



Z Z TOP

Greatest Hits



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LEGS

Words and Music by
BILLY GIBBONS, DUSTY HILL
and **FRANK BEARD**

C#5 A5 B5 F#5

133 11 133 133

Moderately ♩ = 124

Intro:

E5

Gtr. 1

mf w/distortion

Gtr. 2

mf w/distortion mp

D5

mf w/distortion mp

mf w/distortion mp

E5

Musical notation for the first system. The top staff is a treble clef staff with a melody. The bottom staff is a guitar tablature staff with strings labeled T, A, B. The notes are: 5, 5 7 7 7, (7), (7), and x 17.

Musical notation for the second system. The top staff is a treble clef staff with a melody. The bottom staff is a guitar tablature staff with strings labeled T, A, B. The notes are: 7 7, 7, 7 7, 9 9, 9 9, 9 9, 9 9, and 9.

Musical notation for the third system. The top staff is a treble clef staff with a melody. The bottom staff is a guitar tablature staff with strings labeled T, A, B. The notes are: 0 0 0 0, 0 5 1/2, 1 2 4 4 4 4, 0 5 1/2, 1 2 4 4 4 4, 1 2 4 4 4 4, and 0 5 1/2.

Verse 1:

Rhy. Fig. 1

E5

Musical notation for the fourth system. The top staff is a treble clef staff with a melody. The bottom staff is a guitar tablature staff with strings labeled T, A, B. The notes are: 0 0 0 0, 0 5 1/2, 1 2 4 4 4 4, 0 5 1/2, 1 2 4 4 4 4, 1 2 4 4 4 4, and 0 5 1/2.

1. She got _____ legs; _____

she knows how to

Musical notation for the fifth system. The top staff is a treble clef staff with a melody. The bottom staff is a guitar tablature staff with strings labeled T, A, B. The notes are: 1 2 4 4 4 4, 0 5 1/2, 1 2 4 4 4 4, 0 5 1/2, 1 2 4 4 4 4, and 3/21.

E5

C#5

use _ them. _ She nev - er begs; _____

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

A.H. _____ A.H. _____

T
A
B

5 7 (7) (7) x 2 4

she knows how to choose _ them. _ She's hold - in'

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

A.H. _____ A.H. _____

T
A
B

(4) (4) x 4 (4)

E5

leg, _____ won - der - in' how to feel _____ them.

partial A.H. _____ partial A.H. _____

A.H. _____ A.H. _____

T
A
B

x 7 7 7

C#5

Would _ you get be - hind _____ them _____ if you could on - ly

mp

T
A
B

(7) 4 x 2 4 2 x x x x x x

C#5

A5

7 1/2 7 1/2 7 1/2 7 1/2

find them. _____ She's my ba - by,

This system contains the first two staves of music. The top staff is the vocal line with lyrics 'find them. _____ She's my ba - by,'. The second staff is the guitar accompaniment. Below it is a tablature staff with fret numbers: 4 4 | 2 4 | 0.

B5

(end Rhy. Fig. 1)

she's my ba - - by. _____ Yeah, ___ it's al -

This system contains the third and fourth staves of music. The top staff is the vocal line with lyrics 'she's my ba - - by. _____ Yeah, ___ it's al -'. The second staff is the guitar accompaniment. Below it is a tablature staff with fret numbers: (5 2 2 0) | 4 4 | (4 4 2).

E5

right.

Oh, ___ yeah! ___

Gtrs. 1 & 2

This system contains the fifth and sixth staves of music. The top staff is the guitar accompaniment. The bottom staff is a detailed tablature for the guitar, with fret numbers: 0 5 4 | 0 5 4 4 2 | 0 5 4 4 2 0 1 | (0) 0 1 4 | 0 5 4 4 2 | 0 5 4 4 2 0 1 | 1 4 | 0 5 4 4 4 4 | 0 5 4 4 2 0 1.

Verse 2:
w/Rhy. Fig. 1

E5

2. She's got ___ hair _____

down _ to her

This system contains the seventh and eighth staves of music. The top staff is the guitar accompaniment. The bottom staff is a detailed tablature for the guitar, with fret numbers: 1 4 | 0 5 4 4 4 4 | 0 5 4 4 4 | mp mf | 10 | (14 12) 14 10 | (10) 10 | (10).

C#5

fan - ny. _____ She's kind - a jet - set; _____

T
A
B

try un - do her pant - ies. _____ Ev - ery - time she's

T
A
B

E5

danc - in', _____ she knows what to do. _____

T
A
B

C#5

Ev - ery - bod - y wants to see, _____ (to) see if she can

T
A
B

F#5

7 ♯ 7 7 7 7 ♯ 7 7 ♯ 7 ♯ 7 ♯ 7 7 ♯

A.H. (15ma)

First system of music for F#5. It includes a standard staff with a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth notes with sharp signs. Below the staff are two tablature lines (labeled T and B) with fret numbers and accidentals. Annotations include 'rake' and 'A.H.' (Artificial Harmonic).

C#5

7 ♯ 7 7 7 7 ♯ 7 7 ♯ 7 ♯ 7 ♯ 7 7 ♯

A.H. (15ma)

A.H. (15ma)

A.H. (15ma)

A.H. (15ma)

A.H. (15ma)

Second system of music for C#5. It features a standard staff with a treble clef and a key signature of two sharps. The melody includes sixteenth notes and quarter notes. Below are two tablature lines with fret numbers and accidentals. Annotations include 'A.H.', '1/4', and 'A.H. 1/2'.

F#5

7 ♯ 7 7 7 7 ♯ 7 7 ♯ 7 ♯ 7 ♯ 7 7 ♯

A.H. (15ma)

A.H. (15ma)

partial A.H.

A.H.

partial A.H.

Third system of music for F#5. It includes a standard staff with a treble clef and a key signature of two sharps. The melody consists of quarter notes. Below are two tablature lines with fret numbers and accidentals. Annotations include 'A.H.', 'A.H.', 'partial A.H.', and 'partial A.H.'.

B5

7 ♯ 7 7 7 7 ♯ 7 7 ♯ 7 ♯ 7 ♯ 7 7 ♯

partial A.H.

rake

A.H.

hold

Fourth system of music for B5. It includes a standard staff with a treble clef and a key signature of two sharps. The melody consists of eighth notes. Below are two tablature lines with fret numbers and accidentals. Annotations include 'partial A.H.', 'rake', 'A.H.', and 'hold'.

E5

Gtrs. 1 & 2

Fifth system of music for E5, labeled 'Gtrs. 1 & 2'. It includes a standard staff with a treble clef and a key signature of two sharps. The melody consists of quarter notes. Below are two tablature lines with fret numbers and accidentals.

Verse 3:
w/Rhy. Fig. 1
E5

3. She got _____ legs; _____ she knows how to

TAB 1 2 / 5 4 0 0 0 0 14-16 (16)

use _ them _ She nev - er begs; _____

TAB (16) (16) (16)-14 14 16 (16) 11 9 11 9

she knows how to choose _ them _ She got a

TAB (9) (9) 6 6 9 (9) (9)

dime _____ all of the time. _____ Stays out at

TAB (7) 9 (7) 7 9 (9) 7 7 9 (9) (9)

C#5

night, _____ mov - in' through _ time. _____

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

A5

Oh, _____ I want _____ her, _____ sure, I got to

B5 E5

have _____ her. _____ The girl is al - right;

Gtrs. 1 & 2

she's al - right. _____ Oh! _____

Wow! —

Guitar Solo:
C#5

Gtr. 2 γ $\ddot{\gamma}$ γ $\ddot{\gamma}$ γ $\ddot{\gamma}$ γ $\ddot{\gamma}$ γ $\ddot{\gamma}$ γ $\ddot{\gamma}$

Gtr. 1
partial A.H. A.H. (15ma) 1/4 partial A.H. 1/4 1/4

partial A.H. rake A.H. 1/4 1/4 1/4 1/4

E5

1/4 1/4 1/4 1/4 hold - - - 1/4 1/4

2 2 4 4 6 2 0 (0) 0 3 0 0 0 0 0 3 3 0 0 0 0 0

C#5

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

1/4 hold - 1/4 1/4 1/2 1/2

0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 11 9 11 11 11 9 11 11 9

E5

A.H. (8ma) 1/4 1/4 hold - 1/4 1/4

1 1/4 1/4 1/4

11 11 11 9 11 9 11 x 11 11 11 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0

E5

1/4 1/4 1/4 3

hold -

TAB
0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 2 5 4 4 2 2 4 4 2 4 4 5

TAB
2 4 4 4 2 4 2 4 4 4 2 4 2 2 2 2 2 2

E5

1/4 1/4 1/4 1/4

hold - hold -

TAB
0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 5 2

C#5

1/4 hold - 1

TAB
(5) 0 0 0 0 0 0 9 9 12 (12) 12 9 11 11

E5

1/4 1/4 1/4 1/4

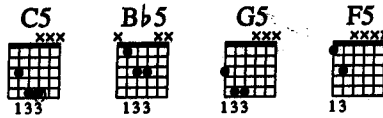
hold - hold -

TAB
11 9 11 11 9 11 11 12 11 (11) 10 0 5 0 0 0 0 0 5

Fade

SHARP DRESSED MAN

Words and Music by
BILLY GIBBONS, DUSTY HILL
 and **FRANK BEARD**



Moderately fast ♩ = 124

Intro:

Gtrs. 1 & 2 Gtr. 1

C5 F5 Eb5 C5 F5 Eb5 C5 Gtr. 2

mf P.M.

Gtr. 1 Gtr. 1

F5 Eb5 C5 F5 Eb5 C5 Gtr. 2 C5 Gtr. 1 Gtr. 1

F5 Eb5 C5

Gtr. 1

F5 Eb5 C5 Gtr. 2 C5 Gtr. 1 F5 Eb5 C5 F5 Eb5 C5 Gtr. 2

(Spoken:) Yeah!

Verse:
 C5

Bb5 F5

1. Clean shirt, — new shoes, — and I don't know where I am
 2.3. See additional lyrics

(Gtr. 2)

C5 Bb5 F5

go-in' to. _____ Silk suit, - black tie, - (*black tie*) _____ I don't need a rea-son

G5 F5 G5 Bb5 C5

why. _____ They come run-nin' just as fast as they can, - 'cause

Finger slide

To Coda ⊕

N.C. 1. Eb5 Bb5 C5 F5 Eb C5 F5 Eb C5

ev - ery girl - cra - zy 'bout a sharp dressed man. -

Gtr. 1 Gtr. 2

F5 Eb C5 F5 Eb C5 2. Eb5 Bb5

Gtr. 1 Gtr. 2 Gtr. 3

Sharp dressed man. _____

**With slide bar*

Guitar Solo:

C5

Gtrs.
1 & 2

(Gtrs. 1 & 2 cont. simile)

The first system of the guitar solo consists of a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is composed of eighth and sixteenth notes with various accents and slurs. Below the staff is a guitar tablature staff with six lines, showing fret numbers and techniques like bends and slides.

The second system continues the melody with more complex rhythmic patterns, including triplets and slurs. The tablature shows fret numbers up to 11 and includes techniques like bends and slides.

The third system features a 'grad. slide' instruction. The melody continues with slurs and accents. The tablature shows fret numbers up to 12 and includes techniques like bends and slides.

The fourth system continues the melody with slurs and accents. The tablature shows fret numbers up to 12 and includes techniques like bends and slides.

The fifth system features a 'let ring' instruction. The melody continues with slurs and accents. The tablature shows fret numbers up to 5 and includes techniques like bends and slides.

Bb5 G5 F5 (cont. simile) 1/4

(Spoken:) Yeah, baby. let ring

C5 F5 gradual bend 1/2 let ring

C5 Bb5 G5 1/4 1/4

Gtr. 1 (Gtr. 3 tacet) (C5) F5 Eb5 C5 Gtr. 2 F5 Eb5 C5 Gtr. 1 F5 Eb5 C5 Gtr. 2 F5 Eb5 C5 Gtr. 2

(Spoken:) How, how.

Gtr. 1 F5 Eb5 C5 Gtr. 2 F5 Eb5 C5 Gtr. 1 F5 Eb5 C5 Gtr. 2 F5 Eb5 C5 Gtr. 2

D.S. § al Coda

Coda

Guitar Solo:
Eb5 Bb5
C5 (Cm7)

sharp dressed man.

(Voice ad lib.)

(Whoa) —

Gtr. 3

A.H.

TAB

11 8 8 11 8 11 8 8 10 10 8 (10) 10 8 8 10 8 10

Gtrs. 1 & 2

*Gtr. 2

TAB

8 8 8 10 10 10 3 1-3 5 3

TAB

(10) 8 10 8 10 8 6 8 6 (6) 5-6 5-6 5-6 5-6 5-6 5-6 6-8 8 8

Gtr. 1 Gtr. 2 Gtr. 1

TAB

4 4 4 3 3 3 5 3 5 3 5 3 4 4

*Bass Guitar pedals roots in steady eighths.

1/2 1 1/4 1/4

8 10 8 10 10 8 10 (10) 8 11 11 8 8 10 10 8 8 10 8 10-12

Gtr. 2 Gtr. 1 Gtr. 2

4 4 4 4

3 3 3 3

3 1-3 5 3 3 3 3 3 3 1-3 5 3

1/4 1

11 11 10 8 8 11 (11) 8 8 11 11 8 1 11 10 8 8 11 10-12

(12) 12-10

Gtr. 1 Gtr. 2 Gtr. 1

4 4 4 4

3 3 3 3

3 3 3 3 x 3 1-3 5 3 3 3 3 3 3 3 3

11 10 10 10 8 11 10 10 10 8 10 8 10 8 8 8 10 8 10 10 12 14 13 13

(12) 10 10 10 8 10-12 10 10 10 8 8 8 10 8 10 10 12 14 13 13

Gtr. 2 Gtr. 1 Gtr. 2

4 4 4 4

3 3 3 3

3 1-3 5 3 3 3 3 3 3 1-3 5 3

Staff 1 (Melody): Treble clef, 4/4 time. Features a sequence of eighth and sixteenth notes with accents and slurs. A $\frac{1}{4}$ note is indicated above the melody.

Staff 2 (TAB): Treble and Bass clefs. Fingerings include 19, 14, 11, 12, 10, 8, 10, 8, 10, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 10, 10, 8, 8, 8, 10.

Gtr. 1 and Gtr. 2 notation. Treble clef, 4/4 time. Includes guitar-specific notation such as slurs and ties.

Staff 3 (TAB): Treble and Bass clefs. Fingerings include 5, 5, 3, 4, 4, 3, 3, 4, 4, 3, 3, 4, 3, 3, 5, 3, 3, 5, 3, 3, 3, 5, 3.

Staff 4 (Melody): Treble clef, 4/4 time. Continuation of the melodic line with a $\frac{1}{4}$ note and a wavy line indicating a vibrato effect. A **F5** dynamic marking is present.

Staff 5 (TAB): Treble and Bass clefs. Fingerings include 10, 8, (8), 5, 8, 5, 5, 7, 5, 8, (8), (8), 8, 10, 8, 10, (10), 10, 10, 10, 8, 10, 10.

Gtr. 1 and Gtr. 2 notation. Treble clef, 4/4 time. Includes guitar-specific notation.

Staff 6 (TAB): Treble and Bass clefs. Fingerings include 5, 5, 3, 4, 4, 3, 3, 10, 10, 8, 8, 8, 8, 8, 8, 8, 8.

Staff 7 (TAB): Treble and Bass clefs. Fingerings include 8, 8.

Gtr. 2, Gtr. 1, and Gtr. 2 notation. Treble clef, 4/4 time. Includes guitar-specific notation.

Staff 8 (TAB): Treble and Bass clefs. Fingerings include 8, 6, 8, 10, 8, 10, 10, 8, 8, 8, 9, 9, 8, 8, 9, 9, 8, 8, 3, 1, 3, 5, 3.

C5

T
A
B

Gtr. 1 Gtr. 2 Gtr. 1

T
A
B

F5

T
A
B

Gtr. 2 Gtr. 1 Gtr. 2 Gtr. 1

T
A
B

C5

hold bend

A.H. ----- 1

T
A
B

Gtr. 2 Gtr. 1 Gtr. 2 Gtr. 1

T
A
B

The musical score consists of three systems of guitar notation. Each system includes a standard musical staff with a treble clef and a key signature of one flat (B-flat major/D minor), and a corresponding guitar tablature staff below it. The first system features a solo section marked 'F5' at the beginning. The second system is divided into four measures, alternating between 'Gtr. 2' and 'Gtr. 1'. The third system includes a 'Fade' instruction at the end and is also divided into four measures, alternating between 'Gtr. 2' and 'Gtr. 1'. The tablature contains various fret numbers (e.g., 6, 8, 10, 5) and includes some circled numbers like (8) and (10). The notation includes eighth and sixteenth notes, as well as rests.

Verse 2

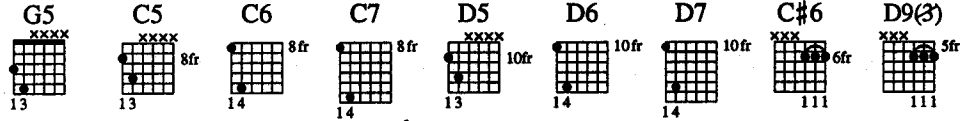
Gold watch, diamond ring,
 I ain't missin' not a single thing.
 Cuff links, stick pin,
 When I step out I'm gonna do you in.
 They come runnin' just as fast as they can,
 'Cause every girl crazy 'bout a sharp dressed man.
 (To Guitar Solo:)

Verse 3:

Top coat, top hat,
 I don't worry 'cause my wallet's fat.
 Black shades, white gloves,
 Lookin' sharp and lookin' for love.
 They come runnin' just as fast as they can,
 'Cause every girl crazy 'bout a sharp dressed man.
 (To Coda)

TUSH

Words and Music by
BILLY GIBBONS, DUSTY HILL
and FRANK BEARD



Moderately fast shuffle ♩ = 136 (♩ = ♩)

Intro:

(G)

⑥ 1fr 3fr

⑥ 1fr

Gtr. 2 (Yeah!) F G G5 F

Gtr. 1

(Enter drums)

The Intro section features a guitar staff with a treble clef and a key signature of one sharp (F#). The tempo is 'Moderately fast shuffle' at 136 bpm. The guitar part is in G major. The tablature line shows fret numbers for the guitar strings.

G5

Gtr. 2 cont. simile

Verse 1:

I've been up, _____ I've been down, _____ take my word, _

Gtr. 1

The first line of the Verse features a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar part is in G major. The tablature line shows fret numbers for the guitar strings.

⑥ C5 C6 C7 C6 C5 open E 1fr F 2fr F#

my way 'round. _____

I ain't ask - ing for much. _

The second line of the Verse features a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar part is in G major. The tablature line shows fret numbers for the guitar strings.

G5 D5 D6 D7 D6

I said Lord — take me down — town, —

TAB: 5 5 3 5 5 3 5 0 2 2 4 4 5 5 4

C5 C6 C5 C6 G5 G6 G7 G6 G5 C5 C#6 D9(♯)

I'm just look - ing for some tush. — I've been bad, —

TAB: 5 5 7 7 5 5 7 0 3 3 7 3 3 3 3 3 5 5 6 7 0

Verse 2:
(Gtr. 2 same as Verse 1)

G5

I've been good, — Dal - las, Tex - as, Hol - ly - wood. —

TAB: 5 5 3 3 5 5 3 0 (0) (0) (0) 3 3 3 3 10 10

C5 C6 C7 C6 C5 N.C. G5

I ain't ask - ing for much. —

TAB: (10) 10 12 8 13 13 12 12 10 10 0 0 1 1 2 2 3 3 3

D5 D6 D5 D6 (G5) C5 C6 C7 C6

I said Lord — take me down — town — I'm just look-ing for some tush..

This system contains the first line of music. It features a vocal line with lyrics, a guitar line with notes and slurs, and a corresponding guitar tablature below. The chords D5, D6, (G5), C5, C6, C7, and C6 are indicated above the guitar line.

Guitar Solo:

G5 G6 G7 G6 G5 C5 C#5 D9(♯) (G) G5 G6 G7 G6 G5 G6 G5 G6

Yeah! —

Gtr. 1

Gtr. 2

Gtr. 2 w/slide

Pull-off

This system contains the guitar solo and two guitar parts. The solo line is marked 'Guitar Solo:' and includes the lyrics 'Yeah!'. Gtr. 1 and Gtr. 2 are indicated. Gtr. 2 includes a 'w/slide' section and a 'Pull-off' instruction. The tablature for Gtr. 2 shows a slide from the 12th fret to the 10th fret.

(*Partial palm mute thru-out)

G5 G6 G5 G6 G5 G#5 A5 A#5 C5 C6 C5 C6 C5 N.C.

This system contains the final line of music. It features a guitar line with notes and slurs, and a corresponding guitar tablature below. The chords G5, G6, G5, G#5, A5, A#5, C5, C6, C5, C6, and N.C. are indicated above the guitar line.

G5 G6 G5 G6 G5 G6 G5 G6 D5 D6 D5 D6 D5

T
A
B

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

T
A
B

0 12 12 12 3 0 3 0 12 12 12 12 7 7 (0) 7 5 6 7 7 7 7 5 0

C5 C6 C5 C6 G5 G6 G7 G6 G5 C5 C#5 D5

T
A
B

5 5 7 7 5 5 7 7 5 5 7 7 9 9 7 7 5 5 6 7

T
A
B

5 9 0 5 3 3 0 0 12 12 11 12 10 12 10 (10)

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

T
A
B

5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7

let ring - - - - -

T
A
B

12 12 12 12 12 12 12 12 12 10 12 12 12 12 10 12 10 12 12 12 10 12 12

10-12 12 12 12 10-12 12 10-12 12 10-12 12 12 10-12 12

G5 G#5 A5 A#5 C5 C6 C5 C6 C5 N.C.

