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# LEGS

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

C#5      A5      B5      F#5

133      11      133      133

Moderately ♩ = 124

Intro:  
E5

Gtr. 1

*mf w/distortion*

Gtr. 2

*mf w/distortion*      *mp*

D5

*1/4*      *1/4*

E5

Staff 1: Melody line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody features a mix of eighth and sixteenth notes.

Staff 2: Bass line with guitar tablature. The notes are 5, 5, 7, 7, 7, (7), (7), and \* 17. There are wavy lines above the staff indicating tremolo or vibrato.

Staff 3: Melody line in treble clef, continuing the musical piece with various note values and rests.

Staff 4: Bass line with guitar tablature. The notes are 7, 7, 7, 7, 7, 7, 9, 9, 9, 9, 9, 9, 9, and 9.

Staff 5: Rhythm notation for Gtr. 2 and Gtr. 1 (doubled), consisting of eighth and sixteenth notes.

Staff 6: Melody line in treble clef for Gtr. 1 (doubled).

Staff 7: Bass line with guitar tablature. It includes fret numbers (0, 5, 4, 4, 4, 4, 2, (2), 0, 1) and a 1/2 note symbol above the staff.

*Verse 1:*

**Rhy. Fig. 1**

E5

Gtr. 2  $\gamma$   $\frac{\cdot}{\cdot}$   $\frac{\cdot}{\cdot}$   $\frac{\cdot}{\cdot}$   $\frac{\cdot}{\cdot}$   $\frac{\cdot}{\cdot}$   $\frac{\cdot}{\cdot}$   $\frac{\cdot}{\cdot}$   $\frac{\cdot}{\cdot}$

Staff 8: Melody line in treble clef for the guitar solo part.

1. She got \_\_\_\_\_ legs; \_\_\_\_\_ she knows how to

Staff 9: Melody line in treble clef, continuing the musical piece.

Staff 10: Bass line with guitar tablature. It includes fret numbers (0, 5, 4, 4, 4, 4, 2, (2), 0, 1) and a 1/2 note symbol above the staff. The final measure contains the notation 9/21.

E5

C#5

use \_ them. \_ She nev - er begs; \_\_\_\_\_

A.H. (15ma) \_\_\_\_\_

A.H. (15ma) \_\_\_\_\_

A.H. \_\_\_\_\_

A.H. \_\_\_\_\_

T  
A  
B

5 7 (7) (7) x 2 4

she knows how to choose \_ them. \_ She's hold - in'

A.H. (15ma) \_\_\_\_\_

A.H. (15ma) \_\_\_\_\_

A.H. \_\_\_\_\_

A.H. \_\_\_\_\_

T  
A  
B

(4) (4) x 4 (4)

E5

leg, \_\_\_\_\_ won - der - in' how to feel \_\_\_\_\_ them.

partial A.H. \_\_\_\_\_

partial A.H. \_\_\_\_\_

A.H. \_\_\_\_\_

A.H. \_\_\_\_\_

T  
A  
B

x 7 7 7

C#5

Would \_ you get be - hind \_\_\_\_\_ them \_\_\_\_\_ if you could on - ly

A.H. \_\_\_\_\_

A.H. \_\_\_\_\_

A.H. \_\_\_\_\_

A.H. \_\_\_\_\_

T  
A  
B

(7) x 2 4 2 x x x x x x

mp

C#5

A5

7 *z* 7 *z* 7 *z* 7 *z*

find them. \_\_\_\_\_ She's my ba - by,

TAB 4 4 2 4

B5

(end Rhy. Fig. 1)

she's my ba - - by. \_\_\_\_\_ Yeah, \_\_\_ it's al -

TAB (5 2 2 0) 4 4 (4 4 2)

E5

right.

Oh, \_\_\_

yeah! \_\_\_

Gtrs. 1 & 2

TAB 0 0 0 0 0 (0) 0 0 0 0 0 0 0 0 0 0 0

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

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

Verse 2:  
w/Rhy. Fig. 1

E5

2. She's got \_\_\_ hair \_\_\_\_\_

down \_ to her

*mp* *mf*

TAB 1 2 0 0 0 0 0 0 0 10 10 (10)

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

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

(14 12) 14 16 (16) 16

C#5

fan - ny. \_\_\_\_\_ She's kind - a jet - set; \_\_\_\_\_

T  
A  
B

try un - do her pant - ies. \_\_\_\_\_ Ev - ery - time she's

T  
A  
B

E5

danc - in', \_\_\_\_\_ she knows what to do. \_\_\_\_\_

T  
A  
B

C#5

Ev - ery - bod - y wants to see, \_\_\_\_\_ (to) see if she can

T  
A  
B

use it. \_\_\_\_\_ She's so fine; \_\_\_\_\_

A5

T  
A  
B

(11) 13-14 14 (14) 16

she's all mine. \_\_\_\_\_ Girl, - you got it right. -

B5 E5

Gtrs. 1 & 2

T  
A  
B

(2) (2) (2) 0 0 0 0 0 0 0 4 4 2 0 1

Ow! \_\_\_\_\_

T  
A  
B

2 / 4 0 0 4 4 4-2 0 1 1 2 / 4 0 0 4 4 4-2 0 1 1 2 / 4 0 0 4 4 2 0

Guitar Solo:

C#5

Gtr. 2

Gtr. 1 A.H. - (15ma)

A.H. (15ma)

mf

rake

A.H. -

A.H.



F#5

A.H. (15ma)

rake

A.H.

4 2 4 9 2 2 4 (4) 4

C#5

A.H. (15ma)

1/4

A.H. (15ma)

A.H. (15ma)

A.H. (15ma)

A.H. (15ma)

A.H.

1/4

A.H.

A.H. 1/2

A.H.

A.H.

(2) 3 2 4 2 2 2 4 (4) 11 9 11 11 11 9 x 11 11 11

F#5

A.H. (15ma)

A.H. (15ma)

partial A.H.

A.H. (15ma)

partial A.H.

11 11 11 11 11 9 11 11 9 9 11-9 12 2-4 2 4 4 2 4

B5

partial A.H.

rake

A.H.

hold

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

E5

Gtrs. 1 & 2

0 5 4 4 4 4 4-2 0 1 1 2 4 4 4 4 4-2 0 1 1 2 4 4 4 4 4-2 0 1

Verse 3:  
w/Rhy. Fig. 1  
E5

3. She got \_\_\_\_\_ legs; \_\_\_\_\_ she knows how to

TAB 1 2 / 5 4 0 0 0 0 4 4 4 4 4 2 0 1 (0) 14-16 (16) 16

use \_ them \_ She nev - er begs; \_\_\_\_\_

TAB (16) (16) (16)-14 14 16 (16) (16)-14 14 14-16 (16) 11 9 11 9

she knows how to choose \_ them \_ She got a

TAB (9) (9) 6 6 9 (9) (9)

dime \_\_\_\_\_ all of the time. \_\_\_\_\_ Stays out at

TAB (7) 9 (7) 7-9 9 (9) 7 7-9 9 (9) (9)

C#5

night, \_\_\_\_\_ mov - in' through \_ time. \_\_\_\_\_

A.H. (15ma)  
A.H.

TAB: 11 9 11 9 (9) (9) 11 9 11 9

A5

Oh, \_\_\_\_\_ I want \_\_\_\_\_ her, \_\_\_\_\_ sure, I got to

TAB: (9) 0 0 0 0 (9)

B5 E5

have \_\_\_\_\_ her. \_\_\_\_\_ The girl is al - right;

Gtrs. 1 & 2

TAB: 1 4 2 (4) 0 0 0 0 4 4 4 2 0 1

she's al - right. \_\_\_\_\_ Oh! \_\_\_\_\_

TAB: 1 4 2 4 4 2 0 1 1 4 4 4 2 0 1 1 4 4 4 2 0 1



E5

1/4 hold- 1/4 1/4 3

TAB 0 0 0 3 0 0 0 0 0 0 0 0 0 0 3 0 0 2 5 4 4 2 2 4 4 2 4 4 5

TAB 2 4 4 4 2 4 2 2 4 4 4 2 4 2 2 2 2 2 2

E5

1/4 1/4 1/4 1/4 hold- hold- 1/4 1/4

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

C#5

1/4 1/4 hold- 1 1

TAB (5) 0 0 0 3 0 0 0 0 9 9 12 (12) 12 9 11 11 9-11

E5

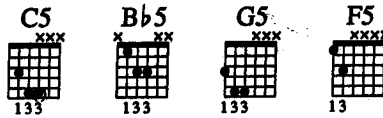
Fade

1/4 1/4 1/4 hold- hold-

TAB 11 9 11 11 9 11 11-12 11 (11) 10 5 0 0 0 3 0 0 0 0 0 0 3 0 0 0 0 5

# SHARP DRESSED MAN

Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
 and **FRANK BEARD**



Moderately fast ♩ = 124

Intro:

Gtrs. 1 & 2 Gtr. 1  
 C5 F5 Eb5 C5 F5 Eb5 C5 Gtr. 2

*mf* P.M.

Gtr. 1 Gtr. 1  
 F5 Eb5 C5 F5 Eb5 C5 C5 F5 Eb5 C5

Gtr. 1 Gtr. 2  
 F5 Eb5 C5 C5 F5 Eb5 C5 F5 Eb5 C5

(Spoken:) Yeah!

Verse:  
 C5

Bb5 F5

1. Clean shirt, — new shoes, — and I don't know where I am  
 2.3. See additional lyrics

(Gtr. 2)

C5 Bb5 F5

go-in' to. \_\_\_\_\_ Silk suit, - black tie, - (*black tie*) \_\_\_\_\_ I don't need a rea-son

G5 F5 G5 Bb5 C5

why. \_\_\_\_\_ They come run-nin' just as fast as they can, - 'cause

Finger slide

To Coda ⊕

N.C. 1. Eb5 Bb5 C5 F5 Eb C5 F5 Eb C5

ev - ery girl - cra - zy 'bout a sharp dressed man. -

Gtr. 1 Gtr. 2

F5 Eb C5 F5 Eb C5 2. Eb5 Bb5

Gtr. 1 Gtr. 2 Gtr. 3

Sharp dressed man. \_\_\_\_\_

\*With slide bar

Guitar Solo:  
C5

Gtrs.  
1 & 2

(Gtrs. 1 & 2 cont. simile)

Musical notation system 1: Treble clef staff with rhythmic slashes and guitar tablature below. The tablature includes fret numbers 5, 7, and 9.

Musical notation system 2: Treble clef staff with notes and slurs, and guitar tablature below. The tablature includes fret numbers 5, 7, 8, 9, 10, and 11.

Musical notation system 3: Treble clef staff with notes, slurs, and wavy lines, and guitar tablature below. The tablature includes fret numbers 11, 12, 10, 8, 7, and 5. Includes the instruction "grad. slide".

Musical notation system 4: Treble clef staff with notes and slurs, and guitar tablature below. The tablature includes fret numbers 5 and 3.

Musical notation system 5: Treble clef staff with notes, slurs, and wavy lines, and guitar tablature below. The tablature includes fret numbers 5, 3, and 1. Includes the instruction "let ring".



Bb5 G5 F5 (cont. simile) 1/4

(Spoken:) Yeah, baby. let ring

C5 F5 gradual bend 1/2 let ring

C5 Bb5 G5 1/4

Gtr. 1 (Gtr. 3 tacet) (C5) F5 Eb5 C5 Gtr. 2 F5 Eb5 C5 Gtr. 1 F5 Eb5 C5 Gtr. 2 F5 Eb5 C5

(Spoken:) How, how.

Gtr. 1 F5 Eb5 C5 Gtr. 2 F5 Eb5 C5 Gtr. 1 F5 Eb5 C5 Gtr. 2 F5 Eb5 C5

D.S.  $\text{S}$  al Coda

Coda

Guitar Solo:  
Eb5 Bb5  
C5 (Cm7)

sharp dressed man.

(Voice ad lib.)

(Whoa) —

Gtr. 3

A.H.

TAB for Gtr. 3:

```

11 8 | 11 8 11 8 8 | 10 10 8 (10) 10 8 8 10 8 10
  
```

Gtrs. 1 & 2

\*Gtr. 2

TAB for Gtrs. 1 & 2:

```

8 8 8 | 10 10 10 | 3 1-3 5 3
  
```

Continuation of guitar parts with lyrics:

sharp dressed man. (A.H.)

(Whoa) — (A.H.)

Gtr. 1, Gtr. 2, Gtr. 1

TAB for Gtr. 1 & 2:

```

(10) 8 10 8 10 8 6 8 6 | (6) 5-6 5-6 | 5-6 5-6 5-6 6-8 8 8
  
```

\*Bass Guitar pedals roots in steady eighths.

1/2 1 1/4 1/4

8 10 8 10 10 8 10 (10) 8 11 11 8 8 10 10 8 8 10 8 10-12

Gtr. 2 Gtr. 1 Gtr. 2

4 4 4 4

3 3 3 3

3 1-3 5 3 3 3 3 3 3 1-3 5 3

1/4 1

11 11 10 8 8 11 (11) 8 8 11 11 8 1 11 10 8 8 11 10-12

(12) 12-10

Gtr. 1 Gtr. 2 Gtr. 1

4 4 4 4

3 3 3 3

3 3 3 3 x 3 1-3 5 3 3 3 3 3 3 3 3

11 10 10 10 8 11 10 10 10 8 10 8 10 8 8 8 10 8 10 10 12 14 13 13

(12) 10 10 10 8 10-12 10 10 10 8 8 8 10 8 10 10 12 14 13 13

Gtr. 2 Gtr. 1 Gtr. 2

4 4 4 4

3 3 3 3

3 1-3 5 3 3 3 3 3 3 1-3 5 3

Musical notation system 1 (top): Treble clef, single melodic line with notes, rests, and accents. Includes 1/4 note markings above the staff.

Musical notation system 2 (middle): Treble and Bass clefs, guitar tablature (TAB) with fret numbers (e.g., 19, 14, 11, 10, 8, 10, 8, 8, 8, 8, 8, 8, 10, 10, 10) and 1/4 note markings.

Musical notation system 3 (top): Treble clef, two guitar parts labeled "Gtr. 1" and "Gtr. 2" with notes and rests.

Musical notation system 4 (middle): Treble and Bass clefs, guitar tablature (TAB) with fret numbers (e.g., 5, 5, 4, 4, 3, 3, 5, 3, 3, 3, 3, 5, 3) and 1/3 note markings.

Musical notation system 5 (top): Treble clef, single melodic line with notes, rests, accents, and a wavy line labeled "F5". Includes 1/4 note markings.

Musical notation system 6 (middle): Treble and Bass clefs, guitar tablature (TAB) with fret numbers (e.g., 10, 8, 5, 8, 5, 5, 7, 5, 8, 8, 10, 8, 10, 10, 8, 10, 10) and 1/4 note markings.

Musical notation system 7 (top): Treble clef, two guitar parts labeled "Gtr. 1" and "Gtr. 2" with notes and rests.

Musical notation system 8 (middle): Treble and Bass clefs, guitar tablature (TAB) with fret numbers (e.g., 5, 5, 4, 4, 3, 3, 10, 10, 8, 8, 8, 8) and 1/3 note markings.

Musical notation system 9 (top): Treble clef, single melodic line with notes, rests, and accents.

Musical notation system 10 (middle): Treble and Bass clefs, guitar tablature (TAB) with fret numbers (e.g., 8, 10, 8, 10, 10, 8, 10, 10, 8, 10, 10, 8, 10, 8, 10, 8, 10, 8) and 1/3 note markings.

Musical notation system 11 (top): Treble clef, two guitar parts labeled "Gtr. 2", "Gtr. 1", and "Gtr. 2" with notes and rests.

Musical notation system 12 (middle): Treble and Bass clefs, guitar tablature (TAB) with fret numbers (e.g., 8, 8, 10, 8, 10, 10, 8, 8, 9, 9, 8, 8, 9, 9, 8, 8, 3, 1/3, 5, 3) and 1/3 note markings.

C5

T  
A  
B

Gtr. 1 Gtr. 2 Gtr. 1

T  
A  
B

F5

T  
A  
B

Gtr. 2 Gtr. 1 Gtr. 2 Gtr. 1

T  
A  
B

C5

hold bend

A.H. -----

T  
A  
B

Gtr. 2 Gtr. 1 Gtr. 2 Gtr. 1

T  
A  
B

The musical score consists of three systems. The first system features a melodic line in the treble clef with a key signature of one flat and a 4/4 time signature. It includes a guitar solo section marked 'F5' with a circled '8' above it. The bass clef part shows a complex fretboard pattern with numbers 6, 8, 10, and 11. The second system continues the solo with 'Gtr. 2' and 'Gtr. 1' labels, showing a melodic line with a circled 'b' and a bass line with fret numbers 6, 8, 10, and 11. The third system concludes the solo with a 'Fade' instruction, featuring a melodic line with a circled 'C5' and a bass line with fret numbers 5, 6, and 8. The final system shows two guitar parts, 'Gtr. 1' and 'Gtr. 2', with a melodic line and a bass line featuring fret numbers 3, 4, and 5.

**Verse 2**

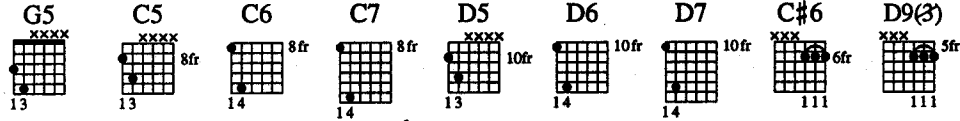
Gold watch, diamond ring,  
 I ain't missin' not a single thing.  
 Cuff links, stick pin,  
 When I step out I'm gonna do you in.  
 They come runnin' just as fast as they can,  
 'Cause every girl crazy 'bout a sharp dressed man.  
 (To Guitar Solo:)

**Verse 3:**

Top coat, top hat,  
 I don't worry 'cause my wallet's fat.  
 Black shades, white gloves,  
 Lookin' sharp and lookin' for love.  
 They come runnin' just as fast as they can,  
 'Cause every girl crazy 'bout a sharp dressed man.  
 (To Coda)

# TUSH

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD



Moderately fast shuffle ♩ = 136 (♩ = ♩)

Intro:

(G)

⑥ 1fr 3fr ⑥ 1fr

Gtr. 2 (Yeah!) F G G5 F

Gtr. 1

(Enter drums)

The Intro section features a guitar staff with a treble clef and a key signature of one sharp (F#). The tempo is 'Moderately fast shuffle' at 136 bpm. The guitar part is in G major. The tablature line shows fret numbers for the strings.

G5

Gtr. 2 cont. simile

Verse 1:

I've been up, \_\_\_\_\_ I've been down, \_\_\_\_\_ take my word, \_

Gtr. 1

The first line of the Verse features a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar part is in G major. The tablature line shows fret numbers for the strings.

C5 C6 C7 C6 C5 open E 1fr F 2fr F#

my way 'round. \_\_\_\_\_

I ain't ask - ing for much. \_

The second line of the Verse features a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar part is in G major. The tablature line shows fret numbers for the strings.

