

Musical notation for the first system, including a treble clef staff with notes and dynamics (P.M., semi-harm., P), and a guitar staff with fret numbers (5, 2, 0, 2, 0, 3, 0, 5, 0, 2, 0, 5, 0, 7, 5, 7, 7, 7, 7, 5, 7, 0, 2, 0, 5).

Musical notation for the second system, including a treble clef staff with notes and dynamics (P, semi-harm., P.M., sl.), and a guitar staff with fret numbers (5, 2, 0, 2, 0, 3, 0, 4, 0, 5, 0, 6, 0, 7, 0, 5, 7, 5, 7, 7, 7, 5, 5, 12).

1st Verse
Am7

N.C.

Am7

N.C.

D5/A

When I was a young boy, my mama said to me,

Rhy. Fig. 1

Musical notation for the first system of the rhythm figure, including a treble clef staff with notes and dynamics (mf, P.M., P, Full), and a guitar staff with fret numbers (5, 2, 0, 2, 0, 3, 0, 5, 0, 2, 0, 5, 0, 7, 5, 7, 7, 7, 7, 5, 7, 0, 2, 0, 5).

Am7

N.C.

Am7

D5/A

E^b5/A

D5/A

N.C.

"Once a woman gets your soul, you'll never shake her free."

Musical notation for the second system of the rhythm figure, including a treble clef staff with notes and dynamics (P.M., P, Full), and a guitar staff with fret numbers (5, 2, 0, 2, 0, 3, 0, 5, 0, 2, 0, 5, 0, 7, 5, 7, 7, 7, 7, 5, 7, 0, 2, 0, 5).

Am7 D5/A

These are words_ of wis - dom, it turns out she_ was right...

N.C.

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

Am7 A.H. (15ma)

Got - ta find_ a lov - er, 'cause I need a fix_ to night...

N.C.

(end Rhy. Fig. 1)

P.M. P.M. H P P P semi-harm. semi-harm. semi-harm. semi-harm. semi-harm. A.H. 2

Pre-chorus C D5 N.C.

Watch it touch_ me deep_ in - side...

(Bkgd. Woh! voc.)

Rhy. Fig. 2

sl. sl. P.M. A.H. (15ma) A.H. pitch: C#

C5 D5 A5

Some - thin' snaps in - side my mind!

Woh!

sl. sl. P.M. P.M. P.M. 3

CS D5 F5 Em7

When I feel_ it com - in',

Woh!

F5 G5 Chorus N.C.

ain't no sense_ in run - nin'. I'm ad - dic - ted to_ that rush,

(end Rhy. Fig. 2)

H P

P.M.-----

A5 N.C. A5

ev - 'ry time we touch. Nev - er get_ e - nough, 'cause I'm ad -

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

P

N.C. Am7 N.C.

dic - ted to_ that rush!_ Ow!

A.H. (15ma) 1/2 trem. bar sl. semi-harm. P P P

A.H. 1/2 P.M. P.M. P

Am7 N.C. D5/A Full C5 A5 G E5 *1½

P.M. P.M. P semi-harm. Full sl. sl. trem. bar *1½

*Pull bar up.

2nd Verse w/Rhy. Fig. 1 Am7 N.C. Am7 N.C. D5/A

Look a - round, I stop and stare, got to get a taste.

Am7 N.C. Am7 D5/A Eb5/A D5/A N.C. Substitute Rhy. Fill 1

Pret - ty wom - en ev - 'ry - where, we ain't got time to waste.

Resume Rhy. Fig. 1 Am7 N.C. D5/A

Look - in' for a lit - tle thang, to fit in - to my plans.

Am7 N.C. Substitute Rhy. Fill 2

On the town I'll hunt you down, I'm walk - in' like a man.

Pre-chorus w/Rhy. Fig. 2 C D5 N.C. D5/A

Watch it touch me deep in - side.

(Bkgd.voc.) Woh! C5 D5 A5 C5

Some - thin' snaps in - side my mind.

D5 F5 Em7 F5 G5

When I feel it com - in', ain't no sense in run - nin'. I'm ad -

Rhy. Fill 1

Rhy. Fill 2

Pre-chorus

C5 D5 N.C. A5 N.C.

Watch it touch me deep in side.

(Bkgd. Woh! voc.)

A.H. 1/2 (15ma)

A.H. 1/2 P

A.H. pitch:E

C5 D5 A5 C5

Some - thin' snaps in - side my mind!

Woh!

Woh!

P.M. - - -

P sl. Full sl.

sl. Full sl.

D5 F5 Em7 F5

Oh! When I feel it com - in', ain't no sense in

sl. sl.

sl. sl.

G5 A5

run nin'.

sl.

Bridge
A5

Once I thought her lov -

trem. bar

in' was a hab - it I could break! _____

N.C.

A.H. (8va)

P.M. rake-----

A.H.

A.H. pitch: E P

But when I go with - out

1/2 Full 1/2 P rake 1/2 P 2 1/2

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

(Gtr. tacet)

it, my bod - y starts to ache. _____

Ad - dic - ted to that rush! _____

Ev - 'ry time_ we touch!_

A.H. (15ma) *sl.*

P.M.-----

A.H. *sl.*

5 6 7 5 7 7 7 7 5 (5)

A.H. pitch:G

(Gtr. tacet)

I'm ad - dic - ted to_ that rush._

Pick it here, ba - by. Nev - er, nev - er, nev -

Full *sl.*

3 rake----- P.M.---

Full P.M. Full

6 6 5 5 8 7 5 8 7 (7) 8 8 8 8 8

er, nev - er, nev - er get_ e - nough!_

Pre-chorus C5

(Bkgd.voc.) Woh!_

Full 1/2 *sl.*

Full Full Full Full 1 1 1 1

Full 1/2 *sl.* Full Full Full trem. bar

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

D5 N.C. A5 N.C. C5

Watch it touch me deep in side... Woh!

A.H. (15ma)

P.M. P P P

A.H. pitch: E P P

D5 A5 C5

Some - thin' snaps in - side my mind! Woh!

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

D5 F5 Em7 F5

Oh! When I feel it com - in', ain't no sense in

sl. trem. bar sl.

G5 Chorus A5 N.C.

run - nin' I'm ad - dic - ted to that rush! Ad - dic - ted to that rush!

pick sl. P.M. semi-harm. - - - - - 1 P.M. - - - - - 1 P

P P P

Ow! _____

loco

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

H H H H H H H H H H H H

P.M. P.M. *sim.*

H H H H H H H H H H H H

Free time
N.C.
Harm.
(8va)

*Depress bar as far as possible w/o fretting out stg. **Keep bar very depressed when fluctuating during this section.

Asus2

A5

Hurt me!