This system contains the first two systems of music. The first system has a guitar tablature line with fret numbers: 5 5 4 4 7 7 8 8 10 10 12 12 10 10 12 12 10 10 0 0 1 1 2 2. The second system has a guitar tablature line with fret numbers: 12 10 12 10 10 12 12 5 5 5 6 6 5 5 5 5 5 3 (0).

G5 G6 G5 G6 G5 G6 G5 G6 D5 D6 D5 D6 D5

This system contains the third and fourth systems of music. The third system has a guitar tablature line with fret numbers: 5 5 7 7 5 5 7 7 5 5 7 7 5 5 9 9 7 7 9 7. The fourth system has a guitar tablature line with fret numbers: 12 12 12 10 12 11 11 12 10 12 12 12 12 17 19 20 20 20 20 18 19 18 17 17 19.

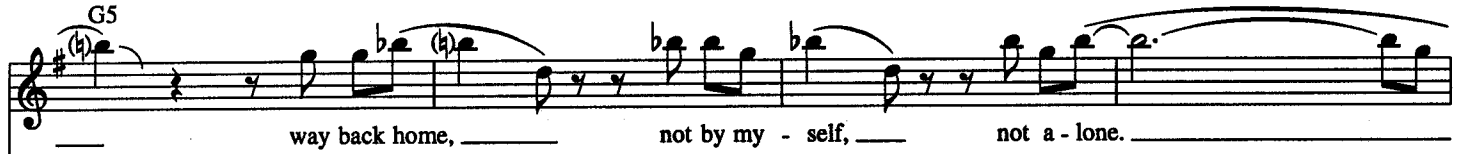
C5 C6 C5 C6 C5 G5 G6 G7 G6 G5 C C#6 D9(3)

Take me back,

This system contains the fifth and sixth systems of music. The fifth system has a guitar tablature line with fret numbers: 15 14 13 11 12 11 12 12 10 12 12 12 12 10 12 12 12 10 12 12 10 12 14 14. The sixth system includes the instruction "Take me back," and a guitar tablature line with fret numbers: 5 5 7 7 5 5 7 5 5 5 7 7 9 9 7 7 5 5 4 5 5 5 5 5 (5 5 5).

Verse 3: (Gtr. 2 same as Verse 1)

G5



way back home, not by my - self, not a - lone.

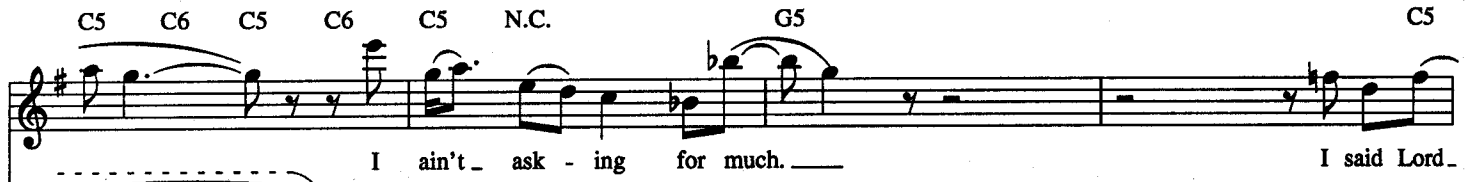
Gtr. 1

Gtr. 3 (overdub)

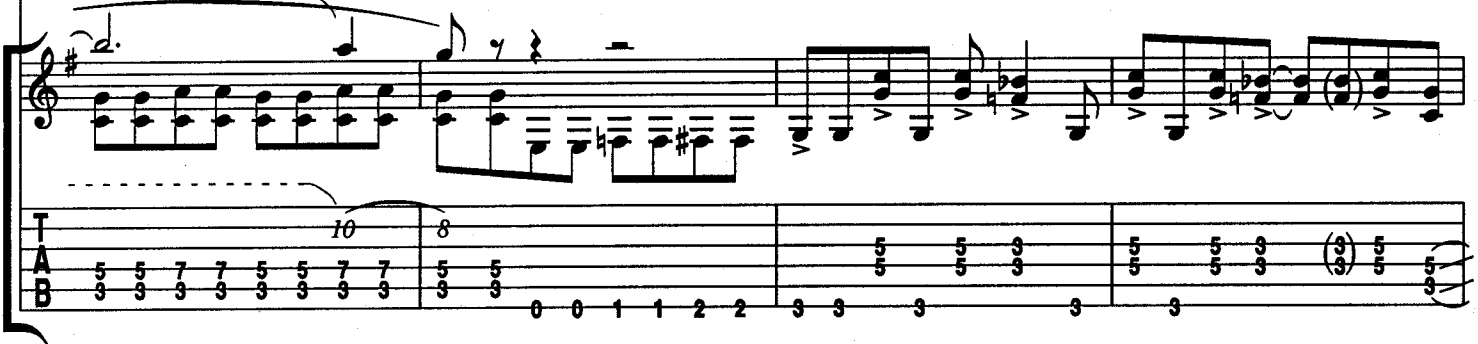


TAB notation for Gtr. 1 and Gtr. 3 (overdub). Includes fret numbers and string indicators (T, A, B).

C5 C6 C5 C6 C5 N.C. G5 C5

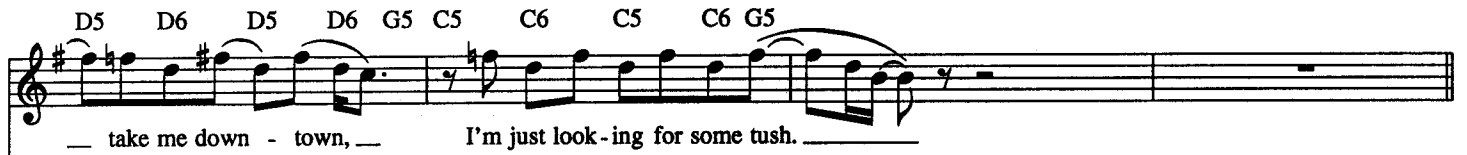


I ain't ask - ing for much. I said Lord.

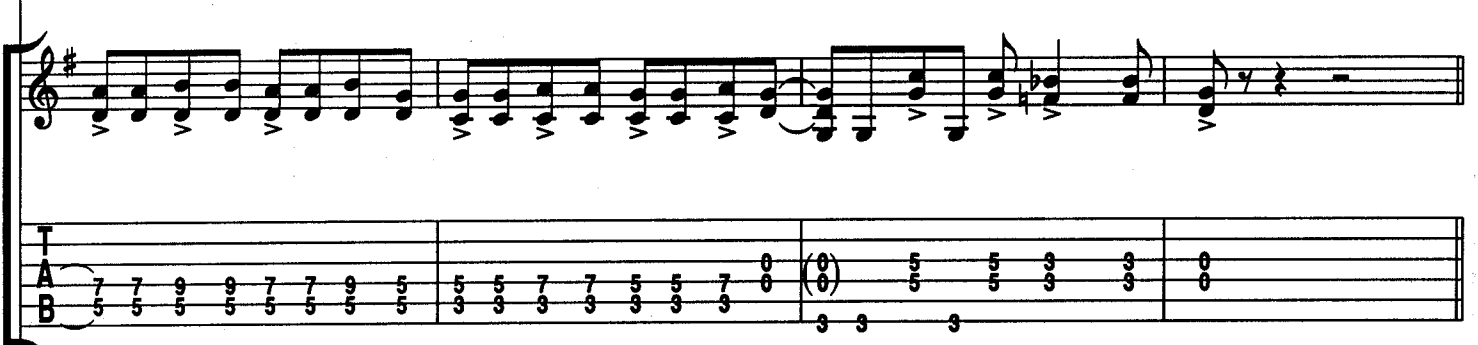


TAB notation for Gtr. 1 and Gtr. 3 (overdub) corresponding to the second line of music.

D5 D6 D5 D6 G5 C5 C6 C5 C6 G5



take me down - town, I'm just look - ing for some tush.



TAB notation for Gtr. 1 and Gtr. 3 (overdub) corresponding to the third line of music.

w/slide bar



TAB notation for Gtr. 1 and Gtr. 3 (overdub) corresponding to the fourth line of music, including a slide bar section.

Outro Solo:

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G#5 A5 A#5

This system contains the first two measures of the 'Outro Solo'. The guitar part consists of two staves: a treble staff with a melodic line and a bass staff with a bass line. The tablature shows fret numbers for each string (T, A, B). The fretboard diagrams show the physical layout of the strings and frets. Chord symbols are written above the staff.

C5 C6 C5 C6 C5 N.C. G5 G6 G5 G6 G5 G6 G5 G6

This system contains the next two measures of the 'Outro Solo'. It continues the melodic and bass lines from the first system. The tablature includes a 'N.C.' (Natural Chord) instruction. The fretboard diagrams show the hand positions for the notes.

D5 D6 D5 D6 D5 C5 C6 C5 C6 C5 G5 Ab G

This system contains the final two measures of the 'Outro Solo'. The melodic line concludes with a trill marked '8va' and a 'loco' section. The tablature shows the final fretting patterns, including a triplet of eighth notes. The piece ends with a final chord in the key of G major.

GIMME ALL YOUR LOVIN'

Words and Music by
BILLY GIBBONS, DUSTY HILL
and FRANK BEARD

Moderate rock ♩ = 118

Intro:

Drums 3

Gtr. 1

C5 F/C Bb/C F/C C5

mf (with distortion)

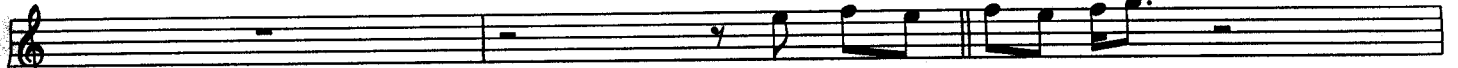
Gtr. 2

f (with distortion)

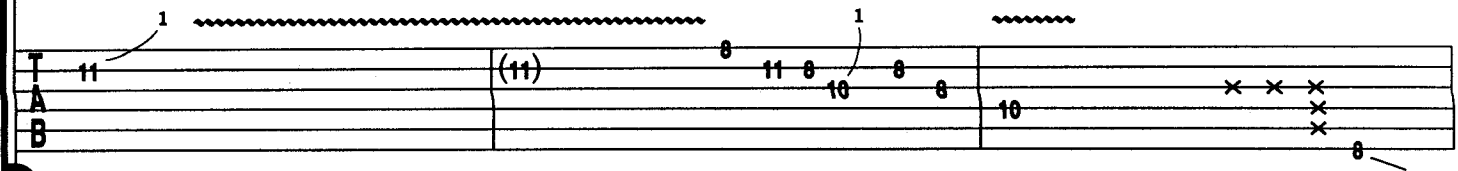
F/C Bb/C F/C C5 F/C Bb/C F/C C5

Verse:

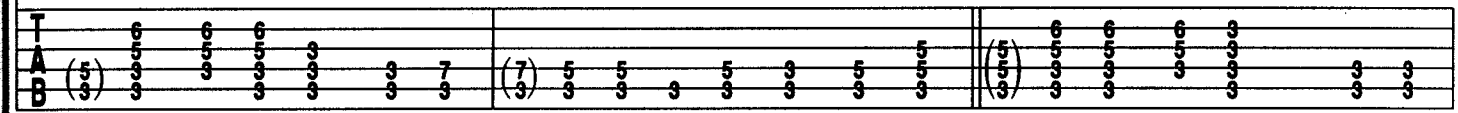
F/C Bb/C F/C C5 F/C C5 F/C Bb/C F/C



I got to have a shot —



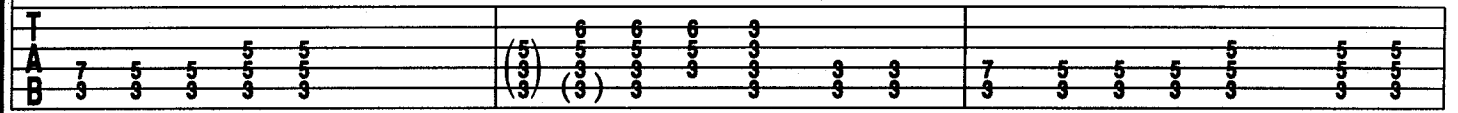
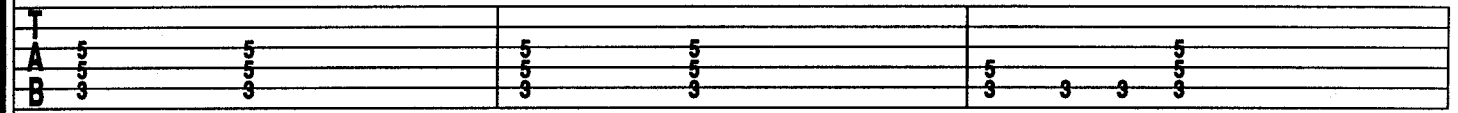
Rhy. Fig. 1



C5 F/C Bb/C F/C C5



of what you got it's oh, so sweet. ——— You got to



F/C Bb/C F/C C5 F/C Bb/C F/C

make it hot; _____ like a boom-er-ang I need a re-peat.

The first system of music consists of three staves. The top staff is the vocal line with lyrics: "make it hot; _____ like a boom-er-ang I need a re-peat." Above the staff are chord markings: F/C, Bb/C, F/C, C5, F/C, Bb/C, F/C. The middle staff shows a guitar melody with eighth and quarter notes. The bottom staff shows guitar chords for the Tenor (T), Alto (A), and Bass (B) positions, with some chords marked with a circled 5.

Chorus:

C5 Bb5 F5

_____ Gim-me all your lov-in', all your hugs and kiss-es too.

The chorus section consists of three staves. The top staff is the vocal line with lyrics: "Gim-me all your lov-in', all your hugs and kiss-es too." Above the staff are chord markings: C5, Bb5, F5. The middle staff shows a guitar melody with eighth and quarter notes. The bottom staff shows guitar chords for the Tenor (T), Alto (A), and Bass (B) positions, including a circled 5 and a triplet of 3-6-3.

(end Rhy. Fig. 1)

The ending section consists of two staves. The top staff shows a guitar melody with eighth and quarter notes. The bottom staff shows guitar chords for the Tenor (T), Alto (A), and Bass (B) positions, including a circled 5 and a triplet of 3-6-3.

C5 F5 Bb/C F/C C5

Bb Bb5 Bb

Gim-me all your lov - in', _____

F C5 F5 Bb/C F/C C5 F/C C5

don't let up un - til we're through. . . You got to

Verse 2:

F/C Bb/C F/C C5 F/C Bb/C F/C

whip it up, — and hit me like a ton of lead.

T A B

T A B

C5 F/C Bb/C F/C C5

If I blow — my top, —

T A B

T A B

Chorus:

will you let it go to your head. —

Gim-me all your lov-in',

Rhy. Fig. 2

F5 C5 F5 Bb/C F/C C5

all your hugs and kiss-es too.

Bb Bb5

Bb

F

C5 F5

Bb/C

F/C

Musical staff with chords and lyrics: "Gim-me all your lov - in', _____ don't let up un - til we're through. _____"

Gim-me all your lov - in', _____ don't let up un - til we're through. _____

Musical staff with notes and TAB: 3 6 3 6 6 6 | 5 5 3 (x x)

Musical staff with notes and TAB: 3 3 3 3 3 3 3 3 | 2 2 2 2 2 2 2 2 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

C5

Bb5

Musical staff with notes and TAB: 5 5 5 5 | 5 5 5 5 | 6 6 6 6 | 6 6 6 6

(end Rhy. Fig. 2)

Musical staff with notes and TAB: 7 5 5 5 5 5 5 5 |

Guitar Solo:
C5

Musical notation for the first system, including a treble clef staff with notes and a guitar tablature staff with fret numbers and chord changes.

Chord changes: C5, Bb/C, Bb5 C5

Time signatures: 1/4

Tablature: (5) 5 5 5 5 (9) 5 4 | (4) 4 5 5 0 (9) 0 3 5 (5) | (5) 0 10 9 8 10 10

Musical notation for the second system, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

Tablature: 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

Musical notation for the third system, including a treble clef staff with notes and a guitar tablature staff with fret numbers and the instruction "let ring".

Chord changes: Bb/C, C5

Time signatures: 1/4

Instruction: let ring

Tablature: 8 8 8 10 | (10) 3 5 (5) (5) 5 8 7 8 9 10 | (10) 8 10 10 8 8 10

Musical notation for the fourth system, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

Tablature: 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

Musical notation for the fifth system, including a treble clef staff with notes and a guitar tablature staff with fret numbers and the instruction "let ring".

Chord change: F5

Time signatures: 1/4, 1/2

Instruction: let ring

Tablature: (10) 5 5 6 6 5 5 | 11 (11) 8 8 11 8 8 8 8 | 11 8 8 10 1 1 1 (10)

Musical notation for the sixth system, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

Tablature: 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | (9) 9 9 9 9 9 9

G5 C5

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

F5 G5 C5 1/4

let ring - - - - -

42 Verse 3:
w/Rhy. Fig. 1

F/C B \flat F/C C5 F/C B \flat /C F/C C5

move it up, and use it like a screw-ball — would. — You got to

mp

TAB: 11 (11) 5 7 5 7 5 (8)

F/C B \flat /C F/C C5 F/C B \flat /C F/C C5

pack it up; — work it like a new boy should. —

TAB: 11 8 11 (11) 11

Chorus:
w/Rhy. Fig. 2
B \flat 5

B \flat 5 F5 C5 F5 B \flat /C F/C C5

Gim-me all your lov-in', all your hugs and kiss-es too. —

TAB: (3) 3 5 6 3 (3) (3)

B \flat 5 F C5 F5 B \flat /C F/C C5

Gim-me all your lov-in', — don't let up un-til we're through. —

(overdub) —

TAB: 13 13 13 6 8 8 8 6 10 6 10 6 10 6 10 (8) (8) 7 9 8 x 6 6

P.S.

Bb5
Gtr. 2 tacet

Musical notation for guitar 2, tacet section. It shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes. The tempo is 1/4. The bass staff has a capo on the 5th fret.

Guitar Solo:

C5

Gtr. 2 / (cont. simile)

Musical notation for guitar 2 solo, first system. It shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is 1/4. The bass staff has a capo on the 5th fret.

Musical notation for guitar 2 solo, second system. It shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is 1/4. The bass staff has a capo on the 5th fret.

Musical notation for guitar 2 solo, third system. It shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is 1/2. The bass staff has a capo on the 5th fret.

Musical notation for guitar 2 solo, fourth system. It shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is 1/2. The bass staff has a capo on the 5th fret.

1/2

1/2

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

1/2

Drums/Guitar only

1/4

Partial A.H. throughout

Fade

div.

Cm7 Bb C5 Cm7 Bb C5 Cm7 Bb Cm7 Bb Cm7 Bb

ROUGH BOY

Words and Music by
BILLY GIBBONS, DUSTY HILL
 and **FRANK BEARD**

Rock ballad ♩ = 80

Intro:

Drums: 2 Gtr. 1 A A.H. E F#m7 C#m7 A A.H. E F#m7 C#m7

A.H. *mf with distortion* A.H.

TAB: 4-6 5 4 2 4-6 5 4 4-6 5 4 2 4-6 5 4

Gtr. 2 (keyboard arranged for guitar)

mf

TAB: 2-2-2-2-2-2 0-0-1-0-0-0 5-5-2-2-2-2 7-4-6-4-5-4 0-0-2-2-2-2 0-0-2-2-2-2 5-5-2-2-2-2 7-4-6-4-5-4

A E/A A E/A F#m7 E/F#

mf with distortion

TAB: 4-6 5 4 4-6 5 4 (4) 2 4-6 5 6 4 2

mf with distortion

TAB: 5-5-2-2-2-2 4-4-2-2-2-2 0-0-2-2-2-2 0-0-2-2-2-2 5-5-2-2-2-2 4-4-2-2-2-2

Rhy. Fig. 1

Gtr. 3

mp partial palm - mute throughout with distortion

TAB: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

F#m7 E/F# Bm7 A.H. A.H.

TAB 4 6 5 4 (4) 6 (6) 4 2 6 (6) 4 (4)

TAB 2 4 2 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2

TAB 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Esus A.H. E Esus A.H. E

TAB 2 (4) 4 (4) 2 (4) 4 (4)

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(end Rhy. Fig. 1)

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse:
with Rhy. Fig. 1 (2 times)

A E/A A E/A

1. What in the world's _____ come all o - ver me? _____
2. 3. See additional lyrics.

F#m7 E/F# F#m7 E/F# Bm7

I ain't got a chance _____ of one in three. _____ Ain't got no rap, _____ ain't

E

got no line, _____ but if you'll give me just a min - ute I'll be

1. Esus 2. 3.

feel - ing fine. _____ tell you why. _____ I'm a

let ring _____

*Chorused one octave higher

Chorus:

To Coda ⊕

A E/A A E/A A E/A E7sus

rough boy. — I'm a rough boy. —

Gtr. 1

A.H. - 1

TAB: 2 2 5 4 | 4 6 5 4 | 4 6 5 4 (4)

Gtr. 2 (keyboard arr. for guitar)

let ring -----

TAB: 5 4 | 5 4 | 5 4 | 5 4 | 2 2 3 0

Guitar Solo:

Gtr. 1

C#m

f

TAB: 12 1 | 9 12 9 12 11 9 | 11 11 11 11 11

Rhy. Fig. 2

Gtr. 3

mp

TAB: 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6

B: 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4

F#m

TAB 9 10 9 11 11(11) 9 11 11 11 9 11

TAB 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Bm

TAB 10 7 10 7 10 (10) 7 10 7 9 7 9 9 7 9 9

Partial A.H.

