

THE BEST OF QUIET RIOT

WITH
TABLATURE

QUIET RIOT

Featuring

CUM ON FEEL THE NOIZE
MAMA WEER ALL CRAZEE NOW
BANG YOUR HEAD (METAL HEALTH)
SLICK BLACK CADILLAC



QUIET RIOT

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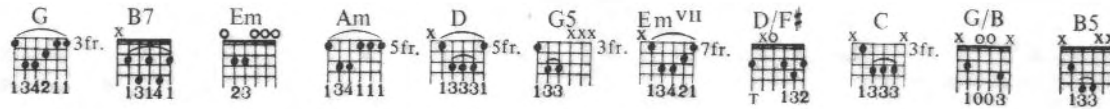
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CUM ON FEEL THE NOIZE

Words and Music by
Noddy Holder and Jim Lea



Moderate Rock $\text{♩} = 138$

(Drums)

(Gtrs. tacet)

2

Cum on feel the noize. — Girls, rock your boys. —

(2fr.) (17fr.) (2fr.)

We'll get wild, wild, wild, — wild, wild, wild. —

1st Verse

G

B7

Em

So you think I've got an e - vil — mind. — I'll tell you hon - ey,

Am G D

I don't know why, — I don't know why. —

G5 B7

Em

So you think my sing - in's out of time. — It makes me mon - ey.

Am G D

I don't know why, — I don't know why. —

Em VII D

an - y - more. — Oh, no. — So cum on feel the noize. —

G D/F# Em

Am G D

Girls, rock your boys. — We'll get wild, wild, wild, —

Am G D

G D/F# Em

wild, wild, wild. — Cum on feel the noize. —

C

P P H

D

Full

H P

H P

1½

Full

15 14 15 14 17 14 15 14 17 17 17 20 20

3rd Verse

w/Rhy. Fig. 2 (2 times)

G5

B5

Em

Well, you think we have a la - zy time. — You should know bet - ter.

8va

(20) (20)

Am

G

D

I don't know why, — I

sl.

H P P

3

H P P

7 4 5 7 5 7 5 4

sl.

Am

G

D

G5

don't know why. — So you say I got a

sl.

sl.

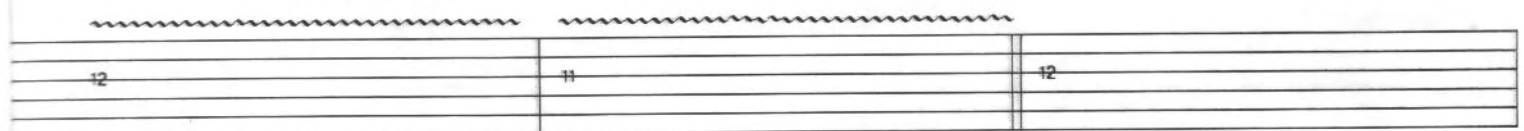
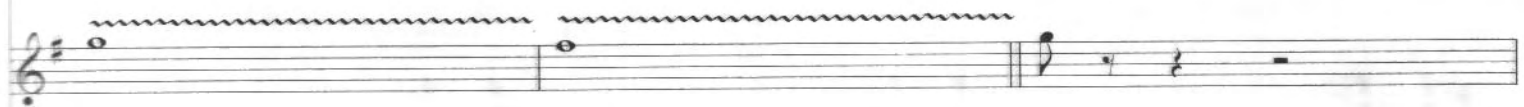
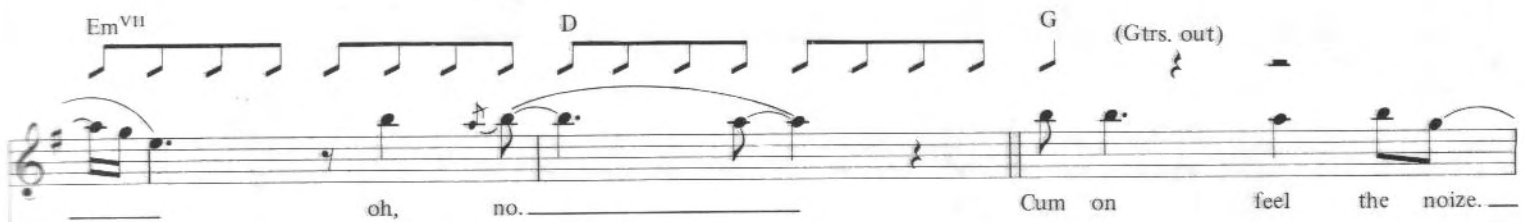
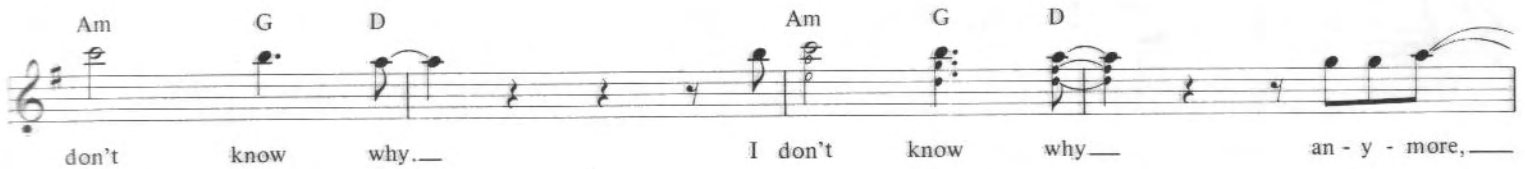
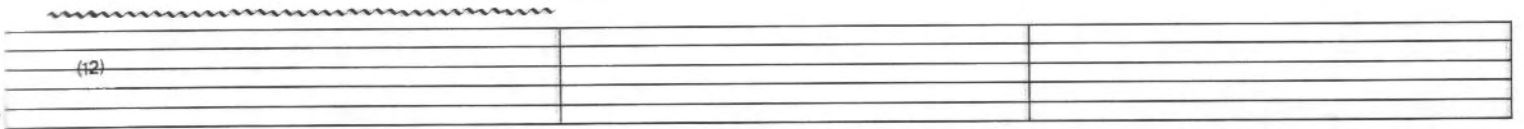
sl.

sl.

5 (5) 10 12 13 10 13 12 12

B5

Em



[illegible]

Cum on feel the noize. — Girls, rock your boys. — We'll get

C G/B Am G D

wild, wild, wild, an - y - where.

Rhy. Fig. 3 G D/F# Em G D/F# Em

Cum on. Girls, rock your boys.

Cum on, feel it. Cum on,

(end Rhy. Fig. 3) Rhy. Fig. 4 Am G D

We'll get wild. We're gon - na get wild.

rock it. We'll get wild, wild, wild,

Am G D G D/F# Em

We're gon - na get wild to - night.

wild, wild, wild. Cum on feel the noize.

G D/F# Em C G/B

Rock it to - night.

Girls, rock your boys. We'll get wild, wild,

Am G D (end Rhy. Fig. 4) G D/F# Em

Oh, yeah.

wild. Oh,

G D/F# Em

oh.

sl. sl. 3

sl. sl.

w/Rhy. Fig. 4 Am Full G Full D Am Full G sl. D Full sl.

Full Full Full Full sl.

G D/F# Em G D/F# Em

Cum on feel the noize.— Girls, rock your boys.— We'll get

8va Full Full Full P H P H P H P H P Full P *sl.*

Full Full Full P H P H P H P H P Full P *sl.*

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

C G/B Am G D *Begin fade*

wild, wild, wild.

loco Full H P Full P P P P *sl.*

Full H P Full P P P P *sl.*

12 14 12 14 12 13 12 14 12 15 (15) 12 15 12 14 14 (14) 12 14 14 12 14 11 12 11 11 14 14 12 12 14 12 (12)

P *sl.*

w/Rhy. Fig. 3 G D/F# Em G D/F# Em

Oh, oh.

sl.

