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# DADDY, BROTHER, LOVER, LITTLE BOY

## (The Electric Drill Song)

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

C5/E 3fr.   
 F5 8fr.   
 C5III 3fr.   
 E5VII 7fr.   
 E5 11   
 C5 3fr.   
 D5V 5fr.   
 D5 12   
 Eb5 6fr.   
 G5 2   
 Bb5 134   
 F5I 134

Uptempo Rock ♩ = 180

Intro \*Effects (Approx. 15 sec.)

Gtr. II P.M. G

Gtr. I P.M. Pow!

T A B

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

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

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

\*11 (11)

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

C5/E

F5

Bb5

F

let ring

sl.

2. (end Rhy. Fig. 1A)

G5 III

1st, 2nd Verses

G5

C5

Musical staff with notes and slurs.

2. If you're a red hot fi - re - crack - er,  
2. See additional lyrics

(end Rhy. Fig. 1)

Rhy. Fig. 2  
(Both gtrs.)

Musical staff with notes and slurs.

let ring-----4

P.M.-----4

P.M.-----4

P.M.-----4

P.M.

Guitar fretboard diagram with fingerings.

B75

G5

w/Rhy. Fig. 2 (2 times)

Musical staff with notes and slurs.

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

(end Rhy. Fig. 2)

Musical staff with notes and slurs.

Guitar fretboard diagram with fingerings.

C5

B75

G5

Musical staff with notes and slurs.

I'll dry your ba - by blues. When you need a man of ac -

C5

B75

G5

Musical staff with notes and slurs.

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

w/Rhy. Fig. 2 (1st 3 bars only)

C5

B75

Musical staff with notes and slurs.

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

Pre-chorus  
Eb5 w/Fill 3 (2nd time only)

Ev' - ry - thing\_ you're look - in' for, you\_

Rhy. Fig. 3

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

Play Rhy. Fill 1 2nd time

Fsus4 F

3rd time to Coda

can find\_ in me. I'll\_ be an - y thing\_

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

Fill 3

Gtr. II

slack

(3)

Gtr. III

slack

(3)

Rhy. Fill 1

sl.

sl.

D5 N.C. Chorus G5

— you want, — an - y - one\_ you\_ need. — I'll be your dad-dy, your broth-er, your

(end Rhy. Fig. 3)

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

1. sl. w/Rhy. Figs. 1 & 1A  
G

w/Fill 1 N.C.

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

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

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

A.H. pitches: B F#

C5/E F5 G5

2. When your

Harm. (8va) \*6

Gtr. III

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

Harm. \*6

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

\*Depress bar before striking note.

Fill 1

1/2 1/2 1/2

semi-harm.-----

1/2 1/2 1/2

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

2. w/Fill 2 N.C.

lov - er and your lit - tle boy.

Riff B

1/2

3 3

(end Riff B)

P.M.-----

semi-harm.

Fret numbers: 6 3 6 5 3 5 3 5 5 4 3 5 4 3 1

Interlude

Gtr. E5<sup>VII</sup> II

Gtr. I

pick slide

pick slides-----

(wide vib.)

pick sl.

Full Full Full

Full Full Full

Harm.

slight vib. (w/bar)

Harm.

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

E5

8va-----

Fret numbers: 2 2 0 (2 2 0) 5 (5) 7 (7)

Fret numbers: 12 (12) 21 19 17 16 19 17 16 14 17 17 16 14 19 17 15 14 17 17 15 14 12

E5

Rhy. Fig. 4-----

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

va-----

loco

w/Rhy. Fig. 4 (6 times)

H P

H P

P sl. H

Fret numbers: (17) 19 20 17 19 17 19 17 20 19 17 22 19 17 20 19 17 19 17 16 14 17 16 14 16 17 14 17 16 14 12 14 12 15 12 14 15

Fill 2

1/2

3 3

semi-harm.-----

P.M.-----

Fret numbers: 18 15 17 17 15 17 15 17 16 15 17 16 15 13 13



D5

Eb5

P.M.

Gtr. II

Gtr. III (Gtr. III out)

Gtr. IV

Harm. (15ma) \*2

slack

trem. bar

Harm. (15ma) \*2

slack

Harm. (15ma) \*1

slack

Harm. (15ma) \*2

slack

Harm. (15ma) \*1

slack

Harm. (15ma) \*2

slack

Harm. (15ma) \*1

slack

Harm. (15ma) \*2

slack

14 12 11 9 12 11 9 7 3 3 (3) 3

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

\*Pull bar up.

Coda

F5 D5

Eb5

w/Rhy. Fig. 3

F5

— you want, — an - y - one you need. — Ev' - ry - thing — you're

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

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

6 6 6 6 6 8 5 5 (5) 5 5 5 5 5 5 5 5 5 5 5 5 5 6

sl.

Fsus4 F

Eb5

D5

N.C.

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

Chorus G5

w/Riff A & Fill 1

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

5 5

sl.



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

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

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

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

w/Riff B & Fill 2 N.C. G5 Bb5 F5<sup>1</sup> Free time C5

Yeah! Come on! I'll

be your ev-ry-thing.

Gtr. III (Gtr. III out) *sl.*

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

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

Huh!

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

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

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

Fill 4 Gtr. II Harm. (15ma) \*2

trem. bar slack

Harm. \*2 3 (3)

\*Depress bar before striking note.

Additional Lyrics

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

# ALIVE AND KICKIN'

Words and Music by  
 Billy Sheehan, Pat Torpey  
 Andre Pessis, Paul Gilbe  
 and Eric Marti

Moderate Rock ♩ = 112

Free time  
 N.C.

Intro

The musical score is divided into several systems. The first system is an 'Intro' in 'Free time' with a tempo of 112. It features a guitar part with a melodic line and a bass part with a rhythmic accompaniment. The guitar part includes a triplet of eighth notes, a 'Full' dynamic marking, and various articulations like 'P' (pick) and 'H' (hammer-on). The bass part uses fret numbers (0-5) and includes a triplet. The second system continues the melodic and rhythmic development, with a '7' fret marking and a '3' fret marking. The third system is marked 'In time' and 'Rhy. Fig. 1', featuring a 'G' chord and a 'let ring' instruction. The fourth system shows a chord progression: N.C., Fsus4, CS, Bb5, G5, Fsus4, and C5, Bb5, G5, C. The guitar part includes a 'Who!' vocal line and slurs. The bass part includes a 'let ring' instruction and slurs.

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

1. Black -

(end Rhy. Fig. 1)

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

sl. 1/2 1/2 let ring-- 1/2 1/2 sl.

1st, 2nd Verses  
\*w/Rhy. Fig. 1

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

top blaz - in', home - town fad - in' out of sight in the rear-view mir - ror.

2. See additional lyrics  
\*Rhy. Fig. 1 is played *mp* during verses.

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

ie Ray blast - in' on the ra - di - o, as I slam it in - to high - er gear. My ba -

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

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

by's by my side, tears in her eyes, writ - in' a good-bye let - ter, say - in', "John -

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

ny and me are run - nin' wild and run - nin' free just like you did, Mom - ma."

Pre-chorus

N.C. Csus4 C Dsus4 D Csus4 C Dsus4

Don't know where we're go - ing. Yeah, when we get there we'll know.

(Don't know where we're go - ing.)

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

sl.

N.C. D Csus4 C Dsus4 D F5

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

*sl.*

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

Jump in - to the fire, keep

*let ring-* *sl.*

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

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

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

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

*D.S. al Coda I*

Coda I (Fsus2) G

way. Yeah! Down that high - way. Jump

*let ring-* *sl.*

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

Chorus w/Rhy. Fig. 1 (1st 7 bars only) Chords: N.C., G, N.C., F#sus4, C5 Bb5 G5 F#sus4

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

Chords: C5 Bb5 G5 C7, C5 Bb5 G5 C7

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

2nd time w/Fill 1 Chords: N.C., G, N.C., G, N.C., G

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

Chords: N.C., F#sus4, C5 Bb5 G5 F#sus4, C5 Bb5 G5 C7

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

Chords: C5 Bb5 G5 C7, C5 Bb5 G5 G, N.C., G

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

Interlude Chords: N.C.

live and kick - in'!

A.H. (8va) sl

A.H. pitch: B sl

Rhy. Fill 1 Chords: N.C., G, N.C., G

A.H. (8va) sl

A.H. pitch: B sl

Fill 1 (Gtr. II) Chords: N.C., G, N.C., G

A.H. (8va) sl

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

E5 E7#9 N.C. A.H. (8va) sl. E5  
 1/2 1/2 1/2 1/2  
 P.M. A.H. sl. 1/2 1/2  
 (0) 5 3 0 4 0 3 0 (2) 7 0 7 0 0 (0) 5 3 0 4 0 3 0  
 A.H. pitch: F#

N.C. A.H. (15ma) A.H. (8va) Gtr. II Harm.---  
 3 6 6 1 1/2 7 \*2 \*\*  
 P.M. A.H. semi-harm. trem. bar 1 1/2 \*2 \*\*Harm.---  
 (2) 5 8 7 5 8 7 8 7 8 7 8 9 7 8 9 9 (9) 7 9 8 7 5 7 0 (0) 2 6 3 3  
 A.H. pitches: G# D#

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

Guitar solo  
 Harm. (8va)  
 (Gtr. I out)  
 (0) 4 5 7 4 7 5 4 7 5 4 7 7 5 4 7 5 4 7 5 4 7 5 5

Full 1/2 P  
 pick sl. sl. pick sl. sl.  
 (5) 11 12 12 14 (0) Full (15) 12 P 15 14 13 14 12 14 13 12 12 12 (12) 15 12 0 7  
 sl. sl.

