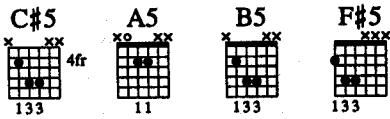


BURGER MAN . . . 100
CHEAP SUNGLASSES . . . 70
DOUBLEBACK . . . 82
GIMME ALL YOUR LOVIN' . . . 32
GIVE IT UP . . . 92
GOT ME UNDER PRESSURE . . . 135
GUN LOVE . . . 128
I'M BAD, I'M NATIONWIDE . . . 146
LA GRANGE . . . 157
LEGS . . . 5
MY HEAD'S IN MISSISSIPPI . . . 166
PEARL NECKLACE . . . 118
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VIVA! LAS VEGAS . . . 54

LEGS

Words and Music by
BILLY GIBBONS, DUSTY HILL
and **FRANK BEARD**



Moderately $\text{♩} = 124$

Intro:

E5

Gtr. 1

mf w/distortion

T A B

Gtr. 2

mf w/distortion

mp

T A B

$\frac{1}{4}$

D5

$\frac{1}{4}$

T A B

Musical score and tablature for guitar. The score consists of two staves. The top staff is a treble clef staff with a key signature of three sharps. It features a wavy line, a grace note, a sixteenth-note cluster, a bass note, a wavy line, a grace note, and a sixteenth-note cluster. The label "E5" is positioned above the staff. The bottom staff is a tablature staff with six horizontal lines representing the strings. It shows a wavy line, a grace note, a sixteenth-note cluster, a bass note, a wavy line, a grace note, and a sixteenth-note cluster. The tablature includes a "T" at the beginning, a "B" with a "5" below it, and a "5 7 7 7 (7)" sequence. The label "(7)" appears twice. A multiplier "x 17" with an arrow points to the first "(7)" label.

The image shows a musical score and its corresponding tablature for guitar. The score consists of two staves. The top staff is a treble clef staff with a key signature of three sharps and a common time signature. It features a series of eighth-note chords and rests. The bottom staff is a standard six-string guitar tablature staff, showing the strings from top (thinnest) to bottom (thickest). The tablature indicates specific fingerings and chord shapes for each note in the score.

Gtr. 2

Gtr. 1 (doubled)

1/2

1/2

1/2

| | | | | | | | | | | | | | | |
|---|-----------|-----------|-----------|-----------|-----|-----------|-----------|-----------|-----------|---------|-----------|-----------|-----------|-----------|
| T | 0 0 0 0 0 | 5 5 5 5 5 | 4 4 4 4 4 | 2 (2) 0 1 | 1/2 | 0 0 0 0 0 | 5 5 5 5 5 | 4 4 4 4 4 | 2 (2) 0 1 | 1/2 | 0 0 0 0 0 | 5 5 5 5 5 | 4 4 4 4 4 | 2 (2) 0 1 |
| A | / 4 | 5 5 5 5 | 4 4 4 4 | | 1/2 | 5 5 5 5 | 4 4 4 4 | 2 (2) 0 1 | 1/2 | 5 5 5 5 | 4 4 4 4 | 2 (2) 0 1 | | |
| B | 0 | | | | 2 | | | | 2 | | | | 1 | |

Verse 1:
Rhy. Fig. 1

E5

Gtr. 2

1. She got _____ legs; _____ she knows how to

1/2

(2) 0 1

3/21

7

E5

C#5

use _ them. _

A.H. (15ma)

She nev - er begs;

A.H.

A.H.

TAB

5 7 (7) (7) x 2 4

she knows how to choose _ them. _

A.H. (15ma)

A.H.

TAB

(4) (4) x (4)

E5

won - der - in' how to feel _____ them.

partial A.H.

partial A.H.

TAB

x 7 7

C#5

Would . you get be - hind _____ them _____ if you could on - ly

mp

TAB

(7) 4 x 2 4 2 x x x x x x

C#5

fan - ny. She's kind - a jet __ set; __

T A B (0) 14-16 (16) (16) 9-11

try un - do her pant - ies. Ev - ery - time she's

T A B (0) (0) 7-9 (9) (9)

E5

danc - in', she knows what to do.

T A B 2-4 (4) 2-4 (s)

C#5

Ev - ery - bod - y wants to see, (to) see if she can

T A B (4) (4) 11 9-11 9 (9) (9)

use it. ————— She's so fine; —————

A5

B5

E5

she's all mine. ————— Girl, you got it right. —————
Gtrs. 1 & 2

Ow! —————

Guitar Solo:

C5



Gtr. 1 A.H. ————— (15ma)

A.H. (15ma) —————

mf rake A.H. —————

A.H. —————

T 11 × 11 (11) (11) 9 11 9 11 9 11 9 11 (11)

A 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 (11)

B 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 (11)

Verse 3:
w/Rhy. Fig. 1
E5

3. She got _____ legs; _____ she knows how to _____

TAB: 1 5 0 5 5 0 | 4 4 4 4 2 0 1 | (0) 14-16 (16) 16

use them. She nev - er begs; _____

C#5

TAB: (16) (16)-14 14 16 (16) (16) 11 9-11 9

she knows how to choose them. She got a

TAB: (9) (9) 9 (9) (9)

E5

dime all of the time. Stays out at

TAB: (7) 9 7-9 (9) (9) 7 7-9 (9) (9)

C#5

night, mov - in' through time. A.H.
(15ma)

A.H.

T
A
B

11 9-11 (9) (9) 11 9-11 9

A5

Oh, I want her, sure, I got to

(9) 2 (2)

B5 E5

have her. The girl is al - right;
Gtrs. 1 & 2

4 5 5 4 2 0 1

T
A
B

she's al - right. Oh!

5 5 5 4 4 2 0 1

T
A
B

Wow! —

Guitar Solo:

C#5

Gtr. 2 **Gtr. 1**

TAB

A.H. (15ma) **partial A.H.** **rake** **A.H.** **1/4** **partial A.H.** **1/4**

TAB

E5 **1/4** **hold** **1/4 1/4** **1/4 1/4** **3-5 0**

TAB

C#5 **A.H.** (15ma) **A.H.** **1/2** **1/2**

TAB

E5 **1/4** **hold** **1/4** **0** **0** **11** **9 11 11** **11 9 11 11** **11 9**

A.H. (8ma) **A.H.** **1/4** **hold** **1/4** **1/4**

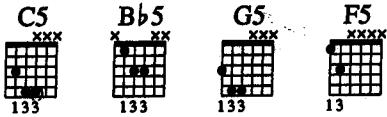
TAB

1 **~~~** **A.H.** **~~~** **1/4** **hold** **1/4** **3-5**

TAB

SHARP DRESSED MAN

Words and Music by
BILLY GIBBONS, DUSTY HILL
and FRANK BEARD



Moderately fast $\text{♩} = 124$

Intro:

Gtrs. 1 & 2 Gtr. 1

CS F5 E \flat 5 CS F5 E \flat 5 CS

Gtr. 1 F5 E \flat 5 CS F5 E \flat 5 CS Gtr. 2 CS Gtr. 1 F5 E \flat 5 CS

F5 E \flat 5 CS Gtr. 2 CS F5 E \flat 5 CS F5 E \flat 5 CS Gtr. 2

(Spoken:) Yeah!

S: Verse:

C5

B \flat 5

F5

1. Clean shirt, — new shoes, — and I don't know where I am

2.3. See additional lyrics

(Gtr. 2)

Guitar Solo:
C5

Gtrs.
1 & 2

(Gtrs. 1 & 2 cont. simile)

T
A
B

T
A
B

T
A
B

grad. slide

T
A
B

T
A
B

let ring

T
A
B

B_b5 G5 F5 (cont. simile) 1/4

(Spoken:) Yeah, baby. let ring

1/4

T 5 3 6 6 6 6 6 6 6 6 6 5 5 5
A 5 3 5 6 6 6 6 6 6 6 6 5 5 5
B 5 5 5 6 6 6 6 6 6 6 6 5 5 5

gradual bend
1/2

let ring

1/4

Gtr. 1 (Gtr. 3 tacet)

(C5) F5 Eb5 C5 F5 Eb5 C5 Gtr. 2

Gtr. 1

F5 Eb5 C5 F5 Eb5 C5 Gtr. 2

(Spoken:) How, how.

Guitar tablature for Gtr. 1 and Gtr. 2. The tab shows six strings (T, A, E, B, G, D) across six measures. Chords indicated by numbers above the strings are: (C5), F5, Eb5, C5, F5, Eb5, C5, F5, Eb5, C5. The tab includes fingerings like 10, 8, 10, 10, 8, 10; 10, 8, 10, 10, 8, 10; 5, 5, 10, 8, 10, 10; and 10, 8, 10, 10, 8, 10. Measures 4-6 feature a bass line with notes on the B string.

D.S. $\frac{2}{4}$ al Coda

Gtr. 1 F5 E \flat 5 C5 F5 E \flat 5 C5 Gtr. 2

Gtr. 1 F5 E \flat 5 C5 F5 E \flat 5 C5 Gtr. 2


 Coda

E♭5 B♭5

Guitar Solo:
C5 (Cm7)

sharp dressed man.

(Voice ad lib.)

(Whoa) —

Gtr. 3

A.H.

T
A
B

11 6 | 6 11 6 11 6 6 | 10 10 | 8 (10) 10 10 8 8 | 10 8 10 |

A.H.

Gtrs. 1 & 2

*Gtr. 2

T
A
B

8 8 8 | 10 10 10 | 3 1-3 5 3 |

A.H. A.H. A.H. 1

Gtr. 1 Gtr. 2 Gtr. 1

T A B T A B T A B

5 5 5 | 5 5 5 | 8 8 8 | 10 10 10 | 6 6 6 | 6 6 6 | 5 5 5 | 5 5 5 | 8 8 8 | 8 8 8 |

5 5 5 | 5 5 5 | 8 8 8 | 10 10 10 | 6 6 6 | 6 6 6 | 5 5 5 | 5 5 5 | 8 8 8 | 8 8 8 |

*Bass Guitar pedals roots in steady eighths.

The sheet music consists of six staves, each containing a treble clef staff above a guitar tablature staff.

- Staff 1:** Treble clef staff with a continuous line of eighth-note patterns. Tablature below shows fingerings: 8 10 8 10 10 8 10 (10) 8 11 11 8 10 10 8 6 10 10 12.
- Staff 2:** Treble clef staff with a continuous line of eighth-note patterns. Tablature below shows fingerings: 1/2 1 1/4 1/4 10-12.
- Staff 3:** Labeled "Gtr. 2". Treble clef staff with a continuous line of eighth-note patterns. Tablature below shows fingerings: 3 1-3 5 3 5 5 3 3 3 1-3 5 3.
- Staff 4:** Labeled "Gtr. 1". Treble clef staff with a continuous line of eighth-note patterns. Tablature below shows fingerings: 11 11 10 8 8 11 (11) 8 8 11 10 1 11 10 10 (10) 10 11 10-12.
- Staff 5:** Labeled "Gtr. 2". Treble clef staff with a continuous line of eighth-note patterns. Tablature below shows fingerings: 5 5 3 3 3 3 3 3 3 1-3 5 3 5 5 3 3 3.
- Staff 6:** Labeled "Gtr. 1". Treble clef staff with a continuous line of eighth-note patterns. Tablature below shows fingerings: 11 10 10 10 8 (12) 10 10 10 8 10-12 11 10 10 10 8 8 8 10 8 10 10 12-14 13 13 14.
- Staff 7:** Labeled "Gtr. 2". Treble clef staff with a continuous line of eighth-note patterns. Tablature below shows fingerings: 3 1-3 5 3 5 5 3 3 3 3 1-3 5 3.

Musical score for guitar solos and bass line. The top staff shows a treble clef, a key signature of one flat, and a tempo of 120 BPM. The first measure consists of sixteenth-note patterns. The second measure starts with a sixteenth note followed by eighth-note pairs. The third measure features eighth-note pairs. The fourth measure contains sixteenth-note patterns. The fifth measure consists of eighth-note pairs. The sixth measure starts with a sixteenth note followed by eighth-note pairs. The seventh measure features eighth-note pairs. The eighth measure contains sixteenth-note patterns. The ninth measure consists of eighth-note pairs. The tenth measure starts with a sixteenth note followed by eighth-note pairs. The eleventh measure features eighth-note pairs. The twelfth measure contains sixteenth-note patterns. The thirteenth measure consists of eighth-note pairs. The fourteenth measure starts with a sixteenth note followed by eighth-note pairs. The fifteenth measure features eighth-note pairs. The sixteenth measure contains sixteenth-note patterns. The bass line (TAB) is provided below the staff, with notes labeled by letter (T, A, B) and numbers (14, 19, 12, 10, 8, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10). The guitar solos (Gtr. 1 and Gtr. 2) are shown in the middle section, with Gtr. 1 playing eighth-note pairs and Gtr. 2 playing sixteenth-note patterns. The bass line continues with notes labeled by letter (T, A, B) and numbers (5, 5, 3, 3, 5, 3, 3, 1, 3, 5, 3, 3, 3, 1, 3, 5, 3, 3).

Musical score for guitar duet, featuring two staves and tablature. The top staff shows a treble clef, a key signature of one flat, and a time signature of common time. The bottom staff shows a bass clef, a key signature of one flat, and a time signature of common time. The tablature below the staffs indicates fingerings and string muting (X). The score includes labels "Gtr. 2" and "Gtr. 1" above specific measures.

C5

F5

Gtr. 1 Gtr. 2 Gtr. 1

Gtr. 2 Gtr. 1 Gtr. 2 Gtr. 1

hold bend A.H. - - - - -

Gtr. 2 Gtr. 1 Gtr. 2 Gtr. 1

sed Man - 9 - 8

F5

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Fade

C5

Gtr. 1

Gtr. 2

Gtr. 1

Verse 2

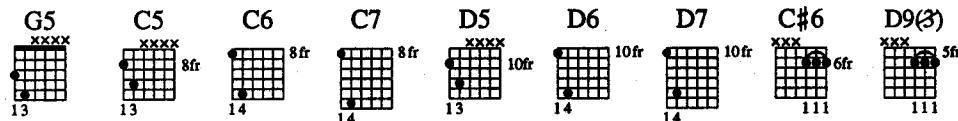
Gold watch, diamond ring,
I ain't missin' not a single thing.
Cuff links, stick pin,
When I step out I'm gonna do you in.
They come runnin' just as fast as they can,
'Cause every girl crazy 'bout a sharp dressed man.
(To Guitar Solo:)

Verse 3:

Top coat, top hat,
I don't worry 'cause my wallet's fat.
Black shades, white gloves,
Lookin' sharp and lookin' for love.
They come runnin' just as fast as they can,
'Cause every girl crazy 'bout a sharp dressed man.
(To Coda)

TUSH

Words and Music by
BILLY GIBBONS, DUSTY HILL
and FRANK BEARD



Moderately fast shuffle $\text{♩} = 136$ ($\text{♪} \text{ ♪} = \text{♩} \text{ ♩}$)

Intro:

(G)

⑥ 1fr 3fr

⑥ 1fr

Gtr. 2

F G G5

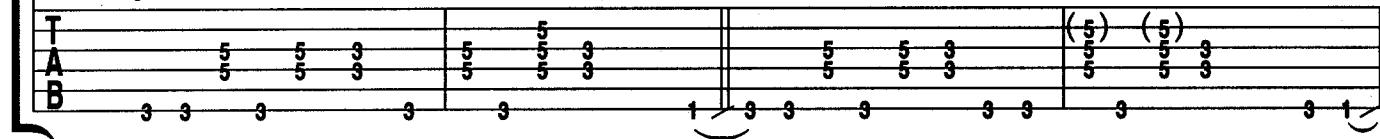
(Yeah!)

F

Gtr. 1

f

(Enter drums)



G5

Gtr. 2 cont. simile

Verse 1:

I've been up, _____ I've been down, _____ take my word, _____

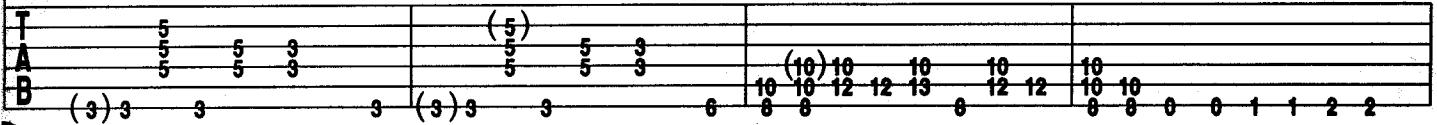


⑥ open 1fr 2fr

C5 C6 C7 C6 C5 E F F#

my way 'round.

I ain't ask - ing for much..



26

26

G5

I said Lord — take me down - town, —

A B

C5 C6 C5 C6 G5 G6 G7 G6 G5 C5 C6 D9(Ø)

I'm just look-ing for some tush. — I've been bad. —

A B

Verse 2:

(Gtr. 2 same as Verse 1)

G5

D5 D6 D5 D6 (G5) C5 C6 C7 C6

I said Lord take me down - town I'm just look-ing for some tush..

Guitar Solo:

G5 G6 G7 G6 G5 C5 C#5 D9(3) (G) G5 G6 G7 G6 G5 G6 G5 G6

Yeah! —

Gtr. 1

Gtr. 2 w/slide

Pull-off

(*Partial palm mute thru-out)

G5 G6 G5 G6 G5 G#5 A5 A#5 C5 C6 C5 C6 C5 N.C.

Sheet music for guitar in G major (one sharp) and common time. The top staff shows a repeating pattern of chords: G5, G6, G5, G6, G5, G6, G5, G6, G5, G6, G5, G6. The middle staff is a bass line with notes corresponding to the chords above. The bottom staff shows a lead guitar line with sixteenth-note patterns and grace notes. A performance instruction "let ring" with a dashed line is placed below the staff. The tablature below the staff shows the fingerings for the lead guitar line.

G5 G#5 A5 A#5 C5 C6 C5 C6 C5 N.C.

T A B 5 5 6 6 7 7 8 8 10 10 12 12 10 10 12 12 10 10 0 0 1 1 2 2

T A B 12 10 10 12 12 12 5 5 5 6 6 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

G5 G6 G5 G6 G5 G6 G5 G6 D5 D6 D5 D6 D5

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

T A B 12 12 12 10 11 11 12 10 12 12 12 12 17 19 20 20 20 20 18 19 19 18 17 17 19

C5 C6 C5 C6 C5 G5 G6 G7 G6 G5 C C#6 D9(3) 3

Take me back,

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

T A B 15 14 13 11 12 11 12 12 10 12 12 12 12 10 12 12 12 10 9 12 14 14

Verse 3: (Gtr. 2 same as Verse 1)

G5

way back home, _____ not by my - self, _____ not a - lone. _____

Gtr. 1

Gtr. 3 (overdub)

1/2

T A B T A B T A B T A B

C5 C6 C5 C6 C5 N.C. G5 C5

I ain't - ask - ing for much. _____ I said Lord -

T A B T A B T A B T A B

D5 D6 D5 D6 G5 C5 C6 C5 C6 G5

take me down - town, _____ I'm just look - ing for some tush. _____

T A B T A B T A B T A B

w/slide bar

T A B T A B T A B T A B

Outro Solo:

GIMME ALL YOUR LOVIN'

Words and Music by
BILLY GIBBONS, DUSTY HILL
and FRANK BEARD

Moderate rock $\text{♩} = 118$

Intro:

Drums 3

Gtr. 1: C5 F/C B♭/C F/C C5

mf (with distortion)

Gtr. 2: 3

f (with distortion)

F/C B♭/C F/C C5

F/C B♭/C F/C C5

T A B

T A B

Verse:

C5 F/C B♭/C F/C C5
 of what you got it's oh, so sweet. You got to

A 5 5 | 5 5 | 5 5 | 5 5 | 5 5 | 5 5 |

B 3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 3 3 |

A 5 5 5 5 5 | 6 6 6 6 | 7 5 5 5 5 5 | 5 5 |

B 3 3 3 3 3 | (3) 5 5 5 5 | 3 3 3 3 3 | 3 3 |

F/C B_b/C F/C C5

make it hot; _____ like a boom-er - ang I need a re - peat..

