

Section 1—INTRODUCTION

Section 1, pages 10 to 64 contains lead sheets of all the songs transcribed exactly from Del Leppard's two million-selling albums, **High 'n' Dry** and **Pyromania**. Singers will find the vocal lines transcribed at actual pitch, note-for-note; careful listening to the records will help you attain a correct interpretation. Rhythm guitarists proceed as follows: First, familiarize yourself with the chord diagrams under the title of each song. In cases where two different forms of the same chord are used, a small Roman numeral is added to the symbol. This indicates the position in which the alternate form is played. See for example, *Rock Of Ages* (p. 54): The first G5 chord is played open, the alternate form, labelled G5³ is played in the 3rd position. Other unusual chords include "5" chords, such as D5; this means a major chord with the 3rd omitted, that is, an open 5th (D and A). The symbol D/C means a D major chord with a C in the bass. D-6 means D with a lowered 6th (the note Bb). D4 is the same as D suspended 4th. D₃ is a 3 part chord consisting of D, G, and A. C-5 is a C major triad with a lowered 5th (C, E, Gb).

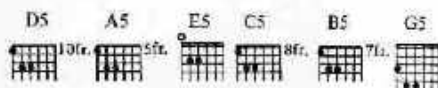
After reviewing all the chords, look over the licks, runs, and fills. These are identified with boxed letters such as **A**, **B**, **C**, etc. Look them up in Section 2 where they are fully explained and notated.

Once you have a good grasp of the chords, licks, and breaks, you can play along with the record and capture the exciting sounds of Del Leppard.

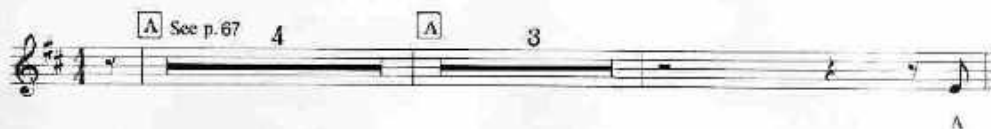


HIGH 'N' DRY (SATURDAY NIGHT)

Words and Music by
Steve Clark, Rick Savage
and Joe Elliott



Moderately (♩ = about 108)



(Sat - ur - day night) High and dry (Sat -

ur - day night) I'm high (Sat - ur - day night) High

and dry I feel bad,

To Coda

I feel mean, I'm up and down and in be - tween

On the bot - tle I'm on the line, I'm up and feel - in' fine Oh

D.S. al Coda

Coda

G E5 A5

Solo C

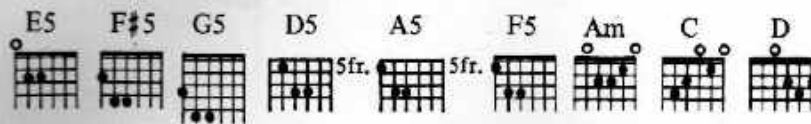
E5 A5 E5 A5

E5 A5 E5 A5

E5 A5 E5 A5

ANOTHER HIT AND RUN

Words and Music by
Rick Savage and Joe Elliott



Moderate 4 (♩ = 126 - 132)

A See p.70 3 **B** 9

C 4 4 times **D** 4 **D** 4

D

Un - i - on Jack is back with a hole in his head;

D

He's get - tin' bad - ly burned ev - 'ry time

D

He's laugh - in' at me and danc - in' on my sneak -
Bull - dog's lost his bite and his breath has gone

D

ers bad And his six - ties songs are blow -
Now the whole damn world is real -

E5

in' up my speak - ers I say:
ly laugh - in' mad

F#5 G5 D5 A5 (A5) D5 A5

You got no re - spect, re - spect for au - thor - i - ty

E5 F#5 G5 D5 A5

You just plan your dirt - y tricks _ and

D5 F5

then come cry - in' to me Hit and run, _

D

Hit and run, _ Hit and run, _

D

an - oth - er hit and run! _

1 E5 G5

A5 F 4

Am C

G solo

D

F 3 1

Oh _ Bring it

C
down _____ Oh, you bring it down.

C
_____ I said you

C
ain't got no re - spect, _____ I said you

C
ain't got no re - spect, _____ No, you

C
ain't got no re - spect, _____ And you hit.

(A pedal)
me when I'm _____ down _____ Hit and run.

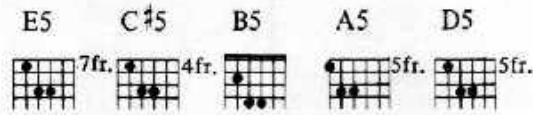
D
Hit and run _____ Hit and run. *3 times*

D
Hit and run _____ Hit and run.

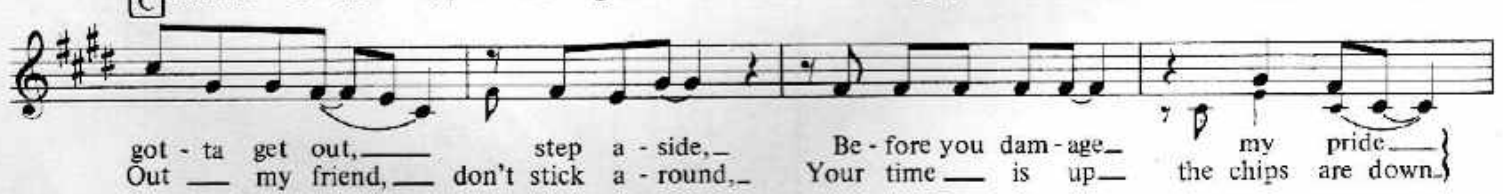
B
Hit and run! _____ *7* *A5*

YOU GOT ME RUNNIN'

Words and Music by
Steve Clark, Pete Willis
and Joe Elliott



Moderate hard rock (♩ = about 128)



yes - ter - day _____ ev - 'ry - thing seemed O. _____ K., _____

Yeah, you'd bet - ter run and hide _____ a - way, Oh, _____ you'd bet - ter

hide! _____

1. B5 C#5 2. B5 C#5

A You've got me run - nin' (You've got me run - nin' _____) You've got me run - nin' (You've

got me run - nin' _____) You've got me run - nin' (You've got me run - nin' _____)

You've got me run - nin' _____ run - nin' _____ Solo **F** begins here run - nin' _____

E5 C#5

E5 C#5

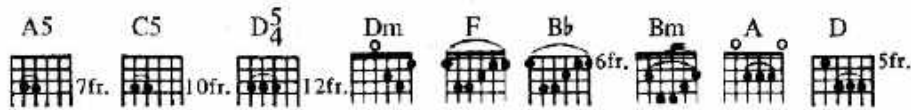
E5 C#5

E5 B5

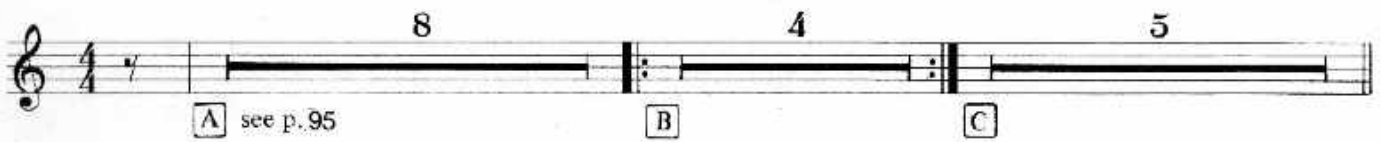
E5 C#5 B5
 Oh, no, no, nev - er thought I'd feel so low!
 A5 D5 A5 B5
 You got me run - nin', you got me run - nin', but I ain't gon - na hide...
 E5
 And yes - ter - day
 C#5 B5 A5
 ev - 'ry - thing seemed O. K., Yeah, you'd bet - ter run and
 D5 A5 B5
 hide a - way, Oh, you'd bet - ter hide!
 B5 C#5 [A]
 You've got me run - nin' (You've got me run - nin')
 [B]
 You've got me run - nin' (You've got me run - nin') You've got me run - nin' (You've
 got me run - nin') You've got me run - nin' (You've got me run - nin')
 [A]
 Get out! (You've got me run - nin') Just can't live no more (You've
 [G]
 got me run - nin') Get out the door! (You've
 E5
 got me run - nin') You've got me run - nin'!

LET IT GO

Words and Music by
Pete Willis, Steve Clark
and Joe Elliott



Moderately (♩ = about 126)



D

go Let it

E

go

F **F** *Dm Half time feel* **F** **Bb**

Cool wom-an Cool eyes

Dm **F** **Bb** *Dm*

You got me Hyp-no-tized Slow down

F **Bb** *Dm* **F** **Bb**

Hold on You're too fast Too strong

F *Normal feel*

I need a wom-an A wom-an to love

F

One good wom-an And you've

G **8**

got what I want, what I want!

Bm **A** **2** **2** *Bm* **D**

Solo **H**

A5

D⁵₄

Sva higher than true pitch

Slow down, hold on, you're much too fast. You're much too

D

A5

C5

D⁵₄

strong. Take it slow, make it last, take it eas - y, not too fast...

