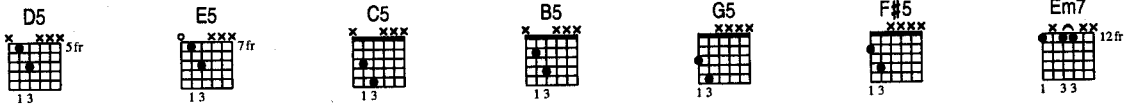


WRATHCHILD IRON MAIDEN

WORDS AND MUSIC BY Steve Harris TRANSCRIBED BY Jesse Gress



A Intro (0:00)

Moderate Rock ♩ = 104

N.C.(E5)

1 Gtr. 1 (w/dist., wah and delay)

Chord progressions: D5 E5, D5 E5, D5 E5, D5 E5

Annotations: full, full, full, full

Gtrs. 2 and 3 (w/dist.)

Annotations: Rhy. Fig. 1 P.M., P.M., P.M., P.M.

Bass
Bass Fig. 1

end Bass Fig. 1 Bass plays Bass Fig. 1 twice (see meas. 1)

1. (I was)

D5 E5

N.C.

D5 E5

D5 E5

D5 E5

N.C.

Gtr. 1

Annotations: 1/2, 1/2, grad. release

Gtrs. 2 and 3 P.M., P.M., P.M., P.M.

end Rhy. Fig. 1



B 1st and 2nd Verses (0:14, 1:57)

(1.) born into a scene of angriness and greed of dominance and persecution
 2. Say it doesn't matter Ain't nothing gonna alter the course of my destination

My mother was a queen My dad I've never seen
 I know I've got to find serious peace of mind or I

D5 E5

D5 E5

D5 E5

N.C.

D5 E5

D5 E5

D5

Gtrs. 2 and 3

P.M., P.M., P.M., P.M., P.M., P.M.

Bass plays Bass Fig. 1 twice (see meas. 1)

As heard on Iron Maiden's Capitol recording Killers

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WRATHCHILD IRON MAIDEN

G Ensemble Riff (1:28)

40 *Gtrs. 2 and 3

N.C.(B5) (E5) (B5) (E5) Aw (C#5) (F#5)

(play 3 times)

*Gtr. 3 is palm-muted until meas. 46.

Bass (play 3 times)

43

(C#5) (F#5) (D5) (G5) (repeat prev. meas.) N.C.

H Re-intro (1:48)

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

Gtr. 2 plays Rhy. Fig. 1 (see meas. 3)
Gtr. 3 plays Rhy. Fig. 2 (see meas. 18)

47 Gtr. 1 1/2 grad. bend full full full 1/2 full full 12 15 12 12 (12) (12)

Bass plays Bass Fig. 1 twice (see meas. 1)

D.S. al Coda (go back to G)

Coda

I Outro (2:43)

N.C. Ee - yeah Em7

51 Gtr. 1

Gtrs. 2 and 3

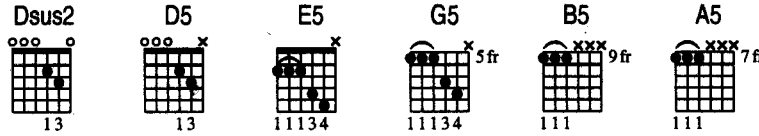
Bass

LIFESTYLES OF THE RICH AND FAMOUS GOOD CHARLOTTE

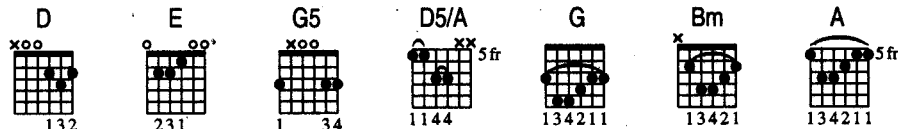
WORDS AND MUSIC BY Benjamin Combs and Joel Combs TRANSCRIBED BY Jeff Perrin

Guitars 1, 3 and 4 are in dropped-D tuning down one half step (low to high: D \flat A \flat D \flat G \flat B \flat E \flat).
 Guitar 2 is in standard tuning down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat).
 Bass is in dropped-D tuning down one half step (low to high: D \flat A \flat D \flat G \flat).

