

# AN NON BLONDES



BIGger, BETTER,  
FASTER, MoRe!

1645

# AN/ON BLONDES

## BIGGER, BETTER, FASTER, MORE!

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# WHAT'S UP

Words and Music by  
LINDA PERRY



Slowly ♩ = 63

*Intro:*

Gtr. 1 (Acoustic) A Asus2 Bm Bm(11) E5 D Dsus2 E5  
*mf*  
 Gtr. 2

Rhy. Fig. 1

A Asus2 A Asus2 Bm Bm(11) E5  
 Riff A

*mf*

TAB: 7 9 9 9 9 | 7 | 7 7 | 4 2 4 2 4 2 4 | 2 |

(end Rhy. Fig. 1)  
Asus2

D Dsus2 E5 A

(end Riff A)

TAB: 2 | 7 7 5 5 | 7 | 5 7 | 5 7 |

*S* 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.

TAB: 7 | 7 4 4 | 2 4 2 4 2 4 | 2 |

D Dsus2 E5 A Asus2

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

TAB: 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 brother - hood \_ of \_\_\_ man,

T  
 A 7      7 7 7-4 2 4 2 4 2 4  
 B

Fill 1

Gtr. 2

TAB 5

*Pre-Chorus:*

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

A

Asus2

Bm

Bm(11) E5

Gtr. 2 (1st time)

T  
A  
B

3  
4  
2

2  
0

Gtr. 2 (2nd time)

T  
A  
B

2  
2  
0

4  
2

3  
4  
2

D

Dsus2

E5

A

Asus2

and I'm feel-ing

a lit - tle pec - u - iar.

And so I

T  
A  
B

7  
7  
4

2  
2  
0

2  
0

T  
A  
B

7  
7  
7  
4

2  
2  
2

3  
2  
2  
0

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

The first section of the musical score consists of two staves. The top staff is a standard five-line staff with a treble clef, showing a melody line. The bottom staff is a tablature staff for a six-string guitar, with the strings labeled T (top), A, and B from left to right. The tablature shows fingerings and strumming patterns corresponding to the melody above. The lyrics "wake in the morn-ing and I step out - side, - and I take a deep breath, and I get \_ real high.. And I" are written below the staff.

D

Dsus2 E5 A

To Coda   
Asus2

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

And I — say

The second section continues with two staves. The top staff is a standard five-line staff with a treble clef, showing a melody line. The bottom staff is a tablature staff for a six-string guitar, with the strings labeled T, A, and B. The tablature shows fingerings and strumming patterns. The lyrics "scream from the top of my lungs, — "What's go - ing — on?" — And I — say" are written below the staff. The score concludes with a "hold" instruction and a final tablature line.

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

A

Asus2

Bm

Bm(11) E5

hey, \_\_\_\_\_

hey. \_\_\_\_\_

I said hey, -

D

Dsus2 E5 A

Asus2

a - what's go - ing — on. —

And I — say

A

Asus2

Bm

Bm(11) E5

hey, \_\_\_\_\_

hey. \_\_\_\_\_

I said hey, -

D

Dsus2 E5 A

Asus2

a - what's go - ing — on? —

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

A musical score for guitar. The first measure shows a single note on the 6th string. The second measure shows a power chord on the 6th string. The third measure shows a power chord on the 6th string. The fourth measure shows a power chord on the 6th string. The fifth measure shows a power chord on the 6th string. The sixth measure shows a power chord on the 6th string. The seventh measure shows a power chord on the 6th string. The eighth measure shows a power chord on the 6th string.

A musical score for piano in G major (two sharps). The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic chords. The chords are labeled as follows: A (at measure 1), Asus2 (at measure 2), A (at measure 3), Bm (at measure 4), and Bm(11) E5 (at measure 5). The lyrics "Ooo," are repeated three times below the chords.

Musical score for piano. The left hand plays a melodic line in G major (three sharps) with a bass clef. The right hand provides harmonic support with chords labeled Dsus2, E5, A, and Asus2. The score includes dynamic markings like 'fff' and 'ff', and lyrics '2. And I try'.

Φ  
*Coda*

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

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

D Dsus2 E5 1.2.3. A Asus2 4. A Asus2

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

T 7 7 7 7 7 7 | 2 : 2  
A 7 7 7 7 7 7 | 2 2  
B 5 5 5 5 5 7 9 | 2 0

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

A

Asus2 Bm Bm(11) E5

The musical score consists of three staves. The top staff is for voice, starting with a treble clef, two sharps, and a common time signature. It features lyrics "Ooo," repeated three times with melodic patterns involving eighth and sixteenth notes. The middle staff is for guitar, showing a continuous line of eighth-note chords. The bottom staff is a tablature for guitar, mapping the notes from the middle staff onto the six strings of a guitar. The tab includes vertical column headers "T", "A", and "B". Fingerings are indicated above the strings: "7" on the 6th string, "7" on the 5th string, "7" on the 4th string, "4" on the 3rd string, "2" on the 2nd string, "4" on the 1st string, "2" on the 6th string, "4" on the 5th string, "2" on the 4th string, "4" on the 3rd string, "2" on the 2nd string, and "4" on the 1st string.

**D**

*rit.*

**Dsus2 E5 A**

**Slower ♩ = 58 (♩ = ♩)**

**Asus2**

ooo, \_\_\_\_\_ ah - huh. \_\_\_\_\_

**TAB**

2

7 7 7 5 5 7

7

7

7

*Outro:*

A musical score for guitar. The top staff shows a repeating pattern of eighth-note chords: A, Asus2, Bm, and E5. The bottom staff is a bass line, starting with a half note, followed by a quarter note, eighth notes, and then a bass line with eighth-note pairs. The key signature is two sharps, and the time signature is common time.

*rit.*

Dsus

D Dsus2 E5

A

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

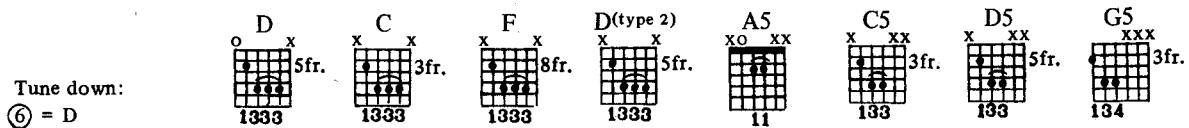
### **Verse 2:**

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



Moderate rock  $\text{♩} = 104$

*Intro:*

hi-hat x x x N.C.

Gtr. I

f

Dm7

Gtr. II

1/2 1/2 1/2

Rhy. Fig. 1

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

Calling All the People - 8 - 1  
PO991GTX

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D

*simile*

(end Rhy. Fig. 1)

Veres 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)

w/Rhy. Fig. 1A

Dm7

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

Gtr. II

— through.

Gtr. II

Guitar Solo:

w/Rhy. Figs. 2 & 2A (2nd bar of each only) G5 A5 C5

Gtr. I

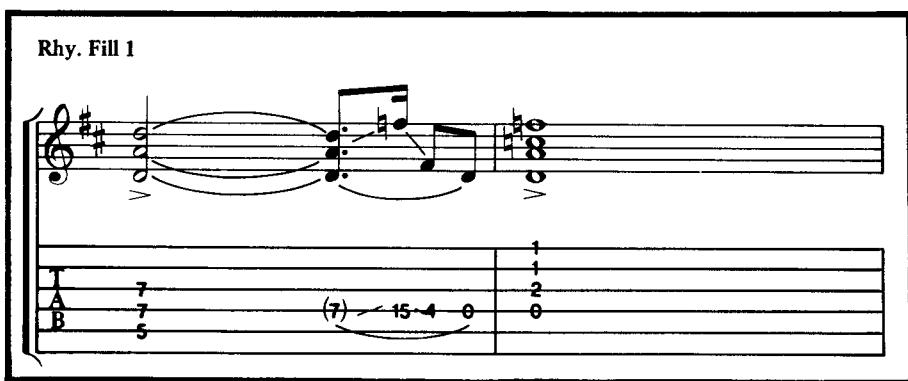
Gtr. III

Gtr. II

Fdbk.

Fdbk.

Fdbk. pitch: E



A5 C5 A5 C5

trem. bar

1/2

1/2

T A B (7)

A5 C5 A5 D5 ⑤ C5

trem. bar 1/2 trem. bar 1/2

trem. bar 1/2 trem. bar 1/2

T A B (6) 5-7 5-0

1/2

10 10 × 10 10 10 10 × 10 10 10 10 × 13  
9 9 × 9 9 9 × 9 9 9 × 12

A5 D5 ⑤ C5 A5 D5 ⑤ C5

1/2

10 10 × 10 10 10 10 × 13  
9 9 × 9 9 9 × 9 9 × 12

1/2

10 10 10 × 10 10 10 × 13  
9 9 9 × 9 9 9 × 12

1/2

10 10 10 × 10 10 10 × 13  
9 9 9 × 9 9 9 × 12

⑤  
5fr.  
D*Breakdown: (Gtrs. out)*

D

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

Gtr. I D5 P.M. D(type 2)

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

Gtr. II & III

G5 C D(type 2) Chorus:  
w/Rhy. Figs. 2 & 2A

D

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?

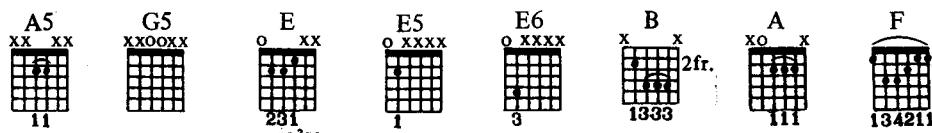
Can you explain the messy kitchen sink

It's so confusing, ya know.

(to Pre-Chorus:)

# PLEASANTLY BLUE

Words and Music by  
LINDA PERRY



Moderate blues-rock  $\text{♩} = 120$  ( $\text{♩} = \text{♩}$ )

Verse 1:

Gtr. I      A5    G5    E

(Acoustic)

*mf*

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

E5

and you start to cry.

