

MATCHBOX twenty

more than you think you are





AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

9	Feel
19	Disease
29	Bright Lights
41	Unwell
51	Cold
60	All I Need
69	Hand Me Down
88	Could I Be You
100	Downfall
111	Soul
120	You're So Real
130	The Difference
139	So Sad So Lonely
151	Guitar notation Legend

MUSIC TRANSCRIPTIONS BY STEVE GORENBERG, JEFF JACOBSON, DAVID STOCHEK, AND JEFF STORY

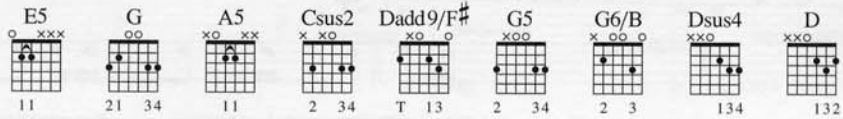
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Feel

Words and Music by Rob Thomas, Paul Doucette and Kyle Cook



Intro Slow Rock ♩ = 84

Gtr. 2 (dist.) *A5 C5 D/F# G5

f

TAB 2 0 2 0 3 0 3

Gtr. 1 (dist.)

f

TAB 2 0 3 3 3 3 3 3 2 2 0 3 3 0 3

*Chord symbols reflect implied harmony.

A5 C5 D/F# G5

Gtrs. 1 & 2

f

TAB 2 0 3 3 3 3 3 3 2 2 0 3 3 0 3

A5 C5 D/F# G5

Gtr. 3 (dist.)

f

w/ wah-wah as filter

TAB 2 4 4 4 4 4 4 4 4 2 5 (5)

grad. bend 1/2

Gtrs. 1 & 2

Harm. ---

f

TAB 2 0 4 4 3 3 3 3 3 2 2 2 2 0 3 (3)

grad. bend 1/2 (cont. in slashes)

Gtr. 3 tacet
E5

Verse

Gtrs.
1 & 2

mp

1. What you want, what you got, live your life in a crawl space.

Gtr. 4 (dist.)

Rift A

End Rift A

f
Harm.

Gtr. 4: w/ Riff A
E5

I help you out but you don't want a chance at a bet-ter life.

Gtr. 5 (dist.)

ES

You said you nev - er took a ride and now you wan-na play.

Gtr. 5

Rift B

End Rift B

Gtr. 4

G

Gr. 1 tacet
E5

(Gr. 2 cont. in notation)

Well, it's a big, big ci - ty, let me show you a - round, - some - time, -

Gr. 5

Gr. 4

Gr. 2
divisi
f

1/4

3

Gr. 4 tacet
A5

G5

A5

G5

oh, - some - time. -

Gr. 5

4 2 2 4

2 4 2 4 7 8 7 8

Gtrs. 1 & 2

3 3 3 3

3

Chorus

E5

G5

D5

A5

G5

E5

And now you crossed - that - line, - you can't come back. Tell me, how does it feel - now?

1/4

3

G5 D5 A5 G5 E5

It's too late, too much — to for - get a - bout. Can't stop now, how does it feel — now?

To Coda

G5 D5 A5 G5

I'm on - ly ask - ing be - cause I wan - na know —

E5 G5 D5 N.C.

how you wan - na feel. —

Gtr. 3

Gtr. 5 divisi

Gtr. 5 tacet

Gtrs. 1 & 2

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

Harm. -1

1/4

Gtr. 3 tacet
*Gtr. 4: w/ Riff A
E5

The musical notation for the guitar part of "The Sound of Silence" is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note on G4, followed by a half note on A4, and then a quarter rest. A slur connects the G4 note to the A4 note. Above the staff, the chord "G5" is indicated. The second measure contains a quarter note on B4, followed by a quarter note on C5, and then a quarter rest. Above the staff, the chord "E5" is indicated. The third measure contains a quarter note on D5, followed by a quarter note on E5, and then a quarter rest. Above the staff, the chord "G5" is indicated. The fourth measure contains a quarter note on F#5, followed by a quarter note on G5, and then a quarter rest. Above the staff, the chord "E5" is indicated. The fifth measure contains a quarter note on A5, followed by a quarter note on B5, and then a quarter rest. Above the staff, the chord "G5" is indicated. The sixth measure contains a quarter note on C6, followed by a quarter note on D6, and then a quarter rest. Above the staff, the chord "E5" is indicated. The seventh measure contains a quarter note on E6, followed by a quarter note on F#6, and then a quarter rest. Above the staff, the chord "G5" is indicated. The eighth measure contains a quarter note on G6, followed by a quarter note on A6, and then a quarter rest. Above the staff, the chord "E5" is indicated. The ninth measure contains a quarter note on B6, followed by a quarter note on C7, and then a quarter rest. Above the staff, the chord "G5" is indicated. The tenth measure contains a quarter note on D7, followed by a quarter note on E7, and then a quarter rest. Above the staff, the chord "E5" is indicated. The eleventh measure contains a quarter note on F#7, followed by a quarter note on G7, and then a quarter rest. Above the staff, the chord "G5" is indicated. The twelfth measure contains a quarter note on A7, followed by a quarter note on B7, and then a quarter rest. Above the staff, the chord "E5" is indicated. The thirteenth measure contains a quarter note on C8, followed by a quarter note on D8, and then a quarter rest. Above the staff, the chord "G5" is indicated. The fourteenth measure contains a quarter note on E8, followed by a quarter note on F#8, and then a quarter rest. Above the staff, the chord "E5" is indicated. The fifteenth measure contains a quarter note on G8, followed by a quarter note on A8, and then a quarter rest. Above the staff, the chord "G5" is indicated. The sixteenth measure contains a quarter note on B8, followed by a quarter note on C9, and then a quarter rest. Above the staff, the chord "E5" is indicated. The seventeenth measure contains a quarter note on D9, followed by a quarter note on E9, and then a quarter rest. Above the staff, the chord "G5" is indicated. The eighteenth measure contains a quarter note on F#9, followed by a quarter note on G9, and then a quarter rest. Above the staff, the chord "E5" is indicated. The nineteenth measure contains a quarter note on A9, followed by a quarter note on B9, and then a quarter rest. Above the staff, the chord "G5" is indicated. The twentieth measure contains a quarter note on C10, followed by a quarter note on D10, and then a quarter rest. Above the staff, the chord "E5" is indicated. The notation ends with a double bar line.

(Ah.)

2. I'm a wreck, I'm a mess, I'm a spot on the pave - ment.

*Played *p* till D.S.

The second system of musical notation for 'The Rose Tree' continues the melody. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G, then a half note G. This is followed by a quarter rest, then a half note G, then a quarter note G. The melody continues with a quarter rest, then a half note G, then a quarter note G. The system ends with a quarter rest, then a half note G, then a quarter note G. The text '(cont. in notation)' is written at the end of the system.

I'm a

End Riff C

Grtr. 5

grad. bend

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

1/4 1/2 3/4 1

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

1/4 1/2 3/4 1

Gtr. 4: w/ Riff A
 Gtr. 5: w/ Riff C
 E5
 G

num - ber on the wall, I'll make you soul - tir - ed. Yeah, and

Gtrs. 1 & 2

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

I don't think I like this game no more. It goes a -

let ring - - - - -

Gtr. 4: w/ Riff B
 E5
 A5
 G5
 A5

round and 'round and 'round, I'll take it one more time, yeah, one more time.

Gtr. 5

Gtrs. 1 & 2

let ring - - - - -

1/4

3

3 3 3 3

⊕ Coda

D.S. al Coda
G5

Interlude

F5

F5

D5

A5

G5

How you wan-na feel.

*w/ octaver

12 12 12 (12) (12) 12 12 12 (12) (12) (12) 12 (12) 9

*Set for an octave lower.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first 12 measures of the piece, and the second system contains the final 5 measures. The notation is for a single melodic line in treble clef, with a key signature of one flat (B-flat). The melody is characterized by a simple, repetitive pattern of eighth and sixteenth notes, with a final cadence in the last measure. The lyrics 'The Rose Tree' are written below the staff, aligned with the corresponding notes.

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The vocal line includes a melody with a wavy line indicating a long note and a wavy line indicating a tremolo. The guitar accompaniment includes a melody with a wavy line indicating a long note and a wavy line indicating a tremolo. The score is in G major and 4/4 time.

[illegible]

Chorus
A5

Gr. 6
(dist.)

Csus2

Dadd9/F#

G5

A5

And now you crossed that line, you can't come back. Tell me, how does it feel now?

octaver off

(20) 20

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

Gr. 5 tacet

Csus2

Dadd9/F#

G5

A5

It's too late, too much to for - get a - bout. Can't stop now, how does it feel now?

Gr. 1 & 2

(2) 2 0 3 3 3 3 3 0 2 3 3 3 3 0 3

Csus2

Dadd9/F#

G5

(cont. in notation)

Well, I'm on - ly ask - ing be - cause I wan - na know

(3) 3 0 3 3 3 3 3 0 2 3

A5 G5 Dadd9/F# Dsus2

how — you wan - na feel, —

*Gtrs. 1, 2 & 6

** T T T

*Composite arrangement ** T = Thumb on 6th string

A5 G5 Dadd9/F# Dsus2 A5 G5

how — you wan - na feel, — how — you wan - na feel. —
(how — you wan - na

Gtrs. 1, 2 & 6

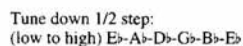
Gtr. 5

(cont. in slashes)

Dadd9/F# Csus2 G6/B A5 G5 Dadd9/F# Dsus4 D

feel.)

Words and Music by Rob Thomas and Mick Jagger



Intro

Moderate Rock ♩ = 120

N.C.

Gtr. 1 (elec.)

Am
Rhy. Fig. 1
Gtr. 4 } 
(elec.) }
f w/ bar
w/ clean ton

*Gtrs. 2 & 3 (elec.)

*Composite arrangement

End Rhy. Fig. 1

1. Feels like you made a mis - take,___

Verse

Gtrs. 2, 3 & 4 tacet

Am Gsus4/A Am

Gtr. 1 tacet

Am Gsus4/A Am

you made some - bod - y's heart — break.

Gtr. 1

(7)

Gtr. 6 (elec.)

mf
w/ dist.
P.M.

5 5 5 5 5 5 5 5

Gtr. 5 (acous.)

mf

5 7 5 5 7 5 5 7 5

Dm C/D Dm

But now I have to let you go, — I have to let you

Gtr. 7 (elec.)

f

**w/ dist., panning delay, harmonizer & volume pedal w/ bar

7 5 (7) (7) (7)

Gtr. 6

P.M.

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

Gtr. 5

6 5 6 7 5 7 5

*Vol. off

**Panning delay set for dotted eighth note regeneration w/ multiple repeats, panning in quarter note rhythm. Harmonizer set for one and two octaves above. Volume pedal is last effect in chain.

***Vol. swell

†Vol. off

Am Gsus4/A Am

go. ———

You left a stain ———

Gtrs. 5 & 6 tacet

A5 G5/A A5 G5/A E/B

*Gtrs. 8 & 9 (elec.) Rhy. Fig. 2

f w/ dist. Harm.

7 (7) (7) (7)

*Composite arrangement

P.M. ———

5 5 5 5

5 5 5

F/C E/B F/C E/B

on ev - 'ry one of my — good — days. But I am strong - er than you

Gtrs. 8 & 9

(6) 7 6 7 6 7 6 7

Dm **A5/D Dm A5/D D5 A5 G5/A A5 G5/A E/B

know, ——— I have to let you go. ———

7 7 7 7 7 7 7 7 7 7 6

**Bass plays D.

Pre-Chorus
2nd time, Gtr. 10 tacet
Gtr. 9 tacet
F5

G5

Gtr. 8
mf

No one's ev - er turned thing you o - ver, — no one's — tried — to
you do is — trag - ic, all my — life —

End Rhy. Fig. 2 Gtr. 6
(Gtr. 8 cont. in slashes)

(6)
(7)

1st time, Gtr. 8 tacet
2nd time, Gtr. 8: w/ Rhy. Fill 1
F/C

A5 D5/A

ev - er — let — you down. — Beau - ti - ful girl, — bless your —
be - fore — was mag - ic. Beau - ti - ful girl, — I can't —

Chorus

1st time, Gtr. 4: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtr. 4: w/ Rhy. Fig. 1 (3 1/2 times)
3rd time, Gtr. 4: w/ Rhy. Fig. 1 (4 1/2 times)
3rd time, Gtr. 11: w/ Riff A (3 3/4 times)
Rhy. Fig. 3A

Gtr. 6 tacet
E/B

Gtrs. 8 & 9 *f*

A5 type2 D5

heart. } I got a dis - ease — deep in - side me, makes me feel un - eas - y, ba - by.
breathe. }

Gtr. 1
mp

5 5 5 7 7 7 7 7 7

Gtrs. 2 & 3 Rhy. Fig. 3

let ring — — — —

let ring — — — —

let ring — — — —

Rhy. Fill 1
Gtr. 8

Riff A
Gtr. 11

[illegible]

To Coda 1 

To Coda 2 

23

Gtrs. 1, 2, 3, 8 & 9 tacet
N.C.

