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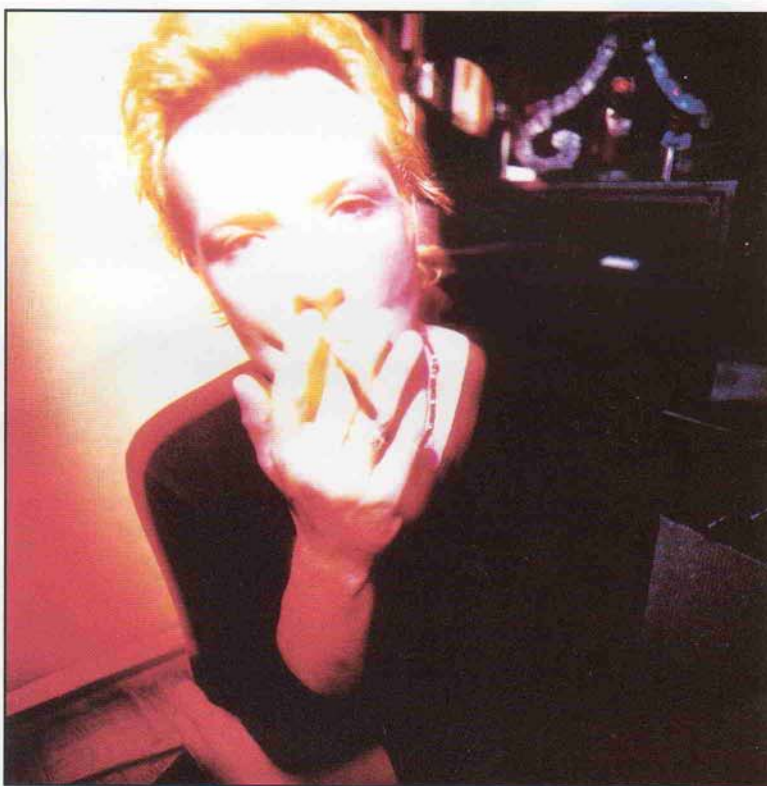
**Meatplow**  
Music by D. DeLeo, R. DeLeo—Lyrics by S. Weiland

Fine place for a day full of breakdowns—  
Takes more than a meltdown to show us how—  
Throw a tak on the road, stop the meatplow—  
Got a bullet but it ain't mine.

They got these pictures of everything—  
To break us down, yea to break me down—  
They make us hate and we make it bleed.

But I got a lover and yeah  
She shows me how,  
To understand it, yea to understand  
I got a brother and well  
He shows me how,  
To make amends, yeah to make amends  
with it.

Take a break from the mousetrap we call home—  
Takes more than a message to make me smile—  
I can feel when she kisses me sleeping—  
But not when the news is on.



**Lounge Fly**  
Music by R. DeLeo—Lyrics by S. Weiland

Its OK, its OK, OK believe me  
Pins in me, pins in me, in me you kill me  
The lounge fly  
The lounge fly  
The fly you bring me.  
I think I'm free but the dogs they  
Won't release me

I cant give what I take away  
And the other understands  
She said she'd be my woman  
She said she'd be my man.  
I can't live this way  
Please refill my soul

Don't have a nickel or a dollar but  
You feed me  
My bottles empty but you always  
Refuel me  
I feel I'm sinking but you wont  
Let me drown me  
I wanna fuck, wanna fuck  
But do you need me?

**Vaseline**  
Music by S.T.P.—Lyrics by S. Weiland

One time a thing occurred to me  
Whats real and whats for sale?  
Blew a kiss and tried to take it home

It isn't you, isn't me  
Search for things you can't see  
Going blind, out of reach  
Somewhere in the vasoline

Two times and it has rendered me  
Punch drunk and without bail  
Think I'd be safer all alone  
Flies in the vasoline we are  
Sometimes it blows my mind  
Keep getting here all the time

You'll see the look and you'll see the lies  
You'll eat the lies, and you will.

It isn't you, isn't me  
Search for things you can't see  
Going blind, out of reach  
Somewhere in the vasoline.

**Interstate Love Song**  
Music by R. DeLeo—Lyrics by S. Weiland

Waiting on a Sunday afternoon  
For what I read between the lines,  
Your lies.  
Feelin' like a hand in rusted shame  
So do you laugh or does it cry?  
Reply?

Leavin on a southern train  
Only yesterday you lied,  
Promises of what I seemed to be  
Only watched the time go by,  
All of these things you said to me.

Breathing is the hardest thing  
to do. With all I've said and  
All that's dead for you,  
You lied—good bye

Leavin on a southern train  
Only yesterday you lied,  
Promises of what I seemed to be  
Only watched the time go by,  
All of these things I said to you.



**Still Remains**  
Music by R. DeLeo, D. DeLeo—Lyrics by S. Weiland

Our bed we live, our bed we sleep  
Making love and I become you—  
Flesh is warm with naked feet  
Stabbing thorns and you become me.  
Oh, I'd beg for you, you know I'll beg for you.  
She holds my hand we share a laugh,  
Sipping orange blossom breezes—  
Love is still and sweat remains  
A cherished gift unselfish feeling. . .  
Oh, I'd beg for you, you know I'll beg for you.  
She tells me things, I listen well  
Drink the wine and save the water—  
Skin is smooth, I steal a glance  
Dragonflies "er" gliding over. . .  
Oh, I'd beg for you, you know I'll beg for you.

Pick a song and sing a yellow nectarine  
Take a bath, I'll drink the water that you leave  
If you should die before me—  
Ask if you could bring a friend  
Pick a flower, hold your breath  
And drift away. . .

**Pretty Penny**  
Music by D. DeLeo—Lyrics by S. Weiland

Have you seen your mother girl?  
Has she gone away?  
Gone away and found the pearl  
But the price she paid  
Gone  
When you wake in the morning  
Gone  
When you find that there's no one sleeping  
Gone  
Pretty Penny was her name  
She was loved and we all will miss her  
  
How far will you go I say,  
Just to bait a mouse?  
Shorter lived and longer gone,  
Can you figure out?  
  
Have you lost your sister girl?  
Shes all but blown away  
Blown away and lost the pearl  
And the price she paid

**Silvergun Superman**  
Music by R. DeLeo, D. DeLeo—Lyrics by S. Weiland

Find you in the dark,  
Read you like a cheap surprise  
Without shame.  
Sell me out and frame your name

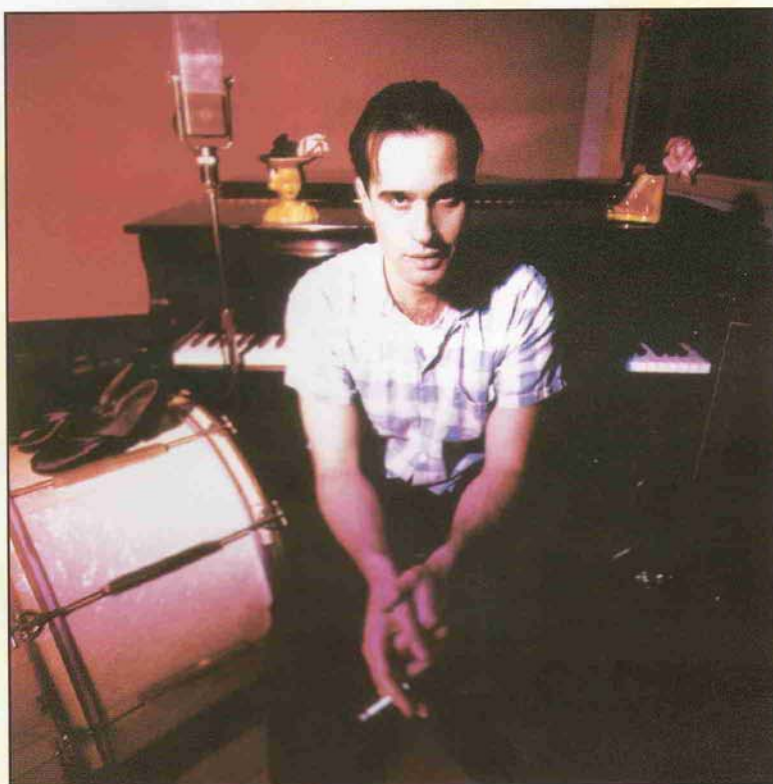
I can hear when the pig whispers sweetly  
Jealousy is the weapon you kill me.  
Keep a dime for a truth you might tell

You towed the line, and I know it was mine  
Couldn't hide, write a wave, ride a lie.  
Let me know, can I friend ask you why?

Rolling back the days  
With my friend I love to play  
The "little one"  
Superman with silvergun

I can hear when the pig whispers sweetly  
Jealousy is the weapon you kill me  
Keep a dime for a truth you might tell

Wait for me, take a dive  
take a piece of my life  
(Leave me numb)  
Wait for me, tell a lie  
try to take my wife  
(Leave me numb)  
Wait for me, take a dive  
take a piece of my life  
(Leave me numb)  
Close to me, and  
I'll leave you numb



**Big Empty**  
Music by D. DeLeo—Lyrics by S. Weiland

Drivin faster in my car  
Falling farther from just what we are  
Smoke a cigarette and lie some more  
These conversations kill  
Falling faster in my car

Time to take her home  
Her dizzy head is conscience laden  
Time to take a ride  
It leaves today no conversation  
Time to take her home  
Her dizzy head is conscience laden  
Time to wait to long—  
To wait to long  
These conversations kill.

