

RUNNIN' WITH THE DEVIL

3

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

Tune down 1/2 step:

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

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

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

Moderate Rock ♩ = 95

Intro

(Canham)

(Bass plays low E pedal)

Ende in (13 sec.)

* 5 sl.
w/echo & reverb
f

*Strum stgs.

C/E D/E

G/E A/E E

C/E D/E

Rhy. Fig. 1

Musical score for guitar, Treble clef, key signature of two sharps, time signature common time. The top staff shows a melodic line with slurs and grace notes. The bottom staff shows a harmonic line with a circled 'H' above the first measure and a circled 'H' below the third measure. The notes are indicated by vertical stems and horizontal dashes. Slurs are marked with 'sl.'.

G/E A/E E

C/E D/E

G/E A/E E

yeah!

Yeah yeah

(Scream:) Ah

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

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

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

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

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

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

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

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

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

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

Run-nin' with the dev - il.

Gtr. II sl.
w/echo & reverb

11
sl.

Rhy. Fill 1

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

Rhy. Fill 2

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

Rhy. Fill 3 (Gtr. I)

Guitar solo I

A5

Gtr. I ↘

Gtr. II ↘

pick slides

G5

④ 12fr. E

sl.

P.M. ----4

P

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

sl. sl.

P

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

sl. sl.

C/E D/E G/E A/E E Whoo! —

Rhy. Fig. 3

5 7 5 7 5 7 H 5 7 5 7 5 7 H 5 7 5 7 5 7

3rd Verse
w/Rhy. Fig. 2

A5

G/A

F#m/A

Em/A

A5

G/A

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

Substitute Rhy. Fill 4

Em

Resume Rhy. Fig. 2

A5

G/A

F#m/A

Em/A

on that road. — Got no love, no love you'd call — real. —

A5

G/A

F#m/A

Em/A

Em

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

Got no - bod - y wait - in' at home. —

*w/lead voc. ad lib

G/E A/E E

C/E D/E

G/E A/E E

Run - nin' with the dev - il. —

C/E D/E

G/E A/E E

C/E D/E

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

Run-nin' with the dev - il. —

Gtr. II

w/echo & reverb

sl.

Rhy. Fill 4

Harm.
(8va)

let ring

Harm.

6 9 12 15 17 19 16 14

7 5 6 7 5 6

Guitar solo II
A5

This section shows two staves for Gtr. I and Gtr. II. The top staff includes markings for 'pick slides' and 'G5'. The bottom staff has fingerings like 14-15-17-15-14, 14-14, and 14-14-14-12. The notation includes 'P.M. ---' and 'P.M. ----' with 'sl.' and 'sl.' below the strings.

A5

This section continues the guitar solo. It features 'pick slide' markings, fingerings (e.g., 2½, 1½, 2½, 1½), and a 'Full' pick stroke. Fingerings like 14-15-17-15-14-17 and 12-13-15-13-12-12 are shown. The bottom staff ends with 'sl.'

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

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

This section starts with a blank staff followed by a staff with 'G/E A/E E' and 'C/E D/E' markings. The lyrics 'Run - nin' with the dev - il.' are written below the staff.

*w/lead voc. ad lib till end

G/E A/E E Play 3 times C/E D/E w/Rhy. Fill 5
G/E A/E E

This section continues the out-chorus. It includes 'Play 3 times' instructions, 'C/E D/E' markings, and 'w/Rhy. Fill 5' with 'G/E A/E E' markings. The lyrics 'Run - nin' with the dev - il.' are written below the staff with 'poco rit.'

Rhy. Fill 5

This block contains a boxed section for 'Rhy. Fill 5'. It shows a staff with 'H' markings and a fretboard diagram with 'H' and 'sl.' markings.

ERUPTION

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

Tune down 1/2 step:

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

Free time ($\downarrow = 92$)

(Drum fill)

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

*w/slight flanging and tape echo delay.

A.H.
pitch: F \sharp

A.H. pitches: F# G A G

w/Rhy. Fill 1

poco rit.

> sl.

trem. bar

P

2 2 2 0

8va-

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

8va-

8va-

Faster ($\text{♩} = 132$)

8va-

Rhy. Fill 1

Overdubbed gtr.

YOU REALLY GOT ME

Words and Music by
Ray Davies

Tune down 1/2 step:

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

Moderate Rock $\text{d} = 140$

Intro A5 A A5

f

A A5

pick sl.

A A5

Full sl.

1st Verse A5

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

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

A5

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

D5

2nd Verse
A5

Please,
don't ev - er

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

let me be, — I on - ly wan - na be by your side...

A.H. (15ma) 1½ H P sl. 3 Full
rake A.H. 1½ H P sl. Full
A.H. pitch: G♯ sl.

Please, don't ev - er let me be, — I on - ly wan - na be by your side,

P.M. - - - - - | P.M. - - - - - | P.M. - - - - - | rake (trill) H P H P H P H
P.M. - - - - - | P.M. - - - - - | P.M. - - - - - | H P H P H P H
P.M. - - - - - | P.M. - - - - - | P.M. - - - - - | 5 8 5 6 5 5 5 5

B5

ah!
sl. P H P T sl. P P T sl. P H P T sl.
7 7 ** sl. sl. sl. sl.

