

RUNNIN' WITH THE DEVIL

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

Tune down 1/2 step:

- ⑥ = Eb ③ = Gb
- ⑤ = Ab ② = Bb
- ④ = Db ① = Eb



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.

H

sl. sl.

G/E A/E E

C/E D/E

G/E A/E E

Yeah, yeah.

(Scream:) Ah yeah!

H

sl. sl.

H

sl. sl.

H

sl. sl.

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

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

Rhy. Fig. 2

5 7 7 7 H H 7 8 10 9 (9) 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) let ring **

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

**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)

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

*Strum backwards from high to low.

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

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

Run-nin' with the dev-il.

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

*w/lead voc. ad lib

Run-nin' with the dev -

C/E D/E w/Rhy. Fill 1 2nd Verse
 G/E A/E E w/Rhy. Fig. 2
 A5 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 Resume Rhy. Fig. 2
 F#m Em 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

Run-nin' with the dev - il. _____

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

Run-nin' with the dev - il. _____

Gtr. II sl.

w/echo & reverb

sl.

Rhy. Fill 1

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

Rhy. Fill 2

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

Rhy. Fill 3 (Gtr. I)

Guitar solo I

A5

Gtr. I
Gtr. II

pick slides

G5

©12fr.
E

Musical notation for the first system of the guitar solo. The staff shows notes with accents and pick slides. The fretboard diagram below shows fingerings for frets 14, 15, 17, and 12, with 'sl.' (slide) markings.

P.M.4

A5

pick slide

G5

E5

©17fr.
A

Musical notation for the second system of the guitar solo. The staff shows notes with accents, pick slides, and 'Full' and '1/2Full' markings. The fretboard diagram below shows fingerings for frets 14, 15, 17, 12, 10, and 15, with 'Full' and '1/2Full' markings.

C/E D/E

G/E A/E E

Who! —

Rhy. Fig. 3

Musical notation for the rhythm figure section. The staff shows notes with accents and 'H' (hammer-on) markings. The fretboard diagram below shows fingerings for frets 5, 7, 7, 7, 7, 7, 7, 10, 9, 11, 9.

C/E D/E

G/E A/E E

You know, I,

Musical notation for the final section of the guitar solo. The staff shows notes with accents and 'H' (hammer-on) markings. The fretboard diagram below shows fingerings for frets 5, 7, 7, 7, 7, 7, 7, 10, 9, 11, 9.

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

sl.
w/echo & reverb

sl.

Rhy. Fill 4

Harm. (3va)

let ring

Harm.

Guitar solo II
A5

Gtr. I
Gtr. II

pick slides

G5

© open E

P.M. - - - -

P.M. - - - -

A5

G5

pick slide

pick slide^{E5}

© 17fr. A

Full

Full

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

G/E A/E E

C/E D/E

Run - nin' with the dev - il.

*w/lead voc. ad lib till end

G/E A/E E

Play 3 times

C/E D/E

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

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

Rhy. Fill 5

H

H

sl.

ERUPTION

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

Tune down 1/2 step:

- ⑥ = Eb ③ = Gb
- ⑤ = Ab ② = Bb
- ④ = Db ① = Eb

Free time (♩ = 92)

(Drum fill) A5

*w/slight flanging and tape echo delay.

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

A.H.
pitch: F#

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

A.H. pitches: F# G A G

w/Rhy. Fill 1

poco rit.

8va-----

A5 G5 D5

sl. Harm. Full Full Full Full

3 3 3 3 3 3 1/4

(0) (14)

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

8va-----

Full Full Full P Full P Full

3 3 3 3 3 3 6

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

8va-----

Full P Full Full *sl.* H H H H rake P P

3 3 3 5 3 6

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

8va-----

Faster (♩ = 132)

P H P Full P H 1 1/2 1 1/2 P 3/4 Full Full Full *sl.* P H P Full P H 1 1/2 1 1/2 P 3/4 Full Full Full accel. *sl.*

3 3 3 3 3 6

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

trem. bar *sl.* *sl.*

8va-----

>*sl.* >*sl.* >*sl.*

6 6 6 6 6 5 5 5

14 14 14 16 16 16 12 12 12 16 16 16 10 19 19 17 17 17 16 16 17 17 17 14 14 14 16 16 16 12 12 14 12 10 10 12 10 9 9 9 10 9 7 7 7 9 7

Rhy. Fill 1

Overdubbed gtr.

>*sl.* >*sl.* >*sl.*

6 6 6 6 5 5 5

14 14 14 16 16 16 12 12 12 16 16 16 10 19 19 17 17 17 16 16 17 17 17 14 14 14 16 16 16 12 12 14 12 10 10 12 10 9 9 9 10 9 7 7 7 9 7

loco
sl.
5
5
5
7
5
3
3
3
5
3
1
1
1
1
1
1
1
1
3
1
0
5
3
1
0

3:2
 1/2
P
3
6
dim.
ff sl.
H
P
P
6
5
P.M.
P
P
sl. P trem. bar *3*
6
sl. P
sl. H
 *w/more intense flanging.
sl.