G5 D5 D6 D7 D6

I said Lord — take me down — town, —

TAB: 5 5 3 5 5 3 5 0 2 2 4 4 5 5 4

C5 C6 C5 C6 G5 G6 G7 G6 G5 C5 C#6 D9(♯)

I'm just look - ing for some tush. — I've been bad, —

TAB: 5 5 7 7 5 5 7 0 3 3 7 3 3 3 3 3 5 5 6 7 0

Verse 2:  
(Gtr. 2 same as Verse 1)

G5

I've been good, — Dal - las, Tex - as, Hol - ly - wood. —

TAB: 5 5 3 3 5 5 3 0 (0) (0) (0) 3 3 3 3 10 10

C5 C6 C7 C6 C5 N.C. G5

I ain't ask - ing for much. —

TAB: (10) 10 12 8 13 13 12 12 10 10 0 0 1 1 2 2 3 3 3



D5 D6 D5 D6 (G5) C5 C6 C7 C6

I said Lord — take me down — town — I'm just look-ing for some tush..

This system contains the first line of music. It features a vocal line with lyrics, a guitar line with notes and slurs, and a corresponding guitar tablature below. The chords D5, D6, (G5), C5, C6, C7, and C6 are indicated above the guitar line.

Guitar Solo:

G5 G6 G7 G6 G5 C5 C#5 D9(♯) (G) G5 G6 G7 G6 G5 G6 G5 G6

Yeah! —

Gtr. 1

Gtr. 2

Gtr. 2 w/slide

Pull-off

This system contains the guitar solo and two guitar parts. The solo line is marked 'Guitar Solo:' and includes the lyrics 'Yeah!'. Below it are two guitar parts, 'Gtr. 1' and 'Gtr. 2', with their respective tablatures. 'Gtr. 2' includes a 'Pull-off' instruction and a 'w/slide' section. The solo line has chords G5, G6, G7, G6, G5, C5, C#5, D9(♯), (G), G5, G6, G7, G6, G5, G6, G5, G6.

(\*Partial palm mute thru-out)

G5 G6 G5 G6 G5 G#5 A5 A#5 C5 C6 C5 C6 C5 N.C.

This system contains the final line of music. It features a guitar line with notes and slurs, and a corresponding guitar tablature below. The chords G5, G6, G5, G#5, A5, A#5, C5, C6, C5, C6, and N.C. are indicated above the guitar line.

G5 G6 G5 G6 G5 G6 G5 G6 D5 D6 D5 D6 D5

TAB: 5 5 7 7 5 5 7 7 | 5 5 7 7 5 5 7 7 | 7 7 9 9 7 7 9 7

0 12 12 12 (12 12 12) 3 0 3 0 | 12 12 12 12 12 7 (0) 7 5 6 7 | 7 7 7 5 0

C5 C6 C5 C6 G5 G6 G7 G6 G5 C5 C#5 D5

TAB: 5 5 7 7 5 5 7 7 | 5 5 7 7 6 6 7 7 | 5 5 6 7

5 9 0 5 3 3 0 0 12 12 11 12 10 12 | 10 (10)

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

TAB: 5 5 7 7 5 5 7 7 | 5 5 7 7 5 5 7 7 | 5 5 7 7 5 5 7 7

12 12 12 12 12 | 12 12 12 10 12 | 12 12 12 10 12

10-12 12 12 12 | 10-12 12 12 12 | 10-12 12

let ring - - - - -

G5 G#5 A5 A#5 C5 C6 C5 C6 C5 N.C.

TAB: 5 5 6 6 7 7 8 8 10 10 12 12 10 10 12 12 10 10 0 0 1 1 2 2

TAB: 12 10 12 10 10 12 12 5 5 5 6 6 5 5 5 5 5 3 (0)

G5 G6 G5 G6 G5 G6 G5 G6 D5 D6 D5 D6 D5

TAB: 5 5 7 7 5 5 7 7 5 5 7 7 5 5 9 9 7 7 9 7 5

TAB: 12 12 12 10 12 11 11 12 10 12 12 11 12 12 17 19 20 20 20 20 18 19 18 17 17 19

C5 C6 C5 C6 C5 G5 G6 G7 G6 G5 C C#6 D9(3)

Take me back,

TAB: 5 5 7 7 5 5 7 5 5 5 7 7 9 9 7 7 5 5 5 5 5 5 5 (5 5 5)

TAB: 15 14 13 11 12 11 12 12 10 12 12 12 12 10 12 12 12 10 9 12 14 14

Verse 3: (Gtr. 2 same as Verse 1)

G5

way back home, \_\_\_\_\_ not by my - self, \_\_\_\_\_ not a - lone. \_\_\_\_\_

Gtr. 1

Gtr. 3 (overdub)

C5 C6 C5 C6 C5 N.C. G5 C5

I ain't ask - ing for much. \_\_\_\_\_ I said Lord. \_\_\_\_\_

D5 D6 D5 D6 G5 C5 C6 C5 C6 G5

take me down - town, \_\_\_\_\_ I'm just look - ing for some tush. \_\_\_\_\_

w/slide bar

Outro Solo:

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G#5 A5 A#5

First system of guitar notation. It includes a treble clef staff with a key signature of one sharp (F#), a guitar tablature staff, and a bass clef staff. The tablature contains fret numbers for the strings. The bass clef staff includes various musical notations such as accents, slurs, and a trill.

C5 C6 C5 C6 C5 N.C. G5 G6 G5 G6 G5 G6 G5 G6

Second system of guitar notation. It includes a treble clef staff with a key signature of one sharp (F#), a guitar tablature staff, and a bass clef staff. The tablature contains fret numbers for the strings. The bass clef staff includes various musical notations such as accents, slurs, and a trill.

D5 D6 D5 D6 D5 C5 C6 C5 C6 C5 G5

Ab G

Third system of guitar notation. It includes a treble clef staff with a key signature of one sharp (F#), a guitar tablature staff, and a bass clef staff. The tablature contains fret numbers for the strings. The bass clef staff includes various musical notations such as accents, slurs, and a trill. There are also performance markings like *8va* and *loco*.

# GIMME ALL YOUR LOVIN'

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

Moderate rock ♩ = 118

Intro:

Drums 3

Gtr. 1

C5 F/C Bb/C F/C C5

*mf* (with distortion)

Gtr. 2

*f* (with distortion)

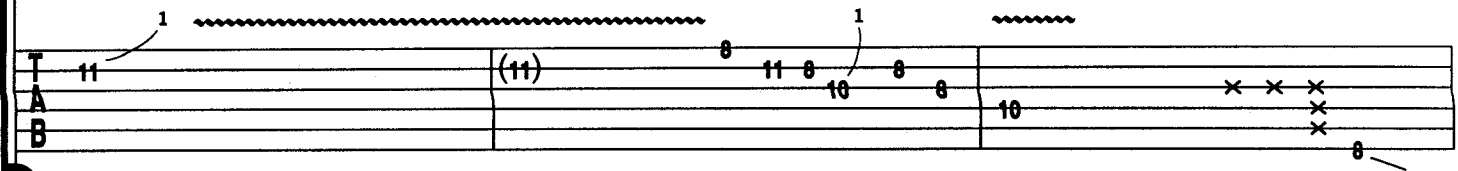
F/C Bb/C F/C C5 F/C Bb/C F/C C5

Verse:

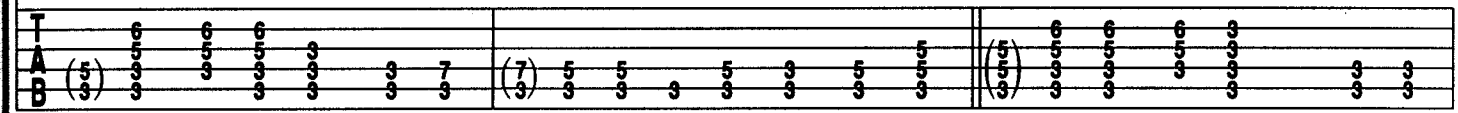
F/C Bb/C F/C C5 F/C C5 F/C Bb/C F/C



I got to have a shot —



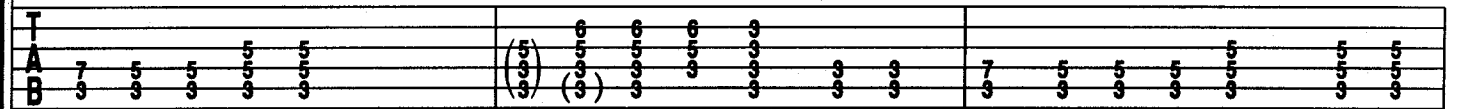
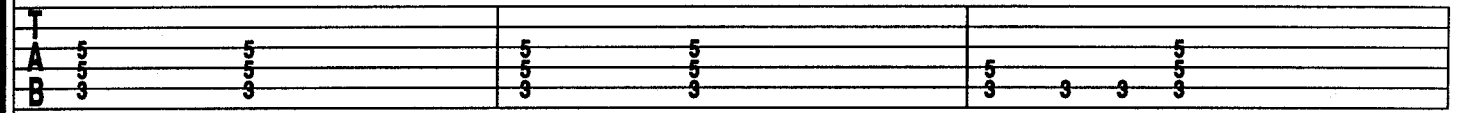
Rhy. Fig. 1



C5 F/C Bb/C F/C C5



of what you got it's oh, so sweet. ——— You got to



F/C Bb/C F/C C5 F/C Bb/C F/C

make it hot; \_\_\_\_\_ like a boom-er-ang I need a re-peat.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics 'make it hot; \_\_\_\_\_ like a boom-er-ang I need a re-peat.' The second line is the guitar melody. The third line shows guitar chords: F/C, Bb/C, F/C, C5, F/C, Bb/C, F/C. The bottom line shows the guitar fretboard with fingerings for the chords.

*Chorus:*

C5 Bb5 F5

\_\_\_\_\_ Gim-me all your lov-in', all your hugs and kiss-es too.

Detailed description: This system contains the chorus. The top line is the vocal melody with lyrics 'Gim-me all your lov-in', all your hugs and kiss-es too.' The second line is the guitar melody. The third line shows guitar chords: C5, Bb5, F5. The bottom line shows the guitar fretboard with fingerings for the chords.

(end Rhy. Fig. 1)

Detailed description: This system contains the ending rhythm figure. The top line is the guitar melody. The bottom line shows the guitar fretboard with fingerings for the chords.



C5 F5 Bb/C F/C C5

Bb Bb5 Bb

Gim-me all your lov-in', \_\_\_\_\_

F C5 F5 Bb/C F/C C5 F/C C5

don't let up un-til we're through. . . You got to

Verse 2:

F/C Bb/C F/C C5 F/C Bb/C F/C

whip it up, — and hit me like a ton of lead.

T A B

T A B

C5 F/C Bb/C F/C C5

If I blow — my top, —

T A B

T A B

Chorus:

will you let it go to your head. —

Gim-me all your lov-in',

Rhy. Fig. 2

F5

C5 F5

Bb/C F/C

C5

all your hugs and kiss-es too.

B $\flat$  B $\flat$ 5

B $\flat$

F

C5 F5

B $\flat$ /C

F/C

Gim-me all your lov - in', \_\_\_\_\_ don't let up un - til we're through. \_\_\_\_\_

TAB notation for guitar accompaniment.

TAB notation for guitar accompaniment.

C5

B $\flat$ 5

Musical staff with notes and rests.

Musical staff with notes, rests, and 1/4 note markings.

TAB notation with 1/4 note markings.

(end Rhy. Fig. 2)

Musical staff with notes.

TAB notation with fret numbers.

Guitar Solo:  
C5

Musical notation for the first system, including a treble clef staff with notes and a guitar tablature staff with fret numbers and chord markings *Bb/C* and *Bb5 C5*. A *1/4* note rhythm is indicated.

Musical notation for the second system, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

Musical notation for the third system, including a treble clef staff with notes and a guitar tablature staff with fret numbers and the instruction *let ring*. Chord markings *Bb/C* and *C5* are present.

Musical notation for the fourth system, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

Musical notation for the fifth system, including a treble clef staff with notes and a guitar tablature staff with fret numbers and the instruction *let ring*. A *F5* chord marking is present.

Musical notation for the sixth system, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

G5 C5

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

F5 G5 C5 1/4

let ring - - - - - 1/4 1 1/2

1/2 1/4 1/4 1/4 1/4 1/4

C5 F/C

Bb/C F/C

C5

(Vocal ad lib.)

1/4

w/Rhy. Fill 1

C5 F/C

Bb/C F/C

C

You got to

Rhy. Fill 1

Gtr. 2

42 Verse 3:  
w/Rhy. Fig. 1

F/C B $\flat$  F/C C5 F/C B $\flat$ /C F/C C5

move it up, and use it like a screw-ball — would. — You got to

*mp*

TAB: 11 (11) 5 7 5 7 5 (8)

F/C B $\flat$ /C F/C C5 F/C B $\flat$ /C F/C C5

pack it up; — work it like a new boy should. —

TAB: 11 8 11 (11) 11

Chorus:  
w/Rhy. Fig. 2  
B $\flat$ 5

B $\flat$ 5 F5 C5 F5 B $\flat$ /C F/C C5

Gim-me all your lov-in', all your hugs and kiss-es too. —

TAB: (3) 3 5 6 3 (3) (3)

B $\flat$ 5 F C5 F5 B $\flat$ /C F/C C5

Gim-me all your lov-in', — don't let up un-til we're through. —

(overdub) —

TAB: 13 13 13 6 8 8 8 6 10 6 10 6 10 6 10 (8) (10) 8 P.S. 7 9 8 6 6



Bb5  
Gtr. 2 tacet

Guitar Solo:

C5

Gtr. 2 / (cont. simile)

1/2

1/2

A.H. A.H. A.H. A.H.

1/2

**Drums/Guitar only**

1/4

Partial A.H. throughout

*Fade*

Cm7 Bb C5 Cm7 Bb C5 Cm7 Bb Cm7 Bb Cm7 Bb

div.

# ROUGH BOY

Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
 and **FRANK BEARD**

Rock ballad ♩ = 80

Intro:

Drums: 2 Gtr. 1 A A.H. E F#m7 C#m7 A A.H. E F#m7 C#m7

A.H. *mf with distortion* A.H.

TAB: 4-6 5 4 2 4-6 5 4 4-6 5 4 2 4-6 5 4

Gtr. 2 (keyboard arranged for guitar)

*mf*

TAB: 2-2-2-2-0 0-0-2-0 5-5-2-2-0 7-4-4-5-7 0-0-2-2-0 0-0-2-2-0 5-5-2-2-0 7-4-4-5-7

A E/A A E/A F#m7 E/F#

*mf*

TAB: 4-6 5 4 4-6 5 4 (4) 2 4-6 5 4 2

*mf*

TAB: 5-5-2-2-0 4-4-2-2-0 0-0-2-2-0 0-0-2-2-0 5-5-2-2-0 4-4-2-2-0

Rhy. Fig. 1

Gtr. 3

*mp partial palm - mute throughout with distortion*

TAB: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4

F#m7 E/F# Bm7 A.H. A.H.

1/2 1/2

4 6 5 4 (4) 6 (6) 4 2 6 (6) 4 (4)

(2) (2) (2) (2)

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Esus A.H. E Esus A.H. E

A.H. A.H.

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

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

(end Rhy. Fig. 1)

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Verse:  
with Rhy. Fig. 1 (2 times)

A E/A A E/A

1. What in the world's \_\_\_\_\_ come all o - ver me? \_\_\_\_\_  
2. 3. See additional lyrics.

TAB: 0 2 2 2 2 2 0 | 0 4 4 4 4 0 | 0 2 2 2 2 2 0 | 0 4 4 4 4 0

F#m7 E/F# F#m7 E/F# Bm7

I ain't got a chance \_\_\_\_\_ of one in three. \_\_\_\_\_ Ain't got no rap, \_\_\_\_\_ ain't

TAB: 2 4 2 2 2 2 2 | 2 4 2 2 2 2 2 | 2 4 2 2 2 2 2 | 2 4 2 2 2 2 2 | 2 2 2 2 2 2 2 2

E

got no line, \_\_\_\_\_ but if you'll give me just a min - ute I'll be

TAB: 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0

1. Esus | 2. 3.

feel - ing fine. \_\_\_\_\_ tell you why. \_\_\_\_\_ I'm a

let ring \_\_\_\_\_

TAB: 2 2 3 0 | 0 0 0 0 0 0 0 0

\*Chorused one octave higher

Chorus:

To Coda ⊕

A E/A A E/A A E/A E7sus

rough boy. — I'm a rough boy. —

Gtr. 1

A.H. - 4

T  
A  
B

Gtr. 2 (keyboard arr. for guitar)

let ring.....

T  
A  
B

Guitar Solo:

Gtr. 1

C#m

f

T  
A  
B

Rhy. Fig. 2

Gtr. 3

mp

T  
A  
B

**F#m**

TAB: 9 10 9 11 9 11 (11) | 9 11 11 | 11 9 11 (11)

TAB: 4 4 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 4 4

**Bm**

TAB: 10 1 7 10 7 10 1 | (10) 7 10 7 9 7 9 9 | 7 9 9 1

Partial A.H. . . . .

TAB: 4 4 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 4 4

**Esus**

TAB: (9) 7 6 9 7 7 | 0 7 | (7) (7)

*D.S. al Coda*

**end Rhy. Fig. 2**

TAB: 2 2 2 2 2 2 2 2 2 2 | 2 2 2 2

⊕ w/Rhy. Fig. 2  
Coda C#m

Gtr. 1 *f*

F#m

Bm

E7sus

w/Rhy. Fig. 1 (to end)

A E/A A E/A F#m E/F#

hold bend



F#m E/F# Bm7

TAB (11) 9 11 10 11 9 11 10 12 10 12 12 12 (12) 10 11 10 10 12

E7

TAB 12 12 (12) 10 11 10 10 11 10 12 (12) 12 12 12 12 (12) 10

A E/A 1/4 A E/A

TAB 12 12 (12) (12) 5 5 5 8 7 5 7 5 5 5 5 6

F#m E/F# F#m E/F# E/F#

TAB 2 2 5 2 5 4 2 4 2 4 2 4 5 4 5 4 (4) 2 4 2 4

Bm7

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

E E7sus

A E/A A E/A

F#m E/F# F#m E/F#

A.H.

Bm7 Bm

E E7sus A E/A

\* feedback

Chords: A, E/A, F#m7, E/F#

let ring

Tablature: T (2, 5, 5, 5, 5), A (6, 6, 6, 6), B (6, 6, 6, 6, 4, 4, 5, 7, 6)

Chords: F#m7, E/F#, Bm7

let ring

let ring

Tablature: T (4, 5, 5, 7, (5/7), 0), A (2, 0, 0, 3, 4, 4), B (2, 5, 4, 3, 4, 2, 4, 2, 0, 0)

Chords: E, E7sus

Fade

Tablature: T (0, 0, 0, 0, 2, 0, 4, 0, 0, 5, 0, 0, 7), A (0, 5, 0, 4, 0, 0, 2, 0, 0, 0), B (0, 5, 0, 4, 0, 0, 2, 0, 0, 0)

*Verse 2:*

I am the one who can fade the heat;  
 The one they all say just can't be beat.  
 I'll shoot it to you straight  
 And look you in the eye.  
 So give me just a minute  
 And I'll tell you why . . .  
 (To Chorus:)

*Verse 3:*

I don't care how you look at me,  
 Because I'm the one and you will see.  
 We can make it work,  
 We can make it by,  
 So give me one more minute  
 And I'll tell you why . . .  
 (To Chorus:)

# VIVA! LAS VEGAS

Words and Music by  
DOC POMUS and MORT SHUMAN

Moderately fast rock ♩ = 120

Intro:  
(drums/sequencer)

at 0:13

Bb5

Eb5

Bb5

Eb5

spoken: Y'all still want me to come with ya?

