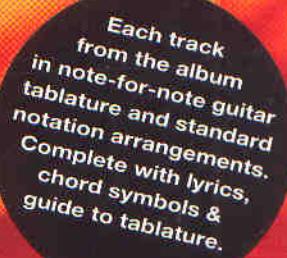


GUNS N' ROSES

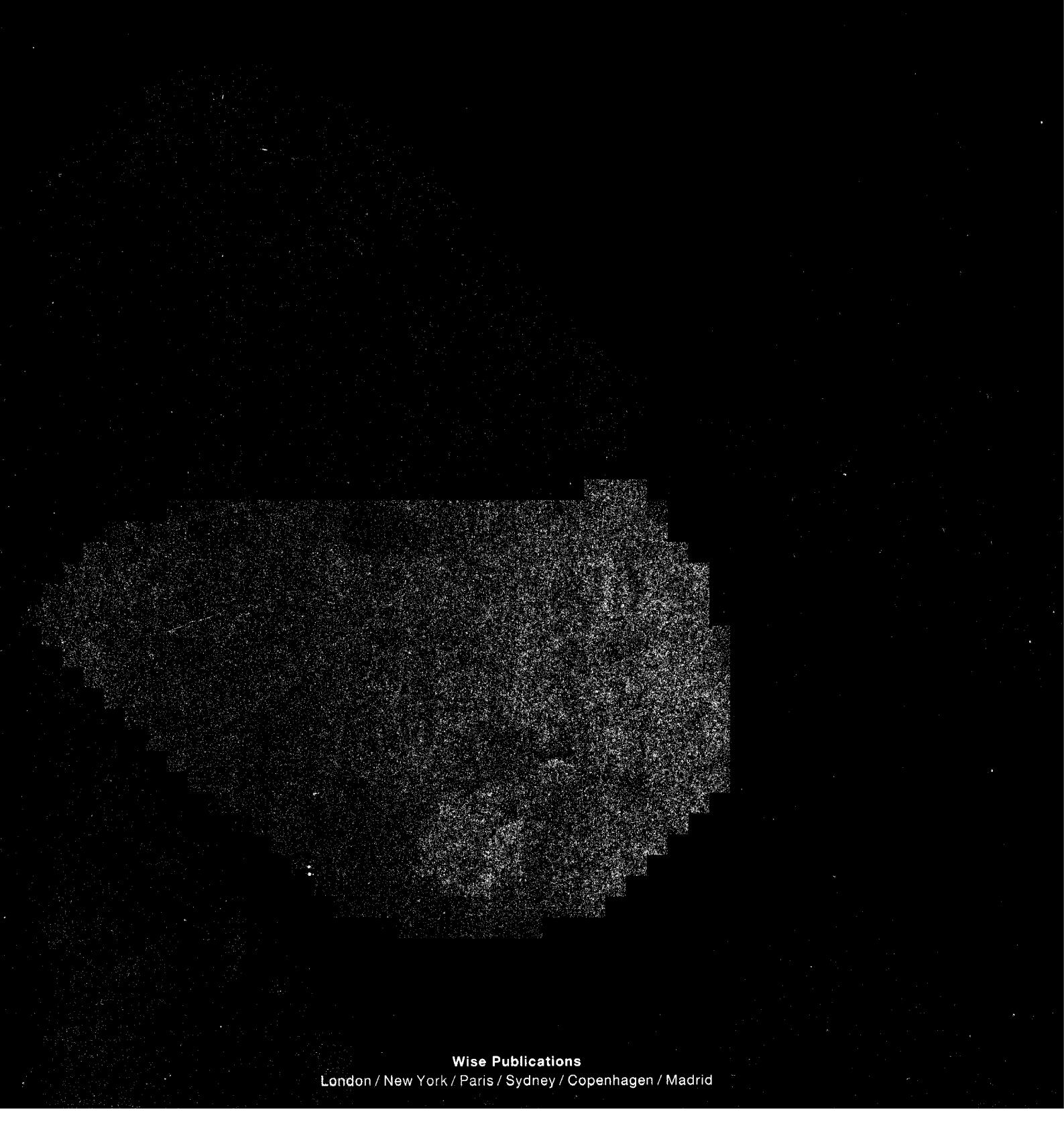
"THE SPAGHETTI INCIDENT?"



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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GUNS N' ROSES

"The Spaghetti Incident?"

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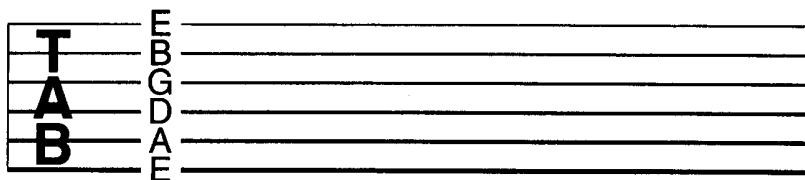
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Guide to Notation & Tablature

The tablature stave 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.

Musical notation example: Treble clef, 'C' time signature, staff with notes and a measure repeat sign. Tablature example: Shows the first four strings with fingerings: 4th String (7th Fret), 3rd String (7th Fret), 3rd String (5th Fret), 3rd String (OPEN). The 1st String is shown with a brace grouping the 2nd, 3rd, 4th, and 5th strings, all of which are OPEN. To the right is a vertical column of numbers: 0, 1, 2, 0.

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

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.

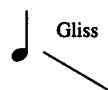
Finger Vibrato



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.

guitar

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.

Bend

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

Full

TAB

Bend

Full

Uni

Bend

Bend

TAB

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.

H

P

Harm

Harm

TAB

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

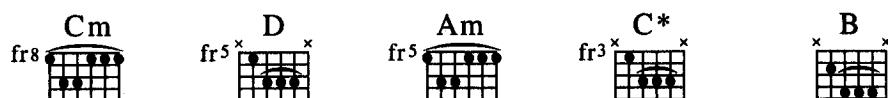
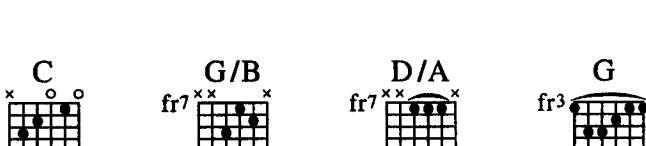
Strike the string whilst touching it lightly at the fret position shown. Artificial Harmonics, (A.H.), will be described in context.

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)

Bend

(C⁶)

(D)

Guitar 1

Tune guitars down a semitone

Full

$\frac{1}{2}$

H P P

Gliss Gliss

Gliss Gliss

3

T A B

13 10 8 10 11-10-8 8-7 12

(G)

Bend Bend Bend

(C⁶)

(D)

H P P

Gliss Gliss

Gliss Gliss

3

Full Full

$\frac{1}{2}$

H P P

Gliss Gliss

T A B

13 13 10 8 10 11-10-8 8-7 12

(G)

8va
Bend

H P Gliss

loco Gliss

H P P Gliss Gliss

3

1/2

TAB

14 14 12-14-12-10 10-8 | 10 11-10-8 10-8

(Am)

Glass Glass Glass

(D)

Glass Bend Bend P Glass

2

Glass Glass Glass

Full Full P Glass

TAB

9 11-9 11 | 10 11-9 9 7-7 9

A $\text{♩} = 72$

G⁵ Em Am C⁵

Ooh.

Glass

(Guitar 1)

Glass

TAB

9 7

Guitar 2 (acoustic)

TAB

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

H

G⁵ Em G⁵ C

T A B

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

Am D

T A B

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

B Verse:

G Cm D

Guitar 1: Measures 1-3 (G, Cm, D) with lyrics "I _____ don't _____ have _____ plans _____ and schemes, _____ and". Below the lyrics: "See Block Lyrics for Verses 2&3" and "(Guitar 1 on §)".

Guitar 2 (acoustic): Measures 4-5 (G, Cm, D) with lyrics "I _____ don't _____ have _____ plans _____ and schemes, _____ and". Below the lyrics: "See Block Lyrics for Verses 2&3" and "(Guitar 1 on §)".

T A B

5 3 3 3 4 4 3 4 3 5 5 5 5 5 5 | 8 8 8 8 7 8 8 7 7 7 7 0
3 4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | 8 8 8 8 7 8 8 7 7 7 7 0

G Cm D

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

TAB

3 3 5 3 3 5 3 5 3 4 3 4 3 4 5 5 5 5 8 8 8 8 7 8 8 7 7 9 7 7 8 8 7 7 9 7 7 H Gliss H H

G Cm

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

TAB

4 3 3 5 3 3 3 4 4 5 5 5 5 10 10 10 8 8 8 8 10 10 10 8 8 8 8 H

1.

Am To Coda ♦ D C* B

since I _____ don't have you. _____

2. And

H H

TAB

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

2.

G⁵**C**

Am

Guitar 2 continues sim.

you.

And I guess

I ne - ver will a -



TAB

G

Am

gain.

When you walked out on me,

TAB

G⁵

Am

D

In walked old mis - er - y,

And she's been here

since then.

TAB

D G Cm G/B D/A

Guitar 1
(Guitar 2 continues sim.)

Bend Bend P Gliss Gliss

Full $\frac{1}{2}$ P 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 $\frac{1}{2}$ $\frac{1}{2}$ H P P Gliss Gliss

TAB: 13 10 8 10 11-10-8 8-7

G Cm G/B D/A

8va Pre Bend H P Gliss Gliss

loco 3

$\frac{1}{2}$ H P Gliss Gliss

TAB: 14 14 12-14-12-10 10-8 10 8 8 11

Am D D.%%. al \emptyset Coda
(no repeat)

Bend Gliss Bend P

Full Gliss Full P

TAB: 9 9 11 10 11-11-11-9-9-9 9-9-7-9

Coda ♪

D⁵

G

Em

you, _____ oh, oh, oh, oh, oh, oh. Ad lib vocals to end

Guitar 1: A continuous eighth-note strum pattern.

Guitar 2: Continues simple eighth-note chords.

TAB (Tablature): Shows fingerings for the guitar parts. The top line shows a repeating eighth-note pattern (7-7-7-7-7-7-7-7). The bottom line shows a repeating eighth-note pattern (5-5-5-5-5-5-5-5) followed by a glissando (3-3-3-7).

Am

D

G

Em

Am

D

Gliss Gliss Gliss Gliss Gliss Gliss Gliss

Gliss Gliss Gliss Gliss Gliss Gliss Gliss

TAB (Tablature): Shows fingerings for the guitar parts. The top line shows a repeating eighth-note pattern (5-5-5-5-5-5-5-5). The bottom line shows a repeating eighth-note pattern (3-3-3-7-7-7-7-7).

G

Em

G⁵

Gliss Gliss Gliss Gliss

Gliss Gliss

TAB (Tablature): Shows fingerings for the guitar parts. The top line shows a repeating eighth-note pattern (3-3-3-7-7-7-7-7). The bottom line shows a repeating eighth-note pattern (3-3-3-7-7-7-7-7).

Verse 2:

And I don't have fond desires
 And I don't have happy hours
 I don't have anything
 Since I don't have you.

Verse 3:(%)

I don't have love to share
 And I don't have one who cares
 I don't have anything
 Since I don't have you.

New Rose

Words & Music by Brian James.

Fretboard diagrams for guitar chords:

- D: fr⁵ x x
- B: fr⁷ x x x x
- E: fr⁷ x x x x x
- A: fr⁵ x x x x x x
- F#5: fr⁹ x x x x x x x
- G#5: fr¹¹ x x x x x x x x
- E5: fr⁷ x x x x x x x x x
- E6: fr⁷ x x x x x x x x x x
- D#5: fr⁶ x x x x x x x x x x x
- D5: fr⁵ x x x x x x x x x x x x
- C5: fr³ x x x x x x x x x x x x x
- B5: x x x x x x x x x x x x x x
- Bb5: x x x x x x x x x x x x x x x
- A5: x o x x x x x x x x x x x x x x
- C#5: fr⁴ x x x x x x x x x x x x x x x

= 176

Drum intro:

Spoken: Is she really going out with him?

Spoken: Is she really going out with him?

Guitar 2: D B E A D B E A *Repeat 3 times*

Guitar 1: D B E A D B E A *Repeat 3 times*

Guitars tuned down a semitone

Guitar 1 doubles guitar 2 part

Repeat 3 times

Spoken: Hey!

Guitar 1

TAB:

T	11	11	11	13	9	11	11	11	13	9
A	11	11	11	13	9	9	9	9	11	9
B	7	9	9	11	7	7	9	7	11	11
	5					7	9	7	11	11

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ D⁵ C⁵

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

B^{b5} B⁵ C⁵ B⁵ B^{b5} A⁵

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

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

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

TAB

2 2	2 2 2 2	2 2 2 11 11 13 9
0 0	0 0 0 0	0 0 0 9 9 11 7
		9 11 9 9 9 11 9
		7 7 7 7 7 7 7

TAB

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

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

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

TAB

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

TAB

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

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 -

TAB

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

TAB

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

1.

