

Don't Break My Heart Again

Stranglehold

STATUS QUO

Caroline

RUSH

Paper Plane

RAINBOW

The Bullet

In The Dog H Bone

AC/DC

Cat Scratch Fever

FOREIGNER

Rock And Roll Ain't Noise Pollution

Would I Lie To You

Jailbait

# HEAVY METAL MUSIC

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# Difficult To Cure

(Beethoven's Ninth) Trad. arr. Ritchie Blackmore, Don Airey & Roger Glover.

RAINBOW

Musical staff 1: Treble clef, C major key signature, common time. Chord diagrams for F (first fret) and C (open) are shown above the staff. The melody consists of quarter and eighth notes.

Musical staff 2: Treble clef, C major key signature, common time. Chord diagrams for F/C, C, F, C, and F are shown above the staff. The melody continues with quarter and eighth notes.

Musical staff 3: Treble clef, C major key signature, common time. Chord diagrams for C, F, C, F, C, F, C, and A/C# are shown above the staff. The melody includes triplets and quarter notes.

Musical staff 4: Treble clef, C major key signature, common time. Chord diagrams for Dm, G, C, F, /Eb, Bb/D, Bbmaj7 (1st Fret), F/A, C/G, and F are shown above the staff. The melody includes quarter notes and rests.

Musical staff 5: Treble clef, C major key signature, common time. Chord diagram for E Block is shown above the staff. The melody features a long note followed by a series of eighth notes.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). Chords: A, E, A, A/E, E, A.

Musical staff 2: Treble clef, key signature of two sharps. Chords: E, A, F, A, E, A, E (triple), A.

Musical staff 3: Treble clef, key signature of two sharps. Chords: E (triple), C#/E#, F#m, B, E, A, /G, D/F#, Dmaj7, A/C#, E/B, A.

Musical staff 4: Treble clef, key signature of two sharps. Chords: E, C#. Includes "Block" and "Solo ad lib." markings.

Musical staff 5: Bass clef, key signature of two sharps. Chord: F#m. Features a sequence of triplets.

Musical staff 6: Bass clef, key signature of two sharps. Chord: F#m. Features a sequence of triplets.

First staff of music (Bass clef). Chord diagrams: E, F#m, G, D, G, D, A. Triplet markings are present under the notes.

Second staff of music (Treble clef). Chord diagrams: G, D, G, D, G, D, G, D. Triplet markings are present under the notes.

Third staff of music (Treble clef). Chord diagrams: A, F#/A#, Bm, G, D, /F#, G, A. Triplet markings are present under the notes.

Fourth staff of music (Treble clef). Chord diagrams: A, F#/A#, Bm, G, D/A, /F#, G, A. Triplet markings are present under the notes.

Fifth staff of music (Treble clef). Chord diagrams: Bm, F#, Bm, Em, Bm, F#, Bm, F#, Bm, F#, Bm, Em. Triplet markings are present under the notes.

Sixth staff of music (Treble clef). Chord diagrams: Bm, F#, Bm, F#, Bm, A/C#, D, Em, G, D/F#, Em, D. Triplet markings are present under the notes.

Musical staff with guitar chords: G, D/F#, Em, D, F#/C#, F#7, Bm, A. Includes triplets and a "rall." marking.

Musical staff with guitar chords: G, F#m, Em, D, A/C#, Bm, A, G.

Musical staff with guitar chords: F#m, Em, D, followed by a double bar line and "Instr." marking.

Musical staff with guitar chords: F, C, F, F/C, C.

Musical staff with guitar chords: F, C, F, C.

Musical staff with guitar chords: D, A, D, D/A, A.

Musical staff with guitar chords: D, A, D, A, D.

Musical staff with guitar chords: A, D, A, D, A, F#A2, E7, A.

Musical staff with guitar chords: D, D7/C, G/B, Gmaj7, D/F#, A/E, D, A.

Musical staff with a long note and a bass clef.

N.C. Unis.

Musical staff with triplets.

Musical staff with triplets and guitar chords: A, D.

# Can't Happen Here

Words & Music: Ritchie Blackmore & Roger Glover.

Con - tam - in - at - ed fish and mic - ro - chips\_\_\_

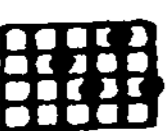
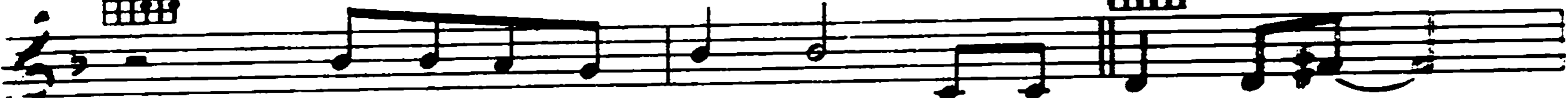
huge su - per-tank-ers on Ar - a - bi - an trips. Oi - ly pro - pa - gan - da from the



lead - er's lips\_\_\_ all a - bout the fu - ture there's


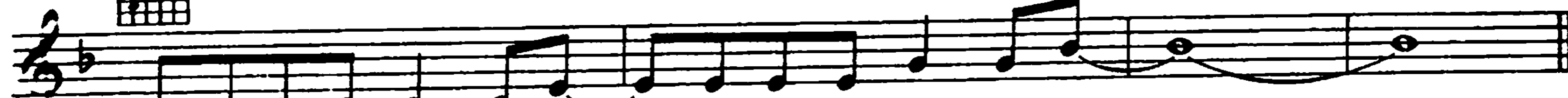
peo - ple ov - er here peo - ple ov - er there, Ev - ery - bod - y's look - ing for a

lit - tle more air cross - ing all the bor - ders just to take their share.\_\_\_\_\_


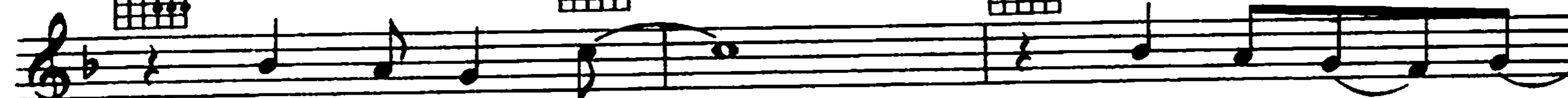




C7    
 Plan - ning for the fu - ture well we're so ab - ~~und~~ \_\_\_\_\_


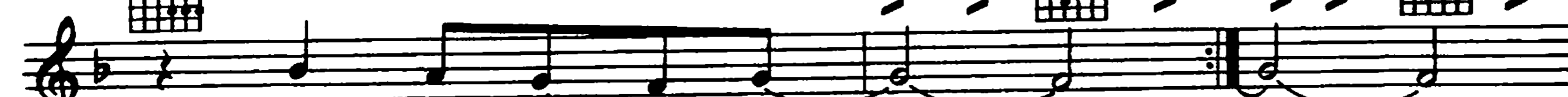
Bb    
 and we're so \_\_\_\_\_ con - fused \_\_\_\_\_ it's


C    
 eas - y to be - lieve that some - one's gon - na light the fuse, \_\_\_\_\_


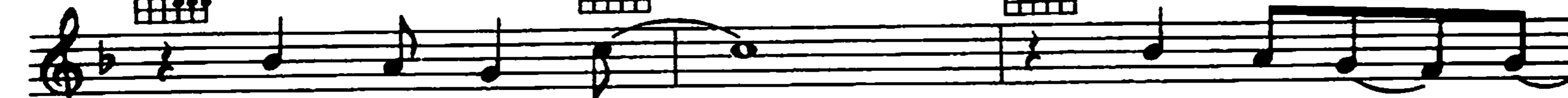
CHORUS

Gm    
 Can't hap - pen here, \_\_\_\_\_ can't hap - pen \_\_\_\_\_ here\_

Gm    
 \_\_\_\_\_ All that you fear \_\_\_\_\_ they're tell - ing you

Gm    
 can't hap - pen \_\_\_\_\_ here \_\_\_\_\_

1  2 

Gm    
 Can't hap - pen here \_\_\_\_\_ can't hap - pen \_\_\_\_\_ here\_

Gm C/G

all that you fear \_\_\_ they're tell - ing you

Gm F

can't hap - pen \_\_\_ here. \_\_\_\_\_

*D.S. Rpt. chorus ad lib to fade*

*Instr.*

2. Supersonic planes for a holiday boom  
Rio dc Janeiro in an afternoon  
People out of work but there's people on the moon  
Looking for the future  
Concrete racetracks nationwide  
Juggernauts carving up the countryside  
Cars by the million on a one way ride  
Using up the future.

And we're so abused, and we're so confused  
It's easy to believe that someone's gonna light the fuse.

#### CHORUS

3. Satellites spying for the CIA  
The KGB and the men in grey.  
Wonder if I'm gonna see another day  
Somewhere in the future.  
We got everything we need for a peaceful time  
Take what you want but you can't take mine,  
Everybody's living on the Siegfried Line  
Worried 'bout the future.

And we're so abused, and we're so confused  
It's easy to believe that someone's gonna light it,  
Easy to believe that someone's gonna light the fuse

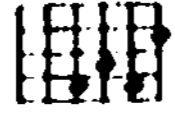
#### CHORUS

# Alice Of Spades

Words & Music: Ian Kilmister, Philip Taylor & Edward Clarke.

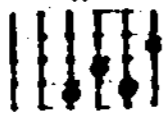
Fast beat

D#m



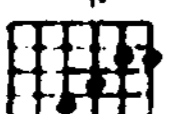
(Instr.)

D#m

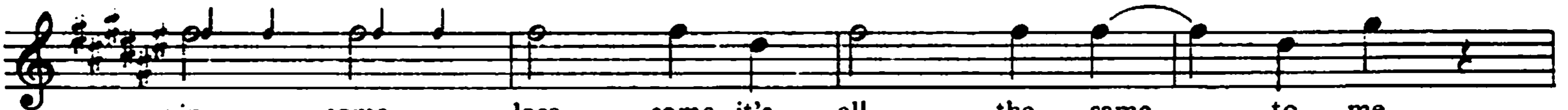


(Instr.)