Gtr. 1 w/dist.

rake  
mf

Gtr. 2 w/dist.

mp

Verse:

Bb5

Eb5

Bb5

Eb5

Bb5

Eb5

1. Bright light cit - y gon - na
- (2.) how I wish that
3. See additional lyrics

Bb5

Eb5

Bb5

Eb5

Bb5

(echo)

set my — soul, — gon - na set my soul — on — fire. (fire) There's a  
 there were — more — than twen - ty - four hours — in the day. (day) But

partial A.H.

1 partial A.H. 1/2

TAB

TAB

Eb5

Bb5

Eb5

Bb5

Eb5

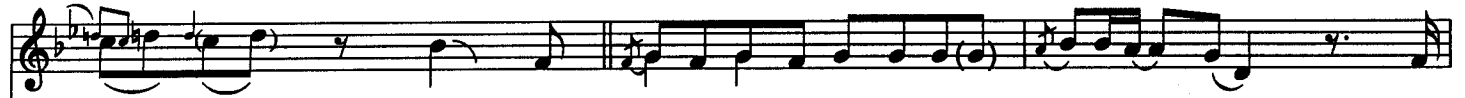
whole lot of mon - ey that's - a - read - y to burn — so get those stakes — up —  
 e - ven if there were — for - ty — more — I would - n't sleep a min - ute a - way..

TAB

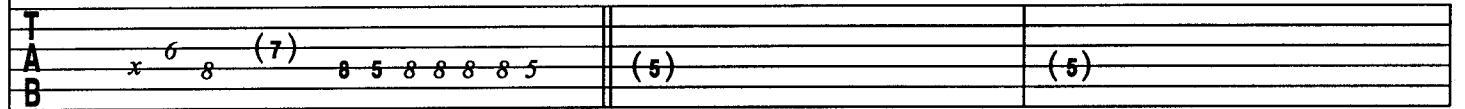
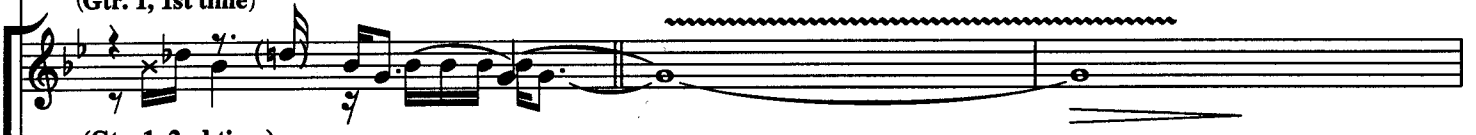
TAB

B♭5

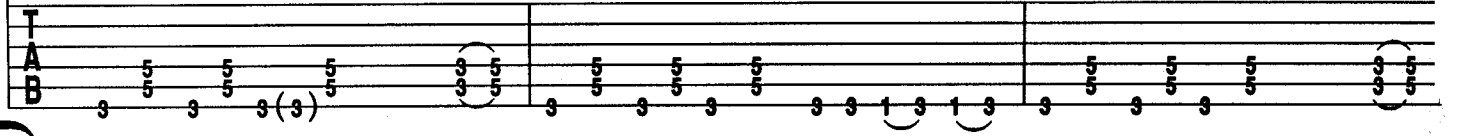
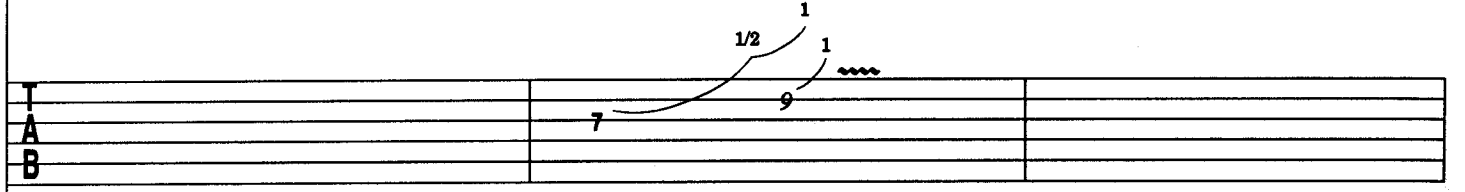
G5



(Gtr. 1, 1st time)



(bkgd. voc.) Ah,



Chorus:

Eb5

Bb5

love to spare. — }  
 nerves of steel. — }  
 ah.

Vi - va — Las Ve - gas,

TAB

9

9 (9) (6)

TAB

3 5 3 5 3 5 3 1 1 3 1 3

6 6 6 6 6 6 6 6 6 6 6 6

Eb5 Bb5

1. N.C.

Vi - va — Las Ve - gas. (Las — Ve - gas)

(spoken:) Hey now.

(1st time only)

TAB

TAB

Bb5

Ah, thank you ver-y much, peo-ple.

2.3. Eb5

2. Oh, Vi - va — Las

This system contains the first musical system. It features a vocal line in the top staff with lyrics "Ah, thank you ver-y much, peo-ple." and a second ending "2. Oh, Vi - va — Las". The guitar line is in the middle staff, and the bass line is in the bottom staff. Chords are indicated as Bb5 and Eb5.

Bb5

Ve - gas,

Eb5

Vi - va — Las

Bb5

Ve-gas, Las — Ve - gas.

To Coda ⊕

This system contains the second musical system. It features a vocal line with lyrics "Ve - gas, Vi - va — Las Ve-gas, Las — Ve - gas." and a "To Coda" instruction. The guitar line includes a wavy line indicating a tremolo effect. The bass line continues the accompaniment. Chords are indicated as Bb5 and Eb5.



Bridge:

Eb5

Bb5 Eb5

Bb5 Eb5

Vi - va Las Ve - gas with your ne - on flash - in' and your one arm ban - dits crash - in'

Gtr. 2 (Gtr. 1 tacet)

Musical notation for the first system of the bridge. It features a vocal line with lyrics, a guitar staff with tremolos and bends, and a guitar tablature below. The guitar staff includes a tremolo bar section with a 1/2 note bend. The tablature shows chord diagrams for Eb5, Bb5 Eb5, and Eb5.

N.C.

Eb5

Bb5

all those hopes down the drain. Vi - va Las Ve - gas, turn - in'

Musical notation for the second system of the bridge. It features a vocal line with lyrics, a guitar staff, and a guitar tablature below. The guitar staff includes a tremolo bar section with a 1/2 note bend. The tablature shows chord diagrams for Eb5 and Bb5.

Eb5

Bb5 Eb5

C5

day in - to night-time, turn - in' night in - to day - time and you see it once, you

Musical notation for the third system of the bridge. It features a vocal line with lyrics, a guitar staff with tremolos and bends, and a guitar tablature below. The guitar staff includes two tremolo bar sections with 1/2 note bends. The tablature shows chord diagrams for Eb5, Bb5 Eb5, and C5.

F5

nev - er come home a - gain.

Musical notation for the fourth system of the bridge. It features a vocal line with lyrics, a guitar staff with tremolos and bends, and a guitar tablature below. The guitar staff includes two tremolo bar sections with 1/2 note bends. The tablature shows chord diagrams for F5 and Eb5.

Guitar Solo:

Bb5

mf

Rhy. Fig. 1

(Db5 Eb5 F5) Bb5

A.H. 15ma

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

(Eb5 Db5)

Bb5

(end Rhy. Fig. 1)

(Db5 Eb5 F5)

1 1/4 1/4 1/4

Bb5 F5 D.S.  $\frac{3}{4}$  al Coda

3. I'm gon-na

Gtr. 2

⊕ Eb5 F5 N.C. (percussion)

Coda

Vi - va, \_\_\_\_\_ Vi - va. — (spoken;) Well. \_\_\_\_\_

grad. bend - - 1

w/Rhy. Fig. 1

Bb5

(Db5 Eb5 F5 Bb5 partial A.H.)

A.H. (15ma) 1/4

A.H. 1/4

(Eb5) 1/4 Db5

1/2 1/2 1/4

G5 (F5 G5 F5 G5) G5 (F5 G5 F5 G5)

Rhy. Fig. 2

G5 (F5 G5) F5 G5 G5 (F5 G5) F5 G5

1/4 1/2 1/4 1/4

(end Rhy. Fig. 2)

w/Rhy. Fig. 1 Bb5

let ring

A.H. (15ma)

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

(Db5 Eb5 F5) Bb5

1/4 1/4 1/2 1 1/2

(Eb5 Db5) A.H. (15ma)

A.H.

1/4 1/4

w/Rhy. Fig. 2

G5 (F5 G5 F5 G5) G5 (F5 G5 F5 G5) G5 (F5 G5 F5 G5)

A.H. (15ma)

A.H.

1/4

1/2

w/Rhy. Fig. 1

G5 (F5 G5 F5 G5) Bb5

1/2

1

1/4

1/4

(Db5 Eb5 F5) Bb5 *Fade*

A.H. (15ma)

A.H. (15ma)

A.H.

A.H.

Verse 3:  
 I'm gonna keep on the run, I'm gonna have me some fun,  
 If it costs me my very last dime.  
 If I wind up broke then I always remember,  
 That I had a swingin' time.  
 I'm gonna give it everything I've got,  
 Lady Luck, please let the dice stay hot.  
 Let me shoot a seven with every shot.  
 (To Chorus:)

# SLEEPING BAG

Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
 and **FRANK BEARD**

Chord diagrams for guitar:

- C5**: x00000
- Cm7**: x33333
- C9sus**: x3421
- Fm7**: x2333
- F9sus**: x3421

alternate positions:

- Cm7**: 13121
- C9sus**: 2 341
- Fm7**: 1312
- F9sus**: 2 341
- D5**: x0222
- Dm7**: xx022
- D5(type 2)**: xx022
- C5(type 2)**: xx022

Moderately ♩ = 114

**Intro:**  
 (drums/perc.) 6 C5 (enter keys)

**Gtr. 1 w/dist. and chorus**  
 6 1. When it's

TAB: 6 chords

§ Verse:

**Gtr. 2 w/dist.**  
 (P.M. throughout)

C5

cold out - side \_\_\_\_\_ and you wan-na sleep in, — go for a pal - let that's  
 (2). fraid of the dark \_\_\_\_\_ ba - by, don't be shy. — We'll talk a - bout some lov-in' while we  
 (3.) See additional lyrics

nice and thin. — Zip it on a - round — while it's on the ground; —  
 look at the sky. — Don't be hes - i - tat - in', it - 'll be al - right; —

TAB: 10-8, 8-8, (5), 10-8, 8-8

Chorus:

G5 F5

Eb5 F5

spread it out and lay it on down. Slip in - side my  
 we'll tuck it in till it's clean out of sight.

Gtrs. 1 & 2

div.

To Coda ⊕  
w/Lead Fill 1 (on D.S.)

C5 G5 F5 Eb5 F5 1. C5

sleep - in' bag. Slip in - side my sleep-in' bag. 2. You're a -

Guitar Solo:

Cm7 C9sus

(w/keys, perc. and effects) 7 Gtr. 2 w/clean chorus tone

sleep - in' bag.

Gtr. 1 w/dist. A.H. (15ma) A.H. (15ma)

mf A.H. A.H.

Cm7 C9sus

Cm7 C9sus

Cm7 C9sus

Cm7 C9sus

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

A.H. A.H. A.H. A.H. A.H. A.H.



Cm7 C9sus Cm7 C9sus Cm7 C9sus Fm7 F9sus

A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma)

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

TAB: 3 3 3 3 x 3 3 3 3 3 1 1 3 1 3 3 1 3 5 3 3 3 3 3 5 3 1

Fm7 F9sus Cm7 C9sus Cm7 C9sus Fm7 F9sus

A.H. (15ma) A.H. A.H. 1/4 A.H. (15ma) A.H. (15ma)

A.H. A.H. A.H. 1/4

TAB: 3 3 3 (3) 1 3 1 3 3 1 3 1 3 3 3 3 8 8 3 3 3 3 5 3 1

Fm7 F9sus Cm7 C9sus Cm7 C9sus Gtr. 3 w/dist. G5 F5 Eb5 F5

A.H. (15ma) A.H. 1/4 (15ma) A.H. 1/4

A.H. A.H. 1/4

TAB: 3 3 3 1 3 3 3 3 1 3 1 3 1 3 (3-5) 5 3 1 1 3

C5 G5 F5 Eb5 F5 C5 N.C.

Lead Fill 1. Gtr. 2 A.H. (8va) Partial A.H. 3 3

div. Gtr. 1 mp A.H. A.H.

1/2

TAB: (3) 3 5 3 5 4 (4) 5 (5) 14 3 3 5 3 5 3 5 3 5 3 5 3

A.H. A.H. A.H. (15ma) A.H. (15ma) 1/4

A.H. A.H. 1/4

TAB: (3) 5 3 5 3 5 3 5 1 3 5 3 5 3 (3) (3) 5 5 0 5 0 3 1

C5 Gtr. 2

Chords: C5, Cm7, C5, Cm7

Performance markings: *div.*, *mp*, A.H. (15ma), 1/4 1/4, 1/4 A.H. (15ma), 3

⊕ Coda

(F5) C5 Gtr. 2

D5 Gtr. 1

sleep-in' bag.

Chords: (F5) C5, D5, D5

Performance markings: sleep-in' bag., 1/2, 3

Rhy. Fig. 1  $\text{\textcircled{S}}$  end Rhy. Fig. 1 w/Rhy. Fig. 1 (4 times)

open A Dm7 D5(type 2) C5(type 2) Dm7

Chords: open A, Dm7, D5(type 2), C5(type 2), Dm7

D5 C5 Dm7 D5 C5 Dm7

Chords: D5, C5, Dm7, D5, C5, Dm7

D5 C5 Dm7 D5 C5

(15) 1

13 10 12 10 10 10 12 10 12 14 12 14

end Rhy. Fig. 1a

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

Dm7 Dm7

10 12 14 13 15 13 15 13 15

Dm7 N.C.

(15) 13 14 13 15 15 15 13 13 10 12 10

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

Dm7 Dm7

10 12 13 12 15 15 10 13 15

Dm7 Dm7 Fade

15 13 15 13 13 15 15 13

Verse 3:

Let's go out to Egypt 'cause it's in the plan,  
 Sleep beside the Pharaohs in the shifting sand.  
 We'll look at some pyramids and check out some heads,  
 Gonna whip out our mattress 'cause there ain't no beds.  
 (To Chorus:)

# CHEAP SUNGLASSES

Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
 and **FRANK BEARD**

Moderately ♩ = 96

*Intro:*

Gtr. 1 Gm7

G5 Bb5 C5 Gm7

G5 Bb5 C5 Gm7

G5 Bb5 C5

Gtr. 2

*mf with distortion*

*Verse:*

Gm7

G5

Bb5 C5

Gm7

G5

Bb5 C5

Gm7

G5

Bb5 C5

1. When you wake up in the morn-in' and the light is hurt your head, \_\_\_\_\_ the  
 2. 3. See additional lyrics.

Gm7 G5 Bb5 C5 Gm7 G5 Bb5 C5 Gm7 G5 Bb5 C5

first thing you do — when you get up out of bed — is hit that streets a run - nin' — and

TAB

5/6	5/6	5/6
6/7	6/7	6/7
7/8	7/8	7/8

TAB

5 5 5 1 5 5 5 1 5	5 5 5 1 5 5 5 1 5	5 5 5 1 5 5 5 1 5
3 3 3	3 3 3	3 3 3

Gm7 G5 Bb5 C5 Gm7 G5 (F6) G5 Bb5 C5 Bb5

try to beat the mass - es and go get your - self some cheap. sun - glass - es. Oh

TAB

5/6	5/6	
6/7	6/7	
7/8	7/8	

TAB

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

To Coda ⊕

G5 (F6) G5 Bb5 C5 Bb5 G5 (F6) G5 Bb5 C5 Bb5 1. G5 (F6) G5

yeah, oh yeah, oh yeah!

Bass guitar

8vb

This system contains the first three measures of the piece. The vocal line features the lyrics 'yeah, oh yeah, oh yeah!' with notes in G5, F6, and G5. The guitar part includes a treble clef staff with notes and a corresponding tablature staff with fret numbers (5, 3, 3, 1, 3, 3, 3, 1, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 3, 0, 3). The bass guitar part has a treble clef staff with notes and a tablature staff with fret numbers (8, 8, 5, 5, 3, 0, 3).

Interlude:

2. G5 (F6) G5 C5 F/G E/G F/G E/G

yeah!

Gtr. 3

echo repeats with vib. bar 1/2

echo repeats with vib. bar 1/2

This section is an interlude. The vocal line has the lyric 'yeah!' and notes in G5, F6, G5, and C5. The guitar part is labeled 'Gtr. 3' and features a melodic line with vibrato bars, with notes in F/G, E/G, F/G, and E/G. The tablature shows fret numbers 12 and (12) for the guitar part, and 0, 12, and (12) for the bass guitar part.

Bass guitar 8vb

Gtrs. 1 & 2

mf clean tone

mf

This system continues the bass guitar and guitar parts. The bass guitar part has a treble clef staff with notes and a tablature staff with fret numbers (8, 8, 5, 5, 5, 5, 5, 3, 3, 0, 3). The guitar part is labeled 'Gtrs. 1 & 2' and features a melodic line with vibrato bars, with notes in F/G, E/G, F/G, and E/G. The tablature shows fret numbers 8, 10, 10, 7, (7), 8, 8, 7, (7) for the guitar part, and 5, 5, 5, 5, 5, 5, 3, 3, 0, 3 for the bass guitar part.

Guitar Solo 1:

Cm7  
Gtr. 3

*mf with distortion*

TAB

10 8 10 10 8 10 8 10 8 8 10 10 8 10 8 10 8 10 9 8 6

Gtr. 1 & 2

*clean tone*

TAB

3 4 x 4 3 (3 4) 3 (3 4) 3 x 4 3 (3 4) 3

3 5 x x 5 3 (3) 3 (3) 5 x 4 3 (3) 3

TAB

10 8 10 10 10 8 (10) 8 7 (10) 8 10 8 10 8 10 9 8 6

TAB

3 4 x 4 3 (3 4) 3 (3 4) 3 x 4 3 (3 4) 3

3 5 x x 5 3 (3) 3 (3) 5 x 4 3 (3) 3

Bb

*mp* 1/4

P.M. ----- 1

TAB

8 6 8 8 6 9 6 (8) 8 6 (8) 8 6 8

TAB

3 x x (1 3) 3 1 1 3 x x

3 x x x x 1 3 3 1 1 3 x x

Cm7

T  
A  
B

10 8 10 10 10 8 (10 8)

8 10 8 10 9 8 6 8 (8)

Dm7 D

finger slide

T  
A  
B

(3) 3 5 5 3 5

3 x 5 3 5 3 5 3 5

5 6 6 6 6 (5 7)

5 7 7 x x x

Interlude:

F/G E/G F/G E/G

with vib. bar echo repeats 1/2

T  
A  
B

0 12 (12)

0 12 (12)

mf mf

6 8 7 (7)

10 10 9 (9)

6 8 7 (7)

10 10 9 (9)



Guitar Solo 2:

Cm7

Musical notation for the first system, including a treble clef staff with a key signature of one flat, a guitar tablature staff with fret numbers (8, 8, 6, 8, 6, 10, 8, (8), 6, 8, 8, (6), 8, 10), and a bass clef staff with chord diagrams and 'x' marks.