P sl.
6
sl.
H
P
6
6
6
6
rake
P
P
P
sl.
H
P
P
P

3
6
H P H P H P
6
6
6
6
H P H P H P
(trills)
P
P
P
P
H P H P H P

sl. *H P H P sl.* *H P H P sl.* *H P H P H*
 Faster (♩ = 146)
 (♯m)
TPH TPH TPH TPH
poco rit.
sl. *H P H P sl.* *H P H P sl.* *H P H P H*
 * *poco accel.*
TPH TPH TPH TPH

(A) *TPH TPH*
 (A dim) *TPH TPH P*
 (B) *TPH TPH*
TPH TPH *TPH TPH* *TPH TPH*
TPH TPH
14 6 9 14 6 9 *14 6 9 14 6 9* *14 6 11 14 6 11* *14 6 11 14 6 11*
 *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) (E^o) (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 T P H TPH TP TPH TP H 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) (E^o) (Am) (D7) (D^o) (Gm)

H TPH sl. TPH TPH TP H TPH TPH TPH TP H TPH 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 14 17 19 13 16 19 13 16 19 12 15 18 12 15 18

(D) (C7) (C^o) (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 // // // %

1/4

P sl. H sl. 1/4 P

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

Fdbk. trem. bar rit. dim. 6 **w/tape echo effect.

Fdbk. (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

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

A5 A A5

A A5 A Full

pick slide sl. *Full 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 *1/4* *semi-harm.* *Full* *1/4* *P.M.* *P.M.* *P.M.*

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

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

D5 D#5

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 sl. 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 1/2 sl. sl.

sl. 1/2 1 1/2 sl.

2nd Verse
A5

D5

Please, don't ev - er

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

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

A.H. (15ma) 1½
rake
H P sl. 3 Full
P.M.-----
A.H. 1½
H P sl. Full
A.H. pitch: G♯
sl.

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
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.
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 oh yeah.)

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

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

Harm. (8va)

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

D5

(Spoken:) Oh, no, — no, — ah!

steady gliss. Full

pick slide *w/Flanger* Full

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

Guitar solo

*A G A G A G A G

*Chords implied by bass gtr. figure.

A G A C D G

hold bend

*Vib. w/L.H.

A G A G A G A G A F

semi-harm.

sl.

G A G A G A G A G

slow bend dim.

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

A G A 7 G A

w/fdbk. ff pick slide (Flanger off)

*Fdbk. pitch: G

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

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

3rd Verse
w/ad lib vocal effects (sim.)
N.C.

(Sighed) Ah. — (Percussively) Chu, chu, chu, chu, chu, ch, ch. Girl, you real - ly got me now, you got me

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

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

got me now, (Whispered) you got me so I can't sleep at night! —

steady gliss

ff pick slide

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', —

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
 oh yeah.)

E D E D E D E D E D E D

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

Harm.-7

E D E E7#9

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

Free time

NC Full P P P P P H P H P 5 Fdbk. 1 1/2 E5

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

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

Gr. I
P.M. (w/echo repeats, flanger & reverb) **A.H. A.H. P.M. P.M. P.M.

T
A
B

*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. sl.

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

H

Am G N.C. Am G5

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

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.

H

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

Am F5 G5 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

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.

*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.

Fill 1

A.H. (8va)

P.M. A.H.

Fill 2

pick sl. (steady gliss.) sl.

Gtr I plays Fill 3 2nd time
N.C.

1.

Am G N.C.

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

P.M. H P.M. H

2.

Am G Guitar solo I **Am G5

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

P.M. P.M. P.M. let ring sl. sl.

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

w/Fill 4 Am sl. G5 sl. sl. sl. sl. sl. sl. sl. sl.

† trem bar

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

Fill 3

Full 1 1 1 sl. 1

trem. bar

Full 1 1 1 sl. 1 P

*Hold bend while sliding. P

Fill 4

sl. sl. sl. sl. sl.

(Both Am gtrs.) *sl.* **G5** *sl.* **w/Fill 5** *sl.* *sl.* **H P** **Am** **H P** **H P** **H P** **G5** **Full** **1/2** **P**

Chorus
Am **G** **N.C.** **Am** **G**

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

trem. bar **3 1/2** *H sl. sl.* *H sl. sl.* **P.M. P.M. P.M.** **P.M.** **H** **P.M. P.M. P.M.**

N.C. **Am** **G** **N.C.**

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

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

Fill 5
Gtr. II *sl.* **Full** **3/4** **1/2** **1/4** **1/2** **1/4**

sl. *sl.* **hold bend** **Full** **grad. release** **3/4** **1/2** **1/4** **1/2P** **1/4**

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

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

Am G Chorus Am G N.C.
 bleed, ba - by... Ain't talk - in' 'bout love. My love is rot - ten to the

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

Harm. Harm.
 *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. sl. sl. sl. 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. H

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

Full Full Full sl. H

Guitar solo II

Am G5 **Am G5

love. No more, no more. Ah! _____

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

† trem. bar

*Doubled by Gtr. II. G5
**Chords implied by bass.

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

w/Fill 6 Am G5 P Am G5 G5

sl. sl. P H P Am H P H P H P G5

sl. sl. P H P H P H P

Out-chorus Am G5

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

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

Am G5 Am G5 *Play 4 times*

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

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

Outro A5 B5 C A5 B5 E5

sl. sl. sl. trem. bar

Am B5 C5

sl. sl. P

6 *hold bar down*

A5 B5 Em7 Free time E9

P.M. *trem. bar sl. P 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

N.C.(Am7)

*P.M. 1

P *Palm mute 1st time only.

H

A.H. pitch: F♯

2.

