

MAJIK LYNCH MOB

GUITAR
TAB EDITION



 AUTHENTIC
TRANSCRIPTIONS



Copyright © 1992 CPP/Belwin, Inc.
15800 N.W. 48th Avenue, Miami, FL 33014

Editor: Jeannette DeLisa

Guitar Editor: Aaron Stang

Photography: J. Katz
© 1992 ELEKTRA ENTERTAINMENT,
A Division of Warner Communications Inc.

Transcriptions by: Ric Molina, Danny Begelman, Alex Houton

WARNING: Any duplication adaptation or arrangement of the compositions contained in this collection, without the written consent of the owner, is an infringement of U.S. copyright law and subject to the penalties and liabilities provided therein.



COLD IS THE HEART 16

DREAM UNTIL TOMORROW 70

HEAVEN IS WAITING 48

I WANT IT 86

JUNGLE OF LOVE 80

NO GOOD 26

THE SECRET 58

TANGLED IN THE WEB 42

TIE YOUR MOTHER DOWN 34

WHEN DARKNESS CALLS 3

WHEN DARKNESS CALLS

All gtrs. tuned down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Words and Music by
GEORGE LYNCH, MICK BROWN,
ANTHONY ESPOSITO and ROBERT MASON

Medium rock ♩ = 86

Verse 1:

Em

Musical notation for the first staff of Verse 1, including lyrics: "You light a fire in the rain." and a fermata over "rain.".

Rhy. Fig. 1
Gtr.1

Musical notation for the first guitar part (Gtr. 1) with dynamics: *mf* w/envelope filter.

Tablature for the first guitar part (Gtr. 1).

Gtr. 2

Musical notation for the second guitar part (Gtr. 2) with dynamics: *mf*.

Tablature for the second guitar part (Gtr. 2).

D

Em

Musical notation for the second staff of Verse 1, including lyrics: "feel it burn in'. You swore you'd never hurt a gain;".

Musical notation for the first guitar part (Gtr. 1) in the second staff.

Tablature for the first guitar part (Gtr. 1) in the second staff.

Musical notation for the second guitar part (Gtr. 2) in the second staff, including performance instructions: *hold* and *w/bar*.

Tablature for the second guitar part (Gtr. 2) in the second staff, including performance instructions: *hold*.

C Am

I re - mem - ber.

Fade in w/vol. knob - *w/vol. knob -*

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note chord 'C' and a half note 'G4', followed by a quarter rest, then a half note 'A4' and a quarter note 'B4'. The lyrics 'I re - mem - ber.' are aligned with the notes. The second staff is a guitar line in treble clef, starting with a quarter note 'G4', followed by eighth notes 'A4', 'B4', 'C5', 'B4', 'A4', and a quarter note 'G4'. The third staff is a bass line in bass clef, starting with an eighth note 'G2', followed by eighth notes 'A2', 'B2', 'C3', 'B2', 'A2', and a quarter note 'G2'. Chord changes from C to Am occur at the end of the first measure and the start of the second measure. The system concludes with a tremolo bar section in the guitar line and a corresponding bass line.

Em C

Un - der the spell a dif - f'rent road, a

w/vol. knob - *w/vol. knob - trem. bar*

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note chord 'Em' and a half note 'G4', followed by a quarter note 'A4' and a quarter note 'B4'. A triplet of eighth notes 'G4', 'A4', 'B4' is marked above the notes. The lyrics 'Un - der the spell a dif - f'rent road, a' are aligned with the notes. The second staff is a guitar line in treble clef, starting with a quarter note 'G4', followed by eighth notes 'A4', 'B4', 'C5', 'B4', 'A4', and a quarter note 'G4'. The third staff is a bass line in bass clef, starting with a whole note 'G2', followed by a quarter note 'A2' and a quarter note 'B2'. Chord changes from Em to C occur at the end of the first measure and the start of the second measure. The system concludes with a tremolo bar section in the guitar line and a corresponding bass line.

D Em

se - cret whis - per. No one a - round

TAB

8 7 7 9 8 7

5 7 0 7

8va
harm.

hold
harm.

TAB

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

4 5 5 5

C Am

to keep you home, the night is wait - ing.

(end Rhy. Fig. 1)

TAB

(7) 7 7 7 9 3 4 5 5 3 5 3 2

7 7 9 5 5 5

f

TAB

5 7 5 5 7

6 **Chorus:**
E5

(2nd time)

Musical staff with treble clef, key signature of one sharp (F#), and common time. It features a melody with a triplet of eighth notes. The lyrics are "You can't re - sist it, when the".

(Both gtrs.)

Guitar accompaniment for the first system. It features a rhythmic pattern of eighth notes with palm muting. Dynamics include *f* and *P.M.* (palm muting). Fingering is shown with numbers 1-4.

Tablature for the first system, showing fret numbers for strings T, A, and B.

C5

Csus2

Musical staff with treble clef, key signature of one sharp (F#), and common time. It features a melody with a triplet of eighth notes. The lyrics are "dark - ness calls out your name.".

P.M.

P.M.

P.M.

Guitar accompaniment for the second system. It features a rhythmic pattern of eighth notes with palm muting. Dynamics include *P.M.* (palm muting).

Tablature for the second system, showing fret numbers for strings T, A, and B.

E5

Musical staff with treble clef, key signature of one sharp (F#), and common time. It features a melody with a triplet of eighth notes. The lyrics are "You keep in - sis - ting that it's".

Rhy. Fig. 2

Guitar accompaniment for the third system. It features a rhythmic pattern of eighth notes with palm muting. Dynamics include *P.M.* (palm muting).

Tablature for the third system, showing fret numbers for strings T, A, and B.

C5

Csus2

Musical staff with treble clef, key signature of one sharp (F#), and common time. It features a melody with a triplet of eighth notes. The lyrics are "black or white, show me to - night.".

(end Rhy. Fig. 2)

Guitar accompaniment for the fourth system. It features a rhythmic pattern of eighth notes with palm muting. Dynamics include *P.M.* (palm muting).

Tablature for the fourth system, showing fret numbers for strings T, A, and B.

A5

Bb 5 A5

G5

Rhy. Fig. 3 (2 gtrs. arr. for one)

5 5 5 7 7 7 7 8 7 x 7 5

0 3 3 3 3 3 3 5 5 5 5 6 5 x 5 3

To Coda ⊕ Verse 2:
w/Rhy. Fig. 1 (Gtr. 1)

E5

w/Fill 1 (Gtr. 4, 1st time only) Em

(end Rhy. Fig. 3) Smok - in' can - dles light your way, —

(2nd time only) Gtr. 2

0 (0) 5

2 2 3

0 2 2 0

C

D

Em

they glow — like an - gels. — Words you just —

8va harm. 8va harm.

hold harm. w/bar harm.

14 16 17-19 4 5 5 5 5 5

Fill 1
Gtr. 4 harm. (15ma)

depress trem. bar grad.

harm. (9)

don't un - der - stand, that can

w/vol. knob

1

T 10 12 13 12 10 (10) 8

A

B

Am Em

change - your fu - ture. It's too late to turn back now.

3 3 1 1

hold - -

T 5 4 3 7 8 7 10 7 10 (10) 7 9 (9) 7

A

B

C D Em

Can you fight all your feel - ings? Fright - ened lit - tle

3 1 w/vol. knob w/bar

T (7) 10-12 7 17 0 0 14 2

A

B

C Am D.S. al Coda

girl you keep in - side, but she's left in tears.

(4)

T 5 7 5 5 5 7

A

B

⊕ *Bridge:*
Coda

Chords: Dsus D Dsus2 D Dsus D Dsus2 D Csus C Csus2 C

Vocal line: Well, there's two sides_ to liv - in', it's not al -

Gtr. 2

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

TAB: 8 7 5 7 | 8 7 5 7 | 6 5 3 5 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 5 5 5 5 | 5 5 5 5

Chords: Csus C Csus2 C Csus Dsus D Dsus2 D Dsus D Dsus2 D

Vocal line: - ways __ left or __ right. But you're on - ly __ giv - in' __

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

TAB: 6 5 3 5 6 | 8 7 5 7 | 8 7 5 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 5 5 5 5 | 5 5 5 5

Chords: Csus C Csus2 C Bsus4 B N.C.

Vocal line: what you're tak - in' out of __ the night. __

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

TAB: 6 5 3 5 5 | 4 4 | 4 4 4 | 2 1 0 4 3 2 1

8va -----

Gtr. 3

TAB: 24 24 (24) 23 | 15 | 12 15 12 | 15 14 12

10 *Guitar Solo: (Gtr. 3)*
w/Rhy. Fig. 2 (Gtr. 2, 4 times)

E5

C5 Csus2

G5 A5 G5 E5

C5 Csus2

G5 A5 G5 E5

C5 Csus2

1 3 3 3 3 3

trem. bar

* Hammer on note, pull up on bar and release.

G5 A5 G5 E5

trem. bar * 1/2 slack

* 1/2 slack P.M. P.M.

* Pull off open B string, pull up on bar, and depress to slack

C5 Csus2

+

3 3 3 3 3 3

G5 A5 G5

P.M.

1

w/Rhy. Fig. 3 (Gtr. 2, till end)

1 1 1/2 1

E5 * 1/2 trem. bar

G5

A.H. (8va)

3 3 3 3

1 1/2 1 3

14 (14) 14 14 14 14 14 15 14 12 15 (15) 12 15 12 11 12 11 12 11 10 9 7 9 9

* Pull up on bar

A5 Bb5 A5 G5 E5

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

trem. bar 1/2

* hammer str. w/left hand to engage notes

10 9 12 9 9 13 9 9 12 10 8 10 12 10 10 10 (10) 10 9 (9) 11 9 9 10 9 11 9 9 10 12 12

9 11 9 12 9 10 9 12 14 13 11 13 14 13 14 12 14 12 14 17 15

G5 A5 Bb5 A5 G5

3 3 3 3 3 3 3 3 3 3 3 3

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

12 14 14 14 12 15 12

E5

(a) + + + + + +

1 1 6 6 6 6

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

* Hammer onto note, and pull up on bar

* Depress bar before hammering onto note

* Depress bar before hammering onto note

G5

A5 Bb 5 A5

G5

E5

Musical notation for the first system. The treble clef staff shows a sequence of notes with various bends and vibrato. The guitar TAB staff includes fret numbers: (15), (15), 19, (19), (19)(19), 15 15 17, 17, (17) 17, (17) 17, 17, 17 (17) (17), 15. Bending instructions include 1-1/2, 2-1/2, 1, 1/2, and hold bend.

G5

Musical notation for the second system. The treble clef staff shows a sequence of notes with bends. The guitar TAB staff includes fret numbers: 12 15 12, 15 12, 15 12, 15 12 15 12 15, 12, 15 12 15 12 15 12 15, 12, 15 12 15 12 15 12 15, 12.

A5

Bb 5

A5

G5

Musical notation for the third system. The treble clef staff shows a sequence of notes with bends. The guitar TAB staff includes fret numbers: 14 12 14 12 14, 12, 14 12 14 12 14, 12, 14 12 14 12 14 12 14, 12, 15, (15) 12, 12, 15. A vibrato instruction is present over the final notes.