Full A.H. (15ma) Full Full T P (Gtr. II out)  
 pick sl. sl. sl. sl. hold bend Full T P sl.  
 (7) 2 2 0 5 (5) 3 4 3 4 Full P 15 18 15 (15)  
 sl. sl. A.H. pitch: G#

G Fsus4/G

Woo! \_\_\_\_\_ Yeah, yeah. \_\_\_\_\_

Gtr. I *mf* 1/2

Detailed description: This system contains the first two measures of music. The vocal line starts with 'Woo!' followed by a long line, then 'Yeah, yeah.' with another long line. The guitar I part (Gtr. I) is marked *mf* and has a 1/2 note duration. The fretboard shows chords: G (0 0 0 3 2 3) and Fsus4/G (6 3 5 3 5).

C7 N.C. G

Ow. \_\_\_\_\_ Hmm. \_\_\_\_\_

let ring-----4

3 P P 3 P P

Detailed description: This system contains measures 3 and 4. The vocal line has 'Ow.' and 'Hmm.' with long lines. The guitar I part has a 1/2 note duration. The fretboard shows chords: C7 (3 5 3 5 3 5), N.C. (5 3 5), and G (5 3 0 3 0 0). There are triplets of notes in the guitar I part and guitar fretboard.

N.C. G

Kick it up boys.

1/2

sl. *b* *sl.* *v*

let ring-----4 let ring-----4 let ring-----4

sl. 6 sl. 5 3

Detailed description: This system contains measures 5 and 6. The vocal line says 'Kick it up boys.' The guitar I part has a 1/2 note duration. The fretboard shows N.C. (0 0 0 0 0 0) and G (0 0 0 3 2 3). There are slurs and accents over notes in the guitar I part and fretboard.

Fsus4/G

live and kick - in'

1/4 A 1/2 1/2

sl.

1/4 1/2 1/2

3 6 3 5 5

*sl.*

Detailed description: This system contains measures 7 and 8. The vocal line says 'live and kick - in'' with a long line. The guitar I part has a 1/2 note duration. The fretboard shows Fsus4/G (6 3 5 3 5) and G (0 0 0 3 2 3). There are slurs and accents over notes in the guitar I part and fretboard.

C7 G

We're gon - na, our love's a - live and kick - in'.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are "We're gon - na, our love's a - live and kick - in'." The second line is the guitar part in treble clef, featuring a melodic line with a 1/2 note slur. The third line is the bass line in bass clef, showing chord diagrams for C7 and G.

N.C. G N.C. G N.C. Fsus4

\*w/Rhy. Fig. 1 (1st 6 bars only)

Hey! Move o - ver ba - by, ah. It's our time

Detailed description: This system contains the third line of music. The top line is the vocal melody in treble clef with lyrics "Hey! Move o - ver ba - by, ah. It's our time". The second line is the guitar part in treble clef, featuring a melodic line with a 3-note triplet and a 1/2 note slur. The third line is the bass line in bass clef, showing chord diagrams for N.C., G, and Fsus4.

\*Pitches created by pressing stgs. against pole pieces. \*Rhy. Fig. 1 played *mp*

C5 Bb5 G5 Fsus4 C5 Bb5 G5 C7 C5 Bb5 G5 C7

now. Hmm, hmm, mmm, yeah. Get a lit - tle clos - er

D.S. al Coda II

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

Uh - huh. We're rock - in' now. Hmm, yeah yeah, yeah, yeah, yeah, yeah, yeah, yeah! Jump

Detailed description: This system contains the fourth and fifth lines of music. The top line is the vocal melody in treble clef with lyrics "now. Hmm, hmm, mmm, yeah. Get a lit - tle clos - er". The second line is the guitar part in treble clef, featuring a melodic line with a 3-note triplet and a 1/2 note slur. The third line is the bass line in bass clef, showing chord diagrams for C5, Bb5, G5, and C7. The fourth line is the vocal melody in treble clef with lyrics "Uh - huh. We're rock - in' now. Hmm, yeah yeah, yeah, yeah, yeah, yeah, yeah, yeah! Jump". The fifth line is the guitar part in treble clef, featuring a melodic line with a 1/2 note slur and a 1/2 note slur. The sixth line is the bass line in bass clef, showing chord diagrams for C5, Bb5, G5, and G.

A.H. pitch: B sl.



(w/last 2 bars of Rhy. Fig. 1)

Coda II N.C. G N.C. G w/Rhy. Fig. 1 (1st 6 bars only) N.C. G N.C. Fsus4

in' \_\_\_\_\_ Jump in - to the fire. Keep our love a - live ~~and kick -~~

Gtr. II

P.M. - - - - - P.M. 1/2 Full----- sl.

C5 Bb5 G5 Fsus4 C5 Bb5 G5 C7 C5 Bb5 G5 C7 C5 Bb5 G5 G

in'. 1/2 Full Full H P A.H. A.H. (8va) 7

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

1/2 Full Full A.H. A.H.----- 7

15 17 17 15 17 (17) 15 17 15 13 15

H P A.H. pitch: A

N.C. G5 w/applause, whistles, and screams

in' \_\_\_\_\_ Ow! Woo! \_\_\_\_\_

(Gtr. I) Full P Full P Full P Full P Full P Full P Full P

let ring - - - sl.

15 15 15 15 15 15 15 15 15 15

17 15 17 15 17 9 12 14 14 12 14 12 12 12

3 3 3 3 3 3 3 3 3 3

5 (5) 3

sl.

### Additional Lyrics

2. We got everything we own in the trunk and on the roof,  
 And she's got baby sitting money in her pocket.  
 We're drivin' fast, ain't no looking back,  
 We're flyin' through the desert like a rocket.  
 White line windin' up Interstate Five,  
 The road goes on forever.  
 And it doesn't matter where it's gonna take us,  
 As long as we're together.

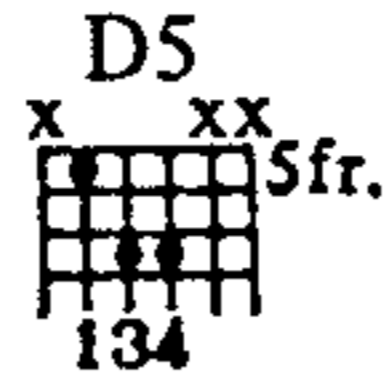
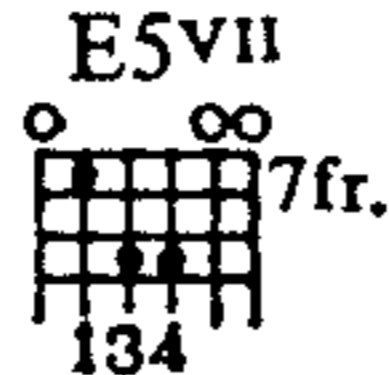
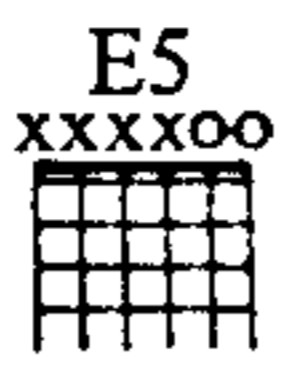
2nd Pre-chorus:  
 We're takin' our chances, gonna do it our way.  
 Pedal to the metal, shooting down the highway. (To Chorus)

# GREEN-TINTED SIXTIES MIND

Words and Music by Paul Gilbert

Moderate Rock ♩ = 102

N.C.



Riff A

Play 3 times

Intro

\*Slide w/tapping finger.

Rhy. Fig. 1

\*Slide finger onto pickup polepiece.

1st, 2nd Verses

1. She just woke up, but she's still tired. Is that, the  
 2. She keeps some memories locked away, but they are

(end Rhy. Fig. 1)

\*Bend neck for slight vib.

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

\*Bend neck for slight vib.

Pre-chorus  
Esus4/D

E/D

C#m7

E/B

B

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

down in her heart. -  
down in her heart. -

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

\* P.M.----4

P.M.

P.M.----4

P.M.

P.M.

P.M.

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

G/D

D

N.C.

Chorus  
E5

F#m7sus4

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

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

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

sl.

Rhy. Fig. 2

P.M.----4

P.M.----4

E/G#

A5

C#m7

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

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

Harm.-----1  
(8va)

sl.

P.M.

let ring-----4

let ring-----4

Harm.-----1

P.M.----4

2nd, 3rd times substitute Rhy. Fill 1

Bsus4

A#m7b5

To Coda

1.

