

MEAN STREET

Tune down 1/2 step:

- (6) =E♭ (3) =G♭
 (5) =A♭ (2) =B♭
 (4) =D♭ (1) =E♭

Moderate Rock $\text{♩} = 132$

N.C.

Words and Music by
 EDWARD VAN HALEN, ALEX VAN HALEN,
 MICHAEL ANTHONY and DAVID LEE ROTH

Intro

pp (Fade in) *cresc.* *mf*

*Ti = Tap both notes w/r.h. index fin.;
 l.h.=Slap & mute low stgs. w/left hand;
 Tp=Tap w/r.h. thumb.

A.H. (8va) A.H. (8va) A.H. (8va) A.H. (8va) A.H. (8va) A.H. (8va)

Free time B

Fdbk. (15ma) Fdbk. (15ma) 1/2 Fdbk. (15ma) 1/2

trem. bar

Fdbk. 1/2 Fdbk. 1/2

Fdbk. pitches D# D D# B C B A E F

*Depress bar before sounding Fdbk.

Slower $\text{♩} = 100$

N.C.(Am) G N.C.(Am) Harm. (8va)

C5

At night I

1st Verse

N.C.(Am) (G) (Am) (G) (E5) (Am) G5

walk this stink-in street, pass the cra-zies on my block, and I see the same old fac-es and I hear—

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

P M.A.H. P.M. sim. P.M.

A.H. pitch: D

N.C.(Am) (G) (E5) (Am) (G) (Am) (G) (E5)

— that same old talk. And I'm search-ing for the lat-est thing, a break in this rou-tine. I'm

1/4 1/4 1/4 1/4

P.M. semi-harm. P.M.

(Am) (G) (Am) (G) (E5)

Chorus
N.C.(A5) Am7 N.C.(A5) D5/A N.C.(A5) F5/A F5 G5

home, this is Mean Street.

N.C.(A5) A5 N.C.(A5) Am7 To Coda

{ Yes, ah, } home

N.C.(A5) D5/A A5 D5

the on - ly one I know.

A.H. pitch: G

2nd Verse
w/Rhy. Fig. 1
N.C.(Am)

(G) (Am) (G) (E5)

E5

An' we don't wor - ry 'bout to - mor - row, 'cause we're sick of these four walls. Now

Substitute Rhy. Fill 1 (Am) (G) Resume Rhy. Fig. 1 (Am) (G) (E5)

what you think is nothin' might be some - thin' af - ter all. Now you know this ain't no through street, the end is dead a - head. The

(Am) (G) (Am) (G) (E5)

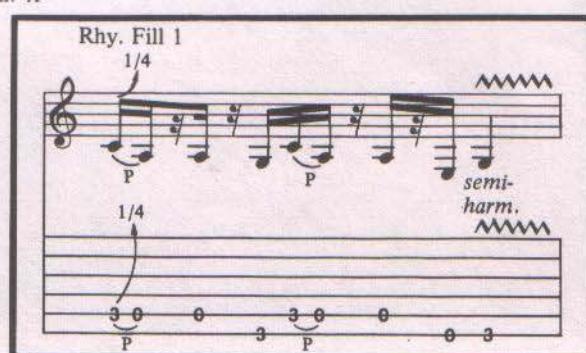
poor folks play for keeps down here, they're the liv - ing dead. (Bkgd. voc.) Come on

Chorus N.C.(A5) Am7 N.C.(A5) D5/A N.C.(A5) F5/A F5 G5

... down, down. ah, huh! Ow! Down to Mean Street.
This is Mean Street.

1/4 P.M. A.H. 1/4 P.M. A.H. 1/4 P.M. A.H. 1/4 P.M. A.H.

A.H. pitch: A



N.C.(A5) Am7 N.C.(A5) D5/A

They're danc - in' now, look! — Out on on
Harm. (8va) trem. bar P 1/4 A.H. (15ma) 1/4 sl.
Harm. 1/4 P.M. 1/4 A.H. 1/4 P.M. 1/4 sl.
trem. bar P 5 5 sl.
P.M. 5 5 sl.
A.H. pitch: A

Bridge
N.C.(A5)

A5 D5 Mean Street. Dance, ba - by!

don't pick w/phase shifter

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

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

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

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

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

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

Gtr. II (lead)
A.H. (15ma)
rake f A.H.
A.H. pitch: F#

P.M. sl. P.M. sl. P.M. sl. Gtr. I (rhy.) sl. P.M. sl. P.M. sl. sl. sl.

P.M. 15/17 17 17 H H 16 17 11 12 0 0 0 0 10 12 12 H H 12 14 7 H H 7 5 7 5 10 12 12 H H 12 14 10 12 13 11 12 11 12 12 sl.

Guitar solo

10

3rd Verse
w/Rhy. Fig. 1
N.C.(Am)

AS N.C.(D5) N.C.

trem. bar 6

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

20 (20) 17 20 17 20 17 20 17 20 17 19 (19) 17 19 12 16 0 15 16 14 17 14 14 17 17 17 17 17

H H H P

1/4 P M.M. - sl. 1/4

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

Substitute Rhy. Fill 1

Resume Rhy. Fig. 1

A musical score for piano featuring a single melodic line on a treble clef staff. The score includes lyrics in parentheses above the notes: (Am), (G), (E5), (Am), (G), (Am), (G), (E5). The melody consists of eighth and sixteenth note patterns. Measure 3 starts with a measure of Am. Measures 4-5 show a transition to G major with a G7 chord. Measures 6-7 return to Am. Measures 8-9 end with a G major chord.

once up - on a time._ It's all o - ver but _ the shout - ing,_ I come to take what's mine. We're

(G) (Am)

(Am)

(G) (ES)

(G) (E5)

search - in' for _ the lat - est thing, a break in this rou - tine.

(Am) Talk - in' some _ new kicks, ones — like you ain't nev - er seen... (G) This is
(Am) D.S. al Coda (E5)

Talk - in some - new kicks, ones - like you ain't nev - er seen... This is

Coda

D5/A

A5

D5

ES

D.S. al Coda
(E5) *

— on - ly one - I know! —

(Bkgd. voc.) This is

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

P.M. - - - - 4

A.H. 1/4 P.M. - - - - 4

pitch: G

Interlude
Am7

D/A

(Spoken) See, a gun is real-eas-y home.

This is Mean_ Street.

p

mp

trem. bar (slight vib.)

(off) *mp*

*Fade in w/vol. control.

Am7

Turns you from hunt-ed in - to hunt-er.

This is home.

Yeah.

This is

trem. bar (slight vib.)

(off) *mp*

(7)

5

5

(5)

D/A

Am7

You go an' hunt some-bod - y down.

Mean_ Street.

Wait a min -ute, ah!

This is home.

Some - bod - y said,- "Fair-

(off) < *mp* > < *mf*

(7)

5

D/A

warn - ing!" L - Lord,

This is Mean_ Street.

Lord,- strike_ that poor boy_ down!

trem. bar (slight vib.)

(off) < *mp* < *mf* > < *mf*

cresc. (increase vol.)

f pick sl.

(7)

7

7

(7)

17

w/Rhy. Fig. 2 (till end) D/A

Am7

trem. bar (steady gliss.)

(20) (20) (20) (20) 17 20 (26) (20) 17 20 (20) 17 14 7 5 7 (7) 5 7 (5)

*Depress bar before sounding note.

D/A

Am7

H 1 P 5 H 5 P 5 H 4 P 5 H sl. sl. sl. 1 1 1 1 1 1 1 6

H 1 P 5 H 5 P 5 H 4 P 5 H sl. sl. sl. 1 1 1 1 1 1 1 6

7 (7) 0 (0) 7 (7) (7) 0 (0) 7 (7) (7) 0 7 (7) 9 11 12 (12) 12 12

The image shows two staves of musical notation for piano. The top staff begins with a dynamic of $1\frac{1}{2}$, followed by $3\frac{1}{2}$, then a section labeled 'D/A' with dynamics 4, 5, 1, $2\frac{1}{2}$, $3\frac{1}{2}$, $1\frac{1}{2}$, and $\frac{1}{2}$. It then continues with 6 , H , P , H , $\frac{1}{2}$, P , H , \swarrow , P , and ends with $8va$ and 'Full'. The bottom staff follows a similar pattern with dynamics $1\frac{1}{2}$, $3\frac{1}{2}$, 4, 5, 1, $2\frac{1}{2}$, $3\frac{1}{2}$, $1\frac{1}{2}$, 6 , H , $\frac{1}{2}$, P , H , \swarrow , P , and ends with 'Full'. Measure numbers (12), 14, (14), 17, (17), 0-19, (19), (19)-17-19, (19)-17, and 20 are indicated below the staves.

