

**Words and Music by  
Kelvin Morris, Roy Wainwright,  
Garry Moloney and Anthony Roberts**

$$\begin{array}{ll} \textcircled{6} = \text{C} \updownarrow & \textcircled{3} = \text{E} \\ \textcircled{5} = \text{F} \updownarrow & \textcircled{2} = \text{G} \updownarrow \\ \textcircled{4} = \text{B} & \textcircled{1} = \text{C} \updownarrow \end{array}$$

**w/Rhy. Fig. 1**

G5	E5
(end Rhy. Fig. 1)	Gtr. II

Musical score for "The Wind" by Gustav Mahler. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature is one sharp (F#). The melody begins on G5, marked "w/Rhy. Fig. 1", and continues with "E5" and "Rhy. Fig. 1A". The piece is marked "P.M." and "Play 8 times". The bass line shows notes 12, 10, 9, 7, and 12, 10.

E5

G5 E5 G5  
 1/2 Full 1/2 Full 1/2 Full Full 2 A.H.--- (15ma) 1/2  
 14 0 14 0 14 0 12 0 12 0 12 0 14 12 12 12 12 12 0

E5 G5 E5 A.H. (15ma) 2 1/2 Full A.H. (15ma) Full  
 1 1/2 1 1/2 1 1/2 2 A.H. 2 1/2 Full A.H. Full  
 12 12 14 14 12 15 12 14 12 14 12 14 0 14 0

G5 E5 G5  
 A.H. (8va) Full Full 2 Full P  
 A.H. Full Full 2 Full P  
 14 0 14 0 14 0 15 15 12 15 12

A.H. pitch: E

E5 G5 E5  
 2 1/2 2 1/2 2 1/2 Full sl. P P P P P  
 15 15 15 12 15 12 (12) 7 10 0 15 0 14 0 15 0 7 0 0

G5 E5 G5  
 sl. P sl. P 1/2 P 1/2 P 1/2  
 sl. P sl. P P 1/2 P 1/2  
 22 0 0 0 22 0 0 0 0 12 12 12 0 12 12 12 12 12 12 12 (12) 0 12 0 0

E5 G5 E5 G5

E5 G5 E5

14 (14) sl. P.M.

G5 E5 G5

12 9 7 12

1st, 2nd Verses  
w/Rhy. Fig. 1 & 1A (both 8 times)

E5 G5 G5 G5

1.2. Free speech, free speech for the dumb. Free speech,

E5 G5 E5 G5

free speech for the dumb. Free speech, free speech

E5 G5 E5 G5

for the dumb. Free fuck - ing speech! To Coda

E5 G5 E5 G5

Guitar solo II  
w/Rhy. Fig. 1 (14 times)  
E5

Gtr. II

Full Full Full Full Full Full Full Full

7 0 0 7 0 0 12 0 14 0 10 0 14 0 12 0 9 7 7 0 0 12 0



E5  
 8va

trem. bar.

vib. w/bar

G5 E5 G5

loco H sl. 1/2 1/2 A.H. (15ma) 2 sl. P A.H. (15ma) 1 1/2 sl.

E5 Full G5 E5 1 1/2

Full Full Full 1 1/2

G5 E5 Full G5

Full Full Full

E5 G5 E5 A.H. (8va) 1 1/2 2 1/2

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



# It's Electric

Words and Music by  
Sean Harris and Brian Tatler

Tune down 1/2 step:

⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭



Moderate fast Rock ♩ = 182

Intro N.C. Gtr. I E5 F#5 A5  
Rhy. Fill 1

*f* P.M. -----|

The first system of guitar notation shows the introduction. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass clef staff shows fret numbers. The notation includes a 'N.C.' (Natural Chord) for the first measure, followed by a 'Gtr. I' (Guitar I) section. The 'E5' and 'F#5' chords are marked above the staff, and 'A5' is marked above the staff. A 'Rhy. Fill 1' is indicated. The first measure is marked with a forte 'f' dynamic. The system ends with a 'P.M.' (Palm Mute) instruction and a bar line.

B5 F#5 A5  
(end Rhy. Fill 1)

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

The second system of guitar notation continues the introduction. It starts with a 'P.M.' (Palm Mute) instruction and a bar line. The 'B5' and 'F#5' chords are marked above the staff, and 'A5' is marked above the staff. The system ends with a 'P.M.' (Palm Mute) instruction and a bar line.

(cont. in notation)

⑥ 14fr. F#5 A5  
Gtr. II Rhy. Fig. I (Gtrs. I & II)

*sl.* P.M. -----| P.M. -----|

The third system of guitar notation continues the introduction. It starts with a 'P.M.' (Palm Mute) instruction and a bar line. The 'Gtr. II' (Guitar II) section is marked. The 'F#5' and 'A5' chords are marked above the staff. A 'Rhy. Fig. I (Gtrs. I & II)' is indicated. The system ends with a 'P.M.' (Palm Mute) instruction and a bar line.

B5 Rhy. Fig. 2A B5  
(2nd time Gtr. II cont. in slashes) (Gtr. II)  
(end Rhy. Fig. 1) Rhy. Fig. 2 (Gtr. I)

P.M. -----|

The fourth system of guitar notation continues the introduction. It starts with a 'P.M.' (Palm Mute) instruction and a bar line. The 'B5' and 'Rhy. Fig. 2A (Gtr. II)' are marked above the staff. The 'Rhy. Fig. 2 (Gtr. I)' is indicated. The system ends with a 'P.M.' (Palm Mute) instruction and a bar line.

(end Rhy. Fig. 2A)  
E5 (type2)

(end Rhy. Fig. 2)

2 *sl.* 7 *sl.* 4 2 4 2 4 2 0 2

1st, 2nd Verses

Rhy. Fig. 3

F#5 A5 E5 (type2) (end Rhy. Fig. 3)

1. I'm gon - na be a rock 'n' roll star, got - ta  
2. See additional lyrics

\*Play w/slight variations ad lib on repeat.

w/Rhy. Fig. 3 (6½ times)

F#5 A5 E5 (type2)

groove from night to day.

F#5 A5 E5 (type2)

Got - ta blow my hon - ey jar, got - ta

2nd time Gtr. I substitute Rhy. Fill 4

F#5 A5 E5(type2) F#5 A5

blow my blues— a - way.— I'm gon - na make a stand,—

Full P Full P Full

E5(type2) F#5 A5 E5 (type2)

gon - na make a mil - lion, gon - na make— it with you.—

F#5 A5 E5(type2) F#5 A5

I'm gon - na— be— right,— my— friend, I'm— gon - na push— it

Rhy. Fill 4 (Gtr. I)

Full sl. Full sl.

(cont. in notation) Chorus

E5 (type2) F#5 A5 B5

Gtr. II

through. Oh. (Oh.)

Rhy. Fill 2 (Gtrs. I & II) (end Rhy. Fill 2)

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

w/Rhy. Fig. 1 (7 times)

F#5 A5 B5 F#5 A5

Oh, yeah, it's e - lec - tric.

Gtr. I substitute Rhy. Fill 3

B5 F#5 A5 B5

It's e -

F#5 A5 B5 F#5 A5

lec - tric.

B5 F#5 A5 B5

Yeah, it's e - lec - tric. (- tric.)

Rhy. Fill 3 (Gtr. I)

1/2 1/2

P.M. -----

To Coda

F#5                      A5                      B5                      B5

Gtr. II

Yeah, \_\_\_\_\_ it's e - lec - tric.

Gtr. I

1.                      E5                      B5                      E5 (type2)

Woh, \_\_\_\_\_ yeah! \_\_\_\_\_

*sl.*

2.                      E5                      B5                      F#5

Woh! \_\_\_\_\_

Full

Gtr. III

Gtr. I

*sl.*

Full

**w/Rhy. Fills 1 (Gtr. I) & 2 (Gtr. II)**

w/Rhy. Fig. 1 (2½ times)

Figure 1 (3/2 time)

Gtr. III

A5 Full Full Full Full Full P

B5 Full Full Full P

F#5 Full P

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

The musical notation for the guitar solo is presented on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a series of eighth and sixteenth notes, with some notes beamed together. Above the staff, there are dynamic markings: 'Full' and 'P' (piano). A slur covers a group of notes, and a '3' indicates a triplet. A '2' indicates a double measure rest. A 'sl.' (slide) marking is present above a note. The bottom staff is a fretboard diagram corresponding to the top staff. It shows the fret numbers for each note: 10, 14, 16, 14, 16, (16), 14, 16, 14, 10, 14, 16, 14, 17, (17), 14, 12, 0. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Gtrs. I & II

P.M. -----|

sl.

sl.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, also ending with a repeat sign. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in bass clef and consists of a simple harmonic line. The lyrics 'The Rose Tree' are written below the first two measures of the melody.





(Gtr. III) A5 F#5 E5 N.C.

1/2 Full sl.

Gtrs. I & II (Gtr. II cont. in slashes)

Gtr. II F#5 A.H. (15ma) sl.

A.H. sl.

A.H. pitch: G Gtr. I

(Gtr. II out)

(Gtr. III out) (Bass & Drums)

(Gtr. I out)

3rd Verse  
N.C.(F#5)

I stop on red, but leave on am - ber, dan - ger paves my way.

I'm gon - na make it, my friend, gon -

na make it to - day. Gon - na get the dust -

from my heels; down the high - way I go.

Gon - na get this star from my brow, make -

*D.S. al Coda*  
F#5

it in a rock 'n' roll show. Oh. (Oh.)

Gtr. I

Gtrs. I & II

2 4 2 5 5 4 2

w/Rhy. Fig. 1 (4 times)

Coda

F#5

A5

B5

F#5

A5

B5

lec - tric. \_\_\_\_\_ Yeah, — it's e -

F#5

A5

B5

F#5

A5

lec - tric. \_\_\_\_\_  
(- tric.) \_\_\_\_\_

\*w/Rhy. Figs. 2 & 2A

B5

It's e - lec - tric. \_\_\_\_\_ Woh, \_\_\_\_\_

\*w/slight variations ad lib.

E5

B5

E5 (type2)

Gtrs. I  
& II

F#5

sl.

woh. \_\_\_\_\_ Yeah! —

### Additional Lyrics

2. I stop on red, but leave on amber,  
Danger paves my way.  
I'm gonna make it, my friend,  
Gonna make it today.  
Gonna get this dust from my heels;  
Down the highway I go.  
Gonna get this star from my brow,  
Make it in a rock 'n' roll show. (To Chorus)

# Sabbara Cadabra

Words and Music by  
Frank Iommi, William Ward,  
Terence Butler and John Osbourne

Tune down one whole step:

⑥=D ③=F  
⑤=G ②=A  
④=C ①=D

D5 5fr. F5 8fr. C5 8fr. G5 10fr. Bb5 6fr. A5 5fr. F5 I 13 G5 III 3fr. B5 7fr.

Moderate Rock ♩ = 146

Triplet feel (♩ = 3̣)

N.C.(B5)

Intro

Gtr. I

*mf*

H

H

H

1.

*sl.*

H

*sl.*

H

*sl.*

H

2.

Gtrs. I & \*II

(Band enters)

Riff A

*sl.*

H

H

H

\*Two gtrs. arr. for one.

\*(A5)

*sl.*

H

*sl.*

H

*sl.*

H

*sl.*

H

\*Chord symbols implied by bass (next 6 bars).

(F15)

C15

**B5**

26

C#5 D5  
 3  
 sl.  
 sl.  
 sl.  
 10 12 12  
 7 7 5 7 5 7 9 4 11  
 sl.  
 sl.  
 let ring  
 sl.  
 let ring  
 sl.  
 11 11 11 11 12 12 12 10 10  
 9 (9) 10 10 12 12  
 sl.  
 sl.  
 E5 E5/B B5 E5/B B5  
 P 1/2  
 3  
 sl.  
 Riff B  
 1/2 (wah off)  
 P  
 12 10 11 9 7 9  
 10 12 12 10 12 12  
 sl.  
 Rhy. Fig. 1  
 let ring  
 14 14 14 14 14 14 7 7 7 7 7 7 7 7 7 7 7 7 7  
 12 14 14 14 14 14 7 7 7 7 7 7 7 7 7 7 7 7 7  
 sl.  
 sl.  
 sl.  
 A5 G#5 A5 G#5 F#5 E5 E5/B B5 E5/B  
 1/2 1/2 1/2 P Full P  
 3  
 1/2 1/2 1/2 P Full P  
 11 11 11 (11) 9 9 (9) 7 9 9 (9)  
 sl.  
 (end Rhy. Fig. 1)  
 P.M.  
 3 3  
 7 5 0 4 7 5 0 4 2 0 7 7 7 7 7 7 7 7

w/Rhy. Fig. 1

E5/B B5

(Gtr. II)

A5

G#5

A5

G#5

F#5

E5

E5/B

B5

E5/B

1st, 2nd, 3rd Verses

§ E5/B B5

E5/B B5

A5

1. Feel so good, I feel so fine. Love that lit - tle la - dy, al - ways  
2.3. Feel so hap - py since I met that girl. When we're mak - ing love it's some - thing

Gtrs. I & II

B5

E5/B

B5

E5/B B5

on my — mind. —  
out of this world. —

She gives me lov - in' ev - 'ry night and day. —  
Feels so good to know that she's all mine. —



A5

B5

Chorus  
E5

Nev - er gon - na leave her, nev - er go - ing a - way.  
Gon - na love that wom - an till the end of time.

(Gtr. I cont. on lower staff) Gtr. II

sl. let ring

Gtr. I

sl.

F#5

Some - one to love me, you know she makes me feel al - right,  
Some - one to live for, love me till the end of time.

let ring

let ring

sl.

2nd time w/Riff B1 (1st 4 bars only)

E5/B B5

E5/B B5

A5

G#5

A5

G#5

F#5

E5

yeah.  
yeah.

Al - right..

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

7 9 9 7 9 9 7 9 9 7 5 6 7 6 4 2 0

E5/B B5

E5

Hey, hey, hey, yeah. She

Full P 3 sl. let ring

Full P 9 (9) 7 9 9 (9) 0 sl.

7 9 9 7 10 sl. 0 0

To Coda

F#5

1.

Some - one who needs me, \_\_\_\_\_  
 makes me feel hap - py. \_\_\_\_\_

love me ev - 'ry sin - gle night, —

It's

Rhy. Fill 1

let ring

Rhy. Fill 1A

sl. sl.

9 9 7 9 9 (9) 4 4  
 7 7 5 7 7 (7) 2 2

sl. sl. sl.

w/Riff B  
 w/Rhy. Fig. 1 (2 times)

E5/B B5

E5/B B5

A5 G#5 A5 G#5 F#5 E5 E5/B B5

E5/B

yeah.

Riff B1 (Gtr. III)

*f*

Full P

14 15 15 14 15 15

Full P

17 (17) 15 16 16

B5

E5/B B5

A5 G#5 A5 G#5 F#5 E5 E5/B B5

E5/B

(Gtr. III out)  
 (end Riff B1)

Full P

Full P

14 15 15 15 14 16 14 15 15

Full P

17 (17) 15 16 16 (16)

sl.

2.

Interlude  
Bm

(end triplet feel)

good to know that she's all mine.

The first system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains a melodic line with a long note at the end. The bottom staff is a guitar line in treble clef, showing a series of chords and a long note. A dashed line indicates a continuation of the guitar line.

The second system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains a melodic line with a long note at the end. The bottom staff is a guitar line in treble clef, showing a series of chords and a long note. A dashed line indicates a continuation of the guitar line.

The third system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains a melodic line with a long note at the end. The bottom staff is a guitar line in treble clef, showing a series of chords and a long note. A dashed line indicates a continuation of the guitar line.

\*Set for rapid modulation.

1.

The fourth system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains a melodic line with a long note at the end. The bottom staff is a guitar line in treble clef, showing a series of chords and a long note. A dashed line indicates a continuation of the guitar line.

2.

B5 A5 F#5 E5 D5 C#5  
Gtrs. \*I & II

*P* *sl.* (chorus off)

*P* 12 10 11 9 7 9 (9) 4 2 4 2 7 6  
*sl.* \*Flanger off.

Half time  $\text{♩} = 68$   
Triplet feel (♩-♩-♩)  
N.C.(Dm)  
Riff D

B5 A5 F#5 E5

*slight rit.* *1/2* *tr* (end Riff D)

H H H H H

4 2 2 0 4 2 0 9 5 5 5 5 9 5 9 5 9 2 9 5 5 5 5 5 5 2 9 2 (0)

H H H H H

w/Riff D (Gtr. II)  
N.C.(Dm)  
Riff D1 (Gtr. I)

*sl.* *1/2* *tr* (end Riff D1)

H H H H H

*sl.* *1/2* *tr*

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

H H H H H

Rhy. Fig. 2A (Gtr. II)

D5 F5 C5 G5

(end Rhy. Fig. 2A)

I am the world\_ that hides\_ the u - ni - ver - sal se - cret of\_ all time\_.

Rhy. Fig. 2

(end Rhy. Fig. 2)

7 7 7 10 10 10 10 10 10 12 12 12 12  
5 5 5 8 8 8 8 8 8 10 10 10 10  
8 8 8 8 8 8 8 8 8 10 10 10 10

34

The musical score is written for guitar and voice. The guitar part is in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. It includes a 'w/Riff E' section at the beginning, followed by a 'Hey!!' section, and then a 'I'm talk-in' to you.' section. The guitar part features a 'Gtr. I.' section with a 'H' (harmonic) marking and a 'P.M.' (pick up) marking. The vocal part is written in a single staff with lyrics: 'Hey!!' and 'I'm talk-in' to you.' The score includes various musical notations such as notes, rests, and dynamics.

w/Riff E (3½ times)  
N.C.(Dm)

The musical score is written for guitar, vocal, and bass. The guitar part (top staff) begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The vocal part (middle staff) has a treble clef and a key signature of one flat. The lyrics 'Well, I know it's hard for you to know the rea-son why.' are written below the staff. The bass part (bottom staff) has a bass clef and a key signature of one flat. It includes a melodic line with eighth and sixteenth notes, as well as a section with fingerings (9, 5, 5, 9, 5, 9, 5, 5, 9, 5, 5, 9, 5, 5, 10, 10, 10, 10, 0) and a 'P.M.' (Pedal Point) section indicated by a dashed line. The score concludes with a double bar line and a final chord marked '10 10 10 10'.

Well, I know it's hard for you to know the rea-son why.——

P.M. -----|

And— I know you'll un - der - stand more when it's time to die. \_\_\_\_\_

12 10 12 10 12 10 12 10

10 10 0

I don't be-lieve the life you have will be the on-ly one.



N.C.(D5)

(C5)

(G5)

(F5)

(D5)

(C5)

(G5)

(F5)

1/2

1/2

1/2

1/2

H

H

sl.

sl.

(D5)

(C5)

(G5)

(F5)

(G5)

(A5)

1/2

1/2

1/2

1/2

sl.

sl.

sl.

sl.

slight accel.

3

3

H H

H H

Double time ♩ = 146

Triplet feel (♩ =  $\frac{3}{4}$ )

w/Riff A

N.C.(B5)

(A5)

1/2

1/2

sl.

sl.

(G#5) (F#5)

Whoa! \_\_\_\_\_

Gtr. I *sl.* 3 *sl.*

Gtr. II *sl.* *sl.*

*sl.* 7 5 7 7 9 7 10(7) *sl.*

\*Gtr. I to left of slash.

w/Rhy. Fills 1 & 1A

Coda

good to know that she's all mine. \_\_\_\_\_

E5/B B5 E5/B B5

A5 G#5 A5 G#5 F#5 E5 E5/B B5 E5/B B5

3

She's all mine, \_\_\_\_\_ yeah.

E5/B B5 A5 G#5 A5 G#5 F#5 E5 E5/B B5 E5/B

3 3

Yo, \_\_\_\_\_ woh, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah, \_\_\_\_\_

B5

Gtr. I *sl.*

Gtr. II

(Gtr. I out)

N.C.

*sl.*

P 3

10 12 12 12 12 10 11 10 12 12 0

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

3

1 1/2 1 1/2 1 1/2 P *sl.* rit.

3

1 1/2 P

11 11 11 (11) 9 7 9 9 (9) 7 9 9 7

# Turn The Page

Words and Music by  
Bob Seger



Tune down 1/2 step:

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

Moderately slow  $\text{♩} = 74$

Intro

Em

Gtr. II

1st Verse  
Em

long and lone - some high - way, east of O - ma - ha, you can

D

lis - ten to the en - gine, moan - in' out — his one - note song. You

A

think a - bout — the wom - an, or the girl you knew — the night — be - fore. —

Em

But your



A

don't feel much like rid - in', you just wish the trip— was through.

w/slide

P H H P

P H H P

Em

Here I am,—

H

H

Chorus  
D5

E5

on the road a - gain. — There I am, —

w/o slide

\*Rhy. Fig. 1

P.M.

P.M.

P.M.

P.M.

P.M. --- 4

\*Play all guitar parts w/slight variations ad lib when recalled (throughout).

D5

E5

up on — the stage. — Here I go, —

P.M.

P.M.

P.M.

P.M.

P.M.

P.M. --- 4



D5 A

play-in' star a - gain. There I go,—

H P H P

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

*sl.*

C5 D5 Em

turn the page. 2. As we

*w/slide*

(end Rhy. Fig. 1)

H H *sl.*

H H *sl.*

2nd Verse  
Em

walk in - to this res - tau - rant, all strung out from the road, and you

w/o slide

D5

feel the eyes up - on you as you're shak - in' off the cold, you pre -

PM. - - - - 4

sl.

sl.

A5

tend it does - n't both - er you, but you just want to ex - plode.

Em

Yeah, most

times you can't hear 'em talk, oth - er times — you can. — All the

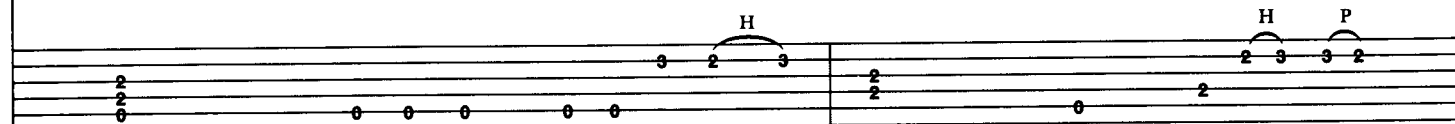
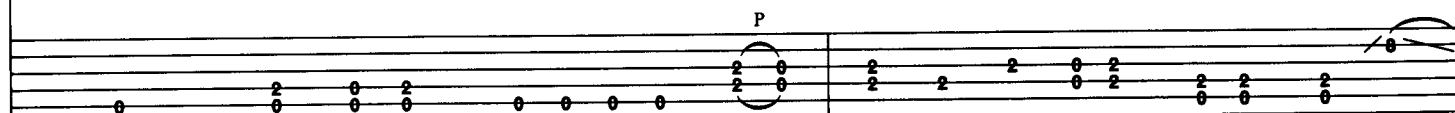
The first system of the musical score. The vocal line (treble clef) has lyrics: "times you can't hear 'em talk, oth - er times — you can. — All the". The guitar line (treble clef) features a series of chords, some marked with an 'x'. The bass line (treble clef) shows a sequence of chords, including a 7/5 chord and a 7/5 chord with an 'x'.

D

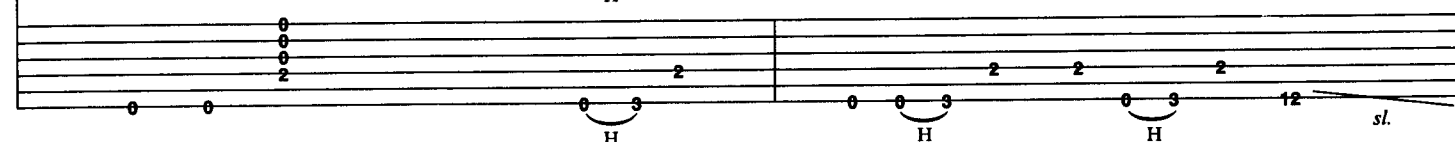
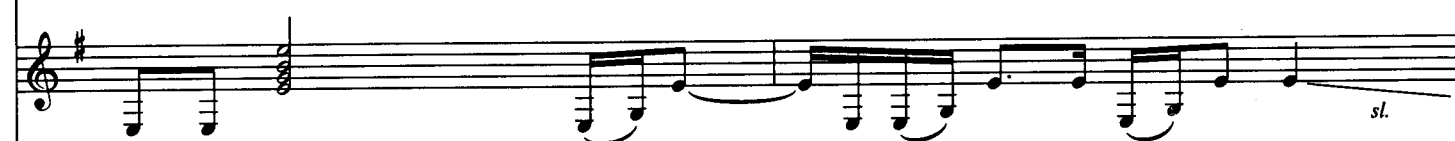
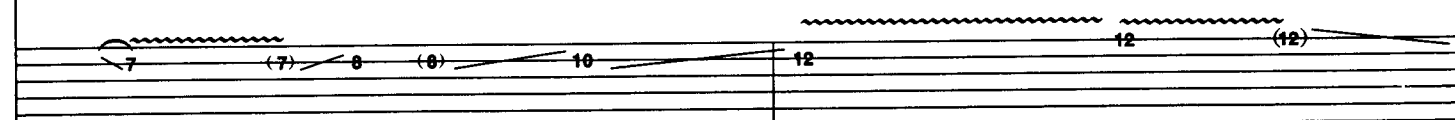
same old cli - chés, — "Is it wom - an, is it man?" — And you

The second system of the musical score. The vocal line (treble clef) has lyrics: "same old cli - chés, — 'Is it wom - an, is it man?' — And you". The guitar line (treble clef) features a series of chords, some marked with an 'x'. The bass line (treble clef) shows a sequence of chords, including a 7/5 chord and a 7/5 chord with an 'x'. The text "P.M. -----4" is written below the bass line.

A



Em



Chorus  
w/Rhy. Fig. 1  
D5

E5

on the road a - gain. — There I am, —

(Gtr. II)

w/o slide

D5

E5

up on — the stage. — Here I go, —

w/slide

D5

A

C5

D5

I'm play-in' star — a - gain. — There I go, — turn the page. —

w/o slide

w/slide



D5

ounce of en - er - gy you try and give a - way \_\_\_\_\_ as the

w/slide

12 12

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

sl.

sl.

A

sweat pours out your bod - y, like the mu - sic that \_\_\_\_\_ you play. \_\_\_\_\_

15

(7)

P

P



Em

(Gtr. II out)

14 (14) 10 10 12 (12)

P

P

E5

Lat - er in the eve - ning, as you lie a - wake in bed with the

(Gtr. I) (Gtr. I out)

\*(D5)

ech - oes of the am - pli - fi - ers ring - in' in your head, you

\*Chords implied by bass (next 6 bars).

(A5)

smoke the day's last cig - a - rette, re - mem - b'rin' what she said,

(E5)

what — she said.

Gtr. I

1/2

12 9

Detailed description: This system shows the first staff with a vocal line in treble clef and a guitar I line in treble clef. The vocal line has lyrics 'what — she said.' with a long horizontal line under 'what'. The guitar I line has a whole rest followed by a half note G4, then a half note F#4, and finally a half note E5 with a 1/2 measure rest. The bottom staff shows a 12 fret position with a 9th fret marker.

Interlude  
D5

E5

Gtr. II  
w/o slide  
Rhy. Fig. 2

sl. H sl. P Harm. 1/2

12 9

Detailed description: This system contains two systems of music. The first system shows guitar II (treble clef) and guitar I (treble clef) lines. Guitar II has a series of eighth notes with slurs and a slide (sl.) over the last one. Guitar I has a series of eighth notes with slurs and a slide (sl.) over the last one. The second system shows guitar II (treble clef) and guitar I (treble clef) lines. Guitar II has a series of eighth notes with slurs and a slide (sl.) over the last one. Guitar I has a series of eighth notes with slurs and a slide (sl.) over the last one. The bottom staff shows a 12 fret position with a 9th fret marker.

D5

E5

sl. H H sl. P P 1/2

12 9

Detailed description: This system contains two systems of music. The first system shows guitar II (treble clef) and guitar I (treble clef) lines. Guitar II has a series of eighth notes with slurs and a slide (sl.) over the last one. Guitar I has a series of eighth notes with slurs and a slide (sl.) over the last one. The second system shows guitar II (treble clef) and guitar I (treble clef) lines. Guitar II has a series of eighth notes with slurs and a slide (sl.) over the last one. Guitar I has a series of eighth notes with slurs and a slide (sl.) over the last one. The bottom staff shows a 12 fret position with a 9th fret marker.

D5

E5

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

12 9

Detailed description: This system contains two systems of music. The first system shows guitar II (treble clef) and guitar I (treble clef) lines. Guitar II has a series of eighth notes with slurs and a slide (sl.) over the last one. Guitar I has a series of eighth notes with slurs and a slide (sl.) over the last one. The second system shows guitar II (treble clef) and guitar I (treble clef) lines. Guitar II has a series of eighth notes with slurs and a slide (sl.) over the last one. Guitar I has a series of eighth notes with slurs and a slide (sl.) over the last one. The bottom staff shows a 12 fret position with a 9th fret marker.





The image shows a musical score for guitar and voice. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). It includes a D5 chord at the beginning and an E5 chord later. The voice part is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "up on \_\_\_\_\_ the stage. \_\_\_\_\_ Here I go, \_\_\_\_\_". The guitar part includes a D5 chord at the beginning and an E5 chord later. The voice part includes the lyrics: "up on \_\_\_\_\_ the stage. \_\_\_\_\_ Here I go, \_\_\_\_\_". The guitar part includes a D5 chord at the beginning and an E5 chord later. The voice part includes the lyrics: "up on \_\_\_\_\_ the stage. \_\_\_\_\_ Here I go, \_\_\_\_\_".

D5

A

play-in' star a - gain. Yeah, there I go,

4/7 7 7/5 7/9 7 7/9 10 12

The image shows a musical score for the song "Turn the Page" by Bob Dylan. It includes a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "turn the page." and "Yeah, there I go, —". The guitar line is in treble clef with a key signature of one sharp (F#). It includes a "wah off" section, a "w/o slide" section, and a "P.M." section. The guitar line also includes a "Gtr. I" section. The score is written for a guitar and a vocal line.

Em

yeah, — yeah. —

\*Gtr. III

Gtr. II

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

H H H H

\*w/slide

1/2 1/2

P P P P

Outro  
w/Rhy. Fig. 2 (1st 6 bars only)  
w/Rhy. Fig. 3 (3 times)

D5

E5

D5

There I go, — yeah.

Gtr. III

14 14 10 12 (12) 15 14 (14) 10 8/10

E5

D5

E5

Here I go, — yeah. There I go, —

12 12 24 24 10 15 14 (14) 17 (17) 10 12 (12)

(cont. in notation)

①15fr.

C5 D5 G

Gtr. II

rit. 3 w/slide

woh, woh. There I go.