Girl, (Girl, you real - ly got me now, — you got me

T sl. P H P T sl. P P T sl. P H P T sl.
10-15 5 6 5 10-15 6 5 10-15 5 6 5 10
P.M. - - - - - | P.M. - - - - - | P.M. - - - - - | sl. sl. sl. sl.

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

****Tap 1st & 2nd stgs.**

D5 D[#]5 E5 D5 E5 D5

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

Oh yeah, _____ you real - ly
oh yeah.)

P.M. -----

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

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

(You real - ly got me, You

real - ly got me.)

Harm. (8va)

D5

(Spoken:) Oh, no, — no, — ah!

steady gliss.

pick slide w/Flanger Full

Full

Guitar solo

*Chords implied by bass gtr. figure.

*Vib. w/L.H.

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

*w/fdbk.

*Fdbk. pitch: G

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



(Sighed) Ah. —

(Groaned) Ah. —

(Gasped) Ah, ah, ah,

Ah. — Ah. —

Ah, ah.

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

(Sighed) Ah. —

Girl,

you real - ly got me now,

you got me

(Percussively) Chu, chu, chu, chu, ch, ch.



so I don't know what I'm do - in. —

Ah.

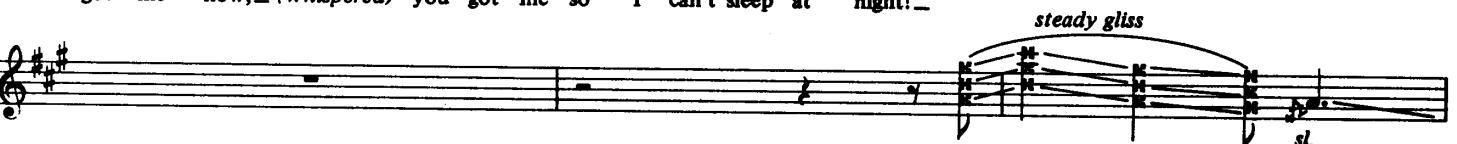
Girl,

you real - ly



got me now, — (Whispered) you got me so I can't sleep at night! —

steady gliss



ff pick slide



B5 A5 B5

A5 B5

A5 B5

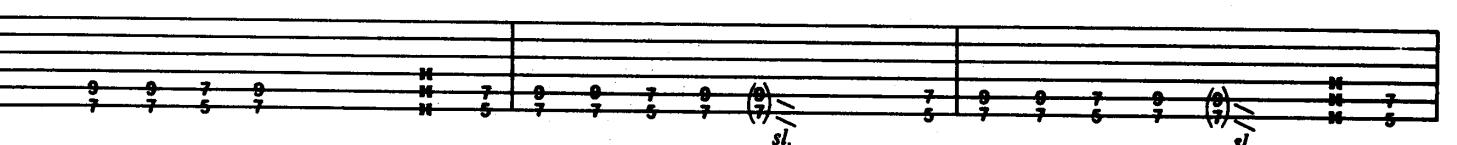
AS BS

AS BS

AS

Girl,
(Girl, — you real - ly got me now, — you got me so I don't know where I'm go - in', —

sl.



sl.

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

— yeah.
— oh yeah, yeah.) you real - ly got me now, got me
— yeah.
—
so I can't sleep at night! — (You real - ly got me.
You real - ly got me. Oh!
You real - ly got me!
real - ly got me!

Harm.-1

E7#9

Free time

N.C. Full

Fdbk. 1½

Fdbk. 1½

Fdbk. pitch: F#

AIN'T TALKIN' 'BOUT LOVE

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

(Tune down 1/4 step)

Moderate Rock $\text{J} = 138$

Intro

Gtr. I
T
A
B
P.M. (w/echo repeats, flanger & reverb)
**A.H.
H
A.H.
P.M. P.M. P.M.

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

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

N.C.
Am
G
P.M.
H
P.M. P.M. P.M.
trem. bar
1/2 sl. 1 sl. 1 sl. sl.

Am
G
N.C.
P.M. P.M. P.M.
H
Am
G5
P.M.
H

1st, 2nd Verses
N.C.
Am
F5
G5
N.C.
Am
F5
G5
I heard the news ba - by, look-in',
and all a - bout your dis - ease...
and on the streets a - gain.
Full
hold trem. bar Full 1 1 sl.
P.M. P.M. H P.M. P.M.

Gtr. I plays Fill 1 2nd time

N.C.

Am

F5

G5

N.C.

Yeah, you may have all you want, ba - by,
 Oh yeah, you think you're real - ly cook-in', ba - by.

but I got some - thin' you need,
 you bet - ter find your - self a

P.M.

H

P.M.-----|

P.M.

H

Gtr. I plays Fill 2 2nd time
N.C.

Chorus

Am

G

Am

F5

G5

friend.

oh My friend.

Ain't talk - in' 'bout

love.

