

POUNDCAKE

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar



Moderately Rock ♩ = 104

Intro (Band tacet) Elec. Drill (Approx. 3 sec.) Gtr. 1 (Drums enter) Elec. drill..... Elec. Drill 2

f pick slide pick sl.

*E5 D5 D6/9 (no 3rd)

pick slides-----4 let ring throughout

*Doubled by another gtr. sl.

Aadd9/C# Harm. (8va)

sl.

E5 D5 D6/9 (no 3rd) Aadd9/C#

Ah, yeah! (Bkgd. voc.) Ah!

sl.

Chorus
E5

home grown... an' down home, that makes a wom-an, uh!

D5 D6/9(no 3rd)

w/elec. drill
Add9/C#

sl. P

E5

Cook - in' up that old time, long lost rec - i - pe

D5 D6/9(no 3rd)

Harm. (15ma)

Harm.

sl. sl. sl. P

Add9/C#

N.C.

2nd Verse
N.C.(E5)

for me! Wool! It's get - tin' hard to find,

Harm. (8va) *1 1/2

Harm. (8va)

sl. P

1 1/2

1/2

pick slide trem. bar

Harm.

P.M. 4 P.M. 4

Harm.

sl. P trem. bar Harm. 1 1/2 *1 1/2 1/2 1 P.M. 4 P.M. 4 Harm.

*Depress bar before striking note. Lightly touch str. at 5fr. w/o picking to sound harmonic.

E5

N.C.

guess it ain't hip e - nough now. You take an

Harm. (8va)

Harm.

P.M. 4 P.M. 4

sl. P

(A5)

ave - rage guy, ————— he can't i - den - ti - fy.

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

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

(E5)

Uh! An' there's a short sup - ply, ————— of the fine.

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

P.M. semi-harm. Harm.

E5 N.C. Pre-chorus B

fine — stuff. Let me get on! Let me get on! — Let me get on some of that.

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

P.M. sl. sl.

C5 N.C.(G5) D5 A5 N.C. B C5 G5 Dsus4 D N.C.

Shake it up! Bake it up nice! — Mm! Let me get on!

P.M.

B C5 G5 D5 A5 N.C. B

Let me get on! Let me get on all that! I sure love my ba-by's pound-cake.

P.M.

C Chorus E5 D6/9(no 3rd)

Home grown an' down home, oo, yeah, that's a

P.M. P.M. don't pick

Aadd9/C# N.C. E5

wom-an, uh. Still cook-in' with an old time.

Harm. (Sia)

D5 D6/9(no 3rd) Aadd9/C# N.C.

long lost rec-i-pe. Lem-me get on some of that!

Harm. (Sia)

trem. bar (grad. descent)

Bridge
(Bass plays E pedal) (A pedal)

A B G A E D E D E G A B G A - E

Uh, a, huh, huh! Uh, a, huh, huh!

Rhy. Fig. 1

w/ slide w/o slide w/ slide

sl sl sl sl sl sl

(E pedal sim.)

D C A B G A E D E D E G

Yeah! I want some a that... Uh, a, huh, huh! Gim-me some a that...

(end Rhy. Fig. 1)

w/ slide w/o slide w/ slide

sl sl sl sl sl sl

(A pedal) (B pedal) E/G# B

A E G A B

Uh, a, huh, huh! (steady gltr.) Ow!

Gtr. II

A.H. (15ma) Gtr. II Full

Full H Full

A.H. (15ma) Full

Full

w/o slide

sl sl A.H. Full H Full A.H. Full Full

A.H. (15ma) Full

semi-harm. Full A.H. Full

sl. T P H T P 1/2 T P H T P 1/2 P H P sl. sl. H P T P P sl. H P T P

sl. T P H T P 1/2 T P H T P 1/2 P H P sl. sl. H P T P P sl. H P T P

A.H. pitch: B

Gtr. II

F#m7 Full trem, bar

(steady gliss.) sl. sl. P

E B A5 Full semi-harm. 1/4 1/2 3

B5 Full trem, bar

F#m7(sus4) Full TPH TPH

Full

10 (10) 12 (12) 14 (14-11-4-2) 5 4 4 4 4 4 (4) 11-0 10 (10) 12 (12) 14 16 19-14-17 19-14

sl. P

Gtr. I

F sl.

10 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

sl.

E B N.C. Pre-chorus C#5

I've been out there.

TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH TPH

3- 3- 3- 3- 8w Full

grad. bend dim.

17 19-14-17 19-14-17 19-14-17 19-14-17 19-14-17 19-14-17 19-14-17 19-14-17 19-14-17 19-14-17 19-14-17

Full

P

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

P

D5 A5 E5 B5 N.C. C# D A Esus4 E N.C.

try'n' a bit of ev - 'ry - thing, - ah! But it's all

Gtr. 1

P.M. 4

C# D5 A5 E5 B5 N.C. C#

sex with - out - love! I found the real - thing is Pound - cake.

P.M. 4

B7sus4 N.C. A Chorus E5

Home - grown - an' down -

Gtr. III (12-stg. elec.) Gtrs. I & II

(clean tone) H P sl

D5 D6/9(no 3rd) Aadd9/C# N.C.

home, yeah, that's a wom - an. Still

Harm. (Sva)

(w/slap-back echo) Harm.

sl. P

* Two gtrs. One gtr. allows chords to sustain while other plays harmonics.

ES D5 D6/9(no 3rd) Aadd9/C# N.C.

cook - in' with that old time, long lost rec - i - pe. ——— yeah! ——— Wou'.

Harm. (8va)

sl. sl. sl.

w/Fill 1 ES D5D6/9(no 3rd)

She's down ——— home — an' down ——— home. Ow. ———

Harm. (8va)

trem. bar 1/2

sl.

Aadd9/C# w/Fills 2 & 3 w/Rhy. Fig. 1 (2 times) (E pedal) A B G A E

that's my wom - an! ——— Gim - me some - a that Uh. — a, huh, — huh! ———

Gtr. II (15ma)

sl. A.H.

A.H. pitch: G

Fill 1

Harm. (8va) 1 1/2

trem. bar 1 1/2

Harm. 1 1/2

5 (6)

Fill 2

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

trem. bar 1 1/2

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

0 5 (6)

Fill 3

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

trem. bar 1 1/2

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

12

(A pedal)
DE DE G A B G A E D C

Uh, a, huh, huh! Lem-me on,there!

A.H. (15ma) Full

Full A.H. (15ma) Full

A.H. Full

A.H. Full

(9) 7 9 7 9 12 14 15 11 12 14 14 14 10 11 12 14 7 0 10 7 0 12 12

A.H. pitches: B B E

(E pedal) A B G A E DE DE G (A pedal) A B G A E

Uh, a, huh, huh! Uh! Uh, a, huh, huh,

Full A.H. (15ma) Full

Full A.H. Full

P.M. A.H. Full

Full

Full

Full

14 16 16 12 12 14 14 12 14 14 14 14 14 14 14 14 14 14 14 15 15

D C Out chorus E5

well! Home grown an' down

Full P Full P Full Full Gtr. II Full

Full P Full P Full Full Full

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

Gtr. 1 Rhy. Fig. 2

0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0

9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7

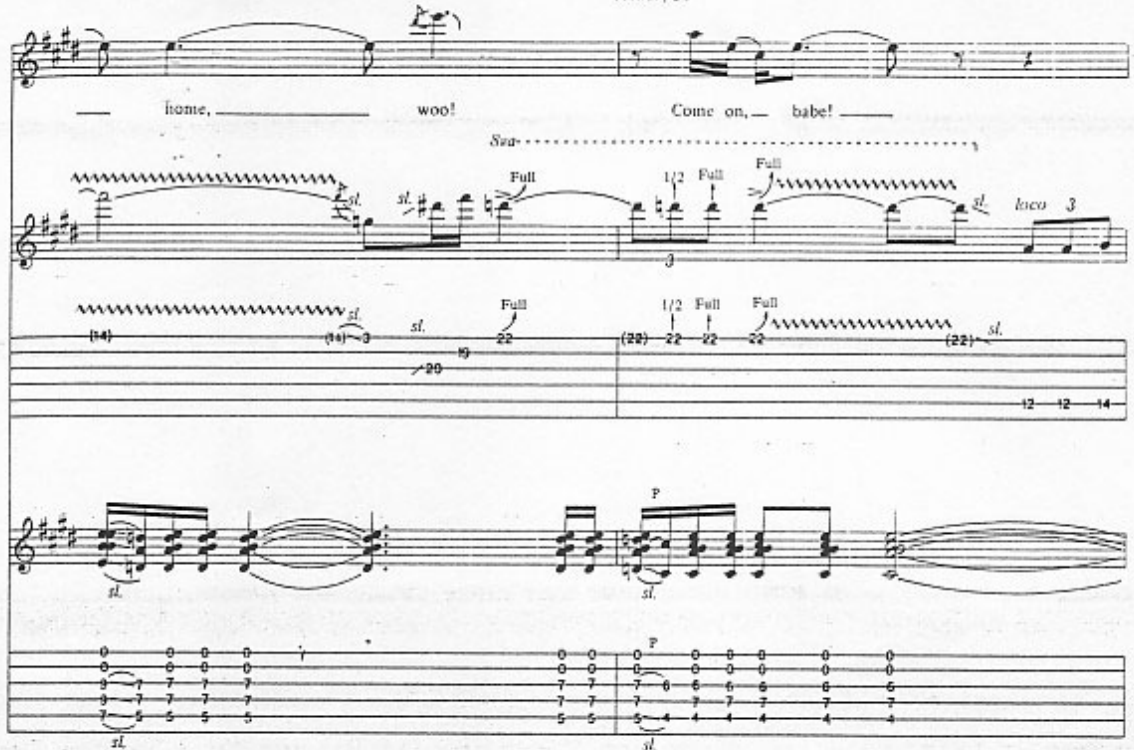
0 0

D6/9(no 3rd)

Aadd9/C#


home, woo! Come on, babe!