D

A5
at pitch

Don't let go. No! Rock stead - y

C5

D⁵₄

But still shak - in'. I'm read - y. For the tak - in'

A5

C5

D⁵₄

So make your move. Yeah make me. And get read - y for. The big "C"

G

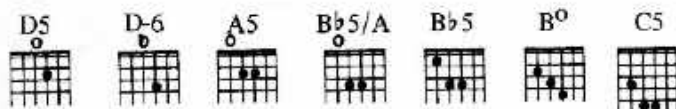
Let it rock. Let it roll. Let it go

Let it rock. Let it roll. Let it go

Let it go

MIRROR MIRROR (LOOK INTO MY EYES)

Words and Music by
Steve Clark and Joe Elliott



Not fast (♩ = 100)

4 4 D5

[A] see p.76 [A] Mir - ror mir - ror, just

D-6 D5 D-6 D5

watch - ing with your eye of glass, _____ You're just a for - tune wheel with

D-6 D5 D-6 [A]

some - thing that I wan - na ask _____ Mir - ror mir - ror, got my

[A]

fate ly - ing in your hands, _____ You're the fool,

you're the jug - gler, _____ hang - man and lov - er, You're _____ not _____ like no oth - er _____

[B] [B]

(Take a look in - to my eyes) Tell _____ me what you see (Take a look in - to my eyes)

[B]

Tell _____ me is it true? (Take a look in - to my eyes) Oh, when I look at

[B] [A]

you (Take a look in - to my eyes) Tell _____ me is it me _____

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is it real - ly me? D5
 Mir - ror mir - ror, got - ta

know just what you see D-6 D5 D-6 D5
 My crys - tal ball, you're look - ing

so sly and so sleaz - y D-6 D5 D-6 [A]
 Mir - ror mir - ror, hang - ing

there with a crack in your eye

[A] You make me stum - ble, make me blind time af - ter time and

line by line (Take a look in - to my eyes) [B] Tell me what you

see (Take a look in - to my eyes) [B] Tell me is it true? (Take a look in - to my eyes)

Oh, when I look at you (Take a look in - to my eyes) [B] Tell me is it

me? A5 Bb5/A A5
 [C] solo 4

A5 Bb5/A A5 A5 Bb5/A A5 D5

Bb5 B° C5

C5 D5 D5

You're the

[A]

fool, you're the jug - gler, — Hang - man and lov - er, You're like —

[B]

— no oth - er so, (Take a look in - to my eyes) Tell — me what you

[B] [B]

see (Take a look in - to my eyes) Tell — me is it true? (Take a look in - to my eyes)

[B]

Oh, just could-n't last (Take a look in - to my eyes) gonna have to smash the

D5 (sustain) D5

glass. —

[B] 7 times [B]

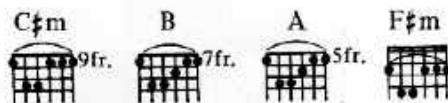
(Take a look in - to my eyes) (ad libs) Take a look in - to my eyes,

D5

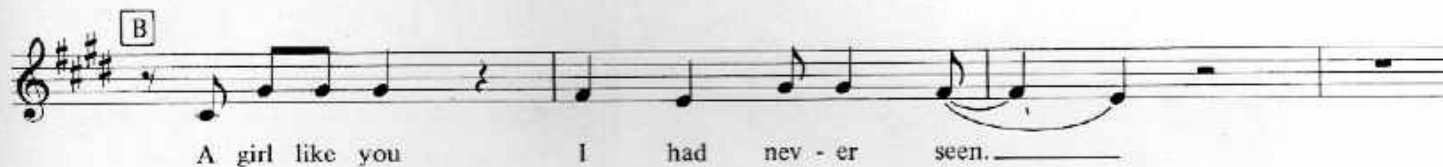
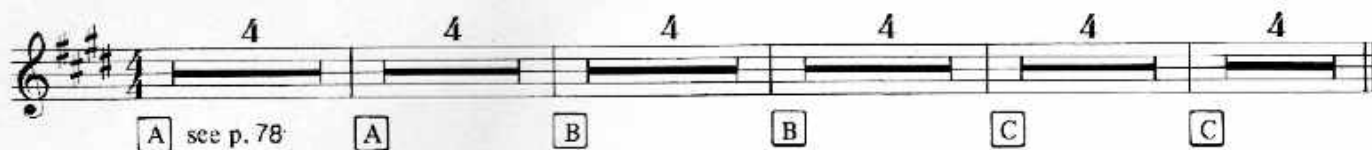
tell — me is it me? —

LADY STRANGE

Words and Music by
Pete Willis, Steve Clark,
Rick Allen and Joe Elliott



Moderately (♩ = about 120)



B

You know I nev - er play — that hard — to please. —

B

I've been there man - y times — be - fore. — I've walked, this sa - cred ground, —

D

But this time you got — me on — my knees, — you got me! —

C

La - dy Strange, — La - dy Strange, — I want — you; —

C

La - dy Strange, — La - dy Strange, — I need — you. —

C

La - dy Strange, — La - dy strange, — I want — you; —

To Coda

E

La - dy Strange, — La - dy Strange, — I want — you; — I need

you! —

C#m **B** **A** **F#m**

Solo **G**

C#m **B** **A** **F#m**

C#m B A F#m

Solo H

C#m B A F#m

4 4 I

Tak - in' love from you's.

like tak - ing can - dy from a ba - by, But

I

La - dy Strange, there is no strang - er la - dy!

B

Just you and me, we make love, good love;

D.S. al Coda

D

You let me know what lov - in' real - ly means, What it means!

Coda

C

La - dy Strange, La - dy Strange, I need you,

A

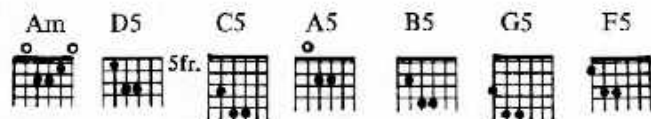
I need you, I want you,

J

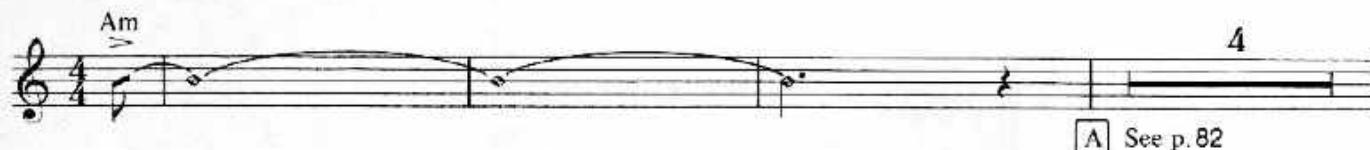
Yeah!

ON THROUGH THE NIGHT

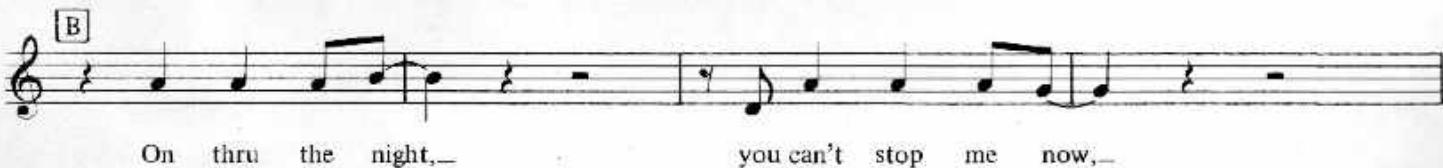
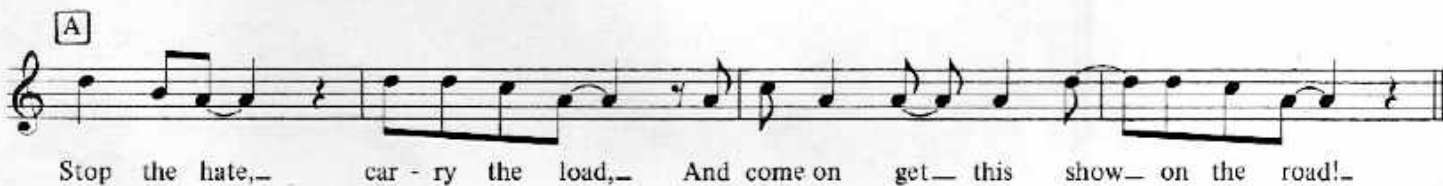
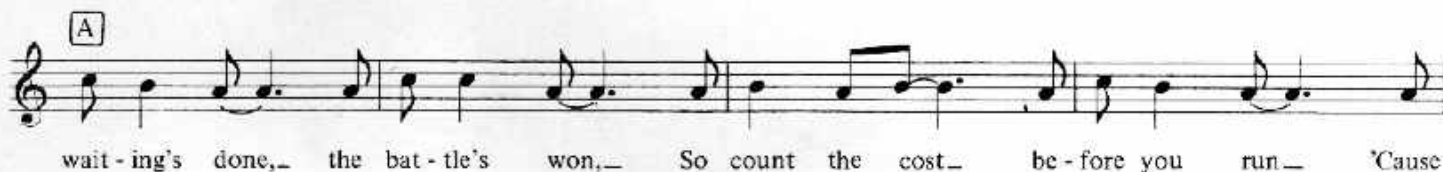
Words and Music by
Rick Savage, Steve Clark
and Joe Elliott



Brisk 4 (♩ = 132)



The



A
stakes are high, get tin' high - er, I'm flat on my face... and you call me a li - ar. I'm

A
watch-in' you; you're watch-in' me; You're watch-in' ev - 'ry move that I can't see. My

A
rep - u - ta - tion's still at stake, Why play it safe for safe - ty's sake? You

A
read those lines of prom - is - es, But in vain a - gain and a - gain.

