

GUNS N' ROSES

"THE SPAGHETTI INCIDENT?"

Each track from the album in note-for-note guitar tablature and standard notation arrangements. Complete with lyrics, chord symbols & guide to tablature.

GUNS N' ROSES

"THE SPAGHETTI INCIDENT?"

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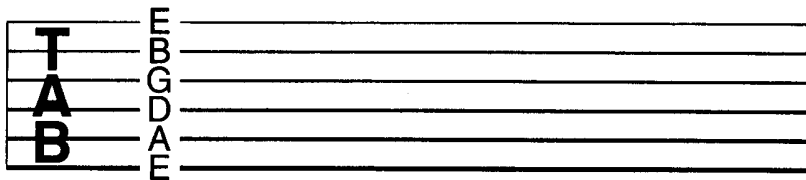
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Guide to Notation & Tablature

The tablature staff comprises six lines, each representing a string on the guitar as illustrated.



A number on any of the lines indicates, therefore, the string and fret on which a note should be played.

4th String	3rd String	3rd String	3rd String	1st String	OPEN	} Chord of A minor
7th Fret	7th Fret	5th Fret	OPEN	2nd String	1st Fret	
5th String				3rd String	2nd Fret	
OPEN				4th String	2nd Fret	
				5th String	OPEN	

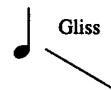
Finger Vibrato



Tremolo Arm Vibrato



Glissando



Strike the note, then slide the finger up or down the fretboard as indicated.

Tremolo Strumming



This sign indicates fast up and down stroke strumming.



This sign indicates that the notes are to be played an octave higher than written.

loco

This instruction cancels the above.



This note-head indicates the string is to be totally muted to produce a percussive effect.

A useful hint to help you read tablature is to cut out small squares of self-adhesive paper and stick them on the upper edge of the guitar neck adjacent to each of the frets, numbering them accordingly. Be careful to use paper that will not damage the finish on your guitar.

HALF TONE BEND
 Bend $\frac{1}{2}$
 12

FULL TONE BEND
 Bend Full
 12

DECORATIVE BEND
 $\frac{1}{4}$
 5 7

PRE-BEND
 Pre
 Full
 7

HALF TONE BEND

Play the note G then bend the string so that the pitch rises by a half tone (semi-tone).

FULL TONE BEND

DECORATIVE BEND

PRE-BEND

Bend the string as indicated, strike the string and release.

BEND & RELEASE
 Bend Full
 7

BEND & RESTRIKE
 Bend Full Full
 7

UNISON BEND
 Uni Full
 5 7

STAGGERED UNISON BEND
 Bend Bend Full Full
 7 5 7

BEND & RELEASE

Strike the string, bend it as indicated, then release the bend whilst it is still sounding.

BEND & RESTRIKE

Strike the string, bend or gliss as indicated, then restrike the string where the symbol occurs.

UNISON BEND

Strike both strings simultaneously then immediately bend the lower string as indicated.

STAGGERED UNISON BEND

Strike the lower string and bend as indicated; whilst it is still sounding strike the higher string.

HAMMER-ON
 H
 7 9

PULL-OFF
 P
 9 7

RAKE-UP
 0 1 2 3

RAKE-DOWN
 0 1 2 3

HARMONICS
 Harm
 12

HAMMER-ON

Hammer a finger down on the next note without striking the string again.

PULL-OFF

Pull your finger off the string with a plucking motion to sound the next note without striking the string again.

RAKE-UP

Strum the notes upwards in the manner of an arpeggio.

RAKE-DOWN

Strum the notes downwards in the manner of an arpeggio.

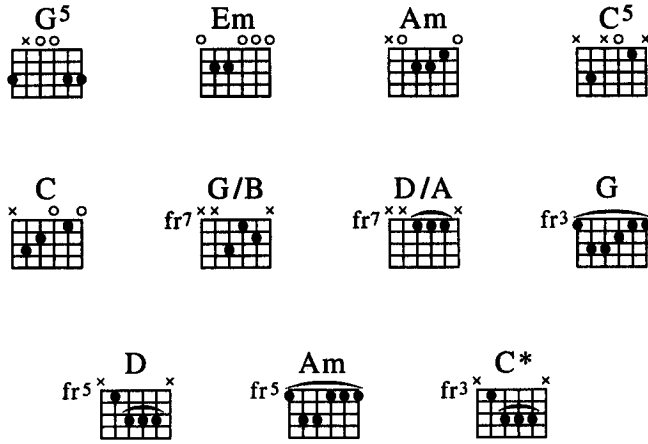
HARMONICS

Strike the string whilst touching it lightly at the fret position shown. Artificial Harmonics, (A.H.), will be described in context.

GUNS N' ROSES
"The Spaghetti Incident?"

Since I Don't Have You

Words by James Beaumont, Janet Vogel & Joseph Verscharen.
 Music by Walter Lester, John Taylor, Lennie Martin & Joseph Rock.



Freely (G) (C6) (D)

Bend Bend H P P Gliss Gliss Gliss

Guitar 1

Tune guitars down a semitone Full 1/2 H P P Gliss Gliss Gliss

T	12	13	10	8	10	11-10-8	8-7	12
A								
B								

(G) (C6) (D)

Bend Bend Bend H P P Gliss Gliss Gliss

Full Full 1/2 H P P Gliss Gliss Gliss

T	13	13	10	8	10	11-10-8	8-7	12
A								
B								

(G) (Cm6)

8va Bend

H P Gliss

loco Gliss

H P P

Gliss Gliss

3 3

1/2

H P Gliss

Gliss

H P P

Gliss Gliss

TAB

14 14 12 14 12 10 10 8 10 11 10 8 10 8

(Am) (D)

Gliss Gliss Gliss

Gliss Bend Bend P Gliss

2

Gliss Full Full P Gliss

TAB

9 11 9 11 10 11 9 9 7 9 7

A ♩ = 72

G⁵ Em Am C⁵

Gliss

Ooh.

(Guitar 1)

Gliss

TAB

9 7

Guitar 2 (acoustic)

H

TAB

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

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

x 0 2 0 0 3 3 0

3 0 0 0 0 2 3 0

G⁵ Em G⁵ C

T
A
B

Am D

T
A
B

☞ **B** Verse:

G Cm D

Guitar 1

1. I _____ don't _____ have _____ plans _____ and _____ schemes, _____ and

See Block Lyrics for Verses 2&3

(Guitar 1 on ☞)

Guitar 2 (acoustic)

T
A
B

G

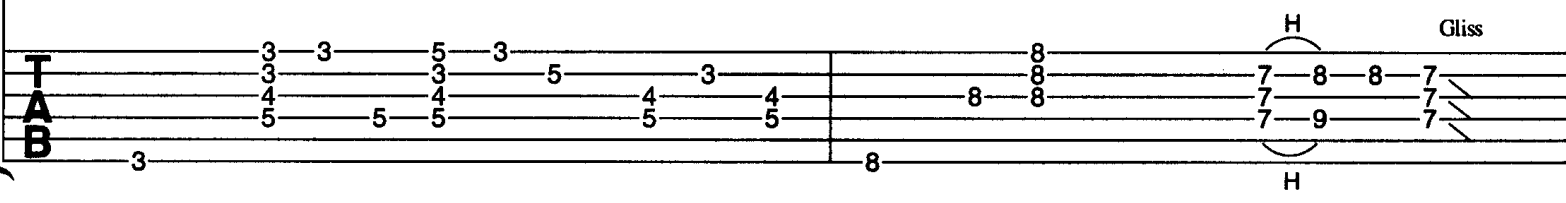
Cm

D

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪



I _____ don't _____ have _____ hopes and dreams. _____



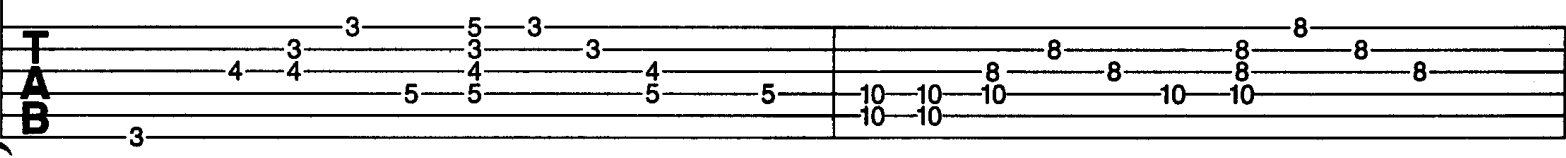
G

Cm

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪



I, _____ I, _____ I, _____ don't _____ have _____ an - y - thing, _____



Am

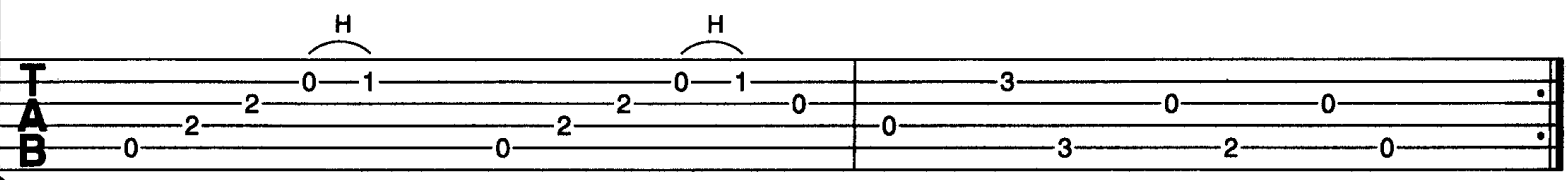
To Coda ⊕

1. D C* B

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪



since _____ I _____ don't _____ have _____ you. _____ 2. And



2.

C

G⁵

Am

Guitar 2 continues sim.

you. _____ And I guess _____ I _____ ne - ver will _____ a -

The first system of music features a vocal line in treble clef with lyrics: "you. _____ And I guess _____ I _____ ne - ver will _____ a -". Below the vocal line is a guitar staff in treble clef with a key signature of one sharp (F#). The guitar staff contains a melodic line with some slurs and accents. Below the guitar staff is a guitar tablature with two staves. The top staff shows fret numbers: 0, 3, 3, 0, 3, 3, 0, 2, 2, 0-1, 2, 2, 0-1, 0. The bottom staff shows fret numbers: 3, 3, 0, 2, 2, 0, 2, 0, 2, 0, 2, 0.

G

Am

gain. _____ When you walked out on me, _____

The second system of music features a vocal line in treble clef with lyrics: "gain. _____ When you walked out on me, _____". Below the vocal line is a guitar staff in treble clef with a key signature of one sharp (F#). The guitar staff contains a melodic line with some slurs and accents. Below the guitar staff is a guitar tablature with two staves. The top staff shows fret numbers: 0, 3, 5, 3, 0, 2, 4, 3, 1, 2, 0, 0, 1, 2, 1, 2. The bottom staff shows fret numbers: 3, H, 3, 0, 2, 2, 2, 2, 0, 2, 2, 0, 2, 2.

G⁵

Am

D

In walked old mis - er - y, _____ And she's _____ been _____ here since then. _____

The third system of music features a vocal line in treble clef with lyrics: "In walked old mis - er - y, _____ And she's _____ been _____ here since then. _____". Below the vocal line is a guitar staff in treble clef with a key signature of one sharp (F#). The guitar staff contains a melodic line with some slurs and accents. Below the guitar staff is a guitar tablature with two staves. The top staff shows fret numbers: 3, 3, 3, 3, 0, 0-1, 1, 3, 3, 0, 0. The bottom staff shows fret numbers: 3, 3, 3, 2, 0, 2, 0, 2, 2, 0, 3, 2, 0, 0.

D G Cm G/B D/A

Bend

Bend

P

Gliss

Gliss

Gliss

Guitar 1
(Guitar 2 continues sim.)

Full

1/2

P

Gliss

Gliss

Gliss

TAB

13 10 8 10 8 10 8 7 12

G Cm G/B D/A

Bend

Bend

H

P

P

Gliss

Gliss

Full

1/2

1/2

H

P

P

Gliss

Gliss

TAB

13 10 8 10 11 10 8 8 7

G Cm

Pre

Bend

H

P

Gliss

loco

Gliss

Bend

P

Gliss

Gliss

1/2

1/2

1/2

P

Gliss

Gliss

TAB

14 14 12 14 12 10 10 8 8 11

Am D

Bend

Gliss

Bend

P

D.S. al Coda
(no repeat)

Full

Gliss

Full

P

TAB

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

New Rose

Words & Music by Brian James.

♩ = 176

Drum intro:

Spoken: Is she really going out with him?

Repeat 3 times

♩ D B E A D B E A

Guitar 2

Guitars tuned down a semitone

Guitar 1 doubles guitar 2 part

Repeat 3 times

A F#5 G#5 E5 E6 E5 E6 E5 E6 F#5 G#5 E5

Spoken: Hey!

