

THE BEST OF QUIET RIOT

WITH
TABLATURE



Featuring

CUM ON FEEL THE NOIZE
MAMA WEER ALL CRAZEE NOW
BANG YOUR HEAD (METAL HEALTH)
SLICK BLACK CADILLAC



QUIET RIOT

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Transcribed by Kenn Chipkin, Jesse Gress,
Larry Meyer and Mark Phillips

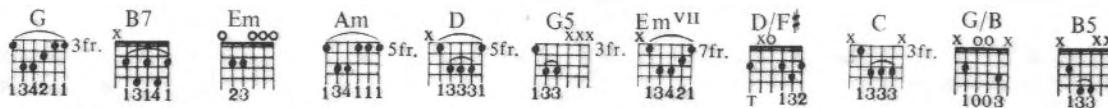
Edited by Mark Phillips
Art Direction: Alisa Hill
Production Manager: Daniel Rosenbaum
Administration: Deborah Poletto

ISBN: 0-89524-381-4

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CUM ON FEEL THE NOIZE

Words and Music by
Noddy Holder and Jim Lea



Moderate Rock $\text{♩} = 138$

(Drums)

(Gtrs. tacet)

2

Cum on feel the noize. — Girls, rock your boys. —

We'll get wild, wild, wild, — wild, wild, wild. —

1st Verse

*Bar middle strings and slide up and down neck.

(Tacet)

So you think I've got an e - vil mind. — I'll tell you hon - ey,

I don't know why, — I don't know why. —

So you think my sing - in's out of time.. It makes me mon - ey.

I don't know why, — I don't know why. —

an - y - more. — Oh, no. — So cum on feel the noize. —

Girls, rock your boys. — We'll get wild, wild, wild, —

Cum on feel the noize. —

G B7 Em Am D G5 EmVII D/F# C G/B B5

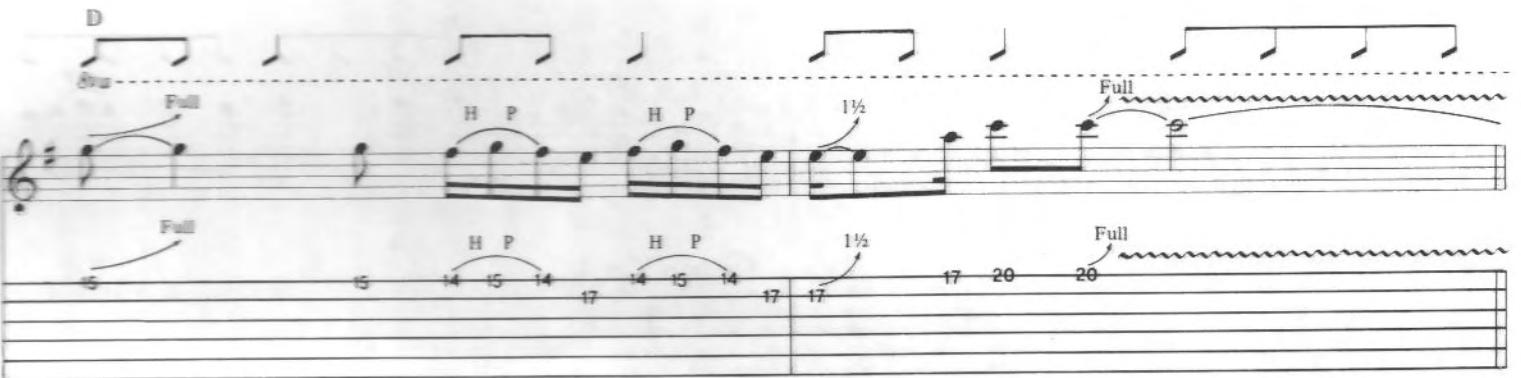
G5 B7 Em Am G D G5 B7 Em Am G D

EmVII D Rhy. Fig. 1 G D/F# Em

G D/F# Em C G/B
 Girls, rock your boys... We'll get wild, wild,
 Am G (end Rhy. Fig. 1) D Rhy. Fig. 2
 wild, an - y - where. So you say I got a
 B5 Em Am G D
 fun - ny face... I've got no wor - ries, and I don't know why,...
 Am G D (end Rhy. Fig. 2) w/Rhy. Fig. 2 G5
 I don't know why. 'Long a - bout last week I
 B5 Em Am G D
 stopped this race... I'm in no - hur - ry. And I don't know why,...
 Am G D Em VII
 I don't know why an - y - more, no, no,...
 Chorus w/Rhy. Fig. 1 D/F# Em G D/F# Em
 no. Cum on feel the noize. Girls, rock your boys...
 Am G D Am G D
 We'll get wild, wild, wild, wild, wild, wild.
 G D/F# Em G D/F# Em
 Cum on feel the noize. Girls, rock your boys...
 C G/B Am G D
 We'll get wild, wild, wild, an - y - where.
 G D/F# Em G D/F# Em (2fr.) *sl. (12fr.)
 8va Cum on.

*Bar middle strings and slide up neck.

Guitar solo



3rd Verse

w/Rhy. Fig. 2 (2 times)

G5

B5

Em

Well, you think we have a la - zy time. You should know bet - ter.

8va - - - - -

(20) (20)

Am G D I

I don't know why, — I

H P P
—3—
H P P

sl.

7 4 5 7 5 7 5 4

sl.

Am G D G5

don't know why. — So you say I got a

sl.

sl. sl.

10 12 13 10 13 12 12

5 (5) 10 12

B5

Em

Handwritten musical score for the B5 section. The vocal line starts with "dirt - y" in Em, followed by "mind." in G, then "I'm a mean" in D, "go -" in Em, and "get - ter." in G. The lyrics end with "I" in D. The score includes a wavy line above the staff and a blank staff below.

(12)

Handwritten musical score for the Am section. The vocal line starts with "don't" in Am, "know" in G, and "why." in D. The lyrics continue with "I don't" in Am, "know" in G, and "why—" in D, ending with "an - y - more," in G. The score includes a wavy line above the staff and a blank staff below.

Handwritten musical score for the G section. The vocal line starts with a wavy line in G, followed by "sl." and "3". The lyrics include "H P P" (hand position) over a wavy line, "sl. sl." over a wavy line, and "sl. sl." over a wavy line. The score includes a wavy line above the staff and a blank staff below.

Handwritten musical score for the D section. The vocal line starts with "Em^{VII}" in Em, followed by "D" in D, and "G" in G. The lyrics include "oh, no." in D, "Cum on" in G, and "feel the noize." in G. The score includes a wavy line above the staff and a blank staff below.

Handwritten musical score for the G section. The vocal line starts with a wavy line in G, followed by a blank staff. The score includes a wavy line above the staff and a blank staff below.

Handwritten musical score for the G section. The vocal line starts with a wavy line in G, followed by "Girls," in G, "rock" in G, "your boys." in G, and "We'll get" in G. The score includes a wavy line above the staff and a blank staff below.

N.C.

wild, wild, wild, — wild, wild, wild, —

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

Cum on feel the noize. — Girls, rock your boys. — We'll get

sl.

