FIREHOUSE
HOLD YOUR FIRE

39 ..... GET IN TOUCH

94 ..... HOLD THE DREAM

51 ..... HOLD YOUR FIRE

78 ..... LIFE IN THE REAL WORLD

86 ..... MAMA DIDN'T RAISE NO FOOL

59 ..... THE MEANING OF LOVE

4 ..... REACH FOR THE SKY

12 ..... ROCK YOU TONIGHT

19 ..... SLEEPING WITH YOU

68 ..... TALK OF THE TOWN

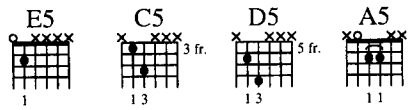
33 ..... WHEN I LOOK INTO YOUR EYES

27 ..... YOU'RE TOO BAD

101 ..... *NOTATION LEGEND*

Reach For the Sky

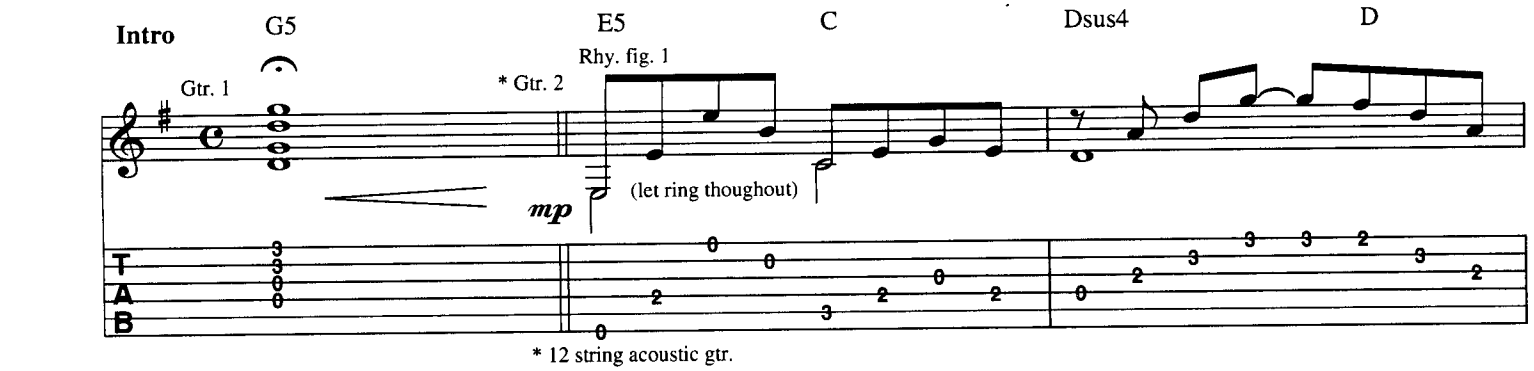
Words and Music by Carl Snare and Bill Leverty

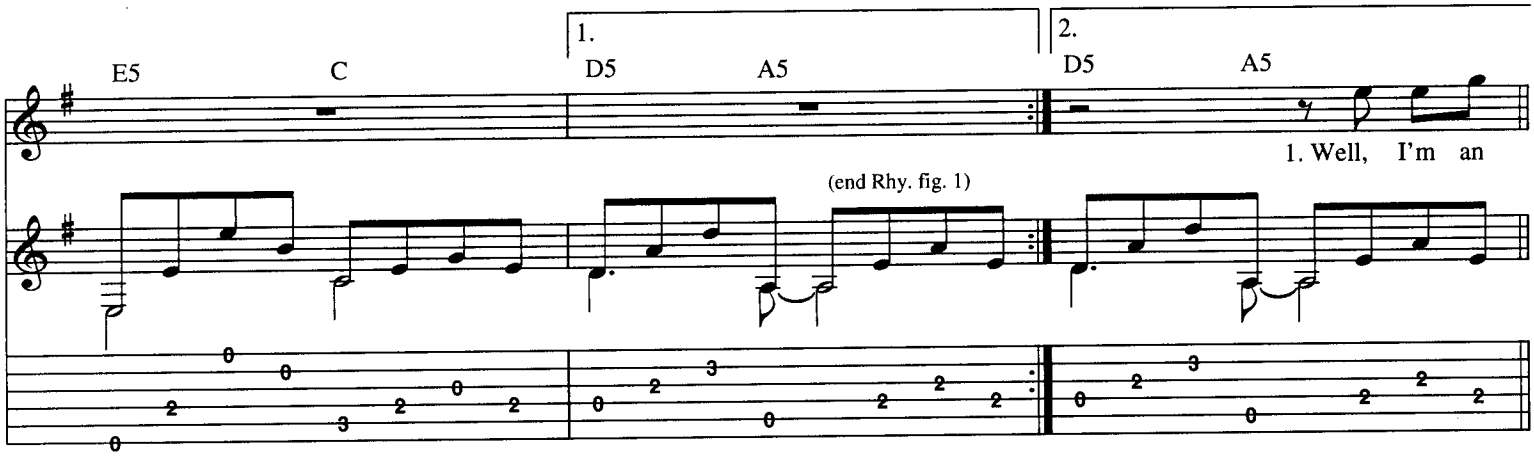


Moderate Rock ♩ = 138

Tune down 1/2 step

Intro

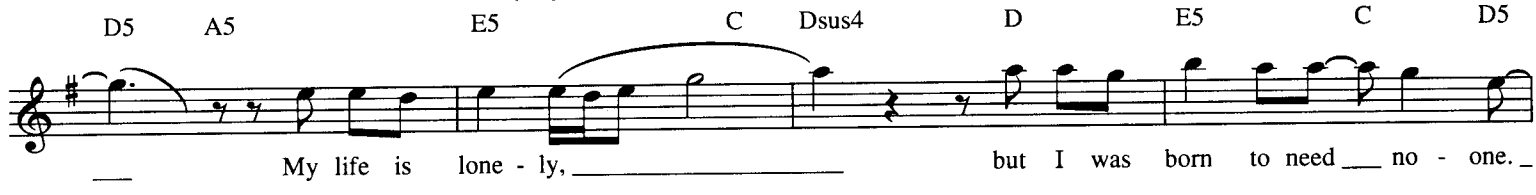


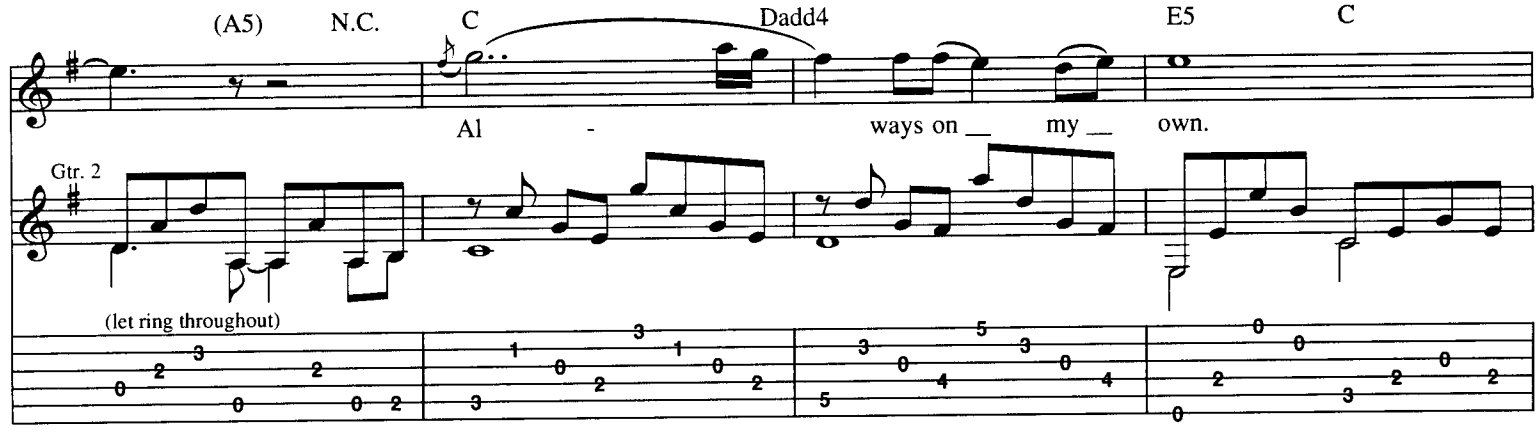


Verse

w/Rhy. fig. 1

w/Rhy. fig. 1 (1st 3 bars)





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D5 (A5) N.C. C Dadd4 * Gtr. 3

Oh. 1. My gun is

* Distorted electric

𝄋 E5 C5 D5 Dsus4 D E5 C5 Dsus4 D A5 N.C.

load - ed, I'm a six-shot heart at - tack, I'll pull the

high - way, mov-in' on from town to town. Bet-ter do it

Gtr. 3

f

1/4

E5 C5 D5 Dsus4 D E5 C5 Dsus4 A5 N.C. A5

trig - ger, so you bet-ter watch your back. Look-in' out

my way, or I will shoot you down.

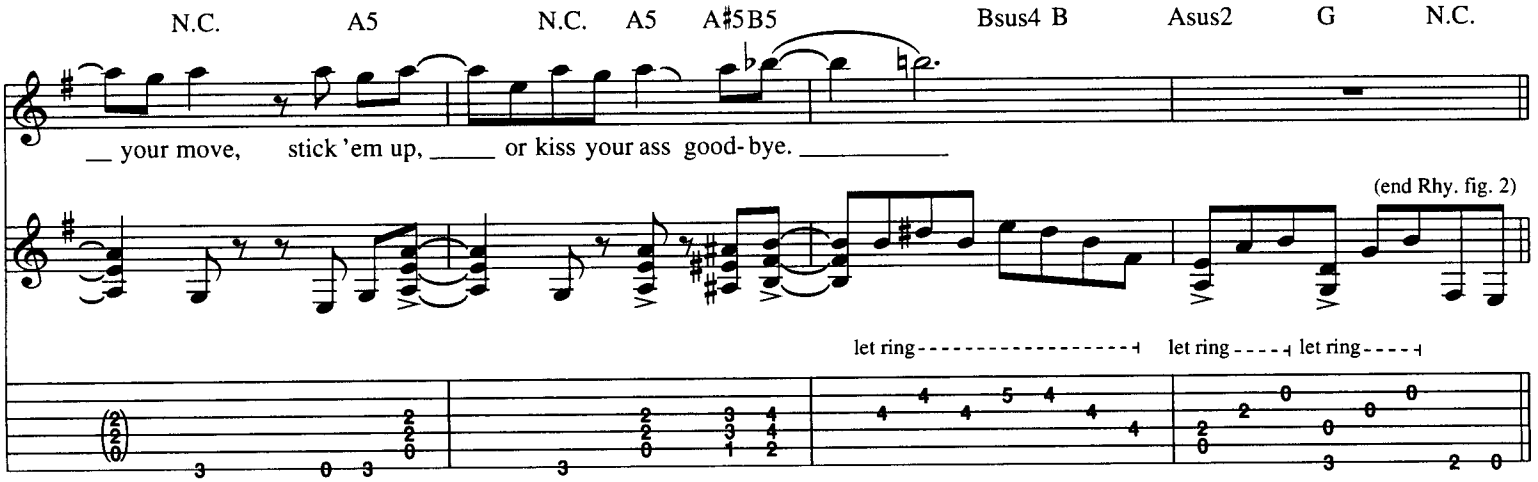
N.C. A5 N.C. D5 E5 A5 N.C. G5 A5 G5 N.C. A5

for num-ber one, so you bet- ter take this piece of ad-vice. Make

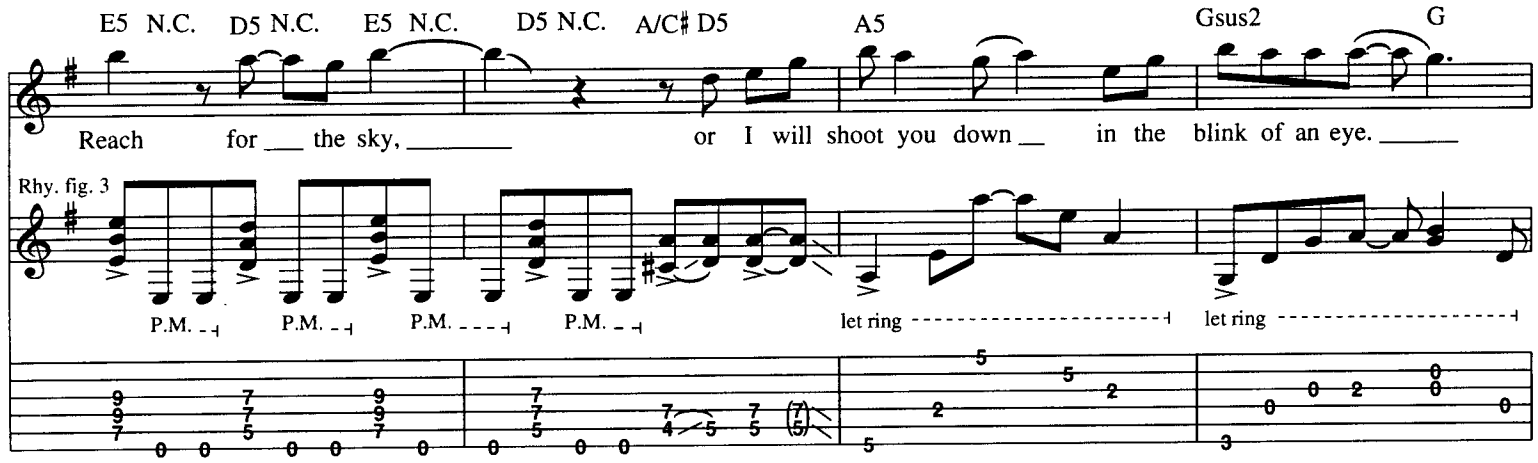
Rhy. fig. 2

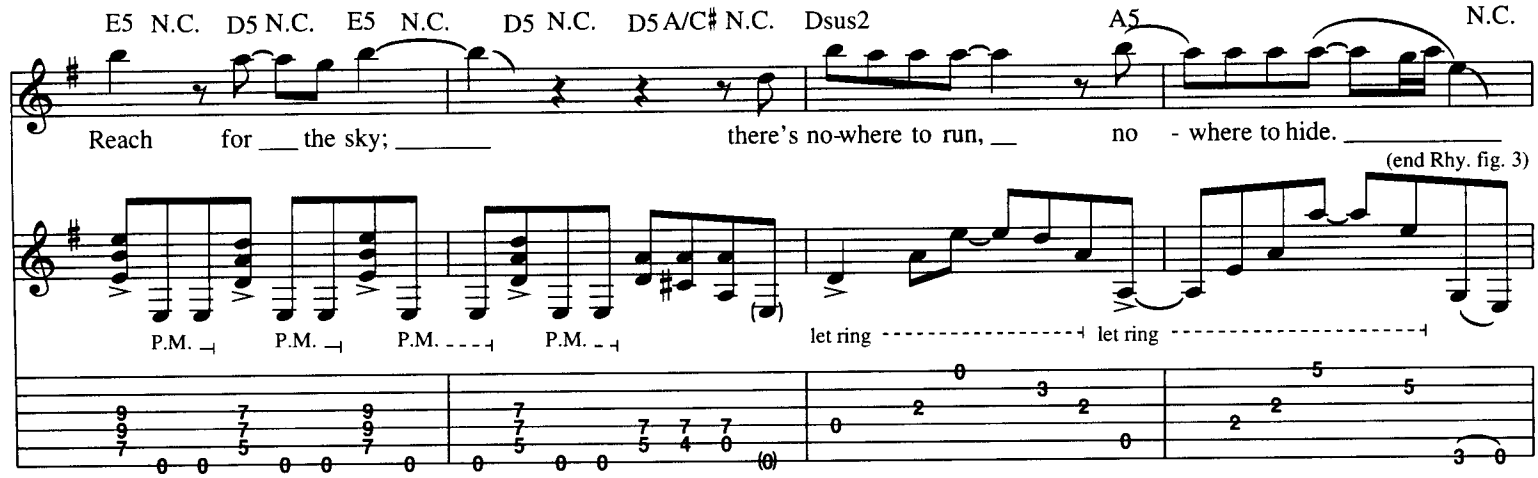
P.M. P.M.

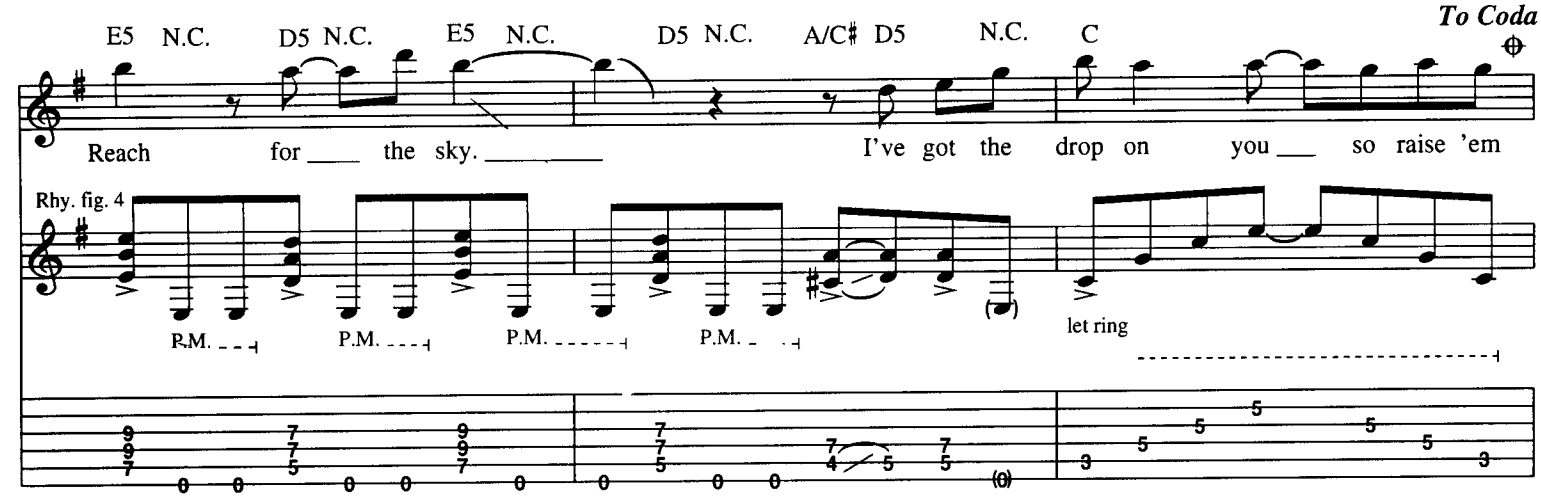
1/4

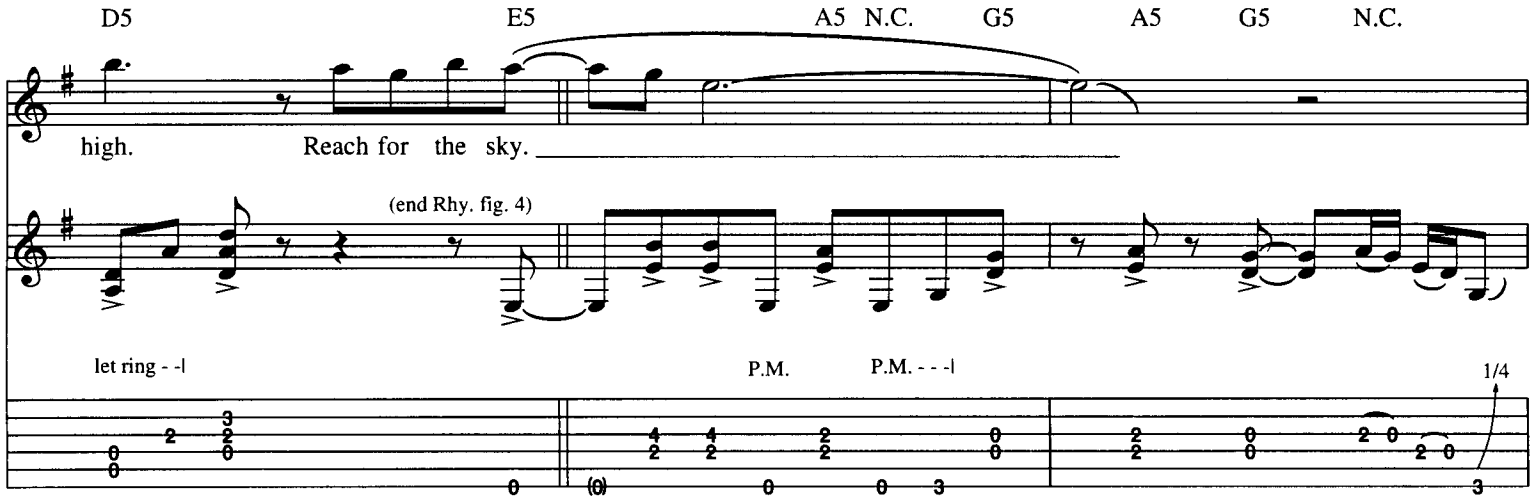

N.C. A5 N.C. A5 A♯5B5 Bsus4 B Asus2 G N.C.
__ your move, stick 'em up, ____ or kiss your ass good-bye. ____
(end Rhy. fig. 2)
let ring
let ring
let ring

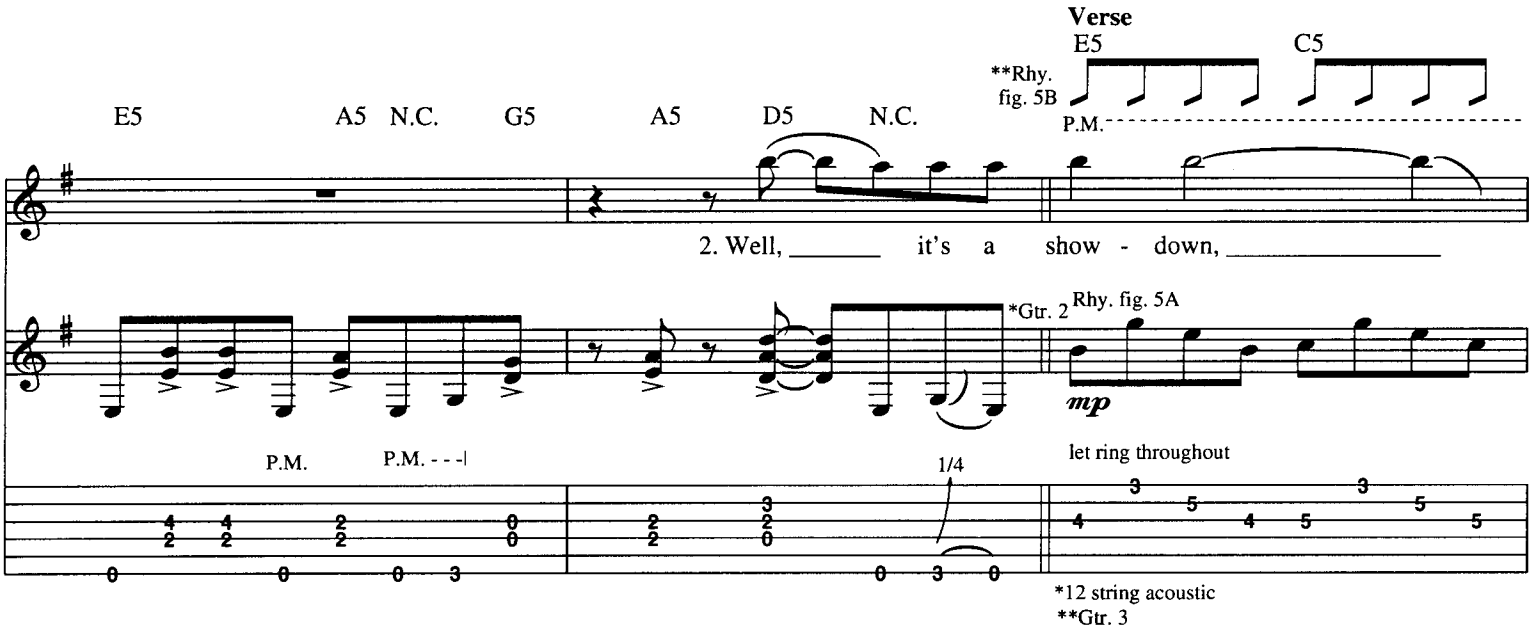
Chorus

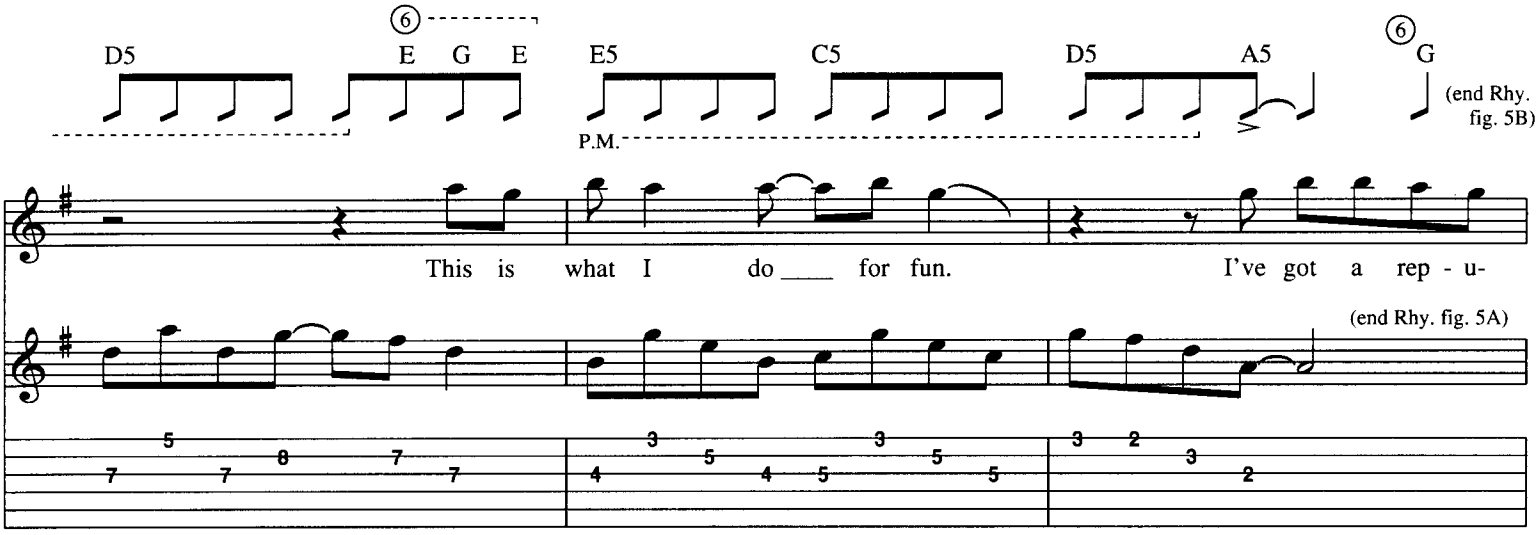

E5 N.C. D5 N.C. E5 N.C. D5 N.C. A/C♯ D5 A5 Gsus2 G
Reach for ___ the sky, ____ or I will shoot you down __ in the blink of an eye. ____
Rhy. fig. 3
P.M.
P.M.
P.M.
P.M.
let ring
let ring

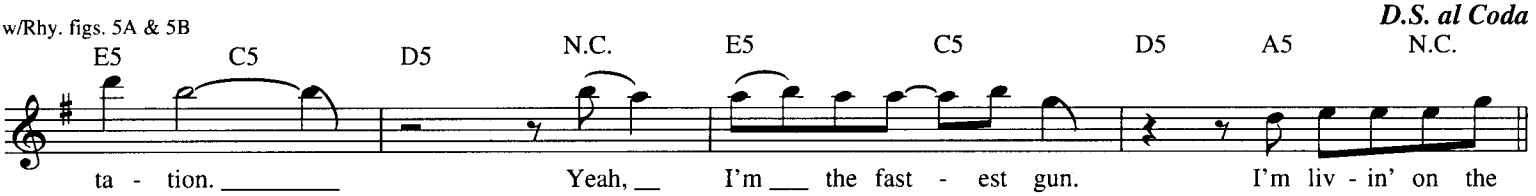

E5 N.C. D5 N.C. E5 N.C. D5 N.C. D5 A/C♯ N.C. Dsus2 A5 N.C.
Reach for ___ the sky; ____ there's no-where to run, __ no - where to hide. ____
(end Rhy. fig. 3)
P.M.
P.M.
P.M.
P.M.
let ring
let ring

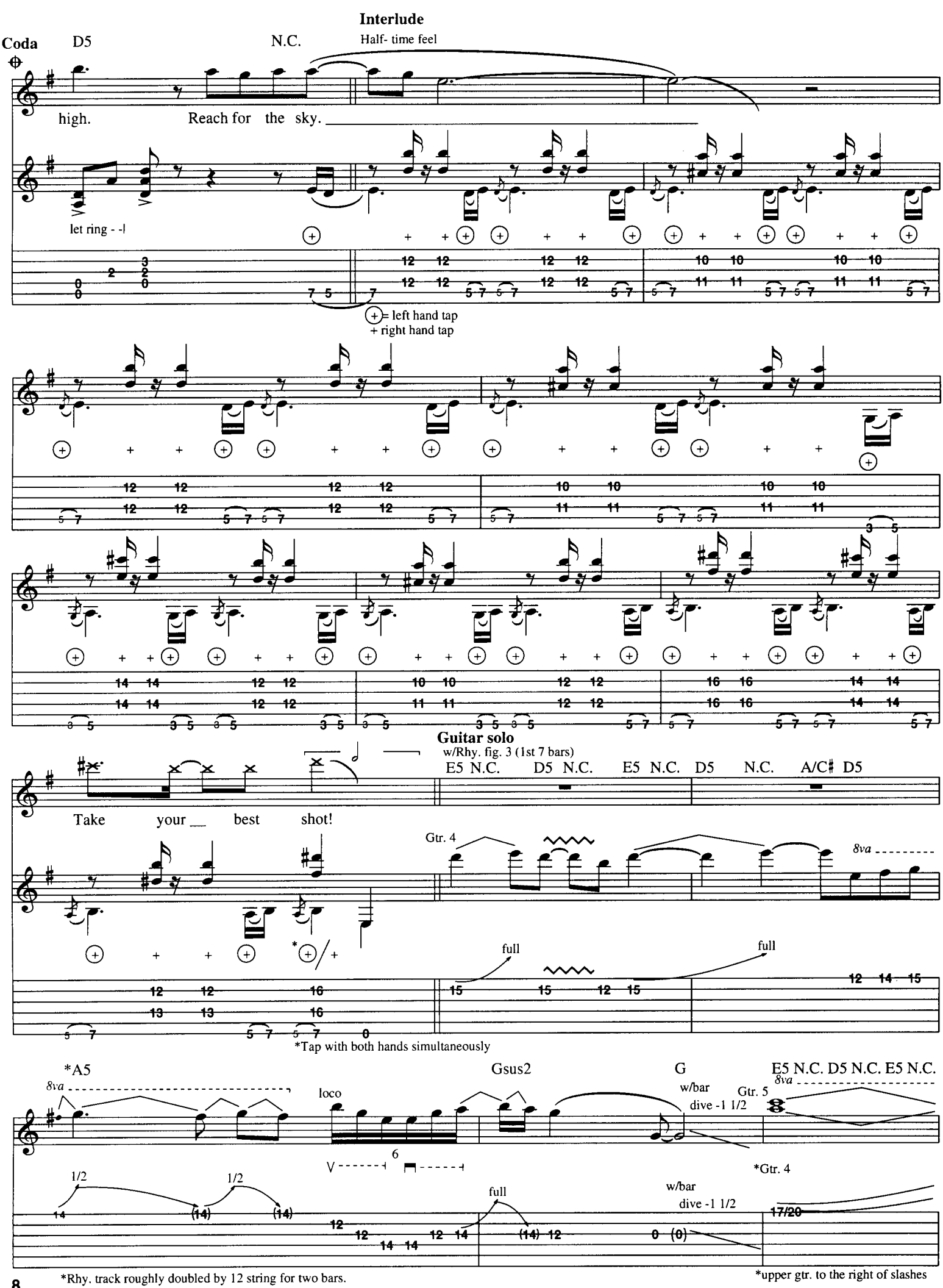

E5 N.C. D5 N.C. E5 N.C. D5 N.C. A/C♯ D5 N.C. C
To Coda
Reach for ____ the sky. ____ I've got the drop on you ___ so raise 'em
Rhy. fig. 4
P.M.
P.M.
P.M.
P.M.
let ring


D5
E5
A5 N.C.
G5
A5
G5
N.C.
high.
Reach for the sky.
(end Rhy. fig. 4)
let ring - -|
P.M.
P.M. - - -|
1/4


Verse
E5
C5
**Rhy. fig. 5B
P.M.
E5
A5 N.C.
G5
A5
D5
N.C.
2. Well, it's a show - down,
*Gtr. 2
Rhy. fig. 5A
mp
P.M.
P.M. - - -|
1/4
let ring throughout
*12 string acoustic
**Gtr. 3


D5
E G E
E5
C5
D5
A5
G
(end Rhy. fig. 5B)
P.M.
This is what I do for fun.
I've got a rep - u-
(end Rhy. fig. 5A)


w/Rhy. figs. 5A & 5B
D.S. al Coda
E5
C5
D5
N.C.
E5
C5
D5
A5
N.C.
ta - tion.
Yeah,
I'm the fast - est gun.
I'm liv - in' on the


Interlude
Coda
D5
N.C.
Half- time feel
high.
Reach for the sky.
let ring - -|
⊕= left hand tap
+ right hand tap
Guitar solo
w/Rhy. fig. 3 (1st 7 bars)
E5 N.C. D5 N.C. E5 N.C. D5 N.C. A/C♯ D5
Take your best shot!
Gtr. 4
8va
full
full
*Tap with both hands simultaneously
*A5
Gsus2
G
E5 N.C. D5 N.C. E5 N.C.
8va
loco
w/bar
dive -1 1/2
Gtr. 5
1/2
1/2
full
w/bar
dive -1 1/2
*Gtr. 4
*Rhy. track roughly doubled by 12 string for two bars.
*upper gtr. to the right of slashes

8va D5 N.C. D5 A/C♯ N.C. *Dsus2 A5

*Gtr. 4

full 2

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

*Gtr. 5 out

w/Rhy. fill 1

8va N.C. A5 N.C. A5

(loco)

8va N.C. D5 E5 A5 N.C. G5

(loco) Harm. 1/2

8va A5 N.C. A5 N.C. A5 N.C. A5 A♯5 B5

loco 1/2

8va Bsus4B Asus2 G N.C.

Rhy. fill 1

let ring

w/Fill 1

E5 A5 N.C. G5 A5 G5 N.C. E5 A5 N.C. G5

(Laughs:) Ha, ha, ha. *(Spoken:) So you think you're fast*

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

1/4

A5 D5 N.C. E5 A5 N.C. G5 A5 G5 N.C.

enough? Oh! ____

rake slight P.H. rake

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

1/4

E5 A5 N.C. G5 A5 D5 N.C.

Go for your guns, __ ba - by! _____ Oh, _____

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

Chorus

w/Rhy. fig. 3

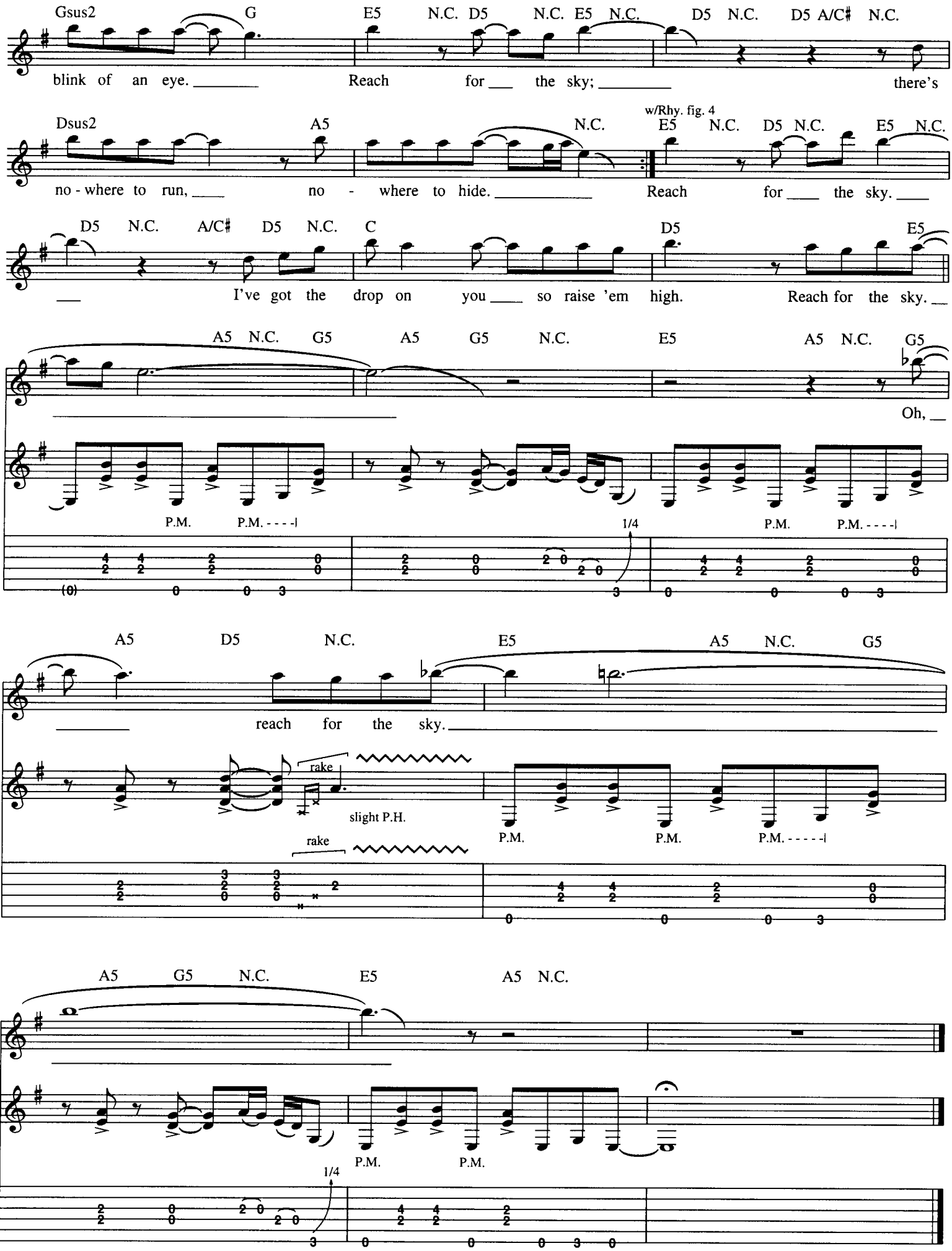
E5 N.C. D5 N.C. E5 N.C. D5 N.C. A/C♯ D5 A5

Reach for ____ the sky, _____ or I will shoot you down ___ in the

Rhy. fill 1 8va

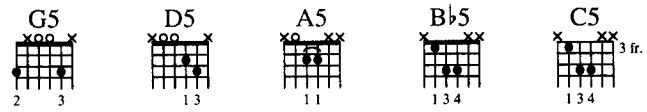
Gtr. 4

(21)


Gsus2 G E5 N.C. D5 N.C. E5 N.C. D5 N.C. D5 A/C♯ N.C.
blink of an eye. Reach for the sky; there's
Dsus2 A5 N.C. E5 N.C. D5 N.C. E5 N.C.
w/Rhy. fig. 4
no - where to run, no - where to hide. Reach for the sky.
D5 N.C. A/C♯ D5 N.C. C D5 E5
I've got the drop on you so raise 'em high. Reach for the sky.
A5 N.C. G5 A5 G5 N.C. E5 A5 N.C. G5
Oh,
P.M. P.M. 1/4 P.M. P.M.
A5 D5 N.C. E5 A5 N.C. G5
reach for the sky.
rake slight P.H. rake
P.M. P.M. P.M.
A5 G5 N.C. E5 A5 N.C.
P.M. P.M. 1/4

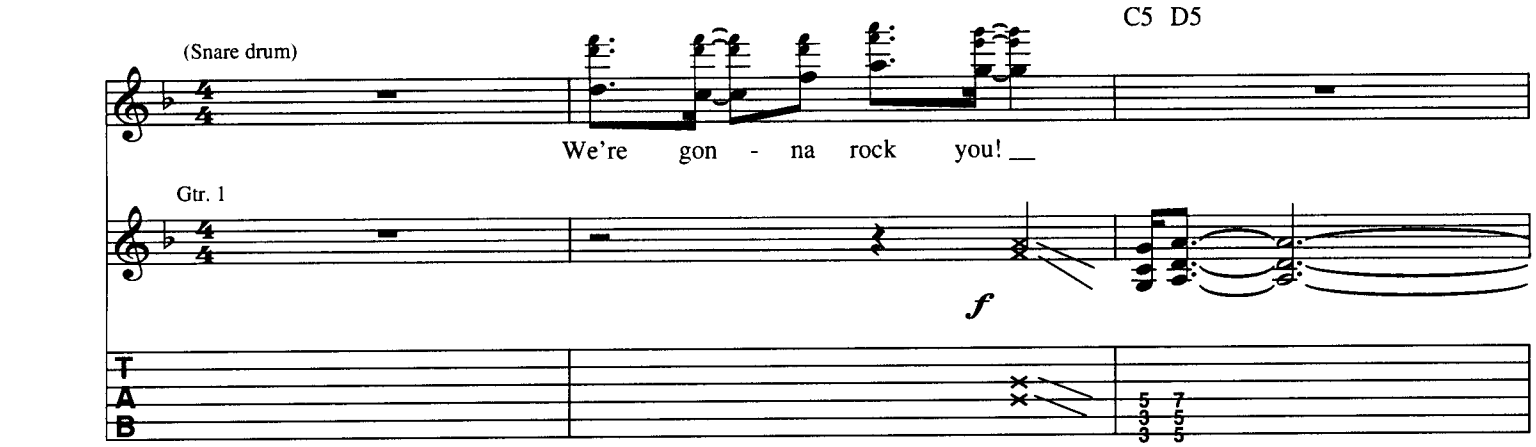
Rock You Tonight

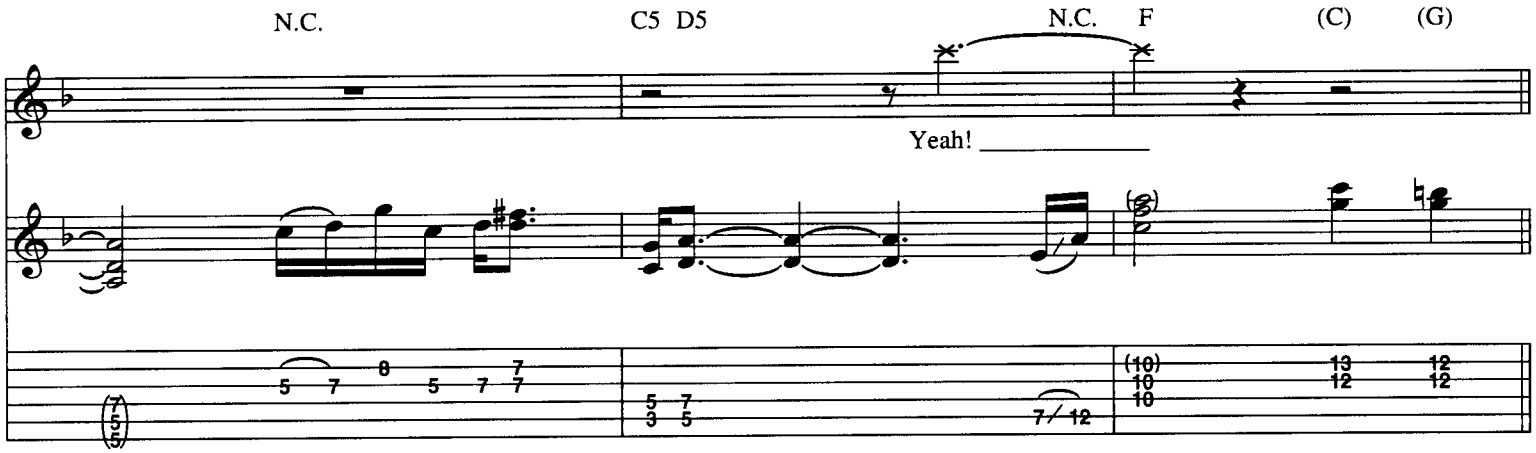
Words and Music by Carl Snare and Bill Leverty

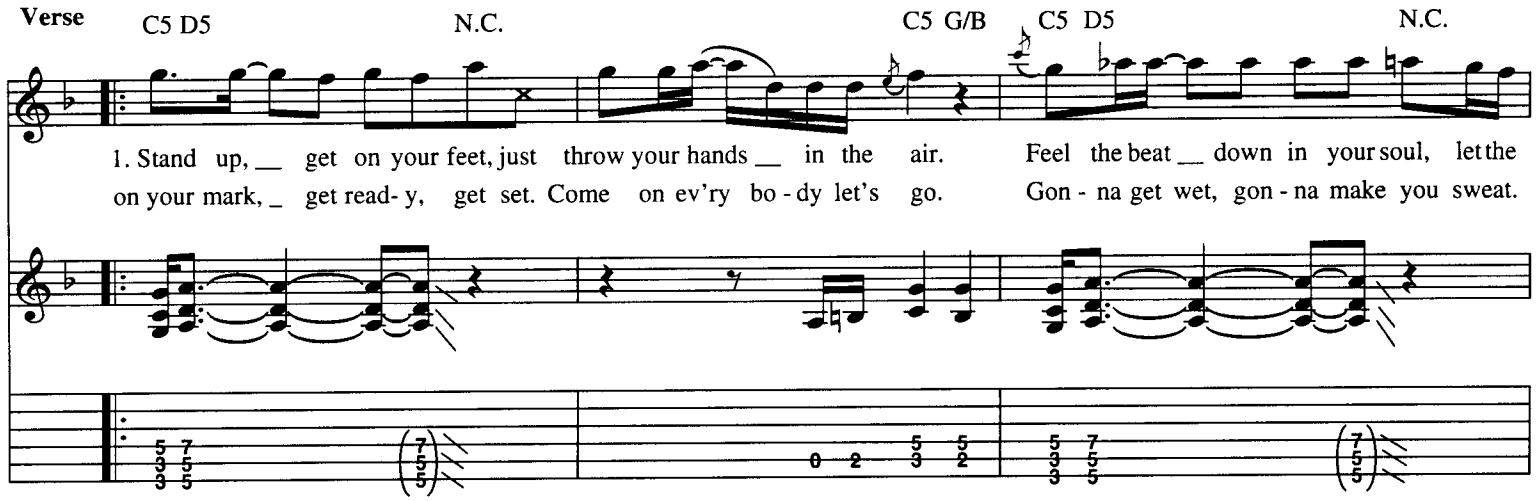


Moderately ♩ = 95

Tune down 1/2 step







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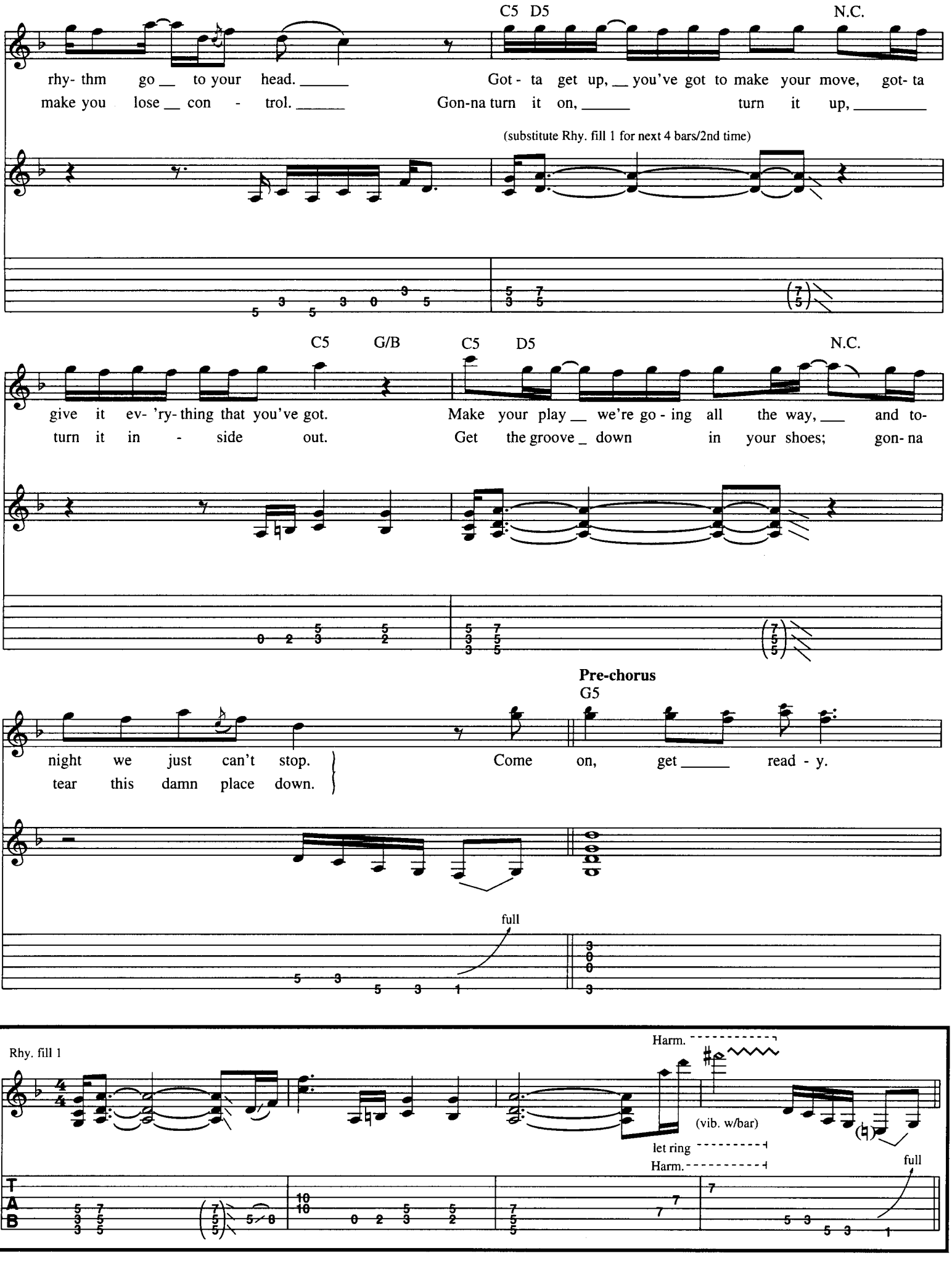
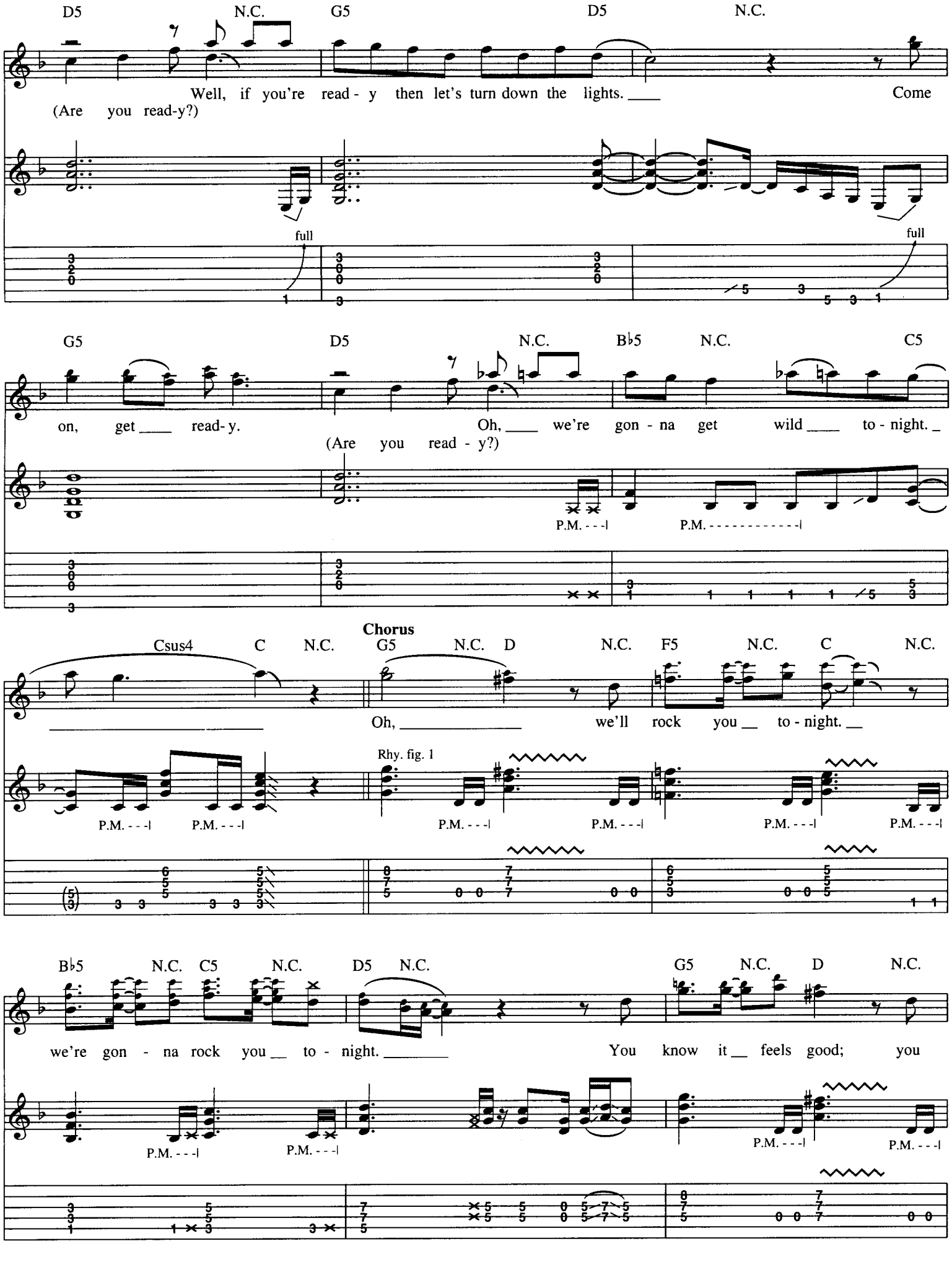
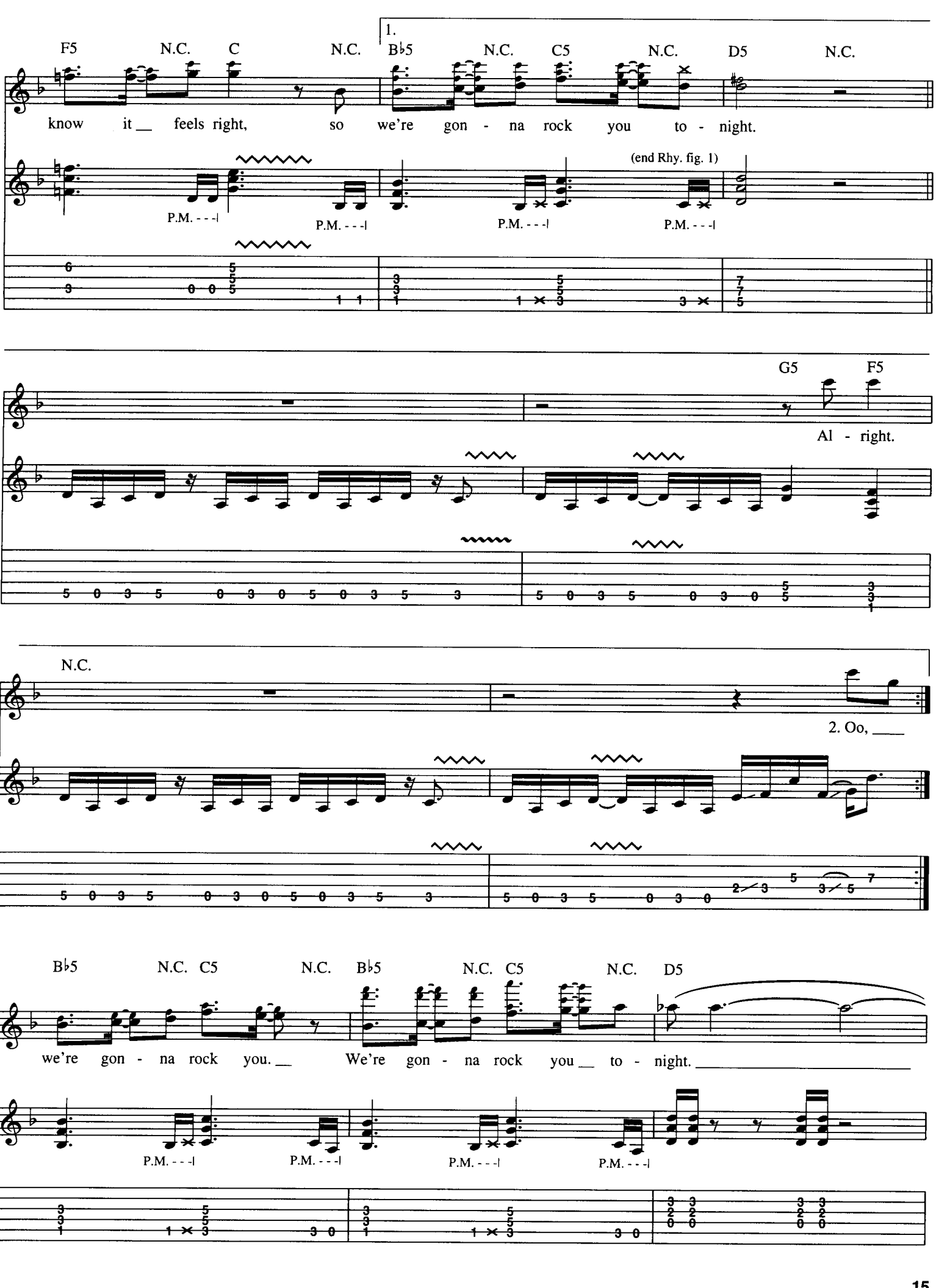

