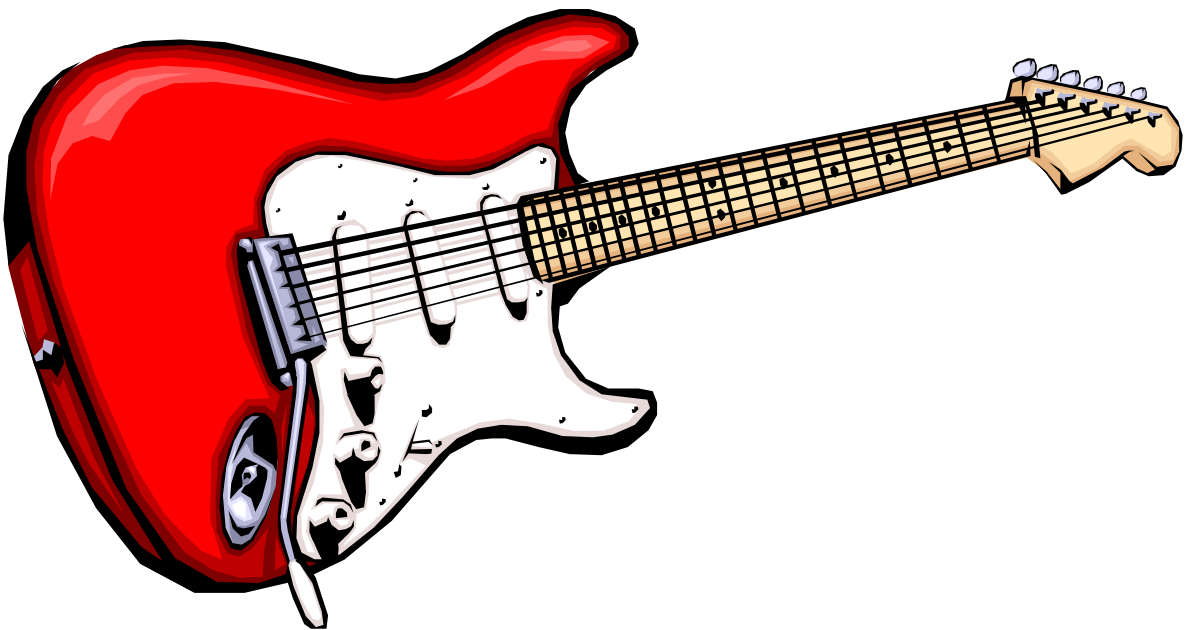






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DADDY, BROTHER, LOVER, LITTLE BOY

(The Electric Drill Song)

Words and Music by
Billy Sheehan. Pat Torpey.
Andre Pessis. Paul Gilbert
and Eric Martin

C5/E F5 G5III E5VII E5 C5 D5V D5 Eb5 G5 Bb5 F5I

Uptempo Rock ♩ = 180

[illegible]

*Sound effects (elec. drill, backwards gtrs. & backwards voices). There are four gtrs., two of which ascend to G5 chord via previously depressed trem. bar, and two which slide down to G5 (all rec. backwards).

⑧ 3fr.
G

Rhy. Fig. 1A
(w/2nd ending only)

P.M.-----

Rhy. Fig. 1 (w/2nd ending only)

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

P

*11 (11)

*2nd time w/ 8va A.H.
(& when Rhy. Fig. 1 is recalled)

1. ⑥ 6fr. *3fr.
B $\flat$ F

F5 C5/E

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

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

let ring-----4 sl. let ring-----4

3 5 3 (3) 5 3 5 5 (5) 5 5 10 (10) 8 10 10 6 13 13

3 5 3 (3) 5 3 5 5 (5) 5 5 10 (10) 8 10 10 6 13 13

3 5 3 (3) 5 3 5 5 (5) 5 5 10 (10) 8 10 10 6 13 13

2. (end Rhy. Fig. 1A) *G5^{III}* *sl.* *1st, 2nd Verses* *G5* *C5*

2. If you're a red hot fi - re - crack - er, I _____

2. See additional lyrics

(end Rhy. Fig. 1) *sl.* *Rhy. Fig. 2* *(Both gtrs.)*

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

B^b5 *G5* *w/Rhy. Fig. 2 (2 times)*

_____ will light_ your fuse._____ If you cry like a lit - tle girl._____

(end Rhy. Fig. 2)

C5 *B^b5* *G5*

_____ I'll dry_____ your ba - by blues._____ When you need a man_ of ac -

C5 *B^b5* *G5*

tion._____ I'm read - y to make_ my move._____ Like the

w/Rhy. Fig. 2 (1st 3 bars only) *C5* *B^b5*

shot - gun shot,_____ John - ny on the spot, there's noth - ing I_____ can't do._____

Pre-chorus
Eb5 $\frac{3}{4}$ w/Fill 3 (2nd time only)

Ev' - ry - thing__ you're look - in' for,__ you__

Rhy. Fig. 3

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

sl.

Play Rhy. Fill 1 2nd time

Fsus4 F

can find__ in me._____ I'll__ be an - y thing__

Eb5

3rd time to Coda

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

Fill 3

Gtr. II

slack

(3)

Gtr. III

slack

(3)

Rhy. Fill 1

sl.

sl.

D5 N.C. Chorus G5

— you want, an - y - one_ you_ need. I'll be your dad-dy, your broth-er, your

(end Rhy. Fig. 3)

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

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

6 6 6 6 6 6 5 5 (5) 5 5 5 5 5 5 5 5 5 5 3 4 5 3 5 5

1. sl. w/Rhy. Figs. 1 & 1A @3fr. G

w/Fill 1 N.C.

lov - er and your lit - tle boy. E - yow!

Riff A 1/2 A.H. (15ma) A.H. (15ma) (end Riff A) 1/2

semi-harm. - 4 1/2 A.H. A.H. 1/2

6 3 6 5 3 5 3 5 3 5 3 1 1

A.H. pitches: B F#

C5/E F5 G5

2. When your

Gtr. III

Harm. (8va) *6

vol. off f trem. bar vib. w/bar (w/echo repeats)

Harm. *6

5 (5) (5) (5) (5)

*Depress bar before striking note.

Fill 1

1/2 1/2 1/2

semi-harm. - 4

1/2 1/2 1/2

18 15 17 17 15 17 15 17 15 17 15 13 13

D5

Eb5

P.M.

Gtr. II

Harm. (15ma) *2

slack

*1

slack

*2

trem. bar

Harm. (15ma) *2

slack

*1

slack

*2

Gtr. III (Gtr. III out)

Gtr. IV

Harm. (15ma) *1

slack

*2

trem. bar

Harm. (15ma) *1

slack

*2

*Pull bar up.

Coda

F5 D5

Eb5

w/Rhy. Fig. 3

F5

— you want, — an - y - one you need. —

Ev' - ry - thing — you're

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

sl.

Fsus4 F

Eb5

D5

N.C.

look - in' for. — An - y - thing that you — want — and more — Your

Chorus

G5

w/Riff A & Fill 1

dad - dy, your broth - er, your lov - er and your lit - tle boy. —

sl.

Gtr. I G5 w/Fill 4 w/Riff B & Fill 2 N.C. G5

Yow! Your dad-dy, your broth-er, your

w/Riff A & Fill 1 N.C. G5

lov-er and your lit-tle boy. I'm read-y.

w/Riff B & Fill 2 N.C. G5 Bb5 F5¹ C5 Free time

Yeah! Come on! I'll

be your ev-ry-thing.

Gtr. III (Gtr. III out) sl.

Gtr. II pick slides (continuous scrape-----) trem. bar slack

w/Additional overdubbed gtrs. creating trem. bar effects & harmonizer G5

Huh!

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

10 9 (9) 8 7 6 5 4 (4) 3 2 (2) 3 3

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

Fill 4

Gtr. II

Harm. (15ma) *2

trem. bar slack

Harm. *2

3 (3)

*Depress bar before striking note.

Additional Lyrics

2. When your body needs salvation, I'll be your tender touch.
I take all the love you give me, and give you twice as much.
When we get undercover, and do the horizontal mile,
I'm in the mood to answer to your call of the wild.

To Coda I

N.C. D Csus4 C Dsus4 D F5

Mmm, we're gon - na fol - low the code of the road.

sl.

sl.

(Fsus2) G Chorus w/Rhy. Fig. 1 N.C. G

Jump in - to the fire, keep

let ring- sl.

sl.

N.C. Fsus4 C5 Bb5 G5 Fsus4 C5 Bb5 G5 C7

our love a - live and kick - in' down the door, it's what we're liv - in' for. Rock-

C5 Bb5 G5 C7 C5 Bb5 G5 G N.C. G N.C. G

in' side by side, keep your love a - live and kick - in'! Mm, yeah! 2. We got ev -

D.S. al Coda I

Coda I (Fsus2) G

way. Yeah! Down that high - way. Jump

let ring- sl.

sl.

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

N.C. G N.C. F#sus4 C5 Bb5 G5 F#sus4

in - to the fire. keep our love a - live and kick - in' down the door, it's

C5 Bb5 G5 C7 C5 Bb5 G5 C7

what we're liv - in' for. Rock - in' side by side, keep your love a - live and kick -

2nd time w/Fill 1 N.C. G w/Rhy. Fill 1 N.C. G N.C. w/Rhy. Fig. 1 (1st 7 bars only)

in'. Hmm. Jump in - to the fire, keep

N.C. F#sus4 C5 Bb5 G5 F#sus4 C5 Bb5 G5 C7

our love a - live and kick - in'. down the walls, when free-dom calls. Rock -

To Coda II

C5 Bb5 G5 C7 C5 Bb5 G5 G N.C. G

in' side by side, keep your love a - live and kick - in'. A -

N.C. Interlude

live and kick - in'!

