



BEST OF

Acoustic Rock

90s

16 Songs Including
Change the World
Don't Speak
Let Her Cry
What I Got
and Name



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AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

BEST OF '90s Acoustic Rock

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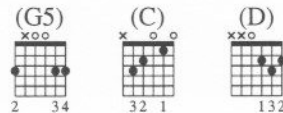
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All For You

Words and Music by Ken Block, Jeff Beres, Andrew Copeland, Ryan Newell and Mark Trojanowski



Capo I

Intro

Free Time

band tacet

A \flat 5
*(G5)

Gtr. 1 (acous.)

mf let ring throughout

TAB

1., 3. Fin - 'lly I fig -
2. I thought I'd seen

* Symbols in parentheses represent chord names respective to copoed guitar.
Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB.

E \flat (D) E \flat sus2 (Dsus2) E \flat (D) B \flat m (Am) B \flat sus2 (Asus2) B \flat m (Am) E \flat (D) E \flat sus2 (Dsus2) E \flat (D)

ured out. but it took a long, long time.
it all 'cause it's been a long, long time.

Rhy. Fig. 1 End Rhy. Fig. 1

TAB

Gtr. 1: w/ Rhy. Fig. 1, 2 times

B \flat m (Am) B \flat sus2 (Asus2) B \flat m (Am) E \flat (D) E \flat sus2 (Dsus2) E \flat (D) B \flat m (Am) B \flat sus2 (Asus2) B \flat m (Am) E \flat (D) E \flat sus2 (Dsus2) E \flat (D)

Now there's a turn - a - bout. May be 'cause I'm try - in'.
Oh, but then we'll trip and fall, won - d'rin' if I'm blind.

Fill 1
Gtr. 3

full

TAB

Pre-Chorus

Fm (Em) bass enters

Bbm (Am)

Fm (Em)

There's _ been times, _ I'm _ so _ con - fused. _ All _ my _ roads, _

Gtr. 2 (elec.)

mf w/ slight dist. simile on repeats

let ring _ _ _ _ _

2 2 1 0 2

Gtr. 1

Bbm (Am)

Fm (Em)

Bbm (Am)

but they lead _ to you. _ I just _ can't turn _ and walk a - way. _

let ring _ _ _ _ _

let ring _ _ _ _ _

5 7 5 7 2 3 5 7 7

Bbm (Am)

Fm (Em)

Bbm (Am)

To Coda 1 Chorus

Eb (D)

Eb sus4 (Dsus4)

Eb (D)

Ab5 (G5)

Ab (G)

Db (C)

Bbm (Am)

It's hard to say _ what it is _

Rhy. Fig. 2A

2 4 2 4 3 4 2 3 4 0

Rhy. Fig. 2

$E\flat$ (D) $E\flat$ sus4 (Dsus4) $A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am) $E\flat$ (D) $E\flat$ sus4 (Dsus4)

— I see — in you. — Won - der if I'll al - ways be — with you? —

End Rhy. Fig. 2A

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

To Coda 2 ⊕

$A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am) $E\flat$ (D) $E\flat$ sus4 (Dsus4) $A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am) $E\flat$ (D) $E\flat$ sus4 (Dsus4)

— Words, can't say, — I — can't do — e - nough to prove — it's all — for you. —

1. $A\flat$ (G) $D\flat$ (C) $E\flat$ (D) $A\flat 5$ (G5) 2. $A\flat$ (G) $D\flat$ (C) $A\flat$ (G)

Gtr. 2

Gtr. 1

Bridge

Half-Time Feel

D \flat add9
(Cadd9)

Fm
(Em)

$D\flat$ add9
(Cadd9)

Gtrs.
1 & 2

let ring throughout

$$\frac{F_m}{(E_m)}$$

D \flat add9
(Cadd9)

Fm
(Em)

D \flat add9
(Cadd9)

E♭
(D)

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 4 times

A_b
(G)

Db
(C)

B♭m
(Am)

E♭
(D)

E \flat sus4
(Dsus4)

Ab
(G)

D \flat
(C)

Bbm
(Am)

E♭
(D)

E \flat sus4
(D sus4)

Gr. 3 (elec.)

(G) (C) (Am) (D) (Dsus4) (G) (C) (Am) (D) (Dsus4)

f w/ dist. P.M. P.M. P.M.

The musical score is for guitar, specifically for an electric guitar. It features a melodic line in the treble clef with a key signature of one sharp (F#). The tempo is marked 'Gr. 3' (Gritty 3). The guitar is set to 'elec.' (electric). The score includes various chords: (G), (C), (Am), (D), (Dsus4), (G), (C), (Am), (D), and (Dsus4). The melodic line starts with a forte (*f*) dynamic and a 'w/ dist.' (with distortion) instruction. There are three 'P.M.' (Palm Mute) markings. Below the staff is a fretboard diagram showing the fret numbers for each note in the melodic line.

9 10 9 10 12 12 12 12 12 12 12 14 14 11 12 11 14 11 9 12 9 7 9 7 7 7 0

$A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am) $E\flat$ (D) $E\flat sus4$ (Dsus4) $A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am)

$E\flat$ (D) $E\flat sus4$ (Dsus4) $A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am) $E\flat$ (D) $E\flat sus4$ (Dsus4)

$A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am) $E\flat$ (D) $E\flat sus4$ (Dsus4) $A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am)

$E\flat$ (D) $E\flat sus4$ (Dsus4) $A\flat$ (G) $D\flat$ (C) $B\flat m$ (Am) $E\flat$ (D) $E\flat sus4$ (Dsus4)

D.S. al Coda 1

⊕ Coda 1

Breakdown-Chorus

(G5)

Gtr. 1

Gtrs. 1 & 2 tacet

N.C.

bass tacet

hard to say what it is I see in you. Won - der if I'll al -

Gtr. 2

ways be with you? Words can't say, I can't do

e - nough to prove it's all for you.

⊕ **Coda 2**
 Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 1 1/2 times

D. S. S. al Coda 2
 Well, it's
 Gtr. 2

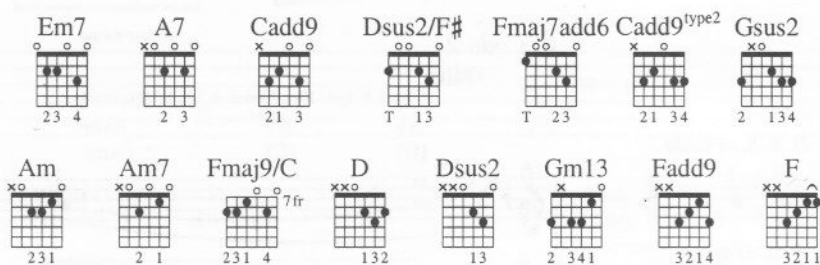
A \flat (G) D \flat (C) B \flat m (Am) E \flat (D) E \flat sus4 (Dsus4)
 Whoa, — it's
 Gtr. 3

A \flat (G) D \flat (C) B \flat m (Am) E \flat (D) E \flat sus4 (Dsus4) A \flat (G) D \flat (C) B \flat m (Am)
 hard to say. Whoa, hard to say
 8va
 full hold bend P.H.
 10 9 12 12 15 12 14 11 12 14 15 15

E \flat (D) E \flat sus4 (Dsus4) (G5) (C) (D) (G5)
 it's all for you.
 Gtr. 1
 loco
 Gtr. 3
 full full full
 14 (14) 12 14 12 12 12 14 14 (14) 12 12
 Gtr. 2

Barely Breathing

Words and Music by Duncan Sheik



Intro

Moderately ♩ = 94

Em7

Rhy. Fig. 1

A7

*Gtr. 1 (acous.) *mf* *sim.*

Gtr. 2 (elec.) *mf* w/ slight dist. & delay let ring throughout

TAB

0	3	0	3	0	3	0	3	0	3	0	2	0	2	0	2	0	2	0	0
2	0	2	0	2	0	2	0	2	0	2	0	2	0	2	0	2	0	2	0

*Two gtrs. arr. for one.

Cadd9

Dsus2/F#

End Rhy. Fig. 1

Em7

TAB

5	5	0	5	0	5	0	5	0	5	7	0	7	0	7	0	7	0	7	7	0	7	0	8	0	8	0	10	0	10
5	0	5	0	5	0	5	0	5	7	0	7	0	7	0	7	0	7	0	7	0	7	0	8	0	8	0	10	0	10

A7

Cadd9

Dsus2/F#

TAB

7	0	7	0	8	0	8	0	3	0	3	7	0	7	0	8	0	8	0	10	0	12	0	12	0	10
7	0	7	0	8	0	8	0	3	0	3	7	0	7	0	8	0	8	0	10	0	12	0	12	0	10

1. I know what you're do -

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

Gtr. 2 tacet

Em7

ing, I see it all too clear. A7 I on - ly taste the sa - line Cadd9 when I kiss a - way your tears.

Dsus2/F#

Em7

A7

You real - ly had me go - ing, wish - ing on a star. But the black holes that sur - round

Cadd9

Dsus2/F#

you are heav - i - er by far. I be - lieved in your con - fu -



Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

Em7

A7

1. - sion, you were so com - plete - ly torn. (Well) it must have been that yes -
2. - ing, "What's it all a - bout?" I used to be so cer -

Gtr. 2

7 0 7 0 8 0 8 0 10 0 10 7 0 7 0 8 0 8 0 3 0

Cadd9

Dsus2/F#

- ter - day was the day that I was born. There's not much to ex - am -
- tain. Now I can't fig - ure out. What is this at - trac -

7 0 7 0 8 0 8 0 10 0 12 0 12 0 10 0 10 0 7 0 7

Em7

A7

- ine, (there's) noth - ing left to hide. You real - ly can't be se -
- tion? I on - ly feel the pain. And noth - ing left to rea -

7 0 7 0 8 0 8 0 10 0 10 7 0 7 0 8 0 8 0 3 0 3

Cadd9

Dsus2/F#

ri - ous if you have to ask me why. I say
son, and on - ly you to blame. Will it ev - er

7 0 7 0 8 0 8 0 10 0 10 12 0 12 0 10 0 10 0 12 0 12

Am Am7 Fmaj9/C End Rhy. Fig. 2

kid - ding, - i - mag - in - ing you care. And I could stand here wait -

2/5 4 4/0

Gr. 1: w/ Rhy. Fig. 2, 1st 3 meas.
Cadd9 Gsus2 Am Am7

ing, a fool for an-oth-er day. (But) I don't sup-pose it's worth the price, it's worth the price, the price -

Gr. 3

7 7/2 2/5

Fmaj9/C

Gr. 1

that I would pay, yeah, yeah, yeah.

Gr. 3

5/12 12/7 5

⊕ Coda

Chorus

Gtr. 1: w/ Rhy. Fig. 2, 3 3/4 times

Gtr. 2 tacet

Cadd9

Gsus2

D.S. al Coda

2. And ev - 'ry-one _ keeps ask -

4

- ing and I _ can't find _ the air. _ (I) don't _ know who _ I'm _

Gtr. 3 *mf*

19 19-14 16

Am Am7 Fmaj9/C Cadd9

— kid-ding, _ i - mag - in-ing _ you _ care. And I _ could stand _ here wait - ing, a fool _ for an-oth-er day. _

17 16 16-12 12-7 7-19

Gsus2 Am Am7 Fmaj9/C

— (But) I don't _ sup-pose _ it's worth _ the price, _ it's worth _ the price, _ the price _ that I _ would pay, _ yeah, _ yeah, _

19-14 16-17 16 16-12 12-7

Cadd9 Gsus2 Am Am7

yeah. But I'm think-ing it o - ver an - y - way.

*Gtr. 4 (elec.) *mf*

Gtr. 3 *divisi* **

7-5/12	4	12/12	2/14	4-16	5/17	4/16
--------	---	-------	------	------	------	------

*w/E-bow & dist.
**Gtr. 4 to right of slashes.

Fmaj9/C Gtr. 3 tacet Cadd9 Gsus2 Am Am7

I'm think-ing it o - ver an - y - way, yeah, yeah, yeah. Oh.

Gtr. 4

0/14	14/16	16-5	5-4	4/12	12
------	-------	------	-----	------	----

Fmaj9/C

Gtr. 1

Gtr. 4

Gtr. 2

12-10	10-12	12-13	13-15	15-10	10-12
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Bridge

Gtr. 2 tacet

D

Dsus2

D

Gtr. 4 tacet

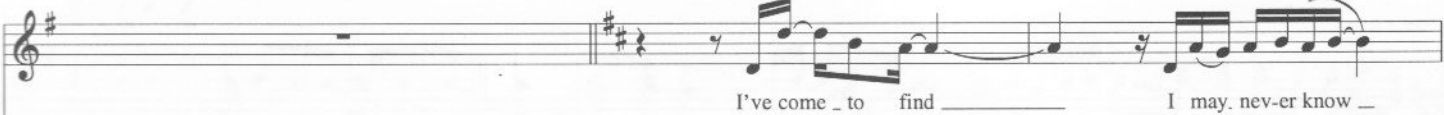
Am

Am7

Am

Am7

Gtr. 1



Gtr. 4

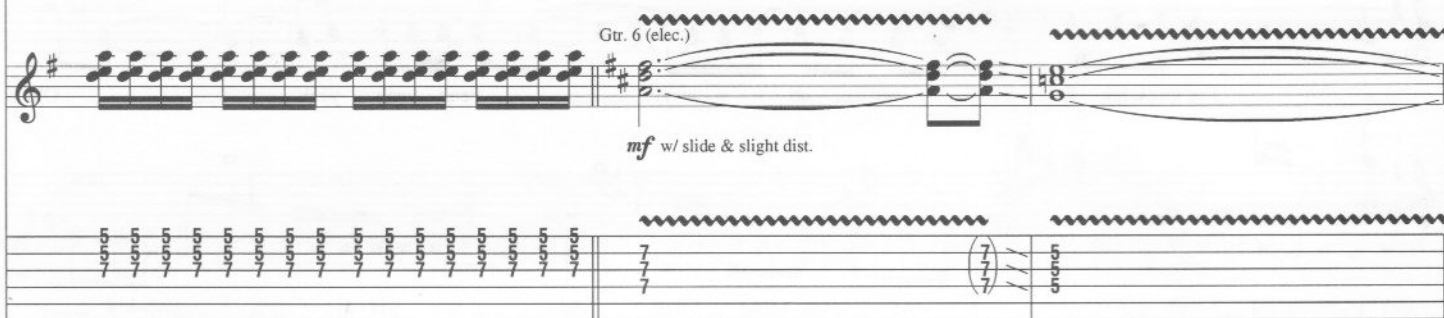
Gtr. 5

mf
*Gtr. 5
divisi



Gtr. 6 (elec.)

mf w/ slide & slight dist.

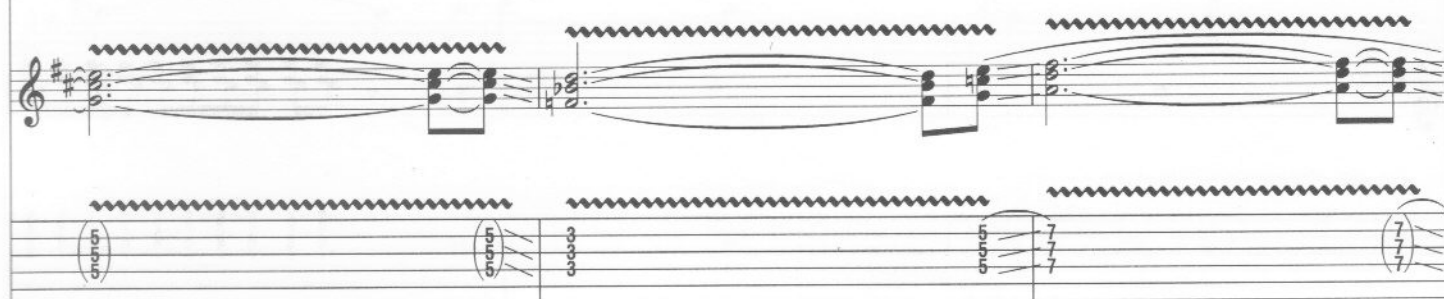


*Piano arr. for gtr.