Verse
Gtrs. 8 & 9: w/ Rhy. Fig. 2
A5 G5/A A5 G5/A E/B

2. Feels like you're mak - ing a mess, ——— you're hell on wheels in a black —

Gtr. 10

F/C E/B F/C E/B Dm A5/D Dm A5/D D5

— dress. You drove me — to the fi - re

w/ phaser

A5 G5/A A5 G5/A E/B

and left me there to burn. ——— Ev - 'ry lit - tle

D.S. al Coda 1

⊕ Coda 1

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (last meas.)
Gtrs. 8 & 9: w/ Rhy. Fig. 3A (last meas.)

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (1 1/2 times)
Gtrs. 8 & 9: w/ Rhy. Fig. 3A (1 1/2 times)

— Yeah, well, I think that I'm sick, but leave me be while my world —

Gtr. 1

E Am

— is com - ing down on — me. You taste like hon - ey, hon - ey, tell me can I be your hon - ey -

(7) 6 6 6 6 6 6 7 5 5 7 7 5

Dm

- bee. Be — strong, keep tell - ing my - self that it won't take long till —

(5) 1/4 7

Bridge

Gtrs. 4 tacet Dm

E5

Gtrs. 8 & 9

I'm free of — my dis - ease, — yeah, — I'm free of — my

Gtr. 1

Gtr. 11 (elec.) *f* w/ dist.

Gtr. 1 *divisi*

6 6 6 6 5 4 5 5 7 13 15 10 12 7 6 7 6 7 6 8 10 10 12 4 5

Gtrs. 2 & 3 Rhy. Fill 2

End Rhy. Fill 2

*Gtr. 11 plays tab numbers on top 2 strings, next 8 meas.

7 7 7 5 5 7 5

Gtr. 4 Rhy. Fill 2A

End Rhy. Fill 2A

7 7 7 7

Am^V Dm

dis - ease, — free of — my dis - ease. —

Gtr. 11

Gtr. 1

Gtrs. 2 & 3

D.S.S. al Coda 2
A5 type2

E

Oh, — yeah, well, I got a dis - ease —

♯ Coda 2

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (last meas.)
Gtrs. 8 & 9: w/ Rhy. Fig. 3A (last meas.)

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (1 1/2 times)
Gtrs. 8 & 9: w/ Rhy. Fig. 3A (1 1/2 times)

Yeah, well, I think that I'm sick, but leave me be while my world

Gtr. 1

f

1/4

(7) 5 7 5 (5) 7

Dm

is com - ing down on me. You taste like hon - ey, hon - ey, tell me can I be your hon - ey -

E Am

(7) 6 6 6 6 6 6 7 5 7 5

- bee. Be strong, keep tell-ing my - self that it won't take long till I'm free of my dis - ease.

(Free of my dis -

Dm

Gtrs. 2 & 3: w/ Rhy. Fill 2
Gtr. 4: w/ Rhy. Fill 2A

E5

Gtrs. 8 & 9

1/4

(5) 7 6 6 6 6 5 4 7

dis - ease, yeah, free of my dis - ease.

A5 E5 A5 E5

Gtr. 12 (elec.)

f
w/ dist.

10 9 10 9 10 9 9 9 9 9 9 8 9 8 9 8 9

Gtr. 1

(7) 6 5 4 5 5 5 5 5 5 6

Set me free of my dis - ease. Oo, oh, yeah.

(9) 9 9 9 9 9 9 9 | 10 9 10 9 10 9 10 9 | 9 9 9 9 9 9 8

(6) 6 6 6 5 4 7 | 7 7 7 7 7 6 | 6 6 6 5 4 5

E5 Free time A5

rit.

rit.

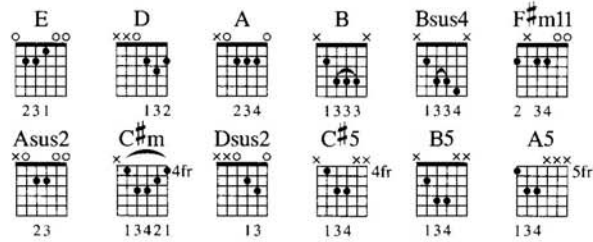
grad. bend 1/2

(8) 9 8 9 8 9 8 9 | 9 9 9 9 9 9 | 7 5

(5) 5 5 5 5 5 5 6 | 6 6 6 | 7 7

Bright Lights

Words and Music by Rob Thomas



Verse
Slowly ♩ = 84

E B

I. She got out ____ of town ____

*Gtr. 1
mp w/ fingers
let ring throughout

TAB

0 1 4 4 4 2 4

*Piano arr. for gtr.

F#m A Asus4 A E

on a rail - way New York _ bound. _ Took all ex - cept _ my name, _

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

B C#m B Bsus4 A

an - oth - er a - li - en _ on _ Broad - way. _ Well,

4 4 4 2 2 3 5 4 5 5 5

E B Bsus4

some things in ____ this world__ you just ____ can't ____ change, ____

F#m A Asus4 A

some things you can't see ____ un - til it gets too ____ late.

Chorus

E D

*Gtr. 2 (acous.) mp

Ba - by, ba - by, ba - by, when all your love is gone, ____ who will save__ me from

*Doubled throughout

A

E

all I'm up a - gainst_ out_ in_ this_ world?_ And

Gtr. 3 (elec.)

Gtr. 1

*Vol. swell

w/ dist. *mp*

5

0 1 2 3 4

Gtr. 3 tacet

D

may - be, may - be, may - be you'll_ find some-thing that's e - nough to keep_ you, but if the

4

4 5 7 9 7 7

A

B

bright lights don't re - ceive_ you, you should turn your - self a - round_ and come on

Gtr. 1

2 5 4 4 4 2

E

home. _____

*Gtr. 3

**Gtr. 4

Gtr. 3 *divisi*

mf

*Mellotron arr. for gtr.

**Pedal steel arr. for gtr.;
w/ clean tone

Gtr. 1

Verse

Gtr. 1 tacet

E

Rhy. Fig. 1

Gtr. 4 tacet

B

Bsus4

B

2. I got a hole _____ in _____ me _____ now, _____

Gtr. 4

grad. bend

1

Gtr. 6 (elec.)

f

w/ dist. & amp tremolo

4/6

4

Rhy. Fig. 1A

Gtr. 5 (elec.)

mf

w/ clean tone

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

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

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

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

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

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

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

F#m11

Asus2

End Rhy. Fig. 1

yeah, I got a scar I can talk a - bout.

2

End Rhy. Fig. 1A

2

E

B

Bsus4

B

And she keeps a pic - ture of me

4

2

C#m B Bsus4 A

in her a - part - ment in the ci - ty.

2 /4 2

Gtrs. 2 & 5: w/ Rhy. Figs. 1 & 1A E B Bsus4 B

Some things in this world, man, they don't make sense, and

Gtr. 6

(2) 4/6 4 4 1/2 (4) 2 4

F#m11 Asus2

some things you don't need until they leave you, then they're things that you miss, you say.

2

Chorus

Gtr. 6 tacet
2nd time, Gtr. 12: w/ Fill 1

E
Rhy. Fig. 2

Dsus2

Gtrs.
2 & 5

Ba - by, ba - by, ba - by, when all your love is gone, — who will save — me from

mf
w/ clean tone
let ring —————

let ring —————

7 9 7 9 7 9 7 5 7 5 7 5 X

A

E

End Rhy. Fig. 2

all I'm up a - gainst — out — in — this — world? —

let ring —————

mp

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

{ And }
{ Yeah, well }

Dsus2

may - be, may - be, may - be you'll — find some-thing that's e-nough to keep — you, but if the

mf
let ring —————

let ring —————

7 9 7 9 7 9 7 5 7 5 7 5 X

Fill 1
Gtr. 12

|||

0

To Coda

A

B

bright lights don't re - ceive you, — { you should } turn your - self a - round — and come on home. —
 { well, yeah... }

let ring —————

4 6 5 7 8 7 9 7 6 8

Bridge

Gtrs. 2, 5 & 7 tacet

C#5

B5

A

B5

*Gtr. 8
(elec.)

f
w/ dist.

Let that cit - y take you in. — (Come on — home. —

Gtr. 9 (elec.)

mf
w/ dist.

9 9 11 9 9 9 12 9 9

Gtr. 10 (elec.)

mf
w/ dist.

mf
w/ dist.

9 9 11 9 9 9 12 9 9

*Doubled throughout

C#5 B5 A5 B5

Let that cit - y spit you out. Come on home.)

(9) 9 9 11 9 9 9 12 9 11

(9) 9 9 11 9 9 9 12 9 11

C#5 B5 (cont. in notation)

Let that cit - y take you down, yeah.

Gtrs. 9, 10 & 11 tacet *D A

Gtr. 8

(11) 7 9 9 11 9 7 7 9 7

(12) (11)

*Chord symbols reflect overall harmony.

D A B

For God's sake, turn a -

Gtr. 8

7 9 9 11 11 14 11 11 (11)
5 7 7 9 9 12 9 9 9

Guitar Solo

Gtrs. 2 & 5: w/ Rhy. Fig. 2
Gtr. 8 tacet

E Dsus2

round. ____

Gtr. 12 (elec.)

f
w/ dist.

hold bend

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

A E

D.S. al Coda

1 1/2

(15) (15) 15 12 15 12 12 15 12 14 12 14 14 12 12 10 12 10 12 12 10 5 3

⦿ Coda

B

Gtr. 7 tacet

Turn your - self a - round, - girl, come on home...

Outro

E
Rhy. Fig. 3

1.

A

End Rhy. Fig. 3

Yeah, come on home...

Gtr. 12

Riff A

let ring-----

let ring-----

End Riff A

Gtr. 12

1/2

0 14 0 12 0 10 0 10 0 8 8

1/2

0 14 0 12 0 10 0 10 0 12 12

let ring-----

*Gtr. 13 (elec.)

mf

w/ dist.

*Doubled throughout

2.

4th time, Begin fade

Gtrs. 2 & 5: w/ Rhy. Fig. 3 (till fade)

Gtr. 12: w/ Riff A (till fade)

E5

A

Ba - by, ba - by, ba - by, ba - by, come on home._____

let ring--
1/2

14 0 14 0 12 0 10 0 10 12 12

2
2
0

3 0 2 3 0 3 0

1., 2., 3. 4.

A5 N.C.

Yeah, come on home. Ba - by, ba - by, ba - by, ba - by, come on home._____

Gtr. 13

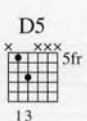
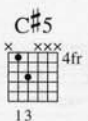
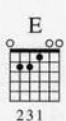
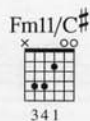
2 2 2 3 3 3 3 3 2 2 3 3 3 3 3

E5 A5 N.C. A5 N.C. Fade out

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

Unwell

Words and Music by Rob Thomas



Intro
Slowly ♩ = 86

Asus2
Rhy. Fig. 1
Gtr. 1 (acous.)

Dsus2

*Gtr. 2

mf

mf

**w/ delay

TAB

*Banjo arr. for gtr.

**Set for quarter-note regeneration w/ 2 repeats.

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

mf

w/ dist.

TAB

F#m11

E

End Rhy. Fig. 1

End Rhy. Fig. 1A

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

Asus2

Dsus2

Gtr. 2

Gtr. 4 (acous.)

mf

F#m11

E

Verse

Gtr. 2 & 4 tacet

D5

E5

A5

F#5

1. All _____ day, _____ star - ing at _____ the ceil - ing, mak - ing

*Gtr. 5

mp

w/ fingers

**w/ delay

*Piano arr. for gtr.

**Set for quarter-note triplet regeneration w/ 2 repeats.

D5 E5 F#5 D5 E5

friends_ with shad - ows on_ my wall._ All_ night,_

A5 F#5 D5

hear - ing voic - es tell - ing me_ that I_ should get_ some sleep_ be - cause_ to - mor -

E5 C#5 D5

- row might_ be good_ for some - thing. Hold on,

Gtr. 5

Gtr. 7 (elec.)

Gtr. 6 (elec.) *mp* (cont. in slashes) *divisi* w/ clean tone

mp w/ slide & reverb

A5 E5 C#5 D5

feel - ing like_ I'm head - ed for_ a break - down and

Chorus

Gtrs. 4 & 5 tacet
3rd time, Gtr. 8: w/ Fill 1

Gtr. 7 tacet
A5

E5

Asus2

*Gtrs. 1 & 4
mf

I don't know why. But I'm not cra - zy, I'm just a lit - tle un -

Gtr. 6

Gtr. 3

mf

12 10 9 11

12 9 9 9

0 0 0 0

0 0 0 0

*Composite arrangement

Dsus2

F#m11/C#

well. I know right now you can't tell, but stay a - while and may - be then you'll see

0 0 0 0

0 0 0 0

E

Asus2

a dif - f'rent side of me. I'm not cra - zy, I'm just a lit - tle im -

0 0 0 0

0 0 0 0

Fill 1
Gtr. 8

(14)

To Coda 1

To Coda 2

Dsus2

F#m11/C#

paired. I know right__ now you don't care, but soon e - nough__ you're gon - na think of me__

Verse

Gtrs. 3 & 4 tacet

D5

E

*E

(Gtr. 1 cont. in notation)

and how__ I used__ to be. 2. Me,

Gtr. 1
mp

*Bass plays G#.

