

Guitar Tab Edition

A Non Blondes



Bigger, Better,
Faster, More!

1495

A Non Blondes

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FASTER, MORE!

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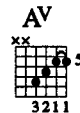
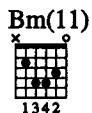
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WHAT'S UP

Words and Music by
LINDA PERRY



Slowly ♩ = 63

Intro:

Gtr. 1 (Acoustic) *mf*

Gtr. 2

A Asus2 Bm Bm(11) E5 D Dsus2 E5

Rhy. Fig. 1

A Asus2 A Asus2 Bm Bm(11) E5

Riff A

mf

T A B

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

(end Rhy. Fig. 1)

D Dsus2 E5 A Asus2

(end Riff A)

T A B

2 7 7 7 5 5 7 5 7 5 7

Verse:

w/Rhy. Fig. 1 (2 times)

A Asus2 Bm Bm(11) E5

1. Twen-ty-five years and my life is still _ try-in' to get up that great big hill _ of _

2. See additional lyrics.

T A B

7 7 4 4 2 4 2 4 2 4 2 4

D Dsus2 E5 A Asus2

hope for a des - tin - a - tion. I

T
A
B

2 2 4 2 4 2 5 2 5 7

A Asus2 Bm Bm(11)E5

real-ized quick - ly, as I know I should, - that this world - was made up of this broth-er - hood - of - man, -

T
A
B

7 7 7 4 2 4 2 4 2 4 2 4

substitute w/Fill 1 (Gtr. 2, Verse 2)

D Dsus2 E5 A Asus2

for what-ev - er that means. - And so I

T
A
B

2 2 4 2 4 2 5 7 5 7

Fill 1

Gtr. 2

T
A
B

5

Pre-Chorus:

w/Rhy. Fig. 1 (Gtr. 1, 2 times)

A

Asus2

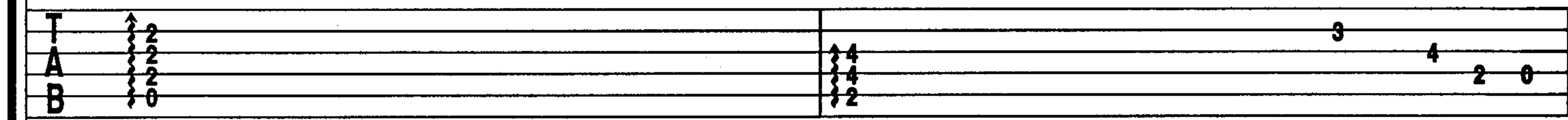
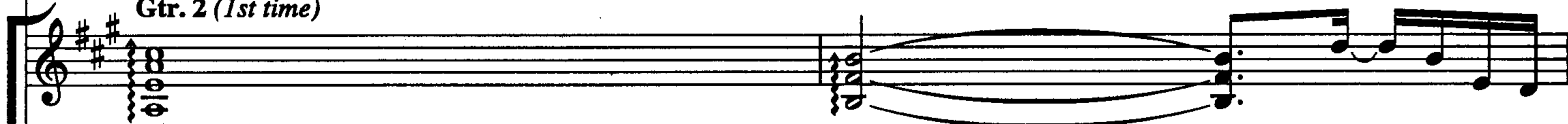
Bm

Bm(11)E5

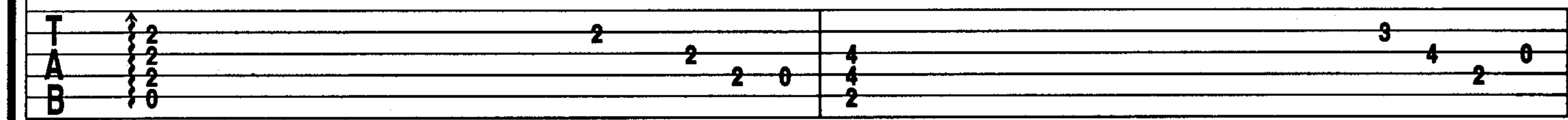


cry some-times when I'm ly-ing in bed, _ just to get it all out, _ what's in _ my head. _ And I, _

Gtr. 2 (1st time)



Gtr. 2 (2nd time)



D

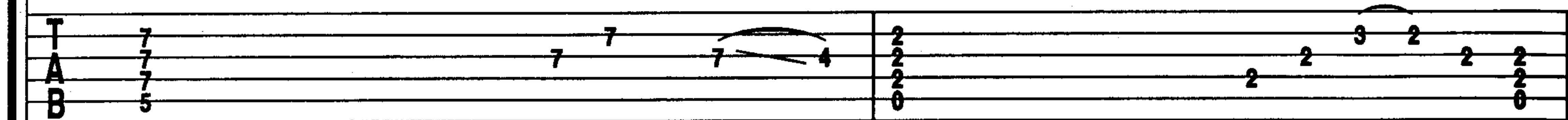
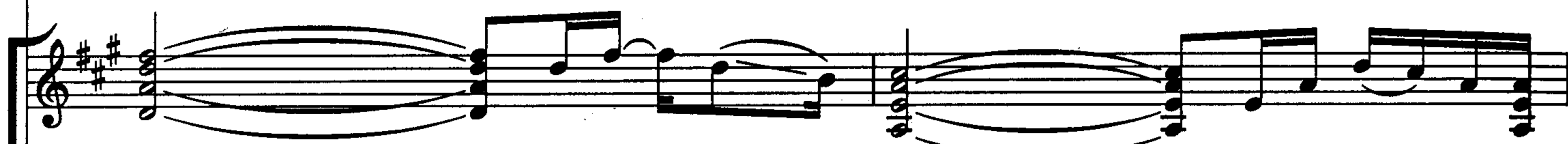
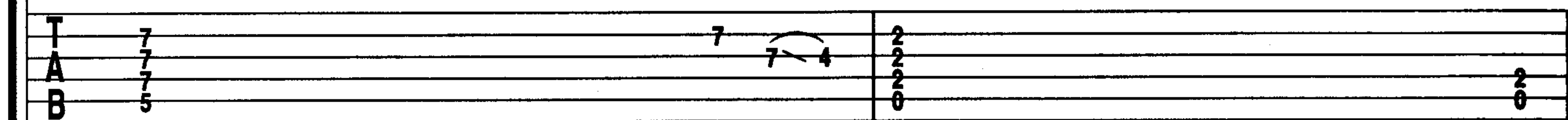
Dsus2 E5

A

Asus2



and I'm feel-ing a lit-tle pec-ul-iar. And so I



A Asus2 Bm Bm(11)E5

wake in the morn-ing and I step out - side, - and I take a deep breath - and I get - real high.. And I

TAB

2 2 2 2 0 4 4 2 0

2 2 2 0 4 4 2

TAB

2 2 2 2 0 4 4 2 0

2 2 2 0 4 4 2

D Dsus2 E5 A To Coda ⊕
Asus2

scream from the top of my lungs, - "What's go - ing - on?" - And I - say

TAB

7 7 7 7 4 2 2 2 0

7 7 7 0 2 2 2 0

TAB

7 7 7 7 5 5 5 0

7 7 7 5 5 0

hold - - - - -

1 1

17 16 (16) 14 17 (16)

Chorus:
w/Rhy. Fig. 1 (Gtr. 1, 2 times)

A Asus2 Bm Bm(11) E5

hey, _____ hey. _____ I said hey, -

TAB

T	2	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	3	3
A	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	4
B	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2

D Dsus2 E5 A Asus2

a - what's go - ing _____ on. _____ And I _____ say

TAB

T	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2	2
A	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2	2
B	5	5	5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0	0

A Asus2 Bm Bm(11) E5

hey, _____ hey. _____ I said hey, -

TAB

T	2	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	3	3
A	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	4
B	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2

D Dsus2 E5 A Asus2

a - what's go - ing _____ on? _____

TAB

T	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2	2
A	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2	2
B	5	5	5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0	0

w/Rhy. Fig. 1 (Gtr. 1) & Riff A (Gtr. 2) both 2 times

A Asus2 Bm Bm(11) E5 D Dsus2 E5

The first staff of music is in treble clef with a key signature of two sharps (F# and C#). It contains four measures of music. The first measure has a whole note chord of A major (F#4, C#5, A4) and a vocal line starting on G4. The second measure has a whole note chord of B minor (B3, D4, F#4) and a vocal line starting on G4. The third measure has a whole note chord of B minor (B3, D4, F#4) and a vocal line starting on G4. The fourth measure has a whole note chord of B minor (B3, D4, F#4) and a vocal line starting on G4. Below the staff, there are four vocal lines: 'Ooo, _', 'ooo, _', 'ooo, _', and 'ooo. _'.

A Asus2 A Asus2 Bm Bm(11) E5

Ooo, ooo, ooo,

D

Dsus2 E5 A

D.S. $\frac{S}{S}$ al Coda

Asus2

ooo. _____

2. And I try

$\oplus$
Coda

* *Chorus:*
w/Rhy. Fig. 1 (Gtr. 1)

A Asus2 Bm Bm(11)E5

hey, _____ hey, _____ I said hey, _____
 Wake in the morn-ing and I step out - side, take a deep breath_ and I get__ real high, and I

Gtr. 2

TAB: 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4
 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4
 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2

*Bkhead, vocals on 3rd & 4th times only.

***Bkgrd. vocals on 3rd & 4th times only.**

D Dsus2 E5 1.2.3. A Asus2 4. A Asus2

— a-what's go-ing — on? — And I — say, —
 scream, "What's go-ing on?" —

T 7 7 7 7 7 7 2
 A 7 7 7 7 7 7 2
 B 5 5 5 5 5 5 7 9 9 9 9 9

w/Rhy. Fig. 1 (Gtr. 1)

Chorus 1:

Chords: A, Asus2, Bm, Bm(11) E5

Vocals: Ooo, ooo, ooo,

Guitar: Treble (T), Bass (B) lines with fret numbers (7, 7, 7, 4, 2, 4, 2, 4, 2, 4).

Chorus 2:

Chords: D, Dsus2 E5, A, Asus2

Vocals: ooo, ah - huh.

Tempo: Slower ♩ = 58 (♩ = ♩³)

Guitar: Treble (T), Bass (B) lines with fret numbers (2, 7, 7, 7, 5, 5, 5, 7).

Outro:

Chords: A, Asus2, Bm, E5

Vocals: Twen-ty-five years and my life is still _ try-in' to get up that great big hill _ of _

Guitar: Treble (T), Bass (B) lines with fret numbers (2, 7, 7, 7, 5, 5, 5, 7).

Chords: D, Dsus, D Dsus2 E5, A

Vocals: hope for a des - tin - a - tion, mmm.

Guitar: Treble (T), Bass (B) lines with fret numbers (2, 7, 7, 7, 5, 5, 5, 7).

Verse 2:

And I try, oh my God, do I try.
 I try all the time in this institution.
 And I pray, oh my God, do I pray.
 I pray every single day for a revolution.
 (To Chorus:)

CALLING ALL THE PEOPLE

Words and Music by
LINDA PERRY, SHAUNNA HALL, CHRISTA HILLHOUSE,
WANDA DAY and DAWN RICHARDSON

Tune down:
⑥ = D

Moderate rock ♩ = 104

Intro:

hi-hat x x x x N.C. Dm7

Gtr. I

f

Gtr. II

1/2 1/2 1/2

Rhy. Fig. 1

Calling All the People - 8 - 1
PO991GTX

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D **G/B**

simile

(end Rhy. Fig. 1)

Verses 1 & 2:
w/Rhy. Fig. 1 (2 times)
Dm7

1. How can you tell _____ when your well-ness is not well?_ Make no mis - takes, _
2. See additional lyrics

Gtr. I
Rhy. Fig. 1A

D **G/B**

now, _____ yeah, hey. _____

(end Rhy. Fig. 1A)

Calling All the People - 8 - 3
PO991GTX

D5
Gtr. I

*A/D

C/D

G/D

(w/warble effect-----)

(w/echo repeats)

10 9 8 10 12

10 10 8 10 12

7 7 9 9 10 12

7 7

*Bass plays D pedal.