B
On thru the night, you won't stop me now.

C
On thru the night, you won't stop me an -

D
- y - how. not an - y - how.

E **E** **E**
All you wan - na hear

1
is the au - di - ence ap - plause;

E 1

You can't get on stage for a contract clause.

E

And the road a-head seems a little rough, You

E —3—

wan-na know my feel-ings? I'd say that's tough, that's tough!

D5 C5

D5 C5

sim.

D5 C5

D5 C5

A5 D5 C5 D5 B5 D5 D5 G5

F5 A5 D5 C5 D5 B5 D5 D5 G5 F5 [A] begins here

Rhythm guitar

A 4 [A] 4 [A] 4

F Solo guitar

G 3 **H** 8

Your wheels—

A

— ain't turn - in,' you're out of gas,— You pay by check— but they take cash.— Two

A

roads a - head,— but which to take?— If you can't see,— it's your— mis - take!— They're

A

wait - in' for you,— they're wait - in' for me— in what seems an e - ter - ni - ty.— It's

A

all tra - di - tion, they'll get you yet;— In rock 'n' roll— there's no safe - ty net!—

B

On thru the night,— you can't stop me now,—

B

On thru the night,— you can't stop me an - y - how—

B

On thru the night,— go - in' on — and on — on — and on, —

B

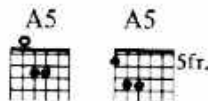
On thru the night,— you can't stop me an -

I

- y - how,— Oh no,— not an - y - how!—

NO NO NO

Words and Music by
Rick Savage, Pete Willis
and Joe Elliott



Hard rock (♩ = 152 - 160)

1 4 3x 3

A sec p. 86 B C

She was a

A5 N.C.

fox - y rock - er, rox - y roll - er, un - chained sex ma - chine,

A C 3 A5 N.C.

— yeah! Slip - pin', slid - in', e -

A

lec - tric glid - in', and boy, she — was mean! —

B

— I — said mean! — High —

D

— price deal - er, sip - pin' her te - qui - la, com - in' on pret - ty strong. —

E

— Real — love steal - er, reb - el rous - in' squeal - er

She said, "Go!" But I — said, "No!"



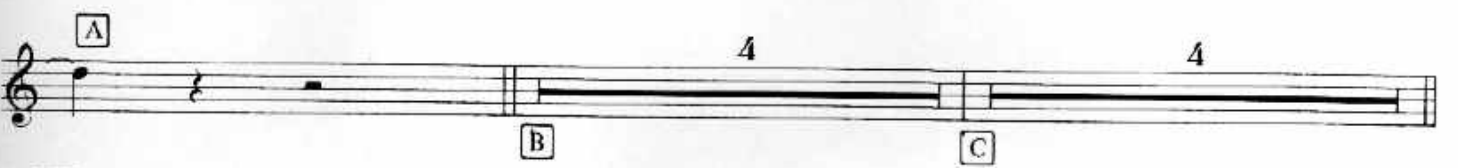
And



I kept say - in' no, — no no no — no no! — And



I kept say - in' no, — no no no — no no no! —



Wait - ing at the back door, could - n't take it an - y - more, did - n't know



where she'd been, — She



looked pret - ty neat, turn - in' on the heat, and on - ly se - se - sev - en - teen, —



sev - en - teen! — Wind -



- in' her up, bring - in' her down, she want - ed it just the same! — Said,



"Stick a - round." That's when I found — I had on - ly my - self, — my - self — to blame! —

F

And

F

I kept say - in' no, — no no no — no no!

G **F** ^{2nd time}

— And I kept say - in' no, —

A5

no no no — no no!

B 4 **B** 4 **B** 4 **B** 3 *D.S. al Coda* §

Solo **H** High —

Coda ♯

no no no — no no!

F

I kept say - in' no, — no no no — no no! — No no

I

no no no I said

I

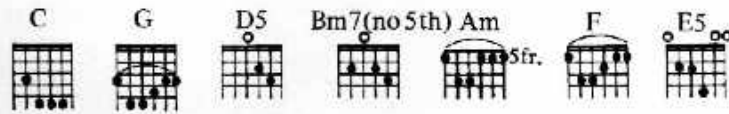
no no no I said

J **A5** **N.C.** *11 times*

no no No! No! No! No!

BRINGIN' ON THE HEARTBREAK

Words and Music by
Steve Clark, Pete Willis
and Joe Elliott



Slowly (♩ = about 63)



B

Sva higher than actual pitch



Gyp - sy, sit - tin' look - in' pret - ty, — A brok - en rose with laugh - in' eyes. —

B



You're a mys - t'ry, — al - ways run - in' wild Like a child with -

B



out a home. — You're al - ways search - in', — search - in' for a



feel - in', — But it's eas - y come and eas - y go — Oh, — I'm sor - ry but it's



true: You're bring - in' on the heart - ache, — tak - in' all the best of me Oh, can't you



see? You got the best of me! Oh, can't you see? You're bring - in' on the heart -



break, — Bring - in' on the heart - ache, —

G Am F G

You're bring-in' on the heart - break, Bring-in' on the heart-

Am F G B 2

ache! Can't you see? Oh

(Sva) B

You're such a se - cret, mist - y eyed and sha - dy, La - dy, how you

B

hold the key! You're like a can - dle, your flame is slow - ly

fad - ing, Burn-in' out and burn - in' me Can't you see? Just try'n to say to

C G D5 Bm7(no 5th) C G C

you: You're bring-in' on the heart - ache, tak - in' all the best of me Oh, can't you

G (actual pitch) C G C G

see? You got the best of me! Oh, can't you see? You're bring-in' on the heart-

Am F G Am F

break, Bring-in' on the heart - ache.

G Am F G

You're bring-in' on the heart - break, Bring-in' on the heart-

Am F G
 ache! _____ Can't you see? _____ Can't you see? No! _____

Am F G E5 C Am
 _____ No! _____ No! _____ Solo [C]

G F C G D5 Bm7(no5th)
 _____ _____ _____ _____ You got the

C G C G C G C
 best of me, Oh, can't you see? You got the best of me! Oh, can't you

G Am F G
 see? You're bring-in' on the heart - break, _____ Bring-in' on the heart-

Am F G Am F
 ache, _____ You're bring-in' on the heart - break, _____

G Am F G
 _____ Bring-in' on the heart - ache, _____ You're bring-in' on the heart-

Am F G Am F
 break, _____ Bring-in' on the heart - ache, _____

G Am F G
 _____ You're bring-in' on the heart - break _____

Attacca
 (go directly to
 "Switch 625")

An - y - thing goes! B A5 G5 A5
Wom - en to the left, wom -

en to the right, B G5 A5 G5 A5
There - to en - ter - tain and take - you thru the night So

grab a lit - tle heat and come - a - long with me 'Cause your mom - ma don't mind what your

mom - ma don't see C E5
An - y - thing goes! An - y - thing goes!

B A5 G5 A5 G5 A5 G5 A5 G5 A5
Rock! Rock! till you drop, Rock! Rock! nev - er stop

B G5 A5 G5 A5 B
Rock! Rock! till you drop, Rock! Rock! to the top - Rid -

A5 G5 A5 G5 A5 G5 A5
ing in - to dan - ger, laugh - ing all the way, Fast, - free, and eas - y, Liv -

G5 A5 B G5 A5 G5 A5
in' for to - day Got - a lip ser - vice, get - it while you can, - Hot -

G5 A5 C E5
- sweat 'n' ner - vous, love - on de - mand - An - y - thing goes!

An - y - thing goes!

B A5 G5 A5 G5 A5 G5 A5

Rock! Rock! till you drop, Rock! Rock! nev - er stop,

G5 A5 **B** G5 A5 D5 G5 A5 E5

Rock! Rock! till you drop, Rock! Rock! to the top— **D**

D5 A5 G5 D5 E5 D5 A5 G5 D5 A5

B

A5 G5 A5

E5 **E** A5

C Rock! Rock! give — it to — me, it's

E A5/G

what I got Go - in' thru — me, don't ev - er stop Do —

A5

— it to — me, yeah, Rock! — Rock! You real - ly move — me —

E5 D5 A5 G5 D5 E5 2 2 2

D **D** **D** **D**

B A5 G5 A5 G5 A5 G5 A5 G5 A5

Rock! Rock! till you drop, Rock! Rock! nev - er stop,

B G5 A5 G5 A5 G5 A5 *Repeat and fade*

Rock! Rock! till you drop, You got - ta rock un - til you drop all the time — right to the top

ACTION! NOT WORDS

Words and Music by
Robert John Lange, Steve Clark
and Joe Elliott

Important: Tune 6th string to D; 5th string to G

Moderate hard rock (♩ = about 108)

A For slide guitar lick see p.108

I'm sick and tired of the damn T. V., I'm gon-na make my own

— mov - ie — I wan-na star in a late night show

And all I need is my vid - e - o Shock me!