WIND ME UP

Words and Music by Eric Martin,
Paul Gilbert and Pat Torpey

Moderate Rock ♩ = 132

Intro (Drums) 3

N.C.(E) E5 Esus4 E

f *sl.* *sl.* *sl.* *sl.*

*rake P.M.--1 P.M. P.M.--1 P.M. P.M.

T
A
B

*Rake w/pick edge
into left-hand noise slide.

N.C.(E) E5 N.C.(E) E5

A.H. *sl.* A.H.

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

T
A
B

Esus4 E N.C.(E)

sl. *sl.*

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

T
A
B

E5 Esus4 E N.C.(E) E5

sl. *sl.*

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

T
A
B

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A/C# D5 A A/C#

winds you up _____ is when you ask _____ for too much trou

A.H.-----1

P H P.M. P.M. P.M.-----1 H P.M. A.H.-----1

B5 B/D# Bsus4 B

ble. _____ Ain't no room _____ for a sec - ond chance _____ when the

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

B7 A5 Asus4

first one ain't e - ven o - ver. Packed with a pow - er - ful love _____

P.M.-----1 semi-harm. P.M. semi-harm. P.M. P.M. both notes vib. long slide P

sl. sl. sl. P

A A7/C# B5

that I just can't get e - nough of. _____ Lay _____ your cards

P.M. P.M. P.M.-----1 H P.M. sl. P.M. P.M. P.M. sl.

trill

trill

H sl. sl.

B/D# Bsus4 B D5

on the ta - ble, ba - by. Make no mis - take a - bout it.

P.M. sl. sl.

Chorus
N.C.(E) E5 Esus4 E N.C.(E) E5

Wind me up. I need e - nuff to keep me

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

sl. sl.

N.C.(E) E5 Esus4 E

sat - is - fied. Wind me up.

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

sl. sl.

N.C.(E) E5 Esus4 E

I wan - na hold you but my hands are tied. Wind me up. Yeah.

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

sl. sl. sl.

MERCILESS

Words and Music by Eric Martin,
Paul Gilbert and Pat Torpey

Moderate Rock ♩ = 97
Triplet feel (♩ = ♩ = ♩)

D9 4fr. 21333
D#9 5fr. 21333
C5 3fr. 134

Intro

N.C.(E7) 6 D5 (E7) 6 A5

f P.M. H P.M. semi-harm. 1/2 P.M. H P.M. 1/2

(E7) 6 H P P P.M. H P P P.M. A.H. (15ma)

(Vocal:) Ow! rake A.H.

Riff A

(E7) 6 A.H. (8va) 1/2 D5 (E7) 6 A5

P.M. H P.M. A.H.-----4 1/2 P.M. H P.M. 1/2

B5 C#5 D9 D#9 (end Riff. A) E9 P 6 6 A.H. 1/2 (8va) A5

sl. sl. P.M.-----4 P.M.-----4 P.M.-----4 A.H. 1/2

1st Verse

E5 A5

Shake the waist, you got - ta love that taste.

Rhy. Fig. 1

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

sl. sl. (top note vib.) semi-harm. sl.

Full A.H. A.H. sl.

A.H. pitch: G# sl.

A/C# D5 (E) A5 D5 A5

Worth the weight in dou - ble trou - ble. Mer - ci - less, ——— strut your ———

(end Rhy. Fig. 2)

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

E5 A5 E5 A5

stuff. Ow! ——— What's your pick - up line? ——— I bet ya tell her she's fine.

2nd Verse w/Rhy. Fig. 1 Substitute Rhy. Fill 1

Resume Rhy. Fig. 1 G5 F#6 F5 E5 D5 C5 B5 Bb5 A5 E5

If that don't work, — don't — you pack your suit - case up to - night. ——— Don't give up, —

D9 D#9/B w/Fill 1 (E7) A5

here comes a big sur-prise, more than e-nough to keep you sat - is - fied. —

Rhy. Fill 1

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

Full A.H. sl.

Fill 1

A.H. (15ma) 1/2

P.M. P P.M. P.M. A.H. 1/2

Substitute Rhy. Fill 1 E5 A5 Resume Rhy. Fig. 1 G5

Crack the whip, ba-by, twist your hips. I do what I see fit, love

F#5 F5 E5 D5 C5 B5 Bb5A5 w/Rhy. Fill 2 E5

to lick your lips a little bit. You can run, but you better not hide.

D9 D#9/B E5 w/Fill 2 Chorus w/Rhy. Fig. 2 (E) A5

There goes the dream in to the light. Uh. Mer-ci-less, there's on-ly

A/C# D5 (E) A5 D5 A5

one word to de-fine it: Mer-ci-less. I can't de-ny, that strut is

(E) A5 A/C# D5 2nd time w/Fill 5 (E) A5

mer-ci-less. Worth the weight in dou-ble trou-ble. Mer-ci-less.

Rhy. Fill 2

A.H. (8va) 1/2 sl. A.H. 1/2 sl.

(2) 2 2 2 2 15 15 12 (12) 2 2 0 0 0 0

Fill 2

sl. sl.

9 9 7 0

Fill 5

A.H. (15ma) Full A.H. (15ma) Full 1/2 P sl. A.H. Full A.H. Full 1/2 P both notes vib. sl. sl.

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

HAD ENOUGH

Words and Music by Billy Sheeha

Bm7 7fr. **Am7** 5fr. **Em7** 5fr. **Dsus2** 5fr. **G/B** **Csus2** 3fr. **C** 5fr. **D** 7fr. **G/B(type 2)** 7fr.

Moderate Rock ♩ = 94

Intro (Free time Bass) (Cymbal) In time

Approx. 24 seconds

Em7add4 Riff A Esus2 Em7add4 Esus2 (end Riff A)

Riff A1 (8va) A.H. (8va) T T T

A.H. T T T

*Tapped harmonics. **Slight vibrato on 4th stg. only.

1st Verse w/Riff A & A1 (2 times)

Em7add4 Esus2 Em7add4 Esus2

Ain't like an - y o - ther day. Fi - n'ly comes a time to de - cide.

Em7add4 Esus2 Em7add4 Esus2

I won't spend an - oth - er day stuck here in the same old bind. I can

Rhy. Fill 1

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

*Swell w/vol. knob.

2nd Verse
w/Riff A & A1 (2 times) and Fill 1
Em7add4

Csus2

e - nough. _____
e - nough.) _____

I don't for - get too eas - i - ly. _____

(end Rhy. Fig. 1)
1/4

sl.
mf

1/4

sl.

Em7add4

Esus2

Em7add4

You're the one who told me a lie. _____

Now you know you're

Esus2

Em7add4

w/Rhy. Fill 2
Esus2

free to be _____

an - y - bod - y's lov - er but mine. _____

I can

Pre - chorus

C D/C C D/C Dsus4 D/C C D/C *G/C D/C Dsus4 D/C

see my - self _____ as much too young. _____ It's not too late to stick to my guns. _____

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

*Bass plays C.