5 4 2 (2) (2) (12) (2) 5 4 2 (2) (2) (12) (2)

C G/B Am G D

wild, wild, wild, an - y - where. —

Rhy. Fig. 3 G D/F# Em G D/F# Em

Cum on. — Girls, rock your boys. —

Cum on, feel it. Cum on,

(end Rhy. Fig. 3) Am Rhy. Fig. 4 G D

We'll get wild. We're gon - na get wild. —

rock it. We'll get wild, wild, wild, —

Am G D G D/F# Em

 We're gon - na get wild to - night.

wild, wild, wild. Cum on feel the noize.

 Rock it to - night.

Girls, rock your boys. We'll get wild, wild,
 (end Rhy. Fig. 4) Outro G D/F# Em

 Oh, yeah.

wild. Oh,

 oh.

sl. sl. sl.

12 13 12 13 15 13 12 14 | 12 (12) 14 12 14 12 13 15
 w/Rhy. Fig. 4 Am Full G Full D Am Full G sl. D Full sl.

 Full 15 (15) (15) Full 15 (15) (15) sl.

G D/F# Em G D/F# Em
 Cum on feel the noize... Girls, rock your boys... We'll get
8va
 Full Full Full P H P H P H P H P Full P sl.
 Full Full Full P H P H P H P H P H P Full P sl.
 17 17 17 17 15 17 15 14 15 14 17 14 15 14 17 14 15 14 17 14 17 14 15 14 17 14 17 15 17 17 17

w/Rhy. Fig. 3

G D/F♯ Em

Oh, _____

oh. _____

sl.

sl.

15 * * * 15 15 * * 15 15 * | 15 - | 15 15 15 * * 15 * 15 15 * 15 15

w/Rhy. Fig. 4

Am G D Am G D

Fade out

Full sl.

Full Full

sl.

Full sl.

Full Full

sl.

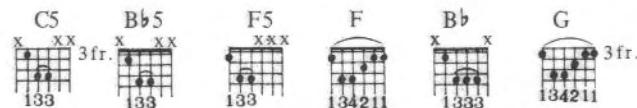
(15) (15) sl.

15 15 15 15 15 15 15

(15) 3 15

MAMA WEER ALL CRAZEE NOW

Words and Music by
Noddy Holder and Jim Lea



Moderate Rock $\text{♩} = 128$

(Drums)

(Gtrs. tacet)

w/Fill 1

2

Ma - ma - ma, weer all — cra - zee now.—

C5 w/Riff A (2 times) Bb5 w/Fill 2 C5 Bb5

Ma - ma, ma - ma, weer all — cra - zee now.— Woo!

Rhy. Fig. 1 1st Verse

I don't want to — drink my whis - key like you do. — I don't

C5 F5 C5 Bb5

need to — spend my mon - ey but still — do. — Well, don't

F Bb F Bb

stop now. — Well, come on. — An - oth - er drop - now, — so come on. — I want a

F Bb C5 Bb

lot now, — so come on. — That's why, — that's why — I said:

(end Rhy. Fig. 1)

Fill 1

*trem. bar

20 (20)

T A B

*Depress and vib. trem. bar simultaneously

Fill 2

pick slides

Riff A

17 19 19 17 16 16 16 16 15

17 17 17 17 15 15 15 15 15

Chorus
 Rhy.
 G
 Fig. 2

Ma - ma - ma, we're all — cra - zee now...
 w/Riff B
 C5

Ma - ma, ma - ma, we're all — cra - zee now, — yeah...
 And you

2nd Verse
 w/Rhy. Fig. 1

told — me — full fi - re wa - ter won't hurt — me. — But you lied, — and you
 tease — me, — and all my la - dies de - sert — me. I wan-na get 'em back. — But don't
 stop — now. Well, come on. — An - oth - er drop — now. Well, come on. — I wan - na

stop — now. Well, come on. — An - oth - er drop — now. Well, come on. — I wan - na

lot — now, — so come on. — That's why, — that's why — I said:
 Chorus
 w/Rhy. Fig. 2

Ma - ma - ma, we're all — cra - zee now...
 w/Riff B
 C5

ma - ma, ma - ma, we're all — cra - zee now. — Get cra - zee!

Riff B

Fill 3

Fill 4

trem. bar

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

5 9 5 10 7 10 12 9 10 9 5 9 5 10 7 10 12 14 16
 3 7 3 8 5 8 10 7 8 7 3 7 3 8 5 8 10 12 13

Fill 5

10 12 13 15
 9 10 12 10 11 13
 10 12

Guitar solo
w/Rhy. Fig. 1 (1st 8 bars only)

This page contains six staves of guitar sheet music. The first three staves are in common time, while the last three are in 12/8 time. The key signature changes frequently, including C5, F5, C5, B♭5, and G5. Various performance techniques are indicated throughout, such as 'Full' (for sustained notes), 'H' (for hammer-ons), 'P' (for pull-offs), 'A.H.' (for arpeggiated hammer-ons), '8va' (octave up), 'trem. bar' (tremolo bar), and 'Gtr. I out' (Guitar I out). The lyrics include 'Ow!', 'Cra-zee!', 'Oh!', 'Hey!', 'I said:', and 'loco'. Fingerings like '1/2', 'F', and 'B♭' are also present.

Chorus
 w/Rhy. Fig. 2 (1st 4 bars only) (2 times)

G F C5

Ma - ma - ma, we're all ____ cra - zee now ____
 Ma - ma - ma, we're all ____ cra - zee now ____ Oh yes,
 (Gtrs. out) ma - ma - ma, we're all ____ cra - zee now ____ Oo!

w/Fill 1 8va ↑

Ma - ma, ma - ma, ma - ma, we're all ____ cra - zee now ____ Get cra - zee with me.

w/Rhy. Fig. 2 (1st 4 bars only) (3 times)

G F C5 8va -----

Ma - ma, ____ ma - ma, I'm go - in' cra - zee. Help - me,
 Ma - ma - ma, we're all ____ cra - zee now ____
 oh, ____ help me break a - way. (Spoken:) Get cra - zee.

w/Riff B C5

Ma - ma - ma, we're all ____ cra - zee now ____ w/Riff B & Fill 6 C5

Ma - ma - ma, we're all ____ cra - zee now ____ I said:
 Ma - ma - ma, we're all ____ cra - zee now ____
 I said:

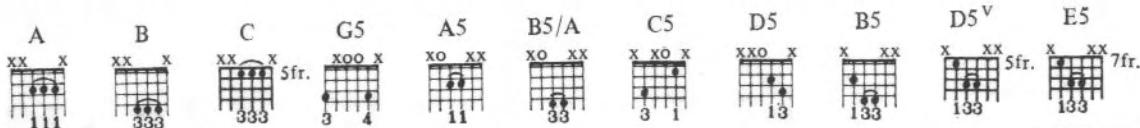
Fill 6

Fill 7

long slide

BANG YOUR HEAD (METAL HEALTH)

Words and Music by
Carlos Cavazo, Kevin DuBrow,
Frankie Banali and Tony Cavazo



Medium Rock $\bullet = 128$

3rd, 4th times w/Riff A

13.

1st time w/Vocal Fill 1

Riff A (Gtr. II)
(Bass arr. for Gtr.)

