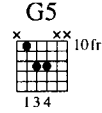
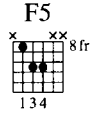
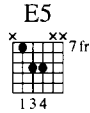


# My Name Is Jonas

Words and Music by Rivers Cuomo, Jason Cropper and Patrick Wilson

Tune Down 1/2 Step:

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



## Intro

Moderately Slow  $\text{♩} = 62$

Chords: C, G6/B, Am, G6/B

Gr. 1 (acous.) Rhy. Fig. 1

mp let ring throughout

End Rhy. Fig. 1

## Verse

Chords: C, G6/B, Am, G6/B, C5, G5

Gr. 1 tacet

1. My name is Jo - nas,  
We - peel,

Gr. 1

Gr. 2 (dist.)

Rhy. Fig. 2

*p* fdbk. *vol. swell* *ff*

pitch: E

Chords: A5, F5, C, G6/B, Am, G6/B, C5, G5

Gr. 1: w/ Rhy. Fig. 1

Gr. 1 tacet

Gr. 2: w/ Rhy. Fig. 2, 6 times

I'm car - ry - ing the wheel.  
got a box full of your toys.

Thanks for all you've shown us,  
Fresh out of bat - ter - ies,

End Rhy. Fig. 2

*pp* fdbk. *ff*

pitch: E

A5 F5 C5 G5 A5 F5 C5 G5 A5 F5

this is how we feel.  
but they're still mak-in' noise, mak-in' noise. Come sit next to me, Tell me what to do, pour your-self some tea. now the tank is dry.

C5 G5 A5 F5 C5 G5 A5 F5

Just like grand-ma made when we could-n't find sleep. Things were bet-ter then, once but nev-er a-gain.  
Now this wheel is flat, and you know what else? Guess what I re-ceived in the mail to-day.

C5 G5 A5 F5 C5 A5 G5

We've all left the den, let me tell you 'bout it. Choo-choo train left right on time.  
Words of deep con-cern from my lit-tle broth-er. The build-ing's not go-in' as it's planned. A The

Gr. 2 Rhy. Fig. 3 End Rhy. Fig. 3

5 5 5 7 7 7 5 5 5 5 5 5

Gr. 2: w/ Rhy. Fig. 3, 3 times

C5 A5 G5 C5 A5 G5

tick-et costs on-ly your mind. fore-man has in-jured his hand. The driv-er said, "Hey man, we go all the way." The doz-er will not clear its path. Of The

1. Interlude

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

C5 A5 G5 C G6/B Am G6/B C G6/B

course we were will-ing to pay. driv-er swears he learned his math. The

Gr. 2

5 3 (5 3)

pitch: G

Gr. 3 (dist.)

mf fdbk. fdbk.

0 (0) (0)

pitch: F#

2.

Chorus

Am G6/B

N.C. (F)

(G)

(F)

2. My name is work-ers are go - ing home, work-ers are go - ing

*p* fdbk. *ff* *f*

5	5	5	5	5	5	7	7	7	7	7	7	8	8	8	8	8	8
2	2	2	2	2	2	4	4	4	4	4	4	5	5	5	5	5	5

C

*p* fdbk. *ff* *f* \*8va

(0)	(0)	6	6	6	8	8	8	8	8	8	10	10	10	10	10	10	12	12	12
		3	3	3	5	5	5	5	5	5	7	7	7	7	7	7	9	9	9

E

(G)

(F)

(G)

(F)

home. The work-ers are go - ing home, the work-ers are go - ing

10	10	10	10	10	10	12	12	12	12	12	12	13	13	13	13	13	13	15	15	15	17	17	17
7	7	7	7	7	7	9	9	9	9	9	9	10	10	10	10	10	10	12	12	12	14	14	14

12	12	12	13	13	13	13	13	13	15	15	15	15	15	15	17	17	17	17	17	17	18	18	18
9	9	9	10	10	10	10	10	10	12	12	12	12	12	12	14	14	14	14	14	14	15	15	15

Interlude

(G)

C5

play 3 times

Musical staff with treble clef, showing a melodic line with a repeat sign and a fermata.

home.

Yeah!

Musical staff with treble clef, showing a guitar riff for Gtrs. 2 & 3. The riff consists of sixteenth-note patterns.

Gtrs. 2 & 3

Tablature for Gtrs. 2 & 3, showing fret numbers 19 and 16, and rhythmic notation.

Musical staff with treble clef, showing a guitar riff for Gtr. 2.

Tablature for Gtr. 2, showing fret numbers 18, 15, 17, and 14.

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

Musical staff with treble clef, showing a guitar riff for Gtr. 2. Chords C5, A5, G5, C5, and A5 are indicated above the staff.

C5 Riff A

A5

G5

C5

A5

*f* let ring throughout

Tablature for Gtr. 2, showing fret numbers 5, 7, 8, 9, and 10.

Musical staff with treble clef, showing a guitar riff for Gtr. 3.

Gtr. 3 Riff A1

Tablature for Gtr. 3, showing fret numbers 7, 8, 9, 10, and 12.

Gtr. 4 (dist.) Rhy. Fig. 4

End Rhy. Fig. 4

Musical staff with treble clef, showing a guitar riff for Gtr. 4. The dynamic *mf* is indicated.

Tablature for Gtr. 4, showing fret numbers 5 and 7.

Gtr. 2

G5 C5 A5 G5

8va

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

Gtr. 3

16 16 16 16 16 16 16 16 16 16 16 16	13 13 13 13 13 13 13 13 13 13 13 13	15 15 15 15 15 15 15 15 15 15 15 15
14 14 14 14 14 14 14 14 14 14 14 14	10 10 10 10 10 10 10 10 10 10 10 10	12 12 12 12 12 12 12 12 12 12 12 12

C5 A5 G5

8va

End Riff A

12 12 12 12 12 12 12 12	15 15 15 15 17 17 17 17	19 19 19 19 16 16 16 16
12 13 12 13 14 13 14 13	16 15 16 15 16 15 16 15	16 15 16 15 16 15 16 15

End Riff A1

(cont. in slash)

17 17 17 17 17 17 17 17 17 17 17 17	17 17 17 17 17 17 17 17	17 17 17 17 17 17 17 17
14 14 14 14 14 14 14 14 14 14 14 14	14 14 14 14 14 14 14 14	14 14 14 14 14 14 14 14

**Chorus**

Gtrs. 2 & 3: w/ Rhy. Figs. 5 & 5A, 3 times  
 Gtr. 4: w/ Riff B, 3 times

E5 Rhy. Fig. 5A F5 G5 End Rhy. Fig. 5A

Gtr. 3

Work - ers are go - ing home, \_\_\_\_\_ the work - ers are go - ing

Gtr. 2 Rhy. Fig. 5 loco End Rhy. Fig. 5

2 2 2 2 2 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5

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

Gtr. 4 Riff B End Riff B

*mf*

12 12 12 14 14 14 15 13 12 15 13 12

G5 E5 F5 G5 E5 F5 G5

home. \_\_\_\_\_ The work - ers are go - ing home, \_\_\_\_\_ yeah, yeah, yeah.

**Harmonica Solo**

**Outro**

Gtrs. 2 & 3: w/ Riffs A & A1 Gtr. 4 tacet  
 Gtr. 4: w/ Rhy. Fig. 4, 4 times

8

E5 F5 G5 E5 F5

G5 C G6/B Am G6/B C G6/B Am G6/B C

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

My name is Jo - nas. \_

Gtr. 1

*mp* *rit.*

3 0 2 0 1 0 2 3

Gtrs. 2 & 3

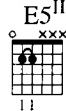
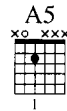
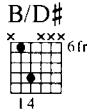
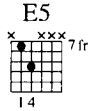
*fdbk.* *p* *rit.*

5 (5/3)

pitch: G

# No One Else

Words and Music by Rivers Cuomo



**Intro**  
Moderately Fast ♩ = 139

E5 B/D#

C#  
⑤  
4fr

B  
⑤  
2fr

A5

**Verse**

E5

Gtr. 1 (dist.) *f* (cont. in notation)

Gtr. 2 (dist.) *f*

Rhy. Fig. 1  
Gtrs. 1 & 2

1. My girl's \_ got a

T																			
A	9	9	9	9	9	9	11	11	11	6	6	6	6	4	4				
B	7	7	7	6	6	6	9	9	9	7	7	7	5	5	5	5	2	2	2

A5 E/G# F#5 B5 F#/A

big mouth \_ with which she blab-bers a lot. \_

	7	7	7	7	7	7	7	7	4	4	4	4	4	4	4	4	9	9	9
	5	5	5	5	4	4	4	4	2	2	2	2	2	2	2	2	7	7	7
																	9	9	9

E/G# A5 E/G# F#5

She laughs \_ at most ev - 'ry - thing, \_ wheth - er it's fun - ny or 'not. \_

	7	7	7	7	7	7	7	7	7	7	7	7	7	4	4	4	4	4	4
	4	4	4	4	4	4	4	4	5	5	5	5	4	2	2	2	2	2	2

Pre-Chorus

B5

C#5

F#5

And if you see her

End Rhy. Fig. 1 Rhy. Fig. 2

Chorus

C#5

F#5

G#5

B5

E5

tell her it's over now. I want a

End Rhy. Fig. 2 Rhy. Fig. 3

B5

C#5

A5

girl who will laugh for no one else.

E5

B5

C#5

When I'm away she puts her make-up on the



A5 E5 B5

shelf. When I'm a - way she nev - er

Fretboard diagrams for guitar accompaniment:

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

C#5 F#5 G#5 B5 E5

leaves the house. I want a

Fretboard diagrams for guitar accompaniment:

6	6	6	6	6	6	6	6	4	4	4	6	6	6	9	9	2	2	2	2	2	2	2	2
4	4	4	4	4	4	4	4	2	2	2	4	4	4	7	7	0	0	0	0	0	0	0	0

B5 C#5 A5

girl who laughs for no one else. —

End Rhy. Fig. 3  
(Gtr. 1 cont. in slash)

Fretboard diagrams for guitar accompaniment:

4	4	4	4	4	4	4	4	6	6	6	6	6	6	6	6	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	0	0	0	0	0	0	0	0

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

E5 B/D# C# B A5 A5 E/G#

⑤ 4fr ⑤ 2fr

Gtr. 1

2. My girl's got eye - balls —

Gtr. 2

Fretboard diagrams for guitar accompaniment:

9	9	9	9	9	9	11	11	11	6	6	6	6	4	4					
7	7	7	6	6	6	9	9	9	7	7	7	5	5	5	5				

F#5 B5 F#/A E/G# A5 E/G#

in the back of her head. \_ She looks \_ a - round \_ and a - round, \_ you know it

**Pre-Chorus**

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

F#5 B5 C#5

makes me sad to see her like that. Please don't \_ be -

Gr. 3 (dist.)