Fill 1

Rhy. Fill 2
let ring

P.M.
let ring

I'll take it right back to square one. When you turn a - round to look for me, I'll be gone.

C D/C C D/C Gsus4 D5

P.M. P.M. P.M. P.M.-4 P.M. P.M. *let ring*

Chorus
w/Rhy. Fig. 1
Em7

Can't you see I've had e - nough? (Had - (Oh!) -

Oh, woh. (No!) Can't you see I've had - e - nough.)

Oh, woh. (No!) Can't you see I've had - e - nough? (Had e - nough, Ba - by, I've had e - nough. had e - nough.) Woh.

Dsus2 Csus2 Em7

Dsus2 Csus2 Em7 Dsus2 Csus2

Guitar solo
N.C.(Em)
(Overdubbed gtr.)

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

Fill 2 Full *sl.* H

P.M. Full *sl.* H

Chorus
w/Rhy. Fig. 1 (1st 7 bars only)
Em7

Oh... (Oh!)... Can't you see I've had e - nough? (Had...)

Chords: Em7, Dsus2, Csus2, Em7

Oh... (No!)... Can't you see I've had e - nough.)

Chords: Dsus2, w/Fill 2 Em7, Dsus2

e - nough? Oh, woh. (Oh!)... Can't

Chords: Csus2, w/Rhy. Fill 3 Em7 Dsus2, w/Rhy. Fig. 1 (1st 3 bars only) Em7

you see I've had e - nough? Ba - by, I've had Had

Chords: Dsus2, Csus2, Em7, w/Rhy. Fill 4 Dsus2, Bm7

e - nough. Had e - nough. I've had e - nough. Had e - nough.

Chords: Am7, 5fr. A Am7, Em7, Dsus2, G/B, Csus2

Mmh.

Chords: C, D, G/B (type 2), D

*Swell chord w/vol. knob.

Chords: C, D, G/B (type 2), D

Begin fade C D G/B (type 2) D C Fade out

Rhy. Fill 3
Dsus2

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

Rhy. Fill 4
Dsus2 Bm7

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

BLAME IT ON MY YOUTH

Words and Music by Eric Martin,
Paul Gilbert and Billy Sheehan

E5 D5 A5 E5 (type 2) 19 fr. G5

Moderate Rock ♩ = 120

Intro E5

Intro E5

f *reverse rake* *sl.*

D5 A5 E5 D5 A5 E5 *sim.* D5 A5 E5 D5 A5 E5 *sl.*

E5 D5 A5 E5 D5 A5 E5 D5 A5 E5 D5 A5 E5

Woo — hoo — hoo

hoo. —

E5 E5 (type 2) *sl.*

1st Verse E5

I live my life one af - ter the oth - er. Can't seem to shake trou - ble,

Dsus4 D Dsus4 D E5

Rhy. Fig. 1

sl. *P.M.* *sl.* *P.M.* *rake* *both notes vib.* *P.M.* *sl.* *P.M.*

A.H. (8va)

fol - lows me wher - ev - er I go. My ma - ma told me I was al - ways in a hur - ry.

Dsus4 D5 Dsus4 D E5 Dsus4 D Dsus4 D *sl.* E5

sl. *P.M.* *sl.* *P.M.* *semi-harm.* *both notes vib.*

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B7 D7 E5 D5

ac - ci - dent - wait - ing to hap - pen, ba - by. Blame it on my youth. Huh!

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

A.H. (8va) A.H. (8va) 1/4

P.M. P.M. A.H. A.H. 1/4

2nd Verse w/Rhy. Fig. 1 (1st 5 bars only)

E5 Dsus4 D Dsus4 D E5

Some - day I might stop be - in' a child, - but for now it looks as

Dsus4 D5 Dsus4 D E5 w/Rhy. Fill 1 Dsus4 D Dsus4 D E5

though I'm hav - in' too much fun. - You're as young as you feel from the in - side.

Pre-chorus w/Rhy. Fig. 2 Substitute Rhy. Fill 2 N.C.(E7)

D5 E5 G5 A5 G5 A5 (A) (G)

In - side and out, you're al - ways on the run. An - gels with dirt -

(D) (G) (Em) Resume Rhy. Fig. 2 (D) (Em)

y - fac - es. A lit - tle lost and in - no - cent.

Rhy. Fill 1

Harm. (8va) sl. sl. P.M. both notes vib. sl.

Rhy. Fill 2

sl. P.M. P.M. sl. P.M. both notes vib. P.M. semi-harm. both notes vib. P.M. P.M.

(E7) (A) (G) (D) (G) Substitute Rhy. Fill 3 (Em) G5

Time steals peo - ple and plac - es, but I won't let it get me, ba - by.

Chorus w/Rhy. Fig. 3

A5 G5 A5 E5 D5 A5 E5 D5 A5

Blame it on my youth. Yeah, you put it to the

E5 D5 A5 E5 D5 A5 G5 D5

cir - cum - stanc - es. Blame it on my youth.

A5 G5 D5 E5 D5 A5 E5 D5 A5

I can't be judged for my ac - tions. (Ac - tions.) I'm an

1st time w/Rhy. Fig. 4;

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

B7 D7 To Coda E5 D5

ac - ci - dent - wait - ing to hap - pen, ba - by. Blame it on my youth. (Scream:) Ow!

Guitar solo

*B5

D5 A5 B5 D5 E

sl. sl. sl. both notes vib. sl. 1/4 P 1/4 H 1/4 P 1/4 H both notes vib. sl.

sl. sl. sl. both notes vib. sl. 1/4 P 1/4 H 1/4 P 1/4 H both notes vib. sl.

*Chords implied by bass line.

Rhy. Fill 3

P.M. P.M. both notes vib. 1/2 1/2

sl. sl. both notes vib. 1/2 1/2

B5 D5 A5

8va-----

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

sl. sl. 1/2 P 1/2 both notes vib. 1/2 P 1/2 both notes vib.

(13) 19 21 19 21 21 19 21 21 19 21 21 19 21

sl. sl. sl. sl. sl.

B5 D5 G

8va-----

Full-----

Full-----

sl. loco sl. H P P Full P P

Full-----

Full-----

22 22 22 22 (22) (22) 0 22 20 19 21 22 21 19 19 22 19 22 20 22 20 19 19 21 21

Pre-chorus
N.C.(E7) (A) (G) (D) (G)

I've loved and lost for the mo - ment.

8va-----

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

sl. finger picked

19 18 19 18 21 19 21 0 9 7 7 5 (5) 5 4 4 5

sl. sl.

(Em) (D) (Em) (E7) (A) (G)

It nev - er last - ed long e - nough. You come to me when

P.M. mf 1/2 1/2 P.M. mp

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

(5) 5 2 2 4 2 4 2 0 2 3 5 2 3 0 9 7 7 5

7 7 3 5 3 3 0 10 10 9

H P P sl. sl.