C5 D5
N.C.
rhy- thm go __ to your head. _____
make you lose __ con - trol. _____
Got - ta get up, __ you've got to make your move, got- ta
Gon-na turn it on, _____ turn it up, _____
(substitute Rhy. fill 1 for next 4 bars/2nd time)
C5 G/B
C5 D5
N.C.
give it ev- 'ry- thing that you've got.
turn it in - side out.
Make your play __ we're go - ing all the way, ___ and to-
Get the groove _ down in your shoes; gon- na
Pre-chorus
G5
night we just can't stop.
tear this damn place down.
Come on, get _____ read - y.
full
Rhy. fill 1
Harm.
(vib. w/bar)
let ring
Harm.
full
T
A
B


D5 N.C. G5 D5 N.C.
Well, if you're read - y then let's turn down the lights. ___ Come
(Are you read-y?)
full
full
G5 D5 N.C. B♭5 N.C. C5
on, get ___ read- y. Oh, ___ we're gon - na get wild ___ to - night. _
(Are you read - y?)
P.M. - - -| P.M. - - - - - - - - - - -|
Chorus
Csus4 C N.C. G5 N.C. D N.C. F5 N.C. C N.C.
Oh, ___ we'll rock you __ to - night. __
Rhy. fig. 1
P.M. - - -| P.M. - - -| P.M. - - -| P.M. - - -| P.M. - - -| P.M. - - -|
B♭5 N.C. C5 N.C. D5 N.C. G5 N.C. D N.C.
we're gon - na rock you __ to - night. ___ You know it __ feels good; you
P.M. - - -| P.M. - - -| P.M. - - -| P.M. - - -|


1.
F5 N.C. C N.C. B♭5 N.C. C5 N.C. D5 N.C.
know it__ feels right, so we're gon - na rock you to - night.
P.M. - - -| P.M. - - -| P.M. - - -| (end Rhy. fig. 1) P.M. - - -|
G5 F5
Al - right.
N.C.
2. Oo, ____
B♭5 N.C. C5 N.C. B♭5 N.C. C5 N.C. D5
we're gon - na rock you.__ We're gon - na rock you__ to - night.
P.M. - - -| P.M. - - -| P.M. - - -| P.M. - - -|

N.C. D5 F5

w/fill 1

Yeah, yeah!

vol. off *mf*

Guitar solo

G5 6 1 fr. F D5

Gtr. 1 *8va*

full

Gtr. 2 *f*

(slight vib.)

G5 6 1 fr. F

8va

full

loco

D5 5 5fr. D 3fr. C 6 5fr. A 3fr. G 1fr. F G5 6 1fr. F

full

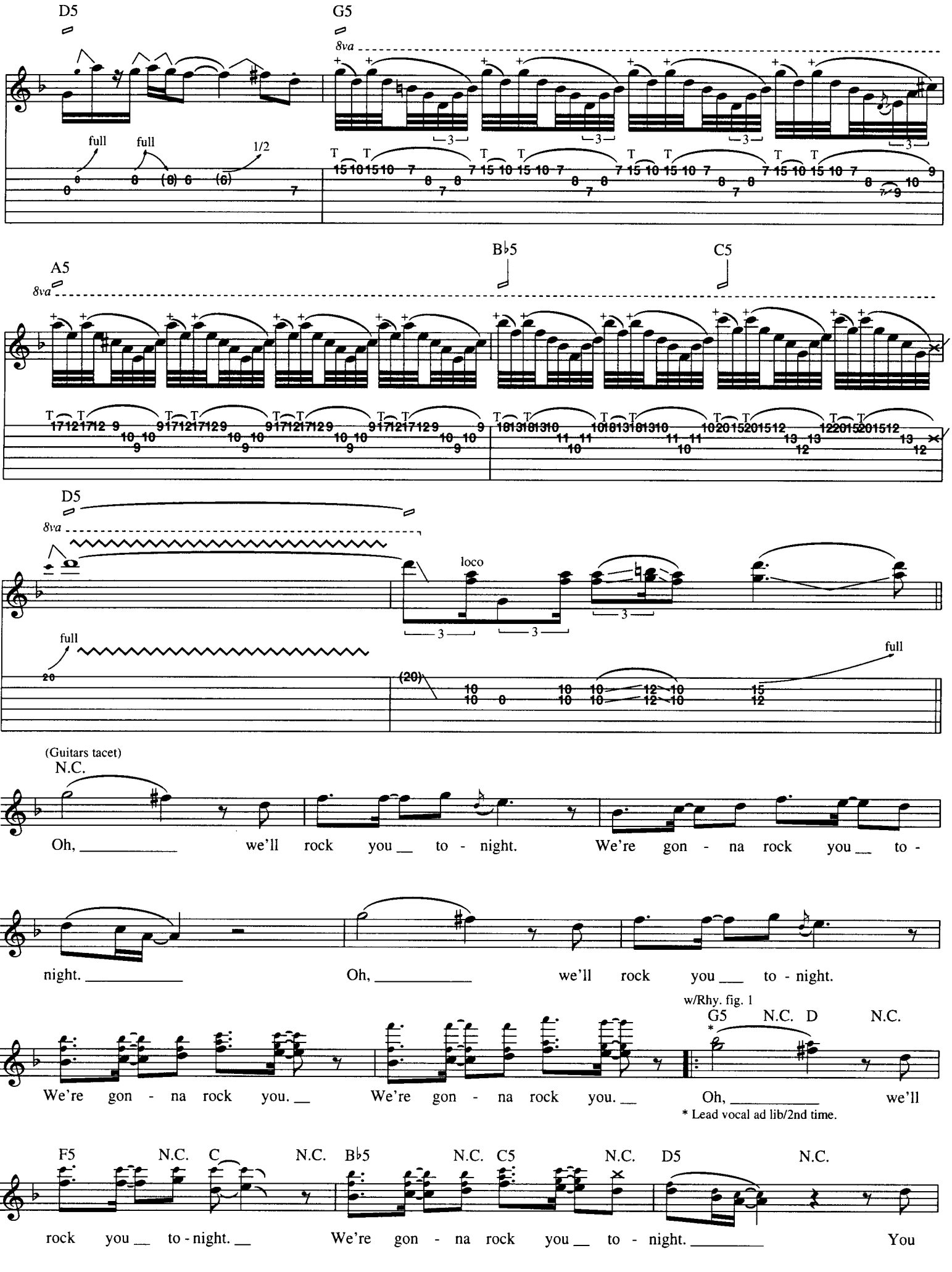
P.M. P.M. P.M. P.M.

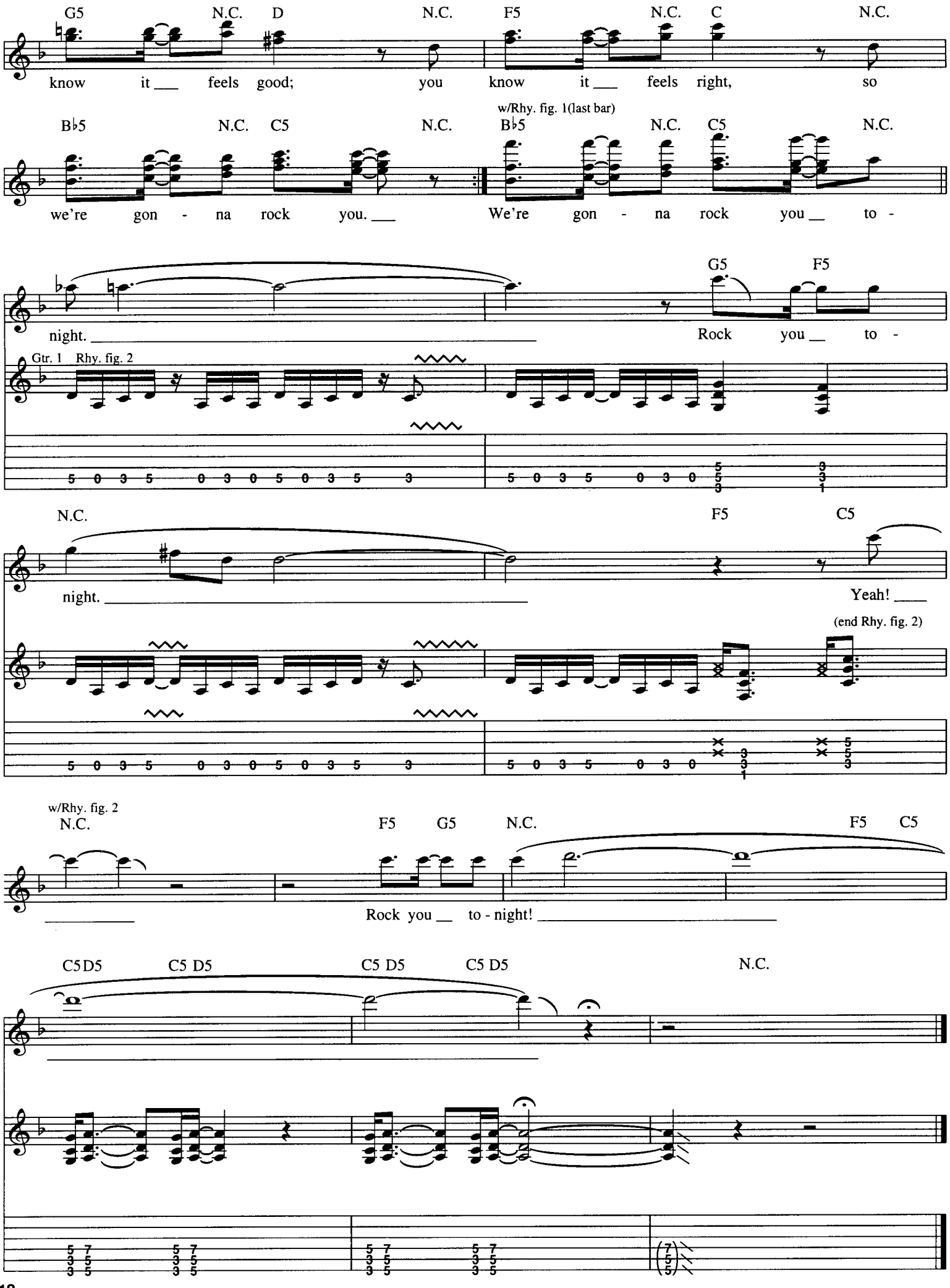
full

*Slight harm. overtone one octave higher

Fill 1 Gtr. 2 *8va*

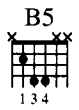
f


D5
G5
8va
full
full
1/2
A5
B♭5
C5
D5
loco
full
full
(Guitars tacet)
N.C.
Oh, we'll rock you to - night. We're gon - na rock you to -
night. Oh, we'll rock you to - night.
w/Rhy. fig. 1
G5 N.C. D N.C.
We're gon - na rock you. We're gon - na rock you. Oh, we'll
* Lead vocal ad lib/2nd time.
F5 N.C. C N.C. B♭5 N.C. C5 N.C. D5 N.C.
rock you to - night. We're gon - na rock you to - night. You


G5 N.C. D N.C. F5 N.C. C N.C.
know it ___ feels good; you know it ___ feels right, so
B♭5 N.C. C5 N.C.
w/Rhy. fig. 1(last bar)
B♭5 N.C. C5 N.C.
we're gon - na rock you. ___
We're gon - na rock you __ to -
night. ___
G5 F5
Rock you __ to -
Gtr. 1 Rhy. fig. 2
N.C.
F5 C5
night. ___
Yeah! ___
(end Rhy. fig. 2)
w/Rhy. fig. 2
N.C.
F5 G5 N.C.
F5 C5
Rock you __ to - night! ___
C5D5 C5 D5 C5 D5 C5 D5
N.C.

Sleeping With You

Words and Music by Carl Snare and Bill Leverty



Moderate Rock ♩ = 125

Tune down 1/2 step

Intro

Gtr. 1

Rhy. fig. 1

A D N.C. A D A E5 A D N.C.

A D A E5 A D N.C. A D A E5 A

Yeah! _____

Verse

D E5 A

1. Well, I don't care what they say. ___ I know _
give it a try. ___ I know _

(end Rhy. fig. 1)

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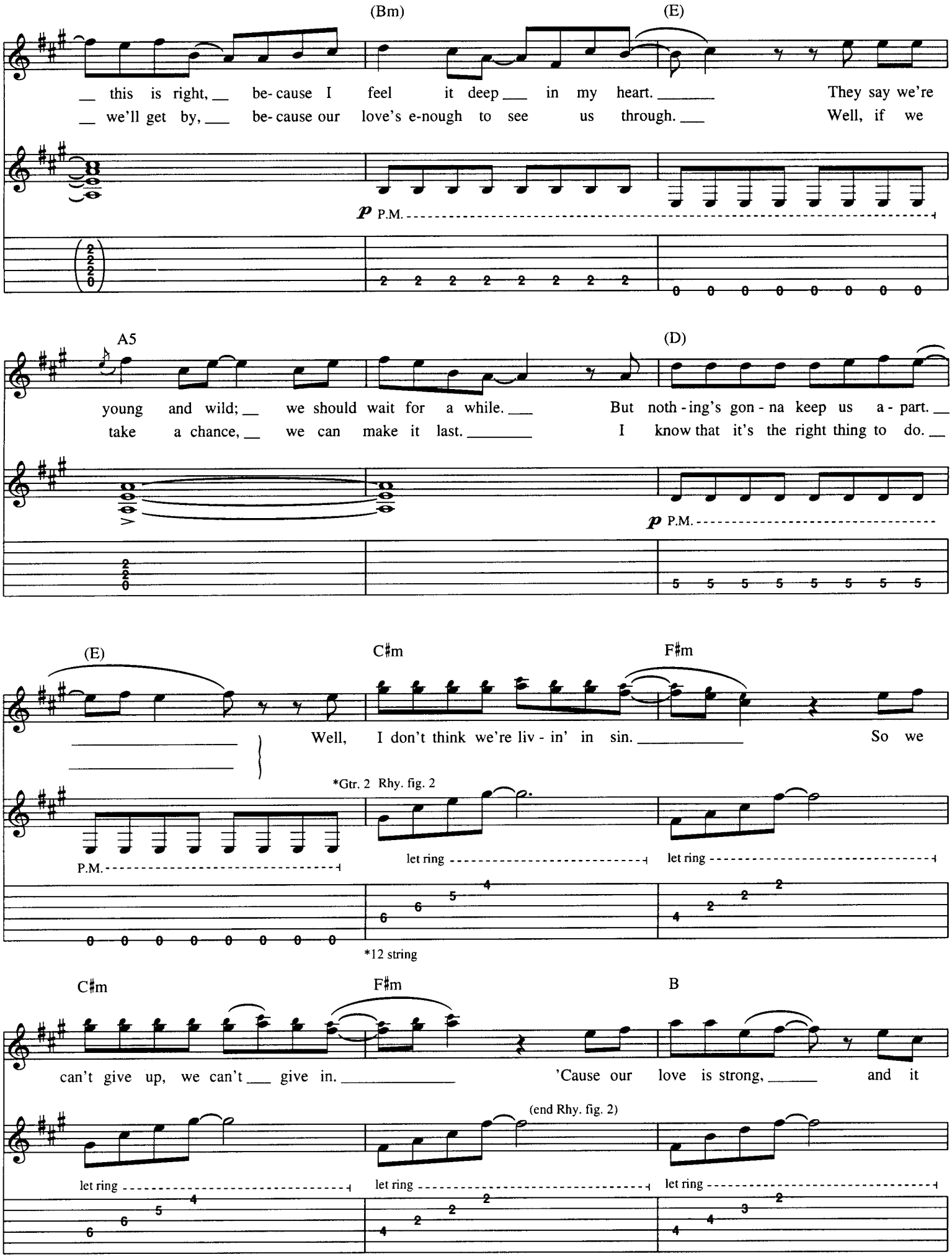
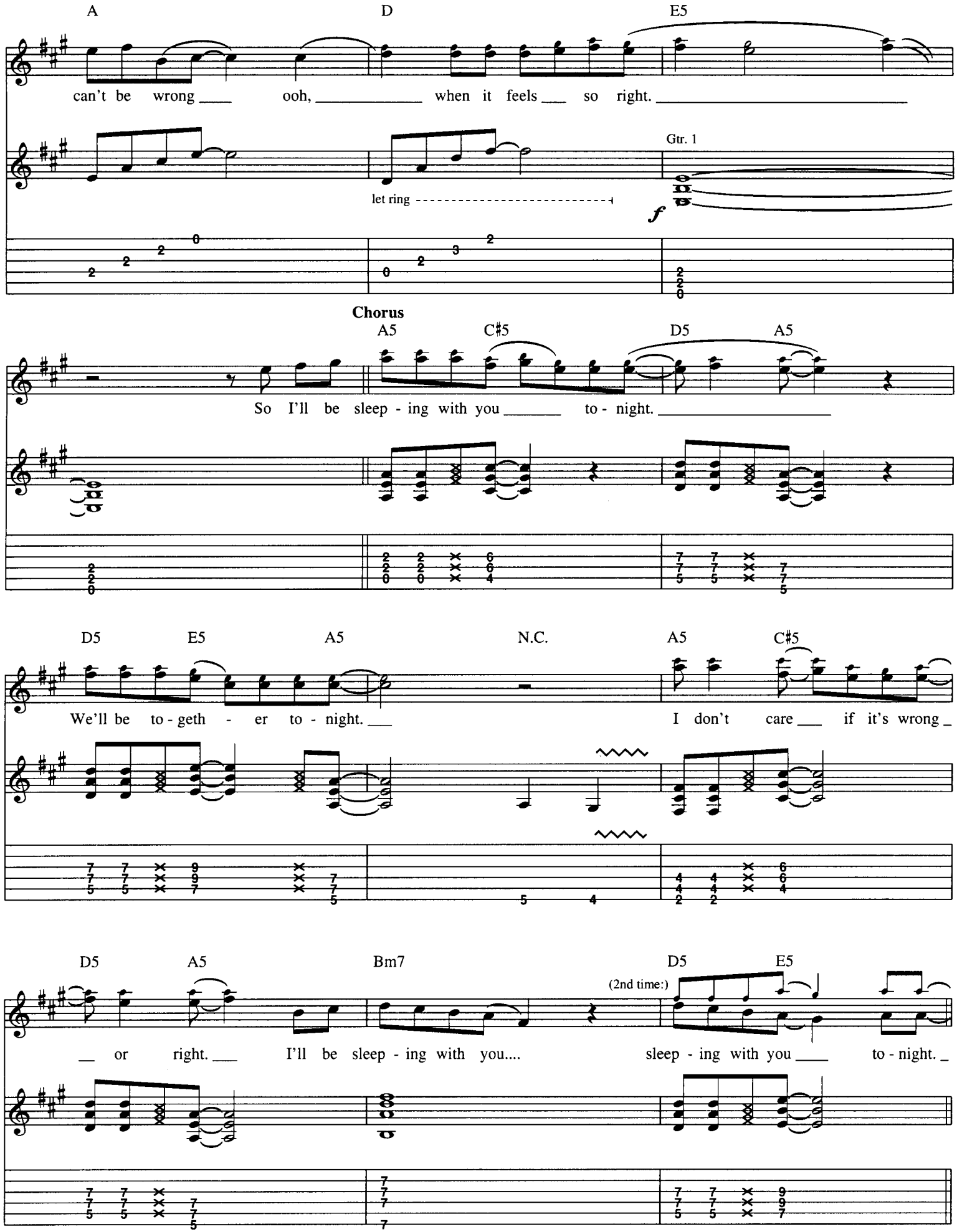
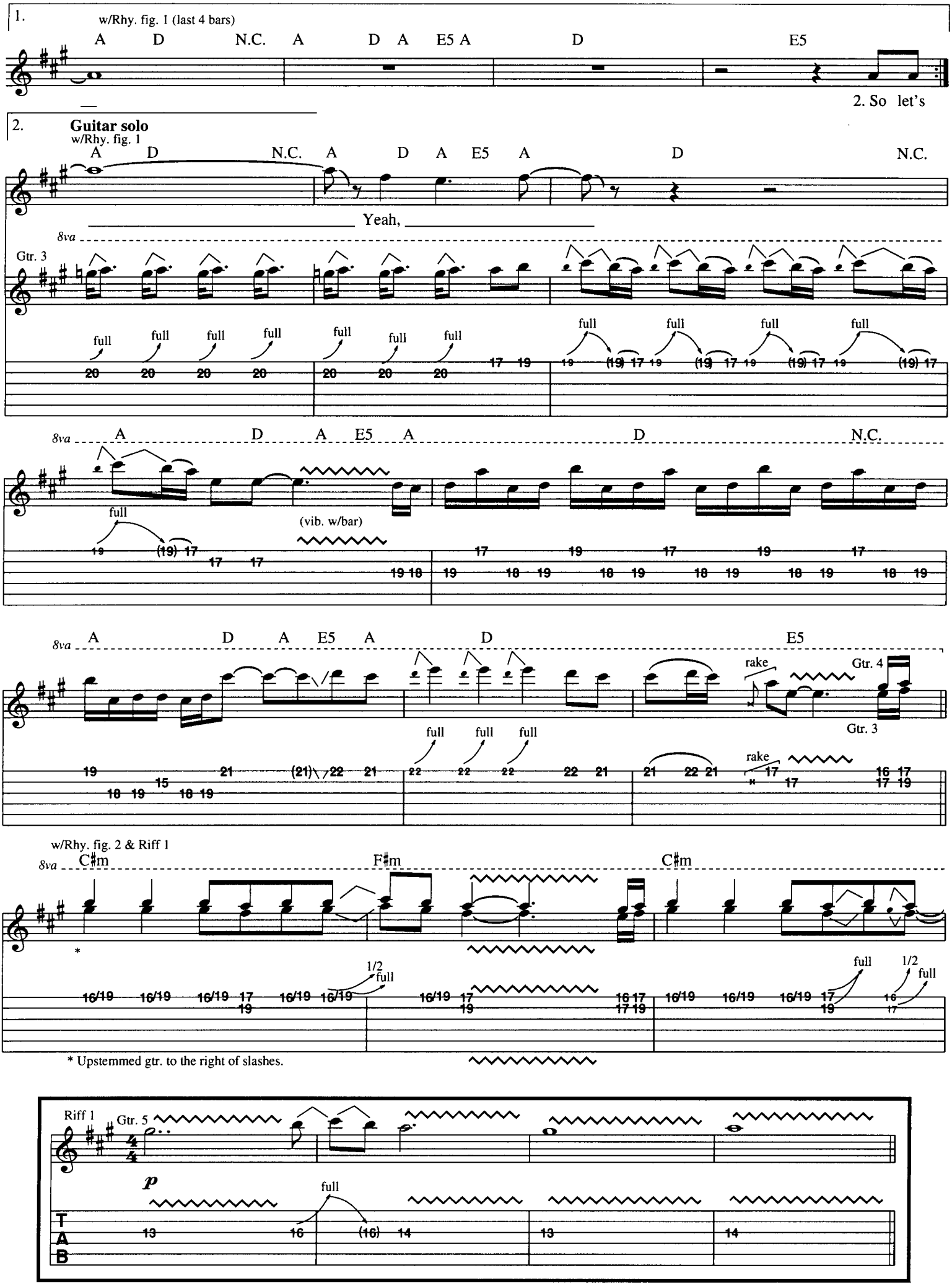
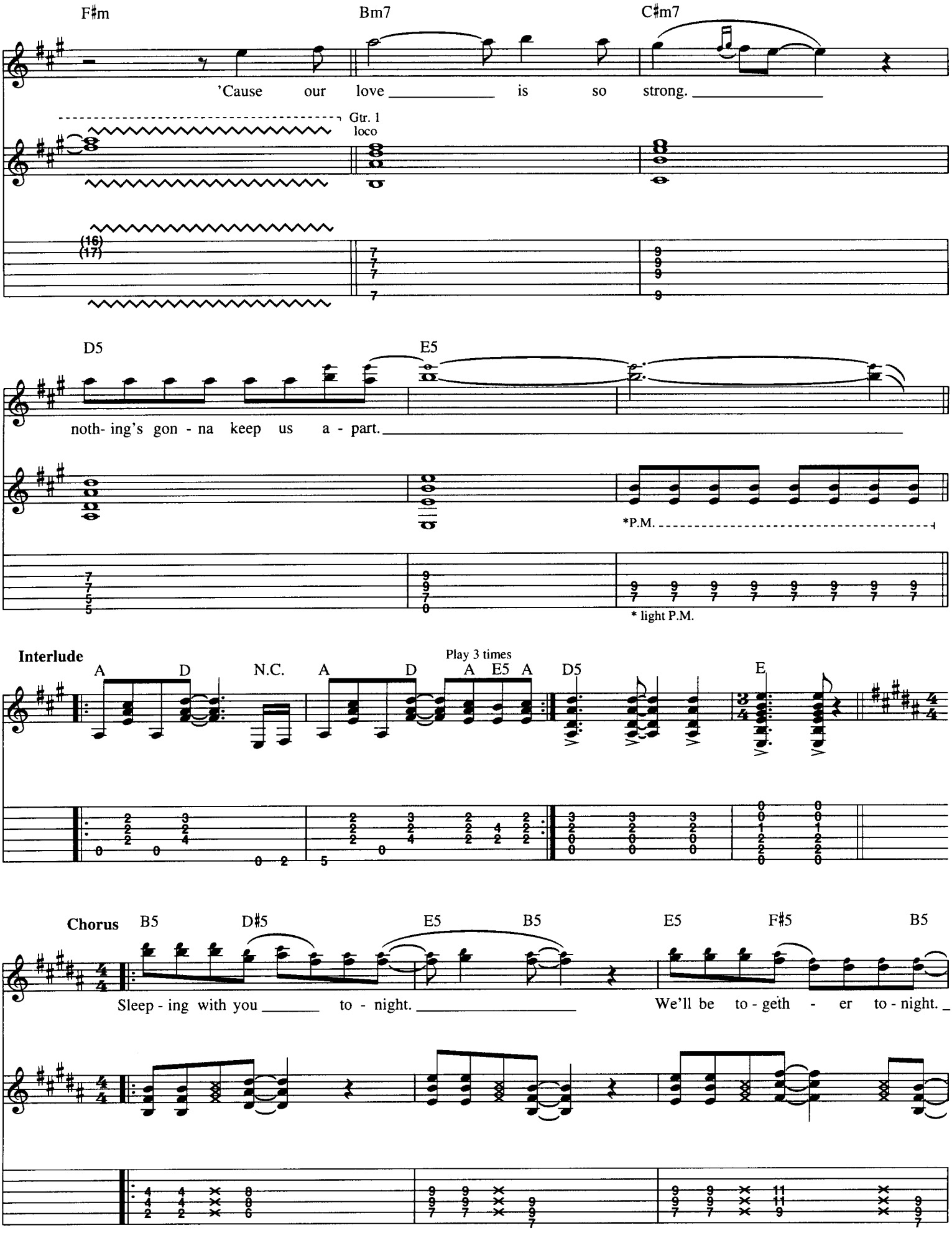
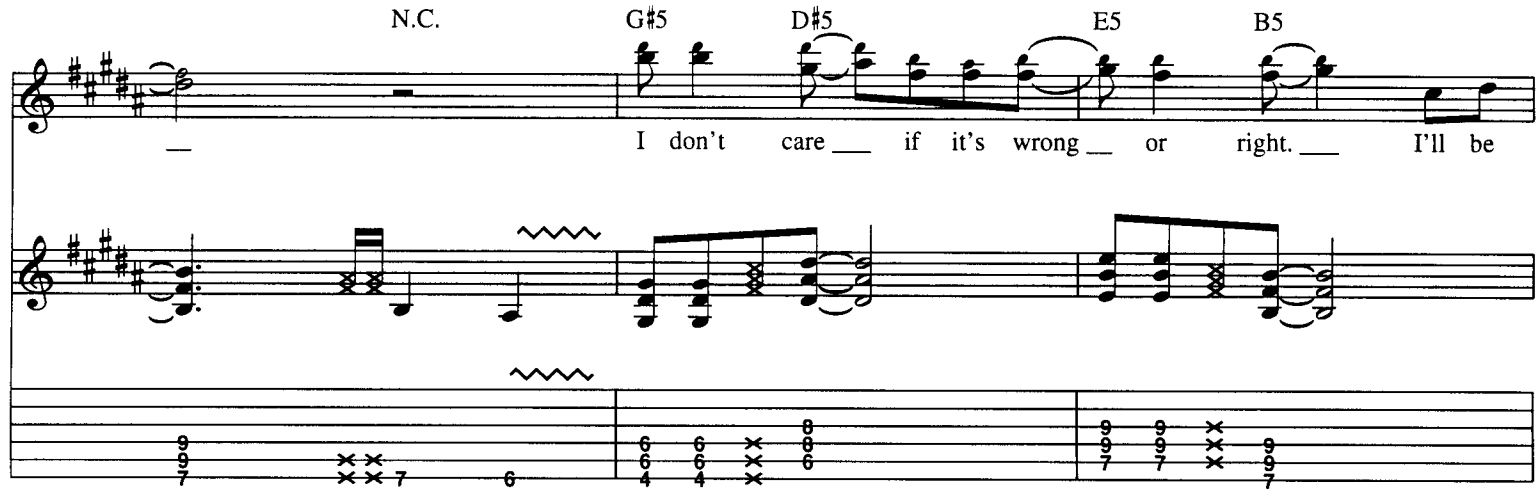
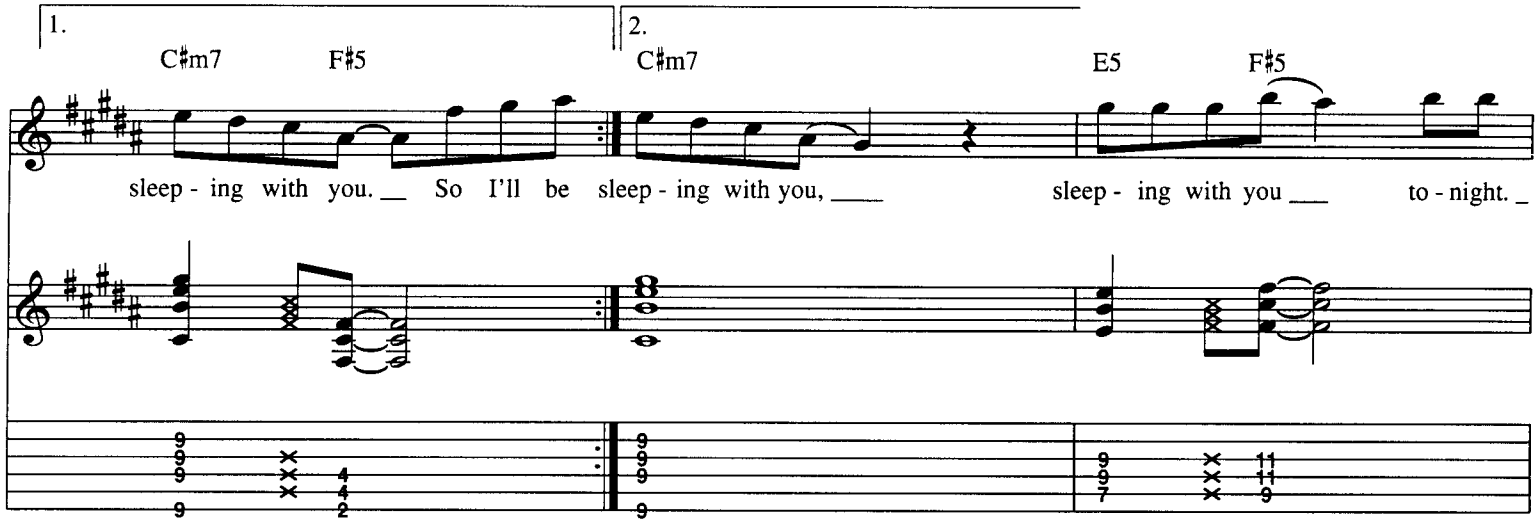

(Bm)
(E)
this is right, because I feel it deep in my heart. They say we're
we'll get by, because our love's e-nough to see us through. Well, if we
P.M.
A5
(D)
young and wild; we should wait for a while. But noth-ing's gon-na keep us a-part.
take a chance, we can make it last. I know that it's the right thing to do.
P.M.
(E)
C♯m
F♯m
Well, I don't think we're liv-in' in sin. So we
*Gtr. 2 Rhy. fig. 2
P.M.
let ring
let ring
*12 string
C♯m
F♯m
B
can't give up, we can't give in. 'Cause our love is strong, and it
(end Rhy. fig. 2)
let ring
let ring
let ring

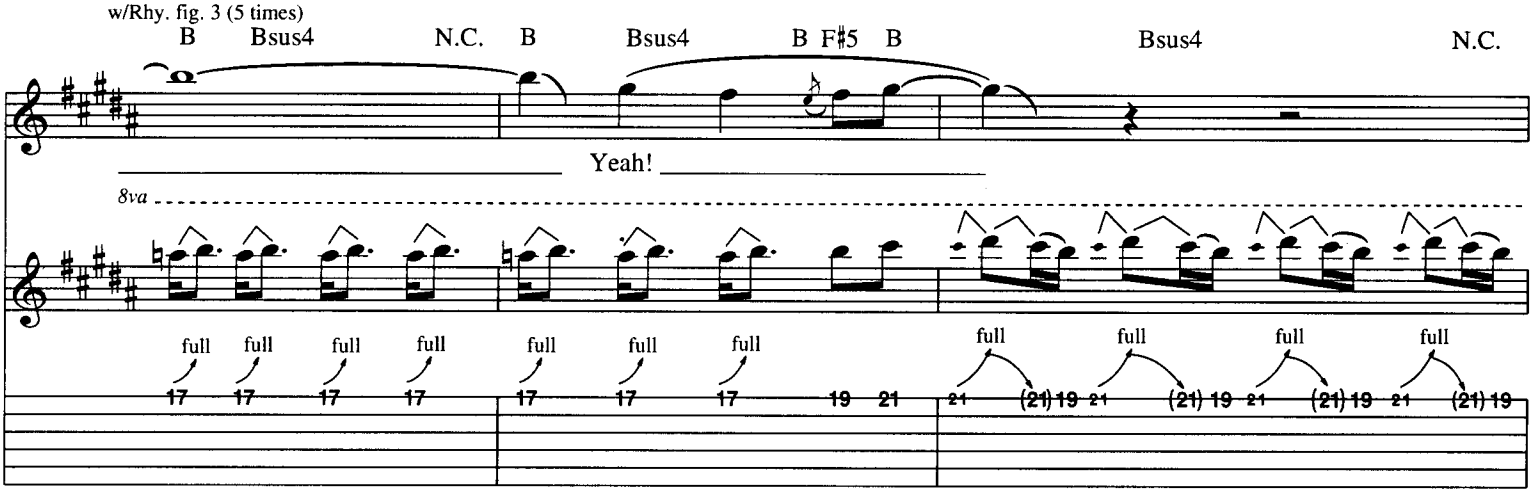

A
D
E5
can't be wrong ooh, when it feels so right.
Gtr. 1
let ring
f
Chorus
A5
C♯5
D5
A5
So I'll be sleep - ing with you to - night.
D5
E5
A5
N.C.
A5
C♯5
We'll be to - geth - er to - night.
I don't care if it's wrong
D5
A5
Bm7
D5
E5
(2nd time:)
or right. I'll be sleep - ing with you....
sleep - ing with you to - night.

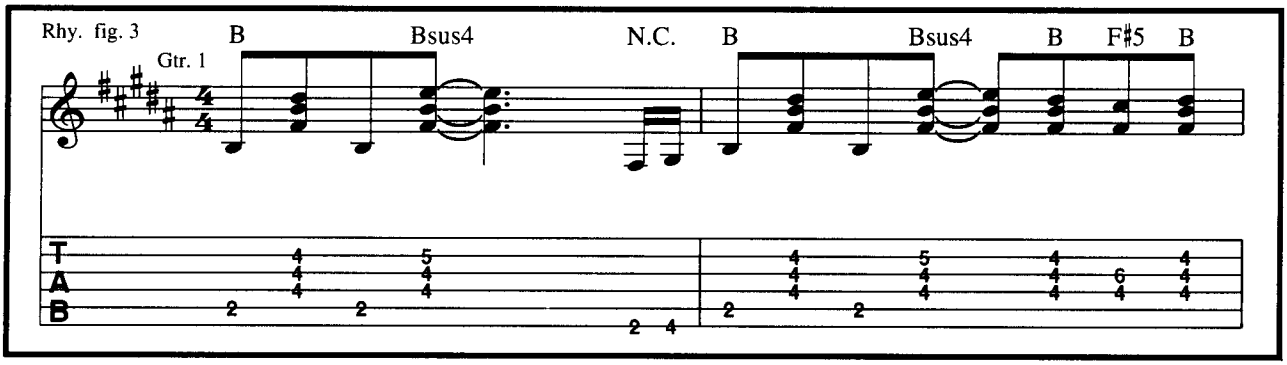

1.
w/Rhy. fig. 1 (last 4 bars)
A D N.C. A D A E5 A D E5
2. So let's
2.
Guitar solo
w/Rhy. fig. 1
A D N.C. A D A E5 A D N.C.
Yeah,
8va
Gtr. 3
full
(vib. w/bar)
rake
Gtr. 4
Gtr. 3
w/Rhy. fig. 2 & Riff 1
C♯m F♯m C♯m
1/2
* Upstemmed gtr. to the right of slashes.
Riff 1
Gtr. 5
p
T
A
B

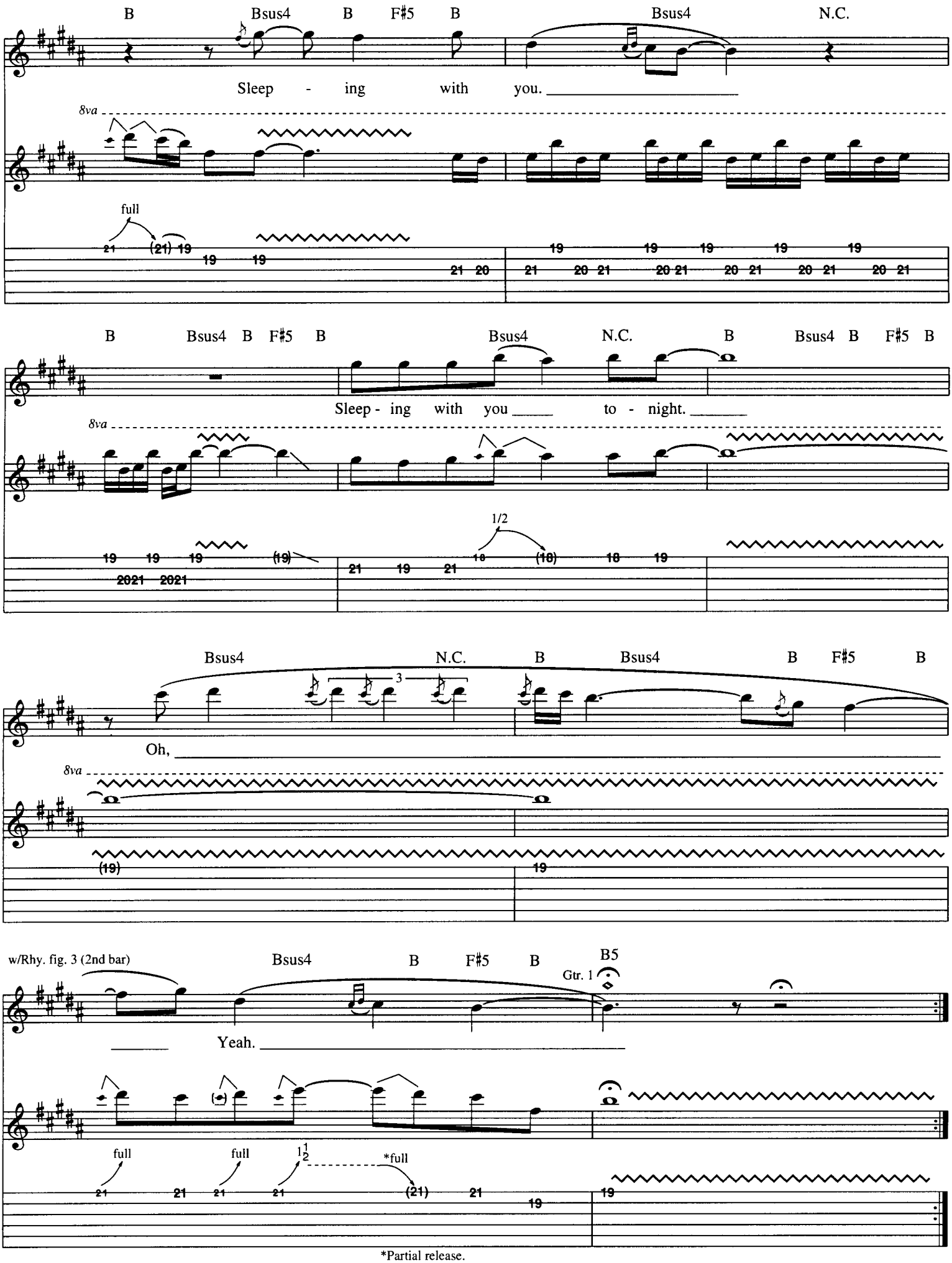

F♯m
Bm7
C♯m7
'Cause our love is so strong.
Gtr. 1
loco
(16)
(17)
D5
E5
noth- ing's gon - na keep us a - part.
*P.M.
* light P.M.
Interlude
Play 3 times
A D N.C. A D A E5 A D5 E
Chorus
B5 D♯5 E5 B5 E5 F♯5 B5
Sleep - ing with you to - night.
We'll be to - geth - er to - night.


N.C.
G♯5
D♯5
E5
B5
I don't care if it's wrong or right. I'll be


1.
2.
C♯m7
F♯5
C♯m7
E5
F♯5
sleep - ing with you. So I'll be sleep - ing with you,
sleep - ing with you
to - night.


w/Rhy. fig. 3 (5 times)
B
Bsus4
N.C.
B
Bsus4
B F♯5 B
Bsus4
N.C.
Yeah!
8va
full

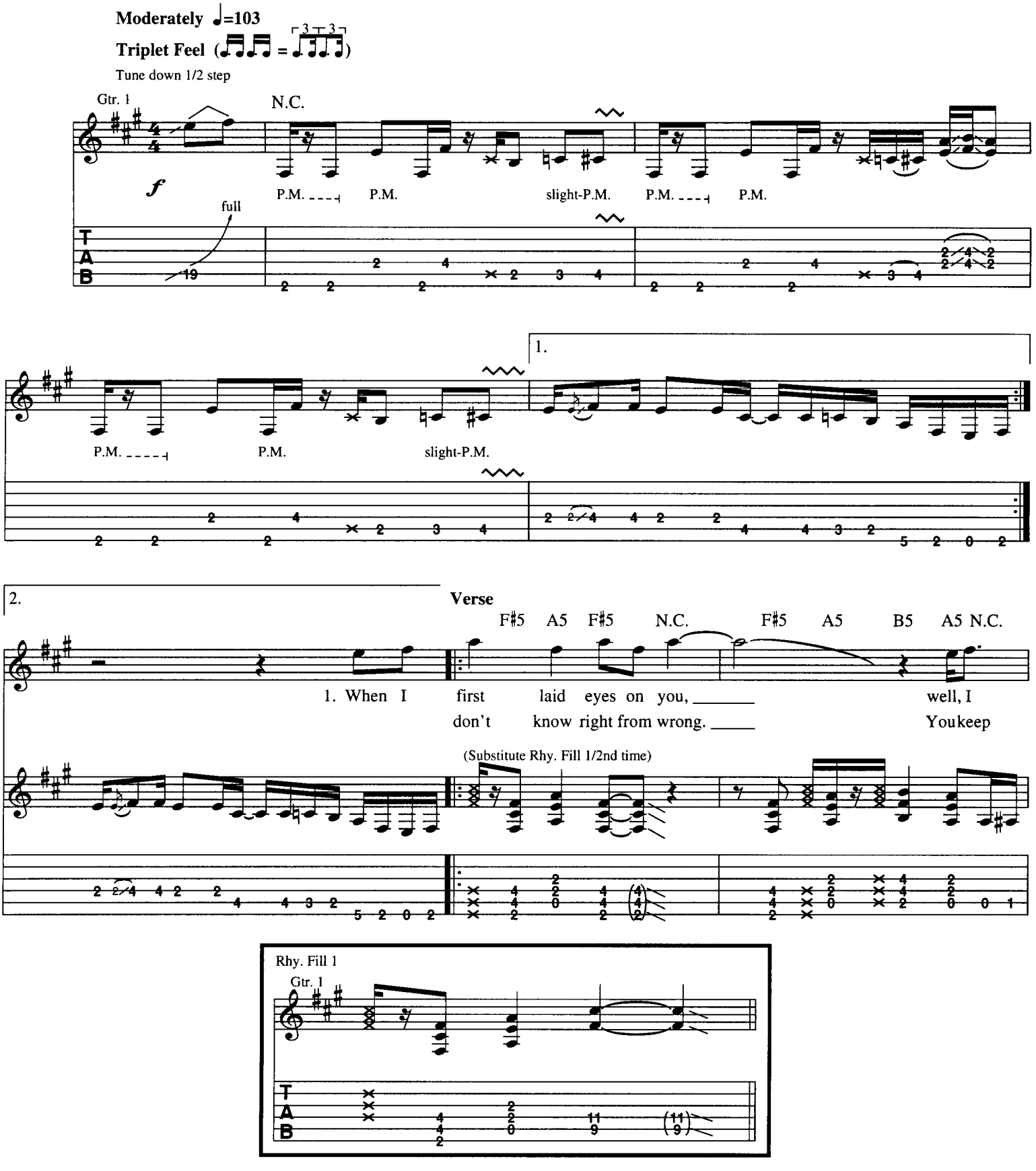

Rhy. fig. 3
Gtr. 1
B
Bsus4
N.C.
B
Bsus4
B
F♯5
B
T
A
B



*Partial release.

You're Too Bad

Words and Music by Carl Snare and Bill Leverty



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A5 E5 N.C. F♯5 A5 F♯5 N.C.

knew that you were trou - ble and just too good to be true. The
ly- in', cheat - in', steal - in', and the list goes on and on. With your

(Substitute Rhy. Fill 2/2nd time)

slight P.H.

