

RUNNIN' WITH THE DEVIL

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

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



Moderate Rock ♩ = 95

Intro

(Car horns)

(Bass plays low E pedal)

Fade in (13 sec.)

w/echo & reverb
f

*Strum stgs. behind nut. sl.

C/E D/E

G/E A/E E

C/E D/E

Rhy. Fig. 1

H

sl. sl.

H

sl. sl.

G/E A/E E

C/E D/E

G/E A/E E

Yeah, yeah.

(Scream:) Ah yeah!

H

sl. sl.

H

sl. sl.

H

sl. sl.

C/ED/E G/EA/E E 1st Verse A5 G/A F#m/A Em/A

(end Rhy. Fig. 1) I live my life like there's no to-mor-row,

Rhy. Fig. 2

*Lightly palm mute staccatoed notes (♩).

A5 G/A F#m Em A5 G/A

and all I've got I had to steal. Least I don't need to

Harm. (8va) let ring **

**Open G stg. sounds with harmonic.

F#m/A Em/A A5 G/A F#m/A Em/A Em

beg or bor-row. Yes, I'm liv-in' at a pace that kills.

(end Rhy. Fig. 2)

*Strum backwards from high to low.

*Chorus w/Rhy. Fig. 1 C/E D/E G/E A/E E C/E D/E

Run - nin' with the dev - il.

*w/lead voc. ad lib

G/E A/E E C/E D/E G/E A/E E

Run - nin' with the dev -

C/E D/E w/Rhy. Fill 1 2nd Verse
 G/E A/E E w/Rhy. Fig. 2
 A5 G/A F#m/A Em/A

il. _____

I found the sim - ple life ain't so sim - ple

A5 G/A Substitute Rhy. Fill 2 Resume Rhy. Fig. 2
 F#m Em A5 G/A

when I jumped out _____ on that road. _____

I got no love, _____ no

F#m/A Em/A A5 G/A F#m/A Em/A Em

love you'd_ call real. _____

Ain't got no - bod - y

wait - in' at home. _____

*Chorus
w/Rhy. Fig. 1
C/E D/E

G/E A/E E C/E D/E G/E A/E E

Run-nin' with the dev - il. _____

*w/lead voc. ad lib

C/E D/E G/E A/E E C/E D/E w/Rhy. Fill 3
 G/E A/E E

Run-nin' with the dev - il. _____

Gtr. II sl.

w/echo & reverb

sl.

Rhy. Fill 1

*Roll down gtr. volume slightly w/vol. knob.

Rhy. Fill 2

sl. *Trill double stop on 2nd & 3rd stgs.

Rhy. Fill 3 (Gtr. I)

3rd Verse
w/Rhy. Fig. 2

A5 G/A F#m/A Em/A A5 G/A

I found the sim - ple life — weren't so sim - ple, no, when I jumped out

Substitute Rhy. Fill 4

Resume Rhy. Fig. 2

Em A5 G/A F#m/A Em/A

on that road... Got no love, no love you'd call — real —

*Chorus
w/Rhy. Fig. 1
C/E D/E

A5 G/A F#m/A Em/A Em

Got no - bod - y wait - in' at home... *w/lead voc. ad lib

G/E A/E E C/E D/E G/E A/E E

Run - nin' with the dev - il. —

C/E D/E G/E A/E E C/E D/E w/Rhy. Fill 3 G/E A/E E

Run-nin' with the dev - il. —

Gtr. II

w/echo & reverb

sl.

Rhy. Fill 4

Harm. (3va)

let ring

Harm.

ERUPTION

Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

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

Free time (♩ = 92)

(Drum fill) A5

*w/slight flanging and tape echo delay.

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

A.H.
pitch: F#

A.H.-----1
(15ma)

A.H. pitches: F# G A G

w/Rhy. Fill 1

poco rit.

loco
sl.

5

3:2

P *sl.* *P* *trem. bar* *3* *6* *dim.* *ff sl.* *H* *P* *P* *P* *P* *P* *P.M.*

P sl. *6* *sl.* *H* *P* *P* *P* *P* *rake*

3 *6* *6* *6* *6* *6* *H P H P H P* *(trills)*

Faster ($\text{♩} = 146$)
(C#m)
sl.

poco rit. *sl.* *H P H P sl.* *H P H P sl.* *H P H P H* ** poco accel.* *TPH TPH TPH TPH*

w/flanger (slow sweep, medium intensity & regeneration) & tape echo delay (approx. 150 ms. w/one repeat).

(A) *TPH TPH*
(A dim) *TPH TPH P*
(B) *TPH TPH*

*Slightly rushed.

(E) (C) (Csus2) (D) (Dsus2)

TPH TPH TPH TPH TPH TPH TPH TPH

6 6 6 6 6

TPH TPH TPH TPH P TPH TPH TPH TPH

16 9 13 16 9 13 // // // 17 9 12 17 9 12 // // 19 9 12 19 9 12 // 19 11 14 19 11 14 // // 21 11 14 21 11 14

(E) (E7) (E^o) (Am)

TP P TP P TP P TP P TP H TP H TP TPH TP H TPH TPH TPH TPH TP

6 7 6 6 6 6

TP P TP P TP P TP P T P H TPH TP TPH TPH TPH TPH TPH TP

21 16 13 21 16 13 // // 21 (16) 13 21 (16) 13 21 13 16 21 13 16 21 16 21 16 19 21 15 18 21 15 18 21 14 17 21 14 17 21

(E) (E7) (E^o) (Am) (D7) (D^o) (Gm)

H TPH sl. TPH TPH TP H TPH TPH TPH TP H TPH TPH TPH TPH TPH TPH TPH TP

6 6 6 6 6 6 6 6

H TPH sl. TPH TPH TP H TPH TPH TPH TP H TPH TPH TPH TPH TP H TPH TPH TPH TP

13 16 21 13 16 19 21 16 19 21 16 19 21 15 18 21 15 18 21 14 17 21 14 17 21 13 16 21 13 16 19 14 17 19 14 17 19 13 16 19 13 16 19 12 15 18 12 15 18

(D) (C7) (C^o) (Fm) (C) (B)

H TPH sl. TP H TPH TPH TPH TP H TPH T P H TPH TP H TPH TP

7 6 6 6 6 6

H TPH sl. TP H TPH TPH TPH TP H TPH T P H TPH TP H TPH TP

11 14 19 11 14 17 18 12 15 17 12 15 17 11 14 17 11 14 17 10 13 17 10 13 17 9 12 17 9 12 16 8 11 16 8 11 16 // // //

*Slightly rushed.

(Em) (B) (Em) (B)

P H TPH TP P H TPH TP P H TPH TP

6 6 6

P H TPH TP P H TPH TP P H TPH TP

9 12 16 9 12 16 // // // 8 11 16 8 11 16 // // // 9 12 16 8 11 16 // // //

1/4

P sl. H sl. 1/4 P

*Harm. T T (Echoplex on) *Harm. T T

Fdbk. Fdbk.

trem. bar rit. dim. **w/tape echo effect.

6 6

H sl. sl. P 12 12 (12) Fdbk. pitch: B (12) **Univox tape echo runaway feedback effect.

*Tap open low E at 12fr. to produce octave harmonic.

YOU REALLY GOT ME

Words and Music by
Ray Davies

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 $\text{♩} = 140$

Intro

A5 A A5

A A5 A Full

pick slide sl. Full sl.

*Brush muted strgs.
Allow random harmonics
to sound (between 2nd & 3rd frets).

1st Verse

A5

Girl, you real - ly got me now, — you got me so I don't know what I'm do - in'..

mf light P.M. sim. P.M. P.M. rake 1/2

A5

Girl, you real - ly got me now, — you got me

Full 1/4 P.M. P.M. P.M. Full 1/4

so I can't sleep at night... Girl, you real - ly

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

A.H. pitches: F# F# B C# F# G# G# H A

got me now, you got me so I don't know where I'm go - in', yeah. Oh oh

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 sl. D5

yeah, you real - ly got me now, you got me so I can't sleep at night!_ (You yeah.)

f sl. P.M. sl. P.M. sl.

sl. sl. sl.

real - ly got me. Oh!_ You real - ly got me. Oh!_ You real - ly got me.)

sl. 1/2 1 1/2 sl. sl.

2nd Verse
A5

D5

Please, don't ev - er

pick slides-----
mf light P.M.-----
sim. P.M.---

sl.

let me be, — I on - ly wan - na be by your side...

A.H. (15ma) 1½
rake
H P sl. 3
Full
sl.

P.M.-----
A.H. 1½
H P sl.
Full

A.H. pitch: G♯

Please, don't ev - er let me be, — I on - ly wan - na be by your side,

P.M.-----
P.M.
P.M.-----
rake (trill)
H P H P H P H
H P H P H P H

B5

Girl, you real - ly got me now, — you got me

ah!
sl. P H P
Tsl. P P
Tsl. P H P
T sl.

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

Tsl. P H P
Tsl. P P
Tsl. P H P
T sl.

10-15-5-0-5-10-15-0-5-10-14-5-0-5-10

*Continue trill while tapping & sliding above with pick hand. All on 2nd stg.
**Tap 1st & 2nd stgs.

D5 D#5 E5 D5 E5 D5

so I don't know what I'm do - in', — yeah. Oh oh yeah, — you real - ly
oh oh yeah.)

E D E *sl.* D E *sl.* *sl.* *sl.*

got me now, — got me so I can't sleep at night! — Ah! — You
(You real - ly got me, You

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

real - ly got me. Oh! You real - ly got me.)

