

Authorized Edition

MECHANICAL RESONANCE

GUITAR/VOX

**guitar**

**TESLA**

WITH  
TABLATUP



# MECHANICAL RESONANCE

Introduction by Wolf Marshall



FULL COLOR  
OLD-OUT





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# TESLA

## Introduction

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In 1888, Nikola Tesla patented the alternating current induction motor and sold it to an eager George Westinghouse, who introduced it to the world - along with a few inventions of his own - and became a household name. Almost a century later, Geffen Records bought a new act, introduced it to the rock music world, and now Tesla is becoming a household name, at least to the die-hard rock audience. Their first album, MECHANICAL RESONANCE, is as important to a current record collection as any Westinghouse appliance is to a kitchen.

Like their obscure namesake who dabbled in many forms of science, Tesla explores a full palette of musical expression. Utilizing a variety of settings and idioms from heavy metal, hard rock, blues, classical, folk and even jazz and rockabilly, the group has covered more ground in their debut album than most heavy metal bands do in a half dozen efforts. Consider the metallic "Cumin' Atcha Live" with its duelling/duetting twin guitar sparring, the Jeff Beck/Rod Stewart blues ballad mood captured in "We're No Good Together," the folksy acoustic intent of "Little Suzi" or the "Kashmir"-ish otherworldly quality of "Before My Eyes."

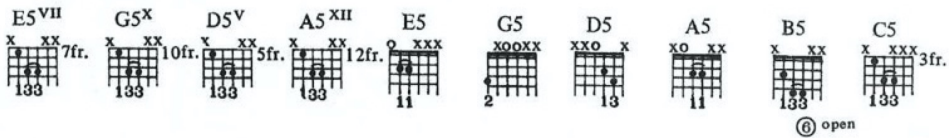
Furthermore, Tesla has shaped their repertoire with thoughtful and, at times, striking use of dynamics, orchestration and guitar color. Note the impact of dynamics in "Gettin' Better." The arrangement grows from a *mezzo-forte* vocal and clean arpeggiated guitar accompaniment to a *forte* powerful, punctuated ensemble chord riff which, interestingly, mixes measures of 4/4 and 3/4 time. Similarly, the main riff of "EZ Come EZ Go" heard in the intro and verse begins with loud power chords, dissipates to softer cleaner-toned diad voicings and reasserts the louder power chords with the added dimension of doubled guitars and an insistent low E pedal.

Orchestration (a rock tradition originated by the "guitar army" of Led Zeppelin, continued through the likes of Boston and Queen, and reinforced in the work of Randy Rhoads), which involves the timbral and textural combining of instruments, is carried off brilliantly in "Changes." The orchestral voices are ever changing: acoustic piano, piano and synthesizer, and guitar in the intro; touches of piano in the pre-chorus leading to distorted guitars in the chorus. The effect is one of constantly accumulating energy gathering toward an inevitable climax. As the arrangement proceeds, Hammond organ is added in the bridge. A fine example of guitar orchestration can be heard in "Modern Day Cowboy." Note the use of combined acoustic and electric guitar timbres in the verse, contrasted with heavy electric guitars and the varied multi-guitar approaches found in the solo section (unison doubling, harmony and counterpoint).

Throughout MECHANICAL RESONANCE, Tesla's exploitation of guitar tonal color is ingenious. Vintage effects like Leslie (rotating organ-speaker cabinet) in "Love Me" and "Before My Eyes," Talk Box (a la Jeff Beck, Joe Walsh et al.) in "Cover Queen" (1st solo) and "Love Me" (bridge), and the random, quasi-psychedelic feedback track in "2 Late 4 Love" recall the guitar experimentation of the late 60's and early 70's. The band also uses blended acoustics, electrics and mandolin in "Little Suzi," and unusual slide guitar/volume control effects in the background of "Before My Eyes" (solo). Guitar color is further enhanced through the combination of distinct individual styles; Frank Hannon's melodic guitar approach complements Tommy Skeoch's flashy heavy metal direction. The interaction of the contrasting styles enhances the form and content of the songs and produces unique colors and textures. At the same time, the special abilities of each guitarist are spotlighted.

Tesla's emphatic sleeve disclaimer that "No Machines!" were used on MECHANICAL RESONANCE is further testimony to their musical work ethic. If Tesla continues with as much determination and force as displayed here, it will take one of George Westinghouse's inventions - the airbrake (used, coincidentally, to impede heavy, speeding metal machinery) - to stop them.

Wolf Marshall



Medium Rock ♩ = 122

(Bass & drums)

Intro 4 Gtr. I *f* pick slide (steady gliss.)

Gtr. II E Full 1/4 A.H. (8va) 1/2

Full 1/4 A.H. 1/2

14 12 12 12 12 12 12 (12) 10

trem. bar

A.H. (8va) Full 1/4 A.H. (8va) 1/2 A.H. (15ma) 1 1/2

3 1/4 A.H. 3 1/2 P A.H. 3 1/2 trem. bar 3 1/2

14 12 12 12 12 12 12 (12) 10

A.H. (9)

A.H.  
pitches: E D

w/Fill 1

N.C. sl. steady gliss. w/Echo & flanger

sl. H P H P sim. 5 H

5 6 trem. bar 5 5 H

HP H P sim. 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12

7 14 7 14

sl. P H P sim. 1 1/2

trem. bar 1 1/2 sl. Harm. (8va)

P H P sim. trem. bar 1 1/2 sl. Harm. (8va)

15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12

4 (4)

pick sl. sl.

14 sl.

Fill 1 (Gtr. II)

trem. bar 2 1/2

2 1/2

(0) (0) (0) (0)

\*Gradually descend to fully slackened string, then gradually return to pitch in last 2 bars.



w/Rhy. Fill 1

E5<sup>VII</sup> G5<sup>x</sup> D5<sup>v</sup> A5<sup>XII</sup> G5<sup>x</sup> D5<sup>v</sup> E5<sup>VII</sup> G5<sup>x</sup> D5<sup>v</sup>

A5<sup>XII</sup> G5<sup>x</sup> D5<sup>v</sup> E5<sup>VII</sup>

1st, 2nd Verses

E5 G5 D5 A5 G5 G5 D5 E5

1. You had it right in the palm of your hand, right be-fore your eyes. \_\_\_\_

2. See additional lyrics

Gtr. II

*mf* (cleaner tone)

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

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

G5 D5 A5 G5 D5 E5

Now it's gone and you don't un-der-stand, you've got to re-al-ize. \_\_\_\_

(Both gtrs.)

*f* w/Distortion

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

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

7 7 7 7 7 7 7 7

Rhy. Fill 1

Play 3 times

3

7 7 7 7 7 7 7 7







## C5

All right!\_

6

1

C5

H E

D5

1

6

P.M.-----

•

•



w/Rhy. Fig. 1 (2 times)

Coda A5

All right! It's hard to let it go — when it took so long to get. —

It's hard to let it go. —

A.H. (15ma) Full 1/2 1/4 3

A.H. Full 1/2 1/4

trem. bar

Full 15

A.H. pitch: E

E5 8va Full H P H P Full D5 A5

sl.

A tempo

E5 G5 D5

slight rit. sl.

P.M. Full (12) 15 12 15 12 14 12 14 (14) 12 14

P.M. Full

sl.

trem. bar

A5 G5 G5 D5 E5<sup>VII</sup>

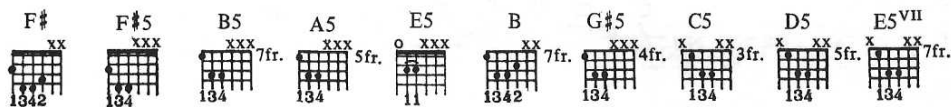
P.M. trem. bar

#### Additional Lyrics

2. Ooh, sometimes it can feel so right  
 And other times so wrong.  
 Every new day will bring on the night.  
 The change goes on and on and on and on.  
 It never stops, no, it keeps on a-rollin',  
 Washed away, like the ocean's sands.  
 Here it comes, there it goes,  
 Always changing hands. (To Chorus)

# CUMIN' ATCHA LIVE

Words and Music by  
Jeffrey Keith, Frank Hannon  
and Brian Wheat



Free time

Intro \*Random effects

Fast ♩ = 216

N.C.

