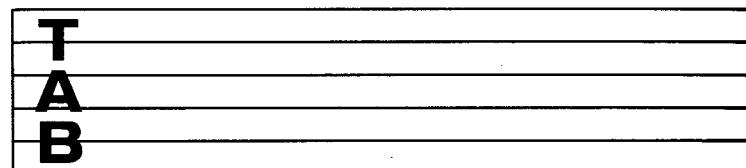


CLASSIC ROCK GUITAR TAB 1

Fourteen great rock classics arranged in easy-to-read guitar tablature & standard music notation, complete with chord symbols & lyrics.



CLASSIC ROCK GUITAR TAB 1



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Aqualung **JETHRO TULL** 6

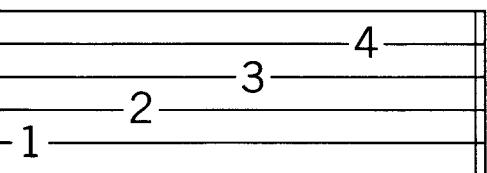
Badge **ERIC CLAPTON** 26

Brown Sugar **THE ROLLING STONES** 17 •

Every Breath You Take **THE POLICE** 32 •

Heatseeker **AC/DC** 38

Holy Smoke **IRON MAIDEN** 44



Knockin' On Heaven's Door **GUNS N' ROSES** 52

Master Of Puppets **METALLICA** 62

Rock And Roll All Nite **KISS** 73

Samba Pa-Ti **SANTANA** 82 •

Since I Don't Have You **GUNS N' ROSES** 122

Sultans Of Swing **DIRE STRAITS** 90 •

Sunday Bloody Sunday **U2** 108 •

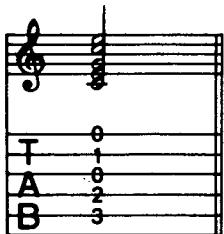
The Sky Is Crying **STEVIE RAY VAUGHAN** 116

Tablature & Instructions Explained

Both Tab Keys are used throughout this book. Please refer to the appropriate one as required.

Tab Key 1

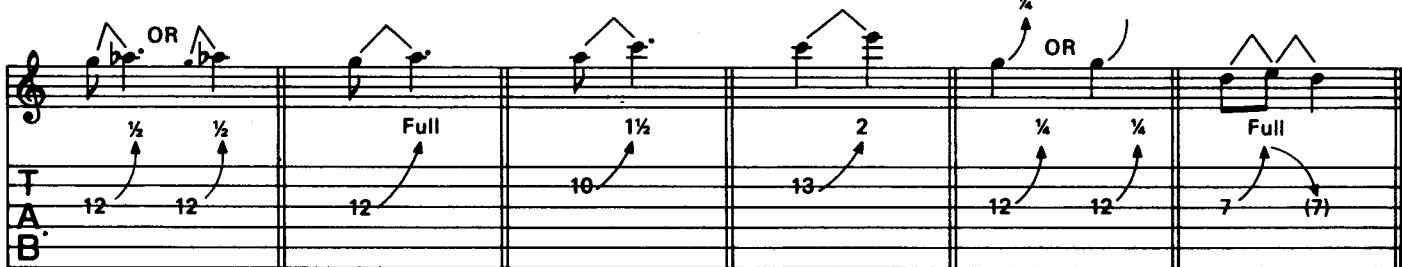
OPEN C CHORD



SCALE OF E MAJOR



High E (1st) String
B (2nd) String
G (3rd) String
D (4th) String
A (5th) String
Low E (6th) String



HALF TONE BEND
Play the note G then bend the string so that the pitch rises by a half tone (semi-tone).

FULL TONE BEND

1 1/2 TONE BEND

2 TONE BEND

QUARTER TONE BEND

BEND and RELEASE
Strike string, bend string a full tone then release bend while string is still sounding, as indicated.



PREBEND and RELEASE
Bend string a full tone, strike string with your plectrum and then release the bend as indicated.

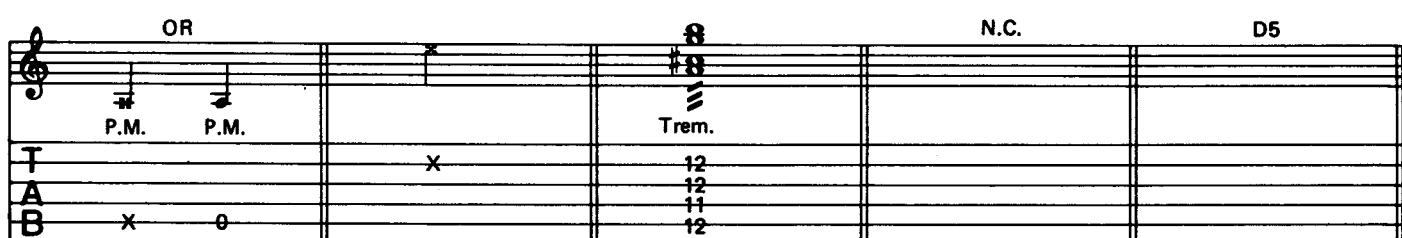
UNISON BEND
Strike both strings simultaneously then immediately bend the 3rd string up a full tone.

VIBRATO

SCRAPE or RAKE
Strum the notes in the manner of a fast arpeggio.

GLISSANDO or SLIDE
Up or down from a note.

GLISSANDO or SLIDE
Up or down to a note.



PALM MUTE
(Heavy muting).

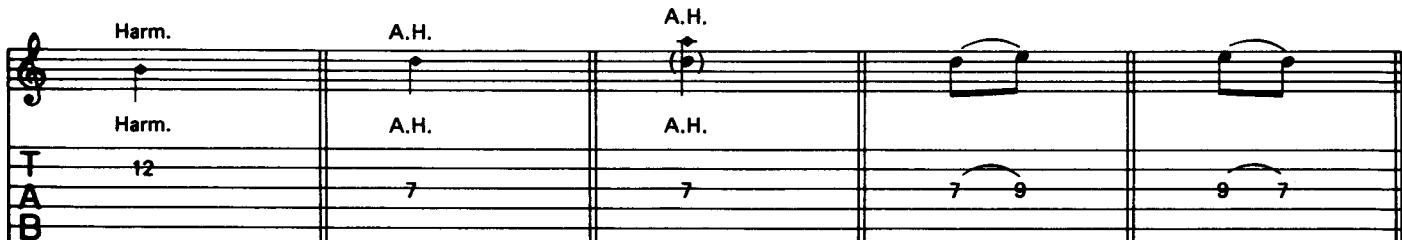
PERCUSSIVE TONE
(Finger mute).

TREMOLO STRUMMING
Fast up and down stroke strumming.

N.C.

D5

For the purposes of this book, this chord symbol means D (no 3rd).



OPEN HARMONIC

PURE ARTIFICIAL HARMONIC (Octave)

ARTIFICIAL HARMONIC
(With plectrum) sounding overtone of 5th.

HAMMER ON
(Where applicable)

Hammer a finger down on the next note without striking the string again.

PULL OFF
(Where applicable)

Pull your finger off the string with a plucking motion to sound the next note without striking the string again with your plectrum.

Tab Key 2

Bend

Bend

$\frac{1}{2}$

$\frac{1}{2}$

Full

$\frac{1}{4}$

$\frac{1}{4}$

Pre

Full

TAB

12

12

5

7

HALF TONE BEND

Play the note G then bend the string so that the pitch rises by a half tone (semi-tone).

FULL TONE BEND

PRE-BEND

Bend the string as indicated, strike the string and release.

DECORATIVE BEND

Bend

Full

Full

Uni

Bend

Bend

TAB

7

7

5

7

5

7

BEND & RELEASE

Strike the string, bend it as indicated, then release the bend whilst it is still sounding.

BEND & RESTRIKE

Strike the string, bend or gliss as indicated, then restrike the string where the symbol occurs.

UNISON BEND

Strike both strings simultaneously then immediately bend the lower string as indicated.

STAGGERED UNISON BEND

Strike the lower string and bend as indicated; whilst it is still sounding strike the higher string.

H

P

H

P

Harm

Harm

TAB

7-9

9-7

0

1

2

3

0

1

2

3

12

HAMMER-ON

Hammer a finger down on the next note without striking the string again.

PULL-OFF

Pull your finger off the string with a plucking motion to sound the next note without striking the string again.

RAKE-UP

Strum the notes upwards in the manner of an arpeggio.

RAKE-DOWN

Strum the notes downwards in the manner of an arpeggio.

HARMONICS

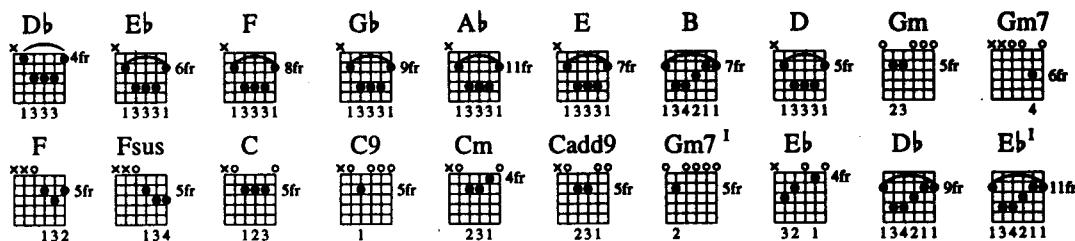
Strike the string whilst touching it lightly at the fret position shown. Artificial Harmonics (A.H.) will be described in context.

Aqualung

JETHRO TULL

Words & Music by Ian Anderson & Jennie Anderson

Gtr. 2 Capo 3rd fret:



Rhy. Fig. 1

N.C.

D♭

E♭

Allegro ($\text{♩} = 120$)



* Gtr. 2



Sit - ting on a park bench, eye - ing lit-tle girls with -

Gtr. 1 (no capo)

Riff A - - - - - Drum fill Riff B

TAB

B 5 3 6 3 4 3 | 5 3 6 3 4 3 | 6 6 6 (6) 6 6 6 | 6 6 6 6

* Gtr. 2 is Capo 3rd fret

(end Rhy. Fig. 1)



bad in - tent.

(end Riff B)

TAB

B 10 10 10 6 8 6 6 9 4 | 6 6 6 6 4 4 | 4 7 7 5

To Coda ⊕

Rhy. Fig. 2

E B D Gm Gm7 F Gm7 F Gm7

(Vocals Filtered) Sun streak-ing cold, an

F Fsus F Gm7 C C9 C C9 Cm C(9)

old man wand' - ring lone - ly. Tak - ing time the

(end Rhy. Fig. 2)

Gm Gm7^I Gm F Gm7 F Gm7 F Fsus F Gm7

on - ly way he knows.

w/Rhy. Fig. 2

Gm Gm7 F Gm7 F Gm7 F Fsus F Gm7 C C9 C C9

Leg - hurt - ing bad, as he bends to pick a dog - end,* he

Cm C(9) Gm Gm7^I Gm F Gm7 F Gm7 F Fsus F Gm7

goes down to the bog and warms his feet.

w/Rhy. Fig. 2

F Gm7 F Gm7 F Fsus F Gm7 Gm

Feel - ing a - lone the

* Cigarette butt

Musical score for 'The Road to Salvation' featuring a single melodic line on a treble clef staff. The score includes lyrics at the bottom and a series of chords above the staff: F, Fsus, F, Gm7, C, C9, C, C9, Cm, C(9), Gm, Gm7ⁱ, Gm. The melody consists of eighth and sixteenth note patterns.

w/Rhy. Fig. 2

Musical score for 'Aqualung' by Pink Floyd. The score shows a single melodic line on a staff with a treble clef and a key signature of one flat. The chords are indicated above the staff: F, Gm7, F, F, Gm7, F, Fsus, F, Gm7, Gm, Gm7, F, Gm7, F, Gm7. The lyrics are: tea., Aqu - a - lung my friend — don't you.

Musical score for "The Poor Old Sod" featuring a treble clef, a key signature of one flat, and a common time signature. The score includes lyrics: "start a - way _____ un - eas - y. You poor old sod ___ you". Chords listed above the staff are F, Fsus, F, Gm7, C, C9, C, C9, Cm, and C(9). The melody consists of eighth and sixteenth note patterns.

Rhy. Fig. 3

A musical score for a single melodic line. The key signature is one flat (F major). The time signature is common time. The melody consists of eighth and sixteenth notes. The lyrics are: "see it's on - ly me." The chords are: Gm, Gm7ⁱ, Gm, F, Gm7, F, Fsus, F, Gm7, F, Gm7, F.

J=176 Presto

F Gm7 F Fsus F Gm7 Gm

F v Gm7

Do you still re - mem - ber De -

Musical score for 'Beard' featuring a treble clef, a key signature of one flat, and a time signature of common time. The score includes lyrics: 'to your beard was scream - ing ag - o - ny? (sans filter.) Hey! Then you'. Chords shown are F (with a 'v' below it), Gm7, F, Gm, and Gm7ⁱ. The vocal line consists of eighth and sixteenth note patterns.

Gm F Gm7 F Gm

snatch your rat - tel-ing last ___ breaths with deep sea div - er sounds ___ and the

Cm F Gm7 F Fsus F Gm7

flow-ers bloom ___ like ___ mad - ness in ___ the ___ spring.

Rhy. Fig. 4

F Gm7 F Fsus F Gm7 Gm F Gm7

Sun ___ streak - ing cold, ___ an

F C C(9) Cm Gm

old man wand' - ring lone - ly, tak - ing time ___ the

Gm Gm7 F Gm7 F Fsus F Gm7

on - ly way ___ he ___ knows.

w/Rhy. Fig. 4

Gm F Gm7 F C C(9)

Leg hurt - ing bad, ___ as he bends to pick ___ a dog - end, he

Cm Gm Gm7 F Gm7 F Fsus F Gm7

goes down __ to the bog __ and warms __ his __ feet.

Musical score for 'The First Time Ever I Saw Your Face'. The top line shows chords: F, Gm7, F, Fsus, F, Gm7, Gm. The bottom line shows a melody with lyrics: Wo - o - ho __ ho __ Feel - ing a - lone; ____ the. The score includes a note 'w/Rhy. Fig. 4'.

A musical score for 'Up the Road' in F major. The key signature has one flat. The melody starts in F major, moves to C major, then to C(9), then to Cm, and finally to Gm. The lyrics are: "ar - my's up ____ the ____ road, _____ sal - va - tion a ____ la mode. _". The score includes a treble clef, a key signature of one flat, a common time signature, and various rests and note heads.

w/Rhy. Fig. 4

Musical score for 'Tea for Two' featuring a melody line and lyrics. The melody is in G major, 2/4 time. The lyrics include 'and a cup of tea.' and 'Aq - ua - lung my'. Chords shown are Gm7, F, Gm7, F, Fsus, F, Gm7, and Gm.