A5

B5

Musical staff with notes and chords for the first line of the piece.

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

(end Rhy. Fig. 2)

Musical staff with notes and slurs, including a 'let ring' instruction.

P.M.

let ring-----

Guitar fretboard diagram for the first system, showing fingerings and a 'let ring' instruction.

\*T = thumb

w/Rhy. Fig. 1

E

Esus4

D5

E5

F#m9

F#m7

B5(7)

A5

E5

Musical staff with notes and chords for the second line of the piece.

mind.

Guitar solo

6 open

6 open

6 open

Musical staff with notes and slurs, including a 'Gtr. I' instruction.

green - tint - ed six - ties mind.

Musical staff with notes and slurs, including a 'Gtr. II' instruction.

Guitar fretboard diagram for the second system, showing fingerings and slurs.

4fr. C#5

E5

4fr. C#

sl.

sl.

E5

4fr. C#

E5

5fr. D

E5

5fr. D

Guitar fretboard diagram for the third system, showing fingerings and slurs.

both notes vib.

Full

A.H.

Guitar fretboard diagram for the fourth system, showing fingerings and slurs.

sl.

A.H. pitch: D#

sl.

Rhythmic fill diagram showing notes and fretboard positions.

Rhy. Fill 1

A5

B5

let ring-----

Guitar fretboard diagram for the rhythmic fill, showing fingerings and a 'let ring' instruction.

E5 ⑤5fr. D E5 ⑤2fr. B ⑥5fr. A 4fr. G♯ 3fr. G

P.M. *sl.* P.M. *sl.* *sim.* *sl.*

*both notes vib.* P.M.

2fr. F♯

*D.S. al Coda*

A.H. (8va) Full (Gtr. II out)

*1/2* H P *3* Full

Coda

A5 B5 w/Rhy. Fig. 2 E5 F♯m7sus4

green - tint - ed six - ties mind. You be look-in' groov - y in a six - ties mov - ie,

E/G♯ A5 N.C. C♯m7

may - be tell the press you died. Lit - tle leg - end ba - by,

Bsus4 A♯m7b5 A5 B5

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

Outro w/Riff A (3 times) (Gtr. II) E5vii

Gtr. I

mind.

U can't hide.

D5 E5vii

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

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

# CDF-LUCKY THIS TIME

Words and Music by  
Jeff Paris

Moderately slow Rock ♩=88

Intro

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

w/Rhy. Fig. 1

\*Depress bar before striking note.

1st, 2nd Verses

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

1. Lost and a-lone in this cit-y of dark-ness, emp-ty of lov-ers and full of lies.

2. See additional lyrics

(Gtr. III out)

You build a wall be-tween your dreams and the mad-ness.

I reach out my hand but you run and hide.

Pre-chorus  
Abmaj7/C  
Gtr. II

w/Rhy. Fill 1

Abmaj7/C

Bbsus2

Csus2 (type 2)

(Gtr. II out)

I've watched you cry in the rain...

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

Rhy. Fig. 2 (Gtr. IV)

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

Chorus

N.C. (Dsus4)

(C) (G/B)

(Dsus4)

(Emadd9)

(C)

(Gsus2)

O - pen your heart... to mine...

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

Rhy. Fig. 3

(end Rhy. 3)

let ring throughout

w/Rhy. Fig. 3

N.C. (Dsus4)

(C)

(G/B)

(Dsus4)

3rd time to Coda  
(Emadd9)

o - pen your heart... to - night...

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

(C)

(Gsus2)

E5

N.C.

E5

3

N.C.

A5

N.C.

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

A.H. (8va)

Gtr. I

w/distortion

A.H. pitch: G

Rhy. Fill 1 (Gtr. II)

E5 N.C. E5 N.C. A5 N.C. Bridge Bbsus2 Gtr.II { }  
 Luck - y this time. \_\_\_\_\_ And when the

Gtr. III  
 P.M.-----

(Gtr. I)  
 P.M.-----

Csus2 (type 2) Dm (Gtr. II out)  
 shad - ows start\_ to fall, \_\_\_\_\_ let my love break down the

sl. P.M. semi-harm. sl.  
 5 5 3 5 7 7 6 5 6 7 4 5 4 5 7

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



Rhy. Fig. 4 (Gtr. I)

Guitar solo A5

③3fr. C 1/2

A5

③3fr. C 1/2

D5

Fsus2

walls.

Gtr. III

Gtr. V P.M.

A5

③3fr. C 1/2

A5

③3fr. C 1/2

D5

Csus2 (end Rhy. Fig. 4)

Full

sl.

P

6

P P

Full

Full

(both notes vib.)

w/Rhy. Fig. 4

A5

③3fr. C 1/4

A5

Full

P

H P

③3fr. C 1/2

D5

Fsus2 \*A.H. (8va)

sl.

1/4

Full

P

H P

1/2

1/2

Full

(both notes vib.) (Gtr. V out)

\*\*A.H. P

A5

③3fr. C

A5

Full

Full

Full

Full

③3fr. C 1/2

D5

Full

A.H. (8va)

sl.

Full

Full

Full

Full

1/2

A.H. (8va)

sl.

Full

Full

Full

Full

1/2

A.H. (8va)

sl.

Pre-chorus w/Rhy. Fig. 2 Abmaj7/C

Gtr. II

w/Rhy. Fill 1

Abmaj7/C

Bbsus2

Csus2 (type 2)

A.H. pitch: A

sl.

(Gtr. II out)

I've watched you cry in the rain, — yeah. — I wan-na bring back your joy — a - gain. — So

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

o - pen your heart\_\_\_\_\_ to mine.\_\_\_\_\_ I be - lieve, I be - lieve you might\_ be\_\_\_\_\_

luck - y this time... Ba - by.

luck - y this time.\_\_\_\_\_ O - pen your heart\_\_\_\_\_ to mine.\_\_\_\_\_

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

O - pen your heart\_\_\_\_\_ to - night.\_\_\_\_\_ I'll

reach out my hand.\_\_\_\_\_ Say it, o - pen your heart\_\_\_\_\_ to mine.\_\_\_\_\_

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

*Additional Lyrics*

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

*2nd Pre-chorus:*

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



1st, 2nd Verses

A5 N.C. G5 D5 N.C. G N.C. D5 N.C. G N.C. D5

Musical staff with treble clef, 6/4 time signature, and notes for the first line of the piece.

Sss - ah!

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

Full

Musical staff with treble clef, 6/4 time signature, notes, and slurs. Includes dynamic markings 'sl.' and 'dim.'.

Full

Musical staff with treble clef, 6/4 time signature, notes, and slurs. Includes dynamic markings 'sl.' and 'dim.'.

(end Rhy. Fig. 1)

Rhy. Fig. 2

Musical staff with treble clef, 6/4 time signature, notes, slurs, and triplets. Includes dynamic marking 'P.M.'.

Guitar fretboard diagram showing fingerings for the first system.

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

N.C. G N.C. D5 N.C. G N.C. D5 N.C. G N.C. D5 N.C. G N.C. D5 N.C. G N.C. D5 N.C. G N.C. D5

Musical staff with treble clef, 6/4 time signature, notes, slurs, and triplets.

a black cat cut a - cross\_ my path. Put a spell on me ma - de-moi-selle, I want a some-bod-y to love me back\_

Musical staff with treble clef, 6/4 time signature, notes, slurs, and triplets.

I need some-bod-y to love me bad. Dig deep in the mo - jo,

Musical staff with treble clef, 6/4 time signature, notes, slurs, and triplets. Includes dynamic marking 'P.M.'.

Guitar fretboard diagram showing fingerings for the second system.

w/Rhy. Fig. 2 (3 times)

N.C. G N.C. D5 N.C. G N.C. D5 N.C. G N.C. D5 N.C. G N.C. D5 N.C. G N.C. D5 N.C. G N.C. D5

Musical staff with treble clef, 6/4 time signature, notes, slurs, and triplets.

a bad luck run - ning through my veins. Cook up some bon-tempsmed-i - cine to drive this curse a - way. To

Boxed section titled 'Fill 1' containing musical notation for a guitar fill, including notes, slurs, and dynamic markings 'sl.' and '8va'.



Chorus  
 1st time w/Fill 3  
 2nd time w/Fill 6  
 N.C.

D5 D/F# G5

w/Rhy. Fig. 1(last 3 bars only)  
 A5

D5 D/F# G5

Rhy. Fill 1

Kiss me on the lips.

Can heav -

A5 N.C.

D5 D/F# G5

1. w/Fill 4  
 A5 N.C. G5

D5

2.

A5 N.C.

\*(E5)

en be like this? Voo-doo kiss!

\*Chords implied by bass line.

Fill 3

Fill 6

Fill 4



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

Ow!

w/Fill 7

Hoo, hoo.

Fill 7

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



E5 N.C. E D/F G5

Here we go. Hot blood-ed an-gel, yeah uh. A

H 1/2 3 P trem. bar 2 1/2

Pre-chorus  
w/Rhy. Fig. 3 & Fill 8  
A5 N.C.