(Gtr. III)

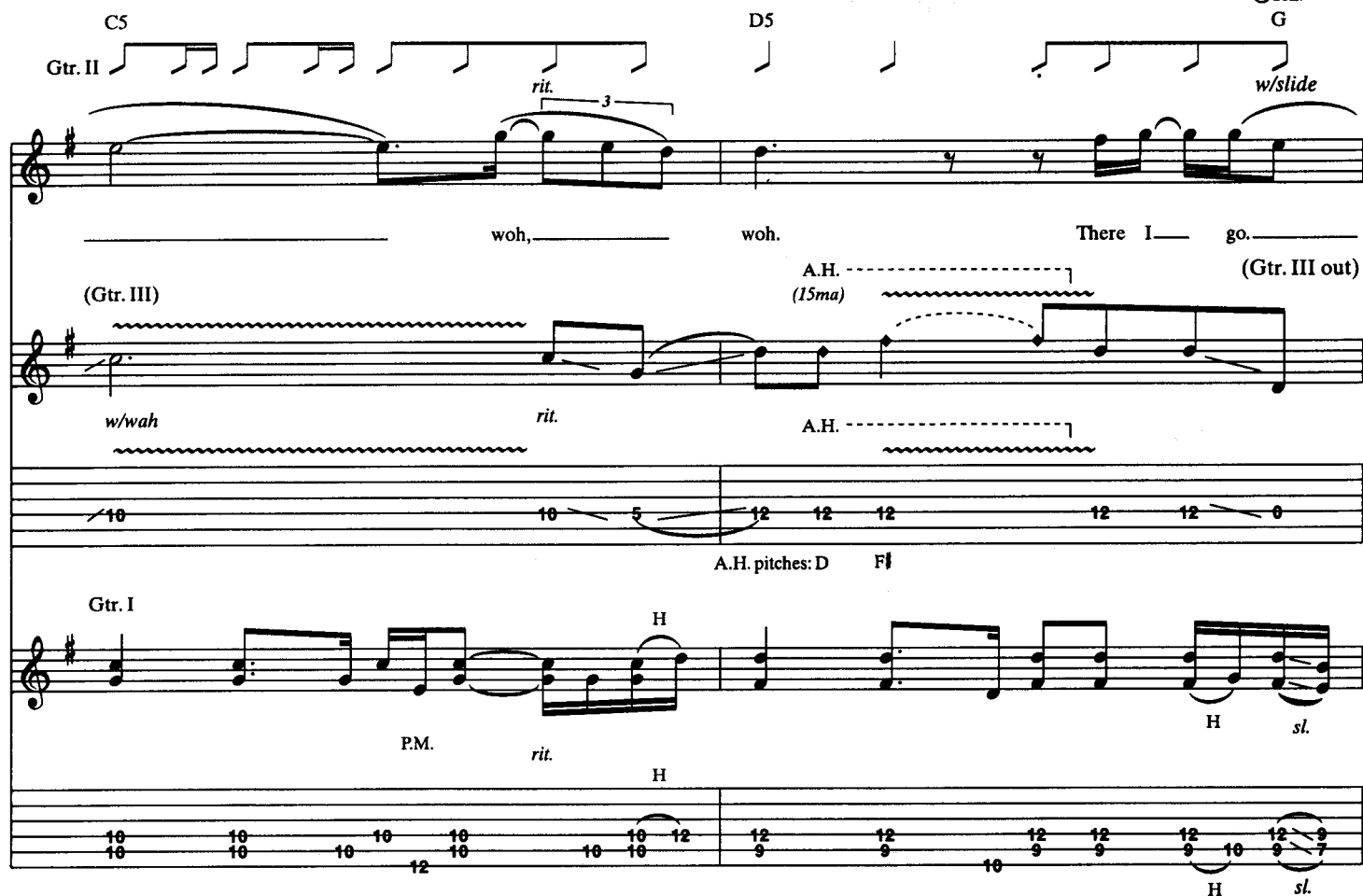
A.H. (15ma) (Gtr. III out)

w/wah rit. A.H.

A.H. pitches: D F#

Gtr. I

P.M. rit. H H sl.



E5

w/fdbk. ad lib

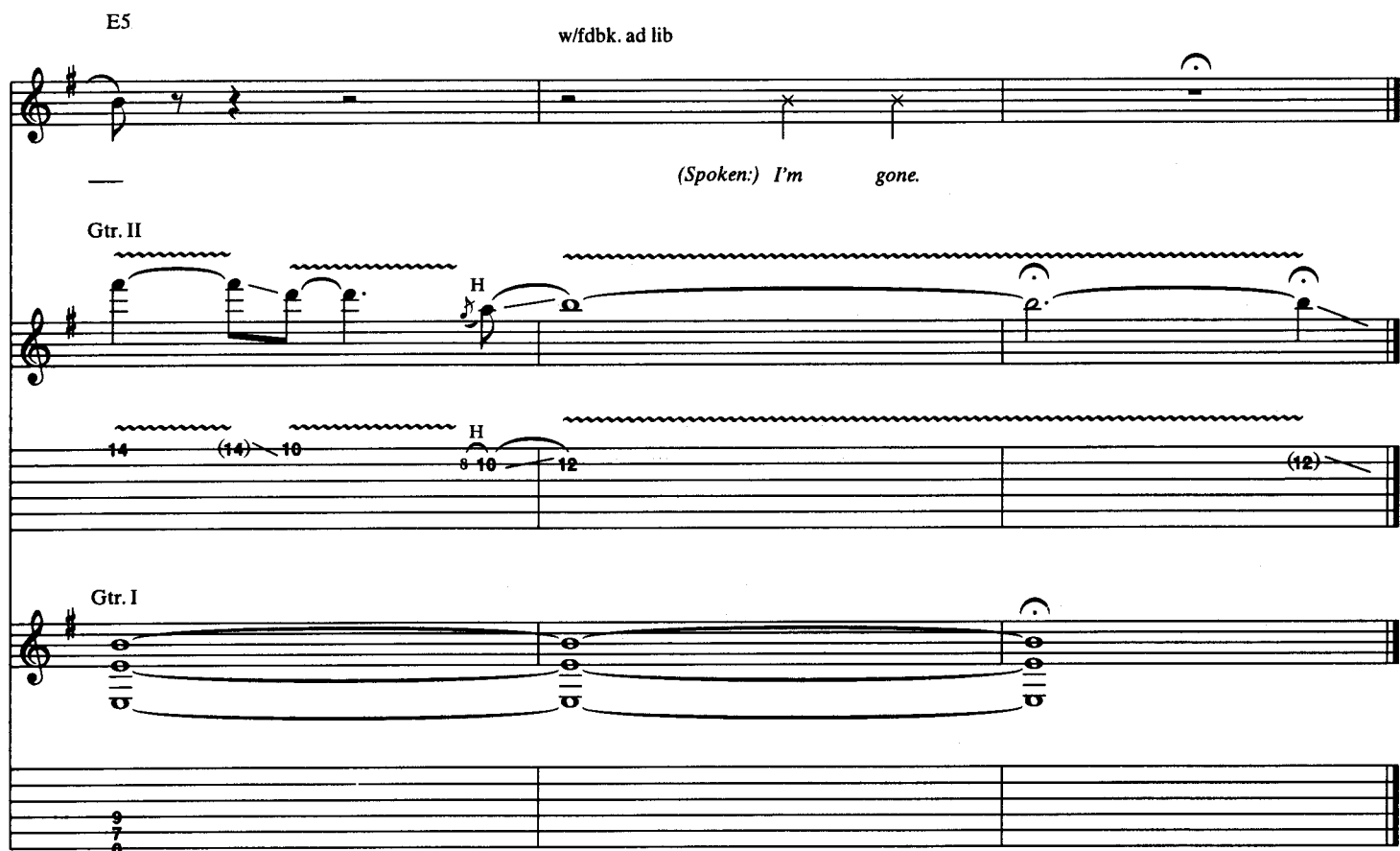
(Spoken:) I'm gone.

Gtr. II

H

14 (14) 10 8 10 12 (12)

Gtr. I

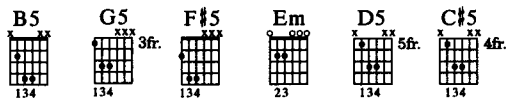


# Die, Die My Darling

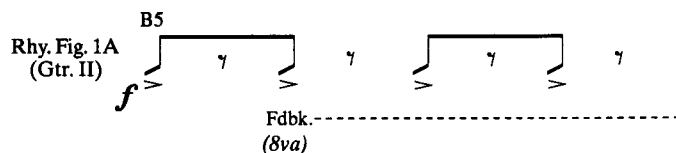
Words and Music by  
Glenn Danzig

Tune down 1/2 step:

⑥=E♭ ③=G♭  
⑤=A♭ ②=B♭  
④=D♭ ①=E♭



Moderately fast Rock ♩ = 180



Intro (Hi-hat)

\*Gtr. III

*mp*

Fdbk. (8va)

(14) (14) (14)

(Vocal:) Yeah.

Rhy. Fig. 1 (Gtr. I)

*f*

4 4 4 4  
2 2 2 2

\*With one of gtr.'s vol. knobs set to zero, flick toggle switch to "on" position in rhythm indicated (throughout). Pick only when necessary to sustain notes.

G5 Fill 1

F#5

(end Rhy. Fig. 1A)

(end Fill 1)

(14) (14) (14)

14 14 14 14 14 14 14 14

(end Rhy. Fig. 1)

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



Chorus  
 \*w/Rhy. Figs. 1 & 1A (both 2 times)  
 \*\*w/Fill 1 (7 times)

B5 G5

Die, die, die, my dar - ling. Don't ut - ter a

\*Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).  
 \*\*w/random fdbk. 4th & 5th times (1st Chorus only)  
 \*\*\*Sing w/slight variations ad lib on repeats (throughout).

F#5 B5

sin - gle word. Die, die, die, my dar - ling.

G5 F#5

{ 1. Just shut your pret - ty eyes. 2.3. Just shut your pret - ty mouth. }

Em B5

Gtr. II

I'll be see - ing you a - gain.

2nd & 3rd times Gtr. I substitute Rhy. Fill 2

B5

\*P.M.

Gtr. I

let ring

\*Play only lowest note of chord when P.M. is indicated (throughout).

Rhy. Fill 2 (Gtr. I)

sl. sl. sl.

Em

G5

Rhy. Fill 1

(end Rhy. Fill 1)

P.M.

Yeah, I'll be see - ing you—

semi-harm. sl. sl. let ring ---- 4

P.M. ---- 4

sl. sl.

1st time w/Fill 2  
2nd time w/Fill 1 (1st bar only)  
2nd time Gtrs. I & II substitute  
Rhy. Fills 1 & 1A

Verse  
w/Fill 1 (12 times)

B5

⑥ open  
E

P.M.

in— hell.

Rhy. Fig. 2

\*Fill 2 (Gtr. III)

\*Flick toggle switch as before.

Rhy. Fill 1A (Gtr. I)

P.M. ---- 4

G5 D5 C#5 B5 w/Rhy. Fig. 2 (5 times)

Rhy. Fig. 2A P.M.

{ So don't cry to me, oh ba - by. } Your fu - ture's in an ob -  
 Don't cry to me, oh ba ba by.

(end Rhy. Fig. 2)

(end Rhy. Fig. 2A)

G5 D5 C#5

long box. Don't cry to me, oh ba - by.

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

B5 G5

You should have seen it a - com - in' on. Don't cry to me,

D5 C#5 B5

oh ba - by. Had to know it was in your cards.

G5 D5 C#5 B5

Don't cry to me, oh ba - by. Dead - end zone for a

G5 D5 C#5

dead - end girl. Don't cry to me, oh ba - by.

B5 G5

And now your life drains on that floor. Don't cry to me,

1. D5 C#5 2. D5 C#5 D.S. al Coda

oh ba - by. oh ba - by.

w/Fill 2 (G5)

Coda Gtrs. I & II

B5

in hell.

(Gtr. I cont. in notation)

Die, die, die,

Freely

Gtr. II

die, die, die,

die, die, die, die.

\*Gtr. III

3

Gtr. I

\*Flick toggle switch as before (till end).

dim.

(Spoken:) Just die.

Fdbk.

Fdbk.

dim.

sl.

(2)

sl.

\*Hammer on all notes.

# Loverman

Words and Music by  
Nick Cave

Tune down 1/2 step:

⑥=E♭ ③=G♭  
⑤=A♭ ②=B♭  
④=D♭ ①=E♭



Slow Rock ♩ = 68

1st Verse  
C5

There's a dev - il wait - in' out - side your door. (How much long - er?) There's a

Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1)

*mp*  
clean tone

\*Notes to right of slashes played by bass only (throughout).

w/Rhy. Fig. 1 (7 times) C5 w/Fill 1 Fm/C Gm/C

dev - il wait - in' out - side your door. (How much long - er?) And he's

C5 Fm/C Gm/C

buck-in' and bray - in' and paw - in' at the floor. (How much long - er?) And he's

C5 Fm/C Gm/C

howl - in' with pain, crawl - in' up the walls. (How much long - er?) There's a

Fill 1 (Gtr. II)

*p*  
clean tone

6 5 6 5 6 6 6 5 6

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C5 w/Fill 2 Fm/C Gm/C

de - vil wait - in' out - side your door. (How much long - er?) And he's

C5 Fm/C Gm/C

weak with e - vil and bro - ken by the world. (How much long - er?) And he's

C5 Fm/C Gm/C

shout - in' your name— and ask - in' for more. (How much long - er?) There's a

C5 Fm/C Gm/C

dev - il wait - in' out - side your door. (How much long - er?)

Chorus w/Riff A (8 times) (end Rhy. Fig. 2)

\*Rhy. Fig. 2 (Gtr. II) Cm \*\*F5 \*\*G5 w/Rhy. Fig. 2 (7 times) Cm F5/C G5/C

*f* dist. tone

Lov - er - man! Since the world be - gan, ah, for -

\*Play w/slight variations ad lib when recalled (throughout). \*\*Bass plays C.

Fill 2 (Gtr. II)

\*Riff A (Gtr. I)

*f* dist. tone\*\* w/wah & sustain trem. pick

\*Play all riffs w/slight variations ad lib (throughout). \*\*Rock wah pedal back and forth ad lib. Sustainer generates random harmonics.

Cm F5/C G5/C Cm F5/C G5/C

ev - er, a - men, ——— till the end of time. ——— Yeah, take

Cm F5/C G5/C Cm F5/C G5/C

off that dress. ——— Ooh, I'm com - in' down, ——— yeah. I'm your

Cm F5/C G5/C Cm 3 3 3 3 3 3 3 3

lov - er - man, yeah. ——— 'Cause I am what I am what I am what I am what I

Interlude  
Cm  
Gtr. II ◇ (Gtr. II out)

am. ——— \*\*N.C.(F5)

(Spoken:) L is for LOVE, baby. O is for ONLY you that I do.

Gtr. I

*mp*  
\*clean tone

10 10 12 13 10 12 10

8

\*Effects off \*\*Chords in parentheses implied by bass (throughout).

C5 N.C.(F5) (G5)

V is for loving VIRTUALLY everything that you are. E is for loving almost EVERYTHING that you do.

Gtr. I

*p* let ring - 4 H H H H

\*\*Gtr. II \*\*\* let ring ----- 4 sl. H

8/8 6 6 7 9 5 8 6/10 7 5 10 8 9 3 5 1/6 5 6 5 8

10

\*\*Clean tone. H H H H

\*\*\*Gtr. II indicated to left of slashes in TAB.

C5 N.C.(F5) (G5)

R is for RAPE me. M is for MURDER me. A is for ANSWERING all of my prayers.

Fill 3 (end Fill 3)

H

8 10 7 8 10 8 10 8 9

10

H

w/Fill 3  
C5

N.C.(F5)

N is for KNOWING your loverman's going to be the answer to all of yours.

Gtr. II

let ring - 4 let ring ----- 4 let ring ----- 4 sl. H

8 6 8 6 7 5 3 3 1 6 3 5 3 6 3 5 1 6 5 6 5 8

sl. H

Chorus  
w/Rhy. Fig. 2 (8 times) and Riff A (2 times)

Cm F5/C G5/C Cm F5/C G5/C

Lov - er - man! Till the bit - ter end, ah, while the

w/Riff B (6 times)

Cm F5/C G5/C Cm F5/C G5/C

em - pi - res burn down, for - ev - er and ev - er and ev - er, ev - er, a - men. I'm your

Cm F5/C G5/C Cm F5/C G5/C

lov - er - man. Oh, so help me, ba - by. So

Cm F5/C G5/C Cm F5/C G5/C

help me, ba - by. 'Cause I am what I am what I am what I am what I

w/Fill 4

Gtr. II Cm

am. I'm your lov - er - man. There's a

Riff B (Gtr. I)

dist. tone w/wah & sustainer  
trem. pick

8 8 8

Fill 4 (Gtr. I)

(Gtr. I out)

dist. tone w/wah & sustainer

10 8 6



2nd Verse  
w/Rhy. Fig. 1 (7 times)

C5

Fm/C

Gm/C

dev - il crawl - in' a - long your floor. (How much long - er?) There's a

Gtr. II

*p*

6 5 6 5 6 3

C5

Fm/C

Gm/C

dev - il crawl - in' a - long your floor. (How much long - er?) With a

H P

H P

6 5 6 5 6 5 6 6

C5

Fm/C

Gm/C

trem - bling heart, — he's com - in' through your — door. (How much long - er?) With his

*p*

6 6

C5

Fm/C

Gm/C

strain - ing sex — and his jump - ing paw. — (How much long - er?) Ooh. — There's a

*pp* P H P P H P P H P

5 6 5 6 5 6 5 6 5 6 5

P H P P H P P H P

C5 Fm/C Gm/C

dev - il crawl - in' a - long your floor.— (How much long - er?) And he's

C5 Fm/C Gm/C

old and he's stu - pid and he's hun - gry and he's sore and he's blind and he's lame and he's dirt - y and he's poor. Give me

C5 Fm/C Gm/C

more, give me more, give me more, give me more, give me more. (How much long - er?) There's a

N.C.(C5)

dev - il crawl - in' a - long your floor.

*mf* w/dist. *p* (dist. off)

Cm F5/C G5/C Cm F5/C G5/C  
 Lov - er - man! \_\_\_\_\_ Ha, ha, \_\_\_\_\_ And here I stand, \_\_\_\_\_ ah, \_\_\_\_\_ for -  
 Cm F5/C G5/C Cm F5/C G5/C  
 ev - er, a - men. 'Cause I am what I am what I am what I am. Hey. For -  
 Cm F5/C G5/C Cm F5/C G5/C  
 give me, ba - by, \_\_\_\_\_ my \_\_\_\_\_ hands are tied, \_\_\_\_\_ ah, \_\_\_\_\_ and I  
 Cm F5/C G5/C Cm F5/C G5/C  
 got no choice, - no, no, - no, no, - I got no choice, - no choice at all. \_\_\_\_\_

(Spoken:) I'll say it again. L is for LOVE, baby. O is for OH yes, I do.

Fdbk. (15ma)  
 Gtr. I  
 Gtr. II let ring  
 Fdbk.  
 Fdbk. pitch: D♭

(Gtr. I out) \*\*Fill 5 (Gtr. II)

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

1/2  
 p clean tone  
 1/2

\*\*Substitute 1/2 rest for beats 1 & 2 when Fill 5 is recalled.

\*Gtr. I to left of slash in TAB.

**\*\*Substitute 1/2 rest for beats 1 & 2 when Fill 5 is recalled.**

(G5)

V is for VIRTUE, so I ain't gonna hurt you. E is for EVEN if you want me to.

(Gtr. II) 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 (end Fill 5)

1/2 1/2 1/2 1/2 1/2 1/2 \* 1/2 1/2

Gtr. I  
mp w/light dist. & wah as filter

10 10 7 8 10 8 10

72

C5 w/Fill 5 N.C.(F5) (G5)

R is for RENDER unto me, baby. M is for that which is MINE. And

Gtr. I

(dist. & wah off)

(C5) (C5) (G5)

A is for ANY old how, darlin'. And N is for ANY old time.

Chorus  
w/Rhy. Fig. 2 and Riff A (both 8 times)

Cm F5/C G5/C Cm F5/C G5/C

Lov - er - man! Yeah, — yeah, yeah, — I got the mas - ter plan, — yeah, to

Cm F5/C G5/C Cm F5/C G5/C

take off your — dress, — yeah, and be your man, — be your — man, hey. —

Cm F5/C G5/C Cm F5/C G5/C

Seize the throne. — Ha, ha. Seize the man - tle. —

Cm F5/C G5/C Cm F5/C G5/C

Seize that crown. — Yeah. 'Cause I am what I am what I am what I am. Yes, I

Cm (Gtr. II out)

Gtr. II trem. pick

N.C.(C5)

am. I'm your lov-er-man. There's a

Gtr. I

3rd Verse N.C.(C5) (Fm/C) (Gm/C)

dev-il lay-ing by your side. (How much long-er?) There's a

*mp* clean tone w/\*wah w/slide

\*Keep pedal open (toe up) till otherwise indicated.

C5 (Fm/C) (Gm/C)

dev-il lay-ing by your side. (How much long-er?) You might

*p*

(C5) (Fm/C) (Gm/C)

think he's a-sleep, but take a look in his eyes. (How much long-er?) And he

(C5) (Fm/C) (Gm/C)

wants you, dar - lin', to be his bride.— (How much long - er?) Yeah, there's a

(C5) (Fm/C) (Gm/C)

dev - il lay - ing by — your — side. — (How much long - er?)

(C5) (Band tacet)

\*Close wah pedal (toe down).

Chorus  
w/Rhy. Fig. 2 (12 times)  
Cm F5/C G5/C w/Riff C (11 times) F5/C G5/C

Lov - er - man! — Lov - er - man! —

Riff C (Gtr. I) ————

*f* dist. tone w/wah & sustainer  
trem. pick  
w/o slide

sl. sl.

Cm F5/C G5/C Cm F5/C G5/C

Lov - er - man! I'll be your lov - er - man till the

Cm F5/C G5/C Cm F5/C G5/C

end of time, ah, till the em - pires burn down, ah, for -

Cm F5/C G5/C Cm F5/C G5/C

ev - er, a - men. I'll be your lov - er - man. I'll be your

Cm F5/C G5/C Cm F5/C G5/C

lov - er - man. I'm your lov - er - man. I'm your

Cm F5/C G5/C Cm F5/C G5/C

lov - er - man. Yeah, I'm your lov - er - man, I'm your

Outro  
\*w/random fdbk. (Gtr. I)  
Cm

lov - er - man, lov - er - man. I'm your

Gtr. II trem. pick let ring ----

Gtr. II \*\*

Gtr. III p clean tone w/reverb

\*Gtr. I plays 1st note of Riff C and allows it to randomly feed back, gradually fading out over next 4 1/4 bars.

\*\*w/vol. knob (next 2 bars)

N.C.(C5)

lov - er - man. I'm your lov - er - man. I'm your

mp < < < <

(Gtr. II out) Gtr. III

lov - er - man. \_\_\_\_\_ Yeah, I'm your lov - er - man, \_\_\_\_\_ Yes, I'm your

(F5) (G5) (C5)

lov - er - man, \_\_\_\_\_ lov - er - man, \_\_\_\_\_ lov - er - man, \_\_\_\_\_

*sl.* *sl.*

(F5) (G5) (C5) (F5) (G5)

lov - er - man, \_\_\_\_\_ for - ev - er, a - men.

(C5) (F5) (G5) (C5)

(Whispered:) Lov - er - man. Lov - er - man. (How much long - er?)

Gtr. III

\*Gtr. I

*p* *rit.* *H P* *H P*

\*Clean tone w/wah (pedal open); w/slide

\*Gtr. I to left of slashes in TAB.





(E5) (F#5) (E5) (F#5) (E5) (F#5) B5 A5 Verse w/Rhy. Fig. 1 (2 times) (Gtrs. I & II) N.C.(E5)(F#5) (E5)(F#5)

They're walk - ing by the night, the

Full P sl. (Gtr. III out)

Full P sl.

(E5) (F#5) (G5) (E5) (F#5) (E5) (F#5) (E5) (F#5) B5 A5

moon has fro - zen blue. — Long black coats a shel - ter for the rain, their load must get through. —

N.C.(E5) (F#5) (E5) (F#5) (E5) (F#5) (G5) (E5) (F#5) (E5) (F#5)

Now bats are leav - ing their trees, they're join - ing the call. — Sev - en sa - tan - ic hell preach - ers

(E5) (F#5) B5 A5 B5 C5 G5 (end Rhy. Fig. 2)

Rhy. Fig. 2 (Gtrs. I & II)

head - ing for the hall, — bring - ing the blood — of a new - born child. —

w/Rhy. Fig. 1 (last 2 bars only) N.C.(E5) (F#5) (E5) (F#5) (E5) (F#5) B5 A5 w/Rhy. Fig. 2 B5 C5 G5

Yeah, — ah. Got to suc - ceed, — if not it's

Freely F#5 Gtr. II

Gtr. I

Sa - tan's fall. —

sl. sl.

(

(Gtr. II out)

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

The third system of the musical score for 'The Rose Tree' consists of three measures. The first measure contains the notes G4, A4, B4, C5, D5, E5, and F5. The second measure contains the notes G4, A4, B4, C5, D5, E5, and F5. The third measure contains the notes G4, A4, B4, C5, D5, E5, and F5. The notes are written on a five-line staff with a treble clef and a key signature of one sharp (F#).

[illegible]

The musical notation for the guitar solo is presented on a single staff. It begins with a treble clef and a key signature of one sharp (F#5). The notation includes various fret numbers (0, 4, 6, 7, 5, 2) and a trill (tr) over a 5th fret note. A double bar line separates the initial solo from a section labeled '\*Composite arrangement of both gtrs.', which features a series of sixteenth-note patterns. The solo concludes with a final chord labeled 'E5'.

[illegible]

*8va*

*8va*

*8va*

*8va*

1st Verse  
w/Rhy. Fig. 3 (1¾ times)  
N.C. F#5

 $8va$ 

A.H. pitches: F#

(Gtr. III out)

N.C. F#5 G#5

A5

B5 C#5 B5



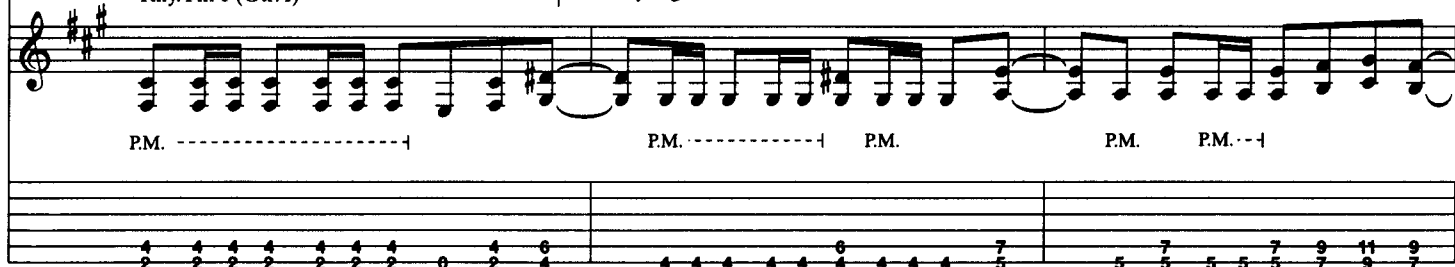
Rhy. Fill 1A (Gtr. II)

Rhy. Fig. 4A



Rhy. Fill 1 (Gtr. I)

Rhy. Fig. 4

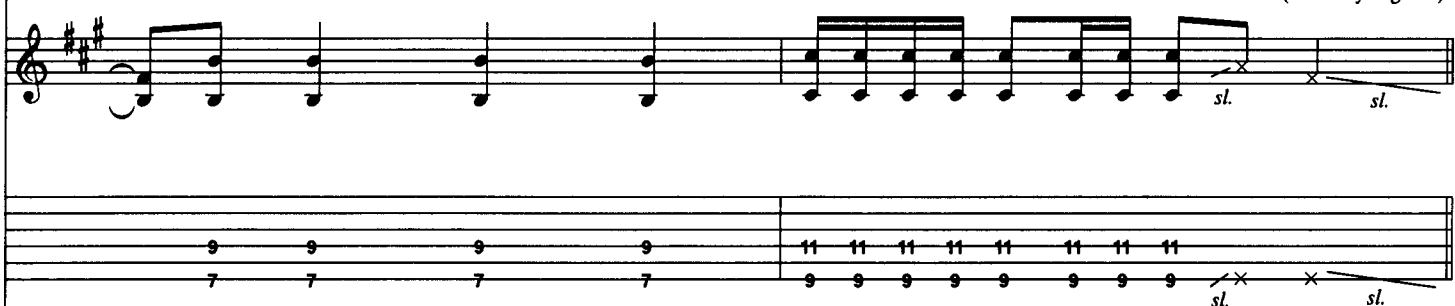


C#5

N.C. F#5 N.C.



(end Rhy. Fig. 4A)



(end Rhy. Fig. 4)



Chorus

F#5 N.C. F#5 A5 C5 B5 C5 B5 A5 E5 F#5 N.C. F#5 A5 D5 C#5

Or you been hit by the curse— of the

\*Rhy. Fig. 5 (Gtrs. I & II)

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

\*Composite arrangement of both gtrs.

D5 C#5 E5 A5 F#5 N.C. F#5 A5 C5 B5 C5 B5 A5 E5

phar - aohs. Yes, you been hit,

(end Rhy. Fig. 5)

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

F#5 N.C. F#5 A5 D5 C#5 E5 D#5 E5

and the curse— is on you. Hit me.

Gtr. II

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

Gtr. I

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

F#5 G5 A5 F#5 B5 A5 E5 F#5 G5 A5

Rhy. Fig. 6A

Rhy. Fig. 6

1. F#5 B5 A5 E5 2. F#5 B5 A5

(end Rhy. Fig. 6A)

Gtr. III

Gtr. II (cont. on lower staff)

sl.

(end Rhy. Fig. 6)

### Double time feel Guitar solo

C#5 B5

Gtr. III

H

\*Rhy. Fig. 7 (Gtrs. I & II)

(end Rhy. Fig. 7)

\*Composite arrangement of both gtrs.

C#5

w/Rhy. Figs. 6 &amp; 6A (both 1¾ times)

**\*\*Bar at normal position.**

Rhy. Fill 2 (Gtrs. I & II)

0 0 0 0 0 0 4 4 x x x  
4 4 4 4 4 4 2 2 x 2







N.C. F#5

E5

N.C. F15

N.C. F#5 A5

w/Rhy. Fills 1 &amp; 1A

**w/Rhy. Figs. 4 & 4A**

F#5

N.C. F#5 G#5

A5

~~B5 C#5~~ B5

C#5

N.C. F#5 N.C.

88

Chorus  
w/Rhy. Fig. 5 (2 times)

F#5 N.C. F#5 A5 C5 B5 C5 B5 A5 E5 F#5 N.C. F#5 A5 D5 C#5 D5 C#5 E5 A5

kill.) Or you'll be hit by the curse of the phar - aohs.

F#5 N.C. F#5 A5 C5 B5 C5 B5 A5 E5 F#5 N.C. F#5 A5 D5 C#5 D5 C#5 E5 A5

Yes, you'll be hit, and the curse is on you.