Cadd9 type2

Gm13

D



Am Am7 Am Am7 Cadd9 Gm13

or sink be - low with ev - 'ry time you come and go.

4 1 3 7 5 7 7 3 6

Fadd9 F

Please, don't come and go.

9 6 8 7 3 6 8 10

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 2, 4 times

Gtr. 6 tacet

Cadd9

Gsus2

Gtr. 5 tacet

Gtr. 1

'Cause I am bare - ly breath - ing and I can't find the air. (I) don't know who I'm

Gtr. 3

Gtr. 6
divisi

(2) 15 15-10 12

Am Am7 Fmaj9/C Cadd9

kid-ding, i - mag - in - ing you care. And I could stand here wait - ing, a fool for an-oth-er day.

/13 12 12-8 8-3 15

Gsus2 Am Am7 Fmaj9/C

(But) I don't sup-pose it's worth the price, it's worth the price, the price that I would pay, yeah, yeah,

10 13 12 8 3

Cadd9 Gsus2 Am Am7

yeah. But I'm think-ing it o - ver an - y - way.

1 0 8 12 13 12

Fmaj9/C Cadd9 Gsus2

I'm think-ing it o - ver an - y - way, yeah, yeah, yeah.

10 12 1 8

Am Am7 Fmaj9/C

Gtr. 1

Oh. And I know what you're do -

(8) 12 10 12 13 15

ing. I see it all too clear.

10 12 13 12 8

Building a Mystery

Words and Music by Sarah McLachlan and Pierre Marchand

Gtr. 1 Tuning, Capo VII

① = D ④ = D
② = A ⑤ = A
③ = G ⑥ = E

Gtr. 2 Tuning, Capo II

① = D ④ = D
② = B ⑤ = A
③ = G ⑥ = E

Intro

Moderately Slow ♩ = 82

Bm (Em) **((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G))

1. You

Gtr. 3 (elec.)

mf w/ fast vibrato effect
let ring throughout

TAB

Gtr. 1 (acous.)

Rhy. Fig. 1

End Rhy. Fig. 1

Rhy. Fig. 2

End Rhy. Fig. 2

mf
let ring throughout

TAB

Gtr. 2 (elec.)

mf w/ slight dist.
slight P.M. let ring & ① ②

TAB

*Gtr. 1 chord symbols
**Gtr. 2 chord symbols

Verse

Gtr. 1: w/ Rhy. Fig. 1, 3 times, simile

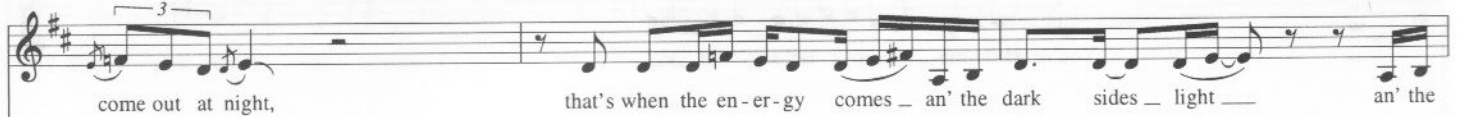
Bm (Em) ((Am)) G (C/G) ((F))

Gtr. 3 tacet

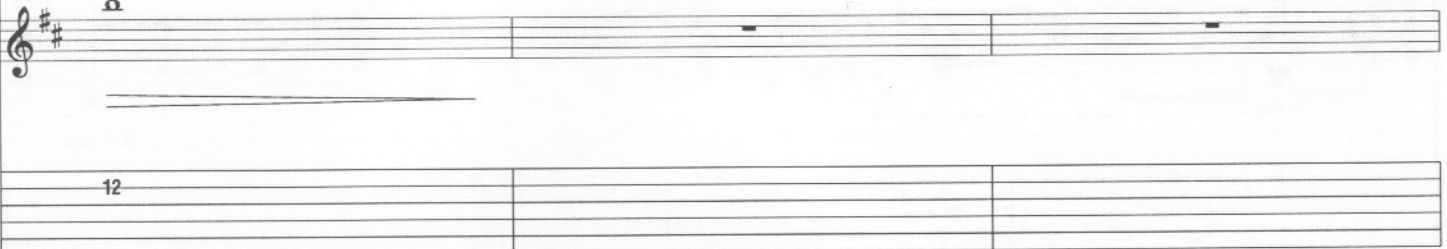
D (G) ((C)) A (D/A) ((G))

Bm (Em) ((Am))

G (C/G) ((F))



Gtr. 3



Gtr. 2

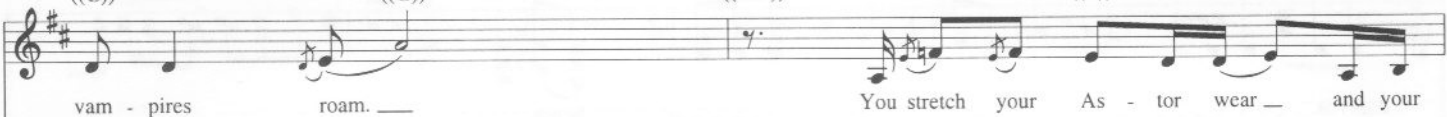


D (G) ((C))

A (D/A) ((G))

Bm (Em) ((Am))

G (C/G) ((F))



Gtr. 2



D (G) ((C))

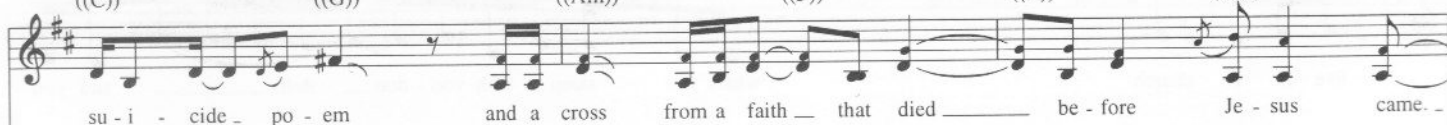
A (D/A) ((G))

Gtr. 1: w/ Rhy. Fig. 2
Bm (Em) ((Am))

G (C/G) ((F))

D (G) ((C))

A (D/A) ((G))



Gr. 3 tacet

E5 (A5) ((D5)) G (C/G) ((F)) Asus4 (Dsus4) ((Gsus4)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G))

You're build-ing — a mys - ter-y. ————— 2. You

[illegible][illegible]

Gtr. 2

slight P.M. —————

let ring —————

Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile

live in a church where you sleep with voo-doo dolls and you

Gtr. 2

slight P.M.

Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G))

won't give up — the search — for the ghosts in the halls. —

slight P.M. —

Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G))

You wear san - dals in — the snow — and a — smile — I won't wash — a - way. —
(Smile — I won't wash — a - way. —

slight P.M. —

Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G))

Can you look out the win - dow — with-out your — shad-ow get - ting in — the way? —

slight P.M. —

Pre-Chorus

E5
(A5)
((Dsus4))

Voc. Fig. 1

((D))

G
(C/G)
((Fsus2))


 You're so beau - ti - ful, with an edge and charm - ing.
 (Oh, oh, la, la.

Gtr. 3

w/ chorus effect
let ring throughout

Gtr. 1

Rhy. Fig. 4

mp

Gtr. 2

let ring

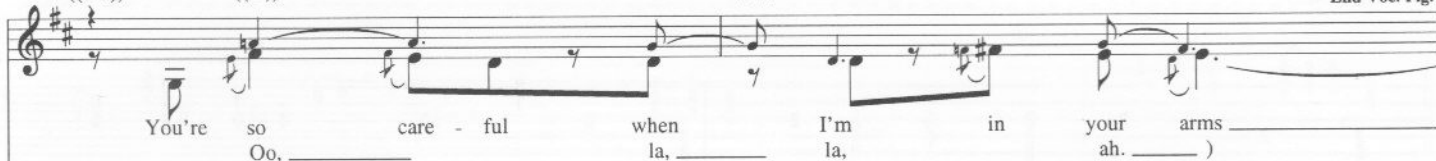
E5
(A5)
((D5))

((D))

G
(C/G)
((F))

A
(D/A)
((G))

End Voc. Fig. 1


 You're so care - ful when I'm in your arms
 Oo, la, la, ah.)

End Rhy. Fig. 4


 let ring

Chorus

Gtr. 1: w/ Rhy. Fig. 3, 3 times, simile

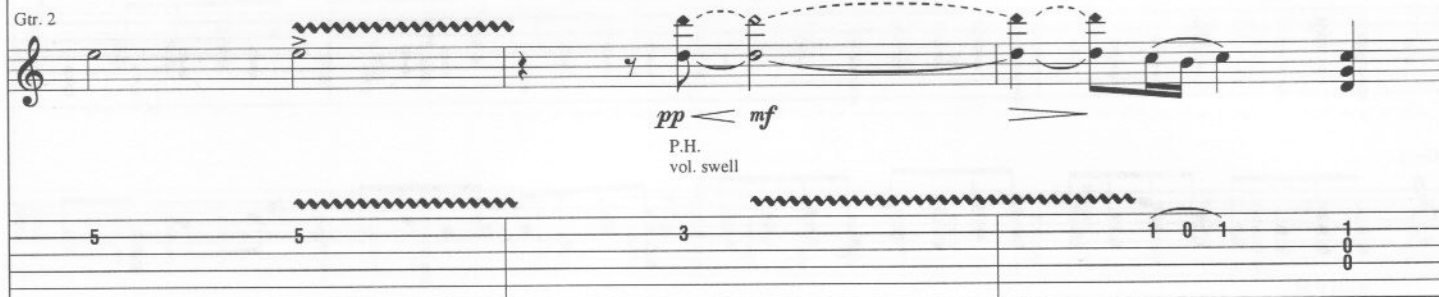
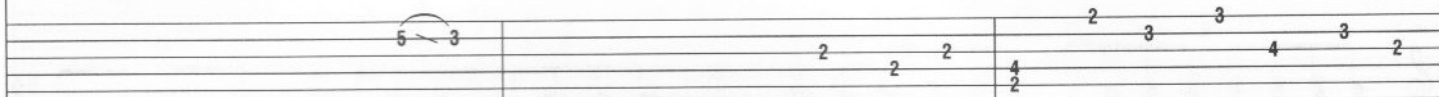
Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) D (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F))



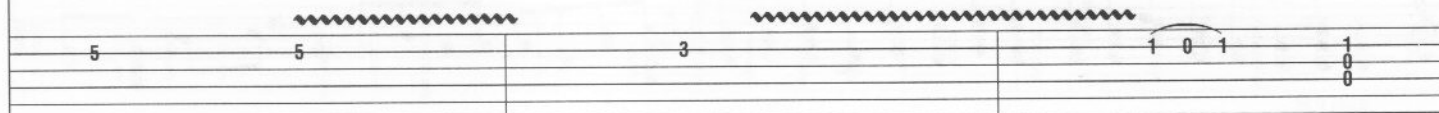
Gtr. 3 Riff A



mf
w/ dist. & chorus effect

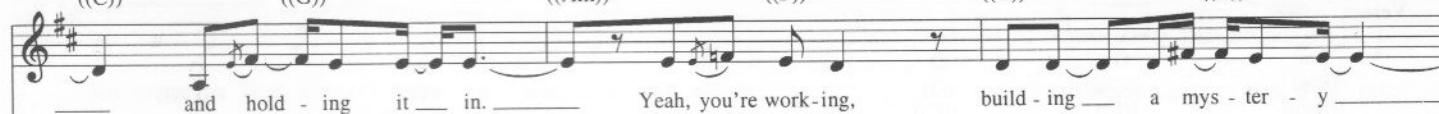


pp \leq *mf*
P.H.
vol. swell



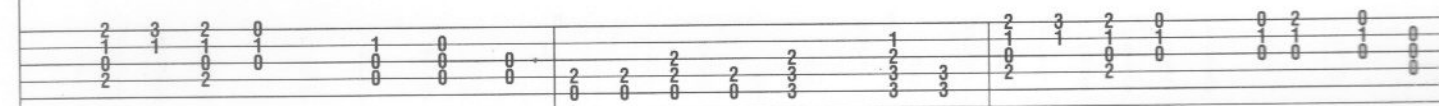
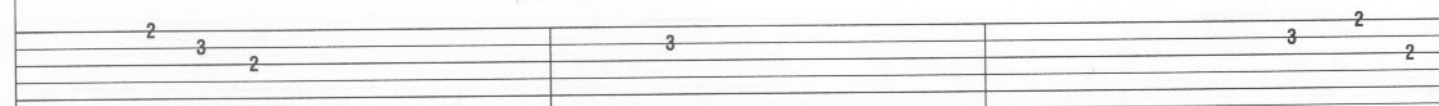
pitch: D

D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G))



mp

mf



D (G) (C)
 A (D/A) (G)
 Bm (Em) (Am)
 G (C/G) (F)
 D (G) (C)
 A (D/A) (G)

hold back your tears, — oh. — You give us a tan - trum and a know - it - all — grin —

(7) 2 2 2 3 4 4 5 3 2 2

slight P.M.

Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
 Gtr. 1: w/ Rhy. Fig. 4, simile

Bm (Em) (Am)
 G (C/G) (F)
 D (G) (C)
 A (D/A) (G)
 E5 (A5) (Dsus4)
 (D)

just when you need one when the eve - ning stayed. — You're — a — beau - ti - ful,

2 3 3 3 5 2 10 9 9 9

slight P.M.

G (C/G) ((Fsus2)) E5 (A5) ((Dsus4)) ((D)) G (C/G) ((Fsus2)) A (D/A) ((G))

a beau-ti-ful fucked up man. You set it up, you're ra-zor wire sharp

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

3 0 1 0 3 5 5 4 3 2 2 3 0 1 0 3 5 0

Chorus

Gtr. 1: w/ Rhy. Fig. 3, 4 times, simile
Gtr. 3: w/ Riff A, simile

Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G))

'cause you're work-ing, build-ing a mys-ter-y.

Gtr. 2 Rhy. Fig. 3A End Rhy. Fig. 3A

2 2 1 2 2 2 1 1 1 1 1 1 1 0 0 0

Gtr. 2: w/ Rhy. Fig. 3A, 3 times, simile

Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F))

Hold-ing on and hold-ing it in. Yeah, you're work-ing,

D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G))

build-ing a mys-ter-y and choos-ing so care-ful-ly.

Guitar Solo

G (C/G) A (D/A) G (C/G) E5 (A5) G (C/G) A (D/A)

(Oo, oh, oo.

Gtr. 2

pp *mf*

4 (4) 5 4 0 0 2 3 3 5 5 X 5 5 7 5 3 3 5 0 5 0

Gtr. 1

mf

*quick vol. swell

G (C/G) A (D/A) G (C/G) E5 (A5) G (C/G)

Oo. Ah, Ah.) Oo, you're work-ing, build-ing a mys-ter-y.

Gtr. 3

5 7 5 7

Gtr. 2

* < < < < < < < < < < < < <

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

Gtr. 1

*vol. swells, backwards guitar arranged for guitar next 4 meas.

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, 6 1/2 times, simile

Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F))

Hold - ing on _____ and hold - ing it _____ in. _____ Yeah, you're work - ing,

Gtr. 3

Guitar 3 staff with notes and rests.