D5 D/F# G5 A5 N.C. G5

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

A5 N.C. D5 D/F# G5 D5 A5

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

w/Rhy. Fill 1  
N.C.

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

D5 D/F# G5 D5 D/F# G5 A5 N.C. D5 D/F# G5

Kiss me on the lips. Can heav-en be like this? Voo-doo kiss!

8va- Full P Full sl. rake+ Full P Full loco Full sl.

Fill 8

Full 1/2 trem

Full 1/2 trem

A5 N.C.      D5 D/F# G5 A5 N.C.      D5 D/F# G5 A5 N.C.      D5 D/F# G5

(Voo-doo kiss!)-Dig deep ba-by.      Kiss me on the tips.      Can heav -

Full P      trem. bar      Full Full P P

Full P      sl.      Full Full P P

7(7) 5 7 5 7 5 8 8      (8) (8) (8) 7 7 5 5      5      8 8 (8) 5 8 5

A5 N.C.      D5 D/F# G5 A5 N.C.      A A $\flat$  G E E $\flat$  D      A5 N.C. A5

en be like this? Voo-doo kiss!      Ow!

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

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

8      (8)      20      20(20)7 2020      (20)

2 6 5 4 2 2      2 2      (2) (2) (2)

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

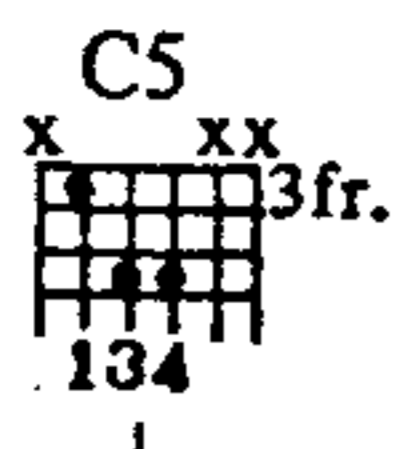

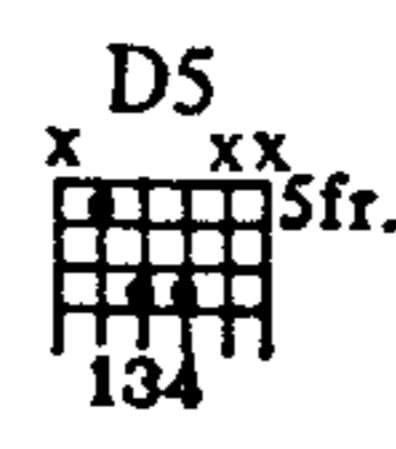
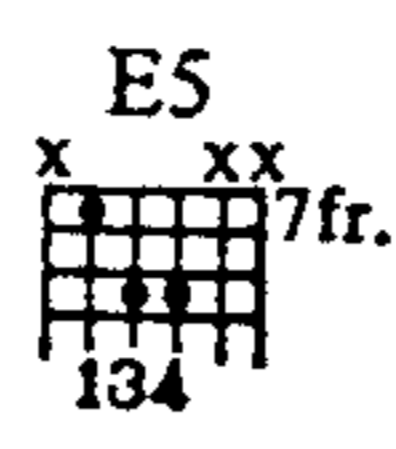
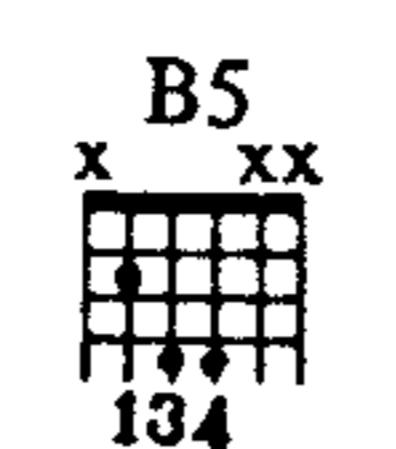
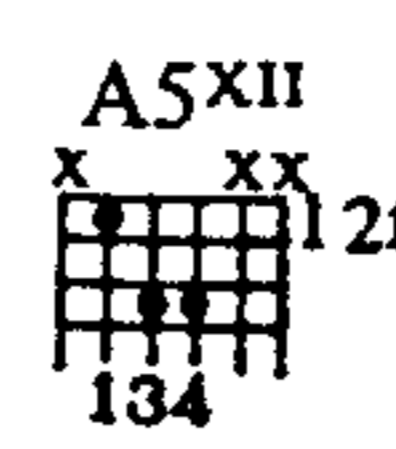
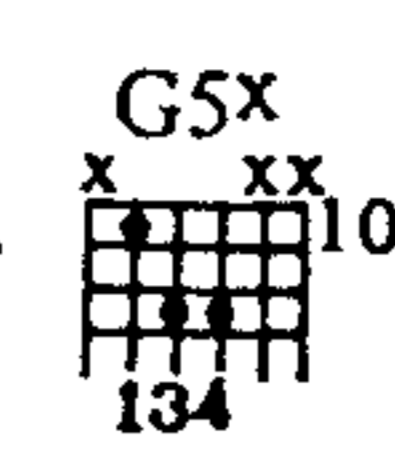
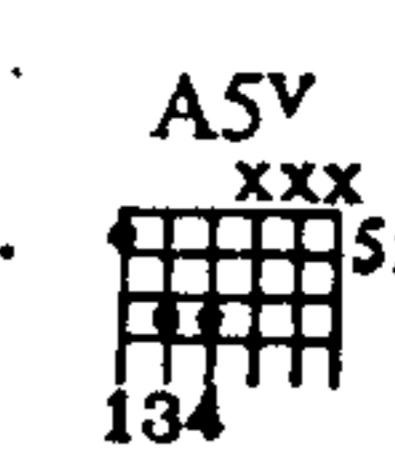
P

*Additional Lyrics*

2. Down by the river at midnight,  
 You hear the rattle and roll of those chicken bones.  
 A white-haired woman, a one-eyed jack,  
 Mix me up a batch of that love flambeaux.  
 I want a batch of that love flambeaux.  
 I gave her half my money,  
 She wanted just a little more.  
 If you pay the price, then tonight's your night.  
 You get what you pay for.  
 You'll get what you pray for. (To Pre-chorus)

# NEVER SAY NEVER

Words and Music by  
Eric Martin and Jim Vallance

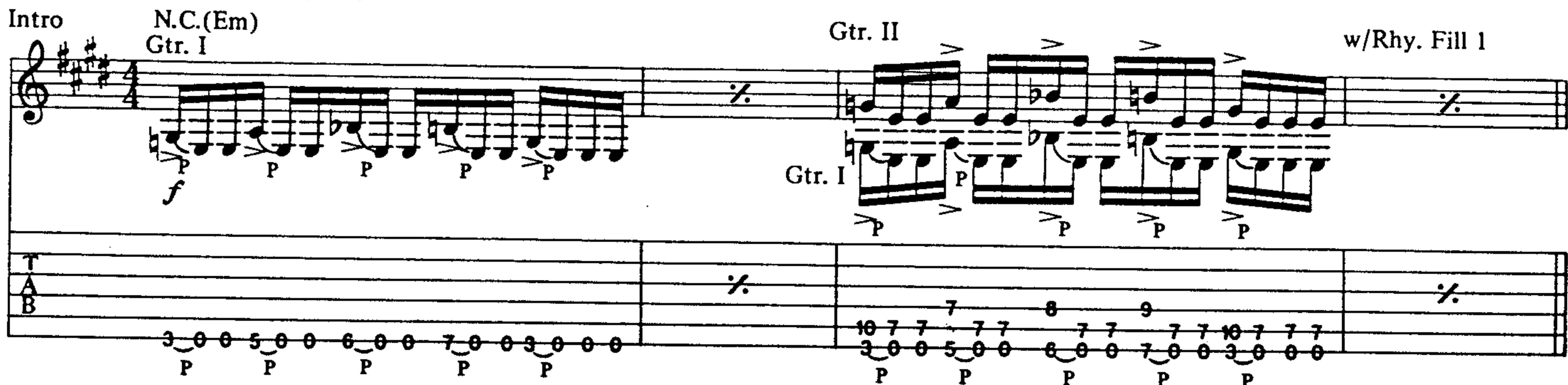
**C5**  3fr. **G5**  3fr. **D5**  5fr. **E5**  7fr. **B5**  134. **A5<sup>XII</sup>**  12fr. **G5<sup>X</sup>**  10fr. **A5<sup>V</sup>**  5fr.

