






LADIES' NITE IN BUFFALO?

As Recorded by David Lee Roth
(From the album EAT 'EM AND SMILE/Warner Brothers)

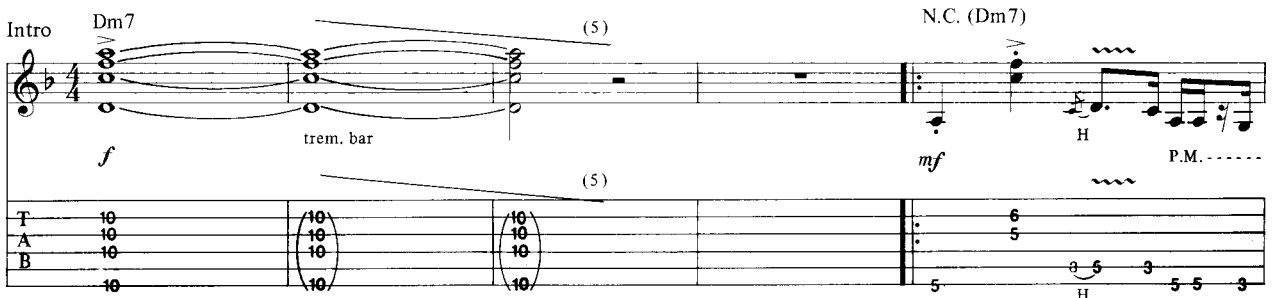
Words and music by
David Lee Roth and Steve Vai

Moderate Rock ♩ = 120

Dm  5fr.
 Am/D  5fr.
 G/D  3fr.
 Bb/D  5fr.
 C/D  5fr.

Intro Dm7 (5) N.C. (Dm7)

f trem. bar *mf* H P.M.-----



(1st time) Vocal: Oo, yeah!

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



1st Verse N.C. (Dm7)

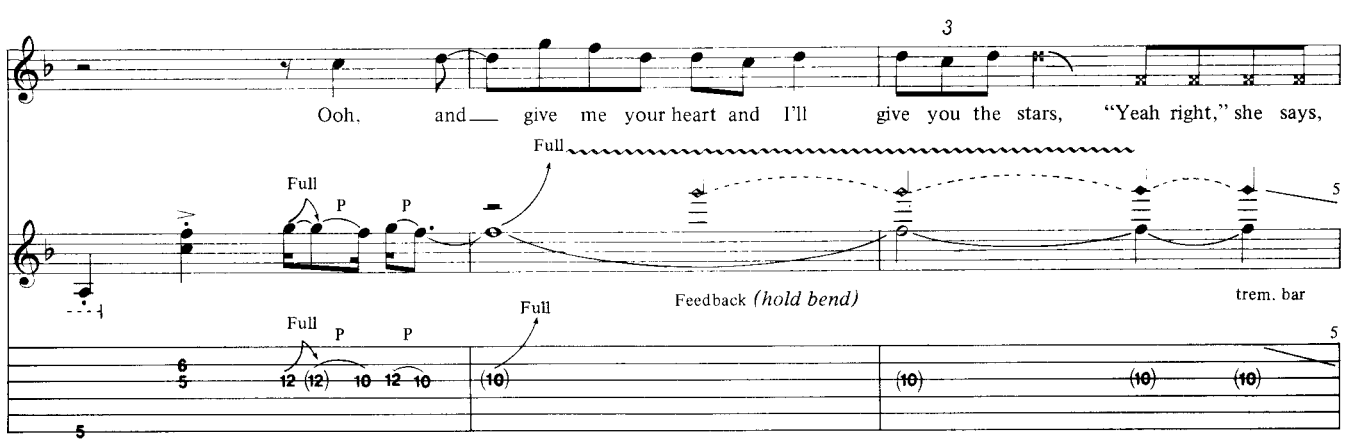
Talk a-bout the high cost of lov-in', I think I hear free-dom drum-min'. it — seems.

