

# 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.

C/E D/E

G/E A/E E

C/E D/E

Rhy. Fig. 1

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.

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 str. 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

\*w/lead voc. ad lib

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 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)

Guitar solo I  
A5

Gtr. I  
Gtr. II

*pick slides*

G5

©12fr. E

P.M. ....4

P

sl. sl.

sl. sl.

A5

*pick slide*

Full

G5

E5

1/2Full

©17fr. A

P

sl.

P

1/2Full

sl.

C/E D/E

G/E A/E E

Who! —

Rhy. Fig. 3

H

sl. sl.

C/E D/E

G/E A/E E

You know, I,

H

sl.

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.

sl.

Guitar solo II

A5 G5 open E

Gtr. I Gtr. II

*pick slides*

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

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

A5 G5 E5 A

*pick slide*

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

2½ 1½ 2½ 1½ 2½ 1½ 2½ 1½

6

*Full* *sl.*

\*Out-chorus  
w/Rhy. Fig. 3 (4½ times)  
C/E D/E G/E A/E E C/E D/E

Run - nin' with the dev - il.

\*w/lead voc. ad lib till end

G/E A/E E Play 3 times C/E D/E w/Rhy. Fill 5 G/E A/E E

Run - nin' with the dev - il.

*poco rit.*

Rhy. Fill 5

H *sl.*

H *sl.*

# 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.

8va-----

A5 G5 D5

*sl.* *Harm.* Full Full Full Full Full

3 3 3 3 3

3 1/4 *sl.*

19 20 17 20 17 20 17 20

(0) (14)

\*Release finger pressure when arriving at 19fr. at end of slide to sound F# natural harmonic.

8va-----

1/2 Full Full Full P Full P Full

3 3 3 3 3 3 3 6

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

8va-----

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

3 3 3 3 *sl.* *sl.* H H H H H H H H rake

(20) 17 20 (20) 17 19 20 (20) 12-18 16 18 20 14 17 20\*\* 14 17 20

8va-----

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

3 3/4 3 3 3 3 3 3 3 6

17 14 15 14 P trem. bar Full P H 1/2 1/2 P 4 *sl.* 3/4 Full Full Full accel. *sl.*

17 14 14 17 (17) 14 17 (17) 14 15 12 15 12 12 12 16 16 16 16 19 19 19 17 17 17 16 16 17 17 17

8va-----

*> sl.* *sl.* *> sl.*

6 6 6 6 6 6 6 6 5 *sl.* *sl.* *sl.*

14 14 14 16 16 16 12 12 12 16 16 16 19 19 19 17 17 17 14 14 14 16 16 16 12 12 12 14 12 10 10 10 10 9 9 9 10 9 7 7 7 7 0 7

Rhy. Fill 1

Overdubbed gtr.

14 16 12 12 14 12 9 7





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

TPH TPH TPH TPH TPH TPH P TPH TPH TPH TPH

6 6 6 6 6

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

(E) (E7) (E°) (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

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°) (Am) (D7) (D°) (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

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 10 12 15 16

(D) (C7) (C°) (Fm) (C) (B)

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

7 6 6 6 6 6

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 PH TPH TP PH TPH TP PH TPH TP

6 6 6 6

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

P sl. 1/4 P sl. 1/4 P

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

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

Fdbk. pitch: B

\*\*Univox tape echo runaway feedback effect.

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

# 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*

A5

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

*Full semi-harm. Full P.M. P.M. P.M.*

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

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

sl.

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. 1/2 1 1/2 sl.

2nd Verse  
A5

D5

Please, don't ev - er

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

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

A.H. (15ma) 1½  
rake  
H P sl. 3 Full  
P.M.-----  
A.H. 1½  
H P sl. Full  
A.H. pitch: G♯  
sl.

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!  
Tsl. P H P Tsl. P P Tsl. P H P T sl.  
Tsl. P H P Tsl. P P Tsl. P H P T sl.  
P.M.-----  
sl. P.M.---

\*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.*

D5

(Spoken:) Oh, no, no, ah!