Harm. (8va)

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

D5

(Spoken:) Oh, no, — no, — ah!

steady gliss. Full

pick slide *w/Flanger* Full

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

Guitar solo

*A

This system shows the first part of the guitar solo. The treble clef staff contains notes with accents and slurs, including triplets. The bass clef staff shows fret numbers (5, 5, 5, 5, 7, 5, 5, 5, 5, 7, 5, 5, 5, 5, 7, 5, 7) and includes a pickup stroke (P) and a triplet. Above the staff, chords G and A are indicated. Dynamics include 'Full' and 'P'. A note is marked with 'H T P H T P'.

*Chords implied by bass gtr. figure.

This system continues the solo with more complex rhythmic patterns. The treble clef staff features slurs, accents, and a 'hold bend' instruction. The bass clef staff includes fret numbers (5, 8, 10, 5, 8, 10, 5, 4, 10, 7, 4, 10, 7, 4, 3, 10, 6, 3, 10, 6, 3, 10, 2) and pickup strokes. Chords A, G, A, C, D, and G are marked above. Dynamics include 'Full', 'P', and 'sl.'. A note is marked with 'H T P H T P sl.'.

*Vib. w/L.H.

This system features vibrato and various bends. The treble clef staff has slurs and accents over notes. The bass clef staff shows fret numbers (20, 20, 20, 17, 20, 20, 17, 20, 17, 10, 10, 10, 17, 10, 10, 14, 17, 17, 17, 17, 17, 17, 17, 14) and pickup strokes. Chords A, G, A, G, A, G, A, G, A, and F are marked above. Dynamics include 'Full', 'P', and 'sl.'. A note is marked with 'sl. semi-harm.'.

This system includes slow bends and a flanger effect. The treble clef staff shows slurs and accents. The bass clef staff includes fret numbers (17, 17, 14, 14, 14, 9, 9) and pickup strokes. Chords G, A, G, A, G, A, and G are marked above. Dynamics include 'Full', 'sl.', 'slow bend', and 'dim.'. A note is marked with 'sl. 1/2'.

*Flick toggle switch between on & off pickup selection to create specified rhythm. Rhythm shown is only for the "on" position sound.

This system concludes the solo with a feedback loop and a pick slide. The treble clef staff shows notes with slurs. The bass clef staff includes fret numbers (9, 9, 17) and pickup strokes. Chords A, G, A, 7, G, and A are marked above. Dynamics include 'w/fdbk.', 'ff', 'pick slide', and 'sl.'. A note is marked with '(Flanger off)'.

*Fdbk. pitch: G

N.C. (Gtr. & bass tacet)
Vocal effects

(Sighed) Ah. — (Groaned) Ah. — (Gasped) Ah, ah, ah, Ah, Ah, Ah, ah.

3rd Verse
w/ad lib vocal effects (sim.)
N.C.

(Sighed) Ah. — (Percussively) Chu, chu, chu, chu, chu, ch, ch. Girl, you real - ly got me now, you got me

so I don't know what I'm do - in'. Ah. Girl, you real - ly

*Snap stgs. Hook stg. on attack, pull away from neck slightly and release allowing stg. to ricochet against fretboard. sl.

got me now, (Whispered) you got me so I can't sleep at night! —

steady gliss

ff pick slide

B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5

Girl, (Girl, you real - ly got me now, you got me so I don't know where I'm go - in', —

B5 A5 B5 D5 D#5 E5 D5 E5 D5 E D E D

— yeah. Oh oh yeah, you real - ly got me now, got me
 oh yeah.)

E D E D E D E D E D E D

so I can't sleep at night! (You real - ly got me. You real - ly got me. Oh! You

Harm. - 7

E D E E7#9

real - ly got me!) Oh! Oh! Oh!

Free time

NC Full P P P P H P H P 5 Fdbk. 1 1/2 E5

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

H P sl. Fdbk. pitch: F#

AIN'T TALKIN' 'BOUT LOVE

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

(Tune down 1/4 step)

Moderate Rock ♩ = 138

Intro

Chords: Am, F, G5, N.C., Am, G

Techniques: Gtr. I, P.M., A.H., Play 4 times, H, P.M., P.M., P.M.

Annotations: (w/echo repeats, flanger & reverb), **A.H. (15ma)

*Echo at approx. 100 ms. delay, flanger w/slow speed, w/regeneration sweep & moderate depth.
**A.H. pitch alternates between 8va & 15ma as a result of flange sweep.

Chords: N.C., Am, G

Techniques: P.M., H, trem. bar, 1/2, N.C., sl., 1, sl., 1, sl., 1, sl., 1, sl.

Chords: Am, G, N.C., Am, G5

Techniques: P.M., P.M., P.M., H, trem. bar, 1/2, sl., 1, sl., 1, sl., 1, sl.

1st, 2nd Verses

Chords: N.C., Am, F5, G5, N.C., Am, F5, G5

Techniques: Full, hold, bend, trem. bar, sl., P.M., H, P.M.

Lyrics: I heard the news ba - by, all a - bout your dis - ease. and on the streets a - gain. look-in',

Gtr. I plays Fill 1 2nd time
N.C.

Yeah, you may have all you want, ba - by, but I got some - thin' you need,
 Oh yeah, you think you're real - ly cook-in', ba - by. you bet - ter find your - self a

Am F5 G5 N.C.

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

Gtr. I plays Fill 2 2nd time

friend. oh yeah. } Ain't talk - in' 'bout love.
 My friend. }

Am F5 G5 N.C. Chorus Am G

P.M. pick slides sl. P.M. P.M.

*Play cue note 2nd time.

N.C.

My love is rot - ten to the core. Ain't talk - in' 'bout love.

Am G5 N.C. Am G

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

Fill 1

A.H. (8va)

P.M. A.H.

Fill 2

pick sl. (steady gliss.) sl.

Gtr I plays Fill 3 2nd time
N.C.

1.

Am G N.C.

Just like I told you be - fore, — yeah, be - fore. — You know you're sem - i good -

P.M. H P.M. H

2.

Am G Guitar solo I **Am G5

— be - fore, — uh, be - fore — uh, be - fore — be - fore.

P.M. P.M. P.M. let ring sl. sl.

*Doubled by elec. sitar (Gtr.II).
**Chords implied by bass line.

w/Fill 4 Am sl. G5 sl. sl. sl. sl. sl. sl.

† trem bar

†Gtr. I only (Gtr. II sim. figure w/o trem. bar).

Fill 3

Full 1 1 1 sl. 1

trem. bar

Full 1 1 1 sl. 1 P

*Hold bend while sliding.

Fill 4

sl. sl. sl. sl. sl.

(Both Am gtrs.) *sl.* **G5** *sl.* **w/Fill 5** *sl.* *sl.* **H P** **Am** **H P** **H P** **H P** **G5** **Full** **1/2** **P**

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

Chorus
Am **G** **N.C.** **Am** **G**

Ain't talk-in' 'bout-a love. Babe, it's- a rot-ten to the core.---

3 1/2 **trem. bar** **H** *sl.* **H** *sl.* *sl.* **P.M.** **P.M.** **P.M.** **P.M.** **H** **P.M.** **P.M.** **P.M.**

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

N.C. **Am** **G** **N.C.**

Ain't talk-in' 'bout love. Just like I told you be-fore,---

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

H **H**

Fill 5
Gtr. II *sl.* **Full** **3/4** **1/2** **1/4** **1/2** **1/4**

sl. *sl.* **hold bend** **Full** **grad. release** **3/4** **1/2** **1/4** **1/2P** **1/4**

sl. **sl.** **3** **1/4** **1/2P** **1/4**

3rd Verse

Am G Am F5 G5 N.C.

uh, be - fore. — I been to the edge, — an' there I stood an' looked

P.M. P.M. P.M. P.M. *mp* (flanger off) *let ring* H

*Dim. w/vol. control.

Am F5 G5 N.C. Am F5 G5 N.C.

down. — You know I lost a lot of friends there, — ba - by, I got no time to mess a -

P.M. *mp* *let ring* H *let ring* H

Am F5 G5 N.C. Am G

round. (exhale) Mmm, — so if you want it, got to bleed for it, ba - by. Yeah, got to, got to

sim. P.M. P P P.M. *f* *w/flanger *mp* *let ring* Harm. (8va)

*Flanger set to sweep upper partial harmonics.

Am G Am G

bleed, ba - by. Mmm, you got to, got to bleed, ba - by. Hey, got to, got to

Harm. (8va) *f* *let ring* *mp* Harm. Harm. (8va) *mp* *let ring* Harm.

Am G Chorus Am G N.C.

bleed, ba - by... Ain't talk - in' 'bout love. My love is rot - ten to the

Harm. (8va) Harm. (8va)

mp let ring **cres.* *f sl.*

Harm. Harm.

**Increase volume w/vol. control.* *sl.*

Am G5 N.C. Am G N.C.

core. — Ain't talk - in' 'bout love. Just like I told you be - fore, —

sl. sl. sl. sl.

trem. bar

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

sl. sl. sl. sl.

Am G Am G N.C.

— be - fore, be - fore. — Ain't talk - in' 'bout love. Don't wan - na talk a - bout

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

H H H H

Am G5 N.C. Am G5 N.C.

love. Don't need to talk a - bout love. Ain't gon - na talk a - bout

8va Full Full Full loco

hold bend pick *sl.*

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

Full Full Full *sl.*

17 17 17 17 17 17 17 17 17 17

20 20 20 20 20 20 20 20

Am G5 **Guitar solo II** **Am G5

love. No more, no more. Ah! _____

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

† trem. bar

*Doubled by Gtr. II. G5
**Chords implied by bass.

