

RUNNIN' WITH THE DEVIL

3

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.

sl.

C/E D/E

G/E A/E E

C/E D/E

Rhy. Fig. 1

H

sl. sl.

sl. sl.

G/E A/E E

C/E D/E

G/E A/E E

Yeah, ___ yeah. ___

(Scream:) Ah ___ yeah! ___

H

sl. sl.

sl. sl.

sl. sl.

1st Verse

C/ED/E G/EA/E E 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

sl. *mf* *

*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. *sl.* **Open G str. 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 w/Rhy. Fig. 1 C/E D/E

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

*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.

Run - nin' with the dev -

2nd Verse
w/Rhy. Fig. 2
A5

C/E D/E w/Rhy. Fill 1 G/E A/E E

G/A F#m/A Em/A

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

A5 G/A 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

*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. _____

Run-nin' with the dev - il. _____

Gtr. II

sl.

w/echo & reverb

sl.

Rhy. Fill 1

H

sl.

mf

H

sl.

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

Rhy. Fill 2

trill

sl.

trill

sl.

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

Rhy. Fill 3 (Gtr. I)

H

sl.

sl.

H

sl.

sl.

Guitar solo I
A5

Gtr. I
Gtr. II

P.M.4

pick slides

G5

©12fr. E

sl. sl.

sl. sl.

A5

pick slide

G5

E5

©17fr. A

Full

1/2Full

sl. sl.

sl. sl.

C/E D/E

G/E A/E E

Who! —

Rhy. Fig. 3

H

sl. sl.

sl. sl.

C/E D/E

G/E A/E E

You know, I,

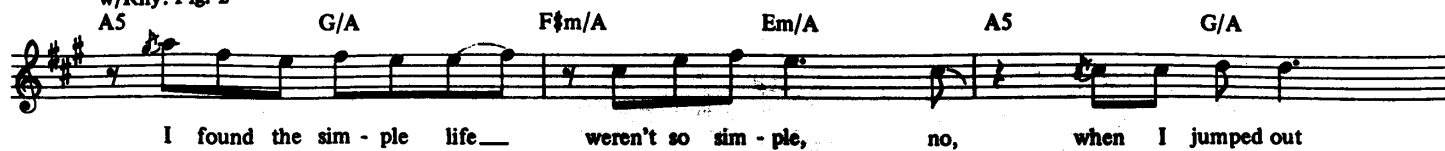
H

sl.

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

Em

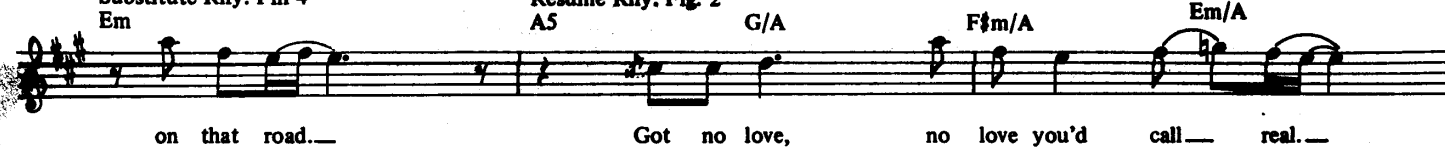
Resume Rhy. Fig. 2

A5

G/A

F#m/A

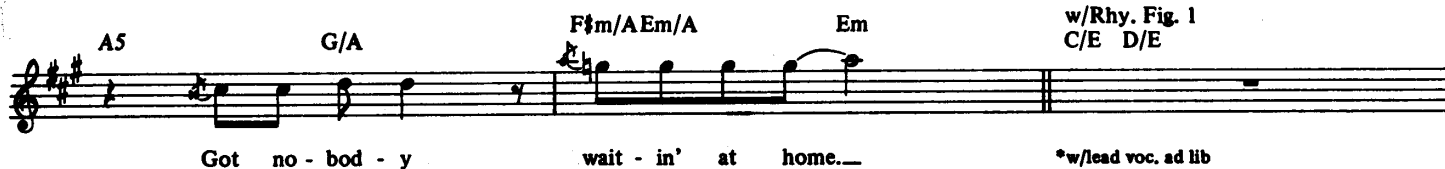
Em/A



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

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

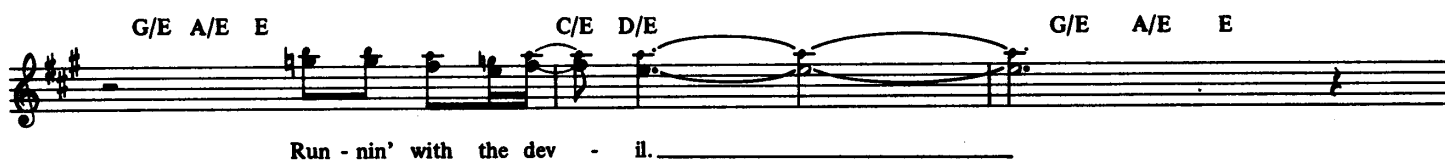
A5 G/A F#m/A Em/A Em



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



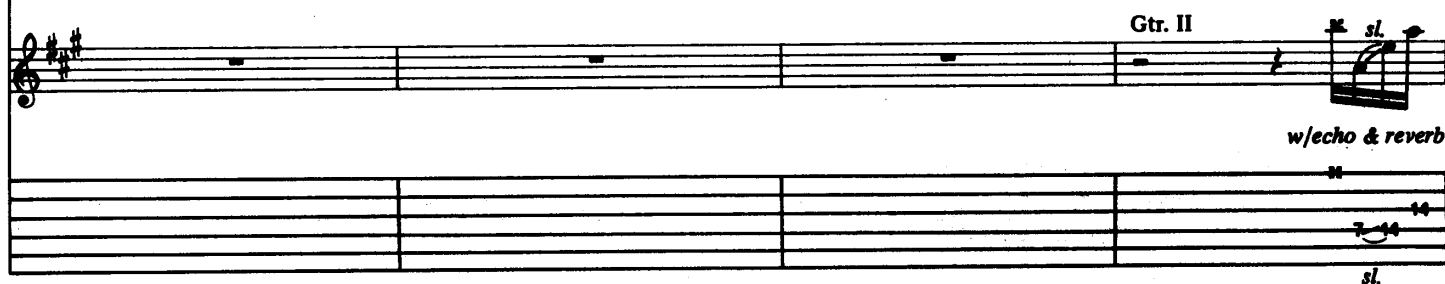
Run - nin' with the dev - il. —

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



Gtr. II

w/echo & reverb


sl.

Rhy. Fill 4

Harm.
(8va)

let ring

Harm.



Run-nin' with the dev - il. —

P.M. - - -

pick slide

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

Run - nin' with the dev - il.

G/E A/E E

Play 3 times

	C/E	D/E
1	0.00	0.00
2	0.00	0.00
3	0.00	0.00
4	0.00	0.00
5	0.00	0.00
6	0.00	0.00
7	0.00	0.00
8	0.00	0.00
9	0.00	0.00
10	0.00	0.00
11	0.00	0.00
12	0.00	0.00
13	0.00	0.00
14	0.00	0.00
15	0.00	0.00
16	0.00	0.00
17	0.00	0.00
18	0.00	0.00
19	0.00	0.00
20	0.00	0.00
21	0.00	0.00
22	0.00	0.00
23	0.00	0.00
24	0.00	0.00
25	0.00	0.00
26	0.00	0.00
27	0.00	0.00
28	0.00	0.00
29	0.00	0.00
30	0.00	0.00
31	0.00	0.00
32	0.00	0.00
33	0.00	0.00
34	0.00	0.00
35	0.00	0.00
36	0.00	0.00
37	0.00	0.00
38	0.00	0.00
39	0.00	0.00
40	0.00	0.00
41	0.00	0.00
42	0.00	0.00
43	0.00	0.00
44	0.00	0.00
45	0.00	0.00
46	0.00	0.00
47	0.00	0.00
48	0.00	0.00
49	0.00	0.00
50	0.00	0.00
51	0.00	0.00
52	0.00	0.00
53	0.00	0.00
54	0.00	0.00
55	0.00	0.00
56	0.00	0.00
57	0.00	0.00
58	0.00	0.00
59	0.00	0.00
60	0.00	0.00
61	0.00	0.00
62	0.00	0.00
63	0.00	0.00
64	0.00	0.00
65	0.00	0.00
66	0.00	0.00
67	0.00	0.00
68	0.00	0.00
69	0.00	0.00
70	0.00	0.00
71	0.00	0.00
72	0.00	0.00
73	0.00	0.00
74	0.00	0.00
75	0.00	0.00
76	0.00	0.00
77	0.00	0.00
78	0.00	0.00
79	0.00	0.00
80	0.00	0.00
81	0.00	0.00
82	0.00	0.00
83	0.00	0.00
84	0.00	0.00
85	0.00	0.00
86	0.00	0.00
87	0.00	0.00
88	0.00	0.00
89	0.00	0.00
90	0.00	0.00
91	0.00	0.00
92	0.00	0.00
93	0.00	0.00
94	0.00	0.00
95	0.00	0.00
96	0.00	0.00
97	0.00	0.00
98	0.00	0.00
99	0.00	0.00
100	0.00	0.00

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

Run - nin' with the dev - il.
poco rit.