Too much walkin, shoes worn thin  
Too much trippin and my souls worn thin  
Time to catch a ride  
It leaves today, her name is what it means  
Too much walkin, shoes worn thin

**Unglued**  
Music by S. Weiland, R. DeLeo—Lyrics by S. Weiland

Moderation is masterbation  
What is what, and what makes you feel good  
All these things I think about,  
I think about—  
Always come unglued

Yea—I got this thing  
It's comin over me, I got this thing  
It's comin over me, I got this feelin  
Coming over me—yea

This confusion is my illusion  
Nowhere to look, but know where  
To find ya.  
All these things I'm sick about,  
I'm sick about—  
Always come unglued

**Army Ants**  
Music by D. DeLeo—Lyrics by S. Weiland

You dont look but you kick me  
You cant feel but you hit me  
You cant live with the way I pray

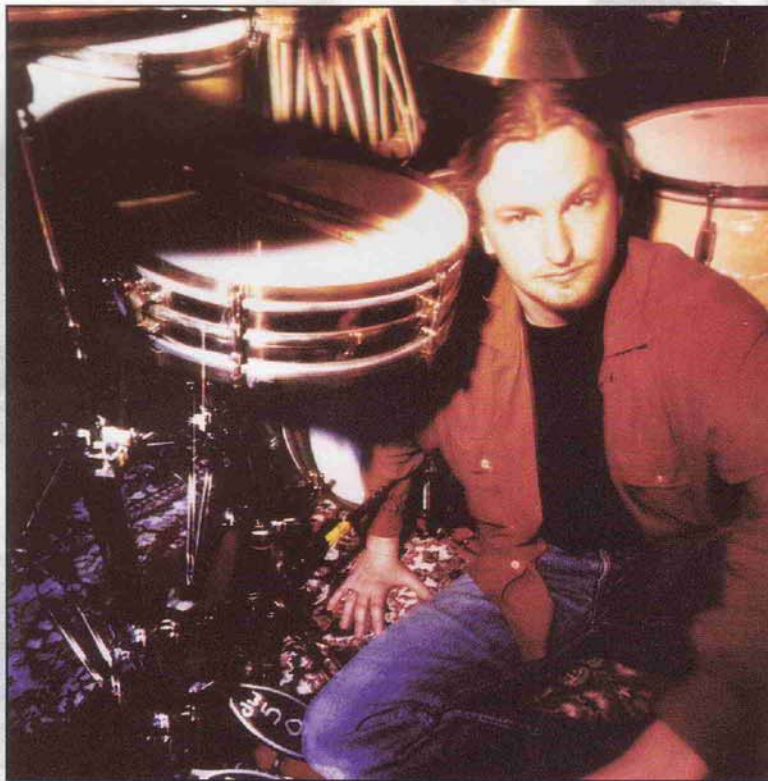
Why we all have to look this way  
I gotta heart, I got blood, feel pain

Time, time is not on my side  
Cause the way I am  
Gotta gotta now gotta find the reason why  
A woman aint a man

You dont look but you kick me  
You cant feel but you hit me  
You cant live with the way I pray

Why do you all have to think this way  
I gotta heart, I got blood, feel pain

Fall in those single file lines  
Like army ants  
Yeah, fall on into those single file lines



**Kitchenware & Candybars**  
Music by R. DeLeo—Lyrics by S. Weiland

Somebody told me, I know where to go.  
Somebody showed me, I was last to know.

Sell me down the river  
Sell me down the river  
Sell me down the river  
Sell me down the river

What I wanted, is what I wanted  
What I wanted is what she wanted

Unfriendly feelings, down on wounded knees.  
Unfriendly reasons, some blind mothers need

Sell me down the river  
Sell me down the river  
Sell me down the river  
Sell me down the river

What I wanted, is what we wanted  
What we wanted, is what she wanted

You read the words and it sells you life  
They sell there words, but it's all a lie.



## Chorus

§

Be add 11,

Cmaj7

N.C. F5(add#11)

They got these pic - tures of ev - ery - thing

Rhythm figure 2

T	0	0	0	0	0	0	0	0	0	0	0
A	8	8	8	8	8	10	10	9	10	×	×
B	9	9	9	9	9	10	10	10	10	×	×
	7	7	7	7	7	8	8	8	8	×	×

B(add11)

to break us down, \_\_\_\_\_ yeah, \_\_\_\_\_ to break {me  
it} down.

*guitar I*

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

T	A	B
4	3	3
4	3	3
4	3	3
4	3	3
4	3	3
0	8	9
0	9	9
7	7	7

[illegible]

The musical score for guitar 2 (slide) and T, A, B parts is as follows:

**Guitar 2 (slide):** The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a whole rest in the first measure, a whole rest in the second measure, and a slide in the third measure. The slide is indicated by a horizontal line with a diagonal slash, starting on the G#4 string and sliding up to the A4 string.

**T, A, B:** The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a whole rest in the first measure, a whole rest in the second measure, and a slide in the third measure. The slide is indicated by a horizontal line with a diagonal slash, starting on the G#4 string and sliding up to the A4 string.

A5 C5 D5/A A5 F5 Bb5/F

But I got a lo-ver and, yeah, she shows me how\_\_\_\_\_

Rhythm figure 3

T

A

B

T

A

B

G5 F5 Bb5/F N.C. C5/G G5 C5/G D5/A

to un-der-stand it, yeah,\_\_\_\_\_ to un-der-stand.\_\_\_\_

P.M. ....

T

A

B

T

A

B

A5 C5/G D5/A A5 F5 Bb5/F

I got a bro - ther and, well, he shows me how \_\_\_\_\_

T  
A  
B

T  
A  
B

to Coda ☐

G5 F5 Bb5/F N.C. C5/G G5 E5 N.C. A5C5/G

to make a - mends, yeah, \_\_\_\_\_ to make a - mends \_\_\_\_\_ with it. \_\_\_\_\_

P.M. end Rhythm figure 3

T  
A  
B

T  
A  
B

with Rhythm figure 1 (2 times)

F#5

E6

F#5

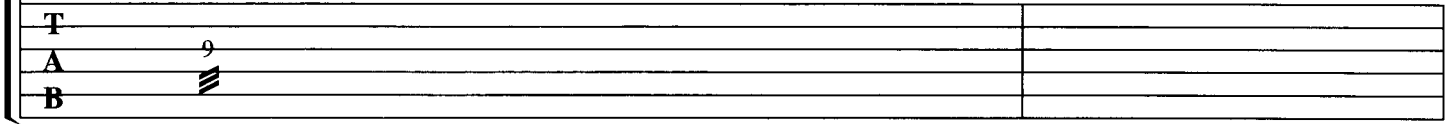
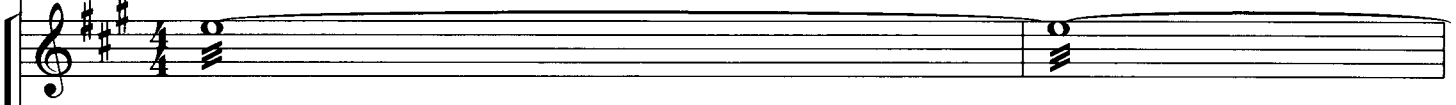
E6 F#5

E5 N.C. A5 C5/G



2. Take a break from the mouse - trap we call home.

guitar 3



F#5

E6

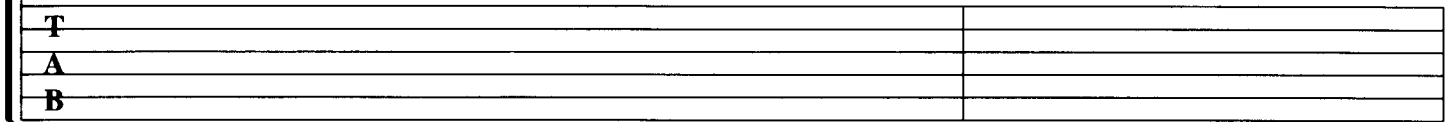
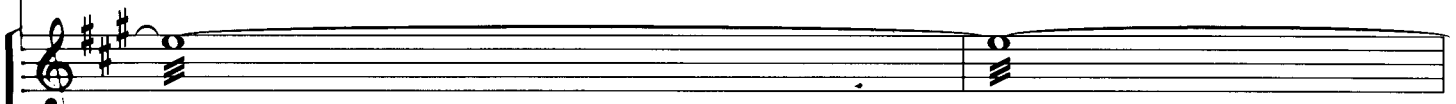
F#5

E6 F#5

E5 N.C. A5 C5/G



Takes more than a mes - sage to make me smile.



F#5

E6

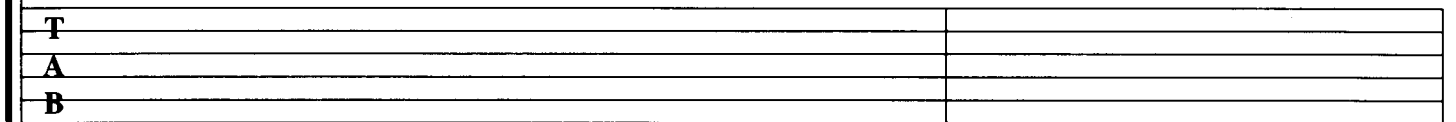
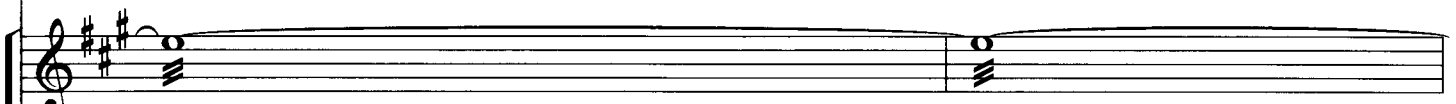
F#5

E6 F#5

E5 N.C. A5 C5/G



I can feel when she kis - ses me sleep - ing,

*D.S. al Coda*

F#5

E6

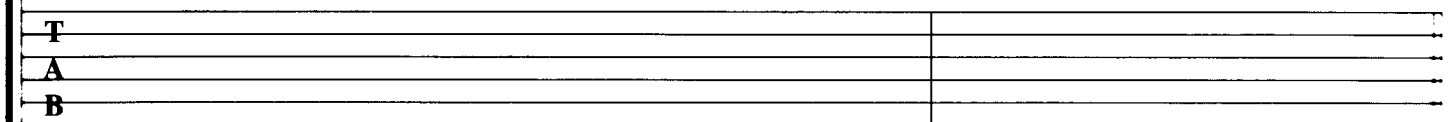
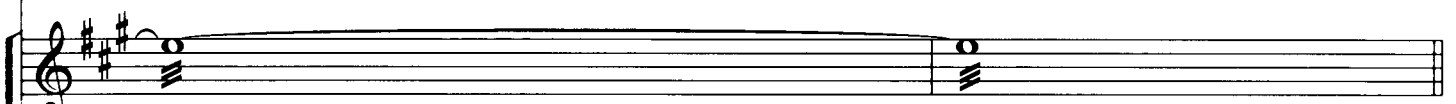
F#5

E6 F#5

E5 N.C. A5 C5/G



but not when the news is on.



⊕ Coda

Guitar solo  
with Rhythm figure 1 (2 times)

A5 C5/G F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

N.C.

guitar 3

P.H.