G5    A    G5    E5

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

Rhy. Fig. 1

E    A5    E    A5    G5

that's why I call you blue.

Rhy. Fig. 1A

T  
A  
B

**E**

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

**B**

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

(end Rhy. Fig. 1) A E5  
Rhy. Fig. 2

(end Rhy. Fig. 2) A5 G5

I call you pleas - ant - ly blue.

(end Rhy. Fig. 1A) Rhy. Fig. 2A

(end Rhy. Fig. 2A)

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

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

### *Verse 2:*

w/Rhy. Fig. 2 (Gtr. I) & 2A (Gtr. II) (both 3½ times)

E5

A5 G5 E5

A5 G5 E5

A5 G5 E5

A5 G5

A musical score for piano, page 10, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. Both staves begin with a key signature of four sharps. Measure 11 starts with a half note on the A sharp in the treble clef staff, followed by eighth notes on G sharp, B sharp, and A sharp. The bass clef staff begins with a quarter note on D sharp, followed by eighth notes on C sharp, E sharp, and D sharp. Measure 12 starts with a half note on the A sharp in the treble clef staff, followed by eighth notes on G sharp, B sharp, and A sharp. The bass clef staff begins with a quarter note on D sharp, followed by eighth notes on C sharp, E sharp, and D sharp. Measure 13 starts with a half note on the A sharp in the treble clef staff, followed by eighth notes on G sharp, B sharp, and A sharp. The bass clef staff begins with a quarter note on D sharp, followed by eighth notes on C sharp, E sharp, and D sharp.

Hush, hush, you walk on by. —

A musical score for a vocal performance. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two sharps, and a common time signature. It features a vocal line with lyrics: "Talk to me ba - by," followed by a measure of rests. Above the staff, the chords E5, A5, G5, and E5 are indicated. The second staff continues the vocal line with "Talk to me ba - by," followed by a measure of rests. Above the staff, the chords A5, G5, and E5 are indicated. The third staff begins with a measure of rests, followed by the vocal line "What have - n't I heard?" The fourth staff concludes the piece with a measure of rests.

Talk to me ba - by,

talk to me ba - by,

**What have - n't I heard?**

w/Fill 1 (Gtr. II)

Gtr.  
I  
EChorus:  
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) &amp; 2A (Gtr. II)

E5

A5 G5 E5

A5 G5

A

— I call you pleas - ant - ly blue.—

*Guitar Solo:*

w/Rhy. Figs. 2 (Gtr. I) &amp; 2A (Gtr. II) ( both 3½ times)