Musical notation for the second system, including a treble clef staff with a key signature of one flat, a guitar tablature staff with fret numbers (8, 10, 10, 8, 10, 8, 8, 10, 8, 6, 8, 8, (8), 8, 6, 8, 8, 8, (8), (8), 7), and a bass clef staff with chord diagrams and 'x' marks. Annotations include 'A.H.' with a dashed line, '1/2' markings, and 'P.M.'.

Musical notation for the third system, including a treble clef staff with a key signature of two flats, a guitar tablature staff with fret numbers (8, 6, 8, 6, 8, 6, (8), 6, 8, 6, 8, 6, 8, 8, (8), 10, 10, 8), and a bass clef staff with chord diagrams and 'x' marks. Annotations include '1/2' markings.

Cm7

A.H. - - - - - 4

TAB: 8 10 8 10 | x x 8 10 8 8 8 6 (8 6)

TAB: 5 4 4 4 4 4 5 | 5 4 4 4 4 4 4 4

Dm7 D

TAB: 5 5 9 (5) 5 (5) (5) 3 3 5 3 | 5 5 3 5 (5) 5 3 3 x x x x

TAB: 6 x x x 5 4 6 7 7 x x x 7 7 7 x

Gtr. 1 tacet

G5 (F6) G5 Bb5 C5 Bb5 G5 (F6) G5 Bb5 C5 Bb5

with distortion

TAB: 5 5 1 5 5 1 5 5 0 | 5 5 1 5 5 1 5 5 0

G5 (F6) G5 Bb5 C5 Bb5 G5 (F6) G5

Bass guitar

8vb

Gtr. 1

Gm7 G5 Bb5 C5 Gm7 G5 Bb5 C5

clean tone

loco

D.S.  $\frac{S}{S}$  al Coda

Gm7 G5 Bb5 C5 Gm7 G5 Bb5 C5

3. Now

Coda

Guitar Solo:  
G5

G5 (F6) G5 C5

yeah,

Gtr. 3

with distortion and slap-echo

1

Bass guitar

8vb

Gtrs. 1 & 2

div.

with distortion  
partial palm mute throughout

P.M. - - - - - 1

Musical notation for the first system, including a treble clef staff with a key signature of one flat and a guitar TAB staff with fret numbers and techniques like "rake".

Rhy. Fig. 1

Musical notation for "Rhy. Fig. 1", showing a rhythmic pattern in a treble clef staff and a corresponding guitar TAB staff with fret numbers.

w/Rhy. Fig. 1 (9 times)

Musical notation for the second system, featuring a treble clef staff and a guitar TAB staff with fret numbers and techniques like "rake".

Musical notation for the third system, including a treble clef staff with a key signature of one flat and a guitar TAB staff with fret numbers and techniques like "rake".

Musical notation for the fourth system, including a treble clef staff with a key signature of one flat and a guitar TAB staff with fret numbers and techniques like "rake".

System 1: Treble clef, key signature of one flat. The staff contains a melodic line with various articulations. The guitar tablature below shows fret numbers and includes a section with 'x' marks for muted notes. Fingerings '1' and '1/2' are indicated above the tablature.

System 2: Treble clef, key signature of one flat. The staff contains a melodic line. The guitar tablature below shows fret numbers and includes a section with 'x' marks for muted notes. Fingerings '1' and '1/2' are indicated above the tablature.

System 3: Treble clef, key signature of one flat. The staff contains a melodic line. The guitar tablature below shows fret numbers and includes a section with 'x' marks for muted notes. Fingerings '1', '1/2', and '1/4' are indicated above the tablature.

Gtr. 3

System 4: Treble clef, key signature of one flat. The staff contains a melodic line. The guitar tablature below shows fret numbers and includes a section with 'x' marks for muted notes. Fingerings '1', '1/2', and '1/4' are indicated above the tablature.

Rhy. Fig. 2  
Gtrs. 2 & 3

System 5: Treble clef, key signature of one flat. The staff contains a rhythmic pattern. The guitar tablature below shows fret numbers and includes a section with 'x' marks for muted notes.

w/Rhy. Fig. 2 (5 times)

*poco ritard. dim. poco a poco*

G Gtr. 1 & 2 tacet

*Verse 2:*

Spied a little thing  
 And I followed her all night.  
 In a funky fine Levis  
 And her sweater's kinda tight.  
 She had a West Coast strut  
 That was sweet as molasses.  
 But what really knocked me out  
 Was her cheap sunglasses.  
 Oh yeah, oh yeah, oh yeah.  
*(To Interlude:)*

*Verse 3:*

Now go out and get yourself  
 Some thick black frames.  
 With the glass so dark  
 They won't even know your name.  
 And the choice is up to you  
 'Cause they come in two classes:  
 Rhinestone shades  
 Or cheap sunglasses.  
 Oh yeah, oh yeah, oh yeah.  
*(To Coda)*

(from the Motion Picture "Back to the Future III")

# DOUBLEBACK

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

Moderately fast rock ♩ = 124

Intro:

Rhy. Fig. 1 (\*Gtrs. 2 & 3 w/dist.)

F5 C5 Bb5 Eb5 F5 C5

F5 C5 Bb5

*mf*

\*2 gtrs. arranged for one

Eb5 F5 C5

F5 C5 Bb5 Eb5 F5 C5

F5 C5 Bb5

(Gtr. 1 w/dist.)

1. I got —

*mf*

(end Rhy. Fig. 1)

Verse:

Eb5 F5 C5

F5 C5 Bb5

w/Rhy. Fig. 1

shot — through a space not long a - go. I  
 (2.) mov' - in' on in this fine ma - chine.

Gtr. 1

(1st time only)



Eb5 F5 C5 F5 C5 Bb5

thought I knew the place so well. It  
 Roll - in' on through the night.

(on repeat only)

Eb5 F5 C5 F5 C5 Bb5

was - n't the same... now it goes to show,  
 See - in' things like I've nev - er seen and it's

Eb5 F5 C5 F5 C5 Bb5

some - time you nev - er can tell. (I'm) look - in'  
 tak - in' me out - a sight.

div. 11 11 12 12 10 8 10

**Chorus:**

C F Eb Ab F Bb

high and low, don't know where to go I've got to dou - ble - back, my friend..

Rhy. Fig. 2

Gtr. 2

div.

Gtr. 3

w/Rhy. Fig. 2

F Bb C F Eb Ab

The on - ly way — to find — what I left — be - hind. —

div. 1

(11) (10)

(end Rhy. Fig. 2)

T A B

T A B

10 10 11  
10 10 10 8 12  
8 8

To Coda ⊕

F Bb F Bb Eb5 F5 C5

Got to dou - ble - back a - gain, — dou - ble - back, a - gain!!! —

grad. release

1 19 (19) (19) (19)

T A B

T A B

\*alternate position

F5 C5 Bb5 Eb5 F5 C5

1.

2.

2. You know I'm

(1st time only)

11-13

(13)

(13)

x 20

Guitar Solo:

Eb5 F5 C5

F5

Eb5 F5 C5

1/2

Rhy. Fig. 3

F5 Eb5 F5 C5 F5

1 1/2

Eb5 F5 C5 F5 w/Rhy. Fig. 3 Eb5 F5 C5

(end Rhy. Fig. 3)

F5 Eb5 F5 C5 F5

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

Eb5 F5 C5 F5 Eb5 F5 C5 F5

1

w/Rhy. Fig. 2 (2 times)

C F Eb Ab

It's got me up \_\_\_ and down. \_ I been lost and found, \_

F Bb F Bb C F

down \_ in a deep, dark hole. \_ Looks like my luck has \_\_\_ changed. \_ I been

11 (11)

Eb Ab F Bb F Bb

re - ar - ranged \_ and I'm com - in' out on \_\_\_ a roll... Look - in'

*D.S. al Coda*

13

Coda

C5

Bb5

A5

Bb5

F5

Bb5

gain!!!

1/2 1/2 1 1/4

19 19 11 19 19 11 19 19 (19) (19) 11 19

Gtr. 2  
div.  
Gtr. 3

TAB 5 3 3 2 3 3 5 10 3 10 3 10 3 12

F5

Bb5

C5

Bb5

A5

Bb5

Dou - ble - back, a - gain!!!

11 19 12 11 12-10 8 10 10 19 (19) 11 19 12 11 12-10 8 10

TAB 5 10 3 10 3 12 5 3 2 3 5 10 3 10 5 10 3 12

Outro Solo:

F5 Bb5 F5 Bb5 Eb5 F5 C5

Dou - ble - back, a - gain!!!

Musical staff with treble clef, key signature of two flats, and a melodic line.

Musical staff with treble clef, key signature of two flats, and a melodic line with a 1/4 note bend.

hold bend -----

Guitar fretboard diagram for the first system, showing strings T, A, and B with fingerings and bends.

Rhy Fig. 3a

Gtr. 2  
div.  
Gtr. 3

Musical staff with treble clef, key signature of two flats, and a rhythmic accompaniment line.

Guitar fretboard diagram for the second system, showing strings T, A, and B with fingerings and bends.

F5 C5 F5 Eb5 F5 C5 F5 C5 F5

Musical staff with treble clef, key signature of two flats, and a melodic line.

Guitar fretboard diagram for the third system, showing strings T, A, and B with fingerings and bends.

Musical staff with treble clef, key signature of two flats, and a melodic line.

Guitar fretboard diagram for the fourth system, showing strings T, A, and B with fingerings and bends.

Eb5 F5 C5 F5 C5 F5 Eb5 F5 C5 F5

1/4 1/4

TAB 0 3 3 1 0 0 3 1 3 1 3 3 3 3 1 3

Gtr. 2 Gtr. 3 div.

TAB 4 3 3 3 3 3 5 5 (5 5) 3 5 3 3 4 3 3 3 5 5 5 3 10 3 10 6 7

w/Rhy. Fig. 3a Eb5 F5 C5 F5 C5 F5 1/4

1/2 1/2 1/4

TAB (3) 3 3 1 3 5 3 5 3 5 4 6 (6) 4 6 (3) 6 6 6 (6) 6

(end Rhy. Fig. 3a)

TAB 3 10 3 10 3 8

Eb5 F5 C5 F5 C5 F5 Eb5 F5 C5

A.H. (15ma) A.H. hold bend 1

TAB 6 5 6 5 5 8 9 (9) 8 10 10 10 10 (10) 11 10 11 10 (10) 8 10 10



A.H. (15ma) F5 C5 F5 Eb5 F5 C5 F5 N.C.

First system of guitar music. The staff shows a melodic line with arpeggiated chords. The TAB below it shows fingerings for strings T, A, and B. Chords are F5, C5, F5, Eb5, F5, C5, F5, and N.C.

w/Rhy. Fig. 3a Eb5 F5 C5 F5 C5 F5 Eb5 F5 C5 F5 C5 F5

A.H. (15ma)

Second system of guitar music, starting with the tempo marking 'w/Rhy. Fig. 3a'. The staff and TAB continue the melodic and harmonic progression with chords Eb5, F5, C5, F5, C5, F5, Eb5, F5, C5, F5, C5, F5.

Eb5 F5 C5 F5 C5 F5 Eb5 F5 C5 F5

A.H. (15ma)

Third system of guitar music. The staff and TAB continue the piece with chords Eb5, F5, C5, F5, C5, F5, Eb5, F5, C5, F5.

w/Rhy. Fig. 3a (1st 6 bars) Eb5 F5 C5 F5 C5 F5 Eb5 F5 C5

Fourth system of guitar music, marked 'w/Rhy. Fig. 3a (1st 6 bars)'. The staff and TAB continue the piece with chords Eb5, F5, C5, F5, C5, F5, Eb5, F5, C5.

F5 C5 F5 Eb5 F5 C5 F5 C5 F5 Eb5 F5 C C5

Fifth system of guitar music. The staff and TAB continue the piece with chords F5, C5, F5, Eb5, F5, C5, F5, C5, F5, Eb5, F5, C, C5.

# GIVE IT UP

Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
 and **FRANK BEARD**

Moderately fast rock ♩ = 124

Intro:

C5  
 Gtr. 1 w/dist.

F5 Eb5 C5

F5 Eb5

Yeah! \_

♩ Verse:  
 C5

Eb5

C5

1. I bet the der - by and I won by a nose. I bet Ve - gas and they  
 (2.) few more things you need to know a - bout me. I trained Trig - ger sin - gle -  
 (3.) See additional lyrics.

F5 C5 Eb5

took my clothes. — I bet Mon - te Car - lo, I was show-in' my stuff. — I  
hand - ed - ly. — I in - vent - ed see - through - neg - li - gees — and I

Chorus:  
C5

F5

bet on you, ba - by, now — ain't that e - nough. — You got to give it up.  
bought the fly - ing sau - cer off the Pres - ley es - tate. — You got to give it up.

© 8fr C 8fr C F5 8fr Eb5 C5 F5 Eb5

Gtr. 1

You got to Give it up, ba - by. —  
Give it up, ba - by. —

Gtr. 2 w/dist. A.H. (15ma) A.H. 8va A.H.

To Coda ⊕

C5 F5 Eb5 C5

Give it up. — You got to give it up, — ba - by, or  
Give it up. — You got to give it up, — ba - by, or

1. Bb5 C5 F5 Eb5

tell me where it's at.

div. A.H. (15ma) A.H. (15ma)

hold bend A.H. A.H.

TAB: 10 10 (10) 10 10

C5 F5 Eb5 | 2. Bb5

2. Well, there's a tell me where it's at. Yeah!

partial A.H. partial A.H. mf

TAB: 8 (8) 8-10 10 10

Guitar Solo:

C5 Bb5 C5 F5 partial A.H. 1/4 A.H. (15ma) 1/4 (Fm7)

1/2 1 1 1/4

C5 A.H. (15ma) Bb (Cm) F5 A.H. (15ma) A.H. (15ma) (Fm7)

A.H. 1 1/4 1/4 1/4

F5 A.H. (15ma) (Fm7) F5 A.H. (15ma) A.H. (15ma)

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

\* Keyboard arr. for guitar

N.C.  
(doubled)

D.S.  $\frac{3}{8}$  al Coda

1/4

-5 1/2

trem. bar -5 1/2 grad. release

⊕  
Coda C5 Eb5 C5

give it up, and ba - by, tell me where it's at. Come on and give it up.

F5 Eb5 C5 F5 Eb5

Give it up, — ba - by.

A.H. 15ma

mp mf

C5 F5 Eb5 C5

Give it up. — You got to give it up, — ba - by, and

*mp*

*1/4*

Outro Solo:

Bb5 C5 Eb5 F5

tell me where it's at. Give it! Ow!

*mf* A.H. (15ma) *1/4*

*1/4* 1 1 1 1 1 *1/4*

Rhy. Fig. 1 \*

let ring -----

\*keyboard arr. for guitar

C5 Eb5 Bb5 C5

Hoo!

A.H. (15ma)

1/4

A.H. (8va)

A.H.

1/2

(h<sub>2</sub>)

10

12

11(11)

12

10

10

8

10

10

8

8

8

(8)

10

3

5

5

6

10

8

10

10

10

10

10

(0)

8

6

8

8

8

10

(0)

8

8

8

8

8

8

8

x

x

8

8

10

10

8

8

10

10

10

10

(10)

w/Rhy. Fig. 1 ('til Fade)

Eb5 F5 C5 Eb5 Bb5 C5

Yeah!

Wow!

A.H. (15ma)

A.H. (15ma)

A.H. (15ma)

1/4

A.H. (8va)

A.H. (15ma)

A.H.

A.H. 1/4

A.H.

A.H.

A.H.

1

1/2

1/2

(10)

(8)

8

10

10

10

10

10

10

x

10

10

8

(0)

5

7

8

8

10

8

6

6

6

6

(6)

8

8

7

8

6

8

(end Rhy. Fig. 1)



Eb5 F5 C5 Eb5 Bb5 C5

(w/vox. ad lib. throughout)

The first system of music consists of a vocal line and a guitar fretboard diagram. The vocal line is in a key signature of two flats (Bb and Eb) and features a melodic line with various ornaments and accents. The guitar fretboard diagram shows fingerings for the strings, with fret numbers indicated below the notes. A '1/2' mark is placed above the diagram, indicating a half-measure duration for a specific phrase.

Eb5 F5 C5 Eb5 Bb5

The second system of music continues the vocal and guitar parts. The vocal line includes a 1/4 note rest and a 1/4 note accent. The guitar fretboard diagram shows fingerings for the strings, with a '1/2' mark above the diagram and 1/4 note rests indicated above the notes.

C5 Eb5 F5 C5

The third system of music continues the vocal and guitar parts. The vocal line includes a 1/4 note rest and a 1/4 note accent. The guitar fretboard diagram shows fingerings for the strings, with a '1/2' mark above the diagram and 1/4 note rests indicated above the notes.

Eb5 Bb5 C5 Eb5 F5 Fade

The fourth system of music concludes the piece with a 'Fade' instruction. The vocal line includes a 1/4 note rest and a 1/4 note accent. The guitar fretboard diagram shows fingerings for the strings, with a '1/4' mark above the diagram and 1/4 note rests indicated above the notes.

Verse 3:  
 I fell in love down in Mexico.  
 Thunderbird Wine's the only way to go.  
 I been in love 10,000 times,  
 All you gotta do is remember my lines.  
 (To Chorus:)

# BURGER MAN

Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
 and **FRANK BEARD**

Moderately fast rock ♩ = 156

Intro:

**Gtr. 1** Bb5 G5 F5 G5 A.H. (15ma) A.H. (15ma) F5 G5 F5

*f w/distortion*

**TAB**

6-8 (0) 8 6 6-8 8-8

**Gtr. 2**

*mp w/distortion mf*

**TAB**

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

A.H. (15ma) A.H. (15ma) G5 F5 G5 F5 A.H. (15ma) G5 F5 G5 F5

A.H. A.H. A.H. (Vocal:) 1. My

**TAB**

6 8 8 8 (8) 6 8 (0) 8 (8) (8)

*hold* - - - - 1

**TAB**

5 5 3 3 5 5 3 3 5 5 3 3 5 5 3 3 5 5 3 3

**Verse:**

F5 G5 F5 G5 (F5) G5 F5

char - coal's get - tin' red hot; put yo' or - der in my hand.  
 2. If ya need - in' good hot grill - in', try my bur - ger stand.  
 3. See additional lyrics.