F♯5 A5 F♯5 N.C. F♯5 A5 B5 A5 N.C.

sec-ond time I looked your way I
e - vil, wick - ed, nas - ty ways... the

A5 E5 N.C. F♯5 A5 F♯5 N.C.

knew that you were guilt - y; it was writ-ten all o - ver your face.
dev - il will catch up with you and put you in your place. Well, the

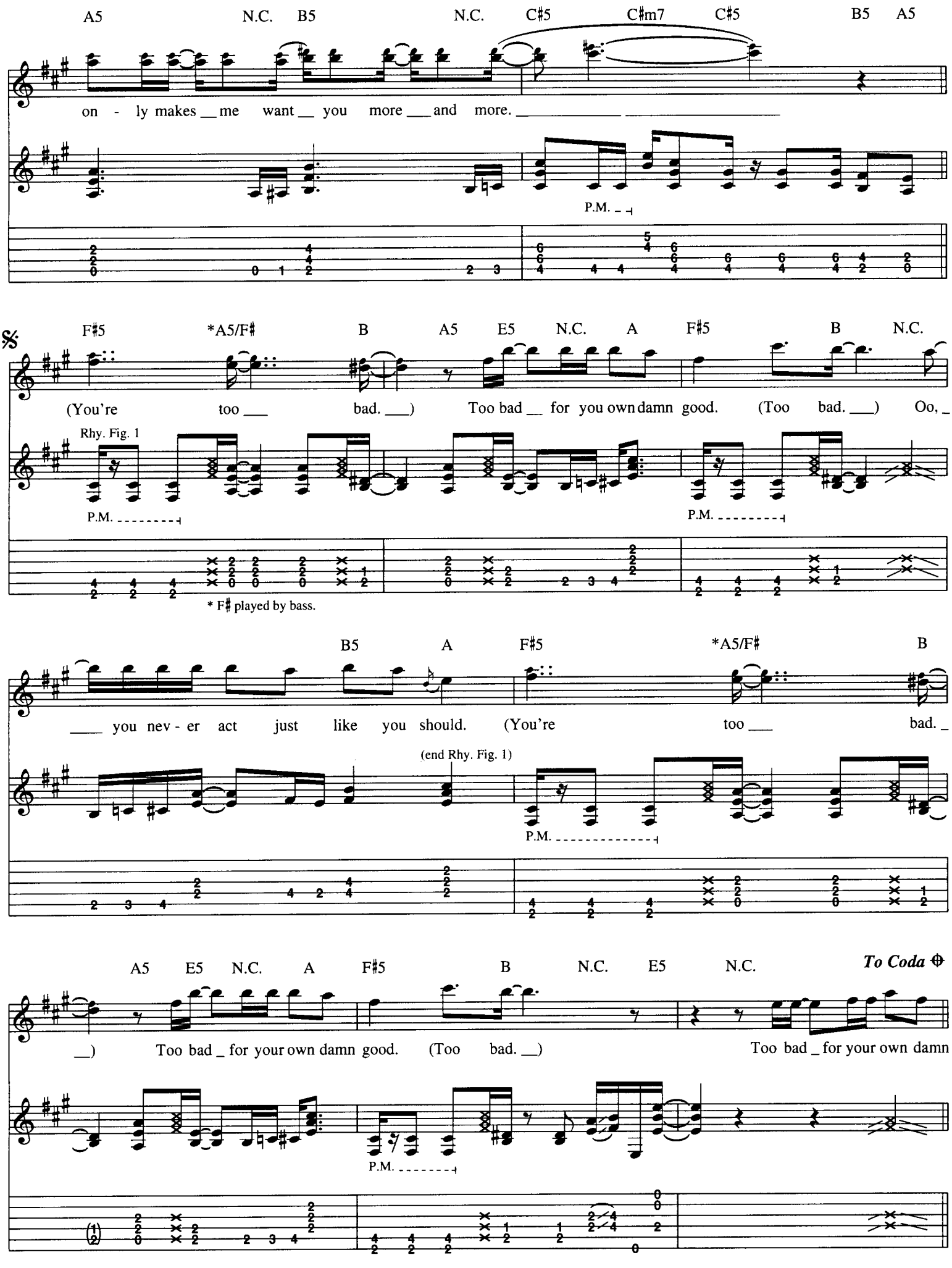
slight P.H.

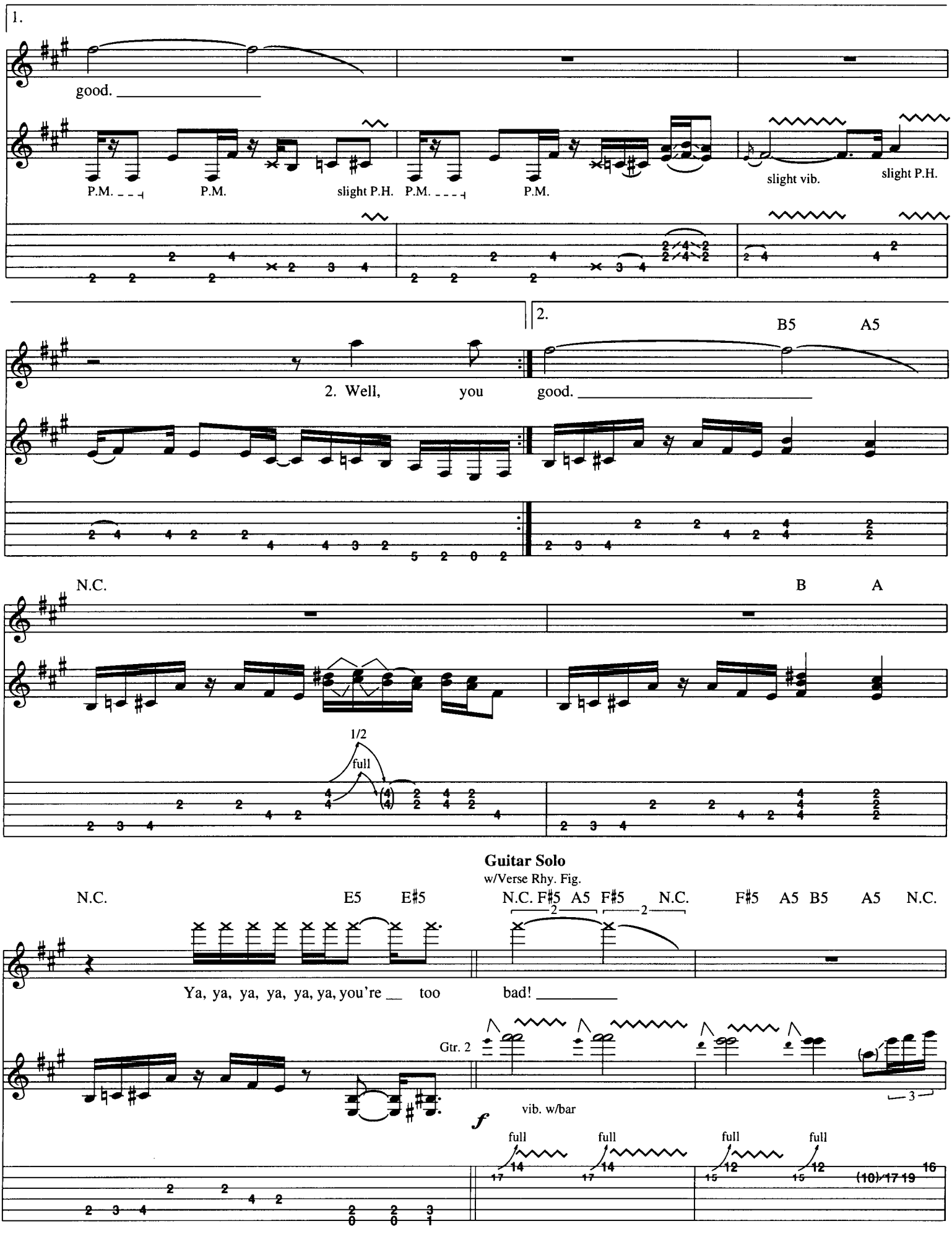
Pre-chorus

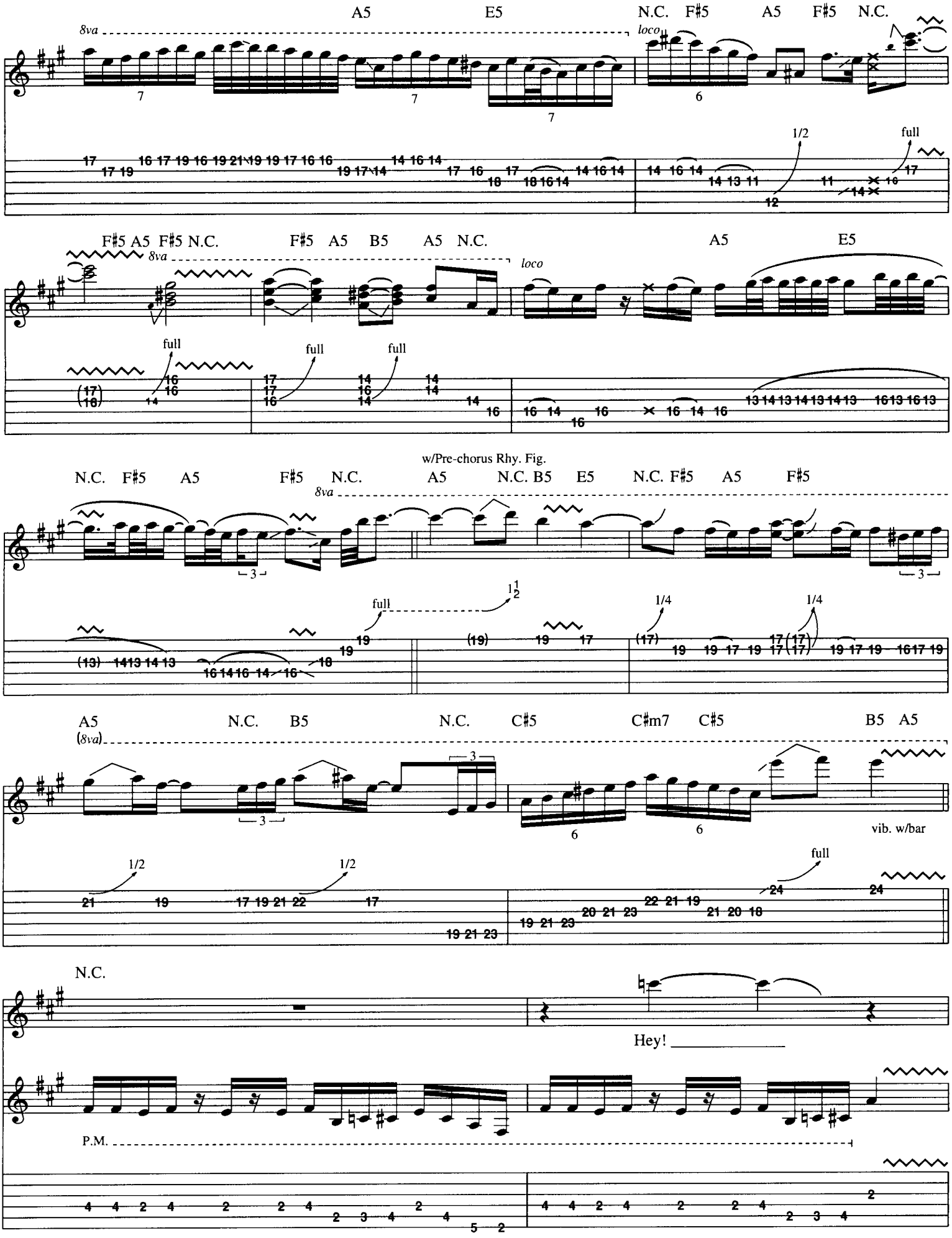
A5 N.C. B5 E5 N.C. F♯5 A5 F♯5

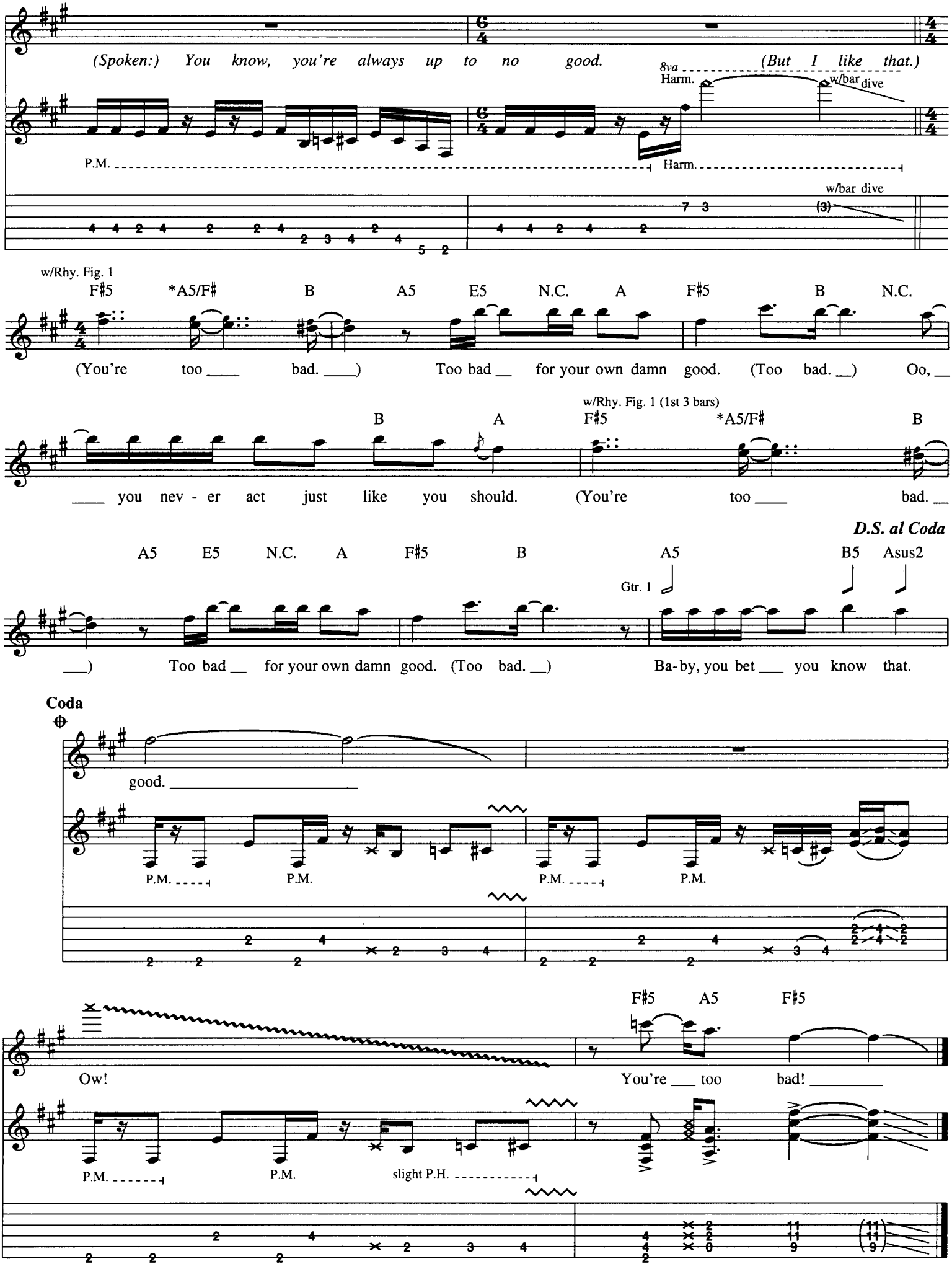
way you mis - be - have is crim - i - nal. But it

Rhy. Fill 2 Gtr. 2


A5 N.C. B5 N.C. C♯5 C♯m7 C♯5 B5 A5
on - ly makes __ me want __ you more ___ and more.
P.M.
𝄋 F♯5 *A5/F♯ B A5 E5 N.C. A F♯5 B N.C.
(You're too ___ bad. ___) Too bad __ for you own damn good. (Too bad. ___) Oo, _
Rhy. Fig. 1
P.M.
P.M.
* F♯ played by bass.
B5 A F♯5 *A5/F♯ B
___ you nev - er act just like you should. (You're too ___ bad. _
(end Rhy. Fig. 1)
P.M.
A5 E5 N.C. A F♯5 B N.C. E5 N.C.
To Coda
__) Too bad _ for your own damn good. (Too bad. __) Too bad _ for your own damn
P.M.

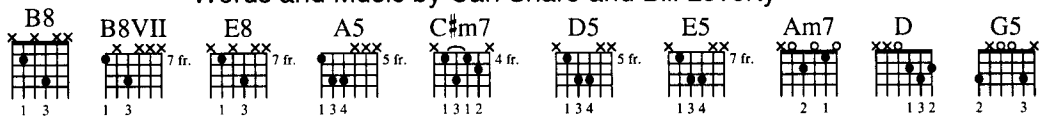

1.
good.
P.M.
P.M.
slight P.H.
P.M.
P.M.
slight vib.
slight P.H.
2.
B5
A5
2. Well, you
good.
N.C.
B
A
1/2
full
Guitar Solo
w/Verse Rhy. Fig.
N.C.
E5
E♯5
N.C.
F♯5
A5
F♯5
N.C.
F♯5
A5
B5
A5
N.C.
Ya, ya, ya, ya, ya, ya, you're __ too
bad!
Gtr. 2
vib. w/bar
full
full
full
full


A5 E5 N.C. F♯5 A5 F♯5 N.C.
8va
loco
1/2
full
F♯5 A5 F♯5 N.C. F♯5 A5 B5 A5 N.C. A5 E5
w/Pre-chorus Rhy. Fig.
N.C. F♯5 A5 F♯5 N.C. A5 N.C. B5 E5 N.C. F♯5 A5 F♯5
A5 N.C. B5 N.C. C♯5 C♯m7 C♯5 B5 A5
(8va)
vib. w/bar
N.C.
Hey!
P.M.


(Spoken:) You know, you're always up to no good.
(But I like that.)
8va
Harm.
w/bar dive
P.M.
Harm.
w/bar dive
(3)
w/Rhy. Fig. 1
F♯5 *A5/F♯ B A5 E5 N.C. A F♯5 B N.C.
(You're too ___ bad. ___) Too bad __ for your own damn good. (Too bad. __) Oo, __
w/Rhy. Fig. 1 (1st 3 bars)
B A F♯5 *A5/F♯ B
___ you nev - er act just like you should. (You're too ___ bad. __
D.S. al Coda
A5 E5 N.C. A F♯5 B A5 B5 Asus2
Gtr. 1
___) Too bad __ for your own damn good. (Too bad. __) Ba-by, you bet ___ you know that.
Coda
good. _____
P.M. P.M. P.M. P.M.
F♯5 A5 F♯5
Ow! You're ___ too bad! _____
P.M. P.M. slight P.H.

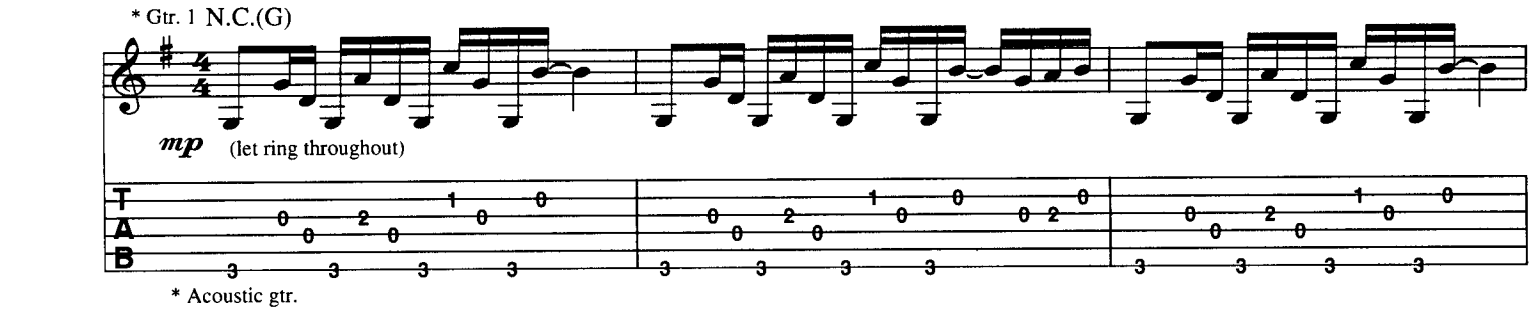
When I Look Into Your Eyes

Words and Music by Carl Snare and Bill Leverty

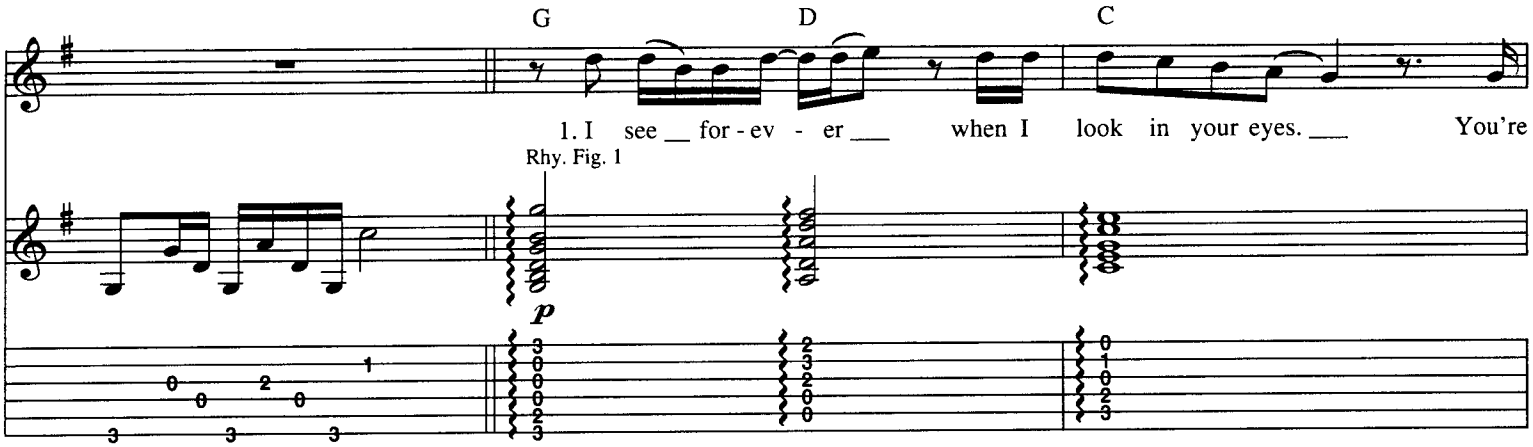


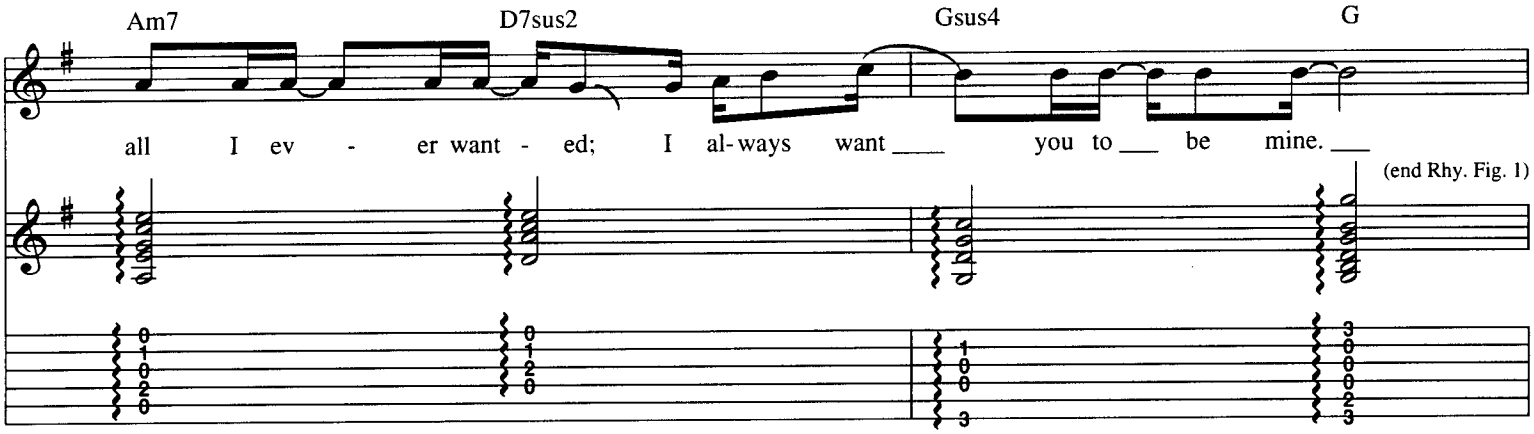
Moderately Slow Rock ♩ = 76

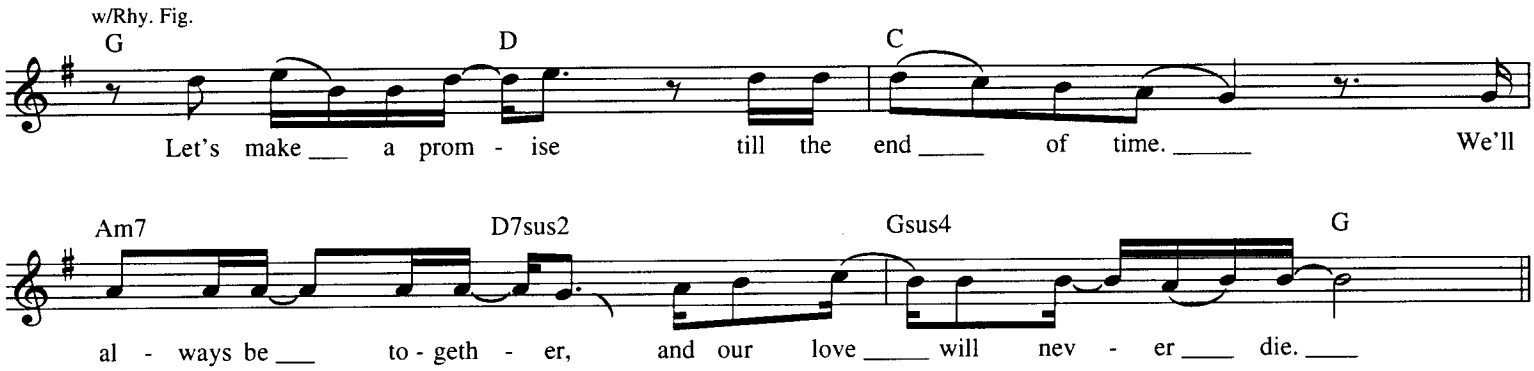
Tune down 1/2 step



Verse







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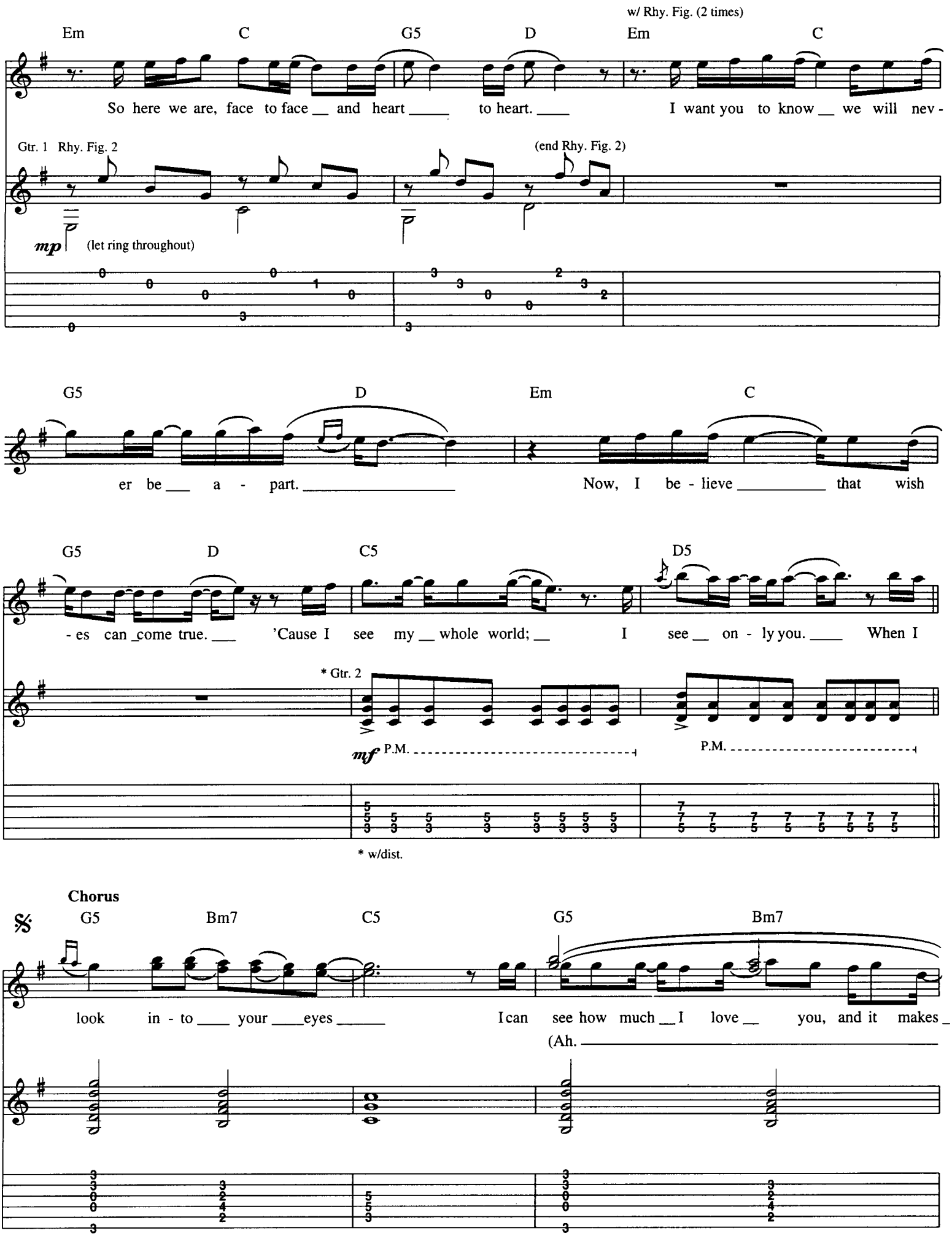
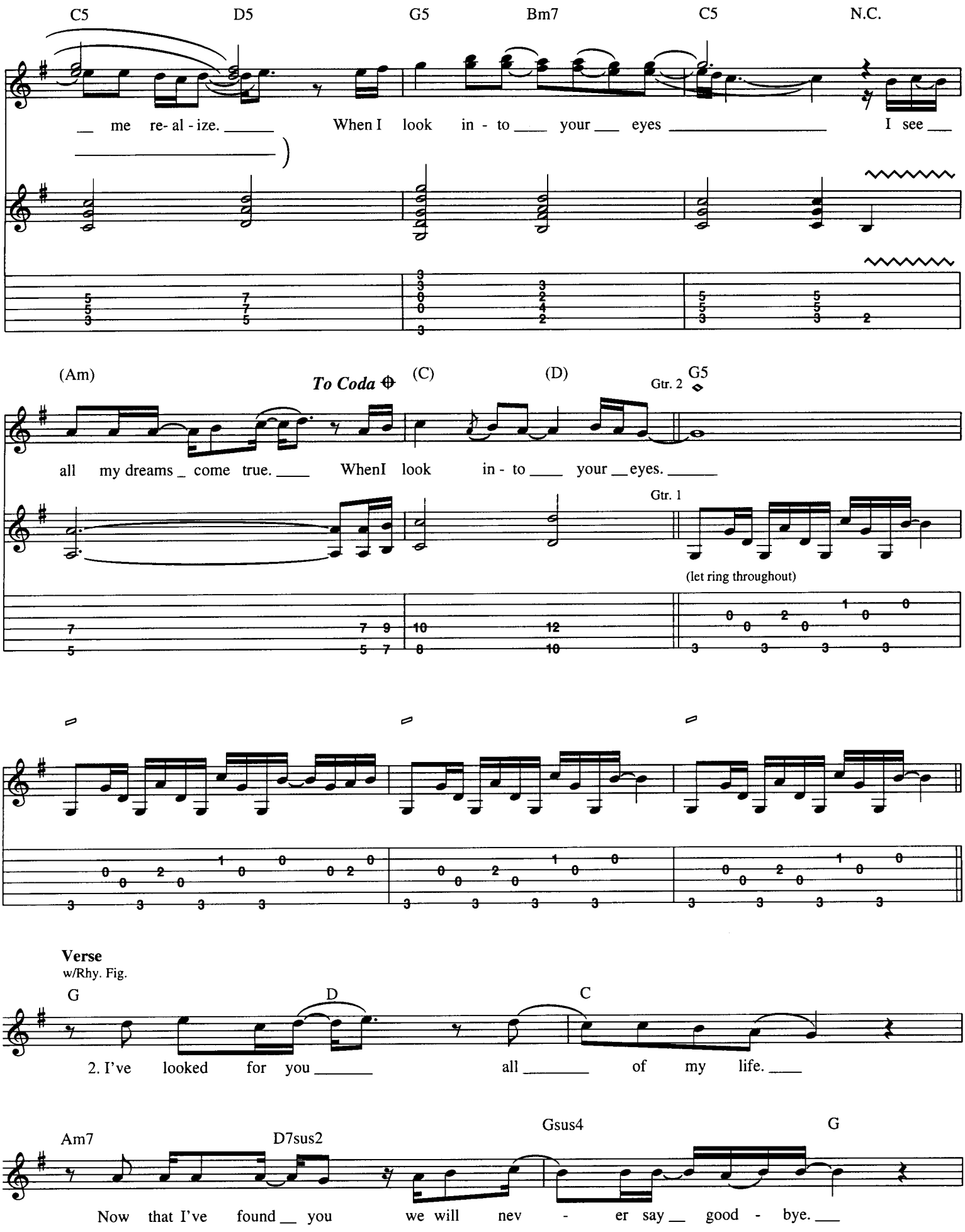
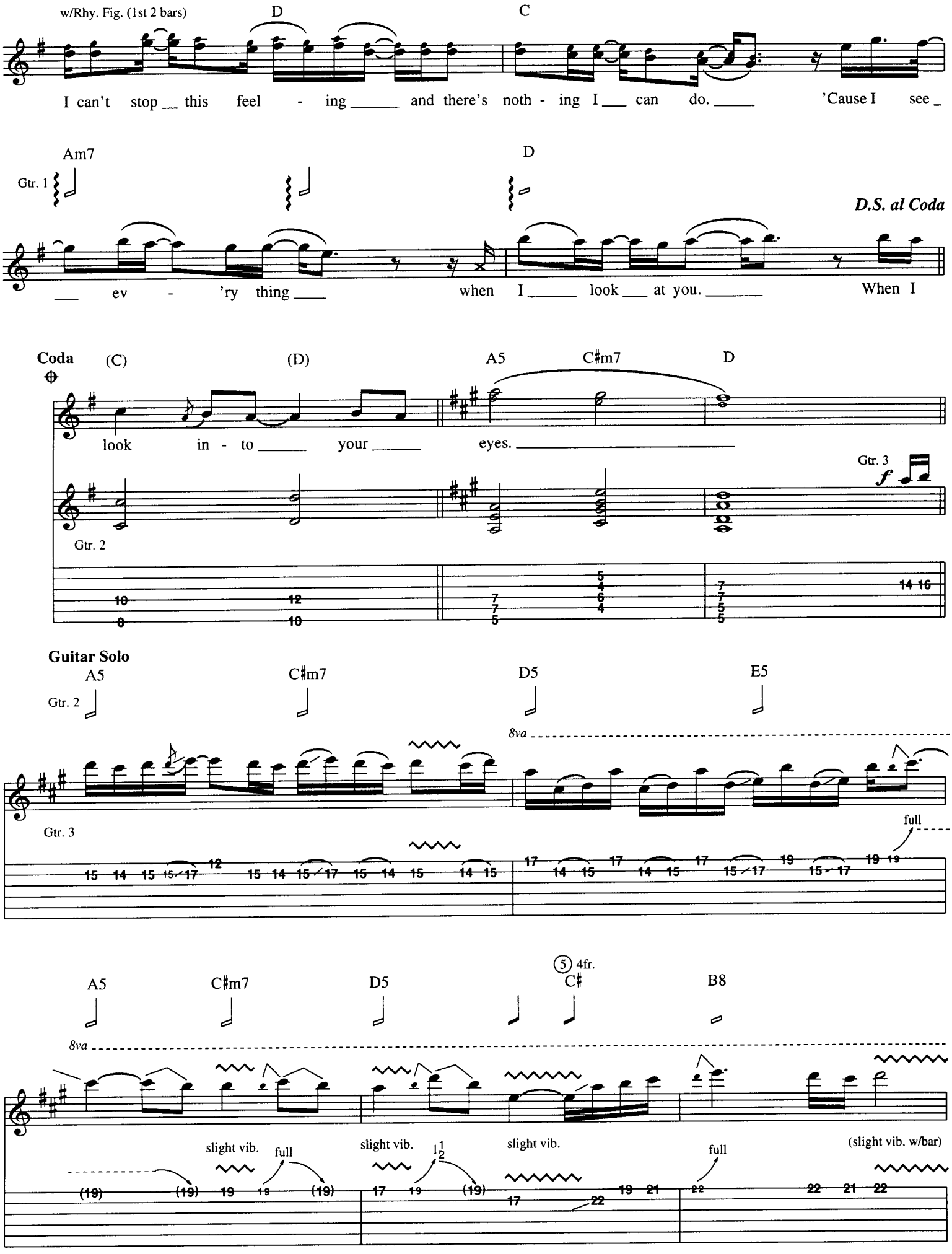
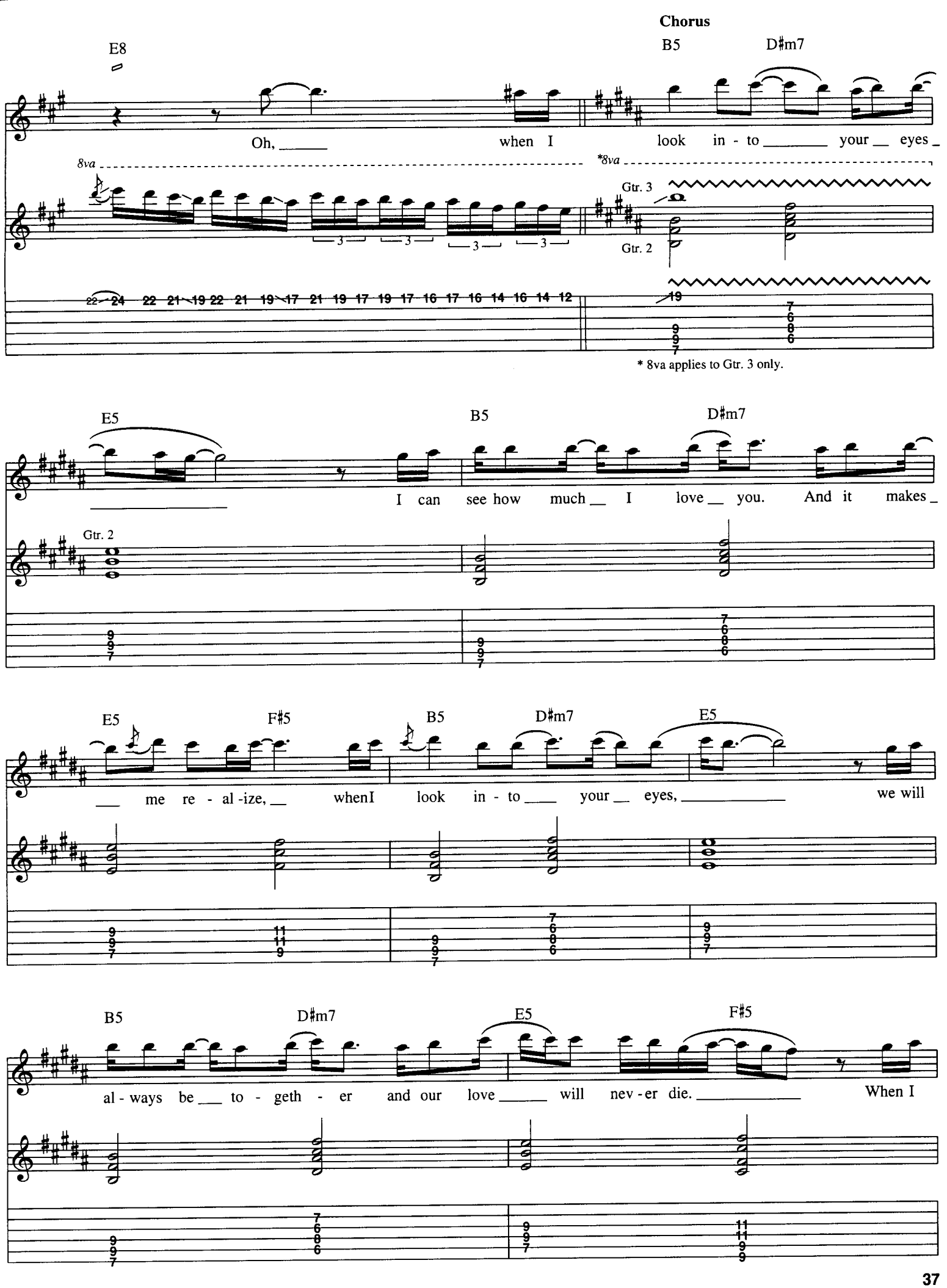
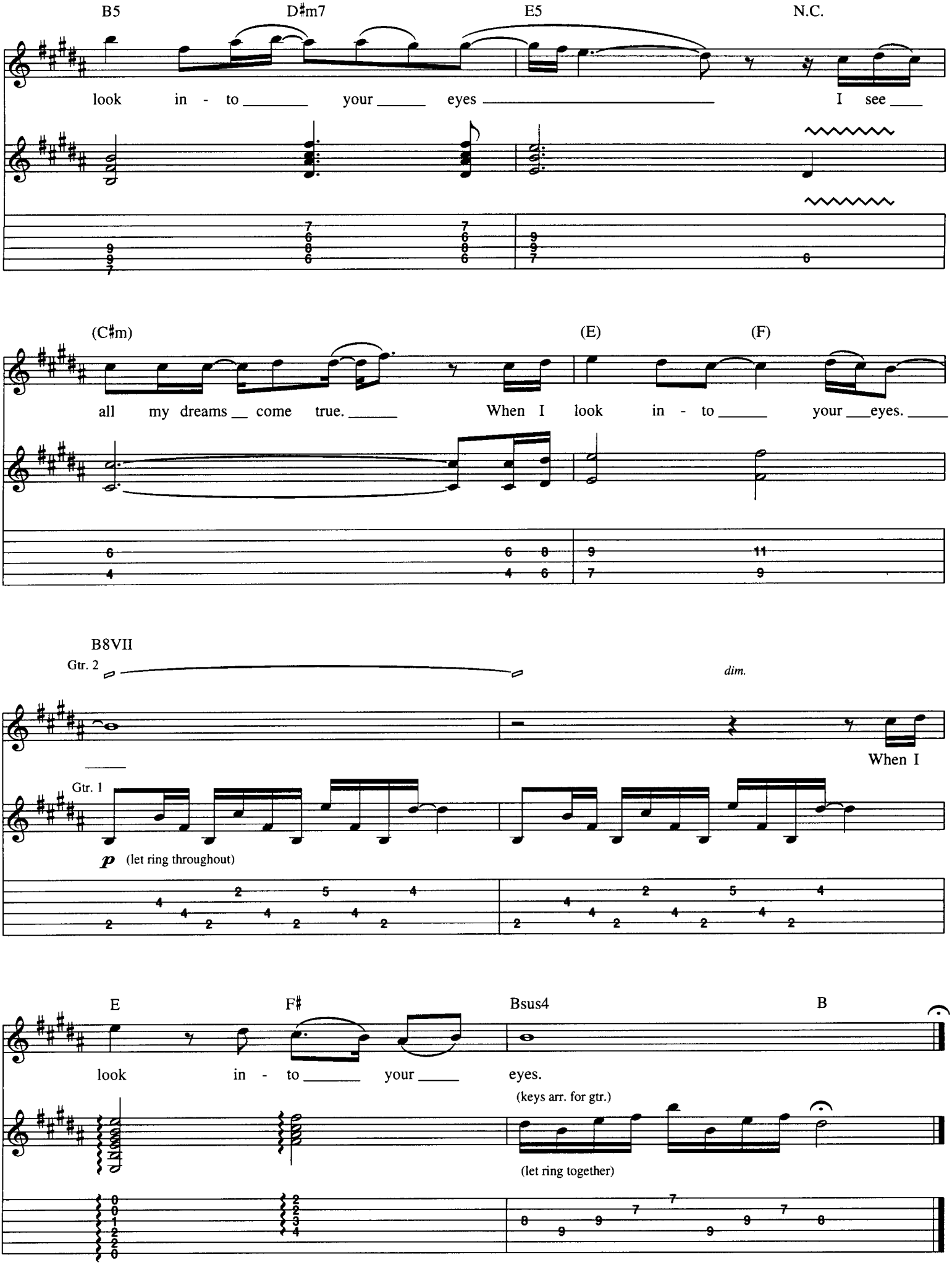

w/ Rhy. Fig. (2 times)
Em C G5 D Em C
So here we are, face to face __ and heart ____ to heart. ____ I want you to know __ we will nev -
Gtr. 1 Rhy. Fig. 2
(end Rhy. Fig. 2)
mp
(let ring throughout)
G5 D Em C
er be ___ a - part. ____ Now, I be - lieve ____ that wish
G5 D C5 D5
- es can _come true. ___ 'Cause I see my __ whole world; __ I see __ on - ly you. ____ When I
* Gtr. 2
mf P.M.
P.M.
* w/dist.
Chorus
G5 Bm7 C5 G5 Bm7
look in - to ____ your ____eyes _____ I can see how much __I love __ you, and it makes _
(Ah. ____


C5
D5
G5
Bm7
C5
N.C.
me re- al - ize.
When I look in - to your eyes
I see
(Am)
To Coda
(C)
(D)
Gtr. 2
G5
all my dreams _ come true.
WhenI look in - to your _ eyes.
Gtr. 1
(let ring throughout)
Verse
w/Rhy. Fig.
G
D
C
2. I've looked for you
all
of my life.
Am7
D7sus2
Gsus4
G
Now that I've found you
we will nev - er say good - bye.

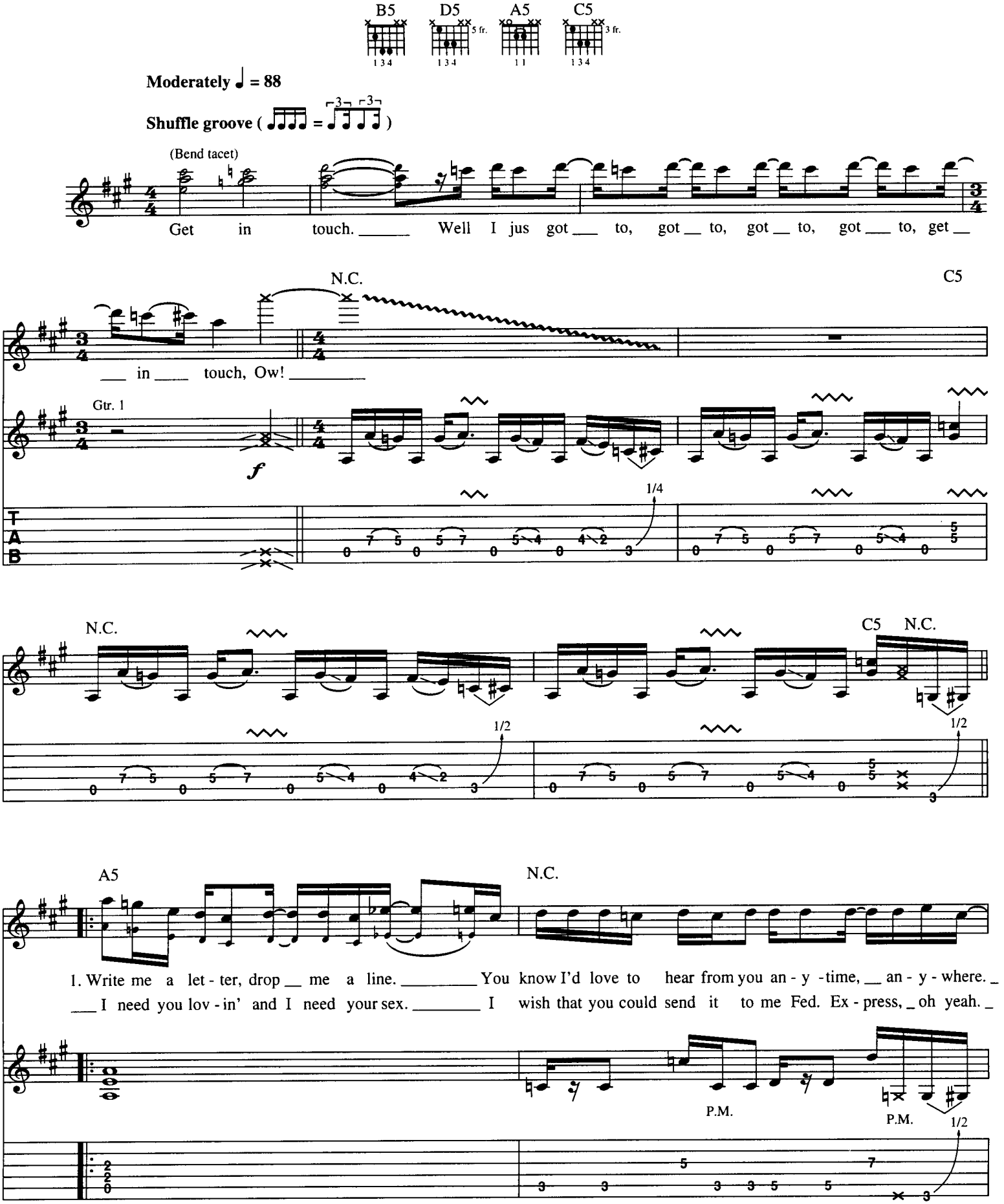

w/Rhy. Fig. (1st 2 bars)
D
C
I can't stop this feel - ing and there's noth - ing I can do. 'Cause I see
Am7
D
Gtr. 1
D.S. al Coda
ev - 'ry thing when I look at you. When I
Coda
(C)
(D)
A5
C♯m7
D
look in - to your eyes.
Gtr. 3
f
Gtr. 2
Guitar Solo
A5
C♯m7
D5
E5
Gtr. 2
8va
Gtr. 3
full
A5
C♯m7
D5
5 4fr.
C♯
B8
8va
slight vib.
full
slight vib.
slight vib.
full
(slight vib. w/bar)


Chorus
E8
B5
D♯m7
Oh, ____ when I look in - to ____ your __ eyes _
8va
*8va
Gtr. 3
Gtr. 2
22 24 22 21 19 22 21 19 17 21 19 17 19 17 16 17 16 14 16 14 12
19
* 8va applies to Gtr. 3 only.
E5
B5
D♯m7
I can see how much __ I love __ you. And it makes _
Gtr. 2
E5
F♯5
B5
D♯m7
E5
___ me re - al -ize, __ whenI look in - to ___ your __ eyes, _____ we will
B5
D♯m7
E5
F♯5
al - ways be ___ to - geth - er and our love _____ will nev - er die. _____ When I


B5
D♯m7
E5
N.C.
look in - to your eyes I see
(C♯m)
(E)
(F)
all my dreams come true. When I look in - to your eyes.
B8VII
Gtr. 2
dim.
When I
Gtr. 1
p (let ring throughout)
E
F♯
Bsus4
B
look in - to your eyes.
(keys arr. for gtr.)
(let ring together)

Get In Touch

Words and Music by Carl Snare and Bill Leverty



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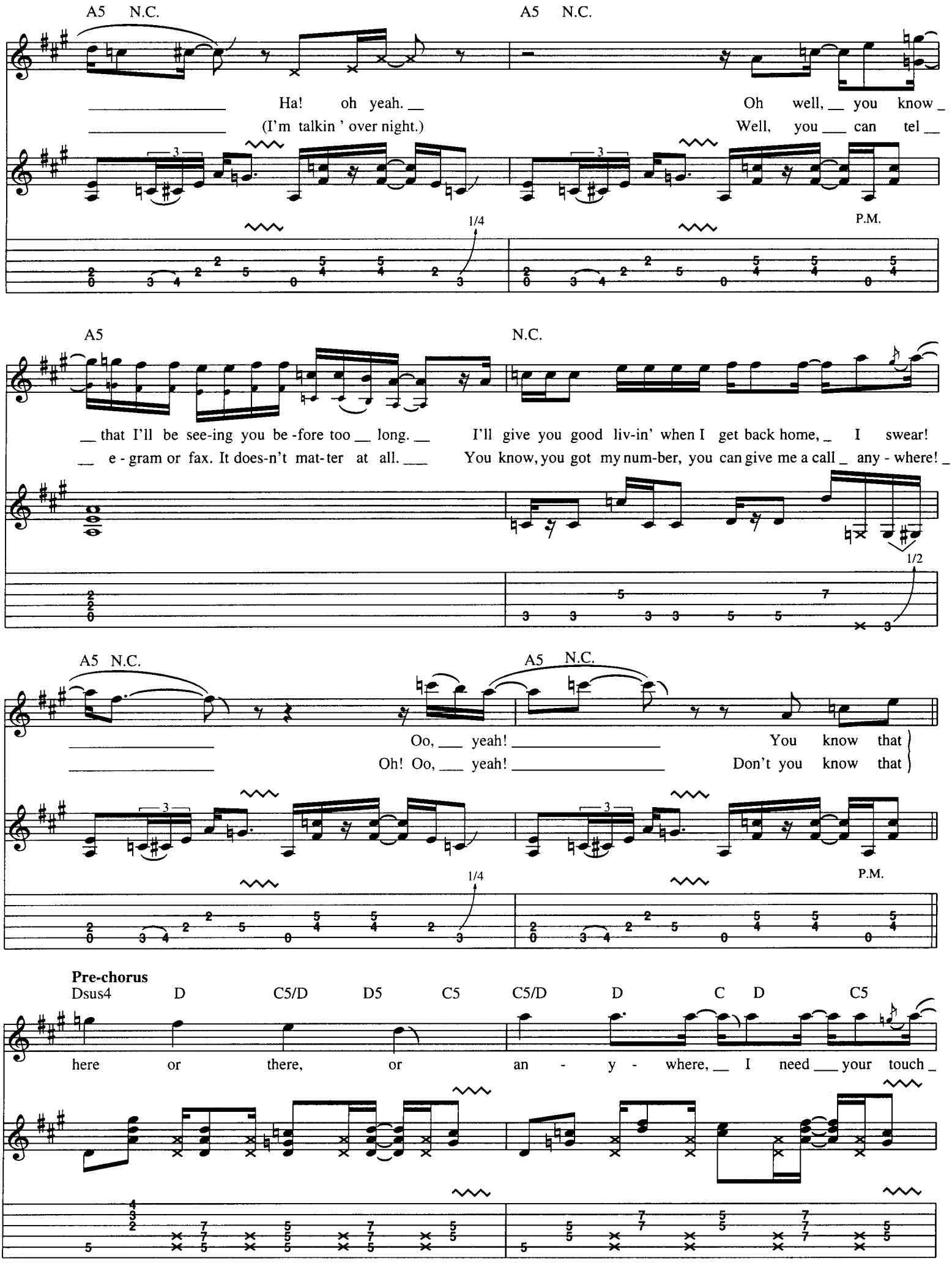

A5 N.C.
A5 N.C.
Ha! oh yeah.
(I'm talkin ' over night.)
Oh well, you know
Well, you can tel
P.M.
A5
N.C.
that I'll be see-ing you be-fore too long.
e - gram or fax. It does-n't mat-ter at all.
I'll give you good liv-in' when I get back home, I swear!
You know, you got my num-ber, you can give me a call any - where!
A5 N.C.
A5 N.C.
Oo, yeah!
Oh! Oo, yeah!
You know that
Don't you know that
P.M.
Pre-chorus
Dsus4 D C5/D D5 C5 C5/D D C D C5
here or there, or an - y - where, I need your touch

A5 N.C. A5 N.C.

so much. Well, I

P.M.