E5

A5 G5

~~~~~ A5 G5

E5

A5 G5 E5

A5 G5

Gtr. III

rake

P.M.--

E5

A5 G5 E

A5 G5 E5

1/4

1/4

P.M.

P.M.

1/2

1/4

1/4

1/4

1/4

1/4

1/4

1/4

1/4

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1/4

1/4

1/4

1/4

1/4

E

Gtr. I

Gtr. III

A

Gtr. II

E

hold bend

hold-----

A musical score for guitar featuring two staves. The top staff uses standard notation with a treble clef, a key signature of one sharp, and a common time signature. It includes performance markings such as '3' over groups of notes and a fermata over a sixteenth-note cluster. The bottom staff is a tablature staff with six horizontal lines representing the guitar's strings. It shows fingerings like '1' and '2', and specific note heads for each string. The tablature also includes numerical values such as 15, 12, 14, and 16, likely indicating specific fret positions or techniques.

*Verse 3:*

w/Rhy. Fig. 2A (Gtr. II, 3½ times)

E5 A5 G6 E5

Gtr. I tacet

A5 G5

Gtr. I treble

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

Gtr. III

TAB

E5

A5 G5 E5

A5 G5 E5

A5 G5

Come here ba - by,

come to me ba - by,

A photograph of a page from a musical score. The page shows a single staff with several notes. The first note has a sharp sign and a small 'b' below it. The second note has a sharp sign. The third note has a sharp sign and a small 'b' above it. The fourth note has a sharp sign. The fifth note has a sharp sign and a small 'b' above it. The sixth note has a sharp sign. The page number '3' is written at the bottom center.

A musical diagram showing a 1/2 note above a staff with two eighth notes below it.

w/Rhy. Fill 2 (Gtr. II)

E5                    A5      G5      E

what else can I do? \_\_\_\_\_ But I know, \_\_\_\_\_

*Chorus:*

A                    A                    E

Gtr. I                    Gtr. II                    Gtr. III

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

Gtr. III

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

T A B                    T A B

Gtr. II

T A B                    T A B

Rhy. Fill 1

Gtr. II

hold-----

T A B                    T A B

B

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

T  
A  
B

T  
A  
B

A E

I call you pleas - ant - ly blue.—

T  
A  
B

T  
A



B

A

1 7 9 7 8 9 1 5 7 7 7 6 7 5

E

F7 E7

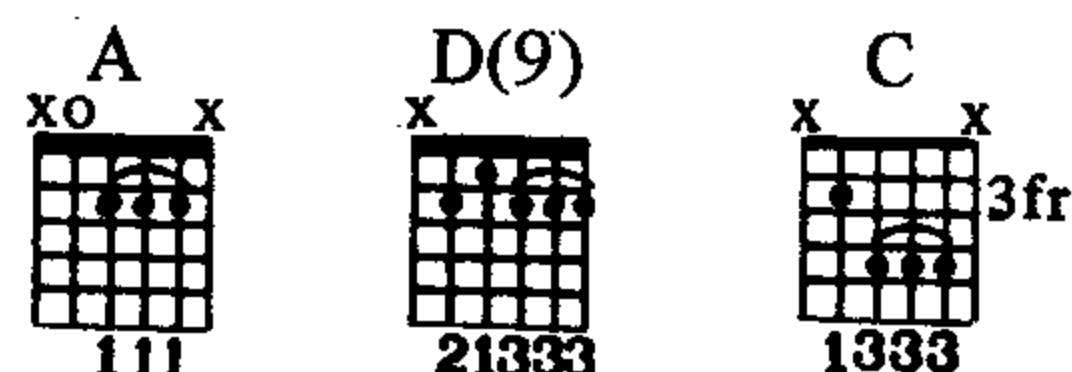
*Freely*

1 12 15 12 14 (14) 12 14 14 14 13 12 12 13 (12) 13

Pleasantly Blue - 9 - 9  
PO991GTX

# SUPERFLY

Words and Music by  
LINDA PERRY and KATRINA SIRDOFSKY



Moderate funk rock  $\text{♩} = 100$

*Intro:*

(Band tacet)

A

Rhy. Fig. 1

Gtr. I

N.C.(A7#9)

D(9)

D

(end Rhy. Fig. 1)  
N.C.

(Band enters)

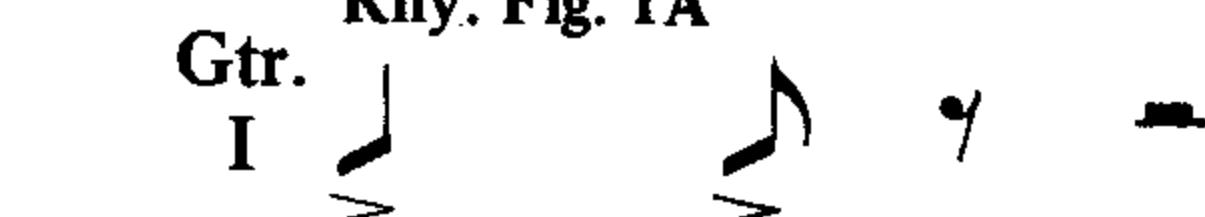
A

Rhy. Fig. 1A

Gtr.  
I

w/Rhy. Fig. 1  
Gtr. II

(Drums enter)



(Vocal:) Shhht!

*mf*  
(w/wah & slap.- back echo)

D(9)

(end Rhy. Fig. 1A)

w/Rhy. Fig. 1A

A

D(9)

Superfly - 13 - 1  
PO991GTX

Ver. 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: 5, 7, 5, 5, 5, 7, 5, 5, 5, 5, 3

A

D(9)

make it right. — Um, — hmm.

(wah & echo on)

Bass: 7, (7), 5, 7, 7, 5, (5), 5, 7, 7, 5, 5

A

D(9)

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

(wah & echo off)

Bass: (5), 2, 5, 7, 5, 5, 5, 7, 5, 5, 5, 5, 3

A

D(9)

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

(wah & echo on)

Bass: 7, (7), 5, 7, 7, 5, (5), 5, 7, 7, 5, 5

## Pre-chorus:

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

D(9)

A

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

rake

T  
A (5)  
B

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

A

A

T  
B

## Rhy. Fill 1

A

D(9)

D(9)

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

|   |    |    |    |    |   |   |   |   |   |   |
|---|----|----|----|----|---|---|---|---|---|---|
| T | 12 | 12 | 11 | 11 | 9 | 9 | 7 | 7 | 5 | — |
| A | —  | —  | —  | —  | — | — | — | — | — | — |
| B | 10 | 10 | 9  | 9  | 7 | 7 | 5 | 5 | 3 | — |

*Chorus:*

C

N.C.

A5

Let me take you a - way on the wings of my

**Rhy. Fig. 2**  
**Gtr. I**

Guit. 1

The tablature shows a melodic line with grace notes and a harmonic section. The first measure consists of eighth-note pairs (V, V), followed by a sixteenth-note grace note (V) before the main note (V). The second measure shows a sixteenth-note grace note (V) before the main note (V). The third measure features a sixteenth-note grace note (V) before the main note (V). The fourth measure contains a sixteenth-note grace note (V) before the main note (V). The fifth measure consists of eighth-note pairs (V, V). The sixth measure shows a sixteenth-note grace note (V) before the main note (V). The seventh measure features a sixteenth-note grace note (V) before the main note (V). The eighth measure consists of eighth-note pairs (V, V). The ninth measure shows a sixteenth-note grace note (V) before the main note (V). The tenth measure features a sixteenth-note grace note (V) before the main note (V). The eleventh measure consists of eighth-note pairs (V, V). The twelfth measure shows a sixteenth-note grace note (V) before the main note (V). The thirteenth measure features a sixteenth-note grace note (V) before the main note (V). The fourteenth measure consists of eighth-note pairs (V, V). The fifteenth measure shows a sixteenth-note grace note (V) before the main note (V). The sixteenth measure features a sixteenth-note grace note (V) before the main note (V). The十七th measure consists of eighth-note pairs (V, V). The eighteen measure shows a sixteenth-note grace note (V) before the main note (V). The nineteen measure features a sixteenth-note grace note (V) before the main note (V). The twenty measure consists of eighth-note pairs (V, V).

**Rhy. Fig. 2A  
Gtr. II**

The image shows a musical score for guitar. The top staff is a standard five-line staff with a treble clef, featuring a melodic line with various note heads and stems. The bottom staff is a tablature staff with six horizontal lines representing the guitar's strings. The tablature includes fingerings (e.g., '5', '3') and a measure number '(2)'. A curved line connects the eighth note in the first measure of the staff to the '5' in the tablature. Another curved line connects the eighth note in the second measure of the staff to the '3' in the tablature. The tablature also includes a '7' and a '0' with a circled '(2)' above it. The right edge of the tablature has a vertical line with the fraction '1/2' at the top.

Em(9)

E7(#9)

Em

Em9

E7(#9)

sup - er - fly.

P.M.-----+

$$10 - 10 = 7 \rightarrow x$$

1/2

C

D E5 A5

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

**Wavy line** 

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

