

Authorized Edition

guitar®



Guitar • Voc

1984

Van Halen

WITH
TABLATURE™



Cherry
Lane
Music

Transcribed by Brad McPhail

1984

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

Slowly and freely

⑤4fr. C♯
⑥open E
⑥4fr. G♯
⑤4fr. C♯

*Gtr. I
mf
*Gtr. II

mf

Fretboard diagram:

T	12	9	11	19
A	13	9	12	19
B	14	11	13	16

*Synth. arr. for gtr.

⑥open E
2fr. F♯
⑤4fr. C♯

8va-

Fretboard diagram:

18	16	14	14	16
19	17	16	14	16
16	16	16	16	16

⑥open E
⑤6fr. D♯
⑥open E
2fr. F♯

8va-
loco

Fretboard diagram:

14	16	14	16	19
21	21	(21)	9	7
21	21	(21)	9	8
			9	9

14
14
16
16
16
16
14
14

16
16
12
13
11
14

14
14
16
16
16
16
14
14

JUMP

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

Moderately $\text{♩} = 129$

Intro Riff A G/C C F/C G/C C F/C

*Gtr. I

mf

Play 3 times (end Riff A)

Riff B *8va*

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

1st Verse w/Riff A (2 times)

loco

1. I get up _____
(end Riff B)

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

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

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

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

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

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

are you? Who said that?

ba - by, just_ howyou_ feel...

You got to
You say you don't

G/C

C

F/C

G/C

C

F/C

C/F

Gsus4

Pre-chorus

N.C.(Am)

(F)

(C/E)

(Dm)

Gtr. II

I ain't the worst that you've seen.

Ah, can't you see what I mean?

slight vib. w/bar

P.M.-----+ 4

P.M.-----+ 4

P.M.-----

(9) 7

5 7

(8) 7

5 7

(F)

(C/E)

(G)

Ah, might as well jump...

(Gtr. II out)

Chorus
w/Riff A

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

(Jump!) {1. Might as well jump..
2. Go a-head and jump.. Go a-head and jump..
Might as well jump..

1st time w/Riff A 1
2nd time w/Riff A 2

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

{(Jump!) Go a-head and jump.. 2. How old.. Jump!

Guitar solo

*Bbm Gb Ab Db Bbm Gb Ab
8va sl. loco Full P P sl. 1/2 (15ma) A.H. Full Full
**Gtr. III rake rake 3 sl. semi-harm. A.H. Full Full
rake sl. Full P P sl. 1/2 A.H. Full Full
19 (19) 7 10 7 7 10 9 7 9 7 (7) (7) 9 9

*Chord names derived from bass and synth. (next 8 bars).

**Tune down 1/2 step. Music sounds as written.

The image shows a page of sheet music for guitar, featuring tablature on six horizontal lines. The music is organized into measures separated by vertical bar lines. Each measure includes a dynamic marking (e.g., Full, P, sl.) and a specific fingering or technique indicator above the tablature. The key signature changes throughout the piece, indicated by labels such as A.H., D \flat , B \flat m, G \flat , and A \flat . The tablature itself consists of six horizontal lines representing the strings, with numbers indicating the frets and letters indicating specific techniques like hammer-ons (H), pull-offs (P), and slurs (sl.). The music includes complex patterns of eighth and sixteenth notes, as well as sustained notes indicated by wavy lines.

Synth. solo

Gtr. C5 IV 8va H P pick slide

(Gtr. III out)

Gtr. I (16) s

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

pick slide

F5 7 3 3 8 5 6 10 7 8 10 5 6 10 7 8 10 5 6 10 7 8 10 5 6 10 7 8 10 5 6

G5 pick slides

5 1 1 5 1 1 7 3 3 5 1 1 7 3 3 8 5 6 10 7 8 10 5 6 10 7 8 10 5 6

*T = Tap w/R.H. index finger.

① = Tap w/R.H. ring finger.

(P)-Pull-off to R.H. index finger.

Açus 2

8rd

H H T (1) P H T (1) P H T (1) (1) P T (1) P P H T (1) P P H T (1) P P

3 3 3 9:8 3 3

H H T (1) P H T (1) P H T (1) P P

8 13 15 20 15 8 13 15 20 15 8 13 15 20 15 13 15 20 15 13 8 13 15 20 15 13 15 20 15 13

G5
loc

C5

(Gtr. IV out)

Musical score for guitar, measures 3-10. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows the corresponding fingerings for each note: 3, 3, 3, 3, 6, 5, 9, 5, 7, 7, 9, 5. The measure numbers 3 through 10 are indicated above the notes.

w/Riff A

G/C C

Might as well

w/Riff A (3 times)

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

jump. (Jump!)

Go a-head and jump.

Get in and

Gtr. II

A musical score page featuring a single staff of music in common time. The staff begins with a sharp sign indicating the key signature. It contains a series of eighth and sixteenth note patterns. Below the staff, a horizontal line is divided into ten equal segments by vertical bar lines. Each segment is labeled with a number: the first five segments are labeled '3', the next two are labeled '3 3', and the final three are labeled '3 3 3'. This pattern repeats across the entire staff.

G/C C F/C G/C C F/C C/F Gsus4
 jump. (Jump!) Go a-head and jump.. Jump!

G/C C F/C G/C C F/C C/F Gsus4
 Jump! Jump!

*Begin fade
w/Riff B*

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

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

PANAMA

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

Moderate Rock $\text{♩} = 144$

Intro Gtr.I

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

sl. sl.

take trcm. bar 3

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

(5) 0 9 10 7 9 10 7 8 5
(6) 9 9 9 9 9 9 9 9 9
(7) 9 9 9 9 9 9 9 9 9
0 (6) 7 7 7 7 7 7 7 7 7

D Dsus4 A C#m

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

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

B/C# B A C#5

A.H. Full (15ma) A.H. Full let ring

H P sl. 0 0 0 0 0 0 0 0 0
4 4 4 4 4 4 4 4 4
4 4 4 4 4 4 4 4 4
0 0 0 0 0 0 0 0 0

B/C# B A C#5

A.H. pitch: A N.C. Harm. (8va)

H P sl. 0 0 0 0 0 0 0 0 0
4 4 4 4 4 4 4 4 4
4 4 4 4 4 4 4 4 4
0 0 0 0 0 0 0 0 0

N.C. A5 D5 A5 D5 A5 N.C.
 Harm. (8va) Oo! Oh,—
 Harm. P.M. P.M. P.M. P.M. P.M. P.M.
 * Harm. on 3rd str., 4th fret.
 5 0 0 0 0 2 3 2 3 2 3 2
 4 4 4 4 0 0 0 0 0 0 0 0
 0 (0) 0 0 0 0 0 0 0 0 0 0
 sl. sl.

A5 D A D A N.C. AS D A D A N.C.
 yeah! Uh,— huh!
 P.M. P.M. P.M. sl. sl.
 2
 2 3 2 3 2 3 2 3 2 3 2 3 2
 2 2 0 0 0 0 0 0 0 0 0 0
 0 (0) 0 0 0 0 0 0 0 0 0 0
 sl. sl.

1st Verse
 A5 D A D A N.C. E5 A/E
 Jump back! What's that sound?
 P.M. P.M. P.M. trem. bar 1/2 1/2 1/2
 2 3 2 3 2 3 2 3 2 3 2 3 2
 2 2 0 0 0 0 0 0 0 0 0 0
 0 (0) 0 0 0 0 0 0 0 0 0 0
 sl. sl.

E7sus4 E5 A/E
 Here she comes, full blast and top down. Hot shoe, burn-in' down the av-e-nue.
 P.M.
 3 0 0 0 0 2 0 0 0 0 0 0 0 0 0

2nd Verse

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

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

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

E7sus4 E5 A/E

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

P.M.

E7sus4 F#7sus4 F#7add4

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

let ring pick slides let ring P.M. 1st ring sl.