Riff A (Gtr. II)
(Bass arr. for Gtr.)

P.M.

1/4 1/4

1/4 1/4

3 3 3 3 3 3 3 3 0 3 5 3 5 5 5 5 3 3

steady gliss.

V

(Scream:) Yeah!

Riff B(Gtr. II) - (Bass arr. for Gtr.)

**1st Verse
w/Riff B (3½ times)**

w/Fill 1

Well, I'm an axe grind - er,
 pile driv - er. Ma - ma says that I'll
 (end Riff C)

Fdbk.
 pitch: E

Rhy. Fig. 1 A
 nev - er, nev - er mind her. Got no brains,- I'm in - sane... The teach - er says that I'm
 w/Fill 2

B
 one big pain... I'm like a la - ser, six - string - ra - zor.

1/4
 P.M.-----
 1/4
 P.M.-----
 0 0 2 2 4 4 5 5
 3 0 0 0 0 0 0 0

B5/A
 I got a mouth like an al - li - ga - tor.

G5 A5
 I want it loud - er,

(cont. in slashes)

P.M.-----
 P.M.-----
 0 0 0 0 0 0 0 0

Fill 1
 P sl. sl.
 7 5 7 5 3 5 3 2 0

Fill 2
 pick slide

w/Fill 3

(end Rhy. Fig. 1)

Chorus more pow - er. I'm gon - na rock un - til it strikes the ho - ur. Bang your head!

w/Riff A(2 times) C5 G5 D5 C5 A5 C5 A5 G5 D5

Met - al health - 'll drive_ you mad... Bang your head!

A5 C5 G5 C5 A5 C5 A5 G5

Met - al health - 'll drive_ you mad... All right.

w/Riff B&C

w/Fill 4

A5

Well, I'm

2nd Verse

w/Riff B (3½ times)

N.C. (A) B C B

frus - trat - ed, not out - dat - ed. I real - ly wan - na be o - ver - rat - ed.

w/Rhy. Fig. 1

A

B

C

I'm a find - er

and I'm a keep - er.

I'm not a los - er and I

w/Fill 2

B

A5

B5/A

C5/A

B5/A

ain't no weep - er.

I got the boys

to make the noize...

Won't ev - er let up.

G5 A5

B5/A

C5

Hope it an - noys_ you.

Join the pack,

fill the crack.

w/Fill 3

D5

H

H

Fill 3

Fill 4 8va----- loco 1/4 1/4

20 17 20 17 19 17 (17) 10 17 15 15 17

D5 v
sim.
8va-----

Full
pick slide
Full

8va-----

E5

8va-----

w/Fill 5

A5 C5 G5

C5 A5 C5 A5 G5 D5 A5 C5

trem. bar

*Depress bar before striking note, then release.

14

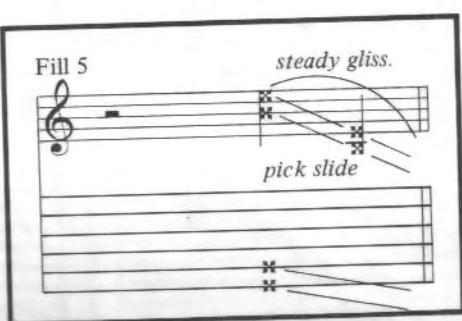
G5

C5 A5 C5 *w/Riff C A5

Fdbk.

(14) (14)

*Play Riff C w/o fdbk. in last bar.



w/Riff D

N.C.

4

P.M.-----+

17 17 17

Bang your head! -

Wake the dead._____

P.M.-----+

sl.

H Full

Full

1/2

17 17 17 17 17 17 17 17

Riff D (Gtr. II)

(Bass arr. for Gtr.)

P.M.

1/4 1/4

1

2

3.4.

5. | 6.

1/4

1/4

We're all met - al mad. It's all you have.

long slide

So bang your head, and raise the dead.

Oh, yeah. Met - al health.

it drives you mad, mad, mad. Bang your

Chorus

Vocal Fill 2

Oh, get your s - straight jack - ets on to - night.
Oh! —
The bad boys are gon-na— set you right.
Oh, rock on, rock ya, rock ya.

BATTLE AXE

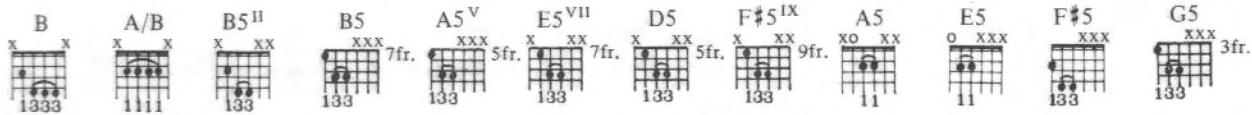
Music by Carlos Cavazo

Fast Rock $\text{♩} = 168$
Intro N.C.

The sheet music consists of six staves of guitar tablature. Staff 1 starts with a fast, eighth-note pattern. Staff 2 begins with a 'f' dynamic. Staff 3 features a 'T A B' section with specific fingerings below the strings. Staff 4 is labeled 'Very freely, rubato'. Staff 5 includes a tremolo bar marking. Staff 6 shows complex patterns with 'Full', 'P', and 'H' markings. The music concludes with a final staff of tablature.

PARTY ALL NIGHT

Words and Music by
Kevin DuBrow



Medium Rock
(Drums)

$\text{J} = 126$

Intro

B B. w/Fill 1

A/B A/B B.

Get loose.—

w/Fill 2

A/B

B5 II

w/Rhy. Fill 1
N.C.

Got my

1st Verse

Rhy. Fig. 1 B5 A5 V B5 E5 VII D5 E5 VII D5 B5 A5 V B5 E5 VII D5 F#5 IX D5 sl.

head to the grind-stone.—

I'm try'n' to act like a fool.—

My

hat is a lamp-shade.

They can't find me at school.—

Well, I'm an

A5 E5
D5 A5 V

A5 E5
D5

E5 B5 II F#5
A5 V B5 E5 VII D5 F#5 IX D5
w/Fill 3

B5 II F#5
E5 VII D5 F#5 IX D5 sl.

They say I'm

(end Rhy. Fig. 1)

Chorus out for blood.

One thing—

I want to do

is par - ty

Rhy. Fig. 2 B5 II A5 E5

A5 B5 II A5 E5

A5

all night,

oh,—

par - ty all night,

oh,—

par - ty

Fill 1

pick slide

T A B

Fill 2

pick slide

Rhy. Fill 1 (A.H. 1 $\frac{1}{2}$ min.)

A.H. 1 $\frac{1}{2}$

A.H. pitch: A (0)

Fill 3

P.M.-----

2nd Verse all night, yeah, all night long. Driving

w/Rhy. Fig. 1 (end Rhy. Fig. 2) w/Rhy. Fill 2 N.C.

B5 A5 G5 A5^v B5 B5 A5^v B5 E5^{VII}D5 E5^{VII}D5 B5 A5^v B5 E5^{VII} D5 F#5^{IX} D5

right way on the wrong side, a bit too much to drink.