5      (5)

6

>1/4

Superfly - 13 - 5

PO991GTX

Em Em(9) 1. Em Em(9) E7(\$9)

— sky. — Heav - en knows— that we'll go

Harm.-----1  
(8va)  
P.M.---4

(end Rhy. Fig. 2)

Harm.-----1

Guitar Tab (T, A, B strings):

|                 |                 |
|-----------------|-----------------|
| 8 8 8 7 7 7 8 8 | 8 8 7 x x 7 8 8 |
| 9 9 9 7 7 7 9 9 | 9 9 7 x x 7 9 9 |
| 9 9 9 7 7 7 9 9 | 9 9 7 x x 7 9 9 |
| 7 7 7 0         | 7 7 7 0         |

13 10

(end Rhy. Fig. 2A)

Guitar Tab (T, A, B strings):

|             |               |
|-------------|---------------|
| 7 7 7 8 8   | 7 6 7 8 8 8 x |
| 7 7 7 7 7 0 | 7 6 7 7 7 x   |
| 0 0 0 7 7 7 | 0 0 0 7 7 x   |

A D(9)

Gtr. I

boom boom boom.—

Gtr. II (w/wah & echo)

T A B guitar tab:

|                     |             |
|---------------------|-------------|
| x x 5 7 5 7 (7) 5 7 | (7) 7 5 (5) |
|---------------------|-------------|

A D(9)

T A B guitar tab:

|                     |         |
|---------------------|---------|
| x x 5 7 5 7 (7) 5 7 | 8 7 (7) |
|---------------------|---------|

2.

*Guitar Solo:*

(4) 5fr.  
G

Gtr. I A Gtr. II C

Heav - en knows\_ that we'll go boom boom boom.

Gtr. I

Gtr. II

P.M. ---

f 1/2 1 hold bend 1

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

11 12

Gtr. II

T 7 x 8 8 8 8 (8)  
A x 7 7 7 7 7 7  
B 0 0 0

D(9)

A

(4) 5fr.  
G

P.M. hold bend 1/2 3

T 8 8 8 (8) 8 8 8 8  
A (7) 7 (7) 7 7 7 7 7 7 5 7 7 7 5 (5) 2  
B 0 0 0

D(9)

A

T 5 7 9 (9) 10 (10) 2 17 (17) 5 7  
A 7 5 7 5 14 7 7  
B 0 0 0 0 0 0 0

34 D(9)

④5fr. ⑤7fr.  
G E A

rake

1/2

D(9)

Interlude:  
(Gtrs. out)

1/2

1/2

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

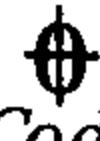
The musical score for "N.C.(A)" shows a melodic line in G clef, B-flat key signature, and common time. The vocal line consists of eighth and sixteenth notes, with a fermata over the first measure. The lyrics are: "Here I am, \_\_\_\_\_. I'm wait-in' on a chance \_\_\_\_\_ to". The measure ends with a fermata over the last note of the line.

\*Chords implied by bass figure.

(A) make it right.  
(D(9)) Um, \_\_\_\_ hmm.

A musical score for voice and piano. The vocal line starts with a melodic line in G major, followed by a section in D minor (labeled (D(9))) with a melodic line. The lyrics are: "Do I turn you on" (in G major), "(or) may-be" (in D minor), "do I turn you off?" (in G major), and "Could you". The piano accompaniment consists of harmonic chords.

Musical score for the vocal line "just de - cide?". The vocal line starts on a low note, moves up to a higher note, and then descends. The lyrics "just de - cide?" are written below the notes. The score includes dynamic markings and a repeat sign.

 Coda D(9)

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

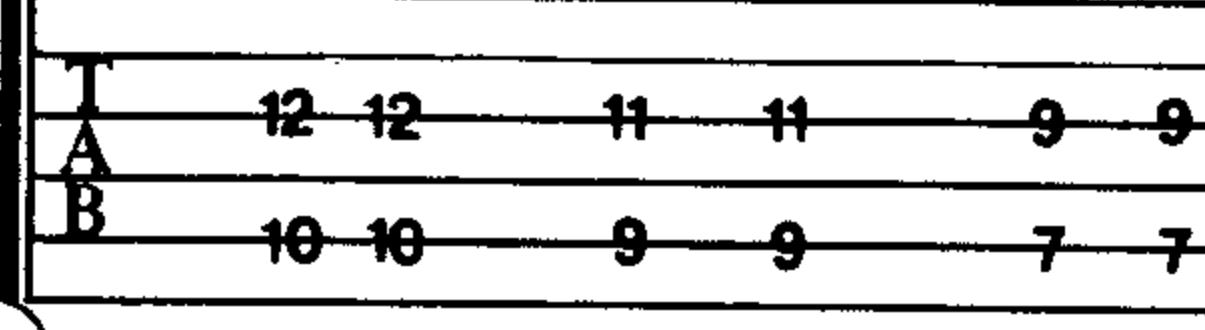
C

N.C.

A5

like it.

Let me take you a - way



Em(9)

E7(\$9)

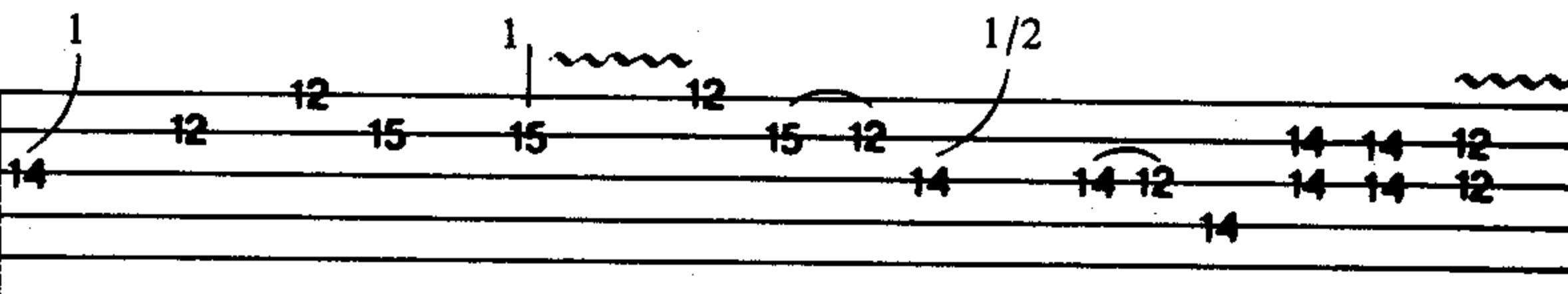
on the wings\_ of my

sup - er - fly.

Yeah!

Gtr. III

3



Em

Em(9)

E7(\$9)

C

D E5

A5

May - be we'll cel - e - brate

3 3

1/2

1

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

Em Em(9)  
 all the room in the sky.  
*pick sl.*  
 1 12 15 15 15 12 14 (14) 12 14 14 12  
 T A B  
 x x x

w/Rhy. Figs. 2 & 2A (1st 5 bars of each only)  
 Em Em(9) E7(\$9) C N.C. A5  
 Let me take you a way  
 1/2 12 12 15 15 12 14 12 15 14 (14) 12  
 T A B  
 x x x

Em(9) E7(\$9)  
 on the wings of my sup - er fly. Yeah!  
 12 14 12 15 12 15 12 14 14 12  
 T A B  
 x x x

Em Em(9) E7(\$9) C D E5 A5  
 May - be we'll cel - e - brate  
 1/2 1 12 15 12 15 12 14 (14) 12 14 12  
 T A B  
 x x x

N.C. \*Em7

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

Gtr. I Rhy. Fig. 3 P.M.

*pick slides-----*

T A B (5) 13 \*Chord name reflects Gtr. 1's harmony.

Gtr. II Rhy. Fig. 3A 1/2 1/2

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

sup - er - fly....

P.M.

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

1 ~~~~~ 1

T A B 0 0 8 7 8 7 8 x 7 7 7 7 6 6 x 5 0 3

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

Sup - er - fly...

Gtr. III (end Rhy. Fig. 3) trem. bar (w/wah & echo)

trem. bar (w/wah & echo)

(end Rhy. Fig. 3A)

trem. bar

trem. bar

trem. bar

Fill 1

Tremolo bar markings are present above the treble staff.

Gtr. III

A musical score for guitar. The top staff is a treble clef staff with five horizontal lines. It features a wavy line that starts at the first note and ends at the third note. The notes are black dots with stems pointing right. The bottom staff is a bass staff with four horizontal lines. It has tablature markings: 'T' at the top, followed by '12', '14', '14', and '12'. Below the staff, the letters 'A' and 'B' are written vertically. The tablature continues with '14', '12', '(14)', '14', '12', '10', and '12'.

Gtr. I

Gtr. II

Gtr. II

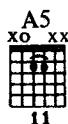
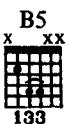
1 7 8 8 8 8 x 7 8 8 8  
A 7 7 7 7 x 7 7 7 7  
B x 6 6 6 6 7 7 7 7  
0 0 5 0 3 0 0

*Verse 2:*

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

The score shows two staves. The top staff is for Gtr. I, featuring a treble clef, a key signature of four sharps, and a 4/4 time signature. It includes dynamic markings like 'f' and 'rake'. The bottom staff is for bass, with a bass clef and a key signature of one sharp. Fingerings such as '7', '(5)', '5', '3', '4', and '(5)' are indicated above the bass notes.

rake

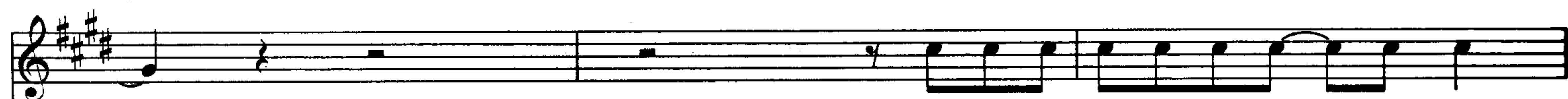
This section continues the guitar and bass parts from the intro. The guitar part features a 'rake' technique, indicated by a downward arrow over the strings. Fingerings like '12', '12 10', '10', '(10)', '12 (12)', '12', '12 10', '12', '(12)', and '11' are shown. The bass staff below shows corresponding bass notes and fingerings.

*Verse:*  
N.C.(E7)

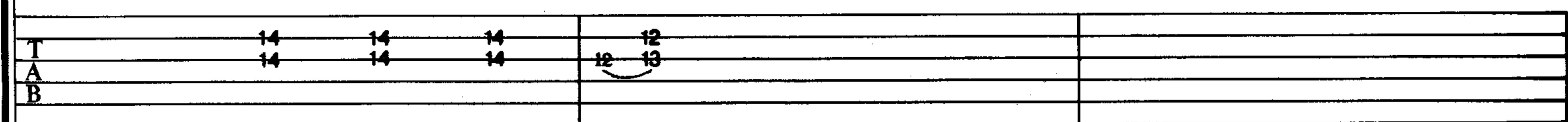
1. Stum - bled my way on the dark - est af - ter - noon..  
2.3. See additional lyrics

This section shows the continuation of the guitar and bass parts for the verse. The guitar staff has a 'X' mark above it, indicating a break or a different section. The bass staff shows a continuation of the bass line with fingerings like '12', '12 10', '12', '(12)', and '11'.

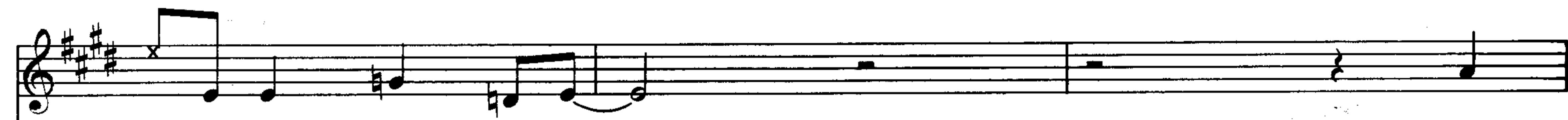
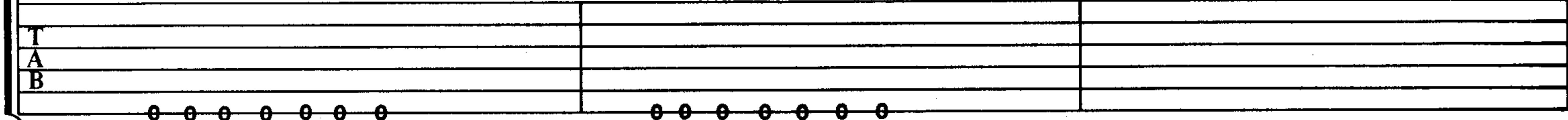
w/Fill 2 (Gtr. 1, Verse 3)



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



P.M.-----

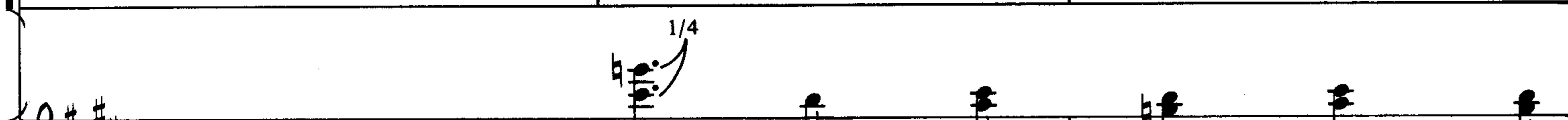
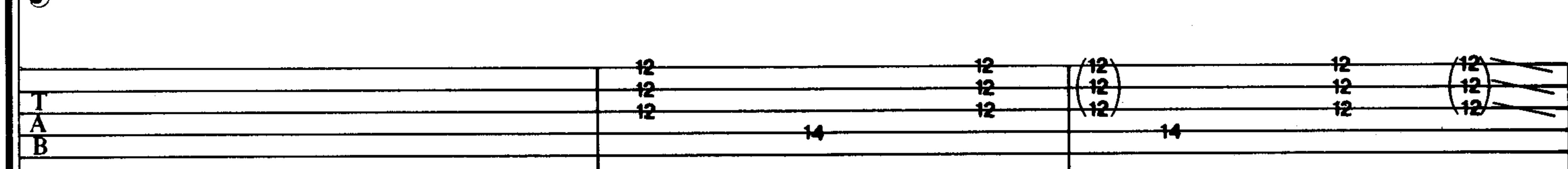


drag - gin' a stoag - ie. too. —

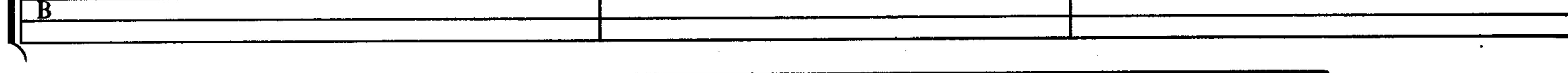
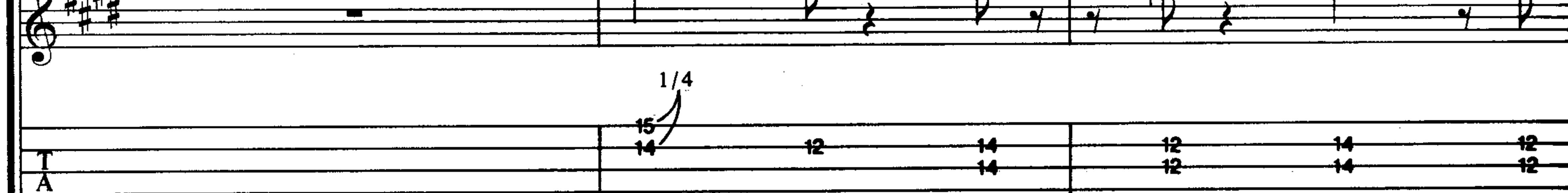
