

THE STROKES ROOM ON FIRE

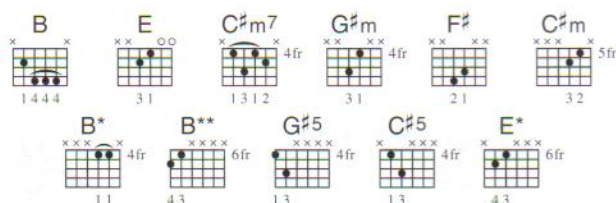
Guitar Tablature Vocal



WHAT EVER HAPPENED?

7

Words and Music by Julian Casablancas



♩ = 120
N.C.

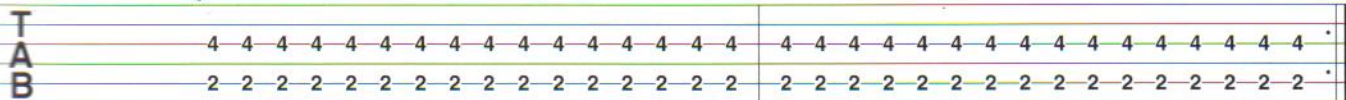
Intro:

Elec. Gtr. 2

Elec. Gtr. 1

mf w/light overdrive & P.M.

Gtr. 1 cont. in slashes



B

E

Cont. rhy. simile

1. I want to be for - got - ten, and I don't want to be re - mind -
2. I wan - na be be - side her, she wan - na be ad - mi -

C#m7

- ed. You say, "Please - don't make this hard - er." -
- red.

E

To Coda ⊕ Solo:

No I won't yet.

TAB

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

B^*

F#

Did they of - fend us and they

for count - down—— shows,

 B^*

want it to sound new?_ Top ten i - deas_ for count - down—— shows,

TAB

5 5 5 4 4 4 4 4	4 4 4 3 3 3 3 3	5 5 5 4 4 4 4 4
6 6 6 4 4 4 4 4	6 6 6 4 4 4 4 4	6 6 6 4 4 4 4 4

G#m F# C#m B* G#m F#
 whose cul - ture is this and does an - y - bo - dy know? — I wait and tell my-self,
 TAB
 4 4 4 3 3 3 3 3 5 5 5 4 4 4 4 4 4 4 4 4 4 4 3 3 3 3 3
 6 6 6 4 4 4 4 4 6 6 6 4 4 4 4 4 4 4 4 4 4 4 4 4 4

C#m B* G#m F#
 "Life ain't chess." But no - one comes in and yes, you're a -
 Gtr. 1 cont. in slashes
 5 5 5 4 4 4 4 4
 6 6 6 4 4 4 4 4
 4 4 4 3 3 3 3 3
 6 6 6 4 4 4 4 4
 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4

Middle 8:

Gtr. 1

B** G#5 B** G#5 B** G#5 B** G#5

4fr

(2)

- lone. You don't miss me, I

Gtr. 2

mf

TAB

6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 X

7 7 7 7 4 4 4 4 | 7 7 7 7 4 4 4 4 | 7 7 7 7 4 4 4 4 | 7 7 7 7 4 4 4 4 X

C#5 E* C#5 E* N.C.

9fr

(2)

know.

TAB

6 6 6 6 | 6 6 6 6 | 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6

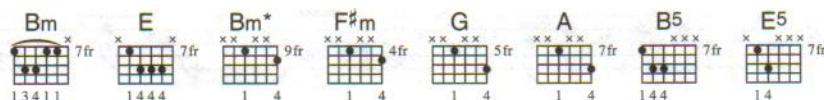
4 4 4 7 | 4 4 4 7 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4

REPTILIA

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mute 2nd & 3rd strings



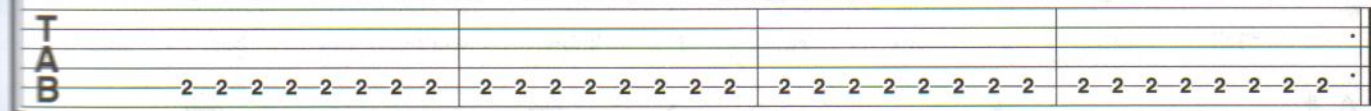
♩ = 160

Intro: N.C.



mf Bass arr. for Elec. Gtr.
Fig. 1

end Fig. 1



Bm

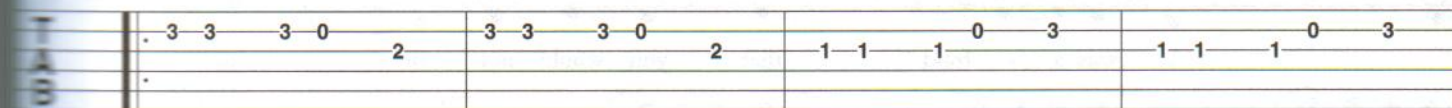
E

Elec. Gtr. 1
Elec. Gtr. 2

Cont. rhy. simile

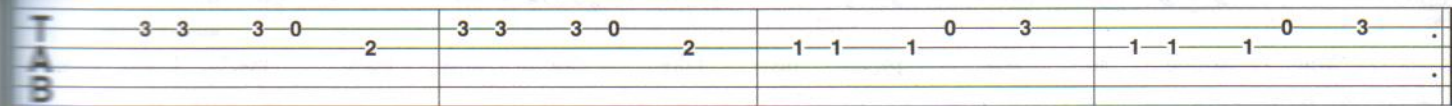


f w/overdrive



Bm

E



Verse: N.C.

He seemed im - pressed by the way — you came — in, —

Gtr. 2

mf Gtr. 1 tacet

TAB

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

"Tell us — a sto - ry, — I know you're — not bor - ing." —

TAB

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

Bm E

I was a - fraid — that you would not in - sist,

Bass Gtr. enters

TAB

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

Bm E Gtr. 1 -

"You sound — so slee - py, — just take this — now leave me." — I said please.

TAB

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

Bm **E**
Cont. rhy. simile

don't slow me down if I'm go - ing too fast,

f

TAB

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

Bm **E**

you're in a strange part of our town.