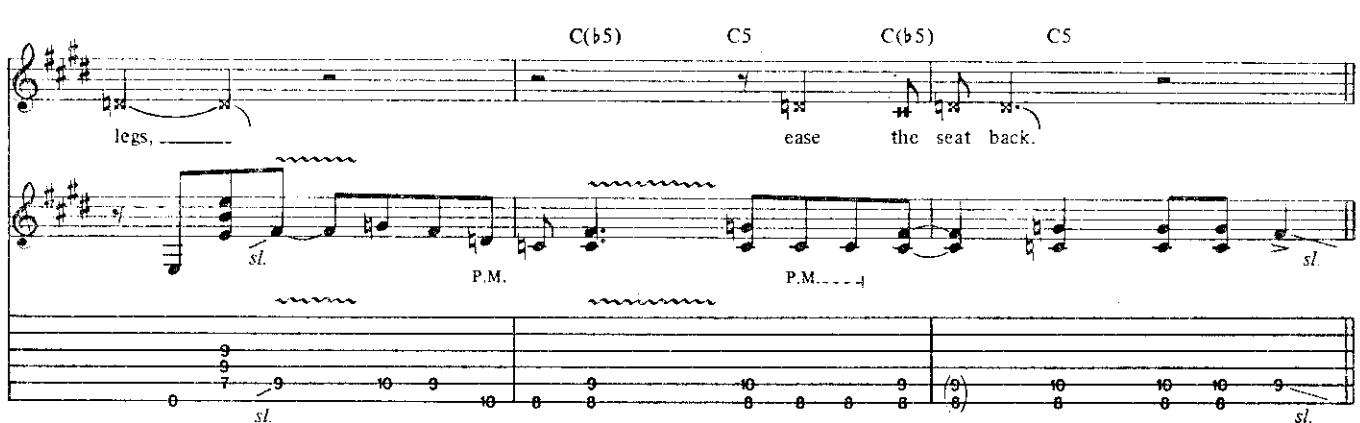
C#m7 N.C. C5 N.C. B5

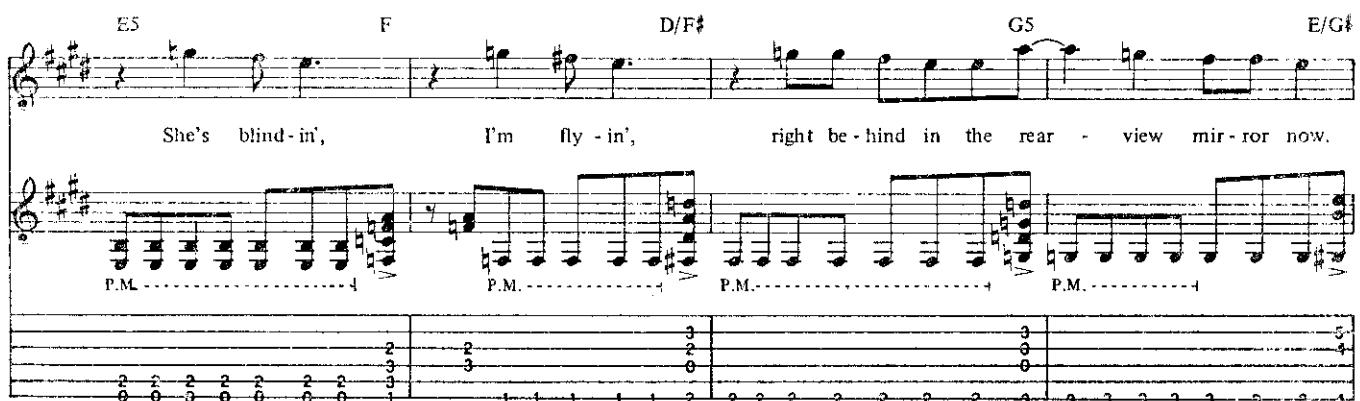
You'll lose her in the turn... I'll get her!

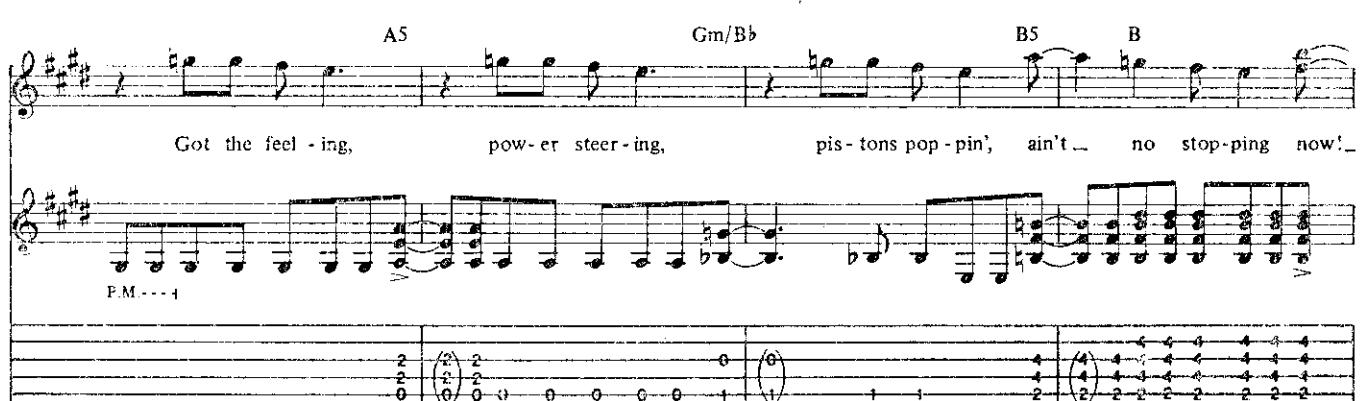
let ring sl.

C(b5) C5 E5

 Ah, _____ you reach down be - tween my
 P.M. P.M. sl. sl. P.M. P.M. P.M.
 3 8 8 8 10 9 9 9
 0 0 0 0 0 0 0 0
 st. sl. sl.

C(b5) C5 C(b5) C5

 legs, _____ ease the seat back.
 sl. P.M. P.M. sl.
 9 9 9 9
 0 7 9 10 3 10 0 0
 0 0 0 0 0 0 0 0
 st.

E5 F D/F# G5 E/G#

 She's blind-in', I'm fly-in', right be - hind in the rear - view mir - ror now.
 P.M. P.M. P.M. P.M.
 2 2 2 2 2 2 2 2
 3 3 3 3 3 3 3 3
 0 0 0 0 0 0 0 0
 1 1 1 1 1 1 1 1
 2 2 2 2 2 2 2 2
 3 3 3 3 3 3 3 3
 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0
 1 1 1 1 1 1 1 1
 2 2 2 2 2 2 2 2
 3 3 3 3 3 3 3 3
 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0
 1 1 1 1 1 1 1 1

A5 Gm/Bb B5 B

 Got the feel - ing, pow - er steer - ing, pis - tons pop - pin', ain't ... no stop - ping now!
 P.M. - - - 4
 2 2 2 2 2 2 2 2
 3 3 3 3 3 3 3 3
 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0
 1 1 1 1 1 1 1 1
 2 2 2 2 2 2 2 2
 3 3 3 3 3 3 3 3
 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0
 1 1 1 1 1 1 1 1
 2 2 2 2 2 2 2 2
 3 3 3 3 3 3 3 3
 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0
 1 1 1 1 1 1 1 1
 2 2 2 2 2 2 2 2

Chorus

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

Pan - a - ma. — Pan - a - ma. —

P.M. P.M. P.M. — sl. sl. sim.

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

Pan - a - ma. — Pan - a - ma. ah oh — oh oh —

sl. sl. sl. sl.

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

— oh. Pan - a - ma. — Pan - a - ma. —

sl. sl. sl. sl.

A5 Dsus2 A D A N.C.

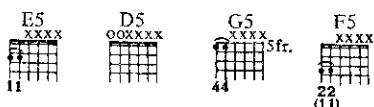
— ah oh — oh — oh. Pan - a - ma. —

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

(e) 0 0 0 2 0 0 2 0 0 5 0 0 5

TOP JIMMY

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



Moderately fast $\text{♩} = 184$

Half time feel

D7(no 3rd)

Harm.

A7(no 3rd)

Harm.

(8va)

Intro *Gtr. I

mp let ring
Harm.

