

Authentic **GUITAR TAB** Edition
Includes Complete Solos™

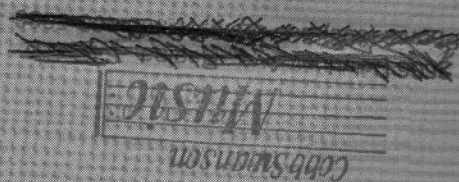
VAN HALEN BEST OF



VOLUME I



VAN HALEN BEST OF



VOLUME I

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DANCE THE NIGHT AWAY

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 1/2 step:

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

Moderate Rock $\text{♩} = 128$

Intro (Cowbell & hi-hat) 2

E Gtr. I E Esus4 E B A E Esus4

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

1st Verse

E A B E Esus4 E B A E

Have you seen her? So fine and pret - ty. Fooled -

me with her style and ease. And I feel her from a -

Esus4 E A B E Esus4

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

Dance the Night Away - 9 - 1
PG9665

Pre-chorus

B5 C#5 B C#5 B5

Ooh. _____ Won't ya _____ turn your head my _____ way?_

(Ooh, ba - by, ba - by.)

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

4 6 4 4 4 4 (6) 4

2 4

sl.

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal melody in G major (one sharp) and 4/4 time. The lyrics "Ooh, ba - by, ba - by, Ah, come on!" are written below the notes. The piano accompaniment is in the same key and time, with a piano (P) dynamic marking. The guitar part is indicated by a C#5 chord and a B note. The second system continues the vocal melody and piano accompaniment, with a piano (P) dynamic marking. The guitar part is indicated by a P.M. (Piano) marking. The third system shows the guitar part with a series of chords: (A), 7, 5, 4, 4, 4, 6, 4, 4, 5, 4, 4.

Take a chance. You're old enough to dance.

C#m B Bsus4 B Bsus4

P.M. P.M.

4 5 6 4 5 4 4 4 4 4 5 4

[illegible]

Pre-chorus

B5 C#5 B C#5 B5

Ooh. _____ ba - by, ba - by. Won't ya _____ turn your head my _____ way?_

(Ooh, _____)

P.M.----4 sl. pick slide H sl.

4 6 4 4 4 4 6 6 6 4 4

2 4 4 4 4 4 4 4 4 4

sl. H 12 sl.

C#5 B

Ooh. _____ Well, don't _____

(Ooh, _____) ba - by, ba - by.)

P P P

7 5 4 4 4 4 5 4 4

4 2 4 4 4 4 4 4 4

C#m B Bsus4 B Bsus4

skip ro - mance, 'cause you're old e - nough to dance_

5 6 6 4 4 5 4 4 5

4 6 4 4 4 4 4 4 4

Chorus w/Riff A

E Esus4 E B A E Esus4

(Dance _____ the night_ a - way_

the night_ a - way_

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

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

9 9 9 9 9 9 9 9 9 6 6 6 4 9 9 9 9 9

0 0

The musical score for 'Bridge' by The Beatles is presented in three systems. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

System 1: The vocal melody begins with the lyrics 'B A N.C. Bridge Bsus4 B'. The notes are B4, A4, a whole rest, B4 (sustained), B4, and B4. The lyrics 'Oh, _____ oh, _____' are written below the notes. The guitar part for Gtr. II consists of eighth notes: B4, A4, G#4, F#4, E4, D4, C#4, and B4.

System 2: The vocal melody continues with the lyrics 'oh, _____'. The guitar part for Gtr. II continues with eighth notes: B4, A4, G#4, F#4, E4, D4, C#4, and B4. The guitar part for Gtr. I consists of eighth notes: B4, A4, G#4, F#4, E4, D4, C#4, and B4.

System 3: The vocal melody continues with the lyrics 'oh, _____'. The guitar part for Gtr. II continues with eighth notes: B4, A4, G#4, F#4, E4, D4, C#4, and B4. The guitar part for Gtr. I consists of eighth notes: B4, A4, G#4, F#4, E4, D4, C#4, and B4.

Asus2 Bsus4

oh, yeah.

8va T

Fdbk. (8va)

Fdbk.

9(24) (9) (9)

T

P.M.-----4

B (1) A5 (Gtr. II out) 2 N.C.

trem. bar (slow dive) (1) dim. 2

(9) (9)

P.M.-----4 P

P.M.-----4

Interlude E B A 8va E A

Gtr. I

8va T

w/flanger T

*T T T T T T sl. loco

9/21 9/21 9/21 9/21 7/19 7/19 5 5(17) 6(18) 7(19) 9/21 9/21 9/21 9/21 5(17)

9/21 9/21 9/21 9/21 8/20 8/20 6 6(18) 7(19) 9/21 9/21 9/21 9/21 5(17)

9/21 9/21 9/21 9/21 9/21 9/21 7 7(19) 9/21 9/21 9/21 9/21 5(17)

T T

*T

T

*T

*Tapped harmonics, as before. For 'A' and 'B' chords, angle R.H. index finger to correspond to L.H. chord shape.

*Tap 6 at 16th fret, sounding both the harmonic and the open string. 8va applies to diamond-shaped note only.

[illegible][illegible]

Out-chorus
E Esus4 E B A E Esus4 E A B E

Oh! Hey, hey, yeah!

(Dance the night a-way.

Detailed description: This musical notation is for the 'Out-chorus' section of the song 'Dancing Queen' by Donna Summer. It is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes a series of chords and melodic lines. Above the staff, the chords are labeled: E, Esus4, E B, A, E, Esus4, E A, B, and E. A long slur connects the first E to the first Esus4. A bracket connects the E B and A chords. A brace connects the E and Esus4 chords. A vertical line with a brace separates the first group of chords from the second. Below the staff, the lyrics are written: 'Oh!' under the E B chord, 'Hey, hey, yeah!' under the E A, B, and E chords, and '(Dance the night a-way.' under the first E chord. The notation includes various musical symbols such as eighth notes, quarter notes, and rests.

Riff B (Gtr. II) 8va----- loco

9(21) 10(22) 9(21) 9(21) (9) 7(19) 8(20) 9(21) 6(18) 7(19) 6(18) (6) 9 9(21) 10(22) 9(21) 5(17) 6(18) 5(17) 7(19) 8(20) 9(21)

Gtr. I (flanger off) P.M. P.M.--- sl. P.M. P.M. P.M.--- sl.

9 9 10 9 7 7 5 5 5 5 (5) 9 9 10 9 6 6 7 (7) 9 9 9 9 7 7 9 (8) 9

*w/Riff B (till end) Esus4 E B A E Esus4

Dance, dance, dance the night - a - way -

(Gtr. I)

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

(0) sl. 0

*First note of Riff B is tied, not struck (all times).

E A B E Esus4 E B A E
 Ah, come on, ba - by, _____ Dance _____ the night... a - way...
 P.M. P.M. --- 4 sl.

Esus4 E A B E Esus4 E B A E
 Hey, _____ hey, _____ yeah! Dance, dance, dance the night. a - way...
 P.M. --- 4 sl. P.M.

Esus4 E A B E Esus4 E B A E
 Ah, come on, ba - by, ba - by, yeah. Dance _____ the night. a - way... Ooh, _____
 P.M. P.M. --- 4 P.M. --- 4 P.M. --- 4 sl.

Esus4 E A B E Esus4 E B A E
 ooh, _____ yeah... Dance, dance dance the night. a - way... Ah, _____
 P.M. --- 4 sl. P.M. --- 4 sl.

Dance the Night Away - 9 - 9
 PG9665

ERUPTION

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = Ab ② = Bb

④ = D \flat ① = E \flat

Free time (♩ = 92)

(Drum fill)

A5

Full

Full

3

P.M.-----

*w/slight flanging and tape echo delay.

A.H.-----
(15ma) $\frac{1}{2}$

Full

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

Ex 11

A.H.
pitch: F#

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

A.H.-----

A.H. pitches: F# G A G

w/Rhy. Fill 1

poco rit.

trem. b

sl

P

[illegible]

*Release finger pressure when arriving at 19fr. at end of slide to sound F# natural harmonic.

Rhy. Fill 1

Overdubbed gtr.

Diagram 1

Eruption - 4 - 4
PG9665

Gtr. I plays Fill 1 2nd time

N.C.

Am

F5

G5

N.C.

Yeah, you may have all you want, — ba - by, —
 Oh yeah, you think you're real - ly cook-in', ba - by. —

but I got some - thin' you need, —
 you bet - ter find your - self a

Musical notation for the first system, including guitar fills and bass lines. The guitar part features a series of eighth notes and chords (Am, F5, G5) with a 'Gtr. I plays Fill 1 2nd time' instruction. The bass line includes a triplet of eighth notes (3/8) and a half note (H). The guitar part also includes a 'P.M.' (pick muted) instruction and a 'H' (half note) instruction.

Gtr. I plays Fill 2 2nd time

Chorus

Am

G

Musical notation for the second system, including guitar fills and bass lines. The guitar part features a series of eighth notes and chords (Am, F5, G5) with a 'Gtr. I plays Fill 2 2nd time' instruction. The bass line includes a triplet of eighth notes (3/8) and a half note (H). The guitar part also includes a 'P.M.' (pick muted) instruction and a 'H' (half note) instruction.

friend.

oh yeah. —
 My friend. —

Ain't talk - in' 'bout love. —

Musical notation for the third system, including guitar fills and bass lines. The guitar part features a series of eighth notes and chords (Am, F5, G5) with a 'Gtr. I plays Fill 2 2nd time' instruction. The bass line includes a triplet of eighth notes (3/8) and a half note (H). The guitar part also includes a 'P.M.' (pick muted) instruction and a 'H' (half note) instruction.

My love is rot - ten to the core. —

Ain't talk - in' 'bout love.

Musical notation for Fill 1. The guitar part features a series of eighth notes and chords (Am, F5, G5) with a 'Gtr. I plays Fill 1 2nd time' instruction. The bass line includes a triplet of eighth notes (3/8) and a half note (H). The guitar part also includes a 'P.M.' (pick muted) instruction and a 'H' (half note) instruction.

Musical notation for Fill 2. The guitar part features a series of eighth notes and chords (Am, F5, G5) with a 'Gtr. I plays Fill 2 2nd time' instruction. The bass line includes a triplet of eighth notes (3/8) and a half note (H). The guitar part also includes a 'P.M.' (pick muted) instruction and a 'H' (half note) instruction.

Gtr I plays Fill 3 2nd time

N.C.

1.

Am

G

N.C.

Just like I told you be - fore, —

yeah, be - fore. — You know you're sem - i good -

P.M.

H

P.M.

H

2.

Am

G

Guitar solo I

**Am

G5

— be - fore, — uh, be - fore — uh, be - fore — be - fore.

P.M. P.M.

P.M.

let ring

sl.

sl.

*Doubled by elec. sitar (Gtr.II). **Chords implied by bass line.

w/Fill 4

Am

sl.

G5

† trem bar

1 1 1

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

†Gtr. I only (Gtr. II sim. figure w/o trem. bar).

Fill 3

Full

1

1

1

1

trem. bar

Full

1

1

1

1

*Hold bend while sliding.

Fill 4

(Both gtrs.) *sl.*

G5 w/Fill 5

sl. *sl.* *sl.* H P H P H P H P G5 Full $\frac{1}{2}$ P

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

8-10 12 13 10-15 9 (15) 13 15 17 17 20 17 20 17 20 17 20 17 20 17 20 17 20 19 (10) 17

Chorus

Am G N.C. Am G

Ain't talk-in' 'bout-a love. Babe, it's - a rot - ten to the core. —

trem. bar

3½

H sl. H sl. sl.

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

P.M.

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

3½

0

12 13

H sl. sl. H sl. sl.

0 3 3 2 3 H

N.C. G N.C.

Ain't talk - in' 'bout love. Just like I told you be - fore, —

P.M. H P.M. P.M. P.M. P.M. H

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

H H

[illegible]

3rd Verse

Am G Am F5 G5 N.C.

uh, be - fore. — I been to the edge, — an' there I stood an' looked

P.M. P.M. P.M. P.M. — 1 let ring — (flanger off) H

*Dim. w/vol. control.

Am F5 G5 N.C. Am F5 G5 N.C.

down. — You know I lost a lot of friends_ there, — ba - by, I got no time to mess a -

P.M. — 1 let ring — H let ring — H

Am F5 G5 N.C. Am G

round. (exhale) Mmm, — so if you want it, got to bleed for it, ba - by. Yeah, got to, got to

sim. P.M. P P.M. f *w/flanger Harm. (8va) mp let ring Harm.

*Flanger set to sweep upper partial harmonics.

Am G Am G

bleed, ba - by. Mmm, — you got to, got to bleed, ba - by. Hey, got to, got to

Harm. (8va) let ring mp Harm. Harm. (8va) let ring mp Harm.

Am G Chorus Am G N.C.

bleed, ba - by. — Ain't talk - in' 'bout love. My love is rot - ten to the

Harm. (8va) — Harm. (8va) —

mp let ring *cres. *f* sl. H

Harm. — Harm. —

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

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Increase volume w/vol. control. sl. H

Am G5 N.C. Am G N.C.

core. — Ain't talk - in' 'bout love. Just like I told you be - fore, —

P.M. P.M. P.M. trem. bar P.M. P.M. P.M. P.M. H

sl. 1 sl. 1 sl. 1 sl. sl. 1 sl. 1 sl. 1 sl. H

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

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

0 0

Am G Am G N.C.

— be - fore, be - fore. — Ain't talk - in' 'bout love. Don't wan-na talk a - bout

H P.M. — P.M. H P.M. P.M. P.M. P.M. H

P.M. — P.M. — P.M. — P.M. — P.M. — P.M. —

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

0 0

H 0 0 3 0 3 2 3 0 0 0 0 0 0 3 0 3 2 3

Am G5 N.C. Am G5 N.C.

love. Don't need to talk a - bout love. Ain't gon-na talk a - bout

8va — Full Full Full loco

hold bend pick sl. P.M. — P.M. — P.M. H

Full Full Full sl. P.M. — P.M. — P.M. — P.M. —

1 1 1 1 0 (0) 17 17 17 17 17 17 17 17 1 1 0 (0) 0 3 2 3

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

0 0

Am G5 Am G5

Hey! Hey! Hey! Hey! Hey! Hey!

Full Full Full sl.

P.M. P.M. P.M. P.M. H

H

Full Full Full sl.

5 7 10 12

H

Am G5 Am G5 Play 4 times

Hey! Hey! Hey! Hey! Hey! Hey!

P.M. P.M. P.M. P.M. H P.M. P.M. P.M.

H

sl.

Outro A5 B5 C A5 B5 E5

sl. sl. sl. P trem. bar

sl. sl. P

6 10 10 0 3 3 2 0 0 2 5 20 0

Am B5 C5

6 hold bar down

sl. sl.

6 10 0 3 3 2 0 0 2 5 10 0 3 3 2

A5 B5 Em7 Free time E9

P.M. trem. bar sl. P

6 2½ 6 2½

sl. P

7 0 (0) 7 7 6 7

*Fret chord with trem. bar partially depressed, strike chord, quickly return bar to pitch and slide chord shape down in fast gliss.

RUNNIN' WITH THE DEVIL

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



Moderate Rock ♩ = 95

Intro

(Car horns)

(Bass plays low E pedal)

Fade in (13 sec.)

* w/echo & reverb
f

* Strum stgs.
behind nut.

C/E D/E

G/E A/E E

C/E D/E

Rhy. Fig. 1

H

sl. sl.

G/E A/E E

C/E D/E

G/E A/E E

Yeah, __ yeah. __

(Scream:) Ah __ yeah! __

sl. sl.

sl. sl.