*steady gliss.* Full

*pick slide* *w/Flanger* Full

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



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  
sl.

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.)

sl. sl. sl. sl.

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 Harm.-7

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

E D E E7#9

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

1 1/2 1 1/2 rit.

Free time E5

NC Full P P P P H P H P 5 Fdbk. 1 1/2  
 sl. 3 6 7:8 sl. Fdbk. 1 1/2

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

Am F G5 N.C. \*\*A.H. (15ma) Play 4 times Am G

Gtr. I

P.M. (w/echo repeats, flanger & reverb)

\*\*A.H. A.H. P.M. P.M. P.M.

H

\*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.

N.C. Am G 1/2 N.C. 1 sl. 1 sl. sl.

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

H

Am G N.C. Am G5

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

H

1st, 2nd Verses

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

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

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

H

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

Am F5 G5 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

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

H

Gtr. I plays Fill 2 2nd time

Am F5 G5 N.C. Chorus Am G

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

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

\*Play cue note 2nd time.

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

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

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. 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. 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. P

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**

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

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

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

**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**

**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**

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.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 H H H H H

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

H H 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 Am G5

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

Full Full Full *sl.*

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. trem. bar*

Am B5 C5

*sl. sl.*

6 hold bar down

A5 B5 Em7 Free time E9

P.M. *trem. bar sl. P. sl. P. sl.*

\*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.

\*semi-harm.

Harm. -----

sl.

trem. bar

P \*Palm mute 1st time only.

H

A.H. pitch: F♯



Pre-chorus

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

I see a glow that fills this room.

Harm. (8va) 2 1/4 1 1/4 1 1/4 1 1/4

trem. bar 3

Harm. 2 1/4 1 1/4 1 1/4 1 1/4

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

I see it roll - ing out of you.

pick slide (steady gliss.) \*

B5 Bb5 A5 Ab5 G5 F#5 F5 E5

Feed her your mes - sage from a - bove.

trem. bar (slow dive)

B5 Bb5 A5 Ab5 G5 F#5 E5 C5

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

\*Move pick across strgs.

Chorus

D5 N.C.(E)

come on\_ and show\_ your love.\_ Ah,\_ yeah.\_ (Show\_

*sl.* *H H* *3* *3* *3* *3* *P.M.* *H H* *H H* *H*

D5 N.C.(E) C

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

*trem. bar* *1* *1* *1* *1* *sl.* *sl.*

D N.C.(E) C5

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

*sl.* *sl.* *pick slide* *sl.* *sl.* *sl.* *sl.* *sl.*

D5 Guitar solo I \*N.C.(Bm)

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

*sl.* *3* *3* *H H* *3* *P.M.* *3* *P.M.* *3* *P.M.* *3* *P.M.* *3*

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

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

\*Chords implied by bass.

\*D7 sound implied by lead gtr. & bass.

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

\*G minor implied by riff.

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

The first line of the 2nd verse features a vocal melody in treble clef and a guitar accompaniment in bass clef. The guitar part starts with a sequence of notes: 7, 6, 5, 3, marked with a 1/4 note value. The vocal line begins with the lyrics "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?

The second line continues the 2nd verse with the lyrics "mu - sic biz. Don't their bus' - ness take good care of me?". The guitar accompaniment includes a "w/Fill 1" instruction above the staff.

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

The third line of the 2nd verse has the lyrics "Hon - ey! I'm the one, the one you love.". The guitar accompaniment is marked "w/Riff A".

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

The fourth line of the 2nd verse includes the lyrics "Come on, ba - by, show your love. (Scream) Hey!". The guitar accompaniment features a long, sustained note with a tremolo effect.

Give it to me.

The fifth line of the 2nd verse has the lyrics "Give it to me.". The guitar accompaniment includes a triplet of notes and a long, sustained note with a tremolo effect.

Detailed guitar notation for the fifth line of the 2nd verse. It shows fret numbers (7, 5, 5, 20, 20) and performance instructions such as "sl.", "hold bend", "Full", "trem. bar", and "3".