5 7 5 (5) 10

D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F))

build - ing _____ a mys - ter - y _____ and choos - ing so _____ care - ful - ly. _____ Yeah, you're work - ing,

Guitar staff with notes and rests.

Harm. _____

5 7 7 7 7 7 7

D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G))

build - ing _____ a mys - ter - y. _____ Hold - ing on _____ and hold - ing it _____ in. _____

Guitar staff with notes and rests.

Harm. _____

(7) 9 7 9 7 9

*vol. swells, till end
pitch: C

C

C

Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F))

Oh, yeah, you're work - ing, build - ing a mys - ter - y and choos - ing so

8va

15 14 15 17 15 17 15 14 17 14 14 12 17 12 15 17 15

D (G) ((C)) A (D/A) ((G)) Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) *rit.* A (D/A) ((G))

care - ful - ly. You're build - ing a mys - ter - y.

8va

Gtr. 3 *loco* *rit.* Harm.

15 17 15 14 17 14 14 12 10 12 7

Gtr. 1

rit.

2 2 2 2 3 2 2 0 2 3 2 0 0 0 4 0 0 2 2 2 2 2 2 2 2

Gtr. 2

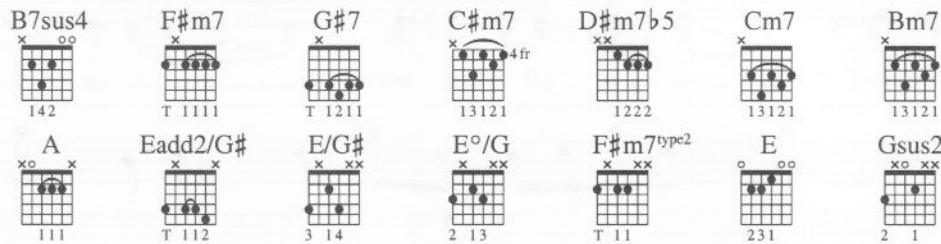
let ring *rit.*

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

Change the World

featured on the Motion Picture Soundtrack PHENOMENON

Words and Music by Gordon Kennedy, Tommy Sims and Wayne Kirkpatrick



Intro

Moderately ♩ = 98

**E

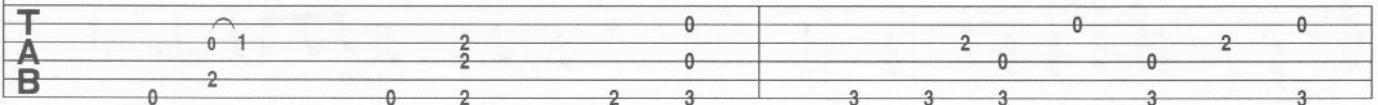
*Gtr. 1 (acous.)

Rhy. Fig. 1

mf
w/ fingers
let ring throughout

F#m7

Gadd2



*Two gtrs. arr. for one.

**Chord symbols reflect implied tonality.

†T = Thumb on ⑥



F#m7

Gsus2

B7sus4

Gtr. 2 (acous.)

*Gtr. 3 (elec.)



Gtr. 1



*w/ chorus

**vol. knob swell

Verse

Gtr. 3 tacet

E

A/E

E7(no3rd)

A/E

E

1. If I could reach the stars, _

pull one down for you. _

(0)

Rhy. Fig. 2

A/E E7(no3rd)

A/E

E

Shine it on my heart _

so you could see the truth. _

5/7

8 5

A

D/A

A7(no3rd)

Then this love I have in side

(5)

D/A A E A/E E7(no3rd)

is ev - 'ry - thing it — seems. — But — for now I find —

1/2 1/4

5 (5) 3

A/E G#7

it's on - ly in my — dreams. — And I can

End Rhy. Fig. 2

(cont. in slash)

Chorus

Gtr. 2 tacet
F#m7
Rhy. Fig. 3

G#7

C#m7

D#m7b5

G#7

Gtr. 1

change —
(Change —

the world. —
the world. —

I will be — the sun - light — in your
I will be — the sun - light in your

C#m7

D#m7b5

G#7

u - ni - verse. —
u - ni

verse.

You would think — my love — was real - ly
You would think — my love, —

Gtr. 2

7/9

9/7

C#m7 Cm7 Bm7 A Eadd2/G# End Rhy. Fig. 3

some - thing - good, ba - by, if I could

some - thing good. ()

9 11 9 11 9

E/G# E°/G F#m7/type2

Gtr. 1

change the world.

Gtr. 2

Gtr. 3 Rhy. Fill 1 End Rhy. Fill 1

2

*vol. knob swell

Interlude

Gtr. 1: w/ Rhy Fig. 1, simile

Gtr. 3 tacet

E F#m7 Gadd2 F#m7 E

Gtr. 2

2 4 2 3 2 4 2 4 4 2 0 2 0 2 0 2 0 2 0 1 0 3

Verse

Gtr. 1: w/ Rhy. Fig. 2, simile

E A/E E7(no3rd) A/E E

2. If I could be king, e - ven for a day,

(2)

3 1/2 5 3 2 4 2 0

A/E E7(no3rd) A/E E

I'd take you as my queen, I'd have it no other way.

2

5 (5) 3

A D/A A7(no3rd) D/A A

And our love would rule in this kingdom we have made.

E A/E E7(no3rd)

Till then I'd be a fool,

3 1/4

6 7 6 0 5 8 5 6 5

A/E G#7

wish - ing for the day. And I can

5 4 4 4 4 7

Chorus

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 2 tacet, 1st time; w/ Fill 1, 2nd time

F#m7

G#7 C#m7

(Change) change the, the world. change the world.

Fill 1

Gtr. 2

TAB (14)

Gr. 2: Fill 2, 2nd time
C#m7

D#m7b5 G#7

I will be the sun - light in your u - ni - verse.
I will be the sun - light in your u - ni - verse.

7/9 7/9 7

To Coda ⊕

D#m7b5 G#7 C#m7 Cm7 Bm7

You would think my love was real - ly some - thing good, ba - by,
You would think my love, some - thing good, oh,

(7)

A Eadd2/G# E/G# E°/G F#m7 E

Gr. 3

if I could change the world,
if I could, yeah.

Gr. 2

Gr. 1

4 3 2 2 1 2
2 2 2 2 0 2
4 3 2 2 0 0 0 0

Fill 2
Gr. 2

T
A
B

12/14 12 11 12 14 12

A7

E/G#

 E°/G

F#m7

Eadd2/G#

if I _____ could _____ change _____ the _____ world. _____

Gtr. 1

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

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 1½ times, simile

E

F#m7

Gadd2

F#m7

E

D.S. al Coda

F#m7

G#7

I can

Gr. 1

The musical score is for guitar, grade 1, in the key of D major (indicated by two sharps: F# and C#). The notation is on a single staff with a treble clef. The sequence of notes and chords is as follows:

- Measure 1: D4 (quarter), F#4 (quarter), A4 (quarter), D5 (quarter).
- Measure 2: D4 (quarter), F#4 (quarter), A4 (quarter), D5 (quarter).
- Measure 3: D4 (quarter), F#4 (quarter), A4 (quarter), D5 (quarter).
- Measure 4: D4 (quarter), F#4 (quarter), A4 (quarter), D5 (quarter).
- Measure 5: D4 (quarter), F#4 (quarter), A4 (quarter), D5 (quarter).
- Measure 6: D4 (quarter), F#4 (quarter), A4 (quarter), D5 (quarter).
- Measure 7: D4 (quarter), F#4 (quarter), A4 (quarter), D5 (quarter).
- Measure 8: D4 (quarter), F#4 (quarter), A4 (quarter), D5 (quarter).
- Measure 9: D4 (quarter), F#4 (quarter), A4 (quarter), D5 (quarter).
- Measure 10: D4 (quarter), F#4 (quarter), A4 (quarter), D5 (quarter).

The fingerings for the right hand are indicated by numbers 1-4 below the notes. The left hand fingerings are indicated by numbers 1-4 below the notes. The sequence of fingerings is as follows:

- Measure 1: 1, 2, 3, 4
- Measure 2: 1, 2, 3, 4
- Measure 3: 1, 2, 3, 4
- Measure 4: 1, 2, 3, 4
- Measure 5: 1, 2, 3, 4
- Measure 6: 1, 2, 3, 4
- Measure 7: 1, 2, 3, 4
- Measure 8: 1, 2, 3, 4
- Measure 9: 1, 2, 3, 4
- Measure 10: 1, 2, 3, 4

⊕ Coda

A Eadd2/G# Bkgd. Voc.: w/ Voc. Fig. 1 E/G# E°/G F#m7^{type2}

Gr. 1

if I _____ could _____ change the _____ world, ba - by,

Gr. 2

if I _____ could, _____ yeah. _____)

A Eadd2/G# Bkgd. Voc.: w/ Voc. Fig. 1 E/G# E°/G F#m7^{type2}

if I _____ could _____ change the _____ world, ba - by,

A Eadd2/G# E/G# E°/G

if I _____ could _____ change _____

Voc. Fig. 1

(Change. _____)

Gsus2

Gtr. 1

the world.

Gtr. 2

let ring

Gtr. 3

*vol. knob swell

Outro

Gtr. 1: w/ Rhy. Fig. 1, 1st 2 meas.

Gtr. 3 tacet

E F#m7 Gadd2

Gtr. 2

Free Time

Gtr. 2

F#m7 E7

rit.

Gtr. 1

T rit.

Crash Into Me

Words and Music by David Matthews

Intro

Moderately ♩ = 102

Chords: C#m7 Asus2 E5/B E5 E/G# Asus2 E5/B E5

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

mp
let ring throughout

TAB

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

Chords: C#m7 Asus2 E5/B E5 E/G# Asus2 E5/B E5 C#m7 Asus2 E5/B E5 C#m7 Asus2 E5/B E5 C#m7 Asus2 E5/B E5 E/G# Asus2 E5/B E5 C#m7 Asus2 E5/B E5

got your ball, you've got your chain tied to me tight. Tie me up a - gain. Who's got their claws in you my friend? In - to your heart I'll beat a - gain. Sweet like can - dy to my soul. Sweet you rock and sweet you roll. Lost for you, I'm so lost for you. Oh, and you come

Chorus

Chords: C#m7 N.C. E D/F#

crash in - to me, and I come in - to

Gtrs. 1 & 2 Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1
Gtr. 2 divisi

C#m7 Asus2

41

Outro

Gtrs. 1& 2: w/ Rhy. Fig. 1

E5/B E5 Gus. r.c. 2. w/ Rhy. Fig. 1 C#m7 Asus2 E5/B E5

Oh, hike up your skirt a lit - tle more and show the

Gtr. 1: w/ Rhy. Fig. 3, 1st 2 meas. only
Gtr. 2: w/ Rhy. Fig. 1, 5 times

E/G# Asus2 E5/B E5 C#m7 Asus2

world to me. Hike up your skirt a lit - tle more

grad. cresc.

Gtr. 1: w/ Rhy. Fill 1, 15 times

E5/B E5 Gu: 1. w/ Rhy. Fin 1, 15 times Asus2 E5/B E5

 and show your world to me. In a boy's dream,

C#m Asus2 E5/B E5 E/G# Asus2

in a boy's dream.

E5/B E5 C#m7 Asus2 E5/B E5

Oh, I watch you there, through the win - dow, and I stare at you

E/G# Asus2 E5/B E5 C#m7 Asus2

wear _ noth - ing, _ but you wear - it so _ well. Tied up and _ twist - ed, the

E5/B E5 E/G# Asus2 E5/B E5

way I'd like to be. For you, for me, come — crash in - to me, ba -

Gtr. 1: w/ 3rd meas. of Rhy. Fig. 3, 3 times

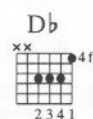
C#m7 Asus2 E5/B E5 E/G# Asus2

- by. _____ Come _____ crash _____ in - to me, yeah, _____ yeah. _____

[illegible]

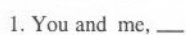
Words and Music by Eric Stefani and Gwen Stefani

Words and Music by Eric Stefani and Gwen Stefani



Slowly ♩ = 76
Cm

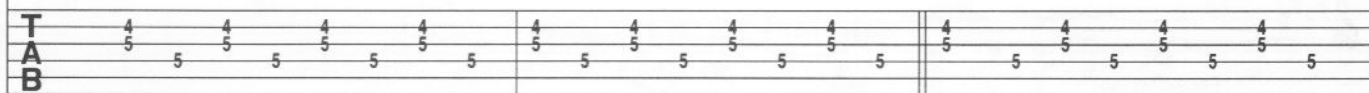
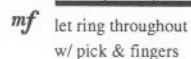
Cm



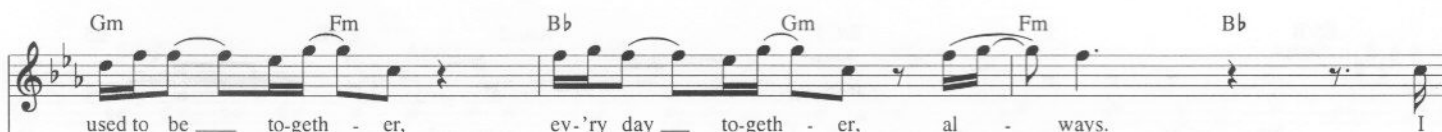
we

*Gtr. 1 (slight dist.)

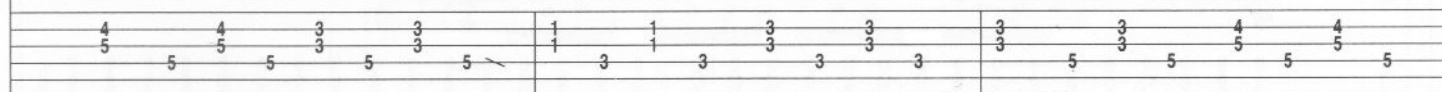
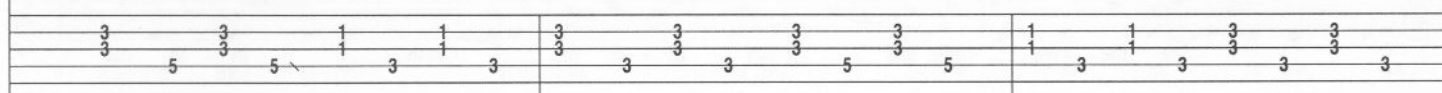
Rhy. Fig. 1



*two gtrs. arr. for one



End Rhy. Fig. 1



Bbm7

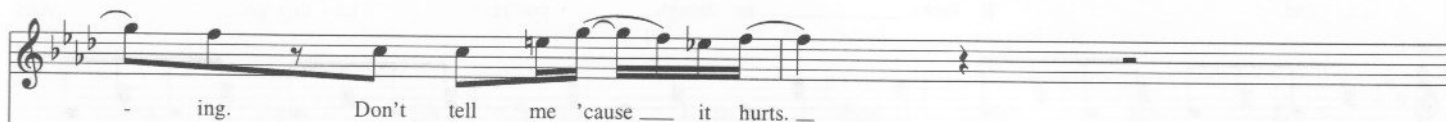
C

Fm

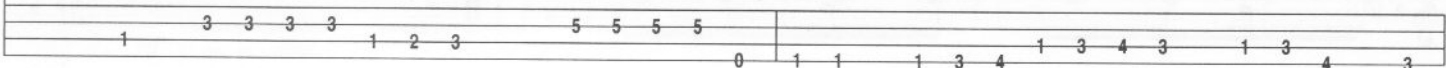
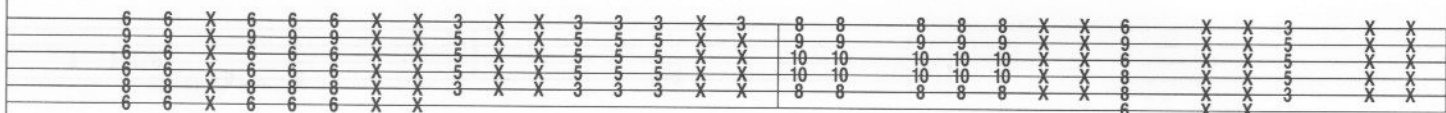
Bbm7

C

End Rhy. Fig. 2



End Rhy. Fig. 2A

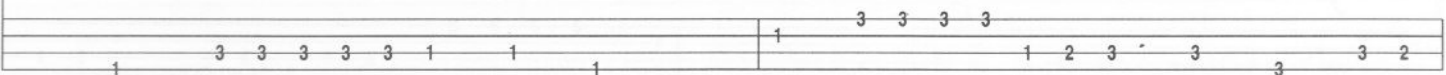
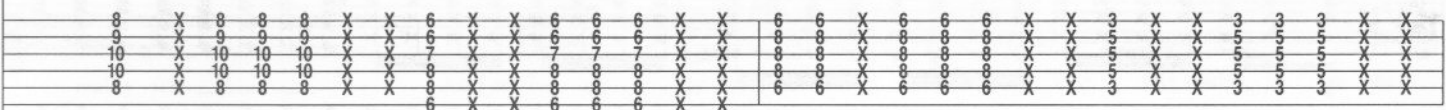


Fm

Bbm

Eb

C



Bbm7 C Fm Bbm7 Eb

sons. Don't tell me 'cause it hurts. 2. Our

(cont. in slash)

End Bass Fig. 1

1 3 3 3 3 1 2 3 5 5 5 5 0 1 3 3 3 3 2 4 6

Verse
Gtr. 1: w/ Rhy. Fig. 1
Cm
Gtrs. 2 & 3

Gtrs. 2 & 3 tacet
Gm Fm

mem - o - ries, they can be in - vit - ing. But some are

Bass

3 3 1

Bb Gm Fm Bb

al - to - geth - er might - y fright - 'ning. As

6 3 1 6 6 18

Gtrs. 2 & 3

Cm Gm Fm Bb

we die, — both you and I, —

Gtr. 1

w/ dist.

