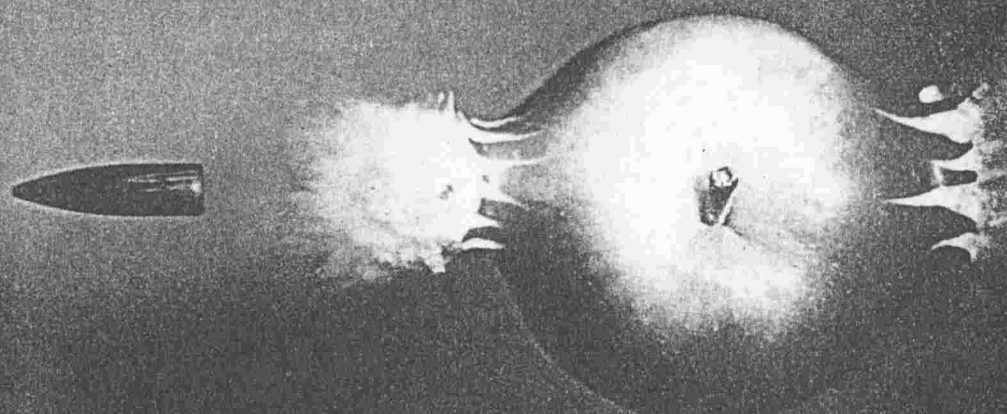


Authorized Edition
Guitar
FOR THE PRACTISING MUSICIAN



WITH
TABLATURE

BULLET BOY



Introduction by Wolf Marshall

FULL COLOR
FOLD-OUT

BULLET BOYS

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ISBN: 0-89524-453-5

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by Wolf Marshall
with commentary by Mick Sweda

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FULL COLOR FOLD-OUT
FOLLOWS PAGE 32

INTRODUCTION

BulletBoys' lead guitarist, Mick Sweda, is one of those rare personalities with a contagious, unending positive attitude; one of those people to whom success comes steadily and inevitably—attained through the course of time by keeping an eye fixed on the goal to keep rockin' hard.

Our paths first crossed when Mick moved to Los Angeles from Randolph, New York, a small town south of Buffalo. We were both heavily involved in the L.A. club scene in the early 80's, when I was asked to sub for him in Kodiak, a rock cover band, while he returned home for the Christmas holidays. In preparation for the gig, I went to see the band and was impressed with Mick's playing and persona. Even in the context of a cover band, you could hear the individuality in his interpretation of the arrangements. Like so many rock musicians of note (Billy Sheehan comes to mind), Mick developed much of his style through these live performances—his classrooms and practice studios being the stages of smoky bars and circuit clubs.

A year or two later, Mick was inducted into the personnel of star drummer Carmine Appice's heavy rock offering, King Kobra. Here he met Lonnie Vencent (bass) and vocalist Marq Torien (who is, in his own right, a fine guitarist, having played lead guitar in a pre-Warren DeMartini line-up of Ratt). After three LP's, King Kobra was declared defunct. Mick, Lonnie, Marq and drummer Jimmy D'Anda formed a new band and hit the comeback trail.

Ricocheting with a vengeance depictive of their name, BulletBoys have become one of the hottest concert draws and recording acts of 1989. Their first record, *BULLETBOYS*, bears the veteran studio skills of legendary producer Ted Templeman (of Van Halen, Doobie Brothers and David Lee Roth fame) coupled with the unbridled energy and uninhibited rock 'n' roll spirit of the boys in the band. The rest is history. Mick found time between tour dates to meet with me at home in early August 1989, to discuss the finer points of the record for inclusion in this folio. Unlike a great many players who have achieved rapid public success, Mick is as concerned as ever about the music, the guitar, and you, his audience. The following is a song-by-song commentary by Mick Sweda.

HARD AS A ROCK

"A basic rock tune...the rhythm in the first phrase is fairly simple, the open strings being a part of it [Rhy. Fig. 1]. The main figure itself is pretty rude...actually, at one point, I considered playing the Bb chord with a flat five [instead of the perfect fifth]:

"Hard as a Rock" Earlier version of the main riff

E5 F#5 G5 A5 Bb(b5) A5 G5 A5 G5 E5

"The perfect fifth, I think, worked better; it didn't create as much dissonance. The song has the standard I-IV-V [E-A-B in the verses] blues and just a simple modulation to B [V] for the solo. In the solo, I originally had some tap-ons [in the C# major section: 2nd eight bars] but ended up searching for something else. I came up with the 7th chord [motif in bars 15 and 16] and the rhythmical thing [double-stops in bars 13 and 14]. These are especially effective in the three-piece situation; when people hear something rhythmic, it makes more sense than 'stun guitar,' and it plays off the other instruments, which is even better.

"This is one of the songs that I wrote almost entirely myself—the title, the riff and the chords. The lyrics were more of a collaboration. The arrangement remained as I had presented it. Ted [Templeman] worked a little on the bass part and some of the rhythms. The only overdub, aside from the lead guitar, was a doubled part [Rhy. Fig. 1] played an octave higher and mixed back quite a bit."

Guitars: Charvel (Strat-style) (rhythm)
James Tyler (Strat-style) (lead)

SMOOTH UP IN YA

"The most important element to this song is *space*, which is something that is lacking in rock. The whole idea of hitting a loud power chord and then stopping [see intro figure]—the drama was really appealing to us. Fifty percent of music is silence—on or off. We've always favored creating as much tension with as little as possible. In the chorus [Rhy. Fig. 1: bar 3], while I'm playing in A [A Dorian], the bass line moves to F and F# to G [polymodality]."

In the interlude which sets up the solo, Mick incorporates volume-swelled power chords [bars 2-4 and 6-8] and double-handed tapped harmonics on the sustained A5 chord [bars 5 and 6] sounded by banging along the string length. The solo modulates to the V [E]. "In the solo, I begin with a 7th chord [in triad form] and continue with triads. [These tend to outline the E7 dominant/Mixolydian mode.] The next part blurs the major/minor sound [in E, the use of both G# and G, Bb and B—combining E Mixolydian, E Dorian and E blues in the solo: bars 3-4 and 7]. This pulls my ear. The ending of the solo has a paraphrase of the vocal line. This part is harmonized—first in octaves [bars 9-12] and then in thirds [bars 13-15]." The solo closes with a long, technical, scalar run. "Here, I mute by resting my right palm on the lower strings [6th through 3rd] during this passage. I have what I consider to be a pretty unorthodox picking style. Instead of using my wrist or finger joints, I pick primarily from the forearm."