Guitar 1

TAB

7	11	11	11	13	9	9	11	11	11	13	9	9	11	11	13	9
7	9	9	9	11	7	7	9	7	7	7	9	7	7	9	9	11
5																

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ D⁵ C⁵

T
A
B

9 11 9 9 9 11 9 9 9 11 9 9 7 5 3

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

A (C⁵) B⁵ B^{b5} A⁵

1&3. I got a feel - ing in - side of me. — It's kind - a strange, like a

See Block Lyric for Verse 2

T
A
B

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

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

B^{b5} B⁵ C⁵ B⁵ B^{b5} A⁵

storm - y sea, I don't know why, don't know why, —

T
A
B

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

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

F#5 G#5 E5 **B** E6 E5 E6 E5

These kind of things got - ta be. I got a new rose, I

T 2 2 2 2 2 2 2 11-11-13 9 9-11-9 9-9-11 9
B 0 0 0 0 0 0 0 9-9-11 7 7-7-7 7-7-7 7

E6 F#5 G#5 E5 E6 E5 E6 E5 E6 F#5 G#5 E5

got her good. Yes, I knew that I al - ways would.

T 9 11 9 11-11-13 9 9 11 9-9-9 11 9 9-9-11 11-11-13 9
B 7-7-7 11-11-13 9 7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 9-9-11 7

To Coda ⊕

E6 E5 E6 E5 E6 F#5 G#5 E5 E6 E5 E6 E5

I can't stop to mess a - round. I got a brand new rose—

T 9 11 9 9 9 11 9 11-11-13 9 11 9-9-9 9-9-11 9
B 7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 9-9-11 7 7-7-7 7-7-7 7-7-7

1. E⁶ E⁵ A[Ⓢ] C⁵ Open

2. E⁶ F^{#5} G^{#5} E⁵ D^{#5} E⁵

— in town. — in town. —

Gliss

Gliss

TAB

9 9 11 9 9 9 0 5 . | 9 9 11 11 11 13 9 | 9 9 9 8 9 9 9

7 7 7 7 7 7 0 3 | 7 7 7 9 9 11 7 | 7 7 7 6 7 7 7

D^{#5} E⁵ F^{#5} G^{#5} E⁵ D^{#5} E⁵ D^{#5} E⁵ F^{#5} G^{#5} A⁵

Gliss

Gliss

Gliss

TAB

8 9 9 11 11 13 9 | 9 9 9 8 9 9 9 | 8 9 9 11 11 13 7

6 7 7 7 9 9 11 7 | 7 7 7 6 7 7 7 | 6 7 7 7 9 9 11 5

C

Guitar 2 B⁵ C⁵

I ne - ver thought this could hap - pen to me.

Guitar 1 Uni Uni Bend Bend

ff

Full Full Full Full

TAB

9 | 9 11 | 9 11 11 9 11 9

7 | 7 | 7 7 7 7 7 7

A⁵

B⁵

C^{#5}

Oh so strange, why should it be.

Bend Uni Gliss Bend

Full Full Full

TAB 9 11 9 9 9 9 11 Gliss 12

A⁵

B⁵

I don't de - serve some -

Bend Bend Bend Bend Bend Bend Gliss

Full Full Full Full Full 2

TAB 12 12 12 9 12 9 12 9 12 Gliss

C^{#5}

A⁵

B⁵

- bo - dy this sane. I have - n't met her, may -

Bend P Bend H Gliss

Full P 1/2 H

TAB 14 12 14 12 14 13 12 14 14 Gliss

*D.%. al Coda
with repeats*

C#5

- be'll be too late.

Bend P 8va Bend Gliss

Full P Full Full Full Full Gliss

TAB 14 12 14 14 12 14

Repeat 3 times

Coda ⊕ E6 F#5 G#5 E5 D#5 E5 D#5 E5 F#5 G#5 E5

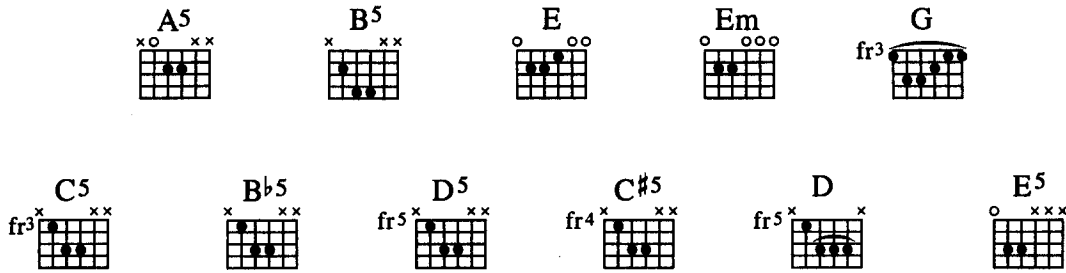
- in town.

D#5 E5 D#5 E5 F#5 G#5 E5 E5

Verse 2:
 See the sun, see the sunny skies
 Don't get too close, it'll burn your eyes
 Don't you run away that way
 Come back another day.

Down On The Farm

Words & Music by Charles Harper, Alvin Gibbs & Nicholas Garrett.



$\text{♩} = 154$

Bass cue *sim.*

Guitars tuned down a semitone

Guitar 1 *P.M.

TAB

0 0 0 0 / / 0 0

*Palm mute

A

A5 B5 E5 Em E A5 B5 E5

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

TAB

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

Guitar 2 \textcircled{E} Open A⁵ \textcircled{E} Open B⁵ \textcircled{E} Open E⁵ Em E

Musical notation for the first system. The treble clef staff shows notes with stems and beams, including a pickup note. The guitar tablature staff shows fret numbers: 0, 1, 2, 0, 0, 2, 0, 4, 2, 0, 2, 0, 2, 0, 0, 0.

A⁵ \textcircled{E} Open B⁵ \textcircled{E} Open E⁵ **B** E⁵ A⁵ G

Musical notation for the second system. The treble clef staff shows notes with stems and beams, including a pickup note. The guitar tablature staff shows fret numbers: 2, 0, 0, 4, 2, 0, 2, 0, 0, 0, 2, 2, 0, 0, 2, 4, 5, 5, 3.

C⁵ B^{b5} C⁵ D⁵ D

Musical notation for the third system. The treble clef staff shows notes with stems and beams, including a pickup note. The guitar tablature staff shows fret numbers: 4, 5, 3, 3, 3, 3, 3, 3, 2, 5, 3, 7, 7, 7, 7, 0.

E⁵ A⁵ G C⁵ B^{b5}

Musical notation for the fourth system. The treble clef staff shows notes with stems and beams, including a pickup note. The guitar tablature staff shows fret numbers: 2, 0, 2, 0, 2, 0, 4, 3, 4, 3, 5, 3, 3, 3, 3, 3, 3, 2.

2,4.

To Coda \oplus Inst. as B

Verses 3&4

7. I can't (To Coda)

See Block Lyrics

D Guitar 2 B⁵ $\textcircled{5}$ A Open B⁵ $\textcircled{5}$ A Open B⁵ $\textcircled{5}$ A Open B⁵ B^{b5} A⁵ G D⁵

Rhythm figure 1

Guitar 1 Bend Bend Bend Pre Bend

Lead figure 1

ff Full Full Full Full Full

Rhythm figure 1 ends

B⁵ With Rhythm figure 1 B⁵ B^{b5} A⁵ G

Bend Bend Bend Pre Pre

Full Full Full Full Full

E B⁵ With Rhythm figure 1 (2 times) and Lead figure 1 B⁵ B^{b5} A⁵ G D⁵

Harmony guitar part

Lead figure 1 ends

Full Full Full Full Full

----- 7 loco

B⁵ Bend Bend Bend

B⁵ B^{b5} A⁵ 3

Pre Pre D

Full Full Full Full Full

10 10 10 10 10 10 10 10 7

T
A
B

E⁵ A⁵ G C⁵ B^{b5} B⁵ C⁵ A⁵ D⁵ D

Open

9

T
A
B

D.%. al Coda with repeat

E⁵ A⁵ G C⁵ B^{b5} B⁵ C⁵ A⁵ D⁵ D

Open

T
A
B

⊕ Coda E⁵ G⁵ C⁵ C^{#5} D⁵ C⁵ A⁵ E⁵

fall in love with a wheat field, I can't fall in love with a barn. Well

E⁵ G⁵ C⁵ C^{#5} D⁵ C⁵ A⁵ E⁵

ev - 'ry - thing smells like horse shit, down here on the farm.

E⁵ A⁵ G C⁵ C^{#5} D⁵ C⁵ A⁵ E⁵ A⁵ G

C⁵ C^{#5} D⁵ D⁵ C^{#5} D⁵ C^{#5}

D⁵ C^{#5} D⁵ C^{#5} D⁵ C^{#5} D⁵ C^{#5} D⁵ C^{#5} D⁵ E

Verse 2:
 Nobody comes to see me
 Nobody here to turn me on
 I ain't even got a lover
 Down here on the farm.

Verse 3:
 They told me to get healthy
 They told me to get some sun,
 But boredom eats me like cancer
 Down here on the farm.

Verse 4:
 Drinkin' lemonade shandy
 Ain't nobody here to do me harm
 But I'm like a fish out of water
 Down here on the farm.

Verse 5 (♯):
 I wrote a thousand letters
 Till my fingers all gone numb
 But I never see no postman,
 Down here on the farm.

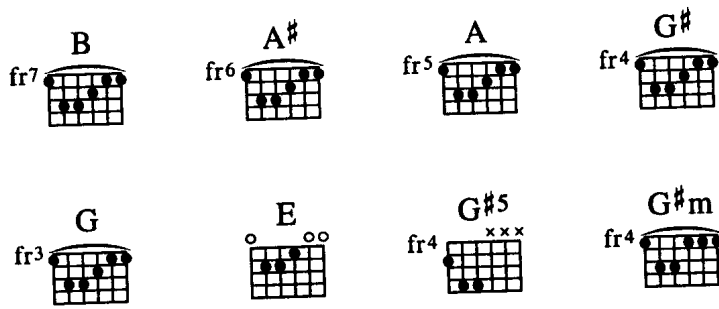
Verse 6:
 I call my baby on the telephone, I say
 Come down and have some fun
 But she knows what the score is
 Down here on the farm.

Verse 7: ♯Coda
 I can't fall in love with a wheatfield
 I can't fall in love with a barn
 Well everything smells like horseshit
 Down here on the farm.

Verse 8:
 Blue skies and swimming pools
 Add so much charm
 But I'd rather be back in Soho
 Than down here on the farm.

Human Being

Words & Music by Johnny Thunders & David Johansen.



♩ = 160

Guitar 2: B A# B A G# A G E

(Spoken) One, two, three, four.

Tune guitars down a semitone

Guitar 1: Gliss

Palm mute

TAB: 19-18-17-15-13-11-7-0

A Intro: B⁵ B⁶ B⁵ B⁶ B⁵ B⁶ B⁵ B⁶

E N.C.

(Spoken) One, two, three, four.

N.Harm.

Rhythm figure 1

With whammy bar

TAB: 2 2 0, 7 7 -1, 9 9 11 9 9 9 11 9, 9 11 9 9 9 11 0

E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ B⁵ B⁶ B⁵ B⁶ B⁵

Oh, _____ yeah.

T
A
B

9-9-11-9 9-9-11-9 9-11-9 9-9-11-9 9-9-11-9 9-9-11-9

7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7

B⁶ B⁵ B⁶ B⁵ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

Oh, _____ yeah. _____ 1. Well

Rhythm figure 1 ends

T
A
B

9-11-9 9-9-11-9 9-9-11-9 9-9-11-9 9-11-9 9-9-11-9

7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7

B Verse:

With Rhythm figure 1
B⁵ etc

E⁵ etc

if you don't like _____ it, go a - head, Find your - self a saint, _____ go a - head now,

See Block Lyrics for Verse 2

B⁵ etc

E⁵ etc

Try to find a boy _____ who's gon - na be what I ain't _____ and what you need is

C Chorus:

G#5 G#m

B⁵ etc

Rhythm figure 2

a plas - tic doll with a fresh coat of paint
See Block Lyrics for Chorus 2

Rhythm figure 2a

G#5 G#m

who's gon - na sit through the mad - ness

B⁵ etc

Ⓞ E Open Ⓞ E fr 7

al - ways, act so quaint, I said - a. Oh yeah,

E⁵ etc

Verses 3&4:

Chorus 3:

Rhythm figure 2 ends

well - a. —

See Block Lyric

See Block Lyric

Rhythm figure 2a ends

TAB

0 0 0

1 1 1

2 2 2

8 10

8 10

Verse 5:

Chorus 4:

Verses 6&7:

8 10 8

See Block Lyric

See Block Lyric

See Block Lyric

TAB

8 10 8

Chorus 5:

Verse 8:

D

B⁵ etc

Guitar 1 solo

10 8

See Block Lyric

See Block Lyric

Gliss

ff

Gliss

TAB

10 8

19

E⁵ etc

B⁵ etc

Picked Harm.

Gliss

P

Bend*

Gliss

P

Full*

TAB

0

x 5

5 7 7 5 7 5 7 7

*Downward bend

E⁵ etc

Musical notation for E⁵ etc. The top staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features eighth and sixteenth notes, some with slurs and accents. Above the staff, there are rhythmic markings: a quarter note with an accent (1/4 ↑), a quarter note (1/4), and a half note with an accent (1/2 →). The bottom staff is a guitar tablature with two lines, showing fret numbers (7, 5, 7, 5, 7, 7, 5, 5, 6, 6, 4, 4, 6, 6, 6, 6, 6, 4, 6) and arrows indicating string direction.