Sea



sl. *sl.* *Full* *1/2* *Full* *Full* *loco* *3*

Diagrammatic fretboard: (14) *sl.* (14) *3* *sl.* 19 *Full* 22 *1/2* 22 *Full* 22 *Full* (22) *sl.* 29 12 12 14

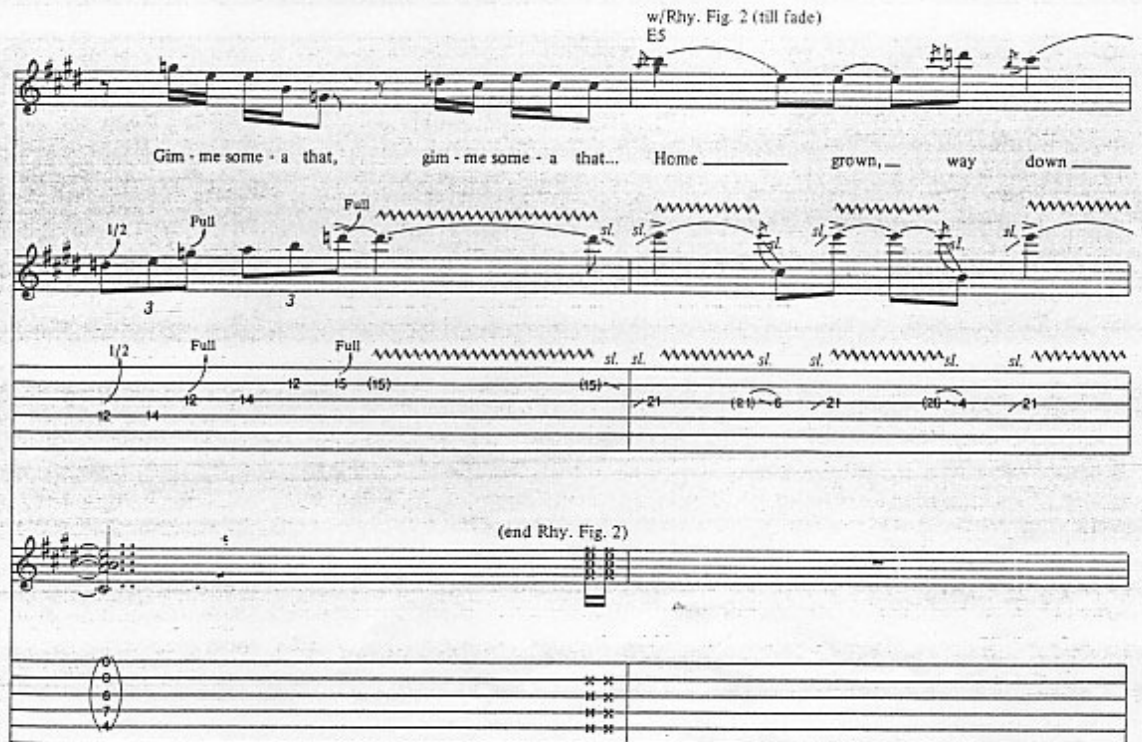


Diagrammatic fretboard: *sl.* *sl.* *P* *sl.*

Diagrammatic fretboard: 0 0 0 0 0 7 7 7 7 7 7 7 7 7 5 5 5 5 *sl.* 0 0 0 0 0 7 7 7 6 6 6 6 6 6 5 4 4 4 4 *sl.*

Gim - me some - a that, gim - me some - a that... Home grown, way down

w/Rhy. Fig. 2 (till fade)
ES



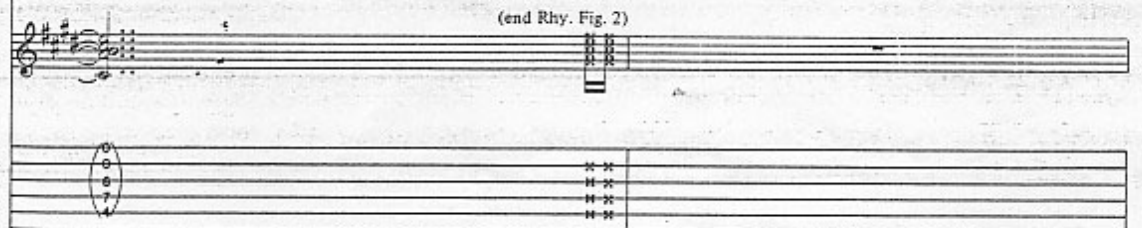
1/2 *Pull* *Full* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

3 *3*

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

Diagrammatic fretboard: 12 14 12 14 12 15 (15) (15) 21 (21) 6 21 (21) 4 21

(end Rhy. Fig. 2)



Diagrammatic fretboard: 0 6 7 x x x

D6/9(no 3rd) Aadd9/C#

home! Yeah! No!

Full Pull 1/2 3 3 3 3 3 3

F.M. Pull Full 1/2 1/2 3 Full Full

E5 D6/9(no 3rd) Begin fade Aadd9/C#

Uh... a, huh... huh! Yeah! Gim-me some-a that... Woo!

Full 1/2 3 3

E5 D6/9(no 3rd)

C'-mon, babe!

Full Slur loco

Aadd9/C# E5 Fade out

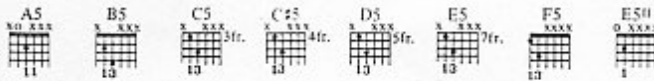
Oh... no. oh... no. no... oh. woo! Uh, huh.. huh!

Full Full Full Full

JUDGEMENT DAY

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar

Fast Rock ♩ = 192
(Band tacet)



Intro

N.C.
Gtr. I

mf $\left(\frac{H}{H}\right)$ let ring-----4 let ring-----4

let ring-----4

trem. bar $\begin{array}{|c|c|c|c|c|c|} \hline 6 & 6 & 6 & 6 & 6 & 6 \\ \hline \end{array}$ A5

*Depress bar before striking note.

(Drums in)
N.C.
Rhy. Fig. 1

let ring-----4 let ring-----4

let ring-----4

trem. bar $\begin{array}{|c|c|c|c|c|c|} \hline 6 & 6 & 6 & 6 & 6 & 6 \\ \hline \end{array}$ A5

A.H. Full (15ma) $\begin{array}{|c|c|c|c|c|c|} \hline 1 & 1 & 1 & 1 & 1 & 1 \\ \hline \end{array}$

trem. bar $\begin{array}{|c|c|c|c|c|c|} \hline 1 & 1 & 1 & 1 & 1 & 1 \\ \hline \end{array}$ A.H. Full

A.H. Full P

*Depress bar before striking note.

A.H. pitch: G

*Hold bend while depressing bar; release bend and bar simultaneously.

N.C.

let ring-----4 let ring-----4

A.H. (Sua) 1 D5 D Dsus4 D

let ring... let ring... trem. bar

*T T 2nd 2nd P.M. 4 P.M. 4 P.M. 4

*Tapped harmonics

N.C. A5 B5 A5 B5 C5 C+5 A5 N.C. A5 B5 A5 N.C. D5

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

trem. bar P P sl P.M. 4 P.M. P.M. 4

*Depress bar before striking note.

N.C. A5 N.C. A5 B5 A5 N.C. D5

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

1st Verse A5 N.C. A5 B5 A5 N.C. D5

It's my life. Get off my ass. Get out - ta my face.

(end Rhy. Fig. 2)

Rhy. Fig. 3

trem. bar P.M. 4 P.M. P.M. 4

*Depress bar before striking note.

N.C. A5 N.C. A5 B5 A5 N.C.

Man, I don't see no prob - lem.

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

D5 N.C. A5 N.C. A5 N.C.

Kick - in' back... ain't kick - in' you. No.

A.H. (15ma)

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

A5 N.C. A5 B5 A5 N.C. A5 E5

no. An - y - way... if I make 'em. I'll solve 'em.

(end Rhy. Fig. 3)

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

A B A B A N.C.

Woh... That's right...

A.H. (5va) T T T T T T T

A.H. T T T T T T T

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

*Tapped harmonics

A B A B A C#5 E5

Yeah... Whooh!

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

2nd Verse
w/Rhy. Fig. 3 (1st 7 bars only)
A5 N.C.

A5 B5 A5 N.C. D5 N.C.



Mak - in' waves's_ a waste... Ain't_ no fu - ture here...

A5 N.C. A5 B5 A5 N.C.



Got_ no faith_ got_ no re - li - gion. Oh...

Pre-chorus
A5 E5 A D5 E5 F#5



_ tell me why (Oo, oo, should I oo, oo...

Rhy. Fig. 4



N.C.(A) (E5) *T=Thumb

car - ry you? Why should I try? Ah... sl. A.H. (8va) T T T T T



car - ry you? Why should I try? Ah... sl. A.H. (8va) T T T T T

E5 A D5 E5 *Tapped harmonics F#5



E5 A D5 E5 *Tapped harmonics F#5

I just slide. Oo, oo, side on by oo, oo...



I just slide. Oo, oo, side on by oo, oo...

F.M.--4 sl. P.M. *T=Thumb



F.M.--4 sl. P.M. *T=Thumb

Nev - er bud - e - nough to cru - ci - fy me...
 Ah... ah...

A5 N.C. (C4)
 A.H. (Sing)
 *T T T T T
 (4) (47) (48) (49) (49)

*Tapped harmonics

Ha! Put it

N.C. A5 B5 A5 B5 C5 C#5
 (end Rhy. Fig. 4)
 trem. bar P sl
 (404) (10)

*Depress bar before striking note.

off un - til Judge - ment Day... I bear the
 on Judge - ment Day...

A5 N.C. A5 B5 A5 N.C. D5 N.C.
 A5 N.C. A5 B5 A5 N.C.
 cross 3rd Verse w/Rhy. Fig. 3 A5 N.C.

I do... most an - y - thing... keep from do - in' an - y - thing... 'cause
 some - times I just wan - na do noth - in'...

A5 N.C. A5 B5 A5 N.C. D5 N.C.
 A5 N.C. A5 B5 A5 N.C. D5 N.C.

Noth - in' lost... so tell me... how can I lose... ha,
 when I'm start - in' out... with noth - in'? Oh... tell me

A5 N.C. A5 N.C. A5 B5 A5 N.C. A5 E5

Pre-chorus
w/Rhy. Fig. 4

A D5 E5 F#5

why (Oo, oo, should I oo, oo, car -

Gtr. II

N.C.(A) (E5)

Ah, ry you? Wan - na try. ah.

E5 A D5 E5 F#5

I just slide, slide on by Nev - er bad.

Sw. Full (Gtr. III out)

A5 N.C. (C#)

Ah, e - nough, to cru - ci - fy me.

A5 B5 A5 B5 C5 C#5 Chorus w/Rhy. Fig. 2 (1st 6 bars only) A5 N.C.