P.M.-----|

pick slides ---|

P.M. P.M.

*Play cue note 2nd time.

N.C.

Am

G5

N.C.

Am

G

My love is rot - ten to the core.

Ain't talk - in' 'bout love.

P.M.

P.M. P.M.

P.M.

P.M. P.M.

H

Fill 1

A.H.
(8va)

P.M. A.H.

H

Fill 2

pick sl. (steady gliss.) sl.

sl.

Gtr I plays Fill 3 2nd time

N.C.

1.

Am

G

N.C.

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

P.M. H

2.

Am

G

Guitar solo I
**Am

G5

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

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

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

**Chords implied by bass line.

w/Fill 4

G5

trem bar

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

Fill 3

Full

Fill 4

sl.

trem. bar

Full

*Hold bend while sliding. P

*Hold bend while sliding. P

(Both Am gtrs.) sl.

G5 w/Fill 5

Chorus

Am G N.C. Am G

Ain't talk - in' 'bout a love. Babe, it's - a rot - ten to the core. —

trem. bar

3½ 3½

N.C. Am G N.C.

Ain't talk - in' 'bout love. Just like I told you be - fore, —

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

Fill 5

Gtr. II

3rd Verse

Am G Am F5 G5 N.C.

*Dim. w/vol. control.

Am F5 G5 N.C. Am F5 G5 N.C.

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

(8va)

sim. P.M. P.M. f *w/flanger let ring Harm.

P

*Flanger set to sweep upper partial harmonics.

Am G Am G

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

(8va)

f let ring mp Harm.

P

Harm.

(8va)

let ring mp Harm.

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

Guitar solo II

Am **G5**

love. No more, no more. Ah! _____

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

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

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

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

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

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

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

w/Fill 6 **Am** **G5**

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

sl. **0 0 0 0** **sl.** **P** **0 0 0 0** **H P** **0 0 0 0** **H P**

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

sl. sl. sl.

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

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

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

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

20 0 **10 sl.** **0 0 0 0 0 0** **0 3 0 0 0 0** **3 3 2 3 H**

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

sl. 0 0 12 13 15 **sl. (5) 10 15 17 17** **sl. 5 7** **sl. 5 7** **grad. release**

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

I'M THE ONE

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

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

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

(Band tacet 1st time)

Intro N.C.(Am7)

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

Pre-chorus

A5 A_b5 G5 F[#]5 F5 E5 N.C. D5 (E_b5)

I see a glow that fills this room.

Harm. (8va) trem. bar Harm.

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

A5 A_b5 G5 F[#]5 F5 E5 N.C. D5 (E_b5)

I see it roll - ing out of you.

pick slide (steady gliss.) *

14 13 12 11 10 9 8 7 6 5 (9) *Move pick across strgs.

B5 B_b5 A5 A_b5 G5 F[#]5 F5 E5

Feed her your mes - sage from a - bove.

trem. bar (slow dive)

15 15 14 13 12 11 10 9 (9) 7 6

B5 B_b5 A5 A_b5 G5 F[#]5 E5 C5

I'm tell - in' you, — ow! — Show,-

1 $\frac{1}{2}$ 2 $\frac{1}{2}$ 1 $\frac{1}{2}$ 2 $\frac{1}{2}$

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

Chorus

D5 N.C.(E)

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

D5 N.C.(E) C

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

D N.C.(E) C5

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

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

your...) Show — it! (Scream) Ow! —

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

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

light P.M. —————— H H H H H

**Chords implied by bass.*

The image shows two staves of musical notation for guitar. The top staff begins with a D7 chord (labeled '• (D7)') followed by a 'Full' dynamic. It features several slurs and grace notes. The bottom staff continues the musical line, also with 'Full' dynamics and slurs. Both staves include fingerings and string indications.

*D7 sound implied by lead gtr. & bass.

The image shows a musical score for guitar. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of two staves with six measures each. Measure 1: 'Full' (downward arrow) over the first note, 'P' (upward arrow) over the second note. Measure 2: 'Full' (downward arrow) over the first note, 'P' (upward arrow) over the second note, 'H' (downward arrow) over the third note. Measure 3: 'Full' (downward arrow) over the first note, 'P' (upward arrow) over the second note, 'H' (downward arrow) over the third note. Measure 4: 'Full' (downward arrow) over the first note, 'P' (upward arrow) over the second note, 'H' (downward arrow) over the third note. Measure 5: 'V' (downward arrow) over the first note, 'P' (upward arrow) over the second note. Measure 6: 'Full' (downward arrow) over the first note, 'P' (upward arrow) over the second note. Measure 7: 'Full' (downward arrow) over the first note, 'P' (upward arrow) over the second note, '1/2' (upward arrow) over the third note. Measure 8: 'Full' (downward arrow) over the first note, 'P' (upward arrow) over the second note, '1/2' (upward arrow) over the third note. Measure 9: 'semi-harm.' (downward arrow) over the first note, 'P' (upward arrow) over the second note. Measure 10: 'Full' (downward arrow) over the first note, 'P' (upward arrow) over the second note. Measure 11: 'Full' (downward arrow) over the first note, 'P' (upward arrow) over the second note. Measure 12: 'Full' (downward arrow) over the first note, 'P' (upward arrow) over the second note.