T	:	:	:	:	:	:	:	:	:	:	:	:	:	:	12	13	13
A	:	:	:	:	:	:	:	:	:	:	:	:	:	:	12	12	12
B	:	:	:	:	:	:	:	:	:	:	:	:	:	:	12	14	14

**\*Gtr. 2**

T	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	
A	:	10	12	12	12	12	10	10	12	12	12	12	12	(10)	10	12	12	12
B	:	10	12	12	12	12	10	10	12	12	12	12	12	(10)	10	12	12	12

\*Keyboards arranged for guitar

G5

F5 G5

F5

G5

Won't - cha let me show you what I got siz -  
 If you need a slice of thrill - in'. I'm -

T	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:
A	:	(13	13)	:	:	:	:	:	:	:	:	:	:	:	13	13	12
B	:	12	12)	:	:	:	:	:	:	:	:	:	:	12	12	12	
		14	12)											14	14	12	

T	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:
A	:	10	12	12	12	12	12	12	10	10	12	12	12	12	12	12	12
B	:	10	12	12	12	12	12	12	10	10	12	12	12	12	12	12	12

Chorus:

F5 G5 F5 G5 D5

zlin' in the pan. An - y way you  
 the bad-dest in the land. (15ma) A.H.

1 A.H. 1

mp

T	12	13	13	(13	12)	13	13	12	8	8
A	12	12	12	12	12	12	12	12		
B	12	14	14	14	12)	14	14	12		

T	10	12	12	12	12	10	10	12	12	12	12	12	12	7	7	7	7	7	7	7	7
A	10	12	12	12	12	10	10	12	12	12	12	12	12	7	7	7	7	7	7	7	7
B	10	12	12	12	12	10	10	12	12	12	12	12	12	5	5	5	5	5	5	5	5

To Coda ⊕

Bb5 C5

want it, ba - by; I am yo' bur - ger man.

T	11	10	11	8			
A							
B							

T	9	9	9	9	9	9	9	5		
A										
B	9	9	9	9	9	9	9	5		

Guitar Solo:

G5 G6 G5 G6 G5 G6 Bb5 C5 C6 C5 Bb5 C5

Musical notation system 1: Treble clef staff with notes and accidentals. Above the staff, "A.H. (15ma)" is written above the first and second measures. Below the staff, "mf" is written above the first measure, and "A.H. 1/2" and "A.H." are written above the second and third measures respectively. The bass staff shows fret numbers: 5 5 3 5.

Musical notation system 2: Treble clef staff with notes and accidentals. Above the staff, "\*partial A.H." is written above the first measure. Below the staff, "Heavy P.M. \*partial A.H." is written below the first measure. Dynamics "mp" and "mf" are indicated. The bass staff shows fret numbers: 5 5 7 5 5 5 7 5, 5 5 7 5 5 5 7 5, 9 5 5 5 5 7 5, 5 5 5 5 5 5 5.

Musical notation system 3: Treble clef staff with notes and accidentals. Above the staff, "A.H. (15ma)" is written above the first and second measures. Below the staff, "A.H. (15ma)" is written above the first and second measures. The bass staff shows fret numbers: 3 5 3 5, 14 14 12, (12), (14).

Musical notation system 4: Treble clef staff with notes and accidentals. Dynamics "mp", "mf", "hold", "mp", and "mf" are indicated. The bass staff shows fret numbers: 3 5 5 5 5 10, 5 9 5 5 9, 5 5 5 5 5 10, 5 9 5 5 5 9.

Musical notation system 5: Treble clef staff with notes and accidentals. Above the staff, "A.H. (15ma)" is written above the first and second measures. Below the staff, "A.H. (15ma)" is written above the first and second measures. The bass staff shows fret numbers: 14 14 12, (12) 9, 5 (5) 3 5.

Musical notation system 6: Treble clef staff with notes and accidentals. Dynamics "mp", "mf", "mp", and "mf" are indicated. A "hold" mark is present. The bass staff shows fret numbers: 5 5 7 7 5 5 10, 5 3 5 5 3 (3), 3 5 5 5 5 5 10, 5 9 5 5 5 9.

C5

B♭5 C5

B♭5

F5 G5  
A.H.  
(15ma)

F5 G5

F5

Staff 1: Melody line with notes and slurs. Tab lines T, A, B with fret numbers: 5 5 3 5 (5) 3 14 14 12 (12) 10 14. Includes 'A.H.' and '(15ma)' annotations.

Staff 2: Harmonies and Tab. Dynamics: mp, mf, 1/4 mp, mf. Tab: 5 5 5 5 5 5 10, 5 3 5 5 3, 3 5 5 5 10, 5 3 5 5 3.

Staff 3: Melody line with notes and slurs. Tab lines T, A, B with fret numbers: 14 12 12 (12) (12) 7 6 6 11 10 11. Includes 'A.H.', 'partial A.H.', and '15ma' annotations.

Staff 4: Harmonies and Tab. Dynamics: mp, mf, hold. Tab: 3 5 5 5 5 5 12, 5 3 5, 7 7 7 7 7, 3 3 3 3 3 3 3.

Staff 5: Melody line with notes and slurs. Tab lines T, A, B with fret numbers: 13 12 13 (13) (13) 6 6 11 10 11. Includes 'A.H.' and '(15ma)' annotations.

Staff 6: Harmonies and Tab. Dynamics: mp. Tab: 5 5 5 5 5 5 5 5, 7 7 7 7 7 7 7 7, 3 3 3 3 3 3 3 3.

C5

G5 G6 G5 G6 G5

(Spoken:) Did you want dou - ble

13 12 13 (13) 11 1/2

TAB

Heavy P.M. . . . .

TAB

D.S.  $\text{Coda}$  al Coda

G6 G5 G6 G5 G6 G5 G6 G5 G6 G5

meat, how 'bout some fries on the side?

TAB

(P.M.) . . . . .

TAB

Coda

D5 Bb5 G5

An - y way you want it, ba - by, I'm - yo' bur - ger man..

A.H. - (15ma)

grad. bend 1/2

TAB 6 8 8 11 10 11 13 12 13 11

mp

TAB 7 7 7 (7) 7 7 7 7 7 3 3 3 3 3 3 3 5 5 3 3 3 3 3 3

F5 G5 G5

grad. bend 1/2 grad. bend 1

TAB 12 13 12 13 11 12 11 12 11

TAB 5 5 5 5 5 5 5 1 5 5 5 5 5 5 5 5 5 5 5 5 5 5



G6 G5      G6 G5      G6 G5      G6 G5      G6 G5      G6 G5

(Spoken:) You see the hot sauce can't be beat. — Sit — back and o - pen wide!

Heavy P.M.

Guitar Solo:

G6 G5      G6 G5      Bb5 C5      (C) Bb5 C5      Bb5 C5

(Spoken:) I'm yo'

mf

A.H. (15ma)

A.H.

mp

mf

(C) C Bb C5 C6 C Bb Bb5 C5

bur - ger man, — ba-by!

A.H. - - -  
(15ma)

T  
A  
B

*mp* *mf* *mp*

T  
A  
B

Bb5 C5 Bb5 C Bb C5 Bb5 C5 C Bb

Oh, — I'm yo' — bur - ger man. — (Now, whoa!)

3

T  
A  
B

*mf* *mf*

T  
A  
B

G5 A.H. (15ma) A.H. (15ma) F5 G5 A.H. (15ma) F5 G5 F5 G5 F5

Bb5 C5 C6(11) Bb5 C5 Bb5 C5 C Bb5 C5 Bb5

A.H. (15ma) A.H. 1 A.H. (15ma) hold bend 1/2

Bb5 C5 partial A.H. 1/4 Bb5 C5

A.H. 1/4 hold - - - -

*mp* *mf* hold - - - - -

G5 Bb5 G5 F5 G5 C5 Bb5 G5 F5 1/4

1 1/4

*mp* *mf* hold - - - - - hold - - - - - hold - - - - -

C5 1/4 A.H. (15ma) Bb5 C5 Bb5 C5 C Bb5 C5 Bb partial A.H. (15ma)

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

*mp* *mf*

G5 F5 G5 C5 G5 F5 G5 F5

T  
A  
B

T  
A  
B

C5 C Bb C5 Bb5 C5 C2 Cb5 C5 Bb5 *Fade*

*grad. bend* ----- 1

T  
A  
B

*hold* ----- 1

T  
A  
B

*Verse 3:*  
 Once you try my burger, baby,  
 You'll grow a new thyroid gland.  
 I said just eat my burger, baby;  
 Make you smart as Charlie Chan.  
 (To Chorus:)

# PEARL NECKLACE

Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
 and **FRANK BEARD**

**C#m7** 13121 4fr  
**C#5** 14 4fr  
**B5** 14  
**A** 111  
**A5** 11  
**Am7** 2 1  
**D7sus** 213  
**G** 32 (4)  
**Am7(type 2)** 2 14  
**Am7(type 3)** 13121 12fr  
**G(type 2)** 43121 7fr  
**Am11** 1111 12fr

Moderately fast ♩ = 156

**Intro:** E5 A5 E5

Clean Gtr. 2  
 Gtr. 1 *Ha, ha, ha, ha, ha, ha.*  
 Clean Gtr. 1 *mf*  
*div.* partial P.M. throughout

1. A5 | 2.3. A5 **Verse:** B5 F#5

1. She's real - ly up - set with  
 2. She gets a charge out of  
 3. See additional lyrics.

E5 B5 F#5 E5

me a - gain, I did - n't give her what she likes. I  
 be - ing so weird, digs get - ting down - right strange. But

B5 F#5 E5 B5 F#5

don't know what to tell her, don't know what to say. Ev - 'ry - thing got funk - y last  
 I can keep a hand - le on an - y - thing, - just this side of de -

T  
A  
B

Bridge:

E5 C#m7 C#5 B5 A

Gtr. 1

night. 1. She was real - ly bombed and I was real - ly blown a - way. -  
 ranged. 2. She was get - tin' bombed and I was get - tin' blown a - way. -

T  
A  
B

C#m7

Un - til I asked her what she want - ed and  
 And she took it in her hand and

T  
A  
B

B5 A5

(cont. in notation)

this is what she had to say: } partial A.H. A pearl  
 this is what she had to say: }

Gtr. 1  
Gtr. 2

T  
A  
B

Chorus:

E5 A5 E5

neck - lace, she wan - na pearl - neck - lace.

Gtr. 2

To Coda ⊕

A5 E5 1. A5

She wan - na pearl - neck - lace.

Guitar Solo:  
Rhy. Fig. 1 (Gtr. 1 w/flanger)  
Am7

2. Gtr. 3 (w/dist.)

Rhy. Fig. 2

Gtr. 2



D7sus G

T  
A  
B (5) (5) 5 7 9 7 7 5

T  
A  
B 7 (5) 7 (5) 7 (5) (5) 7 (5) 7 (5) 7 (5) 7 7 5 5 5 5 5 5 5 5

Am7 (end Rhy. Fig. 1)

T  
A  
B (5) 7 (7) 5 5 7 (7) 10-12

(end Rhy. Fig. 2)

T  
A  
B (5) 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 (7) 7 7 7 7 7 7 7 5

Am7(type 2) D7sus

w/Rhy. Fig. 1 (Next 5 bars)  
w/Rhy. Fig. 2 (Next 5 bars)

T  
A  
B 9 (9) 12 (12) 9 12 (12) 7 7 9 (9 9)

G B7sus E5  
 (Gtr. 1 tacet)

Ah! \_\_\_\_\_

The first system of music features a vocal line with a long note and a wavy line indicating a vibrato or breath mark. The guitar staff shows a melodic line with a wavy line above it. The guitar tablature below the staff indicates fret numbers: 10, (10), 12, 12, 12, and 9.

A5 E5 A5 *D.S. al Coda*

The second system continues the musical piece. The vocal line has a long note with a wavy line. The guitar staff shows a melodic line with a wavy line above it. The guitar tablature below the staff indicates fret numbers: (9), (9), and a series of 0s.

⊕  
Coda A5

Outro Solo:  
Am7(type 3)

D

Musical notation for the first system. The treble clef staff shows a melodic line with notes and rests, including a triplet of eighth notes. The guitar TAB staff shows fret numbers: 7, (7) 7, 5 7 5, 5 7, 5.

G(type 2)

Am7(type 3)

Musical notation for the second system. The treble clef staff shows a melodic line with notes and rests, including a triplet of eighth notes. The guitar TAB staff shows fret numbers: (5), 5-7, 5 0, 2-3, (3), 3 0 5-7, 5.

D

Musical notation for the third system. The treble clef staff shows a melodic line with notes and rests, including a triplet of eighth notes. The guitar TAB staff shows fret numbers: (5), 0 0, 5-7, 9 9, (9), 7 9 7 9 7 9, 7 7.

G(type 2) Am7(type 3)

TAB: (7) (7) 7 9 10 12 12 10 10 12

TAB: 7 5 5 5 5 5 2 2 2 2 2 3 3

**Rhy. Fig. 3**  
Am11 Am7(type 3) Am11 Am7(type 3)

TAB: (12) 10 11 12 10 10 11 12 10 11 12 13 14 14 0 0 0 0 0 14 12 14 12 14

**Rhy. Fig. 4**

TAB: 2 0 2 0 2 0 2 0 3 3 5 5 5 5 5 5 5 (5) 5 5 5 5 5 (3) 2 5

D G(type 2)

TAB: 14 14 14 14 14 12 13 12 13 12

TAB: 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

Am11 Am7

Am11 Am7

(end Rhy. Fig. 3)

(end Rhy. Fig. 4)

Am11 Am7

Am11 Am7

D

w/Rhy. Fig. 3 (5 times)  
w/Rhy. Fig. 4 (5 times)

G

Am11 Am7

Am11 Am7

Am11 Am7

Am11 Am7

D

G

TAB: 5 5 6 5 5 5 6 5 5 5 6 (8) 5 5 5 6 5

Am11 Am7 Am11 Am7

TAB: 6 5 5 5 7 5 7 7 7 5 7 7 7 (7) (7) 7 9 8 10 8 10 8 10 8 10

Am11 Am7 Am11 Am7

TAB: (10) (10 10 10) 10 10 10 10 10 10 10 10 10 10 10 10 10 10

D

TAB: 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 15 (15) 13 15 15 14 13 15

G Am11 Am7

TAB: 14 13 12 14 12 15 12 12 10 12 (12) 10 (10) 12 10 9 12 x x



# GUN LOVE

Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
 and **FRANK BEARD**

Moderately fast ♩ = 120

Intro:

**C**

Ah, — ah! — a, yeah! — (vocal ad lib.)

**Gtr. 1 w/dist.**  
*mf*

T	13	13	13	13
A	9	9	9	9
B	x	x	x	x
	10	10	10	10

(enter bass & keyboard)

**D**                      **Dsus N.C.(C5) (E5)**                      **D**                      **Dsus N.C.(C) (E5)**

1. She likes to

T	7	7	7	8	7	7	7	8
A	7	7	7	7	7	7	7	7
B	5	5	5	5	5	5	5	5

**Verse:**

**D**                      **C**                      **D**                      **G**                      **D**

shoot — her shot, — shoot-in' at the tar - get of love. —  
 (2.) — so par - tic - u - lar, she likes a Smith and Wes-son or Colt. —  
 (3.) See additional lyrics.

T	7	7	7	7	7	7	8	8	7
A	7	7	7	7	7	7	7	7	7
B	5	5	5	5	5	5	(0)	(0)	(0)



C D C D

She likes to load her cham - ber, up tight like a black leath-er glove...  
But she'll give you some \_ lov - in' as long as she's cock-in' the bolt. \_

TAB

TAB

G D C D C5 D5

Hoo, hoo, hoo! She's \_ a lit - tle sweet, \_ but she'll  
Bet - ter hold \_ on when she's

TAB

Gtr. 3 w/dist. on D.S. only

Gtr. 2  
A.H.  
(15ma)

TAB

D C

take you in. You might be sit - tin' at the end of a fir - in' pin. Gun  
 up to her tricks. Play - in' Rus - sian rou - lette but she'll load all six. Gun

A.H. (15ma) A.H. (15ma) 1/4

div. A.H. (15ma)

A.H. A.H. 1/4

**Chorus:**

\* D A C G D A

love, gun love, gun love. She's a

**Rhy. Fig. 1**

\* implied harmony

C G D A C G

real gun lov - er. Gun love, Gun love, gun love, gun love.

To Coda ⊕ 1.

D A C G D C D

love. She's a real gun lov-er to-night.

(end Rhy. Fig. 1)

Musical staff with notes and rests for the first system.

Guitar fretboard diagram for the first system, showing strings T, A, B and fret numbers.

(on D.S. only)

A.H. (15ma)

Musical staff with notes and rests for the second system, including finger scrapes.

Guitar fretboard diagram for the second system, including finger scrapes.

G D C D 2. C G D Dsus D D Dsus D

Guitar Solo:

2. She's real gun lov-er to-night.

Rhy. Fig. 2

Musical staff with notes and rests for the third system.

Guitar fretboard diagram for the third system.

Musical staff with notes and rests for the fourth system, including finger scrapes and A.H. markings.

Guitar fretboard diagram for the fourth system, including finger scrapes and A.H. markings.

Gr. 1 D Dsus D

(end Rhy. Fig. 2) w/Rhy. Fig. 2 (3 times)

D Dsus D A.H. (15ma) (piano fill) A.H. 1/4 (15ma) partial A.H. 1/4 D Dsus D A.H. (15ma) A.H. (15ma) A.H. (15ma)

TAB: 5 5 5 7 (7) 5 5 3 5 5 5 3 5 5 3 5 5 3 5

D Dsus D

D Dsus D

Hoo, hoo, hoo, hoo! —

harm. 8va harm. 8va partial A.H. 1/4 1/4 3 1/4 A.H. 1/4 (15ma) 1/4 A.H. (15ma)

harm. 1/4 1/4 1/4 1/4 A.H. 1/4 A.H. 1/4

TAB: 4 7 (8 8) 5 2 3 4 5 5 3 3 5 5 3 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5

D Dsus D

D Dsus D

Hoo, hoo, hoo, hoo! —

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

TAB: 3 5 3 5 5 3 5 7 5 7 5 x x 5 3 5 3 (3) 5 6 3

D Dsus D

D Dsus D

D Dsus D

A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma)

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

TAB: 5 7 5 5 5 5 3 5 0 5 5 3 5 5 5 5

C 3fr. C 3fr. C D5

Hoo! —

partial A.H. 1/4 (15ma) A.H.

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

D.S. al Coda

3. She —

A.H. 8va A.H. 1-1/2

T A B 5 5 5 (5) 7 0 x x 13 15 13 15

Coda C G D A C D G w/Rhy. Fig. 1 (2 times)

real gun lov-er to-night. —

partial A.H. mp partial A.H. 5-10 1/4 partial A.H. She's a partial A.H. 1/4 partial A.H.

T A B 5 5 5 5 5 5 5 5 0 0 0 x x 5 3 (3) 5 5 x

D A C G D A

real gun lov-er. — She's a real gun lov-er. To-night, —

A.H. (15ma) 1/4 A.H. (8va) A.H. (8va) A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma)

A.H. 1/4 A.H. A.H. A.H. A.H. A.H. A.H. A.H.