Gtr. II

T
A
B

Chorus:
D

Chorus:
D G5 C5

Call - ing all the peo - ple, have you noth - in' brew - in'? _____

The musical notation is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody is written in a simple, folk-like style. The first measure is a whole note chord, and the second measure is a half note chord. The third measure is a half note chord, and the fourth measure is a half note chord. The fifth measure is a half note chord, and the sixth measure is a half note chord. The seventh measure is a half note chord, and the eighth measure is a half note chord. The ninth measure is a half note chord, and the tenth measure is a half note chord. The eleventh measure is a half note chord, and the twelfth measure is a half note chord. The thirteenth measure is a half note chord, and the fourteenth measure is a half note chord. The fifteenth measure is a half note chord, and the sixteenth measure is a half note chord. The seventeenth measure is a half note chord, and the eighteenth measure is a half note chord. The nineteenth measure is a half note chord, and the twentieth measure is a half note chord. The twenty-first measure is a half note chord, and the twenty-second measure is a half note chord. The twenty-third measure is a half note chord, and the twenty-fourth measure is a half note chord. The twenty-fifth measure is a half note chord, and the twenty-sixth measure is a half note chord. The twenty-seventh measure is a half note chord, and the twenty-eighth measure is a half note chord. The twenty-ninth measure is a half note chord, and the thirtieth measure is a half note chord. The thirty-first measure is a half note chord, and the thirty-second measure is a half note chord. The thirty-third measure is a half note chord, and the thirty-fourth measure is a half note chord. The thirty-fifth measure is a half note chord, and the thirty-sixth measure is a half note chord. The thirty-seventh measure is a half note chord, and the thirty-eighth measure is a half note chord. The thirty-ninth measure is a half note chord, and the fortieth measure is a half note chord. The forty-first measure is a half note chord, and the forty-second measure is a half note chord. The forty-third measure is a half note chord, and the forty-fourth measure is a half note chord. The forty-fifth measure is a half note chord, and the forty-sixth measure is a half note chord. The forty-seventh measure is a half note chord, and the forty-eighth measure is a half note chord. The forty-ninth measure is a half note chord, and the fiftieth measure is a half note chord. The fifty-first measure is a half note chord, and the fifty-second measure is a half note chord. The fifty-third measure is a half note chord, and the fifty-fourth measure is a half note chord. The fifty-fifth measure is a half note chord, and the fifty-sixth measure is a half note chord. The fifty-seventh measure is a half note chord, and the fifty-eighth measure is a half note chord. The fifty-ninth measure is a half note chord, and the sixtieth measure is a half note chord. The sixty-first measure is a half note chord, and the sixty-second measure is a half note chord. The sixty-third measure is a half note chord, and the sixty-fourth measure is a half note chord. The sixty-fifth measure is a half note chord, and the sixty-sixth measure is a half note chord. The sixty-seventh measure is a half note chord, and the sixty-eighth measure is a half note chord. The sixty-ninth measure is a half note chord, and the seventieth measure is a half note chord. The seventy-first measure is a half note chord, and the seventy-second measure is a half note chord. The seventy-third measure is a half note chord, and the seventy-fourth measure is a half note chord. The seventy-fifth measure is a half note chord, and the seventy-sixth measure is a half note chord. The seventy-seventh measure is a half note chord, and the seventy-eighth measure is a half note chord. The seventy-ninth measure is a half note chord, and the eightieth measure is a half note chord. The eighty-first measure is a half note chord, and the eighty-second measure is a half note chord. The eighty-third measure is a half note chord, and the eighty-fourth measure is a half note chord. The eighty-fifth measure is a half note chord, and the eighty-sixth measure is a half note chord. The eighty-seventh measure is a half note chord, and the eighty-eighth measure is a half note chord. The eighty-ninth measure is a half note chord, and the ninetieth measure is a half note chord. The ninety-first measure is a half note chord, and the ninety-second measure is a half note chord. The ninety-third measure is a half note chord, and the ninety-fourth measure is a half note chord. The ninety-fifth measure is a half note chord, and the ninety-sixth measure is a half note chord. The ninety-seventh measure is a half note chord, and the ninety-eighth measure is a half note chord. The ninety-ninth measure is a half note chord, and the hundredth measure is a half note chord.

Rhy. Fig. 2

Gtr. I

(end Rhy. Fig. 2)

Rhy. Fig. 2
 Gtr. I

10 10 10 10 10 10 10 10 10 10 10 10
 10 10 10 10 10 10 10 10 10 10 10 10
 12 12 12 12 12 12 12 12 12 12 12 12

7 7 7 7 8 8 8 7 7
 8 8 8 8 8 8 8 8 8

(end Rhy. Fig. 2)

Rhy. Fig. 2A

Gtr.

(end Rhy. Fig. 2A)

Gtr. II

The image shows a musical score for guitar II. The top staff is a standard musical notation on a treble clef with a key signature of one sharp (F#). It contains a series of chords and single notes, some marked with 'x' for natural harmonics. Below the staff is a tablature with four lines labeled T, A, B, and E. The tablature uses numbers 1-7 and 'x' to indicate fret positions and natural harmonics. The score is divided into two measures by a vertical line. The first measure contains a series of chords and single notes. The second measure contains a series of chords and single notes, ending with a circled '6'.

T 7 7 x x x x 7 7 x x x x

A 7 7 x x x x 7 7 x x x x

B 7 7 x x x x 7 7 x x x x

E 5 5 x x x x 5 5 x x x x

5 5 x x x x 5 5 x x x x

(6)

w/Rhy. Fig. 2 & 2A (both 2 times)

D

G5

C5

Time to flap your big fat mouth let's rap how we be do - in'.

1.

D G5 C5

Say might what you say, — that's real - ly all it takes — to break —

w/Rhy. Fill 1
D5 Dm7

— through.

Gtr. II

1/2

6 5 (6 5)

2.

w/Rhy. Figs. 2 & 2A (2nd bar of each only)
G5

Guitar Solo:
A5 C5

Gtr. I

real - ly all it takes. —

Gtr. III

f

5 4 5 4 5 4 5 4 5 4 5 4 5

Gtr. II

Fdbk.

Fdbk.

5 5 6 7 (7)

Fdbk. pitch: E

Rhy. Fill 1

7 7 5 (7) 15 4 0

1 1 2 0

A5 C5 A5 C5 15
 trem. bar 1/2
 5 4 5 4 5 4 3 2 2 2 0 (0) (0)
 (7) 10 10 x 10 10 10 10 10 x 13 1/2
 9 9 x 9 9 9 9 9 x 12
 A5 C5 A5 Gtrs. II & III D5 ③ ④ open C5
 1/2 1/2 2 1/2 trem. bar 1/2 1/2 2 1/2 1/2
 (0) 5 7 5 0 10 10 10 x 10 10 10 x 13 1/2
 9 9 x 9 9 9 9 9 x 12
 10 10 x 10 10 10 10 10 x 13 1/2
 9 9 x 9 9 9 9 9 x 12
 A5 D5 ③ ④ open C5 A5 D5 ③ ④ open C5
 10 10 10 x 10 10 10 10 x 13 1/2 10 10 10 x 10 10 10 x 13 1/2
 9 9 9 x 9 9 9 9 x 12 9 9 9 x 9 9 9 x 12

Breakdown: (Gtrs. out)

A5

Call - ing all the peo - ple.

Have you noth - in' brew - in'? Time to flap your big fat mouth. Let's rap how we be do - in! Say might what you say. That's

real - ly all it takes to break through. Well,

let's say it a - gain! Call - ing all the peo - ple.

G5 C5 D

Call - ing all the peo - ple.

G5 C5 Free time D Dm7

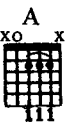
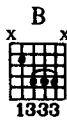
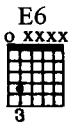
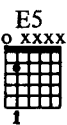
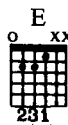
Gtr. I (w/chorus effect)

Gtr. II (w/chorus-type effect)

Verse 2:
 Where is it at
 When your moral is a hat full of money, yeah, hey?
 Can you explain the messy kitchen sink
 It's so confusing, ya know.
 (to Pre-Chorus:)

PLEASANTLY BLUE

Words and Music by
LINDA PERRY



Moderate blues-rock ♩ = 120 (♩ = ♩)

Verse 1:

Gtr. I (Acoustic) *mf*

A5 G5 E

Ev - 'ry time you wake in the morn - ing

E5 G5 A G5 E5

and you start to cry. And I fig - ure there's

A5 G5 E5

some - thing up ba - by, but you don't tell me why. But I know.

Gtr. II *f*

T A B

Chorus:

A E A5 E A5 G5

that's why I call you blue.

Rhy. Fig. 1A

T A B

Pleasantly Blue - 9 - 1

PO991GTX

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w/Fill 1 (Gtr. II)
E
Gtr. I

Chorus:
w/Rhy. Figs. 1 (Gtr. I) & 1A (Gtr. II)
A

Well, I know, _____ yeah, yeah, yeah, that's why I call you blue...

E B

'Cause I fig - ure some - thing ba - by, that's why...

w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II)
E5 A5 G5 E5 A5 G5

I call you pleas - ant - ly blue...

Guitar Solo:
w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II) (both 3 1/2 times)
E5 A5 G5 E5 A5 G5 E5 A5 G5

Gtr. III

rake

P.M. --

E5 A5 G5 E A5 G5 E5

1/4 1/4 1/2 1/4

3 3 3 3 3 3

P.M. --- 1/4

Fill 1

Gtr. II

E A

Gtr. I

Gtr. III

1/4

7 8 9 (9) (14)

1 12 14 12 14 12 14 12

Gtr. II

0 3 4

2 0 4 0 0 3 4 0

E

3 3 3 3

1 12 14 12 14 12 14 12

14 14 14 (14) 12 14 12 14 12

3 3 3

2 2 2 2 5 4 2 0 0

2 2 4 2 2 2 2 2 3 4

3

B

3 3 3 3

hold bend

1 14 14 14 (14) 12 12 14 12 0

14

15 15 15 15 15 15 14 14 14 14

16 16 16 16 16 16 14 14 14 14

hold-----

3

2 2 4 2 2 2 2 2 3 4

4 4 6 4 4 4 6 4

2 2 2 2 2 2 2 2

Verse 3:

w/Rhy. Fig. 2A (*Gtr. II*, $3\frac{1}{2}$ times)

E5 A5 G6 E5

Gtr. I tacet

A5 G5

Oh no, there you go, what's wrong with you?

Gtr. III

E5

A5 G5 E5

A5 G5 E5

A5 G5

E5 A5 G5 E5 A5 G5 E5
 Come here ba - by, come to me ba - by,

14 14 (14) 12 (12)
 14 14 (14) 12 (12)

E5 A5 G5 E w/Rhy. Fill 2 (Gtr. II)

what else can I do? But I know,

Chorus:

A Gtr. I

yeah, yeah, yeah, that's why I call you blue.

Gtr. III

Gtr. II

Rhy. Fill 1

Gtr. II

hold-----

B

'Cause I fig - ure some - thing ba - by, that's why—

A E

I call you pleas - ant - ly blue.—

B

'Cause I fig - ure some - thing ba - by, that's why—

3

(12) 13 14 12 14 15 (15)

7 7

3 3 3 3 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1 1 1 1

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

2 2 2 2 2 2 2 2 2 2 2 2

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

4 4 6 4 4 4 6 4

2 2 2 2 2 2 2 2

A

I call you pleas - ant - ly blue.—

3 3 3

12 15 12 15 14 12 14 12 14

2 0

The image shows a page of musical notation for guitar, featuring a treble and bass staff with various musical notations including chords, scales, and fingerings. The notation includes a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piece is divided into sections labeled B, A, E, and F7 E7. The notation includes a variety of musical symbols such as notes, rests, and accidentals, as well as guitar-specific notation like fret numbers and bar lines. The piece concludes with a double bar line and a repeat sign.

