

ATOMIC PUNK

As recorded by Van Halen

(From the 1978 Album VAN HALEN)

Transcribed by Jeff Perin

Words and Music by

A Intro (0:00)

Fast ♩ = 196
N.C.

Tune guitar down one half step (low to high: Eb Ab Db Gb Bb Eb)

All notes and chords sound one half step lower than written (key of G Major)

1

Gtr I (elec. w/dist., phaser, and reverb) (rub with palm)

5

T A B

B (0:18)

N.C(Em)

(D)

B5

D5

N.C(Em)

(D)

9

T A B

N.C(Em)

(D)

B5

E5

N.C(Em)

(D)

13

T A B

The musical score for "Phaser" by The Police is presented in two systems. Each system includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef and a key signature of one sharp (F#). The guitar staff features a melodic line with various chords and a phaser effect. The bass staff provides a rhythmic foundation with a mix of eighth and sixteenth notes, and includes a detailed tablature section with fret numbers and techniques like bends and slides.

System 1:

- Guitar Staff:** Starts with a D5 chord, followed by a melodic line. A phaser effect is indicated by "(Phaser off)" and "let ring". The phaser is then turned on, indicated by "(Phaser on)". The melodic line continues with various chords and a phaser effect.
- Bass Staff:** Features a mix of eighth and sixteenth notes. The tablature section shows fret numbers (0, 2, 3, 4, 5, 7, 9, 10) and techniques like bends (P) and slides (sl.).

System 2:

- Guitar Staff:** Continues the melodic line with various chords and a phaser effect. The phaser is turned on, indicated by "(Phaser on)". The melodic line continues with various chords and a phaser effect.
- Bass Staff:** Continues the rhythmic foundation with a mix of eighth and sixteenth notes. The tablature section shows fret numbers (0, 2, 3, 4, 5, 7, 9, 10) and techniques like bends (P) and slides (sl.).

E5

Dadd6add9

3/4

T

A

B

10

sl.

E (0:53)

N.C.(B5) N.C.(Em) (D) B5 D5

37

N.C.(Em) (D) N.C.(Em) (D) B5 D5

41

N.C.(Em) (D) **F Verse (1:03)** D5 N.C. D5

45

N.C. (Em) (D) B5 D5

49

N.C.(Em) (D) D5 B5 D5 N.C. D5

53

(Phaser off)
let ring

(Phaser on)

(Phaser off)
let ring

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57

N.C. (Em) (D) B5 D5

P.M. (Phaser on)

T
A
B

61

N.C.(Em) D5 B5 E5

G Chorus (1:22)

T
A
B

65

Dadd6add9 N.C. B5

10 *sl.*

T
A
B

68

H Guitar Solo (1:30)

N.C. (E5) (D5) (B5) (D5)

sl.

(w/ slap-back echo)

Full Full Full Full

T
A
B

*harmony implied by bass guitar

79

(E5) (B5) (D5) (E5) (D5) (B5)
 δva -----₁

T
 A (9)
 B

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

sl.

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

(9) (9) 7 9 13 17

P sl.

(E5) 8va-----
 (A5) (B^b5) 8va (B5)
 83
 *____
 let ring
 Full Full
 T (17) 15 17 (17) 15 15 (15) 12 14 12 12 0 0 2 2 2
 A (17) 15 17 (17) 15 15 (15) 12 14 12 12 0 0 0 1 1 1 2 2 2
 B 0 0 14 sl.
 *Notes played slightly "behind" the beat P

86

T
A 3 3 3 4 4 4 1 1 1 2 2 2
B 3 3 3 4 4 4 6 6 6 7 7 7 8 8 8 9 9 0 9

89

B5

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

sl.

(slap-back echo and phaser off)

I (1:59)

N.C.

93

T
A
B

(Phaser on)

J (2:08)

N.C(Em)

(D)

B5

D5

N.C(Em)

(D)

97

T
A
B

N.H.----- N.H.-----

[12] (0) [7] [5]
[12] [7] [5] [5]

sl.

(Em)

(D)

B5

D5

N.C(Em)

(D)

101

T
A
B

1 1/2

125

$C\sharp m7$ $Cmaj7$ N.C.

(pick scrape)

129

$B5$ $F5$

Free time

fdbk. 1 1/2

133

$E5$

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

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

(1) (1) (1) 0

sl.