F#

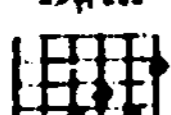


If you like to gam - ble\_\_ I tell you I'm your man. You  
Play - ing for the high one\_\_ dic - ing with the devil.  
Push - ing up the an - te\_\_ I know you got - ta see me.



win some, lose some, it's all the same\_\_ to me.  
go - ing with the flow, some, it's all a game\_\_ to me.  
read 'em and weep, the dead man's hand\_\_ a - gain.

D#m



Instr.



The  
I



plea - sure is to play, it makes no diff - 'rence what you say.  
Sev - en or e - leven snake eye's watch - ing you  
see it in your eyes take one look and die



*Instr.*

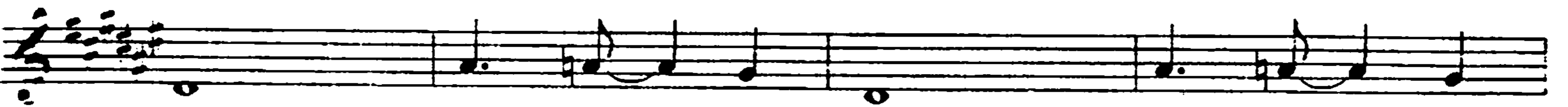
The



I don't share your greed the on - ly card I need is  
Dou - ble up or quit, you dou - ble stakes or split } The  
on - ly thing you see you know it's gon - na be }



ace of spades — the ace of spades —



*Instr.*

*To Coda* ◆



You

*D#m*

know I'm born to lose, and gam - bl - ing's for fools but

*D#m*

that's the way I like it ba - by, I don't want to live for ev - er.

*C#*

*A#*

*D.C. al Coda*

And don't for - get the jo - ker!

*Instr.*

**⊕ CODA**

*C#*

*B*

*C#*

*B*

*D#* *C#* *D#* *D#* *C#* *D#*

# Bite The Bullet

Words & Music: Ian Kilmister, Philip Taylor & Edward Clarke.

Ad lib.

I'm step - ping out,  
We said good - bye  
Well that's the way,

I'm leav - ing here.  
I left a note,  
it al - ways ends,

but I No use cry - ing,  
get don't re - mem - ber  
sym - pa - thy

cry - ing in my beer.  
from what I wrote.  
all your friends,

En - ough's.  
The same —  
Seems.

— en - ough, — be - lieve — it's true.  
 — old words — to say — we're through,  
 — there's no - thing, no - thing else to do

Bite the bul - let  
 Bite the bul - let  
 Bite the bul - let  
 I'm  
 I'm  
 I'm

1-2

leav - ing you.  
 leav - ing you.

3

leav - ing you.

Unis.

# Sailboat

Words & Music: Ian Kilmister, Philip Taylor & Edward Clarke.

(Instr.)

F# A B F# A Bass colla voce n.c.

F# A n.c. [F# Bass] A B A Bass colla

/F# /F# /F# Bass colla /F# /F# /F# Bass colla

/F# /F# /F# Bass colla A B A Bass colla

Teen - age ba - by you're a sweet young thing, —  
 One taste - baby all I need, —  
 Tell you babe you know you look so fine, —

A B A B A B

still tied to ma-ma's ap-ron strings. — I don't ev - en dare to  
 my de - ci - sion made at light-ning speed — I don't ev -- en want to  
 send qui-vers up and down my spine, — I don't care a - bout our

A B A B A B

ask your age — it's jue - nough to know your here back - stage.  
 know your name, — it's e - nough to know you feel the same.  
 diff - 'rent ag - es I could con - cen - trate on your front pa - ges.



A#(Bb)

You're jail - bait, —  
 jail - bait, —  
 jail - bait, —

E

just can't wait.                      Ja - il bait      ba - by come on, —  
 just can't wait.                      Ja - il bait      ba - by get down. —  
 ain't too late.                          Ja - il bait      ba - by get down. —

To Coda

Hey!  
 Hey!  
 Right down.

*D.S. al Coda*

*Instr.*

**CODA**

*Ad Lib. to Fine*

*Instr.*

RUSH

# The Spirit Of Radio

Words: Neil Peart. Music: Geddy Lee & Alex Lifeson.

Moderately fast

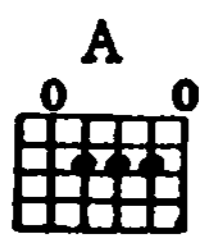
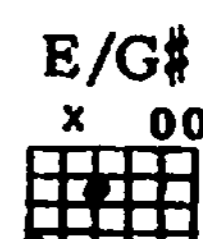
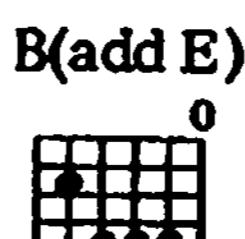
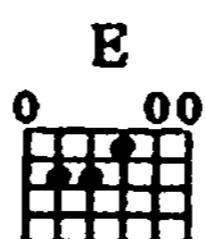
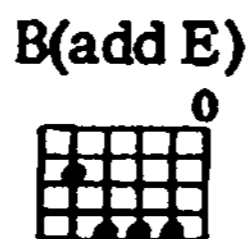
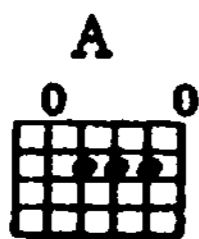
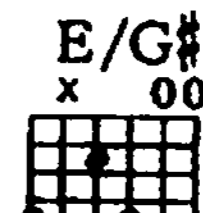
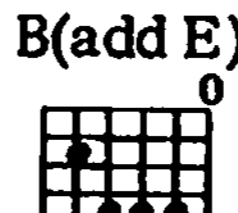
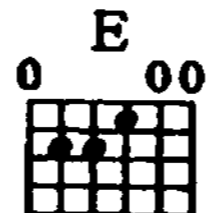
No chord



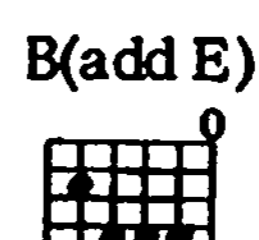
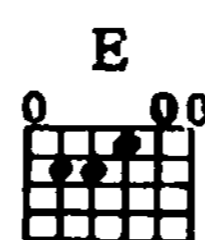
A little faster



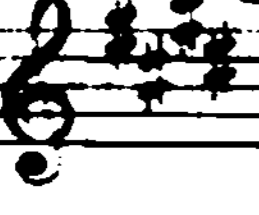
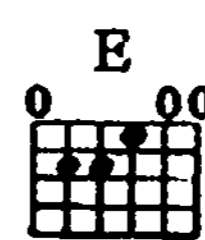
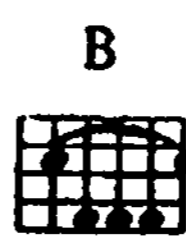
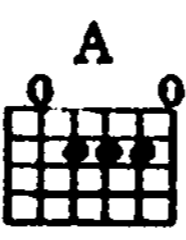
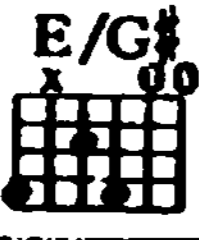
Medium Rock beat



N.C.

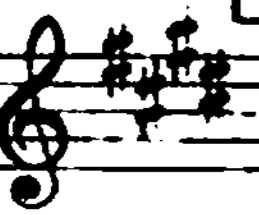
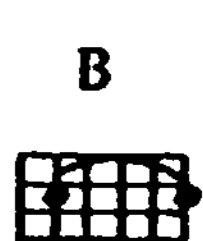
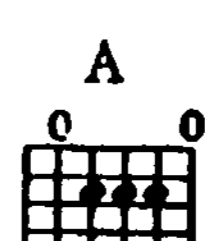
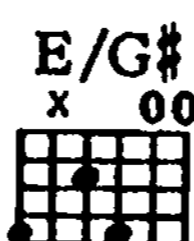
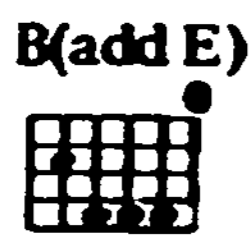


Be - gin the day - with a friend - ly voice, - a com -



pan - ion un - ob - tru - sive.

Plays that song - that's



so e - lu - sive, and the mag - ic mu - sic makes your morn - ing mood. -

E B(add E) E/G# A N.C.

E B Emaj7/G#

Off on your way. - Hit the o - pen road. - There is mag - ic at - your fin -

A B E B

gers. For the Spir - it - ev - er lin - gers, un - de -

Emaj7/G# A B E

mand - ing con - tact in your hap - py sol - i - tude.

B(add E) E/G# A B(add E)

In -

N.C.

vis - i - ble air - waves crack - le with life. -

Bright an - ten - nae bris - tle with the en - er - gy.

E -

me - chan - al feed - back on a time - less wave - length,

bear - ing a gift — be - yond price, al - most —

free.

All this ma - chin - er - y, mak - ing mod - ern mu - sic, can

still be o - pen - heart - ed. Not so cold - ly chart - ed, it's real -

ly just a ques - tion of your hon - es - ty.

One likes — to be - lieve — in the free - dom of mu - sic,

but glit - ter - ing priz - es and end - less com - pro - mis - es

E/G# A B E

shat-ter the il-lu-sion of in-ter-ri-or-ty. —

D/F# E/G#

shat-ter the il-lu-sion of in-ter-ri-or-ty. —

**A little faster**  
D/F# E A B

shat-ter the il-lu-sion of in-ter-ri-or-ty. —

\*For the

E A B E

words of the prof-its were writ-ten on the stu-di-o wall, —

A B N.C.

con-cert hall; —

E A B

con-cert hall; —

E A B N.C.

ech-oes with the sounds of sales-men."

E

ech-oes with the sounds of sales-men."

C      B♭/C      C      B♭/C

I'm a lon-er, but I'm nev-er a-lone. — Ev-'ry night, I get

C      Gsus2

one step clos-er to the dan-ger zone. — 'Cause I'm a

D(no3rd) 5fr.

dirt - y white boy, —

dirt - y white boy. I'm a

C      Gsus2

dirt - y white — boy, dirt - y white — boy.