*p* vol. swell *mf*

F#5 C#5 F#5 G#5 B5 C#5

lieve \_ her. \_ She says \_ that for an - y - one. \_ And if you

**Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 3

F#5 C#5 Gtr. 3 tacet F#5 G#5 B5 E5

see \_ her, \_ tell her \_ it's a hey, hey, hey, hey. \_ I want a

B5 C#5 A5 E5 B5

girl who will laugh for no \_ one else. When I'm a - way she puts her

C#5                      A5                      E5                      B5                      C#5

make-up on the shelf. When I'm away she never leaves the ha -

F#5                      G#5                      B5                      E5                      B5                      C#5

(the ha - ha - ha - house. I want a girl who laughs for no one else. -

**Bridge**

A5                      G#5                      A5                      G#5

And if you see her, tell her it's

Gtrs. 1 & 2

6	6	6	6	6	6	6	6	7	7	7	7	7	7	7	7	6	6	6	6	6	6	6	6
4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4

**Guitar Solo**

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

A5                      G#5                      B5                      E5                      A5                      E/G#

o - ver now.

Gtrs. 1 & 2

7	7	6	6	4
5	5	4	4	2

Gtr. 3

*f* 1/4

12	12	12	12	12	9	9	9	5	5	5	5	5
9	9	9	9	9	6	6	6	2	2	2	2	2

Gtr. 4 (dist.)

*f*

12	12	12	9	9	9	9	9	9	9	8	6	6	6	6	6
9	9	9	6	6	6	6	6	7	7	6	4	4	4	4	4

F#5 B5 F#/A E/G#

full full

A5 E/G# F#5 B5

**Pre - Chorus**

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

C#5 F#5 C#5 F#5 G#5 B5

And if you see her, tell her it's over now.

Gr. 3

fdbk.

(9) (9)

Gr. 4

1/2

fdbk.

(8) (6)

Gr. 4 tacet C#5 F#5 C#5 Gr. 3 tacet F#5 G#5 B5

And if you watch her go, watch her, watch her, watch her.

(And if you watch her go.)

Gr. 3

**Chorus**

Gtrs. 1 & 2: w/ Rhy Fig. 3

E5 B5 C#5 A5

I want a girl who will laugh for no one else.

E5 B5 C#5

When I'm a-way she puts her make-up on the

A5 E5 B5 C#5

shelf. When I'm a-way she nev-er leaves. the ha-

Gtr. 3

8va (p) loco

\*fdbk.

(X)										9 9 7 7 5 5 7 7	5 5 5		
										6 6 4 4 2 2 4 4	2 2 2	6 6 6	
										2 2 2 2 2 2 2 2		4 4 4	

\*Microphonic fdbk., not caused by string vibration.

F#5 G#5 B5 E5 B5 C#5 A5

- ha-ha-ha-house. I want a girl who laughs for no one else. No one else.

6	5 5 5 5 5 9	9 9 7 7 5 5 7 7	5 5 5 5 5 5 5	5 5 5 5 5 5 5
4	2 2 2 2 2 6	6 6 4 4 2 2 4 4	2 2 2 2 2 2 2	2 2 2 2 2 2 2

**Outro**

Gtr. 3 tacet

E5 B/D# C# B A5 E5<sup>11</sup>

5 4fr 2fr

Yeah!

Gtr. 2

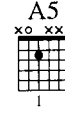
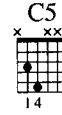
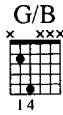
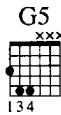
	9 9 9 9 9 9 11 11	11 6 6 6 6 4 4	
	7 7 7 6 6 6 9 9	9 7 7 7 5 5 7 4	2 2
			0

# The World Has Turned and Left Me Here

Words and Music by Rivers Cuomo and Patrick Wilson

Tune Down 1/2 Step:

- ① = Eb    ④ = Db
- ② = Bb    ⑤ = Ab
- ③ = Gb    ⑥ = Eb



## Intro

Moderately ♩ = 99

Chord progression: G5, D/A, B5/F#, C5/G

Drums: (drums) Rhy. Fig. 1

Gtr. 1 (elec.): *f* w/ dist. Rhy. Fig. 1

Gtr. 2 (acous.): *mf* let ring throughout Rhy. Fig. 1A

End Rhy. Fig. 1 (play 4 times)

TAB: Shows fret numbers for both guitars.

## Chorus

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

Gtr. 2 tacet

Chord progression: G5, D/A, B5/F#, C5/G, G5, D/A, B5/F#, C5/G

The world has turned and left me here, just where I was  
 be - fore you ap - peared. And in your place an emp - ty space

## Verse

\*Em7

Chord progression: G5, D/A, B5/F#, C5/G

has filled the void behind my face.

1. I just made love  
 2. I talked for hours

Gtr. 1: Rhy. Fig. 2, *mf* let ring throughout

TAB: Shows fret numbers for guitar 1.

\*Chord symbols represent overall tonality.

Cmaj7 Asus2 Cmaj7

with your sweet mem - o - ry one thou - sand times in my head.  
 to your wal - let pho - to - graph and you just lis - tened.

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2  
Em7 Cmaj7 Asus2 Cmaj7

You said you loved it more than ev - er, you said.  
 You laughed en - chant - ed by my in - tel - lect, or may - be you did - n't.

Pre-Chorus  
B5 C5 B5

You re - main turned a - way, turn - ing fur - ther

Gtr. 1 Rhy. Fig. 3

**Chorus**

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

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

C5 D5 G5 D/A B5/F# C5/G

ev - 'ry day. The world has turned and left me here,

End Rhy. Fig. 3

Fill 1  
Gtr. 3

fdbk.

TAB

G5 D/A B5/F# C5/G G5 D/A

just where I was be-fore you ap-peared. And in your place

B5/F# C5/G G5 D/A B5/F# C5/G To Coda ⊕

an emp-ty space has filled the void be-hind my face.

**Guitar Solo**

G5 G/B C5

Gtr. 1

Gtr. 3 (elec.)

*f* w/ dist. \* 1/2 let ring

\*depress string behind nut.

A5 G5 G/B

\* 8va loco \* fdbk.

**Pre-Chorus**

Gtr. 1: w/ Rhy. Fig. 3  
B5

C5 A5 C5

You re-main



C5 B5 C5 D5

turned a - way, — turn - ing fur - ther ev - 'ry day.

14 14 14 14 12 12 12 12 8 8 8 8 8 9 11 12 12 12 12 12 10 (10) 8 10 7  
 12 12 12 12 10 10 10 10 6 6 6 6 6 7 9 10 9 9 9 9

**Coda**  
Chorus

Gr. 1: w/ Rhy. Fig. 1, 12 times  
G5 D/A

B5/F# C5/G G5 D/A B5/F# C5/G

The world \_ has turned \_ and left \_ me \_ here, just where \_ I was \_ be - fore \_ you ap - peared.

(Do you be - lieve \_ what I sing \_ now? \_ Do you be - lieve \_ what I sing? \_)

G5 D/A B5/F# C5/G G5 D/A B5/F# C5/G G5 D/A

And in \_ your place \_ an emp - ty space \_ has filled \_ the void \_ be - hind \_ my... Do you be - lieve \_ what I

(Do you be - lieve? \_ Eee. \_)

**Outro**

Gr. 2: w/ Rhy. Fig. 1A  
G5 D/A

B5/F# C5/G G5 D/A B5/F# C5/G G5 D/A B5/F# C5/G G5 D/A

sing \_ now? \_ Do you be - lie - ve? \_

Gr. 3

12 12 12 11 11 11 9 7  
10 10 10 9 9 9 7 5

B5/F# C5/G G5 D/A B5/F# C5/G

Gr. 2: w/ Rhy. Fig. 1A  
G5 D/A

7 7 7 9 9 7 5 5 5 12 12 12 14 14 14 14 14 14 14 14 14 14 14 14 14 14  
 4 4 4 7 7 5 3 3 3 10 10 10 12 12 12 12 12 12 12 12 12 12 12 12 12 12

1/4 1/2

G                      D/A                      B5/F#                      C5/G                      Gtr. 1 \*Gmaj7

Gtr. 2  
let ring throughout

Gtr. 3

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

\*Chord symbol reflects combined tonality.

8va

fdbk. --- 4

fdbk.

fdbk.

pitch: F#

rit.

fdbk.

fdbk. --- 4

fdbk.

(5/3)

(5/3)

(5/3)

(5/3)

(11/9)

(11/9)

(11/9)

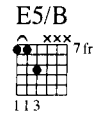
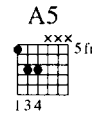
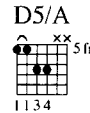
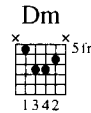
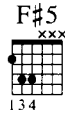
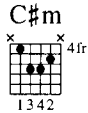
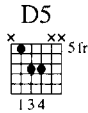
(11/9)

# Buddy Holly

Words and Music by Rivers Cuomo

Tune Down 1/2 Step:

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



## Verse

Moderate Rock  $\text{♩} = 120$

F#5

E/G#

1. What's with these hom - ies fear, dis - sin' my girl? \_\_\_\_  
2. Don't you ev - er \_\_\_\_ fear, I'm al - ways \_\_\_\_ near.

Gr. 1 (dist.)

Rhy. Fig. 1

Gr. 2: w/ Fill 1, 1st time  
Gr. 2: w/ Fill 3, 2nd time

Gr. 1: w/ Rhy. Fig. 1  
F#5

A5

Why do they got - ta front? \_\_\_\_      What did we ev - er  
I know that you \_\_\_\_ need help. \_\_\_\_      Your tongue is twist - ed,

End Rhy. Fig. 1

### Fill 1

\*Gr. 2

\*Kybd. arr. for gr.

### Fill 3

Gr. 2

Gr. 3: w/ Fill 2, 1st time  
Gr. 3: w/ Fill 4, 2nd time

E/G# A5

do to these guys — that made them so — vi - o - lent? —  
your eyes are slit. — You need a guard - i - an. —

Pre-Chorus

D5  
Rhy. Fig. 2

C#m

F#5

D5

Gr. 1

(Woo - hoo.) {But  
And} you know — I'm yours. — (Woo - hoo.) And I know —

Gr. 3

*f* let ring throughout

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

C#m

F#5

D5

Dm

End Rhy. Fig. 2

(cont. in notation)

— you're mine. — (Woo - hoo, and that's — for all — time. —

5 4 5 2 2 2 2 2 7 5 7 5 7 5 7 5 6 5 6 5 6 5 6 5

Fill 2

Gr. 3 (dist.)

*p* ————— *f*  
vol. swell

T  
A  
B  
7

Fill 4

Gr. 3

*p* ————— *f*  
vol. swell

T  
A  
B  
7

**Chorus**

A5 D5/A E5/B A5

Woo - ee - oo, I look just like Bud - dy Hol - ly. Oh - oh, and you're

Gtrs. 1 & 3

D5/A E5/B F#5 D5/A E5/B A5

Mar - y Ty - ler Moore. I don't care what they say a - bout us an - y-way. \_\_\_

*To Coda* ⊕

**Interlude**

Gtr. 1: w/ Rhy. Fig. 1  
F#5

D5/A E5/B A5 E5 A5

I don't care 'bout that.

\*\*Gtr. 3

let ring ...

\*Chord in parentheses played by Gtr. 3, 1st time only.