E⁶ E⁵ ⑤ A C⁵

Open

2.

E⁶ F♯⁵ G♯⁵ E⁵

D♯⁵ E⁵

— in town.— — in town.—

Gliss

D♯⁵ E⁵ F♯⁵ G♯⁵ E⁵

D♯⁵ E⁵

D♯⁵ E⁵ F♯⁵ G♯⁵ A⁵

Gliss Gliss Gliss

T
A
B 9-9-11-9-9-9-0 5-9-9-11-11-11-13-9
7-7-7-7-7-7-0 7-7-7-7-7-7-7

T
A
B 9-9-11-9-9-9-7 5-9-9-11-11-11-13-9
7-7-7-7-7-7-7 9-9-11-7

T
A
B 9-9-9-8-9-9-9-8-9-9-9-8-9-9-9-11-11-13-9
7-7-7-6-7-7-7-7-6-7-7-7-6-7-7-7-7-6-7-7-7-5

C

Guitar 2 B⁵

C♯⁵

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

Guitar 1 Uni Uni Bend Bend

ff

Full Full Full Full

T
A
B 9
9
7

11

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

A⁵

B⁵

C#⁵

— Oh so strange, why _____ should it be. —

Bend Uni Gliss

Full Full Full

TAB 9-11-9-9-9-11 Gliss | 12

A⁵

B⁵

I don't de - serve some -

Bend Bend Bend Bend Bend Bend Gliss

Full Full Full Full Full 2 Gliss

TAB 12-12-12-9-12-12-9-12-12-9-12-2 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 Gliss

TAB 14 | 12-14 | 14-12-14-14 | 14

D. & al ♪ Coda
with repeats

C#5

- be'll be too late.

Bend P 8va Bend Gliss

Full P 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.—

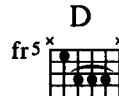
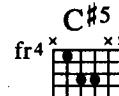
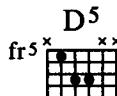
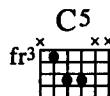
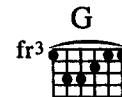
D#⁵ E⁵ D#⁵ E⁵ F#⁵ G#⁵ E⁵ E⁵

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.

Guitar 1

*P.M. —

Guitars tuned down a semitone

*Palm mute

A

A⁵

B⁵

E⁵

Em

E

A⁵

B⁵

E⁵

P.M.

P.M.

P.M.

P.M. —

P.M.

P.M.

T	2	2	2	2	0	1	2	2	0	2	2
A	0	0	0	0	2	2	0	0	0	2	2
B	—	—	—	—	—	—	—	—	—	—	—

Guitar 2 ⑥E Open A⁵ ⑥E Open B⁵ ⑥E Open E⁵ Em E

A⁵ ⑥E Open B⁵ ⑥E Open E⁵ [B] E⁵ A⁵ G

C⁵ B^{b5} C⁵ D⁵ D

E⁵ A⁵ G C⁵ B^{b5}

S C Verse:

C⁵ D⁵

E⁵

A⁵

G

C⁵ D⁵

All I need is some in - spi - ra - tion be - fore I
See Block Lyrics for Verse 2,5&6

The musical score consists of two staves. The top staff is a treble clef staff with note heads and stems. The bottom staff is a standard six-string guitar tablature (TAB) staff with vertical strings and horizontal fret markers. The TAB staff has letter labels 'T', 'A', and 'B' at the top left.

C⁵ A⁵

E⁵

A⁵ G

do some - bo - dy some harm. _____ I feel just like a vege -

The musical score continues with two staves. The top staff shows a continuation of the melody with chords C⁵, A⁵, E⁵, A⁵, and G. The bottom staff is a guitar tab showing a sequence of notes and rests.

The musical score continues with two staves. The top staff shows a continuation of the melody with chords C⁵, D⁵, C⁵, A⁵, and A⁵. The bottom staff is a guitar tab showing a sequence of notes and rests.

1,3.

C⁵ D⁵

C⁵ A⁵

- ta - ble

down here on the farm. _____

2. No -

The musical score continues with two staves. The top staff shows a continuation of the melody with chords C⁵, D⁵, C⁵, A⁵, and A⁵. The bottom staff is a guitar tab showing a sequence of notes and rests.

The musical score continues with two staves. The top staff shows a continuation of the melody with chords C⁵, D⁵, C⁵, A⁵, and A⁵. The bottom staff is a guitar tab showing a sequence of notes and rests.

2.4.

To Coda ♦

Inst. as B

Verses 3&4

8

8

See Block Lyrics

7. I can't (To Coda)

8

8

8

8

D Guitar 2 B⁵ ⓁA Open B⁵ ⓁA Open B⁵ Ⓛ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

Pre

E

B⁵ With Rhythm figure 1 (2 times)
8va --- and Lead figure 1

B⁵ B^{b5} A⁵

G

D⁵

Bend

Harmony guitar part

Lead figure 1 ends

Full

Full

Full

Full

Full

B⁵

loco

Bend

Bend

Bend

3

B⁵ B_b⁵ A⁵

Pre

D

T
A
B

10 10 10 10 10 10 10 10 7

E⁵ A⁵ G C⁵ B_b⁵ B⁵ C⁵ ^⑤A Open D⁵ D

T
A
B

9

*D. & al ♦ Coda
with repeat*

E⁵ A⁵ G C⁵ B_b⁵ B⁵ C⁵ ^⑤A Open D⁵ D

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 8:

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

Verse 5 (X):

I wrote a thousand letters
 Till my fingers all gone numb
 But I never see no postman,
 Down here on the farm.

Verse 6:

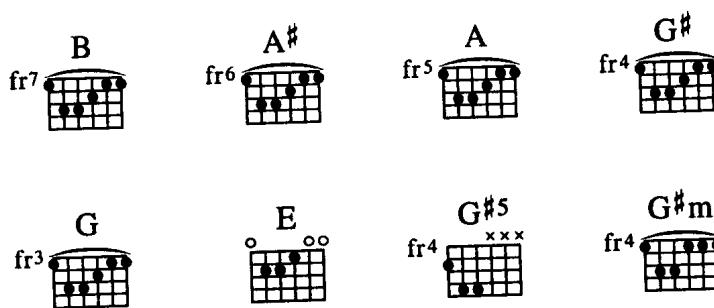
I call my baby on the telephone, I say
 Come down and have some fun
 But she knows what the score is
 Down here on the farm.

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.

Human Being

Words & Music by Johnny Thunders & David Johansen.



$\text{♩} = 160$

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

(Spoken) One, two, three, four.

Tune guitars down a semitone

Guitar 1: Gliss (glissando) Palm mute

TAB: T A B

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

A Intro:

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 9-11-9-9-9-9-11
7-7-7-7-7-7-7-7-7-7-7-7-7-7-7-0

E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ B⁵ B⁶ B⁵ B⁶ B⁵

Oh, _____ yeah.

TAB

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

Oh, _____ yeah. 1. Well

Rhythm figure 1 ends

TAB

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

[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[#]mB⁵ etc

Rhythm figure 2



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

Bend

Full

Rhythm figure 2a

Guitar TAB for Rhythm figure 2a. It shows a repeating pattern of chords and strumming. The first measure starts with a power chord (T4) followed by an open string (A7). The second measure starts with an open string (D6) followed by a power chord (G4). The third measure starts with an open string (B6) followed by a power chord (D4).

G[#]5 G[#]m

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

Bend

Bend

Full

Full

Guitar TAB for continuation of Rhythm figure 2. It shows a repeating pattern of chords and strumming. The first measure starts with a power chord (T4) followed by an open string (A7). The second measure starts with an open string (D6) followed by a power chord (G4). The third measure starts with an open string (B6) followed by a power chord (D4).

B⁵ etc⑥ E
Open⑤ E
fr 7

al - ways, act so quaint, _____ I said - a. _____

Oh _____ yeah, _____

Bend Bend Pre
↑ Gliss

Full Full Full
↑ Gliss

Guitar TAB for continuation of Rhythm figure 2. It shows a repeating pattern of chords and strumming. The first measure starts with a power chord (T4) followed by an open string (A7). The second measure starts with an open string (D6) followed by a power chord (G4). The third measure starts with an open string (B6) followed by a power chord (D4).

E⁵ etc



Verses 3&4:

Rhythm figure 2 ends

8

Chorus 3:

10

Musical score for Verses 3&4 and Chorus 3. It includes two staves of musical notation, TAB notation, and lyrics. The first staff shows a melodic line with eighth-note patterns and a 'well - a.' lyric. The second staff shows a harmonic progression with a 'See Block Lyric' instruction. The TAB notation below shows fingerings (0, 0, 0) and (1, 1, 1) followed by (2, 2, 2). Measures 8 and 10 are indicated above the staves.

Verse 5:

Chorus 4:

Verses 6&7:

8

10

8

See Block Lyric

See Block Lyric

See Block Lyric

8

10

8

Chorus 5:

Verse 8:

D

B⁵ etc

Guitar 1 solo

10

8

See Block Lyric

See Block Lyric

Gliss

10

8

ff

Gliss

Musical score for Chorus 5, Verse 8, and Guitar 1 solo. It includes two staves of musical notation, TAB notation, and dynamic markings. The first staff shows eighth-note patterns for Chorus 5 and Verse 8. The second staff shows a dynamic transition from 'ff' to 'Gliss' over a sixteenth-note pattern. Measures 10 and 8 are indicated above the staves. A '19' is shown at the end of the TAB staff.

E⁵ etc

B⁵ etc

Vol

Picked Harm.

Gliss

P

Bend*

T
A
B

0

x 5

5 - 7 - 7 - 5 - 7 - 7

*Downward bend

E⁵ etc

Musical score and TAB for E⁵ etc. The score shows a treble clef staff with various notes and rests, and a TAB staff below it. The TAB staff has three horizontal lines labeled A, B, and C from top to bottom. Fingerings are indicated above the TAB staff: a curved arrow pointing right, a vertical arrow pointing up labeled 1/4, another vertical arrow pointing up labeled 1/4, and a curved arrow pointing right labeled 1/2.

E

G[#]m With Rhythm figures 2&2a

Musical score and TAB for G[#]m with Rhythm figures 2&2a. The score shows a treble clef staff with notes and rests, and a TAB staff below it. The TAB staff has three horizontal lines labeled A, B, and C from top to bottom. Fingerings are indicated above the TAB staff: a vertical arrow pointing down labeled Gliss, a vertical arrow pointing up labeled Full, and a vertical arrow pointing up labeled 1/2. The TAB staff shows a sequence of notes: 4, 6, 6, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 7, 6.

B⁵ etc

G[#]m

Musical score and TAB for B⁵ etc and G[#]m. The score shows a treble clef staff with notes and rests, and a TAB staff below it. The TAB staff has three horizontal lines labeled A, B, and C from top to bottom. Fingerings are indicated above the TAB staff: a vertical arrow pointing up labeled Bend, a vertical arrow pointing up labeled Bend, a vertical arrow pointing up labeled Pre, a vertical arrow pointing up labeled Full, a vertical arrow pointing up labeled Full, a vertical arrow pointing up labeled Full, and a vertical arrow pointing up labeled Full. The TAB staff shows a sequence of notes: 7, 6, 7, 6, 7, 6, 4, 6, 4, 6, 4, 7, 7, 7, 7.

B⁵ etc

Musical score and TAB for B⁵ etc. The score shows a treble clef staff with notes and rests, and a TAB staff below it. The TAB staff has three horizontal lines labeled A, B, and C from top to bottom. Fingerings are indicated above the TAB staff: a vertical arrow pointing up labeled Bend, a vertical arrow pointing up labeled Bend, a vertical arrow pointing up labeled Pre, a vertical arrow pointing up labeled Full, a vertical arrow pointing up labeled Full, a vertical arrow pointing up labeled Full, a vertical arrow pointing up labeled H, a vertical arrow pointing up labeled Gliss, a vertical arrow pointing up labeled Full, a vertical arrow pointing up labeled Full, a vertical arrow pointing up labeled Full, a vertical arrow pointing up labeled H, and a vertical arrow pointing up labeled Gliss. The TAB staff shows a sequence of notes: 7, 7, 7, 6, 5, 4, 6, 4, 6, 7, 6, 4, 6, 4, 6, 4, 4.