C/ED/E G/EA/E E 1st Verse A5 G/A F♯m/A Em/A

(end Rhy. Fig. 1) I live my life like there's no to-mor-row,

Rhy. Fig. 2

mf * *sl.*

5 7 7 7 H H 7 8 10 9 (9) 2 4 2 0

5 7 7 7 H H 7 9 9 9 9 2 4 2

5 7 7 7 H H 7 9 11 0 9 0 5 0 0 2

H H H H H H H H 3

*Lightly palm mute staccatoed notes (♩).

A5 G/A F#m Em A5 G/A

and all I've got I had to steal. Least I don't need to

Harm. (8va)

sl. let ring **

Harm.

12 7 7 5

2 4 2 5

2 4 2 5

3 3

sl.

**Open G stg. sounds with harmonic.

F#m/A Em/A A5 G/A F#m/A Em/A Em

beg or — bor - row. Yes, I'm liv - in' at a pace — that kills. —

(end Rhy. Fig. 2)

sl.

f

*Chorus

*Strum backwards from *sl.* high to low.

*Chorus
w/Rhy. Fig. 1
C/E D/E

high to low.

G/E A/E E C/E D/E

Run - nin' with the dev - il.

*w/lead voc. ad lib

G/E A/E E C/E D/E G/E A/E E

Run - nin' with the dev -

2nd Verse
w/Rhy. Fig. 2
A5 G/A F#m/A Em/A

il. _____ I found the sim - ple life ain't so sim - ple

Substitute Rhy. Fill 2
F#m Em

Resume Rhy. Fig. 2
A5 G/A

when I jumped out _____ on that road. _____ I got no love, _____ no

F#m/A Em/A A5 G/A F#m/A Em/A Em

love you'd call real. _____ Ain't got no - bod - y wait - in' at home. _____

*Chorus
w/Rhy. Fig. 1
C/E D/E

G/E A/E E C/E D/E G/E A/E E

Run-nin' with the dev - il. _____

*w/lead voc. ad lib

C/E D/E G/E A/E E C/E D/E w/Rhy. Fill 3
G/E A/E E

Run-nin' with the dev - il. _____

Gtr. II

sl.

w/echo & reverb

sl.

Rhy. Fill 1

H

mf

sl.

*Roll down gtr. volume slightly w/vol. knob.

Rhy. Fill 2

tr.

sl.

tr.

sl.

*Trill double stop on 2nd & 3rd stgs.

Rhy. Fill 3 (Gtr. I)

H

sl.

sl.

sl.

sl.

Guitar solo I
A5

Gtr. I
Gtr. II

P.M. ----

pick slides

G5

©12fr. E

sl. sl.

sl. sl.

14 15 17 15 15 14 14 14 14 14 14 12 12 13 15 (13) 13 12 12 12 12 12 14

sl. sl.

A5

pick slide

G5

E5

©17fr. A

Full

1/2Full

sl. sl.

14 15 17 15 15 14 17 17 17 17 12 12 13 15 13 15 16 15 15 15 15 15

sl. P

C/E D/E

G/E A/E E

Who! —

Rhy. Fig. 3

H

sl. sl.

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

sl. sl.

C/E D/E

G/E A/E E

You know, I,

H

sl.

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

sl.

3rd Verse
w/Rhy. Fig. 2

A5 G/A F#m/A Em/A A5 G/A

I found the sim - ple life — weren't so sim - ple, no, when I jumped out

Substitute Rhy. Fill 4
EmResume Rhy. Fig. 2
A5 G/A

F#m/A Em/A

on that road. — Got no love, no love you'd call — real. —

*Chorus
w/Rhy. Fig. 1
C/E D/E

A5 G/A F#m/A Em/A Em

Got no - bod - y wait - in' at home. —

*w/lead voc. ad lib

G/E A/E E C/E D/E G/E A/E E

Run - nin' with the dev - il. —

C/E D/E G/E A/E E C/E D/E w/Rhy. Fill 3 G/E A/E E

Run - nin' with the dev - il. —

Gtr. II

sl.

w/echo & reverb

sl.

Rhy. Fill 4

Harm. (8va)

let ring

Harm.

12 7 5 5

5 2 12 11 7 5 5

Guitar solo II
A5

Gtr. I
Gtr. II

pick slides

G5

© open E

P.M. ---

P

14 15 17 15 15 14 14 14 14 (14) 5 12 12

12 13 15 13 15 12 12 12 12 (12) 7 14 14

sl. sl.

sl. sl.

A5

pick slide

G5

pick slide E5

© 17fr. A

Full

Full

sl.

sl.

2½ 1½ 2½ 1½ 2½ 1½ 2½

2½ 1½ 2½ 1½ 2½

6

P

14 15 17 15 15 14 17

12 13 15 13 15 16 15 (15) 15

sl.

*Out-chorus
w/Rhy. Fig. 3 (4½ times)
C/E D/E

G/E A/E E

C/E D/E

Run - nin' with the dev - il.

*w/lead voc. ad lib till end

G/E A/E E

Play 3 times C/E D/E

w/Rhy. Fill 5
G/E A/E E

Run - nin' with the dev - il.

poco rit.

Rhy. Fill 5

H

sl.

H

sl.

7 7 7 10 9 11 9

AND THE CRADLE WILL ROCK

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Moderate Rock ♩ = 110

Intro

A5 C5/A G5/A

Ow!_____

Gtr. I

Fill 1-----

f *pick scrapes

*Move pick along string to produce random pitches.

*Gtr. II

Rhy. Fig. 1

f w/fingers

*Elec. piano arr. for gtr.

A5

C5/A

D5/G

Oh yeah... Get up.

Ow!_____

Gtr. III

sl.

trem. pick

sl.

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

A5 C5/A G5/A A5 C5/A D5/G

Ow! Ow! Well, they

(Gtr. III out)

trem. pick trem. pick

P sl. sl. sl.

(10) (10) 10 8 9 8 10 10

(end Rhy. Fig. 1)

1st Verse

Csus4 C Csus4 C Bbsus2 Bb

say it's kind - a fright-nin' how_ this young-er gen-er-a - tion swings. You know, it's more than just some new sen - sa -

Gtr. II

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

w/pick

tion. — Well, the kid is in - to los - in' sleep, — and he don't come home for half the week. You know, it's —

Gtr. III

Fdbk. (8va)

sl.

sl.

sl.

Fdbk.

Fdbk. pitch: Eb

sl.

sl.

sl.

(Gtr. II)

P.M. — — — — — P.M. P.M. P.M. — — — — — P.M. — — — — — P.M.

P

Chorus
w/Rhy. Fig. 1 (1st 7 bars only)
A5 C5/A G5/A

Bb

w/Fill 1
N.C.

And the cra - dle will rock. —

Riff A

pick slide

trem. pick

(cont. in
Rhy. Fig. 1)

P.M. P.M.

w/fingers

A5 C5/A D5/G A5 C5/A G5/A

Yes, the cra-dle, cra-dle will rock... And I say, rock on!

sl. sl. trem. pick

sl. sl.

sl.

A5 C5/A D5/G

Ooh! Rock on! And when some...

(end Riff A) Gtr. II

sl.

(Gtr. III out)

sl.

2nd, 3rd Verses

F Fsus2 F Fsus4 F

lo-cal kid gets down, they try and drum him out of town. They say, "You could - a least

P.M.----- 1 w/pick P.M.----- 1 P.M.

1st time w/Fill 2
 Eb Ebsus#4 Eb5 F Fsus2

— faked it, boy,— faked it, boy.”

{ 1. At an } ear-ly age— he hits the street and winds—
 { 2. And so an }

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

F Fsus4 F Eb Ebsus#4 Eb5 w/Fill 1 N.C.

— up tied with who he meets,— and he's { 1. un-em - ployed,— un-em - ployed.— Ow!— } And the
 { 2. un-em - ployed— His folks are o - ver - joyed. }

w/fingers

Chorus
 w/Rhy. Fig. 1 (1st 7 bars only) and Riff A
 A5 C5/A G5/A

2nd time Gtr. III subst. Fill 4

cra - dle will rock.— { 1. Ow! And the cra - dle, the cra - dle will rock.—
 2. Yes, the cra - dle, cra - dle will rock.— } To Coda

1st time Gtr. II subst. Rhy. Fill 1

A5 C5/A G5/A A5 C5/A D5/G

And I— say, rock on!
 I say, rock on!

Oh! }
 Hey! }

Rock on!

Fill 2
 Gtr. III

Full Full Full Full Full

Rhy. Fill 1
 Gtr. II

P P

Fill 4
 Gtr. III

H P

[illegible]

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, starting with a treble clef and a key signature of one flat. The melody is marked with 'sl.' (sforzando) and 'Full' (full sound) dynamics. The melody is divided into measures, with some measures containing multiple notes. The second system features a bass clef and a key signature of one flat. The melody is written on a single staff, starting with a bass clef and a key signature of one flat. The melody is marked with 'sl.' (sforzando) and 'Full' (full sound) dynamics. The melody is divided into measures, with some measures containing multiple notes. The score is labeled 'A5', 'C5/A', and 'G5/A' at the top, indicating the chords used. The score is labeled 'The Rose Tree' at the bottom right.

[illegible]

Coda

w/Rhy. Fill 2

Gtr. III

Fill 3

Grtr. V

Full

1/4

1/2

Full

1/4

1/2

Full

20 20 20 20 20

17 18 19 18 19

[illegible]

Outro
w/Rhy. Fig. 1 (1st 4 bars only)
w/vocal ad lib (till end)

The musical score is divided into two systems. The first system contains the vocal lines and the Gtr. IV part. The vocal lines are for a male voice (w/vocal ad lib) and a female voice (8va). The Gtr. IV part features a tremolo pick pattern. The second system contains the Gtr. III part, which features a sl. (slide) pattern. The score includes various musical notations such as chords (A5, C5/A, G5/A, D5/G), dynamics (Full, sl.), and articulation (trem. pick, sl.).

System 1:

- Vocal (w/vocal ad lib):** A5 C5/A G5/A | A5 C5/A D5/G |
- Vocal (8va):** Rock on! | Rock on! |
- Gtr. IV:** Full | trem. pick | Play 2nd time only | Full | sl. | 1/4 | 1/2 | Full | trem. pick |

System 2:

- Gtr. III:** sl. | 17 17 17 17 17 17 17 17 | 17 17 17 17 17 |
- Bass:** 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 |

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

w/Kny. Fig. 1 (1st 4 bars only)

A5 C5/A G5/A A5 C5/A D5/G Repeat and fade

Rock on! Rock on!

8va-- Full

trem. pick

Full

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

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

sl.

(7) (7)

sl.

UNCHAINED

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down:

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

Moderate Rock $\text{♩} = 136$

Intro

Chord progression: D B \flat C D F

Chord progression: C D B \flat C

*scrape down-----

*Scrape pick on stg. while moving R.H. down neck.

Chord progression: D F C D (Band in) *B \flat /D

(Vocal:) Alright.

*scrape up-----

*Scrape pick on stg. while moving R.H. up neck.

*Bass notes in chord names refer to bass gtr.

Chord progression: C/D D F/D C D

Hey! scrape up-----

Ha ha ha.

Unchained - 12 - 1
PG9665

B \flat /D C/D D F

scrape down-----4

scrape up-----4

P P

1st, 2nd Verses
D5

C B \flat /D C/D

1. You say I can - not get there from here. Ba - by.

2. See additional lyrics.

A.H. (15ma)

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

A.H. pitch: G

sl. sl.

D5 F/D C/D D5 B \flat /D

Then I don't care where I'm go - in'. Here's to your

A.H. (15ma)

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

A.H. pitch: G

sl. sl.

2nd time substitute Rhy. Fill 1

C/D D5 F/D C/D

thin red line. Mm. I'm step - ping o - ver.

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

sl.

A.H.-----

sl.

A.H. pitches: G G

sl.

sl.

Pre-chorus
G5

G5/F

Thought you'd nev - er miss me till I got a fat cit - y ad - dress.

Harm.-----
(8va)

Harm.-----
(8va)

Harm.-----
(8va)

sl.

sl.

sl.

sl.

Harm.-----

Harm.-----

sl.

sl.

Harm.-----

sl.

sl.

A5 A5/G A5

Non - stop talk - er. What a rock - er. Blue - eyed mur - der in a

Harm.-----
(8va)

Harm.-----
(8va)

Harm.-----
(8va)

Harm.-----
(8va)

sl.

sl.

sl.

sl.

Harm.-----

Harm.

Harm.-----

sl.

sl.

Harm.-----

sl.

Rhy. Fill 1

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

sl.

A.H.-----

sl.

Ab5 G5 F5 D Chorus Bb/D C/D

size five dress. Change. Noth-in' stays the same. Un-chained.

scrape up-----

P P

D F C D Bb/D

And you hit the ground run-nin'. Change. Ain't noth-in'

scrape down-----

scrape up-----

C/D D F C

stays the same. Un-chained. Yeah, you hit the ground run-nin'. 2. I know!

scrape down-----

A.H. pitch: G

(G5) (A5)
 8va-
 Full Full
 Full Full
 17 18 (18) 14 18 17 20 20 (20) 17 19 15 17 20
 P H
 7 6 7 7 5 7 7 6 7
 P H
 Ab5 G5 F5 D Chorus Bb/D C/D
 Change... Noth-in' stays the same. Un - chained
 8va-
 Full Full
 19 20 19 20 (20)
 Full
 (Gtr. II out)
 scrape up
 P P
 7 (7) 7 3 (3) 4 5 6 5
 7 7 7 3 3 3 5 5
 5 5 5 3 3 3 5 5
 D F C D Bb/D
 Yeah, you hit the ground run - nin'. Change. Ain't noth - in'
 7 8 10 (10) 11 10 10 8 7 8 3
 7 7 10 10 10 10 9 7 7 3
 5 5 10 10 10 10 5 5 5 3

C/D D F w/Fill 1 C

stays the same. Un - chained — Yeah, you hit — the ground run - nin'.

P P P

Breakdown
A5

(Spoken:) Woo - hoo! Take a look at

Gtr. I

sl. 1 P sl. 1 sl. 1 sl. 1 H 1 P sl. 1 H

mf

3 trem. bar 3 3

sl. 1 P sl. 1 sl. 1 sl. 1 H 1 P sl. 1 H

12-14 14 12 10 9 7 9 7 5

Gtr. II

w/phase shifter

mf

*Dim. w/vol.
knob.

Fill 1 (Gtr. II)

G/A D/A A5(7)

this! Hey man, that suit is you! Hoo - wee!

1 1 1
sl P 1

3

1 1 1
sl P 1

7 4 2

3 3 3

12 12 12 12 11 11 11 11 11 0 0 0 0 0 0

12 12 12 12 12 12 12 12 12 0 2 2 2 2 2 2

A5 A5(7)

You'll get some leg tonight for sure! Tell us how

H

3 3

mp

H

14 15 14 15 14 17 14

14 12 14 12 14 12 14 12 14 12

14 12 12 14 14 12 12 14 14 12

2 2 4 0 12 14 10

sl. don't pick

sl.

D/A

A5(7)

A5

you do! Hoo - hoo - hoo - hoo. (Come on, Dave, gimme a break.) Heh - heh - heh - hey.

(Gtr. I out)

P sl P sl sl P sl sl H sl

P 17 15 17 sl 14 12 12 11 14 10 14 12 11 H 7

A.H. *T *T *T 3 3 3

H A.H. *T *T *T 3 3

7 7 7 7(19) 7(19) 7(19) 7 0 0 0 0 2 2

*Tapped harmonic.

The musical score consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, and ends with a quarter note A4. Above the staff, there are performance instructions: "Gtr. I" above a first measure containing eighth notes G4-A4-G4-F#4, and "D" above a second measure containing a dotted quarter note D5. The middle staff is in bass clef with a key signature of one sharp. It starts with a whole rest, then has a half note F#3, followed by a series of eighth notes: G3, A3, B3, C4, 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, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B13

*Pick slide.