Moderate Rock ♩=94

Intro N.C.(Em) Gtr. I

Gtr. II w/Rhy. Fill 1

Gtr. I



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

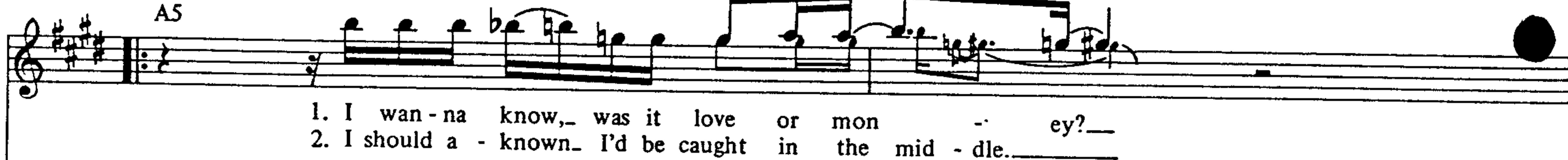
10 7 7 7 7 8 9 7 7 10 7 7 7

P P P P P P P P P P P

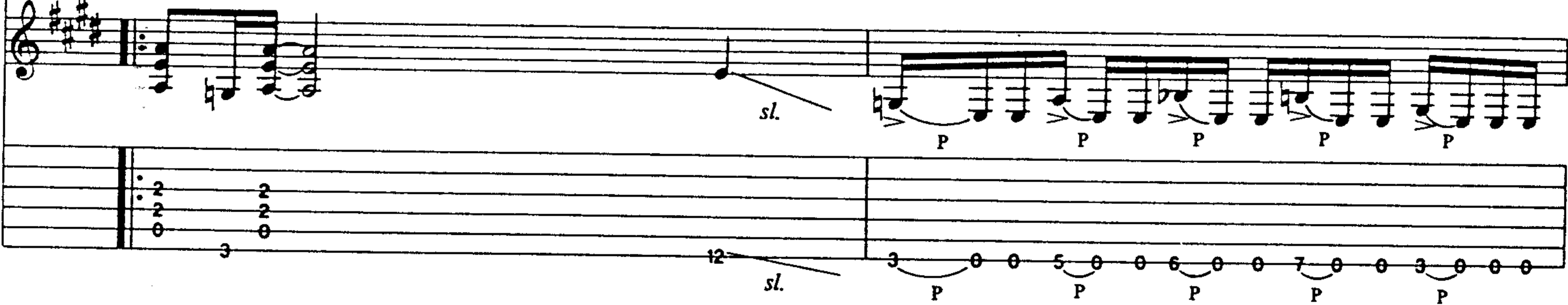
1st, 2nd Verses

A5 N.C.(E5)

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



Rhy. Fig. 1



2 2 2 2 2

0 0 0 0 0

3 12 3 0 0 5 0 0 6 0 0 7 0 0 3 0 0 0

sl. P P P P P

A5

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

pick slide



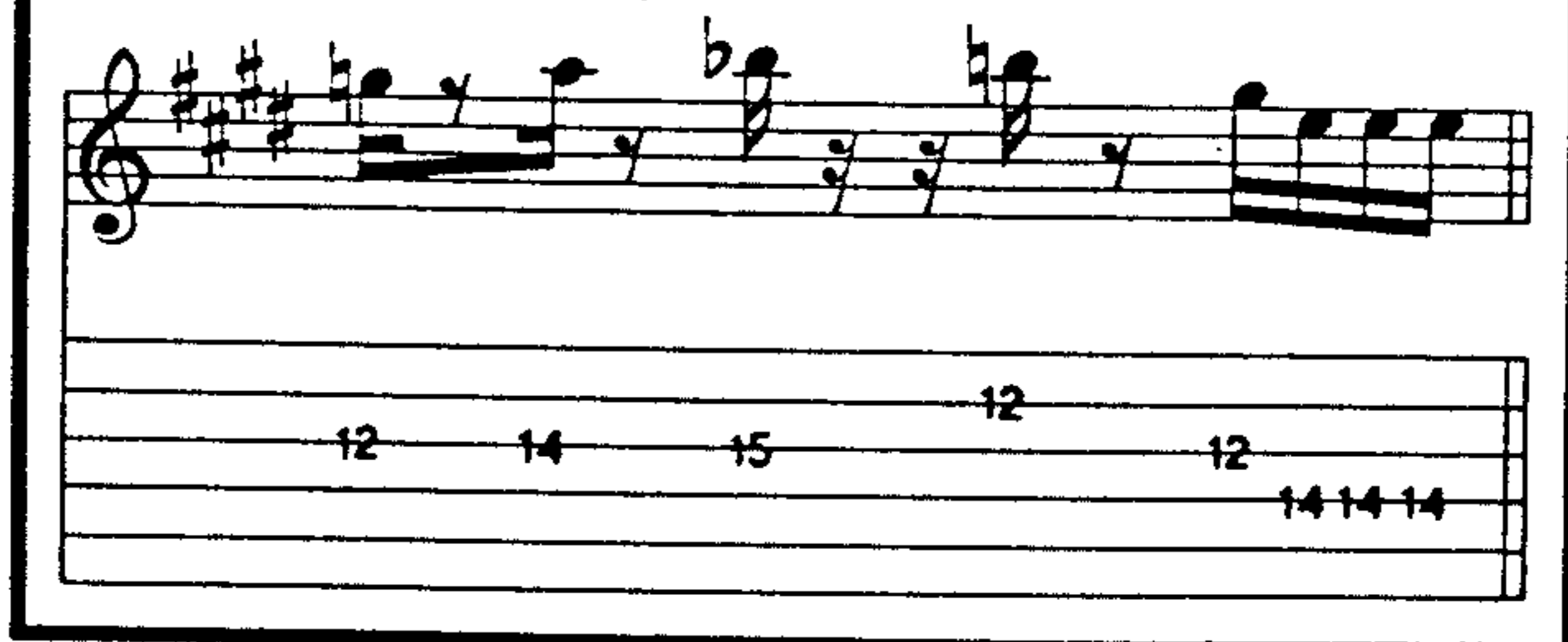
2 2 2 2 2

0 0 0 0 0

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

P P P P P

Rhy. Fill 1 (Gtr. III)



12 14 15 12 12 14 14 14

A5

N.C.(E5)

Why did you give your love to another man?  
I've tried my best, but I don't understand.

D5

A5

1. E5

Girl, I believe you were the one.  
What's so good about

(end Rhy. Fig. 1)

A.H. (15ma)

A.H.

A.H. pitch: D

2. B

E

B7

long good - byes? Yeah!

Rhy. Fig. 1A

(end Rhy. Fig. 1A)

let ring-----

Chorus

E5

F#m7

D6/9

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

(Ah.)

Rhy. Fig. 2

E5 A5 D5

keep hold - in' on 'til the end. Yeah! One  
(end Rhy. Fig. 2)

H H

0  
9  
7  
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

w/Rhy. Fig. 2 E5 F#m7 D6/9

look in your eyes, I knew I'd de - cid - ed to  
(Look in your eyes. Ah.)

E5 A5 D5

nev - er say nev - er a - gain, nev - er a - gain.

7 7

N.C.(E5) w/Rhy. Fill 1

Gtr. I Gtr. II

P P

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

3rd Verse w/Rhy. Fig. 1 A5 N.C.(E5)

Gon - na win one way or an - oth - er.

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

A5 N.C.(E5)

No holds barred it's just a mat - ter of time.

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

A5 N.C.(E5)

Sec - ond time a - round, I've got it cov - ered.

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

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

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

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

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

E5 A5 D5 E5

we thought\_ that love\_ nev - er ends. Yeah! Through good\_ times\_ and bad\_ times, it's

F#m7 D6/9 E5

al - ways\_ a fine\_ line. I'll nev - er\_ say nev - er\_ a - (Ah.)

A5 D5 Bridge C5 G5 D5

Gtr. I

gain. So far so good. You showed\_ me\_ how\_ (Ooh.)

Gtr. II

w/slide

C5 G5 D5

love\_ is mis - un - der - stood... What - ev - er\_ it takes,

C5 E5 D5 B5

I've made some mistakes, but never again.

N.C.(E5) A5

Gtr. II Gtr. I

Gtr. I

N.C.(E5) A5 (Both gtrs.)

Gtr. II Gtr. I

\* Gtr. II is notated to the left of slashes in tab.

Guitar solo E5 A5XII E5

Gtr. I Gtr. II

A.H. (15ma) A.H. (8va) Full-

A.H. Full-

A.H. pitch: G#

G5<sup>x</sup> A5<sup>xII</sup> E5 A5<sup>xII</sup>

15 15 15 15 15 (17) 12

A.H. 1/2 P P H P A.H. A.H. 1/4 A.H. 1/2 1/2

A.H. pitch: E

E5 D5 A5<sup>v</sup>

21 19 21 19 16 17 19 16 17 19 (19) 17 17 16 17 16 17 15 12 14 12

1/2 H P P P 1/2 P 1/2 P 1/2 A.H. pick slide

Chorus F#5 G#m7 E5 F#5 B5 E5

Nev - er say nev - er, 'cause now we're to - geth - er. We'll keep hold-in' on 'til the end. Yeah! One (One (end Rhy. Fig. 3))

(Ah.)

Rhy. Fig. 3 (Gtr. I)

H H sl. H H

w/Rhy. Fig. 3 F#5 G#m7 E5 F#5 B5 E5

look in your eyes, I knew I'd decid - ed to nev - er say nev - er a - gain. Yeah!

look in your eyes. Ah.) (Ooh.)

w/Rhy. Fig. 3 F#5 G#m7 E5 F#5 B5 E5 Repeat and fade

Oh. Oh.

