

MR. BIG ②

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Colorado Bulldog

Words and Music by
Paul Gilbert, Billy Sheehan,
Pat Torpey, Eric Martin
and Tony Fanucchi

Moderate Rock ♩ = 140

Triplet feel (♩ - ♩ - ♩)

N.C.
Riff A 6

Intro

The first system of the score consists of two systems of guitar and bass notation. The top system features a guitar staff with a treble clef and a key signature of one sharp (F#). It begins with an 'Intro' section marked 'f' (forte). The guitar part is a triplet-based riff with sixteenth notes, followed by a series of sixteenth-note triplets. The bass staff below it shows fret numbers: 2 5 7, 5 7 9, 7 9 12, 9 12 14, 8 10 12, 7 9 12, 10 12 15, 9 12 14, 12 15 17, 12 14 16, 10 12 15, 12 15 17. Drum notation 'H H' is placed above the bass staff. The second system continues the guitar and bass parts with similar triplet patterns and fret numbers: 19 17 15, 17 15 12, 15 12 10, 16 14 12, 17 15 12, 14 12 9, 15 12 10, 12 10 8, 14 12 9, 14 12 9, 12 9 7, 12 9 7, 9 7 5. Drum notation 'P P' is placed above the guitar staff.

Double time feel

N.C.(E5)

(end Riff A)

The second system of the score consists of two systems of guitar and bass notation. The top system begins with a guitar staff marked 'sl.' (slur) and 'P.M.' (pedal point marking). It features a double-time feel with a key signature change to E5. The guitar part includes slurs and wavy lines indicating vibrato. The bass staff shows fret numbers: 7 9 7 14, 7 9 7 14, 7 9 14 12 14, 7 9 14 12 14, 7 9 14 12 14, 7 9 14 12 14. Drum notation 'P.M.' is placed above the bass staff. The second system continues the guitar and bass parts with similar double-time patterns and fret numbers: 7 9 14, 7 9 14 12 14, 7 9 14 12 14, 7 9 14 12 14, 7 9 14 12 14. Drum notation 'P.M.' is placed above the bass staff. The final system of the score features a guitar staff with a treble clef and a key signature of one sharp (F#). It begins with a guitar part marked 'slight P.M.' and '6' (sixteenth notes). The guitar part is a triplet-based riff with sixteenth notes, followed by a series of sixteenth-note triplets. The bass staff below it shows fret numbers: 7 9, 7 9, x x x x 14, 7 9, 5 7 9, 5 7 9, 8 10 12, 8 10 12 15 14 12, 15 13 12, 3 5 7, 3 5 7.

1st, 2nd, 3rd Verses
 2nd time w/Rhy. Fill 1
 3rd time w/Fill 2

N.C.(E5)



1. Ace high in gold - en, I was tall and on the rocks... And a lit - tle touch of at - ti - tude.

2.3. See additional lyrics

A.H.
 (8va)Full



A.H.
 Full

15 (15)

sl.

sl.

6/7
 5/6

A.H.
 pitch: A

(Gtr. out)



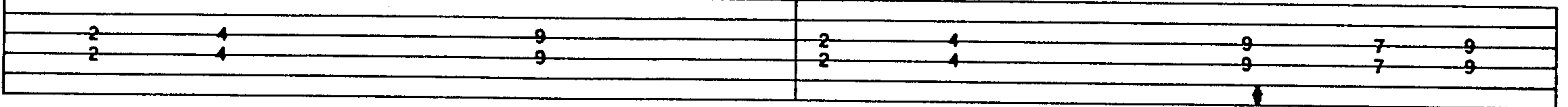
Who's that Mad-ame X com-in' in at three o'clock? Why don't you send her o-ver, one, two.

Pre-chorus
 N.C.(B5)

3rd time to Coda II



1. Next thing I re - mem - ber, I was crawl - in' 'round the room. She was
 2.3. Next thing I re - mem - ber through the pan - de - mo - ni - um, it was



Rhy. Fill 1

Fill 2

2nd time substitute Fill 1

danc - in' on the ta - ble. Blood shot, bark - in' at the moon.
 feel - in' like a night - mare that bites right in - to my skin.

Full Full Full Full Full Full

Full Full Full Full

2 4 9 9 7 10 10 13 11 12 13 14

2 4 9 9 (0) (0)

(14) sl.

Chorus
D5 E5

N.C.

D5

2nd time substitute Rhy. Fill 2
E5 D5 E5

Col - o - ra - do bull - dog. This night has gone to my head. Col - o - ra - do

Rhy. Fig. 1

P P P P

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

0 2 0 2 (2) 2 0 2 2 0 2 0 2 0 2 0 2

N.C.

D5

A5

C

2nd time to Coda I

D

C

D

N.C.(E5)

bull-dog. Throw a leash a-round my neck. Turn a round and run like hell.

(end Rhy. Fig. 1)

let ring - 4 sl. sim.

P P P P

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

(2) 2 0 2 0 3 2 0 0 3 2 5 4 0 3 2 5 4 0 7 9 X 14 7 9 X 14

sl.

Fill 1

Sva- Full Full Full Full loco

Full Full Full Full

14 15 17 19
17 18 20 22

(17) sl.

Rhy. Fill 2

(10) (17) sl.

D.S. al Coda I

Musical notation for the first system, including a treble clef staff with notes and wavy lines, and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for strings 1-6 across frets 7-19. Labels include "P.M.", "8va", and "loco".

Coda I

Musical notation for the second system, featuring a treble clef staff with lyrics "run like hell." and "let ring---". It includes a guitar fretboard diagram with fingerings for strings 1-6. Chord symbols C, D, and N.C.(F#5) are present above the staff.

Musical notation for the third system, including a treble clef staff with notes and wavy lines, and a guitar fretboard diagram. Labels include "N.C.(F#5)", "P.M.", and "1/2".

Musical notation for the fourth system, including a treble clef staff with notes and wavy lines, and a guitar fretboard diagram. Labels include "P.M." and "3".

1.

2.

Musical notation for the fifth system, including a treble clef staff with notes and wavy lines, and a guitar fretboard diagram. Labels include "A.H. (8va)", "A.H. (15ma)", "P.M.", "H H", and "sl".

Guitar solo
N.C.(A5)

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

(20) 17 20 19 20 19 17 20 17 19 17 20 17 20 19 17 20 20 19 17 20 19 17 19 17 19 19 19 17 11 11 11

14 16 17 17 16 14 16 17 17 16 14 16 17 17 16 14 16 17 17 16 16 17 19 19 17 16 17 19 19 17 16 17 19 19 17 16 17 19 19 17

17 19 21 21 19 17 19 21 21 19 17 19 20 17 19 20 17 19 20 20 19 17 19 20 17 19 20 20 19 17 19 20 17 19 20 20 22 22 22 22

7 9 14 7 9 14 (7) 14 12 14 7 9 14 12 14

7 9 14 12 13 14 15 16 7 9 14 11 12 13 14 15

Coda II

B5

feel-in' like a night-mare that bites right in - to my skin, ah.

TP P P TP TP P P sl. TP TP TP P

H H 3 6 7 6 sl. sl.

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

9 10 12 9 14 12 14 12 10 9 8 14 12 14 12 14 10 9

2 4 (4) 9 9 10 12 14 12 14 10 9 4 4 4 4 2 2 2 2 (12) sl. sl.

Chorus
w/Rhy. Fig. 1 (2 times)
D5 E5

Col - o - ra - do__ bull - dog__ This night__ has gone to__ my

E5 D5 E5 N.C. D5 A5

head. Col - o - ra - do__ bull - dog__

D5 A5 C D C D

Throw a leash__ a - round my neck. Turn a - round__ and run like...

D5 E5 N.C. Substitute Rhy. Fill 3 D5 A5 N.C.

Col - o - ra - do__ bull - dog__ This night__ has gone to__ my

(resume Rhy. Fig. 1) D5 E5 N.C.

head. Col - o - ra - do__ bull - dog__

Rhy. Fill 3

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

6 6 6 3

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

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

D5 A5 C D C D

Throw a leash_ a - round my neck. Bot-toms up, down the hatch. It's

w/last bar of Rhy. Fig. 1 C D w/Riff A N.C. 4

time to start all o - ver a - gain. —

Free time A5

trem. strum trem. pick Harm. —

*While continuing to trem. pick, slide L.H. finger along 5th stg. towards bridge, thereby sounding harmonics.

A5 Fdbk. 1 1 1 1

trem. strum trem. bar Fdbk. pitch: C#

steady gliss. E5 pick slide H sl. H sl.

steady gliss. E5 pick slide H sl. H sl.