15 x x x 15 15 x 15 15 x 15 *sl.* 15 15 15 x 15 x 15 15 x 15 15

w/Rhy. Fig. 4 Am G D Am G D *Fade out*

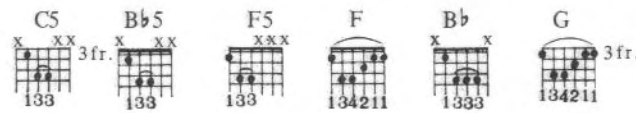
Full *sl.* Full Full *sl.*

Full *sl.* Full Full *sl.*

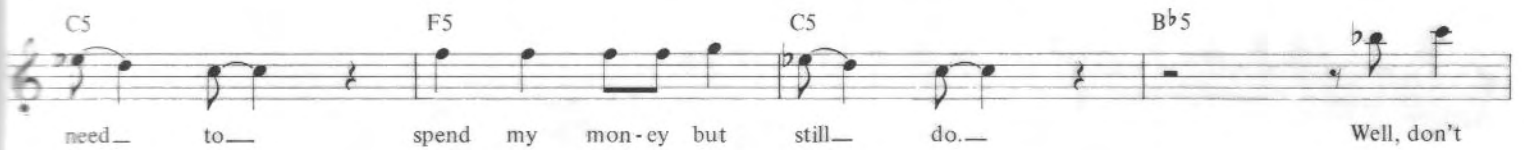
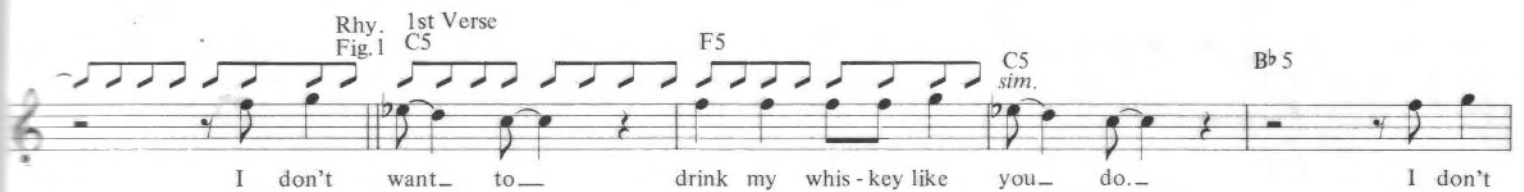
(15) (15) 15 15 15 15 15 15 (15) 3 15

MAMA WEER ALL CRAZEE NOW

Words and Music by
Noddy Holder and Jim Lea



Moderate Rock $\text{♩} = 128$
(Drums)



Fill 1

*trem. bar

20 (20)

I
A
B

*Depress and vib. trem. bar simultaneously

Fill 2

pick slides

Riff A

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

Fill 5

10 12 13 15

10 11 13

9 10 12

10 12

w/Rhy. Fig. 1 (1st 8 bars only)

[illegible]

Chorus

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

w/Riff B

C5



Ma - ma - ma, weer all

cra - zee now.

w/Riff B

C5



Ma - ma - ma, weer all

cra - zee now.

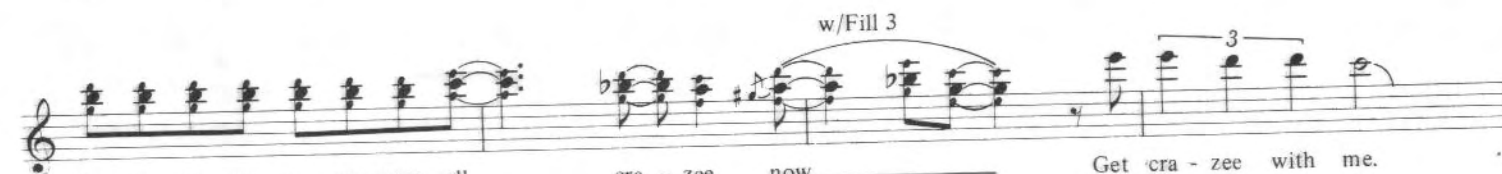
Oh yes,



ma - ma - ma, weer all

cra - zee now.

Oo!



Ma - ma, ma - ma, ma - ma, weer all

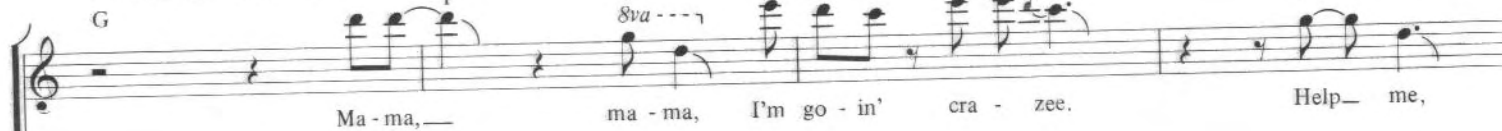
cra - zee now.

Get cra - zee with me.

w/Rhy. Fig. 2 (1st 4 bars only) (3 times)

w/Riff B

C5



Ma - ma,

ma - ma,

I'm go - in'

cra - zee.

Help me,

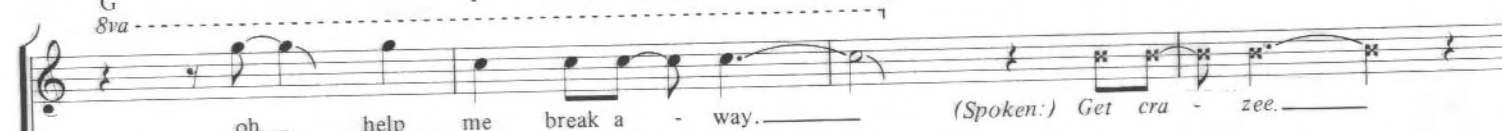


Ma - ma - ma, weer all

cra - zee now.

w/Riff B

C5



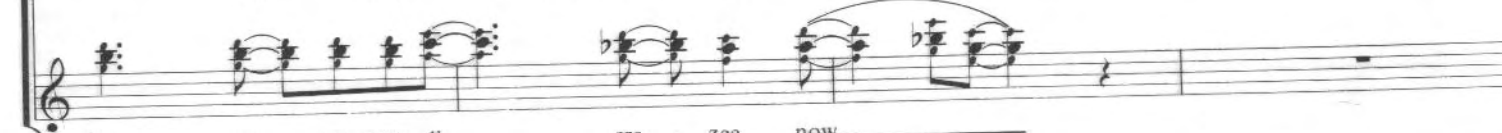
oh,

help

me

break a - way.

(Spoken:) Get cra - zee.



Ma - ma - ma, weer all

cra - zee now.

w/Riff B & Fill 6



Ma - ma - ma, weer all

cra - zee now.

I said:

Fill 6

5	5	9	5	9	5	5	5	9	5	10	7	10	12	12	10
3	3	7	3	7	3	3	3	5	3	8	5	8	10	10	8

sl. sl. sl. trem. bar

G F

w/Riff A & Fill 7
C5 Bb 5

Ma - ma, ma - ma, ma - ma, weer all cra - zee.

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

G F C5

Full Full Full Full

8va

I said:

5 3

12 14 12 13 15 14 15 17 20 15 17 20 15 17 20 15 17 20 15 22 22 22 22

G F

8va

Ma - ma - ma, weer all cra - zee now.