Musical score for "The Poor Old Sod" featuring a melody line and lyrics. The score includes the following chords and lyrics:

F Gm7 F C C(9) Cm Gm

friend, don't _ you start a - way un - eas - y. You poor old __ sod, __ you _

Musical score for the lyrics "see it's on - ly me." The score consists of a treble clef staff with a key signature of one flat. The melody starts with eighth notes, followed by a sixteenth-note grace note, then eighth notes again. A fermata is placed over the eighth note of the second measure. The lyrics "see it's on - ly me." are written below the staff. The chords above the staff are Gm7, F, Gm7, F, Fsus, F, Gm7, F, and Gm7.

Interlude:

Gm

F

Music for the first section of the interlude in Gm. The top staff shows a melodic line with eighth-note patterns and sustained notes. The middle staff is for 'Gtr. 1' with sixteenth-note patterns and grace notes. The bottom staff is a guitar tab (TAB) showing fingerings: 7, 6-8-10-(10), (10), 3-2-2, 3-(3).

Music for the second section of the interlude in C. The top staff shows sustained notes. The middle staff is for 'Gtr. 1' with sixteenth-note patterns and grace notes. The bottom staff is a guitar tab showing fingerings: (3), 3-5, 3-5-7, (7), 3-3-5-7, 5.

Music for the final section of the interlude in Gm. The top staff shows sustained notes. The middle staff is for 'Gtr. 1' with sixteenth-note patterns and dynamics: *p*, *f*. The bottom staff is a guitar tab showing fingerings: 3, 4, 5, (5), 3-(3), 3-(3).

F

TAB

B

Guitar Solo:

Gtr. 2 cont. simile

Gm Eb F

TAB

Gm Eb

Feedback

TAB

F Gm

TAB

Eb F Gm

TAB

E♭ F

Tablature (T A B) for the first two measures:

- Measure 1: T 3 5 7, A 6 (6), B (5)
- Measure 2: T 7 (7) 9, A 8 10, B 10 10 10
- Measure 3: T 8 10, A 10 12, B 10 12 10 10 10

Gm E♭

III pos.

Tablature (T A B) for the first two measures of the Gm chord:

- Measure 1: T 12 10, A 10 10, B 12 10 10
- Measure 2: T 12 10, A 12 10, B 12 10 10

Tablature (T A B) for the E♭ chord in third position:

- Measure 3: T 5, A 3, B 5 (5)
- Measure 4: T 1, A 3, B 5

F Gm E♭

Tablature (T A B) for the first measure of the F chord:

- T (5) 3 (3) 3, A 5 3, B 5

Tablature (T A B) for the Gm chord:

- T 3, A 5, B 5

Tablature (T A B) for the E♭ chord:

- T 3 (3) 5 7, A 6, B 6

F Gm E♭

Tablature (T A B) for the first measure of the F chord:

- T (6) 8 8, A 7

Tablature (T A B) for the Gm chord:

- T 6 8 6 10 8, A (8) 6 8 8

F C^{VII}^{1/3} Gm

Tablature (T A B) for the first measure of the F chord:

- T (8) 6 6 6 6 6, A 8 6 6 6 6 6

Tablature (T A B) for the C^{VII}^{1/3} chord:

- T (8) 6 7 6 5 3 5 3, A 5 3 5 3 5 3 5 5

Tablature (T A B) for the Gm chord:

- T 5 3 5 3 5 3 5 5, A 5 3 5 3 5 5 5, B 5 3 5 5 5 5

Allegro ($\text{♩}=120$)

w/Rhy. Fig. 2

w/Rhy. Fig. 2

w/Riff D (Gtr. 2)

Cm

Gm

F

Gm7 F

poor old **sod, —** **you see it's on - ly —** **me.** **yeah. —**

A musical staff with 13 measures. The first measure has an F chord. The second measure has a Gm7 chord. The third measure has an F chord. The fourth measure has an Fsus chord. The fifth measure has an F chord. The sixth measure has a Gm7 chord. The seventh measure has an F chord. The eighth measure has an F chord. The ninth measure has a Gm7 chord. The tenth measure has an F chord. The eleventh measure has a Gm7 chord. The twelfth measure has an F chord. The thirteenth measure has a Gm7 chord.

Hmm. —

Acoustic Tacet

w/Riff A

w/Riff A

D.S. al Coda

(Drum fill)

Φ
Coda

Acoustic Tacet w/Riff A

w/Riff A

w/Riff A

Acoustic and Electric guitar:

$\text{♩} = 86$

(Drum fill)

A musical score for a single melodic line. The key signature is D flat major (one flat). The first note is a D flat on the top line of the staff. A vertical dot is placed below the note head, indicating it is a dotted half note. The second note begins on the third line of the staff and continues across the bar line to the end of the measure.

Eb

F

D6

Oh **oh** _

oh

Ao - ua - a lung

Riff D Cm
Gtr. 2

Gm

Brown Sugar

THE ROLLING STONES

Words & Music by Mick Jagger & Keith Richards

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

Voice: C G C F/C C G C F/C C G C F/C C

Guitar 1: (Staves 1-2)

Guitar 1 Tablature: (Staves 3-4) Includes a 'Slight delay' instruction.

Guitar 2: (Staves 5-6)

Guitar 2 Tablature: (Staves 7-8)

Guitar 3: (Staves 9-10)

Guitar 3 Tablature: (Staves 11-12)

Gtr.1: G C F/C C Eb C Ab Bb

Gtr.1 Tab.:

Gtr.2: Delay off Distortion

Gtr.2 Tab.:

Gtr.3:

Gtr.3 Tab.:

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C F/C C Eb
 C Ab Bb F/C C

Vx. Gtr.1 Gtr.1 Tab. Gtr.2 Gtr.2 Tab. Gtr.3 Gtr.3 Tab.

1. Gold

F

Vx. — Coast slave - ship bound for cot - ton fields, sold in a mar - ket down in New Or - leans. Scarred House
 (2.) beat-ing, cold Eng-lish blood runs hot, la - dy of the house wond-rin' when it's gon-na stop.

Gtr.1 Gtr.1 Tab. Gtr.2 Gtr.2 Tab. Gtr.3 Gtr.3 Tab.

Vx. C Bb C G
 — old sla - ver know he's do-in' al - right, — hear him whip the wo - men just a-round mid - night.
 — boy knows that he's do-in' al - right, — you should have heard him just a-round mid - night.

Gtr.1

Gtr.1 Tab.

Gtr.2

Gtr.2 Tab.

Gtr.3

Gtr.3 Tab.

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

Vx.

Gtr.1

Gtr.1 Tab.

Gtr.2

Gtr.2 Tab.

Gtr.3

Gtr.3 Tab.

Vx. C F/C C F/C C F/C C F/C Eb | I. Badd9 B C F/C C

Brown su-gar, just like a young girl should, huh.

Gtr.1

Gtr.1 Tab.

Gtr.2

Gtr.2 Tab.

Gtr.3

Gtr.3 Tab.

Ab Bb F/C C | 2. Eb A#E Eb C F/C C Ab Bb

Vx. 2. Drums

Gtr.1

Gtr.1 Tab.

Gtr.2

Gtr.2 Tab.

Gtr.3

Gtr.3 Tab.

Gtr.1 C F/C C E^b C A^b B^b C E^b
 Gtr.1 Tab. A B
 Gtr.2 C A^b B^b C E^b
 Gtr.2 Tab. A B
 Gtr.3 C A^b B^b C E^b
 Gtr.3 Tab. A B

= = = = =

Gtr.1 C A^b B^b C E^b A^bE^b E^b C F/C C
 Gtr.1 Tab. A B
 Gtr.2 C A^b B^b C E^b
 Gtr.2 Tab. A B
 Gtr.3 C A^b B^b C E^b
 Gtr.3 Tab. A B

= = = = =

Vx. Ab Bb C G C F/C C F/C C
 Ah, _____ good old Brown su-gar, how come you taste so good?
 Gtr.1
 Gtr.1 Tab.
 Gtr.2
 Gtr.2 Tab.
 Gtr.3
 Gtr.3 Tab.

Vx. F/C C F/C G C F/C C F/C C F/C C
 Ah, _____ got me feel-in' like Brown su-gar, just like a black girl should.
 Gtr.1
 Gtr.1 Tab.
 Gtr.2
 Gtr.2 Tab.
 Gtr.3
 Gtr.3 Tab.

C F

Vx. 3. I bet your ma-ma was a tent show queen, and all her boy-friends were sweet six-teen... I'm...

Gtr.1

Gtr.1 Tab.

Gtr.2

Gtr.2 Tab.

Gtr.3

Gtr.3 Tab.

C Bb C G

Vx. — no school-boy but I know what I like, you should have heard me just a-round mid-night.

Gtr.1

Gtr.1 Tab.

Gtr.2

Gtr.2 Tab.

Gtr.3

Gtr.3 Tab.

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

Brown su-gar, how come you taste so good ba-by?
Ah,
Brown su-gar,

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

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

just like a young girl should.
I said yeah,

Vx. — yeah, yeah, ooh. — How come you, how come you taste so good, should yeah. —

Gtr.1

Gtr.1 Tab.

Gtr.2

Gtr.2 Tab.

Gtr.3

Gtr.3 Tab.

(First time only)

Vx. — Yeah, yeah, ooh.

C 1-3. G 4. C

Gtr.1

Gtr.1 Tab.

Gtr.2

Gtr.2 Tab.

Gtr.3

Gtr.3 Tab.

Badge **ERIC CLAPTON**

Words & Music by Eric Clapton & George Harrison

Moderately

Am D Am D Am

mute -----

T A B

D Em

Think- in' 'bout the times you drove in my car.

Am D

Think-in' that I might have drove you too far.

add 9) Em C

And I'm think- in' 'bout the

mute -----

Am Bm Am(add 9)

love that you laid on my table.

mute mute

T 5 5 5 5 5 5 | 7 7 7 7 7 5
A 5 5 5 5 5 5 | 7 7 7 7 7 5
B 7 7 7 7 7 7 | 7 7 7 7 7 4

Am D Em(add 9)

I told you not to wan - der 'round in the dark.

mute mute

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

Em Am D Em(add 9)

I told you 'bout the swans, that they live in the park.

mute mute

T 6 6 6 6 6 6 | 5 5 5 5 5 5 | 7 7 7 7 7 7 | 8
A 9 9 9 9 9 9 | 5 5 5 5 5 5 | 7 7 7 7 7 7 | 9
B 7 7 7 7 7 7 | 5 5 5 5 5 5 | 5 5 5 5 5 7

Em C

Then I told you 'bout our

T 6 7 7 7 7 7 | 6 6 6 6 6 6 | 5 5 5 5 5 5 | 5
A 9 9 9 9 9 9 | 9 9 9 9 9 9 | 9 9 9 9 9 9 | 5
B 7 7 7 7 7 7 | 7 7 7 7 7 7 | 7 7 7 7 7 7 | 3

Am

Bm

Am(add 9)

D Cmaj7

kid, now he's mar-ried to Ma - bel.

— 3 —

T 2 5 5 7 5
A 7 7 7 9 7 9 5
B 7 5 7 9 7 9 5

Cmaj7

G/B

G

D

Cmaj7

G/B

G

let ring

T 0 0 0 0
A 2 0 0 0
B 2 9

D

Cmaj7

G

D

Cmaj7

Yes, I told _____ you that the light goes up and down. Don't you no -

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

tice how the wheel goes 'round.

And you bet - ter pick your-self up

G/B G D

Cmaj7

G/B

G

T 0 0 0 0
A 2 0 0 0
B 2 9

D Cmaj7 G/B G D Cmaj7
 from the ground be - fore they bring the cur - tain down. Yes, be - fore

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

G/B G D
 they bring the cur - tain down.

Guitar I: solo

Guitar II: continue pattern

Full (13) 10 (14) 13 (14) 10 (13) 10

G/B G D C
 Full (13) 10 (12) 12 Full 10 Full 12 (12) 10

G/B G D C
 Full 13 Full 13 1/2 Full 13 1/2 Full 12 (12) 10 12 10 12

G/B G D C
 12 13 13 13 1/2 13 13 15 14

G/B G D C
 10 10 12 (12) 10 12 10 10 12 10 12 10 12

The image shows a musical score for guitar. The top staff is a standard five-line staff with a treble clef and a key signature of one sharp. It features a melodic line with various note heads and stems. Above the staff, the letters 'G/B' are written above the first two measures, 'G' above the third, and 'D' above the fourth. Below the staff, there is a tablature for three strings (T, A, B) across four measures. The first measure starts with a note on the T string at the 19th fret. The second measure begins with a note on the A string at the 15th fret, followed by a group of notes at 17 and 15. The third measure starts with a note on the B string at the 10th fret, followed by a group of notes at 14 and 12. The fourth measure starts with a note on the B string at the 12th fret, followed by a group of notes at 10 and 12. The tablature includes several slurs and grace notes indicated by small numbers above the main note heads.

Am

She did - n't have the

Full

Full

D

Em

time to wait _____ in the queue. _____

XII Full

Full

Am

Bm

Am(add 9)

life since she fell off the cra - dle.

Every Breath You Take

THE POLICE

Words & Music by Sting

(♩ = 116)

Aadd9

upper notes muted

F#madd9

Musical notation and guitar tab for the first section of the song. The notation shows a treble clef, a key signature of two sharps, and a common time signature. The tab shows the A and B strings of a guitar. The first measure starts with a bass note on the A string at the 5th fret, followed by eighth-note patterns on both strings. The second measure starts with a bass note on the A string at the 5th fret, followed by eighth-note patterns on both strings.

Dadd9

Eadd9

Aadd9

Musical notation and guitar tab for the second section of the song. The notation shows a treble clef, a key signature of two sharps, and a common time signature. The tab shows the A and B strings of a guitar. The first measure starts with a bass note on the A string at the 5th fret, followed by eighth-note patterns on both strings. The second measure starts with a bass note on the A string at the 5th fret, followed by eighth-note patterns on both strings. The third measure starts with a bass note on the A string at the 5th fret, followed by eighth-note patterns on both strings.

Ev - ery breath you take,

and ev - ery move you

Musical notation and guitar tab for the third section of the song. The notation shows a treble clef, a key signature of two sharps, and a common time signature. The tab shows the A and B strings of a guitar. The first measure starts with a bass note on the A string at the 5th fret, followed by eighth-note patterns on both strings. The second measure starts with a bass note on the A string at the 5th fret, followed by eighth-note patterns on both strings. The third measure starts with a bass note on the A string at the 5th fret, followed by eighth-note patterns on both strings.

F#madd9

Dadd9

make,

ev - ery bond you break, ev - ery step you take,

Musical notation and guitar tab for the fourth section of the song. The notation shows a treble clef, a key signature of two sharps, and a common time signature. The tab shows the A and B strings of a guitar. The first measure starts with a bass note on the A string at the 5th fret, followed by eighth-note patterns on both strings. The second measure starts with a bass note on the A string at the 5th fret, followed by eighth-note patterns on both strings. The third measure starts with a bass note on the A string at the 5th fret, followed by eighth-note patterns on both strings.