1/4 *pick sl.* *sl.* *H H H H H H H H* *sl.*
sl. *H H H H H H* *sl.*
 (5) (5) 7 (7) 5 10 17 19 10 17 19 10 17 19 10 17 19 (17) *sl.*
pick sl. *sl.* *H H H H*

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
1/4

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

(end Riff A)

sl. *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 2 1/4 1 1/4 1 1/4 1 1/4 1 1/4
 2 1/4 1 1/4 1 1/4 1 1/4 1 1/4
 (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

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

I see it roll - ing out of you.

pick slide (steady gliss.) *

B5 Bb5 A5 Ab5 G5 F#5 F5 E5

Feed her your mes - sage from a - bove.

trem. bar (slow dive)

B5 Bb5 A5 Ab5 G5 F#5 E5 C5

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

Chorus

D5 N.C.(E)

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

sl. *H H* *3* *3* *3* *3* *P.M.* *H 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.* *pick slide* *sl.* *sl.* *sl.* *sl.* *sl.*

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

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

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

light P.M. *H H* *H H* *H*

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

*Chords implied by bass.

*D7 sound implied by lead gtr. & bass.

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

*G minor implied by riff.

A minor implied by riff.

A.H. pitch: A

2nd Verse
w/Riff A
(Am7)

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

The first line of the 2nd verse features a vocal melody in treble clef and a guitar accompaniment in bass clef. The guitar part starts with a sequence of notes 7, 6, 5, 3 on the low E string, with a 1/4 note rhythm. The vocal line has lyrics: "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?

The second line continues the 2nd verse. The guitar part includes a "w/Fill 1" section. The vocal line has lyrics: "mu - sic biz. Don't their bus' - ness take good care of me?".

Hon - ey! I'm the one, the one you love.

The third line of the 2nd verse. The guitar part includes a "w/Riff A" section. The vocal line has lyrics: "Hon - ey! I'm the one, the one you love.".

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

The fourth line of the 2nd verse. The guitar part includes a "w/Riff A" section. The vocal line has lyrics: "Come on, ba - by, show your love. (Scream) Hey!".

Give it to me.

The fifth line of the 2nd verse. The guitar part includes a "w/Riff A" section. The vocal line has lyrics: "Give it to me.".

Detailed guitar notation for the 2nd verse. It includes performance instructions such as "Full", "sl.", "hold bend", "trem. bar", and "3". Fretboard diagrams show fingerings for notes 7, 5, (5), 0, 20, (20), (19), and (20).

Fill 1

Detailed guitar notation for "Fill 1". It includes performance instructions such as "Full", "P", "H", "sl.", "trem. bar", and "1/2". Fretboard diagrams show fingerings for notes 5, (5), (5), 0, 20, (20), 17, 20, (20), 17, 20, (20).

Chorus

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

I see a glow that fills this room.

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

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

I see it roll - ing out of you.

pick slides (steady gliss.)

B5 Bb5 A5 Ab5 G5 F#5 F5 E5

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

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

B5 Bb5 A5 Ab5 G5 F#5 E5 C Chorus

ow! Show,

sl.

D N.C.(E) C5

show your love, babe. Ah yeah. (Show.)

8va

sl. H H H H H H H P 1 1/2 loco sl.

3 3 3 3 3 3 3

7 7 5 7 10 15 17 19 15 17 19 15 17 19 5 17 5 17 16 17 5 5 3

D5 N.C.(E)

your love.) Ow! Who!

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

5 9 7 5 9 5 9 7 5 9 5 9 7 5 9 5

sl. 7 7 5

C D N.C.(E)

Woo! Show! (Show!) Show your love,

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

5 5 5 5 7 7 7 7 5 17 19

C D

babe. Ah, yeah. (Show... your...) Show

2 2 semi-harm. 2 Full Full

sl. sl. sl. Full

10 10 10 17 20 20 20 5 5 5 5 7 7 7 7 5 5 5 5 5

*Catch G stg. behind bent B stg. Low E sounded as result of wide vibrato.

Guitar solo II
(Bm)

me!

*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..

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... 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)

(A⁰)

(B⁰)

(B⁰)

(C⁰)

(D⁰)

6 7 5 7 5 9 8 8 8 10 9 7 9 7 11 10 8 10 8 12 11 9 11 9 13 12 10 12 10

(D#°)

C Out-chorus

D

E

Musical staff with guitar chords and notes for the first system. The staff shows a sequence of notes and chords corresponding to the lyrics below.

(Scream:) Ow!

(Show

your

love.)

Musical staff with guitar chords and notes for the second system. Includes performance instructions like 'P P', 'trill', 'sl.', and 'P P'.

*Trill by sliding rapidly between D# & E.

Musical staff with guitar chords and notes for the third system. Includes a '7' fret marker and a 'C' chord.

Ow!

Ow!

Come on and

show me.

(Show

Musical staff with guitar chords and notes for the fourth system. Includes performance instructions like '1/2', '1', and 'trem. bar'.

D

E

Esus4

E

Esus4

C

Musical staff with guitar chords and notes for the fifth system. Includes performance instructions like '7' and 'C'.

your

love.)

Bet - ter show,

bet - ter show

your love (Show

Musical staff with guitar chords and notes for the sixth system. Includes performance instructions like 'sl.' and 'V'.

D

(E)

Musical staff with guitar chords and notes for the seventh system. Includes performance instructions like '7' and 'C'.

now,

uh.

your

Ah,

love.

yah.

Musical staff with guitar chords and notes for the eighth system. Includes performance instructions like 'trem. bar' and '1'.