Chorus

B \flat /D C/D D F

Ain't noth - in' stays the same. Un - chained. Yeah, you hit

scrape up-----

P P P

7 8 3 (3) 4 5 6 7 8 10
7 7 3 3 3 5 5 7 10
7 7 3 3 5 5 7 7 10
5 5 3 3 5 5 5 5 8

C D B \flat /D C/D

— the ground run - nin'. Change... Ain't noth - in' stays the same. Un - chained...

Riff A

scrape up-----

D F w/Fill 2 C w/Riff A D B \flat /D

— Yeah, you hit — the ground run - nin'. Change... Ain't noth - in'

(end Riff A) Gtr. I

scrape up-----

sl.

C/D D F C

stays the same. Un - chained... Yeah, you hit — the ground run - nin'. Change...

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

Full P H Full

Fill 2 (Gtr. I)

Full C D Full P 1/2 1/2 P H

Free time

Full (13) (10) 13 12 11 10 13 13 (13) 13 10 12 10 1/2 1/2 P H

rit. Full P 1/2 1/2 P H

rit. sl.

sl.

6 3 2 slack

H P P sl. H H P P sl. sl. sl. P trem. bar

2 slack

10 12 11 10 9 10 12 10 9 7 5 3 0 (0)

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

rit. w/slight feedback

p.

*Brush across stgs. w/pinky side of R.H.

Additional Lyrics

2. I know I don't ask for permission.
This is my chance to fly.
Maybe enough ain't enough for you,
But it's my turn to try. (To Pre-chorus)

JUMP

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Moderately ♩ = 129

Intro Riff A *Gtr. I

mf

C5 3fr. F5 3fr. G5 3fr. Bb5 6fr. Asus4 5fr. Ab sus2 4fr.

C G/C F/C G/C C F/C

*Synth. arr for gtr.

C/F Gsus4 Play 3 times (end Riff A) Riff B 8va C

1st Verse w/Riff A (2 times)

1. I get up—

loco (end Riff B)

and noth-in' gets me down. You got it

tough. I've seen the tough-est a-round. And I know,

(1st,) 2nd Verses
w/Riff A (2 times)

G/C C F/C G/C C F/C C/F Gsus4

are you?_ Who said that? ba - by, just_ how you_ feel._ You got to
Ba - by, how_ you been?_ You say you don't

G/C C F/C G/C C F/C C/F Gsus4

roll_ with the punch-es to get to what's real._ Ah, can't you }
know, you won't_ know_ un-til you be - gin._ So, can't you }

Pre-chorus
N.C.(Am)

(F) (C/E) (Dm)

see me stand - in' here? I got my back a - gainst the rec - ord ma - chine._

Gtr. II

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

sl.

(9) 7 5 5 7-9

(F) (C/E) (Dm)

I ain't the worst that you've seen._ Ah, can't you see what I mean?_

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

sl.

(9) 7 5 5 7-9 (9) 7 5 7

(F) (C/E) (G)

Ah, might as well_ jump._

sl. (Gtr. II out)

slight vib. bar P.M.-----4

sl.

(9) 7 5 5 7-9 (9) 7 5 7

*Chord names derived from bass and synth. (next 8 bars).
**Tune down 1/2 step. Music sounds as written.

[illegible]

Synth. solo
Gtr. C5
IV
8va-

pick
slide

53

(Gtr. III out)

First system of guitar notation. The top staff is a treble clef with a key signature of one flat (Bb). It contains a synth solo line with a dotted quarter note and a half note, both marked with 'H' and 'P' (Harmonics and Pick). The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a synth solo line with a dotted quarter note and a half note, both marked with 'H' and 'P' (Harmonics and Pick). The bottom staff also has a measure with a '10' and a '16'.

Second system of guitar notation. The top staff is a treble clef with a key signature of one flat (Bb). It contains a synth solo line with a dotted quarter note and a half note, both marked with 'P' (Pick). The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a synth solo line with a dotted quarter note and a half note, both marked with 'P' (Pick). The bottom staff also has a measure with a '10' and a '7'.

Third system of guitar notation. The top staff is a treble clef with a key signature of one flat (Bb). It contains a synth solo line with a dotted quarter note and a half note, both marked with 'P' (Pick). The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a synth solo line with a dotted quarter note and a half note, both marked with 'P' (Pick). The bottom staff also has a measure with a '10' and a '7'.

Fourth system of guitar notation. The top staff is a treble clef with a key signature of one flat (Bb). It contains a synth solo line with a dotted quarter note and a half note, both marked with 'P' (Pick). The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a synth solo line with a dotted quarter note and a half note, both marked with 'P' (Pick). The bottom staff also has a measure with a '7' and a '3'.

Fifth system of guitar notation. The top staff is a treble clef with a key signature of one flat (Bb). It contains a synth solo line with a dotted quarter note and a half note, both marked with 'P' (Pick). The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a synth solo line with a dotted quarter note and a half note, both marked with 'P' (Pick). The bottom staff also has a measure with a '5' and a '1'.

*T=Tap w/R.H. index finger.
 (T)=Tap w/R.H. ring finger.
 (P)=Pull-off to R.H. index finger.

Asus4

Absus2

G5
◇
— loco

	w/Riff A	G/C
1	1	1
2	1	1
3	1	1
4	1	1
5	1	1
6	1	1
7	1	1
8	1	1
9	1	1
10	1	1
11	1	1
12	1	1
13	1	1
14	1	1
15	1	1
16	1	1
17	1	1
18	1	1
19	1	1
20	1	1
21	1	1
22	1	1
23	1	1
24	1	1
25	1	1
26	1	1
27	1	1
28	1	1
29	1	1
30	1	1
31	1	1
32	1	1
33	1	1
34	1	1
35	1	1
36	1	1
37	1	1
38	1	1
39	1	1
40	1	1
41	1	1
42	1	1
43	1	1
44	1	1
45	1	1
46	1	1
47	1	1
48	1	1
49	1	1
50	1	1
51	1	1
52	1	1
53	1	1
54	1	1
55	1	1
56	1	1
57	1	1
58	1	1
59	1	1
60	1	1
61	1	1
62	1	1
63	1	1
64	1	1
65	1	1
66	1	1
67	1	1
68	1	1
69	1	1
70	1	1
71	1	1
72	1	1
73	1	1
74	1	1
75	1	1
76	1	1
77	1	1
78	1	1
79	1	1
80	1	1
81	1	1
82	1	1
83	1	1
84	1	1
85	1	1
86	1	1
87	1	1
88	1	1
89	1	1
90	1	1
91	1	1
92	1	1
93	1	1
94	1	1
95	1	1
96	1	1
97	1	1
98	1	1
99	1	1
100	1	1

Out-chorus
w/Riff A (3 times)

Gtr. II

G/C C F/C G/C C F/C C/F Gsus4

jump. (Jump!) Go a-head and jump.- Jump!

P.M. P.M.

G/C C F/C G/C C F/C C/F Gsus4

Jump! Jump!

Begin fade
w/Riff B

F/C C F/C C/F Gsus4 w/Riff A G/C C

Jump!

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

F/C G/C C F/C C/F Gsus4 w/Riff B F/C Fade out C

P.M.

PANAMA

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Moderate Rock ♩ = 144

Intro Gtr. I

E Esus4 B/E E Esus4 B/E D Dsus4 A

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

3

rake trem. bar 3

E Esus4 B/E E Esus4 B/E

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

D Dsus4 A C#m

sl. P.M. 4 P.M. 4 *pick sl.* *let ring* P.M. 4

sl.

B/C# B A

sl. *A.H. Full (15ma)* *C#5* *let ring*

P P.M. *sl.* *A.H. Full* *let ring*

A.H. pitch: A

B/C# B A B N.C. Harm. (8va)

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

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

Harm. (8va) Oo! Oh, —

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

* Harm. on 3rd str., 4th fret.

sl. sl.

A5 D A D A N.C. A5 D A D A N.C.

yeah! — Uh, — huh! —

P.M. 4 P.M. P.M. P.M. sl. sl. 2

sl. sl. 2

A5 D A D A N.C. 1st Verse E5 A/E

Jump back! What's that sound? —

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

sl. sl.

E7sus4 E5 A/E

Here she comes, — full blast and top down. Hot shoe, burn - in' down the av - e - nue.

P.M. 4

E7sus4 **F#sus4** **F#7add4**

Mod - el cit - i - zen, ze - ro dis - ci - pline. Don't you know she's com - in' home_ to me?_

let ring *pick.slides* *P*

C#m7 **N.C.** **B5**

You'll lose her in the turn. I'll get her! _____

pick.sl. *sl.* *sl.*

Chorus

N.C. **N.C.** **A** **D5** **A** **D5** **A** **N.C.**

Pan - a - ma, _____ Pan - a - ma. _____

Harm. (15ma) **Harm. (8va)** **P.M.** **P.M.** **P.M.** **P.M.**

A5 **D** **A5** **D5** **A** **N.C.** **A** **D** **A** **D5** **A** **N.C.**

Pan - a - ma, _____ Pan - a - ma. _____

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

2nd Verse

A D A D5 A N.C. E5 A/E

Ain't noth - in' like it, her shin - y ma - chine, got the

P.M. P.M. P.M. --- 4 (P.M.) sl. sl. P.M. P.M. --- 4 P.M. --- 4

sl. sl.

E7sus4 E5 A/E

feel for the wheel, keep the mov - ing parts clean. Hot shoe, burn - in' down the av - e - nue,

P.M. --- 4

E7sus4 F#7sus4 F#7add4

got an on ramp com - in' through my bed - room. Don't you know she's com - in' home to me? —

let ring --- 4 pick slides --- 4 let ring P.M. --- 4 let ring --- 4

sl.

C#m7 N.C. C5 N.C. B5

You'll lose her in the turn... I'll get her! —

let ring --- 4 sl. sl.

sl.

N.C.

Chorus

N.C. A D A5 D A N.C.

Wuh... oh!

Pan - a - ma,

Pan - a - ma.

Harm. (15ma)

P.M.

A D A D A N.C. E5 A D A D5 A N.C. E5

Ow! Pan - a - ma,

Pan - a - ma.

sim.

Guitar solo

A5 D Csus2 G/B N.C. Csus2 *N.C.(B) (E)

ah oh oh oh oh.

Woo!

trem. bar

* Chords derived from bass figure.

(B)

(E)

Full (B)

TP TP TP TP TP TP

Hold bend

TP TP TP TP TP TP

(E) P H H $2\frac{1}{2}$ P P H P (C) Full (D) Full

trem. bar

Full Full Full

sl. H P

sl. H P

Interlude

(Em) Full (C)

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

sl. sl. P

(Em) (F7#11)

3 3

sl. P sl. let ring-----4

sl. P sl. P

E5 D5/E E5 C(b5) C5 N.C.

Yeah, we're run-nin' a lit-tle bit hot to-night.

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

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

H P A.H. pitch.: A#

(Em)

I can bare-ly see the road from the heat com-in' off it.

P P P sl. P

P P sl. sl. P

C(b5) C5 E5
 Ah, you reach down be - tween my
 P.M. P.M. sl. sl. sl. P.M. P.M.----4 P.M.----4
 C(b5) C5 C(b5) C5
 legs, ease the seat back.
 sl. P.M. P.M.----4 sl.
 E5 F D/F# G5 E/G#
 She's blind-in', I'm fly-in', right be-hind in the rear - view mir-ror now.
 P.M.----4 P.M.----4 P.M.----4 P.M.----4
 A5 Gm/Bb B5 B
 Got the feel-ing, pow-er steer-ing, pis-tons pop-pin', ain't no stop-ping now!
 P.M.----4
 (2) (2) (4) (4)

Chorus

N.C. A5 D A D A N.C. A D A

Pan - a - ma. — Pan - a - ma. —

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

sl. sl.

D A N.C. A5 D5 A D A N.C. A5 D A5

Pan - a - ma, — Pan - a - ma — ah oh — oh oh —

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

sl. sl. sl. sl.

D A N.C. A5 D A5 D A N.C.

— oh. Pan - a - ma, — Pan - a - ma —

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

sl. sl. sl. sl.

A5 Dsus2 A D A N.C.

— ah oh — oh oh — oh. Pan - a - ma. —

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

WHY CAN'T THIS BE LOVE

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and SAMMY HAGAR

Chord diagrams for guitar:

C, Am7, F5, G5, D5, A add2, F, G, E5, A5, G (type 2), Esus4, Bb5, FVIII, Eb sus2, F5III, G5V, E, Bb sus4, Fmaj7, Gx.

Moderate Rock ♩ = 96

Intro
Gtr. I (Synth arr. for gtr.)

N.C. (C)

(Am)

Intro guitar part (Gtr. I) with fret numbers and dynamics (mp, P.M.).

Verse guitar part (Gtr. II) with fret numbers, dynamics (P.M., cresc., sim., P P), and guitar techniques (H P H).

Verse guitar part (Gtr. II) with fret numbers, dynamics (P, *sl., C, Am7, F5, *sl.), and guitar techniques (H P H).

Verse guitar part (Gtr. II) with fret numbers, dynamics (P, *sl., C, Am7, F5, *sl.), and guitar techniques (H P H).

Fill 1 guitar part with fret numbers and dynamics (P sl., P sl.).

F G E5 w/Fill 2 D5

up in - side_ ev - 'ry time_ we touch_ Hey_ I don't know_ oh_ tell me_

P H P P H H P H H P

trem. bar

A5 F5 *sl. G(type 2) Esus4 E5

where to be - gin_ 'cause I nev - er, ev - er felt so_ much_ Hey!

H H P P P

Pre-chorus

Bb5 E G Fviii *sl. Eb sus2 w/Fill 3

And I can't re - call_ an - y love_ at all_ Ah ba - by, this blows 'em all_ a - way_

(end of Riff A)

P P P H

Fill 2 E5 1 A.H. (15ma) D5

trem. bar 1 A.H. trem. bar trem. bar

A.H. pitch: A

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

Fill 3 F5

sl. H

sl.

Chorus

F5^{III} G5^V *sl.* C *sl.* Am7 *sl.* **sl.* F5

It's got what it takes,— so tell me why—

P P H P *slm.* P P P P

P P H P H (3) 2 3 2 3 3 (3) 2 (3) 3 3 2 (3) 3 2 3 5 3

G5 G *sl.* **sl.* Am7 *sl.* F5

can't— this be— love?— Straight from my heart,— oh,— tell me why—

P P P P P

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

F G5 A5 D5 *sl.*

can't this be— love?— I tell— my — self hey, on — ly fools—

P P H H P P H H

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

Asus2 F G Esus4 E5

— rush in, on — ly time will tell— if we stand the test— of time— All— I know,—

D5 Asus2 Fmaj7 G *sl.*

— you got to— run to— win,— and I'll be damned if I— get hung up on the line.—

Esus4 E

Pre-chorus Bb5 *sl.* w/Fill 4

Hey! No, I can't re-call— an - y - thing— at all—

Chorus C Am7

Ah ba - by, this blows 'em all— a - way. Woo! It's got what it takes,—

H P P H P H *sim.*

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

H P P H P H

G^(type 2) F5^{VIII} G5^V C G^(type 2) Am7

so tell me why— can't this be— love?— You want it straight— from the heart,—

P *sl.*

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

P *sl.*

w/Fill 5 F G N.C. Asus2

oh,— tell me why— can't this be— love?—

P P P P

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

P P P P

Fill 4 Eb

sl. *sl.* *sl.* *sl.*

10 10 10 9 10 10 12 12 8 8 8 7 8 8 10 10 8 6

sl. *sl.* *sl.* *sl.*

Fill 5 Am7 F G Asus2

sl. P P

5 5 5 4 10 10 10 12 12 12 12 10 3 3 2 0 0 2 0

sl. P P

Guitar solo
N.C.

da_doo.

trem. bar

trem. bar

sl.

sl.

