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WHEN DARKNESS CALLS  3
WHEN DARKNESS CALLS

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

Medium rock  \( \frac{3}{4} = 86 \)

Verse 1:
Em
You light a fire in the rain.

Rhy. Fig. 1
Gtr.1

mf wienvolope filter

Gtr. 2

mf

D
Em
feel it burn in.
You swore you'd never hurt again;

When Darkness Calls - 13 - 1
F0955GTX

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D  

se - cret whis - per.  

Em  

No one a - round  

T
A  5  7
B

8 7 7
0 7

T
A
B  14 16-17 14 15 17

5 5

C

Am  

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

T
A
B

15 17

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

When Darkness Calls – 13 – 3
P0955GTX
Chorus:
E5

(2nd time)

(Both gtrs.)

You can’t resist it, when the
darkness calls out your name.

E5

You keep insisting that it's

Rhy. Fig. 2

black or white, show me tonight.

(end Rhy. Fig. 2)
To Coda \( \Theta \) w/Rhy. Fig. 1 (Gtr. 1)

Verse 2:

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

Smokin' candles light your way,

(2nd time only) Gtr. 2

they glow like angels.

Words you just...
don’t understand, that can

Am

change your future. It’s too late to turn back now.

C

Can you fight all your feelings? Frightened little

Em

girl you keep inside, but she’s left in tears.

D.S. $^\infty$ al Coda
Bridge:

Well, there's two sides to livin',

it's not al-

-ways left or right. But you're on ly giv in'

what you're tak in' out of the night.

Gtr. 3

When Darkness Calls – 13 – 7
P0955GTX
* Hammer on note, pull up on bar and release.

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

When Darkness Calls – 13 – 9
P0955GTX
* Pull up on bar

hammer strs. w/left hand to engage notes
* Hammer onto note, and pull up on bar

* Depress bar before hammering onto note

* Depress bar before hammering onto note
COLD IS THE HEART

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

Medium rock \( \frac{\text{d}}{\text{m}} = 106 \)

*Intro:
Gtr. 1

\[
\begin{align*}
\text{T} & \quad \text{N.C.} \\
\text{A} & \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
\text{B} & \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
\end{align*}
\]

Gtr. 2

\[
\begin{align*}
\text{T} & \quad 5 \quad 5 \quad 5 \quad 5 \quad 5 \quad 5 \quad 5 \quad 5 \quad 5 \quad 5 \quad 5 \quad 0 \quad 0 \\
\text{A} & \quad * \text{ harm.} \\
\text{B} & \quad * \text{ fdbk.} \\
\end{align*}
\]

(12)

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Verse:

B5   C5   A5

2. See additional lyrics.

1. Just a

puppet on her knees at night.

Pull her strings and she'll treat you right.
Heart so warm, in a world so cold.

One down,

one more story told,

yeah.
Cold Is The Heart — 10 — 5
P995GTX
Cold is the heart with no love, as she sits on the face of the world.

Cold In The Heart – 10 – 6
P9550GTX
Em  B5  A/C#

Sweet little child of love.

D  Em  B5

Icy hand in a velvet glove.

Where do you hide when your day is done?

Count your tears and pray for sun.

w/Rhy. Fig. 1B

w/Fill 1  D.S. 8va al Coda

A/C#  D  F#7(11)  A5

G5  A5  Bm

sits in the world.

Cold is the heart with no

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

Coda  (F#7(11))

Fill 1  8va throughout
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

Moderate rock \( \text{\textbf{d}} = 120 \)

Intro:

Grtr.1

Rhy. Fig. 1

w/Fill 1

end Rhy. Fig. 1

Fill 1 Grtr.2

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Verse:

D5  A5

2. See ad-ditional lyrics.

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

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

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

No Good – 7 – 2
P0955GTX
Bridge:

Rhy. Fig. 3

Don't second guess me, baby.

Rhy. Fig. 3A

Hang out with me, I'll make your head spin around.

Take my ad-

(Gtr. 2 to notation)

vice and listen, 'cause I'm lyin' and cheatin' and begin'in' and screamin', so look out!

Gtrs. 1 & 2
No good will ever come from lovin' me. No good, I'll never treat you right.

To Coda

No good. Forget about your worries, baby. Hold on, and get ready to ride.

And get ready to ride.