Am7
8va

D/A

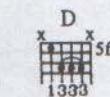
Fade out

SO THIS IS LOVE?

Words and Music by
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Tune down 1/2 step:

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



Medium Shuffle (Dotted eighth note - sixteenth note) = 132

Intro N.C. (Bass & Drums) 7

1st Verse

D

Dsus4 **C/D

Well, my ba - by's on the cor - ner and she's
Rhy. Fig. 1

*Gtr. I

mf (pick w/fingers)

*Two gtrs. arr. for one.

**Bass
notes in chord
names refer to
bass gtr.

Csus4

C/D

G/D

Dsus4

D

look - in' so fine. Put one and one to - geth - er and it blows my mind. A

sl.

sl.

Dsus4

C/D

Csus4/D

C/D

man needs love to live.

I'm the liv - in' proof.

Catch that smile and I

(w/pick)

*Swell w/vol. knob.

G/D Dsus4 D Pre-chorus C Csus4 C

hit the roof. Big dou - ble take, but she keep on walk - in'.

(end Rhy. Fig. 1) Rhy. Fig. 2

P.M.

Now. I'm in love. Once o - ver,

pick slide

I'm o - ver done. (So this is love?)

(end Rhy. Fig. 2)

pick slide

Chorus D Dsus4 D C/D Csus4 C

Ooh, I need your lov - in'. Come on, ba - by, take

Rhy. Fig. 3

P

So This Is Love? - 8 - 2

Asus4 A D Dsus4 D C/D
 me home.. (So this is love?) Ooh, I need your lov - in'.
 (end Rhy. Fig. 3) sl.
 3 3 2 2 2 2 7 8 7 5 5 (5)
 2 2 2 2 7 7 7 5 5 (5)
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 P P
 Csus4 C 3 Asus4 A 2nd Verse w/Rhy. Fig. 1 Dsus4 C/D
 I'm just skin and bones. Go - in' out my way,-
 P mf
 6 6 5 5 5 5 3 3 2 2
 5 5 5 5 5 5 2 2
 3 3 3 3 0
 know my way a - round. The grass is nev - er green - er and there's plent - y a - round.
 Dsus4 C/D Csus4 C/D G/D 3 Dsus4 D
 All the oth - er girls, they be put to shame.. O - ver the edge and here I'll stay..
 Pre-chorus w/Rhy. Fig. 2
 C Csus4 C G D5 B5
 Got me on pins and need - les, and she knows..
 F5 F#5 G5 Asus4 A
 She's mine and ain't let - tin' go. (So this is love?)

Chorus
w/Rhy. Fig. 3 (1½ times)

D Dsus4 D C/D Csus4 C

Asus4 A Dsus4 D C/D

Ooh, I need— your lov - in'.

Take me home. (So this is love?)—

Csus4 C Asus4 A Gsus4 G E5

I know.

Guitar solo N.C.(D5)

1/2 Full H P H P (C5) (A5) A.H. (15ma) Full sl.

1/2 Full H P H P (A5) A.H. Full sl.

(D5) H H P P sl. H H P P H sl. P sl. H H sl. sl. H sl. sl. P

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

8 10 12 8 10 8 7 8 7 10 8 7 10 11 10 9 7 10 11 10 9 7 9

The image shows two staves of musical notation for guitar. The top staff uses a treble clef and has a key signature of one sharp. It features several grace notes (indicated by 'H') and dynamic markings like 'P' (piano) and 'A.H.' (acciaccatura). The bottom staff uses a bass clef and has a key signature of one sharp. It includes numerical fingerings such as '(9)(9)', '7', '9', '7', and '16'. Both staves include slurs and a tremolo bar marking. The notation is highly detailed, reflecting complex performance techniques.

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 staves divided by a vertical bar line. The top staff starts with a 'D5' chord, followed by a 'Full' dynamic and a grace note. It then moves to a 'C5' chord with a 'w/delay' instruction. The bottom staff begins with a 'Full' dynamic at the 12th fret, followed by a '10' and another 'Full' dynamic at the 12th fret. The top staff continues with a 'P' dynamic and a 'Full' dynamic at the 13th fret. The bottom staff then moves to a '12(12) 10' position, followed by a '13' and a '(13)' dynamic. The top staff ends with a 'Full' dynamic at the 16th fret, followed by a '17' and another 'Full' dynamic. The bottom staff ends with a '16' and a '(17)' dynamic. Various performance instructions like 'Full', 'sl.', and 'w/delay' are placed above specific notes or chords.

*Set delay at single repeat.

Pre-chorus w/Rhy. Fig. 2

C Csus4 C G D5 B5 F5 F#5 G5
 Got me on pins and need-les. Yes, she knows... She's mine and
 8va- 1½ (17) (17)

*Voc. Fig. 1 - Chorus
D Dsus4 D C/D

ain't let - tin' go. ————— (So this is love?)— Ooh, I need—
*Bkgd. vocals only.

w/Voc. Fig. 1
Asus4 A
Csus4 C Dsus4 D C/D

— your love. Wah! Ooh, I

sl.
need your love.

P.M.
Outro
w/Rhy. Fig. 3 (5 times)
w/Lead vocal ad lib (till end)

Dsus4 Full D C/D 1/2 Csus4 C sl. Asus4 A 1/2 P
3 3 3 3 3 3 3 3
vib. w/bar 1/2 P 1/2 P
17 14 17 17 15 17 18 17 15 19 19 19 17 19 17 17 15 17

D Full Dsus4 D C/D Csus4 Full C Full

Asus4 A Dsus4 D C/D Csus4 C

Asus4 A Dsus4 D C/D Csus4 C

Csus4 Full C w/Voc. Fig. 1

Asus4 A Dsus4 Full Dsus4 Full D C/D

Full Csus4 C w/Voc. Fig. 1

Asus4 A Dsus4 Full Dsus4 Full D C/D

This page contains six staves of guitar tablature, each with specific performance instructions:

- Staff 1:** Labeled "w/Rhy. Fig. 3 (1st 3 bars only)". It includes fingerings like "D 1/2", "Dsus4", "Full", "Csus4", "C", "Asus4", and "A 5/8 open".
- Staff 2:** Labeled "w/Fill 1". It features "Full" strokes and "P" (pizzicato) strokes.
- Staff 3:** Labeled "⑤open A D5". It includes "sl.", "P", "1/2", and "F5".
- Staff 4:** Labeled "⑤open A C5". It includes "sl.", "P", "1/2", and "F5".
- Staff 5:** Labeled "⑥3fr. 4fr. 5fr. G G# A D5". It includes "A.H. (8va)", "Full", and "P".
- Staff 6:** Labeled "P". It includes "P", "1/2", "sl.", "1/2", "P", "7", "10", "(10)", "9", "8", "10", "(10)", "7", and "A.H. Full P".
- Staff 7:** Labeled "⑤open A D5". It includes "sl.", "P", "1/2", and "F5".
- Staff 8:** Labeled "⑤open A C5". It includes "sl.", "P", "H", "sl.", "Full", and "P".
- Staff 9:** Labeled "⑥open E F5". It includes "Full", "P", "H", and "Full".
- Staff 10:** Labeled "sl.". It includes "sl.", "1/2", "14", "15", "16", "17", "(17)", "(17)", "12", "P", "P", "P", "H", "sl.", "10", "12", "10", "13", "10", "12", "10", "13", "14", "12", "10", "12", "(12)", "10", and "sl.". The "P" and "H" strokes are grouped by a brace.
- Staff 11:** Labeled "⑥3fr. 4fr. 5fr. G G# A D5". It includes "Full", "P", "Full", "D", "8va", and "D".
- Staff 12:** Labeled "1/2". It includes "Full", "P", "Full", "reverse rake", "don't pick", and "sl.". The "Full" strokes are grouped by a brace.
- Staff 13:** Labeled "1/2". It includes "Full", "P", "Full", "reverse rake", "don't pick", and "sl.". The "Full" strokes are grouped by a brace.