A.H. (15ma)

A.H. (15ma)

A.H. (15ma)

\*Approx. 10 sec.

\*Depress bar before striking note, then gradually release.

A.H. pitch: E

Musical notation for the first system, featuring treble and bass staves with triplets and slurs.

Musical notation for the second system, continuing the melodic and harmonic development.

Musical notation for the third system, including dynamic markings like 'Full' and 'rit.'.

A tempo

N.C.

\*Play 7 times

w/Gtr. II sustaining A, with E (a 12th higher) feeding back.

Gtr. I

Musical notation for the final system, including guitar-specific notation like 'Gtr. II' and 'Gtr. I'.

\*Begin grad. rit. 5th time.

\*Sustain A 12 more bars.



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

*8va* *2* *3* *P* *1/4* *P* *1 1/2* *loco* *sl.*

*semi-harm.*

*F#* (Band in) *F#5* *B5*

*A5* 1.2. *E5* (end Rhy. Fig. 1) 3. *F#5*

*N.C.*

*F#5* *sl.* *N.C. (F#5)*

1st Verse

N.C. (F#5)



I'm a mean ma-chine, \_\_\_\_\_ I'm the kind you don't wan-na meet.\_\_\_\_



Mid-dle name is trou-ble. \_\_\_\_\_ I'm dan-ger in the street. \_\_\_\_\_



Mo-tor's in o-ver-drive.\_\_\_\_ I got my ped-al to the floor.\_\_\_\_



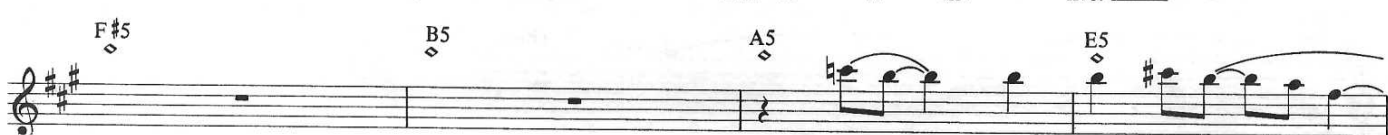
Nev-er get e-nough, al-ways com-in' back\_ for more, yeah, yeah.\_\_\_\_



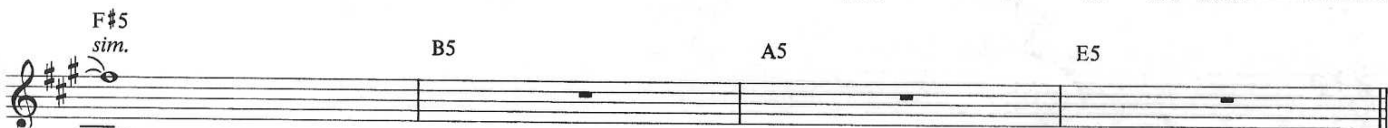
\_\_\_\_ Here I come, \_\_\_\_\_ just step a-side.\_\_\_\_



Here I come, \_\_\_\_\_ cum-in' at-cha live. \_\_\_\_\_



Cum-in' at-cha live. \_\_\_\_\_



2nd Verse

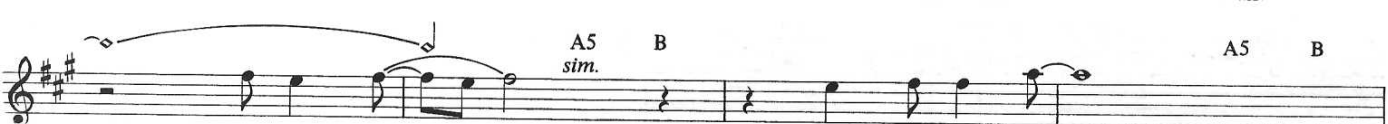
F#5



On-ly warn you once.\_\_\_\_ I nev-er give a warn-ing twice.\_\_\_\_



An-y-thing\_ could hap-pen, like the roll-in' of\_ the dice.\_\_\_\_ Yeah!



Here I come, \_\_\_\_\_ just step a-side.\_\_\_\_



[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment line. The vocal line begins with a wavy line and a 'sl.' (sustained) marking, followed by a series of notes with various articulations: 'F#5 sim.', 'G#5 1/2', 'H P', '1/2', 'H P', 'H', 'H P', '1/2', 'H P', 'Full', 'F#5 H', 'H', and '8va-H'. The piano accompaniment line starts with a wavy line and 'sl.', followed by a series of notes with various articulations: '1/2', 'H P', '1/2', 'H P', 'H', 'H P', '1/2', 'H P', 'Full', 'H', 'H', 'H', and 'H'. The second system continues the vocal line with notes and articulations: '1/2', 'H P', '1/2', 'H P', 'H', 'H P', '1/2', 'H P', 'Full', 'H', 'H', 'H', and 'H'. The piano accompaniment line continues with notes and articulations: '1/2', 'H P', '1/2', 'H P', 'H', 'H P', '1/2', 'H P', 'Full', 'H', 'H', 'H', and 'H'. The score is written in G major (one sharp) and 2/4 time. The tempo is marked 'Allegretto'.

[illegible]

The musical score for "The Wind" by John Williams is presented in two systems. The first system features a piano solo (P.M.) and a guitar accompaniment. The piano part is in G major, 4/4 time, and includes a "sim." (simile) section. The guitar part is in G major, 4/4 time, and includes a "D5" section. The score is for a guitar solo and a piano accompaniment.



C5 D5 *sl.* H H  $\frac{1}{4}$  C5 H D5 *8va*---  
 12 14 15 12 14 15 14 15 17 14 15 17 15 17 19 15 17 19 15 17 19 16 17 16 19 17 19 17 19 16 18 20 17 19 17 19 17 19 20

*sl.* D5 H E5 VII *8va*---  
 P Full *Lead* *loco*  $\frac{1}{2}$  *sl.*  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  *sim.*  $\frac{1}{2}$  E5 VII  
 20 17 20 20 17 17 20 20 (20) 9 (9) 12 (12) 15 (15) 18 21

D5 E5 VII *8va*---  
 6 1 \*1 1 A.H. Full *sl.*  
 (24) 17 (17) (17) 15 (15) (15) *sl.*

\*Pull up on bar.

N.C. (F#5) (Two gtrs.) Full *loco*  
 Full (both gtrs. vib.) *sl.* 3  
 17 9 17 9 14 6 17 16 14 16 9 (16) (9)

N.C. (F#5) Full (Two gtrs.) *sl.* Full Full 3 P *8va*---  
 Full Full Full P  
 17 (17) 17 16 (17) (16) 17 (17) 14 17





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

w/Riff A

Chorus

F#5 B5 A5 E5

Cum - in' at - cha live. Step a - side,  
 (Cum - in' at - cha live!)

N.C. steady gliss. 3

oh, step a - side.

(Two gtrs.)

2 3 4 5 0 1 2 3 4 4 4 5 6 7 3  
 2 3 4 5 0 2 3 4 5 6

4 5 6 7 5 7 5 6 5 4 1/4  
 1 2 3 4 2 4 2 6 3 2 1/4

Free time  
 w/Lead vocal ad lib till end  
 E5

sl. P H P sl. Full

4 2 4 2 4 2 9 11 10 12 Full  
 2 9 7 9 11

sl. F#5 sl.

Full P Full P P Full

(12) (12) 10 12 10 12 (12) 10 12 (12) Full

14 14 sl.



Moderately ♩ = 106

Intro D A Bm A

1. *Vocal tacet*  
 2. Fall - in' rain\_ out - side my win - dow, but  
 3. Soon the sun\_ will shine\_ through my win - dow.

*mf* let ring clean tone

H P H P H P

T A B

E/G# E G A

all in all\_ I know\_ it's get - tin' bet - ter ev - ry day\_  
 When it's gon - na come, you know I real - ly could n't

H P H P

1. D

H P H P H P



2. D A A/C# 3. Bm Bm/A

say. Ah, but I

H P

H P

G A D

know it's get - tin' bet - ter ev - 'ry day.

H P

H P

rit.

H P

Medium Rock ♩ = 130

A5 G5 D5 A5 G5 D5 A5 G5 D5 A5

w/Distortion

Oh, it's get - tin' bet - ter now ev - 'ry day.