A **D(9)** **C**

x o x x x x x x 3fr.

111 21333 1333

[illegible]

The musical score for guitar consists of two staves. The top staff is a treble clef staff with a melody line. The bottom staff is a bass clef staff with a fretboard diagram. The fretboard diagram includes fingerings (e.g., 5, 7, 5, (5), 0) and fret numbers (e.g., 5, 7, (7), 5, 7). The fretboard diagram is divided into three measures, each with a wavy line above it indicating a specific fret range.

Verses 1 & 2:
w/Rhy. Fig. 1A (4 times)

A D(9)

1. Here I am — I'm — wait - in' on a chance — to —
2. See additional lyrics.

Gtr. II

(wah & echo off)

Bass line fret numbers: 5 7 5 7 5 7 | 5 5 5 5 3

A D(9)

— make it right. — Um, — hmm.

(wah & echo on) $\frac{1}{2}$

Bass line fret numbers: 7 (7) 5 7 7 5 | (5) 7 (7) 5 7 7 5

A D(9)

Ev - 'ry word you say — makes my — heart go bang bang, — 'cause it —

(wah & echo off)

Bass line fret numbers: (5) 2 5 7 5 5 5 | 5 5 5 5 5 3

A D(9)

— sounds so nice. — Yeah, — hey. Well,

(wah & echo on) $\frac{1}{2}$

Bass line fret numbers: 7 (7) 5 7 7 5 | (5) 7 (7) 5 7 7 5

Pre-chorus:
w/Rhy. Fig. 1A (4 times) on D.S., substitute Rhy. Fill 1 for Gtr. II

A D(9)

I've been a - lone and you've been a fool. Oh,

rake

T (5) 0 12 14 12 (12) 14 14 14 (14)
A 12 14 12 (12) 14 14 14 (14)
B 10 12 10 (10) 12 12 12 (12)

A D(9)

ba - by, don't you know that's the gold - en rule. Well,

12 12 11 11 9 9 7 7 5
A 12 12 11 11 9 9 7 7 5
B 10 10 9 9 7 7 5 5 3

A D(9)

I've been a - lone and you've been a fool. Oh,

rake (steady gliss)

12 14 12 14 12 14 14 14 (9)
A 12 14 14 14 (9)
B 10 12 14 12 (7)

Rhy. Fill 1

12 14 12 (12) 12 14 12 (12)
A 12 14 12 (12)
B 10 12 10 (10)

To Coda $\oplus$ D(9)

ba - by, don't you know_ that's the way I like it.

C

A5

Let me take you a - way_____ on the wings_ of my

Gtr. I

3 3 3 3 7 5 (5) 5 5 5

Gtr. II

1/2

Em(9) E7(#9) Em Em9 E7(#9)

sup - er - fly.

P.M.-----4

1/2

C D E5 A5

May - be we'll cel - e - brate all the room in the

1/4

1/4

Em Em(9) 1. Em Em(9) E7(#9)

sky. Heav - en knows that we'll go

Harm.-----1
(8va)

(end Rhy. Fig. 2)

P.M.---

Harm.-----1

1/4 1/4

(end Rhy. Fig. 2A)

A D(9)

Gtr. I boom boom boom.

Gtr. II (w/wah & echo)

A D(9)

Superfly - 13 - 6
PO991GTX

[2.]

Guitar Solo:

Gtr.
I

A

C

④
5fr.
G

Heav - en knows_ that we'll go boom boom boom.

Gtr. I

Gtr. II

P.M.---+

f

1/2

1

hold bend

Gtr. II

D(9)

A

④
5fr.
G

P.M.

hold bend

1/2

1

3

D(9)

A

D(9) ④5fr. ⑤7fr. G E A ④5fr. ⑤7fr. G E

rake

1/2

D(9) Interlude: (Gtrs. out)

1/2 1/2

Verse 3:
(Gtrs. out)
*N.C.(A)

(D(9))

Here I am, _____ I'm wait-in' on a chance _____ to

*Chords implied by bass figure.

(A) (D(9))

make it right. Um, _____ hmm.

(A) (D(9))

Do I turn you on, _____ (or) may-be _____ do I turn you off? _____ Could you

(A) (D(9)) D.S. al Coda %

just de - cide? Yeah, _____ hey. Well,

Chorus:
w/Rhy. Figs. 2 & 2A

Coda D(9)

like it. Let me take you a - way

C N.C. A5

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

on the wings of my sup - er - fly. Yeah!

Em(9) E7(#9)

Gtr. III

1 1 1/2

14 12 15 15 12 15 12 14 14 12 14 14 12 14

May - be we'll cel - e - brate

Em Em(9) E7(#9) C D E5 A5

3 3

1 1 1/2

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

Em Em(9)

all the room in the sky.

pick sl.

Em Em(9) E7(#9)

w/Rhy. Figs. 2 & 2A (1st 5 bars of each only)

C N.C. A5

Let me take you a - way

Em(9) E7(#9)

on the wings of my sup - er fly. Yeah!

Em Em(9) E7(#9) C D E5 A5

May - be we'll cel - e - brate

N.C. *Em7

all the room in the sky! (Spoken:) S -

Gtr. I

Rhy. Fig. 3

pick slides-----

P.M.

(5) 13

*Chord name reflects Gtr. 1's harmony.

Gtr. II

Rhy. Fig. 3A

1/2 1/2

(2 2 0)

3 0 3 0 0 5 0 3

sup - er - fly....

P.M.

1 1

Outro:
w/Rhy. Figs. 3 & 3A
w/Fill 1
Em7

Sup - er - fly...

(end Rhy. Fig. 3)

Gtr. III

trem. bar
(w/wah & echo)

(end Rhy. Fig. 3A)

trem. bar

trem. bar

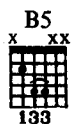
trem. bar

Fill 1

Verse 2:
What can I do to get you in the mood,
Baby, I give up. Ah, huh,
I'm so misused and you're so confused.
It's such a drag. Yeah.
(to Pre-Chorus:)

OLD MR. HEFFER

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE,
WANDA DAY and SHAUNNA HALL



Fast ♩ = 210

Intro: N.C.(E7)

Gtr. I

f rake

rake

Verse:
N.C.(E7)

1. Stum - bled my way on the dark - est af - ter - noon...
2.3. See additional lyrics

w/Fill 2 (Gtr. I, Verse 3)

I got a beer in my hand, - and I'm

drag - gin' a stoag - ie. too. — The

Gtr. I

P.M.-----

1/4

1/4

grad. slide

12 (16)

5 (5)

5 (5)

Fill 2

Gtr. I

2

w/slide

grad. slide

12 (16)

5 (5)

5 (5)

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6
 back of my brain is tick - ing like a clock. Well, I
 Gtr. II
 mf
 *P.M.-----
 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 *Gradually lessen P.M., and crescendo. To Coda

E5 E6 E5 E6 E5 E6 E5 E6

w/Fill 3 (Gtr. I, Verse 3)
E5 E6 E5 E6

Substitute w/Rhy. Fill 1 (Gtr. II, Verse 3)
E5 E6 E5 E6

sim - mer down gen-ly but boil on, what the f _ _ . A - get

f

A B

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

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

Fill 1

The musical score for 'Fill 1' consists of two staves. The top staff is for the guitar (Gtr. I) in treble clef with a key signature of three sharps (F#, C#, G#). It contains three measures: a whole rest, a quarter note G#4, and a half note G#4. The bottom staff is for keyboard accompaniment, with staves labeled T (Tenor), A (Alto), and B (Bass). It contains three measures: a whole rest, a quarter note G#4, and a half note G#4. The keyboard part uses a simplified notation where the notes are represented by numbers 12 and 12 (12) with arrows indicating the direction of the notes.

Fill 3

Gr. I

T
A
B

Rhy. Fill 1

Gtr. II

Diagram showing the fret positions for the T, A, and B strings during the Rhythm Fill 1. The fret numbers are:

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
T			3	4	5
A					
B	2	2	4	5	6

Chorus:

B5

A5

E5

E6

E5

E6

E5

back, —

'cause I'm feel - ing good — to - night. —

Gtr. I

Rhy. Fig. 1

Gtr. II

A-get back, —

'cause I'm feel - ing right. —

(end Rhy. Fig. 1)

1.	2.
----	----

Coda A F# G G# A

The musical notation for the Coda section is written on a single staff in treble clef. The key signature has three sharps (F#, C#, G#). The notation consists of a series of eighth and quarter notes, with some notes beamed together. Above the staff, the letters A, F#, G, G#, and A are placed above specific notes, indicating the pitch of the melody. The section ends with a double bar line and a repeat sign.

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with a final quarter note tied to the next system. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

child. ————— But ————— Bill - y would - n't talk to me, —

A G# A A# B

T 6 5 5 5 5 5 5 6 7 8 7 7 7

A 7 7 7 7 7 7 7 5 6 7 8 7 7

B 7 7 7 7 7 7 7 6 7 8 9 7 7

5 4 5 6 7

ah, and Sus - ie would - n't look at me, — ah. It

G A A# B G# A A#

T 7 5 6 7 8 7 7 7 7 5 6 7

A 6 7 8 9 6 7 8

B 4 5 6 7 4 5 6

made me so ————— dog - gone cra - zy, I had to chase —

B G# A A# B G# A A# B

T 8 5 6 7 8 5 6 7 8 8 8 8

A 9 6 7 8 9 6 7 8 9 9 9 9

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

them for a mile. ————— (Spoken:) All I wanted was change for a buck.

3 3 3

T 8 8 8 8 8 8 8 8 8 8

A 9 9 9 9 9 9 9 9 9 9

B 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7

*Gtr. II tacet.

The image shows a musical score for guitar. The top staff is a standard musical notation in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody with triplets and eighth notes, some marked with a 1/4 time signature. Below the staff is a guitar tablature with six lines labeled T, A, and B. The tablature uses numbers (0, 2, 14) and 'x' to indicate fret positions and techniques. It is aligned with the musical notation above it.

[illegible]

Chorus:
w/Rhy. Fig. 1 (Gtr. II w/improvisation, 3 times)

B5 A5 E5 E6 E5 E6 E5

back, _____ and I'm feel - ing good _____ to - night. _____

Gtr. I

7 7 7 7 5 5 5 (5)

T
A
B

B5 A5

Well, I'm back, _____ and I'm feel - ing right.. _____

7 7 7 7 7 5 5 5 5 5

T
A
B

E5 E6 E5 E6 E5 B5

Well, I'm back, _____

1 12 12 12 15 12 12 12 15 12 12 12 15 12 12 12 7 7 7 7

T
A
B

A5 E5 E6 E5 E6 E5

and I'm feel - ing good _ to - night. _ Well, I'm

5 5 5 5 5 5

5 5 5 5

Gtr. II B5 A5

back, _ and I'm feel - ing right! (Spoken:) Jesus!