The



1/4



1/4



**Fill 2**

**Gtr. I**

2

w/slide

grad. slide

T A B 5 (5) 12 (16)

E5 E6 E5 E6 E5 E6 E5 E6 w/Fill 1 (Gtr. I, Verse 2 & 3)

back of my brain is tick - ing like a clock.. Well, I

Gtr. II

*mf*

\*P.M.-

To Coda

\*Gradually lessen P.M., and crescendo.

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

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

To Coda

Fill 1

Gtr. I

T  
A  
B

Fill 3

Gtr. I

T  
A  
B

Rhy. Fill 1

Gtr. II

T  
A  
B

Chorus:

B5

A5

E5

E6

E5

E6 E5



back,—

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

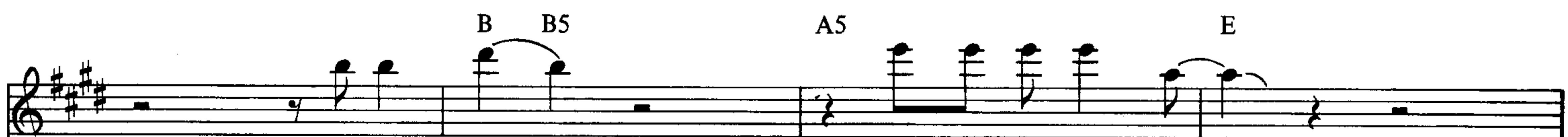
Gtr. I

T  
A  
B

7 7 7 7 5 5 5 (5) ↗

Rhy. Fig. 1  
Gtr. IIT  
A  
B

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



A-get back,—

A5

B5

E

'cause I'm feel - ing right.—

T  
A  
B

7 7 7 7 5 5 (5) ↗

5 5 3 3

T  
A  
B

(2) 2 (2) 0 4 4 4 4 4 4 2 2 2 2 2 2 0 0 0 0 0 0 1 2 0 2 0 2 0 0 0 0 0 0 2

1. 2.  
D.S. al Coda

Uh                    huh!

(3) 5 (5)

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

T A B

(1) 2 2 0

(1) 2 2 0

(1) 2 2 0

(1) 2 2 0

T A B

*Chorus:*

Coda A F# G G# A

Old Mis - ter Heff - fer, I'm real - ly pleased to meet-

Gtrs. I & II

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

T A B

you; I did - n't mean to scare— your blue - eyed

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

T A B

A G# A A# B  
 child. But Bill - y would - n't talk to me,  
 T A B  
 5 5 5 5 5 5 6 7 7 7 7 7 7 7 7  
 ah, and Sus - ie would - n't look at me, ah. It  
 T A B  
 7 7 7 5 6 7 8 7 7 7 7 5 6 7  
 made me so dog - gone cra - zy, I had to chase  
 T A B  
 8 5 6 7 8 5 6 7 8 8 8 8 8  
 them for a mile. (Spoken:) All I wanted was change for a buck  
 T A B  
 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 9 9 9 9 9 9 9 9 9 9 9 9 9  
 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9  
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

*Guitar Solo:*  
N.C.(E7)  
**\*Gtr. I**

\*Gtr. II tacet.

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of four sharps. It features a continuous eighth-note pattern followed by a series of sixteenth-note pairs. Below this is a harmonic bass line, indicated by a bass clef staff with a key signature of one sharp. This staff consists of a series of eighth-note patterns: a constant eighth-note 'G' (labeled 'T'), followed by groups of 'G-A-B' (labeled 'A') and 'B-C-D' (labeled 'B'). The notes are grouped by vertical bar lines.

Sheet music and tablature for guitar. The music is in 2/4 time with a key signature of two sharps. The tablature shows a six-string guitar neck with fret numbers 14, 12, and 10 indicated above the strings. Various performance markings are present, including a 'hold bend' at the beginning, grace notes, slurs, and trills. The tablature includes a '1/2' note value and a circled '(13)' indicating a string mute.

Sheet music for guitar in G major (two sharps) with lyrics "Well, I'm". The music consists of three staves. The top staff is a treble clef staff with sixteenth-note patterns. The middle staff is a bass clef staff with sixteenth-note patterns. The bottom staff is a tablature staff showing fingerings and picking patterns. The tablature shows a repeating pattern of notes and rests, with specific markings like "tr" (trill), "x" (crossed-out note), and circled numbers (14, 12, 13). The lyrics "Well, I'm" are placed above the first measure of the treble staff.

*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

T  
A  
B

B5

A5

Well, I'm back, \_\_\_\_\_

and I'm feel - ing right...  
*right...*

T  
A  
B

E5

E6

E5

E6 E5

B5

Well, I'm

back, \_\_\_\_\_

3

3

3

3

3

3

3

3

3

3

3

1

12

12

12

12

12

15

12

15

12

15

12

12

15

12

7

7

7

7

7

7

A5 E5 E6 E5 E6 E5

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

T A B 5 5 5 5

Gtr. II B5 A5

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

Gtrs. I & II

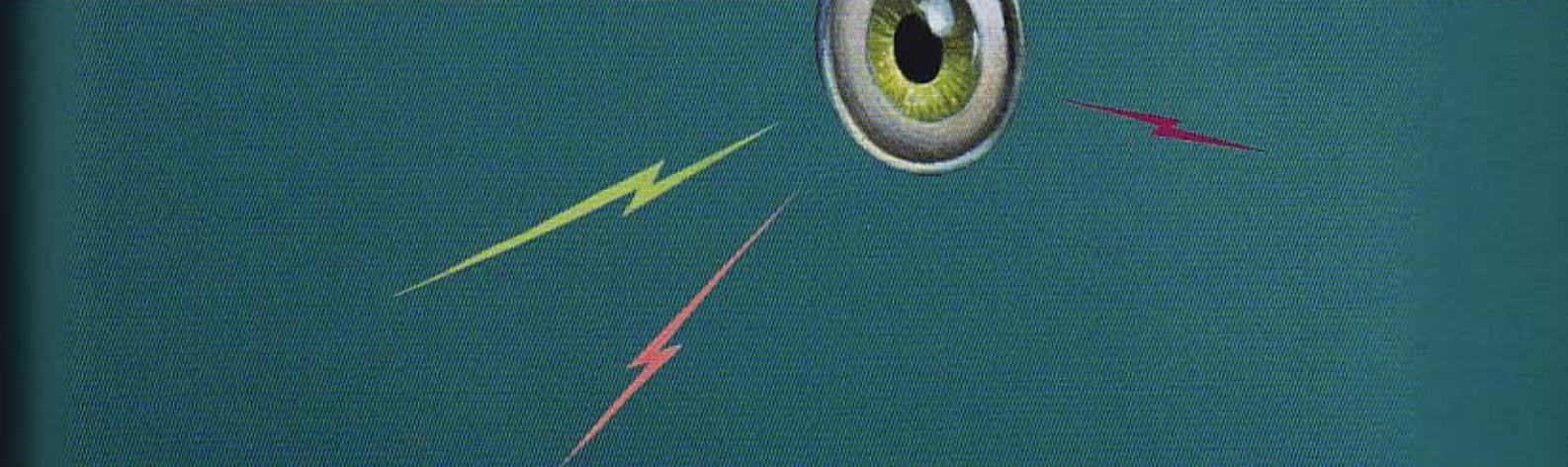
T A B 7 7 7 7 7 5

*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)*

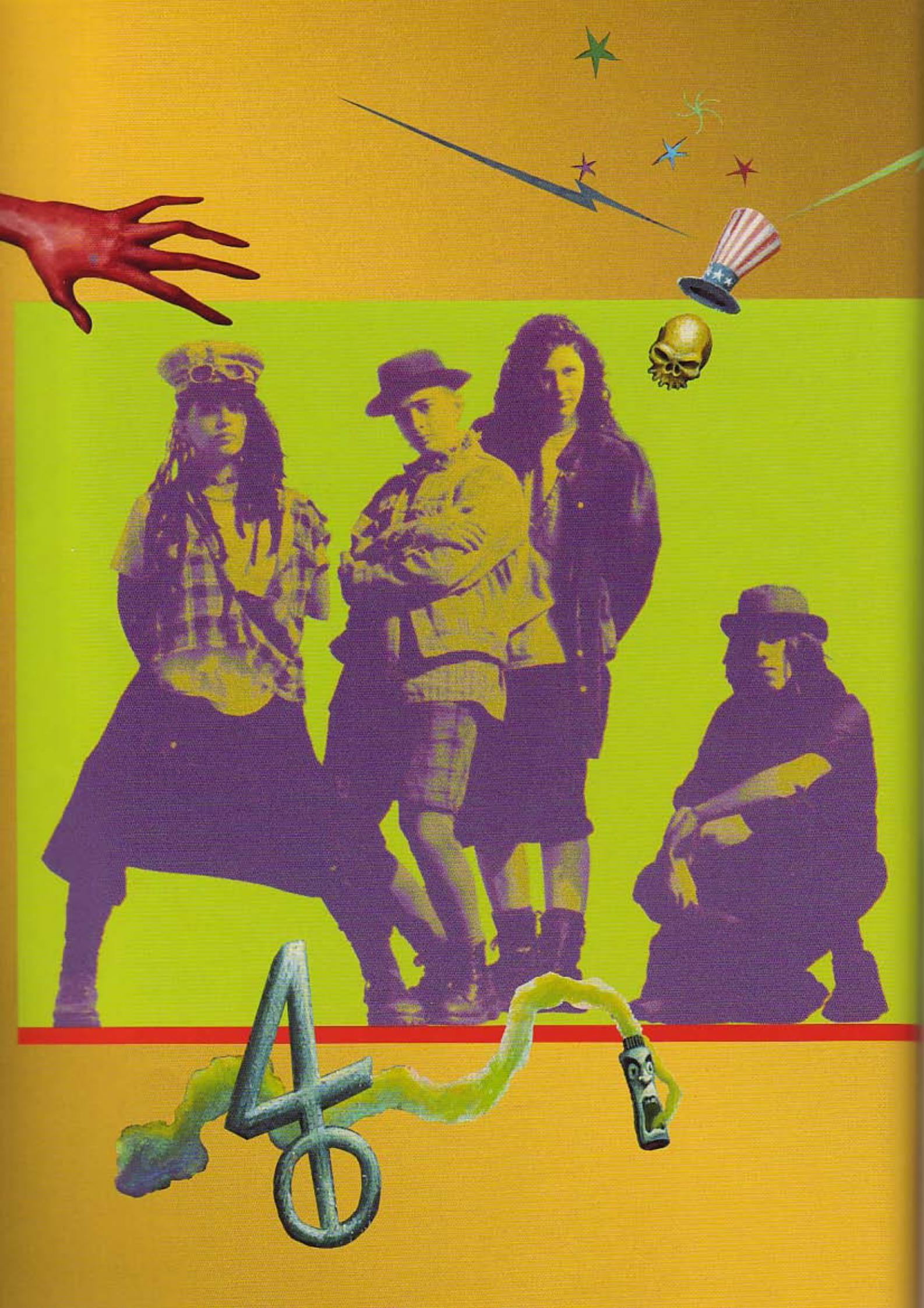
*Verse 3.*

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:)





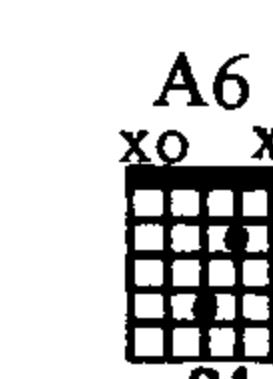
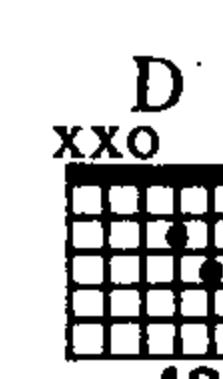
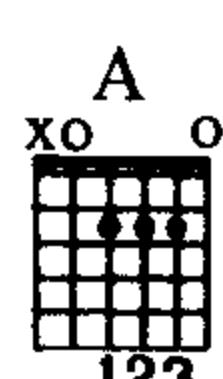




# MORPHINE & CHOCOLATE

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  $\text{♩} = 56$

Gtr. A  
II  
Gtr.  
I

Kybd.

(Approx. 10 sec)

*mf* let ring throughout

\*Transcription written as if instruments were tuned normally.

Verses 1 & 2:  
(Gtr. II out)

A

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

Gtr. I

D

Dsus

Dsus

D

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

Gtr. I

1/4

Gtr. II

1/4

1/4

\*Two gtrs. arr. for one

### **Substitute Rhy. Fill 1 (2nd time)**

Substitute Rhy. Fill I (2nd time)

G5

Mor-phi-ne and choc -late      are my sub - sti - tutes, —  
are my sub - sti - tutes.

V  
3 3 3 0 0 0 | 3 0 0 0 0 0

T  
A  
B

3

w/Fill 2 (2nd time only)

N.C. A7

w/Fm 2 (2nd time Only)

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

(end Rhy. Fig. 1)

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

**Fill 1**

Gtr. III

T 2 3 2 3 5  
A  
B

w/Fill 3

w/Fill 3

Bridge:

A5

Gtrs.  
I & II  
P.M.

A5(b9)

And you can say  
(Bkgd. voc.) And you can say, say, "hey \_\_\_\_\_"

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

A5(b9)

w/Fill 5  
D

And you can say, say, "hey, \_\_\_\_\_ it can on - ly yeah, be this

And you can say, say, "hey, \_\_\_\_\_ it can on - ly yeah, be this

it can on - ly be this way.

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

Fill 3

Gtr. III

(w/echo repeats)

Fill 4

Gtr. III

(w/echo repeats)

Fill 5

Gtr. III

(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

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

It real - ly hurts when it's real.

You'll go down, down, down.

A

N.C.

Oo! \_\_\_\_\_ It's a b-b-b-b-b-b-b-b-ba - by, yeah, \_\_\_\_\_ hey!  
(steady gliss.)

\*Gtrs. I, II &amp; III

\*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.

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 &amp; II

TAB notation below:

|   |   |
|---|---|
| T | 2 |
| A | 2 |
| B | 2 |
|   | 0 |

*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.

TAB notation below:

|   |   |
|---|---|
| T | 3 |
| A | 5 |
| B | 3 |

And that's real\_\_ love ba - by.      Ain't that real love,      ain't that real love, now.

(end Rhy. Fig. 3)

Rhy. Fig. 3

TAB notation below:

|   |   |
|---|---|
| T | 3 |
| A | 5 |
| B | 3 |

w/Rhy. Fig. 3 (3 times)

ba - by! \_\_\_\_\_      Ain't that real love,\_\_\_\_      ain't that real love, now,