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

C G D A C G D A

to - night, —

A.H. (15ma) 3 A.H. (15ma) partial A.H. 1/4 1/4 1/4 1/4 3

A.H. partial A.H. 1/4 1/4 1/4 1/4

T A B (5) 5 3 5 3 5 5 5 5 5 5 5 9 5 5 5 3 3 5 3 5 3 5 3 5 3

C G D A C G D A

to-night, — to-night. —

1/4 1/4 partial A.H. 1/4 1/4 1/4 1/4 A.H. (15ma)

1/4 1/4 1 1/2 1/2 A.H. 1/4 1/4 1/4 1/4 A.H. (1/2)

T A B 5-7 5 7-5 3 5-7 5 7 7 10 10 12 12 10 12 (12) (12) 10 12 10 12 (12) 12 12 12 12 10

C G D A C G Fade

Hoo, — hoo. —

A.H. (8va) 1/4

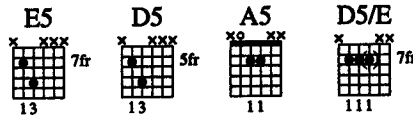
1/2 1 1 A.H. 1/2 1 1 1/4

T A B (10) 12 10 12 13 12 (12) 10 12 12 12 10 12 12 12 12 12 13 12 (12) 10 12 10

Verse 3:  
 She likes the punch  
 Deep down in her pistolero.  
 Runnin' with the wild bunch,  
 Makin' like Robert DeNiro.  
 She's kinda shy but make no mistake,  
 She'll shoot you full of love,  
 'Til your love bone aches.  
 (To Chorus:)

# GOT ME UNDER PRESSURE

Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
 and **FRANK BEARD**



Moderately fast rock ♩ = 156

Intro:

E5 D5 A5 E5 D5 E5 D5 A5 E5 D5  
 Gtrs. 1 & 2 w/dist. Gtr. 3 w/dist.

*mf* P.M.

E5 D5 A5 E5 D5 E5 D5/E

E5 D5/E E5

Gtr. 3 tacet D5 A5 E5 1/4 D5 Gtr. 2 A5 E5 1/4 Gtr. 1 div.

(end Rhy. Fig. 1)

Verse 1:  
Rhy. Fig. 1  
E5

⑤ ⑤ ⑤  
4fr 5fr 6fr  
C# D D# E5

Gtr. 3  
P.M.

1. She likes wear-in' lip-stick,

she likes French cui-sine..

Rhy. Fig. 1 (Gtrs. 1 & 2)

(end Rhy. Fig. 1)

But she won't let me use my pas-sion,

un-

⑤ ⑤ ⑤  
4fr 5fr 6fr  
C# D D#

E5

⑤ ⑤ ⑤  
4fr 5fr 6fr  
C# D D#

E5

N.C.

Chorus:

E5

D5/E

mp

less it's in a lim-ou-sine.

She got me un-der pres-sure,

let ring - - - - -



E5                      A5                      E5                      D5/E    E5

she got me un - der pres-sure.

let ring - - - - -

T 7 8 8  
A (7) 9 9  
B 0 0 0

Verse 2:

w/Rhy. Fig. 1 (9 times)

E5

2. She likes the art mu - se - um, she don't \_ like Pav - lov's

dog. \_\_\_\_\_ She fun at the mind mu - se - um, she

like it in a Lon - don fog. \_\_\_\_\_ She don't like \_ oth - er wom -

en, she likes whips and chains. \_\_\_\_\_ She likes co - caine \_

and flip - pin' out with Great Danes. \_\_\_\_\_ She's -

\_\_\_\_\_ a - bout all \_\_\_\_\_ I can han - dle, \_\_\_\_\_ it's too much for \_\_\_\_\_ my brain. -

**Chorus:**

(E5) N.C.      E5      D5/E E5      D5/E E5      A5

\_\_\_\_\_ It's got me un - der pres - sure, \_\_\_\_\_ it's got me un - der

*let ring*

E5      D5/E E5      D5/E E5      N.C.

pres - sure. \_\_\_\_\_ Owl! \_\_\_\_\_

Guitar Solo:

E5 Gtr. 4 w/dist. D5 E5

*mf* *let ring*

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

w/Rhy. Fig. 2 (6 1/2 times)

D5 E5 1/4

D5 E5

D5 E5

D5 E5

1/2

T  
A  
B

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

D5 E5

1/4

T  
A  
B

5 5 7 5 5 (5) 7 7 9 7 7 7 5 7 7 0 1

D5 E5

A.H. 8va partial A.H.

A.H. A.H. partial A.H.

T  
A  
B

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

D5 E5

1

T  
A  
B

0 0 3 (0) 2 3 4 5 (5) x x 2 0 2 2 0 12 15 12

N.C. Harm. Harm.

w/bar

T  
A  
B

x x x 12 15 12 12 x 12 x x x x 12 10

Bridge:

A5

F#5

I'm gon - na give her a mes - sage, here's what I'm gon - na say, -

Gtrs. 1 & 2

Detailed description: This system contains the first two measures of the bridge. The vocal line starts with a treble clef and a key signature of one sharp (F#). The first measure has a chord of A5 (indicated above the staff) and contains the lyrics "I'm gon - na give her a mes - sage,". The second measure has a chord of F#5 (indicated above the staff) and contains the lyrics "here's what I'm gon - na say, -". Below the vocal line are two staves for guitar: a chord diagram staff and a tablature staff. The chord diagram shows an A5 chord (x02020) for the first measure and an F#5 chord (x24242) for the second. The tablature shows the corresponding fret numbers for each string.

E5

A5

"It's all o - ver." She

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "It's all o - ver." in the first measure and "She" in the second. The guitar accompaniment features a chord of E5 (indicated above the staff) for the first measure and returns to A5 for the second. The chord diagram and tablature staves show the corresponding fretting for these chords.

F#5

might get out a night - stick and hurt me - real, real

Detailed description: This system contains the next two measures. The vocal line has the lyrics "might get out a night - stick" in the first measure and "and hurt me - real, real" in the second. The guitar accompaniment features a chord of F#5 (indicated above the staff) for the first measure and returns to A5 for the second. The chord diagram and tablature staves show the corresponding fretting.

E5

bad by the road - side in a ditch. Dit - dit - dit - dit.

Detailed description: This system contains the final two measures. The vocal line has the lyrics "bad by the road - side" in the first measure and "in a ditch. Dit - dit - dit - dit." in the second. The guitar accompaniment features a chord of E5 (indicated above the staff) for the first measure and returns to A5 for the second. The chord diagram and tablature staves show the corresponding fretting.

Chorus:

E5                    D5/E E5                    D5/E E5                    A5

It's got me un - der pres - sure, \_\_\_\_\_ it's got me un - der

E5                    D5/E E5                    D5/E E5                    D5/E E5                    D5/E

pres-sure.                    It's got me un - der pres - sure, \_\_\_\_\_

E5                    A5                    E5                    D5/E E5

it's got me un - der pres - sure.                    Oh!                    Gtr. 4

div.

Outro Solo: (Gtr. 4)  
w/Rhy. Fig. 2 (11 1/2 times)

E5 D5 E5

1/2 P.M. - -

D5

P.M. - - - - - 1

E5

P.M. 1 (1/2)

D5 E5

P.M. 1/2 1 1/4

D5 E5

1/4

Musical notation system 1. Treble clef, key signature of one sharp (F#). Chord: D5. Includes guitar tablature with fret numbers and rhythmic markings (1/4, 1/2).

Musical notation system 2. Treble clef, key signature of one sharp (F#). Chord: E5. Includes guitar tablature with fret numbers and the instruction "let ring" with a dashed line.

Musical notation system 3. Treble clef, key signature of one sharp (F#). Chords: D5, E5. Includes guitar tablature with fret numbers and rhythmic markings.

Musical notation system 4. Treble clef, key signature of one sharp (F#). Chords: D5, E5. Includes guitar tablature with fret numbers and a first finger (1) marking.

Musical notation system 5. Treble clef, key signature of one sharp (F#). Chord: D5. Includes guitar tablature with fret numbers and a first finger (1) marking.



E5

grad. bend - - - - -

D5

E5

D5

E5

D5

E5

D5

Fade

# I'M BAD, I'M NATIONWIDE

Words and Music by  
 BILLY GIBBONS, DUSTY HILL  
 and FRANK BEARD

B7 C7 F C B  
  
 314 314 312 111 111

Moderately ♩ = 100  
 Intro:

C5 Bb5 B5 C5  
 Gtr. 1 w/dist. *mf*  
  
 T A B  
 11 (11) 10 (10) 8 10 8 8 10 8 10 8 6 6 11 (11) 10 (10) 8 10 8

Gtr. 2 w/slight dist. *mf*  
 partial P.M. - - - - -  
  
 T A B  
 10 10 12 8 10 10 10 (8) 8 (8) (8) 8 9 10 10 12 8 10 10 12 10

N.C. doubled on acoustic *poco rit.* *a tempo* C5  
  
 T A B  
 10 12 12 12 10 12 12 12 10 12 12 12 11 13 13 13 11 13 13 13 10 8 (8) 10 (10) 8 10 10 x 10 (8) x 18 20

*poco rit.* *a tempo*  
 partial P.M. throughout  
  
 T A B  
 10 12 12 12 10 12 12 12 10 12 12 12 11 13 13 13 11 13 13 13 10 8 8 6 x 10 x x 10 12 10 x 10 x 10 10 12 10 10 8 8 8 8 10 10

Verse:

C5

Musical staff with treble clef and a melodic line.

1. Well, I was roll - in' down the road in some cold, blue — steel. — I had a  
2. Eas-in' down the high-way in a new Cad - il - lac; — I had a  
3. See additional lyrics.

8va - - - - -

Gtr. 1 tacet

Musical staff for guitar 1, showing a melodic line.

Guitar fretboard diagram for guitar 1 with fingerings: 20 18, (18), 17.

Gtr. 2

Musical staff for guitar 2, showing a rhythmic accompaniment.

Guitar fretboard diagram for guitar 2 with fingerings: 10 10, 10 10, 10 12, 10 10, 10 10, 12 8, 10 10, 12 8, 10 10, 12 8, 10 10, 12 10.

F5

C5

Musical staff with treble clef and a melodic line.

blues man in the back and a beau - ti - cian at the wheel. — We go - in' down - town in the  
fine fox in front, I had three more in the back. — They sport-in' short dress - es, wear-in'

Musical staff for guitar 1, showing a rhythmic accompaniment.

Guitar fretboard diagram for guitar 1 with fingerings: 10 12, 10 10, 10 12, 10 10, (10) 10, 12 8, 10 10, 12 8, (10) 10, 12 8, 10 10, 12 10.

F5

C5

Musical staff with treble clef and a melodic line.

mid - dle of — the night. We're laugh-in' and I'm jok - in' and we feel - in' al - right. Oh, I'm bad,  
spike heel — shoes. — They smok-in' Luck - y Strikes and wear-in' ny - lons — too. 'Cause we bad,

Musical staff for guitar 1, showing a rhythmic accompaniment.

Guitar fretboard diagram for guitar 1 with fingerings: 10 12, 10 10, 10 12, 10 10, 10 10, 12 10, 10 10, 12 10, 10 10, 12 10, 10 10, 12 10.

Chorus:

C5

F5

I'm na - tion - wide. —  
 We na - tion - wide. —

Gtr. 3 w/dist. and slap echo

T 11 11 5  
 A 10 10 4  
 B 12 12 6

Gtr. 2

T 10 10 12 10 10 10 12 10 (10) 10 12 10 10 10 10 12 10 (10) 10 12 8 10 10 12 10  
 A 8 8 8 8 8 8 8 8 (8) 8 8 8 8 8 8 8 8 (8) 8 8 8 8 8 8 8  
 B 8

F5

(F)

C5

To Coda ⊕

Yes, I'm bad, —  
 Yeah, we bad, —

I'm na - tion-wide. —  
 we na - tion-wide. —

w/trem. bar

w/trem. bar

T 11 11 5 6  
 A 10 10 4 5  
 B 12 12 6 7

T 1 2 3 3 1  
 A (9) 10 10 12 8 10 10 12 10 (8) 10 10 12 8 10 10 12 10 10 12 8 10 10 12 10  
 B (8) 8 8 8 8 8 8 8 8 (8) 8 8 8 8 8 8 8 8 8 8 8 8 8

Interlude:  
C5

Eb5 F5

N.C.  
doubled on acoustic

*poco rit.* *a tempo* *f*

TAB: 10-12 12 12 10-12 12 12 10-12 12 12 10 8 :| 10 (10) 8 10 (10) 8 10

*poco rit.*

TAB: 10-12 12 12 10-12 12 12 10-12 12 12 10 8 :| 10 10 10 x 10 10 8 10

C5 Eb5 F5 C5 Eb5 F5

*w/pick & finger*

TAB: 10 10 10 10 10 10 10 10 10 10 10 :| 10 (10) 8 10 10 1 3

TAB: x 10 x 10 x 10 10 10 8 10 x 10 10 x 10 10 8 10

Guitar Solo: (B7) (C7) (F) (C)

Gtr. 3

*(Play 3 times)*

A.H. - 7 partial (15ma) A.H.

A.H. - 7 partial A.H.

TAB: 1 3 1 3 1 3 1 3 :| x 8 10 8 10 10 10 8 10 10

C5 Eb5 F5 C5 Eb5 F5

*let ring* *partial P.M.* *simile*

TAB: 11 12 10 10 :| 12 8 10 10 10 x 8 10 (10) 10 10 x 8 10

B C F C

1/4

T  
A  
B

C5 Eb5 F5 C5 Eb5 F5

T  
A  
B

(F) (C) (F) (C) (F) (C)

1/4 partial A.H. 1/4 P.M. ---- 1 P.M. ---- 1

T  
A  
B

C5 Eb5 F5 C5 Eb5 F5 C5 Eb5 F5

T  
A  
B

(F) (C) F C5

Gtr. 3 tacet

grad. bend

T  
A  
B

C5 Eb5 F5

let ring - - - - -

T  
A  
B

Bb B C5

T  
A  
B

T  
A  
B







Coda N.C.

doubled on acoustic gtr.

Outro Solo:

Cm7

E $\flat$  F

Gtr. 4 w/octave divider & dist.

*poco rit.*  $\frac{1}{4}$  *a tempo w/double time feel*

T 10-12 12 12 10-12 12 12 10-12 12 12 13 13 11-13 13 13 8 10 8

A 11-13 13 13 11-13 13 13 11-13 13 13 8 10 8

B 10 8 8-10 8 10

Rhy. Fig. 1 clean tone

Gtr. 3

Gtr. 2 div. clean tone

T 10-12 12 12 10-12 12 12 10-12 12 12 10 8 8

A 11-13 13 13 11-13 13 13 11-13 13 13 10 8 8

B 8 8 3 3 3 3 (3) 3 3 3 3 3 3 8 10 10 3

Cm7 E $\flat$  F Cm7 E $\flat$  F

T (10) 8

A (10) 8

B 3 1 2 3 3 1 3 3 3 3 1 3 1 3

end Rhy. Fig. 1 Rhy. Fig. 2

T 8 8 8 8 10 8 8 8 8 8 10

A 8 8 8 8 10 8 8 8 8 8 10

B 3 3 3 3 3 3 3 3 3 3 3 3 8 10 10 3

Lead Fill 1 N.C. w/Rhy. Figs. 1 & 2 E $\flat$  F Cm7

Gtr. 1

T

A

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

Gtr. 5 clean tone

T 10 10 8 8 10 8 12-11 12-10 8

A 10 10 8 8 10 8 12-11 12-10 8

B 10 8 10 8 12-11 12-10 8

Cm7 Eb F Cm7 Eb F

1/4 1/4

T A B

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

w/Lead Fill 1 N.C. w/Rhy. Fig. 1 (3 times) Eb F Cm7 Eb F

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

T A B

(8) 8 (10) 8 8 (10) 8 (10) 8 (10) 8 (10) 6 8 8 8 8 8 8 9 8 6 8 6 8 6 8 6

Cm7 Eb F Cm7 Eb F

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

T A B

10 10 8 10 10 8 10 8 10 8 10 8 10 7 10 10 8 10 8 10 8 10 8 10

Cm7 Eb F Cm7 Eb F

1/2 1/2 1/2

T A B

8 10 8 10 10 x 10 10 10 10 10 8 10 (10) 11 8 12 8 8

w/Lead Fill 1 N.C. w/Rhy. Fig. 1 (3 times) Eb F Cm7 Eb F

1/4 1/4 1/4

T A B

10 8 10 8 11 8 10 10 (10) 8 10 8 10 8 10 8 10 11 8 10 8 11 (8) 8 (8) 11 8 11 8 11

Cm7 Eb F Cm7 Eb F

1 1/4

Cm7 Gtr. 5 Eb F Cm7 Eb F

1 1/2

w/Rhy. Fig. 2 Cm7 Eb F w/Lead Fill 1. N.C.

1/4 1/4

w/Rhy. Fig. 1 Cm7 Gtr. 4 Eb F Cm7 Eb F

3/4

w/Rhy. Fig. 2 Cm7 Eb F w/Lead Fill 1. N.C.

3/4

w/Rhy. Fig. 1  
Cm7

E<sup>b</sup> 1/4 F 1/4 Cm7

E<sup>b</sup> 1/4 F

w/Rhy. Fig. 2  
Cm7  
*hold*

E<sup>b</sup> F

w/Lead Fill 1  
N.C.

*grad. release*

w/Rhy. Fig. 1  
Cm7

E<sup>b</sup> F Cm7

w/Rhy. Fig. 2

E<sup>b</sup> F Cm7

E<sup>b</sup> F

*Fade*

**Verse 3:**  
 Well, I was moving down the road  
 In my V-Eight Ford.  
 I had a shine on my boots,  
 I had my sideburns lowered.  
 With my New York brim  
 And my gold tooth displayed,  
 Nobody give me trouble  
 'Cause they know I got it made.

**Chorus 3:**  
 I'm bad, I'm nationwide.  
 Well, I'm bad, bad, bad, bad, bad,  
 I'm nationwide.

# LA GRANGE

Words and Music by  
 BILLY GIBBONS, DUSTY HILL  
 and FRANK BEARD

Moderately fast shuffle ♩ = 160 (♩ =  $\frac{3}{4}$ )

Intro:

A5(Am7)

A5 C Dsus2 A5 C D5

(Spoken:) And you know what I'm talk-in' a-bout. Just let me know if you wan-na go.

System 1: Guitar staff with chords A5, C, Dsus2, A5, C, D5. Bass staff with fret numbers. Lyrics: (Spoken:) And you know what I'm talk-in' a-bout. Just let me know if you wan-na go.

A5 C Dsus2 A5 C D

to that home out on the range

System 2: Guitar staff with chords A5, C, Dsus2, A5, C, D. Bass staff with fret numbers. Lyrics: to that home out on the range

A5 C Dsus2 A5 (Drums)

They got-ta lot-ta nice girls.

System 3: Guitar staff with chords A5, C, Dsus2, A5 and a triplet. Bass staff with fret numbers. Lyrics: They got-ta lot-ta nice girls. (Drums)

A5 C Dsus2 A5 C Dsus2

Have mer-cy.