\*\*Doubled 8va by kybd.

*D.C. al Coda*

E/G# A5

let ring ... let ring ...

⊕ Coda

A5 D5/A E5/B A5 E5 A5

I don't care 'bout that.

Gtrs. 1 & 3

Fretboard diagrams for guitar accompaniment:

```

  7 7 7 7 9 9 9 9 | 7 7 7 7 7 7 7 7
  5 5 5 5 7 7 7 7 | 5 5 5 0 0 5 5 5
  
```

Bridge

A5 N.C. F#5 N.C. F#5 N.C. F#5 A6 B5 C#5 B5 N.C.

Bang, bang, knock on the door, 'noth-er big bang, you're down \_ on the floor.

8va 15ma loco

Harm. Harm.

Fretboard diagrams for guitar accompaniment:

```

  2 2 2 3.2 | (2.6) / 2
  0 0 0 0 4 4 4 4 | 4 4 4 6 4 4 0 2
  0 2 0 2 * (X) | 2 2 2 2 2 2 2 2
  
```

pitch: D (C#) A  
 \*All notes in parentheses played by Gtr. 3.

A5 N.C. F#5 N.C. F#5 N.C. F#5 A6 B5 C#5 B5 N.C.

Oh no, what do I do? \_ Don't look now, but I lost my shoe.

15ma loco

Harm.

Fretboard diagrams for guitar accompaniment:

```

  2 2 2 2 / (2.2) | 2 / (2.2)
  0 0 0 0 4 4 4 4 | 4 4 4 6 4 4 0 2
  0 2 0 2 2 2 2 2 | 2 2 2 2 2 2 2 2
  
```

pitch: C# (G#)

A5 N.C. F#5 N.C. F#5 N.C. F#5 A6 B5 C#5 B5 N.C.

I can't run and I \_ can't kick. What's a mat-ter babe, are you feel - in' sick?

15ma loco

Harm.

Fretboard diagrams for guitar accompaniment:

```

  2 2 2 2 / (2.6) | 2 / (2.6)
  0 0 0 0 4 4 4 4 | 4 4 4 6 4 4 0 2
  0 2 0 2 2 2 2 2 | 2 2 2 2 2 2 2 2
  
```

pitch: C# (A)

A5 N.C. F#5 N.C. F#5 N.C. F#5 A6 B5 C#5 B5 N.C.

What's a mat-ter, what's a mat-ter, what's a mat-ter you? What's a mat-ter babe, are you feel - in' blue? Oh,

15ma loco Gtr. 4 (dist.) *mf*  
Harm. Gtrs. 1 & 3 *divisi*

2 2 2 4 4 2 4 4 6 4 9 11  
0 0 0 0 2 0 2 (2.0) (2.0) 2 0 2 4 2 0 2

pitch: C# (D) A (D)

**Guitar Solo**

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

D5 C#m F#5 D5

oh, oh, oh, oh, oh, oh, oh.

Gtr. 4 8va full

11 11 9 12 11 12 7 14 14 16 16 17 17 19 19  
11 13 13 14 14 16 16

C#m F#5 D5

And that's

8va loco full

19 19 X 17 17 14 14 16 14 16 14 14 14 16 14 14 14 16 14

Dm D5/A

Gtrs. 1 & 3

for all (And that's for all time.)

1/2 tr

14 14 14 14 16 (14 15) 14 14 16 14 16

Outro-Chorus

N.C.

A5

D5/A

E5/B

Woo - ee - oo, I look just like Bud - dy Hol - ly.

Gtrs. 1 & 3

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

8va -  
 Gtr. 4  
 loco

17 18 17 19 19 (19) 17 18 17 (17) (17)

fbk.

\*Doubled 8va by kybd.

Gtr. 4 tacet

A5

D5/A

E5/B

F#5

Oh - oh, and you're Mar - y Ty - ler Moore. I don't care what they

Gtrs. 1 & 3

7 7 7 7 7 7 7 7 7 7 7 7 9 9 9 9 4 4 4 4 4 4 4 4  
 5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 4 4 4 4 4 4 4 4  
 5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 2 2 2 2 2 2 2 2

D5/A

E5/B

A5

D5/A

E5/B

say a - bout us an - y - way. I don't care 'bout that.

Rhy. Fig. 3

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



Gtrs. 1 & 3: w/ Rhy. Fig. 3, 2 times  
D5/A E5/B

A A5 E5 A5

Musical staff with treble clef and key signature of two sharps (F# and C#). Chords A, A5, E5, A5, D5/A, and E5/B are indicated above the staff. The lyrics "I don't care 'bout that." are written below the staff.

Gtrs. 1 & 3

End Rhy. Fig. 3

Two musical staves for guitar parts 1 and 3. The top staff shows a rhythmic pattern of eighth notes. The bottom staff shows the corresponding fret numbers for each note.

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

Gtr. 4

Musical staff for guitar part 4 showing a rhythmic pattern of eighth notes. Below the staff are the fret numbers for each note.

10	10	10	10	10	10	10	10	10	10	10	10	9	9
7	7	7	7	7	7	7	7	7	7	7	7	6	6

A A5 E5 A5

D5/A E5/B

Musical staff with treble clef and key signature of two sharps. Chords A, A5, E5, A5, D5/A, and E5/B are indicated above the staff. The lyrics "I don't care 'bout that." are written below the staff.

Gtr. 4

Musical staff for guitar part 4 showing a rhythmic pattern of eighth notes. Below the staff are the fret numbers for each note.

10	10	10	10	10	10	10	10	10	10	10	10	9	9
7	7	7	7	7	7	7	7	7	7	7	7	6	6

A A5 E5 A5

A5 D5/A E5/B

A5

E F#5 E F#5  
⑥ open ⑥ open

Gtrs. 1 & 3

Musical staff showing a rhythmic pattern of eighth notes with slanted stems. Below the staff are the fret numbers for each note.

10	10	10	10	10	10	10	10	10	10	10	10	9	9	9	9	10	10	10	9	11	9	11	
7	7	7	7	7	7	7	7	7	7	7	7	7	6	6	6	7	7	7	7	9	11	9	11

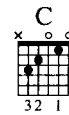
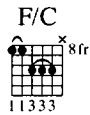
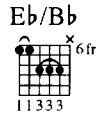
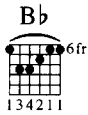
Musical staff with treble clef and key signature of two sharps. Chords A, A5, E5, A5, A5, D5/A, E5/B, A5, E, F#5, E, F#5 are indicated above the staff. The lyrics "I don't care 'bout that." are written below the staff.

Musical staff for guitar part 4 showing a rhythmic pattern of eighth notes. Below the staff are the fret numbers for each note.

10	10	10	10	10	10	10	10	10	10	10	10	10	9	9	9	9	10	10	10	9	11	9	11	
7	7	7	7	7	7	7	7	7	7	7	7	7	7	6	6	6	7	7	7	7	9	11	9	11

# Undone – The Sweater Song

Words and Music by Rivers Cuomo



Tune Down 1/2 Step:

- ① = Eb    ④ = Db
- ② = Bb    ⑤ = Ab
- ③ = Gb    ⑥ = Eb

## Intro

Slow Rock ♩ = 80

\*\*G6add#9

Cmaj7(add#6)

D13

Cmaj7(add#6)

play 8 times

End Rhy. Fig. 1

(drums)    Gtr. 1 (elec.)    Rhy. Fig. 1 \*

*mf* w/ clean tone  
let ring throughout

\*w/ dialog and sound effects on repeats.

\*\*Chord symbols represent overall tonality.

## Verse

Gtr. 1 tacet

G

C

D

C

G

C

- 1. I'm me, — me be,                    God damn, — I am.                    I can — sing and
- 2. Oh no, — it go,                    it gone, — bye bye.                    Who I, — I think,

Gtr. 2 (acous.)

*mf*

## Chorus

Gtr. 2 tacet

G

C5/G

D5/A

C5/G

- hear me, — know me. }                    If you want    to de - stroy    my sweat - er, —
- I sink, — and I die. }

Gtr. 1

*f* w/ dist.

1. | 2.  
 Gtr. 1: w/  
 Rhy. Fig. 1, 2 times  
 (w/ ad Lib dialog)

G C5/G D5/A C5/G G C5/G

hold this thread as I walk a - way. \_ Watch me un - rav - el, I'll

D5/A C5/G G C5/G D5/A C5/G

soon be nak - ed. Ly-in' on the floor. Ly-in' on the floor, \_ I've come un - done. \_

**Guitar Solo**

Bb Eb/Bb F/C Eb/Bb

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 2

Gtr. 1

Gtr. 3 (elec.) Rhy. Fig. 2A

*mf* w/ dist.

End Rhy. Fig. 2A

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, 3 times, simile  
 Bb Eb/Bb F/C Eb/Bb

Gtr. 1

1/4 full full full

(3) 3 5 3 (3) 5 3 5 5 5 3 5 3 5 5 3 6 (6) 3 5 3

Bb Eb/Bb F/C Eb/Bb

8va loco

8 8 10 10 10 11 11 13 13 15 15 17 17 18 18 20 20 20 18 17 15 15 13

(3) 3 3 5 5 5 7 7 7 8 8 10 10 12 12 14 14 15 15 17 17 17 15 14 12 12 10 10

Bb Eb/Bb F/C Eb/Bb

8va rake full full

15 12 15 12 15 12 12 10 x x 15 15 13 18 18 17

**Chorus**

Gtr. 2 tacet

Gtr. 1: w/ Fill 1, 1st time  
 w/ ad Lib bkgd. voc., 2nd time

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

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

G C5/G D5/A C5/G G C5/G

If you want to de - stroy my sweat - er, \_ (Whoa, \_ whoa, \_ whoa.) hold this thread \_ as I

Gtr. 3 Rhy. Fig. 3 End Rhy. Fig. 3

4 4 4 4 5 5 5 5 7 7 7 7 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Fill 1 Gtr. 1 8va loco full

15 (15) 13 12 14 12 14 12

TAB

Rhy. Fill 1 Gtr. 3

7 7 7 7 5 5 8 8

5 5 5 5 5 5 6 6

TAB

Gtr. 1 tacet

Gtr. 3: w/ Rhy. Fill 1, 2nd time  
D5/A C5/G

Gtr. 3: w/ Rhy. Fill 1, 2nd time  
D5/A C5/G

walk a - way. As I walk a - way. (Watch me un - rav - el,) I'll soon be nak - ed. Ly - in' on the

floor. Ly - in' on the floor, I've come un - done. come un - done.

Gtr. 3: w/ Rhy. Fill 1  
D5/A C5/G Bb5

Gtr. 4 (elec.)

*mf*  
w/ dist.