(D) (G) (Em) G5 A5 G5 A5 *D.S. al Coda*

some-thin' gets bro - ken, but I won't let it get me, ba - by. — Blame it on my

sl. *P.M.* *sl.* *f* *sl.* *sl.* *both notes vib.*

Coda *sl.* w/Rhy. Fig. 3 E5 D5 A5 E5 D5 A5 E5 D5 A5

youth. Yeah, you put it to the cir - cum - stanc - es. —

sl. *1/4* *sl.* *sl.* *sl.*

E5 D5 A5 G5 D5 A5 G5 D5

Blame - it on my youth. — Judged for my

1/2 *sl.* *Harm. (8va)* *1/2* *1/2* *A.H. (15ma)* *Full*
1/2 *P.M.* *Harm. (8va)* *1/2* *1/2* *A.H.* *Full*

A.H. pitch: A

E5 D5 A5 E5 D5 A5 B7

ac - tions. — (Ac - tions.) I'm an ac - ci - dent - wait - ing to hap -

sl. *sl.* *steady gliss.* *A.H.* *Full* *H* *P.M.* *1/2* *1/2*

D7 E5 D5

pen, ba - by. Blame it on my youth. Blame it on my

A.H. (8va) sl. A.H. (8va) 1/4 A.H. 1/2

7 7 0 5 6 7 5

sl.

(E5) D5 (E5) D5

youth. (Scream:) Ow! Blame it on my youth.

A.H. (8va) 1/4 A.H. (15ma) semi-harm. A.H. 1/4 A.H.

7 0 5 6 7 5 7 0

(E5) D5 (E5) D5

Blame it on my youth. Uh oh.

A.H. (15ma) (8va) 1/4 A.H. 1/4 A.H. (8va) 1/4

semi-harm. A.H. 1/4 semi-harm. A.H. 1/4

A.H. pitch: B

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

Free time

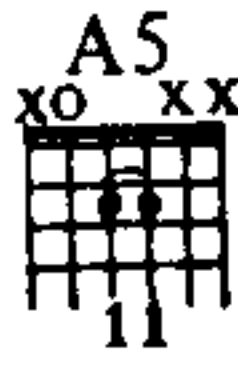
Mm, yeah. Blame it on my youth.

0 0 0 0 0 0 0 0

TAKE A WALK

Words and Music by Eric Martin,
Paul Gilbert and Billy Sheehan

Moderate Rock ♩ = 92



Intro (Band tacet)

N.C.(Em)

f pick slide *sl.*

1/4 semi-harm. P.M.-----4 P P P.M.-----4 P P P.M.-----4 P P P.M.-----4

2 2

A.H. (15ma)

1/4 semi-harm. P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

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

H P P H P P P P P

1. D5 A5 D5 2. Harm. (15ma) D5 A5 D5

P.M.-----4 P P.M.-----4 P.M.-----4 Harm.-----4 5 5 3 5 2 2 0 0

(Band in) E5

A.H. (15ma)

H P P H P P

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

H P P H P P

1. D5 A5 D5

3 2 2 0 3 2 2 0 3 0 0 0 3 0 0

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1st, 2nd Verses

2. D5 A5 G5

Yeah. — E - qual op - por - tu - ni - ty knocked -
lov - er's crime and pun-ish - ment - is

Harm. (15ma)

N.C.(Em7)

twice too late to stay on top of it all. — All for
do this, do that, and put your eyes back in your head. — Let's play

A.H. (15ma)

A.H. P P.M.-----4

G5

one, — one for all. — Push me, pull me way — too far, —
house — in — A.H. — stead. — You com - plain a - bout ev - ry - thing, —

A.H. (15ma)

A.H. H P P.M.-----4

N.C.(Em7)

one way an - oth - er some - one's gon - na take the fall. — Uh,
you're not hap - py till the chain's wrapped 'round my leg. — Ha, it's a - bout

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

C5

When you put your foot down, ba - by,
When you put your foot down, ba - by,

you bet - ter look at your - self.
time for a change...

A.H. (15ma)

P

A.H.

H P

P.M.-----

sl.

Csus2

G5

C5

G5

You made your last point, dar - lin',
Too much is e - nough now, ba - by,

stomped down on me.
stomped down on me.

let ring

sl.

B5

Chorus

E5

D5

A/C#

it's all I can take... } Take a walk...
it's all I can take... }

Take a long -

A.H. (15ma)

H

semi-harm.-----

P.M.-----

P

P.M.

P.M.---

P

P.M.A.H.

A5

E5

D5

A/C#

and lone - ly walk, you bet - ter think a - bout - it.

Come back -

A.H. (15ma)

P.M.-----

P

P.M.

P.M.

P.M.

P.M.

P

P.M.A.H.

D5 A5 D5 E5 Dsus2

to a whole new start. I wash my hands of

let ring

P.M. P P.M.

A5 G5 B5

you and your plans to take over. Take a walk.

let ring

H P.M.

E5

A.H. (15ma)

H P P H P P

A.H.

D5 A5

Harm. (15ma)

Harm.

Chorus

E5 D5 A/C# A5 E5

Take a long and lone - ly walk, you bet - ter think a - bout

Rhy. Fig. 1

A.H. (15ma)

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

D5 A/C# A5

it. Come back to a whole new start. Hit the bricks.

A.H. (15ma)

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

E5 D5 A/C# A5 E5

Lit - tle la - dy, our love - life's on the skids. Ya got - ta watch your step.

A.H. (15ma)

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

D5 A/C# A5 Asus2

Know your right from your left. Ya got - ta take a walk.

A.H. (15ma)

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

(end Rhy. Fig. 1)

Out-chorus
w/Rhy. Fig. 1 (1st 7½ bars only)

E5 D5 A/C# A5 E5 D5 A/C#

Hey ba-by, take a walk _____ and have that long _____

Gtr. II

1/2 A.H. (8va)

sl. both notes vib.

14 12 14 14 12 (12) 0 3 3 12 12 12 12 2 4 4 6

A5 E5 D5 A/C# A5 E5

_____ heart to heart... Ya got-ta take a walk. _____ Hey ba-by, take a walk. _____

A.H. (15ma) Full Full P 1/2 Full P A.H. 1/4 (15ma) A.H. (15ma)

both notes vib.

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

10 (10) (10) 14 14 14 14 (14) 14

D5 A/C# A5

Beat it, ba-by! (Scream:) Wow! _____

A.H. A.H. (15ma) (15ma) P A.H. *T

P.M. P.M. semi-harm. P let ring *T A.H.

7 6 7 9 (9) 9 7 9 8 7 5 2 2 2 (2) 21 (21)

7 7 P 7 sl. sl. 3 3 0 0 0 0

*Tapped harmonic.