Rhy. Fill

H

8va--

of shade to sound ♯ natural harmonic.

Full P Full P Full

17 (19) 19 17 20 17 20 (20) 17 20 20 (20) 17 19 20

8va

Musical notation for the upper part of the exercise, showing various articulations and dynamics.

Fingerings indicated below the notes:

- (20) 17
- 20 (20) 17
- 19
- (20)
- 12-16
- 16 18 20
- 16 17 20
- 14 17 20
- 14 17 20
- 20 17 20

[illegible]

The musical score for the Soprano part is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegretto' and the time signature is 'C'. The score consists of two measures. The first measure contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108

Rhy. Fill 1

Overdubbed gtr.

The musical notation consists of two staves. The top staff uses a treble clef and contains a sequence of notes: a whole rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, and G5. The bottom staff uses a bass clef and contains a sequence of notes: a whole rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F#3, and G3. Both staves end with a double bar line. The notes are written as eighth notes, suggesting a fast tempo or a specific rhythmic feel.

The musical score for 'The Little Boat' is presented on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'loco'. The melody in the treble staff consists of eighth and quarter notes, with slurs and accents. The bass staff provides a simple harmonic accompaniment using quarter and eighth notes. The piece concludes with a final cadence in the treble staff.

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

poco rit. 6 6 6

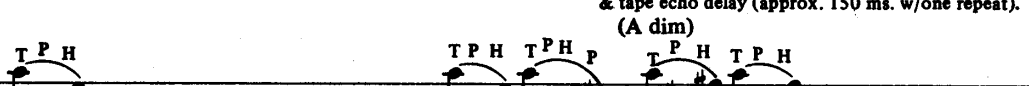
sl. H P H P *sl.* H P H P *sl.* H P H P H


Faster (♩ = 146)
(C major)

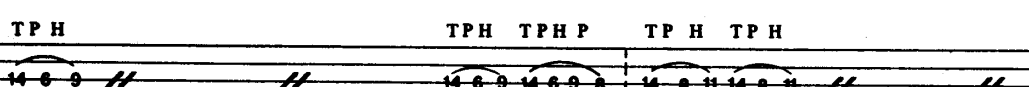
** poco accel.* T P H T P H T P H T P H

6 6

*w/flanger (slow sweep, medium intensity & regeneration)
& tape echo delay (approx. 150 ms. w/o repeat).

(A)  Musical notation for part (A) of 'The Sound of Silence'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of music, each with a slur over two eighth notes and a '6' below. The notes are G4, A4, B4, and C5. Above the notes are the letters 'T P H' and 'T P H'. The bottom staff is in bass clef and contains two measures of music, each with a slur over two eighth notes. The notes are G2, A2, B2, and C3. Above the notes are the letters 'T P H' and 'T P H'. There are double bar lines between the two measures and between the two staves.

(A dim)  Musical notation for part (A dim) of 'The Sound of Silence'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of music, each with a slur over two eighth notes and a '6' below. The notes are G4, A4, B4, and C5. Above the notes are the letters 'T P H' and 'T P H'. The bottom staff is in bass clef and contains two measures of music, each with a slur over two eighth notes. The notes are G2, A2, B2, and C3. Above the notes are the letters 'T P H' and 'T P H'. There are double bar lines between the two measures and between the two staves.

(B)  Musical notation for part (B) of 'The Sound of Silence'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of music, each with a slur over two eighth notes and a '6' below. The notes are G4, A4, B4, and C5. Above the notes are the letters 'T P H' and 'T P H'. The bottom staff is in bass clef and contains two measures of music, each with a slur over two eighth notes. The notes are G2, A2, B2, and C3. Above the notes are the letters 'T P H' and 'T P H'. There are double bar lines between the two measures and between the two staves.

*Slightly rushed.

(E) (C) (Csus2) (D) (Dsus2)

TPH TPH TPH TPH TPH TPH TPH TPH

6 6 6 6 6

TPH TPH TPH TPH P TPH TPH TPH TPH

16 9 13 16 9 13 17 9 12 17 9 12 19 9 12 19 9 12 19 11 14 19 11 14 21 11 14 21 11 14

(E) (E7) (E⁰) (Am)

TP P TP P TP P TP P TP H TP H TP TPH TP TPH TP TPH TP TPH TP

6 7 6 6 6 6

TP P TP P TP P TP P TP H TP H TP TPH TP TPH TP TPH TP TPH TP

21 16 13 21 16 13 21 (16) 13 21 (16) 13 21 13 16 21 13 16 21 16 21 16 19 21 15 18 21 15 18 21 14 17 21 14 17 21

(E) (E7) (E⁰) (Am) (D7) (D⁰) (Gm)

H TPH sl. TPH TPH TP H TPH TPH TPH TP H TPH TPH TPH TP H TPH TPH TP

6 6 6 6 6 6 6 6

H TPH sl. TPH TPH TP H TPH TPH TPH TP H TPH TPH TPH TP H TPH TPH TP

13 16 21 13 16 19 21 16 19 21 16 19 21 15 18 21 15 18 21 14 17 21 14 17 21 13 16 21 13 16 19 14 17 19 13 16 19 13 16 19 12 15 18 12 15 18

(D) (C7) (C⁰) (Fm) (C) (B)

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

7 6 6 6 6 6

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

11 14 19 11 14 17 18 12 15 17 12 15 17 11 14 17 11 14 17 10 13 17 10 13 17 9 12 17 9 12 16 8 11 16 8 11 16

*Slightly rushed.

(Em) (B) (Em) (B)

P H TPH TP P H TPH TP P H TPH TP

6 6 6

P H TPH TP P H TPH TP P H TPH TP

9 12 16 9 12 16 8 11 16 8 11 16 9 12 16 8 11 16

P sl. 1/4 P sl. 1/4 P

sl. H sl. 1/4 P

*Harm. T T (Echoplex on) *Harm. T T

Fdbk. Fdbk.

trem. bar rit. dim. **w/tape echo effect

6 6

H sl. 10 13 0 12 12 (12) (12) (12)

*Tap open low E at 12fr. to produce octave harmonic. Fdbk. pitch: B

**Univox tape echo runaway feedback effect.

YOU REALLY GOT ME

13

Words and Music by
Ray Davies

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 $\text{♩} = 140$

Intro

Intro

A5

A

A5

A

A5

A

Full

pick slide sl.

Full ~~~~~ sl.

sl.

*Brush muted strgs.
Allow random harmonics
to sound (between 2nd & 3rd frets).

1st Verse

A5

Girl, you real - ly got me now, — you got me so I don't know what I'm do - in'..

mf light P.M. — sim. P.M. — P.M. — rake 1/2

A5

Girl, you real - ly got me now, — you got me

Full

semi-harm. — Full 1/4 P.M. — P.M. — P.M. —

so I can't sleep at night... Girl, you real - ly

(15ma) A.H. 1/2 P A (15ma) Full 1/2 1/2 H P.M.

A.H. pitches: F# F# B C# F# G# G# H A

got me now, you got me so I don't know where I'm go - in', yeah. Oh oh

sl.

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5

yeah, you real - ly got me now, you got me so I can't sleep at night! (You

yeah.)

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

sl. sl. sl.

real - ly got me. Oh! You real - ly got me. Oh! You real - ly got me.)

1/2 1 1 1/2 sl. sl.

sl. 1/2 1 1/2 sl.

D5

2nd Verse
A5

Please, don't ev - er

pick slides-----*mf light P.M.*-----*sim. P.M.*

sl.

let me be, — I on - ly wan - na be by your side...

A.H. (15ma) 1½ H P *sl.* 3 Full *sl.*

rake P.M.-----*A.H.* 1½ H P *sl.* Full *sl.*

A.H. pitch: G♯

Please, don't ev - er let me be, — I on - ly wan - na be by your side,

P.M.-----P.M.-----P.M.-----*rake (trill)* H P H P H P H

B5

ah!

Girl, you real - ly got me now, — you got me

(Girl,)

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

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

10-15 5-8 5-10-15 8-5 10-14 5-8 5-10

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

*Continue trill while tapping & sliding above with pick hand. All on 2nd stg.

**Tap 1st & 2nd stgs.

D5 D#5 E5 D5 E5 D5

so I don't know what I'm do - in', — yeah. Oh oh yeah, — you real - ly
oh yeah.)

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

E D E sl. D E sl. sl. sl. sl.

got me now, — got me so I can't sleep at night! — Ah! — You

(You real - ly got me, Ah! — You

sl. sl. sl. sl.

E Oh! You real - ly got me.)

Harm. (8va) sl. sl. sl.

Harm. sl. sl.

D5 (Spoken:) Oh, no, — no, — ah!

steady gliss. Full

pick slide w/Flanger Full

Guitar solo

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in a simple, folk-like style. The second system consists of a bass clef staff, which appears to be a simplified or alternative version of the melody, possibly for a different instrument or voice part. The score includes various musical notations such as notes, rests, and dynamic markings like 'Full' and 'P' (piano). The title 'The Rose Tree' is written in a decorative font at the bottom of the page.

*Chords implied by bass gtr. figure.

*Vib. w/L.H.

*Flick toggle switch between on & off pickup selection to create specified rhythm. Rhythm shown is only for the "on" position sound.