\*Vocal line doubled an octave higher.



# JUST TAKE MY HEART

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

Moderately ♩ = 132

Bb5



C5



Ab5



Intro

N.C.  
\*Gtr. I

*mf*  
let ring throughout  
clean tone

Harm.-----

T  
A  
B

\*Tune ⑥ up 1/2 step to F.

Slower ♩ = 118

N.C.  
H

P

w/fingers

H

P

H<sub>3</sub>P sl.

HP sl.

H<sub>3</sub>P sl.

H<sub>3</sub>P sl.

G

rit.

H P sl.

H P sl.

Rock ballad ♩ = 85

C5

C5/Bb

C5/F

C5

C5/Bb

C5/F

Hmm, \_\_\_\_\_ yeah.

Rhy. Fig. 1

(end Rhy. Fig. 1)

\*T

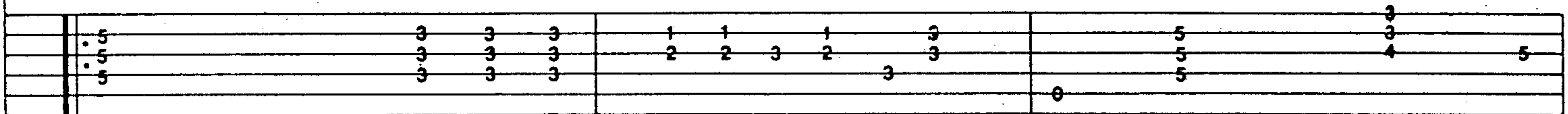
\*T = thumb.

1st, 2nd Verses

C Bb F Bb Am7 G Gsus4



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

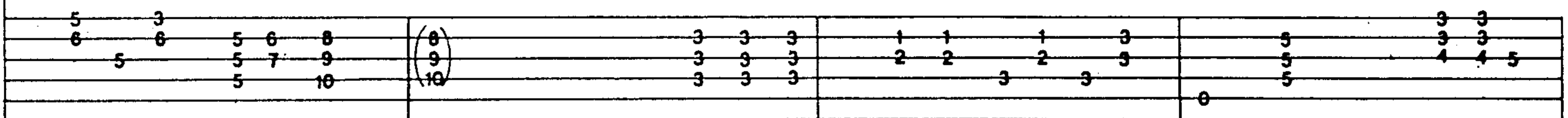


F G7(no 3rd) C Dm C

Bb F Bb Am G Gsus4



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



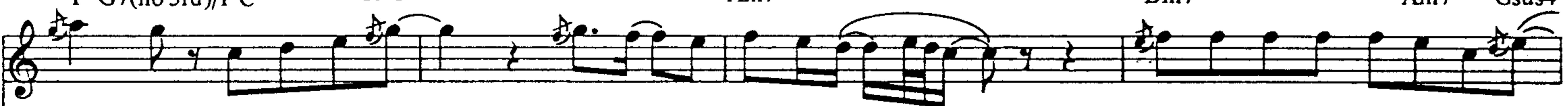
F G7(no 3rd)/FC

Csus4 \*

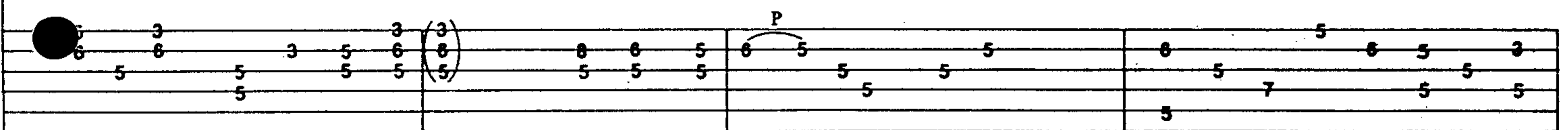
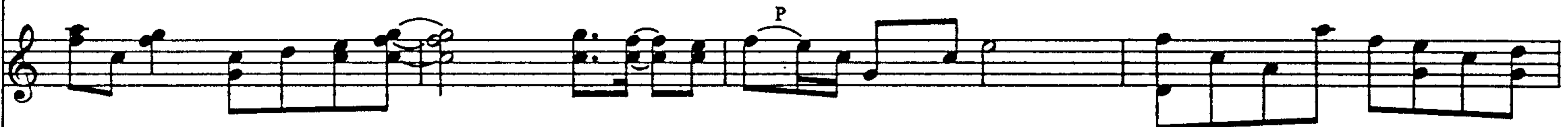
Am7

Dm7

Am7 Gsus4



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



\*Bass plays B

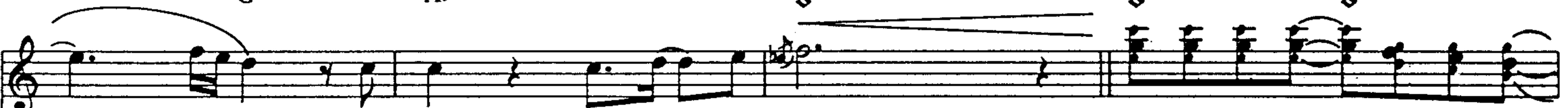
\*Gtr.II  
Bb5

Chorus  
3fr.

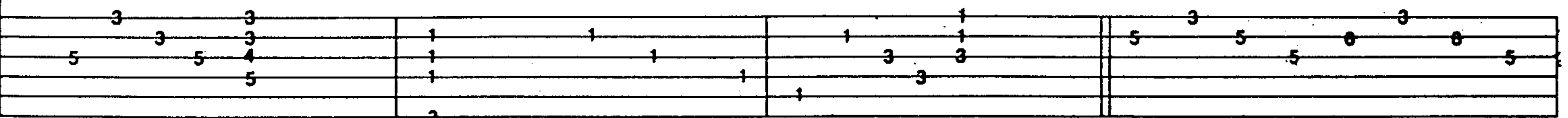
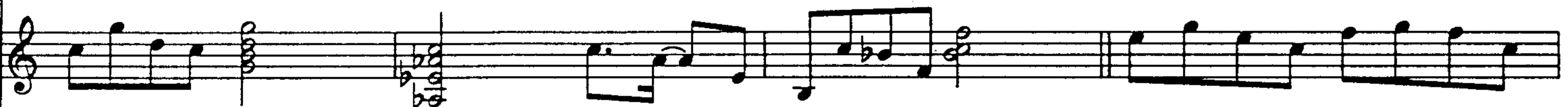
1fr.  
F

G

Ab



But if this is\_ good - bye... Just take my heart\_ when you go...



\*Standard tuning, w/distortion.

3fr. G  
 ⑤3fr. C  
 ①1fr. F  
 5fr. A  
 3fr. G  
 5fr. A  
 ⑤5fr. D

I don't have the need for it any more. I'll always love you, but you

Gtr. I

\*Gtr. III

\*Gtr. IV  
 w/distortion

\*Standard tuning.

1fr. Bb  
 ⑤open A  
 ③3fr. G  
 1. 1fr. F  
 3fr. G  
 w/Rhy. Fig. 1  
 ③3fr. C  
 C5/F C5 C5/Bb C5/F

too hard to hold. Just take my heart when you go.

(Gtrs. III & IV out)

1<sup>fr.</sup> F      3<sup>fr.</sup> G      Guitar solo Bb5      C5

Just take my heart\_ when you go.\_\_\_\_

Bb5      C5      Ab5

Bb5 Full sl. loco Full P Full PHP P 1/4 Full P PHP sl. Bb5 A.H. (8va) A.H. (8va) P

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

Full sl. Full P Full PHP 1/4 Full P PHP sl. A.H. A.H.

20 22 22 (22) 11 8 P 11 8 10 8 11 8 10 8 1/4 8 8 10 (10) 8 10 8 10 8 7 7 10 8 10 8 8 10 6 8 6 8 6 8 6

A.H. pitch: A

C5 pick slide Chorus 5fr. D 3fr. G 5fr. A

Just take my heart... Just take my heart... when you go... Ba-by, take my heart...

(Gtr. V out) Gtr. I

sl. H P sl.

Gtr. III Gtr. IV

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

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

7 5 7 7 8 5 8 7 (7) 5 5 5 7 8 7 7 7 5 7 7 5 5

*sl.*

(17) *sl.* 17 15 14 14  
(14) 14 12 11 12  
*sl.*

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

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

5 7 5 7 7 7 7 5 2 3 5 5 5 6 6 7 8 8 7 10 10 10 10 10

(Gtrs. III & IV out)

10 9 7 5 7 6 10 12 7 9 10 9 7 5 7 8 10 10 12 12

D5

Take my heart. \_\_\_\_\_ Just take my

heart. \_\_\_\_\_ Oo. ●

C D

*rit.* *sl.* *sl.*

*Additional Lyrics*

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

# MY KINDA WOMAN

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

Moderate Rock  $\text{♩} = 114$

Intro

A5 Rhy. Fig. 1

Gtr. II

Gtr. I

*f*

Dm

F#sus2

C5

G5

A5

\*Let ring for 3 bars.