N.C. A5 B5

Ow! Put it off un - til

A5 N.C. D5 N.C. A5 N.C. A5 B5

Judge - ment Day. I bear that same old cross on -

(Bear the cross.)

A5 N.C. Interlude A5

Rhy. Fig. 5 (Gtr. I)

Judge - ment Day - Ow!

Rhy. Fill 1 (cont. in slashes)

Gtr. II

P.M. sl.

*T = tap w/R.H. (T) = tap w/L.H. Reach left hand over top of fretboard (palm down) and mute across all strings with L.H. picky to prevent unwanted notes from sounding.

**Fingering

(Vocal: Ah! Ah!)

C5 C#5 D5 E5

8va

(Vocal: Ow! Hey!)

slack trem. bar slack

Guitar solo

21r. F#

21r. A

P.M. Full

sim. Full

2fr. B

③3fr. G

sl. p

trem. bar

vib. w/bar

③3fr. D

7fr. E

③2fr. F#

sl. H

A.H. (15ma)

2 1/2

Full

trem. bar

trem. bar

sl. H

A.H.

2 1/2

Full

A.H. pitaj: G

⑤open A

2fr. B

Full

sl. p

slight vib.

Full

sl. p

③3fr. G

F5

E5 1/2

sl. H

trem. bar

vib. w/bar

trem. bar

sl. H

p sl. vib. w/bar

w/Rhy. Fig. 1
N.C.

Whooh! Mm... hnn...

(Gtr. II out)

vib. w/bar

P

(1) 2 1 2 (2) (2) (2) (2)

A5 N.C. G

Hey, man, ev - 'ry - thing's all right. Yeah!

D5 D Dsus4 D N.C. A5 B5 A5 B5 C5 C45

Wow! Ow! Put it

Chorus
w/Rhy. Fig. 3 (1st 8 bars only) (2 times)
A5 N.C.

A5 B5 A5 N.C. D5 N.C.

off un - til Judge - ment Day. I bear the

A5 N.C. A5 B5 A5 N.C.

cross on Judge - ment Day.

D5 N.C. A5 N.C. A5 B5

Put it off, well, put it off un - til

A5 N.C. D5 N.C. A5 N.C.

Judge - ment Day. I bear the cross on

A5 B5 A5 N.C. D5 N.C.

Judge - ment Day.

A5 N.C. A5 N.C. B5 A5 B5

Oh! _____ Woh, _____ all _____

off. (2nd time only)

P.M. P.M.

*w/Rhy. Fig. 2 (1st 4 bars only) A5 N.C. A5 B5 A5 N.C. D5 N.C. w/Rhy. Fill 1 A5 N.C.

right. On Judgment Day... (Put it Judgment Day...

*2nd time 1st 2 bars only.
Outro
w/Rhy. Fig. 5
A5 B5

Gtr. II

*Tap as before.

C5 C#5 D5 E5

Sva.

D5 D#5 E5

(Gtr. I)

(Vocal: Wow!)

SPANKED

Words and Music by
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Michael Anthony and Sammy Hagar

Freely
(Band tacet)
N.C.
Gtr. I (w/E - bow)

Intro

mf

vol. off *mp*
Gtr. II (w/E - bow)

*Vib. applies to Gtr. I only.

*Gtr. II indicated to right of slashes in TAB.

*trem. bar

Moderately slow Rock $\text{♩} = 96$
(Band in)
Full

Full

*Trem. bar and bend apply to Gtr. II only.

**Gtr. III

sf *p* *sl.* *sl.*

P.M. - - 4

*Eddie actually plays a hybrid gtr./bass doubleneck; two parts have been arr. for one gtr. in standard tuning (Gtr. III) for this intro.

w/Fill 1

(Both notes vib.)

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

*N.C.(A5) (B5) (D) (B5)

**Gtr. III *sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.*

let ring throughout

1/2 1/2 H 1/4 1/4

P.M. P.M.

(Gtr. III out)

**Gtr. IV

P.M. 4

sl.

*Chords implied by bass.
 ** At this point, the treble neck of Eddie's hybrid guitar is notated as Gtr. III, and the bass neck is notated as Gtr. IV, arr. for a normal gtr. in standard tuning.

Fill 1

Fdbk. trem. bar

9 7 6 7 6 4 6 4 2 2

Em7

Huh!

Gr. V (clean elec.)

(Gr. IV)

Full

Full

sl.

sl.

sl.

sl.

1st, 2nd Verses

Em7

N.C.(D)(C)

1. A - both feet up, watch -in' T - V, a -some place to feast my eyes, oh - uh.

2. See additional lyrics

Full

Full

sl.

sl.

sl.

sl.

sl.

sl.

Em7

Well, I'm al - ways tripped on com - mer - cials. yeah... but this one blew my mind, oh, Hey!

(Gtr. V out)

Full

sl.

Full

sl.

Prechorus

(D) (A) (C) (G) N.C.

Tell me, who ya gon - na call when ya need, that af - fec - tion? You got - ta have, it quick.

(Ooh.) (Ooh.) (Got - ta have, it quick!)

(Gtr. IV)

P.M.

(D) (A) (C) N.C. (B5)

Well just - a ain your love line in her di - rec - tion. Woh! All you

(Ooh.) (Ooh.)

Chorus
Em7

bad, bad boys, call her up on the spank line. Uh! Yeah! All you

(9) 2nd time w/ Fill 2
N.C.

Rhy. Fig. 1 (Gtr. V)

Rhy. Fig. 1A (Gtr. IV)

Full Full

Full Full

Em7

bad, bad boys, call her up on the spank line. unh. Woh. ow.

(9) (I. N.C. (E5))

(end Rhy. Fig. 1)

Full 1 1/2

Full 1 1/2

(end Rhy. Fig. 1A)

Fill 2

(A5) loco H T P P H (B5) P H P P (w Fill 4 (E5) A.H. (15ma) 3) H H P P P H H P P P trem. picking sl. sl. sl. (A5) (B5) Sta.....

* P H H T P P H P H P P P P 0 7 9 12 9 0 3 5 5 0 2 4 2 0 0 2 4 2 0 2 (2) 7 5 8 5 7 (7) 12 14 15 17 14 15 17 19

* Silent pull off w/R.H. H H P P *Depress bar before striking note.

(C) (D) w/Rhy. Fill 1 (C) (D) (E5) Hey!

Sta..... Full Full sl. loco sl. sl. Fullbk. trem. bar

Full Full P.M. sl. sl. Fullbk. trem. bar

15 17 19 19 22 (22) sl. 15 12 12 7 5 10 12 12 10 12 12 12 12 10 12 7 5 7 9 9 7 9 9 9 9 7 7 5 7 (7)

sl. Fdbk. pitch: B

Fill 4

Rhy. Fill 1

Interlude
N.C.

All you bad, bad boys...

Harm. (8va) 1/2

slack

vib. w/bar

Harm. 1/2

slack

(7) 0 (9)

*Depress bar before striking note.

*Depress bar before striking note.

B - b - bad boy! (w/echo repeats) All you bad bad boys... Dial one nine-hun-dred-SPANKED! All you

w/Fill 5

Harm. (15ma)

rake rake

Harm. 4

vib. w/bar

slack

Harm. (8va) 1/2

slack

trem. bar

Harm. 1/2

2,2 5 (5)

5 (5) (5)

*Depress bar before striking note.

*Depress bar before striking note.

Fill 5

pick slide

Chorus
w/Rhy. Figs. 1 & 1A (1st 7 bars only)
Em7

w/Fill 6
C9

Em7

bad, bad boys... call her up_ on the spank, line... Unh! Hah! All you bad, bad boys...

w/Rhy. Fills 2 & 2A

Unh! All you

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

Gr. III

pick sl. p Full 1/2 P A.H. 1/2 P Full

pick sl. P Full 1/2 P A.H. Full

10-17-0 2 (2) 3-0 2 (2)-0-2 (2)-0-2

A.H. pitches: E E

*w/Rhy. Figs. 1 & 1A (till fade)
Em7

w/Lead vocal ad lib (till fade) C9

N.C.

bad, bad boys... All you

A.H. 1/2 A.H. Full A.H. Full Full P Full P

sl. P A.H. 1/2 A.H. Full A.H. sl. sl. Full P Full hold bend w/b w/bar

(2)(2) 17-15-17-17 15-17-17-17 (17)15 17-17-2-(2)-12-12 6505 12-15 12-12-15 15-15(15)12-15

*Substitute Rhy. Fills 2 & 2A for last bar of Rhy. Figs. 1 & 1A till fade.

Fill 6

Harm. (8va) 1/2 slack

vol. off mf trem. bar

Harm. 1/2 slack

7 (7) (7)

*Depress bar before striking note.

Rhy. Fill 2 (Gr. V)

3 0 2 0 2 0

Rhy. Fill 2A (Gr. IV)

3 2

Em7 C9 N.C.

bad, bad, boys... All you

Full slack trem. bar slack 1/2

Full slack 1/2

*Depress bar before striking note. *Depress bar before striking note. ** Pull bar up.

Em7 C9 N.C.

bad, bad, boys... All you

Full T P T Full (w/harmonizer effect) Full T P T Full

Em7 C9 N.C.

bad, bad boys...

A.H. (15ma) 1/2

pick slides..... 4 P.M..... 4 1/2

vib. w/bar 1/2 1/4

3

Em7 C9 N.C.

Full A.H. pitch: G# 1/2

loco Full A.H. pitch: G# 1/2

3 Full vib. w/bar 1/2

17-15 (15) 12-15 (15) 12-14 (14) (14) 12-15 (15) 12-15 (22) 15-12 (22) 15-12 (22) 12-14 (14) 12

Fade out 1/2 P

*Slide tapping finger off fretboard.

Additional Lyrics

2. Three dollars, first minute,
After that, cost ya four.
She be up for negotiations.
If you call back for more.

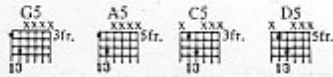
2nd Pre-chorus:
Now, who ya gonna call
When ya need that special little somethin'?
You can say what you like.
It's all confidential. (To Chorus)

RUNAROUND

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar

Tune down 1/2 step:

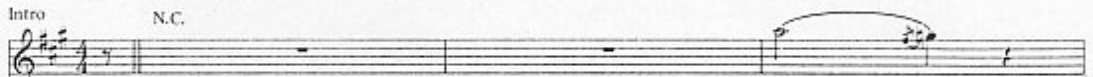
② = E \flat ③ = G \flat
④ = A \flat ⑤ = B \flat
⑥ = D \flat ⑦ = E \flat



Moderate Rock $\text{♩} = 130$

Intro

N.C.