A

F#m

D5

E

talk - ing to__ my - self__ in pub - lic and dodg - ing glanc - es on__ the train. __

Gtr. 7
Gtr. 1 divisi

14

F#m11 Gtr. 7 tacet D5 E A F#m

And I — know, — I know they've all — been talk - ing 'bout — me.

Gtr. 1

let ring —————

Dsus2 Esus4

I can hear — them whis - per and it makes — me think — there must — be some - thing wrong —

let ring ————— let ring —————

Pre-Chorus

C#5 Dsus2 A5 E5

— with — me. — Out of all — the ho - urs think - ing,

C#m7 Dsus2 A5 E5

some - how - I've lost my mind. But

(some - how...)

let ring ----- (cont. in slashes)

4 6 4 5 2 0 4 2 2 0

⊕ Coda 1

E Dsus2

and how I used to be.

Gtr. 8 (elec.)

f w/ dist.

2 5 7 5 5 7 5 4 5 4

F#m Dsus2

I've been talk - ing in my sleep.

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

F#m

Dsus2

Pret - ty soon _ they'll come _ to get _ me.

F#m

E

They'll _ be tak - ing me _ a

D.S. al Coda 2

way. _

Coda 2

and how _ I used _ to be, _

Outro

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (3 times)

Asus2

Dsus2

yeah, how _ I used _ to be, _

Gtr. 2

Riff A

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

F#m11

E

yeah, _

how _ I used _ to be, _

End Riff A

5 7 5 7 5 7 5 5 7 5 7 5 5 7 5 7 5 5 0 0 5 7 5 0 7 9 7

Gtr. 2: w/ Riff A

Asus2

Dsus2

oh, yeah. _

Well, I'm _ just a lit - tle un -

F#m11

E

well. _

How _ I used _ to be, _

Asus2

Begin fade

Dsus2

(A lit - tle un - well. how I used to be, -

Gtr. 2

F#m11

E

yeah, - I'm just a lit - tle un -

Asus2

Dsus2

Segue to "Cold"
Fade out

Gtr. 1

well. A lit - tle un - well.)

Gtr. 2

Gtr. 3

Words and Music by Rob Thomas and Matt Serletic

C G/B Am F E D A Bm G5 F#

32 1 1 34 231 134211 231 132 111 13421 2 34 134211

Slow Rock ♩ = 92

G5 A5 G5 A5 G5 A5 G5 A5 G5 A5 G5 A5

*Microphonic fdbk.; not caused by string vibration.

**Doubled throughout

The second system of the exercise is written on a treble clef staff. It continues the eighth-note patterns from the first system, with notes beamed in pairs. Above the staff, the notes are labeled with their fingering: G5, A5, G5, A5, G5, A5, G5, A5, G5, A5, G5, A5, G5, A5, G5, A5. The bass staff shows the corresponding fingerings: 5, 7, 5, 7, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7. The system concludes with a double bar line.

Verse

Gtr. 2 tacet
2nd time, Gtr. 8 tacet
2nd time, Gtr. 9: w/ Riff B (3 times)

2nd time, Gtr. 10: w/ Riff C (3 times)

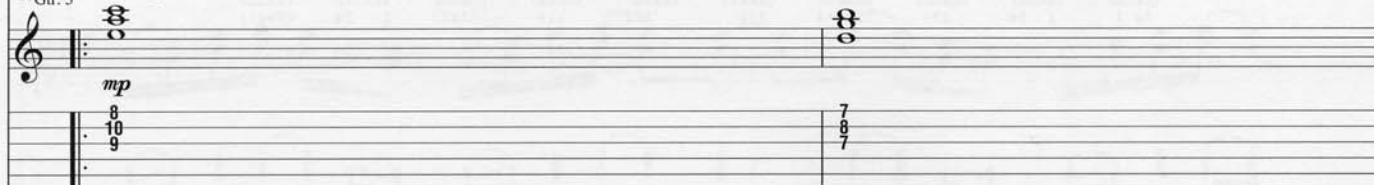
*Am

G/A



1. I will do with - out
2. Yeah, you will go with - out

**Gtr. 3 Rhy. Fig. 1



**Elec. piano arr. for gtr.

Gtr. 1

Riff A



*Chord symbols reflect overall harmony.

Am6

Gtrs. 1 & 3 tacet

Fsus2

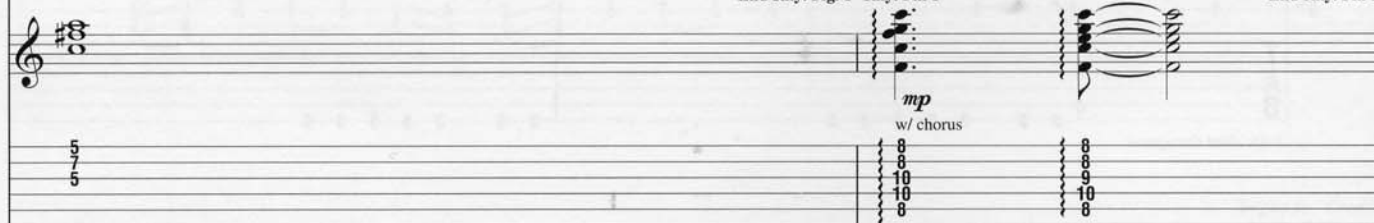
C/F



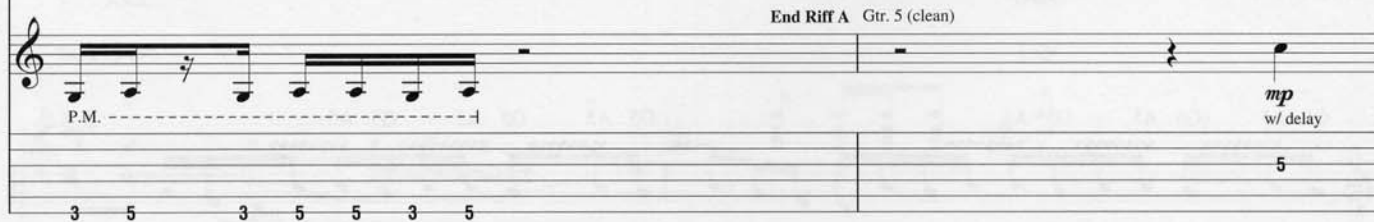
the spac - es in be - tween
the bet - ter part of me.

End Rhy. Fig. 1 Gtr. 4 (clean)
Rhy. Fill 1

End Rhy. Fill 1

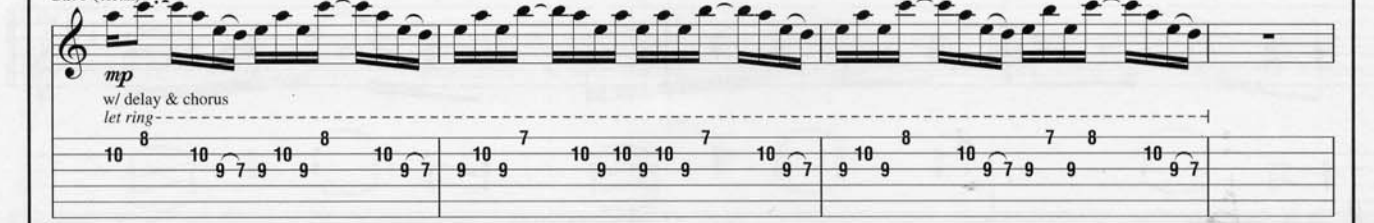


End Riff A Gtr. 5 (clean)



Riff B

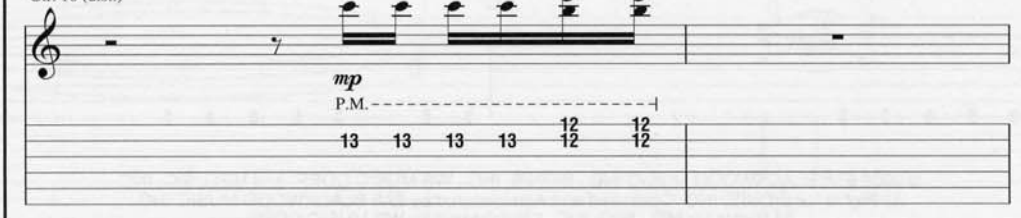
Gtr. 9 (clean)



mp
w/ delay & chorus
let ring

Riff C

Gtr. 10 (dist.)



mp

P.M.

13 13 13 13 12 12

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

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

Am

Gtr. 5

if you could tell me now
And there will be no doubt

4 7 4

G/A

Am6

Gtr. 4: w/ Rhy. Fill 1
Fsus2

C/F

what it means to be.
what this all could mean.

5

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

Gtr. 5: tacet
G/A

You have been found out,
You will be found out,

Gtr. 6 (dist.)

Gtr. 6

Gtr. 5: divisi

P.M.-----

4 7 4

12 12

13 13 13 13 12 12

Gtr. 1

Gtr. 7 (dist.)

Gtr. 1: divisi

mf

12 12

14

3 5 3 5 5 3 5

3 5 3 5 5 3 5

Voc. Fig. 1

(There will be no doubt.)

Am6 Gtr. 6 tacet Fsus2 C/F Gsus4

I have been de - ceived by the one that I need. Tell
I can - not be - lieve in

Gtr. 4

12 12 8 8 13
12 12 10 10 12
8 8 10 10 10

(14) 12 13 14 13 13
2 5 2 5 5 2 5 1 1 1 1 1 3 3 3 3

(Gtr. 1 cont. in slashes)

Chorus
Gtrs. 4 & 7 tacet
C G/B

Gtr. 1 $\diamond$
f

— me why — you got - ta be so cold. — How'd you get so high? — Why you keep-ing me low? —

Gtr. 8 (clean)
mf

8 9 7 9 8 9 8 9 7 9 8 9 (9) 8 7 5 7 8 7 8 7 5 7 8 7

Am F

You don't know, { You don't know, you don't know. } And tell —
{ You don't know, }

let ring — — — — — let ring — — — — — let ring — — — — —

7 9 8 9 7 9 8 9 8 9 7 9 8 9 7 10 12 13
10 10 12 12 14

C

G/B

E

(2nd time, cont. in notation)

me how we're gon - na make it last; you're read - y to fly, I'm read - y to crash.

1.

Am

(cont. in notation)

Don't go, don't go, no.

Gr. 8
Gr. 2
divisi

2.

Am

F

Don't go. Don't go a - way.

Gr. 8
Gr. 1

D7

The musical score is divided into two systems. The first system includes a guitar part (Gtr. 2) with a melodic line and a fretboard diagram below it, and a guitar/organ part (Gtr. 11) with a melodic line and a fretboard diagram. The second system includes a guitar part (Gtr. 1) with a melodic line and a fretboard diagram, and a guitar/organ part (Gtr. 11) with a melodic line and a fretboard diagram. The score is written for guitar and organ, with a key signature of one sharp (F#) and a 12/8 time signature. The guitar part (Gtr. 2) is in the treble clef, and the guitar/organ part (Gtr. 11) is in the treble clef. The organ part (Gtr. 11) is in the bass clef. The guitar part (Gtr. 1) is in the treble clef. The guitar/organ part (Gtr. 11) is in the treble clef. The score is written for guitar and organ, with a key signature of one sharp (F#) and a 12/8 time signature. The guitar part (Gtr. 2) is in the treble clef, and the guitar/organ part (Gtr. 11) is in the treble clef. The organ part (Gtr. 11) is in the bass clef. The guitar part (Gtr. 1) is in the treble clef. The guitar/organ part (Gtr. 11) is in the treble clef.

Gtr. 1 tacet
Am

Gtr. 2

Gtr. 1: w/ Rhy. Fill 2

D7

Gtr. 11

Am

Gtr. 1: w/ Rhy. Fill 2

G/A

Gtr. 12 (dist.)

Gtr. 2 divisi

Gtr. 11

8 10 9

7 8 7

D/A F

Tell _

Gtrs. 1 & 11

(Gtr. 1 cont. in slashes)

Outro-Chorus

Gtrs. 2, 11 & 12 tacet

D

A

Gtr. 1

me why_ you got-ta be so cold._ How'd you get so high?_ Why you keep-ing me low?_

Gtr. 8

Bm

G5

You don't_ know,_ you don't_ know, you don't_ know. And tell _

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

D
Rhy. Fig. 2

A

F#

me how we're gon-na make it last; you're read-y to fly, I'm read-y to crash.

Bm

G5

End Rhy. Fig. 2

Don't go, yeah, don't go. And tell

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

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

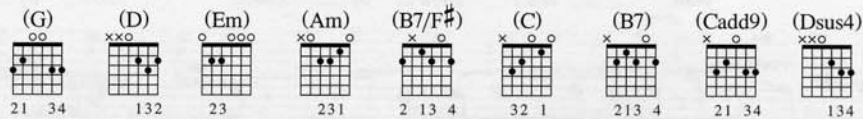
D

A

F#

me why you got-ta be so cold, tell me an-y-thing a-bout you I don't

Words and Music by Rob Thomas



Intro

Moderate Rock ♩ = 128

Gtr. 1
(elec.)

$$^*(G)$$

Gtrs. 1 & **2

mf
w/ slight dist.
let ring - - -

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

**Gtr. 2 (acous.) played *mp*

(G)

Rhy. Fig. 1

Gtr. 3
(elec.)

mp
w/ clean tone
Riff A

End Rhy. Fig. 1

End Riff A

let ring-

let ring

Verse

Gtr. 4 tacet

(G)

Gtrs. 1 & 2: w/ Riff A

Riff B

End Riff B

1. Ev - 'ry - where some - one's

mp
w/ clean tone
let ring - - -

Gr. 3 tacet
Fm
(Em)

get - ting o - ver; ev - e - ry - bod - y cries and some - times

(cont. in slashes)

(Am) (D)

Gr. 1

you can still lose e - ven if you real - ly try.