B5 A5^v B5 E5^{VII}D5 E5^{VII}D5 B5 A5^v B5 E5^{VII}D5 F#5^{IX} D5

Wom-en in the back seat. Ah, they don't know what to think. They say I've

A5 E5 A5 E5 B5^{II} F#5 B5^{II} F#5

lost my head. (Spoken:) You'll prob - bly end up dead. But they're too

D5 A5^v D5 8va- A5^v F#5 w/Fill 3

Chorus blind to see, what's im - por - tant to me, yeah, yeah, yeah, yeah, is to par - ty

w/Rhy. Fig. 2

B5^{II} A5 E5 A5 B5^{II} A5 E5 A5

all night, oh. Let's par - ty all night, oh. par - ty

B5^{II} A5 G5 A5^v B5 B5 A5^v B5 w/Rhy Fill 2 & Fill 4 N.C.

all night, yeah, all night long. (end Rhy. Fig. 3) B5^{II}

Guitar solo E5 F#5 E5 F#5 A5 E5 F#5 E5

Rhy. Fig. 3 Let's have a good time, good time..

A.H. (15ma) Full P H P A.H. (15ma)

A.H. Full P H P A.H.

2 2 2 2 2 2 2 4 2 2 2 4 4 2 2 4 5

A.H. pitch: E P A.H. pitch: C#

Fill 4

pick slide

w/Rhy. Fig. 3 (2½ times)

E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 E5 B5^{II}

Oh!
trem. picking-

E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 E5 B5^{II}

Yeah! 8va- Full Full P P P Full Full Full Full
Full Full 3 Full Full Full Full
19 19 19 (19) 21 19 17 19 17 21 19 21 19 17 19 (19) 22 22 22 22
(11) 3rd Verse A5^V B5 A5^V B5

E5 F#5 E5 F#5 w/Fill 5 Come on.
A5 E5 Par - a - dise par - ties.

8va- 3 3 3 3 H 21 19 17 19 17 21 21 19 21 19 17 17 19 19 (19)

w/Rhy. Fig. 1 (start at 2nd bar)

E5^{VII}D5 E5^{VII}D5 B5 A5^V B5 E5^{VII}D5 F#5^{IIX}D5 B5 A5^V B5 E5^{VII}D5 E5^{VII}D5

I'm on a one-way cruise. Look - in' for trou - ble. We got

Fill 5

pick slide

B5 A5^vB5 E5^{vii}D5 F#5 D5^{ix} A5 E5 A5 E5 B5ⁱⁱF#5
 noth - in' to lose. They're on the tel - e - phone. They're try'n' to send me home.
 w/Fill 3 & Fill 6
 F#5

B5ⁱⁱ F#5 D5 A5^v D5 A5^v
 We've gone and pulled the plug. We got a new kind - a school. Let's par - ty
 Chorus Rhy. Fig. 4 B5ⁱⁱ A5 E5
 all night. Let's par - ty all night, par - ty all night.
 w/Rhy. Fig. 4 & Fill 7
 (end Rhy. Fig. 4) B5ⁱⁱ A5 E5

B5ⁱⁱ A5 E5 A5
 Let's par - ty all night, yeah, yeah, yeah. We're par - ty an - i - mals,
 Let's par - ty all night. Let's par - ty all night, oh. Par - ty

B5ⁱⁱ A5 E5 A5 B5ⁱⁱ A5 G5 A5^v
 ba - by. We got noth - in' to lose.

all night, oh. Let's par - ty all night, oh, all night
 w/Fill 2 2nd time B A/B B w/Fill 1 1st time 1. A/B B
 long, yeah!
 2. A/B Freely rit. Let's par - ty all night. Let's par - ty, boys.

Fill 6

12 12 11 11 (11)

Fill 7 8va - Play 3 times

19 19 19 19 19
16 16 16 16

CONDITION CRITICAL

Words and Music by
Kevin DuBrow, Carlos Cavazo
and Frankie Banali

A5 F/A A5(6) D Chorus

Please don't let them break me. — Oh no. Free will can - not be found. — Con-di-tion crit-i-cal. I'm feel-ing slow. (end Rhy. Fig. 1) Rhy. Fig. 2

F Am G Gtr. II C5 D5

phys - i - cal. Con - di - tion crit - i - cal, not real - ly cyn - i - cal. sl.

(end Rhy. Fig. 2)

P.M.---- P.M. sl. sl. >>> sl. P.M.---- P.M. sl.

2nd Verse
w/Rhy. Fig. 1

A Csus2 G5 A G5 Csus2 A Csus2 G5

The bells, they are ring-ing, — or is it in - my head? — My nerves are not with-stand - ing. —

A G5 Csus2 A5 F/A A5(6) A5(7)

I'm fall - ing out of bed. — Some call it par - a - noi - a. I don't see it that way. — Let's

Oh no. Oh no.

A5 F/A A5(6)

You say that I an - noy - ya. We're gon - na rock the way. —

go.

D 3 3

Chorus w/Rhy. Fig. 2

No

Am G

Con - di - tion crit - i - cal. I'm feel - ing

F Am G Gtr. II C5 D5

phys - i - cal. Con - di - tion crit - i - cal, not real - ly cyn - i - cal. Yeah.

bridge
Am add2 G6 F#m7b5sus4 Fmaj7sus#4 G6

*12-string acous. gtr.
Rhy. Fig. 3 (end Rhy. Fig. 3)

*Used for Rhy. Fig. 3 only.

w/ Rhy. Fig. 3 (3 times)

Am add2 G6 F#m7b5sus4 Fmaj7sus#4 G6

Whips and chains don't feel no pain. What's gone wrong? I think I'm go - in' out - a my

Am add2 G6 F#m7b5sus4 Fmaj7sus#4 G6

head o - ver heels. I can't feel no pain, on - ly pleas - ure.

Am add2 G6 F#m7b5sus4 Fmaj7sus#4 G6

Get me out. Take me home. Can't you see my con - di - tion?

Guitar solo
Rhy. A5 Fig. 4 (end Rhy. Fig. 4)

Gtr. I

w/ Rhy. Fig. 4 (3 times)

A5 C5 D5 F5 G5

loco

w/Fill 1

8va-----

A5 C5 D5 F5 G5

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

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

N.C. (Am)

2

Chorus

A G5

(Drums)-----

8va-----

Con - di - tion, con - di - tion,

slow, wide vib.

(20)
(20)

2 2
2 0
2 0
0 0
(17) sl. 3

D/F#

F

G

A

G5

D/F#

F

G

con - di - tion crit - i - cal, phys - i - cal.

Con - di - tion, con - di - tion, -

con - di - tion crit - i - cal, Con - di - tion

3 1 3
2 2 4
0 3 5
2 3 5

2 3
2 0
0 0
0 3

3 1 3
2 2 4
0 3 5
2 3 5

Rhy. Fig. 2 (1st half only) (4 times)

Am

G

F

Am

G

F

yeah,
crit - i - cal.

yeah.
I'm feel - ing phys - i - cal..

Con - di - tion crit - i - cal, not real - ly cyn - i - cal..

Con - di - tion

Fill 1

f

P.M.-----+ sl.

trem. bar
(slow drive)

5 4 5 4

7 5 5 7 5 4

5

5

7 5

4

1 3

5

w/Fill 2

Am G F Am G F

crit - i - cal, not real - ly phys - i - cal. Con - di - tion crit - i - cal, not real - ly cyn - i - cal. Yeah.