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

Solo:

B5

Gr. 3
I fulfill my reputation.
I'm the tears you're gonna cry.

Got a glove box full of warrants.
I'll abuse you 'til you die.

Coda

Hold on and get ready to ride.
No good will ever come from lovin' me.

No good I'll never treat you right.
No good For get a-bout your wor-ries 'cause I'm
ly-in' and cheat-in' and beggin' and steal-in', so look out. Ah yeah!

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
TIE YOUR MOTHER DOWN

Words and Music by BRIAN MAY

Moderately fast rock \( \frac{\text{beats}}{\text{bar}} = 136 \)

Triplet feel (\( \frac{\text{beats}}{\text{bar}} = \frac{3}{\text{bar}} \))

Intro:

Gtr.1 Rhy. Fig. 1

w/Rhy. Fig. 1 (2 times)

Yeah, ... that's right. ... Ooh,

(End Rhy. Fig. 1)

Verse 1:

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

1. Well, get your

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

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I got my tim-in’ right, I got my act down tight, it’s got to be tonight, my little school babe. Your mama says you won’t, and your daddy says you don’t, but I’m boil.

in’ up inside, and no way I’m gonna lose out this time.

No way.
Chorus:

D5 D6 D5 Dsus D5 D6 D5

— your mother down, tie — your mother down. Lock your

daddy out of doors, — I don’t need him nosin’ a round. Tie

Rhy. Fig. 4

D5 D6 D5

— your mother down, tie your mother down. Give me all your love to —

w/Rhy. Fig. 1

A5

night. — — Wha! — —

Verse 2:

N.C. (A5)

dirty house, so go get out of my house," that’s all I ever get from your,

2. "You’re such a
w/Rhy. Fill 1 (Gtr. 1)

oh, family ties. In fact I don't think I've ever heard a single little civil word from those guys. But you know I

don't give a light, I'm gonna make out all-right. I've got a sweetheart hand to put a stop to all this bitch-in' and moan-in'.

Coda

Guitar Solo:
N.C. (A5)
Gtr. 2

Rhy. Fill 1
Gtr. 1

Tie Your Mother Down – 8 – 4
P0955GTX
w/Rhy. Fill 1 (Gtr.1)

Your
A.H.
(5va)

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

E5

mom and your dad are gonna plague me till I die. Why can’t they understand... I’m just a

G5

A5 type 2

Gtr.1

peace lovin’ guy?

Wow!

Yeah!

Ow!

Chorus:

N.C.

Tie your mother down, tie your mother down.
Tie Your Mother Down

Tie your mother down, tie your mother down, tie your mother down, or you ain't no friend of mine. Yeah!

Fill 2
your mother down.
Ooh, tie your mother down.

your mother down, tie your mother down.

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

Ooh, tie your mother down, tie your mother down. Give me

all your love to-night.

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 \( \frac{4}{4} = 80 \)

Intro:
G7

Moderate rock \( \frac{4}{4} = 106 \)
Gm7  Gm6  Gm(b6)

Rhy. Fig. 1

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Verse:

Gm7
Gm6

1. There's a feeling
2. See additional lyrics

(a) little left of heaven, shook me when you looked my way.

Can't believe

(3)

Gm(6)

G5

Gm(6)

Gm7
Gm6

Gm(6)

G5

it, legs that run forever.

Love to know you better anytime.

Tangled in the Web – 6 – 2
emotion, tangled in the web of your love.

(end Rhy. Fig. 4)

Gm(6)

Oh!

2. Hypnotizing

If you see me comin',

better run

and find a place you can hide.

Gotta mad desire,

burnin' up my lovin' inside,

oh, burnin' up my lovin' inside.

Fill 1

To Coda

Fill 1

Gtr. 2

Gm7

Gm6

G7

G5

Bb

C

F5

G5

Bb

C

Gtr. 2

w/trem. bar

Tangled in the Web - 6 - 4
w/Rhy. Fig. 2 (4 times)

Gm7  Gm6  Gm(♭6)  G5

Ooh baby, yeah.