Gr. 5 (acous.)

Riff C

mf
let ring--

3 3 5 3 7 5 3

Gr. 5 tacet
(G)
Rhy. Fig. 2

Gr. 1 & 2

Talk - ing 'bout the dream like the dream is o - ver;

Gr. 5

End Riff C

let ring--

(3) 3 3 3 5 3 3

Gr. 3

Riff D

let ring--

3 0 0 0 0

(Em) (Am)

talk like that won't get you no - where. Ev - 'ry - bod - y's trust - ing in the

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

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

(Em) Eb5 (D5) Eb5/Db (D5/C) Eb5/C (D5/B) Eb5/Bb (D5/A)

End Rhy. Fig. 2

Gtrs. 1 & 2 (cont. in notation)

heart like the heart don't lie. _____ And

Gtr. 6 (elec.) Riff E2 End Riff E2

mp w/ clean tone let ring -----

7 8 10 8 10

Gtr. 5 Riff E1 End Riff E1

let ring -----

2 3 3 3 3 3 5 3 3 9 8 9

End Riff D Riff E Gtrs. 1, 2 & 3 End Riff E

Gtr. 3 let ring ----- (cont. in slashes)

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

Chorus

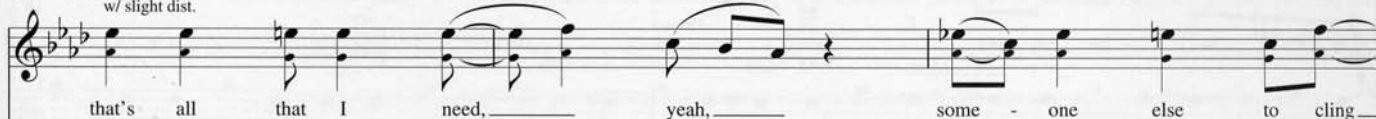
Gtrs. 2, 5 & 6 tacet
2nd time, Bkgd. Voc.: w/ Voc. Fill 1

(G) (B7/F#) (Em) (C) (G) (B7/F#)

Rhy. Fig. 3

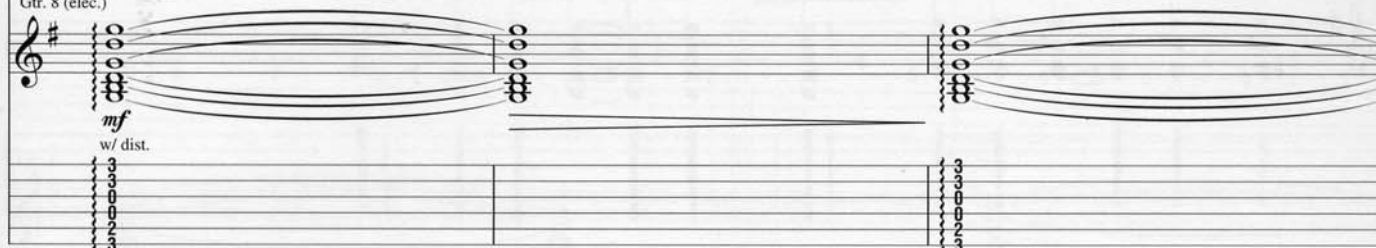
Gtrs. 1,
3 & *7

w/ slight dist.



Gtr. 8 (elec.)

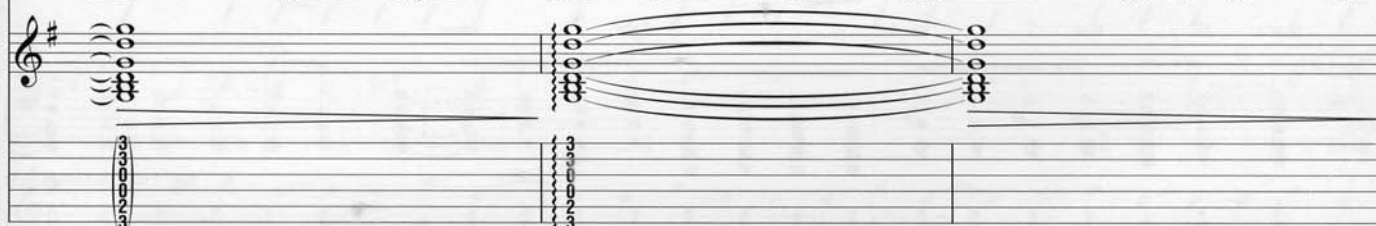
mf
w/ dist.



* Gtr. 7 (elec.) played *mf*

2nd time, Bkgd. Voc.: w/ Voc. Fill 2

(Em) (C) (G) (B7) (Em) (D)



(Cadd9)

(D)

A^b
(G)

End Rhy. Fig. 3

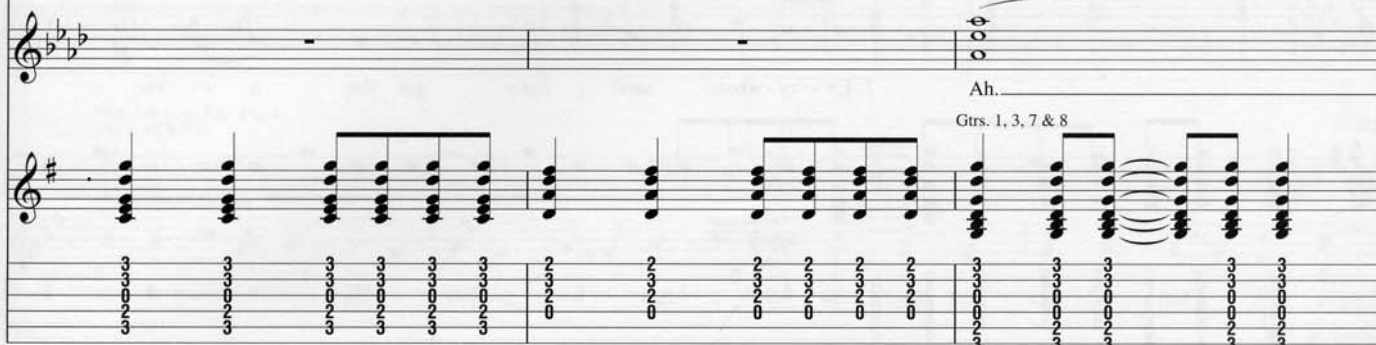
(cont. in notation)



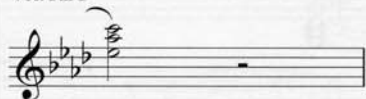
Voc. Fig. 1

Ah.

Gtrs. 1, 3, 7 & 8



Voc. Fill 1



Voc. Fill 2



(Some - one I can lean...)

C7 (B7) Fm (Em) D $\flat$ (C)

and in the morn - ing, let me down. 'Cause

End Voc. Fig. 1

To Coda

Gtrs. 7 & 8 tacet

A $\flat$ (G) C7 (B7)

Gtrs. 7 & 8

(Cadd9) (D) (Cadd9)

(cont. in notation)

that's all that I need right now.

Gtrs. 1 & 3

(Gtr. 1 cont. in bottom staff)

Verse

E $\flat$ E $\flat$ sus2 E $\flat$ A $\flat$ (D) (Dsus2) (D) (G)

Gtr. 2

2. Ev - 'ry - where some - one's get - ting o - ver;

Gtr. 3

w/ clean tone let ring

Gtrs. 1, 7 & 8

⊕ Coda

Bridge

Gtrs. 3, 6 & 7 tacet

D $\flat$ m7

(Cm7)

Gtrs. 6 & 7

(D) (Dsus4) (D) (Cadd9)

right now. And life ain't no beau - ty show, -

Gtr. 1

Cm7
(Bm7)

Fsus4
(E $\flat$ sus4)

(Am)

Gtr. 1

we don't know where to - mor - row ends. And when we're sad, -

Gtr. 9 (elec.)

(cont. in slashes) *mp* w/ clean tone & tremolo effect

let ring-----

(D)

(Am)

(D)

(When we're sad.) it's kind of a drag. Oh. -

tremolo off

f w/ dist.

Gtrs. 1, 3, 7 & 8: w/ Rhy. Fig. 3

A♭ (G) C7 (B7) Fm (Em) E♭ (D) D♭add9 (Cadd9)

The first system of musical notation for 'The Sound of Silence' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff contains a melody with various ornaments (wavy lines) and slurs. The bass staff contains a bass line with fingerings (10, 7, 11, 10, 11, 11, 10, 10, 10, 10, 8, 10, 8, 7, 8, 7, 9) and a 'hold bend' instruction. Chord symbols are placed above the treble staff: A♭ (G), C7 (B7), Fm (Em), E♭ (D), and D♭add9 (Cadd9).

Eb
 (D)

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

(G)

Gtrs.
 1, 3, 7 & 8

(cont. in notation)

Gtr. 9 tacet

C7
 (B7)

Well, just stay all through the night and in the morn-

Gtrs.
 1, 3, 7 & 8

8 8 7 9 8 7 9 7 8 7 9 7 5

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

Chorus

Gtrs. 1, 3, 7 & 8: w/ Rhy. Fig. 3 (1st 5 meas.)

A^b (G) $C7/G$ (B7/F#) Fm (Em) D^b (C) A^b (G) $C7/G$ (B7/F#) Fm (Em) D^b (C)

that's all that I need, _____ yeah, _____ that's all that I need, _____ yeah, _____ yeah, _____

A^b (G) $C7$ (B7) (Em) (D) (Dsus4) (D) (Cadd9)

that's all that I need _____ right now, _____

Gtr. 10 (elec.)

f w/ dist.

10 10 10 10 8 7
7 7 7 7 5 4

(D) (Dsus4) (D) (Cadd9) (D) (Dsus4) (D)

right now. _____

10 10 10 10 8 7 10 10 10 10 8 7 10 10 10 10 10
7 7 7 7 5 4 7 7 7 7 5 4 7 7 7 7 7

Outro

Gtrs. 1 & 2: w/ Riff A
Gtr. 4: w/ Riff B
Gtr. 10: tacet

(G) (G) Gtrs. 3 & 8

(Gtr. 7 cont. in notation)

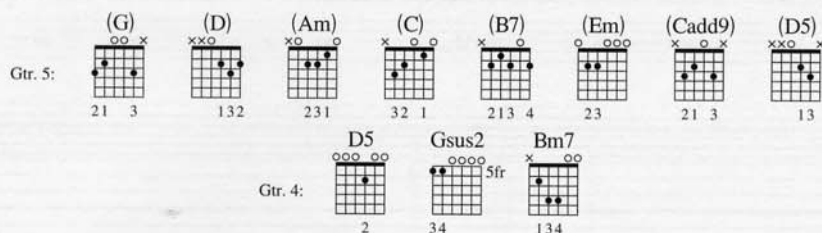
Gtr. 7

Play 3 times Gtrs. 1, 2, 4 & 7

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

Hand Me Down

Words and Music by Rob Thomas



Gtrs. 1-3, 7-9: Tune down 1/2 step:
(low to high) E>A>D>G>B>E>

Gtrs. 4 & 6: DADGAD tuning, down 1/2 step:
(low to high) D>A>D>G>A>D>

Gtr. 5: Capo VII. Tune down 1/2 step:
(low to high) E>A>D>G>B>E>

Intro

Free time

*Dadd9

Moderately slow ♩ = 66

**Gtr. 1

****pp* < *mf*
†w/ delay let ring

pp < *mf*
w/ slide

TAB

12 10 11 14 12 10 12 14 7 10 12

*Chord symbols reflect overall harmony.

**Pedal steel arr. for gtr.

***Vol. swell.

†Set for infinite repeat hold

D Gadd9 D Gadd9

1. Some -

Gtr. 1

delay off

10 10 12 14 (14) 10 10

mf w/ fingers

let ring

2 3 3 2 2 3

0 3

††Gtr. 2

mf w/ fingers

let ring

2 3 3 2 2 3

0 3

††Two pianos arr. for gtr.

Verse

Gtr. 2 tacet

D

day they'll find your small - town world — on a big - town av - e - nue,

Gtr. 1

(10)

Gtr. 1 tacet

Gadd9

gon - na make you like the way they talk when they're talk - in' to you. —

D

— Gon - na make you break out of your shell 'cause they tell you to,

Gadd9

gon - na make you like the way they lie — bet - ter than — the truth. —

Bm7

3

Gtr. 2

let ring ————

3 2

Gadd9

— They'll tell you ev - 'ry - thing you want - ed some - one else to say,

let ring ————

let ring ————

2

2

3

they're gon - na break your heart. ____ Yeah, from what I've seen ____

let ring - - - - -

3

Chorus

D **A**

you're just one more ____ hand - me - down, -

Riff A
Gtr. 2 *Sva* -

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

*Gtr. 3 *mf*

2 2 2 2 0 2 2 | 2 2 2 2 0 2 2

*Elec. piano arr. for gtr.