*Tuning (low to high): D A D A C D
D7(no 3rd)

A7(no 3rd)

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

P.M. Harm. Harm.

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

*Gtr. II

** < mp Harm. vib. w/bar

7 (7) (7) (7) (7)

*Standard tuning.

**Fade in w/vol. control.

D7(no 3rd)

Harm.

Harm.

(8va)

(7) 7 5 7 7 7 12 12 12 12 12 12 12 12 7 7 7 7

Harm.

trem. bar

(1) (1) 7 (7)

The sheet music displays a guitar solo section across six staves. The top staff begins with a D7 chord (no 3rd) in common time. It includes a 'Harm.' instruction and a 'w/Fill 1' section. The second staff starts with an A7 chord (no 3rd) in 7/8 time, labeled 'Harm. (8/9a)'. The third staff features a G5 chord followed by a sequence of F5, D5, and F5 chords in common time. The fourth staff shows a D5 chord in common time. The fifth staff begins with a D7 chord (no 3rd) in common time, with 'Harm.' instructions. The bottom staff continues the D7 chord in common time. Various performance techniques are indicated, such as 'mp' (mezzo-forte), 'f sl.', 'sl.', 'mf', 'Harm.', 'trem. bar 1', and '(2½)' measures.

A7(no 3rd)
 Harm.
 (Sust.)
 G5 F5 D5 F5 G5 F5 G5 N.C.

(12) 12 12 12

7 7 7 (7)

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

Harm.

P sl. sl. (Gtr. II out)

trem. bar

Harm.

7 (7) (7)

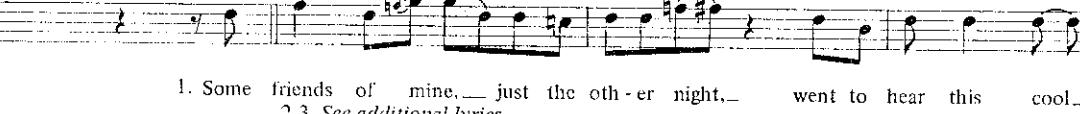
*Depress bar before striking note.

1st, 2nd, 3rd Verses
Dsus⁴
sus²

(end half time feel)  D

G7(no 3rd)

N.C.



1. Some friends of mine, just the other night, went to hear this cool cat
2.3. See additional lyrics

3rd time substitute Rhy. Fill 3

D sus4

D sus2

D

They don't re - mem - ber the place, — but they re - mem - ber the face, — and now

2nd time substitute Rhy. Fill 1

G7(no 3rd)

C

F7

E5

D5

Chorus

Gsus4

sus2

G

Dsus2

Dsus4
sus2

D

ev - 'ry - bod - y wan - na go. —

Who!

Top Jim - my

cooks.

Rhy. Fill 1
Gtr. 1

Rhy. Fill 3
Gtr. 1

3rd time substitute Rhy. Fill 4 2nd time substitute Rhy. Fill 2 3rd time to Coda II

F5 E^{sus4}
sus2 F C C^{sus4}
sus2 C G^{sus4}
sus2 G E^{sus4}
sus2 E

Top Jim - my swings. He's got the look. Oo!

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

Guitar tablature:

10	9	4	5	4	12	11	9	9	8
10	8	3	5	3	12	10	9	9	9
10	10	5	5	5	12	12	10	9	9
8	3	3	3	3	10	10	10	7	7
					sl.	sl.			

2nd time to Coda I

F^{sus4}
sus2 F G^{sus4}
sus2 G A^{sus4}
sus2 A D5 D7(no 3rd)

Half time feel
w/Riff A (3 times)

Top Jim - my, he's— the king.— Harm.

mp Harm.

Guitar tablature:

10	9	12	11	14	13	12	12	12	12
10	8	12	10	14	12	12	12	12	12
10	10	12	12	14	14	12	12	12	12
8	8	10	10	12	12	12	12	12	12

Rhy. Fill 2

Gtr. I C^{sus4}
sus2 C G^{sus4}
sus2 G P.M.----4

pick slide

Guitar tablature:

5	4	12	11						
5	3	12	10						
5	5	12	12						
3	3	10	10	10	10				

Rhy. Fill 4

Gtr. I F^{sus4}
sus2 F C C^{sus4}
sus2 C sl. sl.

Guitar tablature:

10	9	4	5	4					
10	8	3	5	3					
10	10	10	6	6					
8	8	6	3	3					

sl. sl.

Riff A

Gtr. II

* vol. off mf vol. off mp

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

* w/vol. control

A7(no 3rd)
 Harm. (8va)

G5 F5 D5 E5 F5 D5 D7(no 3rd)
 Harm. (8va)

A7(no 3rd)
 Harm. (8va)

A7(no 3rd)
 Harm. (8va)

A7(no 3rd)
 Harm. (8va)

N.C.

D.S. al Coda I

Coda I

G A_{sus4} A_{sus2} A

Who! Shake it, ba - by!

Harm. (8va)

*Gtr. II

standard tuning
 (cont. in slashes)

(Gtr. I)

Riff B-

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

Guitar solo
Half time feel
1:5

Gtr. 1

P.M. x x P.M. x P.M. D5 E5 D5 G5 E5 P.M. x x x x P.M.

trem. bar

A.H. 1½ (15ma) A.H. 1½ (15ma)

3

1½ 1/2 A.H. 1½ A.H. 1½

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

A.H. pitch: G# A.H. pitches: G#

The image shows a page of sheet music for guitar. The top staff uses a standard six-string guitar notation with a treble clef. The bottom staff is a tablature staff with vertical lines representing strings and horizontal dashes representing frets. The music includes various performance instructions: 'open' at the beginning, followed by 'D E5' and 'D5' with hammer-on and pull-off markings; 'Full' with a wavy line; 'P.M.' (palm muted) and 'H' (hammer-on) with grace note markings; 'P' (palm) and 'H' (hammer-on) with grace note markings; and 'P H P' and 'P H' patterns. Fingerings like '(9)' and '7-7' are shown above the tablature. The tablature itself has markings like '12 13 15 13-15 13-12 15 13-15 13 12 15-12-15-14 12 15-14 12-14'. The key signature is F#.

The image shows a page of sheet music for guitar. The top staff uses a treble clef and has a dashed horizontal line through the notes, indicating a sustained sound. The bottom staff uses a bass clef. Various performance instructions are written above the notes, such as "Full", "P.M.", "reverse rake", and "D5". Fingerings are indicated below the strings, for example, "12 15" and "(14)" under the first string. The music consists of six measures of rhythmic patterns.

⑥open

P.M. P.M. P.M. 8va.

vib. w/bar

(o) (o)

*Slide w/tapping finger.

⑥open

E5 D F5 sl. E5

8va. P.M.

(cont. in notation)

H P P

Full

loco

P P Full

Full

H P P

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

Full

P P Full

Full

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

F6/9

8va.

A.H. Full Full sl.

Gsus4 sus2

1/2 1/2 Full

Amadd4

(end half time feel)

1/4

trem. bar

A.H. Full Full sl.

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

Gtr.I

let ring----- + let ring----- 4 let ring----- 4

0 0 0 0 0 0 0 0

5 5 5 7 7 7

3 sl.

w/Riff B
N.C.

D.S. al Coda II

Oh! — (Gtr. III out)
slack

trem. bar

*~~~~~ slack

(5) (5)

Coda II

Fsus4
sus2

F

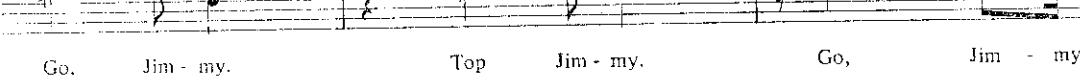
G

Top Jim - my.
sl.

10 9 11
10 8 10
10 10 12
8 8 (8) 10

*Deuress and vib. simultaneously.

G sus4
 sus2 G Fsus4
 sus2 Top F G Gsus4
 sus2 Jim - my. Jim - my. Go, Jim - my.



 Go. Jim - my. Top Jim - my. Go, Jim - my.