Ma - ma, ma - ma, ma - ma, weer all

C5 Bb 5 F5

8va

Yeah! Woo_hoo.

Slowly and freely

5 7 7 5 4 4 3 3 3 3 3 3 2 3 5 5 5 3

Fill 7

long slide

2 2 2 2 (2) (2) (2) (2)

Words and Music by
Carlos Cavazo, Kevin DuBrow,
Frankie Banali and Tony Cavazo

Medium Rock ♩ = 128

3rd, 4th times w/Riff A

1.3.

1st time w/Vocal Fill 1

16

w/Fill 1

1st Verse
w/Riff B (3½ times)

Well, I'm an axe grind - er, pile - driv - er. Ma - ma says that I'll

1½ 1½ 1½ (end Riff C)

1½ Fdbk. 1½ 1½

(2 2 0)

Fdbk. pitch: E

nev - er, nev - er mind her. Got no brains, - I'm in - sane. - The teach - er says that I'm

w/Fill 2

(cont. in notation) A5 B5/A C5/A

one big pain. - I'm like a la - ser, six - string - ra - zor.

1/4 1/4

P.M. P.M.

B5/A G5 A5 B5/A

I got a mouth like an al - li - ga - tor. I want it loud - er,

(cont. in slashes)

P.M. P.M. sl.

4 4 2 3

sl.

Fill 1

P sl. sl.

7 5 7 5 3 5 3 2 0

P sl. sl.

Fill 2

pick slide

(end Rhy. Fig. 1)

w/Fill 3

Chorus more pow - er. I'm gon - na rock un - til it strikes the ho - ur. Bang your

w/Riff A (2 times)

head! Met - al health - 'll drive_ you mad._ Bang your

head! Met - al health - 'll drive_ you mad._ All right.

w/Riff B&C A5

Well, I'm

2nd Verse w/Riff B (3½ times)

N.C. (A) B C B

frus - trat - ed, not out - dat - ed. I real - ly wan - na be o - ver - rat - ed.

w/Rhy. Fig. 1

A B C

I'm a find - er and I'm a keep - er. I'm not a los - er and I

w/Fill 2

B A5 B5/A C5/A B5/A

ain't no weep - er. I got the boys to make the noize._ Won't ev - er let up.

G5 A5 B5/A C5

Hope it an - noys_ you. Join the pack, fill the crack.

w/Fill 3

D5

Well, now you're here,_ there's no way back. Bang your

Fill 3

Fill 4 *Sva*

Chorus
w/Riff A

A5 C5 G5 C5 A5 C5 A5 G5 D5

head! Met - al health - 'll drive_ you mad._ Bang your

w/Riff A (1st 3 bars only) A5 C5 G5 C5 A5 C5

head. Met - al health - 'll drive_ you mad._

A5 (cont. in notation) Bridge A5 C5 G5

Met - al health will cure you cra - zy. Met - al health will cure you mad..

Gtr. I 1/4 sl. Gtr. II 1/4 sl.

5 5 5 5 5 0 3 7 7 5 10 10 8 5 5 3

C5 A5 C5 G5

Met - al health is what we all need. It's what we ought - a have..

sl. 10 10 8 7 7 5 1 3 0 0 3 3

A5 sl. Guitar solo B5 Gtr. I

Gtr. II sl. H 3

sl. 2 2 2 2 2 2 2 2 14 14 14 14 4 8 7 10 9 7 10 7 7

D5^v sim. 8va-

Full

1/4 1/4

pick slide

Full

6 6

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

13 (13) 10 15 13 10 15 13 10 15 13 10 17 13 10

8va-

Full

6 3 6 3 6 3 6 3

TP P TPP TPP T sl.T TP P TPP TPP Tsl.T TP P TPP TPP Tsl.T TP P TPP TPP Tsl.T TP P TPP TPP Tsl.T

17 13 10 17 13 10 18 13 10 18 22 17 13 10 17 13 10 18 13 10 18 22 17 13 10 17 13 10 18 13 10 18 22 18 13 10 18 13 10 17 13 10 17 13 10

8va-

Full

6 3

Full

Full (tremolo picking)

TP P TPP TPP Tsl. Full sl. Full

18 13 10 18 13 10 17 13 10 13 (13) 6 10 12 15 12 12 12 14 15 17 14 15 17 15 17 19 19 17 17 15 17 15

w/Fill 5

8va-

3

trem. bar

12 10 0 0

14 13

*Depress bar before striking note, then release.

G5

C5 A5 C5

*w/Riff C

A5

sl.

1 1 1 1

Fdbk.

15 13 14 14 (14) (14)

*Play Riff C w/o fdbk. in last bar.

Fill 5

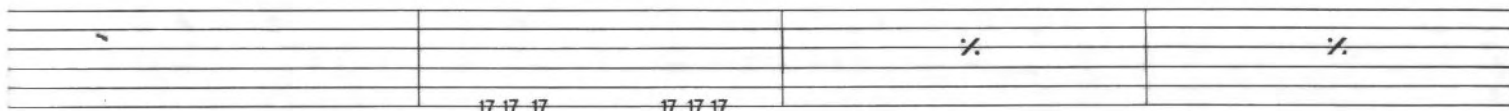
steady gliss.

pick slide

w/Riff D
N.C.



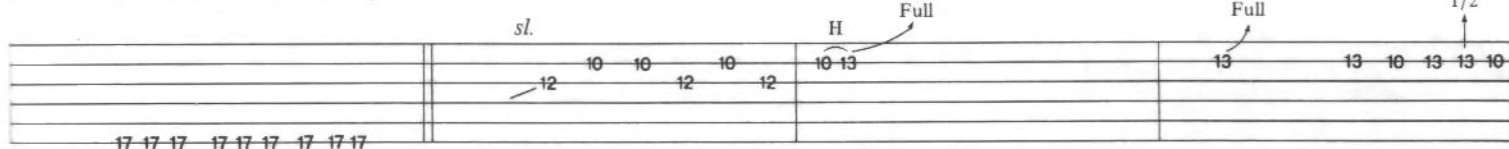
P.M.-----



(Chorus)
N.C.



P.M.-----

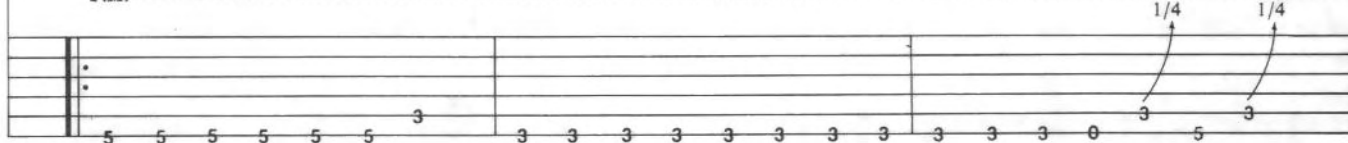


Riff D (Gtr. II)

(Bass arr. for Gtr.)



P.M.-----



1.

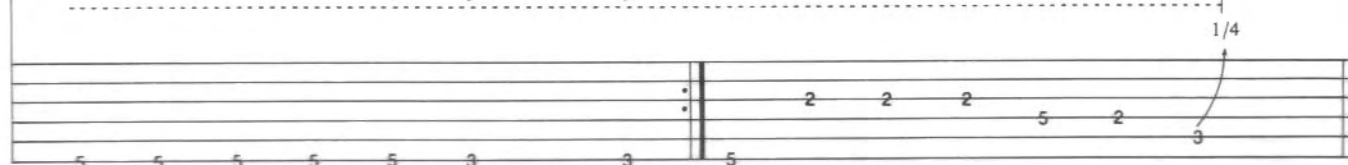
2.