TAB

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

Pre-chorus:

Bm* **F#m** **G** **A** **G** **A** **F#m** **Bm***

Gr. 1

mf Fig. 2

TAB

10-10 x 10-5 5 x 5 7 7 x 7 9 9 x 9 7 7 x 7 9 9 x 9 5 5 x 5 10-10 x x
9 9 x 9 4 4 x 4 5 5 x 5 7 7 x 7 5 5 x 5 7 7 x 7 4 4 x 4 9 9 x x

F#m **G** **A** **G** **A** **F#m** **Bm***

end Fig. 2

TAB

10-10 x 10-5 5 x 5 7 7 x 7 9 9 x 9 7 7 x 7 9 9 x 9 5 5 x 5 10-10 x x
9 9 x 9 4 4 x 4 5 5 x 5 7 7 x 7 5 5 x 5 7 7 x 7 4 4 x 4 9 9 x x

Chorus: Bm* F#m G A G A F#m Bm*

Yeah, the night's not ov - er, you're not try - ing hard e -

f w/ Fig. 2 (Elec. Gtr. 1) 2 times

TAB

F#m G A G A F#m Bm*

- nough. Our lives are chang - ing lanes, you ran me off the

TAB

F#m G A G A F#m Bm*

road. The wait is ov - er, I'm now tak - ing ov - er.

TAB

F#m G A G A *To Coda* F#m Bm*

You're no long - er laugh - ing, I'm not drown - ing fast e - nough.

Gtr. 1 cont. in slashes

TAB

Solo:

Bm

E

Cont. rhy. simile

Gtr. 1

Gtr. 2

*mf*T
A
B

Bm

E

T
A
B

Bm

E

T
A
B

Bm

E

T
A
B

Verse:

B⁵E⁵

Now ev - 'ry time — that I look at my - self,

Gtr. 1

mp w/P.M.T
A
B

[illegible]

Gtr. 1 **Bm** *Cont. rhy. simile* **E**
 The room is on fire as she's fix - ing her hair.

Gtr. 2 **f**

TAB

Bm E D.%. al Coda

"You sound so an - gry, — just calm down, — you found me." — I said please —

TAB

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

⊕ *Coda* F#m Bm* Bm

drown - ing fast e - nough. —

w/ Fig. 1 (Bass Gtr.)
mp fade to nothing
1/2

TAB 11 — 12 — 11 10 — 12 — 12 9 (9) 7 9 9 7

AUTOMATIC STOP

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Words and Music by Julian Casablancas

Intro: $\text{♩} = 100$

F# D#m A#m/F A#sus4/F G#m C# G#9/C B/F#

Elec. Gtr. 1

mf w/slight overdrive *Cont. rhy. simile throughout*

TAB

9 9	9 9	11-11	11-11	9 9	9 9	11-11	11-11
11-11	11-11	11-11	11-11	11-11	11-11	11-11	11-11
11-11	11-11	13-13	13-13	10-10	10-10	10-10	10-10

Verse: ♩ F# D#m A#m/F

Elec. Gtr. 2

mf w/clean tone

TAB

4 4 4 4 4 4 4 4	6 6 6 6 6 6 6 6	4 4 4 4 4 4 4 4
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F# D#m

you want-ed me.— } That's just a phase,— it's got to pass.—
he want-ed me.— }

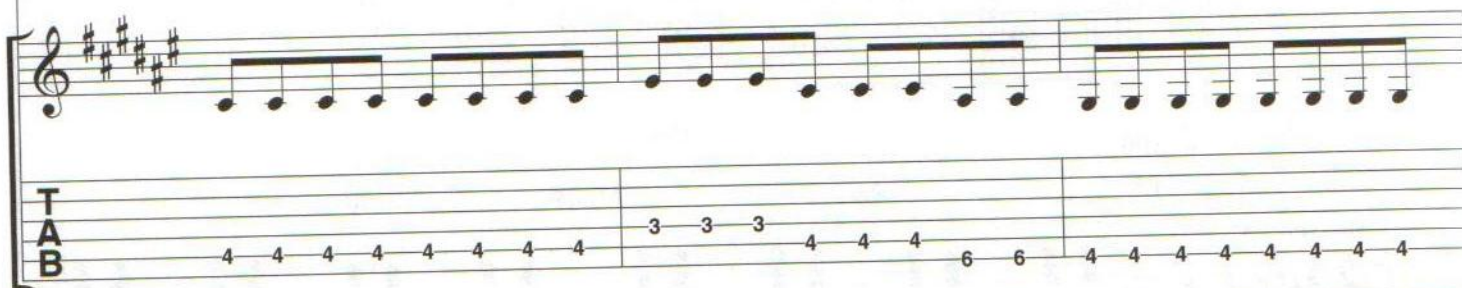
TAB

3 3 3 4 4 4 6 6	4 4 4 4 4 4 4 4	6 6 6 6 6 6 6 6
-----------------	-----------------	-----------------

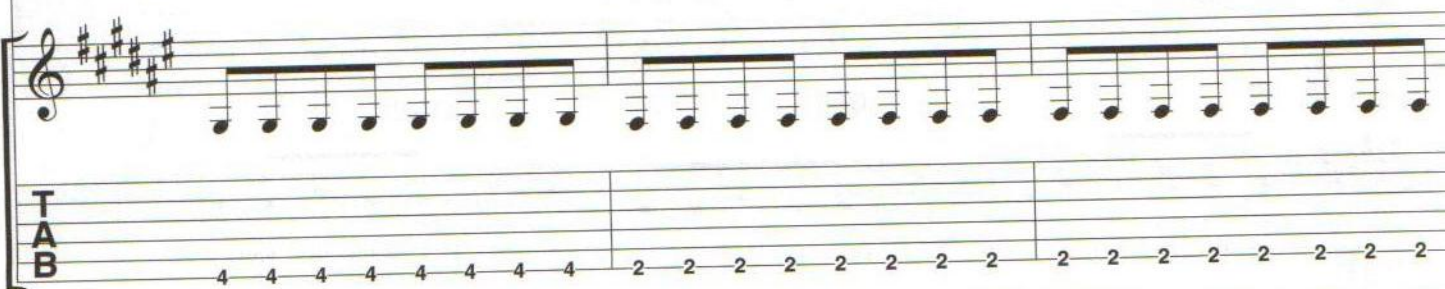
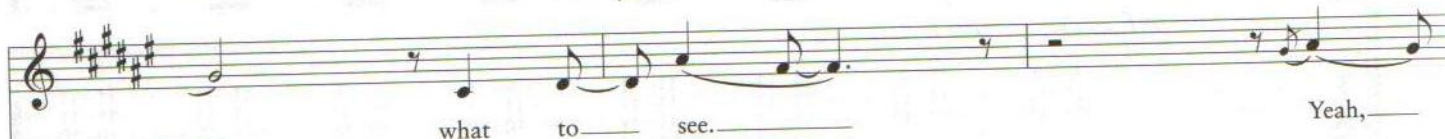
1° only