Fill 1

Detailed guitar notation for "Fill 1". It shows fret numbers (7, 5, 5, 20, 20, 17, 20, 20, 17, 20, 20) and performance instructions such as "sl.", "Full", "P", "H", "trem. bar", and "1/2".

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

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

I see it roll - ing out of you. \_\_\_\_\_

pick slides (steady gliss.)

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.

B5 Bb5 A5 Ab5 G5 F#5 E5 C Chorus

ow! \_\_\_\_\_ Show, \_\_\_\_\_

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* *1 1/2* *loco* *sl.*

3 3 3 3 3 3

7 7 5 7 10 15 17 19 15 17 19 15 17 19 15 17 5 17 16 17 5 5 3

D5 N.C.(E)

your love.) Ow! Who!

*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 your love,

Guitar solo II  
(Bm)

me!

\*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.(A<sup>0</sup>)

(A<sup>0</sup>)

(B<sup>0</sup>)

(B<sup>0</sup>)

(C<sup>0</sup>)

(D<sup>0</sup>)

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. Includes performance instructions like 'P', 'trill', and 'sl.'.

\*Trill by sliding rapidly between D# & E.

Musical staff with guitar chords and notes for the third system.

Ow!

Ow!

Come on and

show me.

(Show

Musical staff with guitar chords and notes for the fourth system. Includes performance instructions like 'trem. bar' and '1/2'.

D

E

Esus4

E

Esus4

C

Musical staff with guitar chords and notes for the fifth system.

your

love.)

Bet - ter show,

bet - ter show

your love (Show

Musical staff with guitar chords and notes for the sixth system. Includes performance instructions like 'sl.'.

D

(E)

Musical staff with guitar chords and notes for the seventh system.

now,

uh.

your

Ah,

love.

yah.

Musical staff with guitar chords and notes for the eighth system. Includes performance instructions like 'trem. bar'.



# 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

mf w/ambient echo & reverb rake 1/2 Full Full sl.

Gtr. I

mf P.M. P.M.

The Intro section consists of three staves. The top staff is the vocal line, starting with a drum fill, followed by guitar II playing a non-chordal E9 chord with a half-step bend. The middle staff is guitar II, featuring a rake effect and a half-step bend. The bottom staff is guitar I, playing a melodic line with palm muting (P.M.).

E9

She saw the look in his eyes, —

1/2 Full (Gtr. II out)

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

2 3

2 3

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

The main body of the song features three staves. The top staff is the vocal line with lyrics "She saw the look in his eyes, —". The middle staff is guitar II, playing a melodic line with a half-step bend, slurs, and tremolo bar effects. The bottom staff is guitar I, playing a melodic line with palm muting (P.M.).

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 music. 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 with accents. 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 music. 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 in the first system. The chord diagrams are similar to the first system, with the second diagram ending in a descending sequence of notes: 7, 6, 5, 3. The text "P.M." appears three times, and "(end Rhy. Fig. 1)" is written at the end of the system.

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 "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, featuring eighth and sixteenth notes with accents. Underneath are two guitar chord diagrams. The first diagram shows a 2nd fret barre with notes 2, 4, 2, 0. The second diagram shows a 2nd fret barre with notes (2), 2, 2, 2, 2, 2. The text "P.M." appears twice, and "P.M. --- 1" is written at the end of the system.

cry - in'. — Oh, whoa,

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

Detailed description: This block contains the final system of music. The vocal line continues with "cry - in'. — Oh, whoa,". The guitar rhythm figure continues with the same pattern. The chord diagrams are similar to the previous systems, with the second diagram ending in a descending sequence of notes: 7, 6, 5, 3. The text "Full" is written above the guitar line, and "sl." is written below it. The text "P.M." appears three times, and "P.M. ----- 1" is written at the end of the system.

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

0 0 0 7 0 0 0 0 0 0 0 0 0 0 0 0

6 7 7 4 6 6 7 7 4 6 7 7 5 6 7

7 0 0 5 7 7 7 0 7 0 7 7 7 7

\*Bass plays A pedal.