E5

Musical notation for the fourth system. The treble clef staff shows a sequence of notes with bends and vibrato. The guitar TAB staff includes fret numbers: (15) (15), (15), 12 19, (19), 19, 17 16 19 17 16 17 16 16, 16, 19 17, 19 17 19 17 15 14 15 14 12 9 12 9 12 10 9. A hold bend instruction is present over the first two notes.

G5

Musical notation for the fifth system. The treble clef staff shows a sequence of notes with bends. The guitar TAB staff includes fret numbers: 12 10 9, 9 11 11 9 7, 7, 9 9 7 6 7 6 4 6 4 2 1 2 4 2 1 4 2 1 4.

A5 Bb5 A5 G5 E5

trem. bar

TAB: 2 1 4 2 0 2 4 5 2 4 2 5 2 5 4 5 4 2 4 2 5 2 5 4 5 4 0 (0)

G5

w/bar

TAB: (14) 15 (15) 10 12 10 8 12 8 10 12 10 8 12 8 10 12 10 8 12 8 10 12 10 8 12 8 10 12

A5 Bb5 A5 G5

TAB: 10 8 12 8 10 12 10 8 12 8 10 12 10 8 12 8 11 12 11 8 12 8 11 12 11 8 12 8 11 12 11 8

E5

trem. bar

TAB: 15 (15) 14 14 14 14 12 12

Fade out

TAB: 14 15 17 14 16 14 17 15 17 14 16 17 14 17 16 14 16 17 14 16 17 16 14 17 14 16 17 14 16 14 17 16

COLD IS THE HEART

Words and Music by
 GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,
 ROBERT MASON and KEITH OLSEN

B5 134
 A5 11
 A 111
 C5 134
 F#7(11) 1342
 Cmaj7 1342
 G5 xxx

Medium rock ♩ = 106

Intro:

Gtr.1

Gtr. 2

* harm. 8va

*fdbk. harm.

harm. 8va

④ 2fr. 4fr. 3fr. ②
 E F# D

A5 A A5 Verse: B5 C5 A5

1. Just a
 2. See additional lyrics.

harm. (8va)
 w/trem.

7 5 (5) 7 8 : (8) 4

B5 C5 B5

pup - pet on her knees at night.

3 7 (7)

B5 C5 A5 B5 C5 B5

Pull her strings and she'll treat you right.

3

w/trem.

5 7 5 7 11

B5 C5 A5

Heart so warm, in a world so cold. _

hold - - - - -

TAB: 12 (11) 11 6 3 0

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The guitar accompaniment features a B5 power chord, a C5 power chord, and an A5 power chord. The TAB shows fret numbers 12, 11, 6, 3, and 0. There are 'hold' markings with dashed lines above the guitar staff.

B5 C5 B5 B5 C5 A5

One down,

TAB: 11 11 (11) 5 5

Detailed description: This system contains the next two measures. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The guitar accompaniment features B5, C5, B5, B5, C5, and A5 power chords. The TAB shows fret numbers 11, 11, 11, 5, and 5.

B5 C5 B5 A5

one more stor - y told, _ _ _ _ _ yeah.

TAB: (5) 3 4

Detailed description: This system contains the final two measures. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The guitar accompaniment features B5, C5, B5, and A5 power chords. The TAB shows fret numbers 5, 3, and 4.

B5 A/C# D

Sweet lit - tle child of love. _____ Ic - y hand in a

Rhy. Fig. 1A

hold ----- hold ----- hold -----

TAB: 2 4 2 4 2 | 4 2 2 2 2 | 5 4 2 4 2

Em B5 A/C#

vel - vet glove. _____ Where do you hide, - when the day is done? _____

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

hold ----- hold ----- hold -----

TAB: 0 7 0 4 7 | 2 4 2 4 2 | 4 2 2 2 2

D F#7(11) A5

Count your tears and pray for sun. _____ Cold is _____ the

(end Rhy. Fig. 1B) Chorus: Bm

Rhy. Fig. 2 (Gtr. 2)

hold -----

A.H. 8va

TAB: 5 4 2 4 2 | (7) | 2 5 5 2 4 0 2 4 2 0 0

F#7(11) A5

heart with _____ no _____ love _____ when it lies _____ deep in - side _____ you.

hold ----- hold -----

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

B5 F#7(11) To Coda ⊕

Cold is the heart with no love, as she

TAB: 2 5 5 2 4 0 2 4 2 0 0 2 5 5 2 4 2 (2) 2

(end Rhy. Fig. 2)

sits on the face of the world.

1. B5 A.H. 8va A.H. 8va

TAB: 2 0 0 5 5 5 2 2 0 (9) (9)

A5 ④ 2fr. E 4fr. F# D/A A

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

1-1/2 A.H. 1/2 w/trem.

TAB: 5 (5) (5) 5

2. Cmaj7 F#7(11) Cmaj7 F#7(11) Cmaj7 F#7(11) G5 A5

world.

Solo:
B5

A5 G5 B5

A5 B5 A5 B5 A5 G5

B5 A5 B5 A.H.

A5 G5 A5 B5 C5 B5 A.H. 8va

A5 B5 C5 B5

8va

w/bar

TAB

A5 G5 A5 B5 C5 B5 A5 B5 C5 B5 A5

5

w/bar

TAB

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

B5 A/C# D

TAB

Em harm. 8va B5

harm.

8va

TAB

A/C# D

TAB

Em B5 A/C#

Sweet lit - tle child of love. _____

8va

TAB: 14 11 12 12 11 14 14 17 15 14 17 15 18 21 22 22 22 22 22 22 22 22 22 (22) (22)

D Em B5

ic - y hand in a vel - vet glove. _____ Where do you hide _____ when your

w/Rhy. Fig. 1B

A/C# D

w/Fill 1 F#7(11) A5

day is done? _____ Count your tears and pray for sun. _____

Coda

(F#7(11)) G5 A5 Bm

sits in the world. Cold is _____ the heart with _____ no _____

Gtr. 2

TAB: 0 0 2 5 2 0 5 5 0

Fill 1

8va throughout

TAB: 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 15 12 11 15 12 11 14 12 11 9

F#7(11) A5 Bm

love when it lies deep in - side you. Cold is the

F#7(11) G5 A5

heart with no love. She just sits on the face of the world.

Bm

Oh

TAB 2 5 5 2 4 0 2 4 2 0 0 2 5 5 2 4 2 (2)

yeah.

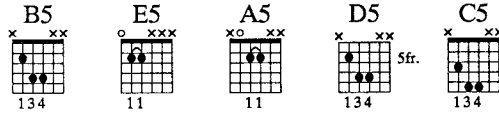
yeah.

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

Verse 2:
 Ride the daily bump and grind.
 What's your price for a chance to mainline?
 Tonight's desires could be the last.
 Silent eyes of a checkered past.
 Is your life just a test of time?
 Faded days there to ease your mind.
 What can you do when you're near the end?
 Try so hard but you can't pretend.

NO GOOD

Words and Music by
 GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,
 ROBERT MASON and KEITH OLSEN



Tune Down 1/2 Step

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭

Moderate rock ♩ = 120

Intro:

Gtr.1

A5 G5 D5 A5 G5 D5

Rhy. Fig. 1

A5 G5 D5 A5

w/Fill 1

end Rhy. Fig. 1

Fill 1 Gtr.2

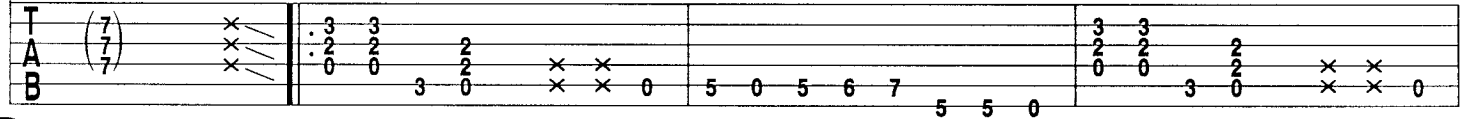
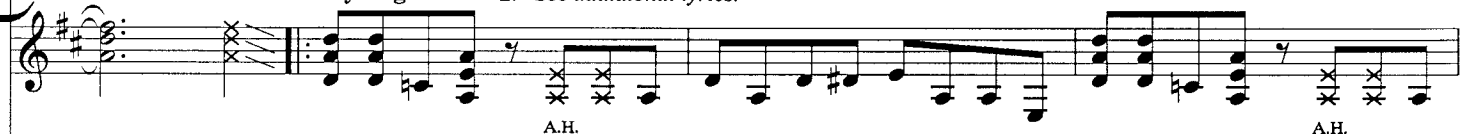
Verse:

D5 A5 D5 A5



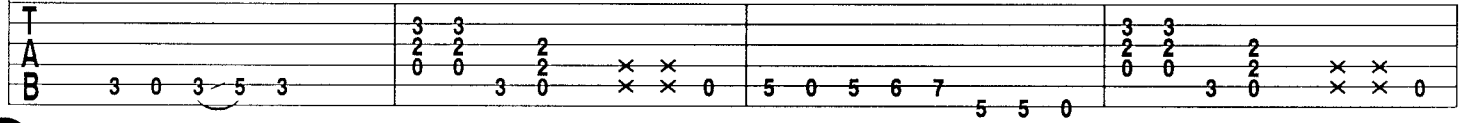
1. Got - ta nas - ty dis - pos - i - tion. Al - ways look
2. See additional lyrics.

Rhy. Fig. 2



D5 A5 D5 A5

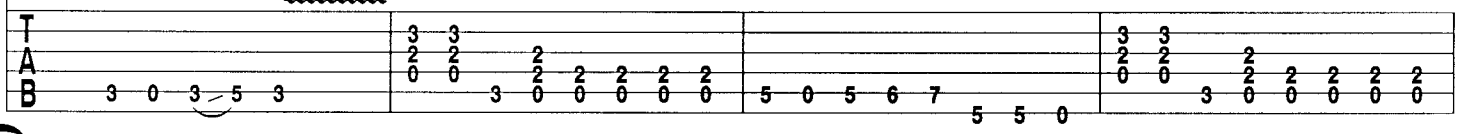
- in' for a thrill. Ran a tab ___ from ev - 'ry bar stool, ___ ain't nev - er



D5 A5 D5 A5

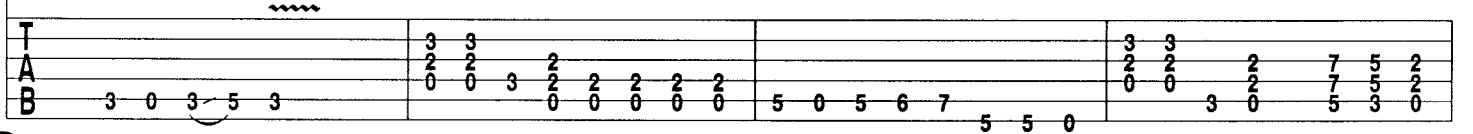
paid my bill. Sell - ing drugs ___ in - side the school yard, in ev - 'ry

(end Rhy. Fig. 2)



D5 A5 D5 A5 D5 C5 A5

night - mare that you dream. I'm al - ways in and out of trou - ble. I'm the fear -



Bridge:
Rhy. Fig. 3

D5 C5 A5

Gtr. 2
B5

in - side the scream. Don't sec - ond guess me, ba - by.