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

sl. *G minor implied by riff.

*G minor implied by riff.

A minor implied by riff.

A.H. pitch: A

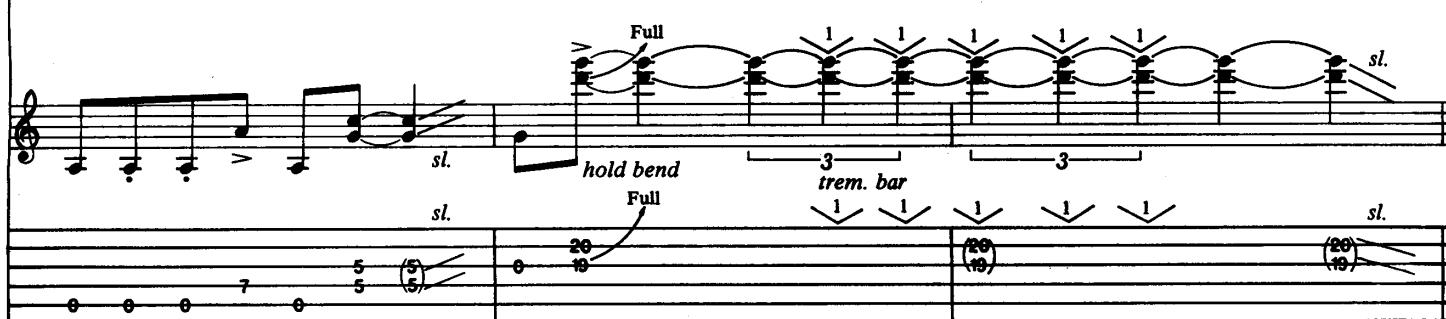
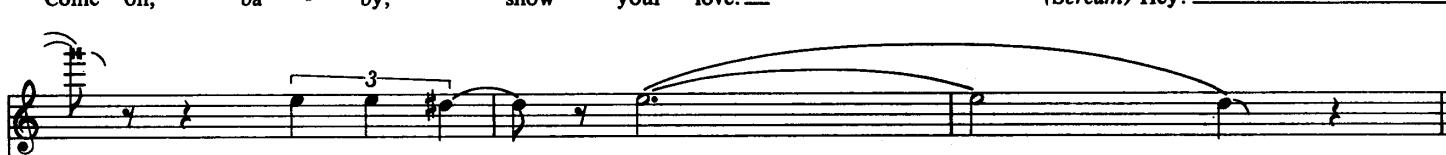
2nd Verse
w/Riff A
(Am7)



w/Fill 1



w/Riff A



Fill 1

Chorus

A5 A_b5 G5 F[#]5 F5 E5 N.C.(E_b5)D5

I see a glow that fills this room.

Harm. (8va)

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

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

sl.

A5 A_b5 G5 F[#]5 F5 E5 C.(E_b5) D5

I see it roll-ing out of you.

pick slides (steady gliss.)

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

B5 B_b5 A5 A_b5 G5 F[#]5 F5 E5

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

hold bend trem. bar sl.

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

sl.

B5 B_b5 A5 A_b5 G5 F[#]5 E5 C Chorus

ow! Show,

sl.

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

sl.

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

Guitar solo II
(Bm)

The sheet music consists of five staves of musical notation for guitar, set in B minor (Bm). The notation includes standard staff notation above and sixteenth-note tablature below. Various performance techniques are indicated throughout the piece:

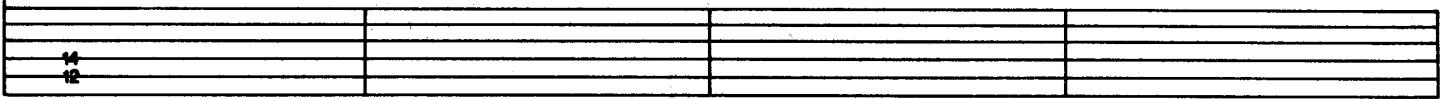
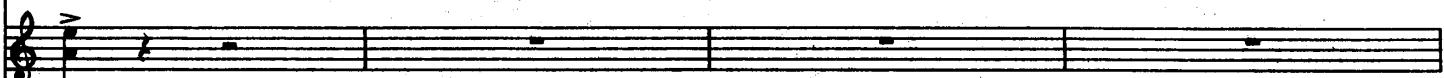
- P**: Hammer-on (indicated by a downward arrow over the note).
- P**: Pull-off (indicated by an upward arrow over the note).
- Full**: Full stroke (indicated by a curved arrow).
- trem. pick**: Tremolo pick (indicated by a dashed line).
- sl.**: Slur (indicated by a curved line).
- H H**: Double hammer-on (indicated by two arrows pointing down).
- Full**: Full stroke (indicated by a curved arrow).
- (Em)**: Key change to E minor (indicated above the staff).
- (E)**: Key change to E major (indicated above the staff).