[illegible][illegible]

Chorus

Chorus

C

G(type 2)Am7

w/Fill 6

da_ doo. Woo! It's got what it takes, so tell me why_

P P sl.

(15) 13 12 10

P

sl.

H P H

sim.

P

(7) 5 4 7

2 3 2 3

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

sl.

H P H

G5 C

Am7

G(type 2) F5

G5 sl. C

can't this be_ love?_ Straight from the heart, tell me why_ can't this be_ love?_

H P P H P

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

H P P H P

Fill 6

A.H.

G5

C

A.H.

(5) 5 4 5 (5) 7 5

A.H. pitch: E

Am7 F G C *pick sl.* F G C

Ba-bby, why can't this be love? Got to know why can't this be love?

P P H P H H P P H

P P H P H H P P H

pick sl. F G C *pick sl.* F G

I — wan-na — know why — can't this be — love? —

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

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

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

Begin fade

N.C.

Gtr. II

Fade out

Gtr. II

The musical score for Guitar II consists of a melodic line and a corresponding fretboard diagram. The melodic line is written on a single staff with a treble clef. It begins with a series of eighth notes, followed by a series of sixteenth notes, and then a series of eighth notes. The fretboard diagram is positioned below the staff and shows the fret numbers for each note. The diagram is divided into three measures, each containing a sequence of fret numbers. The first measure shows frets 5, 7, 9, 10, 12, 4, 5, and 3. The second measure shows frets 13, 12, 12, 13, 13, 12, 13, 12, 13, 13, 12, 13, 12, 13, 13, 12, 13, 12, 13, 15, 15, and 10. The third measure shows frets 10, 9, 9, 10, 10, 9, 10, 9, 10, 9, 10, 9, 10, 9, 10, 9, 10, 12, 12, and 10. Slurs are placed over the melodic line, and the word "sl." is written below the staff.

sl. sl. sl. sl. sl.

5 7 9 10 12 4 5 3

13 12 12 13 13 12 13 13 12 13 12 13 13 12 13 12 13 15 15 10

10 9 9 10 10 9 10 9 10 9 10 9 10 9 10 9 10 12 12 10

sl. sl. sl. sl.

Gr. I

P H P P

C/E Csus4/E C/E Csus2 C C/F Fsus2 F6 F Am/G

w/Fill 1

C/G G Gsus4 C Csus4 C Csus2 C C/E Csus4/E Am7

w/Fill 2

Am7add4 Am7 C/F F G/F F Am/G G G7sus4 C/G Gsus4

1st Verse

Asus4 Am F(6) Gsus2 Gsus4 Am Asus4 A5

World turns black and white, pic-tures in an emp - ty room... Your

Gtr. II

Gtr. III
Rhy. Fig. 2

trem. bar.

Fill 1 (Gtr. IV)

Harm. P.M. P.M. trem. bar

Fill 2 (Gtr. IV)

Harm. Harm. trem. bar sl.

F(6) Gsus2 Am Asus4 Am
 love starts fall - in' down, bet - ter change_ your tune.

Asus4 Am F(6) Gsus2
 Yeah, you reach for the gold - en ring, —

Am Asus4 Am F(6) Gsus2
 reach for the sky. Ba - by, just spread your wings, —

Chorus
 G/C C G/C Am7 Am
 — and get high - er_ and high - er, — straight —

pick slide
pick slide (end Rhy. Fig. 2)

Am F(6) Gsus2

the cracks. Stand - in' on bro - ken dreams, - nev - er los -

trem. bar

*Depress trem. bar before striking note, then depress & vib. simultaneously.

Am F(6) Gsus2 pick slide D.S. al Coda I G

ing_ sight. Ah! Well, just spread your_ wings. We'll get

P.M. - 1

Coda I G(7sus4)

So ba - by, dry your eyes, -

Gtr. I

1st time w/Riff A (1st 6 bars only);
2nd time w/Riff A (complete)
Cadd9 C^{viii} F

Am G

save all the tears you've

Fsus2 F(type 2) Am7

cried. Oh, that's what dreams

Am7add4 Am7 Am7add4Cadd4/GC/G Csus2/G Gtr. I plays Fill 3 (1st time only) w/Riff A (1st 6 bars only) Em7 F (type 2)

Rhy. Fig. 3

are made of. 'Cause
are made of. Oh, ba - by we be - long -

Am G

in a world that must be strong. Wo,

2nd time to Coda II w/Fill 4
Am7 Am7add4 Am7 Am7add4 Csus4/G C/G Csus2/G C5 D5
(end Rhy. Fig. 3)

Fsus2

that's what dreams are made of.

Guitar solo D5 F5 G5 Bb5 C5 C A E C5 w/Rhy. Fill 1 D5 C5 D5

Gtr. II sl. Harm. 5 3fr. 5 open 6 open P.M. P.M. 1 1/2 1

Gtr. III P.M. f Harm. P.M. P.M. P.M. P.M. P.M. trem. bar 1 1/2 1

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

Fill 3 (Gtr. I)

sl. P sl.

sl. P sl.

6 5 5 (5) 3 3 3 (3) 5 5 7 3

Fill 4

6 5 3 (3)

Rhy. Fill 1

D5 Harm. (15ma) C5 D5

Depress & vib. trem. bar simultaneously Harm.

7 7 5 5 7 5 5 7 3 3 5

[illegible][illegible]

Gtr. II (Elec. piano arr. for gtr.)

Rhy. *
Fig. 4

*Tapped harmonics (tap at fret indicated w/pick hand while holding note w/fret hand).

(end Rhy. Fig. 4)

[illegible]

*Play cue notes when Rhy. Fig. 4 is repeated.

w/Rhy. Fig. 4

D(sus2) Asus4 loco Am

H TPH TPH T sl. P P PH 8va- T sl. P P T sl. P P P T sl. P 1/2 Full P Asus4 Am sl.

6 6 6 3

H TPH TPH T sl. P P PH T sl. P P T sl. P P P T sl. P 1/2 Full P Asus4 Am sl.

10 13 15 10 13 15 13 12 10 13 15 20 13 12 15 20 13 12 10 13 15 13 10 12 (12) 10 10 (10)

Gm7/B \flat Gm7/A Gm7 Cm/E \flat Cm/D Cm G5

Yeah, _____ we'll get
8va----- Full

Full Full Full P 3 * Full
P3

trem. bar

sl. sl.

15 Full Full Full P P Full
18 16 10 15 10 15 20/22 *

*Overdubbed gtr.

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

1 1 1 4 (4) 4 4 8 8 8 8 8
3 3 3 5 (5) 5 5 7 7 7 7 7
5 5 5 6 (6) 5 3 5 5 5 5 5 5
1 0 2 6 5 3 5 6

Chorus
w/Fill 5

high - er__ and high - er,__ straight__ up we'll climb__ High - er__ and

8va-
(Full)

Fill 5

(both notes vib.)

(Full)

(20/22) (20/22)

er, — who knows — what we'll find. — So ba - by,

of. _____

Gtr. I

Gtr. III

Gtr. I

6 5 5 3 3 (3)

10 5 3

12 5 13 5 13 5 15 7

10 15 13 13 (13) 15 14 13 15

sl.

Am

G

sl.

sl.

F#sus2

TPH TPH TPH TPH TPH TPH TPP

TPH TPH TPH TPH TPH TPH TPP

15 12 13 12 12 (12) 6 13 10 12 13 13 5 8 13 5 8 13 5 8 15 5 8 15 5 8 15 5 8 15 12 8

Am7add4 Am7 Am7add4 Csus4/G C/G Csus2/G

8va Full Full Full Full

sl. TP H TPH TPH TPH TPH P T sl. P sl.

12 3 8 12 3 8 12 3 8 12 3 8 3 15 6

15 18 15 18 15 18 15 18

w/Riff A (1st 6 bars only) & Rhy. Fig. 3

Em7 F (type 2) Am G

And in the end on dreams we will de - pend.

8va sl. loco sl. H

(10) (10) sl. sl. sl. H

18 15 13 13 (13) (13) 14 13 13 15 15 12 13 12 12

Fsus2 Am7 Am7 add4 Am7 add4 w/Rhy. Fill 1 (Gtr. I) Bb (#11)

'Cause that's what love is made of.

Full 8va sl. Full Full Full

Full sl. Full Full dim.

(12) 18 18 18 20 22 22 22 (22) 22 20 22 (22)

Fmaj7/A F/A Gtr. I Bb F C

let ring----- let ring----- poco rit.

5 6 6 (6) 6 6 7 8 8 1 2 3 0 2 3

7 5 7 7 8 8 1 2 3 0 2 3

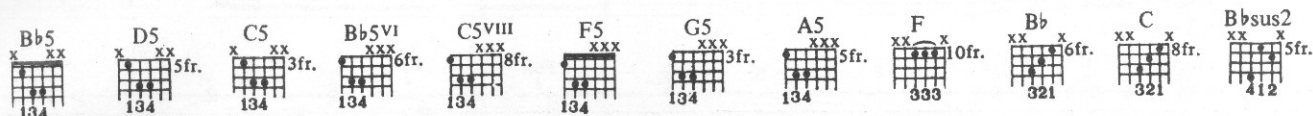
0 0 0 0 0 0 1 1 1 1 1 1

Rhy. Fill 1 (Gtr. I) Bb (#11)

6 6 6 6 9 7 8 8 6 7 8 6

RIGHT NOW

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and SAMMY HAGAR



Moderate Rock ♩ = 96

N.C.(Dm)

Riff A

Riff A1

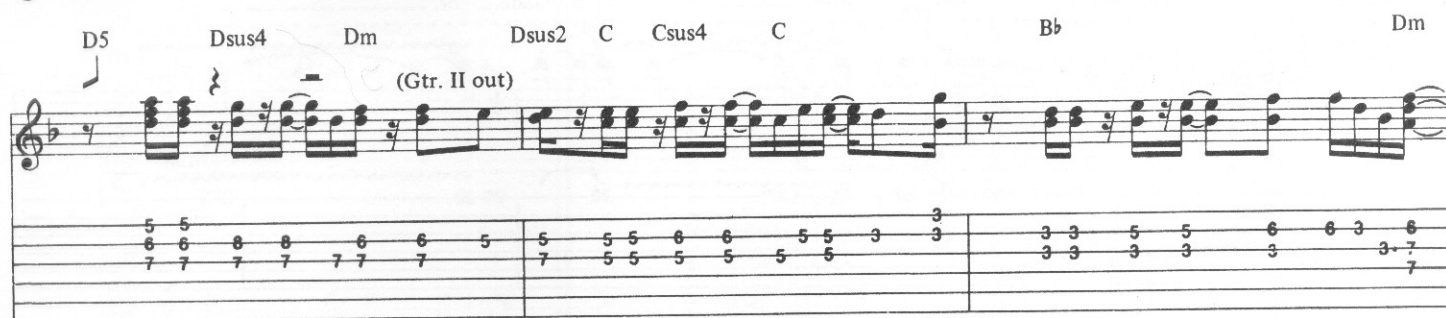
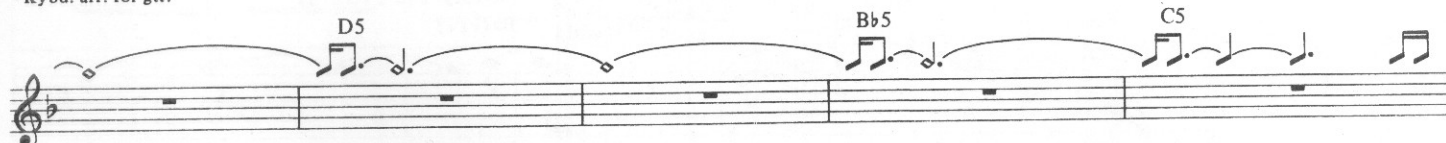
Intro *Gtr. I



*Kybd. arr. for gtr.



*Kybd. arr. for gtr.



w/Fill 1
C

N.C.

Dm Dsus4

Dm

Dsus2

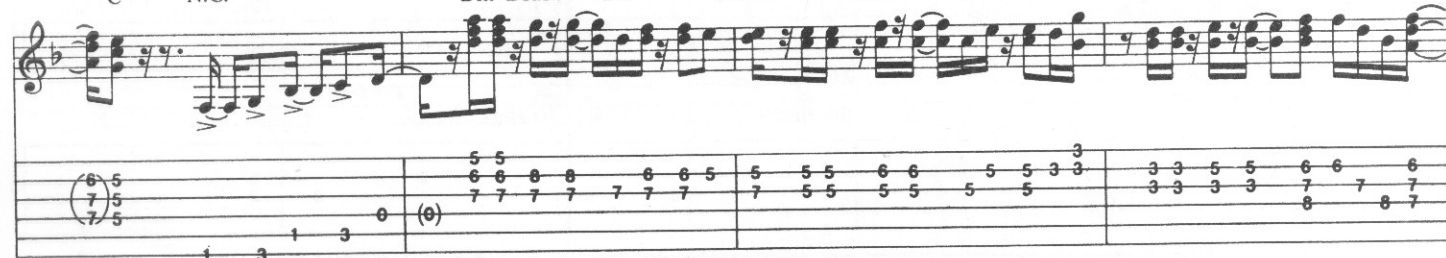
C

Csus4

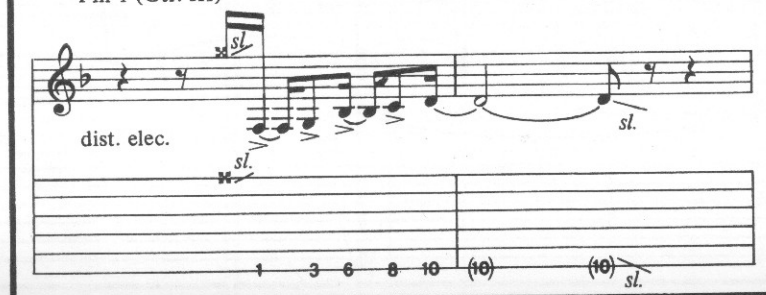
C

Bb

Dm



Fill 1 (Gtr. III)



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

pick slide hand slide P.M.-1 hand slide slight P.M.-1 A.H.
 A.H. pitch: G#

Bb A.H. (8va) Dm C Dm Dsus4 Dm Dsus2
 A.H. hand slide A.H. (15ma) sl.