C5 B5 C5 D5 B5 C5 Bb5 B5  
Gtrs. I & II (Gtr. II cont. in slashes)

5 4 5 7 4 5 3 4  
5 4 5 7 4 5 3 4  
5 2 5 5 2 5 1 2

**"A Corpse Without Soul"**

Faster  $\text{♩} = 196$

Triplet feel ( $\text{♩} = \text{♩}^3$ )

A5 (type2) (Gtr. II out) D5 C5 D5 C5 N.C. C5 N.C.

Gtr. II  $\text{♩}^3$   $\text{♩}^3$   $\text{♩}^3$   $\text{♩}^3$

Rhy. Fig. 8 (Gtr. I)

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

C5 G5 N.C. C5 N.C. D5 C5 D5 C5

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

(end Rhy. Fig. 8)

P.M.----1

N.C. D5<sup>v</sup>

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

Gtr. II = (cont. in notation)

P.M.----1

w/Rhy. Fig. 8

N.C.

C5 N.C.

\*D5/A

C/A D/A C/A

N.C.

C5 N.C.

C5 G5

Rhy. Fig. 8A (Gtr. II)

(end Rhy. Fig. 8A)

1st Verse

N.C.

C/A N.C.

C/A N.C.

C5 G5

Rhy. Fig. 9A (Gtr. II)

(end Rhy. Fig. 9A)

Rhy. Fig. 9 (Gtr. I)

(end Rhy. Fig. 9)

w/Rhy. Figs 9 & 9A (both 3 times)

N.C.

C/A N.C.

C/A

N.C.

C5 G5

N.C.

C/A N.C.

C/A N.C.

C5 G5

N.C.

C/A N.C.

C/A N.C.

C5 G5

D5V B5 (type2) C5

Gtr. II

He took it out on me.

Gtr. I

sl.

P.M. -----

7 7 5 4 4 4 5 5 0

sl.

D5V A open

P.M.

sl.

P

P.M. -----

10 12 12 0 0 0 0

sl.

P

w/Rhy. Fig. 8A

N.C. C5 N.C.

sl. steady gliss.

C5 G5

P

P.M. -----

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

P

D5/A C5/A D5/A C5/A N.C. C5 N.C. C5 G5

P

P.M. -----

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

P

N.C. C/A N.C.

Freely  
A5 (type2)

sl.

Gtr. II

trem. pick

Gtr. III

sl.

Gtr. I

trem. pick

The image shows a musical score for three guitar parts, labeled Gtr. I, Gtr. II, and Gtr. III. The score is written in A5 (type2) tuning, indicated by the 'A5 (type2)' label. The tempo/mood is 'Freely'. The score is divided into two systems. The first system shows Gtr. II and Gtr. III. Gtr. II has a tremolo (trem. pick) and a slur. Gtr. III has a slur and a tremolo (trem. pick). The second system shows Gtr. I. Gtr. I has a tremolo (trem. pick) and a slur. The notation includes various musical symbols like slurs, tremolos, and slurs.

**"Into The Coven"**  
Moderately ♩ = 144

**Straight eighths feel** (♩ = ♩)

(Gtr. II out) N.C. C5 G/A F/A C5 D5

H

(14) 12 14 13 14 13 12 (12)

1/4

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

7 0 0 0 7 0 0 0 5 7 5 7 0 0 0 0 5 4 5 0 0 5 0 0 5 0 5 5 7 7 5

N.C.(A5) C5 G/A F/A C5 D5 (Gtr. III out)

(Gtr. III) sl. tr. sl.

vib. w/bar. sl. tr. vib. w/bar sl.

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

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

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

1/4

7 0 0 0 7 0 0 0 5 7 5 7 0 0 0 0 5 4 5 0 0 5 0 0 5 0 5 5 7 7 5

\*Gtr. I to right of slash in TAB.

**Half time feel**

N.C.(A5)

\*C5/A G/A

F/A

C5

D5

Rhy. Fig. 10 (Gtrs. I & II)

1/4

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

1/4

7 0 0 0 7 0 0 0 5 7 5 7 0 0 0 0 5 4 5 0 0 5 0 0 5 0 5 5 7 7 5

\*A played by bass only.



N.C.(A5) C5/A G/A F/A C5 D5 (end Rhy. Fig. 10)

1/4

Gtr. I

sl.

Gtrs. I & II

P.M.---4 P.M.---4 1/4 P.M. P.M.---4 P.M.---4 P.M.---4 sl. P.M. P.M.---4

F5 D5 C5 D5 C5 D5 E $\flat$ 5 F5 D5 C5 D5 C5 D5 D $\sharp$ 5 E5 F5

sl.

1st, 2nd Verses  
w/Rhy. Fig. 10  
2nd time w/Fill 1

N.C.(A5) C5/A G/A F/A C5 D5

1. Howl\_\_\_\_\_ like a wolf\_\_\_\_\_ and a witch and put on\_\_\_\_\_ will o - pen the door.\_\_\_\_  
dress\_\_\_\_\_ till you're na - ked\_\_\_\_\_ this\_\_\_\_\_ white coat.\_\_\_\_

N.C.(A5) C5/A G/A F/A C5 D5

Fol - low\_\_\_\_\_ me,\_\_\_\_\_ yeah,\_\_\_\_\_ and meet\_\_\_\_\_ our high cen - ter of priest - ess. }  
Take this white cross\_\_\_\_\_ and go\_\_\_\_\_ to the cen - ter of the ring.\_\_\_\_ }

Chorus

G5 F $\sharp$ 5 G5 F $\sharp$ 5

Yeah,\_\_\_\_\_ come, come

Gtrs. I & II

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

sl.

Fill 1 (Gtr. III) (Gtr. III out)

P

P.M.-----4

P

N.C.

E5

G5 F5

**G5**

in - to my cov - en, ————— yeah, —————

F#5

### *To Coda*

A5

N.C.

**A5**

E5

Guitar solo  
w/Rhy. Fig. 10  
N.C.(A5)

and be - come Lu - ci - fer's child. —

sl. P.M. P.M. Gtr. III sl. H

sl. C5/A G/A F/A C5 D5 N.C.(A5)

The musical score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into four measures by vertical bar lines. Above the first measure, there is a tempo marking 'A.H.' and a dynamic marking '(8va)'. Above the second measure, there is a tempo marking 'A.H.'. Above the third measure, there is a tempo marking 'A.H.'. Above the fourth measure, there is a tempo marking 'A.H.'. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. There are also some markings that appear to be from a different system, such as 'C3/A', 'G3/A', 'F3/A', 'E3/A', 'D3/A', 'C3/A', 'B2/A', 'A2/A', 'G2/A', 'F2/A', 'E2/A', 'D2/A', 'C2/A', 'B1/A', 'A1/A', 'G1/A', 'F1/A', 'E1/A', 'D1/A', 'C1/A', 'B0/A', 'A0/A', 'G0/A', 'F0/A', 'E0/A', 'D0/A', 'C0/A', 'B-1/A', 'A-1/A', 'G-1/A', 'F-1/A', 'E-1/A', 'D-1/A', 'C-1/A', 'B-2/A', 'A-2/A', 'G-2/A', 'F-2/A', 'E-2/A', 'D-2/A', 'C-2/A', 'B-3/A', 'A-3/A', 'G-3/A', 'F-3/A', 'E-3/A', 'D-3/A', 'C-3/A', 'B-4/A', 'A-4/A', 'G-4/A', 'F-4/A', 'E-4/A', 'D-4/A', 'C-4/A', 'B-5/A', 'A-5/A', 'G-5/A', 'F-5/A', 'E-5/A', 'D-5/A', 'C-5/A', 'B-6/A', 'A-6/A', 'G-6/A', 'F-6/A', 'E-6/A', 'D-6/A', 'C-6/A', 'B-7/A', 'A-7/A', 'G-7/A', 'F-7/A', 'E-7/A', 'D-7/A', 'C-7/A', 'B-8/A', 'A-8/A', 'G-8/A', 'F-8/A', 'E-8/A', 'D-8/A', 'C-8/A', 'B-9/A', 'A-9/A', 'G-9/A', 'F-9/A', 'E-9/A', 'D-9/A', 'C-9/A', 'B-10/A', 'A-10/A', 'G-10/A', 'F-10/A', 'E-10/A', 'D-10/A', 'C-10/A', 'B-11/A', 'A-11/A', 'G-11/A', 'F-11/A', 'E-11/A', 'D-11/A', 'C-11/A', 'B-12/A', 'A-12/A', 'G-12/A', 'F-12/A', 'E-12/A', 'D-12/A', 'C-12/A', 'B-13/A', 'A-13/A', 'G-13/A', 'F-13/A', 'E-13/A', 'D-13/A', 'C-13/A', 'B-14/A', 'A-14/A', 'G-14/A', 'F-14/A', 'E-14/A', 'D-14/A', 'C-14/A', 'B-15/A', 'A-15/A', 'G-15/A', 'F-15/A', 'E-15/A', 'D-15/A', 'C-15/A', 'B-16/A', 'A-16/A', 'G-16/A', 'F-16/A', 'E-16/A', 'D-16/A', 'C-16/A', 'B-17/A', 'A-17/A', 'G-17/A', 'F-17/A', 'E-17/A', 'D-17/A', 'C-17/A', 'B-18/A', 'A-18/A', 'G-18/A', 'F-18/A', 'E-18/A', 'D-18/A', 'C-18/A', 'B-19/A', 'A-19/A', 'G-19/A', 'F-19/A', 'E-19/A', 'D-19/A', 'C-19/A', 'B-20/A', 'A-20/A', 'G-20/A', 'F-20/A', 'E-20/A', 'D-20/A', 'C-20/A', 'B-21/A', 'A-21/A', 'G-21/A', 'F-21/A', 'E-21/A', 'D-21/A', 'C-21/A', 'B-22/A', 'A-22/A', 'G-22/A', 'F-22/A', 'E-22/A', 'D-22/A', 'C-22/A', 'B-23/A', 'A-23/A', 'G-23/A', 'F-23/A', 'E-23/A', 'D-23/A', 'C-23/A', 'B-24/A', 'A-24/A', 'G-24/A', 'F-24/A', 'E-24/A', 'D-24/A', 'C-24/A', 'B-25/A', 'A-25/A', 'G-25/A', 'F-25/A', 'E-25/A', 'D-25/A', 'C-25/A', 'B-26/A', 'A-26/A', 'G-26/A', 'F-26/A', 'E-26/A', 'D-26/A', 'C-26/A', 'B-27/A', 'A-27/A', 'G-27/A', 'F-27/A', 'E-27/A', 'D-27/A', 'C-27/A', 'B-28/A', 'A-28/A', 'G-28/A', 'F-28/A', 'E-28/A', 'D-28/A', 'C-28/A', 'B-29/A', 'A-29/A', 'G-29/A', 'F-29/A', 'E-29/A', 'D-29/A', 'C-29/A', 'B-30/A', 'A-30/A', 'G-30/A', 'F-30/A', 'E-30/A', 'D-30/A', 'C-30/A', 'B-31/A', 'A-31/A', 'G-31/A', 'F-31/A', 'E-31/A', 'D-31/A', 'C-31/A', 'B-32/A', 'A-32/A', 'G-32/A', 'F-32/A', 'E-32/A', 'D-32/A', 'C-32/A', 'B-33/A', 'A-33/A', 'G-33/A', 'F-33/A', 'E-33/A', 'D-33/A', 'C-33/A', 'B-34/A', 'A-34/A', 'G-34/A', 'F-34/A', 'E-34/A', 'D-34/A', 'C-34/A', 'B-35/A', 'A-35/A', 'G-35/A', 'F-35/A', 'E-35/A', 'D-35/A', 'C-35/A', 'B-36/A', 'A-36/A', 'G-36/A', 'F-36/A', 'E-36/A', 'D-36/A', 'C-36/A', 'B-37/A', 'A-37/A', 'G-37/A', 'F-37/A', 'E-37/A', 'D-37/A', 'C-37/A', 'B-38/A', 'A-38/A', 'G-38/A', 'F-38/A', 'E-38/A', 'D-38/A', 'C-38/A', 'B-39/A', 'A-39/A', 'G-39/A', 'F-39/A', 'E-39/A', 'D-39/A', 'C-39/A', 'B-40/A', 'A-40/A', 'G-40/A', 'F-40/A', 'E-40/A', 'D-40/A', 'C-40/A', 'B-41/A', 'A-41/A', 'G-41/A', 'F-41/A', 'E-41/A', 'D-41/A', 'C-41/A', 'B-42/A', 'A-42/A', 'G-42/A', 'F-42/A', 'E-42/A', 'D-42/A', 'C-42/A', 'B-43/A', 'A-43/A', 'G-43/A', 'F-43/A', 'E-43/A', 'D-43/A', 'C-43/A', 'B-44/A', 'A-44/A', 'G-44/A', 'F-44/A', 'E-44/A', 'D-44/A', 'C-44/A', 'B-45/A', 'A-45/A', 'G-45/A', 'F-45/A', 'E-45/A', 'D-45/A', 'C-45/A', 'B-46/A', 'A-46/A', 'G-46/A', 'F-46/A', 'E-46/A', 'D-46/A', 'C-46/A', 'B-47/A', 'A-47/A', 'G-47/A', 'F-47/A', 'E-47/A', 'D-47/A', 'C-47/A', 'B-48/A', 'A-48/A', 'G-48/A', 'F-48/A', 'E-48/A', 'D-48/A', 'C-48/A', 'B-49/A', 'A-49/A', 'G-49/A', 'F-49/A', 'E-49/A', 'D-49/A', 'C-49/A', 'B-50/A', 'A-50/A', 'G-50/A', 'F-50/A', 'E-50/A', 'D-50/A', 'C-50/A', 'B-51/A', 'A-51/A', 'G-51/A', 'F-51/A', 'E-51/A', 'D-51/A', 'C-51/A', 'B-52/A', 'A-52/A', 'G-52/A', 'F-52/A', 'E-52/A', 'D-52/A', 'C-52/A', 'B-53/A', 'A-53/A', 'G-53/A', 'F-53/A', 'E-53/A', 'D-53/A', 'C-53/A', 'B-54/A', 'A-54/A', 'G-54/A', 'F-54/A', 'E-54/A', 'D-54/A', 'C-54/A', 'B-55/A', 'A-55/A', 'G-55/A', 'F-55/A', 'E-55/A', 'D-55/A', 'C-55/A', 'B-56/A', 'A-56/A', 'G-56/A', 'F-56/A', 'E-56/A', 'D-56/A', 'C-56/A', 'B-57/A', 'A-57/A', 'G-57/A', 'F-57/A', 'E-57/A', 'D-57/A', 'C-57/A', 'B-58/A', 'A-58/A', 'G-58/A', 'F-58/A', 'E-58/A', 'D-58/A', 'C-58/A', 'B-59/A', 'A-59/A', 'G-59/A', 'F-59/A', 'E-59/A', 'D-59/A', 'C-59/A', 'B-60/A', 'A-60/A', 'G-60/A', 'F-60/A', 'E-60/A', 'D-60/A', 'C-60/A', 'B-61/A', 'A-61/A', 'G-61/A', 'F-61/A', 'E-61/A', 'D-61/A', 'C-61/A', 'B-62/A', 'A-62/A', 'G-62/A', 'F-62/A', 'E-62/A', 'D-62/A', 'C-62/A', 'B-63/A', 'A-63/A', 'G-63/A', 'F-63/A', 'E-63/A', 'D-63/A', 'C-63/A', 'B-64/A', 'A-64/A', 'G-64/A', 'F-64/A', 'E-64/A', 'D-64/A', 'C-64/A', 'B-65/A', 'A-65/A', 'G-65/A', 'F-65/A', 'E-65/A', 'D-65/A', 'C-65/A', 'B-66/A', 'A-66/A', 'G-66/A', 'F-66/A', 'E-66/A', 'D-66/A', 'C-66/A', 'B-67/A', 'A-67/A', 'G-67/A', 'F-67/A', 'E-67/A', 'D-67/A', 'C-67/A', 'B-68/A', 'A-68/A', 'G-68/A', 'F-68/A', 'E-68/A', 'D-68/A', 'C-68/A', 'B-69/A', 'A-69/A', 'G-69/A', 'F-69/A', 'E-69/A', 'D-69/A', 'C-69/A', 'B-70/A', 'A-70/A', 'G-70/A', 'F-70/A', 'E-70/A', 'D-70/A', 'C-70/A', 'B-71/A', 'A-71/A', 'G-71/A', 'F-71/A', 'E-71/A', 'D-71/A', 'C-71/A', 'B-72/A', 'A-72/A', 'G-72/A', 'F-72/A', 'E-72/A', 'D-72/A', 'C-72/A', 'B-73/A', 'A-73/A', 'G-73/A', 'F-73/A', 'E-73/A', 'D-73/A', 'C-73/A', 'B-74/A', 'A-74/A', 'G-74/A', 'F-74/A', 'E-74/A', 'D-74/A', 'C-74/A', 'B-75/A', 'A-75/A', 'G-75/A', 'F-75/A', 'E-75/A', 'D-75/A', 'C-75/A', 'B-76/A', 'A-76/A', 'G-76/A', 'F-76/A', 'E-76/A', 'D-76/A', 'C-76/A', 'B-77/A', 'A-77/A', 'G-77/A', 'F-77/A', 'E-77/A', 'D-77/A', 'C-77/A', 'B-78/A', 'A-78/A', 'G-78/A', 'F-78/A', 'E-78/A', 'D-78/A', 'C-78/A', 'B-79/A', 'A-79/A', 'G-79/A', '

\*Push stg. into pickup polepiece w/pick.

*D.S. al Coda*

2. Un - (cont. in Fill 1)

The musical score for the second system shows the continuation of the guitar and bass parts. The guitar staff features a series of notes with various techniques indicated: a 1/2 bend, a full bend, a grand bend, and a triplet of eighth notes. The bass staff provides a rhythmic accompaniment with notes and rests. The system concludes with a double bar line and the instruction '(cont. in Fill 1)'.

**A.H. pitch: A**

(end half time feel)

Coda

A5

N.C. A5

E5

C5

G5

F#5

Lu - ci - fer's child.---

P.M.

P.M.

"Evil"

E5

G5 E5

G5 E5

D Em D Em

G5 E5

G5

Gtr. II

sl.

sl.

Gtr. I

Rhy. Fig. 11

sl.

sl.

sl.

sl.

sl.

P.M. -----|

sl.

sl.

sl.

sl.

sl.

E5

G5

D Em

D E5

G5

E5

G5

E5

G5

D5

E5

D5

E5

P.M. -----|

(end Rhy. Fig. 11)

sl.

sl.

sl.

sl.

sl.

P.M. -----|

P.M. -----|

sl.

sl.

sl.

sl.

G5 E5 G5 E5 G5 D5 E5 D5 B5

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

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

# 1st Verse

D5 B5

I was born in the cem - e - ter - y un - der the sign of the

Gtrs. I & II

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

2 2 2 2 2 2 2 2 2 2 2 0 2 5 4 2 2 2 2 2 2 2

D5 G5 D5

moon, raised from my grave by the dead..

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

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

B5 D5 B5

And I was made a mer -

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

4 2 2 2 2 2 2 2 2 2 0 2 5 4 2 2 2 2 2 2 2

D5 B5 D5

ce - nar - y in the le - gions of hell.

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

2 2 2 2 2 0 2 5 4 2 2 2 2 2 2 2 2 2 2 2 0 2 5

G5 D5 B5 A5 G5

Now, I'm king of pain, I'm in - sa a - ane.

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

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

Guitar solo  
w/Rhy. Fig. 11 (Gtr. I: 2 times; Gtr. II: 3½ times)

F#5 N.C. E5 G5 E5 G5

Yeah.

\*Gtr. III Full P Full P Full P Full P Full

Gtr. III P Full P Full P Full P Full

Gtrs. I & II Full P Full P Full P Full P Full

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

\*w/wah as filter.

E5                      G5            D5    E5    D5    E5                      G5            E5            G5

A.H. (8va) Full

H P                      P P                      P P                      P P                      Full P

3                      6                      3

semi-harm. ----- 4

12 15 12                      15 10 10                      12 10                      12 15 15 12 15 12                      15 12 12 15 12                      15 12 15 12 15 12                      Full P                      1 1/2

A.H. pitch: D1

E5                      G5            D5    E5    D5    E5                      G5            E5            G5

1 1/2

Gtr. III P                      H P                      H                      H P                      H

6                      6

1 1/2

rake ----- 4

15 15                      12                      15 12                      10 10                      12 15 12                      12 11 12                      11 14 11                      12 11 12                      12 10                      9 12

Rhy. Fig. 11A (Gtr. I)

sl.                      sl.

\*Bend both stgs. w/ring finger.

9 12                      9 12                      9 12

7 10                      7 10                      7 10

7 10                      7 10                      7 10

sl.                      sl.

E5                      G5            D5    E5    D5    E5                      G5            E5            G5

H                      P H                      P                      P                      sl.                      sl.                      sl.

9 12 0 0                      10 0 10                      10 7 0                      9 0 0                      7                      12                      12                      13                      6 6 6                      7                      5

sl.                      sl.                      sl.

sl.                      PM. ----- 4                      sl.                      sl.

9 12                      7 9 7 9                      9 12                      9 12                      9 12

7 10                      5 7 5 7                      7 10                      7 10                      7 10

7 10                      5 7 5 7                      7 10                      7 10                      7 10

sl.                      sl.                      sl.

w/Rhy. Fill 3  
E5

G5 D5 E5 D5 F#5

Pre-chorus

D5 C5

You know\_\_\_\_\_

A.H. (15ma)  
Full

(Gtr. III out)

A.H. pitches: E

G

(end Rhy. Fig. 11A) \*Rhy. Fig. 12 (Gtrs. I & II)

\*Composite arrangement of both gtrs.

B5 A5

my on - ly pleas - ure\_\_\_\_\_ is to hear you

Gtrs. I & II

P.M. -----

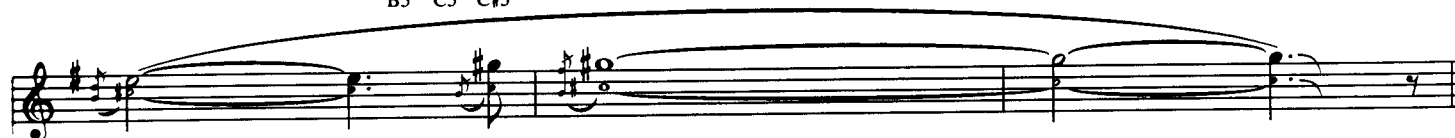
P.M. -----

Rhy. Fill 3 (Gtr. II)

P.M. -----

B5 C5 C#5

D5 D#5 E5



cry. \_\_\_\_\_

(end Rhy. Fig. 12)



P.M. -----



## Chorus

w/Rhy. Fig. 11 (Gtr. I: 2 times; Gtr. II: 3½ times)

G5 E5 G5 E5 G5 D5 E5 D5 E5 G5 E5 G5 E5 G5 D5 E5 D5 E5



I'd love to hear you cry. \_\_\_\_\_

w/Rhy. Fig. 11A

G5 E5 G5 E5 G5 D5 E5 D5 E5 G5 E5 G5 E5 G5 D5 E5 D5 F#5



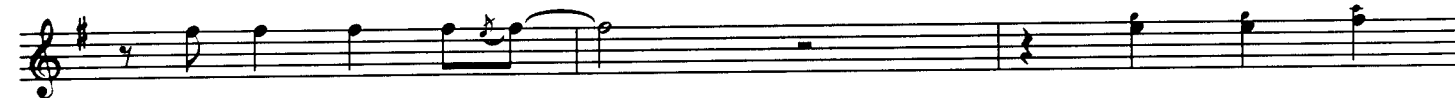
I'd love to see you die. \_\_\_\_\_

w/Rhy. Fill 3

## Pre-chorus

w/Rhy. Fig. 12

D5 C5



And I'll be the first \_\_\_\_\_

to watch your

B5 A5

B5 C5 C#5



fu - ner - al. \_\_\_\_\_

And I'll be the last \_\_\_\_\_

to leave. \_\_\_\_\_

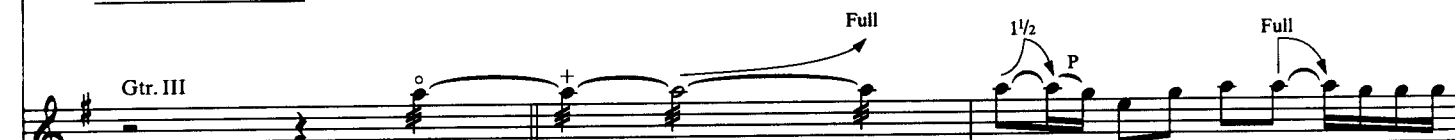
## Chorus/Guitar solo

w/Rhy. Fig. 11 (Gtr. I: 2 times; Gtr. II: 3½ times)

D5 D#5 E5 G5 E5 G5 E5 G5 D5 E5 D5 E5



I'd love to hear you cry. \_\_\_\_\_



Gtr. III

Full

1½

P

Full

\*w/wah  
trem. pick

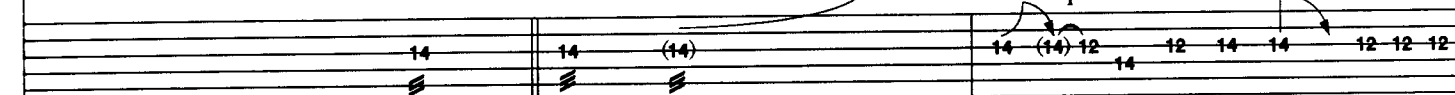
grad. bend

Full

1½

P

Full

\*o = pedal open (toe up)  
+ = pedal closed (toe down)







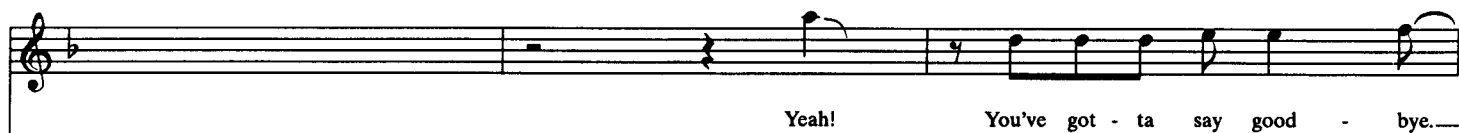
F5

G5 C5 G5 A5

\*D5

C

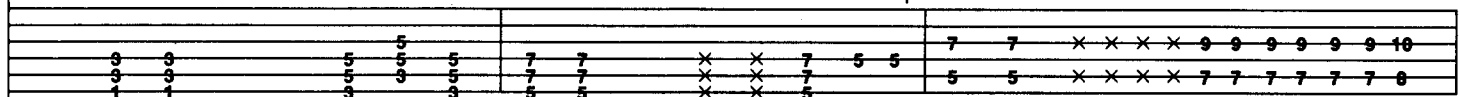
Bb5



Rhy. Fig. 13A (Gtr. II)

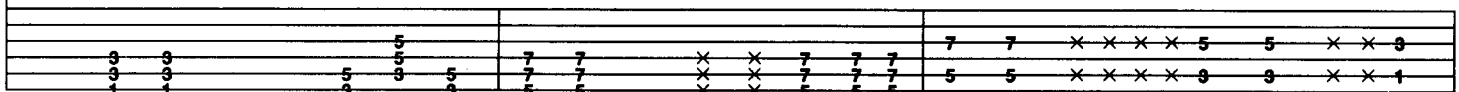
Harm. - 7  
(8va)

Harm. - 7



Rhy. Fig. 13 (Gtr. I)

P.M. P.M.



\*Chord is implied

w/Rhy. Figs 13 &amp; 13A

D5 C5

F5

G5 C5 G5

A5

D5

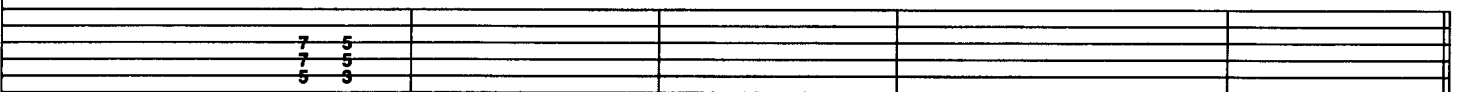
C

Bb5

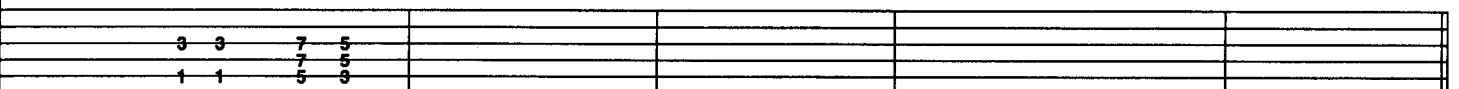
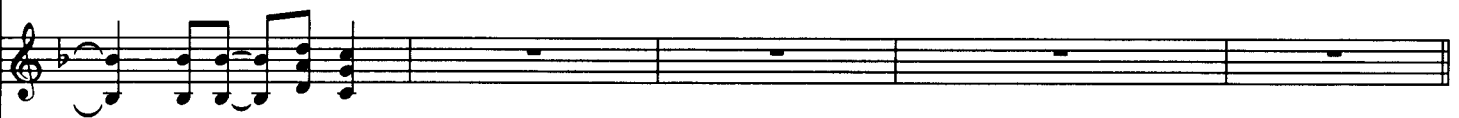
D5 C5



(end Rhy. Fig. 13A)



(end Rhy. Fig. 13)



Guitar solo  
w/Rhy. Figs. 13 & 13A (both 3/4 times)

F5 G5 C5 G5 A5

D5

C

Bb5

Gtr. III Full Full Full

w/wah as filter Full Full Full

P Full H P H sl.

D5 C5

F5

G5

C5

G5

A5

H P Full Full Full Full

sl. sl. H P Full Full Full Full

D5

C

Bb5

D5

C5

F5

G5

C5

G5

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

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

A5

D5

C

Bb5

D5

C5

Full P Full P H P

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

F5

G5

C5

G5

A5

D5

C

Bb5

1/2 Full P Full H P

1/2 Full P Full H P

Gtr. II \* *sl.* C5 A5 (type2) (Gtr. II cont. in notation) (Gtr. III out) \*G5 F5 Bb5  
 Gtr. III

\*Tied from last notes of Rhy. Fig. 13A

\*Bass plays G pedal (next 4 bars).

F5 Bb5 (cont. in notation)  
 F5 Bb5 (Gtr. II cont. in slashes) Gtr. II Gtr. I F5 G5

\*Bb5 Ab5 Bb5 Ab5 Bb5 Ab5 Bb5  
 Gtrs. I & II

\*Bass plays Bb pedal (next 4 bars).

### Double time feel Guitar solo

Ab5 C5 Gtrs. I & II C5 ③3fr. C P.M. A.H. (15ma) A.H. (15ma)  
 (cont. in slashes) Gtr. III grad. bend A.H. A.H.

[illegible][illegible]

The musical score for 'The Rose Tree' is presented on a grand staff. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, which appears to be a simplified or figured bass line, using numbers 1 through 10 to indicate fingerings or specific notes. The music is divided into two measures by a vertical bar line. The first measure contains the main melody and its corresponding bass line. The second measure continues the melody and bass line, ending with a final note and a double bar line.

(end double time feel)  
(cont. in notation)

⑤ 3fr.  
C B5 A5 (type2)

Gtrs. I & II  
P.M.