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



 12 12 11 10 9 11 12 12 12 11 >
 12 12 10 10 10 10 12 12 12 12 >
 12 12 12 12 10 12 12 12 12 10 >
 10 10 10 9 8 10 10 12 12 10 >

F_{sus4}
 sus2 F G_{sus4}
 sus2 G A_{sus4}
 sus2 A D5 Free time

Top Jim - my. Ow! He's the king.

10 9 12 11 14 13
 10 8 12 10 14 12
 10 10 12 10 12 12
 8 8 (6) 10 10 0 (0)

sl.

(Drum fill)

(Falsetto:) Oh, Jimmy!

* **

(0) (0) (0) (0)

* Randomly decrease and increase volume w/vol. control.

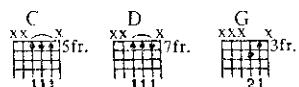
** Lightly tap strings w/R.H. and use delay to create echo repeats.

Additional Lyrics

2. Jimmy on the television, famous people on there with him.
 Jimmy on the news at five.
 Jimmy on the radio and even on the video,
 The baddest cat alive.
 Drivin' all the women crazy. All they want is Jimmy baby.
 Love it when he rolls his eyes. (*To Chorus*)
3. Juke-joint Jimmy is the latest thing.
 He's got the sound that everybody digs.
 Yeah, the joint be jumpin' when the band be pumpin',
 And you know they play a crazy gig.
 Well, you ain't been livin' till ya see the livin' end:
 Top Jimmy and his Rhythm Pigs. Owl! (*To Chorus*)

DROP DEAD LEGS

Words and Music by
Edward Van Halen, Alex Van Halen,
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*Tune Down:
G = D

Moderately slow Rock $\text{♩} = 90$

Intro A D/A N.C. A D/A

Gtr. 1

All guitars

N.C. A F N.C.

*Increase w/vol. knob. **Hand noise.

(Band in) D5 N.C. G/C N.C. G/B Csus2 A5

D5 N.C. G/C N.C. G/B N.C. Csus2 A5

1st Verse

D5 N.C.

G/C N.C.

G/B

N.C. Csus2 A5

Drop dead legs, pret - ty smile, hurts my head, gets me wild..

P.M. +

trem. bar

P

H H

P

H

D5 N.C.

G/C N.C.

G/B

N.C. Csus2 A5

— Dig that steam. Giant butt. Makes me scream. I get a -

Harm.
(15ma)

H

trem. bar

P

P

rake

Harm.

H H

P

H

D5 N.C.

G/C

N.C.

G/B

N.C.

Cs

A

nut - nut - noth - in' but the shakes o - ver you. (Drop dead legs.)

(Drop dead legs.) Uh, noth - in' else could ev - er do..

*Harm.
(15ma)

Chorus

D/A

N.C.

*Harm. refers to note
on 4th str. only.

D/A

(You know that you want it.)

Who!

I know what you need..

sl.

sl.

N.C. A D/A N.C.

(You know that you want it.) Ooh, ba - by.

P.M. P.M. let ring

Guitar tablature:

(7)	8 7 10 8 7 7 2 (2) 0 0	2 2 2 4 4 0 (6)	15 14 15 14 13 12 14
7	7 2 0 0	2 2 4 0 (6)	15 14 13 12 14
0	0 0	4 0 (6)	14

sl.

B7 Bsus4 B N.C. D7sus4 Dsus4 D5 N.C.

(When the night is through,) will I still be lov - in' you?) Whoo!

Guitar tablature:

5 4 4 4 4 4 2 2	3 6 8 7 7 7 5 5	8 7 7 7 7 7 14 6 7 5 0
4 4 4 4 4 4 2 2	6 8 8 7 7 7 12 5 5 5	7 7 7 7 7 7 12 5 5 5
4 4 4 4 4 4 2 2	5 5 5 5 5 5 0 0 0 0	5 5 5 5 5 5 0 0 0 0
0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0

F7 B_b F5 N.C. G5 N.C. A5 N.C. B_bS C5 E5 Harm. N.C.

Harm. rake let ring Harm.

Guitar tablature:

4 3 3 5 5 5 5	3 3 3 3 3 3 3 3 5 7	5 5 7 9 7 7 8 10 8 10 12	8 10 12 8 10 12 10 12 12 12 0
5 3 3 5 5 5 5	3 3 3 3 3 3 3 3 5 7	5 5 7 9 7 7 8 10 8 10 12	8 10 12 8 10 12 10 12 12 12 7
3 3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3 3	5 5 7 9 7 7 8 10 8 10 12	8 10 12 8 10 12 10 12 12 12 0
3 3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3 3	5 5 7 9 7 7 8 10 8 10 12	8 10 12 8 10 12 10 12 12 12 7

Interlude (A_{us4}) A N.C. Dsus4 D N.C.

Harm. H P P H P sl. sl. 3 P.M. let ring sl. sl. 2 P.M. sl. sl. 2

Guitar tablature:

14 14 16 16 (15) 18 16 14 (14) 16 14 12	12 11 9 7 5 4 5	2 2 4
14 14 16 16 (15) 18 16 14 (14) 16 14 12	12 11 9 7 5 4 5	2 2 4
14 14 16 16 (15) 18 16 14 (14) 16 14 12	12 11 9 7 5 4 5	2 2 4

Outro/Guitar solo

N.C. 1/2 1 2 (Gtr. I out) C D sl.

trem. bar 1/2 1 2 5 Gtr. III 5 (5) 5 (5) sl.

Gtr. II P.M. H H H H P.M. 4 semi-harm. 1

3 0 0 2 2 5 H 5 (5) 0 3 4 0 2 5 0 2 3 5 (5) 2 3 4 0 2 5 0 2 3 H H H H

sl. C D

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

Full P.M. 4 H H H H P.M. 4 H H H H P.M. 4 H H H H Full

(3) 0 3 4 0 2 5 0 3 4 0 2 3 0 3 4 0 2 5 0 3 3 0 2 3 H H H H G H D sl.

sl. C

(7) 5 5 5 5 (5) 3 3 3 5 7 4 4 4 5 7 5 5

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

(3) 0 3 4 0 2 5 0 3 4 2 3 2 3 (3) 0 3 4 0 2 5 0 3 4 3 2 0 H H H H

A complex musical score for guitar, featuring six staves of music with tablature below each staff. The music includes various techniques such as slurs (sl.), grace notes (G), dynamic markings (P, H, C, D, Full, 1/2, 1/4, P.M., trem. bar), and specific note patterns like "slack" and "depress and vib. simultaneously". The tablature shows fingerings and string names (H, C, G, D) for each note. The score is divided into sections by measure numbers and includes a note about the pitch of the A.H. (A Harmonic) and a note about the A.H. pitch: A.

*Depress bar before striking note.
 **Bend note while releasing bar.

A.H. pitch: A

A page of sheet music for guitar, consisting of six staves of musical notation with corresponding tablature below each staff. The music is in common time and uses a treble clef. The key signature changes between G major and F# minor (D major) throughout the piece. The notation includes various performance techniques such as tremolo bars, slurs, and dynamic markings like 'P' (piano), 'H' (harmonics), 'C' (chords), and 'A.H.' (arpeggiated harmonics). The tablature shows fingerings and string numbers (e.g., 10, 12, 13) for each note. The piece concludes with a final section of six staves.

C
 A.H. (15ma)
 1/2 1/2 A.H.
 semi-trem. bar
 harm. 1/2 A.H.
 5 (5) 75 5
 17 sl. A.H. pitches: G D C D E_b P
 1/2
 P.M. trem. bar 1/2
 P.M. 4
 (0) 0 3 4 5 2 5 0 3 4 3 2 0
 Begin fade
 G 0 3 4 H P D H 0 3 4 0 3 2 5 0 2 5 (5) 3 4 0 2 5 G 0 3 4 2 2 5
 vib. w/bar vib. w/bar trem. bar 1/4 1/2 1/2
 13 12 10 13 (13) 12 10 10 13 12 13 12 10 13 (13) 12 13 12 10 10 P.P. Full P.H. Full Full A.H. Full (15ma)
 13 12 10 13 (13) 12 10 10 13 12 13 12 10 13 (13) 12 13 12 10 10 P.P. Full P.H. Full Full sl. A.H. Full
 (5) 0 3 4 0 2 5 0 3 4 5 2 0 (0) 0 3 4 0 2 5 0 3 4 0 2 5
 A.H. pitch: G
 P.M. 4 H H P.M. 4 H H H H
 (5) 0 3 4 0 2 5 0 3 4 5 2 0 (0) 0 3 4 0 2 5 0 3 4 0 2 5
 D
 sl. P Full Full P.M. 4
 (5) 5 2 5 3 0 0 0 0 3
 A.H. (8va)
 A.H. let ring
 2
 (5) 0 3 4 0 2 5 0 3 2 0 (0)

HOT FOR TEACHER

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

Fast Shuffle $\text{d} = 126$
Triplet feel ($\overline{\text{B}} \text{ B} = \overline{\text{B}} \text{ B}$)

Intro (Band tacet)
(Drums)

(22 sec.) (7 sec.)