System 4: Guitar staff with chords A5, C, Dsus2, A5, C, Dsus2. Bass staff with fret numbers. Lyrics: Have mer-cy.

A5 C Dsus2 A5 C Dsus2

A haw, - haw, haw, haw. A haw, a haw, haw, haw. Well, I hear it's fine.

T  
A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
B 0 2 2 2 2 2 0 3 5 2 0 2 2 2 2 2 2 0 3 5 2

A5 C Dsus2 A5 C Dsus2

if you got the time and the

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

A5 C Dsus2 A5 C Dsus2

ten to get your - self in a, hmm, hmm. And I hear it's

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

A5 C Dsus2 A5 C Dsus2

tight most ev - er - y night, but now

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

A5 C Dsus2 A5

I might be mis - tak - en. — Hmm, hmm, hmm, hmm.

(Drums)

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

Guitar Solo:

C5 Eb5 F5 C5 Eb5 F5

(Have mer-cy.)

T  
A 11 8 11 8 10 8 10 8 10 (10) 10 8 10 10 8 10 8 6  
B 8 10 10 8 10 8 11 8 8 8 8 8 8 10 8 8 11

Rhy. Fig. 1

T  
A 10 10 10 10 10 10 8 10 10 10 10 10 10 8 10  
B 8 10 10 10 10 10 8 8 8 11 8 8 8 8 11

C5 Eb5 F5 C5 Eb5 F5

1

T  
A 10 8 10 8 10 8 10 8 10 8 10 8 10 10 10 12  
B 8 10 10 8 10 8 10 8 8 8 8 8 8 10 8 8 8 10 10 10 10 10 10 8 8 10 8 11

(end Rhy. Fig. 1)

T  
A 10 10 10 10 10 10 8 10 10 10 10 10 10 8 10  
B 8 10 10 10 10 10 8 8 8 11 8 8 8 8 11



w/Rhy. Fig. 1 (3 times)

Gtr. 1 C5 Eb5 F5 C5 Eb5 F5 1/4

C5 Eb5 F5 C5 Eb5 F5

C5 Eb5 F5 C5 Eb5 F5

C5 Eb5 F5 C5 Eb5 F5

C5 Eb5 F5 C5 Eb5 F5

C5 Eb5 F5 C5 Eb5 F5

T  
A  
B

Gtr. 1 A A5

(tacet on repeat)

T  
A  
B

Gtr. 2

(let ring thru-out)

T  
A  
B

A5(Am7) mp

T  
A  
B

(Drums)

T  
A  
B

Rhy. Fig. 2

(end Rhy. Fig. 2)

A5 C Dsus2 A5 C Dsus2

w/Rhy. Fig. 2 (until fade)  
Outro Solo

A5 C Dsus2 A5 C Dsus2 A5

Gtr. 1

grad. bend

A.H.

C Dsus2 A5 C Dsus2 A5

(e)

(grad. bend)

A.H.

C Dsus2 A5 C Dsus2 A5

A.H. 1 (1)

C Dsus2 A5 C Dsus2 A5

A.H. 1 1/2

C Dsus2 A5 C Dsus2 A5

A.H. 1

8 10 7 9 8 7 5 7 7 5 7 5 7 5 7 5

C Dsus2 A5 C Dsus2 A5

1/4 1/4 1/4 1/4 1/4 A.H. 1/4 1 A.H. 1/4 A.H. 1/4 1

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

C Dsus2 A5 C Dsus2 A5

A.H. 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

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

C Dsus2 A5 C Dsus2 A5

A.H. 1 1 1 1 1/2

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

C Dsus2 A5 C Dsus2 A5

3 3 3

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

C Dsus2 A5

C Dsus2

A5 C Dsus2 A5

C Dsus2 A5

C Dsus2 A5

C Dsus2 A5

C Dsus2

A5

C Dsus2 A5

Fade

# MY HEAD'S IN MISSISSIPPI

Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
 and **FRANK BEARD**

Moderately fast ♩ = 152 (♩ =  $\overset{3}{\text{♩}}$ )

Intro:

A5

D5

A5

Gr. 1 w/heavy dist.

*mf*

First system of guitar notation for the intro, including treble clef staff and guitar tablature.

D5

A5

D5

A5

Second system of guitar notation for the intro, including treble clef staff and guitar tablature.

Gr. 2 w/dist.

*mf*

1/4

1/4

Third system of guitar notation for the intro, including treble clef staff and guitar tablature.

D5

A5

D5

A5

Fourth system of guitar notation for the intro, including treble clef staff and guitar tablature.

Verse:  
A5

(drums) (synth.) G5

I'm shuf - flin' thru the Tex -

Rhy. Fig. 1

T  
A  
B

T  
A  
B

D5 A5

- as sand, but my head's in Mis - sis - sip -

T  
A  
B

T  
A  
B

D5

A5

pi. I'm  
(end Rhy. Fig. 1)

1/4

1/4

1/4

1/4

TAB

TAB

w/Rhy. Fig. 1

D5

A5

shuf - flin' thru the Tex - as sand, - but my head's in Mis - sis -

3

3

1/2

mp

TAB

TAB



D5

A5

sip - pi. \_\_\_\_\_ The

G5

F5

blues has got a hold \_\_\_\_\_ of me. \_\_\_\_\_ I be - lieve I'm \_\_\_\_\_ get - tin'

Rhy. Fig. 2

w/trem. bar

w/trem. bar

A5 D5 A5 (drums)

diz - zy.

(spoken:) Help me, now.

(end Rhy. Fig. 2)

T  
A  
B

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

0 0 0 (0) 0 0 0 0 0 0 0 0 0 0

1/4 1/4

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

0 0

w/Rhy. Fig. 1 (2 times)

D5

I keep think-in' 'bout that night in Mem - phis.

A.H. 15ma

let ring - - - - - trem. bar

A.H.

T  
A  
B

9 10 10

0 0

21 21

A5 D5

Lord, I thought I was in heav-en.

partial A.H. - - - - - 7

partial A.H. - - - - - 7

T (10) (2) 2

A

B 6 5 4 3 0 0

A5 D5

I keep think - in' 'bout that night in Mem - phis.

1/4

1/4

T 2 2 (5) 5 7

A

B 0 0 5 0 5 0 5 7 9

A5 D5

I thought I was in heav - en.

partial A.H. - 7  
1/4

partial A.H. 1/4

T 2 2 2

A

B (0) 0 3 (3) 0 5 3 3 0

A5 G5

But I was stum-blin' thru the park-ing lot

w/Rhy. Fig. 2

3

3

T 2 2 2

A

B 0 0 5 7 14 2 17 (3 0) 5 5 5 5

F5 A5

of an in - vis - i - ble Sev - en E - lev - en.

1/4

1/4

T A B

5 5 7 x 3 0

D5 A5

spoken: What was I do - in' out there? -

1/4

1/4

1/2

T A B

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

**Guitar Solo:**  
Rhy. Fig. 3

C5 D5 C5

A.H. - (15ma) 1/4 1/4

A.H. - (15ma) 1/4

let ring-

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

T A B

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

0 0 0 0 0 0 3 0 5 0 3

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

A5

Musical notation system 1. Top staff: Treble clef, notes with accents. Middle staff: Bass clef, guitar tablature with fret numbers (0, 2, 0, 2, 0, 2, 0, 2, 0, 5/7, 5, 7, 7, 5, 7, 7, (7), (7), 4, 7). Bottom staff: Treble clef, notes with accents and wavy lines labeled "A.H. (15ma)".

Musical notation system 2. Top staff: Treble clef, notes with accents, labeled with chords C5, D5, C5, D5. Middle staff: Bass clef, guitar tablature with fret numbers (5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 7, 5, 7, 7, (7), 5, 7, 7, 7, 7, (7), 5, 7, 7, 7). Bottom staff: Treble clef, notes with accents and wavy lines labeled "A.H. (15ma)".

Musical notation system 3. Top staff: Treble clef, notes with accents, labeled with chord A5. Middle staff: Bass clef, guitar tablature with fret numbers (7, 7, 7, 7, (7), 0, 2, 0, 2, 0, 2, 0, 2, 0, (7), 7, 9, 8, 10, 9, 10, 10, 8, 10, 10, (10), 8, 10, 8). Bottom staff: Treble clef, notes with accents and wavy lines labeled "A.H. (15ma)".

Chords: C5, D5, C5, E5

Tablature: 0, 0, 0, 0, (5), (7), (5), 9, 9, 9

Articulation: partial A.H., A.H. (15ma), A.H.

Tablature: 9, 7, 5, 7, 5, 5, 7, 7, 5, (5), 7, 7, 7, 7, 7, 7, 7, 7

Accents: 1, 1/2, 1, 1, 1, 1

Chord: D5

(end Rhy. Fig. 3)

Tablature: 9, 9, 7, 7, 7, 7, 7, 7, 7, 7, 5

Articulation: A.H. (15ma), A.H.

Tablature: 7, 5, 0, 7, 5, 7, 7, 7, 5, 7, 7, 5, 7, 5, 7, 5, 5, 7, 5, 5

Accents: 1, 3/4

Chords: N.C., A5

(drums)

Tablature: 7, 5, 7, 5, 7, 5, 7, 5, 7, 7, 5, 7, 5, 7, 0, 0, 0

Accents: 1/4, 1/4, 1/4, 1/4, 1/4

trem. bar

Tablature: 0, 3, 0, 3, 0, 3, 0, 0, 0, 3, 0, 3, 0, 0, 0, 0, (2/2), (2/2), (2/2)

Accents: 1/4, 1/4, 1/4, 1/4, 1/4

Gtrs. 1 & 2

Musical notation for Gtrs. 1 & 2. The top staff shows a melodic line in treble clef. The bottom staff shows guitar fret numbers for strings T, A, and B.

Verse:  
w/Rhy. Fig. 1 (2 times)

A5

Last night I saw a cow - girl;

D5

Gtr. 2

*mp*

Musical notation for the first system of the verse. It includes a vocal line with lyrics and a guitar staff for Gtr. 2. The guitar staff includes a dynamic marking *mp* and a 1/4 note rhythm.

A5

she was float-in' a - cross the ceil - ing.

D5

Musical notation for the second system of the verse. It includes a vocal line with lyrics and a guitar staff. The guitar staff includes a 1/4 note rhythm and a 1/2 note rhythm.

A5

And last night I saw a nak - ed cow - girl;

D5

Musical notation for the third system of the verse. It includes a vocal line with lyrics and a guitar staff. The guitar staff includes a 1/2 note rhythm.

A5

she was float - in' a - cross the ceil - ing.

TAB 2/2 (0) 16 0 12

w/Rhy. Fig. 2

D5 A5 G5

She was mum-blin' to some Howl-

TAB 1/4 1/4 1/4 1/4 2 (2)

F5 A5

- in' Wolf - a - bout some voo - doo heal - in'...!

mp

TAB 7 7 (7 5) 7 5 0 7 0 (3) 1 (1) 1 1 1 1 1 1 1 1 1 1

D5 A5

(spoken:) Mmm, baby.

A.H.----- 1/4 (15ma) 3 1/4 3

TAB 3 0 5 3 3 (0) 3 x 5 x 5 x 3 0 5 5 5 5 5 5



Outro Solo:  
w/Rhy. Fig. 3

C5 D5 C5

partial A.H. partial A.H. A.H. (15ma) partial A.H. (spoken:) Where's my head, - ba - by? A.H. (15ma)

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

partial A.H. 1/4 A.H. 1/4 partial A.H. 1/4 A.H.

3 9 x 9 x 5 9 2 (2) (2) 5 x 9 x 5 x 9 0 (0) 7 (5 5)

15 0 9

A5 C5 D5 C5

A.H. (15ma) 1/4 partial A.H. A.H. (15ma) Oh, - yeah!

1/4 1/4 partial A.H. A.H. 1/2

A.H. 1/2 1/4 partial A.H. A.H. 1/2

(0) 9 (0) 5 9 2 (2) (0) (2) 3 0 5 x 3 3 3 5 0 3 5 7 5

D

harm. (8va) A.H. (15ma) A.H. (15ma)

harm. A.H. 1 A.H. 1 A.H.

7 (7) 7 7 (7) 7 7 5 0 7 5 0 7 (7) 5 7 7 (7) 5 7 5 (x)

15

A5 C5 D5 C5

A.H. (15ma) 1/4 1/4 A.H. 1/4

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

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

E5 D5

1/4

A5 C5 D5 C5

1/4 A.H. (15ma) A.H. (15ma) A.H. (15ma) partial A.H.

1/4 A.H. (15ma) A.H. (15ma) A.H. (15ma) partial A.H.

w/Rhy. Fig. 3 A5

A.H. (15ma) A.H. (15ma) partial A.H.

A.H. 1/4 A.H. 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

C5 D5 C5 A5

A.H. (15ma) A.H. (15ma) partial A.H.

A.H. 1/4 A.H. 1/4 1/4 1/4 1/4 1/4 1/4

Chords: C5, D5, C5

Chord: D

Chord: A5

Annotations: partial A.H.

Chords: C5, D5, C5, E5

Chord: D5

Annotation: Fade

# PLANET OF WOMEN

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

E5    D5    B5    G5    A5    C5

Moderately fast rock ♩ = 152

Intro: Drums w/half-time feel

N.C.    A.H. (15ma)  
Gtr. 3 w/dist.

Double time  
A5    A.H. (15ma)    A.H. (15ma)    B5    A.H. (15ma)

Gtr. 1 & 2 w/dist.  
f    1/4    1/4    1/4    1/4    1/4    let ring

A.H.    3. E5    Gtr. 1 (E)

Gtr. 2

Verse:  
E5

1. What \_\_\_ can I do? I'm a ner - vous wreck. \_\_\_  
 (2.) start \_\_\_ by act - ing just a lit - tle dis - creet. \_\_\_  
 (3.) See additional lyrics.

let ring - - - - -

*mp*  
P.M. throughout

There's girls \_\_\_ ev - 'ry-where; I bet - ter  
 Then they're in \_\_\_ the skies \_\_\_ and they're

Gtr. 2 <sup>E5</sup>

Staff notation: Treble clef, key signature of one sharp (F#), 4/4 time. The guitar part consists of eighth-note patterns. The lyrics are: "go and check. in the streets. Spoken: Check it out! I You can".

go and check. in the streets. Spoken: Check it out! I You can

let ring -----

TAB

9 7 9 7 9 7 9 7 9 (9) 7 7 7 9 7 9 0 7 0

Gtr. 2 <sup>D5</sup>

Staff notation: Treble clef, key signature of one sharp (F#), 4/4 time. The guitar part consists of eighth-note patterns. The lyrics are: "can't tell a dia-mond from a hole in the ground. They all got my head spin-nin' find them in cars or a ho-tel lob-by. They're eas-y to find, just".

can't tell a dia-mond from a hole in the ground. They all got my head spin-nin' find them in cars or a ho-tel lob-by. They're eas-y to find, just

Staff notation: Treble clef, key signature of one sharp (F#), 4/4 time. The guitar part consists of eighth-note patterns. The lyrics are: "can't tell a dia-mond from a hole in the ground. They all got my head spin-nin' find them in cars or a ho-tel lob-by. They're eas-y to find, just".

TAB

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

Chorus:

Gtr. 2 <sup>B5</sup> <sup>A5</sup> <sup>E5</sup>

Staff notation: Treble clef, key signature of one sharp (F#), 4/4 time. The guitar part consists of eighth-note patterns. The lyrics are: "round and round. look for the bod-y. Plan-et of Wom-en, oh, yeah!".

round and round. look for the bod-y. Plan-et of Wom-en, oh, yeah!

Gtrs. 1 & 2

Staff notation: Treble clef, key signature of one sharp (F#), 4/4 time. The guitar part consists of quarter notes. The lyrics are: "round and round. look for the bod-y. Plan-et of Wom-en, oh, yeah!".

TAB

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

Gtr. 2 <sup>G5</sup> <sup>A5</sup> <sup>B5</sup>  
P.M.

The Plan - et of Wom-en,  
(Just a)

Gtrs. 1 & 2 Gtr. 1

Detailed description: This system contains the first two staves of music. The top staff is for Gtr. 2, featuring a palm-muted (P.M.) rhythmic pattern with chords G5, A5, and B5. The vocal line is on a treble clef staff with lyrics 'The Plan - et of Wom-en, (Just a)'. Below are two guitar staves for Gtrs. 1 & 2 and Gtr. 1, showing a steady eighth-note accompaniment with various fret positions (0, 2, 5) and a final chord change to D5.

A5 E5 C5 D5

Gtrs. 1 & 2 oh, — yeah! It's driv - ing me in - sane..

Detailed description: This system contains the next two staves of music. The top staff is for Gtr. 2 with chords A5, E5, C5, and D5. The vocal line continues with lyrics 'oh, — yeah! It's driv - ing me in - sane..'. Below are two guitar staves for Gtrs. 1 & 2 and Gtr. 1, showing eighth-note accompaniment with fret positions 5, 2, 5, and 7.

To Coda ⊕

Gtr. 2 <sup>E5</sup> 1. <sup>E5</sup> 2. <sup>E5</sup>

Gtr. 1 2. They

Detailed description: This system contains the third two staves of music. The top staff is for Gtr. 2 with a chord E5 and a first ending bracket. The vocal line has lyrics '2. They'. Below are two guitar staves for Gtr. 1 & 2 and Gtr. 1, showing eighth-note accompaniment with fret positions 9, 7, 5, 7, 5, 5, 7, 5, 7.

Guitar Solo:

Gtr. 2 <sup>B5</sup> palm mute throughout A.H. - - 7 A.H. - - 7 (15ma)

Gtr. 1 *mf* A.H. - - 7 A.H. - - 7

Detailed description: This system contains the guitar solo section. The top staff is for Gtr. 2 with a B5 chord and 'palm mute throughout' instruction. It features a series of eighth notes and a 15th fret harmonic (15ma). The bottom staff is for Gtr. 1 with a mezzo-forte (mf) dynamic and a similar eighth-note pattern. The bass staff shows fret positions 7, 9, 9, 7, 9, 5, 6, 7, 5, (5).

G5 E5

T  
A  
B

B5

A.H. 1/4 (8va)

1/4 A.H. - - -

T  
A  
B

G5 E5

T  
A  
B

B5

1/4 1/2

T  
A  
B

E5

Partial A.H. 1/4

A.H. 1/4

1/4 A.H. (15va)

rake

1/4 A.H. 1/4

T  
A  
B



B5

A.H. (15va) 1/4

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

A.H. (15va) 1/2

A.H. (15va) 1/2

Partial A.H.

Gtrs. 1 & 2

A5 1/4 1/4 1/4 1/4 1/4

1.2. B5

let ring - - - -

3. E5

D.S.  $\text{\$}$  al Coda

3. If you

let ring

Outro Solo:



Coda C5  
Gtr. 2

Rhy. Fig. 1 B5

Gtr. 2 palm mute

driv - in' me in - sane.

Gtr. 1

A.H. (15ma) 1/4

mf

A.H.

1/4

Partial A.H. A.H. A.H. (15ma) Partial A.H.

A.H. Partial A.H. A.H. 1 Partial A.H.