Bass

3 3 1 3 3 3 3 5 3 0 8 8 6 5 6 6 6 7 7 8 8

Eb Bb C

with my head in my hands — I sit — and cry. —

6 6 3 4 6 6 5 8 5 8 5 3 3 3 3 3 10

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 2 & 2A, 1 3/4 times

Bass: w/ Bass Fig. 1, simile

Fm

Bbm Eb C

Don't speak. I know — just what — you're say - ing, so — please stop — ex - plain -

Rhy. Fig. 3

1 1 1

Bbm7 C Fm Bbm7 C

ing. Don't tell me 'cause it hurts. No, no, no,

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3, 1st 3 meas.
Fm Bbm Eb C

don't speak. I know what you're think - ing and I don't need your rea -

Bbm7 C N.C.(Fm)

sons. Don't tell me 'cause it hurts.

Gtrs. 1, 2 & 3

(Gtrs. 2 & 3 cont. in slash)

Bass

Bridge

Gtrs. 2 & 3 Db Ab Cb Gb

It's all end - ing. I got - ta stop pre - tend - ing who we

Gtr. 1

Bass

A A(b5)

E \flat 7sus4 A \flat

(Gtr. 3 cont. in notation)

are. _____

Guitar Solo

Gtr. 1 tacet
Cm

Rhy. Fig. 4

Gm

Fm

B \flat type2

End Rhy. Fig. 4

Gtr. 2

Gtr. 4 (nylon str. acous.)

mf

Rhy. Fig. 4A

End Rhy. Fig. 4A

Gtr. 3

Bass

Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A, 2 times

Chords: Cm Gm Fm Bb Cm Gm

Gtr. 4

Bass

Chords: Fm Bb Gm Cm Fm

Gtrs. 2 & 3

Gtr. 4

Verse

Gtrs. 2, 3 & 4 tacet

Cm

Gm

Fm

Bb

F5

Bb5

Gtr. 5 (dist.)

mf

3. You and me, — I can see — us dy - ing. Are — we? —

Gtr. 1

Bass

w/ slight dist.

mf

Chorus

Gtr. 1: w/ Rhy. Fig. 3, 2 times
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, 2 times
Gtr. 5 tacet
Fm

B♭m Eb C

Don't speak. I know — just what — you're say — ing, so — please stop — ex — plain —

Bass Bass Fig. 2

1 3 3 3 3 3 1 1 1 1 3 3 3 3 1 2 3 3 3 2

B♭m7 C Fm B♭m7 C

— ing. Don't tell — me 'cause — it hurts. — No, — no, — don't —

End Bass Fig. 2

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

Bass: w/ Bass Fig. 2, 1st 3 meas.
Fm B♭m Eb C

— speak — I — know what — you're think — ing and I don't need — your rea —

B♭m7 C Bass: w/ Bass Fill 1 Fm B♭m7 C

— sons. Don't tell — me 'cause — it hurts. — Don't tell — me 'cause — it hurts. —

Outro

Gtr. 1: w/ Rhy. Fig. 3, till fade
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, till fade
Bass: w/ Bass Fig. 2, simile, till fade
Fm
Voc. Fig. 1

B♭m Eb C

(La, — la, — la, I — know what — you're say — ing, — so — please stop — ex — plain —
la, — la, — la, la, — la, la, —

B♭m7 C Fm B♭m7 C End Voc. Fig. 1

— ing. — Don't — speak, — don't — speak, — don't — speak, — no. —
la, La, — la, — la, la, la.)

Bass Fill 1
Bass

1 1 3 3 4 4 3 3

Bkgd. Voc.: w/ Voc. Fig. 1, till fade

Fm Bbm Eb C

I know what you're think - ing and I don't need your rea -

Bbm7 C Fm Bbm7 C

sons. I know you're good. I know you're good. I know you're real good, oh.

Fm Bbm Eb C

La, la, la, la. La, la, la,

Bbm7 C Fm Bbm7 C

la. Don't! Don't! Ooh, ooh,

Fm Bbm Eb C

hush, hush, dar - ling. Hush, hush, dar - ling.

Bbm7 C Fm Bbm7 C

Hush, hush, don't tell me 'cause it hurts.

Begin Fade

Fm Bbm Eb C

Hush, hush, dar - ling. Hush, hush, dar - ling.

Bbm7 C Fm Bbm7 C

Hush, hush, don't tell me 'cause it hurts. Oh,

Fade Out

Fm Bbm Eb C

hush, hush, dar - ling. Hush, hush, dar - ling.

Words and Music by Emerson Hart

(Asus2) (Cmaj/E) (G6) (Fmaj#11) (G5) (A5) (E5)

23 134 1342 1342 13 13 3

(F5) (Dadd4) (Cmaj7) (Am) (C/G) (G5^{open}) (G5/F) (Em)

Moderate Rock ♩ = 95

N.C.

Bbm
*(Am)

D♭/A♭
(C/G)

If you could on - ly — see — the — way — she loves — me. Then may - be you would un -

Gtr. I (acous.)

Rhy. Fig. 1

mf

TAB

Ab5 (G5)

Ab5/Gb (G5/F)

Ab5 (G5)

der - stand

why I feel this way

End Rhy. Fig. 1

Bbm (Am) D♭/A♭ (C/G) A♭5 (G5) A♭5/G♭ (G5/F)

a - bout our love, and what I must do.

Ab5 (G5) Ab5/Gb (G5/F)

when she says she loves _____ me.

Gtr. 1

Interlude

(Asus2) (Cmaj7/E) (G6) (Fmaj7#11) (Asus2) (Cmaj7/E) (G6) (Fmaj7#11)

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 3 (elec.) f w/ dist.

Gtr. 2 (elec.) Riff A f w/ slide w/ fuzz & echo

End Riff A

(cont. in notation)

(cont. in slash)

Verse

(G5)(A5) (G5)(A5) (G5)(A5) (G5)(A5)

Rhy. Fig. 3

Gtr. 2 w/ slide & echo

1. Well, you got your _____ rea - sons

Gtr. 4 (dist.) Riff B

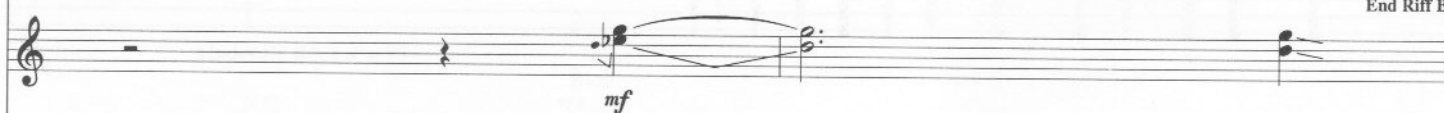
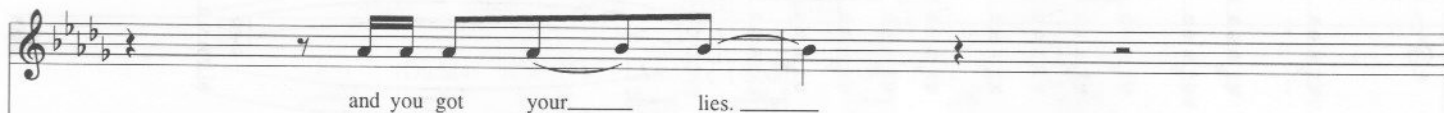
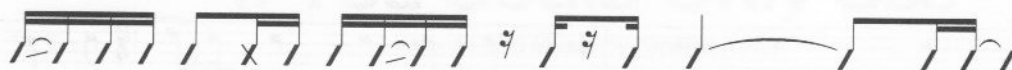
Gtr. 3 Rhy. Fig. 3A

(E5)(F5)

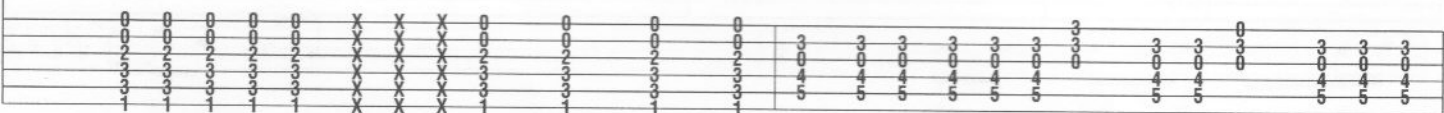
(E5)(F5)

(Dadd4)

End Rhy. Fig. 3



End Riff B



Gtr. 2: w/ Rhy. Fig. 3

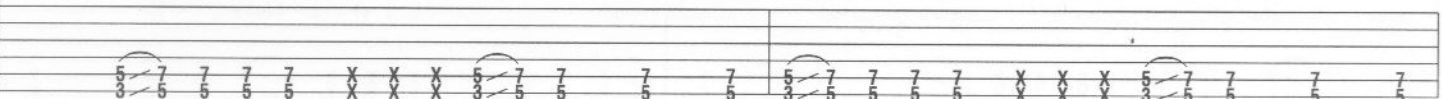
Gtr. 4: w/ Riff B

*Ab5 Bb5
(G5)(A5)

Ab5 Bb5
(G5)(A5)

Ab5 Bb5
(G5)(A5)

Ab5 Bb5
(G5)(A5)



*Chord symbols reflect combined tonality.

G♭maj7#11
(Fmaj7#11)

E♭add4
(Dadd4)

they cut me down to size. _____

End Rhy. Fig. 3A

(cont. in slash)

Pre-Chorus

(Asus2)

(Cmaj7)

(G6)

Gtr. 3

Say-in' you love but you _____ don't. You give your love but you _____ won't. _____

Gtr. 4

full

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 3 times, 1st time; 2 3/4 times, 2nd & 3rd times

Gtr. 4 tacet

B♭m

(Am)

D♭/A♭

(C/G)

If you could on - ly _____ see _____ the way she loves _____ me, then may - be you would un -

Gtr. 4

Gtr. 2 Rhy. Fig. 4

w/ clean tone & delay

let ring -

full

Gtr. 3

Rhy. Fig. 4A

w/ clean tone

let ring -

Ab5
(G5)

Ab 5/Gb
(G5/F)

Ab5
(G5)

der - stand _____ why I feel this _____ way _____

let ring _____

End Rhy. Fig. 4

End Rhy. Fig. 4A

let ring _____

Bbm
(Am)

D \flat /A \flat
(C/G)

Ab5
(G5)

Ab 5/Gb
(G5/F)

Ab5
(G5)

— a - bout — our love, — and what I must do. — If you could on - ly — see —

To Coda 1 ⊕

Bbm (Am) Db/Ab (C/G) Ab5 (G5) Ab5/Gb (G5/F) Ab5 (G5)

— how blue her _ eyes — can _ be — when she says, — when she says she loves

Gtr. 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 2, simile

Bbsus2 Dbmaj7/F Ab6 Gbmaj7#11 Bbsus2 Dbmaj7/F Ab6 Gbmaj7#11
(Asus2) (Cmaj7/E) (G6) (Fmaj7#11) (Asus2) (Cmaj7/E) (G6) (Fmaj7#11)

Gr. 5 (elec.) me. 2. Seems the road less - trav -

Gtr. 5 (elec.)

Verse

Gtr. 3: w/ Rhy. Fig. 3A, simile
Gtr. 2: w/ Rhy. Fig. 3, 2 times, simile
Gtr. 4: w/ Riff B, 2 times

A♭5	B♭5	A♭5	B♭5
(G5)	(A5)	(G5)	(A5)

me. 2. Seems the road less _ trav -

Gtr. 5 (elec.)

mf
w/ slide
w/ slight dist. & heavy reverb

12 / 14 12 / 14 14 17

Gtr. 5

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a 4/4 time signature. The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a whole rest. The fretboard diagram below shows the first fret, with the index finger on the first string (G) and the middle finger on the second string (A). The fret numbers 12 and 10 are indicated on the strings.

Ab5 Bb5 (G5)(A5) Ab5 Bb5 (G5) (A5) Gbmaj7#11 (Fmaj7#11) Ebadd4 (Dadd4) Ab5Bb5 (G5)(A5) Ab5Bb5 (A5)(G5)

eled shows hap - pi - ness_ un - rav - eled. And you got to take _ a lit-tle

Ab5 Bb5 (G5)(A5) Ab5 Bb5 (G5) (A5) Gbmaj7#11 (Fmaj7#11) Ebadd4 (Dadd4)

dirt to keep what you love. That's what _ you got - ta do.

Pre-Chorus

(Am) Gtr. 5 tacet (C/G)

Gtr. 1 *Voc. Fig. 1

(Oh. Say - in' you love but you don't. You give your love but you

Gtr. 5 Rhy. Fig. 5

Gtr. 3

* Bkgd. Voc. only

(G5 open) (G5/F) (G5 open) (Am)

Gtr. 1

— won't. — You're stretch-ing out your arms — to some-thing that's just not — there. Oh. Say-in' you love where you —

Gtr. 3

(C/G) (G5 open)

End Voc. Fig. 1

— stand. — Give your heart when you — can. — If you could on - ly — see —

End Rhy. Fig. 5

⊕ Coda 1

(Em) (E) (Fmaj7#11) B (G) (Am)

Gtr. 1 (cont. in notation) Gtr. 5 (cont. in notation)

when she says she loves — me.