*sl. sl.*

*sl.*

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

Dm Rhy. Fig. 1A

F#sus2

C5

G5

A5

*sl.*

*sl.*

*sl.*

Rhy. Fig. 2

Dm

F#sus2

C5

G5

A5 (end Rhy. Fig. 2)

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

*sl.*

*sl.*

*sl. sl.*

Rhy. Fig. 3

Dm

F#sus2 (end Rhy. Fig. 3)

Rhy. Fig. 4

C5

G5

A5

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

*sl.*

*sl.*

*sl.*

*sl.*

Fill 1

*sl.*

*sl.*



1st, 2nd Verses

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

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

G5 A5

\*Sing harmony 2nd time only.

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

2nd time substitute Rhy. Fill 1 G5

Rhy. Fill 1 (Gtr. I)

Full Full  
 P.M. Full Full

F5

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

let ring----- H

G5 E/G# Chorus Asus2 Asus2

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

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

\*Echo.

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

Some - one's yes - ter - year dreams. \_\_\_\_\_ And that's my \_\_\_\_\_ kind - a wom -  
 Bring - back those yes - ter - year dreams. \_\_\_\_\_ And that's my \_\_\_\_\_ kind - a wom -

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

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

Gtr. III G5 G5 E5 F#5 E F#5 E5 F#5 E F#5

Hey!

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

Gtr. III

sl. sl. sl. sl.

Chord progressions: A5, E5, F#5, E (open), F#5.

Techniques: P.M., Full, 8va, H P, sl.

Chord progressions: E5, F#5, E (open), F#5, A5, B5.

Techniques: A.H. (15ma), A.H. Full (8va), loco, P, P.M., Harm. (8va), sl.

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

Bridge E5

Chord: A5, G5

Lyrics: Pic - ture per - fect. "X" marks the spot. There's\_

Gtr. I

Techniques: 1/4, sl, let ring, P.M.

Chord: E/G#

Lyrics: just\_ no\_ way, no\_ way to tell you how\_ hot.

Techniques: sl, let ring

w/Rhy. Fig. 1  
A5

Gtr. I

Dm Fsus2 C5 G5 A5

My kind - a wom - an.

G5<sup>x</sup> A5<sup>xII</sup> *sl.* *sl.* *sl.*

©10fr. D w/Rhy. Fig. 1A Dm Fsus2 C5 G5 A5

3rd Verse

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

Gtr. I

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

G5 F5

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

Full- *let ring-* *let ring-*

P.M. Full- *let ring-* *let ring-*

G5

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

H *let ring-* P.M.

Chorus  
A5

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

\*(Wom - an, wom-an.)

Dm Fsus2

1/4

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

\*Echo.

sl. sl.

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

And that's my kind - a wom - an. I could tear down\_ the

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

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

\*Echo.

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

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

(cont. in notation)

w/Rhy. Fig. 3 Dm

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

Freely

yeah, yeah, yeah. Hmm.

let ring-----

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

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

H P rake H P

H P

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

Oh, oh, oh, mm.

*f* \*w/Distortion.

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

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

Gtr. II

sl. sl. sl.

G5 A E5 N.C.(E7) E5

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

Rhy. Fig. 2

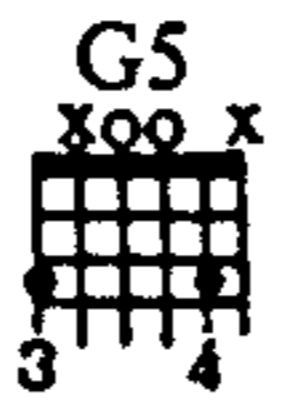
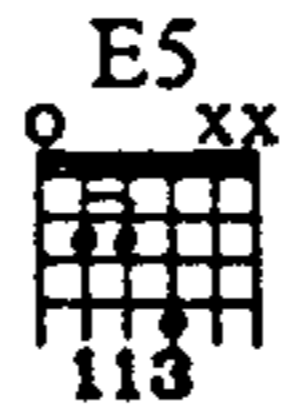
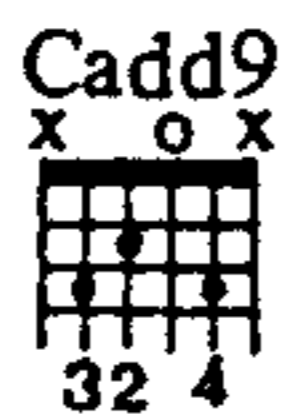
H P

# A LITTLE TOO LOOSE

Words and Music by  
Paul Gilbert and Billy Sheehan

All gtrs. tune down one whole step:

- ⑥ = D ③ = F
- ⑤ = G ② = A
- ④ = C ① = D



Moderate Rock ♩ = 74

Intro

E5 E7 E6 E5(♯11) E5 Esus4 Em(♯7)

Rhy. Fig. 1 (Gtr. I)

Ah, ooh.

*mp* let ring (clean tone)

1st Verse

E7 E5 E(b5) N.C.(E7) E5

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

(end Rhy. Fig. 1)

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

E(b5) N.C.(E7) G5 A5 E5

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

(Got a girl back home.)

*1/2* *1/4*

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

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

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

H P

E5 G5 A E5

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

(end Rhy. Fig. 3)

sl.

N.C.(E7) E5

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

Rhy. Fig. 4

sl.

G5 A E5 Dsus4

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

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

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



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

lit - tle too\_\_\_ loose. Oh, oh, oh.

(end Rhy. Fig. 5)

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

Chord diagram:  $\begin{matrix} 0 & 0 & 0 & 0 & 0 & 0 \\ 2 & 2 & 2 & 2 & 2 & 2 \\ 0 & 0 & 0 & 0 & 0 & 0 \end{matrix}$

3rd Verse

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

Keep lit - tle se - crets\_\_\_ for too\_\_\_ long\_\_\_ oh. Guess that I'll put\_\_\_ them\_\_\_

Chord diagram:  $\begin{matrix} 12 & 11 & 12 & 0 & 0 & 0 \\ 9 & 9 & 9 & 12 & 9 & 9 \\ 9 & 9 & 9 & 9 & 9 & 9 \end{matrix}$

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

in a\_\_\_ song\_\_\_ I got to let it go,\_\_\_ no one will

w/Rhy. Fig. 2

Chord diagram:  $\begin{matrix} 7 & 12 & 9 & 7 & 9 \\ 7 & 12 & 9 & 7 & 9 \\ 0 & & & & \end{matrix}$

Fill 1 (Gtr.III)

Harm. (8va)

trem. bar

Harm. 2

Chord diagram:  $\begin{matrix} 12 & 10 & 7 & 11 & 10 & 8 & 9 & 7 & 9 & 8 & 7 & 5 & 7 & 5 & 7 & 6 & 5 & 3 & 2 \end{matrix}$

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

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

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

E5 G5 A E5

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

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

E5

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

w/Rhy. Fig. 5

G5 A E5 E5 Dsus2

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

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

lit - tle too loose. Oh, oh,

Guitar solo  
Gtr. II  
E E5 E E5 E D5

oh.

Gtr. III

E E5 E E5 E E5 E5(type 2)

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

⑥open E E5 ⑥open E E5 ④open E E5 ⑥open E 7fr. ⑤4fr. ④5fr. ③5fr. ②5fr. ⑥open E E5 ⑥open E E5 ⑥open E

P.M. Full P.M. Full P.M. Full P.M. Full P.M. Full P.M. Full P.M. Full P.M. Full

Harm.-----

Full 1/2 Full Full Full trem. pick

15 15 14 14 12 11 12 9 12 11 12 14 14 14 15 15 7 15 15 16 15 16 19 10 10

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

8va-----

P P P P Full

3 3 3 3 trem. pick Full

22 19 17 17 19 22 19 17 17 19 22 19 17 17 19 22 19 17 22 22 (22) sl.

Gtr. II loco

Ba - by, can I get you a

sl.

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

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

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

H sl. P P P

11 9 9 9 7 5 7 7 5 7 5 7 7 0 0 3 0 5 0 0 0 7 5

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

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

12 13 14 15 15 12 14 14 14 15 15 12 15 14 12 14 12

A.H. pitches: D# E

G5 A5 B5

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

let ring-----

P.M.-----

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

nir. Ooh, oh, yeah.

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

E7

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

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

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

E5 G5 A E5

care\_ if she was pret - ty. Yeah, yeah. I got a

w/Rhy. Fig. 5  
E5 Dsus2

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

A9(no 3rd) Cadd9  
Gtr. II

lit - tle too loose. Oh,

D5 Cadd9 D5

oh. Oh, oh.

Gtr. III

Harm. (8va)

Harm. (8va)

Cadd9 D5

P.M. P.M.

w/Rhy. Fig. 1 (Gtr. II - 1st 3 bars only)  
E5 E7

Oh, oh, oh.

Harm. (8va)

Harm. (8va)

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

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

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

Fdbk. (8va)

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

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

Fdbk. rit.