Additional Lyrics

2. Swingin' from the rafters, losin' all control,
Playin' a little game of cat and mouse.
I popped the question. I've been lonely much too long.
Last call, the drinks are on the house. (To Pre-chorus)
3. My sweet Lolita, a preying maneater,
Left me in the Number Six Motel.
How was I to know she'd strip me to the bone
And steal away my heart as well? (To Pre-chorus)

Price You Gotta Pay

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

Moderate Rock shuffle ♩ = 100

Intro (Drums) N.C. A5 Rhy. Fig. 1 (Gtr. I) Csus2 D5 N.C. A5 N.C. A5 N.C.

f P.M. P.M. P.M. P.M. P.M.

T
A
B

0 3 0 3 0 3 0 3 0 3 1 3 0 3

A5 Csus2 D5 N.C. A5 N.C. A5 N.C. Harm. (8va)

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

Harm. P.M.

2 2 3 3 2 2 2 2 0 1 6 2 4 3 4 0 0 3

A5 Csus2 D5 N.C. A5 N.C. A5 N.C.

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

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

A5 Csus2 D5 N.C. A5 N.C. A5 (end Rhy. Fig. 1) sl

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

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

x (17) sl

1st Verse
N.C.(A5)

I could take what I want, but I take what I need.

Full
vib. lower note only
Full

P.M.-----

2 2 5 7 2 2

sl.

20 19 (20) (19)

How can I help my - self if I need - ev - 'ry - thing?

A.H. (8va)

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

A.H.

F5 C/F F5 C5

A.H. pitch: C# sl.

3 5 5 5 5 5 5 (5)
3 3 3 3 3 3 3 (3)

I get pos - ses - sion with half of the truth,

Full
vib. lower note only
Full

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

sl.

2 2 5 7 2 2

sl.

then change my di - rec - tion when the bill comes due, yeah.

Harm. (8va)

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

Harm.-----

F5 C5 D5

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

E Esus4 N.C.

Then I turn— a - round, the man— is stand - in' at the door.— It's the

let ring

Chorus w/Rhy. Fig. 1 N.C. Csus2 D5 N.C. A5 N.C. A5 N.C. A5 Csus2 D5 N.C.

price,— the price you got-ta pay.— It's

1st time substitute Rhy. Fill 1 A5 N.C. A5 N.C. Resume Rhy. Fig. 1 A5 Csus2 D5 N.C. A5 N.C. A5 N.C.

com - in' down to - day.— At the time it seems so eas - y, like an - y game - you play.— There's a

price for say - ing may - be, the price you got - ta pay.— Oh,— I

2nd time to Coda A5 Csus2 D5 N.C. A5 N.C. A5

2nd Verse N.C.(A5)

got here— with no - thin', I'll leave with a lot. Come

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

Full sl. vib. lower note only Full sl.

Rhy. Fill 1

Harm.----- (8va) P.M. P.M. Harm.----- P.M.---

F5 C5

on and take a chance now, ba - by. Gim - me what you got, yeah.

P.M. P.M.

sl.

N.C.(A5)

A piece of the ac - tion, a slice of the pie.

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

sl.

Full I
vib. lower note only
Full

F5 C5 D5

hope you won't re - mem - ber when it's time to tes - ti - fy.

P.M. P.M.

E Esus4 N.C. D.S. al Cod.

turn a - round to look at you, you're look - in' back my way. It's th

let ring

Coda
 (w/last bar of Rhy. Fig. 1)
 A5 N.C. A5

Harmonica solo
 N.C.

Play 4 times

price you got-ta pay... Hit me!

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

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

Guitar solo

*N.C.(B5)

Full Full Full Full Full Full Full Full

10 12 12 10 12 10 9 (9) 7 7 9 7 10 12 10 12 10 12

(0)

*Chords implied by bass throughout Guitar solo.

sl.

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

10 10 10 10 9 10 11 11 12 13 14 14 15 16

10 10 10 10 9 10 11 11 12 13 14 14 15 16

9 9 9 9 9 8 8 8 9 10 10 10 11 12 13 13 14 15 15

8va- (C5)

1/2 Full Full Full P H P P P H H P H Full *loco*

22 22 22 19 22 19 22 21 22 21 19 19 19 21 19 10 21 19 21 19 19 19 (19) 19

0 0

(B5) H

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

10 9 7 10 7 10 9 7 10 9 7 10 7 10 9 7 10 7 10 9 7 10 7 10 9 7 10 7 10 9 7

A5 N.C.

8va----- N.C.

Ow! _____ Yeah, yeah

Full Full 1 1/2 loco

(Gtr. I tacet)

P P P P P P

Full sl Full 1 1/2 P.M.

12 10 9 9 12 10 9 9 12 12 12 10 9

2 2 6

0 3

*(A5)

(Spoken:) Now, this is how it all adds up. Ooh...

* Chord implied by bass.

Rent is due and so are you. I'm here to re - pos - sess your soul. —

Gtr. I

let ring-----

p f

8 9 8 9 8 9 8 9 8 9 8 9 8 9 8 9 8 9 8 9

A5 N.C.

Hey, ba - by, — you're deep in - to the hole. — It's t

2 2 6

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

A5 Csus2 D5 N.C. A5 N.C. A5 N.C.

price, _____ the price you got - ta pay. _____

A5 Csus2 D5 N.C. Substitute Rhy. Fill 2 N.C. A5 N.C. A5 N.C.

It's com - in' down _____ to - day _____ It

Resume Rhy. Fig. 1

A5 Csus2 D5 N.C. A5 N.C. A5 N.C. A5 Csus2 D5 N.C.

start - ed out so eas - y, like a lit - tle game. There's a price for say - in' may - be, the

A5 N.C. A5 N.C. Outro B5 D5 E5 N.C.

price you got - ta pay. _____ Ow! _____

Gr. II sl. P.M.

sl. (9) 7

Gr. I P.M. P.M. P.M. Rhy. Fig. 2 P.M. P.M. P.M.

2 2 0 1 3 3 0 2 0 4 4 2 2 5 7 9 2 0

Rhy. Fill 2 Harm. (8va) P.M. P.M. P.M. Harm.

B5 N.C. B5 N.C. B5 D5 E5 N.C.

Yeah. The price you got - ta pay.

Full Full H P Full Full

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

(end Rhy. Fig. 2)

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

B5 N.C. B5 N.C. w/Rhy. Fig. 2 (2 times) B5 D5 E5 N.C.

At the time it seems so eas - y,

1/4 1/4

P sl. (7) sl.

Harm. (8va) Harm. P.M. P.M. Harm. P.M.

B5 N.C. B5 N.C. B5 D5 E5 N.C.

an - y game - you play. — There's a price for say - in' may - be, — the

H P H P H P A.H. (8va) H P A.H.---

P.M.

sl. H P H P H P A.H. A.H.---

10 9 7 10 7 9 7 9 7 9 7 9 7 5 7 5

H P H P

B5 N.C. B5 N.C. B5 D5 E5

price you got - ta pay. —

semi-harm. — Full P.M. P.M. P.M.

Gtrs. I & II (Gtr. I cont. in slashes)

7 5 7 9 7 9 7 7 4 4 7 9 4 4 7 9 2 2 5 7

Freely

Gtr. I

Gtr. II

pick slide steady gliss.

(9) (9) (7)

(cont. in notation)

In time

Ⓞ2fr. Ⓞopen

F# A B5 N.C. B5

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

Gtrs. I & II

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

sl.

Promise Her The Moon

Words and Music by
Eric Martin and André Pessier

Moderately ♩ = 116

Intro Dadd4 Em C N.C.(G) Dadd4 Em Cadd9

Rhy. Fig. 1 (*Gtr. I)

mf sl let ring-1 let ring-----1 let ring-----1 let ring-1 let ring-----1 let ring-----1

sl *Clean elec. w/light chorus. *sl*

Acous. gtr. *mf sl* let ring-----1 let ring let ring-----1

sl H P *sl* H P *sl*

Dadd4 Em C N.C. Fsus2 Em7 C Bb6 Csus2 (end Rhy. F)

Hey, yeah, yeah.

sl let ring---1 let ring-----1 let ring-----1 let ring-----1

sl let ring-----1 let ring-1 let ring-----1

1st, 2nd Verses
G5 Gsus2

G5 Gsus2

Rhy. Fig. 2 (both gtrs.)

1. You don't know what you've got... till the love is almost gone...
2. See additional lyrics

C6/9 Cmaj7(no 3rd) Csus2

C5 Cmaj7(no 3rd)

This time, yeah, she's giving up.