Chord boxes are provided below the tablature to help identify the chords being played. The first staff begins with a single note followed by a rest. The second staff starts with a hammer-on from the 3rd string at the 3rd fret to the 2nd string at the 2nd fret, followed by a series of eighth-note pairs. The third staff continues with eighth-note pairs, with the first measure ending on a G chord (3rd string at 10, 2nd string at 10). The fourth staff begins with a tremolo pick on the 3rd string at the 3rd fret, followed by eighth-note pairs. The fifth staff begins with a hammer-on from the 3rd string at the 3rd fret to the 2nd string at the 2nd fret, followed by eighth-note pairs.

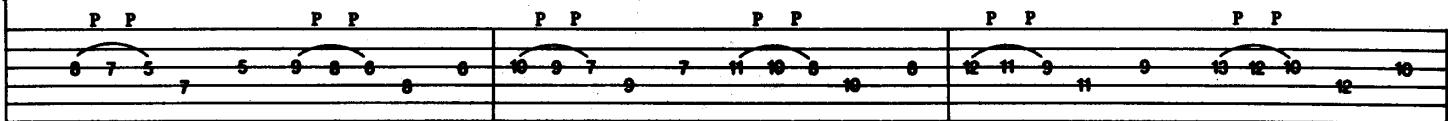
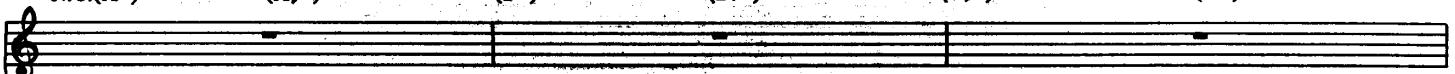
*Pre-bend 3rd stg.
with 2nd stg. bend.

A5

(Band tacet)



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

(Band in)
N.C.(A⁰)(A[#]0)(B⁰)(B[#]0)(C[#]0)(D⁰)

(D \sharp 7)

C Out-chorus

D

E

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

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

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

trem. bar 1/2 1

D E Esus4 E Esus4 C

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

D (B)

now, uh. your Ah, love. yah.

trem. bar

JAMIE'S CRYIN'

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

Tune down 1/2 step:

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

Moderate Rock $\text{♩} = 126$

N.C.(E9)

1/2

Intro (Drum fill)

Gtr. II

mf w/ambient echo & reverb

rake 1/2

Full

Full

sl.

E9

1/2

Full

Full

trem. bar (slow dive) 2 3

(Gtr. II out)

rake 1/2

sl.

P.M. P.M. ---

1st Verse
E9

Rhy. Fig. 1

P.M.

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

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

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

F#m Bm A5 Chorus E9

sad. Oh, whoa, whoa, Jamie's

Rhy. Fig. 2

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

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

cry - in'. Oh, whoa,

Full

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

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

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

P.M. P.M. Full

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

E9

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

w/Rhy. Fill 1

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

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

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

Rhy. Fig. 3

let ring w/flanger

*Bass plays A pedal.

Rhy. Fill 1

P.M. P.M. Full

A Bm G A
 "Gim - me, but she knows— what that - 'll get her.
 (gim - me a call— some - time,")
 (end Rhy. Fig. 3)
 (Flanger off)

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

Substitute Rhy. Fill 2

Substitute Rhy. Fin 2

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

Resume Rhy. Fig. 2

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

Bridge
Half time feel
C[§]m

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

D

The image shows a musical score for guitar. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The first measure consists of eighth-note pairs. The second measure starts with a bass note followed by eighth-note pairs. The third measure has a dynamic marking 'mp' and the instruction 'let ring'. The fourth measure begins with a bass note and includes a grace note 'H' above the first note. The fifth measure is labeled 'w/fingers' and features a descending eighth-note scale. The bottom staff follows the same rhythmic pattern as the top staff, with fingerings indicated by numbers above the notes.

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

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

sl. sl. let ring

4 5 4 6 2 4 6 5 4 6 7

*swell w/volume control.

E

Guitar solo N.C.(E9)

stands. Whoo!

let ring P sl. Full semi-harm.

0 5 5 7 0 7 5

P.M. Full P.M. H

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

1/2Full sl. 1½ sl. 1/2Full

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

sl.

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

Substitute Rhy. Fill 3

She wants to send him a letter, uh, yeah, yeah, just to

Resume Rhy. Fig. 3

try to make her - self feel bet - ter. It said, "Gim - me,
G A Bm G A
some time,") - but she knows_ what that - 'll get her. _____
Chorus (gim - me a call ___

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

Rhy. Fill 3

Rhy. Fill 3

F#m Bm A5 B5

Out-chorus
E9

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

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

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

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

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

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

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

*Two gtrs. Full Full Full

rake Full Full Full

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

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

•Doubled by Gtr. III (overdub).

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

Gtr. II Full 1/2 Full Full slack

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

slack

slack

slack

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

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

sl. sl.

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

E9 1/2

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

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

Notes: * Finger lift - off noise.