1/2 1/2 (8va) A.H. sl 1/2 1/2 1/2 A.H. 1/2 1/2

(0) (0) (0) (0) 5 (5) (0) 5 3 0 4 0 3 0 (0) 9 7 9 8 7 5 7 5 7 6 5 3 0

A.H. pitch: B sl

Rhy. Fill 1 1/2 1/2 (8va) A.H. sl 1/2 1/2 A.H.

(0) (0) (0) (0) 5 (5) 8

A.H. pitch: B sl

Fill 1 (Gtr. II) 1/4 Full A.H. (8va) A.H. (8va)

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

1/4 Full 1/4 Full 1/4 Full

(0) 3 0 3 3 0 3 3 3 5 1 3 5 (5) (5) (3) (3)

A.H. pitch: C A.H. pitch: G sl

1/2 E5 E7#9 N.C. A.H. (8va) sl. E5

1/2 1/2 P.M. A.H. sl. 1/2 1/2

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

A.H. pitch: F#

N.C. 3 6 A.H. (15ma) A.H. (8va) Gtr. II 1 1/2 Harm. ---

P.M. --- A.H. semi-harm. --- trem. bar 1 1/2 *2 **Harm. ---

(2) 5 6 7 5 6 7 8 7 8 7 8 9 7 8 9 (9) 7 9 8 7 5 7 0 (0) 2 6 3 3

A.H. pitches: G# D#

*Pull up on bar
 **Allow bar to snap back to normal position creating flutter.

Guitar solo

Harm. (8va)

(Gtr. I out)

(0) 4 5 7 4 7 5 4 7 5 4 7 7 4 7 5 4 7 5 4 7 5 5

1/2 Full P 3 pick sl. sl. pick sl. sl.

(5) 1/2 Full P 15 (15) 12 15 12 15 14 13 14 12 14 13 12 12 12 (12) 15 12 0 7

(0) 12 14 0 0 7 7

sl. sl.

Full A.H. (15ma) Full P Full T P (Gtr. II out)

pick sl. sl. sl. sl. hold bend Full T P sl.

Full A.H. sl. sl. Full P 15 16 15 (15)

(7) 2 2 0 5 (5) 3 4 3 4 14 (14) 12 14 0 0

sl. sl. A.H. pitch: G#

G Fsus4/G

Woo! _____ Yeah, — yeah. _____

Gtr. I 1/2

mf 1/2

C7 N.C. G

Ow. _____ Hmm. _____

let ring- ---- 4 3

P P P P

N.C. G

Kick it up boys.

1/2 1/2

sl. let ring- ---- 4

sl. let ring- ---- 4

sl. let ring- ---- 4

Fsus4/G

live and — kick - in' _____

1/4 A 1/2 1/2

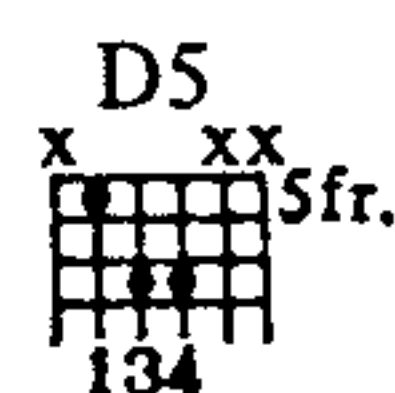
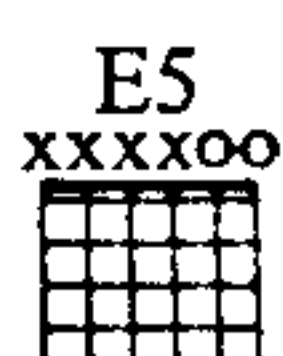
sl. 1/4 1/2 1/2

GREEN-TINTED SIXTIES MIND

Words and Music by
Paul Gilbert

Moderate Rock ♩ = 102

N.C.



Play 3 times

Riff A-----

Intro

*Slide w/tapping finger.

*Slide finger onto pickup polepiece.

1st, 2nd Verses

1. She just woke up, but she's... still tired. Is that, the
2. She keeps some mem - 'ries locked... a - way, but they are

(end Rhy. Fig. 1)

*Bend neck for slight vib.

tel - e - phone ring - in? The cur - tains can't hold back... the light that's reach - in'
al - ways es - cap - in'. Ne - glect won't make them fade... a way. They're reach - in'

*Bend neck for slight vib.

Pre-chorus
Esus4/D

E/D

C#m7

E/B

B



in - to her dreams, —
in - to her dreams, —

down in her heart. —
down in her heart. —

If it had — fin - gers it'd be
Don't need — fin - gers to be



* P.M. ---- 4

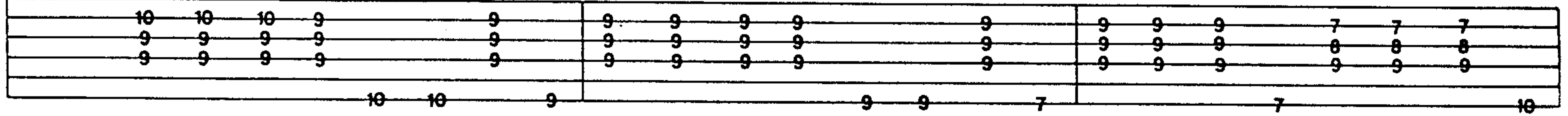
P.M.

P.M. ---- 4

P.M.

P.M.

P.M.



*Play all P.M. notes with L.H. thumb
over neck (next 3 bars).

G/D

D

N.C.

Chorus
E5

F#m7sus4



tear - in' it a - part.
tear - in' it a - part.

You be look - in' groov - y
Got - ta face the day, — there
Hang - in' out with Jan - is,

in a six - ties mov - ie,
is no oth - er way — to
mov - in' to At - lan - tis,

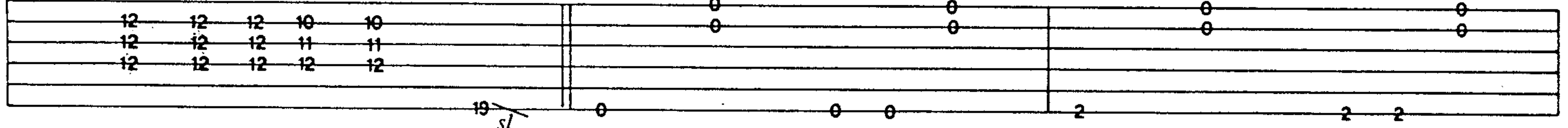


sl.

Rhy. Fig. 2

P.M. ---- 4

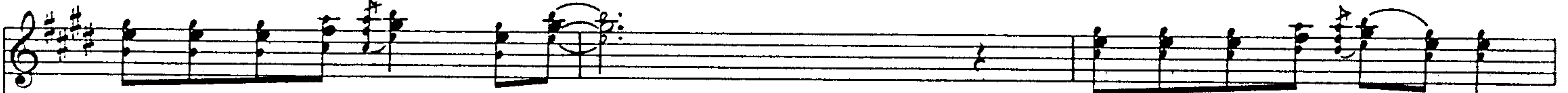
P.M. ---- 4



E/G#

A5

C#m7



may - be tell the press you died. —
clear the fog in - side your mind. —
could - 've made it if you tried. —

Lit - tle leg - end ba - by,
Fill it up with dreams, — but
What's the point of force? — It's

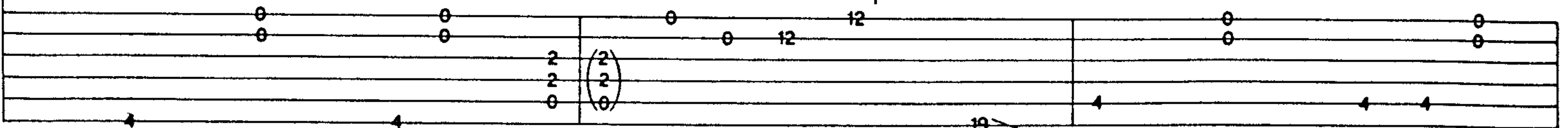


Harm. ---- 7
(8va)

sl.

let ring ---- 4

P.M. ---- 4



Harm. ---- 7

19 sl.

2nd, 3rd times substitute Rhy. Fill 1

Bsus4

A#m7b5

To Coda

1.

A5

B5

try your ver - y best to hide a green - tint - ed six - ties
all that she can seem to find, a
eas - y as a horse to ride a

(end Rhy. Fig. 2)

P.M.

let ring-----

*T = thumb

w/Rhy. Fig. 1

E

Esus4

D5

E5

F#m9

F#m7

B5(7)

A5

E5

mind.

Guitar solo

⑥open

E5

⑥open

E

E5

⑥open

E

E5

green - tint - ed six - ties mind.

Gtr. II

sl.

sl.

sl.

③4fr.

C#5

E5

③4fr.

C#

sl.

E5

P.M.

Full

sl.

E5

P.M.

③4fr.

C#

E5

③5fr.

D

E5

A.H. (8va)

sl.

P.M.

③5fr.

D

P.M.

both notes vib.

Full

sl.

A.H.

A.H. pitch: D#

sl.