Em **Em7** **G**

and no one's tried ____ to give ____ you what you need. -

Gtr. 2 *Sva* -

17 14 15 14 17 17 17 15 17 | 15 17 16 17 14 17 17

Gtr. 1

let ring - - - - -

12 10 10

Gtr. 3

0 0 0 0 3 0 0 0 | 0 0 0 0 0 0 0

Gtr. 1 tacet
D

A

F#

So, lay all your trou - bles down,

End Riff A

Gtr. 2 *8va*

14 17 14 17 17 17 15 17 14 17 17 17 17 18 17 18

Gtr. 3

2 2 0 2 5 0 0 0 0 0

Bm

Gadd9

I am with you now. 2. Some -

Gtr. 1 *loco*

Gtr. 2 *divisi*

16 14 12 17 12

Gtr. 3

let ring

3 4 3 3

Verse

Gtrs. 1 & 3 tacet

D5

Gtr. 4
(acous.)

mp

bod - y ought - ta take you in _____ try to make you love a - gain,

let ring -----

3/3 3

Gsus2

try to make you like the way they feel when they're un - der your skin. ____

let ring -----

3/2 2

3

D5

____ Nev - er once do you think that they would lie when they're hold - in' you, ____

let ring -----

2/3 3

0

Gsus2

then you won - der why they have - n't called when they said they'd call

let ring

3 3 2

Bm7

you. You'll start to won - der if you're ev - er gon - na make it by,

let ring

2 3 3

Gsus2

you'll start to think you were born blind. From what I've seen

let ring

10 10 10 15 15
12 12 12 15 15
12 12 12 16 16

3

Chorus

Gtr. 2: w/ Riff A

* (G)

(D)

Gtr. 5
(acous.)

mp

you're just one more hand - me - down, -

Gtr. 1

14 12

Gtr. 3

Rhy. Fig. 1

2

3

0

2

0

2

2

2

Gtr. 4

0

2

4

2

4

5

*Symbols in parentheses reflect chords respective to capoed gtr. and do not reflect actual pitch.

(Am)

(C)

'cause no one's tried to give you what you need. -

steady gliss.

2 7 7

0 0 0 0 3 3 3 3

2 4 2 4 2 2 2

(G) (D) (B7)

So, lay all your troubles down,

14 12

End Rhy. Fig. 1

let ring-----

2 4 2 4

Gtr. 1 tacet (Em) Gtr. 4 tacet (C)

I am with you now. I'm here for the

Gtr. 3 let ring-----

Gtr. 4 Gtr. 6 (elec.)

Gtr. 2 8va-----

mf w/ dist. & slide

7 8

16 17 17 17 15 17 14 17

Bridge

Gtrs. 2 & 5 tacet

Bm
(Em)

F#
(B)

hard — times, the straight to your — heart times, when liv - in' ain't —

Gtr. 7 (elec.) *mf* w/ dist. & Whammy pedal

Gtr. 8 (elec.) *mf* w/ dist. *divisi*

Gtr. 6

Gtr. 3

12 9 14 (14) 11 8 11 (11)

0 0 9 9/11 (11) (11) 9

2/3 4 2/3 4 2/3 4 2/3 4 2/3 3 2/3 3 2/3 3 2/3 3

*Symbols in parentheses represent chord names respective to capoed gtr. Symbols above represent actual sounding chords.

— eas - y, — you can — stand — up a - gainst — me, and may - be re -

D (G) E9 (A9)

Gtr. 7

Gtr. 8

Gtr. 6

Gtr. 1

Gtr. 3 *divisi*

10 7 12 10 9 9 7 6 7 9 (9) 7 7/9 7/9

2/3 2 2/3 2 2/3 2 2/14 2 7 0 2 0 1 2 0 1 2 0 1 2 0 1 2 0 1

**Gtr. 1 to right of slash in tab.

Gtr. 1 tacet
Em9 (Am9)

ly on me, and cry on me, yeah.

Gtr. 7

Gtr. 8

8 5 | 10 7 | 8 5

Gtr. 6

5 9 | (9) 10 | 7 | 7

Gtr. 3

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

Guitar Solo

Gtr. 6 tacet
D (G)

Dsus4 (Gsus4) D (G) A (D)

Oh, no,

Gtr. 9 (elec.)

mf
w/ slight dist. & delay

10 12 10 11 9 11 | 7 9 9 (9) 7 9 7 9 7 9 | 7

1/2

Gtr. 7

Gtr. 8
divisi

7 7

Gtr. 3

let ring-----

3 2 | 0 2 | 0 2 | 0 2

Gtrs. 7 & 8 tacet

Em
(Am)

G
(C)



no, no.

3. Some -

Gtr. 9



Gtr. 6



Gtr. 3

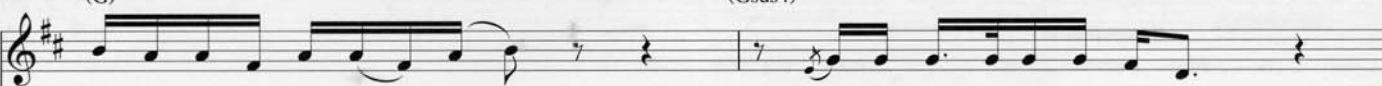


Verse

Gtrs. 3 & 6 tacet

D
(G)

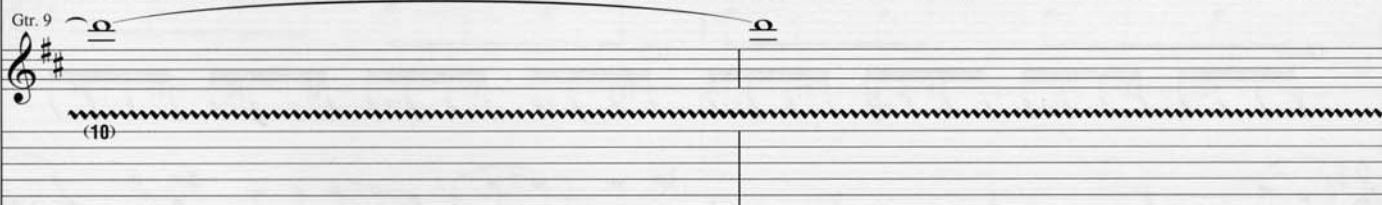
Dsus4
(Gsus4)



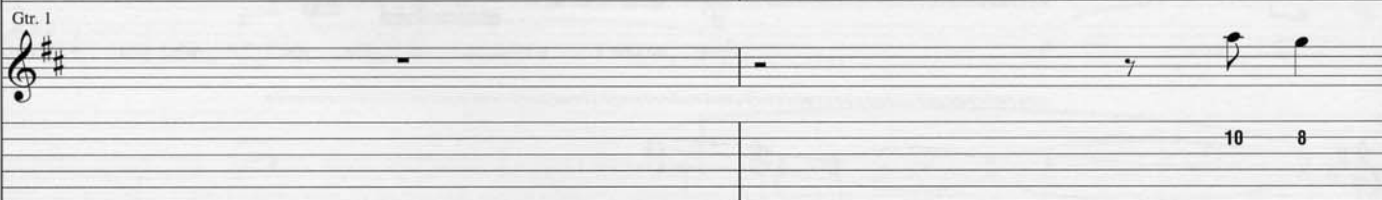
day they'll o - pen up your world, _

shake it down to the draw - in' board,

Gtr. 9



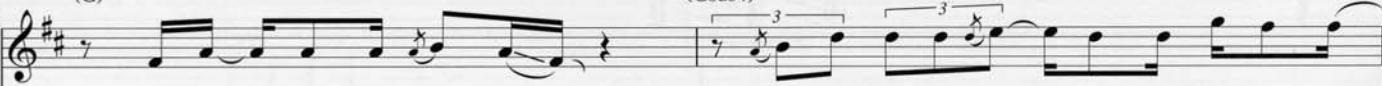
Gtr. 1



Gtr. 9 tacet

D
(G)

Dsus4
(Gsus4)



do their best to change you. _

They still can't e - rase you. From what I've seen _

Gtr. 1



Chorus

Gtr. 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 1

(G)

(D)

Gtr. 5

you're just one more hand - me - down -

Gtr. 1

14

12

10

9

Gtr. 6

Gtr. 4
divisi

7/4

2

4

*Gtr. 4 to the right of slash in tab.

(Am)

(C)

'cause no one's tried to give you what you need -

steady gliss.

10 10 10 12 12 12

2

4

2

4

(G) Gtr. 1 tacet (D) (B7)

So, lay all your troubles down,

12 14 12

7/2 4/5 2/5 4

(Em) (C)

I am with you now, lay them down on me.

Gtr. 2 8va

14 17 14 17 17 17 15 17 15 17 15 17 15 17

Gtr. 6

7 9 9 7

Gtr. 4

2 2 4 4 2 2 4 4

Gtr. 3

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

Gtr. 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 1

(G)

(D)



Oh, yeah, you're just one more hand-me-down

Gtr. 1



14 12

Gtr. 6



Gtr. 4
divisi

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

(Am)

(Cadd9)



and all those nights don't give you what you need



15

14

12

10

12



2 4 2 4
2 2 2 2

(G) (D5) (B7)

So, lay all your troubles down, _

14 12 14

7/2 5 4 5 2 5 4

(Em)

on _ me. _

Gtr. 2 8va

14 17 14 17 17 17 15 17 14 17 14 17 17 17 15 17

Gtr. 4

0 0 4 4 2

Gtr. 1

Gtr. 6 divisi

12

Gtr. 2 tacet
(G)
Rhy. Fig. 2

(G)

Rhy. Fig. 2

(C)

End Rhy. Fig. 2

Gtr. 1

Gtr. &
divisi

Riff B

End Riff B

Gtr. 5: w/ Rhy. Fig. 2 (till fade)
Gtr. 6 tacet

$$\begin{matrix} D \\ (G) \end{matrix}$$

Gsus2
(Csus2)

Gtr. 1

Gtr. 9

Gtr. 4

Gtr. 6: w/ Riff B

D
(G)

Gsus2
(Csus2)

$$\begin{matrix} D \\ (G) \end{matrix}$$

8va-----

[illegible]

Gtr. 4: w/ Rhy. Fig. 3 (till fade)

Gsus2
(Csus2)

$$\begin{matrix} D \\ (G) \end{matrix}$$

Gsus2
(Csus2)

8va - 7

[illegible]

Begin fade
Gsus2
(Csus2)

D
(G)
loco

14 12

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

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

(7) 7/9 7 7 7/9 7 7

D
(G)

Gsus2
(Csus2)

9 10 9 7

10 12 12 10 10 10 9 10 9 7 9 7 9 7 8 7 5 7 5

(7)

D (G) Gsus2 (Csus2)

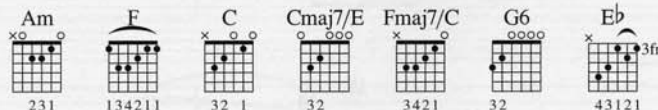
D (G) Gsus2 (Csus2) *Fade out*

loco

dist. off w/o slide

Could I Be You

Words and Music by Paul Doucette



Intro Moderately ♩ = 96

*Gtr. 1 **C

mf
***w/ delay & fingers
let ring throughout

Riff A

TAB

5 5 5 5 3 3 5 6 6 5 5 5 5 5 3

3 3

*Elec. piano arr. for gtr.

**Chord symbols reflect overall harmony.

***Set for eighth-note regeneration and 0% feedback.

Verse

C Cmaj7/E

1. Some - thing is wrong _____ with the

End Riff A

3 5 6 5 6 5 0

3

Am F

Gtr. 2 (acous.) *mf*

sum _____ of _____ us, _____ that I can't _____ seem _____

Gtr. 1

5 5 5 5 3 3 5 6 6 6

Gtr. 3 (acous.) *mf*

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

1 1 1 1 1 1 1 1 1 1 2 2 2 2

0 0 0 0 0 0 0 0 0 0 3 3 3 3

0 0 0 0 0 0 0 0 0 0 4 4 4 4

C Cmaj7/E

to e - rase.

(6) 5 5 5 5 3 5 3 6 6 5 0

C Cmaj7/E Am

How can I be the on - ly one

(6) 5 5 5 5 3

Chord progression: F C

with - out a smile on my face?

Chord progression: Cmaj7/E

When, now you're laugh - in' out loud

Chorus

Gtr. 1 tacet

Fmaj7/C

Rhy. Fig. 1

G6

*Gtrs.
2 & 3

at just the thought of be - in' a - live

Gtr. 4 (elec.)

Rhy. Fig. 1A

f
w/ dist.

Gtr. 5 (elec.)

Rhy. Fig. 1B

mf
w/ clean tone

*Composite arrangement

Am

Gtr. 6 tacet
Fmaj7/C

Gtrs.
2 & 3

and I was won - der - in' could I just

Riff A

End Riff A

Gtr. 6 (elec.)