G#m

A#m/F

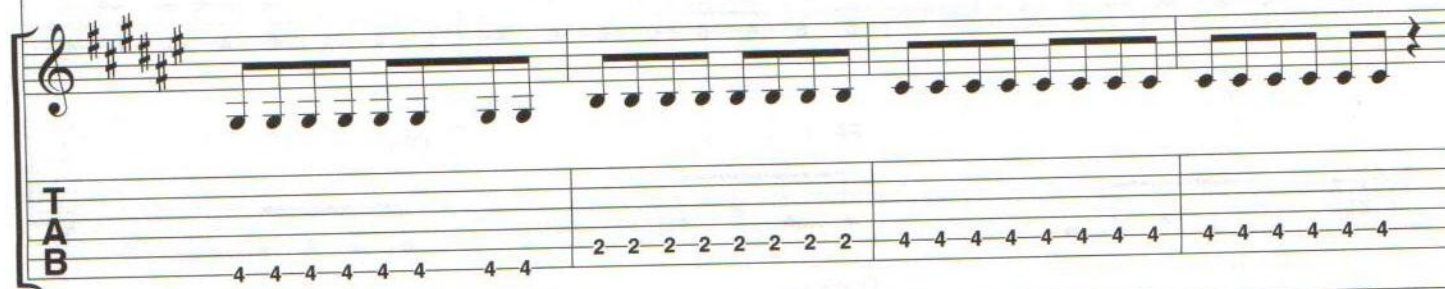


F#



G#m

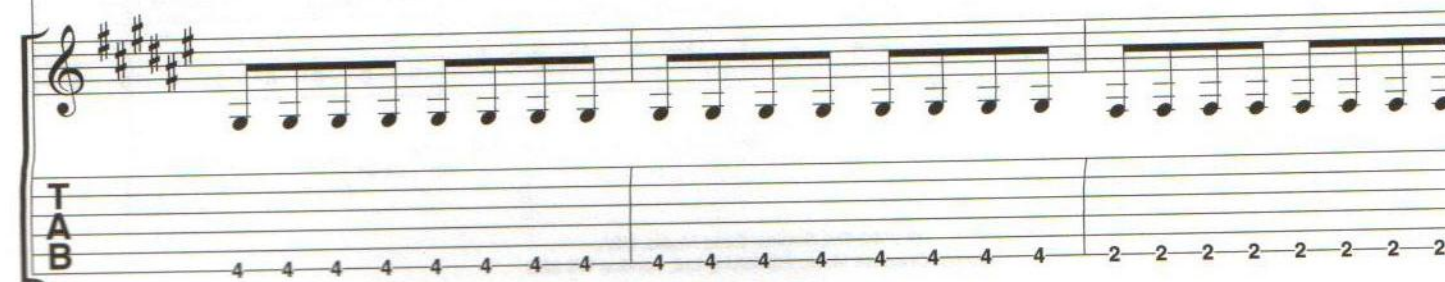
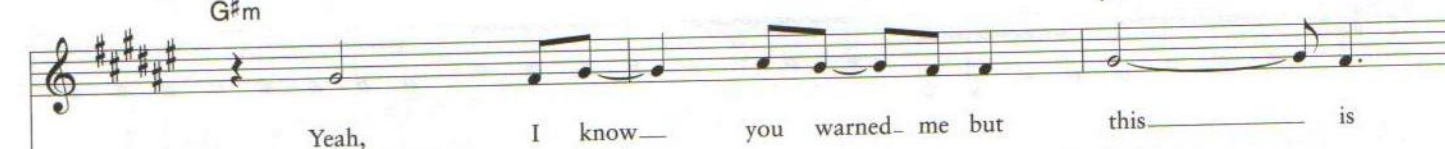
C#



2° only

G#m

F#



too im - por - tant, ah now I got a dif - f'rent view, it's

C#

you. Why can't you

TAB

4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2

Bridge: 1° only

F^\sharp $D^\sharp m$ $A^\sharp m/F$

*w/P.M.
w/slight overdrive*

TAB

4-4-4-4-4-4-4-4-4-4-4-4-4-4-4-4	5-5-5-5-5-5-3-3-3-3-3-3-3-3-3-3	4-4-4-4-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3
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[illegible]

Chorus:

F#

C#

D#m

Wait, I'm a gon - na give it a break.

TAB

11 11 11 11 11 11 9 10 9 10 9 7 8 7 8 8

G#9/C

I'm not your friend, I nev - er

TAB

7 8 7 8 7 8 10 13 10 11 13 10 10 10 10 13 10 11 13 10 10 13

B/F#

F#

was. I said wait,

TAB

13 9 11 9 13 9 11 9 13 9 13 9 11 9 13 9 11 11 11 11 11 11

C#

D#m

I'm a gon - na give it a break. I'm not your

TAB

9 10 9 10 9 11 7 8 7 8 7 7 8 7 8 8 8 10



G#9/C B/F# *Fine*

friend, I nev - er was, no.

TAB

13 11 13 11 10 11 13 11 13 11 13 13 13 11 13 11 13 11 13 9 9 9 9 9 9 13 11 13 11 13 9

10 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9 9 9

Gtr. 1 F# D#m A#m/F A#sus4/F

w/slight overdrive *Cont. rhy. simile*
 TAB 

Bridge: Gtr. 2

F# D#m A#m/F

w/P.M.
w/slight overdrive

T
A
B

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 5 5 5 5 5 5 3 3 3 3 3 3 3 4 4 4 4 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

T
A
B

3 3 3 3 3 3 5 5 5 5 5 5 3 3 3 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 5 5 5 5 5 5 3 3 3 3 3 3 4 4 4 4

[illegible]

E5 A5 F#5 B5

Fri - day nights - have been lone - ly, change your plans - and then phone me.
 Fri - day nights - have been lone - ly, take it slow - but don't warn me.