Outro

w/Rhy. Fig. 5 (till end)

Am G/A D7/A F5 G5 Am G/A D7/A F5 G5

Gtr. I (Two gtrs.)

f P.M.-----

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

Am G/A D7/A F5 G5 Am G/A D7/A F5 G5

Con-di - tion, con-di - tion, con-di - tion, crit - i - cal, crit - i - cal. Con - di - tion, con - di - tion, con - di - tion crit - i - cal, crit - i - cal.

f P.M.-----

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

sl. sl.

Fill 2

f (w/Univibe effect)

5 7 5 7 5 4

Fill 3

f (w/Univibe effect)

5 7 5 4 5 7

Rhy. Fig. 5

Am G/A D7/A F5 G5

P.M. + P.M. + P.M. + P.M. + P.M. + P.M. +

5 5 4 4 5 5 4 4 3 5

0 0 0 0 0 0 0 0 1 3

Am G/A D7/A F5 G5 Am G/A
 Con - di - tion, con - di - tion, con - di - tion crit - i - cal, crit - i - cal. Con - di - tion, con - di - tion,
 (Two gtrs.) sl.
 7 5 5 4 (4) 12 * 13 15/12 13 12 15 13 12 13 12 13 13 14

sl. *Tab no. on left
 played by higher gtr.
 G/A D7/A F5 G5
 con - di - tion crit - i - cal, crit - i - cal. Con - di - tion, con - di - tion, con - di - tion crit - i - cal. Ten - sion is mount -
 8va Full Full Full
 (13) 20 20 20 20 20 20 20 20 20 20 20 20

Am G/A D7/A F5 G5 Am G/A D7/A F5 G5
 ing. I'm on the crit - i - cal list. Yeah.
 8va loco (f) (w/Univibe effect)
 17 (17) 5 8 5 8 7 7 5 7 5 4 5 4 5

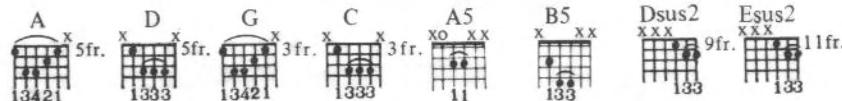
Am G/A D7/A F5 G5 A5
 Ooh.
 8va Full Full Full
 -3- -3- -3- -3- 17 19 20 22 22 22 20
 7 16 17 19

MAIN ATTRACTION

Words and Music by
John Purdell, Spencer Proffer,
Frankie Banali, Carlos Cavazo,
Kevin DuBrow and Chuck Wright

Tune down 1/2 step:

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



Medium Rock $\text{♩} = 143$

Play 7 times w/Rhy. Fig. 1
(end Rhy. Fig. 1) N.C.

w/Rhy. Fig. 1 (8 times)
A/D D

Intro Rhy. Fig. 1 (Kybd. arr. for gtr.)

Rhy. Fig. 2

Musical score for the intro section. It includes a treble clef staff for the guitar, a bass clef staff for the bass, and a staff for the drums. The guitar part features eighth-note patterns. The bass part shows fingerings: T (15, 14, 14, 17, 14, 12, 12, 15, 15, 15), A (12, 12, 12, 12, 12, 12, 12, 12, 12), and B (5, 5, 5, 5, 5, 5, 5, 5). The drum part includes a dynamic marking *mf*.

Musical score for the first verse section. It includes a treble clef staff for the guitar, a bass clef staff for the bass, and a staff for the drums. The guitar part shows chords A/D, D, A/D, and G. The bass part shows fingerings: 5 (5, 5, 5, 5, 5, 5, 5, 5), 6 (6, 6, 6, 6, 6, 6, 6, 6), and 7 (7, 7, 7, 7, 7, 7, 7, 7). The drum part includes dynamics *f* and *sl.*

Musical score for the first verse section continuing. It includes a treble clef staff for the guitar, a bass clef staff for the bass, and a staff for the drums. The guitar part shows chords A/D, D, A/D, C/D, and G. The bass part shows fingerings: 3 (3, 3, 3, 3, 3, 3, 3, 3), 4 (4, 4, 4, 4, 4, 4, 4, 4), and 5 (5, 5, 5, 5, 5, 5, 5, 5). The drum part includes dynamics *p.m.*, *p.m. ---*, and *p.m. - - -*.

There's a light
(end Rhy. Fig. 2)

Musical score for the first verse section concluding. It includes a treble clef staff for the guitar, a bass clef staff for the bass, and a staff for the drums. The guitar part shows chords A/D, D, A/D, C/D, and G. The bass part shows fingerings: 3 (3, 3, 3, 3, 3, 3, 3, 3), 4 (4, 4, 4, 4, 4, 4, 4, 4), and 5 (5, 5, 5, 5, 5, 5, 5, 5). The lyrics "at the end of the tun - nel, it's rock- and - roll." and "There's no fight," are written above the staff.

Musical score for the chorus section. It includes a treble clef staff for the guitar, a bass clef staff for the bass, and a staff for the drums. The guitar part shows chords A, D, A, D, A/D, C/D, and G. The bass part shows fingerings: 3 (3, 3, 3, 3, 3, 3, 3, 3), 4 (4, 4, 4, 4, 4, 4, 4, 4), and 5 (5, 5, 5, 5, 5, 5, 5, 5). The lyrics "words in - to ac - tion, your life is your own..." and "The -" are written above the staff.

cur - tain's ris - ing, take the thun - der, it's yours_ to hold._

w/Fill 1

A5 B5

I say — let's cel - e - brate it, we can gen - er - ate it.

A/G D/F#

The main at - trac - tion, sat - is - fac - tion,

Rhy. Fig. 3

w/Chorus

2 2 2 | (2) 0 2 2 | (2) 2

A/B Bm A/B Bm Asus4 A

guar - an - teed — to rock the chains — that bind you, —

Let ring ----- Let ring ----- sim.

2 2 3 4 | 0 2 2 3 4 | 0 3 2 2 2 2 | 2

w/Rhy. Fig. 1 (2 times)

D

oh — whoa — whoa. Keep the faith, —

(end Rhy. Fig. 3)

2 2 2 2 | 3 2 0 | 19 19 19 17 | sl.

(2) 2 2 2 2 | 3 2 0 | 19 19 19 17 | sl.

Fill 1

P.M. —————— 1/2

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

2nd Verse

w/Rhy. Fig. 2

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

— your time has come_ to feel the beat._ Don't play safe,_

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

— the sky is the lim - it, no need to re - treat. So

A D A D A G C

take your best_ shot and place your bet_ on what you know. — (Noth - ing to lose.)

A5 B5 A5

The stage is set_ now, you've got the know - how —

w/Rhy. Fig. 3 (2 times)

A/G

D/F#

— for the main at - trac - tion, sat - is - fac - tion,

A/B Bm A/B Bm

Asus4 A

guar - an - teed_ to rock the chains_ that bind _ you. —

A/G

D/F#

Ah.) The main at - trac - tion, your re - ac - tion,

(Ah,

A/B Bm A/B Bm

Asus4 A

guar - an - teed_ to leave your tracks_ be - hind _ you. —

*Dsus2

—

— P.M. ----- P.M. ----- P.M. -----

4 (4) 5 2 3 5 4 (4) 5 3 5 4 (4) 5 2 3 5

*Kybd. arr. for gtr.