Rhy. Fill 1

A5

B5

let ring-----

Coda

A5

B5

w/Rhy. Fig. 2
E5

F#m7sus4

The Coda section of the musical score for 'The Sound of Silence' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music, with some notes beamed together. Above the staff, there are labels for chords: 'A5' and 'B5' are placed above the first two measures, 'w/Rhy. Fig. 2' and 'E5' are placed above the third measure, and 'F#m7sus4' is placed above the fourth measure. The music concludes with a double bar line.

Bsus4 A♯m7♭5 A5 B5

Try your ver - y best to hide _____ a green - tint - ed six - ties _____
Outro

— mind. —————



The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the first staff. The second system continues the melody, with the lyrics 'The Rose Tree' repeated. The score is written in a clear, legible font, and the musical notation is accurate and easy to read.

CDF-LUCKY THIS TIME

Words and Music by
Jeff Paris

Moderately slow Rock ♩=88

Intro

Intro

Gtr. Rhy. Fig. 1

f

*w/Compact disc scanning sounds for approx. 2 sec.

w/Rhy. Fig. 1

(end Rhy. Fig. 1) Rhy. Fig. 1A (8va) (Gtr. II)

trem. bar

Harm.

sl.

N.C.

D5

Csus2

G5

Fsus2

G5

sl.

D

dim.

A.H. (15ma)

f

A.H.

sl.

A.H. pitch: Bb

sl.

1st, 2nd Verses
w/Rhy. Figs. 1 & 1A (both 2 times)

D

G5

D

Csus2

G5

Fsus2

1. Lost_ and a - lone_ in this cit - y of dark - ness, emp - ty of lov - ers and full of lies._____

2. See additional lyrics

(Gtr. III out)

(Gtr. III out)

D

G5

D

Csus2

G5

Fsus2

You build a wall be - tween your dreams and the mad - ness. I reach out my hand_ but you run and hide._____

Pre-chorus
Abmaj7/C
Gtr. II

w/Rhy. Fill 1

Abmaj7/C

Bbsus2

Csus2 (type 2)

(Gtr. II out)



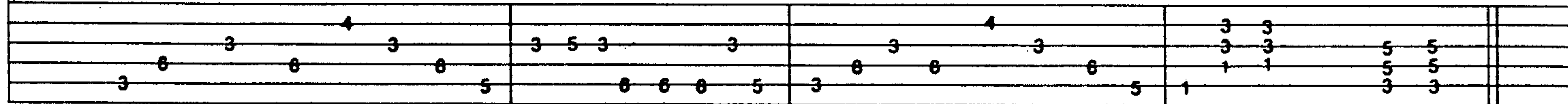
I've watched you cry in the rain.

I wan-na bring back the joy a - gain.

Rhy. Fig. 2 (Gtr. IV)



P.M.-----+ *sim.*
clean tone



Chorus

N.C. (Dsus4)

(C) (G/B)

(Dsus4)

(Emadd9)

(C)

(Gsus2)

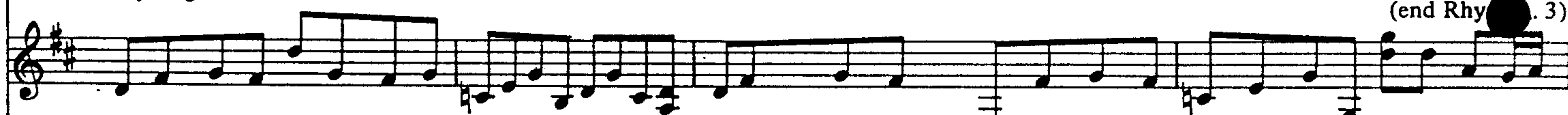


O - pen your heart to mine.

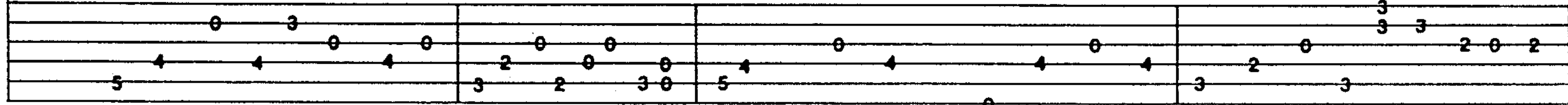
I be - lieve, I be - lieve you won't be sor - ry this time. Ba - by,

Rhy. Fig. 3

(end Rhy. 3)



let ring throughout



w/Rhy. Fig. 3

N.C. (Dsus4)

(C)

(G/B)

(Dsus4)

(Emadd9)

3rd time to Coda



o - pen your heart to - night.

I be - lieve, I be - lieve you might be

(C)

(Gsus2)

E5

N.C.

E5

3

N.C.

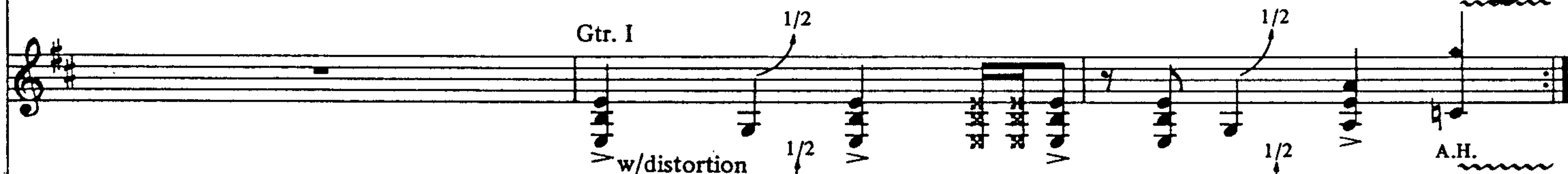
A5

N.C.



luck - y this time. You might be luck - y this time.

A.H. (8va)



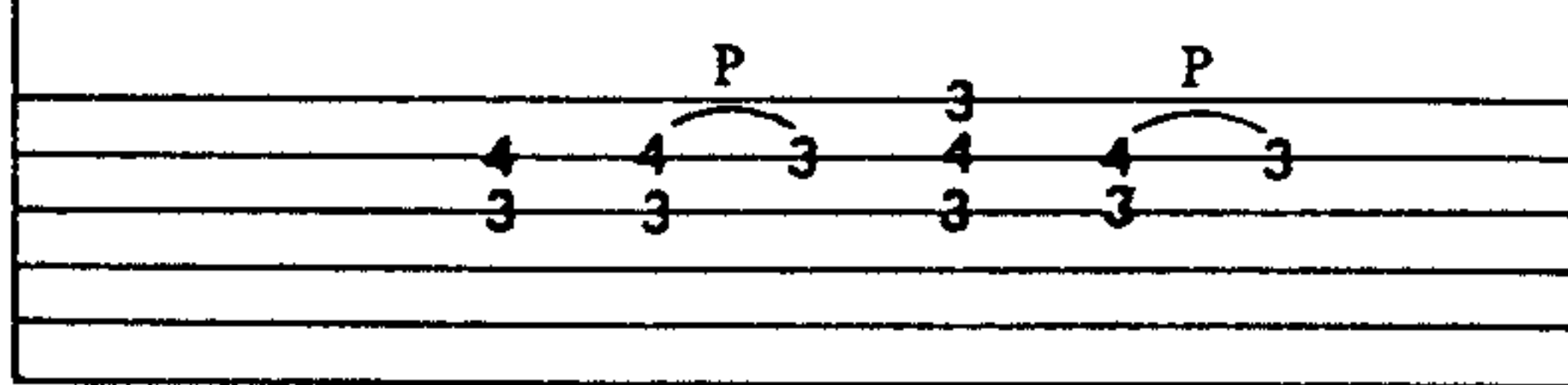
Gtr. I

w/distortion



A.H. pitch: G

Rhy. Fill 1 (Gtr. II)



E5 N.C. E5 N.C. A5 N.C. Bridge
Bbsus2
Gtr. II { } ◇

Luck - y this time. _____ And when the

Gtr. III

P.M.-----

5 3 3 3 5 3

1/4 1/2 (Gtr. I)

P.M.-----

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

Csus2 (type 2) { } ◇ Dm { } ◇ (Gtr. II out)

shad - ows start_ to fall, _____ let my love break down the

sl. semi-harm. P.M.

5 5 3 5 5 5 5 7 7 7 6 5 6 7 4 5 4 5 7 sl.

sl.

P.M.----- P.M.----- P.M.----- (cont. in slashes)

0 0 2 0 0 0 2 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0

3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chorus
w/Rhy. Fig. 3
N.C.(Dsus4)

(C) (G/B) (Dsus4) (Emadd9)

o - pen your heart_____ to mine._____ I be - lieve, I be - lieve you might_ be_____

(C) (Gsus2) *D.S. al Coda*

luck - y this time.____ Ba - by.

Coda (w/last bar of Rhy. Fig. 3) (C) (Gsus2) w/Rhy. Fig. 3 (till fade) (Dsus4)

luck - y this time._____ O - pen your heart_____ to mine.____

(C) (G/B) (Dsus4) (Emadd9) *Begin fade* (C) (Gsus2)

I be - lieve, I be - lieve you might be luck - y this time.____

(Dsus4) (C) (G/B) (Dsus4) (Emadd9)

O - pen your heart_____ to - night._____ I'll

(C) (Gsus2) (Dsus4)

reach out my hand.____ Say it, o - pen your heart_____ to mine.____

(C) (G/B) (Dsus4) (Emadd9) (C) (Gsus2) *Fade out*

Take a chance with me, you might be luck - y.

Additional Lyrics

2. No guarantees when you risk your emotion,
So you surrender and it all went astray.
Bitter and hopeless in your cold isolation,
But you my love won't ever fade away.