F/C B_b/C F/C

A 5 5 5 5
B 3 3 3 3

A 5 5 5 5
B 3 3 3 3

A 5 6 6 6
B 3 3 3 3

A 5 5 5 5
B 3 3 3 3

Chorus:

C5 B_b5 F5

Gim-me all your lov - in', all your hugs and kiss - es too.

A 5 5 0 0
B 3 3 0 0

(end Rhy. Fig. 1)

A 7 5 5 5 5 5
B 3 3 3 3 3 3

A 3 3 3 3 3 3
B 1 1 1 1 1 1

A 6 6 6 6 6 6
B 5 5 5 5 5 5

A 6 6 6 6 6 6
B 5 5 5 5 5 5

F C5 F5 B♭/C F/C C5 F/C C5
 don't let up un - til we're through. You got to

Verse 2:

whip it up, — and hit me like a ton of lead.

C5 F/C B_b/C F/C C5

If I blow my top, —

Chorus:

Treble staff:

Bass staff:

will you let it go to your head.

Gim-me all your lov-in',

Treble staff:

Bass staff:

Treble staff:

Bass staff:

Rhy. Fig. 2

Treble staff:

Bass staff:

Treble staff:

Bass staff:

Treble staff:

Bass staff:

all your hugs and kiss-es too.

Treble staff:

Bass staff:

Treble staff:

Bass staff:

Treble staff:

Bass staff:

Treble staff:

Bass staff:

C5 **B \flat 5**

(end Rhy. Fig. 2)

T
A
B

T
A
B

Guitar Solo:
C5

The sheet music consists of six staves of musical notation for guitar, with corresponding fingerings for strings A and B below each staff. The notation includes various note heads, stems, and rests, with specific markings such as '1/4' and '1/2' indicating rhythmic values. The first staff begins with a C5 chord. The second staff features a Bb/C chord. The third staff includes a Bb5 C5 chord. The fourth staff has a 'let ring' instruction. The fifth staff ends with an F5 chord. The sixth staff concludes with a final set of chords.

Staff 1: C5

Staff 2: Bb/C

Staff 3: Bb5 C5

Staff 4: let ring

Staff 5: F5

Staff 6:

C5 F/C B♭/C F/C C5

(Vocal ad lib.)

1/4

1/2

1

1/4

T
A
B

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

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

w/Rhy. Fill 1

C5 F/C

B♭/C F/C

C

You got to

1/4

1/4

1/4

1/4

1/2

11

T
A
B

3 3 3 3 3 3
3 6 6 6 6 6
3 3 3 3 3 3

5 5 5 5 5 4
3 3 3 3 3 3

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

Rhy. Fill 1

Gtr. 2



T
A
B

5 6 6 6 3
5 5 5 5 3
3 3 3 3 3

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

42 Verse 3:
w/Rhy. Fig. 1

F/C B_b F/C C5 F/C B_b/C F/C C5

move it up,
and use it like a screw-ball would.
You got to

F/C B_b/C F/C C5 F/C B_b/C F/C C5

pack it up;
work it like a new boy should.

Chorus:

w/Rhy. Fig. 2

B_b5 F5 C5 F5 B_b/C F/C C5

Gim-me all your lov-in', all your hugs and kiss-es too.

B_b5 F C5 F5 B_b/C F/C C5

Gim-me all your lov-in', don't let up un-til we're through.

(overdub) 1/4 1/4 P.S.

Guitar Solo:

C5

Gtr. 2

(cont. simile)

T A B

| | | | | | | | | | | | | | | | | | |
|--|----|----|---|---|---|---|---|-------|---|---|---|---|-------|-------|---|---|-------|
| $\text{G} \left(\begin{smallmatrix} 8 \\ 8 \end{smallmatrix} \right)$ | 10 | 10 | 5 | 3 | 3 | 5 | 4 | (4) 4 | 5 | 5 | 0 | 3 | (3) 5 | (5) 5 | 3 | 4 | (4) 5 |
|--|----|----|---|---|---|---|---|-------|---|---|---|---|-------|-------|---|---|-------|

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes several grace notes indicated by small stems and slurs. The bottom part is a tablature for a six-string guitar, showing the fingerings and string names (T, A, B) for each note. Measure numbers 1 through 10 are present above the staff. Measure 10 concludes with a double bar line and a repeat sign, leading into the next section.

The image shows a musical score for guitar. The top staff is a treble clef staff with six horizontal lines, featuring a continuous melodic line. The bottom staff is a standard six-string guitar tablature staff, labeled 'T A B' on the left. The tablature shows a harmonic bass line, with the right hand playing chords on the top four strings and the left hand providing harmonic support on the bottom two strings. Specific notes are highlighted with circled numbers: (10) at the beginning of the first measure, 10 at the start of the second measure, (8) in parentheses in the third measure, 10 in parentheses in the fourth measure, 11 in the fifth measure, and 10 in parentheses in the sixth measure. Above the first three measures, there are markings '1/2' with a curved arrow pointing to the eighth note in the first measure, and above the last three measures, there are markings '1/2' with a curved arrow pointing to the eighth note in the fifth measure.

Musical score for guitar with tablature. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. It features a series of chords and notes, with a fermata over the last note. The bottom staff is a six-string guitar tablature (TAB) with a bass clef, showing fingerings and a 1/2 measure indicator. The TAB includes lettering T, A, and B.

The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of one sharp, and a common time signature. It features several grace notes indicated by short vertical lines above the main notes. The bottom part is a tablature for a six-string guitar, showing the fingerings for each note. The strings are labeled T (Top), A, and B from left to right. The tablature shows a sequence of notes with specific fingerings: (3) over 5, 5 over 3, 3, 5 over 3, (3), 6 over 3, 6, 3 over 3, (3), 6 over 3, 6, 3 over 3, 3, 3. There are also markings like 'A.H.' with a dash and a '1/2' indicating a half note value.

Drums/Guitar only

1/4

Partial A.H. throughout

Musical score for guitar. The top staff shows a treble clef, a key signature of one flat, and a time signature of common time. The chords are indicated by Roman numerals: Cm7, B♭, C5, Cm7, B♭, C5, Cm7, B♭, Cm7, B♭, Cm7, B♭. The bottom staff shows a bass clef, a key signature of one flat, and a time signature of common time. The notes are indicated by numbers: 4, (4), 3, 3, 5, (5), 3, 3, 5, 5, 3, 3, 5, 5, 3, 3, 4, (4), 3, 3, 4, 3, 3, 5, 5, 3, 3, 5, 5, 3, 3, 4, (4), 3, 3, 4, 3, 3, 5, 5, 3, 3, 5, 5, 3, 3. The word "div." is written between the first and second measures of the bass line. The score ends with the word "Fade" at the top right.

ROUGH BOY

Words and Music by
BILLY GIBBONS, DUSTY HILL
and FRANK BEARD

Rock ballad $\text{♩} = 80$

Intro:

Drums: Gtr. 1 A A.H. E F#m7 C#m7 A A.H. E F#m7 C#m7

Gtr. 2 (keyboard arranged for guitar)

Rhy. Fig. 1

Gtr. 3

*mp partial palm - mute throughout
with distortion*

F#m7 E/F# Bm7 A.H.

(end Rhy. Fig. 1)

S Verse:
with Rhy. Fig. 1 (2 times)

A E/A

1. What in the world's come all over me?
2. 3. See additional lyrics.

F#m7 E/F# F#m7 E/F# Bm7

I ain't got a chance of one in three. Ain't got no rap, ain't

E

got no line, but if you'll give me just a minute I'll be

1. Esus 2. 3.

feel - ing fine. tell you why. I'm a
let ring

*Chorused one octave higher

Rough Boy - 9 - 3

P0978GTX

Chorus:

To Coda

A E/A A E/A A E/A E7sus

rough boy. I'm a rough boy.

Gtr. 1

A.H. - -

T 2 2 5 4 | 4 6 5 4 | 6 5 4 (4)

A

B

Gtr. 2 (keyboard arr. for guitar)

let ring -----

T 5 4 | 5 4 | 5 4 | 2 3 0

A 2 2 4 | 2 2 4 | 2 2 4 | 2 2 3

B 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

Guitar Solo:

C#m

Gtr. 1

f

1

T 12 | 9 12 9 | 12 11 9 | 11 11 11 | 11 11 11 | 9 9 | 9 9

A

B

Rhy. Fig. 2

Gtr. 3

mp

T 6 6 6 6 6 6 | 6 6 6 6 6 6

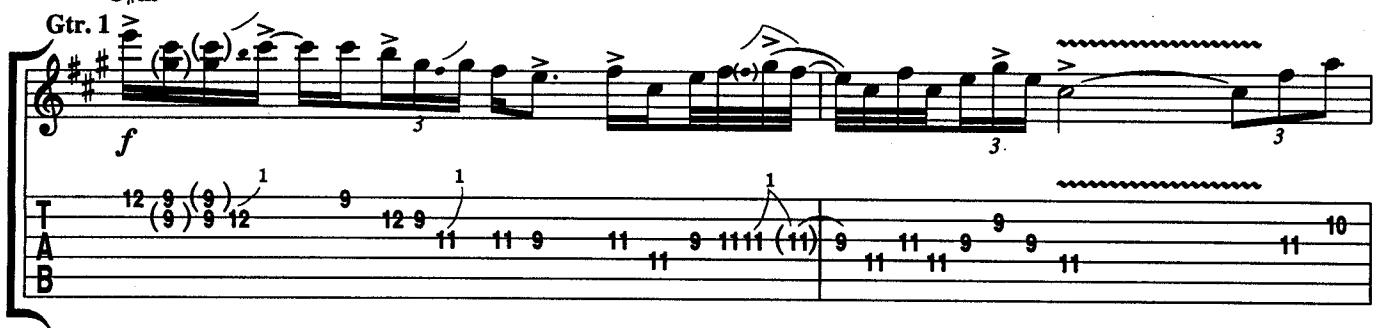
A 4 4 4 4 4 4 | 4 4 4 4 4 4

B 4 4 4 4 4 4 | 4 4 4 4 4 4

 w/Rhy. Fig. 2
Coda C#m

Gtr. 1

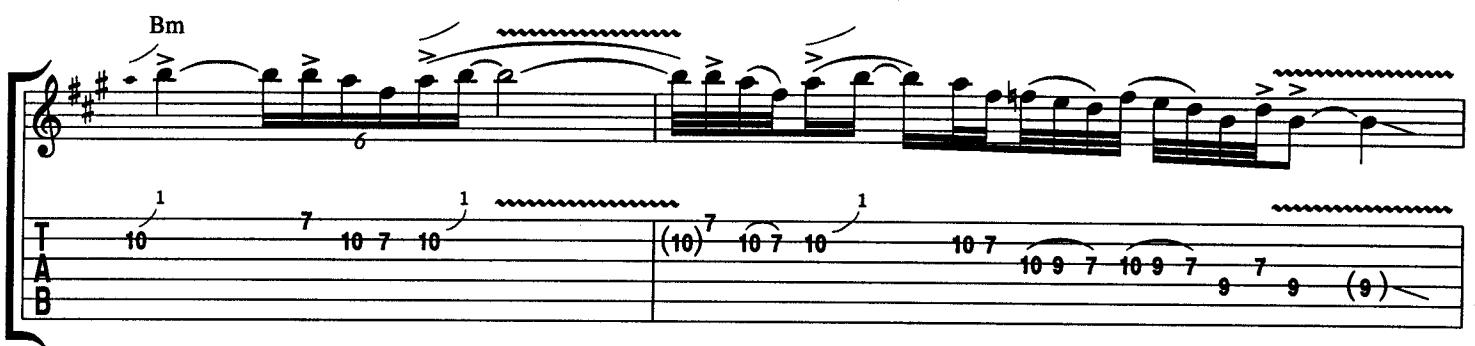
f



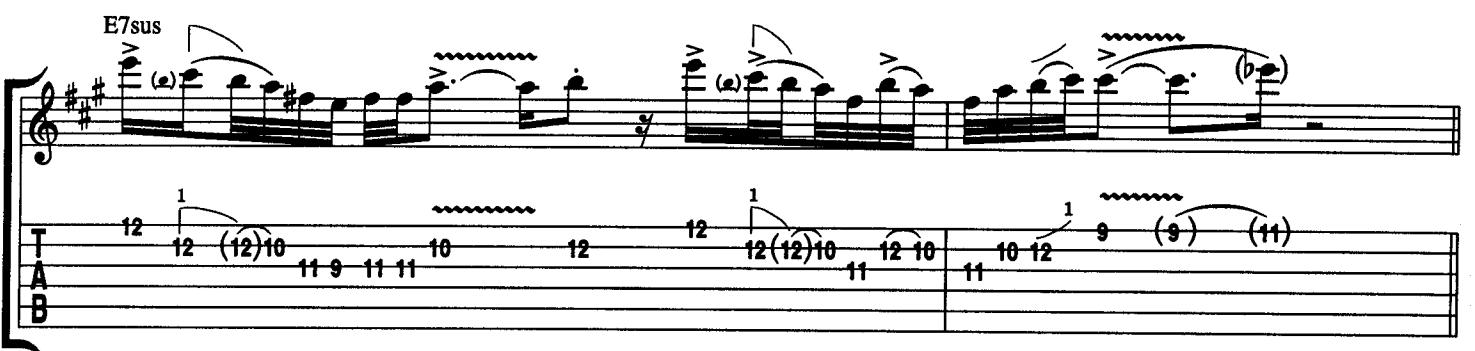
F#m



Bm



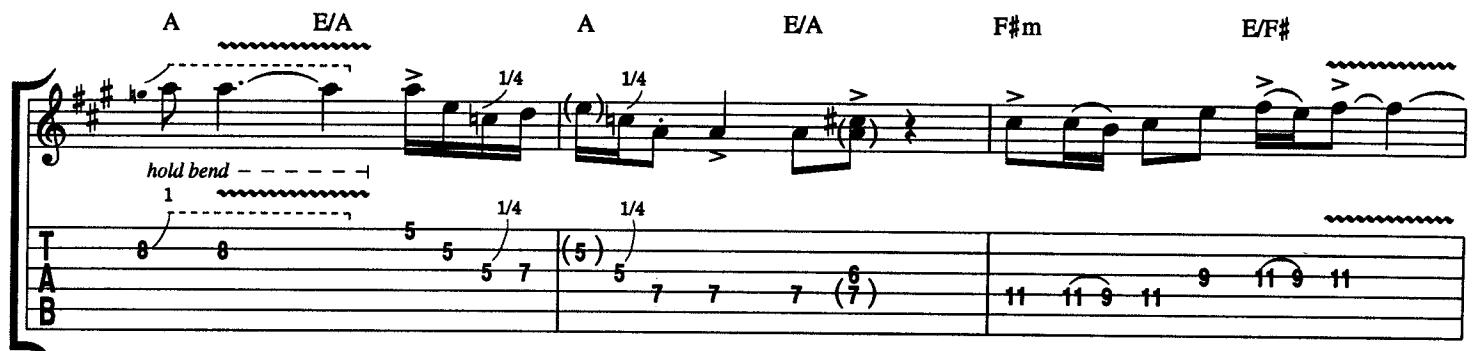
E7sus



w/Rhy. Fig. 1 (to end)

| | | | | | |
|---|-----|---|-----|-----|------|
| A | E/A | A | E/A | F#m | E/F# |
|---|-----|---|-----|-----|------|

hold bend



F#m E/F# Bm7

E7

A E/A 1/4 A E/A

F#m E/F# F#m E/F#

Bm7

E E7sus

A E/A A E/A

F#m E/F# F#m E/F#

A.H. 1

Bm7 Bm

E E7sus A E/A

* feedback

A E/A F#m7 E/F#

let ring

F#m7 E/F# Bm7

let ring *let ring*

E E7sus Fade

Verse 2:

I am the one who can fade the heat;
The one they all say just can't be beat.
I'll shoot it to you straight
And look you in the eye.
So give me just a minute
And I'll tell you why . . .
(To Chorus:)

Verse 3:

I don't care how you look at me,
Because I'm the one and you will see.
We can make it work,
We can make it by,
So give me one more minute
And I'll tell you why . . .
(To Chorus:)

VIVA! LAS VEGAS

Words and Music by
DOC POMUS and MORT SHUMAN

Moderately fast rock ♩ = 120

Intro:

(drums/sequencer)

6

at 0:13

B♭5

E♭5

B♭5

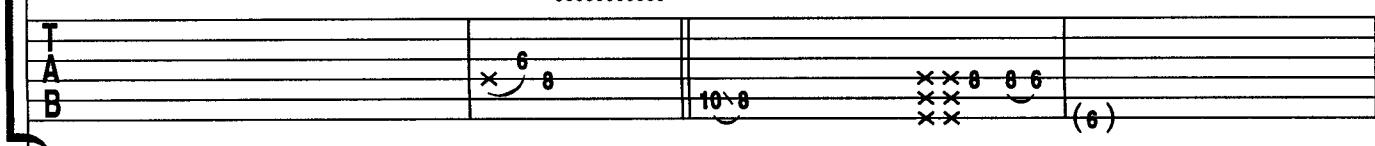
E♭5



spoken: Y'all still want me to come with ya?

Gtr. 1 w/dist.

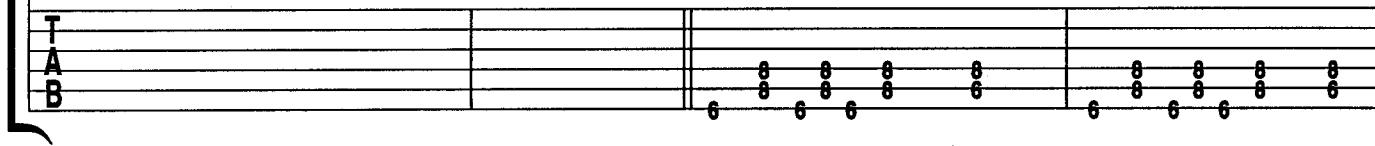
rake
mf



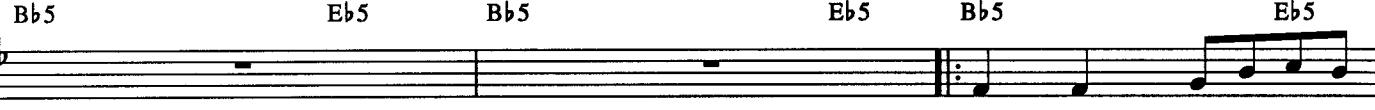
6

Gtr. 2 w/dist.