A.H. A.H. pitch: A

C Csus4 C Csus2 Bb Dm Bb Am Gm F D5
 (Gtr. III cont. in slashes)

1st, 2nd Verses

(Gtr. III) *sl.* *7*

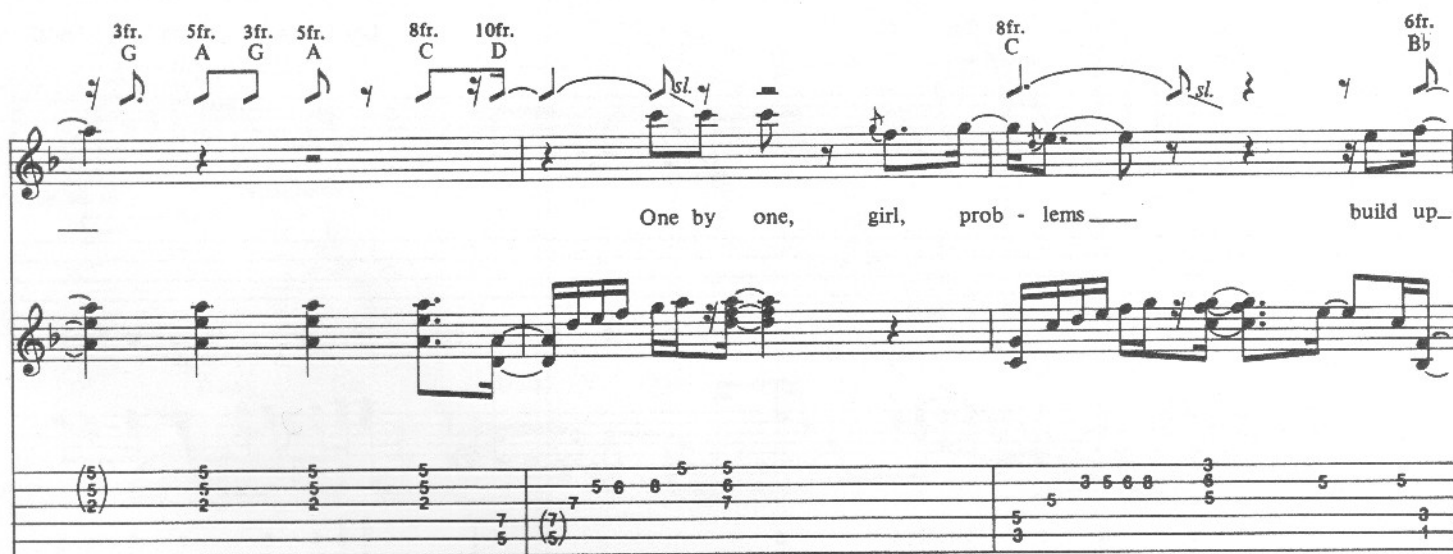
1. Don't wan - na wait_ till to - mor - row, why put it off an-oth - er day?_

2. See additional lyrics



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

One by one, girl, prob - lems_ build up_




3fr. G 5fr. A 3fr. G 5fr. A 8fr. C Bb5vi Rhy. Fig. 1 C5viii F5

Pre-chorus

and stand in our way_ Oh! One_ step a - head, one_ step be - hind_

Rhy. Fig. 1A



G5 Bb5VI C5VIII D5 Bb5VI

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

C5VIII F5 G5 Bb5VI C5VIII

Make_ fu - ture plans, _ don't _ live a - bout _ yes - ter - day, — hey! Come on, turn, _

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

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

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

w/Rhy. Fig. 2 (2 times)

F B \flat C F

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

B \flat C Gtr. III B \flat sus2

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

Interlude w/Riff A Gtr. D5 II

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

B \flat 5 D5

right now. —

B \flat 5 C5

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

A.H. pitches: B G E C \sharp B A G E

*1st beat of Rhy. Figs. 1 & 1A is struck, not tied.

$$\begin{array}{ccccccccccc} \text{P} & \text{P} & & \text{P} & \text{P} & & \text{P} & \text{P} & & \text{H} & \text{H} \\ & & & & & & \text{P} & & & \text{H} & \\ & & & & & & & & & & \end{array}$$

Riff B (Gtr. I)

CSVIII A5 w/Rhy. Figs. 2 & 2A (4 times)

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

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

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

(end Rhy. Fig. 3) right here and now... Right now. It's right now.

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

Turn this thing a - round...

Outro w/Riff A & Fill 2 w/Riff A1 (till fade)

Bb C F Bb C F

D5 Bb5 D5 Bb5

Begin fade D5

(Drums enter)

Fade out

Fill 2 (Gtr. III)
Bb sus2

dim.

Additional Lyrics

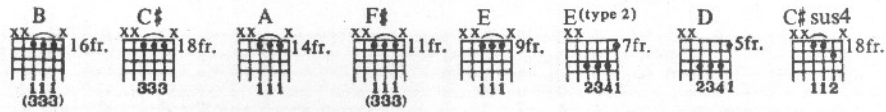
2. Miss a beat, you lose the rhythm
And nothing falls into place.
Only missed by a fraction,
Sent a little off your pace.

2nd Pre-chorus:

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

POUNDCAKE

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and SAMMY HAGAR



Moderately Rock ♩ = 104

Intro (Band tacet) Elec. Drill (Drums enter) Elec. drill----- Elec. Drill 2

(Approx. 3 sec.) *f* pick slide pick sl.

*E5 D5 D6/9(no 3rd)

pick slides----- let ring throughout

sl.

*Doubled by another gtr. *sl.*

Aadd9/C#

P *sl.*

Harm. (8va)

P *sl.*

Harm.-----

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

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

sl.

Aadd2

N.C.

1st Verse

E5

N.C.

ES

N.C.

E5

N.C.

E5

N.C.

E5 N.C. N.C. N.C.
 play— clean— an' sim-ple, wrapped up nice 'n' tight. An'
 A.H. (15ma) Harm. (8va) Harm. (8va)
 P.M. P.M. Harm. P.M. P.M. Harm.
 9 7 5 5 5 4 9 7 5 5 7 12 12
 0 0 0 0 0 0 4 5 5 5 4 0 0 0 0 0 0 0 5 5
 A.H. pitch: G#

(A5)

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

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

(E5)

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

Harm. (8va) P.M. semi-harm. Harm.

E5 N.C. Pre-chorus B

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

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

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

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

P.M.

B C5 G5 D5 A5 N.C. B

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

P.M.-----

sl.

sl.

C Chorus E5 D6/9(no 3rd)

Home___ grown_ an' down___ home, oo, yêah, that's a

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

sl.

Aadd9/C# N.C. E5

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

P Harm. (8va)

sl.

sl.

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

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

H P trem. bar (grad. descent)

Harm. (8va) 1½ 2½

H P Harm. 1½ 2½

sl.

(Bass plays E pedal-

Rhy. Fig. 1

(E pedal sim.)

Guitar solo
N.C.(F#5)

sl.
A.H. pitches: F#

A.H. pitch: B

[illegible]

The musical score for 'The Wind' by John Cage consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a 'Full' dynamic and a 'rake' instruction. The notation includes various articulations such as 'A.H.' (Altogether), 'sl.' (sustained), and 'P' (piano). Fingerings are indicated by numbers 1 through 5. The bottom staff is in bass clef and contains a sequence of notes with fingerings (4), 2, 4, 4, 6, 15, 14, 17, 16, 10, 14, 10, 10, 14, 10. It also includes dynamics like 'Full', 'P', and 'H' (half). The score is marked with 'A.H. (15ma)' and 'A.H.' with a wavy line. The piece concludes with a 'Full' dynamic and a 'P' (piano) marking.

A.H. pitches: D E

(F# pedal)
B C#
A B F# E F# E F# A
(A pedal)

*Gtr. I

*2½ T P ¾ Full
T P ½ P P sl. sl.
Full
sl. sl.

rake

Full
Full
Full ½ P Full sl. sl. sl. sl.

(16) 21 (21) 16 21 16 (16) 14 (14) 5 15 14 17 (17) (17) " 14 10 (10) 14 (14) 4 3 6

[illegible]

E F# E F# A (A pedal)
 B C# A B C# C#sus4 (B pedal)
 Full P sl. Full 1/2 Full Full T/P 1/2 Full T/P 1/2 Full
 (14) 14 16 14 14 (14) 7-3 14 17 (17) 14 17 17 (17) 20 17 20 17 (17) sl. (5)
 Poundcake - 13 - 7
 sl. sl.

sl. p

Gtr. I

The musical score for guitar (Gtr. I) is written on a single staff in G major (one sharp). The melody consists of several measures with various articulations: accents (>), slurs, slurs with accents (>), slurs with accents and slurs (sl.), and slurs with accents and slurs (sl.). The fretboard diagram below the staff shows the fingerings for the left hand, with numbers 1-4 indicating fingers and 10-12 indicating the thumb. The diagram is divided into three sections corresponding to the measures of the melody.

[illegible]

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

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

Gtr. I

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

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

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

P.M.-----4

B7sus4 N.C. A Chorus E5

Home grown an' down

Gtr. III (12-stg. elec.)

Gtrs. I & II

(clean tone)

H P sl. (2) (2) (2)

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

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

Harm. (8va)

(w/slap-back echo)

sl. sl. P

[illegible]

Aadd9/C# w/Fills 2 & 3 w/Rhy. Fig. 1 (2 times)
 (E pedal) A B G A E
 that's my wom - an! Gim - me some - a that Uh, a, huh, huh!
 A.H. (15ma)
 Gtr. II sl. A.H.
 sl. A.H.
 0 0 0 0 0 0 0 0 14 16 H H 12 14 14 9
 0 0 0 0 0 0 0 0 14 16 H H 12 14 14
 7 6 6 6 6 6 6 6 14 16 H H 12 14 14
 7 7 7 7 7 7 7 7 14 16 H H 12 14 14
 5 4 4 4 4 4 4 4 0 0

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece, and the second system contains the next two measures. The music is written for a single melodic line on a treble clef staff, with a key signature of one sharp (F#) and a common time signature (C). The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and features a prominent 'sl.' (slur) marking over the first measure of each system. The second system includes a 'P' (piano) dynamic marking above the first measure. The score is accompanied by a guitar tablature at the bottom, which uses numbers 0-7 to indicate fret positions and includes a 'sl.' (slide) marking under the first measure of the first system.

home! Yeah! No!

Full 1/2 Full 1/2 Full Full

sl. sl. sl. sl.

P.M.

Full 1/2 Full 1/2 Full Full

12 15 (15) 15 15 14 13 12 15 14 13 12 14 13 12 12 12 12 12 12 4

20 7 21 12

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

Begin fade

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

sl. Full 1/2

sl. Full 1/2

19 18 17

21 21 (21) 2 7 21 (21) 4 21 (21) 12 12 15 (15) 15 15 14 13 12 15 14 13 12 15 14 13 12

[illegible]

Aadd9/C#

E5

Fade out

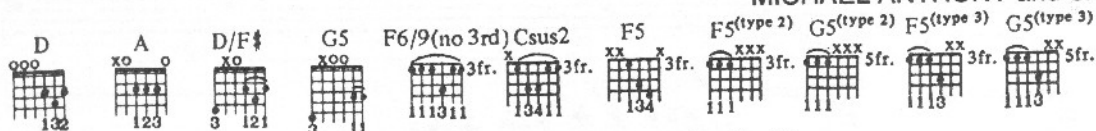
Oh,— no, oh,— no, no,— oh, woo! Uh, huh,— huh!

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

9 11 14 15 (15) 12 9 11 14 15 12 9 14 11 (11) 9 11 9 7 (7) 4 18 17 19 19 18 17 17 20 (20) 20 17

WHEN IT'S LOVE

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and SAMMY HAGAR



Tune Down

(6) = D
(All gtrs.)

Moderate Rock ♩ = 100

Intro
*Gtr. II Rhy. Fig. 1
**Gtr. I

*Gtr. II: Synth. chords (low stgs.) & synth. bass arr. for gtr.

**Gtr. I: Synth. part (harps, marimba, acous. piano & low stgs.) arr. for gtr.

*Continue Gtr. I's synth. part w/high string voices added. Part written is for harps, marimba, acous. piano & low stgs.

* Allow chords to sustain into each other emphasizing common tones. Synth. bass doubles roots. **Recorded gtr. part (no adaptation) swelled in w/volume control.

*Combined gtr. & synth. riff (Gtr. I), Gtr. III in upstems. Bass in steady 8ths.

1st Verse
w/Riff A

w/Riff C
D5

Chorus D

How do
Rhy. Fig.

*Synth. chords arr. for gtr.
**Synth. bass arr. for gtr.

How does

When It's Love - 6 - 2
PG9665

w/Riff B
 D5 C5/F D5/G Am D5 C5/F D5/G
 2nd Verse w/Riff A
 F5 w/vol. D5 sl. C5/F D5/G Am
 You look at ev - 'ry face in the crowd.
 D5 C5/F D5/G C5 w/Riff C D5 C5/F D5/G
 Some shine and some keep you guess - in'. Wait - ing for some - one to
 Am D5 C5/F C/A
 come in - to fo - cus. Teach you your fi - nal love les - son. Ugh!
 Chorus w/Rhy. Fig. 2 (1st 6 bars only)
 ⑥open ⑤open ⑤2fr. ⑥2fr.
 How do I know when it's love? I can't tell you but it lasts for - ev -
 ④4fr. ⑤open ⑥open ⑤open
 er. Oh. How does it feel when it's love? It's just some -
 ⑥2fr. ④3fr. ⑥5fr. Bridge
 B F5 (type 2)
 thing you feel to - geth - er. Gtr: P.M.
 Rhy. Fig. 3 (Ah ah.)
 * let ring

[illegible]

G5(type 2)
sim.

F5(type 2)

G5(type 2)

Oh, _____ when it's love. _____ (Ah _____ ah.) _____ You can feel _____ it, yeah.

(Ah _____ ah.) _____

(end Rhy. Fig. 3)

Gtr. IV *sl.*

Full P

Full

Noth - ing's miss - ing. _____ Yeah.

Harm. *1/2 1

trem. bar slow bend

Harm. *1/2 1

Guitar solo w/Riff A

D5 Full

C5/A

*Doubled by synth, bass on root.

D5/G 1 1/2

Am

D5

C5/F 1/4

D5/G Full

Full

hold bend

1 1/2 1 1/2

15 (15) 15 15 15

13 15 15 12 10 13 10 13

w/Riff C

Bbmaj7

1/2 1/4

sl. P

C5

Full

D5

T sl.

C5/F 1 1/2

D5/G 1 1/2

Am

H P

1/2 1/4

sl. P

Full

T

1 1/2 hold bend

15 15 15 15 13 15 13 15

sl. sl.

Rhy. Fill 1

sl.

5 4 5 4 (4) 5 7

0 (0)

*Synth. arr. for gtr. *sl.*

Bridge *sl.*
w/Rhy. Fig. 3
F5(type 3)

Full P Full P P P H P P P 1/2 P * Full

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

Bridge *sl.*
w/Rhy. Fig. 3
F5(type 3)

Full P Full P P P H P P P 1/2 P * Full

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

(Ah — ah.) Yeah, you can feel it. (Ah — ah.) Oh, when it's love.

Bridge *sl.*
w/Rhy. Fig. 3
F5(type 3)

Full P Full P P P H P P P 1/2 P * Full

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

(Ah — ah.) (When) Noth - ing's miss - ing.

Bridge *sl.*
w/Rhy. Fig. 3
F5(type 3)

Full P Full P P P H P P P 1/2 P * Full

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

(Ah — ah.) Chorus w/Rhy. Fig. 2 (1st 7 bars only)

Ow! How do I know when it's love? I can't tell

Bridge *sl.*
w/Rhy. Fig. 3
F5(type 3)

Full P Full P P P H P P P 1/2 P * Full

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

— you but it lasts for - ev - er. Ooh. How does it feel when it's love?

Bridge *sl.*
w/Rhy. Fig. 3
F5(type 3)

Full P Full P P P H P P P 1/2 P * Full

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

It's just some - thing you feel to - geth - er. Hey.

Bridge *sl.*
w/Rhy. Fig. 3
F5(type 3)

Full P Full P P P H P P P 1/2 P * Full

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

Fill 2

semi-harm. Full Full pick slide

14 17 15 18 20 20 20 20 20 (20)

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

© 2fr.

How do I know when it's love? I can't tell you but it lasts for - ev -

er. When it's love.

Ooh, when it's love.

It - 'll last for - ev - er. (Na na na na na na) When it's love. Na na na

na na.) You and I,

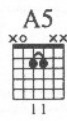
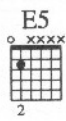
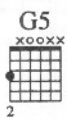
we're gon - na feel this thing to - geth - er. When it's love.

Ooh. When it's love, ba - by. You can feed it, yeah!

We'll make it last for - ev - er. Ooh, when it's love.