E

G#m With Rhythm figures 2&2a

Musical notation for G#m. The top staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It includes slurs, accents, and a glissando mark. Above the staff, there are rhythmic markings: a quarter note with an accent (1/4 ↑) and a half note with an accent (1/2 →). The bottom staff is a guitar tablature with two lines, showing fret numbers (4, 6, 6, 6, 4, 6, 4, 4, 4, 4, 4, 4, 4, 7, 6) and arrows indicating string direction. Annotations include "Gliss" and "Full" with arrows pointing to specific frets.

B⁵ etc

G#m

Musical notation for B⁵ etc and G#m. The top staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It includes slurs, accents, and a "Pre" marking. Above the staff, there are rhythmic markings: a quarter note with an accent (1/4 ↑) and a half note with an accent (1/2 →). The bottom staff is a guitar tablature with two lines, showing fret numbers (7, 6, 7, 6, 7, 6, 4, 6, 6, 4, 6, 4, 7, 7, 7, 7) and arrows indicating string direction. Annotations include "Bend", "Full", and "Pre" with arrows pointing to specific frets.

B⁵ etc

Musical notation for B⁵ etc. The top staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It includes slurs, accents, and a "Pre" marking. Above the staff, there are rhythmic markings: a quarter note with an accent (1/4 ↑) and a half note with an accent (1/2 →). The bottom staff is a guitar tablature with two lines, showing fret numbers (7, 7, 7, 6, 5, 4, 6, 4, 6, 7, 6, 4, 6, 4, 6, 4, 4) and arrows indicating string direction. Annotations include "Bend", "Full", "Pre", "H", and "Gliss" with arrows pointing to specific frets.

E

Verse 9: 8 Chorus 6: 10

See Block Lyric See Block Lyric

Verses 10&11: 8 Chorus 7: 8

See Block Lyrics See Block Lyrics

⑥ E Open ⑤ E fr 7

Solo: N.Harm. E⁵ etc

ff

F

B⁵ etc E⁵ etc

With Rhythm figure 1

Bend Gliss P H

1/2

B⁵ etc

Bend Bend Gliss H

Full Full

E⁵ etc

B⁵ etc

Musical notation for the first system. The treble clef staff shows a sequence of notes with bends. The guitar TAB staff shows fret numbers: 10-7-10-10-7-10-10-7-10-9-7-9-10-7-8-7-10-7-10-7. Annotations include 'Bend' above the treble staff and 'Full' above the TAB staff for various bends.

Musical notation for the second system. The treble clef staff includes a triplet of notes, a 'Bend' annotation, and a 'P' (palm mute) annotation. The guitar TAB staff shows fret numbers: 9-7-9-9-7-9-0-6-4-4-2-4-2-2-4-2-0. Annotations include 'Bend', 'P', and 'Full'.

Musical notation for the third system. The treble clef staff features glissandos, triplets, and 'P' (palm mute) and 'H' (harmonic) annotations. The guitar TAB staff shows fret numbers: 6-4-4-2-4-2-2-4-2-7-6-7-6-9-6-9-7-9. Annotations include 'Gliss', 'P', and 'H'.

Musical notation for the fourth system. The treble clef staff includes triplets, bends, and a '1/4' annotation. The guitar TAB staff shows fret numbers: 9-7-9-9-7-9-7-9-10-7-9-10-7-7-10-7-10-7-7-9. Annotations include 'Bend', 'Full', and '1/4'.

E⁵ etc

Musical notation for E⁵ etc, first system. The staff shows a sequence of notes with four 'Bend' markings and four 'P' (palm mute) markings. The TAB line below shows fret numbers: 9, 9, 9, 9, 9, 7, 9, 10-7, 9, 10-7, 9, 10-7, 9. There are also 1/2 bend markings above the first five fret numbers.

B⁵ etc

Musical notation for B⁵ etc, second system. The staff shows a sequence of notes with ten 'P' (palm mute) markings. The TAB line below shows fret numbers: 10-7, 9, 10-7, 9, 10-7, 9, 10-7, 9, 10-7, 9, 10-7, 9, 10-7, 9, 10-7, 9.

E⁵ etc

Musical notation for E⁵ etc, third system. The staff shows notes with two 'Gliss' markings and five 'P' markings. The TAB line below shows fret numbers: 7, 12, 7, 10, 7, 12, 9, 10-7, 9, 10-7, 9, 10-7, 9, 10-7, 9, 10-7, 9. There are also 'Gliss' markings above the first two fret numbers.

B⁵ etc

E⁵ etc

Musical notation for B⁵ etc and E⁵ etc, fourth system. The staff shows notes with 'Gliss', 'Bend', and tremolo markings. The TAB line below shows fret numbers: 7, 9, 9, 7, 7, 10, 7, 10, 7, 7, 10, 7, 7, 7, 14-15, 14-15, 14-15, 14-15, 14-15. There are also 'Gliss' markings above the first two fret numbers, a 'Full' marking above the 10th fret, and a 'Bend' marking above the 10th fret.

B⁵ etc

E⁵ etc

accel.

B⁵ etc

Gliss H Gliss P

E⁵ etc

B⁵ etc

Bend Full Full Full Full Gliss

E⁵ etc

B⁵ etc

accel. H

E⁵ etc

Bend P Bend E⁵ etc

Full P Full Full

TAB 9 7 9 7 9 7 9 7 7 7 7 7 7 7 7 7

B⁵ etc

Bend P P P B⁵ etc

Full Full Full P P

TAB 9 7 7 7 7 7 7 9 7 7 7 7 10 7 10 7 10 7 10 7

E⁵ etc

Bend P Gliss E⁵ etc

Full P Gliss

TAB 9 7 7 7 7 9 7 9 9 7 9 7 9 7 9 7 9 9 9 9

B⁵ Freely

B⁵ Gliss Palm mute 3 Freely

Gliss

TAB 9 7 9 9 7 9 9 9 7 8

Verse 2:

It's your new friend, you're really
 Makin' a scene, and I've seen you
 Bouncing around, from machine to machine
 But you know that

Chorus 2:

They're never really,
 Never really what they seem, and you can count on
 Generate some warmth, then you'll
 See just what I mean, oh baby baby baby yeah.

Verse 3:

Then if I'm acting like a king, don't you know it's 'cause
 I'm a human being, and if I
 Want too many things, don't you know it's 'cause
 I'm a human being.

Verse 4:

And if I've got to dream, don't you know it's 'cause
 I'm a human being, and well if
 It's a bit obscene, don't you know it's 'cause
 I'm a human being.

Chorus 3:

I don't gotta walk around with my head on down
 Just like a human, oh no a human being
 I can hold my head so high
 Just like a human, a real proud human being.

Verse 5:

Won't you give me a little sip why don't you give me a
 Drag a that cigarette, why don't you
 Try to give me something, that I'll
 Never ever forget, but now,

Chorus 4:

Could you blow it all, on a
 Million dollar bet, because you're
 Liable to lose it on a
 Best lovin' you've had yet, oh baby baby oh yeah.

Verse 6:

As Verse 3.

Verse 7:

As Verse 4.

Chorus 5:

As Chorus 3.

Verse 8:

It's like I'm talkin' 'bout the human race
 You're tryin' to cover up a big disgrace
 Baby, yeah yeah yeah
 Come on, come on, come on, come on.

Verse 9:

Well I may think that this whole scene is just a
 Too appalling for me
 Well I may be the type who's just mad about
 Funny little thing that I see, but I can

Chorus 6:

Colour that with history, and make it
 Just what I want it to be, well I'm
 Blowin' my change on the fan magazines, with all the
 Hollywood refugees, oh baby baby oh yeah.

Verse 10:

As Verse 3.

Verse 11:

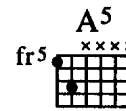
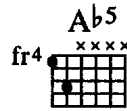
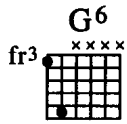
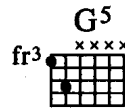
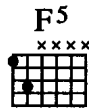
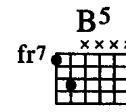
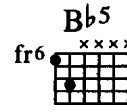
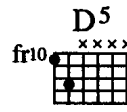
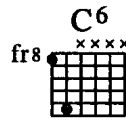
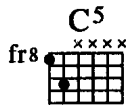
As Verse 4.

Chorus 7:

As Chorus 3.

Raw Power

Words & Music by James Osterberg & James Williamson.



This transcription has been adapted using a normal guitar tuning and is written here in the key of C for easier reading. On the original recording the guitar is tuned down a semitone and played in the key of D \flat .

$\text{♩} = 180$

A C⁵ C⁶ C⁵ C⁶ C⁵

B Verse: *Repeat 4 times*

C⁶ C⁵ D⁵ B \flat ⁵ C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ C⁵ D⁵ B \flat ⁵

1. Dance to the beat of the liv - ing dead. *See Block Lyrics for Verses 2-6*

1,2,4,5.

C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ C⁵ D⁵ B^{b5}

F⁵

You'll see ba - by, stay a - way from there. Raw pow - er is

Gliss

Gliss

TAB

10	10	12	10	10	10	12	10	10	10	12	10	12	8	8	3	3
8	8	8	8	8	8	8	8	8	8	8	8	8	10	6	6	1
																1
																3
																4
																5
																5
																2
																3

G⁵ G⁶ G⁵ G⁶ G⁵ C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ C⁵ D⁵ B^{b5}

sure come a - run - nin' to you.

Gliss

Gliss

Gliss

Gliss

TAB

5	5	7	5	5	5	7	5	10	10	12	10	10	10	12	10	10	10	12	10	10	10	12	10	12	8	8	
3	3	3	3	3	3	3	3	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10	6	6

3,6.

C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ C⁵ D⁵ B^{b5} C⁵ C⁶ C⁵ C⁶ C⁵

Hap - pi - ness is a - guar - an - teed, It was made for

Gliss

Gliss

TAB

10	10	12	10	10	10	12	10	10	10	12	10	12	8	8	10	10	12	10	10	10	10	12	10	10	10	12	10	
8	8	8	8	8	8	8	8	8	8	8	8	8	10	6	6	8	8	8	8	8	8	8	8	8	8	8	8	8

C Chorus:

C⁶ C⁵ D⁵ B^{b5}

F⁵

G⁵

G⁶ G⁵

G⁶ G⁵

you and me. _____ Raw pow - er, hon - ey, just won't quit. _____

Gliss

Gliss

TAB

10 10 12 10 12 8 8 3 3 3 4 5 5 2 3 5 5 7 5 5 5 7 3 3

8 8 8 8 10 6 6 1 1 3 4 5 5 3 3 3 3 3 3 3 3

F⁵

G⁵

G⁶ G⁵

G⁶ G⁵

F⁵

Raw pow - er, I can feel _____ it. _____ Raw pow - er, hear it

Gliss

TAB

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

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

To Coda ⊕

G⁵

G⁶ G⁵

G⁶ G⁵

C⁵

C⁶ C⁵

C⁶ C⁵

C⁶ C⁵ D⁵ B^{b5}

can't be spared, _____ Pop - in' eyes and a fash - ion feed. _____

Gliss

Gliss

TAB

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

3 3 3 3 3 3 3 3 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 10 6 6

D

Ab5 C5 C6 C5 C6 C5

Don't you try, don't you try to tell me what to do.____

C5 B5 Bb5 A5 Ab5

I was tryin', I was tryin' a tell ya what to do.____

C5 C6 C5 C6 C5 C6 C5 D5 Bb5 C5 C6 C5 C6 C5 C6 C5 D5 Bb5

Spoken: "And you know that ain't right."

D.%. at Coda

Coda

Ab5 C5 C6 C5 C6 C5

Ev - 'ry bo - dy al - ways tryin' a tell me what to do,____

Gliss

f

Gliss

TAB 6 4 11 8

C6 C5 B5 Bb5 Ab5

Don't you try, don't you try to tell me what to do.____

Gliss

TAB 8 7 6 5 4 1 6 5

C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ C⁵ B⁵ B^{b5} A^{b5}

Ev - 'ry bo - dy al - ways

This system contains the first three measures of music. The guitar part features a sequence of chords: C⁵, C⁶, C⁵, C⁶, C⁵, C⁶, C⁵, B⁵, B^{b5}, and A^{b5}. The melody includes a triplet of eighth notes in the first measure and a half note in the second. The guitar tablature shows a triplet on the 3rd fret of the 5th string, followed by a sequence of notes: 3-1-3-1-3-1-3-5-3.

C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ C⁵ B⁵ B^{b5}

tryin' a tell me what to do,

This system contains the next three measures. The guitar part continues with chords: C⁵, C⁶, C⁵, C⁶, C⁵, C⁶, C⁵, B⁵, and B^{b5}. The melody includes a glissando, a bend, and a half note. The guitar tablature shows a glissando from the 5th to the 3rd fret, followed by notes: 5-3-5-4-3-1-3-3-1-3-3-1-3-5-3-5-3-5.

A^{b5} C⁵ C⁶ C⁵ C⁶ C⁵

Don't you try, don't you try to tell me what to do.

This system contains the final three measures. The guitar part features chords: A^{b5}, C⁵, C⁶, C⁵, C⁶, and C⁵. The melody includes two glissandos, two bends, and a wavy line indicating a vibrato effect. The guitar tablature shows a glissando from the 3rd to the 5th fret, followed by notes: 3-5-4-5-4-5-3-1-3-1-3-1-3-3-5-3.