C/G D/A Free time E5

Wow!_ Show_ your...) Ow!_

rit. trem. bar

Full Full

Detailed description: This system contains the first two systems of music. The top staff is a vocal line with lyrics 'Wow!_ Show_ your...) Ow!_'. The second staff is a guitar line with various techniques: slurs, slurs with 'sl.', 'rit.', and 'trem. bar'. The third staff is a guitar fretboard diagram with fingerings and slurs. The fourth staff continues the guitar line with techniques like 'Full Full', 'sl.', and 'P'.

Yeah!

rit.

Detailed description: This system contains the third and fourth systems of music. The top staff is a vocal line with the lyric 'Yeah!'. The second staff is a guitar line with techniques like 'P', 'H P', 'P P', 'P P', 'P P', 'H P', and 'sl.'. The third staff is a guitar fretboard diagram with techniques like 'P', 'H P', 'P P', 'P P', 'P P', and '9:8'. The fourth staff continues the guitar line with techniques like 'H P' and 'sl.'.

sl. trem. bar rake hold bend trem. bar

Detailed description: This system contains the fifth and sixth systems of music. The top staff is a guitar line with techniques like 'sl.', 'trem. bar', 'rake', 'hold bend', and 'trem. bar'. The second staff is a guitar fretboard diagram with techniques like 'sl.', 'trem. bar', 'rake', and 'hold bend'. The third staff continues the guitar line with techniques like '1', '1 1/2', '1 1/2', '1 1/2', '1 1/2', '1 1/2'.

8va E9 loco

Fdbk.

Detailed description: This system contains the seventh and eighth systems of music. The top staff is a guitar line with techniques like '8va', 'E9 loco', and 'sl.'. The second staff is a guitar fretboard diagram with techniques like 'Fdbk.', '1 1/2', '1 1/2', '1 1/2', '1 1/2', '1 1/2', '2', '2 1/2', and 'sl.'.

JAMIE'S CRYIN'

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 ♩ = 126

Intro

(Drum fill)

Gtr. II

N.C.(E9) 1/2

Full Full

mf w/ambient echo & reverb rake 1/2 Full Full sl.

Gtr. I

mf P.M. P.M.

The Intro section consists of three systems of music. The first system features a guitar line for Gtr. II with a 'N.C.(E9) 1/2' chord and 'Full' dynamics. The second system shows a guitar line for Gtr. I with 'mf' dynamics and 'P.M.' (pick attack) markings. The third system continues the Gtr. I line with 'P.M.' markings. The bass line is shown below the guitar staves with fret numbers.

E9

She saw the look in his eyes,—

1/2 Full (Gtr. II out)

rake 1/2 sl. Full trem. bar (slow dive)

2 3

2 3

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

The main body of the song is divided into two systems. The first system includes a vocal line with the lyrics 'She saw the look in his eyes,—' and a guitar line for Gtr. II with '1/2', 'Full', and 'sl.' markings. The second system continues the guitar line with 'rake 1/2', 'sl.', 'Full', 'trem. bar', and '(slow dive)' markings. The bass line is shown below with fret numbers and 'P.M.' markings.

1st Verse
E9

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

Rhy. Fig. 1

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

Detailed description: This block contains the first system of the musical score. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "'n' she knew bet - ter. — He want - ed her to - night, —". Below the vocal line is a guitar rhythm figure labeled "Rhy. Fig. 1" in bass clef, consisting of eighth and sixteenth notes. Underneath the rhythm figure are two guitar chord diagrams. The first diagram shows a 7th fret barre with notes 7, 7, 7, 7, 7, 7. The second diagram shows a 7th fret barre with notes (7), 7, 7, 7, 7, 7. The text "P.M." appears twice, and "let ring ----- 1" is written at the end of the system.

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

(end Rhy. Fig. 1)

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

Detailed description: This block contains the second system of the musical score. The vocal line continues with the lyrics "ah, and it was now or nev - er. — He made her feel so —". The guitar rhythm figure continues with the same pattern as in the first system. The chord diagrams are similar to the first system, with the second diagram showing a 7th fret barre with notes (7), 7, 7, 7, 7, 7. The text "P.M." appears three times, and "(end Rhy. Fig. 1)" is written at the end of the system.

F#m Bm A5 Chorus
B5 E9

sad. — Oh, whoa, whoa, Ja - mie's

Rhy. Fig. 2

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

Detailed description: This block contains the beginning of the chorus. The vocal line starts with "sad. — Oh, whoa, whoa, Ja - mie's". Above the vocal line, the chords F#m, Bm, A5, B5, and E9 are indicated. Below the vocal line is a guitar rhythm figure labeled "Rhy. Fig. 2" in bass clef, consisting of eighth and sixteenth notes. Underneath the rhythm figure are two guitar chord diagrams. The first diagram shows a 2nd fret barre with notes 2, 4, 2, 0, 4, 2. The second diagram shows a 2nd fret barre with notes (2), 2, 2, 2, 2, 2. The text "P.M." appears twice, and "P.M. --- 1" is written at the end of the system.

cry - in'. — Oh, whoa,

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

Detailed description: This block contains the final system of the musical score. The vocal line continues with "cry - in'. — Oh, whoa,". The guitar rhythm figure continues with the same pattern as in the previous systems. The chord diagrams are similar to the previous systems, with the second diagram showing a 5th fret barre with notes (5), 7, 5, 3, 0, 0. The text "Full" and "sl." are written above the guitar line, and "P.M." appears three times. "P.M. ----- 1" is written at the end of the system.