H P.M.-----



Ooh, and — give me your heart and I'll give you the stars, "Yeah right," she says,

Full P P Full Feedback (hold bend) trem. bar



Feedback pitch: G

3rd time to Coda II

2nd time to Coda I

an - oth - er
it looks like } La - dies' Night in Buf - fa - lo. (2nd time) Ah, -
an - oth - er

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

Riff C

6-8 8 8 6 8-10 x x 10 x
5-7 7 7 5 (0) 5-7 x x 7 x x
13-15 15 15 16 16 13-15 x x 14 x x
10-12 12 12 12 12 12 10-12 x x 12 x x
6-8 8 8 8 5 5-7 x x 2
5-7 7 7 5 5-7 x x 0

2nd Verse
D5

N.C. (Dm7)

I was lis - 'nin' to the D. J. say - in', "Put the storm be - hind."

dim. *H* *P.M.*

7 6 5 5 3

Well, the winds can blow... bad or bet - ter. I don't mind some storm - y weath - er.

Full p *Full* *Full* *Full* *sl.*

6 13 10 10 10 10 10 10 10 10 10 10 10 10 10 10
5 12 (12) 10 10 12 (10) 10 10 10 10 10 10 10 10 10 10

*While vibratoing F, "bump" into B stg. 10 fr. producing A note at specified rhythm.

sl.
D.S. al Coda I

to - night... no... keep feel - in' it.

Full *Full* *Full* *Full*

6 13 10 13 13 10 13 (13)
5 5 5 5 3 5

Coda I (Interlude)

♩ D5

— well!

sl.

N.C. (Dm)

(w/ Vocal echo repeats)

Yeah. I got kind of a sense_ of dé - ja vu. —

P.M. *sim.*

I could swear I've — seen you some-where be - fore. You don't think you ev - er seen me some-

P.M.

where be - fore, ei - ther. huh? It must have been two oth - er peo - ple.

P.M.

Guitar solo

The sheet music is divided into several systems, each with a treble clef staff and a bass clef staff. The first system features a Dm chord and an 8va tremolo. The second system includes Am/D and G/D chords, with performance instructions like *sim.*, *loco*, *Full*, and *sl.*. The third system has Bb/D and C/D chords, with *sl.*, *P*, and *sl.* markings. The fourth system includes Am/D, G/D, Bb/D, and C/D chords, with *sl.*, *P*, *sl.*, and *trem. bar* instructions. The fifth system features Dm and Am/D chords, with *P*, *H*, *sl.*, and *Full* markings. The sixth system includes G/D, Bb/D, and Dm chords, with *8va*, *loco*, *sl.*, *trem.*, and *Full* instructions. The music is heavily annotated with slurs, accents, and dynamic markings.

Am/D *sim.* *8va* Full Full Full Full Bb/D 1½ C/D *sl.*

w/Rhy. Fig. 1 Ebmaj7 Cm7

I know days are safe.

sl. trem. bar *sl.* trem. bar (pull up & vib.) *sl.*

Am7 Ebmaj7

I did - n't wan - na have a fight. It's too_ far to drive back, ba - by.

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

trem. bar

Cm7 Am7 A7#5 D.S. al Coda II

I wan - na drive her home at night. You can

Full *sl.* Full

Coda II

w/Riff C w/Rhy. Fig. 2 (till fade) N.C. (Dm7) *Begin fade*

Well, it ain't much_ al - right, I know, — Ah,

sl. $\frac{1}{2}$ *H* 3 $\frac{1}{2}$ *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

trem. bar $\frac{1}{2}$ trem. bar *sl.* *sl.* *sl.* *sl.*

10 12 14 14 (14) (14) 12 10 9 9 7 7 0 10 10 12 *sl.*

*Depress bar before striking note & release on beat 3

it's the on - ly song_ I know. — Two A. M. — and traf - fic's slow.

sl. $\frac{1}{4}$ Full 3 *sl.*

trem. bar $\frac{1}{4}$ Full trem. bar *sl.*

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

sl.

Fade out

Ah! An - oth - er La - dies' Night in Buf - fa - lo. —

sl. *Full*

sl. *Full*

12 13 13 13 12 13 10 12 13 15 17 20 20 20

BASS LINE FOR LADIES' NITE IN BUFFALO?

Words and music by
David Lee Roth and Steve Vai

Tune down:

④ = D

Moderate Rock ♩ = 120

Intro

Dm7

N.C. (Dm7)

The Intro section consists of two systems of musical notation. The first system shows a bass line in 4/4 time with a key signature of one flat (Bb). The bass line starts with a Dm7 chord and a melody of quarter notes: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2. The second system shows a guitar line with a 'N.C. (Dm7)' instruction, with a melody of quarter notes: 5, 5, 5, 5, 5, 5, 5, 5. The dynamic marking *mf* is placed below the first system.