*D. S. ½ and fade*

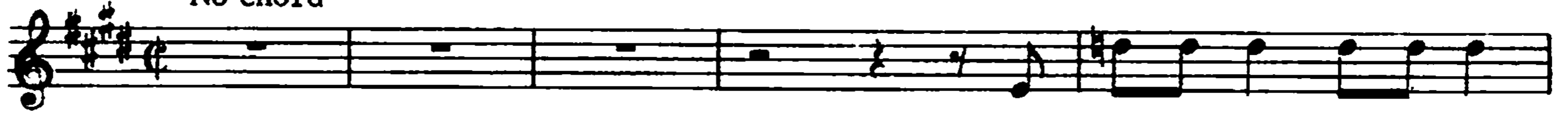
'Cause I'm a

RUSH

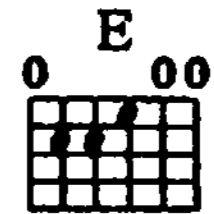
# Tom Sawyer

Words: Pye Dubois & Neil Peart. Music: Geddy Lee & Alex Lifeson.

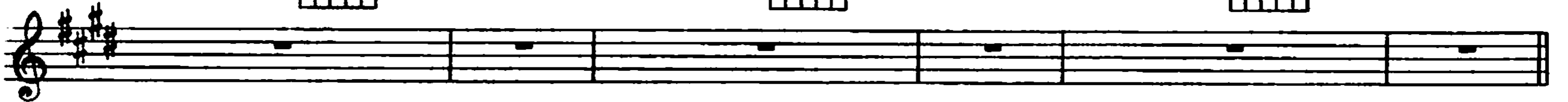
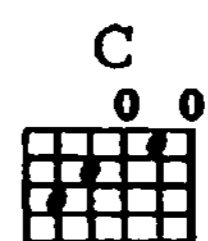
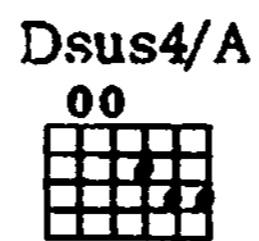
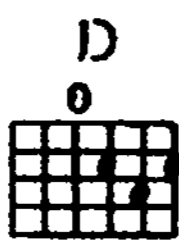
Moderately  
No chord



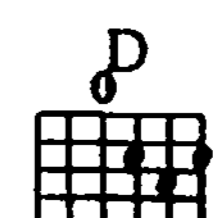
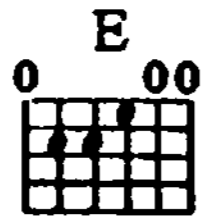
A mod-ern day war-ri-or,



mean, mean stride. To-day's Tom Saw-yer, mean, — mean — pride.

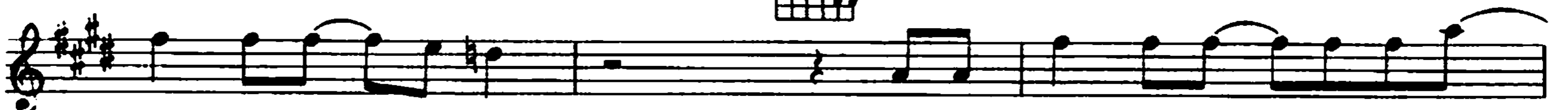
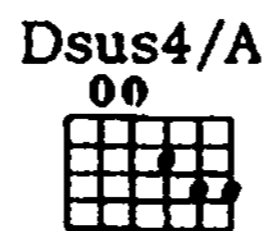


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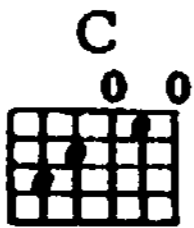
Though his mind is not — for rent  
No, his mind is not — for rent

don't put him  
to an - y



down as ar - ro-gant.  
god or gov - ern-ment.

His re - serve, a qui - et de - fense, —  
Al-ways hope - ful, yet dis-con-tent,

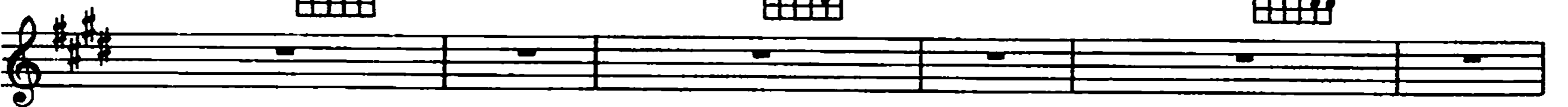
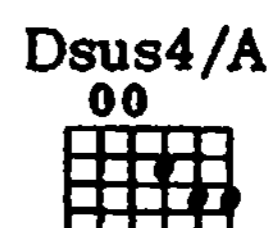
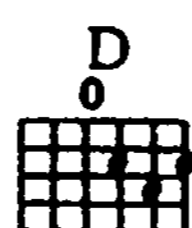
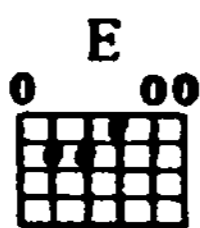


N.C.

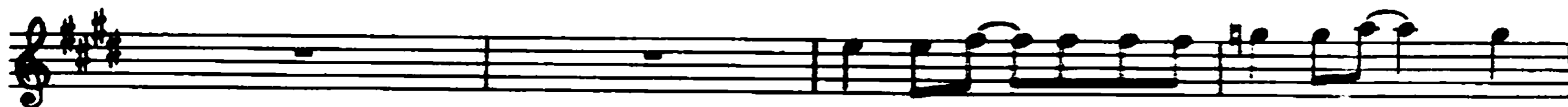


rid - ing out the day's — e-vents:  
he knows that chang - es aren't per-ma-nent.

the riv - er.  
But change is.



N.C.



What you say\_ a - bout his com - pa - ny\_ is  
What you say\_ a - bout his com - pa - ny\_ is

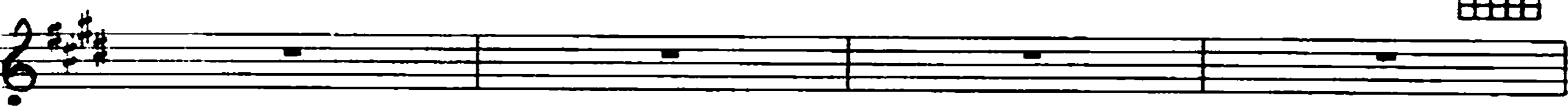


what you say\_ a - bout so - ci - e - ty.\_ Catch the mist.\_  
what you say\_ a - bout so - ci - e - ty.\_ Catch the wit - ness,



catch the myth,\_ catch the mys - t'ry, catch the drift.\_  
catch the wit,\_ catch the spir - it, catch the spit.\_

A(no 3rd)



Bsus2



B(no 3rd)



A(no 3rd)



The world is, the world\_ is. Love and  
The world is, the world\_ is. Love and

Gsus2



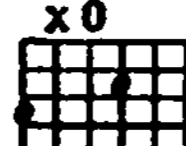
B(no 3rd)



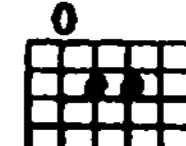
A(no 3rd)



Gsus2



A(no 3rd)

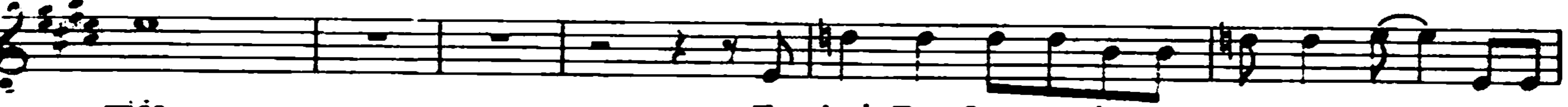


life are deep, may - be as his skies are  
life are deep, may - be as his eyes are

E(no 3rd)



To Coda



wide. To - day's Tom Saw - yer, he gets high on you.\_ And the  
wide.



N. C.

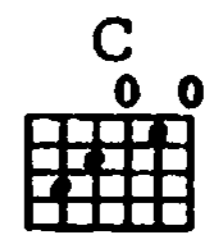
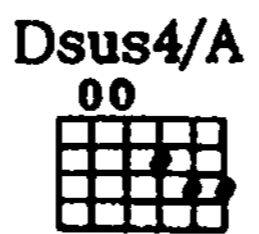
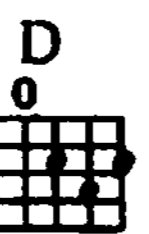
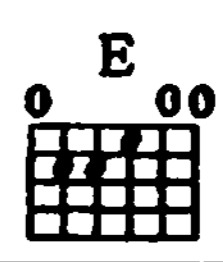


space he in - vades, he gets by \_\_\_\_\_ on you.

(♩ = ♩)



(♩ = ♩)



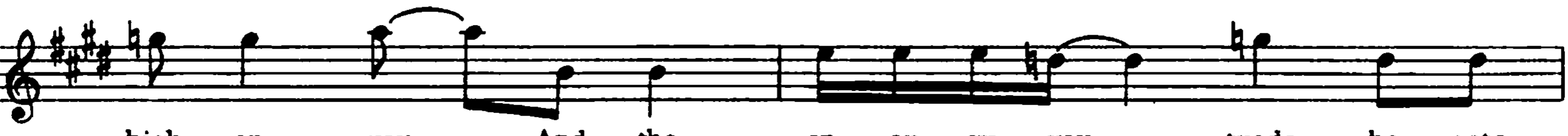
*D. S. al Coda* ⊕



Coda  
⊕

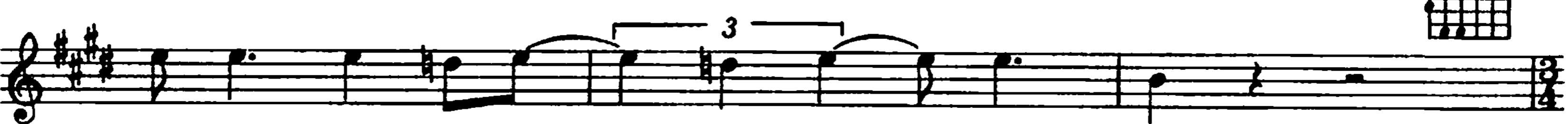
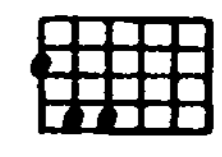


Ex - it the war - ri - or. To - day's Tom Saw - yer, he gets



high on you. \_\_\_\_\_ And the en - er - gy you \_\_\_\_\_ trade he gets

F#(no 3rd)

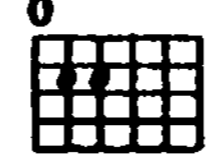


right on to the fric - tion of \_\_\_\_\_ the day.