Musical score for "The Sound of Silence" featuring guitar and bass. The score is in G major and 4/4 time.

Guitar Part:

- Staff 1: Melodic line with a flanger effect. Notes: A (quarter), G (quarter), A (quarter), 7 (quarter), G (quarter), A (quarter), 7 (quarter). Dynamics: *ff* pick slide.
- Staff 2: Melodic line with a flanger effect. Notes: A (quarter), G (quarter), A (quarter), 7 (quarter), G (quarter), A (quarter), 7 (quarter). Dynamics: *ff* pick slide.

Bass Part:

- Staff 3: Melodic line with a flanger effect. Notes: A (quarter), G (quarter), A (quarter), 7 (quarter), G (quarter), A (quarter), 7 (quarter). Dynamics: *ff* pick slide.
- Staff 4: Melodic line with a flanger effect. Notes: A (quarter), G (quarter), A (quarter), 7 (quarter), G (quarter), A (quarter), 7 (quarter). Dynamics: *ff* pick slide.

*w/fdbk. (with feedback)
 *fdbk. pitch: G (feedback pitch)
 (9) (9)
 (Flanger off)
 sl. (slide)
 sl. (slide)

*Fdbk. pitch: G

N.C. (Gtr. & bass tacet)
Vocal effects

(Sighed) Ah. — (Groaned) Ah. — Ah. — Ah. — Ah. — Ah. — Ah. — Ah. —
(Gaspd) Ah, ah, ah, ah. Ah. Ah. Ah. ah.

3rd Verse
w/ad lib vocal effects (sim.)
N.C.
(Sighed) Ah. — Girl, you real - ly got me now, you got me
(Percussively) Chu, chu, chu, chu, chu, ch, ch.

so I don't know what I'm do - in'. — Ah. Girl, you real - ly
mf sl.

*Snap stgs. Hook stg. on attack, pull away from neck slightly and release allowing stg. to ricochet against fretboard.

got me now, — (Whispered) you got me so I can't sleep at night! —
steady gliss
ff pick slide sl.

B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5
Girl, (Girl, you real - ly got me now, — you got me so I don't know where I'm go - in', —
sl. sl.

B5 A5 B5 D5 D#5 E5 D5 E5 D5 E D E D

— yeah. Oh oh yeah, — you real - ly got me now, — got me

yeah.)

so I can't sleep at night! — (You real - ly got me. You real - ly got me. Oh! You

real - ly got me!) Oh! Oh! Oh!

Free time

NC. Full P P P P P H P H P 5 Fdbk. 1½ E5

sl. Full P P P P H P rit. sl. Fdbk. 1½

sl. Full P P P P H P rit. sl. Fdbk. 1½

H P sl. Fdbk. pitch: F#

AIN'T TALKIN' 'BOUT LOVE

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

(Tune down 1/4 step)

Moderate Rock ♩ = 138

Intro

Am F G5 N.C. **A.H. (15ma) Play 4 times Am G

Gtr. I

P.M. (w/echo repeats, flanger & reverb)

**A.H. A.H. P.M. P.M. P.M.

*Echo at approx. 100 ms. delay, flanger w/slow speed, w/regeneration sweep & moderate depth.

**A.H. pitch alternates between 8va & 15ma as a result of flange sweep.

N.C. Am G 1/2 N.C. 1 sl. 1 sl. 1 sl.

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

trem. bar 1/2 sl. 1 sl. 1 sl. 1 sl.

Am G N.C. Am G5

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

1st, 2nd Verses

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

I heard the news ba - by, all a - bout your dis - ease. —
Full look-in', and on the streets a - gain. —

hold trem. bar bend Full 1 1 sl. P.M. P.M. H P.M.

Gtr. I plays Fill 1 2nd time
N.C.

Yeah, you may have all you want, — ba - by, — but I got some - thin' you need, —
Oh yeah, you think you're real - ly cook-in', ba - by. — you bet - ter find your-self a

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

H

Gtr. I plays Fill 2 2nd time

Am F5 G5 N.C. Chorus Am G

friend. oh yeah. } Ain't talk - in' 'bout love. —
My friend. }

P.M. pick slides --- sl. P.M. P.M.

sl.

*Play cue note 2nd time.

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

My love is rot - ten to the core. — Ain't talk - in' 'bout love.

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

H

Fill 1

A.H. (8va)

P.M. A.H.

H

Fill 2

pick sl. (steady gliss.) sl.

sl.

Gtr I plays Fill 3 2nd time

N.C. Am G N.C.

Just like I told you be - fore, — yeah, be - fore. — You know you're sem - i good -

P.M. H V P.M. H

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. sl. sl.

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

[illegible]

Fill 3

trem. bar

*Hold bend while sliding.

Fill 4

The musical notation for Fill 4 consists of two staves. The top staff is in treble clef and contains a melodic line with several slurs and 'sl.' markings. The bottom staff is in bass clef and contains a bass line with fingerings (10, 12, 13, 12) and 'sl.' markings.

The musical score is arranged in three systems. The first system shows the vocal melody on a treble clef staff with lyrics 'Ain't talk - in' 'bout love.' and 'Just like I told you be - fore, —'. Chords N.C., Am, G, and N.C. are indicated above the staff. The second system shows the piano accompaniment on a treble clef staff with various musical notations including wavy lines, eighth notes, and chords. Chords P.M., H, P.M. P.M., P.M., P.M., and H are indicated below the staff. The third system shows the guitar accompaniment on a six-string staff with fret numbers and chords H and H.

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. *mp* (flanger off) *let ring* — — — — — 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. *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 *mp* *let ring* — — — — — Harm. (8va) 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) mp let ring *cres. f sl. H

Harm. (8va) f sl. H

*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. 1 H

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

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

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. P.M. H

Full Full Full sl. H

17 17 17 17 17 17 17 17 20 20 20 20 20 20 H

Am G5 Guitar solo II **Am G5

love. No more, no more. Ah! ———

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

† trem. bar

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

w/Fill 6 Am G5 P sl. H P Am H P H P G5

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

Full trem. bar P.M. 1 P.M. 1 P.M.

Fill 6 (Gtr. II) sl. Full Full grad. release

Am G5 Am G5

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

Full Full Full *sl.*

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

H

Am G5 Am G5

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

Play 4 times

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

H

Outro

A5 B5 C A5 B5 E5

sl. *sl.* *sl.* *trem. bar*

sl. *sl.* P

Am B5 C5

6 hold bar down

sl. *sl.*

A5 B5 Em7 Free time E9

P.M. *trem. bar* *sl.* P *sl.* *sl.*

6 2 1/2 6 2 1/2

sl. P

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

I'M THE ONE

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♭

Fast Rock ♩ = 236

Triplet feel (♩ = ♩ = ♩)

(Band tacet 1st time)

N.C.(Am7)

Intro

*Lightly mute
staccatoed notes.

*semi-harm.

Harm.

Harm.

trem. bar

1/4 1/4

N.C.(Am7)

*P.M.

P *Palm mute 1st time only.

1.

1/4

1/4

H

A.H. pitch: F♯

2.

1/4 *pick sl.* *sl.* *sl.*

1/4 *pick sl.* *sl.*

1/4 *sl.*

1st Verse
N.C.(Am7)

We came here to en - ter - tain_ you. Leav - ing here, _ we ag - gra - vate you.

Riff A

1/4 *pick sl.* *sl.* *sl.*

Don't you know it means the same to me?_ Hon - ey!

(end Riff A)

Harm. *let ring* *Harm.* *trem. bar*

sl.

w/Riff A

I'm the one, _ the one _ you love. _ Come on, ba - by, show your love. _

(Scream) Hey! _ Give it to _ me. _

trem. bar

(6)

Pre-chorus

A5 Ab5 G5 F#5 F5 E5 N.C. D5 (Eb5)

I see a glow that fills this room.

Harm. (8va) 2 1/4 1 1/4 1 1/4 1 1/4

trem. bar 3

Harm. 2 1/4 1 1/4 1 1/4 1 1/4

(9) 14 13 12 11 10 9 8 7 (7) 5 7 7

A5 Ab5 G5 F#5 F5 E5 N.C. D5 (Eb5)

I see it roll - ing out of you.

pick slide (steady gliss.) *

14 13 12 11 10 9 8 7 (7) 5 7 7

B5 Bb5 A5 Ab5 G5 F#5 F5 E5

Feed her your mes - sage from a - bove.

trem. bar (slow dive)

16 15 14 13 12 11 10 9 (9) 5 7

B5 Bb5 A5 Ab5 G5 F#5 E5 C5

I'm tell - in' you, _____ ow! _____ Show, _____

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

(e) 14 13 12 11 10 9 8 7 5

Chorus

Chorus

D5 N.C.(E)

come on_ and show_ your love._ Ah,_ yeah._ (Show_

sl. 3 H H 3 3 3 3 P.M. H H H H

sl. H H H H

D5 N.C.(E) C

your love.)_ Ow! Woo! Oh!_ Show!_

trem. bar 1 1 1 1 sl.

sl.

D N.C.(E) C5

(Show!) Show your love,_ babe. Ah, yeah._ (Show_

sl. sl. sl. sl. sl. sl. pick slide sl. sl. sl. sl.

sl. sl. sl. sl.