TAB

9 9 11 9 9 11 8 9 8 11 9 8

1° only

E5* C#5 B5 E5* C#5 B5

TAB

12 9 11 9 12 9 11 9 12 9 11 9 9 9 11 9

E5* C#5 B5 E5* C#5 B5

TAB

12 9 11 9 12 9 11 9 9 9 11 9

Ger. 1 (1°) E5 A5 F#5 B5
 Ger. 1 (2°) (E) (A) (F#m) (B)

We could go - and get for - ties, fuck go - in' - to that - par - ty. Oh
 We'd go out - and get for - ties, then we'd go - to some - par - ty. Oh

TAB

9 9 11 9 9 11 8 9 8 11 9 8

E⁵ (E) A⁵ (A) F^{#5} (F^{#m}) B⁵ (B)

real-ly, your folks— are a - way now? Al - right, let's go, — you con - vinced me.
 real-ly, your folks— are a - way now? Al - right, I'm— com - ing, — I'll be right there.

TAB

9 9 9 11 9 12 10 9 11 8 9 8 11 9 8

E^{5*} C^{#5} B⁵ E^{5*} C^{#5} B⁵

TAB

12 9 11 9 12 9 11 9 12 9 11 9 9 9 11 9

E^{5*} C^{#5} B⁵ E^{5*} C^{#5} B⁵ *To Coda* ⊕

TAB

12 9 11 9 12 9 11 9 12 9 11 9 9 9 11 9

Chorus: Am/C E/B

Twelve— fif - ty one— is the time— my voice found the

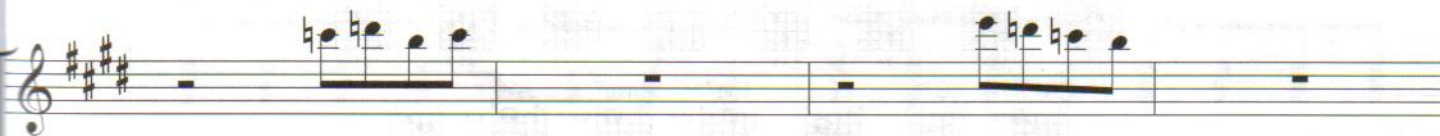
TAB

13 15 12 13 12 15 13 12

Am/C

E/B

words I sought. Is it this stage I want? The



TAB

13-15-12-13

12-15-13-12

Am/C

E/B

world is shut - ting out for us. Ah, we were



TAB

12

14-15-13

12

14-14-15

13

12

15-13-12

14

Am/C

E/B

D.%. al Coda

tense— for sure, but we— was con - fi - dent.



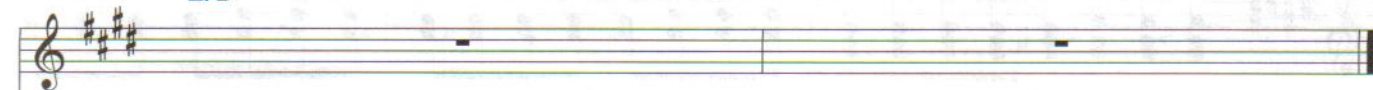
TAB

13-15-12-13

12-15-13-12

⊕ Coda

E/B



TAB

8

9

[illegible]

Gtr. 1 E*
 Cont. rhy. simile

Give me some time,— I just need a lit - tle time. Give me some time,— I just
 Give 'em some time,— they just need a lit - tle time. Give 'em some time,— they just

Elec. Gtr. 2
f w/overdrive

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

A**

need a lit - tle time.
need a lit - tle time.

Give me some time, — I just
Give 'em some time, — they just

need a lit - tle time.
need a lit - tle time.

TAB

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

E*

Give me some time, — I just need a lit - tle — time.
Give 'em some time, — they just need a lit - tle — time.

TAB

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

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

Pre-chorus:

Pre-chorus musical notation (Guitar 1 and TAB).

mf Gtr. 1 tacet

TAB: 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

Chorus:

Chorus musical notation (Guitar 1 and 2) with lyrics: "You talk way too much, you talk way too much."

Gtr. 1: E* B7 E* Cont. rhy. simile

Gtr. 2: *f*

TAB: 4 4 4 4 4 4 4 4 | 5 5 5 5 5 5 5 5 | 4 4 4 4 4 4 4 4

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

Chorus musical notation (Guitar 1 and 2) with lyrics: "much. It's on - ly the end, much."

A** F#m B7

TAB: 5 5 5 5 5 5 5 5 | 9 9 9 9 9 9 9 9 | 11 11 11 11 11 11 11 9

5 5 5 5 5 5 5 5 | 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10

Chorus musical notation (Guitar 1 and 2) with lyrics: "it's on - ly the end. Hey."

F#m 1. B7

TAB: 9 9 9 9 9 9 9 9 | 11 11 11 11 11 11 11 11

10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10

Solo:

Asus#4

 A^*

Asus#4

 A^*

E6

 E^* 

8va.



mf

12-11-9-14-12-11-12-11-9-14-12-11-16-16-12-14-14-12-16-16-12-14

TAB

E6

 E^*

Asus#4

 A^*

Asus#4

 A^*  (g^{va}) 

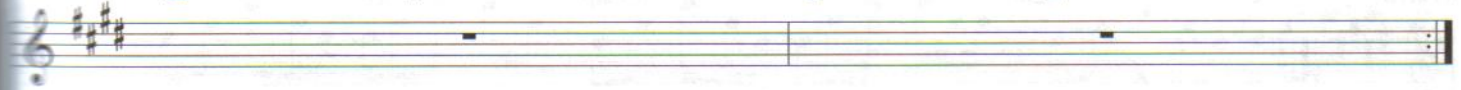
—16-16-12-14—14—12-16-16-12-14—12-11—9—14-12—11—12-11—9—14-12-11—

TAB

E6

 E^*

E6

 E^* 

(8va).



16-16-12-14-14-12-16-16-12-14-16-16-12-14-14-12-16-16-12-14

T
A
B

2. B7

E



end as you know it. "You're not sup - posed



0 10 20 30 40 50 60 70 80 90 100

10 20 30 40 50 60 70 80 90 100

[illegible]

TAB

B7 E* A**

to say that, you taught me too much."

TAB

F#m B7 F#m B7

Is this how it ends? Is this how it ends? Hey.