(Gtr. in)
 f pick slide (steady gliss.)

6

II sl. II H

II 15 0 3 7 II sl. II H

N.C.(Am)

(D)

T P P P H H T P P P H H T P P P H H T P P P H H T P P P H H T P P P H H

12-7-3-0-3-7 12-7-3-0-3-7 12-7-3-0-3-7 12-7-3-0-5-9 12-9-5-0-5-9 12-9-5-0-5-9

(Dm)

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

12-9-5-0-5-0 12-9-12-0-3-7 12-7-3-0-3-7 12-7-3-0-3-7 12-7-3-0-3-7 12-7-3-0-5-0

(G)

T P P P H H T P P H H T P P H H T P P H H T P P P H H T P P P H H

12-9-5-0-5-9 12-9-5-0-5-9 12-9-12-0-3-7 (9)-7 12-7-3-0-3-7 12-7-3-0-5-0

(C) (Gm) (C)

(Band in) (C5)

*Bass plays F# pedal.

B5/F# (G#5) (A5) F#m7

(F5) (D5) B5/F# (G#5) (A5) F#m7 (C5)

B5/F# (G#5) (A5) Esus4

* (w/fingers) mp

*Flick toggle switch on two pickup/two volume control guitar to neck pickup w/volume rolled down for attenuation & cleaner tone.
Ed uses Gibson Flying V for this purpose for entire track.

Am7

(Classroom noise/chaos)

(Spoken) 2. Hey, I heard you missed us,

(Spoken) 1. Oh we're back.
I think the clock is slow.

P P P

H H H H H H

5 2 5 2 2 (2) 5 2 5 2 2 (2) 5 2 5 2 0 5 6 7 5 5 8 7 2
H H H H H H

sl.

2nd time w/Rhy. Fill 2

D5 Am7

wow, man, I said...

Wait a
I brought my
What are you doing this weekend?

>P >P >P

H H H H H H

(2) 5 2 5 2 2 (2) 5 2 5 2 2 (2) 5 2 5 2 0 5 6 7 5 5 8 7 2
H H H H H H

sl.

2nd time w/Rhy. Fill 3

D5 Am7

second, man.
pencil.
I don't feel tardy.

Whatta ya think the teacher's gonna look like this
Give me somethin' to write on, man.

>P >P >P

H H H H H H

(2) 5 2 5 2 2 (2) 5 2 5 2 2 (2) 5 2 5 2 0 5 6 7 5 5 8 7 2
H H H H H H

sl.

Rhy. Fill 2

1/4

>P

1/4

H H H

5 2 5 2 2 (2) 5 2 0 5 6 7 5 5 8 7 2
H H H

sl.

Rhy. Fill 3

P

H H H

(2) 5 2 2 (2) 0 5 6 7
H H H

year? Whoa! Uh!

Class dimissed!

P P P P

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

To Coda A5

Ooh!

f

p H P P

2 2 2 2 (2) 2 2 2 2 (2) 2 2 2 2 (2) 2 2 2 2

*Flick toggle switch to bridge pickup with volume at full output.

D5 A5

Oh. Yeah.

Ooh.

Rhy. Fig. 1

3

p H H H sl.

(2) 0 3 0 0 5 6 7 sl.

D5 A5

T - t - teach - er,

I

(end Rhy. Fig. 1)

3 sl.

p P H H H sl.

(2) 0 3 (0) 3 0 p (2) 0 3 0 0 5 6 7 sl.

1st, 2nd Verses
w/Rhy. Fig. 1 (3 times)

stop that scream - in'. Teach - er, don't you see? _____
heard a - bout your les - sons, but les - sons are so cold. _____

2nd time substitute Rhy. Fill 4

D5 A5

Don't wan - na I be no up - town fool. _____

Lit

May - be I - should go to hell, uh, but I am do - ing well.
telle girl from Cher - ry Lawn, how can you be so bold? _____

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

C5 E5 D5 C5 D5

Teach - er needs to see me af - ter school.
How did you know that gold - en rule? _____

Pre-chorus

2nd time w/Rhy. Fill 5

A5 G5 F5 G5

I think of all the ed - u - ca - tion that I missed,
Harm. T T
let ring *Harm. T T 1** pick slides (steady gliss.)

(7) 7(19) 7(19)(5) 13 12 10 12
5(7) 13 12 10 12

T *Tap harmonics. Hold chord form while tapping harmonic an octave (12 frets) above.

**Vib. 3rd & 4th stgs.

Rhy. Fill 4

Rhy. Fill 5

2nd time substitute Rhy. Fill 6

but then my home - work was nev - er quite like this.

**Vib. creates harmonics.

2nd time substitute Rhy. Fill 7

Bb5 A5 Ab5 G5 F#5 F5 E5 Db5 E5 A5

Oh. Got it bad,
Whoa.

Chorus
w/Rhy. Fig. 1 (3 times)

got it bad,
got it bad,
I'm hot for teach

Rhy. Fill 6

pick slide (steady gliss.)

both notes vib.

Rhy. Fill 7

D5 A5

I've got it bad,

Substitute Rhy. Fill 1

Resume Rhy. Fig. 1

D5 A5

so
bad,
I'm hot for teach -

1.

Esus4

A

— er.

Guitar tab (Fretboard diagram):

(2)	3	(0)	3	0	2
(6)	0	3	0	2	2
P	P	P	P	P	P

*mf

*Switch to neck pickup.

2.

(Band tacet)
N.C.

(Band in)
*F#m

— er.—
Wuh, (steady gliss.) oh.

Guitar tab (Fretboard diagram):

(2)	3	0	3	0	2
(6)	0	3	0	2	0
P	P	P	P	P	P

*Chords implied by bass.

Rhy. Fill 1

3

Guitar tab (Fretboard diagram):

z	z	z	z	z	z
z	z	z	z	z	z
z	z	z	z	z	z
z	z	z	z	z	z
z	z	z	z	z	z

Guitar solo

E

trem. pick

(4) (4) 2 4 4 4 4 4 4 6 6 6 6 6 | 6 6 6 6 9 9 9 9 9 9 11 11

F#m

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

trem. pick 13 13 13 13 14 (14) 6 14 17 14 14 14 17 14 14 17 16

E

8va-straight Full 3 1/4 Full sl. loco 1/2 Full 1/4

Full p 1/4 Full sl. 1/2 Full 1/4

14 16 (16) 14 16 14 14 (14) (14) 2 2 2 2 4

E

1/4 Full P P P P P P P P P P

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

F#m

P P P P P P P P P P Full

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

Sheet music for guitar in E major (F#m) with a 2/4 time signature. The first measure shows a slurred eighth-note pattern (E, F#, G, A). The second measure starts with a 'rake' technique (indicated by a downward arrow) followed by a sixteenth-note pattern (B, C, D, E, F#, G, A). The third measure continues with a slurred eighth-note pattern (E, F#, G, A). The fourth measure shows a sixteenth-note pattern (B, C, D, E, F#, G, A). The fifth measure shows a slurred eighth-note pattern (E, F#, G, A). The sixth measure shows a sixteenth-note pattern (B, C, D, E, F#, G, A). The seventh measure shows a slurred eighth-note pattern (E, F#, G, A). The eighth measure shows a sixteenth-note pattern (B, C, D, E, F#, G, A). The ninth measure shows a slurred eighth-note pattern (E, F#, G, A). The tenth measure shows a sixteenth-note pattern (B, C, D, E, F#, G, A). The eleventh measure shows a slurred eighth-note pattern (E, F#, G, A). The twelfth measure shows a sixteenth-note pattern (B, C, D, E, F#, G, A). The thirteenth measure shows a slurred eighth-note pattern (E, F#, G, A). The fourteenth measure shows a sixteenth-note pattern (B, C, D, E, F#, G, A). The fifteenth measure shows a slurred eighth-note pattern (E, F#, G, A). The sixteenth measure shows a sixteenth-note pattern (B, C, D, E, F#, G, A). The十七th measure shows a slurred eighth-note pattern (E, F#, G, A). The eighteen measure shows a sixteenth-note pattern (B, C, D, E, F#, G, A). The nineteen measure shows a slurred eighth-note pattern (E, F#, G, A). The twenty measure shows a sixteenth-note pattern (B, C, D, E, F#, G, A).