Make it e - lec - tric, Shock me! Make it last

Cur - tain up, let the cam - 'ra roll It's au - to - mat - ic, it's in -

con - trol Got no script, ba - by, ain't no lines

C D

Just me and you and a real — good time — Shock me!

C/D D C/D G

Make it e - lec - tric, Shock me! Make it last, —

D C/D D

Shock me! Gim - me thun - der and light - ning, — Shock me! Oh babe, I

C/D G D N.C. G5 D5 G5

need it fast, — 'Cause all I need is some ac - tion, — ac -

D5 F5 C5 F5 C5 F5 E5 G5 D5 G5

tion, — ac - tion, not words! Gim - me ac - tion, — ac -

D5 F5 C5 F5 C5 F5 E5 D5

tion, — ac - tion, not words! C'mon

shock me

E5 4 D5

Let the cam'ras roll! **B**

B

G5 D5 F5 C5 F5 C5 F5 E5 D5

G5 D5 F5 C5 F5 C5 F5 E5 D4

D D4 D C4 C

I'll be the he-ro, — you be the star, With your wine — and your cav-

D4 D D4 D C4

i-ar — No au-di-tion, — a star-ring role, —

C D

I'll be your Bo-gart and you'll — be Mon-roe, — Yeah! Shock me!

C/D D C/D G D

Make it e-lec-tric, — Shock me! Bump and grind, —

C/D D

Shock me! Make a night to re-mem-ber — Shock me! Do it

C/G G D N.C. G D(hold)

one more time, — So cut me in on the ... Ac-

G5

tion!

D5 G5 D5 F5 C5 F5 C5 F5 E5 G5

Lights! Cam'ra! Sound! I need ac-tion! Ac-

D5 G5 D5 F5 C5 F5 C5 F5 E5 G5

tion, ac-tion, — ac-tion, not words! Gim-me ac-

D5 G5 D5 F5 C5 F5 C5 F5 E5 G5

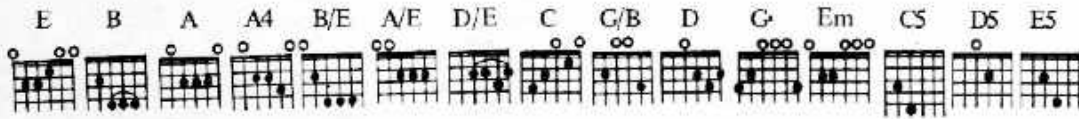
tion, — ac-tion, — ac-tion, not words! Ac-

A 3 A 4 D5

tion — Ac-tion!

PHOTOGRAPH

Words and Music by
Steve Clark, Pete Willis,
Rick Savage, Joe Elliott
and Robert John Lange



Moderate steady 4 (♩ = about 90)

A E B A A4 E B A A4

A See p.100

B E B A A4 E B A A4

I'm out - ta

B E B A A4 E B

luck, out - ta love Got - ta pho - to - graph pic - ture of
lover if you were there, Put your hurt on me if you dare.

A A4 **C** E B A A4

Pas - sion kill - er, you're too much You're the on -
Such a wom - an, you got style You make

E B A **Two Guitars** E **B + D** E B/E

ly, one I wan - na touch I see your face ev - 'ry time
ev - 'ry man feel like a child You got some kind - a hold

A/E **D/E** **B + D** E B/E A/E D/E

I dream On ev - 'ry page ev - 'ry mag - a - zine So wild,
on me, You're all wrapped up in mys - ter - y

B + D E B/E A/E D/E **E** E B A

so free, so far from me, You're all I want my fan -

F C G/B D

ta - sy Oh, look what you've

A D A G A G/B C G/B D

done to this rock 'n' roll clown— Oh, — look what you've

A D A G A G/B C D Em

done Pho - to - graph, — I don't want your

G/B C Em D A G/B C

pho - to - graph, — I don't need your pho - to - graph, —

D Em ^{3rd time to Coda} G/B C

All I've got — is a pho - to - graph, — But it's not e - nough!

C ² G/B C

I'd be your — to - graph, —

Em D ³ A E B A A4 E B A A4

You've gone straight to my head —

A E B A A4 2

B E B A A4 2

B E B A A4 2 *D.S. al Coda*

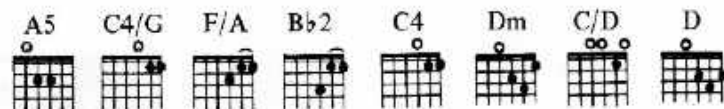
Coda G/B C N.C. C5 D5 E5

to - graph, — I wan - na touch you!

G G/B C D Em G/B C Em D *Repeat and fade*

STAGEFRIGHT

Words and Music by
Rick Savage, Joe Elliott
and Robert John Lange



Moderately bright 4 (♩ = 144 - 152)



Bb2 C4/G F/A

Won't you_ let go? _____ All night,_ stage fright,_

Bb2 C4 C4/G F/A

On with_ the show! _____ Stage - fright,_ all night,_ Your

Bb2 C4 C4/G F/A

dreams starts_ to - day _____ All night,_ stage - fright_ Is

Bb2 C4 To Coda Dm C/D

on - ly_ a heart - beat a - way Solo **B** begins here

Dm C/D Dm C/D Dm C/D Bb

C4/G F/A Bb2 C4

(End **B**)

D.S. al Coda

8 A5 4 8

Coda D C4/G F/A

(way) _____ Stage - fright,_ all night,_

Bb2 C4 C4/G F/A

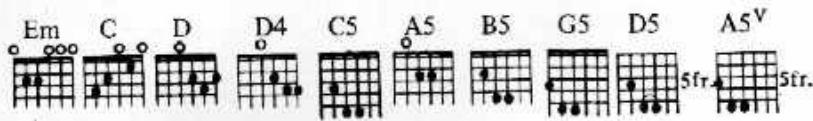
Won't you_ let go? _____ All night,_ stage - fright,_

Bb2 C4 Dm

On with_ the show! _____

TOO LATE FOR LOVE

Words and Music by
Steve Clark, Robert John Lange,
Pete Willis, Rick Savage
and Joe Elliott



Moderately slow (♩ = about 82)



A see p.104

Some-where in the dis - tance I hear the bells ___ ring
Stand - ing by the trap_ door, a - ware of me_ and you, The



Dark - ness set - tles on_ the town_ as the chil - dren start to sing_ The
act - or and the clown, ___ they're wait - ing for their cue_ And there's a



la - dy a - cross the street, ___ she 'she shuts out the night_ A
la - dy o - ver there, ___ she's act - ing pret - ty cool, ___ But
To Coda ⊕



cast of thou - sands wait - ing as she turns out the light_ But it's
when it comes to play - in' life, she al - ways plays the fool_ But it's



too late, too late, too late, too late_ for love_



Too late, too late, too late, too_ late_ *



Lon - don boys are gaz - ing as the girls go hand in hand_ With a



pock - et full of in - no - cence_ their en - trance is grand_ The

Em C D D4 D
 queen of the dream_ stands be - fore_ them all, She

C Em
 stretch - es out her hand as the cur - tain starts to fall_ But it's

Em C D D4 D C Em
 too late, too late, too late, too late_ for love._____

Em C D D4 D C Em C5
 Too late, too late, it's too late, too_ late!_

A5 C5 A5 C5
 ah _____ ah _____ ah _____

Em C D D4 D C Em
 [B] solo

Em C D D4 D C Em *D.S. al Coda*
 End [B]

Coda
 Em C D D4 D C Em
 too late, too late, too late, too late_ for love._____

E C D D4 D C Em C5
 Too late, too late, it's too late, too_ late!_

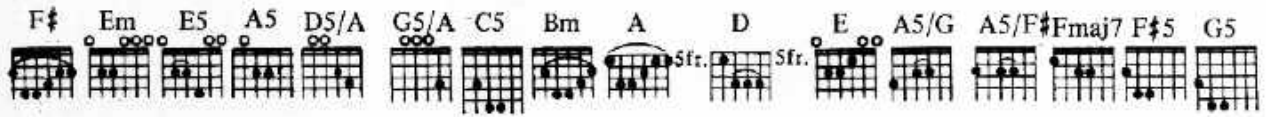
A5 C5 A5 C5
 Ah _____ ah _____ ah _____

Em B5 C5 B5 2 2 Em B5 C5 G5 D5 A5^v
 [C] end [C]