TAB

Outro: E Em7 Amaj7 A9

Gtrs. 1 & 2

TAB

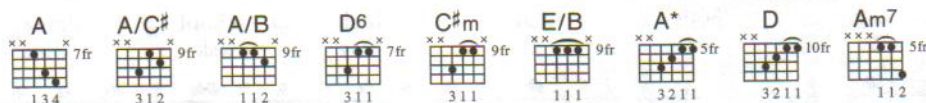
E Em7 Amaj7 A9 E**

TAB

BETWEEN LOVE & HATE

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♩ = 110

Verse:

Intro:

A



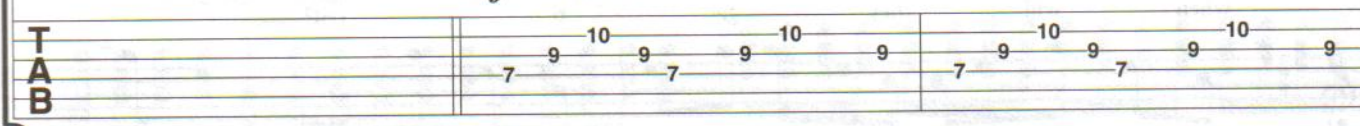
1. Watched her as she wiped her eyes,
2. She'd be in the kit - chen,

2 bars Drums

Elec. Gtr. 1



mf w/overdrive

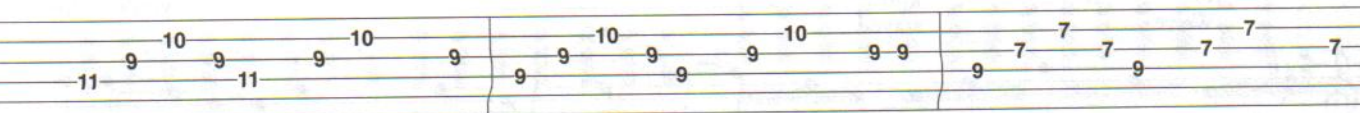


A/C#

A/B

D6

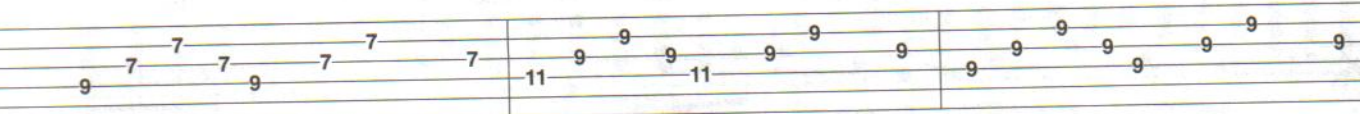
you don't make me sor - ry. — Now I — know, —
I would start the fi - re. — Those days are — gone, —



C#m

E/B

ah, that you ne - ver
but you know I — can't
lis - tened, lis - ten.
give — up, give — up.



Elec. Gtr. 2

A
5fr

⑤

Think - ing 'bout that high school dance,
P. S. if I may ask why,

w/overdrive

T
A
B

A/C#

4fr

⑤

worry - ing a - bout the get fi - nals.
when will they get ti - red?

A/B

2fr

⑤

T
A
B

D6

5fr

⑤

Yes I know you're feel - ing
We've stayed up

T
A
B

C#m

4fr

⑤

lone - ly, oh
all night

E/B

2fr

⑤

lo - one - ly, so lo - one - ly.
try - in', try - in'.

T
A
B

Cont. in slashes

Pre-chorus:

Gtr. 1

A*

D

Cont. rhy. simile

Gtr. 2

TAB

Ne-ver need-ed an - y - bo - dy,

I ne-ver need-ed an - y - bo - dy,

A*

D

I ne-ver need-ed an - y - bo - dy,

I ne-ver need-ed no - bo - dy.

A*

D

Don't wor-ry 'bout- it ho - ney.

I ne-ver need-ed an - y - bo - dy,

A*

D

I ne-ver need-ed an - y - bo - dy.

It won't change

TAB

Chorus: *(A)

(E)

now. Am I wrong,

w/ Fig. 1 (Elec. Gtr. 1) 2 times

TAB

5 5 5 2 2 2 5 5 4 4 4 4 4 4 4 4

*Chords implied by harmony

(Bm)

(E)

(A)

don't sing a long with me. I said I was

TAB

10 10 10 5 5 5 2 2 0 0 0 0 0 0 0 0 5 5 5 2 2 2 5 5

(E)

(Bm)

To Coda ⊕ (E)

fine, it's just the second time we lost the war.

TAB

4 4 4 4 4 4 4 4 10 10 10 5 5 5 2 2 4 4 4 2 2 2 0 0

Gtr. 1 cont. in slashes

Fig. 1

Gtr. 1

(A)

(E)

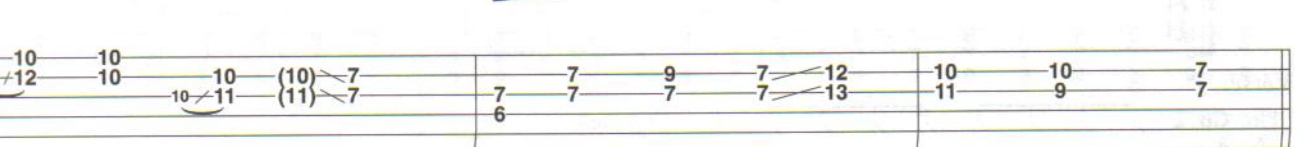
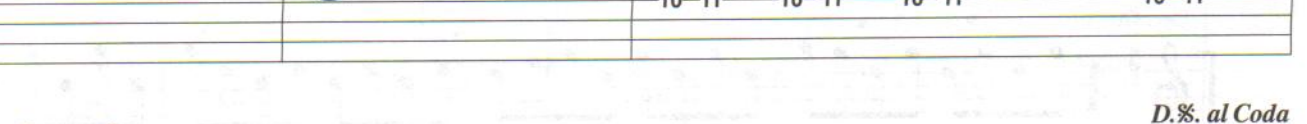
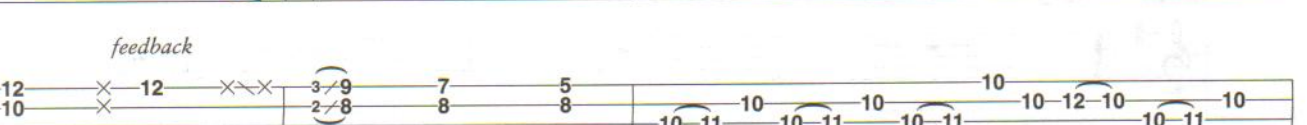
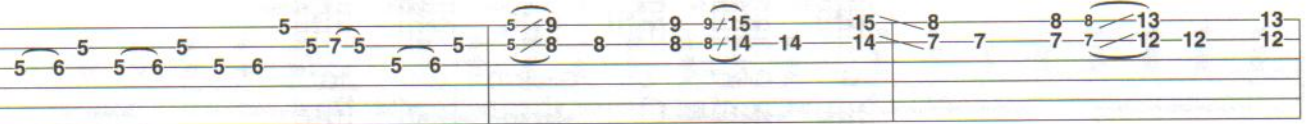
(Bm)

(E)

TAB

5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 9 9 9 9

A*



D.%, al Coda

Coda

(E)

Am7

lost the war.