† Gtr. I only (Gtr. II sim. figure w/o trem. bar).

w/Fill 6 Am sl. G5 sl. P sl. sl. Am H P H P H P G5

sl. sl. P H P H P H P

Out-chorus Am G5

Hey! Hey! Hey! Hey! Hey! Hey!

Full P 5 sl. P.M.1 P.M.1 P.M. trem. bar 5

Fill 6 (Gtr. II) sl. sl. sl. sl. Full Full grad. release

Am G5 Am G5

Hey! Hey! Hey! Hey! Hey! Hey!

P.M. P.M. P.M. H Full Full Full sl.

Am G5 Am G5 *Play 4 times*

Hey! Hey! Hey! Hey! Hey! Hey!

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

Outro A5 B5 C A5 B5 E5

sl. sl. sl. P trem. bar

Am B5 C5

6 hold bar down sl. sl. P

A5 B5 Em7 Free time E9

P.M. trem. bar sl. P 6 2 1/2 sl. sl. P

*Fret chord with trem. bar partially depressed, strike chord, quickly return bar to pitch and slide chord shape down in fast gliss.

I'M THE ONE

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

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

Fast Rock ♩ = 236
 Triplet feel (♩ = ♩ = ♩)
 (Band tacet 1st time)
 N.C.(Am7)

Intro

*Lightly mute staccatoed notes.

Harm. -----

N.C.(Am7)

P *Palm mute 1st time only.

H A.H. pitch: F♯

2.

1/4 *pick sl.*

1/4 *pick sl.*

3 3 3 3 3 3

H H H H H H H H

10 17 19 10 17 19 10 17 19 10 17 19

(5) (5) 7 (7) 5

pick sl. *sl.* H H H H

sl.

1st Verse
N.C.(Am7)

We came here to en - ter - tain_ you. Leav - ing here, - we ag - gra - vate you.

Riff A

1/4

1/4

7 5 7 5 7 5 7 5

Don't you know it means the same to me? _____ Hon - ey!

Harm.-----

(end Riff A)

sl. *let ring* 3 3 3 *trem. bar*

Harm.-----

7 5 7 5 (5) 12 12 7 7 5 5 5

sl.

w/Riff A

I'm the one, - the one - you love. - Come on, ba - by, show your love. -

(Scream) Hey! _____ Give it to - me. _____

trem. bar

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

3

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

7 5 5

(6)

Pre-chorus

A5 Ab5 G5 F#5 F5 E5 N.C. D5 (Eb5)

I see a glow that fills this room.

Harm. (8va)

trem. bar

Harm.

Chords: A5, Ab5, G5, F#5, F5, E5, N.C. D5 (Eb5)

Lyrics: I see a glow that fills this room.

Annotations: Harm. (8va), trem. bar, Harm.

Fret numbers: (9) 14 13 12 11 10 9 8 7 (7) 5 7 7

A5 Ab5 G5 F#5 F5 E5 N.C. D5 (Eb5)

I see it roll - ing out of you.

pick slide (steady gliss.)

*Move pick across stgs.

Chords: A5, Ab5, G5, F#5, F5, E5, N.C. D5 (Eb5)

Lyrics: I see it roll - ing out of you.

Annotations: pick slide (steady gliss.), *Move pick across stgs.

Fret numbers: 14 13 12 11 10 9 8 7 (7) 5 7 7

B5 Bb5 A5 Ab5 G5 F#5 F5 E5

Feed her your mes - sage from a - bove.

trem. bar (slow dive)

Chords: B5, Bb5, A5, Ab5, G5, F#5, F5, E5

Lyrics: Feed her your mes - sage from a - bove.

Annotations: trem. bar (slow dive)

Fret numbers: 16 15 14 13 12 11 10 9 (9) 8 7

B5 Bb5 A5 Ab5 G5 F#5 E5 C5

I'm tell - in' you, _____ ow! _____ Show,.

Chords: B5, Bb5, A5, Ab5, G5, F#5, E5, C5

Lyrics: I'm tell - in' you, _____ ow! _____ Show,.

Annotations: 1 1/2, 2 1/2, 1 1/2, 2 1/2

Fret numbers: 16 15 14 13 12 11 9 8 7 5

Chorus

D5 N.C.(E)

come on_ and show_ your love._ Ah,_ yeah._ (Show_

D5 N.C.(E) C

your love.)_ Ow! Woo! Oh!_ Show!_

D N.C.(E) C5

(Show!) Show your love,_ babe. Ah, yeah._ (Show_

D5

Guitar solo I
*N.C.(Bm)

your...) Show it! (Scream) Ow!_

sl. light P.M.----- H H H H H H H H

*Chords implied by bass.

Musical notation for guitar, first system. Includes treble and bass staves with notes, fret numbers, and performance instructions like "Full", "H", "TPH", "TPH", "TP sl.", and "slow release".

Musical notation for guitar, second system. Includes treble and bass staves with notes, fret numbers, and performance instructions like "Full", "H", "TPH", "TPH", "TP sl.", and "hold bend".

Musical notation for guitar, third system. Includes treble and bass staves with notes, fret numbers, and performance instructions like "Full", "D7", "sl.", and "1/2".

*D7 sound implied by lead gtr. & bass.

Musical notation for guitar, fourth system. Includes treble and bass staves with notes, fret numbers, and performance instructions like "Full", "P", "H", "trem. bar", "3", "1/2", and "semi-harm.".

*Pre-bend 3rd stg. with 2nd stg. bend.

Musical notation for guitar, fifth system. Includes treble and bass staves with notes, fret numbers, and performance instructions like "sl.", "(Gm)", "P", "H", and "3".

*G minor implied by riff.

Musical notation for guitar, sixth system. Includes treble and bass staves with notes, fret numbers, and performance instructions like "P.M.", "P", "H", "A.H. 1 1/4 (15ma)", "rake", "A.H. 1 1/4", and "semi-harm.".

A minor implied by riff.

A.H. pitch: A

2nd Verse
w/Riff A
(Am7)

Look at all these lit - tle kids, tak - in' care of the

mu - sic biz. Don't their bus' - ness take good care of me?

Hon - ey! I'm the one, the one you love.

Come on, ba - by, show your love. (Scream) Hey!

Give it to me.

Fill 1

Chorus

A5 Ab5 G5 F#5 F5 E5 N.C.(Eb5) D5

I see a glow that fills this room. _____

Harm. (8va)
sl.
trem. bar
1/2 1 1/2

14 13 12 11 10 9 7 (7) (7) 7 7
12 11 10 9 8 7 6 5 (5) (5)

sl.

A5 Ab5 G5 F#5 F5 E5 C.(Eb5) D5

I see it roll - ing out of you. _____

pick slides (steady gliss.)

(7) 14 13 12 11 10 9 7 (7) (7)
12 11 10 9 8 7 6 5 (5)

B5 Bb5 A5 Ab5 G5 F#5 F5 E5

Feed her your mes - sage from a - bove. _____ I'm tell - ing you, _____

sl.
hold bend 1 1/2
trem. bar 1 1/2
sl.

16 15 14 13 12 11 10 9 9 9 (9) (9)
14 13 12 11 10 9 8 7 7

B5 Bb5 A5 Ab5 G5 F#5 E5 C Chorus

ow! _____ Show, _____

sl.

16 15 14 13 12 11 9 5 (5) (5) (5) (5)
14 13 12 11 10 9 7 9

sl.

D N.C.(E) C5

show your love, babe. Ah yeah. (Show)

sl. *8va* *H H* *H H* *H H* *H H* *H P* *loco* *sl.*

3 3 3 3 3 3 3 1½

D5 N.C.(E)

your love.) Ow! Whoo!

sl. *P P* *P P* *P P* *3*

5 9 7 5 9 5 9 7 5 9 5 9 7 5 9 5

C D N.C.(E)

Woo! Show! (Show!) Show your love,

P *sl.* *sl.* *sl.* *sl.* *sl.* *1½*

5 5 5 5 7 7 7 7 7 5 19

C D

babe. Ah, yeah. (Show your...) Show

sl. *semi-harm.* *2* *Full* *Full*

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

*Catch G stg. behind bent B stg. Low E sounded as result of wide vibrato.

Guitar solo II
(Bm)

me!

Musical notation for the first system of the guitar solo, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line consists of eighth-note triplets on strings 7, 9, and 10.

Musical notation for the second system, including "Full" and "sl." markings and a "trem. pick" instruction. The bass line continues with triplets and includes fret numbers 7, 9, 10, 12, and 14.

Musical notation for the third system, including "Full" and "sl." markings and a "trem. pick" instruction. The bass line includes fret numbers 10, 12, 14, 15, and 17.

Musical notation for the fourth system, including "Full" and "sl." markings. The bass line includes fret numbers 12, 14, 15, and 17.

Musical notation for the fifth system, including "Full" and "sl." markings and a "(E)" chord indication. The bass line includes fret numbers 15, 17, 19, 20, and 22.

*Pre-bend 3rd stg.
with 2nd stg. bend.

A5

(Band tacet)

Who! Bop ba da, shoo-be doo-wah... Bop ba da, shoo-be doo-wah... Ba da whum..