Gtr. 2 Gtr. 4

full full full 1/2

Gtr. 3 Gtrs. Rhy. Fig. 6 1 & 3 End Rhy. Fig. 6

Gtrs. 1 & 3: w/ Rhy. Fig. 6, 3 times, simile

F
(E)

G♭maj7#11
(Fmaj7#11)

A♭5
(G5)

B♭m
(Am)

F
(E)

G♭maj7#11
(Fmaj7#11)

Gtr. 5

Gtr. 4

A♭5
(G5)

B♭m
(Am)

F
(E)

G♭maj7#11
(Fmaj7#11)

A♭5
(G5)

B♭m
(Am)

Pre-Chorus

Bkgd. Voc.: w/ Rhy. Fig. 1

Gtr. 3: w/ Rhy. Fig. 5

B♭sus2
(Asus2)

D♭maj7
(Cmaj7)

A♭6
(G6)

Gtr. 5

Riff C

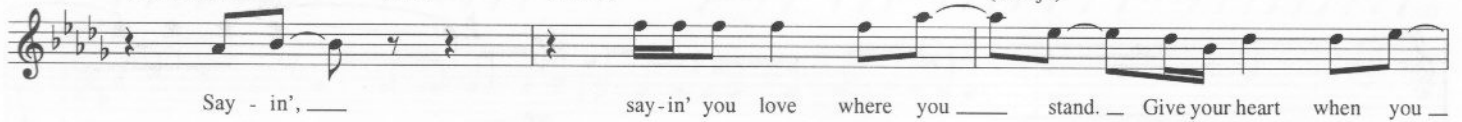
End Riff C

Gr. 5: w/ Riff C
G♭maj7#11
(Fmaj7#11)

A♭6
(G6)

B♭sus2
(Asus2)

D♭maj7
(Cmaj7)

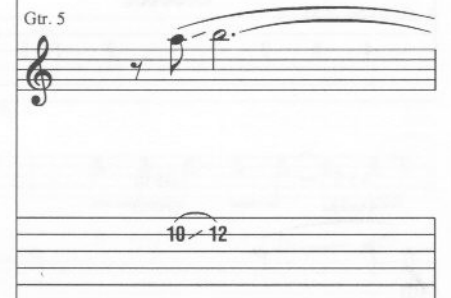
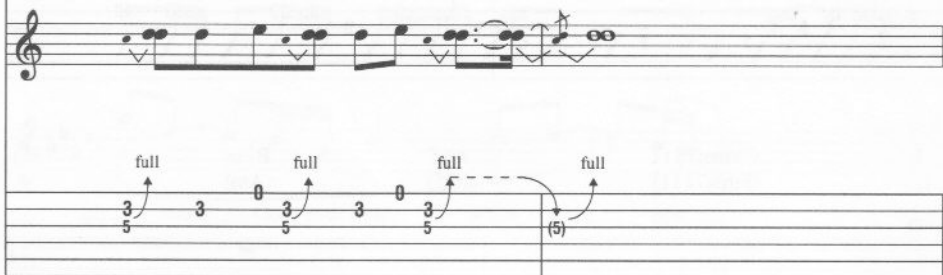
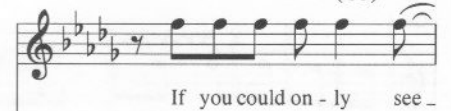


A♭5
(G6)

D.S. al Coda 2

⊕ *Coda 2*

A♭5
(G5)



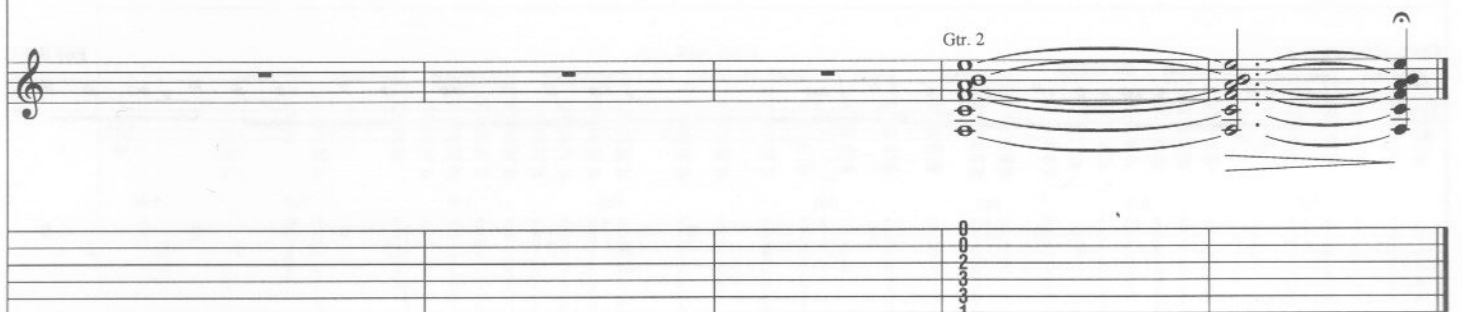
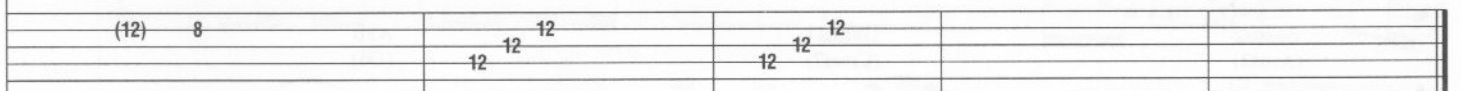
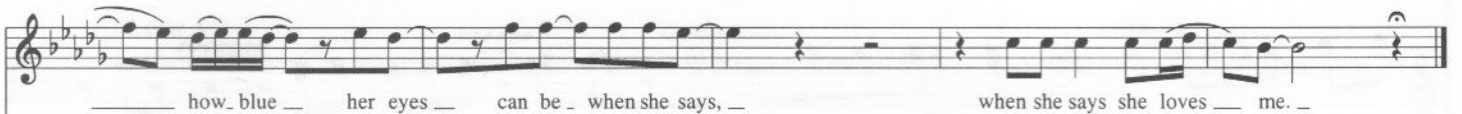
B♭m
(Am)

D♭/A♭
(C/G)

A♭
(G5)

(G5/F)

Gtrs. 1 & 3



Let Her Cry

Words and Music by Darius Carlos Rucker, Everett Dean Felber, Mark William Bryan and James George Sonefeld

Gtr. 2 Chords

(C) (G) (Fmaj7/C) (Fsus2/C) (F/C) (F)

Gtr. 1 Chords

C G Em D Dsus4 Cadd9 Cadd9^{type 2}

Gtrs. 2 & 3, Capo VII

Verse

Slow Rock ♩ = 70

G D

1. She sits a-lone by a lamp - post

Gtr. 1 (acous.)

mf

TAB

Cadd9 G

try-in' to find a thought that's es-caped her mind.

D

She says, "Dad's the one I love the most,

Cadd9

G

but Stipe's _ not far be - hind."

Verse

Gtr. 3: w/ Fill 1, 2nd time

* (C)

(G)

Rhy. Fig. 1A

Gtr. 2

mf

(clean elec.) 2. She nev - er lets me in, _ on - ly tells _ me where she's _ been _
3. This morn - ing I woke up a - lone, found a note stand - ing by _ the phone _

Gtr. 1 Rhy. Fig. 1

* Symbols in parentheses represent chord names respective to capoed guitar, and does not reflect actual sounding chord.

(Fmaj7/C)

(C)

End Rhy. Fig. 1A

when she's had _ too much to drink. _
say-in', "May-be, may - be I'll be back some - day." _

End Rhy. Fig. 1

Fill 1
Gtr. 3

TAB 3

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

G (C) D (G)

I say that I don't care, I just run my hands through her dark hair, then I
I want-ed to look for you. You walk-ed in, I did-n't know just what I should do, so I

Cadd9 (Fadd9) G (C)

pray to God you got-ta help me fly a-way. And just let her cry,
sat back down and had a beer and felt sor-ry for my-self. Say-in' }

*Harmony tacet 1st time.
(next 6 meas.)

Chorus

Gtr. 2: w/ Rhy. Fill 1, 2nd & 3rd times; w/ Rhy. Fill 3, 4th time
Gtr. 3: w/ Fill 2, 3rd time

C Rhy. Fig. 2 G

Gtr. 1

if the tears fall down like rain. Let her sing,--

Gtr. 2

let ring --

let ring --

Fill 2 Gtr. 3

5 (5) (5)

TAB

Rhy. Fill 1 Gtr. 2

let ring --

0 1 0 1 0 0 1 0 1 1

TAB 3 3 3 3 3 3

Rhy. Fill 3 Gtr. 2

let ring --

0 1 0 1 0 0 1 0 1 2 0

TAB 3 3 3 3 3 2 0

Gr. 2: w/ Rhy. Fill 2, 2nd time

C

G

To Coda 1

To Coda 2

End Rhy. Fig. 2

let her walk _ right out on me. _ And if the

let ring - - - - -

0 1 0 1 0 0 1 0 1 1 | 0 3 3 3 0 0

3 3 3 3 3 3 | 3 3 3 3 3 3

Rhy. Fill 2
Gr. 2

let ring

T
A
B

0 1 0 0 1 0 1 0 1 1

3 3 3 3 3 3

1. D C

Gtr. 1

sun comes up to - mor - row, let her be. Let her

Gtr. 3 (elec.)

mf
w/ dist.

Gtr. 2

(cont. in slash)

0 0
1 1
0 0
3 3

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

(C) (G) (F#sus2/C)

Gtr. 2

be.

Gtr. 3

slight P.M. -- let ring -- let ring --

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

(F/C) (C)

slight P.M. --

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

2. D C

Gtr. 1

sun comes up to - mor - row, let her be. Let her

Gtr. 3

let ring

Gtr. 2

(cont. in slash)

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, 2 times

(C)

(E) (A) (G)
 6 5
 open open

Gtr. 2

be.

Gtr. 3

let ring

let ring

(F) (C)

let ring

(G) (F)

Ah. _____ Oh. _____

(C) *D.S. al Coda 1*

No, no, no, no. _____ Let her cry, _____

(cont. in notation)

hold bend full

⊕ Coda 1

D

Gtr. 1 //

C

//

Breakdown

Gtr. 2: w/ Rhy. Fig. 1A

G

sun comes up to - mor - row, let her be. _____ Ah. _____

poco rit.

Gtr. 2

poco rit.

D Dsus4 Cadd9 Cadd9 type 2 G

Gtr. 3

full

8 7 (7) 5

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2 tacet

G D

4. Last night I tried _ to leave, _ cried so much I could not be - lieve _

8va *-1/2* *loco*

fdbk. *w/ bar* *-1/2*

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

Cadd9 G

she was the same girl _ I fell in _ love with long a - go. _

8va *fdbk.* *loco*

full

8 7 (7) 5

D

She went in the back _ to get high, _ I sat down on my couch _ and cried, yell-in',

-1/2 *w/ bar* *-1/2*

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

(E)
①
open

Gtr. 2

"Oh, ma - ma, please help _ me." _ Won't you hold _ my hand _ and let her cry, _

8va
fdbk.
loco
let ring - - - - -

(cont. in notation)

⊕ Coda 2

D G

Gtr. 1

sun comes up to - mor - row, let her be. _ _ _ _ _ Let her cry, _

Gtr. 3

full

Gtr. 2

Chorus

Gtr. 1: w/ Rhy. Fig. 2

C

G

if the tears _ fall down _ like rain. _ Let her sing, _

let ring - - - - - let ring - - - - -

C

Em G D

if it eas - es all her pain. _ Let her go, _

let ring

let ring

C G

let her walk _ right out _ on me. _ And if the

8va fdbk. loco 8va fdbk.

let ring

let ring

D C G

Gtr. 1 //

sun comes up to - mor - row, let her be. _ Ah, _ let her be. _

8va

Loser

Words by Beck Hansen
Music by Beck Hansen and Karl Stephenson

Gtrs. 1 & 3; Drop D Tuning:

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = D

Intro

Moderately Slow Rock

D G5 D G5

play 7 times

1. In the

Gtr. 1 (acous.) Rhy. Fig. 1 End Rhy. Fig. 1

mf w/ slide

TAB

0 4 0 4 0 5 5 0 4 0 4 0 5 5

Verse

Gtr. 3: w/ Rhy. Fill 1

Gtr. 1 tacet

N.C.(D)

time of chim - pan - zees — I was a mon-key, bu-tane in my veins and a mouth to cut the chunk-ies. With the

*Gtr. 2 Riff A End Riff A

7 0 9 7 11 11 0 0 9 7 7 0 9 7 11 11 0 0 8 7

*Sitar arr. for gtr.

Gtr. 2: w/ Riff A, 5 times

plas - tic eye - balls, spray paint the veg - 'ta - bles. Dog food skulls with the beef - cake pan - ty hose.

Gtr. 3: w/ Rhy. Fill 1

Kill the head-lights and put it in neu - tral. Stock car flam-ing with the los - er in the cruise con-trol.

Ba-by's in Re - no with the vi - ta - min D. Got a cou-ple of couch - es, a - sleep on the love - seat.

Rhy. Fill 1

Gtr. 3 (elec.)

mf w/ tremolo & clean tone

TAB

0 0 0 0

Gtr. 1: w/ Rhy. Fig. 1, 7 times

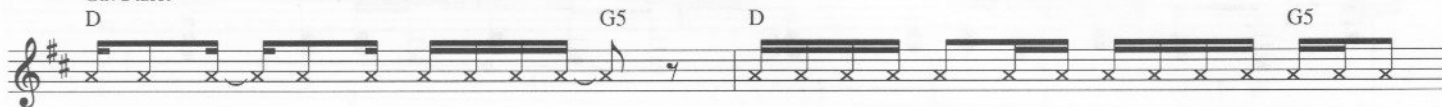


Some-one keeps say-ing I'm in-sane to com-plain a-bout a shot-gun wed-ding and a stain on my shirt._



Don't be-lieve ev-'ry-thing that you breathe.. You get a park-ing vi-o-la-tion and a mag-got on your sleeve. So

Gtr. 2 tacet

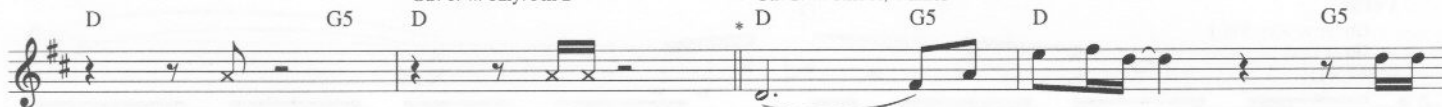


shave your face _ with some mace in the dark._ Sav-ing all your food stamps and burn-ing down the trail-er park.

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 8 times

Gtr. 2: w/ Riff A, 4 times



Yo. Cut it. Soy _ un per-di-dor._ I'm a

*w/ multi-tracked vocals on Chorus and Bridge sections



los-er, ba-by, _ so why _ don't you kill me? _ Soy _ un

Spoken: Double barrel buck shy.

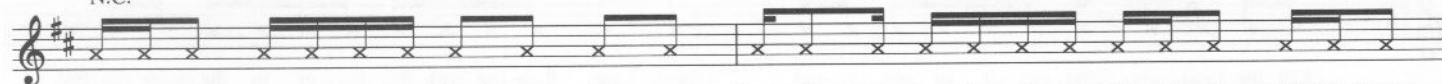


per-di-dor._ I'm a los-er, ba-by, _ so why _ don't you kill me? _

Verse

Gtrs. 1 & 2 tacet

N.C.



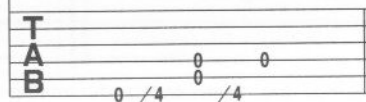
2. Forc-es of e-vil and a bo-zo night-mare. Bent all the mu-sic with the pho-ny gas cham-ber, 'cause



ones' got a wea-sel and an-oth-er's got a flag. One's on the pole; shove the oth-er in a bag with the

Rhy. Fill 2

Gtr. 1



Gtr. 1: w/ Rhy. Fig. 1, 4 times

D G5 D G5

re - run shows _ and the co - caine nose job, the day-time crap of the folk sing - er slob.