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

(end Rhy. Fig. 2)

P.M. P.M. Full

7 6 5 3 0 0 7 5 (5) 7 6 5 0

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

E9

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

w/Rhy. Fill 1

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

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

P.M. P.M.

7 7 (7) 0 0

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 D

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

sl. *let ring* *f*

*swell w/volume control.

E

stands. Whooh!

Guitar solo N.C.(E9)

let ring *Full* *semi-harm.*

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

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

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

7 6 5 4

Resume Rhy. Fig 3

try to make her - self feel bet - ter. It said, "Gim - me, (gim - me a call -

G A Bm G A

but she knows - what that - 'll get her. -

some - time,") -

Chorus
E9

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

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

Rhy. Fill 3

F#m

Bm

A5

B5

Musical notation for the first system, including a treble clef staff with a melody and a bass clef staff with guitar chords and fingerings.

Out-chorus

E9

Musical notation for the second system, showing a treble clef staff with a melody and a bass clef staff with guitar chords.

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

Musical notation for the third system, featuring guitar effects like "Full" and "rake" on the treble staff, and guitar chords with fingerings on the bass staff.

Musical notation for the fourth system, including a treble clef staff with a melody and a bass clef staff with guitar chords and effects like "P.M." and "1/2Full".

Musical notation for the fifth system, showing a treble clef staff with a melody and a bass clef staff with guitar chords.

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

Musical notation for the sixth system, featuring guitar effects like "Full", "rake", and "trem. bar (slow dive)" on the treble staff, and guitar chords with fingerings on the bass staff.

Musical notation for the seventh system, including a treble clef staff with a melody and a bass clef staff with guitar chords and effects like "P.M." and "1/2Full".

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

*(Two gtrs.)

Full Full Full

rake

Full Full Full

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

*Doubled by Gtr. III (overdub).

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

Gtr. II

Full slack

Gtr. III

rake Full 1/2 trem. bar (slow dive) slack

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

sl. sl.

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

2nd time w/Rhy. Fill 4

Musical notation for the first system, including treble and bass clefs, notes, and guitar-specific markings like 'rake 1/2' and 'Full'.

*Finger lift - off noise.

Musical notation for the second system, including guitar-specific markings like 'P.M.', 'P.M.--4', and 'Full 1/4'.

Musical notation for the third system, including guitar-specific markings like 'rake 1/2', 'Full', and 'Repeat and fade'.

trem. bar (slow dive)

Musical notation for the fourth system, including guitar-specific markings like 'P.M.', 'P.M.--4', and 'Full'.

Riff A
Gtr. III

Musical notation for Riff A, including guitar-specific markings like 'rake 1/2', 'Full', and 'trem. bar (slow dive)'.

Rhy. Fill 4

Musical notation for Rhythmic Fill 4, including guitar-specific markings like 'P.M.', 'P.M.--4', and 'Full'.

ATOMIC PUNK

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 stgs. w/frethand.

sim.

*N.C.(B)

7fr.
B

*Bass enters. Gradual crescendo on B note.

1st Verse
D5

Em

I am a vic - tim of the sci - ence age, uh,

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

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

E5 B5 D5 Em

D5 B5

a child of the storm, whoa, yes.

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

D5

Em

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

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

E5 B5 D5 Em

it says no more, no more.

trem. bar
1 1/2 6

Chorus
•E5

D5(sus2, add6)

No - bod - y rules these streets at night like me, the a - tom - ic punk.

let ring

sl.

sl.

sl.

*Bass plays E pedal.

N.C.

Em

E5

B5

D5

Oh, whoa, yeah.

w/ flanger

flanger off

sl.

sl.

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

Em

E5

B5

D5

Em

Wow!

trem. bar

1½

2½

P

sl.

sl.

2nd Verse
D5

I am the rul - er of these neth - er worlds,

Harm.

trem. bar

Harm.

P.M.

P

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 -----

*w/flanger & echo

sl. sl.

sl. sl.

*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!

Ow!

Full Full Full Full

w/phaser & echo

flanger off

sl.

Full Full Full Full

hold bend

trem. pick -----

sl.

sl.

sl.

sl.

*Chords implied by bass & lead gtr.

Full Full

3 3 3 3

1/4

8va

Full Full Full Full

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

Full Full Full Full

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

Full Full

Full Full Full Full

Full Full Full Full

*semi-harmonics.

(8va)

1 1/4

2

Full Full Full Full Full Full

loco

rake

Full Full Full Full Full

sl. sl.

1 1/4

2

Full Full Full Full Full

Full Full

1 1/2 -----

3

3

sl.

Full

Full

Full

P

let ring -- 1

12 15 15

(9) (9) 7 0 (9) 14

17 (17) 15 (15) 12

5 7 4 5 2 10 (10)

sl.

(B)

3 3 3 3 3 3 3 3

trem. pick

14 12 12

15 7 7 7 5 5 5 0 7 7 7 0 0 0 0 0 0 0 0 0 0 0 0 0 7 7 7

3 3

1 1/2

1 1/2

1 1/4

sl.

semi-harm.

1/4

B5

0 0 0 0 0 0 0 0

(9)

11 (11) (11)

7 7 0 7

4 4 4 4

2 2 2 2

10

N.C.

*

**

sim.

- *Ride cymbal,
- **Rub stgs. w/pickhand palm edge (same as before).

3 3 3 3 3 3 3 3 3

sl.

7fr. B

E5

B5 D5

(Scream:) Yow! _____

sl.

7 10 7 0 (9) 4 7

2 5

sl.