Bop ba da, shoo-be doo-wah... Bop ba da, shoo-be doo-be doo-be doo-wah.
 Bop ba da, shoo-be doo-be doo-be doo-whum.. Bop ba da, shoo-be doo-be doo-be doo-whum..

Bop ba da, shoo-be doo-wah... Bop ba da, shoo-be doo-be doo-be doo-wah.
 Bop ba da, shoo-be doo-be doo-be doo-whum.. Bop ba da, shoo-be doo-be doo-be doo-whum..

Bop ba da, shoo-be doo-wah... Bop ba da, shoo-be doo-wah... Who!
 Bop ba da, shoo-be doo-be doo-be doo-whum.. Bop ba da, shoo-be doo-wah...

(Band in)
N.C.(A⁰)

(A⁰)

(B⁰)

(B⁰)

(C⁰)

(D⁰)

3 P P 3 P P 3 P P 3 P P 3 P P 3 P P

P P P P P P P P

6 7 5 7 5 9 8 8 8 10 9 7 9 7 11 10 8 10 8 12 11 9 11 9 13 12 10 12 10

(D#°)

C Out-chorus

D

E

Musical staff with guitar chords and notes for the first system. The staff shows a sequence of notes and chords corresponding to the lyrics below.

(Scream:) Ow! _____

(Show _____

your _____

love.) _____

Musical staff with guitar chords and notes for the second system. It includes a trill instruction: "*Trill by sliding rapidly between D# & E." and various guitar techniques like "sl." and "P".

*Trill by sliding rapidly between D# & E.

Musical staff with guitar chords and notes for the third system. It includes a trill instruction: "trem. bar" and various guitar techniques like "1/2" and "1".

Ow! _____

Ow! _____

Come on _____ and _____

show _____ me.

(Show _____

Musical staff with guitar chords and notes for the fourth system. It includes a trill instruction: "trem. bar" and various guitar techniques like "1/2" and "1".

D

E

Esus4

E

Esus4

C

Musical staff with guitar chords and notes for the fifth system. It includes a trill instruction: "trem. bar" and various guitar techniques like "1/2" and "1".

your _____

love.) _____

Bet - ter show, _____

bet - ter show _____

your love _____

(Show _____

Musical staff with guitar chords and notes for the sixth system. It includes a trill instruction: "trem. bar" and various guitar techniques like "1/2" and "1".

D

(E)

Musical staff with guitar chords and notes for the seventh system. It includes a trill instruction: "trem. bar" and various guitar techniques like "1/2" and "1".

now, _____

uh. _____

your _____

Ah, _____ love. _____

yah. _____

Musical staff with guitar chords and notes for the eighth system. It includes a trill instruction: "trem. bar" and various guitar techniques like "1/2" and "1".

C/G D/A Free time E5

Wow!_ Show_ your... Ow!_

Full Full

sl. rit. trem. bar

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'Wow!_ Show_ your... Ow!_'. The middle staff is a guitar line with various techniques: slurs, slurs with 'sl.', 'rit.', and 'trem. bar'. The bottom staff shows guitar fingerings with circled numbers and 'sl.' markings. Chord changes for C/G, D/A, and Free time E5 are indicated above the staff.

Yeah!

H P P P P P H P

9:8 rit.

Detailed description: This system contains the fourth and fifth staves. The top staff is a vocal line with the lyric 'Yeah!'. The middle staff is a guitar line with a 9:8 time signature and performance instructions like 'rit.', 'H P', and 'P P'. The bottom staff shows guitar fingerings with circled numbers and 'H P' markings.

sl. trem. bar rake hold bend trem. bar

Detailed description: This system contains the sixth and seventh staves. The top staff is a guitar line with techniques like 'sl.', 'trem. bar', 'rake', 'hold bend', and 'trem. bar'. The bottom staff shows guitar fingerings with circled numbers and 'sl.' markings.

8va E9 loco

Fdbk.

Detailed description: This system contains the eighth and ninth staves. The top staff is a guitar line with techniques like '8va', 'E9 loco', and 'Fdbk.'. The bottom staff shows guitar fingerings with circled numbers and 'Fdbk.' markings.

JAMIE'S CRYIN'

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

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

Moderate Rock ♩ = 126

Intro

(Drum fill)

Gtr. II

N.C.(E9)

1/2

Full

Full

sl.

mf w/ambient echo & reverb

rake

1/2

Full

Full

sl.

Gtr. I

mf

P.M.-----1

P.M.-----1

The Intro section consists of two guitar parts. The top part is for Gtr. II, starting with a drum fill, followed by a series of notes with a 1/2 note rhythm, marked with 'Full' and 'sl.'. The bottom part is for Gtr. I, starting with a 'rake' technique, followed by a series of notes with a 1/2 note rhythm, marked with 'Full' and 'sl.'. Both parts have a 'P.M.' (pick mute) section indicated by a dashed line.

E9

She saw the look in his eyes,—

1/2

sl.

Full

2 3

(Gtr. II out)

rake 1/2

sl.

Full

trem. bar (slow dive)

2 3

P.M.

P.M. ---1

P.M.

P.M. ---1

The main body of the song features a melody for Gtr. II and a bass line for Gtr. I. The Gtr. II part starts with a 1/2 note rhythm, marked with 'sl.', 'Full', and '2 3'. The Gtr. I part starts with a 'rake' technique, followed by a series of notes with a 1/2 note rhythm, marked with 'sl.', 'Full', and 'trem. bar (slow dive)'. Both parts have a 'P.M.' (pick mute) section indicated by a dashed line.

1st Verse
E9

'n' she knew bet - ter. — He want - ed her to - night, —

Rhy. Fig. 1

P.M. P.M. let ring ----- 1

Detailed description: This block contains the first system of the 1st Verse. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "'n' she knew bet - ter. — He want - ed her to - night, —". Below the vocal line is a guitar rhythm figure labeled "Rhy. Fig. 1" in bass clef, consisting of eighth and sixteenth notes. Underneath the rhythm figure are two guitar chord diagrams. The first diagram shows a 7th fret barre with notes 7, 7, 7, 7, 7, 7. The second diagram shows a 7th fret barre with notes (7), 7, 7, 7, 7, 7. The text "P.M." appears twice, and "let ring ----- 1" is written at the end of the system.

ah, and it was now or nev - er. — He made her feel so —

(end Rhy. Fig. 1)

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

Detailed description: This block contains the second system of the 1st Verse. The vocal line continues with the lyrics "ah, and it was now or nev - er. — He made her feel so —". The guitar rhythm figure continues with the same pattern as the first system. The chord diagrams show a 7th fret barre with notes 7, 7, 7, 7, 7, 7, and a 7th fret barre with notes (7), 7, 7, 7, 7, 7. The text "P.M." appears three times, followed by "P.M. --- 1". The system ends with the instruction "(end Rhy. Fig. 1)".

F#m Bm A5 Chorus
B5 E9

sad. — Oh, whoa, whoa, Ja - mie's

Rhy. Fig. 2

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

Detailed description: This block contains the beginning of the Chorus. The vocal line starts with the lyrics "sad. — Oh, whoa, whoa, Ja - mie's". Above the vocal line, the chords F#m, Bm, A5, B5, and E9 are indicated. Below the vocal line is a guitar rhythm figure labeled "Rhy. Fig. 2" in bass clef, consisting of eighth and sixteenth notes. Underneath the rhythm figure are two guitar chord diagrams. The first diagram shows a 2nd fret barre with notes 2, 4, 2, 0, 4, 2. The second diagram shows a 2nd fret barre with notes (2), 2, 2, 2, 2, 2. The text "P.M." appears twice, followed by "P.M. --- 1".

cry - in'. — Oh, whoa,

Full sl. Full P.M. P.M. ----- 1

Detailed description: This block contains the final system of the Chorus. The vocal line continues with the lyrics "cry - in'. — Oh, whoa,". The guitar rhythm figure continues with the same pattern as the previous systems. The chord diagrams show a 7th fret barre with notes 7, 7, 7, 7, 7, 7, and a 7th fret barre with notes (7), 7, 7, 7, 7, 7. The text "P.M." appears twice, followed by "P.M. ----- 1". The system ends with the instruction "Full sl. Full".

whoa, Ja - mie's cry - in'. Now, Ja - mie would - n't say, "All

(end Rhy. Fig. 2)

P.M. P.M. Full

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

2nd Verse
w/Rhy. Fig. 1 (1st 6 bars only)

E9

right," ah! She knew he'd for - get her. — 'N' so they said good - night, —

w/Rhy. Fill 1

— ah! Oh, — 'n' now he's gone for - ev - er. — She wants to send him a let -

Pre-chorus

*Aadd2 Bm G Aadd2 Aadd2 Bm G Aadd2

ter, uh yeah, yeah, — uh, just to try to make her - self feel — bet - ter. — It said,

Rhy. Fig. 3

let ring

w/flanger

*Bass plays A pedal.

Rhy. Fill 1

P.M. P.M.

A Bm G A Bm G A

"Gim - me, (gim - me a call - some - time,)" - but she knows - what that - 'll get her. -

(end Rhy. Fig. 3)

sl. (Flanger off)

Chorus
w/Rhy. Fig. 2 (1st 7 bars only)
E9

Substitute Rhy. Fill 2

Oh, whoa, whoa, Ja - mie's cry - in'.

Resume Rhy. Fig. 2

Oh, whoa, whoa, Ja - mie's cry - in'.