Rhy. Fig. 3A

hold - - - - -

T																				
A	(2)	7	5	2																
B	6	5	3	0																

(end Rhy. Fig. 3)

E5

A5

B5

Hang out with me, I'll make your head spin a - round. Take my ad -

(end Rhy. Fig. 3A)

hold - - - - - hold - - - - -

T																				
A		3	2																	
B		2	2	2	2															

(Gtr. 2 to notation)

E5

vice and lis - ten, 'cause I'm 'ly - in' and cheat - in' and beg - gin' and scream - in', so look out!...

Gtrs. 1 & 2

T																				
A																				
B																				

Chorus:
w/Rhy. Fig. 1

A5

No good will ev - er come from lov - in' me. No good, I'll nev - er treat you right.

w/Fill 1

To Coda ⊕ 1.

No good. For - get a - bout your wor - ries, ba - by. Hold on, and get read - y to ride.

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

Solo:

B5

2.

And get read - y to ride.

Gtr. 3

* gliss w/left hand while flicking plu selector on & off

System 1: Treble clef, staff with notes and slurs. TAB lines with fret numbers: 12 14 12 10 12 10-9 10 9-7 10 7 10 12 10 7 10 7 10 9 7 9 10 9 7 9 10 9 7 10 7 10. Chord markers: A5, B5.

System 2: Treble clef, staff with notes and slurs. TAB lines with fret numbers: 7 10 7 9 (9) 9 6 8 9 7 9 10 (10) 7 10 7 10 9 7 7 12 13. Chord marker: E5.

w/Rhy. Figs. 3 & 3A (1st 2 bars only)

System 3: Treble clef, staff with notes and slurs. TAB lines with fret numbers: 14 13 14 13 11 11 9 9 7 9 7 9 17(9) 9 7 9 17(9) 9 7 17 24(17) 17 24(17) 17 24(17) 17. Chord markers: A5, B5.

w/Fill 2

System 4: Treble clef, staff with notes and slurs. TAB lines with fret numbers: 24(17)17 15 17 15 17 15 16 16 16 14 14 19 22 19 21 (21) 19 22 (22) 19 22 19 22 21 (21) 19 21 19 21 19 21 x 7 7 5 2 5 5 3 0 (7/5). Chord marker: A5. *feedback

Fill 2 (Gtrs. 1 & 2)

System 5: Treble clef, staff with notes and slurs. TAB lines with fret numbers: 3 0 0 3 0 0 3 0 0 3 0 0 4 0 4 0 7 7 5 2 7 7 5 2 5 5 3 0 (2/2/0)

w/Rhy. Fig. 2

D5 A5 D5 A5

I ful - fill my rep - u - ta - tion. I'm the tears you're gon - na cry.

D5 C5 A5

D5 A5

D.S. al Coda

Got - ta glove - box full of war - rants. I'll a - buse you 'till you die.

gliss.

T	7	7	5	2	(2)	(2)	(1)	(13)
A	7	7	5	2	(2)	(2)		
B	5	5	3	0	(0)	(0)		

Coda

(A5)

w/Fill 3

w/Rhy. Fig. 1

Hold on and get read - y to ride. No good, will ev - er come from lov - in' me.

w/Fill 1

No good, I'll nev - er treat you right. No good, For - get a - bout your wor - ries 'cause I'm

Fill 3

T							
A							
B	8	5	6	7	5	7	

w/Fill 4

ly - in' and cheat - in' and beg - gin' and steal - in', so look out. Ah ___ yeah! ___

A5

T
A
B 10 12 14 10 12 14 10 12 14 9 12 14 10 13 15 13 10 14 12 9 12 14 10 13 15 10 12 15

A5
8va

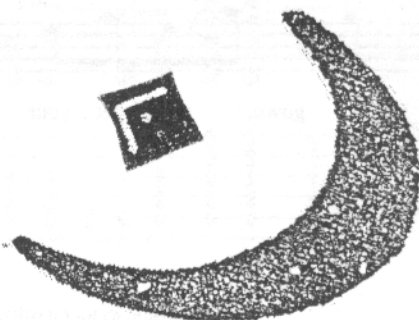
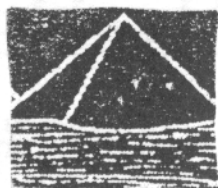
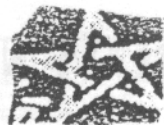
T
A
B 17 20 17 20 19 17 17 20 19 17 17 20 17 20 19 17 20 17

w/echo

Verse 2:
 I'm the evil in the Bible.
 Go to church but never pray.
 I'm a sister with a habit.
 I'm a preacher never saved.
 I stay out late and come home early.
 Gonna rain on your parade.
 I'm the finger on your trigger.
 Better watch out what you say.
 (To Bridge:)

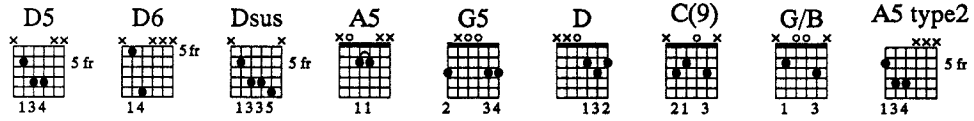
Fill 4

T
A
B 3 0 0 3 0 0 3 0 0 3 0 0 4 0 4 5



TIE YOUR MOTHER DOWN

Words and Music by
BRIAN MAY



Moderately fast rock ♩ = 136

Triplet feel (♩ = ³♩)

Intro:

Gtr.1 Rhy. Fig. 1

Chord: A5

Fig. 1 (4 bars):

Tablature:

```

T | 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
A | 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
B | 0 0 3 0 0 0 0 3 0 0 0 0 3 0 0 0
  
```

w/Rhy. Fig.1 (2 times)

Chords: G5, D, C(9), G/B, A5

Lyrics: Yeah, — that's right. — Ooh, —

(end Rhy. Fig. 1)

hold - - -

Tablature:

```

T | 3 2 3 3 3
A | 0 2 0 2 0
B | 3 0 3 2 0
  
```

Chords: G5, D, C(9), G/B, A5

Lyrics: yeah. — Ow!

1. Well, get your

Verse 1:

w/Rhy. Fig. 1 (Gtr.1, 2 times)

Chord: A5

Lyrics: par - ty gown, — well, get your pig - tail down, — get your heart beat - in', ba - by.

D C(9) G/B A5

I got my tim - in' right, — I got my act down tight, — it's got —

G5 D C(9) G/B

— to be to - night, — my lit - tle school — babe. Your

E5

ma - ma says you won't, and your dad - dy says — you don't, — but I'm boil -

P.M. — — — — — P.M. — — — — —

T
A
B

G5

— in' up in - side, and no way — — I'm gon - na lose — out this time. — (end Rhy. Fig. 2)

rake P.M. — — — — — P.M. — — — — —

T
A
B

A5

— No way. Tie —

semi - harm. — — — — —

T
A
B

Chorus:

D5 D6 D5 Dsus D5 D6 D5

Rhy. Fig. 3

your moth - er down, tie your moth - er down. Lock your

2. See additional lyrics

A5 3 fr open C A A5 G5 D A5 3 fr open C A A5 2 fr B

(end Rhy. Fig. 3)

dad - dy out of doors, I don't need him nos - in' a - round. Tie

(end Rhy. Fig. 4)

D5 D6 D5 G5 D5 C(9) G/B

Rhy. Fig. 4

your moth - er down, tie your moth - er down. Give me all your love to -

To Coda ⊕

w/Rhy. Fig. 1 w/Fill 1 (Gtr. 2, 2nd time only)

A5 G5 D C(9) G/B

night. Wha! 2. "You're such a

Verse 2:

N.C. (A5)

dir - ty louse, so go get out of my house," that's all I ev - er get from your,

Fill 1 Gtr. 2

TAB 14

w/Rhy. Fill 1 (Gtr. 1)

G5 D C(9) G/B N.C.

oh, fam - i - ly ties. — In fact I don't think I've ev - er heard_ a sin - gle

w/Rhy. Fill 1 (Gtr.1)

G5 D C(9) G/B

lit - tle civ - il word_ from those_ guys. — But you know I

w/Rhy. Fig. 2 (Gtr.1)

E5

don't give a light, — I'm gon-na make out all - right. I've got a sweet-heart hand_ to put a

G5 A5 C A A5 C A A5 B C C#

3 fr. 3 fr. 2 fr. 3 fr. 4 fr.

Gtr.1

semi - harm.

stop to all this bitch - in' and moan - in'.

⊕
Coda
Guitar Solo:
N.C. (A5)
Gtr. 2

P.M. P.M.

T	7	5	7	9	10	7	5	9	5	7	5	7	9	10	9	7	5	7	9	10	7	7
A	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
B	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Rhy. Fill 1 G5 D C(9) G/B

Gtr.1

w/Rhy. Fill 1 (Gtr. 1)

G5 D C(9)³ G/B N.C. (A5)

straight eighths
P.M.
semi-harm.

w/Rhy. Fill 1 (Gtr. 1)

G5 D C(9)³ G/B N.C. (A5)

P.M.

8va

trem. pick

semi-harm.

w/Rhy. Fill 1 (Gtr. 1)

G5 D C(9) G/B N.C. (A5)

A.H.
P.M.
harm.

A.H. pitch: G#

A.H. pitch: G#

w/Rhy. Fill 1 (Gtr.1)

A.H. pitch: A

w/Rhy. Fig. 2 (Gtr.1)

G5

A5 type2

Gtr.1

5

A5

2 fr.

B

semi-harm.

3 fr.

C

4 fr.

C#

Chorus:

N.C.

w/Fill 2 (Gtr. 2)

w/Rhy. Fig. 4

(Gtr. 1)

D5 D6 D5

T, t, t, tie your ma, ma, moth - er down. Tie your moth - er down, tie ___

G5 D5 C(9) G/B

___ your moth - er down, ___ or you ain't no friend of

w/Rhy. Fig. 1 (Gtr.1)

A5 G5 D/F# C(9) G/B

mine. ___ Yeah! Tie ___

w/Rhy. Fig. 3 (Gtr.1, 3 times)

D5 D6 D5 Dsus D5 D6 D5

___ your moth - er down, tie ___ your moth - er down. ___

A5 G5 D A5 D5 D6 D5 Dsus

Tie ___ your moth - er down, tie ___

Gtr. 2

TAB

Fill 2

Gtr. 2

TAB

D5 D6 D5 A5 G5 D A5

your moth-er down. Ooh, tie _

P.M.

T
A
B

2 5 7 5 5 7 7 0 7 9 8 9 8 9 10 9 7 8 7

D5 D6 D5 Dsus D5 D6 D5 A5 G5 D

your moth - er down, tie your moth - er down. 8va

T
A
B

7 (7) 17 1-1/2 (17)

w/Rhy. Fig. 4 (Gtr.1)

A5 D5 D6 D5

Ooh, tie your moth - er down, tie your moth-er down. Give me

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

trem. bar

A.H. 1

T
A
B

13 14 14 16 (12) (12)

A.H. pitches: G, A

Gtr.1 A5

G5 D5 C(9) G/B

all your love to - night.