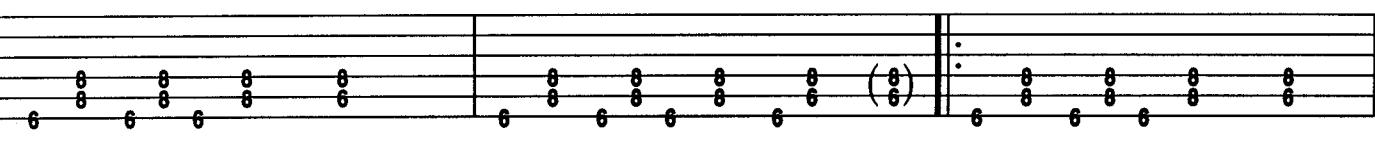
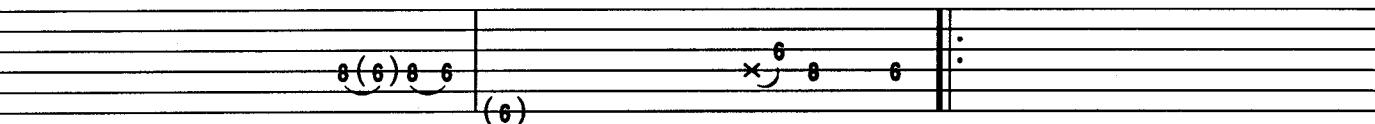
mp



Verse:



1. Bright light cit - y gon-na
(2.) how I wish that
3. See additional lyrics



B_b5 E_b5 B_b5 E_b5 B_b5 (echo)

set my — soul, — gon-na set my soul — on — fire. (fire) There's a
there were — more — than twen-ty - four hours — in the day. (day) But

partial A.H.

1 partial A.H. 1/2

T A B

T A B

T A B

E_b5 B_b5 E_b5 B_b5 E_b5

whole lot of mon-ey that's-a - ready to burn — so get those stakes — up —
e - ven if there were — for - ty — more — I would-n't sleep a min - ute a - way..

T A B

T A B

T A B

T A B

T A B

B♭5

G5

high. (high)
 — (a - way.) There's a thou-sand pret-ty wom - en that's a wait-in' out there
 (Gtr. 1, 1st time) Oh, there's black - jack, po - ker and a rou - lette — wheel. A

(Gtr. 1, 2nd time)

div.

T
 A x 6 (7) 8 5 8 8 8 5 (5) (5)

T
 A 8 8 8 (8) (5) 3 5 3 5 3 5 5 5 3 3 3 5 3 5 5 5 3 3 6 3 3 5

They're all — liv - in' dev - il - may - care. — And I'm — just a dev - il with-a
 for-tune won and lost on - a ev - er - y deal. — All you need is trump high - and
 (bkgd. voc.) Ah,

div.

1
1/2
9

T
 A 7
 B

T
 A 5 5 5 5 3 (3) 5 3 5 5 5 3 3 1 3 1 3 3 5 5 3 5 5 3 5

Chorus:

E♭5

B♭5

love to spare. —
nerves of steel. —
ah.

Vi - va —

Las Ve - gas,

The vocal part consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The vocal line includes lyrics like "Vi - va —", "Las", and "Ve - gas," with various performance markings such as grace notes, slurs, and dynamic changes. The guitar part is shown below, with a six-string neck diagram and fingerings (e.g., 1, 9, (9), (6)) corresponding to the chords being played.

E♭5

B♭5

1.

N.C.

Vi - va —

Las

Ve - gas. (Las — Ve - gas)

(spoken:) Hey now.

(1st time only)

The vocal part continues with the lyrics "(Las — Ve - gas)". The guitar part includes a six-string neck diagram with a circled '5' over a '4' position, indicating a specific chord or technique. The score then transitions to a repeat sign with a '1.' above it, leading into the next section.

B_b5

2.3.
E_b5

Ah, thank you ver-y much, peo-ple.

2. Oh, Vi - va ___ Las

T
A
B

T
A
B

B_b5 E_b5 B_b5 To Coda

Ve - gas, Vi - va ___ Las Ve - gas, Las ___ Ve - gas.

1

T
A
B

T
A
B

Viva! Las Vegas – 11 – 5
P0978GTX

Bridge:

Eb5

Bb5 Eb5

Bb5 Eb5

Vi - va Las Ve - gas with your
Gtr. 2 (Gtr. 1 tacet) ne - on flash - in' and your one arm ban - dits crash-in'

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

N.C.

Eb5

Bb5

all those hopes ____ down the drain. Vi - va Las Ve - gas, turn - in'

Eb5

Bb5 Eb5

C5

day in - to night-time, turn - in' night in - to day - time and you see it once, you

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

nev - er come home — a - gain.

F5

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

Guitar Solo:

Bb5

Rhy. Fig. 1

(D♭5 E♭5 F5)

B♭5

A.H.

15ma

w/Rhy. Fig. 1 (1st 7 bars only)

(E♭5 D♭5)

B♭5

(end Rhy. Fig. 1)

Musical score and tablature for guitar. The score shows a melodic line with grace notes and specific fingerings indicated by numbers above the strings. The tablature below shows the corresponding fingerings for each note. The score includes a key signature of one flat, and the tablature shows the string numbers (6, 5, 4, 3, 2, 1) and fret positions.

1/4 (D_b5 E_b5 F5)

1 1 9 11 9 9 11 (11) 9 11 11 9 11 9 11 (11) 9 8-10 9 10 10-8 6 6

B♭5

F5

D.S. § al Coda

3. I'm gon-na

T A B

Gtr. 2

T A B

Coda Eb5 F5 N.C.
 Vi - va, _____ Vi - va. __ (spoken;) Well. _____
 3
 grad. bend - - - 1 1

w/Rhy. Fig. 1

B_b5

(D_b5) A.H. (15ma) E_b5 1/4 F5) B_b5 partial A.H. 1/4

(e) b 1/2 1/2 (E_b5) 1/4 D_b5

G5 (F5 G5) F5 G5 G5 (F5 G5) F5 G5

Rhy. Fig. 2

G5 (F5 G5) F5 G5) G5 1/4 (F5 G5) 1/4 F5 G5)

(end Rhy. Fig. 2)

w/Rhy. Fig. 1

B♭5

let ring

A.H. (15ma)

1/4

1/4 (D♭5 E♭5 F5) B♭5

(E♭5 D♭5) A.H. - - - 1/4 (15ma)

1/4 A.H.

w/Rhy. Fig. 2

G5 (F5 G5 F5 G5) G5 (F5 G5) F5 G5) G5 A.H. (15ma) (F5 G5 F5 G5)

A.H. 1/4 A.H. 1/2

| | | | |
|---|-------------|-----------------|---------------|
| T | | | |
| A | 3 3 3 3 3 3 | 5 5 5 3 (9) 5 5 | 5 5 3 5 5 5 5 |
| B | | | |

w/Rhy. Fig. 1

Fade

Sheet music for guitar with a melodic line and chords:

Chords: (D \flat)5, Eb5, F5), Bb5, Fade

Fingerings: A.H. (15ma), 3, 3

Bass line (Tablature): T, A, B, 8, 6, 4, 4, 5, 6, 4, 5, 6, 4, 6, 6, 4, 6, 4, 6

Verse 3:

I'm gonna keep on the run, I'm gonna have me some fun,

If it costs me my very last dime.

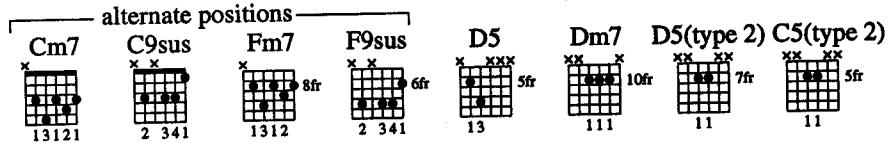
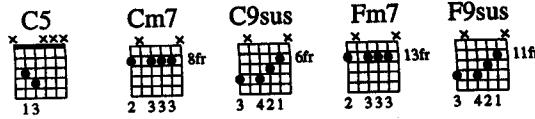
If I wind up broke then I always remember,
That I had a swingin' time.

I'm gonna give it everything I've got,
Lady Luck, please let the dice stay hot.
Let me shoot a seven with every shot.

(To Chorus:)

SLEEPING BAG

Words and Music by
BILLY GIBBONS, DUSTY HILL
and FRANK BEARD



Moderately $\text{♩} = 114$

Intro:
(drums/perc.) 6

C5

(enter keys)

Verse:

C5

Gtr. 2 w/dist.

nice and thin. _____.
look at the sky. _____.
Zip it on a-round — while it's on the ground; —
Don't be hes - i-tat - in', it - 'll be al - right; —

D.S. al Coda

C5 Gtr. 2

T (5) A 5 3 5 3 5 3 5 3 5 3 5 3 5
B 3 (5) 3 3 5 5 5 3 2 3 (3)

Coda (F5) C5 D5

Gtr. 2

Gtr. 1

T (4) 5 A 13 15 13
B 15 19 15

Rhy. Fig. 1 ⑤ open end Rhy. Fig. 1 w/Rhy. Fig. 1 (4 times)

A Dm7 D5(type 2) C5(type 2) Dm7

T 13 15 A 14 13 15 (15) 13
B 13 10 12 10

D5 C5 Dm7 D5 C5 Dm7

T 12 12 10 A 12 B 15 13 15 15

Rhy. Fig. 1a ④

12fr
D Dm7

D5 C5

Dm7 D5 C5

(15) 1 13 10 10 10 10 12 10 12 14 12 14

end Rhy. Fig. 1a

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

Dm7

10 12 14 13 15 13 15 13 15 13 15

Dm7 N.C.

(15) 13 14 13 15 15 15 13 13 10 12 10

w/Rhy. Fig. 1a (4 times)

Dm7

10 12 13 15 15 15 10 13 15

Dm7

15 13 15 15 13 13 15 15 15 13

Fade

Verse 3:

Let's go out to Egypt 'cause it's in the plan,
 Sleep beside the Pharaohs in the shifting sand.
 We'll look at some pyramids and check out some heads,
 Gonna whip out our mattress 'cause there ain't no beds.
 (To Chorus:)

CHEAP SUNGLASSES

Words and Music by
BILLY GIBBONS, DUSTY HILL
and FRANK BEARD

Moderately ♩ = 96

Intro:

Gtr. 1 Gm7

G5 B♭5 C5 Gm7

G5 B♭5 C5 Gm7

G5 B♭5 C5

Gtr. 2

mf with distortion

Verse:

Gm7

G5

B♭5 C5

Gm7

G5

B♭5 C5

Gm7

G5 B♭5 C5

1. When you wake up in the morn-in' and the light is hurt your head, _____ the
2. 3. See additional lyrics.

Gm7 G5 B_b5 C5 Gm7 G5 B_b5 C5 Gm7 G5 B_b5 C5

first thing you do when you get up out of bed is hit that streets a run-nin' and

| | | |
|-------|-----|-----|
| T 5/6 | 5/6 | 5/6 |
| A 6/7 | 6/7 | 6/7 |
| B 7/8 | 7/8 | 7/8 |

| | | | |
|---|-------------------|-------------------|-------------------|
| T | | | |
| A | | | |
| B | 5 5 5 1 5 5 5 1 3 | 5 5 5 1 5 5 5 1 3 | 5 5 5 1 5 5 5 1 3 |

Gm7 G5 B_b5 C5 Gm7 G5 (F6) G5 B_b5 C5 B_b5

try to beat the mass-es and go get your-self some cheap.. sun-glass-es. Oh

| | | |
|-------|-----|--|
| T 5/6 | 5/6 | |
| A 6/7 | 6/7 | |
| B 7/8 | 7/8 | |

| | | |
|---|-------------------|-------------------|
| T | | (3)(5)(3) |
| A | | 3 5 3 |
| B | 5 5 5 1 5 5 5 1 3 | 5 5 5 1 5 5 5 1 3 |

To Coda

G5 (F6) G5 B_b5 C5 B_b5 G5 (F6) G5 B_b5 C5 B_b5 1. G5 (F6) G5

yeah, oh yeah, oh yeah!

T A B

Bass guitar - - - -
8vb - - - -

T A B (3)(5)(3) 3 5 3 5 5 5 8 8
5 5 5 5 1 3 1 5 5 5 3 1 3 1 5 5 5 3 1 3 1 5 5 5 3 3 0 3

Interlude:

2. G5 (F6) G5 C5 F/G E/G E/G

yeah!

Gtr. 3

echo repeats

with vib. bar

echo repeats

with vib. bar

1/2

T A B

12 (12) 0 12 (12)

Bass guitar - - - -

8vb - - - -

Gtrs. 1 & 2

div.

mf —

clean tone

mf —

T A B 8 8 6 6 7 (7)
5 5 5 5 5 3 3 0 3 10 10 9 (9)
3 3 1 3 3 3 3 3

Guitar Solo 1:

Cm7

Gtr. 3

mf with distortion

Gtr. 1 & 2

clean tone

T A B

10 8 10 10 8 10 10 8 | 8 10 10 10 8 10 8 10 9 8 6

T A B

3 4 x 4 3 4 3 5 x 5 3 3 (3) 3 3 3 5 x 5 3 3 (3) 3 3 3 5 3 3 (3) 3 3

Measures 11-12 for three guitars (T, A, B).
 Top staff: Melodic line with grace notes and slurs.
 Middle staff (T): Sustained note with grace note.
 Bottom staff (A): Sustained note with grace note.
 Tablature and rhythmic notation provided for each staff.

Bb

mp 1/4

P.M. - - - - -

1

V

Cm7

Dm7 D

Interlude:

F/G E/G F/G E/G

with vib. bar echo repeats
1/2

Guitar Solo 2:

Cm7

Musical score and tablature for the first section of the guitar solo. The score consists of three staves: treble, bass, and guitar. The tablature shows the strings T (Top), A, and B. The key signature is C minor (one flat). The measure starts with a C major 7 chord. The tablature shows various fingerings and muting techniques.

Musical score and tablature for the second section of the guitar solo. The score consists of three staves: treble, bass, and guitar. The tablature shows the strings T, A, and B. The key signature changes to one flat. The tablature includes markings such as "A.H.", "1/2", "P.M.", and "1/2".

Musical score and tablature for the third section of the guitar solo. The score consists of three staves: treble, bass, and guitar. The tablature shows the strings T, A, and B. The key signature changes to B-flat. The tablature includes markings such as "1/2" and "1/2".

Cm7

A.H. - - - - 4

1

Dm7

1 - 1/2

1/2

1 - - - 1/2

1 - - - 1/2

(5)

10

15

Gtr. 1 tacet

G5 (F6) G5 B_b5 C5 B_b5 G5 (F6) G5 B_b5 C5 B_b5

with distortion

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | | | | | | | | | | | | |
| A | | | | | | | | | | | | | |
| B | 5 | 5 | 5 | 5 | 5 | 1 | 3 | 1 | 0 | 5 | 5 | 5 | 5 |
| | 3 | 3 | 1 | 3 | 3 | | | | | 3 | 3 | 1 | 3 |

Bass guitar - - -
8vb - - -

G5 (F6) G5 B_b5 C5 B_b5 G5 (F6) G5

T A B 3 3 5 3 5 1 3 1 0 5 5 1 3 3 (3) 3

Gtr. 1
Gm7 G5 B_b5 C5 Gm7 G5 B_b5 C5

clean tone

T A B 5 6 6 7 7 5 6 7 6 0

loco

T A B 5 5 3 5 1 5 5 1 3 5 3 5 1 3 5 1 3

D.S. $\frac{2}{3}$ al Coda

Gm7 G5 B_b5 C5 Gm7 G5 B_b5 C5

3. Now

T A B 5 6 6 7 7 6 5 6

T A B 5 5 3 5 1 5 5 1 3 5 3 5 1 3 5 1 3

Cheap Sunglasses - 12 - 8
P0978GTX

Score and Tablature for Part 1:

Score: Treble clef staff with various note heads and markings like 'rake' and '1'. Tablature: Standard six-string guitar tablature with 'T', 'A', and 'B' labels on the left.

Rhy. Fig. 1 -

Score and Tablature for Rhythm Figure 1:

Score: Treble clef staff with eighth-note patterns. Tablature: Standard six-string guitar tablature with 'T', 'A', and 'B' labels on the left.

w/Rhy. Fig. 1 (9 times)

Score and Tablature for a section starting with Rhythm Figure 1 (9 times):

Score: Treble clef staff with eighth-note patterns. Tablature: Standard six-string guitar tablature with 'T', 'A', and 'B' labels on the left.

Score and Tablature for a section starting with Rhythm Figure 1 (9 times):

Score: Treble clef staff with eighth-note patterns. Tablature: Standard six-string guitar tablature with 'T', 'A', and 'B' labels on the left.

Score and Tablature for a section starting with Rhythm Figure 1 (9 times):

Score: Treble clef staff with eighth-note patterns. Tablature: Standard six-string guitar tablature with 'T', 'A', and 'B' labels on the left.

The image shows a musical score for electric guitar. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a tablature staff showing the sixteenth-note patterns on the guitar strings. Fingerings are indicated above the notes: '1' at the beginning of the first measure, '1/2' in the second measure, and '1' in the third measure. String muting symbols '(x)' are placed over specific notes in the fourth and fifth measures. The score is in common time and key signature of B-flat major.

The image shows a musical score for guitar with a treble clef and a key signature of one flat. The score consists of two staves: the top staff is for the neck and the bottom staff is for the body of the guitar. The neck staff has six horizontal lines and four vertical frets. The body staff has three horizontal lines and three vertical strings. Both staves have vertical bar lines dividing them into measures. The neck staff features various note heads (dots, stems, etc.) and slurs. The body staff features vertical strokes and numbers in parentheses indicating fingerings. Above the neck staff, there are several circled numbers (1, 5, 3) with arrows pointing to specific notes or groups of notes, likely indicating specific fingerings or picking patterns.

Gtr. 3

TAB

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|--------|---|---|------|---|------|----|---|---|---|---|-------|
| T | 3 | 5 | 3 | 3 | 3 | 3 | 5 | x(x) 5 | 5 | 8 | x 15 | 3 | 15 x | 14 | 2 | 5 | 3 | | |
| A | | | | 4 | 5 | | | x(x) | 5 | x | | | 15 x | 14 | 2 | 5 | 3 | | |
| B | | | | | 5 | | | x(x) | 5 | 9 | x | | | | 0 | | 5 | 3 | (3) 5 |

Rhy. Fig. 2 -----
Gtrs. 2 & 3

The image shows a musical score and tablature for two guitars. The top part is a standard staff notation with a treble clef, a key signature of one sharp, and a common time signature. It consists of three measures of music, each featuring eighth-note patterns. The bottom part is a tablature for a six-string guitar, showing the strings from top E to bottom B. The tablature is divided into six boxes by vertical bar lines, corresponding to the measures above. Each box contains the numbers '1' and '3' under the first and third strings respectively, indicating specific frets or notes to be played.

w/Rhy. Fig. 2 (5 times)

poco ritard. dim. poco a poco

Gtr. 1 & 2 tacet

Verse 2:

Spied a little thing
And I followed her all night.
In a funky fine Levis
And her sweater's kinda tight.
She had a West Coast strut
That was sweet as molasses.
But what really knocked me out
Was her cheap sunglasses.
Oh yeah, oh yeah, oh yeah.
(To Interlude:)

Verse 3:

Now go out and get yourself
Some thick black frames.
With the glass so dark
They won't even know your name.
And the choice is up to you
'Cause they come in two classes:
Rhinestone shades
Or cheap sunglasses.
Oh yeah, oh yeah, oh yeah.
(To Coda)

E_b5 F5 C5 F5 C5 B_b5

thought I knew the place — so well.
Roll - in' on through — the night.