Bridge
Half time feel
C#m D

Now, Ja - mie's been in love be - fore, (Ah.) and she knows what love is

mp let ring w/fingers

Rhy. Fill 2

C#m F#5 C#m D

for. It should mean (Ah.) a lit - tle, a lit - tle more (Ah.) than one night

sl. *let ring* *f*

*swell w/volume control.

E

stands. Whooh!

Guitar solo N.C.(E9)

let ring *Full* *semi-harm.*

Full *let ring* *Full* *P.M.* *H*

1/2 Full *sl.* *1 1/2* *1/2 Full* *semi-harm.* *sl.* *1 1/2* *1/2 Full*

Pre-chorus
w/Rhy. Fig. 3
Aadd2 Bm

Substitute Rhy. Fill 3
G Aadd2

She wants to send him a let - ter, uh, yeah, yeah, just to

7 6 5 4

Resume Rhy. Fig 3

try to make her - self feel bet - ter. It said, "Gim - me, (gim - me a call -

G A Bm G A

but she knows what that - 'll get her. some - time,")

Chorus
E9

Oh, whoa, whoa, Ja - mie's cry - in'.

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

Rhy. Fill 3

F#m

Bm

A5

B5

Musical notation for the first system, including a treble clef staff with a melody and a guitar staff with fret numbers (7, 6, 5, 3, 2, 0, 4, 2, 0, 4, 0, 2, 0, 2, 4).

Out-chorus

E9

Musical notation for the second system, including a treble clef staff with a melody and a guitar staff with fret numbers (7, 6, 5, 3, 2, 0, 4, 2, 0, 4, 0, 2, 0, 2, 4).

Oh, whoa, whoa, Ja - mie's cry - in'.

Musical notation for the third system, including a treble clef staff with a melody and a guitar staff with fret numbers (15, 15, 12, 12, 12, 12, 12, 12). Includes performance instructions like 'Full', 'rake', and '1/2Full'.

Musical notation for the fourth system, including a treble clef staff with a melody and a guitar staff with fret numbers (7, 7, 7, 7, 9, 9, 7, 7, 7, 7). Includes performance instructions like 'Gtr. I', 'P.M.', and '1/2Full'.

Musical notation for the fifth system, including a treble clef staff with a melody and a guitar staff with fret numbers (12, 12, 10, 10, 10, 9, 9, 9). Includes performance instructions like 'Full', 'sl.', and 'trem. bar (slow dive)'.

Oh, whoa, whoa, Ja - mie's cry - in'.

Musical notation for the sixth system, including a treble clef staff with a melody and a guitar staff with fret numbers (12, 12, 10, 10, 10, 9, 9, 9). Includes performance instructions like 'Full', 'sl.', and 'trem. bar (slow dive)'.

Musical notation for the seventh system, including a treble clef staff with a melody and a guitar staff with fret numbers (7, 7, 7, 7, 9, 9, 7, 7, 7, 7). Includes performance instructions like 'P.M.', '1/2Full', and 'sl.'.



Oh, whoa, whoa, Ja - mie's cry - in'.

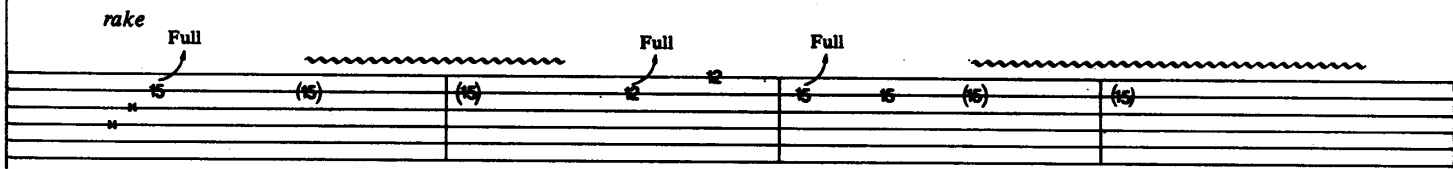


*(Two gtrs.)

Full

Full

Full

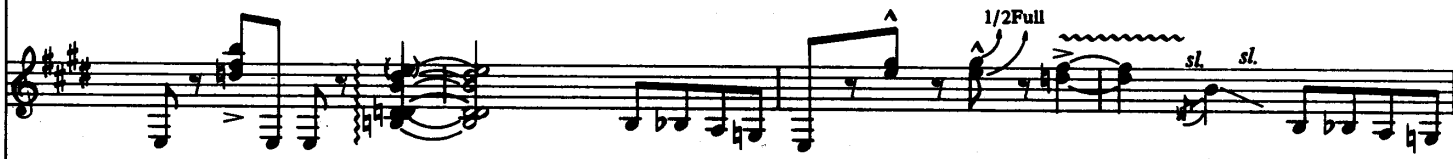


rake

Full

Full

Full

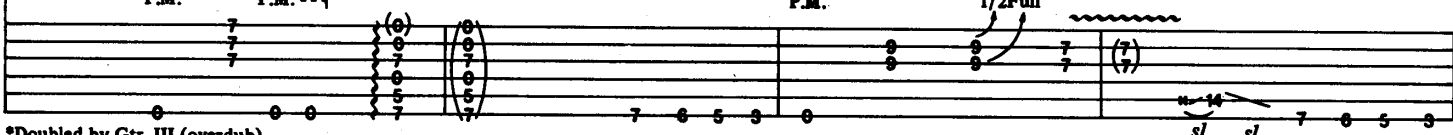


P.M.

P.M.---

P.M.

1/2Full



1/2Full

sl. sl.

*Doubled by Gtr. III (overdub).



Oh, whoa, whoa, Ja - mie's cry - in'.



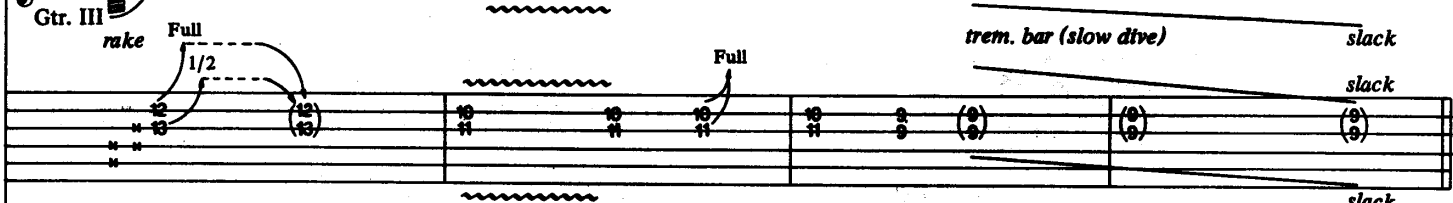
Full

Full

slack

trem. bar (slow dive)

slack



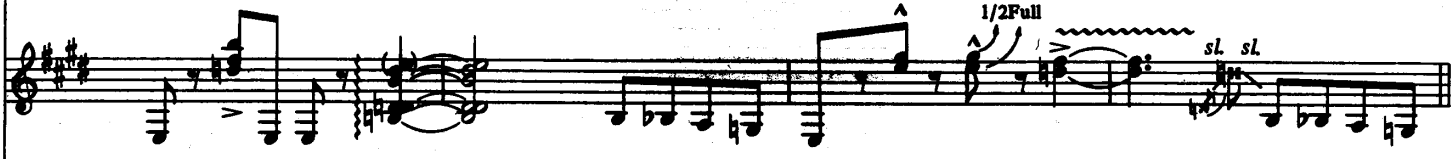
rake

Full

Full

slack

slack



P.M.

P.M.---

P.M.

1/2Full



1/2Full

sl. sl.

sl. sl.

Outro
w/Riff A (2nd time w/1st 2 bars only)
E9 1/2

2nd time w/Rhy. Fill 4

Full Full Full *sl.*

rake 1/2

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

*Finger lift - off noise.

Full 1/4 *sl.*

P.M. P.M. ---4 P.M. P.M. ---4 Full 1/4

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

Full *Repeat and fade*

rake 1/2 Full trem. bar (slow dive) 3 1/2

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

Full Full Full

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

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

Riff A

Gtr. III

Full Full Full Full

rake 1/2 Full Full rake 1/2 Full trem. bar (slow dive) 3 1/2

14 (14) (14) 15 12 12 (12) (12) (12) 14 (14) (14) 10 10 10 9 (9) (9)

Rhy. Fill 4

Full Full Full Full

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

9 9 7 (7) 7 7 (0) (0) 7 5 7

ATOMIC PUNK

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

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

Fast Rock $\text{♩} = 198$

N.C.

Intro

w/phaser

*Ride cymbal is struck.

**Phaser (MXR Phase 90) set for slow sweep. Rub pickhand palm edge (pinky side) over bridge pickup while muting stgs. w/frethand.

sim.

*N.C.(B)

⑦fr.
B

*Bass enters. Gradual crescendo on B note.

1st Verse
D5

Em

I am a vic - tim of the sci - ence age, uh,

*Quick trem. bar return to pitch while striking D5 chord.

E5 B5 D5 Em

D5 B5

a child of the storm, whoa, yes.

D5

Em

I can't re - mem - ber when I was your age. For me,

E5 B5 D5 Em

it says no more, no more.

Chorus
•E5

D5(sus2, add6)

No - bod - y rules these streets at night like me, the a - tom - ic punk.

let ring

sl.

sl.

sl.

*Bass plays E pedal.

N.C.

Em

E5

B5

D5

Oh, whoa, yeah.

w/ flanger

flanger off

sl.

sl.