F#m
8va-

1/2 Full 3
P Full
Full P wavy line
loco Full
Full 3 P Full

1/2 Full P
Full P wavy line sl.
Full 2 Full P
Full

14 14 14 14 14 14 14 14
16 16 (16) 14 16 14 14 14
14 13 14
(14) (14) 4 2 2 4
(4) 2 2 4

F#m
Full Full Full

E5

A5

Full Full Full (7) (9)

(steady gliss.)

* mf

sl. sl.

* Switch to neck pickup.

*Switch to neck pickup.

Coda

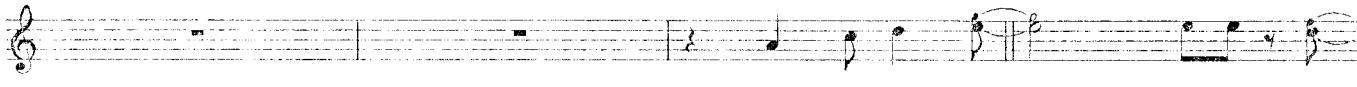
w/Rhy. Fig. 1 (3 times)



D5 A5

Ooh, ___ yeah. ___

D5 A5 Out-chorus



I've got it bad, ___ got it bad, ___

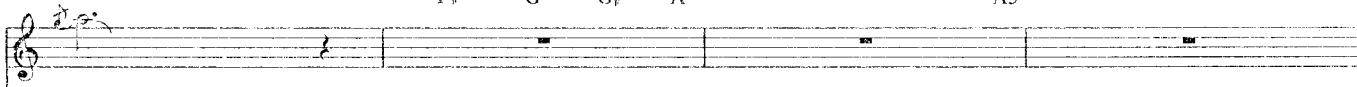
D5 A5 w/Rhy. Fig. 1 (1st 2 bars only)



got it bad, ___ I'm hot for teach - er. ___

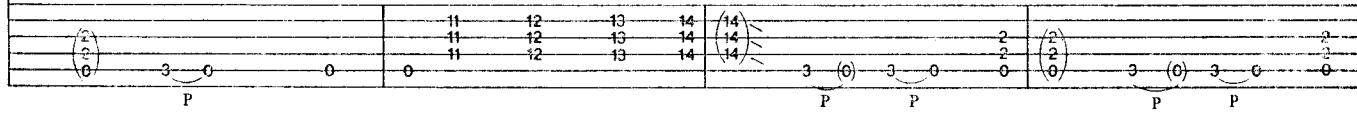
F# G G# A

A5



Oh!

sl.



P P P P

F# G G# A

A5

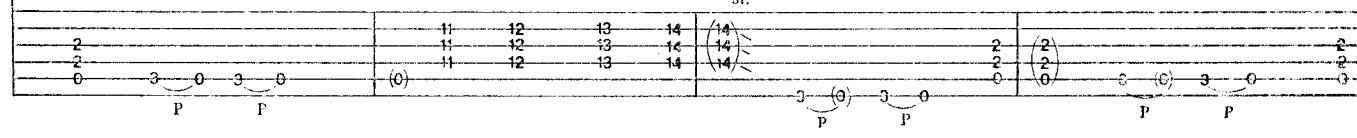


Oh, oh! ___

Oh, yes ___ I'm hot! ___

Wow... ___

sl.



P P P P

F# G G# A F# G G# A F# G G# A

P

Free time
N.C.

G5

Oh my God!

sl. trem. pick P.M. *w/echo* pick slides (steady gliss.) trem. bar

sl. *sl.* *sl.*

Who!

Full 1½ sl. sl. T sl. T sl. T sl. T sl. T sl. sl.

Full 1½ sl. sl. T sl. T sl. T sl. T sl. T sl. sl.

*Trem. pick while bending. **Echo repeats plus feedback control of tape echo unit (for modulating effect).

A C D A

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

2 2 2 0 2 5 7 14 14 7 2 14 7 2 14 7 2

2 2 2 0 2 5 7 14 14 7 2 14 7 2 14 7 2

2 2 2 0 2 5 7 14 14 7 2 14 7 2 14 7 2

2 2 2 0 2 5 7 14 14 7 2 14 7 2 14 7 2

*Trem. pick while sliding chord form.

I'LL WAIT

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

Moderately $\text{♩} = 114$

Intro *Gtr. I Dm Dm^{sus4} sus2 Bb C/G Am C/G

mf II II P

Guitar tablature for Intro:

	5	5	3	3	(3)	5	1	1	0	0
A	6	6	5	5	7	(7)	3	3	1	1
B	7	7	7	7	7	7	3	3	0	0

H II

*Synth. arr. for gtr.

1.2. Bb/F H II 3. Bb/F *Bb/D Am/D Dm

Guitar tablature for Rhy. Fig. 1:

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

H H

*Bass in chord names refers to synth. bass.

Dmsus4 C/D Bb/D Am/D Dm Csus4/D

Guitar tablature for Chords:

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

Bb/D Dsus4 Rhy. Fig. 1 D Csus4/D C/D Dsus4 D F/D

Guitar tablature for Rhy. Fig. 1:

(5)	5	3	1	5	5	3	(3)	3	5	5	0	6
6	3	3	7	6	7	5	5	6	7	7	10	10

G/D Dsus4 D Csus4/D C/D (end Rhy. Fig. 1) Dsus4 D F/D G/C

Guitar tablature for Chords:

(8)	5	7	5	5	3	(3)	3	5	5	5	6	7
10	0	8	6	7	7	6	5	6	7	7	10	12

1st, 2nd, 3rd Verses

N.C. Dm C/D Dm Am/D F/D G/D

1. You've got me cap - tured. I'm un - der your spell...
 2. I wrote a let - ter and told her these words..
 3. You can't i-mag - ine what your im - age means..

I guess I'll nev - er learn.
 That meant a lot to me.
 The pag - es come a - live.

2nd time substitute Rhy. Fill 1

Dm C/D B♭/D Dm/A Am F/A G/A

I have your pic - ture. Yes, I know it well..
 I nev - er sent it. She would - n't have heard..
 Your mag - ic free - ing ev - ry - one who reads..

An - oth - er page is turned.
 Her eyes still fol - low me.
 Heart - break - in' mo - tor drive.

Play 1st & 3rd times only

G Dm C/D Dm Am/D F/D G/D

Are you for real? It's so hard to tell
 from just a mag-a - zine..
 Are you for real? It's so hard to tell
 from just a mag-a - zine..

Rhy. Fill 1

Gtr. I

Dm C/D B \flat /D Dm/A Am F/A G/A G

Yeah, you just smile and the pic-ture sells.
And while she watch-es I can nev-er be free...
Yeah, you just smile and the pic-ture sells.
Look what that does to me.
Such good pho-to-gra-phy.
Look what that does to me.

Chorus
w/Rhy. Fig. 1

Dsus4 D Csus4/D C/D Dsus4 D F/D

I'll wait till your love comes down.
I'm coming straight.

2nd time substitute Rhy. Fill 2

G/D Dsus4 D Csus4/D C/D To Coda

for your heart.
No way you can stop me now,

1. Dsus4 D F/D G/C N.C. 2. Dsus4 D F/D G/C

as fine as you are.
as fine as you are.