*Push stg.
into pickup.

Fill 1 (overdubbed gtr.)

3

$\frac{1}{2}$ 3

P

7

(10) (10) 8

PUSH COMES TO SHOVE

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Moderately $\text{♩} = 96$

Intro (Bass & drums) 4

N.C.(Am)

*Gtr. I

** mf mp

(Dm) Fdbk. (Am) Fdbk. (Dm)

Fdbk. pitch: E Fdbk. pitch: A

(Am) (Dm) (Am)

(Spoken:) Does it seem cold in here to you? Aw, man. What's there to do tonight, anything?

Fdbk. pitch: E Fdbk. pitch: A

(Dm) (Am) (Dm)

Gimme another cigarette over here. Is there anything left in that bottle? Yeah. Over here, man.

w/slight fdbk. -

Push Comes to Shove - 10 - 1

Fdbk. pitch: E

Dm

oh _____ woh, _____ yeah. _____

(end Rhy. Fig. 1)

P.M.

(end Rhy. Fig. 1)

Dm Am
 And then one night in stun-nig vic - to - ry,
 Rhy. Fig. 2

Dm 3 Am 3 Em
 she de - cides, and you a - gree she's leav - ing. Will you
 (end Rhy. Fig. 2)

Pre-chorus
 Dm Dm/C Bm7b5 Bbmaj7 Dm Dm/C
 ev - er be_ the same? Will you ev - er be_ the same?
 Rhy. Fig. 3 *Gtr. II A.H.
 T sl. sl.

A.H.
 T sl. sl.
 7 7(9) 5 6 7 5 6 6 7 6 5 7 7 7 5 6

*Clean tone w/flanger and delay.
 **Gtr. I
 P.M.-----4 P
 6 5 6 7 6 5 6 6 7 (6) 7 7 5 6 7 6 7 5 6 5 (5) 6

**Two gtrs. arr. for one (next 4 bars).

Bm7b5 Bbmaj7 Bb F/Bb C/Bb w/Fill 1
 Bb F/Bb C/Bb

Rhy. Fig. 4 (end Rhy. Fig. 3)

Harm. (8va)

Harm.

That's when (end Rhy. Fig. 4)
 (Gtr. II out)

*Fill 1

*Clean tone w/flanger and delay.

Chorus

Am

C

Em

Am

push comes to shove... I be - lieve _____ it was in - ev - i - ta - ble._____

Gtr. I

P.M.-----4

P.M.-----4

5 5
5 5
7 5 7

P

P

C Em Am C Em 3 3 3

That's when push comes to shove... Could this be the one that got a-way?.

*Let harmonic sound. sl.

P

H

2nd Verse
w/Rhy. Fig. 1

Am

Dm

Am

— I get the mes - sage. Guess I knew it all a - long..Says you're a strang - er here_in par - a-dise you fool..

w/Rhy. Fig. 2

Am

Dm

Dm — It seems like for - ty days_ and for - ty nights_ since some-one used_ my first_ name,_

Am

Em

Pre-chorus
w/Rhy. Fig. 3

Dm

Dm/C

— in - clud - ing you. Will it ev - er be_ the same?_

*Gtr. I

P.M.-----4

6 5
7 6
7 7
7 7
6 7
7 6
7

*Two gtrs. arr. for one (next 4 bars).

Bm7b5 Bbmaj7 Dm Dm/C Bm7b5 Bbmaj7

Is this the one that got a - way? _____

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

w/Rhy. Fig. 4 w/Fill 1 Bb F/Bb C/Bb
Bb Rhy. Fig. 4A Bb F/Bb C/Bb

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

P sl. P sl. H P

6 5 5 6 5 6 5 6 5 6 5 5 6 5

5 5 5 5 5 5 5 5 5 5 5 5

6 6 6 8 6 6 6 6 x 6 6 6 6

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

Bb *Full Gtr. III *Full *Full A.H. (8va) A.H.-----
Gtr. III T sl. T sl. T sl. T sl. T sl. T sl.

*Bend w/L.H. *Bend w/L.H. 19-17 (17)-9 16-14 (14) (14)-9 (9) 9(21) 9(16) 9(14) 5-12
sl. sl. sl. sl. sl. sl.

(end Rhy. Fig. 4A)

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

6 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

6 6 6 6 6 6 5 5 5 3 5 0 2 3 2 0 0 0 0 0 0 0 0 0

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

8va ----- 1

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

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

loco *rake* 3 *rake* *sl.* *sl.* *sl.* *sl.* *sl.* *P.* *sl.*

5 5 5 5 7 5 5 7 8 9-12 8 10 7 8 10-12 13 (13) 10 (10)

P.M. - - - *P.M.* *P.M. - - -* *P.M. - - -* *P.M. - - -* *sl.* *sl.* *1/2*

5 5 5 5 5 5 0 2 3 2 0 * 2 7 7 5 5

A.H. A.H. (15ma) (15ma) *1/2 P* *Full* *Full* *Full* *grad. bend* *sl.* *sl.* *1/2*

8 10 6 9 7 9 7 7 (7) 5 7 5 7 5 7 5 (5) 4 9 10 10 (10) 20

H P *P* *sl sl* *A.H. pitches: F# E* *H*

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

5 7 5 5 7 5 5 7 5 2 7 7 5 2 7 5 5 5 3 5 0 2

8va

trem. bar *loco*

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

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

5 7 5 4 5 *5 5 7 5 4 5* *7 7* *5 7 9* *5 8 5 8* *(8)* *10 5 9*

1/2 *1/2*

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

3 *2* *0* *M* *5 5* *5 5* *3 5* *5 7 5* *5 7 5* *5 7 5* *0 2* *3* *2* *0* *0* *0 0 1 3* *5*

w/Rhy. Fig. 4A

Bb *F/Bb* *C/Bb* *Bb* *F/Bb* *C/Bb* *Bb* *F/Bb* *C/Bb*

T.P. P P H H *T.P. P P H* *T.P. H T.P. sl.* *T.P. H* *T.P. sl.* *T.P. sl.* *T.P. sl.* *T.P. p*

6 *6*

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

10 9 7 5 7 9 10 9 7 5 *7 9 5 7 9 5 3 5* *9 5 7* *12 7 9 14 9 10 15 10 12 17 12 10* *(10)* *9 5 7 12 7 9 14 9 10 15 10 12 17 12 15*

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

Bm D F#m

Driv - in' me in - sane.

6-7 7-4 2-4
4-5 5-2 0-2 2-4
sl. sl. sl.

Bm D F#m Begin fade
Bm

Ah, small, small change.

6-7 7-7 7-7 7-7 7-7 7-9 10-10 10-10 10-10 10-10
7-7 7-7 7-7 7-7 7-7 7-9 9-7 9-7 9-7 9-7
12-10 13-12 12-12 12-12 12-12 12-12 9-10 9-10 9-10 9-10
12-10 13-12 12-12 12-12 12-12 12-12 9-10 9-10 9-10 9-10
9-7 11-10 10-10 10-10 10-10 10-10 6-7 6-7 6-7 6-7
sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

6-7 7-6 4-5 5-4 2-1
sl. sl. sl. sl. sl.

P M.M. -

7-7-7 7-7-7 7-7-7 7-7-7 7-9 10-10 10-10 10-10
7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 11-11-12 11-11-11 11-11-11
7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 9-9-10 9-9-10 9-9-10 9-9-10
7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 9-9-10 9-9-10 9-9-10 9-9-10
P sl. sl.

D F#m Bm

Ooh...

D F#m Bm D F#m *Fade out*

(Spoken:) I'm just a push over.

SINNER'S SWING!

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Drop D tuning
down a half step:

(6) = D_b (1) = G_b
(5) = A_b (2) = B_b
(4) = D_b (1) = E_b

Fast Rock $\text{♩} = 240$

Triplet feel ($\text{♩} \text{ } \text{♩} \text{ } \text{♩}$)

Intro

D5

F5

G5

f

P.M.

H

P

sl.

D5

F5 G5

P.M.

H

P

sl.

*Push strg. into pickup.

D5

F5 G5

P.M. (Spoken:) All right you sinners:

swing!

pick slide

Harm.