*Set flanger for slow sweep w/regeneration. Rub pickhand edge over pickup while muting strings (intro simile).

Em

E5

B5

D5

Em

Wow!

trem. bar

1½

2½

P

sl.

sl.

2nd Verse
D5

I am the rul - er of these neth - er worlds,

Harm.

trem. bar

Harm.

P.M.

P

Em E5 B5 D5 Em

the un - der - ground. — Whoa, —

P.M. P P

D5 B5 D5

yes. — On ev - 'ry wall and place, — my fear - some name — is heard. —

P

*P.M. and semi-harm.

Em E5 B5 D5 Em

Just look a - round, — whoa, — yes. —

P.M. P.M. P P

E5 D5 B5 Chorus E5 D5

No - bod - y rules — these streets at night —

sl.

D5(sus2, add6) N.C.

like me, the a - tom - ic punk.

let ring -----

*w/flanger & echo

This system contains three staves. The top staff is a vocal line in treble clef with lyrics "like me, the a - tom - ic punk." The middle staff is a guitar line with a flanger and echo effect, featuring a long sustain note and a rhythmic pattern. The bottom staff is a bass line with two notes: a whole note on the 7th fret and a half note on the 9th fret.

*Set flanger for slow sweep w/regeneration & echo for ambient effect. Rub pickhand along strings above pickup while muting w/frethand. Random harmonics are emphasized by flanger sweep.

Guitar solo
**N.C.(Em)

Ooh, (Scream:) ah!

Ow!

w/phaser & echo

flanger off

hold bend

trem. pick

This system contains two staves. The top staff is a vocal line with lyrics "Ooh, (Scream:) ah!" and "Ow!". The bottom staff is a guitar solo with various techniques: "w/phaser & echo", "flanger off", "Full" (full bends), "hold bend", and "trem. pick" (tremolo pick). The solo is in a higher register, indicated by an 8va line.

*Chords implied by bass & lead gr.

Full Full

3 3 3 3

8va

Full 1 1/4 1 1/4 1 1/4

Full Full

15 12 15 12 15 12 15 12

This system contains two staves. The top staff is a guitar solo with triplets of eighth notes and quarter notes, marked with "Full" and "P". The bottom staff shows the fretboard positions for these notes, including a section marked "8va".

*semi-harmonics.

(8va)

1 1/4 2

Full Full Full Full Full Full

loco

rake

Full Full Full Full Full

17 20 17 20 17 20 17 20 17 20

20 17 (17)

sl. sl.

17 15 14 (13) 12 14 (14) 12 14 (14)

10 12 0 10 7 0

This system contains two staves. The top staff is a guitar solo with eighth notes, marked with "Full" and "loco". The bottom staff shows the fretboard positions, including a section marked "(8va)".

1 1/2
3
Full
Full
Full
P
sl.
let ring ---
12 15 15 15
17 (17) 17 (17) 12
5 7 4 5 2 10 (10)
sl. sl.

(B)
3 3 3 3 3 3 3 3 3 3 3 3
trem. pick
sl.
14 12 12
15 7 7 7 5 5 5 6 7 7 7 8 8 8 9 9 9 8 8 8 7 7 7

1 1/2
3 3
sl.
1 1/2
sl.
1/4
B5
1/4
1 1/2
1 1/2
sl.
7 7 0 7
4 4 4 4
2 2 2 2
10
sl.

N.C.
*
**
sim.
sl.

- *Ride cymbal,
- **Rub stgs. w/pickhand palm edge (same as before).

w/phaser
3 3 3 3 3 3 3 3 3 3 3 3
sl.
E5
B5 D5

(Scream:) Yow! _____

sl.
7 10 7 0 (9)
4 7
2 5

Em
Harm. Harm. (8va)
E5 B5 D5
Harm. Harm.
sl.
7 10 7 0 (9) 12
12 7 7 5 5
7 10 7 0 (9) 4 7
2 5

Em 3rd Verse D5

I am the rul - er of these neth -

sl. *trem. bar* $1\frac{1}{2}$ P.M. P

er worlds, the un - der - ground. Oh.

Em E5 B5 D5 Em

P.M. P P $3\frac{1}{2}$ $3\frac{1}{2}$

C5 E5 D5

On ev - 'ry wall and place, my fear - some name is heard.

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

*Keep bar depressed while attacking E note w/rake. Quickly return to pitch.

Em E5 B5 D5 Em

Look a - round, woh, yeah.

rake *trem. bar* $1\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$

E5 D5 (sus2, add6) A/E

No - bod - y rules_ these streets at night_ like me, no - bod -

let ring -----|

(sus2) Amadd2/E B5

y, (Scream:) ah, the_ a - tom - ic_ punk!_

let ring -----|

w/flanger pick slides (steady gliss.)

*Palm rube strings (intro simile).

Free time F5

Fdbk. (8va) 2

Fdbk. trem. bar 2

Fdbk. pitch: A

*Fdbk. fades out slightly as bar is dived 2 steps and returns when bar is brought back to pitch.

Fdbk. (15ma) E5

Fdbk. vib. w/bar

sl.

FEEL YOUR LOVE TONIGHT

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

D/A E5 E6 A5 D#5 C#5 C5 B5 A6 E5 (type 2) D5

Tune down 1/2 step:

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

Moderate Rock ♩ = 135

Intro N.C.(E7)

(Vocal:) Al-right
semi-harm. P.M. (both notes)

1st Verse

D/A A5 D/A N.C.(E7)

We're get - tin' fun - ny in the back of my car. I'm sor - ry, hon - ey, if I took you just a lit - tle too far, -

yes. — Uh, too, too far. — Uh, so I₂

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

(7) 5 4 0 0 0 0 sl. (5) 4 2 3 4 sl. (7) 5 4 0 0 0 0 sl. (5) 4 2 3 4

I told the fel-las out be-hind the bar. So let me tell you, hon-ey, just how fine you are, —

D/A A5 D/A N.C.(E7)

(5) 3 2 2 2 2 2 (3) (2) 3 2 2 2 2 2 (3) 3 4 sl.

yes. — I guess you are. — You see I'm beg-gin' you, please, —

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

(7) 5 4 0 0 0 0 sl. (5) 4 2 3 4 sl. (7) 5 4 2 3 4 5 sl. (5) 4 2 3 4 5

on my knees. — Say - in' I —

(Beg - gin' you, ba - by, beg - gin' on my bend - ed knees.)

F#5 B5 N.C.(E7)

P.M.-----1 * T sl. P sl. sl. sl. sl. sl.

(5) 3 2 2 2 2 2 (5) 4 4 4 2 (4) 3 2 2 2 2 2 T sl. P sl. sl. sl. sl.

*Hold B5 chord shape while tapping-on and sliding with R.H.

Chorus

— can't wait to feel — your love to - night. — Ooh! —

Musical notation for the Chorus section, including vocal line, guitar accompaniment with P.M. and sl. markings, and a bass line with fret numbers (7) and (5).

2nd Verse

A5 D/A A5 D/A

Seen you driv - in' up and down my road. I tell you, hon - ey, you're the

Musical notation for the 2nd Verse section, including vocal line, guitar accompaniment with A5 and D/A chords, and a bass line with fret numbers.

N.C.(E7)

pret - ti - est girl I know, — yes. — Uh, that's for sure. —

Musical notation for the N.C.(E7) section, including vocal line, guitar accompaniment with N.C.(E7) chord, and a bass line with fret numbers.

A5

D/A

A

D/A

But, uh, bet - ter use it up be - fore it gets old. — No. I tell you, hon - ey, now you've

Musical notation for the final section, including vocal line, guitar accompaniment with A5, D/A, and A chords, and a bass line with fret numbers.

N.C.(E7)

let your life grow cold, no. Uh, no, no, no.

C F#5 B5

I'm-a beg-gin' you, (Beg - gin' you, ba - by, beg - gin' on my bend - ed knees.) on my knees.

*Hold B5 chord shape while tapping-on and sliding with R.H.

Chorus

E5 A/E D5/E A/E D5 E5 w/Rhy. Fig. 1 (2½ times) A/E D5/E

I can't wait to feel your love to - night. (I can't wait to feel

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

Fdbk. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

A/E D5 E5 A/E D5/E A/E D5 E5 A/E D5/E

I can't wait to feel your love to - night. (I can't wait. I

3rd Verse

A/E D5 ES A5 D/A A5

can't wait.) Who! Well, I been work - in' since - a ten of nine.

P.M. P.

sl. sl. sl.

D/A N.C.(E7)

I'll tell you, sug - ar, by mid - night I'll be fly'n',

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

sl. sl. sl. sl. sl.

A5

fly - in' high. Who!

P.M. P.M. P.M. P.M. rake Full Full

sl. sl. sl. sl. sl.

A D/A A5 D/A

We'll hit the town. We'll have a hell of a time. I'll tell you, hon - ey, by

P. P.M.

sl. sl. sl.

N.C.(E7)

morn - ing you'll be mine, — yes, — all mine. —

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

C

You know I'm beg - gin' you, ba - by. (Beg - gin' you, ba - by,

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

F#5 B5 E5

beg - gin' on my I'm on my knees. — I —
 bend - ed knees.) —

Fdbk. P.M.

Fdbk. pitches: F# & B

Chorus
 w/Rhy. Fig. 1 (3 1/2 times)
 A/E D5/E A/E D5 E5 A/E D5/E A/E D5 E5

— can't wait to feel — your love to - night. —
 (I — can't wait to feel — your love to - night.) —

C#5 C5 B5 A5 [Ⓞ]open A A6 A5 [Ⓞ]open A A5

P.M. P.M.