3,4.



5.

6.



[illegible]

So bang your head, and raise the dead.

8va-

Full *P* *Full* *Full* *P* *Full*

3 *trem. bar* *sl.*

sl. *Full* *P* *Full* *Full* *P* *Full* *sl.*

(10) (10) 15 (15) 13 15 15 15 13 15 (15)

Oh, yeah. — Met - al health, —

Sra —

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

trem. bar

15 15 (15) 13 15 15 (15) 13 15 15 Full (15) 12 15 15 Full (15) 12

it drives you mad,— mad,— mad, mad. Bang your

trem. bar

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

A5 C5 G5 C5 A5 C5 A5 G5 D5 A5 C5

head! Met - al health - 'll drive_ you mad._ Bang your head!

The first system of the musical score for 'The Swan' consists of two staves. The upper staff is in treble clef and contains a melodic line starting with a half note G4, followed by a half note A4, and then a half note B4. Above the first two notes, there is a dashed line with the word 'Svga-' above it and 'Full' below it. A slur connects the first two notes. The third note is marked with 'sl.' and a diagonal line indicating a slide. The lower staff is in bass clef and contains a single half note G2, followed by a half rest, and then a half note G2. Above the first note, there is a dashed line with the word 'Full' above it. A slur connects the first note to the half rest. The second note is marked with 'sl.' and a diagonal line indicating a slide.

Met - al health - 'll drive_ you mad._ Bang your — Bang your head!

Met - al - lea - th - er - drive - you mad! - - - Bang your head! - - -

sl. Full Full Full Full

sl. 14-15 15-15 15-20

*Depress and vib. bar simultaneously.

[illegible]

H TP P H TP TP PH TP TP PH H TP TP PH TP TPP sl. *Hold for approx. 10 sec.

Vocal Fill 2

Oh, get your s - straight jack - ets on to - night. Oh! —

The bad boys are gon-na — set you right. Oh, rock on, rock ya, rock ya.

BATTLE AXE

Music by Carlos Cavazo

Fast Rock ♩ = 168

Intro N.C.

[illegible]

Very freely, rubato

Very Neely, Rubato

The musical score is written on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various ornaments, including wavy lines above notes and slurs. The bottom staff is a single-line bass staff with a key signature of one sharp (F#). It contains a bass line with fingerings (numbers 1-5) and breath marks (H). The piece concludes with a triplets section marked '3'.

The musical score for 'The Wind' is presented in two systems. The first system features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, starting with a 3/4 time signature and transitioning to 2/4. It includes triplet markings and a 'Let ring' instruction. The second system consists of three staves, likely for guitar, with fret numbers (7, 5, 9, 5, 7, 9, 5, 6, 7, 5, 9, 5, 9, 7, 7, 6, 5, 8, 8, 6, 5, 6, 7, 7, 8, 5, 8, 7, 5) written below the strings to indicate fingerings and positions.

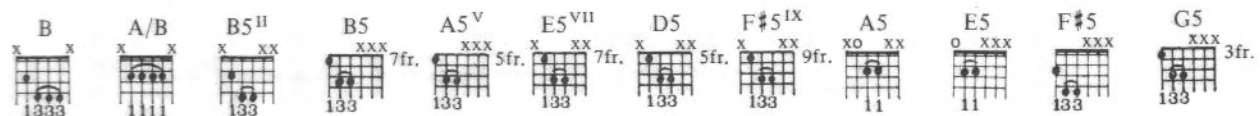
Let ring---

The Rose Tree

Full Full

PARTY ALL NIGHT

Words and Music by
Kevin DuBrow



Medium Rock $\text{♩} = 126$
(Drums)

Intro

Get loose.

w/Fill 2

A/B

B5 II

w/Rhy. Fill 1
N.C.

1st Verse

Par - ty!

Got my

Rhy. Fig. 1

head to the grind - stone.

I'm try'n' to act like a fool.

My

hat is a lamp - shade.

They can't find me at school.

Well, I'm an

an - i - mal.

Yes, I'm a can - ni - bal.

They say I'm

(end Rhy. Fig. 1)

Chorus

out for blood.

One thing I want to do

is par - ty

Rhy. Fig. 2

all night,

oh,

par - ty all night,

oh,

par - ty

Fill 1

pick slide

Fill 2

pick slide

Rhy. Fill 1

A.H. (15ma)

A.H.

A.H. pitch: A

Fill 3

P.M.-----4

2nd Verse all night, yeah, all night long. Driv - ing

right way on the wrong side, a bit too much to drink.

Wom-en in the back seat. Ah, they don't know what to think. They say I've

lost my head. (Spoken:) You'll prob - bly end up dead. But they're too

Chorus blind to see, what's im - por - tant to me, yeah, yeah, yeah, yeah, is to par - ty

all night, oh. Let's par - ty all night, oh. par - ty

all night, yeah, all night long. Let's have a good time, good time.

Guitar solo E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 E5 (end Rhy. Fig. 3)

A.H. (15ma) Full- A.H. (15ma) P H P A.H. (15ma)

A.H. pitch: E P H P A.H. pitch: C#

Rhy. Fill 2

Fill 4

pick slide

w/Rhy. Fig. 3 (2½ times)

E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 E5 B5¹¹

Oh! Oh!

trem. picking-----

E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 E5 B5¹¹

Yeah! 8va-----

Full----- Full P P P Full Full Full Full

Full----- Full P P P Full Full Full Full

(11) 19 19 19 (19) 21 19 17 19 17 21 19 21 19 17 19 19 (19) 22 22 22 22

E5 F#5 E5 F#5 A5 E5 E5 F#5 E5 F#5 w/Fill 5 3rd Verse A5^v B5 A5^v B5

Come on. Par - a - dise par - ties.

8va-----

21 19 17 19 17 21 17 21 19 21 19 17 17 19 19 (19)

w/Rhy. Fig. 1 (start at 2nd bar)

E5^{vii}D5 E5^{vii}D5 B5 A5^v B5 E5^{vii}D5 F#5^{ix}D5 B5 A5^v B5 E5^{vii}D5 E5^{vii}D5

I'm on a one-way cruise. Look-in' for trou - ble. We got

Fill 5

pick slide

B5 A5^vB5 E5^{vii} D5 F#5 D5 A5 E5 A5 E5 B5^{II} F#5

noth-in' to lose. They're on the tel - e - phone. They're try'n' to send me home.____
w/Fill 3 & Fill 6

B5^{II} F#5 D5 A5^v D5 A5^v F#5

We've gone and pulled the plug. We got a new kind - a school. Let's par - ty

Chorus Rhy. Fig. 4 B5^{II} A5 E5 B5^{II} A5 E5 w/Rhy. Fig. 4 & Fill 7 (end Rhy. Fig. 4) B5^{II} A5 E5

all night. Let's par - ty all night, par - ty all night.

w/Rhy. Fig. 2 (1st 6 bars only) B5^{II} A5 E5 A5

Let's par - ty all night, yeah, yeah, yeah, yeah. We're par - ty an - i - mals,

Let's par - ty all night. Let's par - ty all night, oh. Par - ty

B5^{II} A5 E5 A5 B5^{II} A5 G5 A5^v

ba - by. We got noth-in' to lose.

all night, oh. Let's par - ty all night, oh, all night

A5^v B5 A5^v B5 w/Fill 2 2nd time B A/B B w/Fill 1 1st time 1. A/B B

long, yeah! 2. A/B Freely B sl.

rit. Let's par - ty all night. Let's par - ty, boys.