Rhy. Fig. 1 A5 G5 D5 A5 G5 D5 A5 G5 D5 A5 (end Rhy. Fig. 1)

Yeah, yeah, yeah, yeah. 1. I'm a

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

A5 G5 D5 A5 G5 D5 A5 G5 D5 A5

hard - work - in' man do - in' all that I can, try - in' to make ends meet.

(2.) See additional lyrics

G5 D5 A5 G5 D5

Just a - mak - in' my way through this jun - gle to - day, it's

Chorus

A5 G5 D5 A5 Rhy. Fig. 2 G5 D5 B5 A5 (end Rhy. Fig. 2)

get - tin' the best of me. But I know it's get - tin' bet - ter,

G5 D5 B5 A5 G5 D5 B5

and a change\_ is gon - na come my way.\_ Yes I know\_

— it's get - tin' bet - ter, bet - ter ev - 'ry day. —

Oh ho yeah. 2. Been a bet - ter ev - 'ry day.

A5 G5 D5 A5 G5 D5 A5 G5 D5 A5

— yeah, yeah.—

[illegible]

8va

Now it's on - ly get - tin' bet - ter

P P H P H P Full \*loco

6

P P H P H P Full

(19) 17 19 17 19 17 19 17

8 7 9 (9) (9) 9 7

\*2nd lead gtr. doubles this line an octave (12 frets) higher.

G5 D5 B5 A5 G5 D5 B5

and a change — has fi - n'ly come my way. — Yes, it's all —

Full Full Full Full

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

A5 G5 steady gliss. sl.

— been so much bet - ter, oh, — get - tin' bet - ter ev - 'ry day, —

sl. sl.

(9) (9) 9 7 8 7 9 7 9 10 10 5 5 5 7 3

w/Rhy. Fig. 1 (1½ times)

A5 G5 D5 A5 G5 D5 A5 G5 D5 A5

— yeah. — Ah — yeah, — yeah, — yeah, — yeah. Get - tin' bet - ter.

G5 D5 A5 G5 D5 w/Rhy. Fig. 1 (1st 2 bars only) (4 times)

A5 G5 D5 A5 G5 D5

Oh, — ev - 'ry day. — I feel it get - tin' bet -

A5 G5 D5 A5 G5 D5 A5 G5 D5 A5 G5 D5

ter. It's get - tin' bet - ter. Ah, get - tin' bet -

A5 G5 D5 A5 G5 D5 A5 G5 D5

ter. — I'm get - tin' bet - ter. —

#### Additional Lyrics

2. Been a change in the scene, if you know what I mean.  
Good things are comin' my way.  
Now I'm livin' my life and I'm doin' it right.  
Sunshine in every day.

**Chorus:** I can feel it gettin' better,  
And a change is gonna come my way.  
Yes, I feel it gettin' better,  
Better every day.



**Words and Music by  
Jeffrey Keith, Tommy Skeoch,  
Frank Hannon, Brian Wheat  
and Troy Luccketta**

Rhy. Fill 1

B5 A5 B5

The musical notation for Rhythm Fill 1 consists of two measures. The first measure contains a quarter note G4, followed by eighth notes F#4 and E4, and ends with a quarter rest. The second measure contains a dotted quarter note D5, followed by eighth notes C#5 and B4, and ends with a half rest.

Fill 1 (2)

(2) steady descent

string flab

(0) (0) (0) (11)

Pre - chorus  
w/Riff. A

Run - nin' hard, \_\_\_\_\_ I'm a rock - and - roll man. \_\_\_\_\_

N.C.(F#5)

(G5)

I know we can make it a go;— said now all you got to do is try. \_\_\_\_\_

(F#5)

Em add9

D5

Chorus  
Bm

Asus2

Tell - in' you, all I wan - na do\_ is rock and roll. \_\_\_\_\_ Too late for love, \_\_\_\_\_

H P.M. ----- 4 H P.M. ----- 4 let ring ----- 4

F#m

G

A

Bm

Asus2

F#m

G

⑤5fr. 4fr.  
D C#

ba - by, it's too late. \_\_\_\_\_ Too late for love, \_\_\_\_\_ girl, I've got\_ to say \_\_\_\_\_ that it's

Riff A

Bm Asus2 F#m G A G5  
 you I know that makes you feel this way. Don't you know that it's  
 H H H P  
 0 2 2 2 2 0 0 2 0 5 4  
 H H P  
 E5 (type 2) A5 ⑤ 5fr. 4fr. 2fr. Guitar solo A5 (type 2) B5 (type 2) A5 (type 2)  
 too late for love.  
 1 sl. sl. Full Full  
 trem. bar semi harm. Full Full  
 1 7 7 (7) 12 7 6 9 7 (7) 9 9 9 7 10 10 7 0 10 7 0 9 6 0 9 6 0 8 5 0 7 4 0 3 6  
 sl. sl. B5 (type 2) A5 (type 2) B5 (type 2) E5 (type 2)  
 H P H P H P H P A.H. Full A.H. p8va (15ma)  
 3 3 3 5 4  
 H P H P H P H P A.H. Full A.H.  
 6 7 6 6 6 7 6 6 9 7 6 7 6 9 7 9 7 9 7 7 (7)  
 G5 Coda ⑥ 3fr. 2fr. F# E5 (type 2) A5 (type 2) w/Rhy. Fig. 1 B5  
 Don't you know that it's too late for love.  
 D5 C#5 A5  
 Oh ba-by, it's too late, too late for love,



B5 D5 C#5 E5

too late,— oh yeah!—

w/Rhy. Fig. 1

\*Fully depress bar before striking note, then slowly return to pitch. \* Pull up on bar

B5 D5 C#5 1. A5 2. E5 (cont. trem. bar effects)

trem. bar

\*Fully depress bar before striking note, then slowly return to pitch. \*Increasingly wide vibrato.

B5 D5 C#5 A5 G5

Too late for love,— too late for love.— 'Cause I don't need— some-one

E5 (type 2) A5 G5 E5 (type 2) A5

stand-in' by— my side.— I don't care— if I have to see you cry.—

G5 E5 (type 2) ⑤ open A trem. bar ⑤ 5fr. 4fr. 2fr. D C# B A5 (type 2) B5 (type 2)

You ought-a know by— now.— Yeah!— It's too late for love.—

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

H P P trem. bar A.H. A.H.

5 4 5 4 2 2 0 3 (3) 7 6 9 7 (7) 9

H P A.H. pitch: D#

#### Additional Lyrics

2. Foolish hearts getting caught up in a lover's game.  
That's the way some want it to be.  
Now all I need is someone just to get me through the night.  
Any more is too much for me. (To Pre-chorus)

# ROCK ME TO THE TOP

Words and Music by  
Jeffrey Keith and Tommy Skeoch

Medium Rock ♩ = 134

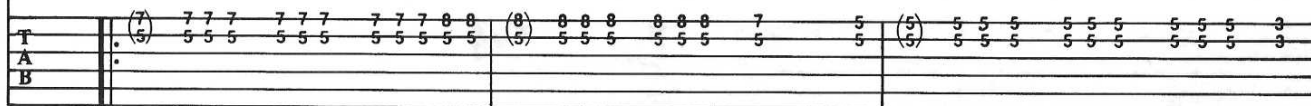
\*Rhy. Fig. 1  
(Gtr. I)

Intro

\*Riff A (Gtr. II)



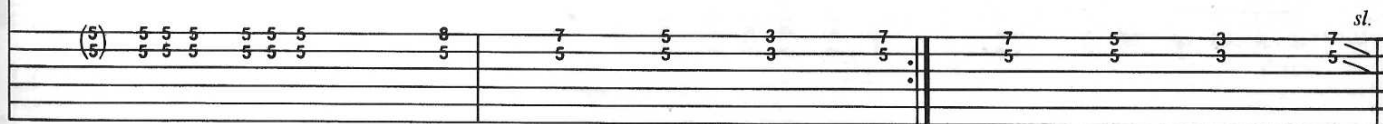
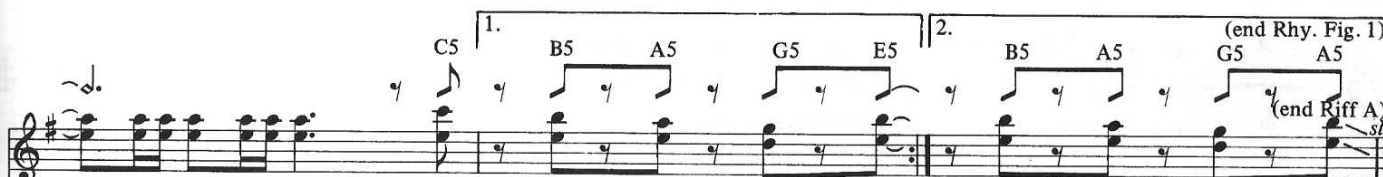
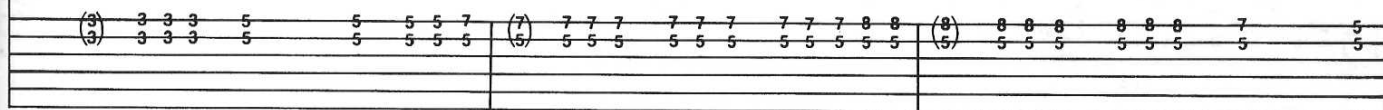
Gtr. II tacet till pickup to bar 5 (1st time only).