(on repeat only)

1/4

TAB

1 3 1 3 2

E_b5 F5 C5

was - n't the same... now it goes to show,
See - in' things like I've never seen and it's

F5 C5 B_b5

TAB

Eb5 F5 C5 F5 C5 Bb5
 some - time you nev - er can tell. (I'm) look - in'
 tak - in' me out a sight.

 1/4
 div. 1 1/4
 11 11 12 12 10 8 10

S. Chorus:

C F Eb Ab F Bb
 high _ and low, _ don't know where _ to go _ I've got to dou - ble - back, my friend.
Rhy. Fig. 2
Gtr. 2
div.
Gtr. 3

 5 5 5 5 5 5 3 7 | 8 8 8 8 10 | 10 10 10 10 8 12 |
 5 5 5 5 5 5 3 7 | 8 8 8 8 10 | 10 10 10 10 8 12 |

w/Rhy. Fig. 2

F B_b C F E_b A_b

The on - ly way — to find — what I left — be - hind. —

div.

T A B

11 10 (11) 10

(end Rhy. Fig. 2)

T A B

10 10 10
10 10 8 12
8 8

F B_b F B_b To Coda \oplus E_b5 F5 C5

Got to dou - ble-back a - gain, dou - ble-back, a - gain!!!

grad. release

T A B

6 13 13 (13) (13) (13)

* alternate position

T A B

4 6 3 5 1 3 3 5 5 5

F5 C5 B_b5 E_b5 F5 C5

1. 2.

2. You know I'm

(1st time only)

A B

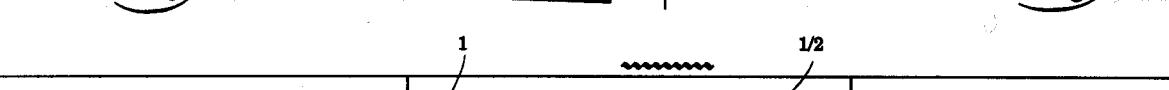
x 20

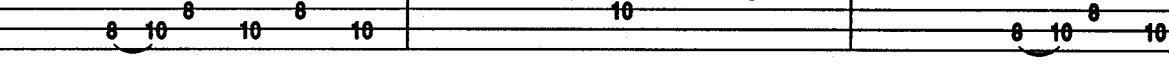
*Guitar Solo:*E_b5 F5 C5

F5

E_b5 F5 C5

Rhy. Fig. 3

F5 E \flat 5 F5 C5 F5

 T A B 8 10 8 10 8 10 10 8 10 10 8 10 8 10 8 10 8 10


 T A B 8 10 8 10 8 10 10 8 10 10 8 10 8 10 8 10 8 10

w/Rhy. Fig. 3

E♭5 F5 C5 F5 E♭5 F5 C5

T A B T A B T A B

(end Rhy. Fig. 3)

T A B T A B T A B

Sheet music for guitar. The top staff shows a treble clef, a key signature of one flat, and a time signature of common time. It features a sequence of chords: F5, Eb5, F5, C5, and F5. The first chord (F5) has a duration of 1/4 note. The second chord (Eb5) has a duration of 1/4 note. The third chord (F5) has a duration of 1/4 note. The fourth chord (C5) has a duration of 1/4 note. The fifth chord (F5) has a duration of 1/4 note. The bottom staff shows a bass clef, a key signature of one flat, and a time signature of common time. It features a bass line with notes corresponding to the chords above. The bass line consists of eighth notes and sixteenth notes, with various slurs and grace notes.

Sheet music for guitar. The top staff shows a treble clef, a key signature of one flat, and a time signature of common time. It features a sequence of chords: E♭5, F5, C5, F5, E♭5, F5, C5, F5. The bottom staff is a tablature (T-A-B) staff with three lines representing the strings. Fingerings are indicated above the strings: T (10), A (12), B (8), T (10), T (10), 8 (10), 10 (8), 10 (6), 10 (8), 6 (6), (8) (0). The tablature shows a repeating pattern of notes and rests corresponding to the chords above.

w/Rhy. Fig. 2 (2 times)

WALKY FIGURE (1st ending)

C F E_b A_b

It's got me up _____ and down. I been lost and found, -

T 10 10 8 10 (o) ||

F B_b F B_b C F
 down _ in a deep, dark hole. Looks like my luck has __ changed. _ I been
 TAB

D.S. ~~S~~ al Coda

Eb A \flat F B \flat F B \flat
 re - ar - ranged - and I'm com - in' out on — a roll... Look-in'
 TAB

Coda

CS Bb5 A5 Bb5 F5 Bb5

gain!!!

1/2

1/2 1 1/4

Gtr. 2

div.

Gtr. 3

F5 Bb5 CS Bb5 A5 Bb5

Dou - ble - back, a - gain!!!

11 13 12 11 12-10 8 10 10

13 (13) 11 13 12 11 12-10 8 10

19 10 11 10 12 10 11 10

5 10 3 10 3 12 5 10 3 1 2 3

*Outro Solo:*E_b5 F5 C5F5 B_b5

F5

B_b5

Dou - ble - back, a - gain!!!

hold bend -----

| | | | | | | | | | | | | | |
|---|----|----|---|----|---|----|----|----|----|----|----|------|---|
| T | 10 | 10 | 8 | 10 | 4 | 11 | 10 | 10 | 10 | 10 | 10 | (10) | 8 |
| A | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | |

Rhy Fig. 3a

Gtr. 2

div.

Gtr. 3

| | | | | | | | | | | | | | | |
|---|----|----|---|----|----|----|---|----|---|---|--|--|---|---|
| T | 13 | 11 | | | 13 | 11 | | | 4 | 6 | | | 5 | 5 |
| A | 5 | 10 | 3 | 10 | 5 | 10 | 3 | 10 | 3 | 5 | | | 3 | 5 |
| B | 3 | 10 | 3 | 12 | 3 | 10 | 3 | 12 | 1 | 3 | | | 3 | 3 |

F5 C5 F5 1/4

E_b5 F5 C5

F5 C5 F5 1/4

1/4

F5 C5 F5 1/4 1

| | | | | | | | | | | | | | | |
|---|----|----|---|----|---|---|---|----|----|----|---|----|---|---|
| T | 10 | 10 | 8 | 10 | 8 | 8 | 8 | 10 | 10 | 10 | 8 | 10 | 8 | 8 |
| A | | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | | |

| | | | | | | | | | | | | | | | | |
|---|-----|---|---|---|---|---|---|---|---|---|---|-----|---|---|---|---|
| T | (5) | 3 | 5 | 3 | 3 | 4 | 6 | 3 | 5 | x | 5 | (5) | 3 | 5 | 3 | 3 |
| A | (5) | 3 | 5 | 3 | 3 | 1 | 3 | 3 | 5 | x | 5 | (5) | 3 | 5 | 3 | 3 |
| B | 3 | 3 | | | | | | | | | | | | | | |

w/Rhy. Fig. 3a

E♭5 F5 C5

F5 C5 F5

1/4

1/2

1/2

1/4

(end Rhy. Fig. 3a)

T A B

T A B

Chords: E♭5 F5 C5 F5 C5 F5 E♭5 F5 C5

A.H.
(15ma)

A.H.

hold bend

TAB

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|-----|---|----|----|----|------|----|----|----|----|------|---|----|----|----|
| 6 | 5 | 6 | 5 | 5 | (9) | 8 | 10 | 10 | 10 | (10) | 11 | 10 | 11 | 10 | (10) | 6 | 10 | 10 | 10 |
|---|---|---|---|---|-----|---|----|----|----|------|----|----|----|----|------|---|----|----|----|

GIVE IT UP

**Words and Music by
BILLY GIBBONS, DUSTY HILL
and FRANK BEARD**

Moderately fast rock $\bullet = 124$

Intro:

C5

Gtr. 1 w/dist.

CS
Gtr. 1 w/dist.

f

1/2 10(10) 8 (8)

1/2 10(10) 8 (8)

E5 E \flat 5 C5

F5 E65

Yeah! —

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of two flats and a tempo of 120 BPM. It contains a melodic line with various note heads, stems, and slurs. The bottom staff is a six-string guitar neck diagram. The strings are labeled T (top), A, and B from top to bottom. Fret numbers 10 and 8 are marked along the neck. Fingerings are indicated by numbers above or below the strings, such as '10' or '(8)'. Brackets group certain notes or strings together.

§ Verse:

C5

1. I bet the der - by and I won by a nose.
(2.) few more things you need to know a - bout me.
(3.) See additional lyrics.

I bet Ve-gas and they
I ____ trained Trig-ger sin-gle -

(3.) See additional lyrics.

1. B_b5 C5 F5 E_b5

div.

A.H. (15ma)

hold bend - - - - -

A.H. 1

T A B T A B T A B

10 10 (10) 10 10

10 10 (10) 10 10

C5 F5 E_b5 2. B_b5

partial A.H.

mf

1

T A B T A B T A B

8 (8) 10-10

10 10 10 10 10 10

10 10 10 10 10 10

Guitar Solo:

C5 B_b5 C5 F5 partial A.H. 1/4 A.H. (15ma) 1/4 (Fm7) 1/4

A.H. (15ma) 1/4 A.H. (15ma) 1/4 A.H. (15ma) 1/4 (Fm7) 1/4

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

* Keyboard arr. for guitar

N.C.
(doubled)D.S. $\frac{2}{3}$ al Coda

1/4

-5 1/2

trem. bar -5 1/2 grad. release

13 11 11 11 12 12 10 0

10 8 8 9 10 8 6 (e) (e) (e) 0 (e) (e)

Coda C5

E♭5 C5

give it up, and ba - by, tell me where it's at. Come on and give it up.

(10) (10) 10 10 10 10 (10) 10 10 10 10 10 10 10 10 10

F5 E♭5 C5 F5 E♭5

Give it up, — ba - by.

A.H.
15ma

mp

mf

8 10 8 8 10 10 8 (e)

(10) 10 10 8 (11) 10 10 8 8 10 10 10 8 10 10 10 10 10 8 8

Outro Solo:

B♭5 C5 E♭5 F5

tell me where it's at. Give it! Ow!

A.H. (15ma)

1/4

mf A.H.

1/4

T A B

10 10 10 10 10(10) 8 10

*keyboard arr. for guitar

C5 E♭5 B♭5 C5 

Hoo!

1/4 A.H. - - -
 (8va)

1/4 A.H. - - -
 (15ma)

1 A.H. - - -
 1/2

T 10 12 11(11) 12 10 10 8
 A (0) 10 10 10 8 8 (8) 10
 B 3 5 6 10 10 10 10

T 10 10 10 10 10 (0)
 A (0) 10 10 10 10 10 (0)
 B 8 10 10 10 10 10 (0)

w/Rhy. Fig. 1 ('til Fade)

E_b5 F5 C5 E_b5 B_b5 C5
 Yeah! Wow!

A.H. (15ma) A.H. (15ma) 1/4 (15ma) A.H.
 A.H. - - - (8va) A.H. - - (15ma) ~

1 A.H. A.H. 1/4 A.H. ~ 1/2 A.H. - - - 1/2 A.H. - - ~

A (10) (8) 10 10 10 10 x 10 10 8 (0) 5 7 8 6 8 6 6 (6) 8 6 7 6 6 6

(end Rhy. Fig. 1)

T A B T A B T A B

Verse 3:
I fell in love down in Mexico.
Thunderbird Wine's the only way to go.
I been in love 10,000 times,
All you gotta do is remember my lines.
(To Chorus:)

BURGER MAN

Words and Music by
BILLY GIBBONS, DUSTY HILL
and FRANK BEARD

Moderately fast rock $\text{♩} = 156$

Intro:

Gtr. 1 B♭5G5

F5 G5

A.H.
(15ma)

A.H.
(15ma)

F5 G5

F5

The score shows two staves. The top staff is for Gtr. 1, starting with a B♭5 chord (B♭, D, G, B♭, E) followed by a G5 chord (G, B♭, D, G, B♭). The bottom staff shows a bass line with notes 6, 8, (0), 8, 6, 6, 8, 8, 8. The tempo is marked as moderately fast rock with a quarter note equal to 156.

Gtr. 2

mp w/distortion

mf

The score shows two staves. The top staff is for Gtr. 2, featuring a rhythmic pattern of eighth-note chords. The bottom staff shows a bass line with notes (3), 5, 5, 5, 5, 5, 7, 5, 3, 5, 5, 3, 3, 5, 3, 3, 3, 5, 3, 3, 3, 3.

The score shows two staves. The top staff is for Gtr. 1, with chords A.H. (15ma), A.H. (15ma), G5, F5, G5, F5, A.H. (15ma), G5, F5, G5, F5. The bottom staff shows a bass line with notes 6, 8, 8, 8, (8), 6, 8, (0), 8, (8), (8).

(Vocal:) 1. My

The score shows two staves. The top staff is for Gtr. 1, continuing the chord progression. The bottom staff shows a bass line with notes 6, 8, 8, 8, (8), 6, 8, (0), 8, (8), (8).

The score shows two staves. The top staff is for Gtr. 1, ending with a G5 chord. The bottom staff shows a bass line with notes 5, 3, 3, 5, 3, 3, 3, 5, 3, 3, 3, 5, 3, 3, 3, 3.

Verse:

F5 G5

F5

G5

(F5)

G5

F5

char - coal's get - tin' — red — hot; — put — yo' or - der in — my hand..
 2. If ya need - in' good hot — grill-in', try — my bur - ger stand.
 3. See additional lyrics.

*Gtr. 2

*Keyboards arranged for guitar

G5

F5 G5

F5

G5

Won't - cha let me show you — what I got — siz -
 If you need a slice of — thrill-in'. I'm —

Chorus:

F5 G5 F5 G5

zlin' in the pan.
the bad-dest in the land.

D5

An - y way you
(15ma)

A.H. 1

TAB

12 13 13 | (13 12) 13 13 12 | 6 6

12 12 12 | (12 12) 12 12 12 | 6 6

12 14 14 | (14 12) 14 14 12 | 6 6

mp

TAB

10 12 12 12 | 12 10 | 10 12 12 12 | 12 12 12 | 7 7 7 7 7 7 7 7

To Coda

Bb5 C5

want it, ba - by; I am yo' bur - ger man.

TAB

11 11 | 6

TAB

3 3 3 3 | 3 3 3 | 5

C5

Bb5 C5

Bb5

F5 G5
A.H.
(15ma)

F5 G5

F5

G5

F5 G5

D5

partial A.H.

Bb5

C5

D5

Bb5

C5 G5 G6 G5 G6 G5

Heavy P.M. -----

D.S. § al Coda

(P.M.) -----

Coda

Music for guitar (tablature and standard notation) for the Coda section. The vocal line includes lyrics: "An - y way you want it, ba - by, I'm - yo' bur - ger man..". The guitar part features chords D5, Bb5, and G5. Tablature shows fingerings like 1, 1, 11, 10, 11, 13, 12, 13, 11. Dynamic markings include *mp*, *A.H.*, *(15ma)*, *grad. bend*, and *1/2*.

Music for guitar (tablature and standard notation) for a section starting with chords F5, G5, G5. The guitar part features a sustained note followed by a rhythmic pattern. Tablature shows fingerings like 12, 13, 12, 11, 11, 12, 11, 12, 11. Dynamic markings include *grad. bend*, *1/2*, and *1*.

G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5

(Spoken:) You see the hot sauce can't be beat. Sit back and o - pen wide!

T
A
B

Heavy P.M.

T
A
B

Guitar Solo:

G6 G5 G6 G5 B_b5 C5 (C) B_b5 C5 B_b5 C5

(Spoken:) I'm yo'

A.H. (15ma)

A.H. 1/2

T
A
B

mf

mp

mf

T
A
B

(C) C B_b C5 C6 C B_b B_b5 C5

bur- ger man, ba-by!

A.H. (15ma)

A.H.

T A B T A B T A B T A B

B_b5 C5 B_b5 C B_b C5 B_b5 C5 C B_b

Oh, I'm yo' bur - ger man. (Now, whoa!)

mp mf mp

T A B T A B T A B T A B

mf

T A B T A B T A B T A B

G5 F5 G5 C5 G5 F5 G5 F5

Fade

C5 C B♭ C5 B♭5 C5 C2 C♭5 C5 B♭5

grad. bend ----- 1 grad. bend ----- 1

hold ----- 1/4 1/4

Verse 3:
 Once you try my burger, baby,
 You'll grow a new thyroid gland.
 I said just eat my burger, baby;
 Make you smart as Charlie Chan.
(To Chorus:)

PEARL NECKLACE

Words and Music by
BILLY GIBBONS, DUSTY HILL
and FRANK BEARD

Fretboard diagrams for chords:

- C#m7: 13121 4fr
- C#5: 14 4fr
- B5: 14
- A: 111
- A5: 11 xx
- Am7: 2 1
- D7sus: 213
- G: 32 (4)
- Am7(type 2): 2 14
- Am7(type 3): 13121 12fr
- G(type 2): 43121 7fr
- Am11: 1111 12fr

Moderately fast $\text{♩} = 156$

Intro: E5 A5 E5

Clean Gtr. 2 **Gtr. 1** *Ha, ha, ha, ha, ha, ha.*

Clean Gtr. 1 *mf* *div.* *partial P.M. throughout*

Verse:

1. A5 2.3. A5 B5 F#5

1. She's real - ly up - set with
2. She gets a charge out of
3. See additional lyrics.

E5 B5 F#5 E5

me a - gain, I did - n't give her what she likes.
be ing so weird, digs get - ting down - right strange. I But

TAB

B5 F#5 E5 B5 F#5

don't know what to tell her, don't know what to say. Ev - 'ry - thing just got funk - y side of last -
I can keep a hand - le on an - y - thing, - just this side of de -

Bridge:
C#m7

E5 Gtr. 1 C#5 B5 A

night.
ranged.

1. She was real - ly bombed and I _____ was real - ly blown a - way..
2. She was get - tin' bombed and I _____ was get - tin' blown a - way..

C#m7

Un - til I asked her what she want - ed and
And she took it in her hand and

B5 A5

this is what she had to say:
this is what she had to say: }

(cont. in notation)

partial A.H. A pearl

Gtr. 1

Gtr. 2

T A B T A B

Chorus:

E5

A5

E5

neck - lace,
she wan - na pearl - neck - lace.

Gtr. 2

T
A
B 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2

To Coda ⊕

1.

A5

A5 E5

She wan - na pearl - neck - lace.

T
A
B 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2

*Guitar Solo:**Rhy. Fig. 1 (Gtr. 1 w/flanger)*

Am7

2. Gtr. 3 (w/dist.)

T
A
B 5 | 7 7 7 7 | (7) 7 7 5 7 5 | 7 5

Rhy. Fig. 2

T
A
B 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2

D7sus

G

(end Rhy. Fig. 1)

Am7

1/2

(end Rhy. Fig. 2)

Am7(type 2)

D7sus

w/Rhy. Fig. 1 (Next 5 bars)

w/Rhy. Fig. 2 (Next 5 bars)

3

1

Coda A5

Outro Solo:

Am7(type 3)

D

Outro Solo: Am7(type 3)

TAB

G(type 2)

Am7(type 3)

G(type 2)

TAB

D

D

TAB

124

G(type 2) Am7(type 3)

T
A (7)
B 7-9 10

T
A 7 7
B 5 5

1 3
12 12 10 10 12

Rhy. Fig. 3

Am11 Am7(type 3)

Am11 Am7(type 3)

10 11 12 10 10 11 12 13 14 14 0 0 0 (0) 14 12 14 12 14

Rhy. Fig. 4

A musical score for guitar. The top staff shows a treble clef and a series of chords: G major (two Gs), C major (two Cs), D major (two Ds), E major (two Es), F major (two Fs), G major (two Gs), A major (two As), B major (two Bs), and two more B major chords. The bottom staff shows the guitar's six strings with fingerings: the first string has '2' over the first three frets; the second string has '0' over the first three frets; the third string has '3' over the first three frets; the fourth string has '5' over the first three frets; the fifth string has '5' over the first three frets; and the sixth string has '(5)' over the first three frets. The score is divided into measures by vertical bar lines.