TAB 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Esus

TAB (9) 7 6 9 7 7 0 7 (7) (7)

D.S. $\frac{3}{4}$ al Coda

end Rhy. Fig. 2

TAB 0 0 0 0 0 0 0 0 0 0 0 0

⊕ w/Rhy. Fig. 2
Coda C#m

Gtr. 1 *f*

F#m

Bm

E7sus

w/Rhy. Fig. 1 (to end)

A E/A A E/A F#m E/F#

hold bend

F#m E/F# Bm7

TAB: (11) 9 11 10 11 9 11 10 12 10 12 12 12 (12) 10 11 10 10 12

E7

TAB: 12 12 (12) 10 11 10 10 11 10 12 12 (12) 12 12 12 12 (12) 10

A E/A 1/4 A E/A

TAB: 12 12 (12) (12) 5 5 5 5 8 7 5 7 5 5 5 5 6

F#m E/F# F#m E/F# E/F#

TAB: 2 2 5 2 5 4 2 4 2 4 2 4 5 4 5 4 (4) 2 4 2 4

Bm7

TAB: 4 (4) 2 2 4 2 4 4 (2) 2 4 2 4 2 4 2 4 4

E E7sus

A E/A A E/A

F#m E/F# F#m E/F#

A.H.

Bm7 Bm

E E7sus A E/A

* feedback

Verse 2:

I am the one who can fade the heat;
 The one they all say just can't be beat.
 I'll shoot it to you straight
 And look you in the eye.
 So give me just a minute
 And I'll tell you why . . .
 (To Chorus:)

Verse 3:

I don't care how you look at me,
 Because I'm the one and you will see.
 We can make it work,
 We can make it by,
 So give me one more minute
 And I'll tell you why . . .
 (To Chorus:)

VIVA! LAS VEGAS

Words and Music by
DOC POMUS and MORT SHUMAN

Moderately fast rock ♩ = 120

Intro:
(drums/sequencer)

at 0:13

Bb5

Eb5

Bb5

Eb5

spoken: Y'all still want me to come with ya?

Gtr. 1 w/dist.

rake
mf

Gtr. 2 w/dist.

mp

Verse:

Bb5

Eb5

Bb5

Eb5

Bb5

Eb5

1. Bright light cit - y gon - na
- (2.) how I wish that
3. See additional lyrics

Bb5

Eb5

Bb5

Eb5

Bb5

(echo)

set my soul, gon-na set my soul on fire. (fire) There's a But
there were more than twen-ty-four hours in the day. (day)

partial
A.H.

1 partial
A.H.

1/2

Eb5

Bb5

Eb5

Bb5

Eb5

whole lot of mon-ey that's-a - read-y to burn - so get those stakes up -
e - ven if there were for - ty more - I would-n't sleep a min - ute a - way..

Bb5

G5

Musical notation for the first line, including a treble clef, key signature (Bb), and melody line.

high— (high) There’s a thou-sand pret-ty wom - en that’s-a wait-in’ out there —
— (a - way.) Oh, there’s black - jack, po - ker and a rou - lette — wheel.. A

(Gtr. 1, 1st time)

Musical notation for the guitar solo, first time, including a treble clef and a melodic line.

(Gtr. 1, 2nd time)
div.

Tablature for the guitar solo, first time, showing fret numbers for strings T, A, and B.

Musical notation for the second system, including a treble clef and melody line.

Tablature for the second system, showing fret numbers for strings T, A, and B.

Musical notation for the third system, including a treble clef and melody line.

They’re all — liv - in’ dev - il - may - care. — And I’m — just a dev - il with-a
for-tune won and lost on - a ev - er - y deal. — All you need is trump high — and

(*bkgd. voc.*) Ah,

Musical notation for the vocal solo, including a treble clef and a melodic line.

div.

Tablature for the vocal solo, showing fret numbers and phrasing slurs for strings T, A, and B.

Musical notation for the fourth system, including a treble clef and melody line.

Tablature for the fourth system, showing fret numbers for strings T, A, and B.

Chorus:

Eb5

Bb5

love to spare. — }
 nerves of steel. — }
 ah.

Vi - va — Las Ve - gas,

TAB

9

9 (9) (6)

TAB

3 5 3 5 3 5 3 1 1 3 1 3

6 6 6 6 6 6 6 6 6 6 6 6

Eb5 Bb5

1. N.C.

Vi - va — Las Ve - gas. (Las — Ve - gas)

(spoken:) Hey now.

(1st time only)

TAB

TAB

Bb5

Ah, thank you ver-y much, peo-ple.

2.3.
Eb5

2. Oh, Vi - va — Las

This system contains the first three staves of music. The top staff is the vocal line, starting with a Bb5 chord and the lyrics "Ah, thank you ver-y much, peo-ple." followed by a second ending marked "2.3. Eb5" with the lyrics "2. Oh, Vi - va — Las". The middle staff is a guitar line with various rhythmic patterns and accidentals. The bottom staff is a bass line with chord diagrams and a 6/8 time signature.

Bb5

Ve - gas,

Eb5

Vi - va — Las

Bb5

Ve-gas, Las — Ve - gas.

To Coda ⊕

This system contains the next three staves of music. The vocal line continues with "Ve - gas," followed by "Vi - va — Las" and "Ve-gas, Las — Ve - gas." The system concludes with "To Coda ⊕". The guitar and bass lines continue with their respective parts, including a guitar line with a wavy line indicating a tremolo effect and a bass line with chord diagrams.

Bridge:

E \flat 5

B \flat 5 E \flat 5

B \flat 5 E \flat 5

Vi - va Las Ve - gas with your ne - on flash - in' and your one arm ban - dits crash - in'

Gtr. 2 (Gtr. 1 tacet)

The first system of the bridge features a vocal line in G major with a key signature of one flat. The guitar accompaniment consists of a single staff with tremolos indicated by 'trem. bar' and a duration of '1/2'. The tablature below shows the fretting for the guitar parts, including a (6) chord and various barre positions.

N.C.

E \flat 5

B \flat 5

all those hopes down the drain. Vi - va Las Ve - gas, turn - in'

The second system continues the bridge with a vocal line and guitar accompaniment. The guitar staff includes tremolos and a 'trem. bar' with a '1/2' duration. The tablature shows the corresponding fretting, including a natural chord (N.C.) and barre positions.

E \flat 5

B \flat 5 E \flat 5

C5

day in - to night-time, turn - in' night in - to day - time and you see it once, you

The third system of the bridge features a vocal line and guitar accompaniment. The guitar staff includes tremolos and 'trem. bar' markings with '1/2' durations. The tablature shows the fretting, including barre positions and a C5 chord.

F5

nev - er come home a - gain.

The fourth system of the bridge features a vocal line and guitar accompaniment. The guitar staff includes tremolos and 'trem. bar' markings with '1/2' durations. The tablature shows the fretting, including barre positions and an F5 chord.

Guitar Solo:

Bb5

Musical notation for the first system of the guitar solo. The treble clef staff shows a melodic line with slurs and accents. The tablature staff below it shows fret numbers (9, 6, 9, 6, 6, (6), 9) and fingerings (1, 1, 1). The dynamic marking *mf* is present.

Rhy. Fig. 1

Musical notation for the first system of the rhythm figure. The treble clef staff shows a rhythmic accompaniment with eighth notes and slurs. The tablature staff shows chord diagrams for the bass strings (6, 8, 8, 8, 6, 8, 6, (6), 8, 6, 8).

(Db5 Eb5 F5) Bb5

Musical notation for the second system of the guitar solo. The treble clef staff shows a melodic line with slurs and accents. The tablature staff shows fret numbers (9, 9, 6, 9, 6, 6, (6), 8) and fingerings (1, 2, A.H. 1, 1). The text "A.H. 15ma" is written above the staff.

Musical notation for the third system of the guitar solo. The treble clef staff shows a melodic line with slurs and accents. The tablature staff shows fret numbers (6, 8, 8, 8, 6, 6, 6, (6), 8, 6, 8) and fingerings (10, 10).

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

(Eb5 Db5)

Bb5

Musical notation for the fourth system of the guitar solo. The treble clef staff shows a melodic line with slurs and accents. The tablature staff shows fret numbers (6, 9, 6, 9, 6, 9, 11, 9, 11(11), 11, 11, 11, 11, 9) and fingerings (1, 1/2, 1, 1, 1, 1). The text "w/Rhy. Fig. 1 (1st 7 bars only)" is written above the staff.

(end Rhy. Fig. 1)

Musical notation for the fifth system of the guitar solo. The treble clef staff shows a melodic line with slurs and accents. The tablature staff shows chord diagrams for the bass strings (6, 8, 8, 8, 6, 8, 6, (6), 8, 6, 8).

(Db5 Eb5 F5)

1 1/4 1/4 1/4

Bb5 F5 D.S. $\frac{3}{4}$ al Coda

3. I'm gon-na

Gtr. 2

⊕ Eb5 F5 N.C. (percussion)

Coda

Vi - va, _____ Vi - va. — (spoken;) Well. _____

grad. bend - - 1

w/Rhy. Fig. 1

Bb5

1/2

(Db5 Eb5 F5 Bb5) partial A.H.

A.H. (15ma) 1/4

A.H. 1/4

(Eb5) 1/4 Db5

1/2 1/2 1/4

G5 (F5 G5 F5 G5) G5 (F5 G5 F5 G5)

Rhy. Fig. 2

G5 (F5 G5) F5 G5) G5 (F5 G5) F5 G5) F5 G5)

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

T
A
B

5 7 6 8 6 8 6 8 7 8 6 8 7 8

(end Rhy. Fig. 2)

T
A
B

3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5

w/Rhy. Fig. 1

Bb5

let ring

A.H. (15ma)

1/4 1/4 1/4 1/4

1 1 3 1 1

T
A
B

8 8 8 8 8 8 10 8 11 11 11 8 0 x 0 (0) 8 6 8 6 6 8 1/4

(Db5 Eb5 F5) Bb5

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

1 1 1 1 1 1

T
A
B

8 8 6 6 6 8 6 6 6 11 11 9 11 11 9 11 9 11 9 1/2

(Eb5 Db5) A.H. (15ma)

A.H.

1/4 1/4

T
A
B

6 9 6 8 10 9 10 9 10 8 6 8 8 10 10 9 10 9 10 8 8 6 6 8 6

w/Rhy. Fig. 2

G5 (F5 G5 F5 G5) G5 (F5 G5 F5 G5) G5 (F5 G5 F5 G5)

A.H. (15ma)

A.H.

1/4

A.H. 1/2

w/Rhy. Fig. 1

G5 (F5 G5 F5 G5) Bb5

1/2

1

1/4

1/4

(Db5 Eb5 F5) Bb5 *Fade*

A.H. (15ma)

A.H. (15ma)

A.H.

A.H.

Verse 3:
 I'm gonna keep on the run, I'm gonna have me some fun,
 If it costs me my very last dime.
 If I wind up broke then I always remember,
 That I had a swingin' time.
 I'm gonna give it everything I've got,
 Lady Luck, please let the dice stay hot.
 Let me shoot a seven with every shot.
 (To Chorus:)

SLEEPING BAG

Words and Music by
BILLY GIBBONS, DUSTY HILL
 and **FRANK BEARD**

Chord diagrams for guitar:

- C5**: x x x x 1 3
- Cm7**: x x x x 2 3 3 3 (8fr)
- C9sus**: x x x x 3 4 2 1 (6fr)
- Fm7**: x x x x 2 3 3 3 (13fr)
- F9sus**: x x x x 3 4 2 1 (11fr)

alternate positions:

- Cm7**: 1 3 1 2 1
- C9sus**: 2 3 4 1
- Fm7**: 1 3 1 2 (8fr)
- F9sus**: 2 3 4 1 (6fr)
- D5**: x x x x 1 3 (5fr)
- Dm7**: x x x x 1 1 1 (10fr)
- D5(type 2)**: x x x x 1 1 (7fr)
- C5(type 2)**: x x x x 1 1 (5fr)

Moderately ♩ = 114

Intro: (drums/perc.) 6 C5 (enter keys)

Gtr. 1 w/dist. and chorus 6 1. When it's

mf

TAB: 6 chords

§ Verse:

Gtr. 2 w/dist. C5 (P.M. throughout)

cold out - side _____ and you wan-na sleep in, — go for a pal - let that's
 (2). fraid of the dark _____ ba - by, don't be shy. — We'll talk a - bout some lov-in' while we
 (3.) See additional lyrics

nice and thin. — Zip it on a - round — while it's on the ground; —
 look at the sky. — Don't be hes - i - tat - in', it - 'll be al - right; —

TAB: 10 8 8 8 (5) 10 8 8 8

Chorus:

G5 F5

Eb5 F5

spread it out and lay it on down. Slip in - side my
we'll tuck it in till it's clean out of sight.

Gtrs. 1 & 2

div.

To Coda ⊕
w/Lead Fill 1 (on D.S.)

C5 G5 F5 Eb5 F5 1. C5

sleep - in' bag. Slip in - side my sleep-in' bag. 2. You're a -

Guitar Solo:

2. C5 (w/keys, perc. and effects)

Cm7 C9sus

7 Gtr. 2 w/clean chorus tone

Gtr. 1 w/dist. A.H. (15ma) A.H. (15ma)

mf A.H. A.H.

Cm7 C9sus Cm7 C9sus Cm7 C9sus Cm7 C9sus

A.H. (15ma) A.H. (15ma) A.H. 8va A.H. 8va A.H. (15ma) A.H. (15ma)

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

Cm7 C9sus Cm7 C9sus Cm7 C9sus Fm7 F9sus

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

A.H. A.H. A.H. A.H. A.H. 1/2 A.H.

TAB: 3 3 3 3 x 3 3 3 3 3 1 1 3 1 3 3 1 3 5 3 3 3 3 3 5 3 1

Fm7 F9sus Cm7 C9sus Cm7 C9sus Fm7 F9sus

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

A.H. A.H. A.H. 1/4

TAB: 3 3 3 (3) 1 3 1 3 3 1 3 1 3 3 3 3 8 8 3 3 3 3 5 3 1

Fm7 F9sus Cm7 C9sus Cm7 C9sus Gtr. 3 w/dist. G5 F5 Eb5 F5

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

A.H. A.H. 1/4

TAB: 3 3 3 1 3 3 3 3 1 3 1 3 1 3 (3-5) 5 3 1 1 3

C5 G5 F5 Eb5 F5 C5 N.C.

Lead Fill 1. Gtr. 2 A.H. (8va) Partial A.H. 3 3

div. Gtr. 1 mp A.H. A.H.

1/2

TAB: (3) 3 5 3 5 4 (4) 5 (5) 14 3 3 5 3 5 3 5 3 5 3 5 3

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

A.H. A.H. 1/4

TAB: (3) 5 3 5 3 5 3 5 1 3 5 3 5 3 (3) (3) 5 5 0 5 0 3 1

C5 Gtr. 2

Chords: C5, Cm7, C5, Cm7

Annotations: div., mp, A.H. (15ma), 1/4 1/4, 1/4 A.H. (15ma)

⊕ Coda

(F5) C5 Gtr. 2 D5

sleep-in' bag.

Gtr. 1

Chords: (F5) C5, D5

Annotation: sleep-in' bag.

Rhy. Fig. 1 $\text{\textcircled{S}}$ end Rhy. Fig. 1 w/Rhy. Fig. 1 (4 times)

open A Dm7 D5(type 2) C5(type 2) Dm7

Chords: open A, Dm7, D5(type 2), C5(type 2), Dm7

D5 C5 Dm7 D5 C5 Dm7

Chords: D5, C5, Dm7, D5, C5, Dm7

D5 C5 Dm7 D5 C5

(15) 1

13 10 12 10 10 10 12 10 12 14 12 14

end Rhy. Fig. 1a

w/Rhy. Fig. 1a (3 times)

Dm7 Dm7

10 12 14 13 15 13 15 13 15 13 15

Dm7 N.C.

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

w/Rhy. Fig. 1a (4 times)

Dm7 Dm7

10 12 13 12 15 15 10 13 15

Dm7 Dm7 Fade

15 13 15 13 13 15 15 15 13

Verse 3:

Let's go out to Egypt 'cause it's in the plan,
 Sleep beside the Pharaohs in the shifting sand.
 We'll look at some pyramids and check out some heads,
 Gonna whip out our mattress 'cause there ain't no beds.
 (To Chorus:)

CHEAP SUNGLASSES

Words and Music by
BILLY GIBBONS, DUSTY HILL
 and **FRANK BEARD**

Moderately ♩ = 96

Intro:

Gtr. 1 Gm7

G5 Bb5 C5 Gm7

G5 Bb5 C5 Gm7

G5 Bb5 C5

mf
clean tone

TAB

5	6	5	6	5	6
6	7	6	7	6	7
7	8	7	8	7	8

Gtr. 2

mf with distortion

TAB

5	5	3	5	1	3	3	3	5	5	5	3	5	5	5	3	5	5	5	3	5	5	5	3	5
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Verse:

Gm7

G5

Bb5 C5

Gm7

G5

Bb5 C5

Gm7

G5

Bb5 C5

1. When you wake up in the morn-in' and the light is hurt your head, _____ the
 2. 3. See additional lyrics.

TAB

5	6	5	6	5	6
6	7	6	7	6	7
7	8	7	8	7	8

TAB

5	5	3	5	1	3	3	3	5	5	5	3	5	5	5	3	5	5	5	3	5	5	5	3	5
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Gm7 G5 Bb5 C5 Gm7 G5 Bb5 C5 Gm7 G5 Bb5 C5

first thing you do — when you get up out of bed — is hit that streets a run - nin' — and

TAB

5/6 6/7 7/8 | 5/6 6/7 7/8 | 5/6 6/7 7/8

TAB

5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5

Gm7 G5 Bb5 C5 Gm7 G5 (F6) G5 Bb5 C5 Bb5

try to beat the mass - es and go get your - self some cheap. sun - glass - es. Oh

TAB

5/6 6/7 7/8 | 5/6 6/7 7/8 |

TAB

5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 | (3)(5)(3)

To Coda ⊕

1. G5 (F6) G5 Bb5 C5 Bb5 G5 (F6) G5 Bb5 C5 Bb5 G5 (F6) G5

yeah, oh yeah, oh yeah!

Bass guitar

8vb

This system contains the first three measures of the main piece. The vocal line has lyrics 'yeah, oh yeah, oh yeah!'. The guitar line features a melodic line with a 'v' (vibrato) marking. The bass guitar line includes TAB notation with fret numbers and a 'v' marking. The key signature has one flat (Bb).

Interlude:

2. G5 (F6) G5 C5 F/G E/G F/G E/G

yeah!

Gtr. 3

echo repeats with vib. bar 1/2

echo repeats with vib. bar 1/2

This system contains the interlude section. The vocal line has the lyric 'yeah!'. The guitar line is labeled 'Gtr. 3' and includes 'echo repeats with vib. bar 1/2' markings. The bass guitar line includes TAB notation with fret numbers 12 and 12 in parentheses. The key signature has one flat (Bb).

Bass guitar 8vb

Gtrs. 1 & 2

mf clean tone

mf

This system contains the final two measures of the piece. The bass guitar line is marked '8vb'. The guitar line is marked 'Gtrs. 1 & 2' and 'mf clean tone'. The bass guitar line includes TAB notation with fret numbers 8, 5, 5, 5, 5, 5, 3, 3, 0, 3. The key signature has one flat (Bb).

Guitar Solo 1:

Cm7
Gtr. 3

mf with distortion

TAB

10 8 10 10 8 10 8 10 8 8 10 10 8 10 8 10 8 10 9 8 6

Gtr. 1 & 2

clean tone

TAB

3 4 x 4 3 (3 4) 3 (3 4) 3 x 4 3 (3 4) 3

3 5 x x 5 3 (3) 3 (3) 5 x 4 3 (3) 3

TAB

10 8 10 10 10 8 (10) 8-7 (10) 8 10 8 10 8 10 9 8 6

TAB

3 4 x 4 3 (3 4) 3 (3 4) 3 x 4 3 (3 4) 3

3 5 x x 5 3 (3) 3 (3) 5 x 4 3 (3) 3

Bb

mp

1/4

P.M. - - - - - 1

TAB

8 6 8 8 6 6 (8) 8 6 (8) 8 6 8

TAB

3 x x (1 3) 3 1 1 3 x x

3 x x x x 1 1 3 x x

Cm7

Tablature: T 10 8 10 10 10 8 (10 6 10 8) 8 10 8 10 8 10 9 8 6 8 (8)

Chord diagrams: $\begin{matrix} 3 & 4 \\ 3 & 5 \\ 3 & 3 \end{matrix}$, $\begin{matrix} \times & \times \\ \times & \times \\ \times & \times \end{matrix}$, $\begin{matrix} 4 & 3 \\ 3 & 3 \\ 3 & 3 \end{matrix}$, $\begin{matrix} 3 & 4 \\ 3 & 5 \\ 3 & 3 \end{matrix}$, $\begin{matrix} 4 & 4 \\ 4 & 4 \\ 4 & 4 \end{matrix}$, $\begin{matrix} 4 & 4 \\ 4 & 4 \\ 4 & 4 \end{matrix}$

Dm7 **D**

Tablature: T (3) 3 5 5 3 5 3 x 5 3 5 3 5 3 5

Chord diagrams: $\begin{matrix} 5 & 6 \\ 5 & 7 \\ 5 & 5 \end{matrix}$, $\begin{matrix} 6 & 6 \\ 5 & 7 \\ 5 & 5 \end{matrix}$, $\begin{matrix} 6 & 6 \\ 5 & 7 \\ 5 & 5 \end{matrix}$, $\begin{matrix} 6 & 6 \\ 5 & 7 \\ 5 & 5 \end{matrix}$, $\begin{matrix} 5 & 7 \\ 7 & 7 \\ 5 & 5 \end{matrix}$, $\begin{matrix} \times & \times \\ \times & \times \\ \times & \times \end{matrix}$, $\begin{matrix} \times & \times \\ \times & \times \\ \times & \times \end{matrix}$, $\begin{matrix} \times & \times \\ \times & \times \\ \times & \times \end{matrix}$

Annotations: *finger slide*

Interlude:

F/G **E/G** **F/G** **E/G**

Tablature: T 0 12 (12) 0 12 (12)

Chord diagrams: $\begin{matrix} 6 & 7 & (7) \\ 10 & 9 & (9) \\ 10 & 9 & (9) \end{matrix}$, $\begin{matrix} 6 & 7 & (7) \\ 10 & 9 & (9) \\ 10 & 9 & (9) \end{matrix}$

Annotations: *with vib. bar echo repeats 1/2*, *mf*

Guitar Solo 2:
Cm7

Cm7

A.H. ----- 4

T
A
B

8 10 8 10 8 10 (8 8)

T
A
B

4 4 4 4 4 4 4 4 4 4

Dm7 **D**

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

T
A
B

5 5 9 (5) 5 (5) (5) 3 5 3 1 1/2 1 1/2 1 1/2 10

T
A
B

6 7 7 7 7 7 7 7 7 7 15

Gtr. 1 tacet

G5 (F6) G5 Bb5 C5 Bb5 G5 (F6) G5 Bb5 C5 Bb5

with distortion

T
A
B

5 5 1 5 5 1 5 5 1 5 5 1 5 5 1 5

G5 (F6) G5 Bb5 C5 Bb5 G5 (F6) G5

Bass guitar

8vb

Gtr. 1

Gm7 G5 Bb5 C5 Gm7 G5 Bb5 C5

clean tone

loco

D.S. $\frac{S}{S}$ al Coda

Gm7 G5 Bb5 C5 Gm7 G5 Bb5 C5

3. Now

Coda

Guitar Solo:
G5

G5 (F6) G5 C5

yeah,

Gtr. 3

with distortion and slap-echo

1

Bass guitar

8vb

Gtrs. 1 & 2

div.

with distortion
partial palm mute throughout

P.M. - - - - - 1

Musical notation for the first system, including a treble clef staff with a key signature of one flat and a guitar TAB staff with fret numbers and techniques like "rake".