3rd Verse
w/Rhy. Fig. 2

A/D D

A/D D A/D

G

In the end, _____ we'll stand in the spot - light. We are the show..

(Here

8va -----

sl.

sl.
19
19
19
17

w/Fill 2

A/D D

A/D D A/D

C/D G

we go.)

We'll de - fend._____

Here's the per-form - ance, it's all we know..

We've cap - tured the mo - ment, the pow-er and glo - ry is ours to hold..

(And we'll

w/Fill 1

A5

B5

ne - ver let go.)

w/Rhy. Fig. 3 (till end)

A/G

D/F#

in - sti - ga - tion

It's the main at - trac - tion,

sat - is - fa

A/B

Bm

A/B

Bm

Asus4

A

guar

teed - to

rock the

chains_ that

bind _____ you..

A/C

w/Fill 4
D/F#

The main at - trac - tion,

Fill 2

sl. sl. -----
sl. sl. -----
-4 2 (11) (11)

Fill 3

8va -----
Full Full Full Full Full
17 17 17 17 (17)
Full Full Full Full Full
17 17 17 17 (17)

Fill 4

H Full -----
rake H Full -----
6 7 (7) 6 7 (7)

A/B Bm A/B Bm Asus4 A

your re - ac - tion, guar - an - teed_ to leave your tracks_ be - hind _ you._

A/G

Main at - trac - tion,

(ah),

8va

14 15 17 (17)

A/B

Bm

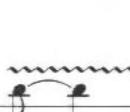
A/B

Bm

sa - tis - fac - tion.

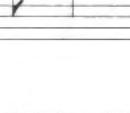
Full

12



Full

12



Full

(12)

8va

Full

slow release

Full

22

Asus4

A

A/G

The main at - trac - tion,

8va

H P

3

H P

3

loco

21 22 21 22 21 21 22 21 22

22

22

21

(8)

SIGN OF THE TIMES

Words and Music by
Kevin DuBrow and Carlos Cavazo

Guitar Chords:

- B5 VII XXX 7fr. F#5 XXX
- E5 O XXX 11
- B5 X XX 134 7fr. A5 XO XX 11
- E5 VII X XXX 134 4fr. G#5 X XX 10fr.
- A5 XO XX 11 A5 XII 12fr. A X 11
- G#5 XXX 134 B/D# X XX 4fr. F# 3211
- F5 XI XX 114 11fr.

Medium Rock $\text{♩} = 128$

Intro (Drums) **Gtr. I** **Rhy. Fig. 1** **E5 F#5 B5** **E5 VII** **F#5**

1st Verse

F# **F#m9** **B** **F#** **E/A** **Amaj7**

street - sense ra - dar. Ooh, we're sup - pos - ed bad news. You bet - ter

Rhy. Fig. 2

F# **F#m9** **B** **F#** **E/A** **Amaj7**

lock up your daugh - ters. You'll nev - er know what we'll do.

Fill 1 (Gtr. II) **(8va)** **(8va)** **A.H.** **A.H.** **Full**

Fill 2 (Gtr. II) **sl.**

A.H. pitches: C# C#

Rhy. Fig. 3

E5^{VII} G5 A5^{XII} G5 E5^{VII} G5 A5^{XII}

Good news, bad news, — it's all the same. — (end Rhy. Fig. 3)

Chorus w/Rhy. Fig. 1

Al-leys or main streets, — they give us the blame. — Hey, hey, hey,

F#5 E5 F#5 B5 E5^{VII} F#5 B5 A5 G#5 F#5 E5

hey. We're a sign of the times. — Hav-ing fun — ain't no crime. —

F# E5 F#5 B5 E5^{VII} F#5 B5 A5 G#5 F#5 E5

— We're a sign of the times, — hav-ing fun — all the time, —

F#5 w/Fill 1

yes. — We're

2nd Verse

w/Rhy. Fig. 2 (2 times)

F# F#m9 B F# E/A Amaj7

great im - per - son - a - tors. We broke all the rules. — We

F# F#m9 B F# E/A w/Fill 2 Amaj7

laugh with our masks on. Hey, the joke is on you. — You

w/Rhy. Fig. 3

E5^{VII} G5 A5^{XII} G5 E5^{VII} G5 A5^{XII}

gagged and bound me. — It does you no good. — It's the

E5^{VII} G5 A5^{XII} G5 E5^{VII} G5 A5^{XII} E5^{VII}

Chorus same old sto - ry. — It's a hu - man zoo! — Hey, hey, hey,

w/Rhy. Fig. 1

F#5 E5 F#5 B5 E5^{VII} F#5 B5 A5 G#5 F#5 E5

hey. We're a sign of the times. — Hav-ing fun — ain't no crime. —

F# E5 F#5 B5 E5^{VII} F#5 B5 A5 G#5 F#5 E5

— We're a sign of the times, — hav-ing fun — all the time, —

Guitar solo

This page contains six staves of guitar sheet music. The first staff begins with a melodic line and a vocal line "yeah...". Subsequent staves feature complex fingerings and articulations, including 'Full', 'P', 'H', and 'A' markings. The key signature changes between A and B/D#. Performance instructions like 'sim.' and 'hold bend' are also present. The music includes dynamic markings such as '8va-' and 'Fa'. Fingerings are indicated by numbers above the notes, such as '16-14', '14-16', '14-17', '17-19', and '19-21'. The notation uses standard musical notation with six strings per staff.

Rhy. Fig. 1A

F#5 E5 F#5 B5 E5VII F#5 B5 A5 G#5 F#5 E5 w/Fill 3
 fa, yeah.— (end Rhy. Fig. 1A)

w/Rhy. Fig. 1A

F#5 E5 F#5 B5 E5VII F#5 B5 A5 G#5 F#5 E5 w/Fill 4
 Hey, hey, hey, hey.

Interlude
w/Rhy. Fig. 4 (2 times)
N.C.

F# Cha.—

F#5XI

Cha. I see a sign up a - head.—

Bridge

w/Rhy. Fig. 4 (4 times)

N.C. F#5 E5

Got it's lights— flash - in' red. I can see— on the sign,—

*p — f 14. 14 (14) 11. 11 p — f f — p 14. 12 14. 12 11. 9 11. 9

*Swell with volume control.

Fill 3 (Gtr. II)

H P H pick slide 14 17 14 17 14 17 14 17

Fill 4 (Gtr. II)

Full Full Full Full Full Fdbk. Fdbk. pitch: B

Rhy. Fig. 4 (Gtr. I)

P.M.

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

F#5

these are the words that I read:— Long live rock 'n' roll.—

p-f p ——f p-f p ——f

14 14 14 14 14 14 11 11 11 11 11 11

E5

F#5

Long live rock 'n' roll.— (Yeah.) Long live rock 'n' roll.— (Yeah.)

sl. sl.