T
A
B

Chorus 2:
 Tie your mother down,
 Tie your mother down.
 Take your little brother swimmin' with a brick.
 Tie your mother down,
 Tie your mother down,
 Or you ain't no friend of mine.
 (To Coda)

TANGLED IN THE WEB

Words and Music by
GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,
ROBERT MASON and KEITH OLSEN

Slow ♩ = 80

Intro:

G7

Mmm, _____ mmm. _____

TAB: 1 3 3 6 1 0 0 (0) | 1 3 6 (6) 8 1 (1) 3 | 3 5 5 8 3 3 3 8 (8) 10 3 3 3

B \flat C Fsus2 G5

hold -----

TAB: 1 3 6 1 0 (0) | 1 3 3 3 | 0 0 0 0 3 2 0 0 (1) 3 3 | 3 5 5 8 3 3 3 3 1 0 3 3

Moderate rock ♩ = 106

Gm7 Gm6 Gm(\flat 6) G5

Rhy. Fig. 1

Oh, _____

TAB: 3 3 3 3 | (2) 2 2 2 1 | (3) 3 3 3 | 3 3 3 3 0

Gm7 Gm6 Gm(b6)

yeah. _____
(end Rhy. Fig. 1)

TAB (0) 3 5 5 3 1 3 3 3 3 3 3 3 3 3

G5 Verse: Gm7 Gm6

1. There's a feel - in' (a) lit -
2. See additional lyrics Rhy. Fig. 2

TAB (3) 3 3 3 3 0 (0) 3 5 5 3 1 3 3 3 3 3

Gm(b6) G5

- tle left of heav - en, shook me when you looked my way. Can't be - lieve -
(end Rhy. Fig. 2)

TAB (3) 3 3 3 3 (3) 3 3 3 0 (0) 3 3 3 3 0

Gm7 Gm6 Gm(b6) G5

it, legs that run for - e - ver. Love to know you bet - ter an - y-time, -

TAB 3 3 3 3 (3) 3 3 3 3 (3) 3 3 3 0

Chorus:

E \flat 5 B \flat 5 F5 C5

— an - y place. — Fall - in, — fall - in, —

Rhy. Fig. 3

T
A
B

1	3	6	3	1	1	0	3	1	3	2	0	3	3	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

G \flat 7 E \flat 5 B \flat 5

I'm fall - in' un - der your spell. — Call - in' —

T
A
B

3	3	3	3	3	3	3	3	3	1	0	3	1
---	---	---	---	---	---	---	---	---	---	---	---	---

F5 C5 § G7

call - in' — If you leave — me lone - ly, —

(end Rhy. Fig. 3) Rhy. Fig. 4

T
A
B

3	2	0	3	1	3	6	1	0	(0)
---	---	---	---	---	---	---	---	---	-----

if you take — a - way the things that I love. — Got a bad —

T
A
B

1	3	6	(6)	8	1	(1)	3	1	0
---	---	---	-----	---	---	-----	---	---	---

1. w/Rhy. Fig. 1
Gm7

Gm6

e - mo - tion, tan - gled in the web of your love.

(end Rhy. Fig. 4)

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

Gm(b 6)

G5

Oh! 2. Hyp - no - tiz -

2. 3.
G7 w/Rhy. Fig. 4

If you see me com - in', bet - ter run

and find a place you can hide. Got - ta mad de - sire,

Bb

C

F5

G5

To Coda ⊕ Bb

C

burn - in' up my lov - in' in - side, oh, burn - in' up my lov - in' in - side.

Fill 1

(end Fill 1)

Gtr. 2

w/trem. bar

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

Gm7

Gm6

Gm(b6)

G5

1/2
w/bar
1/2
1
3 3
1/2 1/2
(5) 3

Gm7 Gm6 Gm(b6)

Ooh ba - by, yeah. *p*
13
5

G5

Gm7

Gm6

A.H. A.H. A.H.
A.H. A.H. A.H.
(13) 13 8 11 8 11 11 11 11 8 (8) 13 13 (13) 13 13

Gm(b6)

G5

8va

(13) (13) (13) 15 (15) 15 15 18 15 15 18 (18) 20

Gm7 (8va)

Gm6

Gm(b6)

G5

(20) 20 (20) (20) (20) 20 18 20 (20) (20) (20)-13 17 15 18

Chorus:
w/Rhy. Fig. 3

8va

Fall - in', fall - in',

Chords: Eb, Bb, F, C

Tab: (10) 15 18 15 18 17 15 18 18 18 20 1 22 22 22 22

D.S. al Coda

Gm7 Eb 5 Bb 5 F5 C5

I'm fall - in' un - der your spell. Call - in', call - in'.

Coda w/Fill 1 (2 times)

Bb C F5 G5 Bb C F5

burn - in' up my lov - in' in - side, yeah.

G5 Bb C F5 G5

Tan - gled in the web of your love.

Tab: 1 0 3 3 2 0 3 3 (3 3 1) 3 3

G7

rit.

Tab: (0 0 3) 3 0 3 6 0 1 0 0 0 0 3 0 0 3

Verse 2:
 Hypnotizin', temperature's risin',
 As the sweat rolls from my head to your lip.
 No surprises, nothin' disguises
 The dangerous curve of your hips.
 (To Chorus:)

HEAVEN IS WAITING

Words and Music by
 GEORGE LYNCH, MICK BROWN,
 ANTHONY ESPOSITO and ROBERT MASON

Moderate rock ♩ = 110

Intro:

Gtr.1 D7sus D7 D7sus

f P.M. ----- |

TAB: 14 | 8 7 0 5 5 5 7 | 7 7 7 7 7 7 | 8 7 0 5 5 5 7 | 5 7 7

Gtrs. 2 & 3 Rhy. Fig. 1

f P.M. ----- | P.M. + P.M. - | P.M. ----- | P.M. + P.M. - |

TAB: (12) | (8/5/0) | 0 0 0 0 0 0 | 8 x x 8 x x 7 | 5 x x 5 x x 5 | (7/5/0) | 0 0 0 0 0 0 | 7 x x 7 x x 8 | 5 x x 5 x x 5 | 0 0 0 0 0 0

D7 Bb/D

P.M. ----- |

TAB: 8 7 0 5 5 5 7 | 7 7 7 7 7 7 | 8 7 0 5 5 5 7 | 7 9 7

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

TAB: (8/5/0) | 0 0 0 0 0 0 | 8 x x 8 x x 7 | 5 x x 5 x x 5 | (7/5/0) | 0 0 0 0 0 0 | 7 x x 7 x x 8 | 5 x x 5 x x 5 | 0 0 0 0 0 0

Bb (#11)/D

A.H. Bb/D
(8va)

P.M. - - - - - | A.H.

P.M. - - - - - | P.M. - | P.M. - | hold semi-harm. - - - - - | P.M. - - - - - | P.M. - | P.M. - |

C(9)

Bb m6

G/B

D7sus

P.M. - - - - -

(end Rhy. Fig. 1)

Verse:

w/Rhy. Fig. 1 (Gtr. 2, 2 times) D7

D7sus

D7

A.H.

1. I've been try - in', try - in' to show ___ to you ___ the way -
 2. See additional lyrics.

1st time only
A.H. A.H. A.H.

A.H. pitch: D

B \flat /D *B \flat (#11)/D* *B \flat /D* *C(9)*

I feel in - side. It don't make no sense to hide

w/Rhy. Fill 1 (Gtr. 2) *B \flat m6* *G/B* *D7sus* *D7* *D7sus*

my feel - ings. No, no time for wast - in'. Oh,

D7 *B \flat /D* *B \flat (#11)/D*

there's got to be a way. I beg, steal, or take

w/Fill 1 (Gtr. 1) *B \flat m6* *G/B* *D5* *C(9)*

the taste of tears you throw my way.

Chorus:

Csus/D *C*

Heav - en is wait - ing,

Rhy. Fig. 2
Gtr. 2

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

TAB (3 2 0) 3 0 0 5 7 7 6 5 5 5 5 0 3 3

Rhy. Fill 1
Gtr. 2 *B \flat m6* *G/B* *D7sus* *D7*

P.M.

TAB (6 3 0) 3 3 3 8 8 8 8 7 3 1 1 2 0 0 0 0 0 0 5 5 5 5 0 0

Fill 1
Gtr. 1 *A.H.* *A.H. (8va)* *A.H.* *A.H.*

TAB 3 7 7 (7)

A.H. pitches: E, D

Csus2 G/B G/A G5

how can you walk a - way? _____ Yeah. Don't walk a - way. _____

TAB: 3 0 3 2 2 2 0 3 (3 0 0 3) 5 3 5 3 5

D5 Csus/D C

Don't let me love in vain. _____

P.M. P.M. hold - - - - - hold - - - - - harm.

TAB: 3 2 0 5 0 7 5 6 5 5 5 5 7 5

substitute w/Rhy. Fill 2 (Gtr. 2, 2nd time only) & Fill 2 (Gtr. 1, 2nd time only)

Fsus/Bb F/A Asus/D A/C#

Don't take your time, — girl, _____ don't be late. _____ (end Rhy. Fig. 2)

hold - - - - - hold - - - - - hold - - - - -

TAB: 11 10 10 10 10 12 15 14 14 13 8 5 0

Rhy. Fill 2
Asus/D A/C#

Gtr. 2

hold - - - - -

TAB: 15 14 14 14

Fill 2

Gtr. 1

TAB: 15 14 15 15 17 15

Bridge:
N.C.

Oh, _____ I will

Gtr. 1

T
A
B

5

Gtr. 2
Riff A

T
A
B

3 3 3 3 3 3 3 2 2 3 3 1 (1) 1 1 1 1 3 3 1 3 5 3

wait. _____ Don't turn a -

T
A
B

(5) 5 5 4 4 4 5 5 5 7 5 5 7/10 7 10 9 10 9 7 9 5 7

P.M. ----- 4

T
A
B

(3) 3 3 3 3 2 2 2 3 3 3 1 1 1 1 1 1 3 3 1 3 5 1

way. _____

D5

A

3 semi-harm. rake - - - - 1/2 1

T 5 7 5 4 4 10 9 8 10 12 10 8 0 5 0 12 (12) 12 10 13

A

B

(end Riff A)

T 3 2 0

A 1 1 3 1 1 2 2 3 3 (3) 3 3 3 4 3

B (1) 1 1 3 1 1 2 2 3 3 (3) 3 3 3 4 3

Guitar Solo:

Dm7

D5

way.

grad. bend

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

A

B

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

T (3) 3 x x 3 x x 6 (6) 6 x x 6 x x 3

A (2) 0 0 0 0 0 0 2 x x 2 x x 5 (5) 5 x x 5 x x 2

B (0) 0

F6 C(9) D5

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

P.M. hold hold

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

TAB 10 (10) 12 10 12 12 15 13 12 13 13 17 15 13 15 15 18 17 15

8va

TAB (3/2) 0 0 0 0 0 0 8 7 8 7 6 (6/5) 0 0 0 0 0 0 6 5 6 5 3

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

(8va) F6 C(9)

TAB 17 17 20 18 17 17 20 (20) 5/7 (7) 7 7 5 7 4

Gtr. 3 1

TAB (3/2) 0 0 0 0 0 8 8 8 6 2/3 (2/3) 2 3 0 0 3

P.M. hold hold

w/Riff A (Gtr. 2)
N.C.

Gtr.1

7 3 7

TAB

7 10 12 14 12 7 8 10 8 7 8 10 7 10 12 14 12 14 10 7 14 7 10 12

7 8 10 8 7 8 10 8 7 8 14 12

TAB

14 12 7 8 10 8 7 8 10 8 6 13 8 13 10 13 10 12

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

TAB

13 12 13 13 10 12 12 13 12 10 12 11 12 11(11) 11 15 12 (15) 6 10

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

TAB

8 13 12 10 11 13 10 11 8 12 10 9 7 10 (10) 12 7 10 8

Chorus:

w/Rhy. Fig. 2 (Gtr. 2, 2 times)

Csus/D C Csus2 G/B G/A G5

Heav-en is wait - ing, — how can you walk a - way? — Yeah. Don't walk a - way. —

(8va) —

trem P.M.

