

# RUNNIN' WITH THE DEVIL

3

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

**Tune down 1/2 step:**

$$\textcircled{6} = E \flat \textcircled{3} = G \flat$$

$$\textcircled{5} = A\ddot{b} \quad \textcircled{2} = B\ddot{b}$$

$$\textcircled{4} = \text{D}\textcircled{1} = \text{E}\textcircled{1}$$

**Moderate Rock** ♩ = 95

Intro

(Can be used)

(Bass plays low E pedal)

*Fade in (13 sec.)*

三叶草 15

w/echo & reverb  
f

\*Strum stgs.  
behind nut.

C/E D/E

**G/E A/E E**

C/E D/E

### Rhy. Fig. 1

sl. sl.

sl. sl.

G/E A/E E

C/E D/E

G/E A/E E

11

**Yeah, \_\_\_\_\_ yeah.**

(Scream:) Ah \_\_ yeah! \_\_

M-19  
st. st.

~~sl.~~



w/Rhy. Fill 1  
G/E A/E E

2nd Verse  
w/Rhy. Fig. 2  
A5 G/A F#m/A Em/A

C/E D/E il. I found the sim - ple life ain't so sim - ple

A5 G/A Substitute Rhy. Fill 2 Resume Rhy. Fig. 2  
F#m Em A5 G/A

when I jumped out on that road. I got no love, no

F#m/A Em/A A5 G/A F#m/A Em/A Em

love you'd call real. Ain't got no - bod - y wait - in' at home.

\*Chorus  
w/Rhy. Fig. 1  
C/E D/E G/E A/E E C/E D/E G/E A/E E

\*w/lead voc. ad lib Run-nin' with the dev - il.

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

Run-nin' with the dev - il.

Gtr. II sl.  
w/echo & reverb

11  
sl.

Rhy. Fill 1

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

Rhy. Fill 2

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

Rhy. Fill 3 (Gtr. I)

Guitar solo I

A5

Gtr. I ↘

Gtr. II ↗

*pick slides*

G5

⑥ 12fr. E

*sl.*

P.M. ----4

P

14 15 17 15 15 14 14 14 14 14 14 14 12 | 12 13 15 (13) 13 12 12 12 12 (12) 12 12 (12) 13 14 14

*sl. sl.*

P

14 15 17 15 15 14 14 14 14 14 14 14 12 | 12 13 15 (13) 13 12 12 12 12 (12) 12 12 (12) 13 14 14

*sl. sl.*

The image shows a musical score for guitar and voice. The top staff is for the guitar, with chords indicated by Roman numerals: C/E, D/E, G/E, A/E, and E. The vocal line begins with "You know, I," followed by a melodic line with grace notes and slurs. The bottom staff is a tablature for the guitar strings, showing fingerings (5, 7) and a harmonic (H) on the 7th fret of the 6th string.

3rd Verse  
w/Rhy. Fig. 2

A5

G/A

F#m/A

Em/A

A5

G/A

I found the sim - ple life — weren't so sim - ple, no, when I jumped out

Substitute Rhy. Fill 4

Em

Resume Rhy. Fig. 2

A5

G/A

F#m/A

Em/A

on that road. —

Got no love,

no love you'd call — real. —

A5

G/A

F#m/A Em/A

Em

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

Got no - bod - y

wait - in' at home. —

\*w/lead voc. ad lib

G/E A/E E

C/E D/E

G/E A/E E

Run - nin' with the dev - il. —

C/E D/E

G/E A/E E

C/E D/E

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

Run-nin' with the dev - il. —

Gtr. II

w/echo &amp; reverb

sl.

Rhy. Fill 4

Harm. (8va)

let ring

Harm.

6 9

2 7 6 5

## Guitar solo II

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

w/Rhy. Fig. 3 (4 1/2 times)  
C/E D/E

G/E A/E E

C/E D/E

Run - nin' with the dev il.

\*w/lead voc. ad lib till end

# ERUPTION

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

Tune down 1/2 step:

$$\begin{array}{ll} \textcircled{6} = Eb & \textcircled{3} = Gb \\ \textcircled{5} = Ab & \textcircled{2} = Bb \\ \textcircled{4} = Db & \textcircled{1} = Eb \end{array}$$

### Free time ( $\downarrow = 92$ )

(Drum fill)

Free time ( $\sigma = 92$ )  
 (Drum fill) A5  
*ff* \* sl. sl.  
 > Full Full 3  
 P.M.-----4  
 2 5 7 5  
 0 7  
 14  
 sl. sl.  
 \*w/slight flanging and tape echo delay.

\*w/slight flanging and tape echo delay.

A.H.  
pitch: F#

A.H. pitches: F# G A G

w/Rhy. Fill 1

poco rit.

> sl.

trem. bar

P

2½ 1½ 1 1 1½ 1

—3— —3— —3— —3—

1 1 1½ 1

2½ 1½ 1 1 1½ 1

7 6 5 4 7 6 5 3 15 15 0 (0) 2 2 2 0

sl. P

8va-

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

8va-

8va-

Faster ( $\text{♩} = 132$ )

8va-

Rhy. Fill 1

Overdubbed gtr.

*loco*

*sl.*

*H*

*3:2*

*1/2*

*trem. bar*

*dim.*

*ff sl.*

*P.M.*

*rake*

*(trills)*

*Faster (♩ = 146)  
(C♯m)*

*poco rit.*

*poco accel.*

*w/flanger (slow sweep, medium intensity & regeneration)  
& tape echo delay (approx. 150 ms. w/one repeat)*

*(A)*

*(A dim)*

*(B)*

*\*Slightly rushed.*



# YOU REALLY GOT ME

Words and Music by  
Ray Davies

Tune down 1/2 step:

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

Moderate Rock  $\text{d} = 140$

Intro      A5      A      A5

*f*

A      A5

*pick sl.*

A      A5

*Full sl.*

1st Verse      A5

Girl, you real - ly got me now,— you got me so I don't know what I'm do - in'.

*mf light P.M. sim. P.M. P.M. rake 1/2*

A5

*Full 1/4 semi-harm. Full P.M. P.M. P.M.*



D5

2nd Verse  
A5

Please, don't ev - er

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

*sl.* 14 15

let me be, — I on - ly wan - na be by your side...  
*A.H. (15ma)* 1½ *rake* *H P sl.* 3 *Full*  
*P.M.* - - - - - *A.H.* 1½ *H P sl.* *Full*  
*A.H. pitch: G*

Please, don't ev - er let me be, — I on - ly wan - na be by your side,  
*P.M.* - - - - - *P.M.* - - - - - *rake (trill)* *H P H P H P*  
*P.M.* - - - - - *P.M.* - - - - -

B5

ah! Girl, you real - ly got me now, — you got me  
*sl. P H P T sl. P P T sl. P H P T sl.*  
*T sl. P H P T sl. P P T sl. P H P T sl.*  
*10-15 5 8 5 10-15 8 5 10-14 5 8 5 10*

*sl.* 14 *sl.* *sl.* *P.M.* - - - - - *sl.* *P.M.* - - - - - *sl.*

\*Continue trill while tapping & sliding above  
with pick hand. All on 2nd str.

\*\*Tap 1st & 2nd str.

D5 D\$5 E5 D5 E5 D5

so I don't know what I'm do - in', — yeah.

Oh yeah, \_\_\_\_\_ you real - ly  
oh yeah.)

P.M. -----

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

got me now, — got me so I can't sleep at night! — Ah! — You

(You real - ly got me,

E D E sl. sl. sl. sl.

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

Harm. (8va)

Harm. -----

D5

(Spoken:) Oh, no, — no, — ah!

steady gliss.

Full

w/Flanger

Full

pick slide

### Guitar solo

The image shows a musical score for guitar. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef. The music consists of two measures. Measure 1 starts with a grace note (G) followed by a 'Full' dynamic, then an eighth note (A). Measure 2 starts with a grace note (G) followed by a 'Full' dynamic, then an eighth note (A). Both measures end with a 'Full' dynamic. The bottom staff shows a bass line with various note heads and rests.

\*Chords implied by bass gtr. figure.

**A** G A

6 7

hold bend

Vib. w/L.H.