Guitars: Tyler (Strat-style) (rhythm and lead)

OWED TO JOE

"We write as a band and share not only the credits, but the financial benefits. It makes for better music...more genuine music because everybody has an emotional and creative interest rather than just a monetary interest. When this tune first came up, from a riff Marq had, it was played like a shuffle. We used to call it 'the Joe Perry riff' when we were writing, before the vocals were on. That's how it got its title. Lately, especially in Hollywood, Aerosmith is the band that is up on a pedestal and it seemed appropriate. I'm going for a heavier sound with the dropped D tuning [E-D]. The song has the I-IV-V chords [D-G-A] again as its structure, but there are little things that distinguish it, like the Bb5 [b VI] in the turnarounds.

"Originally, I laid down a slide solo for the track, which ended up not working. When I went back to it, it was, 'We've gone this far with the song—the title, the riff and the lyrics'...the solo just followed that process. Naturally, I started with this [unison bends and double-stops: bars 1-4] and a 7th-sounding riff [bars 5 and 6]. It simply progressed from there. This is probably the most basic, straightforward rock 'n' roll solo on the record. I change it a lot in the live show.

"Even though Joe Perry is invoked directly here, the song is more about anyone who has contributed to what we're doing now. I was thinking of John Lee Hooker and Robert Johnson, and all the others, too. They have a very obvious influence on what we do now—at least, what I do. 'Joe' can be anyone who is connected with 'blues revival' in rock. After the neoclassical thing of the 80's, it's long overdue."

Guitars: Les Paul Standard (rhythm and lead)

SHOOT THE PREACHER DOWN

"This one has a Texas blues feel [heavy swing]. We like boogies. The intro is Marq and me winging it on the basic track, and I try to complement the vocal line. The track is a first take. The main riff [Rhy. Fig. 1] uses a wide-stretch fingering [1st finger plays A5 and 3rd finger plays C5]. The verse is in E [V]. When I write, I think of the chord changes first, establish that, and then a riff develops from there. In the verses [bar 8], I play the harmonics over the neck [hand reversed]. I finally move to D [IV] [bar 14] and then back to E [by way of an F9-G9-F9 blues cadence]. During the solo, I'm thinking of aiming for the V chord [E]. I move up through B7 [for four bars], C7 [for eight bars] and to D9 [for sixteen bars], eventually reaching a climax in E with a big power chord. In the solo, there are some tap-ons [bars 13 and 14], and the descending 9th chords [bars 17 and 18] are overdubs. I play this interval line live:

"Shoot the Preacher Down" Guitar solo excerpt

*Note symmetrical fingering shapes.

"Here, I'm thinking in a D shape and then in a Bb shape. The open harmonics are dived by bending the neck—which I've since stopped doing because it throws the truss rod out completely. The action on my guitar got lower and it was harder to play. Notes would fret out and it wasn't long before it just sounded horrible. Don't try this at home, kids!"

Guitars: Les Paul Custom (rhythm)
Tyler (Strat-style) (lead)

FOR THE LOVE OF MONEY

"This is another one in dropped D tuning [E-D]. Again, you can hear the I-IV-V throughout...the riff in D [D5, D5/C#, Csus2], the Gsus2 and the A7add4 arpeggios. In the solo, the opening thirds are from the original track [Gtr. I] and the solo [Gtr. II] is overdubbed beginning with the climbing run. I use the front pickup for the whole solo. The 7th chord shape [Guitar solo: bars 10-12] is held down and sustained while I play it—I mute out the ringing notes by palm muting and not lifting off."

Guitars: Les Paul Standard (rhythm)
Les Paul Deluxe (lead)

KISSIN' KITTY

"For this song's riff, a vocal line got me started. I knew that *this* [the main riff] would be the chorus and the intro. The whole song is really based on that riff, in one way or another. The concept is pretty basic and traditional [diads from the A minor pentatonic scale]. The solo is straightahead rock in B [modulation up a whole step]—lots of double-stops and pentatonics. For the final run [cadenza in free time], I'm sliding on the pinky."

Guitars: Tyler (Strat-style) (rhythm and lead)

"Kissin' Kitty" Cadenza excerpt

HELL ON MY HEELS

"We call it 'arena rock.' It sounded majestic...anthemish. The I and the IV are used in the basic riff [A5 and A7 to Dsus4 and D]. If you listen carefully, you'll notice I tap some octave harmonics on the D major chord with the right hand. It's not pushed up in the mix, though it is on the original track. The V chord is saved for the verse riff [in E]. I play the solo differently now, but I remember when recording this part [bar 6] that the fingering was a little weird—catching the G [1st string, 15th fret] and the Bb [3rd string, 15th fret] with the first finger.

"In the bridge, we're thinking *space* again. So many bands concentrate on filling the available space, as opposed to using it to your advantage. Like any good painting, there are things you notice right away, but what you don't notice are the things that allow you to see that...the things that point to it like arrows. We try to be aware of space and dynamics."

Guitars: Jackson Star (rhythm)
Tyler (Strat-style) (lead)

CRANK ME UP

"In the opening riff [Riff A], I use a combination of fingerpicking and the flatpick. The middle finger picks the G string, and the pick hits the A string with some palm muting. The song is another first take; it's all live with *no overdubs*...a real fast rocker [♩=284]. On the F and G chords in the bridge, I add a chord melody to the power chords.

"Crank Me Up" Bridge excerpt

"The solo is totally spontaneous—I've never played it that way since [laughs]. I love the lick at the end [at the D.S.] following the return of the verse riff. I actually got the positioning idea from Kim Mitchell, who used to play with Max Webster, and had a bit of a solo career. At the end of the song, we're completely wild! I throw in some broken octaves for texture."

Guitars: Les Paul Standard (rhythm and lead)

BADLANDS

"The concept behind this tune is to use as much controlled dissonance as possible. This arrangement changed over the course of recording; we wrote it in the studio, basically. Its original groove had more of a Dio-ish metal feel with heavy muting in the intro. The chorus [Rhy. Figs. 2 and 3] has the dissonance: G5, G and C5." [Notice the chromatic voiceleading.]

"Badlands" Voiceleading in Rhy. Fig. 2

"This song is one of the two spots on the record where I use the trem. bar. You'll hear it at the end of the solo in a dive bomb [Fill 1]...but the bends in the last part are all hand bending [bars 9 and 10]."

Guitars: Les Paul Standard (rhythm)
Tyler (Strat-style) (lead)

F#9

"This is one of my favorites. The name refers to the ninth song we wrote together, and that it's in F#. We never had a working title for it. We're going, again, for controlled dissonance [heard in the use of F# and C# within the riff: Rhy. Fig. 1]. I do the double-stop bend with the third finger—it's a little easier in the lower position and it comes right out of an F#m7 chord shape:



"The solo begins with a tap-on trill with the pick edge. Originally, I was going to play this with a left-hand trill but decided to go with the pick—it was cleaner. At the same time, I'm shaking the A string a little bit. This is the other place on the record where I use whammy bar, but only at the end of the solo. I've changed this final trem. bar climb in the solo to a repeating echoed chord when I play it live—kind of a Brian May thing."