Full Full Full 1/2 P 1/2 P 1/2 sl. sl. Full Full trem. pick 3

[Ⓞ]open A A6 A5 [Ⓞ]open E E5 [Ⓞ]open E6 E E5 E5(type 2) E5 E5(type 2) E6 E5(type 2) E5 C5

P.M. P.M. P.M. sl.

Full Full sl. 2 Full 1/4 sl.

Full Full 2 semi-harm. P P 1/4 sl.

sl. D5 B5 w/Rhy. Fill 2 E5

Full Full Full

semi-Fullharm. Full semi-harm. rake sl. Fdbk.

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

sl. Fdbk. pitch: F#

Rhy. Fill 2 B5 (Gr. II out) E5

T sl. sl. sl. Fdbk.

T sl. sl. sl.

(4) (4) (4)

7 11 (11) 14 (14) 10

Fdbk. pitches: B & F#

Chorus
(Band tacet)

— can't wait to feel— your love to - night. — I —
(I — can't wait to feel— your love to - night.) —

w/Rhy. Fig. 1 (3½ times)

— can't wait — to feel your lov - in' to - night. —
(I — can't wait to feel— your love to - night. —

w/Rhy. Fill 3 D5

I can't wait — to feel your lov - in' to - night. — Aw, — no! —
(I — can't wait to feel— your love to - night.) —

I can't wait — to feel your love, love, love, — love — to - night. — Aw, — wah-wah! I —
can't wait. I — can't wait.)

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

(Band tacet)

— can't wait to feel — your love to - night.

Rhy. Fill 3 A/E D5 N.C.(E7)

LITTLE DREAMER

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

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 $\text{♩} = 90$

Intro
N.C.(Cm7)
(Band tacet)

(Cm7)

(Gm7)

(Band in)
Cm7

Gm7

Cm7

Gm7

1st Verse
Cm7

Gm7

They may talk a - bout you cold when you were — head - ed for the skies,

Bb5 F5

but you were young and bold_ and, ba-by, did - n't that change with a wink of your eye._

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

Cm7 Gm7 Bb5

Now no one's talk - in' 'bout_ those cra - zy days_ gone by. No one talks a - bout_ the

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

F5 Chorus Cm7 Gm7 Fm7

times you cried. (Ooh.) Lit - tle dream - er. Full P H

P.M.-----*sl.* P.M.-----*sl.* Full P H

G Cm7 Gm7 Fm7

(Ooh.) Uh, lit - tle dream - er. Harm.---

trem. bar Full P H Full P P.M.-----*sl.* Harm.---

2nd Verse
Cm7

Gm7

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

And then they went and they vot - ed you least like - ly to suc - ceed...

Rhy. Fig. 1

trem. bar $2\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$

Harm. P.M. P.M.

7 7 7 5 (5)

Bb5

F5

Ab5

I had-da tell them, ba-by, you were armed with all you'd need. — Seems no one's talk - in' 'bout those

(end Rhy. Fig. 1)

sl. P.M. P.M. P.M.

Eb5

Bb5

G5

cra - zy days — gone past. Weren't they a - mazed — when you were real - ly last? —

P.M. P.M. f let ring P sl.

Chorus
Cm7

Gm7

Fm7

(Ooh.) You are the lit - tle dream - er. —

f P.M. - 1 sl. H H sl. 3

G Cm7 Gm7

You were... the lit - tie

(Ooh.)

Full trem. bar hold bend Full 1/2 P.M. - 1 trem. bar P.M. - 1

Fm7 G Guitar solo *Cm7

dream-er. Yeah, yeah.

3 sl. H P sl. Full 1 1/2 sl. Full Full w/echo & flanger

hold trem. bend bar

*Chords implied by lead gtr. & bass.

Gm7 Fm7 G Full

rake trem. bar

3 2 1/2 sl. sl. sl. 10 (10) (10) 1/2 1/2 Full

Cm7 Full Gm7

rake trem. bar

3 10 3 sl. sl.

Fm7 Full $1\frac{1}{2}$
 slow bend Full $1\frac{1}{2}$
 8va Full
 G Full
 1/4 1/4
 trem. bar
 sl. sl. sl. sl. sl.

3rd Verse
w/Rhy. Fig. 1
Cm7

Gm7
 Yeah, they talk a - bout you cold when you were__ head - ed for the skies,

Bb5 F5
 but you were young and bold__ and, ba - by, did - n't that change with a wink of your eye.__

w/Rhy. Fill 1
 Ab5 Eb5 Bb5 G5
 Seems no one's talk - in' 'bout__ the cra - zy days__ gone past. Weren't they a - mazed__ when you were real - ly last?__

Chorus

Cm7 Gm7 Fm7
 You are the lit - tle dream - er.

(Ooh.)

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

Rhy. Fill 1
 Eb5 Bb5 G5
 P.M. P.M. let ring -
 P
 sl. sl.

G Cm7 Gm7

(Ooh.) Lit - tle dream -

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

Fm7 G Cm7

er, yeah. Oh. (Ooh.)

Full 1 hold bend trem. bar P.M. 1

Gm7 Fm7 G

lit - tle dream - er.

Full Full 1 1/2 1 1/2 hold bend trem. bar rake Full Full 1 1/2 1 1/2

Cm7 Gm7 Free time (Band tacet) Fm

(Ooh.) Lit - tle dream - er.

*Rake with pick edge. (Drums: cymbals)

P.M. - 1 *ppp mp Fdbk.

*Swell-in with volume control. Fdbk. pitch: E4

ICE CREAM MAN

Words and Music by John Brim

E5 **E6** **A5** **A6** **B5** **B6** 2fr. **E5VII** 7fr. **E6VII** 7fr. **E** 1333

Acous. gtr. tuned to open E \flat (open E tuned down 1/2 step):

- ⑥ = E \flat ③ = G \flat
- ⑤ = B \flat ② = B \flat
- ④ = E \flat ① = E \flat

Moderately fast Blues $\text{♩} = 176$

Triplet feel ($\text{♩} = \text{♩} = \text{♩}$)

Band tacet

E7

Intro

(Spoken:) Dedicate one to the ladies... Now,

1st Verse

E

A

E7

E

sum-mer-time's here, babe, need some-thin' to keep you cool... Ah, now,

Rhy. Fig. 1

A

3

E7

E

sum-mer-time's here, babe, need some-thin' to keep you cool... Bet-ter look...

B A E7 E5 B

— out now_ though, Dave's got some-thin' for you... Tell ya what it is... I'm your

(end Rhy. Fig. 1)

let ring

Chorus
w/Rhy. Fig. 1

E A E7

ice cream man, stop me when I'm pass - in' by.

E A E7

Oh, my, my, I'm your ice_ cream man, stop me when I'm pass - in' by.

E B A

See now, all my fla - vors are guar - an-teeed to sat - is -

2nd Verse

E B E7

fy. Hold on a sec - ond, ba - by. I got good lem - on - ade, ah, dix - ie cups,...

E A

all fla - vors and push-ups_ too... I'm your ice_ cream man, ba - by, stop me when I'm pass - in' by...

E7 E B

See now, all my flavors are guar -

A E B E

an-teed to sat-is-fy. Hold on, one more. Well, I'm

3rd Verse
w/Rhy. Fig. 1

Substitute Rhy. Fill 1

E A E7

u-sual-ly pass-in' by just a-bout e-lev-en o'-clock. Uh, huh, I'

E A E B A

nev-er stop. I'm u-sual-ly pass-in' by just a-round e-lev-en o'-clock. And if you let me cool you one time, you'll be my reg-u-lar stop...

Rhy. Fill 1

Band in B *Elec. gtr. (Eddie Van Halen)D 4th Verse ①open E

E

Al - right, boys! I got good lem - on - ade, ah,

*Standard tuning (tune down 1/2 step).

dix - ie cups, all fla - vors and push - ups too. I'm your

①12fr. E ①open E 2fr. F# 3fr. G 4fr. G#

ice cream man, stop me when I'm pass - in' by.

A5 A6 A5 A6 A5 A6 A5 A6 ①open E E5 E6 E E5 E6 E5

See now, all my fla - vors are guar - an - teed to sta - is - fy.

E6 E5 ①open E B5 B6 B5 B6 A5 A6 A A5 A6 ①open E E5

Yes! I'm your ice cream man, stop

E6 E E5 ①open E B5 B6 B5 ①10fr. D Rhy. Fig. 2 Chorus E5 E6 E5 E6 A5

me when I'm pass - in' by. I'm your

①open A6 A A5 ①open E E5 E6 E5 ①open E E5 VII E6 VII E5 VII A5

ice cream man, stop me when I'm pass - in' by.

A6 A5 A6 A5 A6 ①open A A5 ①open E E5 VII E6 VII E5 VII ①open E E5 VII

8va

E6^{vii} E ©12fr. E *sl.* B5 B6 B5 B6 A5 A6 A5 A6 *sl.* (cont. in E notation)

They say all my fla - vors are guar - an - teeed to sat - is - fy.

A B Guitar solo E

Ah, — one — time!

(end Rhy. Fig. 2) *sva*

let ring —

(8va) — loco

trem. bar

*Gradual bend while whanging w/bar.