17 18 19 20

**A G A**

2

Full 2 2 2 2 G A G A G A G A F

(20) 20 20 2 17 20 2 17 17 20 17 10 19 17 10 19 17 10 17 14 16

semi-harm. 1½ 1½ 1½ 1½ 2½ P

sl.

\*Vib, w/L.H.

G A G A G A G

Full sl. Full 1½ \* 3 dim.

slow bend

Full 1½ 17 17 14 14 (4) 9 (3)

sl. Full 1½ 16

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

A G A 7 G A

\*w/fdbk.

**ff** *pick slide*

sl.

(Flanger off)

(9) (9)

\*Fdbk. pitch: G

\*w/fdbk.

*ff* pick slide

*(Flanger off)*

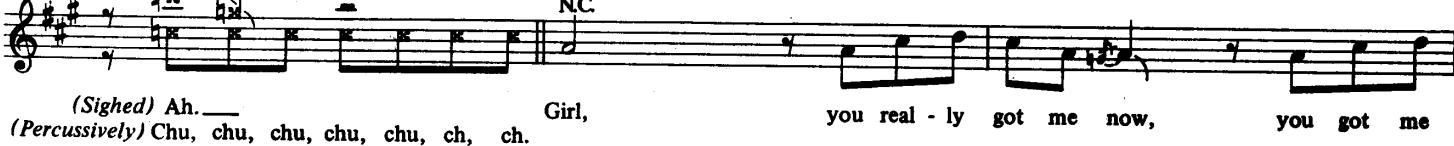
\*Fdbk. pitch: G

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



(Gasped) Ah, ah, ah, Ah, Ah, Ah, ah.

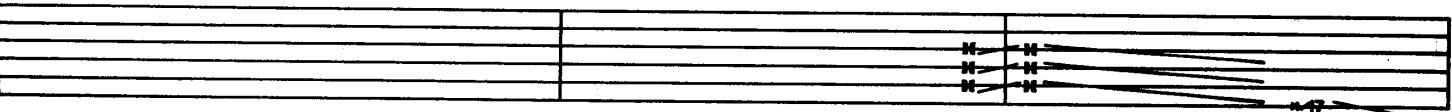
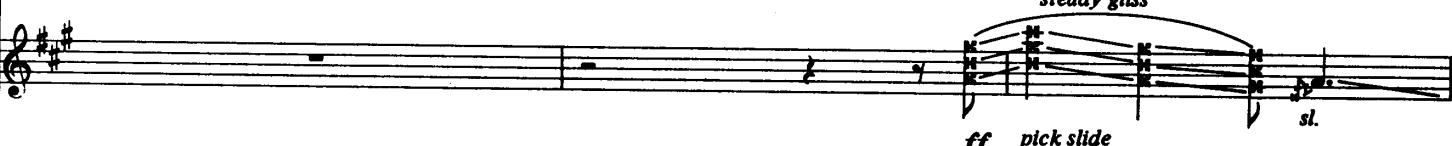
3rd Verse  
w/ad lib vocal effects (sim.)  
N.C.



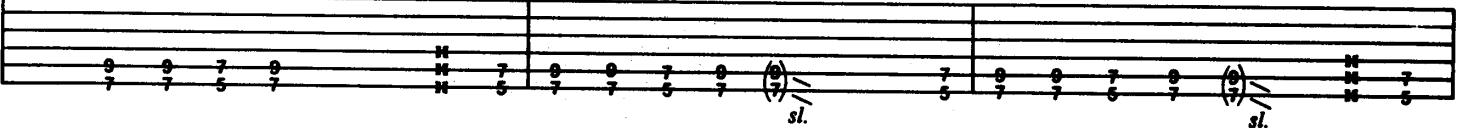
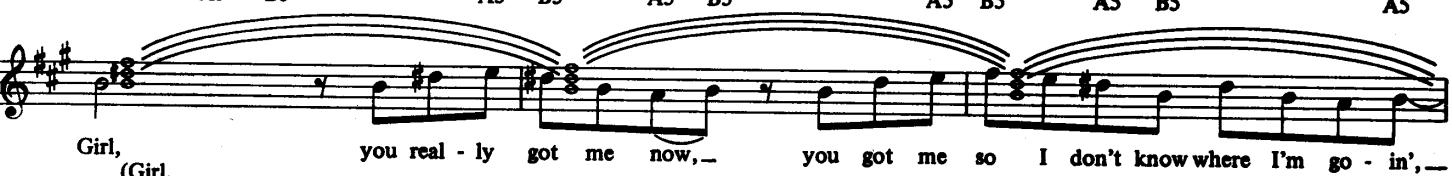
\*Snap stg. Hook stg. on attack,  
pull away from neck slightly and  
release allowing stg. to ricochet against  
fretboard. sl.



steady gliss



B5 A5 B5 A5 B5 A5 B5 AS BS AS BS AS



B5 A5 B5 D5 D $\frac{5}{4}$  E5 D5 E D E D

— yeah.  
— oh yeah, yeah.) you real - ly got me now, got me  
— yeah.  
—  
so I can't sleep at night! — (You real - ly got me.  
You real - ly got me. Oh!  
You  
real - ly got me!  
Free time  
Full  
N.C.  
sl.  
12 15 12 15 12 (14) 15 12 15 12 10 12 14 12 14 14 12 14 11 12 11 14 12 14 11 12 11 11 14 12 11 9 7 5 2 0  
Fdbk. pitch: F $\sharp$

# AIN'T TALKIN' 'BOUT LOVE

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

(Tune down 1/4 step)

Moderate Rock  $\text{J} = 138$

Intro Am

F

G5

N.C.  
\*\*A.H.  
(15ma)

Play 4 times Am

G

\*Echo at approx. 100 ms. delay, flanger w/slow speed,  
w/regeneration sweep & moderate depth.

\*\*A.H. pitch alternates between 8va & 15ma as a result of flange sweep.



Gtr I plays Fill 3 2nd time

N.C.

1.

Am

G

N.C.

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

P.M. H

2.

Am

G

Guitar solo I  
\*\*Am

G5

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

P.M. P.M. P.M. V let ring

\*Doubled by elec. sitar (Gtr.II).

\*\*Chords implied by bass line.

w/Fill 4

G5

trem bar

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

Fill 3

Full

Fill 4

sl.

trem. bar

Full

\*Hold bend while sliding. P

\*Hold bend while sliding. P

(Both Am gtrs.) *sl.*

G5 w/Fill 5

*sl.* *sl.* *sl.* H P Am H P H P H P G5 Full P 1/2

*sl.* *sl.* *sl.* H P H P H P Full P 1/2

Chorus

Am G N.C. Am G

Ain't talk - in' 'bout- a love.

Babe, it's- a rot - ten to the core.

*trem. bar*

3½

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

3½

H sl. sl. H sl. sl.

1	1	1	1	0	(0)
2	2	2	2	0	(0)
0	0	0	0	0	(0)
0	0	0	0	3	(3)
0	0	0	0	3	(3)
0	0	0	0	0	(0)

H

3rd Verse

Am G Am F5 G5 N.C.

uh, be - fore... I been to the edge, — an' there I stood an' looked

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

\*Dim. w/vol. control.

down. — You know I lost a lot of friends there, ba - by, I got no time to mess a -

P.M. — let ring — H let ring — H

round. (exhale) Mmm, so if you want it, got to bleed for it, ba - by. Yeah, got to, got to

Harm.

(8va)

sim. P.M. P.M. f \*w/flanger

let ring — Harm.

\*Flanger set to sweep upper partial harmonics.

Am G Am G

bleed, ba - by. Mmm, you got to, got to bleed, ba - by. Hey, got to, got to

Harm. (8va)

f V let ring mp Harm.

let ring mp Harm.