E

C⁶ C⁵ B⁵ B^{b5} A^{b5}

Raw pow - er it's got no place to go.

Bend Bend Bend Bend Bend Bend

3 Full Full Full Full 1½ 1½

TAB: 6-3-5-6-5-3-5 4 4 4 4 4 4 4 4

C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ C⁵ B⁵ B^{b5} A^{b5}

Raw pow - er hon - ey

Gliss Bend

Full

TAB: 4 3 3 5 4 4 6 4 5 4 6 6 6 4 5 4

C⁵ C⁶ C⁵ C⁶ C⁵

you don't wan - na know.

Gliss Gliss Uni Uni

Gliss Full Full

TAB: 6 8 8 8 6 8 8 11 8 11 8 11 11 8 8 10 8

F

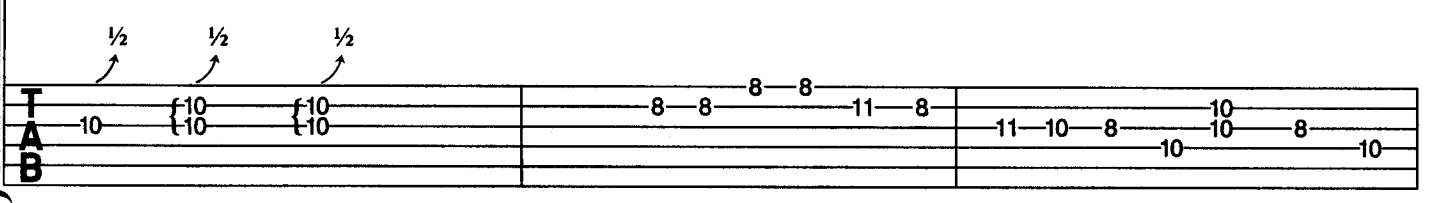
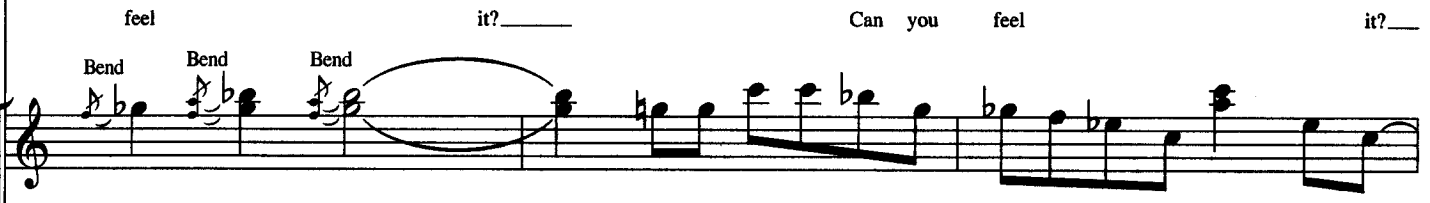
A^b5

C⁵

C⁶

C⁵

C⁶ C⁵

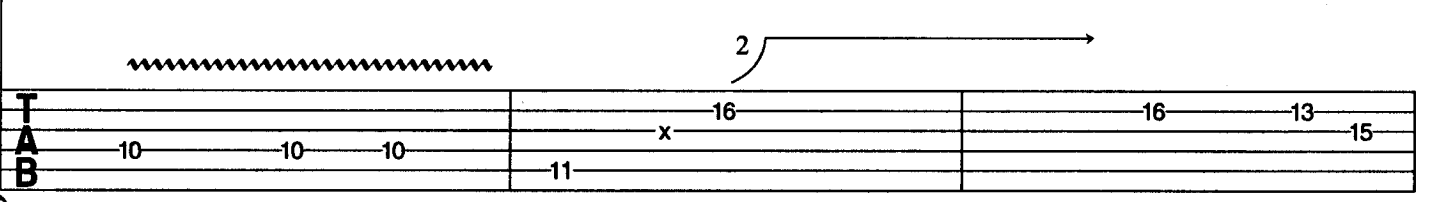
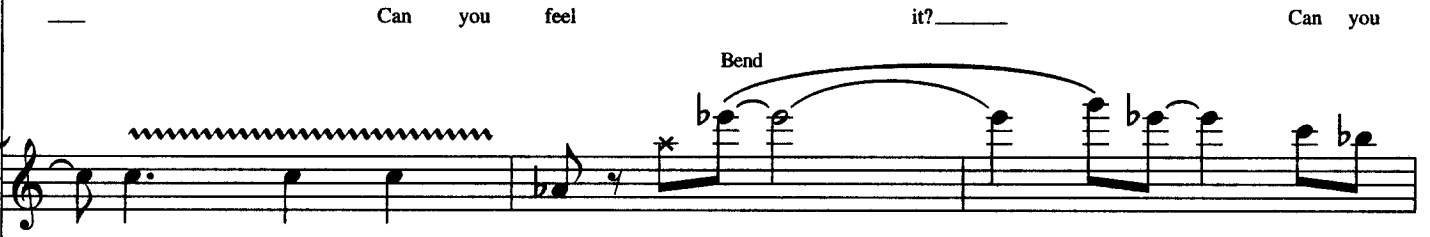
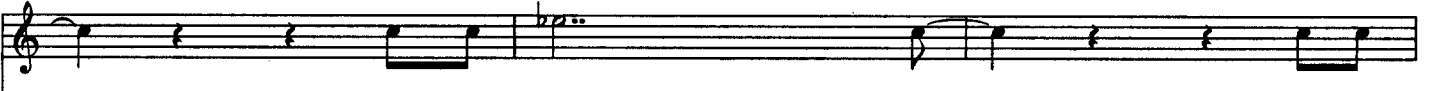
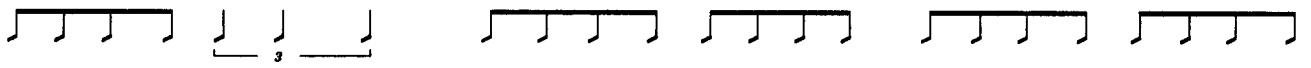


1/2 1/2 1/2

C⁶ C⁵

B⁵ B^b5

A^b5



2

C⁵

C⁶

C⁵

C⁶

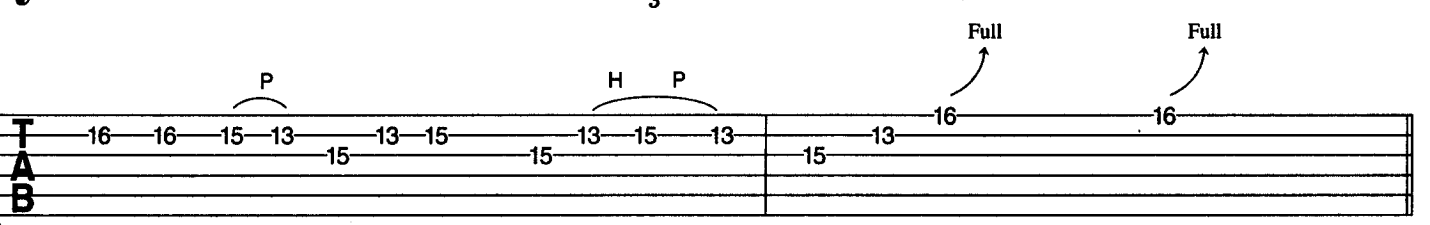
C⁵

C⁶

C⁵

B⁵

B^b5



P

H

P

Full

Full

G

A^b5

C⁵

C⁶

C⁵

C⁶

C⁵

pow - er, Raw pow - er,

8^{va} (Cont.) ---

Bend, Bend, Bend, H P Gliss

Full, Full, Full, H P Gliss

16, 16, 16, 14-13, 16, 16, 13, 13, 16, 15, 16, 15, 13, 13

C⁶ C⁵

B⁵ B^b5

A^b5

Can you feel it? Can you

8^{va} (Cont.) ---

Bend, Bend, Bend, Bend, Bend, Bend, P P P

Full, Full, Full, Full, Full, Full, P P P

15, 13, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 16, 15, 13, 15, 13, 15, 15

C⁵

C⁶

C⁵

C⁶

C⁵

C⁶

C⁵

B⁵

B^b5

feel

8^{va} (Cont.) ---

P, Bend, P, Bend, 3, 3, 3, H, 3, 3

P, Full, P, Full, H

15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 14, 15, 12, 15, 15, 15

Ab5 C5

it?

8va (Cont.) loco

3

Bend Bend Bend Bend

Drum fill

Gliss

rit.

Gliss

Full Full Full Full

Gliss

T
A
B

12-10-8

10-10-10-10

8
9
10

Verse 2:

If you're alone and you got the feel
 So am I baby let's roll on out ta' here
 Raw power is sure to come a-runnin' to you.

Verse 3:

Raw power's got a magic touch
 Raw power is much too much
 Happiness is a guaranteed
 It was made for you and me.

Chorus 1:

Verse 4:

I look in the eyes of the seventh girl
 Fall deep in love in the underworld
 Raw power is sure to come a-runnin' to you.

Verse 5:

If you're alone and you got the shakes
 So am I baby and I got what it takes
 Raw power is sure to come a-runnin' to you.

Verse 6:

Raw power's got a healing hand,
 Raw power can destroy a man
 Raw power is so more than soul
 Got a son called rock and roll.

Chorus 2:

Raw power, honey, just won't quit
 Raw power, I can feel it
 Raw power honey, give me a spin
 Get up baby and kiss my feet.

Ain't It Fun

Words & Music by Cheetah Chrome & Peter Laughner.

Bm **D** **A**
G **G⁵** **A⁵** **D⁵**
A^b5 **B^b5** **B⁵**

♩ = 116

Bm **D** **A** **G** **Bm**

Guitars tuned down a semitone

Guitar 1

Gliss

Gliss

TAB

7 7-9 10 7-9 7-9

Guitar 2

Rhythm figure 1

Rhythm figure 1 ends

TAB

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

5 5 7 7 3 5

Bm
With Rhythm figure 1

D

A

G

Guitar 1

TAB

Bm

Bm

D

A

TAB

G

Bm

Bm

TAB

D

A

G

Bm

TAB

Bm D A G

Gliss Gliss H P Bend Pre H Bend Bend P

Full Full Full Full

Gliss Gliss H P Full H Full Full P

TAB 7 7-9-7-9 9 7-9 7-9-7-9-9 7

Bm D A Bm G

P Bend Pre H

Full Full

P Full H

TAB 9-7-9 7-9 10-10 9 7-9-7-7-7-9-7

D A Bm D A

Bend 1/4 Full 1/4 Gliss Gliss Bend Full

Full 1/4 Gliss Gliss Full

TAB 9-7-7-10-7-7 9 9-7-9 10-10

Bm G D A Bm

Bend P Bend P Gliss

3 1/2 P 1/2 P Gliss

TAB 9-7-9-9-7-9-7 9-7-9-7-9-6-7-9 9

A %

Bm

D

A

G

Bm

With Rhythm figure 1 (sim.)

Musical staff with notes and rests.

1. Ain't it fun when you're always on the run, See Block Lyrics for Verse 3

Musical staff with glissando and rake markings.

Guitar 1 continues with solo fills

mp

*P.M.

Tablature staff with fret numbers and glissando markings.

*Palm Mute

D

A

Bm

Continue sim. arpeggios

Musical staff with notes and rests.

Ain't it fun when you're friends despise what you become.

Musical staff with a harmonic marking (H).

Partially muted

Tablature staff with fret numbers and a harmonic marking (H).

G

Bm

G

Bm

Musical staff with notes, rests, and a triplet marking (3).

Ain't it fun when you get so high, well that you, you just can't come.

Musical staff with glissando and harmonic markings (A. Harm.).

A. Harm.

Tablature staff with diamond-shaped fret markers and harmonic markings (A. Harm.).

A. Harm.

D A Bm G D A B⁵ B⁵ B^{b5} B⁵ B^{b5}

Ain't it fun__ when you know__ that you gon - na die__ young, it's such fun.

f

TAB

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

B⁵ B^{b5} B⁵ B^{b5} B⁵ B^{b5} A⁵ A^{b5} **B** Chorus:

G⁵ A⁵

To Coda ⊕

Good fun, such fun, such
(on ✕) Such

TAB

9	9	9	9	9	8	7	6	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7
7	7	7	7	7	6	5	4	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5

B⁵ G⁵

fun. Aah, such fun, such

TAB

9	9	9	9	9	0	0	0	9	5	5	5	5	5	5	5	5	5	5	5	5	5	5
7	7	7	7	7	0	0	0	7	3	3	3	3	3	3	3	3	3	3	3	3	3	3

A⁵ B⁵

fun, fun, Aah, yeah

TAB

7	7	7	7	7	7	7	7	9	9	9	0	9	0	0	9	0
5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	7

G⁵ A⁵ Bm

With Rhythm figure 1

fun, just fun, such...

Gliss *mf* Gliss

TAB

5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	7	7	9	7
3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	5	5	7	7

C

D A G Bm Bm

With Rhythm figure 1

2. Ain't it fun when you

Bend Pre H Gliss

1/2 1/2

TAB

{ 9	{ 9	7	7	9	7	9	7	9	7	9	7	9	7	9	7	9	7	9
{ 9	{ 9	7	7	9	7	9	7	9	7	9	7	9	7	9	7	9	7	9

D

A

G

Bm

Bm

take good care___ of num - ber one. Oh ain't it fun when you

take good care___ of num - ber one.