Em C D D4 D C Em
 Too late, too late, too late, too late_ for love._____

DIE HARD THE HUNTER

Words and Music by
Robert John Lange, Steve Clark,
Rick Savage and Joe Elliott



Moderately (♩ = 104)

[A] see p.91 **[A]** **[A]** **[A]**

Let's wel - come home the sol - dier boy— (from
far a - way, far a - way) No an - gel of mer - cy, just a
need to des - troy— (Fire a - way, fire a - way)
[A] (bass on B) **[A]** (bass on A)
Let's toast the he - ro with blood in his eyes, The scars on his
mind took so man - y lives— Die hard the hun - ter—
[B] **[B]**
[C] **[C]**
Wel - come home, sol - dier boy,— Put down your pis - tol, yeah!
put down your toy— Yeah, they can take your gun a - way from— you—

C

But nev - er take a - way your at - ti - tude —

E5

They can't do that, — Oh no no, They can't do that —

C **C**

You got no en - e - my, — no front_ line_ The on - ly bat - tle's in the
Back in the cit - y he's a man on the loose_ He is the sha - dow that's a -

C

back of your mind_ You don't know how to change from bad to_ good_
fol - low - ing you_ He takes no pris - ners when he's hunt - ing for game_

C **E5**

You brought the war to your neigh - bor - hood_ you can't do that,
He's got a bul - let and it car - ries your name_

— Oh no no, — you can't do that —

A5 **D5/A** **G5/A**

(Die — hard) You're caught in a trap_ (Hun - ter) There's

C5 **A5** **D5/A** **G5/A**

no look - in' back_ (Die — hard) He's lost in the crowd (Hun - ter)

A5 **C** **C** **C**

Oh — Die hard and proud —

2.

Bm A D Bm

Bm A E Bm

Bm A D Bm

Bm A E A5

4 3 A5 A5/G

D D E

A5/F# Fmaj7 A5 A5/G

A5/F# Fmaj7 Bm

(Bm) A D A Bm

F with 1st ending

A D E5 A5

F with 2nd ending

A5/G A5/F# Fmaj7 A5

A5/G A5/F# Fmaj7 E5

E5 F#5 G5

F5 A5

A5 D5/A G5/A C5 A5

(Die__ hard) You're caught in a trap_ (Hun - ter) There's no look - ing back_

D5/A G5/A A5 3

(Die__ hard) He hides in the crowd (Hun - ter) Oh_____

[C] 2 2 2

Die hard the hun - ter__

[C] 2 2 2

Die hard the hun - ter__

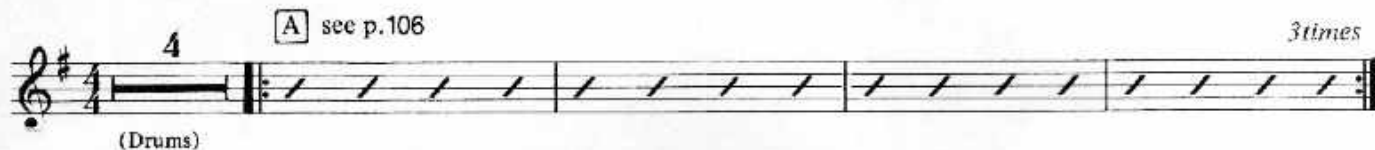
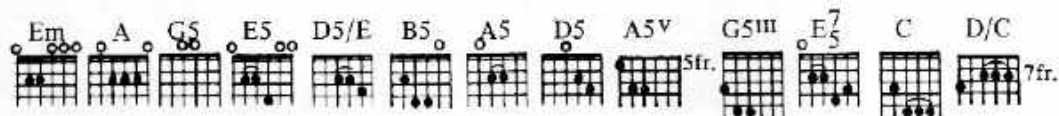
[C] [1] 3 1 1

Die hard the hun - ter__

ROCK OF AGES

Words and Music by
Steve Clark, Robert John Lange
and Joe Elliott

Steady 4 (♩ = about 96)



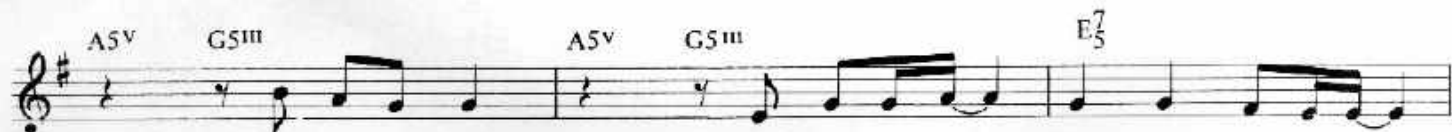
Rise up, gath - er 'round, - rock this place to the ground! - Burn it up! - Let's go for broke! -



Watch the night - go up in smoke! - Rock on, - rock on, - Drive me cra - zi - er! - No



ser - e - nade, - no fire bri - gade, - Just py - ro - ma - ni - al - C - 'mon



What do you want? What do you want? - I want rock 'n' roll -



Yes I do! Long live rock 'n' roll! - Let's go, let's strike a light, - we're gon - na



blow like dy - na - mite! - I don't care - if it takes all night, gon - na



set this town a - light! - C - 'mon What do you want? What do you want? -

E₅⁷ G5 A5 E₅⁷

I want rock 'n' roll— *Alright!* Long live rock 'n' roll!—

C D/C C D/C C Em

Rock of a - ges, Rock of a - ges, Still roll - in', keep roll - in',

C D/C C Em

Rock of a - ges, Rock of a - ges, Still roll - in', rock 'n' roll - in'.

A5 C

We got the pow - er! *To Coda* Got the glo - ry! Just say you need it, —

N.C. **A**

And if you need it say: *yeah* *Oh yeah!* *Listen to me:* I'm

E5

burn - in', burn - in', I got the fe - ver. I know for sure

There ain't_ no cure, So feel it, don't fight it, Go with the flow!_ Gim-me

A5^v G5^{III}

gim - me gim - me gim - me gim - me one more for the road!_ What do you want?

A5^v G5^{III} E₅⁷ G5 A5 E₅⁷

What do you want?_ I want rock 'n' roll— *You betcha!* Long live rock 'n' roll!_

E5

Guitar solo **B**

D.S. al Coda

A5^v G5^{III} A5^v G5^{III} E5

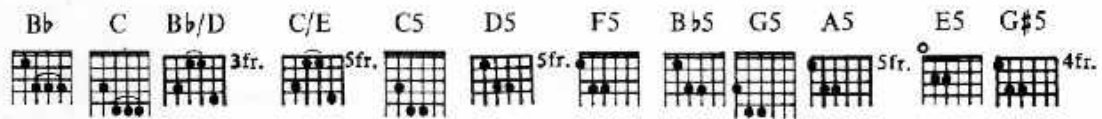
Coda

A **C**

Yeah! Say yeah! We're gonna burn this damn place down, down to the ground!

FOOLIN'

Words and Music by
Steve Clark, Robert John Lange
and Joe Elliott



Moderately (♩ = about 100)

4 [A] see p.109

La - dy Luck — nev - er smiles, — so

lend your love — to me a - while — Do with me —

what you will, — break the spell, take your fill — On and on — we

rode the storm, — *the flame has died* and the fire has gone —

Oh, this emp - ty bed is a night a - lone, — I re - al - ized — that

long a - go — Is an - y - bod - y out — there? —

An - y - bod - y there? — Does an - y - bod - y won - der? —

An - y - bod - y care? — Oh, — I just got - ta know —

C E B \flat /D D

if you're real - ly there_____

C/E C5

and you real - ly care_____ 'Cause ba - by, I'm_

D5 C5 D5 F5 B \flat 5 D5 C5 D5

F

not f - f - f - fool - in', Ah, f - f - fool -

F5 G5 D5 C5 D5 F5 B \flat 5

F

in'_____ F - f - f - fool - in',

To Coda

D5 C5 D5 F5 G5 D5

Ah, f - f - fool - in'_____ Won't you

A

stay with me_____ a - while_____

A

Close your eyes, - don't run and hide, - eas - y love is no

A

eas - y ride - Just wak - in' up to what we had - could

D.S. at Coda

stop good love_____ from go - in' bad_____ Is

Coda

D5 C5 D5 F5 Bb5 D5 C5 D5 F5 Bb5

[F]

D5 C5 D5 F5 Bb5 D5 C5 D5

A5 C5 G5 2 2

[B] [B] [B]

A5 E5 F5 G5 G#5 A5 Bb

[C]

Oh, I just got - ta know.