Oh. _____

Gr. I $\frac{1}{2}$ Rhy. Fig. 1 $\frac{1}{2}$

*Gr. II

Hmm. hmn.

(end Rhy. Fig. 1)

*Gr. II is 6-arg. bass acc. for rhythm gm.

D N.C.(A5)

Ow!

That's right.

Rhy. Fig. 2

let ring.....4 let ring.....4 let ring.....4

12 12 10 12 10 10 10 10 10 10 0 (0) 14 12 15 (15) 14 14 (14) 12 10 13 (13) (10) (10)

sl.

A5 1st Verse

She don't like it when it's cut and dried... And don't like me mak-ing

(end Rhy. Fig. 2)

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

12 12 12 10 12 12 14 12 12 10 10 10 10 12 0 (0) 0 12 2 5 2 0 (0) 0 12

sl. sl. sl. sl. sl.

fu-ture plans... And don't want me try-in' to pin her down... She ain't a - bout to give an

1/2 Full 1/2 Full 1/2 Full P.M.4

4 7 4 (4) 0 (0) 0 12 2 5 2 0 (0) 0 0 7 5 7 5 7

sl. sl. sl. sl. sl. sl.

w/Rhy. Fig. 2 N.C. (A5) A5

inch of ground... now... Whoof... Well...

1/2 P 1/2 P

7 (7) 5 7 7 0

2nd Verse

— she can take me for a lit - tle ride. But just as long as she drive_

Rhy. Fig. 3

1/2 1/2 Pull Full

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

2 5 2 0 0 0

12 sl.

— me home. A - round the block may - be once or twice.

A.H. (Sua) 1/2 1/2 Full

P.M. A.H. 3 3 1/2 Full

A.H. pitches: C# G#

4 7 4 2 (2) 2 2 2 H H 2 2 2 2 2 2
(0) 0 3 0 0 3 0 0 H H 2 0 0 0

2 5 2 0 0 0

And then some lov - in', would - n't that be nice, yeah. I'd walk, but I want_

(end Rhy. Fig. 3)

Pre-chorus C#m D E5

1/2 P P F.M. 4

(2) 2 2 7 5 7 5 7 7 7 7 7 7 7 7 7 7
(0) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

sl.

— it. Oh, what a fool be - lieves. But, oh, what a fool be - lieves.

F#m D E5

H P H P sl. H P sl.

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

9 10 9 10 9 9 11 11 5 7 10 2 9 9 9 6 7

H P sl.

C#m D E5 F#m A E

I've got her in my sight, — but just — out of reach, oh. —

Chorus w/Rhy. Fig. 1

G5 Rhy. Fig. 1A A5 C5 D5 G5 A5 C5

Here — we go a - round. Run, — run, —

(Round, a - round, — a - round.)

(end Rhy. Fig. 1A)

A5 C5 G5 D5 G5 A5 C5 D5

run - a - round. — yeah. Here — we go a - round.

(Round, a - round, — a - round. a - round.) (Round, a - round, — a - round.)

Gtr. 1

To Coda

G5 A5 C5 A5 C5 G5 D5 A5

She's giv - in' me the run - a - round, — yeah, oh.

(Round, a - round, — a - round. a - round.)

3rd Verse

w/Rhy. Fig. 3

Uh, just e-nough to keep me hang-in' on. She knows ex-act-ly

The 3rd Verse section features a vocal line with lyrics "Uh, just e-nough to keep me hang-in' on. She knows ex-act-ly". The piano accompaniment includes a melodic line with a *sl.* (slur) and a bass line with a *sl.* (slur) and a "12" marking. The guitar accompaniment is shown as a series of empty strings.

what I need. And right down to the nick of time.

The continuation of the 3rd Verse includes the lyrics "what I need. And right down to the nick of time." The vocal line continues with a melodic phrase.

D.S. al Coda

I'm chas-in' love down a fine, fine line. ow.

The Coda section begins with the lyrics "I'm chas-in' love down a fine, fine line. ow." The piano accompaniment features chords A5, C5, G5, D5, and A5. The guitar accompaniment includes a "Guitar solo" section.

Coda

run a-round. (Round, a-round, a-round, a-round.) Ow, oh, ow.

The Coda section includes the lyrics "run a-round. (Round, a-round, a-round, a-round.) Ow, oh, ow." The piano accompaniment features a rhythmic pattern of eighth notes.

The piano accompaniment for the Coda section consists of a melodic line in the right hand and a bass line in the left hand, both featuring eighth-note patterns.

Gtr. III

The guitar accompaniment for the Coda section includes a melodic line with a tremolo bar and a w/wah effect. The notation includes a "Harm. (3va) 1 1/2" marking and a "trem. bar w/wah" marking.

*Depress bar before **Pull bar up, striking note.

Ooh. Ah. It goes like this.

let ring-----

Bridge

Lis - ten, ba - by. Ooh, ow, uh. Oh man, it's hard

let ring-----

Bridge

e - nough. Yeah. And you make it hard - er. Uh. Fill me up and I'll be

let ring-----

Bridge

sat - is - fied. Oh man, she owns it. Here we go a -

let ring-----

Bridge

Chorus
w/Rhy. Figs. 1 & 1A (both 4 times)

A5 C5 D5 G5 A5 C5 A5 C5 G5 D5 G5

round. Run... run... run - a - round, yeah. Here, we go a -
(Round, a - round, a - round.) (Round, a - round, a - round, a - round.)

A5 C5 D5 G5 A5 C5 A5 C5 G5 D5 G5

round. She's giv - in' me the run - a - round. Here, we go
(Round, a - round, a - round.) (Round, a - round, a - round, a - round.)

A5 C5 D5 G5 A5 C5 A5 C5 G5 D5 G5

round. Run... run... run - a - round. Here, we go a -
(Round, a - round, a - round.) (Round, a - round, a - round, a - round.)

C5 D5 G5 A5 C5 A5 C5 G5

round. She giv - in' me the run - a - round.
(Round, a - round, a - round.) (Round, a - round, a - round, a - round.)

Outro

D5 G5 A5 C5 D5 G5 A5 C5 A5 C5 G5

Oh... a - round.) Oh... run - a - round.

Gtr. III

pick slide sl

Full Full Full Full Full Full Full Full

D5 G5 A5 C5 D5 G5 A5 C5 A5 C5 G5

Oh... a - round, yeah. Ooh. A - round, yeah... Yeah...

Begin fade

Full Full Full Full Full Full Full Full Full Full Full Full

D5 G5 A5 C5 D5
Run - a - round, yeah.

G5 A5 C5 A5 C5 G5
Ba by, said, I like it.

D5 G5 A5 C5 D5
Ow, I said I like it.

G5 A5 C5 A5 C5 G5
Oh... A round, yeah... Fade out

N.C.
A.L.
(8va)

Latin Rock feel ♩=140

G6 Fmaj7add#11 E D

trem. bar A.L. vib. w/bar

*trem. bar

G6 Aadd2 F#7add4

*Eddie uses a Trans-Trem tremolo system.

G6 Fmaj7add#11 E D

*trem. bar

*Trans-Trem.

G6 Aadd2

Gr. II E B E Bsus4 B N.C.(C#5)

Rhy. Fig. 1

P.M.

E/C# (end Rhy. Fig. 1)

P.M.

Dadd2/C# 3 C# B/C# C# B/C# C# B/C# E/C#

(Spoken:) Well now, none of this was planned... It all just kind of hap-pened. I got more than I (end Rhy. Fig. 3)

Rhy. Fig. 2

vib. w/bar sim. P.M.---4

w/Rhy. Fig. 2 (2 times) Dadd2/C# C# B/C# C# B/C# C# B/C# E/C#

want-ed, but how_ is still a mys-ter-y. Ob-

Dadd2/C# C# B/C# C# B/C# C# B/C# E/C#

essed with this feel-ing I trust-ed, so I fol-lowed it. I was trip-ping_ and

Dadd2/C# C# B/C# C# B/C# C# B C#

stum-bling a-cross a land full of_ mir-a-cles. Ow!

Rhy. Fig. 3 (Gtr. I) (end Rhy. Fig. 3)

vib. w/bar sim. P.M.---4

1st, 2nd Verses F#m11 E/F# Esus4/F# E/F#

1. In-to a world_ so_ far_ from home_

2. Lost in a world_ so_ far_ from home_

Rhy. Fig. 4

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

Esus4/F# E5/F# G#m7 D5/A
 I'm miles, and miles from no -
 miles, and miles from no -
 (end Rhy. Fig. 4)

F#m11
 where. Rooms with - out doors -
 where. Fall - ing in - side -
 (end Rhy. Fig. 4A)

E/F# Esus4/F# E/F# Esus4/F# E5/F#
 pen - for me. Oh, no - Tak - ing! me
 my own pleas - ure dome. I'm miles -

G#m7 D5/A F#m11
 miles and miles from no - where.
 and miles from no - where.
 (end Rhy. Fig. 5)

Detailed description of the musical score: The score is written for guitar in the key of D major (two sharps). It consists of five systems of music. Each system includes a vocal line with lyrics, a guitar accompaniment line, and a guitar chord diagram. The lyrics are: 'I'm miles, and miles from no - miles, and miles from no - where. Rooms with - out doors - Fall - ing in - side - pen - for me. Oh, no - Tak - ing! me my own pleas - ure dome. I'm miles - miles and miles from no - where. and miles from no - where.' The guitar accompaniment features various rhythmic patterns, including eighth and sixteenth notes, and rests. Chord diagrams are provided for each system, showing fingerings for the left hand. The score includes several 'P.M.' (Percussion Markings) and 'Rhy. Fig.' (Rhythm Figure) references. The piece concludes with a final chord diagram and a 'ff' (fortissimo) dynamic marking.

Pre-chorus

D A E D A E

Ah, _____ ah, _____ Miles, and _____

Gr. I

Gr. I guitar staff: 5 5 4 | 3 10 9 | 7 8 7 5 | 4 4

Gr. II

w/slide

Gr. II guitar staff: 10 9 10 12 (12) | 7 7 9 4

To Coda

D A E

miles. Ah, _____ ah, _____ Yeah!