B B R

T A B

4 4 (5) (6)

2 4 2 2 2 (3) 2 5 7

3 0 3

F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

guitar 3

B R B B R

T A B

17 (19) 16 (18) (17) 14

(9) 7 15 16 14 12 12 16 14 (0) (0) (0) (0) (0) (0) (0) (0)

F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

hold bend

B R B B B B

T A B

17 (19) 17 17 (19) 14 17 (19) (19) 17 (19) (19) 13 (14) 19 x x 19 (22) x 12 12

F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

B R B R

T 14 14 17 14 14 14 14 14

A 16 14 16 14 14 14 14

B 16 16 16 15 14 12 14 (16) (15) 14 2 0 3 9 (10) 9

**Chorus**  
with Rhythm figure 2

B(add11)

Cmaj7

N.C.

F5(add#11)

They got these pic - tures of ev - ery - thing,

B R B R B R

T 9 (10) 9 9 (10) 9 7 9 9 9 (10) (10) 9 7

A 9 (10) 9 9 (10) 9 7 9 9 9 (10) (10) 9 7

B 9 (10) 9 9 (10) 9 7 9 9 9 (10) (10) 9 7

B(add11)

to break us down,\_\_\_\_ yeah.\_\_\_\_ to break us down.\_\_\_\_

T

A

B 5 7 9

Cmaj7

D5

They make us hate and we make\_\_\_\_ it bleed.

guitar 3

guitar 2 (slide)

hold B R B

T

A (11) (11) 9 7 9 9 9 (10) (10) 9 7 9 9

B (11) (11) 9 7 9 9 9 (10) (10) 9 7 9 9

with Rhythm figure 3

A5 C5 D5/A A5 F5 B $\flat$ 5/F

But I got a lov - er and, yeah, she showed me how \_\_\_\_\_

*guitar 2*

T 2 5 7 2 2 2 3 8  
A 2 5 7 2 2 2 3 8  
B 2 5 7 2 2 2 3 8

G5 F5 B $\flat$ 5/F N.C. C5/G G5 C5/G D5/A

to un - der - stand, yeah, \_\_\_\_\_ to un - der - stand. \_\_\_\_\_

T 5 5 7 5 5 7 5 5 7  
A 5 5 5 5 5 5 5 5 5  
B 5 5 5 5 5 5 5 5 5

A5 C5/G D5/A A5 F5 B $\flat$ 5/F

I got a bro - ther and, yeah, he shows me how \_\_\_\_\_

T 2 2 5 7 2 2 3 8  
A 2 2 5 7 2 2 3 8  
B 2 2 5 7 2 2 3 8

G5 F5 B $\flat$ 5/F N.C. C5/G G5 E5

to make a - mends, yeah, to make a - mends with it.

guitar 2

guitars 1 & 3

T 10-12 12 12

A 5 5

B 5 5

G5 A5 C5/G F#11 Fmaj7sus2(add#11)

guitars 1 & 3

P.M.

T 0 0 0 0

A 5 7 5 3

B 5 7 3 4

3 5 3 2

# Vaseline

Music by S.T.P.—Lyrics by S. Weiland

Bbmaj13(#11)



Moderately slow

No chord  
guitar 2 (with distortion)

guitar 1  
(clean)

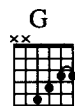
with feedback

guitar 3 (with wah)

Rhythm figure 1

end Rhythm figure 1

N.C.(G5)  
guitars 1 & 2



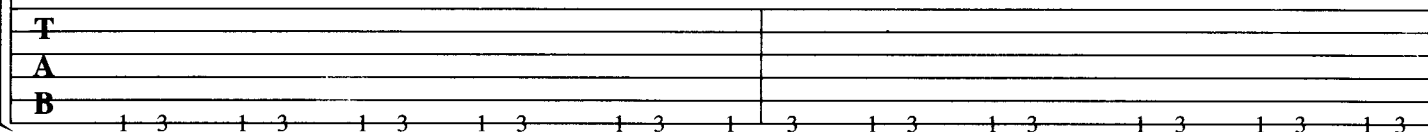
Rhythm figure 2

guitar 4  
(acoustic)

1. One time a thing oc-curred\_ to me, \_\_\_\_\_ what's real and what's\_ for sale?\_



Rhythm figure 2a



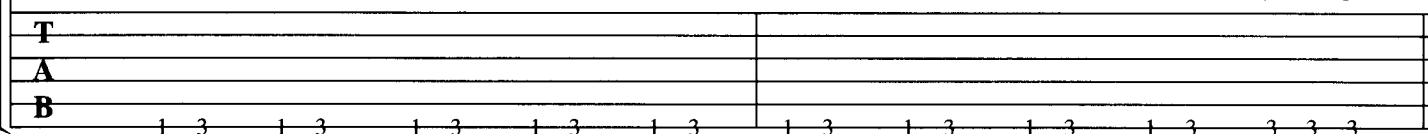
end Rhythm figure 2



Blew a kiss and tried\_ to take\_ it home. \_\_\_\_\_



end Rhythm figure 2a



## Chorus

Eb5

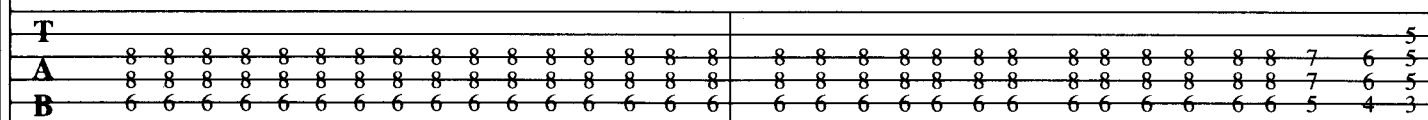
D5 Db5 C



\_\_\_\_\_ Is- n't you, \_\_\_\_\_ is- n't me, \_\_\_\_\_ search for things \_\_\_\_\_ that you\_ can't see. \_\_\_\_\_



Rhythm figure 3







with Rhythm figure 2a *simile* (2 times)

(G)

*guitar 4*

guitar 4

T 13 12 13 12 13 12 13 12 13 12 13 12

A 10 10 10 10 10 10 10 10 10 10 10 (12)

B

8

F5

let ring

B B B B

P.H. --- 4

T

A

B

3 2 2 (3)

5 7

5 0 4 0 0 0 4 5 4 × 0 5 0 0 0

2 2

with Rhythm figures 2 & 2a *simile*

(G5)

3. Flies in the va - so - line\_\_ we are,\_\_\_\_\_ some - times it blows\_ my mind.\_\_\_\_

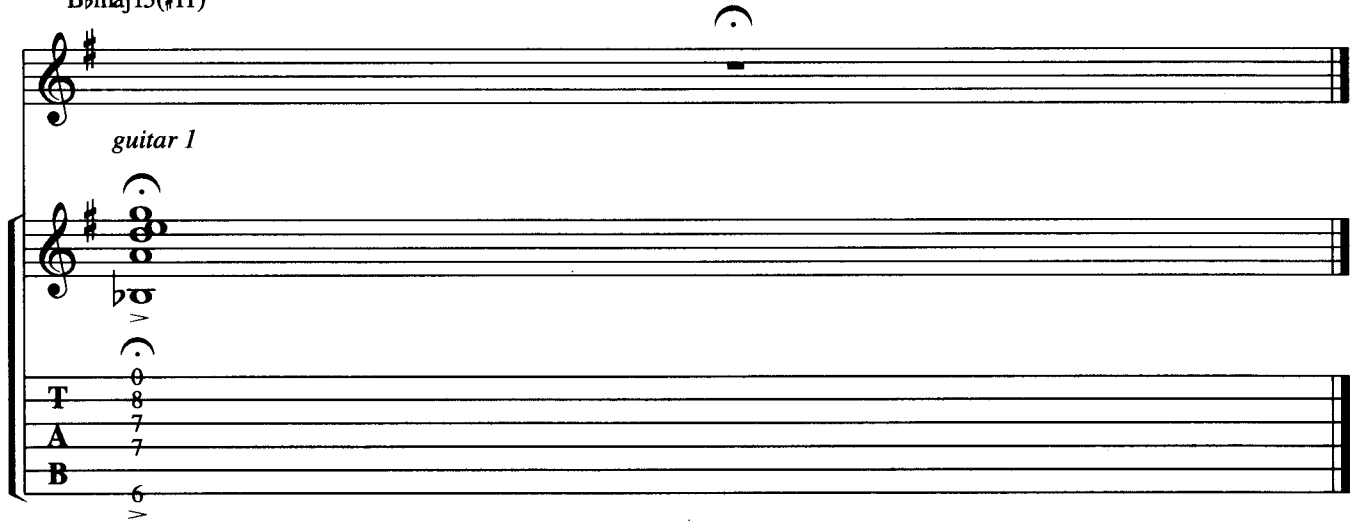


Musical notation for the main section of the song. The melody is written on a single staff in treble clef with a key signature of one sharp (F#). The lyrics are: "Keep get - ting stuck here all the time." The melody consists of eighth and quarter notes, with a final measure containing a whole note and a fermata.

Keep get - ting stuck here all the time.

## ⊕ Coda

Bbmaj13(#11)



Musical notation for the Coda section. It features four staves: a vocal line, a guitar line, and two bass lines. The vocal line has a single note with a fermata. The guitar line has a single chord with a fermata. The two bass lines are labeled T, A, and B, with notes 8, 7, and 6 respectively, and a fermata. The key signature is one sharp (F#).

guitar 1

T 8  
A 7  
B 6



F5/C G9/B D5 F5/C G9/B

T  
A 7 10 7 12 9 10 7 12 12 10 12 10 12 10  
B

T  
A 2 2 3 3 3 2 2 0 0 2 2 0 0 3 3 3 3 2 3 2  
B

Dm D5 F5/C

It's O. K. it's O. K., O. K., re - lieve me,—

guitar 3

let ring

T  
A 2 2 0 0 3 2 3  
B

G9/B D5 F5/C

pins in me, pins in me, in me you kill me. The lounge fly, the lounge fly, the fly you bring me,

let ring

T  
A 2 2 2 2 2 0 0 0 0 0 3 3 3 2 3  
B



**A5 Bb5**

F5 G5

[illegible]

F5 G5

G G5

A5 Bb5

**B5 C5**

1. D5

F5/C

T  
 A  
 B

Please re-fill my soul.

guitar 2  
 with slide

guitar 3

2.  
D D(add#11) D6 D D(add#11) D D(add#11) D D6 D D(add#11) D

soul. —

2  
3  
2  
0  
0

T  
A  
B

*guitar 4 (12-string acoustic)\**

guitar 4 (12-string acoustic)

*f*

*simile*

**T**

**A**

**B**

\*open D tuning  
① = D ② = A ③ = F#  
④ = D ⑤ = A ⑥ = D

D(add#11) D D6 D D(add#11) D D(add#11) D D6 D D(add#11) D

She

T 0 0 2 0 0 0 0 0 0 0 2 0 0 0 0

A 2 0 0 0 0 0 2 0 0 0 0 0 2 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dm6

Asus4(b9)/D

said she'd be my wo-man.