Eadd9

F#madd9

I'll be watch - ing you.

Ev - ery sin - gle

A
B
7 9 11 9 9
7 4 6 4 6
2 4 6 4 6
2 4 6 4 2
2 4 6 4 2

Aadd9

F#madd9

— day,

and ev - ery word you say,

A
B
5 7 9 6
5 7 9 7 9
5 7 9 7 9
2 4 6 4 2
2 4 6 4 6

Dadd9

Eadd9

ev - ery game you play, ev - ery night you stay, I'll be watch - ing you.

A
B
2 4 6 4 6
5 7 9 7 5
5 7 9 7 9
7 9 11 9 9
7 9 7 9 7

Aadd9

Dadd9

Oh can't you see

A
B
5 7 9 6 9
5 7 9 7 9
5 7 9 7 9
5 7 9 7 7
5 7 9 7 7

D7/C

Aadd9

you be - long to me? How my poor heart
aches

B9

E11

with ev - ery step you take.

Aadd9

Ev - ery move you make, and ev - ery vow you

F#m9

Dadd9

break, ev - ery smile you fake, ev - ery claim you stake,

to Coda ♪

E sus4 add 9

F#m9

I'll be watch-ing you.

TAB fingerings for the first section:

- String 1: 9, 11, 9, 9, 9
- String 2: 7, 7, 7, 2
- String 3: 4, 6, 4, 6, 4
- String 4: 6, 4, 6, 4, 6
- String 5: 4, 6, 4, 6, 4
- String 6: 3, 3, 3, 1, 1

F

G

Since you've gone I've not been lost with - out a trace, I dream at night I can on -

TAB fingerings for the second section:

- String 1: 1, 1, 1, 1, 1, 3
- String 2: 2, 2, 2, 2, 2, 2
- String 3: 3, 3, 3, 3, 3, 3
- String 4: 3, 3, 3, 3, 3, 3
- String 5: 1, 1, 1, 1, 1, 3
- String 6: 1, 1, 1, 1, 1, 3

F

- ly see your face, I look a-round, but it's you I can't re-place,

TAB fingerings for the third section:

- String 1: 3, 3, 3, 3, 1, 1, 1, 1, 1, 1
- String 2: 4, 4, 4, 4, 2, 2, 2, 2, 2, 2
- String 3: 5, 5, 5, 5, 3, 3, 3, 3, 3, 3
- String 4: 5, 5, 5, 5, 3, 3, 3, 3, 3, 3
- String 5: 3, 3, 3, 3, 1, 1, 1, 1, 1, 1
- String 6: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1

G

F

I feel so cold, and I long for your em-brace. I keep cry-ing ba-by ba-by please,

TAB fingerings for the final section:

- String 1: 3, 3, 3, 3, 1, 1, 1, 1, 1, 1
- String 2: 4, 4, 4, 4, 2, 2, 2, 2, 2, 2
- String 3: 5, 5, 5, 5, 3, 3, 3, 3, 3, 3
- String 4: 5, 5, 5, 5, 3, 3, 3, 3, 3, 3
- String 5: 3, 3, 3, 3, 1, 1, 1, 1, 1, 1
- String 6: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1

Aadd9 F#m9

Treble staff: Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9.

Bass staff: Fingerings: 5, 7, 9, 7, 9, 5, 7, 9, 7, 9, 2, 4, 6, 4, 6, 2, 4, 6, 4, 6.

Dadd9 Esus4add9 F#m9

Treble staff: Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9.

Bass staff: Fingerings: 5, 7, 9, 7, 5, 7, 9, 11, 9, 9, 9, 2, 4, 6, 4, 6, 2, 4, 6, 4, 2, 4, 6, 4, 2, 4, 6, 4.

Aadd9 F#m9

Treble staff: Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9.

Bass staff: Fingerings: 5, 7, 9, 7, 9, 5, 7, 9, 7, 9, 2, 4, 6, 4, 6, 2, 4, 6, 4, 6, 2, 4, 6, 4, 6.

Dadd9 Esus4add9 Aadd9 D. al Coda

Treble staff: Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9.

Bass staff: Fingerings: 5, 7, 9, 7, 5, 7, 9, 11, 9, 9, 9, 5, 7, 9, 7, 9, 5, 7, 9, 7, 9, 5, 7, 9, 7, 9.

CODA

F#madd9

Dadd9

Ev - ery move_ you make, ev - ery step_ you take,

Eadd9

F#m9

I'll be watch-ing you,-

Aadd9

I'll be watch - ing you,

ev - ery breath you take,
ev - ery move you make,

F#m9

Dadd9

repeat ad lib. to fade

I'll be watch - ing

ev - ery move_ you make, ev - ery bond_ you break, ev - ery step_ you take,
ev - ery vow_ you break, ev - ery smile_ you take, ev - ery claim_ you stake,

Heatseeker

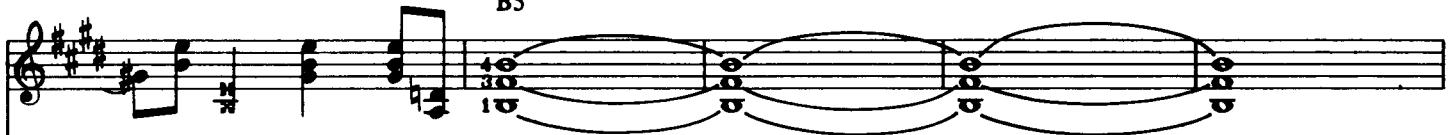
AC/DC

Words & Music by Malcolm Young, Angus Young & Brian Johnson

E5



B5



Rhythm figure 1

end Rhythm figure 1

with Rhythm figure 1



A

B

E

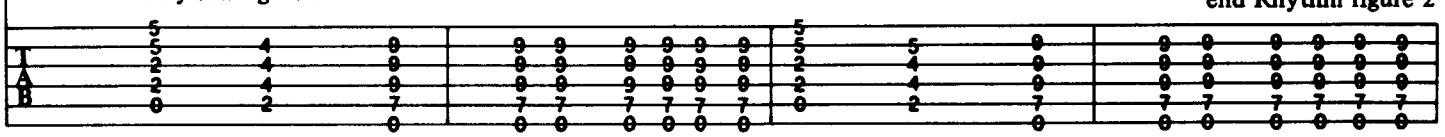
A

Bsus4

E

Rhythm figure 2

end Rhythm figure 2



with Rhythm figure 1

B

Ooh, _____ get - tin'

E5

read - y to rock, get - tin' read - y to roll, Gon - na
read - y to break, get - tin' read - y to go, Get yer

Rhythm figure 3

end Rhythm figure 3

with Rhythm figure 3

turn shoes up off, the heat, an' shake, gon - na fire up down the coal.
the heat, an' shake, gon - na fire up down the coal.

with Rhythm figure 2 (2 times)

A

B

E

I got - ta keep that mo - tor turn - in', I got - ta
Ya got - ta keep that wom - an fir - in', Ya got - ta

A

Bsus4

E

A

B

keep that en - gine clean.. I got - ta keep those ti - res burn-
keep that cir - cuit clean.. Ya got - ta make her ti - res burn-
si -

E

A

Bsus4

E

- in' I got the best you've ev - er seen. 'Cause I'm a
- ren, Ya got - ta hear that la - dy scream. 'Cause I'm a

with Rhythm figure 1

B5

heat - seek - er, charg - in' out_ the sky. }
heat - seek - er, burn - in' up_ the town. } Yeah, I'm a

heat - seek - er, I don't need no

B5 C5 D5 B5 C5 D5 B5 C5 D5 B5 A5 To Coda

 life pre-serv - er. I don't need no one to hose me down,_

with Rhythm figure 1

2.
with Rhythm figure 1 (first 3 bars)

Ah, you got it.

B5 C\$5 D5

8va

15ma

P.H.

B P.H.

G\$5 A5

C\$5 D5

E5

8va

9

P.H.

B

D5 E5

D5 E5

8va

10 7 10 7 9 7 9 7 10 7 10 7 9 7 9 9

B

A5 B5

D5 E5

C\$5 D5

B5 C\$5 D5

8va

R B B

B R B R B

8va

BS C\$5 DS

BS C\$5 DS

hold bend

R B B B B B B B B B B B B B B

with Rhythm figure 1

BS BS/A BS

BS/A BS

BS/A BS BS/A

BS BS/A

Hon - ey!

BS BS/A BS

Here she comes.

Wan - na

8va-----

U.B. U.B. U.B.

U.B. B

with Rhythm figure 3

E5

see you get up, see the whites of your eyes, 'Cause I'm a

with Rhythm figure 1

B5

heat - seek - er,

heat - seek - er,

Gon - na

with Rhythm figure 3

E5

meas - ure

you up,

gon - na try you

for size,

'Cause I'm a

with Rhythm figure 1 (first 2 bars)

with Rhythm figure 2 (2 times)

B

A

B

E

Musical score for the first two bars. The key signature is G major (two sharps). The melody starts with a eighth note followed by a sixteenth note, then a quarter note. The second bar begins with a rest followed by a eighth note, then a sixteenth note, then a quarter note. The lyrics "heat - seek - er" are written below the notes.

heat - seek - er

I got - ta keep that mo - tor turn - in', I got - ta

A

Bsus4

E

A

B

Musical score for the third bar. The melody continues with a eighth note, then a sixteenth note, then a quarter note. The lyrics "keep that en - gine clean." are written below the notes.

keep that en - gine

clean.

I got - ta keep those tires.

burn-

E

A

Bsus4

E

D.S. al Coda

Musical score for the fourth bar. The melody continues with a eighth note, then a sixteenth note, then a quarter note. The lyrics "I got - ta keep those tires." are written below the notes.

- in',

I got the best

you've ev - er seen...

'Cause I'm a

Coda

with Rhythm figure 1 (2 times)

ad lib solo (8 bars)

B5

Musical score for the ad lib solo section. The key signature changes to B major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics "Wow! — I'm a heat - seek-er, — And I'm a" are written below the notes.

heat - seek-er. —

Heat - seek-er, —

Ow!

B5/A B5

B5/A B5

8va

Musical score for the rhythm figure 1 section. The melody consists of eighth and sixteenth notes. The lyrics "heat - seek-er, — And I'm a" are written below the notes.

U.B.

U.B.

U.B.

U.B.

U.B.

Musical score for the rhythm figure 1 section. The melody consists of eighth and sixteenth notes. The lyrics "heat - seek-er, — And I'm a" are written below the notes.

B5/A B5

B5

Musical score for the rhythm figure 1 section. The melody consists of eighth and sixteenth notes. The lyrics "heat - seek-er, — And I'm a" are written below the notes.

B

Musical score for the rhythm figure 1 section. The melody consists of eighth and sixteenth notes. The lyrics "heat - seek-er, — And I'm a" are written below the notes.

Holy Smoke

IRON MAIDEN

Words & Music by Steve Harris & Bruce Dickinson

E(no 3rd)



B(no 3rd)

Gliss.

T		
A	6 7 6 9 6 7	6 9 6 7 9 ↘
B	7	6 7 6 9 6 7

Gliss.

D(no 3rd)

A(no 3rd)

E(no 3rd)



T		
A	6 9 6 7 9	5 4 5 4 7 4 5
B	6	4 5 4 7 4 7



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

B(no 3rd)

D(no 3rd)



T		
A	9 6 7 6 9 7 6	6 7 6 9 6 7 6
B	7	9 6 7 6 9 7 6 5

A(no 3rd)

E(no 3rd)

Musical staff showing notes for A major (no 3rd) and E major (no 3rd).

T		
A	4 5 4 7 5 4	4 5 4 7 5 4 7
B	5	6 7 6 9 6 7 6

§ E(no 3rd)

D(no 3rd)

G(no 3rd)

A(no 3rd)

Musical staff showing notes for E major (no 3rd), D major (no 3rd), G major (no 3rd), and A major (no 3rd).

Be - lieve in me and send _____ no mon - ey, I died _____ on the cross,

See Block Lyrics for Verses 2&3 (§)

Musical staff showing notes for A major (no 3rd) and E major (no 3rd).

T	9 6 7 6 9 7 6	:	
A	7		
B			

G A E
(no 3rd)

D(no 3rd)

G(no 3rd)

Musical staff showing notes for G major (no 3rd), A major (no 3rd), and E major (no 3rd).

that ain't fun - ny, but my so called friends, they're mak - ing me a joke, they missed out

A(no 3rd)

G A E
(no 3rd)

D(no 3rd)

Musical staff showing notes for A major (no 3rd), G major (no 3rd), A major (no 3rd), and E major (no 3rd).

what I said, like I _____ nev - er spoke. They choose what they wan - na hear, they

G(no 3rd)

A(no 3rd)

G A E
(no 3rd)

Musical staff showing notes for G major (no 3rd), A major (no 3rd), and E major (no 3rd).

don't tell a lie, they just leave _____ out the truth as they're watch - ing you die.

Musical notation for the lyrics "sav-ing their souls by tak-ing your mon-ey. Flies 'round shit, bees". The notation includes a treble clef, a key signature of one sharp, and a time signature of common time. The lyrics are aligned with the notes and rests on the staff.

Musical notation for the first section of the song 'Hound Dog'. The key signature is G major (one sharp). The melody starts on G, moves to A, then E (no 3rd), then back to G (no 3rd), and finally to D (no 3rd). The lyrics are: 'a-round hon-ey. Ho - ly smoke, Ho - ly smoke, plen -'.

A(no 3rd) G(no 3rd) E(no 3rd) G(no 3rd)

ty bad preach-ers for the Dev - il to stoke. Feed 'em in feet first,

The image shows two staves of sheet music. The top staff is for the voice, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a vocal line with lyrics: "this is no joke, this is thir - sty work," followed by "mak - ing Ho". The bottom staff is for the piano, indicated by a treble clef and a bass clef, with a common time signature. The piano part consists of a simple harmonic progression with sustained notes and rests.

T		
A		
B		2

Musical notation for the lyrics "ly smoke." on a staff with a treble clef and a key signature of one sharp. The notes correspond to the lyrics: a half note for "ly", a quarter note for "smoke", and a half note for the end of the phrase.

Musical score showing three measures of a melody. The first measure starts with a half note followed by a eighth note, both marked with a dynamic 'p'. The second measure starts with a half note followed by a eighth note, both marked with a dynamic 'p'. The third measure starts with a half note followed by a eighth note, both marked with a dynamic 'p'.

E(no 3rd)

G(no 3rd)

D(no 3rd)

(Mak - ing) Ho
(1st time only)

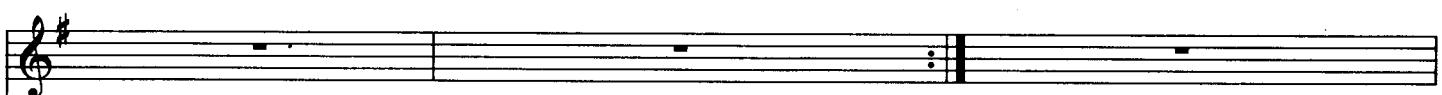
ly ____ smoke.