Full Full Full *sl.*

**"Satan's Fall" (reprise)**  
Outro

N.C.(E5) (F#5) (E5)(F#5) (E5)(F#5) (G5)  
(Gtr. III out)

\*Gtr. III

Gtrs. I & II  
P.M. --- P.M. --- P.M. --- P.M. ---

Full Full Full *sl.*

10 8 10 8 10 16 14

10 4 4 2 2 2 2 0 2 2 2 3 4 5

\*Play 1st time only.

(E5) (F#5) (E5) (F#5) (E5) (F#5) B5 A5 F#5

Gtrs. I & II

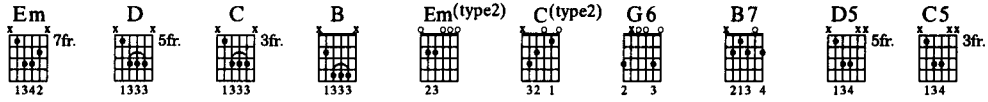
P.M. ----| P.M. ----| P.M. ----| P.M. ----|

# Astronomy

Words and Music by  
Samuel Pearlman, Albert Bouchard  
and Joseph Bouchard

Tune down 1/2 step:

⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭



Moderately slow Rock ♩ = 86  
(Hi-hat)

Intro

N.C.

Gtr. I

*fade in*

*p*  
*fade in*  
*clean tone w/chorus*

*let ring*

Em

Gtr. I

(Gtr. I out)

Gtr. II

\*Rhy. Fig. 1

*mp*  
*clean tone*  
*let ring*

\*Play all rhy. figs. w/slight variations ad lib  
when repeated or recalled (throughout).

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(Gtr. II)

Musical notation for Gtr. II, measures 1-4. The staff shows a melodic line with eighth and sixteenth notes, and a bass line with chords and fingerings (P, H, P, H).

(end Rhy. Fig. 1)

Musical notation for Gtr. II, measures 5-8. The staff shows a melodic line with eighth and sixteenth notes, and a bass line with chords and fingerings (P, H, P, H).

Verse:

Em

D

C

B

Gtr. III

clean tone

Musical notation for Gtr. III, measures 1-4. The staff shows a melodic line with eighth and sixteenth notes, and a bass line with chords and fingerings (P, H, P, H).

1. Clock strikes twelve and moon - drops burst—

out at you— from their

2. 3. See additional lyrics

(end Rhy. Fig. 2)

Rhy. Fig. 2

Musical notation for Gtr. III, measures 5-8. The staff shows a melodic line with eighth and sixteenth notes, and a bass line with chords and fingerings (P, H, P, H).

let ring

Em (type 2)

Em

D

Musical notation for Gtr. III, measures 1-4. The staff shows a melodic line with eighth and sixteenth notes, and a bass line with chords and fingerings (P, H, P, H).

hid - ing place.—

Like ac - id and oi - l on a mad - man's face, his

Musical notation for Gtr. III, measures 5-8. The staff shows a melodic line with eighth and sixteenth notes, and a bass line with chords and fingerings (P, H, P, H).



C B Em (type 2)

rea - sons tend to fly a - way. Like

C (type 2) G6 C (type 2) B7

less - er birds on the four winds, yeah, like sil - ver scrapes in May. And

w/Rhy. Fig. 2 Em D C B

now the sands be - come a crust and most of you have

1. w/Rhy. Fig. 1 Em (type 2)

gone a - way. Oh yeah, gone a - way.

2. w/Rhy. Fig. 1 (1st 2 bars only) Em (type 2) (Gtr. III out)

2. Ah, come, bar. then came me. Mm, yeah.

**\*Include repeat on D.S.**

Em(type 2) D C

P H sl. P sl.

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

P P

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

P P

(Gtr. II out)

D

Em

C

Yeah. Hey!

Fill 1

Rhy. Fig. 4

cresc. sl. f P.M. P.M. P.M.---4 sl.

Fill 1A

Rhy. Fig. 4A

cresc. sl. sl. f

1.

D

Dsus2

E5

2.

D

Dsus2

E5

Hey!

Hey!

(end Rhy. Fig. 4)

P.M.

P.M.

P.M.

P.M.

(end Rhy. Fig. 4A)

## Em

Em

Em

Em

## Bridge

w/Rhy. Figs. 4 & 4A (both 3½ times)

## Em

Em

Em

Em

(cont in notation)

N.C.(E5)

8va -----

Gtr. V *P* *loco* *P* *sl.*

*P* 19 17 20 17 20 17

*P* 7 10 7 10 7 (7)

Gtr. IV *P* *sl.*  $\frac{1}{2}$  *sl.* *P* *sl.* *H*  $\frac{1}{2}$

*P* *sl.*  $\frac{1}{2}$  10 14 12 14 12 14

7 (7) *sl.* 9 7 5 7 5 7 *sl.* *P* *sl.* *H*

Em (Gtr. V out) *mf*

*let ring* -----

*P* 2 0 3 0 3 0

(Gtr. IV out)

\*Pick near bridge.

w/Rhy. Fig. 1

Em

Gtr. III { } { } { }

D.S. (take 2nd ending) al Coda

w/Fills 1 & 1A (Gtrs. IV & V)  
 (C) D Em C  
 Coda

No. Hey!

Gtr. VI  
*sl.*  
*mf* *dist. tone* *f* H

*sl.* H

D Dsus2 E5 Em C  
 Hey! Hey!

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

D Dsus2 E5 Em C  
 Hey!

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

D Dsus2 E5 Em C D Dsus2 E5 (Gtr. IV out)

sl. sl. sl. H H sl.

Bridge  
w/Rhy. Figs. 4 & 4A (both 3 times)

Em C D Dsus2 E5

Call me Des - di - no - va, e - ter - nal - light. These

Em C D Dsus2 E5

grave - ly digs of mine will sure - ly prove a sight. Hey, and

Em C D Dsus2 E5

don't for - get my dog, fixed and con - se - quent.

Interlude  
\*N.C.(Em)

(C) (Em) (C/G)

Gtr. VI

15 13 15 17 12 14

Gtr. IV

12 0 10 10 12 9 11

\*Chords implied by gtr. and bass (next 10 bars only).

(Em/B) (C/G) (Em) H

12 12 14 12 12 10

H sl. Fdbk. (8va) Fdbk. (9)

12 12 13 15 17 14 15

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

3 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 (9) (9)

**Double time feel**  
Chorus/Outro solo  
E5

As - tron - o - my, D5

17 14 15 17 19 17 15 18 15 18 15 18 14 17 14 17

Full Full Full Full Full

Harm.--- (8va) sl. Rhy. Fig. 5 (Gtrs. IV & V) P.M. P.M. P.M.---

0 0 2 0 2 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7





C5 D5 E5 D5

As - tron - o - my, (As- tron - o - my.)

8va

H P H P P Full Full Full Full Full

15 19 15 15 19 15 19 15 15 17 15 17 15 15 18 15 18 15 18 14 17 14 17

C5 D5 E5 D5

a star. a star.)

8va

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

12 15 12 15 12 15 14 17 14 17 15 18 15 18 15 18 17 20 17 20

C5 D5 E5 D5

Yeah. As - tron - o - my,

8va

Full Full

19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22

C5 D5 E5 D5

a star.

8va

Full Full Full Full Full Full Full Full Full

P H P P P H

19 22 19 22 19 22 19 22 19 22 19 22 22 19 20 22 20 19 19 20 19 20 19 20 19 17 15 17 15 14 17 14

This system contains the first two lines of guitar tablature. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with a long phrase starting on C5, moving through D5 and E5, and ending on D5. The lyrics 'a star.' are written below the staff. The bottom staff is a guitar tablature staff with six lines. It includes various fret numbers (19, 22, 20, 17, 15, 14) and dynamic markings such as 'Full', 'P' (piano), and 'H' (harmonic). There are also slurs and a '5' indicating a five-fret slide.

C5 D5 E5 D5

8va

1 1/2 1 1/2 1 1/2 P H loco 1 1/2

17 15 16 15 17 17 15 17 15 16 12 12 12 14 14 14 12 12 12 12 12

This system contains the third and fourth lines of guitar tablature. The top staff continues the melodic line from the previous system, with lyrics '8va' indicating an octave shift. The bottom staff continues the guitar tablature, featuring fret numbers and dynamic markings like '1 1/2', 'P', 'H', and 'loco'. There are also slurs and a '1 1/2' marking.

C5 D5 E5 D5

Begin fade

Full P Full Full Full Full

PM. -----

Full P Full Full Full Full

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

This system contains the fifth and sixth lines of guitar tablature. The top staff continues the melodic line, with lyrics 'Begin fade' indicating a fade-out. The bottom staff continues the guitar tablature, featuring fret numbers and dynamic markings like 'Full', 'P', and 'PM.' (palm mute). There are also slurs and a '3' indicating a triplet.

C5 D5 E5 D5

As - tron - o - my.

sl. sl. sl. sl.

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

This system contains the seventh and eighth lines of guitar tablature. The top staff continues the melodic line, with lyrics 'As - tron - o - my.' indicating the end of the phrase. The bottom staff continues the guitar tablature, featuring fret numbers and dynamic markings like 'sl.' (sustained) and '3' (triplet). There are also slurs and a '6' indicating a six-fret slide.

The image shows a musical score for the song "The Wind" by Gustav Mahler. The score is in G major, 4/4 time, and consists of two systems. The vocal line is written in a soprano clef, and the piano accompaniment is in a grand staff. The score includes various musical notations such as notes, rests, and dynamic markings.

The first system of the vocal line begins with a whole note G5, followed by a half note D5, and then a half note E5. The piano accompaniment for the first system consists of a series of eighth notes in the right hand and a series of eighth notes in the left hand, with a 5-measure rest in the left hand.

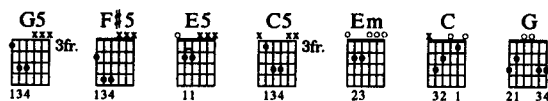
The second system of the vocal line begins with a half note G5, followed by a half note D5, and then a half note E5. The piano accompaniment for the second system consists of a series of eighth notes in the right hand and a series of eighth notes in the left hand, with a 5-measure rest in the left hand.

# Whiskey In A Jar

Words and Music by  
Philip Parris Lynott, Brian Michael Downey  
and Eric Bell

Tune down one whole step:

⑥=D ③=F  
⑤=G ②=A  
④=C ①=D



Moderate Rock ♩ = 136

Intro

Gtr. I *f* *dist. tone* G5 F#5 E5 G5

\*Rhy. Fig. 1

Gtr. II

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

*dist. tone w/\*\*octaver*

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

7 7 7 9 11 8 9 11 7 9 12

\*Play all rhy. figs. w/slight variations ad lib when recalled (throughout).

\*\*Doubles an octave lower (throughout).

F#5 E5

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

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

7 7 7 9 11 8 9 11 7 9 12 (12) (12) 7 7 7 9 11

G5

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

*sl.* *H H*

8 9 7 7 9 12 5 8 0 2 4

*sl.*

1st Verse

(end Rhy. Fig. 1) G5 Rhy. Fig. 2 \*Gtrs. I & II E5

As I was go - in' o - ver the

(cont. in slashes)

sl. (octaver off)

\*For next 14 bars, Gtr. II plays slashes w/slight variations ad lib.

C5

Cork and Ker - ry moun - tains, I saw Cap - tain Far -

G5 (end Rhy. Fig. 2)

rell, and his mon - ey he — was count - in'. I

F#5 E5

first pro - duced — my pis - tol and then pro - duced — my ra -

C5

pier. I said, "Stand — and de - liv -

G5 (Gtr. II cont. in notation)

er, woh, or the dev - il, he — may take —

Gtr. I  F#5 Interlude w/Rhy. Fig. 1 E5 G5

ya."

Gtr. II  sl. H H w/octaver P.M. sl. H H sl.

G5 F#5

Yeah.

Full sl. H H Full sl. Full sl.

E5 G5

Full Full H P sl. 3 H H H H

Full Full H P sl.

1/2 P 1/2 P (octaver off)

2nd Verse  
w/Rhy. Fig. 2 (Gtrs. I & II)

G5 E5

took all of his mon - ey, and it was a pret - ty pen -

C5 G5

ny. I took all of his mon - ey, yeah, and I

w/Rhy. Fig. 2 (1st 7 bars only)

brought it home to Mol - ly. She swore - ore that she'd love -

E5 C5

me; no, nev - er would she leave me.

G5

But the dev - il take that wom - an, yeah, for you know she tricked me eas -

Chorus

D

Dsus4

D

y. Mush - a rain dum - a doo dum - a da.

Rhy. Fill 1 (Gtr. II)

Rhy. Fig. 3A

sl.

sl.

Rhy. Fill 1 (Gtr. I)

Rhy. Fig. 3



C

Whack for my dad - dy - o. ——— Whack for my dad -

Harm. ———

Harm. ———

let ring ———

G5

F#5

dy - o. ——— There's whis - key in the jar - o.

(end Rhy. Fig. 3A)

*sl.*

*sl.*

*sl.*

*w/octaver*

*sl.*

(end Rhy. Fig. 3)

E5  
Gtr. II

The image displays a musical score for the song "The Wind" by Gustav Mahler. It consists of two staves: a vocal line in treble clef and a guitar accompaniment line in bass clef. The key signature is one sharp (F#). The vocal line features various musical notations including slurs, accents, and dynamic markings such as "Full", "P", "H", and "sl.". The guitar accompaniment includes fret numbers in parentheses (e.g., (12), (7), (10)) and dynamic markings like "Full", "P.M.", "H", and "sl.". The score is divided into measures by vertical bar lines, and the guitar part includes a capo position of 5 (C#5) indicated at the top right.

**G5**

The image shows a musical score for the song "The Drunken Sailor". It consists of three staves. The top staff is the vocal melody in G major (one sharp), with lyrics "Be - ing drunk — and wea -". The middle staff is the guitar accompaniment, also in G major, with a "P.M." (Piccolo Major) marking. The bottom staff is the banjo part, written in a simplified notation with numbers 0, 2, and 3 on a five-line staff. The banjo part includes a "Full" marking and a "Full" marking. The guitar part includes a "Full" marking and a "Full" marking. The score is divided into measures by vertical bar lines, with repeat signs at the end of the first and second systems.

ry, I went to Mol - ly's cham - ber,

Gtr. III  
*mf*  
dist. tone

sl. H sl. sl. H sl.

sl. H sl. sl. H sl.

G5

tak - in' Mol - ly with me, but I nev - er knew the dan -

w/Rhy. Fig. 2 (1st 7 bars only)

E5

ger. For a - bout six or may - be sev - en, yeah, in

C5

walked Cap - tain Far - rell. I jumped up, fired my pis -

G5 w/Rhy. Fills 1 & 1A

tols, and I shot him with both bar - rels, yeah. Mush - a

Chorus  
w/Rhy. Figs. 3 & 3A

D

Dsus4

D

C

rain dum - a doo dum - a da, — yeah, yeah. — Whack for my dad -

dy - o. — Whack for my dad - dy - o. — There's

Guitar solo

G5 F#5 Gtr. I

whis - key in the jar - o. —

H P (Gtr. III out) Gtr. II



**w/Rhy. Fig. 2 (Gtr. I)**

[illegible]

The second system of musical notation continues the piece. The treble clef staff features a half note G4 with a wavy line above it, followed by a series of eighth notes: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D14

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various ornaments: a slur (sl.) over the first note, a triplet of eighth notes, a triplet of eighth notes, a half note (H) and eighth note (P) pair, a half note (H) and eighth note (P) pair, a slur (sl.) over the next note, and a slur (sl.) over the final note. The bottom staff is in bass clef and contains fingerings: 6, 7, 5, 6, 6, 5, 5, 6, 5, 6, 7, 6, 5, 10, 5, 12. Above the bottom staff, there are markings for a half note (H) and eighth note (P) pair, a half note (H) and eighth note (P) pair, and a slur (sl.) over the next note, and a slur (sl.) over the final note. The piece is marked 'G5' at the end.

[illegible]

D5  
Gtr. II

Full Full Full P H

D♭5

Full Full Full P H

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

The musical score for guitar (Gtr. I) is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. There are two instances of a "Full" vibrato mark, each with a curved arrow pointing to a note. The fretboard diagram below the staff shows the fret numbers for each string (1-6) across the measures. The diagram uses 'x' to indicate fretted notes and numbers to indicate specific fret positions.

C5

Musical score for the first system, featuring a treble and bass staff. The treble staff includes a key signature of one sharp (F#) and a common time signature. It contains a melodic line with slides (*sl.*), triplets (marked with a '3' and a bracket), and a 'rake' technique. The bass staff includes a key signature of one sharp (F#) and a common time signature. It contains a bass line with slides (*sl.*), triplets (marked with a '3' and a bracket), and a 'rake' technique. The system is labeled 'C5' at the top left.

G5

F#5

Musical score for the second system, featuring a treble and bass staff. The treble staff includes a key signature of one sharp (F#) and a common time signature. It contains a melodic line with slides (*sl.*), triplets (marked with a '3' and a bracket), and a 'rake' technique. The bass staff includes a key signature of one sharp (F#) and a common time signature. It contains a bass line with slides (*sl.*), triplets (marked with a '3' and a bracket), and a 'rake' technique. The system is labeled 'G5' at the top left and 'F#5' at the top right.

Woh, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ ho, \_\_\_\_\_ yo.

Musical score for the third system, featuring a treble and bass staff. The treble staff includes a key signature of one sharp (F#) and a common time signature. It contains a melodic line with slides (*sl.*), triplets (marked with a '3' and a bracket), and a 'rake' technique. The bass staff includes a key signature of one sharp (F#) and a common time signature. It contains a bass line with slides (*sl.*), triplets (marked with a '3' and a bracket), and a 'rake' technique. The system is labeled 'G5' at the top left and 'F#5' at the top right.

[illegible]

\*Gtr. II to left of slashes in TAB.

**G5**

Oh, oh, yeah.

Full 1/2 Full 1/2

Full 1/2 Full 1/2

12 12 12 5 5 0 0 2 4 3 0 2 0 2 0 2 2

9 0 0 2 5 4 0 4 0 4 4 2

sl. H H H H

133



Em C

*mf* clean tone w/amp. tremolo

some men like the fowl in.

G

(cont. in notation)

And some men like to hear,

Em

me, I like sleep in,

\*Gtr. II

*mf* clean tone

'spe-cilly in my Mol-ly's cham-

Gtr. I

ber. But here I am in pris-on, here I

C

ber. But here I am in pris-on, here I



G

The musical score is written for a song titled "Mush - a". It consists of four staves. The first staff is a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are: "am with a ball and chain, yeah. Mush - a". The second staff is a guitar accompaniment in treble clef, featuring a slide (sl.) and a w/dist. (with distortion) section. The third staff is a guitar solo in treble clef, featuring a slide (sl.) and a w/dist. (with distortion) section. The fourth staff is a guitar solo in treble clef, featuring a slide (sl.) and a w/dist. (with distortion) section. The lyrics "let ring" are written below the fourth staff, followed by a dashed line indicating a tremolo effect. The score ends with the instruction "(dist. on) (tremolo off)".

am with a ball and chain, yeah. Mush - a


sl. w/dist.

sl. w/dist.

let ring (dist. on) (tremolo off)


**Chorus**  
w/Rhy. Fig. 3  
w/Rhy. Fig. 3A (1st 7 bars only)

D                      Dsus4                      D                      C



rain dum - a doo dum a da, — yeah, yeah. —                      Whack for my dad - dy - o. —

G5



Whack for — my dad - dy - o. —                      There's                      whis - key in the jar -

**Interlude  
w/Rhy. Fig. 1**

F#5 E5 G5

o, ——— yeah.

Gtr. II  
Gtr. III

\*w/octaver

sl. H H 3 H H sl. H H 3 H H

sl. H H sl. H H

7 9 7 9 7 9 11 8 9 10 12 7 9 12 12 7 9 7 9 11 12 7 9 11 12

sl. \*Gtr. II only H H sl. H H

F#5 E5

Whis - key in the jar - o,

Full Full

sl. sl. sl. sl. sl.

H 3 H H 3 H H

sl. sl. sl. sl.

8 9 11 7 9 12 12 12 7 7 7 9 11 8 9 11 7 9 12 12

sl. sl. H H sl.

G5

yeah. Mush - a

sl. sl. sl. sl. sl.

H 3 H H 3 H H

1/2 P P

P.M. P.M. (Gtr. III out)

12 12 5 0 0 2 4 0 0 2 0 2 2 0 0 0 0 0 0 0 2 4

sl. H H P

G5

1.2.3. 4.

rain dum - a doo dum - a da. Mush - a Hey.

3 3

H p p H H

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

rit. H P P H P H

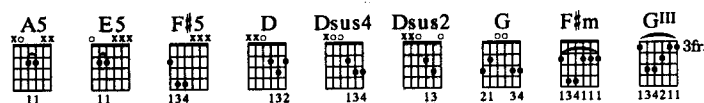
3 0 2 2 4 2 0 0 2 0 2 4 3 0 4 2 4 2 0 0 2 4 2 4 0

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

5 5

# Tuesday's Gone

Words and Music by  
Allen Collins and Ronnie Van Zant



Tune down 1/2 step:

⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭

\*Rhy. Fig. 1  
(\*\*Gtr. I)

A5

*mp*  
Gtr. II (dobro)

E5

Intro

Slowly, in 1 ♩. = 50

(Vocal:) One, two, three. One, two, three.

\*\*Gtr. IV

\*Rhy. Fig. 1A

\*Play all gtr. parts w/ slight variations ad lib when repeated or recalled (throughout).

\*\*Acous.

\*P.M. -----

\*Omit P.M. when rhy. fig. is recalled (throughout).



F#5 D Dsus4 D Dsus2

A5 E5

w/Rhy. Fills 1 & 1A Dsus2 w/Fill 1A Fill 1

1st Verse w/Rhy. Fig. 1 (Gtrs. I & III) A5 w/Rhy. Fig. 1A E5

1. Train roll on,

Rhy. Fill 2 (end Rhy. Fill 2)

Fill 1A (Gtr. III)

F#5 D Dsus2 D Dsus2

on down the line. Won't you

A5 E5

please take me far, far a way?

w/Rhy. Fills 1 & 1A Dsus2 w/Fills 1 & 1A

Yeah.

w/Rhy. Fig. 1 and Rhy. Fill 2 A5 w/Rhy. Fig. 1A E5

Now I feel the wind blow

F#5 D Dsus4 D Dsus2

out side my door. Lord, I'm,

A5 E5

I'm leav - in' my won - an at

w/Rhy. Fills 1 (Gtr. I) & 1A Dsus2 w/Fill 1A w/Bkgd. voc. ad lib.

home. Oh, yeah.

Rhy. Fill 1B (Gtr. IV) (end Rhy. Fill 1B)

let ring

0 3 2 3 3 3 5 5



Rhy. Fig. 2  
(Gtrs. I & III)

Chorus

A5

G

Tues - day's gone with the

Rhy. Fig. 2A

D

Dsus4 D

wind. Yeah. (end Rhy. Fig. 2)

(end Rhy. Fig. 2A)

sl.

let ring

sl.

(end Rhy. Fig. 3)

Rhy. Fig. 3

A5

E5

My ba - by's gone, gone with the

Rhy. Fig. 3A

(end Rhy. Fig. 3A)

let ring

w/Rhy. Fills 1 (Gtr. I) & 1A  
Dsus2

w/Fill 1A

musical notation for guitar solo I, measures 1-4. The staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bass staff shows a simple bass line. Measure 1 has a 'wind.' annotation. Measure 2 has a 'let ring' annotation with a dashed line. Measure 3 has a 'Long' annotation. Measure 4 has a 'gone.' annotation. The notation includes various note values, rests, and a '1/2' annotation in measure 4.

Guitar solo II  
w/Rhy. Fig. 1 (Gtrs. I & III)  
A5

musical notation for guitar solo II, measures 1-4. The staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bass staff shows a simple bass line. Measure 1 has a 'Full' annotation. Measure 2 has a '1/2' annotation. Measure 3 has a 'Full' annotation. Measure 4 has a '1/2' annotation. The notation includes various note values, rests, and a '1/2' annotation in measure 4.

musical notation for guitar solo III, measures 1-4. The staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bass staff shows a simple bass line. Measure 1 has a 'F#5' annotation. Measure 2 has a 'D' annotation. Measure 3 has a 'Dsus4' annotation. Measure 4 has a 'Dsus2' annotation. The notation includes various note values, rests, and a '1/2' annotation in measure 4.

musical notation for guitar solo IV, measures 1-4. The staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bass staff shows a simple bass line. Measure 1 has a 'Full' annotation. Measure 2 has a 'Full' annotation. Measure 3 has a 'Full' annotation. Measure 4 has a 'Full' annotation. The notation includes various note values, rests, and a '1/2' annotation in measure 4.

w/Rhy. Figs. 1 & 1A  
Dsus2

w/Fill 1A

musical notation for guitar solo V, measures 1-4. The staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bass staff shows a simple bass line. Measure 1 has a 'Dsus2' annotation. Measure 2 has a 'Dsus2' annotation. Measure 3 has a 'Dsus2' annotation. Measure 4 has a 'Dsus2' annotation. The notation includes various note values, rests, and a '1/2' annotation in measure 4.

2nd, 3rd Verses  
w/Rhy. Fig. 1 (Gtrs. I & III)  
w/Rhy. Fill 2  
2nd time w/Bkgd. Voc. Fill 1  
A5

2. And I don't know

3. See additional lyrics

w/Rhy. Fig. 1A E5

F#5

where I'm go - in'.

D Dsus4 D Dsus2 A5

just want to be left a - lone,

E5 w/Rhy. Fills 1 & 1A Dsus2

(Oh, yeah, yeah, yeah, yeah.) When

w/Fills 1 & 1A A5 w/Rhy. Fig. 1 and Rhy. Fill 2

this train ends, well, I'll

w/Rhy. Fig. 1A E5 F#5

try a - gain, oh no. I'm

D Dsus4 D Dsus2 A5

leav - in' my wom - an at

E5

home. (Oh, My oh, ba - by's yeah, yeah, by's

w/Rhy. Fills 1, 1A & 1B Dsus2 w/Fill 1A

gone. Tues - day's gone with the

Chorus w/Rhy. Fig. 2 (3 times) 1st & 2nd times w/Rhy. Fig. 2A (3 times) 3rd time w/Rhy. Fig. 2A (2 times) A5 G

\*2nd time, lead & bkgd. vocals tacet during this bar. 2nd & 3rd times, Chorus is sung w/slight variations ad lib.

D Dsus4 D

wind. \_\_\_\_\_ Oh, yeah. \_\_\_\_\_

A5 G

— Tues - day's gone - - - - - with the  
(Tues - day's gone, long gone.)

D Dsus4 D

wind. \_\_\_\_\_ Yeah, \_\_\_\_\_

3rd time w/Rhy. Fig. 2A (1st 6 bars only)  
A5 G

yeah. Tues - day's gone, gone with the  
(Tues - day's gone, gone with the

To Coda II  
D Dsus4 D

wind. \_\_\_\_\_ Yeah. \_\_\_\_\_  
wind.) \_\_\_\_\_

w/Rhy. Figs. 3 & 3A  
A5 E5

— My ba - by's gone - - - - - with the

w/Rhy. Fills 1 & 1A  
Dsus2 To Coda I  
w/Fill 1A (Gtrs. III & IV)

blow \_\_\_\_\_ (Train Train roll roll

Harmonica solo  
w/Rhy. Fig. 1 (Gtrs. I & III) and Rhy. Fill 2  
A5 w/Rhy. Fig. 1A  
E5  
\*Bkgd. Voc. Fill 1 -----  
on. (Spoken:) John Popper.  
on.)  
(Sing 1st time only)  
\*Refers to cue note only.

on. (Spoken:) John Popper.  
on.)  
(Sing 1st time only)  
\*Refers to cue note only.

F#5 D Dsus4 D Dsus2

A5 E5

1.

Gtrs. I, F#m G III  
III & IV

2.

Gtrs. I, F#m G III  
II & IV

*D.S. al Coda I*

Coda I w/Fill 1A  
(w/last bar of Rhy. Fill 1)

*D.S.S. al Coda II*

Train roll

Full

Full

Coda II (w/last 2 bars of Rhy. Fig. 2)

Dsus4 D

Gtr. IV

sl.

sl.

w/Rhy. Fig. 3

A5 E5

My ba - by's gone

sl.

3 3 3

sl.

let ring

w/Rhy. Fill 1 & 1A

Dsus2

with the wind. Train

let ring

1 0 2 2 2 0 0 0 0 0

Interlude

2nd time Gtr. IV substitute Fill 2

Substitute voc. ad lib on repeats

w/Fill 1A

\*Rhy. Fig. 4  
(Gtrs. I & III)

A5

E5

roll on. (Train roll on.)

let ring

2 3 5 2 2 2 0 0 0 0

\*Play w/ variations ad lib on repeats.

Fill 2 (Gtr. IV)

let ring

10 (10)

2nd time Gtr. III substitute Fill 3      3rd time Gtr. IV substitute Fill 4      1.

D

Train roll on.....

let ring

sl. 3

1 2 2 0 3 2 0 3 2 11 10 12

(end Rhy. Fig. 4)      2.      3.

Right on.....      Train roll on.....

Full

hold bend Full

12 12

2 2 0 3 2 0 0 0 0 0 0 0 11 10 10 10 10

P

sl. 3 3

Fill 3 (Gtr. III)

sl.

H

sl.

7 5 7 5 7 7 5 7 7 5 7

Fill 4 (Gtr. III)

Full

sl.

3

Full

sl.

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

4.

Dsus4 D Dsus2 Dsus4 D

(Train

roll Full

sl. sl. \*

hold bend

Full

12 10 10 11 10 11 10 12 11 10 12 12 12 10

\*Gtr. IV plays w/triplet feel (♩-♩-♩) till otherwise indicated.

Guitar solo III  
w/Rhy. Fig. 4 (6 times)

w/voc. ad lib (next 41 bars)

A5 E5

on.)

Full Full

Full Full

12 12 10 11 10 11 10 10 10 11 10

D

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

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

10 12 (12) 10 12 11 10 12 12 (12) 10 12 11 10 13 13



A5

E5

D

A5

E5

D

\*Bend both stgs. w/ring finger.

Full

A5

Full

sl. sl.

sl. sl.

E5

Full

Full

1/2

1/2

Full

let ring

Full

Full

1/2

1/2

hold bend

Full

D

1/2

P

sl.

Full

1/2

P

sl.

Full

A5

sl.

P

Full

Full

sl.

P

Full

Full

E5

Full

Full

1/4

P

Full

Full

1/4

P

[illegible]

A5

E5

The musical notation for the 'Full' exercise consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains ten groups of eighth notes, each marked with a '3' below the staff and an arrow pointing to the first note labeled 'Full'. The bottom staff is in bass clef and contains ten groups of eighth notes, each marked with a '5' below the staff and an arrow pointing to the first note labeled 'Full'. The exercise is divided into three measures by bar lines.