*Repeat and fade*

E(no 3rd)

F#(no 3rd)



(♩ = ♩)



AC/DC

# Rock And Roll Ain't Noise Pollution

Words & Music: Angus Young, Malcolm Young & Brian Johnson.

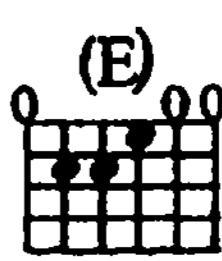
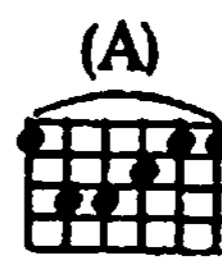
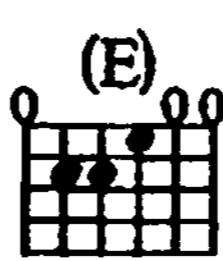
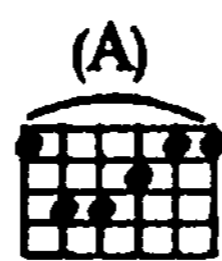
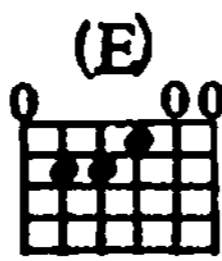
Repeat as necessary

For repeats

Moderately

\*

No Chord

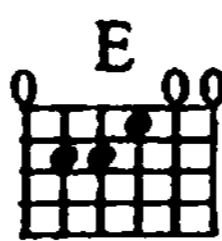
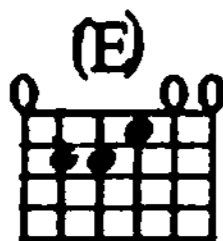


(Instrumental)

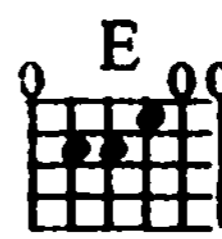
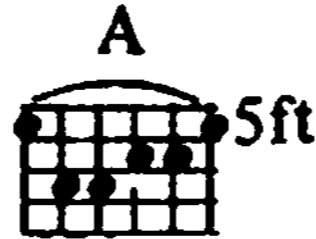
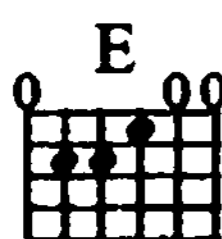
Spoken: *Hey, there, all you middle men. Throw away your fancy clothes. And while you're out there sittin' on a fence, so get off your ass and come down here, 'cause Rock 'N' Roll ain't no riddle man. To me it makes good, good sense.*

(Instrumental)

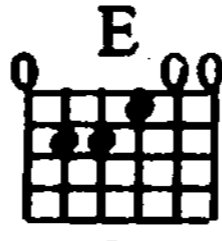
Last time



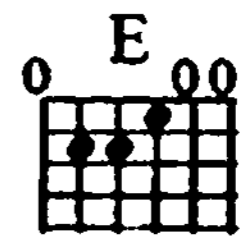
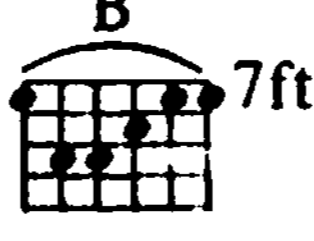
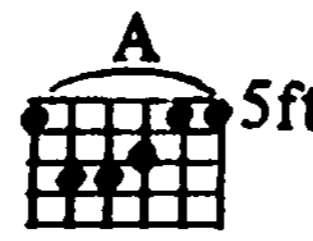
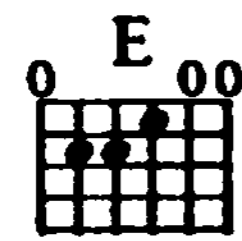
1. Hea - vy de - ci - bels are play - in' on my gui - tar. — We got vi -



bra - tions com - in' up from the floor. — Well, just lis - 'nin' to the rock that's giv - in'




too much — noise. — Are you deaf, you wan - na hear some — more. — We're just talk -



in' a - bout the fu - ture, — For - get a - bout the past. — It'll

A

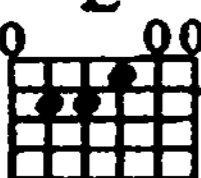


No Chord


al-ways be with\_\_\_ us, It's nev-er gon-na die,\_\_\_ nev-er gon-na die. Rock 'n' Roll.

CHORUS


E




(A)



(E)

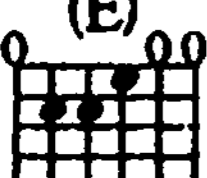


(A)




\_\_\_ ain't noise pol-lu-tion. Rock 'n' Roll\_\_\_ ain't gon-na die.

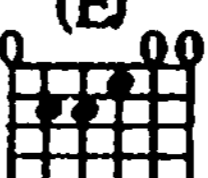
(E)



(A)




(E)



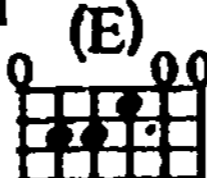
To Coda ●

\_\_\_ Rock 'n' Roll\_\_\_ ain't noise pol-lu-tion Rock 'n' Roll.

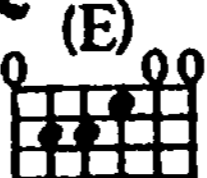
(A)



1 (E)



2 (E)



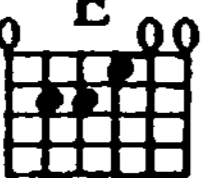
D.S. al Coda

N. C.


\_\_\_ it will sur-vive. \_\_\_ Rock 'n' Roll.

⊕ CODA

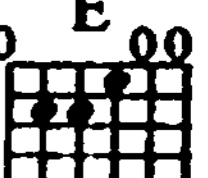
E



A



N. C.



\_\_\_ Ah,\_\_\_ Rock 'n' Roll,\_\_\_ It's just a Rock 'n' Roll Yeah!

- I took a look inside your bedroom door  
 You looked so good lyin' on your bed.  
 Well, I asked you if you wanted any rhythm and love  
 You said you wanna rock 'n' roll instead.  
 We're just talkin' about the future  
 Forget about the past  
 It'll always be with us  
 It's never gonna die, never gonna die.

Chorus

Guitar Solo

Chorus

AC/DC

# Given The Dog A Bone

Words & Music: Angus Young, Malcolm Young & Brian Johnson.

Hard rock 4



She'll take you down eas - y go-in' down to her knees.  
no Mon - a Lis - a No, she's no Play - boy star.



Go-in' down to the Dev - il, down, down, at  
But she'll send you to Hea - ven, then ex -

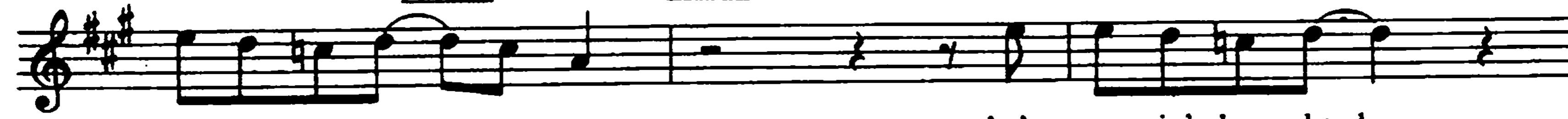
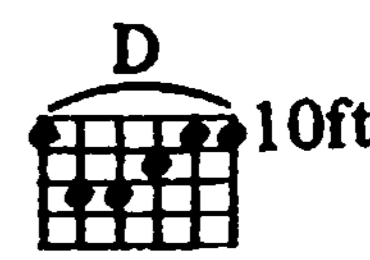
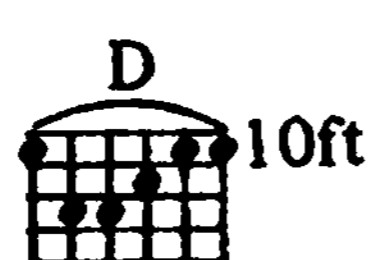
Delete these (4) bars 2nd time



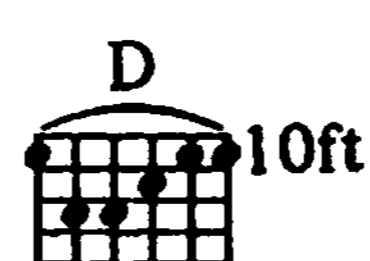
nine - ty de - grees. } She's blow - in' me craz - y,  
plode you to Mars. }



'til my am - mu - ni - tion is dry. Now, she's

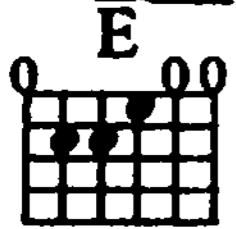


us - in' her head a - gain, she's us - in' her head.



She's us - in' her head a - gain. I'm just a -

CHORUS



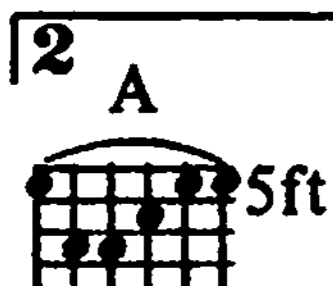
giv - in' the dog\_ a bone. (Giv-in' the dog\_ a bone.) Giv-in' the dog\_ a bone.

(Giv-in' the dog\_ a bone.) Giv-in' the dog\_ a bone. (Giv-in' the dog\_ a bone.)