12

**Outro**

Gtr. 3: w/ Rhy. Fig. 3, 6 times

Gtr. 2: w/ Rhy. Fig. 4, 5 times, simile

G C D C

G C5/G

Rhy. Fig. 4

End Rhy. Fig. 4

12	12	12	12	12	12	12	12	12	12	11	11	9	9	9	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	
10	10	10	10	10	10	10	10	10	10	9	9	7	7	7	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

11	11	9	9	9	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
9	9	7	7	7	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

16	16	16	17	14	14	16	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
14	14	14	15	12	12	14	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

Gr. 5 (acous.): w/ Rhy. Fig. 1, 10 times

Gr. 1: w/ Rhy. Fill 2, 10 times

G

Voc. Fig. 1

D5/A

C5/G

C5/G

Musical score for the first system. It features a vocal line with the lyrics "(Oo, oo, oo, oo, oo, oo.)" and a guitar line with tablature. The guitar line includes fret numbers 14, 15, 18, and 20. A dashed line labeled "8va" indicates an octave shift. The system is divided into two measures by a vertical line.

Bkgd. voc.: w/ Voc. Fig. 1, 5 times

G

C5/G

D5/A

C5/G

End Voc. Fig. 1

Musical score for the second system. It features a vocal line with the lyrics "(Oo, oo, oo, oo, oo, oo.)" and a guitar line with tablature. The guitar line includes fret numbers 20 and 18. A dashed line labeled "8va" indicates an octave shift. The system is divided into two measures by a vertical line.

D5/A

C5/G

Musical score for the third system, primarily consisting of guitar tablature. It includes fret numbers 20 and 17. A dashed line labeled "8va" indicates an octave shift. The system is divided into two measures by a vertical line. Dynamic markings "1/2" and "full" are present.

Gtrs. 2 & 3: w/ Rhy. Fills 3 & 3A, 4 times (see next page)

G

C5/G

Musical score for the fourth system, primarily consisting of guitar tablature. It includes fret numbers 20 and 17. A dashed line labeled "8va" indicates an octave shift. The system is divided into two measures by a vertical line. Dynamic markings "full", "1/2", and "1 1/2" are present.

Rhy. Fill 2

\*Gr. 1

Musical notation for Rhy. Fill 2, showing a melodic line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature.

w/ clean tone & leslie effect

Guitar tablature for Rhy. Fill 2, showing fret numbers for strings T, A, and B.

\*Capo XII

8va D5/A C5/G

20 20 20 20 20 20 20 20 19 (19) 19 19 19 19

8va G C5/G

19 (19) (19) 19 19 19 19 19 19 19 19 19 19 19

8va D5/A C5/G

19 19 19 19 19 19 19 19 19 (19) 19 19 19

G C5/G D5/A C5/G G C5/G D5/A C5/G Free Time G

Gtr. 2 // (w/ sound effects)

(Oo. \_\_\_\_\_)

loco 8va Gtrs. 3 & 4 loco \*

7 12 14 12 18 15 20 19 19 19 4

\*Gtrs. 3 & 4 w/ random fdbk.

Rhy. Fills 3 & 3A

G C D C

Rhy. Fill 3

Gtr. 2

Rhy. Fill 3A

Gtr. 3

TAB

# Surf Wax America

Words and Music by Rivers Cuomo and Patrick Wilson

Tune Down 1/2 Step:

- ① = Eb    ④ = Db
- ② = Bb    ⑤ = Ab
- ③ = Gb    ⑥ = Eb

**Intro**  
Fast ♩ = 165

**Verse**

Gr. 1: w/ Rhy. Fig. 1, 4 times  
Dadd4    C

\*Dadd4    C    G/B    G

Gr. 1 (clean) *mf* let ring throughout

TAB: 3 0 1 0 | 0 0 0 0 | 4 0 0 2 | 3 2 0 0 | 3 0 0 0 |

\*Chord symbols reflect overall tonality.

G/B    G    D    C    G/B    G

bot - tle of beer.    The wave is com - in', but I ain't got no fear.   

Dadd4    C    G/B    G    Dadd4    C

I'm wax - in' down so that I'll go real fast.    I'm wax - in' down be - cause it's

Gr. 2 (dist.) *mp* \*fdbk.    *loco* *p* vol. swell

TAB: (X) | | 5 5

\*Microphonic fdbk., not caused by string vibration.

**Verse**

Gr. 1 tacet  
D/A

G/B    G    D/A    C/G    G5

real - ly a blast.    2. I'm go - in' surf - in' 'cause I don't like your face.   

3. My bud - dies and their hon - eys all come a - long.   

Rhy. Fig. 2

fdbk. *f*

TAB: (5/5) (5/5) | 4 4 4 4 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 |

pitch: D



D/A C/G G5 Gtr. 2: w/ Rhy. Fig. 2 D/A C/G

I'm bail - in' out be - cause I hate the race — of Ratts that run Round and  
 They seem in - vin - ci - ble as they surf a - long. — End Rhy. Fig. 2 The sea is roll - in' like a

G5 D/A C/G G5

Round in the maze. — I'm go - in' surf - in', I'm go - in' surf - in!  
 thou - sand pound keg. — We're go - in' surf - in', We're go - in' surf - in'!

**Chorus**

C G5 C G5

Gtr. 2 You take your car to work, I'll take my board. End Rhy. Fig. 3  
 Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 3

C G5 C G5

And when you're out of fuel I'm still a - float. To Coda

1. **Interlude**

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

Gtr. 2 Dadd4 C G/B G Dadd4 C G/B G 8va fdbk. p vol. swell f

2. **Chorus**

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

C G5 C

Gtr. 3 You take your car to work, I'll take my (dist.)

G5 C G5

board. And when you're out of fuel

7 7 7 7 7 7 7 7 | 5 5 5 5 7 7 8 8 | 7 7 5 5 4 4 4 4

5 5 5 5 5 5 5 5 | 2 2 2 2 4 4 5 5 | 5 5 3 3 2 2 2 2

**Bridge**

Gr. 3 tacet  
A5 C5

C G5

I'm still a - float. All a - long the

Rhy. Fig. 4  
Gr. 2

5 5 5 5 7 7 8 8 | 7 7 7 7 7 7 7 7 | 0 0 0 0 5 5 5 5

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

\*Bkgd. voc., 2nd time only.

G5 A5 C5 G5

un - der - tow is strength - en - ing its hold.

End Rhy. Fig. 4

5 5 5 5 5 5 5 5 | 0 0 0 0 5 5 5 5 | 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 | 0 0 0 0 5 5 5 5 | 5 5 5 5 5 5 5 5

Gr. 2: w/ Rhy. Fig. 4  
A5 C5 G5 A5 C5

I nev - er thought it would come to this. Now I can nev - er go

Interlude  
 Freely ♩ = 125  
 Half-Time Feel

Gr. 2 tacet  
 C

N.C.

G5

home.

Gr. 1

*mp* w/ amplifier vibrato  
 play 1st time only

\*Gr. 4 Riff A

*p*

End Riff A

\* Organ arr. for gtr.

Gr. 4: w/ Riff A, 4 times

You take your car to work, I'll take my board.

Gr. 1

*p* *mp* *p*

7

Gr. 1 tacet

And when you're out of fuel I'm still a - float.

All a - long the un - der - tow is strength - en - ing its hold.  
 (You take your car to work, I'll take my board.)

\*Gr. 1

*cresc.*

0 7

\*Two gtrs. arr. for one.

I nev - er thought it'd come to this. Now I can nev - er go home.  
(And when you're out of fuel I'm still a - float.)

*p* *mp* *p* *accel.*

12

⊕ Coda

Chorus

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

You take your car, I'll take my

Gtr. 3  
*f*

C G5 C

5 5 5 5 7 7 8 8 | 7 7 7 7 7 7 7 7 | 5 5 5 5 7 7 8 8  
2 2 2 2 4 4 5 5 | 5 5 5 5 5 5 5 5 | 2 2 2 2 4 4 5 5

board. You take your car, I'll take my

G5 C G5 C

7 7 7 7 7 7 7 7 | 5 5 5 5 7 7 8 8 | 7 7 5 5 4 4 4 4 | 5 5 5 5 7 7 8 8  
2 2 2 2 4 4 5 5 | 2 2 2 2 4 4 5 5 | 5 5 3 3 2 2 2 2 | 2 2 2 2 4 4 5 5

board. Let's go!

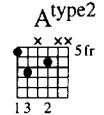
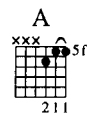
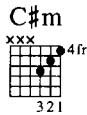
G5 C5 G/B G5 G/B G5

Gtrs. 2 & 3

12 12 12 12 12 12 12 12 | . 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | . 5 5 5 5 5 5 5 5  
9 9 9 9 9 9 9 9 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

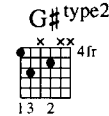
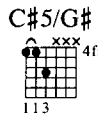
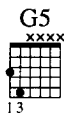
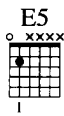
# Say It Ain't So

Words and Music by Rivers Cuomo



Tune Down 1/2 Step:

- ① = Eb    ④ = Db
- ② = Bb    ⑤ = Ab
- ③ = Gb    ⑥ = Eb



## Intro

Slowly ♩ = 76

Chords: C#m7, G#add#9, A, E

Tr. 1 (clean) Rhy. Fig. 1

*mf* let ring

C#m7

G#add#9

A

E

Oh

End Rhy. Fig. 1

let ring

Tr. 1: w/ Rhy. Fig. 1

C#m G#

A

E

End Rhy. Fig. 2 Rhy. Fig. 3

C#m

G#

Tr. 2 (clean)

*mp*

yeah. — All right. —

**Verse**

Gr. 2: w/ Rhy. Fig. 2, 4 times, 1st time

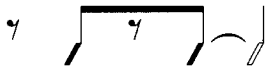
Gr. 2: w/ Rhy. Fig. 2, 3 times, 2nd time

A E

\*C#m G#

A E

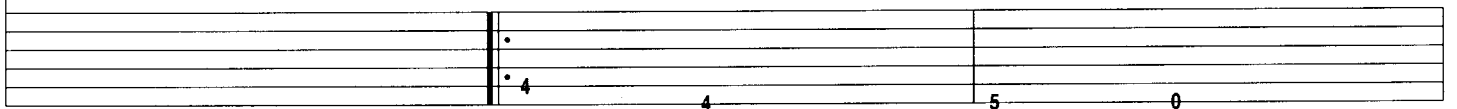
End Rhy. Fig. 3



1. Some-bod - y's Heine - e is crowd - in' my ice - box.  
 2. Flip on the tel - e', wres - tle with Jim - my.



End Riff A



\*Chord symbols represent combined tonality.