And that's real\_\_ love, ba - by.

Musical score for the first part of the song. The vocal line starts with "ba - by! —" followed by "And that's real — love, ba - by." The lyrics continue with "Ain't that real love, — ain't that real love, — ba - by,". The vocal line consists of eighth and sixteenth note patterns.

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

Musical score for the keyboard rhythm figure. It shows a single staff with a treble clef and a key signature of two sharps. The notes are mostly eighth notes, with some sixteenth notes and rests.

hoo.

w/Kybd.

Musical score for the second part of the song. The vocal line starts with "Ho, — ho! —". The guitar parts are labeled "Gtr. I" and "Gtr. II". Both guitars play eighth-note patterns with "poco rit." markings. The bass part is shown below the guitars, with the strings labeled T, A, B. The bass line consists of eighth notes, with the first six notes having a value of 5 and the last note having a value of 6. The guitar parts also have "poco rit." markings.

*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  $\text{♩} = 126$

*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 ~~big~~ cup of

Gtr. I

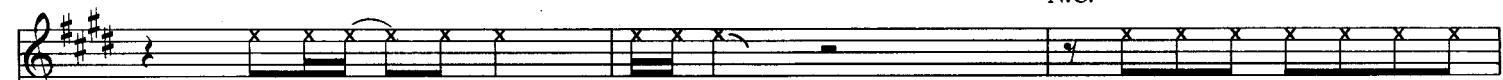
f

T 12 12 12 12 14 15 x x x x 15 14 | 12 12 12 12 14 12 x x x x x x | 12 12 12 12 14 15 x x x x 14 14  
A 12 12 12 12 12 x x x x 12 12 | 12 12 12 12 12 x x x x x x | 12 12 12 12 12 12 x x x x 12 12

E

Joe.

N.C.

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

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

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

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

E7(\$9)

*in a fog.—**and in a haze,—*Rhy. Fig. 1  
Gtr. I

T 12 12 12 12 14 15 x x x x 15 14  
A 12 12 12 12 12 12 x x x x 12 12  
BT 12 12 12 12 14 12 x x x x x x x x  
A 12 12 12 12 12 12 x x x x x x x x  
B

*well, I was trip - pin' out for days.*

(end Rhy. Fig. 1)

T 12 12 12 14 12  
A 12 12 12 12 12  
B

0 2 0 2

## 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 —

**Tablature:**

T A B

\*Two gtrs. arr. for one gtr.

E

home? — Can you

G A E

help me — find my way — home? —

**Tablature:**

T A B

Bridge:  
Half time  
A

Am7/C

D

G

G $\sharp$ 

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

Gtr. I

P.M.

Please help me find my way.

P.M.

Please help me find my way.

hold----- hold----- hold----- hold-----

I can't find the door...

Gtr. III

\*D f w/wah wah

D $\sharp$ 

hold----- hold----- hold-----

\*Gtr. III play, Gtr. I voicings for  
D & D $\sharp$  chords.

## *Guitar Solo:* **Double time**

Gtr.  
III

E

G

1 1

15 15

14 14

14 12 14 12 14 12

14 12 14

### Rhy. Fig. 2

**\*Gtr. II**

Gtr. II

The musical score for Gtr. II consists of two measures. The first measure starts with a grace note (G) followed by a sixteenth-note pattern (F#-E-D-G). The second measure starts with another grace note (G) followed by a sixteenth-note pattern (F#-E-D-G). Below the staff is a tablature for a guitar, showing the strings T, A, B, 2, 2, 0. The tablature indicates fingerings: 1 for the first string, 2 for the second, 2 for the third, and 5-7 for the fourth string. The fifth string has a 3 above it, and the sixth string has 5-7 above it.

\*Two gtrs. arr. for one

A

E

(end Rhy. Fig. 2)

(end Rhy. Fig. 2)

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

The image shows a musical score for a six-string guitar. The top half features a staff with a treble clef and a key signature of four sharps. The bottom half is a tablature with six horizontal lines representing the strings. The tablature includes fret numbers (12, 14) and specific note markings (T, A, B). The notes in the tablature correspond to the notes in the musical staff above them.

A

E

G

A

E

*Outro:*  
w/Rhy. Fig. 2 (Gtr. II, until end)

Where am I now?... Where am I now?... I find my - self just out there

E

float - ing.

T A B

G

A

I find my - self just out there

T A B

E

G

float - ing.

T A B

A E

Fade

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

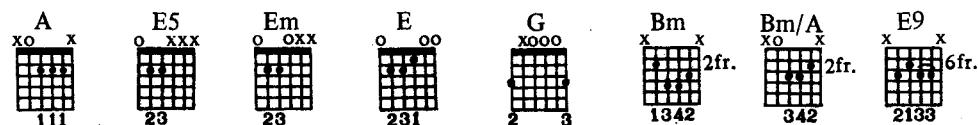
T A B

No Place Like Home - 8 - 8

PQ991GTX

## TRAIN

Words and Music by  
LINDA PERRY



Moderately slow  $\text{♩} = 88$

Intro: Triplet feel ( $\text{♩} \text{♩} = \text{♩} \text{♩}$ )  
Train sounds

(Band tacet)  
(Train sounds cont.)  
E7(\$9)

Gtr. 1 (Acoustic)

*mp let ring*

(Approx. 12 sec.)

T A B

Chords: E7(\$9), E, N.C., E7, E.

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

Faster ♩ = 152  
(Straight Feel ♩ = ♩)  
w/Fill 1

Rhy. Fig. 1-

Rhy. Fig. 1

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

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

w/Fill 2

(Band enters)

**Gtr. IV w/Rhy. Fig. 1 (2 times)**

\*Slap - back echo set to quarter-note tempo.

**Fill 2**

Gtr. 3

*Fdbk.  
(8va)*

*f*

*Fdbk.*

|   |     |     |     |
|---|-----|-----|-----|
| T | (4) | (4) | (4) |
| A |     |     |     |
| B |     |     |     |

## Verse 1:

w/Rhy. Fig. 1 (4 times)

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

Gtr. IV

What - ya gon - na do, child,- when your thoughts -

let ring

T  
A  
B

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

are mov - in'

*Fdbk.*

(8va)

Find an - oth - er

Fdbk.  
(2)  
(4)  
(4)

Chorus:

Rhy. Fig. 2

Gtr. 2  
Bm/A

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

to show - you where to go.

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

(4) (4) (2)-8 7 5

\*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/Bm Bm/Bm Bm/Bm Bm/Bm

Rhy. Fig. 2A A E5 Em E (end Rhy. Fig. 2A) Bm Bm/A Bm Bm/A Bm Bm/A w/Rhy. Fig. 1 (2 times)

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

1/2

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

Search - in' for the train.

Train - 12 - 4  
 PO991GTX

Verses 2 &amp; 3:

w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm

2. What \_ ya gon - na do, child,— when your mom -  
3. See additional lyrics.

let ring

T 2 A 3 B 4

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/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.

(2)

(4)

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

2nd time  
To Coda Chorus:  
w/Rhy. Fig. 2

an' she'll \_ leave you a - stray.

And you're search -

(Bkgd. voc.) Oo,  
\*Gtrs. III & IV

1/2

trem. bar

mf

1/2

1/2

## w/Rhy. Fig. 1

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

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

— in' for the train...  
oo.

## w/Rhy. Fig. 2A

E Em E

w/Rhy. Fig. 1 (2 times)  
Bm Bm/A Bm Bm/A Bm Bm/A

A  
—  
And you see — it's a train...  
oo.