Rhy. Fig. 1

Musical notation for "Rhy. Fig. 1", showing a rhythmic pattern in a treble clef staff and a corresponding guitar TAB staff with fret numbers.

w/Rhy. Fig. 1 (9 times)

Musical notation for the second system, featuring a treble clef staff and a guitar TAB staff with fret numbers and techniques like "rake".

Musical notation for the third system, including a treble clef staff with a key signature of one flat and a guitar TAB staff with fret numbers and techniques like "rake".

Musical notation for the fourth system, including a treble clef staff with a key signature of one flat and a guitar TAB staff with fret numbers and techniques like "rake".

Musical notation system 1: Treble clef staff with melodic line and guitar TAB below. TAB includes fret numbers and fingerings (1, 1/2, 1).

Musical notation system 2: Treble clef staff with melodic line and guitar TAB below. TAB includes fret numbers and fingerings (1, 1, 1).

Musical notation system 3: Treble clef staff with melodic line and guitar TAB below. TAB includes fret numbers and fingerings (1, 1/2, 1, 1/4).

Gtr. 3

Musical notation system 4: Treble clef staff with melodic line and guitar TAB below. TAB includes fret numbers and fingerings.

Rhy. Fig. 2
Gtrs. 2 & 3

Musical notation system 5: Treble clef staff with rhythmic notation and guitar TAB below. TAB includes fret numbers.

w/Rhy. Fig. 2 (5 times)

poco ritard. dim. poco a poco

G Gtr. 1 & 2 tacet

Verse 2:

Spied a little thing
 And I followed her all night.
 In a funky fine Levis
 And her sweater's kinda tight.
 She had a West Coast strut
 That was sweet as molasses.
 But what really knocked me out
 Was her cheap sunglasses.
 Oh yeah, oh yeah, oh yeah.
 (To Interlude:)

Verse 3:

Now go out and get yourself
 Some thick black frames.
 With the glass so dark
 They won't even know your name.
 And the choice is up to you
 'Cause they come in two classes:
 Rhinestone shades
 Or cheap sunglasses.
 Oh yeah, oh yeah, oh yeah.
 (To Coda)

(from the Motion Picture "Back to the Future III")

DOUBLEBACK

Words and Music by
BILLY GIBBONS, DUSTY HILL
 and **FRANK BEARD**

Moderately fast rock ♩ = 124

Intro:

Rhy. Fig. 1 (*Gtrs. 2 & 3 w/dist.)

F5 C5 Bb5 Eb5 F5 C5

F5 C5 Bb5

mf

*2 gtrs. arranged for one

Eb5 F5 C5

F5 C5 Bb5 Eb5 F5 C5

F5 C5 Bb5

(Gtr. 1 w/dist.)

1. I got —

mf

(end Rhy. Fig. 1)

Verse:

Eb5 F5 C5

F5 C5 Bb5

w/Rhy. Fig. 1

shot — through a space not long a - go. I
 (2.) mov' - in' on in this fine ma - chine.

Gtr. 1

(1st time only)

Eb5 F5 C5 F5 C5 Bb5

thought I knew the place so well. It
 Roll - in' on through the night.

(on repeat only)

Eb5 F5 C5 F5 C5 Bb5

was - n't the same... now it goes to show,
 See - in' things like I've nev - er seen and it's

Eb5 F5 C5 F5 C5 Bb5

some - time you nev - er can tell. (I'm) look - in'
 tak - in' me out - a sight.

div. 1 1/4 1/4 10 10 10 8 10

Chorus:

C F Eb Ab F Bb

high and low, don't know where to go I've got to dou - ble - back, my friend..

Rhy. Fig. 2

Gtr. 2

div.

Gtr. 3

w/Rhy. Fig. 2

F Bb C F Eb Ab

The on - ly way — to find — what I left — be - hind. —

div. 1

(11/10)

(end Rhy. Fig. 2)

TAB: 10 10 11 10 / 10 10 8 12 / 8

To Coda ⊕

F Bb F Bb Eb5 F5 C5

Got to dou - ble - back a - gain, — dou - ble - back, a - gain!!! —

grad. release

(19) (19) (19)

TAB: 9 6 / 19 / (19) (19) (19)

*alternate position

F5 C5 Bb5 Eb5 F5 C5

1.

2.

2. You know I'm

(1st time only)

11-13

(13)

(13)

x 20

Guitar Solo:

Eb5 F5 C5

F5

Eb5 F5 C5

1/2

Rhy. Fig. 3

F5 Eb5 F5 C5 F5

1 1/2

Eb5 F5 C5 F5 w/Rhy. Fig. 3 Eb5 F5 C5

(end Rhy. Fig. 3)

F5 Eb5 F5 C5 F5

1/4 1/4 1/4 1/4

Eb5 F5 C5 F5 Eb5 F5 C5 F5

1

w/Rhy. Fig. 2 (2 times)

C F Eb Ab

It's got me up ___ and down. _ I been lost and found, _

F Bb F Bb C F

down _ in a deep, dark hole. _ Looks like my luck has ___ changed. _ I been

11 (11)

Eb Ab F Bb F Bb

re - ar - ranged _ and I'm com - in' out on ___ a roll... _ Look - in'

D.S. al Coda

13

Coda

C5

Bb5

A5

Bb5

F5

Bb5

gain!!!

1/2 1/4

19 19 11 19 19 11 19 19 (19) (19) 11 19 19

Gtr. 2

div.

Gtr. 3

5 3 3 2 3 3 5 10 3 10 3 10 3 12

F5

Bb5

C5

Bb5

A5

Bb5

Dou - ble - back, a - gain!!!

11 19 12 11 12-10 8 10 10 19 (19) 11 19 12 11 12-10 8 10

5 10 3 10 3 10 3 12 5 3 2 3 3 5 10 3 10 3 12 5 3 2 3 3 5 10 3 10 3 12

Outro Solo:

F5 Bb5 F5 Bb5 Eb5 F5 C5

Dou - ble - back, a - gain!!!

Musical staff with treble clef, key signature of two flats, and a melodic line.

Musical staff with treble clef, key signature of two flats, and a melodic line with a 1/4 note bend.

hold bend -----

Guitar fretboard diagram for the first system, showing strings T, A, and B with fingerings and bends.

Rhy Fig. 3a

Gtr. 2
div.
Gtr. 3

Musical staff with treble clef, key signature of two flats, and a rhythmic accompaniment line.

Guitar fretboard diagram for the second system, showing strings T, A, and B with fingerings and bends.

F5 C5 F5 Eb5 F5 C5 F5 C5 F5

Musical staff with treble clef, key signature of two flats, and a melodic line.

Guitar fretboard diagram for the third system, showing strings T, A, and B with fingerings and bends.

Musical staff with treble clef, key signature of two flats, and a melodic line.

Guitar fretboard diagram for the fourth system, showing strings T, A, and B with fingerings and bends.

Eb5 F5 C5 F5 C5 F5 Eb5 F5 C5 F5

1/4 1/4

TAB 0 3 3 1 0 0 3 1 3 1 3 3 3 3 1 3

Gtr. 2 div. Gtr. 3

TAB 4 3 3 3 3 3 5 5 5 5 5 5 10 3 10 3 6 7

w/Rhy. Fig. 3a Eb5 F5 C5 F5 C5 F5 1/4

1/2 1/2 1/4

TAB (3) 3 3 1 3 5 3 5 3 5 4 6 (6) 4 6 (3) 6 6 6 (6) 6

(end Rhy. Fig. 3a)

TAB 3 10 3 8 3 8 7

Eb5 F5 C5 F5 C5 F5 Eb5 F5 C5

A.H. (15ma) A.H. hold bend 1

TAB 6 5 6 5 5 8 9 (9) 8 10 10 10 10 (10) 11 10 11 10 (10) 8 10 10

F5 C5 F5 Eb5 F5 C5 F5 N.C.

A.H. (15ma)

A.H.

w/Rhy. Fig. 3a
Eb5 F5 C5

F5 C5 F5 Eb5 F5 C5 F5 C5 F5

A.H. (15ma)

A.H.

Eb5 F5 C5 F5 C5 F5 Eb5 F5 C5 F5

A.H. (15ma) 1/4

A.H. 1/4

w/Rhy. Fig. 3a (1st 6 bars)

Eb5 F5 C5 F5 C5 F5 Eb5 F5 C5

A.H. (15ma) 1/4

A.H. 1/4

F5 C5 F5 Eb5 F5 C5 F5 C5 F5 Eb5 F5 C C5

3fr

1/4

GIVE IT UP

Words and Music by
BILLY GIBBONS, DUSTY HILL
 and **FRANK BEARD**

Moderately fast rock ♩ = 124

Intro:

C5
 Gtr. 1 w/dist.

F5 Eb5 C5

F5 Eb5

Yeah! _

Verse:
 C5

Eb5

C5

1. I bet the der - by and I won by a nose. I bet Ve - gas and they
 (2.) few more things you need to know a - bout me. I trained Trig - ger sin - gle -
 (3.) See additional lyrics.

F5 C5 Eb5

took my clothes. — I bet Mon - te Car - lo, I was show - in' my stuff. — I
hand - ed - ly. — I in - vent - ed see - through - neg - li - gees — and I

T
A
B

Chorus:
C5

F5

bet on you, ba - by, now — ain't that e - nough. — You got to give it up.
bought the fly - ing sau - cer off the Pres - ley es - tate. You got to give it up.

T
A
B

Gtr. 1

8fr C 8fr C F5 8fr C Eb5 C5 F5 Eb5

You got to Give it up, ba - by. —
Give it up, ba - by. —

Gtr. 2 w/dist. A.H. (15ma) A.H. 8va A.H.

T
A
B

To Coda ⊕

C5 F5 Eb5 C5

Give it up. — You got to give it up, — ba - by, or
Give it up. — You got to give it up, — ba - by, or

T
A
B

1. Bb5 C5 F5 Eb5

tell me where it's at.

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

hold bend A.H. A.H.

TAB: 10 10 (10) 10 10

C5 F5 Eb5 | 2. Bb5

2. Well, there's a tell me where it's at. Yeah!

partial A.H. partial A.H. mf

TAB: 8 (8) 8-10 10 10

Guitar Solo:

C5 Bb5 C5 F5 partial A.H. 1/4 A.H. (15ma) 1/4 (Fm7)

1/2 1 1 1/4

C5 A.H. (15ma) Bb (Cm) F5 A.H. (15ma) A.H. (15ma) (Fm7)

A.H. 1 A.H. 1 1/4 1/4

F5 A.H. (15ma) (Fm7) F5 A.H. (15ma) A.H. (15ma)

A.H. 1/2 A.H. 1/2 A.H. 1 1 1/2

* Keyboard arr. for guitar

N.C.
(doubled)

D.S. $\frac{3}{8}$ at Coda

1/4

-5 1/2

trem. bar -5 1/2

grad. release

13 11 11 11 12 12 10 8 10 8 8 9 10 10 8 6 (8) (8) 0 (0) (0)

Coda

C5 Eb5 C5

give it up, and ba - by, tell me where it's at. Come on and give it up.

(10) (10) 8 8 8 8 8 8 (8) 10 8 8 8 8 10 8 8 8 8 10 10 (10) 10 10 10

F5 Eb5 C5 F5 Eb5

Give it up, — ba - by.

A.H.
15ma

mp

mf

8 10 8 10 10 8 (8)

(10) (10) 10 (11) 10 8 8 10 8 8 8 10 10 8 8 10 10 10 10 10 8 8

C5 F5 Eb5 C5

Give it up. — You got to give it up, — ba - by, and

mp

1/4

TAB

10 10 10 8 10 10 10 10 10 10 10 8 8 10 10 10 10 10

TAB

8 10 8 8 10 10 8 8 10 10 8 8 8 10 8 8 8 10 10 10 10 8 10

Outro Solo:

Bb5 C5 Eb5 F5

tell me where it's at. Give it! Ow!

mf

A.H. (15ma)

1/4

TAB

10 10 10 10 10 10 10 (10) 8 10

Rhy. Fig. 1 *

let ring -----

TAB

8 8 8 8 10 8 8 10 10 8 8 10 10 8 8 8

*keyboard arr. for guitar

C5 Eb5 Bb5 C5

Hoo!

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

A.H. 1/4 1 A.H. 1/2

Detailed description: This system contains the first two measures of the piece. The guitar staff (top) has a treble clef and a key signature of two flats. Chords Eb5, Bb5, and C5 are indicated above the staff. The vocal line (middle) has a treble clef and includes the lyrics 'Hoo!'. It features a melodic line with notes like G4, A4, Bb4, C5, and D5, with 'A.H.' (8va) and 'A.H. (15ma)' annotations. The bass staff (bottom) has a bass clef and fret numbers: (0), 10, 12, 11(11), 12, 10, 10, 8, 10, 10, 10, 8, 8, 8, (8), 10, 3, 5, 5, 6, 10, 8, 10, 10, 10.

w/Rhy. Fig. 1 ('til Fade)

Eb5 F5 C5 Eb5 Bb5 C5

Yeah! Wow!

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

A.H. 1/4 A.H. 1/2 A.H. 1/2 A.H.

(end Rhy. Fig. 1)

Detailed description: This system contains the next two measures. The guitar staff (top) has a treble clef and a key signature of two flats. Chords Eb5, F5, C5, Eb5, Bb5, and C5 are indicated above the staff. The vocal line (middle) has a treble clef and includes the lyrics 'Yeah!' and 'Wow!'. It features a melodic line with notes like G4, A4, Bb4, C5, and D5, with 'A.H.' (15ma), 'A.H. (8va)', and 'A.H. (15ma)' annotations. The bass staff (bottom) has a bass clef and fret numbers: (10), (8), 8, 10, 10, 10, 10, 10, x, 10, 10, 8, (0), 5, 7, 8, 8, 10, 8, 6, 8, 6, (6), 8, 8, 7, 8, 6, 8.

Eb5 F5 C5 Eb5 Bb5 C5

(w/vox. ad lib. throughout)

1/2 1/2

Eb5 F5 C5 Eb5 Bb5

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

C5 Eb5 F5 C5

11-13 (13) 11-13

Eb5 Bb5 C5 Eb5 F5 Fade

1/4 1/4

Verse 3:
 I fell in love down in Mexico.
 Thunderbird Wine's the only way to go.
 I been in love 10,000 times,
 All you gotta do is remember my lines.
 (To Chorus:)

BURGER MAN

Words and Music by
BILLY GIBBONS, DUSTY HILL
 and **FRANK BEARD**

Moderately fast rock ♩ = 156

Intro:

Gtr. 1 Bb5 G5

F5 G5

A.H.
(15ma)

A.H.
(15ma)

F5

G5

F5

f w/distortion

A.H.

A.H.

TAB

6-8 (0) 8 | | 6 | 6-8 8 8 |

Gtr. 2

mp w/distortion

mf

TAB

(3) | 5 5 5 5 5 5 5 7 | 5 5 5 5 | 5 5 5 5 5 5 5 5 |

G5 F5 G5

F5

A.H.
(15ma)

G5

F5

G5

F5

A.H.
(15ma)

A.H.
(15ma)

(Vocal:) 1. My

A.H.

A.H.

A.H.

TAB

6 8 8 8 (8) | | 6 8 (0) 8 | (8) (8) |

hold - - - - |

TAB

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 |

Verse:

F5 G5 F5 G5 (F5) G5 F5

char - coal's get - tin' red hot; put yo' or - der in my hand.
 2. If ya need - in' good hot grill-in', try my bur - ger stand.
 3. See additional lyrics.

T											12	13	13
A											12	12	12
B											12	14	14

*Gtr. 2

T																		
A	10	12	12	12	12	10	10	12	12	12	12	12 (10)	10	12	12	12	12	10
B	10	12	12	12	12	10	10	12	12	12	12	12 (10)	10	12	12	12	12	10

*Keyboards arranged for guitar

G5 F5 G5 F5 G5

Won't - cha let me show you what I got siz -
 If you need a slice of thrill-in'. I'm -

T	(13 13)													
A	12 12				13 13 12									
B	14 12				12 12 12									

T																		
A	10	12	12	12	12	12	10	12	12	12	12	10	10	12	12	12	12	12
B	10	12	12	12	12	12	10	12	12	12	12	10	10	12	12	12	12	12

Chorus:

F5 G5 F5 G5 D5

zlin' in the pan. An - y way you
 the bad-dest in the land. (15ma) A.H.

1 A.H. 1

mp

T	12	13	13	(13	12)	13	13	12	8	8
A	12	12	12	12	12	12	12	12		
B	12	14	14	14	12	14	14	12		

T	10	12	12	12	12	10	10	12	12	12	12	12	12	7	7	7	7	7	7	7	7
A	10	12	12	12	12	10	10	12	12	12	12	12	12	7	7	7	7	7	7	7	7
B	10	12	12	12	12	10	10	12	12	12	12	12	12	5	5	5	5	5	5	5	5

To Coda ⊕

Bb5 C5

want it, ba - by; I am yo' bur - ger man.

T	11	10	11	8				
A								
B								

T																					
A																					
B																					

Guitar Solo:

G5 G6 G5 G6 G5 G6 Bb5 C5 C6 C5 Bb5 C5

Musical notation system 1: Treble clef, key signature of two flats. Chords: Bb5 C5, A.H. (15ma), A.H. (15ma). Dynamics: mf. Fingering: 5 5 3 5.

Musical notation system 2: Treble clef, key signature of two flats. Chords: Bb5 C5, A.H. (15ma), A.H. (15ma). Dynamics: mp, mf. Fingering: 5 5 7 5 5 5 7 5, 9 5 5 5 5 7 5, 5 5 5 5 5 5 5.

Musical notation system 3: Treble clef, key signature of two flats. Chords: Bb5 C5, A.H. (15ma), A.H. (15ma), Bb5, G5, A.H. (15ma) 1/4, F5, G5, F5. Dynamics: mp, mf, hold, mp, mf. Fingering: 3 5 3 5, 14 14 12, (12), (14).

Musical notation system 4: Treble clef, key signature of two flats. Chords: Bb5 C5, A.H. (15ma), A.H. (15ma), Bb5, G5, F5, G5, F5, A.H. (15ma), A.H. (15ma), Bb5 C5, A.H. (15ma), A.H. (15ma), Bb5 C5, Bb5. Dynamics: mp, mf, hold, mp, mf. Fingering: 3 5 5 5 5 10, 5 9 5 5 9, 5 5 5 5 5 10, 5 9 5 5 5 9 3.

Musical notation system 5: Treble clef, key signature of two flats. Chords: G5, A.H. (15ma), F5 G5, F5, A.H. (15ma), Bb5 C5, A.H. (15ma), Bb5 C5, Bb5. Dynamics: mp, mf, hold, mp, mf. Fingering: 14 14 12, (12) 9, 5 (5) 3 5.

Musical notation system 6: Treble clef, key signature of two flats. Chords: G5, A.H. (15ma), F5 G5, F5, A.H. (15ma), Bb5 C5, A.H. (15ma), Bb5 C5, Bb5. Dynamics: mp, mf, hold, mp, mf. Fingering: 5 5 7 7 5 5 10, 5 3 5 5 3 (3), 3 5 5 5 5 5 10, 5 9 5 5 5 9 3.

Musical notation system 1: Treble clef, staff with notes and slurs. Below it, a six-string guitar tablature with fret numbers and fingerings (1, A.H., 14, 14, 12, (12), 10, 14).

Musical notation system 2: Treble clef, staff with notes and slurs. Below it, a six-string guitar tablature with fret numbers and fingerings (5, 5, 3, 5, (5), 3, 14, 14, 12, (12), 10, 14).

Musical notation system 3: Treble clef, staff with notes and slurs. Above the staff are chord labels: G5, A.H. (15ma), F5 G5, D5, partial A.H., Bb5. Below it, a six-string guitar tablature with fret numbers and fingerings (14, 12, 12, (12), (12), 7, 6, 6, 11, 10, 11).

Musical notation system 4: Treble clef, staff with notes and slurs. Below it, a six-string guitar tablature with fret numbers and fingerings (3, 5, 5, 5, 5, 5, 12, 5, 3, 5, 5, 7, 7, 7, 7, 7, 3, 3, 3, 3, 3, 3, 3, 3).