Musical staff and tablature for E major (no 3rd). The tablature shows strings T, A, and B with fingerings: 2, 0; 0, 5, 4, 2; 2, 0; 2, 0; 2, 2. Pianist markings (P) are placed under the first two measures.

To Coda ♦

A(no 3rd)

E(no 3rd)



(2nd time only spoken: SMELLS GOOD)

Gliss

Musical staff and tablature for A major (no 3rd) leading to the coda. The tablature shows strings T, A, and B with fingerings: 2, 0; 0, 5, 4; 2. Pianist marking (P) is under the first measure. The tablature continues with fingerings: 7, 6, 7, 6, 9, 6, 7. Glissando markings (Gliss) are placed above the 5th and 7th strings.

B(no 3rd)

D(no 3rd)



Musical staff and tablature for B major (no 3rd). The tablature shows strings T, A, and B with fingerings: 6, 9, 6, 7, 9; 7, 6, 7, 6, 9, 6, 7; 6, 9, 6, 7, 9, 5.

A(no 3rd)

E(no 3rd)

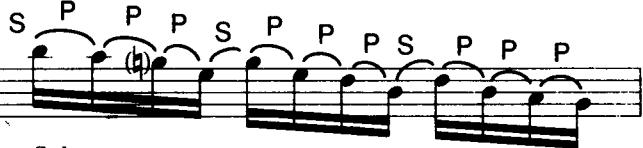
Gliss



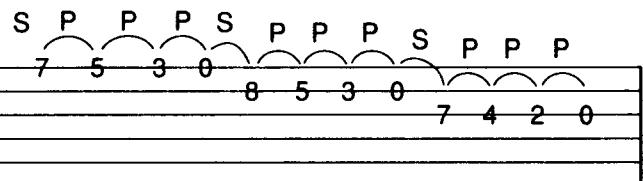
Musical staff and tablature for E major (no 3rd) ending with a glissando. The tablature shows strings T, A, and B with fingerings: 4, 5, 4, 7, 4; 5; 4, 5, 4, 7; 4, 7. Glissando markings (Gliss) are placed above the 5th string.

Use Harmoniser Effect

E(no 3rd)



1st Guitar Solo



B(no 3rd)

Light Trem. bar ad lib.

Use Harmoniser Effect

Sheet music for B major (no 3rd). The top staff shows a sixteenth-note pattern with grace notes. The bottom staff is a tablature for a 12th-fret B major chord, with fingers 1 through 6 indicated by numbers above the strings.

D(no 3rd)

Full

A(no 3rd)

Trem. bar ad lib.

B(no 3rd)



Continuation of the B major (no 3rd) section. The top staff shows a sixteenth-note pattern with grace notes. The middle staff shows a sixteenth-note pattern with grace notes. The bottom staff is a tablature for a 12th-fret B major chord, with fingers 1 through 6 indicated by numbers above the strings.

E(no 3rd)

Trem. bar ad lib.

8va

Continuation of the E major (no 3rd) section. The top staff shows a sixteenth-note pattern with grace notes. The middle staff shows a sixteenth-note pattern with grace notes. The bottom staff is a tablature for a 12th-fret E major chord, with fingers 1 through 6 indicated by numbers above the strings.

Full Full Full Full

B(no 3rd) Trem. bar ad lib.

Gliss. loco

P S P P P S P P P P S P P P

Full Full Full Full

Gloss.

T 19 19 19 0

10 0 12 10 7 5 10 7 5 0 7 5 4 0

A

B

D(no 3rd)

H P Gliss. H

Gloss.

P P P P

Gliss.

T 4 0 5 0 7 0 8 0 10

8 10 8 7 8 8 9 7 7 9

A

B

Full

B(no 3rd) Trem. bar dip.

Plectrum harmonic

Full

Plectrum harmonic

Plectrum harmonic

T 15 15 15

F#m7

Trem. bar long downward bend.

T

A

B

14 14

A(no 3rd)

E(no 3rd)

F# (no 3rd)

P Full P Full P Full P Full P Full P

Full P Full P Full P Full P Full P

T 14 14 17 14 16 14 17 14 16 14 17 14 16 14 17 14

A 16 14 16 14 17 14 16 14 17 14 16 14 17 14 16 14 17 14

B

Detailed description: This is a page from a guitar tablature book. The top staff shows a melodic line with sixteenth-note patterns. Various performance techniques are indicated: 'Full' for sustained notes, 'P' for pizzicato, and a tremolo bar symbol with 'ad lib.' for自由发挥. The bottom staff provides fingerings (14, 16, 17) and string names (T, A, B) for each note, helping the player determine which string to play.

Musical score for 'Tribute' showing a treble clef staff with four measures and a bass staff below it.

Treble Staff Dynamics:

- E (no 3rd)
- F# (no 3rd)
- Gliss.
- Full
- D (no 3rd)
- E (no 3rd)
- F# (no 3rd)

Bass Staff Dynamics:

- Gliss.
- Gliss.
- Full
- P
- H
- H

E(no 3rd)
D(no 3rd)

H S P H S P H S P H P

H P
Full
P P Full

H S P H S P H S P H P

17

14 17 19 14 17 19 14 17 19 14 17 14

14 17 14 17 14 17 14 17 14 17 14 16

D.S.al Coda
E(no 3rd)

B(no 3rd)

P

Gliss.

Gliss.

Full

P

Full

Full

Full

3

P

Gliss.

Gliss.

Full

P

Full

16 14

14

16

17 19

19 17

19

Coda Ø

E (no 5G)

(sigh!) AHHH!

P

> > >

Gliss.

P

Gliss.

2 0 2 0 5 4 2

Verse 2:

Jimmy Reptile and all his friends
Say they gonna be with you at the end
Burning records burning books
Holy soldiers Nazi looks
Crocodile smiles just wait a while
Till the T.V. Queen gets her make up clean
I've lived in filth I've lived in sin
And I still smell cleaner than the shit you're in

Verse 3:

They ain't religious but they ain't no fools
When Noah built his Cadillac it was cool
Two by two they're still going down
And the satellite circus just left town
I think they're strange and when they're dead
They can have a Lincoln for their bed
Friend of the President - trick of the tail
Now they ain't got a prayer - 100 years in jail

Knockin' On Heaven's Door

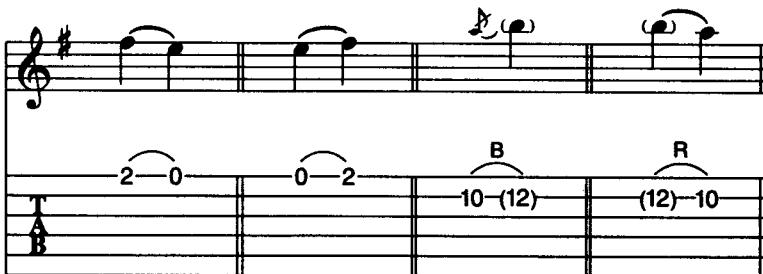
GUNS N' ROSES

Words & Music by Bob Dylan

-  = finger vibrato
-  = tremolo arm vibrato
-  = glissando (slide up or down)
- X = muted strings

Slowly

G5



Pull-off
to second note

Hammer-on
to second note

Bend to
bracketed note

Release bend

D

C

with vocal ad lib

T

A

B

3

Tune guitar down a semitone

G5

D

C

T

A

B

3

guitar 1

G5

D5

C5

G5

D5

C5

with vocal ad lib

T

A

B

3

guitar 2

G5

D

Am7

1. Ma-ma, take this badge from me,—
 2. See *additional lyrics*

guitar 1

The top staff shows a melody starting with a G5 chord, followed by a D chord, and then an Am7 chord. The lyrics "Ma-ma, take this badge from me,—" are written below the staff, with "2. See additional lyrics" as a note. The bottom staff is a guitar tablature (Fretboard) with six horizontal lines representing the strings. Fingerings are indicated above the strings: 3, 3, 2, 0, 2, 0; 2, 0, 2, 2, 2, 0; 2, 1, 2, 1, 0, 0.

G5

D

C

I can't use it an - y - more. —

guitar 2

The top staff shows a continuation of the melody, starting with a G5 chord, followed by a D chord, and then a C chord. The lyrics "I can't use it an - y - more. —" are written below the staff. The bottom staff is a guitar tablature (Fretboard) with six horizontal lines representing the strings. Fingerings are indicated above the strings: 3, 3, 0, 3, 2, 3; 2, 0, 3, 2, 0; 3, 2, 0, 2, 3, 3; 1, 0, 2, 3, 3, 0.

G5

D

Am

It's get - tin' dark, — too dark — to see, —
(for me)

G5

D

C

Feels like I'm knock-in' on heav-en's door.
(I feel)

Chorus

G5

D5

C5



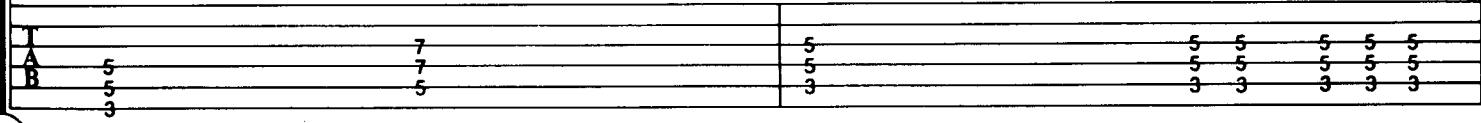
Knock, knock, knock - in' on heav-en's door, _____ hey, hey, hey, hey,

guitar 1



Rhythm figure 1

end Rhythm figure 1



G5

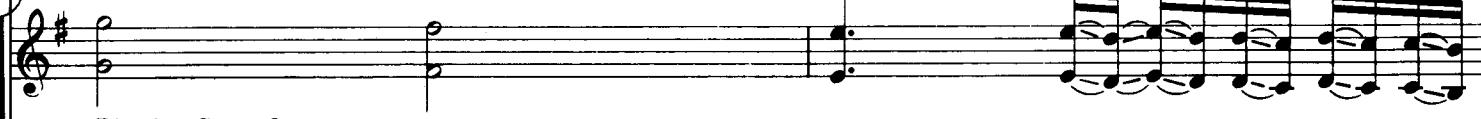
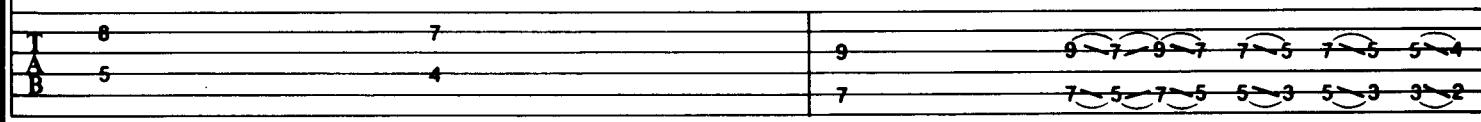
D5

C5



yeah, Knock, knock, knock - in' on heav-en's door, _____

guitar 2

Rhythm figure 2
with Rhythm figure 1 (3 times)

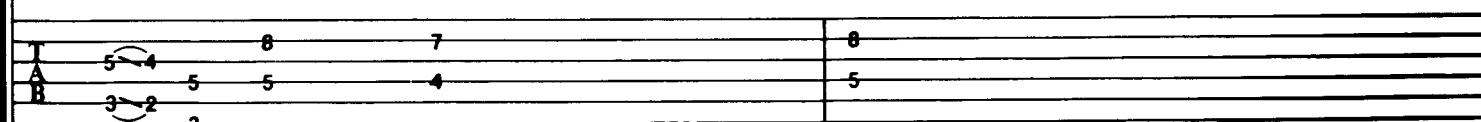
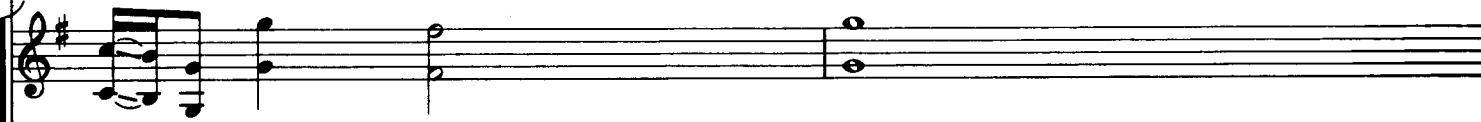
G5

D5

C5



Ooh, knock, knock, knock - in' on heav-en's door, _____ ooh, _____ oh __



Rhythm figure 3

G5 D C

acoustic guitar

3	2	0
T	3	1
A	0	0
B	0	2
3	0	3

Guitar solo 2
Coda G5 D5 C5



with Rhythm figure 1

G5

D5

C5

8va -----



hold bend

G5
8va -----

D5

C5

3 6

hold bend

G5
8va -----

D5

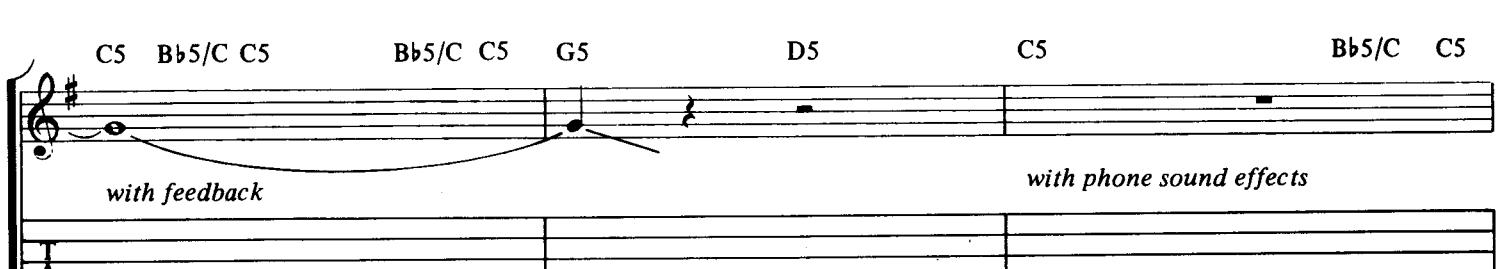
C5

6 3

hold bend

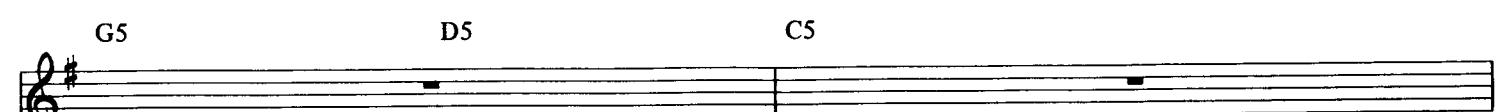
G5 D5 C5 G5 D5


B R B R
 T A B T A B

C5 B♭5/C C5 B♭5/C C5 G5 D5 C5 B♭5/C C5


with feedback *with phone sound effects*

T A B T A B

G5 D5 C5


with vocal ad lib

T A B T A B

G5

D5

C5

Knock, knock, knock - in' on heav-en's door, — hey, hey, hey, hey,

Guitars tacet

yeah, Knock, knock, knock - in' on heav - en's door,—

G

D

C

Knock, knock, knock - in' on ____ heav-en's door,— ooh ——————

G5

D

C

yeah. — Knock, knock, knock - in' on heav-en's door,—

G D C

Ooh, knock, knock, knock - in' on _ heav-en's door, _____ Ooh, __ no __ no __ ooh __ no

T A B

G D C

whoa, whoa, Knock, knock, knock - in' on heav - en's door, __

T A B

G D C

Knock, knock, knock - in' on heav-en's door, _____ No __ no __ ooh __ no __ ah,

T A B

G C5

no, Knock, knock, knock - in' on heav - en's door. _____ A - whoa_ whoa_ whoa_

T A B

G5 D5 C5

yeah... Knock, knock, knock - in' on heav - en's door, —

Rhythm figure 4

with Rhythm figure 2

with Rhythm figure 4 (3 times)

G5

play 3 times

D5 C5

Knock, knock, knock - in' on heav - en's door, —

C5

Free time

Whoa,

whoa, oh, yeah. —

Ow!

ritard.

with feedback

ritard.

with feedback

Additional Lyrics

2. Mama, put my guns in the ground,
I can't shoot them anymore.
That long black cloud is comin' down,
I feel like I'm knockin' on heaven's door.