(Gtr. I out) E7#9 (Footsteps) (Door slam)

(Spoken:) She'll be back.

pick slide (steady gliss.) 3 rake sl. 1/2 sl.

8 7 7 23 6 6 22 7 7 23 (23) 23

sl.

BIG LOVE

Words and Music by Eric Martin

Moderate Rock ♩ = 100

Intro

A5 Csus2 G5 D5 A5 Csus2 G5 D5

f *let ring*

A5 Csus2 G5 Em F5 G5 w/Fill 1 (3 times) Am7

P.M. *let ring* *P.M.* *sl.* *let ring* *P.M.* *sl.* *P.M.* *sl.* *P.M.* *both notes vib.* *mf* *A.H.* *T* *sl.*

1st Verse

A5 F

I swear by love,

P.M. *both notes vib.* *sl.* *P.M.* *both notes vib.* *P* *P* *sl.*

* Fill 1

*Piano arr. for gtr.

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w/Fill 2
F5 E5 Chorus A5 Csus2 G5 D5

more than you know. — My mind is twist - ed, — tied up in knots. —

A5 Csus2 G5 D5 A5 Csus2

My heart is ach - in' from a shot in the dark. — I've got a feel - in', what
(Shot in the dark.) —

sl. *1/2* *1/2 P.M.-----4* *let ring-----4*

G5 Em F5 3rd time to Coda II G5 Am7 2nd time to Coda I

1.2. this is all - a - bout, — I think it's time for the big love. Hoo, —
3. this is all - a - bout, — I think it's time. — (Woh.) —

P.M.-----4 *sl.* *let ring-----4* *P.M.-----4* *P.M.* *P.M.* *sl.* *both notes vib.* *sl.*

* Fill 2
Harm.
(8va)

Harm.
5

*Piano arr. for gtr.

Bridge

G/B A5 G/B

Read - y, — will - ing and a — ble, — give me the chance — to show —

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

A5 G5 D/F# F5 E5 D.S. al Coda II

— you. — I want it all, — yeah, more than you know. —

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

Coda II

A5 Csus2 G5 D5 A5 Csus2

My mind is twist - ed, tied up in knots. — My heart is ach - in' from a

1/2 1/2

G5 D5 A5 Csus2 G5 3 Em

shot in the dark. — in the dark. — I've got a feel - in' what this is all — a - bout. —

sl. 1/2 P.M.----- let ring----- P.M.----- let ring-----

15 sl.

F5 G5 Am7 Fsus2 G5

I think it's time for the big love. (Woh.) I'm head-ed straight to the big

P.M. P.M. P.M. *sl.* *both notes vib.* *sl.* *let ring* *sl.*

Am7 F5 G5 Am7

love. (Woh.) I'm com-in' back, com-in' back to the big love. (Woh.)

sl. *both notes vib.* *sl.* P.M. P.M. P.M. *sl.* *both notes vib.* *sl.*

Fsus2 G5 Outro Am7

I'm get-tin' read-y, ooh, for the big love.

sl. *let ring* *mf* *both notes vib.* *both notes vib.* P.M. *both notes vib.* *sl.*

Oh! Ba-by, I'm a-

H P *sl.* *both notes vib.* *both notes vib.*

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

read - y _____ for the big love. _____

both notes vib. P.M.-----+ both notes vib. P.M.

P sl. H P P P H P Full

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

P P H P

Uh-huh huh huh muh-wah-hoo. _____

both notes vib. P.M.---+ both notes vib. P.M. both notes vib. P.M. both notes vib. P.M.

sl. sl. Full P P P sl.

9 7 7 5 7 5 7 7 7 (7) 7 5 5 7 5 7 6 5 3 5 4 5 5

sl. P P P sl.

Begin fade

For the big love. _____

both notes vib. P.M.---+ both notes vib. P.M. both notes vib. P.M. both notes vib. P.M. both notes vib. P.M.

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

5 4 5 4 5 7 7 7 5 7 5 7 9 9 10 8 7 9 12 12 13 9 7 10 9

both notes vib. P.M.---+ both notes vib. P.M. both notes vib. P.M. both notes vib. P.M. both notes vib. P.M.---+

P P P sl. P P P P A.H. Full P.M.---+

9 7 5 (7) (5(7)) 5 5 4 10 7 6 7 5 7 5 3 5 3 5 3 5 0 3 5 4 5 5

P P P sl. P P P P

A.H. (15ma) Full

Fade out

Dsus2 F#m7

give it up, — don't have to show me, I've had e - nough. —

P.M. P.M.----- P.M.--- sl. both notes vib. P.M. P.M. P.M.----- P.M.----- both notes vib. sl.

Pre-chorus

*Esus4/A E5/A Eadd4 E F#m7add4

I've seen the way you've been steal - in' with those eyes. — You're

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

*Bass plays A.

Esus4/A E5/A Eadd4 E To Coda D5

high - heeled trou - ble, you're dan - ger - ous — with a crim - i - nal — mind. — How can you

let ring sl. sl. Harm. (8va) (end Rhy. Fig. 1)

Harm. (8va)

Chorus

B5 A5 F#m7add4

do what you do, — what you've done to me? — Take the

Rhy. Fig. 2

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

D5 A Asus4 A E *A/E E

pain and the pleas - ure, — turn it a - round — on — me. — (end Rhy. Fig. 2)

P.M.-----4 sl. P.M. P.M.-----4 P.M.-----4 P.M. all notes vib. sl. sl.

*Bass plays E.

B5 A5 D5

How can you do — what you do is what I don't be - lieve. — Ooh, — yeah. —

F#m7add4

Break down —
8va -----
Full Full

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

2nd Verse w/Rhy. Fig. 1 F#m7 w/Fill 1

— the walls. — Live and learn from a hur - ri - cane. — You just can't

Fill 1 8va-1/2 Harm. (8va)

1/2 Harm.

Bridge
Dsus4

D7

Dsus4

D7

What went wrong? Who's to blame?

let ring

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

Esus4

E

E7

Esus4

E

Tell me now. You're

7 10 9 9 5 5 3 0 10 9 9 5 7 0

Guitar solo
*(F#m7)

E7

nev - er gon - na change.

A.H. (15ma)

sl. semi-harm. A.H. 1/4

sl. sl.

19 17

*Chords implied by bass & lead gtr.

5 0 5 3 4 (4) 5 4 6 7 (7)

(D)

sl. P

sl. P

4 (4) 2 6 5 5 6 4 7 9 10 9 11 9

Coda

D5

crim - i - nal _____ mind. _____ How can you

Harm. (8va)

P.M. P.M. P.M. Harm.