Gtrs. I & II

7 7 7 7 7 7 5 5

7 7 7 7 7 7 5 5

1 2 2 0

Old Mister Heffer - 9 - 9
PO991 GTX

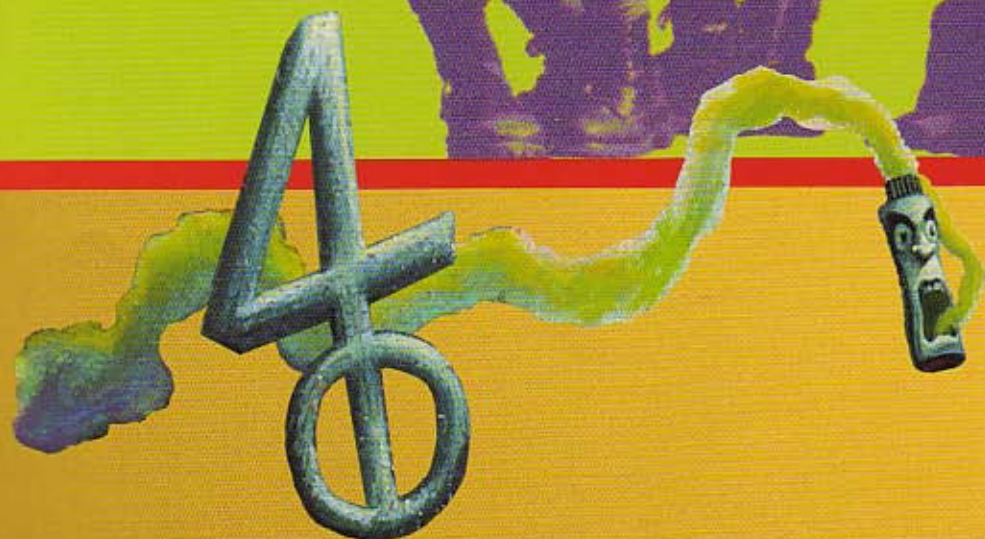
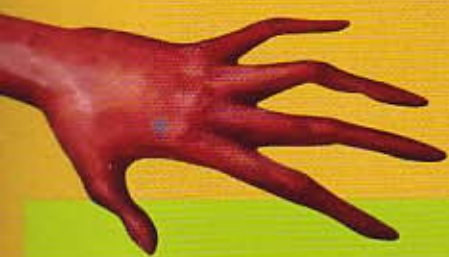
Verse 2:
Trouble is a word that starts with a capital T.
I refer myself to the word 'cause I'm so keen.
Little do they know that I'm struttin' such a style.
It makes the trouble in me all worth the while.
(To Chorus:)

Verse 3:
There goes Billy and Susie walkin' hand 'n hand.
I quickly caught up slurring yo, what's the plan.
They had fear in their eyes, and bellies that
And bellies that ran like dogs.
I barrelled down laughing, screaming Susie,
You forgot your clogs.
(To Chorus:)







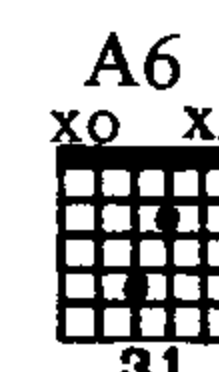
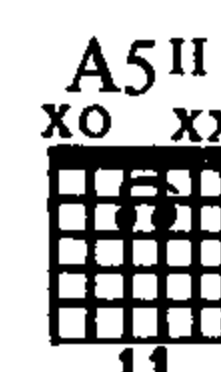
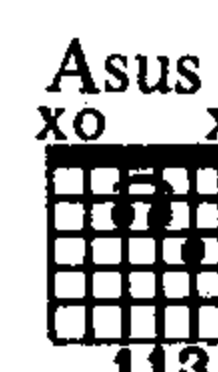
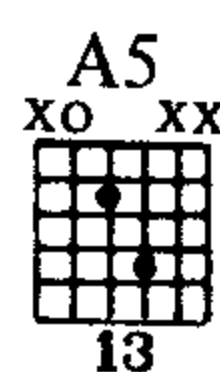
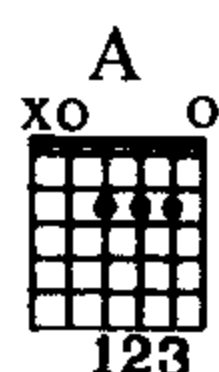


MORPHINE & CHOCOLATE

Words and Music by
SHAUNNA HALL

All gtrs. tune
down one step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D



Slow rock ♩ = 56

Gtr. A
II
Gtr. I

Kybd.

(Approx. 10 sec) *mf* let ring throughout

T
A
B

*Transcription written as if instruments were tuned normally.

Harm. (8va)

Harm.

T
A
B

Verses 1 & 2:
(Gtr. II out)

A

1. Sub-sti-tute my gloom — with hap-pi - ness. —
2. See additional lyrics.

Gtr. I

T
A
B

D Dsus Dsus D

Sub - sti - tute my sick - ness with health.

Gtr. I

Gtr. II

1/4 1/4

T
A
B

w/Fill 1

A

Uh, sub-sti-tute my en-e-mies with a-real good friends.

*Gtrs. I & II

P.M.-----4 P.M.-----4 P.M.-----4

*Two gtrs. arr. for one

Substitute Rhy. Fill 1 (2nd time)

G5

Morphine and choc-'late are my sub-sti-tutes, are my sub-sti-tutes.

N.C. A7

w/Fill 2 (2nd time only)

Gtr. I (Gtr. II out)
Rhy. Fig. 1

(end Rhy. Fig. 1)

Fill 1

Gtr. III

2 2 3 2 3 5

Rhy. Fill 1

Gtrs. I & II

3 5 3 3 5 3

Fill 2

Gtr. III

2 3 2 3 5

w/Fill 3

Bridge:
A5 A5(b9)

Gtrs.
I & II

P.M.

Bridge: A5 A5(b9)

Gtrs. I & II

P.M.

hey, yeah. come a long way." You've real-ly come a long way."

A5(b9) w/Fill 5 D

And you can say, "hey, it can on - ly be — this

A5II A A5II A ③ open ④ Rhy. G5 ⑥ open 5fr. G A

P.M. P.M.

it can on - ly be — this way." You might be care - ful. —
You might be care - ful. —

Fill 3

Gtr. III

(w/echo repeats)

T 8

A 9

B

Fill 4

Gtr. III

(w/echo repeats)

10 10 10 10 11 11 11

T
A
B

Fill 5

Gtr. III

T
A
B

10 10
10 10
11 11

(end Rhy. Fig. 2)

④ open w/Rhy. Fig. 2 (2 times)

⑥ 3fr. 5fr.
G A

A

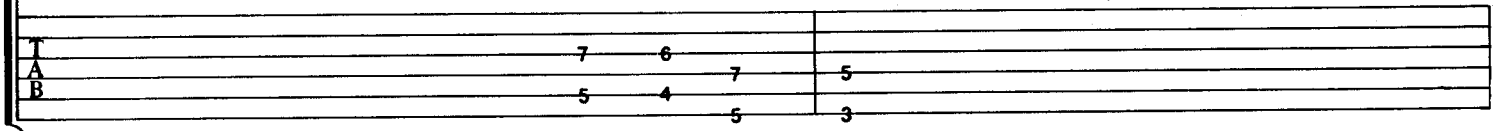
A6 A5 A6 A5 D G5



It real - ly hurts when it's real.____

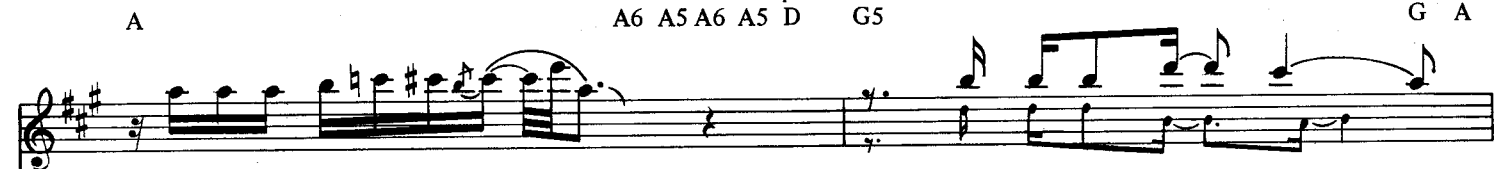
You might be care - ful.____
You might be care - ful.____

Gtr. III

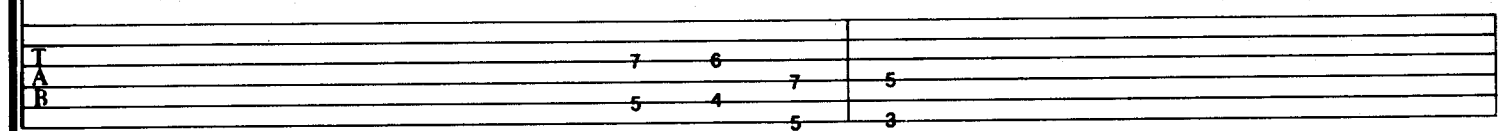


A

A6 A5 A6 A5 D G5

⑥ 3fr. 5fr.
G A

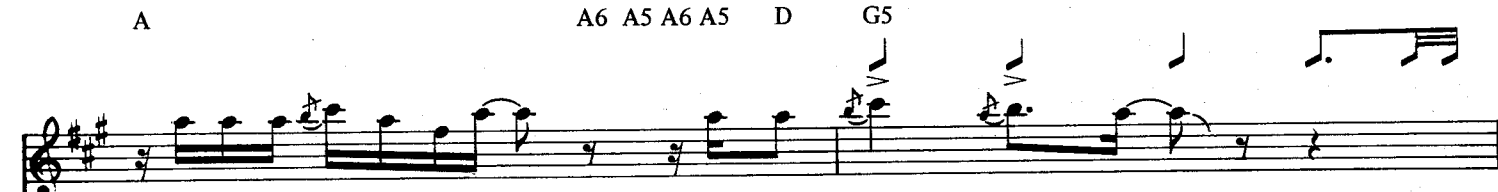
It real - lys hurts when it's real!____

You might be care - ful.____
You might be care - ful.____

A

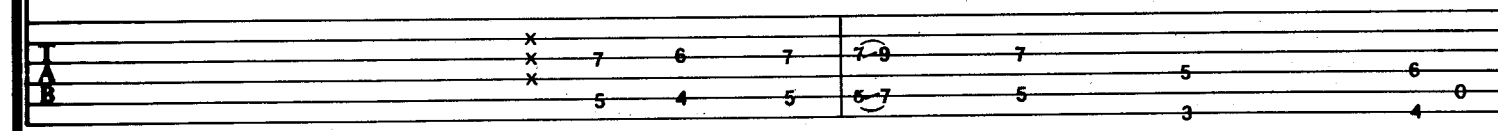
A6 A5 A6 A5 D G5

④ open



It real - ly hurts when it's real.____

You'll go down, down, down.____



A

N.C.

Oo! _____
(steady gliss.)

It's a b-b-b-b-b-b-ba - by, yeah, _____ hey!

*Gtrs. I, II & III

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

*Three gtrs. arr. for one

*Three gtrs. arr. for one

D Dsus D

Don't you miss the sun?____ You know, feel-in' real-ly warm, hon-ey now ba - by.

The musical score is written for guitar. The top staff is a standard musical notation in G major (one sharp). The melody line starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The guitar accompaniment line features a wavy line indicating a tremolo on the G4 string, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The bottom staff is a guitar tablature with three lines labeled T (treble), A (middle), and B (bass). The fret numbers are: T: 8, 8, 8, 10, 10, 9; A: 9, 9, 9, 9, 9, 9; B: 9, 9, 9, 9, 9, 9. The tablature is divided into two measures by a double bar line. The first measure contains the first six fret numbers, and the second measure contains the last two fret numbers (9 and 9) followed by a double bar line. The fret numbers are: 9, 9, 2, 3, 2, 2, 3, 3, 2, 2, 0, 0, 0, 0.

Dsus D A

Well, don't you know, I'm feel-in' like some-one. I'm fear-ing for my life a-gain. And I'm,

(Gtr. III out)
G5

A

I'm fear - ing for my__ heart.

Uh, mor - phine and choc - 'late could

Gtrs. I & II

Outro:

w/Rhy. Fig. 1 (Gtr. I, Gtr. II out)

N.C. A7

nev - er

a - sub - sti - tute my art!_____

(Bkgd. voc.) And that's real__ love ba - by.

Rhy. Fig. 3

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (3 times)

ba - by!_____

Ain't that real love,____
And that's real__ love, ba - by.

ain't that real love, now,

ba - by! _____

And that's real__ love, Ain't that real love,__ ain't that real love,__ ba-by,

w/Rhy. Fig. 3 (1st bar only)

hoo.

w/Kybd.