Rhy. Fill 1

P.M. P.M.

7 7 7 (7) 0 0

7 7 7 7 7 7

0 0 0 0 0 0



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 -

but she knows - what that - 'll get her. \_\_\_\_\_

some - time,") -

G Bm A G A

Chorus  
E9

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

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

7 6 5 3

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 (0, 0, 0, 7, 7, 7, 0, 0, 0, 7, 7, 7, 0, 0, 0).

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 guitar effects: *Full*, *rake*, *Full*.

Musical notation for the fourth system, including a treble clef staff with a melody and a guitar staff with fret numbers (7, 7, 7, 0, 0, 0, 7, 7, 7, 0, 0, 0, 7, 7, 7, 0, 0, 0). Includes guitar effects: *Gtr. I*, *P.M.*, *P.M. -- 1*, *1/2Full*, *sl.*.

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 guitar effects: *Full*, *sl.*, *Full*.

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 guitar effects: *rake*, *Full*, *sl.*, *Full*, *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, 0, 0, 0, 7, 7, 7, 0, 0, 0, 7, 7, 7, 0, 0, 0). Includes guitar effects: *P.M.*, *P.M. -- 1*, *1/2Full*, *sl.*, *sl.*.

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

\*(Two gtrs.)

Full Full Full

rake

Full Full Full

P.M. P.M. 1/2 Full 1/2 Full

sl. sl.

\*Doubled by Gtr. III (overdub).

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

Gtr. II

Full Full slack

Gtr. III

rake Full 1/2 Full slack

trem. bar (slow dive) slack

P.M. P.M. 1/2 Full 1/2 Full

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) *sl.*

\*Finger lift - off noise.

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

7 7 (0) (0) 7 7 (0) (0) Full 1/4

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

1/2 Full Repeat and fade 3 1/2

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

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

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

7 7 (0) (0) 7 7 (0) (0) Full

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

Riff A

Gtr. III 1/2 Full Full 1/2 Full Full 3 1/2

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

1/2 Full Full Full Full 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 7 (0) (0) 7 5 7

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

# 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,

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

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

P P P P

E5 B5 D5 Em

D5 B5

a child of the storm, whoa, yes.

trem. bar

D5

Em

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

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

P P P P

E5 B5 D5 Em

it says no more, no more.

trem. bar 1 1/2 6

1 1/2 6



Chorus  
•E5

D5(sus2, add6)

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

let ring

sl.

sl.

\*Bass plays E pedal.

N.C.

Em

E5

B5

D5

Oh, whoa, yeah.

w/ flanger

flanger off

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.

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, —

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "the un - der - ground. — Whoa, —". Above the vocal line, the chords Em, E5, B5, D5, and Em are indicated. Below the vocal line is a guitar line in treble clef with a key signature of one sharp. It includes dynamic markings: > P.M.-----|, > P P, and >. Below the guitar line are fretboard diagrams for the first three measures. The first measure shows a sequence of open strings: 0 0 0 0 0 0. The second measure shows a barre at the 7th fret: 7 10 7 9. The third measure shows a barre at the 7th fret with a circled 9: (9) 4 7, 2 2 2 2, 0 0 0 2 5. The fourth measure shows a barre at the 7th fret: 7 10 7 9.

D5 B5 D5

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

The second system of music continues the vocal line with the lyrics "yes. — On ev - 'ry wall and place, — my fear - some name — is heard. —". Above the vocal line, the chords D5, B5, and D5 are indicated. Below the vocal line is a guitar line in treble clef with a key signature of one sharp. It includes dynamic markings: > and >. The guitar line consists of several measures with various chord voicings and melodic lines.