2nd Pre-chorus:

I wanna dry all your tears.
You know there's nothing to fear, baby. *(To Chorus)*

VOODOO KISS

**Words and Music by
Eric Martin, Andre Pessis
and Pat Torpey**

[illegible]

*Gtr. II:
⑥ = D

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1st, 2nd Verses

A5 N.C.

G5

D5

N.C.

G

N.C. D5

N.C.

G

N.C. D5



Sss - ah!

1. I got the full moon fe - ver,
2. See additional lyrics

Full

sl.

dim.

Full

sl.

5 (5)

5

(end Rhy. Fig. 1)

Rhy. Fig. 2



P.M.

P.M.

P.M.

P.M.

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

N.C. G N.C.

D5

N.C. G N.C.D5

N.C.

G N.C.D5

N.C. G N.C.D5

N.C.

G N.C. D5

N.C. G N.C.D5



a black cat cut a - cross_ my path.

Put a spell on me ma - de-moi-selle,

I want a some-bod-y to love me back,

N.C.

G

N.C.D5

N.C.

G

N.C.

D5

N.C.

G

N.C. D5

N.C.

N.C.D5



I need some-bod-y to love me

bad. _____

Dig deep in the mo - jo, _____



P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

w/Rhy. Fig. 2 (3 times)

N.C. G N.C.

D5

N.C. G N.C.D5

N.C.

G N.C.D5

N.C. G N.C.D5

N.C.

G N.C. D5

N.C. G N.C.D5



a bad luck run - ning through my veins.

Cook up some bon-tempsmed-i - cine to drive this curse a - way.

To

Fill 1

8va- sl.

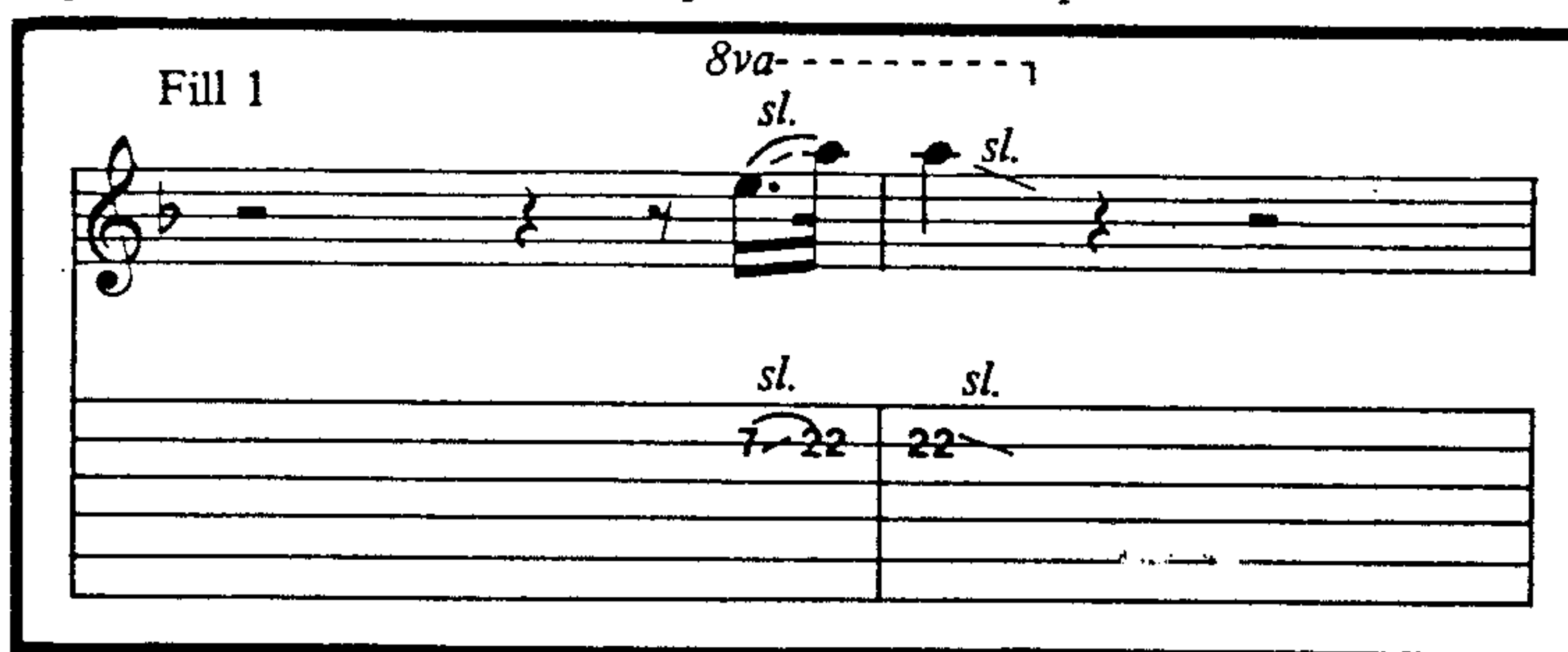
sl.

sl.

sl.

7-22

22



N.C. G N.C. E

G

The musical score is arranged in three systems. The first system shows the vocal melody in treble clef, 2/4 time, with lyrics: "drive this curse a - way, ——— yeah, ——— yeah. ——— Whooh!". The second system continues the vocal melody and includes guitar accompaniment in treble clef with chords and a bass line in bass clef. The guitar part includes a "P.M." (Pedal Point) section and a "let ring" section. The bass line includes a "P.M." section and a "let ring" section. The third system continues the guitar and bass parts, including a "let ring" section and a "P.M." section. The score includes various musical notations such as slurs, ties, and dynamic markings like "sl." (sforzando).

Pre-chorus

2nd time w/Fill 5

A5 N.C.

D5

D/F#

G5

1st time w/Fill 2

A5

N.C.

G5

Touch of___ sweet and nas - ty, a blind man could-n't miss___

Rhy. Fig. 3

The musical score is written for voice and guitar. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "Touch of___ sweet and nas - ty, a blind man could-n't miss___". The piano accompaniment is in treble clef and features triplets of eighth notes. The guitar part is shown in a simplified notation with fret numbers (0, 1, 2, 3, 4, 5) and a pickup (P) indicated.

* Gtr. II

⑥ = D

A5 N.C.

D5

D/F#

G5

D5

A5

Cre - ole sis - ter, man_ ya can't re - sist her when she's soft a - gainst_ your lips... Voo-doo kiss!_

(end Rhy. Fig. 3)

Fill 2

Fill 5

D5 D/F# G5 w/Rhy. Fig. 1 (last 3 bars only) D5 D/F# G5
A5

1. w/Fill 4
A5 N.C. D5 D/F# G5 A5 N.C. G5 D5 A5 N.C. *(E5)

en be__ like this?__ Voo - doo kiss!__

Full

Full

*Chords implied by bass line.

Fill 6

Full Full

grad bend

Full Full

(12)
15 13 (13)

7 (7)

sl.

Fill 4

Full P

tr

sl.

Full P

tr

sl.

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

Guitar solo

(A5)

Come on! Kiss me.

The first system of guitar notation for the 'Come on! Kiss me.' section. It features a treble clef and a 4/4 time signature. The melody is written on a single staff with various ornaments like wavy lines and slurs. The fretboard diagram below shows the corresponding fingerings, including a (0) (3) fingering for the first measure and a 1/2 bend over a 3-fingered note. The text 'Full' and 'P.M.' (Pinch Mute) are used to indicate specific playing techniques.

The second system of guitar notation. It continues the melody with more complex ornaments and slurs. The fretboard diagram shows a w/slide fingering (9 9 9) and a w/fingers fingering (9 9 9). The text 'A.H. (15ma)' (Artificial Harmonic, 15th fret natural) is used to indicate a specific technique. The section ends with a 'semi harm.' (semi-harmonic) note.

A.H. pitches: C# E E (A5)

The third system of guitar notation. It continues the melody with more complex ornaments and slurs. The fretboard diagram shows a 1/2 bend over a 5-fingered note and a 1/2 bend over a 7-fingered note. The text 'P.M.' (Pinch Mute) is used to indicate a specific technique.

(E5)

Dig deep, ba - by.

The fourth system of guitar notation. It features a treble clef and a 4/4 time signature. The melody is written on a single staff with various ornaments like wavy lines and slurs. The fretboard diagram below shows the corresponding fingerings, including a 1/2 bend over a 5-fingered note and a 1/4 bend over a 5-fingered note. The text 'Full' and 'P.M.' (Pinch Mute) are used to indicate specific playing techniques.

Gtr. III

3fr. 2fr. C B A5

The fifth system of guitar notation. It continues the melody with more complex ornaments and slurs. The fretboard diagram shows a 1/2 bend over a 12-fingered note and a 1/2 bend over a 12-fingered note. The text 'Full' and 'P.M.' (Pinch Mute) are used to indicate specific playing techniques.

Woo__ uh. Fox-'s got that mo-jo work-in', uh. Mis-ter Big Eas-y.

pick sl. *mp* *sl.*

sl.

Ow!