D5 Guitar solo I *N.C.(Bm)

your...) Show it! (Scream) Ow!_

sl. 3 3 3 3 3 3 3 3 P.M. H H H H

light P.M. H H H H

sl. sl. H H H H

*Chords implied by bass.

First system of musical notation for guitar. The treble staff contains a triplet of eighth notes, followed by a half note, then a full bend, a half note, and a series of eighth notes with slurs. The bass staff shows corresponding fretting with a triplet, a half note, and a full bend. Techniques include *Full*, *sl.*, *slow release*, and *9:8* ratios.

Second system of musical notation for guitar. The treble staff features a *(D7)* chord, followed by a series of eighth notes with slurs and bends. The bass staff shows fretting with a *2* and *1/2* bend. Techniques include *Full*, *sl.*, *1/2*, and *3*.

*D7 sound implied by lead gtr. & bass.

Third system of musical notation for guitar. The treble staff includes a *trem. bar* section, followed by a series of eighth notes with slurs and bends. The bass staff shows fretting with a *3* and *1/2* bend. Techniques include *Full*, *sl.*, *1/2*, and *semi-harm.*

*Pre-bend 3rd stg. with 2nd stg. bend.

Fourth system of musical notation for guitar. The treble staff features a *(Gm)* chord, followed by a series of eighth notes with slurs and bends. The bass staff shows fretting with a *3* and *1/2* bend. Techniques include *Full*, *sl.*, *1/2*, and *semi-harm.*

*G minor implied by riff.

Fifth system of musical notation for guitar. The treble staff features a *(Am)* chord, followed by a series of eighth notes with slurs and bends. The bass staff shows fretting with a *3* and *1/2* bend. Techniques include *Full*, *sl.*, *1/2*, and *semi-harm.*

A minor implied by riff.

A.H. pitch: A

**2nd Verse
w/Riff A
(Am7)**

The image shows a musical score for the song "The Little Kids". It includes a vocal melody and a guitar accompaniment. The vocal melody is written on a single staff with a treble clef and a key signature of one flat (Bb). The lyrics are: "Look at all these lit - tle kids, tak - in' care of the". The guitar accompaniment is written on two staves. The top staff is a treble clef with a key signature of one flat, and the bottom staff is a bass clef with a key signature of one flat. The guitar part features a sequence of chords: D7, E7, F7, and G7, each held for a full measure. The vocal melody is written in a simple, easy-to-play style, with a range of one octave. The lyrics are written below the vocal staff, with hyphens indicating syllables that span across measures. The guitar part is written in a simple, easy-to-play style, with a range of one octave. The key signature is one flat, and the time signature is 4/4.

Look at all these lit - tle kids, tak - in' care of the

mu - sic biz. Don't_ their bus' - ness take_ good care of me?

Musical notation for the vocal line. It starts with a treble clef and a key signature of one flat (Bb). The melody is: Hon-ey! (quarter note G4, quarter note F4, quarter note E4, quarter note D4), I'm (quarter note C4, quarter note B3, quarter note A3, quarter note G3), the one, (quarter note F3, quarter note E3, quarter note D3, quarter note C3), the one (quarter note B2, quarter note A2, quarter note G2, quarter note F2), you love. (quarter note E2, quarter note D2, quarter note C2, quarter note B1). There are rests at the beginning and end of the phrase.

Come on, ba - by, show your love. (Scream) Hey! _____

Musical notation for the vocal line. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4 (marked with a sharp). These three notes are grouped by a bracket with a '3' above it, indicating a triplet. This is followed by a quarter note G4, a quarter rest, and a half note A4. A long slur covers the final two measures, which contain a half note G4 and a half note F#4, ending with a quarter rest.

Give it to me.

The image shows a musical score for the piece "The Wind" by John Williams. It features two staves: a piano part in treble clef and a tuba part in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The piano part begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a slur. The tuba part starts with a half note, followed by a series of eighth notes with a slur. The score includes various musical notations such as slurs, accents, and dynamic markings like "Full" and "sl.".

Fill 1

Chorus

A5 A♭5 G5 F♯5 F5 E5 N.C.(E♭5) D5

I see a glow that fills this room. _____

Harm. (8va) 3
sl. trem. bar 1/2 1 1/2

14 10 12 11 10 9 7 (7) (7) 7 7
12 11 10 9 8 7 6 5 (5) (5)

sl.

A5 A♭5 G5 F♯5 F5 E5 C.(E♭5) D5

I see it roll - ing out of you. _____

pick slides (steady gliss.)

(7) 14 13 12 11 10 9 7 (7) 7
12 11 10 9 8 7 6 5 (5)

B5 B♭5 A5 A♭5 G5 F♯5 F5 E5

Feed her your mes - sage from a - bove. _____ I'm tell - ing you, _____

sl. 1 1/2 hold bend 1 1/2 trem. bar 1 1/2 sl.

16 15 14 13 12 11 10 9 9 9 9
16 15 14 13 12 11 10 9 9 9 9
14 13 12 11 10 9 8 7 7 7 7

sl.

B5 B♭5 A5 A♭5 G5 F♯5 E5 C Chorus

ow! _____ Show, _____

sl.

16 15 14 13 12 11 9 5 5 5 5
16 15 14 13 12 11 9 5 5 5 5
14 13 12 11 10 9 7 9 9 9 9

sl.

me!

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a vocal line in treble clef, starting with the lyrics "me!". The middle staff is a piano accompaniment in treble clef, featuring a repeating eighth-note melody with slurs and accents, and dynamic markings like "P" (piano). The bottom staff is a bass line in bass clef, primarily consisting of whole and half notes with fingerings indicated by numbers 7, 10, and 0. The key signature has one sharp (F#), and the time signature is 3/4.

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various ornaments and dynamics. The lower staff is a bass clef with a key signature of one flat (Bb). It contains a bass line with various ornaments and dynamics. The score is divided into measures by vertical bar lines. The first staff has 10 measures, and the second staff has 10 measures. The music is written in a style typical of early 20th-century sheet music, with many ornaments and dynamic markings.

[illegible]

*Pre-bend 3rd stg.
with 2nd stg. bend.


A5
(Band tacet)

Who! Bop ba da, shoo-be doo-wah... Bop ba da, shoo-be doo-wah... Ba da whum...

14
12

Detailed description: This is a musical score for a song. The top staff is a treble clef with a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp (F#). The first measure is marked '(Band tacet)'. The melody consists of eighth and quarter notes. The lyrics are 'Who! Bop ba da, shoo-be doo-wah... Bop ba da, shoo-be doo-wah... Ba da whum...'. Below the main staff is a single-line staff with a treble clef and a key signature of one sharp (F#). At the bottom of the page, there are two empty staves, one with a treble clef and one with a bass clef. The page number '14' is written in the bottom left corner, and '12' is written below it.

— Bop ba da, shoo-be doo-wah... Bop ba da, shoo-be doo-be doo-be doo-wah.
 Bop ba da, shoo-be doo-be doo-be doo-whum... Bop ba da, shoo-be doo-be doo-be doo-whum..



Bop ba da, shoo-be doo - wah... Bop ba da, shoo-be doo-be doo-be doo wah.

Bop ba da, shoo - be doo - be doo - be doo-whum... Bop ba da, shoo - be doo - be doo - be doo-whum...

Bop ba da, shoo-be doo-wah... Who!

Bop ba da, shoo-be doo-be doo-be doo-whum... Bop ba da, shoo-be doo-wah...

(Band in)
N.C.(A⁰) (A^{♯0}) (B⁰) (B^{♯0}) (C^{♯0}) (D⁰)

The musical score for measures 1-6 is as follows:

Staff 1 (Chords): N.C.(A⁰) | (A^{♯0}) | (B⁰) | (B^{♯0}) | (C^{♯0}) | (D⁰)

Staff 2 (Melody):

- Measure 1: Triplet of eighth notes (G4, A4, B4) with an accent (>) over the first note.
- Measure 2: Triplet of eighth notes (B4, C5, B4) with an accent (>) over the first note.
- Measure 3: Triplet of eighth notes (A4, G4, F4) with an accent (>) over the first note.
- Measure 4: Triplet of eighth notes (G4, A4, B4) with an accent (>) over the first note.
- Measure 5: Triplet of eighth notes (A4, G4, F4) with an accent (>) over the first note.
- Measure 6: Triplet of eighth notes (F4, E4, D4) with an accent (>) over the first note.

Staff 3 (Bass):

- Measure 1: 6 7 5 7
- Measure 2: 5 9 8 6 8
- Measure 3: 10 9 7 9
- Measure 4: 7 11 10 8 10
- Measure 5: 12 11 9 11
- Measure 6: 13 12 10 12

(Scream:) Ow! (Show your love.)

Trill by sliding rapidly between D \sharp & E.

Ow! Ow! Come on and show me. (Show.

trem. bar

your love.) Bet - ter show, bet - ter show your love. (Show.

trem. bar

now, uh. your Ah, love. yah.

trem. bar

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and guitar. The voice part includes lyrics: "Wow! Show your... Ow!". The guitar part includes chords C/G, D/A, and E5, and features various musical notations such as slurs, accents, and dynamic markings like "Full" and "P". The score is divided into three systems.