Ho, _____ ho!_

Gtr. I *poco rit.* -----

Gtr. II *poco rit.* -----

T
A
B

5 5 5 5 5 5 5

0 0 0 0 0 0 0

T
A
B

2 2 (2)
2 2 (2)
0 0 0

Verse 2:

Morphine and chocolate can bring me up,
 Can warm my heart for me whenever I want it.
 And every once in a while when I, I stop and think, yeah,
 Morphine and chocolate are my substitutes,
 Are my substitutes.
 (To Bridge:)

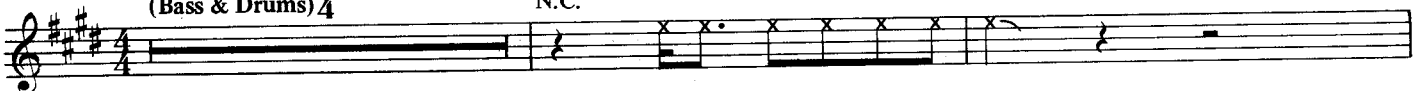
NO PLACE LIKE HOME

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE,
WANDA DAY and SHAUNNA HALL

Moderately ♩ = 126

Intro:
(Bass & Drums) 4

Verse 1:
N.C.



(Rapped:) When I wake in my house,



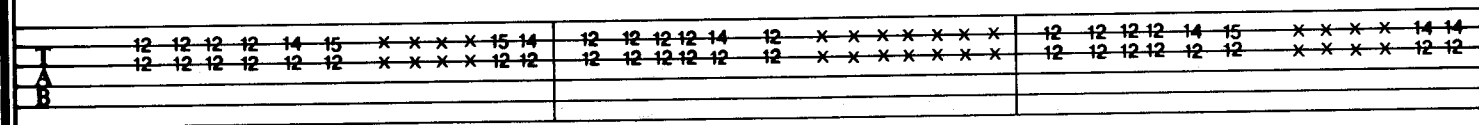
I get dressed, — then I get lost.

E7(#9)

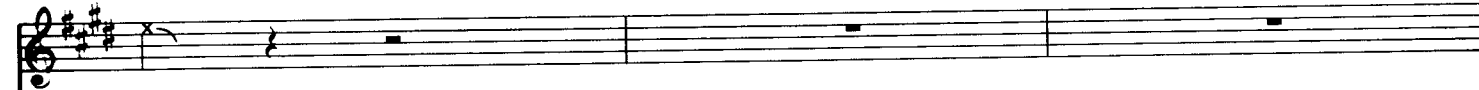


Well, I don't know — which way to go, — and so I have a cup of

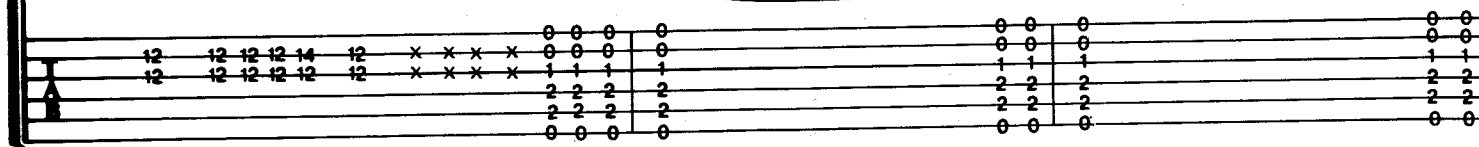
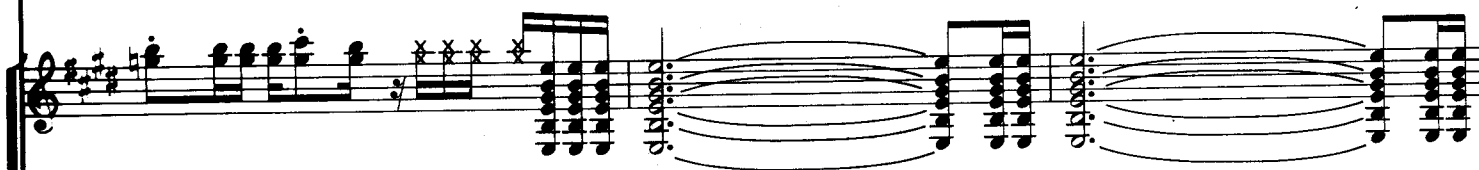
Gtr. I



E



Joe.



N.C.

Where the hell— was I an- y-ways? And so I end up on the

T
A
B

street. I'm walk - in', talk - in' to my own beat,—

T
A
B

E7(#9)

in a fog,— and in a haze,—

Rhy. Fig. 1
Gtr. I

T
A
B

well, I was trip-pin' out — for days.

(end Rhy. Fig. 1)

T
A
B

Chorus:

E

G

A

Can you help me — find my — way —

Two gtrs. arr. for one

E

E7(#9)

home? One, — two, three. Don't rock the boat — now, —

— just let it slide. — Groov-y peo - ple walk - in' back and forth, — that's right.

Verse 2:

N.C.

And so I hop on to this bus. And des - tin - a - tion reads, "Please

w/Rhy. Fig. 1 (Gtr. I)
Em

save us." — Well I know — a - not a soul —

to be found — in this dark — hole.

Chorus:

E G A
Can you help me — find my — way —

*Two gtrs. arr. for one gtr.

E
home? — Can you

help me — find my — way — home? —

G A E
help me — find my — way — home? —

No Place Like Home - 8 - 4
PO991GTX

Bridge:
Half time
A

Am7/C D G G#

I'm so tired of look-in' for the door...

Gtr. I

P.M.

5 7 7 6 5 5 5 5 5 7 5 7 10 12 12 11 10 11 12 9 5 5 4 6 6

A Am7/C D

Please help me find my way.

P.M.

5 7 7 6 7 7 7 5 5 5 7 5 7 10 12 12 11 12 12 12 12 12 11 12 12 12 0

A G D G G#

Please help me find my way.

hold- hold- hold- hold-

5 7 7 6 5 6 7 5 4 5 5 5 0 10 12 12 12 12 10 0 3 5 4 5 6 6

A G D Gtr. III

I can't find the door...

hold- hold- hold-

0 6 6 6 5 4 5 5 5 0 10 12 11 12 12 12 12 12 13 13 11

*Gtr. III play, Gtr. I voicings for D & D# chords.

Guitar Solo:
Double time

Gtr. III

E

G

1

15 15 14 15 14

14 14 12 14 12 14 12 14 12 14 12 14

Rhy. Fig. 2

*Gtr. II

0 1 2 0 5 7 5 7 3 5 7 5 7

*Two gtrs. arr. for one

A

E

hold - 4

14 12 11 12 11 9 9 7 9 9 7 9 9 8 8 8 8 8 8 8 8 8 8 9 7

(end Rhy. Fig. 2)

2 2 2 0 5 7 5 7 1 2 2 0

w/Rhy. Fig. 2 (Gtr. II 2 times)

12 12 12 12 12 12 12 12 15 14 12 14 14 12 14 14 12 14 14

14 14 14 14

E

G

A

E

A

Where am I now?_

Where am I now?_

I find my - self just out there

float - ing.

12 15 12 15 12 12 x 12 12 12 x 0 0 x 12 14 14 14 14 14 12 14 14 14

12 14 14

1/2 1/2 1/2

[illegible]

E

G

float - ing.

The musical score is written for a vocal line and a guitar line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a whole note E4, followed by a whole rest. The guitar line features a complex rhythmic pattern of eighth and sixteenth notes, with some chords. Below the guitar staff is a tablature section with three staves labeled T, A, and B. The T staff contains two measures of eighth notes: 8 8 8 8 8 8 and 5 5 5 3. The A staff contains two measures of eighth notes: 7 7 7 7 7 7 and 4 4 4 2. The B staff contains two measures of eighth notes: 2 2 0 2 and 2 2 2 2 2 2 2 2 2 2. The final measure of the guitar line contains two measures of eighth notes: 5 5 5 3 and 2 2 0 0 0 0 0 0 0 0.

A E

Fade

I find my-self just out there float-ing.

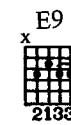
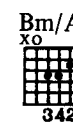
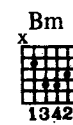
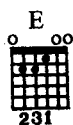
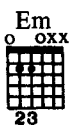
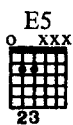
T
A
B

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

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

TRAIN

Words and Music by
LINDA PERRY



Moderately slow ♩ = 88

Intro: Triplet feel (♩ = ♩ = ♩)
Train sounds

(Band tacet)
(Train sounds cont.)
E7(#9)

Intro: (Approx. 12 sec.)

Gtr. 1 (Acoustic)

mp let ring

T
A
B

E7(#9) E N.C. E7 E

T
A
B

N.C. E7(#9) E

T
A
B

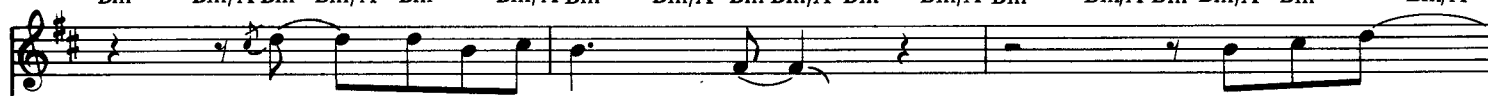
E7(#9) E N.C. E7 E

T
A
B

Verse 1:

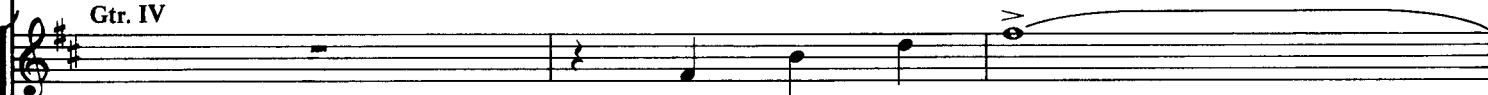
w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

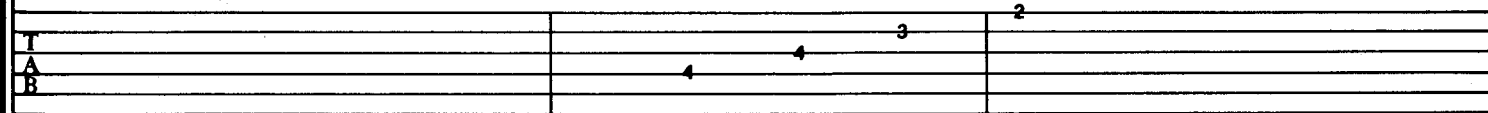


What_ ya gon - na do, child,_ when your thoughts_

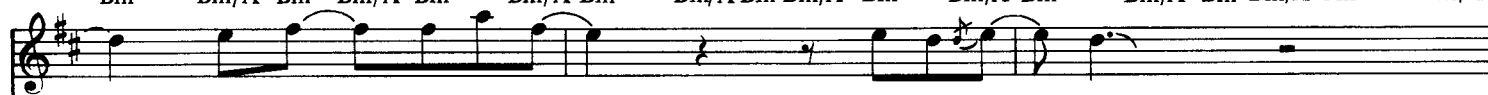
Gtr. IV



let ring

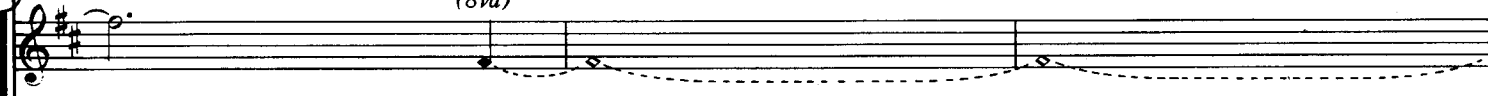


Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

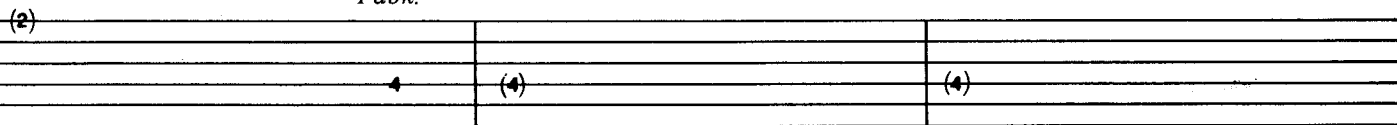


are mov - in' slow?_ Find an - oth - er

Fdbk.
(8va)

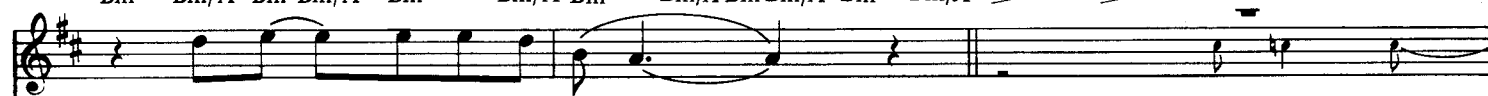


Fdbk.