Fill 6

12 12 11 (11)
11 13 13

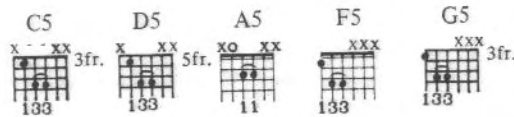
Fill 7 Sva- Play 3 times

19 19 19 19 19
16 16 16 16 16

CONDITION CRITICAL

Words and Music by
Kevin DuBrow, Carlos Cavazo
and Frankie Banali

Moderately slow Rock ♩ = 70



Intro (Drums) 2 Gtr. I

Am G F

f sl. P.M. (semi-harm) sl.

Am G C D

P.M. P.M.

1st Verse

A Csus2 G5 A G5 Csus2 A Csus2 G5

Oh, the ten-sion's mount-ing, the pres-sures start to show. All the mad-men haunt-ing.

Rhy. Fig. 1

*Vocal sounds as written throughout.

A G5 Csus2 A F/A A5(6) A5(7)

Please, don't let me go. Let go. Try to free my bod-y, Oh no. but they strap me down. Go

P.M.

A5 F/A A5(6) D Chorus Am G

Please don't let them break me. Oh Free will can - not be found. Con-di-tion crit-i-cal. I'm feel-ing
slow.

(end Rhy. Fig. 1) Rhy. Fig. 2

sl.

2nd Verse
w/ Rhy. Fig. 1

w/Fill 1

A5 C5 D5 F5 G5 A5 C5 D5 F5 G5

8va-----

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

19(19) 19 19 17 20 19 17 20 19 17 20 17 20 20 19 20 20 19 20 20

N.C. (Am) 2

(Drums)-----

8va-----

slow, wide vib.

20 20

Chorus A G5

Con - di - tion, con - di - tion,

2 3

2 0

2 0

0 3

(17) sl.

D/F# F G A G5 D/F# F G

con - di - tion crit - i - cal, phys - i - cal. Con - di - tion, con - di - tion, con - di - tion crit - i - cal, Con - di - tion

3 1 3 3 3 3 1 3

2 2 4 0 0 0 2 2

0 3 5 0 0 0 3 4

2 1 3 3 2 1 3 3

Rhy. Fig. 2 (1st half only) (4 times)

Am G F Am G F

yeah, yeah...

crit - i - cal. I'm feel - ing phys - i - cal. Con - di - tion crit - i - cal, not real - ly cyn - i - cal. Con - di - tion

Fill 1

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

trem. bar (slow drive)

5 4 5 4 7 5 5 7 5 4 5 5 7 5 4 1 3 5

w/Fill 2

w/Fill 3

crit - i - cal, not real - ly phys - i - cal. — Con - di - tion crit - i - cal, not real - ly cyn - i - cal. — Yeah. —

Outro

w/Rhy. Fig. 5 (till end)

w/Rhy. Fig. 5 (till end)

Am G/A D7/A F5 G5 Am G/A D7/A F5 G5

Gr. I

f P.M.-----

(Two gtrs.)

5 4 5 4 7 5 4 5 7 5 3 4 5 4 5 8 7 5 5 7 5 4 7 5 4 7 5

Am G/A D7/A F5 G5 Am G/A D7/A F5 G5

Con-di - tion, con-di-tion, con - di-tion, crit - i - cal, crit - i - cal. Con - di - tion, con-di - tion, con - di - tion crit - i - cal, crit - i - cal.

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

sl. sl. 5 4 7 5 4 7 5 5

Fill 2

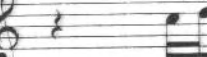
f (w/Univibe effect)

5 7 5 7 5 4

Fill 3



f (w/Univibe effect)



5 7 5 4 5 7

Rhy. Fig. 5

The musical notation for Rhythm Figure 5 is presented on a single staff. It consists of a sequence of chords and fingerings: Am, G/A, D7/A, F5, and G5. Each chord is accompanied by a specific fingering: P.M.-+ for Am, G/A, and D7/A; and P.M.-+ for F5 and G5. The notation includes a treble clef and a key signature of one flat (Bb). The chords are played in a sequence, with the first four chords being triads and the last two being dyads. The fingerings are indicated by numbers 1-5 and a '+' sign.

Am G/A D7/A F5 G5 Am G/A

Con - di - tion, con - di - tion, con - di - tion crit - i - cal, crit - i - cal. Con - di - tion, con - di - tion,

(Two gtrs.)

sl.

12 * 15 13 12
13 15/12 13 12 15 13 12 13 13
7 5 5 4 (4) 14 12 12 14

D7/A F5 G5 Am G/A D7/A F5 G5

con - di - tion crit - i - cal, crit - i - cal. Con - di - tion, con - di - tion, con - di - tion crit - i - cal. Ten - sion is mount -

Full Full Full

Full Full Full

(13) 20 20 20 20 20 20 20 20 20 20

Am G/A D7/A F5 G5 Am G/A D7/A F5 G5

ing. I'm on the crit - i - cal list. Yeah.

8va loco

(f) (w/Univibe effect)

17 (17) 5 8 5 8 7 7 5 7 5 4 5 4 5

Am G/A D7/A F5 G5 A5

Ooh.

8va Full Full

Full Full

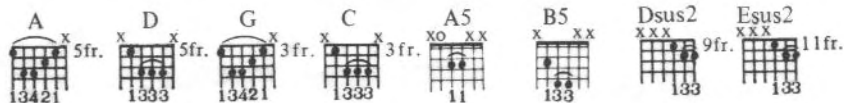
16 17 19 17 18 20 17 19 20 22 22 22 20

MAIN ATTRACTION

Words and Music by
John Purdell, Spencer Proffer,
Frankie Banali, Carlos Cavazo,
Kevin DuBrow and Chuck Wright

Tune down 1/2 step:

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



Medium Rock $\text{♩} = 143$

Play 7 times w/Rhy. Fig. 1
(end Rhy. Fig. 1) N.C.

w/Rhy. Fig. 1 (8 times)

Intro

N.C.
Rhy. Fig. 1 (Kybd. arr. for gtr.)

D

Rhy. Fig. 2

Intro musical notation. Treble clef, key of D major (two sharps). Rhythm: 4/4. Dynamics: *mf* and *f*. Includes guitar tablature for the bass line.

First guitar solo section. Treble clef, key of D major. Chords: A/D, D, A/D, G, A/D, D. Includes guitar tablature for the bass line.

Second guitar solo section. Treble clef, key of D major. Chords: A/D, D, A/D, C/D, G. Includes guitar tablature for the bass line.

1st Verse

w/Rhy. Fig. 2

1st Verse musical notation. Treble clef, key of D major. Lyrics: "at the end of the tun - nel, it's rock - and - roll. There's no fight, words in - to ac - tion, your life is your own. The cur - tain's ris - ing, take the thun - der, it's yours - to hold." Chords: A/D, D, A/D, D, A/D, C/D, G, A, D, A, G, C.

w/Fill 1

A5

B5

I say — let's cel - e - brate_ it, we can gen - er - ate_ it. —

A/G

D/F#

The main at - trac - tion, sat - is - fac - tion,

Rhy. Fig. 3

w/Chorus

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

A/B Bm A/B Bm Asus4 A

guar - an - teed — to rock the chains — that bind — you, —

Let ring - - - - - Let ring - - - - - sim.