Musical notation system 5: Treble clef, staff with notes and slurs. Above the staff are chord labels: C5, D5, Bb5. Below it, a six-string guitar tablature with fret numbers and fingerings (13, 12, 13, (13), (13), 6, 6, 11, 10, 11).

Musical notation system 6: Treble clef, staff with notes and slurs. Below it, a six-string guitar tablature with fret numbers and fingerings (5, 5).

C5

G5 G6 G5 G6 G5

(Spoken:) Did you want dou - ble

13 12 13 (13) 11 1/2

TAB

Heavy P.M.

TAB

D.S. al Coda

G6 G5 G6 G5 G6 G5 G6 G5 G6 G5

meat, how 'bout some fries on the side?

TAB

(P.M.)

TAB

Coda

D5 Bb5 G5

An - y way you want it, ba - by, I'm - yo' bur - ger man..

A.H. - (15ma)

grad. bend 1/2

TAB: 6 8 8 11 10 11 13 12 13 11

mp

TAB: 7 7 7 (7) 7 7 7 7 7 3 3 3 3 3 3 3 5 5 3 3 3 3 3 3

F5 G5 G5

grad. bend 1/2 grad. bend 1

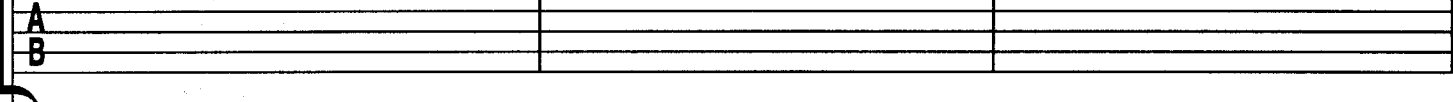
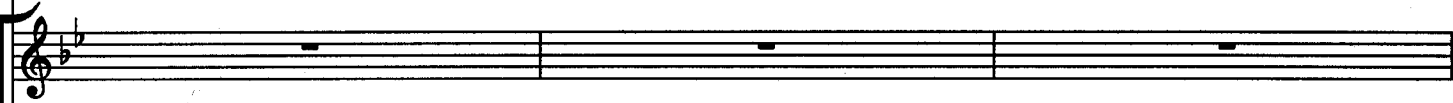
TAB: 12 13 12 13 11 12 11 12 11

TAB: 5

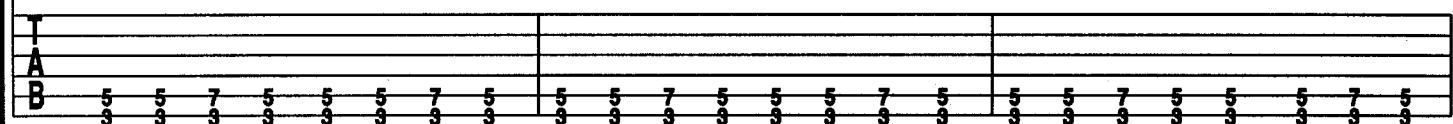
G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5



(Spoken:) You see the hot sauce can't be beat. — Sit — back and o - pen wide!

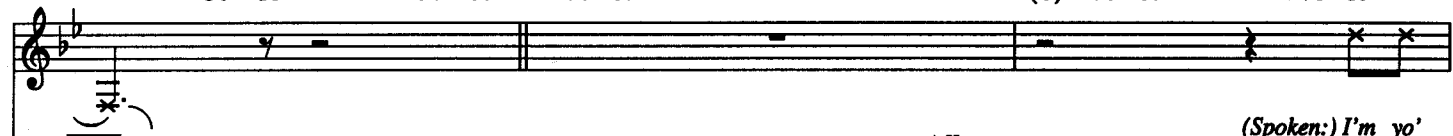


Heavy P.M.

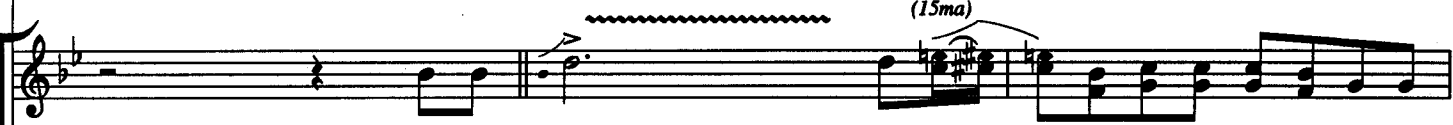


Guitar Solo:

G6 G5 G6 G5 Bb5 C5 (C) Bb5 C5 Bb5 C5



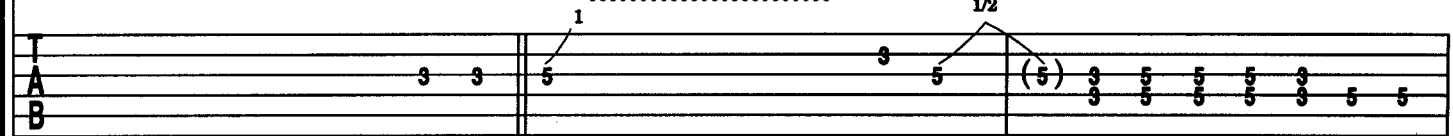
(Spoken:) I'm yo'



mf

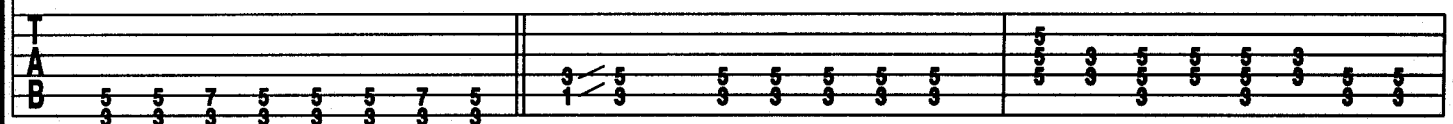
A.H. (15ma)

A.H.



mp

mf



(C) C Bb C5 C6 C Bb Bb5 C5

bur - ger man, — ba-by!

A.H. - - -
(15ma)

T
A
B

mp *mf* *mp*

T
A
B

Bb5 C5 Bb5 C Bb C5 Bb5 C5 C Bb

Oh, — I'm yo' — bur - ger man. — (Now, whoa!)

3

T
A
B

mf *mf*

T
A
B

G5 F5 G5 C5 G5 F5 G5 F5

T
A
B

T
A
B

C5 C Bb C5 Bb5 C5 C2 Cb5 C5 Bb5 *Fade*

grad. bend ----- 1

T
A
B

hold ----- 1

T
A
B

Verse 3:
Once you try my burger, baby,
You'll grow a new thyroid gland.
I said just eat my burger, baby;
Make you smart as Charlie Chan.
(To Chorus:)

PEARL NECKLACE

Words and Music by
BILLY GIBBONS, DUSTY HILL
 and **FRANK BEARD**

C#m7 13121 4fr
C#5 14 4fr
B5 14
A 111
A5 11
Am7 2 1
D7sus 213
G 32 (4)
Am7(type 2) 2 14
Am7(type 3) 13121 12fr
G(type 2) 43121 7fr
Am11 1111 12fr

Moderately fast ♩ = 156

Intro: E5 A5 E5

Clean Gtr. 2
 Gtr. 1 *Ha, ha, ha, ha, ha, ha.*
 Clean Gtr. 1 *mf*
div. partial P.M. throughout

1. A5 | 2.3. A5 **Verse:** B5 F#5

1. She's real - ly up - set with
 2. She gets a charge out of
 3. See additional lyrics.

E5 B5 F#5 E5

me a - gain, I did - n't give her what she likes. I
 be - ing so weird, digs get - ting down - right strange. But

B5 F#5 E5 B5 F#5

don't know what to tell her, don't know what to say. Ev - 'ry - thing got funk - y last
 I can keep a hand - le on an - y - thing, - just this side of de -

T
A
B

Bridge:

E5 C#m7 Gtr. 1 C#5 B5 A

night. 1. She was real - ly bombed and I was real - ly blown a - way. -
 ranged. 2. She was get - tin' bombed and I was get - tin' blown a - way. -

T
A
B

C#m7

Un - til I asked her what she want - ed and
 And she took it in her hand and

T
A
B

B5 A5 2fr A (cont. in notation)

this is what she had to say: } partial A.H. A pearl
 this is what she had to say: }

Gtr. 1
Gtr. 2

T
A
B

Chorus:

E5 A5 E5

neck - lace, she wan - na pearl - neck - lace.

Gtr. 2

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

To Coda ⊕

A5 E5 1. A5

She wan - na pearl - neck - lace.

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

Guitar Solo:
Rhy. Fig. 1 (Gtr. 1 w/flanger)
Am7

2. Gtr. 3 (w/dist.)

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

Rhy. Fig. 2

Gtr. 2

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

D7sus G

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

T
A 7 (5) 7 (5) 7 (5) (5) 7 (5) 7 (5) 7 (5) 7 7 5 5 5 5 5 5 5 5

Am7 (end Rhy. Fig. 1)

T
A
B (5) 7 (7) 5 5 7 (7) 10-12

(end Rhy. Fig. 2)

T
A
B (5) 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 (7) 7 7 7 7 7 7 7 5

Am7(type 2) D7sus

w/Rhy. Fig. 1 (Next 5 bars)
w/Rhy. Fig. 2 (Next 5 bars)

T
A 9 (9) 12 (12) 9 12 (12) 7 7 9 (9 9)

G

B7sus

E5

(Gtr. 1 tacet)

Ah! _____

This system contains three staves. The top staff is a vocal line with a treble clef, a key signature of three sharps (F#, C#, G#), and a single note followed by a long horizontal line labeled 'Ah!'. The middle staff is a guitar line with a treble clef, featuring notes and a tremolo effect. The bottom staff is a guitar tablature with six lines, showing fret numbers: 10, (10), 12, 12, 12, and 9.

This system contains two staves. The top staff is a guitar line with a treble clef, featuring notes and a tremolo effect. The bottom staff is a guitar tablature with six lines, showing fret numbers: (5), 5, 5, 5, 5, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.

A5

E5

A5

D.S. $\frac{S}{S}$ al Coda

This system contains three staves. The top staff is a vocal line with a treble clef, a key signature of three sharps, and a note followed by a long horizontal line. The middle staff is a guitar line with a treble clef, featuring notes and a tremolo effect. The bottom staff is a guitar tablature with six lines, showing fret numbers: (9) and (9).

This system contains two staves. The top staff is a guitar line with a treble clef, featuring notes and a tremolo effect. The bottom staff is a guitar tablature with six lines, showing fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

⊕
Coda A5

Outro Solo:
Am7(type 3)

D

Musical notation for the first system. The treble clef staff shows a melodic line with notes and rests, including a triplet of eighth notes. The guitar TAB staff shows fret numbers: 7, (7) 7, 5 7 5, 5 7, 5.

G(type 2)

Am7(type 3)

Musical notation for the second system. The treble clef staff shows a melodic line with notes and rests, including a triplet of eighth notes. The guitar TAB staff shows fret numbers: (5), 5-7, 5 0, 2-3, (3), 3 0 5-7, 5.

D

Musical notation for the third system. The treble clef staff shows a melodic line with notes and rests, including a triplet of eighth notes. The guitar TAB staff shows fret numbers: (5), 0 0, 5-7, 9 9, (9), 7 9 7 9 7 9, 7 7.

G(type 2) Am7(type 3)

T
A
B (7) (7) 7 10 12 12 10 10 12

T
A
B 7 7 5 5 5 5 5 2 2 2 2 2

Rhy. Fig. 3

Am11 Am7(type 3)

Am11 Am7(type 3)

T
A
B (12) 10 11 12 10 10 11 12 10 11 12 13 14 14 0 0 0 (0) 14 12 14 12 14

hold - - - - -
let ring - - - - -

Rhy. Fig. 4

T
A
B 2 2 2 2 2 0 3 3 7 7 7 7 7 7 (5) 7 7 7 7 (9) 2 5

D G(type 2)

T
A
B 14 14 14 14 14 12 13 12 13 12

T
A
B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9

Am11 Am7

Am11 Am7

(end Rhy. Fig. 3)

Musical notation for the first system. The treble clef staff shows a melodic line with a triplet of eighth notes and a slur. The guitar TAB staff shows fret numbers: (12) 10 12 | 12 14 12 | (12) 12 10 11. Above the TAB staff, there are three rhythmic diagrams showing eighth-note patterns.

(end Rhy. Fig. 4)

Musical notation for the second system. The treble clef staff shows a melodic line with a slur and a triplet. The guitar TAB staff shows fret numbers: 5 5 5 5 (5) 5 5 5 | 7 7 7 7 | 7 7 5 | 7 7 7 7 | 7 7 5 3.

Am11 Am7

Am11 Am7

D

w/Rhy. Fig. 3 (5 times)
w/Rhy. Fig. 4 (5 times)

Musical notation for the third system. The treble clef staff shows a melodic line with a slur and a triplet. The guitar TAB staff shows fret numbers: 12 14 | (14) 15 15 | 15 (15) 13 12 | 15 (15) | (15) 15 | 15 13 13. Above the TAB staff, there are three rhythmic diagrams showing eighth-note patterns.

G

Am11 Am7

Am11 Am7

Musical notation for the fourth system. The treble clef staff shows a melodic line with a slur and a triplet. The guitar TAB staff shows fret numbers: 13 15 | (15) 13 15 15 (15) 13 | 14 | 5 7 13 | 14 10 12 14. Above the TAB staff, there are three rhythmic diagrams showing eighth-note patterns. The word "trem. pick" is written above the final measure.

Am11 Am7

Am11 Am7

D

Musical notation for the fifth system. The treble clef staff shows a melodic line with a slur and a triplet. The guitar TAB staff shows fret numbers: 0 0 0 | 0 0 0 | (0 0) 0 0 0 0 0 | 0 5 5 5 5 5 | 0 5 5 5 5 5 | 0 5 5 5 5 5. Above the TAB staff, there are three rhythmic diagrams showing eighth-note patterns.

G

T
A
B

Am11 Am7 Am11 Am7

T
A
B

Am11 Am7 Am11 Am7

T
A
B

D

T
A
B

G Am11 Am7

T
A
B

GUN LOVE

Words and Music by
BILLY GIBBONS, DUSTY HILL
 and **FRANK BEARD**

Moderately fast ♩ = 120

Intro:

C

Ah, — ah! — a, yeah! — (vocal ad lib.)

Str. 1 w/dist.
mf

T	13	13	13	13
A	9	9	9	9
B	x	x	x	x
	10	10	10	10

(enter bass & keyboard)

D Dsus N.C.(C5) (E5) D Dsus N.C.(C) (E5)

1. She likes to

T	7	7	7	8	7	7	7	8
A	7	7	7	7	7	7	7	7
B	5	5	5	5	5	5	5	5

Verse:

D C D G D

shoot — her shot, — shoot-in' at the tar - get of love. —
 (2.) — so par - tic - u - lar, she likes a Smith and Wes-son or Colt. —
 (3.) See additional lyrics.

T	7	7	7	7	7	7	7	7
A	7	7	7	7	7	7	7	7
B	5	5	5	5	5	5	5	5

C D C D

She likes to load her cham - ber, up tight like a black leath-er glove...
But she'll give you some _ lov - in' as long as she's cock-in' the bolt. _

TAB

TAB

G D C D C5 D5

Hoo, hoo, hoo! She's _ a lit - tle sweet, _ but she'll
Bet - ter hold _ on when she's

TAB

Gtr. 3 w/dist. on D.S. only

Gtr. 2
A.H.
(15ma)

TAB

D C

take you in. You might be sit - tin' at the end of a fir - in' pin. Gun
up to her tricks. Play - in' Rus - sian rou - lette but she'll load all six. Gun

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

div. A.H. (15ma)

A.H. A.H. 1/4

TAB: 7 7 7 (5 5) 7 3 (chord) (chord)

Chorus:

* D A C G D A

love, gun love, gun love. She's a

Rhy. Fig. 1

* implied harmony

TAB: 7 7 7 6 6 2 2 5 4 5 5 5 5 7 7 7 6 6 (2) (2) 5 5 5 4 4 0 0 3 2 3 3 3 (3) 5 5 5 4 4 0 0

C G D A C G

real gun lov - er. Gun love, Gun love, gun love, gun love. gun

TAB: 5 4 5 7 7 7 6 6 2 2 5 4 5 3 2 3

To Coda ⊕ 1.

D A C G D C D

love. She's a real gun lov-er to-night.

(end Rhy. Fig. 1)

Musical staff with notes and rests for the first system.

Guitar fretboard diagram for the first system, showing strings T, A, B and fingerings.

(on D.S. only)

A.H. (15ma)

Musical staff with notes and rests for the second system, including 'finger scrapes'.

Guitar fretboard diagram for the second system, including fret numbers like 10, 12, and (12).

G D C D 2. C G D Dsus D D Dsus D

Guitar Solo:

2. She's real gun lov-er to-night.

Rhy. Fig. 2

Musical staff with notes and rests for the third system.

Guitar fretboard diagram for the third system.

A.H. (15ma) partial A.H. 1/4 1/4 A.H. (15ma)

A.H. (15ma) partial A.H. 1/4 A.H. (15ma) partial A.H. 1/4

* finger scrape

A.H. 1 1/4 1 A.H.

A.H. (15ma) 1/4 A.H. (15ma) partial A.H. 1/4

Guitar fretboard diagram for the fourth system.

Gr. 1 D Dsus D

(end Rhy. Fig. 2) w/Rhy. Fig. 2 (3 times)

D Dsus D A.H. (15ma) (piano fill) A.H. 1/4 (15ma) partial A.H. 1/4 D Dsus D A.H. (15ma) A.H. (15ma) A.H. (15ma)

TAB 5 5 5 7 (7) 5 5 3 5 5 5 3 5 5 3 5 5 3 5

D Dsus D

D Dsus D

Hoo, hoo, hoo, hoo! —

harm. 8va harm. 8va partial A.H. 1/4 1/4 3 1/4 A.H. 1/4 (15ma) 1/4 A.H. (15ma)

harm. 1/4 1/4 1/4 1/4 A.H. 1/4 A.H. 1/4

TAB 4 7 (8 8) 5 2 3 4 5 5 3 3 5 5 0 3 3 5 3 5 3 5 3 5 5 3 5 5

D Dsus D

D Dsus D

Hoo, hoo, hoo, hoo! —

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

TAB 3 5 3 5 5 3 5 7 7 5 x x 5 3 5 3 (3) 5 6 3

D Dsus D

D Dsus D

D Dsus D

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

A.H. 1/2 A.H. A.H.

TAB 5 7 5 5 5 5 3 5 0 5 5 3 5 5 5 5

C 3fr. C 3fr. C D5

Hoo! —

partial A.H. 1/4 (15ma) A.H.

T A B (5) 3 5 7 5 7 7 5 7 5 7 3 5 3 5 (5) 5

D.S. al Coda

3. She —

A.H. 8va A.H. 1-1/2

T A B 5 5 5 (5) 7 0 x x 13 15 13 15

Coda C G D A C D G w/Rhy. Fig. 1 (2 times)

real gun lov-er to-night. —

partial A.H. mp partial A.H. 5-10 1/4 partial A.H. She's a partial A.H. 1/4 partial A.H.

T A B 5 5 5 5 5 5 5 5 0 0 0 x x 5 3 (3) 5 5 x

D A C G D A

real gun lov-er. — She's a real gun lov-er. To-night, —

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

A.H. 1/4 A.H. A.H. A.H. A.H. A.H. A.H. A.H.

T A B 5 0 0 5 5 5 3 0 5 2 0 5 3 5 3 5 (5) 5 (5) (5) 5 5 5

C G D A C G D A

to - night, —

A.H. (15ma) 3 A.H. (15ma) partial A.H. 1/4 1/4 1/4 1/4 3

A.H. partial A.H. 1/4 1/4 1/4 1/4

T A B (5) 5 3 5 3 5 5 5 5 5 5 5 9 5 5 5 3 3 5 3 5 3 5 3 5 3

C G D A C G D A

to-night, — to-night. —

1/4 1/4 partial A.H. 1/4 1/4 1/4 1/4 A.H. (15ma)

1/4 1/4 1 1/2 1/2 A.H. 1/4 1/4 1/4 1/4 A.H. (1/2)

T A B 5-7 5 7-5 3 5-7 5 7 7 10 10 12 12 10 12 (12) (12) 10 12 10 12 (12) 12 12 12 12 10

C G D A C G Fade

Hoo, — hoo. —

A.H. (8va) 1/4

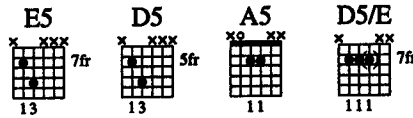
1/2 1 A.H. 1/2 1 1 1/4

T A B (10) 12 10 12 13 12 (12) 10 12 12 12 10 12 12 12 12 12 13 12 (12) 10 12 10

Verse 3:
 She likes the punch
 Deep down in her pistolero.
 Runnin' with the wild bunch,
 Makin' like Robert DeNiro.
 She's kinda shy but make no mistake,
 She'll shoot you full of love,
 'Til your love bone aches.
 (To Chorus:)

GOT ME UNDER PRESSURE

Words and Music by
BILLY GIBBONS, DUSTY HILL
and FRANK BEARD



Moderately fast rock ♩ = 156

Intro:

E5 D5 A5 E5 D5 E5 D5 A5 E5 D5
Gtrs. 1 & 2 w/dist. Gtr. 3 w/dist. P.M.

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes with accents and slurs. The dynamic marking is *mf*. Below the staff is a guitar tablature for strings T, A, and B, showing fret numbers and circled chords.

The second system continues the melody from the first system. It includes a treble clef staff with notes and a guitar tablature for strings T, A, and B. The dynamic marking *mf* is present.

The third system continues the melody. It includes a treble clef staff with notes and a guitar tablature for strings T, A, and B. The dynamic marking *mf* is present.