(end Rhy. Fig. 2)

let ring-----

*H

*H

*2nd time only.

w/Rhy. Fig. 2 (both gtrs.)
G5 Gsus2

G5 Gsus2

Still in a state of shock... I should've seen it coming

C6/9 Cmaj7(no 3rd) Csus2

C5 Cmaj7(no 3rd) w/Rhy. Fill 1 Csus2

on... It's too late... for waking up.

Rhy. Fill 1 (both gtrs.)

let ring-----

Pre-chorus
Gmaj7/B

C^{sus#4}
C^{sus2}

Em9

C^{sus#4}
C^{sus2}

Her mind's made up, I know.

The dream is over.

Both gtrs.

let ring

Gmaj7/B

C^{sus#4}
C^{sus2}

2nd time substitute Rhy. Fill 2 (both gtrs.)
Am7 C/F

But my heart just can't let go.

Sh

Chorus

w/Rhy. Fig. 1 (1st 8 bars only - both gtrs.)
Dadd4 Em C

N.C.(G) Dadd4 Em

too good to be forgotten, too good to be

Cadd9

Dadd4

Em

true.

Be fore my world is

Rhy. Fill 2

3rd time to Coda

C G/B Dadd4 Em Fsus2 C

torn a - part, — I'll prom - ise her — the moon... I'll prom-ise her the

Both gtrs.

1. w/Rhy. Fig. 2 (1st 4 bars only - both gtrs.)
G5 Gsus2

C6/9Cmaj7(no 3rd) Csus2

moon.

2. w/Rhy. Fig. 2 (1st 2 bars only - both gtrs.)
G5 Gsus2

moon.

Bridge Fsus2 G5 Gsus4 G Fsus2

And all the times she stood by me, — I nev-er said, "I love

Both gtrs.

G5 Gsus4 G Am C Am

you". — Yeah, — I kept it deep down in my soul. — And all the while I've been a fool. —

D.S. al Coda

D Dsus4 D G/B Csus2 Fsus2

Yeah, — yeah, — yeah. —

She's

let ring-----1

Coda w/Rhy. Fig. 1 (both gtrs.)

Dadd4 Em C N.C.(G)Dadd4 Em Cadd4 3

moon. — Hey, — yeah, — yeah, — yeah. — Prom-ise her

Dadd4 Em C G/B Substitute Rhy. Fill 3 (both gtrs.) Resume Rhy. Fig. 1 Fsus2 Em7 C Bb6 Csus2

the moon. Hey. —

G5 Both gtrs. Gsus2

Rhy. Fill 3

let ring-----1

Additional Lyrics

2. I was too blind to notice her.
 Wrapped up in myself.
 Workin' hard overtime, night and day.
 I thought we were so secure.
 Can't imagine someone else
 Could come between us and take her away. (To Pre-chorus)

What's It Gonna Be

Words and Music by
Paul Gilbert, Pat Torpey,
André Pessis and Eric Martin

Moderate Rock ♩ = 112

Intro

(Drums) 3

*Gtr. I

N.C.

H

N.C.
Rhy. Fig. 1

D5

mf 6

sl.

sl.

14 12 12 (12)

14 12 14

2 2

3 3

2 2

2 2

2 2

*Drop D tuning: (♯) = D

N.C.

E5

D5

N.C.

D5

N.C.

E5

D5

P.M.---|

P.M.-----|

P.M.---|

4 2

2 0

2 0

2 2

3 3

2 2

2 4

2 0

2 0

2 2

4 2

2 0

2 0

2 2

N.C.

D5

N.C.

E5

D5

N.C.

N.C.

D5

N.C.

E5

D5

(end Rhy. Fig. 1)

P.M.--|

P.M.--|

P.M.--|

P.M.--|

3 3

2 2

10 10 10 10 10

4 2

2 2

11 11 9 11 11

2 4

2 0

2 0

2 2

4 2

2 0

2 0

2 2

sl.

1st Verse
N.C.

E5

N.C.

E5

What's it gon - na be, — babe? —

Rhy. Fig. 2 (Gtr. I)

P.M.

sl.

sl.

6 7 6 0 2 2 (2) (2)

sl.

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

sl.

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N.C. E5 N.C. E5

Shiv-ers down my spine. Swim on-to your is - land.

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

N.C. A5 G5 N.C. B5 D5

Is your treas - ure mine? Send me out an an - swer, tell me some-thing real. (end Rhy. Fig. 2)

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

sl. 5 6 7 7 7 7 7 8 9 9 9 9

Chorus w/Rhy. Fig. 1 N.C. D5 N.C. E5 D5 N.C. D5

What's it gon - na be, - ba - by? What's it gon - na be? Why's it have to be so hard to

Substitute Rhy. Fill 1 Resume Rhy. Fig. 1 N.C. E5 D5

win your sym - pa - thy? What's it gon - na be, - ba - by? What's it gon - na be? You're

N.C. D5 N.C. E5 D5

tak - in' your time - mak - in' up your mind, you should be mak - in' time with me, yeah.

2nd Verse w/Rhy. Fig. 2 N.C. E5 N.C. E5

How's it gon - na feel, - babe? Your back's a - gainst the wall.

Rhy. Fill 1 (Gtr. I)

P.M. - - - 1

N.C. E5 N.C. E5

Close your eyes and feel your bod - y start to fall.

N.C. A5 G5 N.C. B5 D5 N.C. D5

Chorus w/Rhy. Fig. 1

Gim - me lit - tle an - swer. Woh, (What's it) gon - na be, ba - by?

N.C. E5 D5 N.C. Substitute Rhy. Fill 1 N.C. E5 D5

What's it gon - na be? What's it gon - na take to see the pos - si - bil - i - ties?

Resume Rhy. Fig. 1 N.C. D5 N.C. E5 D5 N.C.

What's it gon - na be, ba - by? What's it gon - na be? You're

N.C. D5 N.C. E5 D5

tak - in' your time, mak - in' up your mind, you should be mak - in' time with me, yeah.

N.C.

P.M. P.M. 1/4 P.M. HP P.M. 1/4 P.M. P.M.

N.C. HP P

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

P H P H P Full P Full

P H P H P Full P Full

Bridge

G5 G#5 A5

Bb5 B5

Musical staff with guitar chords and notes.

(Hoo, hoo.) Send me out an answer, (Hoo, hoo.) tell me how you feel.

Musical staff with guitar accompaniment and sl. marking.

P.M.-----|

P.M.-----|

G5 G#5 A5

N.C.

E Esus4 E

Musical staff with guitar chords and notes.

(Hoo, hoo.) Move a little closer, gimme something real.

Musical staff with guitar accompaniment and sl. marking.

P.M.-----|

G5 G#5 A5

Bb5 B5

Musical staff with guitar chords and notes.

(Hoo, hoo.) Put you in my pocket, (Hoo, hoo.) keep you for a day.

Musical staff with guitar accompaniment and sl. marking.

P.M.-----|

P.M.-----|

G5 G#5 A5

DS

D.S. al Coda

Musical staff with guitar chords and notes.

(Hoo, hoo.) Let the good doctor take you away.

Musical staff with guitar accompaniment and sl. marking.

P.M.-----|

G5 G#5 A5

Musical staff with guitar accompaniment and sl. marking.

Coda (w/last bar of Rhy. Fig. 1)
N.C. E5

mak - in' time with me. Come on,

Riff A (Gtr. I)

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

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "mak - in' time with me." followed by "Come on,". Below the vocal line is a guitar line for "Riff A (Gtr. I)" in treble clef, consisting of a series of eighth notes. The guitar line is accompanied by a bass line with fret numbers: 4 4 2 3 4 4 2 3 4 2 4 0 0 4 2. The guitar line includes a "P.M." (pick mute) instruction.

ba - by. Yeah!

(end Riff A)

P.M.-----

The second system continues the vocal line with the lyrics "ba - by. Yeah!". The guitar line continues "Riff A" and ends with a wavy line labeled "(end Riff A)". The guitar line includes a "P.M." instruction and a "sl." (slide) instruction. The bass line continues with fret numbers: 4 4 2 3 4 4 2 3 4 2 4 0 0 4 2 4 4 2 3 4 4 2 3 4 2 4 0 1 2 3 4 2 0 4 sl. The guitar line includes a "sl." instruction.

Guitar solo w/Riff A (till end)

*Gtr. II

Full N.C. Full Full Full Full 2 1/2 P

The guitar solo section is for "Gtr. II" and is in treble clef. It features various techniques: "Full" (full chords), "N.C." (natural chords), "P" (palm muting), "H P" (hammer-on/pull-off), and "2 1/2" (two and a half notes). The solo is accompanied by a bass line with fret numbers: 17 16 17 16 17 10 (16) 14 14 10 14 14 17 17 14 17 2 1/2 (17) 14. The guitar line includes a "sl." instruction.

