



# "LOVE ME TWO TIMES"

## C 1st Chorus (0:38)

Love me two times I'm goin' away

G D9(no3) C7 B7 E7

13 *C7<sup>V</sup>*

\*repeat previous chord  
end Bass Fig. 3

## D 2nd Verse (0:50)

Love me one time Could not speak

E7

18 Elec. Gtr.

Bass plays Bass Fig. 1 five times (see meas. 2)

Love me one time Yeah my knees got weak

A7 P.M. E7

22

Bass plays Bass Fig. 2 (see meas. 6)

Love me two time girl Lasts me all through the week

D9/F#

26

Bass plays Bass Fig. 3 simile (see meas. 10)

## E 2nd Chorus (1:12)

Love me two times I'm goin' away

G D9(no3) C7 B7 E7#9

30 Elec. Gtr.

*w/pick and fingers*

Bass Bass Fig. 4 end Bass Fig. 4

# "LOVE ME TWO TIMES"

2.

**F** Keyboard Solo (1:26)

Ah yeah

35 E7

39 A7 Elec. Gtr. let ring E7

43 G<sup>III</sup> D9/F# C7 B7 E7#9 w/pick and fingers

47 G D9(no3) C7 B E7 Love me one time

**G** 3rd Verse (2:01)

52 E7 Love me one time speak baby A7 Yeah my knees got

56 weak E7 Love me two time girl D9/F# Last me



# "LOVE ME TWO TIMES"

## H 3rd Chorus (2:22)

all through the week Love me two times I'm goin' away

Elec. Gtr. C7<sup>V</sup> G D9(no3) C7 B

60 *1/2*

Bass

## I 4th Verse (2:29)

Love me two time babe Love me twice today

E7 Elec. Gtr. E7

64

Bass plays Bass Fig. 1 twice (see meas. 2) Bass plays Bass Fig. 1 four times (see meas. 2)

Love me two time babe 'Cause I'm goin' away

let ring A7 let ring

68

Bass plays Bass Fig. 2 (see meas. 6)

Love me two time girl One for tomorrow

E7 let ring D9F# 1/2

72

Bass plays Bass Fig. 3 (see meas. 10)

## J 4th Chorus (2:51)

one just for today Love me two times I'm goin' away

D7 C7<sup>VIII</sup> G D9(no3) C7 B E7#9 w/pick and fingers

76

Bass plays Bass Fig. 4 three times (see meas. 31)

Love me two times I'm goin' away

G D9(no3) C7 B7 E7#9 w/pick and finger

81

tains some interesting chords and progressions not usually found in the context of a hard rock band. The voicings guitarist Jimmy Page plays in the first four bars of this section (meas. 24–27) can be navigated easily by the use of *pivot fingerings*, which occur when one finger, or more, remains stationary, or “planted,” as you switch from one chord grip to another, allowing transitions between each chord to flow smoothly.

Let’s take a look at the first two bars of this section, which contain an Fm(add2) chord that leads to a B<sup>7</sup> (B diminished seven). As shown in the chord frames at the beginning of the transcription (page 139), both of these grips have the third (ring) finger holding down the D string at the third fret. You’ll find that leaving the ring finger planted on the D string when making this chord change will help your other fingers find the notes more quickly and easily. The same holds true with the Cm7 and C<sup>7</sup>7 voicings in bars 26 and 27, in this case with the third finger being at the fifth fret on the D string in both chords.

Another very cool thing in this song is Page’s brilliant use of backward guitar tracks in bars 35 and 52, which he uses to create dramatic volume swells. Page produced each of these parts by first recording himself strumming a Gm7 chord, then manipulated the tape machine so that these “sampled” chord strums were played back in reverse, in the process inverting the attack and decay of the chord. This effect may be emulated in live performance by using a pronounced volume swell, either with the volume knob on your guitar or a volume pedal. —Matt Scharfglass

### Soundgarden “Outshined”

This grunge-era classic features heavy, brooding drop-D power chord riffs that are effectively contrasted by lighter- and more sophisticated-sounding chords and riffs, specifically in sections C (the pre-chorus) and G. As indicated below the chord frames at the beginning of the transcription, all the fretted root-fifth power chords (those with a “5” in their name) are formed with a one-finger barre across the bottom two strings, the open D5 chord requiring no fingering at all. Take care to perform the ascending grace-note slides into the A5, G5 and Ab5 chords in the song’s chorus (sec-

tion D) cleanly and accurately, in each case barring the pinkie across the bottom two strings and quickly sliding up to the “target” chord immediately after strumming the grace-note chord.