The musical score for "Yeah!" consists of three staves. The top staff is a vocal line in treble clef, starting with a whole note G4, followed by a half note A4, and then a half note B4 tied to the next measure. The lyrics "Yeah!" are written below the first measure. The middle staff is a guitar line in treble clef, featuring a series of eighth notes with various articulations (pizzicato, breath, accents) and slurs. The bottom staff shows the fret numbers for the guitar line, corresponding to the notes in the middle staff. The piece concludes with a double bar line and the word "rit." (ritardando).

Yeah! _____

rit.

1st Verse
E9

'n' she knew bet - ter. — He want - ed her to - night, —

Rhy. Fig. 1

P.M. P.M. let ring ----- 1

ah, and it was now or nev - er. He made her feel so —

(end Rhy. Fig. 1)

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

F#m Bm A5 B5 Chorus E9

sad. — Oh, whoa, whoa, Ja - mie's

Rhy. Fig. 2

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

cry - in'. Oh, whoa,

Full sl. P.M. P.M. Full P.M. P.M. ----- 1

whoa, Ja - mie's cry - in'. Now, Ja - mie would - n't say, "All

(end Rhy. Fig. 2)

P.M. P.M. Full

2nd Verse
w/Rhy. Fig. 1 (1st 6 bars only)

right," ah! She knew he'd for - get her. 'N' so they said good - night,

ah! Oh, 'n' now he's gone for - ev - er. She wants to send him a let -

w/Rhy. Fill 1

Pre-chorus

*Aadd2 Bm

G

Aadd2

Aadd2

Bm

G

Aadd2

ter, uh yeah, yeah, uh, just to try to make her - self feel bet - ter. It said,

Rhy. Fig. 3

let ring
w/flanger

*Bass plays A pedal.

Rhy. Fill 1

A Bm G A Bm G A

"Gim - me, (gim - me a call - some - time,)" - but she knows - what that - 'll get her. -

(end Rhy. Fig. 3)

sl. (Flanger off)

Chorus
w/Rhy. Fig. 2 (1st 7 bars only)
E9

Substitute Rhy. Fill 2

Oh, whoa, whoa, Ja - mie's cry - in'.

Resume Rhy. Fig. 2

Oh, whoa, whoa, Ja - mie's cry - in'.

Bridge
Half time feel
C#m

Now, Ja - mie's been in love be - fore, (Ah.) and she knows what love is

mp let ring w/fingers

Rhy. Fill 2

C#m F#5 C#m D

for. (Ah.) It should mean a lit - tle, a lit - tle more (Ah.) than one night

sl. *let ring* *f*

*swell w/volume control.

E

stands. Whoo!

Guitar solo
N.C.(E9)

P *sl.* *Full* *semi-harm.*

let ring *let ring* *Full*

P *sl.*

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

sl. *(5)* *(5)* *sl.* *(5)* *(5)* *sl.* *H*

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

1/2 Full *semi-harm.* *sl.* *1 1/2* *1/2 Full*

sl.

Pre-chorus
w/Rhy. Fig. 3
Aadd2

Bm

Substitute Rhy. Fill 3
G Aadd2

She wants to send him a let - ter, uh, yeah, yeah, just to

Resume Rhy. Fig. 3

Bm

G

Aadd2

A

Bm

try to make her - self feel bet - ter. It said, "Gim - me, (gim - me a call - some - time,)" but she knows what that - 'll get her.

Chorus
E9

Oh, whoa, whoa, Ja - mie's cry - in'

Rhy. Fill 3

F#m Bm A5 B5

Out-chorus
E9

Oh, whoa, whoa, Ja - mie's cry - in'.

Gtr. Full rake Full Full Full

Gtr. I P.M. P.M. -- 1 P.M. 1/2Full sl. 1/2Full sl.

Oh, whoa, whoa, Ja - mie's cry - in'.

Full sl. Full Full trem. bar (slow dive) 3

P.M. P.M. -- 1 P.M. 1/2Full sl. sl.

Oh, whoa, whoa, Ja - mie's cry - in'.

*(Two gtrs.)

Full

rake

Full

Full

Full

P.M.

P.M.---

P.M.

1/2Full

sl. sl.

*Doubled by Gtr. III (overdub).

sl. sl.

Oh, whoa, whoa, Ja - mie's cry - in'.

Gtr. II

Full

1/2

Gtr. III

rake

Full

1/2

Full

trem. bar (slow dive)

slack

slack

slack

slack

1/2Full

sl. sl.

P.M.

P.M.---

P.M.

1/2Full

sl. sl.

Outro
w/Riff A (2nd time w/1st 2 bars only)
E9^{1/2}

2nd time w/Rhy. Fill 4

*Finger lift - off noise.

Riff A

Rhy. Fill 4

ATOMIC PUNK

49

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

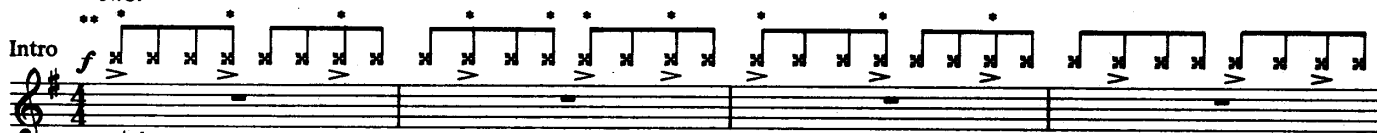
Tune down 1/2 step:

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

Fast Rock $\text{♩} = 198$

N.C.

Intro



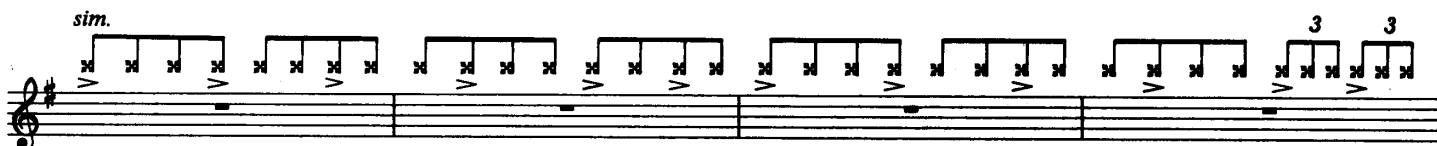
w/phaser

*Ride cymbal is struck.

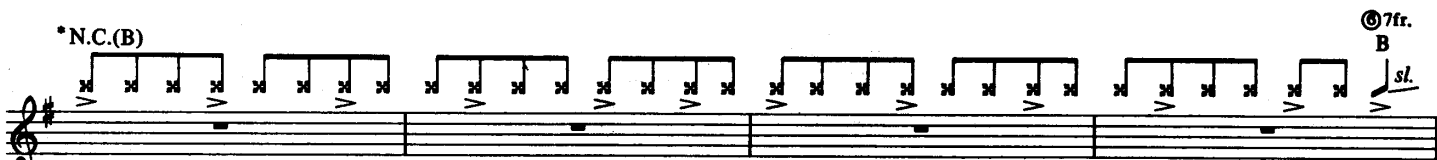
**Phaser (MXR Phase 90) set for slow sweep. Rub pickhand palm edge (pinky side) over bridge pickup while muting strgs. w/frethand.



sim.



*N.C.(B)



⑦fr.
B

*Bass enters. Gradual crescendo on B note.



1st Verse
D5

Em

Musical score for the song "I am a victim of the science age". The score is written for voice and piano. The voice part is in the treble clef with a key signature of one sharp (F#). The lyrics are: "I am a vic - tim of the sci - ence age, uh,". The piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, and the left hand plays a bass line with eighth notes. There are dynamic markings like "P" (piano) and "P.M." (pianissimo) throughout the piece.

*Quick trem. bar return to pitch while striking D5 chord.

E5 B5 D5 Em

D5 **B5**

The musical score for "The Storm" consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time. The lyrics are: "a child of the storm, whoa, yes." The middle staff is a guitar accompaniment featuring a melody of eighth and quarter notes with wavy lines indicating vibrato or tremolo. The bottom staff shows the guitar's fretboard with fingerings: 7, 10, 7, 9, (9), 2, 4, 7, 5, 7, 10, 7, 9, (9), 9, 5, 2.

D5

Em

23

I can't re - mem - ber when I was — your age. For me, —

P.M. 1

E5 B5 D5 Em

it says no — more, ————— no — more. —————

trem. bar

14

Chorus

•E5

D5(sus2, add6)



*Bass plays E pedal.

N.C.