Gtr. 2

w/Fig. 2 (Elec. Gtr. 1)

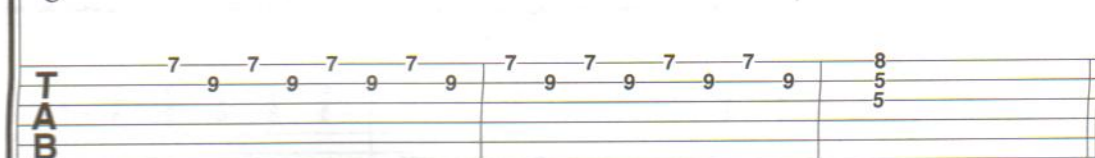
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1

Fig. 2

(E)

Am7

Gtr. 1



Am7

They'd say
An y

T
A
BT
A
BT
A
BT
A
B

D7

Ooh, you see, my un -
Ah, you see my un -

- cle would say things would change when he's dead.
- cle would say things would change once he's dead.

Chorus: C

“Meet me in the bath - room,” that’s what she said, I don’t

TAB 7 5 5 5 4 5 5 5 5 7 5 5 5

mind, it's true. Hey!

1° only
 Middle 8: G*

Gmaj7

Em

Gtrs. 1 & 2

mp

T	12	12	12	12	12	12	12	×	12	12	12	12	12	12	12	×	12	12	12	12	12	12	12	×
A	12	12	12	12	12	12	12	×	11	11	11	11	11	11	11	×	12	12	12	12	12	12	12	×
B	12	12	12	12	12	12	12	×	12	12	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	10	×	14	14	14	14	14	14	14	×
																	12	12	12	12	12	12	12	×

[illegible]

Em Gmaj7/D

2° only

The musical score consists of three staves. The first staff shows two whole rests for the chords Em and Gmaj7/D. The second staff contains a melodic line starting with a series of eighth-note chords (represented by vertical stacks of dots) and ending with a sequence of eighth notes. The third staff is a TAB section with four lines of fret numbers corresponding to the strings.

TAB

12-12-12-12-12-12-12-X	12-12-12-12-12-12-12-12		
12-12-12-12-12-12-12-X	11-11-11-11-11-11-11-11	7	5
14-14-14-14-14-14-14-X	12-12-12-12-12-12-12-12	5	5
14-14-14-14-14-14-14-X	10-10-10-10-10-10-10-10	4	5
12-12-12-12-12-12-12-X			5

[illegible]

Well, that was long a - go and

dar - ling— I don't mind.— { Yeah, we were just— two— friends in lust,—
Yeah, they were just— two— fucks in lust,—

C6 Cmaj7 C*

and ba - by, that just don't mean much. — Ah yeah, you

TAB

3	3	3	3	3	3	3	3	3	5	5	5	5	5	7	X	3	3	3	3	3	3	3	0
4	4	4	4	4	4	4	4	4	3/5	5	5	5	5	5	X	5	5	5	5	5	5	5	5
3	3	3	3	3	3	3	3	3	3/5	5	5	5	5	5	X	5	5	5	5	5	5	5	5

G** G7

trained — me — not to love — af - ter you

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

C6 Cmaj7 C*

showed — me — what it was. —

TAB

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

Outro: G** Gmaj7 Em7 G**

mp

TAB

3	7	5	8	7
---	---	---	---	---

UNDER CONTROL

41

Words and Music by Julian Casablancas

Gtr. 1

C# 4fr 1444

D#m 6fr 1342

E#m7 8fr 1312

F# 9fr 1444

G# 4fr 3211

D#m9 6fr 1312

G#* 16fr 3211

F#* 3211

Gtr. 2

C# 9fr 211

D#m 11fr 111

E#m7 13fr 111

F# 14fr 211

G# 4fr 11

(G#) 4fr 13

D#m9 6fr 11

(D#m9) 6fr 14

G#* 4fr 14

♩ = 100
N.C.

Verse:

Elec. Gtr. 2

Cont. rhy. simile

3

1. I don't want to waste your time, I don't want
(2.) to change your mind, I don't want
(Verse 3 see block lyric)

Elec. Gtr. 1

mf w/light overdrive

TAB

6	6	6	7	7	7	7	7	7	7	6	6	6	6	6
6	6	6	8	8	8	8	8	8	8	6	6	6	6	6
6	6	6	8	8	8	8	8	8	8	6	6	6	6	6
4	4	4	6	6	6	6	6	6	6	4	4	4	4	4

E#m7 F# E#m7 F# E#m7 D#m C# D#m

to waste your time. I just want to say,
to change the world. I just want to watch it go by,

TAB

9	9	9	11	11	11	11	11	9	11	9	7	7	7	7	7	6	6	6	7	7	7	7	7
8	8	8	11	11	11	11	11	8	11	8	8	8	8	8	8	6	6	6	8	8	8	8	8
10	10	10	11	11	11	11	11	10	11	10	8	8	8	8	8	6	6	6	8	8	8	8	8
8	8	8	9	9	9	9	9	8	9	8	6	6	6	6	6	4	4	4	6	6	6	6	6

C# E#m7 F# E#m7 F# E#m7 D#m C# D#m

I've got to say we worked hard dar-
I just want to watch it go by. We were young dar-