Oh ain't it fun when you

H P Gliss
P.M. ⊥ Gliss

P.M. ⊥

Gliss

T
A
B

4 3-5-3-5-7 4 Gliss

D

G

Bm

feel like___ you just got - ta get a gun.

feel like___ you just got - ta get a gun.

Gliss Gliss Gliss

P.M. ⊥

T
A
B

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

G

Bm

G

Bm

Ain't it fun when you just, just can't seem to find your tongue,___

Ain't it fun when you just, just can't seem to find your tongue,___

Gliss H

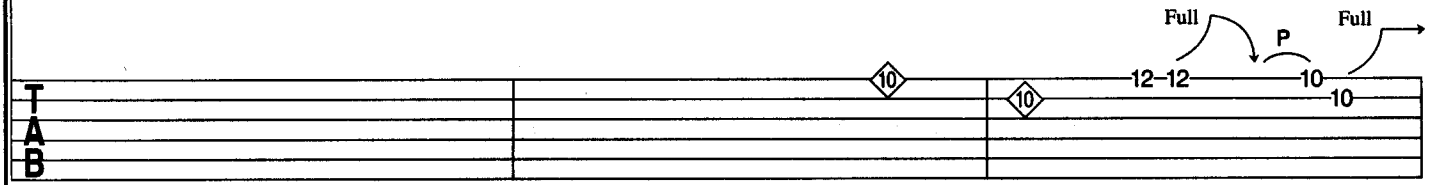
T
A
B

Gliss 10 10 12

D A Bm G D A



'cause you stuck it too deep in - to some - thing that real - ly stung, it's such

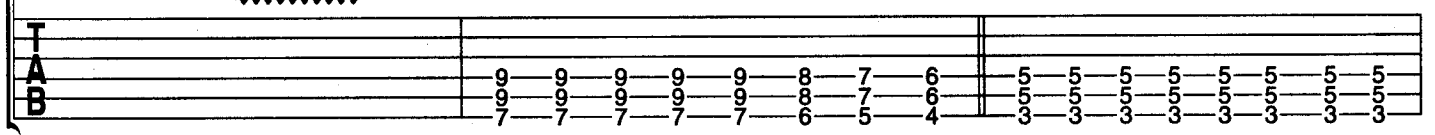


D

B⁵ B⁵ B^{b5} B⁵ B^{b5} B⁵ B^{b5} A⁵ A^{b5} G⁵



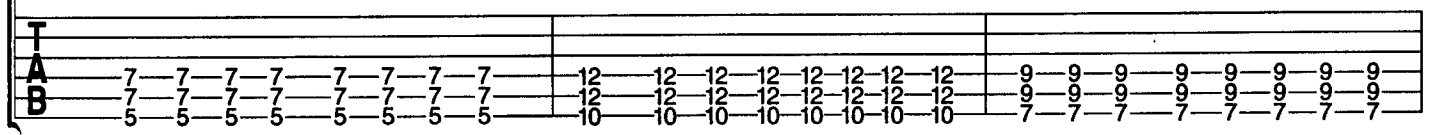
fun, ah. Well so good to me, they spit



A⁵ D⁵ B⁵



right in my face, and I did - n't e - ven feel it, it was such a dis - grace. I



G⁵

A⁵

D⁵

punched my fist right through the glass, — and I did - n't e - ven feel it, it

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

TAB

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 12 12 12 12 12 12 12 12
 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 10 10 10 10 10 10 10 10

E Chorus:

G⁵

A⁵

hap - pened so fast, such fun, such fun, such

P.M. (Open)

TAB

9 9 9 9 9 9 9 9 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7
 7 7 7 7 7 7 7 7 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

B⁵

1,2,3.

4.

fun. Ahh, such Ahh, such...

TAB

9 9 9 0 9 0 0 9 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Bm With Rhythm figure 1

8va ---

Uni

3

3

3

3

3

3

3

3

3

mf

Full

14 17

14 17

14 17

14 17

14 17

14 17

14 17

14 17

TAB

G

8va (Cont.) ---

Uni

3

3

3

P

Bend

Gliss

Gliss

Full

Full

Full

Full

Full

14 17

14 17

14 17

17

15-17-15

16-16

16

15

14-17

14-17

TAB

D

8va (Cont.) ---

Bend

Bend

loco

Bend

Bend

Full

Full

Full

1/2

Full

12

10

10

7

7

7

10

9

9

9

7

6

4

TAB

Coda ⊕

G⁵

A⁵

fun, such fun, such

6th time no vocal

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

TAB

1,2,3,4,5.

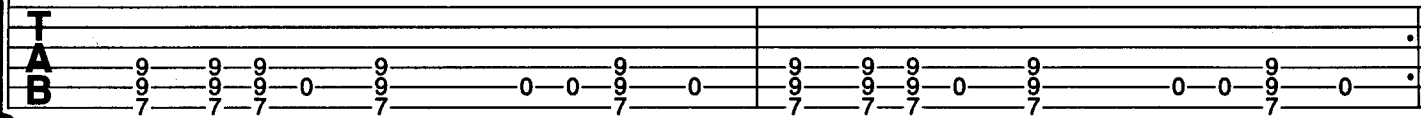
B⁵



fun.

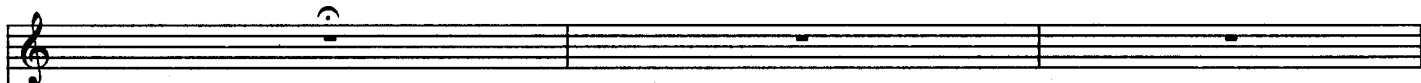
Aah,

such
(6th time no vocal)

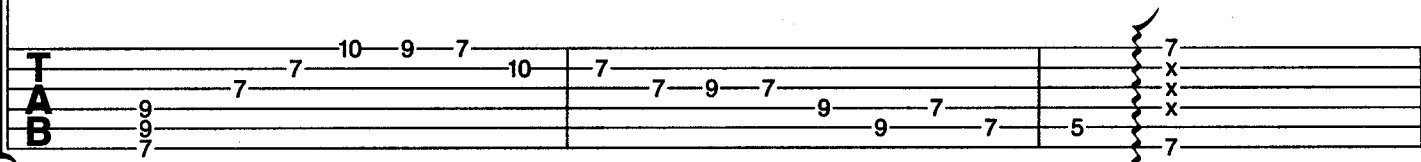


6.

B⁵



freely



Verse 3: (※)

Ain't it fun when you tell her she's just a c**t

Ain't fun when she splits and leaves you on a bum

Well ain't it fun when you've broken up every band you've ever begun

Ain't it fun when you know that you're gonna die young.

Buick Makane (Big Dumb Sex)

(Buick Makane) Words & Music by Marc Bolan.

(Big Dumb Sex) Words & Music by Christopher J. Corneli.

A ♩ = 184

NC.(Em)

Guitar 1 *f*

TAB: 5-7, 5-7, 5-7-5-7-5, 5-7

Guitars tuned down a semitone

Guitar 2 *f*

TAB: 12

TAB: 5-7-5-7-5, 7-5-7, 5, Full, H, 5-7

*Bend

*Downward bend

TAB: 4, 4, 2, 2

Gliss

+ waa

Gliss

(Buick Makane) © Copyright 1972 Wizard (Bahamas) Limited.

(Big Dumb Sex) © Copyright 1989 MCA Music Limited, 77 Fulham Palace Road, London W6.

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~~~~~                      ~~~~~                      ~~~~~

Guitar 1 + Guitar 2 with waa-waa

~~~~~                      ~~~~~                      ~~~~~

T
A
B 5—7 5—7 5—7—5—7—5 5 7

B

1. Bu - ick, _____ Bu - ick, _____ Bu - ick Ma - kane _____ will _____ ya. _____
See Block Lyrics for Verse 2

~~~~~                      ~~~~~

Rhythm figure 1                      Guitar 1 only  
Guitar 2 ends

~~~~~                      ~~~~~

T
A
B 5—7 5—7 5—7—5—7—5 5 7

1.

Bu - ick Ma - kane _____ will _____ ya be _____ my girl? _____ Oh, be my

~~~~~

**T**  
**A**  
**B**    5—7—5—7—5 5                      7—5                      7                      5                      5—7—5

girl. \_\_\_\_\_

+ Guitar 2

Guitar 2 ends  
Rhythm figure 1 ends

T  
A  
B 5 7 5 7 5 7 5 5 7

2.

roll? \_\_\_\_\_ Help me roll, \_\_\_\_\_ yeah!

Guitar 2 with waa-waa  
Guitar 1 plays Rhythm figure 1

Bend  
Full

T  
A  
B 5 7 5 5 3 2

Spoken: 'See my soul'.

Uni o + o + o

Bend

o = open waa  
+ = closed waa

Full

T  
A  
B 2 2 0 2 12 14 12 12 12 12

o + o + o +

Uni

P

P

5

Gliss

Full

TAB

12 14 12 14 12 14 14 16

Gliss

12

Continue sim. with waa-waa

P Gliss

3

TAB

5-7 5-7 7-9 7-9 7-8 9 7 9-7 5

P Gliss

**C** %

3. Si - re, \_\_\_\_\_ Si - re, \_\_\_\_\_ you're just a sex - ual god - dess, \_\_\_\_\_

See Block Lyric for Verse 4

Guitar 2 ends

TAB

5-7 5-7 5-7 5-7 5 5 7

To Coda ⊕

you're just a sex - ual god - dess be my bra - in, Oh, in the rain, \_

TAB

5	7	5	7	5	5	7	5	7	5	7	5
---	---	---	---	---	---	---	---	---	---	---	---

ugh!

+ Guitar 2

TAB

5	7	5	7	5	7	5	7	5	7	5	7
---	---	---	---	---	---	---	---	---	---	---	---

TAB

5	7	5	7	5	5	7	5	7	5	7	5
---	---	---	---	---	---	---	---	---	---	---	---

D.º. al ⊕ Coda

This system contains three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a whole rest. The middle staff is labeled "Guitar 1" and features a melodic line with eighth notes and slurs, accompanied by wavy lines above the staff. The bottom staff is labeled "TAB" and shows fret numbers: 5-7, 5-7, 5-7-5-7-5, and 5-7. The second system also has three staves. The top staff is labeled "Guitar 2 with waa-waa" and features chords with circles above them, slurs, and a "Gliss" instruction. The middle staff is labeled "TAB" and shows fret numbers: 8-9, 7, 3-4, and 2.

Coda ⊕

This section is the Coda. It features a vocal line with lyrics: "girl, oh, be my girl,". The guitar parts include "Guitar 2" with a harmonic (H) and wavy lines, and "Guitar 1 as Guitar 2 8va basso" with a harmonic (H) and wavy lines. The TAB staff shows fret numbers: 5, 7, 5, 12, and 14.

NC.(D/E)

Ooh,

TAB

Aagh.

TAB

(♪ = ♪)

Guitar 1

TAB

Guitar 2 solo

TAB

Musical notation system 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The notes are grouped into pairs with slurs.

TAB system 1: Shows fret numbers for the first four measures: 7, 7, 5-7, 5-7.

Musical notation system 2: Treble clef, key signature of one sharp (F#). The staff contains notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Includes annotations: "Bend" with a flat sign over the first note, "P" (piano) over the second and third notes, a triplet of notes (B4, C5, B4), and quarter note bends (1/4) over the eighth and tenth notes.

TAB system 2: Shows fret numbers: 14-14, 12-14, 14-12, 14, 12-14, 12, 12-14, 12, 12-14, 12, 12-14, 12. Includes annotations: "1/2" bend over the first fret, "P" over the second and third frets, and "1/4" bends over the eighth and tenth frets.

**E**

Double time feel

Musical notation system 3: Treble clef, key signature of one sharp (F#). The staff contains notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Includes a box labeled "Rhythm figure 2" under the eighth measure.

TAB system 3: Shows fret numbers: 5-7, 5-7, 5-5, 7, 5, 7-5-7-7.

Musical notation system 4: Treble clef, key signature of one sharp (F#). The staff contains notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Includes annotations: "Bend" over the first note, "Pre" (pre-bend) over the second note, "P" (piano) over the third and fourth notes, and "Bend" over the eighth note. A wavy line indicates a sustained bend over the final two notes.

TAB system 4: Shows fret numbers: 14-15-14-12-14, 14-12-15, 14. Includes annotations: "Full" (full bend) over the first and third frets, and "P" over the second fret.

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes.

Rhythm figure 2 ends

Tablature staff (TAB) corresponding to the first musical staff, showing fret numbers: 5, 7, 5, 7, 5, 7, 5, 7, 7, 5, 7, 5, 7, 5.

Musical staff with treble clef and key signature of one sharp (F#). It features a wavy line representing a glissando effect, with the word "Gliss" written below it.

Tablature staff (TAB) corresponding to the second musical staff, showing a wavy line representing a glissando effect, with the word "Gliss" written below it.

Musical staff with treble clef and key signature of one sharp (F#). It contains a few notes and rests.

Musical staff labeled "Guitar 1" with treble clef and key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. The word "Said" is written above the staff.

Tablature staff (TAB) corresponding to the "Guitar 1" staff, showing fret numbers: 7, 5, 7, 5, 7, 7, 5, 7, 5, 5. A double bar line with a repeat sign is present.