*Standard tuning.

semi-harm.

Full Full H P P Full sl.

The continuation of the guitar solo features "semi-harm." (semi-harmonic) and "Full" chords. The guitar line includes a "3" (triple) instruction and a "sl." instruction. The bass line continues with fret numbers: 17 17 (17) 14 17 14 P 17 14 17 14 17 17 14 15 16 17 14 14 17 14 17 (17) sl.

A.H. (15ma) Full

6 6 6 6 6 6 6 6 6 6

slight P.M.

semi-harm.

A.H. Full

A.H. pitch: F#

A.H. (15ma)

P P H P P P P P P P

A.H. P P.M.

H P

pick slide

A.H. pitches: F# E

6 6 6 6 5 3 6 6 6

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

6

H P P P H P P P

1 1/2 3 1 1/2 2 1 1/2 2 1 1/2 2

Full

Full

grad. bend

Full

Full

Full

Full

Full

T *sl. sl. P sl. P

T sl. sl. P sl.

*Slide w/R.H. finger.

Wild World

Words and Music by
Cat Stevens

C#m 4fr. 1342(1) **F#7** 321 **F#** 3211 **B** 1333 **Emaj7(no3rd) E5** 7fr. 132 **E5** 7fr. 134 **A** 5fr. 134211 **F#m** 134111
G# 4fr. 134211 **G#sus4** 4fr. 13 411 **F#(type 2)** 134211 **B VII** 7fr. 134211 **E** 231 **A II** 111 **Asus2** 23

Tune up 1/2 step:
 ⑥ = F ③ = Ab
 ⑤ = Bb ② = C
 ④ = Eb ① = F

Slowly ♩ = 76

Intro **C#m** **F#7** **C#m** **F#** **F#7** **B** **Emaj7(no3rd)E5** **Emaj7(no3rd)**

La la la la la la la la la. La la la la la la la.

*Two acous. gtrs. arr. for one.

A **F#m** **G#** **G#sus4** **G#** **C#m**

La la la la la la la la la.

1st Verse

Rhy. **C#m**

Fig. 1

F#(type 2) **B VII** **Emaj7(no3rd) E5** **Emaj7(no3rd)**

Now that I've lost ev - 'ry-thing to you, you say you wan-na start some - thing -

A **F#m** **G#** **G#sus4** **G#** **C#m**

new. And it's break-in' my heart you're leav - ing. Ba-by, I'm griev - ing.

F#(type 2) **B VII** **Emaj7(no3rd) E5** **Emaj7(no3rd)**

But if you wan-na leave, take good care. Hope you have a lot-ta nice things to wear.

A **F#m** **G#** **B VII** **Emaj7(no3rd) E5** **Emaj7(no3rd)**


But then a lot-ta nice things turn bad out there.

Rhy. Fill 1 (Gtr. I) (cont. in slashes)

7 7 5 5 5 5 4 4 4 4 2 2 2 2
 7 7 6 6 6 6 4 4 4 4 2 2 2 2
 8 8 6 6 6 6 4 4 4 4 2 2 2 2
 9 9
 7 7

Chorus
E B w/Fill 1 A^{II}

Rhy. Fig. 2



Ooh, ba - by, ba - by, it's a wild world.

B Asus2 E

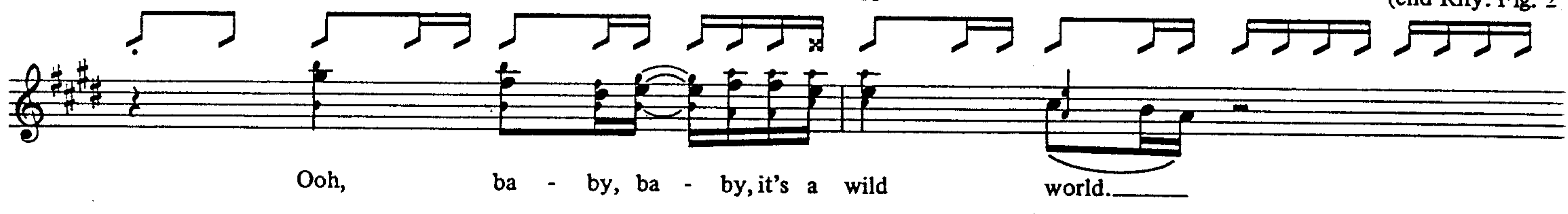
⑤ 2fr. 4fr. ④ 2fr. ⑤ 4fr. 2fr.

B C# E C# B



It's hard to get by just up-on a smile.

⑥ open E B w/Fill 1 A^{II} (end Rhy. Fig. 2)




Ooh, ba - by, ba - by, it's a wild world.

B Asus2 w/Rhy. Fill 2 E

F# G

2nd time to Coda



I'll al-ways re-mem-ber you like a child, girl.

2nd Verse w/Rhy. Fig. 1 C#m F#(type 2) Bvii Emaj7(no3rd) E5 Emaj7(no3rd)




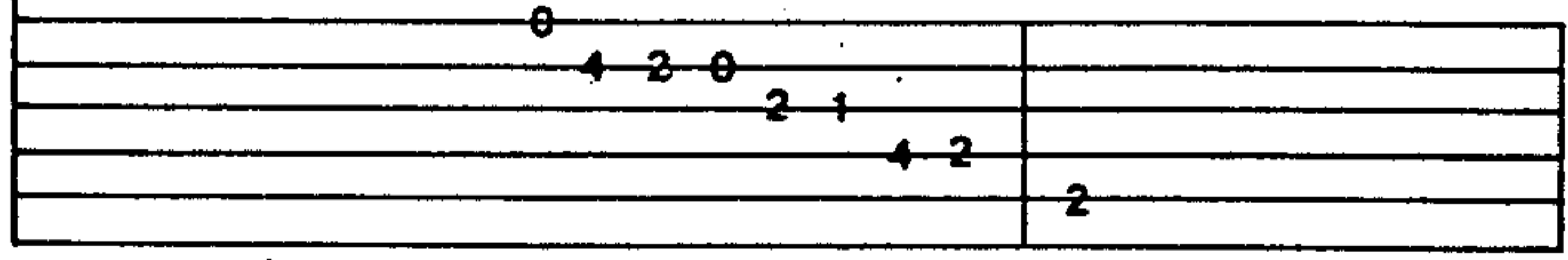
You know I've seen a lot of what the world can do, and it's break-in' my heart in two,

A F#m G# G#sus4 G# C#m



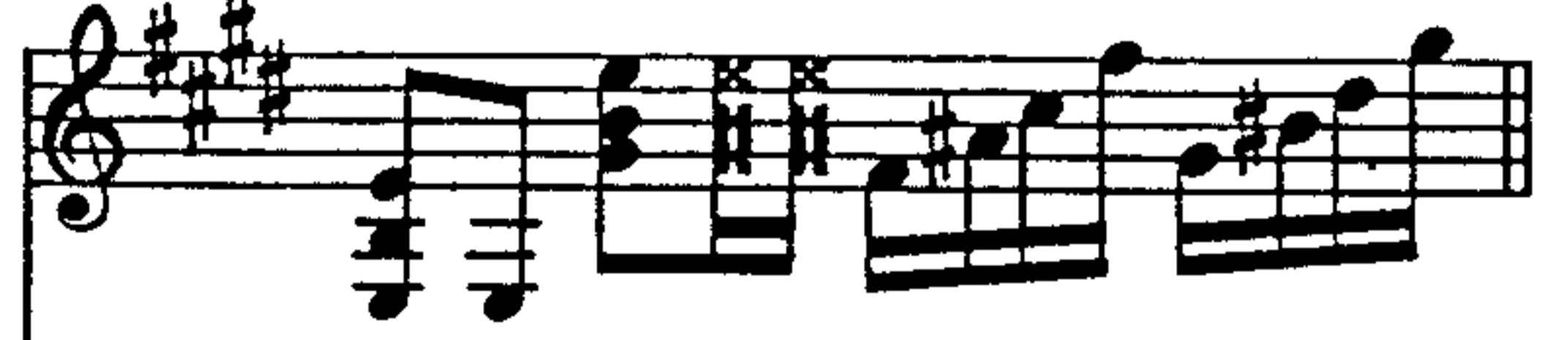
'cause I nev-er wan-na see you sad, girl. Don't be a bad girl.