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

TAB

D5 Csus/D C Fsus/Bb F/A

Don't let me love in vain. Don't take your time, girl,

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

Asus/D A/C# D5 Csus/D C

don't be late. Heav - en is wait - ing,

Csus2 G/B G/A G5 D5

how can you walk a - way? Yeah. Don't walk a - way. Don't let me

w/Rhy. Fills 3 (Gtr. 2), 4 (Gtr. 3), & 5 (Gtr. 1)

Csus/D C Fsus/Bb F/A Asus/D A/C#

love in vain. Don't take your time, girl, don't be late.

Rhy. Fill 3

Asus/D A/C# D5

Gtr. 2

T	15	14	14	3
A		14	14	2
B		14		0

Rhy. Fill 4

Asus/D A/C#

Gtr. 3

T	15	14	14
A		14	14
B		14	

Rhy. Fill 5

Asus A A5 C5

Gtr. 1

T	3	3	x	x	2	2			
A	2	2	x	x	2	2	2	2	5
B	0	0	x	x	0	0	0	0	3

D5

Heav - en is wait - ing. Heav - en is wait -

Gtr. 2 Rhy. Fig. 3

P.M. - - - - - P.M. - + P.M. - + P.M. - + P.M. - + hold - - -

T	(3)	8	x	x	8	x	x	6	(6)	6	x	x	6	8	3
A	(2)	7	x	x	7	x	x	7	(7)	5	x	x	5	7	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

F6 C(9) D5

- ing. Heav -

Lead vocal ad-lib. until fade (end Rhy. Fig. 3)

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

T	(3)	8	x	x	8	2	3	3	3	3	3	0	3	0
A	(2)	7	x	x	7	2	3	0	(3)	2	3	0	0	0
B	0	0	0	0	0	3	0	5	0	0	0	0	3	0

w/Rhy. Fig. 3 (Gtr. 2, until fade) Repeat & fade

F6 C(9) D5

- en is wait - ing. Heav - en is wait - ing. Heav -

Verse 2:
 I've been dying,
 Dying to tell you how you tear me up inside.
 Just a look from you can make or break me.
 Now, do you remember,
 Oh, when you call my name?
 I got this chill of chance
 That dreams won't fade away.
 (To Chorus:)

THE SECRET

Words and Music by
GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,
ROBERT MASON and KEITH OLSEN

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

Moderate rock ♩ = 120

Intro:

*Gtr.1 (elec. 12 str.)

Musical notation for Gtr. 1 (elec. 12 str.) in 4/4 time. The staff shows a melodic line with notes G4, A4, B4, C5, G4, F4, E4, D4, C4, B3, A3, G3. Chords Em, G, and Am7 are indicated above the staff. The guitar tablature below shows the fret numbers: 2 2 0 5 0 0 2 (2) 2 0 2 0 5. Notes in parentheses indicate octaves.

Gtr.2 (acoustic gtr.)

Musical notation for Gtr. 2 (acoustic gtr.) in 4/4 time. The staff shows a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2. The guitar tablature below shows the fret numbers: 0 3 0 0 0 (0) 2 0 0 3. Notes in parentheses indicate octaves.

*Notes in parentheses indicate octaves produced as a result of the octave tuning of the 12 str. gtr.

Musical notation for Gtr. 1 (elec. 12 str.) in 4/4 time. The staff shows a melodic line with notes G4, A4, B4, C5, G4, F4, E4, D4, C4, B3, A3, G3. Chords Em, G, and Am7 are indicated above the staff. The guitar tablature below shows the fret numbers: 2 2 0 5 0 0 2 (2) 2 0 2 4 2 0. Notes in parentheses indicate octaves.

Gtr. 3 (2nd time only)

Musical notation for Gtr. 3 (2nd time only) in 4/4 time. The staff shows a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2. The guitar tablature below shows the fret numbers: 0 3 0 0 0 (0) 2 0 0 2 4 2 0 (12). Notes in parentheses indicate octaves.

Gtr. 3

Musical notation for Gtr. 3 in 4/4 time. The staff shows a rhythmic pattern of eighth notes on the E5 string, starting with a forte (f) dynamic and marked with P.M. (pick mute). The guitar tablature below shows the fret numbers: 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 0 0 0.

Musical notation for guitar part 1. The staff shows a melody in G major with notes G4, A4, B4, C#5, D5, E5, F#5, G5. The tablature below shows the fretting: 0 0 0 1 2 0 0 | 0 0 2 0 0 0 0. The word "hold" is written above the first measure, and "P.M." (pick mute) is written above the second and third measures.

Gtr. 3

Musical notation for guitar part 3. The staff shows a melody in G major with notes G4, A4, B4, C#5, D5, E5, F#5, G5. The tablature below shows the fretting: 0 0 0 0 0 0 0 0 | 0 0 2 0 0 0 0 | 0 0 0 1 2 0 0. The word "hold" is written above the final measure. "P.M." is written above the second and third measures.

Gtr. 4

Musical notation for guitar part 4. The staff shows a single note G4 with a "pick sl." (pick slide) instruction. The tablature below shows the fretting: 12 0. The number "12" is written below the first measure.

Musical notation for a vocal part. The staff shows a long note G4 with a "Yeah!" lyric underneath.

Rhy. Fig. 1

Musical notation for rhythm figure 1. The staff shows a rhythmic pattern in G major. The tablature below shows the fretting: 0 0 2 0 0 0 2 | 0 0 0 1 2 0 0 | 0 0 2 0 0 0 2. "P.M." is written above the first and third measures, and "hold" is written above the second measure.

Fill 1
Gtr. 2 (acoustic gtr.)

Musical notation for guitar part 2 (acoustic). The staff shows a melody in G major with notes G4, A4, B4, C#5, D5, E5, F#5, G5. The tablature below shows the fretting: 2 3 4 3 3 (3). The number "3" in parentheses is written above the final measure.

P.M. -----

hold -----

Fill 2

(end Rhy. Fig. 1)

Verse 1:

E5 G5 A5 G5 E5

Rhy. Fig. 2

Gtr. 3

From — the cra — dle to the grave, —

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

w/Fill 1 (Gtr. 2)

Lord, how much longer till I'm saved?

G5 A5 G5

hold - - - - -

P.M. - - - - -

TAB

0	0	0	1	2	0	0	2	2	0	0	2	2	0	0	0	5	7	0	5	7
0	0	0	1	2	0	0	2	2	0	0	2	2	0	0	0	5	7	0	5	7

E5

w/Fill 1 (Gtr. 2)

(end Rhy. Fig. 2)

P.M. - - - - -

P.M.

P.M.

P.M. - - - - -

TAB

0	0	2	0	0	0	2	0	0	5	6	7	0	0
0	0	2	0	0	0	2	0	0	5	6	7	0	0

Bridge:

A5 F/A A5

1. Eyes once opened never closed, that's the gate -

2. See additional lyrics.

Rhy. Fig. 3

Gtr. 3

hold - - - - -

TAB

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

Rhy. Fig. 3A

Gtr. 2 (acoustic)

hold - - - - -

TAB

2	3	5	(5)	3	5	5	4	2	5	6	8
0	2	3	5	(5)	3	5	5	4	2	5	6

Fsus2 A5 F/A

- way to your soul. There's no hon - or ev - er shown -

hold - - - - -

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

(8)

TAB (8) 0 2 3 5 (5) 3 5 5 4 2

C(9) G/B C(9) G D/F# 3 E5

in the blue world. 1. He can't hold the se -

2. See additional lyrics.

Chorus:

(end Rhy. Fig. 3) Rhy. Fig. 4

TAB 3 3 3 3 3 0 7 5

(end Rhy. Fig. 3A) Rhy. Fig. 4A

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

A5 A7(no 3rd) C5 D5

cret an - y long - er. You

TAB: 7 5 5 7 0 2 3 5 2 5 7 4

TAB: 0 2 2 0 2 (0) (2) 0 2 2 4

E5 G5 A5

know he'll nev - er tell, He'll nev - er tell. I swear he'll nev - er tell.

TAB: 0 2 3 2 0 2

TAB: 0 4 2 2 2 2 0 2 0 2 2 0

w/Fill 3 (Gtr. 4, 2nd time) To Coda ⊕
C5 D5 E5

(end Rhy. Fig. 4) w/Rhy. Fig. 1 (Gtr. 3, 1st 3 bars only) w/Fill 1 (Gtr. 2)
Gtr. 4

Gtr. 5 (end Rhy. Fig. 4A)

A.H. (8va) rake

A.H. 1 grad. release

A.H. grad. bend

w/trem. bar

A.H. (8va)

A.H. 1/2 w/trem. bar

*Left hand hammer with slide.

Fill 3
Gtr. 4

*Apply slight pressure and slide

Verse 2:
w/Rhy. Fig. 2 (Gtr. 3)

E5 G5 A5 G5 E5 w/Fill 1 (Gtr. 2)

Sha - dows rag - in' on the wall.

Gtr. 4

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

TAB: 14 15 14 (14) 15 14 (14) 12 12 14

G5 A5 G5 E5 w/Fill 1 (Gtr. 2) D.S. al Coda

Sounds of scream - ing down the hall.

A.H. (8va)

1-1/2 A.H.

TAB: (14) 11 (11) (11) 9 11 9 7 9 (9) 7 8 9 7 9 7 5

Coda
Guitar Solo:
Gtr. 4 F#5

w/trem. bar

TAB: 2 3 3 2 (2) 3 0 7 4 5 4 5 4 2 0 2 5 2 4 (4) 2 4 2 4 4 6 6 7

Gtr. 3

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

TAB: 2 2 4 2 4 2 2 2 2 2 2 2 2 2 2 2 4 2 4

A.H. (15ma) A5 F#5 A.H. (8va) A5

T
A
B

6 (6) 11 9 10 9 10 12 12 14 14 14 15 14 16

T
A
B

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

F#5 A5

T
A
B

16 15 18 18 14 16 17 16 14 14 14 15 14 16 17 17 16 14 14 15 14 16 17 16 14 17 15 14 16 14 13

T
A
B

4 2 4 2 2 2 3 4 3 0

w/Rhy. Figs. 3 (Gtr. 3) & 3A (Gtr. 2)

F/A A5

T
A
B

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

Fsus2 A5

F/A C(9) G/B C(9) G D/F#

He can't

Chorus:
w/Rhy. Figs. 4 (Gtr. 3) & 4A (Gtr. 2) (2 times)

E5 A5

hold the se - cret an - y long - er.

C5 D5 E5 G5

But I know he'll nev - er tell, He'll nev - er tell. I

A5 C5 D5 E5

swear he'll nev - er tell. He can't hold the se -

A C5 D5 E5

- cret an - y long - er. But I know he'll nev - er tell,

G5 A5 C5 D5

the night be - comes his hell.

He'll nev - er tell.