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4

B 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

D(add#11) D D6 D D(add#11) D D(add#11) D D6 D D(add#11) D

Yeah. She

T 0 0 2 0 0 0 0 0 0 2 0 0 0 0 0

A 2 0 0 0 0 0 2 0 0 0 0 2 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dm6

Asus4(b9)/D

N.C.

said she'd be my wo-man said she'd be my

When you grum-ble, you al-ways walk with scum.

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

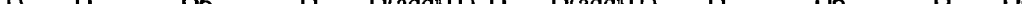
A 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4

B 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

D(add#11)    D    D6    D    D(add#11) D    D(add#11)    D    D6    D    D(add#11) D

D5

*cresc.*

guitar 3 *p*   
D(add#11) D D6 D D(add#11) D D(add#11) D D6 D D(add#11) D

D(add#11) D D6 D D(add#11) D D(add#11) D D6 D D(add#11) D

guitar 2

Guitar solo

with slide

## Guitar solo

*with slide*

with Rhythm figure 1 (4 times) (*guitar 1*)

*guitar 2*      P.M. -----      P.M. -----      P.M. -----      P.M. -----

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The middle staff is a tenor clef, and the bottom staff is a bass clef. Both the middle and bottom staves contain a single line of music, likely representing a harmonic accompaniment. The lyrics "The Rose Tree" are written below the bottom staff. The score is divided into two measures by a double bar line. The first measure contains the notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The second measure contains the notes Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. The lyrics "The Rose Tree" are written below the bottom staff, with "The" under the first measure and "Rose Tree" under the second measure.

Musical score for "The Wind" by Gustav Mahler, showing the guitar part. The score includes a treble clef staff with a melodic line and a guitar staff with fret numbers. The guitar staff has a wavy line at the beginning, followed by fret numbers 13, 10, 12, 12, 17, 13, 15, 15, 17, 13, 15, 15, 15. There is a section labeled "P.M." and "N.H." with a wavy line. The guitar staff ends with a wavy line and the text "fret string immediately after sounding harmonic".

N.C.

I can't give what I take away, And the

guitar 3

*f* P.M. P.M.

**T**

**A**

**B**



with Rhythm figure 1 (repeat until fade) (*guitar 1*)

D5

*guitar 3*

(Dm) P.M. P.M. P.M. P.M.

*guitar 2* soul.

B R B

T																						
A	12	(13)	12	10	12	(14)	12	10	12	12	12	12	12	12	12	12	12	10	12	12	10	12
B																						

*guitar 3 continue simile throughout*

She

R

T																							
A	13	12	10	12	(13)	12	10	10	10	10	9	7	7	5	7	6	5	3	5	3	5	3	5
B																							

said she'd be my wom - an, she said she'd be my man. She

B R B R B R B B

T																											
A	3	5	5	5	3	4	5	4	3	5	5	3	3	5	(7)	5	5	(7)	5	5	(7)	5	5	(7)	5	5	(7)
B																											

said she'd be\_\_\_ my wom - an, she said she'd be\_\_\_ my man.

*repeat vocal ad lib until fade*

B R . . B R B R B R B R

*hold bend*-----+  
*let ring*-----+

P.M. - - -

*start fade*

T  
 A 12 12 12 12 (14) 12 10 12 10 12 10 13 (14) (14) 13  
 B 10 12 10 12 10

T  
 A 13 (14) 13 (14) 13 13 12 14 (13) 14 13 12 11 0 14 13 15 17 (19) 15 15  
 B 13 13 17 (19) 0

T  
 A 12 10 9 12 10 12 10 8 12 10 12  
 B 12 10 12

# Interstate Love Song

37

Music by R. DeLeo—Lyrics by S. Weiland

**Moderately**guitar 2  
(acoustic) C#m7

\*guitar 1 (slide)

\*open D tuning  
① = D ② = A ③ = F#  
④ = D ⑤ = A ⑥ = D

guitar 3 (electric)

T  
A  
B

Asus2

G#sus4

G#

T  
A  
B

T  
A  
B

**T** 6 7 4 4 2  
**A**  
**B**

**T** 5 5 5 5 5 5 5 5 5 0 0 0  
**A** 6 6 6 6 6 6 6 6 6 1 1 1  
**B** 7 7 7 7 7 7 7 7 7 2 2 2  
5 5 5 5 5 5 5 5 5 0 0 0

[illegible]

C#m7 G#/B#

1. Wait - ing on a Sun - day af - ter - noon\_\_\_\_\_ for

2.,3. (X) See additional lyrics

guitar 4

T 4 4 X X X 4 4 4 4 4 1 1 X X X 1 1 1 1 1 1

A 5 5 X X X 5 5 5 5 5 1 1 X X X 1 1 1 1 1 1

B 4 4 X X X 4 4 4 4 4 3 3 3 X X X 3 3 3 3 3 3

C#7/B A#m7b5

what I read\_ be- tween\_ the lines, \_\_\_\_\_ Your lies. \_

T 2 2 x x x 2 2 2 2 2 2 2 x x x 2 2 2 2 2 2

A 1 1 x x x 1 1 1 1 1 1 1 x x x 1 1 1 1 1 1

3 3 x x x 3 3 3 3 3 2 2 x x x 2 2 2 2 2 2

B 2 2 x x x 2 2 2 2 2 1 1 x x x 1 1 1 1 1 1

to Coda 1  $\Phi$

A5 E F#m11/E E F#m11/E E

**T** 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**A** 2 1 2 1 1 1 1 1 2 1 1 1 1 1 1 1

**B** 2 2 4 2 2 2 2 2 4 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

No chord E F#m11/E E

The image shows a musical score for guitar. At the top, there are three chord names: "No chord", "E", and "F#m11/E E". Below these is a musical staff with a treble clef and a key signature of two sharps (F# and C#). The melody is written in eighth and sixteenth notes. Below the staff is a tablature section with four lines labeled T, A, B, and B. The tablature includes fret numbers (0, 1, 2) and various symbols like 'x' and '2' indicating specific playing techniques. The score is divided into measures by vertical bar lines.

**Chords:** C#m7, E

**Vocal Line:**
  
Leav - ing \_\_\_\_\_ on a South - ern train. \_\_\_\_\_ On - ly

**Guitar Tablature:**
  
T: 5 4 5 5 5 | 0 0 0 1 1 1 1 1
  
A: 6 6 6 6 6 6 6 6 | 2 2 2 2 2 2 2 2
  
B: 4 4 4 4 4 4 4 4 | 0 0 0 0 0 0 0 0

yes - ter - day \_\_\_\_\_ you lied. \_\_\_\_\_

T 0 0 0 0 4 4 4 4 4  
A 2 2 2 2 4 4 4 4 4  
B 0 0 2 2 6 5 5 5 5

Pro - mis - es \_\_\_\_\_ of what I seemed to be. \_\_\_\_\_ On - ly

T 5 5 5 5 5 5 5 5 5 0 0  
A 6 6 6 6 6 6 6 6 6 1 1  
B 7 7 7 7 7 7 7 7 7 2 2

watched the time \_\_\_\_\_ go by. \_\_\_\_\_

A G#sus4 G# G#7 to Coda 2

T 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4  
A 6 6 6 6 6 6 6 6 6 6 6 6 5 5 5 5 5  
B 7 7 7 7 7 7 7 7 7 6 6 6 6 4 4 4 4

All of these \_\_\_\_\_ things you said to me. \_\_\_\_\_

A E D.S. al Coda 1

T 5 5 5 5 5 5 5 5 5 0 0 0  
A 6 6 6 6 6 6 6 6 6 1 1 1  
B 7 7 7 7 7 7 7 7 7 2 2 2

Good - bye.

[illegible]

## ⦿⦿ Coda 2

The musical score is for the song "All of these things I said to you." It is written for a voice and guitar. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal melody and the guitar accompaniment. The vocal melody is written on a single staff, and the guitar accompaniment is written on a single staff. The second system contains the guitar accompaniment and a tablature for the guitar. The tablature is written on a single staff and includes fret numbers for the guitar. The lyrics are: "All of these things I said to you." The score is for a single system, and the guitar part is for a single system.

**System 1:**

Vocal Melody: All of these things I said to you.

Guitar Accompaniment: (Chords and arpeggios)

**System 2:**

Guitar Accompaniment: (Chords and arpeggios)

Tablature: (Fret numbers for guitar)

[illegible]

### *Additional lyrics*

2. Feelin' like a hand in rusted shame.  
So do you laugh or does it cry?  
Reply?

- 3.(%) Breathing is the hardest thing to do.  
With all that's said and all that's dead for you,  
You lied —  
Goodbye.

# Still Remains

Music by R. DeLeo, D. DeLeo—Lyrics by S. Weiland

Moderately slow

guitar 1

E/A A E/A A E/A A Asus4 A E/A A E/A A E/A A Asus4 A

Rhythm figure 1 end Rhythm figure 1

<b>T</b>	0	2	2	2	2	2	0	2	2	2	0	2	3	2	0	2	2	2	2	0	2	3	2
<b>A</b>	1	2	2	2	2	2	1	2	2	2	1	2	2	2	1	2	2	2	1	2	2	2	2
<b>B</b>	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
<b>B</b>	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

E/A A E/A A E/A A Asus4 A G(add9)/A

T A B

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

with Rhythm figure 1 (2 times)

E/A A E/A A E/A A Asus4 A E/A A E/A A E/A A Asus4 A

1. Our bed we live, our bed we sleep, mak-ing love and I be - come  
2. See additional lyrics

E/A A E/A A E/A A Asus4 A E/A A E/A A E/A A Asus4 A

you. Flesh is worn with na - ked feet, stab - bing thorns and you be - come

E/A A F/A F G D/A

me. Oh, beg for you.

*guitar 1*

T	0 2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	5 5 5 5 5 5 5 5
A	1 2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	3 3 3 3 3 3 3 3
B	2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	4 4 4 4 4 4 4 4
B	0 0 0 0	0 0 0 0 0 0 0 0	8 10 10 10	0 0 0 0 0 0 0 0

E/A A F/A F G D/A

Oh, you know I'd beg for you.

T	0 2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	5 5 5 5 5 5 5 5
A	1 2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	3 3 3 3 3 3 3 3
B	2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	4 4 4 4 4 4 4 4
B	0 0 0 0	0 0 0 0 0 0 0 0	8 10 10 10	0 0 0 0 0 0 0 0

## Chorus

Fmaj7 G5/D A5

*guitar 1* Pick a song and sing a yel - low nec - ta - rine.