Rhy. Fill 2
Gtr. I

Interlude
N.C.

Dm C/D

B♭/D

Dm C/D

1. 2.

B♭/D B♭/D

(Gtr. I out)

Guitar solo
*DS5

C B♭ Am G5 Am B♭ C

Harm.---

Gtr. II

trem. bar

Harm.---

vib. w/bar

P.M.---

7 7 (7) 7 7 (7) 7 7

5 7 (7)

*Chords derived from synth. and bass.

D5 Am Dm/F G 8va-
B
1/4 1/4 1/4 sl. Full 1/2

----- 1/4 1/4 1/4 sl. Full 1/2

5 7 5 7 8 7 5 3 (3) 12-10 14-12 16-14 15-17
5 7 8 7 5 3 (3) 12-10 14-12 16-14 15-17
sl. sl.

D5 Am Dm/F G 8va-
P H P

----- rake sl. P sl. rake P H P

(17) 15-17 15 14 (15) * 12 P 10 sl. 12 10 13 13 12 13-12-13

Sheet music for Am/G, Bb/G, D5, and Am chords. The first measure shows Am/G with 'P' and 'Full' dynamics. The second measure shows Bb/G with 'Full' and 'sl.' dynamics. The third measure shows D5 with '8va' and 'Full' dynamics. The fourth measure shows Am with 'Full' and '1/2' dynamics. The bottom staff provides fingerings: 5 for Am/G, 12-13, 10-13, 10-13, 11 for Bb/G; (13) for D5, and 20 for Am.

Dm/F
loco

6

G

P P P

B♭/G

D5

sl. H

rake

10 12 13 (10)

12 10 10 12 13

3 0 3 0 3 0 3 3 0

12 (12) 10 10

sl. H 9-10

10 12 13

3 0 3 0 3 0 3 3 0

sl. P

P P P

*Release bar and vib.
simultaneously.

*Slide and vib.
simultaneously.

Coda

Dsus4 D F/D G/D D.S. and fade

B/A

let ring

mf *mp*

sl.

sl.

sl.

C/A

mf

mp

sl.

mf

D/A G/A D/A C5/A G/A C/A D/A G/A D/A

N.C.

sl.

6

r3

r3

sl.

sl.

don't pick

sl.

sl.

10-12-14

3-5-7-7

3-5-7

3-5-7

10-12-14-10-12-14

3-5-7-7

1/4

A5

Asus2

A5 N.C. F5/A Fmaj7#4/A

f

let ring

let ring

P P P P

2 2 5 4 2 0 4 2 0 2

0 0 6

10 10 2 2

2 2

2 3 5 3 5 0

10 10 12 12 14 14

3 5 7 7 3 5 7 3 5 7

10 12 14 10 12 14

3 5 7 7 3 5 7 3 5 7

C5 A5 Asus2 N.C. F5/A Fmaj7#4/A

sl.

sl.

let ring

let ring

0 0 6

5 5 5 2 0 0 6

2 2

0 0 6 6

5 5 5 2 0 0 6

2 2

0 0 5 5 3 3

10 10 12 12 14 14

3 5 7 7 3 5 7 3 5 7

10 12 14 10 12 14

3 5 7 7 3 5 7 3 5 7

C5 A5 N.C. 1/2 1/2 1/2 F5/A
sl. *sl.* *semi-harm.* *1/2* *1/2* *1/2* *let chord ring*
(5) 5 5 (5) 3 (2) 4 0 0 0 4 (4) 0 0 0 4 0 0 0 4 0 0 0 4
N.C. 1/2 *semi-harm.* 1/2 1/2 3 T P H T P H P H T sl. P 1 A5
sl. *semi-harm.* *1/2* *1/2* *1/2* *TPH* *TPHPH* *T* *sl. P* *trem. bar*
(5) 4 0 0 0 4 0 0 0 4 (4) 0 0 0 4 0 0 0 4 0 0 0 4 0 0 0 4 0 0 0 4
N.C. 1/2 *semi-harm.* 1/2 1/2 1/2 F5/A N.C. 1/2 Full
sl. *semi-harm.* *1/2* *1/2* *1/2* *let chord ring* *semi-harm.* *1/2* *1/2* *Full*
(2) 4 0 0 0 4 0 0 0 4 (4) 0 0 0 4 0 0 0 4 0 0 0 4 0 0 0 4 0 0 0 4

C/D 1st Verse D5 C/D
A.H. Ah, la - zy eyes in the
T 1 - - -
A.H. T T T P.M. --- 4
T T T 5 (5) 3 5
(7) 7(12) 7(14) 7(19) 0 0 0 0

A/D D5 *C/Bb D5/Bb C/Bb Bb C/D
 — sum — mer — heat, — fresh — from — out of — town —
 P.M. P.M. P.M. ---- 4 sl. sl. sl. sl. sl. sl.
 5 3 5 (5) 2 5 (5) 3 (2) 5 5 3 5

*Bb implied by bass.

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

Now she's workin' on the street, shake them poor boys.

P.M. P.M. - - -

down.

N.C. Chorus F5/A

Whooh! (Girl.) Oo, girl.

H sl. semi-harm. 1/2 1/2 1/2

gone bad, yeah.

N.C. A5 Girl

let chord ring Harm. (8va)

F5/A N.C. C/D

gone bad, yeah. Found

2nd Verse

D5 C6/D D5 C/B_b D5/B_b C/B_b B_b C/D

— that girl — with a lone-some john, then she should've been with me.

let chord ring - 4

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

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

D5 C5/D C6/D D5 A_b/B_b B_b N.C.

Guess that wom-an fall in love.. She don't work for free.

don't pick sl.

(5) 3 2 x 5 | 5 3 2 | (1) 3 (3) | 8 10 9 8 7 6 | 8 10 8 7 6

Chorus
A5 N.C. F5/A

Girl gone bad.

(Girl.)

semi-harm. 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

let chord ring 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

semi-harm.

5 4 3 2 1 | 0 0 0 0 0 | 5 (5) 4 0 0 0 4 | 0 0 0 0 0 4 | 0 0 0 0 0 4 | 0 0 0 0 0 4 | 0 0 0 0 0 4 | 0 0 0 0 0 4

N.C. Esus2 Csus2 Dsus2 Esus2 Fsus2

Yeah. Ah, ah, ah, ew!

let ring

P sl. sl.

0 4 0 3 0 2 0 2 1 0 | (0) 2 4 5 5 7 9 | (9) 7 0 11 12 | 5 7 0 10 6 |

w/Fill 1

N.C.

A5

N.C.

Harm.

P H P H sl.

1/4

1/2

pick slides

Harm.

(12) (10) (8)

0 11 0 11 9 11 14 10 14

P H P H sl. sl. sl. P

**Asus4/G A/G G N.C.

Ooh, _____ oh! _____

heavy hand slide

sl. P H P

Harm. (8va)

3

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

Harm. 1

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

P H P

**Bass plays G

A5 1/2

N.C.

Asus4/G A/G P

G

N.C. 3

steady gliss.

1/2

pick sl.

H sl.

2 2 0 2 0 0 0
4 10 9 3

12 5 2

Fill 1

pick scrapes - - - - -

pick slides - - - - -

Interlude
N.C.(F#m7)

(F#m7)

(D)

Guitar solo

(A)

(D)

(F)

(C)

(Bb)

(G)

(A) 8ra- (F) (C)

A.H. pitch:Bb

w/Lead voc. ad lib

Am Asus4 C6(\sharp 4) Fmaj7

Am Asus4 C6(\sharp 4)

Fsus4 Fmaj7

A sus2
A.H.

Fmaj7

don't pick
let ring
A.H.

A.H.

A(4)
A.H.

A.H.

A.H.

A.H.

Am
A.H.

Fmaj7

A.H.

A.H.

A(4)

B/A

C/A

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

C5/A **B/A** **C/A**

D/A G/A D/A

N.C.