C [E] Bb/D

if you're real - ly there

C/E C5

and you real - ly care. 'Cause ba - by, I'm

D5 C5 D5 F5 Bb5 D5 C5 D5

[F]

not f - f - f - fool - in', Ah, f - f - fool -

F5 G5 D5 C5 D5 F5 Bb5

[F]

in', F - f - f - fool - in',

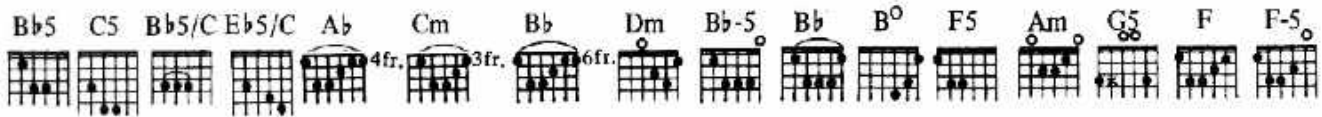
D5 C5 D5 F5 G5

Ah f - f - fool - in' I'm

Repeat and fade

BILLY'S GOT A GUN

Words and Music by
Steve Clark, Rick Savage, Pete Willis,
Joe Elliott and Robert John Lange



Not fast (♩ = about 80)



A See p. 112



Bil - ly's got a gun, He's on the run, Con - fu - sion in his mind.



The blind leads the blind. Yeah, Bil - ly's got a gun, He's gon - na shoot you down,



He's got e - vil in his eyes. got - ta rea - son to des - pise. There's dan - ger in the air.



B Can you feel it in the air? There's dan - ger in the air!



Dan - ger, such a strange e - mo - tion, **C** Can you feel it in the air?



Oh, he was locked in - side a room. With -



out a door. His in - no - cence. he suf - fered for. In a

Bb/C

world of black and white_ They were wrong and he_ was right_ Just

C5 Eb/C Bb/C

look-ing for a clue It's a night-mare.come true He's go-in' un-der-ground_ to

C5

track that dan-ger down_ Oh Bil-ly, Hey, why you_ got_ that gun?_

Ab (at pitch) Cm

Can you feel_ it in the air?_ There's dan-ger in the air!_ Dan-ger, _

Ab C

such a strange e-mo-tion, Can you feel_ it in the air?_

Dm Bb-5 Bb

Nev-er give him an e-ven break, Get-tin' caught is the chance you take.

B° F

It could be your last mis-take, You could be so_ help-less

Dm Bb-5 Bb

as a bird with a bro-ken wing, Like a sheep in a li-on's den

B° G To Coda

Gon-na fall but you won't know when

E C5

You hear foot-steps in the night, see

Bb5

sha-dows on the wall, And the ghost-ly sound_ of si-lence as the

F5 C5

mist be - gins_ to fall_ Then a scream rang out_ like thun - der, but the

Bb5

light - ning was too_ late As the rain came down on the crim - son ground

F5 C5

it was the hand of fate_ And a crowd of peo - ple gath - ered 'round,_ but

Ab (at pitch) B

Bil - ly could - n't wait_ Can you feel_ it in the air?_ There's dan - ger in the air!_

Cm Ab C

— Dan - ger, such a strange e - mo - tion,_ Can you feel_ it in the air?_

1 1 Dm Bb-5 Bb

F

B° F Dm Bb-5 Bb B°

Bass

G H 2 H 2

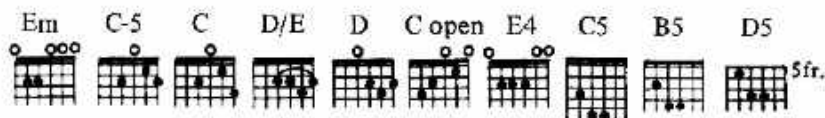
Am G5 F F-5 F G5 Am G5 F F-5 F G5

I I D.S. al Coda F G5

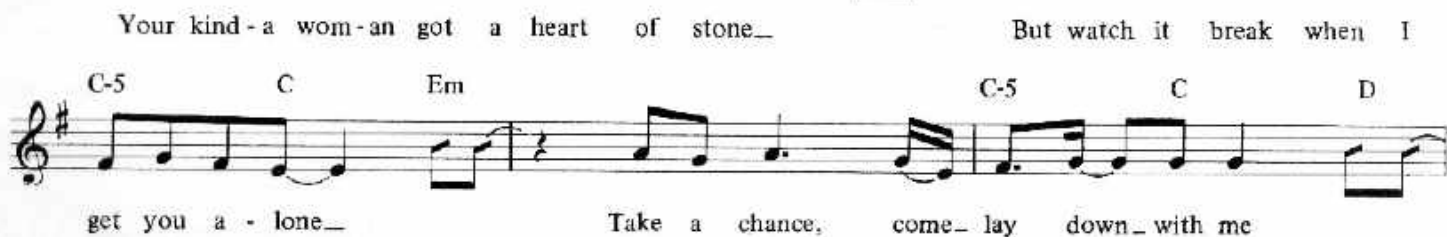
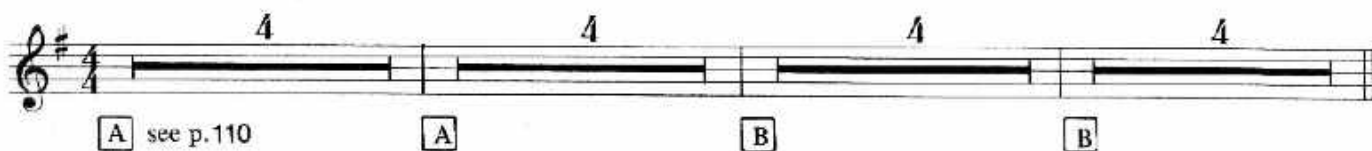
Coda E 3 E 3 J

COMIN' UNDER FIRE

Words and Music by
Robert John Lange, Steve Clark,
Pete Willis and Joe Elliott



Moderately (♩ = about 104)



D/F# G D C open

You know you make me walk the wire

Em C-5 C D/E

It's so eas - y to put on a show, Your bod - y says yes, but you

C-5 C Em C-5 C D

won't let it go But my pas - sion, it won't slip a - way,

Em

Oh, am I go - ing cra - zy? Is it an - y won - der

D/F# G D C open

You got me com - in' un - der fire,

Em D/F# G D C open

com - in' like a thun - der You know you make me walk the wire

Em C-5 C Em E4 Em

You got me com - in' un - der fire You got me com - in'

C-5 D Em C-5 C Em

un - der fire Yeah, I'm com - in' un - der fire I'm

C-5 D Em

court - ing suc - cess

Em C-5 C E4 Em C-5 D

[C] solo

Em C-5 C E4 Em C-5 D

You

Em C5 B5 Em

got me cor-nered my back to the wall, No bed of ros-es, ain't

D5 B5 Em C5 B5 D5

no bed at all I'm walk-in' the ground I stum-ble and fall

C5 B5 Em

I got the mes-sage but I ain't gon-na crawl. Is it an-y won-der

D/F# G D C open

You got me com-in' un-der fire,

Em D/F# G D C open

Com-in' like a thun-der You know you make me walk the wire

Em C-5 C Em

You got me com-in' un-der fire

E4 Em C-5 D Em C-5 Em D Em

You got me com-in' un-der fire un-der fire D

D C open D Em

D Em D C open Em

HIGH 'N' DRY (SATURDAY NIGHT)

Words and Music by
Steve Clark, Rick Savage
and Joe Elliott

A V pos.

B V pos.

add on repetition only

C

1/2 1/2 Full II pos. 1/4 1/4

12 14 12 14 14 14 14 12 12 5 2 5 5 2 5 5

Full 1/2 XII pos. 1 3 1

Full 1/2

(5) 3 0 5 3 0 2 2 2 12 14 12 12 14 12 14

Full Full

14 12 14 14 12 14 12 14 12 14 12 14 15 12

Full Full

14 12 14 12 14 12 14 12 15 12 14 12 15 14 12 12 12 14

8va -----
XX pos.

Full Full Full Full Full Full

20 20 20 20 20 20

22 22 22 22 22 22

22 20 22 20

8va -----
XV pos.

Full Full

15 15 17 17 15 15 17 15 15 17 15 15 17 15 15

16 16 16 16 16 16 16 16

XII pos.

12 15 12 12 14 12 12 14 12 14 14 14

15 15 14 12 14

D

7 7 7 7 7 7 7

7 7 7 7 7 7 7

ANOTHER HIT AND RUN

Words and Music by
Rick Savage and Joe Elliott

A II pos.

Musical notation for section A, first system. It consists of a treble clef staff with a melody and a guitar staff with fret numbers. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and a half note D5. The guitar staff shows fret numbers 2, 2, 2 in the first measure and 2, 2, 2 in the second measure.

B

Musical notation for section B, second system. It consists of a treble clef staff with a melody and a guitar staff with fret numbers. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and a half note D5. The guitar staff shows fret numbers 2, 2, 2 in the first measure, a 4 in the second measure, and 2, 2, 2 in the third measure.

Musical notation for section B, third system. It consists of a treble clef staff with a melody and a guitar staff with fret numbers. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and a half note D5. The guitar staff shows fret numbers 4, 5, 2, 2, 2 in the first measure, and 4, 5 in the second measure.

Musical notation for section B, fourth system. It consists of a treble clef staff with a melody and a guitar staff with fret numbers. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and a half note D5. The guitar staff shows fret numbers 2, 2, 2, 2 in the first measure, 4, 5 in the second measure, and 3 in the third measure.

C II pos.