Chorus

Master Of Puppets

METALLICA

Words & Music by James Hetfield, Lars Ulrich, Cliff Burton & Kirk Hammett

Fast Rock $\text{♩} = 220$

Intro

*Gtr. I E5 DS D \flat S C N.C. (Em) P.M.

Guitar Tablature:

Play 4 times

Guitar Tablature:

N.C.

P.M.

Guitar Tablature:

N.C.

P.M.

Guitar Tablature:

N.C.

P.M.

Guitar Tablature:

N.C.

P.M.

Guitar Tablature:

w/Fill 1
E5

N.C. (Em)
Rhy. Fig. 1

The musical score consists of two staves. The top staff is for a guitar-like instrument with a treble clef, showing various slurs and grace notes. The bottom staff is for a bass or guitar-like instrument with a bass clef, featuring fingerings (e.g., 5-4, 3-2) and slurs. The key signature is E major (no sharps or flats). The time signature changes between common time and 12/8. A 'P.M.' (Pizzicato Mute) instruction is present on both staves.

1st. 2nd. 3rd Verses

Repeat Rhy. Fig. 1 (4 times)
N.C. (Em)

The musical score continues with two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a bass line with slurs and fingerings. The lyrics for the first three verses are provided:

1. End of pas - sion play...
2. Nee - dle - work the way...
3. Hell is worth all that...

crum - bl - ing - a - way...
nev - er you - be - tray...
nat - 'ral hab - i - tat...

*Cue notes for 2nd verse only.

The musical score continues with two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a bass line with slurs and fingerings. The lyrics for the first three stanzas are provided:

I'm your source of self - de - struc - tion.
life of death be - com - ing clear - er.
just a rhyme with - out - a rea - son.

The musical score continues with two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a bass line with slurs and fingerings. The lyrics for the next three stanzas are provided:

Veins that pump with fear...
Pain mo - nop - o - ly...
Nev - er end - ing maze...

suck - ing dark - est clear...
rit - ual mis - er - y...
drift on num - bered days...

The musical score continues with two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a bass line with slurs and fingerings. The lyrics for the final three stanzas are provided:

lead - ing on - your death's con - struc - tion.
chop - your break - fast on - a mir - ror.
now life - is out - of sea - son.

A boxed section containing a musical score for 'Fill 1'. It includes a treble clef staff with a melodic line and a bass clef staff below it. The bass staff has fingerings (e.g., 7, 8) and a circled '(8)' at the end. A 'P.M.' (Pizzicato Mute) instruction is present on the treble staff.

N.C. (F#m)

(1.2.) Taste me you— will see.— more is all— you need—
 (3.) I will oc - cu - py.— I will help— you die.—

Rhy. Fig. 1A

— ded - i - cat - ed to —
 — I will run — through you.—

how I'm kill - ing you.— }
 now I rule— you too.— }

end Rhy. Fig. 1A

(Half-time feel)

Pre-chorus

E5 D5 E5

C5 B5 D5 B5

Come crawl — ing

ES DS ES
 (1.) fast - er, _____
 (2.) mas - ter, _____
 (3.) fast - er, _____

C5 BS 1,2. D\$5 B5
 o - bey your life burns
 o -

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

*Sing E 2nd time only.

3. N.C. (B) E5 F E5
 bey your mas - ter, mas - ter. Mas - ter of Pup - pets, I'm

Gtr. II
 Gtr. I

G CS BS
 pull - ing your strings. twist - ing your mind and smash - ing your

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

AS D 3 CS B
 dreams. Blind-ed by me, you can't see a thing.

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

E5 D5 C E5
 just call my name 'cause I'll — hear you scream. Mas - ter.
 P.M.-----| P.M.-----|

 F E5 C
 mas - ter. Just call my name 'cause I'll — hear you scream.
 V V
 P.M.-----| P P.M.-----|

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

 2nd time to Coda I 3rd time to Coda II
 ES F N.C.
 Mas - ter. mas - ter.
 V V
 P.M.

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

 1. 2.
 BS
 4 sl. sl. sl. sl. sl.

 0 1 3 0 1 2 2 0 1 2 0 1 3 2 0 1 3 1 0
 sl. sl. sl. sl. sl. sl. sl. sl. sl.

Coda I

Soprano part:

F

mas - ter!

Mas - ter!

Mas - ter!

rit.

Bass part:

V

V

Drums part:

2	2
3	3
3	3
1	1

Slow
Interlude

*Vocal repeated by echo device and fades out.

Repeat Rhy. Fig. 2

Sheet music for guitar, 4/4 time, key of B major (two sharps). The music consists of six measures. The chords are: B7/D\$ (measures 1-2), Em (measure 3), Gtr. II (measure 4), D (measure 5), Cadd9 (measure 6), Amsus2 (measures 7-8), B7 (measures 9-10), and B7/D\$ (measures 11-12). The bottom staff shows fingerings for the chords: (e) 2, 1; 2, 3; 4, 5; 6, 7; 2, 4, 6; 8.

w/Rhy. Fig. 2 (2 times)

Musical score for Gtr. II and Gtr. III. The score includes three staves. The top staff is for Gtr. II, starting with Em (8va) and transitioning to D and Cadd9. The middle staff is for Gtr. III, starting with Em (8va) and transitioning to D and Cadd9. The bottom staff shows fingerings for the guitar strings.

Gtr. II

Gtr. III *mf*

Fingerings:

- Em (8va): * 10/22, + 19
- D: 20 17
- Cadd9: 20 17, 10 15
- Em (8va): 20 20 20, 22 19 19 19 19 19, 22 19 19 19
- D: 20 17
- Cadd9: 10 15, 17 17 17 17, 20 17 17
- Em (8va): 20 21, 20 21, 19 19 19 19 19 19

*Gtr. II—higher stgs.

Gtr. II - higher stgs.
Gtr. III - lower stgs.

[†]TAB number on right represents upstemmed gtr.

Guitar Solo I
w/Rhy. Fig. 2 (2 times) & Fill 2

Ein

D

Cadd9

Amsus2

B7

B7/D8

Er

D

H P

Cadd9

Amsus2

B7

B7/D1

H

sl. 8va

w/Rhy. Fig. 2 (2 times) & Fill 3 (1st time only)

Em

D

Cadd9

Amsus2

B7

B7/D

Fill 2 *8va-----,*

dim

Fill 3 (end of solo)

w/Fill 4 (1st time only)

Gtr. II (use previous voicings)

E5 D5 C5 A5 B5 D\$5

Gtr. I (distortion) f P.M. Let ring P.M. H.P.

P

(Both gtrs.)

E5 F\$5 G5 F\$5 G5 F\$5 G5 F\$5 G5 C\$5

Rhy. Fig. 3 P.M. P.M. 2

P.M. P.M. 2

Repeat Rhy. Fig. 3 (2 times)

F\$5 G5 F\$5 G5 F\$5 G5 F\$5 G5 C\$5 F\$5 G5

Mas - ter, mas - ter, where's the dreams that I've been af - ter? Mas - ter, mas - ter,

Mas - ter, mas - ter, where's the dreams that I've been af - ter? Mas - ter, mas - ter,

F\$5 G5 F\$5 G5 C\$5 F\$5 G5 F\$5 G5 F\$5 G5 C\$5

prom-ised on - ly lies.. Laugh - ter, laugh - ter, all I hear_ or see_ is laugh - ter.

prom-ised on - ly lies.. Laugh - ter, laugh - ter, all I hear_ or see_ is laugh - ter.

F\$5 G5 F\$5 G5 F\$5 G5 F\$5 G5 C\$5

Laugh - ter, laugh - ter, laugh - ing at my cries..

Laugh - ter, laugh - ter, laugh - ing at my cries..

Fill 4 8va-----1

dim.

16 17 18

Gtr. II

P.M.

*TAB number on right
represents upstemmed gtr.
(Both gtrs.)

C E5

P.M. P.M.

N.C.

P.M.

1. 2. D.S. (3rd verse) al Coda II

Coda II
(w/Backwards lead gtr.)
N.C. (Em)

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

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

Play 4 times

Ha! Ha! Ha! Ha!

sl. sl. sl. sl.

(w/Laughter)
E5

sl. sl. sl.

Rock And Roll All Nite

KISS

Words & Music by Paul Stanley & Gene Simmons

Tune Down 1/2 Step

- ①-E♭ ④-D♭
- ②-B♭ ⑤-A♭
- ③-G♭ ⑥-E♭

Intro

Anthem Rock $\text{♩} = 138$

Gtr. 1 (drums)

Gtr. 2

Esus2 E6 E5 A E Esus2 E6 A

let ring

let ring

Verse

1. You show us ev-ery - thing you've got. —
2. You keep on say-in' you'll be mine for a - while. —

You keep on danc-ing and the room gets hot.
You're look-ing fan - cy and I like your style.

```
let ring = - - - - - - - - - - - - - - - +
```

8

0

8

3

Dsus2

D6

E

Esus2 E6

Dsus4

D Dsus4

E

A

You drive us wild; we'll drive you crazy.
And you drive us wild; we'll drive you crazy.

A musical score page showing two measures of music for an orchestra. The key signature is A major (three sharps). Measure 11 starts with a forte dynamic, indicated by a large 'f' above the staff. It features a complex harmonic progression with multiple chords per measure, primarily consisting of sixteenth-note patterns. Measure 12 begins with a piano dynamic ('p') and continues the dense harmonic style from the previous measure. The score includes ten staves representing different instruments: strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and timpani (drum). The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests.

Fretboard diagram for the first measure of the C major scale. The diagram shows a six-string guitar neck with the following fingerings: string 6 (low E) has a 7 at the 7th fret; string 5 has a 9 at the 9th fret; string 4 has a 9 at the 9th fret; string 3 has a 9 at the 9th fret; string 2 has a 9 at the 9th fret; and string 1 (high E) has a 7 at the 7th fret. The 0 at the bottom indicates the open high E string.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is A major (three sharps). Measures 11 and 12 are shown, featuring eighth-note patterns and various rests. Measure 12 concludes with a double bar line and repeat dots, indicating a return to a previous section.

Fretboard diagram for guitar, showing a scale pattern starting at the 7th fret of the 6th string. The diagram includes fingerings and a measure line.

Dsus2 D6 E Esus2 E6 Dsus4 D Dsus4 D E F

You drive us wild; — we'll drive you cra - zy.
 And you drive us wild; — we'll drive you cra - zy.

let ring

Pre-Chorus

Fsus4 F G

Gsus4 G

Gsus4 G

A

You keep on shout - in', you ____

keep on shout - in'.

1. Come on.

2. I can't hear ya.

I ____

(10) 10 11 × 10 × 12
 (10) 10 10 10 12
 (10) 10 10 10 12
 (8) 8 8 8 10

12 13 12 12 12 13 12
 12 12 12 12 12 12 12
 12 12 12 12 12 12 12
 10 10 10 10 10 10 10

12
 12
 12
 10

(10) 10 11 10 × 12
 (10) 10 10 10 12
 (10) 10 10 10 12
 (8) 8 8 8 10

12 13 12 12 12 13 12
 12 12 12 12 12 12 12
 12 12 12 12 12 12 12
 10 10 10 10 10 10 10

12
 12
 12
 10

Chorus

D D6 D E E6 E E6 E

wan-na rock and roll all night, _____ and par - ty ev - ery day.

(2)
 (0)

7 7 7 × 9
 5 5 5 9
 7 7 7 9

9 9 9 9
 7 11 7 9
 7 7 7 9

9 9 9 9
 11 11 11 9
 7 7 7 9

(2)
 (2)

7 7 × 7 7 9
 5 5 5 9
 7 7 7 9

9 9 9 9
 11 11 11 9
 7 7 7 9

9 9 9 9
 11 11 11 9
 7 7 7 9

A I wan-na rock and roll all night and par-t-y ev- - ery day.

D D6 D E E6 E6 E

P.M. -----

The musical score consists of four staves. The top staff shows a vocal melody with lyrics. The second staff shows a bass line with a continuous eighth-note bass line. The third staff shows a guitar part with chords: A, D, D6, D, E, E6, E, and E6. The bottom staff shows another bass line with a continuous eighth-note bass line. The music is in A major, 2/4 time, and includes a section labeled "P.M." followed by a dashed line.

A

I wan-na rock and roll all night _____ and par - ty ev - ery day.

N.C.

The musical score consists of four staves. The top staff is for the voice, starting with a treble clef, a key signature of two sharps, and a common time signature. It features lyrics: "I wan-na rock and roll all night _____ and par - ty ev - ery day." The vocal line includes eighth-note patterns and rests. The second staff is for a guitar part, indicated by a treble clef and a 'Guitar' label. It shows a rhythmic pattern with a 'B' above the staff and a 'G' below it. The third staff is also for the guitar, with a treble clef and a 'G' above the staff. The bottom staff is another guitar part, with a treble clef and a 'G' above the staff. The score is divided into measures by vertical bar lines.

(Drums & Vocals)

I wan - na rock and roll all night
and par - ty ev - ery day.

Guitar solo

Dsus4 Dsus4 D A A6 A5 A6 E

E6 E5 E6 A A6 A5 E E6 E5 E6 D

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

D6 D5 D6 E E6 E5 E6 E Dsus4 D Dsus4 DDsus4 A

(7) 7 11 9 9 11 0 2 2 4 2 4 9 9 11 9 11 7 7

8va A6 A5 A6 E E6 E5 E6 A A6 A5 E E6 E5 E6 D

Sheet music for guitar with tablature. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a standard six-string guitar tablature. The music consists of two measures of eighth-note patterns followed by four measures of chords labeled "P.M." The tablature shows fingerings such as (2) 2 4 2 2 4, 9 11 9 11 2, and 2 4 2 2 4 9.