1st Verse

D5 F5 G5

Detailed description: The score consists of three staves. The top staff is vocal, starting with a pickup followed by 'Dan - ger in the rear - view mir - ror. There's trou - ble in - the wind...'. The middle staff shows a rhythmic figure labeled 'Rhy. Fig. 1' with 'H' (Hammer-on), 'P' (Pull-off), and 'P.M.' (Palm Mute) markings. The bottom staff is a guitar tab with fingerings like (7) 0, 3, 0; (2) 0, 3, 0; 2 0, 3 0, etc. A note on the third fret of the B string is circled.

Dan - ger in the rear - view mir - ror. There's trou - ble in - the wind...

Rhy. Fig. 1

H P P.M.

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

H P H P

D5 F5 A_b5 G5

Detailed description: The vocal line continues with 'Bad - ness bring - ing up - the rear. The men - ace is loose a - gain...'. The middle staff shows a rhythmic pattern with 'H', 'P', and 'P.M.' markings. The bottom staff shows a guitar tab with fingerings like (5) 0, 3, 0; (2) 0, 3, 0; 2 0, 3 0, etc. A note on the third fret of the B string is circled.

Bad - ness bring - ing up - the rear. The men - ace is loose a - gain...

H P P.M. sl.

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

H P P sl.

*Push strg. into pickup.

D5 F5 G5

Detailed description: The vocal line continues with 'She looks so fuck-ing good, - so sex - y and - so'. The middle staff shows a rhythmic pattern with 'H', 'P', and 'P.M.' markings. The bottom staff shows a guitar tab with fingerings like (6) 0, 3, 0; (7) 0, 3, 0; 2 0, 3 0, etc. A note on the third fret of the B string is circled. A note on the second fret of the D string is circled with a 'sl.' (slide) instruction.

She looks so fuck-ing good, - so sex - y and - so

pick sl. slide steady gliss.

H P P.M. sl.

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

H P sl.

D5 F5 G5

Detailed description: The vocal line continues with 'frail... Some - thing got the bite on me. I'm , go - in' straight to'. The middle staff shows a rhythmic pattern with 'H', 'P', and 'P.M.' markings. The bottom staff shows a guitar tab with fingerings like (5) 0, 3, 0; (2) 0, 3, 0; 2 0, 3 0, etc. A note on the third fret of the B string is circled with a 'sl.' (slide) instruction.

frail... Some - thing got the bite on me. I'm , go - in' straight to

H P P.M. sl.

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

H P sl.

D5 D_b5 C5 B5 Pre-chorus E5

hell.

And now we're wast - in' time. Now we're

(end Rhy. Fig. 1) Rhy. Fig. 2

P.M.

wast - in' time. Same old pick - up - lines. Same old

pick - up lines. And you keep - try - in'. Wow!

(end Rhy. Fig. 2)

P.M.

Don't waste - time. Ow,

A.H. (8va)
trem. bar
A.H.

A.H. pitch: E

2nd Verse
w/Rhy. Fig. 1

Substitute Rhy. Fill 1

F5 G5

D5

come back to your sens - es, ba - by. We can come to terms.

I can al - most t - taste_ it, it burns.

She be sit - tin' pret - ty but she tried to take_ the Fifth.

Wear - in' out my wel - come. Guess I bet - ter save_ my breath,

Pre-chorus
w/Rhy. Fig. 2

E5

wow! And now we're wast - in' time. Now we're wast - in' time.

A5 A5 G5 G5

Same old pick - up lines. Same old pick - up lines.

E5 D5 E5

But.

D5 And B5 A5

you keep - try in'. Don't waste - time.

H

P.M. -

Rhy. Fill 1

*Push stg. into pickup.

Chorus
E

N.C.(D)

G - G - G - G - G - Get out and push...

pick slide *hand slide*

9 9 9 9 | 9 9 9 9 | H/14 (14) 12 (12)-11 (11)-9
9 9 9 9 | 9 9 9 9 | H/12 (12) 10 (10)-9 (9)-7
7 7 7 7 | 7 7 7 7 | H P sl. sl. sl.

E

N.C.(D)

G - G - G - G - G - Get out and push...

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

9 9 9 9 | 9 9 9 9 | H/14 (14) 12 (12)-11 (11)-9
9 9 9 9 | 9 9 9 9 | H/12 (12) 10 (10)-9 (9)-7
7 7 7 7 | 7 7 7 7 | H P sl. sl. sl.

E

N.C.(D)

G - G - G - G - G - Get out and push...

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

9 9 9 9 | 9 9 9 9 | H/14 (14) 12 (12)-11 (11)-9
9 9 9 9 | 9 9 9 9 | H/12 (12) 10 (10)-9 (9)-7
7 7 7 7 | 7 7 7 7 | H P sl. sl. sl.

E

N.C.(D)

G - G - G - G - G - Get out and push...

pick slide *hand slide* P

14 14 | 12 12 | H P sl. sl. sl.

A.H. Full (15ma) A.H. trem. bar Full

9 9 9 9 | 9 9 9 9 | H 0 (0) 7 0 (0) 0
9 9 9 9 | 9 9 9 9 | H 0 (0) 7 0 (0) 0
7 7 7 7 | 7 7 7 7 | H P sl. sl. sl.

Full 2½ Full 2½ Full

Guitar solo
*N.C.(B5)

Full

1/2

(A5)

Full

Full

*Chords implied by bass.

(B5)

5

6

(9)

(A5)

*1/2

(B5)

*1/2 sl.

*Release bend during slide. H (A5)

(B5)

8va-----

3

(A5)

8va

Full

P 13 15 *T* 21 (21) 21 *loco sl.*

Chorus E

N.C.(D)

G - G - G - G - Get out and push..

P *sl.* *sl.* *sl.* *H* *sl.* *pick slide*

9 9 9 9 | 9 9 9 | 9 14 (14) 12 | 12 11 | 11 9 | 9 7 | 12 *sl.* *sl.* *sl.* *H* *sl.*

E *N.C.(D)*

G - G - G - G - Get out and push..

P *sl.* *sl.* *sl.* *sl.*

9 9 9 9 | 9 9 9 | 9 14 (14) 12 | 12 11 | 14 | 12 | 11 | 12 | 9 | 14 *sl.* *sl.* *sl.* *sl.*

A *N.C.(G)*

G - G - G - G - Get out and push..

P *sl.* *sl.* *sl.* *sl.*

14 14 14 14 | 14 14 14 | 14 10 (19) 17 | 17 16 | 16 14 | 14 12 | 9 *sl.* *sl.*

A

G - G - G - G - Get out and push...

14 14 14 14 | 14 14 14 14 | H 15 (15)
14 14 14 14 | 14 14 14 14 | H 12 (12)
H 12 12 12 | 12 12 12 12 | H 10 (10)

D5 3rd Verse

Soon you'll see my silhouette a -

pick slide sl. H P M.

*Push stg. into pickup. H P

F5 G5 D5

dark - en - ing your door. I can al - most

sl. H P M.

G5 D5

t - taste it, I want more.

pick scrapes

H P sl. H P

H 0 3 0 (5) 12 0 3 (5) 3 0 2 0

H 0 3 0 5 6 6 5 0 2 0

F5 G5 D5

No one's a - bove sus - pi - cion. No one's got it wired. I—
P.M.

(2) (6) (6) (6)

N.C.(G5) (D5) (D_b5) (C5) (B5)

— may burn my fin - gers, want my i - ron in — that fire.

P.M.

(2) (6) (6) (6)

Pre-chorus w/Rhy. Fig. 2
E5 D5 E5 D5

And now we're Ow! wast - in' time. Now we're wast - in' time.

A5 G5 A5 G5

Same old pick - up lines. Same old pick - up lines.

E5 D5 E5

And you keep - try - in'. But

B5

you keep try'n. Don't waste time.

P.M. - 4

H sl. H N.C.(D)

Chorus w/lead voc. ad lib E

G - G - G - G - Get out and push.

pick slide

5 16 H 19 sl. E N.C.(D)

G - G - G - G - Get out and push.

(14) 12 (12)-11 (11)-9 (9)-7 sl. 1. 2. Begin fade A

G - G - G - G -

(14) 12 (12)-11 (11)-14 (9)-12 sl. 16 16 sl. 14 14 14 14 14 14 14 14 12 12 12 12

N.C.(G)

G - Get out and push.—

sl.

14 14 14 14 (19) 17 (17) 16 14
14 14 14 14 17 15 15 14 12
12 12 12 12 17 17 15 14 12

sl. sl. sl.

pick slide H sl.