(Bass)

D

Note: The sound of the next break was created by gradually speeding the tape up. You can imitate it like this: Tune your top E string down to A. Now start a trill going from the 10th fret to the 12th fret with your left hand. Reach the right hand over and rapidly retune the 1st string back up to E while keeping the trill going. The tablature below gives a more orthodox fingering for the same break.

E *one pick*

F

G VII pos. *gradually accelerating* -----

10 9 7 10 9 7 10 9 7 etc.

as written

10 8 10 8 10 8 10 9

indefinite sound

7 9 10 10 9 10 7 10 7 10 7

2/3 Bar 7fr.

8 7 10 8 7 8 7 8 7

YOU GOT ME RUNNIN'

Words and Music by
Steve Clark, Pete Willis
and Joe Elliott

A IV pos

B

C IV pos

D

E

IV pos

F

IX pos

MIRROR MIRROR (LOOK INTO MY EYES)

Words and Music by
Steve Clark and Joe Elliott

A

Musical notation for section A, featuring a treble clef staff with a melody and a bass clef staff with guitar chords. The melody consists of eighth and quarter notes. The guitar part uses a 2/4 time signature and includes triplets and power chords.

B

Musical notation for section B, featuring a treble clef staff with a melody and a bass clef staff with guitar chords. The melody is primarily eighth notes. The guitar part uses a 4/4 time signature and includes power chords and single notes.

C

H.O.

Musical notation for section C, featuring a treble clef staff with a melody and a bass clef staff with guitar chords. The melody is primarily eighth notes. The guitar part uses a 4/4 time signature and includes power chords and single notes. The label "H.O." is placed above the first measure of the melody and below the first measure of the guitar part.

H.O.

Musical notation for section C, featuring a treble clef staff with a melody and a bass clef staff with guitar chords. The melody is primarily eighth notes. The guitar part uses a 4/4 time signature and includes power chords and single notes. The label "H.O." is placed above the first measure of the melody and below the first measure of the guitar part.

Musical notation system with treble and bass clefs. The treble clef staff contains a melodic line with notes and accidentals. The bass clef staff contains a bass line with fret numbers (0, 2, 3, 1, 3, 0, 0, 2, 0, 0, 0, 1, 0, 10, 9, 11, 11). Annotations include "H.O." above the first and second measures, and "Full" with upward arrows above the 11th and 12th measures.

Musical notation system starting with a square box containing the letter "D". The treble clef staff shows a sequence of chords and rests, with a percentage sign (%) in the last three measures. The bass clef staff shows fret numbers (1, 1, 1, 0, 0, 0, 1, 1, 1, 2, 2, 2, 0, 0, 0, 2, 2, 2) and percentage signs in the last three measures. An annotation "optional harmony" with a curved arrow points to the first three measures.

Musical notation system with treble and bass clefs. The treble clef staff shows a sequence of chords and rests, with a percentage sign (%) in the second measure. The bass clef staff shows fret numbers (6, 6, 6, 5, 5, 5, 6, 6, 6, 6, 6, 6, 5, 5, 5, 6, 6, 6, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4).

Musical notation system with treble and bass clefs. The treble clef staff shows a sequence of chords and rests, with a percentage sign (%) in the second measure. The bass clef staff shows fret numbers (6, 5, 5, 5, 5, 5, 5, 5, 5, 5, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5). An annotation "5/6 bar V" is placed above the fifth measure.

LADY STRANGE

Words and Music by
Pete Willis, Steve Clark,
Rick Allen and Joe Elliott

A VI pos

B IV pos

C IV pos

D IV pos

1/2

H

XI pos

extend down

12 9 11 11 12 14

11 8 9

Full

Full

Full

Full

11 9 9 12

12 12 12 11 12 11 9 11 9 8 9 8 6 8 6

VI pos

VIII pos

4 6 4 7 9 7 6 7 6 9

6 6 8 9 8 8 9 11 9

Full

Full

Full

Full

Full

9 11 9 11 11 9 12 12 12 9 12 9 12

I

IV pos

IV pos

II pos

J

ON THROUGH THE NIGHT

Words and Music by
Rick Savage, Steve Clark
and Joe Elliott

A

II pos

B

C

D VII pos

10 10 9 9 7 7 10 10 10 9 9 7 7 10 10 10 0 9 7 7 10 7

E hold chord

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

slide

F IX pos

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

Full Full

XII pos

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

Full Full

Sva -----

Full

V pos

Full

1/2

XII

LX pos

Full Full Full

Full Full Full

H

IV pos

I

open pos

NO NO NO

Words and Music by
Rick Savage, Pete Willis
and Joe Elliott

A Open pos **B**

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

2 3 0 0 3 | 2 0 3 3 | (4 0)

C

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

D X pos H.O. H.O. H.O.

H.O. H.O. H.O.

10 12 12 12 10 | 12 12 12 10 12 12 12 | 12 12 12 10 14 12 10

10 12 12 12 10 | 12 12 12 10 12 12 12 | 12 12 12 10 10

E

H.O. H.O. H.O.

10 12 12 12 10 12 12 12 10 12 12 12 9 9 9 9 9

10 12 12 12 10 12 12 12 10 12 12 12 9 9 9 9 9

F

VII pos

5/6 bar VII

10 7 8 10 7 7 7 7 7

10 7 7 10 7 7 7 7 7

G

10 7 8 10 10 10

10 7 7 7 10 10

Sva

H

Full Full Full Full

15 Full 12 13 12 Full Full 13 13 13

15 15 15 13 12 13 12 15 13 15 13 14 13 14 13 13

8va -----

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

8va -----

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

12 13 13 13 13 13 14

13 13 13 13 13 13 14 13 14 14 14

X pos ext.

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

12 12 1

I VII pos

10 10 7 7 7 7

I V pos

10 10 7 7 8 8 8 5 8 7 5 5

BRINGIN' ON THE HEARTBREAK

Words and Music by
Steve Clark, Pete Willis
and Joe Elliott

A Note: Lines may be played on one or two guitars

B

C XII pos

DIE HARD THE HUNTER

Words and Music by
Robert John Lange, Steve Clark,
Rick Savage and Joe Elliott

A IV pos.

B Open pos.

C Open pos.

D II pos.

(Bass)

E II pos.

Note: In excerpts **B** and **D** bass and guitar parts may be combined.

Musical notation system 1. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a fermata over the first measure and a box labeled 'F' above the second measure. The bass staff contains fingerings: 5, 3, 5 4 5 4, 5 4, 5 2 4 2, 3, 3 2 4 2 5.

Musical notation system 2. Treble clef, key signature of one sharp. The staff contains two first endings, labeled '1.' and '2.'. The bass staff contains fingerings: 3 2 4 2 5 4, 3, 2 5 3 2 4 2 4, (3) 2 5 3 2 4 2 5.

Musical notation system 3. Treble clef, key signature of one sharp. The staff contains a melodic line with triplets and accents. The bass staff contains fingerings: 10 10 10 10 8 10, 10 10 10 10 8 10, 10 10 10 10 8 17. Labels 'Full' with arrows point to specific notes. The system ends with 'XVII pos. Sva.' and a first finger (1) on the final note.

Musical notation system 4. Treble clef, key signature of one sharp. The staff contains a melodic line with accents and a fermata. The bass staff contains fingerings: 20 17 17 20 17 17, 20 17 17 17 20 20 17, 12 13 14 12, 1/2, 12 12 10. Labels 'Full' with arrows point to specific notes. The system ends with 'XI pos.' and 'X pos. 1/2'.

gradual pull IX pos. ext. **G** II pos.

12 10 12 12 14 9 12 9 2 1 2 2 2

IV pos.

1 2 2 5 5 5 4 5 5 5 4 5 5

II pos. **H**

3 2 3 3 2 3 3 3 2 7 0 0 6 0 0 3 0

I

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

LET IT GO

Words and Music by
Pete Willis, Steve Clark
and Joe Elliott

A Open pos.

Musical notation for section A, first system. Treble clef, 4/4 time. The melody consists of eighth and quarter notes. The bass line is shown with fret numbers: 0, 3, 0, 2, 3, 2, 0, 0, 3, 0, 2, 3, 2, 3, 0, 3, 0, 2, 3, 2, 0, 3.

Musical notation for section A, second system. Treble clef, 4/4 time. The melody continues with a slur over the first two measures. The bass line is shown with fret numbers: 5, 5, 0, 3, 0, 2, 3, 2, 0, 0, 3, 0, 2, 3, 2, 3, 0.

B II pos.

Musical notation for section B, first system. Treble clef, 4/4 time. The melody starts with a double bar line and a '2' indicating a second ending. The bass line is shown with fret numbers: 3, 0, 2, 3, 2, 0, 3, 2, 5, 3, 5, 5, 3, 5, 2, 3, 2, 5, 5, 3, 5, 2, 3, 2, 3, 5.

C

Musical notation for section C, first system. Treble clef, 4/4 time. The melody starts with a double bar line. The bass line is shown with fret numbers: 3, 5, 2, 3, 2, 5, 3, 2, 5, 3, 5, 5.