G(type 2)

TAB

14 14 | 14 14 14 14 14 | 12 13 12 13 | 12

TAB

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

Am11 Am7

Am11 Am7

(end Rhy. Fig. 3)

Am11 Am7

Am11 Am7

(end Rhy. Fig. 3)

Am11 Am7

Am11 Am7

(end Rhy. Fig. 4)

Am11 Am7

Am11 Am7

D

G

Am11 Am7

Am11 Am7

D

w/Rhy. Fig. 3 (5 times)
w/Rhy. Fig. 4 (5 times)

w/Rhy. Fig. 3 (5 times)

w/Rhy. Fig. 4 (5 times)

Am11 Am7

Am11 Am7

D

G

Am11 Am7

Am11 Am7

D

G

Am11 Am7

Am11 Am7

trem. pick

Am11 Am7

Am11 Am7

D

Am11 Am7

Am11 Am7

D

Am11 Am7

Am11 Am7

D

G

Am11 Am7 Am11 Am7

Am11 Am7 Am11 Am7

D

G Am11 Am7

Verse 3:

Verse 3:
She's so tough,
As pure as the driven slush.
And that's not true what she's talking 'bout,
It really don't cost that much.

Bridge 3:

Bridge 3.
She was gettin' bombed,
And I was gettin' blown away.
And she took it in her hand,
And this is what she had to say:
(To Chorus:)

GUN LOVE

Words and Music by
BILLY GIBBONS, DUSTY HILL
and FRANK BEARD

Moderately fast $\text{♩} = 120$

Intro:

C

Ch. 1 w/dist.

mf

T 13 13 13 13
A 9 9 9 9
B 10 10 10 10

(enter bass & keyboard)

D

Dsus N.C.(C5) (E5)

D

Dsus N.C.(C)

(E5)

1. She likes to

T 7 7 7 8 7 7 7 7
A 7 7 7 7 5 5 5 5
B 5 5 5 5 5 5 5 5

Verse:

D

C

D

G

D

shoot — her shot, — shoot-in' at the tar - get of love.
(2.) so par - tic - u - lar, she likes a Smith and Wes-son or Colt.
(3.) See additional lyrics.

T 7 7 5 5 5 5 5 5
A 7 7 5 5 5 5 5 5
B 5 5 3 (3) 3 3 5 (5) (0 0) 9 (0) 9 7

C D
 She likes to load her cham - ber, up tight like a black leath-er glove..
 But she'll give you some _ lov - in' as long as she's cock-in' the bolt.
 C D

G D C D C5 D5
 Hoo, hoo, hoo! She's — a lit - tle sweet, — but she'll
 Bet - ter hold — on when she's

T 8 8 7 | 5 5 5 7 7 | 5 5 7 7
 A 9 9 7 | 3 3 3 3 5 5 | (3 3)
 B 9 7 | 5 5 5 5 | 5 5

Gtr. 3 w/dist. on D.S. only
 Gtr. 2 A.H. (15ma)

T 5 7 10 | 12 10 12 12 10 |
 A 5 7 10 | 12 10 12 12 10 |
 B 10 10 | (10) (10) |

D C

take you — in. You might be sit - tin' at the end — of a fir - in' pin. Gun —
up to her tricks. Play - in' Rus-sian rou - lette but she'll load all six. Gun —

T A B T A B T A B

A.H. (15ma) A.H. (15ma) 1/4

div. A.H. (15ma) A.H. A.H. 1/4

5 15 12 12

Chorus:

* D A C G D A

love, gun — love, — gun — love. She's a

Rhy. Fig. 1

* implied harmony

T A B T A B T A B

C G D A C G

real — gun — lov - er. Gun — love, Gun — love, gun — love.

T A B T A B T A B

To Coda 1.

D A C G D C D

love. — She's a real gun lov-er to - night. —

(end Rhy. Fig. 1)

T A B

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

(on D.S. only)

A.H. — (15ma)

T A B

A.H. A.H. mf finger scrapes

12 (12) x x

10 10

2.

Guitar Solo:

G D C D C G D Dsus D D Dsus D

2. She's real gun lov'er to-night.

Rhy. Fig. 2

TAB

A.H. (15ma) partial A.H. 1/4 1/4 A.H. (15ma)

* finger scrape

A.H. 1 1/4 1 A.H.

TAB

(end Rhy. Fig. 2) w/Rhy. Fig. 2 (3 times)

C (5) 3 fr. C C (5) 3 fr. C C D5

Hoo! —

partial A.H.

A.H. (15ma)

A.H. —

D.S. al Coda

3. She —

A.H. 8va

A.H. —

1-1/2

13 15 13 15

w/Rhy. Fig. 1 (2 times)

Coda C G D A C G

real gun lov - er to - night.

partial A.H.

mp partial A.H.

She's a partial A.H.

1/4 partial A.H.

5/10

D A C G D A

real gun lov - er.

A.H. (15ma) 1/4 A.H. (8va) A.H. (8va) (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma)

To-night,

A.H. 1/4 A.H. A.H. A.H. A.H. A.H. A.H.

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

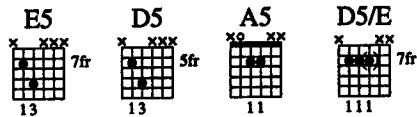
C G D A C G D A
 to-night, — to-night. —
 1/4 1/4 partial A.H. 1/4 1/4 1/4 1/4 1/4 (A.H. 15ma)
 1/4 1/4 1 1/2 1/2 A.H. 1/4 1/4 1/4 1/4 A.H.
 T 5 10 12 (12) 10 12 10 12 (12) 12 12 12 12 10 (1/2)
 A 7 5 3 5 7 10 12 12 (12) 10 12 10 12 (12) 12 12 12 10
 B 5 7 7 5 3 5 7 10 12 12 (12) 10 12 10 12 (12) 12 12 12 10

Verse 3:

She likes the punch
Deep down in her pistolero.
Runnin' with the wild bunch,
Makin' like Robert DeNiro.
She's kinda shy but make no mistake,
She'll shoot you full of love,
'Til your love bone aches.
(To Chorus:)

GOT ME UNDER PRESSURE

Words and Music by
BILLY GIBBONS, DUSTY HILL
and FRANK BEARD



Moderately fast rock $\text{♩} = 156$

Intro:

E5 D5 A5 E5 D5 E5 D5 A5 E5 D5

Gtrs. 1 & 2 w/dist.

Gtr. 3 w/dist.

P.M.

mf

E5 D5 A5 E5 D5 E5 D5/E

Gtr. 3 tacet

D5 A5 E5 1/4

D5 1/4

Gtr. 2 A5 E5 1/4

Gtr. 1 div.

1/4

(end Rhy. Fig. 1)



Verse 1:
Rhy. Fig. 1
E5

Gtr. 3 P.M.

1. She likes wear - in' lip - stick, she likes French cui - sine..

Rhy. Fig. 1 (Gtrs. 1 & 2)

(end Rhy. Fig. 1)

1/2

A B

1/2

**4fr
C#
5fr
D
6fr
D#
E5**

But she won't let me use my pas - sion, un -

1/2

A B

E5

N.C.

Chorus:
E5

D5/E

less it's in a lim - ou - sine. She got me un - der pres - sure,

let ring -----

A B

E5 A5 E5 D5/E E5

 she got me un - der pres - ure.

let ring - - - - -

Verse 2:

w/Rhy. Fig. 1 (9 times)

E5

A musical score page featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The vocal line begins with a forte dynamic (F) and consists of eighth-note patterns. The piano accompaniment is indicated by a bass clef staff below the vocal line. The lyrics "she don't like Pay Joy's" are written below the notes.

2. She likes the art mu - se - um, she don't __ like Pav - lov's

A musical score for voice and piano. The vocal line starts with a melodic line in G major, followed by lyrics in common time. The piano accompaniment consists of a steady eighth-note bass line and harmonic chords.

dog. _____ She fun at the mind mu - se - um, she

A musical score for a solo voice and piano. The vocal line starts with eighth-note chords, followed by a melodic line with grace notes and slurs. The lyrics "She don't like other women" are written below the staff.

like it in a Lon - don fog. _____ She don't like _ oth - er wom -

A musical score for a solo voice and piano. The vocal line consists of eighth and sixteenth notes, with melodic slurs and a fermata over the last note. The lyrics are: "en. she likes whips and chains. _____ She likes co - caine ____". The piano accompaniment features a steady eighth-note bass line.

en. she likes whips and chains. _____ She likes co - caine _____

and flip - pin' out with Great Danes. _____ She's -

T A B 7 9 7 7 9

— a - bout all — I can han - dle, — it's too much for — my brain. —

T A B 9 9 9 9 (0)

Chorus:

(E5) N.C. Gtr. 3 E5 D5/E E5 D5/E E5 A5

— It's got me un - der pres - sure, — it's got me un - der

let ring

T A B 9 9 (7) 9 (7) 9 9 2 2

E5 D5/E E5 D5/E E5 N.C.

pres - sure. Ow! _____

T A B 9 7 9 (7) 9 7 9 x x x x x x 2

Guitar Solo:

E5
Gtr. 4 w/dist.

D5

E5

mf

let ring

1/2

1/2

mf

let ring

1/2

1/2

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

7 9 5 7 7 7 5 7 2 2

Rhy. Fig. 2

(end Rhy. Fig. 2)

w/Rhv. Fig. 2 (6 1/2 times)

D5

E5

1/4

12

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

D5

E5

1/2

D5

E5

D5

E5

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

D5

E5

1/4

5 5 7 5 5 (5) 7 7 5 7 7 7 5 7 7 0 1

D5

A.H.
8va

E5

A.H.
8va

partial A.H.

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

D5

E5

3 4 5 (5) 2 0 2 2 0 12 15 12

N.C.

Harm.

x x x 12 15 12 12 12 x 12 x 12 x 12 10

Bridge:

A5

F#5

I'm gon - na give her a mes - sage, here's what I'm gon - na say,-

Gtrs. 1 & 2

E5

A5

"It's all o - ver." _____

She

F#5

might get out a night stick and hurt me real, real

E5

bad

by the road - side

in a ditch.

Dit - dit - dit - dit.

Chorus:

E5 D5/E E5 D5/E E5 A5

It's got me un - der pres - sure, _____ it's got me un - der

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

pres - sure. It's got me un - der pres - sure, _____

E5 A5

E5 D5/E E5

it's got me un - der pres - sure.

Oh!

Gtr. 4

div.

Outro Solo: (Gtr. 4)
w/Rhy. Fig. 2 (11 1/2 times)

The sheet music consists of five staves of musical notation for guitar, arranged vertically. Each staff includes a treble clef, a key signature of one sharp, and a time signature.

- Staff 1:** Shows a melodic line with various notes and rests. It includes markings for E5, D5, and E5. Fingerings like (i), (j), and (o) are shown above the notes. A "P.M." marking is at the end of the first measure. A "1/2" marking with a curved arrow indicates a half-time section.
- Staff 2:** Shows a rhythmic pattern of eighth and sixteenth notes. Fingerings include (5), 5, 3, 5, 4, 2, 0, 2, (0), 2, 3, 4, 2, 2, 2, 5. A "P.M." marking is at the end of the first measure.
- Staff 3:** Shows a continuous eighth-note pattern. Fingerings include 2, 5, 2, 0, 3, 0, 2, 3, 0, 2, 2, 5, 2, 2, 5, 3, 5, 7, 5, 3. A "D5" marking is at the beginning, and a "P.M." marking is at the end.
- Staff 4:** Shows a rhythmic pattern with eighth and sixteenth notes. Fingerings include (9), 9, 9, 9, 7, 7, 7, 7, 5, (5), 7, 5, 7, 5, 6, 8, 9, 5, 7, 5, 7, 8. A "P.M." marking is at the end of the first measure. A "1" marking with a curved arrow points to the first note of the second measure, and a "(1/2)" marking with a curved arrow points to the end of the staff.
- Staff 5:** Shows a rhythmic pattern with eighth and sixteenth notes. Fingerings include (5), 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, (5), 7. A "D5" marking is at the beginning, and a "P.M." marking is at the end of the first measure. A "1/2" marking with a curved arrow points to the first note of the second measure, a "1" marking with a curved arrow points to the first note of the third measure, and a "1/4" marking with a curved arrow points to the end of the staff.
- Staff 6:** Shows a rhythmic pattern with eighth and sixteenth notes. Fingerings include 5, 3, 3, 7, 7, 5, 7, 5, 7, 5, 7, 5, (3), 2, 0, 0, 9, 9, 7, x. A "D5" marking is at the beginning, and a "E5" marking with a curved arrow points to the end of the staff. A "1/4" marking with a curved arrow points to the end of the staff.

E5

let ring - - - - -

T 2 0 2 4 0 2 2 | (2) 0 0 2 2 0 0 | 0 2 2 2 0 0 | 2 2 2 2

A 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

B 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

Musical score and tablature for guitar. The score shows a treble clef, a key signature of one sharp, and two measures of music. The first measure contains a D5 chord (two notes) followed by an E5 chord (three notes). The second measure contains an E5 chord (three notes) followed by a sixteenth-note pattern. The tablature below shows the corresponding fingerings: (2 2), 0 0, 2 2; 0 0, 0 0, 7; 5 5-7 (7); 5 (0), 7-5 7. The tablature staff has a 'T' at the top.

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#). It features a melodic line with various note heads and rests, some with diagonal strokes indicating slurs or grace notes. The bottom staff is a bass staff with two strings labeled A and B. It shows a harmonic bass line with specific fingerings indicated by numbers above the notes: '5' over the first string's 5th fret, '(5)' over the second string's 5th fret, '7' over the first string's 7th fret, '9' over the first string's 9th fret, '7' over the second string's 7th fret, '(7)' over the second string's 7th fret, '5' over the first string's 5th fret, 'x' over the first string's 7th fret, 'x' over the second string's 7th fret, '7' over the first string's 7th fret, '5' over the first string's 5th fret, '7' over the second string's 7th fret, '7' over the second string's 7th fret, '7' over the second string's 7th fret, '5' over the first string's 5th fret, and '7' over the second string's 7th fret.

The image shows two staves of musical notation. The top staff is a treble clef staff with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, accompanied by vertical bass notes. The bottom staff is a bass clef staff with a key signature of one sharp (F#). It shows a bass line with eighth and sixteenth notes. The tablature below the bass staff provides a fret-by-fret guide for the bass line, with the first note labeled '1'.

E5

grad. bend - - -

1/2 1

D5

E5

T A B

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

E5

T A B

0 7 (0) 7 5 5 7 5 7 5 7 9 x 3 3 5 5 7

D5 E5

T A B

5 7 7 5 5 7 5 7 5 7 9 9 8 10 9 8 10

D5 E5

T A B

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

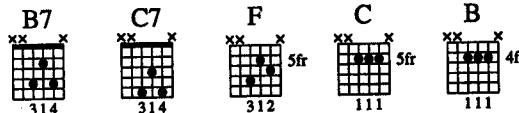
Fade

T A B

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

I'M BAD, I'M NATIONWIDE

Words and Music by
BILLY GIBBONS, DUSTY HILL
and **FRANK BEARD**

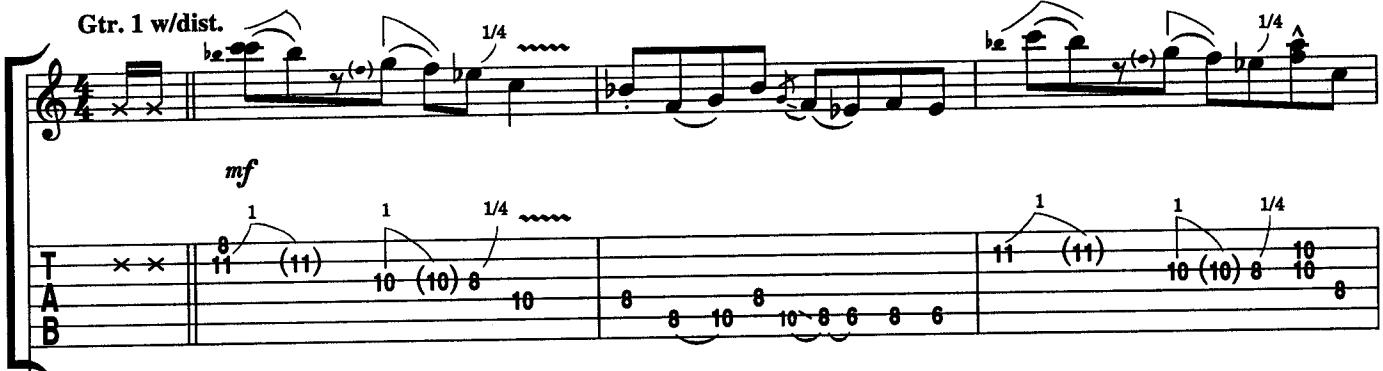


Moderately $\bullet = 100$

Intro:

C5

Gtr. 1 w/dist.



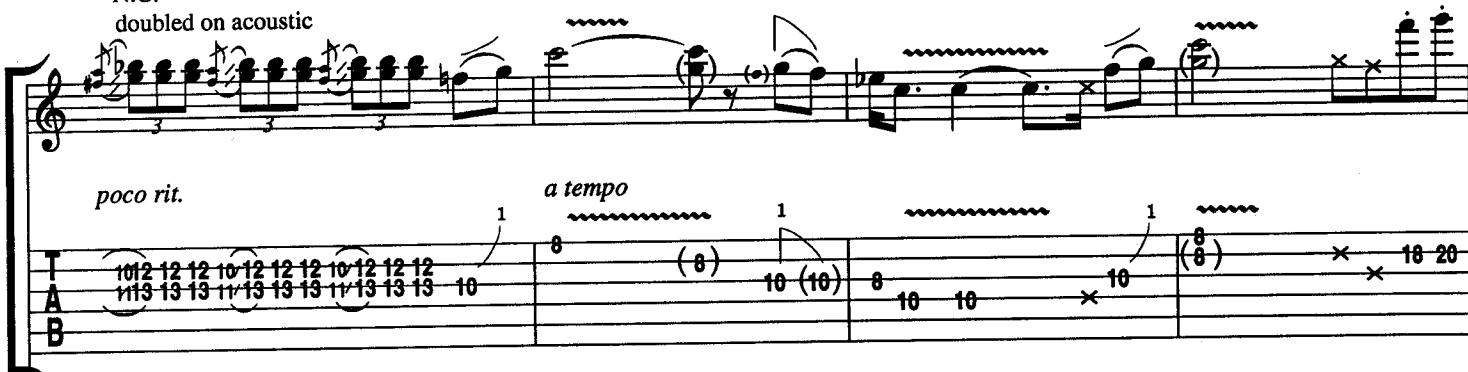
Gtr. 2 w/ slight dist.