TAB

7	7	7	6	6	6	6	6	9	9	9	11	11	11	11	11	9	11	9	7	7	7	7	7
8	8	8	6	6	6	6	6	8	8	8	11	11	11	11	11	8	11	8	8	8	8	8	8
8	8	8	6	6	6	6	6	10	10	10	11	11	11	11	11	10	11	10	8	8	8	8	8
6	6	6	4	4	4	4	4	8	8	8	9	9	9	9	9	8	9	8	6	6	6	6	6

[illegible]

Solo: 2° only — $\text{F}^\#$ — $\text{C}^\#$ — $\text{F}^\#$ — $\text{C}^\#$

Gr. 1 *Cont. rhy. simile*

Gr. 2

TAB

8	6	(6)	13	11	9	9	6	9	11	11/13	9
8	6	(6)	13	11	10	11	6	11	11	11/13	10

Chorus:

Gtr. 2

G# (G#) D#m9 (D#m9) G# (G#)

Cont. rhy. simile

I don't want to do it your way, I don't want to do it

Gtr. 1

TAB

4	4	4	4	4	4	4	×
4	4	4	4	4	4	4	×
5	5	5	5	5	5	5	×
6	6	6	6	6	6	6	×
7	7	7	7	7	7	7	×
6	6	6	6	6	6	6	×
8	8	8	8	8	8	8	×
6	6	6	6	6	6	6	×
4	4	4	4	4	4	4	×
4	4	4	4	4	4	4	×
5	5	5	5	5	5	5	×
6	6	6	6	6	6	6	×

D[#]m⁹ (D[#]m⁹) G[#] (G[#]) D[#]m⁹ (D[#]m⁹)

your way, I don't want to give it to you your way,

G[#] (G[#]) G[#]* D.%. al Coda

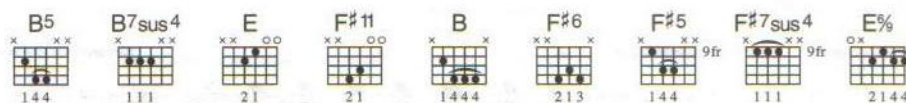
I don't want to know. — I don't want

⊕ Coda E[#]m⁷ D[#]m F[#] E[#]m⁷ D[#]m C[#]

Verse 3:
 I don't want to change your mind
 Don't want to waste your time
 I just want to know you're alright
 I've got to know you're alright.
 You are young, darling
 For now but not for long
 Under control.

THE WAY IT IS

Words and Music by Julian Casablancas



Intro: ♩ = 140

1 bar Drums

Elec. Gtrs. 1 & 2

f w/ heavy fuzz

B5 B7sus4 B5 B7sus4 B5 B7sus4 B5 B7sus4 B5

TAB

4	4	2	4	4	2	4	4	2	4
2	2	2	2	2	2	2	2	2	2

B7sus4 B5 B7sus4 B5 B7sus4 B5 B7sus4

Gtr. 1 cont. in slashes

TAB

4	2	4	4	2	4	4	2	4	4	2	4
2	2	2	2	2	2	2	2	2	2	2	2

Verse:

Gtr. 1 *E F#11 E F#11* Cont. rhy. simile

Gtr. 2 She was still sleep - ing, the prob - lem will stay,

mf Gtr. 1 w/ light overdrive
Gtr. 2 w/ heavy fuzz

TAB

9	8	9	7	5	4	5	4
9	8	9	9	6	4	6	4

B5 B7sus4 B5 B7sus4 B5 B7sus4 B5 B7sus4 B5 B7sus4 B5 B7sus4

Gtrs. 1 & 2 one more day.

f w/ heavy fuzz

TAB

4	4	2	4	4	2	4	4	2	4	4	2	4	4	2	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

S

E

F#11

E

Gtr. 1

Cont. rhy. simile

1. Said she's not sor - ry the wind blows her
 2. Wednes - day is sor - er, it's wind ov - er a -

Gtr. 2

mf Gtr. 1 w/light overdrive
 Gtr. 2 w/heavy fuzz

T
A
B

9 8 9 9 6 4

F#11

E

F#11

way. gain. Ac - ci - dents hap - pen, there's
 Said my good - byes to the

T
A
B

5 4 4 4/9 8 9 9 7

E

F#11

one planned to - day. Oh you see.
 life we won't spend to - geth - er.

T
A
B

5 4 4 5 4 4

Chorus:

B

F#6

B

I wish it was not true, but that's the way it is. It's not your fault,

T
A
B

4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4

F#6 **B**

_____ that's the way it is. _____ I'm sick _____ of you, _____

TAB

3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4

To Coda ⊕

F#6 E F#7sus4

and that's the way it is and will al - ways be.

mf

TAB

3 3 3 3 3 3 3 3	9 8	9 7 9 9
-----------------	-----	---------

[illegible]

Gtr. 2

w/heavy fuzz

T
A
B

9 9 9 9 9 9 9 9/11 13 13 13 13 11 11 9 9 9 9 9 9 9 9/11

F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5

TAB

TAB

F#7sus4 F#5 F#7sus4 F#5 D.%, al Coda

TAB

TAB

⊕ Coda

B F#6

Oh but

TAB

B F#6 B

that's not your prob - lem, that's not a

TAB

4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4

F#6 B

prob - - lem, that's not my

TAB

3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4

F#6 B F#6

prob - lem, that's not your prob -

TAB

3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3

E%

- lem.

TAB

3 3 3 3 3 3 3 x 4 4 4 4 4 4 4 4 4 4 4 4

A D

One by— one ba - by here they— come. He wants it ea - sy,— he

TAB

want it re - lax ed.— Said I can do a lot of things but I can't do that.—

TAB

A6

Two steps for-ward, then three steps— back,— al-right.

Gtrs. 1 & 2 tacet

TAB

§ N.C.

Won't you take a walk out - side?— Oh no.—

Gtr. 2

mf w/ Fig. 1 (Elec. Gtr. 1) w/ Fig. 2 (Elec. Gtr. 1)

TAB

Chorus: Gmaj7

D*

A*

Gtr. 1

Cont. rhy. simile

end has no end, the end has no

f

TAB

10 10 10 10 7 7 7 7 10 10 10 10 10 10 7 7 10 10 10 10 8 8 7 7

Em7

Gmaj7

D*

end, the end has no end, the

TAB

7 10 10 10 10 10 7 7 10 10 10 10 7 7 7 7 10 10 10 10 10 10 7 7

A*

To Coda ⊕

Em7

end has no end.