Chords for Guitar 1 (dropped-D tuning down one half step)



Chords for Guitar 2 (standard tuning down one half step)



All notes and chords sound one half step lower than written (key of D \flat).

A Intro (0:00)

Fast Rock $\text{♩} = 212$ ($\text{♩} = \text{♩}^3$)

(drums) **4**

Gtr. 1 (w/dist.) w/pitch-shifting effect

B 1st Verse (0:09)

1. Always see it on TV or read it in the magazines

9 **D5** **E5**
Rhy. Fig. 1

13 **G5** **D5**
Gtr. 1 *end Rhy. Fig. 1*

** notes played on first verse only*

All they do is piss and moan inside the Rolling Stone

17 **D5** **E5**
Gtr. 1 plays Rhy. Fig. 1 (see meas. 9)

Bass Fig. 1
 Bass

As heard on Good Charlotte's Epic recording *Young and the Hopeless*

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LIFESTYLES OF THE RICH AND FAMOUS **GOOD CHARLOTTE**



D 1st, 2nd and 4th Choruses (0:49, 1:48, 2:42)

Lifestyles

money

* Lifestyles

*(on 4th chorus)

* D

of the rich and the famous
is such a problem
of the rich and the famous

They're always complainin'
well they got mansions
We'll take the

E

37 Gtr. 2

D5
Gtr. 1

E5

f

** Bass

** w/dist. on 4th chorus

(2nd time on 2nd chorus) To Coda I \oplus ¹
(skip ahead to meas. 73)

(1st time on 4th chorus) To Coda II \oplus ²
(skip ahead to meas. 88)

clothes cash cars and homes

Always Think we should complainin'
Just stop complainin'

them

*2. But did you

41

G5

D

* sung 1st time only

G5

D5

E 2nd Verse (1:08)

know if you were famous you could kill your wife and there's no such thing as twenty - five to life as

D5

E5

Gtr. 1 plays Rhy. Fig. 1 twice (see meas. 9)

45 Bass

LIFESTYLES OF THE RICH AND FAMOUS **GOOD CHARLOTTE**

49 long as you got the cash to pay for Cochran And did you
 G5 D5

53 know if you were caught and you were smokin' crack McDonalds wouldn't even want to take you back You could
 D5 E5
 Gtr. 3 (clean)

Bass plays Bass Fig. 1 (see meas. 17)

57 always just run for mayor of D.C.
 G5 D5
 Gtr. 4 plays Fill 1

F 2nd Pre-chorus (1:26)
 I'd like to see them spend a week living life out on the street
 If they could spend a day or two walking in someone else's shoes
 Bm G

Gtr. 2 plays Rhy. Fig. 2 simile (see meas. 25)
 Gtr. 4 substitutes Fill 2 on repeat
 61 Gtr. 4 (overdubbed bass w/dist. arr. for gtr.)

Bass plays Bass Fig. 2 (see meas. 25)

65 I don't think they would survive They would fall
 I think they'd stumble and they'd fall
 D5/A A

69 G N.C. D.S. al Coda I¹
 Gtr. 4 (go back to **D**)

Bass

Fill 1 (1:24)
 Gtr. 4 (overdubbed bass w/dist. arr. for gtr.)
 (D5)
 trem. pick

Fill 2 (1:35)
 Gtr. 4
 (Bm)

LIFESTYLES OF THE RICH AND FAMOUS **GOOD CHARLOTTE**

83

1. 2. D.S. $\text{\textcircled{S}}$ *al Coda II* $\text{\textcircled{2}}$
(go back to)

Always think I complain' can if solve them

D D

D5 D5

mf

$\text{\textcircled{2}}$ Coda II

I **Outro** (2:51)
Lifestyles

1. 2. 3.

of the rich and famous rich and famous

G5 D D

88 Gtr. 2

f

G5 D5 D5

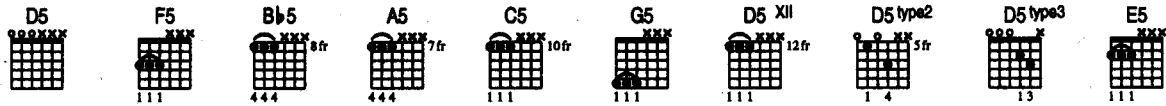
Gtr. 1

Bass

REMEMBER DISTURBED

WORDS AND MUSIC BY Mike Wengren, Dan Donegan, Dave Draiman, Steve "Fuzz" Kmak TRANSCRIBED BY Jeff Perrin

All guitars are in dropped-D tuning down one half step (low to high: D \flat A \flat D \flat G \flat B \flat E \flat).
 Bass tuning (low to high): D \flat A \flat D \flat G \flat .
 All notes and chords sound one half step lower than written (key of D \flat minor).