CAN'T STOP LOVIN' YOU

Words and Music by
EDDIE VAN HALEN, ALEX VAN HALEN,
SAMMY HAGAR and MICHAEL ANTHONY



Moderately ♩ = 124

Intro:

Asus

A

Asus2

A

Asus

A

Asus2

Gtr. 2

(Vocal:) Hah! *f* *dist. tone* *slight vib.* **Tap harm.*

TAB

10(22)

Gtr. 1

f *clean tone*

Rhy. Fig. 1

hold

TAB

*Tap harm. by fingering the indicated note w/left hand and tapping the fret indicated in parentheses w/right hand.

A Asus/F# A/F# Asus2/F# A/F#

(8va)

slight vib.

grad. release

1

TAB

(10(22)) 10(22) (10) 9(21) 10(22) 10(22) 10(22) (10) 9(21)

hold

*T P.M. hold

TAB

0 0 0 0 0 0 0 0 0 2

2 2 2 2 2 2 2 2 2 2

2 2

*Fret all F#'s (⑥ 2fr.) w/thumb (throughout).

D5 (8va) A/D E Esus E Asus A Asus2 A5

slight vib.

grad. release

TAB

10 (22) 10 (22) (10 (22)) 10 (22) (10) 9 (21) 10 (22)

Verse 1:

A Asus A Asus2 A

(8va) -
Gtr. 2 out

dim.

TAB (10(22))

There's a time and place for ev - 'ry-thing, for ev -

[illegible]

Asus/F# A/F# Asus2/F# A/F# Dsus2 A/D E

'ry - one. _____ We can push with all ____ our might, _____

P.M. P.M. P.M. hold

TAB

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

Esus E Asus A Asus2 A

but noth-in's gon - na come. — Oh, no, — noth-in's

P.M. — — — — P.M. — — — — P.M. — — — — P.M. hold — — — —

TAB (1 2 2 0) 0 0 3 2 2 0 0 2 0 2 0 2

Asus/F# A/F# Asus2/F# A/F# Dsus2 A/D E

gon - na change. — And if I ask you not — to try, —

P.M. — — — — P.M. — — — —

TAB 3 2 2 0 0 2 0 0 0 0 0 1 1 2 2 2 0 0

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

end Rhy. Fig. 2

F#m

pick sl.

Gtr. 2 x — — — — x — — — — x — — — — x — — — —

oh, — — — — could you let it be? — — — — I wan - na

hold — — — — hold — — — — hold — — — —

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

0 2 2 0 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Pre-Chorus 1:

D5 *pick sl.* Bm
 hold ____ you and say ____ we can't throw ____ this all a - way. _
 hold
 TAB 3 0 0 0 0 3 3 3 3 2 2 2 2 2

pick sl. G5 *pick sl.*
 Tell me you won't ____ go, you won't ____ go. Do you
 slight P.M. hold slight P.M. P.M.
 TAB 4 4 3 3 2 2 2 2 0 0 0 4 0 2 0 0 0 0 0

E5
 have to hear ____ me say... ____ I can't stop
 hold
 TAB 1 2 2 0 0 0 0 0

Chorus:

w/Rhy. Fig. 1 (Gtr. 1) simile

A5

F#5

*Bkgd. Voc. Fig. 1

lov - in' you. ___ And no mat - ter what I say or do, ___
(Ooh.) Ooh. _____

*Cue-size notes only.

a - you know ___ my heart ___ is true. Oh. _____ I can't _ stop lov-in' you. ___
Ooh. _____ Ooh.) _____

Verse 2:

w/Rhy. Fig. 2 (Gtr. 1)

Asus

A

Asus2

A

⑥
open
E

Cont. in notation

end-Bkgd. Voc. Fig. 1

You can change your friends, _ your place in life. You can

Gtr. 2

change your mind. _

* - - - - w/pick fingers - - - -

TAB
5 7 4 0
6 7 6 4 2

*Pluck stg. w/R.H. finger.

change your mind. _ We can change the things _ we say _

(8va)

Tap harm. _

TAB
2 (14) (2 (14)) 2 (9) 2 (7) 2 (6) 2 (5) (2 (5))

Esus E Asus A Asus2 A

_____ and do an - y - time. _____ Oh, no, _____ but I

(8va)

Tap harm.

1 1 1

9 (21) (9) 9 (21) (9 (21)) 10 (22) 9 (21) (9 (21)) (9 (21))

T
A
B

Asus/F# A/F# Asus2/F# A/F# Dsus2 A/D E

think you'll find ____ that when you look in - side ____ your heart, ____

(8va)----- Gtr. 2 tacet

dim.

TAB

(9 (21)) (9 (21)) (9 (21))

B5 Bsus2

Gtr. 2 *pick sl.*

oh, ba-by, I'll be there. Yeah!

Gtr. 1

hold hold

TAB

Pre-Chorus 2:

C5

A5

pick sl.

pick sl.

Hold on! _____ I'm hold - in' on. _

hold ----- slight P.M. ----- hold -----

TAB

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

F5

pick sl.

Ba - by, just come on, come on, come on. _ I just

slight P.M. -----

TAB

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

E5

⑥

12fr

E

slight P.M.

wan - na hear you say... _ I can't stop

hold -----

TAB

0	0	2	0	0	0	0
0	0		0	0	0	0
1	1		1	1	1	1
2	2		2	2	2	2
0	0					

Chorus:

w/Rhy. Fig. 1 (Gtr. 1) 1st 6 bars only
w/Bkgd. Voc. Fig. 1

A5

Gtr. 2

F#5

lov - in' you. — And no mat - ter what you say or do, —

D5

E5

you know — my heart — is true. Oh. — I can't stop

A5

Bridge 1:

Bm

*P.M. P.M.

lov - in' you. — Oh, — so I'm twist - ed — and tied. —

Gtr. 1

hold bend

1 1/2 1

TAB

0 3 2 2 0

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

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

E5^{VII}

C#

A5

P.M. P.M.

And all I re - mem - ber was

hold — — — — — hold — — — — — hold — — — — —

TAB

2 4 4 3 2

9 9 7

4 6 6 5 2 2 0 0

Bm

E5^{VII}

Cont. in notation

P.M. P.M.

how hard we tried, on - ly to sur - ren -

hold

TAB

Esus

E

C

D

Gtr. 3 - der.

TAB

Gtrs. 1 & 2

TAB

Gtr. 2 out

D(11)/A

C/G

D(11)/A

C/G

slight vib. slight P.M. slight vib.

TAB

Gtr. 1

hold hold hold

TAB

*Vol. swell.

D(11)/A C/G

TAB (17) (17) (10) 17 15 17 15 14 15 14 13 11 12

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

*Gradually increase width of vib.

D(11)/A Asus2

TAB 12 10 (10) 12 10 9 10 9 10 (10) 12 12 (12) x x x 8 7 7 8 10

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

N.C.

TAB (10) (10)

w/vol. control

P.M.

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

Bridge 2:

w/Bkgd. Voc. Fig. 2

A

F#m7

[illegible]

gon - na be. And true love will nev - er die, oh, not

A Asus2 A

Gtr. 2 *pick sl.*

fade away. And I can't stop

TAB

15	14	14	12	14	14	14	x	x
14	14	14	14	14	14	14	x	x
14	14	14	14	14	14	14	x	x

Bkgd. Voc. Fig. 2

A musical score for a vocal part, likely for a soprano or alto. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. This is followed by a quarter rest, a quarter note B4, a quarter note A4, and a half note G4. The melody then descends: a quarter note F#4, a quarter note E4, a half note D4, and a half note C4. The piece concludes with a final half note C4. The lyrics "Ah." are written below the first and last notes of the melody.

Chorus:

w/Rhy. Fig. 1 (*Gtr. 1*) 1st 6 bars only, 2 times, simile

w/Bkgd. Voc. Fig. 1 (1st 7 bars only)

you know _ my heart _ is true. Oh. _____ I can't stop

w/Bkgd. Voc. Fig. 1 (*bars 2 - 7 only*)

A5 F#5

 This musical notation shows the vocal line for the song. It is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with some notes beamed together. There are two fermatas over the notes 'you.' and 'do.'. Above the staff, there are two diamond-shaped markers with lines pointing to specific notes: 'A5' points to the first note of 'you.' and 'F#5' points to the first note of 'do.'. The lyrics are 'lov - in' you. _ _ _ _ _ And I know _ _ _ _ _ what I got to do. _ _ _ _ _'.

w/Rhy. Fig. 1 (*Gtr. 1*)

1st 5 bars only, simile

Hey, Ray, what ya said _____ is true. Oh. _____ I can't _ stop lov-in' you. _

w/Bkgd. Voc. Fig. 1 (bars 2 - 7 only)

w/Rhy. Fig. 1 (*Gtr. 1*) 1st 5 bars only, simile

Oh, *no.* Oh, _____

can't stop lov - in' you.

HUMANS BEING

Words and Music by
EDDIE VAN HALEN, ALEX VAN HALEN,
SAMMY HAGAR and MICHAEL ANTHONY

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Moderate rock ♩ = 124

Intro:

*Gtr. 1

Em G A Em G A

1.2. Em G A

mf w/slight distortion P.M. P.M. slight P.M.

TAB

*Repeat ad lib. simile throughout.

C D(9)sus

3. Em G Fmaj7(#11)

hold pick sl.

E5 G5/E A5/E E5 G5/E A5/E E5 G5/E A5/E

Rhy. Fig. 1

f w/distortion P.M. P.M. P.M. P.M. P.M. P.M.

TAB

Verse 1:

w/Rhy. Fig. 1 (Gtr. 1) 1 3/4 times

C D(9)sus

*E5 G5/E A5/E E5 G5/E A5/E E5 G5/E A5/E

1. There is just e - nough Christ in me to make me feel

end Rhy. Fig. 1

slight P.M. hold

TAB

*During verses, lead vocal is doubled one octave lower
w/slight variations ad lib. (throughout).

C D(9)sus E5 G5/E A5/E E5 G5/E A5/E E5 G5/E A5/E

al - most guilt - y. Is that why God made us breed, to make us see we're

C G5 D5 B5

hu - mans be - ing?

Gtr. 2

TAB

14 17 14 14 15 14 15 14 17

Gtr. 1

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

TAB

0 1 0 3 3 3 2 7 7 7 8 5 5 7 5 (7) 4 4 4 4 2 2

C G5 D5

TAB

(17) 15 17 15 15 (15) 7 9 (9) 7 9 7 (7) 14 14 15 14 17 14 14

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

TAB

4 4 2 4 4 3 0 1 0 3 3 3 3 3 7 7 7

8va

B5 B5/F# G5

15 17 15 15 14 14 15 16 16 17 (17) 12 19 19 22 (22) 19 22 22

(15ma) *1

trem. bar A.H. *1

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

*Pre-bend w/trem. bar.

Verses 2 & 3:

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

E5 G5/E A5/E E5 G5/E A5/E E5 G5/E A5/E

2. You break this, I'll break all that. You break my back with
low - life, flat - head scum in - fects. The sick - ness in his

(8va)

**Gtr. 2

(22) 22 (22) 22 22 (22) 22 22 22

*Vocal harmony Verse 1 only.

**Gtr. 2 Verse 2 only; Verse 3 tacet.

C D(9)sus E5 G5/E A5/E E5 G5/E A5/E

all eyes your re - crap. flects. Spread You your won - der ease why like your lem - mings breed - ing,
eyes re - flects. You won - der why your life is scream - ing,

(8va)

1 1 1 1 1 1 1 1

(22) 22 22 (22) 22 22 22 22

hold bend

Chorus:

E5 G5/E A5/E C Bm A7(♯) D/F# G5

that's what makes us hu - mans be - ing. Shine ____
 won - der why we're hu - mans be - ing.

(8va)

gradual release

3

A.H.

Gtr. 2 out

TAB

(22) (22) 19 22 22 1/2 (22) 22 20 22 19 22 1 17 17 20 17 17 (17)

Gtr. 1

P.M. P.M.

TAB

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

D Am Csus Csus/D*

on, shine on.

Gtr. 1

hold

hold

TAB

2 3 2 3 2 0 1 2 2 2 0 0 0 2 3 0 0 2 0 4 0

*Played by bass gtr.

G5 D Bm Em

Shine on, shine on.

TAB

3 7 7 10 7 10 8 7 7 7 7 2 2 2 0 0 0 0 0 0 0

C5 G/B

Gtr. 2

P.M.

TAB

Gtr. 1

P.M.

TAB

(8va)

G/D D

A.H.

TAB

(15ma)

*trem. bar
A.H.

TAB

*Pre-bend w/trem. bar.

To Coda \oplus

The image shows a musical score for the song "To Coda" by The Beatles. It includes a guitar staff and a bass staff, both with standard notation and tablature. The guitar staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The guitar staff features a G/B chord at the beginning and a "To Coda" symbol at the end. The bass staff features a 3/4 time signature at the beginning and a "To Coda" symbol at the end. The tablature for the guitar staff is written in numbers 0-12, and the tablature for the bass staff is written in numbers 0-12. The guitar staff has a 3/4 time signature at the beginning and a "To Coda" symbol at the end. The bass staff has a 3/4 time signature at the beginning and a "To Coda" symbol at the end.

Half time feel
Guitar Solo:

D5 + (8va) * A.H. 1/2 1 mf f

TAB 8 12 22 10 (17) (10) 10 (10) 8

TAB 3 2 0 (3 2 0) 7 9 11 12 11 12 9 10

*Tapped harmonic.

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part (top) and a bass part (bottom), both with standard notation and tablature. The guitar part is in the key of D major (one sharp) and features a melodic line with a key signature change to C major for the second system. The bass part provides a rhythmic accompaniment, including a triplet and a section with tremolos. The tablature for both instruments is provided below the staff notation.

Guitar Part:

- System 1:** Melodic line starting on D4, moving up to A4, then down to G4, F#4, E4, D4. Chords C and D are indicated above the staff.
- System 2:** Continuation of the melodic line, including a triplet of eighth notes (D4, E4, F#4) and a section with tremolos (w/trem. bar).

Bass Part:

- System 1:** Rhythmic accompaniment using the 7th and 5th frets. Includes a triplet of eighth notes (D4, E4, F#4).
- System 2:** Continuation of the bass line, including a section with tremolos (w/trem. bar).

Tablature:

Guitar TAB:

System 1: (8) 7 (7) 5 (5) 7 7 9 7 7 (7) 4 7 7

Bass TAB:

System 1: (12) (12) 9 12 16 14 12 12 (12) 11 11 11 12 11 (11) 7 9 10 10 10 10 9 9 10 9 9 5 7

Em Gtr. 2 out Am

1

(7) (7)

w/trem. bar

3

9 12 16 16/21 21 21

7 7 7 7 10 14 14/19

1/2

Em

3 3 3

1/2

(21) (21) 19 19 (19) 17 19 17/19 14 17 12 12/14 (14) (14) 7

9 12 16 9 12 16

7 7 10 14 7 10 14

C D Em

0

14 12 12 (12) 11 11 (11) (11) 12 11 (11) 9 7 4

7 7 7 7 9 9 9 9 9 9 9 9 9

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

Am end half time feel

3

(0) 4 9 9 12 16 14 12 12 11 (11) 12 11 12 11 12 11 12

2 7 7 7 10 14 12 10 10 9 9 9 9 9 9 9

Em C

grad. cresc.

w/trem. bar

**1/2*

**w/fdbk. ad lib.*

**Pull bar up.*

TAB

11	12	11	12	11	12	11	12	11	12	11	12	11	12	11	12	11	12	11	12	11	12	11	12
x																							
9	10	9	10	9	10	9	10	9	10	9	10	9	10	9	10	9	10	9	10	9	10	9	10

D Em F#5

TAB

11	12	11	12	11	12	11	12	11	12	11	12	11	12	11	12	11	12	11	12	11	12	11	12
9	10	9	10	9	10	9	10	9	10	9	10	9	10	9	10	9	10	9	10	9	10	9	10

G Am B5

f

TAB

11	12	11	12	11	12	11	12	14	12	14	12	14	12	14	12	4	4	4	4	4	4	4	4
x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x								
9	10	9	10	9	10	9	10	12	10	12	10	12	10	12	10	2	2	2	2	2	2	2	2

Em

trem. bar *harm.*

hold bend *gradual release*

1

TAB

15	(15)	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15
0	12																

C D Em

gradual bend *hold bend* *gradual release*

2

TAB

0	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15

Coda

Coda

The Coda section consists of two systems. The first system features a treble clef staff with a key signature of two sharps (F# and C#). It begins with a D5 chord (F#4, C#5, G#4) marked 'D5'. The melody consists of a half note F#4, followed by a quarter note G#4, and then a half note F#4. The guitar tablature below shows fret numbers 8-10, 12-22-10, and (10). The second system continues the melody with a half note G#4, a quarter note F#4, and a half note G#4. The guitar tablature shows (10), (10), and (10). The second system features a treble clef staff with a key signature of two sharps. The melody consists of a half note F#4, a quarter note G#4, and a half note F#4. The guitar tablature below shows 3-2-0, 0-5, and (5)-2. The section ends with a double bar line.