To Coda



Giv-in' the dog\_ a bone. (Giv-in' the dog\_ a bone.) 2. She's



3. She's got the pow-er of u - nion; she on-ly

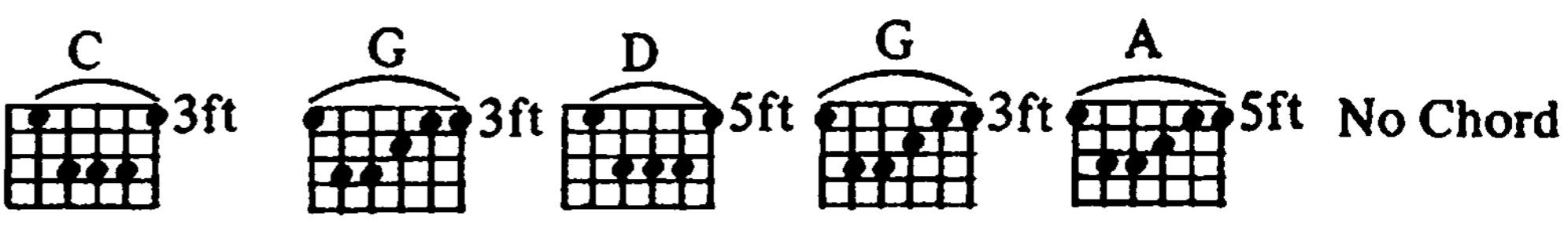
hits when it's hot. And if she likes what you're do - in',

D.S. al Coda

yes, she'll give you the lot. I'm just a -

CODA

Giv-in' the dog\_ a bone. (Giv-in' the dog\_ a bone.) Giv-in' the dog\_ a bone.



(Giv-in' the dog\_ a bone.) rit.

# Don't Break My Heart Again

Words & Music: David Coverdale.

Dm F/D C/D G/D F/D 1,2,3 C/D F/D C/D Dm

4 C/D F/D C/D Dm F/D C/D G/D

1. I'm gon - na take it to the lim - it\_\_\_\_\_ of my love\_\_\_\_\_ be -

F/D C/D F/D C/D Dm F/D

- fore I turn and walk a - way\_\_\_\_\_ I've had e - nough of hold -

C/D G/D F/D C/D F/D C/D Dm

ing on the pro - mi - ses of yes - ter - day\_\_\_\_\_

F/D C/D G/D F/D

ever - y day of my life it seems\_\_\_\_\_ trou - ble's knock - ing at my door\_\_\_\_\_

C/D F/D C/D Dm F/D C/D G/D

It's hard to try and sat - is - fy\_\_\_\_\_ when you

F/D C/D F/D C/D MIDDLE Gm7

don't know what you're fight - ing for\_\_\_\_\_ time and a - gain\_\_\_\_\_

Am7 Dm

I sing your song

Bb C Dm

well I've been running on empty for too long

Bb C

I've had enough of holding on to the past

Gm7 Am7 CHORUS C Dm F/D

make no mistake it could be your last don't break my heart

C/D G/D 1

a gain like you did before

2

I couldn't take any more

**VERSE 2:** I never hide the feeling inside,  
 And though I'm standing with my back to the wall,  
 I know that even in a summer love  
 A little bit of rain must fall.  
 But every road I take,  
 I know where it's gonna lead me to  
 Because I've travelled every highway  
 And they all keep coming back to you.

**MIDDLE + CHORUS:** (Repeat) + don't break my heart.

**INSTR:** Dm Dm Bb Bb Gm7 Gm7 Dm Dm

Dm Dm Bb Bb Gm7 Gm7 Am7 Am7

**CHORUS:** (Repeat) - to fade.

# Love Hunter

Words & Music: David Coverdale, Bernie Marsden & Micky Moody.



1. need a wo - man to treat me good



an' give me ev - ery - thing that a good wo - man should

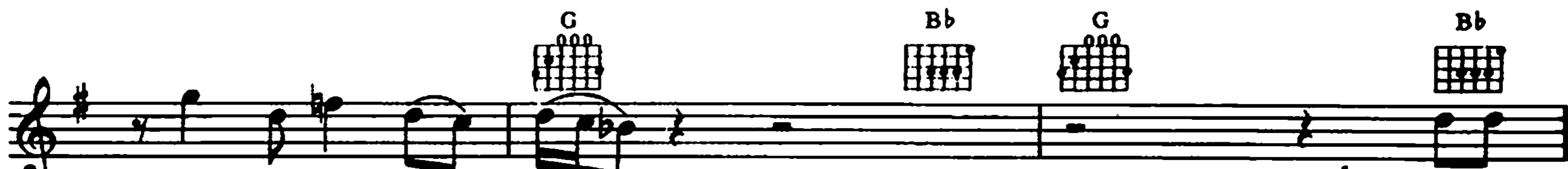


eve - ry day an' eve - ry night she'd be wait - in' on her brown-eyed boy to


## CHORUS



come an' treat her right I'm a love hun - ter ba - by



sneak - ing up on you I'm a



love hun - ter ba - by sneak - ing up on you



I'm gon - na give you all my lo - vin'

an' use my tail

**INTRO:** (Repeat) + on you

**VERSE 2:** In my time I've been a backdoor man  
I've taken everything I could but I've given all I can  
Don't want no woman to weep or moan  
I'm looking for a sweet heart breaker,  
Never gonna leave her alone.

**CHORUS:** I'm a love . . . . . on you,  
I'm a love hunter baby what you gonna do?  
I'm gonna give you all my lovin'  
Steal all your love away,  
An' use my tale on you

**BRIDGE 1:** Chords: G / F / C / F / G + (ad lib vox)

**INSTRUMENTAL:** Chords: D / C / D / Bb /  
(Gtr Solo)

**CHORUS:** I'm a love . . . . . on you,  
I'm a love hunter baby what you gonna do?  
I wanna give you my lovin'  
Steal all your love away  
An' use my tale on you

**BRIDGE:** (Repeat)

**BRIDGE 2:** Chords: G / F / C / F / G /  
Cos I'm a love hunter baby  
Love hunter baby  
Love hunter baby  
I'm a love hunter baby

**INSTRUMENTAL:** ad Lib Gtr Solo

**BRIDGE 2:** (Repeat Instr.)

**CHORUS:** (Repeat) - to end.

# Would I Lie To You

Words & Music: David Coverdale, Bernie Marsden & Micky Moody.

B A B (no chord) B A B (no chord) F# E F# (no chord)

1. Hey girl... If you want... me come and get me

F# E F# (no chord) E D E (no chord) D A

don't hang a - round... or we could spend the night sleep - in' a - lone...

B A B (no chord) B A B (no chord) B A B (no chord)

If you could change your style... for a while...

B A B (no chord) F# E F# (no chord) F# E F# (no chord)

look in my di - rec - tion tell me do I

E D E (no chord) D A B A B (no chord) A A#

look the kind of guy who takes ad - vant-age of a wo-man like you...

CHORUS

would I \_\_\_ lie \_\_\_ to \_\_\_ you \_\_\_

would I \_\_\_ lie \_\_\_ to \_\_\_ you \_\_\_

I would do ~~an - v - thing~~ that you want - ed me \_\_\_ to

but

would I \_\_\_ lie \_\_\_ to \_\_\_ you? \_\_\_

would I \_\_\_ lie \_\_\_ to

would I \_\_\_ lie \_\_\_ to

would I \_\_\_ lie \_\_\_ to you? \_\_\_ yeah  
(should)

(2. hey girl)\_

**VERSE 2:** Hey girl, if you need, some love an' affection,  
I'll whisper all the sweet sweet nothings,  
I know you little girls like to hear,  
If you would change your mind we could find  
A night of satin sheet action,  
I promise I won't do anything babe  
Unless you wanted me to,  
And that's a fact.

**CHORUS:** (Repeat) + Just to get in your pants.

**INSTRUMENTAL:** Chords B/A

I don't wan-na sleep a - lone to - night\_\_

Aft-er all\_\_ you put me through\_\_ I've spent the

whole night search-ing for a wo - man\_\_ just like you look in my

eyes\_\_ hear the words\_\_ that I say\_\_ If my eyes.

\_\_ tell you lies\_\_ then ba - by It's just be - cause I want you to stay\_\_

**CHORUS:** (Repeat) + Just get in your pants huh, I think so!

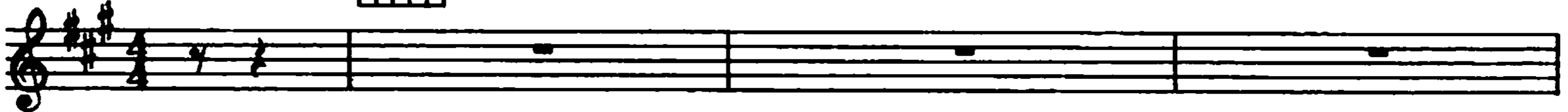
**TED NUGENT**

# Cat Scratch Fever

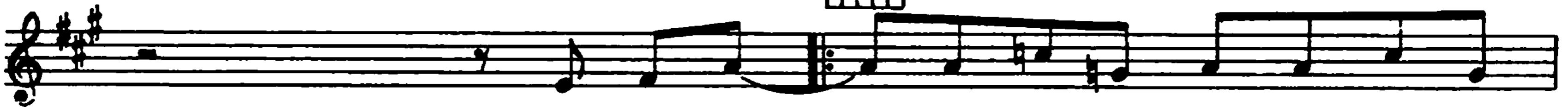
Words & Music: Ted Nugent.

Moderate Hard Rock beat

Am7



Am7  
0 0 0



Well, I don't know where they come from, but they  
time that I got it I was  
the pus - sy purr with the

G  
x000

D  
0

A  
0 0



sure do come. I got I hope they com - in' for me.  
just ten years old. I got it from some kit - ty next door.  
stroke of my hand. They know they get - tin' it from

Am7  
0 0 0

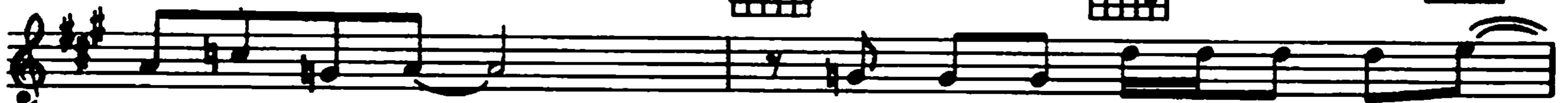


me. And I don't know how they do it, but they  
I went to see a doc - tor and he  
And they know just where to go when they

G  
x000

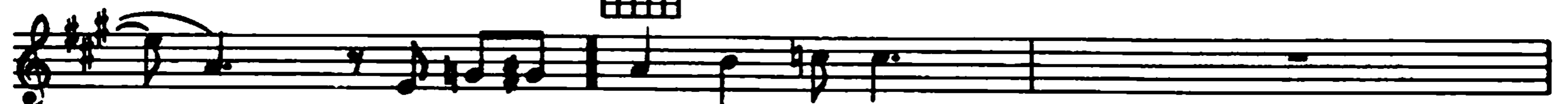
D  
0

A  
0 0



sure do it good. I hope they do - in' it for free.  
gave me the cure. I think I got it some more.  
need their lov - in' man. They know I'm do - in' it for free.