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

w/Rhy. Fig. 1 (2 times)

D

oh — whoa — whoa. Keep the faith, —

(end Rhy. Fig. 3)

sl.

sl.

(2) 2 2 2 2 3 2 0 19 19 19 17

Fill 1

P.M.

1/2

1/2

3 2 2 0 3 2 3

2nd Verse

w/Rhy. Fig. 2

A/D D A/D G

your time has come_ to feel the beat_ Don't play safe_

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

the sky is the lim - it, no need to re - treat_ So

A D A D A G C w/Fill 1

take your best_ shot and place your bet_ on what you know_ (Noth - ing to lose.)_

A5 B5

The stage is set_ now, you've got the know - how_

w/Rhy. Fig. 3 (2 times)

A/G D/F#

for the main at - trac - tion, sat - is - fac - tion,

A/B Bm A/B Bm Asus4 A

guar - an - teed_ to rock the chains_ that bind_ you_

A/G D/F#

The main at - trac - tion, your re - ac - tion,

(Ah, A/B Bm A/B Bm ah.) Asus4 A

guar - an - teed_ to leave your tracks_ be - hind_ you_

*Dsus2

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

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

*Kybd. arr. for gtr.

Esus2

sl.

P.M. -----

A.H.

P.M. -----

A.H.

P.M. -----

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

Guitar solo w/Rhy. Fig. 3 (2 times)

A.H. pitches: G#

8va

sl.

-3-

-3-

-3-

-3-

Full Full

19 20 22 20 22 22 20 19 20 22 22 19 19 20 22 20 19 19 21 21

A/B

loco

P P P H P P P H P P P H P P P H

-3- -3- -3- -3- -3- -3- -3- -3-

TP TPPH TP TPPH TP TPPH TP TPPH

(21) 19 (19) (19) (2) (14) 14 10 14 10 7 10 14 10 14 10 7 10 15 12 15 12 7 12 15 12 15 12 7 12

Asus4

sl.

A

3 3

A/G

sl.

D/F#

sl.

sl.

sl.

sl.

sl.

(T) P

sl.

(15) 17 15 14 15 15 14 12 14 (14) 7 9 7 5 7 7 (7) 9 9 12 12 14 12 12 14 12

8va

A/B

Bm

sl.

1/2

sl.

1/2

sl.

3

sl.

3

22 21 19 22 20 19 20 22 21 21 (21) (21) 20 22 19 20 22 19 21 22

7 9 (9)

Asus4

8va

Full

A

sl.

Full

sl.

Full

sl.

Full

sl.

22 22 22 21 19 21 22 22 (22) sl. sl. 19 19 19 19 19 19

D w/Rhy. Fig. 1 (2 times)

3rd Verse
w/Rhy. Fig. 2

A/D D

A/D D A/D

G

In the end, _____ we'll stand in the spot - light. We are the show. (Here

8va

sl.

sl.

19

19

19

17

w/Fill 2

A/D D

A/D D A/D

C/D G

we go.) We'll de - fend. _____ Here's the per - form - ance, it's all we know. _____

We've cap - tured the mo - ment, the pow - er and glo - ry is ours to hold. (And we'll

w/Fill 1

A5

B5

ne - ver let go.) _____

It's a cel - e - bra - tion, the

w/Fill 3

w/Rhy. Fig. 3 (till end)

A/G

D/F#

in - sti - ga - tion

It's the main at - trac - tion,

A/B

Bm

A/B

Bm

Asus4

A

sat - is - fa - guar - teed to rock the chains that bind you. _____

A/C

w/Fill 4
D/F#

The main at - trac - tion,

Fill 2

sl. sl. sl. sl.

4 2 11 (11) (11)

Fill 3

8va Full Full Full Full Full

Full Full Full Full Full

17 17 17 17 17 (17)

Fill 4

H Full

rake H Full

6 7 (7) 6 7 (7)

A/B Bm A/B Bm Asus4 A

your re - ac - tion, guar - an - teed_ to leave your tracks_ be - hind_ you._

A/G D/F#

Main at - trac - tion, (ah),

8va

14 15 17 (17)

A/B Bm A/B Bm

sa - tis - fac - tion.

Full Full Full Full

Full Full Full

slow release Full

12 12 12 (12) 12 22

Asus4 A A/G

The main at - trac - tion,

8va

H P H P

loco

3 3

H P H P

21 22 21 22 21 21 22 21 22 21 22 21 22 21

21 (8)

SIGN OF THE TIMES

Words and Music by
Kevin DuBrow and Carlos Cavazo

Medium Rock ♩ = 128
(Drums)

Intro

B5^{vii} F#5 E5 B5 E5^{vii} A5 G#5 G5 A5^{xii} A B/D# F# F#5^{xI}

7fr. 134 134 11 134 134 11 134 134 10fr. 134 134 12fr. 111 311 3211 1144

Gtr. I Rhy. Fig. 1

E5 F#5 B5 E5^{vii} F#5

w/Fill 1 (end Rhy. Fig. 1)

1st Verse

F# F#m9 B F# E/A Amaj7

street - sense ra - dar. Ooh, we're sup - pos - ed bad news. — You bet - ter

Let ring- - - - - Let ring- - - - -

F# F#m9 B F# E/A Amaj7

lock up your daugh - ters. You'll nev - er know what we'll do. —

Rhy. Fig. 2 (end Rhy. Fig. 2)

Let ring- - - - - Let ring- - - - -

T 2 2 4 4 2 2 2 7 4
A 2 2 5 (5) 5 2 2 9 9
B 4 4 4 (4) 4 4 4 7 7

Fill 1 (Gtr. II)

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

3 3 3

Full

A.H. pitches: C# C#

10 9 (9) (9)

Fill 2 (Gtr. II)

sl.

14

sl.

Rhy. Fig. 3

E5^{VII} G5 A5^{XII} G5 E5^{VII} G5 A5^{XII}

Good news, bad news, — it's all the same. — (end Rhy. Fig. 3)

E5^{VII} G5 A5^{XII} G5 E5^{VII} A5^{XII} G5 E5^{VII}

Al-leys or main streets, — they give us the blame. — Hey, hey, hey,

Chorus w/Rhy. Fig. 1

F#5 E5 F#5 B5 E5^{VII} F#5 B5 A5 G#5 F#5 E5

hey. We're a sign of the times. — Hav-ing fun — ain't no crime. —

F# E5 F#5 B5 E5^{VII} F#5 B5 A5 G#5 F#5 E5

— We're a sign of the times, — hav-ing fun — all the time, —

F#5 w/Fill 1

yes. — We're

2nd Verse w/Rhy. Fig. 2 (2 times)

F# F#m9 B F# E/A Amaj7

great im-per-son-a-tors. We broke all the rules. — We

F# F#m9 B F# E/A w/Fill 2 Amaj7

laugh with our masks on. Hey, the joke is on you. — You

w/Rhy. Fig. 3

E5^{VII} G5 A5^{XII} G5 E5^{VII} G5 A5^{XII}

gagged and bound me. — It does you no good. — It's the

E5^{VII} G5 A5^{XII} G5 E5^{VII} A5^{XII} G5 E5^{VII}

same old sto-ry. — It's a hu-man zoo! — Hey, hey, hey,

Chorus w/Rhy. Fig. 1

F#5 E5 F#5 B5 E5^{VII} F#5 B5 A5 G#5 F#5 E5

hey. We're a sign of the times. — Hav-ing fun — ain't no crime. —

F# E5 F#5 B5 E5^{VII} F#5 B5 A5 G#5 F#5 E5

— We're a sign of the times, — hav-ing fun — all the time, —

Guitar solo

A B/D#
sim.