Dsus4 D Dsus4 D C C/D D Dsus4 D D♯5

miss you ev - 'ry night and day, and I can't get

E5 Esus4 E N.C. E Esus4 E N.C.

e - nough. Ow!

Substitute Fill 1 (2nd time)

Fill 1

𝄋 **Chorus**

A5 C5 D5 Dsus4 D

E - ven - through _ you're miles _ a - way, ____ I think a - bout _ you ev - 'ry day. ____

G5 D5 A5 N.C.

I just got __ to get ___ in truch ___ with you. ____ And

Substitute Fill 2 (2nd time)
Substitute Fill 3 (3rd time)

3

1/2 full 1/2

A5 C5 D5 Dsus4 D

when we're ly - in' skin __ to skin, ____ I re - al - ize ___ how long __ it's been. __

Fill 2 Gtr. 1

w/bar

8va

w/bar

(vib. w/bar)

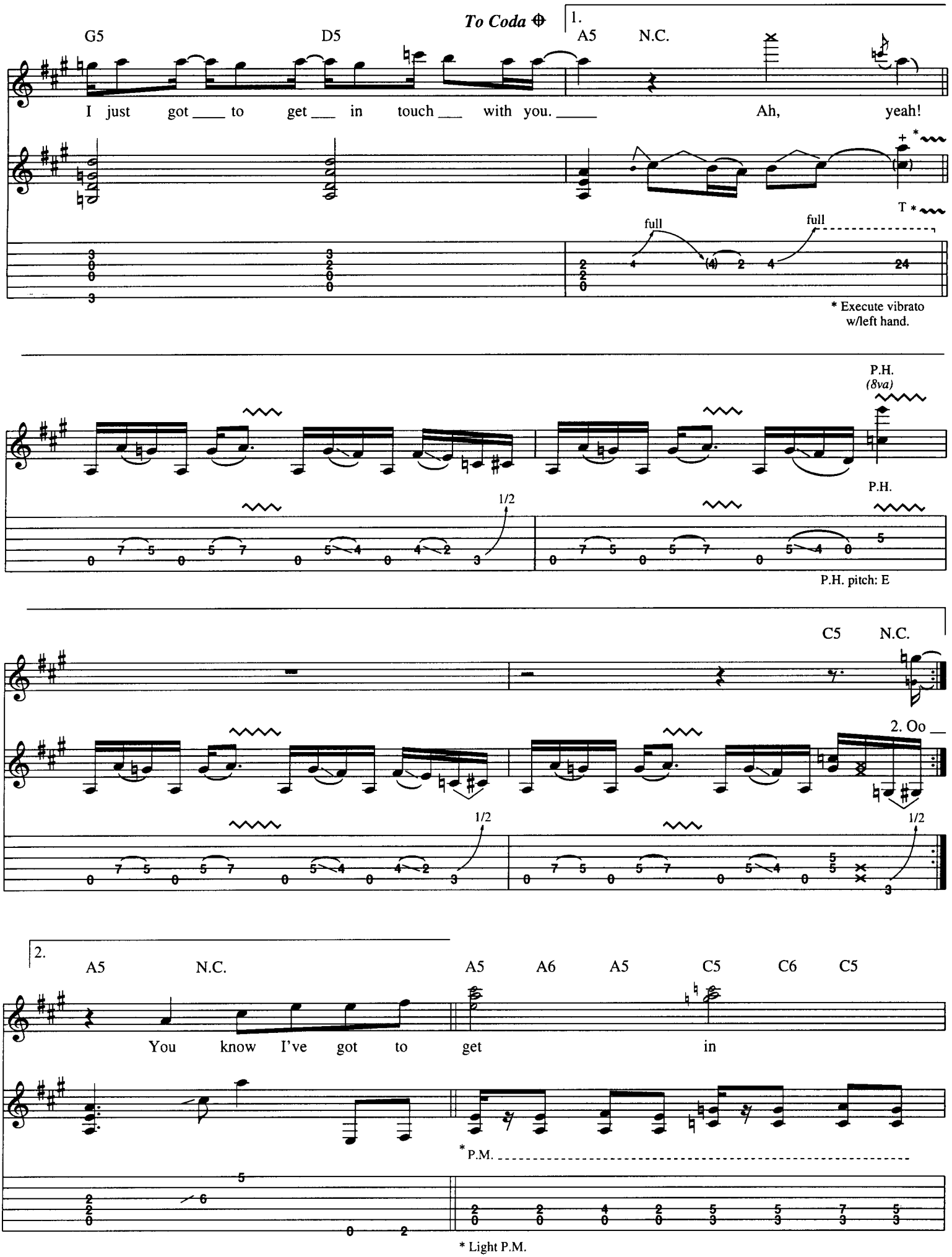
Fill 3 Gtr. 1

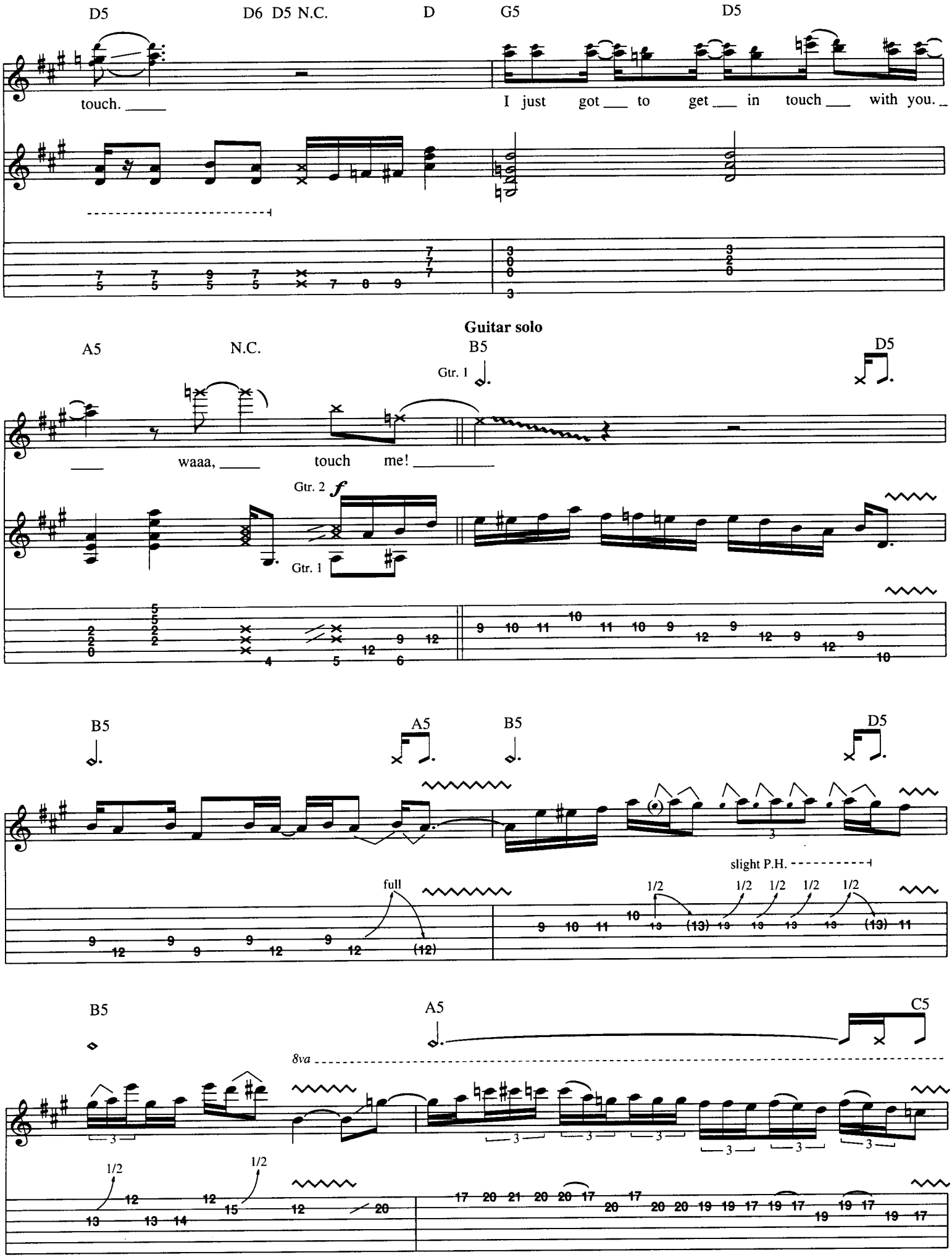
rake

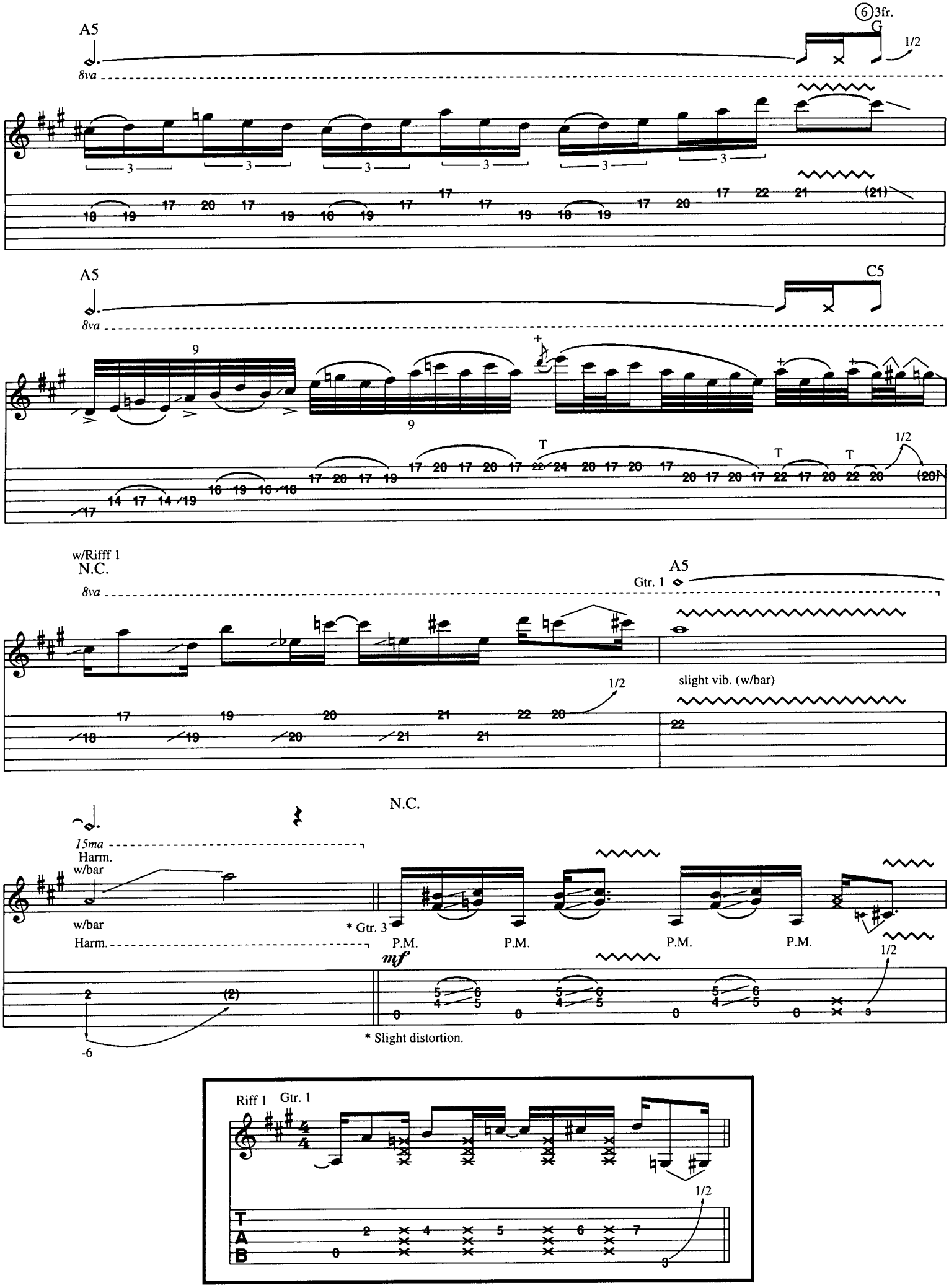
slight

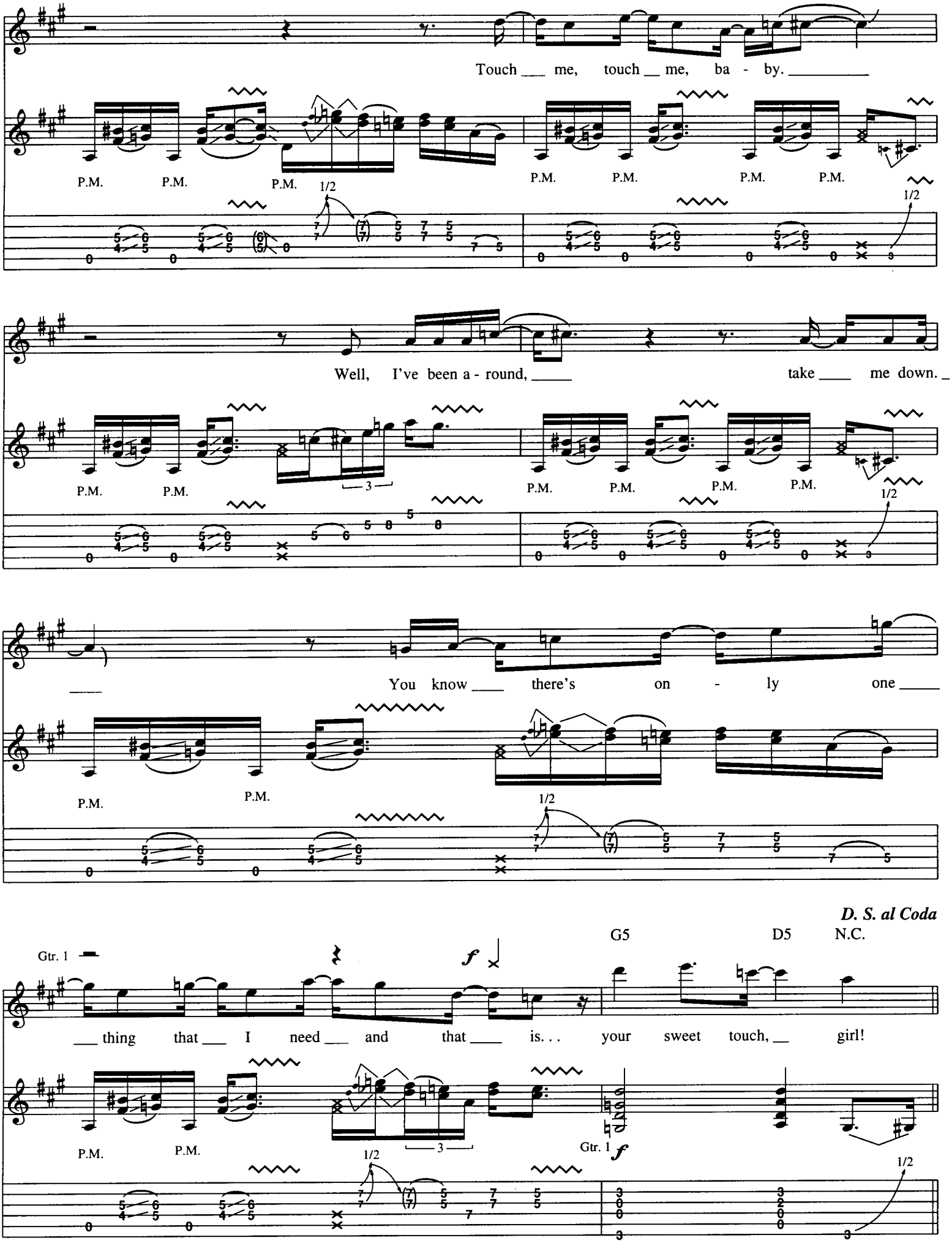
P.H.

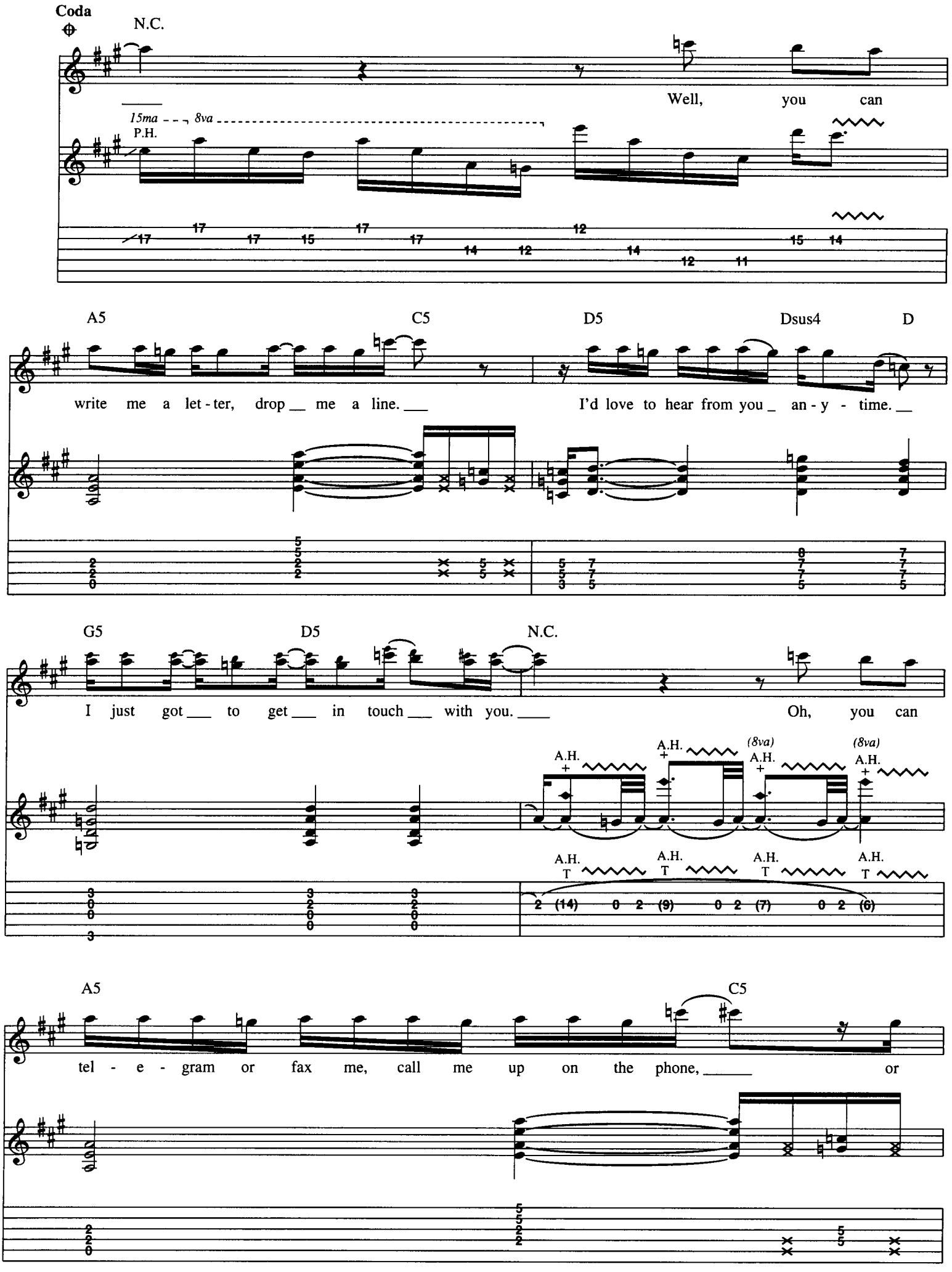
rake

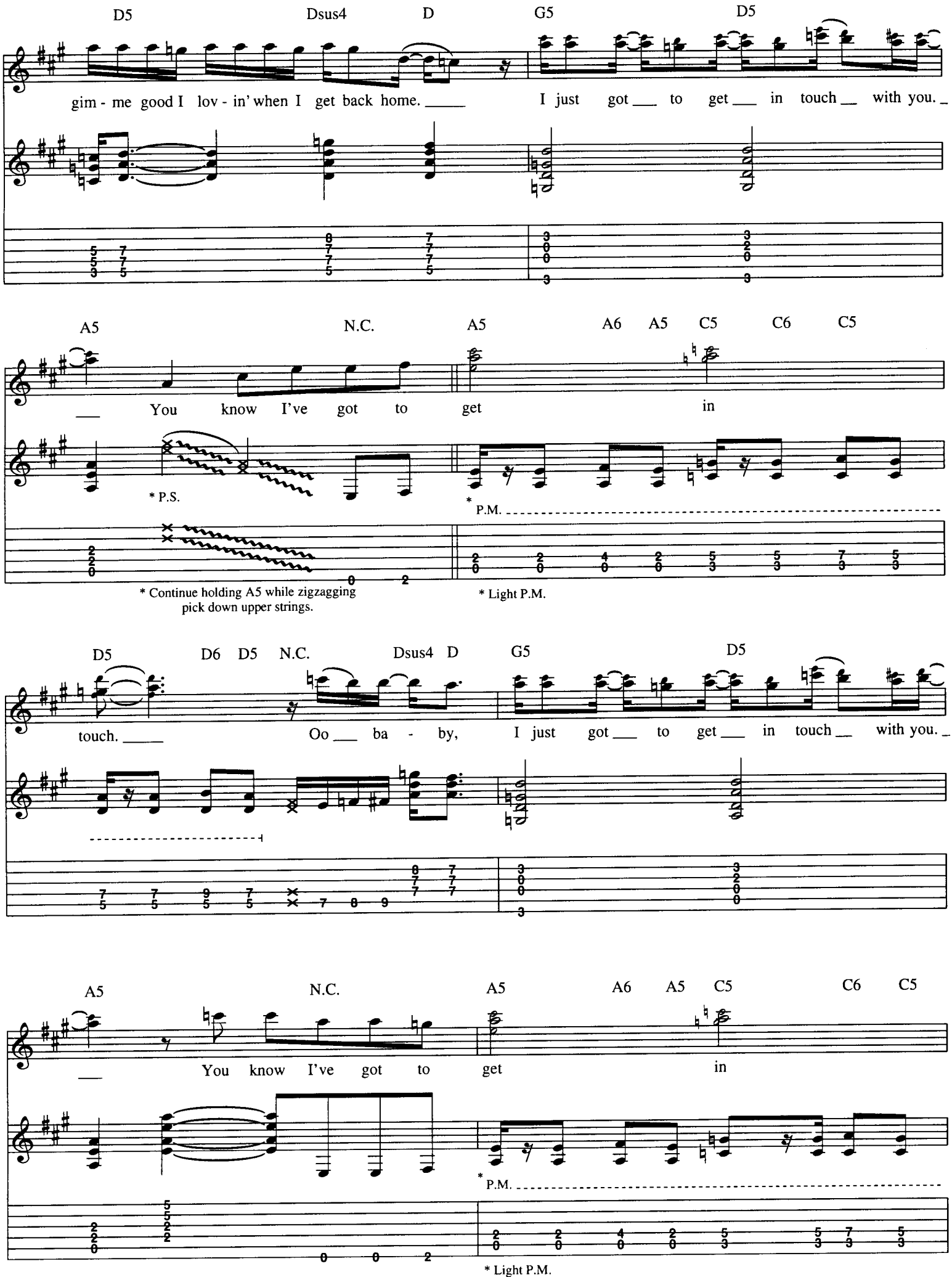

To Coda
1.
G5
D5
A5
N.C.
I just got ___ to get ___ in touch ___ with you. ___
Ah, yeah!
full
full
T
* Execute vibrato w/left hand.
P.H.
(8va)
P.H.
1/2
P.H. pitch: E
C5
N.C.
2. Oo __
1/2
1/2
2.
A5
N.C.
A5
A6
A5
C5
C6
C5
You know I've got to get in
* P.M.
* Light P.M.

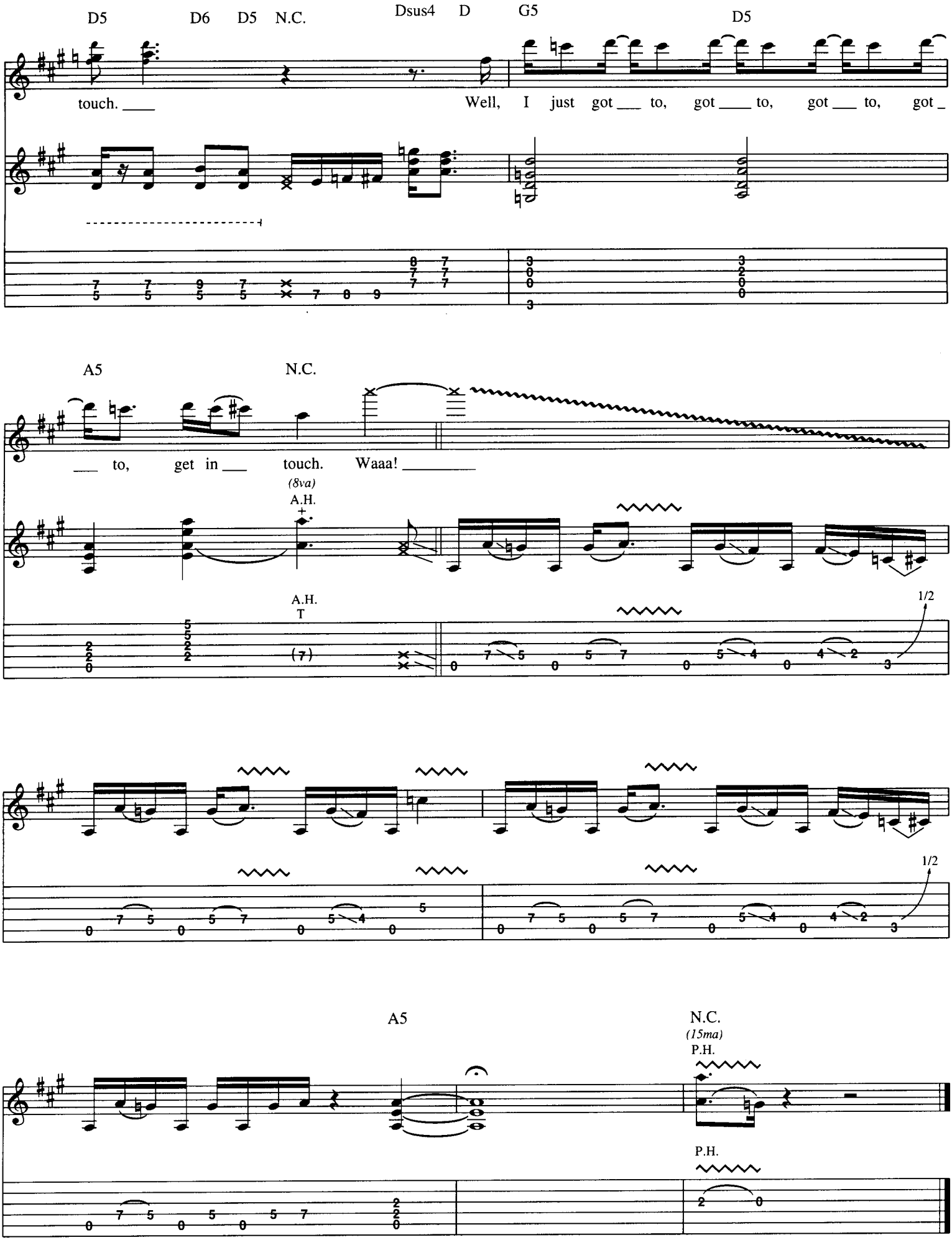

D5
D6 D5 N.C.
D
G5
D5
touch.
I just got to get in touch with you.
Guitar solo
A5
N.C.
B5
Gtr. 1
D5
waaa, touch me!
Gtr. 2
f
Gtr. 1
B5
A5
B5
D5
full
slight P.H.
1/2
B5
A5
C5
8va
1/2
1/2


A5
8va
6 3fr.
G
1/2
A5
C5
8va
w/Rifff 1
N.C.
8va
A5
Gtr. 1
slight vib. (w/bar)
N.C.
15ma
Harm.
w/bar
w/bar
Harm.
* Gtr. 3
P.M.
P.M.
P.M.
P.M.
mf
* Slight distortion.
Riff 1
Gtr. 1


Touch me, touch me, ba - by.
P.M.
1/2
Well, I've been a - round, take me down.
You know there's on - ly one
D. S. al Coda
G5
D5
N.C.
Gtr. 1
f
thing that I need and that is... your sweet touch, girl!
Gtr. 1
f


Coda
N.C.
Well, you can
15ma
8va
P.H.
A5
C5
D5
Dsus4
D
write me a let - ter, drop me a line.
I'd love to hear from you an - y - time.
G5
D5
N.C.
I just got to get in touch with you.
Oh, you can
A.H.
(8va)
A5
C5
tel - e - gram or fax me, call me up on the phone,
or


D5 Dsus4 D G5 D5
gim - me good I lov - in' when I get back home. I just got to get in touch with you.
A5 N.C. A5 A6 A5 C5 C6 C5
You know I've got to get in
* P.S.
* P.M.
* Continue holding A5 while zigzagging pick down upper strings.
* Light P.M.
D5 D6 D5 N.C. Dsus4 D G5 D5
touch. Oo ba - by, I just got to get in touch with you.
A5 N.C. A5 A6 A5 C5 C6 C5
You know I've got to get in
* P.M.
* Light P.M.


D5
D6
D5
N.C.
Dsus4
D
G5
D5
touch. ___
Well, I just got ___ to, got ___ to, got ___ to, got _
A5
N.C.
___ to, get in ___ touch. Waaa! _____
(8va)
A.H.
A.H.
T
1/2
1/2
A5
N.C.
(15ma)
P.H.
P.H.

Hold Your Fire

Words and Music by Carl Snare and Bill Leverty

Slow ♩ = 76
Tune down 1/2 step

Intro

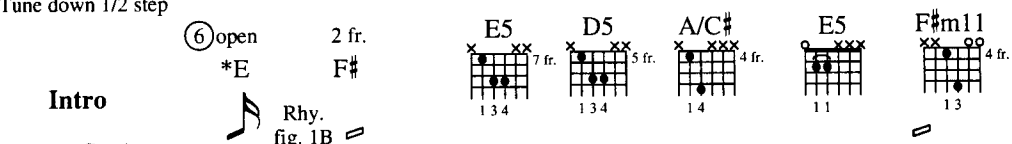
Gtr. 1

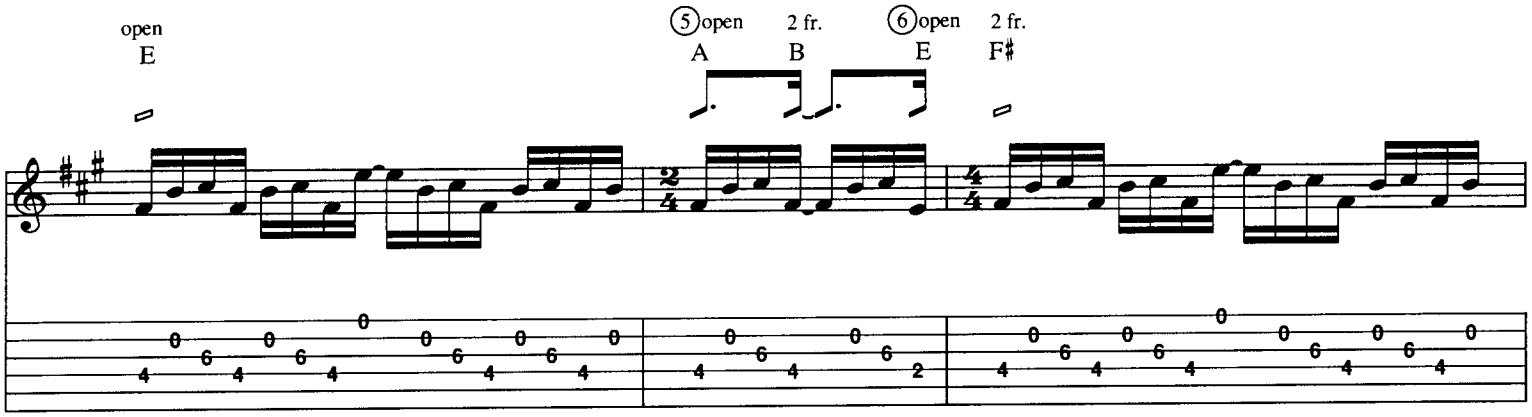
(clean tone) *mp*

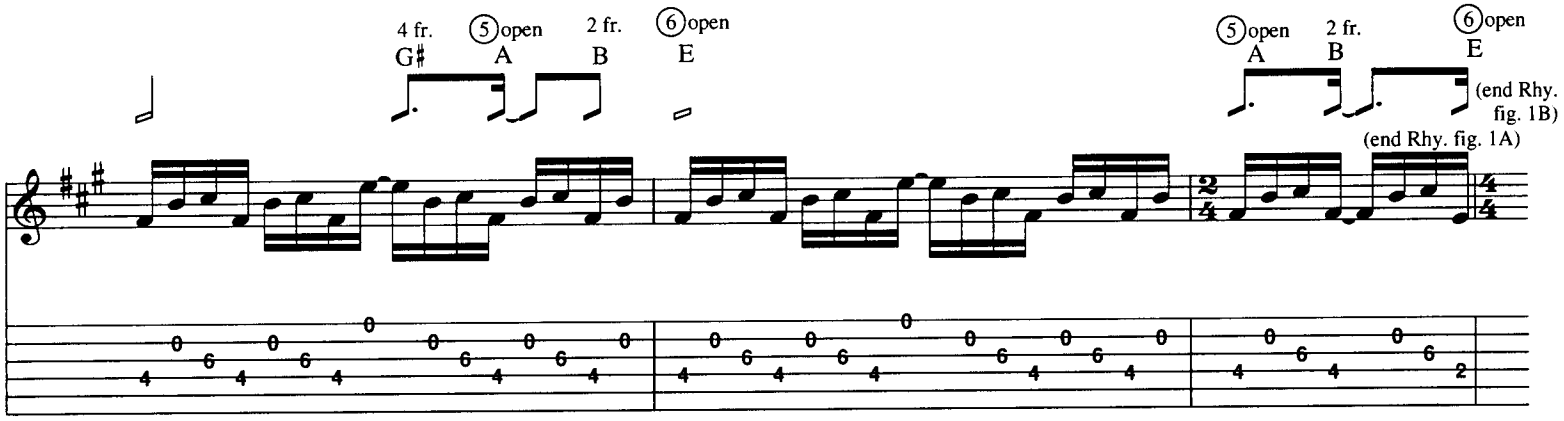
Rhy. fig. 1B

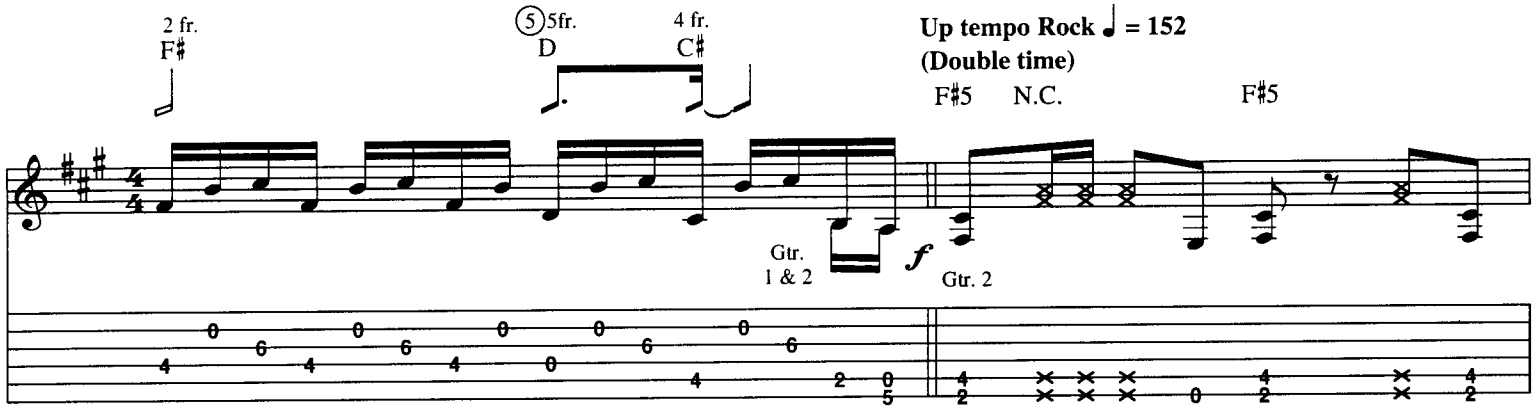
Rhy. fig. 1A

*Bass arr. for gtr.









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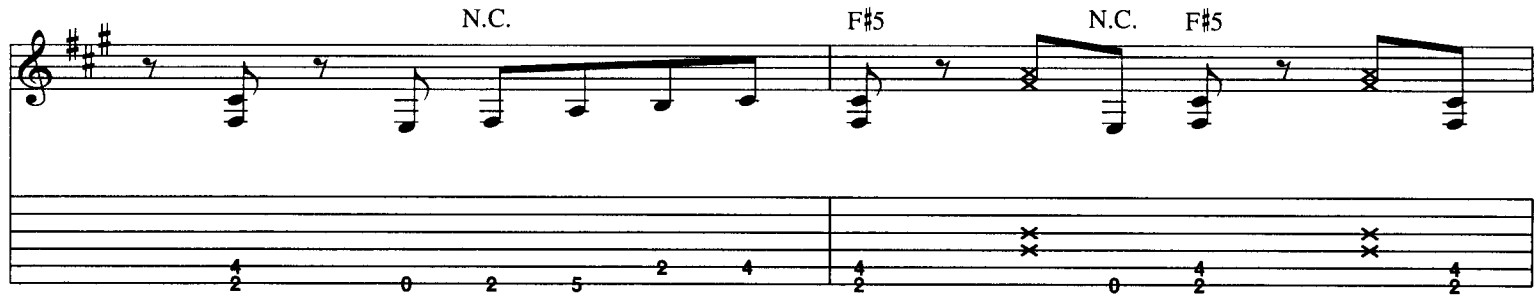
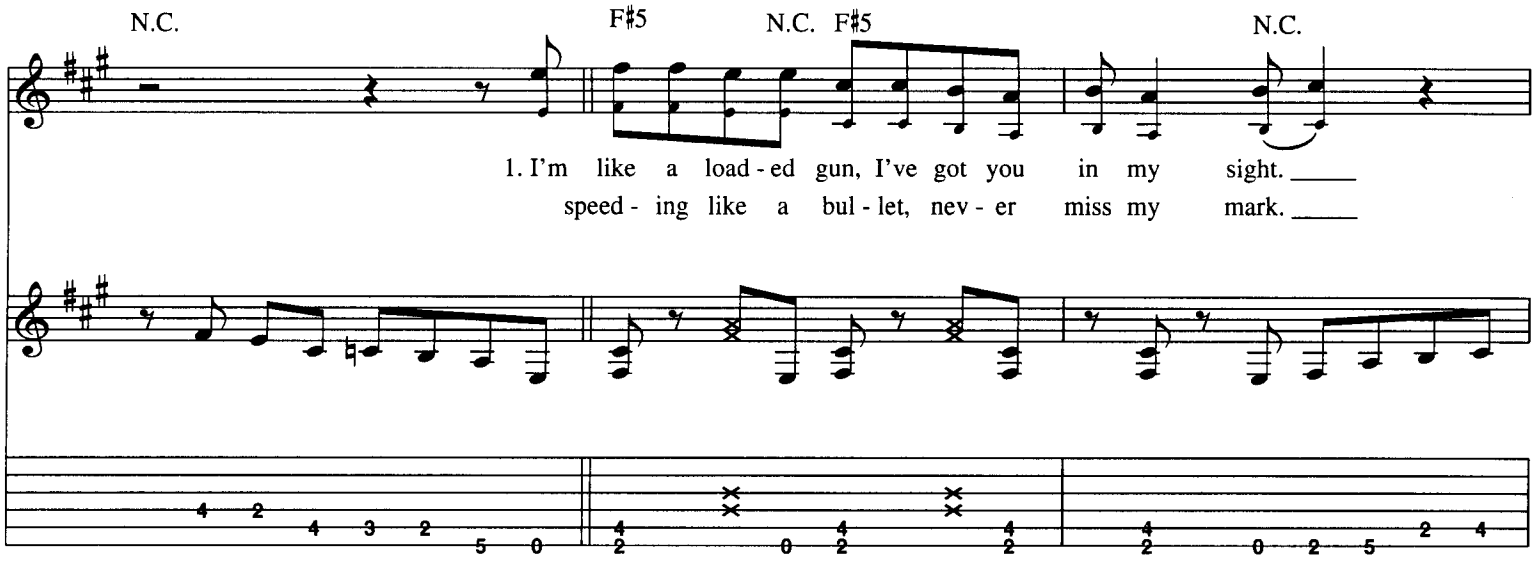
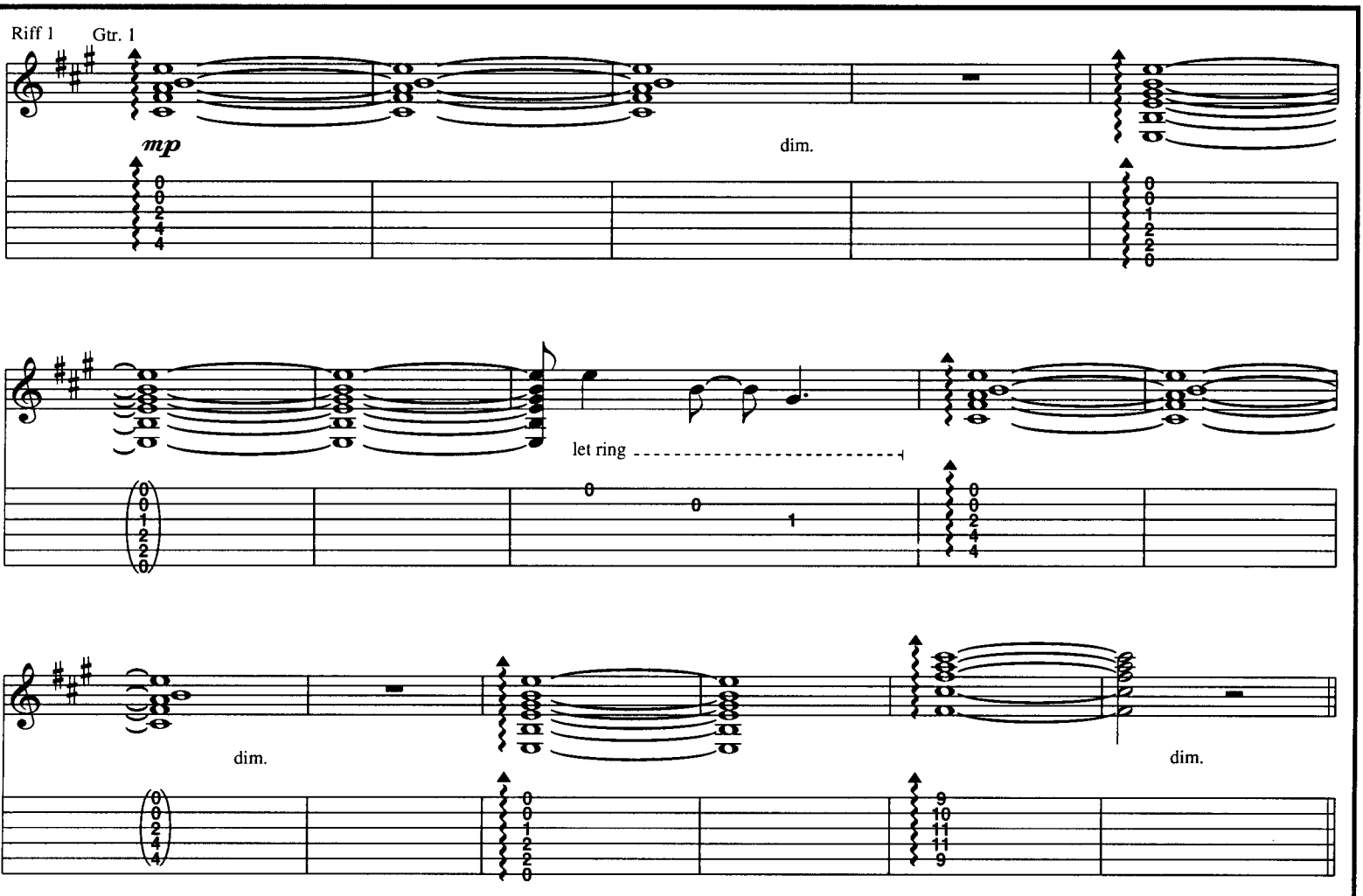
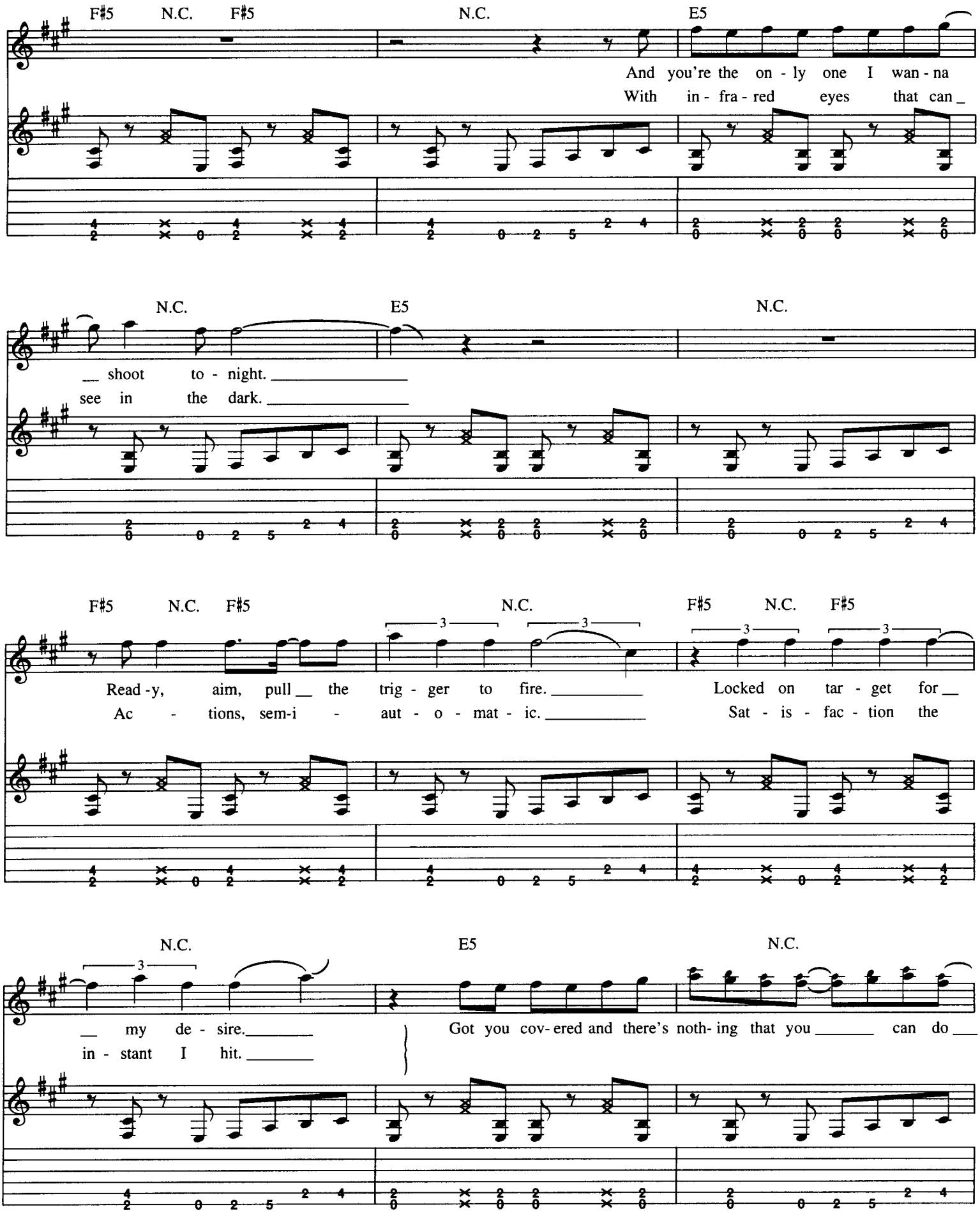


Verse
w/Riff 1






F♯5 N.C. F♯5 N.C. E5
And you're the on - ly one I wan - na
With in - fra - red eyes that can _
N.C. E5 N.C.
__ shoot to - night. _____
see in the dark. _____
F♯5 N.C. F♯5 N.C. F♯5 N.C. F♯5
Read - y, aim, pull __ the trig - ger to fire. _____ Locked on tar - get for __
Ac - tions, sem-i - aut - o - mat - ic. _____ Sat - is - fac - tion the
N.C. E5 N.C.
__ my de - sire. _____ Got you cov- ered and there's noth- ing that you _____ can do __
in - stant I hit. _____

Chorus

F♯5 N.C. F♯5 N.C. E5

but say,..... *

Hold

(end Rhy. fig. 2) Rhy. fig. 3

P.M.

* Lead vocal ad lib when playing to coda.

D5 N.C. A/C♯ E5 F♯5 N.C. F♯5 w/Fill 1 N.C.

your fire.

P.M. P.M.

E5 D5 N.C. A/C♯ N.C. E5 F♯5 N.C. F♯5

Hold your fire.

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

w/Fill 2 N.C. 1. F♯5 N.C. F♯5 N.C.