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

And you see —

Fdbk.  
(8va)

Fdbk.

1/2

## Rhy. Fig. 2B

Gtr. 2 G Bm Bm/A Bm Bm/A Bm/A Bm/A

E5 Em E5

Gtr. 2

Bm Bm/A Bm Bm/A Bm/A

Bm/A



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

1/2

(end Rhy. Fig. 2B)

E

A

And you know —

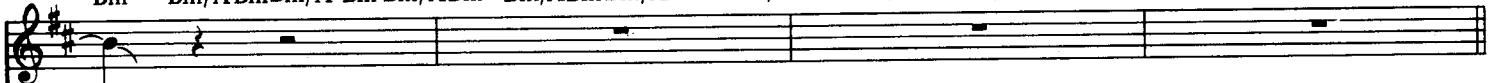
hmm, — it's a train. —

And you know —

hmm, — it's a train. —

w/Rhy. Fig. 1 (2 times)

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

D.S.  al Coda

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

*Coda*

*Chorus:*  
w/Rhy. Fig. 2

A 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

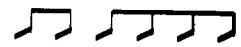
E5 Em E

And you see it's a train!

w/Rhy. Fig. 1 (1½ times)

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

Bm



*Interlude:*

Rhy. Fig. 3-

E(9)

Gtr. IV

Rhy. Fig. 4-

Fdbk.

w/Rhy. Figs. 3 &amp; 4 (both 7 times) Fdbk.

Gtr. III

Fdbk.

(Slow vib.)

Fdbk.

\*Gtr 3 tabbed on left;

Gtr 4 tabbed on right.

w/Rhy. Fig. 1 (1½ times)

(Gtr. IV out)

w/Fill 4 (5 times) Bm Bm/A Bm Bm/A

Bm

## Guitar Solo:

w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm Bm/A

hold bend

(w/wah &amp; slap - back echo)

Bm

Bm/A

Bm

Bm

Bm

Bm

Bm/A

Bm

Bm

Bm/A

Bm

Bm/A

Bm

Bm

Bm/A

Bm

Bm/A

## Fill 4

Gtr. III



w/wah

\*wah: + = treble  
o = bass

The score consists of six staves of musical notation for guitar. The top staff shows a melodic line with grace notes and slurs. Below it is a tablature staff with strings T, A, and B, featuring various markings such as 'rake', 'wah off', and specific note heads. The third staff contains a rhythmic pattern labeled 'Rhy. Fig. 5A' for 'Gtr. 2'. The fourth staff continues the rhythmic patterns with 'Rhy. Fig. 5' and '(wah off)'. The fifth staff begins with 'E(9)' and ends with '(end Rhy. Fig. 5A) w/Rhy. Fig. 1', with chords Bm, Bm/A, and Bm/A Bm indicated. The sixth staff concludes with '(end Rhy. Fig. 5) w/Rhy. Figs. 5 & 5A' for 'Gtr. IV'. The bottom two staves show a repeating pattern with 'loco' (location) markings and specific note heads like '1/4' and '15'.

Rhy. Fig. 5A

A

Gtr. 2

Rhy. Fig. 5

(wah off)

\*T

E(9)

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

Bm Bm/A Bm Bm/A Bm

\*T - thumb

Bm Bm/A Bm Bm/A Bm

Bm/A 8va-  
Gtr. IV

w/Rhy. Fig. 1 (1½ times)

loco

1/4 1/4 1/4 1/4 1/4 1/4 1/4

16 14 14 15 15 x x 15 15 14 15 15 14 15

*Out-chorus:*  
w/Rhy. Fig. 2

w/Rhy. Fig. 2B  
G

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

## **Free time**

bod - y else.  
 And you know, hoo,  
 hoo...  
 that for

In time

(Drum fill)

w/Rhy. Fig. 1 (1½ times)

*Fdbk.*  
(15ma)

*Fdbk.*  
(15ma)

*Fdbk.*

*Fdbk.*

Bm

Ee, \_\_\_\_\_ hee, child!

Gtr. IV

Gtr. III

grad. bend

1/2

T A B

T A B

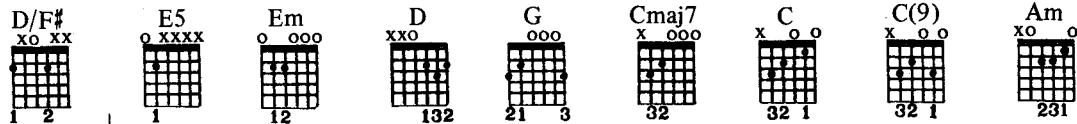
T A B

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  $\text{♩} = 152$

Intro:

\*Gtr. I (Acoustic)  $\text{⑥}^3\text{fr.}$  G D/F#  $\text{⑥}$  open E E5 Em D G

*mf*

Rhy. Fig. 1

$\frac{3}{4}$

\*w/long delay.

D/F# E5 Em D Cmaj7

C Cmaj7 C (end Rhy. Fig. 1)

Verse:

Em D G D/F# E5

Rhy. Fig. 2 (Cont. rhy. simile)

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

Em D C D/F# E5

Who would bear to feel sor - ry for me?

F# E

Em D G F# E

Drop an - oth - er pill just to calm me. Col -

Em D Cmaj7

lapse to my knees and fell fast in - to sleep. To Coda

C Cmaj7 C(9)

There I was drift - ing...

(end Rhy. Fig. 2)

*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# 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. Cal Coda  
w/Rhy. Fig. 1 (Gtr. II)

10

Coda C(9)

(Cont. rhy. simile)

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

## Chorus:

G Am C G

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

Am C G

pect - ing to crash, but I'm tied to a string.

Am C G

Look at me, I'm a tan - gled pup - pet. I

Am C G

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

Am C G

I had es - caped it by pre - tend - ing to die.

Am C G

I

## 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:)

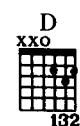
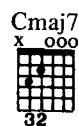
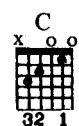
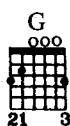
## Verse 3:

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  $\text{J} = 69$   
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  
Rhy. Fig. 2

Rhy. Fig. 2A

84 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*

T A B  
 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)

T A B  
 0 5 2 4 5 (5) 0 5 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-----*

T A B  
 3 0 0 0 x x x 5 7 x x x 7 7 7 7 7 9 9 7 9 7

Cmaj7

brand new place.

1. C

Is there a bet - ter life for me?

Gtr.  
I

|2.

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

G C G C

Gtr. C  
II

Is there a bet - ter life for me?

*Bridge:*

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

D(4)

C

And I re - mem - ber \_\_\_\_\_ in my mind.

Gtr. III

D(4) C

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

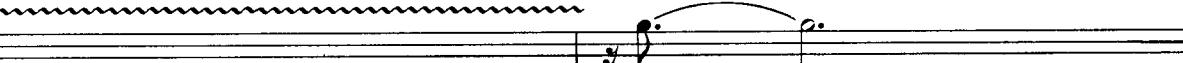
10 (10) 7 8

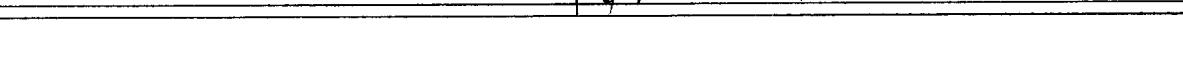
T A B

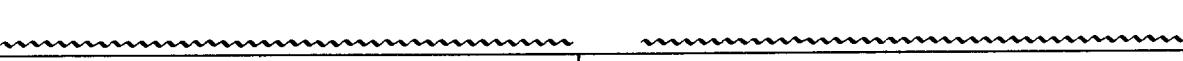
Gtr. IV (w/wah wah)

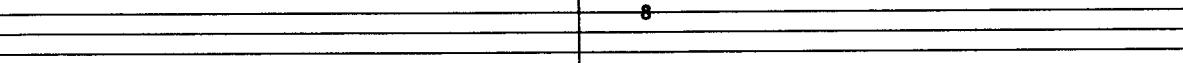
D(4) 

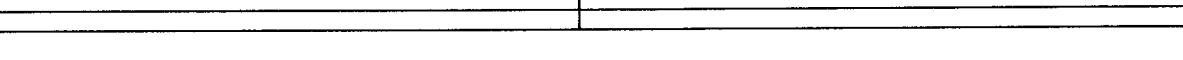
that it seems, — or am I — all the things I'm look - ing for? — Yeah! —

*Fdbk.*  
(8va) 

*Fdbk.* 

I 10 | 8 

A 

B 

G C Cmaj7 G C (end Rhy. Fig. 3)

Yeah. \_\_\_\_\_

w/Rhy. Figs. 2 (Gtr. I, 2 times), 3 (Gtr. II) &amp; Riff A (Gtr. III)

G C G C Cmaj7

And I see — what I see; — a new world is o - ver

G C Cmaj7 G C

me. — And I'll reach out to the sky, — and im - ag ine I'm a

## Chorus:

G  
Gtr.  
II

D Dsus2 D Dsus Dsus2 D C

Space - man in a - noth - er place\_ and time. I guess\_ I'm look - ing\_ for a

hold-----

T A B 3

3 5 7 7 7 7 7 9 7 9 7 9 7

Cmaj7 D Dsus2 D Dsus Dsus2 D C

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

Cmaj7

C

dif 'frent \_\_\_\_\_ life.\_\_\_\_ Is there a bet - ter life\_ for me?\_

Gtr.  
III

w/Rhy. Fig. 2A (Gtr. II, 1½ times)

G5

C

G5

C

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:)



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

Bsus

B

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

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

Gtr. II

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

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

T  
A  
B

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  
A  
B

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,

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, yea, yea, you're such a