A Full Full Full Full Full Full Full

Musical notation for the first system. The guitar staff features a key signature of two sharps (F# and C#). It begins with a treble clef and contains several measures of music. The first measure is marked 'E' and contains a triplet of eighth notes. Subsequent measures include 'Full' and 'P' (piano) markings, along with a 'trem. bar' (tremolo bar) instruction. A 'slow bend' is indicated over a note, followed by a 'hold bend'. The system concludes with notes marked '1/2' and 'P'. Below the staff is a fretboard diagram with string numbers 1-6 and fret numbers 0, 12, 15, 14, 12, 0, (0), 12, (12), 15, 12, 15, 12, (12), 11, 11, (11), 0.

Musical notation for the second system. It starts with a treble clef and includes a 'semi-harm.' (semi-harmonic) marking. The notation features triplets and slurs, with 'sl.' (slide) markings. A 'Full' marking is present over a wavy line. The system ends with notes marked 'sl.' and 'P'. The fretboard diagram below shows fret numbers 11, 9, 11, 9, 11, 10, 9, 10, (10), (2), 16, 16, 16, 16, 16, (16), sl., sl., 0.

Musical notation for the third system. It begins with a treble clef and contains multiple measures of music with triplets and slurs. 'sl.' markings are used throughout. The system concludes with a note marked '2' and a wavy line. The fretboard diagram below shows fret numbers 15, 15, 15, 15, 15, 14, 14, 14, 14, 15, 16, 16, 16, 16, 16, 21, (21), (19), 10, 21, 21, 19, 0, 0, 15, 15.

Musical notation for the fourth system. It starts with a treble clef and includes 'Full' and '1/2' markings. A note marked '2' with a wavy line is present. The system concludes with notes marked 'Full' and 'P'. The fretboard diagram below shows fret numbers (15), (15), 2, 2, 2, Full, 1/2, Full, 1/2, 1/2, 1/2, Full, 1/2, 1/4, Full, P, Full.

*Bend B stg. and snag G stg. under it, bending it approx. 2 steps also.

Musical notation for the fifth system. It begins with a treble clef and contains several measures of music. The system concludes with notes marked 'sl.'. Below the staff is a fretboard diagram with string numbers 1-6 and fret numbers (15), 12, P, P, P, 3, P, P, P, 14, 12, 11, 12, 14, 11, 12, 11, 14, 12, 14.

I'm your

H H sl.

Chorus

w/Rhy. Fig. 2 (1st 9 bars only)

E5 E6 E5 E6 A5 A6 [Ⓞ]open A A5 [Ⓞ]open E E5 E6 E5 [Ⓞ]open E E5^{vii} E6^{vii}E5^{vii} A5 A6 A5 A6A5

ice cream man, stop me when I'm pass - in' by. I'm your ice cream man,

stop me when I'm pass - in' by. They say all my fla - vors are guar -

an - teed to sat - is - fy! One time, boys! I'm your

let ring -

ice cream man. I'm your ice cream man! B - b - b - b -

*Press hand into bass stgs. w/raking motion.

Fill 1

Overdubbed elec. gtr. ^{1/2} P

A6 A5

@open E E5VII E6VII E5VII @open E E5VII E6VII E5VII

b - b - b - ba - by! Ah, my, my, my!

Full 1/2 P 3 3 2 1/2

slow release trem. bar

(17) 12 (12) 9 11 (11) 9 (9)

B5 Free time A5

All my fla-vors are guar-an - teed to sat - is - uh -

In time $\text{♩} = 60$
(Drum fill) N.C.

F9 E9

fy. Ow!

sl. rake

poco rit. sl. rake

7 7 5 6 4 3 (6)

7 7 7 7 7 7 7 7 10 12

sl.

Free time

P P sl. sl. P P sl. sl. P P sl. sl. P P P P

6 6 6 6 6 3 3 Full E9

slow bend Full

14 12 14 12 10 9 10 14 12 10 9 10 14 12 10 9 10 13 11 9 9 14 12 10 9 10 9 12 10 9 10 9 7 5 4 2 12 11 7 5 7

P P sl. P P sl. sl.

ON FIRE

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Fast Rock ♩ = 182

Intro E5 D5 C5 D B

f

pick slide flanger on pick slide

E5 D5 C5 D (B) 1½

flanger on

flanger on

trem. pick (steady gliss.)

**sl.*

*Slide up G stg. in steady gliss. while trem. picking.

(Band tacet)

Full 1½ 1½ 1½ 1½

hold bend

Full 1½ 1½ 1½

sl.

Harm. (8va) Harm. (8va) Harm. (8va) Harm. (8va)

sl.

flanger on

Harm. Harm. Harm. Harm.

sl.

(Band in) N.C.(Em) D5 (Em) A5

P.M. --- 1

P.M. --- 1

sl.

sl.

(Em) D5 Em7 A5

Harm. (8va) Turn_

P.M. ---| sl. P.M. Harm. ---|

0 7 7 5 0 0 7 7 5 10 0 5 7 7 (7) 12 5 5 12

sl. sl. sl.

1st Verse (E) D5 G5/D

your ra - di - os on. I'll a be - a right

P.M. ---| sl. P.M. ---| H sl. P.M. ---| P.M. ---| P.M. ---| P.M. ---| all notes vib.

0 0 0 0 0 0 12 11 0 0 0 0 0 2 12 11 5 7 5 5 7 5 5 5 7 5 5 5 (5) 0 0 7 7 5 5

sl. H sl.

(Em) D5 (Em)

there. Yes, I will. ^{1 1/2}

P.M. ---| sl. ^{1 1/2} flanger on pick slides (steady gliss.)

0 7 7 5 0 0 7 7 5 (9)

A5 (Em) D5

Turn me up real loud.

flanger on P.M. ---| P.M. ---| sl. P.M. ---| P.M. ---|

10 3 7 3 12 0 0 0 0 0 0 3 12 0 0 0 0 12 11 5 7 5 5 7 5 5

sl. sl. sl. sl.

G5/D (Em) D5

I'm in your ears, ah.

P.M. | all notes vib. P.M. | sl.

(Em7)

H P H P H P T sl PH P T sl PH P T sl PH P T sl PH P T sl

G6 F#5

sl.

Pre-chorus

G6 F#5 D6 C#5

'N' I'm hang-in' ten now, ba-by, as I ride your son-ic, let ring - -

P.M. | P.M. |

D5 C#5 D5

ooh, wave. (Spoken:) Good God, y'all.

P.M. | P.M. | P.M. | sl.

Chorus
*G/E D/E A/E

Voc. Fig. 1 ----- G/E D/E A/E

I'm on fi - re. I'm on fi - re.

***(w/echo ambience)*

To Coda

G/E D/E A/E G/E D/E A/E

I'm on fi - re. I'm on fire.

sl.
(echo off)

Bridge
F#5 G6 Csus2 Bsus2 F#5 G6 Csus2 Bsus2

Oh, — yeah. —

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

F#5 G6 Csus2 Bsus2 F#5 G6 Csus2 Bsus2

One time. —

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

N.C.(F#5) (G) (C) (B) (F#5) (G) (C) (B)

Fi - re. _____

P.M.-----|

(F#5) (G) (C) (B) (F#5) (G) (C) (B)

Fi - re. _____ Fi - re. _____

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

Guitar solo

*(F#5) (G) (C) (B) (F#5) (G) (C)

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

*Chords implied by bass.

(B) (F#5) (G) (C) (B)

P.M.-----|

(Band tacet)

(Drums:)

(Band in)

(Em)

Who!

H P H P H P

3 3 3 3

sl.

H P H P H P H P

sl.

P.M.-4

(Scream:) Yeow!

sl.

P.M. ...-4

P.M. ...-4

Ah

ha

Harm. (8va)

Harm. (8va)

Harm.

Harm.

sl.

Who!

Who!

sl.

2nd Verse
(Band in)
(E)

Lay your bod-ies down. I'm in your

D5 G5/D

P.M.----- sl. P.M.----- sl. P.M.---- P.M.--- P.M.--- all notes vib.

beds, your beds. 1 1/2

(Em) D5 (Em) A5

P.M.--- slanger on 1 1/2 trem. pick hold bend sl.

Pull your head - phones on. I'm in your

(Em) D5 G5/D

P.M.----- sl. P.M.----- sl. P.M.---- P.M.--- P.M.--- all notes vib.

(Scream:) heads. Ah!

(Em) D5 (Em7) D.S. al Coda 5/4 G6 F#5

P.M.----- sl. H P H P H P H P T sl. P H P T sl. P H P T sl. P H P T sl. T

12 15 12 15 12 15 12 17 14 12 15 12 17 14 12 15 12 17 14 12 15 12 17 14

G/E D/E A/E

Coda

w/Voc. Fig. 1 (till end)

Ow!

P.M.-----

G/E D/E A/E

Whoo!

Whoo!

Whoo!

P.M.-----

G/E D/E A/E

Begin fade

Whoo!_

(Stren voc. effect)Whoo!_

P.M.-----

G/E D/E A/E

Repeat and fade

The musical score is written for guitar and voice. It consists of four systems of music. Each system has three staves: a vocal line, a guitar line, and a bass line. The guitar line includes chord diagrams for G/E, D/E, and A/E. The vocal line includes lyrics and performance instructions such as 'Coda', 'w/Voc. Fig. 1 (till end)', 'Ow!', 'Whoo!', 'Begin fade', and 'Repeat and fade'. The bass line includes fret numbers and a 'P.M.' (pedal point) instruction. The score is in a key with one sharp (F#) and a 4/4 time signature.