N.C.

doubled on acoustic

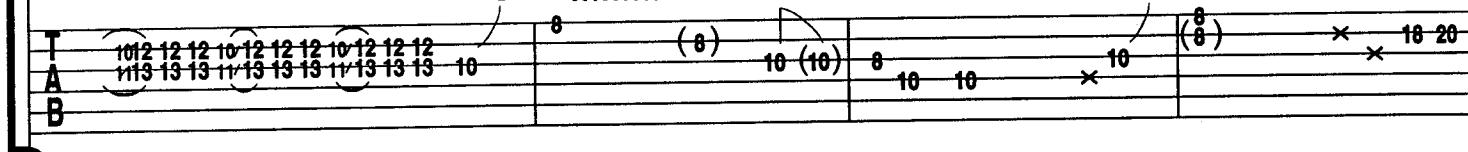
C5



poco rit.

a tempo

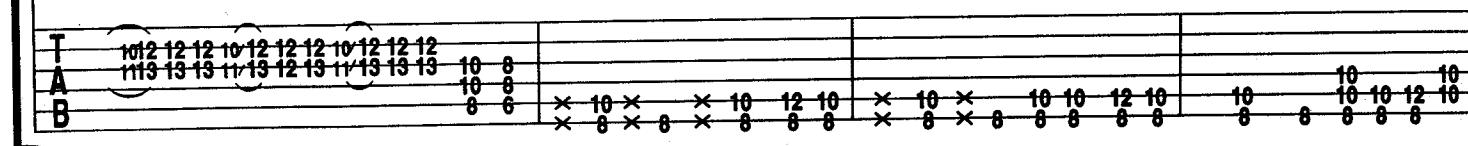
— 10 —



poco rit.

a tempo

partial P.M. throughout



S Verse:

C5

1. Well, I was roll - in' down the road in some cold, blue - steel. - I had a
 2. Eas-in' down the high-way in a new Cad - il - lac; - I had a
 3. See additional lyrics.

8va -----

Gtr. 1 tacet

20 18

(16) 17

Gtr. 2

F5

C5

blues man in the back and a beau - ti - cian at the wheel. -
 fine fox in front, I had three more in the back. -

We go - in' down - town in the
 They sport-in' short dress-es, wear - in'

T
A
B 10 12 10 10 10 12 10

(10) 10 12 8 10 10 12 8
(10) 10 12 8 10 10 12 10

F5

C5

mid - dle of the night.
 spike heel shoes. -

We're laugh-in' and I'm jok - in' and we
 They smok-in' Luck - y Strikes and wear - in'

feel - in' al - right. Oh, I'm bad,
 ny - lons _ too. 'Cause we bad,

T
A
B 10 12 8 10 10 12 10

10 10 12 10 10 12 10
(12) 10 12 10 10 12 10

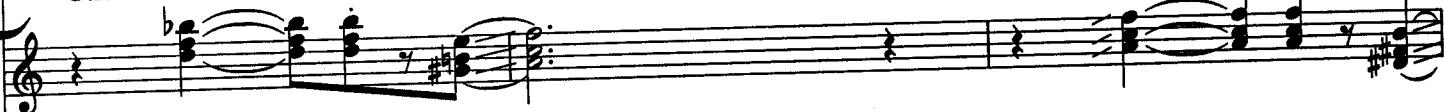
Chorus:

F5

C5

I'm na - tion - wide.
 We na - tion - wide.

Gtr. 3 w/dist. and slap echo



T 11 11 5 6
 A 10 10 4 5
 B 12 12 6 7

6 5 5 7
 7 7 6

Gtr. 2

T
 A 10 10 12 10 10 10 12 10 (10) 10 12 10 10 10 12 10 (10) 10 12 8 10 10 12 10 10
 B 8

To Coda

F5

(F)

C5

Yes, I'm bad,
 Yeah, we bad,

I'm na - tion-wide.
 we na - tion-wide.

w/trem. bar

w/trem. bar

1/4

1/4

T
 A 5
 B 7

11 11 5 6
 10 10 4 5
 12 12 6 7

Interlude:
C5

E_b5 F5

N.C.
doubled on acoustic

1/4

poco rit.

1/4 a tempo f 1 1/2

T A B

T A B

poco rit.

T A B

T A B

C5 E_b5 F5 C5 E_b5 F5

w/pick & finger

T A B

T A B

Guitar Solo: (B)7 (C)7 (F) (C)

Gtr. 3

(Play 3 times)

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

1/2

1

1

A.H. - partial
A.H.

T A B

T A B

C5 E_b5 F5 C5 E_b5 F5

let ring

partial P.M.

simile

T A B

B C F C

C5 E♭5 F5 C5 E♭5 F5

(F) (C) (F) (C) (F) (C)

P.M. ----- partial A.H. ----- P.M. -----

C5 E♭5 F5 C5 E♭5 F5 C5 E♭5 F5

(F) (C)

F Gtr. 3 tacet

C5

grad. bend

C5 E♭5 F5

1/4

let ring - - - - -

1/4

B♭

B C5

1/2

N.C.
doubled by acoustic gtr.

N.C.
doubled by acoustic gtr.

C5

E_b5 C5

mp
poco rit.

mf

a tempo

T 10-12 12 12 10-12 12 12 10-12 12 12 10-12 12 10
A 11-13 13 13 11-13 13 13 11-13 13 13 11-13 13 10

B

T 10-12 12 12 10-12 12 12 10-12 12 12 10-12 12 10
A 11-13 13 13 11-13 13 13 11-13 13 13 11-13 13 10

B

poco rit.

a tempo

T 10-12 12 12 10-12 12 12 10-12 12 12 10-12 12 10
A 11-13 13 13 11-13 13 13 11-13 13 13 11-13 13 10

B 8 6 5 5 (5) 3 3 6 3

D.S. ~~S~~ al Coda

Eb5 C5

3. Well, I was

T A B T A B

T A B T A B

Coda N.C.
doubled on acoustic gtr.

Outro Solo:
Cm7
E♭ F

poco rit.

1/4 Gtr. 4 w/octave divider & dist.

1/4 a tempo w/double time feel

Rhy. Fig. 1 clean tone

Gtr. 3
Gtr. 2
div. clean tone

Cm7
E♭ F Cm7
E♭ F

end Rhy. Fig. 1 Rhy. Fig. 2

Lead Fill 1
N.C.

w/Rhy. Figs. 1 & 2
Cm7
E♭ F

Gtr. 1

Gtr. 5
clean tone

w/Lead Fill 1

w/Rhy. Fig. 1 (3 times)

E♭ F Cm7

Eb F

Cm7

E♭ F Cm7

Eb F

Gtr. 5

rake

T A B

w/Rhy. Fig. 2

Cm7

E♭ F Cm7

E♭ F Cm

Eb F

w/Lead Fill 1

N.C.

w/Rhy. Fig. 1 (3 times)

Cm7
Gtr. 4

E♭ F Cm7

Eb F

Handwritten musical score and tablature for guitar. The score includes a treble clef, key signature, and time signature. The tablature shows six strings with fingerings and picking patterns.