Fill 1 (*Gtr. II)

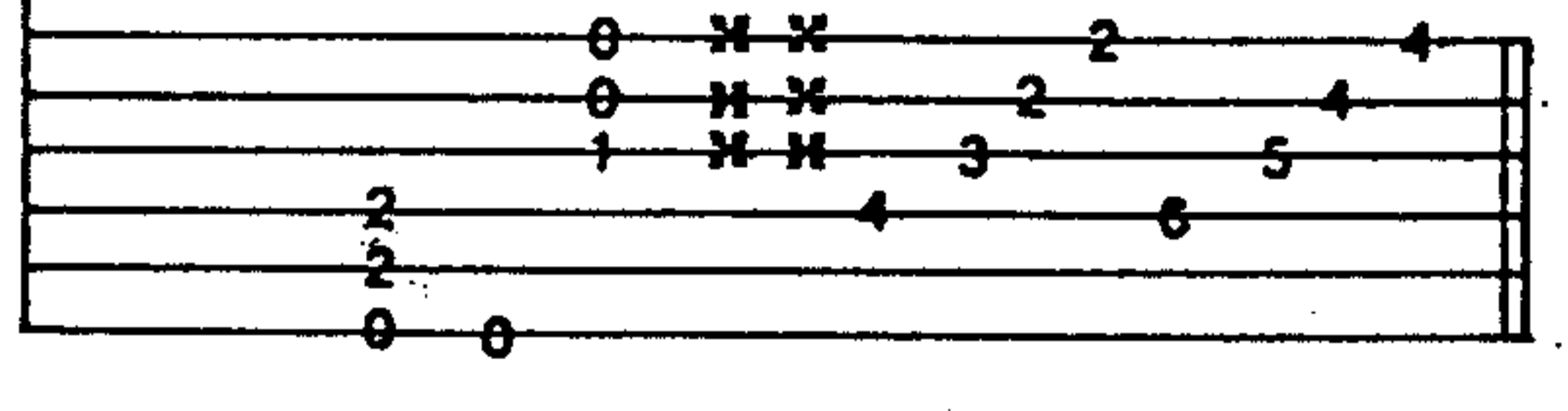



*Acous.

Rhy. Fill 2 (Gtr. I) (cont. in slashes)



let ring-- let ring-- let ring--



3rd Verse
w/Rhy. Fig. 1 (last 4 bars only)

C#m F# B VII Emaj7(no3rd)E5 Emaj7(no3rd)

But if you wan-na leave, — take good care. Hope you make a lot-ta nice friends_out

Gtr. III 8va

12 12 12 12 11 11 11 11 11 11 11 11 11 11

A F#m G# B VII w/Rhy. Fill 1 N.C.

there. — But just re-mem-ber there's a lot-ta bad, — and be - ware. —

8va

9 9 9 9 9 9 9 9 9 8 8 8 8 7

Chorus
w/Rhy. Fig. 2

E B w/Fill 1 A II

Ooh, ba - by, ba-by, it's a wild world. —

B Asus2 E 2fr. B 4fr. 2fr. C# E 4fr. 2fr. C# B

It's hard to get by — just up - on a smile. — Yeah, yeah, yeah. —

open E E B w/Fill 1 (1st bar only) A II

Ooh, ba - by, ba - by, it's a wild world. — And I'll —
(wild world.)

B Asus2 w/Rhy. Fill 3 E N.C.

al - ways re-mem-ber you like a child, girl. Oh, yeah.

ⓐ open E B w/Rhy. Fig. 2 (last 5 bars only) & Fill 1 A^{II}

Ooh, ba - by, ba-by, it's a wild world.

B Asus2 E

ⓐ 2fr. B 4fr. C# 2fr. E ⓐ 4fr. 2fr. C# B

It's hard to get by just up-on a smile. Yeah.

ⓐ open E B w/Fill 1 (1st bar only) A^{II}

Ooh, ba - by, ba - by, it's a wild world. And I'll

B Asus2 E

al - ways re-mem-ber you like a child, girl.

Rhy. Fill 3 (Gtr. I)

Mr. Gone

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

Moderate Rock ♩ = 100

Intro (Synth.) (Synth. & Drums) 4

C7 Rhy. Fig. 1 (Gtr. I) Fmaj7 Csus2 D9

mf let ring throughout
clean tone w/chorus

Fmaj7/6(no 3rd) (end Rhy. Fig. 1) w/Rhy. Fig. 1 (2 times) C7 Rhy. Fig. 2 (Gtr. II) Fmaj7

P.M.-----
w/distortion

Csus2 D9 Fmaj7/6(no 3rd) Bkgd. Voc. Fig. 1 w/Rhy. Fig. 2 (1st 3 bars only) C7 Fmaj7 Csus2 D9 w/Rhy. Fill 1 (Gtr. II) (end Bkgd. Voc. Fig. 1) Fmaj7/6(no 3rd) (Gtr. I out)

Mis-ter Gone.

(end Rhy. Fig. 2)

Rhy. Fill 1

P.M.-----

(20) sl.

1st, 2nd Verses
Rhy. Fig. 3 (Gtr. II)

(end Rhy. Fig. 3)

C5

③3fr. C G G5 F5

P.M.-----

w/Rhy. Fig. 3 (3 times)

③3fr. C G G5 F5

1. You feel a tap up - on your shoul - der.
2. See additional lyrics

Turn a-round, there's no one there.

C5

③3fr. C G G5 F5 C5

③3fr. C G G5 F5

Is your mind just get - ting old - er?

Are you whis - per-ing a prayer?

Pre-chorus
Am

Fsus2

When you feel you're some - one else,

Gtr. II

P

P.M.

P.M.

let ring-----

P.M.

sl.

Dadd9/F#

Gsus4

G

w/Bkgd. Voc. Fig. 2

in the crowd - all by your - self.

Bkgd. Voc. Fig. 2

Mis-ter Gone.

Chorus
w/Rhy. Figs. 1 & 2 (both 2 times)
C7

w/Bkgd. Voc. Fig. 2
Fmaj7/6(no 3rd)

Love, choice and des - ti - ny _____ knocked on - your door. You were gone. _____

*Bass plays C.

Sold your - world - to keep it - free. - Are you lone - ly to - night, - Mis - ter Gone? -

Substitute Rhy. Fill 1 (Gtr. II)
Fmaj7/6(no 3rd)

lone - ly to - night, - Mis - ter - Gone? -

Bridge
E7sus4

Where's your love? Where's your life? - Get your head out of the sand. -

Gtr. II

E7

G7sus4

G7

Free your mind. - Free your soul.

G7sus4

An o - pen heart will un - der - stand.

G7

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

sl. sl.

5 3 5 3 4 3 5 12 5 12 8

3 3 3 3 3 3

sl.

N.C.(C7)

Acous. F gtr. } o

(Gtr. II out)

8 (8) (8)

Yeah

Cadd9 D9 Fmaj7/6(no 3rd) C7 F

Come on.

Ev-'r

Cadd9 D9 Fmaj7/6(no 3rd)

w/Bkgd. Voc. Fig. 1

(Gtrs. out) (Drums only)

thing— is cool. Hoo,— hoo.—

w/Bkgd. Voc. Fig. 2

Oh,— yeah. We need— love.— Ah,— yeah.—

w/Bkgd. Voc. Fig. 2

We got-ta make a change.

Al - right.

Chorus

w/Rhy. Figs. 1 & 2 (both 4 times)

w/Bkgd. Voc. Fig. 2 (3 times)

C7 Fmaj7/C Csus2 D9 Fmaj7/6(no 3rd)

Love, choice and des - ti - ny knocked on_ your door. You were gone.

C7 Fmaj7/C Csus2 D9

Sold your_ world_ to keep it_ free. Are you lone - ly to - night, Mis - ter Gone?

Fmaj7/6(no 3rd)

C7

Fmaj7/C

Lose your_ per - son - al - i - ty when

Csus2 D9 Fmaj7/6(no 3rd) C7

all of your rights_ turn to wrongs. Blind - ed_ by_ the

Fmaj7/C Csus2 D9 Fmaj7/6(no 3rd)

things you_ see. Are you lone - ly to - night, Mis - ter Gone?

(Mis - ter

Gtrs. I & II

C7

(Gtrs. out) N.C.

Gone.)