*Rhythm figure 2*  
let ring throughout

T	8 10 8 10 8 10 8 10	12 12 12 12 12 14 14	14 14 14 14 14
A	10 10 10 10 10 10 10 10	12 12 12 12 12 14 14	14 14 14 14 14
B	10 10 10 10 10 10 10 10	10 10 10 10 10 12 12	12 12 12 12 12

*guitar 2 (slide)*  
2nd time only

T	
A	5
B	

44 Fmaj7 G5/D A5

Take a bath, I'll drink the wa - ter that you leave. If you

T 10 10 10 8 10 8 10 8 10 10 8 8 8 8 8 10 10 10 10 10 10 10

A 10 10 10 10 10 10 10 10 10 10 7 7 7 7 7 9 9 9 9 9 9

B 10 10 10 8 8 8 8 8 8 8 5 5 5 5 5 7 7 7 7 7 7

8 8 8 8 8 7 7 7 7 7 7

T 5 8 9

A

B

Fmaj7                      Em/F                      G5/D                      A5

— should die — be - fore — me, — ask — if                      you — can bring — a friend. —

12 12 12 10 10 10 10 3 3 3 3 3 5 5 5 5 5 5  
13 13 13 13 10 12 12 12 12 12 12 3 3 3 5 5 5 5 5  
14 14 14 10 12 12 12 12 0 0 0 0 0 2 2 2 2 2  
0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2

1. Em/F G5/D A5

Pick a flow - er, hold\_ your\_ breath and drift\_ a - way.\_

end Rhythm figure 2

T 0 13 13 13 13 12 12 12 12 3 3 5 5  
A 14 14 14 × 12 12 12 12 3 3 5 5  
B 0 0 0 0 12 12 12 12 0 0 2 2

T 8 9

A

B

2. G5/D A5

breath and drift\_ a - way.\_

T 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
A 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
B 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

T


A

B

[illegible][illegible]

— drink\_ the wine\_ and save\_ the\_ wa - ter. Skin is\_ smooth, I steal\_ a\_ glance,

E/A A E/A A E/A A Asus4 A E/A A F/A



— dra - gon - flies — are glid - ing — o - ver. — Oh, —

*guitar 1*

T  
A  
B

0 2 2 2 2 2 2 10 10 10 10 10 10 10 10  
1 2 2 2 2 2 2 10 10 10 10 10 10 10 10  
2 2 2 2 2 2 10 10 10 10 10 10 10 10  
0 0 0 0 0 0 0 0 0 0 0 0 0 0

F5 G5 D/A E/A A F/A

I'd beg for you. Oh, \_\_\_\_\_

**T** 5 5 5 5 5 5 5 5 0 2 2 2 2 2 2 2 10 10 10 10 10 10 10 10

**A** 10 12 12 12 12 12 4 4 4 4 4 4 4 4 1 2 2 2 2 2 2 10 10 10 10 10 10 10 10

**B** 8 10 10 10 10 10 0

**Chorus**with Rhythm figure 2 *simile*

F G D/A Fmaj7 G5/D

you know I'd beg for you. Pick a song and sing a

**T** 10 12 12 12 12 12 5 5 5 5 5 5 5 3 3 3 3 3 3 3

**A** 10 12 12 12 12 12 4 4 4 4 4 4 4 4 1 2 2 2 2 2 2

**B** 8 10 10 10 10 10 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A5 Fmaj7

yel - low nec - ta - rine. Take a bath, I'll drink the

guitar 2 (slide)

**T** 8 9

**A**

**B**

G5/D A5 Fmaj7 Em/F

wa - ter that you leave. If you should die before me, ask if

T  
A  
B

G5/D A5 Fmaj7 Em/F

you could bring a friend. Pick a flower, hold your

T  
A  
B

G5/D A5

breath and drift away.

T  
A  
B

### Additional lyrics

2. She holds my hand, we share a laugh,  
Sipping orange blossom breezes.  
Love is still and sweat remains,  
A cherished gift, unselfish feeling...

**Moderately**

*guitar 2*

E5 F#5 G5 E5 F#5 G5

Rhythm figure 1a end Rhythm figure 1a

T  
A  
B

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

with Rhythm figures 1 and 1a  
(first 7 bars)

E5                      A7(add11)                      E5                      A7(add11)

Gone                      a                      way                      and                      found                      the



ing, Gone, Pret - ty Pen - ny was her name,

T 0 5 0 5 0 5

A 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

A

B

with Rhythm figure 1

D.S.

She was loved and we all will miss her.

T 0 5 0 5 0 5

A 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

A

B

with Rhythm figures 1 and 1a  
(last time with vocal ad lib)

play 3 times

**Loudly**

*play 4 times*

F#m9/E

*play 4 times*

$$E\left(\begin{smallmatrix} \text{add9} \\ \text{add}\#11 \end{smallmatrix}\right)$$

*play 3 times*

The first system of the musical score for 'The Wind' 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. Below the staff are three staves labeled T, A, and B, which contain fret numbers for the guitar. The T staff has fret numbers 0, 0. The A staff has fret numbers 11, 11. The B staff has fret numbers 0, 0. The system ends with a double bar line.

T 0

A 11

B 0

play 3 times

First system of guitar tablature. The treble clef staff shows a melody starting on E4, moving to F#4, G4, A4, and then a descending line. The bass clef staff shows a bass line with fret numbers 4, 2, 0, 0, 0, 0, 0, 0. The guitar staff shows fret numbers 4, 2, 0, 0, 0, 0, 0, 0. The guitar staff also includes a 'T' line with a dot and a 'B' line with a dot.

Second system of guitar tablature. The treble clef staff shows a melody starting on E4, moving to F#4, G4, A4, and then a descending line. The bass clef staff shows a bass line with fret numbers 2, 2, 2, 4, 5, 5, 5, 5. The guitar staff shows fret numbers 2, 2, 2, 4, 5, 5, 5, 5. The guitar staff also includes a 'T' line with a dot and a 'B' line with a dot.

Third system of guitar tablature, first ending. The treble clef staff shows a melody starting on E4, moving to F#4, G4, A4, and then a descending line. The bass clef staff shows a bass line with fret numbers 4, 2, 2, 0, 0, 0, 0, 0. The guitar staff shows fret numbers 4, 2, 2, 0, 0, 0, 0, 0. The guitar staff also includes a 'T' line with a dot and a 'B' line with a dot.

Fourth system of guitar tablature, second ending. The treble clef staff shows a melody starting on E4, moving to F#4, G4, A4, and then a descending line. The bass clef staff shows a bass line with fret numbers 2, 2, 2, 4, 5, 5, 5, 5. The guitar staff shows fret numbers 2, 2, 2, 4, 5, 5, 5, 5. The guitar staff also includes a 'T' line with a dot and a 'B' line with a dot.

### Additional lyrics

2. How far will you go, I say?  
Just to bait a mouse?  
Shorter lived and longer gone,  
Can you figure out?
3. Have you lost your sister, girl?  
She's all but blown away,  
Blown away and lost the pearl  
And the price she paid.

Music by R. DeLeo, D. DeLeo—Lyrics by S. Weiland

**Moderately slow**

**Tune all guitars down a whole step:**

① = D    ④ = F

② = G    ⑤ = A

③ = C    ⑥ = D

G5 E5  
guitar 1

G5      E5

**G5**

*guitar 1*

Rhythm figure 1

*guitar 2*

Rhythm figure 1a

B

end Rhythm figure 1

end Rhythm figure 1a

1. Find you in the dark,— read you like a cheap— sur— prise.—  
 2. See additional lyrics

*guitar 1*

Rhythm figure 2

end Rhythm figure 2

T  
A  
B

0 0 3 3 3 0 5 6 7 7 5 7 0 0 3 3 3 0 5 6 7 6 5 3

with Rhythm figure 2 (3 times)

(E5) G5 (E5) G5

— Oh, with-out shame.— Sell me out and frame— your— name

(E5) G5 (E5) G5

I can hear— when the pig whis-pers sweet - ly.— Jea-lou- sy— is the wea- pon, you kill— me.

(E5) G5 (E5) G5

Keep a dime— for the truth you— might tell.—

## Chorus

E

Esus2

E

E°7

D/E

You towed the line,—

*guitar 3*

Rhythm figure 3

T 9 9 9 7 9 9 8 8 8 8 8 8 7  
 A 9 9 9 9 9 9 6 6 6 6 6 6 7  
 B 7 7 7 9 7 7 7 7 7 7 7 7 7

And I know \_\_\_\_\_ it was mine.

end Rhythm figure 3

T	7	7	7	7	7	9		9	9	9	9	5		7	9
A	7	7	7	7	7	9		9	9	9	9	5		7	9
B	7	7	7	7	7	7		7	7	7	7	3		5	7

[illegible]

D/E E 1. E5 F#5 G5 F#5 E5

can I friend ask you why?

**T** 7 7 7 7 7 7 9 9 9  
**A** 7 7 7 7 7 7 9 9 9  
**B** 7 7 7 7 7 7 7 7 7

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

2. E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5

*guitar 1*

T 9 9  
A 9 9  
B 7 7

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

F#5 G5 F#5 E5

T  
A  
B 2 0 2 4 5 5 5 5 4 4 2 2 0 0

**Bridge** D5 Esus2

Wait\_\_\_ for me, take a dive, take a piece of my\_\_\_ life.\_\_\_

*guitar 4 (clean)*

let ring

T 7 9 9 7 9 7 9 8 8 9 9 7 9 8 8  
A 7 9 9 9 9 7 8 8 9 9 9 9 9 7 8  
B 5 7 7 9 7 7 7 7 7 7 7 7 7 7 0 0

Wait for me,\_\_\_ tell a lie, try to take my\_\_\_ wife. \_\_\_

Leave\_\_\_ me numb.