A

N.C.(G)

G - G - G - G - G - Get out and push.—

14 14 14 14 14 14
14 14 14 14 14 14
14 14 14 14 14 14
12 12 12 12 12 12

sl. sl. sl.

N.C.(C)

sl.

D

19 19 19 19 19 19
17 17 17 17 17 17
12 12 12 12 12 12

sl. sl.

Fade out

sl.

D

(12) (12) 11 11 9 9 7 7
10 10 9 9 7 7 5 5

sl. sl. sl. sl.

sl.

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

UNCHAINED

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down:

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

Moderate Rock $\text{♩} = 136$

Intro

D B \flat C D F

C D B \flat C

*scrape down-----

*Scrape pick on stg. while
moving R.H. down neck.

D F C D (Band in) *Bb/D

(Vocal:) Alright.

*scrape up-----

*Scrape pick on stg. while
moving R.H. up neck.

*Bass notes in
chord names
refer to bass
gtr.

C/D D F/D C D

P P Hey! scrape up-----

Ha ha ha.

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B_b/D C/D D F

scrape down-----

scrape up-----

(7) 8 3 3 4 3 5 6 5 7 8 10
 7 7 3 3 5 5 7 7 10
 5 5 3 3 5 5 5 5 8

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1st, 2nd Verses

C D5 B_b/D C/D

1. You say I can - not get there from here. Ba - by.

2. See additional lyrics.

A.H. (15ma)

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

(10) 11 10 10 8 3 (3) 5 0 3 0 0 5 (5) 3 3 5 5 5
 10 10 10 10 9 10 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A.H. pitch: G sl. sl. P.M. -----

D5 F/D C/D D5 B_b/D

Then I don't care where I'm go - in'. Here's to your

A.H. (15ma)

1/4

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

1/4 P.M. -----

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

3 5 3 0 0 0 5 10 10 8 9 10 3 (3) 5 0 3 0 0 5
 0

2nd time substitute Rhy. Fill 1

Chorus

A_b5 G5 F5 D B_b/D C/D

size five dress. _____ Change... Noh - in' stays the same. Un - chained...

scrape up

D F C D B_b/D

— And you hit the ground run - nin'. Change... Ain't noth - in'

scrape down

scrape up

C/D D F C

stays the same. Un - chained... Yeah, you hit the ground run - nin'. 1. 2. I know!

scrape down

Guitar tablature for the three sections (Chorus, Verse, Bridge) is provided below each staff.

2.

Guitar solo
N.C.(G5) (F5)

the ground run - nin'.

Gtr. II

Harm. (8va) 2½ Harm. (8va) H TPH TPH TP TP P 1/2 A.H. (15ma)

trem. bar

Harm. 2½ Harm. H TPH TPH TP TP P 1/2 A.H.;H.

(5) 3 (3) 5 5 3 5

A.H. pitch: G

(Gtr. I)

sl.

10 11 10 10 10 8 10 10 10 10 9 10 5 x 5 x x 5 5 5 3 H H 5

sl.

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

10 15 10 15 10 15 10 15 17 (17) 17 18 19 19 (19) 17 19

5 x x 5 x x 5 5 5 3 H H 7 7 7

3 (3) 7 x 7 7

(G5) (A5)

sl. sl.

8va - Full Full

17 18 (18) 14 18 17 20 20 (20) 19 15 17 20

P H

7 5 7 7 5 x x 7 7 5 7

Ab5 G5 F5 D Chorus Change... Bb/D C/D

Noth-in' stays the same. Un - chained...

8va - Full

(Gtr. II out)

19 20 19 20 (20)

scrape up

D F C D Bb/D

Yeah, you hit the ground run - nin'. Change... Ain't noth - in'

7 8 10 11 10 10 9 7 8 3
7 7 10 10 10 10 10 7 7 3
7 7 10 10 10 10 5 7 7 3
5 5 10 8 0 0 0 0 0 0 0 0

C/D D F C

w/Fill 1

stays the same.
Un - chained _
Yeah, you hit ___ the ground
run - nin'.

Breakdown
A5

(Spoken:) Woo - hoo! Take a look at

Gtr. I

sl. 1 P sl. 1 sl. 1 H 1 P sl. 1 H

mf 3 trem. bar 3 3 3 3 3 3 3

sl. 1 P sl. 1 sl. 1 H 1 P sl. 1 H

12-14 (14) 12 10 9 7 9 7 5

Gtr. II

w/phase shifter * *mf*

14 14 14 0 (14) 0

*Dim, w/vol.
knob.

Fill 1 (Gtr. II)

G/A D/A A5(7)

1 sl 1 P
3
1 sl 1 P 1
7-4-2

3 3 3 3 3 3 3 3 3 3

12 12 12 12 11 11 | 11 11 11 | 0 0 0 0 0 0

A5 A5(7)

You'll get some leg tonight for sure! Tell us how

H 3 3 mp H 14-15 14 15 14 17 14

2 2 4 0 sl. circled 8 sl. don't pick 14-12 14-12 12-14 14-12 14-12 14-12 14-12 14-12

D/A A5(7) A5

you do! Hoo - hoo - hoo - hoo. (Come on, Dave, gimme a break.) Heh - heh - heh - hey.

(Gtr. I out)

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

17 15 17 14-12 12-H 14-16 14-12 H 8-7

A.H. *T *T *T

H 3 3 3 3

A.H. *T *T *T

7 7 8 7 7(10) 7(10) 7(10) 7 0 0 0 0 0 2

*Tapped harmonic.

Gtr. I *sl. *sl. *sl. D

One break, comin' up!

Change...

*sl. *sl. *sl. D

P.M. cresc.

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

*Pick slide.

Chorus Bb/D C/D D F

Ain't noth - in' stays the same.

Un - chained.

Yeah, you hit ____

scrape up-----

scrape up-----

(7) 8 (3) 4-3 5 6-5 7 8 10
7 7 3 3 3 3 5 5 5 5 5 5 5 5 10
5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C D B \flat /D C/D

Riff A

scrape up-----4

P P

(10) 11 10 10 8 3 (3) 4 3 5 6 5
10 10 10 10 9 3 3 3 5 5 5
10 10 10 10 9 3 3 3 5 5 5
6 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D F w/Fill 2 C w/Riff A
Yeah, you hit the ground run - nin. Change... Ain't noth - in'

(end Riff A) Gtr. I

scrape up-----4

sl.

7 8 10 (10) 11 10 10 8
7 7 10 10 10 10 9 0 0 0 0 0
7 7 10 10 10 10 9 10 12 12 12 12 12 12
5 5 0 0 0 0 0 10 12 12 12 12 12 12

C/D D F C

stays the same. Un - chained. Yeah, you hit the ground run - nin. Change...

sl. sl. sl. sl.

Full P H Full

12 12 12 10 10 0 0 7 7 7 11 10 13 13 (19) 10 13 13
12 12 10 10 0 0 7 7 5 5 5 11 10 13 13 (19) 10 13 13

Fill 2 (Gtr. I)

5 5 5 7 10 10
5 5 5 7 10 10

sl.

D B_b/D C/D

Ain't noth - in' stays the same. Un - chained.

(Gtr. I)

1/2

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

—3— —3— —3— —3—

1/2

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

—3—

13 (13) 10 13 15 13 10 13 17 13 10 13 13 15 13 10 13 17 13 10 13 15 13 10 12 14 12 10

Gtr. II

P

7 8 3 (3) 4 5 6 5 5

7 7 3 3 5 5 5 5

7 7 3 3 5 5 5 5

5 5 0 0 0 0 0 0

Full C D Free time

rit.

Full P 1/2 1/2 P H

(13) (10) 13 12 11 10 13 13 (13) 13 10 12 10 12 (12) 10 12 12 12 10 11 H

sl.

11 10 10 10 10 8 7 (7)
10 10 10 10 10 9 7
8 8 8 8 10 10 5 5 0 0

6 3 2 slack

H P P sl. H H P P sl. sl. sl. P trem. bar

10 12 11 10 9 10 12 10 9 7 5 3 0 (0)

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

w/slight feedback

rit.

p

*Brush across stgs. w/pinky side of R.H.