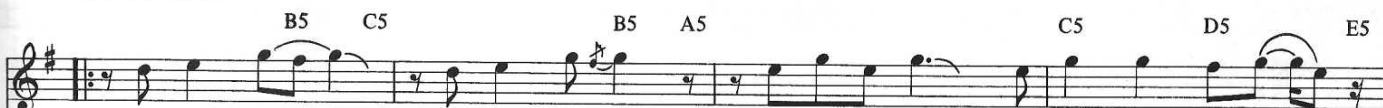
\*\*"Rhy. Fig. 1" and "Riff A" refer to bars 1-7 plus 2nd ending.



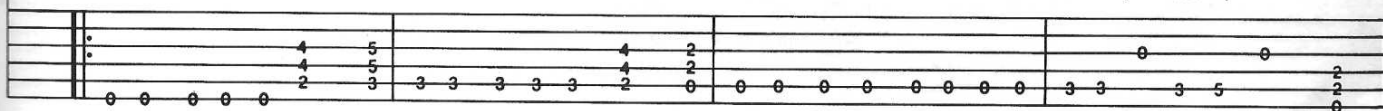
(1st time, Gtr. II enters here)



1st, 2nd Verses



1. Here I stand;— are you read - y to take me in and rock me stead - y?—  
2. See additional lyrics



B5 C5 B5 A5 C5 D5 C5

Feel the pow-er, feel the heat, \_\_\_\_\_ and put your-self in the driv-er's seat.\_

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

B5 A5 E5 B5 C5

You're in the air, I feel\_ you sur-round\_ me. \_\_\_\_\_ Ah, \_\_\_\_\_

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

B5 A5 B5 D5 A5

\_\_\_\_ do an-y-thing \_\_\_\_\_ that you want me to. \_\_\_\_\_ Come on!

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

# Chorus

\*w/Rhy. Fig. 1 & Riff A (w/1st note played, not tied)

E5 B5 C5 B5 A5 G5 A5 E5

Rock me!\_ Rock me!\_ (Rock!) Rock-me to the top, to the top, ba-by.\_ Rock\_

\*2nd time omit final 1/8 note of each figure.

B5 C5 B5 A5 C5 B5 A5 G5 E5

me!\_ Rock me!\_ (Rock!) And don't ev-er stop,\_ no! \_\_\_\_\_



2.

B<sup>5</sup> A<sup>5</sup> C<sup>5</sup>

Interlude

B<sup>5</sup> A<sup>5</sup> G<sup>5</sup> C/A D/A

(Rock!) Don't ev - er stop.

Gtr. I

5 7 5 7 5 7 5 7

[illegible]

The second system of musical notation continues the melody and accompaniment. The melody features a series of eighth notes with slurs and ties, and is accompanied by a bass line with sixteenth notes. The system concludes with a wavy line indicating a continuation of the melody. The key signature remains one sharp (F#).

[illegible]

E5  $\frac{1}{2}$  G5 A5  $\frac{1}{2}$  G5 Full *sl.* E5 G5 A5 E5  $\frac{1}{4}$  G5 A5 Full

P  $\frac{1}{2}$  P  $\frac{1}{2}$  P Full *sl.*  $\frac{1}{4}$  Full

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

E5 G5 A5  $\frac{1}{2}$   $\frac{1}{2}$  G5  $\frac{1}{2}$   $\frac{1}{2}$  w/Rhy. Fig. 2 (1st 3 bars only) E5 G5 A5 E5 G5 A5

P Full P Full P  $\frac{1}{2}$  trem. bar  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  *sl.* *sl.* 8va-

P Full P Full P  $\frac{1}{2}$  (15) 12 (12) 15 12 (14) 12 14 (14) (14) 12 14 (14) 12 14 12 14 12 15 12 15 17

trem. picking

8va- E5 G5 A5 Full G5 w/Rhy. Fig. 1 (w/1st note played, not tied) E5 B5 C5 B5 A5

Full trem. bar (22) (22)

G5 A5 E5 B5 C5 8va- B5 A5

w/Slide (slow steady gliss.)

\* 20 (20)

\*Fret equivalent if fretboard continued past 22nd fret.

B5 A5 G5 Chorus w/Rhy. Fig. 1 & Riff A (both 1st 4 bars only) (3½ times) B5 C5

C5 Oh! Rock me! Rock me!

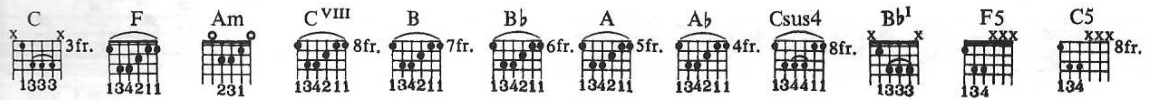
8va- 24 19 15





# WE'RE NO GOOD TOGETHER

Words and Music by  
Jeffrey Keith, Troy Luccketta  
and Frank Hannon



Slow Rock ♩ = 62

Intro

Gtr. I *mf* C F C F

Gtr. II *sl. sl. sl. sl.*

Riff A -----  
let ring -----

T A B

10 9 9 7 7 5 5 7 5

5 5 5

w/Riff A

C F C F

*sim.*

1. Ev - 'ry day, —

H H

H H

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

H

1st Ver.

C F C *sim.*

yeah, yeah, — I wait till the morn - ing light, — Full Full

Full Full

10 10

F

ooh, with a feel - in', \_\_\_ yeah, \_\_\_ yeah, \_\_\_ some - thin' here ain't

(1st), 2nd Verses

C F C

right. \_\_\_ (1.) When I think a - bout \_\_\_ it now, \_\_\_ oh \_\_\_ ba -

(2.) See additional lyrics

1/2 3

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

H H P

F C sim. F

by, \_\_\_ oh, \_\_\_ when I think a - bout \_\_\_ all the good \_\_\_ times we had, \_\_\_ knew there was \_\_\_

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

P

C F C

some - thing \_\_\_ wrong. \_\_\_ There was no chance for me and you. \_\_\_

let ring -----

H H

H H

Oh no. — Now I try to tell you, ba - by, there ain't

let ring - - - - -

H

H

noth - in' we can do, 'cause - a I'm no good for you, — ooh no, —

ba - by, — you're no good for me. — 2. Now it's been so

slight vib.

let ring - - - - -

H P

H P

no - ba - by, you're no good for me. — Ooh, what I'm try'n' to say, —

Full

Full

sl. sl. sl. sl.

sl. sl.

sl. sl.

P H H P H sl.

H H sl.

H

P H P





C5

Bb5

Oh, lis - ten to me.

Rhy Fig. 1

I've \_\_\_\_\_ got some-thing to say, \_\_\_\_\_

I've\_\_\_ got some -thing to say.\_\_\_





Guitar solo  
w/Rhy. Fig. 1 (3½ times)  
C5

Bb5

Full Full Full Full Full Full 1/2 P 1/4 1/4 1/4 1/4 1/4

w/o slide

Full Full Full Full Full 1/2 P 1/4 1/4 1/4 1/4 1/4

F5 1/4 C5 Full 1/4 1/4

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

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

Bb5 Full H P H P P P P

6 6

sl. sl.