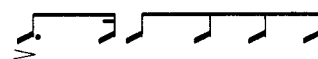
Chorus:
Rhy. Fig. 2

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

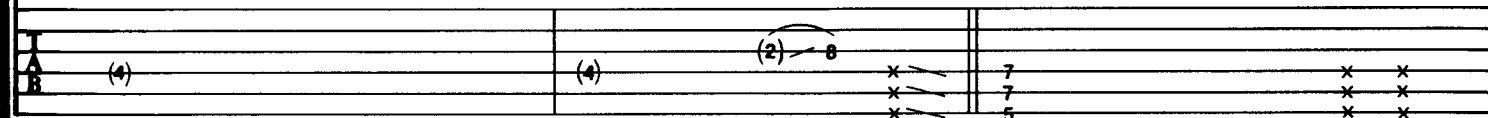


to show_ you where to go._

Gtr. 2
Bm/A



*Gtrs. 3 & 4 (Bkgd. voc.) You'll be search -



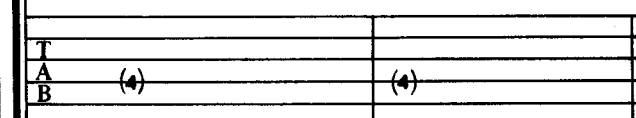
*Two gtrs. arranged for one gtr.

Fill 3

Gtr. III



dim.



E5 Em E (end Rhy. Fig. 2) Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

in' for that train... Ee, hoo, child!

T
A
B

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

Rhy. Fig. 2A

And you're search - in'... ..For the train._____

Chords: A, E5, Em, E, Bm, Bm/A, Bm, Bm/A, Bm, Bm/A

1/2

Bm Bm/A Bm Bm/ABm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm

Search - in' for the train.

T
A
B

(4)
(4)
(2)

(4)
(4)
(2)

(4)
(4)
(2)

Verses 2 & 3:

w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

2. What — ya gon - na do,
3. See additional lyrics.

child, —

when your mom -

let ring

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

my goes — a - way? —

She won't take — you,

Fdbk.
(8va)pp
Fdbk.

cresc.

2nd time
To Coda

Chorus:
w/Rhy. Fig. 2

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

an' she'll — leave you a - stray.

(Bkgd. voc.) Oo,

*Gtrs. III & IV

And you're search -

mf

trem. bar

w/Rhy. Fig. 1

E5 Em E Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

oo. in' for the train.

1/2

T
A
B

2 2 6 3 3 2 2 2 2 3

3 4 4 4 2

(3)
(4)
(4)
(2)

x
x
x
x

Waltz Rhythm (Fig. 2A)

And you see _____ it's a train.

12/8 Rhythm (Fig. 1, 2 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A A

And you see

Fdbk.
(8va)

Fdbk.

1/2

Rhy. Fig. 2B

E5 Em E5 Gtr. 2 G Bm Bm/A Bm Bm/A Bm Bm/A

— your - self — search - in' for — some - bod - y else. —

1/2

(end Rhy. Fig. 2B) E

A

And you know ———— hmm, — it's a train. —

w/Rhy. Fig. 1 (2 times) D.S. al Coda

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

Chorus:
w/Rhy. Fig. 2
A

Coda

E5 Em E5 Bm Bm/A Bm Bm/A Bm Bm/A

An' you'll be search - in' for — that train! —

Gtrs. III & IV

Bm Bm/A Bm Bm/A Bm Bm/A w/Rhy. Fig. 2A A E5 Em E

And you see — it's a train! —

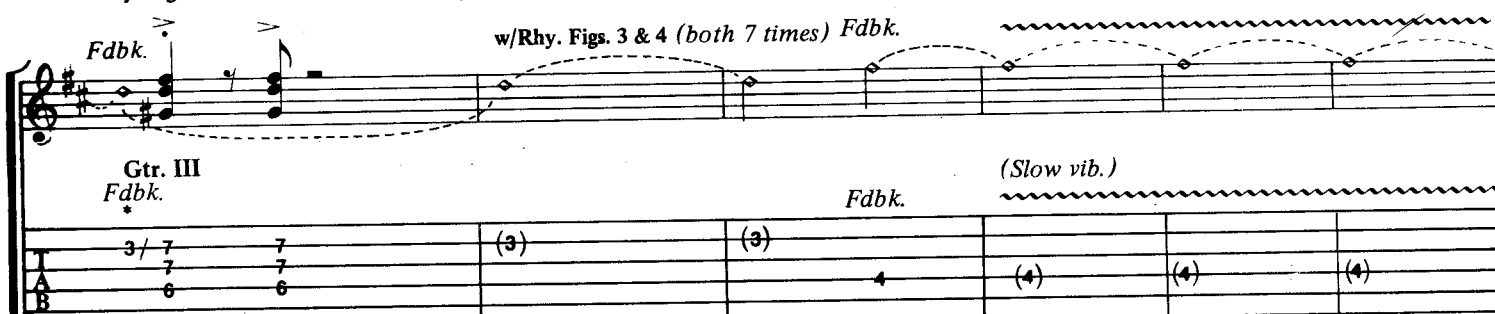
w/Rhy. Fig. 1 (1½ times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm

E(9)



Rhy. Fig. 4

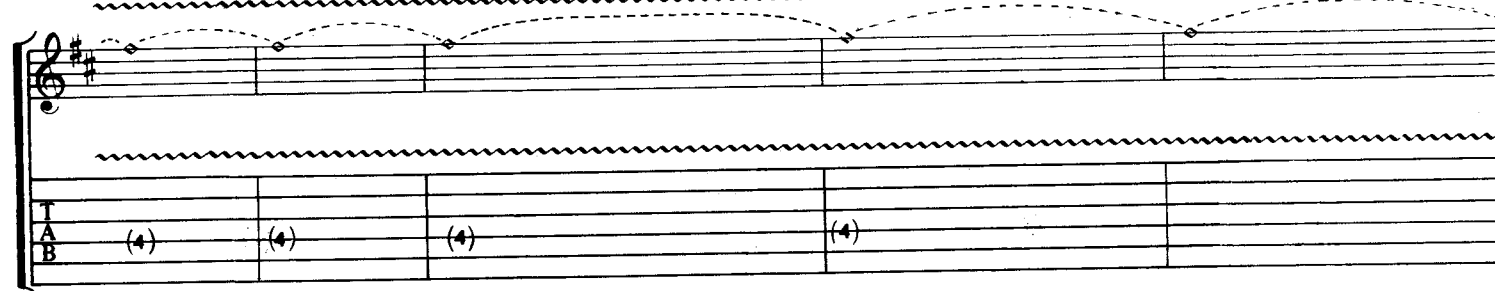


*Gtr 3 tabbed on left;
Gtr 4 tabbed on right.

w/Rhv. Fig. 1 ($1\frac{1}{2}$ times)

(Gtr. IV out)

(Gtr. IV out)
w/Fill 4 (5 times) Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

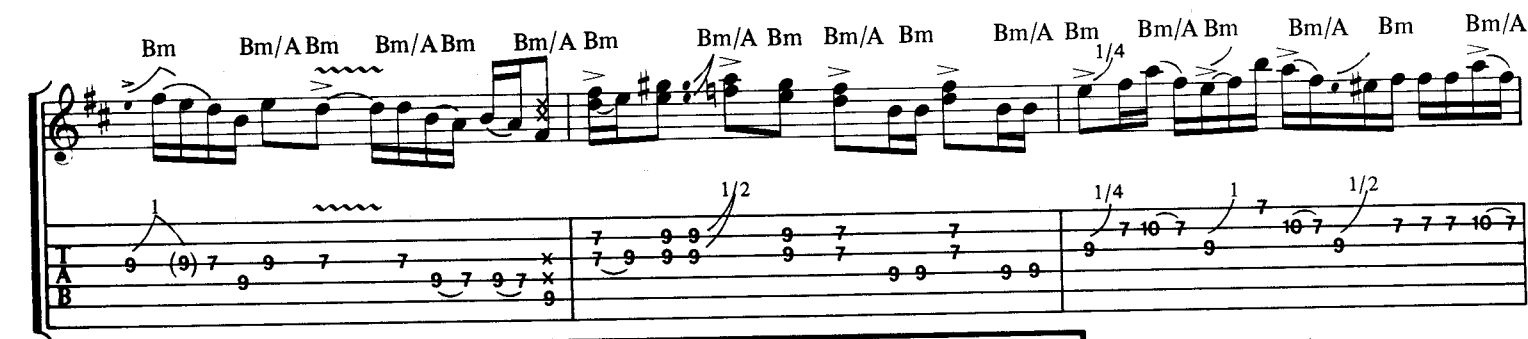
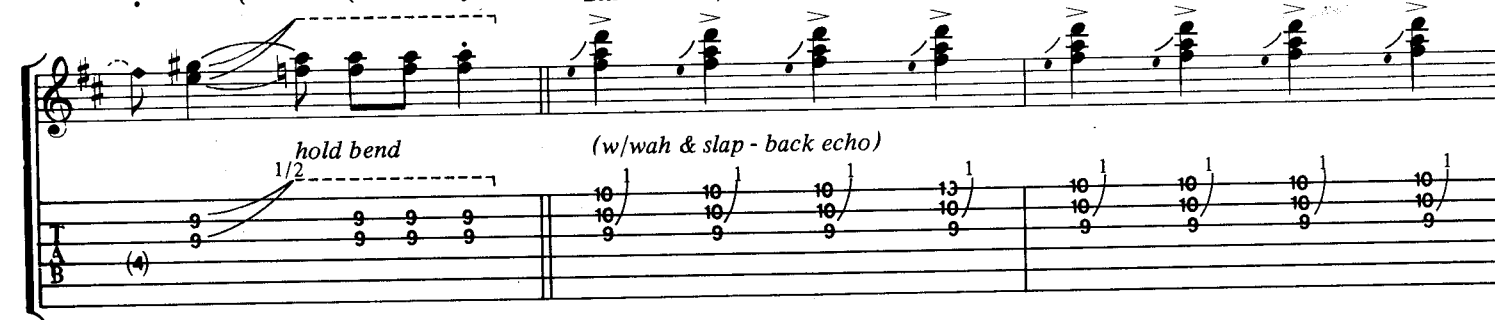


Bm

Guitar Solo:

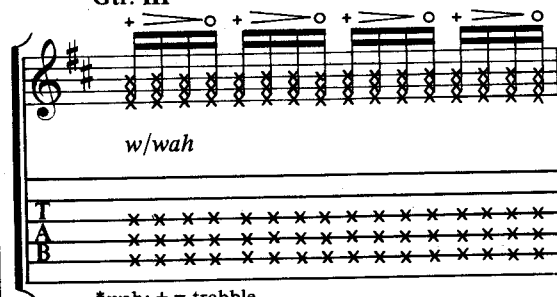
w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A



Fill 4

Gtr. III



*wah: + = trebble
o = bass

A

Rhy. Fig. 5

(wah off)

*T

*T - thumb

(end Rhy. Fig. 5A) w/Rhy. Fig. 1

Bm

Bm/A

Bm

Bm/A Bm

Bm/A

(end Rhy. Fig. 5) w/Rhy. Figs. 5 & 5A

Bm/A 8va-

Gtr. IV >

w/Rhy. Fig. 1 ($1\frac{1}{2}$ times)

Bm

Bm/A Bm

Bm/A E

Bm/A Bm

Bm/A Bm

Bm/A Bn

Bm/A

Gtr. III

w/Rhy. Fig. 2B
G

Gtrs. III & IV

Free time

In time

w/Rhy. Fig. 1 (1½ times)

(Drum fill)

sure it's your_ train.