8va

H.H.
let ring

5(17) 5(17) 5(17) 7(19) 7(19)

Gtr. 4

End Rhy. Fig. 1A

Gtr. 5

G6

Gtrs. 2 & 3

End Rhy. Fig. 1

Gtr. 1: w/ Riff A
C

be you to - night?

Gtr. 4

Gtr. 5

End Rhy. Fig. 1B

Verse

Gtrs. 2, 3 & 5 tacet

C

Cmaj7/E

Am

2. You show your pain like it real - ly hurts,

Gtr. 4

P.M. ---

P.M. ---

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

*Sung ahead of beat.

G5 F

and I can't e - ven start to feel mine.

Gtr. 7 (elec.)

f steady gliss.
w/ dist. & slide

Gtr. 4

P.M. ---

P.M. ---

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

The musical score is arranged in four systems. The first system shows the vocal line for 'And I'm stand - in' in ___ place' with a guitar accompaniment. The second system features a guitar solo for 'Gr. 7' with a 'steady gliss.' effect and a 'Bend 2nd string behind nut' instruction. The third system shows a guitar part for 'Gr. 8 (elec.)' with a 'w/ dist.' effect. The fourth system features a guitar part for 'Gr. 4' with a 'w/ dist.' effect. The score includes various musical notations such as chords (C, Cmaj7/E), notes, rests, and guitar-specific instructions like 'steady gliss.' and 'Bend 2nd string behind nut'.

[illegible]

F

and I see your progress stretched out for miles,

5 6

C Cmaj7/E

and miles. And you're laugh - in' out loud

5 4 4 4 4 4 4 4

Chorus

Gtrs. 2, 3 & 5: w/ Rhy. Figs. 1 & 1B
Gtr. 4: w/ Rhy. Fig. 1A
Gtr. 6: w/ Riff A (3 times)

F

G6add11

Am

Asus2

at just the thought of be - in' a - live. Yeah,

Am

F

G6add11

and I was won - der - in' could I just be you to - night?

Gtr. 4

Bridge

Fmaj7/C

Rhy. Fig. 2

Gtr. 5

Gtr. 5: w/ Rhy. Fig. 2 (2 times)

Fmaj7

End Rhy. Fig. 2

This is the sound that I make, these are the words

Gtr. 9

dist. & phase shifter off

w/ bar - - - -
-1 1/2 -1 1/2
12 12 12
13 13 13
14 14 14

12 10

8 5

Gtr. 8

dist. & phase shifter off

w/ bar - - - -
-1 1/2 -1 1/2
8 8 8
10 10 10
10 10 10

13 10

8 5

Gtr. 4

1/4

3

E5 A5 Fmaj7 E5 A5

I chose. — Some - how the right — thing — to say —

(5) 12 10 8 5

(5) 13 10 8 5

1/4 3

Fmaj7/C

Gtr. 2 just won't come out, —

Gtr. 9

Gtr. 8 divisi

Gtr. 3

Gtr. 4

Gtrs. 4, 8 & 9 tacet

(it) just won't come out. And you're laugh - in' out loud

Gtr. 3

Chorus

Fmaj7/C

Rhy. Fig. 3

G6

at the thought of be - in' a - live.

Gtr. 4

Gtr. 3

Gtr. 6: w/ Riff A
Am

End Rhy. Fig. 3

And I was won -

End Rhy. Fig. 4

End Voc. Fig. 1

End Rhy. Fig. 4A

And I was won - der - in'.

1 1 2 3

C B $\flat$ 5 B5 C5 C E $\flat$

And I was won - der - in'.

F C B $\flat$ 5 B5 C5

Yeah, I, and I was won -

Gtr. 3 C A $\flat$ F

rit.

Gtrs. 3 & 4 tacet
C

der - in', I was won - der - in', ah, yeah.

rit.

(Nah, nah, nah, nah, nah, nah, nah.)

Gtr. 4

rit.

4 4 4 4 1
4 4 4 4 1
4 4 4 4 1
4 4 4 4 1

Downfall

Words and Music by Rob Thomas and Matt Serletic



Moderate Rock ♩ = 128

Verse

Em

1. I won - der how you sleep. I won - der what you

Rhy. Fig. 1
*Gtr. 1

mf

TAB

4 2 3 0 4

*Piano arr. for gtr.

D

think of — me. — If I could go back

Am

let ring — — — — — let ring — — — — —

2 0 2 3 2 0

Em

would you have ev - er been with me? — I want you to be un -

D

let ring — — — — —

5 4 2 3 0 4 2 0

G

Rhy. Fill 1

Gtrs. 3 & 4
(dist.)

Am

I want you to be - lieve in me. I want _

End Riff A

(4)

4 (4) 11 7 (7) 4

let ring -----

(7)
(4)
4

ch ch 4 ch 4 ch 4

*Composite arrangement

C7 G5 Dsus4 D D6sus2

I've al - ways been with you. Here and now, —

End Rhy. Fig. 2

Gtrs. 3 & 4: w/ Rhy. Fig. 2 (2 times)
E5 D5/E E5 C C7 G5

— give all that's with - in —

Dsus4 D D6sus2 E5 D5/E E5 C C7

— you. Be my sav - ior — and I'll —

Gtr. 5 (clean)

Riff B

mp
let ring throughout

End Riff B

To Coda

G5 Dsus4 D D6sus2

— be your down - fall. Mm, hm, mm, hm, —

Gtrs. 3 & 4

Riff C

End Riff C

Riff D

Gtr. 2

C

G5

(Gtr. 3 cont. in notation)

mm. — hm. —

2. Here we go a -

End Riff D

Gtr. 2

Fill 1
Gtr. 5

End Fill 1

Verse

Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 2, 4 & 5 tacet

Em

D

gain, —

a - shamed of — be - ing bro - ken — in. —

Gtr. 3

Am

We're get - ting off track,

I, — I wan - na get you —

[illegible][illegible][illegible]

⊕ Coda

Gtr. 2: w/ Riff D
Gtrs. 3 & 4: w/ Rhy. Fig. 3
Gtr. 5: w/ Riff C

E5 D5/E E5 C

mm, ____ hm, ____ mm, ____ hm, ____

Gr. 5: w/ Fill 1
G5

Yeah, be my sav

Bridge

Half-time feel

Gtrs. 2 - 5 tacet

C G/B Am

ior. _____

On - ly love can save _____ us now. _____

Gtr. 1

mf

Don't

C G

On - ly love can save _____ us now. _____

lay me down. _____

D N.C. C

I'll be _____ your down - fall.

Ah,

I'll be _____ your down - fall. _____

G Am Em G

love can save us now. Love,

C G D

love save me now.

Em C

Lay it down, I've al -

Ooh.

mp

G D Em C

ways _____ been with _____ you. Hear _____ me now _____

Ooh. _____

Ooh. _____

G D

with all _____ that's with - in _____ you. Be _____ my sav -

Ooh. _____

Be _____ my sav -

Em C G D

ior _____ and I'll _____ be _____ your down -

ior, _____ ah, _____ ooh. _____

cresc.

Outro

Gtr. 1 tacet

The musical score for "The Rose Tree" is presented in three staves. The top staff is the vocal melody, featuring a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics "fall. Mm. hm. mm. hm. mm. hm." are written below the notes. The staff includes chord markings: Dsus4, D, Em, C, C7, and N.C. The middle staff is labeled "Voc. Fig. 1" and shows a vocal figure consisting of a series of slurs and ties. The bottom staff is labeled "Gtrs. 3 & 4" and shows the guitar accompaniment for the third and fourth strings. The guitar part includes a series of chords and a final chord marked "f".

The musical score is written for voice and piano. The vocal part consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a G note, followed by a D note, and then a C note. The second staff continues the vocal line with a series of notes, including a G note, and ends with a C note. The piano accompaniment is written on a grand staff (treble and bass clefs). It features a complex, arpeggiated pattern in the right hand and a more rhythmic pattern in the left hand. The score is labeled 'End Voc. Fig. 1' and includes a 'Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)' instruction. The tempo is marked 'Allegro' and the time signature is 4/4.

C7 N.C. G D Dsus4 D Dsus2
 Now I'm back —

Gtrs. 3 & 4

Gtr. 5

Gtr. 5: w/ Riff B
Em

C C7 N.C. Gtr. 5: w/ Riff C (till fade) G D

on my own. Lift my feet. Feel like they're made of stone.

Gtrs. 3 & 4

Dsus4 D Dsus2 Em C C7

Man, I make you go where I go. It's kill - ing me.

Rhy. Fig. 4

G D Dsus4 D Dsus2 Em C

Can I take you home? Yeah, I'm com - ing home on my back.

Gtrs. 3 & 4: w/ Rhy. Fig. 4 (till fade)

End Rhy. Fig. 4

C7 G D Dsus4 D Dsus2

Is it me, or did she paint it black? She sings, oh, oh, oh,

Em C C7 G D

oh, oh, oh, let me be your down -

Dsus4 D Dsus2 Em C C7

- fall. Oh, oh, oh, ____ oh, ____ oh, oh, ____ oh, ____ oh, oh, ____

G D Dsus4 D Dsus2 Em C

____ let me be your down - fall, ba - by. ____

Gtr. 2

12 12 14 12 14 12 12 14 12 14

C7 G D

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

Begin fade

Dsus4 D Dsus2 Em C

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

C7 G D Dsus4 D Dsus2

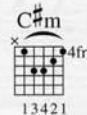
14 12 12 12 12 14 12 14 12 12 14 17 15 14 17 15 18 17 20

Fade out

Gtr. 2: w/ Riff D
Em C C7 G D Dsus4 D Dsus2

Soul

Words and Music by Rob Thomas, Paul Doucette and Kyle Cook



Intro

Moderately ♩ = 83

Gtr. 1 (clean) **A** Rhy. Fig. 1

mf *let ring throughout*

TAB: X X X X X | 6 6 6 6 6 8 9 | 9 9 9 8 6 9 6 9 6

E **End Rhy. Fig. 1**

(6) 0 0 0 0 9 8 6 9 6 9 6 | 4 6 4 6 4

Verse

1st time, Gtr. 1: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtrs. 1, 2 & 3 tacet

A

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

1. Hang out my win - dow - and o - ver your head. _____
2. You're so heav - y, you're so mis - un - der - stood. _____

2nd time, Gtr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)

A

And I stare at your feel - ings _____ to see where _____ they
spent all my wish - es _____ wish - ing times

Rhy. Fill 1

Gtr. 1

TAB: 9 8 6 9 6 9 6 | 4 6 4 6 4

E

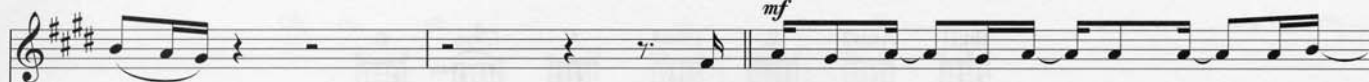
2nd time, Gtr. 1: w/ Rhy. Fill 2

Pre-Chorus

Bm11

*Gtr. 2
(acous.)

mf



end. _____
were good, when I still could.

You're wait - ing here _ for some - one else _ to break _
Wait a - round here for some - one else _ to take _

Gtr. 1

w/ tremolo

*Two gtrs. arr. for one.

Asus2

E

Esus4 E



_____ you
_____ me

from the in - side.
past the good _ side.

let ring -

tremolo off



Bm11

Asus2



You've been _ so _
You've been _ here _

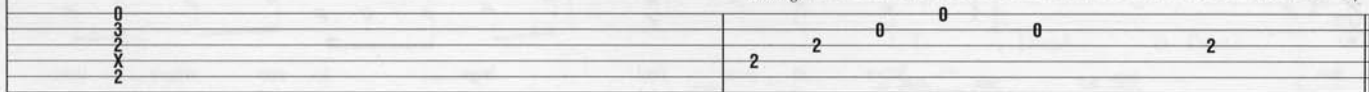
com - posed. _
so long _ now. }

We all know _ there's

w/ tremolo

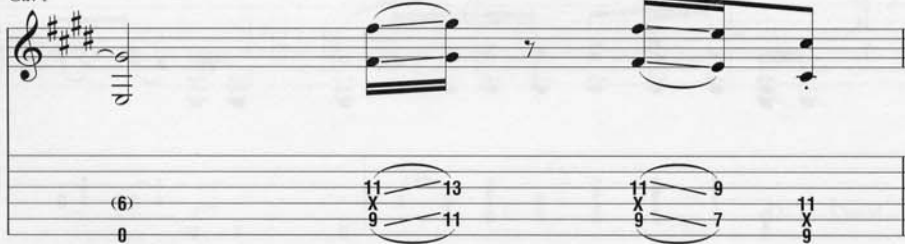
tremolo off

let ring -



Rhy. Fill 2

Gtr. 1



Chorus

E

A

Rhy. Fig. 2A

Gtr. 2

al - ways - some - thing tear - ing you a - part.

Gtr. 1

Rhy. Fig. 2

f

Gtr. 3

(elec.)

Rhy. Fig. 2B

f

E

A

E

End Rhy. Fig. 2A

It's

End Rhy. Fig. 2

End Rhy. Fig. 2B

E

al - ways - so - much long - er than you count -

Gtr. 1

E A E

- ed on. And it

C#m A E A E

Rhy. Fig. 3A

hits you so - much hard - er than you thought.

Gtr. 1 Rhy. Fig. 3

sim.