Gtr. 3
E5

w/Fill 1 (Gtr. 2)

Musical notation for Gtr. 3, E5, w/Fill 1 (Gtr. 2). The staff shows a melodic line with notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. The rhythm includes palm mutes (P.M.), a dotted quarter note, and a half note with a 'hold' instruction. The guitar tablature below shows fret numbers: 0, 0, 2, 0, 2, 0, 0, 0, 1, 2, 0, 0, 0, 0, 2, 0, 2.

1st time w/Fill 2 (Gtr. 2)
2nd time w/Fill 4 (Gtr. 2)

w/Fill 1 (Gtr. 2)

Musical notation for Gtr. 2, 1st time w/Fill 2 (Gtr. 2), 2nd time w/Fill 4 (Gtr. 2), w/Fill 1 (Gtr. 2). The staff shows a melodic line with notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. The rhythm includes palm mutes (P.M.), dotted quarter notes, and a half note with a 'hold' instruction. The guitar tablature below shows fret numbers: 0, 0, 3, 4, 3, 2, 0, 0, 0, 2, 0, 2, 0, 0, 0, 1, 2, 0, 0.

Musical notation for Gtr. 2, first and second endings. The staff shows a melodic line with notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. The rhythm includes palm mutes (P.M.), dotted quarter notes, and a half note with a 'hold' instruction. The guitar tablature below shows fret numbers: 0, 0, 2, 0, 0, 0, 0, 5, 4, 3, 2, 6, 5, 4, 4, 3, 2, 1, 1, 5, 4, 3, 2, 6, 5, 4, 3.

Gtr. 2

Musical notation for Gtr. 2 with chords Em, G, Am. The staff shows a melodic line with notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. The rhythm includes palm mutes (P.M.), dotted quarter notes, and a half note with a 'hold' instruction. The guitar tablature below shows fret numbers: 0, 0, 3, 0, 0, 0, 0, (0), 2, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Musical notation for Fill 4, Gtr. 2. The staff shows a melodic line with notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. The rhythm includes palm mutes (P.M.), dotted quarter notes, and a half note with a 'hold' instruction. The guitar tablature below shows fret numbers: 5, 6, 3, (3), 4.

Em G Am

Em G Am Em G Am

Em G Am Em G Am

Em G Am Em

Bridge 2:

Bones to break and rules to bend.
 Will the beatings ever end?
 Time for sorrows, time for pain.
 In the blue world.

Chorus 2:

He can't hold the secret any longer.
 I know he'll never tell.
 The night becomes his hell.

DREAM UNTIL TOMORROW

Words and Music by
 GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,
 ROBERT MASON and KEITH OLSEN

Tune Down 1/2 Step
 ⑥ = E \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat

13421	134211	1334	1333	134211	234	134
G5	F5	C5	B \flat 5	F/A	Am	G
134	134	134	134	134121	134111	134211

Moderate rock ♩ = 112

Intro:

Em C/E Am F C6 B \flat

Gtr.1 (Acoustic Gtr.)

Em C/E Am F C6 B \flat

Oh, — oh. —

Verse:

Em C/E Em

1. So man - y miles a - way. — Thoughts of you
 2. See additional lyrics.

D C Em C/E

fill my ev - 'ry day. I spend the emp - ty hours _____

T
A
B

Em G F(9) Am

hear - ing the last words you said. _____ A thou - sand

T
A
B

F/A Am F C Bb

days be - tween us, _____ a thou - sand nights we spent a - part. _____

(To Rhythm Slashes)

T
A
B

Dm Bb Csus

Trust in my love; _____ you know, on - ly time _____ can sep -

(8va) _____ (end solo)

1/2 (On D.S. only)

(24) 22

T
A
B

C w/Fill 1 Dm Bb

8va - a - rate us. I - ma - gine lost in my arms, -

(On D.S. only) 1/2 1 1 1

TAB 24 (24) 22 (22) (22) 17 (17) 17 (17) 20 20

Chorus:
Rhy. Fig. 1 (Gtr. 1 cont. simile)
Gtr. 3
D5

F A To Coda

(8va) deep in a love that will last for - ev - er. All I've ev - er want -

Rhy. Fig. 1A
Gtr. 2

TAB (20) 18 17 19 (19) 12 hold 0 2 3

G5 F5 C5 (end Rhy. Fig. 1)

- ed, ev - 'ry - thing I've wait - ed for. (end Rhy. Fig. 1A)

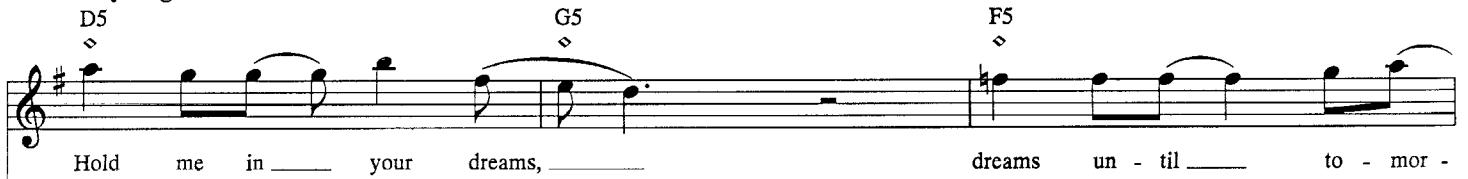
TAB 3 0 0 1 3 3 2 0 2 3

Fill 1

TAB 2 2 3 2 3 0

1. Rhy. Fig. 2

D5 G5 F5



Hold me in your dreams, dreams un-til to-mor-

Rhy. Fig. 2A



TAB
0 2 3 3 0 0 1 3

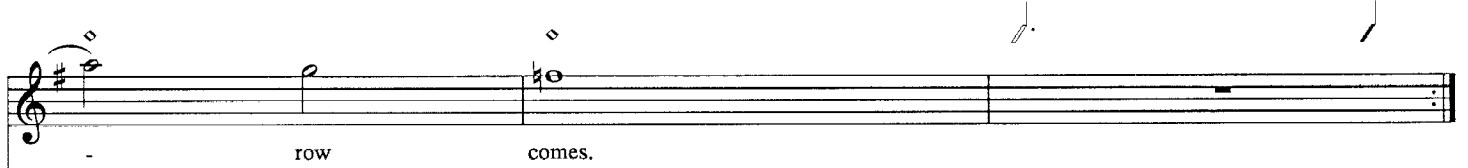
(end Rhy. Fig. 2)

C5

Bb 5

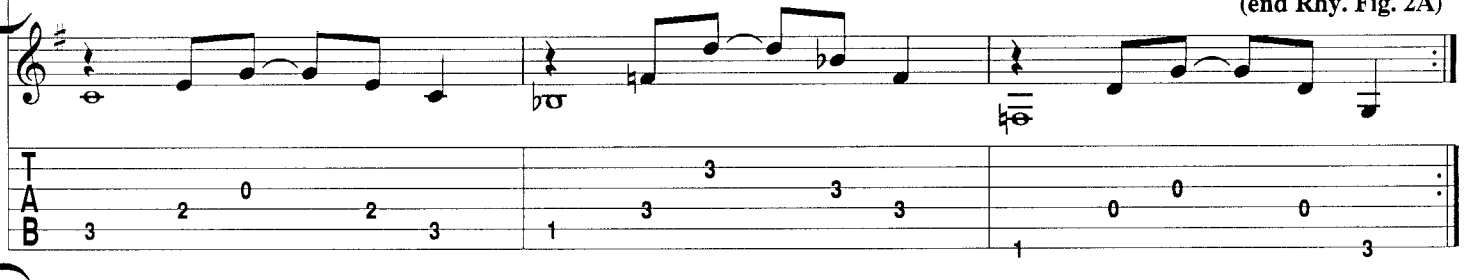
F5

G5



row comes.

(end Rhy. Fig. 2A)

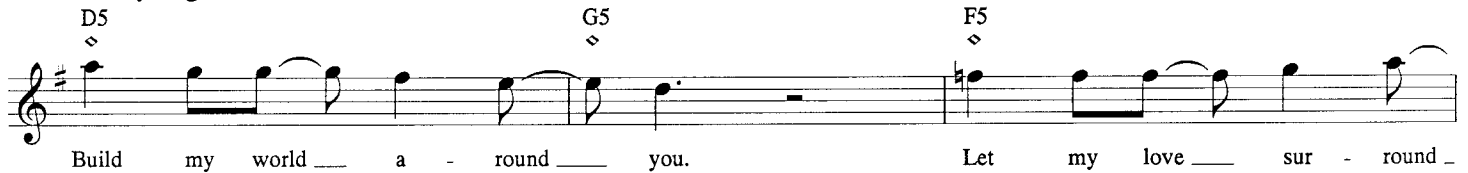


TAB
3 2 0 2 3 1 3 3 3 1 0 0 0 3

2.

w/Rhy. Figs. 1 & 1A

D5 G5 F5



Build my world a-round you. Let my love sur-round

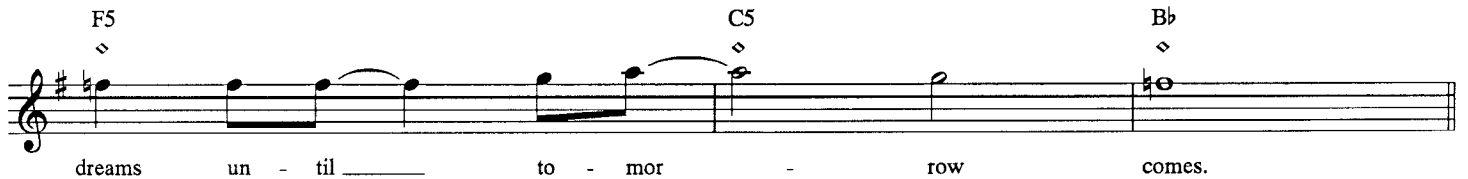
w/Rhy. Figs. 2 & 2A

C5 D5 G5



you dar-ling. Hold me in your dreams,

F5 C5 Bb



dreams un-til to-mor row comes.

Solo:

F5

G5

Am

F/A

A.H. A.H.

Am (continue simile)

G

F

Am

F/A

A.H.

A.H. A.H.

A.H.

Am

G

F

Am

F/A

Am

8va

G

F

Am

F/A

(8va)

Am

F
8va

C

D.S. \S al Coda

\oplus
Coda w/Rhy. Figs. 1 & 1A (4 times)

D5 G5 F5

All I've ev - er want - ed, ev - 'ry - thing — I've wait -

w/Rhy. Figs. 2 & 2A

C5 D5 G5

- ed for. — Hold me in — your dreams, —

F5 C5 B♭5 F5

dreams un - til — to - mor - row comes.

⑥ 3 fr 2 fr
G F#

Electric Sitar

Em

hold —

TAB

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

A Tempo

Rhy. Fig. 3

A

rit.

TAB

5	(5)	4	(4)	1	0	2	0	2	(2)	3	2	2	0
(2)							0				2		

(end Rhy. Fig. 3) w/Rhy. Fig. 3 (10 times)

Csus C B \flat A

TAB: 6 5 5 5 3 3 3 1

Csus C B \flat A

8va

TAB: 12 17 12 10 9 10 9 (9)

Csus C B \flat A

(8va)

w/trem.

1/2

TAB: 13 12 15 12 15 12 (12) 10 12 10 9 10 (10) 9 7 6 4 2 (2) 5 5 5 5

Csus C B \flat A5

8va

* w/trem.

w/trem.

TAB: 5 5 5 5 5 5 5 5 5 5 5 5 8 5 8 5 10 (10) 17

* use trem. bar while picking notes

N.C.