5 5 7 5 5 7 5 7 7 7 7

Chorus w/Rhy. Fig. 2

B5 A5 F#m7add4

do what you do, _____ what you've done to me? _____ You take the

D5 A Asus4 A E A/E E

pain and the pleas-ure, _____ turn it a - round _____ on _____ me. _____

B5 A5 F#5 F#m7add4

How can you do _____ what you do is what I don't be - lieve. _____

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

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

sl.

Outro F#m7add4

How can you

both notes vib. let ring let ring

sl. sl.

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

sl. sl.

F#m7 w/Fill 1 D6/9

do what you do? _____ How can you

P.M. both notes vib. let ring-----

F#m7 F#m7add4

do what you do? _____ How can you

P.M. both notes vib. let ring----- P.M. P.M.

F#m7 w/Fill 1 D6/9

do what you do? _____ How can you

P.M. both notes vib. let ring-----

F#m7 D5 Free time (Drum fill) F#5

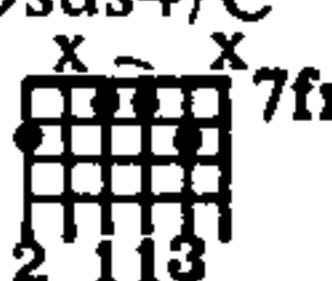




do what you do? _____

P.M. both notes vib. P.M. P.M. sl. sl. sl. both notes vib.

ANYTHING FOR YOU

Words and Music by Eric Martin,
Paul Gilbert and Billy Sheehan

Slow Rock Ballad ♩ = 72

Dsus4/C  7fr.
 D/C  7fr.
 Am7  5fr.
 Bm7  7fr.
 D5  13

(Band tacet)

Intro

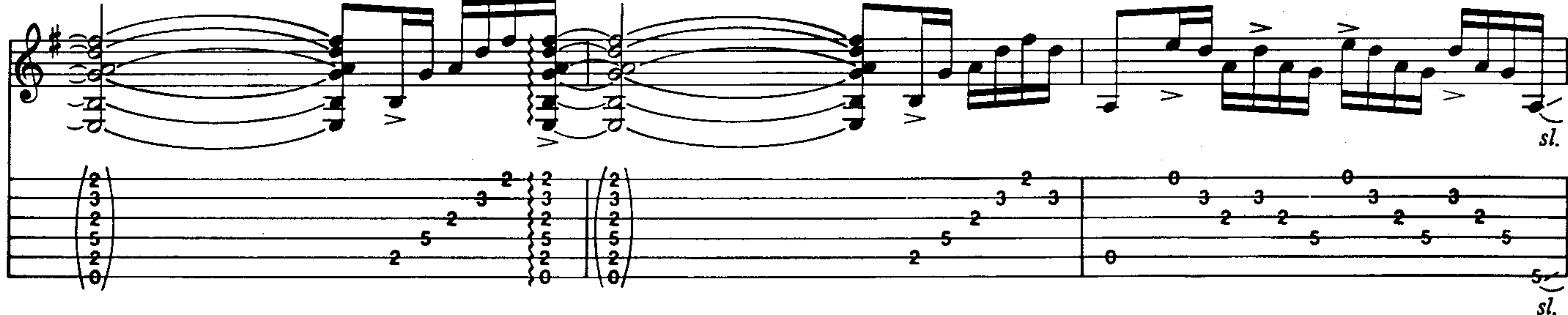
Gsus4 Gsus2 G D Gsus4 G Dsus4 D Em11

mp fingerpicked w/clean tone
let ring till Pre-chorus

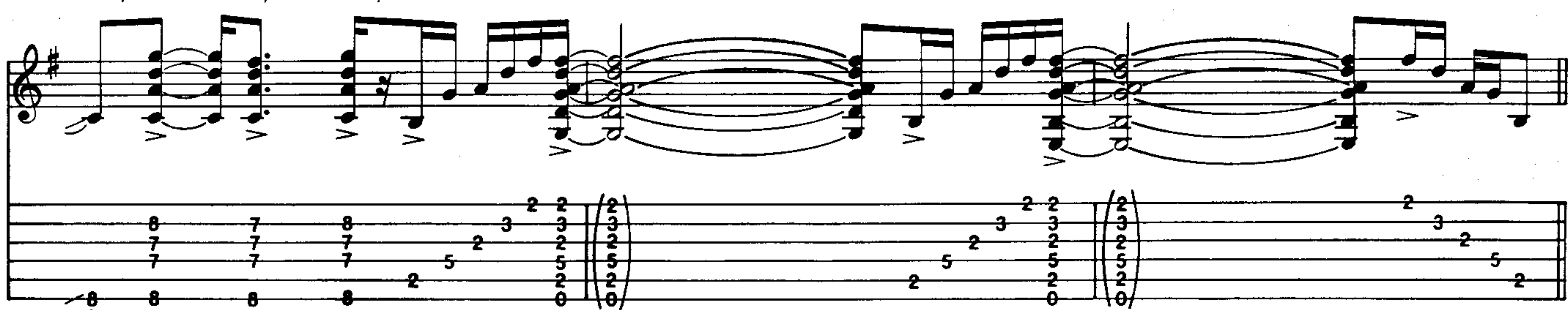


(Band in)

A7sus4



Dsus4/C D/C Dsus4/C Em11



1st Verse

Em11 A7sus4

You have_ me burn - in' up with your_ bad tim - ing. One_ small mo - ment, I'm

Rhy. Fig. 1



Chords: Dsus4/C, D/C, Dsus4/C, Em11

lost in your love. I'm lost and in - no - cent.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with lyrics. The second line is the guitar accompaniment in treble clef, featuring chords and melodic lines. The third line is the bass line in bass clef, showing fingerings and a triplet of eighth notes.

Chord: A7sus4

Turn my head a - round... Your one - lin - ers I can

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The second line is the guitar accompaniment. The third line is the bass line. A 'sl.' (sustained) marking is present at the end of the guitar line.

Section: Pre-chorus

Chords: Dsus4/C, D/C, Dsus2, Am7

do with - out. Eas - y come, eas - y

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The second line is the guitar accompaniment, including a section labeled 'Rhy. Fig. 2' with 'P.M.' (pick attack) markings. The third line is the bass line. A 'sl.' marking is present at the end of the guitar line.

Chords: Bm7, D/C, Dsus4/C, D/C, Dsus4

go. I can't back down, ba - by,

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The second line is the guitar accompaniment, including a section with 'P.M.' markings and a triplet. The third line is the bass line. A 'sl.' marking is present at the end of the guitar line.

Chorus

D5 G D

I should have let you know that I would do an - y - thing_ for

(end Rhy. Fig. 2)

Harm. (8va) Rhy. Fig. 3

let ring_ let ring_

Em7 Bm7 Am7 Bm7 C D

you. An - y - thing_ for you, if I on - ly had you by my side.