1 1 5 5 7 12 12 0 1 1 5 5 (5) 5 5 12 12 0 1 1 5 5 7 12 12 0 1 1 5 5 (5) 5 5 12 12 0



Guitar solo II

**Am**                    **G5**

love.                  No more,                  no more.                  Ah! \_\_\_\_\_

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

**1 1 0 0 0 0**      **2 2 0 0 0 0**      **2 2 0 0 0 0**

**0 0 0 0 0 0**      **0 3 0 0 0 0**      **0 3 0 0 0 0**

**1/2 1 1**      **sl.**      **Am sl.**

**trem. bar**      **1/2 1 1**      **sl.**      **sl.**

**(9) (12)**      **(12)**      **5 8**      **0 10**      **12**      **13 12**      **(12) 6**      **5 5 5 5 5 5**

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

**w/Fill 6**      **Am**      **G5**

**sl.**      **sl.**      **P**      **sl.**      **H P**      **Am H P**      **H P**

**0 10 0 0 0 0**      **0 12 0 0 0 0**      **0 15 15 13 15 15**      **0 15 17 0 17 20**      **0 17 20 17 0 20**      **0 17 20 17 0 20**      **0 17 20 17 0 20**

**sl. sl. sl.**

**Out-chorus**      **Am**      **G5**

**Hey! Hey! Hey!**      **Hey! Hey! Hey!**

**Full**      **>P**      **5**      **sl.**      **P.M. ----- 1**      **P.M. ----- 1**      **P.M.**

**Full**      **trem. bar**      **5**      **1 2 0 0 0 0**      **1 2 0 0 0 0**      **3 3 2 3**

**20 0**      **10 sl.**      **P**

**Fill 6 (Gtr. II)**      **sl.**      **sl.**      **sl.**      **Full**      **Full**

**sl. 0 0 12 10 12 15**      **(5) 10 15 17 17 5**      **7 7 5 5 (5) (5)**

**grad. release**

\*Fret chord with trem. bar partially depressed, strike chord, quickly return bar to pitch and slide chord shape down in fast gliss.

## I'M THE ONE

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

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Fast Rock  $\text{♩} = 236$   
Triplet feel (♩ = ♩ = ♩)

(Band tacet 1st time)

Intro N.C.(Am7)

Sheet music for "I'M THE ONE" featuring six staves of guitar notation. The music is in Fast Rock tempo ( $\text{♩} = 236$ ) with a triplet feel. The intro starts with a N.C.(Am7) chord. The first staff shows a rhythmic pattern of eighth and sixteenth notes. The second staff shows a sustained note pattern. The third staff begins with a tremolo (trem. bar) and includes a semi-harmonic (Harm.). The fourth staff features slurs and grace notes. The fifth staff includes palm muting (P.M.) and a palm mute (P). The sixth staff concludes with a palm mute (P) and a note marked with a circled 1/4. The A.H. pitch is F♯.



**Pre-chorus**

A5 Ab5 G5 F#5 F5 E5 N.C. D5 (E♭5)

I see a glow that fills this room.

Harm. (8va) trem. bar Harm.

(e) 12 13 12 11 10 9 8 7 6 5 (7) 7 7

A5 Ab5 G5 F#5 F5 E5 N.C. D5 (E♭5)

I see it roll - ing out of you.

pick slide (steady gliss.) \* Move pick across strgs.

14 13 12 11 10 9 8 7 6 5 (7) 7 7

B5 Bb5 A5 Ab5 G5 F#5 F5 E5

Feed her your mes - sage from a - bove.

trem. bar (slow dive)

10 13 14 13 12 11 10 9 8 7 6 5 (7) 7 7

B5 Bb5 A5 Ab5 G5 F#5 E5 C5

I'm tell - in' you, — ow! — Show,-

1½ 2½ 1½ 2½ 1½ 2½ 1½ 2½ 1½ 2½ 1½ 2½

(e) 16 15 14 13 12 11 10 9 8 7 6 5

**Chorus**

D5                    N.C.(E)

— come on — and show — your love — Ah, — yeah. —  
 (Show —)

**D5**                    N.C.(E)                    C

— your love.) — Ow! Woo! Oh! — Show! —

**D**                    N.C.(E)                    C5

(Show!) Show your love, — babe. Ah, yeah. —  
 (Show —)

**D5**                    N.C.(Bm)                    \*Chords implied by bass.

your...) Show — it! (Scream) Ow! —

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

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

light P.M. —————— H                    H H                    H H

*\*Chords implied by bass.*

\*D7 sound implied by lead gtr. & bass.

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

sl. \*G minor implied by riff.

A minor implied by riff.

A.H. pitch: A

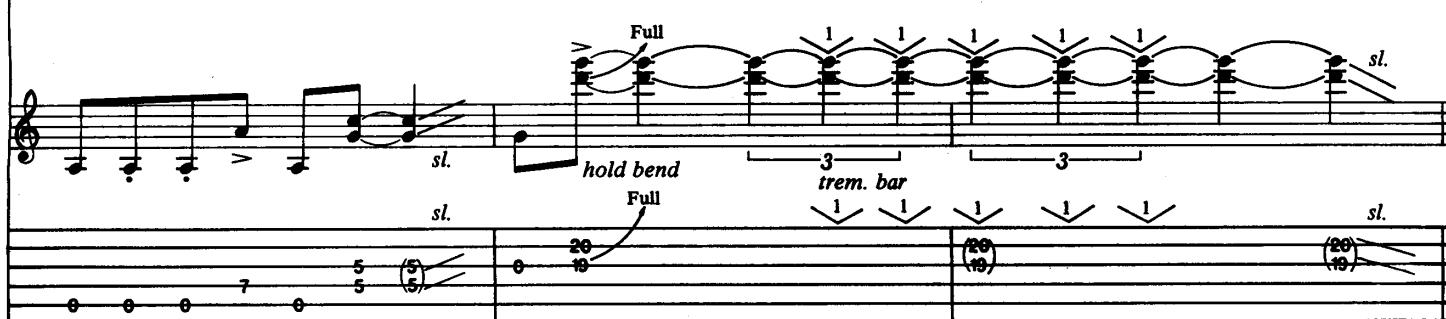
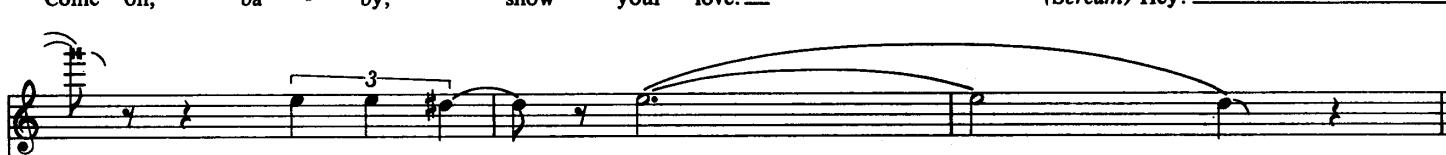
2nd Verse  
w/Riff A  
(Am7)



w/Fill 1



w/Riff A



Fill 1

## Chorus

A5 A<sub>b</sub>5 G5 F<sup>#</sup>5 F5 E5 N.C.(E<sub>b</sub>5)D5

I see a glow that fills this room.

Harm. (8va)

sl. 3 1/2 1 1/2 trem. bar 1/2 1 1/2

14 13 12 11 10 9 7 (7) (7) 7 7  
12 11 10 9 8 7 6 5 (5)

sl.

A5 A<sub>b</sub>5 G5 F<sup>#</sup>5 F5 E5 C.(E<sub>b</sub>5) D5

I see it roll-ing out of you.

pick slides (steady gliss.)

(7) 14 13 12 11 10 9 7 (7)  
12 11 10 9 8 7 6 5 (5)

B5 B<sub>b</sub>5 A5 A<sub>b</sub>5 G5 F<sup>#</sup>5 F5 E5

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

hold bend trem. bar sl.

16 15 14 13 12 11 10 9 8 7 (8) (8)  
16 15 14 13 12 11 10 9 8 7 (8) (8)

sl.

B5 B<sub>b</sub>5 A5 A<sub>b</sub>5 G5 F<sup>#</sup>5 E5 C Chorus

ow! Show,

sl.

16 15 14 13 12 11 10 9 8 7 (5) (5)  
16 15 14 13 12 11 10 9 8 7 (5) (5)

sl.