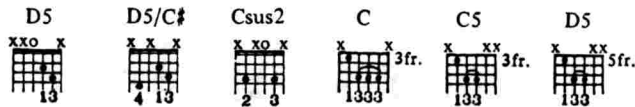
Guitars: Les Paul Standard (rhythm)
Tyler (Strat-style) (lead)

A Marshall 100-watt amp, heavily modified by José Arredondo (of Van Halen fame), cranked to full volume was used to drive two Marshall 4 x 12 cabinets to produce the guitar sound. No distortion pedals or effects were used in the signal chain. Reverb was added to the final guitar sound by way of outboard processing. Mick Sweda uses Dean Markley regular light gauge strings and Fender picks (extra-heavy for the record and heavy onstage).

FOR THE LOVE OF MONEY

Words and Music by
Kenneth Gamble, Leon Huff
and Anthony Jackson

Tune down:
⑥ = D



Moderate Rock ♩ = 100

Intro

Intro

Chords: D5 D5/C# Csus2

Who!

Drums

Gtr. I

f

sl.

7 7 7 (7)
7 7 5 (5)
5 4 3 (3)

sl.

1st Verse

Chords: D5 D5/C# Csus2 N.C.

Peo - ple would lie to their moth - er.

(For the love of mon - ey.

7 7 7 (7)
7 7 5 (5)
5 4 3 (3)

sl.

Chords: D5 D5/C# Csus2

Peo - ple would steal from their own broth - er.

For the love of mon - ey.

Chords: D5 D5/C# Csus2

Peo - ple can't

For the love of mon - ey.)

7 7 7
7 7 5
5 4 3

12

sl.

N.C. w/Bkgd. Voc. Fig. 1 D5 D5/C# Csus2 N.C. D5 D5/C# Csus2

— bad things a - with it. — Oo! You got - ta do things, do things, do things,

sl. sl. sl. P P

sl. w/Bkgd. Voc. Fig. 1 D5 D5/C# Csus2 12 sl. P P

N.C. N.C. Gsus2

good things a - with it, — yeah, yeah. For that mean, — mean, mean,

P H P P let ring—

A7sus4 D5 D5/C# Csus2 N.C. D5 D5/C# Csus2

— mean, mean — green al - might - y dol lar. — Ow!

----- H

N.C. Tacet (Bass)

Cash mon - ey. An - y time.

P P

D5 D5/C# Csus2 C N.C. G5

Do it, do it, y'all... Mon-ey... the root... of all... e-vil.

Full 1/2 1/2 1/2 Full

loco sl. sl.

Full 1/2 1/2 1/2 Full

15 17 10 19 20 17 15

Gtr. I

Do fun-ny, fun-ny things to ya. Give me a nick-le. Broth-er, can you spare... a dime?...

Bb5 G5

3 3 3

G5/A A5 D D5/C# Csus2 C

If you think your chil-dren go-in' out of their minds.

P

P

P.M. - 4

D Csus2 C D

List-en up, I say, (end Rhy. Fig. 1)

Rhy. Fig. 1

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

w/Rhy. Fig. 1 (10 times)

Csus2 C D

(Peo - ple, don't let mon - ey, don't let mon - ey fool

Bkgd. Voc. Fig. 2

Csus2 C w/Rhy. Fill 2

Don't ya let, don't ya let, don't ya let that mon - ey fool you.

ya.)

w/Bkgd. Voc. Fig. 2 (repeat till end) Csus2 C D Csus2 C

Oh, yeah. Oh,

w/Rhy. Fill 1 D Csus2 C D

no. Bul - let - boys, sing!

Csus2 C w/Rhy. Fill 2 D Csus2 C

Oh, yeah, yeah, the mon ey.

D Csus2 C w/Rhy. Fill D

A wom - an don't have to sell her pre - cious bod - y no more, oh!

Csus2 C 8va- D Csus2 C

Oh yeah, yeah.

w/Rhy. Fill 3 D C5 Tacet loco

8va- 1

Don't let mon - ey fool - ya.

Rhy. Fill 2 C N.C.

Rhy. Fill 3 C5 C D N.C. C5

SMOOTH UP IN YA

Words and Music by
BULLETBOYS



Medium Rock ♩ = 89



Smooth up in ya.



Ma-ma, whoa.

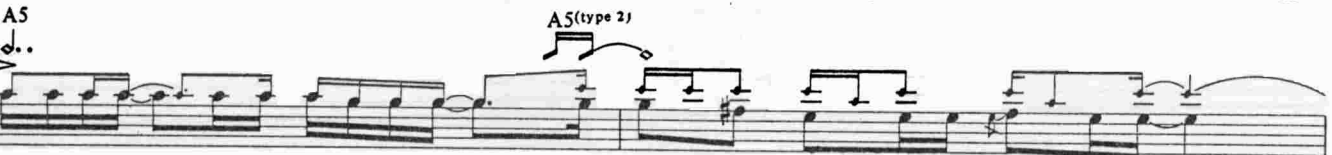
1. I know you real-ly wan-na move—
2. You say I'm nev-er gon-na break—



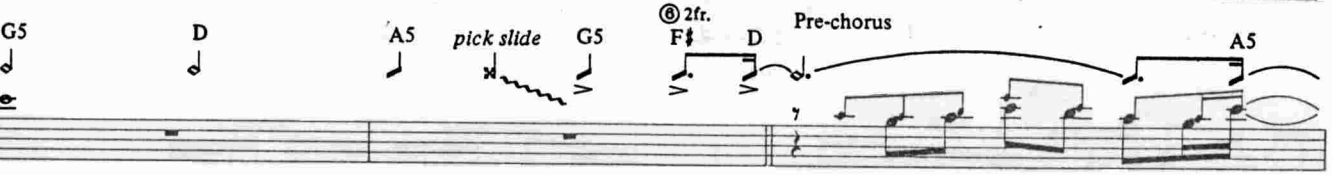
me. —
you. —

You know I'd like to see you try. —
But we won't know un-til we try. —

I
So



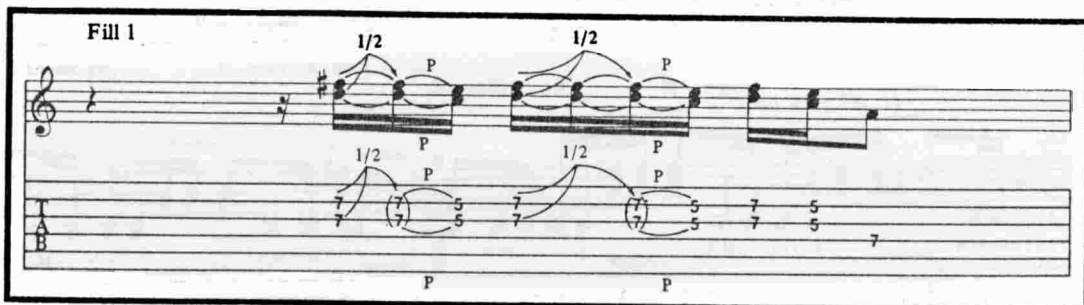
said it be-fore — and I'll say it a - gain, — you're not my type if you don't give in. —
now's the time — to make up your mind, — I nev-er have been the one wom-an kind. —



Looks like yours are hard to find. —
Don't let your lov-in' go to waste. —



ain't got that kind of time. — } I'll send shiv-ers
All it takes is just one taste. — }



Chorus

A5 D C G D C

smooth up in ya.