W. L. C. N.C. Cm7 Gtr. 4 Ep F Cm7

1/4 1/4 ~~~

~~~

T A B 10 8 10 8 | 11 8 10 10 (10) 8 10 8 10 8 8 10 11 8 10 | 8 11 (8) 8 8 (8) 11 1 8 11 8 11

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one flat. It contains four measures of chords: Cm7, Eb, F, and Cm7. The bottom staff is a bass clef staff with a key signature of one flat. It contains four measures of chords: Eb, F, Cm7, and F. Fingerings are indicated above the strings: '1' over the 11th fret of the A string in the first measure, '1' over the 10th fret of the B string in the second measure, '1' over the 10th fret of the G string in the third measure, and '1/4' over the 10th fret of the D string in the fourth measure. Strumming patterns are shown as horizontal strokes under the strings.

Musical score for Gtr. 5. The top staff shows a treble clef with notes and rests. The bottom staff shows a bass clef with tablature (T, A, B) and fingerings (1, 1, 1/2). Chords indicated above the staff are Cm7, Eb, F, Cm7, Eb, F.

T A B

1 1 1/2

w/Rhy. Fig. 1

Cm7  
Gtr. 4

E $\flat$  F Cm7 E $\flat$  F

T  
A  
B 1 (3) 1 (3) 1 (3) 1 (3) 1 (3) 1 (3) 1 (3) 1 (3) 1 (3) 1 (3) 1 (3) 1 (3)

w/Rhy. Fig. 1

Cm7

w/Rhy. Fig. 2

Cm7  
*hole*

w/Lead Fill 1

N.C.

Wkly. Fig. 2

Cm7  
hold

E♭ F N.C.

grad. release

### w/Rhy. Fig. 1

Cm7

**w/Rhy. Fig. 1**

Cm7      Eb F Cm7

**w/Rhy. Fig. 2**

Eb F Cm7

**Fade**

Eb F

T 10 11 11 8 11 10 10 10 8 12 12 10 10 8 10  
A (11) 12 10 8 12 (11) 11 10 10 8 12 (12) 10 10 8 10  
B (12) 13 10 8 12 (12) 11 10 10 8 12 (12) 10 10 8 10

w/Rhy. Fig. 2

E♭ F Cm7

Fade

### Verse 3:

Well, I was moving down the road  
In my V-Eight Ford.  
I had a shine on my boots,  
I had my sideburns lowered.  
With my New York brim  
And my gold tooth displayed,  
Nobody give me trouble  
'Cause they know I got it made.

### *Chorus 3:*

I'm bad, I'm nationwide.  
Well, I'm bad, bad, bad, bad, bad,  
I'm nationwide.

# LA GRANGE

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

Moderately fast shuffle  $\text{♩} = 160$  ( $\text{♩}\text{♩} = \text{♩}\text{♩}$ )

*Intro:*

A5(Am7)

C Dsus2

*3*

Ru - mour spread-in' a-round, in that Tex - as

A5

C Dsus2 A5

(D)

town, \_\_\_\_\_

'bout that shack out - side

La Grange..

A5 C Dsus2 A5 C D5

(Spoken:) And you know what I'm talk-in'a-bout. Just let me know if you wan-na go -

to that home \_ out on \_\_ the range

They got-ta lot-ta nice girls.

Have mer-cy.

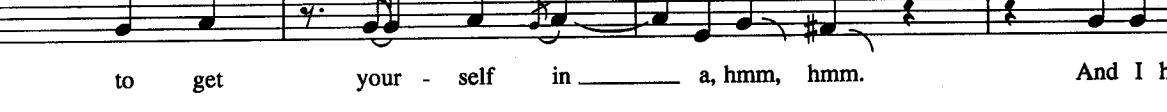
A5 C Dsus2 A5 C Dsus2

A haw, — haw, haw, haw. A haw, a haw, haw, haw. Well, I hear it's fine.

T A B 2 2 2 2 | 2 2 2 | 2 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 0 3 5 | 0 3 5 | 2

A5 C Dsus2 A5 C Dsus2  
  
 if you got the time — and the

T 2 2 2 2 | 2 2 2 | 2 2 2 2 2 | 2 2 2 |  
 A 0 2 2 2 | 0 3 (0) 5 | 0 2 2 2 | 0 3 5 |  
 B 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

A5 C Dsus2 A5 C Dsus  


*Guitar Solo:*

C5 E♭5 F5 C5 E♭5 F5

(Have mer-cy.)

TAB

Rhy. Fig. 1

TAB

w/Rhy. Fig. 1 (3 times)

Gtr. 1 CS

E♭5 F5 C5

E65 F5

14

C5

E♭5 F5

C5

Eb5 F5

The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of one flat, and a common time signature. It features various note heads, some with stems and some with wavy lines, and several grace notes indicated by small vertical strokes above the main notes. The bottom part is a tablature for a six-string guitar, showing the strings T (top), A, and B from left to right. The tablature consists of six horizontal lines representing the strings, with fret numbers written below them. There are three vertical bar lines dividing the tab into measures. In the first measure, the strings are all at the 10th fret. In the second measure, the B string is at the 8th fret, the A string is at the 10th fret, and the T string is at the 8th fret. In the third measure, the B string is at the 8th fret, the A string is at the 10th fret, and the T string is at the 8th fret. In the fourth measure, the B string is at the 8th fret, the A string is at the 10th fret, and the T string is at the 10th fret. In the fifth measure, the B string is at the 8th fret, the A string is at the 12th fret, and the T string is at the 11th fret. The tablature uses a standard six-line system where the top line represents the 6th string (B) and the bottom line represents the 1st string (T).

C5

Eb5

C5

E♭5 F5

C5

Eb5

C.

E♭5 F5

The top part shows a melodic line with grace notes and slurs. The bottom part is a tablature for a six-string guitar, with the strings labeled T (top) and B (bottom). The tablature shows fingerings and string skipping patterns.

C5

Eb5

C5

Eb5 FS

The image shows a musical score for guitar. The top part is sheet music with a treble clef, a key signature of one flat, and a time signature of common time. It features a melodic line with various note heads and stems, some with horizontal dashes and vertical strokes. Below the sheet music is a tablature for a six-string guitar. The tablature consists of six horizontal lines representing the strings, with fret numbers indicated above them. The first measure shows a sequence of notes at the 12th, 11th, and 12th frets. The second measure shows notes at the 12th, 11th, and 10th frets. The third measure shows notes at the 10th, 8th, and 10th frets. The fourth measure shows notes at the 12th, 11th, and 12th frets. The fifth measure shows notes at the 11th, 12th, and 12th frets. The sixth measure shows notes at the 12th, 11th, and 12th frets.

Musical score for guitar, page 102. The top staff shows a melodic line with grace notes and slurs. The bottom staff is a tablature with strings T, A, and B, showing fingerings and a dynamic marking of  $\tilde{}$ .

102

C5 E $\flat$ 5 F5 C5 E $\flat$ 5 F5

T 11 12 11 12 11 12 | 11 12 11 12 11 12 | 11 10/12 11 10 8 | 8 9 8 10

A 12 12 12 12 12 12 | 12 12 12 12 12 12 | 10 (10) |

B 11 11 11 11 11 11 | 11 11 11 11 11 11 | 8 8 |

Gtr. 1

(tacet on repeat)

TAB

Gtr. 2

(let ring thru-out)

TAB

Musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a time signature of  $\frac{1}{4}$ . The chord progression is A5(Am7). The dynamic is *mp*. The bottom staff shows the T-B-B-A fingering for the guitar strings. Fingerings are indicated above the strings: 2, 2, 2, 2; 2, 2, 5, 2, 2; 2, 2, 2, 2; 2, (2), 5, 2, 2.

Musical score for guitar and drums. The top staff shows a treble clef, a key signature of one sharp, and a tempo of 1/4. The bottom staff shows a bass clef and a tempo of 1/4. The drums part is indicated by the text '(Drums)'.

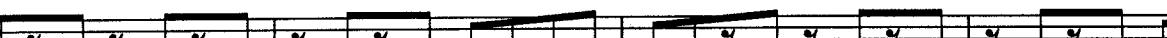
1/4

1/4

(Drums)

### Rhy. Fig. 2

(end Rhy. Fig. 2)

A5 C Dsus2 A5 C Dsus2  


w/Rhy. Fig. 2 (*until fade*)

### *Outro Solo*

Musical score and tablature for Gtr. 1. The score shows a treble clef staff with various chords and performance markings like grace notes and slurs. The tablature below shows the corresponding fingerings for each string. The score includes chords A5, C, Dsus2, A5, C, Dsus2, and A5. The tablature shows fingerings: 7, 5, 7, 5, 7; 7, 5, 7, (7); 8, 8; 8, 8; (8), 5.

Guitar tablature for the first section of the solo, showing two measures. The top staff shows a melody line with grace notes and slurs. The bottom staff shows a bass line with fingerings (1, 5, 7) and a harmonic (A.H. 1). The key signature is C major (one sharp), and the chords are C, Dsus2, and A5.

C Dsus2 A5

A.H. 1 (1)

Guitar tablature for the first section of the solo, showing chords C, Dsus2, A5, C, Dsus2, and A5. The tab includes fingerings (e.g., 1, 3, 5, 7), hammer-ons (A.H.), pull-offs (P.O.), and grace notes. The B string is muted throughout.

C Dsus2 A5

A.H.

C Dsus2 A5

A.H. 1/4 1 A.H. 1/4 1 A.H. 1/4 1

C Dsus2 A5

A.H. 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

C Dsus2 A5

A.H. 1 1 1 1 1 1 5 10 10 10 8 8 8 8

C Dsus2 A5

10 10 8 5 7 5 5 6 5 5 8 9 9 9 9 8 8 7 5

C Dsus2 A5 C Dsus2

A5 C Dsus2 A5

C Dsus2 A5 C Dsus2 A5

C Dsus2 A5 C Dsus2

A5 C Dsus2 A5 Fade

# MY HEAD'S IN MISSISSIPPI

Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
and **FRANK BEARD**

Moderately fast  $\text{♩} = 152$  ( $\text{♩} = \text{♪}^3\text{♪}$ )

*Intro:*

A5

D5

A5

Gtr. 1 w/heavy dist.

D5

A5

D5

A5

Gtr. 2 w/dist.

mf

D5

A5

D5

A5

*Verse:*  
A5

(drums) (synth.) G5

I'm shuf - flin' thru the Tex -

Rhy. Fig. 1

T  
A  
B

T  
A  
B

D5

A5

3

- as sand, but my head's in Mis - sis - sip -

A (2)  
B (0)

1/2

D5                      A5

pi.

I'm  
(end Rhy. Fig. 1)

$\frac{1}{4}$

$\frac{1}{4}$

$\frac{1}{4}$

T  
A    2    2    2 | (2)   7    7    7    7 |        2    2    2 | (2)   0    5    7    5 | (0)   2

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

$\frac{1}{4}$

$\frac{1}{4}$

$\frac{1}{4}$

$\frac{1}{4}$

T  
A                      B

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

w/Rhy. Fig. 1

shuf - flin' thru the Tex - as sand, -

D5 A5 3 3

but my head's in \_\_\_\_\_ Mis - sis -

TAB

mp

1/2 3 2 2 2

TAB

D5                    A5

sip - pi. ——————

The

D5                    A5

TAB TAB

1/4

1/4

TAB TAB

G5                    F5

blues has got a hold \_\_\_ of me. ——————

I be - lieve I'm \_\_\_ get-tin'

Rhy. Fig. 2

w/trem. bar

w/trem. bar

TAB TAB

TAB TAB

(2)

TAB TAB

**w/Rhy. Fig. 1 (2 times)**

I keep think-in' 'bout that night in Mem - phis.

D5

**TAB**

*let ring ----- trem. bar*

A.H.  
15ma

A.H.

**TAB**

A5

D5

Lord, — I thought I was in heav-en. \_\_\_\_\_

3 3

partial A.H. - - - - - 1

partial A.H. - - - - - 1

T (10)

A

B

6 5 4 3 0 0 0 2

A5

I keep think - in' 'bout that night \_\_\_ in Mem - phis.

D5

1/4

1/4

T  
A 2  
B 0

0 5 (5) 5 5 5 7

9

A5

I thought I was — in heav - en. —

D5

partial A.H. - 1/4

partial A.H. 1/4

T 2  
A 2 2  
B (2) 0

0 3 (3) 0 5 3 3 0 2

F5 A5

of an in - vis - i - ble Sev - en E - lev - en.

1/4

1/4

T  
A 5 7 x  
B

*Guitar Solo:  
Rhy. Fig. 3*

Any. Fig. 6

The musical score consists of four staves. The top staff is a treble clef staff with eighth-note patterns. The second staff shows a guitar tab with strings A and B, featuring fingerings like (2), 2, 2, 2, 2, 2, 2, (5), (7), (5). The third staff is a bass clef staff with quarter-note patterns. The bottom staff is another bass clef staff. Performance instructions include: "A.H. (15ma) 1/4 1/4" with a wavy line above the staff; "A.H. (15ma)" with a wavy line above the staff; "let ring" with a wavy line above the staff; "1/2 A.H. 1/4 1/4" with a wavy line above the staff; and "A.H. 2" at the end.

A5

C5      D5      C5      D5

A5

My Head's In Mississippi – 14 – 8  
P0978GTX

C5 D5 C5 E5  
 A 2 2 2 (5) (7) (5) 9 9 9  
 B 0 0 0 0 5 0 3 7 7 7  
 partial A.H.  
 A.H. (15ma)  
 partial A.H.  
 A.H. 1/2 1 1 1 1  
 A 9 7 5 7 5 5 7 7 7 7 (5) 7 7 7 7 7 7  
 B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7  
 D5 (end Rhy. Fig. 3)  
 A 9 9 7 7 7 5 5 7 7 7 7 7 7 7 7 7 7 7 7 8  
 B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7  
 A.H. (15ma)  
 A.H.  
 A 7 5 0 0 7 7 5 7 7 5 7 7 5 7 5 7 5 7 5 7 5  
 B 3 0 7 5 0 7 5 0 7 5 0 7 5 0 7 5 0 7 5 0 7 5  
 N.C. 1/4 1/4 1/4 1/4 1/4 A5 (drums)  
 A 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 2  
 B 7 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 2  
 trem. bar  
 A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
 B 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

Gtrs. 1 &amp; 2

Treble clef staff (Gtr. 1 & 2):  
 Bass clef staff (A, B strings):  
 Chords: A5, D5

*Verse:  
w/Rhy. Fig. 1 (2 times)*

A5

D5

Last night I saw a cow - girl;

Treble clef staff (Gtr. 2):  
 Bass clef staff (A, B strings):  
 Dynamics: mp, 1/4, 1/4, 1/4  
 Chords: A5, D5

A5

D5

she was float-in' a - cross \_ the ceil - ing.

Treble clef staff (Gtr. 2):  
 Bass clef staff (A, B strings):  
 Chords: A5, D5

A5

D5

And last \_ night I saw a nak - ed cow - girl;

Treble clef staff (Gtr. 2):  
 Bass clef staff (A, B strings):  
 Chords: A5, D5

A5

she was float - in' a - cross \_\_ the ceil - ing.

T A B (0) 16 0 12

## w/Rhy. Fig. 2

D5 A5 G5

She was mum- blin' to some Howl-

T A B 1/4 1/4 1/4 1/4 (2)

F5 A5

- in' Wolf - a - bout \_\_ some \_\_ voo - doo \_\_ heal- in'...!

T A B 7 (7 5) 7 5 (7) 7 5 0 7 0 (3) 1 (1) 1 1 1 1 1 1 1 1 mp

D5 A5

(spoken:) Mmm, baby.

A.H. A.H. A.H. A.H.

T A B (15ma) (15ma) 1/4 (15ma) 3 1/4 3 3 0 5 3 3 (0) 9 < 5 < 5 < 5 < 3 0 5 5 5 5 5 5 5

*Outro Solo:*  
w/Rhy. Fig. 3

3

C5 D5 C5

(spoken:) Where's my head, - ba - by?

partial A.H. partial A.H. A.H. (15ma) 1/4

1/4 1/4 A.H. (15ma)

partial A.H. 1/4 1/4 A.H.

1/4 (2) (2) 15 8 3 5

5 x 3 x 5 x 3 0 (0)

A5

C5 D5 C5

Some - where in Mis-sis - sip - pi. Oh, — yeah!

A.H. (15ma) 1/4 1/4 partial A.H. A.H. (15ma)

A.H. 1/2 1/4 1/4 partial A.H. A.H. 1/2

(0) 2 (2) (0) (2) 3 0 5 x 3 3 3 5 0 9 5 7 5

D

harm. (8va)

A.H. (15ma) A.H. (15ma)

harm. 1 A.H. 1 A.H.

7 (7) 7 7 (7) 7 7 5 0 7 (7) 5 7 7 (7) 5 7 5 7 7 5 (x) 15

A5

1/4 1/4 A.H. (15ma) 1/4 1/4

C5 D5 C5

1/4 1/4 A.H. 1/4 1/4 A.H. 1/2 1

3 2 (2) 6 5 7 7 5 5 (5) 2 (2) 5 6 5 8 7 5 7

E5 D5

A5 C5 D5 C5

w/Rhy. Fig. 3

A5 A.H. (15ma) A.H. (15ma)

C5 D5 C5 A5 A.H. (15ma)

The image shows two staves of sheet music for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#). It features a melodic line with eighth-note patterns and rests. The bottom staff is a bass clef staff with a key signature of one sharp (F#). It features a bass line with quarter notes and rests. Both staves have measure lines and bar numbers. The first measure has a '2' above the second string. The second measure has a '3' above the third string. The third measure has a '0' above the fourth string. The fourth measure has a '3' above the fifth string. The fifth measure has a '0' above the sixth string. The sixth measure has a '3' above the seventh string. The seventh measure has a '0' above the eighth string. The eighth measure has a '3' above the ninth string. The ninth measure has a '5' above the tenth string.

The image shows two staves of musical notation. The top staff is for the treble clef guitar, featuring a melody with eighth-note patterns and grace notes. The bottom staff is for the bass clef guitar, providing harmonic support with sustained notes and bass lines. The notation includes measures with common time (indicated by a 'C') and measures with a quarter note over a '1/4' symbol, indicating a specific rhythmic pattern or performance instruction.

Musical score for guitar with tablature and performance markings. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a melody with various note heads and stems. Above the staff, the label "A5" is centered. Several performance markings are present: "partial A.H." with a wavy line above the staff, and "1/4" with a curved arrow indicating a grace note or partial attack. The bottom staff is a tablature for a six-string guitar, showing the strings from top E to bottom B. The tablature includes numerical fret positions (e.g., 5, 7) and parentheses with fractions like  $\frac{2}{2}$ . Below the tablature, the letters T, A, and B are aligned with the first, second, and third strings respectively. The tablature is divided into measures by vertical bar lines.

Musical score and tablature for guitar. The score shows a melody line with eighth-note patterns and three chords: C5, D5, and E5. The tablature below shows the corresponding fingerings and string positions for each chord.

Chords: C5, D5, 1/4, C5, E5

Tablature:

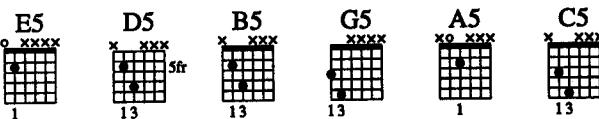
|   |     |   |   |   |   |   |   |  |  |  |  |  |  |
|---|-----|---|---|---|---|---|---|--|--|--|--|--|--|
| A | (7) | 2 | 2 |   |   |   |   |  |  |  |  |  |  |
| B |     | 0 | 3 | 3 | 0 | 3 | 0 |  |  |  |  |  |  |

Fingerings: (7), 2, 2, 0, 3, 3, 0, 3, 0, 2, 2, 0, 5, 0, 7, 0, 9, 9, 7, 7, 9, 9, 7, 7, (9), 12

Musical score and tablature for guitar. The score shows a melodic line with grace notes and a harmonic bass line. The tablature below shows the guitar strings with fingerings: (12) at the beginning, followed by a 12th fret bend, then a sequence of 5, 7, 5, 5, 5, 5, 6, (6), 7, 5, 7, 5, 0, 0. The score includes markings D5, 1/2, and Fade.

# PLANET OF WOMEN

Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
and **FRANK BEARD**



Moderately fast rock ♩ = 152

*Intro:* Drums w/half-time feel

N.C. A.H.  
Gtr. 3 w/dist. (15ma) ~~~~~~~~~

Musical score and TAB for Gtr. 3 w/dist. The score shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The first measure consists of eighth notes. The second measure starts with a dynamic *pp*, followed by *mf*, and includes a grace note. The third measure has a dynamic *A.H.* and a duration of  $\frac{1}{2}$ . The TAB below shows a six-string guitar neck with the strings labeled T, A, B from top to bottom. Fret numbers 8, (8), (8), (8), (2) are indicated along the neck. The TAB also features a wavy line above the strings, representing distortion.

## **Double time**

A5

A.H.  
(15ma)

A.H.  
(15ma)

B5 A.H.  
(15ma)

Musical score and tablature for guitar. The score shows a melodic line with grace notes (A.H.) and a harmonic bend (A.H.). The tablature below shows the corresponding fingerings: 5, 7, and (7). The score includes dynamic markings like '7' and '15ma'.

Gtr. 1 & 2 w/dist.

f

Fretboard diagram for the first measure of the C major scale. The scale starts at the 6th string (low E) and ascends through the 5th, 4th, 3rd, 2nd, and 1st strings. Fingerings are indicated above the strings: 1/4, 1/4, 1/4, 1/4, 1/4, 1/4. Fret numbers are shown below the strings: 2, 2, 2, (2), 5, (2), 2, 2, (2), 4, 5, 4, (4), 2, 2, 2, 2, 2, 2.

## **Gtr. 2**

The musical score for Gtr. 2 consists of two staves. The top staff is a treble clef staff with vertical bar lines. It features a sixteenth-note pattern starting with a grace note, followed by a measure of eighth notes, and then a sustained note. The bottom staff is a bass clef staff with vertical bar lines. It shows note heads corresponding to the notes in the treble staff. Below the bass staff is a tablature staff with six horizontal lines representing the strings. The tablature shows the following fingerings: T (up), A (down), B (up), 4 (up), 7 (up), 7 (up). The tablature also includes a measure of eighth notes and a sustained note, mirroring the patterns above it.

Verse:

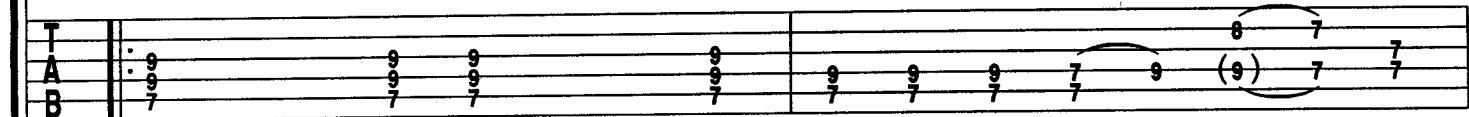
E5



1. What — can I do? I'm a ner - - vous wreck. —  
 (2.) start — by act - ing just a lit - tle dis - creet. —  
 (3.) See additional lyrics.



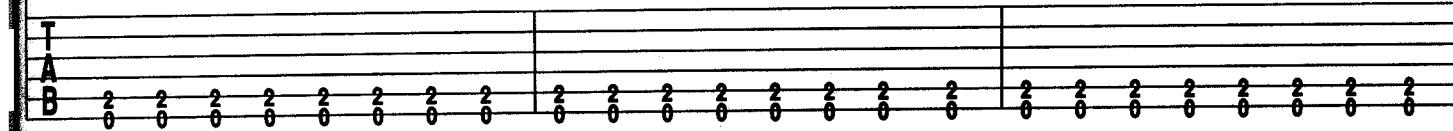
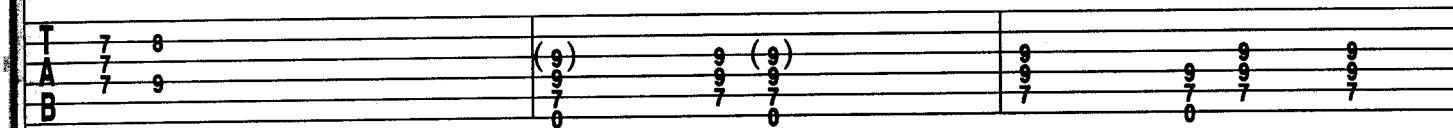
let ring -----



P.M. throughout



There's girls — ev - 'ry-where; I bet - ter  
 Then they're in — the skies — and they're



E5

Gtr. 2

Spoken: *Check it out!*

go in and check. \_\_\_\_\_ I  
the streets. \_\_\_\_\_ You can

let ring - - - - -

T A B T A B

D5

can't tell a dia-mond from a hole in the ground. They all got my head spin-nin'  
find them in cars or a ho - tel lob - by. They're eas - y to find, just

T A B T A B

*Chorus:*

B5 A5 E5

round and round. Plan - et of Wom-en, oh, — yeah!  
look for the bod - y. —

Gtrs. 1 & 2

T A B T A B

Gtr. 2      G5      A5      B5  
P.M.

The Plan - et of Wom-en,  
(Just a)

Gtrs. 1 & 2      Gtr. 1

A5      E5      C5      D5  
oh, — yeah! — It's driv - ing me in - sane..

To Coda ⊕

E5      1. E5      2. E5

Gtr. 2      Gtr. 1

Guitar Solo:

B5  
Gtr. 2      palm mute throughout      A.H. - - -      A.H. - - - (15ma)      Gtr. 1      mf

TAB

Planet Of Women - 8 - 4  
P0978GTX