T 9 8 8 9 9 7 9 8 8 9 9 7 9 8 8  
A 8 9 9 9 9 7 8 8 9 9 9 9 9 7 8  
B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 0 0

The musical score is for the song "Close to Me" by the band E5. The key signature is D major (two sharps). The tempo is marked "7" (seven). The score is divided into two systems. The first system contains the vocal line with the lyrics "Leave me numb. Close to me, and I'll leave you numb." and a guitar line. The second system contains a guitar line and a bass line. The guitar line features a complex arrangement of chords and melodic lines, including a double bar line and a repeat sign. The bass line is written in a simplified notation with fret numbers (0, 7, 8, 9) and a double bar line.

with Rhythm figures 1 and 1a

E5 G5 E5 G5 E5 G5 E5 F#5 G5 F#5

with Rhythm figure 3 *simile* (2 times)

**Chorus** E Esus2 E E°7 D/E E

The musical notation for the chorus is written on a single staff in the key of E major (indicated by four sharps: F#, C#, G#, D#). The time signature is 4/4. The melody begins with a whole rest for the first measure. The second measure contains a quarter note E4. The third measure contains a quarter note E4 with a '2' above it, indicating a second inversion. The fourth measure contains a quarter note E4 with a '7' above it, indicating a seventh inversion. The fifth measure contains a quarter note D#4. The sixth measure contains a quarter note E4. The seventh measure contains a quarter note E4. The eighth measure contains a quarter note E4. The ninth measure contains a quarter note E4. The tenth measure contains a quarter note E4. The eleventh measure contains a quarter note E4. The twelfth measure contains a quarter note E4. The thirteenth measure contains a quarter note E4. The fourteenth measure contains a quarter note E4. The fifteenth measure contains a quarter note E4. The sixteenth measure contains a quarter note E4. The seventeenth measure contains a quarter note E4. The eighteenth measure contains a quarter note E4. The nineteenth measure contains a quarter note E4. The twentieth measure contains a quarter note E4. The twenty-first measure contains a quarter note E4. The twenty-second measure contains a quarter note E4. The twenty-third measure contains a quarter note E4. The twenty-fourth measure contains a quarter note E4. The twenty-fifth measure contains a quarter note E4. The twenty-sixth measure contains a quarter note E4. The twenty-seventh measure contains a quarter note E4. The twenty-eighth measure contains a quarter note E4. The twenty-ninth measure contains a quarter note E4. The thirtieth measure contains a quarter note E4. The thirty-first measure contains a quarter note E4. The thirty-second measure contains a quarter note E4. The thirty-third measure contains a quarter note E4. The thirty-fourth measure contains a quarter note E4. The thirty-fifth measure contains a quarter note E4. The thirty-sixth measure contains a quarter note E4. The thirty-seventh measure contains a quarter note E4. The thirty-eighth measure contains a quarter note E4. The thirty-ninth measure contains a quarter note E4. The fortieth measure contains a quarter note E4. The forty-first measure contains a quarter note E4. The forty-second measure contains a quarter note E4. The forty-third measure contains a quarter note E4. The forty-fourth measure contains a quarter note E4. The forty-fifth measure contains a quarter note E4. The forty-sixth measure contains a quarter note E4. The forty-seventh measure contains a quarter note E4. The forty-eighth measure contains a quarter note E4. The forty-ninth measure contains a quarter note E4. The fiftieth measure contains a quarter note E4. The fifty-first measure contains a quarter note E4. The fifty-second measure contains a quarter note E4. The fifty-third measure contains a quarter note E4. The fifty-fourth measure contains a quarter note E4. The fifty-fifth measure contains a quarter note E4. The fifty-sixth measure contains a quarter note E4. The fifty-seventh measure contains a quarter note E4. The fifty-eighth measure contains a quarter note E4. The fifty-ninth measure contains a quarter note E4. The sixtieth measure contains a quarter note E4. The sixty-first measure contains a quarter note E4. The sixty-second measure contains a quarter note E4. The sixty-third measure contains a quarter note E4. The sixty-fourth measure contains a quarter note E4. The sixty-fifth measure contains a quarter note E4. The sixty-sixth measure contains a quarter note E4. The sixty-seventh measure contains a quarter note E4. The sixty-eighth measure contains a quarter note E4. The sixty-ninth measure contains a quarter note E4. The seventieth measure contains a quarter note E4. The seventy-first measure contains a quarter note E4. The seventy-second measure contains a quarter note E4. The seventy-third measure contains a quarter note E4. The seventy-fourth measure contains a quarter note E4. The seventy-fifth measure contains a quarter note E4. The seventy-sixth measure contains a quarter note E4. The seventy-seventh measure contains a quarter note E4. The seventy-eighth measure contains a quarter note E4. The seventy-ninth measure contains a quarter note E4. The eightieth measure contains a quarter note E4. The eighty-first measure contains a quarter note E4. The eighty-second measure contains a quarter note E4. The eighty-third measure contains a quarter note E4. The eighty-fourth measure contains a quarter note E4. The eighty-fifth measure contains a quarter note E4. The eighty-sixth measure contains a quarter note E4. The eighty-seventh measure contains a quarter note E4. The eighty-eighth measure contains a quarter note E4. The eighty-ninth measure contains a quarter note E4. The ninetieth measure contains a quarter note E4. The ninety-first measure contains a quarter note E4. The ninety-second measure contains a quarter note E4. The ninety-third measure contains a quarter note E4. The ninety-fourth measure contains a quarter note E4. The ninety-fifth measure contains a quarter note E4. The ninety-sixth measure contains a quarter note E4. The ninety-seventh measure contains a quarter note E4. The ninety-eighth measure contains a quarter note E4. The ninety-ninth measure contains a quarter note E4. The hundredth measure contains a quarter note E4.

You towed the line, \_\_\_\_\_ And I know it was mine. \_\_\_\_\_

C D E Esus2 E E°7  
 Could- n't hide, write a wave, ride a lie. Let me know,

D/E E Esus2 E Esus2 C D

can I friend ask you why?

guitar 2

T  
A  
B

7 8 9 9 8 7

Outro with Rhythm figure 3 *simile* until end

E Esus2 E E<sup>7</sup> D/E

You towed the line,

B B R

T  
A  
B

13 13 13 14 12 7 (9) 12 (14) 12 x 12 14 11 11 11 12 10

E C D E

and I know it was mine.

hold bend

B R B R B R B

T  
A  
B

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

Esus2 E

E°7

D/E

Could- n't hide, write a wave, ride a lie. Let me know,

B B B B

T 15 (17) 15 (17) 17 (19) 15 12 14 12 (14) 12 14

A

B

can I friend ask you why?

E C D E

3 3 3 3

T 15 14 15 14 12 14 12 14 12 10 12 12 10 9 10 9 9 9 9 8 (9) 8 (9) 8 (9) 0 0 0 0

A

B

vocal ad lib to end

Esus2 E E°7 D/E

hold bend hold bend

B R B R B R B B B

T 14 (16) 14 (16) 15 (16) 14 11 (13) 12 (13) 11 9 11 9 7 7 9 9 (11) 9 (11) 14 16 16 (19)

A

B

E C D E

8

B B B B B R

T 16 (19) 16 (19) 14 16 16 (19) 16 (19) 12 12 16 16 (17) 16 12 15 12

A

B

8 ----- Esus2 E E°7 D/E

T 16 12 15 12 16 12 15 12 16 12 15 12 16 19 18 17 16 17 15 15 16 17 17 15 17

A

B

8-----E C D E

*grad. release*

**T** 15 (16) × 17 17 (19) 17 × × 12 15 14 12 14 12 14 12

**A** 18 14 (16) 14 12 14 12 14 12

**B** 14 12 14 12

Esus2 E E°7 D/E

T 13 13 13 13 13 13/14 12 12 7/9 8 X X 0 0

A 11 11 11 11 11 11/12 10 10

8----- D/E Freely E

grad. release

T 12 15 14 12 14 12 12 17(19) 15 17 15 (16) 17 15 17(21) 17 17(21)

A

B

8----- C D E Esus2 E E°7

grad. release

T 17(21) 17 17(20) 17 19 (22) 19 18 17 15 17 17(19) 17 15 17 15 17 (21) 17

A

B

D/E

T 12 12 15 14 12 14 12 14 (16) 12 14 12 (12) 0 0

A 14 (16) 14 12 14 12 14 (16) 12 14 12 (12) 0 0

B

E

let ring-----

B hold bend R B

T 14 (15) 15 (15) 14 (15) 14 12 16 12 15 12 16 12 15 14

A

B

### Additional lyrics

2. Rolling back the days,  
With my friend I love to play.  
The "little one,"  
Superman with silvergun.

# Big Empty

63

Music by D. DeLeo—Lyrics by S. Weiland

*Open G tuning:*

① = D    ④ = D

② = B    ⑤ = G

③ = G    ⑥ = D

Em7(add♭5)  
guitar 1 (slide)

C7

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The second system contains three staves. The top staff is a tenor line with a 'T' time signature, showing fingerings 8, 7, 8, 7, 3, 3, and 0. The middle and bottom staves are labeled 'A' and 'B' respectively, and are currently empty.

*guitar 2 (standard tuning)*

guitar 2 (standard tuning)

Musical notation for guitar 2 (standard tuning) in 4/4 time. The key signature has one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody consists of several measures, including a triplet of eighth notes and various rests indicated by 'x' marks.

### Rhythm figure 1

end Rhythm figure 1

[illegible]

Em7(addb5)

C7

The musical score for 'The Rose Tree' is presented in a system with four staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of two measures. The first measure contains a quarter note G4, a quarter note A4, and a half note B4. The second measure contains a quarter note G4, a quarter note F#4, and a half note E4. The second staff is a tenor clef with a key signature of one sharp. It contains two measures of accompaniment. The first measure contains a quarter note G2, a quarter note A2, and a half note B2. The second measure contains a quarter note G2, a quarter note F#2, and a half note E2. The third and fourth staves are bass clefs with a key signature of one sharp. They contain two measures of accompaniment. The first measure contains a quarter note G2, a quarter note A2, and a half note B2. The second measure contains a quarter note G2, a quarter note F#2, and a half note E2. The fifth staff is a bass clef with a key signature of one sharp. It contains two measures of accompaniment. The first measure contains a quarter note G2, a quarter note A2, and a half note B2. The second measure contains a quarter note G2, a quarter note F#2, and a half note E2.

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64 Em7(add♭5)

1. Driv - ing fast - er in my car,

C7

Fall - ing far - ther than\_ just\_ what\_ we are, \_

C7

Smoke a cig - a - rette and lie some more, These con - ver - sa - tions kill.

C7

## Chorus

G5 A7sus4 C/G G5

Time — to take — her home, — Her diz - zy head — is con - science - la - den, —

Rhythm figure 2  
(with distortion)

end Rhythm figure 2

T	3	3	3	3	0	0	0	0	0	0	1	1	1	1	1	1	1	1
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	0
	3	3	3	3	0	0	0	0	0	0	3	3	3	3	3	3	3	3

with Rhythm figure 2 (3 times)

A7sus4 C/G G5

Time — to take — a ride, — It leaves — to - day — no con - ver - sa - tion,

A7sus4 C/G

Time — to take — her home, — Her diz - zy head — is con - science - la - den, —

G5 A7sus4 C/G

Time — to wait — to long, — To wait — to long, — To wait — to long. —

with 2nd half of Rhythm figure 1

Gsus4 G B7 $\flat$ 5/F E7sus4 E7 C7

guitars 2 and 3

guitar 1

P.M.