(8va) D6 D5 D6 E E6 E5 E Dsus4 D Dsus4 D F

Sheet music for guitar with tablature. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a standard six-string guitar tablature. The music includes eighth-note patterns, chords labeled "loco", and sixteenth-note patterns. The tablature shows fingerings such as (20) 20, 17 20 17 19, 17 19 20, and 10 10 10 10 10 10.

Fsus4 F G Gsus4 G Gsus4 G N.C. A

You keep on shout - in'. You — keep on shout - in'.

What?

I —

Sheet music for guitar with tablature. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a standard six-string guitar tablature. The music features eighth-note patterns and chords labeled "loco". The tablature shows fingerings such as (13) 15 15 (13) 14 (13) 16, 17 17 19 17, and 15 15 16.

Chorus

Sheet music for the Chorus section. The vocal line starts with a melodic line followed by lyrics: "wan-na rock and roll all night". The guitar part consists of chords D, D6, D, E, E6, E, and E6. The bass line is provided below.

wan-na rock and roll all night

D D6 D E E6 E E6

and par - ty ev - ery day.

P.M. - - - - - 4

Bass line for the Chorus section, consisting of two staves of sixteenth-note patterns.

Guitar line for the Chorus section, showing a sustained note followed by a rhythmic pattern of eighth and sixteenth notes.

Bass line for the Chorus section, consisting of two staves of sixteenth-note patterns.

A D D6 D E E6 E E6

Sheet music for the A section. The vocal line starts with a melodic line followed by lyrics: "I wan-na rock and roll all night". The guitar part consists of chords D, D6, D, E, E6, E, and E6. The bass line is provided below.

I wan-na rock and roll all night

D D6 D E E6 E E6

and par - ty ev - ery day.

P.M. - - - - - 4

Bass line for the A section, consisting of two staves of sixteenth-note patterns.

Guitar line for the A section, showing a sustained note followed by a rhythmic pattern of eighth and sixteenth notes.

Bass line for the A section, consisting of two staves of sixteenth-note patterns.

(both gtrs. tacet 2nd time)

A

N.C.

Sheet music for guitar A. The vocal line starts with "I wan-na rock and roll all night _____" followed by "and par - ty ev - ery day." The guitar line consists of two staves of sixteenth-note patterns.

Outro

Dsus4 D Dsus4 D (E) F Fsus4 F G Gsus4 G Gsus4

Sheet music for guitar A during the Outro section. It shows a sequence of chords: Dsus4, D, Dsus4, D (E), F, Fsus4, F, G, Gsus4, G, Gsus4. Below the chords are sixteenth-note patterns with fingerings (e.g., 10, 11, 12) and a "P.M. ---" marking.

N.C.

A

Sheet music for guitar A. The vocal line starts with "I wan-na rock and roll all night _____" followed by "and par - ty ev - ery day." The guitar line consists of two staves of sixteenth-note patterns with various performance markings like "1/2 full", "3", and "1/4".

Samba Pa-Ti

SANTANA

By Carlos Santana

$\text{♩} \approx 84$

N.C.

A G Bm

Gliss H P H Gliss H P H

Gliss H P H Gliss H P H

T A B 7-9-10 7-8-9 8 | 5-7 4-4-7 | 6-7 7-8-7 9

Em Am G

Gliss H P H

Gliss H P H

T A B 7-9-10 7-8-9 8 | 5-7 4-4-7 |

Musical score and tablature for guitar. The score shows three chords: Bm (Gliss), Em, and Am. The tablature below shows the corresponding fingerings: 6-7-7 for Bm, 7-8-7 for Em, and 5-7-5 for Am. Dynamics include *pp* and *mf*. Fingerings are indicated by 'H' (Hammer-on) and 'P' (Pull-off). A bracket labeled '3' is shown under the Bm chord's tablature.

The musical score consists of three staves. The first staff shows a melodic line starting in Bm, moving to Am7, and ending in D. It includes various techniques such as hammer-ons (H), pull-offs (P), bends, and grace notes (Uni). The second staff provides a harmonic context with chords Bm, Am7, and D. The third staff is a tablature for a six-string guitar, showing fingerings and string skipping patterns.

B

Am D N.C.

Pre Uni bend

H P Gliss

mf

Full

Gloss

TAB

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

Am Bm Em

TAB

5-7 4-7 6 - 7 - 7 7 - 8 - 7 7 - (9) 9

Am

G

Am

mf

p

TAB

7-9-10 7-8-9 5-7 4-7 6-7-7 7-8-7 9

Guitar 2 with reverb effect

Em **Am** **D**

TAB

Sheet music and tablature for Am and D chords.

Am Chord: Treble clef, key signature of one sharp (F#). The chord consists of notes H, P, H, P. A bracket below the notes indicates a duration of 6 beats. The tablature shows the strings being played: 5-7-5-7-5 (bottom string), 8-5 (middle string), and 5-5 (top string).

D Chord: Treble clef, key signature of one sharp (F#). The chord consists of notes Gliss, H, P. A bracket below the notes indicates a duration of 3 beats. The tablature shows the strings being played: 3-5 (bottom string), 5-5 (middle string), and 7-5 (top string).

Tablature: Shows the guitar strings with fingerings: 5-7-5-7-5 (bottom string), 8-5 (middle string), and 5-5-7-5 (top string). The bottom left corner features the letters T, A, and B vertically.

Am Bm Am Pre Unibend

p

Gliss Gliss Gliss

T
A
B

7 7-8 9 7-7 8-9 7-9 5 7-5-5-5 8-8-5-8-8-5

Gliss Gliss

H H P P Full

D C G Uni

pp

Gliss Gliss

T
A
B

5-7 8-8-8-10 7-7-10

G Uni

Full

Bm Am D

+ guitar 2, 6th lower & hold

Uni Uni

T
A
B

10 12 5-7 5-7-5 8-7 7-8 5

G Bm Am

+ guitar 2, 6th lower

Uni Uni

T
A
B

8-8-8-10 7-7-10 10 13 5-7 5-7-5 7

Doubled by guitar 2

Full Full

H H P

D Solo: Double tempo $\text{♩} = \text{♩}$

D

G

Am

Rhythm guitar *mf*

Glissando markings: sim. Gliss., Gliss.

TAB notation below the staff:

7-8	5	3-3	3-5	3-5	7
A	B				

G

Am

TAB notation below the staff:

	3-3	3-5	3-5	3-5-3
A	B			

G

Am

TAB notation below the staff:

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

G

Am

TAB notation below the staff:

(7)	3	3-3	3-5	3-5
A	B			

G Am

TAB

G

TAB

Am G

TAB

Am G

TAB

Am

G

TAB

15	15	15	15	15	15	15	15	15	15	12	14	12	14
A													
B													

Am

G

TAB

12	14	15	12	15	15	12	15	12	15
A									
B									

Am

G

TAB

12	15	12	15	15	15	15	14	14	12	14
A										
B										

G

Am

TAB

12	14	14	14	14	14	12	14
A							
B							

G

Bend
Pre
P
Bend
Pre
P
Gloss

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

A
B

Gloss

Am
8va ---

Gloss

T 12 14 14 15 15 17 17 15 15 14 14 12 12 10 12

A
B

Gloss

Am
---- loco

Gliss H P Gliss P Gliss P Gliss Bend

Gliss H P Gliss P Gliss P Gliss Full

T 12 13 12 10 12 10 8 10 8 7 5 7

A
B

G

Am

Continue ad lib solo to fade

T A B



Sultans Of Swing

DIRE STRAITS

Words & Music by Mark Knopfler

(♩ = 146)

Dm

Voice

Backing
Vocals

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

Vx.

You get a

Gtr. 1

Gtr. 3

Electric Guitar 2 doubles

C

B♭

A

A7

shi-ver in the dark, it's rain-ing in the park, but mean - time,

Gr. 1

B

Gr. 3

Vx.

Dm

C

B♭

A

F

south of the ri-ver you stop, and you hold ev- ery-thing.

Gr. 1

B

Gr. 3

B

0:26

C

B♭

A band is blow-ing Dix - ie dou-ble four time,

Gr. 1

B

Gr. 3

B

Dm

Bb

Vx. you feel al-right when you hear the mu - sic ring.

Gtr. 1

Gtr. 3

0:42

Dm

Bb

Vx. C Well now you step in - side, but you don't see too ma - ny fa -

Gtr. 1

Gtr. 3

Dm

Vx. - ces, com-ing in out of the rain -

Gtr. 1

Gtr. 2

Gtr. 3

B♭

A

F

Vx. — they hear the jazz — go down.

Gtr. 1

Gtr. 2

Gtr. 3

Vx. 0:55 Com-pe - ti - tion in oth - er pla - ces,

Gtr. 1

Gtr. 2

Gtr. 3

Vx. er, but the horns, they blow-ing that sound,

Gtr. 1

Electric Guitar 2 doubles

Gtr. 3

1.08

C

B♭

C

way on down south,

way on down south

Gtr. 1

Gtr. 3

Gtr. 3

Dm

C

B♭

C

Lon-don

town.

Vx.

Gtr. 1

Gtr. 3

Dm

C

B♭

C

You check out

Vx.

Gtr. 1

Gtr. 3

1:27

Dm

C

B♭

A

A7

Vx. Gui - tar George, he knows all the chords,

Gtr. 1

Gtr. 3

=

Dm C B♭ A A7 F

Vx. mind, he's strict-ly rhy-thm, he does-n't want to make it cry or sing,-

Gtr. 1

Gtr. 3

=

C B♭

Vx. yes, and an old gui - tar is all he can af - ford

Gtr. 1

Gtr. 3

Dm

Vx. when he gets up un-der the lights to play his thing.

Gtr. 1

Gtr. 3

B♭ C

Gtr. 1

A B

Gtr. 3

A B

1:56

Dm

C

B♭

A

A7

Vx. And Harry does-n't mind if he does-n't make the scene,

Gtr. 1

Gtr. 3

Gtr. 3

Dm

C

Bb

A

A7

F

Vx. he's got a day - time job, he's doing al - right,

Gtr. 1

C

Bb

Vx. he can play the hon - ky - tonk like a ny - thing,

Gtr. 1

Dm

Bb

Vx. sav-ing it up,

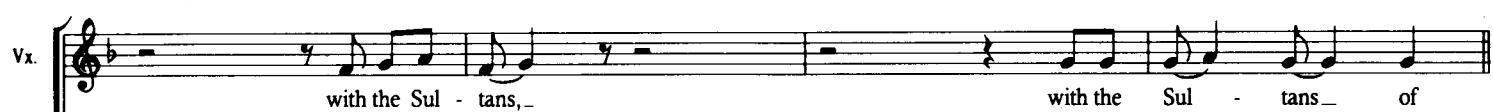
Fri-day night

Gtr. 1

C

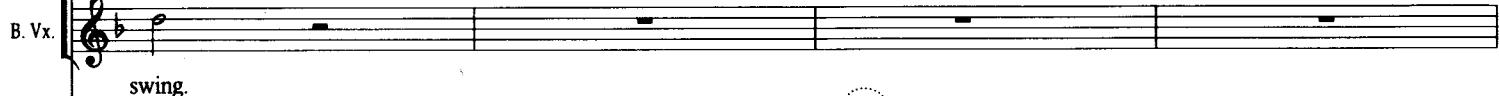
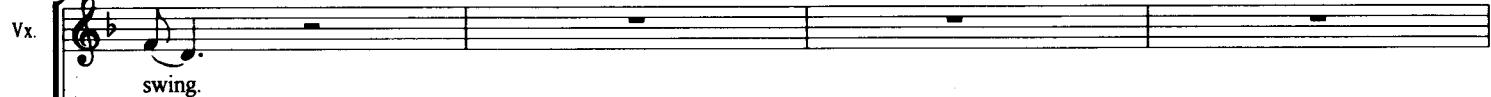
B♭

C



2:29

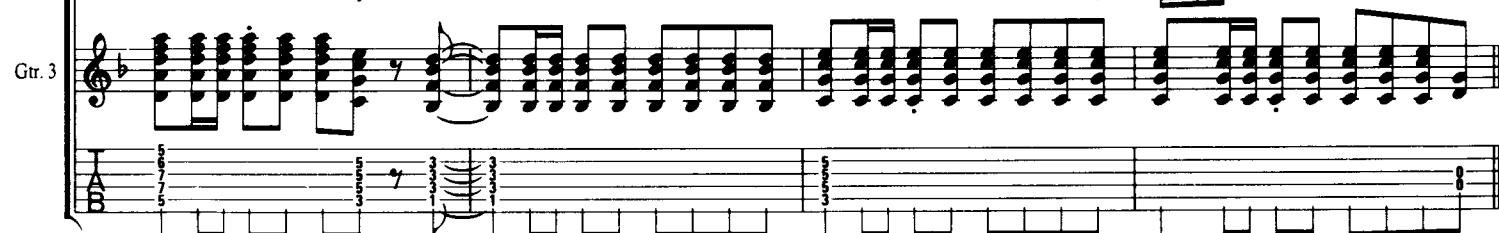
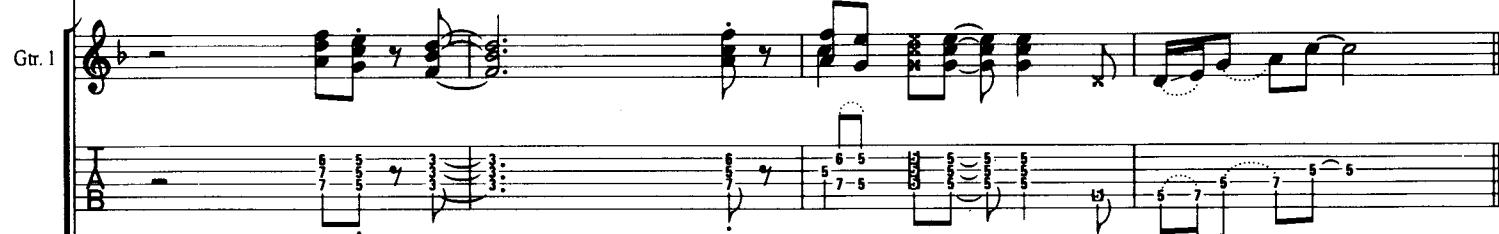
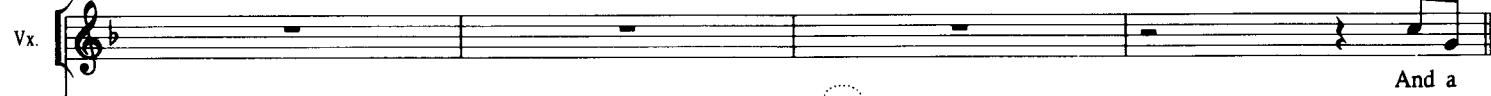
Dm C B♭ C



Dm

C B♭ C

C



Dm

C

B♭

A

A7

Vx. crowd of young boys, they're fool-ing a - round in the cor - ner,

Gtr. 1

Gtr. 3

Dm . C B♭ A A7 F

Vx. drunk and dressed in their best brown bag-gies, and their plat-form soles.