Full P F5 1/2 1/2 1/2 P C5 1/2 P

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

Oh ba - by. We're no good to - geth -

1/2 sl. P

1/2 sl. P







# MODERN DAY COWBOY

Words and Music by  
Jeffrey Keith, Frank Hannon  
and Tommy Skeoch

**A5** **G5** **D/F#** **D5** **F5** **C/E** **C5** **B5** **F5 (type 2)** **E5** **F5 (type 3)** **G5 (type 2)**

Moderate Rock ♩ = 114

Intro Gtr I N.C. Riff A----- Gtr. II A5 Riff B

A5 Rhy. Fig. 1 (both gtrs.) F5 G5 A5 F5 G5 D/F#

A5 F5 G5 A5 F5 G5

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

A5 F/A D/A F/A A5 F/A D/A G

1. Storm-y night\_ un - der jet-black skies.\_\_\_\_\_ Bil - ly pulls\_\_\_\_\_ in - to town.\_\_\_\_

2.3. See additional lyrics

Rhy. Fig. 2 (elec. & acous. gtrs.)

let ring----- sim. sl.

sl.

w/Rhy. Fig. 2

A5 F/A D/A F/A A5 F/A D/A G

Thun - der rolled\_ and the light-nin' bolts \_\_\_\_\_ come crash-in' to the ground. \_\_\_\_\_

A5 F/A G5 D A5 F/A 3 D/F# G5 E/G#

Cold as ice, heart of stone, \_\_\_\_\_ as he walks \_\_\_\_\_ in - to the room \_\_\_\_\_ with an -

Rhy Fig. 3 (Gtr. I)

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

(end Rhy. Fig 3)

9 9 10 10 12 12 11 9 9 10 10 7 7 7 9  
7 7 7 7 12 12 12 7 7 7 7 4 4 5 6

Rhy. Fig. 3A (Gtr. II)

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

(end Rhy. Fig. 3A)

2 2 5 5 7 7 7 2 2 5 5 7 7 7 9  
2 2 3 3 5 5 4 2 2 3 3 4 4 5 6

sl.

Rhy. Fill 1

mf

(e) (e) (e) (e)

Fill 1

steady gliss.

f pick slide w/distortion

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

A5 F/A G5 D A5 F/A

oth - er man who was feel - in' the same way. All hell's break - in' loose!

Gtrs. I & II D/F# G5 B5 Pre-chorus F5 (type 2) B5

Bang, bang, shoot 'em up. Bang, bang,

(Overdub gtr.)

P

P

(F) (G)

blow you a - way!

6 6 6 6

H H H H H H H H H H H H H H

P

H H H H H H H H H H H H H H

Chorus  
w/Rhy. Figs. 3 & 3A & Fill 2

A5 F/A G5 D A5 F/A

It's a show - down in a no man's land for the cow - boy of the mod - ern  
(Cow - boy!)

Fill 2

7

w/Rhy. Figs. 3 & 3A (both 1st 3 bars only) 1st & 2nd times  
w/Rhy. Figs. 3 & 3A (complete) 3rd time

3rd time to Coda I

day.\_\_\_\_ Come on,\_\_\_\_ sun - down,\_\_\_\_ don't be\_\_\_\_ hang - in' 'round,\_\_\_\_ 'cause the

cow - boy - 'll blow you a - way.\_\_\_\_ Yeah.\_\_\_\_

D/A F/A A5 F/A w/Rhy. Fill 2 E/A

2. N.C. (E7) steady gliss.

Full

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

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

6 6 6 6 6 6 *sl.*

P H P H *sim.* *sl.*

Rhy. Fill 2

let ring

0 1 2



## F

The image shows a musical score for the song "The Rose Tree". It is written for two guitar parts, labeled "(Both gtrs.)". The score is in 2/4 time and consists of two systems. The first system is in 2/4 time and features a melody with a triplet of eighth notes (labeled "3") and a sixteenth-note figure (labeled "6"). The second system is in 4/4 time and features a melody with a triplet of eighth notes (labeled "3") and a sixteenth-note figure (labeled "6"). The score includes a key signature of one flat (Bb) and a common time signature of 2/4. The melody is written on a single staff, and the guitar parts are indicated by the "(Both gtrs.)" label. The score is written in a standard musical notation style, with notes, rests, and bar lines. The first system is in 2/4 time and the second system is in 4/4 time. The score includes a key signature of one flat (Bb) and a common time signature of 2/4. The melody is written on a single staff, and the guitar parts are indicated by the "(Both gtrs.)" label. The score is written in a standard musical notation style, with notes, rests, and bar lines.

## F5

Guitar solo  
w/Rhy. Figs. 3 & 3A (both 1st 3 bars only)

A5  
A.H.  
(15ma)  
1/2

F/A  
1/2

A.H.  
(15ma)  
1/2

G5  
A.H.  
(15ma)  
1/2

D

A.H.  
1/2

7

(7) 5 7

5

7 7

A.H. nitches: F#

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

A5 A.H. (8va) F/A A.H. (8va) G5 A.H. (8va) D A.H. (8va) A5 A.H. (8va) F/A

sl. sl. A.H. sl. A.H. A.H. A.H. A.H. P P P P P P P P P P

(5) 5 3 7 5 (5) 7 5 9 8 12 8 10 8 8 10 8 10 12 8 10 8

sl. sl. sl. sl. sl. sl. P P P P P P P P P P

Fill 3 *8va*-----

12 13 15 12 13 12 15 13 12 12 16 14 12 14 12 15 14 12 15 14 12 15 14 12 15 14 12 14

(14)

E5

8va-

Gtr. I

H P H P *sim.*

H P *sim.*

H P *sim.*

Full

6 6 6 6 6 3

H P H P *sim.*

H P *sim.*

H P *sim.*

Full

17 21 17 21 17 21 17 21

16 19 16 19 16 19 16 19

19 22 19 22 19 22 19 22

(22)

Gtr. II

H P H P *sim.*

H P *sim.*

H P *sim.*

sl.

6 6 6 6 6 3

H P H P *sim.*

H P *sim.*

H P *sim.*

sl.

7 9 7 9 7 9 7 9

7 9 7 9 7 9 7 9

7 9 7 9 7 9 7 9

13

w/Rhy. Fill 3 1st time  
w/Rhy. Fill 4 2nd time  
N.C. (Am)

Acous. gtr.

*mf*

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

1st time D.S. al Coda I

2nd time to Coda II

(F/A) (A5) (D5/A) (C) (G/B)

0 0 2 2 3 2 3 0 2 2 2 0 0 2 0 0 3 2 0

Rhy. Fill 3

1 1 1 1

1 1 1 1

0 (0) (0) (0) (0) (0)

Rhy. Fill 4

\*

0

\*Sustain A till end of song.

(continue Rhy. Figs. 3 & 3A)

Outro  
w/Rhy. Figs. 3 & 3A

Coda I A5

cow - boy - 'll blow you a - way. It's a show - down!\_

(Cow - boy!\_)

Full

(tremolo picking)

Full

5 8

G5 D Full Full A5 Full F/A D G5 E 8va--

sl. sl.

(5) (8) 8 11 10 13 12 15 (12) (15) 0 20

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

A5 8va-- 1½ 2 F/A G5 D A5 sl. F/A sl. D.S. at Coda II

H P H P H Full steady gliss. pick slide

1½ 2 6 6 6

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

Coda II

A5  
(Acous. gtr.)

Repeat and fade

2 2 2 2 2 2 2 2 2 2 2 2

### Additional Lyrics

2. Al Capone and Bad Boy Jones on the wrong side of the law.  
Johnny D. and his company, always first to the draw.  
Gangster lean, feelin' so mean, tryin' to take more than their share.  
'Cause all they saw was ruling it all. The scent of blood was in the air. (To Pre-chorus)
3. So here we are and we've come this far but it's only getting worse.  
The foreign lands, with their terrorist demands, only cause the good to hurt.  
The U.S.A., the U.S.S.R., with their six-guns to their sides.  
I see the message written on the wall. Too much anger deep inside. (To Pre-chorus)



Words and Music by  
Jeff Keith, Tommy Skeoch,  
Frank Hannon, Brian Wheat  
and Troy Luccketta

D/C      C      Cmaj7      C5      A5      D5      D#5      E5      G/B

[illegible]

w/Rhy. Fig. 1 (4 times)

Em(add9) Em7(9)

The first staff of music is in G major (one sharp) and 4/4 time. It begins with a double bar line and a repeat sign. The first measure contains a half note G4 and a half note A4, with the chord label 'Em(add9)' above. The second measure is a whole rest. The third measure contains a half note B4 and a half note C5, with the chord label 'Em7(9)' above. The fourth measure contains a half note D5 and a half note E5. The fifth measure contains a half note D5 and a half note C5. The sixth measure contains a half note B4 and a half note A4. The seventh measure contains a half note G4 and a half note F#4. The eighth measure contains a half note E4 and a half note D4. The staff ends with a double bar line.