2. I'm

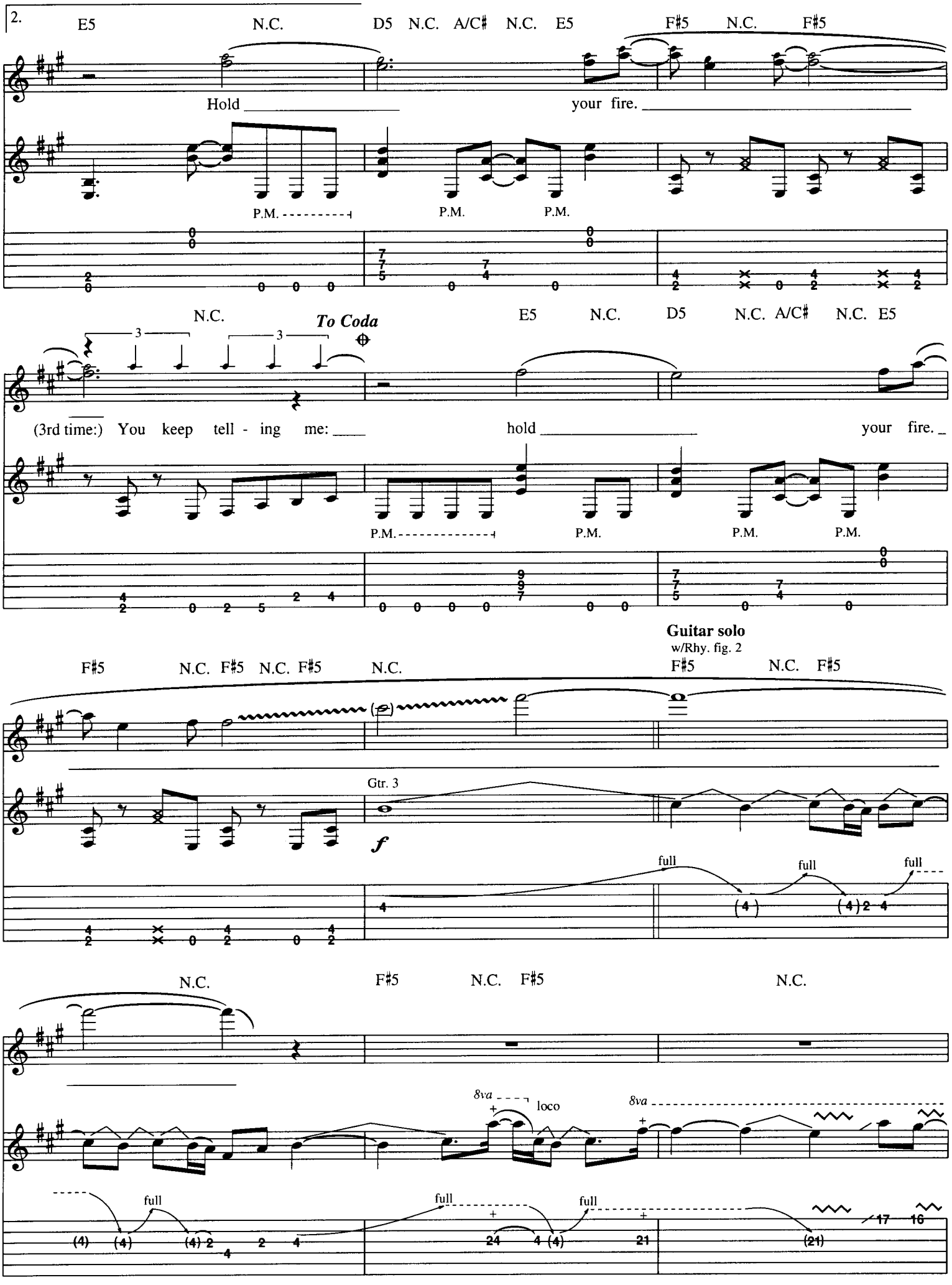
(end Rhy. fig. 3)

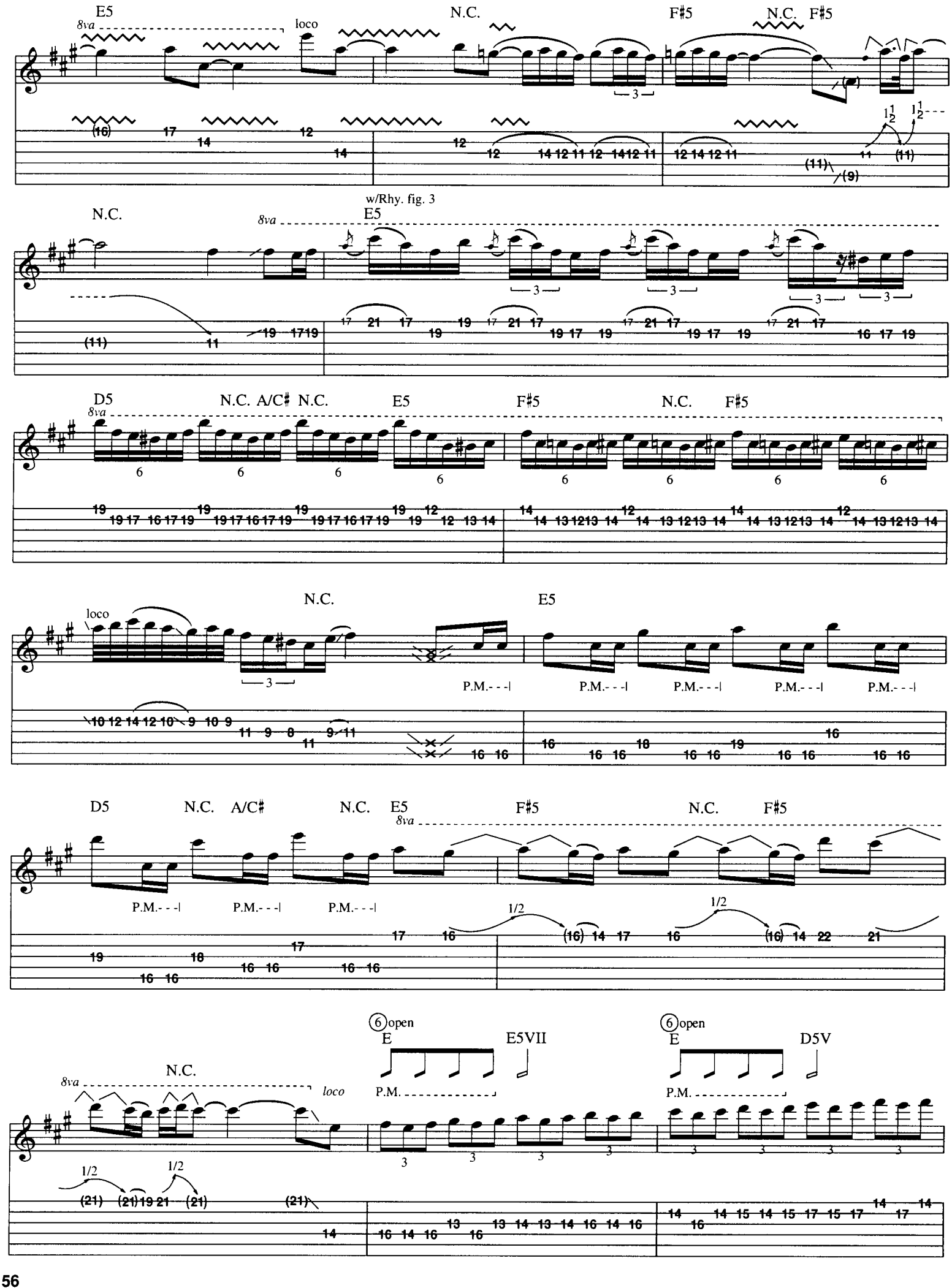
Fill 1 Gtr. 1

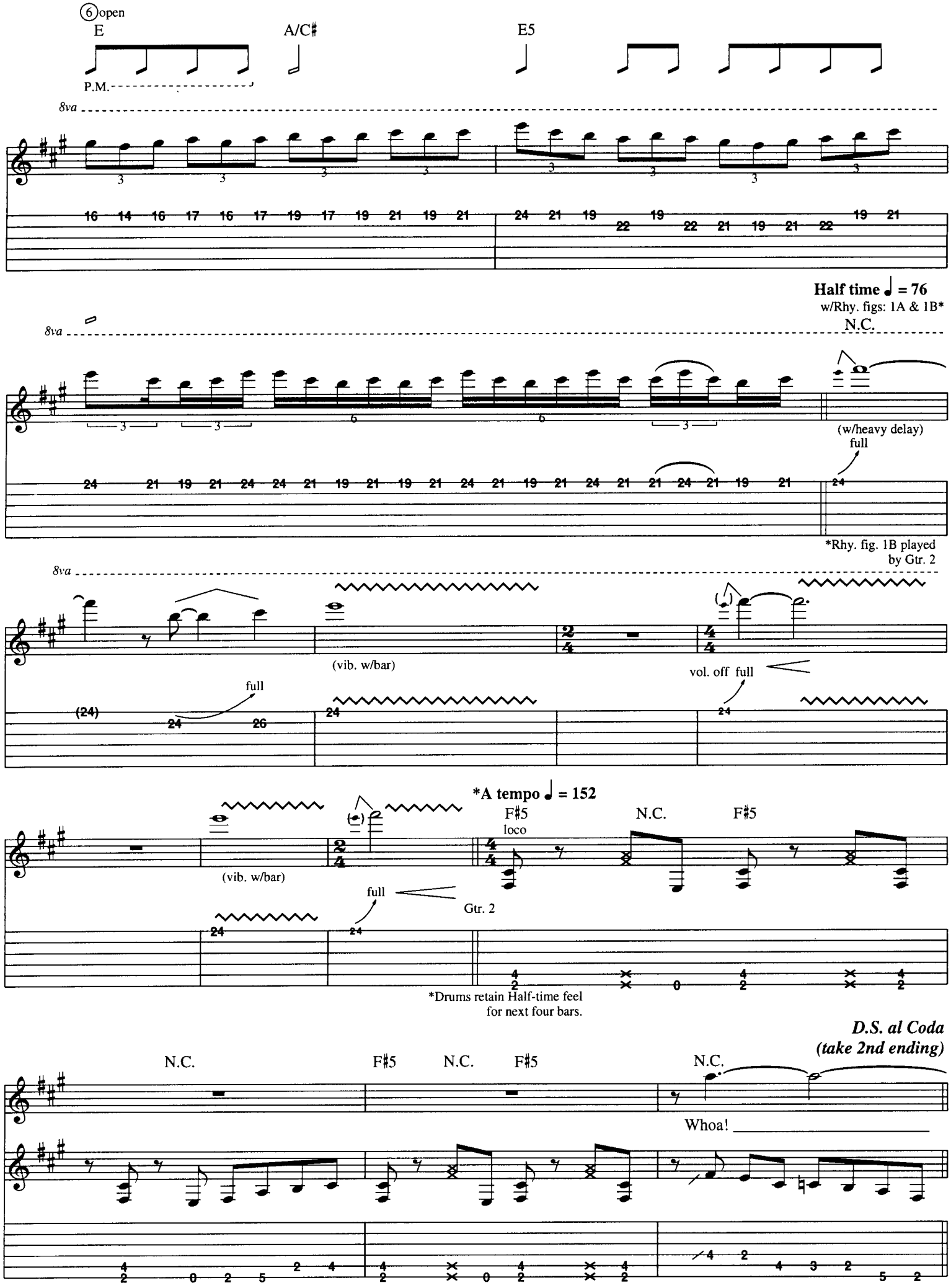
mp (let ring)

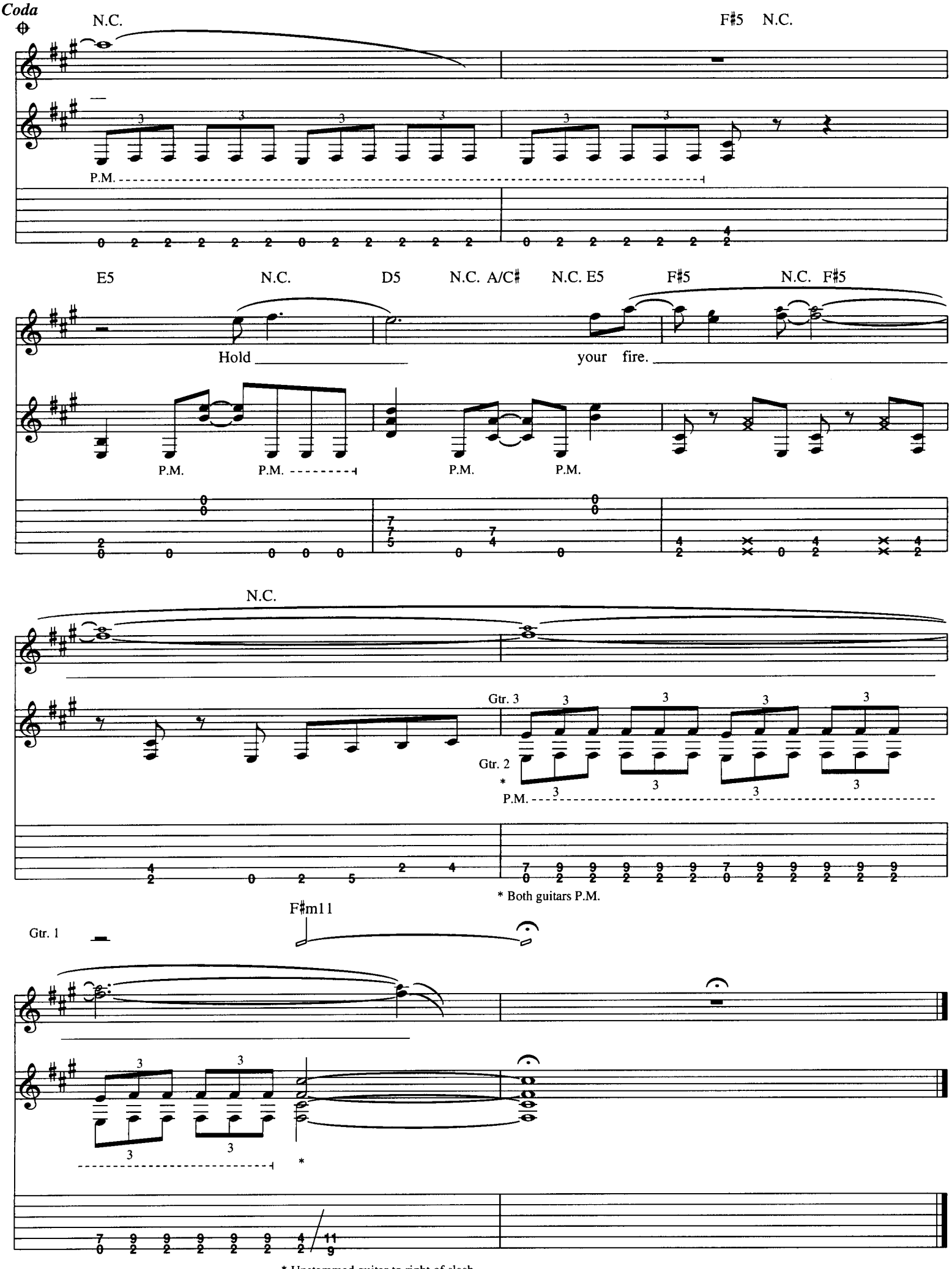
Fill 2 Gtr. 1

mp (let ring)


2.
E5 N.C. D5 N.C. A/C♯ N.C. E5 F♯5 N.C. F♯5
Hold your fire.
P.M. P.M. P.M.
N.C. To Coda E5 N.C. D5 N.C. A/C♯ N.C. E5
(3rd time:) You keep tell - ing me: hold your fire.
P.M. P.M. P.M. P.M.
Guitar solo
w/Rhy. fig. 2
F♯5 N.C. F♯5 N.C. F♯5 N.C. F♯5 N.C. F♯5
Gtr. 3
f
full full full
N.C. F♯5 N.C. F♯5 N.C.
8va loco 8va
full full full

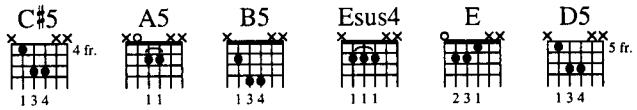

E5
8va
loco
N.C.
F♯5
N.C.
F♯5
w/Rhy. fig. 3
N.C.
8va
E5
D5
N.C.
A/C♯
N.C.
E5
F♯5
N.C.
F♯5
loco
N.C.
E5
P.M.
D5
N.C.
A/C♯
N.C.
E5
8va
F♯5
N.C.
F♯5
6 open
E
E5VII
6 open
E
D5V
N.C.
8va
loco
P.M.
1/2


6 open
E
A/C♯
E5
P.M.
8va
Half time ♩ = 76
w/Rhy. figs: 1A & 1B*
N.C.
(w/heavy delay)
full
*Rhy. fig. 1B played by Gtr. 2
(vib. w/bar)
vol. off
*A tempo ♩ = 152
F♯5
loco
Gtr. 2
*Drums retain Half-time feel for next four bars.
D.S. al Coda
(take 2nd ending)
Whoa!


Coda
N.C.
F♯5 N.C.
P.M.
E5 N.C. D5 N.C. A/C♯ N.C. E5 F♯5 N.C. F♯5
Hold your fire.
P.M. P.M. P.M. P.M.
N.C.
Gtr. 3
Gtr. 2
P.M.
* Both guitars P.M.
F♯m11
Gtr. 1
*
* Upstemmed guitar to right of slash

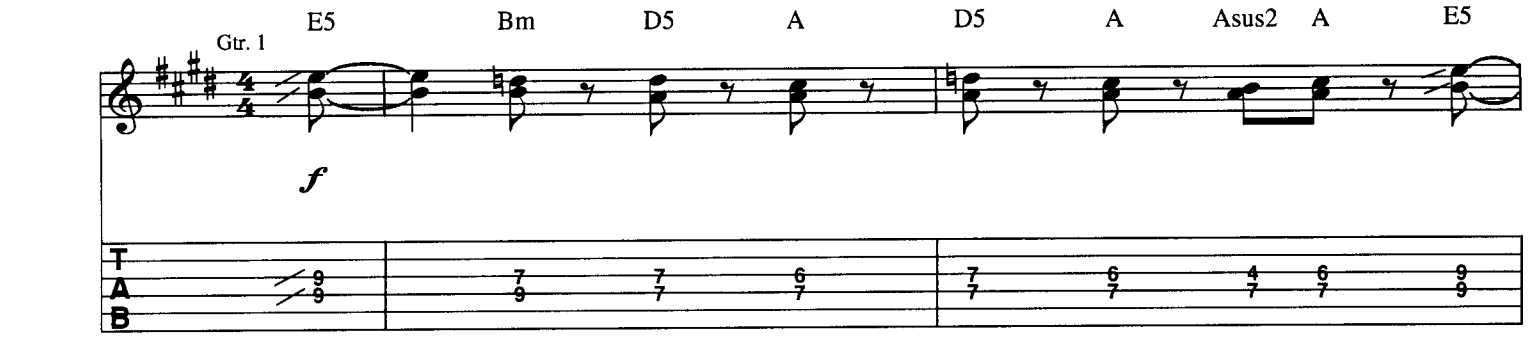
The Meaning Of Love

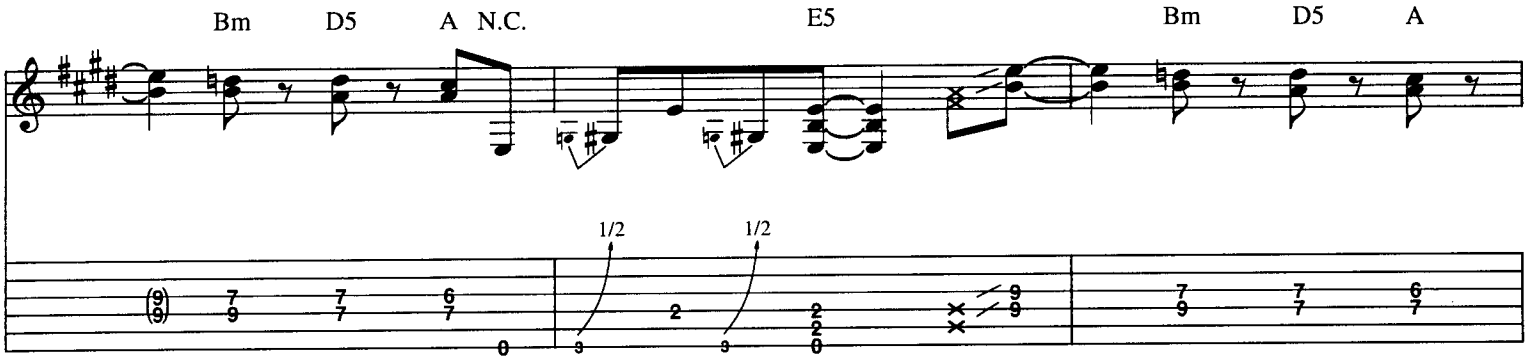
Words and Music by Carl Snare and Bill Leverty

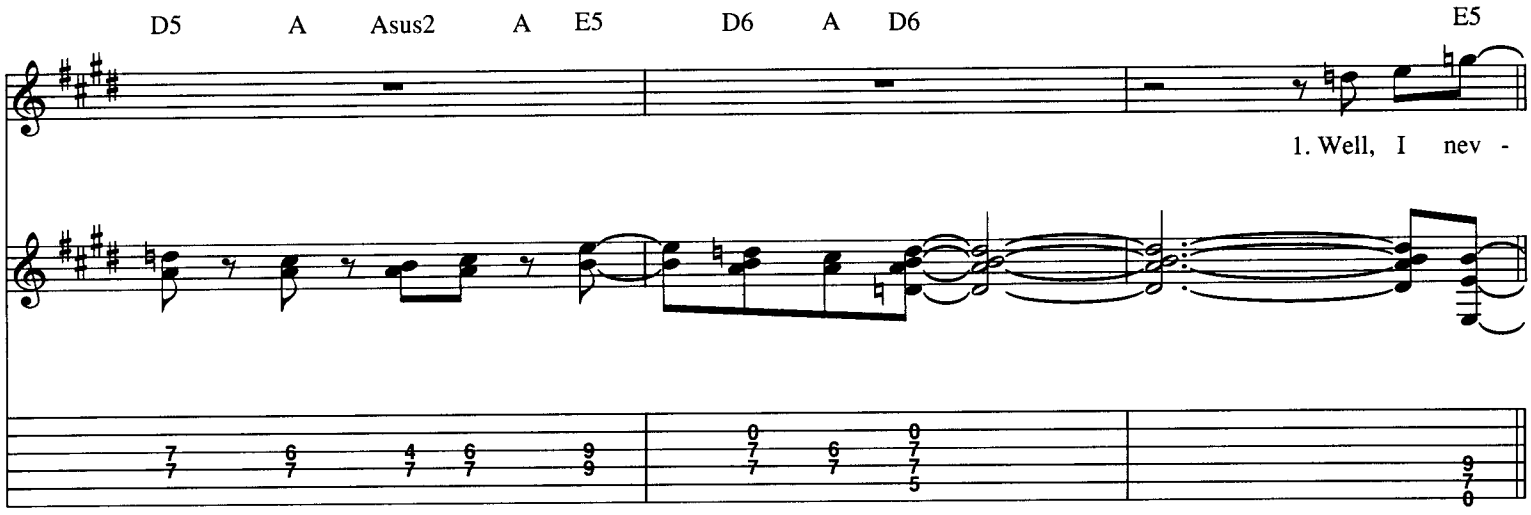


Uptempo Rock ♩ = 130

Tune down 1/2 step.







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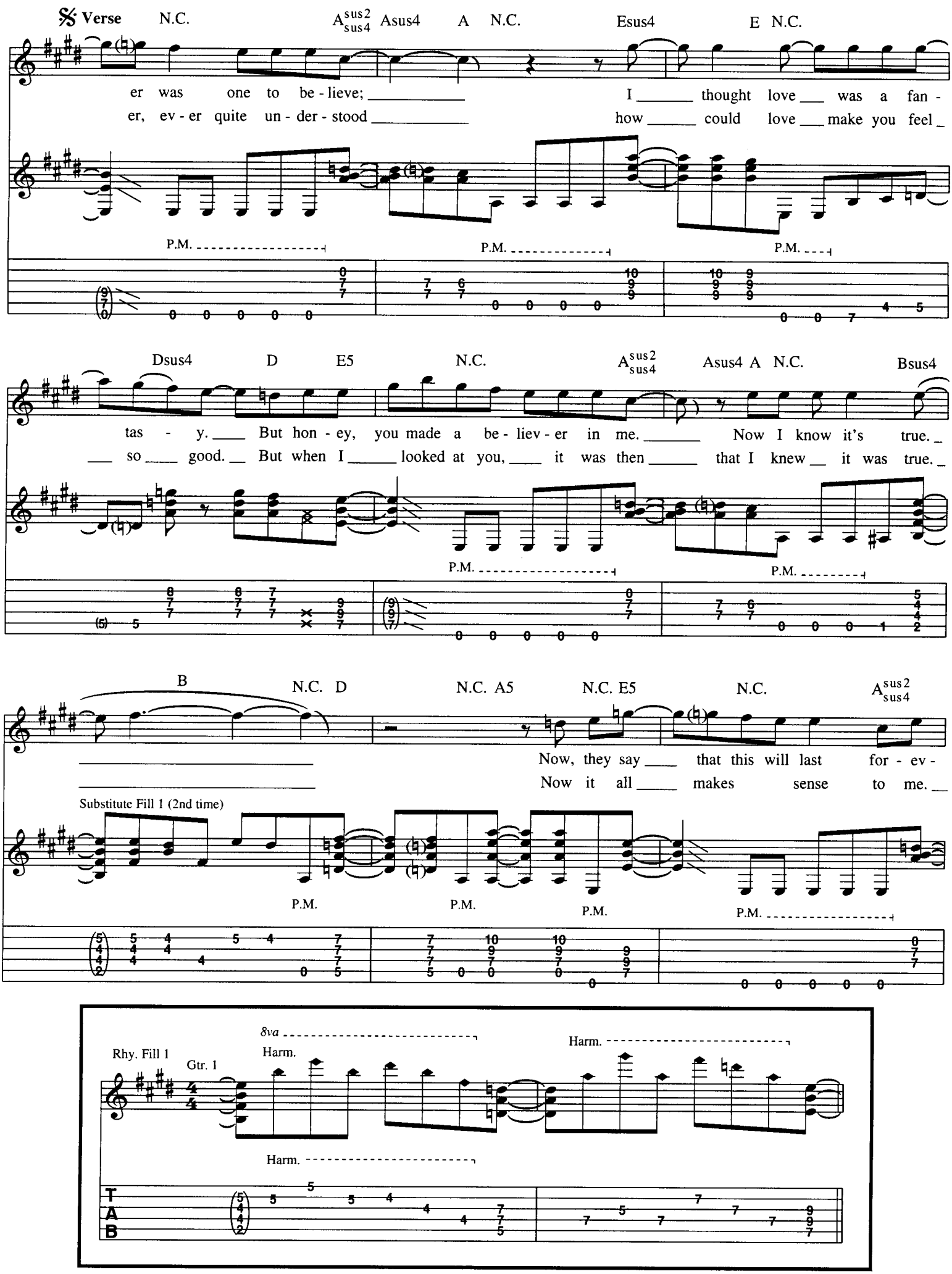
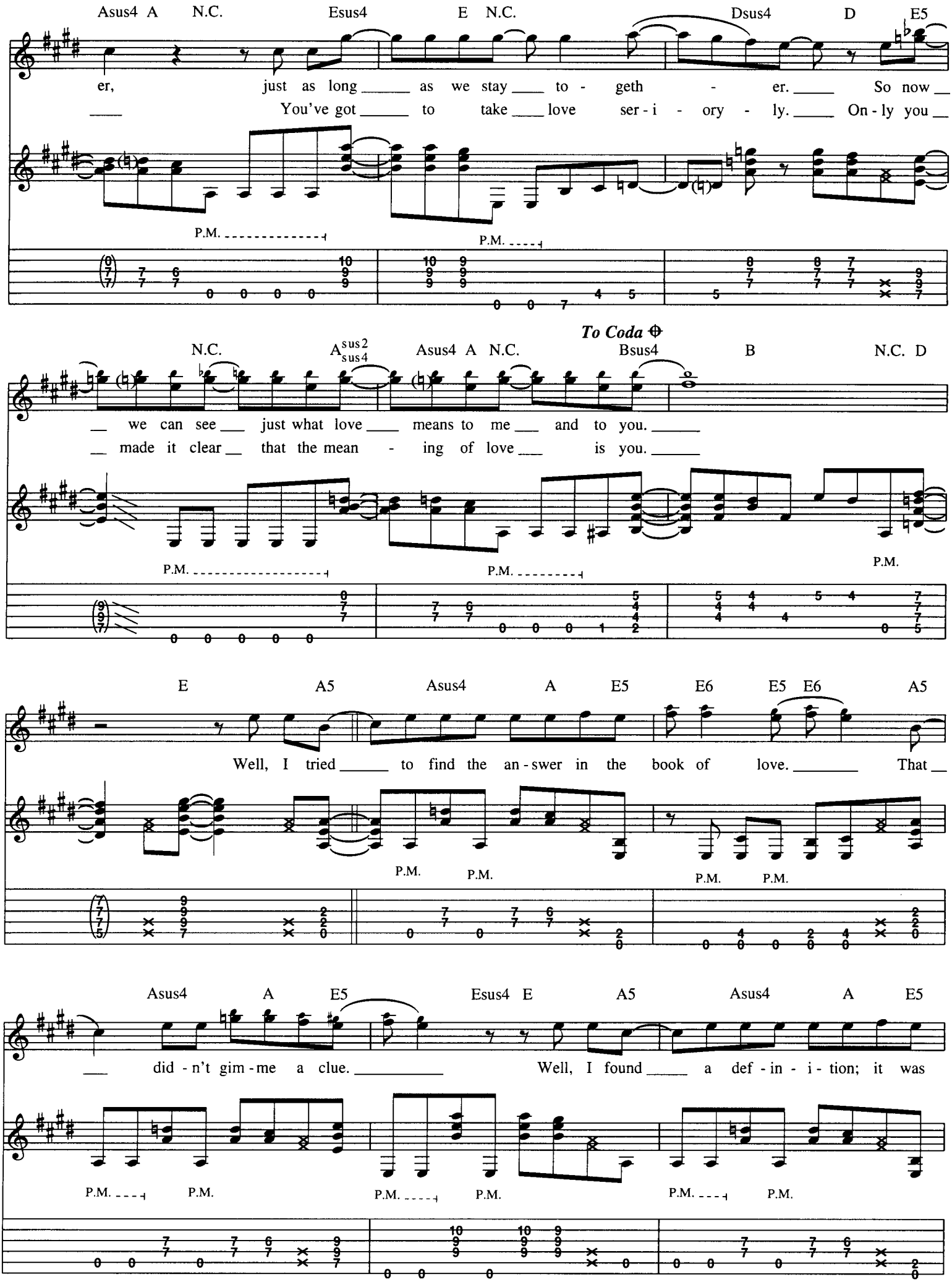
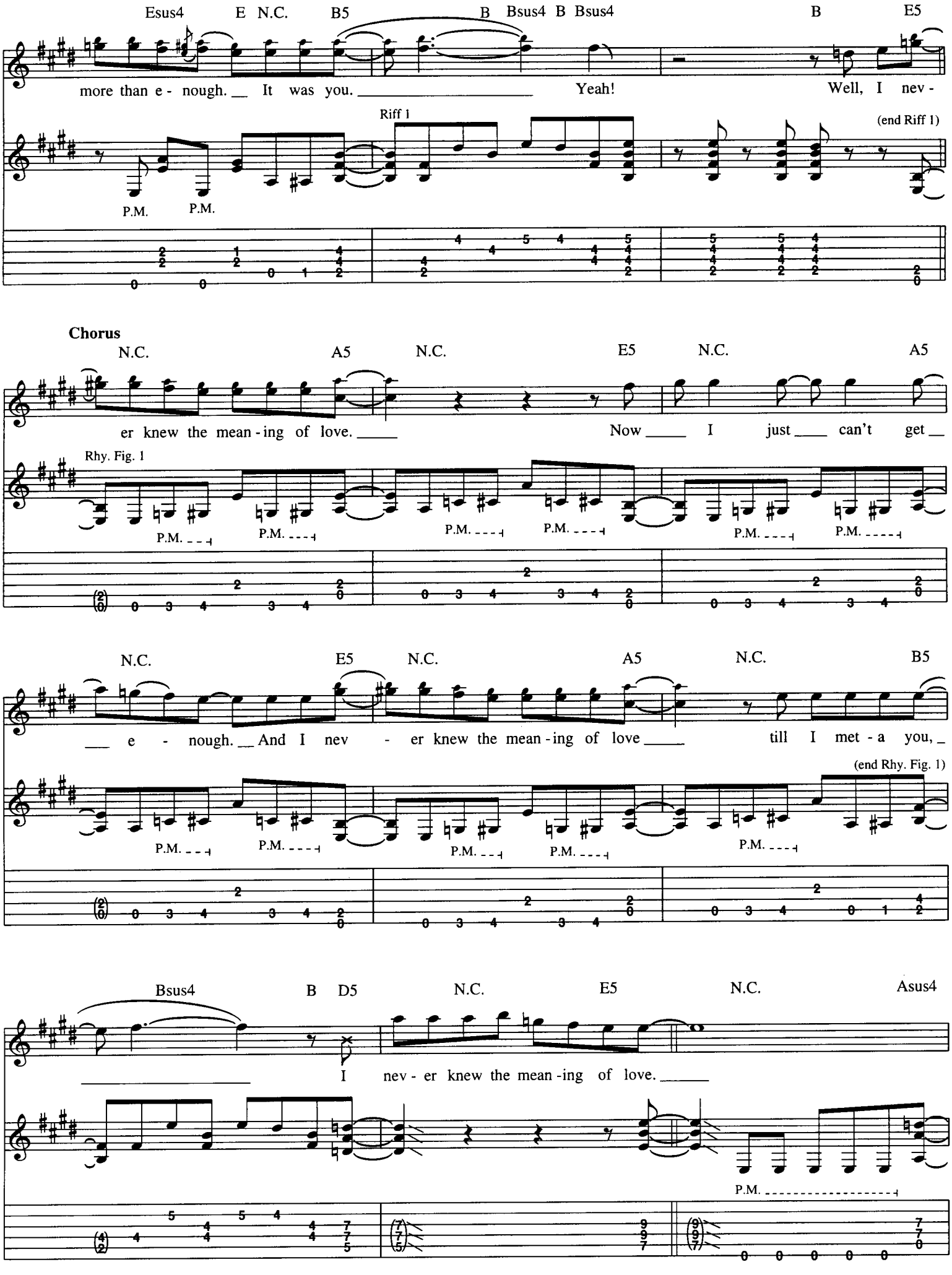

Verse
N.C.
Asus4
A
N.C.
Esus4
E
N.C.
er was one to be - lieve; I thought love was a fan -
er, ev - er quite un - der - stood how could love make you feel
P.M.
P.M.
P.M.
Dsus4
D
E5
N.C.
Asus4
A
N.C.
Bsus4
tas - y. But hon - ey, you made a be - liev - er in me. Now I know it's true.
so good. But when I looked at you, it was then that I knew it was true.
P.M.
P.M.
B
N.C.
D
N.C.
A5
N.C.
E5
N.C.
Now, they say that this will last for - ev -
Now it all makes sense to me.
Substitute Fill 1 (2nd time)
P.M.
P.M.
P.M.
P.M.
Rhy. Fill 1
Gtr. 1
8va
Harm.
Harm.
Harm.
T
A
B


Asus4 A N.C. Esus4 E N.C. Dsus4 D E5
er, just as long as we stay to - geth - er. So now
You've got to take love ser - i - ory - ly. On - ly you
P.M.
P.M.
To Coda
N.C. A sus2 sus4 Asus4 A N.C. Bsus4 B N.C. D
we can see just what love means to me and to you.
made it clear that the mean - ing of love is you.
P.M.
P.M.
P.M.
E A5 Asus4 A E5 E6 E5 E6 A5
Well, I tried to find the an - swer in the book of love. That
P.M.
P.M.
P.M.
P.M.
Asus4 A E5 Esus4 E A5 Asus4 A E5
did - n't gim - me a clue. Well, I found a def - in - i - tion; it was
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.


Esus4 E N.C. B5 B Bsus4 B Bsus4 B E5
more than e - nough. It was you. Yeah! Well, I nev -
Riff 1
(end Riff 1)
P.M. P.M.
Chorus
N.C. A5 N.C. E5 N.C. A5
er knew the mean - ing of love. Now I just can't get
Rhy. Fig. 1
P.M. P.M. P.M. P.M. P.M. P.M.
N.C. E5 N.C. A5 N.C. B5
e - nough. And I nev - er knew the mean - ing of love till I met - a you,
(end Rhy. Fig. 1)
P.M. P.M. P.M. P.M. P.M.
Bsus4 B D5 N.C. E5 N.C. Asus4
I nev - er knew the mean - ing of love.
P.M.

D. S. al Coda I

A N.C. Esus4 E N.C. E5

2. Well, I nev -

Harm. P.M. P.M. Harm.

Coda I

B Bsus4 B Bsus4 B E5

Well, I nev -

Chorus

N.C. A5 N.C. E5 N.C. A5

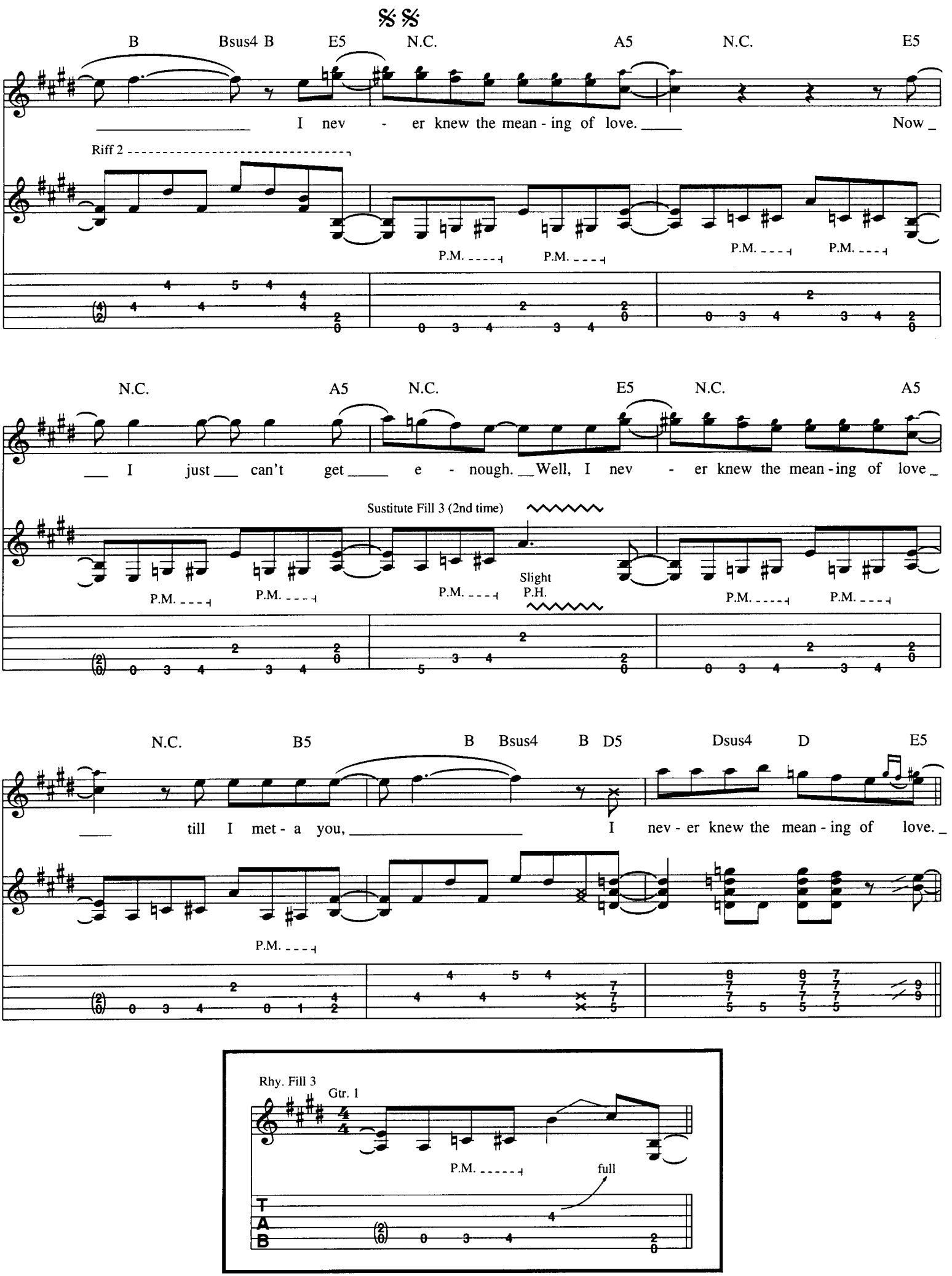
er knew the mean - ing of love. Now I just can't get

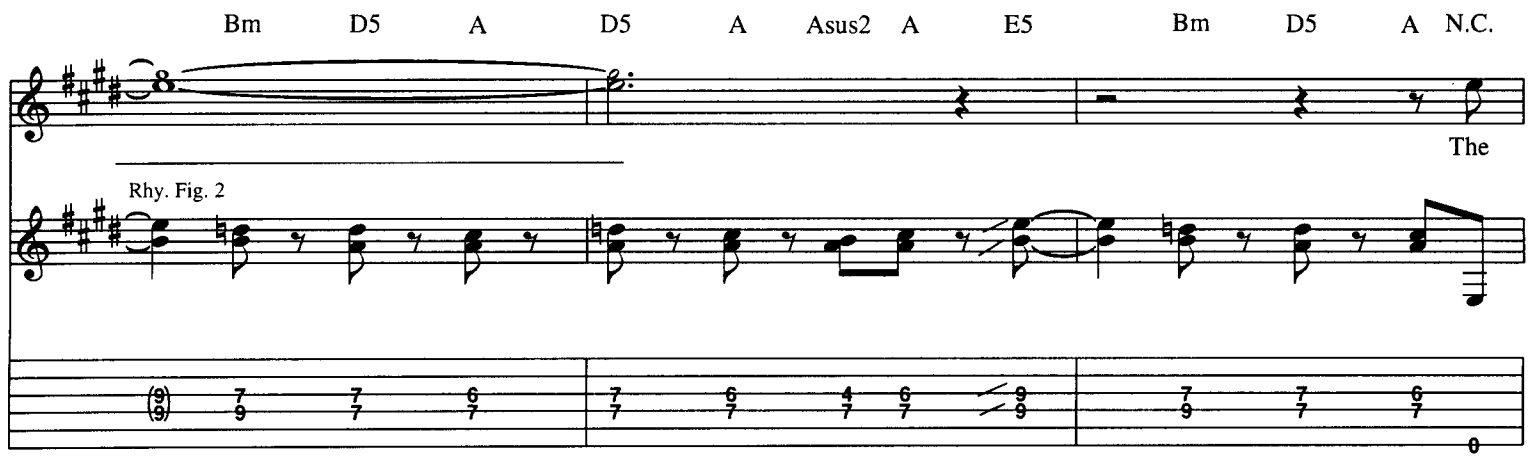
P.M. P.M. P.M. P.M. P.M. P.M.

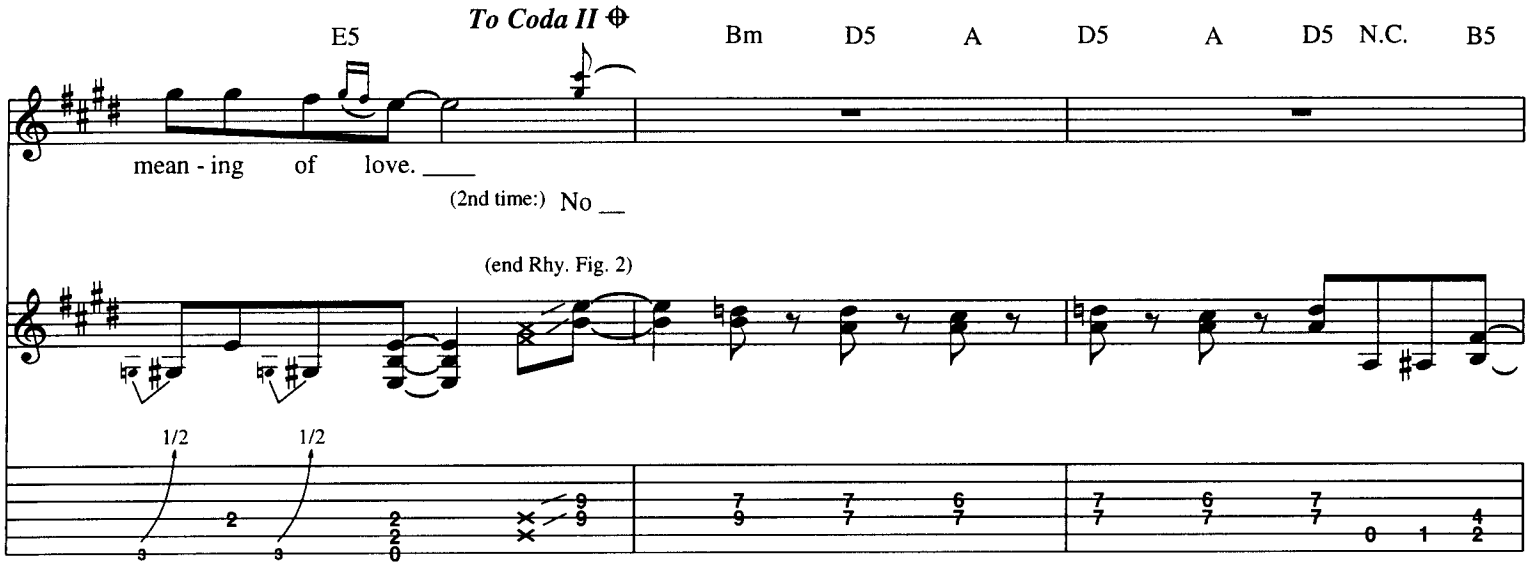
N.C. E5 N.C. A5 N.C. B5

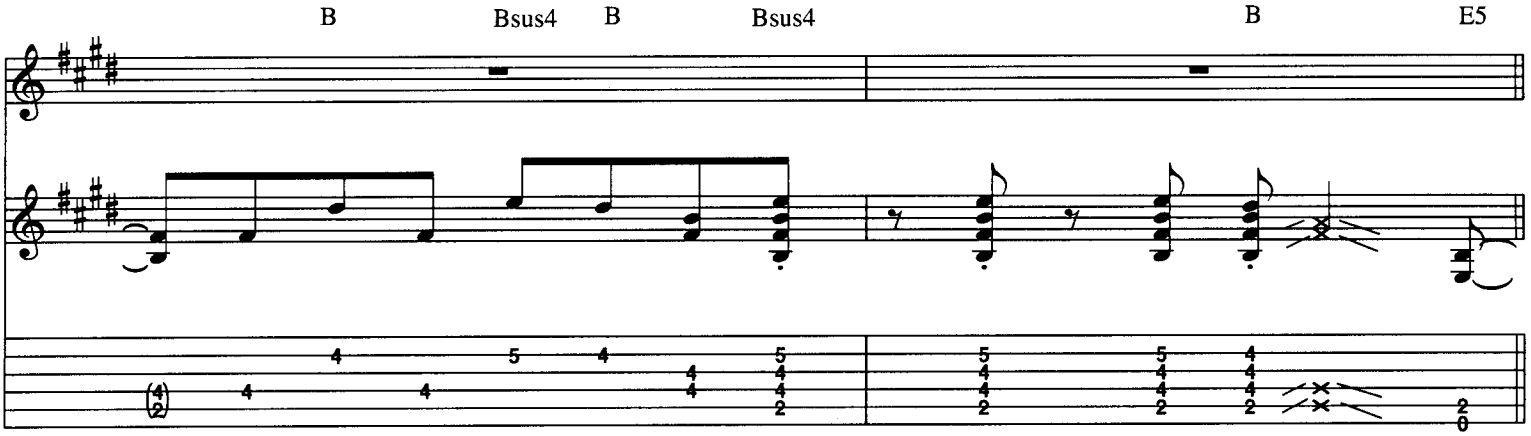
e - nough. Well, I nev - er know the mean - ing of love till I met - a you.

full full T P.M. P.M. P.M. P.M.