Additional Lyrics

2. I know I don't ask for permission.
This is my chance to fly.
Maybe enough ain't enough for you,
But it's my turn to try. (To Pre-chorus)

“DIRTY MOVIES”

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Drop D tuning
down a half step:
⑥ = D_b **③** = G_b
⑤ = A_b **②** = B_b
④ = D_b **①** = E_b

Moderately ♩ = 96

*Gtr. I continues similar 4-bar pattern (next 12 bars).
Gtr. II enters (*f*) playing random scrapes and taps
on and beyond fretboard (next 8 bars).

**Gtr. III (w/slide) enters (*mp*) playing random slides on and beyond fret-board (next 6 bars).

(Gtr. III)

mf (w/slide)

7-6 6-7 6 7 | 7-9 7 6 7 6 | 7 7-5 (6) 9 14 14 14 14-16 14 14 (14)

*1/4 step sharp.

****Gtr. III occasionally produces pitches w/slide up past fretboard.
TAB numbers indicate theoretical fret numbers.**

Gtr. IV

Rhy. Fig. 1

f

P.M. - - - - -

H P

10 9 8 7 3 2 1 0 5
10 9 8 7 3 2 1 0

0 0 5
0 0

0 3 6
H P

C5
8va-----

F5
steady gliss.
P.M.-----

G5
P.M.----

P.M.-----

N.C. D5
P.M.----

*1/4 step sharp.

Rhy. Fig. 1A
(end Rhy. Fig. 1)

P.M. let ring-----

H P

CS
8va-----

F5
steady gliss.
P.M.----

G5
H P
G5

P.M.-----

P.M.-----

P.M.----

sl.

*Rub R.H. (pinky side) back and forth across muted strgs.

N.C. 1st Verse N.C.(D5) (F5) (G5)

Now, who's that babe with the fab-u-lous shad-ow? Oh, oh.

8va loco (Gtr. III out)

15 ~ 7-5 5 7 - 3 4

(end Rhy. Fig. 1A) Rhy. Fig. 2 (Gtr. IV) A.H. (15ma) 1/4 sl. sl. sl.

P.M. ----- P.M. P.M. A.H. P.M. 1/4 P.M. P.M. P.M.

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

5 5 0 5 3 2 1 0 3 2 1 0 2 0 3 0 2 3 0 2 0 3 0 8 10 12 10

A.H. pitch: F# P P sl. sl. sl.

(D5) N.C.

So ob - scene, but to me it does-n't mat-ter. Wow!

(end Rhy. Fig. 2)

1/4

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

1/4 P.M.

trem. bar

1/2

2 0 3 2 3 H 3 0

0 0 0 P 0 2 0 3 0 3 2 0 3

Pre-chorus

Asus2

B^bsus2

Fsus2

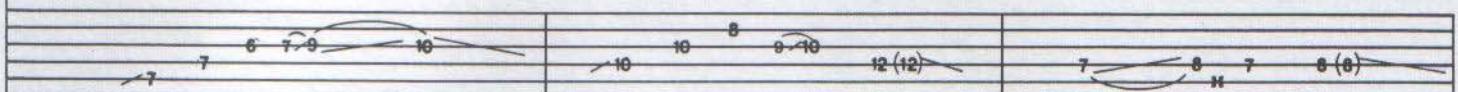
Gsus2

N.C.(E^b5)

Her mov - ies get down like you won't find in the home-town.
(Oh no.) They won't be - lieve it when they
(Oh)



(w/slide)



Rhy. Fig. 3(Gtr. IV)

see what they're see - in'.
no.)

Go see ba - by

now!

(end Riff A)

7 - 8 - 7 - 8 - 5 - 7

8 - 7

*1/4 step flat.

Bass: G F E^b D

Chorus
w/Rhy. Fig. 1A
D5

w/Rhy. Fig. 1
D5

2nd Verse
w/Rhy. Fig. 2
N.C.(D5)

Dad-dy's lit - tle sweet-ie af - ter some damn rain - bow. Oh - oh!

(D5)

N.C.

Got the big deal—in the back of a lim-o.— a - hey.— Now

Pre-chorus

w/Rhy. Fig. 3 & Riff A
Asus2

The musical score consists of a single staff of music with corresponding lyrics below it. The lyrics are:

show biz is so thrill - ing. When that cam - 'ra rolls, she's will - ing.
(Oh

N.C.(Eb5)

A musical score for a single melodic line, likely for a solo instrument or voice. The score consists of a staff with six measures. Measure 1: A dotted half note followed by a quarter note. Measure 2: A dotted half note followed by a quarter note. Measure 3: A dotted half note followed by a quarter note. Measure 4: A dotted half note followed by a quarter note. Measure 5: A dotted half note followed by a quarter note. Measure 6: A dotted half note followed by a quarter note. The lyrics "They won't believe it when they see what they're see in'" are written below the staff, with "no." above "they". The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The measure numbers 1 through 6 are written vertically to the right of the staff.

w/appause & hoots (next 8 bars)

Chorus
w/Rhy. Fig. 1A
D5

A musical score for 'The Star-Spangled Banner' featuring two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of eighth-note patterns. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also consists of six measures of eighth-note patterns. Below the music, the lyrics for the second verse are written in a cursive font: "Pic-tures on the sil - ver screen... Great-est thing you've ev - er seen....".

D5 C5 F5 G5

Now her name is up in lights. — Ev - 'ry- thing turns out all right.

Gtr. IV

P.M. let ring H P P.M. --- sl.

Pre-chorus
w/last half of Riff A
N.C.(E♭5)

Now they be - lieve it, now that they've seen it.

N.C.

Gtr. III

(7) (11) *1/4 step sharp.

w/flanger sl. P H trem. bar 1/2 1/2 P.M. ---

Bass: G F E♭ D H (2) 10 9 8 7 3 2 1 10 9 8 7 3 2 1

Chorus
w/Rhy. Fig. 1A
D5

C5

Pic - tures on the sil - ver screen.

Gtr. III
8va

let ring - let ring - - -

26 17-19 19 19 19-20 19 19-17 17 17 (17)- 15 15 17 17

(12) 13 10 13 10 10 13 13-15 (15) 10 9 8 8 8 10 7 9-14 14 16 18 19 20

F5

G5

Great - est thing you've ev - er seen.

8va

P.M. - - -

(12) 13 10 13 10 10 13 13-15 (15) 10 9 8 8 8 10 7 9-14 14 16 18 19 20

D5

C5

Now her name is up in lights.

Gtr. III
8va

let ring - - -

26 17-19 19 19 19-20 19 19-17 17 17 17-18 15 15 17 17

Gtr. IV

P.M.

P.M. - - - 4

H P

P.M.

H P

*Rub R.H. (pinky side) back
and forth across muted strgs.

F5 G5 N.C.

Ev - 'ry - thing turns out all right. *8va*

loco *sl.* *sl.* *sl.* *sl.* (Gtr. III out)

(12) - 13 9 9 13 9 10 12-10 7 12-10 (10) 7-12-10 7-12-10 7 10

sl. *sl.* *sl.* *sl.*

P.M. - - -

10 10 10-12 10 10-12 (12) (12) 10-12 14-12 10 8 12-10 7 8-7

0 0 0 0 0 0-10 (10) sl. P H H H P H H H P

Outro
N.C.(D5)

(Spoken:) Lights!

Camera!

(F5) (G5)

(D5)

N.C.

D5

HEAR ABOUT IT LATER

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Drop D tuning
down a half step:
(6) = D_b **(3) = G_b**
(5) = A_b **(2) = B_b**
(4) = D_b **(1) = E_b**

Moderate Rock ♩ = 126

Asus2
Intro *Gtr. I

Marc Ch. 1

mf

sl

let ring- -----

let ring- -----

TABLATURE:

A	0	2	2	4	5	0	5	4	4	5	0	2	2	4	5
B	0	0	0	5	0	5	0	5	4	4	5	0	0	0	5

*Clean tone w/flanger.

sl

*Clean tone w/flanger

sl

Guitar tablature for the first section of the solo, starting with Dadd4. The tab shows a sequence of chords and strumming patterns across six strings. The first measure is Dadd4. The second measure is Asus2, indicated by a dashed line below the strings. The third measure is Dadd4, with a slurs (sl) and let ring instruction. The fourth measure is Asus2, indicated by a dashed line below the strings.