Gr. 1: w/ Riff A, 2 times

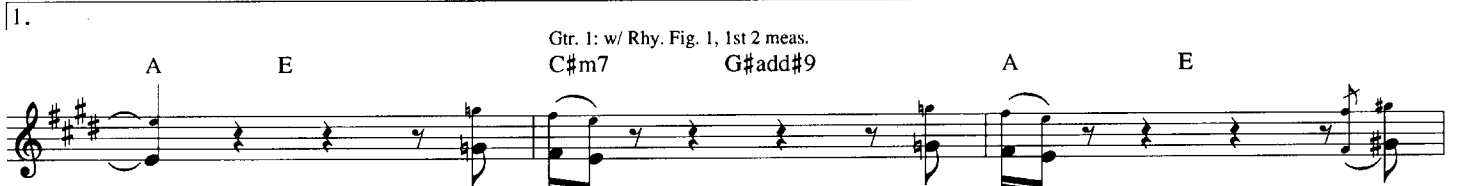
C#m G#

A E

C#m G#



Some-bod - y's cold — one — is giv - in' me chills. — Guess I'll just close — my eyes. —  
 Some-thing is a bub - ling — be - hind — my back. — The bot - tle is read - y to



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

C#m7 G#add#9

A E

Oh yeah. — All right. — Feels

Gr. 2: w/ Rhy. Fig. 3

C#m

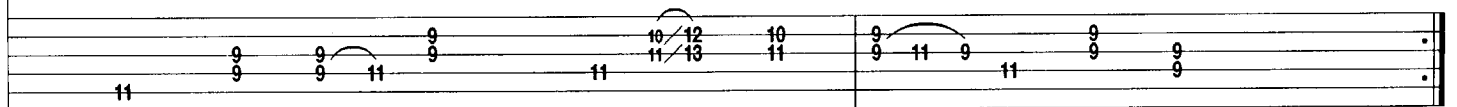
G#

A

E



good — in - side. —



2.

### Chorus

Gtrs. 1 & 2 tacet  
 Gtr. 4: w/ Riff B, 2nd time  
 Gtrs. 5 & 6: w/ Fill 1, 2nd time  
 C#5 G#5

A E A5 E5

blow. \_\_\_\_\_ Say it ain't so. \_\_\_\_\_

\*Gtr. 3 (dist.)

Rhy. Fig. 4 End Rhy. Fig. 4

*p* vol. swell *f*

\*\* fdbk. (X) (X)

pitch: F# E

\*Two gtrs. arr. for one. \*\*Microphonic fdbk., not caused by string vibration.

Gtr. 3: w/ Rhy. Fig. 4, 2 1/2 times  
 Gtr. 4: w/ Riff B, 2nd time

Gtr. 4: w/ Riff B, 2nd time  
 C#5 G#5

C#5 G#5 A5 E5

Your drug \_\_\_\_\_ is a heart - break - er. \_\_\_\_\_

### To Coda

A5 E5 C#5 G#5 A5 E5

Say it ain't so. \_\_\_\_\_ My love \_\_\_\_\_ is a life tak - er. \_\_\_\_\_

Gtr. 3

Fill 1

Gtr. 5 8va

fdbk.

T 17 (17) 17

A

B

Gtr. 6 8va

T 17

A

B

**Interlude**

Gr. 2: w/ Rhy. Fig. 2  
C#m7 G#add#9 A E

Gr. 1  
mf let ring

Gr. 3

Gr. 2: w/ Rhy. Fig. 3  
C#m G# A E

Gr. 1  
full

**Verse**

Gr. 2: w/ Rhy. Fig. 2, 4 times  
C#m G# A E C#m G#

3. I can't con - front \_ you. I nev - er could \_ do that which might hurt \_ you, \_ so

A E C#m G#

try and be cool. \_\_\_\_\_ When I say this way \_\_\_\_\_ is a

Rhy. Fig. 5



A E Gtr. 1: w/ Rhy. Fig. 5 C#m G#

wa - ter slide a - way from me that takes you fur - ther ev - er - y day. So be

End Rhy. Fig. 5

**Chorus**

Gtrs. 1 & 2 tacet  
Gtr. 3: w/ Rhy. Fig. 4, 3 times  
C#5 G#5

A E

cool.

Gtr. 3

*p* *f*

\*\*

Riff B End Riff B

*f* 1/2 1/2 1/2 1/2

0 4 (4) 0 4 (4)

\*Two gtrs. arr. for one.

\*\*Random fdbk. noise.

A5 E5 Gtr. 4: w/ Riff B C#5 G#5 A5 E5

Say it ain't so. Your drug is a heart - break - er.

Gtr. 4: w/ Riff B C#5 G#5 A5 E5 C#5 G#

Say it ain't so. My love is a

Gtr. 3

6 6 6 6 5 5 5 5  
6 6 6 6 X X X X  
4 4 4 4 6 6 6 6

**Bridge**

Gr. 4 tacet  
B5

A<sup>type2</sup>

E5

E

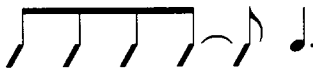
③  
9fr

Bmaj7

E5

G5

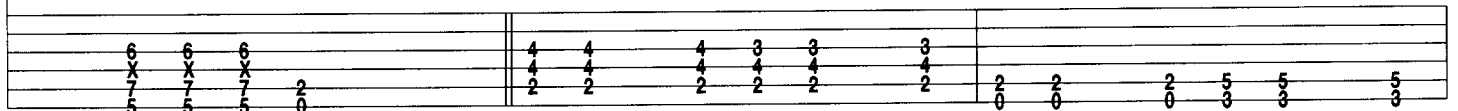
Gr. 4



life ta - ker. — Dear dad - dy, I write you in spite of years of si - lence.

Rhy. Fig. 6

End Rhy. Fig. 6



Gr. 3: w/ Rhy. Fig. 6

B5

Bmaj7

E5

G5



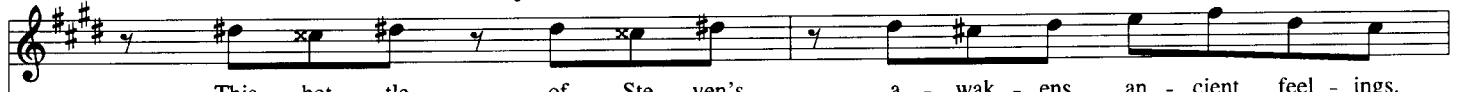
You've cleaned up, found Je - sus, things are good or so I hear.

B5

Bmaj7

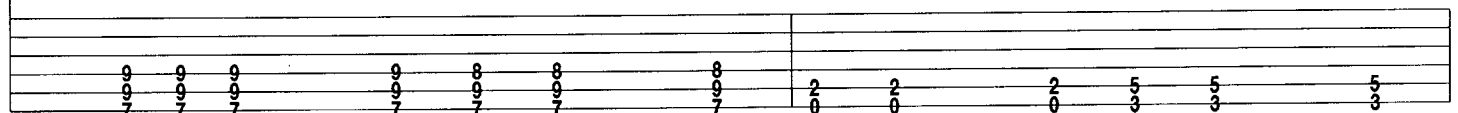
E5

G5



This bot - tle of Ste - ven's a - wak - ens an - cient feel - ings.

Gr. 3



Gr. 3: w/ Rhy. Fig. 6, 1st meas.

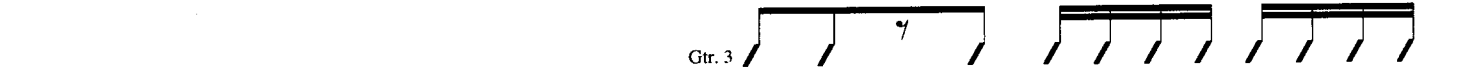
B5

Bmaj7

E5

G5

Gr. 3



Like fa - ther, step - fa - ther, the son is drown - ing in the

C#5/G#  
Rhy. Fig. 7

G#<sup>type2</sup>

A<sup>type2</sup>

E<sup>I</sup>

End Rhy. Fig. 7



flood, yeah, yeah, yeah, — yeah, yeah. —

**Guitar Solo**

Gr. 3: w/ Rhy. Fig. 7, 2 times

C#5/G# G#

A

E

C#5/G#

G#

Gr. 5 (dist.)

8va

Musical notation for Gr. 5 (dist.) with guitar solo. Includes treble clef, key signature of two sharps, and a staff with guitar fretboard notation. Dynamics include *f* and *full*. Techniques include *8va*, *semi-harm.*, and *full*. Fret numbers include 19, (19), 17, 20, 18, 20, 18, 18, (18), 16, 18, (18), 19, (19), 17, 20, 18, 20, 18.

*D. S. al Coda*

A

E

C#5/G#

G# type2

A type2

E5

Gtr. 3 chord diagrams for A, E, C#5/G#, G# type2, A type2, and E5.

Gr. 5

8va

Musical notation for Gr. 5 with guitar solo. Includes treble clef, key signature of two sharps, and a staff with guitar fretboard notation. Dynamics include *full*. Techniques include *8va*, *P.H.*, *3*, and *1/2*. Fret numbers include 18, (18), 16, 18, 18, 16, 18, 19, 21, 17, 16, (16), 16, 18, 16, 18, 19, 17, 16, 16, (16), 14, 16.

Gr. 6 (dist.)

8va

Musical notation for Gr. 6 (dist.) with guitar solo. Includes treble clef, key signature of two sharps, and a staff with guitar fretboard notation. Dynamics include *f*. Techniques include *8va* and *1/2*. Fret numbers include 16, 18, 17, 19, 17, 16, 16, (16), 14, 16.

**Coda**

C#5/G#

G# type2

A type2

E5

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

Gtr. 3 chord diagrams for C#5/G#, G# type2, A type2, and E5. Includes a note about *w/ random fdbk.*

Vocal line with lyrics: "My love is a life tak - er."

Gr. 1

*mf*

let ring

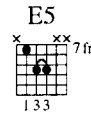
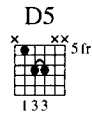
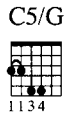
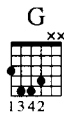
Musical notation for Gr. 1 with guitar solo. Includes treble clef, key signature of two sharps, and a staff with guitar fretboard notation. Dynamics include *mf*. Techniques include *let ring*. Fret numbers include 4, 5, 4, X, 0, 4, 5, 4, X, 0, 6, 6, 5, 0, 6, 5, X, X, 0, 1, 4, 6, 6, 5, 0, 6, 7, 7, X, X, 2.

# In the Garage

Words and Music by Rivers Cuomo

Tune Down 1/2 Step:

- ① = Eb    ④ = Db
- ② = Bb    ⑤ = Ab
- ③ = Gb    ⑥ = Eb



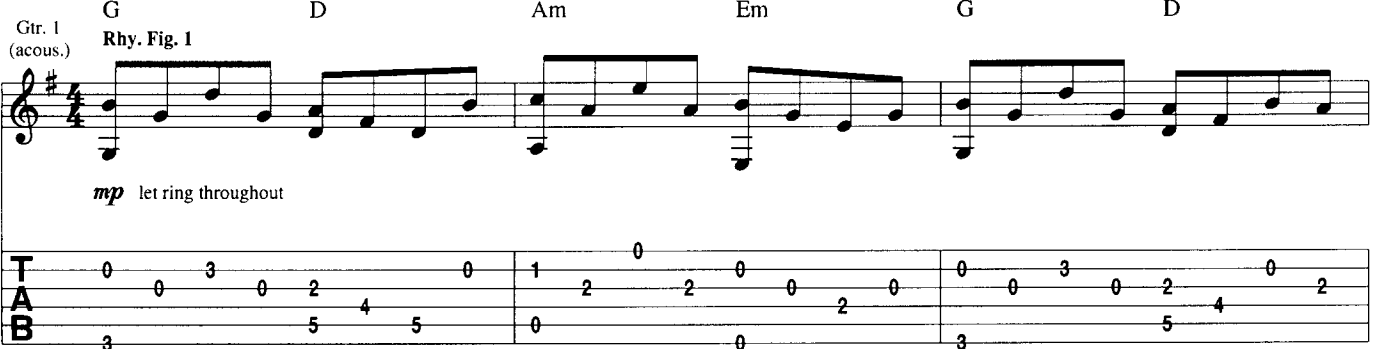
## Intro

Moderately Slow ♩ = 98

(w/ harmonica)

**Gr. 1 (acous.) Rhy. Fig. 1**

G                      D                      Am                      Em                      G                      D



*mp* let ring throughout

T 0 0 3 0 2 0 | 1 2 0 0 0 0 | 0 0 3 0 2 0 2

A 3 5 4 5 | 0 2 0 2 0 2 | 3 5 4 2

B 3 | 0 0 0 0 0 0 | 3 5 4 2

## Verse

**Gr. 1 tacet**  
C5/G

C                      C/B    C/A    G                      D5/A                      E5



1. I've got the Dun-geon Mas-ter's Guide. \_\_\_
2. I've got pos-ters on the wall. \_\_\_

**Gr. 2 (elec.)**  
Rhy. Fig. 2

**End Rhy. Fig. 1**



*f* w/ heavy dist.