B Bsus4 B E5 N.C. A5 N.C. E5
I nev - er knew the mean - ing of love. Now
Riff 2
P.M.
N.C. A5 N.C. E5 N.C. A5
I just can't get e - nough. Well, I nev - er knew the mean - ing of love
Sustitute Fill 3 (2nd time)
Slight P.H.
N.C. B5 B Bsus4 B D5 Dsus4 D E5
till I met - a you, I nev - er knew the mean - ing of love.
Rhy. Fill 3
Gtr. 1
full

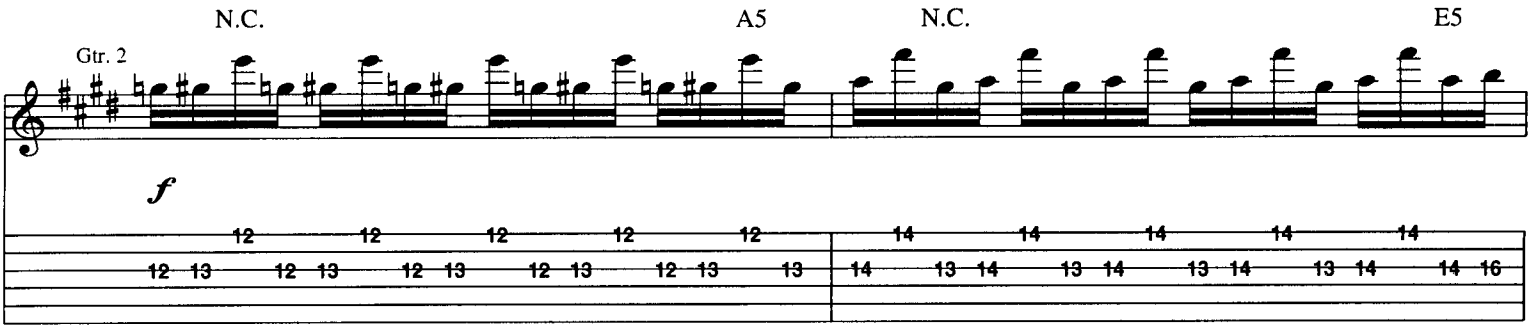


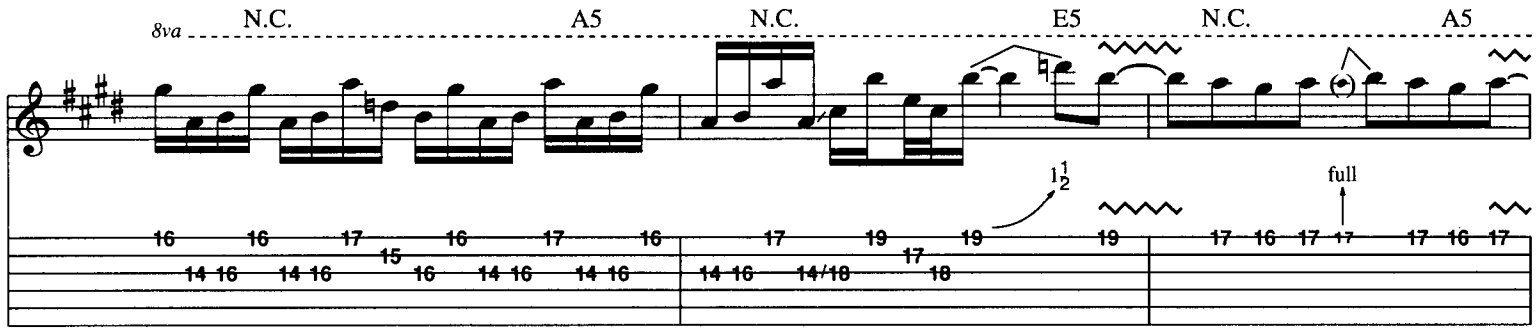


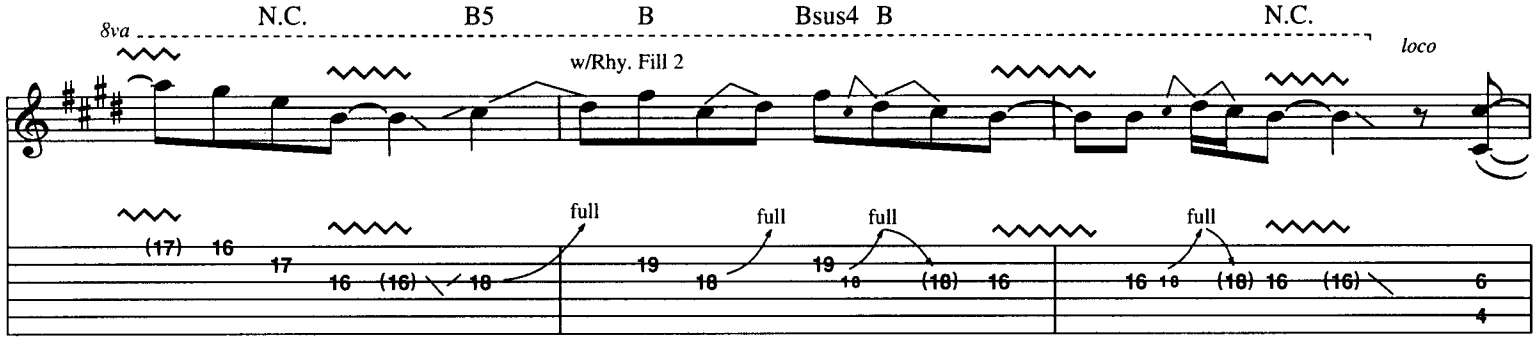


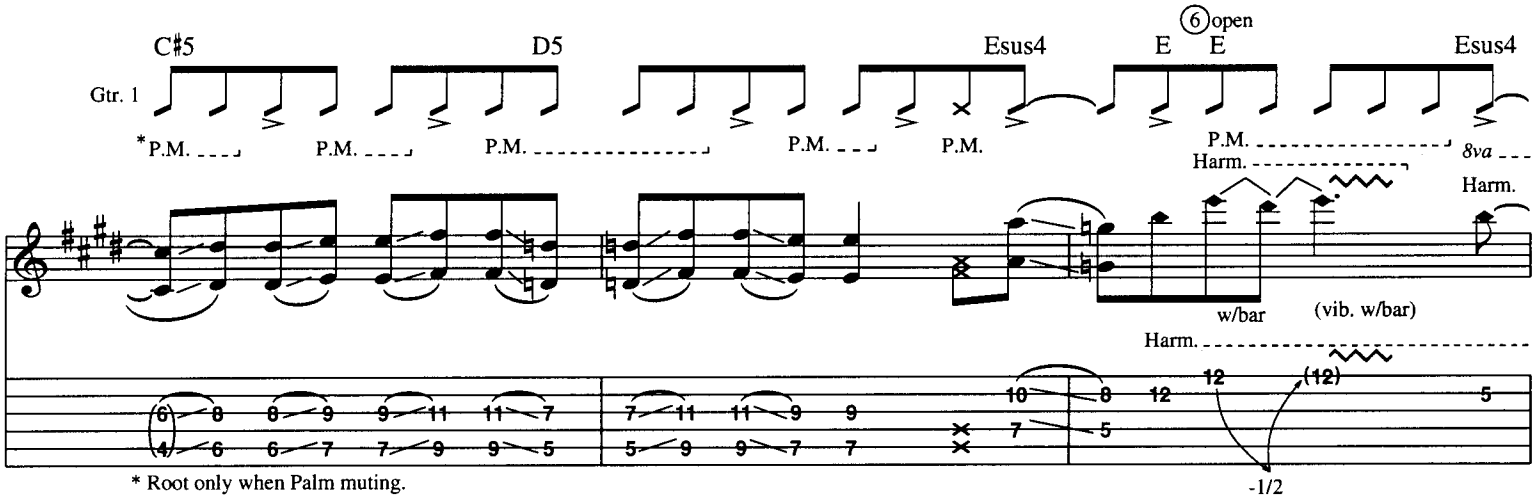
Guitar solo

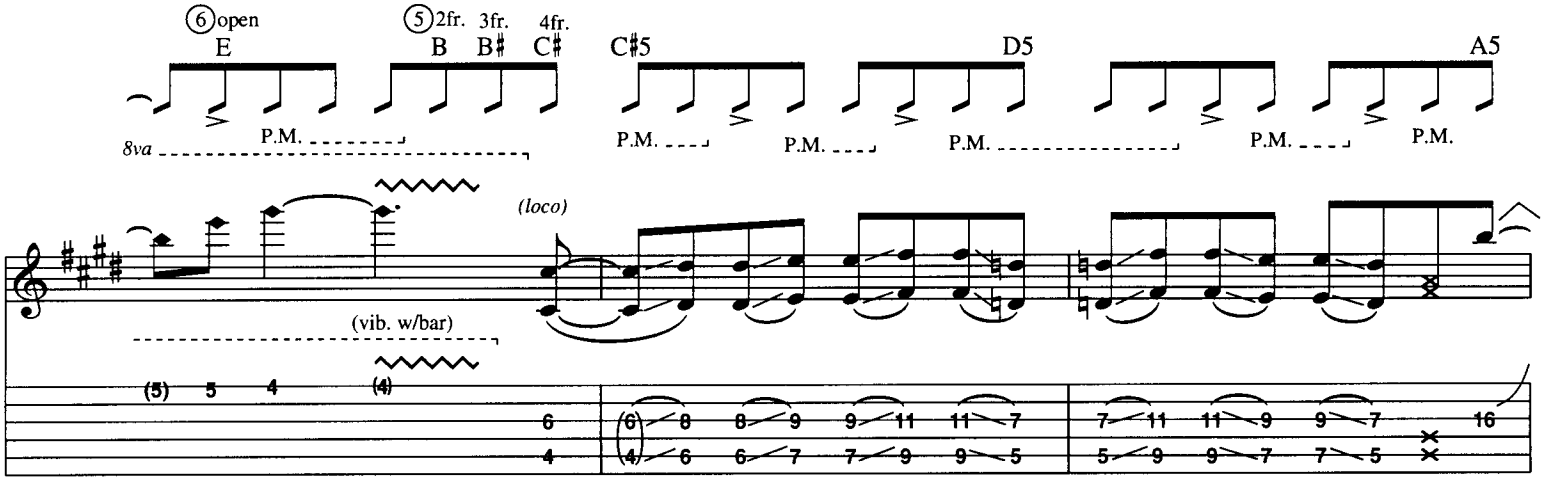
w/Rhy. Fig. 1

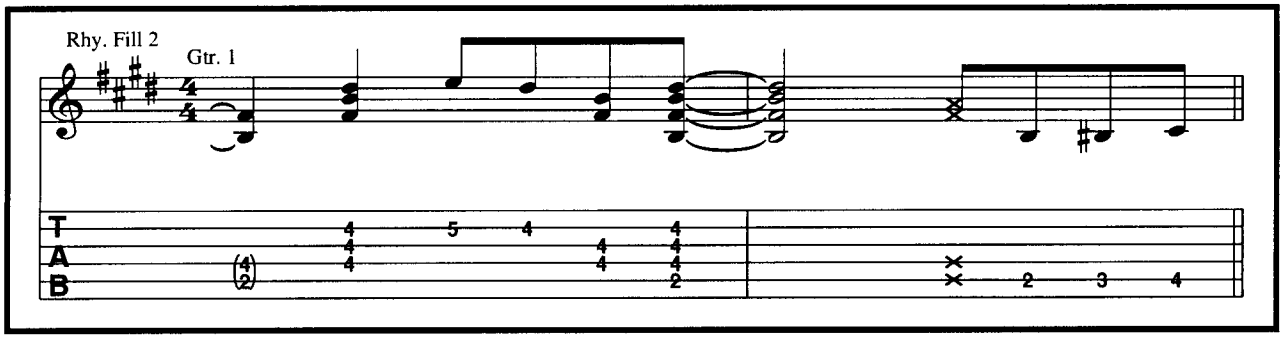


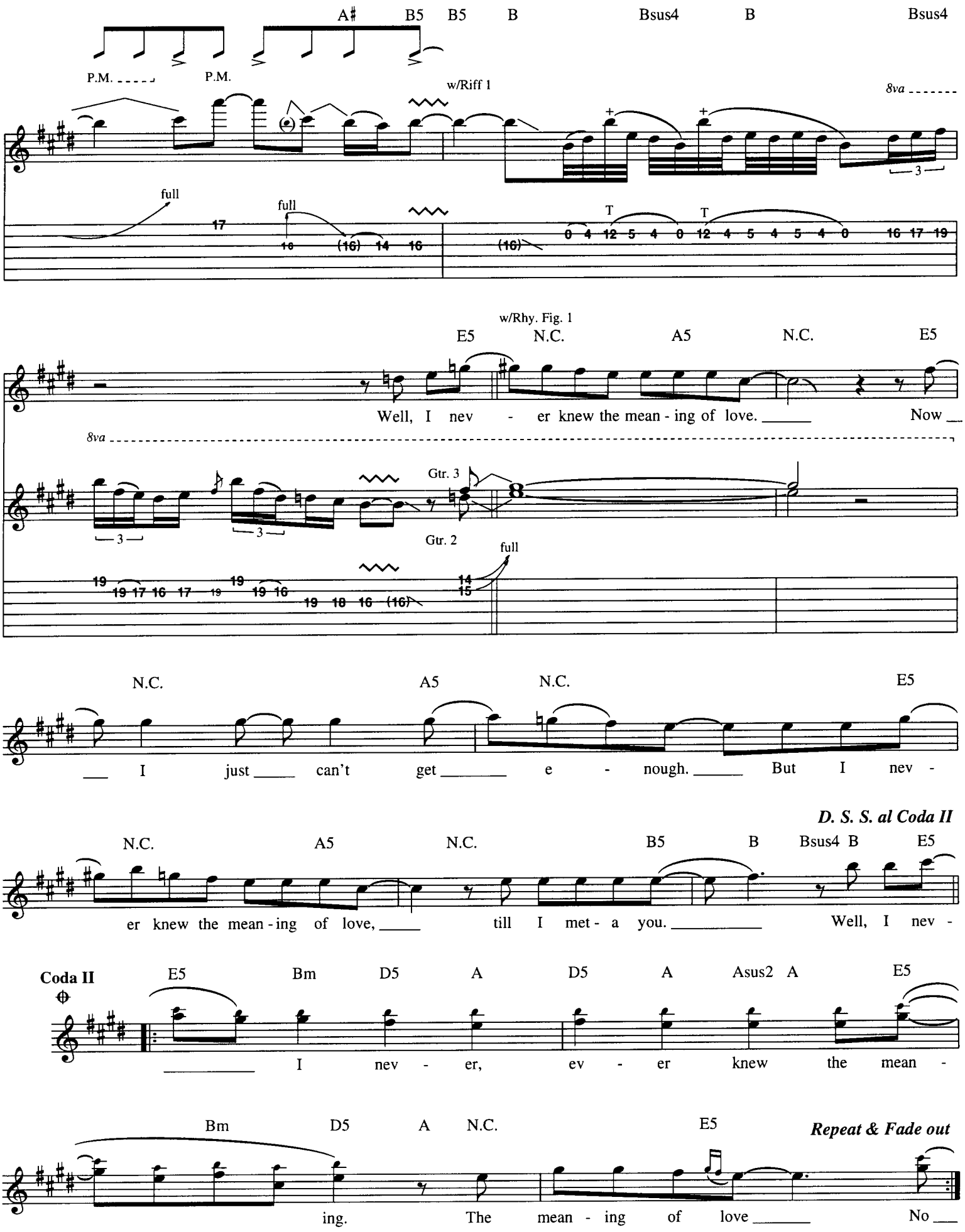

8va
N.C.
A5
N.C.
E5
N.C.
A5
1½
full


8va
N.C.
B5
B
Bsus4
B
N.C.
loco
w/Rhy. Fill 2
full
full
full
full


C♯5
D5
Esus4
E
E
Esus4
6 open
Gtr. 1
*P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
8va
Harm.
Harm.
w/bar
(vib. w/bar)
Harm.
-1/2
* Root only when Palm muting.

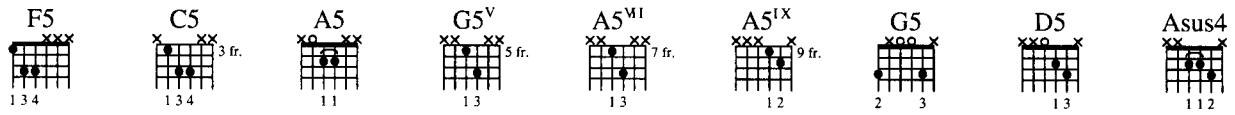

6 open
E
5 2fr.
3fr.
4fr.
B
B♯
C♯
C♯5
D5
A5
8va
P.M.
P.M.
P.M.
P.M.
P.M.
(loco)
(vib. w/bar)


Rhy. Fill 2
Gtr. 1
T
A
B


A♯ B5 B5 B Bsus4 B Bsus4
P.M. P.M.
w/Riff 1
8va
full full
T T
w/Rhy. Fig. 1
E5 N.C. A5 N.C. E5
Well, I nev - er knew the mean - ing of love. Now
8va
Gtr. 3
Gtr. 2
full
N.C. A5 N.C. E5
I just can't get e - nough. But I nev -
D. S. S. al Coda II
N.C. A5 N.C. B5 B Bsus4 B E5
er knew the mean - ing of love, till I met - a you. Well, I nev -
Coda II
E5 Bm D5 A D5 A Asus2 A E5
I nev - er, ev - er knew the mean -
Bm D5 A N.C. E5
Repeat & Fade out
ing. The mean - ing of love No

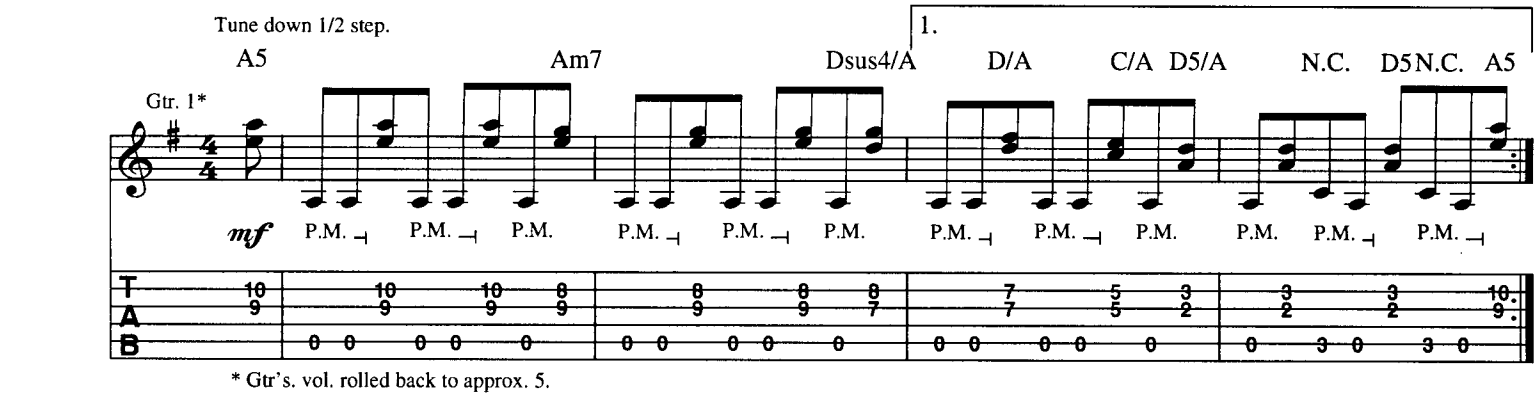
Talk Of The Town

Words and Music by Carl Snare and Bill Leverty

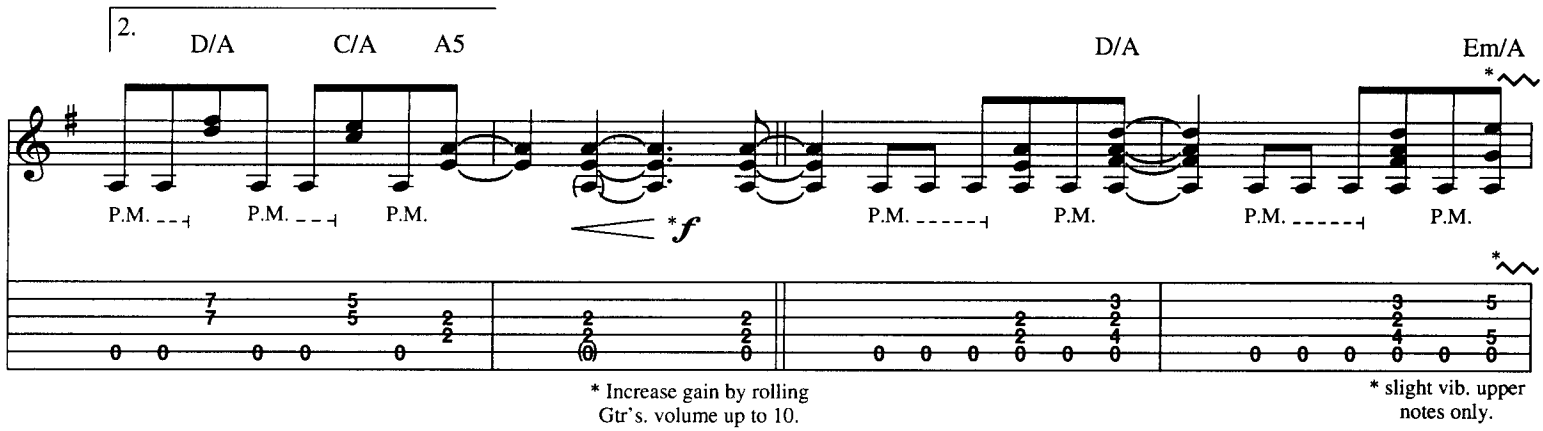


Moderate Rock ♩ = 123

Tune down 1/2 step.

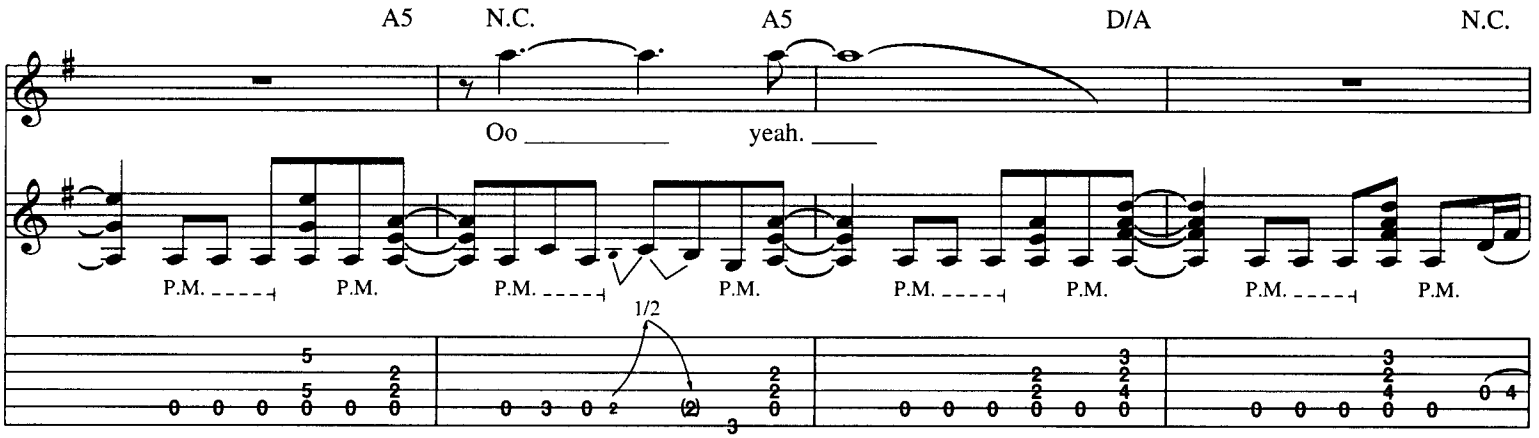


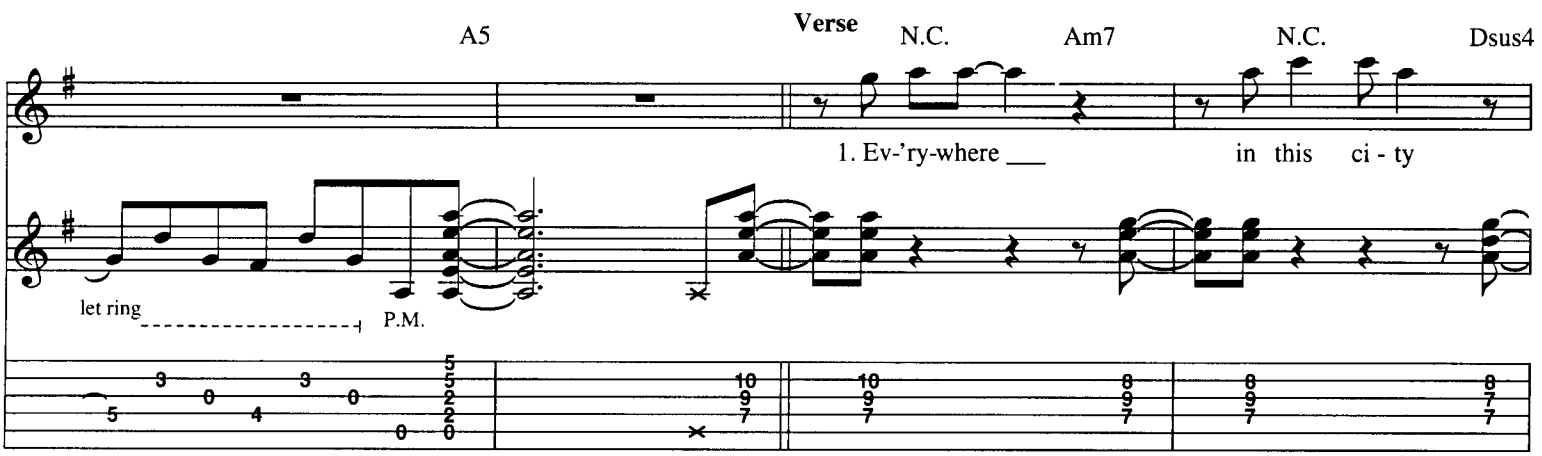
* Gtr's. vol. rolled back to approx. 5.



* Increase gain by rolling Gtr's. volume up to 10.

* slight vib. upper notes only.





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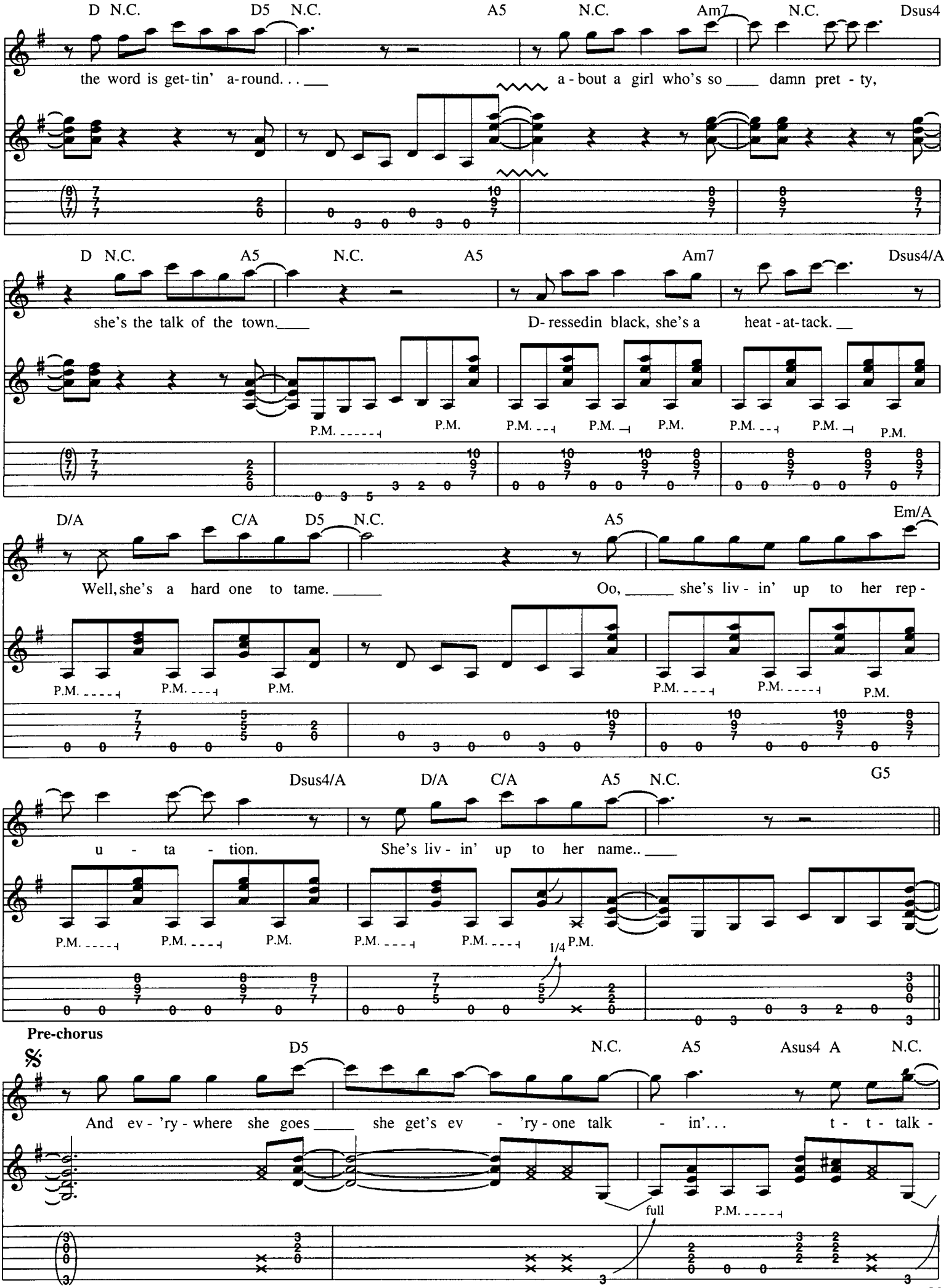

D N.C. D5 N.C. A5 N.C. Am7 N.C. Dsus4
the word is get-tin' a-round. . . ___ a-bout a girl who's so ___ damn pret-ty,
D N.C. A5 N.C. A5 Am7 Dsus4/A
she's the talk of the town.___ D-ressedin black, she's a heat-at-tack. __
P.M.
D/A C/A D5 N.C. A5 Em/A
Well, she's a hard one to tame. _____ Oo, _____ she's liv-in' up to her rep-
Dsus4/A D/A C/A A5 N.C. G5
u-ta-tion. She's liv-in' up to her name.. ____
1/4
Pre-chorus
D5 N.C. A5 Asus4 A N.C.
And ev-'ry-where she goes ____ she get's ev-'ry-one talk-in'. . . t-t-talk-
full

A5 Asus4 A G5 D5 N.C. F5

in'. And ev - 'ry - time she's any - where a - round, ev -

P.M.

full P.M.

G5 N.C. A5 D/A

'ry - bod - y says she's the talk of the town. Oo, my, my.

substitute Rhy. Fill 1 (2nd time)

P.M. P.M.

Em/A A5 N.C. A5

She's so fine, and she's the talk of the town. Ought -

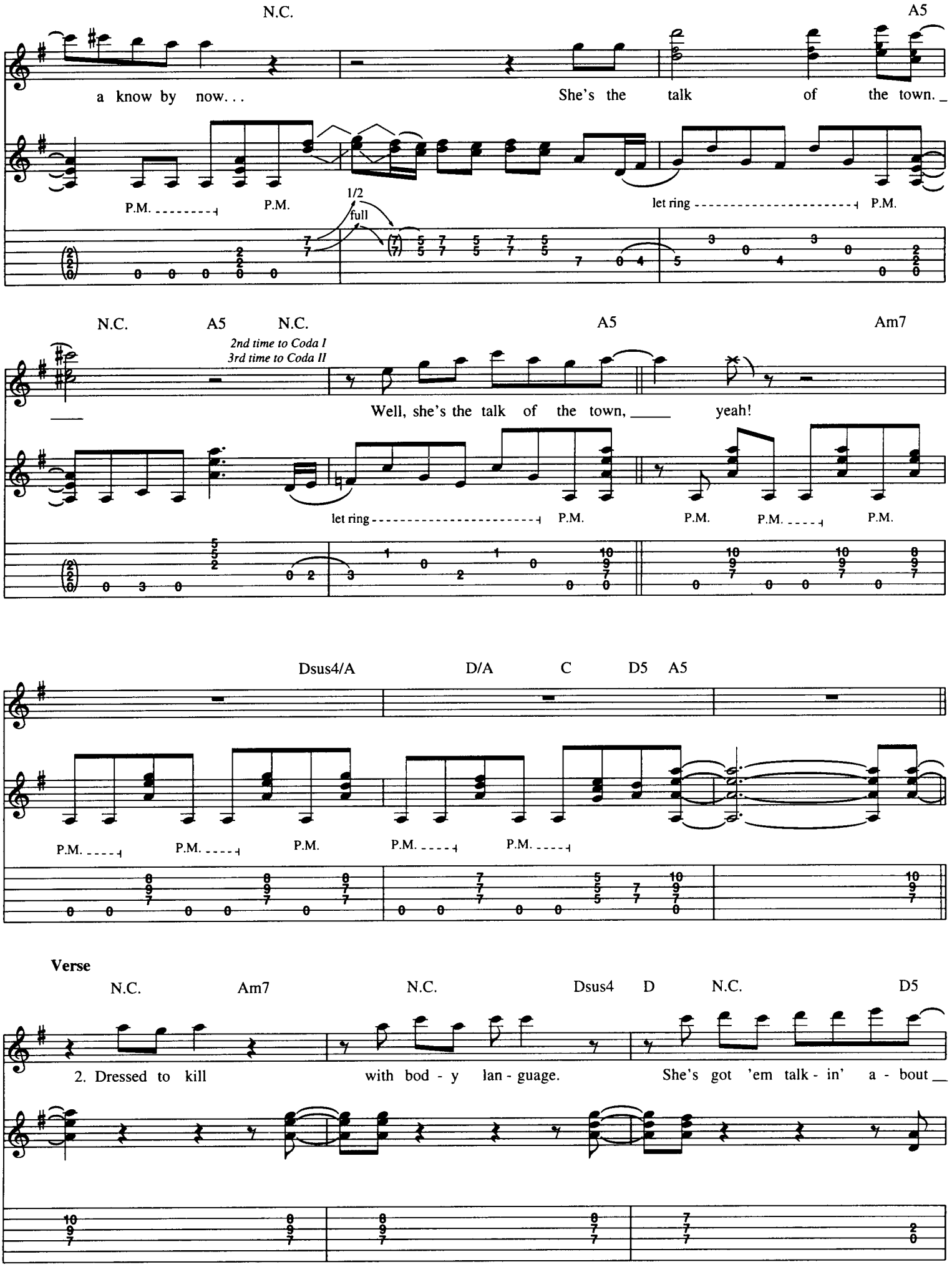
P.M. P.M. P.M. P.M. P.M. P.M.

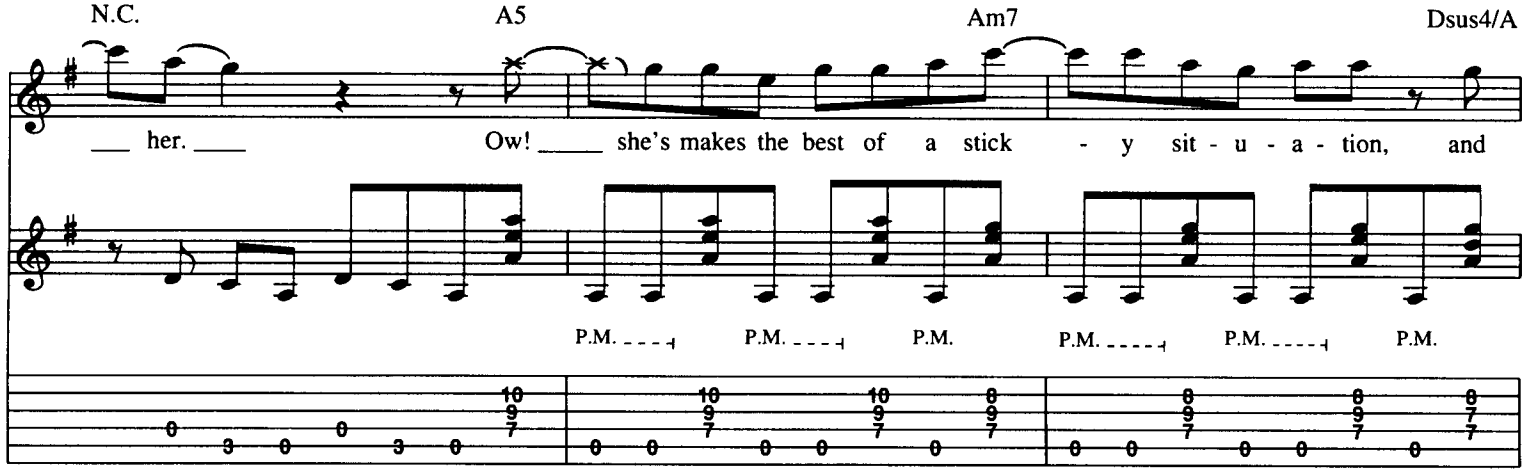
1/2 1/2

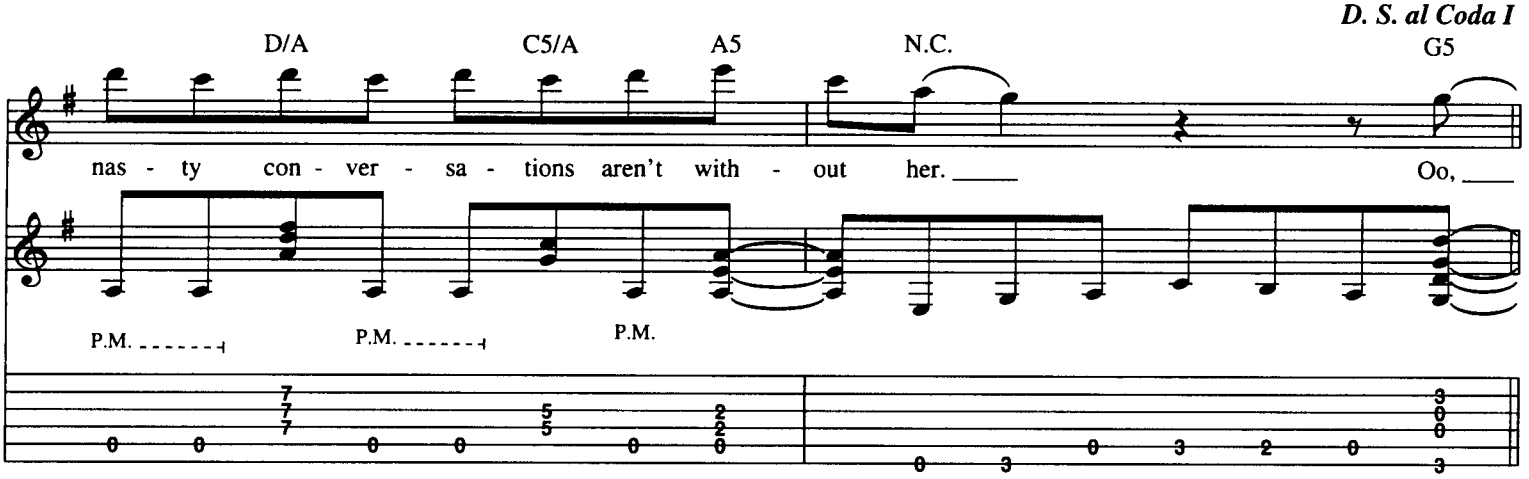
* slight vib. upper notes only.

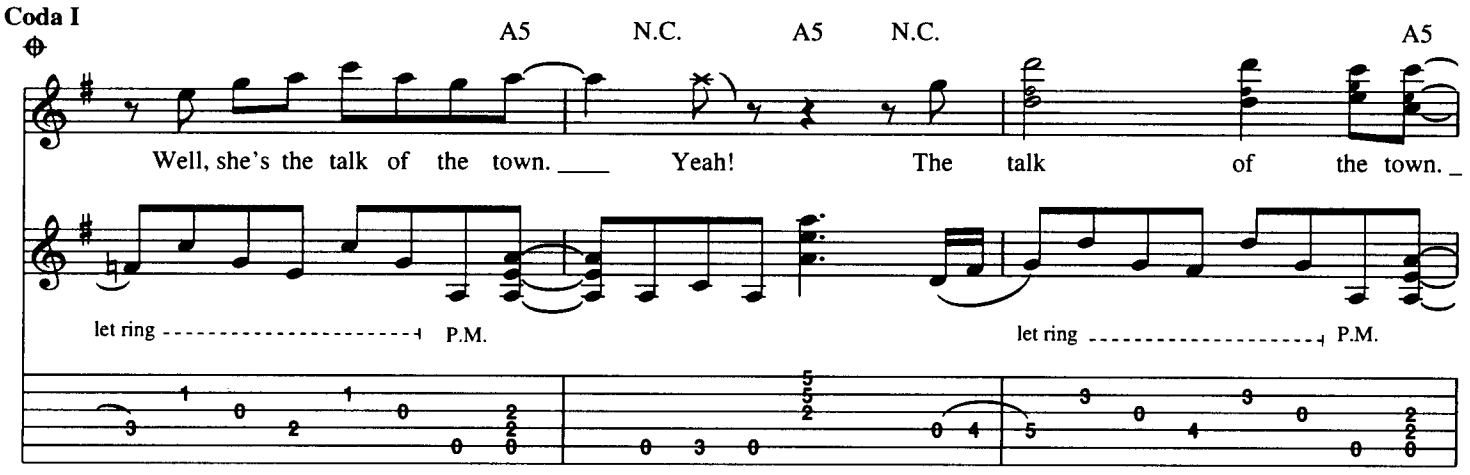
Rhy. Fill 1

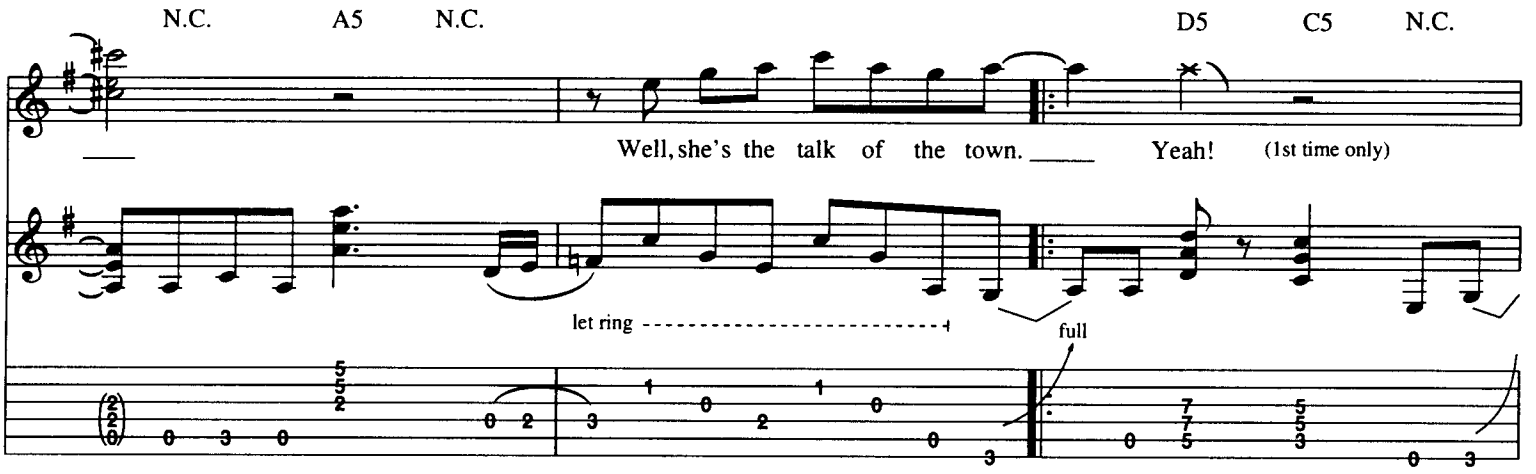
Gtr. 1

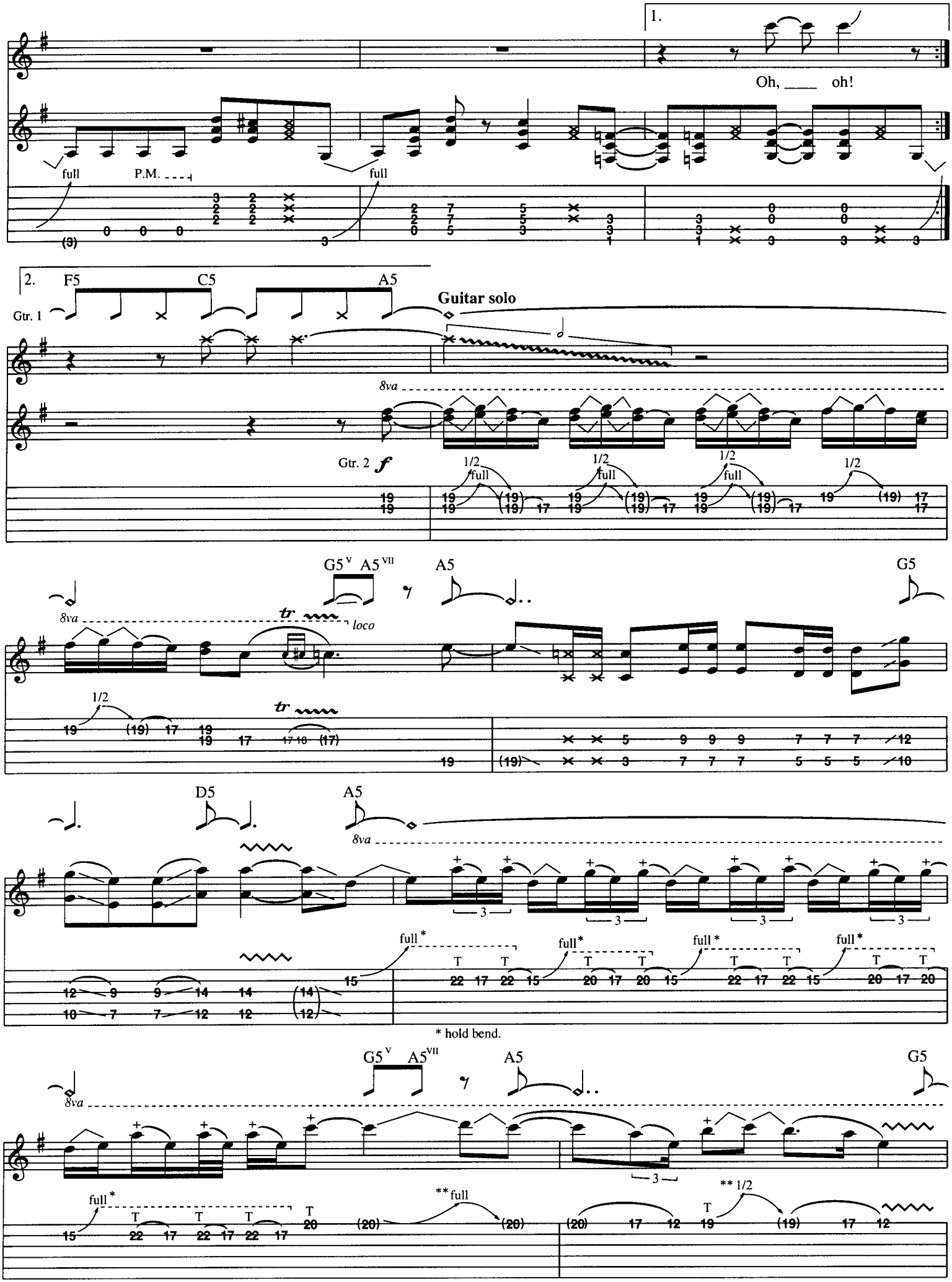

N.C.
A5
a know by now. . .
She's the talk of the town. _
P.M.
P.M.
1/2
full
let ring
P.M.
N.C.
A5
N.C.
A5
Am7
2nd time to Coda I
3rd time to Coda II
Well, she's the talk of the town, ____ yeah!
let ring
P.M.
P.M.
P.M.
P.M.
Dsus4/A
D/A
C
D5
A5
P.M.
P.M.
P.M.
P.M.
P.M.
Verse
N.C.
Am7
N.C.
Dsus4
D
N.C.
D5
2. Dressed to kill
with bod - y lan - guage.
She's got 'em talk - in' a - bout _

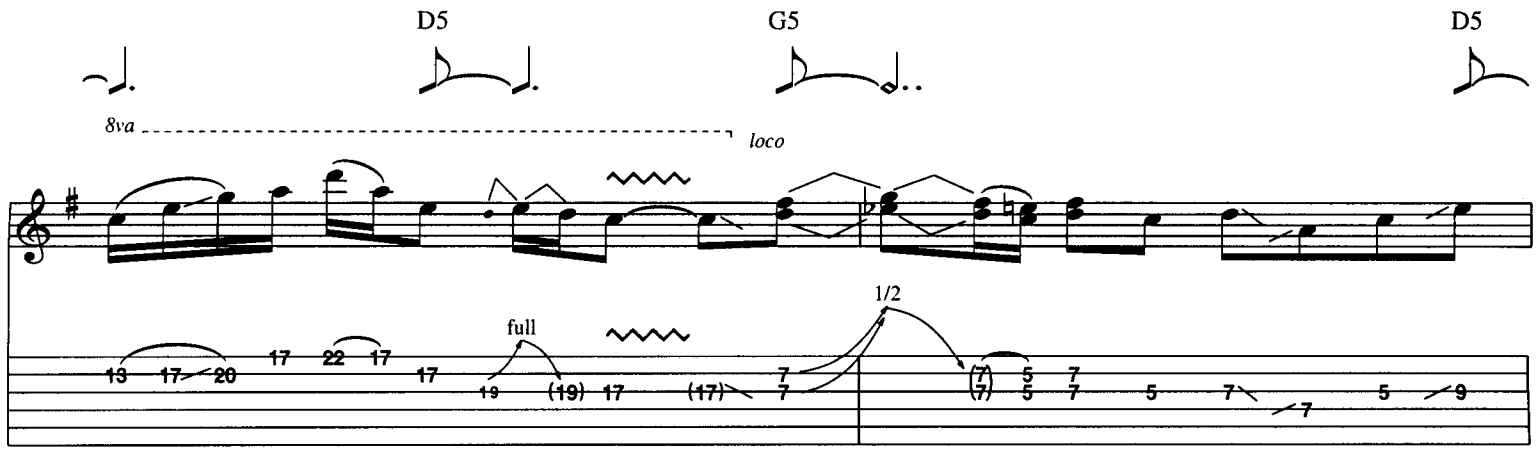

N.C.
A5
Am7
Dsus4/A
her.
Ow! she's makes the best of a stick - y sit - u - a - tion, and
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

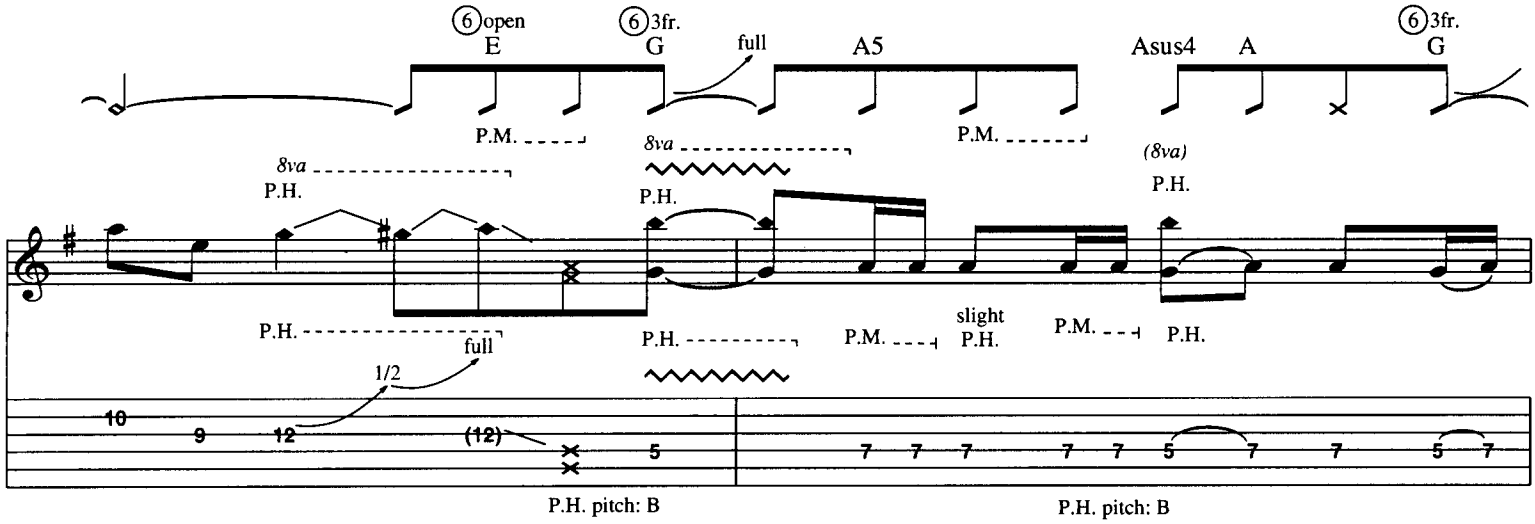

D. S. al Coda I
D/A
C5/A
A5
N.C.
G5
nas - ty con - ver - sa - tions aren't with - out her.
Oo,
P.M.
P.M.
P.M.

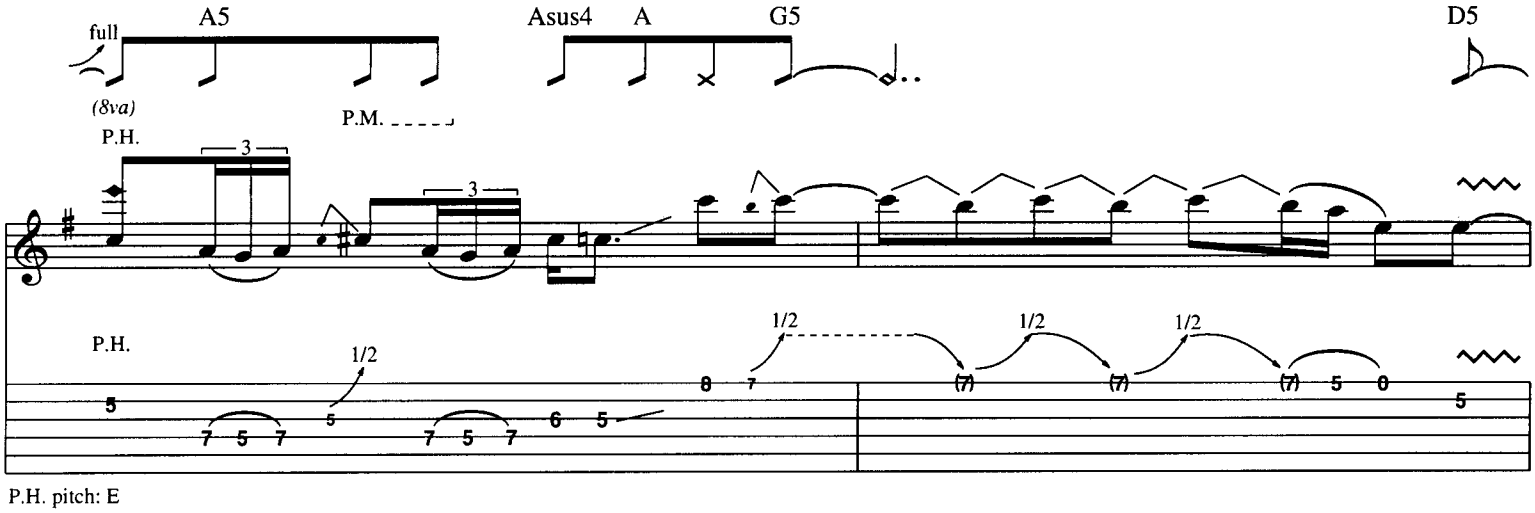

Coda I
A5
N.C.
A5
N.C.
A5
Well, she's the talk of the town. Yeah! The talk of the town.
let ring
P.M.
let ring
P.M.