Em 3rd Verse  
D5

I am the rul - er of these neth -

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

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

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

Em E5 B5 D5 Em

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*  $1\frac{1}{2}$   $1\frac{1}{2}$   $1\frac{1}{2}$   $1\frac{1}{2}$   $1\frac{1}{2}$   $1\frac{1}{2}$

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♭
- ③ = A♭ ② = B♭
- ④ = D♭ ① = E♭

Moderate Rock ♩ = 135

Intro N.C.(E7)

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, -





Chorus

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

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

(7) 5 4 3 2 1 (5) 4 3 2 1 sl. 1/2 P 1/2 P 1/2 P 1/2 P P

2nd Verse

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

A5 D/A A5 D/A 1/2 P 3 semi-harm.-1 3 sl. P sl. P.M. --- 1

1/2 3 12 11 10 9 9 (9) (2) (2) 5 4 3 2 1 (2) 2 4 4 0

sl. sl. sl. sl.

N.C.(E7)

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

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

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

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

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

(5) 4 2 (2) 2 2 (2) 5 4 3 2 1 (2) 2 4 4 0

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 <sup>Ⓞ</sup>open A A6 A5 <sup>Ⓞ</sup>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

<sup>Ⓞ</sup>open A A6 A5 <sup>Ⓞ</sup>open E E5 <sup>Ⓞ</sup>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) (2)

sl. Fdbk. pitch: F#

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

T sl. sl. sl. Fdbk.

T sl. sl. sl.

(4) (4) (2)

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. —

A/E D5/E

A/E D5 E5

A/E D5/E

A/E D5 E5

N.C. (E7)

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. 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)

P.M. P.M.

# 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)

1st Verse  
Cm7



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 Full P P.M.-----*sl.* Harm.---



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



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 (Drums: cymbals)

(Ooh.) Lit - tle dream - er.

P.M. - 1 \*ppp mp Fdbk.

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

# ICE CREAM MAN

Words and Music by John Brim



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 (♩ = ♩ = ♩)

Band tacet

E7

Intro

Acoustic gtr. (David Lee Roth)

(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,...

sl.

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 E7

nev-er stop... I'm u-sual-ly pass-in' by just a-round e-lev-en o'-clock.

E7 E B A

And if you let me cool you one time, you'll be my reg-u-lar stop...

Rhy. Fill 1



4th Verse

Band in B

\*Elec. gtr. (Eddie Van Halen) D

Ⓞopen E

8va - - -

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

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

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

Yes! I'm your 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.

8va - - -

E6<sup>VII</sup> E <sup>©12fr.</sup> E *sl.* B5 B6 B5 B6 A5 A6 A5 A6 *sl.* (cont. in E notation)

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

A B Guitar solo E

Ah, one time! (end Rhy. Fig. 2) *8va*

let ring

(8va) loco

trem. bar

A Full Full Full Full Full Full

\*Gradual bend while whanging w/bar.

First system of musical notation. Treble clef staff contains notes with triplets (3) and dynamic markings (>P, Full, P). Bass clef staff shows fret numbers (12, 15, 14, 12, 15, 14, 12, 0, (0), 12, (12), 15, 12, 15, 12, (12), 11, 11, (11), 0) and includes annotations for "trem. bar", "slow bend", and "hold bend".

Second system of musical notation. Treble clef staff includes slurs, triplets, and slurs (sl.). Bass clef staff shows fret numbers (11, 9, 11, 9, 11, 10, 9, 10, (10), (2), 16, 16, 16, 16, 16, (16), 16, (0)) and includes the annotation "semi-harm.".

Third system of musical notation. Treble clef staff contains slurs, triplets, and slurs (sl.). Bass clef staff shows fret numbers (15, 15, 15, 15, 15, 14, 14, 14, 15, 16, 16, 16, 16, 21, (21), (19), 10, 21, 19, 0, 0, 15, 15) and includes a "2" marking.

Fourth system of musical notation. Treble clef staff contains slurs, triplets, and slurs (sl.). Bass clef staff shows fret numbers (15, 15, 15, 15, 15, 12, 12, 14, (14), 12, 12, 14, 14, 14, 12, 14, 14, 12, (12), 0) and includes a note about bending: "\*Bend B stg. and snag G stg. under it, bending it approx. 2 steps also.".