P.M.-----4

1. A5 D C G5

Smooth up in ya. In ya. _____

H P.M.-----4

*Bass plays F this bar.

2. A5 D C D/F# G5 A5 D C

Smooth up in ya. Smooth up in you. Smooth up in ya.

H P.M.-----4

Rhy. Fig.

sl.

*Bass plays F this bar.

G D C *A5 D C G5 A5

I wan-na go, wan-na go, Smooth up in ya. in ya.

(end Rhy. Fig. 1)

H P.M.-----4

sl.

*Bass plays F in 3rd bar of Rhy. Fig. 1 throughout.

Rhy. Fig. 2

The musical notation for Rhythmic Figure 2 consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The rhythm is indicated by a series of eighth and sixteenth notes, with some notes beamed together. Above the treble staff, there are three groups of notes, each with a 'Full' articulation mark. The first group is marked 'A5 (type 2)'. The second group is marked 'Full' and 'P'. The third group is marked 'Full'. The treble staff continues with a series of notes, including a slurred eighth note marked 'sl.', followed by a series of eighth notes. The bass staff begins with a bass clef and a key signature of one flat. It contains a series of notes, including a slurred eighth note marked 'Full', followed by a series of eighth notes. The bass staff ends with a series of notes, including a slurred eighth note marked 'Full'. The notation includes various articulations such as 'Full', 'P', and 'sl.', as well as fingerings like '6', '(6)', '5', '7', '(7)', '5', '5', '7', '5', '(5)', '7', '7', '5', '5', '5', '5', '7', and '5'.

GS (type 2) (end Rhy. Fig. 2) D5 *sl.* *A.H. (8va)*

Full *p* *sl.* *sl.* *sl.* *A.H.*

(7) 5 7 4 5 7 (7) 5 7 (7) 9 7 5 5

w/Rhy. Fig. 2
A5(type 3)
loco
sl.

G5(type 2)
8va

Full

2

sl.

sl.

H P H P H P H P P H

Full

2

8 10 10 10 10 10 8 8 8 8 7 8 7 8 7 8 10 8 7 9 9

17 20 20 19

[illegible]

pick slide *sl.*

hon - ey child. _ I'm gon - na give you a taste. _

E5 P.M. G5 D A5

Whoa, I'll send shiv-ers _

P.M. Full

12 14 15 15 12 14 12 16 16 14 12 13 14 15 12 14 15 14 15 12 14 15 12 14 15 12 15 17 17

w/Rhy. Fig. D C G D C A5 D C w/Rhy. Fill D/F# G A5

smooth up in ya. Smooth up in ya. Smooth up in you. _

w/Rhy. Fig. 1 D C G D C A5 D C w/Rhy. Fill 2 G5 D/F# A5

Smooth up in ya. Smooth up in ya. I said it be-fore_ and I'll say it a - gain. _

w/Rhy. Fig. 1 D C G D C A5 D/A C w/Rhy. Fill 3 D/F# A5

Smooth up in ya. Wow. Smooth up in ya.

Repeat (lead vocal ad lib) and fade

Rhy. Fill 1

D/F# G A5

sl. P.M.-1

5 5 7 7 2 2 0 0 17 *sl.*

Rhy. Fill 2

G D/F# A5

sl. P.M.-1

5 5 7 7 2 2 0 0 17 *sl.*

Rhy. Fill 3

D/F# A5

sl. P.M.-1

5 5 7 7 2 2 0 0 17 *sl.*

HARD ASA ROCK

Words and Music by
BULLETBOYS

B5 C#5 E5 D5 E5 (type 2) D5 (type 2) A5 E5 (type 3)

Moderately fast Rock ♩ = 144

E5 Rhy. Fig. 1 G5 Bb5 A5 G5 A5 G5 E5 D5

f P.M.---4 *sl.* P.M.---4 P.M.

E5 (end Rhy. Fig. 1) A5 G5 A5 Bb5 A5 G5 A5 G5 E5

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

D5 A5 E5 Rhy. Fig. 2 D5

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

E5 D5 (end Rhy. Fig. 2)

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

1st, 2nd Verses

D5

1. I got a ba - by, she likes to sweat. _
2. See additional lyrics

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

E5

Ooh, she likes _ it real hot, she likes _ it real wet. _

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

D5 E5 D5

Asus4

I dig the way _ you

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

A

touch me, _ you get me up like a shot. _

A.H.
(8va)

A.H.

P.M.-----4 P.M.-----4 P.M.----4 A.H. (5)

w/Rhy. Fill 2
A5

w/Rhy. Fig. 1
E5 G5 Bb5 A5 G5 A5 G5 E5

8va--- Hard as a rock, hard as a rock. Oo,--

sl. 1/2 1 1/2 dim.

sl. 16 15 17 15 16 17 19 17 19 (10) (10)

sl.

w/Rhy. Fig. 1A (2 1/2 times)
D5 A E5 G5 Bb5 A5 G5 A5 G5 E5

— you get me, ba - by, hard as a rock. Hard as a rock. Hard as a rock. You get,

D5 A E5 G5 Bb5 A5 G5 A5 G5 E5

get, get me, ba - by. Hard as a rock, hard as a rock. Oo,--

D5 A E5 G5 Bb5 A5 G5 A5 G5 E5

— you get me ba - by, ba - by, crude - la - dy. Hard as a rock, hard as a rock. Oo,--

Ⓢ open Ⓢ open Ⓢ open Ⓢ open
E E5 E E5 D5 (type 2) D 10fr. A5

P.M. P.M.

Whoa, you get me so hard,

hard as a rock, yeah, yeah.