Am7  
0 0 0



They give me } cat scratch fe - ver,  
They give me }  
I give 'em }

To Code  $\text{♩}$  1. 2.

cat scratch fe-ver. Well, the first - I got it

cat scratch fe-ver, cat scratch fe-ver.

E $\flat$ (no 3rd) 6 fr. C (no 3rd) 3 fr. E $\flat$ (no 3rd) 6 fr.

It's noth-in' dan-g'rous; I feel no pain.

C (no 3rd) 3 fr. E $\flat$ (no 3rd) 6 fr.

I've got to ch - ch - change.

C (no 3rd) 3 fr. E $\flat$ (no 3rd) 6 fr.

You know you got it when you're goin' in - sane.

E (no 3rd) 7 fr.

It makes a grown man cry - in', cry - in' won't you

Am7  
 0 0 0

make my bed.

*D. S. al Coda*

Coda

Well, I make -

They got it: cat scratch fe - ver,

cat scratch fe - ver.

Am7  
 0 0 0

Cat scratch fe - ver,

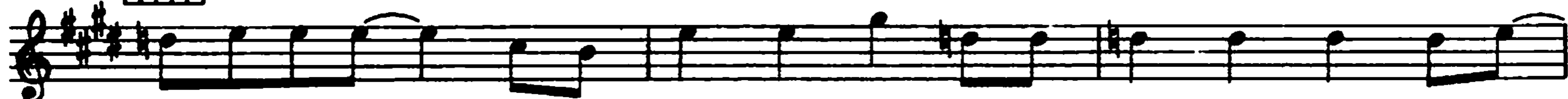
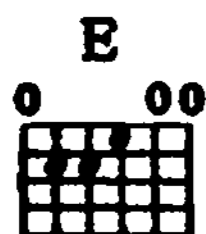
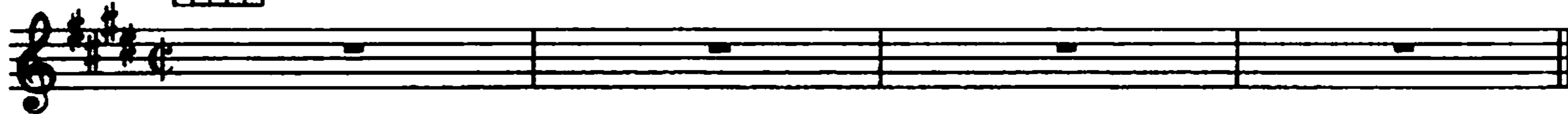
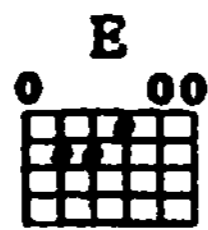
1. cat scratch fe - ver. 2.

**TED NUGENT**

# Free-For-All

Words & Music: Ted Nugent.

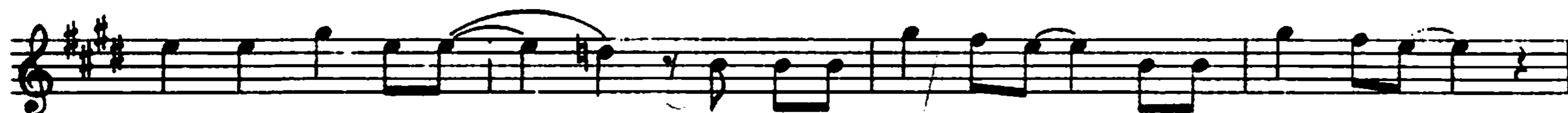
Medium Hard Rock beat, in 2



Nev - er be - fore\_ have I turned on you. Well, you look too good to me. -



Your bead - y eyes, they could cut me in two, and I



just can't let you be. \_\_\_\_\_ Well, it's a free-for-all, and I heard it said\_

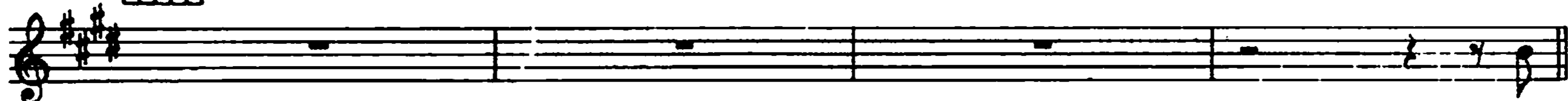
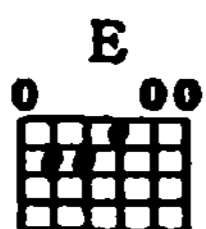


you can bet your life. \_\_\_\_\_ Stakes are high and so am I. \_\_\_ It's



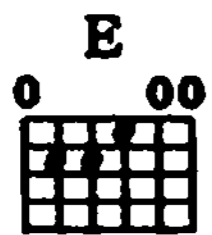
in the air\_ to - night. \_\_\_\_\_

No chord



I





see you there\_ with your Chesh-ire grin. I got my eyes on you\_ When it's  
 Here we go!\_ Look out be - low! I'm on the prowl to - night\_ Your  
 Nev - er be-fore have I turned on you. You look too good to me\_



Shake your tail feath - er in my face and there's no tell-in' what I'll do\_ Well  
 said and done, I'll have my fun. I can chew an - y-thing I like\_ Come  
 bead - y eyes, they could cut me in two, and I just can't let you be\_ Well, it's a

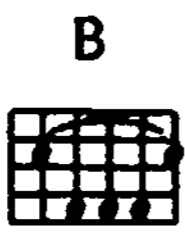
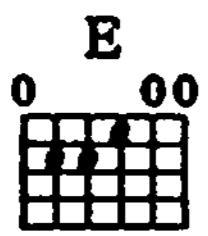
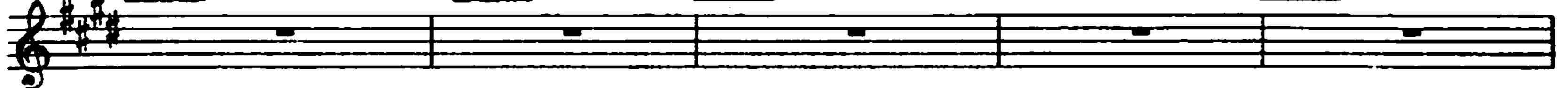
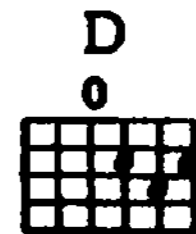
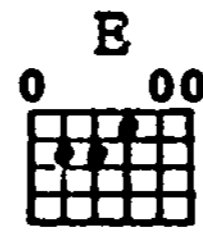
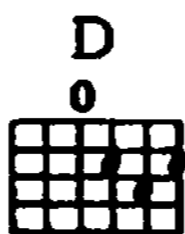
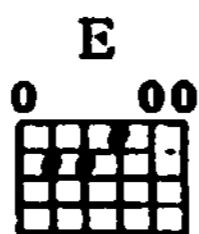
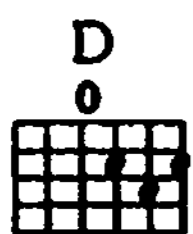


look - y here, you sweet\_ young thing: the mag - ic's in my hands\_ \_\_\_\_\_  
 one, come all, to the mid-night ball. The in - vi - ta - tion's there\_ \_\_\_\_\_  
 free - for - all, and I heard it said you can bet your life\_ \_\_\_\_\_

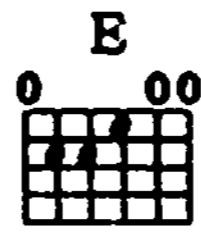
Tacet



When in doubt, I'll whip it out. I got me a rock'n' roll band. It's a free-for-all.  
 Come a-lone and I'll drive it home. I'll help you, I do de - clare. It's a free-for-all.  
 Stakes are high and so am I. It's in the atr to - night. It's a free-for-all.

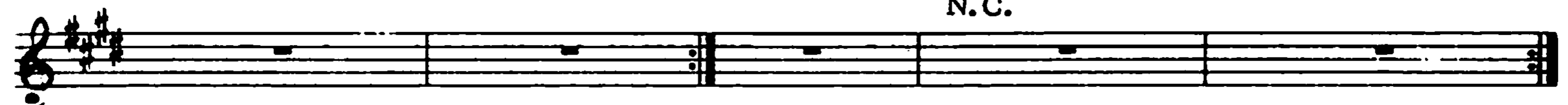


1.



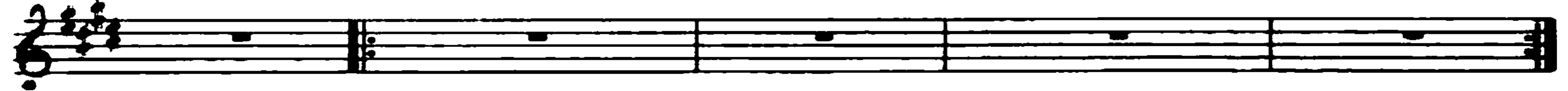
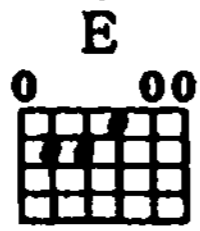
2.

N.C.



Repeat and fade

3.



**TED NUGENT**

# Stranglehold

Words & Music: Ted Nugent

Moderately slow Hard Rock beat

A (no 3rd) C (no 3rd) D (no 3rd) A (no 3rd) E (no 3rd) G (no 3rd) A (no 3rd)

3fr. 5fr. 3fr.