T	0	0	0	0	0	12	10	10	11
A	0	0	2	1	0				
B	3	2	0	2	2				
	3	3	1	1	0				

with Rhythm figure 1 (4 1/2 times)

Em7(addb5)

C7

T 5 8 10 10 11 8 10 8

A 12 10 12 10 12 11 10

B

Em7(addb5)

C7

2. Too much walk - in', shoes - worn - thin, -

T 5

A

B

Em7(addb5)

C7

Too much trip - pin' and - my - soul's - worn thin, -

T

A 9 3 3

B

Em7(addb5)

C7

Time to catch - a ride, - It leaves - to - day, - her name - is what - it means,

T

A 9 7 9 7 9 12 9 7

B

## Chorus

## Gsus4

[illegible]

E7

Con - ver - sa - tions kill.

Con - ver - sa - tions kill, —

E7sus4

[illegible]

Em6

*guitar 1*

*guitar 2*

*let ring*

**T**

**A** 5 6 7 6 5 6

**B** 7 5 7 7 5 7 5 6

Em6

Em7 Em6

Em7

Em6 Em7

*D.S. al Coda*

no slide

T 12 14 14 14 14 15 2 2 2

A (14) (14) 12 2 2 2

B 7 5 6 7 6 5 7 7 5 6 6 6 6 7 6 6 6 6 6 6 0

A 5 0

B 7 0

# ♢ Coda

with Rhythm figure 3 (3 times)

Gsus4 G B7 $\flat$ 5/F E7sus4 E7

Con - ver - sa - tions kill, —

Gsus4 G B7 $\flat$ 5/F E7sus4 E7

Con - ver - sa - tions kill, —

Gsus4 G B7 $\flat$ 5/F E7sus4

P.M.

T 0

A 0

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

# Unglued

71

**Moderately fast** Music by S. Weiland, R. DeLeo—Lyrics by S. Weiland

N.C.(E5)

*guitar 1 (with distortion)*

First system of musical notation for guitar 1 (with distortion). It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with two measures marked 'B R' indicating bends. Below the staff is a tablature line with fret numbers: 0 0 0 0 0 0 10 (12) 10. The bottom two staves are labeled 'T', 'A', and 'B'.

E5

*guitar 1*

Second system of musical notation for guitar 1 (E5). It continues the melody from the first system, with two measures marked 'B R'. The tablature line shows fret numbers: 0 0 0 0 0 0 10 (12) 10. The bottom two staves are labeled 'T', 'A', and 'B'.

*guitar 2 (with distortion)*

Third system of musical notation for guitar 2 (with distortion). It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with two measures marked 'B R'. Below the staff is a tablature line with fret numbers: 2 2 2 2 2 2 5 (7) 5. The bottom two staves are labeled 'T', 'A', and 'B'.

Fourth system of musical notation for guitar 1 (E5). It continues the melody from the second system, with two measures marked 'B R'. The tablature line shows fret numbers: 0 0 0 0 0 0 10 (12) 10. The bottom two staves are labeled 'T', 'A', and 'B'.

Fifth system of musical notation for guitar 2 (with distortion). It continues the melody from the third system, with two measures marked 'B R'. The tablature line shows fret numbers: 2 2 2 2 2 2 5 (7) 5. The bottom two staves are labeled 'T', 'A', and 'B'.



E5

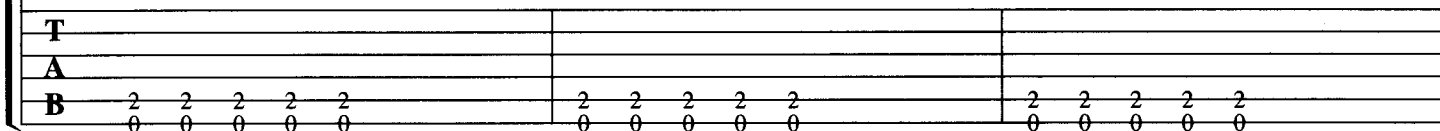


1. Mod - er - a - tion \_\_\_\_\_ is mas - tur - ba - tion.

What is what, and what \_

2.,3. See additional lyrics

guitar 1



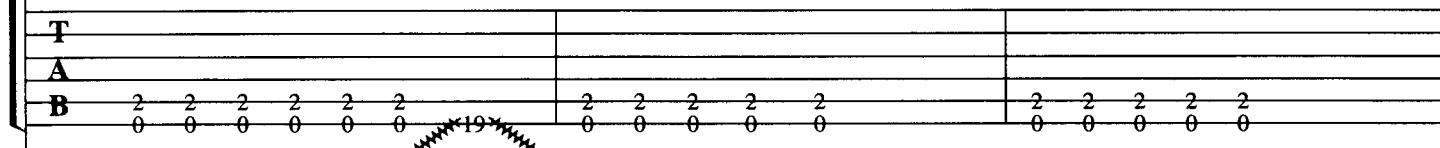
Esus4



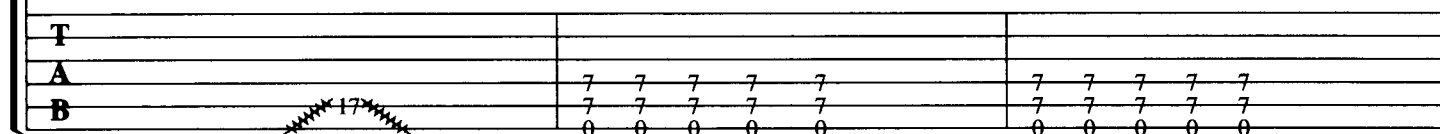
\_\_\_\_\_ makes you feel good.

All these things I think \_\_\_\_\_ a - bout, I think a - bout, \_\_\_\_\_

guitar 1



guitar 2





E

C/G

A

C/G

o - ver me, \_\_\_\_\_ I got this feel - ing com - ing \_\_\_\_\_

**E**

C/G

A

*to Coda*  $\oplus$

o - ver me, o - ver me.

D5/A

F#m/C#

1.  
C/G

[illegible]

2.

C/G

*guitar 1*

E5

guitar 1

The image shows a musical score for guitar 1 and its corresponding T.A.B. notation. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter rest, then a dotted quarter note on B4 with a wavy line above it. This is followed by a double bar line. After the double bar line, there is a sequence of eighth notes: B4, B4, R, B4, R, B4, B4, R. The T.A.B. notation below consists of three staves labeled T, A, and B. The T staff has a wavy line above the first measure and a series of notes in the second measure: 15 (17) 15 (17) 15 15 (17) 15 (17). The A staff has a 15 in the first measure and a series of notes in the second measure: 15 (16) 15 (16) 15 (16) 15 (16). The B staff is empty.

T

A

B

*guitar 2*

### Rhythm figure 2

end Rhythm figure 2

[illegible]

with Rhythm figure 2 (7 times)

guitar 1

D5/A F#m/C# C/G

Yeah, well. \_\_\_\_\_

with feedback

T	3	3	3	3	3	(2)	(2)	(2)	(2)	(2)	(2)	1
A	2	2	2	2	2	2	2	2	2	2	0	0
B	0	0	0	0	0	×	×	×	×	×	0	2
B	0	0	0	0	0	4	4	4	4	4	3	3

*Additional lyrics*


2. This confusion is my illusion.  
Nowhere to look, but know where to find ya.  
All of these things I'm sick about, I'm sick about,  
Always come unglued.
3. Moderation is destination.  
What is what, and what makes you feel good.  
All these things I think about, think about,  
Always come unglued.

## 77

**Slowly**

D5

x    xxx



mf

Dsus2

E7/D

D9

*guitar 1*

(with phase shifter),

*mf*

*let ring throughout*

Chords: Gmaj13/D, Gm6/D, Dsus2

Measure	T	A	B	C
1	14	17	0	0
2	14	17	0	0
3	14	17	0	0
4	14	17	0	0
5	14	17	0	0
6	14	17	0	0
7	14	17	0	0
8	14	17	0	0
9	14	17	0	0
10	12	15	0	0
11	12	15	0	0
12	12	15	0	0
13	12	15	0	0
14	12	15	0	0
15	12	15	0	0
16	12	15	0	0
17	12	15	0	0
18	12	15	0	0
19	12	15	0	0
20	12	15	0	0
21	12	15	0	0
22	12	15	0	0
23	12	15	0	0
24	12	15	0	0

12 12 12 12 12 12 12 12 12 12 12 12

15 15 15 15 15 15 15 15 15 15 15 15

14 14 14 14 14 14 14 14 14 13 13 13

0 0 0 0 0 0 0 0 0 0 0 0

12 12 12 12 12 12 12 12 12 12 12 12

15 15 15 15 15 15 15 15 15 15 15 15

14 14 14 14 14 14 14 14 14 13 13 13

0 0 0 0 0 0 0 0 0 0 0 0

14 17 17

0 0 0 0 0 0 0 0 0 0 0 0

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**T** 14 14 14 14 14 × 14 14 14 14 12 12 12 12 12 12 12 12 12 12 12 12  
**A** 17 17 17 17 17 × 17 17 17 17 15 15 15 15 15 15 15 15 15 15 15 15  
**B** 0

**Fast rock**

C5 D5 A5 B5 E5 F5 C5  
 guitars 1 and 2 (with distortion)

**T** 5 7 7 7 7 7 7 7 7 7 9 9 9 9 9 10 10 10 10 10 10  
**A** 5 7 7 7 7 7 7 7 7 7 9 9 9 9 9 10 10 10 10 10 10  
**B** 3 5 5 5 5 5 5 5 7 7 7 7 7 7 7 8 8 8 8 8 8

D5 A5 B5 E5 F5 C5 *play 3 times*

**T** 7 7 7 7 7 7 7 7 7 7 9 10 10 10 10 10 10  
**A** 7 7 7 7 7 7 7 7 7 7 9 10 10 10 10 10 10  
**B** 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 8 8 8 8 8 8

N.C. (A5) (A7) (A5) (A7)

You don't look, but you kick me, You can't feel, but you hit me,

**T**  
**A** 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
**B** 0

you can't\_ deal\_\_\_ with the way I pray.\_\_\_\_\_

A

Why do we all\_\_ have to look this way?\_\_\_\_\_

T 2  
A 2  
B 0

I got - ta heart, — I got blood, feel pain. \_\_\_\_\_

[illegible]

80

D5 A5 B5 F5 C5

way I am.