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

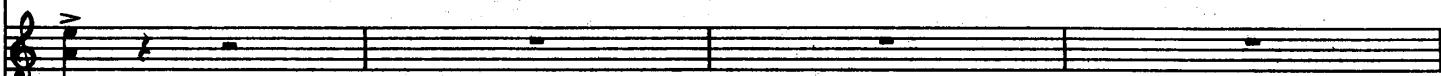
Guitar solo II  
(Bm)

The sheet music consists of five staves of musical notation for guitar, set in B minor (Bm). The notation includes various performance techniques such as hammer-ons (H), pull-offs (P), slurs (sl.), tremolo picks (trem. pick), and grace notes. Fingerings are indicated by numbers below the strings. The first staff begins with a grace note followed by a sustained note. The second staff features a repeating pattern of eighth-note pairs. The third staff includes a tremolo pick instruction and a sequence of sixteenth-note patterns. The fourth staff starts with a tremolo pick and ends with a full bend. The fifth staff concludes with a grace note and a sustained note.

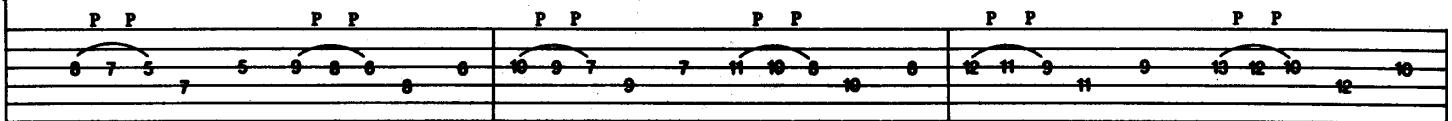
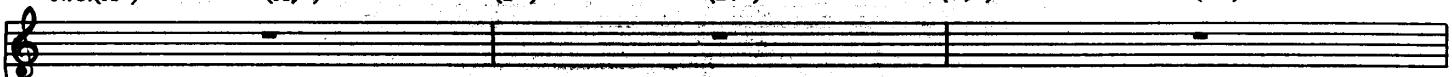
\*Pre-bend 3rd stg.  
with 2nd stg. bend.

A5

(Band tacet)



Bop ba da, shoo - be doo - wah... Bop ba da, shoo - be doo - be doo - be doo - wah... Whoo!

(Band in)  
N.C.(A<sup>0</sup>)(A<sup>#</sup>0)(B<sup>0</sup>)(B<sup>#</sup>0)(C<sup>#</sup>0)(D<sup>0</sup>)

(D $\sharp$ 7)

C Out-chorus

D

E

(Scream:) Ow! (Show your love.)

\*Trill by sliding rapidly between D $\sharp$  & E.

Ow! Ow! Come on and show me. (Show)

trem. bar 1/2 1

D E Esus4 E Esus4 C

your love.) Bet - ter show, bet - ter show your love\_ (Show)

D (B) now, uh. your Ah, love. yah.

trem. bar



# JAMIE'S CRYIN'

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

Tune down 1/2 step:

- ⑥ = Eb③ = Gb
- ⑤ = Ab② = Bb
- ④ = Db① = Eb

Moderate Rock  $\text{♩} = 126$

N.C.(E9)

1/2

Intro (Drum fill)

Gtr. II

*mf w/ambient echo & reverb*

*rake* 1/2

Full

Full

sl.

E9

1/2

Full

2 3

(Gtr. II out)

*rake* 1/2

Full

trem. bar

(slow dive)

P.M. P.M. - - -

P.M. P.M. - - -

1st Verse  
E9

Rhy. Fig. 1

P.M.

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

ah, and it was now or nev - er. He made her feel so (end Rhy. Fig. 1)

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

F#m Bm A5 Chorus E9

sad. Oh, whoa, whoa, Jamie's

Rhy. Fig. 2

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

2 0 4 2 0 4 2 (2) 8 2 2 2 4 0 0 0 7 7 6 5 3

cry - in'. Oh, whoa,

Full

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

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

whoa, Ja - mie's cry - in'. Now, Ja - mie would - n't say, "All  
 (end Rhy. Fig. 2)

P.M. P.M. Full

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

E9

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

w/Rhy. Fill 1

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

Pre-chorus \*Aadd2 Bm G Aadd2 Aadd2 Bm G Aadd2

ter, uh yeah, yeah,— uh, just to try to make her - self feel— bet - ter.— It said,

Rhy. Fig. 3

let ring w/flanger

\*Bass plays A pedal.

Rhy. Fill 1

P.M. P.M.

A      Bm      G      A

"Gim - me,  
(gim - me a call - some - time,")-

(end Rhy. Fig. 3)

st.  
(Flanger off)

12 st.

Chorus  
w/Rhy. Fig. 2 (1st 7 bars only)  
E9

Substitute Rhy. Fill 2

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

Resume Rhy. Fig. 2

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

Bridge  
Half time feel  
C#m

Now, Ja - mie's been in love be - fore, and she knows what love is  
(Ah.)

Now, Ja - mie's been in love be - fore, and she knows what love is  
(Ah.)

mp  
let ring

w/fingers

(s) 7 6 5 4 | 5 4 5 6 | 7 6 5 4 5 6 7 8 | 7 6 5 4 5 6 7 8 |

Rhy. Fill 2

(s) 7 6 5 4 | 5 4 5 6 | 7 6 5 4 5 6 7 8 | 7 6 5 4 5 6 7 8 |

C $\sharp$ m F $\sharp$ 5 C $\sharp$ m D

for. It should mean a little, a little more than one night  
(Ah.) (Ah.)

sl. sl. let ring

4 5 4 6 2 4 6 5 4 6 7

\*swell w/volume control.

E

Guitar solo N.C.(E9)

stands. Whoo!

let ring P sl. Full semi-harm.

0 5 5 7 0 7 5

P.M. Full P.M. H

sl. 3 4 3 4 7 5 7 5 3 4 3 4

1/2Full sl. 1½ sl. 1/2Full

9 9 7 7 7 14 7 14 5 6 7 7 9 9 7 7

sl.

Pre-chorus  
w/Rhy. Fig. 3  
Aadd2 Bm

Substitute Rhy. Fill 3  
G Aadd2

She wants to send him a let - ter, uh, yeah, yeah, just to

(7) 6 5 4

Resume Rhy. Fig. 3

Bm G Aadd2 A Bm

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

some time,") but she knows what that - 'll get her.

Chorus E9

Oh, whoa, whoa, Jamie's cry - in'.

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

7 7 7 7 7 7 7 7

Rhy. Fill 3

F#m              Bm              A5              B5

**Out-chorus**  
E9

Oh, whoa, whoa, Jamie's cry - in'.

Gtr. II Full (rake) 15 (15) 12 12 12 (12) (12)

Gtr. I P.M. P.M. - 1 (0) (0) 9 9 7 (7) (7) sl. 1/2Full 1/2Full sl. sl.

Oh, whoa, whoa, Jamie's cry - in'.

Gtr. II Full (rake) 12 12 10 10 (9) (9) 3 trem. bar (slow dive) 3

Gtr. I P.M. P.M. - 1 (0) (0) 9 9 7 (7) (7) sl. sl. sl. sl.

Oh, whoa, whoa, Jamie's cry - in'.

\*Two gtrs. Full Full Full

rake Full Full Full

P.M. P.M. (6) (6) P.M. 1/2Full sl. sl.

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

•Doubled by Gtr. III (overdub).

Oh, whoa, whoa, Jamie's cry - in'.

Gtr. II Full 1/2 Full Full slack

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

slack

slack

slack

P.M. P.M. (6) (6) P.M. 1/2Full sl. sl.

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

sl. sl.

Outro  
w/Riff A (2nd time w/1st 2 bars only)

E9 1/2

Fingerings: (14) (14) 15 12 12 (12) (12) (12)

Effects: Full, Full, Full, Full, sl.

Notes: \* Finger lift - off noise.

## 2nd time w/Rhy. Fill 4

Fingerings: P.M. 7 (6) 7 7 6 5 3 0 0 0 7

Fingerings: P.M. 7 (6) 7 7 6 5 3 0 0 0 7

Effects: Full, 1/4

Repeat and fade

Fingerings: 0 0 0 7 7 6 5 3 0 0 0 7

Fingerings: 0 0 0 7 7 6 5 3 0 0 0 7

Effects: 1/2, Full, trem. bar (slow dive), 3 1/2, 3 1/2

Fingerings: P.M. 7 (6) 7 7 6 5 3 0 0 0 7

Fingerings: P.M. 7 (6) 7 7 6 5 3 0 0 0 7

Effects: Full, Full

## Riff A

Gtr. III 1/2 Full Full sl. 1/2 Full 3 1/2

rake 1/2 (14) (14) 15 12 12 (12) (12) (12)

trem. bar (slow dive) 3 1/2

## Rhy. Fill 4

P.M. 9 9 7 (7) 7 6 5 3 0 0 0 7

P.M. 7 (6) 7 7 6 5 3 0 0 0 7

Effects: 1/2Full, sl., sl.