D

The musical score for 'I can't change.' is written on three staves. The first staff contains the vocal melody with the lyrics 'I can't change.' written below it. The second and third staves contain the piano accompaniment. The piano part features various musical techniques such as triplets, slurs, and dynamic markings like 'Full' and 'P' (piano). The key signature is one sharp (F#) and the time signature is 4/4.

**Outro**  
w/Rhy. Fig. 4 (1st 4 bars only) (\*Gtr. II)

(Gtr. I out) A5

Train roll on

*sl.*

*p* let ring

*\*p*

w/Rhy. Fill 1 (1st bar only) (4 times)  
(Gtrs. II & IV)

Esus4 E D

Ride on, train.

Gtr. III

*mp*

Lord, I can't

H P

*sl.*

H P

*sl.*

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

A5

E5

change, no.

Gtr. III

(Gtr. III out) Gtr. IV

Gtr. IV

*mp* *sl.* *grad. bend* *Full* (Gtr. IV out)

*sl.* *Full* (12)

Dsus2 Dsus4 D Dsus2

I can't change.

Gtr. II

*let ring* *grad. rit.*

**A**

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

### *Additional Lyrics*

153

# The More I See

Words and Music by  
Kelvin Morris, Roy Wainwright,  
Garry Moloney and Peter Purtill

Tune down 1½ steps:

⑥=C♯ ③=E  
⑤=F♯ ②=G♯  
④=B ①=C♯



Fast Rock ♩ = 192

Intro (Drums) \*N.C.(B♭5) (Bass & Drums) (A5) (G5) (E5) (B♭5)

1.2.3.

\*Chords implied by bass (next 23 bars only).

4. (E5) (B♭5) (A5) (G5) (E5) Harm. (B♭5)

\*\*Gtr. I

*f* P.M. ----- dist. tone w/delay

P.M. ----- Harm.

\*\*Two gtrs. arr. for one (next 13 bars only).

(A5) (G5) (E5) (B♭5) Full (A5) (G5)

grad. bend

Fdbk: (8va)

Full

3

Fdbk: (2)

Fdbk pitches: C♯

\*Don't pick. With one of gtr.'s vol. knobs set to zero, flick toggle switch to "on" position in rhythm indicated.

(E5) (B♭5) (A5) (G5) (E5) (B♭5)

grad. release

let ring

15 12 15 12

E

(A5) (G5) (E5) (B♭5) (A5) (G5) (E5) (B♭5)

Full Fdbk. (8va) Harm. (8va)

grad. bend

15 (15) (15) (15) (15) (15) 2.3 2.6 3

Fdbk. pitch: A \*Flick toggle switch as before.

(A5) (G5) (E5) (B♭5) (A5) (G5) (E5) (B♭5)

Harm. (8va)

P.M. Harm.

0 0 0 0 0 0 0 4 4 5

(A5) (G5) (E5) (B♭5) (A5) (G5) (E5) B♭5

Harm. (8va) sl.

(delay off)

P.M. Harm.

0 0 0 0 0 2.6 2.6 3 4 sl.

1.2.3. 4.

A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 N.C. B♭5

1. From

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

P.M. P.M.

7 8 7 8 7 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1st, 2nd Verses  
w/Rhy. Fig. 1 (4 times) (Gtrs. I & II)

A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5

where I stand I see  
where I stand I see

A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5

pain, suf - fer - ing and mis - er - y. Hey, ah. oh.  
hate, vio - lence and war.

Chorus N.C. A5 N.C. B♭5 N.C. A5 N.C. B♭5

1st time w/Rhy. Fig. 2 (3 times)  
2nd time w/Rhy. Fig. 2 (2½ times)

The more I see (The more I see.)

Rhy. Fig. 2 (Gtrs. I & II) (end Rhy. Fig. 2)

P.M. P.M.

N.C. A5 N.C. B♭5 N.C. A5 N.C. B♭5

1. Gtr. I substitute Rhy. Fill 1

the less, the less I be - lieve. Yeah..

w/Rhy. Fig. 1 (4 times)

A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5

the less, the less I be - lieve..

N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 N.C. A5

2. From less, the less I be - lieve..

2. From less, the less I be - lieve..

Rhy. Fill 1 (Gtr. I)

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



Interlude  
Bb5

N.C.

Yeah, \_\_\_\_\_

ah.

Gtr. II

P.M. -----|

P.M. -----|

sl. 12 12

Gtr. I

Rhy. Fig. 3

P.M. -----|

P.M. -----|

E5

Full

Full

Full

Full

Full

w/Rhy. Fig. 3 (2½ times)  
Bb5

hold bends

Full

Full

Full

Full

Full

P.M. -----|

(end Rhy. Fig. 3)

P.M. -----|

The musical score for "The Wind" by Gustav Mahler, Op. 33, No. 1, is presented in a two-staff format. The vocal line is written in G major (one sharp) and 4/4 time. It begins with a melodic phrase in the first measure, followed by a gradual bend (grad. bend) leading to a full note (Full) in the second measure. The guitar accompaniment consists of two staves. The bass staff features a slide (sl.) on the first measure, followed by a gradual bend (grad. bend) leading to a full note (Full) in the second measure. The treble staff shows a melodic line with a gradual bend (grad. bend) leading to a full note (Full) in the second measure. The score includes various musical notations such as slurs, ties, and dynamic markings like *sl.* (slide) and *grad. bend* (gradual bend).

B $\flat$ 5  
loco

P.M.

sl.

grad. bend

15 15 15 15 15 15 15

12 12

sl.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, starting with a wavy line and an upward arrow labeled 'Full'. The melody consists of a series of eighth notes, with a slur over the last three notes and a 'sl.' marking. The second system continues the melody, starting with a wavy line and an upward arrow labeled 'Full'. The melody consists of a series of eighth notes, with a slur over the last three notes and a 'sl.' marking. The third system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, starting with a wavy line and an upward arrow labeled 'Full'. The melody consists of a series of eighth notes, with a slur over the last three notes and a 'sl.' marking. The bass line is written on a single staff, starting with a wavy line and an upward arrow labeled 'Full'. The bass line consists of a series of eighth notes, with a slur over the last three notes and a 'sl.' marking. The score is marked with 'Bb5' and 'P.M.'.

Musical score for guitar solo, measures 13-15. The score includes a guitar staff with a tremolo pick attack, a bass staff, and a guitar I staff. The solo is marked with "sl." (slide) and "Bb5" (B-flat 5). The solo is marked with "sl." and "Bb5".

*Play 4 times*

A5 B♭5 A5 B♭5 A5 G5 N.C.

Gtrs. I & II

The musical score consists of two staves. The top staff is for guitar parts I and II, starting with a treble clef and a key signature of one sharp (F#). It begins with a double bar line followed by a repeat sign. The first measure contains a half note chord (A5) and a quarter note (B♭5). The second measure contains a half note chord (A5) and a quarter note (B♭5). The third measure contains a half note chord (A5) and a quarter note (G5). The fourth measure contains a half note chord (N.C.) and a quarter note (B♭5). The fifth measure contains a half note chord (N.C.) and a quarter note (B♭5). The sixth measure contains a half note chord (N.C.) and a quarter note (B♭5). The seventh measure contains a half note chord (N.C.) and a quarter note (B♭5). The eighth measure contains a half note chord (N.C.) and a quarter note (B♭5). The ninth measure contains a half note chord (N.C.) and a quarter note (B♭5). The tenth measure contains a half note chord (N.C.) and a quarter note (B♭5). The bottom staff is for guitar part P.M., starting with a bass clef and a key signature of one sharp (F#). It begins with a double bar line followed by a repeat sign. The first measure contains a half note chord (7/5) and a quarter note (8/6). The second measure contains a half note chord (7/5) and a quarter note (8/6). The third measure contains a half note chord (7/5) and a quarter note (8/6). The fourth measure contains a half note chord (7/5) and a quarter note (8/6). The fifth measure contains a half note chord (7/5) and a quarter note (8/6). The sixth measure contains a half note chord (7/5) and a quarter note (8/6). The seventh measure contains a half note chord (7/5) and a quarter note (8/6). The eighth measure contains a half note chord (7/5) and a quarter note (8/6). The ninth measure contains a half note chord (7/5) and a quarter note (8/6). The tenth measure contains a half note chord (7/5) and a quarter note (8/6).

P.M.

Chorus

w/Rhy. Fig. 2 (3½ times)

N.C. A5 N.C. B♭5 N.C. A5 N.C. B♭5

The more I see, (The more I see.)

N.C. A5 N.C. B♭5 N.C. A5

ah, the less, the less I be - lieve, -

N.C. \*(B♭5) (A5) (G5) (E5) (B♭5)

Gtr. II

sl. steady gliss.

P.M.-----

(Gtr. II out)

sl. (17) 4 12

Gtr. I

Harm. (8va)

sl. steady gliss.

Harm. (8va)

(Gtr. I out)

sl. 3 2.6

\*Chords implied by bass (next 19 bars only).

(A5) (G5) (E5) (B♭5) (A5) (G5)

I be - lieve. -

(E5) (B♭5) (A5) (G5) (E5) (B♭5)

(Spoken:) From

Interlude

(A5) (G5) (E5) (B♭5) (A5) (G5)

where I stand I see

(E5) (B♭5) (A5) (G5) (E5) (B♭5)

*pain, suffering and misery.*

(A5) (G5) (E5) (B♭5) (E5) (A5)

(E5) (B♭5) (E5) (A5) Gtrs. I & II B♭5

Yeah!

Chorus  
w/Rhy. Fig. 2 (5 times)

N.C. A5 N.C. B♭5 N.C. A5

N.C. B♭5 N.C. A5 N.C. B♭5

The more I see, (The more I see.)

N.C. A5 N.C. B♭5 N.C. A5

no, the less, the less I be - lieve.

Gtr. I substitute Rhy. Fill 2

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

N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5

Rhy. Fill 2 (Gtr. I)

Harm. -----

Harm. -----

7 7 5 2.0 3 3

A5 Bb5 A5 Bb5 A5 G5 N.C. w/Rhy. Fig. 1 (5 times) Bb5 A5 Bb5 A5 G5

Ah. The more I see,——

\*Sing w/slight variations ad lib on repeats.

1.- 4. N.C. Bb5 5. N.C. Bb5

the the

A5 Bb5 A5 Bb5 A5 G5 **Freely**

less, the less I be - lieve.——

Gtrs. I & II \*

\*Vib. refers to Gtr. I only.

(Drum fill) E5 Gtr. I (Gtr. I out) (Gtr. II out) (Band tacet)

(Gtr. I cont in slashes)

sl. sl.

(approx. 19 sec.)

(approx. 19 sec.)

Moderately slow  $\text{♩} = 108$   
Half time feel

N.C.

8va

*\*Gtr. III*

Full Full Full Full Full Full Full

*f* fade in  
dist. tone w/delay

Full Full Full Full Full Full Full

15 15 15 15 15 15 12 15 15

*\*Gtr. IV*

*f* fade in  
dist. tone

Full

10 12 12 10 12

*\*Tune down 1/2 step (low to high:) E $\flat$  A $\flat$  D $\flat$  G $\flat$  B $\flat$  E $\flat$ .*

8va

Full Full Full Full Full Full Full

loco

Full

12 15 15 15 15 15 15 15 12

Full

9 11 12

7 9 10

10 10 12 12 10

Full

Full

P

3

Full

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

Full

9 11 12

7 9 10

Full

P

sl.

H

Full

P

sl.

H

Full

10 12 12 10 12 0 9 11 7 9

(Gtr. III out)

pick scrape

Full

sl.

Full

Full

sl.

Full

11 12 9 10 10 12 12 10 12 0 15

Full

Full

P

Full

P H P

Full

P

Full

P

Full

P

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

First system of guitar tablature. The top staff (treble clef) contains six measures of music with notes, slurs, and dynamic markings like "Full" and "P". The bottom staff (bass clef) contains fret numbers (14, 12, 14, 12, etc.) with slurs and dynamic markings. The system ends with a wavy line and "sl." markings.

Second system of guitar tablature. The top staff (treble clef) contains six measures of music with notes, slurs, and dynamic markings like "Full" and "P". The bottom staff (bass clef) contains fret numbers (15, 12, 14, 12, etc.) with slurs and dynamic markings. The system ends with a wavy line and "sl." markings.

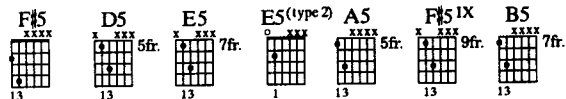
Third system of guitar tablature. The top staff (treble clef) contains six measures of music with notes, slurs, and dynamic markings like "Full" and "P". The bottom staff (bass clef) contains fret numbers (17, 15, 17, etc.) with slurs and dynamic markings. The system ends with a wavy line and "sl." markings.

Fourth system of guitar tablature. The top staff (treble clef) contains six measures of music with notes, slurs, and dynamic markings like "Full" and "P". The bottom staff (bass clef) contains fret numbers (15, 12, 15, 17, etc.) with slurs and dynamic markings. The system ends with a wavy line and "sl." markings.



# Helpless

Words and Music by  
Sean Harris and Brian Tatler



Fast Rock  $\text{♩} = 154$   
Double time feel

Intro  
N.C.  
(Drums) 3

Gtrs. I & II

A5 B5 N.C. F#5 Rhy. Fig. 1 E5 F#5 E5

*f* *p* P.M. P.M. ---- 4 P.M.

1. 2. 3. 4.

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

(end Rhy. Fig. 1)

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

1st, 2nd Verses  
w/Rhy. Fig. 1 (8 times)

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

got - ta see — you mov - in' fast, — see you come — my  
don't know what — I'm gon - na do, — may - be not — to -

way. — See the dreams, — I hope they last, —  
night. — Got - ta set — you all a - fire, —

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

— nev - er fade — a - way. —  
— got - ta treat — you right. —

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

Got - ta see the lights a - bove, make it loud to -  
 I can see the flash - ing lights, lit be - fore your

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

night.  
 love.

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

Got - ta set it all a - fire,  
 Got - ta hear the thun - der roar,  
 set it all  
 com - ing from a -

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

light.  
 bove. }

Pre-chorus  
 Gtrs. I & II F#5 D5

See the flash - ing lights, hear the thun - der roar.

E5 F#5

I am gon - na set you all a - light.

D5

Got - ta make it, man, I ain't got a choice.

E5(type 2) F#5 ④ 4fr. F#

Got - ta fill this hall to - night.

Chorus  
N.C.(Am)

Help - less. \_\_\_\_\_

Rhy. Fig. 2 (Gtrs. I & II)

P P

G5 A5

Help - less. \_\_\_\_\_

P (end Rhy. Fig. 2) P.M.-----

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

G5 A5

Help - less. \_\_\_\_\_

Help - less. \_\_\_\_\_

w/Rhy. Fig. 1 (2 times)

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

1.

F#5 E5 A5 B5 N.C.

2.

F#5 E5 A5 B5 N.C.

w/Rhy. Fig. 1 (2 times)

F#5 E5 F#5 E5

2. I

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

F#5 N.C. (Bass) 3 N.C.(F#m) *Play 4 times*

N.C.(G#m) *Play 4 times* N.C.(Am) *Play 4 times* N.C.(Bm) *Play 4 times*

N.C.(Am) Gtr. II (Bm)

Gtr. I

(Am) (Bm) (F#m) (Em)

(Dm) C5 G5 A5 B5 G5 A5 B5 (cont. in slashes)

F#5 Gtr. II Gtr. I D5 A5 E5

F#5IX 3 sl. D5 A5 E5 Play 3 times

N.C.(F#5) Rhy. Fig. 3 (Gtrs. I & II) D5 A5 E5 Play 4 times (end Rhy. Fig. 3)

Rhy. Bridge  
Fig. 4 F#5 (Gtrs. I & II)

A5 B5 D5 E5 D5

I can see the stars, — but I can't see what's go - ing on. —

F#5 A5 B5 E5 (type2) P.M.

But ev - 'ry night a - lone — I sing my song — just — for fun. —

F#5 A5 B5 D5 E5 D5

On - ly time will tell — if I'll make — it my - self — some day. — (end Rhy. Fig. 4)

F#5 A5 B5 D5 E5 D5

This stage is mine, — mu - sic is — my des - ti - ny. —

C#5 D5 E5 D5 C#5 D5 E5 D5 C#5 D5

Rhy. Fig. 5 (Gtrs I & II)

P.M. ————— P.M. ————— sl. sl.

6 4 4 4 4 4 4 5 7 9 7 5 6 4 4 4 4 4 4 4 5 7 9 7 5 6 4 1 5 1 5

sl. sl.

E5 F5 N.C.

Can - not squeeze — the life — from *poco rit.*

(end Rhy. Fig. 5)

P.M. ————— sl. sl. P.M. —————

9 7 10 8 9 7 9 8 7 5

sl. sl.

w/Rhy. Fig. 3 ( 4 times)  
N.C.(F#5) D5 A5 E5 N.C.(F#5) D5 A5 E5 N.C.(F#5)

me! \_\_\_\_\_  
a tempo

1. Gtr. II substitute Fill 1 2. Gtr. II substitute Fill 2

D5 A5 E5 N.C.(F#5) D5 A5 E5 D5 A5 E5

1.2.3. 4.

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

Gtrs. I & II Gtr. II Gtrs. I & II

P.M. P.M. P.M. P.M. P.M. P Gtr. I sl. P.M. -----1

4 4 2 4 4 2 4 4 2 2 4 2 0 9 9 9 9 9 4 2 2 2 2

2 2 0 2 2 0 2 2 0 2 2 0 7 sl. 2 0 0 0

P sl.

Guitar solo  
w/Rhy. Fig. 1 (8 times)

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

8va -----

Gtr. III Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full

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

Fill 1 (Gtr. II)

P sl. sl.

P sl. sl.

Fill 2 (Gtr. II)

P pick sl. steady gliss.

P







w/Rhy. Fig. 5

C#5

D5

E5

D5

C#5

D5

E5

D5

8va

Full

Full

Full

P

P

Full

Full

Full

Full

P

P

Full

C#5

D5

E5

F5

8va

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

17

14

14

17

14

17

14

14

14

19

14

17

14

10

N.C.

w/Rhy. Fig. 1

F#5

Play 1st time only

E5

F#5

E5

8va

Full

poco rit.

Full

a tempo

(Gtr. III out)

22

(22)

(22)

(end double time feel)

Play 4 times

F#5

E5

A5

B5

N.C.

F#5

Gtr. I

P.M.

Gtr. II

P.M.

P.M.

P.M.

P.M.

P.M.

E5 (type2)

\*Play 4 times

F#5

Repeat and fade

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

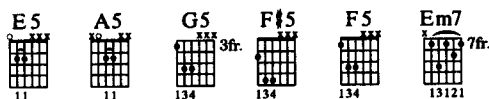
P.M.

P.M.

\*Begin fade 2nd time

# The Small Hours

Words and Music by  
John Mortimer



Tune down one whole step:

⑥=D ③=F  
⑤=G ②=A  
④=C ①=D

Moderately slow ♩ = 90

(Drums)

N.C.  
Riff A (\*Gtr. I)

*mp*  
let ring

\*clean tone

(end Riff A)

\*Gtrs. II & III

E5

(Gtrs. II & III out) w/Riff A (2 times)  
w/overdubbed pick scrapes ad lib

Fill 1

(end Fill 1)

N.C.

6

\*Dist. tone

Gtr. II

Fdbk.

Fdbk.

*mf*

Fdbk. pitch: B

w/Riff A (last 2 bars only) (1½ times)

E5 F#5 G5 F#5 G5 E5 G5 E5 F#5 G5 F#5 G5 E5 G5

(Gtr. I out)

Gtrs. II & III

E5 F#5 G5 F#5 G5 E5 G5 F#5 F5

E5  
Rhy. Fig. 1

F#5 G5 F#5 G5 E5

G5

E5

F#5 G5 F#5 G5 E5

G5  
(end Rhy. Fig. 1)

E5  
Rhy. Fill 1

F#5 G5 F#5 G5 E5

G5

F#5

F5  
(end Rhy. Fill 1)

1st, 2nd, 3rd Verses  
w/Rhy. Fig. 1 (2 times)

E5 F#5 G5 F#5 G5 E5 G5 E5 F#5 G5 F#5 G5 E5 G5

1. Look out at the dark - ness  
2,3. See additional lyrics

E5 F#5 G5 F#5 G5 E5 G5 E5 F#5 G5 F#5 G5 E5 G5

and you will see.

Rhy. Fig. 2 (Gtrs. II & III) A5 G5 F#5 (end Rhy. Fig. 2)

Just call my name and I'll be

w/Rhy. Fig. 1 (3 times) E5 F#5 G5 F#5 G5 E5 G5 E5 F#5 G5 F#5 G5 E5 G5

there.

E5 F#5 G5 F#5 G5 E5 G5 E5 F#5 G5 F#5 G5 E5 G5

You can not touch me,

E5 F#5 G5 F#5 G5 E5 G5 E5 F#5 G5 F#5 G5 E5 G5

you would not dare.

w/Rhy. Fig. 2 A5 G5 F#5

I am the chill that's in the air.

w/Rhy. Fig. 1 E5 F#5 G5 F#5 G5 E5 G5 E5 F#5 G5 F#5 G5 E5 G5

Play 1st time only

N.C. E5 N.C.  
Rhy. Fig. 3 (Gtrs. II & III)

The image shows a musical score for the song "The Wind" by The Beatles. It features two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is in E5 and N.C. (Natural Chord) positions, with slurs and accents. The bass staff is in E5 and N.C. positions, with slurs and accents.

N.C. E5 N.C.

And I try to get through to you

E5 N.C. E5 N.C.

in my own spe - cial way, as the bar -

*To Coda* | 1.

E5                      F#5 G5 F#5 G5 E5                      G5                      E5                      F#5 G5 F#5 G5 E5                      G5

E5                      F|5 G5 F|5 G5 E5                      G5                      F|5                      F5

[illegible]

The musical score for 'The Rose Tree' is presented on two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with notes and rests connected by beams and slurs. A 'sl.' (slur) marking is placed above the final note of the first phrase. The second system continues the melody, also with a 'sl.' marking above the final note. Below the main staff, there are two additional staves. The first of these staves contains a sequence of notes and rests, with a 'sl.' marking below the final note. The second staff contains a sequence of notes and rests, with a 'sl.' marking below the final note. The notes are written in a simplified, stylized manner, typical of early 20th-century educational music books.

E5  
Gtrs. II & III

F5 G5 F5 E5  
Play 4 times

(Sing 1st time only)  
Gtr. I

*mf*  
let ring

\*Gtrs. I & III sustain for two additional bars.

Fast ♩ = 184  
N.C.  
\*Rhy. Fig. 4 (Gtr. II)

B♭5 N.C. C5

P.M. -----|

\*3rd & 4th times: Gtrs. II & III

N.C. B♭5 N.C. (end Rhy. Fig. 4)

P.M. -----|

Play 4 times

Guitar solo  
w/Rhy. Fig. 4 (Gtrs. II & III) (6 times)  
N.C. B♭5 N.C. C5

Gtr. IV

P.M. -----|

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

A.H. pitches: G♯ E B E  
B♭5 N.C. C5

B♭5 N.C. loco

G♯ E





N.C. Gtrs. II & III B♭5 N.C. C5 N.C.

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

B5 N.C. C♯5 N.C. C5 N.C. D5

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

N.C.

P.M. rit.

⑥ open E Em7 ⑥ open E Em7

P.M. P.M.

N.C.

P.M.

Outro w/Riff A (last 2 bars only) (3 times)

G5 F♯5 E5 F♯5 G5 F♯5

3 3 3

Gtrs. II & III

of the day.

B♭5 E5 w/Fill 1

sl. \*

\*Gtr. III: Flick toggle switch back and forth.

### Additional Lyrics

2. Dark rivers are flowing,  
Back into the past.  
You are the fish for which I cast.  
And what of the future,  
What is to be,  
As the rivers flow into the sea? (To Chorus)

3. Do not take for granted,  
Powers out there.  
Don't step into the demon's lair.  
Time is an illusion,  
Rising from time.  
Steep is the mountain which we climb. (To Chorus)

# The Wait

Words and Music by  
Martin Glover, Paul Ferguson,  
Kevin Walker and Jeremy Coleman



**Fast Rock** ♩ = 162

Intro

N.C.  
Riff A (Gtr. I)

w/Riff A (4 times)  
E5  
Gtr. II

1. 2. 3.

N.C.

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

E5 N.C. E5 F5

1. Mo - tives chang - ing \_\_\_\_\_ day to day. \_\_\_\_\_ The  
2. Af - ter a - wak - en - ing. \_\_\_\_\_ the si - lence grows. \_\_\_\_\_ The

E5 N.C. E5 F5

fi - re in - creas - es, \_\_\_\_\_ masks de - cay. \_\_\_\_\_ I  
screams sub - side, \_\_\_\_\_ dis - tor - tion shows. \_\_\_\_\_

E5 N.C. E5 F5

look at the riv - er, \_\_\_\_\_ white foam floats down. \_\_\_\_\_ The  
Mu - tant thoughts \_\_\_\_\_ of bad-mouthed news. \_\_\_\_\_ It's just an -

E5 N.C. E5 F5

bod - y's poi - soned. \_\_\_\_\_ Got to sit tight. \_\_\_\_\_  
oth - er birth \_\_\_\_\_ of dis - tort - ed views. \_\_\_\_\_

Chorus  
A5

A5 B5 C5 F5

The wait. \_\_\_\_\_

w/Rhy. Fig. 2 (Gtrs. II & III)

sl.

sl.

A5 N.C. B5 N.C. C5 N.C. F5 N.C.

The wait. \_\_\_\_\_

(end Rhy. Fig. 2)

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

w/Rhy. Fig. 2 (1st 7 bars only)

A5 B5 C5 F5

The wait.

A5

N.C.

B5

N.C.

C5

N.C.

w/Rhy. Fill 1  
F5

The wait.

1.

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

E5

N.C.

E5

F5

E5

N.C.

E5

F5

2.

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

E5

N.C.

E5

F5

Gtr. III

P.M. ---- 4

E5

N.C.

E5

F5

P.M. ---- 4

sl.

H

Rhy. Fill 1 (Gtrs. II & III)

sl.

H

E5 Gtr. III N.C. E5 N.C.

w/Rhy. Fig. 3 (Gtr. II) (end Rhy. Fig. 3)

P.M.-----1

w/Rhy. Fig. 3 (Gtr. II) E5 Gtr. III N.C. E5 N.C.

P.M.-----1

**Half time feel** E5

Gtr. I *sl.* *sl.* *sl.* *sl.* *sl.* N.C.

Rhy. Fig. 4 (Gtrs. II & III)

P.M.-----1

E5 F5 E5

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

10 9 14 13 17 16 10 9 10 9 10 9

8 7 12 11 15 14 8 7 8 7 8 7

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

P.M.-----4

2 3 3 3 3 2

0 1 1 1 1 0

N.C. G5 F5

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

14 13 10 9 14 13 17 16 18 17 17 14

12 11 8 7 12 11 15 14 15 14 14 14

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

(end Rhy. Fig. 4)

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

1 3 3 0 5 9 9 9 9

1 1 1 1

w/Rhy. Fig. 4 E5 N.C. E5 F5

Gtr. I Full Full

w/wah Full Full

15 15 12 12 12 12 12 12

*sl.*

FS

**Play 4 times**

4th time Gtr. II substitute Rhy. Fill 2

(end Rhy. Fig. 5)

w/Rhv. Fig. 1 (Gtr. II) (1st 8 bars only)

w/Rhy. Fig. 5 (Gtr. III) (3½ times)

E5

N.C.

**w/Rhy. Fill 3 (Gtr. III)**

F5

E5  
Gtr. I

N.C.

*w/wah*

Rhy. Fill 3 (Gtr. III)

Harm.-----

heavy P.M. -----

Harm.-----

2.0 2.0 2.0 2.0 2.0 x 10

sl.

E5 Full F5

Full Full Full Full Full Full Full

15 15 15 12 12 12 15 15 15 15

sl.

E5 8va N.C.

12 12 12 17 12 15 12 17 12 15 12 17 12 15 12 17 12 15 12 17 12 15 12 17 12 15 12

E5 8va Full F5

Full Full Full Full Full

17 17 17 17 (17) 12 0 0 0

P

E5 8va N.C.

19 0 0 17 0 0 15 0 0 14 0 0 17 0 0 16 0 0 14 0 0 12 0 0 15 0 0 14 0 0 12 0 0 10 0 0 12 0 0 0 0 0 7 6 7

H P

E5 8va F5

12 0 0 0 0 0 7 6 0 0 19 19 19 19

trem. pick



E5 Full *loco* N.C. *8va* *sl.* P 19 19 20 20 19 *sl.*

E5 *8va* Full Full Full Full F5 (Gtr. I out) *sl.* Full Full Full Full 19 20 19 20 *sl.*

w/Rhy. Fig. 5 (Gtr. II) (1½ times)  
w/Rhy. Fig. 5 (Gtr. III) (4 times)  
E5 3

w/Rhy. Fig. 1 (Gtr. II) (last 8 bars only)  
N.C. E5 F5

w/Rhy. Fig. 1 (Gtr. III) (last 4 bars only)  
E5 N.C. E5 F5

Chorus  
w/Rhy. Fig. 2  
A5 B5 C5 F5  
The wait.

Rhy. Fill 4 (Gtr. II)

Harm. heavy P.M. Harm.

A5 N.C. B5 N.C. C5 N.C. F5 N.C.

The wait.

A5 N.C. B5 N.C. C5 N.C. F5

The wait.

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

A5 N.C. B5 N.C. C5 N.C. F5

The wait.

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

E5 N.C.

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

# Crash Course In Brain Surgery

Words and Music by  
Raymond Phillips, John Burke Shelley  
and Anthony Bourge

Tune down one whole step:

⑥=D ③=F  
⑤=G ②=A  
④=C ①=D

Fast Rock ♩ = 180



Intro (Drums) N.C. (Bass) 4 Gtrs. I & II

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

0 1 2 0 1 2 0 1 2 0 1 2

0 1 2 0 1 2 0 1 2 0 1 2

F#5 Rhy. Fig. 1

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

H H H

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

1. N.C. (end Rhy. Fig. 1) Rhy. Fill 1 F5 (end Rhy. Fill 1)

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

H H

0 2 2 2 2 2 4 2 4 2 5 2 0 1

2.  
N.C.

E5

F5

N.C.

sl.

4 2 4 2 5 2 0 9 1 12 12 13 sl.

w/Rhy. Fig. 1  
F#5

1st, 2nd, 3rd Verses  
w/Rhy. Fig. 1 (3 times)  
F#5

4

1. Look in - side and you will see, the  
2. Ra - ven black is on my track, he

words are cut - ting deep in - side my brain.  
shows me how to neu - tral - ize the knife.

Thun - der burn - ing, quick - ly burn - ing. Knife of words is driv -  
Show to me in sur - ger - y, the art of fight - ing words

ing to me in - sane.  
to con - quer life.

In -  
Con - quer

A5

sane,  
life,

yeah.  
yeah.

Rhy. Fig. 2 (Gtrs. I & II)

(end Rhy. Fig. 2)

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

sl. sl. sl.



w/Rhy. Fill 3  
8va-----

C5

w/Rhy. Fig. 2  
A5

First system of musical notation. Treble clef, key of D major. Staff 1: Notes with slurs and 'sl.' markings. Staff 2: Fingering numbers (19, 17, 20, 17, 22, 22, (22), 17, 17, 20, 19, 17, 17, 20, 19, 17, 17, 22, 19, 17, 17). A dashed line labeled '8va' is above the staff.