(end Rhy. Fig. 3)

let ring till double bar

G D Em7 Bm7

I would do an - y - thing_ for you. An - y - thing_ for you,

Rhy. Fig. 4

2nd time substitute Fill 2 To Coda

Fill 1

H P

let ring_

Fill 2

sl. sl.

Coda

Am7 Bm7 w/Fill 3 C D G D

if we say good-bye, I'll be wait - ing for you.

Full Full

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

Guitar solo w/Rhy. Fig. 3

Em7 Full Bm7 A.H. (8va) sl. Am7 Bm7 Harm. (8va)

Full P P sl. A.H.-----1 P.M. P.M. * P.M. * P.M. * * H P Harm. (8va)

C D w/Rhy. Fig. 4 G D

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

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

*Bend neck. sl.

Em7 8va- Bm7 Am7 Bm7

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

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

Fill 3

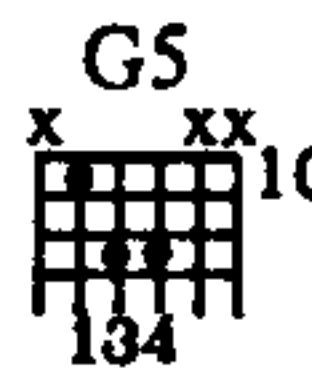
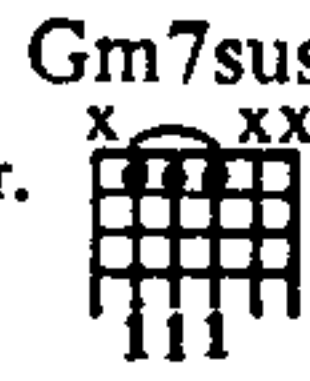
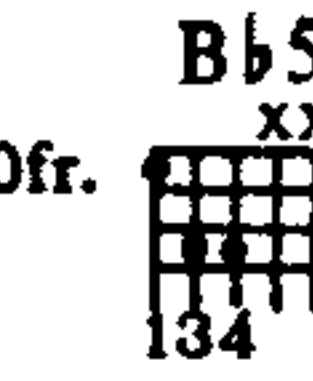
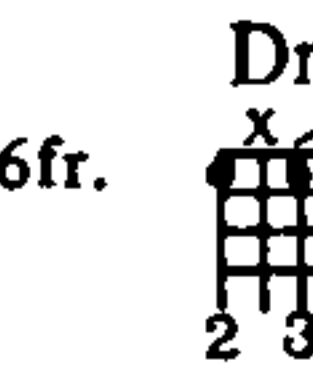
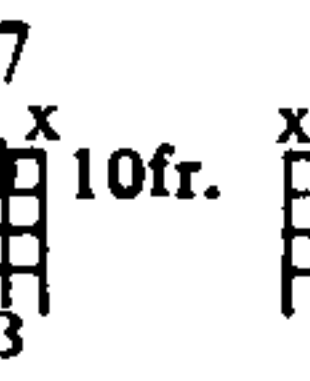
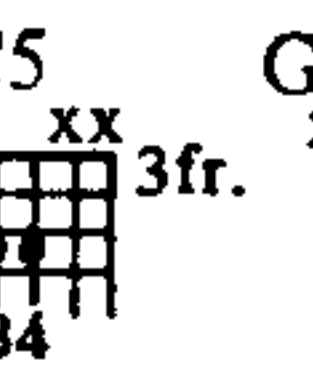
(w/Distortion)

sl. sl. sl.

ROCK & ROLL OVER

Words and Music by Eric Martin

Moderate Rock ♩ = 132

G5  10fr.
 Gm7sus4  10fr.
 Bb5  6fr.
 Dm7  10fr.
 C5  3fr.
 G5(type 2) 