# ATOMIC PUNK

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

Tune down 1/2 step:

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

Fast Rock  $\text{J} = 198$

N.C.

*w/phaser*

\*Ride cymbal is struck.

\*\*Phaser (MXR Phase 90) set for slow sweep. Rub pickhand palm edge (pinky side) over bridge pickup while muting strgs. w/frethand.

*sim.*

\*N.C.(B)

⑤ 7fr.  
B

st.

\*Bass enters. Gradual crescendo on B note.

Em                      B5                      D5                      Em

trem. bar

E5                      B5                      E5                      Em

trem. bar

1st Verse  
D5

Em

I am a victim of the science age, uh,

P.M. P.M.

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

E5 B5 D5 Em D5 B5

a child of the storm, whoa, yes.

(3) 2 5 0 7 10 7 9 (9) 2 2 5 0 7 10 7 0 (9) 5 2 0

D5 Em

I can't remember when I was your age. For me,

7 2 0 5 0 7 10 7 9 (9) 2 2 5 0 7 10 7 0 (9) 5 2 0

E5 B5 D5 Em

it says no more, no more.

7 10 7 0 (9) 2 2 5 0 7 10 7 0 (9) 0

trem. bar 1 1/2 6

Chorus  
\*E5

D5(sus2, add6)

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

let ring -

\*Bass plays E pedal.

N.C.

Em E5 B5 D5

Oh, whoa, \_\_\_\_\_ yeah. \_\_\_\_\_

\*w/flanger

flanger off

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

Em E5 B5 D5 Em

Wow! \_\_\_\_\_

trem. bar 1½ 2½ P sl.

2nd Verse D5

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

Harm. trem. bar P.M. P

P





This is a detailed musical score for electric guitar, likely from a rock or metal piece. The score consists of several staves, each representing a different guitar part or effect. The notation includes standard musical symbols like notes, rests, and clefs, along with unique guitar-specific markings such as slurs, hammer-ons, and pull-offs. Performance instructions are scattered throughout the score, providing guidance on how to execute certain sounds. For example, 'let ring' indicates sustained notes, while 'Full' and 'P' likely refer to volume levels or pickup selection. Specific techniques like 'trem. pick' (tremolo picking) are also specified. The score is annotated with various numbers and letters (e.g., 1 1/2, 1/4, B5, D5, Em, V, N.C., sim., semi-harm., etc.) which may correspond to tabs or specific guitar settings. A prominent vocal instruction '(Scream:) Yow!' is placed in the middle of the score. The overall complexity suggests a high-energy, virtuosic performance.

3rd Verse  
D5

**Em**

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

**C5 E5 D5**

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

**rake semi-harm.**

**Em**

**Look a - round, woh, \_\_\_ yeah.**

**rake trem. bar**

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

Amadd2/E

(sus2) B5

y, (Scream:) ah, \_\_\_\_\_ the\_ a - tom-ic\_ punk!\_

let ring -----

w/flanger pick slides  
(steady gliss.)

\*Palm rubs strings  
(intro simile).

Musical score for string instruments (indicated by the double bass clef). The score consists of two staves. The top staff starts with a key signature of one sharp (F#) and a tempo marking of  $\text{Free time}$ . It features a melodic line with several grace notes and slurs. Performance markings include  $\text{F5}$ ,  $\text{V}$ ,  $\text{v}$ ,  $\text{Fdbk. (8va)}$ , and a  $\text{trem. bar}$  with a value of 2. The bottom staff continues the melodic line with similar markings.

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

Musical score for guitar featuring six staves. The top staff shows a melodic line with grace notes and dynamic markings. The second staff includes a 'vib. w/bar' instruction. The third staff features a 'Fdbk.' (Feedback) effect. The bottom staff shows a sustained note with a 'sl.' (slide) instruction. Various fingerings (e.g., 2, 3, 5) and string numbers (e.g., 1, 2, 3, 4) are indicated throughout the score.

# FEEL YOUR LOVE TONIGHT

57

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



Tune down 1/2 step:

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

Moderate Rock  $\text{♩} = 135$

Intro N.C.(E7)

(Vocal:) Al-right  
semi-harm. P.M.  
(both notes)

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

1st Verse D/A A5 D/A N.C.(E7)

We're get - tin' fun - ny in the back of my car.  
I'm sor - ry, hon - ey, if I took you just a lit - tie too far,-

A3

— yes. — Uh, too, too far. — Uh, so I,<sub>2</sub>

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

**Chorus**

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

**2nd Verse**

A5 D/A A5 D/A

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

N.C.(E7)

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

A5 D/A A D/A

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

N.C.(E7)

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

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

(2) (4) (5) (6) (7) (4) (5) (6) (7) (4) (5) (6) (7) (4) (5) (6) (7)

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

Chorus

E5      A/E      D5/E      A/E      D5 E5      w/Rhy. Fig. 1 (2½ times)

I can't wait to feel your love to-night.  
(I can't wait to feel...)  
(end Rhy. Fig. 1)

Rhy. Fig. 1

Fdbk.

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

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

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

## 3rd Verse

A/E D5 E5 A5      Whoo! Well, I been work-in' since - a ten of nine. —  
 can't wait.)

P.M.

D/A      A5

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

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

A5

fly-in' high. — Whoo!

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

A D/A A5 D/A

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

P.M.

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

sl. sl. sl. sl. sl. sl. sl. sl.

5 0 2 2 (2) 2 2 2 2  
 5 4 6 0 0 0 0 0

sl. sl. sl. sl. sl. sl. sl. sl.

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

sl. sl. sl. sl. sl. sl. sl. sl.

N.C.(E7)

morn - ing you'll be mine, — yes, — all mine. —

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

(3) 2 4 2 (7) 5 4 (5) 4 2 6 7 sl.

C

You know I'm beg - gin' you, ba - by.  
(Beg - gin' you, ba - by,

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

(7) 5 4 6 5 (5) 4 2 3 4 sl. 7 7 7 7 5

F#5 B5 E5

I'm on my knees.  
beg - gin' on my bend - ed knees.)

Fdbk. P.M.

(5) 5 5 5 5 4 4 2 (4) 4 2 2 2 2 2 sl. 9

Fdbk. pitches: F# & B

Chorus  
w/Rhy. Fig. 1 (3½ times)

A/E DS/E A/E DS/E A/E DS/E A/E DS/E

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

A/E D5/E A/E D5 E5 A/E D5/E w/Rhy. Fill 1 A/E DS E5 DS A5  
I can't wait to feel your lov - in' to - night. (I can't wait.) Aw, I can't yeah!  
(I can't wait.) Full

P.M. w/echo & flanger Full  
12 14  
(7) 7 9 7  
(5) 4 5 7 5 sl.

Gtr. II ~. Guitar solo  
D/A E5 open E6 E5 open E6 E5  
Full Full Full Full Full  
8va  
P sl. Full Full Full  
(14) 12 14 14 15 14 12 15 12 12 15 12 15 14 12 15 17 (17) 17 10 17 17 10 17 17 17  
Full Full Full Full Full Full Full Full  
Full Full Full Full Full Full Full Full

⑥open E E6 ES ⑥3fr. 4fr. G G# A5 D/A D#5 ⑥4fr. G# C#5  
P.M. 8va 2 loco P H P sl. 3 H P sl. 3 semi-harm  
2 H sl. P P H P sl. Full  
18 17 20 17 (17) 14 12 14 11 13 11 14 12 14 11 12 11 14 11 12 11 14 11 12 11 14 11 12 11 14  
H P H P sl.

Rhy. Fill I (Gtr. II) (cont. in slashes) AS

measures 3-10

Techniques used: Full, P.M., sl., trem. pick, semi-harm.

Pitches: C5, CS, B5, A5, A, A6, A5, A, A5

measures 11-12

Techniques: sl., DS, Full, semi-harm., rake sl., Fdbk.