A Intro (0:00)

Moderately Slow Rock $\text{♩} = 82$ (0:09)

N.C.(D5)

Gtr. 1 (w/modulation and delay effects)
let ring

D5 F5 B \flat 5 D5 F5 A5 D5 F5 D5 F5 D5 F5 B \flat 5 D5 F5 A5 D5 F5
 Rhy. Fig. 1 end Rhy. Fig. 1

Gtrs. 1 and 2 (w/dist.)

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

1

Bass Fig. 1 end Bass Fig. 1

B 1st Verse (0:33)

1. Sensation washes over me

D5 F5 B \flat 5 D5 F5 A5 D5 F5 D5 F5 D5 F5 B \flat 5 D5 F5 A5 D5 F5 D5 A5
 P.M. P.M. P.M. P.M. P.M. P.M.

N.C.(D5)
Rhy. Fig. 2

5

Bass Fig. 2

I can't describe it Pain I felt so long ago I don't remember

C5
end Rhy. Fig. 2

8

end Bass Fig. 2

Tear a hole so I can see my devastation Feelings from so long ago I don't remember

C5

11

N.C.(D5)
Gtrs. 1 and 2

Bass plays Bass Fig. 2 (see meas. 7)

As heard on Disturbed's Reprise recording *Believe*

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REMEMBER DISTURBED



C Chorus (0:53, 1:46, 2:57)

Holding

*B \flat 5

Gtr. 3 (w/dist.)

15 Riff A

A5

on
D5

to

let them know
F5

G5

D5

what's given to me given to me To

*Chord symbols reflect basic harmony

(2nd time) To Coda I \oplus ¹
(skip ahead to meas. 35)
(3rd time) To Coda II \oplus ²
(skip ahead to meas. 46)
(2nd and 3rd times) If

hide behind
B \flat 5

A5

the mask this time
D5 type2

D5

and try
G5

to believe

A5

end Riff A

N.C.(D5)

Gtrs. 1 and 2 play Rhy. Fig. 2 (see meas. 7)

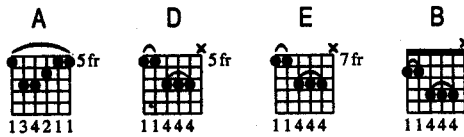
Gtr. 3 Fill 1

23

Bass plays Bass Fig. 2 (see meas. 7)

BLITZKRIEG BOP THE RAMONES

WORDS AND MUSIC BY Jeffrey Hyman, John Cummings, Douglas Colvin and Thomas Erdelyi TRANSCRIBED BY Hemme Luttjeboer



A Intro (0:00)
Moderately Fast ♩ = 172

1. Gtr. 1 (elec. w/dist.)

A D E (repeat prev. two meas.) A D

mf

Bass

mf

1. 2. **B** (0:23)
Ay oh Let's go Ay oh Let's go Ay oh
N.C.

8. A A

C Verse (0:33, 1:05, 1:38)
They're forming in a straight line
piling in the back seat They're They're

15. A D E

(repeat prev. meas.)

As heard on the Sire recording *The Ramones*

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BLITZKRIEG BOP THE RAMONES

(2nd time on 3rd verse) To Coda ⊕
(skip ahead to meas. 35)

going through a tight wind
generating steam heat

The Pulsating kids are losing their minds
to the backbeat

The Blitzkrieg The Blitzkrieg

Bop Bop

20

1. They're Ay (Ooh) oh Let's go Shoot em' in the back now (Ooh)

2. [D] Chorus (0:55, 1:27)

25

(1st time) D.S. al Coda ⊕
(go back to [C])

(2nd time) D.S. al Coda ⊕
(go back to [C])