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

sl

Dadd4

Fmaj7

Fhsus2

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of E major (no sharps or flats). It features a melodic line with various note heads and stems. Below the staff, the word "let ring" is repeated four times, each time followed by a dashed line indicating a sustained note. The bottom part of the image is a fretboard diagram for a six-string guitar. The strings are numbered 1 through 6 from left to right. Fret positions are indicated by numbers above the strings. The first three frets are labeled with the number 5. The fourth fret is labeled with the number 4. The fifth fret is labeled with the number 0. The sixth fret is labeled with the number 4. The seventh fret is labeled with the number 0. The eighth fret is labeled with the number 2. The ninth fret is labeled with the number 3. The tenth fret is labeled with the number (3). The eleventh fret is labeled with the number 2. The twelfth fret is labeled with the number 3. The thirteenth fret is labeled with the number 2. The fourteenth fret is labeled with the number 3. The fifteenth fret is labeled with the number 3. The sixteenth fret is labeled with the number 3.

G6/9

1st Verse
D Dsus4 D

Ain't got no mon - ey. Got no house on the hill. Tell me hon - ey: will you

(Gtr. III out)

(o)

A.H.
(Svva)

let ring----- A.H.----- P.M.-----

3(15) 2(14) 2(14) 0(12) 0 2 3 2 2

B^b6 Asus2 Dadd4/A Asus2

al - ways be my pills, yeah, be my pills?

sl P.M.--- P.M.--- P.M.--- let ring----- P.M. P.M.--- P.M.---

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

Dadd4/G D Dsus4

Neigh - bors get - tin' cra - zy 'bout the noise next door. It's a

P.M. sl let ring----- P.M. let ring----- H P P 3 H P P

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

D Bb6 Asus2

ma - jor vi - o - la - tion. Car - ried a - way for sure,

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

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

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

Dadd4/A Asus2 Dadd4/G

yeah, I know. See, I been

P.M.-----4 let ring-----4 P.M.-----4 P.M.-----4 P.M.-----4 let ring-----4

5 0 5 4 0 2 0 0 0 0 5 0 5 4 0 5 3 sl. sl.

Pre-chorus C Dadd4 C D Fmaj9

tried and con - vic - ted. It's win - ner take all. I want a

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

3 2 0 5 4 0 3 2 0 5 (5) 3 sl. sl. 0 2 2 3

Gadd9 N.C.

run for my mon - ey, that's all. I don't -

let ring-----4 P.M.-----4 let ring-----4 P.M.-----4

(3) 2 3 3 0 5 5 2 2 5 (5) 2 3 4 5 6 7 3 1/4 P

Chorus
Asus2

Dadd4/A

Asus2

wan - na — (I don't wan - na hear — a - bout a - hear a - bout it lat - er. I don't wan - na, ba -

P.M.----- P.M.----- sl. let ring----- P.M.----- P.M.-----

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

Dadd4/G

Asus2

Dadd4/A

by I don't I ain't gon - na I don't wan - na hear — a - bout a - say it a - gain -

Harm. (8va) sl. P.M.----- P.M.----- sl. let ring----- H

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

Asus2

Dadd4/G

2nd Verse
D

Dsus4

ba - by. I don't wan - na, ba - by I don't wan - na.) Yeah! — I'm walk - in', don't —

A.H. (8va) T T T T

P.M.----- P.M.----- sl. let ring----- sl.

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

D Bb6

need no ride. No ex - pla - na - tion, just wast - in'

T T T H P P 3 P.M. 3(15) 3(15) 2(14) 3 2 0

Asus2 Dadd4/A Asus2 Dadd4/G

time, yeah, all my time... I been

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

Pre-chorus C Dadd4 C D Fmaj9

tried and con - vic - ted. It's win - ner take all. I want a run for my mon - ey,

P.M. sl. P.M. sl. sl. let ring - - - - - let ring - - - - -

Gadd9 N.C. Chorus Asus2 Dadd4/A

that's all. And I don't wan - na. (I don't wan - na hear - a - bout it lat - er. I do what I

let ring P.M. P.M. P.M. H sl. let ring - - - - -

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

Asus2

want to. I don't wan - na, ba - by I don't wan - na. I ain't gon - na. I don't wan - na hear -

A.H. (8va) A.H. (8va)

P.M. P.M. A.H. sl let ring P.M. P.M.

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

A.H. pitch: D sl

Dadd4/A

Do what I want to you. I don't wan - na ba - And you can try me at home -

a - bout it lat - er. I don't wan - na ba - by I don't wan - na.)

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

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

sl sl

Bridge

C G/B Am

if it feels right. But I ain't home -

Gtr. III sl p sl p sl p sl p sl p sl p M.

7-9 0 9-7 (7) 5 (5) (5) 7 5 7

sl

Gtr. II

P.M. H A.H. (8va) sl H H sl P

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

H H sl

D5 Cadd9 D5 at night. — Wow! —

trem. pick sl. grad. bend Full pick slides (Gtr. III out)

P.M. P.M. pick slides sl. pick H sl. pick scrape (Gtr. II out)

Guitar solo N.C. (Bass and drums) 3 Gtr. IV A.H. (15ma) sl. don't pick

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

rake P.M. sl. H A.H. P.M. A.H. Full P.M. T P H T P

A.H. pitch: G# G# F# 14 7 10 14 10

A.H. pitches: G# G# F# 1/2 1/2

TP P H TP T P P T P P H T P P H T P P H T Full 3 1/2 1/2

TP P H TP T P P T P P H T P P H T P P H T Full 3 1/2 1/2

14 10 7 10 14 10 14 10 (19) 15 12 15 10 15 12 15 20 15 12 15 10 (19) 15 12 15 17 (17) 15

A.H. pitch: E

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

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

*Bend w/L.H.

Bridge
C

G/B

8va- And you can try me at home _____ if it feels _____ right...

1/4 Full (Gtr. IV out) sl.

grad. bend Full sl. P (Gtr. III)

20 21 21 22 22 22 22 (22) sl.

7 9 0 9 7 sl.

7 5 sl.

Bridge C G/B

Am D Cadd9 D

But I ain't home at night...

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

sl. *trem. pick* *sl. sl. sl.* *grad. bend*

5 (5) 7 5 7 7 14 19 21 21

sl.

H H *P* *P.M.----- let ring-----*

w/Fill 1 N.C. *Outro N.C.(A5)*

Ah, I don't wan - na.

Full *2½ Full* *Full* *Full* *sl.* *(Gtr. III out)*

Full *2½ Full* *Full* *Full* *sl.*

P.M.----- *(Gtr. II out) Gtr. V* *Full* *1/2 1* *trem. bar*

rake *grad. bend* *Full* *10 12*

Fill 1 1½ 1½ 1½ *sl.* *(Gtr. IV out)*

1½ 1½ 1½ *sl.* *(10)*

I'll ____ do what I please.____ I don't wan - na.

And ba - by don't look at me. Yeah, Don't look at me
A.H.-----
(15ma) 1/2
A.H.----- 3 P.M. 1/2

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

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

A.H. pitches: D# E D

Asus2 Dadd4/A Asus2

ba - by. Yeah. Bet - ter take my chanc - es.

8va Full Full Full 1
Gtr. V loco sl. 1/2 1/2 1/2 P

Full Full Full P.M. sl. trem. bar 1/2 1/2 1/2 P

20 20 (20) 10 10 7 7 5 5

Gtr. II

P.M.----4 P.M.----4 P.M.----4 let ring----4 P.M.----4 P.M.----4

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

0 0 0 0 0 5 0 5 0 0 0 0

sl.

SUNDAY AFTERNOON IN THE PARK

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 2 whole steps:

(6) = C (3) = E \flat
 (5) = F (2) = G
 (4) = B \flat (1) = C

Slowly $\text{♩} = 64$

N.C.

*Synth. arr. for gtr.

*w/effect (pitch-shifter or octave divider, for example)
that doubles melody an octave lower.

Chord Fingerings:

- Staff 1: (e) 7, 7 0, 11 7, 7 0, 7 0, 7 11 0 7
- Staff 2: 3 3, 5 3 2 3, 2
- Staff 3: 6 (e), (e) 5, (e) 7, (e) 6, (e)

Performance Instructions:

- Slurs: "sl." above the staff.
- Long slide: "long slide" below the staff.

*Fade out as "One Foot
Out the Door" fades in.

Sunday Afternoon in the Park - 2 - 2

ONE FOOT OUT THE DOOR

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Moderately fast $\text{♩} = 196$

N.C.