**T**

**A**

**B**

[illegible][illegible]

**T** 2 2 2 2 0 2 2 2 2 2 2 | 2 2 2 2 0 2 2 2 2 2 2  
**A** 2 2 2 2 0 2 2 2 2 2 2 | 2 2 2 2 0 2 2 2 2 2 2  
**B** 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0

A A7sus2 A A7sus2

You can't\_ deal\_\_\_\_\_ with the way I pray.\_\_\_\_\_

T	2	2	2	2	0	0	0	0	0	0	2	2	2	2	0	0
A	2	2	2	2	0	0	0	0	0	0	2	2	2	2	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Asus2 A Asus2A

Why do you all\_ have to think this way?\_\_\_\_\_

T	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Asus2 A Asus2 A

I got - ta heart,\_ I got blood, feel pain.\_\_\_\_\_

T	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

C5 D5 A5 B5 E5 F5 C5

Fall\_ in\_ those sin - gle - file\_\_\_\_\_ lines\_\_\_\_\_ Like

T	5	7	7	7	7	7	7	7	7	7	9	9	9	9	9	9
A	5	7	7	7	7	7	7	7	7	7	9	9	9	9	9	9
B	3	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7

D5 A5 B5 E5 F5 C5

ar - my ants. \_\_\_\_\_ Yeah,

**T**

**A** 7 7 7 7 7 7 7 7 9 10 10 10 10 10 10 10

**B** 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

D5 A5 B5 E5 F5 C

fall on in - to those sin - gle file \_\_\_\_\_ lines, \_\_\_\_\_ And com-

Rhythm figure 1 end Rhythm figure 1

**T**

**A** 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 10 10 10 10

**B** 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10 10 10

D5 A5 B5 E5 F5 C5 N.C.

plete the plan. \_\_\_\_\_

**T**

**A** 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 9 9 9 9 9 9 ×

**B** 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 10 10 10 10 10 10 ×

E♭sus2 A(add♭9) Dsus2

guitars 1 and 2

**T** 6 6 6 6 2 2 2 2 5 5 5 5 5 5 5 5 5 5 5 5 5 5

**A** 8 8 8 8 3 3 3 3 7 7 7 7 7 7 7 7 7 7 7 7 7 7

**B** 8 8 8 8 2 2 2 2 7 7 7 7 7 7 7 7 7 7 7 7 7 7

## Original tempo

guitar 3 (with phase shifter)

E $\flat$ sus2 A+ Dm/A Dsus2 E7/D

guitar 1 (with phase shifter)

ritard.

T	6	6	6	6	x	x	2	2	2	2	2	2	3	12	12	12	12	12	12	12	12
A	6	6	6	6	x	x	2	2	2	2	2	2	2	15	15	15	15	15	15	15	15
B	8	8	8	8	x	x	3	3	3	3	3	3	3	14	14	14	14	14	14	14	13
B	6	6	6	6	x	x	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

guitar 2

D5

T	3
A	2
B	0

D7 Gmaj7/D

T	12	12	12	12	12	12	12	14	14	14	14	14	14	14	14	14	14	14
A	15	15	15	15	15	15	15	17	17	17	17	17	17	17	17	17	17	17
B	13	13	13	13	13	13	13	17	17	17	17	17	17	17	17	17	17	17
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

T	
A	
B	



**Guitar solo**  
**Fast rock**

with Rhythm figure 1 (4 times)

guitar 1

D5 A5 B5 E5 F5 C

hold bend-----

B R B B R B R

T										
A	13 (14)	13	13 (14)	13 (14)	13	(14)	13	(13)	12	10 9
B										

D5 A5 B5 E5 F5 C

3 3

B R

T										
A	5	7	5	4	7	5	3	2	0 2 0	3 2 5 (6) 5 2 0
B	3 3 5									

D5 A5 B5 E5 F5 C

3 5 3

B

T	12 13 12 10 12	12 13 12 10 12	12 13 12 10 12	10 12 13	10 12 13 12 10	13 12 10	13 (14) 13	12 10	10 12
A									
B	12								

D5 A5 B5 E5 F5 C

W.B.-----

\*

T										
A	10	12 10	x x x x x x x x					0 1 3 0 1	2 3 2	
B	(12) (12) (12) (12)	x x x x x x x x								

\* Slide down open A string while picking.

Dsus2

[illegible]

Ebsus2      A      D5      Ab

T  
A  
B

T 4 4 2 2 2 2 3 3  
A 3 3 2 2 2 2 2 2 5 5 5 5  
B 1 1 2 2 2 2 0 0 6 6 6 6  
4 4 4 4

## Verse 3

A7sus4      A7      A7sus4      A7

You don't look, but you kick me, You can't feel, but you hit me,

*guitars 1 and 2*

T  
A  
B

T 7 7 7 7 7 7 6 6 6 6 6 6 6 6 6 6 7 7 7 7 7 7 6 6 6 6 6 6 6 6 6 6  
A 5  
B 0

A7sus4      A7      A      A7

You can't deal with the way I pray.

T  
A  
B

T 7 7 7 7 7 7 6 6 6 6 6 6 6 6 6 6 2 2 2 2 2 2 2 6 6 6 6 x x x  
A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 2 2 2 2 2 2 2 5 5 5 5 x x x  
B 0 x x x

G A

Why do we all have to think this way? \_\_\_\_\_

	T	A	B
1	4	5	5
2	6	7	7
3	6	7	7
4	6	7	7
5	6	7	7
6	6	7	7
7	6	7	7
8	6	7	7
9	6	7	7
10	6	7	7
11	6	7	7
12	6	7	7
13	6	7	7
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89	6	7	7
90	6	7	7
91	6	7	7
92	6	7	7
93	6	7	7
94	6	7	7
95	6	7	7
96	6	7	7
97	6	7	7
98	6	7	7
99	6	7	7
100	6	7	7

I got a heart,— I got blood, feel pain.

*with feedback*

# Kitchenware & Candybars

89

Music by R. DeLeo—Lyrics by S. Weiland

Slow

Em7 guitar 1 (acoustic) Em9 Em7 Em9

Rhythm figure 1 P.M. P.M. P.M. P.M. P.M. end Rhythm figure 1

T					3					3
A	0	0	0	0	0	0	0	0	0	0
B	5	5	5	5	4	5	5	5	5	4
	0	0	0	0	5	0	0	0	0	5

1st and 2nd time with Rhythm figure 1 (3 times)  
3rd time with Rhythm figure 2 (3 times)

Em7 Em9 Em7 Em9

1.,3. Some - bod - y told me, — I — know — where to go. —

Em7 Em9 Em7 Em9

Some - bod - y showed me, — I — was — last to know. —

Em7 Rhythm figure 1 (3rd time only)

Em9 Em7 Em9

1.,3. Sell — me — down the riv - er Sell — me — down the riv - er.

guitar 2 (acoustic)

Play 2nd time only

T	5	0	0	3	0	0	0	0	0	0
A	4	4	4	4	0	3	4	0	5	4
B	5	5	4	4	5	4	0	5	4	0

Em7 Em9 Em7 Em9

Sell me down the riv - er. Sell me down the riv - er.

*guitar 1*

P.M. P.M.

T 0 0 0 0 3 0 0 0 0 3

A 5 5 5 5 4 5 5 5 5 4

B 0 0 5 5 0 0 5 5 0 0 5 5

*guitar 2*

T 5 0 0 3 0 0 5 0 0 3 0

A 4 4 4 4 5 4 5 4 5 4 5

B 5 5 5 5 5 4 5 4 5 4 5

Cmaj7 G5 D/F# Dsus2(add6) Cmaj7 G5 D/F# Dsus2(add6)

*guitar 3 (electric)* What I want - ed is what { I } want - ed  
we

Rhythm figure 3

T 0 0 0 0 0 0 0 0

A 5 5 7 5 5 5 7 7

B 3 3 0 5 5 5 3 3 0 3 2 2 5 3 3 0 5 5 0

to Coda

Cmaj7 G5 D/F# Dsus2(add6) Cmaj7 G5 D/F# G5

What I wan - ted is what { she } wan - ted.  
we

end Rhythm figure 3

T 0 0 0 0 0 0 0 0

A 5 5 7 5 5 5 5 5

B 3 3 3 0 5 5 5 3 3 3 0 5 5 2 2 3

1.

Em7

Em9

Em7

Em9

with Rhythm figure 1

guitar 4 (acoustic)

Rhythm figure 2

P.M. P.M. P.M. P.M. P.M. end Rhythm figure 2

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

T 3 3 3 3 2 3 3 3 3 2

A 3 3 3 3 3 3 3 3 3 3

B 0 0 0 0 4 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0

2.

A5

guitar 3

Well, you read the words and it

T 2 2 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0

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

sells you life. They sell there words, but it's

T 2 2 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0

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

## ⊕ Coda

Em7  
guitar 5

Em9

Em7

Em9

[illegible]

Em7  
guitar (with distortion)

Em9 (Em7)

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole rest in the first measure, followed by a half rest, and then a quarter note G4, an eighth note A4, and a quarter note B4. The bottom staff is a bass clef with a whole rest in the first measure, followed by a half rest, and then a quarter note G2, an eighth note A2, and a quarter note B2. The bass staff has a '7 5 7' fretting pattern under the last three notes.

guitar 5

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, 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D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, 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with Rhythm figure 3 *simile*

Cmaj7                      G5            D/F#   Dsus2(add6)Cmaj7                      G5            D/F#   Dsus2(add6)

What I want - ed \_\_\_\_\_ is what we wan - ted, \_\_\_\_\_

T 0  
3 5 5 5 5 5 3 5 5 3 5 0 3 5 5 5 5 5 3 5 5 3 5 0  
A  
B

Cmaj7                      G5            D/F#   Dsus2(add6)Cmaj7                      G5            D/F#   Dsus2(add6)Fmaj7

\_\_\_\_\_ is what we want - ed, \_\_\_\_\_ is what she want - ed, \_\_\_\_\_

T 0  
3 5 5 5 5 5 3 5 5 3 5 0 3 5 5 5 5 5 3 5 5 3 5 0  
A  
B 1 2 3 3 1

### Additional lyrics

2. Unfriendly feelings, down on wounded knees.  
Unfriendly reasons, some blind mother's need.



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