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

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

w/Fill 7

Hoo, hoo.

sl. *sl.* *sl.* *sl.* *trem. bar* *Harm.* *let ring*

Harm. 2 1/2 (8va) *Ho!*

Fill 7

3 *3* *3* *3*

8va *1/2* *sl.*

hold bend *1/2* *sl.*

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

*Flick toggle switch off and on in specified rhythm w/neck pickup volume off. Notes are struck before flicking switch on.

trem. bar

A5 N.C.

touch of___ sweet and nas - ty, a blind man could-n't miss._

Cre - ole sis - ter, babe_ ya can't re - sist her when she's soft a - gainst_ your lips... Voo - doo kiss!

w/Rhy. Fill 1
N.C.

w/Rhy. Fig. 1 (1st bar only - 6 times)
A5 N.C. D5

D5 D/F#G5 A5 N.C.

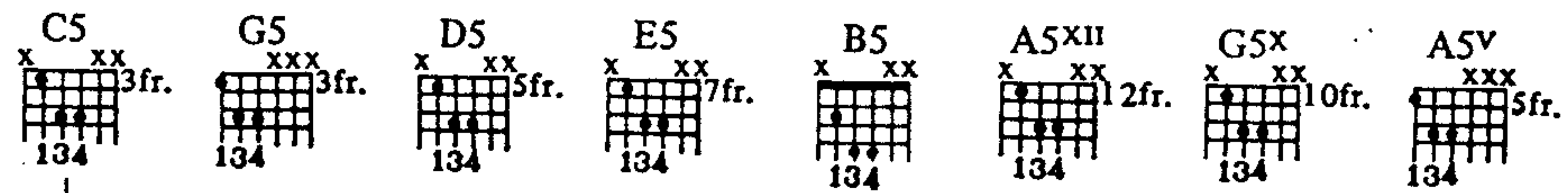
D5 D/F# G5

sl.

Fill 8

NEVER SAY NEVER

Words and Music by
Eric Martin and Jim Vallance



Moderate Rock ♩=94

Intro
N.C.(Em)
Gtr. I

Gtr. II

w/Rhy. Fill 1

3 0 0 5 0 0 6 0 0 7 0 0 3 0 0 0
P P P P P

10 7 7 7 7 8 7 7 9 7 7 10 7 7 7
3 0 0 5 0 0 6 0 0 7 0 0 3 0 0 0
P P P P P

1st, 2nd Verses
A5

N.C.(E5)

1. I wan - na know, - was it love or mon - ey? -
2. I should a - known - I'd be caught in the mid - dle. -

Rhy. Fig. 1

sl.

2 2 2 2 2
0 0 0 0 0

12
sl.

3 0 0 5 0 0 6 0 0 7 0 0 3 0 0 0
P P P P P

A5

N.C.(E5)

No Come clean, tell the truth a - bout what you've - done.
way - out, - no al - i - bis. -

1/4

1/4

pick slide

2 2 2 2 2
0 0 0 0 0

3 0 0 5 0 0 6 0 0 7 0 0 3 0 0 0
P P P P P

Rhy. Fill 1 (Gtr. III)

12 14 15 12 12 14 14 14

A5

N.C.(E5)

Why did you give your love to an-oth-er man?
I've tried my best, but I don't un-der-stand.

2 2 2 2 2
0 0 0 0 0

3 0 0 5 0 6 0 7 0 3 0 0

P P P P P

D5

A5

1. E5

Girl, I be-lieve you were the one.
What's so good a-bout

(end Rhy. Fig. 1)

A.H. (15ma)

A.H.

3 2 0 2 2 0 9 9 9 2 0 2 0

0 0 0 0 0 7 7 7 0 3 0 P 0

sl. P

A.H. pitch: D

2. B E B7

long good-byes? Yeah!

Rhy. Fig. 1A

(end Rhy. Fig. 1A)

let ring-----

H H

4 4 4 5 5 5 5 5 7 7 4 5 4 7

4 4 4 4 4 4 4 4 4 4 7 7 7 7

4 4 4 6 6 6 6 6 7 7 7 7 7 7

Chorus E5

F#m7 D6/9

Nev-er say nev-er, 'cause now we're to-gether. We'll

(Ah.)

Rhy. Fig. 2

H H

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

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

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

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

H H

D5 A5 w/Rhy. Fig. 1A B E B7

I'm read-y if you wan - na give_ me one more try. Yeah!

Chorus w/Rhy. Fig. 2 (2 times) E5 F#m7 D6/9

Nev - er say nev - er, 'cause I still re - mem - ber how (Ah.)

E5 A5 D5 E5

we thought_ that love_ nev-er ends. Yeah! Through good_ times_ and bad_ times, it's

F#m7 D6/9 E5

al - ways_ a fine_ line. I'll nev - er_ say nev - er_ a - (Ah.)

A5 D5 Bridge C5 Gtr. I G5 D5

gain. So far so good. You showed_ me_ how_ (Ooh.)

Gtr. II w/slide

3 8 8 10 10 10

C5 G5 D5

love_ is mis - un - der - stood. What - ev - er_ it takes,

8 10 10 10

JUST TAKE MY HEART

Words and Music by
Eric Martin, Andre Pessen
and Alex Co

Moderately ♩ = 132

Bb5 C5 Ab5
134 134 134

N.C. *Gtr. I

Intro

mf
let ring throughout
clean tone

Harm.-----

*Tune ⑥ up 1/2 step to F.

Slower ♩ = 118

N.C. H P

w/fingers

H P

H3 P sl.

HP sl.

H3 P sl.

H3 P sl.

G

rit.

H P sl.

H P sl.

Rock ballad ♩ = 85

C5 C5/Bb C5/F

C5 C5/Bb C5/F

Hmm, _____ yeah.

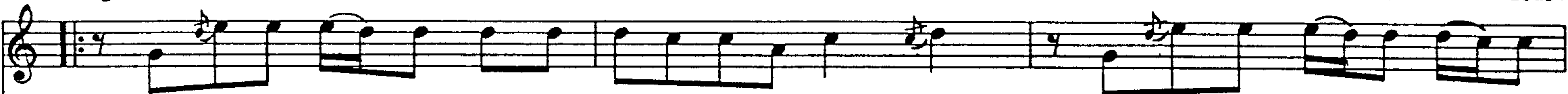
Rhy. Fig. 1

(end Rhy. Fig. 1)

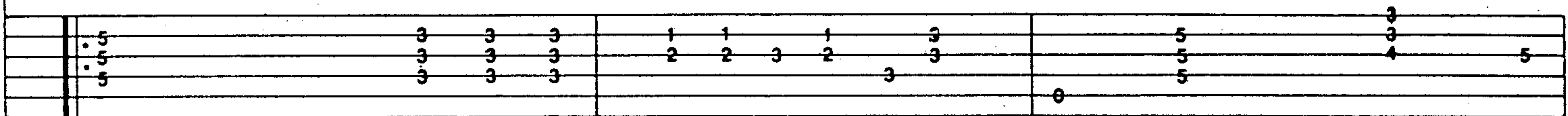
*T = thumb.

1st, 2nd Verses

C Bb F Bb Am7 G Gsus4



1. It's late at night_ and nei - ther one of us is sleep - in'_____ I can't i - mag - ine liv - in'
2. See additional lyrics

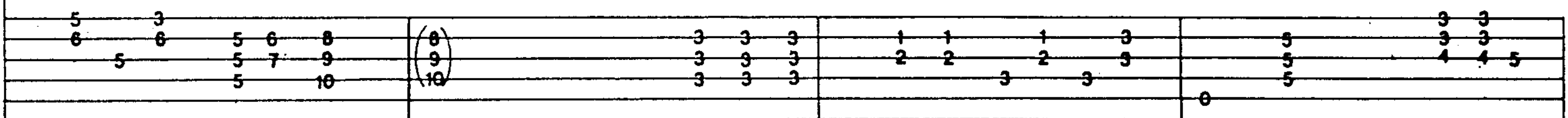
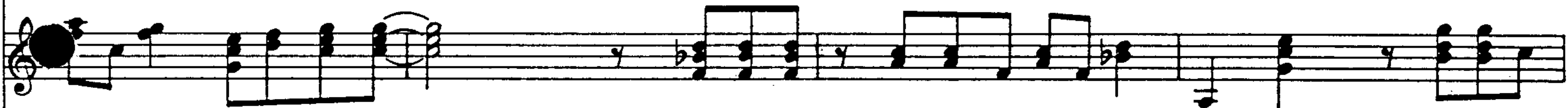


F G7(no 3rd) C Dm C

Bb F Bb Am G Gsus4



my life af - ter you're gone... Won-d'rin' why_ so man - y ques-tions have no an - swers, I keep on search-in' for the



F G7(no 3rd)/F C

Csus4 *

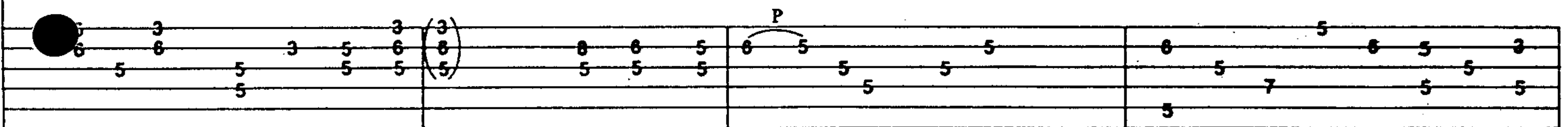
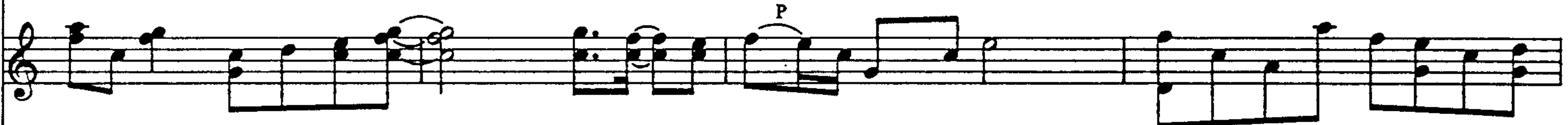
Am7

Dm7

Am7 Gsus4



rea - son why we went wrong... Where is... our yes - ter-day?_____ You and I could use it right now...