Fdbk.
(15ma)

Fdbk.
(15ma)

Fdbk.

Fdbk.

Ee, — hee, child!

Bm

Gtr. IV

Gtr. III

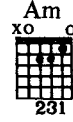
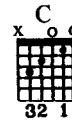
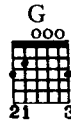
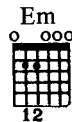
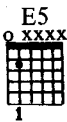
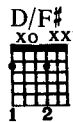
grad. bend 1/2

Train - 12 - 12
PO991GTX

Verse 3:
What ya gonna do child
When you leave it all behind
Find another, blow it in your mind
(To Coda)

DRIFTING

Words and Music by
LINDA PERRY



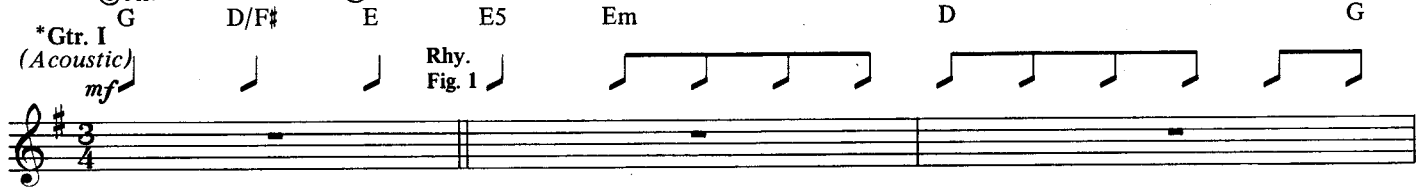
Moderately fast ♩ = 152

Intro:

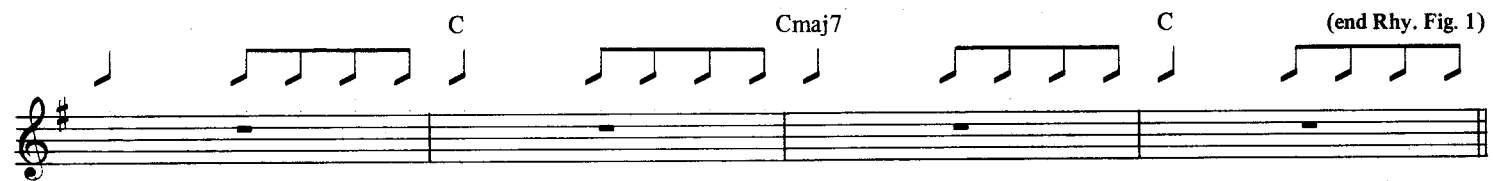
③ 3fr.

⑥ open

*Gtr. I
(Acoustic)
mf



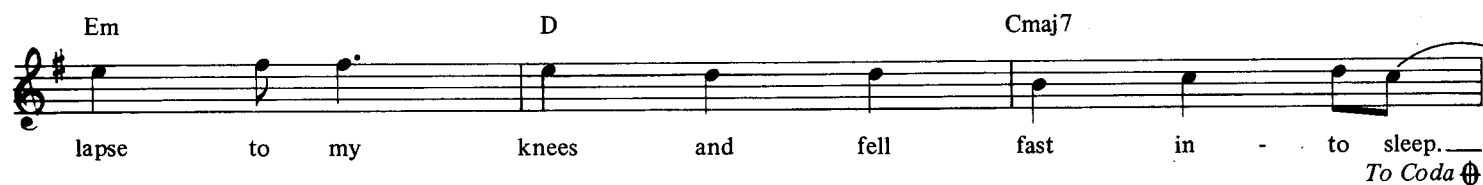
*w/long delay.



Verse:



1. What a won - der - ful hes - i - ta - tion.
2. See additional lyrics



Chorus:
(Cont. rhy. simile)

G Am C G

Way _____ out in - to _____ the sun - shine. Ex -

Am7 C G

pec - ting to _____ crash, but I'm tied to a string.

Am7 C G

Look at me, I'm a tan - gled pup - et, _____ I

G Am C G

might be a _____ mess, but I sure can sur - vive. _____

Bridge:

C Cmaj7 C

Come fol - low me, you won't ex - pect the il -

G

lu - sion you'll see, It's my 'mag - i na - tion.

D/F# ^{⑥ open} E C Cmaj7 C

Hand me your eyes, _____

I will _____ put them in front of _____ mine.

G

You'll see a lit - tle bet - ter.

D/F#

see a lit - tle bet - ter.

Interlude:
w/Rhy. Fig. 2 (Gtr. I)

18

You'll
D.S. al Coda
w/Rhy. Fig. 1 (Gtr. I)

10

82 C(9)
Coda (Cont. rhy. simile)

And there I was, and there I was drift - ing...

Chorus:
Way out in - to the sun - shine. Ex -
pect - ing to crash, but I'm tied to a string.
Look at me, I'm a tan - gled pup - pet. I
might be a mess, but I sure can sur - vive. But
I had es - caped it by pre - tend - ing to die.

Verse 2:

Find myself awake, counting sad days,
1-2-3 that's too many for me.
Dropped another pill just to find me.
Reached for my hand,
But it was already there.
Then I start believing that I...

Chorus 2:

Fell out of a tiny raindrop.
That lost it's way when it decided to roam.
Chasing me was a hungry dweller,
But I had escaped it by pretending to die.
(To Bridge:)

Verse 3:

What a wonderful destination.
Where I am now,
I can no longer see.
Dropped another pill just to kill me.
Collapsed to my knees and fell
Fast into sleep.
There I was, and there I was,
(To Coda)

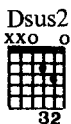
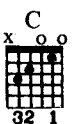
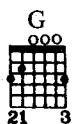
SPACEMAN

Words and Music by
LINDA PERRY and SHAUNNA HALL

Slowly ♩ = 69
Intro:

D

Gtr. I



mf
hold to form chords throughout

Rhy. Fig. 1

Gtr. I

Rhy. Fig. 1A

Gtr. II (Acoustic 12 string)

mf
hold to form chords throughout

G5

C

G5

C

Rhy. Fig. 2

Rhy. Fig. 2A

Verse:
w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II) (both 4 times)

G5 C G5 C

1. Star - ry night brings me down_ 'til I re - al - ize the moon;_

2. See additional lyrics

G5 C G5 C

it seems so dis - tant, yet_ I felt it pass_ right_ through_

G5 C G5 C

And I see_ what_ I_ see;_ a new world_ is o - ver_ me_

Riff A
Gtr. III

mf

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

G5 C G5 C

So I'll reach_ up to_ the_ sky, and pre - tend_ that I'm_ a_

(end Riff A)

1/2

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

Chorus:

Gtr. II G D Dsus2 D Dsus2 D Dsus2 D C

space - man in an - oth - er place_ and time. I guess I'm look - ing_ fro a

hold-----4

3 0 0

xxx 5 7
xxx 7 7
xxx 7 7

7 7 7 9 7 9 7

brand new _____ place. _____

Is there a bet - ter life _____ for me? _____

1. C

Gtr. I

T 1 0 2 3

A 0 2 3

B 3 8 8 10

2.

w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II)

G C G C

Gtr. C II

Is there a bet - ter life _____ for me? _____

T 1 0 2 3

A 0 2 3

B 3 8 8 10

Bridge:

w/Rhy. Figs. 1 (Gtr. I) & 1A (Gtr. II) (both 3 times)

D(4)

C

And I re - mem - ber _____ in my mind. _____

Gtr. III

T 3

A 4 5

B 4 5

D(4)

C

they say I'm day dream - ing. _____ Is it all _____

D(4)

Gtr. IV (w/wah wah)

that it seems, _____ or am I _____ all the things I'm look - ing for?_ Yeah! _____

Fdbk.
(8va)

Fdbk.

Guitar Solo:

G

C

G

C

Cmaj7

Rhy.
Fig. 3

Gtr. II

Gtr. III

x 13 12 12 (12) 12 12 14 12 12 14 12 14 12 12 13 12 12 (12) 14 (0) 10 8 7 8 7 8

Yeah. _____

G C

The image shows a musical score for a vocal and piano arrangement. The vocal line is written in treble clef with a key signature of one sharp (F#). The lyrics are: "And I see — what I see; — a new world — is o - ver". The piano accompaniment is written in treble clef with a key signature of one sharp. It features a series of chords and a melodic line. Below the piano part, there are three staves labeled T, A, and B, each with a 12-measure rest. The T staff has a 12-measure rest, the A staff has a 12-measure rest, and the B staff has a 12-measure rest. The piano part ends with a double bar line.

[illegible]

brand new _____ place. _____ I re - mem - ber liv - ing in a

diff'rent life. Is there a bet - ter life for me?

w/Rhy. Fig. 2A (Gtr. II, 1½ times)

Chord progression: G5 C G5 C

Chord progression: G5 C G

Verse 2:

Subtle wind blow me gone;
 Let me rest upon your move.
 I trust I'll end up sleeping
 Cradled in my doom.
 So I feel what I feel.
 I can not grasp what is not real.
 So I'll get myself real high,
 And imagine I'm a...
 (To Chorus:)

DEAR MR. PRESIDENT

Words and Music by
LINDA PERRY

Gtrs. Tune
down ½ step:

⑥ = E_b ③ = G_b
⑤ = A_b ② = B_b
④ = D_b ① = E_b

Slowly ♩ = 64

Intro:

Gtr. B5

II

f

Gtr. Riff A

I

mf hold--

A

Gtr. III

(w/tremolo effect)

(end Riff A)

B

A

Verse 1:

w/Riff A (Gtr. I, 2 times)

B

I'm look-ing out-side__ of my win-dow,

the view that I see__

is a

child_ and ma - ma,

and the child is beg-gin' for mon-ey.

Tell me

why, tell me why, the wom-an is blind._

Is she so broke, the kid's deal-ing crime?_ It's such a

Gtr. II

Fdbk.

(7)

w/Riff A (Gtr. I)

A

beau-ti - ful cit - y, but the world is burn-ing it down._ Ah _____

Fdbk.

Fdbk.

(12) (12)

T
A
B

Chorus:

w/Riff A (Gtr. I, 2 times)

B

B_{sus}

B

— Yea, yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yeah, you're such a

Gtr. II

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

w/Riff A (Gtr. I, 1st bar only)

B

A

beau-ti - ful cit - y, but the world is burn-ing it down._

hold-----

T 2 3 2 2 4
A 2 2 2 2 4
B 6 2 (2) 2

Verse 2:
w/Riff A (Gtr. I, 4 times)
B

I go to my room_ to turn_ on the T. V. I sit my self down_ and I

A

start laugh-ing hard_ 'cause this man, he's ask-ing for mon-ey. He says,

hold-4

B

Bsus

B

"If you send me lots of cash_ I'll send you stuff to make you rich fast"...It's such a

won-der-ful coun-try, but the man, he's burn-ing it down_ Ah,_____

Chorus:
B

— yea, yea, yea, yea, yea, yea,— yea. Yea, yea, yea,— yea, yea,— you're such a

T 4 4 4 4
A 4 4 4 4
B 2 2 2 2

A

won - der - ful coun - try, but the man he's burn - ing it down.— Ah, ———

hold-----

T 2 3 2 2 3 2 3 3 2
A 2 2 2 2 2 2 2 2 2
B 0 2 (2) 0 0 0 0 0

B

— yea, yea, yea, yea, yea, yea,— yea. Yea, yea, yea,— yea, yea— and it's

T 4 4 4 4
A 4 4 4 4
B 2 2 2 2

w/Rhy. Fill 1 (Gtr. 4)

A

burn - ing down, — and it's called the U S of A. —

hold-----

Bridge:

G

A

B

One day I'm go - ing to have lots of mon - ey. — But I'm

Gtr. IV

Gtr. II

hold bend

Rhy. Fill 1

Gtr. IV

w/slide *f*

G A B

gon-na have to give_ it up for this rich_ so-ci-e-ty_ Oh!_____

hold bend

1

G A B

Oh, dear Mis-ter Pres-i-dent won't you_ lend me a fu-ture._____

hold bend

1

G

A(9)

Free time
w/Fill 1 (Gtr. I)

'Cause you'll just get it back ____

from the lit - tle blind wom-an with the

kid on the cor - ner,

and the peo - ple all o - ver do - in' crack.