14 14 14 14 14 14 11 11 11 11 11 11 (11) — (11) —

sl. sl.

w/Fill 2

It's gon - na save your soul.

w/Rhy. Fig. 3

E5VII G5 A5^{XII} G5 E5VII G5 A5^{XII}

Good news, bad news,— it's all the same.—

E5VII G5 A5^{XII} G5 E5VII A5^{XII} G5 E5VII

Al - leys or main— streets, please, please, give us the blame.— Hey, hey, hey,

Chorus

w/Rhy. Fig. 1 (1st 8 bars only) (4 times)

F#5 E5 F#5 B5 E5VII F#5 B5 A5 G#5 F#5 E5

hey. We're a sign of the times.— Hav - ing fun — ain't no crime.—

F# E5 F#5 B5 E5VII F#5 B5 A5 G#5 F#5 E5

We're a sign of the times,— hav - ing fun — all the time.—

SLICK BLACK CADILLAC

Words and Music by
Kevin DuBrow

Chords:

- D5, C#5, B5, A5, G#5, F#5, E5, D#5, D5V, B5II, C5III, C5IV, D, C/D
- G5/D, G5, E#5, C5, Bb5, F5, Eb5VI
- A5, G#5, F#5, E5, D#5, B5, A5, B5, E5, D#5, B5
- A5, G#5, F#5, E5, B5, A5, B5, A5, B5, E5, D#5, B5
- A5, B5, A5, B5, E5, B5, D#5, B5

Intro: Bright Rock $\text{♩} = 152$
(Band tacet)

1st Verse:

Slick black Ca - dil - lac.
Ooh! Just a big black set of wheels,
what it takes to get me off. I'm gon - na drive all night, spin my
wheels so light. Feels all right. Ooh yeah, it feels all right.

Rhy. Fig. 1:

I don't need no driv - er's li - cense. I'm too reck - less to sur - vive.

w/Fill 2:

It's like a car - bu - re - tor, in - sti - ga - tor, feels all right.
yes, it feels all right. Driv - ing in a slick

Chorus:

Rhy. Fig. 2

Fill 1

slow bend

Fill 2

Full H P H P

w/Fill 3

A5 B5

black Ca - dil - lac. —

E5 E5

It's got sol - id — gold —

A5 B5

hub - caps. —

E5 D5^v

It makes me feel like — a king. —

A5 B5 A5 B5 E5 D5^v B5

A5 B5 A5 B5

I on - ly need one thing, —

E5 A5

and that's a slick black

B5 w/Fill 4

Ca - dil - lac. —

w/Fill 4 B5^{II} C5^{III} C#5^{IV} D w/Fill 5

Ooh, get it up.

C/D C/D

D

Spin out! —

N.C. D5 C#5 B5

2nd Verse w/Rhy. Fig. 1

Know I got a ful - ly e - quipped rock 'n'

A5 G#5 F#5

roll ma - chine —

w/Fill 7

at speeds to take me high. —

A5

And turn this curb, — I

Fill 3

8va----- sl. sl.
long slide
sl. sl.

Fill 4

trem. bar 3½

Fill 5

pick slide pick slide

Fill 6

9 9 9 9
8 7 8 7 7 8 7

Fill 7

1/2 Full slow bend 1/2 Full
*trem. bar 1/2
16 16 17 14 (17)
*Pull bar up

Fill 9

A.H.
S'va

A.H.

4 (4) 4 6 4 6 7 4 2 (2)

A.H. pitches: B F# F#

w/Riff A (5 times)

N.C.

D5^v

C/D

G5/D D5^v

Ah, _____

G5/D D5^v

ah, _____

G5 sl. A5

ah. _____

w/Fill 11 E♭5 D5 C5

3rd Verse
Rhy. Fig. 3

P.M.

E♭5 D5 C5

Got the cop - pers on my trail... Just for me...

B♭5 A5 G5

w/Fill 12

P.M.

an A. P. B., yeah, yeah.. Si - rens spin - nin', it's me who's win - in'. They're

E5 C5 B♭5 C5 B♭5 C5 (end Rhy. Fig. 3)

af - ter - me, _____ they're af - ter - me. _____ For I know -

w/Rhy. Fig. 3

just what hap - pened. I dis - ap - peared to their sur - -prise.

Riff A

P.M.

8va

Fill 11

Full Full Full Full

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

Fill 12 8va

3 3 P 3 P 3 P

15 18 18 15 17 17 15 17 17 15 17 15 15 14 (14)

w/Fill 13

B♭5 F5 E5 C5

I got a Ca - dil - lac mon - key on my back, and I don't mind.

B♭5 C5 B♭5 C5 F5 E5 C5 @8fr. 10fr. 8fr. Chorus F5 B♭5

No no, I don't mind driv - ing in a slick black

w/Fill 14 C5 F5 B♭5

Ca - dil - lac. It's got sol - id gold

C5 F5 Eb5VI C5 B♭5 C5 B♭5 C5

hub - caps. It makes me feel like a king.

F5 Eb5VI C5 B♭5 C5 B♭5

on - ly need one thing, and that's a slick black

C5 G5 C5 III w/Fill 16 D5V

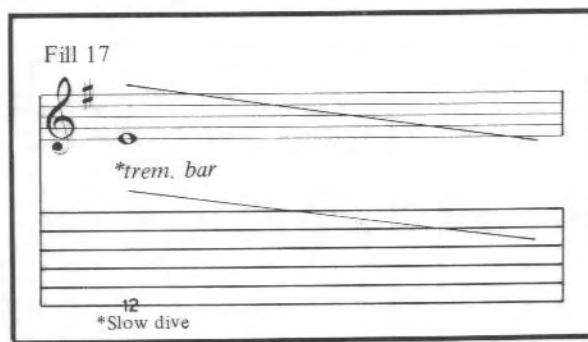
Ca - dil - lac, wait a min - ute. Slick black Ca - dil - lac.

Fill 13 8va

Fill 14

Fill 15

Fill 16



TWILIGHT HOTEL

Words and Music by
Spencer Proffer, Frankie Banali,
Carlos Cavazo, Kevin DuBrow
and Chuck Wright

D/C G/C G/C (type 2) F#/E B/E B/E (type 2) B5 Bm7 A5 Asus4
 7fr. 7fr. 7fr. 11fr. 11fr. 11fr. 7fr. 7fr. 5fr. 5fr.

Moderate Rock $\text{♩} = 120$

Intro Bm7 Rhy. Fig. 1

Let ring whenever possible

mp P P P 0 P P P

T 3 2 3 2 2 3 2 3 0 3 3 2 3 2 2 2 3 2 3 0 3

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

w/Fill 1

Asus4 P A Asus4 A/G G6/9 (end Rhy. Fig. 1)

mf

1st, 2nd Verses
w/Rhy. Fig. 1
Bm7

Mid-night Mas-quer-ade,
Last call at the bar.
an as-sort-ment of fan-
Fast talk-ing and prom-

Rhy. Fig. 2—Kybd. arr. for gtr.