8va-----

Second system of musical notation. Treble clef, key of D major. Staff 1: Notes with slurs. Staff 2: Fingering numbers (20, 19, 17, 17, 22, 19, 17, 17, 20, 19, 17, 17, 22, 19, 17, 17, 20, 19, 17, 17, 20, 19, 17, 17). A dashed line labeled '8va' is above the staff.

N.C.

G#5

8va-----

Third system of musical notation. Treble clef, key of D major. Staff 1: Notes with slurs and 'Full' markings. Staff 2: Fingering numbers (17, 20, 17, 20, 17, 20, 18, 21, 19, (19), (19), (19), 19). A dashed line labeled '8va' is above the staff. Labels include 'Gtr. III', 'Full', '1/2', 'Full', '1 1/2', '2', 'loco', 'sl.', and 'pick slide'.

Gtrs. I & II

Fourth system of musical notation. Treble clef, key of D major. Staff 1: Notes with slurs and 'sl.' markings. Staff 2: Fingering numbers (9, 5, 5, 5, 5, 5, 5, 5, 7, 5, 7, 5, 9, 5, 9, 6, 4). A dashed line labeled '8va' is above the staff. Labels include 'sl.', 'P.M.-----', and 'sl.'.

Rhy. Fill 3 (Gtrs. I & II)

Fifth system of musical notation. Treble clef, key of D major. Staff 1: Notes with slurs and 'sl.' markings. Staff 2: Fingering numbers (9, 5, 5, 5, 5, 5, 5, 5, 7, 5, 7, 5, 7, 5, 9, 5). A dashed line labeled '8va' is above the staff. Labels include 'sl.', 'P.M.-----', and 'sl.'.

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

F#5

A.H.  
(15ma)

This system shows the first three bars of a musical piece. The top staff is for guitar (Gtr. III) and the bottom staff is for auto-harp (A.H.). The guitar part includes a 'Full' pickup and a 'loco' section. The auto-harp part includes a 'Full' pickup and a 'semi-harm.' section. The key signature is one sharp (F#).

w/Rhy. Fill 4

This system shows the next three bars of the musical piece. The guitar part includes a 'Full' pickup and a 'Full' section. The auto-harp part includes a 'Full' pickup and a 'Full' section. The key signature is one sharp (F#).

w/Rhy. Fig. 1

This system shows the next three bars of the musical piece. The guitar part includes a 'Full' pickup and a 'Full' section. The auto-harp part includes a 'Full' pickup and a 'Full' section. The key signature is one sharp (F#).

This system shows the next three bars of the musical piece. The guitar part includes a 'Full' pickup and a 'Full' section. The auto-harp part includes a 'Full' pickup and a 'Full' section. The key signature is one sharp (F#).

Rhy. Fill 4 (Gtrs I & II)

This system shows the next three bars of the musical piece. The guitar part includes a 'Full' pickup and a 'Full' section. The auto-harp part includes a 'Full' pickup and a 'Full' section. The key signature is one sharp (F#).

N.C. 8va. 1 1/2

Gtr. III

E5 loco

Bass solo N.C. (Gtr. III out)

pick slide sl.

10 1 1/2

Gtrs. I & II

sl.

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

7 Gtrs. I & II

sl.

7 9 7 7 9 7 7 9 7 7 9 7

sl.

3rd Verse w/Rhy. Fig. 1 F#5

Now the wick - ed lance of fear is driv - en in my head -

w/Rhy. Fill 1 N.C. F5 w/Rhy. Fig. 1 F#5

y moun - tain brain. Crash course in brain sur -

w/Rhy. Fill 2 N.C.

ger - y has stopped the blood - y knife of words a - gain.

E5 F5 Gtr. II w/Rhy. Fill 5 (Gtr. I) F#5

Yeah, yeah, yeah.

Rhy. Fill 5 (Gtr. I) F#5 A5

sl.

4 7 2 5 (7 5) sl.



**Words and Music by  
Glenn Danzig**

**Words and Music by  
Glenn Danzig**

**"Last Caress"**  
Fast Rock ♩ = 185

(Drums)

1st Verse

C5  
Gtr. I

1. I got some - thing to say. —

F5 G5 C5  
Gtrs. I&II

I killed your ba - by to - day. —

D5  
w/Rhy. Fig. 1 (2 times)  
C5

Does - n't mat - ter much — to me, as long as it's — dead. —

2nd, 3rd, 4th Verses  
w/Rhy. Fig. 1 (2 times)  
C5

F5 G5 C5 F5 G5 C5

2. I got some - thing to say. —  
3. Vocal tacet...  
4. I got some - thing to say. —

F5 G5 C5 F5 G5

I raped your moth - er to - day. —  
I killed your ba - by to - day. —

[illegible]

F5 D5

Does - n't mat - ter much to me as  
Does - n't mat - ter much to me as

Gtrs. I & II

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

C5 B5 C5

long as she's spread.  
long as it's dead.

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

Chorus  
F5 G5

\*Ooh, love - ly death, just

Rhy. Fig. 2 (Gtrs. I & II) (end Rhy. Fig. 2)

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

\*Sing all three times

C C/B N.C.(A5)

wait - ing for your breath.

\*Sing harmony 3rd time only.

1.2.  
w/Rhy. Fig. 3 (2 times)

F5 G5 C5 F5 G5 C5 F5 G5

Come, sweet death, one last ca - ress.

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

C5 F5 G5 C5 F5 G5 C5

ress, last ca - ress, yeah. Yo.

F5 G5 C5 F5 G5 Gtrs. I&II C5 F5 G5

Yo, oh!

**"Green Hell"**  
**Very fast Rock** ♩ = 211  
**Double-time feel**

G5 III  
 Gtrs. I&II  
 dist. tone P.M.

Rhy. 1st Verse  
 Fig. 1 G5 III  
 (Gtrs. I&II) P.M.

Here in this place lies the ge - nie of death;

Bb5 G5 III Eb5 C5 III Rhy. G5 III  
 (end Rhy. Fig. 1) Fig. 2 (Gtrs. I&II) P.M.

touch it, see it. Oh.

(end Rhy. Fig. 2)  
 P.M. w/Rhy. Fig. 1

Here in this place is the means to your end;

touch it, feel it, green hell.

Rhy. Fig. 3 (Gtrs. I&II)

P.M.

10	10	10	12	12
10	10	10	12	12
8	8	8	10	10

Pre-chorus  
Rhy. Fig. 3 (Gtrs. I&II) G5 III

B♭5 G5 III E♭5 C5 III (end Rhy. Fig. 3)

w/Rhy. Fig. 3 (2½ times)  
G5 III

Did your best as some-one could; I bet you nev-er knew you would.

G5 III

Gtrs. I&II w/Fill 1 D5 P.M.

Bet you thought you were real - ly good. We're gon - na burn in (Green)

Rhy. Fig. 4 (Gtrs. I&II)

Chorus G5 III

E5

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

hell. hell.) Green hell, like ev - 'ry hell but kind of green. Green hell, green hell,

Detailed description: This musical score is for a guitar solo and a vocal line. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with some measures containing rests. Above the staff, there are four sets of guitar-specific notation: 'P.M.' (pick-me) followed by a dashed line, and 'E5' (natural harmonics) followed by a bracket. The vocal line is written on a single staff with a treble clef and a key signature of one sharp. It consists of a series of lyrics: 'hell. hell.) Green hell, like ev - 'ry hell but kind of green. Green hell, green hell,'. The lyrics are aligned with the notes of the guitar part.

try, let me get back up there. <sup>G5 III</sup>Green hell, <sup>(end Rhy. Fig. 4)</sup> green hell, <sup>w/Rhy. Fig. 4 (2½ times)</sup> feel it burn - ing in your ce - re -

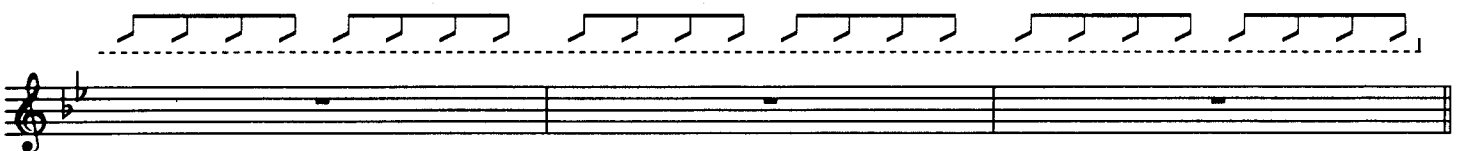
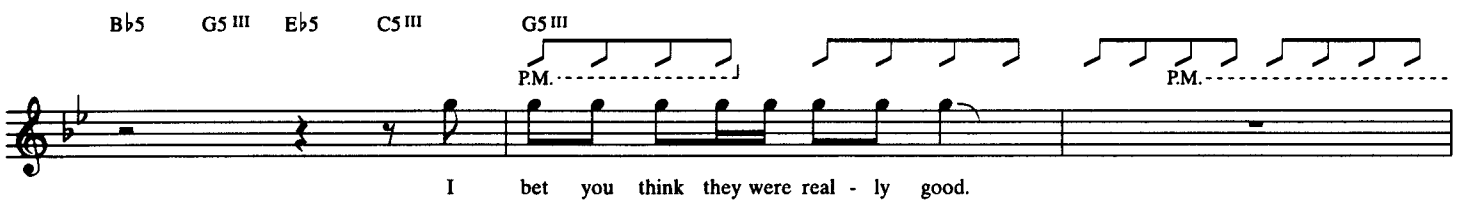
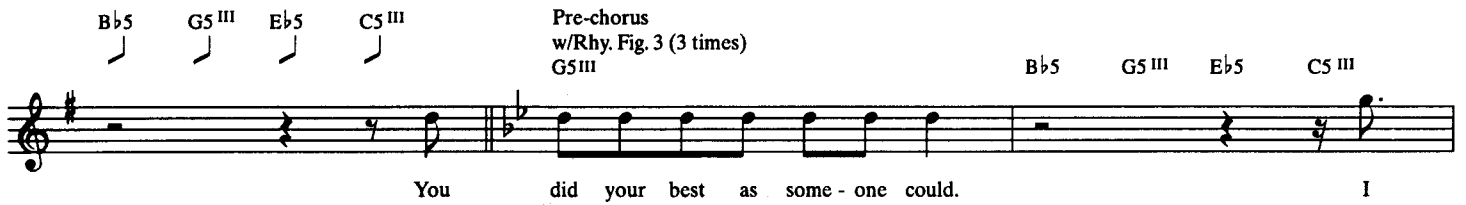
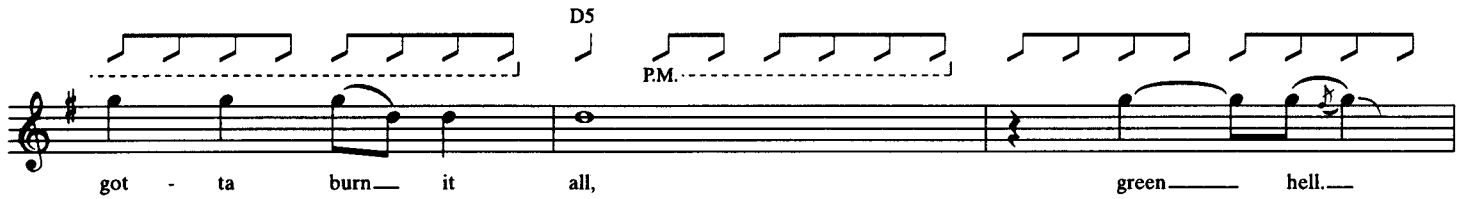
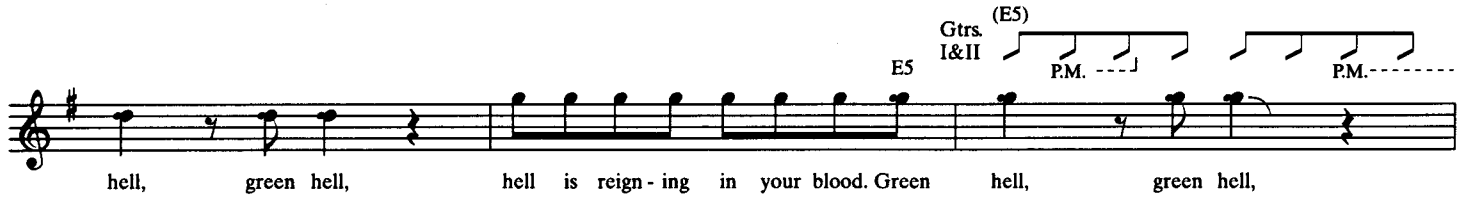
al.  
(Hell.)

Green hell, throw our fuck - in' friends in - side. Green hell, green hell,

[illegible]

E5

G5 III



2nd Verse  
w/Rhy. Fig. 1  
G5



B♭5 G5<sup>III</sup> E♭5 C5<sup>III</sup> w/Rhy. Fig. 2 3 w/Rhy. Fig. 1 (1st 2 bars only) 2

Oh.

w/Rhy. Fig. 1

Here in this place sis - ter won't let it in; touch it, feel it,

Outro  
w/Rhy. Fig. 3 (5½ times)  
G5<sup>III</sup>

green ——— hell. ——— You did your best as some - one could;

B♭5 G5<sup>III</sup> E♭5 C5<sup>III</sup> G5 B♭5 G5<sup>III</sup> E♭5 C5<sup>III</sup>

I bet you nev - er knew you would.

G5<sup>III</sup> B♭5 G5<sup>III</sup> E♭5 C5<sup>III</sup> G5<sup>III</sup>

Did you run a - way — from it? I bet you thought you were real - ly good.

B♭5 G5<sup>III</sup> E♭5 C5<sup>III</sup> G5<sup>III</sup> B♭5 G5<sup>III</sup> E♭5 C5<sup>III</sup>

You've come to this as some - one told. I

G5<sup>III</sup> D5 P.M.

bet you nev - er knew you would. ——— Gon - na bring green

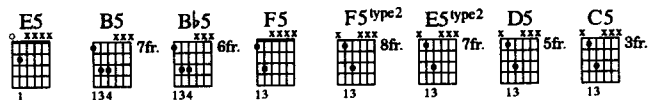
G5<sup>III</sup> sl.

hell. Green hell.

# Am I Evil?

Words and Music by  
Sean Harris and Brian Tatler

Moderate Rock ♩ = 100



Intro

E5 Gtrs. I & II

D5 E5 F5 G5 E5

*f* *mf*

P.M.-----

P.M.-----

2nd time Gtr. II substitute Fill 1

\*E5

Gtr. II

Gtr. I

*f*

P.M.-----

P.M.-----

P.M.-----

P.M.-----

\*4th time substitute E5(type 2)

Bb5

\*F5

Play 4 times

E5

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.-----

\*3rd time substitute F5(type 2)

Fill 1 (Gtr. II)

*sl.*

*sl.*





[illegible]

**Half time feel**

N.C. G5 N.C. A5 N.C. Bb5 A5

*(8th time:) 1. My*

Rhy. Fig. 1 (Gtrs. I & II)

*(end Rhy. Fig. 1)*

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

The image shows a musical score for guitar. The top staff is in treble clef, key of D major (one sharp), and 4/4 time. It contains a half-time feel section with the following chords: N.C. (first measure), G5 (second measure), N.C. (third measure), A5 (fourth measure), N.C. (fifth measure), Bb5 (sixth measure), and A5 (seventh measure). The bottom staff is in treble clef, key of D major, and 4/4 time. It contains a rhythmic figure labeled 'Rhy. Fig. 1 (Gtrs. I & II)' and '(end Rhy. Fig. 1)'. The figure consists of a series of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129,

**(Half time feel)**  
1st, 2nd Verses  
w/Rhy. Fig. 1 (8 times)  
N.C. G5 N.C. A5 N.C. Bb5 A5 N.C. G5 N.C. A5

moth - er was a witch, she was burned a - live.  
watched my moth - er die, I lost my head.

N.C. Bb5 A5 N.C. G5 N.C. A5 N.C. Bb5 A5

Thank - less lit - tle bitch for the  
Re - venge now I sought to

(end half time feel)  
N.C. G5 N.C. A5 N.C. Bb5 A5 N.C. G5 N.C. A5

tears I cried.  
break with my bread.

Take her down now,  
Tak - in' no chanc - es,

N.C. Bb5 A5 N.C. G5 N.C. A5 N.C. Bb5 A5

don't want to see her face. All  
you come with me.

N.C. G5 N.C. A5 N.C. Bb5 A5 N.C. G5 N.C. A5

blis - tered and burnt, can't hide my dis - grace.  
I'll split you to the bone, help set you free.

**Half time feel**  
Pre-chorus  
N.C.

D5 N.C. E5 N.C. F5 E5

Twen - ty - sev - en, ev - 'ry one was nice.

**Rhy. Fig. 2 (Gtrs. I & II)**

(end Rhy. Fig. 2)

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

7 9 10 9

w/Rhy. Fig. 2 (3 times)

N.C. D5 N.C. E5 N.C. F5 E5 N.C. D5 N.C. E5

Got - ta see 'em, make 'em pay their price. See their bod - ies out on

(end half time feel)

N.C. F5 E5 N.C. D5 N.C. E5 N.C. F5 E5

the ice. Take my time.

**Chorus I**  
w/Rhy. Fig. 1 (5 times)

N.C. G5 N.C. A5 N.C. Bb5 A5 N.C. G5 N.C. A5 N.C. Bb5 A5

Am I e - vil? Yes, I am.

N.C. G5 N.C. A5 N.C. Bb5 A5 N.C. G5 N.C. A5

Am I e - vil? I am man.

1. N.C. Bb5 A5 N.C. G5 N.C. A5 N.C. Bb5 A5 N.C. G5 N.C. A5 N.C. Bb5 A5

Yes, I am. 2. As I

w/Rhy. Fig. 1

N.C. Bb5 A5 Gtrs. I & II E5 (type 2) D5 C5

Yes, I am. Oh!

E5 (type 2) D5 C5

E5 (type 2) D5 C5

Gtr. III

sl.

(Gtr. III out)

**Faster** ♩ = 192 (♩ =  $\frac{3}{4}$ )

A5

Rhy. Fig. 3 (Gtrs. I & II)

G5 D5

P.M. -----|

A5

1. C5 G5

2. C5

(end Rhy. Fig. 3)

P.M. -----|

Bridge

N.C.

D5

1. On with the ac - tion now, —

2. 3. See additional lyrics

Rhy. Fig. 4 (Gtrs. I & II)

P.M. -----|

N.C. D5

I'll strip your pride.

(end Rhy. Fig. 4)

P.M.

w/Rhy. Fig. 4 (3 times)  
N.C. D5 N.C. D5

I'll spread your blood a - round, I'll see you writhe.

N.C. D5 N.C. D5

Your face is scarred with steel, wounds deep and neat.

N.C. D5 N.C. D5

Like a devil dancing before ya, smells so sweet.

Chorus II  
w/Rhy. Fig. 3 (2 times)  
A5 G5 D5 A5 C5 G5

Am I evil? Yes, I am.

A5 G5 D5 A5 3rd time to Coda  
C5 G5

Am I evil? I am man.

E5 (type 2)  
Gtrs. I & II G5 A5<sup>v</sup>

Go!

w/Rhy. Fig. 5  
N.C.(B5)

Gtr. III

Rhy. Fig. 5 (Gtrs. I & II)

Play 12 times      Play 4 times      Play 10 times

Full P H P 1/2

Full P H P 1/2

Full P H P Full P H P

Full P H P Full P H P

8va----- Full Full

Full P H P sl. Full Full

Full P H P sl. 10 20 22 22

(E5) loco p P P P P P P P P

P P P P P P P P

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

sl. sl.

15 14 12 15 12 15 14 12 14 12 12 7



w/Rhy. Fig. 6  
(A5)

(F5)

(Bb5)

Rhy. Fig. 6 (Gtrs. I & II)



(Gb5)

Two staves of musical notation for the (Gb5) exercise. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of eighth-note triplets, each marked with 'T P P' above the notes. The bottom staff is a five-line staff with fret numbers (14, 9, 6) written below the lines, corresponding to the notes in the triplets above.

w/Rhy. Fig. 7  
(B5)

Two staves of musical notation for the (B5) exercise. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of eighth-note triplets, each marked with 'T P P' above the notes. The bottom staff is a five-line staff with fret numbers (14, 10, 7) written below the lines, corresponding to the notes in the triplets above. The final triplet is marked with 'T sl. P'.

Two staves of musical notation for an exercise marked 'H H'. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of eighth-note pairs, each marked with 'H H' above the notes. The bottom staff is a five-line staff with fret numbers (0, 4, 7) written below the lines, corresponding to the notes in the pairs above. The exercise is divided into two sections by a double bar line with a repeat sign.

Two staves of musical notation for an exercise marked 'H H'. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of eighth-note pairs, each marked with 'H H' above the notes. The bottom staff is a five-line staff with fret numbers (0, 4, 7) written below the lines, corresponding to the notes in the pairs above. The exercise is divided into two sections by a double bar line with a repeat sign.

Rhy. Fig. 7 (Gtrs. I & II)

Play 10 times

Play 4 times

Play 4 times

Diagram showing the rhythmic figure 7 for guitarists I and II. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, marked with 'P.M.' below the staff. The bottom staff is a five-line staff with fret numbers (2, 2, 2, 2, 2, 2, 2, 2, 2, 2) written below the lines, corresponding to the notes in the sequence above. The exercise is divided into three sections by double bar lines with repeat signs.

3 H H H 3 H H H 3 H H H 3 H H H

steady gliss.

sl.

0 4 7 0 4 7 0 4 7 0 4 7 14 (7) (2)

H H H H H H H H

sl.

(E5)

3 3 3

P P P

10 7 7 7 12 7 7 7 10 7 7 12 7 7 7 10 10 7 7 12 7 7 7 10 9 7 7 7 12 7 7 7

P P P

P P

3 3 3 3 3 3

P P

10 9 7 7 7 7 5 6 6 5 6 5 6 5 7 7 (7) 5 7 7 (7) 7 7 10

(B5)

Full

P

3 3 3

sl.

Full

10

P

10 7 9 7 9 7 9 7 (7)

Full

sl.

P

1 1 P

D.S. al Coda

trem. bar

1 P

10 8 10 8 7

\*Sustain D (3 7 fr.)  
one bar into D.S.

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

A5 G5 D5 A5 C5 G5

Am I e - vil? Yes, I fuck - in' am.

A5 G5 D5 A5 C5 G5

Am I e - vil? I am man,

E5 D5 N.C. Play 3 times

yeah! (sing 1st time only)

Gtrs. I & II

P.M. P.M. H P

E5 D5 A5

Slower ♩ = 160 (♩ = ♩)

w/Rhy. Fig. 1

N.C. G5 N.C. A5 N.C. B♭5 A5 N.C. \*pick scrapes G5 E5

Play 6 times

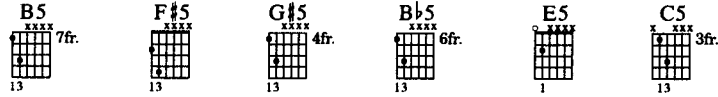
\*Gtr. II only (Gtr. I tacet)

### Additional Lyrics

2. I'll make my residence, I'll watch your fire.  
You can come with me, sweet desire.  
My face is long forgotten, my face not my own.  
Sweet and timely whore, take me home. (To Chorus II)
3. My soul is longing for, await my hell,  
Set to avenge my mother, sweeten myself.  
My face is long forgotten, my face not my own.  
Sweet and timely whore, take me home. (To Chorus II)

# Blitzkrieg

Words and Music by  
Ian Jones, Brian Ross and Jim Siroto



Fast Rock ♩ = 192

Intro

D5 Gtrs. I & II Rhy. Fig. 1 Gtr. I D5 E5 D5 E5

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

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

B5 C5 A5 D5 (end Rhy. Fig. 1)

P.M. P.M.

w/Rhy. Fig. 1 (Gtrs. I & II) (\*5 times)

D5 E5 D5 E5 D5 E5 B5 C5 A5 D5

1.-4. 5. ⑥ open 12fr. E E *sl.* P.M.

\*5th time play 1st 3 bars only.

§ N.C. 1.2.3. 4. C5 B5

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

*sl.* *sl.*

1st, 2nd Verses  
N.C.

1. Let us have peace, let us have life.  
2. Save us from fate, save us from hate.

Rhy. Fig. 2

P.M. *sl.*

Let us es-cape this be-fore el-it's too night.  
Save our selves late.

C5 B5

(end Rhy. Fig. 2)

P.M. *sl.*

w/Rhy. Fig. 2  
N.C.

Let us have time, let hear the sun shine.  
Come to our need, our plea.

C5 B5

Let us be-ware the be-dead-ly earth sign.  
Save our selves fore the earth bleeds.

Pre-chorus  
A5 C5 B5 C5 B5 C5 B5

The day is com-ing.  
The day is dawn-ing.

Rhy. Fig. 3

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

A5 C5 B5 C5 B5 C5 D5

Ar - ma ged - don's near.  
The time is near.

(end Rhy. Fig. 3)

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

w/Rhy. Fig. 3  
A5 C5 B5 C5 B5 C5 B5 A5 C5 B5 C5 B5 C5 D5

In - fer - no com - ing.  
Al - i - ens com - ing.) Can we sur - vive the blitz -

Chorus  
w/Rhy. Fig. 1 (3 times)  
D5 E5 D5 E5 D5 E5 B5 C5 A5 D5

krieg? \_\_\_\_\_

E5 D5 E5 D5 E5 B5 C5 A5 D5 To Coda

(Sing 1st time only:) The blitz - krieg. \_\_\_\_\_ (Sing 2nd time only:) Ha ha.

E5 D5 E5 D5 E5 B5 C5 A5 D5

w/Rhy. Fig. 1 (1st 3 bars only)  
E5 D5 E5 D5 E5 B5 C5 A5

The blitz - krieg. \_\_\_\_\_

Ⓞ open E B5 *sl.*

Guitar solo  
F#5 (end Rhy. Fig. 4)  
Coda Rhy. Fig. 4 P.M. Gtr. III w/Rhy. Fig. 4 (7 times)

*P* *P*

The musical score for 'The Rose Tree' is presented in two systems. The top system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The melody is marked with 'Full' dynamics and includes a triplet of eighth notes. The bottom system features a bass clef and a key signature of one sharp. The bass line is written on a single staff, starting with a bass clef and a key signature of one sharp. The bass line is marked with 'Full' dynamics and includes a triplet of eighth notes. The score is divided into two measures by a double bar line.

w/Rhy. Fig. 5 (7 times)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a bass line using numbers 6, 7, and 9, indicating fingerings or positions on a stringed instrument. The piece concludes with a final measure in the second system.

The musical score for 'The Wind' by Gustav Mahler, showing the vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, featuring a melodic line with various articulations like 'sl.', 'P', 'H', and 'Full'. The piano accompaniment consists of two staves: the left staff has a rhythmic pattern of eighth and sixteenth notes, and the right staff has a bass line with notes and rests. The score includes a 'Rhy. Fig. 6' section and an 'end Rhy. Fig. 6' section.

\*Two gtrs. arr. for one (this bar only).

**w/Rhy. Fig. 6 (6 times)**

\*Two gtrs. arr. for one (next 2 bars only).

musical notation for the guitar solo in "The Highway" by The Highwaymen. The notation is in standard guitar notation with a key signature of one flat (Bb) and a 4/4 time signature. The solo is divided into two systems. The first system starts with a "sweep pick" instruction. The second system includes a "P.M." (Palm Mute) instruction and an "A.H." (Artificial Harmonic) instruction. The notation includes various guitar techniques such as slurs, slides, and triplets.

*sweep pick*

**Half time (♩ = 96)**

Gtrs. E5 C5  
I & II

P.M.

*1/2* *1/2* *sl.* *slack* *Harm. (8va)* *2 1/2* *1* *1*

*trem. bar w/delay effect* *slack* *Harm.* *2 1/2* *vib. w/bar* *12* *(12)*

*1/2* *1/2* *sl.* *9* *9*

\*Hit harmonic while continuing to raise bar.



**Tempo I**

*Play 4 times*

⑥ open  
Gtrs. I & II E

PM:

Gtr. III

Gtr. IV

③ 3fr. C

2fr. B

open A

⑥ 3fr. G

E5 E6 E5 E6 E5 C5 C6 Csus4 C Csus4 C

PM. PM. PM. --- PM. PM. PM. --- PM. ---

\*Two gtrs. arr. for one.

A5 Asus4 A N.C.

PM. PM. --- PM. PM. --- PM. ---

P

N.C.

PM. ---

**Free time**

E5

N.C.

8va

Gtr. I \*T T T T T T T T

loco

sl.

PM. ---

\*T T T T T T T T

19 19 19 19 24 24 24 24 19

P

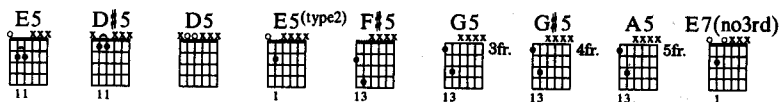
sl.

\*While damping strings w/L.H., tap w/edge of pick at frets indicated.

# Breadfan

Words and Music by  
Anthony Bourge, John Burke Shelley  
and Raymond Phillips

Fast Rock ♩ = 208



Intro

N.C.

Gtr. I

Musical notation for the Intro section. The guitar part (Gtr. I) is in 4/4 time, starting with a forte (f) dynamic. The bass line consists of a series of eighth notes: 5, 7, 7, 5, 7, 7, 5, 7, 7, 7, 5, 7, 7, 5, 7, 7, 5, 7, 7, 7.

Musical notation for the first main section. The guitar part (Gtr. II) is in 4/4 time, starting with a half note (1/2). The bass line consists of a series of eighth notes: 7, 5, 7, 5, 3, 0, 5, 7, 7, 5, 7, 7, 5, 7, 7, 5, 7, 7, 7.

Musical notation for the second main section. The guitar part (Gtr. I & II) is in 4/4 time, starting with a half note (1/2). The bass line consists of a series of eighth notes: 5, 7, 7, 5, 7, 7, 5, 7, 7, 5, 7, 7, 5, 7, 7, 5, 7, 7, 7.

Musical notation for the third main section. The guitar part (Gtr. I & II) is in 4/4 time, starting with a half note (1/2). The bass line consists of a series of eighth notes: 7, 5, 7, 7, 5, 7, 7, 5, 7, 7, 5, 7, 7, 5, 7, 7, 5, 7, 7. The section ends with a double bar line and the text "1.2.3." and "4.".

1st, 2nd, 3rd Verses  
N.C.

1.3. Bread - fan, o - pen up your mind, o - pen up your purse, o - pen up your  
2. Los - er, give it all a - way, nev - er stay with a win - ner, with the

Rhy. Fig. 1 (Gtrs. I & II)

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

D5

D#5

vault, nev - er, nev - er gon - na lose it. —  
man with all the filth - y mon - ey.

(end Rhy. Fig. 1)

H

P.M.

H

w/Rhy. Fig. 1  
N.C.