0 0 0 0 | 5 5 5 5 | 5 5 5 5 | 7 7 7 7 | 5 5 5 5 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

3 2 2 0 3 | 3 3 3 3 | 3 3 3 3 | 5 5 5 5 | 5 5 5 5 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7

C5/G

D5/A

E5

C5/G

D5/A



I've got a twelve sid-ed die. \_\_\_                      I've got Kit-ty Pryde -

My fav - 'rite rock group, Kiss. \_\_\_                      I've got Ace Freh -

**End Rhy. Fig. 2**



(cont. in slash)

5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 7 7 7 7 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5

5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 7 7 7 7 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5

G C5/G G C5/G G D5 E  
 Rhy. Fig. 3  
 Gtr. 2

ley, and Night-craw-ler, too. I've got Pet-er Criss. Wait-ing there for me, yes I do,

Rhy. Fig. 3A  
 Gtr. 3 (elec.)  
 ff  
 w/ heavy dist.

let ring

E5 D5 E E5  
 Chorus  
 G5 D5/A

I do. In the g'rage

End Rhy. Fig. 3  
 (cont. in notation)

Rhy. Fig. 4  
 Gtrs. 2 & 3

let ring

A5 E5 G5 D5/A C5 G/B A5 G5

I feel safe, no one cares a - bout my ways.

To Coda 2 ⊕

D5/A A5 E5 G5 D5/A

In the g'rage where I be - long, no one hears me

To Coda 1 ⊕

Interlude

(w/ harmonica)  
Gtrs. 1 & 2: w/ Rhy. Fig. 1  
G D

C5 G/B A5 G5 A5 G5

sing this song. In the g'rage.

End Rhy. Fig. 4

Verse

Gtrs. 1 & 2 tacet  
N.C. (C5/G)

Am Em G D C C/B C/A G (D5/A) (E5)

3. I've got an e-lec-tric gui-tar.

(C5/G) (D5/A) (E5) (C5/G) (D5/A) (G) G

I play my stu-pid songs. I write these stu-pid words, and I love ev-'ry-one.

Gtrs. 2 & 3

*f*

D.S. al Coda 1

Gtr. 2: w/ Rhy Fig. 3, 2nd through 5th meas.

C5/G G G5 D5 E5 D5 E5

Wait-ing there for me, yes I do, I do.

Gtr. 3

let ring... let ring...

⊕ Coda 1

**Guitar Solo**

Gr. 2: w/ Rhy. Fig. 2

Gr. 3 tacet

Gtrs. 2 & 3: w/ Rhy. Fig. 4, last 2 meas.

A5 G5 G5/G D5/A

In the g'rage. Yeah!

Gr. 4 (elec.)

*f* w/ heavy dist.

full full full

5 7 7 9 9 11

E5 C5/G D5/A

full full full full

(9) 14 12 10 17 15 19 17

0 3 5 5 5 5 5 5 7 9

E5 C5/G D5/A

8va

loco

(0) 19 18 18

0 3 5 5 5 5 5 5 7 8

Gtrs. 2 & 3: w/ Rhy. Figs. 3 & 3A  
\*(w/ harmonica & ad lib. voc.)

G C5/G G C5/G G G5 D5

(0) 15 13 12 13 12 14 12

15 13 12 13 12 14 12

15 12 15

\*next 3 meas.

E5 D5 E5

8va

full full full full

(15) (0) 15 (15) 12 15 14 12 14 12

14 16 15 16 15 17 15 17 17 (17) 15 17

D.S. al Coda 2

⊕ Coda 2

Outro-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 4, 1st 7 meas.

C5 G/B A5 G5 G5 D5/A A5 E5

sing this song. In the g'rage I feel safe,

5/3 5/3 5/2 0 5/3 5/3 5/3 5/3

G5 D5/A C5 G/B A5 G5 D5/A A5 E5

no one laughs a - bout my ways. In the g'rage where I be - long,

G5 D5/A E5 D5 C5 G5 D5/A

no one hears me, no one hears me, no one hears me,

Gtrs. 2 & 3

9/7 9/7 9/7 7/5 5/3 5/3 5/3 5/3 5/3 5/3 0 0 0 0

C5 G/B A5 G5 (w/ harmonica) A5 G5 A5 G5

(sing this song.)

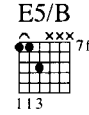
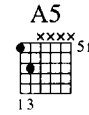
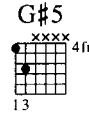
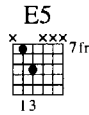
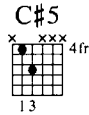
5/3 5/3 5/2 0 5/3 7/5 7/5 5/3 7/5 7/5 5/3

\*As chord dies out flick toggle switch randomly.



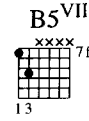
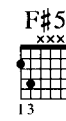
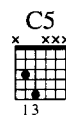
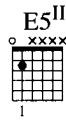
# Holiday

Words and Music by Rivers Cuomo



Tune Down 1/2 Step:

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



## Intro

Moderately  $\text{♩} = 80$   
N.C.

Gr. 1 (dist.)

Chord labels: E5, F#5, G#5

Staff 1: Musical notation for Gr. 1 (dist.) with a triplet of eighth notes and a wavy line for vibrato. *mf*

Staff 2: Tablature for Gr. 1: 4 6 4 5 4 5 4 6 | 7 | 7 | (7) 5 7 | 7 | 7

Annotations: "full" above the 7th fret notes in measures 2, 3, 4, and 5.

Gr. 2 (dist.)

Staff 1: Musical notation for Gr. 2 (dist.) with a wavy line for vibrato. *f*

Staff 2: Tablature for Gr. 2: 2 0 2 0 2 0 2 0 2 0 4 2 6 4 6 4 6 4 6 4 6 4

A5

B5

A5B5 A5 E5

F#5 G#5

Staff 1: Musical notation for the second system with a wavy line for vibrato and a "grad. bend" annotation. *f*

Staff 2: Tablature for the second system: 5 7 5 9 | (9) 7 10 | 8 | (8) 10 | 10 10 10 10 10 10 | 10

Annotations: "1/2" and "full" above the 9th and 10th fret notes in measures 1 and 2.

Staff 3: Musical notation for the third system with a wavy line for vibrato.

Staff 4: Tablature for the third system: 7 7 7 7 7 7 9 9 9 | 7 9 7 | 2 2 2 2 2 4 6 | 6 6 | 6 6 | 6

Verse

Gtr. 1 tacet, 1st time

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

A5

B5

A5 B5 A5

E5

F#5 G#5

1. Let's go a - way for a while, you and  
2. Don't both - er to pack your bags or your

Rhy. Fig. 1

A5

B5

A5 B5 A5

E5

F#5 G#5

I, to a strange and dis - tant land, where they speak no word of  
map. We won't need them where we're goin'. We're go - in' where the wind is

Gtr. 2

Fill 1  
Gtr. 1

T  
A  
B

A5

B5

C#5

E5

G#5

Gr. 2

truth, but we don't un - der - stand an - y - way.  
blowin', not know - in' where we're gon - na stay.

Hol - i -

End Rhy. Fig. 1

Gr. 2

Gr. 1

(cont. in slash)

*p* *f*

Chorus

A5

E5/B

A5

E5<sup>II</sup>

G#5

day, far a - way, to stay on a hol - i -

A5

E5/B

1.

A5

E5

G#5

day, { far a - way, let's go to - day in a heart - beat,  
far a - way, to to

E5<sup>II</sup> B5 C5 B5 E5<sup>II</sup> B5 C5 B5

heart - beat, heart - beat.

2 2 2 2 2 4 5 5 5 5 5 4 2 | 2 2 2 2 2 4 5 5 5 5 5 4 2

E5<sup>II</sup> F#5 G#5 A5 B5<sup>VII</sup> A5 B5<sup>VII</sup> A5

(cont. in notation)

4 5 4 5 4 5 4 | 4 5 6 4 5 4 5 4 6 4 7

2.

A5 E5 G#5 A5 E5/B

stay on a hol - i - day, far a - way, let's go to -

7 5 7 5 7 5 7 5 2 6 | 9 9 9 9 9 9 9 9 9 9 9 9

5 5 5 5 5 5 0 4 | 6 6 6 6 6 6 7 7 7 7 7 7

A5 E5<sup>II</sup> G#5 E5<sup>II</sup> B5 C5 B5

Rhy. Fig. 2A End Rhy. Fig. 2A

day in a heart - beat, heart - beat,

Rhy. Fig. 2 End Rhy. Fig. 2

7 7 7 7 7 7 2 6 2 2 2 2 2 4 5 5 5 5 5 4

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

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

E5 B5 C5 B5 E5 B5 C5 B5

heart - beat, heart - beat,

E5<sup>II</sup> B5 C5

Gr. 2

heart - beat.

Riff A End Riff A

Gr. 1

full

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

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

**Bridge**

C#5

All gtrs. tacet  
N.C.

We will write a post - card to our friends and fam - i -

full

12 15

ly in free verse. We will write a post - card to our

On the road with Ker - o - uac, shel - tered in his

friends and fam - i - ly in free verse. We will write a

Biv - o - uac. On this road will nev - er die.

post - card to our friends and fam - i - ly in free verse.

Gtr. 1  
*pp*

	7	

Gtr. 2  
*mf*  
 8va  
 fdbk.  
 16 (16) (16) 14 12

Gtr. 3 (dist.)  
*mf*  
 20

Gtr. 3  
 fdbk.  
*mf*

Gtr. 4 (dist.)  
 divisi  
 fdbk.  
*mf*  
 20  
 16


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

Gtr. 1

E5 B5 C5 B5 E5 B5 C5 B5

Gtr. 3: w/ Riff A, 2 times, simile

E5 B5 C5 B5 E5 B5 C5 B5

Heart - beat, heart - beat.