Gm7  Gm6  Gm(♭6)  G5

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

(13)  13  8  11  8  11

TA (13)  13  11  13

Gm(♭6)  G5  Gm7

(8va)

(13)  15

(13)  (15)

T  15  18  15  18

Gm7  Gm6  Gm(♭6)  G5

(8va)

(20)  20  1  1  1

20  18  1

20  (20)  15  18
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:)
Verse:

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

1. I've been try - in', try - in' to show to you the way

2. See additional lyrics.

1st time only

15

A.H. pitch: D
I feel inside.
It don't make no sense to hide.

my feelings. No, no time for wastin'. Oh,
there's got to be a way.

I beg, steal, or take.

the taste of tears you throw my way.

Chorus:

Heaven is waiting.

Rhy. Fill 1 (Gtr. 2)

Gtr. 2

Rhy. Fig. 2

Rhy. Fill 1 (Gtr. 2)

Fill 1

A.H. pitches: E,
how can you walk away? Yeah.
Don't walk away.

Don't let me love in vain.

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

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

(end Rhy. Fig. 2)
Bridge:
N.C.

Oh, I will

wait. Don't turn a

Heaven Is Waiting – 10 – 5
P095SGTX
Chorus:
w/Rhy. Fig. 2 (Gtr. 2, 2 times)  
Csus/D  C  
Csus2  G/B  G/A  G5

Heaven is waiting, how can you walk away? Yeah. 
Don't walk away.
w/Rhy. Fill 2 (Gtr. 2)  w/Rhy. Fig. 2 (1st 7 bars only)
Asus/D    A/C#     D5
Csus/D C

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

w/Rhy. Fills 3 (Gtr. 2), 4 (Gtr. 3), & 5 (Gtr. 1)
Asus/D    A/C#    D5

 Csus2 G/B G/A G5 D5

how can you walk away? Yeah. Don't walk away. Don't let me

Csus/D C Fsus/Bb F/A

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

Heaven Is Waiting – 10 – 10
P0955GTX
THE SECRET

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

Moderate rock \( \frac{3}{4} = 120 \)

Intro:
*Gtr.1 (elec. 12 str.)

Gtr.2 (acoustic gtr.)

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

Gtr. 3 (2nd time only)

Gtr. 3

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Fill 2

Verse 1:
E5
G5
A5
G5
E5

Rhy. Fig. 2 From the cradle to the grave,
"Lord, how much longer till I'm saved?"

Bridge:

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

Rhy. Fig. 3 2. See additional lyrics.

Rhy. Fig. 3A

Gtr. 2 (acoustic)

The Secret - 12 - 4
P0955GTX
There's no honor ever shown in the blue world.

Chorus:

1. He can't hold the secret.
2. See additional lyrics.

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

(end Rhy. Fig. 3A) Rhy. Fig. 4A
Cret any longer.

You

know he'll never tell, His nev'er he'll never tell.

I swear he'll never tell.
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

---

T  5  4  (4)  2  
B

(gtr. 5 (Bvo)

(end Rhy. Fig. 4A)

Gtr. 4

A.H. grad. bend

rake

A.H. grad. release

TAB  5  5  (5)  7  

*Left hand hammer with slide.

Fill 3

Gtr. 4

---

T  
B

*Apply slight pressure and slide
Verse 2:

*Gtr. 4*

\[ E5 \quad G5 \quad A5 \quad G5 \quad E5 \]

Shadows rarin' on the wall.

D.S. \( \frac{8}{8} \) al Coda

*Gtr. 4 F#5*

Sounds of screaming down the hall.

Coda

*Gtr. 3*

Guitar Solo:

\[ P.M. \quad P.M. \quad P.M. \quad P.M. \quad P.M. \quad P.M. \]

The Secret - 12 - 8  
P0955GTX
F/A
C(9) G/B C(9) G
D/F# 3

He can't

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

E5

hold the secret any longer.

C5 D5 E5 G5

But I know he'll never tell, I

A5

swear he'll never tell.

He can't hold the secret any longer.

A C5 D5 E5

But I know he'll never tell,

G5

A5

He'll never tell the night becomes his hell.
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

Dm Bb Csus C F A D5
G5 F5 C5 Bb5 F/A Am G

Moderate rock \( \frac{4}{4} = 112 \)

Intro:

\[
\begin{align*}
\text{Em} & \\
C/E & \\
Am & \\
F & C6 & Bb
\end{align*}
\]

Verse:

\[
\begin{align*}
\text{Em} & \\
C/E & \\
Am & \\
F & C6 & Bb
\end{align*}
\]

1. So many miles away.
2. See additional lyrics.

Dream Until Tomorrow – 10 – 1
P0955GTX

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fill my every day. I spend the empty hours

hearing the last words you said. A thousand

days between us, a thousand nights we spent apart.