Em

E5

B5

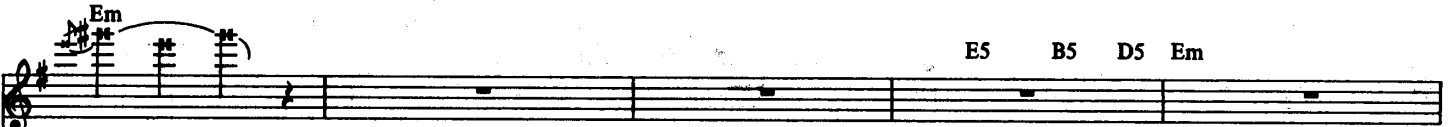
D5



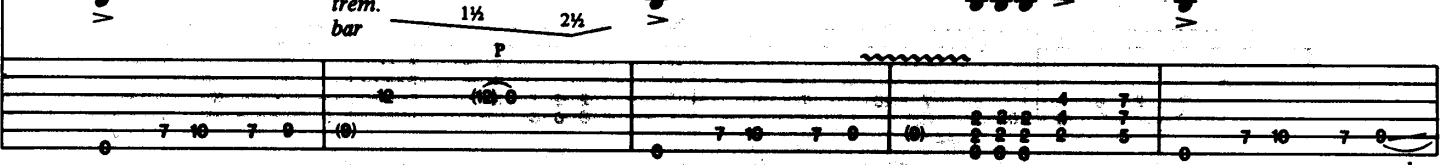
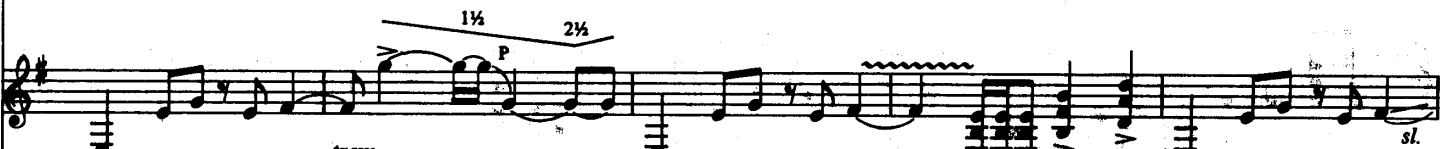
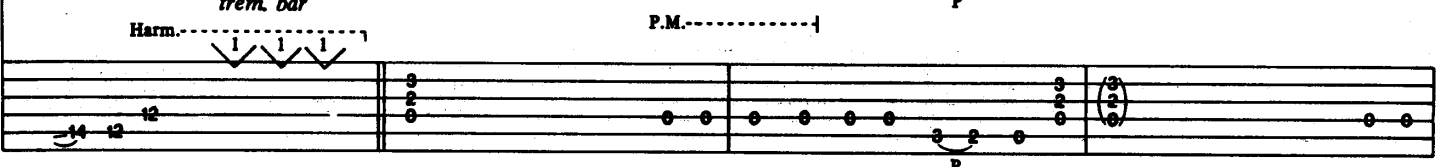
*w/flanger

flanger off

*Set flanger for slow sweep w/regeneration. Rub pickhand edge over pickup while muting strings (intro simile).



Wow! _____

2nd Verse
D5

Em E5 B5 D5 Em

the un - der - ground. — Whoa, —

P.M. — P P

D5 B5 D5

yes. — On ev - 'ry wall and place, — my fear - some name — is heard. —

P

*P.M. and semi-harm.

Em E5 B5 D5 Em

Just look a - round, — whoa, — yes. —

P.M. P.M. P P

E5 D5 B5 Chorus E5 D5

No - bod - y rules — these streets at night —

sl.

D5(sus2, add6) N.C.

like me, the a - tom - ic punk.

let ring -----

sl. sl.

*w/flanger & echo

The first system of music shows a vocal line in treble clef with the lyrics "like me, the a - tom - ic punk." and a guitar line in treble clef. The guitar line starts with a D5(sus2, add6) chord, followed by a melodic line with slurs and a flanger effect. The bass line is shown in a simplified format with fret numbers 7, 7, and 5.

*Set flanger for slow sweep w/regeneration & echo for ambient effect. Rub pickhand along strings above pickup while muting w/frethand. Random harmonics are emphasized by flanger sweep.

Guitar solo
**N.C.(Em)

Ooh, (Scream:) ah!

Full Full Full Full

w/phaser & echo

flanger off

Full Full Full Full

hold bend

trem. pick -----

The second system of music features a guitar solo in treble clef with various effects like "w/phaser & echo", "flanger off", and "hold bend". The vocal line has lyrics "Ooh, (Scream:) ah!" and "Ow!". The guitar line includes many slurs, bends, and tremolos. The bass line is shown with fret numbers.

*Chords implied by bass & lead gtr.

Full Full

3 3 3 3

1/4

8va

Full Full Full Full

1 1 1 1

Full Full Full Full

1 1 1 1

The third system of music continues the guitar solo with various effects like "8va" and "Full". The vocal line has lyrics "Full" and "1". The guitar line includes many slurs, bends, and tremolos. The bass line is shown with fret numbers.

*semi-harmonics.

(8va)

1 1 1 1

2

Full Full Full Full

loco

rake

Full Full Full Full

Full Full

The fourth system of music continues the guitar solo with various effects like "8va", "loco", and "rake". The vocal line has lyrics "Full" and "1". The guitar line includes many slurs, bends, and tremolos. The bass line is shown with fret numbers.

12-string guitar notation, key signature of one sharp (F#).

Section (A):

- Staff 1: Treble clef, 12-string guitar notation. Includes slurs, triplets, and dynamic markings (sl., Full, P).
- Staff 2: Bass clef, 12-string guitar notation. Includes slurs, triplets, and dynamic markings (sl., Full, P).
- Instruction: *let ring --*

Section (B):

- Staff 1: Treble clef, 12-string guitar notation. Includes slurs, triplets, and dynamic markings (sl., trem. pick).
- Staff 2: Bass clef, 12-string guitar notation. Includes slurs, triplets, and dynamic markings (sl., trem. pick).

Section (C):

- Staff 1: Treble clef, 12-string guitar notation. Includes slurs, triplets, and dynamic markings (sl., semi-harm., 1/4).
- Staff 2: Bass clef, 12-string guitar notation. Includes slurs, triplets, and dynamic markings (sl., semi-harm., 1/4).
- Instruction: *w/phaser*
- Instruction: *sim.*
- Instruction: *Scream: Yow!*
- Instruction: *Harm. (8va)*

Em

3rd Verse
D5

I am the rul - er of these neth-

sl. trem. bar

1½

P.M.

sl.

P

er worlds, _____ the un - der - ground. _ Oh. _____

C5 E5 D5

On ev - 'ry wall and place, my fear - some name_ is heard._

rake semi-harm.

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

*Keep her depressed while

*Keep bar depressed while attacking E note w/rake. Quickly return to pitch.

Quickly return to pitch.

Em E5 B5 D5 Em

Look a - round, _____ woh, _____ yeah. _____

rake *trem. bar*

2 2 2 0 0 2 0 (0) 7 10 7 0 (0) 4 7 12

P P

Free time

F5

Fdbk. (8va)

Fdbk.

trem. bar

Fdbk. pitch: A

*Fdbk. fades out

*Fdbk. fades out slightly as bar is dived 2 steps and returns when bar is brought back to pitch.

FEEL YOUR LOVE TONIGHT

57

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 $\text{♩} = 135$

Intro N.C.(E7)

1st Verse

D/A A5 D/A N.C.(E7)

We're get - tin' fun - ny in the back of my car. I'm sor - ry, hon-ey, if I took you just a lit - tle too far, -

yes. — Uh, too, too far. — Uh, so I,

I told the fel-las out be-hind the bar. So let me tell you, hon-ey, just how fine you are, —

yes. — I guess you are. — You see I'm beg-gin' you, please, —

(Beg - gin' you, ba - by, beg - gin' on my bend - ed knees.) on my knees. Say - in' I —

*Hold B5 chord shape while tapping-on and sliding with R.H.

The musical score is written for guitar in E major (indicated by four sharps: F#, C#, G#, D#). It consists of four systems of music, each with a vocal line, a guitar melody line, and a bass line. The guitar melody line includes various techniques such as palm muting (P.M.), slurs (sl.), and tapping (T). The bass line includes fret numbers and slurs. Chord symbols are placed above the guitar melody line: D/A, A5, D/A, N.C.(E7) in the first system; C in the second system; F#5, B5, N.C.(E7) in the third system. The lyrics are written below the vocal line. The score ends with a double bar line and a final chord shape.

Chorus

Chorus

— can't wait to feel — your love to - night. — Ooh! —

2nd Verse

[illegible]

N.C.(E7)

N.C.(E7)

pret - ti - est girl I know, — yes. — Uh, that's for sure. —

P.M.

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

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

But, uh,

bet - ter use it up be - fore it gets old.---

No.

I tell you, hon - ey, now you've

But, uh, bet-ter use it up be-fore it gets old... No. I tell you, hon-ey, now you've

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

sl. sl.

***Hold B5 chord shape while tapping-on and sliding with R.H.**

— your love to - night.) I can't wait to feel — your love to - night. (I — can't wait. I

3rd Verse

[illegible]

D/A

N.C.(E7)

I'll tell you, sug - ar, by mid - night I'll be fly'n', _____

sl.

P.M.-----|

P.M.

P.M.

P.M.

P.M.-----|

(2)
(2)
(2)

2 4 2 4 4 0

sl.

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

1 2 (2) 2

(7)

5 4 0 0 0 0

sl.

fly - in' high. _____

Who!

P.M. P.M. P.M. P.M. rake Full sl

(5) 0 4 0 2 3 4 sl

The musical score for "We'll Hit the Town" is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is marked with "A", "D/A", and "A5" above it. The lyrics "We'll hit the town. We'll have a hell of a time. — I'll tell you, hon - ey, by" are written below the staff. The second system shows the piano accompaniment in treble clef, featuring chords and melodic lines. The third system shows the guitar accompaniment in treble clef, with chords and melodic lines. The guitar part includes a "P.M." (Piano) marking and a "sl." (slide) marking.