Gtr. 3 Rhy. Fig. 3B

1.

B

A

E

End Rhy. Fig. 3A

But you don't wor - ry, you don't wor - ry — 'cause you've got soul.

End Rhy. Fig. 3

9 7 9 7 9 7 9 7 9 7 9 7 9 7 16 14 14 12

End Rhy. Fig. 3B

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

2.

ry — 'cause dar - lin', you've got

14 12 14 12 14 12

4 2 0 2 0 4 3 2 0

Guitar Solo

Gtrs. 1 & 2 tacet

F#5

A5

so much__ soul.__

Gtr. 4
(dist.)

f

1/2

15

12

15

12

15

14

1

12

12

14

(14)

12

11

11

11

11

11

11

(11)

Gtr. 3

4

2

4

2

4

2

0

2

4

0

0

0

0

0

0

0

B5

C#5

G#5

B5

E5

Dar - lin' you've__ got

1/2

(11)

1/2

(11)

9

9

11

9

11

9

11

9

11

9

11

9

11

9

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11

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4

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4

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4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

F#5 A5

so much soul. _____ Well, there's

11 9 11 9 11 11 11 9 11 9 11 9 11 (11) 12

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

Outro-Chorus

Gtrs. 1, 2, & 3: w/ Rhy. Figs. 2, 2A & 2B (2 times)

E A E A E

al - ways_ some - thing tear - ing you _ a - part. _

Riff A

Gtr. 4

mf *f*

let ring throughout

17 19 17 19 17 19 17 19 17 19 17 19 16 19 16 19 19 19 17 19

Gtr. 4: w/ Riff A

E A

It's al - ways_ so _ much long - er than you count -

End Riff A

8va

16 19 16 19 19 19 17

E A E C#m A

- ed on. And it hits you so much hard -

E A E

- er than you thought. ...than you ev - er thought it would. But you don't wor -

B Rhy. Fig. 4A A End Rhy. Fig. 4A

Gtr. 2

- ry, you don't wor - ry, you don't wor -

- ry, you don't wor - ry, you don't wor -

Riff B 8va End Riff B

Gtr. 4

16 19 16 19 16 19 16 17 18 18 17 18 19 17

Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 1

16 16 16 16 16 16 16 16 16 16 16 16 16 16

14 14 14 14 14 14 14 14 14 14 14 14 14 14

Gtr. 3

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

2 2 2 2 2

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A
Gtr. 4: w/ Riff B

B

A

- ry, you don't wor - ry, — you don't wor -

Gtr. 3

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

Segue to "You're So Real"

B

A

E

Gtr. 2

- ry, you don't wor - ry — 'cause you've got soul. —

8va

Gtr. 4

16 19 16 19 16 19 16 19 18 17 19 17 19 19 18 18

Gtr. 1

16 16 16 16 16 16 16 16 16 16 16 16 16 16

Gtr. 3

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

You're So Real

Words and Music by Rob Thomas

Intro

Moderately ♩ = 132

**Gtr. 1 * F#7 Riff A

mf

TAB

2 4 2 4 2 4 2 4

*Chord symbols reflect implied harmony.

**Bass arr. for gtr.

Verse

Gtr. 1: w/ Riff A (1 3/4 times)

F#7

1. Yes, I am. I hope you think you read me.

End Riff A

2 4 2 4

Hope I start talk - ing cra - zy be - fore you un - der - stand me.

Are we through? You think that I'm be - neath you

but you like the things that I do. Wrap them up and take them with you.

Interlude

F#7

*Gtr. 2 (elec.)

f
w/ slight dist.

2 4 4 2 4 | 2 4 4 4 2 4 | 2 4 4 2 4

*Two gtrs. arr. for one.

Verse

F#7

2. I'm al - right, — hope I can sleep for one night.

mf P.M. -----| P.M. -----|

2 4 4 4 2 4 | 2 4 4 2 4 | 2 4 4 2 4

Riff B

If not to cool — my in - sides, — may - be to calm — my back — side. —

P.M. -----| P.M. -----|

2 4 4 2 4 | 2 4 4 2 4

End Riff B

Gtr. 2: w/ Riff B

— Rain on me. — I got a weak - ness in me

I think that weak - ness feeds — me. I don't think you think — you need — me.

Bridge

2nd time, Gtrs. 2 & 6 tacet

B

Gtr. 3 tacet

F#7

Sun - shine -
Some - times -

you're the best time
you're the best time

I ev - er, ev - er had -
I've ev - er, ev - er known

Gtr. 3 (elec.)

mf
w/ dist.

Gtr. 2

9 7 7 7 7 10 7 7 7 7 | 9 7 7 7 7 10 7 7 7 7 | 2 4 2 4

Gtr. 4 (elec.)

mf
w/ dist.
let ring - - - - -

2 4 4 4 4 2 | 4 2 2 | 2

Gtr. 2 tacet

E

a but I think I made - you feel - bad. -
a pret - ty girl with a wick - ed smile on. -

A black - fly
But I've - cried

Gtr. 3

2 4 4 2 4 | 9 7 7 7 7 10 7 7 7 7

2 9 7 9 7

123

B5 F#5 B5 E5 B5 E5

feel so cold. — Don't you know — it's al - right? — Some - times you just got to show how you feel —

Gtr. 3

(12) 12 (12) 12

Gtr. 4

(2/2/0) 2/2/0 0 4/4/2 0 1 4/4/2 4/4/2 0 4/4/2 4/4/2 4 5/4/2 5/4/2 4 4/4/2 4/4/2 4 5/4/2

B5

— 'cause that's — you, ba - by. Yeah, well, you're so — real. —

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

*2nd time, don't bend

End Rhy. Fig. 1

(5/4/2) 5/4/2 5/4/2 5/4/2 5/4/2 5/4/2 4/4/2 4/4/2 4/4/2 4/4/2 4/4/2 4/4/2

Verse

Gtr. 4 tacet

F#5 E5 F#5 E5

Gtr. 2 Shame on me, shame on the things that I'd be

*Gtr. 6

w/ fingers

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

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

4 6 6 6 4 4

*Clavinet arr. for gtr.

F#5 E5 F#5 D.S. al Coda

if you could com - pli - cate me, if you could get in - side me.

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

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

4 6 6 6 4 4 4 4

⊕ Coda

Half-time feel

Gtr. 4 tacet

Bm

Gtr. 3 tacet

F#

You al - ways know just who you are

Gtr. 3

12

Gtr. 7 (acous.)

mf

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

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

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

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

Bm

(Who.) You nev - er need - ed some -

Gtr. 7

F#

one else

to re - al - ize your - self.

G#m7

Bm

Yeah, when the sun

Gtr. 4: w/ Rhy. Fig. 1
Gtr. 7 tacet

feel so cold. Don't you know it's alright? Some-times you just got to show how you feel

[illegible]

Outro

Gtrs. 3 & 4: w/ Riff D & Rhy. Fig. 2 (2 times)

F#5 B5 E5 B5 F#5 B5 E5

Hey, ba - by, you're so real.

Gtr. 3 Riff D End Riff D

(10) 10 10 10 10 10 9 9 9 10 10 10

Gtr. 4 Rhy. Fig. 2 End Rhy. Fig. 2

(4/2) 4/2 0 4/2 4/2 0 2/2 2/2 2 4/2 4/2 0 4/2

B5 F#5 B5 E5 B5 F#5

Hey, ba - by you're so real, so real, so real. Oh, ho, yeah,

B5 E5 B5 F#5

yeah, yeah, ho.

Gtr. 3

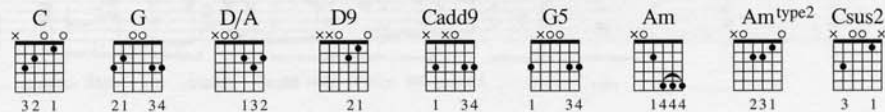
(10) 10 10 10 10 10 9 9 9 10 10 10 10

Gtr. 4

(4/2) 4/2 0 4/2 4/2 0 2/2 2/2 2 4/2 4/2 0 4/2

The Difference

Words and Music by Rob Thomas



Intro

Moderately ♩ = 100

Csus2/G Cadd9/G

Gtr. 1 tacet

C

G

C

G

D5/A

G

*Gtr. 2

Gtr. 1 (elec.)

mp *mf*

w/ clean tone

TAB

*Kybd. and piano arr. for gtr.

Rhy. Fig. 1

Gtr. 2

End Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 1

C

G

C

G

Verse

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

D

G

G

C

G

1. Slow — danc - ing on the bou - le - vard — in the

Gtr. 1 tacet

C

G

D5/A

G

qui - et mo - ments while the ci - ty's still — dark.

Sleep — walk - ing through the

C

G

C

G

D5/A

G

sum - mer — rain — in the tir - ed spac - es you could hear her name. — When she was

Bridge

C
Rhy. Fig. 2

G

D/A

Gtr. 2

warm and ten - der and you held her arms a - round you there was noth - ing but her

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

mf
w/ fingers

G

C

G

love and af - fec - tion. She was cra - zy for you. Now she's part of some - thing that you —

Gtr. 3

Gtr. 4 (acous.)

Rhy. Fig. 2B

w/ fingers *mf*

D9

End Rhy. Fig. 2

lost. And for

End Rhy. Fig. 2A

End Rhy. Fig. 2B

let ring — let ring — let ring —

Chorus

Gtrs. 2, 3 & 4 tacet

Cadd9

G D G Cadd9 G

all you know — this could be —

Gtr. 1

Riff A

mp

2 3 2 3

Gtr. 5
(elec.)

Riff A1

mp
w/ clean tone

5 7 7 7

*Gtr. 6
(elec.)

Rhy. Fig. 3

mf
w/ dist.

*Two gtrs. arr. for one.

D G Cadd9 G D G

the dif - f'rence be - tween — what — you need — and

End Riff A

2 3 2 3 2 3 2 3

End Riff A1

5 7 7 7 5 7 7 7

Gtr. 5 tacet
Am

Cadd9



Gtr. 1



Gtr. 6

End Rhy. Fig. 3



Gtr. 6 tacet

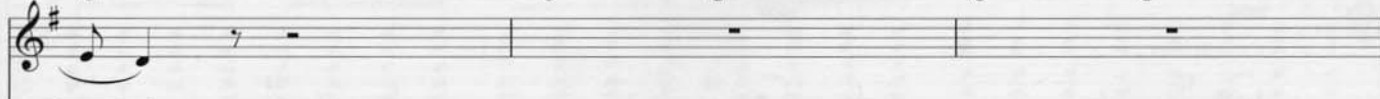
G

C

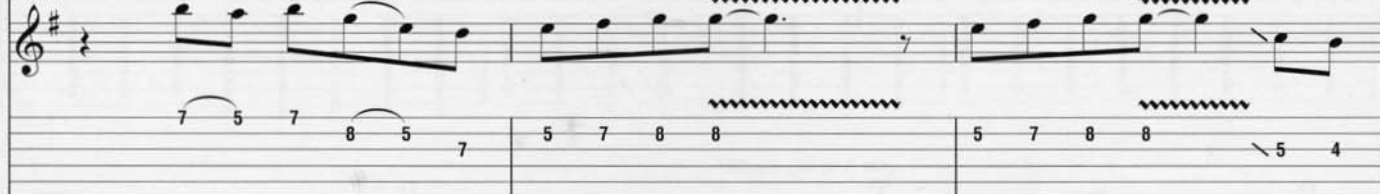
G

C

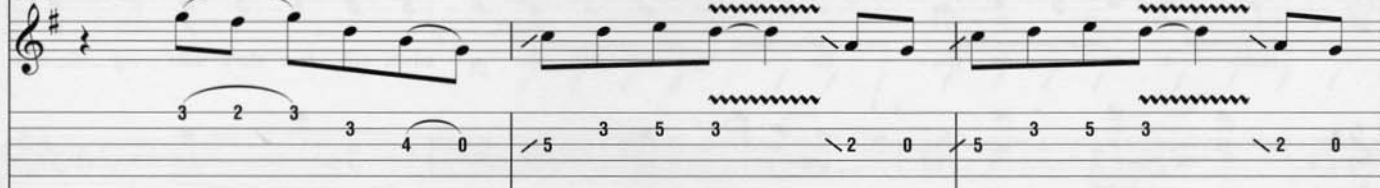
G



Gtr. 5



Gtr. 1



Verse

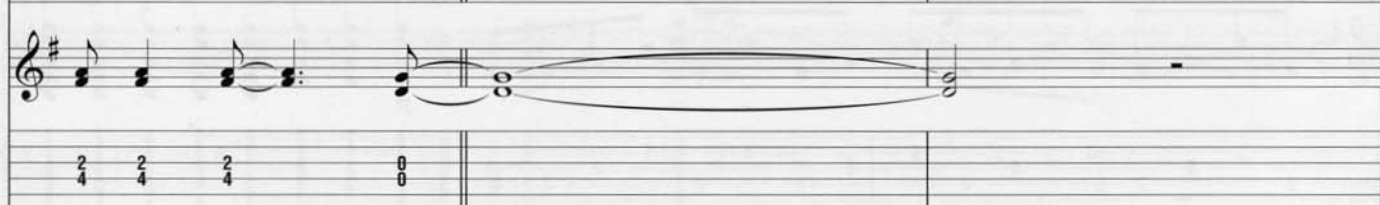
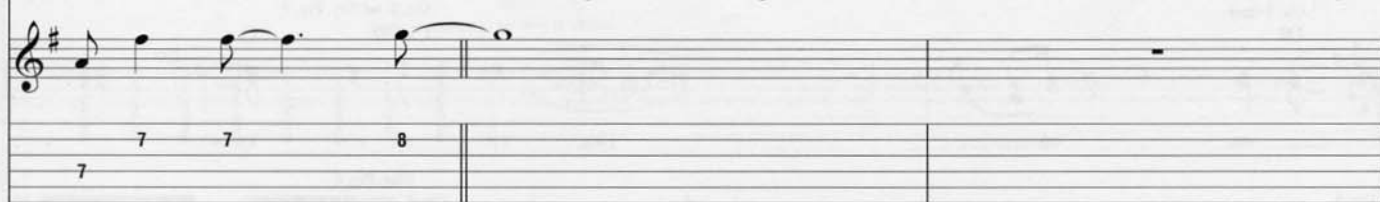
Gtr. 2: w/ Rhy. Fig. 1 (2 times)

D

G

C

G



Gtrs. 1 & 5 tacet
C G D5/A G

small — cir - cles move a - cross the sur - face. Stand — watch - ing from the

C G C G D5/A G

stead - y shore feel - ing wide o - pen and wait - ing for some - thing

Bridge

Gtr. 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2A (1st 6 meas.)