yeah. —

P H H Full P Full Full Full H P Full P
 16 14 14 16 14 17 (17) 14 17 17 17 16 16 17 16 19 19 (19) 17

Full hold bend 19 19 19 (19) (19)

A H P H P H P H P H P H P H P
 3 3 3 3 3
 14 16 14 16 14 16 14 14 15 14 14 16 14 15 17 14 15

8va- A B/D# P H A B/D#
 P P H H Full Full P Full Full Full Full Full Full Full
 3 3
 14 17 15 14 15 17 19 (19) 17 19 19 (19) 19 19 (19) 22 (22) 21 17

8va- A B/D# A B/D#
 Full Full Full 1/2 H 1/2 1 1/2 1/2 Full p Full Full Full Full P
 Full Full Full 1/2 H 1/2 1 1/2 1/2 Full p Full Full Full Full P
 17 17 20 17 20 20 17 20 17 20 (20) 19 19 (19) 17 19 19 19 (19) 17

A B/D# 3 3
 Fa fa fa fa

8va- P P H P P 3 3 P H P H P sl. Full Full Full Full
 P H P H P P H P H P
 21 17 19 17 19 17 19 17 17 18 18 16 19 16 14 16 14 16 14 16 14 14 17 22 22 22 22

P H

Rhy. Fig. 1A

F#5 E5 F#5 B5 E5^{VII} F#5 B5 w/Fill 3 A5 G#5 F#5 E5 (end Rhy. Fig. 1A)

fa, yeah.

w/Rhy. Fig. 1A

F#5 E5 F#5 B5 E5^{VII} F#5 B5 A5 G#5 F#5 E5 F#5

Hey, hey, hey, hey.

Interlude w/Rhy. Fig. 4 (2 times)

N.C. F#

Cha.

F#5^{XI} sl.

Cha. I see a sign up a-head.

Bridge w/Rhy. Fig. 4 (4 times)

N.C. F#5 E5

Got it's lights flash-in' red. I can see on the sign,

*p f p f f p

14 14 14 12 12 12 12 12 12 12

11 11 11 9 9 9 9 9 9 9

*Swell with volume control.

Fill 3 (Gtr. II)

H P H

pick slide

14 17 14 17

Fill 4 (Gtr. II)

Full Full Full Full Fdbk.

14 14 14 14 17 17 17 17

16 16 16 (16) 14 16 17 (17) (17) (17)

Fdbk. pitch: B

Rhy. Fig. 4 (Gtr. I)

P.M.

2 2 2 2 2 0 2 2 2 2 2 2 2 2 2 0 2 0 2 2 2 0 0 4 2 0

F#5 E5

these are the words that I read:— Long live rock 'n' roll.—

p-f p f p-f p f

F#5

(Yeah.) Long live rock 'n' roll. (Yeah.) Long live rock 'n' roll.—

sl. sl.

w/Fill 2

It's gon - na save your soul.—

w/Rhy. Fig. 3

E5^{VII} G5 A5^{XII} G5 E5^{VII} G5 A5^{XII}

Good news, bad news,— it's all the same.—

E5^{VII} G5 A5^{XII} G5 E5^{VII} A5^{XII} G5 E5^{VII}

Al - leys or main streets, please, please, give us the blame.— Hey, hey, hey,

Chorus

w/Rhy. Fig. 1 (1st 8 bars only) (4 times)

F#5 E5 F#5 B5 E5^{VII} F#5 B5 A5 G#5 F#5 E5

hey. We're a sign of the times.— Hav - ing fun — ain't no crime.—

F#5 E5 F#5 B5 E5^{VII} F#5 B5 A5 G#5 F#5 E5

We're a sign of the times.— hav - ing fun — all the time.—

Outro

A.H. pitches: C# C#

Freely

Fdbk.
pitch: B

SLICK BLACK CADILLAC

Words and Music by
Kevin DuBrow

D5 10fr. C#5 9fr. B5 7fr. A5 5fr. G#5 4fr. F#5 3fr. E5 7fr. D#5 6fr. D5^V 5fr. B5^{II} 3fr. C5^{III} 4fr. C#5^{IV} 5fr. D 5fr. C/D 5fr.
 G5/D 5fr. G5 3fr. E#5 11fr. C5 8fr. Bb5 6fr. F5 8fr. Eb5^{VI} 6fr.

Bright Rock ♩ = 152
Intro (Band tacet)

Slick black Ca - dil - lac. —
 1st Verse
 Ooh! Just a big black set of wheels, —
 what it takes — to get me off. — I'm gon - na drive all night, — spin my
 wheels so light. — Feels all — right. — Ooh yeah, it feels all — right. —
 I don't need — no — driv - er's li - cense. I'm too reck - less to sur - vive. —
 It's like a car - bu - re - tor, in - sti - ga - tor, feels all — right, —
 yes, it feels all — right. — Driv - ing in a slick

Fill 1

slow bend

4 4(4)

Fill 2

Full H P Full H P

4 2 4 2 (2)

A5 w/Fill 3 B5 E5
 black Ca - dil - lac. — It's got sol - id — gold —
 A5 B5 E5 D5^v B5
 — hub - caps. — It makes me feel like — a king. —
 A5 B5 A5 B5 E5 D5^v B5 A5 B5 A5 B5 E5 A5
 — I on - ly need — one thing, — and that's a slick black
 B5 w/Fill 4 B5^{II} C5^{III} C5^{IV} D w/Fill 5 C/D D
 Ca - dil - lac. — Ooh, get it up.
 C/D 8va — (end Rhy. Fig. 2) w/Fill 6 N.C. D5 C#5 B5 2nd Verse w/Rhy. Fig. 1
 Spin out! — Know I got a ful - ly e - quipped rock 'n'
 A5 G#5 F#5 w/Fill 7 A5
 roll ma - chine — at speeds to take me high. — And turn this curb, — I

Fill 3

8va — — — — —
 sl. sl.
 sl. long slide
 sl.

4 21 4 21

Fill 4

3 1/2
 trem. bar
 3 1/2

11

Fill 5

pick slide pick slide

8 7 9 7

Fill 6

9 8 7 8 7 8 7 8 7

Fill 7

1/2 Full
 slow bend 1/2 Full
 16 16 17 14 (17) (14)
 *trem. bar 1/2
 *Pull bar up

E5 D#5 B5 A5 B5 A5 B5 E5 D#5 B5
 hear one word: drive, drive, drive, drive, drive, drive, drive.

D5 C#5 B5 w/Rhy. Fig. 1 A5 G#5 F#5 w/Fill 8
 My ma - chine, it's mak - ing head - lines, gives me love and ev - 'ry - thing.

A5 E5 D#5 B5
 It's like an in - sti - tu - tion, a rev - o - lu - tion. Feels al - right,

A5 B5 A5 B5 E5 D#5 B5 Chorus w/Rhy. Fig. 2 E5 A5
 oh yeah, it feels al - right. Dri - ving in a slick black

w/Fill 9 B5 E5 A5
 Ca - dil - lac. It's got sol - id gold

B5 E5 D5^v B5 A5 B5 A5 B5
 hub - caps. It makes me feel like a king. I

E5 D5^v B5 A5 B5 A5 B5 E5 A5
 on - ly need one thing, and that's a slick black

w/Fill 10 B5 B5^{II} C5^{III} C#5^{IV} D w/Fill 5 8va - 7 C/D D
 Ca - dil - lac. Pull o - ver! Woo!