E

Verse 9: 8 Chorus 6: 10

See Block Lyric *See Block Lyric*

8 10

Verses 10&11:

Chorus 7:

8 8

See Block Lyrics *See Block Lyrics*

ff

8 8

FB⁵etc

With Rhythm figure 1

E⁵etc

B⁵etc

E⁵ etcB⁵ etc

E⁵ etc

B⁵ etc

TAB

Full Full Full Full $\frac{1}{2}$ Full

10 - 7 - 10 - 10 - 7 - 10 - 7 - 10 - 7 - 10 - 9 - 7 - 9 - 10 - 7 - 8 - 7 - 10 - 7 - 10 - 7 - 10 - 7 -

E⁵ etc

E⁵ etc

TAB

Full P Full P Full -1

9 - 7 - 9 - 9 - 7 - 9 - (0) - 6 - 4 - 4 - 2 - 4 - 2 - 2 - 4 - 2 - 0 - -1

B⁵etcE⁵etc

B⁵etc

E⁵etc

TAB

Gliss P H Gliss P H P 3 3

6 - 4 - 4 - 2 - 4 - 2 - 2 - 4 - 2 - 7 - 6 - 6 - 9 - 6 - 9 - 7 - 9 - 7 - 9

B⁵ etc

B⁵ etc

TAB

P P H P P Bend P. Full P. Full $\frac{1}{4}$

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

E⁵ etc

Bend
Bend
Bend
Bend
Bend
P
P
P
P

$\frac{1}{2}$
 $\frac{1}{2}$
 $\frac{1}{2}$
 $\frac{1}{2}$
 $\frac{1}{2}$
P
P
P
P

TAB

B⁵ etc

P
P
P
P
P
P
P
P
P
P
P
P

P
 P

TAB

E⁵ etc

Gliss
Gliss
P
P
P
P

7
Gliss
12
7
10
7
7
12
9
10
7
9
10
7
9
10
7
9
10
7
9
10
7
9

TAB

B⁵ etc

E⁵ etc

Gloss
Bend
Full
8va ---
Gloss
Full
8va ---

7
Gliss
9
9
7
10
10
7
7
7
7
10
7
7
10
10
7
7
7
7
14
14
14
14
14
15
15
15
15
15

TAB

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

P

*Bend

~~~

~~~

~~~

~~~

*Bend

~~~~~

~~~~~

~~~~~

~~~~~

+ vib. sim.

~~~~~

~~~~~

*Bend lower string,
hold and restrike as indicated

E⁵ etc8^{va} (Cont.) - - -

+ vib. sim.

B⁵ etc

+ vib. sim.

Bend

+ vib. sim.

+ vib. sim.