Pitches: B5, E5, I, V, Fdbk. pitch: F#

Rhy. Fill 2

(Gtr. II out)

T sl. sl. sl. Fdbk.

Fdbk. pitches: B & F#

Chorus  
(Band tacet)

E5

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

w/Rhy. Fig. 1 (3½ times)

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

can't wait — to feel your lov - in' to - night. — (I — can't wait to feel — your love to - night. — w/Rhy. Fill 3 D5

A/E D5/E      A/E D5 E5      A/E D5/E      A/E N.C. (E7)

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

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

P.M. P.M. P.M. — P.M. P.M. — P.M. P.M. — P.M. P.M.

(1) 0 2 2 0-4 (4) 0 4 4 5 sl. (1) 0 2 2 0-4 (4) 0 4 4 5 sl. (1) 0 2 2 0-4 (4) 0 4 4 5 sl. (1) 0 2 2 0-4 (4) 0 4 4 5 sl.

(Band tacet)

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

Rhy. Fill 3      A/E D5 N.C. (E7)

P.M. P.M.

(1) 0 2 2 0-4 (4) 0 4 4 5 sl. (1) 0 2 2 0-4 (4) 0 4 4 5 sl.

# LITTLE DREAMER

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

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Moderate Rock  $\text{J}=90$

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

(Gm7)

P.M. - | (Vocal:) Sha. P.M. - |

Gm7 Cm7 Gm7

1st Verse Cm7 Gm7

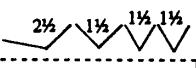
They may talk a - bout you cold when you were\_ head-ed for the skies,

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



2nd Verse  
Cm7

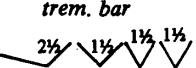
Gm7

Harm. 

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

Rhy. Fig. 1

trem. bar

Harm.  P.M. P.M.

7 7 5 (5)

Bb5 F5 Ab5

I had-da tell them, ba-by, you were armed with all you'd need. Seems no one's talk - in' 'bout those (end Rhy. Fig. 1)

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

cra - zy days — gone past. Weren't they a - mazed — when you were real - ly last? —

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

Chorus Cm7 Gm7

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

f P.M. - 4 sl. H H sl. sl. H H sl.

6 6 6 6 (6) 3 3 1 3 3 3 3 (3) 3 2 1 1 4 1 1 1 (4) 5 6 7 sl.

G Cm7 Gm7

You were\_ the lit - tie

Full trem. bar hold bend P.M. sl. Full trem. bar P.M. sl.

Fm7 G \*Cm7

Guitar solo

dream-er. Yeah. yeah.

Full Full hold bend trem. bar w/echo & flanger

\*Chords implied by lead gtr. & bass.

Gm7 Fm7 G

rake trem. bar P 2/4 sl. sl. 1/2 1/2 Full

Cm7 Gm7

Full rake P H P sl. V/V/V trem. bar

Fm7 Full 1½  
slow bend  
Full 1½ 13 (13) 16 (16) 14 15 14 15 (15) sl.  
8va Full 1/4 1/4 1/4 1/4 trem. bar

3rd Verse  
w/Rhy. Fig. 1  
Cm7

Gm7

Yeah, they talk a - bout you cold when you were head - ed for the skies,

Bb5

F5

but you were young and bold — and, ba-by, did - n't that change with a wink of your eye. —

Ab5

w/Rhy. Fill 1  
Eb5

Bb5

G5

Seems no one's talk - in' 'bout the cra - zy days... gone past. Weren't they a - mazed... when you were real - ly last?...

Chorus  
Cm7

Gm7

Fm7

You are the lit - tle dream - er.

(Ooh.)

sl.

H P

H P

Rhy. Fill 1

EB5 Bb5 G5  
P.M. f let ring P  
sl. sl.

This image shows a multi-page musical score for guitar and vocal. The score consists of six staves of music, each with a different key signature and time signature. The vocal part includes lyrics such as "Lit - tie dream-", "er, yeah.", "Oh.", "(Ooh.)", "lit - tie dream - er.", and "Lit - tie dream-er.". The guitar parts feature various techniques including slurs, tremolo bars, and specific picking methods like "rake" and "Fdbk.". The score also includes dynamic markings like "Full", "sl.", "P.M. - 4", and "Free time (Band tacet)". Technical notes at the bottom right mention "Drums: cymbals", "Rake with pick edge.", and "Swell-in with volume control. Fdbk. pitch: E".

# ICE CREAM MAN

Words and Music by John Brim



Acous. gtr. tuned to open E♭ (open E tuned down 1/2 step):

- ⑥ = Eb(3) = Gb
- ⑤ = Bb(2) = Bb
- ④ = Eb(1) = Eb

Moderately fast Blues,  $\frac{1}{4}$  = 176

Triplet feel ( $\overline{\overline{\overline{B}}} = \overline{\overline{B}} \overline{B}$ )

Intro  
Band tacet  
E7

(Spoken:) Dedicate one to the ladies... Now,

Acoustic gtr. (David Lee Roth)

1st Verse

E                    A                    3                    E7                    E                    3

sum-mer-time's here,\_ babe, need some-thin' to keep you cool... Ah, now,

Rhy. Fig. 1

A                    3                    E7                    E

sum-mer-time's here,\_ babe, need some-thin' to keep you cool... Bet - ter look-

B A E7 5 E5 B

— out now\_ though, Dave's got some-thin' for you... Tell ya what it is. I'm your

(end Rhy. Fig. 1)

let ring

Chorus w/Rhy. Fig. 1

E A E7

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

E A E7

Oh, my, my, I'm your ice\_ cream man., stop me when I'm pass - in' by.

E B A E7

See now, all my fla - vors are guar - an-teeed to sat - is -  
2nd Verse

E

fy. Hold on a sec - ond, ba - by. I got good lem - on - ade, ah, dix - ie cups.,

sl.

E A

all fla - vors and push-ups\_ too.. I'm your ice\_ cream man., ba - by, stop me when I'm pass - in' by.

E7 E B

See now, all my fla - vors are guar -

A E B E

an - teed to sat - is - fy. Hold on, one more. Well, I'm

3rd Verse w/Rhy. Fig. 1 Substitute Rhy. Fill 1

E A E7

u-sual - ly pass - in' by just a - bout e - lev - en o' - clock. Uh, huh, I

Resume Rhy. Fig. 1

E A E7

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

E7 E B A

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

Band in B      \*Elec. gtr. (Eddie Van Halen) D      ⑥open E      4th Verse

⑥10fr.      8va ---

E

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

sl.

Standard tuning (tune down 1/2 step).

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

A5 A6      A5 A6 A5      A6      A5 A6 ⑥open E E5      E6 ⑥open E E5      E6 E5

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

E6 E5 ⑥open E B5 B6 B5      B6 A5 A6 ⑥open A A5 A6 ⑥open E E5

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

E6 ⑥open E E5 ⑥open E B5 B6 B5 ⑥10fr. D Rhy. E5 Chorus Fig. 2 E6 E5 E6 A5

Yes! I'm your ice cream man, stop

A6 ⑥open A A5 ⑥open E E5 E6 E5 ⑥open E E5VII E6VII E5VII A5

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

A6 A5 A6 A5 A6 ⑥open A A5 ⑥open E E5VII E6VII E5VII ⑥open E E5VII

8va ---

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

E6VII E ♂12fr. E B5 B6 B5 B6 A5 A6 A5 A6 sl. (cont. in E notation)  
 They say all my fla - vors are guar - an - teed to sat - is - fy.  
 A B Guitar solo E  
 Ah, one time!  
 (end Rhy. Fig. 2) 8va  
 let ring sl.  
 (8va) 1 loco  
 trem. bar \*Gradual bend while whanging w/bar.  
 Full Full Full Full

The image displays a complex musical score for electric guitar, spanning six staves. The score is annotated with various performance techniques such as bends (Full, 1/2, 1/4), slurs (sl.), hammer-ons (H), pull-offs (P), and grace notes. Specific sections are labeled with letters: A, B, E, and trem. bar. The score also includes numerical markings below the strings, likely indicating fingerings or specific note positions. The bottom staff of the score concludes with the lyrics "I'm your".