The musical score consists of several staves. At the top, three guitar staves are shown: Gtr. 2 (top), Gtr. 1 (middle), and Gtr. 1 (bottom). Gtr. 2 has a 'P.M.' (palm muted) instruction. The middle Gtr. 1 staff has lyrics: 'The Plan - et of Wom-en,' and '(Just a)' below it. The bottom Gtr. 1 staff has a tablature with strings A, B, and G. Below these are two more staves: 'Gtrs. 1 & 2' and 'Gtr. 1'. The 'Gtrs. 1 & 2' staff has lyrics: 'oh, — yeah! —' and 'It's driv - ing me in - sane..'. The 'Gtr. 1' staff below it also has a tablature for strings A, B, and G. A section titled 'To Coda ⊕' follows, with staves for Gtr. 2 and Gtr. 1, each with a tablature. The 'Gtr. 1' staff has lyrics: '1. E5' and '2. E5'. Below this is a 'Guitar Solo:' section for Gtr. 2 and Gtr. 1. The Gtr. 2 staff has a 'palm mute throughout' instruction and a tablature for strings A, B, and G. The Gtr. 1 staff has dynamics 'mf' and 'A.H. - - -' followed by '(15ma)', with a tablature for strings A, B, and G. The score concludes with a final section for Gtr. 1 with a tablature for strings A, B, and G.

**G5**

**E5**

**B5**

**G5**

**E5**

**B5**

**E5**

The musical score consists of eight measures. The first two measures show a repeating eighth-note pattern. The third measure features a grace note (A.H. 15ma) before the main note, with a partial grace note (A.H.) indicated above. The fourth measure contains another grace note (A.H. 15ma). The fifth measure shows a grace note (A.H. 1/2) before the main note, with a partial grace note (A.H.) indicated above. The sixth measure contains a grace note (A.H. 15ma) before the main note, with a partial grace note (A.H.) indicated above. The seventh measure shows a grace note (A.H. 1/2) before the main note, with a partial grace note (A.H.) indicated above. The eighth measure shows a grace note (A.H. 15ma) before the main note, with a partial grace note (A.H.) indicated above.

**Gtrs. 1 & 2**

A5 1/4      1/4      1/4      1/4      1/4      1/4      B5

let ring - - - - -

TABLATURE:

|   |   |   |   |     |   |   |   |   |   |     |   |   |   |   |   |   |   |
|---|---|---|---|-----|---|---|---|---|---|-----|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | (2) | 2 | 2 | 2 | 4 | 5 | (4) | 2 | 4 | 4 | 2 | 2 | 2 | 2 |
| A | 5 | 5 | 5 |     | 5 | 2 | 2 | 2 | 5 | 2   | 2 | 4 | 4 | 2 | 2 | 2 | 2 |
| B |   |   |   |     |   |   |   |   | 0 |     |   |   |   |   |   |   |   |

The musical score consists of three staves. The top staff is for the vocal part, starting with a dynamic of **E5**. The middle staff is for the guitar, with a dynamic of **mp** and the instruction **let ring**. The bottom staff shows the guitar tablature, with the first two measures indicating chords A and B. The vocal part continues with a dotted half note followed by a quarter note.

*Outro Solo:*

*Coda C5*      *E5*      *Rhy. Fig. 1 B5*

*Gtr. 2* palm mute

driv - in' me in - sane.

*Gtr. 1*

*A.H. (15ma)*      *1/4*  
*mf*      *A.H.*      *1/4*

*T*  
*A* 5 5 5 5 7 7 7 7 | 9 9 9 0 4 5 7 7 | 5 5 7  
*B* 5 5 5 5 7 7 7 7 | 7 7 7 7 5 5 7 | 5 7

*T*  
*A* 5 5 5 5 7 7 7 7 | 9 9 9 0 4 5 7 7 | 5 5 7  
*B* 3 3 3 3 5 5 5 5 | 7 7 7 7 5 5 7 | 5 7

*A.H. (15ma)*      *Partial A.H.*      *A.H. (15ma)*      *Partial A.H.*

*A.H.*      *Partial A.H.*      *A.H.*      *1*      *Partial A.H.*

*T*  
*A* 9 9 7 7 9 9 | (7) 9 9 7 7 | (7) 9 9 7 9 | 10 9 7 9 9 7 9  
*B* 9 9 7 7 9 9 | (7) 9 9 7 7 | (7) 9 9 7 9 | 10 9 7 9 9 7 9

*G5*      *A5*      *B5*

*A.H. (8va)*      *A.H.*      *A.H. (15ma)*

*A.H.*      *A.H.*      *A.H.*

*T*  
*A* 9 9 7 7 9 7 | 7 7 9 9 7 7 | 9 7 5 7 5 5 7 7 | 7 9 10 7 9  
*B* 9 9 7 7 9 9 | (7) 9 9 7 7 | 9 7 5 7 5 5 7 7 | 9 10 7 9

(end Rhy. Fig. 1)

*C5*      *D5*      *B5*

*w/ Rhy. Fig. 1*  
*(repeat 'til fadeout)*

*1/4*      *A.H. (15ma)*      *A.H. (15ma)*      *Partial A.H.*

*1/4*      *A.H.*

*T*  
*A* 7 9 9 9 9 7 9 7 9 | 9 9 9 9 9 9 2 | 9 9 5 5 7 7 | 9 (7) 9 9 9 9 9  
*B* 9 9 9 9 9 9 9 9 9 | (7) 9 9 9 9 9 2 | 9 9 5 5 7 7 | 9 (7) 9 9 9 9 9

Sheet music for guitar with tablature. The music is in G major (one sharp) and common time. The first measure shows a melodic line with grace notes and hammer-ons. The second measure features a power chord (A7) with a bend. The third measure includes a sustained note with a 'let ring' instruction. The fourth measure shows a descending scale pattern. The tablature below the staff uses standard notation with fingerings (1, 2, 3, 4) and string names (T, A, B).

Sheet music for guitar with tablature. The melody continues with eighth-note patterns and grace notes. The tablature shows a sequence of chords: G5, A5, and B5. The strings are labeled T, A, and B with corresponding fingerings.

Sheet music for guitar with tablature. The melody consists of eighth-note chords. The tablature shows a sequence of chords: C5, D5, and B5. The strings are labeled T, A, and B with corresponding fingerings.

Sheet music for guitar with tablature. The melody concludes with eighth-note chords. The tablature shows a sequence of chords. The word "Fade" is written at the end of the staff.

### Verse 3:

If you have the answer, drop me a line today,  
Or send a straightjacket, something in a shade of gray.  
I think I've sprained my brain 'cause it won't unwind,  
Everyday it's man against man on the . . .  
(To Chorus:)

# VELCRO FLY



Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
and **FRANK BEARD**

Moderately fast ♩ = 152

Intro:

(Drums)

8

(Cm)  
(enter Keyboards)

5

A.H. (15ma) *mf w/distortion* A.H. 1/2

10 (10) 8 10 10

Verse:

(Cm7)

1. Hey, look at the hooks — to on — your pants; — makes you  
 (2.) just e - noug - of that stick - y stuff — hold the seams — of your  
 (3.) See additional lyrics.

Fm

wan - na dance. — I say — yeah, yeah. yeah. } I say  
 fine blue jeans. I say — yeah, yeah. }  
 A.H. (8va)  
 mp A.H. (echo repeat)

10 (10)

Cm7

G5

yeah, — yeah. — There ain't nev - er a catch; all you  
 (echo repeat)

T A B

3 (3 3 3) 5 5

C5

got - ta do is snatch. Do the vel - cro \_\_\_\_ fly. \_\_\_\_

Bb Eb/F

Do the

T  
A  
B (5)  
(5) 3 3 3 3

5 5 5 3 3 3 3

5 5 5 3 3 3 3

*To Coda ⊕*

C5      1. B♭ E♭/F      2. C5 B♭ E♭/F

vel - cro — fly.      2. You need

A.H.  
(15ma)

*mf*      A.H. 1

T 5 3 6 : 10 11 11 10 8  
A (3) 3 8 : ||  
B

### *Guitar Solo:*

Fm7

The musical score consists of two staves. The top staff is a piano keyboard with black and white keys. The bottom staff is a six-string electric guitar. The piano staff shows a sequence of notes: a pair of eighth-note pairs followed by a single eighth note, then a series of eighth notes with various slurs and grace notes. The guitar staff shows a repeating pattern of chords. The first two measures show a T-A-B sequence (T: 10, A: 10, B: 10) followed by a (10). The third measure shows a (10) followed by a (12). The fourth measure shows a (12) followed by a (10). The fifth measure shows a (10) followed by a (10).

Cm

partial A.H.

1/2

partial A.H.

Cm

1/4

Cm B♭ E♭/F

1

1/4

20

D.S.  $\frac{2}{3}$  al Coda

(Bass & Percussion)

Cm Cm B♭ E♭/F N.C. 7

D.S.  $\frac{2}{3}$  al Coda

3. Well, it

1

10 (10) 8 10 10 8 (10) 10 11 7

Coda

A.H. (15ma)

Gtr. 2 F5

(Fm7)

mp

A.H. - - - - -

T A B 10 10 11 (11)

1/4

⑥ 3fr B      ⑤ 1fr B♭      ⑤ 3fr C      ④ 1fr E♭      ⑤ 3fr C      ③ 3fr C

C5      B♭      E♭/F

Yeah!

(Bass & Percussion)  
N.C.

C5      B♭      E♭/F

4

Work it!

15 6      15 6      (8)      10 11

Guitar Solo:

Cm

A.H. (15ma)

A.H. (15ma)      A.H. (15ma)

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

11      (11)      8      10      (10)      8      ×

3 3      1 3      1 1 3 3

Fm

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

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

1/4

A.H. - - - - -      A.H. - - - - -

(s)      1      3      5 3      1 3 3      (s)      × 2      3      × 1      1

1/4



**Cm**

A.H.  
(15ma)

**B<sub>b</sub> E<sub>b</sub>/F**

A.H.  
(15ma)

**Cm**

1/4

1/2 A.H. A.H. A.H. 1/4

T A B (10) 10 8 10 10 8 10 12 8 11 13 (13) 11 13 12 11 10

**Fm**

A.H.  
(15ma)

A.H.  
(15ma)

A.H.  
(15ma)

1/4

A.H. 1/2 1 1 1/4 A.H.

T A B (10) 8 10 10 11 10 (10) 8 10 10 10 10 10 10 10 10 10 10 10 10

**Cm**

A.H.  
(15ma)

1/4

**G7**

A.H.  
(15ma)

A.H.

1/4 1/2 A.H.

T A B 8 10 10 (10) 10 8 10 10 10 10 10 10 10 10 10 10 10 6 6

**Cm**

A.H.  
(15ma)

**B<sub>b</sub> E<sub>b</sub>/F**

**Cm**

A.H.  
(15ma)

**Fade**

A.H.

1/4

A.H.

T A B (8) 6 6 8 8 8 8 8 6 6 8 (8) 8 10 8 10 8

**Verse 3:**

Well, it feels so right when you squeeze it tight.  
When you reach the end, do it over again.

I say yeah, yeah.

I say yeah, yeah.

There ain't never a catch;  
All you gotta do is snatch.

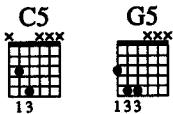
Do the velcro fly.

Do the velcro fly.

(To Coda)

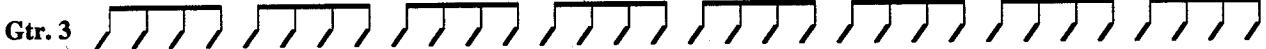
# STAGES

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD



Moderately fast rock  $\text{♩} = 156$

Intro: C5



Gtrs. 1 & 2 P.M.

(Harmonica)

w/distortion

Gtr. 2

G5

1. It's a

Gtr. 1

Verse:

G      D/G

fine time to fall in love with you.

2. Then you left me stand - in' all a - lone.

2. See additional lyrics.

Rhy. Fig. 1

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (3 times)

Em7 D/E

Em7 D/E

— ain't got a sin - gle thing — to do.  
could - n't e - ven get — you on — the phone.

It hap -  
Were —

G D/G G D/G

— pened be - fore you just I knew \_\_\_\_ what was go - ing on. \_\_\_\_\_  
 — you just I knew \_\_\_\_ what was go - ing on. \_\_\_\_\_

Em7 D/E

if I \_\_\_\_\_ fell \_\_\_\_ out stay and knew \_\_\_\_ that I \_\_\_\_\_ was gone. \_\_\_\_\_  
 you should or if \_\_\_\_\_ you had \_\_\_\_\_ to go? \_\_\_\_\_

Gtr. 1 (1/2)

Em7 D/E Chorus:

Sta - ges — keep —

Gtr. 3 C5 P.M.

A.H. (15ma) A.H. (15ma) Gtrs. 1 & 2

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

on chang - ing; sta - ges — re - ar - rang - ing —

T A B (6) 6 5 6 (6) 5 3 5 3 5 3

To Coda

**Gtr. 3**

**Gtr. 1 & 2** love. A.H. (15ma) 1/4 A.H. (15ma) 1/4 A.H. (15ma) 1/4 A.H. (15ma)

**Gtr. 3** mp

**Guitar Solo:** Bm7

**Gtr. 4** A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma)

**Gtr. 1 & 2**

A5 A.H. (15ma) 1/4 A.H. (15ma) 1/4 A.H. (15ma) 1/4 A.H. (15ma)

**Stages - 6 - 3**  
P0978GTX

Em7

partial A.H.

A.H. (15ma)

1/4

1/2

A.H.

A.H. (15ma)

1/4 C

D

A.H.

1/4

1/2

v6

D.S. al Coda

G5

partial A.H.

1/4

A.H. (15ma)

partial A.H.

1/4

A.H.

partial A.H.

1/4

A.H. (15ma)

1/4

A.H.

1/4

v6



A.H. (15ma) 1/4 A.H. (15ma) partial A.H. Csus C Csus

C Csus C Csus G5

A.H. (15ma) 1/4 A.H. (15ma) 1/4

Fade

Csus C Csus A.H. (15ma) 1/4 C Csus

*Verse 3:*

Now you're back and say you're gonna stay.  
I wouldn't have it any other way.  
Tell me it's for real and let me know;  
Why does lovin' have to come and go?  
(To Chorus:)

# TUBE SNAKE BOOGIE

Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
and **FRANK BEARD**

## Moderately fast boogie ♩ = 150

## *Intro:*

## Drums 3

Gtr. 1

E

**Drums 3**

**Gtr. 1**

**Gtr. 2**

*mf* partial palm - mute throughout  
with clean tone

T A B

**A**

*mf with distortion*

T A B      3 0 3 0  
2 0 2 0

T A B      2 2 4 2 2 2 4 0      2 2 4 (0) 2 2 4 0      2 2 4 2 2 2 4 0

**Gtr. 3**

*mf with distortion*

T A B      2 0 2 0 2 0 2 0

Three staves of musical notation for guitar, showing treble clef, key signature of A major (two sharps), and time signature of common time.

**Staff 1:** Melodic line with grace notes and slurs. Fingerings: T 2, A 0, B 3. Measure 1: 2 0 3 0 3 0. Measure 2: (3/2) 2 0 2 0. Measure 3: 3 3 3 0 4 2 0. Rhythmic markings: 1/4, 1/4, 1/4, 1/4.

**Staff 2:** Rhythmic pattern of eighth-note pairs. Fingerings: T 2, A 2, B 4. Measure 1: 2 2 4 2 2 4 0. Measure 2: 2 2 4 2 2 4 0. Measure 3: 2 2 4 2 2 4 0.

**Staff 3:** Rhythmic pattern of sixteenth-note pairs. Fingerings: T 2, A 0, B 2. Measure 1: 2 0 2 0 2 0 2 0. Measure 2: 2 0 2 0 2 0 2 0. Measure 3: 2 0 2 0 2 0 2 0.

E

T A B      T A B      T A B

0 3 0 (2) 0 3 0 4 2 0 0 3 0 0  
2 2 (0) 2 2 4 0 2 2 4 0 2 2 4 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  
2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 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  
2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 1

B

A

*let ring*

1/4 1/4

T A B

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

Gtrs. 2 & 3

T A B

2 2 4 0 2 2 4 0      2 2 6 4 4 2 6 4      2 2 4 (2) 2 2 4 0 0

E

B7(#9)

T A B

2 2 0 2 2 0 1      2 0 2 2 2

E

T A B

2 2 4 0 2 2 4 0      2 2 4 (0) 2 2

## Verses 1 &amp; 2:

E

1. I got a gal, she lives — cross town, — she's the one — that re  
 2. (See additional lyrics)

Gtr. 2

T A B

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

A

- ly gets down. When she bo - gie,

she do the

Gtr. 1

with clean tone

T A B

Gtr. 2

T A B

E B

tube snake boo - gie.

Well, now boo - gie lit - tle ba - by,

T A B

T A B

Tube Snake Boogie - 11 - 4  
P0978GTX

### *Guitar Solo:*

**E**

with distortion

TAB

### Rhy. Fig. 1

The image displays a musical score for guitar, consisting of two staves. The top staff uses a treble clef and has a key signature of four sharps. It features a continuous sixteenth-note pattern across three measures. The bottom staff uses a bass clef and provides a tablature transcription of the same notes, showing the fingerings for each string. The tablature is as follows:

|   |        |        |        |        |        |        |        |        |
|---|--------|--------|--------|--------|--------|--------|--------|--------|
| T |        |        |        |        |        |        |        |        |
| A |        |        |        |        |        |        |        |        |
| B | 2<br>0 | 2<br>0 | 4<br>0 | 0<br>0 | 2<br>0 | 2<br>0 | 4<br>0 | 0<br>0 |
| G |        |        |        |        | 2<br>0 | 2<br>0 | 4<br>0 | 0<br>0 |
| D |        |        |        |        | 2<br>0 | 2<br>0 | 4<br>0 | 0<br>0 |
| A |        |        |        |        | 2<br>0 | 2<br>0 | 4<br>0 | 0<br>0 |

*1/4*

A

*1/2*      *1/4*      *1/2*      *1/4*

*1*

B

*1/2*      *1/2*

E

*let ring*

*gradual bend*

(end Rhy. Fig. 1)

Tube Snake Boogie - 11 - 6  
P0978GTX

with Rhy. Fig. 1

E

A

B

A

E

B7(#9)

Verse 3:  
N.C.

Guitars and Bass tacet

\*Voice chorused 1 octave higher

Tube Snake Boogie - 11 - 7

P0978GTX

A

boo - gie,

E

she do the tube snake boo - gie.

Gtr. 1

*with clean tone*

T A B

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

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

10 10 10 9  
11 11 11 9  
9 9 9 9

Gtr. 2

T A B

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

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

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

B

Well, now boo - gie lit - tle ba - by,

Gtr. 1

T A B

10 10 10 10 9  
11 9 11 9 9

5 5 5 4  
6 4 6 4 4

Gtr. 2

T A B

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

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

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

**A**

boo - gie woo - gie all night long.

**E**

Blow your top, \_\_\_\_ blow your top! \_\_\_\_ Blow your top..

TABLATURE A:

|   |   |     |   |   |
|---|---|-----|---|---|
| 3 | 3 | (3) | 3 | 2 |
| 4 | 4 | (2) | 4 | 2 |
| A | 2 | 2   | 2 | 2 |
| B |   |     |   |   |

TABLATURE B:

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| 2 | 2 | 4 | 0 | 2 | 2 | 4 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| A | 2 | 2 | 4 | 2 | 2 | 4 | 0 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

*Outro Solo:*  
**with Rhy. Fig. 1 (to end)**

E

B

A

E

B7( $\#9$ )

E

let ring

A

E

B

Guitar tablature for a solo section. The top staff shows a melodic line with various note heads and stems. The bottom staff shows the corresponding fingerings for the strings. Chords are indicated above the staff: A, E, B7(9), and E. Measure times are marked as 1/4. Fingerings include 7, 7, 7, 7, 7, 0, 0, 0, 0, 3, 3, 0, 2, 0, 2, 2, 2, 2, 2, 2, 0, 2, 2, 2.

The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of three sharps, and a time signature of  $\frac{1}{4}$ . The melody consists of eighth-note patterns. The bottom part is a tablature with four horizontal lines representing the strings. The tab shows a repeating pattern of notes, with a bracket under the first six measures labeled '(3)' and another bracket under the last six measures labeled '(3)'. The strings are labeled T (top string), A, and B (bottom string).

T  
A 0 2 0 2 0 1 | 2 2 0 2 2 0 2 | 2 0 2 0 3 2 2 0

B 2 2 2 2 | 2 2 2 2 | 2 0 2 0 | 3 2 2 0

The image shows a musical score for guitar. The top staff is a standard five-line staff with a treble clef, indicating the key signature of A major (no sharps or flats). The melody consists of eighth-note patterns. The letter 'B' is centered above the staff. The bottom staff is a TAB (Tablature) staff, which shows the fret positions for each note. The TAB is written as follows: T 0 5 0 0 5 0 | 5 0 0 0 0 0 | 0 0 0 0 0 0 |. The letters 'T', 'A', and 'B' are aligned vertically to the left of the TAB staff.

### **Verse 2:**

I got a gal, she lives on the block.  
She kind of funky with her pink and black socks.  
She likes to boogie,  
She do the tube snake boogie.  
Well, now boogie woogie baby,  
Boogie woogie all night long.

# TV DINNERS

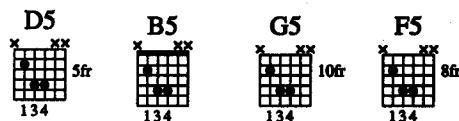
Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

Moderate  $\text{♩} = 99$

Intro:

Dm

Gtr. 1



Gtr. 1

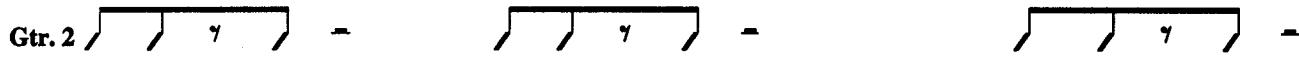
(Vocal:) T V

1/2

Gtr. 2 Rhy. Fig. 1

Verses 1 & 2:

D5



din - ners;  
2. See additional lyrics.

there's no - thing else to eat. —

T V din - ners;      they real - ly can't be

B5

beat. —

Gtr. 1\*      A.H. ....

\*1st time only

un - der - stand. \_\_\_\_\_ I throw 'em in and 'wave 'em and I'm a brand new man, oh yeah.  
**D5** 1. w/Rhy. Fig. 1 (Gtr. 2) **D5**  
**2. T V**  
**Guitar Solo:**  
**D5**  
**Gtr. 2:** A.H. A.H. 1/4 A.H. (Gtr. 2 cont. simile) A.H.  
**Gtr. 3\*** Gtr. 1 hold A.H. A.H. 1/4 A.H.  
 \*Gtr. 3 has clean tone & is tuned ⑥ = D  
 A.H. 8va 1/4 A.H. A.H. 1/4 1/4 A.H. 8va 1/4 1/4  
 A.H. 1/4 1/4 A.H. 8va 1/4 1/4 A.H. 8va 1/2 A.H.  
 B5 A.H. 8va A.H. 8va A.H. 8va A.H. 8va  
 A.H. 1/2 A.H. 1/2 A.H. 1/2 A.H.  
 B5 A.H. 8va A.H. 8va A.H. 8va A.H. 8va  
 A.H. 1/2 A.H. 1/2 A.H. 1/2 A.H.  
 B5 A.H. 8va A.H. 8va A.H. 8va A.H. 8va  
 A.H. 1/2 A.H. 1/2 A.H. 1/2 A.H.  
 B5 A.H. 8va A.H. 8va A.H. 8va A.H. 8va  
 A.H. 1/2 A.H. 1/2 A.H. 1/2 A.H.

A.H. 8va A.H. 8va A.H. 8va A.H. 8va

D5

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

T A B 5 7 7 5 7 | 5 7 5 5 3 5 5 5 | 5 5 5 5 (5) 3 5 5 3 | 5 3 1 5

w/Rhy. Fig. 1 (Gtr. 2)

## Verse 3:

D5

Gtr. 2

A.H. 8va A.H. 8va A.H. 8va

3. T V din - ners;

A.H. A.H. A.H.

T A B (5) 5 3 5 3 5 5 | (5) 3 5 5 5 5 | 5 (5) 3

(Gtr. 2 cont. simile)

I'm feel - in' kind - a rough. T V

din - ners; this one's kind - a tough. I

B5

like the en - chi - la - das and the ter - i - ya - ki, too. I even like the chick-en if the

T A B 7 7 7

N.C.

sauce is not too blue. And they're

Gtr. 3 Gtr. 1

*hold*

D5

mine, all mine, — oh yeah. —

*harm.* A.H. —  
*8va* —

A.H. —

7(19) (7(19)) (7(19)) 3 5

w/Rhy. Fig. 1 (Gtr. 2, two times)

And they sure are fine, — whoa,

(A.H.) —  
(8va) —

(A.H.) —

5 7 7

got-ta have 'em.

gim-me some-thin' now, hon - ey.

(A.H.) —

1/2

(7) 7 7 (7) 8 8 8 (8) 8 7 (7)

(Gtr. cont. simile)

*Verse 2:*  
 T V dinners; they're goin' to my head.  
 T V dinners; my skin is turnin' red.  
 Twenty year old turkey  
 In a thirty year old tin.  
 I can't wait until tomorrow  
 And thaw one out again, oh yeah.  
*(To Solo:)*