1st, 2nd Verses

N.C. (Dm7)

The 1st and 2nd Verses section consists of two systems of musical notation. The first system shows a bass line in 4/4 time with a key signature of one flat (Bb). The bass line starts with a 'N.C. (Dm7)' instruction and a melody of quarter notes: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2. The second system shows a guitar line with a melody of quarter notes: 5, 5, 5, 5, 5, 5, 5, 5. The lyrics are: 1. Talk a - bout the high cost of lov - in', etc. 2. I was lis - 'nin' to the D. J. sayin', etc.

Ebmaj7

Cm7

This section consists of two systems of musical notation. The first system shows a bass line in 4/4 time with a key signature of two flats (Bb, Eb). The bass line starts with an Ebmaj7 chord and a melody of quarter notes: Eb2, Eb2, Eb2, Eb2, Eb2, Eb2, Eb2, Eb2. The second system shows a guitar line with a melody of quarter notes: 6, 6, 6, 6, 6, 6, 6, 6. The third system shows a bass line in 4/4 time with a key signature of one flat (Bb). The bass line starts with a Cm7 chord and a melody of quarter notes: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2. The fourth system shows a guitar line with a melody of quarter notes: 3, 3, 3, 3, 3, 3, 3, 3.

Am7

Ebmaj7

This section consists of two systems of musical notation. The first system shows a bass line in 4/4 time with a key signature of one flat (Bb). The bass line starts with an Am7 chord and a melody of quarter notes: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2. The second system shows a guitar line with a melody of quarter notes: 0, 0, 0, 0, 0, 0, 0, 0. The third system shows a bass line in 4/4 time with a key signature of two flats (Bb, Eb). The bass line starts with an Ebmaj7 chord and a melody of quarter notes: Eb2, Eb2, Eb2, Eb2, Eb2, Eb2, Eb2, Eb2. The fourth system shows a guitar line with a melody of quarter notes: 6, 6, 6, 6, 6, 6, 6, 6.

Cm7

Am7

A7#5

This section consists of two systems of musical notation. The first system shows a bass line in 4/4 time with a key signature of one flat (Bb). The bass line starts with a Cm7 chord and a melody of quarter notes: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2. The second system shows a guitar line with a melody of quarter notes: 3, 3, 3, 3, 3, 3, 3, 3. The third system shows a bass line in 4/4 time with a key signature of one flat (Bb). The bass line starts with an Am7 chord and a melody of quarter notes: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2. The fourth system shows a guitar line with a melody of quarter notes: 0, 0, 0, 0, 0, 0, 0, 0. The fifth system shows a bass line in 4/4 time with a key signature of one flat (Bb). The bass line starts with an A7#5 chord and a melody of quarter notes: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2. The sixth system shows a guitar line with a melody of quarter notes: 0, 0, 0, 0, 0, 0, 0, 0.

Chorus

N.C. (Dm7)

(1.3.) Jazz it up — or play — it slow, etc.
 (2.) Put the — top down, etc.

1st time to 2nd Verse:
2nd time to next section

Interlude

D5

3

N.C. (Dm7)

Guitar solo

Dm

Am/D

G/D

Bb/D

C/D

Play 4 times

E♭maj7 Cm7 Am7

6 6 6 6 6 6 6 6 / 3 3 3 3 3 3 3 3 / 0 0 0 0 0 0 0 0

E♭maj7 Cm7 Am7 A7#5

6 6 6 6 6 6 6 6 / 3 3 3 3 3 3 3 3 / 0 0 0 4

Chorus
N.C. (Dm7)

5 5 5 5 5 5 5 5 / 5 5 5 5 / 5 5 5 5 5 5 5 5

N.C. (Dm7) Begin fade

5 5 5 5 3 3 0 0 / 0 5 5 5 5 5 5 5 / 5 5 5 5 0 0 7 7

5 5 5 5 5 5 5 5 / 5 5 5 5 3 3 0 0 / 0 0 5 0 0 0 5 0

Fade out

0 0 0 0 3 3 0 0 / 0 0 0 0 0 0 0 0