Fill 1

Gtr. I

hold-----4

hold-----4

Tempo primo

Chorus:

B

Yea, yea, yea, — yea, — yea. Yea, yea, yea, — yea, — you're such a

Rhy. Fig. 1

Gtr. II

A

won-der - ful coun - try, but the man he's burn-in' it down... Sing - in',

(end Rhy. Fig. 1)

hold-----

B

yea, yea, yea, — yea, — yea, Yea, yea, yea, — yea, — and he's

A

burn-in' it down _____ and it's called the U. S. of A. — Ooh! _____

hold- - - - -

w/Rhy. Fill 2 (Gtr. II)

B

Mmm. _____

Gtr. I

hold- - - - -

Verse 3:

3. I'm walk-in' out-side on a sun - ny day, with no-one a - round, and I

hold- - - - -

Rhy. Fill 2

B

Gtr. II

A(9)

won - der what's wrong. Then I hear this loud pierc - ing si - ren.

hold-----

T
A
B

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

B Bm

Oh my God, the bomb was just dropped, and ev - ry - bo - dy climbed right on top scream-ing "What a

hold

[illegible]

Chorus:

w/Rhy. Fig. 1 (Gtr. II, 2 times)

B(type 2)

Bsus(type 2)

B(type 2)

A(type 2)

B(type 2)

Gtr. I
Rhy.
Fig. 2

Yea, yea, yea,— yea, yea,— yea. Yea, yea, yea,— yea, yea,— you're such a

A(type 2)

(end Rhy. Fig. 2)

won-der-ful coun-try, but the man, he's burn-in it down,— he's burn-in' it down.—

w/Rhy. Fig. 2 (Gtr. I)

B(type 2)

(type 2)

Bsus

B(type 2)

A(type 2)

B(type 2)

Yea, yea, yea,— yea, yea,— yea. Yea, yea, yea,— yea, yea,— and he's

A(type 2)

burn - in' down,— and it's called the U. S. of A.—

A(type 2) B(type 2)

Bsus(type 2)

B(type 2)

A(type 2) B(type 2)

Gtr. I

Yea, yea, yea,— yea, yea,— yea. Yea, yea, yea,— yea, yea.—

Gtr. II

A(type 2)

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String 6, 3rd Fret String 1, 12th Fret A "C" Chord
String 3, 13th Fret C Chord Arpeggiated

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

WHOLE STEP: Play the note and bend string one whole step.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

TWO STEPS: Play the note and bend string two whole steps.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string

while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until

release begins (indicated at the point where line becomes solid).

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

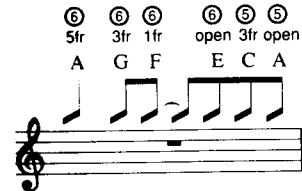
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



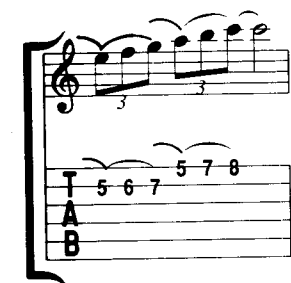
INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.

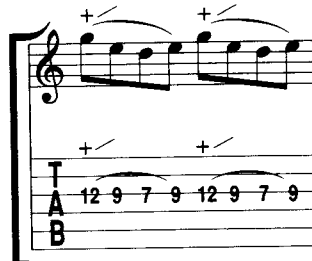


PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



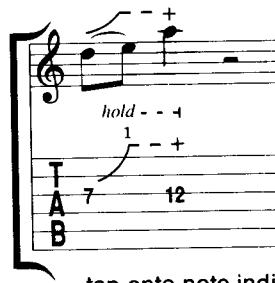
FRETBOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.

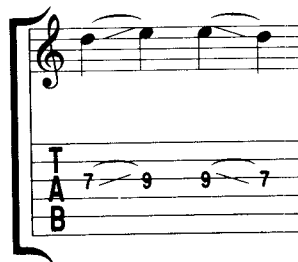


TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.



LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



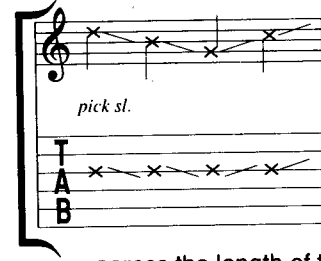
LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.



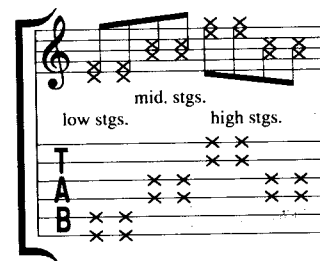
SHORT GLISSANDO:
Play note for its full value and slide in specified direction at

the last possible moment.



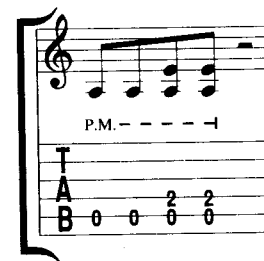
PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).



MUTED STRINGS:
A percussive sound is made by laying the fret hand

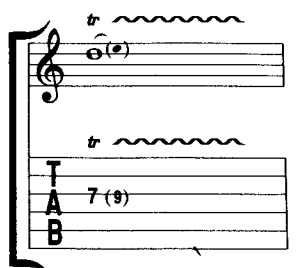
across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING:
The note or notes are picked as fast as possible.



and the grace note.

TRILL:
Hammer on
and pull off
consecutively
and as fast as
possible
between the
original note

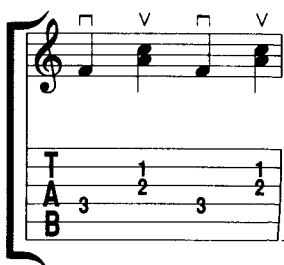


ACCENT:
Notes or
chords are
to be played
with added
emphasis.



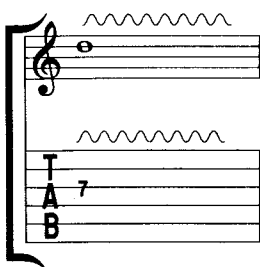
**STACCATO
(Detached
Notes):**
Notes or
chords are
to be
played
roughly

half their actual value and with
separation.



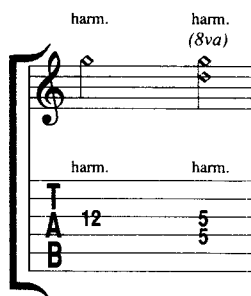
**DOWN
STROKES
AND
UPSTROKES:**
Notes or
chords are to
be played with
either a
downstroke

(v) or upstroke (u) of the pick.

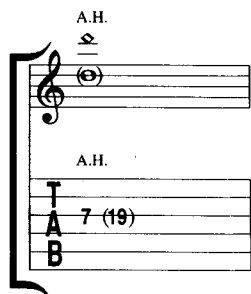


VIBRATO: The
pitch of a note
is varied by a
rapid shaking
of the fret hand
finger, wrist,
and forearm.

HARMONICS

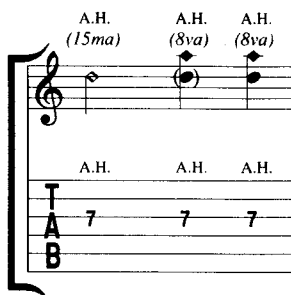


**NATURAL
HARMONIC:**
A finger of the fret
hand lightly
touches the note
or notes indicated
in the tab and is
played by the pick
hand.



**ARTIFICIAL
HARMONIC:**
The first tab
number is fretted,
then the pick
hand produces
the harmonic by
using a finger to
lightly touch the

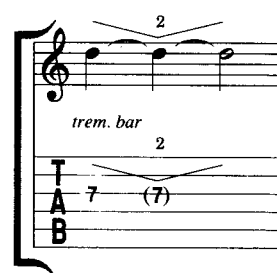
same string at the second tab
number (in parenthesis) and is then
picked by another finger.



**ARTIFICIAL
"PINCH"
HAR-
MONIC:**
A note is
fretted as
indicated by
the tab, then
the pick
hand

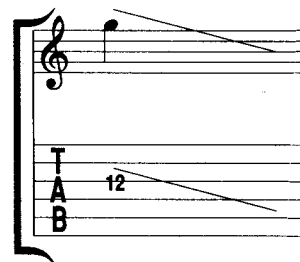
produces the harmonic by
squeezing the pick firmly while using
the tip of the index finger in the pick
attack. If parenthesis are found
around the fretted note, it does not
sound. No parenthesis means both
the fretted note and A.H. are heard
simultaneously.

TREMOLO BAR



**SPECIFIED
INTERVAL:**
The pitch of a
note or chord
is lowered to
a specified
interval and
then may or
may not

return to the original pitch. The
activity of the tremolo bar is
graphically represented by peaks
and valleys.



**UN-
SPECIFIED
INTERVAL:**
The pitch of a
note or a
chord is
lowered to an
unspecified
interval.

ANON BLONDES

Train



Superfly

What's Up

Pleasantly Blue



Morphine & Chocolate



Spaceman

Old Mr. Heffer



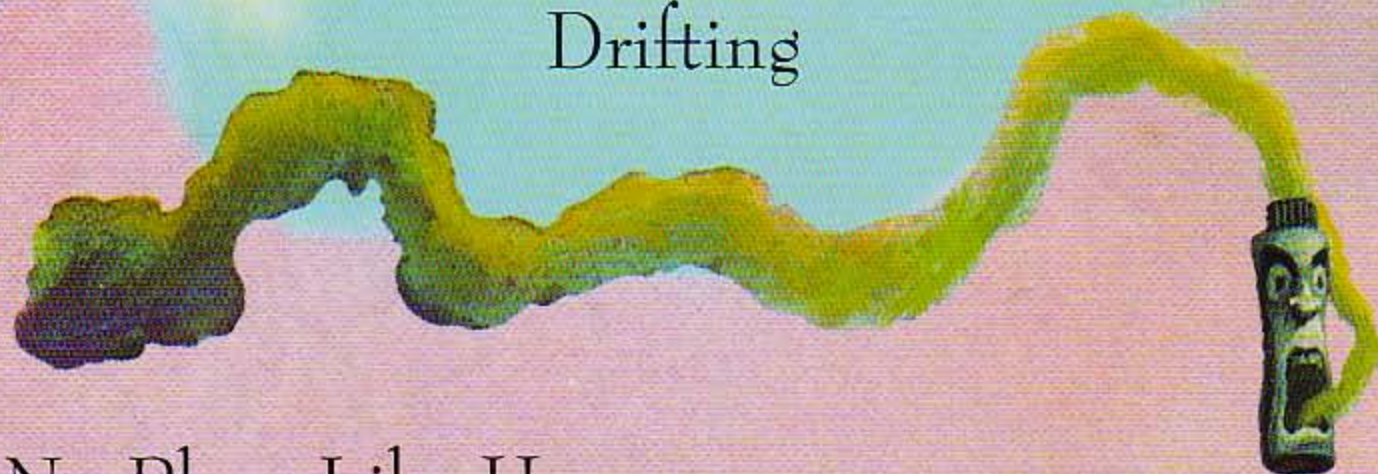
Calling All The



People

Dear Mr. President

Drifting



No Place Like Home



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