C (no 3rd) D (no 3rd) A (no 3rd)

3fr. 5fr. 0

(no 3rd) C (no 3rd) D (no 3rd) A (no 3rd) E (no 3rd) G (no 3rd) A (no 3rd)

Here I come a - gain\_ now, ba - by, like a dog in heat.\_

C (no 3rd) D (no 3rd) A (no 3rd) E (no 3rd) G (no 3rd) A (no 3rd)

You tell it's me by the clam-or now, ba - by. I'd like-ly tear up the street.\_

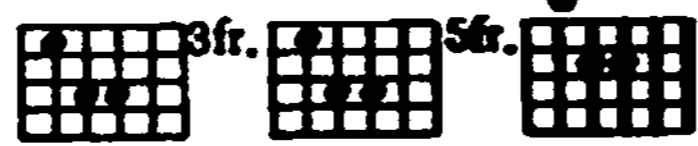
C (no 3rd) D (no 3rd) A (no 3rd) E (no 3rd) G (no 3rd) A (no 3rd)

Now, I've been smok-ing for so - long;\_ you know I'm here to stay.\_

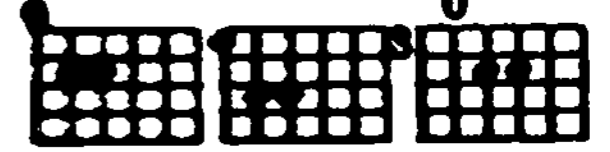
C (no 3rd) D (no 3rd) A (no 3rd)

I got you in a stran-gle-hold, ba - by; you best get out of the way.\_

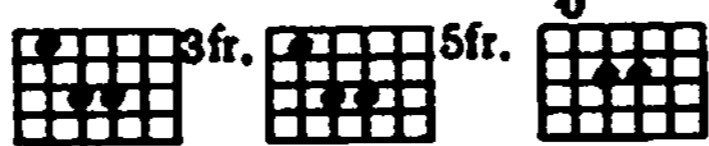
C (no 3rd) D (no 3rd) A (no 3rd)



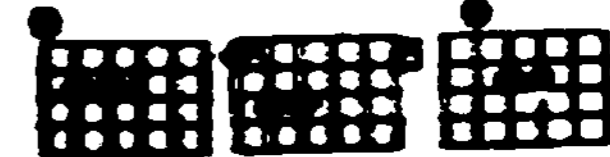
E (no 3rd) G (no 3rd) A (no 3rd)



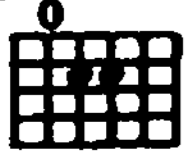
C (no 3rd) D (no 3rd) A (no 3rd)



E (no 3rd) G (no 3rd) A (no 3rd)



A (no 3rd)



C (no 3rd) D (no 3rd) A (no 3rd)



E (no 3rd) G (no 3rd) A (no 3rd)



The road I cruise is a bitch, now. —  
The road I cruise is a bitch, now. —

I know you can't turn me 'round. —  
You know you can't turn me 'round. —

C (no 3rd) D (no 3rd) A (no 3rd)



E (no 3rd) G (no 3rd) A (no 3rd)



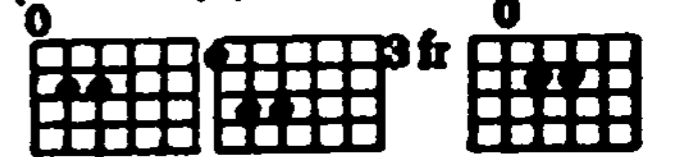
And if a house gets in my way, —  
And if a house gets in my way, —

you know I'll burn it down. —  
you know I'll burn it down. —

C (no 3rd) D (no 3rd) A (no 3rd)



E (no 3rd) G (no 3rd) A (no 3rd)



You re-mem-ber that night that you left me,  
You re-mem-ber that night that you left me,

you put me in my place.. —  
I put you in your place.. —

To Coda

C (no 3rd) D (no 3rd) A (no 3rd)



I got you in a stran-gle-hold, ba - by;  
I got you in a stran-gle-hold, ba - by;

then I crushed your face. —

F# (no 3rd)



A (no 3rd) F# (no 3rd)



A (no 3rd)



F# (no 3rd)      A (no 3rd)      C (no 3rd)    D (no 3rd)    A (no 3rd)      E (no 3rd)    G (no 3rd)    A (no 3rd)

C (no 3rd)    D (no 3rd)    A (no 3rd)      G

A      G      A      G      A      G      A      G (no 3rd)

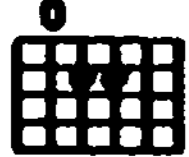
A (no 3rd)      No chord

*(semi spoken)* Some-times you wan-na get high-er,      and some-times you got to start low.

Some peo-ple say that they think they gon-na die some-day.      I got news: you nev-er got to go!

A      G      A      G      A      G      A      G (no 3rd)

A  
(no 3rd)

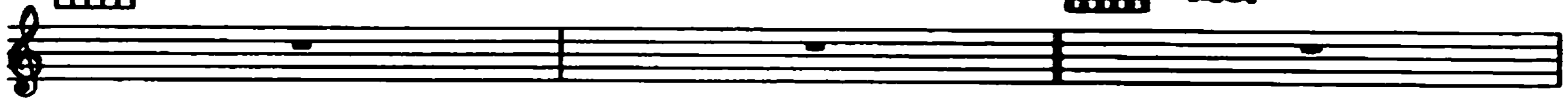


N.C.

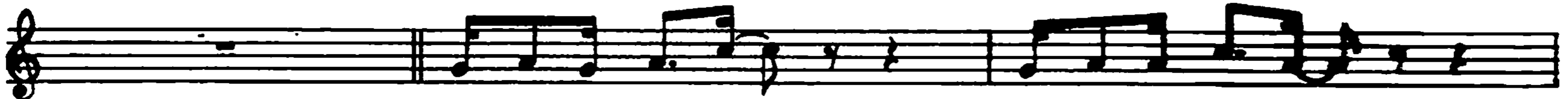
A  
(no 3rd)



N.C.

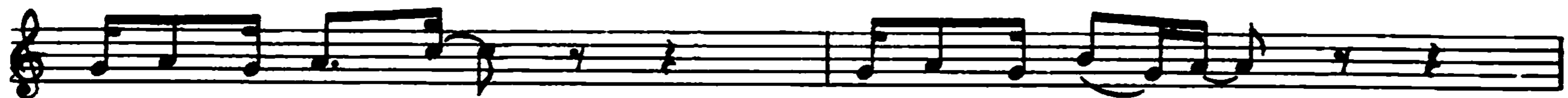


N.C.



Come on, come on up. —

Come on, come on up. —



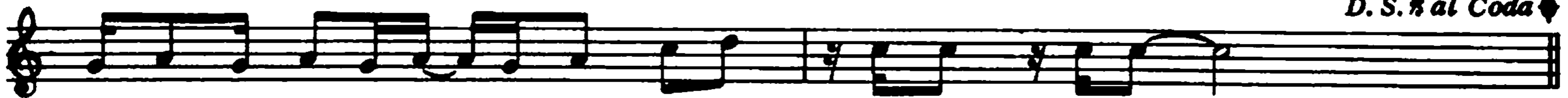
Come on, come on up. —

Come on, come on up. —



Come on, come on, come on, — come on, ba - by. Come on, come on, come on, — come on up.

*D. S.  $\frac{1}{2}$  al Coda* ◆



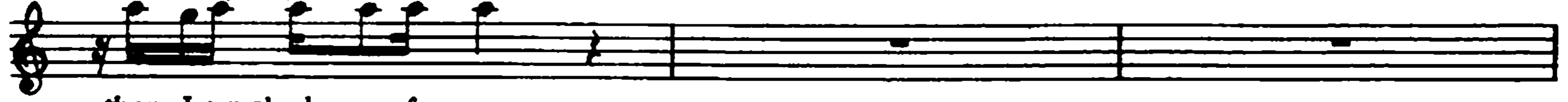
Come on, come on, come on, — come on, ba - by.

Come on, come on! —

A  
(no 3rd)  
Coda



N.C.



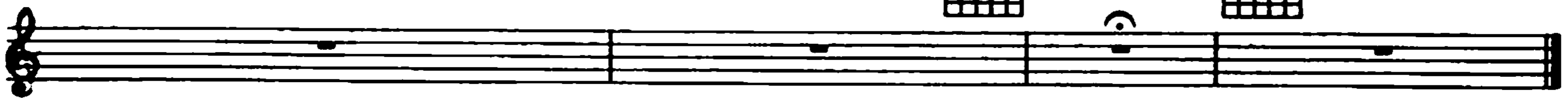
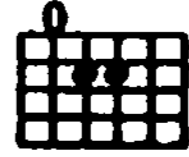
then I crushed your face. —

G  
(no 3rd)



3 fr.

A  
(no 3rd)



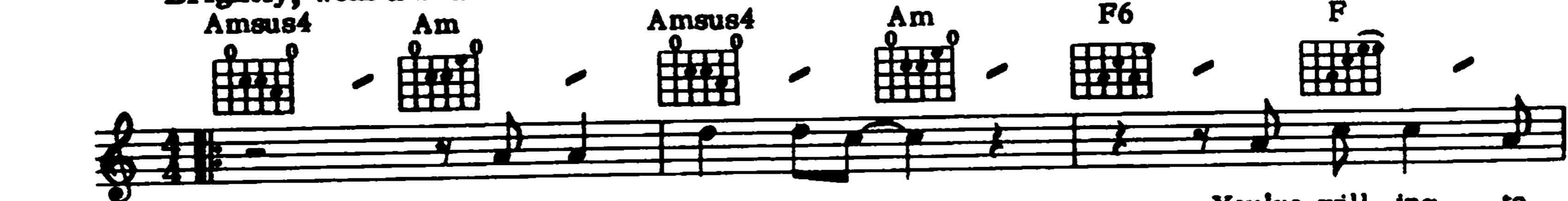
**FOREIGNER**

# Gold As Ice

Words: Mick Jones & Lou Gramm. Music: Mick Jones.