N.C.(E7)

morn - ing you'll be mine, — yes, — all mine. —

P.M. P.M. P.M. P.M. — P.M.

C

You know I'm beg - gin' you, ba - by. (Beg - gin' you, ba - by,

P.M. P.M. P.M. — P.M. P.M. P.M. —

F#5 B5 E5

beg - gin' on my I'm on my knees. — I —
beg - gin' on my bend - ed knees.) —

Fdbk. P.M.

Fdbk. pitches: F# & B

Chorus
w/Rhy. Fig. 1 (3½ times)
A/E D5/E

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

— can't wait to feel — your love to - night. —
(I — can't wait to feel — your love to - night.) —

Chord progression: C#5 C5 B5 A5 (5 open) A A6 (5 open) A5 A A5

Techniques: Full, trem. pick, sl., P.M., 3, 6, 1/2, P, sl., 10, 12, 14, 17, 19, 22, 22

Chord progression: (5 open) A A6 A5 (5 open) E E5 (5 open) E6 E E5 E5(type 2) E5 E5(type 2) E6 E5(type 2) E5 C5

Techniques: Full, sl., 2, 3, semi-harm., Full, P, 1/4, sl.

Chord progression: sl. D5 B5 w/Rhy. Fill 2 E5

Techniques: Full, semi-Fullharm., Full, semi-harm., rake sl., Fdbk., sl., (0), 5, 7, 4, (4), (4), 2, 2, 0

Fdbk. pitch: F#

Rhy. Fill 2 B5 (Gtr. II out) E5

Techniques: T sl., sl., sl., Fdbk., T sl., sl., sl., Fdbk. pitches: B & F#

Fdbk. pitches: B & F#

LITTLE DREAMER

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 ♩ = 90

Intro N.C.(Cm7)
(Band tacet)

1st Verse
Cm7

Gm7

Bb5 **F5**

but you were young and bold— and, ba-by, did-n't that change with a wink of your eye—

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

Cm7 **Gm7** **Bb5**

Now no one's talk - in' 'bout_ those cra - zy days— gone by. No one talks a - bout_ the

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

F5 **Chorus Cm7** **Gm7** **Fm7**

times you cried. — (Ooh.) — Lit - tle dream-er. —

P.M. *sl.* *f* *P.M.* *sl.* *Full* *P H*

P.M. *sl.* *Full* *P H*

G **Cm7** **Gm7** **Fm7**

(Ooh.) — Uh, lit - tle dream - er. —

trem. bar *Full* *P H* *Full* *P* *sl.* *P.M.* *sl.* *Harm.* *sl.*

Full *P H* *Full* *P* *sl.* *P.M.* *sl.* *Harm.* *sl.*

2nd Verse
Cm7

And then they went and they vot - ed you least like - ly to suc - ceed...

Rhy. Fig. 1

trem. bar

Harm. 2 1 1 1 1

P.M.

7 7 5 (5)

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (Bb and Eb). The tempo is marked 'Allegretto' and the time signature is 4/4. The lyrics are: 'I had-da tell them, ba-by, you were armed with all you'd need. ____ Seems no one's talk - in' 'bout those (end Rhy. Fig. 1)'. The piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two flats. The tempo is marked 'Allegretto' and the time signature is 4/4. The piano part features a repeating rhythmic figure in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings like 'sl.' and 'P.M.'.

Eb5 Bb5 G5
 cra - zy days__ gone past. Weren't they a - mazed__ when you were real - ly last? _____
 P.M.-----| P.M.-----| *f* let ring -----|
 Chorus
 sl. sl. P sl.

[illegible]

G Cm7 Gm7

You were... the lit - tie

(Ooh.)

Full trem. bar hold bend 1/2 P.M. - 1 trem. bar sl. P.M. - 1

Fm7 G Guitar solo *Cm7

dream-er. Yeah, yeah.

3 sl. H P sl. Full 1 1/2 sl. Full Full w/echo & flanger

hold bend trem. bar

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

*Chords implied by lead gtr. & bass.

Gm7 Fm7 G

rake trem. bar

Full 1/2 1/2 Full

Full 1/2 1/2 Full

Cm7 Full Gm7

rake trem. bar

Full 10 trem. bar

Full 10 trem. bar

slow bend
Full
1 1/2
sl.
8va
G
Pull
1/4
1/4
trem. bar
13
(12)
(13)
11
10
(10)
14
13
15
14
13
15

3rd Verse
w/Rhy. Fig. 1
Cm7

Gm7
Yeah, they talk a - bout you cold when you were_ head - ed for the skies,

Bb5
F5
but you were young and bold_ and, ba-by, did - n't that change with a wink of your eye._

Ab5
w/Rhy. Fill 1
Eb5
Bb5
G5
Seems no one's talk - in' 'bout_ the cra - zy days_ gone past. Weren't they a - mazed_ when you were real - ly last?_

Chorus
Cm7
Gm7
Fm7
(Ooh.) You are the lit - tle dream - er.

sl.
H P
sl.
H P
sl.

Rhy. Fill 1
Eb5
Bb5
G5
P.M. P.M. let ring -
f
P
sl.

ICE CREAM MAN

Words and Music by John Brim



Acous. gtr. tuned to open E \flat (open E tuned down 1/2 step):

⑥ = E \flat ③ = G \flat

⑤ = B \flat ② = B \flat

④ = E \flat ① = E \flat

Moderately fast Blues $\text{♩} = 176$

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

Band tacet

E7

Intro

Acoustic gtr. (David Lee Roth)

(Spoken:) *Dedicate one to the ladies...* Now,

1st Verse

E

A

E7

E

sum-mer-time's here, babe, need some-thin' to keep you cool...

Ah, now,

Rhy. Fig. 1

A

3

E7

E

sum-mer-time's here, babe, need some-thin' to keep you cool...

Bet-ter look...

B A E7 E5 B

— out now_ though, Dave's got some-thin' for you._ Tell ya what it is._ I'm your

(end Rhy. Fig. 1)

let ring

Chorus
w/Rhy. Fig. 1

E A E7

ice cream man,_____ stop me when I'm pass - in' by._____

E A E7

Oh, my, my, I'm your ice_ cream man,_____ stop me when I'm pass - in' by._____

E B A

See now, all my fla - vors are guar - an-teeed to_____ sat - is -

2nd Verse

E B E7

fy. Hold on a sec - ond, ba - by. I got good lem - on - ade, ah, dix - ie cups,_____

sl.

E A

all fla - vors and push-ups_ too._ I'm your ice_ cream man, ba - by, stop me when I'm pass - in' by._____

E7 E B

See now, all my fla - vors are guar -

A E B E

an - teed to sat - is - fy. Hold on, one more. Well, I'm

3rd Verse
w/Rhy. Fig. 1

Substitute Rhy. Fill 1

E A E7

u - sual - ly pass - in' by just a - bout e - lev - en o' - clock. Uh, huh, I

Resume Rhy. Fig. 1

E A E B A

nev - er stop. I'm u - sual - ly pass - in' by just a - round e - lev - en o' - clock.

And if you let me cool you one time, you'll be my reg - u - lar stop.

Rhy. Fill 1

Band in B *Elec. gtr. (Eddie Van Halen) D ⑩10fr. E ⑤open E 4th Verse

E

Al - right, boys! I got good lem - on - ade, ah,

8va - -

*Standard tuning (tune down 1/2 step).

⑩12fr. E ⑤open E 2fr. F# 3fr. G 4fr. G#

dix - ie cups, all fla - vors and push - ups too. I'm your

A5 A6 A5 A6 A5 A6 A5 A6 E E5 E6 E E5 E6 E5

ice cream man, stop me when I'm pass - in' by.

E6 E5 ⑤open E B5 B6 B5 B6 A5 A6 A A5 A6 ⑤open E E5

See now, all my fla - vors are guar - an - teed to sta - is - fy.

E6 ⑤open E E5 ⑤open E B5 B6 B5 ⑩10fr. D Rhy. E5 E6 E5 E6 A5

Yes! I'm your ice cream man, stop

A6 ⑤open A A5 ⑤open E E5 E6 E5 ⑤open E E5VII E6VII E5VII A5

me when I'm pass - in' by. I'm your

A6 A5 A6 A5 A6 ⑤open A A5 ⑤open E E5VII E6VII E5VII ⑤open E E5VII

ice cream man, stop me when I'm pass - in' by.

8va - -

First system of guitar notation. Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with triplets of eighth notes, slurs, and various dynamics including *Full*, *P*, and *trem. bar*. The bass staff shows fret numbers (12, 15, 14, 12, 15, 14, 12, 0, (0), 12, (12), 15, 12, 15, 12, (12), 11, 11, (11), 0) and includes a *slow bend* and *hold bend* instruction.

Second system of guitar notation. Treble clef. The staff continues the melodic line with slurs, triplets, and dynamics like *semi-harm.*, *sl.*, and *Full*. The bass staff shows fret numbers (11, 9, 11, 9, 11, 10, 9, 10, (10), (2), 16, 16, 16, 16, 16, (16), 16, (16), 0) and includes a *sl.* instruction.