Gtr. 1

Gtr. 3

2:55 C B♭

Vx. They don't give a damn a - bout a - ny trum-pet - play-ing band,

Gtr. 1

Gtr. 3

Dm

Bb

Vx. it ain't what they call rock and roll, —

Gtr. 1

Gtr. 3

= C Bb C =

Vx. and the Sul - tans, — yeah, the Sul - tans are play-ing

B. Vx. the Sul - tans are play-ing

Gtr. 1

Gtr. 3

3:14 Dm C Bb C

Vx. Cre-ole, Cre-ole, ba-by,

B. Vx. Cre-ole,

Gtr. 1

Gtr. 3

Vx. Dm C B♭ C

ah ah.

Gtr. 1 Dm C B♭ A C

Gtr. 3

Gtr. 1 Dm let ring C B♭ A

Gtr. 3

3:40

F

Gtr. 1

Gtr. 1

9-10 10-10 10-10 10-10
12-14 13 12-14 13 13 (12)-14 12-10 10-10
12-13 12 13 12-14 12

— 3 —
— 3 —

Gtr. 3

B♭

Dm

B♭

Gtr. 1

Gtr. 1

13-13 13-13 13-15 . (13)-15-13 15 13 15 13-15-15 13-10 10 10-10 13-15-11-10 12-10 3 3 3-6-3

let ring

Gtr. 3

C

B♭
let ring

C

Gtr. 1

Gtr. 1

7 5 5 6 8 8 5 6 8 3 3 3 6 3 1 5 5 7 5 7 9 (7)-9 7 5 7 7

— 3 —

Gtr. 3

Dm

C

B♭

C

Gtr. 1

Gtr. 1

1 2 7 3 3 3 5 6-5 7-5 5 10 18 8 8 8

Gtr. 3

Dm C B♭

Gtr. 1

Gtr. 3

4:13

Dm

C

B♭

A

Vx.

And then the man, he steps right up to the microphone,

Gtr. 1

Gtr. 3

Dm

C

B♭

A

F

Vx.

and says at last just as the time-bell rings,

Gtr. 1

Gtr. 3

4:45

Dm

C B♭

C

Vx.

B. Vx.

swing.'

Gtr. 1

Gtr. 3

Dm

C B♭

C

Gtr. 1

Gtr. 3

Dm

B♭

C

Gtr. 1

Gtr. 3

Dm Bb C

Gtr. 1 Gtr. 2 Gtr. 3

5:11 Dm C Bb

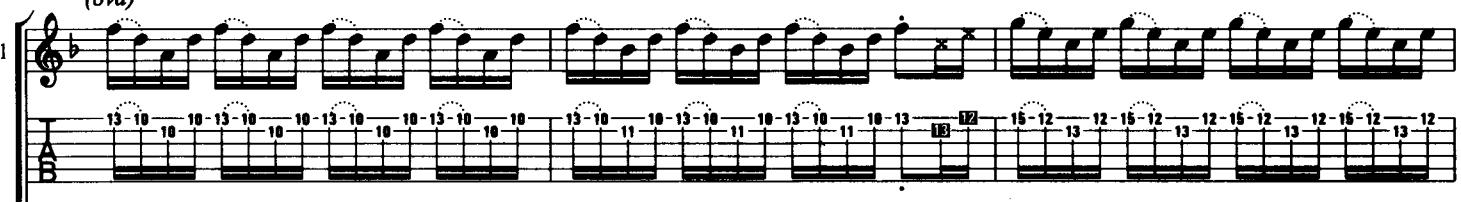
Gtr. 1 Gtr. 2 Gtr. 3

C Dm 8va C Bb

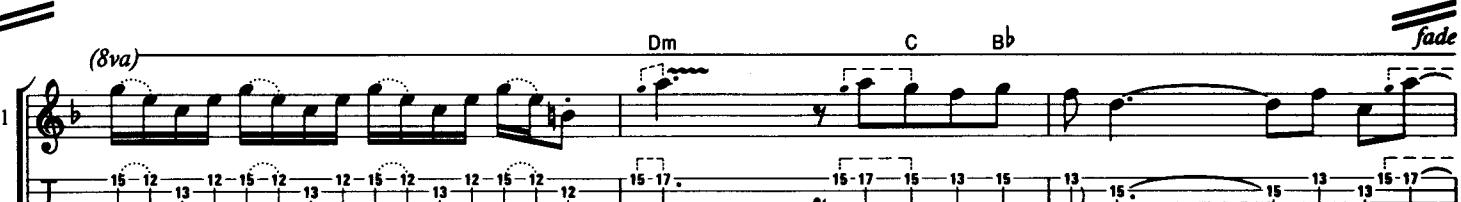
Gtr. 1 Gtr. 2 Gtr. 3

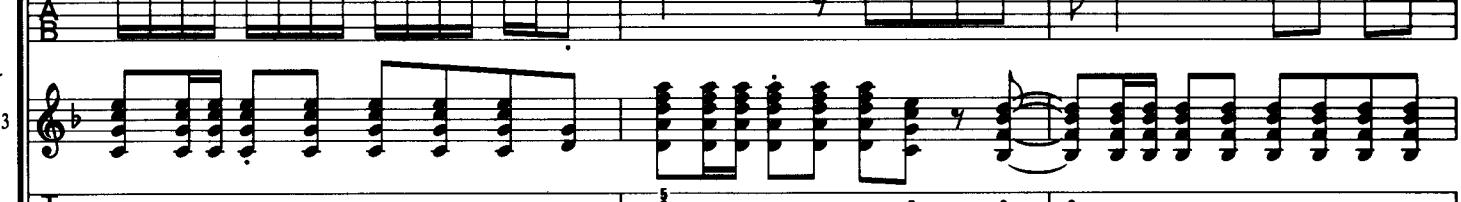
(8va) C

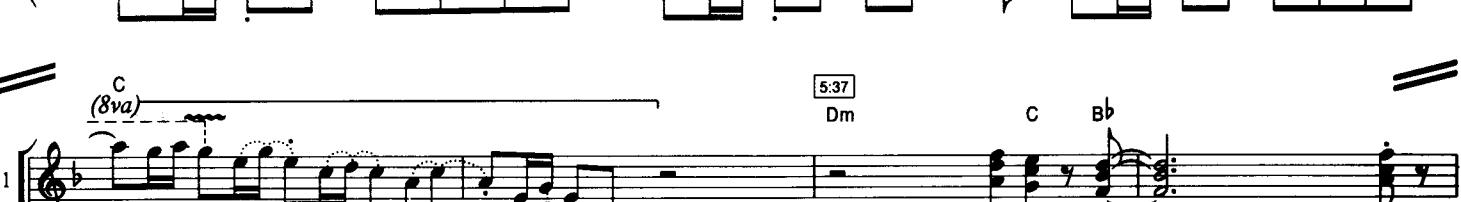
Gtr. 1 Gtr. 2 Gtr. 3

Gtr. 1 (8va) C B♭ C


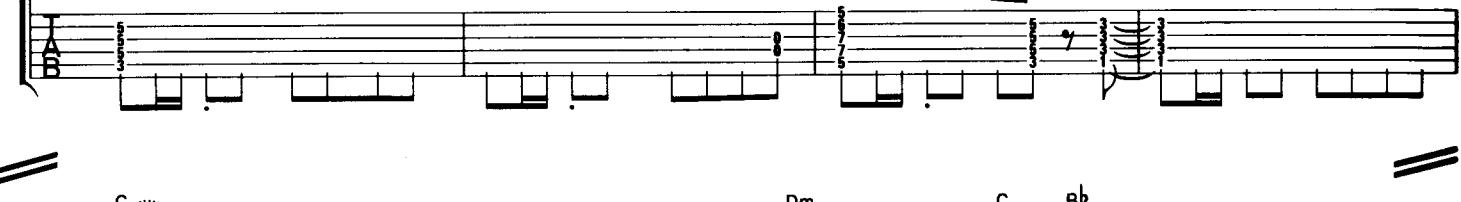
 Gtr. 3 (8va) C B♭ C

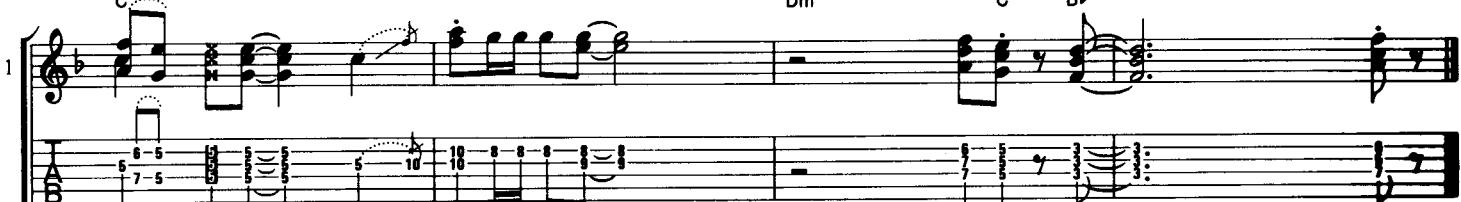

Gtr. 1 (8va) Dm C B♭ fade


 Gtr. 3 (8va) Dm C B♭ fade


Gtr. 1 (8va) C 5:37 Dm C B♭


 Gtr. 3 (8va) C 5:37 Dm C B♭


Gtr. 1 C Dm C B♭


 Gtr. 3 C Dm C B♭


Sunday Bloody Sunday

U2

Words & Music by U2

D Em F Em7 B5 D^v G Em7 type 2 Em7 type 3 B5 type 2 A5 B5 XVI A Bm7

Fingerings: 132, 23, 13421, 2, 134, 1333, 5fr., 12fr., 9000, 1333, 1341, 12fr., 14fr., 16fr., 14fr., 13121.

Moderate Rock $\text{J} = 108$

Intro N.C.
(Drums)

2

Elec. violin

8va - - - - - 1
1½

(Vol. off) 1½ f (off)

24 (24)

Bm D G(6) Bm D G(6)

Yeah! Hmm, mm. mm. mm.

Elec. & 12 stg. acoustic gtr.

Riff A

mf Sustain all notes

1st Verse
Repeat Riff A (2 times)

Bm D G(6) Bm D

I can't be - lieve_ the news_ to day,_ oh, I_ can't close my eyes and

G(6) Elec. gtr. D Em

make it go a - way._ How long,_ how long must we sing this song?

Acoustic gtr.

D Em

How, long,— how long? Ah! 'Cause to -

B5 D5 G5 B5 D5

night we can be as one,— to - night! Ah, ah.

Elec. gtr. (doubled by Harm. (15ma) Harm. (15ma) Harm. (15ma))

2nd, 3rd Verses

G5 B5 D G

2. Bro - ken bot - tles un - der chil - dren's feet,—
3. And the bat - tle's just be - gun,—

*1st time only

Bm D G(6) Bm D

Bod - ies strewn a - cross the dead - end street. -
there's man - y lost but tell me who has won? -
But I - won't heed the bat - tle
The trench - es dug with-in - our

Fretboard notation for the first section of the song, showing chords Bm, D, and G(6) and corresponding fingerings.

G(6) Bm D G(6)

call, hearts, it puts my back up, puts my back up a-against the wall.
and moth-er's chil - dren, broth-ers' sis - ters torn a-part... {

Fretboard notation for the second section of the song, showing chords Bm, D, and G(6) and corresponding fingerings.

Chorus

Bm D G(6) Bm D *

Sun - day, — blood - y Sun - - day. — Sun - day, — blood - y Sun -

Fretboard notation for the chorus section of the song, showing chords Bm, D, and G(6) and corresponding fingerings. A note with an asterisk (*) indicates a variation where the second time through, the singer should sing G, F# instead of G, A.

G(6) F Em7 D

day. — Sun - day, — blood - y Sun - - day. — Sun - day, — blood - y Sun -

Harm. — trem. bar

Fretboard notation for the final section of the song, showing chords G(6), F, Em7, and D. It includes harmonic parts (Harm.) and a tremolo bar (trem. bar).

F Em7 D 3 B5 D

— day. — Oh, let's— go.

G B5 D G A G

How long,— how long must we sing this song?

2.

Elec. gtr. D Em D

How long,— how long must we sing this song? How long,— how

Acoustic gtr.

Em B5 D

long? Ah! 'Cause to - night Ah.

Harm. (8va)

Harm.

G B5 D G5
 we can be as one, — to - night!
 Ah. To -

BS D G
 night, Sun - day, — blood - y Sun night. day.
 Background vocals Ah, ah,

BS D G
 night, Sun - day. — blood - y Sun night. day, oh let's go!

12 str. *Bm acoustic D G Bm D

*Chord names derived from bass pattern.

A musical score for a single melodic line, likely for a singer or flute. The key signature is G major (one sharp). The time signature is common time. The melody consists of eighth and sixteenth notes. The lyrics "Wipe the tears from your eyes," are written below the notes. Measure 1 starts with a rest followed by a note. Measures 2-3 show a melodic line with a grace note and a three-note cluster. Measures 4-5 continue the line with a melodic pattern. Measures 6-7 show a melodic line with a grace note and a three-note cluster. Measures 8-9 continue the line with a melodic pattern. Measures 10-11 show a melodic line with a grace note and a three-note cluster. Measures 12-13 continue the line with a melodic pattern. Measures 14-15 show a melodic line with a grace note and a three-note cluster. Measures 16-17 continue the line with a melodic pattern. Measures 18-19 show a melodic line with a grace note and a three-note cluster. Measures 20-21 continue the line with a melodic pattern. Measures 22-23 show a melodic line with a grace note and a three-note cluster. Measures 24-25 continue the line with a melodic pattern. Measures 26-27 show a melodic line with a grace note and a three-note cluster. Measures 28-29 continue the line with a melodic pattern. Measures 30-31 show a melodic line with a grace note and a three-note cluster. Measures 32-33 continue the line with a melodic pattern. Measures 34-35 show a melodic line with a grace note and a three-note cluster. Measures 36-37 continue the line with a melodic pattern. Measures 38-39 show a melodic line with a grace note and a three-note cluster. Measures 40-41 continue the line with a melodic pattern. Measures 42-43 show a melodic line with a grace note and a three-note cluster. Measures 44-45 continue the line with a melodic pattern. Measures 46-47 show a melodic line with a grace note and a three-note cluster. Measures 48-49 continue the line with a melodic pattern. Measures 50-51 show a melodic line with a grace note and a three-note cluster. Measures 52-53 continue the line with a melodic pattern. Measures 54-55 show a melodic line with a grace note and a three-note cluster. Measures 56-57 continue the line with a melodic pattern. Measures 58-59 show a melodic line with a grace note and a three-note cluster. Measures 60-61 continue the line with a melodic pattern. Measures 62-63 show a melodic line with a grace note and a three-note cluster. Measures 64-65 continue the line with a melodic pattern. Measures 66-67 show a melodic line with a grace note and a three-note cluster. Measures 68-69 continue the line with a melodic pattern. Measures 70-71 show a melodic line with a grace note and a three-note cluster. Measures 72-73 continue the line with a melodic pattern. Measures 74-75 show a melodic line with a grace note and a three-note cluster. Measures 76-77 continue the line with a melodic pattern. Measures 78-79 show a melodic line with a grace note and a three-note cluster. Measures 80-81 continue the line with a melodic pattern. Measures 82-83 show a melodic line with a grace note and a three-note cluster. Measures 84-85 continue the line with a melodic pattern. Measures 86-87 show a melodic line with a grace note and a three-note cluster. Measures 88-89 continue the line with a melodic pattern. Measures 90-91 show a melodic line with a grace note and a three-note cluster. Measures 92-93 continue the line with a melodic pattern. Measures 94-95 show a melodic line with a grace note and a three-note cluster. Measures 96-97 continue the line with a melodic pattern. Measures 98-99 show a melodic line with a grace note and a three-note cluster. Measures 100-101 continue the line with a melodic pattern.