What they want I don't know They're all reved - up and ready to go They're (Ooh)

31

⊕ Coda (1:59)

[E] Outro (2:00)

Ay oh Let's go Ay oh Let's go

35

Ay oh Let's go Ay oh Let's go

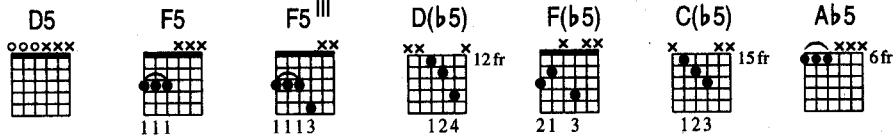
40

NOT FALLING MUDVAYNE

WORDS AND MUSIC BY M. McDonough, G. Tribbett, R. Martinie, C. Gray TRANSCRIBED BY Jeff Perrin

All guitars are in dropped-D tuning one whole step down (low to high: C G C F A D).
 Bass tuning (low to high): C G C F.

All notes and chords sound one whole step lower than written (key of C minor).



A Intro (0:00)

Moderately Fast Metal ♩ = 130

N.C.(C5) (B5)

1 * Gr. 1 (elec. w/dist.)

1. | 2. (C5) (B5) F5 D5 F5

(repeat previous meas.)

B (0:07)

4 D5 F5 D5 F5 D5 F5 D5 F5 D5 N.C.(F5) (E5) (repeat previous two measures) 2

* "slap & pop" technique
 S S P S P S

* S = "slap" (hit) string w/right thumb.
 P = "pop" (pluck) string w/right-hand ring or middle finger

As heard on Mudvayne's Epic recording *The End of All Things to Come*

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NOT FALLING MUDVAYNE

C 1st Verse (0:20)

Always

noted

all my

time

a

** Dm

Dsus2

D5^{type2}

11 * (composite arrangement)

* Two guitar parts arr. for one guitar.
** Chord symbols reflect harmonic analysis.

little left of center

now

Reflect

as

I

realize

Dsus4

Dm

D5^{type3}

Rhy. Fig. 1

Dsus2

that

all

I

need is to find

the

D5^{type2}

Dm

Dsus2

little bit about to sit like a sun by a

star in the sky It just

makes

enough

D5^{type2}

Dsus4

Dm

D5^{type3}

NOT FALLING MUDVAYNE



D Chorus (0:44, 2:00, 3:29)

cast the stars in me

stand
stand

Dsus2

D5^{type2}

D5 F5 D5

F5 D5 F5 D5

F5

23 *end Rhy. Fig. 1*

* (for nothing) not crawling
(for nothing) not crawling

(by myself) not falling
(descending) not falling

down
down
(You're nothing in the end)

26 D5 F5 D5 F5 D5 N.C.(F5) (E5)

2

* background vocals omitted first time on first chorus

I
I

I'll bleed
I'll bleed

(for no one) the demons
(for no one) the demons

* (but myself) that drag
(but myself) that pull

29

(2nd time on 2nd chorus) **To Coda I** ①
(skip ahead to meas. 61)

(2nd time on 3rd chorus) **To Coda II** ②
(skip ahead to meas. 78)

E 2nd Verse (1:15)

me
me

down
down
(for me and no one else)
N.C.(F5) (E5)

D5 F5 D5

F5 D5 F5 D5

Dm
Rhy. Fig. 2

Goodbye

32

NOT FALLING MUDVAYNE

35

sunshine I put it out again sun

Dsus2 D5^{type2} Dsus4 Dm D5^{type3} D5

end Rhy. Fig. 2

39

I'm over the senilities convicting

Dm Dsus2 D5

Gtr. 1 plays Rhy. Fig. 2 (see meas. 34)

Bass

42

I don't need you or anyone by me

Dsus4 Dm D5 Dsus2 D5

Gtr. 1 plays Rhy. Fig. 1 (see meas. 15)

46

I'll just be living my own life

Dm Dsus2 D5

49

feel like growing cynical infecting I feel

Dsus4 Dm D5 Dsus2

52

alive and sharper turn on the lime Planted on myself to sit like a seed in the comforts of every just