Full

T

A

B

8^{va} (Cont.) - - -E⁵ etc

Bend

Bend

Bend

~~~

~~~~~

~~~~~

~~~~~

~~~~~

~~~~~

→

Full

Full

Full

B⁵ etcE⁵ etc8^{va} (Cont.) - - - loco

Bend

~~~~~

Full ~~~~~

B<sup>5</sup> etc

E<sup>5</sup> etc

*accel.*

TAB notation for guitar (B, A, G strings). Measures 1-2 show chords B<sup>5</sup> and E<sup>5</sup>. Fingerings: B<sup>5</sup> (9, 7, 7, 9, 9, 7-9), E<sup>5</sup> (9-9-7-9-7-9).

B<sup>5</sup> etc

Gliss

H

Gliss P

TAB notation for guitar (B, A, G strings). Measures 3-4 show chords B<sup>5</sup> and E<sup>5</sup>. Fingerings: B<sup>5</sup> (9-9, 7-9, 7), E<sup>5</sup> (7-9-7-9-7-9).

E<sup>5</sup> etc

B<sup>5</sup> etc

Bend

Bend

Bend

Bend

Gliss

TAB notation for guitar (B, A, G strings). Measures 5-6 show chords E<sup>5</sup> and B<sup>5</sup>. Fingerings: E<sup>5</sup> (7-7-7, 7-7-7), B<sup>5</sup> (9-9, 7-9, 9-9-9).

E<sup>5</sup> etc

B<sup>5</sup> etc

*accel.*

TAB notation for guitar (B, A, G strings). Measures 7-8 show chords E<sup>5</sup> and B<sup>5</sup>. Fingerings: E<sup>5</sup> (9-9-10-10-11-11-10-10), B<sup>5</sup> (7-7-7-9, 7-9-7-9).

H

**E<sup>5</sup> etc**

**Bend** P

**Full** P

**Full** → **Full** →

**TAB**

9 7 9 7 9 7 9 | 7 7 7 7 9 7 7 7 7 | 7 7 7 7 9 7 7 7 7 | 7 7 7 7 9 7 7 7 7 |

**B<sup>5</sup> etc**

**Full** → **Full** → **Full**

**Bend** P P

**Full** → **P** **P**

**TAB**

9 7 7 7 9 7 7 10 | 7 10 7 10 7 10 |

**E<sup>5</sup> etc**

**Bend** P

**Gliss**

**Full**

**Gliss** ⌂ ⌂ ⌂ ⌂

**TAB**

9 7 7 7 9 7 9 | 9 7 9 7 9 7 9 7 | 9 7 9 9 7 9 9 9 |

**B<sup>5</sup>**

**Gliss**

**Freely**

**Palm mute**

**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:**

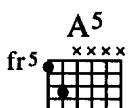
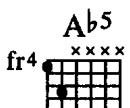
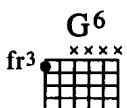
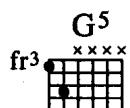
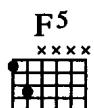
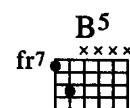
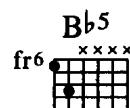
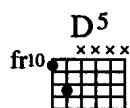
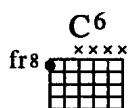
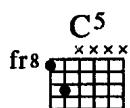
As Verse 4.

**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 $\flat$ .

$\text{♩} = 180$

+vib

**A**

C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup>

**B** Verse:

*Repeat 4 times*

C<sup>6</sup> C<sup>5</sup> D<sup>5</sup> B $\flat$ 5 C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> D<sup>5</sup> B $\flat$ 5

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

Gliss

Gliss

Gliss

Gliss

Gliss

1,2,4,5.

C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> D<sup>5</sup> B<sup>b5</sup> F<sup>5</sup>

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

T  
A  
B 10-10-12-10-10-12-10-10-10-12-10-12-8-8-3-3-1-1-3-4-5-5-2-3  
8-8-8-8-8-8-8-8-8-8-8-8-10-6-6-1-1-3-4-5-5-2-3

G<sup>5</sup> G<sup>6</sup> G<sup>5</sup> G<sup>6</sup> G<sup>5</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> D<sup>5</sup> B<sup>b5</sup>

sure come a - run - nin' to you.  
Gliss  
Gliss

T  
A  
B 5-5-7-5-5-5-5-7-5-10-10-12-10-10-10-12-10-10-10-12-10-12-8-8-10-12-8-6-6-10-6-6

3,6.

C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> D<sup>5</sup> B<sup>b5</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup>

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

T  
A  
B 10-10-12-10-10-12-10-10-10-12-10-12-8-8-10-10-12-10-10-12-10-12-8-8-10-12-8-6-6-10-10-12-10-10-12-10-10-12-10-10-8-8

**C** Chorus:C<sup>6</sup> C<sup>5</sup> D<sup>5</sup> B<sup>b5</sup>F<sup>5</sup>G<sup>5</sup>G<sup>6</sup> G<sup>5</sup>G<sup>6</sup> G<sup>5</sup>

you and me.\_\_\_\_\_

Raw pow - er, hon - ey, just won't quit.\_\_\_\_\_

Gliss

Gliss

T

A

B

10 10 12 10 12 8 8 10 12 6 6 3 3 1 1 3 4 5 5 2 3 5 5 7 3 3 3 3 3 3 5 5 7 3 3 3 3 3 3 3 3

F<sup>5</sup>G<sup>5</sup>G<sup>6</sup> G<sup>5</sup>G<sup>6</sup> G<sup>5</sup> F<sup>5</sup>

Raw pow - er, I can feel it.\_\_\_\_\_

Raw pow - er, hear it

T

A

B

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

To Coda ♦

G<sup>5</sup> G<sup>6</sup> G<sup>5</sup>G<sup>6</sup> G<sup>5</sup>C<sup>5</sup>C<sup>6</sup> C<sup>5</sup>C<sup>6</sup> C<sup>5</sup>C<sup>6</sup> C<sup>5</sup> D<sup>5</sup> B<sup>b5</sup>

can't be spared,\_\_\_\_\_

Pop - in' eyes and a fash - ion feed.\_\_\_\_\_

Gliss

Gliss

Gliss

Gliss

T

A

B

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

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

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

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

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

**D. & al Ⓛ Coda**

C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> D<sup>5</sup> B<sub>b</sub><sup>5</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> D<sup>5</sup> B<sub>b</sub><sup>5</sup>

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

**Coda Ⓛ** A<sub>b</sub><sup>5</sup>

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

Gloss

T A B 6 4 11 8

C<sup>6</sup> C<sup>5</sup> B<sup>5</sup> B<sub>b</sub><sup>5</sup> A<sub>b</sub><sup>5</sup>

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

Gloss

T A B 8 7 6 5 4 1 6 5

C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> B<sup>5</sup> B<sup>b5</sup> A<sup>b5</sup>

Ev - 'ry bo - dy al - ways

C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> B<sup>5</sup> B<sup>b5</sup>

A<sup>b5</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup>

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

**E**

C<sup>6</sup> C<sup>5</sup>      B<sup>5</sup> B<sub>b</sub><sup>5</sup> A<sub>b</sub><sup>5</sup>

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

Full Full Full Full 1½ 1½

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

C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> B<sup>5</sup> B<sub>b</sub><sup>5</sup> A<sub>b</sub><sup>5</sup>

Raw pow - er hon - ey

Bend

Full

Gloss Gloss

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

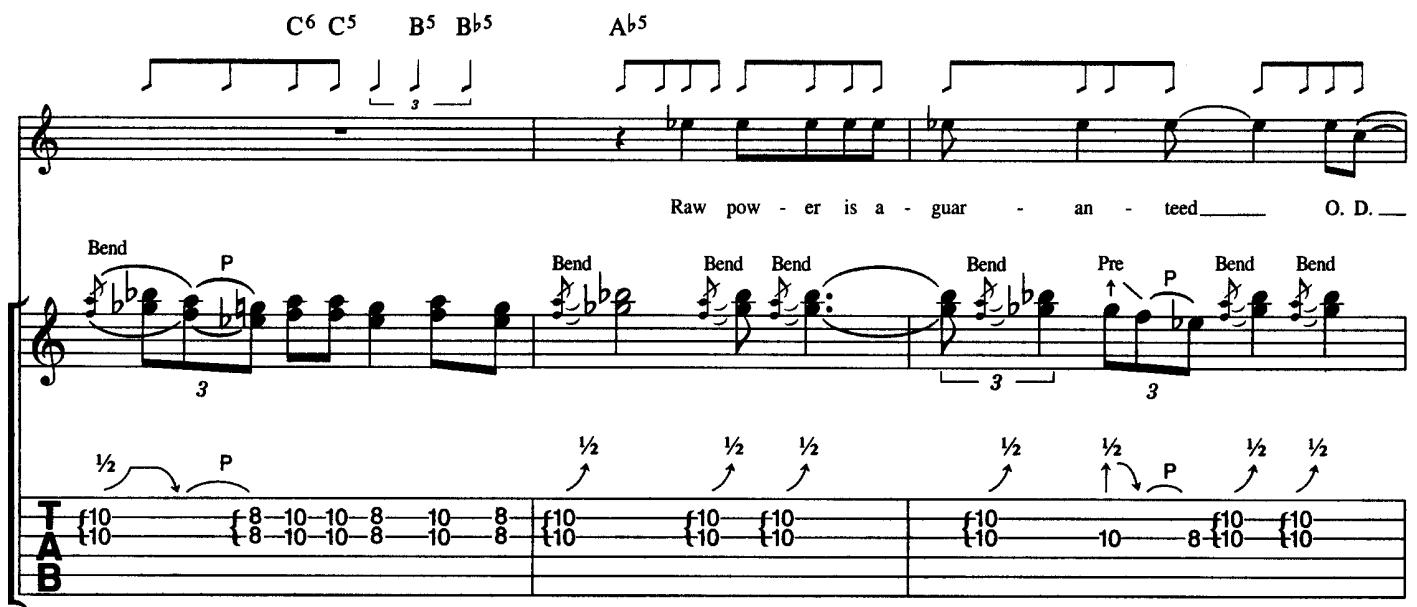
C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup>

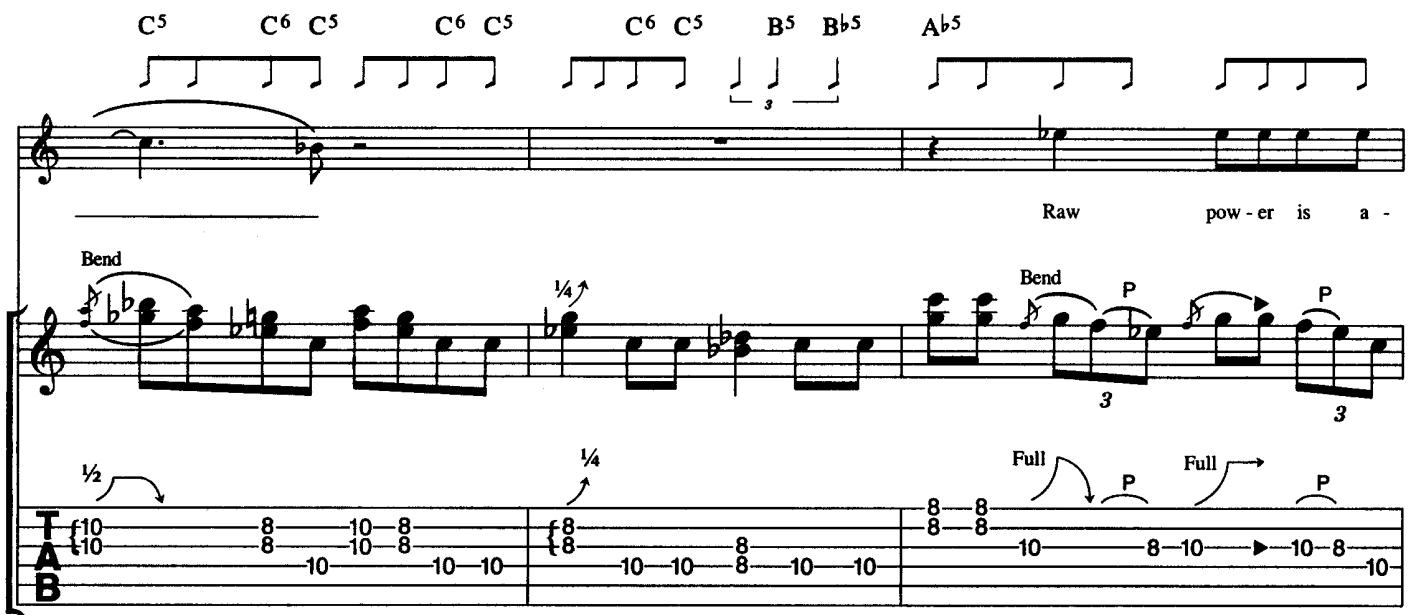
you don't wan - na know.

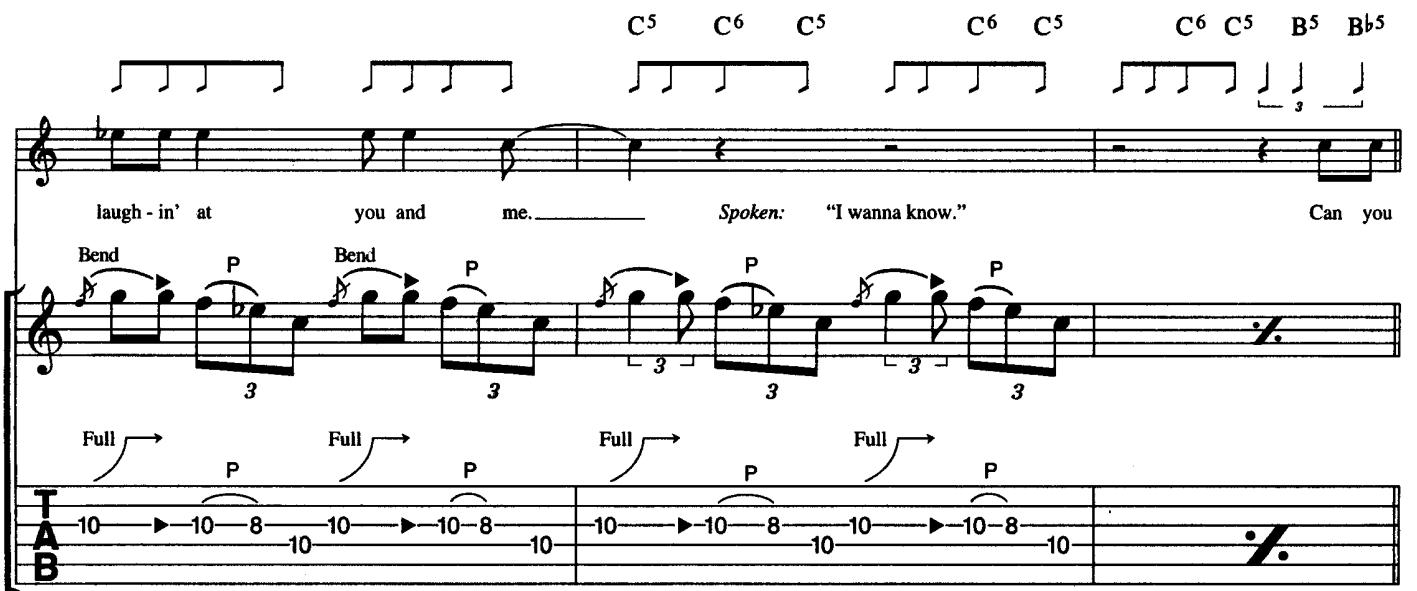
Gloss Gloss Uni Uni

Gloss Gloss Full Full

TAB  
6-8-8-8-6-8-8-11-8-11-8-11-11-8-8-10-8

C<sup>6</sup> C<sup>5</sup> B<sup>5</sup> B<sup>b5</sup> A<sup>b5</sup>  

  
 Raw pow - er is a - guar - an - teed \_\_\_\_\_ O. D. \_\_\_\_\_  
 Bend P Bend Bend Bend Pre ↑ P Bend Bend  
 TAB:  
 f10 f8-10-10-8 10-8 f10 f10 f10 f10 f10 f10 f10 f10 f10

C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> B<sup>5</sup> B<sup>b5</sup> A<sup>b5</sup>  

  
 Raw pow - er is a -  
 Bend  
 TAB:  
 f10 8-10-8 f8 10-10-8 8-8 10-10 8-10-10 8-8 10-10 8-10-10 10-8 10-10

C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> C<sup>6</sup> C<sup>5</sup> B<sup>5</sup> B<sup>b5</sup>  

  
 laugh - in' at you and me. \_\_\_\_\_ Spoken: "I wanna know." Can you  
 Bend P Bend P Bend P Bend P  
 TAB:  
 10->10-8 10->10-8 10->10-8 10->10-8 10->10-8 10->10-8

**F**

A $\flat$ 5 C5 C6 C5 C6 C5

feel it? Can you feel it?

Bend

**TAB**

10 {10 {10 8-8-11-8 11-10-8 10-10-8 10

C6 C5 B5 B $\flat$ 5 A $\flat$ 5

Can you feel it? Can you

Bend

**TAB**

10 10 10 x 16 16 13 15

C5 C6 C5 C6 C5 C6 C5 B5 B $\flat$ 5

feel it? Raw

P H P 8va --- Bend Bend

**TAB**

16 16 15 13 15 13 15 15 13 15 16 16

**G**A $\flat$ 5

pow

er,

Raw

pow

C5 C6 C5

C6 C5

8va (Cont.) ---

Bend

Bend

Bend

H P Gliss

Full

Full

Full

H P Gliss

T  
A  
B

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

C6 C5

B5 B $\flat$ 5A $\flat$ 5

Can you feel

it?

Can you

8va (Cont.) ---

Bend

Bend

Bend

Bend

Bend

Bend

P

P

P

Full

Full

Full

Full

Full

Full

T  
A  
B

15 13-13 13 15 13 15 15 13-13 15 13-15-13-15-13 15 15 13

C5

C6 C5

C6 C5

C6 C5

B5 B $\flat$ 5

feel

8va (Cont.) ---

P

Bend

3

3

3

P

Bend

3

3

H

T  
A  
B

15-13 13 13 13-13 15-15 13-13 15-13 15-13 13 15-14-15-12 15 15

A<sup>b</sup>5

it?

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

Bend Bend Bend Bend

rit.

Gliss

Drum fill > Gliss

Gliss

Full Full Full Full

T A B 12-10-8 10 10 10 10 8 9 10 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:**

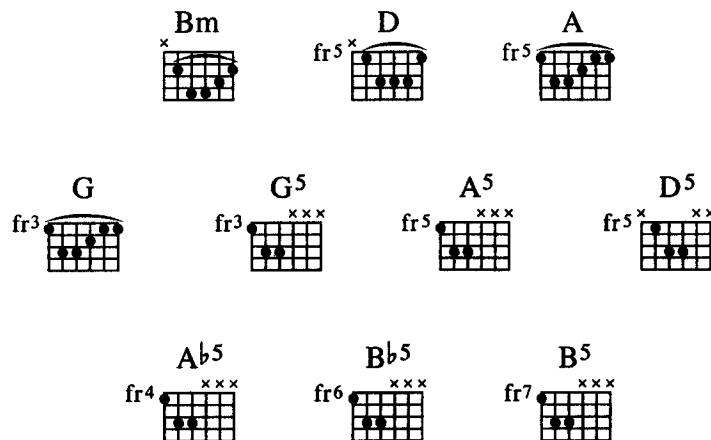
Raw power's got a healing hand,  
 Raw power can destroy a man  
 Raw power is so more than soul  
 Got a son called rock and roll.

**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.



$\text{♩} = 116$

Bm

D

A

G

Bm

Guitars tuned down a semitone

Guitar 1

Musical score for Guitar 1:

Gliss

Tablature for Guitar 1:

|   |     |     |
|---|-----|-----|
| T | A   | B   |
| 7 | 7-9 | 10  |
| 7 | 7-9 | 7-9 |

Guitar 2

Rhythm figure 1

Rhythm figure 1 ends

Tablature for Guitar 2:

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 4 | 4 | 4 | 4 | 7 | 6 | 5 | 4 | 5 | 4 | 2 | 4 | 4 | 4 |
| 2 | 4 | 4 | 4 | 7 | 7 | 5 | 7 | 5 | 5 | 3 | 4 | 4 | 4 |

Bm  
With Rhythm figure 1

Guitar 1

Bm      Bm      D      A

Pre      Bend      Full      Pre

G      Bm      Bm

1/4      Bend      Full      Pre

1/4      10-12-10      10-7-9-7-9-7

D      A      G      Bm

Bend      Bend P      Bend      Gliss

Full      Full P      1/2      Gliss      Gliss

Bm D A G

Gliss Gliss H P Bend Pre H Bend Bend P

Gliss Gliss H P Full Full H Full Full P

T A B 7-9-7-9 9-7-9 7-9-7-9-9-7

Bm D A Bm G

P H Pre H

P Full Full H

T A B 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

Gloss Gloss Bend

Gloss Gloss Full

T A B 9-7-7-10-7 9-7-9 10-10

Bm G D A Bm

Bend P 3

1/2 P 1/2 P

Gloss

Gloss

T A B 9-7-9-9-7-9-7 9-7-9-7-6-7-9

A

Bm

D

A

G

Bm

With Rhythm figure 1 (*sim.*)



1. Ain't it fun when you're al - ways on the run,

*See Block Lyrics for Verse 3*

Gliss

rake

Gliss

*mp*

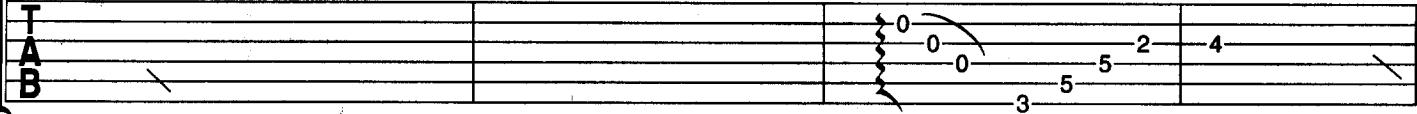
\*P.M.

Guitar 1 continues with solo fills

Gliss

rake

Gliss



\*Palm Mute

D

A

Bm

*Continue sim. arpeggios*



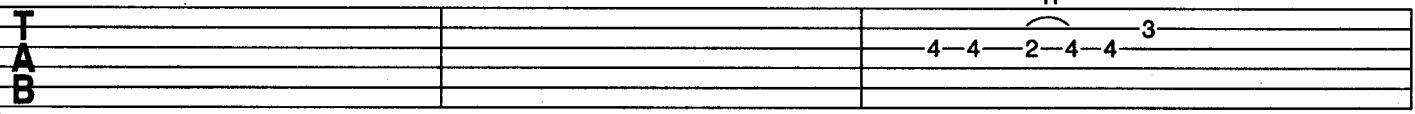
Ain't it fun when you're friends des - pise what you be - come.

H

Partially muted

H

4-4-2-4-4-3



G

Bm

G

Bm

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

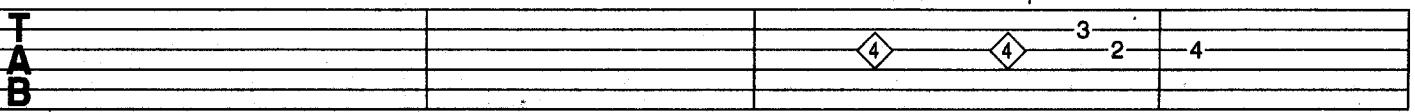
A. Harm.



wavy line

A. Harm.

wavy line



D A Bm G D A B<sup>5</sup> B<sup>5</sup> B<sub>b</sub><sup>5</sup> B<sup>5</sup> B<sub>b</sub><sup>5</sup>

Ain't it fun\_\_ when you know\_\_ that you gon - na die\_\_ young, it's such fun.

f

B<sup>5</sup> B<sub>b</sub><sup>5</sup> B<sup>5</sup> B<sub>b</sub><sup>5</sup> B<sup>5</sup> B<sub>b</sub><sup>5</sup> A<sup>5</sup> A<sub>b</sub><sup>5</sup> [B] Chorus:

To Coda ♦

Good fun, such fun, such

(on ♫) Such

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

fun. Aah,

such fun, such

fun.

52

**A<sup>5</sup>**                    **B<sup>5</sup>**

fun.                    fun.                    Aah,                    yeah

**TAB**

|         |       |       |     |         |
|---------|-------|-------|-----|---------|
| 7 7 7 7 | 7 7 7 | 9 9 9 | 9   | 9 0     |
| 5 5 5 5 | 5 5 5 | 7 7 7 | 0 9 | 0 0 9 0 |

**G<sup>5</sup>**                    **A<sup>5</sup>**                    **Bm**  
With Rhythm figure 1

fun.                    just                    fun.                    such...

**TAB**

|         |       |         |       |       |
|---------|-------|---------|-------|-------|
| 5 5 5 5 | 5 5 5 | 7 7 7 7 | 7 7 7 | 7 7 7 |
| 3 3 3 3 | 3 3 3 | 5 5 5   | 5 5 5 | 5 5 5 |

**C**

**D**                    **A**                    **G**                    **Bm**  
With Rhythm figure 1

Bend                    Pre                    H                    2. Ain't it fun when you

**TAB**

|     |     |       |   |       |   |
|-----|-----|-------|---|-------|---|
| { 9 | { 9 | 7 - 9 | 7 | 9 - 7 | 9 |
| 9   | 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

H P Gliss

Gliss

P.M. ↴

H P Gliss

Gliss

T  
A  
B

4 3-5-3-5-7 4

D

G

Bm

feel like\_\_ you just got - ta get a gun.

Gliss

Gliss

Gliss

P.M. ↴

Gliss Gliss Gliss ↴

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,\_\_\_

Gliss

H ↴

Gliss

10 H ↴

T  
A  
B

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

*8va*

A.Harm. A.Harm.

Bend P Bend

Full P Full

TAB

**D**

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

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

f

P.M.

TAB

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

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

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

TAB

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

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

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

|                         |                         |                                     |
|-------------------------|-------------------------|-------------------------------------|
| T                       | A                       | B                                   |
| 5 5 5 5 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7 7 7 7 7 | 12 12 12 12 12 12 12 12             |
| 5 5 5 5 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7 7 7 7 7 | 12 12 12 12 12 12 12 12             |
| 3 3 3 3 3 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5 5 5 5 5 5 | 10 10 10 10 10 10 10 10 10 10 10 10 |

**E Chorus:**G<sup>5</sup>A<sup>5</sup>

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

P.M. (Open)

|                         |                         |                         |
|-------------------------|-------------------------|-------------------------|
| T                       | A                       | B                       |
| 9 9 9 9 9 9 9 9 9 9 9 9 | 5 5 5 5 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7 7 7 7 7 |
| 9 9 9 9 9 9 9 9 9 9 9 9 | 5 5 5 5 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7 7 7 7 7 |
| 7 7 7 7 7 7 7 7 7 7 7 7 | 3 3 3 3 3 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5 5 5 5 5 5 |

B<sup>5</sup>

1,2,3.

4.

fun...

Ahh, such Ahh, such...

|           |         |       |
|-----------|---------|-------|
| T         | A       | B     |
| 9 9 9 0 9 | 0 0 9 0 | ⋮ ⋮ ⋮ |
| 7 7 7 7 7 | 7       | ⋮ ⋮ ⋮ |

Bm With Rhythm figure 1

*mf*

8va ---

Uni Uni Uni

3 3 3

D

A

Full Full Full Full Full Full Full Full

14 14 14 14 14 14 14 14  
17 17 17 17 17 17 17 17

T A B

G

Bm

8va (Cont.) ---

Uni Uni Uni

3 3

Bend

Gliss Gliss

Full Full Full Full Full

14 14 14 14 14  
17 17 17 17 17

P

15-17-15 16-16-16 15-17-17

Gliss Gliss

T A B

D A G

8va (Cont.) --- loco

Bend Bend

Full Full

12-10-10-7 7-10-9-9-9-7-6

Bend Bend

1/2 Full

4

T A B

Coda ♫

G5

A5

fun,  
6th time no vocal

such fun, such

T A B

1,2,3,4,5.

B<sup>5</sup>

fun.

Aah,

such  
(6th time no vocal)



TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 9 | 9 | 9 | 0 | 9 | 0 | 0 | 9 | 0 | 9 | 9 | 9 | 0 | 9 | 0 | 0 | 9 | 0 | 9 | 0 |
| 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |

6.

B<sup>5</sup>

freely

TAB

|   |    |   |   |    |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|----|---|---|----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 7 | 10 | 9 | 7 | 10 | 7 | 7 | 9 | 7 | 9 | 7 | 7 | 5 | 7 |   |   |   |   |   |
| 9 | 9  | 9 | 7 | 9  | 7 | 9 | 7 | 7 | x | x | x | 7 | 7 | 7 | 7 | 7 | 7 | 7 |

Verse 3: (X)

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. Cornell.

**A**  $\text{♩} = 184$

NC.(Em)

Guitar 1  $f$

TAB: 5-7 | 5-7 | 5-7-5-7-5 | 7

Guitars tuned down a semitone

Guitar 2  $f$

TAB: 12

\*Bend H

Full H

\*Downward bend

Gliss

+ waa

Gliss

TAB: 5-7-5-7-5 | 7-5 | 7 | 5 | 5-7

TAB: 4-4 | 2-2

Guitar 1 + Guitar 2 with waa-waa

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

girl.

+ Guitar 2

Guitar 2 ends  
Rhythm figure 1 ends

TAB: 5-7 | 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 ↗ wavy line

TAB: 5 | 7 | 5 | 5-3-2

Spoken: 'See my soul'.

Bend

Uni - o + o + o

O = open waa  
+ = closed waa

Full ↗

TAB: 2 | 2-0 | 2 | 12-14 | 12 | 12 | 12 | 12 |

Sheet music and TAB for guitar.

**Sheet Music:**

- Measure 1: Open string (0), muted (0), muted (0).
- Measure 2: muted (0), muted (P), muted (P).
- Measure 3: muted (Uni), muted (0), muted (0), muted (0).
- Measure 4: muted (0), muted (0), muted (0).

**TAB:**

- String 6: 12, 14, 12, 14, 12, 14.
- String 5: 14, 16.
- String 4: 14.
- String 3: 14.
- String 2: 12.
- String 1: Gliss.

Sheet music and TAB for guitar.

**Sheet Music:**

*Continue sim. with waa-waa*

**TAB:**

- String 6: 5, 7.
- String 5: 5, 7.
- String 4: 7-9-7-9-7-8.
- String 3: 9-7-9-7-5.
- String 2: P, Gliss.
- String 1: 3.

**C** §

Sheet music and TAB for guitar.

**Sheet Music:**

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

*See Block Lyric for Verse 4*

**TAB:**

- String 6: 5, 7.
- String 5: 5, 7.
- String 4: 5-7-5-7-5-5.
- String 3: 5.
- String 2: 7.

**Guitar 2 ends:**

- String 6: wwww.
- String 5: wwww.
- String 4: wwww.
- String 3: wwww.
- String 2: wwww.
- String 1: wwww.

*To Coda ♪*

Musical score and tablature for guitar part 1. The score consists of two staves: a treble clef staff with eighth-note patterns and a bass clef staff with quarter-note patterns. The lyrics "you're just a sex - ual god - dess be my bra - in, Oh, in the rain," are written below the treble staff. The tablature shows six strings with note heads and numbers indicating fingerings: 5, 7, 5, 7, 5, 7; 5, 7, 5, 7; 5, 7, 5, 7; 5, 7, 5.