Rhy. Fill 2
A5 E5

Additional Lyrics

2. And my baby's got rhythm, never misses a beat.
Gives me the G-string shivers, she's always in heat.
I dig the way you smile at me, the way you lick your lips.
I dig the way you do do do do do me, do me with your fingerti-ti-ti-tips. (To Chorus)

KISSIN' KITTY

Words and Music by
BULLETBOYS

D5
X XX
133 5fr.

C5
X XX
133 3fr.

A5
XO XX
11

F5
X XX
133 8fr.

E5
X XX
133 7fr.

G5
XXX
133 3fr.

G5(type 2)
XOO
2 34

D
X XO
132

E7#9
X
2134 6fr.

Medium Rock ♩ = 140

Intro
(Drums)

N.C.(A5)

Intro (Drums) section with guitar accompaniment. The guitar part features a series of chords and melodic lines. The first system includes a treble clef staff with notes and a bass clef staff with fret numbers. The second system continues the melodic line with a treble clef staff and a bass clef staff. The third system shows a G5 chord and a D5 chord. The fourth system is labeled N.C.(A5). The fifth system includes the lyrics "I was".

A5

A5

cruis - in' to the Bow on a Sat - ur - day night. —
three sev - en six, twen - ty - four, twen - ty two. —

Rhy. Fig. 1

Well, a
(end Rhy. Fig. 1)

Rhy. Fig. 1

w/Rhy. Fig. 1

pret - ty lit - tle tit - ty shot for ev - 'ry dude_ in sight.
Here's a spe - cial num - ber kit - ty real - ly loves_ to do.

me com - in', takes. me by the hand..
I'm com - in', takes. me by the hand..

All you get's_ a one - night stand, }
All you get_ is a one - night stand. }

Chorus
N.C.(A5)

[illegible]

1. G5 D5

I need a taste, — kiss - in' kit - ty. — That's right.

H P H P sl. 1/4 1/4 1/4

H P 5 7 5 7 5 7 5 7 0 3 2 2 0 3 (0 0) 3 2 3 2 3 2 3 3 (3 2 0) 0 3 2 0 3

H P sl.

N.C.(A5)

I said,

1/4 1/4 1/4 1/4 1/4 1/4 6 6 6

H H P H P P H P H P P H P H P P

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

5 5 7 5 5 7 5 5 7 5 7 4 5 4 5 4 0 4 5 4 5 4 0 4 5 4 5 4 0

H H P H P P H P H P P H P H P P

2. D5

Guitar solo N.C.(B5)

Well, my per - fect squeeze. —

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

(0 0) 3 2 3 2 3 2 3 (3 2 0) 0 3 2 0 3 7 9 7 9 7 9 7 9 9 7 9 7 9

H H

(A5) (E5) 1/2 (B5) 1/4

1/4 1/4 1/2 P P H H 1/4 1/4 1/4

7 9 7 9 9 7 9 7 9 7 9 7 9 5 7 9 7 9

P H H

The musical score for "The Wind" by Peter Dinklage is presented in two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a whole note chord (F#4, A4, C5) marked with a wavy line and a half note (H). This is followed by a quarter note (1/4) chord (F#4, A4, C5) marked with a wavy line and a half note (H). The next measure contains a quarter note (1/4) chord (F#4, A4, C5) marked with a wavy line and a half note (H). The final measure of the top staff is a quarter note (1/4) chord (F#4, A4, C5) marked with a wavy line and a half note (H). The bottom staff is in bass clef. It begins with a whole note chord (F#2, A2, C3) marked with a wavy line and a half note (H). This is followed by a quarter note (1/4) chord (F#2, A2, C3) marked with a wavy line and a half note (H). The next measure contains a quarter note (1/4) chord (F#2, A2, C3) marked with a wavy line and a half note (H). The final measure of the bottom staff is a quarter note (1/4) chord (F#2, A2, C3) marked with a wavy line and a half note (H). The score includes various musical notations such as notes, rests, and fingerings.

A musical staff with a treble clef. The melody is written on a single line. The notes are: A5 (quarter note), G5 (type 2) (quarter note), D (quarter note), and a final A5 (quarter note). The lyrics are: "Hey my little kitty cat, the one that looks so good! Hey".

child, what did I say? say,

N.C.(A5)

gim-me a taste,— kiss-in' kit-ty. Kit-ty go-in' down on her knees.—

A.H. (15ma)

H P

H P

A.H.

H P

H P

sl.

A.H. pitches: F# E C# B

H P

sl.

The musical score for "Kiss in the Kit" features three staves. The top staff is the vocal melody, starting with the lyrics "No time to waste, — kiss - in' kit - ty. ——" followed by "I said, kiss, kiss, — kiss, —". Above the melody are chord symbols: G5, D5, and N.C.(A5). The middle staff is the guitar accompaniment, showing chords and melodic lines with a wavy line indicating a tremolo effect. The bottom staff is the bass line, featuring a repeating eighth-note pattern (H P) and various chords and notes. The key signature has one sharp (F#), and the time signature is 4/4.

w/Rhy. Fig. 2
F#m7 E5 F#m7 A

I'm sell - ing pleas - ure by the pound."

Rhy. Fill 1-----
⑤ open A ⑥ open E ④ 2fr. E
P.M.-----J

w/Rhy. Fig. 2
F#m7 E5 F#m7 A

"No, no, no, said, it's best that I go. For my re - sist - ance is an

D5 E5

all - time low." Then the lights just fad - ed to gray. I

Rhy. Fill 2----- Rhy. Fig. 3

P.M.-----J

G5 N.C. Chorus F#m7

thought I heard some - bod - y say: Do you want it slea - zy? I

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

let ring-----J

D7

can make it easy - y. Come a - run - nin' to me.

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

To Coda

F#m7 G5

If you like it re - al, { I can make a de - al. We can make a de - al. Lies. (end Rhy. Fig. 4A) (cont. in slashes)

(end Rhy. Fig. 4) Rhy. Fig. 4A

P.M.-----4

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

D E5 w/Rhy. Fig. 1 (1st 3 bars only) F#m7 E5 F#m7 A w/Rhy. Fill 1 E

That's all your get - tin' from me.

2nd Verse w/Rhy. Fig. 2 F#m7 E5 F#m7 A

Hey, hey, hey, she said to - day is the day, Meph - i - stoph - e - les is

w/Rhy. Fill 3 w/Rhy. Fig. 2 F#m7 E5 F#m7

read - y to play. He drinks his hem - lock on the rocks.

A w/Rhy. Fill 2 w/Rhy. Fig. 3 D5

Woo, I did - n't wait a - round a

E5 G5 N.C. D.S. al Coda

sec - ond more. I heard her scream - ing through the door: Do

Rhy. Fill 3

H P P

P.M.-----4

H P P

1 2 1 2 1 2 1 0

Coda (G5) E5 F#m7 w/*Rhy. Fig. 4 D7

de - ceit and treach - er - y. Oo, oo. Oo,

* Beat 1 is tied from previous bar.