Additional Lyrics

2. Twist your heart up over nothing.
Your will is working double time.
Intuition has misled you.
She's polite but so unkind. (To Pre-chorus)

The Whole World's Gonna Know

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

Moderate Rock ♩ = 122

N.C. (Dmadd2)

(Am/C)

(B^b sus[#]4
sus2)

(Am7)

(Gm9)

(A7[#]5)

Intro

Gtr. I Riff A

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

5 6 5 5 6 8 8 5 3 10 6 6 7 8

15 5 7 7 6 (6) 0 0 5 (5) 3 10 6 7 8

sl

Full (Dmadd2) (Am/C) (B^b sus[#]4
sus2) (Am7) Full

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

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

(6) 6 14 14 15 (15) 5 6 5 5 6 8 8 5 5 6 8 8 5

5 7 7 5 6 8 (6) 0 0 5

A.H. pitch: D

(Gm9)

(A7[#]5)

1. Your

(end Riff A) sl Full Fdbk. (8va) Full 1/2 Full 1/2 Full 1/2 Full sl

sl Full Fdbk. Full 1/2 Full 1/2 Full 1/2 Full sl

sl 6 7 6 (6) 6 14 14 15 (15) (15)

(5) 3 10 6 7 6 (6) 14

w/Rhy. Fig. 1
D5

C5

1st time substitute Rhy. Fill 1

I can't complain, she's fi-n'ly off of my back.

2nd time substitute Rhy. Fill 4

2nd time substitute Rhy. Fill 5

should-a know bet-ter. She came in from the wrong side of the tracks.

Pre-chorus
Bb5

C5

Bb5

keep my mouth shut, noth-ing else I can do. At the rate that you're go-ing.

Gtrs. I & II

A.H.
(15ma)

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

H A.H. pitch: D

Chorus
D5

C5

A/C#

F5

C5

ba-by, pret-ty soon the whole world is gon-na know. The whole world is gon-na know.

P.M.-----4

sl.

sl.

Rhy. Fill 1 (Gtrs. I & II)

Rhy. Fill 4 (Gtrs. I & II)

Rhy. Fill 5 (Gtrs. I & II)

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

H

sl.

D5 B \flat 5 N.C.(C) D5 F5 C5

world is__ gon-na know what you've done to me. _____
 world is__ gon-na know. The whole world is__ gon-na know. Yeah, the whole.
 The whole

A.H. (15ma) 3

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

A.H. pitch: D H P

To Coda

D5 1. B \flat 5 Csus4 C 2. B \flat 5 C5

Bridge w/Riff A (Gtrs. I & II)
 N.C.(Dmadd2) (Am/C) (B \flat sus \sharp 4 sus2)

world is__ gon - na know all a-bout it, ba - by. all a-bout it, ba - by. _____ Yeah, yeah.
 world is__ gon - na know.) (Yeah, yeah, yeah, yeah, yeah, yeah,)

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

(Am7) (Gm9) (A7 \sharp 5) (Dmadd2) (Am/C) (B \flat sus \sharp 4 sus2)

yeah.)_ Noth - ing__ I can__ do. _____

(Am7) (Gm9) (A7 \sharp 5) w/Rhy. Fill 6 D5

Oh. _____ Yeah, yeah.

Rhy. Fill 6 (Gtrs. 1 & II) Full

sl. sl. Full

sl. sl. Full

Coda

B♭5 Csus4 C D5 *F5/D C5/D D5

all a-bout it, ba - by. _____
 (The whole world is_ gon na - know. The whole world is_ gon-na know. What you

P.M. P.M. sl.

B♭5/D N.C.(C/D) D5 F5/D C5/D D5

*Bass plays D pedal next 7 bars.

done to me. _____
 The whole world is_ gon-na know. Yeah, the whole_ world is_ gon -na know
 The whole world is_ gon-na know.)

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

B♭5 C5 Free time D5

all a - bout it, ba - by. _____

Gtr. I Fdbk. (8va) sl.

rit. P.M. P.M. P.M. Fdbk. sl.

Gtr. II Fdbk. pitches: A H E sl.

Additional Lyrics

2. I used to be as foolish as the last guy.
 I made up my mind, there'll never be a next time, no.
 Now that you're done with all your fake affection.
 So many like me, you know, they're getting wise to your deception.
 I'll... (To Pre-chorus)

Chorus
E5
Gtr. III
mf

Ⓢ5fr. A E/G# G#/B#

Noth-ing but love can last — for - ev - er. Noth-ing but love will start —

mf let ring----- let ring----- let ring----- let ring-----

2nd time Gtr. II substitute Rhy. Fill 2
Rhy. Fill 1A-----

C#5 D5 A5 B5 P.M.

to mend the place in - side — your heart — that need - ed heal - ing. —

Rhy. Fill 1-----

let ring----- let ring----- let ring----- let ring-----

2nd time Gtr. II substitute Rhy. Fill 3

Ⓢopen E E5(type 2) Ⓢ5fr. A E/G# G#/B#

Rhy. Fig. 2A

Noth-ing but love can live — for - ev - er. Noth-ing but love will start —

Rhy. Fig. 2

let ring----- let ring----- let ring----- let ring-----

Rhy. Fill 2 (Gtr. II)

let ring----- let ring-----

Rhy. Fill 3 (Gtr. II)

let ring----- let ring-----

To Coda

C#5

D5

(end Rhy. Fig. 2A)

2nd time substitute Rhy. Fills 2 & 1A
A5

B5

P.M.

Musical staff with treble clef, key signature of two sharps, and a melody line.

to make your head spin-'round and 'round.. You know,-you're feel - ing

(end Rhy. Fig. 2)

Musical staff with treble clef, key signature of two sharps, and a melody line.

let ring----- let ring----- let ring----- let ring-----

Two guitar fretboard diagrams showing fingerings for the first system.

Rhy. Fig. 3A

E

Asus2

E

Asus2

Musical staff with treble clef, key signature of two sharps, and a melody line.

love. Noth - ing but love, noth - ing but

Rhy. Fig. 3

Musical staff with treble clef, key signature of two sharps, and a melody line.

P.M.

Two guitar fretboard diagrams showing fingerings for the second system.

C#m7

Bsus4

③8fr. D#

Badd4

③9fr. E

Aadd2

(end Rhy. Fig. 3A)

Musical staff with treble clef, key signature of two sharps, and a melody line.

love. Can't read your
(love.)

(end Rhy. Fig. 3)

Musical staff with treble clef, key signature of two sharps, and a melody line.

P.M.

Two guitar fretboard diagrams showing fingerings for the third system.

2nd Verse
w/Rhy. Fig. 3A (2 times)

E Asus2 E Asus2 C#m7 Bsus4 ^{③8fr.} D# Badd4 ^{③9fr.} Aadd2 E

mind, Lord knows. I've tried. But in your eyes I see ev-'ry-thing I need to know. Nothing to

w/Rhy. Fig. 3

E Asus2 E Asus2 C#m7 Bsus4 ^{③8fr.} D# Badd4 ^{③9fr.} E Aadd2

do, but fol-low through. My aim is true, I could nev-er ask for an - y more. And if you

Bridge

F# G#/F#

walk a - way, you know that I will fol - low to steal back.

Gtr. II

C#/E#

C#/E# C#m/E

your bro - ken heart. At least un - til to - mor - row. Be - cause for -

A

*B/A

A

B

ev - er comes in days. Be - side you I can't hide that you're the one.

sl sl sl

*Some chord names implied by bass & synth. parts.

w/Rhy. Figs. 3 & 3A (both 2 times)

C#m7

Bsus4

③8fr. D#

E Asus2 E Asus2

love. Noth - ing but love, noth - ing but love. (love.)

Badd4

③9fr. E

Aadd2

E

Asus2

Love, noth - ing but

Gr. IV

Fdbk. (8va) Full

Full A.H. (8va)

Fdbk. Full

Full A.H.

sl. sl. H

E Asus2 C#m7 Bsus4 ③8fr. D#

love, noth - ing but love. (love.)

Fdbk. (8va)

Full P

Fdbk.

Full P

sl

E5 (type 3)

Gtrs. II & III

Badd4

③9fr. E

Aadd2

Ooh, hoo

Temperamental

Words and Music by
Eric Martin, Paul Gilbert,
Tony Fanucchi, Pat Torpey
and Billy Sheehan

Moderate Rock ♩ = 92
Triplet feel (♩ - ♩ - ♩)

D5 D5(type 2) E5

Intro N.C. (Drums) 3 Gtr. I Rhy. Fig. 1 E5 N.C. A5 N.C. E5 N.C. A5 N.C.

E5 N.C. A5 N.C. w/Fill 1 E5 (end Rhy. Fig. 1) w/Rhy. Fig. 1 N.C. A5 N.C. 1/4

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

Doo-dah, doo-dah-dah, doo - dah... (end Riff A) 1. She's (Gtr. II out)

*Vib. only when Riff is recalled.