1. Chang - es,  
2. See additional lyrics  
Em(add9)

Em(add9) Em7(9)

rang - in', can't seem to stop the hands of time. I re

Em(add9) Em7(9)

mem - ber I was so young, I was much too young to see. Now I'm

Em(add) Em7(9)

old - er, — grow-in' old - er, — and I see things dif - f'rent - ly. — Oh, —

can't you see? — It's chang - in' you — and me — Time's mak - in'

### Chorus

Rhy. Fig. 2

The musical score for 'The Rose Tree' is presented on two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody begins with a piano (p) dynamic, followed by a forte (f) dynamic marked 'P.M.' with a dashed line. The melody includes a slur over a quarter note and an eighth note, with a 'sl.' (sustained) marking. The second system continues the melody with a slur over a quarter note and an eighth note, followed by a quarter rest. The bass staff shows the accompaniment with fingerings: 9, 7, (9), 7, 5, (7), 5, 3, 2, 3.

Time's re - ar - rang - in', chang - in' you and me.

E5 G5 D5

1. 2. Gtr. II ⑤ open trem. bar 6

E5 G5 A5

Rhy. Fig. 2

P.M. sl.

Bridge (half time feel) sl.

C5 A5

Noth - in' ev - er stayed the same. It's al - ways gon - na change.

(Both gtrs.)

C5 D5

(end half time feel) P.M.

Pm on my way.

Guitar solo w/Rhy. Fig. 2 (5 times)

D#5 E5 G5 D5

Yeah! Full Full sl. Full P

Full Full sl. Full P

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

sl.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a guitar staff (top) and a piano staff (bottom). The guitar part is in E major and includes chords E5, G5, and D5. The piano part includes fingerings and dynamics like "Full" and "P". The score is for a practice or instructional purpose, as indicated by the "Full" and "P" markings and the "1/2" and "3/4" time signatures.

The musical score for 'The Wind' by Gustav Mahler is presented in a two-staff format. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'Full', 'P', and 'sl.'.

**Vocal Line (Treble Clef):**

- Starts with a whole note G5 (F#5).
- Followed by a half note rest.
- Then a half note G5 (F#5) with a 'Full' dynamic marking.
- Next is a half note G5 (F#5) with a 'P' (piano) dynamic marking.
- Then a half note G5 (F#5) with a 'P' (piano) dynamic marking.
- Followed by a half note G5 (F#5) with a 'P' (piano) dynamic marking.
- Then a half note G5 (F#5) with a 'P' (piano) dynamic marking.
- Next is a half note G5 (F#5) with a 'P' (piano) dynamic marking.
- Then a half note G5 (F#5) with a 'P' (piano) dynamic marking.
- Finally, a half note G5 (F#5) with a 'P' (piano) dynamic marking.

**Piano Accompaniment (Bass Clef):**

- Starts with a whole note G5 (F#5).
- Followed by a half note rest.
- Then a half note G5 (F#5) with a 'Full' dynamic marking.
- Next is a half note G5 (F#5) with a 'P' (piano) dynamic marking.
- Then a half note G5 (F#5) with a 'P' (piano) dynamic marking.
- Followed by a half note G5 (F#5) with a 'P' (piano) dynamic marking.
- Then a half note G5 (F#5) with a 'P' (piano) dynamic marking.
- Next is a half note G5 (F#5) with a 'P' (piano) dynamic marking.
- Then a half note G5 (F#5) with a 'P' (piano) dynamic marking.
- Finally, a half note G5 (F#5) with a 'P' (piano) dynamic marking.

[illegible]

The musical score for "The Wind" by John Williams is presented in a two-staff format. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The score is divided into two main sections, E5 and G5, indicated by large letters above the staff.

**E5 Section:** The E5 section begins with a "rake" instruction and a "semi-harm." (semi-harmonic) marking. A "Full" dynamic marking is placed above a triplet of eighth notes. The bottom staff shows a sequence of notes: 7, (7), 5, and 7, with a "P" (piano) dynamic marking below the first 7.

**G5 Section:** The G5 section follows. The top staff features a "D5 A.H. (15ma)" (D5 Artificial Harmonic, 15th partial) marking above a note. A "Full" dynamic marking is placed above a subsequent note. The bottom staff shows a sequence of notes: 0, 5, and (5), with an "A.H." (Artificial Harmonic) marking above the 5. The section concludes with a "sl." (slide) instruction and a "long slide steady gliss." (long slide steady glissando) marking, indicated by a long, sweeping line.

w/Rhy. Fig. 2A

E5 A.H. A.H.  
(8va) (8va)

G5 A5

6 6

6 6

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

2 (2)

P P

(Half-time feel)  
\*w/Rhy. Fig. 1 (2 times)  
Em(add9) 2

3rd Verse  
w/Rhy. Fig. 1 (2 times)

Em7(9) 2 Em(add9)

Chang - es, time's mak - in'

\*2nd time, substitute rests for last three eighth notes of figure.

Em7(9) Em(add9)

chang - es in my life. Re - ar - rang - in', al - ways

Em7(9) D/C

chang - in', can't seem to stop the hands of time. Can't you see?

C D/C Cmaj7 (end half time feel)

It's chang - in' ev - 'ry - thing. Time's mak - in'

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

E5 G5 D5 E5 G5 D5

chang - es, time's mak - in' chang - es in my life.

E5 G5 D5

Time's re - ar - rang - in', chang - in' you and me.

Outro  
w/Rhy Fig. 2 (4 times)

E5 G5 D5 E5 G5 D5

Yeah, yeah. All these chang - es.

steady gliss. Full Full 2

pick slide Full Full 22 (22) 22 22



Rhy. Fig. 3  
 P.M.  
 Riff A  
 C5  
 G/B  
 G  
 ⑥ 3fr.  
 D5  
 B  
 D5 (end Rhy. Fig. 3)  
 Full  
 sl. (end Riff A)

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

w/Rhy. Fig. 3 & Riff A (both 2 times)

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody starts with a half note (H) and a quarter note (P). The piano accompaniment is in bass clef, featuring a triplet of eighth notes (4, 5, 4) and a single eighth note (5). The second system, labeled (B), continues the vocal melody with a half note (H) and a quarter note (P). The piano accompaniment features a triplet of eighth notes (12, 15, 15) and a single eighth note (15). The third system shows the vocal melody with a half note (H) and a quarter note (P). The piano accompaniment features a triplet of eighth notes (12, 15, 15) and a single eighth note (15). The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *sl.*

### *Additional Lyrics*

2. Faces, strange faces, cloud my mind.  
Empty traces make it hard for me to find.  
Somewhere in the distance is there someone who awaits  
For that moment? I am taken over by the hands of fate.  
Can't you see? The world is changin' me. (*To Chorus*)

# LITTLE SUZI

Words and Music by  
James Diamond and Anthony Hymas

Tuning for Acous.

Gtrs. I & II:

① = D ④ = D

② = A ⑤ = A

③ = G ⑥ = D



Moderately slow  $\text{♩} = 82$

D

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

(end Rhy. Fig. 1)

Intro

\*Let notes ring whenever possible.

w/Rhy. Fig. 1

Acous. Gtr. II

Harm.

G Acous. Gtr. II

A

Bm

Bm/A

1/2

E/G#

Acous. Gtr. I

A7sus4

A7

A7sus2

A7

A7sus4

A7

Acous. Gtr. I 3

grad. rit.







(Both gtrs.)

G5 D5 w/Fill 3 A5

Oh, and the mu - sic makes her feel so hot. Whoa, and she'll

H P H P

3 3

H P H P

7 9 7 10 9 12 10 (10)

sl.

G5 D5 G5 A5 G5 A5 Em

smile for the cam - ra with all she's got. Oh, don't you bring her down. She's a lot like

D/F# G5 1-D5 A5

you. She'll be rich - er by far if her dreams come true. Oh, don't you bring her down.