Fifth system of musical notation. Treble clef staff contains slurs, triplets, and slurs (sl.). Bass clef staff shows fret numbers (15, 12, 15, 12, 15, 15, 14, 15, 12, 15, 14, 0, 12, 0, 12, 11, 14, 12, 11, 14, 11, 12, 14, 11, 12, 14) and includes the lyrics "I'm your" and "H H sl.".

Chorus

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

E5 E6 E5 E6 A5 A6 <sup>Ⓞ</sup>open A A5 <sup>Ⓞ</sup>open E E5 E6 E5 <sup>Ⓞ</sup>open E E5<sup>vii</sup> E6<sup>vii</sup>E5<sup>vii</sup> 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.

A6 A5 <sup>©open</sup> E E5VII E6VII E5VII <sup>©open</sup> E E5VII E6VII E5VII

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

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

*slow release* *trem. bar*

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

(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*

*sl.*

7 7 5 6 4 3 (6) 2 1 7 7 7 7 7 7 7 7 10 12

Free time

*P P sl.* *sl.* *P P sl.* *sl.* *P P sl.* *sl.* *P P sl.* *sl.* *P P* *6* *3* *3* *Full* *E9* *sl.*

*slow bend* *Full* *sl.*

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

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

flanger on

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

sl. sl. sl. sl.

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

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

sl. sl. sl.

(Em) D5 Em7 A5

Harm. (8va) Turn

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

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

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

(Em) D5 (Em)

there. Yes, I will. <sup>1 1/2</sup>

P.M. --- | sl. <sup>1 1/2</sup> flanger on sl. pick slides (steady gliss.)

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

A5 (Em) D5

Turn me up real loud.

sl. flanger on sl. 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

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.

(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. ---



(Band tacet)

(Drums:)

(Band in)

(Em)

Drum notation:  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

Guitar notation: Treble clef, key signature of one sharp (F#). Chords: D5, Em. Rhythmic patterns: H P H P H P. Phrasing: Who! *sl.*

Bass notation: Treble clef, fret numbers: 12 14 10, 12 14 10, 12 10 12 10 12 10, 7 7 5.

Drum notation:  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

Guitar notation: Treble clef, key signature of one sharp (F#). Chords: D5, Em, A5. Rhythmic patterns: H P. Phrasing: (Scream:) Yeow! *sl.*

Bass notation: Treble clef, fret numbers: 7 7 5, 7 0 7 7 5, 7 7 7, 5 12 0 7 7 5.

Drum notation:  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

Guitar notation: Treble clef, key signature of one sharp (F#). Chords: D5, Em7, A5. Phrasing: Ah ha. Harm. (8va). *sl.*

Bass notation: Treble clef, fret numbers: 7 7 5, 5 12 (0), 12 12 5, 7 5 5 7, 6 7 5 7 5 7 5 7.

Drum notation:  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

Guitar notation: Treble clef, key signature of one sharp (F#). Chords: D5, Em7, A5. Phrasing: Who! Who! *sl.*

Bass notation: Treble clef, fret numbers: 5 7 5 7 5 7, %, 5 7 5 7 5 7.



G/E D/E A/E

Coda

w/Voc. Fig. 1 (till end)

Ow!

P.M.-----

G/E D/E A/E

Who!

Who!

Who!

P.M.-----

G/E D/E A/E

Begin fade

Who!\_

(Stren voc. effect)Who!\_

P.M.-----

G/E D/E A/E

Repeat and fade

The musical score is arranged in four systems, each with three staves: a top staff for guitar chords and a melodic line, a middle staff for a vocal line, and a bottom staff for guitar fingerings. The key signature has one sharp (F#). The first system includes a 'Coda' symbol and the instruction 'w/Voc. Fig. 1 (till end)'. The second system features the vocalization 'Ow!'. The third system features 'Who!' three times, with the instruction 'Begin fade' at the end. The fourth system features 'Who!' followed by '(Stren voc. effect)Who!' and the instruction 'Repeat and fade'. The guitar part consists of a repeating rhythmic figure of eighth notes on the strings, with specific fingerings indicated in the bottom staff.