Gr. I guitar staff: 4 5 12 9 9 | 7 5 5 5 4 4 4 | 5 4 5 10 9 9

Gr. II guitar staff: 4 (4) | 10 9 10 12 (12)

D A Bsus4 B7sus4 Bsus4 F#5 Chorus E5/F#

(Spoken:) Lost *(Lost, lost.)

sl. 3 sl. 3

vib. w/bar

10 12-14-14 17 17 17 17 17-17 18-18 10 16-16-16 (16)
 12 12-14 14 14 16 16-16 16 16-16 16-16 16 14-14-14 (14)

sl. *Echo repeats.

B5/F# A5/F# F#5 E/F# N.C. F#5 E5/F#

in this pleas-ure dome. Lost *(Lost, lost.)

Riff A-----
 A.H.-----
 (Sva)-----

Rhy. Fig. 6

sl. trem. bar vib. w/bar

(16) 11 11 11 9 9 9 9 9 9 0 0 0 0 0 1 1 1 1 2 2 2 2 10 16-16-16 (16)
 (14) 9 9 9 7 7 7 7 7 4 4 4 2 2 2 2 2 0 0 0 0 16 14-14-14 (14)

B5/F# A5/F# F#5 3 E5/F# E/F#

in my own pleas-ure dome. (end Rhy. Fig. 6)

sl. sl. sl. sl.

(16) 11 11 11 9 9 9 9 9 9 0 0 0 0 0 1 1 1 1 2 2 2 2 10 16-16-16 (16)
 (14) 9 9 9 7 7 7 7 7 4 4 4 2 2 2 2 2 0 0 0 0 16 14-14-14 (14)

w/Rhy. Fig. 1 N.C.(C#5) E/C#

(Whispered:) Ha. Ha. Ha. Oh

w/Rhy. Fig. 2 Dadd2/C# 3 C# B/C# C# B/C# C# B/C# E/C#

man, I ain't got a clue how to get out. Or how to find this place.

D.S. at Coda

w/Rhy. Fig. 3 Dadd2/C# C# B/C# C# B/C# C# B C#

want my con-trol back, but I'm a - fraid I'll lose that... feel - ing. Ow!

Coda

w/Fill 1 D A Bsus4 B7sus4 Bsus4 F#5

ah... Yeah!

The first system of the score includes a vocal line with lyrics, a guitar accompaniment line with chords (D, A, Bsus4, B7sus4, Bsus4, F#5), and a guitar tablature line. The tablature shows fret numbers for the 5th and 6th strings, with triplets and slurs. The key signature is two sharps (F# and C#).

Chorus

w/Rhy. Fig. 6 F#5 E5/F# B5/F# A5/F# F#5 E5/F# E/F#

Lost *(Lost, *Echo repeats. lost.) in... this pleas - ure dome...

w/Fill 2 N.C. w/Rhy. Fig. 6 F#5 E5/F# B5/F# A5/F# F#5 E5/F# E/F#

Lost *(Lost, lost.) in - side my pleas - ure dome.

A B A B A B C A

Alt.

Gtr. 1

The second system continues the chorus with a vocal line, guitar accompaniment, and guitar tablature. It includes a section labeled 'Alt.' and 'Gtr. 1'. The tablature shows various fret numbers and techniques like slides and slurs. The key signature remains two sharps.

Fill 1 (Gtr. II)

w/slide

The notation for Fill 1 shows a melodic line with a slide technique indicated by a wavy line. Below it is a guitar tablature showing fret numbers 10, 12, and 14.

Fill 2 (Gtr. I)

A.H. (8va)

trem. bar

A.H.

The notation for Fill 2 shows a complex guitar figure with tremolo bar and A.H. (A Harmonic) techniques. It includes a guitar tablature with fret numbers 0, 1, 2, and 5.

(F#m)

(A) (B) Sva-

*Depress bar before striking note.

(F#m)

Sva-

*Depress bar before striking note.

B/E F#m F#m7

B/E F#m C#m A.H. (15ma) Full

A.H. pitch: B

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

A5

N.C.(F#m)
Full

trem. bar
A.H.
1/2

vib. w/bar
H

Full

P T P H P T P T P T P T P T H Full P

5 2 7 2 5 2 7 2 6 2 7 2 6 2 6 2 7 2 4 (4) 2

*Depress bar before striking note.

C#m
A.H.
(8va)
Full

B
A.H.
(15ma)

A5 C#5 B5 C#5 B5 C#5 B5 C#5 N.C.

Full

vib. w/bar

trem. bar

A.H.

A.H.

A.H. pitch: G

A.H. pitch: G#

3rd Verse
w/Rhy. Fig. 4
F#m11

E/F# Esus4/F# E/F#

3. Lost in a world... Can't find my way home.

Esus4/F# ES/F# G#m7 D5/A

Miles and miles... from no -

w/Rhy. Fig. 4A
F#m11

w/Rhy. Fig. 5

where. Fall - ing in - side

E/F# Esus4/F# E/F# Esus4/F# ES/F#

my own pleas - ure dome.

G#m7 D5/A w/Rhy. Fig. 4A
F#m11

Miles and miles... from no - where.

w/Rhy. Fig. 5 E/F# Esus4/F# E/F# Esus4/F# ES/F#

Mil - lions of miles... Oh, no.

G#m7 D5/A w/Rhy. Fig. 4A F#m11

Miles and miles_ and miles_ from no - where.

w/Rhy. Fig. 5 (1st 5 bars only) E/F# Esus4/F# E/F# Esus4/F# E5/F# G#m7

Miles and miles_ and miles_

D5/A F#5 Esus4 F#5 Esus4 F#5

and miles_ Oh!

Gtr. 1 P.M. 4

Gtr. 1
P.M. 4

Chorus w/Rhy. Fig. 6 F#5 E5/F# B5/F# A5/F# F#5 E5/F# E/F# w/Fill 3 N.C.

Lost, *(Lost, *Echo repeats. lost.) in this pleas - ure dome.

w/Rhy. Fig. 6 F#5 E5/F# B5/F# A5/F# F#5 F5/F# E/F#

Lost *(Lost, lost.) in - side my pleas - ure dome.

Gtr. I Yeah.

Gtr. I Yeah.

Fill 3 (Gtr. I)

Fill 3 (Gtr. I)

A.H. (8va)

trem. bar

A.H.

F#5 ES/F# F#5 A5/F# F#5 ES/F# F#5 ES/F# F#5 ES/F# B5/F# ES/F# B5/F#

A5/F# B5/F# A5add2/F# F#5 ES/F# F#5 A5/F# F#5

ES/F# F#5 ES/F# F#5 ES/F# B5/F# ES/F# B5/F# A5/E F#5/B F#5/A ES/B (ES/C#)

w/Rhy. Fig. 6 F#5 ES/F# B5/F# A5/F# F#5 ES/F# E/F#

1. w/Riff A N.C.

Lost. *(Lost, *Echo repeats. lost.)

2. A/F# B/F# A/F# B/F# A/F# B/F# C/F# A/F#

Gtr. I

1. B/F# A/F# B/F# A/F# B/F# C/F# A/F# 2. B/F# A5

IN 'N' OUT

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar

Slow Rock $\text{♩} = 92$

Intro (Drum fill)

Gtr. I

w/Rhy. Fig. 2 (Gtr. III)
A5(7) D/A A5(7) D/A A5(7) D/A

Full loco sl. sl. 1 1/2 vib. w/bar trem. bar

f Full sl. sl. 10 10 (12) 10 10

Rhy. Fig. 1 (Gtr. II)

f let ring P

7 9 6 7 7

Rhy. Fig. 2 (Gtr. III)

Play 4 times

(end Rhy. Fig. 2)

A5(7) D/A D5(7) G/D D5(7) G/D

Star
sl.
Full
P H P
Full
Full

(13) (13) (13) (13) (13) (13)
11 10 17 20 (20) (20) 17 20 17 (17) 20 17 19 19 19 17 17

let ring
P
let ring
P
P

7 9 8 9 7 7 7 12 14 14 12 12 12 12 14 13 14 12 12

sl.

A5(7) D/A A5(7) D/A E9sus4 A.H. (Sva) F9sus4

Star
Full
Full
Full
1/2
Full
sl. loco
1/2
H
T
T
T
T
TP H TP

(22) 22 22 22 20 22 22 20 (20) sl. 1/2 H (7) 7(2) 7(1) 4(7) 4(2) 7(12) 7(7) 10 5 8 10 8

let ring
let ring

7 9 8 9 7 7 7 7 7 8 8 8 8 8 8 8 8 8 8 8

Bb C A5(7) D/A A5(7) E9sus4 A5

Full
Full
Full
P
H
semi-harm. 1/4
grad. bend 1/2
H P sl.
vib. w/bar
Harm. (Sva)
trem. bar
slack

(8) 8 (8) 5 7 12 (12) 7 (7) 5 7 5 7 7 5 7 5 (5)

(end Rhy. Fig. 1)

let ring
Harm. (Sva)
Harm.

3 3 5 5 7 0 6 9 7 7 7 8 8 8 8 8 8 8 8 8 8 8

1st, 2nd, 3rd Verses

1. Yeah, been in debt from con-cep - tion... and I pay_ for the rest of your_ life. As
 2.3. See additional lyrics

both notes vib. 1/2

let ring

D5 F A5 E7#9

long as I re - mem - ber bills have looked me in the eye.

both notes vib. 1/2

Full 1/2

sl. sl. Full 1/2

w/Rhy. Figs. 1 & 2

A5(7) D/A A5(7) D/A A5(7) D/A

You can have it now but you got - ta pay for it lat - er. Oh. Work me out a pay - ment

A5(7) D/A D5(7) G/D D5(7) G/D

plan. Now you're work - in' for the man.

A5(7) D/A A5(7) D/A 3rd time to Coda E9sus4 F9sus4

Yeah. They got ya go - in' in. They

Substitute Rhy. Fill 1 (Gtr. III-1st & 2nd time only)

Bb C

1. A5(7) D/A A5(7) E9sus4 A5

got ya com - in' out. Same a - mount... Woo. In 'n' out... 2. There

Rhy. Fill 1 (Gtr. III) *1

trem. bar vib. w/bar

*Pull bar up.

$\bar{A}5(7)$ D/A Substitute Rhy. Fills 2 & 3 A5(7) E9sus4 N.C. N.C.(F#m)

Woo. In 'n' out. Oh.