2. D5 w/Rhy. Fig. 2 (1½ times) G5 D G5 A G5

true. Lit - tle Su - zi's on the up! Oh, yes she is.

D \*w/Rhy. Fig. 2 & 2A A(5) (Vocal ad lib) 1.-5. 6. (Both D(5) gtrs.)

G5 D(5) G5 D(5)

\*6th time play 1st 1½ bars only

Freely G5 D5 A5

Uh huh, yeah, yeah, oh, oh, yeah.

8va- Full

Fill 3 A.H. Full

sl.

A.H. Full

14 15 14 16 14 14 (14)

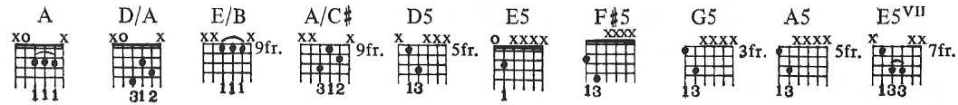
sl.

#### Additional Lyrics

2. Little Suzi's on the up. Now suddenly it's not a game.  
 Ruby's glad she gave up, 'cause Suzi's plainly set on fame.  
 Little Suzi's on the up, casting couch appointments made.  
 Ruby's gonna hang around to make sure Suzi's okay. (To Chorus)

# LOVE ME

Words and Music by  
Jeffrey Keith, Frank Hannon  
and Brian Wheat



Moderate Rock ♩ = 92

Intro

©17fr. A Rhy. A D/A A D/A A \*E/B A/C# E/B w/Fill 1 (end Rhy. Fig. 1)

\*Bass plays E pedal during last 2 bars of Rhy. Fig. 1. (2nd time:) It's

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

A D/A A A D/A A

day, night, feel - in' high. What's the chanc - es for\_ you and I? I've got

2. See additional lyrics

w/Fill 1

E/B A/C# E/B A/C# E/B A D/A A

love\_ on my mind. Lov - in's on my mind. Now take me and lay me down.\_

D/A A E/B A/C# E/B E/B A/C# E/B

Show me what you're\_ all a - bout\_ If you've\_ got the time,\_ I wan - na make you mine.\_

Pre-chorus

Rhy. Fig. 2 D5 E F#5 E5 G5 (Gtr. I)

'Cause you've got ev - ry-thing I want. Ba - by, you're all I need.

Rhy. Fig. 2A (Gtr. II)

let ring

5 7 7 7 5 7 7 9 9 7 9 9 11 10 11 9 9 12 12 12 12 12

T A B

Fill 1

**Chorus**

I want you to give me your love, — give it all — to me. — You've got to

(end Rhy. Fig. 2)

(end Rhy. Fig. 2A)

7 7 7 7 9 9 9 9

7 7 7 7 9 9

Chorus

Rhy. Fig. 3

A D/A A A D/A A \*E/B A/C# E/B

love me. Come on\_ ba-by, love me or set me free.\_ Oh wom-an, set me\_

w/Fill 1 A/C# E/B (end Rhy. Fig. 3) \*w/Rhy. Fig. 3

— free. You've got\_ to love me. Come on\_ ba-by, love me or let me be.\_

\*2nd time play 1st 3 bars only

1. E/B A/C# E/B w/Fill 1 A/C# E/B 2. E/B A/C# E/B

Oh wom-an, let me be.\_ 2. I've got this — Oh wom-an, let me be.\_

A/C# E/B

Bridge

N.C. (F#5)

Time I spend go-in' out with you\_ is time I could spend to do the things that I wan-na do\_

Riff A (Gtr. I)

(end Riff A)

w/Riff A

4 2 4 2 2 0 2 0 2 x x sl. 2 0 2 0 2 2 4 4 2 2 2 0

w/Riff B

let me know\_ if you're gon-na be\_ all mine.

Gtr. II 1/2 (end Riff B) sl.

(w/Talk-box) 1/2 sl.

H 1/2 sl.

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

4 2 4 2 4 4 6 6 4 2

H

E5

E5 VII sl.

Guitar solo w/Rhy. Fig. 3 (2 times)

A D/A A

Come on,\_ come on,\_ come on,\_ ba-by, give it to\_ me.\_

D/A A E/B A/C# E/B

A.H. Full (15ma)

w/Leslie effect

Full

8va-----

sl.

P P P P

A.H. Full

Full

sl.

12 12 12 14 14 12 16 12 12 12 12 12 16 12

12 12 12 12 12 12 12 12 12 12

8va-----

A/C# E/B

Full

A loco Full

D/A A

Full Full Full Full

7 7 7

P P P sl. P P sl. P P sl. P P sl. Full (22)

16 12 15 16 12 15 16 12 17 13 16 17 13 18 14 17 19 15 18 19 15 22

7 5 7 5 7 5 7 5 7 5

A D/A A

Full

E/B Full A/C# E/B

6 6

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

Full

P

7 6 7 6 7 6 7 6 7 7 (7)

4 4 2 4 2 1 2 1 2 4 2 1 2 1

sl.



6 A/C# E/B Full Full 3 w/Rhy. Figs. 2 & 2A D5 E

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

2 4 2 1 2 2 2 0 4 2 2 0

14 14 14 14 14 13 13 13 13 11 11 11 11 9 9 9

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

F#5 sl. E5 sl. G5 D5 E5

sl. sl. sl. sl. sl.

9 7 7 7 7 6 6 6 7

7 5 5 5 5 4 4 4 5

14 14 14 14 14 14 14 14 13 9

12 12 12 12 12 12 12 12 11 7

A5 D5 E5 Pre-chorus w/Rhy. Figs. 2 & 2A D5 E5

Ah, ah, ah, ah, you are ev - 'ry-thing I want, and

F#5 E5 G5 D5 E5

ba - by, you're all I need. I want you; give me your love,

A5 D5 E5 A5 D5 E5 Freely (rubato)

give it all to me. Come on, give it all, give it all, give it all.

You've got to

Full Full Full 3 Full Full Full

rit.

0 2 2 2 0

A tempo Chorus A5 w/Rhy. Fig. 3 (starting at 2nd bar) E/B A/C# E/B

love me. Come on, love me or set me free. Oh wom - an, set me free.

A/C# E/B A D/A A D/A A

You got to love me. Come on ba - by, love me or set me free.

## Outro

Cat  
w/Rhy. Fig. 3

A D/A A D/A A E/B A/C# E/B

Love me, love me. Oh ba - by, I need — your

Full Full Full Full Full Full Full Full Full Full sl. 8va- sl. P

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

7 5 7 5 7 5 7 5 5 5 7 5 5 7 5 5 7 5 5 5 7 5 5 5 12 12 12 12 14 14 14 16 12 17 12 16 12 12

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

A/C# E/B

lov - in'. You got\_ to love me. Come on\_ ba - by, love me.

Sva- loco

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

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

12 12 12 12

10 10 10 10 10 12 12 12 14 14 14 14 15 15 15 15 17 17 17 17 15 15 15 14 14 14 12 12 10 10 10

7 7 7 7 7 9 9 9 9 11 11 11 12 12 12 12 14 14 14 14 12 12 12 11 11 11 9 9 7 7 7

E/B A/C# E/B

You got to gim-me, got to gim-me, got to gim-me ev - 'ry - thing I need. Love me!

sl. sl. 1/2

sl. sl. 1/2

10 9 9 9 9 5 5 5 5 4 2 2 2 2 2

### *Additional Lyrics*

2. I got this feelin' that I just can't help,  
I wancha, baby, all to myself.  
Do you got the time?  
I wanna make you mine.  
I'll be your only one and only love.  
Come on baby, give it to me.  
Yeah, oh, give it to me. *(To Pre-chorus)*

# COVER QUEEN

Words and Music by  
Jeff Keith, Frank Hannon

B5      E5      A5      D5      C#5      G5

x xxx    o xxxx    xo xxx    x xxx    x xxx    xoxxx

13      1      1      13      13      3

5fr.      4fr.

[illegible][illegible][illegible]

1st, 2nd, 3rd Verses

N.C. (F#5)



1. Looks so good from her head to feet. Bod-y eng - lish talk - in' (end Rhy. Fig. 2)

Rhy. Fig. 2 (both gtrs.)