The fourth system continues the melody. It includes a treble clef staff with notes and a guitar tablature for strings T, A, and B. The dynamic marking *mf* is present. The system ends with a double bar line.

(end Rhy. Fig. 1)

Verse 1:
Rhy. Fig. 1
E5

⑤ ⑤ ⑤
4fr 5fr 6fr
C# D D# E5

Gtr. 3
P.M.

1. She — likes wear - in' lip - stick, she likes French cui - sine..

Rhy. Fig. 1 (Gtrs. 1 & 2)

(end Rhy. Fig. 1)

⑤ ⑤ ⑤
4fr 5fr 6fr
C# D D# E5

⑤ ⑤ ⑤
4fr 5fr 6fr
C# D D#

But she won't let me use my pas - sion, un -

Chorus:

E5 N.C. E5 D5/E

less it's in a lim - ou - sine. She got me un - der pres - sure,

let ring - - - - -

E5 A5 E5 D5/E E5

she got me un - der pres-sure.

let ring - - - - -

T 7 8 8
A (7) 9 9
B 0 0 0

Verse 2:

w/Rhy. Fig. 1 (9 times)

E5

2. She likes the art mu - se - um, she don't _ like Pav - lov's

dog. _____ She fun at the mind mu - se - um, she

like it in a Lon - don fog. _____ She don't like _ oth - er wom -

en, she likes whips and chains. _____ She likes co - caine _

_____ and flip - pin' out with Great Danes. _____ She's -

T
A
B

— a - bout all — I can han - dle, — it's too much for — my brain. —

T
A
B

Chorus:

(E5) N.C. E5 D5/E E5 D5/E E5 A5

Gtr. 3

— It's got me un - der pres - sure, — it's got me un - der

let ring

T
A
B

E5 D5/E E5 D5/E E5 N.C.

pres - sure. Owl _____

T
A
B

Guitar Solo:

E5 Gtr. 4 w/dist. D5 E5

mf *let ring*

TAB: 7-9 8 7 (7) 0 3 0 5 (5) 3 2 (2) 0 2-4 2

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

TAB: 7 7 7 (9 7)

w/Rhy. Fig. 2 (6 1/2 times)

D5 E5 1/4

TAB: (2) 0 2 2 2 2 (0 0) 2 (0 0 0) 2 2 (2) (2) 2 2 5 2 2 (2) 2 2

D5 E5

TAB: 7 5 x 5 (5) 5 5 5 (5) 8 10 10 (10) 8 9 8

D5 E5

TAB: 8 0 9-7 8 7 9 (7) 9 7 5 5 5 (3) 0 0

D5 E5

1/2

T
A
B

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

D5 E5

1/4

T
A
B

5 5 7 5 5 (5) 7 7 9 7 7 7 5 7 7 0 1

D5 E5

A.H. 8va partial A.H.

A.H. A.H. partial A.H.

T
A
B

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

D5 E5

1

T
A
B

0 0 3 (0) 2 3 4 5 (5) x x 2 0 2 2 0 12 15 12

N.C. Harm. Harm.

w/bar

T
A
B

(0) (0) (0) 12 15 12 12 12 x 12 x x 12 10

Bridge:

A5

F#5

I'm gon - na give her a mes - sage, here's what I'm gon - na say, -

Gtrs. 1 & 2

This system contains the first two measures of the bridge. The vocal line starts with a treble clef and a key signature of one sharp (F#). The first measure has an A5 chord above it. The guitar part consists of two staves: a standard staff with chord voicings and a tablature staff with fret numbers. The first measure has a 2-0-2-0-2-0 voicing. The second measure has a 2-0-2-0-2-0 voicing. The third measure has an F#5 chord above it and a 4-2-4-2-4-2 voicing. The fourth measure has a 4-2-4-2-4-2 voicing. The fifth measure has a 4-2-4-2-4-2 voicing. The sixth measure has a 4-2-4-2-4-2 voicing.

E5

A5

"It's all o - ver." She

This system contains the next two measures of the bridge. The vocal line continues with a treble clef and a key signature of one sharp. The first measure has an E5 chord above it. The guitar part continues with two staves. The first measure has a 4-2-4-2-4-2 voicing. The second measure has a 2-0-2-0-2-0 voicing. The third measure has a 2-0-2-0-2-0 voicing. The fourth measure has a 2-0-2-0-2-0 voicing. The fifth measure has a 2-0-2-0-2-0 voicing. The sixth measure has a 2-0-2-0-2-0 voicing. The seventh measure has an A5 chord above it and a 2-0-2-0-2-0 voicing. The eighth measure has a 2-0-2-0-2-0 voicing. The ninth measure has a 2-0-2-0-2-0 voicing. The tenth measure has a 2-0-2-0-2-0 voicing. The eleventh measure has a 2-0-2-0-2-0 voicing. The twelfth measure has a 2-0-2-0-2-0 voicing.

F#5

might get out a night - stick and hurt me - real, real

This system contains the next two measures of the bridge. The vocal line continues with a treble clef and a key signature of one sharp. The first measure has an F#5 chord above it. The guitar part continues with two staves. The first measure has a 2-0-2-0-2-0 voicing. The second measure has a 2-0-2-0-2-0 voicing. The third measure has a 2-0-2-0-2-0 voicing. The fourth measure has a 2-0-2-0-2-0 voicing. The fifth measure has a 2-0-2-0-2-0 voicing. The sixth measure has a 2-0-2-0-2-0 voicing. The seventh measure has a 4-2-4-2-4-2 voicing. The eighth measure has a 4-2-4-2-4-2 voicing. The ninth measure has a 4-2-4-2-4-2 voicing. The tenth measure has a 4-2-4-2-4-2 voicing. The eleventh measure has a 4-2-4-2-4-2 voicing. The twelfth measure has a 4-2-4-2-4-2 voicing.

E5

bad by the road - side in a ditch. Dit - dit - dit - dit.

This system contains the final two measures of the bridge. The vocal line continues with a treble clef and a key signature of one sharp. The first measure has an E5 chord above it. The guitar part continues with two staves. The first measure has a 4-2-4-2-4-2 voicing. The second measure has a 4-2-4-2-4-2 voicing. The third measure has a 4-2-4-2-4-2 voicing. The fourth measure has a 4-2-4-2-4-2 voicing. The fifth measure has a 4-2-4-2-4-2 voicing. The sixth measure has a 4-2-4-2-4-2 voicing. The seventh measure has a 4-2-4-2-4-2 voicing. The eighth measure has a 4-2-4-2-4-2 voicing. The ninth measure has a 4-2-4-2-4-2 voicing. The tenth measure has a 4-2-4-2-4-2 voicing. The eleventh measure has a 4-2-4-2-4-2 voicing. The twelfth measure has a 4-2-4-2-4-2 voicing.

Chorus:

E5 D5/E E5 D5/E E5 A5

It's got me un - der pres - sure, _____ it's got me un - der

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

pres-sure. It's got me un - der pres - sure, _____

E5 A5 E5 D5/E E5

it's got me un - der pres - sure. Oh! Gtr. 4

div.

Outro Solo: (Gtr. 4)
w/Rhy. Fig. 2 (11 1/2 times)

E5 D5 E5

1/2 P.M. - -

D5

P.M. - - - - -

E5

P.M. (1/2)

D5 E5

P.M. 1/4

D5 E5

1/4

Musical notation system 1. Treble clef, key signature of one sharp (F#). Chord: D5. Rhythmic markings: 1/4, 1/4, 1/4. Tremolos are present above the notes. Bass clef tablature includes fret numbers (9), (0), 9, 12, 12, 12, (12), 9-7, 5, 0, 5-2, 0.

Musical notation system 2. Chord: E5. Rhythmic marking: 1/2. Tremolos are present above the notes. A dashed line with the text "let ring" is shown. Bass clef tablature includes fret numbers 2, 0, 2-4, 0, 2, 2, (2), 0, 0, 2, 2, 0, 0, 0, 2, 2, 2, 2.

Musical notation system 3. Chords: D5, E5. Tremolos are present above the notes. Bass clef tablature includes fret numbers 0, 0, (2), (2), 0, 0, 2, 2, 0, 0, 0, 0, 7, 5, 5-7, (7), 5, (0), 7, 5, 7, (x).

Musical notation system 4. Chords: D5, E5. Tremolos are present above the notes. Bass clef tablature includes fret numbers 5, 7, (5), 7, 9, 7, (7), 5, x, x, 7, 5, 7, 7, 7, 5, 7, 7, 5, 7.

Musical notation system 5. Chord: D5. Tremolos are present above the notes. Bass clef tablature includes fret numbers 7, 5, 5, 9, 9, 5-7, 5, 7, 7, 7, 7, 5, 5, 7, 5, 5, 7, 7, 7, 5, 7, 5, 7.

E5

grad. bend - - - - -

D5

T
A
B

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

E5

T
A
B

9 8 7 0 (7) 7 5 5 7 5 7 9 7 9 9 5 5 7

D5

E5

T
A
B

5 7 7 5 5 7 5 5 7 7 5 7 9 9 9 8 10 9 8 10 (1)

D5

E5

T
A
B

1 (10) 10 1 (10) 8 10 10 (10) 8 9 10 9 10 1 10 1 (10) 8 10 8 8 10 12

D5

Fade

T
A
B

12 12 15 1 12 15 (14) 15 14 15 14 14 14 14 14 14 14 1

I'M BAD, I'M NATIONWIDE

Words and Music by
BILLY GIBBONS, DUSTY HILL
 and **FRANK BEARD**

Moderately ♩ = 100

Intro:

Gtr. 1 w/dist. C5 Bb5 B5 C5

Gtr. 2 w/slight dist. mf partial P.M.

N.C. C5
 doubled on acoustic

poco rit. *a tempo*

poco rit. *a tempo*
 partial P.M. throughout

Verse:

C5

Musical staff with treble clef and a melodic line.

1. Well, I was roll - in' down the road in some cold, blue — steel. — I had a
2. Eas-in' down the high-way in a new Cad - il - lac; — I had a
3. See additional lyrics.

8va - - - - -

Gtr. 1 tacet

Musical staff for guitar 1, showing a melodic line.

TAB staff for guitar 1 with fret numbers: 20 18 (18) 17

Gtr. 2

Musical staff for guitar 2, showing a rhythmic accompaniment.

TAB staff for guitar 2 with fret numbers: 10 10 10 10 10 10 12 8 10 10 12 8 10 10 12 8 10 10 12 10

F5

C5

Musical staff with treble clef and a melodic line.

blues man in the back and a beau - ti - cian at the wheel. — We go - in' down - town in the
fine fox in front, I had three more in the back. — They sport-in' short dress - es, wear-in'

Musical staff for guitar 2, showing a rhythmic accompaniment.

TAB staff for guitar 2 with fret numbers: 10 12 10 10 10 12 10 (10) 10 12 8 10 10 12 8 (10) 10 12 8 10 10 12 10

F5

C5

Musical staff with treble clef and a melodic line.

mid - dle of — the night. We're laugh-in' and I'm jok - in' and we feel - in' al - right. Oh, I'm bad,
spike heel — shoes. — They smok-in' Luck - y Strikes and wear-in' ny - lons — too. 'Cause we bad,

Musical staff for guitar 2, showing a rhythmic accompaniment.

TAB staff for guitar 2 with fret numbers: 10 12 8 10 10 12 10 10 10 12 10 10 13 (12) 10 10 10 12 10

Chorus:

C5

F5

I'm na - tion - wide. —
 We na - tion - wide. —

Gtr. 3 w/dist. and slap echo

T 11 11 5
 A 10 10 4
 B 12 12 6

Gtr. 2

T 10 10 12 10 10 10 12 10 (10) 10 12 10 10 10 10 12 10 (10) 10 12 8 10 10 12 10
 A 8 8 8 8 8 8 8 8 (8) 8 8 8 8 8 8 8 8 (8) 8 8 8 8 8 8 8
 B 8

F5

(F)

C5

To Coda ⊕

Yes, I'm bad, —
 Yeah, we bad, —

I'm na - tion-wide. —
 we na - tion-wide. —

w/trem. bar

w/trem. bar

T 11 11 5 6
 A 10 10 4 5
 B 12 12 6 7

T 1 2 3 3 1
 A (9) 10 10 12 8 10 10 12 10 (8) 10 10 12 8 10 10 12 10
 B (8) 8 8 8 8 8 8 8 (8) 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Interlude:
C5

Eb5 F5

N.C.
doubled on acoustic

poco rit. *a tempo* *f*

1/4 1/4 1 1/2

TAB: 10-12 12 12 10-12 12 12 10-12 12 12 10 8 :| 10 (10) 8 10 (10) 8 10

poco rit.

TAB: 10-12 12 12 10-12 12 12 10-12 12 12 10 8 :| 10 10 10 x 10 10 8 10

C5 Eb5 F5 C5 Eb5 F5

w/pick & finger

1 1/2

TAB: 10 10 10 10 10 10 10 10 10 10 10 :| 10 (10) 8 10 10 1 3

TAB: x 10 x 10 x 10 10 10 8 10 x 10 10 x 10 10 8 10

Guitar Solo: (B7) (C7) (F) (C)

Gtr. 3

(Play 3 times)

A.H. - 7 partial (15ma) partial A.H.

A.H. - 7 partial A.H.

1/2 1 1

TAB: 1 3 1 3 1 3 1 3 :| x 8 10 8 10 10 10 8 10 10

C5 Eb5 F5 C5 Eb5 F5

let ring *partial P.M.* *simile*

TAB: 11 12 10 10 :| 12 8 10 10 10 x 8 10 (10) 10 10 x 8 10

B C F C

1/4

T
A
B

C5 Eb5 F5 C5 Eb5 F5

T
A
B

(F) (C) (F) (C) (F) (C)

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

T
A
B

C5 Eb5 F5 C5 Eb5 F5 C5 Eb5 F5

T
A
B

(F) (C) F C5

Gtr. 3 tacet

grad. bend

T
A
B

C5 Eb5 F5

let ring - - - - -

T
A
B

Bb B C5

T
A
B

T
A
B

N.C.
doubled by acoustic gtr.

C5 Eb5 C5

mp
poco rit.

mf

a tempo

T 10-12 12 12 10-12 12 12 10-12 12 12 10 1 1 1/2

A 11-13 13 13 11-13 13 13 11-13 13 13 10 8 10 10

B

poco rit.

a tempo

T 10-12 12 12 10-12 12 12 10-12 12 12 10 8 8 8 5 5 5 (5) 8 8 5

A 11-13 13 13 11-13 13 13 11-13 13 13 10 8 10 8 8 8 5 5 5 (5) 8 8 5

B 8 6 8 6 8 6 8 6 8 6 8 6 8 6 8 6 8 6 8 6 8 6

Eb5 C5 Eb5 C5 Eb5 C5

D.S. al Coda

3. Well, I was

8va

T 8 8 8 18 20 20 18 (18)

A 10 10 10 18 20 20 18 (18)

B

T 5 5 5 (5) 8 8 8 5 5 5 5 (5) 8 8 8 5 5 5 5 5 5 5 5 5 5 5 5 5

A 5 5 5 (5) 8 8 8 5 5 5 5 (5) 8 8 8 5 5 5 5 5 5 5 5 5 5 5 5 5

B 5



Coda N.C.

doubled on acoustic gtr.

Outro Solo:

Cm7

Eb F

Gtr. 4 w/octave divider & dist.

poco rit. *a tempo w/double time feel*

1/4

T 10-12 12 12 10-12 12 12 10-12 12 12

A 11-13 13 13 11-13 13 13 11-13 13 13

B 8 10 8 10 8 8 10 8

Rhy. Fig. 1 clean tone

Gtr. 3

Gtr. 2 div. clean tone

T 10-12 12 12 10-12 12 12 10-12 12 12

A 11-13 13 13 11-13 13 13 11-13 13 13

B 10 8 10 8 8 8 8 8 8 10 8 10 8

3 3 3 3 (3) 3 3 3 3 3 3 3

Cm7 Eb F Cm7 Eb F

T

A (10) 8 3 1 2 3 3 1 3 3 3 1 3 1 3

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3

end Rhy. Fig. 1 Rhy. Fig. 2

T

A 8 8 8 8 10 8 8 8 8 8 10 8 10

B 3

Lead Fill 1 N.C. w/Rhy. Figs. 1 & 2 Cm7 Eb F

Gtr. 1

T

A 3 1 3 2 1 0 1 2 3 1 3 2 1 0 1 2

B

Gtr. 5 clean tone

T

A 10 10 8 8 10 8 12-11 12-10 8

B 10 10 8 8 10 8 13-12 12-10 8

Cm7 Eb F Cm7 Eb F

1/4

1/4

3

trun trun trun trun trun

T A B

w/Lead Fill 1 N.C. trun trun trun trun trun

w/Rhy. Fig. 1 (3 times) Cm7 Eb F Cm7 Eb F

Gtr. 4

trun trun trun trun

T A B

Cm7 Eb F Cm7 Eb F

1/4 1/4 1/4

3

1 1/2

1/4 1/4 1/4

1

1/4 1/4 1/4

rake

T A B

Cm7 Eb F Cm7 Eb F Cm7 Eb F

w/Rhy. Fig. 2

rake

1/2 1/2 1/2

T A B

w/Lead Fill 1 N.C. trun trun trun trun trun

w/Rhy. Fig. 1 (3 times) Cm7 Eb F Cm7 Eb F

Gtr. 4

1/4 1/4

1

1/4 1/4

1

T A B

Cm7 Eb F Cm7 Eb F

1 1 1 1/4 3

6 11 11 8 11 8 10 8 10 10 10 8 10 8 10 10 8 10 8 10 10

Cm7 Eb F Cm7 Eb F

Gtr. 5

1 1 1/2

x 10 12 10(10) 8 10 8 10 8 10 8 10 10 8 7 10

w/Rhy. Fig. 2 Cm7 Eb F w/Lead Fill 1. N.C.

1/4 1/4

8 8 10 8 10 10 8 10 9 8 6 8 6 8 6 8 1 3 1 3

w/Rhy. Fig. 1 Cm7 Eb F Cm7 Eb F

Gtr. 4

trun trun trun trun trun trun trun trun

trun trun trun trun trun trun trun trun

1 (3) 1 (3) 1 (3) 1 (3) 3 1 3 3 1 1 (3) 1 (3) 1 (3) 1 (3) 1 3 1 3

w/Rhy. Fig. 2 Cm7 Eb F w/Lead Fill 1. N.C.

trun trun trun trun trun trun trun trun

trun trun trun trun

3 1 1 1 (3) 1 (3) 1 (3) 3 1 3 3 1 3 5 3 5 3 3 5 4 3 1 3

w/Rhy. Fig. 1
Cm7

E^b 1/4 F 1/4 Cm7 E^b 1/4 F

w/Rhy. Fig. 2
Cm7 hold

E^b F w/Lead Fill 1 N.C.

grad. release

w/Rhy. Fig. 1
Cm7

E^b F Cm7 w/Rhy. Fig. 2 E^b F Cm7 E^b F Fade

Verse 3:
 Well, I was moving down the road
 In my V-Eight Ford.
 I had a shine on my boots,
 I had my sideburns lowered.
 With my New York brim
 And my gold tooth displayed,
 Nobody give me trouble
 'Cause they know I got it made.

Chorus 3:
 I'm bad, I'm nationwide.
 Well, I'm bad, bad, bad, bad, bad,
 I'm nationwide.

A5 C Dsus2 A5 C D5

(Spoken:) And you know what I'm talk-in' a-bout. Just let me know if you wan-na go -

TAB: 0 2 2 2 2 2 | 2 2 2 2 2 | 2 2 2 2 2 | 2 2 2 2 2

A5 C Dsus2 A5 C D

to that home - out on the range

TAB: 0 2 2 2 2 2 | 2 2 2 2 2 | 2 2 2 2 2 | 2 2 2 2 2

A5 C Dsus2 A5 (Drums)

They got-ta lot-ta nice girls.

TAB: 0 2 2 2 2 2 | 2 2 2 2 2 | 2 2 2 2 2 | 2 2 2 2 2

A5 C Dsus2 A5 C Dsus2

Have mer-cy.

TAB: 0 2 2 2 2 2 | 2 2 2 2 2 | 2 2 2 2 2 | 2 2 2 2 2

A5 C Dsus2 A5 C Dsus2

A haw, - haw, haw, haw. A haw, a haw, haw, haw. Well, I hear it's fine.

T
A
B

A5 C Dsus2 A5 C Dsus2

if you got the time and the

T
A
B

A5 C Dsus2 A5 C Dsus2

ten to get your - self in a, hmm, hmm. And I hear it's

T
A
B

A5 C Dsus2 A5 C Dsus2

tight most ev - er - y night, but now

T
A
B

A5 C Dsus2 A5

I might be mis - tak - en. — Hmm, hmm, hmm, hmm.

(Drums)

The first system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "I might be mis - tak - en. — Hmm, hmm, hmm, hmm." The guitar accompaniment is on a single staff in treble clef, and the bass line is on a single staff in bass clef. Chord symbols A5, C, Dsus2, and A5 are placed above the guitar staff. The guitar part features a steady eighth-note rhythm. The bass line consists of a simple eighth-note pattern.

Guitar Solo:

C5 Eb5 F5 C5 Eb5 F5

(Have mer-cy.)

The second system is a guitar solo section. It features a melodic line in treble clef and a bass line in bass clef. The key signature changes to one flat (Bb). Chord symbols C5, Eb5, F5, and C5 are placed above the melodic line, and Eb5 and F5 are placed above the bass line. The melodic line includes triplets and a wavy line indicating a vibrato. The bass line provides a rhythmic accompaniment with various fret numbers.

Rhy. Fig. 1

The third system is a rhythm figure section. It features a melodic line in treble clef and a bass line in bass clef. The key signature remains one flat (Bb). The melodic line consists of eighth notes with a wavy line indicating vibrato. The bass line provides a rhythmic accompaniment with various fret numbers.