2nd time w/Rhy. Fill 4

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

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

Effects: Full, 1/4

Repeat and fade

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

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

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

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

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

Effects: Full, Full

Riff A

Gtr. III

III

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

Fingerings: (14) (14) 10 10 9 (9) (9) (9)

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

Rhy. Fill 4

Fingerings: 0 9 9 7 (7) 7 6 5 3 0 0 0 7

Fingerings: 0 9 9 7 (7) 7 6 5 3 0 0 0 7

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

ATOMIC PUNK

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

Tune down 1/2 step:

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

Fast Rock $\text{J} = 198$

N.C.

w/phaser

*Ride cymbal is struck.

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

sim.

*N.C.(B)

⑤ 7fr.
B

st.

*Bass enters. Gradual crescendo on B note.

Em B5 D5 Em

trem. bar

E5 B5 E5 Em

trem. bar

1st Verse
D5

Em

I am a victim of the science age, uh,

P.M. P.M.

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

E5 B5 D5 Em D5 B5

a child of the storm, whoa, yes.

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

D5 Em

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

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

E5 B5 D5 Em

it says no more, no more.

trem. bar

1 1/2 6

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

Chorus
*E5

D5(sus2, add6)

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

let ring

*Bass plays E pedal.

N.C.

Em E5 B5 D5

Oh, whoa, yeah.

*w/flanger

flanger off

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

Em E5 B5 D5 Em

Wow!

trem. bar 1½ 2½ P

2nd Verse D5

I am the ruler of these neth - er worlds.

Harm. 1 1 1

trem. bar

P.M.-----|

Harm. 1 1 1

Em E5 B5 D5 Em

the un - der - ground. Whoa, —

P.M. P P

D5 B5 D5

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

P.M. and semi-harm.

Em E5 B5 D5 Em

Just look a - round, whoa, — yes. —

P.M. P M. P P

E5 D5 B5 Chorus E5 D5

No - bod - y rules these streets at night

sl.

The image shows a complex musical score for electric guitar, spanning six staves. The notation is handwritten and includes various performance techniques such as slurs (sl.), hammer-ons (P), pull-offs (P), and tremolo picking (trem. pick). Specific chords are labeled with letters (B, E5, D5, Em) and numbers (e.g., 12, 15, 16, 17, 18). Technical instructions include "w/phaser" and "Ride cymbal". The score also features dynamic markings like "Full" and "let ring --". Fingerings are indicated by numbers above the strings. The overall style is highly technical and expressive, typical of a guitar solo or lead sheet.

3rd Verse
D5

Em

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

C5 E5 D5

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

rake semi-harm.

Em

Look a - round, woh, ___ yeah.

rake trem. bar

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

Amadd2/E

(sus2) B5

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

let ring w/flanger pick slides (steady gliss.)

*Palm rubs strings (intro simile).

Free time
F5

velo.

Fdbk. (8va)

trem. bar 2

2 3 4

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

Musical score for guitar. The score consists of two staves. The top staff shows a melody with various fingerings (e.g., 2, 2, 2) and feedback markings (Fdbk. (15ma)). The bottom staff shows a harmonic or rhythmic pattern with fingerings (e.g., 2, 2), feedback markings (Fdbk.), and slurs (sl.). The score is in common time and includes measure numbers 1 through 5.

FEEL YOUR LOVE TONIGHT

57

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



Tune down 1/2 step:

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

Moderate Rock $\text{♩} = 135$

Intro N.C.(E7)

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

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

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

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

A3

— yes. — Uh, too, too far. — Uh, so I,₂

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

Chorus

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

P.M. P.M. P.M. — P.M. P.M.

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

2nd Verse

A5 D/A A5 D/A

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

1/2

3 semi-harm. 3 sl.

1/2

P.M. —

N.C.(E7)

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

P.M. P.M. P.M. — P.M. P.M. —

(3) 0 0 4 2 (7) 0 0 7 sl.

A5 D/A A D/A

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

P.M. P.M.

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

P.M. —

sl. sl.

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

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

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

3rd Verse

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

P.M.

D/A A5

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

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

A5

fly-in' high. — Whoo!

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

A D/A A5 D/A

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

P.M.

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

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

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

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

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

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

N.C.(E7)

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

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

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

C

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

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

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

F\$5 B5 E5

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

Fdbk. P.M.

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

Fdbk. pitches: F\$ & B

Chorus
w/Rhy. Fig. 1 (3½ times)

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

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

Rhy. Fill I (Gtr. II) (cont. in slashes) A5

measures 3-10

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

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

measures 11-12

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

Pitches: BS, E5, I, V

Rhy. Fill 2

BS, T sl., sl., Fdbk., Fdbk. pitches: B & F#

(Gtr. II out)

Rhy. Fill 3

A/E D5 N.C.(E7)

P.M. P.M.

(5) 7 7
○ 4 5
○ 3 4 5-7
sl.

LITTLE DREAMER

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

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Moderate Rock $\text{J}=90$

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

(Gm7)

P.M. - 1

(Vocal:) Sha.

P.M. - 1

Gm7 Cm7 Gm7

P.M.