Gr. II

13-12 10-9 8-7 5
 12-12 9-9 7-7 5
 12-14 14-12 11-9 9-7 5

Guitar solo

Uh, uh, uh, yeah.

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

w/wah P.M. P. sl. P. sl. P. sl. P. Full (1/2)

4 2 4 2 4 2 (4) 2 2 (2) 14 (14) 14 14 14 14 14 14 14 14 15

(2) P P P P

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

Rhy. Fill 2 (Gr. II)

let ring-----

7 9 7 7

Rhy. Fill 3 (Gr. III)

2 0 3 (3) 0 0

Uh, uh, uh, _____ yeah. Uh, uh, uh, _____

(B) (F#m)

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

grad. bend Full P

14 17 17 (17) (17) 2 3 4 2 (4) 2 4 2 2 2

P P P

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

yeah. Woo. Come on.

C47 D7 G

sl. 1/2 1/2 Full *Str.* Full

vib. w/bar *sl.* 1/2 1/2 Full *sl.* Full

4 9-11 11 11-0-11 10 12 (12) 11 14-16-17 15-17-19 16-17-19 (19) 14-17-16-14 17-17 17

P P P

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

♯9 *pp* *laco* *Full* C7 D7 G7 *pp* *Full* *HP* *sl*

A.H. *Full* A.H. *let ring*

♯9 A7 E7 F7 Bb7 C7 N.C. *Full* D.S. at Coda A5

Coda E9sus4 F9sus4 Bb C E9sus4 F9sus4

got ya com - in' in. When they got ya com - in' out. Got ya com - in' in for the

Gtr. II *let ring*

Gtr. III

B \flat C A5 w/Rhy. Figs. 1 & 2 A5(7)

same a-mount. Go-in' out. Uh, uh, uh, yeah. (In 'n' out.)

trem. bar vib. w/bar

*Pull bar up.

A5(7) D/A A5(7) D/A A5(7) D/A D5(7) G/D

Uh, uh, uh, yeah. (In 'n' out.) Uh, uh, uh, yeah. (In 'n' out.)

D5(7) G/D A5(7) D/A A5(7) D/A E9sus4 F9sus4

Uh, uh, uh, yeah. (In 'n' out.) Well, they got ya go-in' in. They

B \flat C A5(7) D/A Substitute Rhy. Figs 2 & 3 A5(7) E9sus4

got ya com-in' out. Same a-mount... In 'n' out... Uh, uh, uh...

Harm. (3/4) trem. bar Harm.

Outro
w/Rhy. Figs. 1 & 2
A5(7)

D/A A5(7) D/A A5(7) D/A

Uh, uh, uh. In 'n' out. (In 'n' out.)

Full (In 'n' out.)

Full vib w/bar sl 1 1/2

A5(7) D/A D5(7) G/D D5(7) G/D

Uh, uh, uh. In 'n' out. (In 'n' out.) Uh, uh, uh.

Str. Full 1/2 P H p

Full sl 1/2 P H p

A5(7) D/A A5(7) D/A E9sus4 F9sus4

In 'n' out. (In 'n' out.)

Str. Full 1 1/2 loco Full Full

Full 1/2 P H TP TP TP TP P H Full

Bb C A5(7) D/A

Full Full Full Full trem. pick

Full Full Full Full

Substitute Rhy. Fills 2 & 3
A5(7)

w Rhy. Figs. 1 & 2
A5(7) D/A

Uh, uh, uh, yeah.

(In 'n' out.)

Uh, uh, uh, yeah.

(In 'n' out)

A5(7) D/A D5(7) G/D D5(7) G/D

Uh, uh, uh, yeah.

(In 'n' out.)

Uh, uh, uh,

Yeah.

(In 'n' out.)

Oh.

Yeah.

for the same amount.

Go-in' out.

In 'n' out.

grad. bend

MAN ON A MISSION

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar

Moderately slow Rock ♩ = 96

Triplet feel (♩♩♩)

(Drums tacet)

N.C.

Intro Gtr. 1

mf

(Drums in)

Full

Full

F5 D5 G5 E5 A5 N.C.

*Rhy. Fig. 1

Full

pick slide

*Throughout Rhy. Fig. 1, randomly execute artificial harmonics on first note of pull-offs.

F5 D5 G5 E5 A5 N.C.

1/4 A5 N.C.

1/4 A5 N.C.

1/4 A5 N.C.

Full

F5 D5 G5 E5 A5

(end Rhy. Fig. 1)

Full

1st, 2nd Verses

Am7 Am6 Am7 Am6 Am7

one track mind... my blind - ers up. Now all I got - ta do is get up, go out, and get

2. See additional lyrics

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

2nd time w/Fill 1

G F E A5 Am7 Am6 Am7 Asus4 Am

her. Got the first step down... I know what I want... Oh,

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

Am6

Am7 D7

2nd time w/Fill 2

N.C. A5 N.C.

Pre-chorus

D5

N.C.

sev - en sec - onds try - in' to de - liv - er... M' ba - by, let me fill you up 1/2 in - side...

sl. P H H H

Fill 1

Gtr. II

Full

Full

Full

Fill 2

Gtr. II

Full Str

Full

Full

1/2

A5 N.C. D5 N.C. A5 N.C. D5

(Up in - side.) Spread your wings and (O - pen wide.) So hot...

Detailed description: This system contains the first three measures of the piece. The vocal line starts with '(Up in - side.)' and 'Spread your wings and'. The guitar accompaniment features chords A5, N.C., D5, N.C., A5, N.C., and D5. The bass line has fret numbers 7, 0, 3, 5, 0, 5, 3, 5, 0, 3, 5, 0, 3, 5, 0. There are 'H' markings under the bass line and 'Full' markings above the guitar line.

so hot... so hot! I'm a man on a mis-

Detailed description: This system contains measures 4-6. The vocal line continues with 'so hot...' and 'so hot!' followed by 'I'm a man on a mis-'. The guitar accompaniment includes chords Am7 and A5. The bass line has fret numbers 0, 3, 5, 0, 3, 5, 0, 3, 5, 0, 3, 5, 0. There are 'H' markings under the bass line and 'Full' markings above the guitar line. Performance instructions include 'trem. bar', 'vib. w/bar', and 'sl'.

Chorus P
w/Rhy. Fig. 1 (1st 6 bars only)
2nd time w/Bkgd. Voc. Fig. 1 (2 times)
N.C. *Depress bar before striking note.

A5 N.C. A5

sion... Straight a - head... Less talk, more ac - tion, with no dis - trac - tion... I'm oncom - mis-

Detailed description: This system contains measures 7-9. The vocal line continues with 'sion...' and 'Straight a - head... Less talk, more ac - tion, with no dis - trac - tion... I'm oncom - mis-'. The guitar accompaniment includes chords A5 and N.C. The bass line has fret numbers 0, 3, 5, 0, 3, 5, 0, 3, 5, 0, 3, 5, 0. There are 'H' markings under the bass line and 'Full' markings above the guitar line.

N.C. 1. w/Rhy. Fill 1 F5 D5 G5 E5 A5

sion... yeah. A thor - ough - bred... Go for the ac - tion... with no dis - trac - tion... yeah. 2. You give

Detailed description: This system contains measures 10-12. The vocal line continues with 'sion... yeah. A thor - ough - bred... Go for the ac - tion... with no dis - trac - tion... yeah. 2. You give'. The guitar accompaniment includes chords F5, D5, G5, E5, and A5. The bass line has fret numbers 0, 3, 5, 0, 3, 5, 0, 3, 5, 0, 3, 5, 0. There are 'H' markings under the bass line and 'Full' markings above the guitar line.

Bkgd. Voc. Fig. 1

Hoo, hoo, hoo, hoo, hoo, hoo, hoo.

Detailed description: This block shows the background vocal figure 'Hoo, hoo, hoo, hoo, hoo, hoo, hoo.' with a corresponding guitar accompaniment.

Rhy. Fill 1
Gtr. I

Full Full pick slide

Detailed description: This block shows the rhythmic fill for guitar, including a 'pick slide' instruction. The bass line has fret numbers 0, 3, 5, 0, 3, 5, 0, 3, 5, 0, 3, 5, 0.

2.

Less talk, more ac - tion, with no dis - trac - tion. Ow.

Rhy. Fill 2

Full

semi-harm.

sl.

3

1/4

1/4

w/Bkgd. Voc. Fig. 1 (1st 3 bars only)

N.C.

yeah... Come on. I got no dis - trac - tions, so get out, out - ta my way.

Full

Full

Full

Full

Bridge

E5 D5 G5 D5 E5 N.C. E5 D5 A5 G5 D5

On - ly thing that's on my mind. Now..

1/4

1/4

9 7 12 7 9 (9) 9 7 14 12 7

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

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

N.C. E5 D5 G5 D5 E5 N.C.

she, she got my at - ten - tion. Once you taste the real kind.

1/4

1/4

1/4

1/4

(7) 9 7 12 7 9 (9) 9 7 14 12 7

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

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

Outro
N.C.

Unh.

Gtr. II

P.M.-----4 P.M.-----4 P.M.---4 semi-harm. A.H. Full sl. sl.

A.H. pitch: A

Gtr. I

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

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

w/vocal ad lib (next 9 bars)

(F5) (G5) A5 N.C.

A.H. (15ma) P.M.---4 P.M.-----4 P.M.-----4

A.H. H H

sl. sl. sl. A.H. pitch: A

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

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

Begin fade
N.C.

The musical score consists of two systems. The first system includes a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff features a melodic line with triplets, slurs, and dynamics such as *p* and *1/4*. The bass staff provides a rhythmic accompaniment with fingerings and dynamics like *p* and *PH*. The second system continues the piece, ending with a *Fade out AS* instruction. It includes various performance markings like *Full*, *A.H. (Swg)*, *sl.*, and *semi-harm.*

Additional Lyrics

2. You give every inch: flesh, blood and bone.
And it's all wrapped up in a tight little bundle.
I got an open mind. Do anything.
Anywhere the ball might roll or tumble.

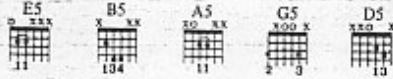
2nd Pre-chorus:

Right down to the bottom or the top,
I'm gonna get it all in one big pop.
Yeah, she got, she got me hot! (*To Chorus*)

THE DREAM IS OVER

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar

Moderately fast Rock ♩=138



Intro

(Spoken:) *Pst: Hey, come on, man, wake up.*

let ring

Gtr. I

Harm. (Sva)

Full

H P P

1/2

sl

sl

D5

E5

Harm. (Sva)

Full

H P P

1/2

sl

sl

Gtr. II

A

B5

(w/slide)

P.M.