C5 Eb5 F5 C5 Eb5 F5

The fourth system is a final melodic section. It features a melodic line in treble clef and a bass line in bass clef. The key signature remains one flat (Bb). Chord symbols C5, Eb5, F5, and C5 are placed above the melodic line, and Eb5 and F5 are placed above the bass line. The melodic line includes a wavy line indicating vibrato. The bass line provides a rhythmic accompaniment with various fret numbers.

(end Rhy. Fig. 1)

The fifth system is the final rhythm figure section. It features a melodic line in treble clef and a bass line in bass clef. The key signature remains one flat (Bb). The melodic line consists of eighth notes with a wavy line indicating vibrato. The bass line provides a rhythmic accompaniment with various fret numbers.

w/Rhy. Fig. 1 (3 times)

Gtr. 1 C5 Eb5 F5 C5 Eb5 F5 1/4

C5 Eb5 F5 C5 Eb5 F5

C5 Eb5 F5 C5 Eb5 F5

C5 Eb5 F5 C5 Eb5 F5

C5 Eb5 F5 C5 Eb5 F5

C5 Eb5 F5 C5 Eb5 F5

T
A
B

Gtr. 1 A A5

(tacet on repeat)

T
A
B

Gtr. 2

(let ring thru-out)

T
A
B

A5(Am7) mp

T
A
B

(Drums)

T
A
B

Rhy. Fig. 2

(end Rhy. Fig. 2)

A5 C Dsus2 A5 C Dsus2

w/Rhy. Fig. 2 (until fade)
Outro Solo

A5 C Dsus2 A5 C Dsus2 A5

Gtr. 1

grad. bend

A.H.

C Dsus2 A5 C Dsus2 A5

(e)

(grad. bend)

A.H.

C Dsus2 A5 C Dsus2 A5

A.H.

C Dsus2 A5 C Dsus2 A5

A.H.

C Dsus2 A5 C Dsus2 A5

A.H. 1 1/4 1 1

(8) 8 10 7 9 8 7 5 7 7 5 7 5 8 7 5 7 5 7 5

C Dsus2 A5 C Dsus2 A5

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

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

C Dsus2 A5 C Dsus2 A5

A.H. 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

C Dsus2 A5 C Dsus2 A5

A.H. 1 1 1 1 1/2

7 7 7 7 5 7 7 5 6 5 5 10 10 10 8 8 8

C Dsus2 A5 C Dsus2 A5

10 10 8 5 7 5 7 5 7 5 6 5 5 8 8 8 8 8 8 7 5 7 5 10 10

C Dsus2 A5

C Dsus2

Musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody features a triplet of eighth notes and a half note. The guitar tablature below shows fingerings for the strings, including a 3-finger triplet on the 7th fret and a 1-finger triplet on the 7th fret. Chords are indicated above the staff.

A.H. - - (1)

A5 C Dsus2 A5

Musical notation for the second system. The treble clef staff shows a series of chords and a triplet of eighth notes. The guitar tablature features a sequence of 1-finger triplets on the 7th fret, followed by a 5-finger triplet on the 7th fret. Chords are indicated above the staff.

C Dsus2 A5

C Dsus2 A5

Musical notation for the third system. The treble clef staff shows a series of chords and a half note. The guitar tablature shows a sequence of chords and a 2-finger triplet on the 5th fret. Chords are indicated above the staff.

C Dsus2 A5

C Dsus2

Musical notation for the fourth system. The treble clef staff shows a series of chords and a half note. The guitar tablature shows a sequence of chords and a 2-finger triplet on the 5th fret. Chords are indicated above the staff.

A5

C Dsus2 A5

Fade

Musical notation for the fifth system. The treble clef staff shows a series of chords and a half note. The guitar tablature shows a sequence of chords and a 7-finger triplet on the 7th fret. Chords are indicated above the staff.

MY HEAD'S IN MISSISSIPPI

Words and Music by
BILLY GIBBONS, DUSTY HILL
 and **FRANK BEARD**

Moderately fast ♩ = 152 (♩ = $\overset{3}{\text{♩}}$)

Intro:

A5

D5

A5

Gr. 1 w/heavy dist.

mf

First system of guitar notation for the intro. The treble clef staff contains a melodic line with notes and rests. The guitar staff below it shows fret numbers for the strings: Treble (T), Middle (A), and Bass (B). Chord diagrams for A5, D5, and A5 are indicated above the staff.

D5

A5

D5

A5

Second system of guitar notation for the intro. It continues the melodic line and guitar accompaniment from the first system, with chord diagrams for D5, A5, D5, and A5.

Gr. 2 w/dist.

mf

1/4

1/4

Third system of guitar notation for the intro. The treble clef staff shows a melodic line with a 1/4 note accent. The guitar staff shows fret numbers and a 1/4 note accent. Chord diagrams for D5, A5, D5, and A5 are indicated above the staff.

D5

A5

D5

A5

Fourth system of guitar notation for the intro. It concludes the melodic line and guitar accompaniment, with chord diagrams for D5, A5, D5, and A5.

Verse:
A5

(drums) (synth.) G5

I'm shuf - flin' thru the Tex -

Rhy. Fig. 1

T
A
B

T
A
B

D5 A5

- as sand, but my head's in Mis - sis - sip -

T
A
B

T
A
B

D5

A5

pi. I'm
(end Rhy. Fig. 1)

1/4

TAB: 0 2 2 2 (2) 0 7 0 7 7 0 2 2 2 2 (2) 0 0 5 7 5 7 (5) 2

1/4 1/4

TAB: 3 0 0 3 2 (2) (2)

w/Rhy. Fig. 1

D5 A5

shuf - flin' thru the Tex - as sand, - but my head's in Mis - sis -

3 3

mp

1/2

TAB: 3 2 0 2 2 2

D5

A5

sip - pi. _____ The

G5

F5

blues has got a hold _____ of me. _____ I be - lieve I'm _____ get - tin'

Rhy. Fig. 2

w/trem. bar

w/trem. bar

A5 D5 A5 (drums)

diz - zy. (spoken:) Help me, now.

(end Rhy. Fig. 2)

The first system of music shows a vocal line in treble clef with lyrics "diz - zy." and "(spoken:) Help me, now." followed by "(end Rhy. Fig. 2)". Chords A5 and D5 are indicated above the staff. Below the vocal staff is a guitar tablature system with treble (T) and bass (B) clefs, showing fret numbers for strings 1-6. The second system continues the guitar part with a melodic line in the treble clef and a corresponding tablature system. The tablature includes techniques like triplets (3), doublets (2), and natural harmonics (indicated by wavy lines) over the notes.

w/Rhy. Fig. 1 (2 times)

D5

I keep think-in' 'bout that night in Mem - phis.

This system features a vocal line in treble clef with the lyrics "I keep think-in' 'bout that night in Mem - phis." The melody is set against a D5 chord. Below the vocal staff are empty treble and bass clef staves, and a corresponding empty guitar tablature system.

A.H. 15ma

let ring - - - - - trem. bar

A.H.

The third system continues the guitar part with a melodic line in the treble clef. It includes the instruction "let ring" and "trem. bar" pointing to a tremolo bar on the string. Above the staff are "A.H." (Artificial Harmonic) markings, and "15ma" (15th fret natural harmonic) is noted above a note. The tablature system shows fret numbers and natural harmonic markings (x) for strings 1-6.

A5 D5

Lord, I thought I was in heav-en.

partial A.H. - - - - - 7

partial A.H. - - - - - 7

T (10) (2) 2

A

B 6 5 4 3 0 0

A5 D5

I keep think - in' 'bout that night in Mem - phis.

1/4

1/4

T 2 2 (5) 5 7

A

B 0 0 5 0 5 0 5 7 9

A5 D5

I thought I was in heav - en.

partial A.H. - 7 1/4

partial A.H. 1/4

T 2 2 2

A

B (0) 0 3 (3) 0 5 3 3 0

A5 G5

But I was stum-blin' thru the park-ing lot

w/Rhy. Fig. 2

3

3

T 2 2 2

A

B 0 0 5 7 14 2 17 (3 0) 5 5 5 5

F5 A5

of an in - vis - i - ble Sev - en E - lev - en.

Detailed description: This system contains the first two measures of music. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are "of an in - vis - i - ble Sev - en E - lev - en." The guitar melody (middle staff) starts with a quarter note on G4, followed by a quarter rest, then a quarter note on A4, and a quarter note on B4. The guitar tablature (bottom staff) shows the fretboard with strings T, A, B. The first measure has frets 5 and 7 on the B string, and a 5 on the A string. The second measure has frets 3 and 0 on the B string.

D5 A5

spoken: What was I do - in' out there? -

Detailed description: This system contains the next two measures. The vocal line (top staff) has a treble clef and a key signature of one sharp. The lyrics are "spoken: What was I do - in' out there? -". The guitar melody (middle staff) starts with a quarter note on G4, followed by a quarter note on A4, and a quarter note on B4. The guitar tablature (bottom staff) shows the fretboard with strings T, A, B. The first measure has frets 3, 0, 5, (0), 5, 5, 3, 0. The second measure has frets (2), (2), (2), (2), (2), (2), 0. The third measure has frets (2), 12. The fourth measure has frets 7, (7).

Guitar Solo:
Rhy. Fig. 3

C5 D5 C5

Detailed description: This system contains the guitar solo. The guitar melody (top staff) has a treble clef and a key signature of one sharp. The guitar tablature (bottom staff) shows the fretboard with strings T, A, B. The first measure has frets (2), 2, 2, 2, 0, 0. The second measure has frets 2, 2, 2, 2, 0, 0. The third measure has frets 0, (5), 0, (7), 0, (5). The fourth measure has frets (7), (7), (7), 5, 5, 7. The fifth measure has frets (7), 5, 7, 9, 2, 9. The sixth measure has frets 2. The solo includes accents (A.H.), slurs, and a "let ring" instruction.

A5

First system of musical notation. The top staff is a treble clef staff with notes and triplets. The middle staff is a guitar staff with fret numbers (0, 2, 0, 2, 0, 2, 0, 2, 0, 5/7, 5, 7, 7, 5, 7, 7, (7), (7), 4, 7) and 'x' marks. The bottom staff is a bass clef staff with notes and triplets. Above the bass staff, there are wavy lines labeled 'A.H. (15ma)' and 'A.H.'.

C5 D5 C5 D5

Second system of musical notation. The top staff is a treble clef staff with notes and slurs. The middle staff is a guitar staff with fret numbers (0, 3, 0, 5, 0, 3, (7), 7, 5, (7), 7, 5, (7), 7, 5, (7), 7, 7). The bottom staff is a bass clef staff with notes and slurs. Above the bass staff, there are wavy lines labeled 'A.H. (15ma)' and 'A.H.'.

A5

Third system of musical notation. The top staff is a treble clef staff with notes and slurs. The middle staff is a guitar staff with fret numbers (7, 7, 7, 7, (7), 0, 2, 0, 2, 0). The bottom staff is a bass clef staff with notes and slurs. Above the bass staff, there are wavy lines labeled 'A.H. (15ma)' and 'A.H.'.

C5 D5 C5 E5

TAB: 0 0 0 | 0 3 0 | 0 5 0 | 7 7 7

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

TAB: 9 7 5 7 | 5 5 7 7 | 5 (5) 7 7 | 7 7 7 7

D5 (end Rhy. Fig. 3)

TAB: 9 7 7 | 9 7 7 | 7 7 7 | 7 7 7

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

TAB: 7 5 0 | 7 5 7 0 | 7 7 5 7 | 7 5 7 7 5 7

N.C. 1/4 1/4 1/4 1/4 1/4 A5 (drums)

TAB: 7 5 7 5 7 5 | 5 7 7 5 7 5 | 7 0 0 0 | 2 2 2

1/4 1/4 1/4 1/4 1/4 trem. bar

TAB: 0 3 0 3 0 | 0 3 0 3 0 | 0 0 3 0 3 0 | 0 0 0 0 2 2

Gtrs. 1 & 2

Musical notation for Gtrs. 1 & 2, including a treble clef staff with a melodic line and a guitar staff with fret numbers for strings T, A, and B.

Verse:
w/Rhy. Fig. 1 (2 times)

A5

Last night I saw a cow - girl;

Gtr. 2

mp

D5

Musical notation for the first system of the verse, including a vocal line and guitar accompaniment for Gtr. 2.

A5

she was float-in' a - cross the ceil - ing.

D5

Musical notation for the second system of the verse, including a vocal line and guitar accompaniment.

A5

And last night I saw a nak - ed cow - girl;

D5

Musical notation for the third system of the verse, including a vocal line and guitar accompaniment.

A5

she was float - in' a - cross the ceil - ing.

3

TAB 2/2 (0) 16 0 12

w/Rhy. Fig. 2

D5 A5 G5

She was mum-blin' to some Howl-

1/4 1/4 1/4 1/4

3

TAB 5 3 5 x 3 0 2 (2)

F5 A5

- in' Wolf - a - bout some voo - doo heal - in'...!

mp

3 3 3

TAB 7 7 (7 5) 7 5 0 7 0 (3) 1 (1) 1 1 1 1 1 1 1 1 1 1

D5 A5

(spoken:) Mmm, baby.

A.H.----- 1/4 (15ma) 3 1/4 3

A.H.----- 1/4

A.H.----- 1/4

TAB 3 0 5 3 3 (0) 3 x 5 x 5 x 3 0 5 5 5 5 5 5

Outro Solo:
w/Rhy. Fig. 3

C5 D5 C5

partial A.H. partial A.H. A.H. (15ma) partial A.H. (spoken:) Where's my head, - ba - by? A.H. (15ma)

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

partial A.H. 1/4 A.H. 1/4 1/4 A.H.

15 0 3 5 x 3 x 5 3 5 x 3 x 5 x 3 0 (0) 7 (5 5)

A5 C5 D5 C5

A.H. (15ma) 1/4 partial A.H. A.H. (15ma) Oh, - yeah!

A.H. 1/2 1/4 1/4 partial A.H. A.H. 1/2

(0) 3 (0) 5 3 (0) (2) 3 0 5 x 3 3 3 5 0 3 5 7 5

D

harm. (8va) A.H. (15ma) A.H. (15ma)

harm. A.H. 1 A.H. 1 A.H.

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

15

A5 C5 D5 C5

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

1/4 1/4 A.H. 1/4

x 3 3 (3) 0 0 (2) (2) 6 5 7 7 5 (5) 0 3 3 3 0 2 (2) 5 0 5 8 7 5 7

E5 D5

T
A
B

A5 C5 D5 C5

T
A
B

A.H. (15ma) 1/4 A.H. (15ma) 1/4 A.H. (15ma) 1/4 partial A.H.

1/4 A.H. - - 1/4 A.H. 1/4 A.H. 1/4 1/4 partial A.H.

w/Rhy. Fig. 3 A5

T
A
B

A.H. (15ma) 1/4 A.H. (15ma) 1/4 partial A.H. 1/4 1/4

A.H. 1/4 A.H. 1/4 1/4 1/4 1/4 1/4 1/4

C5 D5 C5 A5

T
A
B

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

1/4 A.H. 1/4 A.H. 1/4 1/4 1/4 1/4

1/4 1/4 C5 D5 C5

T

A 2 2

B 0 0 3 0 3 0 0 0 3 0 3 5

D

T

A 7 7 5 7 7 5 7 5 7 7 5 7 5 5 7 7 5 7 5 7 5 5 7 7

B 5 5 5 7 5 5 5 7 5 5 7 5 5 5 5 5 7 5 5 7 5 5 5 5 7 5 5

A5

partial A.H.

T

A (7) 5 7 7 5 7

B 0 (2) (2) (2) 2 0 3 0 3 0 3 0 (2) (2) (2) 0 0 0 5 0 7

C5 D5 C5 E5

T

A (7) 2 2

B 0 3 3 0 3 0 0 2 0 5 7 7 9 9 7 9 9 (9) 12

D5

Fade

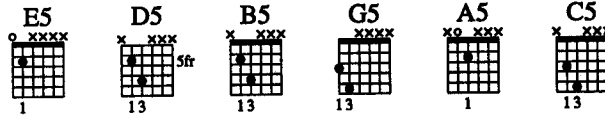
T

A (12) 12

B 5 7 5 7 5 5 6 (6) 7 5 7 5 5 0 0

PLANET OF WOMEN

Words and Music by
BILLY GIBBONS, DUSTY HILL
and FRANK BEARD



Moderately fast rock ♩ = 152

Intro: Drums w/half-time feel

N.C. A.H. (15ma)
Gtr. 3 w/dist.

pp < mf
A.H. 1/2

Staff notation for Gtr. 3 w/dist. includes a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a half rest, followed by quarter notes G4, A4, B4, and C5. The TAB below shows fret numbers 0, (8), (8), (8), and (2).

Double time

A5

A.H. (15ma)

A.H. (15ma)

B5

A.H. (15ma)

1.2.

Staff notation for Double time section. It features a treble clef, key signature of one sharp, and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5. The TAB below shows fret numbers 5, 7, and (7).

Gtr. 1 & 2 w/dist.

1/4

1/4

1/4

let ring

f

Staff notation for Gtr. 1 & 2 w/dist. It features a treble clef, key signature of one sharp, and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5. The TAB below shows fret numbers 5, 2, 2, 5, 2, 2, (2), 5, 2, 2, (2), 4, 5, 4, 2, (4), 4, 4, 2, 2, 2, 2, 2.

A.H.

3.

E5

Gtr. 1 (E)

Staff notation for Gtr. 1 section. It features a treble clef, key signature of one sharp, and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5. The TAB below shows fret numbers (7), 7, 0, 0, 2, (0), (0), (1), (2).

Gtr. 2

Staff notation for Gtr. 2 section. It features a treble clef, key signature of one sharp, and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5. The TAB below shows fret numbers (7), 4, 4, 2, 2, 0, 0, 0, 0, 0, 0, 0, 0.

Verse:
E5

1. What ___ can I do? I'm a ner - vous wreck. ___
 (2.) start ___ by act - ing just a lit - tle dis - creet. ___
 (3.) See additional lyrics.

mp
P.M. throughout

There's girls ___ ev - 'ry-where; I bet - ter
 Then they're in ___ the skies ___ and they're

Gtr. 2 ^{E5}

let ring -----

TAB

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

Gtr. 2 ^{D5}

TAB

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

Chorus:

Gtr. 2 ^{B5} ^{A5} ^{E5}

Gtrs. 1 & 2

TAB

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

Gtr. 2 *G5 A5 B5*
P.M.

The Plan - et of Wom-en,
(Just a)

Gtrs. 1 & 2 Gtr. 1

Detailed description: This system contains the first two staves of music. The top staff is for Gtr. 2, featuring a palm-muted (P.M.) rhythmic pattern with chords G5, A5, and B5. The vocal line is on a treble clef staff with lyrics 'The Plan - et of Wom-en, (Just a)'. Below are two guitar staves for Gtrs. 1 & 2 and Gtr. 1, showing a steady eighth-note accompaniment with various chords and a bass line with fret numbers.

A5 E5 C5 D5

oh, — yeah! ————— It's driv - ing me in - sane..

Gtrs. 1 & 2

Detailed description: This system contains the next two staves of music. The top staff is for Gtr. 2 with chords A5, E5, C5, and D5. The vocal line continues with lyrics 'oh, — yeah! ————— It's driv - ing me in - sane..'. Below are two guitar staves for Gtrs. 1 & 2 and Gtr. 1, showing a steady eighth-note accompaniment with various chords and a bass line with fret numbers.

To Coda ⊕

E5 1. E5 2. E5

Gtr. 2

2. They

Gtr. 1

Detailed description: This system contains the next two staves of music. The top staff is for Gtr. 2 with a chord E5 and a first ending bracket. The vocal line has lyrics '2. They'. Below are two guitar staves for Gtr. 1 and Gtr. 2, showing a steady eighth-note accompaniment with various chords and a bass line with fret numbers.

Guitar Solo:

B5 palm mute throughout

Gtr. 2

A.H. - - - 7 A.H. - - 7 (15ma)

Gtr. 1 *mf*

A.H. - - - 7 A.H. - - 7

Detailed description: This system contains the guitar solo section. The top staff is for Gtr. 2 with a B5 chord and 'palm mute throughout'. The middle staff is for Gtr. 1 with a dynamic marking of *mf*. The bottom staff shows the bass line with fret numbers and a double bar line with 'x' marks.

G5 E5

T
A
B

B5

A.H. 1/4 (8va)

1/4 A.H. - - -

T
A
B

G5 E5

T
A
B

B5

1/4 1/2

T
A
B

E5

Partial A.H. 1/4

A.H. 1/4

1/4 A.H. (15va)

1/4

rake

T
A
B

B5

A.H. (15va) 1/4

A.H. 1/2 1/4 1/4

A.H. (15va) 1/2

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

Gtrs. 1 & 2 A5 1/4 1/4 1/4 1/4 1/4 1/4

1.2. B5

let ring - - - -

3. E5

D.S. $\text{\$}$ al Coda

3. If you

let ring

Outro Solo:



Coda C5
Gtr. 2

Rhy. Fig. 1 B5

Gtr. 2 palm mute

driv - in' me in - sane.

Gtr. 1

A.H. (15ma) 1/4

mf

A.H.

1/4

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

A.H. Partial A.H. A.H. (7) 10 Partial A.H.

T A B

9 9 7 7 9 9 9 9 7 7 (7) 9 9 7 9 9 9 7 9 9 7 9 9

G5 A5 B5

A.H. (8va) A.H. (8va) A.H. (15ma)

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

T A B

9 9 7 7 9 7 9 7 7 9 7 7 9 7 5 7 5 5 7 7 7 9 10 9

(end Rhy. Fig. 1)

C5

D5

B5

w/ Rhy. Fig. 1 (repeat 'til fadeout)

1/4 A.H. (15ma) A.H. (15ma) Partial A.H.

1/4 A.H.