6 3 3
sl. sl.
don't pick

10 10 12 12 10 | 10 11 12 12 11 | 11 12 | 3 5 7 3 5 7
11 12 12 12 12 | 11 12 | 11 12 | 11 12 | 3 5 7 3 5 7
12 12 12 12 12 | 12 12 | 12 12 | 12 12 | 3 5 7 3 5 7

sl.

Out-chorus A5 Asus2

(Girl.) —
1/2 1/2
don't pick let ring—
P P P P P P
10 12 14 10 12 14 | 10 12 14 10 12 14 | 2 2 | 6 4 2 0 4 2 0 | 0 0 | (2) 0

sl. P

F5/A Fmaj7(4)/A C5 A5

girl — gone — bad. — Oh, — (Girl.) —

let ring—
0 0 | 5 5 | 0 0 | 5 5 2 0

Asus2 F5/A

girl. — girl — gone — bad. —

let ring— pick sl.
0 0 | 0 0 | 2 0 0 0 | 5 5 | 0 0 | 5 5 | 2 0

F5/A

This musical score for guitar features six staves of music. The top staff begins with a C5 chord, followed by an A5 chord with a 'semi-harm.' (semiharmonic) effect. The lyrics 'Ow!' and '(Girl.)' are written below the notes. The second staff starts with a 'sl.' (slide) and includes a tablature with fingerings like (5), (5), (5), (2), (0), 4, 0, 0, 0, 4, (4), 2, 0, 0, 0, 4, 4, 3. It also contains markings for '1/2', '1/2', '1/2', 'P', 'let chord ring', and 'N.C.'. The third staff continues with 'N.C.', 'Oo.', and '(Girl.)' lyrics. It features 'TPH' (Tremolo, Pull-off, Hammer-on) patterns and a tablature with fingerings like (5), (3), 4, 0, 0, 0, 4, 6, 3, 10, 5, 8, 10, 5, 8, 10, 6, 10, 8, 5, 8, 10, 17, 8, 2, 0, (2), 4, 0, 0, 0, 4, 0. The fourth staff begins with an F5/A chord, followed by an A5 chord. It includes 'Oh!', 'Oh!', 'Oh!', and '(Girl.)' lyrics. It features 'TPH' patterns and a tablature with fingerings like (4), 2, 0, 0, 0, 3, 0, 0, 4, 5, 3, (5), 4, 0, 0, 0, 4, 0. The fifth staff begins with an F5/A chord, followed by an N.C. (None Chord). It includes a 'Yeah!' lyric. The sixth staff concludes with an F5/A chord and an N.C. (None Chord).

A5 N.C.
 Ah! Sh - shake!
 Full (Girl.)
 P grad. bend Full
 5 0 7 5 5 0 (2) 0 0 0 4 0 0 4
 F5/A N.C.
 Shake! Uh!
 sl. 1 1/4 2 1/2 Full
 1 1/4 2 1/2 Full
 17 20 (20) 20 20 17 sl.
 (4) 0 0 4 0 4 4 0
 A5 F5/A
 let chord H ring
 2 0 2 0 2 2 2 2 5 5 5 3 3 5 3 0 4 0 0 0 0 0 0
 C5 A5 F5/A
 sl. sl. sl.
 (0) 0 5 5 5 5 2 2 0 0 2 2 2 2 5 5 3 3 5 3 0 2 2 2 2 5 5
 (Drum fill)
 C A sl. C
 let chord H P II sl. sl. sl.
 5 3 0 0 4 0 0 0 3 4 5 5 5 5 2 2 0 0 5 5 2 2 0 0 5 5
 H P H sl. sl.

HOUSE OF PAIN

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

Moderate Rock $\text{♩} = 102$

Intro Gtr. I

G#5 A5 C B G#5 A5 C B A.N.C. G# A G# C B N.C. Harm. (15ma) A5

T A B 1 2 5 4 1 2 5 4 1 2 5 4 2 x H 1 2 1 5 4 1 2 1 5 4 1 2 1 5 4 2 H 4 3 3 3 3 0 0 0

G#5 A5 C B G# A C B A.N.C. G# A C B N.C. A

1 2 5 4 1 2 5 4 1 2 5 4 2 H 1 2 5 4 1 2 5 4 1 2 5 4 2 H 9 sl. 0 sl.

N.C. A5 N.C. ~~~~ G5 N.C. A5 N.C. ~~~~

H P.M. 4 semi-harm. - 4 H P.M. 4 II P.M. 4 P

0 2 2 2 2 2 2 0 0 3 4 0 2 2 2 2 2 2 2 3 0 2 2 2 2 2 2 2 0 0 3 4 H (0) 2 H (0) 2 H P

Full 1/2 T P T P T P T P Full 1/2 T P P T P T P T P A5 N.C. ~~~~

4 9 4 7 4 12 4 11 4 0 2 2 2 2 2 2 0 0 3 4 0 2 2 2 2 2 2 2 0 0 3 4 H (3) 0 0 2 H (0) 2 H (0) 2 H P P

G5 N.C. A5 N.C. ~~~~ H P.M. 4 N.C. A5 N.C. ~~~~ H P.M. 4 semi-harm. - 4 II P.M. 4 P P

0 2 2 2 2 2 2 2 0 0 3 4 0 2 2 2 2 2 2 2 0 0 3 4 0 2 2 2 2 2 2 2 1 1 1 1 0 0 0 5 4 0 H (3) 0 0 2 H (0) 2 H (0) 2 H P P

1st Verse

B5 D5/A A D5 E5 F5 F#5 *D/B D5/A

Say you'regon-na leave me 'cause I on - ly tie you up.. I al - ways loved you ten - der but you

pick sl.

H sl. sl. sl. *Bass plays B. sl.

A D5 E5 F5 F#5 D5/B D5/A A D5 E5 F5 F#5

on - ly like it rough. Wom-an bound for glo - ry, why you leav - ing me a - gain?

D5 E5 N.C. A5 N.C.

Gon-na pack her bags and leave this house of pain.

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

G5 N.C. A5 N.C.

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

0 2 2 2 2 2 2 2 2 3 0 (0) 2 0 0 3 4 0 2 2 2 2 1 1 1 1 1 0 0 6 4 0 H H H P P

2nd Verse
B5

A

D5 E5 F5 F#5 D5/B D/B

D5/A

Heart-aches all a-round me, how man-y times we tried...

Said she tried to leave me but her

pick slides

*Tap pick onto stg. (above pickups) while moving R.H. toward headstock.

hands were al-ways tied. If I had it all to do, I'd keep it just the same.

D5 E

N.C.

Gon-na fix it so you nev-er leave-

this house of

pain.

pick
scrape

P.M.

1/2

P

sl.

H

P.M.

N.C.

semi-harm.-

G5

A5

N.C.

P.M.-

P.M.-

P

Ah ah, ah ah ah ah ah ah ah ah ah.

1/4 1/2 1/2 1/4 1/2
1/4 1/2 1/2 1/4 1/2 P sl.
4 4 4 4 4 4 4 5 4 2 4 2 4 4 2 1 3
2 2 2 2 2 2 2 5 4 2 4 2 4 4 4 3

Ah ah, ah ah ah ah ah ah ah ah ah.

1/4 1/2 1/4 1/2 1/4 1/2 1/4
1/4 1/2 1/4 1/2 1/4 1/2 P sl.
4 4 4 4 4 4 4 5 4 2 4 2 4 4 2 3
2 2 2 2 2 2 2 5 4 2 4 2 4 4 4 4

Ah ah, ah ah ah ah ah ah ah ah, _____

1/4 1/2 1/4 1/2 1/4 1/2 1/4 1/2 P
1/4 1/2 1/4 1/2 1/4 1/2 1/4 (w/pick)
4 4 4 4 4 4 4 2 4 2 4 2 4 2 4 2 4
2 2 2 2 2 2 2 5 4 2 4 2 4 4 4 2

*N.C.(B5)

(F#5)

ow!

1/4 1/2 1/4 1/2 1/4 1/2 P sl.
1/4 1/2 1/4 1/2 1/4 1/2 P sl. 1/4 P.M.
4 4 4 4 4 4 4 5 4 2 4 2 4 4 2 4
2 4 2 4 2 4 2 4 2 4 2 4 4 4 2

*Chords implied by bass.