Gtr. I

Gtr. II



\*For all repetitions of Rhy. Fig. 2, Gtr. II substitutes half rest for last 2 beats.

w/Rhy. Fig. 2



to me so, so sweet. Got a per-fect ten. There ain't no doubt.

Chorus

52fr. 4fr. B C#



She's the kind of girl you dream a - bout. (You know she's got it.) She's got ev - ry - thing. Oh, but you'll nev - er get a thing. Ooh, what-cha do - in'? Ba - by, what she's do - in' to me. I'm head

1.

G5

F#5

sl.

14fr.

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

N.C. (F#5)

o - ver heels\_ for a cov - er queen.

N.C.

\* Studio helicopter effect.

2.

G5

o - ver heels\_ for a cov - er queen.



w/Rhy. Fig. 1

B5

A5/B

w/Rhy. Fig. 1 (1st 1½ bars only)

B5

Ooh, head o-ver heels\_ for the cov - er queen. — Oh. —

*sl.* *sl.* (Both gtrs.) 6

*sl.* *sl.*

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

w/Riff A  
N.C. (F#5)

Gtr. II  
(w/Talk box) Full

Full

Gtr. II (no Talk box) 3 1/4

steady gliss (w/Talk box)

5 5 5 5 4 2 4 2 5 2/9

Gtr. III

1½ 2

1½ 2

1/2 P 1/2 1/2 Full 3 Full 3

17 17 16 (16) 14 16 (16) 14 16 Full P Full p

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

8va--

Full Full 3

P P

14 16 14 16 14 17 14 17 Full Full P

16 16 14 16 (16) 14 16 14 16 15 14 16 15

D.S. al Coda

Riff A

1. 2.

*sl.*

2 0 2 0 2 2 0 2 2 (14) *sl.*



# Bridge

A5

steady gliss.

Oh, \_\_\_\_\_ ev - 'ry time\_ I look at you, \_ all\_ I want to do is get

w/Riff B

w/Rhy. Fig. 3

Bm7

E5/B

next to you. \_\_\_\_\_ I

A5

w/Riff B  
(5 times)

see your face\_ in the mag - a - zine, \_ the best look - in' tits that I've ev - er seen. \_\_\_\_\_

## Outro

w/Rhy. Fig. 4 (5 times)

Bm7

E5/B

I'm in love! \_\_\_\_\_

Musical score for guitar, showing a melodic line on a treble clef staff and a fretboard diagram below it. The key signature is one sharp (F#). The piece starts with a Bm7 chord. The melodic line consists of eighth and sixteenth notes, with various articulations like accents (>) and breath marks (P, H, P). The fretboard diagram shows the corresponding fret numbers for each note. The piece ends with a key signature change to E5/B.

Musical score for guitar, showing a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The score includes a tremolo bar section, a Bm7 chord, a 2nd fret, and a 1 1/2 fret. The bottom staff shows fret numbers 14, 11, 7, 0, and 0.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various articulations: slurs, accents (*P*), dynamic markings (*Bm7*, *E5/B*), and phrasing marks like *sl.* and *H P*. The bottom staff is in bass clef and provides chordal accompaniment and fingering. It includes fret numbers (e.g., 7, 9, 10) and specific fingerings (e.g., (1), (9)). Some notes are circled, possibly indicating bends or specific techniques. The piece concludes with a double bar line and repeat dots.

[illegible][illegible]

### *Additional Lyrics*

2. Dressed to kill, this ain't no game.  
Takin' care of business leads a life of fame.  
And everywhere she goes, she's the talk, she's the talk of the town.  
She keeps it clean but still gets around. (*To Chorus*)
3. Hey, cover queen, you know the time will come  
When you'll no longer be the one.  
'Cause a brand-new smile and a brand new face  
Will come along to take your place. (*To Chorus*)



# BEFORE MY EYES

Words and Music by  
Jeffrey Keith, Tommy Skooch,  
Frank Hannon and Troy Luccketta

**Moderate Rock** ♩ = 116

**Intro** (Sound effects) Gtr. I

(approx. 15 seconds)  
*ppp* *mf* *f* w/Distortion & flanger  
Slide w/hand noise

**Half time feel**  
Dm7  
\*Rhy. Fig. 1 (Gtr. II)

Dm6 Bb/D

let ring-----4 sim.

**D5**

\*Set Leslie or flanger for steady 8th note regeneration effect.

1. (end Rhy. Fig. 1) Gtr. I \* *\*pick slide* (end half time feel)

**D5** **\*\*D5**

\*Steady gliss. w/distortion and flanger.  
\*\*Gtr. III adds slow trem. bar dive over sustained D5 chord.

**1st, 2nd Verses**

**D5** **Bb/D** **E<sup>o</sup>** **Bb5/F**

1. She comes on soft - ly as she moves a - cross the room be - fore me.  
2. See additional lyrics

**Rhy. Fig. 2 (both gtrs.)** (end Rhy. Fig. 2)

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

**w/Rhy. Fig. 2**

**D5** **Bb/D** **E<sup>o</sup>** **Bb5/F**

I can't re - sist; I'm hyp - no - tized, sur-round - ed by her.

A5 F/A B<sup>0</sup> F5/C

I can't, I can't\_ for - get that face\_ and\_ I will,\_

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

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

Rhy. Fig. 3A (Gtr. II) (end Rhy. Fig. 3A)

w/Distortion  
let ring ----- sim.

w/Rhy. Figs. 3 & 3A

A5 F/A B<sup>0</sup> F5/C

I will go back to that place\_ She stands be - fore\_ my\_

Chorus (half time feel)  
w/Rhy. Fig. 1

Dm7 Dm6 B<sup>b</sup>/D D5 Dm7 Dm6

eyes, right be - fore\_ my\_ eyes.

B<sup>b</sup>/D 1. D5 (end half time feel) 2. D5 (Random effects) 2

Heavy ¼ note feel  
Interlude  
3rd time: (E)  
\*\*N.C. (D)  
\*Riff A (Gtr. I)

(D) (F) (D) (D) (E) (F) (E) (F) (D) (F)

w/Leslie effect (vibrato)

13 12 13 (19) 12 10 9 7 (7) (7) 10/12

\*Gtr. II plays Riff A also, but starting one bar later((creating an overlapping effect) and omitting last bar of Riff.  
\*\*Chord names indicate bass notes only.

(D) (F) (D) (E) (F)

sl. sl. sl. sl.

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

2. (D) (E) (F) (D) sl. sl. sl.

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

(E) (F) (end Riff A) (D) (Both gtrs.) (Random effects) 2

15 (15) 15 (15)

3rd Verse  
w/Rhy. Fig. 2 (4 times)

D5 Bb/D E<sup>o</sup> Bb5/F

She comes\_ on soft - ly as she moves\_ a - cross\_ the room be - fore\_ me.

D5 Bb/D E<sup>o</sup> Bb5/F

I can't\_ re - sist, \_ I'm hyp - no - tized. \_

D5 Bb/D E<sup>o</sup> Bb5/F

I can see the col - ors com - ing one af - ter an - oth - er for\_ me.

D5 Bb/D E<sup>o</sup> Bb5/F

I see that im - age of my - self\_ be - fore\_ my\_

Chorus (half time feel)  
w/Rhy. Fig. 1 (3 times)

Dm7 Dm6 Bb/D D5 Dm7 Dm6

eyes, \_ right be - fore\_ my\_ eyes, \_

Bb/D D5 Dm7 Dm6 Bb/D

\_ right be - fore\_ my eyes, \_

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

D5 Dm7 Dm6

right be - fore my eyes.

B<sup>b</sup>/D D5

\*(Random effects) 5

\*Bass plays D pedal till end.

mf sl. D5

### Additional Lyrics

2. I can see the colors coming one after another for me.  
I hear the words and feel the sounds going 'round in my head.  
But I know there's something out there. Please tell me,  
Is this reality right before my eyes? (To Chorus)



EZ COME EZ GO  
CUMIN' ATCHA LIVE

GETTIN' BETTER  
2 LATE 4 LOVE

ROCK ME TO THE TOP  
WE'RE NO GOOD TOGETHER

MODERN DAY COWBOY  
CHANGES

LITTLE SUZI  
LOVE ME

COVER QUEEN  
BEFORE MY EYES