(8va)

A5

TAB: 17 17 17 17 17 17 22 21 5 5 7 7 7 7 7 7 7 7 7 7 7 7

C B♭ 5 C5 B♭ 5 A5

TAB: 7 7 7 7 7 | 12 | (12) 10 12 10 8 10 | 8 10 8 14 | (14) (14) 14 12 10 14 | (14) 12 10 12 14

Csus C

TAB: 10 14 12 10 12 14 10 14 12 14 12 14 10 14 12 14 12 14 15 | 12 14 17 | (17) | 13 17 13 17 13 | 15

B♭ 5 A5

TAB: 15 | 13 10 13 10 12 | (12) | (12) 10 8 | (8) | 21 22

Csus C B♭ 5 A5

TAB: (22) | 14 | (14) 12 | 14 10 12 10 9 10 19

Csus C Bb 5 A5

8va

T
A
B

Csus C Bb 5 A5

w/trem.

1-1/2 1-1/2

1

T
A
B

Csus C Fade

w/trem.

T
A
B

Verse 2:
 I'm fighting time and distance.
 Illusion hides the fear inside.
 How can I bring you closer,
 I want you by my side.
 I lie awake and wonder,
 I'm all alone for one more night.
 Trust in my love,
 You know only time can separate us.
 Your image burns in my mind,
 Deep in a love that lasts forever.
 (To Chorus:)

JUNGLE OF LOVE

Words and Music by
 GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,
 ROBERT MASON and KEITH OLSEN

Tune Down 1/2 Step

⑥ = Eb ③ = Gb

⑤ = Ab ② = Bb

④ = Db ① = Eb

Moderate rock ♩ = 93

D N.C.

7 8 7 8 7 8 7 8 8
 7 7 7 7 7 7 7 7
 5 5 5 5 5 5 5 5

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

5 7 5 3 5 7 5 5 4
 5 7 5 4 5 7 5 5 4

A5

3 (3) (3) 3 (3)
 3 (3) (3) 3 (3)

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

1. Hey!

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

Verse :

A5

Come on o - ver girl, shak-in ain't no crime.

2. See additional lyrics.

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

* P.M.

Show me what you got ___ and more, _ you work ___ it all ___ so fine. _

D5 F5 G

TAB 2/2 0 0 3 4 0 3 4 0 3 2 0 7 5 3 3 1 0 2 3

Legs for days with wick-ed ways. _ Sen - sa - tions on ___ my mind. _

A5

TAB 2/2 0 0 3 4 0 3 4 0 3 2 0 0 0 3 4 0 3 4 0 3

Drinks are cheap and so are you; ___ you know I got ___ the time. ___

D5 F5 G

TAB 2/2 0 0 3 4 0 3 4 0 3 2 0 7 7 3 3 1 0 2 3

Oh, no. ___ Ooh, ___ sweet frus - tra - tion. ___

Gm F 8va C5 Bb 5

Rhy. Fig. 1

hold hold

TAB 8 10 12 12 10 8 10 10 10 10 8 8 8 8 8 8 5

Gm F C5 Gm F

8va -----

Oh, no. A-noth-er pay-check came and went. Oh, no. I can't re-

hold ----- hold ----- hold -----

TAB

	8	10	12	12	10		10				8	7		8	10	12	10		
B																			

C5 Bb 5 D7 D7sus D7 D7sus

(8va) -----

- sist temp - ta - tion. No! Tie me (end Rhy. Fig. 1)

TAB

	10	10	12		10	10	10	10		10	10	10	10		10	10	10	10	
B																			

Chorus:

A5 D5

up in the jun - gle of love. Let me

Rhy. Fig. 2

TAB

A	2	5	2	5	x	2	x	0	2	5	5	2	2	5	5	2	2	7	7
B	0	4	2	4	x	2	x	0	0	4	4	2	2	4	4	2	2	5	5

A5 D5

sing be - tween the things that you've been swing - in'. Tie me

TAB

A	2	5	2	5	5	2	2	0	7	7	8	7	5	7	5
B	0	4	2	4	4	2	2	0	7	7	8	7	5	7	5

A5

up in the jun - gle of love. Ooh,

hold 1 1 1

TAB 2 2 0 0 5 4 2 2 5 4 4 2 0 2 2 0 5 4 2 2 5 8 7 (7) (7)

To Coda ⊕

1. D5

strut-tin' lit - tle queen - ie, you can look, but don't you touch. Tie me

(end Rhy. Fig. 1)

w/bar

1/2

TAB 2 2 0 0 5 4 5 4 2 2 5 4 5 4 2 2 0 (7) 7 5 7 0 2 1 0 0 2 1 0

A5

up.

P.H.

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

1

TAB 2 2 0 0 3 4 0 3 4 0 3 2 0 2 2 0 0 3 4 0 5 6 5

2. D5 E5 F5 G5 A5 ^{8va}

look, but you can't touch. Tie me up. Tie me up. Oh, yeah! — ^{8va}

TAB 15 ^{1-1/2}

Detailed description: This system contains the second vocal line and the corresponding guitar TAB. The vocal line is on a treble clef staff with lyrics: "look, but you can't touch. Tie me up. Tie me up. Oh, yeah! —". Above the staff are five chords: D5, E5, F5, G5, and A5. The A5 chord is marked with "8va". The guitar TAB is on a six-line staff with the number "15" on the first line and "1-1/2" on the second line.

Guitar Solo:
w/Rhy. Fig. 1

(8va)

Gm F C5 Bb5

TAB (15) 15 15 18 ^{1/2} 15 15 18 (18) 15 ^{1/2} 15 (15) 15 (15) (15) 15

Detailed description: This system shows the first system of a guitar solo. The vocal line is on a treble clef staff with chords Gm, F, C5, and Bb5. The guitar TAB is on a six-line staff with fret numbers: (15), 15, 15, 18, 15, 15, 18, (18), 15, 15, (15), 15, (15), (15), 15. There are also some "1/2" markings above the TAB.

Gm F C5 Bb5

TAB 15 14-12 12-10 10-9 9-7 7-5 5 13 11 13 10 12 10-9 10-9 7 9 7-5 (5) (5)

B 17 15 13 12 10 8 7

Detailed description: This system shows the second system of a guitar solo. The vocal line is on a treble clef staff with chords Gm, F, C5, and Bb5. The guitar TAB is on a six-line staff with fret numbers: 15, 14-12, 12-10, 10-9, 9-7, 7-5, 5, 13, 11, 13, 10, 12, 10-9, 10-9, 7, 9, 7-5, (5), (5). The bass line (B) has fret numbers: 17, 15, 13, 12, 10, 8, 7.

Gm F C5 Bb5

TAB 5 6 5 8 10 7 8 7 10 11 10 13 15 12 13 12 8 11 8 12 8 11 8 11 8 12 8 11 8 8 12 8 11 9 7 5 7 5 4

Detailed description: This system shows the third system of a guitar solo. The vocal line is on a treble clef staff with chords Gm, F, C5, and Bb5. The guitar TAB is on a six-line staff with fret numbers: 5, 6, 5, 8, 10, 7, 8, 7, 10, 11, 10, 13, 15, 12, 13, 12, 8, 11, 8, 12, 8, 11, 8, 11, 8, 12, 8, 11, 8, 8, 12, 8, 11, 9, 7, 5, 7, 5, 4.

D7 D7sus D7 D7sus *D.S. al Coda*

Tie me

8va

3 3 1-1/2

T 10 10 10 14 17 22 17 22(22)

A 12 11 11

B

Coda

D5

look but you can't touch. Tie me

1/2

T 7 (7) 3 7 8 7 5 7 5

A 7 (7) 2 7 8 7 5 7 5

B

w/Rhy. Fig. 2

A5

up in the jun - gle of love. Let me

A5 D5

sing be - tween the things that you've been swing - in'. Tie me

A5

up in the jun - gle of love. Ooh, strut-tin' lit - tle queen - ie you can

D5 N.C.

look, but you can't touch. Tie me up.

1/2 w/bar 1

T 7 (7) 5 7 0 2 1 0 5 7 5 5 7 5 5 4 3

A 7 (7) 5 7 0 2 1 0 5 7 5 5 7 5 5 4 3

B 3 0 0 1 3 0 1 2 3 (3) 5 7 5 5 7 5 5 4 3

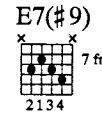
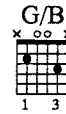
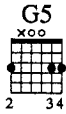
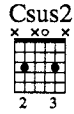
Verse 2:
 Come on over girl, you know I'm on the make.
 The way that I've been watching you
 My heart's sure to break.
 Like a shot without a chaser
 You bring me to my knees.
 Put my money where your mouth is
 'Cause I know you aim to please.
 Oh no. Lord have mercy.
 Oh no. Another drink before I'm dry.
 Oh no. I want to see what's on the menu.
 (To Chorus:)

I WANT IT

Words and Music by
 GEORGE LYNCH, MICK BROWN,
 ANTHONY ESPOSITO and ROBERT MASON

Tune Down 1/2 Step

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭



Moderate rock ♩ = 90

Intro:

(Drums) (×) Gtr.1 (Am7) Rhy. Fig. 1

Double-time

Csus2 G5 (E/G#) (Am7)

Oooh, hey!
 (end Rhy. Fig. 1) Rhy. Fig. 2

(end Rhy. Fig. 2)

P.M. ---|

Csus2
 Rhy. Fig. 3

G5

D

semi-harm. hold ---| semi-harm. hold ---|

Csus2 G5 (E/G#) A5

(end Rhy. Fig. 3) Rhy. Fig. 4 w/Fill 1 (Gtr. 2) (cont. in slashes)

w/bar

T
A
B

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

Verse: (end Rhy. Fig. 4) D/A

1. From the day our eyes first met, it's a time -
2. See additional lyrics

Gtr. 3 (clean)
(This part is doubled by Gtr. 4, 8va)

hold

T
A
B

0 2 5 2 2 2 5 0 4 2

Dm9/A

I can't for - get. You're a ball of fire burn -

(hold)

T
A
B

3 2 4 0 3 1 0 3

Fill 1

Gtr. 2 (8va)

harm.

trem. bar

harm.

T
A
B

(4) (2) (0) (4) (2) (0) (4) (2) (0) (4) (2) (0) (4) (2) (0) (4) (2) (0) (4) (2) (0) (4) (2) (0) (4) (2) (0) (2) (0)

5

* While pulling off with fret hand, gently touch string with base of pick hand and slide down.

Asus *A* *A7*

in' _____ Ev - 'ry

hold ----- *hold* -----

TAB
3 2 2 2 2 2 0 5 2

D/A

wom - an needs a man, _____ so ba - by, here I am. _____

(hold) ----- *hold* -----

TAB
2 2 5 0 4 2 3 2 4

Dm9/A *A7sus* *Gtr.1*

Make your wheels of love keep turn - in'. _____

hold ----- *hold* ----- *hold* ----- *pick sl.*

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

Pre-Chorus:

Csus2 *G5* *D*

No! _____ Tell me I'm _____ not dream - in'. _____

hold ----- *hold* ----- *hold* -----

TAB
0 2 2 2 2

w/Fill 2 (Gtr. 2, 1st time) &
w/Rhy. Fill 1 (Gtr. 2, 2nd time only)

Csus2 C(9) G/B E7(#9)

Tease me just — e - nough — to keep — me scream - ing through — the night. —

Chorus:
w/Rhy. Fig. 2 (Gtr. 1)

(Am7)

— You got - ta lot - ta love, — and I want it.

substitute Rhy. Fill 2
(Gtr. 1, 2nd time only) w/Rhy. Fig. 3 (Gtr. 1, 1st 3 bars only)

Csus2 G5 D

Let me take — you, let me make — you mine. —

w/Rhy. Fill 1 w/Rhy. Fig. 2 (Gtr. 1)

(Am7) To Coda ⊕

You got - ta lot - ta love, — and I want it.