⑧ 2fr. F# open 2fr. open E F# E F#m7 ⑧ 2fr. F# open 2fr. E F# D E5 (type 2)

hon - ey, say, can't you see? Oh,

P.M.-----4

D sl. N.C.

that's all you get from me.

(Both gtrs.)

P.M.-----4

Guitar solo G#m7

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

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

*T

8va Full

Full

B * Tap w/edge of pick.

1/2 sl. 1/2 sl. 1/2 sl. 1/2 sl. 1/2 sl. 1/2 sl. 1/2 sl. 1/2 sl.

H P sl. 1/2 1/2 sl. 1/2 1/2 sl. 1/2 1/2 sl. 1/2 1/2 sl.

7 9 10 8 7 9 10 8 (8) 7 9 10 8 7 9 7 6 (6) (6) 10 16 18 10 16 18

N.C.

Woa. Do_

8va- loco trem. bar

1/2 1 2 2 1/2 1 1/2

1 2 2 1/2 1

16 5 9 13 16 18

sl.

w/Rhy. Fig. 4 F#m7 D7

— you want it slea - zy? I — can make it eas - y. Well, come a - run - nin' to me, —

F#m7 w/Rhy. Fig. 4A G5

I said, if — you like it re - al, we — can make a de - al.

D5 E5 F#m7 w/Rhy. Fig. 4A (1st bar only) w/Fill 1 D7

Whoa. — If — you like it slea - zy, I — can make it eas - y

F#m7 w/Rhy. Fig. 4A(1st bar only)

Well, come a - run - nin' to me. And if. you like it re - al, babe, —

©2fr. F# open 2fr. open E F# E D Free time E

— we'll make a de - al, de ceit and —

treach - er y, — yeah.

Fill 1

P sl. P sl. P P P P P

2 0 2 10 (10) 9 7 9 7 4 7 4 2 3 2 0 3 2 0 4 2 5

P sl. P sl. P P P P P

OWED TO JOE

Words and Music by
BULLETBOYS

Tune down 1 step:
⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

A5 5fr. G5 3fr. G#5 4fr. A5 (type 2) 5fr. B5

Moderate Rock ♩ = 128

Intro (Cowbell)

N.C.(E5)

f

0 5 6 7 7 0 3 4 5 5 0 3 4

1. 2.

What up?_

sl. semi-harm.

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

8va----- F5 E5 N.C.(E5)

Ah_ wa wa wa wa ha ha ha ha ha ha

P.M.--- -- 1

10 10 9 (9)
10 10 9 (9)
8 8 7 (7)

3 4 5 0 3 4 0 5 6 7 0 0 0 0 0 0 0 5 6 7 7 0

8va - - 7

ha!

1. His ma -

3 4 5 5 0 3 4 2 (2) 0 5 6 7 7 2 3 4 5 4 5 6 7 9 0

1st, 2nd Verses

ma used to say, "Boy, ev - 'ry time you're a - lone— close your eyes and make a wish on a star."

2. See additional lyrics

(0) 0 5 6 7 7 0 5 6 7 5 0 5 6 7 (7) 0 5 6 7 7 9

2nd time substitute Rhy. Fill

Some - one must - a heard him 'cause his dad - dy came home and brought his

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

Rhy. Fill 1

7 8 9 7 8 9 5 5 6 7 5 6 7 5 0

lit - tle Joe a Gib - son gui tar. _____ The king of the blues _____

is gone_ and still his leg - end lives on, _____ Joe. _____

'Bout the debt_ they owed _____ to Joe. _____ 2. Ste

debt they owed to Joe, _____ 'bout the debt they owed_ to Joe. _____

same bright star but they can't pay the in-t'rest on the debt they owed, debt

P.M.-----4 *let ring* 1/4 P Full

they owed to Joe. Owed to Joe,

sl. (0) 8 8 8 8 7 7 7 7 7 12 0 (0) 2 5 6 7 7 0 3 4 5 5 0 3 4

yeah, ha ha ha. 'Bout the

P.M.-----4

(2) 0 5 6 7 7 0 0 0 0 0 1 1 0 2 2 (2) 5 6 7 7 0

debt they owed to Joe. Ga ga ga ga ga the debt they owed,

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

Oh, the debt they owed

P.M.

D5 N.C.

to Joe.

N.C.(E5)

Tacet

You got to pay it, p - p - p - p - pay it, ba - by. *rit.*

Additional Lyrics

2. Steven had the lips and Joey had the licks.
 Together they would blow you away.
 The train kept a-rollin' right outa control.
 But they're back in the saddle today.
 Now everybody's shooting for that same bright star
 But they can't pay the interest on the debt they owed to Joe

SHOOT THE PREACHER DOWN

Words and Music by
BULLETBOYS and Grant Morris

B7 7fr. D9 4fr. Db9 5fr. Eb9 5fr. C9 21333 G9 9fr. F#9 8fr. F9 7fr. E9 6fr. B9 21333 Bb9 2 3 3 3 E9 (type 2) 21334

Bright Rock shuffle (♩ = ♩) = 190

Intro (Drums)

3 N.C. *mf* H semi-clean tone *sl.* *sl.* *p* 3 *sl.*

T 8 8 (8) *sl.* *sl.* *p* 9 8 9 7 5 7 5 7 5 7 6 5

A 7 6 6 (6)

B H *sl.*

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

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

sl. *p* *sl.* *sl.*

N.C. Me and the men watch - ing late night T V, saw a scar - y man, came up to me and said,

P *P* *P* *Full* *P* *Full* *Full*

P *P* *P* *Full* *P* *Full* *Full*

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

"Hey man, take my hand." (Spoken:) Lookie here. I said,

H *sl.* *sl.*

H 5 5 8 (8) 6 6 5 4 5 (4)

sl. *sl.*

“No, no, — no, mis - ter, please, — you can't bring a bad boy — to his knees.” Got a

sub - tle way_ to say get out-ta town_ Shoot the preach - er down_

Full Full Full

Full Full Full

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

sl.

The Rose Tree

The Rose Tree

vib. w/bar

1/2

vib. w/bar

1st, 2nd Verses
E5

1. Just when I thought that he was dead, _____
2. Some choose heav - en, some choose hell. _____

P.M.-----4

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a repeat sign. The lyrics are: "1. Just when I thought that he was dead, _____" and "2. Some choose heav - en, some choose hell. _____". Below the vocal line is a guitar line in treble clef with a key signature of one sharp. It contains several chords and a melodic line. The text "P.M.-----4" is written below the guitar line.

got back up on his feet and this is what he said: _____
It ain't no va-cant lot to buy, lease or sell. _____

P.M.-----4

let ring

Harm.-----4

The second system of the musical score. The vocal line continues with the lyrics: "got back up on his feet and this is what he said: _____" and "It ain't no va-cant lot to buy, lease or sell. _____". Below the vocal line is a guitar line in treble clef with a key signature of one sharp. It contains several chords and a melodic line. The text "P.M.-----4" is written below the guitar line. The text "let ring" is written below the guitar line. The text "Harm.-----4" is written below the guitar line.