Verse

Gtr. 2: w/ Rhy. Fig. 1

E5 F#5 G#5 A5 B5 A5 B5 A5 E5 F#5 G#5

3. Let's go a-way for a while, you and I, to a strange and dis-tant land, where they speak no word of

Chorus

A5 B5 E5<sup>II</sup> G#5 A5

Gtr. 2

truth, but we don't un-der-stand an-y- (way. Hol-i-day, far a-

E5/B

A5

E5<sup>II</sup>

G#5

A5



way, to stay on a hol - i - day, far a -

9 9 9 9 9 9 7 7 7 7 7 7 6 6 6 6 6 6 6 6 6 6 6 6

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

E5/B

A5

E5

G#5



way, to stay on a hol - i

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

7 7 7 7 7 7 5 5 5 5 5 5 0 6 4

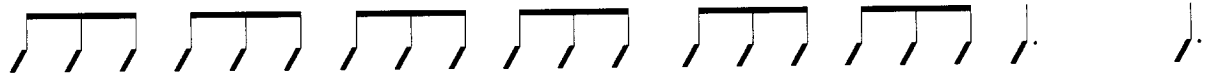
A5

E5/B

A5

E5<sup>II</sup>

G#5



day, far a - way, to stay on a hol - i -  
(Let's go a - way! Let's go a - way!)

7 7 7 7 7 7 9 9 9 9 9 9 7 7 7 7 7 7 9 9 9 9 9 9

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



A5

E5/B

A5

E5

G#5



(cont. in notation)

day, far a - way, to stay  
 Let's go a - way! Let's go in a heart - beat.

Gtrs. 1 & 2

9 9 9 9 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 2 6 4

A5

C#5

B5

F#5

Free Time

E5

*rit.*

*rit.*

\*8va

\*fdbk.

7 6 4 4 2 2 4 2 2 2 2 2 2 2 0 (0)

Gtr. 1 *8va* *loco*

Gtr. 2 *8va* *fdbk.*

\*overtone fdbk.

# Only in Dreams

Words and Music by Rivers Cuomo

Tune Down 1/2 Step:

- ① = Eb    ④ = Db
- ② = Bb    ⑤ = Ab
- ③ = Gb    ⑥ = Eb

Intro  
Moderately ♩ = 78

N.C.

G/B

Cadd9

Asus4

D7 D6 D7 D6  
End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1,  
5 times, simile  
G/B Cadd9

(bass & cymbal) Gtr. 1  
(acous.)

*mf*

**TAB**

Gtr. 2  
(elec.)  
Riff A

Asus4

D7 D6

D7 D6

G/B

Cadd9

Asus4

D7 D6

D7 D6

*mf* w/ clean tone  
Harm.     let ring     let ring

G/B

Cadd9

Asus4

D7 D6

D7 D6

G/B

Cadd9

let ring     let ring     let ring

Asus4

D7 D6

D7 D6

G/B

Cadd9

Asus4

D7 D6

D7 D6

End Riff A

let ring     let ring     let ring

**Verse**

Gr. 1: w/ Rhy. Fig. 1, 8 times, simile

Gr. 2 tacet

G/B Cadd9 Asus4 D7 D6 D7 D6 G/B Cadd9 Asus4 D7 D6 D7 D6

1. You can't re - sist her, she's in your bones.

G/B Cadd9 Asus4 D7 D6 D7 D6 G/B Cadd9

Gr. 2: w/ Riff A  
Asus4 D7 D6 D7 D6

She is your mar - row and your ride home.

G/B Cadd9 Asus4 D7 D6 D7 D6 G/B Cadd9 Asus4 D7 D6 D7 D6

You can't a - void her, she's in the air. (In the

G/B Cadd9 Asus4 D7 D6 D7 D6 G/B Cadd9

air.) In be - tween mol - e - cules of ox - y - gen and car -

**Chorus**

Gtrs. 1 & 2 tacet

Asus4 D7 D6 D7 D6 B5 A5 G5 C5 B5 A5

- bon di - ox - ide. On - ly in dreams we see what it means.

Gtrs. 3 & 4 (elec.)

*p* *ff* w/ dist.

7 9 9 7 5 5 5 5 5 10 10 9 7 7 7 7 7

9 9 7 5 5 5 5 5 10 10 9 7 7 7 7 7

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

\*\* Bkgd. voc., 2nd time only.

B5 A5 G5 C5 B5 A5 F5 Bb5

Reach out our hands, hold on to hers. But when we wake,

Gtrs. 3 & 4

Gr. 3

9 9 7 5 5 5 5 5 10 10 9 7 7 7 7 7 7

9 9 7 5 5 5 5 5 10 10 9 7 7 7 7 7 7

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

Gr. 4

10 10 10 8 8 8 8 8 8

8 8 8 8 8 8 8 8 8

G5 C5 B5 A5 G5 C5 C#5 D5

it's all been e - rased. And so it seems, on - ly in

Gtrs. 3 & 4

5	5	5	10	10	10	10	10	0	0	7	5	5	5	5	5	5	5	6	7
3	3	3	8	8	8	8	8	7	7	7	5	3	3	3	3	3	3	4	5

To Coda ⊕

Gtrs. 3 & 4 tacet  
N.C.

G/B

Cadd9

Asus4

D7 D6

D7 D6

dreams.

Rhy. Fig. 2

End Rhy. Fig. 2

Gr. 1

																		X	X							
																			X	X						
																			X	X						
																			X	X						
																			X	X						
																			X	X						
																			X	X						
																			X	X						
																			X	X						
																			X	X						
																			X	X						
																			X	X						

Gtrs. 3 & 4

Gtr. 2

Harm. ---  
let ring ---

(7)																										
(7)																										
(5)																										

Verse

Gr. 1 tacet  
N.C.

Gr. 2 tacet

2. You walk up to her, ask her to dance.

Harm. let ring

Gr. 2

Gr. 3

pp fdbk.

She says, "Hey ba - by I just might take the chance."

Gr. 2: w/ Riff A

mp

p

fdbk.

(2)

4

(0)

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

G/B Cadd9 Asus4 D7 D6 D7 D6 G/B Cadd9

You say it's a good thing that you float in the air.

pp mf pp

10 (10)

Asus4 D7 D6 D7 D6 G/B Cadd9 Asus4 D7 D6 D7 D6

(In the air.) That way there's no way I will crush (I will

mf

fdbk.

(10)

10 8 7

\*Played slightly behind the beat.

G/B Cadd9 Asus4 D7 D6 D7 D6

crush your pret - ty toe - nails in - to a thous - and piec - es.  
 your pret - ty toe - nails to a...)

Harm. *p* Harm.

7 12 7

⊕ Coda

Gtr. 1: w/ Rhy. Fig. 2, 3 times  
 G/B Cadd9 Asus4 D7 D6 D7 D6 G/B Cadd9 Asus4 D7 D6 D7 D6 G/B Cadd9 Gtr. 2 tacet  
 Asus4 D7 D6 D7 D6

On - ly in dreams, on - ly in dreams, on - ly in

Gtr. 2

Gtr. 3

8va

Gtr. 4

Gtr. 3 *divisi* Harm. *mp* fdbk.

7 14

Gtrs. 1 & 4 tacet  
 N.C. (B5) (E5) (A5) (D5) (C5) Gtr. 3: w/ Rhy. Fig. 3, 3 times  
 (B5) (E5) (A5) (D5) (C5)

dreams, on - ly in dreams, on - ly in

Rhy. Fig. 3  
 Gtr. 3 *loco* *ff* End Rhy. Fig. 3

4 4 4 9 9 9 9 9 2 2 2 2 7 7 5 5  
 2 2 2 7 7 7 7 7 0 0 0 0 5 5 3 3

(B5) (E5) (A5) (D5) (C5) (B5) (E5) (A5) (D5) (C5)

dreams, on - ly in dreams.

**Outro**

Gr. 3: w/ Rhy. Fig. 3, 4 times

N.C. (B5) (E5)

(A5)

(D5)

(C5)

(B5)

(E5)

Gr. 4

4 4 4 9 9 12 12 12 | 2 2 2 2 7 7 5 5 | 4 4 4 12 12 12 12 12  
 2 2 2 7 7 10 10 10 | 0 0 0 0 5 5 3 3 | 2 2 2 10 10 10 10 10

(A5)

(D5)

(C5)

(B5)

(E5)

(A5)

(D5) (C5)

5 5 5 5 11 11 9 9 | 4 4 4 12 12 12 12 12 | 2 2 2 2 7 7 5 5  
 3 3 3 3 9 9 7 7 | 2 2 2 10 10 10 10 10 | 0 0 0 0 5 5 3 3

(B5)

(E5)

(A5)

(D5)

(C5)

Gr. 3

(B5)

9  
7

Gr. 4

4 4 4 12 12 12 12 12 | 5 5 5 5 11 11 9 9 | 7 | (7)  
 2 2 2 10 10 10 10 10 | 3 3 3 3 9 9 7 7 | 5 | (5)

fdbk. ....

N.C.

(G)

pp w/ clean tone | let ring throughout

7 8 7 7 8 7 8 7 8 7  
 4 | 7 8 7 8 7 8 7

fdbk. | \* mf | p

(7) | 5 | (5) 4

\*volume swells

(C) (G)

*p* < *mf* > *p*      *p* < *mf* > *p*

(C) (G)

*p* < *mf* > *p*      < *mf*      *p* < *mf*

(C) (G)

*p* < *mf*



Gr. 2

(C)

N.C.

*p* w/ dist.

11	11	11	11	11	11	11	11	11	11	11	11	11
9	9	9	9	9	9	9	9	9	9	9	9	9

Gr. 3

*p* w/ dist.

(0)	7	8	7	8	8	8	8	8	8	8	8	11
7	8	7	8	0	8	9	9	9	9	9	9	9

Gr. 4

*pp*

9
---

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

11	11	11	11	11	11	11	11	11	11	11
9	9	9	9	9	9	9	9	9	9	9

*p* < *mf* > *p*

5	4	5
---	---	---

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

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

*p* < *mf* > *p*

4	5	4	5
---	---	---	---

*mf*

11 12 12 12 12	12 12 12 14 14 14	14 14	7 7 7 7 7	7 7 7 9 9 9 9 9 9
9 10 10 10 10	10 10 10 12 12 12	12 12	5 5 5 5 5	5 5 5 7 7 7 7 7 7

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

*fdbk.*

*fdbk.*

4	5	7
---	---	---

9 9 9 9 9 9 9 11 11 11 11 11 11 11	12 12 12 12 12 12 12 12 12 12 12 12 12
7 7 7 7 7 7 7 9 9 9 9 9 9 9	10 10 10 10 10 10 10 10 10 10 10 10 10

12 12 12 12 12 12 12 12 14 14 14 14 14 14 14	12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12
10 10 10 10 10 10 10 12 12 12 12 12 12 12 12	9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

(7) ————— 11 ————— 9	7 ————— (7)
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14 14 14 14 14 14 14 14 14 14 14 14 14 14 14	16 16 16 16 16 16 16 16 16 16 16 16 16 16 16
12 12 12 12 12 12 12 12 12 12 12 12 12 12 12	14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

12 12 12 12 12 12 12 12 13 13 13 13 13 13 13	15 15 15 15 15 15 15 15 15 15 15 15 15 15 15
9 9 9 9 9 9 9 9 10 10 10 10 10 10 10	12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

12

Musical notation system 1: Treble clef, key signature of one sharp (F#). The first staff contains a melodic line with a dynamic marking *f*. Below it are two guitar fretboard diagrams. The first diagram shows frets 16, 17, 17, 17, 15, 15, 15, 15. The second diagram shows frets 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15.