D5^{type2} Dm Dsus2 D5^{type2} Dsus4 Dm

Gtr. 1

Bass

NOT FALLING MUDVAYNE

D.S. $\text{\textcircled{D}}$ *al Coda* $\text{\textcircled{D}}$
 (go back to $\text{\textcircled{D}}$)

57 makes enough what you think isn't me

$D5^{type3}$ $Dsus2$ $D5^{type2}$ N.C.(F5) (E5)

$\text{\textcircled{D}}$ ¹ Coda I (2:29)

$\text{\textcircled{F}}$ Bridge (2:31)

Come play kill
 Stone cold will
 Bitter pills

$D5 F5 D5$ $F5 D5 F5 D5$ N.C.(C5) (B5) $F(\flat 5)$

61 P.M.-----

Bass Fig. 1 end Bass Fig. 1

Refuse my fall today refuse my shadow
 Refuse to need this refuse to follow
 Refuse to be this refuse to swallow I for godless

64 $D(\flat 5)$
 Gtr. 2 (elec. w/dist. and wah effect) (play 3 times)

mf
 N.C.(D5)
 Gtr. 1
 P.M.----- (play 3 times)

Bass (play 3 times)

NOT FALLING MUDVAYNE

Come
come

play
play
F(b5)

N.C.(C5) (B5)

67 Gtr. 1

Bass plays Bass Fig. 1 (see meas. 62)

G (3:01)

God

Test
Test

me
me

test

me

C(b5)

D5

A**b**5

D5

A**b**5

C(b5)

A**b**5

D5

A**b**5

D5

A**b**5

69 Gtr. 1

Bass

C(b5)

test
test
test

D5

me
me
me

D5

A**b**5
(play 3 times)

C(b5)

73

(play 3 times)

D.S. S al Coda II \oplus^2
(go back to D)

76

\oplus^2 Coda II (3:58)

D5 F5 D5

F5 D5 F5 D5

COCHISE AUDIOSLAVE

WORDS AND MUSIC BY Chris Cornell, Tom Morello, Tim Commerford, Brad Wilk TRANSCRIBED BY Jeff Perrin

D/A 5fr
D#/A# 6fr
D5 5fr
E5 7fr

A Intro (0:00)

Moderate Hard Rock ♩ = 82
w/half-time feel
N.C.
Rhy. Fill 1

Gtr. 1 plays Rhy. Fill 1 nine times
(see meas. 1)

1 Gtr. 1 (elec. w/dist. and slap-back delay) (play 4 times) (play 3 times) Gtr. 2 (elec. w/dist.) † Gtr. 2

mf
* Percussive sound produced by muting strings w/left hand and hitting them w/right hand.
Delay effect set to a 50/50 dry-wet mix with a delay time of approx. 92 ms.

Gtr. 3 (elec. w/dist.) pick scrape
** Gtr. 3 gradually drags pick along 6th string throughout next eight measures.
† Gtr. 2 continues w/ad lib string noise.

5-string Bass (w/low B string) w/pick (repeat prev. meas.)

B (0:48)

(2nd time) 1. Well I've been

N.C.(E5)

Rhy. Fig. 1

end Rhy. Fig. 1

* Gtrs. 1 and 2 (delay effect off)

5 (play 6 times)

f
* composite arrangement

Bass Fig. 1
Bass (w/dist. and wah effects)

end Bass Fig. 1



C Verses (1:00, 1:48)

watching while you've been coughing I've been
martyr I'm not a prophet And I won't

Gtrs. 1 and 2 play Rhy. Fig. 1 three times (see meas. 7)

Bass (wah effect off)

(repeat previous two measures)

9

drinking life while you've been nauseous And so I
preach to you but here's a caution You'd better

11

As heard on the Epic recording *Audioslave*

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COCHISE AUDIOSLAVE

13 drink to health while you kill yourself And I've got
 understand that I won't hold your hand but if it

just helps one thing that I can offer Go on and save yourself
 you mend then I won't stop it Go on and save yourself

D/A D#/A#

15 Gtrs. 1 and 2

Bass

D Chorus (1:24, 2:12)

and take it out on me Go on and save yourself
 and take it out on me Go on and save yourself

17 N.C.(E5)

Bass Fig. 2

end Bass Fig. 2

(2nd time) To Coda ⊕
 (skip ahead to meas. 25)