"Black is bad, white is right! _____ But
Save our souls for judgment day. _____

P.M.-----4

The third system of the musical score. The vocal line continues with the lyrics: "'Black is bad, white is right! _____ But" and "Save our souls for judgment day. _____". Below the vocal line is a guitar line in treble clef with a key signature of one sharp. It contains several chords and a melodic line. The text "P.M.-----4" is written below the guitar line.

white by day is black by night." } Shoot the preach-er down. _____
Cash your chips, you're on your way. }

D5 F9 G9 F9 E9

The fourth system of the musical score. The vocal line continues with the lyrics: "white by day is black by night." } Shoot the preach-er down. _____" and "Cash your chips, you're on your way. }". Below the vocal line is a guitar line in treble clef with a key signature of one sharp. It contains several chords and a melodic line. The text "D5 F9 G9 F9 E9" is written above the guitar line.

Chorus
w/Rhy. Fig. 1 (2nd, 3rd times play 1st 5 bars only)

A5

1. Shoot the preach-er down...

3

2. Shoot the preach-er down... Shoot the preach-er down...

w/Rhy. Fill 1

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

Shoot the preach-er down...

*1st chord is tied, not struck,

To Coda

w/Rhy. Fill 2 B7

(Spoken:) Oh yes indeed, a Land o' Goshen.

N.C.(B7)

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

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

N.C.(C7)

Just touch the boob tube and y'all will be healed.

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

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

Rhy. Fill 1

sl.

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

sl.

Rhy. Fill 2

sl.

7 (7) 7

sl.

Take my hand, and I'll lead you to the promised land.

let ring -----

Guitar solo

Rhy. Fig. 2

D9

Full Full

sl.

Full Full

1/2

3

1/2

Full Full

1/2

1/2

10 13

12 12 10 13

12

D9

Db9 Eb9

D9

1/2

1/2

1/2

1/2

P

3

1/2

1/2

1/2

1/2

P

P

(12) (12) 10

12 10

12 10 12

12

(12) 10 12

(12) 10 12 10

w/Rhy. Fig. 2

D9

Full Full

Full Full

Full Full

sl.

Full Full

Full Full

Full Full

10 13

10 13

(10)

1

1/3

1/3

(1)

13

10

H P

P P

12 13 12 10 13 12 10 11

12 10

(10)

Words and Music by
BULLETBOYS and Grant Morris

Moderately ♩ = 96

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2nd time w/Rhy. Fill 1

F5 E5 C5 D5

Chorus

A5

A5(7)

Dsus4/A

D/A

A5

A5(7)

I got

hell,

hell on my

heels.

sl.

sl.

sl.

sl.

Dsus4/A

D/A

A5

A5(7)

Dsus4/A

D/A

A5

A5(7)

A5 B5 C5

Oh, ba-by, I got

hell,

hell on my

heels.

1.

B5 C5 D5 C5 B5 G5 F#5

2.

B5 C5 D

Half time feel

Cadd9

2. I got

Oh.

sl.

sl.

Rhy. Fill 1

F5 E5 C5 D5

E5

sl.

sl.

sl.

sl.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody and guitar accompaniment. The vocal melody is in G major, starting on G4 and moving up to E5. The guitar accompaniment is in G major, starting on G4 and moving up to E5. The second system contains the vocal melody and guitar accompaniment. The vocal melody is in G major, starting on G4 and moving up to E5. The guitar accompaniment is in G major, starting on G4 and moving up to E5. The third system contains the vocal melody and guitar accompaniment. The vocal melody is in G major, starting on G4 and moving up to E5. The guitar accompaniment is in G major, starting on G4 and moving up to E5.

The musical score for "The Wind" by George Gershwin is presented in three staves. The top staff is a guitar solo, the middle staff is a piano accompaniment, and the bottom staff is a guitar accompaniment. The guitar solo is marked with "Gm7", "C/G", and "8va-". The piano accompaniment is marked with "P.M." and "P.M.". The guitar accompaniment is marked with "P.M." and "P.M.". The score includes a variety of musical notations, including chords, scales, and dynamics.

A5 A5(7) Dsus4/A D/A A5 A5(7) Dsus4 D

Woo, — yeah, — yeah, — — — — — yeah, yeah. — — — — — Take it down,

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

9 9 9 9 7 7 9 9 9 9 9 9 7 7 7 7 7 7 7 7 7 7

7 7

0 0

N.C.(A) F5 E5 C5 D5 C5 B5

that's right, when you're in the pock - et. Uh! Wha! — Oh. —

sl. sl.

10-9 10-12 10-9
10-9 10-12 10-9
8-7 8-10 8-7

sl. sl.

50

A5 A5(7) Dsus4/A D/A A5 A5(7) Dsus4/A D/A
 hell, hell — on my heels. — Huh! Yeah! Yeah, yeah,

yeah. — Hell — on my heels, —

rit.

Freely
 A5

— yeah, yeah, — yeah, — Yeah, — that's right.

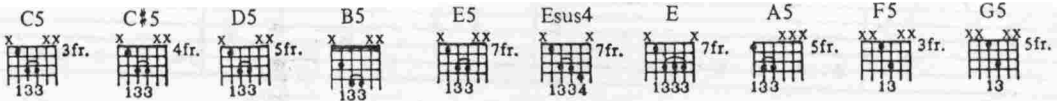
semi-harm.

Additional Lyrics

2. I got so many joneses and psychopath friends on my back,
 So now you tell me you're leavin' so there goes the reason
 To clean up my act. (To Chorus)

CRANK ME UP

Words and Music by
BULLETBOYS and Grant Morris



Freely ♩ = 84

Tacet



Fast Rock ♩ = 284

Riff A
A5



(end Riff A) G5



(Band in)
A5



(Spoken:) Look out, honey.

Here we go.



1st, 2nd Verses
3rd time w/Fill 3
D5 *sl.* w/Riff A (1st 3 bars only) A5

1. Shake me up, I'm com - in' down. — Feel the grin - nin', spin - nin', win - nin' round.

2.3. See additional lyrics

Hip trip. Crack the whip.

Fly - in' and we nev - er leave the ground. I'm blow - in'

fus - es, use - less. Crank me up. —

To Coda 1. 2. Bridge Rhy. Fig. 2 D5

You got to do it.