Musical staff with treble clef and key signature of one sharp (F#). It contains a sequence of notes with slurs and ties. The letter "F" is in a box at the beginning of the staff.

I don't want to do, I'm gon - na

Musical staff with treble clef and key signature of one sharp (F#). It features wavy lines representing glissandos and feedback, with the word "Gliss" and "+ feedback" written below it.

Guitar 2 + waa-waa

Guitar 1 continues with Rhythm figure 2

Tablature staff (TAB) corresponding to the "Guitar 1" staff, showing fret numbers: 17, 12, 12. It includes wavy lines representing glissandos and feedback, with the word "Gliss" and "+ feedback" written below it.



1,2,3.

funk, funk, funk, funk you, \_\_\_\_\_ funk you \_\_\_\_\_ I said \_\_\_\_\_

Gliss *Bend*

Full *Continue ad lib solo under vocal*

Gliss

TAB 10 10 8 9

4.

\_\_\_\_\_ funk you, \_\_\_\_\_ funk you \_\_\_\_\_ + echo

Guitar 1 +Guitar 2 P P + echo

Gliss + echo

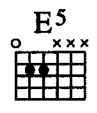
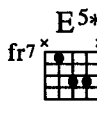
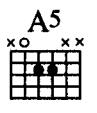
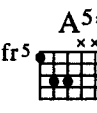
TAB 9 8 9 7 9 9 8 9 7 9 9 Gliss

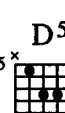
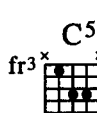
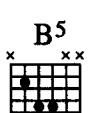
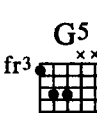
Verse 2:  
 Rainy lady  
 Queen of the rock will ya  
 Queen of the rock will ya help me roll?  
 Help me roll.

Verse 4 (♫):  
 Buick, Buick  
 Buick Makane will ya  
 Buick Makane will ya be my girl!?

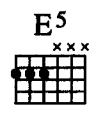
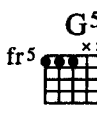
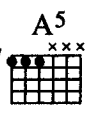
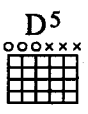
# Hair Of The Dog

Words & Music by Dan McCafferty, Pete Agnew, Manny Charlton & Darryl Sweet.

Guitar 4 (Rhythm figure 4) ⑥ = G<sup>b</sup>

♩ = 134

Drums 3 E<sup>5</sup>

*Spoken:* "Give me a little bit of volume on this."

Guitars tuned down a semitone 3 Gliss

TAB 3 Gliss Rhythm figure 1

15 0 0 3 4 2 2

1. You're a

Rhythm figure 1 ends

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



E<sup>5</sup>

**B** Chorus:

E<sup>5</sup>\*

G<sup>5</sup>

*D.%. al Coda*  
with repeat

A<sup>5</sup>\*

E<sup>5</sup>\*

D<sup>5</sup>

E<sup>5</sup>\*

Coda ⊕

E

Guitar 1 with talk box

C

E5

Guitar 1

Rhythm figure 3

H

Rhythm figure 3 ends

Guitar 2

A.Harm

H

A.Harm

Guitar 3  
(6th tuned  
to D $\flat$ )

E $^5$  G $^5$  A $^5$  D $^5$  E $^5$

Guitars 1&2 continue Rhythm figure 3

Guitar 4 with waa-waa

Bend

Full

TAB

E $^5$  G $^5$  A $^5$  D $^5$  E $^5$  D $^5$  C $^5$  B $^5$

Guitars 1&2 continue with Rhythm figure 3

P Bend Gliss

Full Gliss

TAB

D E $^5$  G $^5$  A $^5$  D $^5$  E $^5$  G $^5$  A $^5$  D $^5$

Guitars 1&2 continue with Rhythm figure 3

8va Bend

Full

TAB

E $^5$  D $^5$  A $^5$  D $^5$  E $^5$  D C B

Guitars 1&2 continue with Rhythm figure 3

8va (Cont.) Bend

Full

Pre

TAB

E<sup>5</sup>

8va (Cont.) --- Gliss loco

Guitars 1&2 with Rhythm figure 1

**E** Chorus:

E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

Now you're mess - in' with a, a son of a bitch. Now you're mess - in' with a

**F** Solo:

D<sup>5</sup> E<sup>5</sup> E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup>

Rhythm figure 4

son of a bitch. Chorus vocals continue sim.

E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> Rhythm figure 4 ends E<sup>5</sup> G  
fr 3

With Rhythm figure 4

H Bend Full 1/2 Full Full Full

TAB 5-6 7-0-7 x-3 0-0 7-5-5 7-5-5 7-5

A<sup>5</sup> G  
fr 3 E<sup>5</sup>

Bend Full 1/4 P H P Gliss

TAB 5-7 5-5-8-5-7 5-8-5-7-7 5-7-5-5-7-9-9

D<sup>5</sup> E<sup>5</sup> E<sup>5</sup> G  
fr 3

Gradually get faster

H P Gliss H P Bend Bend Bend

TAB 9-9 7-8-7 9-13 12-14-15 12-15-12-14-14 12-12-14-12-14

A<sup>5</sup> G  
fr 3 E<sup>5</sup>

Bend Bend Bend Bend Bend hold bend

TAB 12-14 12-14 12-12-14 12-12-14 12-12 14-12-15-15-15-12



D<sup>5</sup> E<sup>5</sup> E<sup>5</sup> © G fr 3  
 Bend P Gliss 8va --- Gliss Gliss  
 3 3

Full P Gliss Gliss Gliss  
 14 14 12 14 14 12 12 10 11 12 10 12 13 14

A<sup>5</sup> © G fr 3 E<sup>5</sup>  
 8va (Cont.) --- Bend 3 Bend P Bend P  
 Full 1/2 1/2 P P

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

8va (Cont.) --- D<sup>5</sup> E<sup>5</sup> E<sup>5</sup> © G fr 3  
 Bend Bend Bend  
 Full Full Full

12 14 14 14 14 0 14 12 12 12 12 14 12 12 14

A<sup>5</sup> © G fr 3 E<sup>5</sup>  
 8va (Cont.) --- Bend 3 Bend P Bend  
 Full Full P 1/2

14 12 14 12 14 14 12 14 14 12 14 12 14 14 14



E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> N.C.

8<sup>va</sup> (Cont.) ---

Gliss Gliss Gliss Gliss

7

loco slowly

Let ring

Gliss

Gliss

H

rit.

H

Gliss

Gliss

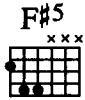
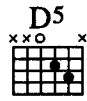
Verse 2:

Talkin' jive and poison ivy  
 You ain't gonna cling to me  
 Man take a bold thinker  
 I ain't so blind I can't see.

Red hot mama  
 There'll be trouble I'd say  
 Time's gonna pay your dues.

# Attitude

Words & Music by Glenn Danzig.



Fast ♩ = 172

**A** Intro:

Guitar 1

D<sup>5</sup>

Gliss

Guitar 2

Tune guitars down a semitone

*f* Palm mute

Gliss

**TAB**

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

Yeah!

*sim.*

**TAB**

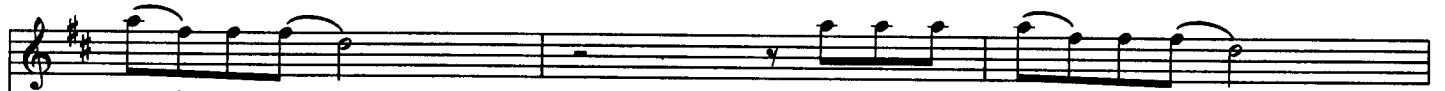
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

**B** Verse 1:

D<sup>5</sup>

G<sup>5</sup>

D<sup>5</sup>

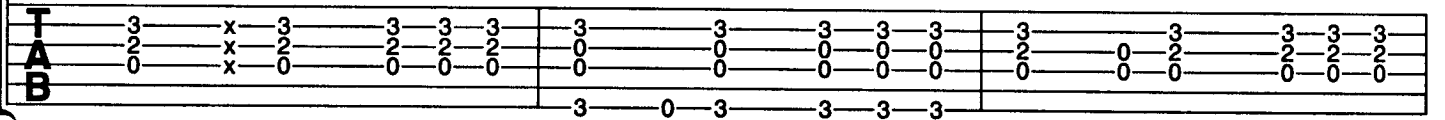


At - ti - tude,\_\_\_

'tsa fuck - in' at - ti - tude. \_\_\_



Guitars 1&2  
Rhythm figure 1



G<sup>5</sup>

D<sup>5</sup>

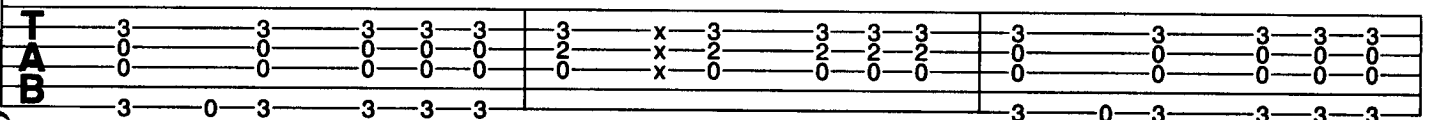
G<sup>5</sup>



I can't be - lieve\_\_\_ what ya say to me,\_\_\_ you got some



End rhythm figure 1

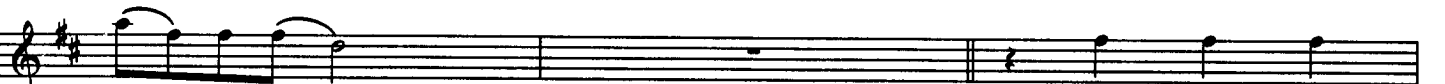


**C** Chorus:

D<sup>5</sup>

G<sup>5</sup>

F#<sup>5</sup>

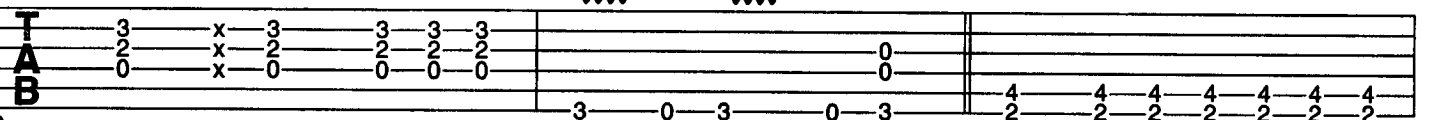


at - ti - tude. \_\_\_

In - side that



Rhythm figure 2

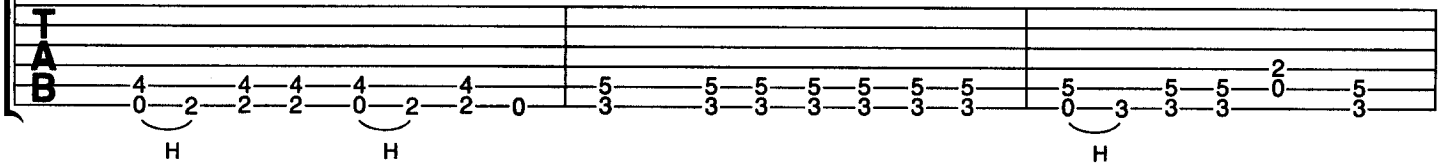


G<sup>5</sup>\*

A<sup>5</sup> G<sup>5</sup>\*



bit - ter brain there's got - ta be a whore.

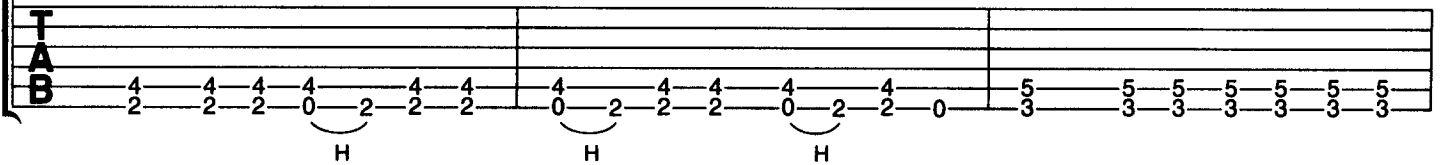


F<sup>#</sup>5

G<sup>5</sup>\*



If you don't shut your mouth, you're gon - na feel the floor.



**D** Verse 2:

A<sup>5</sup>

D<sup>5</sup>

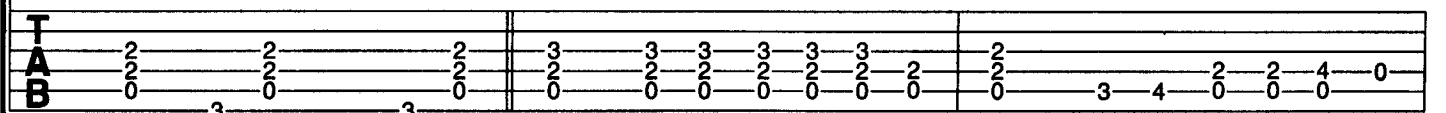
A<sup>5</sup>



Yeah! At - ti - tude, what you got's a fuck - in'



End rhythm figure 2



D<sup>5</sup>

A<sup>5</sup>

D<sup>5</sup>

at - ti - tude. At - ti - tude is

TAB: 3 3 3 3 3 3 3 | 2 2 2 2 4 0 | 3 3 3 3 3 3 | 2 2 2 2 2 2 | 0 0 0 0 0 0

A<sup>5</sup>

D<sup>5</sup>

A<sup>5</sup>

what you got's a fuck - in' at - ti - tude. Yeah, right.