T A B

9 9 7 7 9 9 9 (7) 9 9 7 7 (7) 9 9 9 9 7 9 9 7 9 9 7 9 9

G5 A5 B5

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

A.H. A.H. A.H.

T A B

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

(end Rhy. Fig. 1)

C5

D5

B5

w/ Rhy. Fig. 1 (repeat 'til fadeout)

1/4 A.H. (15ma) A.H. (15ma) Partial A.H.

1/4 A.H.

T A B

7 9 9 9 7 9 7 9 9 9 9 2 9 9 (9) 5 5 (5) 9 (7) 9 9 9 9 9 9

Musical notation for the first system. Treble clef staff with a key signature of one sharp (F#). Annotations include *A.H. 8va*, *A.H. (15va)*, and *let ring*. The guitar staff shows strings T, A, and B with fret numbers and chord diagrams.

Musical notation for the second system. Treble clef staff with a key signature of one sharp (F#). Annotations include *A.H. 1/4*, *A.H. (8va)*, and chord symbols *G5*, *A5*, *B5*. The guitar staff shows strings T, A, and B with fret numbers and chord diagrams.

Musical notation for the third system. Treble clef staff with a key signature of one sharp (F#). Annotations include *A.H. (15ma)*, *A.H. 1/4*, and chord symbols *C5*, *D5*, *B5*. The guitar staff shows strings T, A, and B with fret numbers and chord diagrams.

Musical notation for the fourth system. Treble clef staff with a key signature of one sharp (F#). Annotations include *A.H. (15ma)*, *A.H. 1/2*, and the instruction *Fade*. The guitar staff shows strings T, A, and B with fret numbers and chord diagrams.

Verse 3:

If you have the answer, drop me a line today,  
 Or send a straightjacket, something in a shade of gray.  
 I think I've sprained my brain 'cause it won't unwind,  
 Everyday it's man against man on the ...  
 (To Chorus:)

# VELCRO FLY



Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
 and **FRANK BEARD**

Moderately fast ♩ = 152

Intro:

(Drums)

8

(Cm)

(enter Keyboards)

5

8 5 Gtr. 1 A.H. (15ma)

*mf w/distortion*

A.H. 1/2

TAB: 10 (10) 8 10 10

Verse:

(Cm7)

1. Hey, look at the hooks — on — your pants; — makes you  
 (2.) just e - nough — of that stick - y stuff — to hold the seams — of your  
 (3.) See additional lyrics.

Fm

wan - na dance. — I say — yeah, yeah. — I say  
 fine blue jeans. I say — yeah, yeah. —

A.H. (8va)

*mp*  
 A.H. (echo repeat)

TAB: 10 (10)

Cm7

G5

yeah, — yeah. — There ain't nev - er a catch; all you

(echo repeat)

*vd po*

TAB: 3 (3 3 3) 3 3

C5 B $\flat$  Eb/F

got - ta do is snatch. Do the vel - cro fly. Do the

TAB: (5)(5) (6) 5 5 5 (6)

To Coda  $\oplus$

C5 1. B $\flat$  Eb/F    2. C5 B $\flat$  Eb/F

vel - cro fly. 2. You need

A.H. (15ma)

mf A.H. 1

TAB: (5) 9 8 :| 10 11 11 10 8

**Guitar Solo:**  
Cm

TAB: 8 8 10 10 (10) 8 10 10 8 10 10 8 10 8 6 8 8 1/4 13

Fm7

TAB: x x x 10 8 10 10 (10) 8 10 (10) 11 11 12 12 12 10 8 10 10

Cm G7 partial A.H.

TAB (10) 8 10 10 8 11 8 11 8 11 8 10 8 10

Cm Cm Bb Eb/F

TAB 10 8 11 10 8 8 10 (10) 20 20 4 3 8 (8 8 8)

Cm Cm Bb Eb/F (Bass & Percussion) N.C. 7 D.S.  $\text{S}$  al Coda

TAB 10 (10) 8 10 10 8 (10) 10 11

Coda Gtr. 2 F5 (Fm7)

TAB 10 10 11 (11)

⑥ 3fr B      ⑤ 1fr B $\flat$     ⑤ 3fr C    ④ 1fr E $\flat$     ⑤ 3fr C    ⑤ 3fr C

C5 B $\flat$  E $\flat$ /F

Yeah!

*mp*

T A B

(Bass & Percussion)  
N.C. 4

C5 B $\flat$  E $\flat$ /F

Work it!

T A B

Guitar Solo:

Cm

A.H. (15ma)

A.H. (15ma)

A.H. (15ma)

T A B

Fm

A.H. (15ma)

A.H. (15ma)

T A B

Cm G7

A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma)

T  
A  
B 1 1 (4) 1 1 3 (3) (1) 1 3 x 3 3 3 (3) 1 3 5 3 1 (3) 3 1 1 3

Cm Bb Eb/F Cm Bb Eb/F

T  
A  
B (3) 5/8 (10 8) 10 (10) 8 8 10 11 (11)

Cm A.H. (15ma) A.H. (15ma) A.H. (15ma)

T  
A  
B 3 3 1 1 1 3 3 0 3 3 1 3 3 (1) 3 3 (3) 1 x x x x 1 3

Fm Cm A.H. (15ma) A.H. (15ma) partial A.H. A.H. (15ma)

T  
A  
B 3 1 3 3 3 1 3 3 1 (1) 3 3 1 3 1 3 3

G7 Cm C5 Bb Eb/F A.H. (15ma) A.H. (15ma)

T  
A  
B 5 3 (1) 3 1 3 5 3 1 1 (1) 3 3 5 3 8 8 10



Cm                                  B♭ Eb/F                                  Cm

A.H. (15ma)                                  A.H. (15ma)

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

(10) 10 8 10 10                                  8 10 12 8                                  8 11 13                                  (13) 11 13 12 11 12-10

A.H. (15ma)                                  A.H. (15ma)                                  Fm                                  A.H. (15ma)

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

(10) 8 10 10 11 10 (10) 8 10 10 6 10 10 10 (10) 10 10 10 10

Cm                                  G7                                  A.H. (15ma)

A.H. (15ma)                                  A.H. (15ma)

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

8 10 10 (10) 10 8 10 10 10 8 10 10 (10) 8 10 10 10 8 6 8

Cm                                  A.H. (15ma)                                  B♭ Eb/F                                  Cm                                  A.H. (15ma)                                  Fade

A.H.                                  A.H.                                  A.H. 1/4

(8) 6 6 8 8 8 8 6 8 (8) 8 10 8 10 6

Verse 3:  
 Well, it feels so right when you squeeze it tight.  
 When you reach the end, do it over again.  
 I say yeah, yeah.  
 I say yeah, yeah.  
 There ain't never a catch;  
 All you gotta do is snatch.  
 Do the velcro fly.  
 Do the velcro fly.  
 (To Coda)

# STAGES

Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
 and **FRANK BEARD**



Moderately fast rock ♩ = 156

Intro: C5

Gtr. 3

Gtrs. 1 & 2 P.M.  
 (Harmonica)

Gtr. 1

TAB: 6 5 6 (5) 5 9 5 (5) 6 5 6 6 (5) 5 9 5

Gtr. 2

G5

G

1. It's a

Gtr. 1

TAB: (5) 6 5 6 (5) 5 9 5 5 9 5 5 (5)

Verse:

G

D/G

G

D/G

fine time to fall in love with you. I

2. Then you left me stand - in' all a - lone. I

2. See additional lyrics.

Rhy. Fig. 1

(end Rhy. Fig. 1)

TAB: (3) 6 7 7 7 6 7 7 7 7 7 7

w/Rhy. Fig. 1 (3 times)

Em7 D/E

Em7

D/E

ain't got a sin - gle thing to do. It hap -  
 could - n't e - ven get you on the phone. Were -

G D/G G D/G

- pened be - fore I knew what was go - ing on.  
 you just con - fused and did - n't know

Em7 D/E

if I fell out and knew that I was gone.  
 you should stay or if you had to go?

Gtr. 1 (1/2)

Gtr. 1 (1/2)

TAB (1/2) 7

Em7 D/E Chorus: C5

Sta - ges keep

A.H. (15ma) A.H. (15ma) Gtrs. 1 & 2

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

TAB (7) 7 7 9 7 9 9 (9)

on chang - ing; sta - ges re - ar - rang - ing

TAB (6) (5) (5) (5) (5) (5)



Em7 partial A.H. A.H. (15ma) 1/4

1/2

TAB

TAB

D A.H. (15ma) 1/4 C

A.H.

1/4 1/2

TAB

TAB

*D.S. al Coda*

G5 partial A.H. partial A.H. 1/4 A.H. (15ma) partial A.H. 1/4 A.H. (15ma) 1/4

partial A.H. partial A.H. 1/4 A.H. partial A.H. 1/4 A.H. 1/4

TAB

TAB

⊕  
Coda

Guitar Solo:

Csus C Csus C Csus C Csus

Gtr. 4

Fdbk.

Gtrs. 1 & 2  
Rhy. Fig. 2

G5 1/4 A.H. (15ma) 1/4 A.H. (15ma) 1/4 A.H. (15ma) 1/4 A.H. (15ma)

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

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (till Fade)

Csus C Csus C Csus

C Csus G5 A.H. (15ma) A.H. (15ma) A.H. (15ma) partial A.H.

1/4 1/4 1/4 1/4 1/4 1/4 partial A.H.

A.H. A.H. A.H. partial A.H.

A.H. (15ma) 1/4 A.H. (15ma) partial A.H. Csus C Csus

TAB (5) 5 3 5 (5) 3 5 5 (5) 10 12 (12) (12) 10

C Csus C Csus G5

TAB 6 8 6 8 (8) 6 (6) 5 5 4

A.H. (15ma) 1/4 A.H. (15ma) 1/4 A.H. (15ma) 1/4

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

Csus C Csus A.H. (15ma) 1/4 C Csus Fade

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

Verse 3:  
 Now you're back and say you're gonna stay.  
 I wouldn't have it any other way.  
 Tell me it's for real and let me know;  
 Why does lovin' have to come and go?  
 (To Chorus:)

# TUBE SNAKE BOOGIE

Words and Music by  
 BILLY GIBBONS, DUSTY HILL  
 and FRANK BEARD

Moderately fast boogie ♩ = 150

Intro:

Drums 3 Gtr. 1 E

T  
A  
B

3 Gtr. 2

*mf* partial palm - mute throughout  
with clean tone

T  
A  
B

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

A

*mf* with distortion

T  
A  
B

2 0 2 0

T  
A  
B

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

Gtr. 3

*mf* with distortion

T  
A  
B

3 2 0 2 0 2 0 2 0



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

2 2 4 2 2 2 4 0 2 2 4 2 2 2 4 0 2 2 4 2 2 2 4 0 2 2 4 0 2 2 4 0

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

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

2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0

2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0

**Gtr. 1**

B A

let ring -----

1/4 1/4

1/4 1/4

TAB: 4-2 0 2 1 2 0 2 2 | 0 1 2 2 1 2 2 | 0 0 3 4 2 0 5 5

**Gtrs. 2 & 3**

TAB: 2 2 4 0 2 2 4 0 | 4 4 6 4 4 4 6 4 | 2 2 4 (2) 2 2 4 0

B: 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0

E B7(#9)

TAB: 2 2 0 2 2 0 1 | 2 0 2 2 2

TAB: 2 2 4 0 2 2 4 0 | 2 2 4 0 2 (0) 2 (0)

B: 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Verses 1 & 2:

E

1. I got a gal, she lives \_\_\_ cross town, she's the one \_\_\_ that real

2. (See additional lyrics)

**Gtr. 2**

TAB: 2 2 4 0 2 2 4 0 | 2 2 4 0 2 2 4 0 | 2 2 4 0 2 2 4 0

B: 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

A

ly gets down. When she boo-gie, she do the

Gtr. 1

with clean tone

T																			
A																			
B																			

Gtr. 2

T																					
A																					
B	(2)	2	4	5	6	2	2	4	0	2	2	4	0	2	2	4	0	2	2	4	0

E

B

tube snake boo-gie. Well, now boo-gie lit-tle ba - - by,

T																			
A																			
B																			

T																							
A																							
B	2	2	4	2	2	2	4	0	2	2	4	2	2	2	4	0	4	4	6	4	4	6	0

**A** **E**  
 boo - gie woo - gie all night long.

**T**  
**A** 3 3 3 3 2  
**B** 4 4 4 4 2 2 2

**T**  
**A** 2 2 4 0 2 2 4 0 2 2 4 2 2 2 4 2 2 2 4 2 2 2  
**B** 0

*Guitar Solo:*

**E**  
*with distortion*

1/4 1/4 1/4 1/4 1/4 1/4 1/2 1/2

**T**  
**A** 8 7 8 7 8 7 8 7 8 (8) 9 9 0 0 0  
**B**

**Rhy. Fig. 1**

**T**  
**A**  
**B** 2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0

1/4

A

1/2

1/2

1/2

B

T  
A  
B

A

E

let ring

let ring

gradual bend

(end Rhy. Fig. 1)

with Rhy. Fig. 1

E

1/4

1/4

A

1/4

1/4

let ring-----

B

1

A E B7(#9)

1/4

1/2

let ring-----

let ring-----

Verse 3:  
N.C.

\* I got a gal, she lives on the hill. She won't do it but her sis - ter will. When she

Guitars and Bass tacet

T  
A  
B

\*Voice chorused 1 octave higher

A

E

boo - gie, she do the tube snake boo - gie.

Gtr. 1

with clean tone

Tablature for Gtr. 1:

T	3	3	3	2	3	3	3	3	2	10	10	10	9
A	4	4	4	2	4	4	4	4	2	11	11	11	9
B	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	2	9	9	9	9

Gtr. 2

Tablature for Gtr. 2:

T	2	2	4	0	2	2	4	0	2	2	4	0	2	2	4	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

B

Well, now boo - gie lit - tle ba - by,

Tablature for Gtr. 1 (Section B):

T	10	10	10	10	9	5	5	5	4
A	11	11	11	11	9	6	6	6	4
B	9	9	9	9	9	4	4	4	4

Tablature for Gtr. 2 (Section B):

T	2	2	4	2	2	2	4	0	4	4	6	4	4	4	6	0
A	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	0
B	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	0

A E

boo-gie woo-gie all night long. Blow your top, \_\_\_ blow your top! \_\_\_ Blow your top.\_

T  
A  
B

3 3 (3) 3 2  
4 4 4 4 5  
2 2 (2) 2 2

T  
A  
B

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

Outro Solo:  
with Rhy. Fig. 1 (to end)

E7

let ring -----

T  
A  
B

6 7 5 7 7 7 5 7 7 5 7 7 5 7 7 7

A7

let ring -----

T  
A  
B

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



E B

1/4 1/4 1/2 1/2

A E B7(#9)

(2) 0 2 2 0 1 2 2 (2) 0 1 0 0 3 0 2 0 1 2 2 2 0 2 2

E

1/2 1/2 1/4 let ring

A

1/2 1/2 hold bend

E B

1/4 1/4 1/2 1/2 1/2

A E B7(#9) E

1/2 1/2 1/4

let ring-----

T  
A  
B

1/4 1/4

T  
A  
B

A E

1/4 1/4 1/2

let ring-----

T  
A  
B

B

Fade

T  
A  
B

Verse 2:  
 I got a gal, she lives on the block.  
 She kind of funky with her pink and black socks.  
 She likes to boogie,  
 She do the tube snake boogie.  
 Well, now boogie woogie baby,  
 Boogie woogie all night long.

# TV DINNERS

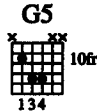
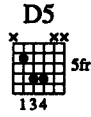
Words and Music by  
**BILLY GIBBONS, DUSTY HILL**  
and **FRANK BEARD**

Moderate ♩ = 99

Intro:

Dm

Gtr. 1



(Vocal:) T V

Gtr. 2 Rhy. Fig. 1

Verses 1 & 2:

D5

Gtr. 2

din - ners;  
2. See additional lyrics.

there's no - thing else to eat. \_\_\_\_

T V din - ners;

they real - ly can't be

beat. \_\_\_\_

B5

Oh, I like 'em froz - en, but you

Gtr. 1\*

\*1st time only

un - der - stand. \_\_\_\_\_ I throw 'em in and 'wave 'em and I'm a brand new man, oh yeah. -

D5 1. w/Rhy. Fig. 1 (Gtr. 2) 2. D5

**Guitar Solo:**  
D5

Gtr. 3\* Gtr. 1 Gtr. 2: (Gtr. 2 cont. simile)

hold - - - - - A.H. A.H. 1/4 A.H. - - - - -

\*Gtr. 3 has clean tone & is tuned ⑥ = D

A.H. - - - - - A.H. A.H. 8va A.H. A.H.

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

A.H. - - - - - A.H. 8va A.H. 8va A.H. 8va

1/4 1/4 1/2 1/2

B5 A.H. - - - - - A.H. 8va A.H. A.H. 8va

A.H. - - - - - A.H. - - - - - A.H. - - - - -

1/2

A.H. 8va

D5

A.H. 8va

A.H. 8va

A.H. 8va

A.H.

1/2

w/Rhy. Fig. 1 (Gtr. 2)

Verse 3:

D5  
Gtr. 2

3. T V din - ners;

A.H. 8va

A.H. 8va

A.H. 8va

A.H.

A.H.

A.H.

(Gtr. 2 cont. simile)

I'm feel - in' kind - a rough. T V

din - ners; this one's kind - a tough. I

B5

like the en - chi - la - das and the ter - i - ya - ki, too. I e - ven like the chick - en if the

N.C.

sauce is not too blue. And they're

Gtr. 3 Gtr. 1

hold

TAB

0 3 0 5 3 3 5 3 5 3 5 3 1

D5

mine, all mine, oh yeah.

harm. A.H. 8va

TAB

7(19) (7(19)) (7(19)) 3 5

w/Rhy. Fig. 1 (Gtr. 2, two times)

And they sure are fine, whoa,

(A.H.) (8va)

TAB

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

G5 F5 D5

got-ta have 'em. gim-me some-thin' now, hon - ey.

(A.H.) (8va)

TAB

(7) 7 7 (7) 0 0 0 0 1/2 (0) 0 7 (7)

G5 F5 D5 G5 F5 D5

A.H. 8va A.H. 8va A.H. 8va

A.H. 1/2

T  
A  
B 3 5 5 3 5 5 5

G5 F5 D5

A.H. 8va A.H. 8va A.H. 8va

A.H. 1/2

T  
A  
B 12 10 12 10 13 10 10 12 10 11 11 11 11 10 11 11 10 11 11 11 13 13 13 13

(Gtr. cont. simile)

1 1/2

T  
A  
B 13 13 13 13 13 13 12 12 12 12 12 12 10 10 10 12 12 10 10 12 10 12 10 12 12 12

1/4

T  
A  
B 13 13 12 12 12 12 10 12 12 11 10 13 15 15 10 10 13 12 10 12 12 12 12

Verse 2:  
 T V dinners; they're goin' to my head.  
 T V dinners; my skin is turnin' red.  
 Twenty year old turkey  
 In a thirty year old tin.  
 I can't wait until tomorrow  
 And thaw one out again, oh yeah.  
 (To Solo:)