Musical score and tablature for guitar parts 1 and 2. The score includes a treble clef staff with eighth-note patterns and a bass clef staff with quarter-note patterns. The word "ugh!" appears above the treble staff. The tablature shows six strings with note heads and numbers: 5, 7; 5, 7; 5, 7, 5, 7, 5; 5, 7. A label "+ Guitar 2" is placed above the tablature.

Musical score and tablature for guitar part 1. The score consists of two staves: a treble clef staff with eighth-note patterns and a bass clef staff with quarter-note patterns. The tablature shows six strings with note heads and numbers: 5, 7, 5, 7, 5, 5; 7, 5, 7, 5, 7, 5.

D. al Coda

Guitar 1

TAB notation for Guitar 1:

|   |   |   |
|---|---|---|
| T | 5 | 7 |
| A | 5 | 7 |
| B | 5 | 7 |

TAB notation for Guitar 2 (Guitar 1 as Guitar 2):

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| T | 5 | 7 | 5 | 7 | 5 | 7 |
| A | 5 | 7 | 5 | 7 | 5 | 7 |
| B | 5 | 7 | 5 | 7 | 5 | 7 |

Guitar 2 with waa-waa

Gliss

Gliss

TAB notation for Guitar 2 (Guitar 1 as Guitar 2):

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| T | 8 | 7 | 7 | 3 | 2 |
| A | 9 | 7 | 7 | 4 | 2 |
| B |   |   |   |   |   |

Coda

NC(Em)

girl, \_\_\_\_\_ oh, be my girl, \_\_\_\_\_

Guitar 2

Guitar 1 as Guitar 2 8va basso

H

TAB notation for Guitar 1 (Guitar 2 as 8va basso):

|   |   |   |   |    |    |
|---|---|---|---|----|----|
| T | 5 | 7 | 5 | 12 | 14 |
| A |   |   |   |    |    |
| B |   |   |   |    |    |

H

waaaa

N.C.(D/E)

Music staff 1: Treble clef, key signature of one sharp (F#). Notes include eighth and sixteenth notes with grace notes and slurs.

Music staff 2: Treble clef, key signature of one sharp (F#). Notes include eighth and sixteenth notes with grace notes and slurs.

TAB staff: Shows fingerings for the guitar strings (T, A, B) across four measures. Fingerings: 12-14, 12-14, 12-14, 12-14; 12-14, 12-14, 12-14, 14; 12-14, 12-14, 12-14, 14; 12-14.

Text: "Ooh,"

Music staff 1: Treble clef, key signature of one sharp (F#). Notes include eighth and sixteenth notes with grace notes and slurs.

Music staff 2: Treble clef, key signature of one sharp (F#). Notes include eighth and sixteenth notes with grace notes and slurs.

TAB staff: Shows fingerings for the guitar strings (T, A, B) across four measures. Fingerings: 12-14, 12-14, 12-14, 12-14; 12-14, 12-14, 12-14, 12-14; 12-14, 12-14, 12-14, 12-14; 12-14.

Text: "Aagh."

Music staff: Treble clef, key signature of one sharp (F#). Notes are eighth notes grouped in pairs, with a dynamic instruction "(=)" above them.

TAB staff: Shows fingerings for the guitar strings (T, A, B) across three measures. Fingerings: 5-7, 5-7, 5-7, 5-7, 5.

Text: "Guitar 1"

Music staff: Treble clef, key signature of one sharp (F#). Notes include eighth and sixteenth notes with grace notes and slurs. Measure 1 has a 1/4 time signature. Measures 2 and 3 have a 1/4 time signature.

TAB staff: Shows fingerings for the guitar strings (T, A, B) across three measures. Fingerings: 12-14, 12-14, 12-14; 12-14, 12-14, 12-14; 12-14, 12-14, 12-14.

Text: "Guitar 2 solo"

Dynamic markings: P (pizzicato) over the last measure of the solo section.



**TAB**

|   |   |       |       |
|---|---|-------|-------|
| 7 | 7 | 5 - 7 | 5 - 7 |
|---|---|-------|-------|

Bend

P

P

$\frac{1}{4}$

$\frac{1}{4}$

3

Musical staff with various markings and a tab line below.

$\frac{1}{2}$

P

P

$\frac{1}{4}$

$\frac{1}{4}$

14 - 14      12 - 14 - 12 - 14      {12 - 12      12 - 14 - 12

**TAB**

**E**

Double time feel

Musical staff showing eighth-note patterns.

Rhythm figure 2

**TAB**

|       |       |       |   |   |       |           |
|-------|-------|-------|---|---|-------|-----------|
| 5 - 7 | 5 - 7 | 5 - 5 | 7 | 5 | 7 - 5 | 7 - 5 - 7 |
|-------|-------|-------|---|---|-------|-----------|

Bend

Pre

P

P

Bend

Full →

Full ↑ P

Full →

Musical staff with bend, pre-bend, and full弓 markings.

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

**TAB**



Rhythm figure 2 ends

Said

2

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

Guitar 2 + waa-waa

Guitar 1 continues with Rhythm figure 2

1,2,3.

Sheet music for guitar and vocal. The vocal part consists of the lyrics "funk, funk, funk, funk you, \_\_\_\_\_ funk you, \_\_\_\_\_ I said \_\_\_\_\_". The guitar part includes a "Gliss" (slide) on the first measure, a "Bend" on the second measure, and a "Full" (full note) on the third measure. TAB notation is provided below the staff, with fingerings 10, 8, 9 indicated for the third measure. A note on the fourth measure is preceded by the instruction "Continue ad lib solo under vocal".

4.

Sheet music for guitar and vocal. The vocal part consists of the lyrics "— funk you, \_\_\_\_\_ funk you, \_\_\_\_\_ + echo". The guitar part features a "Guitar 1 + Guitar 2" section with dynamics P (piano) and a "Guitar 1" section with dynamics P and a "Gliss" (slide). TAB notation shows fingerings 9, 8, 9-7-9, 8, 9-7-9, and a final "Gliss" on the fourth measure.

Verse 2:

Rainy lady

Queen of the rock will ya

Queen of the rock will ya help me roll?

Help me roll.

Verse 4 (§):

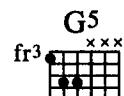
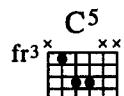
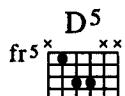
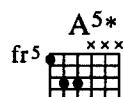
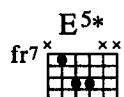
Buick, Buick

Buick Makane will ya

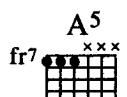
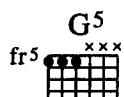
Buick Makane will ya be my girl?

# Hair Of The Dog

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



Guitar 4 (Rhythm figure 4) ⑥ = G♭



$\text{♩} = 134$

Drums

3

E5

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

3

Gliss

Guitars tuned down a semitone

3

Gliss

Rhythm figure 1

TAB: T-A-B

Staff: 15 - 0 - 0 - 3 - 4 - 2

1. You're a

Rhythm figure 1 ends

TAB: T-A-B

Staff: 5 - 2 - 5 - 2 - 0 - 0 - 3 - 4 - 2 - 5 - 2 - 5 - 2

**A**E<sup>5</sup>

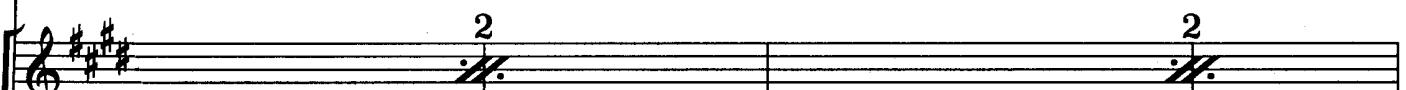
heart - break - in' soul shak - er,  
Well I been told\_\_\_\_ a - bout you.\_\_\_\_ I've  
*See Block Lyrics for Verse 2*

**2****2**

|          |   |   |   |   |   |         |
|----------|---|---|---|---|---|---------|
| <b>T</b> |   |   |   |   |   |         |
| <b>A</b> |   |   |   |   |   |         |
| <b>B</b> | 0 | 0 | 3 | 4 | 2 | 5-2 5 2 |



seen y'on the mid - night show,\_\_\_\_ girl, A - what they've been sayin'\_\_\_\_ must be true.\_\_\_\_

**2****2****2****2**

|          |  |  |  |  |  |  |
|----------|--|--|--|--|--|--|
| <b>T</b> |  |  |  |  |  |  |
| <b>A</b> |  |  |  |  |  |  |
| <b>B</b> |  |  |  |  |  |  |

A<sup>5</sup>

Red hot ma - ma, there'll be trou - ble, I say time's gon - na pay your\_\_\_\_ dues.\_\_\_\_

1/4



1/4

|          |   |   |   |   |   |  |
|----------|---|---|---|---|---|--|
| <b>T</b> | 2 | 2 |   |   |   |  |
| <b>A</b> | 0 | 0 | 3 | 4 | 2 |  |
| <b>B</b> |   |   |   |   |   |  |

E<sup>5</sup>

Musical score and tablature for the E<sup>5</sup> chord. The score shows two staves: treble and bass. The tablature below shows the strings 6, 5, 4, 3, 2, 1 with fingerings: 5, 2; 5, 2; 0, 0, 3, 4, 2; 5, 2, 5, 2.

**B** Chorus:

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

Now you're mess - in' with a \_\_\_\_\_

Gloss

Rhythm figure 2

Gloss

5  
3

Musical score and tablature for the chorus section. The score shows two staves: treble and bass. The tablature shows the strings 6, 5, 4, 3, 2, 1 with fingerings: 2; 2; 9, 9, 7; 5, 3.

**D.%%. al ♦ Coda  
with repeat**

A<sup>5\*</sup>

E<sup>5\*</sup>

D<sup>5</sup>

E<sup>5\*</sup>

To Coda ♦

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

Gloss

Rhythm figure 2 ends

Gloss

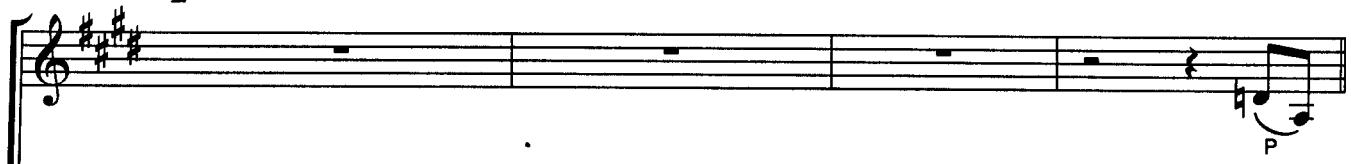
Gloss

Gloss

Musical score and tablature for the D.%%. al ♦ Coda section. The score shows two staves: treble and bass. The tablature shows the strings 6, 5, 4, 3, 2, 1 with fingerings: 7, 7; x-x; 9, 9, 7; 7, 7, 9, 9; 5, 5, 7, 7.

*Coda* ♦

E



Guitar 1 with talk box

P

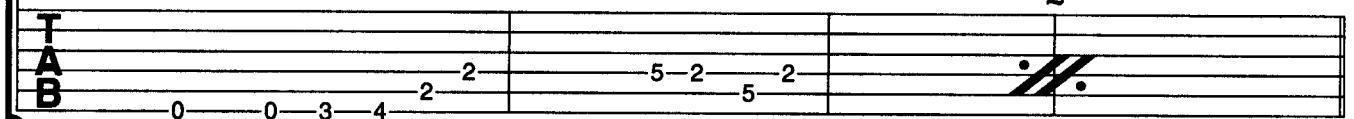


5 - 0

2



2



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

C

E<sup>5</sup>

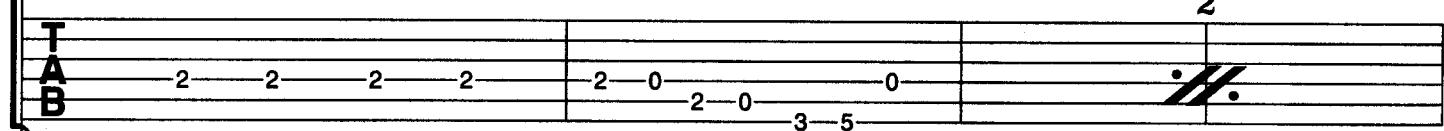


Guitar 1 Rhythm figure 3

H

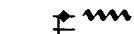
Rhythm figure 3 ends

2



guitar

A.Harm

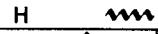


2

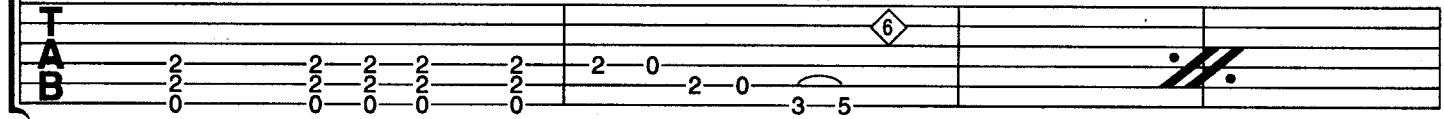


Guitar 2

A.Harm



2



6

Guitar 3  
(6th tuned  
to D<sup>b</sup>)

E<sup>5</sup>

G<sup>5</sup>

A<sup>5</sup>

D<sup>5</sup>

E<sup>5</sup>

Bend

Guitars 1&2 continue Rhythm figure 3

Guitar 4 with waa-waa

Full

H

TAB

E<sup>5</sup>

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

D<sup>5</sup>

E<sup>5</sup>

D<sup>5</sup> C<sup>5</sup>

B<sup>5</sup>

P

Bend