TAB: 2 2 2 2 4 0 | 3 3 3 3 3 3 3 | 2 2 2 2 2 2 | 0 3 4 0 0 0 | 2 2 2 2 4 0 | 0 3 4 0 0 0

**E** Chorus:

F<sup>#5</sup>

G<sup>5\*</sup>

A<sup>5</sup>

G<sup>5\*</sup>

In - side that bit - ter brain, there's got - ta be a whore.

With rhythm figure 2

F<sup>#5</sup>

G<sup>5\*</sup>

A<sup>5</sup>

If you don't shut your mouth, you're gon - na feel a moth - er fuck - in'.





D<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

at - ti - tude. I can't be - lieve what ya

Guitar 1: Rhythm figure 1

TAB

10	12	10	12	10	13	13	x	12	10	10	10	11	12	10
	12	10	12	10	12	12	x	12	10	12	10	11	12	10

G<sup>5</sup> D<sup>5</sup> G<sup>5</sup>

say to me, you got some at - ti - tude. Oh,

Bend Bend Downward bend

Full 1/2 Full

TAB

12	10	12	12	10	12	10	11	12	10	12	11	10	12	10	8	10	8	12

**H** Outro:

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

at - ti - tude, 'tsa fuck - in' at - ti - tude.

Guitar 2

Guitar 1: Rhythm figure 1

TAB

3	x	3	3	3	3	3	3	3	2	2	x	3	3	3	3
2	x	2	2	2	2	2	2	2	0	0	x	0	0	0	0
0	x	0	0	0	0	0	0	0	3	0	x	0	0	0	0
									3	0	3	3	3	3	3

G<sup>5</sup> D<sup>5</sup> G<sup>5</sup>

And I don't be - lieve\_\_\_ what ya say to me,\_\_\_ 'tsa fuck - in'

T  
A  
B

0	3	3	3	3	3	x	3	3	3	3	3	3	3	3	3
0	0	0	0	0	0	x	2	2	2	2	0	0	0	0	0
3	0	3	3	3	3	0	0	0	0	0	3	0	3	3	3

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

Guitar 1:

at - ti - tude. Yeah,

T  
A  
B

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

yeah, yeah!

*cresc.*

Gliss

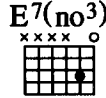
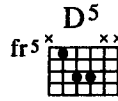
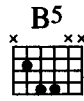
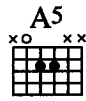
Gliss

T  
A  
B

4	4	4	4	4	4	4	4	7	7	7	7	7	7	7	7	7	7	7	7	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

# Black Leather

Words & Music by Steve Jones.



Moderately

**A**

(F#5)

A<sup>5</sup> F#<sup>5</sup>

A<sup>5</sup>

Gliss

Guitar 1

Tune guitars down a semitone

Rhythm figure 1

Rhythm figure 1 ends

Gliss

TAB

x-x x-x(14) 0 2-2-0-0-2-2 0 4 2 4 0-0-2-2 2 0

(F#5)

A<sup>5</sup> F#<sup>5</sup>

A<sup>5</sup>

(F#5)

A<sup>5</sup> F#<sup>5</sup>

A<sup>5</sup>

With Rhythm figure 1 (7 times)

OOh...

Guitar 2

TAB

x-x 4 4 2

x-x-0 2

(F#5) A5 F#5 A5 (F#5) A5 F#5 A5

Ooh.

8va ---

A. Harm.

A. Harm.

TAB

x-x-2-2

4

21

(F#5) A5 F#5 A5 (F#5) A5 F#5 A5

Ooh.

8va (Cont.) ---

loco

Gliss

Gliss

TAB

19 21 19 21

(12)

**B**

(F#5) A5 F#5 A5 (F#5) A5 F#5 A5

With Rhythm figure 1 (4 times)

1. Well she's all geared up, walk - in'

Gliss

Gliss

TAB

x

x

(F#5)                      A5 F#5                      A5                      (F#5)                      A5 F#5                      A5

down the street.                      And I can feel the slime                      drip - pin'

Bend

Full

P

Gliss

TAB

5 4

5-2

2 2 4

(F#5)                      A5 F#5                      A5                      A5                      B5                      A

down her sleeve.                      Well, you can't re - fuse, and you just can't choose what she's

Guitar 1 ◊

Bend

Full

Gliss

TAB

12

10

(17)

(F#5)                      A5 F#5                      A5                      A5                      B5                      A

gon - na do.                      Well you can't re - fuse, and you just can't choose what she's

With Rhythm figure 1

Guitar 1 ◊

H P

P P

Bend

Full

TAB

4-2-4-2

x x

x-x

x-x

2

5-4-2

4

2-4

(F#5)                      A5 F#5                      A5                      (F#5)                      A5 F#5                      A5

With Rhythm figure 1 (2 times)

gon - na      do. \_\_\_\_\_

Let ring \_\_\_\_\_

The first system of music features a vocal line with the lyrics "gon - na do." and a guitar accompaniment. The guitar staff includes a wavy line indicating a sustained sound. The guitar tablature shows a sequence of frets: 2, 2, 2, 2, 4, followed by chords marked with 'x' on strings 1, 2, and 3.

(F#5)                      A5 F#5                      A5                      (F#5)                      A5 F#5                      A5

With Rhythm figure 1 (4 times)

Ooh. \_\_\_\_\_

Gliss      Gliss      Gliss      Gliss      Gliss

The second system of music features a vocal line with the lyric "Ooh." and a guitar accompaniment. The guitar staff includes five "Gliss" (glissando) markings. The guitar tablature shows specific fretting patterns for each glissando: 4/5 to 5/6, 4/5 to 5/6 to 5/6 to 4/5 to 5/6, 5/6 to 4/5 to 5/6 to 6/6, and 5/6 to 4/5 to 5/6 to 6/6 to 6/4 to 2.

(F#5)                      A5 F#5                      A5                      (F#5)                      A5 F#5                      A5

Ooh. \_\_\_\_\_                      2. Well, it's

The third system of music features a vocal line with the lyric "Ooh." and a second vocal line starting with "2. Well, it's". The guitar accompaniment includes a wavy line and a sequence of frets: 4, 2, followed by chords marked with 'x' on strings 1, 2, and 3.

With Rhythm figure 1 (4 times)

late at night, \_\_\_\_\_ and I'm all a - lone. \_\_\_\_\_ And I can

Gliss

Bend

Bend

Bend

Bend

Full

Full

Full

Full

TAB

4

17

16

17

16

17

16

16

14

hear her boots \_\_\_\_\_ as she's near her home. \_\_\_\_\_ Well, you

Bend

Gliss

Bend

Pre

Pre

Pre

Full

Gliss

Full

Full

Full 1/2

TAB

17

5

4

4

4

4

4

2

Guitar 1

With Rhythm figure 1

fr 17

can't re - fuse \_\_\_\_\_ and you just can't choose \_\_\_\_\_ what she's gon - na do. \_\_\_\_\_ Well, you

Bend

Gliss

Gliss

Gliss

Gliss

Gliss

Gliss

Gliss

TAB

2

4

4

2

7

7

2

10

A<sup>5</sup>

B<sup>5</sup>

Ⓒ A

(F#5)

A<sup>5</sup>

F#5

With Rhythm figure 1

can't re - fuse and you just can't choose what she's gon - na do.

Tablature for the first system: 10, 12, 12, 14, 17, 17, 14, 17-14, 16. Includes fret numbers and guitar-specific markings like 'fr 17', 'Bend', and 'Full'.

A<sup>5</sup> **D** D<sup>5</sup>

E

Ⓒ E

P.Mute

Scratch, scratch, she's claw - ing at the door. Whoa, no, I

Tablature for the second system: 14, 16-16, 7. Includes guitar-specific markings like 'P', 'Gliss', 'Bend', and '1/2'.

E sus<sup>4</sup> **E** E open

D<sup>5</sup>

D

E

can't take it an - y - more. Crack, crack, I'm feel - ing so sore, I ne - ver should have asked for

Tablature for the third system: 10, 10, 10, 10. Includes guitar-specific markings like 'Bend', 'Full', and 'Bend'.



With Rhythm figure 1 (4 times)

fr 22

black leath - er. Black

Bend Bend Bend Bend

Full 1/2 1/2 1/2 Full

TAB 12 10 10 11

(F#5) A5 F#5 A5 (F#5) A5 F#5

leath - er. Ooh, black leath - er.

Bend P

Full Full Full Palm mute

TAB 9 9 7-9-7 9 9 7 4-4-2-2-4 2 4

A5 (F#5) A5 F#5 A5

ow, black leath - er. 3. And you can

Bend Bend

Palm mute Full Full

TAB 4-4-2-2-4-4 2 4-2-4-4 2-5 4 2-4-4-2

**E**

(F#5)

A<sup>5</sup> F#5

A<sup>5</sup>

(F#5)

A<sup>5</sup> F#5

A<sup>5</sup>

With Rhythm figure 1 (4 times)

try to hide, \_\_\_\_\_ but you won't get far. \_\_\_\_\_ You can

Palm mute \_\_\_\_\_ Palm mute \_\_\_\_\_

TAB: 4 4 2 4 4 2 4 | 4 2 4 4 2 | 4 4 2 4 4 2 4 | 4 2 4 4 2

(F#5)

A<sup>5</sup> F#5

A<sup>5</sup>

(F#5)

A<sup>5</sup> F#5

A<sup>5</sup>

let her in, \_\_\_\_\_ and you'll start a - gain. \_\_\_\_\_ Well, you

Palm mute \_\_\_\_\_ Palm mute \_\_\_\_\_

TAB: 4 2 4 4 2 4 | 4 2 4 4 2 | 4 2 4 4 2 4 | 4 2 4 4 2

A<sup>5</sup>

B<sup>5</sup>

Ⓢ A

(F#5)

A<sup>5</sup> F#5

A<sup>5</sup>

Guitar 1

With Rhythm figure 1

fr 17

can't re - fuse, \_\_\_\_\_ and you just can't choose \_\_\_\_\_ what she's gon - na do. \_\_\_\_\_ Well, you

Gliss Gliss H P. Mute \_\_\_\_\_

TAB: 8 6 5 | 6-4 | 10-11 | 9 11-x-9-7 9-9-7

A<sup>5</sup> B<sup>5</sup> <sup>Ⓢ</sup>A (F#5) A<sup>5</sup> F#<sup>5</sup> A<sup>5</sup>  
 Guitar 1 With Rhythm figure 1

can't re - fuse, and you just can't choose what she's gon - na do.

fr 17

Gliss Gliss \*Bend \*Bend

Full 1½

TAB 2 4-2 4-16-2-2 2 2

\*Downward bend

Scratch, scratch, she's claw - ing at the door. Whoa, no, I can't take it an - y - more.

D<sup>5</sup> E E<sup>7</sup>no<sup>3</sup> E <sup>Ⓢ</sup>E

fr 12

Gliss

TAB 5-5 5-5-5 7-9-7

Crack, crack, I'm feel - ing so sore, I ne - ver should have asked for

D E

Palm mute

Palm mute

TAB 5-5 5-5 6-6-6-6-6-6-6-6 7-7-7-7-7-7-7-7

G

(F#5)

A<sup>5</sup> F#5

A<sup>5</sup>

With Rhythm figure 1 (to end)

Black Oh, black a -

TAB: 14-14, x-x-14-14, 14-14, 14-14-14-14-14, 14-14, 14-14, 17, 14-16, 16

(F#5)

A<sup>5</sup> F#5

A<sup>5</sup>

(F#5)

A<sup>5</sup> F#5

leath - er. Ow, black leath - er,

TAB: 17-16, 17-16, 17-16, 17-16, 17-16

A<sup>5</sup>

(F#5)

A<sup>5</sup> F#5

ow, black leath - er.

TAB: 16-17, 16-17, 16-17, 17-16, 16-14, 14-14, 14-14

A<sup>5</sup>

(F#5)

A<sup>5</sup> F#5

A<sup>5</sup>

Ooh, \_\_\_\_\_

Bend

Gliss 3

Full

Gliss

TAB

14 14 (14) 14 17

15

17 16 17 16 14

x 4 4 2

(F#5)

A<sup>5</sup> F#5

A<sup>5</sup>

**H**

(F#5)

A<sup>5</sup> F#5

1&3. Ooh, \_\_\_\_\_  
2&4. leath - er, \_\_\_\_\_

1/4 ↑

1/4

TAB

4 4 2 4 4 4 2 4 2 4 4 4 2

4 4 4 4 4 4 2 4 4 4 4 2 4

A<sup>5</sup>

(F#5)

A<sup>5</sup> F#5

A<sup>5</sup>

Repeat 4 times

Black leath - er, \_\_\_\_\_

(2&4.) Black

Gliss

1/4 ↑

TAB

2 4 4 4 2

4 2 4 4 4 2 4

2 4 4 4 4 2

(F#5)                      A5 F#5                      A5      (F#5)                      A5 F#5

Ad lib vocal to end

T  
A  
B

A5      F#5

Guitar 1

Bend      Freely      Gliss      Gliss      Gliss      H      Gliss

Guitar 2

1/2      Full

Gliss      Gliss      Gliss      H      Gliss

T  
A  
B

Gliss      Gliss      Gliss      Feedback      Gliss      Gliss      Gliss

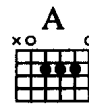
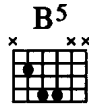
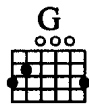
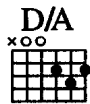
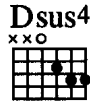
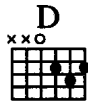
Whammy bar

Gliss      Gliss      Gliss      Gliss      Gliss      Gliss

T  
A  
B

# You Can't Put Your Arms Around A Memory

Words & Music by Johnny Thunders.