(Cont. above in slashes)

3
(mid. stgs.)

The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. It includes measures for G major, B5, D major, G major, and a section ending with a repeat sign and three endings. The bottom staff is for the voice, also in common time, with a treble clef and a key signature of one sharp. The lyrics "wipe the tears away" are written below the notes, with "I'll wipe your tears" as an alternative ending. The vocal line includes eighth-note patterns and grace notes.

Musical score for "I'll Wipe Your Tears" featuring two staves. The top staff shows a vocal line with various dynamics and rests, including measures labeled B5, D, G 3, a 3-note cluster, B5, and D. The bottom staff shows a piano accompaniment with chords and bass notes. The lyrics "a - way," "I'll wipe your tears," "a - way," and "Sun - day, Bleed - y" are written below the notes.

Musical score for "I'll wipe your blood-shot eyes." The score consists of two staves. The top staff shows a vocal line with lyrics: "I'll wipe your blood - shot eyes. Sun - day, — blood - y Sun - day." The bottom staff shows a piano accompaniment. The vocal line starts with a G major chord, followed by a B5 chord, then a D chord, and finally a G major chord. The piano part includes various chords and arpeggiated patterns. Measure numbers 1-3 are indicated above the staff.

Acoustic gtr.

F Em7 3 D F Em7

Sun - day, __ blood - y Sun - day. _____ Sun - day, __ blood - y Sun - day. _____

Elec. gtr.

Harm.
(8va)

wf
Sustain all notes
Harm.

Sun - day, — blood - y Sun — day. —

7 7 5 7 7 7 5

A musical score page showing a vocal line and a piano accompaniment. The vocal line starts with a dynamic *mf*. The lyrics "Ah." are written below the vocal staff. The piano part includes various chords and rhythmic patterns. The vocal line continues with the lyrics "Sun - day,—" followed by a break in the music.

A musical score for guitar. The top staff shows a melody in treble clef with a key signature of one sharp. The bottom staff shows chords in standard notation (1, 7, 7, 7) and Roman numerals (V, V, I, I). The measure numbers 1, 2, 3, and 4 are indicated above the staves.

F Em7 type 3 D

 day,
 Ah.
 Yeah, let's— go.

(Violin solo)



4th Verse ② open

B5 type 2 B D G

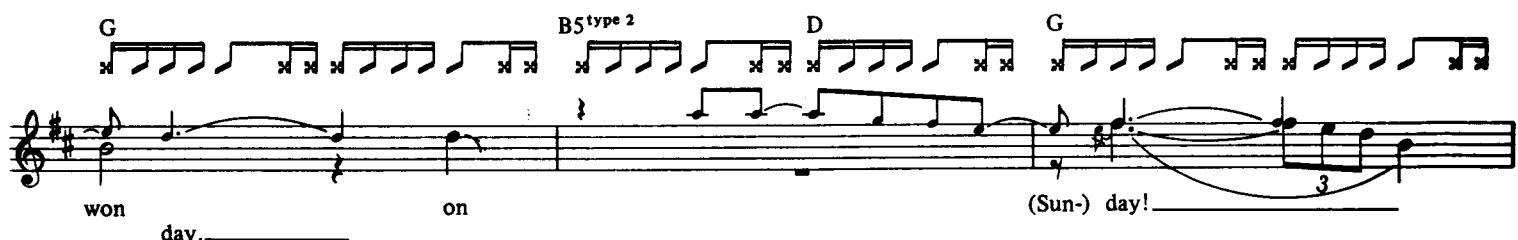
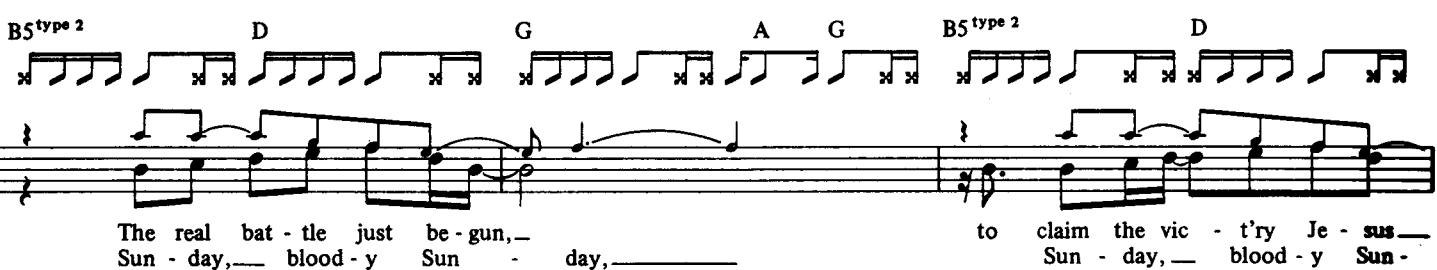
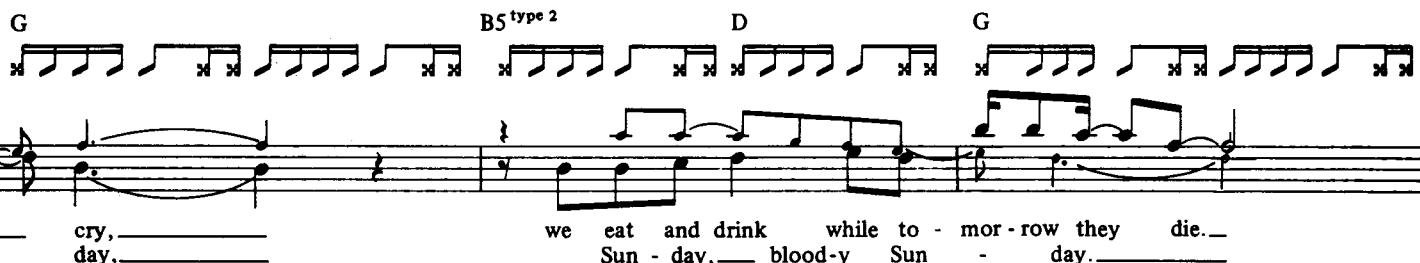


And it's true_ we are_ im - mune,

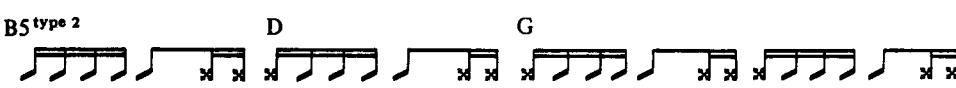


when fact is fic - tion and T. V. re - al - i - ty.

And to - day_ the mil - lions_
Sun - day_ blood - y Sun -



Bm7
V7



Sun - day, blood - y Sun - day.

The Sky Is Crying

STEVIE RAY VAUGHAN

Words & Music by Elmore James & M. Robinson

Tune down 1/2 step

Slow Blues (J. = 55)

A Verse

Organ: N.C.

C7

F9

1. The sky is cry - in'. Can you see the tears roll down the

Gtr. ("dirty" w/bridge and middle pickups on)

full grad. bend full

T 13 13 11 13 11 0 10

A

B

C7

F9

street? The sky is cry - in.

full grad. bend full

13 11 13 11 13 12 11 11 13 11 10 16

C7

Can you see the tears roll down the street?

full grad. bend full 1 1/2 grad. bend full 1 1/2

(e)

A**9** G**9**

I've been look-in' for my ba - by, yeah!

F9**C7****G7**

And I won - der where can she be.

2. I saw

B Verse
C7**F9****C7**

my ba - by ear - ly one morn- in,

She was walk - in' on down the street.

Dm7 **C7** **C+7** **F9**

I saw my ba - by ear-ly this morn - in,

she was walk - in' on down the

This page of guitar sheet music contains several sections of musical notation. The top section starts with a C7 chord and includes lyrics "street." and "You know it". It features a 4:3 time signature. The middle section includes chords G9, F9, C7, F9, and F107, with lyrics "hurt me, hurt me so bad," and "made my poor heart, uh, skip a beat.". The bottom section is a guitar solo labeled 'C' with the title "Guitar solo". It includes chords C7, A♭9, G9, and F7. The solo is marked with various techniques like 'grad. bend', 'full', 'grad. release', and 'grad. bend'. The page ends with a final section starting with a C7 chord.

G9

F9 8va.

C7

F9 8va.

C7

G7#9

C7

F9 8va.

C7

G9 8va.

F9

C7

8va.

fbk.

C7

8va.

that my ba - by don't _____ love me no more.

grad. bend

full

full

11 (11) 8

10 (10) 8

Musical score for electric guitar and vocal part 2. The vocal part features lyrics "You know the sky, the sky's been cry - in', yeah!" in 4:3 time. The guitar part includes fingerings like "full", "full (1/2)", and "full". Dynamic markings "mp" and "20" are present. The score is set against a background of piano chords A♭9 and G9.

F9 N.C. 4:3 C13 F9

Can you see the tears roll-in' down my nose?

f

8va.

full grad. bend 1/2 full full

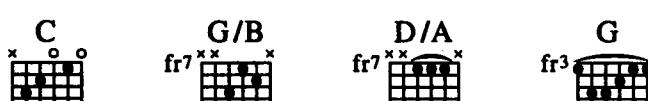
11 11 11 11 10 10

Musical score for guitar. The top staff shows four chords: C7, D♭9, C9, and C9. The bottom staff shows fingerings and performance instructions: 'rit.' (ritardando) over the first two chords, 'let ring' (allowing the sound to sustain) over the third chord, 'w/bar' (with barline) over the fourth chord, and 'w/line' (with line) over the final measure. Fingerings include 10, 4, 3, 2, 3, 3, 3, 3, 2, 3, 3, 3, 3, 2, 3, 3, 3.

Since I Don't Have You

GUNS N' ROSES

Words by James Beaumont, Janet Vogel & Joseph Verscharen



Freely (G)

(C⁶)

(D)

Guitar 1

Tune guitars down a semitone

Full

$\frac{1}{2}$

T A B

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

(G) Bend Bend Bend

(C⁶) H P P

(D) Gliss Gliss Gliss Gliss

Pull Pull

$\frac{1}{2}$

TAB

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

(G)

Guitar TAB

8va Bend

loco Gliss

3

(Cm⁶)

Gliss

H P P

3

1/2

TAB

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

Gliss Gliss Gliss

Gliss Gliss Gliss

Gliss

(Am)

Guitar TAB

Glass Glass Glass

(D)

Glass Bend Bend P Glass

2

Glass Glass Glass Glass

Full Full P Glass

TAB

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

A $\text{♩} = 72$

G⁵ Em Am C⁵

Ooh.

Guitar 1

Glass

TAB

9 7

Guitar 2 (acoustic)

TAB

3 3 3 0 0 0 0 0 2 0 2 3 3 3

H

G⁵ Em G⁵ C

Three staves of musical notation (treble clef) and a tablature staff for guitar. The first two staves show a continuous melody with slurs and grace notes. The third staff shows the corresponding guitar tablature with fingerings (3, 0, 0, 2, 2, 0, 3, 3, 0, 0, 2, 0, 3).

Am D

Three staves of musical notation (treble clef) and a tablature staff for guitar. The first two staves show a melodic line with slurs and grace notes. The third staff shows the corresponding guitar tablature with fingerings (0, 1, 1, 2, 2, 0, 1, 0, 0, 0, 3, 2, 0, 0).

A [B] Verse:

Guitar 1: G Cm D

1. I don't have plans and schemes, and

See Block Lyrics for Verses 2&3

(Guitar 1 on §)

Guitar 2 (acoustic): H H

Three staves of musical notation (treble clef) and a tablature staff for guitar. The first two staves show a melodic line with slurs and grace notes. The third staff shows the corresponding guitar tablature with fingerings (5, 3, 3, 3, 4, 5, 5, 5, 5, 8, 8, 8, 7, 8, 8, 7, 7, 7, 7, 0).

G

Cm

D

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

TAB

 H

 H

 H

Am *To Coda ♫*

1. D C* B

since I don't have you. **2. And**

Guitar TAB:

T	0	2	2	0	1	—	0	2	2	0	1	0	—	0	0	3	0	0	2	0
A	0	2	2	0	2	2	0	2	2	0	1	0	—	0	0	3	0	0	2	0
B	0	2	2	0	2	2	0	2	2	0	1	0	—	0	0	3	0	0	2	0

2.

C

Am

*Guitar 2 continues sim.*G⁵

you. And I guess I ne - ver will a -

TAB

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

G

Am

gain.

When you walked out on me,

H H

TAB

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

G⁵

Am

D

In walked old mis - er - y, And she's been here since then.

H

TAB

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

D G Cm G/B D/A

Guitar 1
(Guitar 2 continues sim.)

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

T A B 13 10 8 10 8 7

G Cm G/B D/A

Bend Bend H P P Gliss Gliss

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

T A B 13 10 8 10 11-10-8 8-7

G Cm G/B D/A

Pre Bend loco H P Gliss Gliss Bend P Gliss Gliss

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

T A B 14 14 12 14 12 10 10 8 10 8 8 8 11

Am D D. **X. al ♦ Coda**
(no repeat)

Bend Gliss Bend P

Full Gliss Full P

T A B 9 9 11 10 11-11-11-9 9-9-9 9-9-7 7

Coda Ø

D5

G

Em

Guitar 1

*Guitar 2
continues sim.*

Gliss

Gliss

Am

D

G

Em

Am

D

Gliss

Gliss Gliss Gliss

Gliss **Gliss**

Gliss

Gliss Gliss

G

E_m

G5

Gloss

Gloss

Verse 2:

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

Verse 3:(%)

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

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