Fill 8

8va ----- 7

19 19 19 19 19 (19) (19)

Fill 9

A.H. ----- 8va -----

A.H. -----

4 (4) 4 6 4 6 7 4 2 (2)

A.H. pitches: B F# F#

Fill 10

8va ----- 7

sl. long slide

4 12 21

Fill 12 *8va*

w/Fill 13

I got a Ca - dil - lac mon - key on my back, and I don't mind.

Bb5 C5 Bb5 C5 F5 E5 C5

No no, I don't mind driv - ing in a slick black

w/Fill 14

Ca - dil - lac. It's got sol - id gold

F5 Bb5

hub - caps. It makes me feel like a king.

F5 Eb5 VI C5 Bb5 C5 Bb5 C5

on - ly need one thing, and that's a slick black

C5 w/Fill 15 G5 C5 III w/Fill 16 D5 V

Ca - dil - lac, wait a min - ute. Slick black Ca - dil - lac.

Fill 13 *8va*

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

Fill 14

Full H P

Full H P

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

Fill 15

5 4 2 5 4 2 5

Fill 16

Harm.

Harm.

7 (7) 7 5 5

It's got sol - id _____ gold _____ hu - hub - caps.

Slick black Ca - dil - lac. —

Hon - ey, its sounds spin wide — and can raid the back, hoo, yeah.

Driv - ing in a slick black Ca - dil - lac. —

It makes me feel like — a king, — al - right.

*Hold chord and flick toggle switch in specified rhythm. *gradually getting much slower*

Fill 17

*trem. bar

*Slow dive

Fill 18

(rit.)
*trem. bar

*Slow dive

TWILIGHT HOTEL

Words and Music by
Spencer Proffer, Frankie Banali,
Carlos Cavazo, Kevin DuBrow
and Chuck Wright

Moderate Rock ♩ = 120

Intro Bm7 Rhy. Fig. 1

Let ring whenever possible

mp

Chords: D/C (7fr.), G/C (7fr.), G/C (type 2) (7fr.), F#m (11fr.), B/E (11fr.), B/E (type 2) (11fr.), B5 (7fr.), Bm7 (7fr.), A5 (5fr.), Asus4 (5fr.), G5 (3fr.), Gadd9 (3fr.), F#m (3fr.), F#m sus4 (3fr.), A (5fr.).

Asus4 P A Asus4 A/G G6/9 (end Rhy. Fig. 1)

mf

1st, 2nd Verses w/Rhy. Fig. 1 Bm7

Mid - night Mas-quer-ade, an as - sort - ment of fan -
Last call at the bar. Fast talk - ing and prom -

Rhy. Fig. 2—Kybd. arr. for gtr.

P.M.-----|

Fill 1

trem. bar

Pre-chorus

Chord progression for Pre-chorus:

⑥8fr. C *D/C C ⑥8fr. G/C C ⑥8fr. (type 2) G/C C ⑥8fr. D/C C ⑥8fr. G/C C ⑥8fr. D/C G/C C ⑥8fr. C

Lyrics: Un - der - cov - er, a se - cret ren - dez - vous. It's like a dream - land, with time stand - ing still.

Kybd. arr. for gtr.

Guitar accompaniment for Pre-chorus with fretboard diagrams.

Chord progression for Verse:

*Let accented chords ring. ⑥12fr. E F#/E E ⑥12fr. B/E E ⑥12fr. (type 2) B/E E ⑥12fr. F#/E E ⑥12fr. B/E E ⑥12fr. F#/E B/E

Lyrics: They won't dis - cov - er that it's me and it's you. So make your big plans, that they've got all the frills. At the

Guitar accompaniment for Verse with fretboard diagrams.

Chorus

Chord progression for Chorus:

B5 Bm7 B Bm7 A5 Asus4 A Asus4

Lyrics: Twi - light Ho - tel, check your soul at the door. They've got

Guitar accompaniment for Chorus with fretboard diagrams.

Fill 4

Diagram showing a melodic line with a triplet and a full bar line, followed by a fretboard diagram.

Fill 2

Diagram showing a melodic line with a wavy line and a fretboard diagram.

G5 Gadd9 G Gadd9 F#m F#msus4 F# A 1. A5 (end Rhy. Fig. 3)

mem - o - ries — to sell. — { 1. 2. and so much more. — 3. and so much more. — }

(end Rhy. Fig. 3A)

10	(10)	10	10	10	10	10	(10)
7	7	7	7	11	11	9	9
9	9	9	9	11	11	11	11
10	10	10	10	9	9	12	12

2. w/Fill 2 A5 w/Rhy. Fig. 3 & 3A Bm Bm7 A Asus4

In the Twi - light Ho - tel, — cries of life still — ech - o. — It's a

(overdubbed gtr.) 3 H P H P sl.

(10)	4 6 7 6 4 6 4	7 9	(9)	7	(7)
9					
11					
12					

sl.

Gadd9 To Coda F#m F#m sus4 A A5

twi - light mag - ic spell — where an - y - thing goes. —

Guitar solo w/Rhy. Fig. 1 (2 times) & Rhy. Fig. 2 Bm7

5	(5)	4 4 7	(7)	7

*Swell with vol. control or pedal

Asus4 1/2 A Asus4 Full

sl. sl. 1/2 Full

A/G G6/9 Full Bm7 Full Full 8va sl. trem. bar

sl. Full f Full Full sl. trem. bar

Asus4 A Asus4 A/G G6/9 D.S. (lyric 1; take 2nd ending) al Coda

8va Full P Full Full 1/2 1/2 Full Full Full 1 Full

Outro solo
w/Rhy. Fig. 3 & 3A and Rhy. Fill 2 (all three till end)
Bm Bm7 A

Coda F#m F#msus4 A goes.

sl. H P 1/2 3 1/2

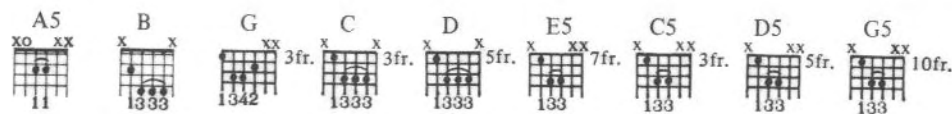
Rhy. Fill 2

Play 3 times

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

THE WILD AND THE YOUNG

Words and Music by
Spencer Proffer, Frankie Banali,
Carlos Cavazo, Kevin DuBrow
and Chuck Wright



Moderate Rock $\text{♩} = 108$
(Drums)

Gtr. I—Rhy. Fig 1

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (2 times)

1st Verse

w/Rhy. Fig 1 (4 times)

C5 D5 E5 C5 D5 E5

5 4 5 7 5 4 5 4 5 4 5 7 14 12 14 (14) 12 14 15 12 15 (15) 12 15 15 19 19 17 15 17 19 15 17 19 20 22 (22)

A5 B (Em7)

close to the edge... and high on the wire, — they are not wrong they're a - live! — Look out!

Drums and taped vocal effects 6 w/Fill 1 Chorus

The wild and the young, the wild have their dreams. — The wild and the

G C D C E5 D C w/Fill 1

young, they got - ta be free. The sun nev - er sets — for souls on the run. The wild and the

2. C D w/Rhy. Fig. 1 (5½ times) E5 C5 D5 E5 C5 D5 E5

run, the wild and the young. — The wild and the

Gtr. II Gtr. III

5 4 5 7 5 4 5 4 4 2 4 4 5 5 3 5 5 5 7

C5 D5 E5 C5 D5 E5 C5 D5 E5 C5 D5 G5 E5

young. — Oh! — Al-right!

Fill 3

5 7 5 7