## Chorus

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

E5 E6 E5 E6 A5

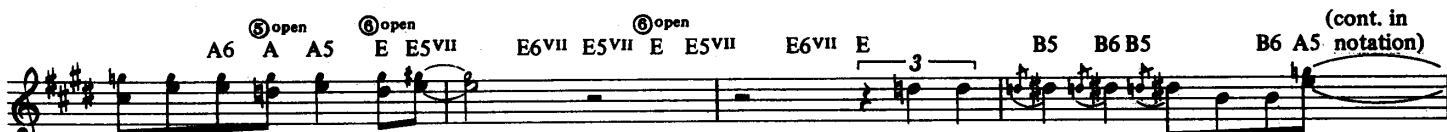
A6 <sup>(5)open</sup> A A5 <sup>(6)open</sup> E E5E6 E5 <sup>(6)open</sup> E E5VII E6VII E5VII

A5 A6 A5 A6A5



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

I'm your ice cream man,



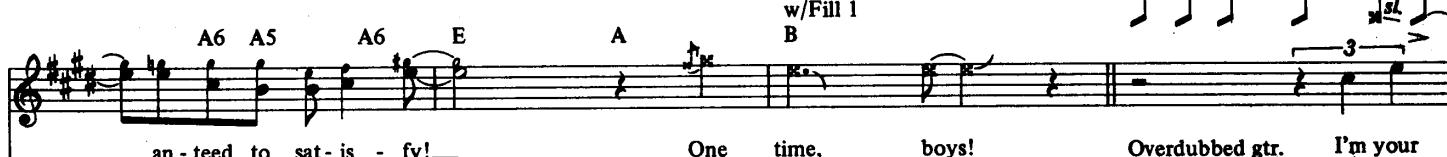
stop me when I'm pass - in' by.

They say all my fla - vors are guar -

Out-chorus

E5VII E6VII

A5

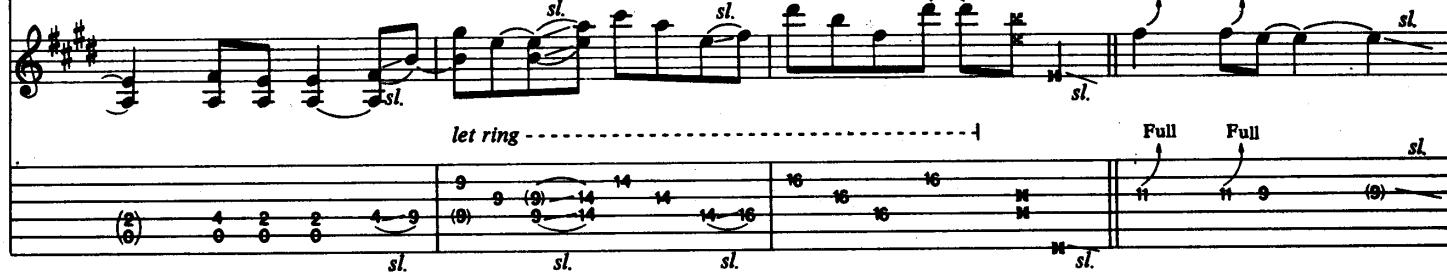


an - teed to sat - is - fy!

One time, boys!

Overdubbed gtr. I'm your

Full Full



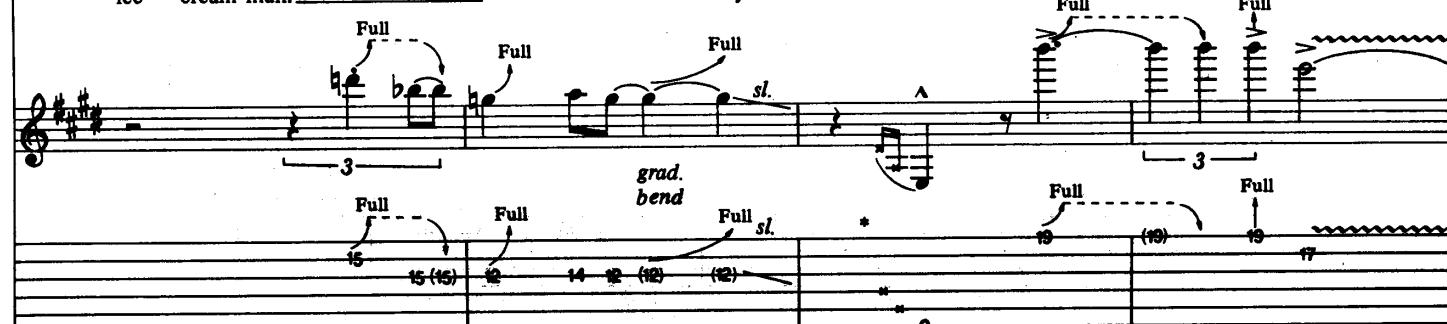
let ring -----



ice cream man.

I'm your ice cream man!

B - b - b -



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

Fill 1

Overdubbed elec. gtr. 1/2 P

sl.

1/2 P

7 9 11 11 11 11 sl.

Sheet music for guitar with tablature and lyrics. The top section shows a vocal line with chords A6, A5, @open E, E5VII, E6VII, @open E, E5VII, E6VII, E5VII, and a final measure ending with a 3 over three slurs. The lyrics are "b - b - b - ba - by!" followed by "Ah, my, my, my!". The middle section shows a guitar line with various techniques: "sl.", "Full", "slow release", "trem. bar", "Full", "1/2 P", and "2 1/2". The bottom section shows a guitar line with "B5" and "A5" chords, followed by a vocal line with lyrics "All my fla-vors are guar-an-teed" and "to sat-is-uh-".

Sheet music for guitar with tablature and lyrics. The top section shows a vocal line with "Free time" and "In time". The lyrics are "All my fla-vors are guar-an-teed" and "to sat-is-uh-". The middle section shows a guitar line with "fy." and "Ow!". The bottom section shows a guitar line with "rake" and "poco rit.".

Sheet music for guitar with tablature and lyrics. The top section shows a guitar line with "In time d. = 60" and "(Drum fill) N.C.". The middle section shows a guitar line with "rake" and "poco rit.". The bottom section shows a guitar line with "rake" and "poco rit.".

Sheet music for guitar with tablature and lyrics. The top section shows a guitar line with "Free time". The middle section shows a guitar line with "P P sl.", "rake", "poco rit.", and "rake". The bottom section shows a guitar line with "E9", "slow bend", and "Full".

# ON FIRE

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

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Fast Rock  $\text{d} = 182$

Intro E5 D5 C5 D B 1½ pick slide flanger on 1½ pick slide

Music staff: Treble clef, key signature of one sharp, time signature 4/4. Notes: E5, D5, C5, D, B. Slides: 1½ pick slide, flanger on. Fretboard: Chords E5, D5, C5, D, B.

E5 D5 C5 D (B) 1½ flanger on trem. pick (steady gliss.) \*sl.

Music staff: Treble clef, key signature of one sharp, time signature 4/4. Notes: E5, D5, C5, D, (B), 1½. Slides: flanger on, trem. pick (steady gliss.), \*sl. Fretboard: Chords E5, D5, C5, D, (B).

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

Full 1½ hold bend 1½ 1½ 1½ (Band tacet) Harm. (8va) Harm. (8va) Harm. (8va) Harm. (8va)

Music staff: Treble clef, key signature of one sharp, time signature 4/4. Notes: Full, 1½, hold bend, 1½, 1½, 1½. Slides: Full, 1½, hold bend, 1½, 1½, 1½. Effects: (Band tacet), Harm. (8va). Fretboard: Chords Full, 1½, hold bend, 1½, 1½, 1½.

(Band in) N.C.(Em) D5 (Em) A5 P.M. --- sl. P.M. --- sl.

Music staff: Treble clef, key signature of one sharp, time signature 4/4. Notes: (Band in), N.C.(Em), D5, (Em), A5. Slides: sl., sl. Fretboard: Chords (Band in), N.C.(Em), D5, (Em), A5.

(Em) D5 Em7 A5

Harm. (8va)

Turn.

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

1st Verse (E)

D5 G5/D

your radios on. I'll be a right

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

there. Yes, I will.

flanger on sl. pick slides (steady gliss.)

P.M. - - - | P.M. - - - | sl. (8) | sl. - - - |

A5 (Em) D5

Turn me up real loud.