E Interlude (1:36)

and take it out on me yeah
 and take it out on me Go on and save yourself

(w/delay effect on)
 trem. pick
 (32nd notes)

19 Gtrs. 1 and 2

Bass plays Bass Fig. 2 (see meas. 17)

Bass plays Bass Fig. 1 twice (see meas. 7)

D.S. $\frac{S}{\text{C}}$ al Coda ⊕
 (go back to **C**)
 I'm not a

22

⊕ Coda (2:23)

and take it out on me Go on and save yourself

25 Gtrs. 1 and 2

Bass plays Bass Fig. 2 (see meas. 17)

COCHISE AUDIOSLAVE

27 Gtr. 1 and take it out on me yeah

Gtr. 2

Bass

F Bridge (2:35)
Drown
 see you at if the you want bottom and where you'll I'll
 N.C.(E5)

29

(wah effect on)

crawl on my skin and put the you don't feel a thing
 blame on me so D5
 N.C.(E5)

31

G (3:01)
 E5 (on repeat) Go on and save yourself

35 Gtr. 1

H Outro (3:13)
 and take it out on me Go on and save yourself
 and take it out on me Go on and save yourself
 and take it out on me Go on and save yourself
 and take it out on me yeah

37

(play 4 times) E5

(play 4 times)

CROSSROADS SUITE **STEVE VAI AND RY COODER**

MUSIC BY Steve Vai and Ry Cooder TRANSCRIBED BY Dave Whitehill

Guitar 1 is in dropped-D tuning (low to high: D A D G B E).

A Free Time (0:00)
N.C.(D5)

1 Gtr. 1 N.H. $-1\frac{1}{2}$ w/bar P.M. P.M. P.M.

5 N.H. $-1\frac{1}{2}$ $*1\frac{1}{2}$ *pull bar up P.M. N.H.

9 $-1\frac{1}{2}$ let ring w/bar

pitches: D A G D D5 D A

Guitar 2 is in open D tuning (low to high: D A D F# A D).

B (0:27)
N.C.(D5)

13 Gtr. 2 fingerstyle w/slide $\frac{10}{12}$ $\frac{18}{12}$ $\frac{12}{12}$ $\frac{12}{12}$ $\frac{11}{12}$ $\frac{11}{12}$ $\frac{12}{12}$ $\frac{12}{12}$ $\frac{12}{12}$

17 let ring

21 P.M. N.H. G5 D pitch: A A E

25 N.H. G5 fretted D pitch: A

As heard in the movie *Crossroads*

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CROSSROADS SUITE STEVE VAI AND RY COODER

59 *full* *w/bar* -1 -1 -1/2

62 *A* *w/bar* *D*

65 *full* 1/2 1/2

69 *volume swells* *A* *D* *Gtr. 2 w/slide*

F (2:24)
D
*Gtr. 2

74

*harmonica plays harmony part a third above Gtr. 2

78 *G* *D*

82 *A* *D*

86 *D* *Gtr. 1* *full* *w/bar* 1/2

Gtr. 2

CROSSROADS SUITE STEVE VAI AND RY COODER

92 **D** **A** **D**

G (2:54)
 Gtr. 1 is in dropped-D tuning (low to high: D A D G B E).
D

98 **G**

103 **D** **A**

107 **D** P.M.

H (3:09)
D
 Gtr. 2

110

114 **G** **D**

118 **A** **D**

I (3:23)
E
 Gtr. 1

122

CROSSROADS SUITE STEVE VAI AND RY COODER

E G

125 ² w/bar N.H. 3 2 1 7 5 4

itches: F# E A E B F# G D F# C#

J (3:33)

128 ^{1 1/2} 2 E Gr. 2

131 2

134 2:3

K (3:42)

138 G Gr. 1 1/4

Gr. 2

Gr. 1 echo harmony 1/4

142 Gr. 2

Gr. 2 echo harmony

CROSSROADS SUITE STEVE VAI AND RY COODER

189 E B/E D/E A/E

191

193 E D/E

195 G/E F/E

197 G#7

199 N.C.(A5) A5 E5 P.M.

202 (5:36) N.C.(Am) P.M. A

rlf. *High A note played by fretting string against neck pickup.