~~~~~ Gliss

H

Guitars 1&2 continue with Rhythm figure 3

Full

~~~~~

Gliss

P

H

TAB

D

E<sup>5</sup>

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

D<sup>5</sup>

E<sup>5</sup>

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

D<sup>5</sup>

8va ---

Bend

Bend

H

H

Guitars 1&2 continue with Rhythm figure 3

Full

H

TAB

E<sup>5</sup>

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

D<sup>5</sup>

E<sup>5</sup>

D C B

Pre

8va (Cont.) ---

Bend

Bend

Bend

↑

TAB

Full

H

Full

15

14

Full

15

14

½

↑

TAB

E<sup>5</sup>  
8va (Cont.) --- loco  
Gliss

Guitars 1&2 with Rhythm figure 1

Gliss

T  
A  
B  
14

**[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

Gliss

Gliss

Gliss

Gliss

Gliss

Gliss

**[F] Solo:**

D<sup>5</sup> E<sup>5</sup>

E<sup>5</sup>

⑥G A<sup>5</sup>

⑥G

Rhythm figure 4

son of a bitch.

*Chorus vocals continue sim.*

Gliss

Bend

Bend P

H

½

Gliss

H

½ P

T  
A  
B  
7 7 9 9  
7 7 9 9  
5 5 7 7

5 7 x 5

7 5 7 7 5 7

E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> Rhythm figure 4 ends  
With Rhythm figure 4

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

Bend

Full 1/2

Full

Full

Full

**TAB:** T A B

5 6 7 0 7 | 0 0 | 5 5 7 5 5 7 | 5 5 7 5 | 5

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

E<sup>5</sup>

Bend

Full

1/4

P

H P

Gloss

**TAB:** T A B

5 7 5 5 8 5 7 | 5 8 5 7 7 5 7 5 7 9 9 | 5 7 9 9

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

**Gradually get faster**

H P

Gloss

**TAB:** T A B

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

Full

Full

Full

Full

Full

**TAB:** T A B

12 12 14 | 12 12 14 | 12 12 14 | 12 12 14 | 12 12 14 | 14 12 15 15 | 15 15 12 | 12 15 15 | 15 15 12 |

D<sup>5</sup>  
 Bend  
 P  
 E<sup>5</sup>  
 Gliss  
 3  
 E<sup>5</sup>  
 8va ---  
 ⑥ G  
 fr 3  
 Gliss Gliss  
 3

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

A<sup>5</sup>  
 8va (Cont.) ---  
 Bend  
 3  
 Bend P  
 Bend P  
 E<sup>5</sup>  
 ⑥ G  
 fr 3

Full  
 1/2  
 1/2  
 P  
 TAB  
 12 12 15 12 15 12 14 12 14 14 12 14 12 14  
 14 12 14 12 14 14 12 14 14

8va (Cont.) ---  
 D<sup>5</sup> E<sup>5</sup>  
 Bend  
 Bend  
 E<sup>5</sup>  
 Bend  
 Bend  
 ⑥ G  
 fr 3

Full  
 Full  
 Full  
 TAB  
 12 14 12 14 14 14 0 14 12 12 12 12 14 12 12 14

A<sup>5</sup>  
 8va (Cont.) ---  
 Bend  
 Bend  
 P  
 Bend  
 E<sup>5</sup>  
 ⑥ G  
 fr 3

Full  
 Full  
 1/2  
 P  
 TAB  
 14 12 14 12 14 14 14 12 14 12 14 14 12 14 14

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

D<sup>5</sup>      E<sup>5</sup>      E<sup>5</sup>      ⑥G  
fr 3

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

A<sup>5</sup>      ⑥G  
fr 3      E<sup>5</sup>      D<sup>5</sup>      E<sup>5</sup>

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

E<sup>5</sup>      ⑥G  
fr 3      A<sup>5</sup>      G  
fr 3      E<sup>5</sup>

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

D<sup>5</sup>      E<sup>5</sup>      E<sup>5</sup>      ⑥G  
fr 3      A<sup>5</sup>      ⑥G  
fr 3

E<sup>5</sup>

8va (Cont.) ---

Gliss

Gliss

D<sup>5</sup>E<sup>5</sup>

Gliss

Gliss

N.C.

loco slowly

Let ring



Gliss

Gliss

Gliss

Gliss

T  
A  
B

15	15	15	17	17	17	15	15	16	14	12	14	14	0	3	4	2	0
16	16	16	18	18	18	16	16	16	14	12	14	14	0	3	4	2	0

Gliss

rit.

Gliss

T  
A  
B

H

Gliss

2 4

2 0 2

{1}  
2  
2  
09  
9  
7  
0

## 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.

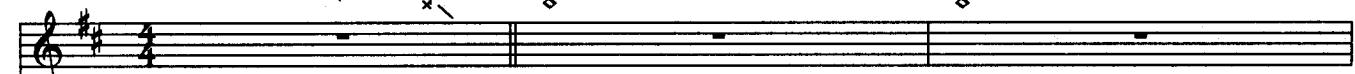


Fast  $\text{♩} = 172$

Guitar 1

A Intro:

D5



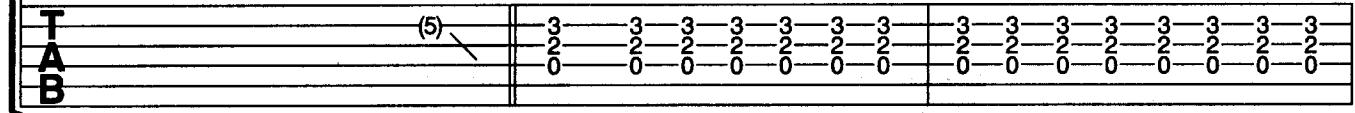
Gliss

Guitar 2

Tune guitars down a semitone

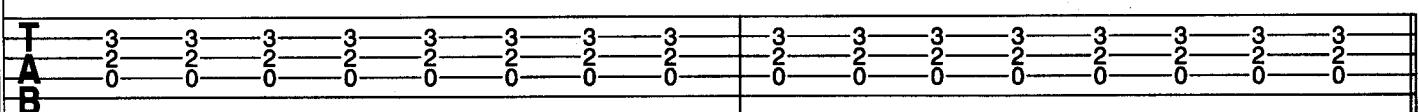
f Palm mute

Gliss



sim.

Yeah!



**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

**TAB**

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

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

**TAB**

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

**C** Chorus:D<sup>5</sup>G<sup>5</sup>F#<sup>5</sup>

at - ti - tude. \_\_\_ In - side that

Rhythm figure 2

**TAB**

3	x	3	3	3	3	0	0	0	0	0	4	4	4	4
2	x	2	2	2	2	0	0	0	0	0	2	2	2	2
0	x	0	0	0	0	3	0	3	0	3	4	4	4	4

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

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

T  
A  
B  
4 0 2 2 2 0 2 2 0 5 3 3 3 3 3 3 3 3 3 5 0 3 3 3 3 2 5 3

H H H

F#5

G<sup>5\*</sup>

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

T  
A  
B  
4 2 4 2 4 0 2 2 2 0 4 0 2 2 4 0 2 2 0 5 3 3 3 3 3 3 3 3 3 5 3 3 3 3 3 3 3

H H H

**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

T  
A  
B  
2 2 2 2 2 2 3 3 3 3 3 3 3 2 2 2 2 2 2 0 3 4 2 2 4 0

3 0 3 0 0 0 0 0 0 0 0 0 3 4 0 0 0 0

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

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

At - ti - tude\_\_\_\_ is

Two staves of musical notation for a guitar. The top staff shows a melody line with eighth-note patterns. The bottom staff shows chords. A guitar tablature is provided below, with the strings labeled T, A, and B. The tablature shows fingerings and string skipping.

T	3	3	3	3	3	3	3							
A	2	2	2	2	2	2	2	2	3	4	0	2	2	2
B	0	0	0	0	0	0	0	0	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.

Two staves of musical notation for a guitar. The top staff shows a melody line with eighth-note patterns. The bottom staff shows chords. A guitar tablature is provided below, with the strings labeled T, A, and B. The tablature shows fingerings and string skipping.

T	2													
A	2													
B	0	3	4	0	2	2	4	0	0	0	0	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'.

**F** Guitar solo:

Guitar 2: D<sup>5</sup>

Guitar 1: Rhythm figure 1

D<sup>5</sup>

G<sup>5</sup>

D<sup>5</sup>

G<sup>5</sup>

D<sup>5</sup>

Guitar 1: Rhythm figure 1

**G** Verse 3:

G<sup>5</sup>

D<sup>5</sup>

G<sup>5</sup>

At - ti - tude,

'tsa fuck - in'

Guitar 1: Rhythm figure 1

P

Gliss

H

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

I can't be - lieve what ya

Guitar 1: Rhythm figure 1

T 10 - 12 - 10 - 12 - 10 | 13 - 12 - 12 - x - 12 - 10 | 10 - 10 - 10 - 11 - 12 - 10  
A 12 - 10 - 12 - 10 | 12 - 10 - 12 - x - 12 - 10 | 12 - 10 - 10 - 11 - 12 - 10  
B

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

T 12 - 10 - 12 - 12 - 10 - 12 | 12 - 10 - 11 - 12 - 10 - 12 - 11 | 10 - 12 - 10 - 8 - 10 - 8 - 12  
A                                                                                                                                                          Full  
B

**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

T 3 - x - 3 - 3 - 3 - 3 | 3 - 0 - 3 - 3 - 3 - 3 | 2 - 2 - x - 3 - 3 - 3  
A 2 - x - 2 - 2 - 2 - 2 | 0 - 0 - 0 - 0 - 0 - 0 | 0 - 0 - x - 2 - 2 - 2  
B 0 - x - 0 - 0 - 0 - 0 | 0 - 0 - 0 - 0 - 0 - 0 | 0 - 0 - 0 - 0 - 0 - 0

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'

TAB

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

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

at - ti - tude.              Yeah,

Guitar 1:

Yeah,

TAB

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

Gliss

yeah,

yeah!

cresc.

Gliss

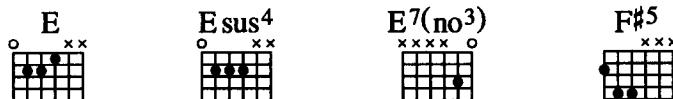
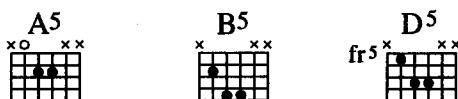
Gliss

TAB

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

# Black Leather

Words & Music by Steve Jones.



Moderately

**A**

(F#5)

A5 F#5

A5

Gliss

Guitar 1

Rhythm figure 1 ends

Rhythm figure 1

Gliss

Tune guitars down a semitone

TAB notation for Rhythm Figure 1. The strings are labeled T, A, B from top to bottom. The tab shows a sequence of notes starting with a 'x-x' at the 14th fret of the B string, followed by a '0' at the 0th fret of the B string, then '2-2-0-0-2-2' on the A string, '0-4' on the G string, '2-0-0-2-2' on the D string, and '2-2-0' on the B string.

(F#5)

A5 F#5

A5

(F#5)

A5 F#5

A5

With Rhythm figure 1 (7 times)

OOH.

Guitar 2

TAB notation for Rhythm Figure 1. The strings are labeled T, A, B from top to bottom. The tab shows a sequence of notes starting with a 'x-x' at the 14th fret of the B string, followed by a '0' at the 0th fret of the B string, then '2-2-0-0-2-2' on the A string, '0-4' on the G string, '2-0-0-2-2' on the D string, and '0-2' on the B string.

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

Ooh.

8va ---

A. Harm.

A. Harm.

**TAB**

x-x-2-2 4

21

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

Ooh.

8va (Cont.) ---

loco

Gliss

**TAB**

19 21 19 21 (12)

**B**

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

With Rhythm figure 1 (4 times)

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

Gliss

**TAB**

Gliss

x/x

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

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

Bend

P Gliss

Full P Gliss

TAB

(F#5) A<sup>5</sup> F#5 A<sup>5</sup> A<sup>5</sup> B<sup>5</sup> <sup>⑥</sup>A

Guitar 1 ◇ ◇ fr 17

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

Bend

Full

Gliss

TAB

(F#5) A<sup>5</sup> F#5 A<sup>5</sup> A<sup>5</sup> B<sup>5</sup> <sup>⑥</sup>A

With Rhythm figure 1 Guitar 1 ◇ ◇ fr 17

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

H P

Full H

TAB

(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 (2 times)

Musical score and tablature for guitar part 1. The score consists of three staves. The top staff shows a melody line with grace notes and a wavy line. The middle staff shows a bass line with a wavy line. The bottom staff is a tablature staff with six horizontal lines representing the strings. The tablature includes fingerings (e.g., 2, 2, 2, 4), string markings (x), and a 'Let ring' instruction with a bracket.

(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)

Musical score and tablature for guitar part 2. The score consists of three staves. The top staff shows a melody line with a wavy line and a '3' above a bracket. The middle staff shows a bass line with a wavy line and a '3' above a bracket. The bottom staff is a tablature staff with six horizontal lines representing the strings. The tablature includes glissando markings (Gliss) and fingerings (e.g., 4-5, 5-6, 4-5-5-4-5, 5-6-6-5-6, 5-4-5-5-2, 6-5-6-6-4-2).

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

Ooh. 2. Well, it's

Musical score and tablature for guitar part 3. The score consists of three staves. The top staff shows a melody line with a wavy line and a '3' above a bracket. The middle staff shows a bass line with a wavy line and a '3' above a bracket. The bottom staff is a tablature staff with six horizontal lines representing the strings. The tablature includes a wavy line and fingerings (e.g., 4-2, x-x-4, 2, 4, x-x-x-x-x-x-x-x-x-x).

C (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)

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

Gloss (2) TAB 4

17 16 17 16 17 16 17 16 14