Third system of guitar notation. Treble clef. The staff features a complex melodic line with many slurs, triplets, and dynamics including *sl.*, *Full*, and *2*. The bass staff shows fret numbers (15, 15, 15, 15, 15, 14, 14, 15, 16, 16, 16, 16, 21, (21), (19), 10, 21, 19, 0, 0, 15, 15) and includes a *sl.* instruction.

Fourth system of guitar notation. Treble clef. The staff continues with slurs, triplets, and dynamics like *Full*, *1/2*, *1/4*, and *Full*. The bass staff shows fret numbers (15, 15, 15, 15, 15, 12, 12, 15, 14, 14, 12, 14, 14, 12, 14, 14, 12, 14, 14, 12, 12, 0) and includes a *Full* instruction.

*Bend B stg. and snag G stg. under it, bending it approx. 2 steps also.

Fifth system of guitar notation. Treble clef. The staff shows a melodic line with slurs, triplets, and dynamics like *P*, *Full*, and *sl.*. The bass staff shows fret numbers (15, 12, 15, 12, 15, 15, 14, 15, 12, 15, 12, 0, 12, 0, 0, 14, 12, 11, 14, 11, 12, 14, 11, 12, 14, 14, 12, 14) and includes a *sl.* instruction.

I'm your

H H sl.

Chorus

w/Rhy. Fig. 2 (1st 9 bars only)

E5 E6 E5 E6 A5 A6 ^{⑤open} A A5 ^{⑥open} E E5 E6 E5 ^{⑥open} E E5^{vii} E6^{vii}E5^{vii} A5 A6 A5 A6A5

ice cream man, stop me when I'm pass - in' by. —

I'm your ice cream man,



stop me when I'm pass - in' by. —

They say all my fla - vors are guar -

Out-chorus
E5^{vii} E6^{vii}(cont. in
B6 A5 notation)

an - teed to sat - is - fy! —

One time, boys!

Overdubbed gtr.
Full Full

I'm your



let ring - - - - -

Full

Full

sl.



sl.

sl.

sl.

sl.



ice cream man. —

I'm your ice cream man!

B - b - b -



Full

Full

Full

Full

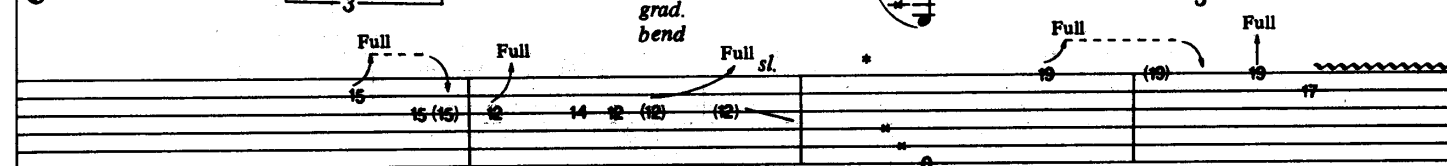
Full

3

grad.
bend

Full

Full



Full

Full

Full

Full

Full

*Press hand into bass stgs. w/raking motion.

Fill 1

Overdubbed elec. gtr. ^{1/2} P

sl.

3

1/2 P

sl.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a piano part (bottom two staves). The guitar part features various chords (A6, A5, E, E5vii, E6vii) and techniques like "open", "sl.", and "trem. bar". The piano part includes dynamics like "Full", "P", and "trem. bar", and techniques like "slow release" and "trem. bar". The score is written in G major (one sharp) and 4/4 time. The lyrics "b - b - b - ba - by! Ah, my, my, my!" are written below the guitar staff. The piano part includes fingerings (17, 12, 11, 9) and a "trem. bar" instruction.

Free time

B5

A5

3

3

3

3

3

All my fla - vors are guar - an - teed _____ to sat - is - uh -

In time ♩. = 60
(Drum fill) N.C.

fy. Ow! _____

tr *sl.* *rake* *poco rit.* *sl.* *rake*

7 7 5 6 4 4 3 (6) 2

10 12

ON FIRE

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♭

Fast Rock ♩ = 182

Intro E5 D5 C5 D B

pick slide
flanger on
pick slide

E5 D5 C5 D (B) 1½

flanger on
flanger on
trem. pick (steady gliss.)
**sl.*

*Slide up G stg. in steady gliss. while trem. picking.

(Band tacet)

Full 1½ 1½ 1½ 1½

hold bend

Full 1½ 1½ 1½ 1½

flanger on

Harm. (8va) Harm. (8va) Harm. (8va) Harm. (8va)

Harm. Harm. Harm. Harm.

14 sl. 7 sl.

(Band in)
N.C.(Em)

D5 (Em) A5

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

sl.
sl.
sl.

(Em) D5 Em7 A5

Harm. (8va) Turn

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

1st Verse (E) D5 G5/D

your ra - di - os on. I'll a be - a right

P.M. --- sl. P.M. --- H sl. P.M. --- P.M. --- P.M. --- all notes vib.

(Em) D5 (Em)

there. Yes, I will.

P.M. --- flanger on 1½ sl. pick slides (steady gliss.)

A5 (Em) D5

Turn me up real loud.

sl. flanger on P.M. --- sl. P.M. --- P.M. --- P.M. ---

G5/D (Em) D5

I'm in your ears, ah.

P.M. ---- | all notes vib. P.M. ----- | sl.

(Em7) G6 F#5

H P H P H P H P T sl P H P T sl P H P T sl P H P T sl P H P T sl

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

sl.

Pre-chorus G6 F#5 D6 C#5

'N' I'm hang-in' ten now, ba-by, as I ride your son-ic, let ring -

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

D5 C#5 D5

ooh, wave. (Spoken:) Good God, y'all.

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

sl.

Chorus
*G/E D/E A/E

Voc. Fig. 1 ----- G/E D/E A/E

I'm on fi - re. _____ I'm on fi - re. _____

** (w/echo ambience)

*Bass plays E pedal.
**Pluck chords w/fingers.

To Coda

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

I'm on fi - re. _____ I'm on fire. _____

(echo off)

Bridge
F#5 G6 Csus2 Bsus2 F#5 G6 Csus2 Bsus2

Oh, — yeah. —

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

F#5 G6 Csus2 Bsus2 F#5 G6 Csus2 Bsus2

One time. —

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

The image shows a musical score for the song "Fire" by The Beatles. It includes a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar part features a melodic line with a long note in the first measure, followed by a series of eighth and sixteenth notes. The bass staff is shown with a bass clef and contains a tablature line with numbers 0, 2, 2, 0, 3, 3, 0, 3, 0, 2, (2), M, 7, 0, 2, 2, 0, 3, 3, 0, 3, 0, 2, 3, 2. The lyrics "Fi - re." are written below the guitar staff. The score is marked with "N.C.(F#5)", "(G)", "(C)", "(B)", "(F#5)", "(G)", "(C)", and "(B)" above the guitar staff. The word "P.M." is written below the bass staff. The score is marked with "P.M." and "P.M." below the bass staff. The score is marked with "P.M." and "P.M." below the bass staff.

(F#5) (G) (C) (B) (F#5) (G) (C) (B)

Fi - re. _____ Fi - re. _____

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

(2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12)

sl. sl. H P sl.

Guitar solo
*(F#5)

(G) (C) (B) (F#5) (G) (C)

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

*Chords implied by bass.

(B) (F#5) (G) (C) (B)

3 H H 3 H P 3 H H 3 H P 3 H

sl

P.M.-----4

H P H P

7 9 11 9 11 9 11 12 9 10 12 9 10 9 12 9 11 13 10 12 14 10 12 10 14 12 14

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

sl

The Rose Tree

*Chords implied by bass.

(Band tacet)
(Drums:)

(Band in)

(Em)

Whooh! —

P.M. 4

(Scream:) Yeow! —

P.M. ... 4

P.M. ... 4

Ah —

ha. —

Harm. (8va)

Harm. (8va)

Harm.

Harm.

Whooh!

Whooh!

sl.

2nd Verse
(Band in)
(E)

Lay ____ your bod-ies down. ____ I'm in ____ your ____

D5 G5/D

P.M. sl. P.M. sl. P.M. P.M. P.M. all notes vib.

sl. sl.

(Em) D5 (Em) A5

____ beds, ____ your ____ beds. 1½

P.M. trem. pick flanger on 1½ hold bend sl.

sl.

(Em) D5 G5/D

Pull ____ your ____ head - phones on. ____ I'm in ____ your ____

P.M. sl. P.M. sl. P.M. P.M. P.M. all notes vib.

sl. sl.

(Em) D5 (Em7) D.S. al Coda ¾ 5/4 G6 F#5

(Scream:) heads. ____ Ah! ____

H P H P H P H P T sl P H P T sl P H P T sl P H P T sl T

3 6 6

P.M. sl. H P H P H P H P T sl P H P T sl P H P T sl T

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

14 2 2 2

sl.

G/E D/E A/E

Coda

w/Voc. Fig. 1 (till end)

Ow!

Whoo! Whoo! Whoo!

Begin fade

Whoo! (Siren voc. effect) Whoo!

Repeat and fade

P.M.

P.M.

P.M.

P.M.