D G5 D G5

He hung him-self with a gui - tar string. _ A slab of tur - key neck, and its' hang-ing from a pi - geon wing.

Gtr. 1 tacet
N.C. (D7)

A - get right if you can't re - late. _ Trade the cash for the beef, for the bod - y, for the hate. And my

Gtr. 3

time is a piece of wax _ fall - in' on a ter - mite who's chok - in' on the splin-ters.

Gtr. 3

Soy _ un per - di - dor. _ I'm a lo-ser, ba - by, _ so why _ don't you kill me? _

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 7 times
Gtr. 2: w/ Riff A, 3 1/2 times
Gtr. 3 tacet

D G5 D G5 D G5 D G5

Soy _ un per - di - dor. _ I'm a lo-ser, ba - by, _ so why _ don't you kill me? _

Gtr. 1: w/ Rhy. Fill 1
Gtr. 2: w/ Rhy. Fill 3

D G5 D G5 D G5 D

Soy _ un per - di - dor. _ I'm a lo-ser, ba - by, _ so why _ don't you kill me? _

Spoken: Drive-by body pierce.

Rhy. Fill 3

Gtr. 2

Soy _ un per - di - dor. _ I'm a lo-ser, ba - by, _ so why _ don't you kill me? _

TAB 7 0 9 7 11

Bridge

Gtrs. 1 & 2 tacet
N.C.

Yo, bring it on down. Soy.

Gtr. 1: w/ Rhy. Fig. 1, 7 times
w/ Bkgd. voc. ad Lib, next 4 meas.

D G5 D G5 D G5 D G5

Soy.

Gtr. 3

2 3 1 2 3 1 2 3 1 2 3 1 2

D G5 Gtr. 2: w/ Riff A, 1 1/2 times D G5 D G5 D Gtr. 1: w/ Rhy. Fill 4 Gtr. 2: w/ Rhy. Fill 5

Spoken: I'm a driver, I'm a winner. Things are gonna change. I can feel it.

3 1 2 3 1 2 3 1 2 3 2 2 3 2 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Chorus

4th time, Begin Fade

Gtr. 1: w/ Rhy. Fig. 1, 4 times
Gtr. 2: w/ Riff A, 2 times
Gtr. 3 tacet

So, un per-di - dor. I'm a los-er, ba - by, so why - don't you kill me? Spoken: I can't believe it.

2. 3. 4.

Outro

Gtr. 3: w/ Rhy. Fill 1
Gtr. 2: w/ Riff A, till fade
Gtr. 1 tacet Repeat and Fade
N.C. (D)

don't you kill me? don't you kill me? don't you kill me? Spoken: Uuuuuuuuuuh. Spoken: Sprechen Sie Deutsch, baby? Spoken: You know what I'm sayin'?

Rhy. Fill 4

Gtr. 1

TAB 0 0 / 4

Rhy. Fill 5

Gtr. 2

TAB 7 0 9 7

Love Song

Words and Music by Jeffrey Keith and Frank Hannon

Prelude Free Time

***G** **D**

Gtr. 1 (acous.) *mp* w/ fingers let ring throughout

Gtr. 2 (acous.) *mp*

Gtr. 1 *divisi*

Gtr. 1 *mp*

Gtr. 2 *tacet*

D

Riff A

TAB

3 2 0 7 3 3 3 14 14 14 12 10 2 3 2 3 2 0

0 0 0

*Chord symbols reflect implied tonality.

A **Bm** **G**

Gtr. 1: w/ Riff A, 2 1/2 times

D

End Riff A ***Riff A1**

Gtr. 2

2 3 5 3 4 4 3 4 0 2 3 5 7 5 7 5 3

0 2 3

*Refers to Gtr. 2 only.

A **Bm** **G**

Gtr. 3 (acous.)

Gtr. 2 *divisi*

End Riff A1 **Riff A2**

Gtr. 3 *mp*

D

Riff A2

Gtr. 3

0 2 3 2 3 0 2/5 10 12 10 12 10 9

0 2 3

**Gtr. 3 to right of slash.

A **Bm** **G** **D** **A**

End Riff A2

9 10 12 10 10 12 10 10 12 10 12 10 9 9 10 12

Chords: Bm A E/G# G5 A 1. D/F#

Gtr. 3

Gtr. 2

Gtr. 1

Chords: G D/F# Em D/F# G

Intro

Moderately Slow ♩ = 80

D5

*Gtr. 4 (12-str. elec.)

G/D

Gtrs. 1, 2 & 3 tacet

D Em/D D

G/D

D Em/D D

G/D

D Em/D D

G/D

** w/ clean tone & chorus
let ring throughout

mf

*For next 5 meas. two gtrs. are arr. for one.

**vol. swell

Verse

D Em/D D

Em

Bm

1. So, you think — that it's o — ver, —

*Gtrs. 4 & 5 (12-str. acous.)

mf
let ring throughout

*Gtr. 4 w/ Leslie effect.

Em

Bm

A

Am

G

mak-in' love — has fi-n'lly reached — the end? — An-y time you call, night or day, —

Bm

D

I'll be right there for you — if you need a friend, — yeah. —

Verse
Em Bm Bsus2 Bm Em Bm

2. It's gon-na take a lit-tle time. _____ Time is sure _____ to mend your bro -

A Am G

ken heart. _____ Don't _ you e-ven wor - ry, pret - ty dar - lin', _ 'Cause

Bm D G/D D Em/D D G/D

I know you'll find love _____ a - gain. _____

Gtr. 5 tacet

Gtr. 4 w/ chorus *divisi*

Chorus
D Em/DD G5 D/F# G5 D/F#

Oo, yeah, - Love is _____ all a - round you. _____

*Gtrs. 1, 4 & 6 (elec.)
mf w/ clean tone & chorus let ring throughout **T - - - -

*composite arrangement **T=Thumb on ⑥

G5 D/F# G5 D/F# Em

Love is knock-in' out - side your door. Wait - in' for you is this

T T

C D Dsus4 D 1. Dsus4 D Dsus2 D 2.

love made just for two. Keep an o - pen heart and you'll find love a - gain, I know. you'll find love a - gain, I

Gtr. 7 (elec.) E 6 12 fr w/ dist. (cont. in notation)

Guitar Solo

Em Bm Bsus2 Bm Em Bm

know.

Gtr. 7 full 15 12 15 12 14 12 15 12 14 12 14 12 7 5 7 7 5 9

Gtrs. 1, 4 & 6 Rhy. Fig. 1

Chord progression: A, Am, G5

Notes: (9) 7 9 7 (7) 5 4 7 13 12 14 14 16 14 12 14 15 15 14 (14) 12 12 12 14

Annotations: hold bend, let ring full

Chord progression: Bm, D

Notes: 12 11 11 11 11 9 9 9 9 7 7 7 7 9 7 7 7 9 9 9 7 12

Annotations: full, full

Chord progression: Bm, D

Notes: 12 11 11 11 11 9 9 9 9 7 7 7 7 9 7 7 7 9 9 9 7 12

Annotations: full, full

Chord progression: Bm, D

Notes: 12 11 11 11 11 9 9 9 9 7 7 7 7 9 7 7 7 9 9 9 7 12

Annotations: full, full

Chord progression: Bm, D, Bm, Em, Bm

Notes: 15 15 15 12 15 12 12 15 12 14 12 14 12 15 17 (17) 15 17

Annotations: full, full, full, full, full

Chord progression: A, Am, G5

Notes: (17) 17 (17) 15 17 (17) 13 12 13 12 13 12 13 12 14 14 16 14 12 14 15 15 14 (14) 12 12 12 14

Annotations: hold bend, let ring full

love is gon - na find _ a way. Love will find a way. Love is gon-na

Gtrs. 1, 4 & 6: w/ Rhy. Fill 2

Gtr 7 tacet

Em D C

find _____ a way __ back to you, _____ yeah. ____ I

full full 1 1/2 full full (10) 0

Outro

Gr. 6 tacet
w/ ad lib. Voc.

G5 D/F# G5 D/F# G5 D rit. G

know. I

Gr. 1 & 4

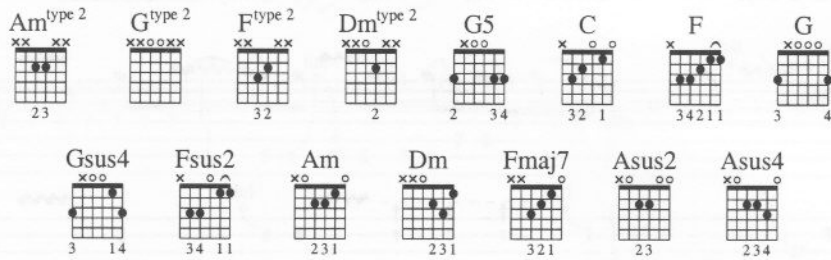
T - - - T rit.

[illegible]

Mr. Jones

Words by Adam Duritz

Music by Adam Duritz and David Bryson



Intro

Moderate Rock ♩ = 140

w/ Lead Voc. ad lib.

Am F Dm G5 Am

Gtr. 1 Rhy. Fig. 1 (clean elec.)

mf

TAB

0	0	0	0	X	1	1	1	1	X	1	1	1	1	X	3	3	3	3	X	0
1	1	1	1	X	2	2	2	2	X	3	3	3	3	X	0	0	0	0	X	1
2	2	2	2	X	3	3	3	3	X	0	0	0	0	X	0	0	0	0	X	2
0	0	0	0	X	3	3	3	3	X	0	0	0	0	X	0	0	0	0	X	2

F G5 Am

End Rhy. Fig. 1

TAB

0	0	0	X	1	1	1	1	X	3	3	3	3	3	3	3	3	3	3	0
1	1	1	X	2	2	2	2	X	3	3	3	3	3	3	3	3	3	3	1
2	2	2	X	3	3	3	3	X	0	0	0	0	0	0	0	0	0	0	2
0	0	0	X	3	3	3	3	X	0	0	0	0	0	0	0	0	0	0	2

Verse

Gtr. 1: w/ Rhy. Fig. 1, 3 times, simile

Am F Dm G5

1. I was down at the New Am - ster - dam star-ing at this yel -

low-haired girl — Mis - ter Jones — strikes up a con - ver - sa - tion with a black -

Am F G5

Gr. 2: w/ Fill 1

Am F

- haired fla - men - co danc - er She ____ danc - es while his fa -

Dm G5 Am

ther plays gui - tar ____ She's sud - den - ly beau - ti - ful We all ____

F G5 Gtr. 2: w/ Fill 1 Am

____ want some - thing beau - ti - ful I wish I was beau - ti - ful. So come

(bass and drums in)

Am^{type 2} G^{type 2} F^{type 2} G^{type 2} Dm^{type 2} w/ Lead Voc. ad lib. G^{type 2}

Rhy. Fig. 2

Gtr. 3 (clean elec.) *mf*

dance this si - lence down - through the morn - ing

Am^{type 2} G^{type 2} F^{type 2} G^{type 2} Gtr. 2: w/ Fill 2 End Rhy. Fig. 2

Fill 1

* Gtr. 2

mf

TAB

3 2 0

* w/light dist. and amp. vib.

Fill 2

Gtr. 2

TAB

0 1 0 0 2

Verse

Gtr. 1: w/ Rhy. Fig. 1, 1 7/8 times
Gtr. 3: w/ Rhy. Fig. 2, 1 7/8 times

Am F Dm G5 Am

2. Cut up, Ma - ri - a! Show me some of them Span - ish danc - es
will paint my pic - ture Paint my - self in blue and red and black and gray

F G5 Gtr. 2: w/ Fill 1 Am

Pass me a bot - tle, Mis - ter Jones
All of the beau - ti - ful col - ors are very very mean - ing - ful Gray

F Dm G5 Gtr. 2: w/ Fill 2, 2nd time Am

Be - lieve in me is my fav - o - rite col - or I Help me be - lieve in an - y - thing I
I felt so sym - bol - ic yes - ter - day If I

F G5 G5 C

Gtrs. 1 & 3 (Gtr. 3 cont. in notation)

want to be some - one who be - lieves
knew Pi - ca - so I would buy my - self a gray guitar and play

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, 2nd & 3rd time

C

Rhy. Fig. 3

Gtr. 1 F G

1. Mis - ter Jones and me tell each oth - er fair -
2., 3. See Additional Lyrics

Gtr. 3 Rhy. Fig. 3A

let ring -

0 0 0 1 1 1 1 3 3 3 3

0 0 0 2 2 2 2 0 0 0 0

2 2 2 3 3 3 3 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3

Gsus4 G C F F#sus2 F G

y tales _____ Stare at the beau - ti - ful wo - men "She's look -

let ring - - - - -

Gtr. 3: w/ Rhy. Fig. 3A

C F

ing at you. Ah, no, no, she's look - ing at me." Smil - ing in the bright -

End Rhy. Fig. 3A

G Gsus4 G C

lights Com - ing through in ster - e - o When

F

To Coda ⊕
G

End Rhy. Fig. 3

ev - ery - bod - y loves you, you can nev - er be lone -

Bkgd. Voc. Fig. 1

Hey, la, la. Hey, la, la. Yeah. —

sing 4 times

1. Gtr. 2: w/ Fill 1
Gtr. 3: w/ Rhy. Fill 1

2. Gtr. 2: w/ Fill 3

Bridge
Half Time Feel ♩ = 70
w/ Lead Voc. ad lib.
Am
Rhy. Fig. 4

Am G

* Gtrs. 1 & 3

ly — 3. I — ly —

* Gtr. 3: Substitute G5 (throughout)

Fmaj7

Am

G5

End Rhy. Fig. 4

Gtrs. 1 & 3: w/ Rhy. Fig. 4
Am

Gtr. 3: w/ Rhy. Fill 2
Fmaj7

I want to be a li - on

Ev - ery - bod - y wants to pass — as cats —

Rhy. Fill 1
Gtr. 3

let ring — — — — —

TAB

0 3 3 X 0

3 3 3 X 2

Fill 3
Gtr. 2

TAB

0 2

Rhy. Fill 2
Gtr. 3

(cont. in slash)

let ring — — — — —

TAB

1 0 2 3

0 0 0 3

3 3 3 3

Am G5

— We all want to be big — big stars, — but we got dif-ferent rea - sons for that

Gr. 1: w/ Rhy. Fig. 4, 1st 3 meas.
Gr. 2: w/ Fill 4

Am Fmaj7

Be - lieve — in me — Be - cause I don't be - lieve — in an - y - thing and I —

* D.S. al Coda

Am Asus2 Am Asus4 G5 w/ Lead Voc. ad lib.

— want to be some - one to — be - lieve

* Resume orig. tempo at 8

⊕ Coda

Gr. 3: w/ Rhy. Fill 3

G C

Bkgd. Voc.: w/ Voc. Fig. 1
Gr. 1: w/ Rhy. Fig. 3
Gr. 3: w/ Rhy. Fig. 3A, 1 3/4 times

F

G

that's just a - bout as funk - y as you can be Mis - ter Jones and — me

Fill 4
Gr. 2

TAB

Rhy. Fill 3
Gr. 3

TAB

star - ing at the vid - e - o When I look at the tel - e - vi -

sion, I want to see me star - ing right back at me

We all want to be big stars, but we don't know why and we don't

know how But when ev - ery - bod - y loves me, I'm going to be

just a - bout as hap - py as I can be Mis - ter

Jones and me, we're gon - na be big stars..