Bread - fan, take it all a - way, nev - er give an inch, got - ta make a  
Come on, — keep it all a - side with a ride on a rec - ord on the

D5

D#5

mint, got - ta make me a mil - lion. —  
top, if you're gon - na be a bad boy. — }

N.C.

Bread - fan, you got it wrong, it's your long time friend, gon - na

Gtrs. I & II

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

D5

D#5

lose it in the end. Who's a fool?

P.M. H

N.C.

Sea - gull, — give it all a - way, stay a bird, stay a man, stay a

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

To Coda 1.

D5

D#5

ghost, stay what — you wan - na — be.

P.M. H P

w/Riff A (Gtr. I) (2 times)

E5 N.C.

3

E5

N.C.

First system of musical notation. The treble clef staff shows a guitar riff starting with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4), and then a whole note chord (E5, G5, B5). The bass clef staff shows a whole note chord (E2, G2, B2). The key signature has one sharp (F#).

2.

w/Riff A (Gtrs. I & II) (1 3/4 times)

w/Rhy. Fill 1

G5 F#5 F5

(cont. in notation)

D#5

Second system of musical notation. The treble clef staff shows a guitar riff starting with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4), and then a whole note chord (E5, G5, B5). The bass clef staff shows a whole note chord (E2, G2, B2). The key signature has one sharp (F#).

Guitar solo

E5

Gtrs. I & II

Gtr. III

*f*

Third system of musical notation. The treble clef staff shows a guitar solo starting with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4), and then a whole note chord (E5, G5, B5). The bass clef staff shows a whole note chord (E2, G2, B2). The key signature has one sharp (F#).

Fourth system of musical notation. The treble clef staff shows a guitar solo starting with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4), and then a whole note chord (E5, G5, B5). The bass clef staff shows a whole note chord (E2, G2, B2). The key signature has one sharp (F#).

E5

D#5

Fifth system of musical notation. The treble clef staff shows a guitar solo starting with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4), and then a whole note chord (E5, G5, B5). The bass clef staff shows a whole note chord (E2, G2, B2). The key signature has one sharp (F#).

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, with triplets of eighth notes and slurs indicating phrasing. Above the staff, there are dynamic markings: *E5* and *D#5*, and a *8va* instruction. The second system continues the melody on a single staff, also with triplets and slurs. Below the main staff, there are two staves of numbers, likely representing a guitar fretboard or a similar numerical notation system. The first staff of numbers is: 15 12 19 12 19 12 15 12 19 12 19 12 18. The second staff of numbers is: 16 18 14 19 14 15 14 17 14 15 14 15 16 15. The numbers are grouped by slurs, indicating specific fingering or fretting patterns.

[illegible]

The image displays musical notation for the song "The Sound of Silence" by Simon and Garfunkel. It includes a piano introduction and the first vocal line. The piano part is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano introduction consists of a series of chords and single notes, with performance instructions such as "F#5", "sl.", "G5", and "P.M." (Piano Moderato). The vocal line begins with the lyrics "Hello, darkness, my old friend" and includes performance instructions like "Full" and "P" (Piano).

F#5 *sl.* G5

8va P.M.

P Full Full P Full Full

G#5 *sl.* A5

8va P.M.

P *sl.* 3 3 3 3

G#5 *sl.* A5

8va P.M.

3 3 H H H H P.M. ----- P.M.

⑤ open E

(cont. in notation)

A5 G5 A5 G5 A5 G5

8va Full Full Full Full Full Full

# Half time feel

N.C.

8va --- 7

Full

sl.

(Gtr. III out)

Play 4 times

2nd time substitute Rhy. Fill 2

(Play 1st time only)

Full

sl.

Gtrs. I & II

H

sl.

H

sl.

H

sl.

P.M.-----

H

sl.

H

sl.

H

sl.

A5

G5

A5

G5

A5

G5

E5

(end half time feel)

Slower ♩ = 124

Em

Gtr. IV (clean)

*mf* let ring

\*Sustain and fade over next 2 bars.

Dm<sup>add 9</sup>  
add 4

1.

2.

P

P

P

P

P

P

Rhy. Fill 2 (Gtrs. I & II)

P.M.-----



**Half time feel**

Em  
Gtr. V (semi-clean)

Dm<sup>add 9</sup>  
Dm<sup>add 4</sup>

*mp*  
*trem. bar.*

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

H

H

\*Depress bar before striking note.

Rhy. Fig. 2 (Gtr. IV)

P

P

P

Em

Dm<sup>add 9</sup>  
Dm<sup>add 4</sup>

*sl.*

H

H

H

P

P

Cadd9

N.C.  
(Gtr. V out)

P

P

*sl.*

3

P

P

(end Rhy. Fig. 2)

P

P



w/Rhy. Fig. 3 (4 times)

Em7

Gtr. V

N.C.

sl.

sl.

Gtr. VI

sl.

sl.

sl.

\* 10/7 10/7 10/7 10/7 9/5 7 (7) (7)

sl.

sl.

\*Gtr. V to left of slashes

Em7

N.C.

sl.

sl.

sl.

sl.

sl.

10/7 10/7 10/7 10/7 9/5 10/7 (10)(7)

sl.

sl.

Em7

N.C.

sl.

sl.

sl.

sl.

sl.

9 9 9 9 10 10/7 (10)(7)

sl.

sl.

Em7

N.C.

sl.

(Gtr. V out)

sl.

(Gtr. VI out)

sl.

9 9 9 9 12/9 11

sl.

⑥ open

E

E5

Gtr. IV

(Gtr. IV out)

(end half time feel)

Gtrs. I & II

f

P.M.

Tempo I ♩ = 208

(Gtr. II cont. in slashes)

A5 G5 A5 G5 A5 G5

w/Riff A (Gtr. I)

E5

Gtr. II

w/Riff A

E5

w/Riff A (1st 2 bars only)

E5

D.S. al Coda

Gtrs. I & II E7(no3rd)

Coda

w/last bar of Rhy. Fig. 1

D#5

Outro

w/Riff A (4 times)

N.C.

Gtrs. I & II

E5

(cont. in notation)

16

E5

Gtrs. I & II

N.C.

E5

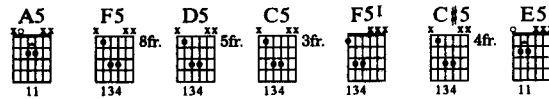
Gtr. II

Gtrs. I & II

(Spoken:) Mommy, where's Fluffy?

# The Prince

Words and Music by  
Sean Harris and Brian Tatler



Fast Rock ♩ = 161  
Double time feel

Intro (Hi-hat) N.C. Rhy. Fig. 1 (Gtrs. I & II) C5

*f* H P.M.-----

H

N.C. Play 4 times w/Rhy. Fig. 1 (2 times) C5 D5 N.C. C5

(end Rhy. Fig. 1) Gtr. III

*f*

H P.M.-----

H

N.C. C5 D5 N.C. C5 N.C. C5 D5

Guitar solo  
w/Rhy. Fig. 1 (7 times)

N.C.  
8va

C5

Full Full Full Full

N.C. loco P P P C5 D5

22 22 22 22 22 22

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

sl.

N.C.

C5

N.C.

C5 D5

sl. Full P P P P Full P P Full

19 17 20 17 17 20 17 19 17 20 17 17 20 17 20 17 19 17 19

N.C.

C5

H H H H H H H H

6 6 6 6 6 6 3

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

N.C.

C5

D5

P P P P P P P

6 3 9 7 5 9 7 5 9 7 5 9 5 5 7 7 5

N.C.

C5

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

6 7 5 4 7 5 0 7 5 0 7 5 5 7 5 7 0 5

PM.



1st time w/Rhy. Fill 1 (Gtr. II)

N.C.

Rhy. Fig. 2 (Gtrs. I & \*II)

D5

C5

\*Gtr. II enter 2nd time.

\*\*Gtr. I omits  
cue notes  
(throughout).  
(end Rhy. Fig. 2)

1st, 2nd, 3rd Verses

w/Rhy. Fig. 2 (1 1/4 times) (Gtrs. I & II)

1. Now I see his face, \_\_\_\_\_ I see his smile. \_\_\_\_\_  
2.3. See additional lyrics

Such a lone - ly place, - no gold - en mile. \_\_\_\_\_

w/Rhy. Fig. 2 (1 1/4 times)

N.C.

Eyes tell of mor - bid tales \_\_\_\_\_ of his black heart. \_\_\_\_\_

Rhy. Fill 1 (Gtr. II)

Rhy. Fill 2 (Gtrs. I & II)



N.C. D5 C5 N.C. w/Rhy. Fill 2 D5 C5

His deeds through ag - es past tell of his part.\_\_\_\_\_

Chorus

Gtrs. I & II A5 F5 D5

See his face, see his smile;\_\_\_\_\_ time to die.\_\_\_\_\_

⑤ open 3fr. A C C5 A C C5 D5 A5 F5<sup>1</sup>

P.M. P.M.

Go,\_\_\_\_\_ woh,\_\_\_\_\_

D5 ⑤ open 3fr. A C C5 A C C5 D5 ⑤ open 3fr. A C C5 ⑤ open 3fr. A C C5 D5 To Coda

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

go.\_\_\_\_\_

1. w/Rhy. Fig. 2 (1st 3 bars only) 3 Gtrs. I & II D5 C#5 C5 2. \*w/Rhy. Fig. 2 (2 times) 8

(Bass)

\*Gtr. II play w/slight variations ad lib.

N.C. A5 N.C. G5 N.C. A5 D5 C5

Gtrs. I & II

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

Play 4 times  
(4th time Gtr. II cont. in slashes)  
(4th time end double time feel)

A5

Gtr. II Riff A (Gtr. I) (Gtr. II out)

P.M. P.M. 1/4 1/4 P.M.

Riff A (Gtr. I) (Gtr. II out)

w/Riff A (Gtrs. I & II)  
(end Riff A) N.C. **4**

w/Riff A (Gtr. I)  
Gtr. II

**Double-time feel**

Gtrs. A5  
I & II  $\diamond$  F5<sup>1</sup>  
 $\diamond$

(cont. in slashes) Gtr. III

1. 2.

C5 E5 E5

$\diamond$   $\diamond$   $\diamond$

Gtr. IV Gtr. III

A5 F5<sup>1</sup> C5

$\diamond$   $\diamond$   $\diamond$

E5  
◇

(2nd time Gtrs. III & IV out) N.C.  
Gtrs. I & II

P.M. -----

w/Rhy. Fig. 2 (Gtr. I)  
N.C.  
Gtr. II

D5 C5 N.C. D5 C5

sl. sl.

w/Rhy. Fig. 2 (1st 3 bars only) (Gtrs. I & \*II)

Gtrs. I & II D5 C#5 C5

3

\*w/o cue notes

D.S. al Coda

⑤ open 3fr. A C C5 ⑤ open 3fr. A C C5 D5 ⑤ open 3fr. A C C5 ⑤ open 3fr. A C C5 D5

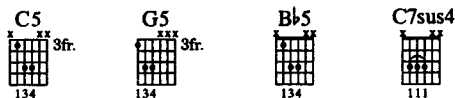
Coda P.M. ----- P.M. ----- P.M. ----- P.M. -----

### Additional Lyrics

2. Angel from below, change my dreams.  
I want for glory's hour, for wealth's esteem.  
I wish to sell my soul, to be reborn.  
I wish for earthly riches, don't want no crown of thorns. (To Chorus)
3. I was born a fool, don't want to stay that way.  
Devil, take my soul, with diamonds you repay.  
I don't care for heaven, so don't you look for me to cry.  
And I will burn in hell from the day I die. (To Chorus)

# Stone Cold Crazy

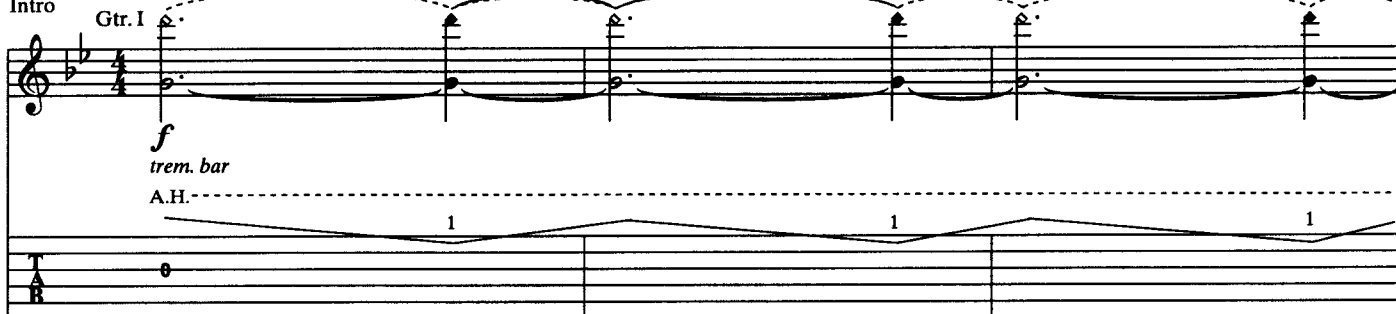
Words and Music by  
Freddie Mercury, Brian May,  
Roger Taylor and John Deacon



Fast Rock  $\text{♩} = 252$



Intro



(cont. in notation)  
Gtrs. II & III

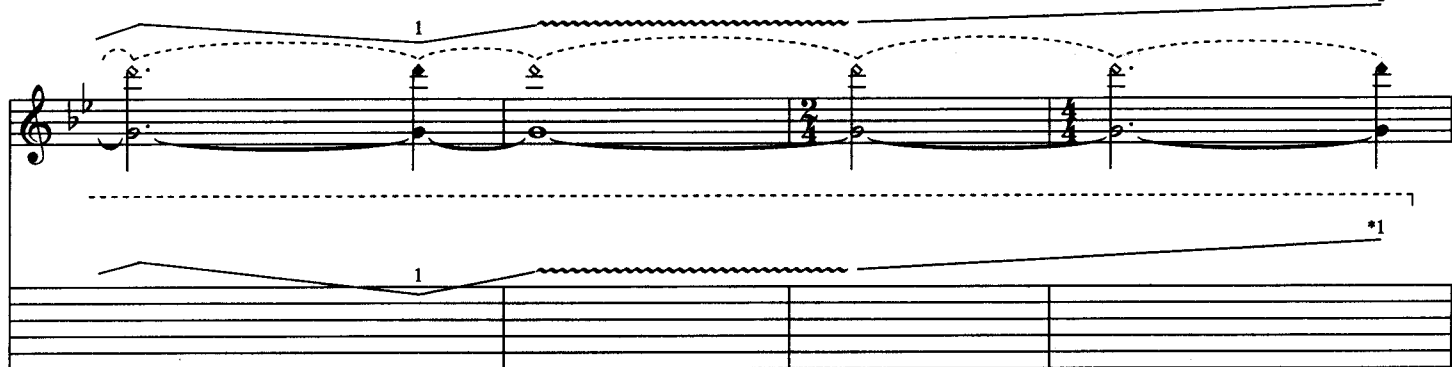
⑥ 8fr.

C

sl.

(Gtr. I out)

\*1



\*Pull bar up.

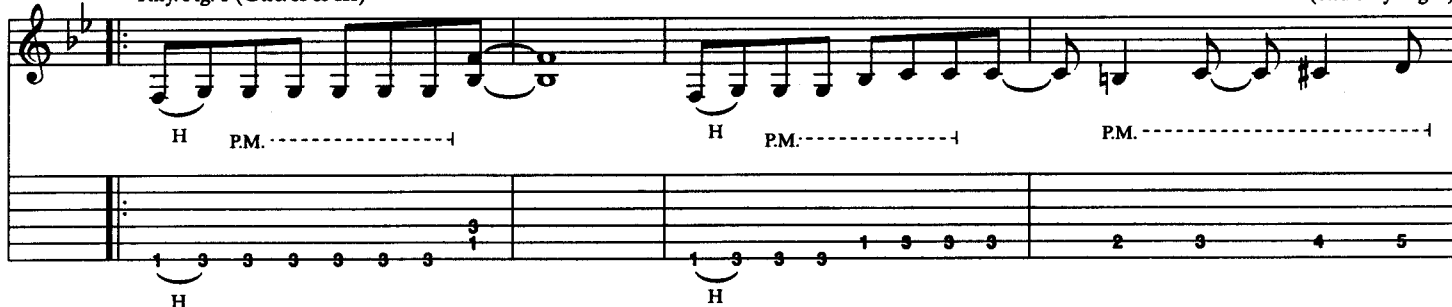
N.C.

Rhy. Fig. 1 (Gtrs. II & III)

Bb5

N.C.

(end Rhy. Fig. 1)



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2nd time w/Fill 1  
Rhy. Fig. 1A (Gtrs. II & III)

Bb5

N.C.

(end Rhy. Fig. 1A)

1st Verse  
w/Rhy. Fill 1  
G5

Tacet

Fill 1 (Gtr. I)

Rhy. Fill 1

Gtr. I

(Gtr. I out)

Gtrs.  
II & III

(Gtrs. II & III out)

nev - er want it an - y - more. Got - ta get a - way from this stone — cold floor. ———

*pick slides*

C5

Chorus  
C5 C7sus4 C5

© 8fr. C *sl.*

Cra - zy, ——— stone — cold cra - zy, ——— you know.

1st time w/Rhy. Fig. 1  
2nd time w/Rhy. Fig. 1A  
N.C. Bb5 N.C.

Guitar solo I  
B5 Full A5 A#5

*grad. bend* Full

10 (10) 7 9

Gtrs. II & III Rhy. Fig. 2

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

B5 A5 B5

H P H P

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

N.C.  
Harm. (8va)

(Gtr. I out)

\*2½

Harm.

\*2½

\*Pull bar up.

(end Rhy. Fig. 2)

P.M.-----4

sl.

H

sl.

1st time w/Rhy. Fig. 1  
2nd time w/Rhy. Fig. 1A

N.C.

B♭5

N.C.

2nd Verse

© 3fr.

G

(Gtrs. II & III out)

N.C.

Gtrs.  
II & III

sl.

Rain - y af - ter - noon, on a kill - er ty - phoon,-- and she's play - ing with my slide trom - bone.--

w/Fill 2

An - y - more, an - y - more, can - not take it an - y - more.

Fill 2 (Gtr. III)

sl.

Gtrs. II & III *pick slides* C5 Chorus C5 C7sus4

Got - ta get a - way from this stone — cold floor. — Cra - zy,

C5 Bb5

stone — cold cra - zy, — you know. Hey!

Gtr. I *slack* *trem. bar* *slack*

Guitar solo II w/Rhy. Fig. 2 (3 times) B5 A5 A#5 B5 A5 P.M. ----- 4

B5 N.C. Full semi-harm. Full

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



B5

Full

A5 Full

A#5 P

3

vib. w/bar

grad. bend

Full

Full

P

(7)

10

(10)

10

10 7

B5

Full

A5

8va

B5

grad. bend

Full

P

P

3

10

(10)

18 19 19

19 19 17 20 19 17

20 19 17 14

8va

N.C.

sl.

sl.

17 15 14 16 14 15 17

14 15 16 14 15 19 14 15

10 14 16 14 15 16

B5

8va

sl.

A5

A#5

sl.

sl.

14 14 14 14 14 14 14 14 17 14 14 14 14 14 14

19 14 14 14 14 14 17 14 14 14 14 2 14 14

B5

8va

A5

sl.

sl.

14 14 14 14 14 14 14 14 19 14 14 14 14 14 14

17 14 14 14 14 14 14 19 14 14 14 2



Gtrs. II & III

si - rens loose, I'm run - nin' right

out of juice. They're gon - na

put me in a cell. If I can't go to heav - en, let me go to hell.

Cra - zy,

stone cold cra - zy, you know. Yeah.

\*Gtr. II only.

1st time w/Rhy. Fig. 1  
2nd time w/Rhy. Fig. 1A  
N.C. B♭5

N.C.

w/Rhy. Fill 2  
N.C.

B♭5

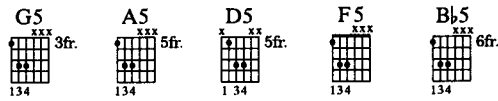
### Rhy. Fill 2 (Gtrs. II & III)

H P.M.

H P.M.

# So What

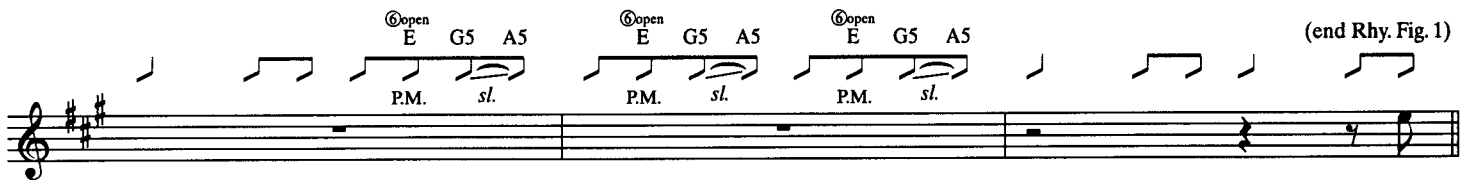
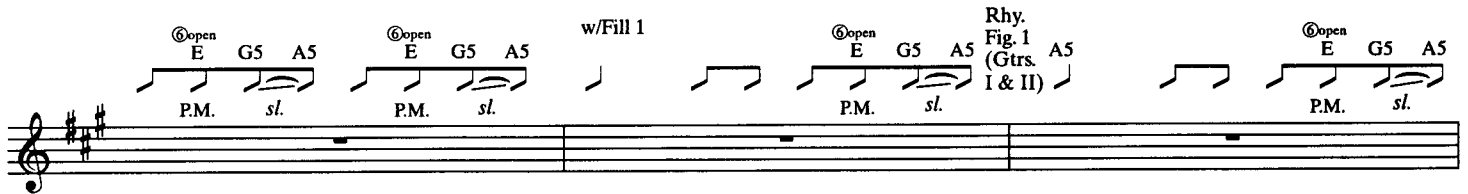
Words and Music by  
Cris Exall, Clive Harvey Blake,  
Nick John Culmer and Aghssa Djahanshah



**Fast Rock** ♩ = 189

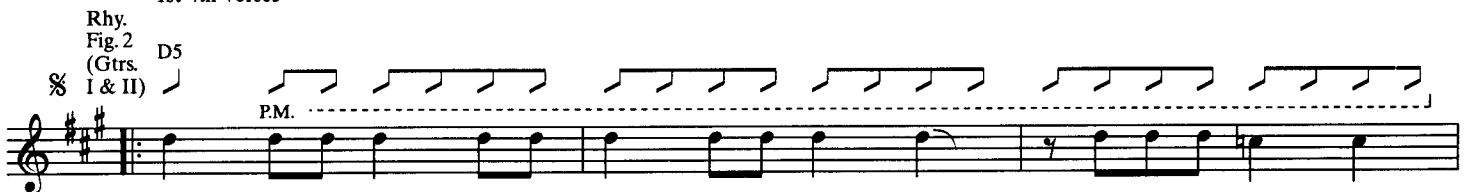


(Spoken:) So fucking what!



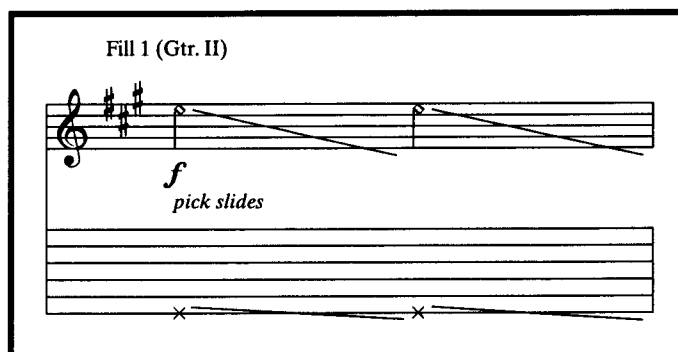
1. Well,

1st-4th Verses



I've been to Has - tings and I've been to Brigh - ton; I've been to East - bourne

2. 3. 4. See additional lyrics



<sup>Ⓞ</sup>open E G5 A5  
 (end Rhy. Fig. 2) w/Rhy. Fig. 1 A5 <sup>Ⓞ</sup>open E G5 A5 <sup>Ⓞ</sup>open E G5 A5 <sup>Ⓞ</sup>open E G5 A5 <sup>Ⓞ</sup>open E G5 A5

too. So what, so what.

w/Rhy. Fig. 2 D5 2nd time Gtrs. I & II substitute Rhy. Fill 3  
 3rd time Gtrs. I & II substitute Rhy. Fill 4

And I've been here, I've been there, I've been ev - 'ry

4th time Gtrs. I & II substitute Rhy. Fill 5 w/Rhy. Fig. 1 (1st 3 bars only)

<sup>Ⓞ</sup>open E G5 A5 A5 <sup>Ⓞ</sup>open E G5 A5 <sup>Ⓞ</sup>open E G5 A5 <sup>Ⓞ</sup>open E G5 A5 <sup>Ⓞ</sup>open E G5 A5

fuck - ing where... So what, so what. So what, so what, you

Rhy. Fill 3

1/2 P P.M. P

Rhy. Fill 4

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

Rhy. Fill 5

1/2 sl. sl. sl. sl.

A5 Rhy. Fill 1- w/Fill 2 F5 Bb5

Gtrs. I & II Rhy. Fig. 3

bor - ing lit - tle cunt. Well, who cares, who cares what you cares?

A5 G5 A5 P.M. sl. w/Fill 2 F5

do? Yeah, who cares, cares,

Bb5 (end Rhy. Fig. 3) \*w/Rhy. Fig. 1 A5 G5 A5 G5 A5 G5 A5 G5 A5 To Coda

who cares a - bout you, you, you, you,

who cares?) \*4th time play 1st 3 bars only.

1. 2. 3.

you? 2. Well, you, you?

Gtr. III

*f* trem. pick

\*27

\*Hypothetical fret number (beyond fretboard).

Guitar solo w/Rhy. Fig. 2 D5

Full

Full

10 10 10 10 10 7 10 10 10 10 10 10 10 10 10 10 10

10 10 10 10 10 7 10 10 10 10 10 10 10 10 10 10 10

12

sl.

sl.

Fill 2 (Gtr. III)

*mf*

sl.

sl.

sl.

(1)

sl.

sl.



w/Rhy. Fig. 3

F5

8va

Bb5

A5

Ⓒopen

E

G5

A5

Full

Full

P

P

Full

Full

P

P

8va

F5

Bb5

Full

Full

Full

Full

hold bend

Full

Full

Full

Full

w/Rhy. Fig. 1

A5

8va

Ⓒopen

E

G5

A5

Ⓒopen

E

G5

A5

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Ⓒopen

E

G5

A5

Ⓒopen

E

G5

A5

D.S. al Coda

Yay,

yeah.

loco

P

H

sl.

P

H

sl.



Coda Gtrs. A5 <sup>Open</sup>E G5 A5

Freely

you, you?

(Spoken:) So fuck - ing what! Yeah.

*sl.*

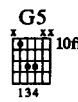
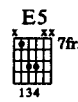
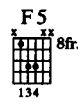
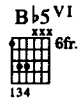
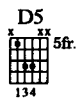
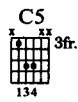
#### Additional Lyrics

2. Well, I fucked a queen, I fucked Bach.  
I've even sucked an old man's cock.  
So what, so what.  
And I fucked a sheep, I fucked a goat;  
I rammed my cock right down its throat.  
So what, so what.  
So what, so what, you boring little fuck.  
Well, who cares, who cares what you do? (*etc.*)
3. And I've drunk that, I've drunk this,  
I've spewed up on a pint of piss.  
So what, so what.  
I've had scank, I've had speed,  
I've jacked up until I bleed.  
So what, so what.  
So what, so what, you boring little cunt.  
Well, who cares, who cares what you do? (*etc.*)
4. I've had crabs, I've had lice,  
I've had the clap and that ain't nice.  
So what, so what.  
I fucked this, I fucked that,  
I've even fucked a school girl's twat.  
So what, so what.  
So what, so what, you boring little fuck.  
Well, who cares, who cares what you do? (*etc.*)

# Killing Time

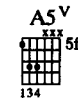
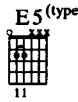
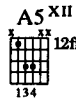
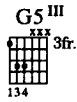
Words and Music by  
Raymond Haller, Trevor Fleming,  
David Bates and Vivian Campbell

3



Tune down 1/2 step:

- ⑥=E♭ ③=G♭  
⑤=A♭ ②=B♭  
④=D♭ ①=E♭



Very fast Rock ♩ = 231

Intro

N.C.  
(Drums)

4

Gtr. I

(cont. on lower staff)

\*Gradually slide down neck while trem. picking.

N.C.  
Gtr. III

C5

Play 2nd time only

Gtr. I

P.M.

Fill 1 (Gtr. III)  
8va

The musical notation for 'Fill 1 (Gtr. III)' is written on a grand staff. The top staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The notation includes various guitar-specific symbols: 'Full' (full sound), 'sl.' (slide), and '8va' (octave up). The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The notation includes various guitar-specific symbols: 'Full' (full sound), 'sl.' (slide), and '8va' (octave up).

N.C.  
Rhy. Fig. 1 (Gtrs. I & II)

G5 A5

N.C.

1.

C5 (end Rhy. Fig. 1)

2.

C5 F5 G5

1st, 3rd, 5th Verses  
w/Rhy. Fig. 1 (1 1/4 times)  
3rd time w/Fill 3

N.C. G5 A5 N.C.

1. Sound of gun - fire— comes through the night;— kill - ing and ha - tred, it's a

3.5. See additional lyrics

C5 N.C. G5 A5

ter - ri - ble sight.— Re - ports come in, — there's a heav - y at - tack;—

Fill 3 (Gtr. III)

loco sl.

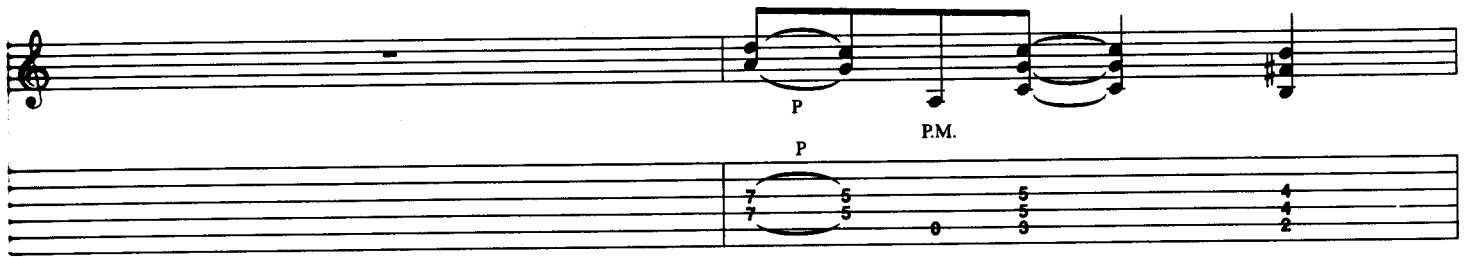
N.C.