*Bass plays B

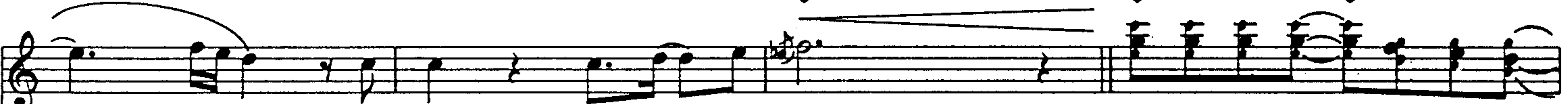
*Gtr.II
Bb5

Chorus
⑤3fr.
C

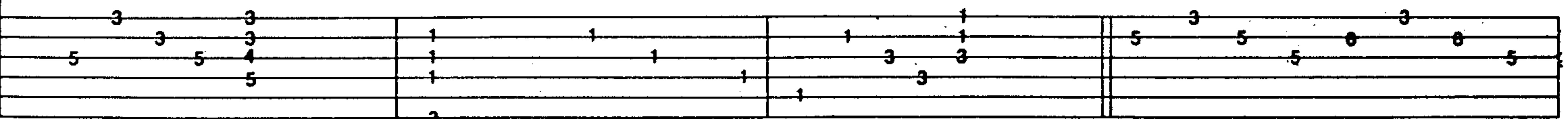
⑥1fr.
F

G

Ab



But if this is_ good - bye... Just take my heart_ when you go...



*Standard tuning, w/distortion.

2.
1fr. F
3fr. G
Guitar solo Bb5
C5

Just take my heart_ when you go.____

Gtr. V
Full
H P sl.

H P

Full
H P sl.

H P

(Gtrs. III & IV out) Gtr. I

Bb5
C5
Ab5

8va-
Full

1/2

Full
P P

Full

1/2

Full p p

⑤5fr. D ⑥3fr. G 7fr. B 5fr. A 7fr. B ⑤7fr. E *sl.*

I don't have the need for it an - y - more. I'll al - ways love you. I'll al - ways love you, but you're

(17) (14)

sl.

3fr. C 2fr. B ⑤5fr. A 3fr. G 5fr. A ⑤1fr. Bb 3fr. C 5fr. D (Gtr. III out)

too hard to hold. Just take my heart. Ba - by, just take my heart when you go.

D5

Take my heart. _____ Just take my

heart. _____ Oo. _____

C D

rit. *sl.* *sl.*

Additional Lyrics

2. Here we are about to take the final step now.
 I just can't fool myself. I know there's no turnin' back.
 Face to face, it's been an endless conversation.
 But when the love is gone, you're left with nothin' but talk.
 I'd give my everything, if only I could turn you around.
 But if this is goodbye ... (To Chorus)

MY KINDA WOMAN

Words and Music by
Paul Gilbert, Eric Martin
and Billy Sheehan

Moderate Rock ♩=114

Chord diagrams for guitar:

- C5: xx xx 11
- G5: x xxx 5fr. 11
- E5: o xxx 11
- F#5: xxx 134
- A5: xo xx 11
- B5: x xx 134
- G5x: x xxx 10fr. 13
- A5x11: x xxx 12fr. 13
- Fsus2: x xx 5fr. 411

Intro

Gtr. I *f*

Gtr. II A5 Rhy. Fig. 1

Dm Fsus2 C5 G5 A5

*Let ring for 3 bars.

sl. sl. sl.

w/Fill 1 (end Rhy. Fig. 1)

Dm Rhy. Fig. 1A

Fsus2 C5 G5 A5

sl. H H

sl. sl.

Rhy. Fig. 2

Dm Fsus2 C5 G5 A5 (end Rhy. Fig. 2)

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

sl. sl. sl. sl.

Rhy. Fig. 3

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

Fsus2 C5 G5 A5

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

sl. sl. sl. sl.

Fill 1

sl.

10

sl.

1st, 2nd Verses

1. Way back in the ear - ly days, nine - teen hun - dred and for -
 2. A fall - en wom - an, femme - fa - tale. Her bod - y screams heart - break

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

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

(2)
 (2)
 (0)

10 7 (10) (10) 7 (7) 7 7 5 0 0 0 0 0 5

G5

A5

ty - six
 ho - tel.

She walked in with the look of love. That girl had
 Brains and beau - ty, break down the walls. I fall down

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

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

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

*Sing harmony 2nd time only.

2nd time substitute Rhy. Fill 1

G5

bed - room eyes, fire en - gine lip - stick lips.
 to my knees, when I see her pic - ture in the mov - ie mag - a - zines.

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

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

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

(10) (10) 7 (7) 7 7 (7) 7 7 (7) 9 9 9 3
 (7) (7) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7

Rhy. Fill 1 (Gtr. I)

Full Full

P.M.

Full Full

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

All _____ heads _____ turned, _____ ooh, _____ the hu - man de -
 All _____ heads _____ turned, _____ ooh, _____ for the la - dy in red.

let ring-

H

G5 E/G# Asus2 Asus2

sire. It set the world on fire, my kind - a wom - an.
 Bring up the house lights and say my kind - a wom - an. *(Wom - an.)

let ring-

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

*Echo.

w/Rhy. Fig. 1

Dm F#sus2 C5 G5 A5

Some - one's yes - ter - year dreams.
 Bring - back those yes - ter - year dreams.

And that's my kind - a wom -
 And that's my kind - a wom -

w/Rhy. Fig. 3

Dm F#sus2 1. C5 G5 A5

an. I could tear down the sil - ver screen.
 an. Help me tear down the sil - ver screen.

2. Guitar solo

Gtr. III G5 G5 E5 F#5 E F#5 sl. P.M. E5 F#5 E F#5 sl. P.M.

Hey!

Gtr. III

A.H. Full (8va) Full A.H. 1/2 (8va) sl.

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

17 (17) 17 17 17 (17) (17) 17 16 14 17 16 14 10 14 16 14 10 (16) 7

sl. sl.

w/Rhy. Fig. 1
A5

Gtr. I

My kind - a wom - an.

Dm Fsus2 C5 G5 A5

G5 x A5 XII
sl.

©10fr.
D
sl.

w/Rhy. Fig. 1A
Dm Fsus2 C5 G5 A5

3rd Verse

3. If I could go back in time, to the right place,

Gtr. I

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

sl.

(2) (2) 10 (10) (10) 7 (7) 7 7

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

G5 F5

eye to eye. Mag - ic to burn, ooh,

Full P.M. Full let ring let ring

(7) 9 9 10 10 3 (3) 3 3 5 3 8 7 3 5 10 10 8

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

G5

the hu - man de - sire. She set the world on fire,

H H let ring P.M.

(10) 8 10 10 9 10 8 8 10 10 3 (3) 3 3 3 3 2

(10) 8 10 10 9 10 8 8 10 10 3 (3) 3 3 3 3 2

Chorus A5

my kind - a wom - an. Some-one's yes - ter - year_ dreams._

*(Wom - an, wom - an.)

1/4

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

*Echo.

sl. sl.

w/Rhy. Fig. 3A C5 G5 A5 w/Rhy. Fig. 3

And that's my_ kind - a wom - an. I could tear down_ the

Dm Fsus2 w/Rhy. Fig. 3A C5 G5 A5 w/Rhy. Fig. 3

sil - ver screen._ My kind - a wom - an. *(Wom - an.)

*Echo.

Dm Fsus2 w/Rhy. Fig. 3A C5 G5 A5

Bring back those yes - ter - year dreams, yeah._ And that's my_ kind - a wom -

w/Rhy. Fig. 3 Dm (cont. in notation) C5 G5 Asus2

an. Help me tear down_ the sil - ver screen._ Yeah,_

Freely

yeah, yeah, yeah._ Hmm.