Chorus: 3rd Entry, Fig. 27A (1st 6 meas.)

C **G** **D**

warm and ten - der, now she's mov - ing fur - ther from you. There was noth - ing that could

Gr. 5

w/ tremolo effect

8 10 10 8

8 10 10 8

10 10 10

Gtr. 4: w/ Rhy. Fig. 2B

The musical score for guitar 4 consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with fret numbers (10, 12, 10, 8, 10, 8, 7) and a bar line. The lyrics are: "make it ea - sy on you. Ev - 'ry step you take re - minds you that she's walk - ing".

make it ea - sy on you. Ev - 'ry step you take re - minds you that she's walk - ing

Chorus

Gtrs. 1 & 5: w/ Riffs A & A1
Gtr. 6: w/ Rhy. Fig. 3

Cadd9

Gr. 5 tacet D9

Gr. 6: w/ Rhy. Fig. 3 Cadd9 G

on, on. Hey, for all you know —

Gr. 3

Gr. 4

Rhy. Fig. 4

p

D/A G Cadd9 G D/A G

this could be the

Cadd9 G D/A G Am

dif-ference be-tween what you need and what you want.

Interlude

Cadd9 G5 D/A

Gtr. 4

Ev-ry word you nev-er said

End Rhy. Fig. 4

Gtr. 4

Gtr. 5

Gtr. 1
divisi
w/ dist. & chorus
(cont. in slashes)

Gtr. 6

Cadd9 G5 D/A Cadd9

ech - oes down — your emp - ty hall - way. And ev - 'ry - thing —
(Oh.)

G5 D/A Gtr. 5 tacet Am

— that was — your world — just came — down —

Gtr. 1

Gtr. 1 tacet
Cadd9

Gtr. 6 tacet

Verse
Gtr. 2: w/ Rhy. Fig. 1 (1 3/4 times)
G

3. Day break - ing on the

Gtr. 6

1

Gtr. 4 tacet
C G C G D5/A G

bou - le - vard feel the sun warm - ing up your sec - ond - hand heart.

C G C G

Light swim - ming right a - cross your face and you think may - be some - day yeah.

Chorus

Gtrs. 1 & 5: w/ Riffs A & A1
Gtr. 2 tacet
Gtr. 4: w/ Rhy. Fig. 4
Gtr. 6: w/ Rhy. Fig. 3 (1st 6 meas.)
Cadd9 G D/A G

D/A

Gtr. 2

May - be some - day. For all you know yeah,

Gtr. 7 (elec.)

mp
w/ clean tone

3 3 3 3 3 3 3 2 3 3 3 3 3 3 3 3

Cadd9 G D/A G Cadd9 G

this could be the dif - f'rence be - tween what

3 3 3 3 3 3 3 2 3 3 3 3 3 3 3 3 3 3 3 3

D/A G Am Am^{type2}

Gr. 6

— you need — and what you want, — yeah. For

3 2 2 3 4 2

Gtrs. 1 & 5: w/ Riffs A & A1
 Gr. 4: w/ Rhy. Fig. 4 (1st 6 meas.)
 Gr. 6: w/ Rhy. Fig. 3

Cadd9 G D/A G Cadd9 G

all you know, — for all you know, —

3 4 2

D/A G Cadd9 G D/A G

now, — yeah for all that you — know this is

3 2 4

Am^{type2} C Csus2 C

Gr. 4

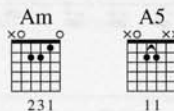
what you — want — to be, — girl, — what you want — to be. —

Gtrs. 5 & 6

1 2 3

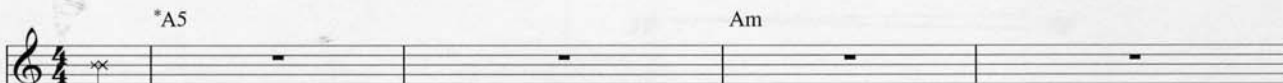
So Sad So Lonely

Words and Music by Rob Thomas



Intro

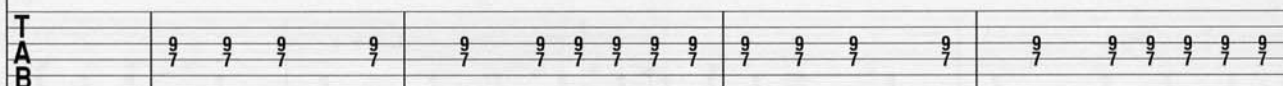
Fast ♩ = 208



Shout: Hey.

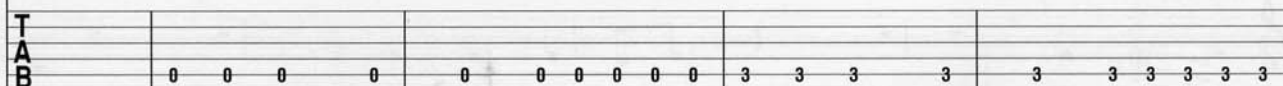
Gtr. 1 (dist.)

Rhy. Fig. 1



Gtr. 2 (dist.)

Riff A



*Chord symbols reflect overall harmony.

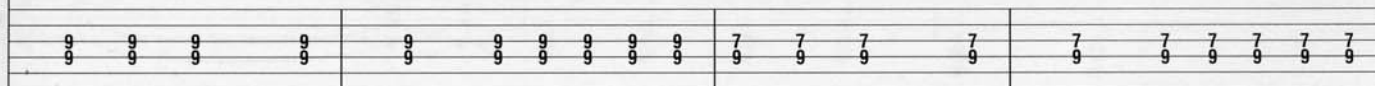
E5

E7



Hey.

End Rhy. Fig. 1



Harm.-----

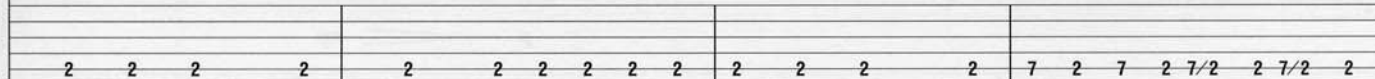
Gtr. 3 (dist.)

Gtr. 2 divisi



P.M.-----

***End Riff A



**Gtr. 3 to left of slash in tab.

***Gtr. 2 only

Gtr. 3 A5

Gr. 3 A5 Am

0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3

E5
 E7

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

Verse

N.C.(A5)

1. I found out on a late night drive in my

pp *mp*

9/7 (9/7)

(E5) (E)

win - ter coat _____ with my blood shot eyes. _____ Well, my

p — *mp*

$\frac{9}{9}$ $(\frac{9}{9})$

(A5) Am

faith ain't been no friend to _____ me. _____ And the

pp *mp*

13
9

N.C.(E5) E5

way I sin _____ is hang - ing off of me.

(13/9) 12/9 (12/9)

Bridge

Dm Am E7

And I'm sor - ry you can't take me

Gtr. 1 Rhy. Fig. 2

7/5 (7/5) 2/0 2/0 2/0 2/0 2/0 2/0

Gtr. 3 Rhy. Fig. 2A

6/7 6/7 6/7 6/7 5/5 5/5 5/5 5/5 3/4 3/4 3/4 3/4

Am Dm Am

an - y - where Pret - ty soon, we're al - most there. Ba - by,

E5 E7

one more night. It's been a long, long drive

and I'm way, way tired. I don't

End Rhy. Fig. 2A

Chorus

Am

Gtr. 3 tacet

need _____ no back up plan. _____ I said I don't _____

Gtr. 1

End Rhy. Fig. 2

Rhy. Fig. 3

*Gtrs. 1 & 3

let ring throughout

*Composite arrangement

E

want no - bod - y. No - bod - y

Gtr. 4 (dist.)

Riff B

mp

5 6 5 3 5

Gtrs. 1 & 3

E7

Am

Gtr. 4: w/ Riff B (2 times)

don't want _____ me. Hey, well, I'm _____ so

Gtr. 5 (dist.)

End Riff B

Riff B1

(5) 5

7 8 7 4 5

E

sad, so lone - ly. Yeah, well, I'm al - ways

(5)

7 8 7 5 9

land - ing on my feet.

Gr. 5 tacet
Am

N.C.

End Riff B1

(9)

End Rhy. Fig. 3

Verse

Gr. 2: w/ Riff A (2 times)

A5

Am

2. One more time with a sad, sad smile and your

Gr. 1

p

w/ auto-wah

E5 E7

white bread friends in the cir - cus life. All the

Gtr. 1: w/ Rhy. Fig. 1
A5 Am

one way rides and those sweet be - gin - ners pas - sing on the

E E7

left hand side with a side - ways smile.

Bridge
Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A
Dm Am E

And I'm al - ways (Al - ways. one step from

Am Dm Am

stall - ing. Stall - ing. But, bad trips can make great sto - ries, ba - by.

E E7

Dance all night with your ass on fire

ing.) and your hands up high and

Chorus

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

Am

feel — me one — more time. — I said I don't — want no —

Gtr. 5

Gtr. 4

9 9 9 9 9 1/2

9 9 7 9 1/2 9

Gtr. 4 tacet

E

Gtr. 4: w/ Riff B (3 times)

Gtr. 5 tacet

E7

- bod - y. No - bod - y don't want (Don't want)

Gtr. 5

9 9

Gtr. 5: w/ Riff B1

Am

me.) me. Hey, well, I'm — so

sad so lone - ly. Yeah, well, I'm al - ways

E

land - ing on my feet, yeah. Hey.

Am Rhy. Fill 1

Gtrs. 1 & 3

End Rhy. Fill 1

Gtr. 6 (dist.)

f

9 10 9

Guitar Solo

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

Am

E

1/2

9 10 12 12 12 (12) 12 12 10 10 10 9 9 10 10

E7

Am

1

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

E

1/2

7 7 7 7 5 7 12 11 12 11 12 11 (11) 16

Gtrs. 1 & 3: w/ Rhy. Fill 1

Am

1/2

17 17 17 15 16 13 14 12 13 13 14 (14) 3

Interlude
Half-time feel

Gtrs. 1 & 3 tacet

E7

A5

Gtrs.
1 & 3

Rhy. Fig. 4

Am

Well, I

End Rhy. Fig. 4

Gtr. 6: w/ Rhy. Fig. 4 (1 3/4 times)

E7

learned to love my - self and I don't need no

Gtr. 1

w/ auto-wah

one else. And when a love moves on 'cause it gets cold well, then an -

Am

oth - er moves in and it can fill the hole. — Well, I'm one more hope -

E7

- ful ly - ing on the bed - room floor. No — sense try - ing. When the

Gtr. 1 tacet

End half-time feel

whole thing drops you lose your nerve. — I hope you get what you de - serve. — I said

Chorus

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

Am

E

Gtr. 4: w/ Riff B (3 times)

Gtr. 5: w/ Riff B1

I don't — want no - bod - y.

No - bod - y don't want me. Hey, well,

(Don't want me.)

I'm — so sad so lone - ly. — Yeah, well

1. Gtrs. 1 & 3: w/ Rhy. Fill 1
Am

I'm al - ways land - ing on my feet, yeah. Hey, well,

2. A5

yeah. Spoken: Hey.

Gtr. 1

Gtr. 1

Gtr. 3

Gtr. 3

Aadd9

Hey.

Free time

A5

Hey. I can't believe we just spent so long on that.
It's a heavy metal love song. (Laughter.)

Fade out

It's lame, man. That's lame. That's lame. Come on. Dude, that's lame, lame, lame. We'll see you tomorrow.

Feel
Disease
Bright Lights
Unwell
Cold
All I need
Hand me down
Could I be you
Downfall
Soul
You're so real
The difference
So sad so lonely



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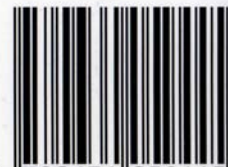
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