Musical notation system 2: Treble clef, key signature of one sharp (F#). The first staff contains a melodic line. Below it are two guitar fretboard diagrams. The first diagram shows frets 15, 15, 15, 15, 12, 12, 12, 12, 12, 12, 12, 12, 14, 14, 14, 14. The second diagram shows frets 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14.

Musical notation system 3: Treble clef, key signature of one sharp (F#). The first staff contains a melodic line with a dynamic marking *p* that transitions to *mf*. Below it are two guitar fretboard diagrams. The first diagram shows frets 12, 12, 12, 12, 12, 12, 12, 12, 14, 14, 14, 14. The second diagram shows frets 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14.

Musical notation system 4: Treble clef, key signature of one sharp (F#). The first staff contains a melodic line. Below it are two guitar fretboard diagrams. The first diagram shows frets 17, 17, 17, 17, 17, 17, 17, 14, 14, 14, 14, 14, 14, 14, 14. The second diagram shows frets 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14.

Musical notation system 5: Treble clef, key signature of one sharp (F#). The first staff contains a melodic line. Below it are two guitar fretboard diagrams. The first diagram shows frets 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 12, 12, 12, 12. The second diagram shows frets 10, 10, 10, 10, 10, 10, 10, 10, 15, 15, 15, 15, 15, 15, 15, 15.

Musical notation system 6: Treble clef, key signature of one sharp (F#). The first staff contains a melodic line with a dynamic marking *p* that transitions to *mf*. Below it are two guitar fretboard diagrams. The first diagram shows frets 11, 11, 11, 11, 11, 11, 11, 11, 11, 11, 11, 11, 11, 11, 11, 11, 11, 11.

Musical notation system 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords. Below the staff are two lines of fret numbers: 14 14 14 14 14 14 14 14 7 7 7 7 7 7 7 7 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15.

Musical notation system 2: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords. Below the staff are two lines of fret numbers: 15 15 15 15 15 15 15 15 14 14 14 14 14 14 14 14 12 12 12 12 10 10 10 10 12 12 12 12 14 14 14 14 12 12 12 12 12 12 12 12 11 11 11 11 11 11 11 11 9 9 9 9 7 7 7 7 9 9 9 9 11 11 11 11.

Musical notation system 3: Treble clef, key signature of one sharp (F#). The staff contains a wavy line representing a tremolo effect. Below the staff is a dashed line with a small triangle at the end, labeled "fdbk.". Below this is another wavy line, followed by the text "(11)".

Musical notation system 4: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords. Below the staff are two lines of fret numbers: 15 15 15 15 15 15 15 15 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12 7 9 9 9 9.

Musical notation system 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords. Below the staff are two lines of fret numbers: 12 12 12 12 10 10 10 10 12 12 12 12 14 12 12 12 12 12 12 12 12 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11.

Musical notation system 6: Treble clef, key signature of one sharp (F#). The staff contains a wavy line representing a tremolo effect. Below the staff is a dashed line with a small triangle at the end, labeled "fdbk.". Below this is another wavy line, followed by the text "(11)".

Musical notation system 1: Treble clef, key signature of one sharp (F#). The staff contains a series of chords. Below the staff are two lines of fret numbers:

14 14 14 14 14 14 14 14 14 14 14 14 14 14 0 | 14 14 14 14 15 15 15 15 14 14 14 14 15 15 15 15  
 11 11 11 11 11 11 11 11 11 11 11 11 11 11 0 | 11 11 11 11 12 12 12 12 11 11 11 11 12 12 12 12

*ff*

Musical notation system 2: Treble clef, key signature of one sharp (F#). The staff contains a series of chords. Below the staff are two lines of fret numbers:

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

Musical notation system 3: Treble clef, key signature of one sharp (F#). The staff contains a whole note chord marked with a fermata. Below the staff are two empty lines.

( $\odot$ )  
 fdbk.  
*pp*

4

Musical notation system 4: Treble clef, key signature of one sharp (F#). The staff contains a series of chords. Below the staff are two lines of fret numbers:

17 17 17 17 15 15 15 15 14 14 14 14 15 15 15 15 | 17 17 17 17 15 15 15 15 15 15 15 15 15 15 15 15  
 14 14 14 14 12 12 12 12 11 11 11 11 12 12 12 12 | 14 14 14 14 12 12 12 12 12 12 12 12 12 12 12 12

Musical notation system 5: Treble clef, key signature of one sharp (F#). The staff contains a series of chords. Below the staff are two lines of fret numbers:

8va -  
 17 17 17 17 17 17 17 17 20 20 20 20 20 20 20 20 | 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19  
 14 14 14 14 14 14 14 14 17 17 17 17 17 17 17 17 | 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16

Musical notation system 6: Treble clef, key signature of one sharp (F#). The staff contains a whole note chord with a fermata, marked with a dashed line above it. Below the staff are two empty lines.

fdbk.  
*mp* ————— *f* ————— *mf*

7

fff

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 / 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 / 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16

mp

19 19 19 19 / 20 20 20 20 / 22 22 22 22 22 22 22 22 22 22 22 22 / 22 22 22 22 22 22 22 22 / 15 15 15 15 17 17 19 19

16 16 16 16 / 17 17 17 17 / 19 19 19 19 19 19 19 19 19 19 19 19 19 19 / 12 12 12 12 14 14 16 16

mp

(7)

mp

20 20 20 20 20 20 20 20 / 22 22 22 22 22 22 22 22 / 22 22 22 22 22 22 22 22 / 22 22 22 22 22 22 22 22

17 17 17 17 17 17 17 17 / 19 19 19 19 19 19 19 19 / 19 19 19 19 19 19 19 19 19 19 19 19 19 19

f

20 20 20 20 20 20 20 20 / 14 14 14 14 14 14 14 14 / 15 15 15 15 15 15 15 15 / 20 20 20 20 19 19 17 17 /

17 17 17 17 17 17 17 17 / 11 11 11 11 11 11 11 11 / 12 12 12 12 12 12 12 12 / 17 17 17 17 16 16 14 14 /

f

(7)

\*Let overtones of fdbk. ring through.

Gtr 4: w/ Rhy. Fig. 3, 7 times

8va -

22  
19 19

8va -

20 20 20 20 19 19 17 17 20 20 20 20 19 19 17 17 22 22 22 22 22 22 22 22 15 15 15 15 15 15 15  
17 17 17 17 16 16 14 14 17 17 17 17 16 16 14 14 19 19 19 19 19 19 19 19 12 12 12 12 12 12 12

fdbk.

(7)

8va -

Gtr. 2

19 19 19 19 17 17 17 17 15 15 15 15 14 14 14 14 15 15 15 15 15 15 15 22 22 22 22 22 22 22  
16 16 16 16 14 14 14 14 12 12 12 12 11 11 11 11 12 12 12 12 12 12 12 19 19 19 19 19 19 19

8va -

Gtr. 3

8 8 8 8 8 8 8 8 14 14 14 14 12 12 12 12 10 10 10 10 10 10 15 15 15 15 15 15 15  
5 5 5 5 5 5 5 5 11 11 11 11 9 9 9 9 7 7 7 7 7 7 12 12 12 12 12 12 12



8va

19 19 19 19 17 17 17 17 15 15 15 15 14 14 14 14 | 15 15 15 15 14 14 14 14 10 10 10 10 10 10 14 14

16 16 16 16 14 14 14 14 12 12 12 12 11 11 11 11 | 12 12 12 12 11 11 11 11 7 7 7 7 7 7 11 11

8va

8 8 8 8 8 8 8 8 14 14 14 14 12 12 12 12 | 10 10 10 10 10 10 15 15 15 15 15 15 15 15 15

5 5 5 5 5 5 5 5 11 11 11 11 9 9 9 9 | 7 7 7 7 7 7 12 12 12 12 12 12 12 12 12

8va

15 15 15 15 17 17 17 17 19 19 19 19 17 17 17 17 | 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

12 12 12 12 14 14 14 14 16 16 16 16 14 14 14 14 | 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

8va

15 15 15 15 17 17 17 17 19 19 19 19 17 17 17 17 | 15 15 15 15 15 15 18 18 18 18 18 18 16 18 18

12 12 12 12 14 14 14 14 16 16 16 16 14 14 14 14 | 12 12 12 12 12 12 15 15 15 15 15 15 15 15 15

8va

Gr. 1: w/ Rhy. Fig. 2, 6 times  
*loco*

18 18 18 18 18 18 18 18 18 18 18 18 18 18 | 15 15 15 15 15 15 14 12 15 12 14 14

15 15 15 15 15 15 15 15 15 15 15 15 15 15 | 12 12 12 12 12 12 12 12 12 12 12 12 12 12

8va

*loco*

19 19 19 19 19 19 19 19 19 19 19 19 19 19 | 12 12 12 12 12 12 12 12 12 12 12 12 12 12

16 16 16 16 16 16 16 16 16 16 16 16 16 16 | 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Musical notation system 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments and slurs. Below the staff are two guitar staves with fret numbers: 12 12 12, 15 14 (14) (14) 12, 15 12, 15 14 12, 12, 17 (full), 17 15 14 12 15 13.

Musical notation system 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and a dynamic marking of *8va*. Below the staff are two guitar staves with fret numbers: 12 12 12 12 12 12 12 13 13 15 15 13 13 12 12, 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 14 14, 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 14 12.

Musical notation system 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs, a dynamic marking of *8va*, and a triplet of notes. Below the staff are two guitar staves with fret numbers: 12, 17 (full), 17 15 14 12 15, 15, 20 (full), 20 19 20 19 20.

Musical notation system 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and a dynamic marking of *8va*. Below the staff are two guitar staves with fret numbers: 15 15 15 15 15 15 15 19 19 17 17 15 15, 12 12 12 12 12 12 14 12 12 16 16 14 14 12 12 14, 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 14 12.

Gtr. 4 tacet Gtrs. 2 & 3 tacet

Musical notation system 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and a dynamic marking of *8va*. Below the staff are two guitar staves with fret numbers: 20 19 15 19 (1/2) 19 15 15. A measure with a fermata and the number 6 is shown at the end.

Musical notation system 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs, a dynamic marking of *8va*, and a *loco* section. Below the staff are two guitar staves with fret numbers: 15 15 15 15 15 15 15 20 20 19 17 15 17 19, 12 12 12 12 12 12 12 17 17 16 14 12 14 16, 14 16 16. A measure with a fermata and the number 6 is shown at the end.