♩ = 124

D Dsus4 D Dsus2 D/A Dsus4

Guitars tuned down a semitone

Guitar 1, acoustic

TAB

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

D Dsus2 **A** D G B5

Guitar 1, acoustic

TAB

2	0	0				
3	3	3				
0	0	0				

1. It does - n't pay — to try, —

All the smart boys know —

D Dsus<sup>4</sup> D G B<sup>5</sup>  
 — why. It does - n't mean I did - n't try, — I just nev - er know —

TAB

D Dsus<sup>4</sup> **B** D Rhythm figure 1 G B<sup>5</sup>  
 — why. 2. It is - n't 'cause I'm all a - lone, — Oh, ba - by, you're not —

Guitar 2, electric Full

Bend

TAB

D Dsus<sup>4</sup> D G B<sup>5</sup>  
 — home. — And when I'm home, — Big deal, — I'm still —

Gliss

Bend

TAB

9-9-10 / 10-10-11

1/2 Full



D Dsus<sup>4</sup> Dsus<sup>2</sup> D Dsus<sup>4</sup> D Dsus<sup>2</sup>

Rhythm figure 1 ends

a - lone.

Bend

loco

Gliss

Bend

Full

Gliss

Full

T  
A  
B

C

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

With Rhythm figure 1

3. It's so rest - less, I am, Beat my head a - gainst a pole.

T  
A  
B

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

Try to knock some sense, down 'side my bones.

Bend

Gliss

Full

Gliss

T  
A  
B

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

With Rhythm figure 1 (bars 1-4)

And e - ven though it don't show, Those guys are so old. Can't put your

**D** A D A G A D A

Guitar 1, acoustic

Rhythm figure 2

arms a - round a mem - o - ry, Can't put your arms a - round a mem - o - ry,

Guitar 3, electric

Rhythm figure 2a

G A D A

Can't put your arms a - round a mem - o - ry. Don't



D Dsus<sup>4</sup> D G B<sup>5</sup>

name. Could you live with me? \_\_\_\_\_ Go on \_\_\_ and \_\_\_ say. \_

*Sua*

Bend

1/2

TAB

	10	10	10	10
		11		

D Dsus<sup>4</sup> Dsus<sup>2</sup> D G B<sup>5</sup>

And e - ven though it don't show, \_\_\_\_\_ Those guys \_\_\_ are

*Sua*

loco

Gliss

Bend

Gliss

1/2

Full

Gliss

TAB

	9	9	10	12	12
	10	10	11		

D Dsus<sup>4</sup> D G *D. S. al Coda*

so old. Can't put your

*Sua*

Bend

P

Bend

Full

P

Full

1/2

1/2

Full

TAB

	12	10	12	12	12
--	----	----	----	----	----

Coda ⊕

D

Dsus<sup>4</sup>

D

**F**

A

D

With Rhythm figures 2&2a

try. Spoken: Johnny you're me...

*Sua* ----- *Sua* ----

Bend Solo:

Let ring Full

TAB 10 10 10 11 10 10 12

A

G

A

D

A

G

Yeah, you're memory I wanna put my arms

*Sua* (Cont.) ----

H Bend Bend

3

Full Full

TAB 10-12 10 12 10 12 12 x-x-x

A

D

A

G

your memory... I can't try---

*Sua* (Cont.) ----

Bend Bend Bend Bend

3

Full Full Full Full

TAB 12 10 12 12 12 12

A

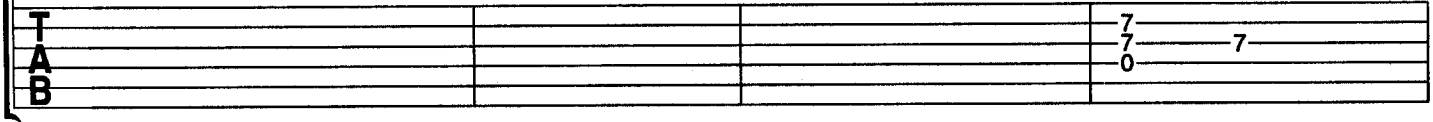
D Dsus<sup>4</sup>

♪. ♪



I can't try. Don't try.

8va (Cont.) --- loco



D Dsus<sup>2</sup>

D Dsus<sup>4</sup>

D

**G**

D Dsus<sup>4</sup>

♪. ♪

♪. ♪

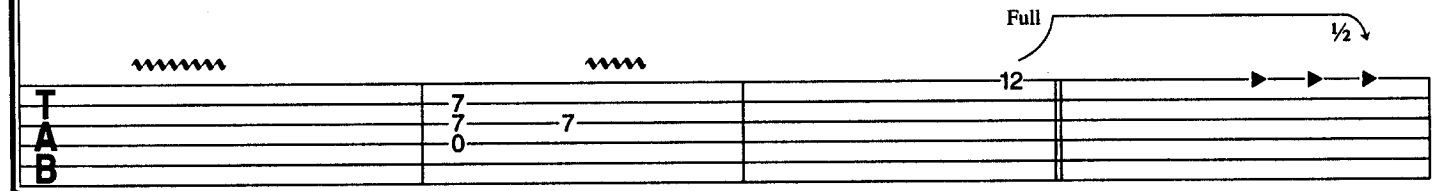
◊

♪. ♪



Spoken: Come on...

Ad lib vocal



D Dsus<sup>2</sup>

D Dsus<sup>4</sup>

D

Dsus<sup>2</sup>

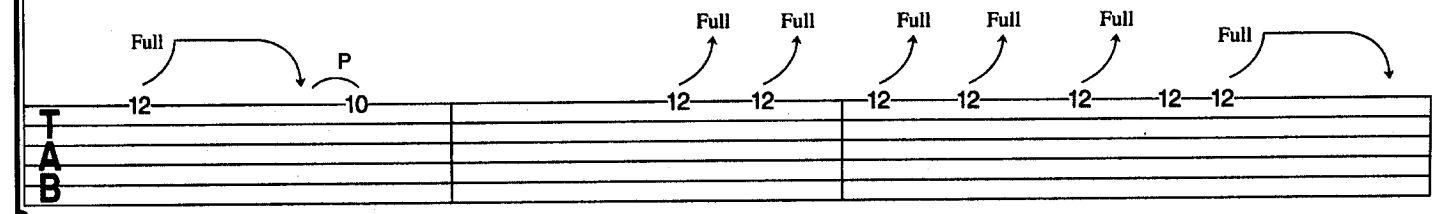
♪. ♪

♪. ♪

♪.

♪. ♪

8va (Cont.) ---



D Dsus<sup>4</sup> D Dsus<sup>2</sup> D Dsus<sup>4</sup>

8<sup>va</sup> (Cont.) ---

Musical notation for the first system. The treble clef staff shows a sequence of notes: a dotted quarter note on G4, a half note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a quarter note on F#4, a quarter note on E4, and a quarter note on D4. The guitar TAB staff shows fret numbers: 10, 10-12 (with a hammer-on 'H' over the 10-12), 10, 12, 12, 12 (with a triplet '3' under the last three), 12, and 12. Techniques include 'Bend' above the 12th fret and 'Full' above the 12th fret.

D Dsus<sup>2</sup> D Dsus<sup>4</sup> D Dsus<sup>2</sup> D Dsus<sup>4</sup>

8<sup>va</sup> (Cont.) ---

Musical notation for the second system. The treble clef staff shows notes: a dotted quarter note on G4, a half note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a quarter note on F#4, a quarter note on E4, and a quarter note on D4. The guitar TAB staff shows fret numbers: 10-12 (with a hammer-on 'H' over the 10-12), 10-12, 10, 12-10 (with a pull-off 'P' over the 12-10), 10, 10-12 (with a hammer-on 'H' over the 10-12), 10-12, 12-10 (with a pull-off 'P' over the 12-10). Techniques include 'H' and 'P'.

D Dsus<sup>2</sup> D Dsus<sup>4</sup> D Dsus<sup>2</sup> D Dsus<sup>4</sup>

8<sup>va</sup> (Cont.) ---

Musical notation for the third system. The treble clef staff shows notes: a dotted quarter note on G4, a half note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a quarter note on F#4, a quarter note on E4, and a quarter note on D4. The guitar TAB staff shows fret numbers: 12, 10, 12, 10. Techniques include 'Bend' above the 12th fret and 'Full' above the 12th fret.

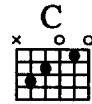
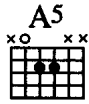
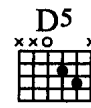
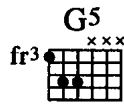
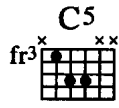
D Dsus<sup>2</sup> D Dsus<sup>4</sup> D Dsus<sup>2</sup>

8<sup>va</sup> (Cont.) ---

Musical notation for the fourth system. The treble clef staff shows notes: a dotted quarter note on G4, a half note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a quarter note on F#4, a quarter note on E4, and a quarter note on D4. The guitar TAB staff shows fret numbers: 12, 10, 17. Techniques include 'Bend' above the 12th fret and 'Full' above the 17th fret.

# I Don't Care About You

Words & Music by Lee Ving.



Guitars tuned down a semitone

$\text{♩} = 184$

C<sup>5</sup>

G<sup>5</sup>

ff

+ Feedback

Gliss

Gliss

Gliss

Guitar 1 only 1st time  
Guitars 1&2 2nd time

TAB

x	x	x	3	4	5	5	5	5	5	5	5	5
x	x	x	3	4	5	5	5	5	5	5	5	5
x			1	2	3	3	3	3	3	3	3	3

D<sup>5</sup>

Yeah!

TAB

7	7	7	7	7	7	7	7	7	7	7	7	7	7
7	7	7	7	7	7	7	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5	5	5	5	5	5	5



**A** Verse:

D<sup>5</sup>

A<sup>5</sup>

1. I'm from South Phi - la - del - phi - a

*See Block Lyrics for Verses 2,3&4*

Guitar 1

Palm mute

A<sup>5</sup>

D<sup>5</sup>

up on Av - en - ue C.

I've seen emp -

Guitar 1

Palm mute

A<sup>5</sup>

D<sup>5</sup>

- ty hands that was wait - in' to freeze

Guitar 1

Palm mute

A<sup>5</sup>

up from the power\_\_\_\_\_ at home.\_\_\_\_\_

Palm mute \_\_\_\_\_ Open out

TAB

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

**B** Chorus:

C

G

I don't care\_\_\_\_\_ a - bout\_\_\_\_\_

Guitar 1

TAB

5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

D<sup>5</sup>

you Fuck you!

TAB

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

C

G

I don't care a - bout

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "I don't care a - bout" with a long note on "a - bout". The middle staff is a guitar chord accompaniment in treble clef, showing a sequence of chords: D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5. The bottom staff is a guitar tablature line with fret numbers 5 and 3.

1,2,3.

you Fuck you!

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "you Fuck you!". The middle staff is a guitar chord accompaniment in treble clef, showing a sequence of chords: D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5. The bottom staff is a guitar tablature line with fret numbers 7 and 5.

4.

Fuck you!

The third system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "Fuck you!". The middle staff is a guitar chord accompaniment in treble clef, showing a sequence of chords: D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5, D5. The bottom staff is a guitar tablature line with fret numbers 7 and 5.

G D<sup>5</sup>

I don't care a - bout you

TAB: 5 5 5 5 5 5 | 3 3 3 7 7 7 7 5

B: 3 3 3 3 3 3 | 5 5 5 9 9 9 9 7

Fuck you! I don't care a - bout

Gliss

Gliss

TAB: 5 5 5 10 10 10 | 5 | 5 5 3

B: 7 7 7 12 12 12 | 3 | 5 5 3

D<sup>5</sup> NC

you. Chromatic

TAB: 5 5 3 | 2 3 4 5 6 7

B: 3 3 3 | 4 5 6 7 8 9

8va ---

T  
A  
B

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

8va (Cont.) ---

freely

3 3 3 3

loco

Gliss

Gliss

T  
A  
B

14 13 12 11 10 10 10 11

15 13 12 11 12 10 10 11

Verse 2:

I've seen Hollywood Boulevard  
Welfare hotel  
I spent the night in jail  
In the Wilcox Hotel.

Verse 3:

I've seen an old man have a heart attack in Manhattan  
Well he died while we just stood there lookin' at him  
Ain't he cute?

Verse 4:

I seen mad rollin' drunks  
I seen bodies in the street  
I saw a man who was sleepin' in his own puke  
And a man with no legs crawlin' down  
Fifth Street tryin' just to get somethin' to eat.

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