P.M.

P.M.

Gtr. I

Rhy. Fig. 1

*Vib. w/slide

let ring

D

B5

P.M.

P.M.

P.M.

let ring

P.M.

let ring

The musical score is arranged in a multi-stem format. It includes a spoken introduction, followed by guitar parts for Gtr. I and Gtr. II. The score features various musical notations such as chords (E5, B5, A5, G5, D5, D, A), dynamics (f, sl), articulation (P.M., Harm., Full, H P P), and performance techniques (slide, vibrato). The guitar parts include complex rhythmic figures and melodic lines with slides and bends. The lyrics are interspersed with the instrumental sections.

G5 *3/4* D (Gr. II out)

(end Rhy. Fig. 1) *Fret w/fingers.

N.C.(E5) (G5) (D5) (Am) (E5) (G5) (D5) (Am)

Yeah... yeah.

Rhy. Fig. 2

(E5) (G5) (D5) (A5) (E5) (G5) Dsus4 D5 N.C. (end Rhy. Fig. 2)

1st Verse
E5 D5 E5 D5

I see the pow-er chang-in' hands... ris-in' from the streets. (end Rhy. Fig. 3)

Rhy. Fig. 3

E5 D5 E5 N.C. B5

A self-made bus-ness-man knows how the sys-tem can be beat. Are

Harm... (Sva) sl. sl. sl. sl.

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

Pre-chorus G5 D B

we a lost gen-er-a-tion, got no place to go.

sl. sl. sl. *1 trem. bar P.M. 1

sl. sl. sl. *Pull bar up.

G5 Dsus4 D N.C.(E5)

The road to de-struct-ion is all we need to know. 'Cause it's a

sl. sl. sl. sl. sl. let ring Harm... (Sva) P.M.

sl. sl. sl. sl. sl. Harm... (Sva) P.M.

(G5) (D5) (Am) w/Rhy. Fig. 2 (E5) (G5) (D5) (Am)

rip-off. We're stepped on and cheat-ed. We're flat stone-cold.

let ring- - - - - let ring- - - - -

(E5) (G5) (D5) (Am) (E5) (G5) (Dsus4) D5 N.C.

led to. But we're not de-feat-ed. No.

2nd Verse
w/Rhy. Fig. 3
E5 D5 E5 D5

It's a cas-sy mon-ey. It's your way out. Join the fam-i-ly

E5 D5 E5 N.C. B5

No mid-dle man, no I. R. S. Your tick-et out of pov-er-ty. Are—

Harm. (8va) sl. P.M. sl. Harm. P.M. sl.

Pre-chorus E5sus4 G5 D B5

we a lost gen-er-a-tion? I hold faith on a string—

let ring P.M. P.M.

G5 D

Look-in' for di-rec-tion. Reach-in' out for in-y-thing. So

sl. sl. trem. bar sl.

sl. sl. *Pull bar up. sl.

Chorus
w/Rhy. Fig. 4A
G

*G/B D

dream an - oth - er dream. This dream, is o - ver. (Ooh.)

Rhy. Fig. 4

let ring throughout

(end Rhy. Fig. 4)

*Bass plays B.

w/Rhy. Figs. 4 & 4A
G

Dream an - oth - er dream. This dream, is o - ver. Dreams an - oth - er (Ah)

*Bass plays B.

w/Rhy. Figs. 4 & 4A (1st 3 bars only)
G

Dream an - oth - er dream. This dream, is o - ver. (Dream o - ver, yeah. na - na dream.)

w/Fills 1 & 1A
D Cadd9

Guitar solo
E5

Gtr. I

So dream an - oth - er dream.

Gtr. II

H H H H P P P P P P F H P P P P P P H P P

3 5 6 6 6 3-1

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

12-13-15 12-13-15-14-12 14-12 15 15-14-12-15 14-15-14-12 12-11 14-12-11-12-14-12-11 14

Rhy. Fig. 4A
Gtr. III (acous.)

let ring throughout

Fill 1
Gtr. I

Harm. 3/4

w/bar P Harm. 3/4

(9) 2 3 5 3 (3) 7 (7)

*Pull bar up.

Fill 1A
Gtr. III (acous.)

(3) 2 3 5 3 (3) 7 (7)

w/Rhy. Fill 3

Dsus4 Gtr. IV E5 A5 E5

Sta... Ow... It's a rip-off. (Gtr. II out) We're stepped on and cheat -

Gtr. I

Fret w/fingers.

G5 D5 E5 A5 E5

ed... Flat stone-cold bed to... We're not de-feat-ed.

F.M. let ring - 4 P.M. let ring - 4

G5 D5

No... Dream an-oth-er dream. This dream is o-

Chorus w/Rhy. Fig. 4A & Rhy. Fill 4 G

Gtr. IV A.H. T T T

F.M. A.H. T T T

5(17) 7(17) (7) 9(20) 7(17) (7)

Rhy. Fill 3 (cont. in notation)

Gtr. I

F.M.

Rhy. Fill 4

let ring throughout

w/Rhy. Fig. 4 (last 2 bars) D w/Rhy. Figs. 4 & 4A (till end)

G/B G

ver. (Ooh.) Dream an - oth - er dream. This dream is o -

Fretboard diagrams for guitar: 9(12), 7(19), 8(20), (8) 7(19), 7(19), 5(17), 7(19), 8(20), (8), (8)

G/B w/Bkgd. Voc. Fig. 1 D G

ver. O (Ah.) ver. Dream an - oth - er dream. This dream is o -

Fretboard diagrams for guitar: 9(12), 7(19), 8(20), (8) 7(19), 7(19), 5(17), 7(19), 8(20), (8), 7(19)

G/B D G

ver. (Ooh.) Oh... Dream an - oth - er dream. This dream is o -

A.H. A.H. A.H.

Fretboard diagrams for guitar: (7), 7(19), 7(19), 8(20), (8) 7(19), 7(19), 7(19), 7(19), 7(19), 8(20), (8)

Bkgd. Voc. Fig. 1

Dream an - oth - er dream.

G/B *w/Bkgd. Voc. Fig. 1* D G *Begin fade*

ver, o ver, yeah. Dream an-oth-er dream.

(Ah.) (Ooh.)

T T sl. T T Full

9(21) 7(19) (7) (7) 7(19) 6(20) (8) 6(20)

G/B *w/Bkgd. Voc. Fig. 1* D G

Dream an-oth-er dream. Dream an-oth-er dream.

(Ooh.) (Ooh.)

T T T sl. T T T T

9(21) 7(19) 6(20) (8) 7(19) 6(20)-10 9(21) 7(19) 6(20) (8) 9(21)

G/B *w/Bkgd. Voc. Fig. 1* D G

Oh this dream is o-ver.

(Ah.)

T T P.M. P.M. P.M. P.M.

(10) 7(19) 7(19) (7)

G/B *w/Bkgd. Voc. Fig. 1* D G *Fade out*

Dream an-oth-er dream. Dream an-oth-er dream.

(Ooh.)

P.M. sl.

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

RIGHT NOW

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar

Moderate Rock $\text{♩} = 96$
N.C. (Dm)

Riff A

Riff A)

Intro (Gtr. I)

mf let ring

*Kymb. arr. for gtr.

Gtr. II

Bb5 D5 Bb5

*Kymb. arr. for gtr.

D5 Bb5 C5

D5 Dsus4 Dm Dsus2 C Csus4 C Bb Dm

(Gtr. II out)

w/Fill 1

C N.C. Dm Dsus4 Dm Dsus2 C Csus4 C Bb Dm

Fill 1 (Gtr. III)

dist. elec. *st.*

C Dm Dsus4 Dm Dsus2 C Csus4 C A.H. (15ma) Csus2

Gr. III

pick slide

hand slide (don't pick) P.M.-4 *hand slide* *slight* P.M. A.H.

A.H. pitch: G#

B \flat A.H. (8va) Dm C Dm Dsus4 Dm Dsus2

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

hand slide A.H.

A.H. pitch: A

C Csus4 C Csus2 B \flat Dm B \flat Am Gm F D5

(Gr. III cont. in slashes)

1st, 2nd Verses (Gtr. III)

1. Don't wan - na wait till to - mor - row, why put it off an - oth - er day? -
 2. See additional lyrics

6fr. C

3fr. G 5fr. A 3fr. G 5fr. A 8fr. C 10fr. D 8fr. C 6fr. Bb

One by one, girl, prob - lems — build up —

3fr. G 5fr. A 3fr. G 5fr. A 8fr. C Bb5VI Rhy. Fig. 1A C5VIII F5

Pre-chorus

and stand in our way — Oh! One step a - head, — one step be - hind —

Rhy. Fig. 1A

G5 Bb5VI C5VII D5 Bb5VI

— it. Now ya got ta run — to get e - ven.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest followed by a quarter note 'it.' in the second measure, then a quarter note 'Now' and a quarter note 'ya' in the third measure, followed by a quarter note 'got' and a quarter note 'ta' in the fourth measure, and finally a quarter note 'run' in the fifth measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with eighth notes in the left hand. Chord diagrams for guitar are provided above the vocal line for G5, Bb5VI, C5VII, D5, and Bb5VI.

C5VII F5 G5 Bb5VI C5VII

Make fu - ture plans, don't live a - bout yes - ter - day. hey! Come on, turn,

Detailed description: This system contains the next two measures. The vocal line continues with 'Make fu - ture plans, don't live a - bout' in the third measure, 'yes - ter - day. hey!' in the fourth measure, and 'Come on, turn,' in the fifth measure. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for C5VII, F5, G5, Bb5VI, and C5VII are shown above the vocal line.

Chorus

A5 (end Rhy. Fig. 1) Rhy. Fig. 2 F Bb C (end Rhy. Fig. 2)

turn this thing a - round. Right now! Hey! It's your to - mor - row. Right

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

Detailed description: This system contains the chorus. The vocal line begins with 'turn this thing a - round. Right now! Hey!' in the third measure, 'It's your to - mor - row.' in the fourth measure, and 'Right' in the fifth measure. The piano accompaniment features a more complex rhythmic pattern with chords. Chord diagrams for A5, F, Bb, and C are shown above the vocal line. Rhythmic figures are labeled as Rhy. Fig. 2, Rhy. Fig. 1A, and Rhy. Fig. 2A.

w/Rhy. Fig. 2 (2 times)

F B \flat C F

now! Come on, — It's ev - 'ry - thing — Right now! Catch your mag - ic - mo - ment.