Fill 2 Gtr. 2

8 7 7 7

Rhy. Fill 1 Gtr.1 C

hold — — — — semi-harm.

7 7 x x 5 5

Rhy. Fill 2 Gtr.1 Am G/A

P.M. — — — — P.M. — — — —

5 7 0 0 4 5 0 0

1. w/Rhy. Fig. 4 (Gtr. 1)

Csus2

w/Fill 3 (Gtr. 2)

A5

I can't do ___ with - out ___ you one ___ more night. ___

2. w/Rhy. Fig. 3 (Gtr. 1)

Csus2

D

Ne - er saw ___ a wom - an look ___ so right. ___

w/Rhy. Fig. 4 (Gtr. 1, 1st 2 bars only)

Csus2

G5

(E/G#)

Ooh, I can't do ___ with - out ___ you one ___ more night. ___

Bridge:

C#m7

Gtrs. 3 & 4

hold

Gtrs. 1 & 2

⑥ 12 ft.

E

Ooh, ___ yeah.

(hold)

Fill 3

Gtr. 2

harm. (8va)

+

trem. bar

harm. +

2 fr. F# 4 fr. G# 1 fr. F 2 fr. F# open E C#m7

I've been watch - ing you.

hold - - - - -

TAB: 5 4 6 4 6

Yes, I have.

(hold) - - - - -

TAB: 7 4 6 5 4 6 4 6 (4) 5 4 4 4 6 6 5 4 7 4 7

Gtrs. 1 & 2

6 open E 2 fr. F# 4 fr. G# 1 fr. F 2 fr. F# 4 fr. G#

Ooh, yeah!

(hold) - - - - -

TAB: 5 4 6 4 6 5 4 7

(Am7)

A.H.-----

(8va)

Gtr. 2

A.H.-----

1/4

1/4

P.M.-----

1/4

1/4

A.H. pitch: E

Gtr. 1

P.M.-----

P.M.-----

P.M.-----

P.M.----- semi-harm.

P.M.-----

Csus2

G5

(E/G#)

(Am7)

3

1

1

trem. bar

to slack -

1/2

(15)

(0) (0)

19

(19)17 19 20 19

17 17 17 17

19

17

(17)

20

P.M.

A.H. (8va)

(7) 5

0 0 0 0 0 0

3 0 0 7 0 5 0 7

(7) 5

5

A.H. pitches: C, D

D(4)

1/2

17 20 20

17 20 20

17 22 (22)

(22) (22)

(22) (22)

17 15

14 15 17

14 17 15 16

17 17 19

16 17

P.M.

3 0 0 7 0 5 0 7

(7) 5

0 0 0 0 0 0

2/4

3 0

3 0

4

G5

Csus2

(Am7)

1-1/2

trem. bar

19 17 16

17 19 17 19 17

19

(19)

7

(7) (7)

5 7 7 7 5

1

P.M.

3 3 3

3 3 3

3 3 3

3 0 0 7 0 5 0 7

(7) 5

0 0 0 0 0 0

0

A.H. (8va)

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

(5) 7 5 7 5 7 5 7 8 7 (7) 5 4 0 0 0 5

A.H. pitch: F A.H. pitch: G

A.H. (8va)

A.H. semi-harm.

3 0 0 7 0 5 0 7 (7) 5 6 7 3 0 0 7 0 5 0 7

A.H. pitch: C

Csus2

(5) 4 7 5 2 5 9 12 14 12 13 15 13 12 14 13 15 13 15 17 18 15 17 13 15 13

P.M.

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

G/B Em7 8va

15 13 12 13 12 16 12 13 12 15 18 0 20 20 (20) 17 20 17 17 20 17 20 19

3 0 8 8 8 3 7 7 7

(8va) ----- Am Am7

grad. release

TAB 17 19 22 (20) (22) 22

Gtr. 3 Rhy. Fig. 5

hold -----

TAB 8 7 7 7 10 9 10 10 9 8 9 9 8 9 10

(8va) ----- Dsus/A D/A (Am)

1 3 3

TAB 22 22 (22) 20 20 19 20 22 20 (20)

TAB 8 7 7 7 7 7 7 7 7 7 (7)

D/A Dm/A Am

1 3 3 3 3

TAB 8 (8) 5 8 5 8 7 5 7 5 5 8 5 7 5 8 7 5 6 5 3 3

(end Rhy. Fig. 5)

TAB 7 5 7 7 5 5 7

Am7

Dsus/A

A.H. (8va) D/A

w/Rhy. Fig. 5 (Gtr. 3)

5 7 7 5 2 4 5 7 9 7 5 7 9 5 (5) (5)

A.H. pitch: F#

(Am)

D/A

Dm/A

Am

4 5 (5) 7 5 7 5 7 5 8 5 8 (8) 5 7 8 5 7 (7)

Half time

w/Rhy. Fig. 1 (Gtr. 1)

(Am)

D.S. al Coda

Ooh. Oh, oh, oh! Yeah! You got-ta lot-ta

5 7 (7)

Coda

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

Csus2

G5

D

w/Rhy. Fill 1

Nev - er saw a wom - an look so right. You got - ta lot - ta

w/Rhy. Fig. 2 (Gtr. 1)

(Am)

w/Rhy. Fig. 3 (Gtr. 1)

Csus2

love, and I want it. Let me take you,

G5

D

w/Rhy. Fig. 2 (Gtr. 1)

(Am)

let me make you mine. You got-ta lot-ta love, and I

w/Rhy. Fig. 3 (Gtr. 2)

Csus2

G5

D

want it. I can't do ___ with - out ___ you one ___ more night. ___

N.C.

You got - ta lot - ta ___

Gtr. 2 (This part is doubled by Gtr. 1, 8va)

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

love! ___

love! ___

6 5 3 5 5 3 5 3 3 5 (5) (5) 12

G5

(E/G#)

N.C.

Gtrs. 1 & 2

A.H.

8va

A.H.

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

3 4 3 0 0 0 0 0

A.H. pitch: C#

Verse 2:

I'm spending every endless night
 Let it burn with all my might.
 Honey, nothing gets me higher.
 Baby, if you'll just give in,
 We can both begin
 To build a never-ending fire.

GUITAR TAB GLOSSARY **

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).

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).

BENDING NOTES

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

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

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

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

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

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

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

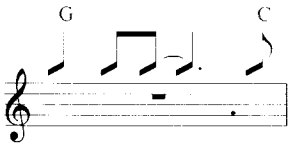
TWO STEPS: Play the note and bend string two whole steps.

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

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

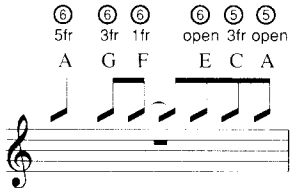
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



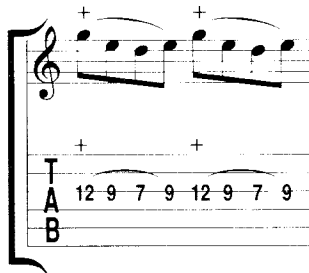
STRUM INDICATIONS:
Strum with indicated rhythm.

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



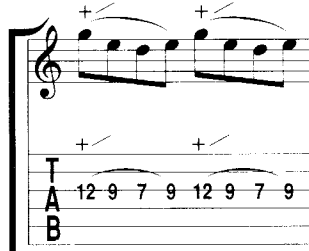
INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

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.



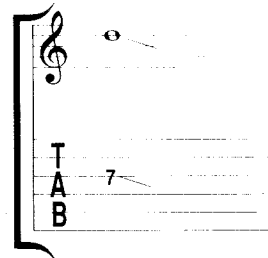
FRETBOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



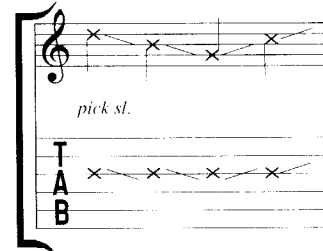
TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



SHORT GLISSANDO:
Play note for its full value and slide in specified direction at

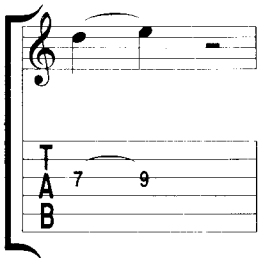
the last possible moment.



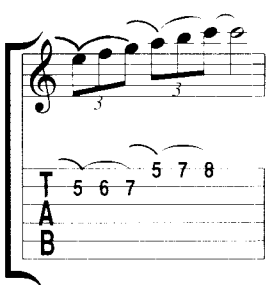
PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).

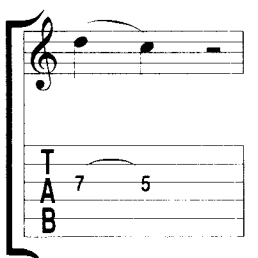
ARTICULATIONS



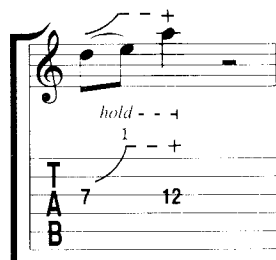
HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



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



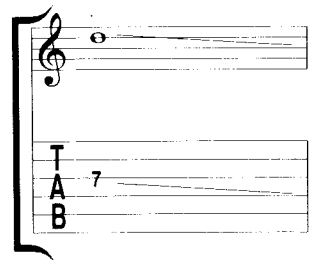
PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



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

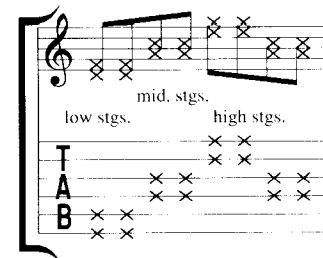


LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



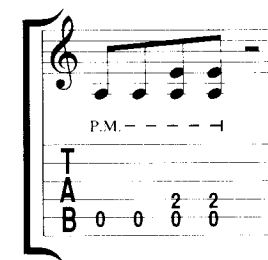
LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.

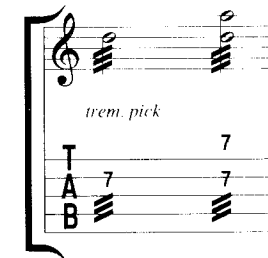


MUTED STRINGS:
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



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



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.

UN-SPECIFIED INTERVAL:
The pitch of a note or a chord is lowered to an unspecified interval.

**COLD IS THE HEART
DREAM UNTIL TOMORROW
HEAVEN IS WAITING
I WANT IT
JUNGLE OF LOVE
NO GOOD
THE SECRET
TANGLED IN THE WEB
TIE YOUR MOTHER DOWN
WHEN DARKNESS CALLS**



15800 N.W. 48th Avenue
Miami, FL 33014

0 29156 00722 0
\$16.95 P0955GTX