1st Verse
Cm7

They may talk a - bout you cold when you were_ head-ed for the skies,

mf

P.M. -----

P.M. -----

2nd Verse
Cm7

Gm7

Harm. *2½ 1½ 1½ 1½*

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

Rhy. Fig. 1

trem. bar

Harm. *2½ 1½ 1½ 1½* > P.M. P.M.

7 7 5 (5)

Bb5 F5 Ab5

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

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

Eb5 Bb5 G5

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

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

Chorus
Cm7 Gm7 Fm7

You are the lit - tle dream - er.

(Ooh.)

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

3

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

G Cm7 Gm7

You were_ the lit - tie

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

Fm7 G *Cm7

Guitar solo

dream-er. Yeah. yeah.

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

*Chords implied by lead gtr. & bass.

Gm7 Fm7 G

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

Cm7 Gm7

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

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

3rd Verse
w/Rhy. Fig. 1
Cm7

Gm7

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

Bb5

F5

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

Ab5

w/Rhy. Fill 1
Eb5

Bb5

G5

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

Chorus
Cm7

Gm7

Fm7

You are the lit - tle dream - er.

(Ooh.)

sl. H P

sl. H P

Rhy. Fill 1

Eb5

Bb5

G5

P.M. ----- f let ring ----- p sl.

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

ICE CREAM MAN

Words and Music by John Brim



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

- $$\begin{array}{l} \textcircled{6} = E\flat \\ \textcircled{5} = B\flat \\ \textcircled{4} = E\flat \end{array} \quad \begin{array}{l} \textcircled{3} = G\flat \\ \textcircled{2} = B\flat \\ \textcircled{1} = E\flat \end{array}$$

Moderately fast Blues $\text{♩} = 176$

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

Intro Band tacet
E7

四

Acoustic gtr. (David Lee Roth)

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

mf

P

2

2

P

T B G D A E

0 4 0 2 | 0 2 0 2 0

1st Verse

E

A

3

E7

E

—3—

sum-mer-time's here,— babe, need some-thin' to keep you cool.—

3

sum-mer -time's here,_ babe, need some -thin' to keep you cool._ Ah, now,
Rhy. Fig. 1

Guitar chord chart below:

0	0	0	0	0	0	0	5	5	5	5	6	6	6	6	0	0	0	0	0	0	0
0	0	2	0	0	2	0	5	5	7	5	5	7	6	0	2	2	2	0	2	0	2
0	0	0	0	0	0	0	5	5	5	5	5	5	5	0	0	0	0	0	0	0	

A

9

E7

E

BETTY sum-*mer*-time's here,— babe, need some-thin' to keep you cool.—

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

Piano Chords:

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

Guitar Chords:

x	0	0	0	0	0	0	0
x	0	0	3	0	0	2	0
x	0	0	0	0	0	0	0

B A E7 5 E5 B

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

(end Rhy. Fig. 1)

let ring

Chorus w/Rhy. Fig. 1

E A E7

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

E A E7

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

E B A E7

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

E

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

sl.

E A

all fla - vors and push-ups_ too.. I'm your ice_ cream man., ba - by, stop me when I'm pass - in' by.

E7 E B

See now, all my fla - vors are guar -

A  E 
 B  E
 an - teed to____ sat - is - fy. Hold on, one more. Well, I'm

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

3rd Verse
w/Rhy. Fig. 1
E

Substitute Rhy. Fill 1

3

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

Resume Rhy. Fig. 1

E A 3 3 3

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

E7 E B A

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

Rhy. Fill 1

A musical score for guitar. The top staff uses a treble clef and has a key signature of two sharps. It consists of two measures of eighth-note chords: the first measure is an A major chord (root position) and the second measure is a D major chord (root position). The bottom staff is a bass staff with five horizontal lines. It shows a 5th position fingering diagram for the notes of the A major chord, with the index finger (5) pointing to the 5th fret of the 6th string. The bass staff also has a vertical bar line and a 'sl.' (slide) instruction.

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

⑥10fr. 8va ---

E

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

sl.

Standard tuning (tune down 1/2 step).

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

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

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

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

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

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

Yes! I'm your ice cream man, stop

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

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

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

8va ---

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

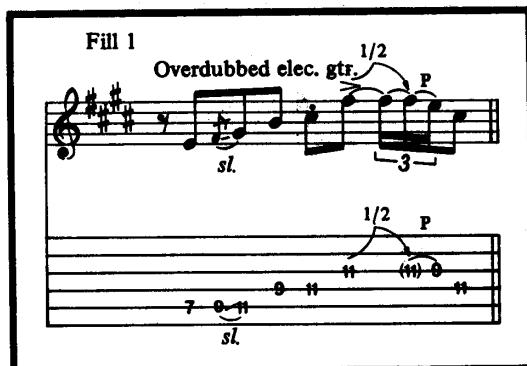
E6VII E ♂12fr. E B5 B6 B5 B6 A5 A6 A5 A6 sl. (cont. in E notation)
 They say all my fla - vors are guar - an - teed to sat - is - fy.
 A B Guitar solo E
 Ah, one time!
 (end Rhy. Fig. 2) 8va
 let ring sl.
 (8va) 1 loco
 trem. bar *Gradual bend while whanging w/bar.
 Full Full Full Full