Gtrs. 1 & 3

w/ Bkgd. Voc. Fig. 1, 1st 2 meas. only

Chords: Gsus4, G, C, F, Fsus2, F, G, C, G, F, G, G, C, F, G, G, C, F, G

Additional Lyrics

2. Mr. Jones and me look into the future
Stare at the beautiful women
"She's looking at you.
Uh, I don't think so. She's looking at me."
Standing in the spotlight
I bought myself a gray guitar
When everybody loves me, I will never be lonely
3. Mr. Jones and me stumbling through the barrio
Yeah we stare at the beautiful women
"She's perfect for you, Man, there's got to be
somebody for me."
I wanna be Bob Dylan
Mr. Jones wishes he was someone just a little more
funky
When everybody loves you, son, that's just about as
funky as you can be

Name

Words and Music by John Rzezniak

Tuning:

- ① = E ④ = E
② = E ⑤ = A
③ = A ⑥ = D

Intro

Moderately Fast Half-Time Feel ♩ = 148

Chords: A5, A5/G#, Dsus2, F#m7, A5/E

Gtr. 1 (acous.) Rhy. Fig. 1

mf
let ring throughout

TAB

Gtr. 2 (acous.)

mf
let ring throughout

TAB

Chords: D₉, Dmaj9, Dsus2, D₉, Dmaj9, D₉, End Rhy. Fig. 1

TAB

Gtr. 1: w/ Rhy. Fig. 1

A5

A5/G#

Dsus2

F#m7

A5/E

Gtr. 3 (elec.)

mp

w/ "E-bow"

Gtr. 2 Rhy. Fig. 2

Gtr. 3 tacet

D₉⁶

Dmaj7

Dsus2

D₉⁶

Dmaj9

D₉⁶

1. And

End Rhy. Fig. 2

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2, 2 times

A5

A5/G#

Dsus2

e - ven though _ the mo - ment passed _ me by, _
scars are sou - ve - nirs _ you nev - er lose, _

I
the

F#m7

A5/E

D₉⁶

Dmaj9

Dsus2

D₉⁶

Dmaj9

D₉⁶

still can't turn _ a - way. _
past is nev - er far. _

'Cause
And

A5

A5/G#

Dsus2

all the dreams _ you nev - er thought _ you'd lose _
did you lose _ your - self _ some - where _ out there, _

got
did you

F#m7 A5/E D⁶₉ Dmaj9 Dsus2 D⁶₉ Dmaj9 D⁶₉

tossed a - long the way. get to be a star? And And

Gtr. 2: w/ Rhy. Fig. 2, 1st 7 meas.
Gtr. 1: w/ Rhy. Fill 1

A5 A5/G# Dsus2

let - ters that you nev - er meant to send, get don't it make you sad to know that life is

End Half-Time Feel

Gtr. 2: w/ Rhy. Fill 1, 1st time
Gtrs. 1 & 2: w/ Rhy. Fill 2, 2nd time

F#m7 A5/E D⁶₉ Dmaj9 Dsus2 D⁶₉ Dmaj9 D⁶₉

lost or thrown a - way. more than who we are? And We

Chorus

F#m7 Esus4 Dsus2

now we're grown up or - phans that nev - er knew their names. grew up way too fast and now there's noth-in' to be - lieve. We

Gtr. 1

4 5 0 0 0 0 4 2 0 0 0 0 0 0 0 0

Gtr. 2

0 0 0 0 0 0 4 2 0 0 0 0 0 0 0 0

Rhy. Fill 1 Gtr. 2

0 0 0 0 0 0 0 0 0 0

Rhy. Fill 2 Gtrs. 1 & 2

0 0 0 0 0 0 0 0 0 0

Half-Time Feel

A5

A5/G#

Dsus2

F#m7

A5/E

name.

I won't tell 'em your name...

D₉

Dmaj9

Dsus2

D₉

Dmaj9

D₉

2. And

Gr. 2: w/ Rhy. Fig. 2, 1st 7 meas.

Gr. 1: w/ Rhy. Fig. 1

A

A5/G#

Dsus2

F#m7

A5/E

Mmm,

mmm,

mmm.

I won't tell 'em your name.

Gr. 2: w/ Rhy. Fill 1

End Half-Time Feel

D₉

Dmaj9

Dsus2

D₉

Dmaj9

D₉

Ow!

Guitar Solo

Gr. 2 F#m7 Esus4 Dsus2

f
let ring throughout

Gr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

Gr. 3 Gr. 1: w/ Rhy. Fig. 3, 4 1/2 times, simile F#m7 Esus4 Dsus2 Gr. 3 tacet

w/ "E-bow" *mf*

Gr. 2

Gr. 2 F#m7 Esus4

Gr. 2 Dsus2 F#m7

Esus4 Dsus2 F#m7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 11 12 14 16 16 17 17 16 16 16 16 16 14 12 9 11 11 12 12 12

Gtr. 3 Esus4 Dsus2 F#m7

w/ out "E-Bow"

10 10 9 7 5 4 2 0 5 4 5 4 4 5 2

Gtr. 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 12 11 11 11 11 12 12 14 12 11 12 14 16 16 17 0 17 16 14 14 12 12 12 12

Gtr. 3 tacet Esus4 Dsus2 Verse Half-Time Feel A5

3. I think a - bout -

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 12 11 11 11 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Gtr. 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 12 11 11 11 12 12 12 12 12 12 12 12 12 12 12 12 12 12

A5/G# Dsus2 F#m7 A5/E D₉ Dmaj9

— you all — the time, — but I don't need — the same. —

Gtr. 3

0 0 0
0 0 0
5 4 4

Gtrs. 1 & 2

Gr. 3 tacet
Dsus2

D⁶₉ Dmaj9 D⁶₉ A5

It's lone - ly where _ you are...

[illegible]

— Come _ back down _ and I won't tell 'em your name. _

[illegible]

The musical score for "The Rose Tree" is presented in two systems. The first system shows the beginning of the piece, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The second system continues the melody and accompaniment, with the melody staff showing a key signature change to one flat (Bb) and a common time signature (C). The accompaniment staff continues with the same key signature and time signature. The score is written in a clear, legible font, and the musical notation is accurate and well-presented.

Stay

Words and Music by Lisa Loeb

Capo VI

Intro
Slow Folk Rock ♩ = 84

*D♭sus2
**(Gsus2)
Rhy. Fig. 1

Gtr. 1 (acous.)

mp
let ring throughout

End Rhy. Fig. 1

Chord diagrams: (Am7), (G), (Csus2), (Cm), (Gsus4)

Chord symbols: B♭m7 (Em7), E♭7sus4 (A7sus4), D♭maj7/F (Gmaj7/B), G♭sus2 (Csus2)

Gtr. 2 (acous.) Rhy. Fig. 1A

mp

End Rhy. Fig. 1A

Gtr. 3 (elec.) Rhy. Fig. 1B

mp

End Rhy. Fig. 1B

TAB notation for Gtr. 1, 2, and 3.

*Chord symbols reflect basic tonality.
**Symbols in parentheses reflect chord names respective to capoed guitar.
Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB.
†vol. swells

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times
Gtr. 3: w/ Rhy. Fig. 1B, simile

Chord symbols: D♭sus2 (Gsus2), B♭m7 (Em7), E♭7sus4 (A7sus4), D♭maj7/F (Gmaj7/B), G♭sus2 (Csus2)

1. You say — I on-ly hear what I want to. —

You say — I talk so all the time, so. —

Gtr. 3

TAB notation for Gtr. 3.

Ebm7 (Am7) Db (G) Ebm7 (Am7) Db (G) Db sus4 (Gsus4)

And I thought what I felt was sim - ple, and I thought that I don't be - long.

Rhy. Fig. 2 End Rhy. Fig. 2

*Gtrs. 1, 2 & 3

mp

*composite arrangement

Ebm7 (Am7) Db (G) Ebm7 (Am7) Db (G)

And now _ that _ I am _ leav - ing, _ now I know that I did some-thing wrong 'cause I

Gtr. 3

let ring _

Gtrs. 1 & 2

Gtr. 1

Gtr. 2 *divisi*

(Gtr. 1 cont. in slash)

(Csus2) (Cm) (Am7) (G) (Am7) (G)

Gtr. 1

missed you. Yeah, _ yeah, I missed you.

Gtr. 3

let ring _ _ _ _ _ let ring _ _ _ _ _

Gtr. 2

Verse

D \flat sus2
(G sus2)

B \flat m7
(E m7)

E \flat 7 sus4
(A 7 sus4)

D \flat maj7/F
(G maj7/B)

2. And you say - I on-ly hear what I want to. I don't lis-ten hard, don't pay at-ten-tion to the
(Don't. _____)

Gtr. 1

Guitar 1 part with tablature.

Gtr. 2

Guitar 2 part with tablature.

Gtr. 3

Guitar 3 part with tablature.

G \flat sus2
(C sus2)

D \flat 5
(G 5)

E \flat 7 sus4
(A 7 sus4)

D \flat maj7/F
(G maj7/B)

dis-tance that you're run-ning to an - y - one, an - y - where. I don't un - der - stand . if you real - ly care. I'm
Don't.

Guitar parts 1, 2, and 3 with tablature for the second system.

on - ly hear - ing neg - a - tive. No, no, no.
On - ly hear - ing neg - a - tive. No, no, bad. _____

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, starting with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a half note D5, a quarter note E5, and a quarter note F#5. The melody then descends: a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4. The second system continues the melody with a quarter note A4, a quarter note G4, and a quarter note F#4. The accompaniment is written on a grand staff (treble and bass clefs). The bass line starts with a quarter note G2, followed by a quarter note F#2, a quarter note E2, and a quarter note D2. The treble line starts with a quarter note G4, followed by a quarter note F#4, a quarter note E4, and a quarter note D4. The accompaniment continues with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piece concludes with a final chord of G2, F#2, E2, and D2.

[illegible]

Gtr. 2: w/ Rhy. Fig. 2, 2 times, simile

D_b
(G)

I turned the ra-di-o on, — I turned the ra-di-o up, and this wom-an was sing-ing, my song. —
Turned the ra-di-o on, — turned the ra-di-o — up.

let ring

Ebm7 (Am7) Db (G) Ebm7 (Am7) Db (G)

Lov-er's in love and the oth-er's run a - way, - lov-er is cry-ing 'cause the oth-er won't stay. - Lov-er is cry-ing.

Gtr. 3

3 2 7 3 3 3 3 3 2 0 2 0

Gtr. 2

1 2 3 4

Some of us hov - er when we weep for the oth - er who was dy - ing since the day they were born. Well, well,

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in G major, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The second system contains the guitar accompaniment, written on a six-string guitar staff. The accompaniment is in 3/4 time and features a repeating rhythmic pattern of eighth and sixteenth notes. The first system of the accompaniment includes a key signature change from G major to E major (two sharps) for the final measure. The second system of the accompaniment returns to G major. The score is labeled 'The Rose Tree' and 'Guitar'.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system is a guitar accompaniment, written on a six-string staff. It includes a series of numbers (0, 1, 2, 3, 4, 5) indicating fret positions for the left hand, and a series of 'x' marks indicating where to strum or pick the strings. The guitar part is designed to be played in a simple, rhythmic manner, following the melody of the song.

Ebm7 (Am7) Db (G) Ebm7 (Am7) Db (G)

this is not ____ that. I think that I'm throw-ing, but I'm ____ thrown. ____ And I

The first system shows a vocal melody in E-flat major (three flats) with lyrics. The guitar line consists of two staves: the top staff has fret numbers (3, 5, 3, 1, 0, 2, 0, 2, 0, 5) and the bottom staff has fret numbers (0, 3, 3, 3, 3, 0, 2, 0, 0, 5). The guitar line is in E-flat major (three flats).

Eb7sus4 (A7sus4) Gbsus2 (Csus2)

thought I'd live for-ev-er, but now I'm not so sure. You try to tell me that I'm clev-er, but that won't take me an-y-how-na, na,

Rhy. Fig. 3 End Rhy. Fig. 3

Gr. 1

*Gtrs. 2 & 3 Rhy. Fig. 3A End Rhy. Fig. 3A

let ring Harm. -- --

The second system shows a vocal melody in E-flat major (three flats) with lyrics. The guitar line consists of two staves: the top staff has fret numbers (5, 5, 5, 5, 5, 5, 5, 5, 8, 8, 8, 8, 8, 8, 8, 8) and the bottom staff has fret numbers (0, 0, 0, 0, 0, 0, 0, 0, 3, 0, 0, 0, 0, 12, 12). The guitar line is in E-flat major (three flats).

*composite arrangement

E♭sus4 (Asus4) D♭maj7/F (Gmaj7/B) G♭sus2 (Csus2)

na. or an - y - where with you. An - y - where. ()

5 5 5 5 7 7 7 7 8 8 8 10 10 10 10 X X X X

0 0 0 2 0 0 3 0 0 3 0 3

Verse

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 4 times, simile

E♭m7 (Am7) D♭ (G) E♭m7 (Am7) D♭ (G)

3. You said _ that I was na - ive, and _ I thought _ that I was strong, _ oh.
(You said _ that I was na - ive.)

Gtr. 2

let ring

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

E♭m7 (Am7) D♭ (G) E♭m7 (Am7) D♭ (G)

I thought, _ "Hey, I can leave, _ I can leave." Oh, _ but now I know that I _ was wrong 'cause I
I can leave, _ I can leave. ()

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

(Csus2) (Cm)

Gtrs. 1 & 3

missed you. Yeah,

Gtr. 2

decresc.

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 2 times, simile

E♭m7 (Am7) D♭ (G) E♭m7 (Am7) D♭ (G)

missed you. You said, "You

Gtr. 2

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, simile

E♭7sus4 (A7sus4) G♭sus2 (Csus2)

caught me 'cause you want me, and one day you'll let me go." You try to give a-way a keep-er or keep me 'cause you know you're just so

Gtr. 3

$E\flat 7sus4$ (A7sus4) $D\flat maj7/F$ (Gmaj7/B) $G\flat sus2$ (Csus2)

scared _____ to lose. _____ And you say, —

Gtr. 1

Gtr. 2

let ring

Gtr. 3

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1 & 1A, 2 times

$D\flat sus2$ (Gsus2) $B\flat m7$ (Em7) $E\flat 7sus4$ (A7sus4) $D\flat maj7/F$ (Gmaj7/B) $G\flat sus2$ (Csus2)

— "Stay." —

Gtr. 3

*Vol. swell

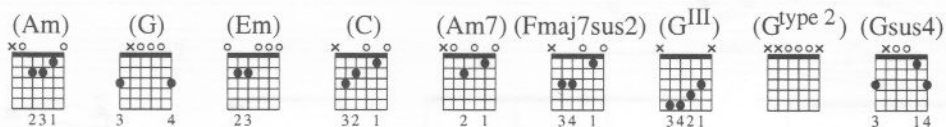
$D\flat sus2$ (Gsus2) $B\flat m7$ (Em7) $E\flat 7sus4$ (A7sus4) $D\flat maj7/F$ (Gmaj7/B) $G\flat sus2$ (Csus2) *rit.*

You say, — I on-ly hear what I want to. —

*Gtrs. 1 & 2 hold last notes w/ fermata.