Guitarists Chris Cornell and Kim Thayil impart a haunting vibe to the song’s riffs by incorporating bends into them. The single-string bends in *Rhythm Fill 4* and bars 2, 4, 6, 8 and 26 are performed by pushing the string away from the palm with the ring, supported by the middle finger. The double-stop bend in bar 24 is executed by barring the index finger across the G and B strings and pushing them away from the palm. A similar technique is employed in bar 24, in this case with the ring finger barring and pushing the strings. Like the single-note bends, the middle finger may be used to help the ring finger push the strings.

—Jimmy Brown

### The Doors “Love Me Two Times”

Doors guitarist Robby Krieger doesn’t just play this song; he *interprets* it. Although “Love Me Two Times” follows the standard repetitive verse/chorus three-minute pop song format, Krieger eschews composing a strict guitar part for each section, choosing instead to play loosely within the song’s chord progression—keeping things very interesting in the process, as no two verses or choruses are played the same way.

In bars 10–12, 27–29, 58–60 and 74–75, Krieger employs a D9/F# chord grip that allows him to fret an F# bass note on the low E string while playing melodic embellishments on the top three strings—complete with bent notes on the B string, which are executed with the pinkie.

Probably the most challenging part of this song to play is the trill between the open G note and the first-fret G sharp in the song’s signature intro/verse riff, first introduced in bar 2. Upon picking the open string, proceed to quickly hammer on to the first fret and pull off to the open note at least three times in a row without picking the string again. If your fretting hand’s index (or middle) finger isn’t trained to perform rapid combinations of hammer-ons and pull-offs like this, here’s the perfect opportunity to practice and master this technique. When pulling off, you’ll need to actually pull the string in toward your palm

slightly in order to keep the string vibrating.

If, after considerable practice, you feel you’re having trouble getting this trill to “work,” it may be because the nut saddle for your guitar’s G string is cut too high. If this appears to be the case—and you can tell that it is if a first-fret barre chord is difficult to form cleanly—take your guitar to a qualified repair shop and have the technician carefully and uniformly file down your nut saddles so that the open strings are closer to the first fret (without touching it, of course, as this would cause a problematic buzz). Lower action (string height) at the nut makes a guitar easier to play and sound more in tune, as if you were using a capo, although it will make impede your ability to play slide guitar cleanly.

—Matt Scharfglass

### Fall Out Boy “Sugar, We’re Goin Down”

To play the lead melody heard in this song’s intro (*Riff A*, bar 6), plant your index and middle fingers on the B and G strings at the fifth and seventh frets, respectively, and keep them there throughout the riff. This way, your hand will remain firmly planted in one spot as your ring finger and pinkie fret additional melody notes at the seventh and eighth frets. Economizing your hand movement like this will make the riff easy to play at tempo (and while jumping off a stack of speakers!).

When playing the strummed octaves in the second half of the main riff (on beats two and four of bars 6–8), be sure to mute the idle D string (as indicated by the “X” in the tablature in each case). You can accomplish this mute by simply allowing your index finger to make light contact with the D string as it’s fretting the A string. Though not apparent in tablature, many guitarists will also use their ring finger (or pinkie, depending on which finger you fret the higher octave note with) in a similar fashion to prevent the B and high E strings from ringing should they receive an inadvertent strum. Likewise, you could edge the tip of your index finger over just enough so that it makes light contact with, and mutes, the low E string. The extra muting “insurance” these subtle techniques provide allows guitar players to strum octaves freely and bash away at them without fear of sounding any open strings. —Jeff Perrin ■