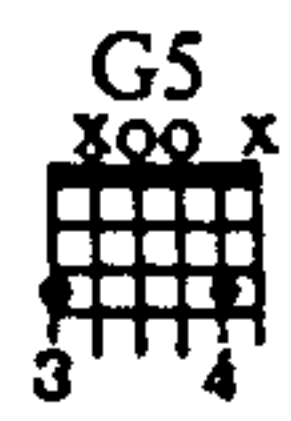
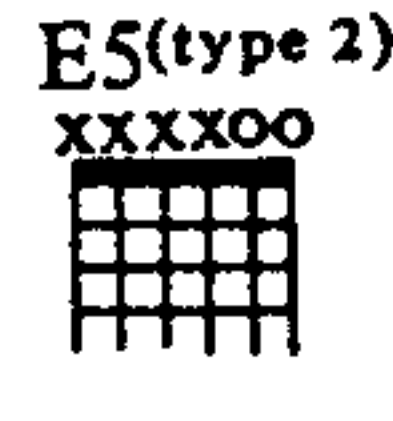
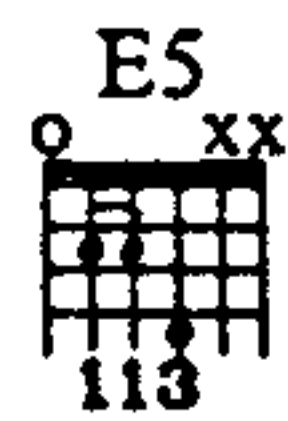
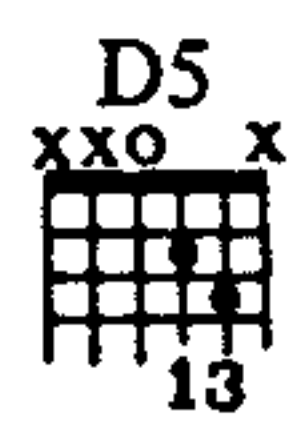
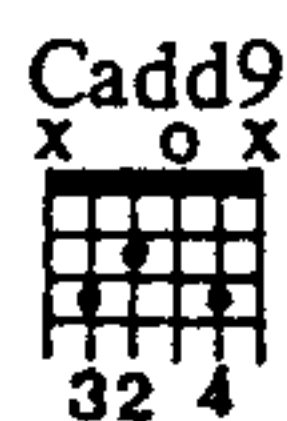
let ring-

A LITTLE TOO LOOSE

Words and Music by
Paul Gilbert and Billy Sheehan

All gtrs. tune down one whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D



Moderate Rock ♩ = 74

Intro E5 E7 E6 E5(♯11) E5 Esus4 Em(♯7)

Rhy. Fig. 1 (Gtr. I)

Ah, ooh.

mp let ring (clean tone)

1st Verse E7 E5 E(♭5) N.C.(E7) E5

Oh, mis - guid - ed wom - an knows my name. Now,

(end Rhy. Fig. 1)

sl. *1/4* *1/4* *1/4*

E(♭5) N.C.(E7) G5 A5 E5

ain't got no - bod - y else to blame. I got a girl back home. (Got a girl back home.)

1/2 *1/4*

N.C.(E7) E5 G5 N.C.(A5) E5 N.C.(E7) E5 N.C.

She's wait - ing all a - lone. (She's all a - lone.) Ha, ha.

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

H P rake H P

w/Rhy. Fig. 1 (Gtr. II*) E5 E7 E6 E5(#11) E5 Esus4 Em(#7) E7

Oh, oh, oh, mm.

f *w/Distortion.

2nd Verse E5 E(b5) N.C.(E7) E5 E(b5) N.C.(E7)

Ten weeks of rock and roll ar - cade. Seems like a year since.

Gtr. II 1/4 1/2 1/2 1/4

sl. sl. sl.

G5 A E5 N.C.(E7) E5

I've been paid. I've got to let it go, no one will

Rhy. Fig. 2 1/2 1/2 1/2 1/2

H P

G5 A E5 N.C.(E7) E5 N.C. Chorus N.C.(E7)

ev - er know. I got a lit - tle too loose in

(end Rhy. Fig. 2) Rhy. Fig. 3

H P H P

E5 G5 A E5

O - kla - ho - ma Cit - y. I did - n't

(end Rhy. Fig. 3)

sl. sl.

N.C.(E7) E5

care if she was young, did - n't care if she was pret - ty.

Rhy. Fig. 4

sl. sl.

G5 A E5 Dsus4

I got a lit - tle too loose, a lit - tle too loose, a

(end Rhy. Fig. 4) Rhy. Fig. 5

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

A9(no 3rd) Cadd9 D5 w/Fill 1 E5

lit - tle too___ loose. Oh, oh, oh.____

(end Rhy. Fig. 5)

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

sl.

3rd Verse

E5 E(b5)/B E5 Em E5 D5 G5 E5 E5 E(b5)/B E5 Em E5

Keep lit - tle se - crets___ for too___ long___ oh. Guess that I'll put___ them___

1/4 sl. 1/4 sl. 1/4 sl. 1/4 sl.

sl.

D5 G5 E5 D5 E5 G5 A E5 N.C.(E7) E5

in a___ song___ I got to let it go,___ no one will

1/4 1/4

sl.

Fill 1 (Gtr.III)

Harm. (8va) 2

trem. bar Harm. 2

12 10 7 11 10 8 9 7 9 8 7 5 7 5 7 6 5 3 2

Chorus
w/Rhy. Fig. 4
N.C.(E7)

G5 A5 E5 N.C.(E7) E5 N.C. N.C.(E7)

ev - er know. I got a lit - tle too loose in

E5 G5 A E5

O - kla - ho - ma Cit - y. I did - n't

w/Rhy. Fig. 3
N.C.(E7)

care if she was young, did - n't care if she was pret - ty.

w/Rhy. Fig. 5
E5

G5 A E5 Dsus2

I got a lit - tle too loose, a lit - tle too loose, a

A9(no 3rd) Cadd9 Gtr. II D D5

lit - tle too loose. Oh, oh,

Guitar solo
Gtr. II
⑥open E E5 ⑥open E E5 ⑥open E E5 ⑥open E ⑤5fr. D

oh.

Gtr. III

oh.

⑥open E E5 ⑥open E E5 ⑥open E E5 ⑥open E E5(type 2)

oh.

P P P P P P P P 1/2 sl. Full sl. sl. Full 1/2

oh.

⑥open E E5 ⑥open E E5 ⑥open E E5 ⑥open E 7fr. ⑤4fr. ④5fr. ③5fr. ②5fr. ⑥open E E5 ⑥open E E5 ⑥open E

P.M. Full 1/2 Full 8va Full 8va trem. pick

E5 ⑥open E E5 ⑥open E 7fr. (cont. in notation) Bridge C#5 E

8va Full Gtr. II loco trem. pick Full

Ba - by, can I get you a

A E Dsus2 w/Fill 2 N.C.(E7)

tax - i? She said, "That's o - kay, to - night I'm stay - ing here."

Fill 2 (Gtr. III) Full A.H. (8va) 1/2 Full Full sl.

Full A.H. 1/2 Full Full sl.

A.H. pitches: D# E

G5 A5 B5

All that lit - tle girl want - ed, yeah, was a slip - per - y sou - ve

let ring-----

P.M.-----

w/Rhy. Fig. 1 (Gtr. II) E5 E7 E6 E5(#11) E5 Esus4 Em(#7)

nir. Ooh, oh, yeah.

Chorus w/Rhy. Fig. 3 (1st 3 bars only) N.C.(E7)

E7

I got a lit - tle too loose in O - kla - ho - ma Cit - y.

G5 A E5 E5(type 2) w/Rhy. Fig. 3 N.C.(E7)

E5 Gtr. II P.M.-----

I did - n't care if she was young, did - n't

E5 G5 A E5

care_ if she was pret - ty. Yeah, yeah. I got a

w/Rhy. Fig. 5 E5 Dsus2

lit - tle too loose, a lit - tle too loose, a

A9(no 3rd) Cadd9 Gtr. II

lit - tle too loose. Oh,

D5 Cadd9 D5

oh. Oh, oh.

Gtr. III

Harm. (8va)

Harm. (8va)

5 5 5 3 4

5 5 5 3 4

Cadd9 D5

P.M. P.M.

Oh, oh, oh.

w/Rhy. Fig. 1 (Gtr. II - 1st 3 bars only)

E5 E7

Harm. (8va)

Harm. (8va)

Full Full 1/2 Full 1/2 Full

Full Full 1/2 Full 1/2 Full

5 4 5 5 4 5

10 10

E6 E5(#11) E5 Esus4 Em(#7)

Fdbk. (8va)

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

w/Rhy. Fill 1 N.C.(Em7)

Fdbk. rit.

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

10 10 10

Rhy. Fill 1 (Gtr. II)

Harm. (8va)

let ring

Harm. (8va)

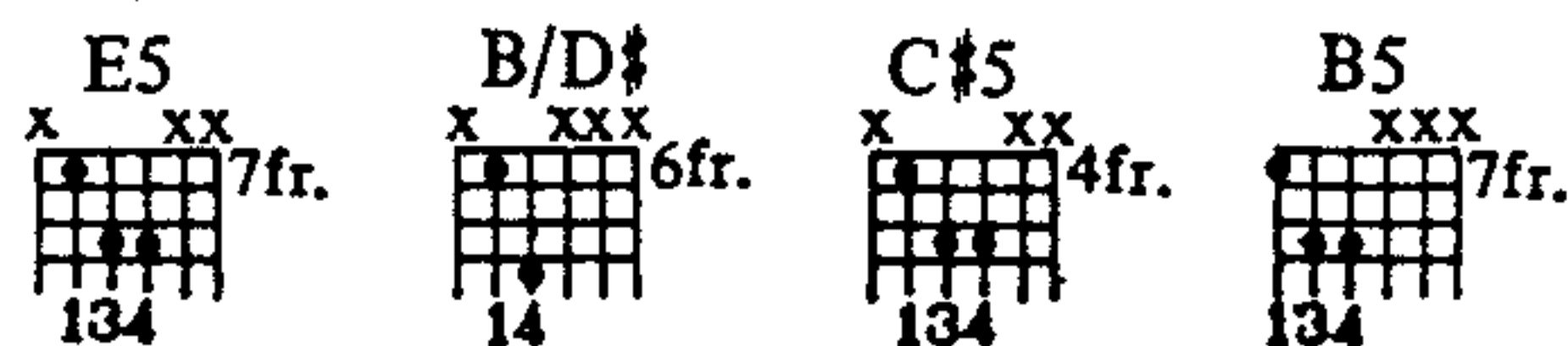
2 4 3 0 12 12

12 12

ROAD TO RUIN

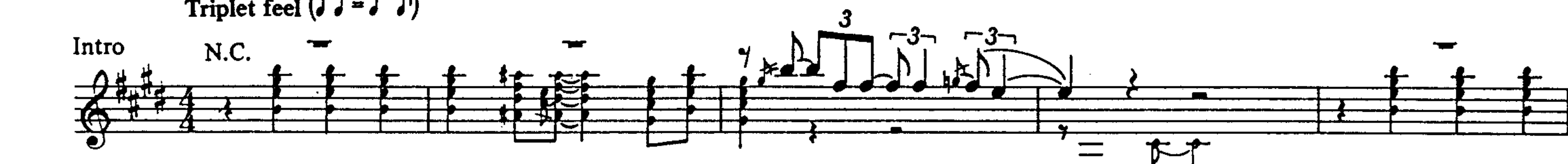
Words and Music by
Paul Gilbert, Billy Sheehan,
Pat Torpey and Jeff Paris

Moderate Rock ♩ = 128
Triplet feel (♩ = ♩ = ♩)



Intro

N.C.