TAB

10 10 10 10 8 8 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10

Solo:

D5

Gtr. 2

mf w/heavy fuzz
Gtr. 1 w/P.M.

$\frac{1}{2}$

TAB

13 12 11 13 12 10 12 12 10 13 (13) 10 (10) 13 10 12 10 13 (13) 10 (10) 13 10 11 14 (14) 11 (11) 14 11 12 11 14 (14) 11 (11) 14 11 10

A*

He want it

Gtr. 1 w/out P.M.

TAB

Bridge: D*

ea - sy, he want it re - laxed. Said I can do a lot of things but

Gtr. 2

f w/light overdrive

TAB

A*

I can't do that. Two steps for-ward, then three steps back, it won't be.

TAB

D.%, al Coda

ea - sy.

Gtrs. 1 & 2 tacet

TAB

⊕ Coda

⊕ Coda

Em7 Gmaj7 D*

end, the end has no end, the

TAB

7 7 7 7 7 7 7 7 10 10 10 10 7 7 7 7 10 10 10 10 10 10 7 7

THE POLICE
THE END OF THE ROAD
 Moderato

Vocal Line:
 end has no end, the end has no end, the

Guitar Line:
 10-10-10-10-8-8 7-7 7 10-10-10-10-10-7-7 10-10-10-10-7-7 7-7 7 10-10-10-7-7-7-7

Bass Line:
 10-10-10-10-8-8 7-7 7 10-10-10-10-10-7-7 10-10-10-10-7-7 7-7 7 10-10-10-7-7-7-7

A* Em7

end has no end.

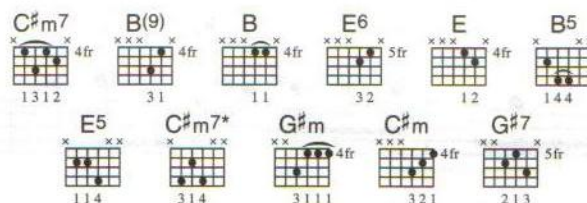
TAB

10-10-10-10-8-8 7-7 7-7-7-7-7-7-7 7-7-7-7-7-7-7 7-7-7-7 10-10-10-10

[illegible]

I CAN'T WIN

Words and Music by Julian Casablancas



♩ = 200

Intro:

Elec. Gtrs. 1 & 2

C#m7

mf w/light overdrive

B(9) B

TAB: 5 4 6 4

B(9) B E6 E E6 E Play 3 times

3^o Gtr. 1 cont. in slashes

TAB: 4 4 4 4 4 4 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Verse:

Gtr. 1

B5

Cont. rhy. simile

Gtr. 2

1. There was you up on the moun - tain, all a - lone and all sur - round - ed.

2. Things in bars that peo - ple do — when no - one wants to talk to you. —

Gtr. 1 w/light overdrive
Gtr. 2 w/clean tone

TAB: 4 4 4 4 2 2 2 1 1 1 1 4 4 4 4 2 2 2 1 1 1 1

E5 C#m7*

Walk - ing on the ground you're break - ing, laugh - ing at the life you're wast - ing.
Fail - ing can be quite a breeze, — he told me that these girls were ea - sy.

TAB: 2 2 2 2 1 1 1 4 4 4 4 2 2 2 2 1 1 1 4 4 4 4

B5

One - two tries won't do it, you do it all your life and you nev-er get through it.
Happy that you said you'd mount me, felt un-luck-y when you found me.

TAB

4	4	4	4	2	2	2	1	1	1	1	4	4	4	4	2	2	2	1	1	1	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

E5

C#m7*

(Gtr. 1)

Ev - 'ry - thing they had to say— had been e - rased— in just— one day.—
Some nights come up emp - ty hand - ed, yes, I'll take it.

TAB

2	2	2	2	1	1	1	4	4	4	4	2	2	2	2	1	1	1	4	4	4	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Chorus:

B(9)

B

B(9)

B

E6

E

E6

E

Good try, we don't like it.
Wait now by the side - walk.

Gtrs. 1 & 2

f w/light overdrive

TAB

4	4	4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	5	5	5	5
6	6	4	4	4	4	6	6	4	4	4	4	6	6	4	4	4	4	6	6	4	4	4	4

B(9)

B

B(9)

B

E6

E

E6

E

Good try, we won't take that shit. I
Hold on, yes, I'll be right back.

Gtr. 2 cont. in slashes

TAB

4	4	4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	5	5	5	5
6	6	4	4	4	4	6	6	4	4	4	4	6	6	4	4	4	4	6	6	4	4	4	4

Gtr. 2 N.C. 4fr 3fr

Gtr. 1 *mf* Gtr. 1 w/overdrive Gtr. 2 w/clean tone

can't

win.

Gtr. 1 cont. in slashes

TAB

Solo:

Gtr. 1 G#m 6fr 6fr 6fr

Gtr. 2 Gtrs. 1 & 2 w/overdrive

TAB

C#m 6fr 6fr 6fr 6fr

G[#]m 6fr (8va) loco

TAB

C[#]m 6fr

TAB

Bridge:
Gtrs. 1 & 2

B(9) B B(9) B E⁶ E E⁶ E

w/light overdrive

TAB

B(9) B B(9) B E⁶ E E⁶ E

Yeah,

TAB

Chorus:

B(9) B B(9) B E⁶ E E⁶ E

I wait for some - thing.

f

TAB

B(9) B B(9) B E6 E E6 E

Cool it, we won't take that shit.

TAB

4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	5	5
6	6	4	4	4	6	6	4	4	4	6	6	4	4	4	6	6	4	4	4

B(9) B B(9) B E6 E E6 E

Good try, we don't like it. Hold

TAB

4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	5	5
6	6	4	4	4	6	6	4	4	4	6	6	4	4	4	6	6	4	4	4

B(9) B B(9) B E6 E E6 E

on, yes, I'll be right back.

TAB

4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	5	5
6	6	4	4	4	6	6	4	4	4	6	6	4	4	4	6	6	4	4	4

Outro: G#7

TAB

7	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6



WHAT EVER HAPPENED? REPTILIA AUTOMATIC STOP 12:51
YOU TALK WAY TOO MUCH BETWEEN LOVE & HATE MEET ME IN THE BATHROOM
UNDER CONTROL THE WAY IT IS THE END HAS NO END I CAN'T WIN



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