Hon - ey child, crank me up. —

w/Rhy. Fig. 2 D5 w/Fill 1 F5 G5 w/Riff A A5

I'm wait - in' for you, ba - by. Crank —

me — up. —

Fill 3
8va... Full Full loco
grad. release Full Full *sl.*

(20) (20) 20 20

sl.

Fill 1
let ring--

6	6	6	8	8	8
5	4	5	7	5	7
3			5		

Guitar solo
N.C.(B5)

The guitar solo is written in E major (three sharps) and 4/4 time. It consists of five systems of two staves each. The notation includes various guitar-specific techniques and markings:

- System 1:** Treble staff starts with a half note (1/2) and a palm mute (P). Bass staff has a half note (1/2) and a palm mute (P). Subsequent measures include triplets (3) and half notes (1/2) with palm mutes (P) and full chords (Full).
- System 2:** Treble staff features a half note (1/2) with a palm mute (P), followed by triplets (3) and half notes (1/2) with palm mutes (P). Bass staff includes a half note (1/2) with a palm mute (P), followed by triplets (3) and half notes (1/2) with palm mutes (P). A slide (sl.) is marked on the final measure of the system.
- System 3:** Treble staff begins with a half note (1/2) and a palm mute (P), followed by triplets (3) and half notes (1/2) with palm mutes (P). Bass staff includes a half note (1/2) with a palm mute (P), followed by triplets (3) and half notes (1/2) with palm mutes (P). A slide (sl.) is marked on the final measure of the system.
- System 4:** Treble staff starts with a half note (1/2) and a palm mute (P), followed by triplets (3) and half notes (1/2) with palm mutes (P). Bass staff includes a half note (1/2) with a palm mute (P), followed by triplets (3) and half notes (1/2) with palm mutes (P). A slide (sl.) is marked on the final measure of the system.
- System 5:** Treble staff begins with a half note (1/2) and a palm mute (P), followed by triplets (3) and half notes (1/2) with palm mutes (P). Bass staff includes a half note (1/2) with a palm mute (P), followed by triplets (3) and half notes (1/2) with palm mutes (P). A slide (sl.) is marked on the final measure of the system.

w/Rhy. Fig. 1
A5 Dsus4/A D/A Dsus4/A

w/Rhy. Fig. 1 (1st 2 bars only)
A5 Dsus4/A D/A w/Fill 2

w/Rhy. Fig. 1
A5 Dsus4/A D/A Dsus4/A

A5 8va----- Full
P.M.----- sl. H H P P H H H P H H H P Full
10 9 7 10 9 7 17 19 20 19 20 17 20 17 19 20 17 20 17 20 20

Coda
w/Rhy. Fig. 2
D5 F5
Oo, an y time you want to {hon ba - by, ey don't you

G5 A5
child, } crank me up. said,
know, }
w/Rhy. Fig. 2
D5 F5 G5
you've got to do {it. Ba - by, don't you know, crank me
me.}

1. w/Riff A (1st 4 bars only)
A5
up, Oo,

Fill 2

1/2 1/2 1/2

P P P

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

P P P

2. w/Riff A
A5

up,

w/Fill 4

N.C.(B5)

N.C.(B5)

sl.

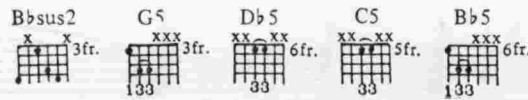
1. 2.

Fill 4

Full Full Full

BADLANDS

Words and Music by
BULLETBOYS



Medium Rock ♩ = 130

Intro N.C.

f pick slide (steady gliss.)

Eb5 Rhy Fig. 1

sl.

sl.

Gm7

1/2

Eb5

sl.

sl.

sl.

H

H

H

sl.

H

1st, 2nd Verses
*w/Rhy. Fig. 1 (2 times)
Eb5

1. The ne - on streets are emp -
2. See additional lyrics

(end Rhy. Fig. 1)

1/2

1/2

sl.

*2nd time strike chord on beat 2 (rest on beat 1).

Gm7

ty; the moon's my on - ly light. —

Eb5

Gm7

Run-nin' from the shad-ows, but-there's no run-nin' from the fight. —

Pre-chorus
3rd time w/Fill 1
Eb5/C

1. I feel no pit - y for you cit - y fools — where the shot - gun
2.3. It doesn't mat - ter which — is quick - er, cy - a - nide or

*Bass plays C.

Chorus
Gm7

2nd, 3rd time substitute Rhy. Fill 1
G0 C5

makes the rules. — In the Bad lands. — (1.2.) There's a
sweet, sweet liq - our. In the Bad lands. —
(2nd, 3rd times:) (Bad lands.) —

Rhy. Fig. 2

Gm7 G0 C5 Gm7

bad moon shin - in' down. — } Bad - lands. —
(3.) Dead with - out a sound. — }

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

Fill 1

Full Full trem. bar

sl. (5) (5) (5)

Rhy. Fill 1

To Coda 1. G° C5 $Gm7$ Csus4

(Bad - lands.)_ Hon - ey, we don't fool _ a - round._

(end Rhy. Fig. 3)

2. $Gm7$

2. Well, your we don't fool _ a - round._ I'm in the

w/Rhy. Fig. 2 $Gm7$ G° C5 $Gm7$

Bad - lands._ (Bad - lands.)_ I don't know who _ I am,_

G° C5 $Gm7$ w/Rhy. Fig. 3 G° C5

In the Bad - lands._ You're real - ly

$Gm7$ (Bad Guitar solo $B^{\flat}$ sus2)

thriv - ing all _ you can._

Full $sl.$ $1/2$

Full $sl.$ $1/2$

yeah, — yeah, oh, — yeah. —

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

(9) 5 (5) 9 5 3 3 2 2 2 2 2 3

G5 D $\flat$ 5 C5 B $\flat$ 5

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

5 5 5 5 13 13 13 13 13 12 11 10 8 6 4 3 2

5 13 13 13 13 13 12 12 12 10 10 8 7 7 5 5 3

B $\flat$ 5sus2 sl. sl. sl. sl. sl. D.S. al Coda

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

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

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

Coda

w/Rhy. Fill 2 Gm7 w/Rhy. Fig. 2 Gm7

we don't fuck a - round. I'm the Bad - lands. —

Repeat (lead vocal ad lib) and fade

G $\circ$ C5 Gm7 G $\circ$ C5

Bad lands. — Bad lands. — Ba ba ba ba ba ba

(Bad lands.) — (Bad lands.) —

Rhy. Fill 2

3 3 5 5 5 5 3 3 5 5

Additional Lyrics

- Well, your mama can't protect ya,
And you're the apple of her eye.
When the straitjacket blues come to ya,
It's time to do or die. (To Pre-chorus)

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