D V pos.

7 7 7 7 5 5 5 7 7 7 7 5

E

7 7 5 5 7 7 7 7 5 5 5 5 5 5 5

F Fingered but not played

7 10 12 13 12 10 11 12 7 5 5 7 5 7 6 5 5 5

G

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

H

(Bass)

2 0 4 2 0 0 2 0 2

Detailed description: This system shows the beginning of a piece. The top staff is a treble clef with a bassoon-like sound, labeled "(Bass)". The bottom staff is a guitar staff with six strings. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The guitar staff has fret numbers: 2, 0, 4, 2, 0, 0, 2, 0, 2.

(Guitar)

VII pos. gradual bend Full 1/2 Full

2 0 4 2 9 9 9 9 9 7 9

Detailed description: This system continues the guitar part. It features a treble clef staff with a melodic line and a guitar staff with fret numbers. Annotations include "VII pos.", "gradual bend", and "Full" with arrows pointing to specific notes. The guitar staff fret numbers are: 2, 0, 4, 2, 9, 9, 9, 9, 9, 7, 9.

Full 8va

7 9 7 9 9 9 9 7 19 19

Detailed description: This system continues the guitar part. It features a treble clef staff with a melodic line and a guitar staff with fret numbers. Annotations include "Full" and "8va" with arrows pointing to specific notes. The guitar staff fret numbers are: 7, 9, 7, 9, 9, 9, 9, 7, 19, 19.

8va

Full Full 1/2 Full 1/2

Full 1/2 Full 1/2 3

19 19 19 19 19 19 22 22 19 22 19 17 19 17 17 17 17 19 16 16

Detailed description: This system continues the guitar part. It features a treble clef staff with a melodic line and a guitar staff with fret numbers. Annotations include "8va", "Full", "Full", "1/2", and "Full" with arrows pointing to specific notes. The guitar staff fret numbers are: 19, 19, 19, 19, 19, 19, 22, 22, 19, 22, 19, 17, 19, 17, 17, 17, 17, 19, 16, 16.

ROCK! ROCK! (TILL YOU DROP)

Words and Music by
Steve Clark, Rick Savage,
Robert John Lange and Joe Elliott

A IV pos

4 6 4 6 4 4

4 6 4 6 4 4

B Open pos.

0 0 3 0 3 0 0

0 3 0 3 0 0 3 0 3 0

C

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

2 2 2 2 2 2

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

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

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

2 2 2 2 2 2

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

D V pos.

7 7 7 7 7 7 7 7

7 7 7 7 7 5 7 7 7 7 7 7 7 5 7

E

2 3 2 2 2 2 2 2 2 2 2 2 2 2 2

2 3 2 3 5 3 2 2 2 3 3 2 2 5 3 2 2

PHOTOGRAPH

Words and Music by
 Steve Clark, Pete Willis,
 Rick Savage, Joe Elliott
 and Robert John Lange

A 2nd pos.

B

C

D

E

0 4 4 2 2 0

F

Guitar 1

Guitar 2

Guitar 1: 8 8 8 8 | 7 7 7 7 | 10 10 10 10 | 10 9 7 9

Guitar 2: 5 5 5 | 5 | 5 5 | 7 | 7 7 | 7 | 7 7 5 | 7 7 7

3 3 3 | 2 | 2 2 | 5 | 5 5 | 5 | 5 5 3 | 5 5 7

Guitar 1: 8 8 8 8 | 7 7 7 7 | 10 10 10 10 | 10 9 7 9

Guitar 2: 5 5 5 | 5 | 5 5 | 7 | 7 7 | 7 | 7 7 5 | 7 7 7

3 3 3 | 2 | 2 2 | 5 | 5 5 | 5 | 5 5 3 | 5 5 5

G

2 4 0 4 0 3

let ring

STAGEFRIGHT

Words and Music by
Rick Savage, Joe Elliott
and Robert John Lange

A II pos.

Sva

B XII pos.

Sva

Sva

Sva
XII pos.

12 15 12 12 14 15 13 15 12 14 15 13 15 12 13 15 12 13 12 13 15

Sva

Full 1/2 Full 1/2 Full 1/2 Full Full V pos. one pick

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

15 15 15 15 15 15 15 15 5 6 0 6 5 6 5 7 5 7 5 7

5 8 5 7 7 5 7

□ II pos.

2 2 2

2 2 2

2 5 3 2 3 // // //

TOO LATE FOR LOVE

Words and Music by
Steve Clark, Robert John Lange,
Pete Willis, Rick Savage
and Joe Elliott

A

B XII pos.

H.O. P.O.

12 15 12 14 12 14 14 12 14 14 12 14 12 14

VII pos.

one pick one pick

9 10 9 9 10 9 10 10 10 9 9 10 9 7

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

H.O.

7 7 8 7 7 9 9 9 7 7 9 9 9 0 0 0 0 0 0 4 4 5 5 5 7 7 7 5 5 7 7

ROCK OF AGES

Words and Music by
Steve Clark, Robert John Lange
and Joe Elliott

A VII pos

9 9 9 9 7 7
9 9 9 9 7 7

B XI pos

Full Full Slide Full (overtones)

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

VIII ext.

Full Shake one pick 1/2 Full Full 1/2

12 11 12 12 12 12 12 10 12 10 8 9 10 10 10 10 10 10 8

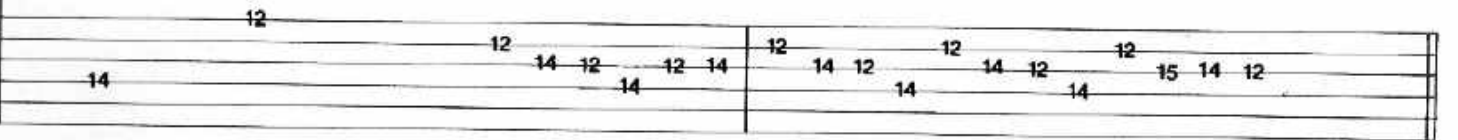
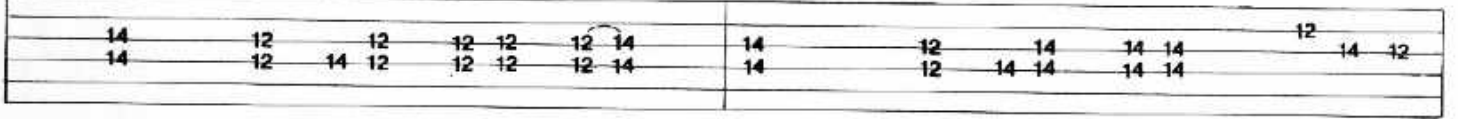
12 11 12 12 12 12

XII pos

H.O.

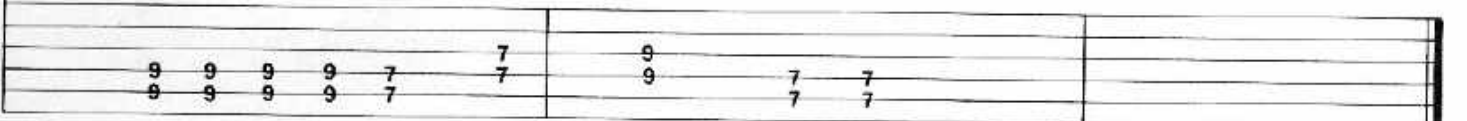


H.O.



C

VII pos



ACTION! NOT WORDS

Words and Music by
Robert John Lange, Steve Clark
and Joe Elliott

A

Slide guitar lick etc.

7 5 2 5	9 5 2 1 2 5	7 5 2 5	7 5 2 0
7 5 2 5	9 5 2 1 2 5	7 5 2 5	7 5 2 0

B II pos.

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

Full Full Full Full Full one pick Full Full

Full Full Full Full Full one pick Full Full

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

Full Full Full 1/2 Fingered shake

trem. Full tremolo 1/2 etc.

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

FOOLIN'

Words and Music by
Steve Clark, Robert John Lange
and Joe Elliott

A Open pos.

Acoustic guitar - fingerstyle

B V pos. **C** Slide

Slide

D **E**

F

COMIN' UNDER FIRE

Words and Music by
Robert John Lange, Steve Clark,
Pete Willis and Joe Elliott

A VII pos. 5/6 Bar V pos. V pos.

B

(Bass)

C X pos.

Full Full Full Full

XII pos.

You got me etc.

D

BILLY'S GOT A GUN

Words and Music by
Steve Clark, Rick Savage,
Pete Willis, Joe Elliott
and Robert John Lange

A III pos. H.O.

(Drums)

H.O.

H.O.

H.O.

H.O.

B III pos.

C III pos.

Fingering: 3 6 3 5 6 4 | 4 6 3 5 6 6

D III pos.

Fingering: 3 6 3 5 6 4 | 4 6 3 5 6 6

V pos.

Fingering: 5 | 5 8 7 8 5

E III pos.

Fingering: 3 5 5 5 3 3 3 3 6 6 6 | 6 3 3 3 3 5 5 5 3 3 3 3 6 6 6 3 3 3 3