Intro

G5 Gm7sus4 $\textcircled{3}$ fr. G 5fr. A Bb5 Dm7

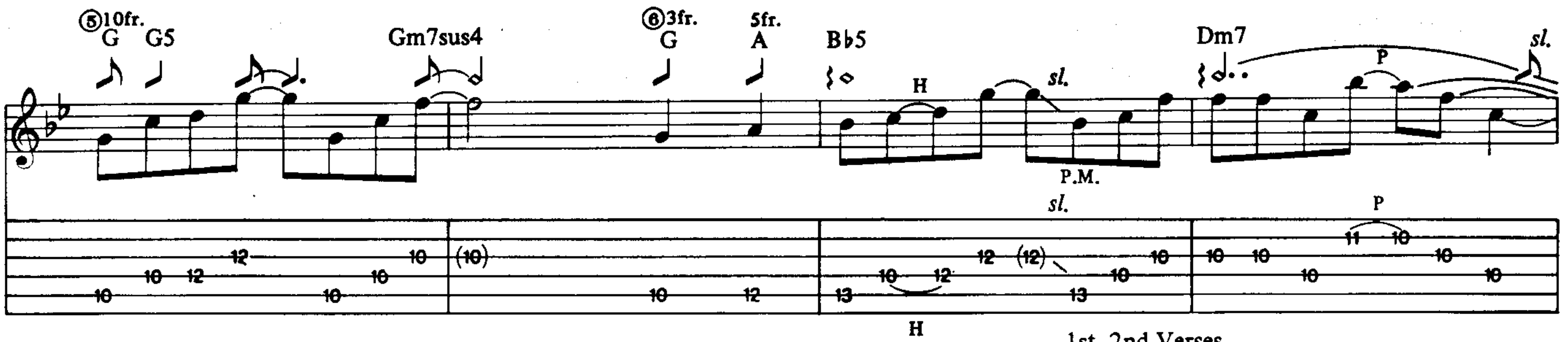
f let ring till double bar

P.M.--1



$\textcircled{5}$ 10fr. G G5 Gm7sus4 $\textcircled{3}$ fr. G 5fr. A Bb5 Dm7

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

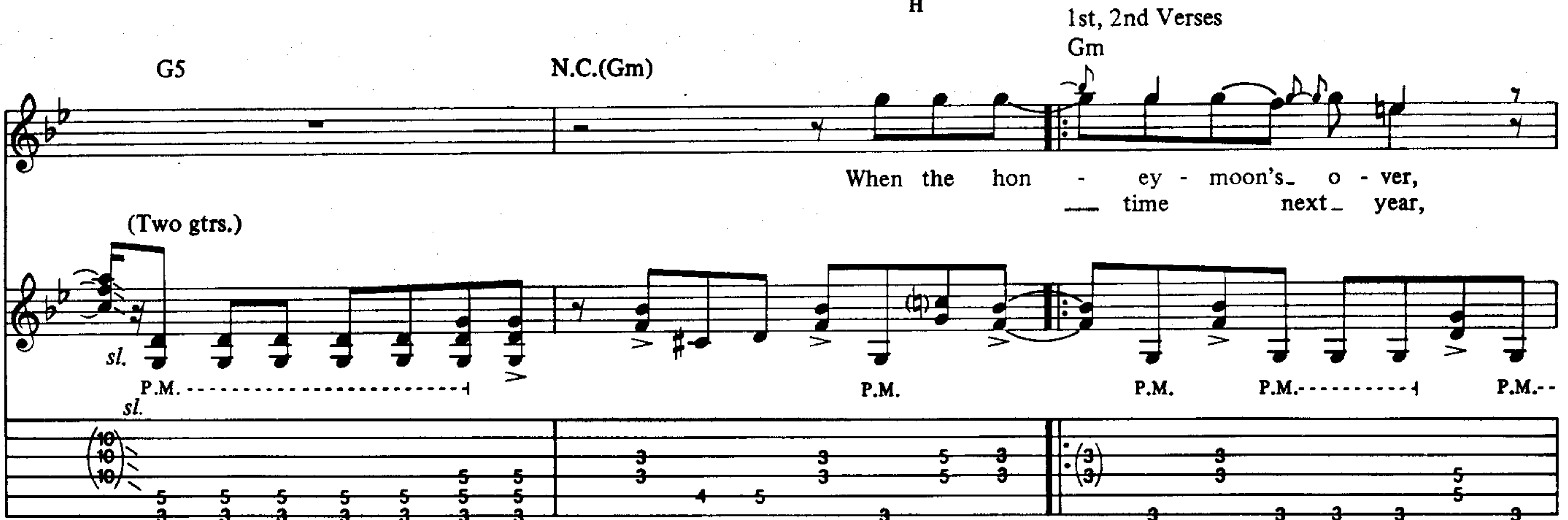


G5 N.C.(Gm) 1st, 2nd Verses Gm

When the hon - ey - moon's_ o - ver,
 _ time next_ year,

(Two gtrs.)

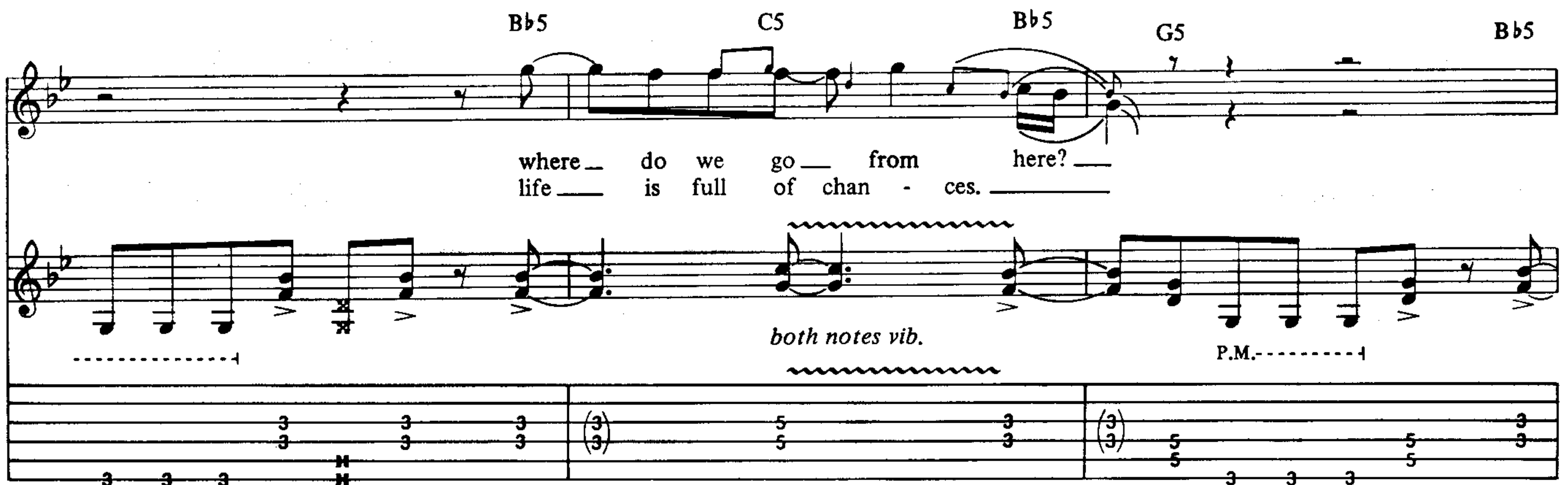
sl. *P.M.* *P.M.* *P.M.* *P.M.* *P.M.*



Bb5 C5 Bb5 G5 Bb5

where_ do we go_ from here?
 life_ is full of chan - ces.

both notes vib. *P.M.*



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2nd time substitute Fill 1

C5

Bb5

G5

Bb5

And _____ what do we do when we get there? — Who's —
 It's the la - dy or the ti - ger. — There's nev -

both notes vib.

P.M.

P.M.-----4

P.M.

2nd time substitute Rhy. Fill 1

C5

Bb5

G5

Pre-chorus
Eb sus4

at the oth - er end? — Yeah, _____ one min - ute af - ter mid -
 er an - y an - swers... Ooh, _____ one min - ute af - ter mid -

both notes vib.

P.M.-----4

let ring-----

2nd time substitute Rhy. Fill 2

G5

Bb

Dm/A

night, } when it's all been said and done. — Is
 night, }

Fill 1 A.H. (15ma) 1½ 1½
 A.H. 1½ 1½
 A.H. pitch: E

Rhy. Fill 1
 P.M.---4

Rhy. Fill 2

2nd time substitute Rhy. Fill 3

1.

C C5 D5

off and on. — Rock — 'n' roll — o - ver. Will the real — you stand up? —

Harm.-----1
(8va)

let ring-----1
Harm.-----1

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

sl.

2.

G5

sl.

*Gm

Guitar solo

Same real — you stand up? —

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

Full Full

H

3

pick slides steady gliss.

P.M. P.M. Full

A.H.-----

Full Full

sl.

Full Full

*Chords implied by lead guitar and bass.

**Pick slide and hand slide.

A.H. (15ma)

(C) Full

1/2

(Dm)

1/4

(Gm)

P H P

3

3

H P

sl. H

P

A.H.

H

Full

1/2

H P

H P sl. H

P 1/4

P

sl.

Rhy. Fill 3

both notes vib.

P.M.-----1

P.M. P.M.

sl.

C5 G5

you're the cure, now ba - by, I'll make the time, — yeah. —

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

Pre-chorus
Eb sus2 Bb Fsus2

Ooh, one min - ute af - ter mid - night, when it's all been said and done. —

let ring ————— sl.

Eb7 Bb5 C5

Af - ter the shock! (w/Echoes)

H sl. H sl. let ring ————— sl.

G5 (type 2) Out-chorus
(Cont. in notation.) C

Yeah ba - by, we rock. — (Two gtrs.)

sl. 1/2 both notes vib.