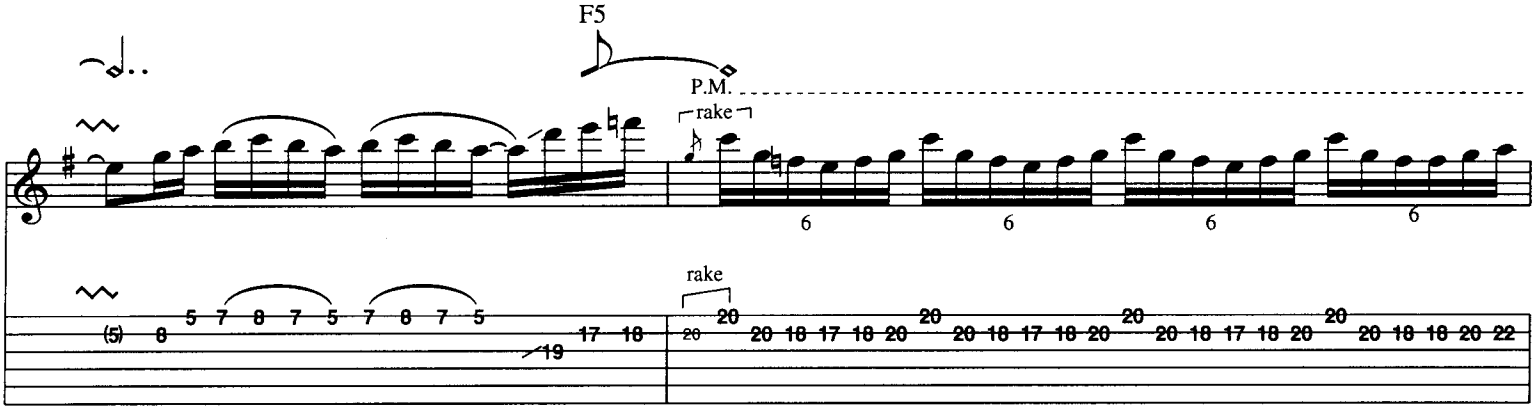

N.C.
A5
N.C.
D5
C5
N.C.
Well, she's the talk of the town. Yeah! (1st time only)
let ring
full

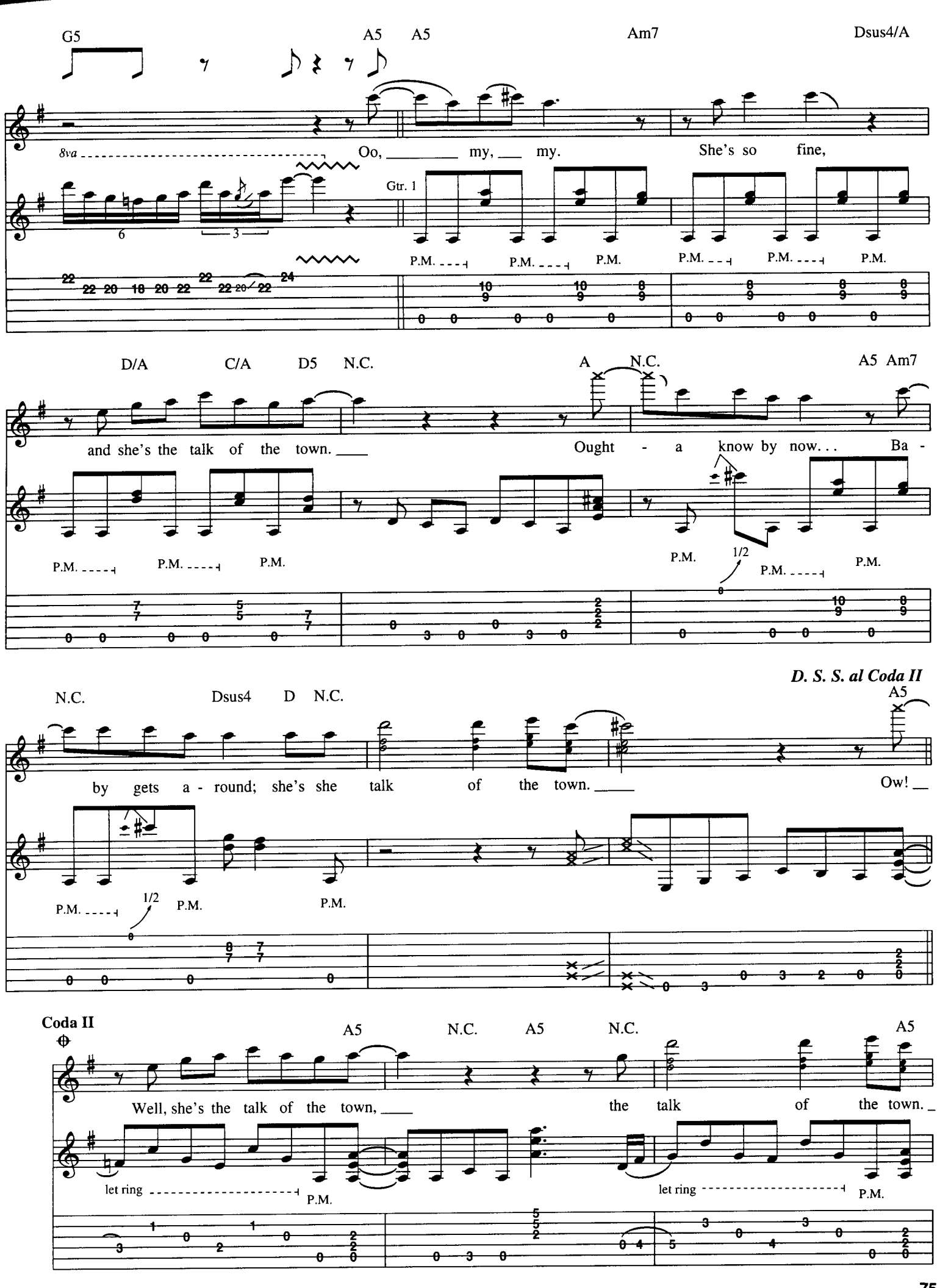

1.
Oh, ____ oh!
full
P.M.
full
2.
F5
C5
A5
Guitar solo
Gtr. 1
Gtr. 2
f
8va
1/2
full
G5 V
A5 VII
A5
G5
loco
tr
D5
A5
full *
* hold bend.
** full
** 1/2
** Bend w/left hand behind tapped note.

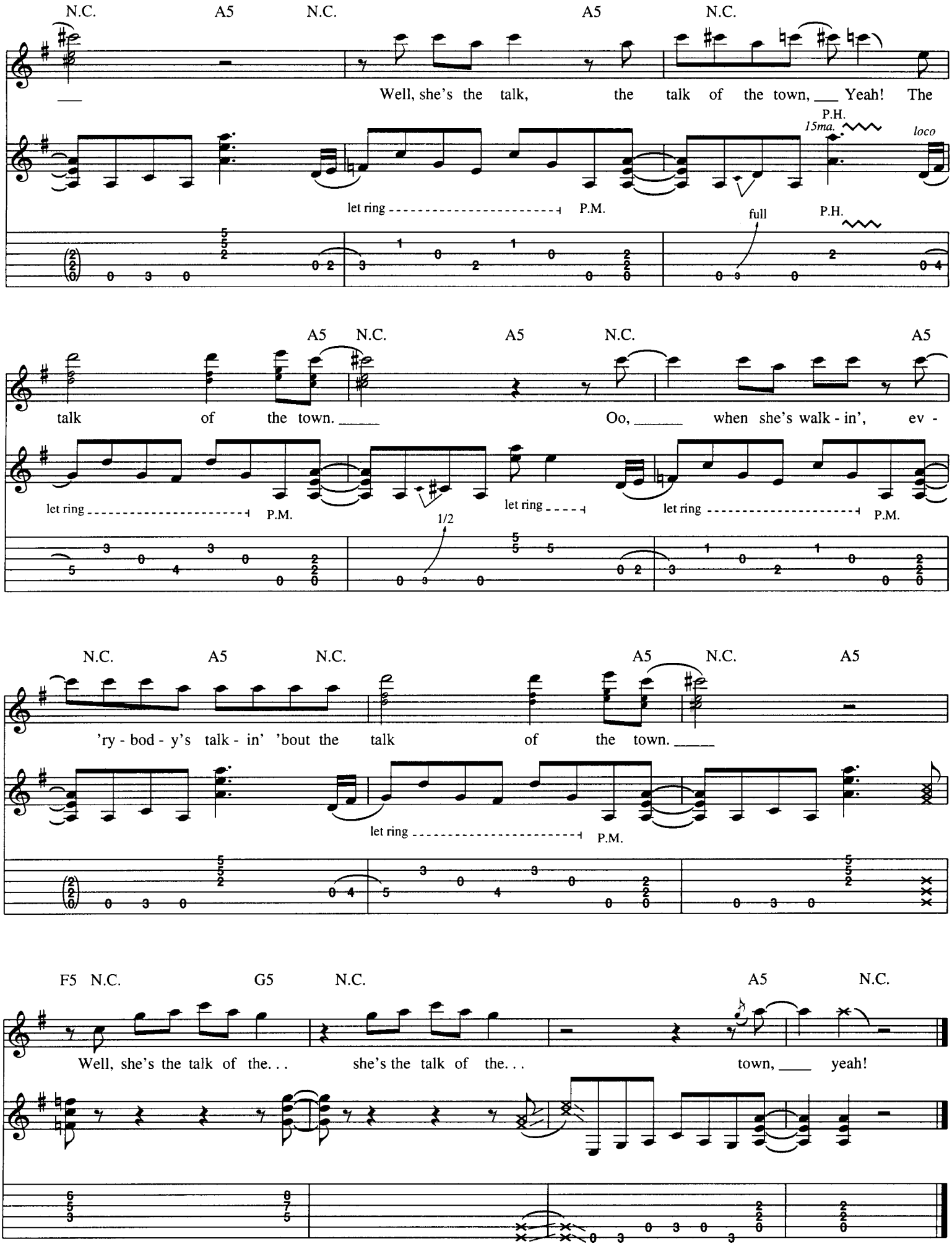

D5
G5
D5
8va
loco
full
1/2


6 open
E
6 3fr.
G
full
A5
Asus4
A
6 3fr.
G
P.M.
P.M.
8va
8va
(8va)
P.H.
P.H.
P.H.
P.H.
P.M.
slight
P.H.
P.M.
P.H.
full
1/2
P.H. pitch: B
P.H. pitch: B


full
A5
Asus4
A
G5
D5
(8va)
P.M.
P.H.
3
3
P.H.
1/2
1/2
1/2
1/2
P.H. pitch: E

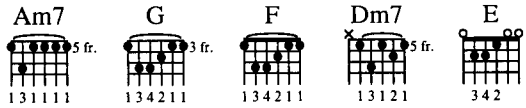

F5
P.M.
rake
6
6
6
6
rake


G5
A5
A5
Am7
Dsus4/A
8va
Oo, my, my.
She's so fine,
Gtr. 1
P.M.
D/A
C/A
D5
N.C.
A
N.C.
A5
Am7
and she's the talk of the town.
Ought - a know by now...
Ba -
1/2
D. S. S. al Coda II
N.C.
Dsus4
D
N.C.
A5
by gets a - round; she's she talk of the town.
Ow!
Coda II
A5
N.C.
A5
N.C.
A5
Well, she's the talk of the town,
the talk of the town.
let ring


N.C. A5 N.C. A5 N.C.
Well, she's the talk, the talk of the town, Yeah! The
P.H.
15ma.
loco
let ring P.M.
full
P.H.
A5 N.C. A5 N.C. A5
talk of the town. Oo, when she's walk - in', ev -
let ring P.M.
let ring
let ring P.M.
1/2
N.C. A5 N.C. A5 N.C. A5
'ry - bod - y's talk - in' 'bout the talk of the town.
let ring P.M.
F5 N.C. G5 N.C. A5 N.C.
Well, she's the talk of the... she's the talk of the... town, yeah!

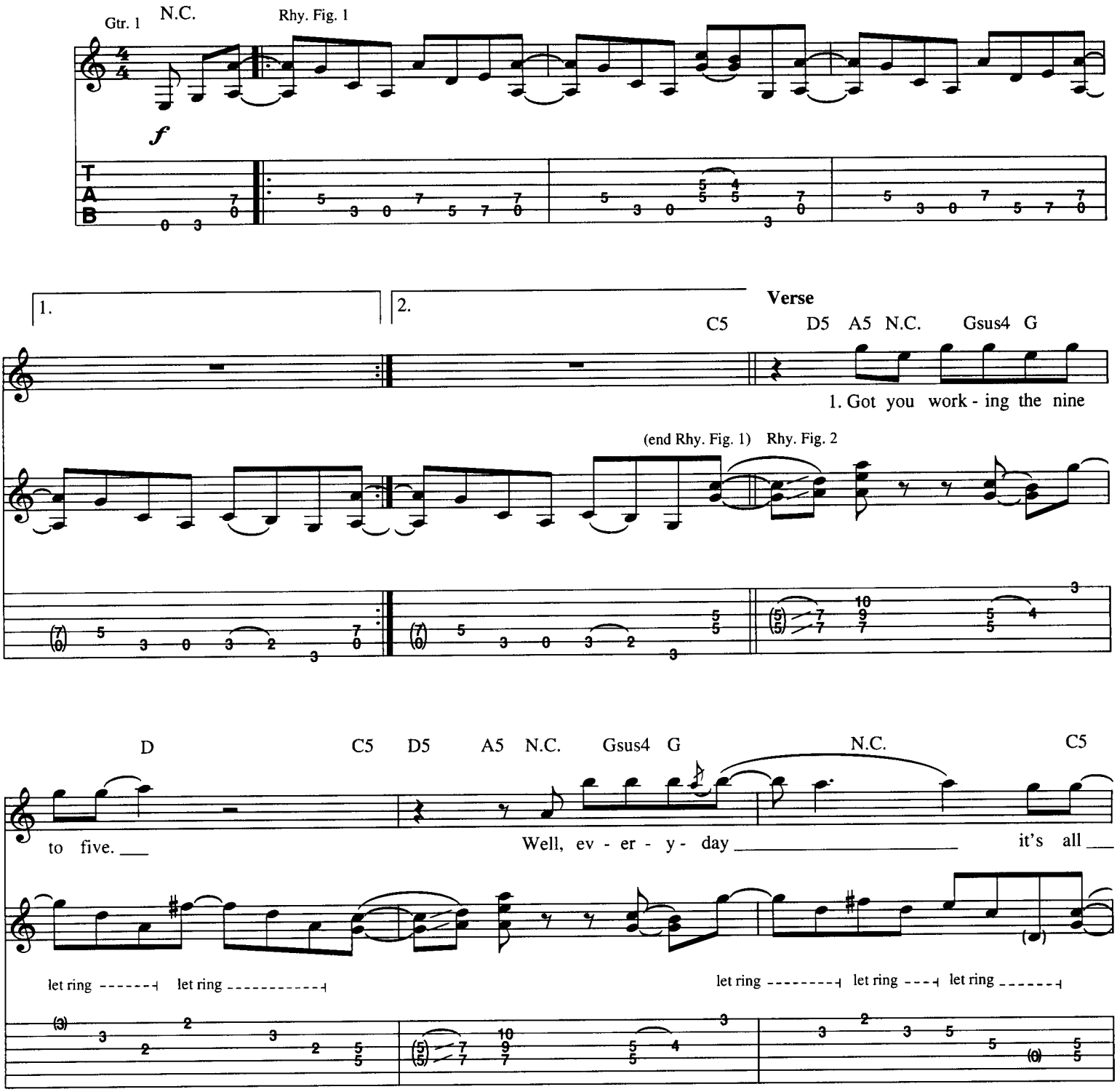
Life In The Real World

Words and Music by Carl Snare and Bill Leverty



Moderately Uptempo Rock ♩ = 131

Tune down 1/2 step.



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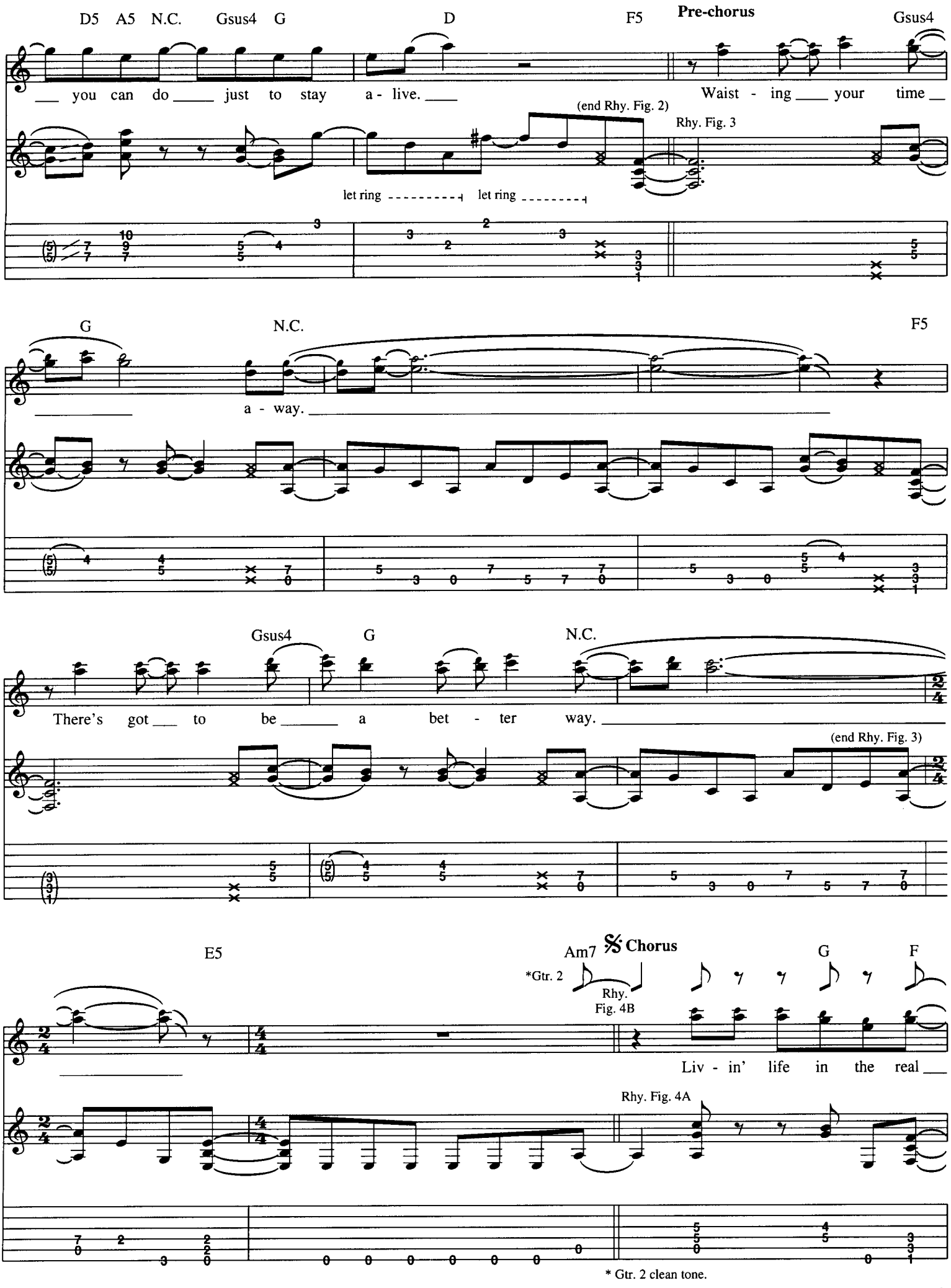
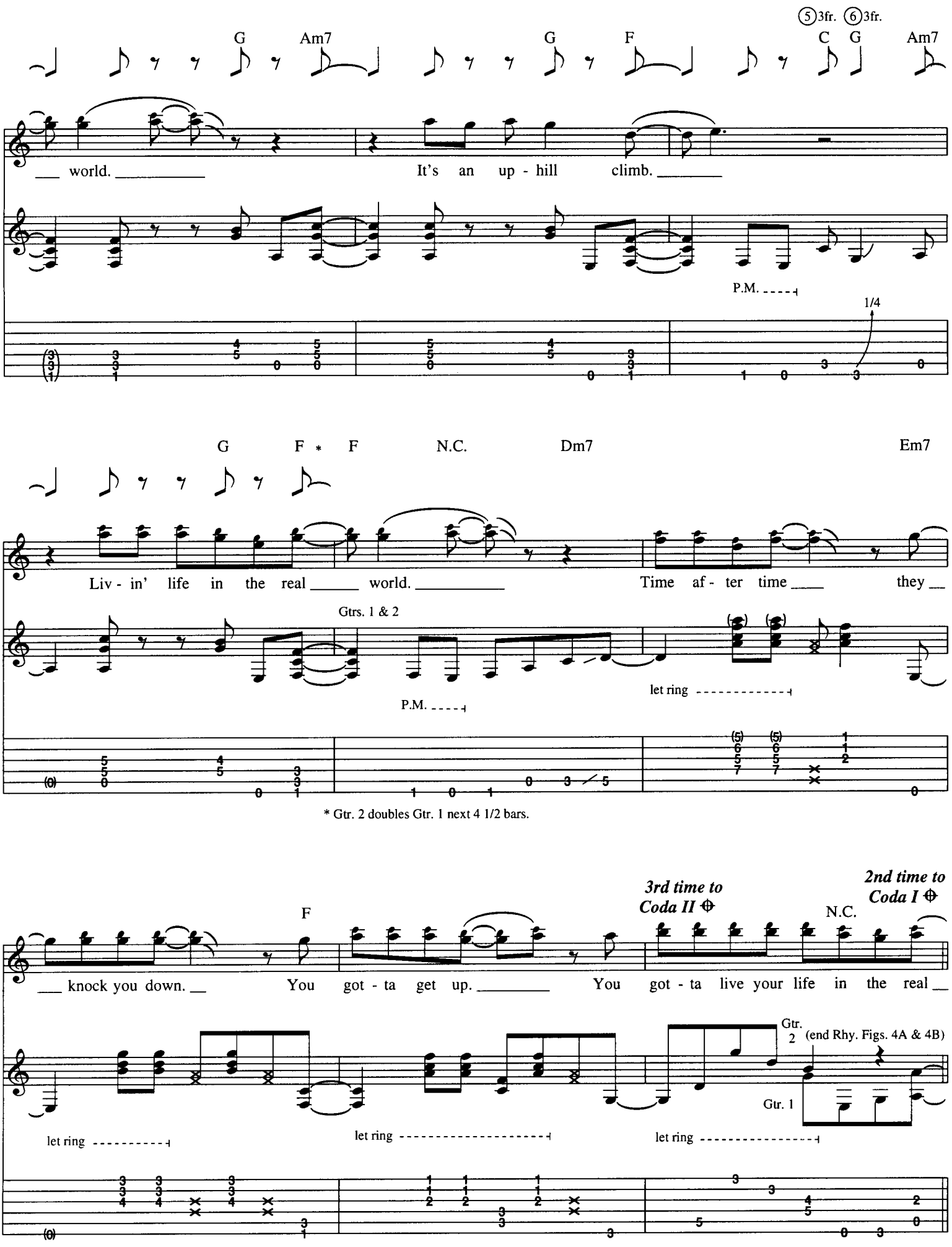

D5 A5 N.C. Gsus4 G
D
F5
Pre-chorus
Gsus4
you can do just to stay a - live.
Waist - ing your time
(end Rhy. Fig. 2)
Rhy. Fig. 3
let ring
let ring
G
N.C.
F5
a - way.
Gsus4
G
N.C.
There's got to be a bet - ter way.
(end Rhy. Fig. 3)
E5
Am7
Chorus
G
F
*Gtr. 2
Rhy. Fig. 4B
Liv - in' life in the real
Rhy. Fig. 4A
* Gtr. 2 clean tone.


⑤3fr. ⑥3fr.
G Am7 G F C G Am7
___ world. _____ It's an up - hill climb. _____
P.M.
1/4
G F * F N.C. Dm7 Em7
Liv - in' life in the real _____ world. _____ Time af - ter time ____ they __
Gtrs. 1 & 2
P.M.
let ring
* Gtr. 2 doubles Gtr. 1 next 4 1/2 bars.
F
3rd time to Coda II
N.C.
2nd time to Coda I
___ knock you down. __ You got - ta get up. _____ You got - ta live your life in the real __
Gtr. 2 (end Rhy. Figs. 4A & 4B)
Gtr. 1
let ring
let ring
let ring

w/Rhy. Fig. 1 (last 4 bars)

C5

___ world. _____

8va ---------- loco

w/bar *

Gtr. 3

dive w/bar

Gtr. 4

mf

dive w/bar

17 17 (17) (17) 13 14 (13) (14)

* Trem. bar dips apply to both Gtrs.

Verse

w/Rhy. Fig. 2

D5 A5 N.C. Gsus4 G D C5 D5 A5 N.C. Gsus4 G

2. With ev - 'ry sec - ond, it slips a - way. ___ It's get - tin' hard - er to see. ___

N.C. C5 D5 A5 N.C. Gsus4 G D F5

_____ how you can be the best that you can be. _____

Pre-chorus

w/Rhy. Fig. 3 (1st seven bars) Gsus4 G N.C. F5

Wast - ing ___ your time _____ a - way. _____

D. S. al Coda I

Gsus4 G N.C. Am7

*Gtr. 2

There's got ___ to be _____ a bet - ter way. _____

(5/6) 5 3 0 3 2 3 0

Coda I w/Rhy. Fig. 1 (1st 3 bars)

world.

8va loco

Gtr. 3

f

15 15 15 10 10 10 12 12 12 8 8 8 10 10
12 12 12 7 7 7 9 9 9 5 5 5 7 7

Bridge

Dm7 Am7 Dm7

w/Rhy. Fill 1

*Gtr. 2

No - bod - y ev - er told you it world be like this in the

(end Riff 1) Gtr. 1

slight vib.
(w/bar)

10 5 5 5
7 2 2 2

Am7 Dm7 Am7

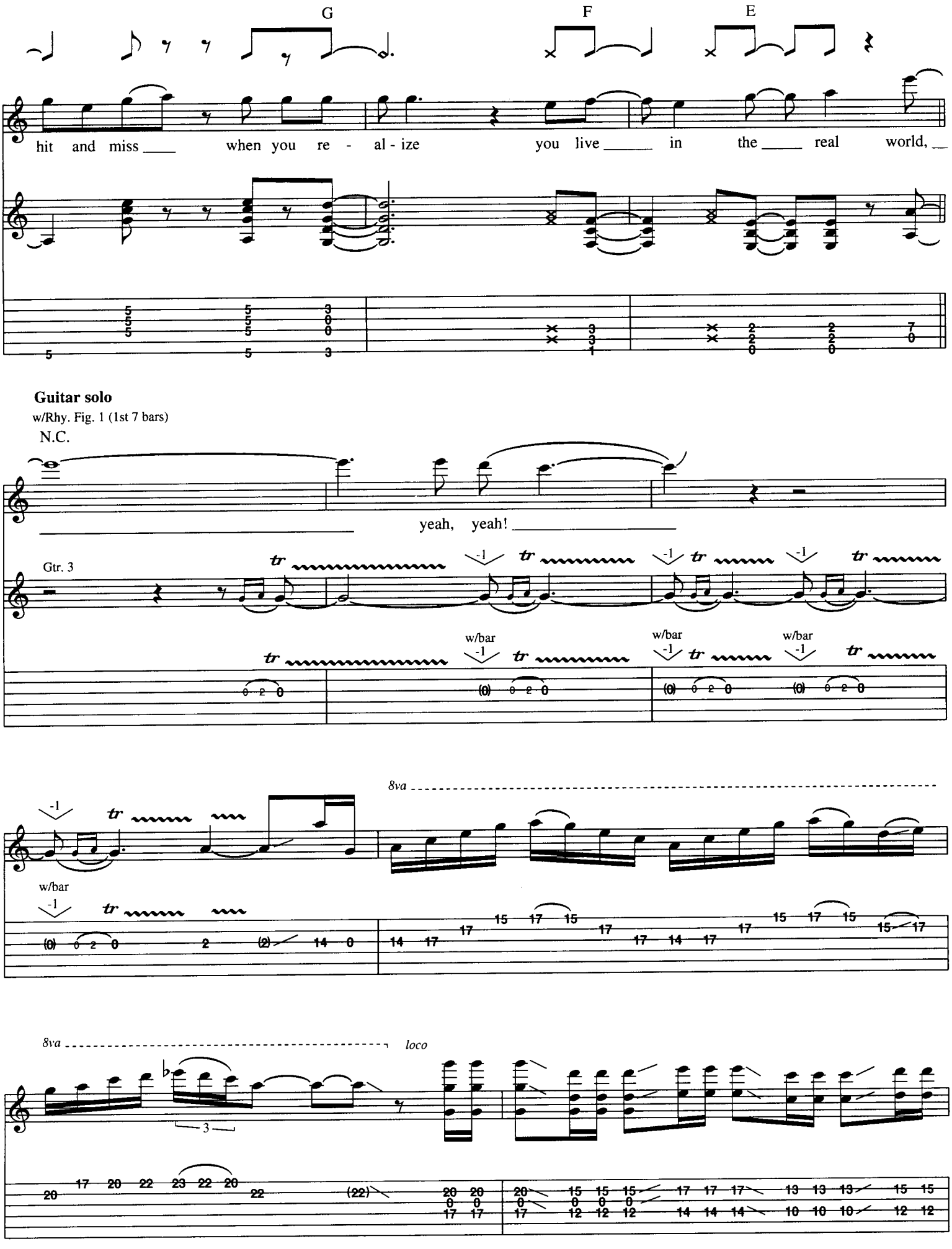
real world. Well, fame and for - tune's noth - ing but a

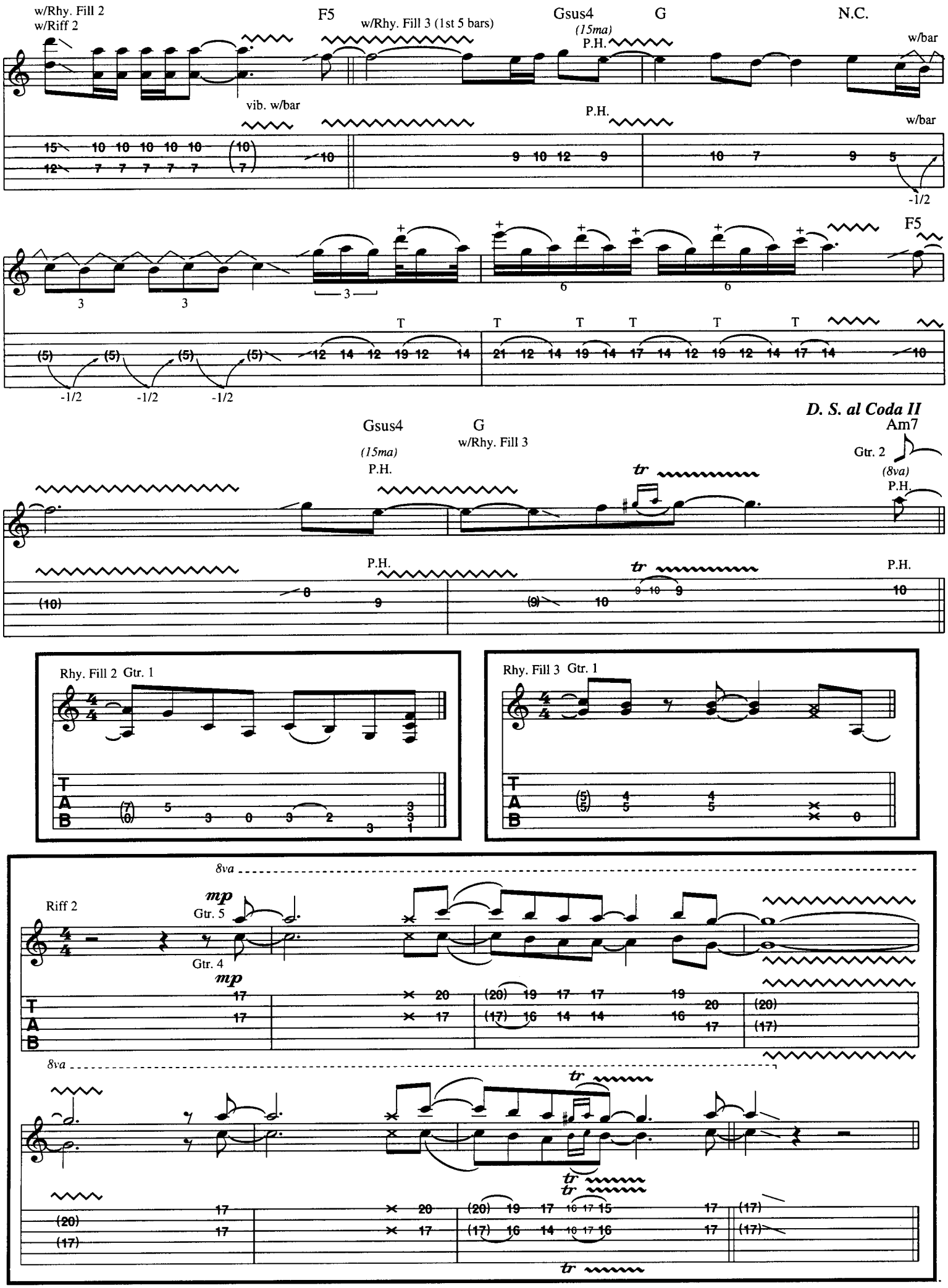
(5)

Rhy. Fill 1

T
A
B

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


G
F
E
hit and miss when you re - al - ize you live in the real world,
Guitar solo
w/Rhy. Fig. 1 (1st 7 bars)
N.C.
yeah, yeah!
Gtr. 3
w/bar
8va
loco


w/Rhy. Fill 2
w/Riff 2
F5
w/Rhy. Fill 3 (1st 5 bars)
Gsus4
(15ma)
P.H.
G
N.C.
w/bar
vib. w/bar
P.H.
w/bar
-1/2
F5
T
-1/2
-1/2
-1/2
D. S. al Coda II
Gsus4
(15ma)
P.H.
G
w/Rhy. Fill 3
Am7
Gtr. 2
(8va)
P.H.
tr
P.H.
tr
P.H.
Rhy. Fill 2 Gtr. 1
Rhy. Fill 3 Gtr. 1
8va
Riff 2
mp
Gtr. 5
Gtr. 4
mp
8va
tr
tr
tr
tr

w/Rhy. Fill 3 w/Rhy. Figs. 4A & 4B

Coda II G Am7 N.C. G F N.C. G Am7

got - ta live your life prov - ing you're ___ liv - ing life in the real ___ world. ___

N.C. G F N.C. Am7 N.C. G F

It's an up - hill climb. ___ Liv - in' life in the real ___

N.C. Dm7 Em7 F

___ world. ___ Time af - ter time ___ they ___ knock you down. ___ You

G N.C. w/Rhy. Fig. 1(1st 6 bars)

got - ta get up. ___ You got - ta live your life in the real ___ world. ___

w/Riff 1

___ Life in real ___ world. ___

w/Rhy. Fill 4 A5 N.C.

Gtr. 3 8va *loco*

f

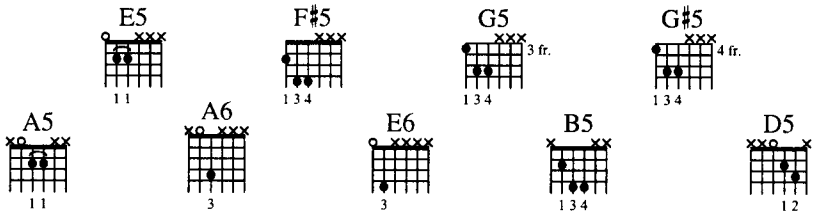
15 15 15 10 10 10 12 12 12 8 8 8 5 5
12 12 12 7 7 7 9 9 9 5 5 5 2 2

Rhy. Fill 4

T A B (7) (0) 5 3 0 3 2 3 2 2 0 2 2 0

Mama Didn't Raise No Fool

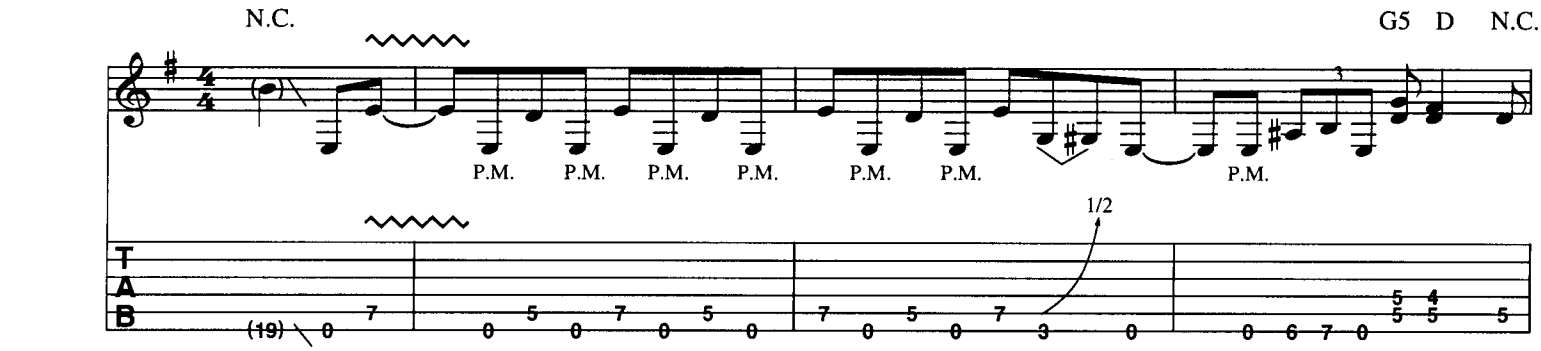
Words and Music by Carl Snare, Bill Leverty, Michael Foster and Perry Richardson

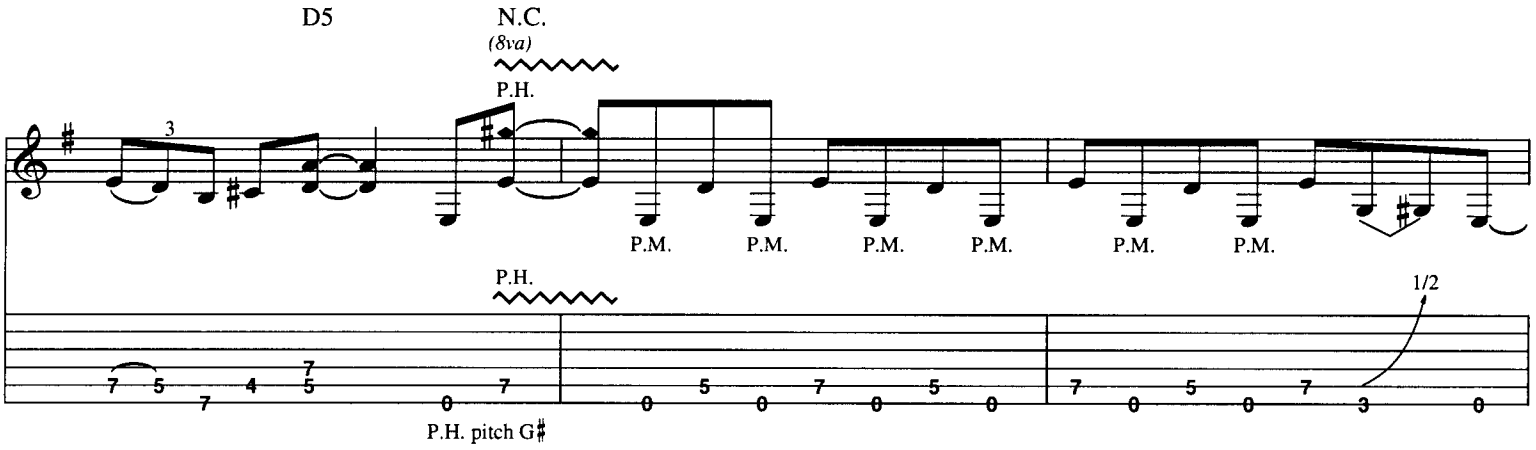


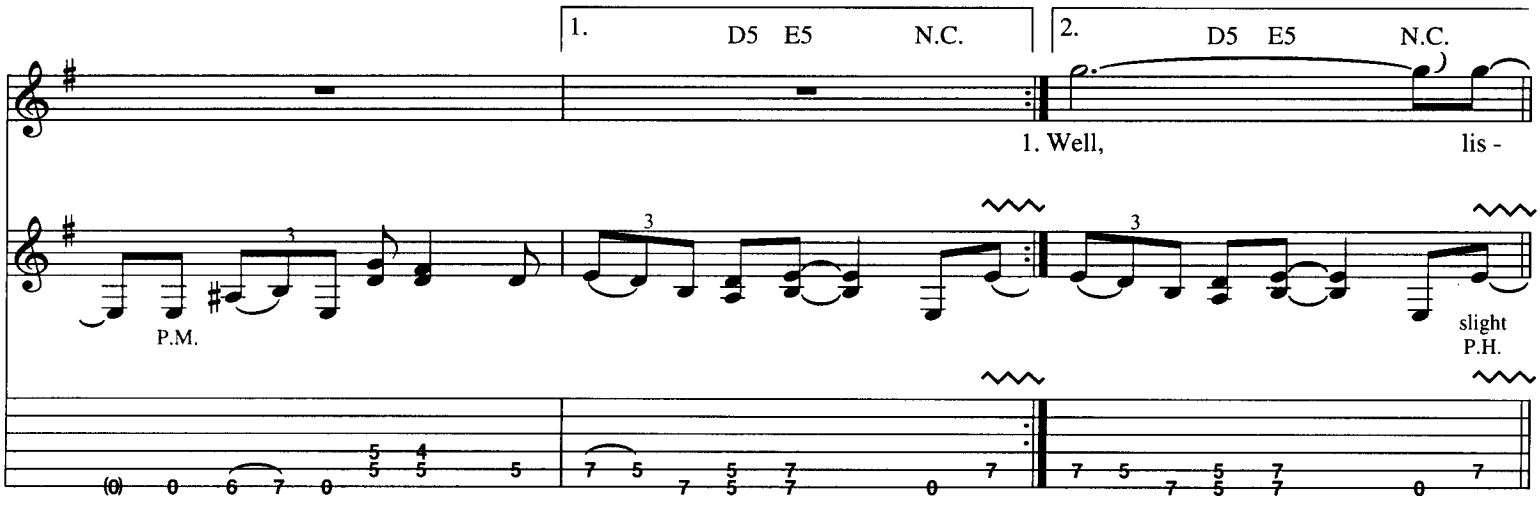
Uptempo Rock: ♩ = 152

Shuffle feel (♫ = ♩ ³ ♪)

Tune down 1/2 step







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Verse

D/F♯ N.C. G5 N.C.

ten up ___ to what ___ I say. ___ I ___ was - n't born ___ just yes -
___ a - round ___ comes back ___ a - round. ___ And I been ___ round a few times ___

substitute Rhy. Fill 1 (2nd time)

P.M. P.M.

A5 N.C. A5 C5 N.C.

ter - day. ___ I been down ___ the road ___ and back ___ a time ___ or two. ___
___ by now. ___ I've seen it all ___ be - fore ___ and I've ___ paid my ___

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

G5 D N.C. D N.C.

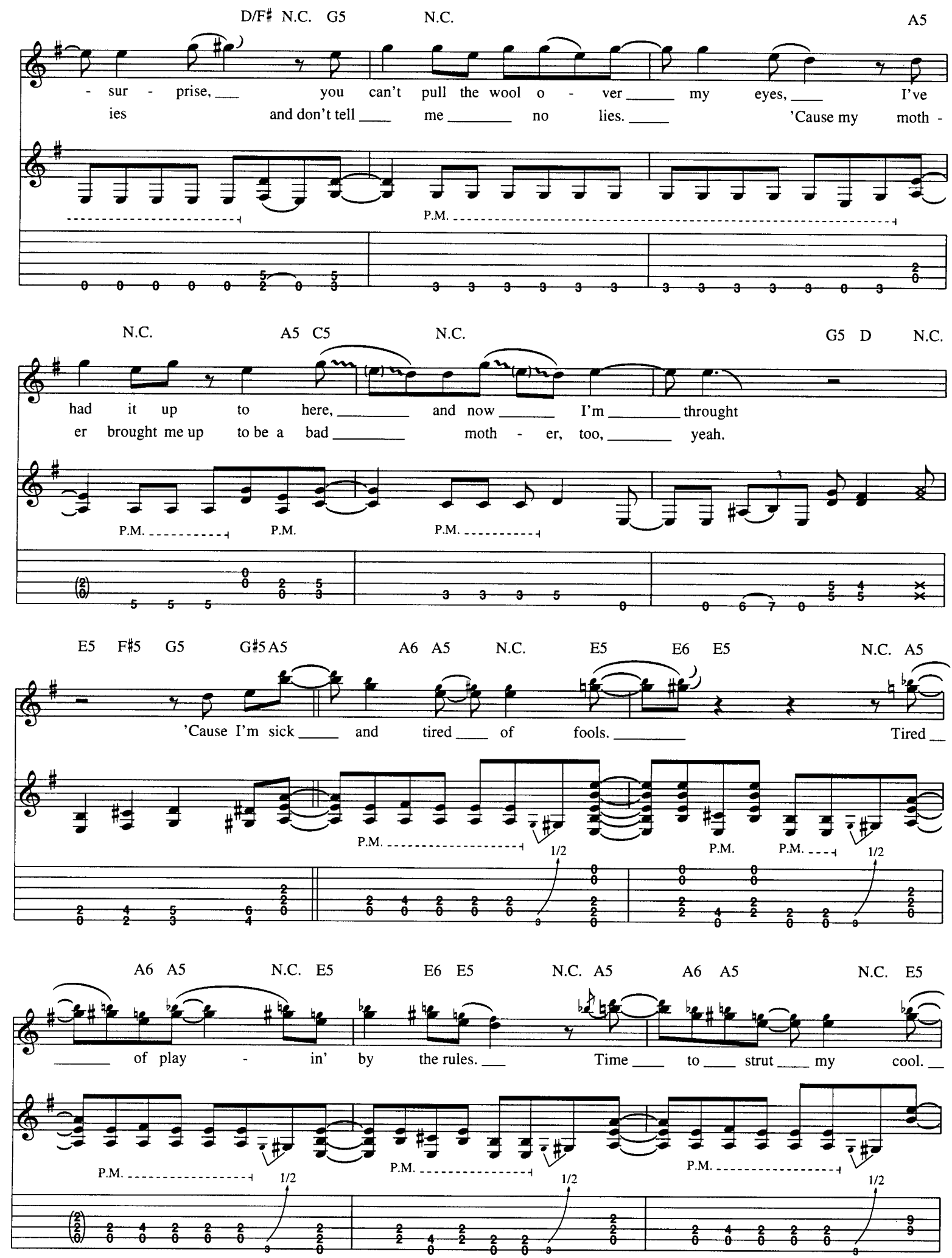
___ Well, this ___ should ___ come ___ as no ___
___ dues. So don't tell ___ me ___ no stor -

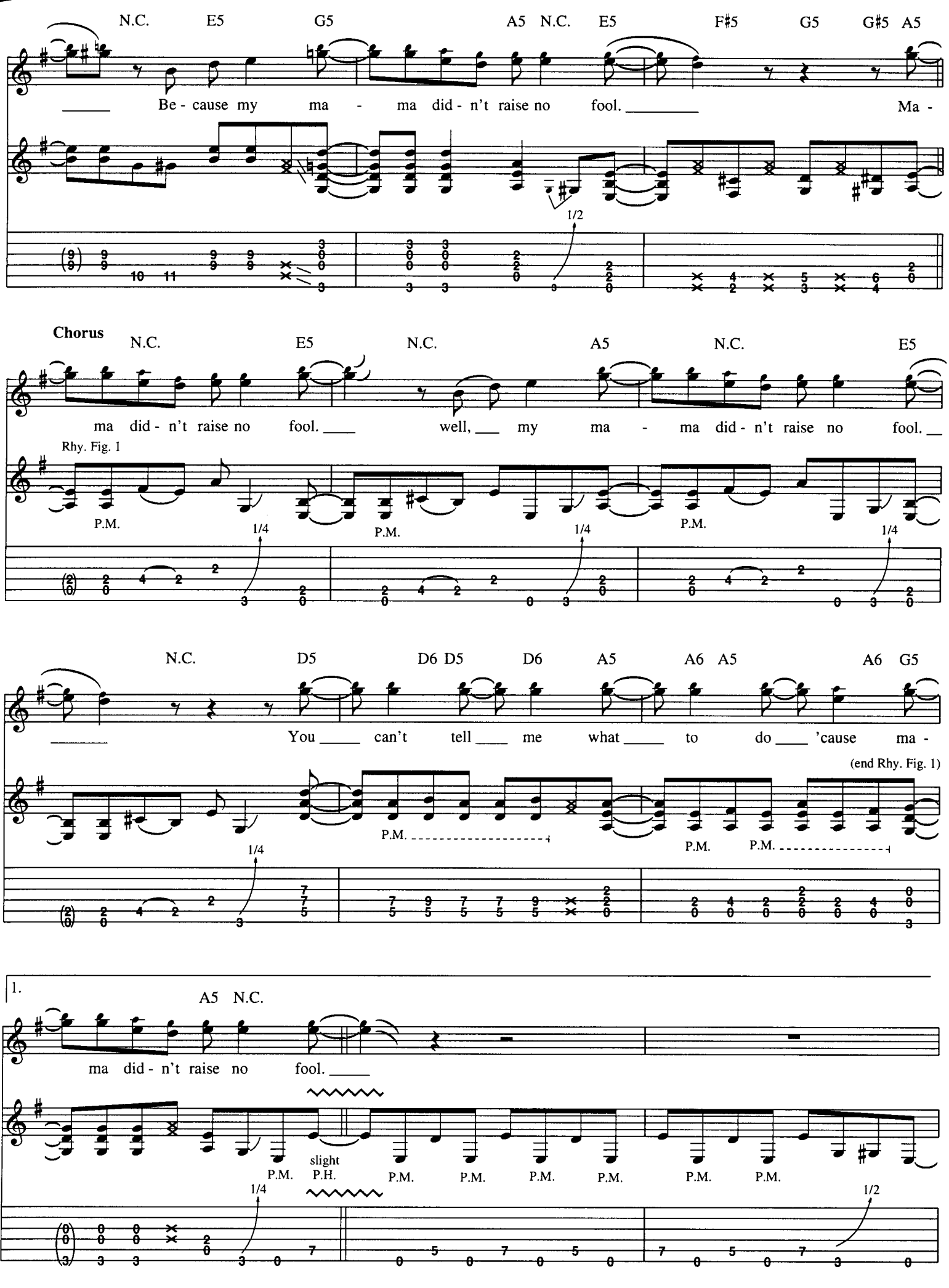
slight P.H. P.M.