Em

Harm.-----

Harm.-----

(8va)

7 10 7 0 (9)

12 12 7 7 5 5

7 10 7 0 (9) 4 7 2 5

sl.

Em 3rd Verse
D5

I am the rul - er of these neth -

sl. *trem. bar* $1\frac{1}{2}$ *P.M.* $1\frac{1}{2}$ *P*

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

Em E5 B5 D5 Em

P.M. $3\frac{1}{2}$ *P P* $3\frac{1}{2}$

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

C5 E5 D5

rake semi-harm. *P.M.* *P.M.*

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

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

Em E5 B5 D5 Em

rake *trem. bar* $1\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$

E5 D5 (sus2, add6) A/E

No - bod - y rules_ these streets at night_ like me, no - bod -

let ring -----|

(sus2) Amadd2/E B5

y, (Scream:) ah, the_ a - tom-ic_ punk!_

let ring -----|

w/flanger pick slides (steady gliss.)

*Palm rube strings (intro simile).

Free time F5

Fdbk. (8va) 2

Fdbk. trem. bar 2

Fdbk. pitch: A

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

Fdbk. (15ma) E5

Fdbk. vib. w/bar

sl.

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♭ ⑤ = G♭
- ③ = A♭ ② = B♭
- ④ = D♭ ① = E♭

Moderate Rock ♩ = 135

Intro N.C.(E7)

Intro N.C.(E7) musical notation with guitar staff and bass staff.

Second system of musical notation with guitar staff and bass staff.

Third system of musical notation with guitar staff and bass staff.

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, -

1st Verse musical notation with guitar staff and bass staff.

yes. — Uh, too, too far. — Uh, so I

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

(7) 5 4 0 0 0 0 sl. (5) 4 2 3 4 sl. (7) 5 4 0 0 0 0 sl. (5) 4 2 3 4

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

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

(5) (3) (3) (2) (3) (2) (3) (2) (3) (2) (3) (2) 3 4 sl.

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

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

(7) 5 4 0 0 0 0 sl. (5) 4 2 3 4 sl. (7) 5 4 2 0 4 4 sl. (5) 4 2 3 4 3 5

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

F#5 B5 N.C.(E7)

P.M.-----1

(5) (3) (5) (3) (4) (2) T sl. P sl. sl. sl. sl. 3 4 sl.

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

Chorus

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

Musical notation for the Chorus section, including vocal line, guitar accompaniment with P.M. and sl. markings, and a bass line with fret numbers (7) and (5).

2nd Verse

A5 D/A A5 D/A

Seen you driv - in' up and down my road. I tell you, hon - ey, you're the

Musical notation for the 2nd Verse section, including vocal line, guitar accompaniment with A5, D/A, P, and sl. markings, and a bass line with fret numbers (9), (2), (2), (2), (2), (2).

N.C.(E7)

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

Musical notation for the N.C.(E7) section, including vocal line, guitar accompaniment with P.M. and sl. markings, and a bass line with fret numbers (9), (7), (4), (7), (7), (5), (4).

A5

D/A

A

D/A

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

Musical notation for the final section, including vocal line, guitar accompaniment with A5, D/A, A, and sl. markings, and a bass line with fret numbers (5), (2), (2), (2), (2), (2), (2), (2).

N.C.(E7)

let your life grow cold, no. Uh, no, no, no.

C F#5 B5

I'm-a beg-gin' you, (Beg - gin' you, ba - by, beg - gin' on my bend - ed knees.) on my knees.

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

Chorus

E5 A/E D5/E A/E D5 E5 w/Rhy. Fig. 1 (2 1/2 times) A/E D5/E

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

Rhy. Fig. 1 (end Rhy. Fig. 1)

Fdbk. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

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

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

3rd Verse

A/E D5 ES A5 D/A A5

can't wait.) Who! Well, I been work - in' since - a ten of nine.

P.M. P.

D/A N.C.(E7)

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

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

A5

fly - in' high. Who!

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

A D/A A5 D/A

We'll hit the town. We'll have a hell of a time. I'll tell you, hon - ey, by

P.P.M.

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 —
 bend - ed knees.) —

Fdbk. P.M.

Fdbk. pitches: F# & B

Chorus
 w/Rhy. Fig. 1 (3 1/2 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.) —

C#5 C5 B5 A5 [Ⓞ]open A A6 A5 [Ⓞ]open A A5

P.M. P.M.

Full Full Full 1/2 P 1/2 P 1/2 sl. sl. Full Full trem. pick 3

[Ⓞ]open A A6 A5 [Ⓞ]open E E5 [Ⓞ]open E6 E E5 E5(type 2) E5 E5(type 2) E6 E5(type 2) E5 C5

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

Full Full sl. 2 Full 1/4 sl.

Full Full 2 semi-harm. P P 1/4 sl.

sl. D5 B5 w/Rhy. Fill 2 E5

Full Full Full

semi-Fullharm. Full semi-harm. rake sl. Fdbk.

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

sl. Fdbk. pitch: F#

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

T sl. sl. sl. Fdbk.

T sl. sl. sl.

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

7 11 (11) 14 (14) 10

Fdbk. pitches: B & F#

Chorus
(Band tacet)

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

w/Rhy. Fig. 1 (3½ times)

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

w/Rhy. Fill 3 D5

I can't wait — to feel your lov - in' to - night. — Aw, — no! —
(I — can't wait to feel — your love to - night.) —

I can't wait — to feel your love, love, love, love — to - night. — Aw, — wah-wah! I —
can't wait. I — can't wait.)