1.

*Gtr. I (Synth. arr. for gtr.)
Rhy. Fig. 1

(end Rhy. Fig. 1)

f
**palm mute
fade in

*Tuning (low to high): C#, F#, B, E, G#, C#. Music sounds a half step lower than written.

**Use heavy palm mute throughout, except for accented notes.

2. N.C.

I grab that tel - e - phone...

I thought we were a - lone...

Rhy. Fig. 2

Tell - in' me there's com - pa - ny. Your hus - band's com - in' home...

The musical score consists of four staves. The top staff is for Gtr. I (Synth. arr. for gtr.), indicated by a treble clef and a key signature of one sharp. It features a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs, with a dynamic marking of *f* and a palm mute instruction. The second staff is for Gtr. II (N.C.), indicated by a treble clef and a key signature of one sharp. It shows a continuous eighth-note pattern with a dynamic marking of *f*. The third staff is for Bass, indicated by a bass clef and a key signature of one sharp. It shows a continuous eighth-note pattern with a dynamic marking of *f*. The bottom staff is for Drums, indicated by a common time signature and a key signature of one sharp. It shows a continuous eighth-note pattern with a dynamic marking of *f*.

I been think - in' 'bout Sat - ur - day night with you, I been

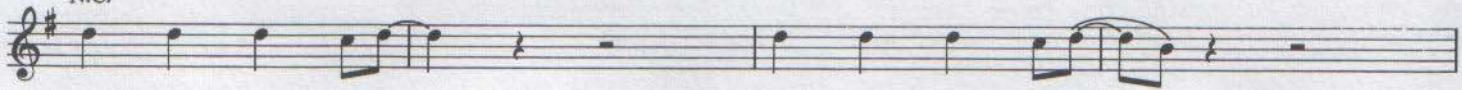
think - in' 'bout it all week long. You know I'm gon - na lose it, 'cause that

son of a bitch got me sing - in' that same old

song. Got
(end Rhy. Fig. 2)

The musical score consists of six staves. The top staff is vocal, followed by two guitar staves (one above the other). The vocal part features eighth-note patterns and lyrics. The guitar parts provide harmonic support with various rhythmic patterns and fingerings indicated below the strings. The key signature is A major (no sharps or flats), and the time signature is common time.

w/Rhy. Fig. 1
N.C.



one foot out the door.. Time to hit the road._____



Ain't no match for your mean old man,- and I think it's time to roll._____ Got



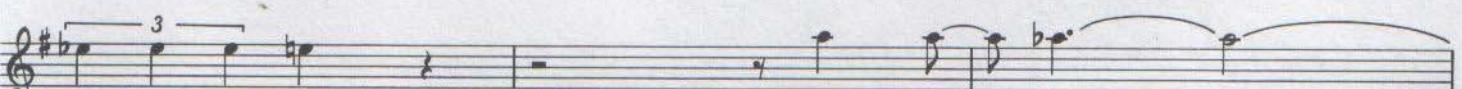
one foot out the door., got one foot out the door._____



Think I'm gon - na run it. Don't - cha let it cool down._____ Foot back to the floor._____



Put the ped - al to the met - al and ya beat it out of town.



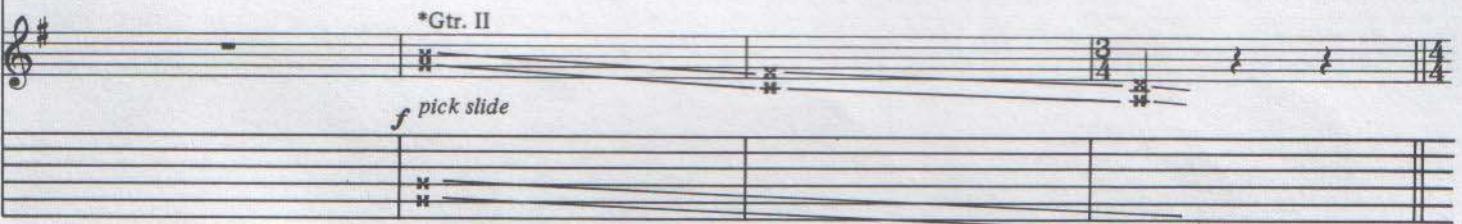
Come, com - ing back, back for more._____

⑥ pick slide



*Gtr. II

f pick slide



*Tuning (low to high): E \flat , A \flat , D \flat , G \flat , B \flat , E \flat .
Music sounds a half step lower than written.

Guitar solo
w/Rhy. Fig. 1
N.C.



w/Rhy. Fig. 2 (1st 18 bars only)

The image displays a page of guitar tablature, likely from a technical or instructional book. It consists of six horizontal staves, each representing a string or group of strings on a guitar neck. The notation uses standard musical symbols like notes and rests, but also includes specific guitar techniques indicated by letters: H for hammer-on, P for pull-off, sl. for slur, A.H. for alternate hammer-on, T for tap, and H for harmonic. Various dynamics are marked with words like 'Full', '1/2', and 'don't pick'. Fingerings are shown as numbers above the strings. The tablature is set against a background of six sets of horizontal lines representing the fretboard. The overall style is precise and technical, designed for advanced guitar players.

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



BENDING NOTES



HALF STEP: Play the note and bend string one half step.*



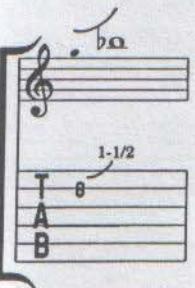
SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



WHOLE STEP: Play the note and bend string one whole step.



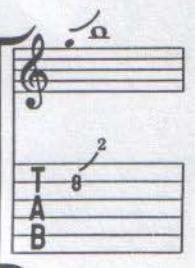
PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



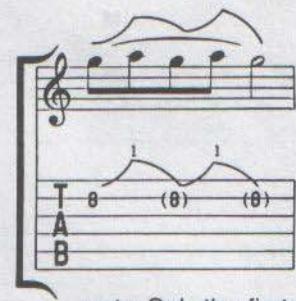
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



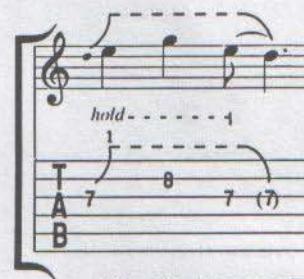
TWO STEPS: Play the note and bend string two whole steps.



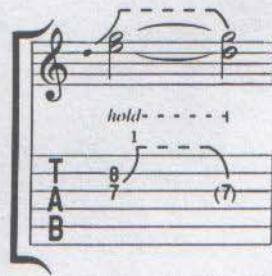
REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



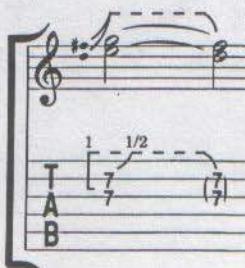
BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

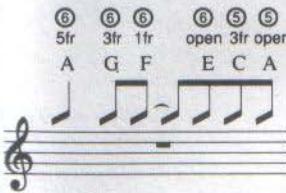
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:

Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.



PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



FRET-BOARD TAPPING:
"Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.



LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



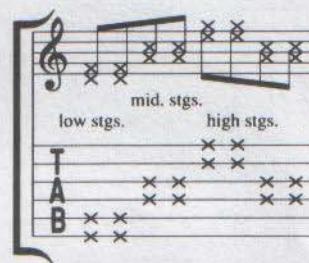
LONG GLISSANDO:
Play note and slide in specified direction for the full value of the note.



SHORT GLISSANDO:
Play note for its full value and slide in specified direction at the last possible moment.



PICK SLIDE:
Slide the edge of the pick in specified direction across the length of the string(s).



MUTED STRINGS:
A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING: The note or notes are picked as fast as possible.

TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

ACCENT:
Notes or chords are to be played with added emphasis.

STACCATO (Detached Notes):
Notes or chords are to be played roughly half their actual value and with separation.

DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke () or upstroke () of the pick.

VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS

NATURAL HARMONIC:
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

ARTIFICIAL HARMONIC:
The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

ARTIFICIAL "PINCH" HARMONIC:
A note is fretted as indicated by the tab, then the pick hand

produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR

SPECIFIED INTERVAL:
The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

UN-SPECIFIED INTERVAL:
The pitch of a note or a chord is lowered to an unspecified interval.