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

Rhy. Fill 1 (Gtr. II)

Harm. (8va)

let ring

Harm. (8va)

# ROAD TO RUIN

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

Moderate Rock  $\text{♩} = 128$   
Triplet feel ( $\text{♩} = \text{♩} = \text{♩}$ )

E5  $\begin{array}{c} x \quad xx \\ 134 \end{array}$  7fr.    B/D#  $\begin{array}{c} x \quad xxx \\ 14 \end{array}$  6fr.    C#5  $\begin{array}{c} x \quad xx \\ 134 \end{array}$  4fr.    B5  $\begin{array}{c} xxx \\ 134 \end{array}$  7fr.

Intro N.C.

(She took me down the road to ru - in.) She took me down (Down, hmm.) (She took me

E5 B5 C#5

down.)

back on the road to ru in.

Gtr. I

1st Verse  
C#5

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

B5

F#

C#5

B5

F#

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

2nd, 3rd Verses  
C#5

B5

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

Rhy. Fig. 1

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

F# C#5

got it some - how \_\_\_\_\_ Head - lights\_ in the drive - way, a knock at the door, \_\_\_\_\_  
knees and begged, \_ yeah. Forked\_ tongue, \_ and point - ed \_\_\_\_\_ tail, \_\_\_\_\_ if we

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

B5 F# Pre-chorus A5 B5

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

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

C#m

looked in those an - gel eyes. Whoa, oh, whoa,  
 said she'd be sweet this time, yeah. Whoa, oh, whoa,

let ring-----

Guitar fret numbers: 4 0 2 3 4 2 4 | 4 0 2 3 4 4 | 0 0 0

B5 C#m A5 B5 C#5

oh. oh. One The dev - il was in dis - guise, yeah. She took  
 kiss, and it seemed so right.

(end Rhy. Fig. 2)

Guitar fret numbers: 4 4 4 | 4 0 1 2 3 4 0 | (2) 2 4 4 0 | 2 4 4 0 | 2 2 4

Chorus

B5 F#A# C#5 B5

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

Rhy. Fig. 3

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

Guitar fret numbers: (6) 6 6 4 | (4) 4 4 0 0 6 6 | (6) 6 6 6 4 | 4 4 4 0 2



A5 C#5 F#5 E5

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

Bkgd. Voc. (She took me down.)

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

Chord diagrams: (4) 4 2, (4) 4 2, (2) 2 0 0, 6 6, (6) 6 6, 6 6, 4 4, (4) 4 4, 0 2, (4) 2 2 2, 4 6, sl.

1.

B5 C#5

on the road to ru - in. Hoo.

(end Rhy. Fig. 3)

sl. sl. sl.

Chord diagrams: (9) 9 7, 9 9 7, 6 6 4, (6) 6 4, (6) 6 4, (H) (H) (H), 6 6 4, (6) 6 4 2, sl. sl.

w/Fill 1 B5 A5 B5 C

Hmm. Lis - ten! on the road to ru -

3 P semi-harm. sl. sl. sl.

Chord diagrams: P 4 2 2 2, 4 4 2, (4) 4 2, 4 4 2, (4) 4 2, sl. sl. (9) 9 7, 9 9 7, 7.

Fill 1 (Gtr. II) 1/4

1/2 3 3 1/4 1/2

9 9 11 9 9 9 12 11 9 11

Guitar solo

First system of guitar notation, including a treble clef staff with a guitar solo and a bass clef staff with a triplet of notes.

B5

F#

Yeow!\_

Second system of guitar notation, featuring a treble clef staff with a guitar solo and a bass clef staff with a triplet of notes.

Gtr. II

in.

Full

3

3

3

3

3

3

Third system of guitar notation, featuring a treble clef staff with a guitar solo and a bass clef staff with a triplet of notes.

Full

3

3

3

3

Fourth system of guitar notation, featuring a treble clef staff with a guitar solo and a bass clef staff with a triplet of notes.

3

P

sl.

sl.

Fifth system of guitar notation, featuring a treble clef staff with a guitar solo and a bass clef staff with a triplet of notes.

sl.

P

sl.

sl.

C#5

B5

F#

Sixth system of guitar notation, featuring a treble clef staff with a guitar solo and a bass clef staff with a triplet of notes.

1/4

1/2

1/4

1/4

1/2

Full

A.H. (8va)

Full

Full

Full

Seventh system of guitar notation, featuring a treble clef staff with a guitar solo and a bass clef staff with a triplet of notes.

1/4

1/2

1/4

1/4

1/2

Full

A.H. (8va)

Full

Full

Full

Eighth system of guitar notation, featuring a treble clef staff with a guitar solo and a bass clef staff with a triplet of notes.

3

P

sl.

3

3

Ninth system of guitar notation, featuring a treble clef staff with a guitar solo and a bass clef staff with a triplet of notes.

sl.

P

sl.

w/Rhy. Fig. 1

C#5

B5

Tenth system of guitar notation, featuring a treble clef staff with a guitar solo and a bass clef staff with a triplet of notes.

Full

1 1/2

Full

H P P

sl.

Eleventh system of guitar notation, featuring a treble clef staff with a guitar solo and a bass clef staff with a triplet of notes.

Full

1 1/2

Full

H P P

sl.

C#5

F# 1/2 Full sl. Full P P Full

B5

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

Pre-chorus  
w/Rhy. Fig. 2  
A5

B5 C#m 3 3

Whoa, oh, whoa, oh. She said she'd be sweet\_ this\_

A5 B5

time. Whoa, oh, whoa, oh. The

C#m E5 C#5

dev - il was in dis - guise. She took

Gtr. I 3 3 3

Chorus  
w/Rhy. Fig. 3

B5 F#A# C#5 B5 A5 C#5

me\_ down\_ the road\_ to ru - in. You know what I'm talk - in' 'bout. My head was\_  
(She took me down the road\_ to ru - in.)

F#5 E5 B5 C#5 Gtr. I 3 3 3

spin - in' 'round, don't know what I'm do - in' back\_ on the road\_ to ru - in. Hey!  
(She took me down.)

w/Rhy. Fig. 3 (2 times)

B5

F#A#

C#5

B5

A5

C#5

Musical staff with notes and rests.

Down the road to ru - in. Yeah, ba - by. My head was  
(She took me down the road to ru - in.)

F#5

E5

B5

C#5

Musical staff with notes and rests.

spin - in' 'round, don't know what I'm do - in' back on the road to ru -  
(She took me down.)

B5

F#A#

C#5

B5

Musical staff with notes and rests.

in. Yeow, yeah. I'll put that damn mem-'ry to the back  
(She took me down the road to ru - in.)

A5

C#5

F#5

E5

B5

C#5

Musical staff with notes and rests.

of my mind. She's a pre - cious soul.  
(She took me down.)

E5

B/D#

C#5

E5

B/D#

C#5

(Gtr. I)

Musical staff with notes and rests.

Yeah, yeah. Down, down, down. Here we go a - gain,  
(Down, down.)

Complex guitar section with two staves and tablature. Includes markings like 'Full', 'P', 'sl', and '3'.

E5

B5

F# C#m

A5

B5

C#5

Gtr. I sl

Musical staff with notes and rests.

down that road to ru in.

Musical staff with notes and rests.

Complex guitar section with two staves and tablature. Includes markings like 'Full', 'P', 'sl', and '3'.

# TO BE WITH YOU

Words and Music by  
David Grahame and Eric Martin



Moderately ♩=84

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

Hmm, ha, ha, ha.

Gtr. I (acous.) *pp*

*pp*

\*Percussive sound produced by tapping body of gtr.

1st Verse

Gtr. I *mf*

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

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

Pre-chorus

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

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

Chorus

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

B E E F# G# E Asus2 B E

Feel it too. Wait - ed on a line, — greens and blues, —

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

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

Asus2 E C#m E Asus2 E

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

Pre-chorus

Asus2 E Asus2 E D

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

Chorus

B E (open) E F# G# E Asus2 B E (3)1fr. E (2)open

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

E (2)2fr. 4fr. open Asus2 B E (2)2fr. 4fr. open Asus2

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

B E E (2)2fr. 4fr. open Asus2 B E

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

Bridge

Asus2 C#m G5

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

Gmaj7 G6

You\_ can make\_ my life\_ worth - while.. I \_\_\_ can make\_ you start\_ to

Guitar solo

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

smile.

Gtr. III (acous.)

sl. H H sl. sl.

B E E Ⓞ2fr. 4fr. open Asus2 B C#m

H P P sl. sl.

E Ⓞ2fr. 4fr. open Asus2 B E Pre-chorus Asus2 E

When\_ it's through, it's through..

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

Asus2 E D

Fate\_ will twist\_ the both\_ of you. So come on, ba - by, come on o - ver,

Tempo I  
Chorus

B G5 A G/B G Cadd9

let me be the one to show you. I'm the one who wants to

D G5 G5 A G/B G Cadd9 D G5

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

A G/B G Cadd9 D Em G5 A G/B G Cadd9

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

D G5 E F# G# E Asus2 B E

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

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

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

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

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

E F# G# E Asus2 B E

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