T A B

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

First system of musical notation. The guitar part (T, A, B strings) features fret numbers: 7, 9, 7, 9, 9, (9), 7, 9, 9, 7, 9, 9, 7, 9, (0), 10, (10), 10, 10, 10, 10. The vocal line includes notes with slurs and accents, and performance instructions: "A.H. (8va)", "A.H. (15va)", "let ring", and "hold bend A.H.". There are also wavy lines indicating vibrato or tremolo.

Second system of musical notation. The guitar part (T, A, B strings) features fret numbers: (10), (9), 7, 9, 9, 9, 9, 9, 7, 9, 9, 9, 7, 9, 7, 5, 3, 3, 0, 3, 2, 2, 4, 5, 5, 2, 2. The vocal line includes notes with slurs and accents, and performance instructions: "A.H. (8va)", "G5", "A5", "B5", and "1/4". There are also wavy lines indicating vibrato or tremolo.

Third system of musical notation. The guitar part (T, A, B strings) features fret numbers: (2), (2), 5, 2, 4, 4, 4, 4, 4, 3, 3, 4, 2, 4, 4, 2, 3, 3, 3, 3, 3, 5, 0, 7, 7, 7, 7, 7, 7, 9, 7. The vocal line includes notes with slurs and accents, and performance instructions: "A.H. (15ma)", "C5", "D5", "B5", and "1/4". There are also wavy lines indicating vibrato or tremolo.

Fourth system of musical notation. The guitar part (T, A, B strings) features fret numbers: 7, 9, 9, 9, 7, 9, 9, 9, 9, 7, 7, 7, 9, 7, 5, 7, 0, 2, 2, 2, 2, 5, 6, 5, 5, 4. The vocal line includes notes with slurs and accents, and performance instructions: "A.H. (15ma)", "A.H. (15ma)", "A.H. (15ma)", "A.H.", and "1/2". There are also wavy lines indicating vibrato or tremolo.

Verse 3:
 If you have the answer, drop me a line today,
 Or send a straightjacket, something in a shade of gray.
 I think I've sprained my brain 'cause it won't unwind,
 Everyday it's man against man on the ...
 (To Chorus:)

VELCRO FLY



Words and Music by
BILLY GIBBONS, DUSTY HILL
 and **FRANK BEARD**

Moderately fast ♩ = 152

Intro:

(Drums)

8

(Cm)

(enter Keyboards)

5

8 5 Gtr. 1 A.H. (15ma)

mf w/distortion

A.H. 1/2

TAB 10 (10) 8 10 10

Verse:

(Cm7)

1. Hey, look at the hooks — on — your pants; — makes you
 (2.) just e - nough — of that stick - y stuff — to hold the seams — of your
 (3.) See additional lyrics.

Fm

wan - na dance. — I say — yeah, yeah. — I say
 fine blue jeans. I say — yeah, yeah. —

A.H. (8va)

mp
 A.H. (echo repeat)

TAB 10 (10)

Cm7

G5

yeah, — yeah. — There ain't nev - er a catch; all you

(echo repeat)

vd po

TAB 3 (3 3 3) 3 3

C5 Bb Eb/F

got - ta do is snatch. Do the vel - cro fly. Do the

TAB: (5) (3) (6) 5 5 5 (6)

To Coda ⊕

C5 1. Bb Eb/F 2. C5 Bb Eb/F

vel - cro fly. 2. You need

A.H. (15ma)

mf A.H. 1

TAB: (5) (3) 10 11 11 10 8

Guitar Solo: Cm

8 10 10 (10) 8 10 10 8 10 10 8 10 8 8 8 8 13

1/4 1/4

Fm7

1

TAB: x x x 10 8 10 10 (10) 8 10 (10) 11 11 12 12 12 10 8 10 10

Cm G7 partial A.H.

TAB (10) 8 10 10 8 11 8 11 8 11 8 10 8 10

Cm Cm Bb Eb/F partial A.H.

TAB 10 8 11 10 8 8 10 (10) 20 20 4 3 8 (8 8 8)

Cm (Bass & Percussion) D.S. $\frac{3}{8}$ al Coda

Cm Bb Eb/F N.C. 7

3. Well, it

TAB 10 (10) 8 10 10 8 (10) 10 11

Coda Gtr. 2 F5 (Fm7)

A.H. (15ma)

mp A.H.

TAB 10 10 11 (11)

⑥ 3fr B ⑤ 1fr B \flat ⑤ 3fr C ④ 1fr E \flat ⑤ 3fr C ⑤ 3fr C

C5 B \flat E \flat /F

Yeah!

mp

(Bass & Percussion)
N.C. 4

C5 B \flat E \flat /F

Work it!

15 16 6 6

(8) 10 11

Guitar Solo:

Cm

A.H. (15ma)

A.H. (15ma)

A.H. (15ma)

1/2

A.H.

A.H.

A.H.

A.H.

11 (11) 8 10 (10) 8 x

3 3 1 3 1 1 3 3

Fm

A.H. (15ma)

A.H. (15ma)

1/4

A.H.

A.H.

(3) 1 3 5 3 1 3 3 (3) x 2 3 x 1 1

Cm G7

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

T
A
B 1 1 (4) 1 1 3 (3) (1) 1 3 x 3 3 3 (3) 1 3 5 3 1 (3) 3 1 1 3

Cm Bb Eb/F Cm Bb Eb/F

T
A
B (3) 5/8 (10 8) 10 (10) 8 8 10 11 (11)

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

T
A
B 3 3 1 1 1 3 3 0 3 3 1 3 3 (1) 3 3 (3) 1 x x x x 1 3

Fm Cm A.H. (15ma) A.H. (15ma) partial A.H. A.H. (15ma)

T
A
B 3 1 3 3 3 1 3 3 1 (1) 3 3 1 3 1 3 3

G7 Cm C5 Bb Eb/F A.H. (15ma) A.H. (15ma)

T
A
B 5 3 (1) 3 1 3 5 3 1 1 (1) 3 3 5 3 8 8 10

Cm Bb Eb/F Cm

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

1/2 A.H. A.H. 1/4

T 8 8 8 11-13 11

A (10) 10 8 10 10 8 10 12 8 11-13 (13) 11 13 12 11 12-10

B

Fm

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

1/2 1 1 1/4 A.H.

T 1 1 1/4 A.H.

A (10) 8 10 10 11 10 (10) 8 10 10 6 10 10 10 (10) 10 10 10 10

B

Cm G7

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

1/4 A.H. 1/2 A.H.

T A.H. 1/2 A.H.

A 8 10 10 (10) 10 8 10 10 10 8 10 10 (10) 8 10 10 10 8 8

B

Cm Bb Eb/F Cm Fade

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

1/4 A.H. A.H.

T A.H. A.H.

A (8) 6 6 8 8 8 8 6 8 (8) 8 10 8 10 6

B

Verse 3:
 Well, it feels so right when you squeeze it tight.
 When you reach the end, do it over again.
 I say yeah, yeah.
 I say yeah, yeah.
 There ain't never a catch;
 All you gotta do is snatch.
 Do the velcro fly.
 Do the velcro fly.
 (To Coda)

STAGES

Words and Music by
BILLY GIBBONS, DUSTY HILL
 and **FRANK BEARD**



Moderately fast rock ♩ = 156

Intro: C5

Gtr. 3

Gtrs. 1 & 2 P.M.
 (Harmonica)

Gtr. 1

w/distortion w/trem. bar (Gtr. 1)

T	6	5	6	(5) 5	9	5	(5) 6	5	6	5	(6) 5	9	5
A	5	5	5	(5) 5	5	5	(5) 5	5	5	5	(5) 5	5	5
B	3	3	3	(3) 3	3	3	(3) 3	3	3	3	(3) 3	3	3

Gtr. 2

G5

1. It's a

Gtr. 1

T	(5) 6	5	6	(5) 5	9	5	5	9	5	5	(5) 5
A	5	5	5	(5) 5	5	5	5	5	5	5	(5) 5
B	3	3	3	(3) 3	3	3	3	3	3	3	(3) 3

Verse:

G D/G G D/G

fine time to fall in love with you. I
 2. Then you left me stand - in' all a - lone. I

2. See additional lyrics.

Rhy. Fig. 1

(end Rhy. Fig. 1)

T	(3) 6	7	7	7	7	6	7	7	7
A	4	7	7	7	7	7	7	7	7
B	5	9	7	7	7	9	7	7	7

w/Rhy. Fig. 1 (3 times)

Em7 D/E Em7 D/E

ain't got a sin - gle thing to do. It hap -
 could - n't e - ven get you on the phone. Were -

G D/G G D/G

- pened be - fore I knew what was go - ing on.
 you just con - fused and did - n't know

Em7 D/E

if I fell out and knew that I was gone.
 you should stay or if you had to go?

Gtr. 1

(1/2)

T
A
B

Em7 D/E

Chorus: C5

Gtr. 3 P.M.

Gtrs. 1 & 2

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

1/2 1/2 A.H. A.H.

Sta - ges keep

T
A
B

(7) 7 7 9 7 9 9 (9)

on chang - ing; sta - ges re - ar - rang - ing

T
A
B

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

Em7 partial A.H. A.H. (15ma) 1/4

1/2

TAB

0 0

TAB

D A.H. (15ma) 1/4 C

A.H.

1/4 1/2

TAB

TAB

D.S. al Coda

G5 partial A.H. partial A.H. 1/4 A.H. (15ma) partial A.H. 1/4 A.H. (15ma) 1/4

partial A.H. partial A.H. 1/4 A.H. partial A.H. 1/4 A.H. 1/4

TAB

TAB

Coda

Guitar Solo:

Csus C Csus C Csus C Csus

Gtr. 4

Fdbk.

Gtrs. 1 & 2
Rhy. Fig. 2

G5 1/4 A.H. (15ma) 1/4 A.H. (15ma) 1/4 A.H. (15ma) 1/4 A.H. (15ma)

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

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (till Fade)

Csus C Csus C Csus

C Csus G5 A.H. (15ma) A.H. (15ma) A.H. (15ma) partial A.H.

1/4 1/4 A.H. 1/4 A.H. (15ma) 1/4 A.H. (15ma) 1/4 partial A.H.

1/4 A.H. 1/4 A.H. (15ma) 1/4 partial A.H.

A.H. (15ma) 1/4 A.H. (15ma) partial A.H. Csus C Csus

TAB (5) 5 3 5 (5) 3 5 5 (5) 10 12 (12) (12) 10

C Csus C Csus G5

TAB 6 8 6 8 (8) 6 (6) 5 5 4

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

TAB 5 5 3 5 5 (5) 3 5 5 (5) 5 3 5 (5) 3 5 5

Csus C Csus A.H. (15ma) 1/4 C Csus Fade

TAB (5) 6 8 8 6 6 8 8 5

Verse 3:
 Now you're back and say you're gonna stay.
 I wouldn't have it any other way.
 Tell me it's for real and let me know;
 Why does lovin' have to come and go?
 (To Chorus:)

TUBE SNAKE BOOGIE

Words and Music by
 BILLY GIBBONS, DUSTY HILL
 and FRANK BEARD

Moderately fast boogie ♩ = 150

Intro:

Drums 3 Gtr. 1 E

T
A
B

3 Gtr. 2

mf partial palm - mute throughout
with clean tone

T
A
B

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

0 0 0 0 0 0 0 0 0 0 0 0 (0) 0 0 0 0

A

mf with distortion

T
A
B

2 0 2 0

2 0 2 0

mf with distortion

T
A
B

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

0 0 0 0 0 0 0 0 0 0 0 0 (0) 0 0 0 0

Gtr. 3

mf with distortion

T
A
B

2 0 2 0 2 0 2 0

0 0 0 0 0 0 0 0

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 12-string guitar tablature below. The first measure has frets 3, 0, 3, 0, 3, 0. The second measure has a double bar line, then frets 2, 0, 2, 0. The third measure has frets 3, 3, 3, 0. The fourth measure has frets 4, 2, 0. There are accents and 1/4 note markings above the notes.

Musical staff with treble clef, key signature of three sharps, and a 12-string guitar tablature below. The tablature shows fret numbers for strings T, A, and B. The first measure has frets 2, 0, 2, 0, 2, 0. The second measure has frets 2, 0, 2, 0, 2, 0. The third measure has frets 2, 0, 2, 0, 2, 0. The fourth measure has frets 2, 0, 2, 0, 2, 0. The fifth measure has frets 2, 0, 2, 0, 2, 0. The sixth measure has frets 2, 0, 2, 0, 2, 0.

Musical staff with treble clef, key signature of three sharps, and a 12-string guitar tablature below. The tablature shows fret numbers for strings T, A, and B. The first measure has frets 2, 0, 2, 0, 2, 0. The second measure has frets 2, 0, 2, 0, 2, 0. The third measure has frets 2, 0, 2, 0, 2, 0. The fourth measure has frets 2, 0, 2, 0, 2, 0.

Musical staff with treble clef, key signature of three sharps, and a 12-string guitar tablature below. The tablature shows fret numbers for strings T, A, and B. The first measure has frets 2, 2. The second measure has frets 0, 0, 3, 0. The third measure has frets 0, 0, 3, 0, 0, 0. The fourth measure has frets 0, 0, 3, 0, 0, 0. The fifth measure has frets 2, 0. The sixth measure has frets 0, 0, 3, 0, 0, 0. There are accents and 1/2 note markings above the notes.

Musical staff with treble clef, key signature of three sharps, and a 12-string guitar tablature below. The tablature shows fret numbers for strings T, A, and B. The first measure has frets 2, 0, 2, 0, 2, 0. The second measure has frets 2, 0, 2, 0, 2, 0. The third measure has frets 2, 0, 2, 0, 2, 0. The fourth measure has frets 2, 0, 2, 0, 2, 0. The fifth measure has frets 2, 0, 2, 0, 2, 0. The sixth measure has frets 2, 0, 2, 0, 2, 0.

Musical staff with treble clef, key signature of three sharps, and a 12-string guitar tablature below. The tablature shows fret numbers for strings T, A, and B. The first measure has frets 2, 0, 2, 0, 2, 0. The second measure has frets 2, 0, 2, 0, 2, 0. The third measure has frets 2, 0, 2, 0, 2, 0. The fourth measure has frets 2, 0, 2, 0, 2, 0. The fifth measure has frets 2, 0, 2, 0, 2, 0. The sixth measure has frets 2, 0, 2, 0, 2, 0.

Gtr. 1

B A

let ring -----

1/4 1/4

1/4 1/4

T
A
B

4 2 0 2 1 2 0 2 2 0 1 2 2 0 0 3 4 2 0 5 5

Gtrs. 2 & 3

T
A
B

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

E B7(#9)

T
A
B

2 2 0 2 2 0 1 2 0 2 2 2

T
A
B

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

Verses 1 & 2:

E

1. I got a gal, she lives ___ cross town, she's the one ___ that real
2. (See additional lyrics)

Gtr. 2

T
A
B

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

A

ly gets down. When she boo-gie, she do the

Gtr. 1

with clean tone

T																			
A																			
B																			

Gtr. 2

T																					
A																					
B	(2)	2	4	5	6	2	2	4	0	2	2	4	0	2	2	4	0	2	2	4	0

E

B

tube snake boo-gie. Well, now boo-gie lit-tle ba - - by,

T																			
A																			
B																			

T																							
A																							
B	2	2	4	2	2	2	4	0	2	2	4	2	2	2	4	0	4	4	6	4	4	6	0

A E

boo - gie woo - gie all night long.

The first system contains a vocal line and a guitar accompaniment line. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "boo - gie woo - gie all night long." The guitar accompaniment is in the same key and time, featuring a rhythmic pattern of eighth notes and chords.

The second system continues the guitar accompaniment from the first system. It includes a standard musical staff with notes and rests, and a corresponding guitar tablature below it. The tablature uses numbers 0-4 to indicate fret positions on the strings.

Guitar Solo:

E

with distortion

The guitar solo section is in treble clef with a key signature of three sharps and a 4/4 time signature. It is marked "with distortion". The solo consists of eighth and quarter notes, some with accents. The tablature below shows fret numbers 6, 7, 8, and 9, with some notes marked with a slash and a fraction (e.g., 1/4, 1/2).

Rhy. Fig. 1

The rhythm figure section is in treble clef with a key signature of three sharps and a 4/4 time signature. It consists of a rhythmic pattern of eighth and quarter notes. The tablature below shows fret numbers 2, 4, and 0, indicating a simple rhythmic accompaniment.

1/4

A

1/2

1/2

1/2

B

T
A
B

A

E

let ring

let ring

gradual bend

(end Rhy. Fig. 1)

T
A
B

with Rhy. Fig. 1

E

1/4

1/4

A

1/4

1/4

let ring-----

B

1

A E B7(#9)

1/4

1/2

let ring-----

let ring-----

Verse 3:
N.C.

* I got a gal, she lives ___ on the hill. ___ She won't do it but her sis - ter will. _ When she

Guitars and Bass tacet

T
A
B

*Voice chorused 1 octave higher

A

E

boo - gie, she do the tube snake boo - gie.

Gtr. 1

with clean tone

Tablature for Gtr. 1, measures 1-3 of section A:

T	3	3	3	2	3	3	3	3	2	10	10	10	9
A	4	4	4	2	4	4	4	4	2	11	11	11	9
B	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	2	9	9	9	9

Gtr. 2

Tablature for Gtr. 2, measures 1-3 of section A:

T	2	2	4	0	2	2	4	0	2	2	4	0	2	2	4	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

B

Well, now boo - gie lit - tle ba - by,

Tablature for Gtr. 1, measures 4-5 of section B:

T	10	10	10	10	9	5	5	5	4
A	11	11	11	11	9	6	6	6	4
B	9	9	9	9	9	4	4	4	4

Tablature for Gtr. 2, measures 4-5 of section B:

T	2	2	4	2	2	2	4	0	4	4	6	4	4	4	6	0
A	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	0
B	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	0

A E

boo-gie woo-gie all night long. Blow your top, ___ blow your top! ___ Blow your top._

T 3 3 (3) 3 2
A 4 4 (4) 4 5
B 2 2 (2) 2 2

T 2 2 4 0 2 2 4 0 2 2 4 2 2 2 4 0 2 2 4 2 2 (2)
A 0
B 0

Outro Solo:
with Rhy. Fig. 1 (to end)

E7

let ring -----

T 7
A 6 7 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
B 7

A7

let ring -----

T 5 7
A 6 3 (3) 0 3 0 0 2 3 0 0 0 0 2 2
B 7

E B

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

A E B7(#9)

(2) 0 2 2 0 1 2 2 (2) 0 1 0 0 3 0 2 0 1 2 2 2 0 2 2

E

1/2 1/2 1/4 let ring

A

1/2 1/2 hold bend

E B

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

A E B7(#9) E

1/2 1/2 1/4

let ring-----

T
A
B

1/4 1/4

T
A
B

A E

1/4 1/4 1/2

let ring-----

T
A
B

B

Fade

T
A
B

Verse 2:
 I got a gal, she lives on the block.
 She kind of funky with her pink and black socks.
 She likes to boogie,
 She do the tube snake boogie.
 Well, now boogie woogie baby,
 Boogie woogie all night long.

TV DINNERS

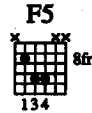
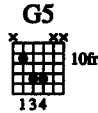
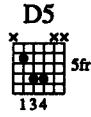
Words and Music by
BILLY GIBBONS, DUSTY HILL
 and **FRANK BEARD**

Moderate ♩ = 99

Intro:

Dm

Gtr. 1



(Vocal:) T V

Gtr. 2 Rhy. Fig. 1

Verses 1 & 2:

D5

Gtr. 2

din - ners;
 2. See additional lyrics.

there's no - thing else to eat. ____

T V din - ners;

they real - ly can't be

B5

beat. ____

Oh, I like 'em froz - en, but you

Gtr. 1*

*1st time only

un - der - stand. _____ I throw 'em in and 'wave 'em and I'm a brand new man, oh yeah. -

D5 1. w/Rhy. Fig. 1 (Gtr. 2) 2. D5

Guitar Solo:
D5

Gtr. 3* Gtr. 1 Gtr. 2: (Gtr. 2 cont. simile)

hold - - - - - A.H. A.H. 1/4 A.H. - - - - -

*Gtr. 3 has clean tone & is tuned ⑥ = D

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

1/4 1/4 1/4 1/4 1/4 1/4

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

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

B5 A.H. 8va A.H. A.H. 8va A.H.

1/2 1/2

A.H. 8va

D5

A.H. 8va

A.H. 8va

A.H. 8va

A.H.

1/2

w/Rhy. Fig. 1 (Gtr. 2)

Verse 3:

D5
Gtr. 2

3. T V din - ners;

A.H. 8va

A.H. 8va

A.H. 8va

A.H.

A.H.

A.H.

(Gtr. 2 cont. simile)

I'm feel - in' kind - a rough. T V

din - ners; this one's kind - a tough. I

B5

like the en - chi - la - das and the ter - i - ya - ki, too. I e - ven like the chick - en if the

N.C.

sauce is not too blue. And they're

Gtr. 3 Gtr. 1

hold

TAB

0 3 0 5 3 3 5 3 5 3 5 3 1

D5

mine, all mine, oh yeah.

harm.

A.H. 8va

A.H.

TAB

7(19) (7(19)) (7(19)) 3 5

w/Rhy. Fig. 1 (Gtr. 2, two times)

And they sure are fine, whoa,

(A.H.) (8va)

(A.H.)

TAB

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

G5 F5 D5

got-ta have 'em. gim-me some-thin' now, hon - ey.

(A.H.) (8va)

(A.H.)

TAB

(7) 7 7 (7) 0 0 0 0 1/2 (0) 0 7 (7)

G5 F5 D5 G5 F5 D5

A.H. 8va

A.H. 8va

A.H. 8va

1/2

G5 F5 D5

1/2

(Gtr. cont. simile)

1

1

1

1/4

1/4

Verse 2:
 T V dinners; they're goin' to my head.
 T V dinners; my skin is turnin' red.
 Twenty year old turkey
 In a thirty year old tin.
 I can't wait until tomorrow
 And thaw one out again, oh yeah.
 (To Solo:)