D5

1/4 1/4

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

TAB 8-10 12-22-10 (10) (10) (10)

(15ma)

w/trem. bar harm.

TAB 3-2-0 0 5 (5) 2

*Depress bar before striking note.

Outro:

w/Rhy. Fig. 1 (*Gtr. 1*) till end

[illegible]

E5 G5/E A5/E C D(9)sus E5 G5/E A5/E

be - ing. We're not That's what make us, hu - mans,

1/4 1/2 1/4 1/2 1 8 10 8 9 9 (9) 22 1 22

TAB

154

E5 G5/E A5/E E5 G5/E A5/E C D(9)sus

hu-mans that's be-ing. what makes us, We're just

(8va)

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

TAB

(22) (22) 22 (22) 22 (22) 22 (22) 19 22 (22) 20 22 22 22 20 21 (21)

E5 G5/E A5/E E5 G5/E A5/E E5 G5/E A5/E

that's what makes us, hu - mans that's what makes us, be - ing.

(8va)

trem. bar

TAB

22 1 (22) 5/20 22 1 (22) (22) 5/20 22 1 (22) (22) 15 (15)

*Depress bar before striking note.

*Depress bar before striking note.

Music Score for "We're Just That's What Makes Us" by The Police

Chords: C, D(9)sus, E5, G5/E, A5/E

Vocal Line:

We're just that's what makes us,

Guitar Line: fdbk. (8va)

Bass Line: TAB

Lyrics:

We're just that's what makes us,

E5 G5/E A5/E E5 G5/E A5/E

hu - mans that's be - ing. what makes us

TAB

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

(15) (15) (15) (15) (15) (15) 15 0 8 10 8 8 5 8

C D(9)sus E5 G5/E A5/E E5 G5/E A5/E

hu - mans be - ing. We're just That's what makes us, hu - mans

TAB

5 8 5 7 5 0 2 1/2 (2) 0 14 14 14 14 14 12

(15ma) -

A.H.

E5 G5/E A5/E C D(9)sus E5 G5/E A5/E

that's what makes us hu - mans be - ing.

TAB

14 (14) 16 19 21 20 22 22 1/2 (22) 20 22 1 (22)

(8va)

8va

A.H.

E5 G5/E A5/E E5 G5/E A5/E C D(9)sus

(8va)

hold bend

TAB

(22) 22 22 (22) (22) (22) 19 22 22 (22) 19 22 (22) 5 20

Begin fade

E5 G5/E A5/E E5 G5/E A5/E

(8va)

TAB

22 (22) 22 (22) 5 20 22 (22) 5 20 22 (22) 14 12 15 12 15 12 15

E5 G5/E A5/E C D(9)sus (15ma)

A.H. 1/2

TAB

14 12 14 12 12 14 14 (14) 3 5 3 4 2 0 2 (2) 0 2 2

E5 G5/E A5/E E5 G5/E A5/E

TAB

12 0 7 12 0 5 12 0 7 12 0 9 10 12 0 7 12 0 10 12 0 9 12 0 10 12 0 8 12 0 8

E5 G5/E A5/E C D(9)sus Fade

TAB

12 0 10 12 0 5 12 0 3 12 5 3 5 3 0 5 0 3 0 0 3 0 0 0 2 (2) 0 2 (2) 0

CAN'T GET THIS STUFF NO MORE

137

Words and Music by
EDDIE VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

All gtrs. use Drop D tuning:

⑥ = D

Moderate rock shuffle ♩. = 100

Intro:

Dsus

D7sus

Dm9

*Gtr. 1 (slightly dirty Elec.)

p hold throughout (next 16 meas.)
w/slap back
harm.

*w/neck pickup.

Dm13 Dsus D7sus

harm. - - - - -

Dm9 Dm13 Dsus

P.M. - - - - - P.M. - - - - - *mp*

D7sus Dm9 Dm13

P.M. *

mf

*Switch to bridge pickup.

Dsus
harm.
D7sus
Dm9
P.M. P.M.

TAB

Dm13
hybrid picking
P.M. P.M. P.M. P.M. P.M.
D E/D
f w/dist.
Esus/D D Dsus2 D
hold

TAB

E/D
Esus/D D5 Dsus2 D E/D
hold

TAB

Esus/D D Dsus2 D E/D A5
P.M. P.M. P.M.

TAB

Verse 1:

Bb/D C/D D D7sus
1. Got me a date with a su - per mod - el. (Chuckling:) Heh, heh, heh.
Rhy. Fig. 1
mf w/slight dist. hold Both notes vib. hold
P.M. P.M.

TAB

B \flat /D C/D D7(\flat) C/D D7(\flat) G/D D5

I know, I know, I fig-ured; fuck it...

Both notes vib.

TAB

B \flat /D C/D D D7sus

Din-ner at the ho-tel: cham-pagne bot-tle, end Rhy. Fig. 1

hold P.M. hold P.M.

TAB

D5 B \flat /D C/D B \flat /D A

steak and po-ta-to, a feath-er and a buck-et.

P.M. *f* w/dist. w/slight P.M.

TAB

*Verses 2 & 3:
w/Rhy. Fig. 1 (Gtr. 1)

B \flat /D C/D D D7sus

(Chuckling:)

2. Tell me, what is it we're pre-tend-ing? Heh, heh.

3. See additional lyrics

*Vocal performed simile on repeat.

TAB

B \flat /D C/D D7(\flat) C/D D7(\flat) G/D D5

Not to know, and who needs proof?

TAB

B \flat /D C/D D D7sus

I don't need — so much to re — mem — ber, — no, no. —

w/Rhy. Fill 1 (Gtr. 1) 1st time
w/Rhy. Fill 2 (Gtr. 1) 2nd time

B \flat /D C/D B \flat /D A

That's — how it is — when you tell — the truth. — Oh!

* Chorus 1, 2 & 3:

Fsus2 Gsus Am7 N.C.

1.3. How man — y times — does some — bod — y lie — 'til
2. See additional lyrics

Gtr. 1

P.M. — — — — — 1/2 P.M. — — — — — P.M. — — — — —

TAB

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

Gtr. 2 (dist.)

mf **trem bar

pick sl.

TAB

10 14 12 17 14 (14)
x x x x x
8 12 10 15 12 (12)

*w/vocal ad lib. on D.S.

**Depress bar before striking note (next 3 meas.)

Rhy. Fill 1
Gtr. 1

Both notes vib.

P.M. — — — — —

TAB

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

Rhy. Fill 2
Gtr. 1

Both notes vib.

pick sl. steady gliss.

P.M. — — — — —

TAB

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

Fsus2 Gsus G Am7

pa - tience runs her course? _____

(Aah. _____)

P.M. P.M. Both notes vib.

trem. bar *trem. bar*

TAB

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

3 5 5 5 5 7 7 7 5 5 5 5 5

1/2 1 1/2 1 2

10 14 12 5 9 (9)

8 12 10 3 7 (7)

w/Rhy. Fill 3 (Gtr. 1) 2nd & 3rd times

w/Fill 1 (Gtr. 2) 3rd time

Am7

To Coda ⊕

Fsus2 Gsus Am7

Keep that in mind _ when we say good - bye, 'cause you

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

w/trem. bar *pick sl.*

TAB

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

3 3 5 5 5 5 7 7 7 7 7 7 7

1 1 1 1 1 1 1 1 1 1 1 1 1

10 14 12 17 14 (14)

8 12 10 15 12 (12)

*Depress bar before striking note.

Rhy. Fill 3
Gtr. 1

P.M. P.M.

TAB

4/5 5 5 7 7 3 6 5 4

7 7 7 7 7 7 7 7 7

Fill 1
Gtr. 2

TAB

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

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

1.

Fsus2 Gsus Esus D5

can't get this stuff no more.
(Aah, aah.)

hold — hold —

TAB 1 0 2 1 0 5 5 5 5 2 2 0 0 2 2 0 2 2 0

3 3 5 5 2 2 2 2 0

Gtr. 2 out

TAB 10 12-14 12 10 9 (9) (9)

2.

Fsus2 Gsus Esus

can't get this stuff no more.
(Aah, aah.)

hold —

TAB 1 0 2 1 0 5 5 5 5 2 2 0 0 0

3 3 5 5 0 2 2 0 0

Gtr. 2 out

TAB 10 12-14 12 14-17 15-17 (17)

Guitar Solo:

D5
Gtr. 3 (dist.)

f harm. trem. bar grad. drive w/bar

1 1 1 1 1 1 1 3 1/2 7

1 1 1 1 1 1 1 3 1/2 7

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

Gtr. 1

mf P.M.

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

C5/D

(15ma) D5 4 1/2

w/talk box A.H. A.H. grad. dive w/bar

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

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

*P.M.

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

*P.M. applies to downstemmed notes only (next 16 meas.), unless specified otherwise.

F5/D

G5/D 2 1/2

grad. dive w/bar 2 1/2 string noise

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

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

1/4 1/4 1/4 1

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

*Bb/D
8va

C/D

*Gtr. 1 doubled simile by organ at this point (next 8 meas.)

B♭/D

B♭/D

B♭/D

E♭/D
(8va) _ _

D.S. $\text{\textcircled{S}}$ al Coda

Whew!



Coda

Fsus2 Gsus Am

can't get this stuff no more, no,

(Aah.)

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

TAB

3 3 3/5 5 5 5 5 1/2 1 7 7 7 7 7 7 7

1/2 1 1/2 1

trem. bar -

TAB

10 14 12 5 9 (9)
x x x x x
8 12 10 3 7 (7) 5 7

F#sus2 Gsus Am7
 no! A slice at a time. —) Whoa, ho, yeah! — Whoa, — ho,
 Gtr. 1
 P.M. P.M. P.M.
 1/2 1/2 1/2
 1 0 2 3 3 3 5 5 5 5 5 7 7 7 7 7 7 7 7 6 5
 Gtr. 2
 1/2 1 1/2 1 1/2 1
 *trem. bar —
 1/2 1 1 1/2 1
 TAB
 10 14 12 17 14 (14) 14 16 17 16 14 (14)
 x x x x x (x) x x x x (x)
 8 12 10 15 12 (12) 12 14 15 14 12 (12)
 Gtr. 4 (dist.)
 8va —
 mp 1 12 13 14 12 14 13
 13 15 13 14 12 14 13

*Depress bar before striking note (next 5 meas.)

F#sus2

G#sus

Am

can't get this stuff no more. Tell her (Aah.)

P.M. hold bend hold bend

trem. bar

(8va)

TAB

10 14 12 5 9 (9) 10 9 10 9 9 9 0 0 x x
8 x 12 x 3 7 (7) 8 7 8 7 7 7 0 0 x x

12 10 12 14 12 13 12 14 14 13 15 (15) 13 17 17 15 13 14

F#sus2

G#sus

Am7

keep that in mind when we say our good-byes, 'cause
Keep that in mind.)

P.M. P.M.

trem. bar

trem. pick

TAB

10 14 12 17 14 (14) 16 17 16 12 14 (14)
8 x 12 x 15 x 12 (12) 14 x 15 14 x 10 12 (12)

9 10 12 12 12 12 12 14 17 14 12 14 9 12 14 17 14 14 12

F#sus2

G#sus

E#sus

you can't _ get this _ stuff _ no _ more.
 (Aah, _ aah. _)

hold

Gtr. 2 out

grad. release
 Cont. in Fill 1
 1/2

Outro:

w/Fill 2 (Gtr. 4)

D#sus

D7#sus

Gtr. 1

mp

hold throughout (next 8 meas.)

Gtr. 4 out

Fill 2
 Gtr. 4

[illegible][illegible]

D13

$\text{♩} = \text{♩}$
 $(\text{♩} = 152)$
 Esus

mp

w/slap back

hold

hold

P.M. -----

TAB

10 10 8 7 8 10 8 10

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

Musical score for "The Wind" by The Beatles. The score is written for guitar and includes a tablature (TAB) section. The key signature is one sharp (F#). The guitar part features a melodic line with various chords and a "hold" instruction. The tablature section shows fret numbers (0, 2, 3) and includes a "P.M." (Palm Mute) instruction. The score is divided into two systems, with the second system starting with a double bar line and a repeat sign.

hold — — — — — hold — — — — — P.M. hold — — — — — hold — — — — — hold — — — — —

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

tr tr P.M. hold — — — — — hold — — — — — hold — — — — —

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

P.M. hold — — — — — hold — — — — — hold — — — — — hold — — — — —

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

hold — — — — — P.M. hold — — — — — P.M. hold — — — — — P.M. — — — — —

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

hold — — — — — P.M. hold — — — — — hold — — — — — hold — — — — — hold — — — — —

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

Begin Fade

Musical notation for the first system of "Can't Get This Stuff No More". The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and quarter notes. Below the staff, there are three measures of "P.M." (pedal point) indicated by dashed lines. The guitar tablature (TAB) is written on a six-line staff, showing fret numbers (0, 2, 3) and techniques like "hold" and "P.M.".

Musical notation for the second system of "Can't Get This Stuff No More". It continues the melody from the first system. The tablature shows various fret numbers and techniques, including "hold" and "P.M.".

Musical notation for the third system of "Can't Get This Stuff No More". It continues the melody and includes a "hold" instruction in the tablature.

Musical notation for the fourth system of "Can't Get This Stuff No More". It concludes the piece with a "Fade" instruction. The tablature includes a "w/slight P.M." instruction.

Verse 2:

That's the thing 'bout self-improvement.
 Don't get me wrong, I plan to get some soon.
 Outside the wire something's moving.
 My barn burnt down, now I can see the moon.
 (To Chorus 2:)

Chorus 2:

A slice at a time, like a pizza pie.
 You serve up the truth, I don't want it anymore.
 Keep that in mind when we say goodbye,
 'Cause you can't get this stuff no more.

ME WISE MAGIC

153

Words and Music by
EDDIE VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

All guitar parts were recorded using a Steinberger guitar equipped with a patented "Trans Trem." tremolo system. The "Trans Trem." is a locking tremolo bar that functions as a "quick-capo" by evenly raising or lowering the pitches of all of the strings and then locking the bridge into the new key.

This arrangement was written for standard guitars. For example, the first eight measures were recorded with the "Trans Trem." locked a whole tone sharp. To emulate this technique, place a capo at the 2nd fret and remove it during the 8th measure. When using the capo, treat the 2nd fret in the tablature as open. Repeat this procedure when indicated.