(Band tacet)

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

Rhy. Fill 3 A/E D5 N.C.(E7)

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

Moderate Rock $\text{♩} = 90$

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

(Cm7)

(Gm7)

(Band in)
Cm7

Gm7

Cm7

Gm7

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.* P.M.-----

F5 Chorus Cm7 Gm7 Fm7

times you cried. (Ooh.) Lit - tle dream - er. Full P H

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

G Cm7 Gm7 Fm7

(Ooh.) Uh, lit - tle dream - er. Harm.---

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

2nd Verse
Cm7

Gm7

Harm. $2\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$

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

Rhy. Fig. 1

trem. bar

Harm. $2\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$

P.M. -----

P.M. -----

7 7 7 5 (5)

Bb5

F5

Ab5

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)

sl. P.M. -----

sl. P.M. -----

sl. 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. -----

let ring -----

sl. sl. P

Chorus
Cm7

Gm7

Fm7

(Ooh.) You are the lit - tle dream - er. —

f P.M. - - 4

sl. H H sl.

sl. H H sl.

sl. H H sl.

G Cm7 Gm7

You were... the lit - tie

(Ooh.)

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

*Chords implied by lead gtr. & bass.

Gm7 Fm7 G Full

rake trem. bar

2 1/2 sl. sl. sl. 10 (10) (10) 1/2 1/2 Full

Cm7 Full Gm7

rake trem. bar

10

Fm7 Full $1\frac{1}{2}$
 slow bend Full $1\frac{1}{2}$
 8va Full
 G Full $1\frac{1}{4}$ $1\frac{1}{4}$
 sl. sl. sl. sl. trem. bar
 (13) (13) (13) (14) (14) (15) (15) (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. sl. sl. H P H P

Rhy. Fill 1
Eb5 Bb5 G5

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

sl. sl. sl.

G Cm7 Gm7

(Ooh.) Lit - tle dream -

*semi-harm. sl. H P.M. - 1

Fm7 G Cm7

er, yeah. Oh. (Ooh.)

Full 1 hold bend trem. bar P.M. - 1

Gm7 Fm7 G

lit - tle dream - er.

Full Full 1 1/2 1 1/2 hold bend trem. bar rake Full Full 1 1/2 1 1/2

Cm7 Gm7 Free time (Band tacet) Fm (Drums: cymbals)

(Ooh.) Lit - tle dream - er.

P.M. - 1 *ppp mp Fdbk.

*Swell-in with volume control. Fdbk. pitch: E4

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 (♩ = ♩ = ♩)

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,...

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 flavors 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'

E A E

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

E7 E B A

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

Rhy. Fill 1

4th Verse

Band in B

*Elec. gtr. (Eddie Van Halen) D

Ⓞopen E

8va - - -

E

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

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

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

A5 A6 A5 A6 A5 A6 A5 A6 Ⓞopen E E5 E6 E E5 E6 E5

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

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

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

E6 Ⓞopen E E5 Ⓞopen E B5 B6 B5 Ⓞ10fr. Chorus D Rhy. E5 E6 E5 E6 A5

Yes! I'm your ice cream man, stop

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

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

A6 A5 A6 A5 A6 Ⓞopen A A5 Ⓞopen E E5VII E6VII E5VII Ⓞopen E E5VII

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

8va - - -

E6^{vii} E ^{©12fr.} E *sl.* B5 B6 B5 B6 A5 A6 A5 A6 *sl.* (cont. in E notation)

They say all my fla - vors are guar - an - teeed to sat - is - fy.

A B Guitar solo E

Ah, one time!

(end Rhy. Fig. 2) *8va*

let ring

(8va) *loco*

(8va) *loco*

trem. bar

*Gradual bend while whanging w/bar.

A

A

E *Full* *Full* *P* 3 *trem. bar* 3 *slow bend* *1 1/2* *hold bend* *A* *3* *3* *3* *1/2* *P*

12 15 14 15 12 14 15 14 12 0 (0) 12 (12) 15 12 15 12 (12) 11 11 (11) 0

E *semi-harm.* 3 *sl.* *P* *Full* *sl.* *3* *B* *E* *sl.* *sl.* *3* *3* *3* *2*

11 0 11 0 11 10 9 10 (10) (2) 16 16 16 16 16 (16) 16 (16) 0

A *sl.* *E* *sl.* *3* *3* *3* *3* *3* *3* *3* *sl.* *2*

sl. 15 15 15 15 15 14 14 (14) 15 16 16 *sl.* 16 *sl.* 21 (21) (19) 10 * 15

A *2* *2* *2* *Full* *1/2* *1/2* *1/2* *1/2* *Full* *1/2* *1/4* *Full* *Full*

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

(15) (15) 12 15 (15) 12 14 (14) 12 14 14 12 14 14 12 14 14 12 (12) 0

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

B *3* *P* *3* *3* *A* *3* *P* *3* *3* *E* *3* *P* *H* *H* *B* *3* *3* *3* *3* *I'm your* *sl.*

(15) 12 15 12 15 14 15 12 0 12 0 12 14 12 11 11 12 14 11 12 11 14 12 14 *H* *H* *sl.*

Chorus

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

E5 E6 E5 E6 A5 A6 [Ⓢ]open A A5 [Ⓢ]open E E5 E6 E5 [Ⓢ]open 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,

A6 [Ⓢ]open A A5 [Ⓢ]open E E5^{vii} E6^{vii} E5^{vii} E E5^{vii} E6^{vii} E B5 B6 B5 B6 A5 (cont. in notation)

stop me when I'm pass - in' by. They say all my fla - vors are guar -

Out-chorus
E5^{vii} E6^{vii}

A5

an - teed to sat - is - fy! One time, boys! Overdubbed gtr. I'm your

let ring - - - - -

A6 A5 [Ⓢ]open E E5^{vii} E6^{vii} E E5^{vii} E6^{vii} E5^{vii} A5 A6 A5 A6 A5

ice cream man. I'm your ice cream man! Full Full B - b - b -

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

Fill 1

Overdubbed elec. gtr. 1/2 P

sl.

sl.