(She took me down the road_ to ru - in.) She_ took me down_ (Down, hmm.)_ (She took me

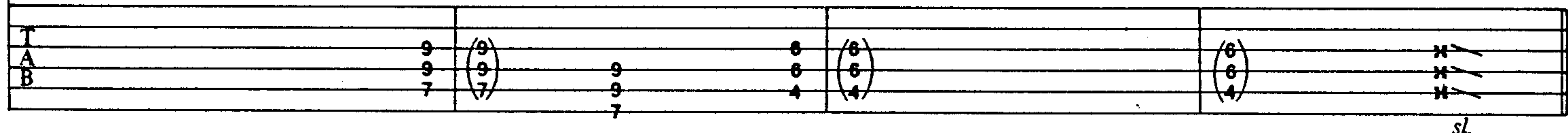
E5 B5 C#5



down.)

back_ on the road_ to ru - in.

Gtr. I



1st Verse
C#5

B5

F#



1. Good_ lord, uh, I tried to push her mem - 'ry to the back of my mind.



C#5

B5

F#



"Mis - tang Sal - ly" from her head to her toe. My life was in sham - bles when she shot down that road.



2nd, 3rd Verses
C#5

2. That was then, ——— this is now, ——— if I learned my les - son, I for -
3. Hip- hips, ——— sex - y legs, ——— ain't no sur - prise I got on my

Rhy. Fig. 1

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

P

F# C#5

got it some - how ——— Head - lights_ in the drive - way, a knock at the door, ———
knees and begged, ——— yeah. Forked_ tongue, ——— and point - ed ——— tail, ——— if we

3 3 3

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

sl. P

B5 F# Pre-chorus A5 B5

I hear that voice, and I know what's in store. Whoa, oh, whoa, oh. ——— I
make it this time, it's a cold day in hell. ——— Whoa, oh, whoa, oh. ——— She

3 3 3

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

sl.

C#m

looked in___ those_ an - gel___ eyes. ___
 said_ she'd_ be sweet this time, ___ yeah. ___

Whoa, oh, whoa,
 Whoa, oh, whoa,

let ring-----

B5 C#m A5 B5 C#5

oh. oh. One The dev - il___ was___ in dis - guise,___ yeah. ___
 and it seemed_ so___ right. ___ She took ___

(end Rhy. Fig. 2)

Chorus

B5 F#5/A# C#5 B5

me___ down___ the road___ to ru - in.
 Bkgd. Voc. (She took me down the road_ to ru - in.) (2nd time:) Yeah, ba -

Rhy. Fig. 3

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

by. My head was spin - nin' 'round, don't know what I'm do - in' back.

Bkgd. Voc. (She took me down.)

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

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

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

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

sl.

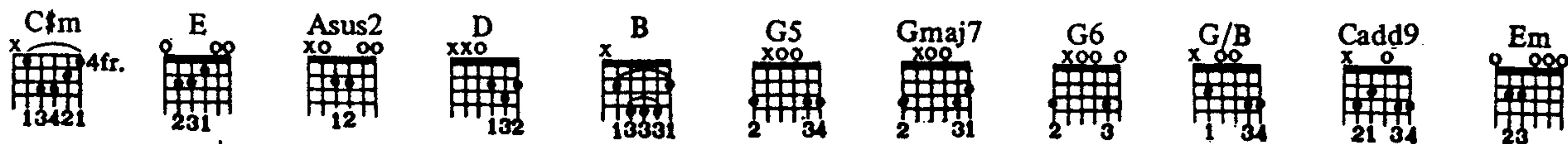
[illegible]

w/Rhy. Fig. 3 (2 times)

B5 F#5 C#5 B5 A5 C#5
 Down the road to ru - in. Yeah, ba - by. My head was
 (She took me down the road to ru - in.)
 F#5 E5 B5 C#5
 spin - in' 'round, don't know what I'm do - in' back on the road to ru -
 (She took me down.)
 B5 F#5 C#5 B5
 in. Yeow, yeah. I'll put that damn mem'-ry to the back
 (She took me down the road to ru - in.)
 A5 C#5 F#5 E5 B5 C#5
 of my mind. She's a pre - cious soul.
 (She took me down.)
 E5 B/D# C#5 E5 B/D# C#5
 (Gtr. I) Yeah, yeah. Down, down, down. Here we go a - gain,
 (Down, down.)
 Gtr. II Full P Full P Full P Full P
 sl. 3 3 3 3 3 3 3 3
 9 11 9 11 (11) 9 11 (9) 8 12 (12) 9 9 11 9 11 (11) (11)
 sl.
 E5 B5 9fr. F# C#m A5 B5 C#5 Gtr. I sl.
 down that road to ru in.
 Full P Full P Full P Full P
 3 3 3 3 3 3 3 3
 12 (12) 9 12 9 12 12 (12) (12) 2 (2) 2 4 (4) 4 6 (6) 6
 4 0 1 2 3 4 0 0 2 (2) 2 4 (4) 4 6 (6) 6
 0 0 2 (2) 2 4 (4) 4 6 (6) 6
 sl.

TO BE WITH YOU

Words and Music by
David Grahame and Eric Martin



Moderately ♩=84

Intro (acous.) Gtr. II N.C. *mp*

Hmm, ha, ha, ha.

pp Gtr. I (acous.)

pp H

pp H

7 5

*Percussive sound produced by tapping body of gtr.

1st Verse

mf *Gtr. I

C#m E Asus2 E C#m E

Hold on, lit-tle girl, show me what he's done to you Stand up, lit-tle girl, a

*Gtr. II doubles Gtr. I w/slight strumming variations ad lib.

Pre-chorus

Asus2 E E E (open) Asus2 E

bro-ken heart can't be that bad When it's through, it's through Fate will twist the both of you So

D B E

come on, ba-by, come on o-ver, let me be the one to show you

Chorus

E F# 2fr. 4fr. open Asus2 B E G# 1fr. 2open E F# 2fr. 4fr. open Asus2

I'm the one who wants to be with you. Deep in-side I hope you

B E E F# G# E Asus2 B E

Feel it too. Wait - ed on a line, — greens
feel it too. Wait - ed on a line of and blues, — 2nd Verse

E F# G# E Asus2 B E C#m E

just to be the next to be with you. Build up your con - fi - dence, — so
just to be the next to be with you.

Asus2 E C#m E Asus2 E

you can be on top for once. Wake up, who cares a - bout lit - tle boys that talk too much. I —

Pre-chorus

Asus2 E Asus2 E D

seen it all go down. Your game of love was all rained out. So come on, ba - by, come on o - ver.

Chorus

B E F# G# E Asus2 B E G# E B

Let me be the one to hold you. I'm the one, yeah.
I'm the one that wants to be with you.

E F# G# E Asus2 B E F# G# E Asus2

Deep in - side I hope you feel it too. Wait - ed on a line of

B E E F# G# E Asus2 B E

Wait - ed on a line, yeah, just to be the next to be with you.
and blues, just to be the next to be with you.

Asus2 C#m G5

Why be a - lone, when we can be to - geth - er, ba - by?

Gmaj7 G6

You_ can make_ my life_ worth - while.. I_ can make_ you start_ to

Guitar solo

E ②2fr. 4fr. open F♯ G♯ E Asus2 B E ②open E E ②2fr. 4fr. open F♯ G♯ E Asus2

smile.

Gtr. III (acous.)

sl. H H sl. sl.

B E E ②2fr. 4fr. open F♯ G♯ E Asus2 B C♯m

H P P sl. sl.

E ②2fr. 4fr. open F♯ G♯ E Asus2 B E Pre-chorus Asus2 E

When_ it's through_ it's through..

sl. sl. H P P Harm. sl.

Asus2 E D

Fate_ will twist_ the both_ of you_ So come on, ba - by, come on o - ver,

Tempo I
Chorus

let_ me be_ the one_ to show_you. I'm the one who wants to

be with_you. I'm the one. Deep in - side I hope you feel_ it too, ooh..

Wait - ed on a line_ of greens and blues, yeah, just to be the next to just to be the next to

be_ with you. I'm the one who wants to be with_you.

Deep in - side I hope you feel_ it too. Wait - ed on a line_ of

Wait-ed on_ that line, greens and blues, yeah, just to be the next to be_ with you. just to be the next to be_ with you.

Just to be the next to be with you. Ooh.

rit.

Chords: B, G5, A, G/B, G, Cadd9, D, Em, E, F#, G#, Asus2, C#m, B, E, C.

Techniques: 5open, 3fr., 2fr., 4fr., open.