B \flat C Gtr. III B \flat 5 D

do it right here and now... It means ev - 'ry - thing.

Interlude w/Riff A Gtr. D5 II w/Riff A1 (9 times)

It means ev - 'ry - thing. It's en - light - en - ing,

B \flat 5 D5 B \flat 5 C5

right now... Uh, what are you wait - in' for? Oh,

w/Rhy. Figs. 2 & 2A (4 times)

CSVIII A5

Right now! Hey! It's your to-mor-

row. Right now! Come on... it's ev'ry-thing... Right now! Catch that mag-ic mo-ment

and do it right... Right now! Oh, Rhy. Fig. 3 right now! It's what's hap-pen-ing...

right here and now... Right now. It's right now.

Oh... Tell me, what are you wait-in' for?

Turn this thing a-round...

Fill 2 (Gtr. III)
Bb5 2
dim.

Additional Lyrics

2. Miss a beat, you lose the rhythm
And nothing falls into place.
Only missed by a fraction,
Sent a little off your pace.

2nd Pre-chorus:

The more things you get, the more you want.
Just tradin' one for the other.
Workin' so hard to make it easy.
Got to turn, come on, turn this thing around. (To Chorus)

316

Music by Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar

Moderately slow $\text{♩} = 79$
Triplet feel (♩♩♩)

Acous. A
glr. 3 D E A 3 D E A 3

mf let ring-----4
w/fingers *sl.* let ring-----4 *sl.* let ring-----4 *sl.* let ring-----4

D E A 3 D A E 3 C#m D/F# 3

sl. let ring-----4 *sl.* let ring-----4 *sl.* let ring-----4

G5 3 A 3 D E A 3 D A E 3

sl. let ring-----4 *sl.* let ring-----4 *sl.* let ring-----4 *sl.* let ring-----4

C#m D/F# 3 G5 3 A 3 D E A 3

let ring-----4 *sl.* let ring-----4 *sl.* let ring-----4 *sl.* let ring-----4

D A E 3 C#m D/F# 3 G5 3 A 3

let ring-----4 *sl.* let ring-----4 *sl.* let ring-----4 *sl.* let ring-----4

D E A N.C.

sl. *let ring*-----4

^{1/4} A D E A N.C.

let ring-----4 *sl.* *let ring*-----4

^{1/4} A D E A

let ring-----4 *let ring*-----4

D A E C^m D/F[#]

let ring-----4 *let ring*-----4

G5 A5

sl. let ring-----4 *rit.*

Asus2
straight 8ths
A.H.
(Siv)
*T T T T T
let ring-----4
*T T T T T

0(12) 2(14) 0(12) 2(14)

sl.

*Tapped harmonics.

TOP OF THE WORLD

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar

Moderate Rock ♩ = 128

Intro Gtr. I N.C.

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

E B A B E N.C.

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 *pick slide*

C#5 B5 A5 E5 D5

Hey... ba... by... Whoop!

Gtr. II

P.M.---4

The musical score is written for guitar in E major (one sharp). It begins with an introduction for Gtr. I, marked 'Moderate Rock' with a tempo of 128 beats per minute. The introduction consists of a series of eighth-note patterns across the strings, with fret numbers 5, 4, 4, 5, 2, 2, 2, 5, 5, 4, 4, 0, 0, 0, 0, 5, 5, 4, 4, 0, 0, 0, 0. Above the staff are four chord diagrams: D5 (x02232), A5 (x02232), E5 (x02232), and C5 (x02232), each with a '3fr.' label. The first system of notation includes a treble clef, a key signature of one sharp, and a dynamic marking of 'f'. The second system continues the guitar part with a treble clef and includes a 'pick slide' instruction. The third system shows the vocal line with lyrics 'Hey... ba... by... Whoop!' and a guitar part with a treble clef. The fourth system shows a guitar part with a treble clef and a dynamic marking of 'P.M.---4'. The fifth system shows a guitar part with a treble clef and a dynamic marking of 'P.M.---4'.

w/Rhy. Fig. 2 (2 times)

F B \flat C F

now! Come on, — it's ev - 'ry - thing — Right now! Catch your mag - ic mo - ment,

B \flat C Gtr. III B \flat 2

do it right here and now. It means ev - 'ry - thing.

Interlude w/Riff A Gtr. D5 II w/Riff A1 (9 times)

It means ev - 'ry - thing. It's en - light - en - ing.

B \flat 5 D5

right now...

B \flat 5 C5

Uh, what are you wait - in' for? Oh,

N.C.(B5) E5 1st Verse A

I know you be - lieve in me. (Gtr. II out)

Full Pull Full Pull

(10) 9 7 9 (9) 17 17 17 17

Rhy. Fig. 1

w/fingers

(7) 5 5 5 5 (5) 2 2 0 (6) 5 5 5 5 4 4 4 4 5 5 2

E N.C. E5

That's all I ev - er need. Uh - huh. No, no, noth -

sl. sl. sl. sl.

(2) 5 5 5 5 4 4 0 (0) 5 5 5 5 5 5 5 5 4 4 2 5 5 5

A E

ing's gon - na stop it. Noth - in' will es - cape me. Oh, no.

sl. sl.

(6) 5 5 5 5 5 6 2 (2) 5 5 5 5 4 4 0 (0) 5 5 5 5 5 5 5 5

C45 B5 A5 Pre-chorus A B/A E/A B A N.C.

Hey, _____ ba - by, _____ Yeah, it's the on - ly way out

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

w/pick P.M. P.M. P.M.

Esus4 E D E/D Esus4/D E/D D

Oh, _____ lit - tle dar - lin', _____ now come on, _____ what's it all a - bout?

P.M. P.M. P.M. pick slide

N.C. E Chorus B E A E/A B E B E

Stand in' on top _____ of _____ the world, _____ for a lit - tle

(end Rhy. Fig. 2) Rhy. Fig. 3 sl.

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

N.C. E5 B E A E/A B E B E

while Stand in' on top _____ of _____ the world, _____ Gon - na give

(end Rhy. Fig. 3) sl.

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

2nd Verse
w/Rhy. Fig. 1

Baus4 B A5 Asus2 E5 A

it all we've got. Oh no, I wan-na touch. I've got

5 5 5 4 5 (A) 0 0 0 0 0 0 0 6

E N.C. E5 A

to have a lit-tle taste. I just wan-na sink my teeth in that fine

Gtr. Full A.H. Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full

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

*Tapped harmonics.

E C#5 B5 A5 A

Pre-chorus w/Rhy. Fig. 2

piece of real es-tate. Yeah. Hey. ba.

pick slide

4 6 5 4 5 (5)

B/A E/A B A N.C. Esus4 E D

by. Whoa! Make it nice and sweet. Mm. Oh. lit-tle dar-

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

(5) 17 (17) (17) (17) 10 9 10 (10) 9 7 9

Chorus
w/Rhy. Fig. 3

E/D E sus4/D E/D D N.C. E B E A

lin', let's take a walk down Eas-y Street. Stand in' on top-

Full

Full

(9) 17 (17) 17 (17) 17 14 17 17

E/A B E B E N.C. E5 B E A

of the world for a lit-tle while. Stand in' on top-

Full

Full

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

E/A B E Gtr. D5 A5 (cont. in notation) Bridge G/B C sus2 D sus2

of the world Let's give it all we've got. (Oo, oo, oo-

(Gtr. II out) Full Gtr. loco let ring

(17) 17 14 17 (17) 17 14 16 (19) 22 3 3 3 3 0

G/B C sus2 G5 G/B C sus2 D5

by, got-ta feel it. Oo, oo- Oh, wan-na touch it now. Oo, oo, oo-

(10) 2 0 2 0 3 3 3 3 (3) 0 3 2 6 3 (3) 3 3 3 0

See the whole wide world turn up side down.
 oo. oo. oo. oo. oo.)

Em F#m G5 A5 B5 E5

Gtr. II
 Gtr. I
 Full
 Full
 (Gtr. I cont. in slashes)

*Rva applies to Gtr. II only.

Guitar solo
 Gtr. I
 loco
 (Gtr. II)
 w/wah
 sl. sl.
 1/4
 sl.

D5 E5 C5
 A.H. (8va)
 A.H.
 sl. sl.
 sl. sl.

A.H. pitch: A
 open E
 D5
 (cont. in notation)
 sl. sl.
 sl. sl.
 (wah off)

Gtr. II *loco* C G C D H P C G D6 Harm. (Sua) trem. bar. 1 1/2 2 1/2

Gtr. I sl. H P

C G C D H P C G B5 sl.

sl. H P

Bass A H H H H H H B N.C. Full (Gtr. II out) Full w/b. w/bar

Rhy. Fig. 4 P.M. P.M. P.M. P.M. P.M.

E B A B N.C. w/Rhy. Fig. 4

Hey, ba - by, Whoo!

(end Rhy. Fig. 4)

F.M. P.M. P.M. P.M.

Out-chorus w/Rhy. Fig. 4 (4 times)

E B A B N.C.

Some - day we'll be stand in' on top of the world.

Gtr. II

pick slide

E B A B N.C.

for a lit - tle while. Stand in' on top of the world.

Full Full Full 2

E B A B N.C.

till we can't stop. Stand in on top of the world

Stra

Full Full 2

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

14 16

E B A B N.C.

for a lit-tle while. Stand in' on top of the world

Stra

1/2

H T P T P T P 1/2 T

(17) 17 14 17 (17) 16 17 11 17 10 17 9 17 17 17 14 17 17 (17) 14 16 17 14 17

14 16

w/Rhy. Fig. 3 (1st 4 bars only) (till end)

E B A B E B E A E/A B E

Gon-na give it all we've got. Hey, ba-

(Stand in' on top.)

Stra

Full Full 2

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

14 16

Begin fade

B E N.C. E B E A E/A B E

by. Stand in' on top.) Hey, dar -

Stra.

Full 2

B E N.C. E B E A

lin' Whoa! Stand in' on top.

Stra.

Full Full 2

Fade out

E/A B E B E N.C. E

Stand in' on top. Stand

Stra.

H T P T P T P 1/2 T