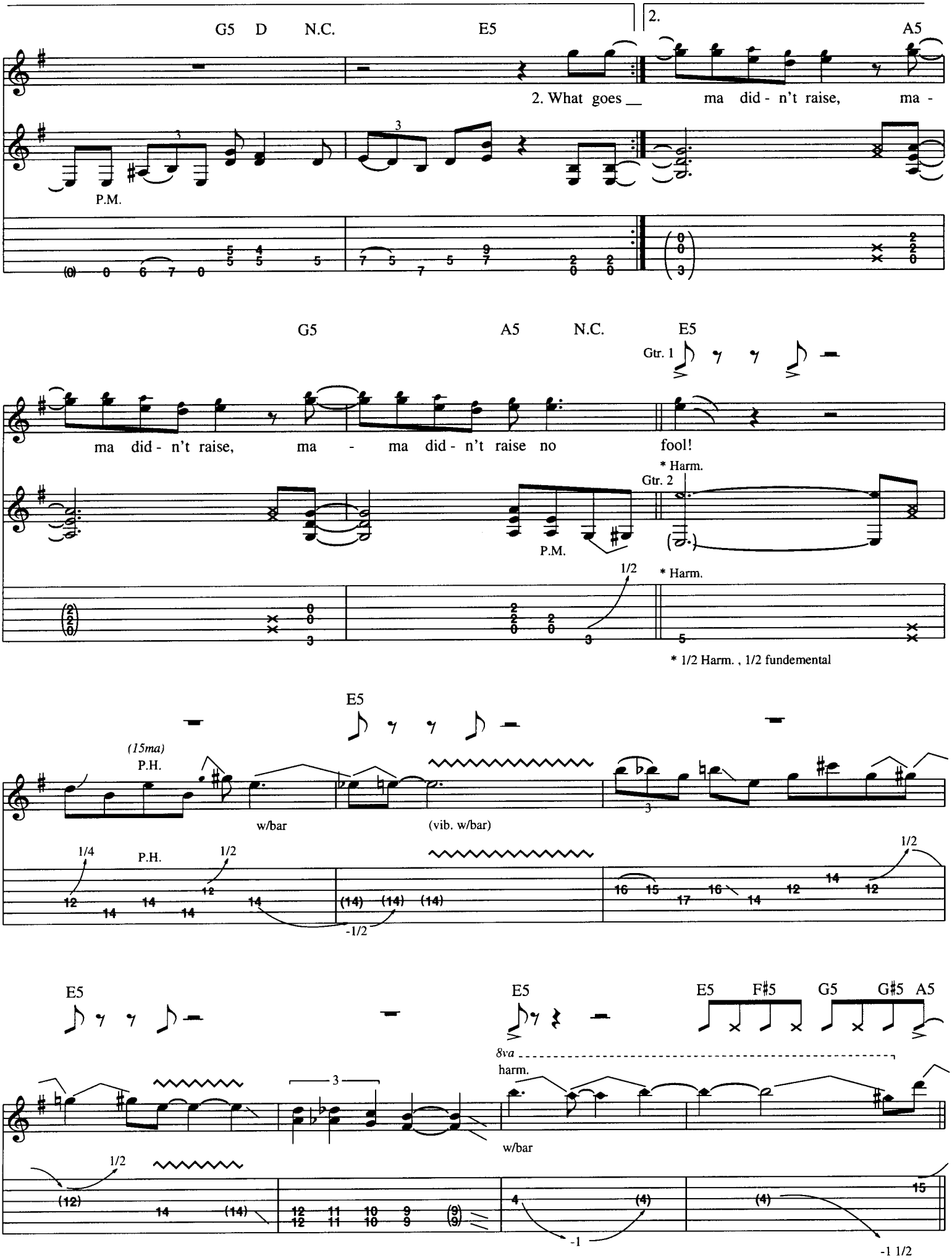
Rhy. Fill 1

Gtr. 1

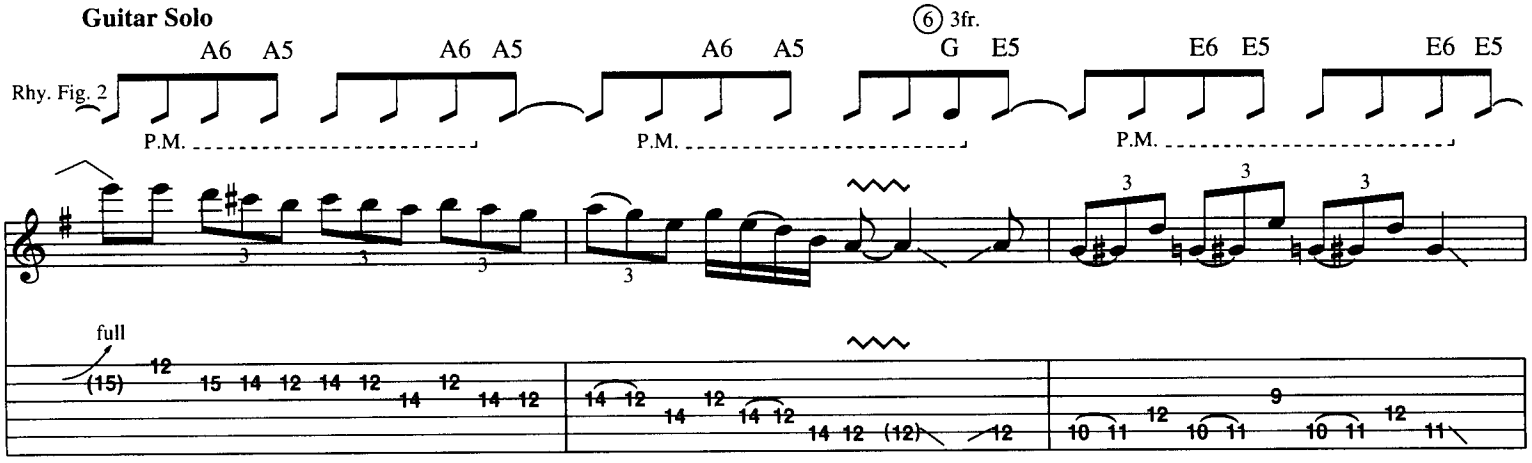
P.M.

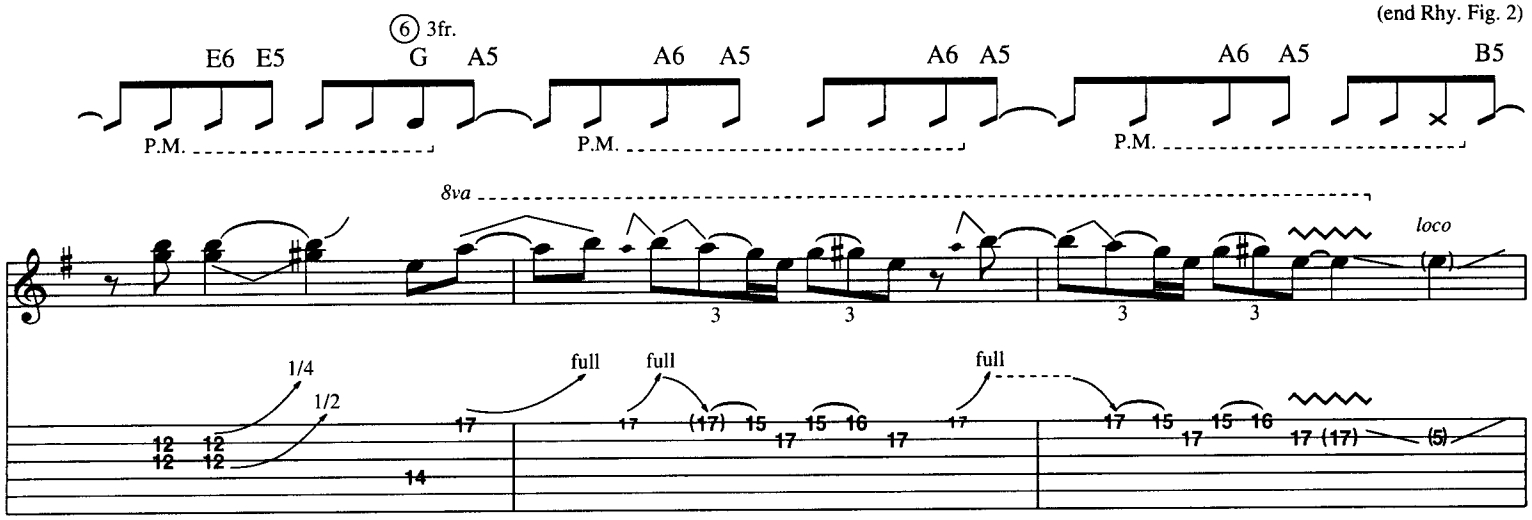

D/F♯ N.C. G5 N.C. A5
- sur - prise, you can't pull the wool o - ver my eyes, I've
ies and don't tell me no lies. 'Cause my moth -
P.M.
N.C. A5 C5 N.C. G5 D N.C.
had it up to here, and now I'm throught
er brought me up to be a bad moth - er, too, yeah.
P.M. P.M. P.M.
E5 F♯5 G5 G♯5 A5 A6 A5 N.C. E5 E6 E5 N.C. A5
'Cause I'm sick and tired of fools. Tired
P.M. 1/2 P.M. P.M. 1/2
A6 A5 N.C. E5 E6 E5 N.C. A5 A6 A5 N.C. E5
of play - in' by the rules. Time to strut my cool.
P.M. 1/2 P.M. 1/2 P.M. 1/2

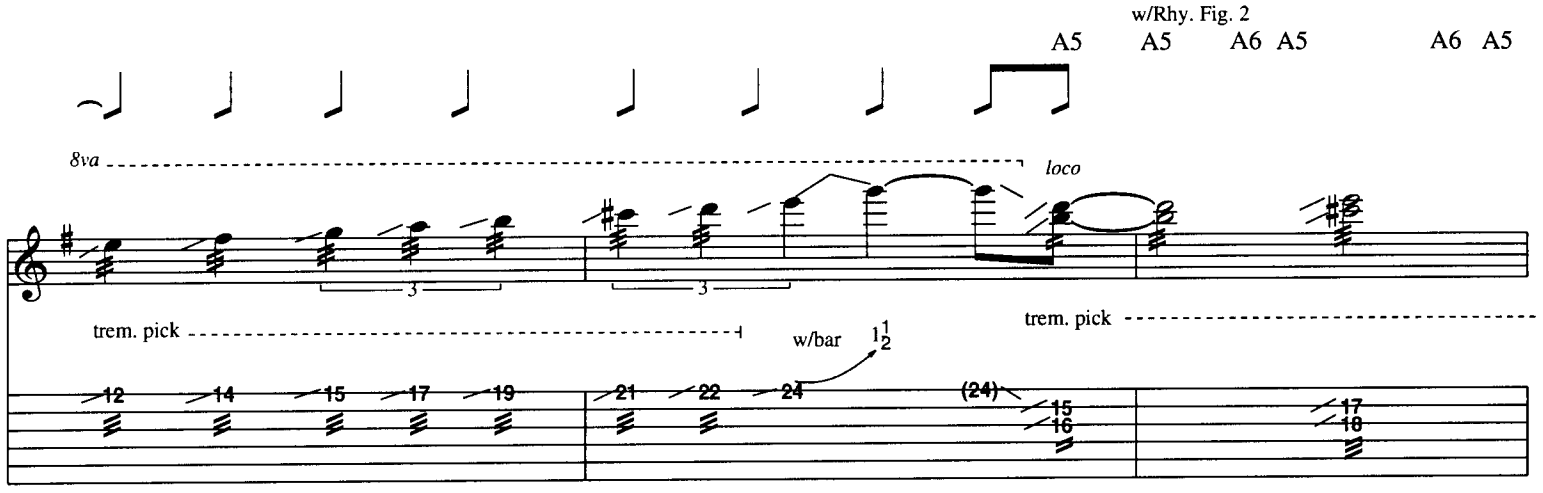

N.C. E5 G5 A5 N.C. E5 F♯5 G5 G♯5 A5
Be - cause my ma - ma did - n't raise no fool. Ma -
1/2
Chorus
N.C. E5 N.C. A5 N.C. E5
ma did - n't raise no fool. well, my ma - ma did - n't raise no fool.
Rhy. Fig. 1
P.M.
1/4
N.C. D5 D6 D5 D6 A5 A6 A5 A6 G5
You can't tell me what to do 'cause ma -
(end Rhy. Fig. 1)
1.
A5 N.C.
ma did - n't raise no fool.
slight
P.H.
1/2

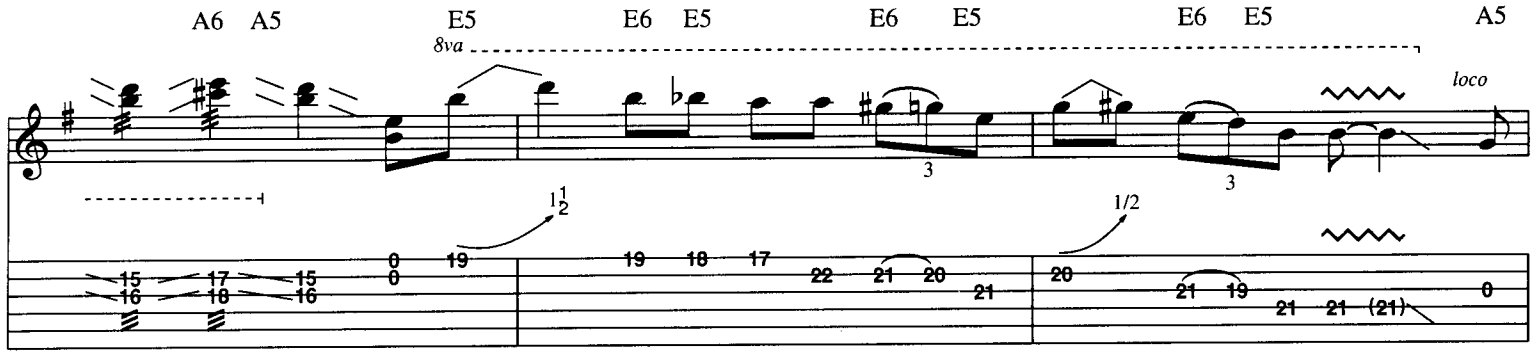

G5 D N.C. E5
2.
A5
2. What goes __ ma did - n't raise, ma -
P.M.
G5 A5 N.C. E5
Gtr. 1
ma did - n't raise, ma - ma did - n't raise no fool!
* Harm.
Gtr. 2
P.M.
1/2
* Harm.
* 1/2 Harm. , 1/2 fundemental
E5
(15ma)
P.H.
w/bar
(vib. w/bar)
1/4
P.H.
1/2
-1/2
1/2
E5
E5
E5 F♯5 G5 G♯5 A5
8va
harm.
w/bar
1/2
-1
-1 1/2

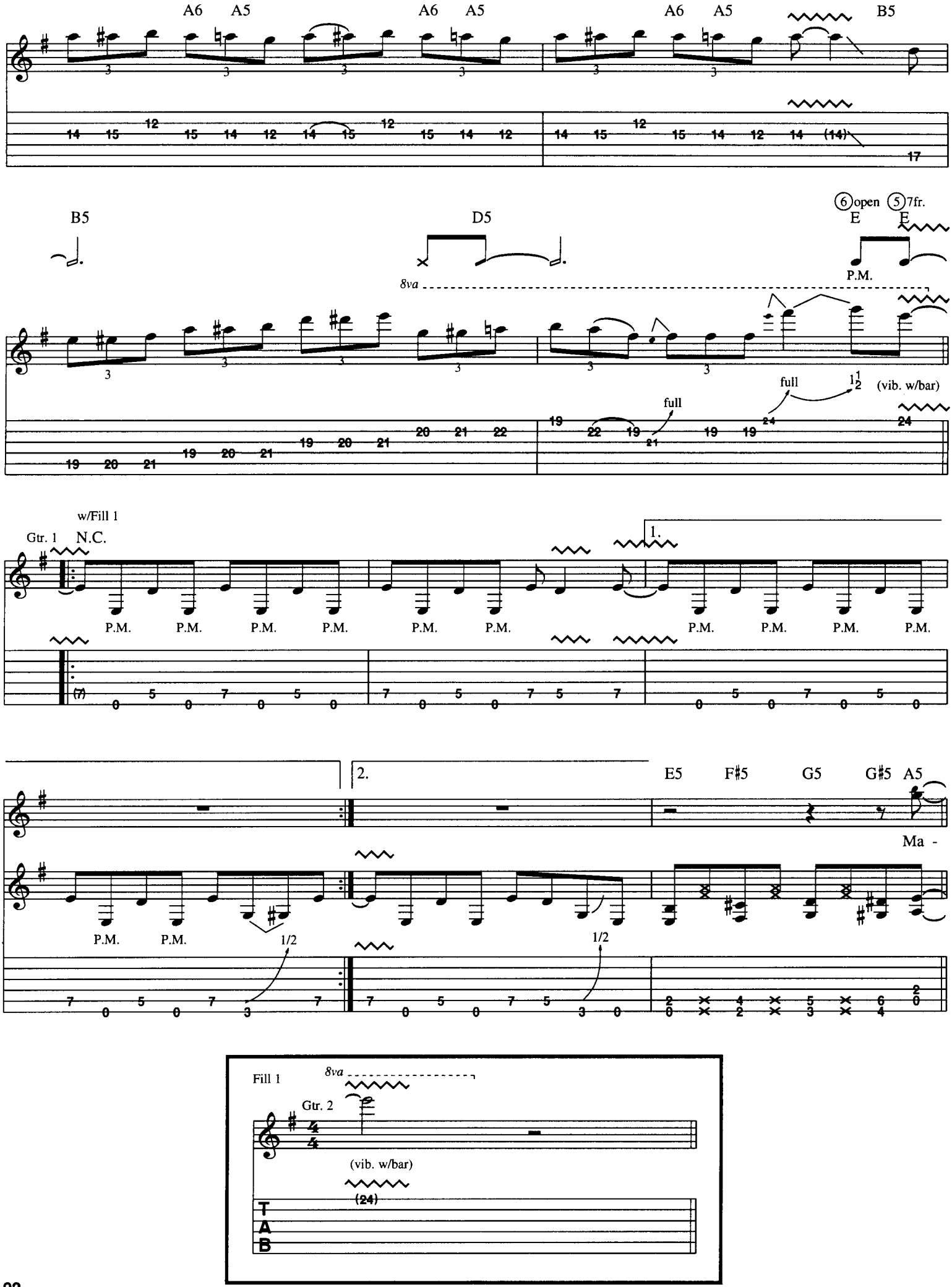
Guitar Solo

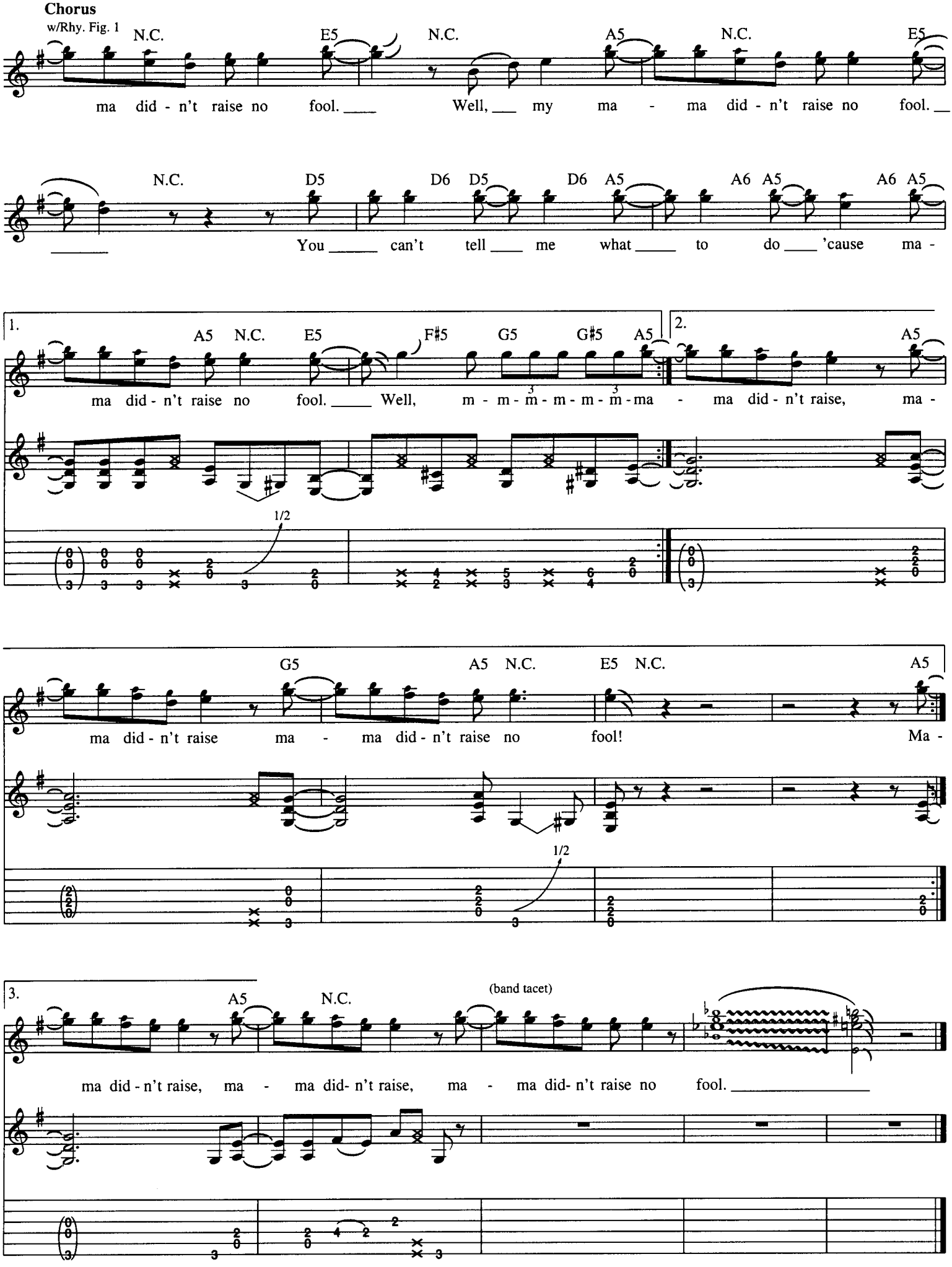

A6 A5 A6 A5 A6 A5 G E5 E6 E5 E6 E5
6 3fr.
Rhy. Fig. 2
P.M.
P.M.
P.M.
full


E6 E5 G A5 A6 A5 A6 A5 A6 A5 B5
6 3fr.
(end Rhy. Fig. 2)
P.M.
P.M.
P.M.
8va
loco
1/4
1/2
full
full
full


A5 A5 A6 A5 A6 A5
w/Rhy. Fig. 2
8va
loco
trem. pick
trem. pick
w/bar

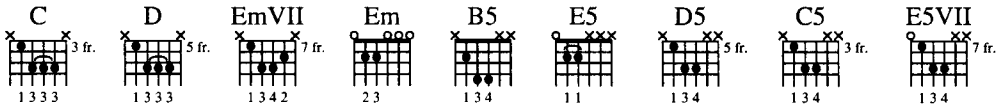

A6 A5 E5 E6 E5 E6 E5 E6 E5 A5
8va
loco
1/2
1/2


A6 A5 A6 A5 A6 A5 B5
B5 D5
6 open 5 7fr.
E E
P.M.
8va
full full
1 1/2
(vib. w/bar)
w/Fill 1
Gtr. 1 N.C.
1.
P.M.
2.
E5 F♯5 G5 G♯5 A5
Ma -
1/2
Fill 1
8va
Gtr. 2
(vib. w/bar)
(24)
T
A
B


Chorus
w/Rhy. Fig. 1
N.C. E5 N.C. A5 N.C. E5
ma did - n't raise no fool. Well, my ma - ma did - n't raise no fool.
N.C. D5 D6 D5 D6 A5 A6 A5 A6 A5
You can't tell me what to do 'cause ma -
1. A5 N.C. E5 F♯5 G5 G♯5 A5
ma did - n't raise no fool. Well, m - m - m - m - m - ma - ma did - n't raise, ma -
2. A5
1/2
G5 A5 N.C. E5 N.C. A5
ma did - n't raise ma - ma did - n't raise no fool! Ma -
1/2
3. A5 N.C.
(band tacet)
ma did - n't raise, ma - ma did- n't raise, ma - ma did- n't raise no fool.

Hold The Dream

Words and Music by Carl Snare and Bill Leverty



Slowly ♩ = 60

Tune down 1/2 step

play 4 times

Esus2 Dadd4 Esus2 Dadd4

1.When you're lost and lone - ly and you

Riff 1 Rhy. Fig. 1

Gtr. 1

mp (acoustic gtr.)

Esus2 Dadd4 Csus♯4 Dadd9

feel you can't go on, in the blink of an eye you could throw it all a- way.

Esus2 Dadd4 Esus2 Dadd4

You can turn your world a - round. Show them

(end Rhy. Fig. 1)

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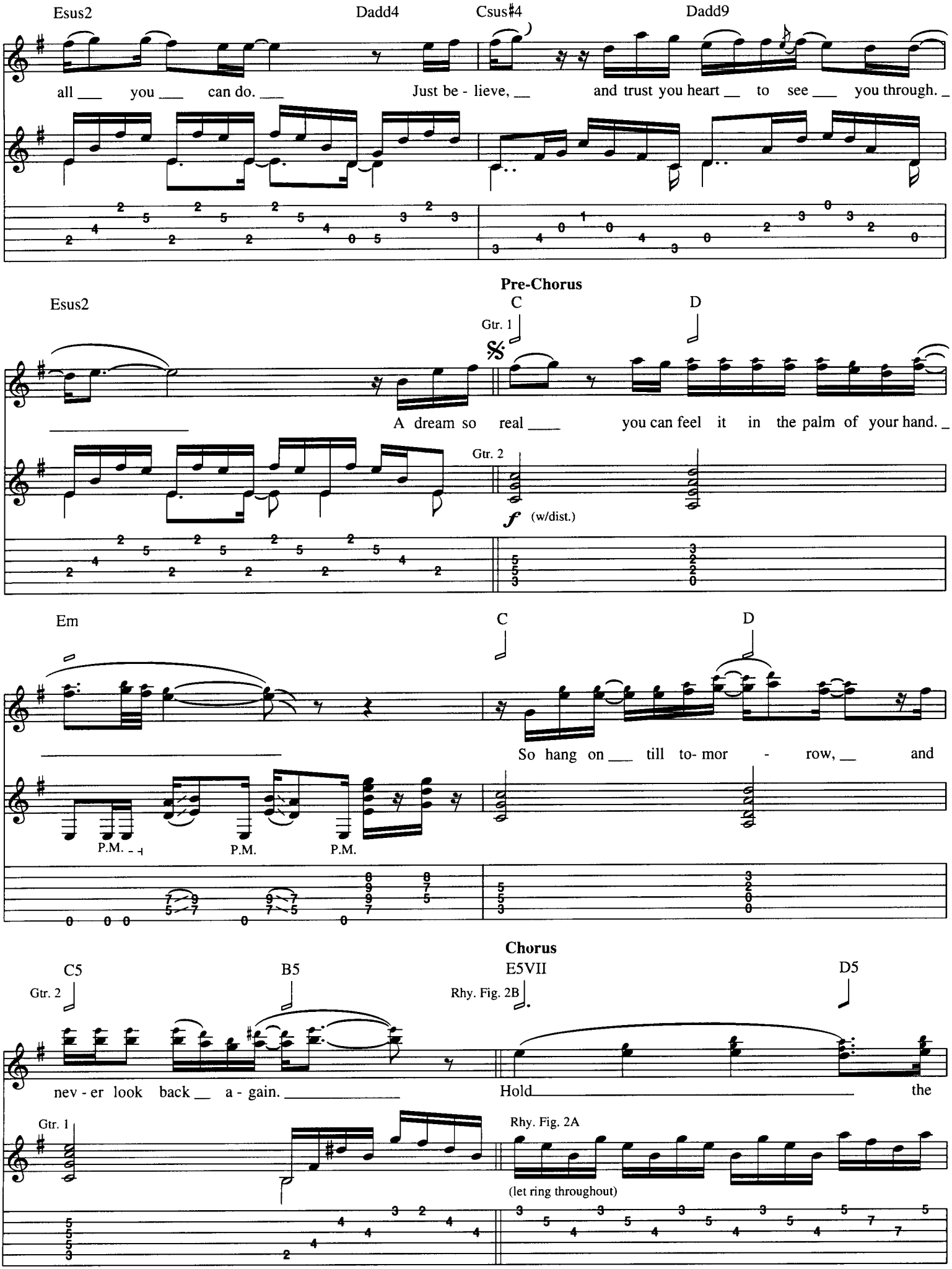

Esus2
Dadd4
Csus♯4
Dadd9
all ___ you ___ can do. ___
Just be - lieve, __
and trust you heart __ to see ___ you through. _
Pre-Chorus
Esus2
C
D
Gtr. 1
A dream so real ____
you can feel it in the palm of your hand. _
Gtr. 2
f (w/dist.)
Em
C
D
So hang on ___ till to- mor - row, __
and
P.M.
P.M.
P.M.
Chorus
C5
B5
E5VII
D5
Gtr. 2
Rhy. Fig. 2B
nev - er look back __ a - gain. _____
Hold _____
the
Gtr. 1
Rhy. Fig. 2A
(let ring throughout)

C5 D5 E5VII D5

To Coda ⊕

dream. Don't ev - er let it go: the

(Hold the

C5 B5 (end Rhy. Fig. 2B) w/Riff 1 (2 times) Esus2 Dadd4 Esus2 Dadd4

dream.

dream.

(end Rhy. Fig. 2A)

Verse

w/Rhy. Fig. 1

Esus2 Dadd4 Esus2 Dadd4

2. Don't ev - er let it get you down. when they turn their back on you.

Csus♯4 Dadd9 w/Fill 1 Esus2 Dadd4

Just do what feels right for you.

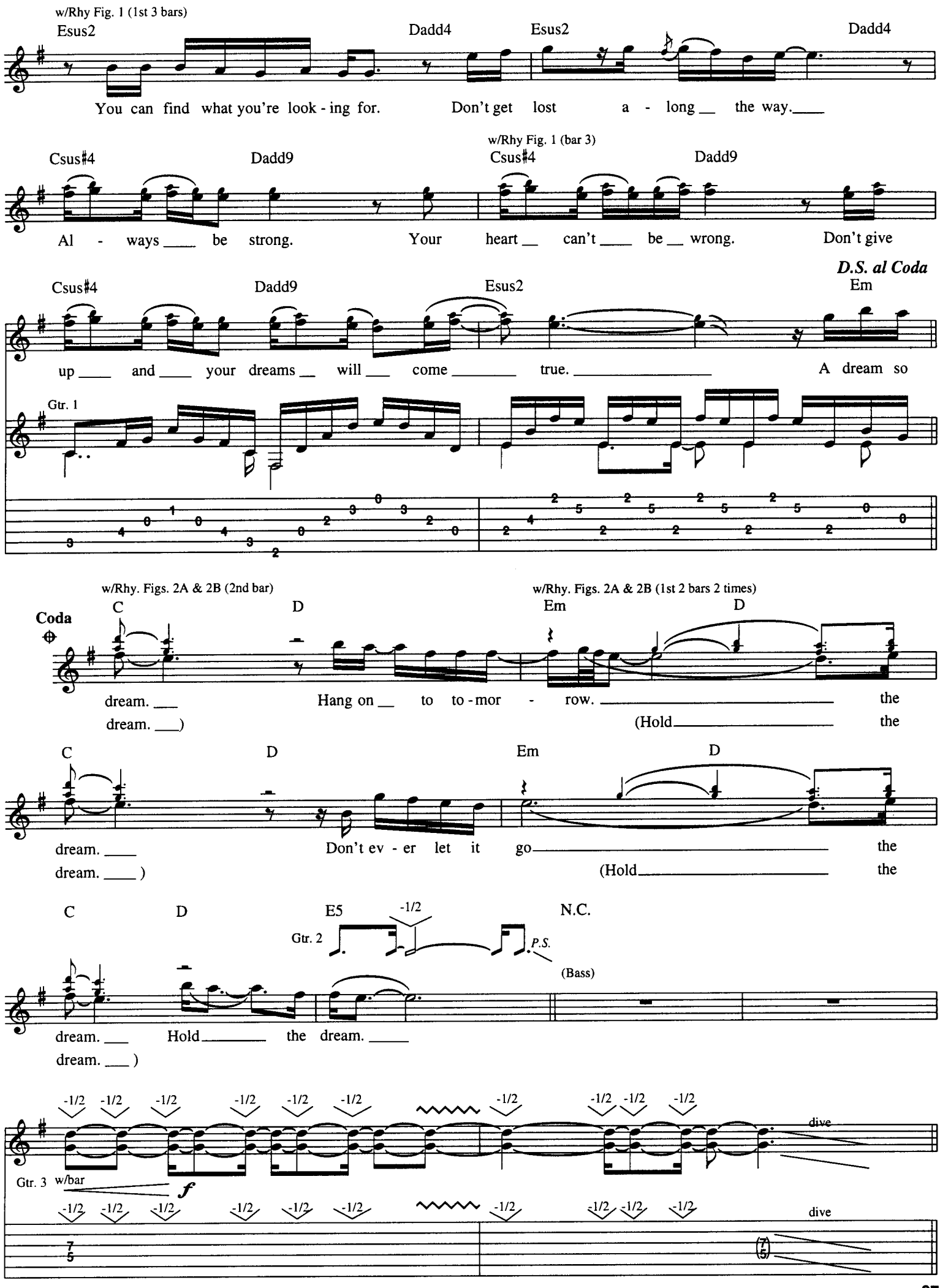
Fill 1

Gtr. 3

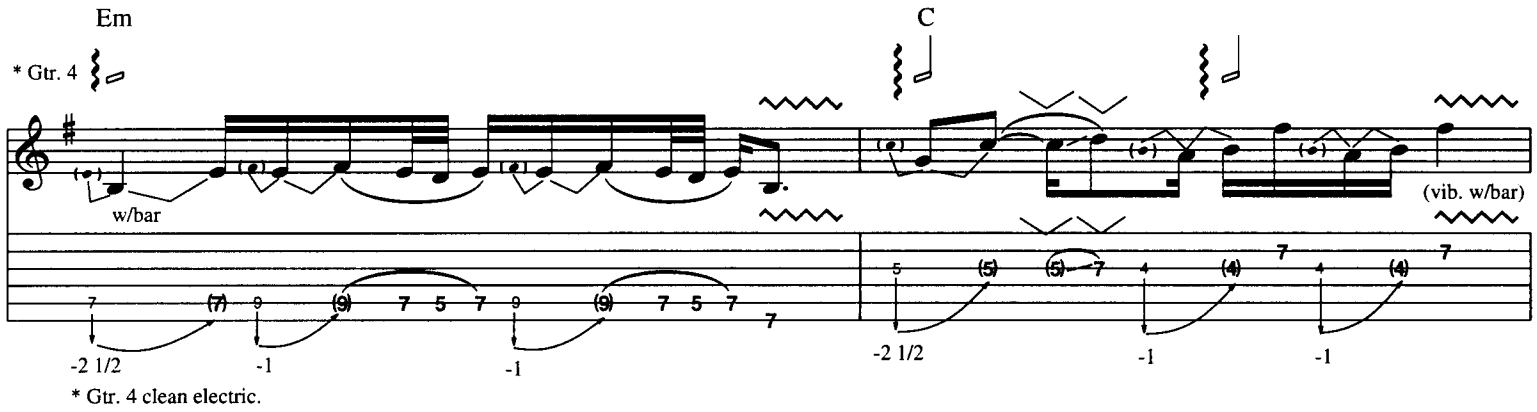
mf

full

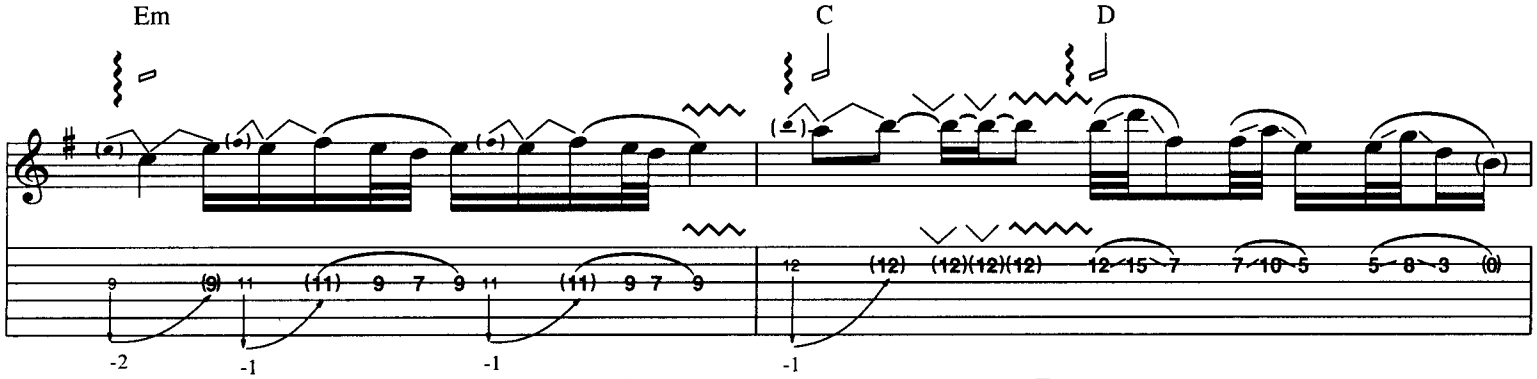
(vib. w/bar) *dim.*

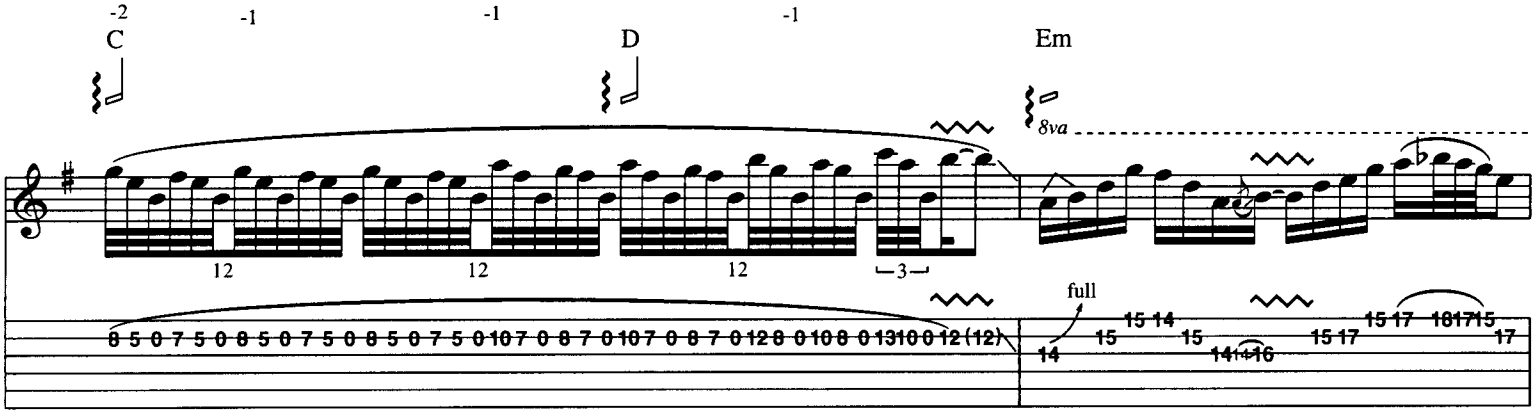

w/Rhy Fig. 1 (1st 3 bars)
Esus2
Dadd4
Esus2
Dadd4
You can find what you're look - ing for. Don't get lost a - long the way.
w/Rhy Fig. 1 (bar 3)
Csus♯4
Dadd9
Csus♯4
Dadd9
Al - ways be strong. Your heart can't be wrong. Don't give
D.S. al Coda
Csus♯4
Dadd9
Esus2
Em
up and your dreams will come true. A dream so
Gtr. 1
w/Rhy. Figs. 2A & 2B (2nd bar)
w/Rhy. Figs. 2A & 2B (1st 2 bars 2 times)
Coda
C
D
Em
D
dream. Hang on to to - mor - row. the
dream.) (Hold the
C
D
Em
D
dream. Don't ev - er let it go the
dream.) (Hold the
C
D
E5
-1/2
N.C.
Gtr. 2
P.S.
(Bass)
dream. Hold the dream.
dream.)
-1/2
dive
Gtr. 3 w/bar
f
dive

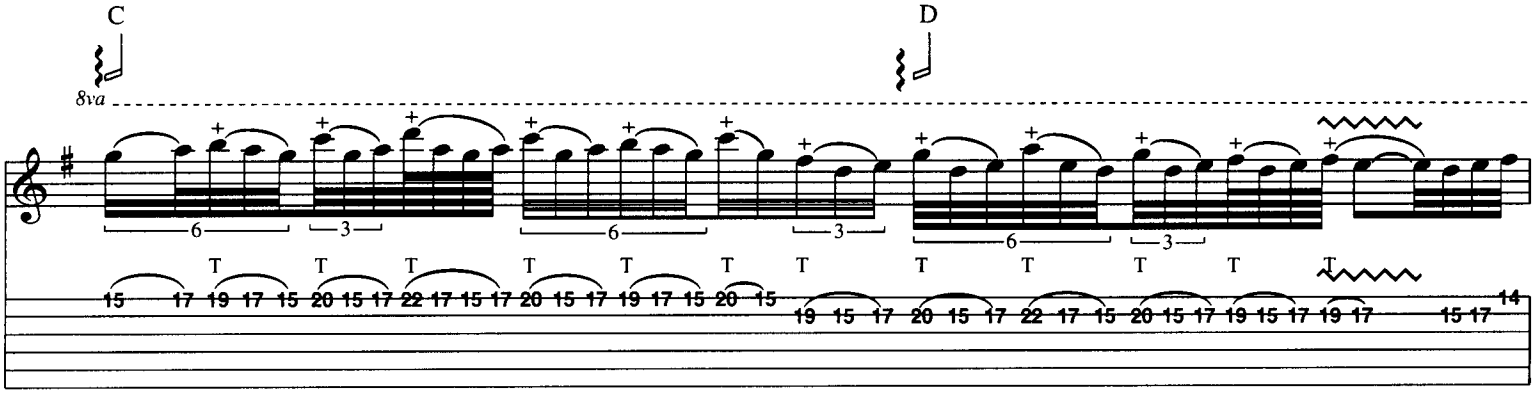
Guitar Solo

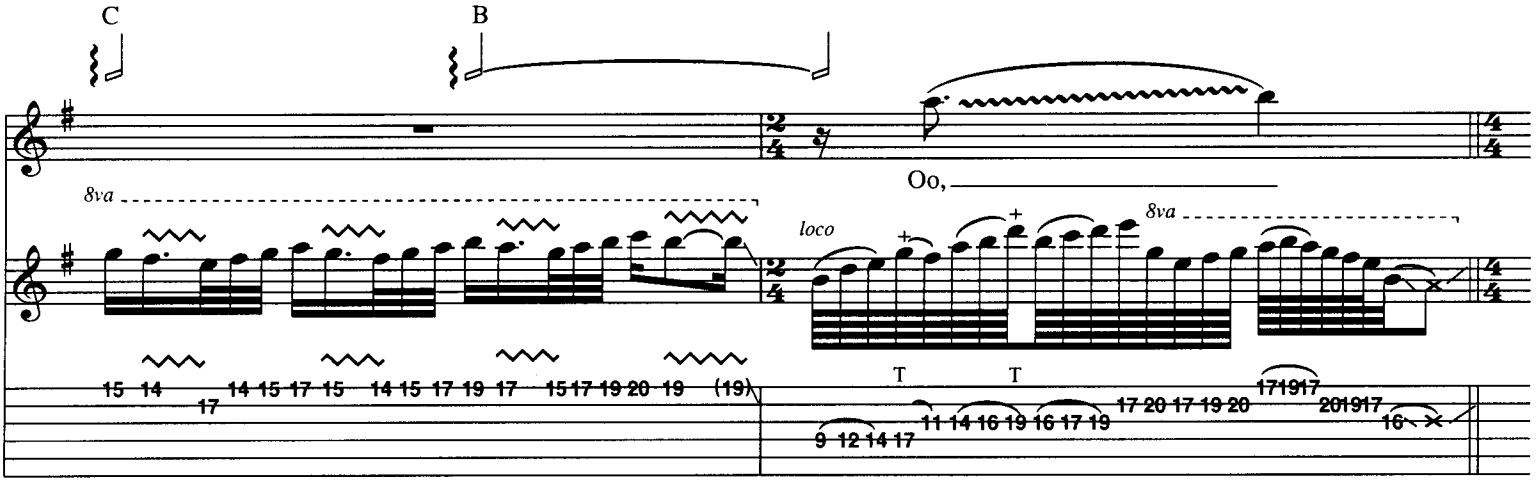


* Gtr. 4 clean electric.









w/Rhy Figs. 2A & 2B (1st 2 bars 4 times)
w/Fill 2

Em D C D

Hold, hold the dream.

Em D C D

Oh, don't ev - er let it go.

Em D C D

Hold the dream. Hang

Em D C D

on till to - mor - row. Oh,

w/Rhy Figs. 2A & 2B

Em D C D

don't ev - er let it go.

w/Rhy Fig. 1 (3 times)

Em D C B N.C. Dadd4 Esus2 Dadd4

Hold the dream. Hold the dream.

(Hold the dream.)

Esus2 Dadd4 Esus2 Em

2

Gtr. 1

dim.

8va

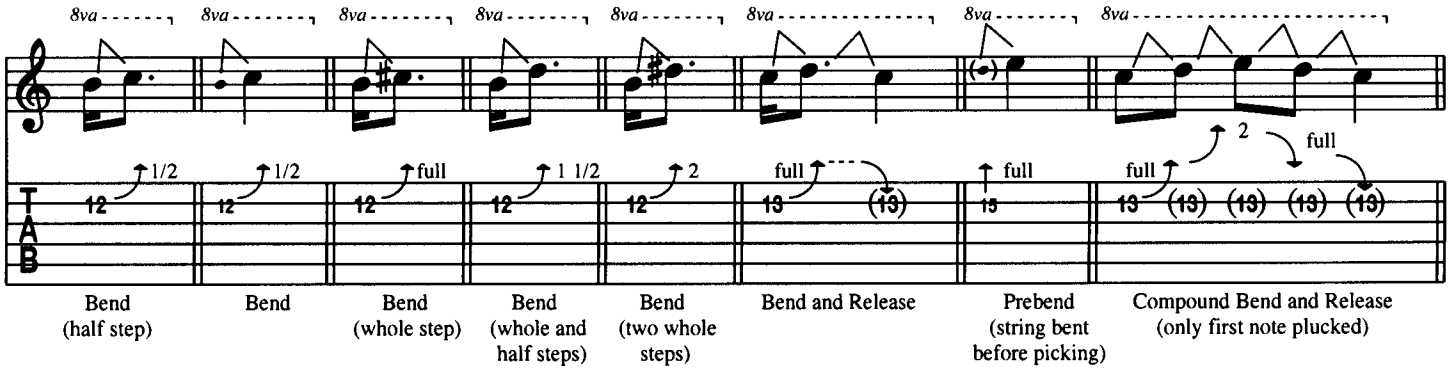
Fill 2 Gtr. 3

full

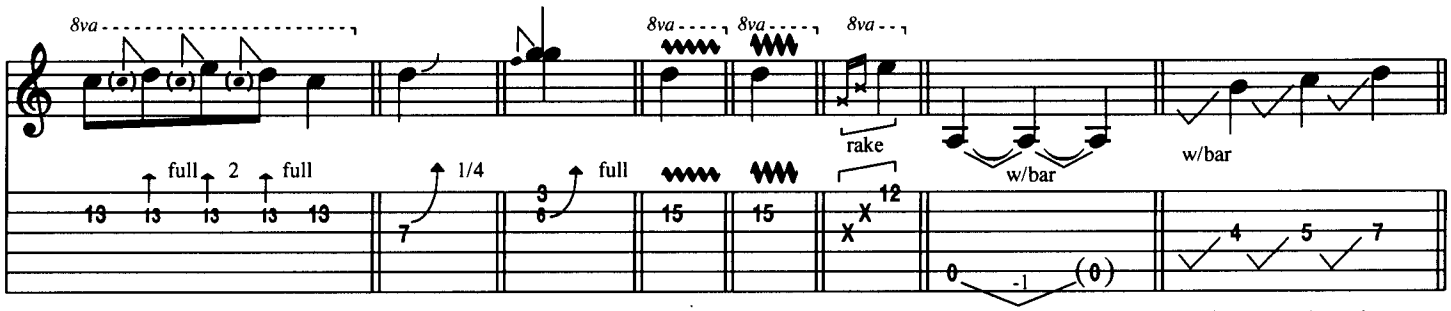
dim.

T
A
B

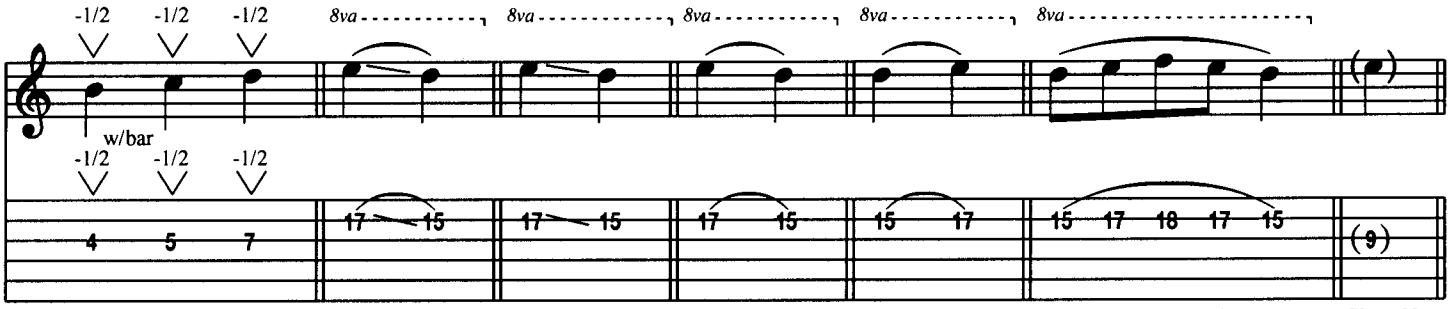
NOTATION LEGEND



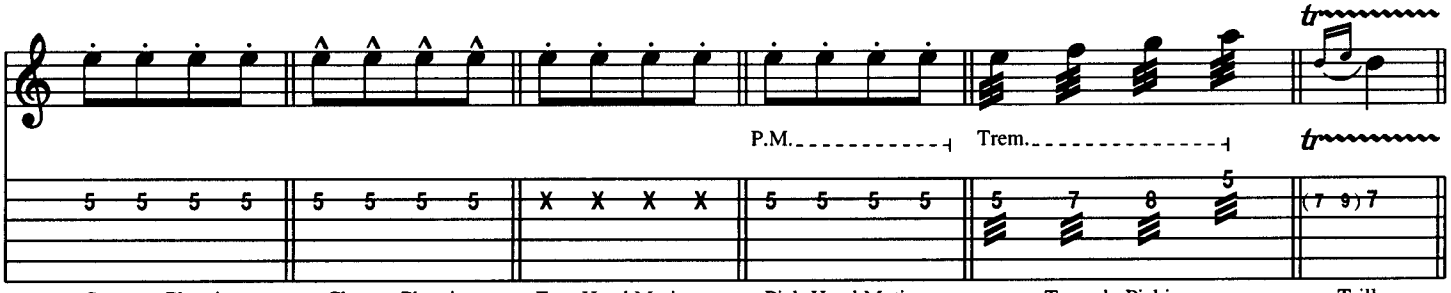
Bend (half step) | Bend | Bend (whole step) | Bend (whole and half steps) | Bend (two whole steps) | Bend and Release | Prebend (string bent before picking) | Compound Bend and Release (only first note plucked)



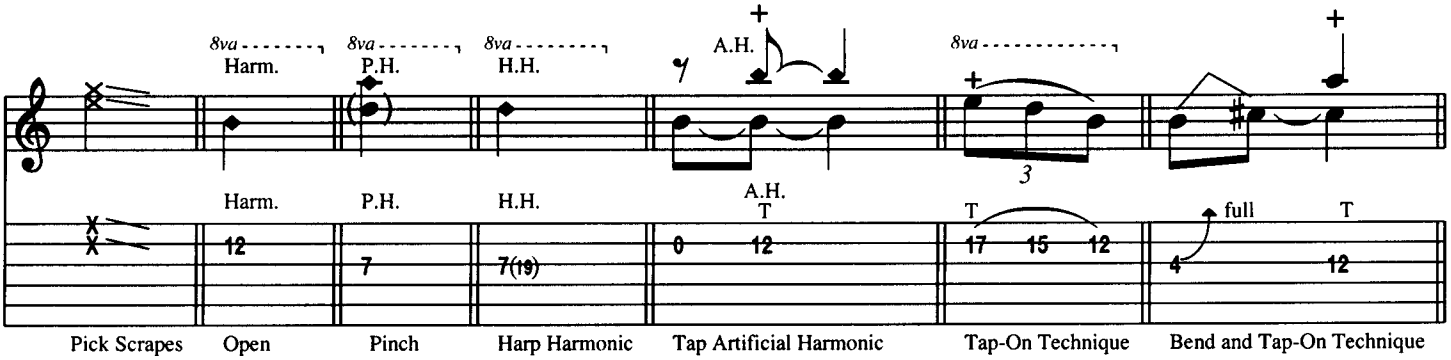
Compound Bend and Release (every note picked) | Slight Bend (microtone) | Unison Bend | Vibrato | Wide Vibrato | Rake Strings | Vibrato Bar Dive and Return | Vibrato Bar Scooping



Vibrato Bar Dips | Legato Slide | Shift Slide | Pull-Off | Hammer-On | Legato Phrasing (first note picked only) | Ghost Note



Staccato Phrasing | Choppy Phrasing (extreme staccato) | Free-Hand Muting (percussive tone) | Pick-Hand Muting | Tremolo Picking | Trill (fast hammer-on/ pull-off combination)



Pick Scrapes | Open Harmonic | Pinch Harmonic (with pick) (overtone of 5th generated) | Harp Harmonic | Tap Artificial Harmonic | Tap-On Technique | Bend and Tap-On Technique