C5

B5

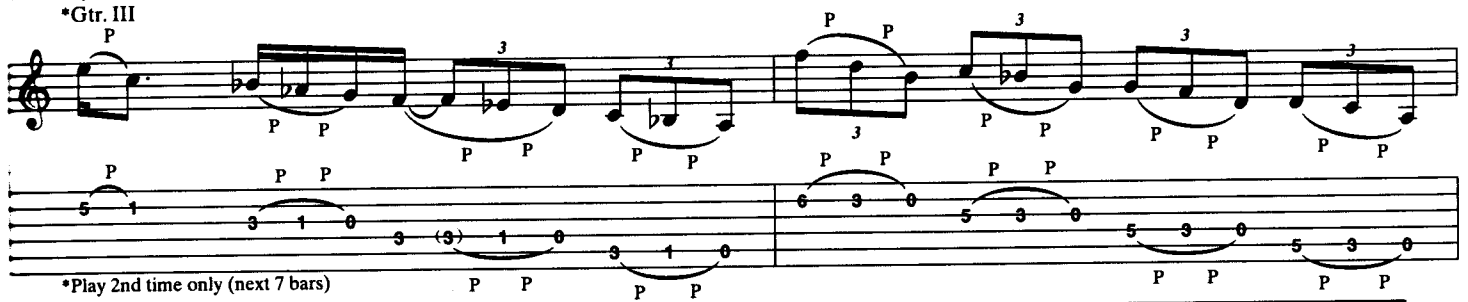


Rhy. Fill 1 (Gtrs. I &amp; II) ----- 7



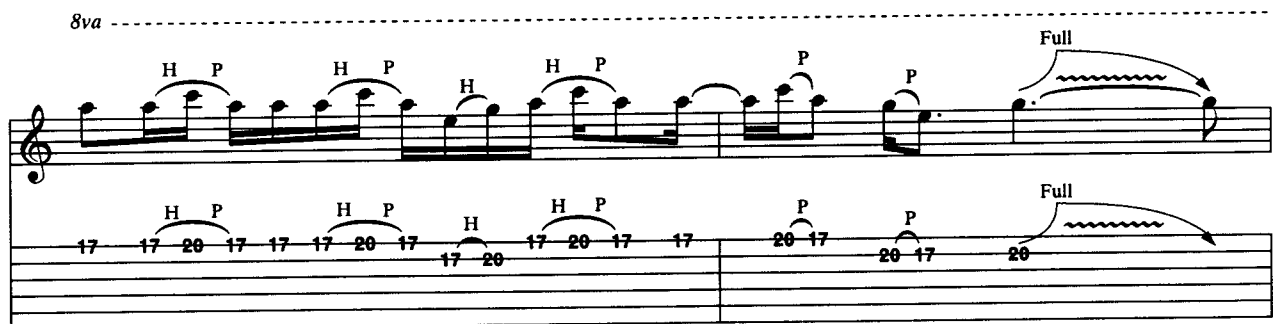
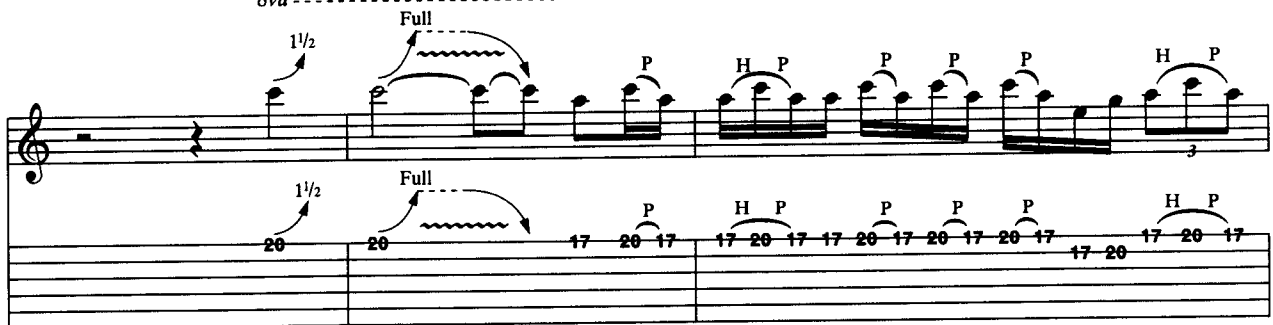
Gtrs. Bb5  
I & II  
\*Gtr. III

C5



\*Play 2nd time only (next 7 bars)

Fill 4 (Gtr. III)



1st time w/Fill 2

⑤5fr. D D5 ⑤5fr. D D5 ⑤5fr. D D5 ⑤5fr. D D5

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

H H H P H P

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

H H

Bb5 C5

2. Prep - a -

Full Full Full

Full Full Full

5 7 8 7 5 8 5 8 5 8 5 8

2nd, 4th, 6th Verses  
w/Rhy. Fig. 1 (1 1/4 times)  
N.C.

ra - tions are made\_\_\_\_\_ for the jour - ney back;\_\_\_\_\_

4.6. See additional lyrics

Full Full

(Gtr. III out)

Full Full

5 8 5 8

G5 A5

Fill 2 (Gtr. III)

P H P

P H P

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

sl. sl.

N.C. C5 N.C.

it's a sur - vi - val, sup - plies are packed. — No more nights — in this e -

G5 A5 N.C. C5 B5 Bb5

w/Rhy. Fill 1 3rd time w/Fill 5

Gtrs. I & II

ter - nal hell; — des - ti - na - tion is sim - ple: we move out.

Chorus

D5 Bb5 VII F5 E5 D5

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

You left from the line. — (Kill - ing time.) — (Kill - ing time.) — To Coda

Bb5 VI F5 G5 D5 Bb5 VI F5 E5 D5

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

Your turn to kill. — (Kill - ing time.) — What'd ya say? — (Kill - ing time.) — Ah,

1. Bb5 VI G5 III

kill - ing time, — ah. 3. And he

8va

Gtr. III

sl. P P P P P P

3 3 3 3 3 3

10 17 17 20 17 17 20 17 10 20 17 10 20 17 10 20 17 10 20 17 20

1 1/2 1 1/2

Fill 5 (Gtr. III)

8va

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

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

17 20 17 20 17 20 17 20 17 20 17 20 20 20 (20) sl.

2.  
B♭5<sup>VI</sup> G5<sup>III</sup> (Drums)

kill - ing time.

Interlude  
A5 Gtr. III

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

grad. bend 1/2 Full

sl.

P P P P

A5 XII Gtr. solo E5 (type2)

sl. 8va Full \*P.M.

P H P P H H P 3 3 3 3

P H P P H H P

sl. Full

G5<sup>III</sup> E5 (type2)

8va P.M. Full Full

H P Full Full

20 19 17 19 17 19 17 20 17 20 17 17 17 17 17 17 17 17

\*Play only lowest note of chord when P.M. is indicated (next 12 bars).



D5 E5 (type2) G5<sup>III</sup>

8va

Full

17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20

E5 (type2) G5<sup>III</sup> F#5 F5<sup>I</sup>

8va

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

Full

20 20 17 20 17 19

G5<sup>III</sup> A5<sup>V</sup>

8va

P

Full

20 19 17 15 12 10

F5<sup>I</sup> G5<sup>III</sup> D.S. al Coda

8va

Full

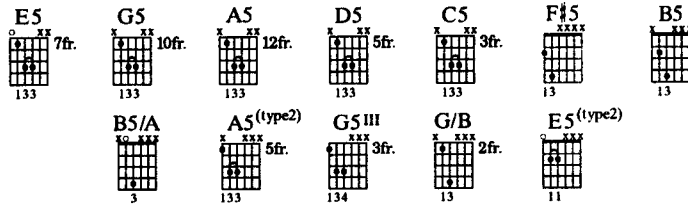
hold bend

17 20 15 12 10 8



# Overkill

Words and Music by  
Ian Kilmister, Edward Clarke  
and Philip Taylor



Tune down 1/2 step:  
 ⑥ = E♭ ③ = G♭  
 ⑤ = A♭ ② = B♭  
 ④ = D♭ ① = E♭

Very fast ♩ = 260

Intro (Drums) 7 (Bass & Drums) 6 Gtr. II × pick slides Gtr. I f

E5 1. 2. 3. D5/E 4. E5

(Gtr. II cont. in notation) x

Gtrs. I & II sl. trem. pick

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

1st, 2nd, 3rd Verses  
3rd time substitute Rhy. Fill 2

G5 A5 G5 A5

Gtrs. I & II

1. On - ly way to feel the noise — is when it's good and loud. —

2.3. See additional lyrics

G5 A5 G5 D5

So good I can't be - lieve — it, scream - ing with the crowd. —

Rhy. Fill 2 C5 ⑥ open E A5

Gtr. II Gtr. I

Pre-chorus C5 D5 C5 (cont. in notation)

Don't sweat it, give it back to

N.C. G5 N.C. G5 A5 N.C. G5 N.C. G5 A5

you.

(cont. in slashes)

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

Chorus F#5 B5 B5/A B5 ⑥ open E

O - ver - kill. O - ver - kill.

2nd time to Coda I; 3rd to Coda II

F#5 D5 (cont. in notation)

O - ver - kill. Shut up!

E5

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

1. D5/E

P.M.



2nd time, D.S. al Coda II

G5 A5 N.C. G5 N.C. G5 A5

P.M.

12 14 12 14 12 14  
12 14 12 14 12 14  
10 12 10 12 10 12

Coda II

(Gtr. II cont. in notation)

Guitar solo II  
A<sub>5</sub>(type2)

(Spoken:) Get on it!

8va

Gtr. II

Full

1/4

3

15

12

15

12

15

12

15

12

15

12

15

12



**ES**

**w/wah**

1.

2

**Full**

### Free time

**FS (type2)**

Gtr. I

**trem. pick**

**trem. pick**







8va -----

Full Full P

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

11 11 11 11 11 11 11 12 12 12 12 12 12 12 12

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

8va -----

Full P Full P Full P

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

14 12 14 12 14 12 14 12 14 12 14 12 14 12

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

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

w/Rhy. Fig. 2 (Gtr. I)

E5

Gtr. II

loco

D5

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

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

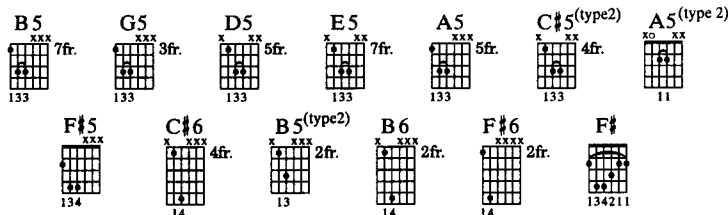
The musical score for "Damage Case" is presented in three systems. The first system features a treble staff with a key signature of one sharp (F#) and a common time signature. It includes a guitar part (Gtr. II) with various chords (C5, G/B) and dynamics (Full, 1/2). The bass line is shown in a simplified notation at the bottom. The second system continues the guitar part with more complex chords (D5, E5) and dynamics (Full, P). The bass line is also shown. The third system features a guitar part (Gtr. I) with a key signature of one sharp (F#) and a common time signature. It includes a guitar part (Gtr. I) with various chords (C5, G/B, D5) and dynamics (Full, P). The bass line is shown in a simplified notation at the bottom. The score concludes with the instruction "Segue to 'Damage Case'".

### *Additional Lyrics*

# Damage Case

Words and Music by  
Ian Kilmister, Edward Clarke,  
Philip Taylor and Mick Farren

Tune down 1/2 step:  
⑥=E♭ ③=G♭  
⑤=A♭ ②=B♭  
④=D♭ ①=E♭



Fast Rock ♩ = 156  
Triplet feel (♩ = ♩<sup>3</sup> ♩)

Intro

N.C. G5 Gtr. I N.C. G5 N.C. G5 N.C. A5 N.C. Rhy. Fig. 1A

*f*

Gtr. II

*f*

Rhy. Fig. 1

G5 (end Rhy. Fig. 1A) N.C. Rhy. Fig. 2A G5 Play 3 times (end Rhy. Fig. 2A)

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

*sl.* *P* *P*

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

*P* *P* *P* *P*

1st, 2nd Verses

1st time w/Rhy. Figs. 2 & 2A (both 3½ times)

2nd time w/Rhy. Figs. 1 & 1A

2nd time w/Rhy. Figs. 2 & 2A (both 2½ times)

N.C. G5 N.C.

1. Hey babe, — don't act so scared. —  
2. Hey babe, — wait a min - ute, stop! —

All I want — is some  
Don't run a - way, don't —

G5 N.C. G5

spe - cial care. —  
— call a cop. —

On the run from some in - sti - tu - tion,  
I ain't look - ing to vic - tim - ize — you.

N.C. w/Rhy. Fill 1 (both times)

all I want - ed is con - so - la - tion.  
All I wan - na do is tan - ta - lize — you.

Rhy.  
Fig. 3  
(Gtrs.  
I & II)

B5 G5 D5 B5

And I can tell by your face  
I can tell by your face

I'm a  
I'm all

G5 D5 B5 G5 D5

to - tal dis - grace.  
o - ver the place.

Let me in - side your place.  
I — can tell by your face,

(end Rhy. Fig. 3)

E5

Move o - ver for a dam - age case.  
got no time for a dam - age case.

A5 E5 D5 E5 D5

1. ⑥ 5fr. 6fr. 7fr.

E5 A A# B

2. ⑥ 5fr. 6fr. 7fr.

E5 A A# B

No time, — ba - by.

Rhy. Fill 1 (Gtrs. I & II)

P P

Guitar solo I  
w/Rhy. Fig. 1A  
N.C.  
8va

w/Rhy. Fig. 2A (3 times)  
N.C.

Gtr. II

Full Full

Full Full Full Full Full Full

3 3 3 P

15 15 0 12 15 12 15 15 (15) 15 12 14 14 (14) 12 14 12

loco

G5 1/2 sl. sl.

N.C. 1 1/2

G5

P 3

sl.

1/2 sl.

1 1/2

P

14 12 14 12 (12) 9 7 9 9 9 7 11 7 11 9 11 7 7 7 7 7

sl. sl.

N.C.

G5

w/Rhy. Fill 2 N.C.

Full

1 1/2 P

P

sl.

1 1/2 P

P

sl.

let ring ---

Full

7 10 10 8 7 9

sl.

H P

A G

P

N.C.

G5

3

3

3

tr

sl.

H P

P

H

tr

sl.

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

sl.

Rhy. Fill 2 (Gtr. I)

sl.

P

P

sl.

P

P

sl.

P

P

(12) (12) 7 7 7 5 7 7 5 7 14 14 12 14 14 12 (12) (12) 7 7 7 5 7 7 5 7 12 12 12 12

N.C.

**w/Rhy. Fig. 3 (Gtr. I)**

**B5**

B5

8va -

**G5**

D5

**B5**

**GS**

**G5**  
**8va**

D5

E5

⑥ 5fr. 6fr.  
A A

BS

Gtrs. I & II

**A5**

A5 F15

**Rhy. Fig. 4 (Gtrs. I & II)**

A5

(end Rhy. Fig. 4)

Rhy. Fig. 4 (Gtrs. I & II) (end Rhy. Fig. 4)

The image shows the musical notation for Rhythm Figure 4, Guitars I and II. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of chords and single notes. The bottom staff is a guitar-specific notation with fret numbers (0, 2, 4, 5) and a 'P' (pick) marking.



# 3rd Verse

F#5 A5

3. Hey babe, — turn a — way. —

## Rhy. Fig. 5

(end Rhy. Fig. 5)

P P P

P P P

## w/Rhy. Fig. 5 (2½ times)

F#5 A5 F#5

Here to — mor — row, gone — to — day. — Don't know what you

A5 F#5 w/Rhy. Fill 3

think your game — is. I don't care — e — ven what your name — is.

## Chorus

Rhy. Fig. 6  
(Gtrs. I & II)

C#5 A5(type 2) E5 C#5

And I can tell by your face, — you're all

A5(type 2) E5 C#5 A5(type 2) E5

o — ver the place. I can tell by your face. —

## Rhy. Fill 3 (Gtrs. I & II)

P P

(Gtr. II cont. in notation)  
(end Rhy. Fig. 6)

③ 2fr. 3fr. Rhy. C#5 C#6 C#5 C#6  
B C Fig. 7 (Gtr. I)

F#5

Move o - ver for a dam - age case.

Gtr. II

P

P

sl.

sl.

B5(type 2) B6 B5(type 2) F#5 F#6 F#5 F#6 F#5 B C C# (end Rhy. Fig. 7)

③ 2fr. 3fr. 4fr.

3

3

Get the fuck o - ver me.\_\_\_\_\_

sl.

sl.

Guitar solo II  
w/Rhy. Fig. 4

A5 F#5

Full

3

3

3

3

3

1/2

P

H

P

H

H

P

Full

1/2

H

P

A5

F#5

A5

Full

1/2

Full

Full

3

hold bend

1/2

Full

hold bend

Full

3

let ring--

H

5

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with various ornaments and a 1/2 note value. The bottom staff is in bass clef, showing a fretboard diagram with fingerings (4, 5, 2, 4, 4, 2, 4, 2) and a 1/2 note value. Chord symbols F#5, A5, and F#5 are indicated above the staff. A w/wah effect is noted, and a sl. (slide) instruction is present.

Second system of musical notation. The top staff continues the melodic line with a 1/2 note value. The bottom staff shows a fretboard diagram with fingerings (14, 14, 16, 14, 14, 14, 16, 14, 16, 16, 14, 14, 16, 14, 16, 14, 16). Chord symbols A5, F#5, and A5 are indicated above the staff. A 1/4 note value is shown.

Third system of musical notation. The top staff features a melodic line with a 3/4 note value and a Full instruction. The bottom staff shows a fretboard diagram with fingerings (16, 17, 16, 16, 14, 16, 17, 16, 16, 14, 16, 16, 14, 16, 16). Chord symbols F#5 and A5 are indicated above the staff. A P (pick) instruction is present.

Fourth system of musical notation. The top staff features a melodic line with a 3/4 note value and a P (pick) instruction. The bottom staff shows a fretboard diagram with fingerings (16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16). Chord symbols F#5, A5, and F#5 are indicated above the staff. A H (hammer) instruction is present.

Fifth system of musical notation. The top staff features a melodic line with a 3/4 note value and a P (pick) instruction. The bottom staff shows a fretboard diagram with fingerings (16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16). Chord symbols A5, F#5, and F#5 are indicated above the staff. A trem. pick instruction is present.

8va ----- A5 F#5 A5

F#5 w/Rhy. Fill 3 (Gtr. I) w/Rhy. Fig. 6 (Gtr. I) C#5

A5 (type2) E5 C#5 A5 (type2) E5 8va-----

C#5 A5 (type2) E5 F#5

③ 2fr. 3fr. w/Rhy. Fig. 7 (Gtr. I) B C C#5 C#6 C#5 C#6 B5 (type 2) B6 B5 (type 2)

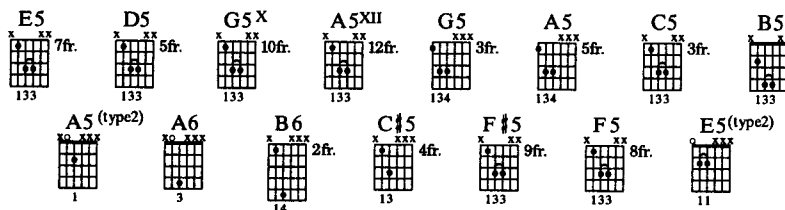


# Stone Dead Forever

Words and Music by  
Ian Kilmister, Edward Clarke  
and Philip Taylor

Tune down 1/2 step:

⑥=E♭ ③=G♭  
⑤=A♭ ②=B♭  
④=D♭ ①=D♭



**Intro** **Fast Rock** ♩ = 200

(Bass) 8

Gtr. I E5 D5

⑥ open E C5 G5 X A5 XII

Gtrs. I & II E5 D5 C5

G5 A5

**1st, 2nd, 3rd Verses**

Rhy. Fig. 1 E5 D5 E5 E5 D5 E5

1. Did you see— me in the glass?—  
2.3. See additional lyrics

E5 D5 E5 (end Rhy. Fig. 1) 2nd time substitute Rhy. Fill 1 G5 A5

Did you hear— me? Bet - ter lis - ten fast.

**Rhy. Fill 1 (Gtrs. I & II)**

w/Rhy. Fig. 1

E5 D5 E5

N.C.

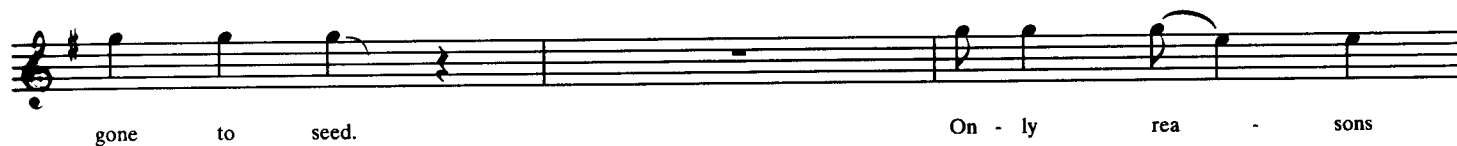
E5 D5 E5



N.C.

E5 D5 E5

N.C.



Gtrs.  
I & II

C5

B5

A5 (type2)

A6

A5 (type2)

A6

A5 (type2)



(Gtr. I cont. in notation)

A6 A5 (type2)

B5

B6

B5

B6

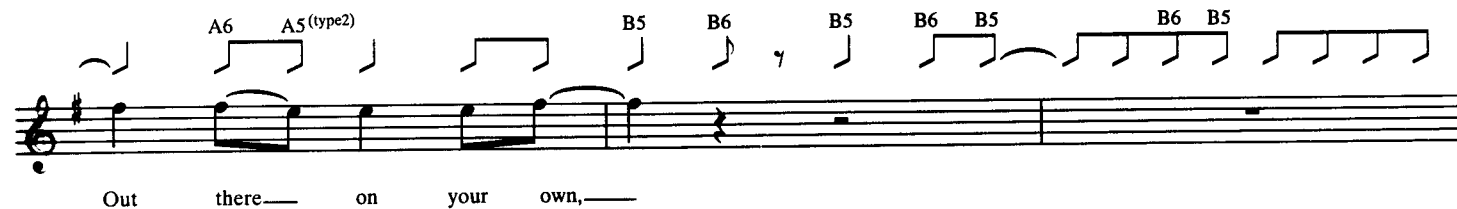
B5

B6

B5

B6

B5



3rd time Gtr. II substitute Rhy. Fill 2

D5

C#5

Gtr. II



(cont. in slashes)

Gtr. I



Rhy. Fill 2 (Gtr. II)



Gtrs. I & II A5 (type2) A6 A5 (type2) A6 A5 (type2) A6 A5 (type2)

What - ev - er hap - pened to your

B5 B6 B5 B6 B5 B6 B5 F#5 G5

life?

Stone

2nd time to Coda I;  
3rd time to Coda II

(Gtr. I cont. in notation)

F#5 F5 E5

dead  
Interlude

for - ev - er.

{ 1.2. All right.  
3. That's right.

Gtr. II

D5 Full P

Gtr. I w/slight fdbk.

C5

G5

D.S. al Coda I

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

(cont in slashes)

E5 Gtr. II Gtr. I

5fr. D

D5

sl.



C5 G5 A5 (Gtr. II out)

5 9 11 12 12 12 14 14 14 14

sl. sl. sl.

E5 \*(G5)

9 9 7 9 9 7 9 9 7 9

sl.

\*Chords implied by bass (next 6 bars).

(A5) (C5) (D5)

15 12 14

f

E5 (type2) G5 (Gtr. II out)

12 15 12 12 15 12 14

\*(A5) (C5) (D5)

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

Full Full

\*Chords implied by bass (next 4 bars).

Rhy. Fig. 2 (Gtr. II) E5 (type2) G5

A5

C5 D5 (end Rhy. Fig. 2) w/Rhy. Fig. 2 E5 (type2)

G5

A5 C5 1/2 1/2 1/2 1/2

D5

1/2 Full

1/2 Full

sl.

E5

Gtr. II

D5

Full

P

3

C5

H

⑥ open

A

G5

Full

P

A5

H

3

D.S. al Coda II

E5

Coda II

Gtr. II

Gtr. I

D5

sl.

⑤ 3fr.

C

mf

sl.

sl.



C5 D5

E5 (type2) G5

A5

C5 D5 Rhy. Fig. 3 E5

G5



A5 XII

Full Full Full Full Full Full Full Full

3 3 3

12 12 12 12 12 12 12 12

C5 D5

Full Full Full Full Full Full Full Full

3 3

slight P.M.

12 12 12 12 12 12 12 12

E5

Gtr. II

Full Full Full Full Full Full Full Full

12 12 12 12 12 12 12 12

D5

Full Full Full Full Full Full Full Full

15 12 15 12 15 12 12 12

C5 B5

Full Full Full Full Full Full Full Full

15 12 15 12 15 12 12 12

E5

1/2 Full

sl.

(Gtr. I cont. in slashes)

sl.

12 14 12 14 14 14 12

9 9 11 9 9 9 9 9

7 7 9 7 7 7 7

sl.

sl.

(Gtr. I cont. in notation)

Gtrs. I & II

D5

C5

sl.

G5

A5

E5

⑥ open E E5

sl.

sl.

Gtr. II

Gtr. I

12 12 12 12 12 14 14 14 14 0 0 9 7 9 (9) 9 7

12 12 12 12 12 14 14 14 14 0 0 9 7 9 (9) 9 7

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

sl.

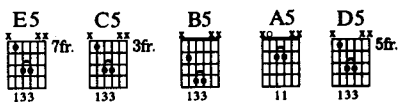
### Additional Lyrics

2. You're a financial wizard, yeah, a top tycoon.  
You're a sweet lounge lizard with a silver spoon.  
You know you never had it quite so good,  
'Cause you didn't know that you even could.  
But the time has come to pay.  
Your touch turned to gold.  
Whatever happened to your life?  
Stone dead forever.
3. Been a long time, been a long, long wait.  
And you've caught your fingers at the Pearly Gates.  
Better leave your number and we'll call you.  
Do you know your problems ain't exactly new?  
The time has come today.  
Turns out to have been a play.  
Whatever happened to your life?  
Stone dead forever.



# Too Late Too Late

Words and Music by  
Ian Kilmister, Edward Clarke  
and Philip Taylor



Tune down 1/2 step:

⑥=E♭ ③=G♭  
⑤=A♭ ②=B♭  
④=D♭ ①=E♭

**Fast Rock** ♩ = 192

Rhy. Fig. 1 (Gtr. I)

N.C.(A5)

w/Rhy. Fig. 1 (4 times)

N.C.(A5)

Riff A (Gtr. II)

Harm. --- 7

(8va)

Intro

Play 4 times  
(end Rhy. Fig. 1)

Rhy. Fig. 2 (\*Gtrs. I & II)

N.C.(A5)

(end Riff A)

Play 4 times  
(end Rhy. Fig. 2)

\*Composite arrangement

1st, 2nd, 3rd Verses  
w/Rhy. Fig. 2 (8 times)

♩ N.C.(A5)

1. I see that noth - in's changed. — In - sist on play - ing games. —  
2. 3. See additional lyrics

Some waste of time you are, — and you're so pop - u - lar. —

Well, this shit, you bitch. — Got to make — my switch. —

Just an - oth - er John. — I know what's go - ing on. —

Chorus  
Rhy. Fig. 3 (Gtrs. I & II)  
E5

1st time Gtr. I substitute Rhy. Fill 1  
C5

B5

Your move. What do I

A5

E5

D5

have to lose? — Stale - mate.

To Coda

1.

w/Rhy. Fig. 1 (4 times) and Riff A  
(end Rhy. Fig. 3) N.C.

2.

(cont. in notation)

No! — Too late, too late. late, too late.

Rhy. Fill 1 (Gtr. I)

Guitar solo I

N.C.(B5)

Gtr. I

Full Full Full Full Full Full Full Full

Gtr. II

P Full P Full P

H H P.M.

H P Full Full Full Full sl. sl.

Rhy. Fig. 4 (Gtr. II)

(end Rhy. Fig. 4)

sl. P.M.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). It begins with a wavy line indicating a trill on the first note, followed by a slur over two notes, and then a slur over three notes. The notation includes various musical symbols such as slurs, ties, and a 'B5' marking. The second system consists of two staves. The top staff continues the melody with a wavy line, a slur, and a 'B5' marking. The bottom staff provides a bass line with numerical figures (14, 5, 17, 14, 14, 14, 16, 14, 14, 16, 16, 16, 14, 14, 4, 8) and includes a 'B5' marking. The score is labeled 'N.C.' at the beginning and end, and 'B5' in the middle.

The musical score consists of two staves. The top staff is for guitar (Gtr. I) and the bottom staff is for bass (N.C.(A5)). The key signature is one sharp (F#). The guitar part features a melodic line with a double bar line and a repeat sign. The bass part features a rhythmic line with a double bar line and a repeat sign. The score includes various musical notations such as notes, rests, and slurs.

Gtr. II

sl.

P.M. -----

1/2

sl.

1/2

The image shows a musical score for the song "The Rose Tree". It consists of two systems, each with a guitar part and a vocal part. The guitar part is written on a single staff, and the vocal part is written on a single staff. The score includes various musical notations such as notes, rests, and accidentals. The guitar part features a "Harm. (8va)" section and a "Harm." section. The vocal part includes a "H" section and a "1/2" section. The score is in 2/4 time and features a key signature of one sharp (F#).

Gtr. I

### *D.S. al Coda*

Gr. I

H

1/2

1/4

P.M.-----4

P.M.-----4

H

H

1/2

1/4

5 7 7 5 7 7 7 5 6 7 5

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

0 0 0 5 6 7 5

**Guitar solo II**  
w/Rhy. Fig. 1 (8 times) (Gtr. II)  
N.C.(A5)

## Coda

Coda

N.C.(A5)

late, too late. Oh, \_\_\_\_\_ too late,

Gtr. I

H

1/2 Full

1/2 Full

5 7 7 7 5 7 7 7 7 7

H

The image shows a musical score for the song "The Wind" by Peter Dinklage. It consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time. The lyrics "too late." are written under the first two measures. The middle staff is a guitar melody line with performance instructions: "H" (harmonic) above a note, "rake" below a note, "Full" and "P" (palm mute) above a phrase, and "Full" and "hold bend" above a phrase. The bottom staff is a guitar fretboard diagram showing the fret numbers for the melody line, with some notes marked with "H" for harmonic. The score is for a guitar and voice duet.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in treble clef and the guitar accompaniment in bass clef. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The guitar accompaniment starts with a half note G2, followed by a half note A2, and then a half note B2. The second system continues the melody and accompaniment. The melody features a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The guitar accompaniment includes a half note G2, followed by a half note A2, and then a half note B2. The score is written in 2/4 time and includes a key signature of one sharp (F#).

\*Composite arrangement

### Additional Lyrics

2. I thought you was for real, but you're a rip-off deal.  
You give me all that crap. I just escaped your trap.  
I think I see your joke, but you're just chasing smoke.  
To me you're another one. I know what's going on. (*To Chorus*)
3. Misunderstanding me, the way you feel so free.  
I'm going to jump the gun; I'm going to hit and run.  
Your credibility don't cut no ice with me.  
And now the thrill is gone; I know what's going on. (*To Chorus*)