A6 A5 ^{Ⓞopen}E E5VII E6VII E5VII ^{Ⓞopen}E E5VII E6VII E5VII

b - b - b - ba - by! Ah, my, — my, my! —

Full 1/2 P 3 3 2 1/2

slow release trem. bar

sl. (17) 12 (12) 9 11 (11) 9 (9)

B5 Free time A5

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

In time $\text{♩} = 60$
(Drum fill) N.C.

F9 E9

fy. Ow! _____

sl. rake

poco rit. sl. rake

7 7 5 6 4 3 (6) 2

sl. 7 7 7 7 7 7 7 7 10 12

Free time

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

6 6 6 6 6 6 3 3 Full E9

slow bend Full

sl. 7 7 7 7 6 7

P P sl. P P sl. sl.

14 12 14 12 10 9 10 14 12 10 9 10 14 12 10 9 10 13 11 9 9 14 14 12 10 9 10 9 12 10 9 10 9 7 5 4 2 12 11 7 5

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

E5 D5 C5 D (B) 1 1/2

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

(Band tacet)

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

hold bend

flanger on

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

(Band in)

N.C.(Em) D5 (Em) A5

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

(Em) D5 Em7 A5

Harm. (8va) Turn

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

0 7 7 5 0 0 7 7 5 10 0 5 7 7 (7) 12 5 5 12

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

0 0 0 0 0 0 12 11 0 0 0 0 0 2 12 11 5 7 5 5 7 5 5 5 7 5 5 5 (5) 0 0 7 7 5 5

(Em) D5 (Em)

there. Yes, I will. ^{1 1/2}

P.M. --- | sl. flanger on sl. ^{1 1/2} pick slides (steady gliss.)

0 7 7 5 0 0 7 7 5 (9)

A5 (Em) D5

Turn me up real loud.

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

10 3 7 3 12 0 0 0 0 0 0 3 12 0 0 0 0 12 11 5 7 5 5 7 5 5

G5/D (Em) D5

I'm in your ears, ah.

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

(Em7)

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

G6 F#5

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.

sl.
(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. ---

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

Fi - re. _____

P.M.-----|

0 2 2 0 3 3 0 0 2 (2) 7 sl. 0 2 2 0 3 3 0 0 0 2 3 2 H P

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

Fi - re. _____ Fi - re. _____

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

0 2 2 0 3 3 0 0 2 (2) 7 sl. sl. 0 2 2 0 3 3 0 0 0 2 3 2 sl. H P

Guitar solo
*(F#5) (G) (C) (B) (F#5) (G) (C)

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

*Chords implied by bass.

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

4 5 7 4 5 7 4 5 7 6 7 9 5 7 9 5 7 9 5 7 9 6 7 9 6 7 9 6 7 9 6 7 9 6 7 9 7 9 H H H H H H H H H H H H H H H H

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

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

P.M.-----|

7 9 11 9 11 11 15 0 10 12 0 10 12 12 0 11 13 10 12 14 10 12 14 10 12 14 10 12 14 H H H H H H H H H H H H H H H H

(Band tacet)

(Drums:)

(Band in)

(Em)

Who!

H P H P H P

3 3 3 3

sl.

H P H P H P H P

sl.

P.M.-4

(Scream:) Yeow!

sl.

P.M. ...-4

P.M. ...-4

Ah

ha

Harm. (8va)

Harm. (8va)

Harm.

Harm.

sl.

Who!

Who!

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.

beds, your beds. 1 1/2

(Em) D5 (Em) A5

flanger on 1 1/2 hold bend trem. pick sl.

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

(Em) D5 G5/D

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

(Scream:) heads. Ah!

(Em) D5 (Em7) D.S. al Coda 5/4 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. T

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

G/E D/E A/E

Coda

w/Voc. Fig. 1 (till end)

Ow!

P.M.-----

G/E D/E A/E

Who!

Who!

Who!

P.M.-----

G/E D/E A/E

Begin fade

Who!_

(Stren voc. effect)Who!_

P.M.-----

G/E D/E A/E

Repeat and fade

The musical score is arranged in four systems, each with three staves: a top staff for guitar chords and a melodic line, a middle staff for a vocal line, and a bottom staff for guitar fingerings. The key signature has one sharp (F#). The first system begins with a 'Coda' symbol and includes the instruction 'w/Voc. Fig. 1 (till end)'. The vocal line features the exclamation 'Ow!' followed by a melodic phrase. The second system repeats the melodic phrase with the vocalization 'Who!' three times. The third system includes the instruction 'Begin fade' and features a wavy melodic line with the vocalization '(Stren voc. effect)Who!'. The fourth system is marked 'Repeat and fade' and repeats the melodic phrase. The bottom staff of each system shows specific guitar fingerings for the chords and melodic line.