Torn

Words and Music by Phil Thornalley, Anne Previn and Scott Cutler



Gtrs. 1-4: Capo V

Intro

Moderately Slow ♩ = 100

*Gtrs. 1 & 2
(acous.) (cymbal)

$$F_{**}(C)$$

Fsus4
(Csus4)

F
(C)

Fsus2
(Csus2)

(symbol)

mf

TAB

*composite arrangement

**Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB.

Verse

F
(C)

1. I thought I saw a man brought to life.

$$\frac{Am}{(Em)}$$

He was warm, — he came a - round like he was dig -

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The musical score is for a piece titled "End Rhy. Fig. 1". It consists of a vocal melody and a piano accompaniment. The vocal melody is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "ni - fied. _____ He showed me what it was _ to cry. _____". The piano accompaniment is written in a single staff with a treble clef and a key signature of one flat. It features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, and rests marked with 'X'. Below the piano staff is a rhythmic notation system with four staves, each containing a sequence of numbers (1, 2, 3) and 'X' marks, corresponding to the piano accompaniment's rhythm.

Well, you could-n't be ____ that man - I ____ a - dored. ____ You don't seem to know, ____

Bb7
(F7)

— seem to care — what your heart is for. — I don't know him an - y - more. — There's

(G)

Gtrs.
1 & 2

noth-in' where he used to lie. — My com-ver-sa-tion has run dry.

mf
w/ clean tone & Leslie
let ring

End Rhy. Fig. 2

That's what's go-in' on. — Noth-ing's fine, — I'm torn.

let ring

let ring

[illegible]

Chorus

(C) Rhy. Fig. 3 (G)

Voc. Fig. 1

(Ah. I'm all out of faith, this is how I feel.

Rhy. Fig. 3A

let ring let ring

0 1 0 3 0 1 0 3 0 1 0 0 0 3 0 0

(Am7) (Fmaj7sus2) End Rhy. Fig. 3

End Voc. Fig. 1

I'm cold and I am shamed, ly - ing na - ked on the floor.

End Rhy. Fig. 3A

let ring

2 1 2 3 2 1 2 3 2 1 2 1 2 3 2 1

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, simile
Bkgd. voc.: w/ Voc. Fig. 1

F (C) C (G) Dm7 (Am7)

Il - lu - sion nev - er changed in - to some - thing real. I'm wide a - wake. and I

To Coda 2

To Coda 1

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1st time, simile
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1st 2 meas., 2nd time, simile
Gtr. 3: w/ Rhy. Fig. 3A, 1st 2 meas.
Bkgd. Voc.: w/ Voc. Fig. 1

Bbmaj7sus2 (Fmaj7sus2) F (C) C (G)

can see the per - fect sky is torn. You're a lit - tle late, I'm al - read - y torn.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

Gtr. 3 tacet

F

(C)

Dm7 (Am7) Bbmaj7sus2 (Fmaj7sus2)

2. So I guess _ the for - tune - tell-er's right.

Gtr. 3 Gtr. 4 (elec.)

mf w/ dist. & Leslie let ring _ _

0 1 2 2 0

0 2

Am (Em) Bbm7 (F7)

I should have seen _ just what was there _ and not some ho - ly light, _ but you

let ring _ _ _

0 3 0

7 7 5/7 5/8 6

Pre-Chorus

Gtrs. 1, 2, & 3: w/ Rhy. Figs. 2 & 2A

Dm

(Am)

C

(G)

crawled be - neath my veins _ and now, _ I don't care, _ I have no luck. I don't _ miss it all that much. _

(5/6) 3 5 5/7 5 5

D.S. al Coda 1

Am (Em) (GIII)

Gtr. 3 //

(cont. in notation)

There's just so man - y _ things _ that I _ can't touch. _ I'm torn. _

mp *mf*

0 0 1 1 3
0 0 X X X
0 0 2 2 3

2

⊕ Coda 1

(Am7)

(G type 2)

(Fmaj7sus2)

Gtrs.
1 & 2

Gtr. 3

let ring

2 2 1 2 0

1 0 3 3

(Am7)

(G type 2)

(Fmaj7sus2)

(Gtr. 1, cont. in notation)

Torn.

let ring

2 2 1 2 0

1 0 3 3

Interlude

Gtr. 3 tacet

(Am)

Gtr. 2

(Oo,

oo.

Gtr. 1

(C)

(G)

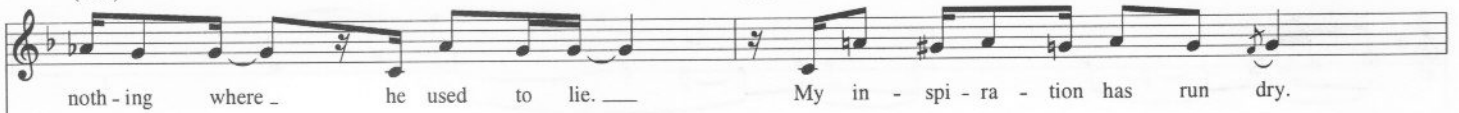
There's

Pre-Chorus

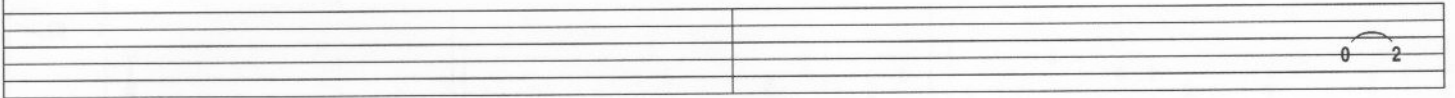
Gtrs. 1 & 2: w/ Rhy. Fig. 2

Dm
(Am)

C
(G)



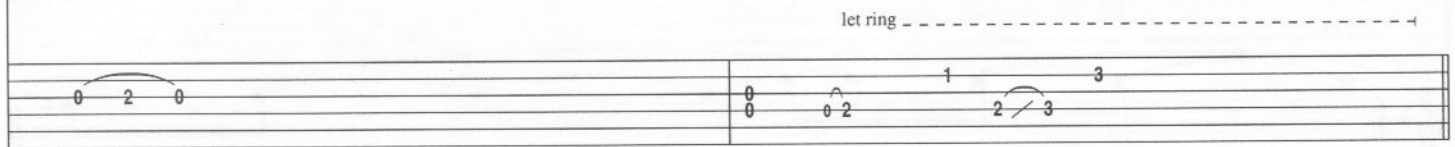
Gr. 4



D.S. al Coda 2

Am
(Em)

C
(G)



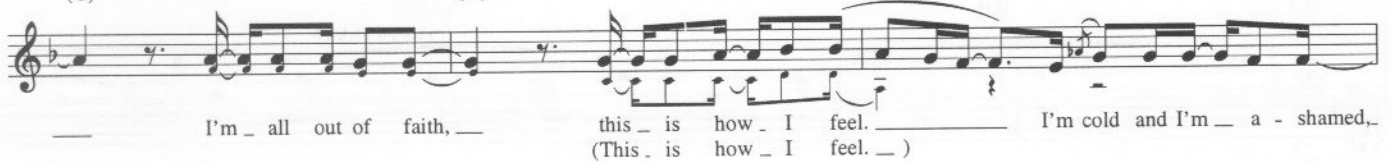
Coda 2

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, 2 times
Bkgd. Voc.: w/ Voc. Fig. 1, 2 times

F
(C)

C
(G)

Dm7
(Am7)



Bbmaj7sus2
(Fmaj7sus2)

F
(C)



C
(G)

Dm7
(Am7)

Bbmaj7sus2
(Fmaj7sus2)



(Am7) (G^{type 2}) (G) (Gsus4)

Gtrs. 1 & 2

Torn. _____
(Ah, _____ ah. _____ Ah, _____ ah. _____) Oh. _____

Gtr. 5 (elec.)

mf
w/ dist. & slide

6 (6)

Gtr. 3

let ring ----- let ring ----- let ring -----

2 1 2 3 2 1 2 3 2 1 0 3 3 0 0 3 0 1 4 3 3 3 3

Outro
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, 2 times, simile

F (C) C (G) Dm7 (Am7) Bbmaj7sus2 (Fmaj7sus2)

Voc. Fig. 2 Oo. _____ End Voc. Fig. 2

(Ah. _____ Oh, yeah. Oh, yeah.)

Gtr. 5

13 15 (15) 10 6 (6)

*Lead Voc. sings 2nd time only.

Begin Fade
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, till fade, simile
Bkgd. Voc.: w/ Voc. Fig. 2, till fade

F (C) C (G) Dm7 (Am7)

13 15 18 15 (15) 10 10

Fade Out

Bbmaj7sus2 (Fmaj7sus2) F (C) C (G) Dm7 (Am7)

(10) 6 (6) 13 15 (15) 10

What I Got

Words and Music by Brad Nowell, Eric Wilson and Floyd Gaugh

Intro

Moderate Rock ♩ = 96 (♩ = ♩)

N.C.

* D5

G5

D5

G5

Gtr. 1 (acous.)

(drum machine)

mf
let ring throughout

TAB

* Chord symbols reflect implied tonality.

Verse

D5

G5

D5

G5

1. Ear - ly in the morn - in', ris - in' to the street.

Riff A

D5

G5

D5

G5

Light me up that cig - a - rette and I strap shoes on my feet. (De, de, de, de, de.)

D5

G5

D5

G5

Got to find a rea - son, rea - son things - went wrong.

D5 G5 D5 G5 D5 G5

Got to find a rea - son why my mon - ey's all gone. — I — got a Dal - ma - tion, and

D5 G5 D5 G5 D5 G5

I can still - get high. — I — can play the gui - tar like a moth - er - fuck - in' ri - ot.

Gtr. 2 (acous.)

Fill 1 End Fill 1

f

Gtr. 1

End Riff A

P.S. — — — *

* Pick slide unintentionally sounds open strings.

Interlude

w/ Voc. ad lib.
Gtr. 1: w/ Riff A, 1st 4 meas. only, simile

D5 G5 D5 G5 D5 G5 D5 G5

2. Well, life

Gtr. 2

grad. bend 1/4

let ring —

3/4

**

** Tap gtr. body



Verse

Gtr. 1: w/ Riff A, simile

Gtr. 2: tacet

D5

G5

D5

G5

is (too short) so love the one you got 'cause you might get run o - ver or you might get shot.
3. Why, I don't cry when my dog runs a - way. I don't get an - gry at the bills I have to pay.

D5

G5

D5

G5

Nev - er start no stat - ic, I just get it off my (chest.) Nev - er had to bat - tle with no bul - let - proof (vest.)
I don't get an - gry when my mom smokes pot, hits the bot - tle and moves right to the rock.

D5

G5

D5

G5

Take a small ex - am - ple, take a ti - ti - ti - tip from me. Take all of your mon - ey, give it all... Love
Fuck - in' and fight - in', it's all the same. Liv - in' with Lou - ie Dog's the on - ly way to stay sane. (to char - i - ty - ty - ty - ty.)

To Coda

D5

G5

D5

G5

is what I got, it's with - in my reach and the Sub - lime style's still straight - from Long Beach. It all comes -
Let the lov - in', let the lov - in' come back

D5

G5

D5

G5

back to you, you fin - ly get what you de - serve. Try and test that, you're bound to get served.

Gtr. 2: w/ Fill 1

D5

G5

D5

G5

Love's what I got, don't start a ri - ot. You feel it when the dance gets hot.

Chorus

D5

G5

D5

G5

Lov - in' is what I got. I said re - mem - ber that.

Gtr. 2

7 6 (6) 7 5 5 7 7 5 3 4 3 4 3 11

D5 G5 D5 G5

Lov - in' _____ is what I got, _____ and re-mem - ber that. _

D5 G5 D5 G7

Lov - in' _____ is what I got. _____ I said re-mem - ber that. _

Gtr. 2 *mf*

let ring _____ let ring _____ let ring _____

Gtr. 1

D G5 D G7 *D.S. al Coda*

Lov - in' _____ is what I got, _____ I got, _____ I got, _____ I got.

let ring _____

⊕ Coda

D5 D5 C5 G5 D5 C5 G5

to me.

Riff B

D5 C5 G5 D5 C5 G5 D5

'Cause

End Riff B

Chorus

D5 C5 G5 D5 C5 G5

lov - in' is what I got. I said re - mem - ber that. Lov -

P.S. - - - string noise

Gtr. 1: w/ Riff B, last 2 meas. only, simile D5 C5 G5 D5 C5 G5

- in' is what I got, and re-mem- ber that. Lov - in' is what I got.

D5 C5 G5 D5 C5 G5 D5 C5 G5

I said re-mem-ber that. Lov - in' is what I got, I got, I got, I got.

Outro

Gtr. 1 D5 G5 D5 G7 D N.C. D5

Slower ♩ = 88

You Were Meant for Me

Words and Music by Jewel Kilcher and Steve Poltz

Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
 ② = B \flat ⑤ = A \flat
 ③ = G \flat ⑥ = E \flat

Intro

Moderate Folk $\text{♩} = 112$ (♩ = 5 ~)

Gtr. 1 (acous.)

Csus2 G6/B C Em

mf let ring throughout
w/ fingers
simile on repeat

* slight vibrato

Csus2 G6/B C Em

Verse

Csus2 G6/B C Em

1. I hear the clock, it's six A. ____ M. ____ I feel so far ____ from where I've ____ been. ____
 2., 3. See Additional Lyrics

Riff A

simile on repeat

Csus2 G6/B C D

I got my eggs, I got my pan-cakes ____ too. ____ I got my ma-ple syr-up, ev-'ry-thing but ____ you. ____

End Riff A

Gtr. 1: w/ Riff A, simile
Csus2

[illegible]

Em Csus2 G6/B

brand - new place. Wipe the spots off of the mirror, don't leave my keys in the door. I

C D

nev - er put wet tow - els on the floor an - y - more ____ 'cause

Chorus

C D G G5/F# Em

dreams _ last _ so _ long, _ e - ven af - ter you're gone. _

The musical score for "The Rose Tree" is presented in two staves. The top staff is a treble clef melody in G major (one sharp). The bottom staff is a guitar accompaniment with fret numbers written below the notes. The melody consists of two measures, each containing a triplet of eighth notes. The guitar accompaniment uses a simple chordal pattern with fret numbers 0, 2, 3, and 4.

C D G5 G5/F# Em

I know _ that you love _ me _ and _ soon _ you _ will see _ you were

To Coda \oplus 1. **Em**

C 3 **D**

meant for me — and I was meant for — you.

8va loco

Harm. 3

2. **Em**

Bridge **Am7**

you. I — go a - bout my bus - 'ness, I'm

D **Bm** **D** **C** * C/B

do - ing fine. — Be - sides, a what would I say — if I had — you on the line. —

* bass plays B

Am7 **D** **Bm/F#** **Em**

Same old sto - ry, not much to say. — Hearts are bro - ken ev - 'ry day.

D.C. al Coda
A Tempo

⊕ Coda

Em

you. Yeah, you were meant for me — and I was meant for —

Outro
C

D

Csus2

G6/B

C
rit.

Em

you.

rit.

* slight vibrato

Additional Lyrics

2. I called my momma, she was out for a walk.
Consoled a cup of coffee but it didn't wanna talk.
So I picked up the paper, it was more bad news;
More hearts being broken or people being used.
Put on my coat in the pouring rain.
I saw a movie, it just wasn't the same
'Cause it was happy, oh, I was sad
And it made me miss you, oh, so bad 'cause...
3. I brush my teeth, I put the cap back on.
I know you hate it when I leave the light on.
I pick a book up and then I turn the sheets down
And then I take a deep breath and a good look around.
Put on my PJs and hop into bed.
I'm half alive but I feel mostly dead.
I try and tell myself it'll all be alright.
I just shouldn't think anymore tonight 'cause...

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

RAKE: Drag the pick across the strings indicated with a single motion.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

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Tonic

Let Her Cry

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Loser

Beck

Love Song

Tesla

Mr. Jones

Counting Crows

Name

Goo Goo Dolls

Stay

Lisa Loeb

Torn

Natalie Imbruglia

What I Got

Sublime

You Were Meant for Me

Jewel

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