P.M.-----

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

Fill 1

trem. bar

14 15 12 12 (12) (12)

w/Fill 3 2nd time

Asus4 A Asus4 A/G G6/9

P.M. -

8va----- P H

15 14 16 15 17 14 16

w/Rhy. Fig. 1 (1st 5 bars only)

Bm7

8va- loco P M.P. -

P.M. - P.M. -

(16) 7 7 7 6 7 7 (7) 5 7 7 7 7 7 (7)

w/Rhy. Fill 1

Asus4 A A/G G6/9 Gmaj13

P.M. - P.M. -

(end Rhy. Fig. 2)

Fill 3 8va----- rake

Rhy. Fill 1 A/G G6/9 Gmaj13

Pre-chorus

w/Fill 4 2nd time

⑥8fr. ⑥8fr. ⑥8fr. (type 2) ⑥8fr.
C *D/C C G/C C G/C C D/C C
P.M. P.M. P.M. P.M. P.M. P.M.

Un - der - cov - er,
It's like a dream - land,
a se - cret ren - dez - vous.
with time stand - ing still.

Kybd. arr. for gtr.

10 12 (12) 8 7 7 10 8 (8)
11 12 (12) 9 7 7 10 9 9

*Let accented chords ring.

⑥12fr. ⑥12fr. ⑥12fr. (type 2) ⑥12fr.
E F#/E E B/E E B/E E F#/E E B/E E
P.M. P.M. P.M. P.M. P.M. P.M.

They won't dis - cov - er that it's me and — it's you.
So make your big — plans, they've got all — the frills.

w/Fill 2 At the

14 16 (16) 12 11 12 14 12 (12)
15 16 (16) 11 11 11 11 11 (11)
16 16 (16) 13 13 14 13 13 13 (13)

Chorus

Rhy. Fig. 3 B5 Bm7 Bm7 P.M. A5 P.M. Asus4 A Asus4 P.M.
Twi - light Ho - tel, check your soul at the door. They've got

Rhy. Fig. 3A

7 7 7 9 (7) 10 10 10 10 10 10 10 10
9 9 9 9 9 9 9 11 12 12 12 12

Fill 4

Full 3 sl. Full
7 9 9 9 (9) (9)

Fill 2

2 4 5 4 5 2

2. w/Fill 2
A5

w/Rhy. Fig. 3 & 3A

Bm Bm7 A Asus4

P.M.

In the Twi - light Ho - tel,___ cries of life still— ech - o. ___ It's a

(overdubbed gtr.)

10 9 4 6 7 6 4 6 4 7 9 (9) 7 (7)

sl.

H P H P

1

*Swell with vol. control
or pedal

Rhy. Fill 2

Play 3 times

3 3 2 3 (3) 5 5 5 2 2 5 2 2 6 4 4 7 7 0

Asus4 G add9 Begin fade F#m F#msus4 A

trem. bar 3 3 sl. sl. sl.

H H P

(10) 7 10 9 7 7 9 7 6 7 6 (6) 7 6 9 7 9 7 5 7 9

sl. sl. sl.

Sheet music for guitar. The top staff shows a tremolo bar technique with a 'trem. bar' instruction. The bottom staff shows a 5th position chord with a 'sl.' instruction. Various dynamics like 'Full' and '8va' are indicated.

A.H.
Full

A.H.
(8va)

Asus4

G add9

rake

trem. bar

A.H.

Full

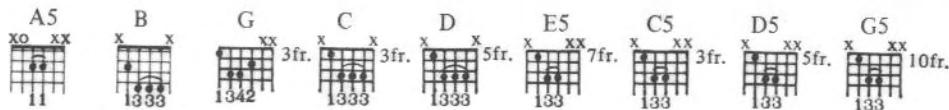
A.H.
(8va)

1 ½ P P H P H P H P H P H P H sl.

15 19 19 (19) 15 18 14 18 14 17 13 17 13 16 12 16 12 15 11 15 11 15 (3) 17

THE WILD AND THE YOUNG

Words and Music by
Spencer Proffer, Frankie Banali,
Carlos Cavazo, Kevin DuBrow
and Chuck Wright



Moderate Rock $\text{J} = 108$
(Drums)

Gtr. I-Rhy. Fig 1

E5 C5

D5

E5

(end Rhy. Fig. 1)

4

f

w/Rhy. Fig. 1 (2 times)

1st Verse

w/Rhy. Fig 1 (4 times)

Time's are chang - ing, — noth - ing stays — the same, — for this shoe-box gen - er - a - tion. —

C5

D5

E5

C5

D5

E5

In - to fash - ion, — their com - put - er games, — mod - ern day — com - mun - i - ca - tion. — The

A5

B

w/Fill 1

news of to - day

will fade in to - mor - row. —

They are the strong, they'll sur - vive.

The wild and the

Fill 1

— 3 —

5 7 4

Chorus

G C D C G C D C

young, they all have their dreams.. The wild and the young, they got to be free. The sun nev - er
 E5 D C To Coda E5 C5 D5 E5

sets_ for souls on the run, the wild and the young, yeah! Ha!

w/Rhy. Fig. 1 & Fill 2

C5

D5

E5

2nd Verse
w/Rhy. Fig. 1 (4 times)

E5

C5

D5

3

E5

Burn-ing pas - sion_with no guilt or shame,—

C5

D5

E5

it's ac - cept - ed _ ed - u - ca - tion,_ yeah. Mis - be - hav - ing, no re - grets, no blame,—

C5

D5

E

A5

with a bold_ kind-a so - phis - ti - ca - tion.— So close to the edge and

w/Fill 1

D.S. al Coda

high on the wire,— they are not wrong, they're a - live.

The wild and the

Coda Guitar solo
w/Rhy. Fig. 1 (4 times)

E5 C5 D5 E5 C5 D5 E5

young.

Full

8va

loco

Full

Full

sl.

P

P

sl.

Full

Full

sl.

F P

P

sl.

Full

Full

sl.

12 15

17

sl.

14 15

15

sl.

17 15

14

sl.

(15) 15 14

17

sl.

15

16

sl.

16

17

sl.

15

15

sl.

14

14

sl.

12

12

sl.

11

11

sl.

11

11

sl.

9

9

sl.

Fill 2
Gtr. III

sl. 3 p 3 3

Gtr. II

sl. p

12 10 12 10 10 8

4 2 4 5 4 5 7

12 11 12 11 11 11 11 9

12 12 12 12 12

P

C5 D5 E5 C5 D5 E5

A.H. 8va Full P sl. Full P sl. Full P sl. Full So

1/2 P A.H. 1/2 P A.H.

12 14 (14) 12 14 15 15 (15) 12 15 15 15 15 19 17 15 17 19 15 17 19 20 22 (22)

5 4 5 7 5 4 5 4 5 5 7 5 7 sl.

close to the edge... and high on the wire,... they are not wrong they're a - live! Look out!

A5 B C D C

Drums and taped vocal effects w/Fill 1 Chorus G C D C

6 The wild and the young, the wild have their dreams. The wild and the

young, they got - ta be free. The sun nev - er sets for souls on the run. The wild and the

2. C D w/Rhy. Fig. 1 (5 1/2 times) E5 C5 D5 E5 C5 D5 E5

run, the wild and the young. The wild and the

Gtr. III Gtr. II

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

C5 D5 E5 C5 D5 E5 C5 D5 E5 C5 D5 G5 E5

young. Oh! Al-right!