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

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

Bend Gliss Bend Pre Pre

Full Gliss Full Full ½

17 5 4 4 4 4 4 4 2

A<sup>5</sup> B<sup>5</sup> ⑥A (F#5) A<sup>5</sup> F#5 A<sup>5</sup>

With Rhythm figure 1

Guitar 1 can't re - fuse \_\_\_\_\_ and you just can't choose \_\_\_\_\_ what she's gon - na do. \_\_\_\_\_ Well, you

Bend Gliss Gliss Gliss

2 {4 2 - 7 7 - 2 - 10

A<sup>5</sup>                      B<sup>5</sup>                      ⑥A  
                             ↓                      ↓                      fr 17

(F#5)  
                     With Rhythm figure 1

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

A<sup>5</sup> [D] D<sup>5</sup>  
                     ◇

E                      ⑥E  
                     ◻ P.Mute

E sus<sup>4</sup> ⑥ E E  
                     open

D<sup>5</sup>                      D                      E

⑥ D  
fr 22

(F#5)

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

A<sup>5</sup>

With Rhythm figure 1 (4 times)

black leath - er. Black

Bend Bend Bend Bend

Full  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  Full

TAB: 12 10 | 10 | 11

(F#5)

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

A<sup>5</sup>

(F#5)

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

leath - er.

Ooh,

black

leath - er.

Bend

P

~

Palm mute

T  
A  
B

A<sup>5</sup>

(F#5)

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

A<sup>5</sup>

ow,

black

leath - er.

3. And you can

Bend

Bend

Palm mute

Full

Full

T  
A  
B

**E**

(F#5)

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

(F#5)

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

With Rhythm figure 1 (4 times)

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

Palm mute

Palm mute

You can

You can

(F#5)

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

(F#5)

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

let her in, \_\_\_\_\_

and you'll start a - gain. \_\_\_\_\_

Well, you

Palm mute

Palm mute

Well, you

A<sup>5</sup>  
↓.  
Guitar 1

B<sup>5</sup>  
↓.

<sup>⑥</sup>A  
fr 17  
↓

(F#5)  
With Rhythm figure 1

A<sup>5</sup>

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

Gliss

Gliss

P. Mute

Well, you

A<sup>5</sup>      B<sup>5</sup>      ⑥A      (F#<sup>5</sup>)      A<sup>5</sup> F#<sup>5</sup>      A<sup>5</sup>

Guitar 1      J.      J.      J.      fr 17      With Rhythm figure 1

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

Gliss      Gliss      \*Bend      \*Bend

Full      1½

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

\*Downward bend

F      D<sup>5</sup>      E      E<sup>7</sup>no<sup>3</sup>      E      ⑥E

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

Gliss

TAB: 5-5      5-5      7-9-7

D      E

Palm mute

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

Palm mute

TAB: 5-5      5-5      7-7-7-7

**G**

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

With Rhythm figure 1 (to end)

**TAB**

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

**TAB**

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

**TAB**

A<sup>5</sup>

(F#5)

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

Ooh,

Bend

Gliss

Gliss

Full

Gliss

T  
A  
B

14-14 (14) 14-15

17-16  
17-16-14 x-4-4 2

(F#5)

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

(F#5)

A<sup>5</sup> F#51&3. Ooh,  
2&4. leath - er,T  
A  
B

4-4 2-4 4-4 2-4

2-4 4-4 2-4 4-4 2-4 4-4 2-4

A<sup>5</sup>

(F#5)

A<sup>5</sup> F#5A<sup>5</sup>  
Repeat 4 times

Black leath - er.

(2&amp;4.) Black

Gliss

1/4

Gliss

1/4

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

*Ad lib vocal to end*

A<sup>5</sup> F#5  
Guitar 1      Guitar 2

**Freely**

*1/2*  
*Full*

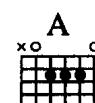
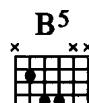
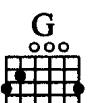
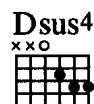
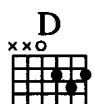
Feedback

*Gliss Gliss*      *Gliss*      *Gliss Gliss*      *Gliss Gliss*

*Whammy bar*

# You Can't Put Your Arms Around A Memory

Words & Music by Johnny Thunders.



♩ = 124

D D sus<sup>4</sup> D D sus<sup>2</sup> D/A D sus<sup>4</sup>

Guitars tuned down a semitone

Guitar 1, acoustic

TAB

2	3	3	2	0	2	3	3	2	0
A	3	3	2	0	3	3	2	0	0
B	2	2	0	0	2	2	0	0	0

D D sus<sup>2</sup> D/A  
Guitar 1, acoustic

A

1. It does - n't pay— to try,— All the smart boys know—

TAB

2	0	0	2	3	3	2	0	0	2	3	3	2	0	0
A	3	3	2	0	3	3	2	0	0	3	3	2	0	0
B	2	2	0	0	2	2	0	0	0	2	2	0	0	0

D D sus<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 —

D D sus<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 12

T A B

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

— home. —  
And when I'm home, —  
Big deal, — I'm still —

Gloss 9-9=10  
10-10=11

T A B

D D sus<sup>4</sup> D sus<sup>2</sup> D D sus<sup>4</sup> D D sus<sup>2</sup>

Rhythm figure 1 ends

a - lone.

8va  
Bend

loco

Gliss

Bend

Full  
12

Gliss

Full

9  
10  
11

9  
10  
9

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  
7

Gliss

9  
10  
11

T  
A  
B

D

G

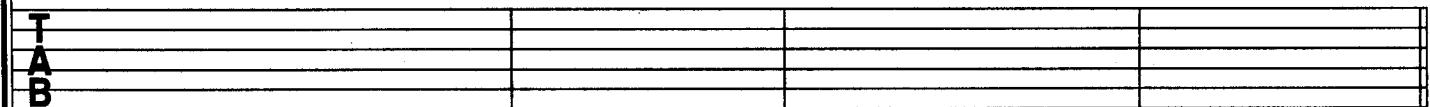
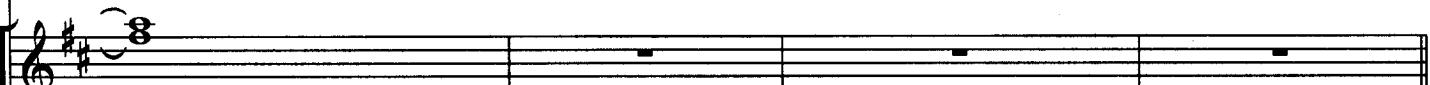
B<sup>5</sup>

D

With Rhythm figure 1 (bars 1-4)



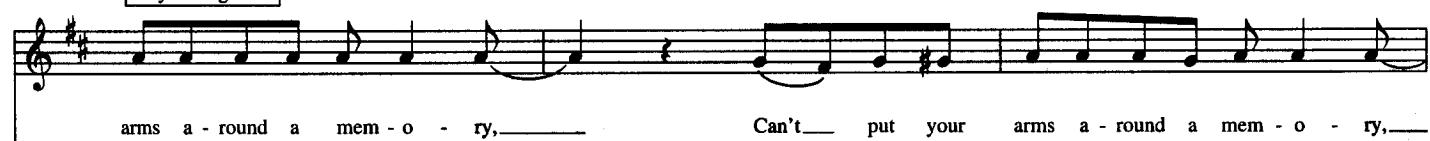
And e - ven though it don't\_\_\_\_ show,\_\_\_\_ Those guys are so\_\_\_\_ old. Can't put your



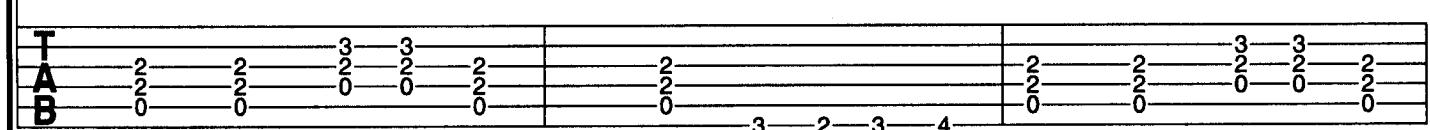
**D** **X** A D A G A D A

Guitar 1,  
acoustic

Rhythm figure 2



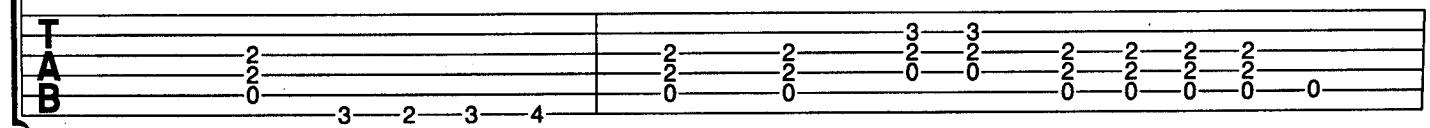
arms a - round a mem - o - ry,\_\_\_\_ Can't\_\_\_\_ put your arms a - round a mem - o - ry,\_\_\_\_



G A D A



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



G A

try.

To Coda ♪ D D sus<sup>4</sup>

Rhythm figure 2 ends Guitars 1&3

D D sus<sup>2</sup>

D D sus<sup>4</sup>

Don't try.

Guitar 2

Rhythm figure 2a ends

Full

12

T A B

D D sus<sup>2</sup>

E

D With Rhythm figure 1

G

B<sup>5</sup>

4. You're just a bas - ket case,

And you got no

Gliss

H

Gliss

H

T A B

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

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

*8va*

Bend

$\frac{1}{2}$

TAB

10 10  
11 10 10

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  
loco  
Gliss  
Bend  
Gliss  
Gliss  
Full  
Gliss

TAB

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

D Dsus<sup>4</sup> D G D. & al Ⓛ Coda

so old.  
Can't put your

*8va*

Bend  
P  
Bend

Full  
P  
Full  
 $\frac{1}{2}$   
Full  
Full

TAB

12 10-12-12

*Coda* ♪

D

D sus<sup>4</sup>

D

F

A

D

With Rhythm figures 2&2a

try.

Spoken: Johnny you're me...

8va

8va

Bend

Solo:

Let ring

Full

T  
A  
B

10  
10  
12

10  
11

A G A D A G

Yeah, you're memory

I wanna put my arms

8va (Cont.) ---

H

Bend

Bend

Full ↑ Full

T  
A  
B

10-12 10

12 12

x x x

A D A G

your memory...

I can't try \_\_

8va (Cont.) ---

Bend

Bend Bend

Bend Bend

Bend P

Bend Bend

Bend Bend

Full P 12

Full 12 12

Full 12 12

A

D D sus<sup>4</sup>

I can't try. Don't try.

*8va (Cont.)* loco

TAB

7  
7  
0

G

D D sus<sup>4</sup>D D sus<sup>4</sup>

D

G

D D sus<sup>4</sup>

Spoken: Come on... Ad lib vocal

*8va* --- Bend

Full  $\frac{1}{2}$  ↓

TAB

7  
7  
0

D D sus<sup>2</sup>D D sus<sup>4</sup>

D

D sus<sup>2</sup>*8va (Cont.)* ---

Bend P

3

Bend Bend Bend Bend

3

Bend P

Full Full Full Full Full

12 10 12 12 12 12 12 12 12 12 12 12 12 12 12 12

TAB

D D sus<sup>4</sup> D sus<sup>2</sup> D sus<sup>4</sup>

8va (Cont.) ---

TAB

D D sus<sup>2</sup> D sus<sup>4</sup> D sus<sup>2</sup> D sus<sup>4</sup>

8va (Cont.) ---

TAB

D D sus<sup>2</sup> D sus<sup>4</sup> D sus<sup>2</sup> D sus<sup>4</sup>

8va (Cont.) --- Bend

TAB

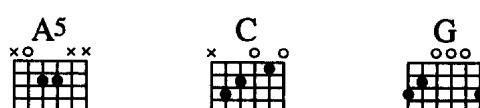
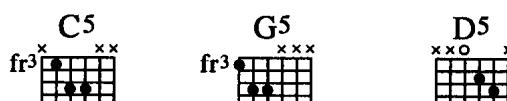
D D sus<sup>2</sup> D sus<sup>4</sup> D sus<sup>2</sup>

8va (Cont.) --- Bend

TAB

# 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>

Musical score and TAB for the first section. The score shows two staves: a treble staff with a key signature of one sharp (F#) and a bass staff with a key signature of one sharp (F#). The tempo is indicated as  $\text{♩} = 184$ . The score includes dynamic markings like *ff*, + Feedback, Gliss, and specific instructions for the guitars: "Guitar 1 only 1st time" and "Guitars 1&2 2nd time". The TAB below shows the guitar strings (T, A, B) with fingerings and picking patterns corresponding to the score.

D<sup>5</sup>

Yeah!

Musical score and TAB for the second section. The score shows a treble staff with a key signature of one sharp (F#). The TAB below shows the guitar strings (T, A, B) with fingerings and picking patterns corresponding to the score.

**A** Verse:  
A<sup>5</sup>

D<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

TAB notation for guitar 1:

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

A<sup>5</sup>

D<sup>5</sup>

up on Av - en - ue C. I've seen emp -

Palm mute

TAB notation for guitar 1:

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

A<sup>5</sup>

D<sup>5</sup>

ty hands that was wait - in' to freeze

Palm mute

TAB notation for guitar 1:

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

A<sup>5</sup>

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

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

T  
A  
B  
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

**B** Chorus:

C  
◊

G  
◊

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

Guitar 1

T  
A  
B  
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3

D<sup>5</sup>  
◊  
v



you

Fuck

you!

T  
A  
B  
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

C

G

I don't care a - bout

TAB

5 5 5 5 5 5 | 5 5 5 5 5 5

3 3 3 3 3 3 | 3 3 3 3 3 3

1,2,3.

D<sup>5</sup>

you

Fuck you!

you

Fuck you!

TAB

7 7 7 7 7 7 | 7 7 7 7 7 7

5 5 5 5 5 5 | 5 5 5 5 5 5

4.

C

Fuck you!

you!

TAB

7 7 7 7 7 7 | 5 5 5 5 5 5

5 5 5 5 5 5 | 3 3 3 3 3 3

G ◇

I don't care a - bout you

D<sup>5</sup>

**TAB**

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

J. D. C. G<sup>5</sup> G<sup>5</sup>

Fuck you! I don't care a - bout

C<sup>5</sup> Gliss

Gliss

NC.

**TAB**

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

D<sup>5</sup>

you.

NC.

Chromatic

**TAB**

2 3 4 5 6 7  
4 5 6 7 8 9  
4 5 6 7 8 9  
3

8va ---

TAB

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.) --- loco

freely

Gliss

TAB

14 13 12 11 10  
15 13 14 12 11 10 10  
13 12 11 10 11 10

**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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Attitude  
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You Can't Put Your Arms Around A Memory  
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