Trust in my love; you know, only time can sep-

Dream Until Tomorrow – 10 – 2
P0955GTX
C with Fill 1

Dm

Bb

 Sonata

Imagine lost in my arms,

(On D.S. only)

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

F

To Coda

A

Gtr. 3

D5

deep in a love that will last forever.

(8va)

18 17 19 (19)

(20)

hold

G5

F5

C5

Rhy. Fig. 1A

Gtr. 2

end Rhy. Fig. 1

end Rhy. Fig. 1A

Fill 1

Dream Until Tomorrow – 10 – 3
P9955GTX
1. Rhy. Fig. 2
Hold me in your dreams, dreams until tomorrow.

C5
row comes.

C5
Build my world around you. Let my love surround you darling.

F5
Hold me in your dreams, dreams until tomorrow comes.
Coda w/Rhy. Figs. 1 & 1A (4 times)

Am

D5

G5

F5

All I've ever wanted, everything I've waited for.

Build my world around you.

Let my love surround you, darling. Hold me in your dreams.

Dreams until tomorrow comes.
All I've ever wanted, ev'rything I've waited for.
Hold me in your dreams,
dreams until tomorrow comes.

Electric Sitar

A Tempo
Rhy. Fig. 3

Dream Until Tomorrow – 10 – 7
P0955GTX
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

Moderate rock  \( \textbf{d} = 93 \)

D

A5

Verse:

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

2. See additional lyrics.

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

Legs for days with wicked ways, sensations on my mind.

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

Oh, no. Ooh, sweet frustration.

Rhy. Fig. 1

Jungle Of Love – 6 – 2
P0955GTX
Oh, no. Another paycheck came and went. Oh, no. I can't hold

C5  Bk5  D7  D7sus  D7  D7sus
-sist temptation. No!

Chorus:
A5  D5
up in the jungle of love. Let me
Rhy. Fig. 2

A5  D5
sing between the things that you've been swingin'. Tie me

Jungle Of Love - 6 - 3
P0955GTX
up in the jungle of love.

Ooh,

strut-tin' little queen-ie, you can look, but don't you touch.

Tie me...

end Rhy. Fig. 1)

up.
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:)

Jungle Of Love – 6 – 6
P0955GTX
Verse:

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)

Dm9/A

I can't forget. You're a ball of fire

(hold)

(* While pulling off with fret hand, gently touch string with base of pick hand and slide down.)
Every woman needs a man, so baby, here I am.

Make your wheels of love keep turn'in'.

Pre-Chorus:

No!

Tell me I'm not dream'in'.
w/Fill 2 (Gtr. 2, 1st time) &
w/Rhy. Fill 1 (Gtr. 2, 2nd time only)

Tease me just e nough to keep me screaming through the night...

Chorus:

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

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)

Let me take you, let me make you mine.

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

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

Fill 2 Gtr. 2

Rhy. Fill 1

Gtr.1 Am

Rhy. Fill 2

Gtr.1 Am

I Want It – 12 – 4
P0955GTX
[1] w/Rhy. Fig. 4 (Gtr. 1)
Csus2
G5  (E/G#)
A5
I can't do without you one more night.

[2] w/Rhy. Fig. 3 (Gtr. 1)
Csus2
G5
D
Never saw a woman look so right.

w/Rhy. Fig. 4 (Gtr. 1, 1st 2 bars only)
Csus2
G5  (E/G#)
Bridge:
C#m7

[Chorus: Gtr. 3 & 4]

[Bridge: Gtr. 1 & 2]
Ooh, I can't do without you one more night.

[Reprise: Fill 3]

I Want It – 12 – 5
P955GTX
I've been watching you.

Yes, I have.

Ooh, yeah!

Gtrs. 1 & 2
I Want It - 12 - 11
P0955GTX
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).
- **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.

**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.

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*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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**By Kann Chipkin and Aaron Stang**
RHYTHM SLASHES

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.

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.

STRUM INDICATIONS:
Strum with indicated rhythm.

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).

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).

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.

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.

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.

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

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.

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 finger, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

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

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