Moderately slow rock ♩ = 200

Intro:

*Gtrs. 1 & 2 w/Rhy. Fill 1 (Gtr. 2) 4th time
Bsus2

(w/slight dist.) Rhy. Fig. 1

Play 4 times

end Rhy. Fig. 1

mp *grad. cresc.*
hold

TAB

*Gtr. 2 fades in at 2nd repetition.

mf *w/dist. *hold*

trem bar.

Increased gain w/higher guitar volume.

***Depress bar before hammering on.*

***Gtr. 1*

hybrid picking w/slight P.M.

TAB

***Gtr. 2 tacet at this point.*

C/E G/E B E5 A5 B5 A5 B5 A5 B5 (15ma)...

hold

harm. †Unlock Trans Trem.

TAB

†Remove capo.

Rhy. Fill 1
Gtr. 2

P.M.

TAB

Verses 1 & 2:

A5

1. I _____ know what you're think-in'. What you're think -

2. See additional lyrics

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

TAB

- in' _____ is eas - y to sec. _____

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

TAB

w/Rhy. Fill 2 (Gtr. 1) 2nd time

know _____ what you're dream-in'. _____

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

TAB

Rhy. Fill 2
Gtr. 1

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

TAB

E^b D C D

pick sl.

mf

C Eb D Eb E F5 F#5 G5

It was right here all the time, time, time, time.

hold P.M. *fdbk. mf

TAB

*Regeneration fdbk., not caused by string vibration.

A5

(I am you and you are me.)

P.M. P.M. P.M. P.M. P.M. hold steady gliss.

TAB

C D F G Bb C

f hold hold hold hold hold

TAB

A Background Voc. Fig. 1

(Do ya be - lieve?)

**trem. bar hold

TAB

**Depress bar before striking note. (Note: arr. for standard tremolo.)

At this point Eddie actually raises the pitch of a "G" chord one whole step w/trem. bar to "A" and locks his Trans Trem.)

Chorus:

w/Fill 1 (Gtr. 3) 2nd time

w/Fill 3 (Gtr. 3) 3rd time

Chorus: w/Fill 1 (Gtr. 3) 2nd time w/Fill 3 (Gtr. 3) 3rd time

B F#B E/B F#B

Don't ya trust me, me wise mag-

*Gtr. 1

Rhy. Fig. 2

hold throughout (next 8 meas.)

TAB

4 4 7 5 (5) 5 7

4 4 4 4 4 4

4 2 2 2 2 2 2 2

Gtr. 3

(dist.)

(15ma)-

(8va)

f

A.H.

A.H.

TAB

4 4 4 4 (4)

A.H. pitch: D#

*Reposition capo at 2nd fret (open strings denoted by "2").

Fill 1
Gtr. 3

(8va)

f

A.H.

A.H.

A.H.

A.H.

TAB

4 (4) 4 4 4 4 4 (4) (4) 4 4

Fill 3
Gtr. 3

(8va)

f

A.H.

TAB

4 4 4 (4) 4 4 4 4 4 (4) (4) 4 (4) 4 4 4

B F#B D E A

ic? — Ow! — And that's all — now. — If you could

end Rhy. Fig. 2

(8va) — (15ma)

steady gliss.

A.H.

TAB

4 4 4 2 7 6 8 7 7 7 5 7 7 7 14 6 9 14 9 6 2 7 11 14 11 7 11 7 2

(4) (4) 12 2

To Coda ⊕

B F#B E/B F#B

see... Thru my — eyes, — me — wise — mag —

f A.H.

8va

TAB

4 4 4 2 2 2 2 2 7 6 8 7 6 8 5 5 4 4 6 5 4 6 2 2 2 2 2 2 5 4 6 7 6 8 2 2 2 2 2

(4) (4)

1. B G E5 A F#5 B

end Background Voc. Fig. 1

- ic?
()

Whoa, _____ al - right!

2. I _____

*unlock Trans Trem.
steady gliss.

(8va)

Gtr. 3 out

*Remove capo.

2. B G E5 A F#5 B

- ic.
()

*unlock Trans Trem.
steady gliss.

(15ma) (8va) (15ma) (8va)

A.H.

*Remove capo.

A.H. pitches: E# F# E# F#

Interlude:

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

A lit - tle Zen head - ed your way.

P.M. hold

trem. bar harm.

2.6

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

You'll get it half - way down the in - ter - state.

trem. bar grad. dive

grad. dive w/bar

(2.6)

(2.6)

*Tonality implied by bass gtr.

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

Four days from now it all goes clear.

hold P.M. hold

TAB (4) 2 2 X X X 5 4 0 4 (4) 2 0 2 (3) 4 5 4 3 4 2 3 2 0 1 2

9 slack 15ma harm. grad. dive w/bar

TAB (2.6) slack (2.3) (2.3)

w/Fill 2 (Gtr. 4)

E5 G5 F#5 E5 F#5 E5 C5 B5 A5 B5

A Bud-dhist riff for your in-ner ear.

3 3 P.M.

TAB (4) 2 2 X X X 5 4 0 4 (4) 0 5 4 4 2 0 4 2

6 7 8 12 1/2 Gtr. 3 out

TAB (2.6) w/delay 8 12 1/2

Fill 2 (beginning of solo)
Gtr. 4

f pick sl. pick sl. trem. bar w/wah-wah

TAB X X X 4 0 4 7

Gtr. 1

A.H. pitch: F# A.H. pitch: A

hold — — — — —

P.M. — — — — —

hold — — — — —

5 5

4 3 2 1

TAB

(4) 2 2 2 2 5 4 2 2 4 (4) 2 2 0 0 0 0 0 0 5 4 3 2 0 4

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

[illegible]

The musical score is written for guitar, featuring a melodic line in the treble clef and a corresponding fretboard diagram in tablature (TAB) below it. The key signature is one sharp (F#), and the time signature is 4/4.

Chord Symbols: A5, C5 B5 A5 B5, A5, C5 B5 A5 B5.

Performance Instructions: 8va, steady gliss., harm., vib. w/bar, trem. bar, 1/2, 1, 1/2.

Tablature (TAB): 11 16, 9 16, 7 16, 9 16, 9, (9) 7, (7) 2, 17, 0, 17 15 19 (19), 15 17 17, 16, 15 17, 15 17 17, 16.

Me Wise Magic – 18 – 10
PG9665

(8va) A5 C5 B5 A5 B5

TAB

TAB

A5 C5 B5 A5 B5

TAB

TAB

A5 B C C# D

8va

TAB

TAB

C C# D Eb C# D Eb E

(8va)

TAB

D Eb E F Eb E F F# G G# A

(8va)

TAB

D.S. $\text{\textcircled{S}}$ al Coda

(Do ya be - lieve? _)

(8va)

TAB

Gtr. 4 out

(22)

(14)

TAB

Musical score for the background vocal part. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody is written on a single staff. The lyrics are: "mag-ic. I want to know. Ooh." The score includes various musical notations such as notes, rests, and slurs. The key signature and time signature are consistent with the rest of the score.

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

B F# / B E / B F# / B

(8va)

Tell me you be - lieve. _ Do you be - lieve? _

Gtr. 3

TAB

(22) 19 22 19 22 (22) 22 22 19 21 21(21) 19 21 (21) 19 21 (21) 4 16

[illegible]

w/Rhy. Fig. 3 (*Gtr. 1*)

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

w/Lead Voc. Fig. 1

(8va)

D

E

A

B

F#/B

Me Wise Magic – 18 – 14
PG9665

w/Lead Voc. Fig. 1

E/B

F#/B

w/Rhy. Fig. 3 (*Gtr. 1*)

B

F#/B

(8va).

D

E

The musical notation for the guitar solo in 'The Sound of Silence' is presented in two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, many of which are beamed together in groups of three, indicating triplets. The bottom staff is a guitar tablature (TAB) with six lines. It uses numbers to represent fret positions on the strings. The notation includes various fret numbers such as 19, 22, 17, and 14, often grouped with slurs or brackets. A 'V' symbol is placed above the 19th fret on the second string, indicating a vibrato or a specific technique. The overall structure of the solo is complex, with many rapid changes in fret position and string selection.

w/Rhy. Fig. 2 (Gtr. 1) 1st 2 meas. only

B

F#/B

(8va)

The musical notation for the guitar solo in "The Sound of Silence" is presented in two staves. The top staff is a standard musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). The bottom staff is a guitar tablature staff, labeled "TAB" on the left. The tablature uses numbers 19, 21, 22, and 23 to represent fret positions. The solo begins with a 19th fret note, followed by a 22nd fret note, and then a 19th fret note. This is followed by a 22nd fret note, a 19th fret note, and then a 21st fret note. The solo continues with a 19th fret note, a 22nd fret note, and then a 19th fret note. This is followed by a 22nd fret note, a 19th fret note, and then a 22nd fret note. The solo ends with a 19th fret note, a 22nd fret note, and then a 19th fret note. The tablature is written in a way that corresponds to the musical notation above it.

E/B

F#/B

(8va)

[illegible]

B5

F#

D5

G

Gtr. 3

Gtr. 1

*Depress bar before hammering on.

E D/F# F#

TAB

D5 G E A F# B5

TAB

*Outro:

$\text{♩} = \text{♩}$
(♩ = 200)

A.H. pitch: G#

†w/Rhy. Fig. 1 (Gtr. 2) 2 times
Bsus2

8va (8va) 1/2 1 2 1/2

TAB

Gtr. 1 out

TAB

*Percussion groove remains rooted in $\frac{4}{8}$ w/accents on beats "two" and "four" throughout.

†Gtr. 2 fades in; w/capo at 2nd fret (open strings denoted by "2").

Gtr. 3

4 1/2 7 6 7 8 1/2 10 1/2

8va

w/last meas. of Rhy. Fig. 1 (Gtr. 2)

1/2 1 1/2

vib. w/bar

mf w/slight dist. hold

*Harp harm.

trem. bar 1/2 1 1/2

TAB

(9) (9) (9) 11 (16) 10 (15) 9 (14) (9) 7 (7) (7)

*After note is fretted, lightly touch string over fret indicated in parenthesis and with either the pick or thumb, strike string. Then quickly remove the right hand finger that is touching the string.

(8va)

w/Rhy. Fig. 1 (Gtr. 2) 1st meas. only

w/Rhy. Fig. 1 (Gtr. 2)

2 1/2 1 1/2 4

1 2 3 1/2 4 1/2

grad. dive 2 1/2 1 1/2 4

trem. bar harm. 1

trem. bar 1 2

grad. dive 3 1/2 4 1/2

grad. ascent

TAB

(7) 7 (7) (7) (7) (7) (7) (7)

*Depress bar before striking note.

(8va)

Gtr. 3

3 1/2 6

3 1/2 6

Harp. harm.

Harp. harm. grad. release

1 1/2 1

TAB

(7) 7 (12) 10 (10) 9 (14) (9)

Gtr. 2

Rhy. Fig. 3

harm. hold throughout

*+ + + + + + + + + + +

end Rhy. Fig. 3

TAB

2 (14) 4 (16) 4 (16) 2 (14) 4 (16) 2 (14) 4 (16) 2 (14) 3 (15) 5 (17) 3 (15) 5 2 (14) 4 (16) 3 (15) 5 (17) 3 (15) 5

*Tapped harmonics. Hold chord form and tap stgs. at frets indicated in parentheses.

w/Rhy. Fig. 3 (Gtr. 2) 6 times, simile

8va

Gtr. 3

Harp harm.

fdbk. trem. bar 1

grad. dive

4 1/2

TAB

(9) 9 (14) 7 (12) 7 (12) 4 (4) 2 2 (2) (2) (2) (2)

Begin Fade

8va

Harp harm.

TAB

14 (14) 17 12 17 (17) 15 17 19 9 (14) 7 (12)

*Slide w/tapping finger

(8va)

Harp harm.

TAB

(7) 9 (14) 7 (12) 9 (14) 7 10 (15) 12 (17) (12) 7 (12) 10 10 (15) 12 5 (10) 7 7 (12) 9 (9)

(8va)

trem. bar

TAB

10 7 (12) 10 (15) (10) (10) (10) (10) (10) 1 1 1 1 1 1/2 hold 6 (11) (6)

(8va)

8va

grad. release

Harp harm.

trem. bar

grad. release

1/2 hold 1/2 1 w/delay 1/2

TAB

1/2 (6) 10 (15) (10) 6 (11) (6) (6) 10 (15) (10) 7 (12) 10 (15) 9 (14) 7 9 (14) (9)

Fade

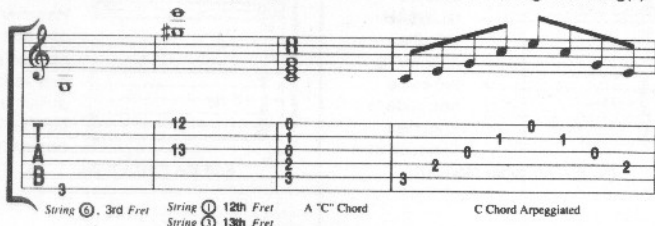
Verse 2:
 I feel you breathing.
 Don't you trust me?
 I feel you agreeing.
 I know what you need.

Pre-Chorus 2:
 Don't ya lie,
 Just listen through me.
 My words, at best, to you
 A fortune cookie.
 Who are you and where are we?
 (To Chorus:)

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



BENDING NOTES



HALF STEP: Play the note and bend string one half step.*



WHOLE STEP: Play the note and bend string one whole step.



WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



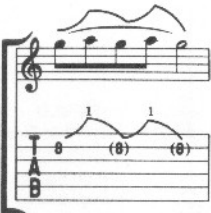
PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



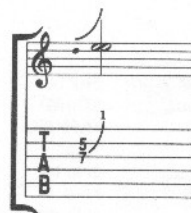
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



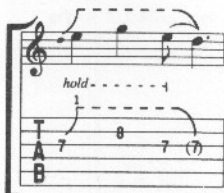
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



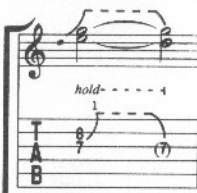
UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.



BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

TREMOLO BAR

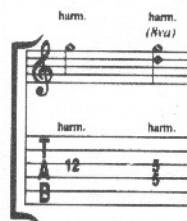


SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

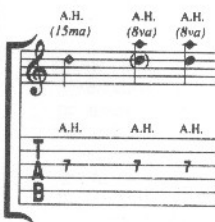
HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



The chord voicings are found on the first page of the transcription underneath the song title.

STRUM INDICATIONS:
Strum with indicated rhythm.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.



PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



FRETBOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend,

tap onto note indicated.

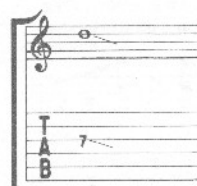


LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.



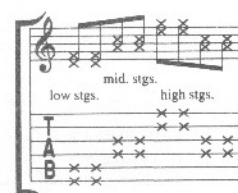
SHORT GLISSANDO:
Play note for its full value and slide in specified direction at

the last possible moment.



PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).

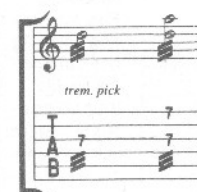


MUTED STRINGS:
A percussive sound is made by laying the fret hand

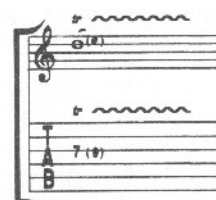
across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING:
The note or notes are picked as fast as possible.



TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.



ACCENT:
Notes or chords are to be played with added emphasis.



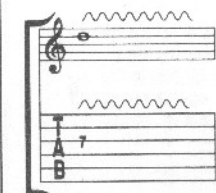
STACCATO (Detached Notes):
Notes or chords are to be played roughly

half their actual value and with separation.



DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke

(\sqcap) or upstroke (\surd) of the pick.



VIBRATO:
The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.