Fill 1 (Gtr. I)

Full P

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

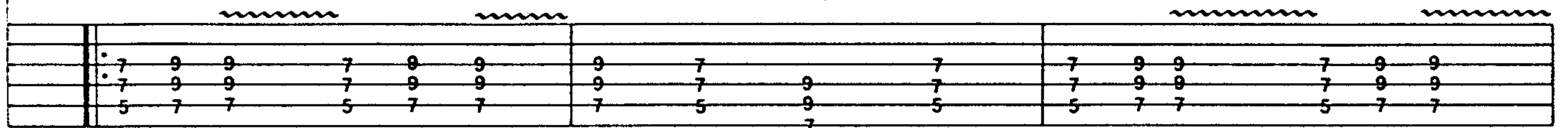
1st, 2nd Verses

D5 E5 D5 E5 D5 B5 D5 E5 D5 E5



shak - in' like a dash - board doll, cool, - cruel, - cal - cu - lat - ing. A beau - ty in the back seat, she runs

2. See additional lyrics



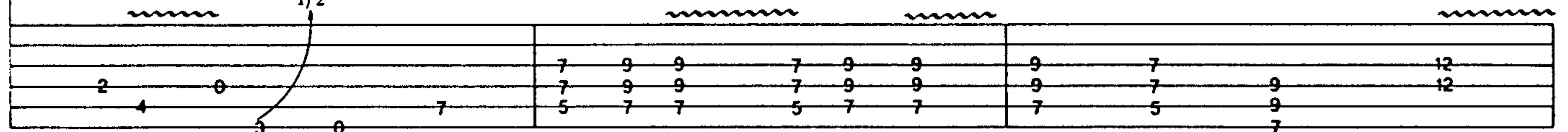
N.C.

D5 E5 D5 E5

2nd time substitute Rhy. Fill 1



hot and leaves you cold. She's wick-ed, with a mean streak, a time bomb, - tick - in' a - way. -

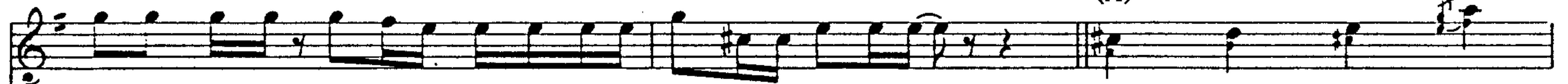


E5

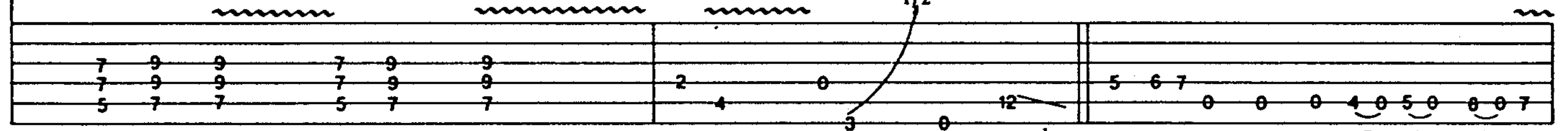
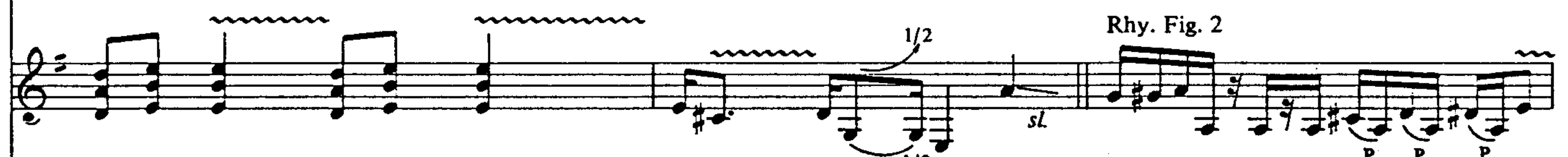
D5 E5

N.C.

Pre-chorus (A)



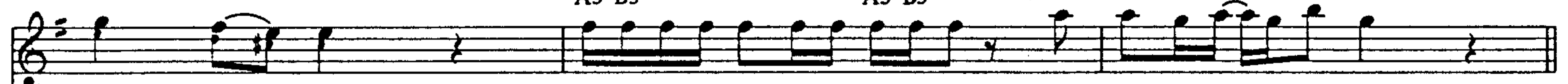
Here comes trou - ble, right on the dou - ble with a split per - son - al - i - ty... Heav - en knows there's



A5 B5

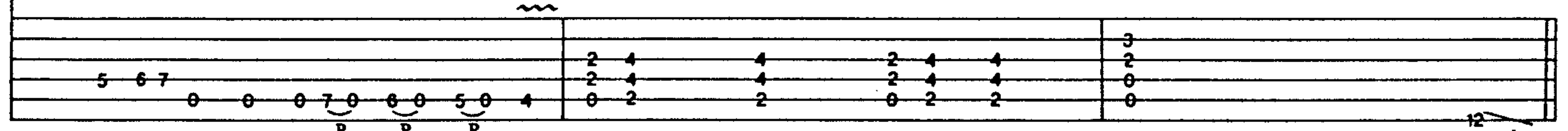
A5 B5

D5



hell to - pay. Nev - er have I seen such a at - ti - tude. Don't shoot, it's on - ly me, babe.

(end Rhy. Fig. 2)



Chorus
N.C.(E)

(D) (A7) E5 N.C.(E) (D)

Watch what you might say, _____ and how you say it. She's so tem - per' - men-
(She's so)

On D.S. substitute Rhy. Fill 2 (A7) E7 N.C.(E) (D) On D.S. substitute Rhy. Fill 3 (A7) (E)

tal. Don't turn your back on a good lit-tle girl like that. She's oh so

(D) (A7) To Coda

twis - ted and tem - per' - men - tal. (Just a lit-tle bit
(She's so) 3. You bet - ter

(2nd time Gtr. I out)

Rhy. Fill 2 (Gtr. I)

Rhy. Fill 3 (Gtr. I)

1. w/Rhy. Fig. 1
 E5 N.C. A5 N.C. E5 N.C. A5 N.C. E5 N.C. A5 N.C.

Tem-per-men - tal.

Gtr. II

2. Guitar solo (E5)

2. One Right.

(Gtr. II out) Gtr. II

w/Rhy. Fig. 3

Rhy. Fig. 3 (Gtr. I)

Play 3 times

E5 N.C. A5 Full

E5 N.C. A5 H sl. H P H T P P H P H T P P sl. H P H T P P sl. H P H Tsl. P P H Tsl.

E5 N.C. A5 P P H H H P P H H H H P P Full 1 1/2 Full

Pre-chorus
w/Rhy. Fig. 2
(A)

Heavy Full en knows there's hell to pay.

(Gtr. II out)

Full Full Full Full

*Echo repeat.

D.S. al Coda
D5 (type 2)

A5 B5 Gtr. I D5 A5 B5

Never have I seen such an at-ti-tude. Don't shoot *(shoot, shoot). Don't shoot, it's on-ly me, ba-by.

*Echo repeats.

Coda

(E) (D) (A7) E7#9 N.C.(E) (D)

watch what you might say, and how you say it. (She's so tem-per-men-

(A7)

(E)

(D)

(A7)

(E) D7 D#7 E7

tal.) Don't turn your back on a good lit-tle girl like that. She's oh so

Full

sl. H P sl. sl.

P P P

5 4 2 7 9 7 0 19 2 1 2 3 0 3 2 2 (2) 0 5 4 2 11 12 13 10 11 12 3 0

N.C.(E)

(D)

(A7)

w/Rhy. Fig. 1 (1 3/4 times)

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

twist - ed, and tem - per - men - tal. Just a lit - tle bit. Tem-per'-men - tal. Doo-dah,doo-dah-yuh,
(She's so)

Full

P P

0 2 1 2 3 0 3 2 2 (2) 0 5 4 2 4 5 4 0 0 0 0 0 0 0 3

w/Fill 1

E5 w/Riff A

N.C. A5

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

E5 N.C. A5

N.C.

E5 N.C. A5 N.C.

dee - dah.

Ow! _____

Doo-dah,doo-dah-yuh, doo - dah... Just a lit - tle bit..

Outro

E5

w/ad lib singing & talking (till end)

Right.

Gtr. II

1/2 Full

Fdbk. Fdbk. Fdbk.

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

1/2 1/2

Fdbk. sl.

trem. bar

Fdbk. don't pick

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

2 2 2 2 (4) (4) (4)

0 0 0 0 0 0 0 0

P

sl.

*Depress bar before striking note.

E5

Gtr. III

⑥ open E

Doo, doo, dee, doo-doo, doo, dah, doo-dah. — Doo, —

(Spoken:) Girls like this, you just gotta treat 'em right. or they just cut you right down to size.