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

10 3 5 3 12 0 0 0 0 0 3 12 0 0 0 0 12 0 5 5 5 5

G5/D (Em) D5  
 I'm in \_\_\_\_ your \_\_\_\_\_ ears, \_\_\_\_\_ ah.  
 P.M. --- 4 all notes vib. P.M. ----- 4 sl.  
 (8) 6 6 7 7 5 5 0 7 7 7 5 0 0 7 7 7 5 7-14  
 (Em7) G6 F#5  
 H P H P H P T sl. M  
 12 15 12 15 12 15 12 15 12 17 M 12 15 12 17 14 12 15 12 17 M 12 15 12 17 14 12 15 12 17 M  
 H P H P H P T sl. M  
 12 15 12 15 12 15 12 15 12 17 M 12 15 12 17 14 12 15 12 17 M 12 15 12 17 14 12 15 12 17 M  
 sl. 2 2 4 2

Pre-chorus G6 F#5 D6 C#5

'N' I'm hang - in' ten now, ba - by, \_\_\_\_\_ as I ride your son - ic, \_\_\_\_\_

P.M. P.M. let ring -

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

D5 C#5 D5

ooh, \_\_\_\_ wave. \_\_\_\_ (Spoken:) Good God, y'all. sl.

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

sl.

Chorus      Voc. Fig. 1

\*G/E      D/E      A/E      G/E      D/E      A/E

*(w/echo ambience)*

*To Coda*

*2*

*Bass plays E pedal.*  
*Pluck chords w/fingers.*

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

I'm on fire.      I'm on fire.      *sl.*

*(echo off)*

*Bridge*

F#5      G6      Csus2      Bsus2      F#5      G6      Csus2      Bsus2

Oh, yeah.

P.M. --- P.M. --- P.M. --- P.M. --- *sl.*      *2*

F#5      G6      Csus2      Bsus2      F#5      G6      Csus2      Bsus2

One time.      *2*

P.M. --- P.M. --- P.M. --- P.M. --- *sl.*      *2*

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

Fi - re.

P.M. ....

Fretboard diagrams for the first section:

- Staff 1: Fret 0, strings 6, 2, 2, 0, 3, 3, 0
- Staff 2: Fret 0, strings 2, 2, 0, 3, 3, 0
- Staff 3: Fret 0, strings 2, 2, 0, 3, 3, 0
- Staff 4: Fret 0, strings 2, 3, 2

Fretboard diagrams for the third section:

- Staff 1: Fret 0, strings 2, 2, 0, 3, 3, 0
- Staff 2: Fret 0, strings 2, 2, 0, 3, 3, 0
- Staff 3: Fret 0, strings 2, 2, 0, 3, 3, 0
- Staff 4: Fret 0, strings 2, 3, 2

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

Fi - re.

P.M. ....

Fretboard diagrams for the first staff:

- String 6: Fret 3
- String 5: Fret 3
- String 4: > H P
- String 3: Fret 3
- String 2: > H H
- String 1: > H H

Fretboard diagrams for the second staff:

- String 6: Fret 3
- String 5: Fret 3
- String 4: > H H
- String 3: > H H
- String 2: > H H
- String 1: > H H

Fretboard diagrams for the third staff:

- String 6: Fret 3
- String 5: Fret 3
- String 4: > H P
- String 3: Fret 3
- String 2: > H H
- String 1: > H H

Fretboard diagrams for the fourth staff:

- String 6: Fret 3
- String 5: Fret 3
- String 4: > H P
- String 3: Fret 3
- String 2: > H H
- String 1: > H H

Fretboard diagrams for the fifth staff:

- String 6: Fret 3
- String 5: Fret 3
- String 4: > H P
- String 3: Fret 3
- String 2: > H H
- String 1: > H H

Fretboard diagrams for the sixth staff:

- String 6: Fret 3
- String 5: Fret 3
- String 4: > H P
- String 3: Fret 3
- String 2: > H H
- String 1: > H H

Fretboard diagrams for the seventh staff:

- String 6: Fret 3
- String 5: Fret 3
- String 4: > H P
- String 3: Fret 3
- String 2: > H H
- String 1: > H H

Fretboard diagrams for the eighth staff:

- String 6: Fret 3
- String 5: Fret 3
- String 4: > H P
- String 3: Fret 3
- String 2: > H H
- String 1: > H H

Guitar solo

\*Chords implied by bass.

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

P.M. ....

Fretboard diagrams for the first staff:

- String 6: Fret 3
- String 5: Fret 3
- String 4: > H H
- String 3: Fret 3
- String 2: > H H
- String 1: > H H

Fretboard diagrams for the second staff:

- String 6: Fret 3
- String 5: Fret 3
- String 4: > H H
- String 3: > H H
- String 2: > H H
- String 1: > H H

Fretboard diagrams for the third staff:

- String 6: Fret 3
- String 5: Fret 3
- String 4: > H P
- String 3: Fret 3
- String 2: > H H
- String 1: > H H

Fretboard diagrams for the fourth staff:

- String 6: Fret 3
- String 5: Fret 3
- String 4: > H P
- String 3: Fret 3
- String 2: > H H
- String 1: > H H

Fretboard diagrams for the fifth staff:

- String 6: Fret 3
- String 5: Fret 3
- String 4: > H P
- String 3: Fret 3
- String 2: > H H
- String 1: > H H

Fretboard diagrams for the sixth staff:

- String 6: Fret 3
- String 5: Fret 3
- String 4: > H P
- String 3: Fret 3
- String 2: > H H
- String 1: > H H

Fretboard diagrams for the seventh staff:

- String 6: Fret 3
- String 5: Fret 3
- String 4: > H P
- String 3: Fret 3
- String 2: > H H
- String 1: > H H

Fretboard diagrams for the eighth staff:

- String 6: Fret 3
- String 5: Fret 3
- String 4: > H P
- String 3: Fret 3
- String 2: > H H
- String 1: > H H

(Band tacet)  
(Drums:)

(Band in)



Who!

Sheet music for guitar tablature. The first two measures show a sustained note (Band tacet) followed by a sustained note (Band in) in Em. The third measure shows a rhythmic pattern of H, P, H, P, H, P. The fourth measure shows a sustained note (sl.) followed by a sustained note (P.M.). The fifth measure shows a sustained note (H H) followed by a sustained note (Em). The sixth measure shows a sustained note (DS) followed by a sustained note (Em).

The seventh measure shows a sustained note (P.M. - 4) followed by a sustained note (P.M. - 4). The eighth measure shows a sustained note (7 7 6) followed by a sustained note (5). The ninth measure shows a sustained note (D5) followed by a sustained note (Em7). The tenth measure shows a sustained note (A5).

The eleventh measure shows a sustained note (Ah) followed by a sustained note (ha). The twelfth measure shows a sustained note (Harm. (8va)) followed by a sustained note (Harm.). The thirteenth measure shows a sustained note (Harm. (8va)) followed by a sustained note (Harm.). The fourteenth measure shows a sustained note (5 7 5) followed by a sustained note (5 7 5).

The fifteenth measure shows a sustained note (sl.) followed by a sustained note (sl.). The sixteenth measure shows a sustained note (sl.) followed by a sustained note (sl.). The十七th measure shows a sustained note (sl.) followed by a sustained note (sl.). The eighteen measure shows a sustained note (sl.) followed by a sustained note (sl.).

**2nd Verse  
(Band in)  
(E)**

(E) Lay your bodies down. I'm in your

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

(Em) beds, your beds. 1½ trem. pick flanger on hold bend

P.M. P.M. sl. (Em) (Em) 1½ sl.

(Em) Pull your head - phones on. I'm in your

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

(Scream:) heads. Ah! H P H P H P H P T sl. T

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

P.M. sl. 12 15 12 15 12 15 12 17 11 12 15 12 17 11 12 15 12 17 11 12 15 12 17 11 14 2 4 2 4

G/E                    D/E                    A/E

Coda

w/Voc. Fig. 1 (till end)

Ow!

G/E                    D/E                    A/E

Whoo!                Whoo!                Whoo!

P.M. ....

G/E                    D/E                    A/E

Whoo! \_\_\_\_\_

(Siren voc. effect) Whoo! \_\_\_\_\_

P.M. ....

G/E                    D/E                    A/E

Repeat and fade