The image displays a complex musical score for electric guitar, spanning six staves. The top three staves begin with an E major scale pattern. Staff A features a 'slow bend' at the 13th fret and a 'hold bend' at the 15th fret. Staff B includes a 'trem. bar' and a 'semi-harm.' technique. Staff E shows a 'Full' bend at the 16th fret. The middle section continues with more bends and slurs, including a 'Full' bend at the 15th fret and a 'sl.' (slur) at the 16th fret. Staff A concludes with a 'Full' bend at the 15th fret. The bottom section consists of staves B, A, E, and B, each featuring various bends and slurs. The score concludes with the lyrics 'I'm your' followed by a final staff.

Chorus

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

E5 E6 E5 E6 A5



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

Sheet music for guitar with tablature and lyrics. The top section shows a vocal line with "Free time" and chords B5 and A5. The middle section shows a guitar line with "In time $\text{d} = 60$ " and "(Drum fill) N.C.". The bottom section shows a guitar line with lyrics "All my fla-vors are guar-an-teed" and "to sat-is-uh-".

Sheet music for guitar with tablature and lyrics. The top section shows a guitar line with "fy." and "Ow!". The middle section shows a guitar line with "rake" and "poco rit.". The bottom section shows a guitar line with "rake" and "sl.". The entire section is labeled "In time $\text{d} = 60$ ".

Sheet music for guitar with tablature and lyrics. The top section shows a guitar line with "P P sl." and "E9". The middle section shows a guitar line with "slow bend" and "Full". The bottom section shows a guitar line with "P P sl. sl." and "E9". The entire section is labeled "In time $\text{d} = 60$ ".

ON FIRE

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

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Fast Rock $\text{d} = 182$

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

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

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

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

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

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

Music staff: Treble clef, key signature of one sharp, time signature 4/4. Notes: Full, 1½, hold bend, 1½, 1½, 1½. Slides: Full, 1½, hold bend, 1½, 1½, 1½. Fretboard: Chords Full, 1½, hold bend, 1½, 1½, 1½.

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

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

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

Pre-chorus G6 F#5 D6 C#5

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

P.M. P.M. let ring -

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

D5 C#5 D5

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

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

sl.

Chorus Voc. Fig. 1

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

(w/echo ambience)

To Coda

2

Bass plays E pedal.
Pluck chords w/fingers.

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

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

(echo off)

Bridge

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

Oh, yeah.

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

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

One time. *2*

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

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

Fi - re.

P.M.

Fretboard diagrams for the first section:

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

Fretboard diagrams for the third section:

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

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

Fi - re.

P.M.

Fretboard diagrams for the first section:

- Staff 1: Fret 3, strings 6, 3, H, P, 3, H, H
- Staff 2: Fret 3, strings 6, H, H, 3, H, H
- Staff 3: Fret 3, strings 6, H, H, 3, H, H
- Staff 4: Fret 3, strings 6, H, H, 3, H, H
- Staff 5: Fret 3, strings 6, H, H, 3, H, H
- Staff 6: Fret 3, strings 6, H, H, 3, H, H
- Staff 7: Fret 3, strings 6, H, H, 3, H, H
- Staff 8: Fret 3, strings 6, H, H, 3, H, H

*Chords implied by bass.

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

P.M.

Fretboard diagrams for the first section:

- Staff 1: Fret 3, strings 6, H, H, 3, H, H
- Staff 2: Fret 3, strings 6, H, H, 3, H, H
- Staff 3: Fret 3, strings 6, H, H, 3, H, H
- Staff 4: Fret 3, strings 6, H, H, 3, H, H
- Staff 5: Fret 3, strings 6, H, H, 3, H, H
- Staff 6: Fret 3, strings 6, H, H, 3, H, H
- Staff 7: Fret 3, strings 6, H, H, 3, H, H
- Staff 8: Fret 3, strings 6, H, H, 3, H, H

(Band tacet)
(Drums:)

(Band in)

(Em)

Who!

H H

H P

H P H P H P

sl.

P.M. -----

H H

D5 (Em)

AS

(Em)

P.M. ---

(Scream:) Yeow!

sl.

P.M. ---

sl.

P.M. ---

D5 Em7 A5

Ah

ha

Harm.
(8va)

A5

Harm.
(8va)

sl.

Harm.

sl.

Harm.

5 7 5

12 12 5

5 5 7

5.7 5.7 5.7 5.7 5.7 5.7

Whoo!

Whoo!

sl.

Harm.

sl.

Harm.

5.7 5.7 5.7 5.7 5.7 5.7

5.7 5.7 5.7 5.7 5.7 5.7

7

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

G/E D/E A/E

Coda

w/Voc. Fig. 1 (till end)

Ow!

G/E D/E A/E

Whoo! Whoo! Whoo!

P.M.

G/E D/E A/E

Whoo! _____

(Siren voc. effect) Whoo! _____

P.M.

G/E D/E A/E

Repeat and fade