Gtr. II

Gtr. I

sl. don't pick pick slides

E5

N.C.

(Gtr. III out)

Begin fade

doo, doo, doo-dah.. Bah - doo - 'n, dee - 'n-dee, doo-dah, doo-dah, dah-dah-dee. — Nah, — nah, — nah, — nah.

(Spoken:) Ain't that right, Kevin?

w/Fill 2

Fade out

Hey, hey. Yeah, yeah, — yeah, yeah. — She's so tem-per'men - tal. —

Fill 2 (Gtr. II)

Additional Lyrics

2. One minute, she's an innocent child,
 Sweet taste of her emotion.
 Angel with a strange twist.
 Man, it's all worthwhile.
 Bad luck comin' on strong,
 Ready to meet it halfway home.
 Heartbreaker, time to meet the maker,
 'Cause her mind's long gone. (To Pre-chorus)

Ain't Seen Love Like That

Words and Music by
Eric Martin, Mark Spiro
and André Pessis

C Csus2 Fsus2 C/E Dsus4 D Bbsus2 Eb Dm7 EbVI Bb Ab G7

*T=thumb

Moderately ♩ = 94

Intro

Gtr. I (acous.)

G Gsus4 G5 Gsus4 G Gsus4 G5 Gsus4 G

mf let ring throughout

G C/G D/G C/G G F5/G C/G G5

Gtr. I

(Gtr. I out)

*Gtr. II (acous.)

*Two gtrs. arr. for one gtr.

1st Verse

C G/B Am G C G/B Am

I've been miles from no - where, 'crossed and dou - bled back.

Rhy. Fig. 1 (Gtr. II)

let ring throughout

G C Em Fsus2 Dm7

Time is a heal - er, and I've done my time. 'Cause I

*T
*T = thumb.

2nd, 3rd Verses
w/Rhy. Fig. 1

Chords: Eb, Dm7, C, w/Fill 1, C, G/B, Am, G

ain't seen love like that... 2. I've seen the light of free-dom... 3. I be-lieve in jus-tice...

(end Rhy. Fig. 1) Riff A (*Gtr. III)

let ring-----

*acoustic.

Chords: C, G/B, Am, G, C, Em, Fsus2, Dm7

dim and fade to black... I wonder where she's at... So man-y fac-es, but no one com-pares... It feels like a life-time, and it just ain't fair... No, I

Rhy. Fill 1 (Gtr. II)----- Bridge Rhy. Fig. 2

Chords: Eb, Dm7, C, Csus2, Fsus2, Csus2

ain't seen love like that... And I got peo-ple tell-in' me to (end Riff A)

Chords: C, Fsus2, C/E, (open D)

let her go... 1. "Don't let it turn you a-round... 2. "That girl is bring-in' you down...

Fill 1 (*Gtr. III)

sl P

*acoustic.

Dsus4 D Csus2 Fsus2 C

To-mor-row's com-in', and you'll nev - er know. — The

1. Bbsus2 (end Rhy. Fig. 2) 2. Bbsus2

Ⓢopen 2fr. A B

love that you lost — may be found." love that you lost — may be found."

w/Fill 2 Guitar solo w/Rhy. Fig. 1 C G/B Am w/Riff A (Gtr. III) G

love that you lost — may be found."

Ooh. Gtr. I

C G/B Am G C Em

Fsus2 Dm7 Eb Dm7 C w/Rhy. Fill 1

You know that

Fill 2 (Gtr. III)

Bridge

w. Rhy. Fig. 2 (Gtr. II) 8 last bar of Riff A (Gtr. I)
Fsus2 Csus2 C Fsus2 C/E

④ open D

Musical notation for the first line of the bridge, including a treble clef, a key signature of one flat, and a 3/4 time signature. The melody consists of eighth and quarter notes.

peo - ple tell me to let her go. "Don't let it turn you a - round...

Musical notation for the second line of the bridge, including a treble clef and a 3/4 time signature. The melody continues with eighth and quarter notes.

To - mor - row's com - in', and

Musical notation for the third line of the bridge, including a treble clef and a 3/4 time signature. The melody continues with eighth and quarter notes.

you'll nev - er know. The love that you lost may be found."

4th Verse
C G/B Am

Musical notation for the first line of the 4th verse, including a treble clef, a key signature of one flat, and a 3/4 time signature. The melody consists of quarter and eighth notes.

I've been miles from no - where,-

Musical notation for the second line of the 4th verse, including a treble clef and a 3/4 time signature. The melody continues with quarter and eighth notes.

Guitar tablature for the 4th verse, showing fret numbers on strings 1 through 6.

w/Rhy. Fig. 1 (last 3 bars only)
C Em

Musical notation for the first line of the bridge section, including a treble clef, a key signature of one flat, and a 3/4 time signature. The melody consists of quarter and eighth notes.

'crossed and dou - bled back. Time is a heal - er, and

Musical notation for the second line of the bridge section, including a treble clef and a 3/4 time signature. The melody continues with quarter and eighth notes.

Guitar tablature for the bridge section, showing fret numbers on strings 1 through 6.

Gtr. II

Musical notation for the first line of the final section, including a treble clef, a key signature of one flat, and a 3/4 time signature. The melody consists of quarter and eighth notes.

I've done my time. No, I ain't seen love like that. No, I

Musical notation for the second line of the final section, including a treble clef and a 3/4 time signature. The melody continues with quarter and eighth notes.

Guitar tablature for the final section, showing fret numbers on strings 1 through 6.

Outro

E^b Dm7 C E^b Dm7 C

ain't seen love like that. So man-y fac - es. (Ain't seen love like that.)

E^b Dm7 C

No one com - pares. I ain't seen love like that.

E^b Dm7 C E^b Dm7 C

(Ain't seen love like that.) Ain't seen love. (Ain't seen love like that.) No.

E^bVI B^b A^b G7

No, I ain't.

Mr. Big

Words and Music by
Paul Rodgers, Andy Fraser,
Simon Kirks and Paul Kossoff

Moderately slow Rock ♩ = 83

Intro N.C. (Drums) 3

mf H

Em7 N.C.

1.2.3. Em7 N.C.

4. Em7 N.C.

1st, 2nd Verses

Em7 N.C.

Em7 N.C.

All right, huh!

1. I work hard ev-'ry day,—
2. See additional lyrics

come rain— or shine.—

Rhy. Fig. 1

H

H

Em7 N.C.

Em7 N.C.

w/Rhy. Fig. 1

Em7 N.C.

Don't need no-bod-y to tell me'bout a girl— of mine.—

She's got so much love, she

(end Rhy. Fig. 1)

H

H

Em7 N.C.

Em7 N.C.

Em7 N.C.

saved it all— for me.—

And I— would not be— ly-ing, it's the way it's got-ta be.—

So, Mis-ter

Chorus

E5

N.C.

B5

Bb5

2nd time substitute Rhy. Fill 1

A5

N.C.

Em7

Big. uh, bet-ter watch out, uh. And don't you hang - a - round me now. That all for

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

N.C. E5

N.C.

B5

Bb5

1. A5

N.C.

Em7 N.C.

you. I would dig - ya a great big hole in the ground. All right..

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

Em7 N.C.

Em7

N.C.

Em7 N.C.

2. A5

Yeah, - yeah. Now, lis-ten. a great big hole in the ground..

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

Rhy. Fill 1

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

Guitar solo
N.C.(Em)

(D) (Em)

Yeah, — yeah. — Woh, —

5 5 5 5 7
2 2 2 2 4 4 4 2 4 5 5 5 4 2

H

(D) (Em) (D)

woh, Woo. Oh, —

3 1½ 1½ 1½ 3 Full 3 Full
sl. sl. 1½ 1½ 1½ Full Full
4 7 7 7 9 9 9 9 9 9 5 7 5 5 7 7 7 5 7 7 7 5 7

sl. sl. P P

(Em) (D) Double-time feel (Em)

— yeah. Don't you know I real-ly need to? Yeah.

1/2 1/2 Full Full Full 1/2 Full 1/4 1/4 1/2 1/2
sl. 1/2 1/2 Full Full Full 1/2 Full 1/4 1/4 1/2 1/2
5 7 5 7 7 9 9 9 9 9 9 12 14 14 12 14 12 14 12 14 12 14 12

sl. P

(D) (Em)

Full sl. Full
14 12 14 14 14 12 14 14 14 14 14 12 12 12 12 14 12 12 12 15
14 12 14 14 14 12 14 14 14 14 14 12 14 12 14 12 14 14 14

P sl.