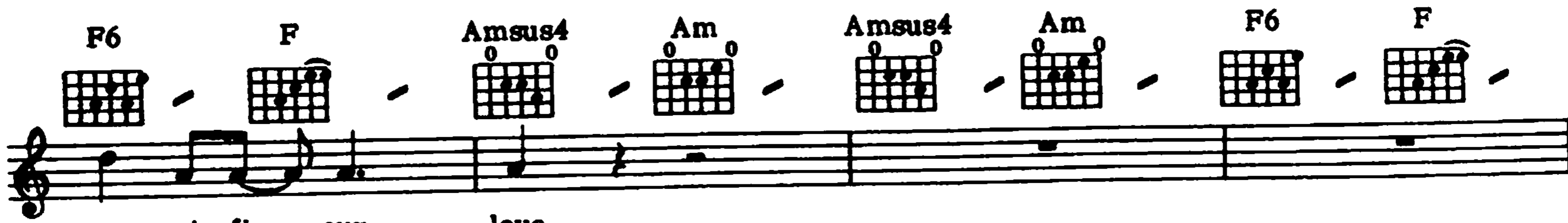
Brightly, with a beat

Am sus4 Am Am sus4 Am F6 F



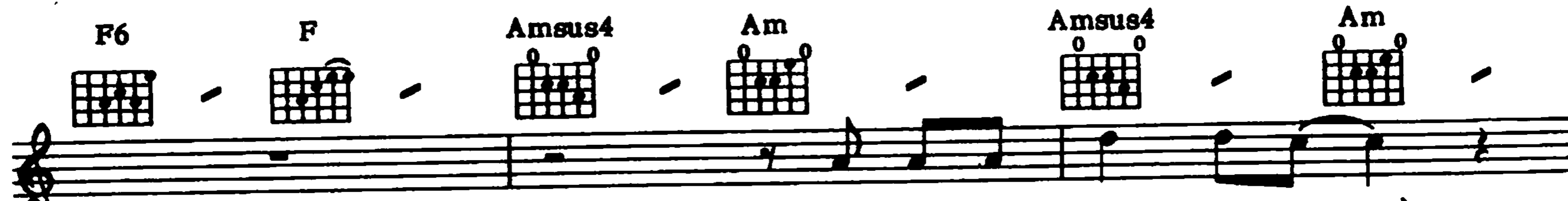
You're as cold as ice. — You're will - ing to

F6 F Am sus4 Am Am sus4 Am F6 F



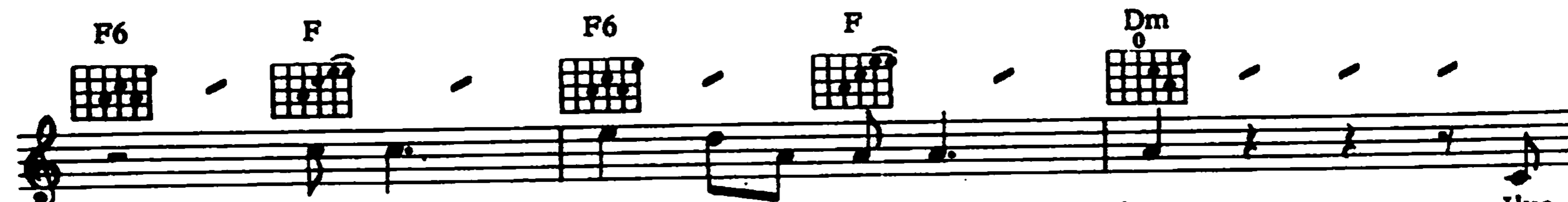
sac - ri - fice — our love.

F6 F Am sus4 Am Am sus4 Am



{ You nev - er take ad - vice. —  
You want par - a - dise. — }

F6 F F6 F Dm



Some - day you'll pay the price, I know. I've

C B+5 Dm



seen it be - fore; — it hap - pens all the time. — You're clos - ing the door; — you leave the

F F/G C B+5



world be - hind. — You're dig - ging for gold — yet throw - ing a - way — a

1.

for - tune in feel - ings, but some - day you'll pay.

2.

some - day you'll pay.

Cold as

ice. You know that you are. Cold as

ice. ice.

Ooh, cold as, cold as

Repeat (with vocal ad lib) and fade

ice. Cold as, cold as

FOREIGNER

# Dirty White Boy

Words & Music: Lou Gramm & Mick Jones.

Moderately bright Rock beat

Gsus2  
x0

C(no3rd)  
3fr.

Hey, ba-by, if you're

feel - in' - down, I know what's good for you - all day.-

Gsus2  
x0

C(no3rd)  
3fr.

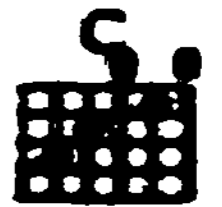
Are you wor-ried what your friends see?\_ And will it ru-in your

Gsus2  
x0

rep - u - ta - tion lov - ing me?\_ 'Cause I'm a



D(m3rd)



dirt-y white boy, yeah, a dirt-y white boy. A dirt - y white

Gsus2



- boy.

C

Bb/C

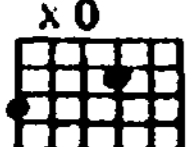
C

Bb/C

C

Don't drive no big black car. Don't like no Hol-ly-wood

Gsus2



mov - ie star. -

C

Bb/C

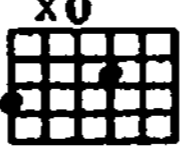
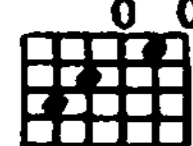
C

Bb/C

You want me to be true to ya. You don't give a damn

C

Gsus2

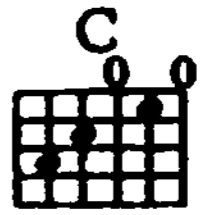


what I do to ya. I'm just a

D(no3rd)



dirt - y white boy, dirt - y white boy. —

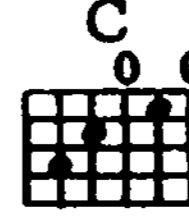
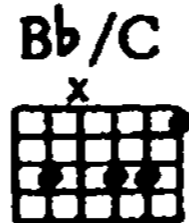
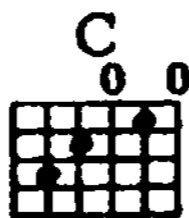


Dirt - y white boy, — dirt - y white —

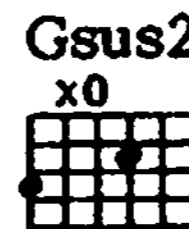
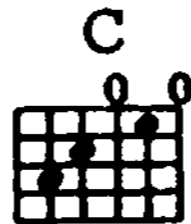
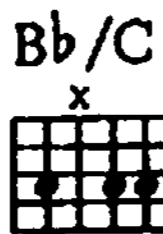
Gsus2



— boy.



I've been in trou-ble since I don't know when. I'm in



trou-ble now, and I know — some - how, — I'll find trou-ble a - gain. —

Empty musical staff.

# Caroline

Words & Music: Francis Rossi & Robert Young.

Heavy Rock (with drive)

The musical score is written for guitar in a 4/4 time signature with a key signature of one flat (Bb). It consists of six systems of music, each with a guitar chord diagram above the staff and an instrumental line below. The chords are: F, Bb, F7, Bb, F, Bb, F7, Bb, F, Bb, F7, Bb (first system); F, Bb, F7, Bb, F, Bb, F7, Bb (second system); F, Bb, F7, Bb (third system); C, Bb7, F, Bb, F7, Bb (fourth system); and (sempre) (fifth system). The word 'Instrl.' is written below the first system, and 'simile' appears below the second and third systems. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests.

1.5. If you want \_\_\_ to \_\_\_ turn me on \_\_\_ to Oh an - y - thing you real - ly want  
 2. (If the night) \_\_\_ time \_\_\_ is the right \_\_\_ time an - y time of yours is my  
 3. (When I'm think) - ing \_\_\_ of you sleep - ing I'm at home a - lone and weep  
 4. (Do you still) \_\_\_ care \_\_\_ when I'm not \_\_\_ there and do you real - ly wish I was

\_\_\_ to; Turn me on \_\_\_ to \_\_\_ your love, \_\_\_ sweet love, \_\_\_  
 \_\_\_ time; We can find \_\_\_ time \_\_\_ for love, \_\_\_ sweet love, \_\_\_  
 \_\_\_ ing; Are you keep - ing \_\_\_ your love, \_\_\_ sweet love, \_\_\_  
 \_\_\_ there; Can I come \_\_\_ there \_\_\_ for love, \_\_\_ sweet love, \_\_\_

1.3. | 2.4.5.

2. If the night Come on sweet Ca - ro - line \_\_\_  
 4. Do you still

you're my sweet Ca - ro - line: \_\_\_ You know I wan - na take you, I real - ly got - ta make you

Come on sweet Ca - ro - line, \_\_\_ take my hand, \_\_\_ to - ge - ther we can rock 'n' roll

3. When I'm think \_\_\_

**♩ CODA**

# Paper Plane

Words & Music: Francis Rossi & Robert Young.

With drive (8 beat)

Bb



Bb



Bb



- 1. Rid - ing on a big white but - ter - fly
- 2. Rid - ing on a long blue pa - per plane
- 3. 5. Instrumental (fade last time)
- 4. Rid - ing in a three - grand Deut - sche car

Bb



- 1. I turned my back a - way to - wards the sky
- 2. Get - ting sea - sick, sor - ry once a - gain
- 4. A to B is oft - en ve - ry far

Bb



Eb7



Eb7



- 1. I close my eyes to look for some - thing saw my - self as real -
- 2. Land - ing strip is get - ting near - er hope the fog lifts, make
- 4. Home is near but such a long way legs and heads all feel

E $\flat$ 7                      B $\flat$

- ly no - thing                      Then I                      re - a - lised - my                      but - ter fly -  
 - it clear - er                      Then I                      re - a - lised - my                      pa - per plane -  
 - the wrong way                      Then I                      re - a - lised - my                      Deut - sche car -

B $\flat$                                       F7

is                      was - n't real - ly                      up - there                      with me  
                          was - n't real - ly                      up - there                      with me  
                          on - ly there to                      get - me                      some - where

E $\flat$ 9                                      B $\flat$

we all make mis - takes, - for - give me                      Would you                      like to ride -  
 we all make mis - takes, - for - give me                      Would you                      like to ride -  
 ev - en so I real - ly do care                      Would you                      like to ride -

1

B $\flat$

my but - ter fly -  
 my pa - per plane -  
 my Deut - sche car -

2.3.4.

B $\flat$                       F

*D. 4 Three times  
 (fade on last time)*