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

A

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

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

B

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

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

w/Rhy. Fill 1 (*Gtr. 4*)

A

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

*hold*-----

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

### *Bridge:*

G

A

B

A musical score for a single melodic line. The key signature is A major (no sharps or flats). The time signature starts at common time. The melody consists of eighth and sixteenth notes. The lyrics "One day I'm going to have lots of money." are written below the staff, with a horizontal line under the word "money". The melody concludes with a half note followed by a fermata, with the lyrics "But I'm" starting on the next line.

One day I'm going to have lots of money. \_\_\_\_\_ But I'm

But I'm

Gtr. IV

Gtr. II

## Rhy. Fill 1

Gtr. IV

w/ slide

Dear Mr. President -11 - 5  
PO991GTX

G A B

gon-na have to give it up for this rich so - ci - e - ty. Oh!

T A B

T A B

hold bend

1

14 14 14 14 14  
17 17 17 17 17

G A B

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

T A B

T A B

hold bend

1

14 14 14 14 14  
17 17 17 17 17

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

12  
12  
12  
1212  
12  
12  
1212-14  
12-14  
12-14  
12-14(14)  
(14)  
(14)  
(14)5 5 5  
5 5 5  
5 5 5  
3 3 35 5 5  
5 5 5  
5 5 5  
3 3 35 5 5  
5 5 5  
5 5 5  
3 3 30  
0  
0  
2

kid on the cor - ner, and the peo-ple all o - ver do - in' crack.

(14)  
(14)  
(14)0  
0  
0  
2  
2  
0

5 5 5

Fill 1

Gtr. I

hold-----

hold-----

## Tempo primo

*Chorus:*

B

Yea, yea, yea, \_\_\_\_ yea, \_ you're such a

Rhy. Fig. 1

Gtr. II

6

won-der - ful coun - try

but the man he's burn-in' it down

## Sing - in'

(end Rhy. Fig. 1)

*hold-*

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-----+

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

w/Rhy. Fill 2 (Gtr. II)

B

Mmm. \_\_\_\_\_

Gtr. I

hold-----+

T 4 4 0 4 4 0 | 4 4 4 4 4 4 0  
A 4 4 4 4 4 4 | 4 4 4 4 4 4 0  
B 4 4 4 4 4 4 | 4 4 4 4 4 4 0

Verse 3:

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

hold-----+

T 4 4 0 4 4 0 | 4 4 4 4 4 4 0  
A 4 4 4 4 4 4 | 4 4 4 4 4 4 0  
B 4 4 4 4 4 4 | 4 4 4 4 4 4 0

Rhy. Fill 2 B Gtr. II

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

A(9)

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

*hold*

B

Bm

*rit.*

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

*hold*

a tempo  
A

Asus A Asus A

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

Gtr. II

## Chorus:

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

Gtr. I      Bsus(type 2)      B(type 2)      A(type 2)      B(type 2)

Rhy. Fig. 2

— Yea, yea, yea, yea, yea.

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

A(type 2)

(end Rhy. Fig. 2)

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

Bsus (type 2)      B(type 2)      A(type 2) B(type 2)

won-der - ful coun - rty,

but the man, he's burn- in it down,— he's burn- in' it down.

Yea, yea, yea, yea.

Yea, yea, yea, yea, yea,— and he's

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

Gtr. I      A(type 2)      B(type 2)      Bsus(type 2)      B(type 2)      A(type 2)      B(type 2)

Yea, yea, yea, yea, yea.

Yea, yea, yea, yea, yea.—

Gtr. II

A(type 2)

T 4 4 4 4 4 4 4 4

A 4 4 4 4 4 4 4 4

B 2 2 2 2 2 2 2 2

T 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0

# 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    String 3, 13th Fret    A "C" Chord    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.

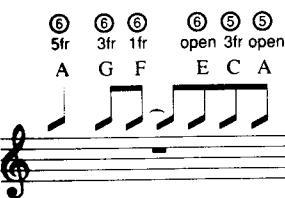
**DOUBLE NOTE BEND:** Play both notes and immediately bend both strings simultaneously.

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

# RHYTHM SLASHES



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



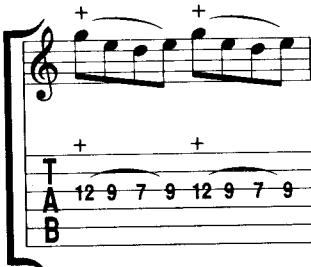
**HAMMER ON:**  
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



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



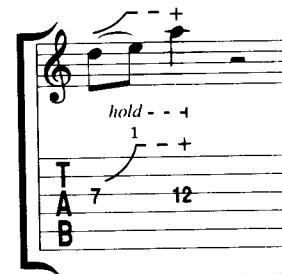
**PULL OFF:**  
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



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

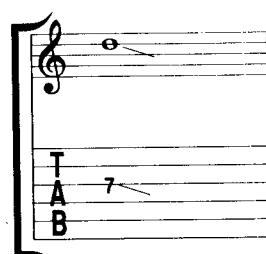


fretboard, then pulled off to the following note.



tap onto note indicated.

**FRET-BOARD TAPPING:**  
"Tap" onto the note indicated by + with



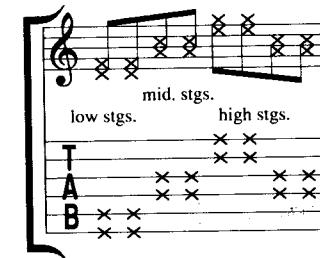
the last possible moment.

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



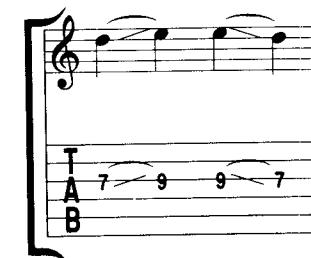
across the length of the string(s).

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

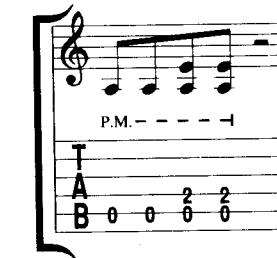


across all six strings while pick hand strikes specified area (low, mid, high strings).

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



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

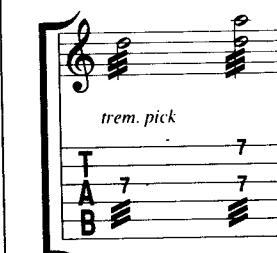


**PALM MUTE:**  
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

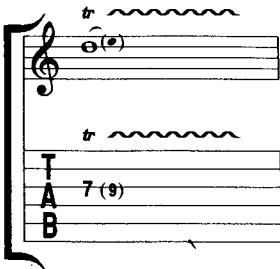


value of the note.

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

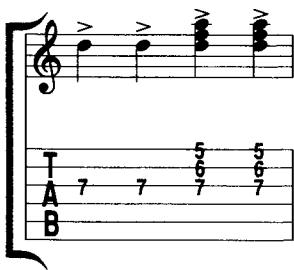


**TREMOLO PICKING:** The note or notes are picked as fast as possible.



and the grace note.

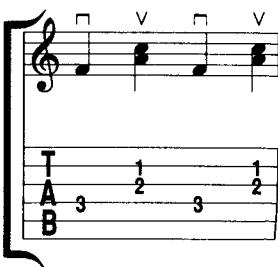
**TRILL:**  
Hammer on  
and pull off  
consecutively  
and as fast as  
possible  
between the  
original note



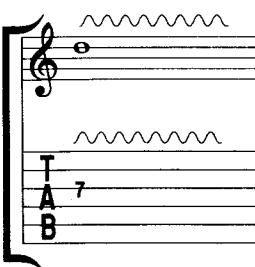
**ACCENT:**  
Notes or chords are to be played with added emphasis.



half their actual value and with separation.

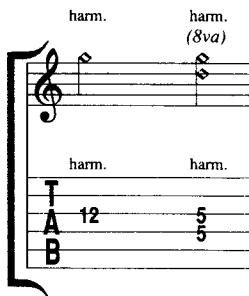


**DOWN  
STROKES  
AND  
UPSTROKES:**  
Notes or  
chords are to  
be played with  
either a  
downstroke  
v ) of the pick.

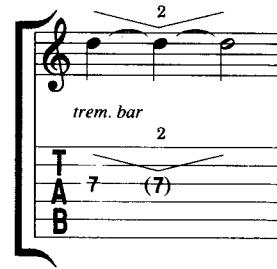


**VIBRATO:** The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

## **HARMONICS**



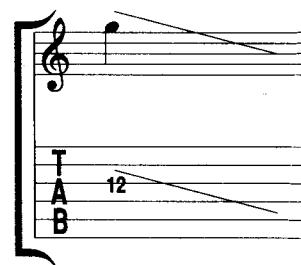
**NATURAL HARMONIC:** A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



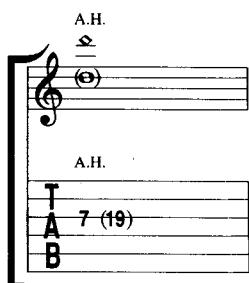
## **TREMOLO BAR**

**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.

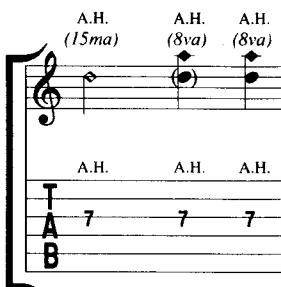


**UN-SPECIFIED INTERVAL:** The pitch of note or a chord is lowered to an unspecified interval.



ARTIFICIAL

**HARMONIC:** The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the second tab (in parenthesis) and is then 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.

A Non Blondes



Train

Superfly

• What's Up

Pleasantly Blue

• Morphine & Chocolate

• Spaceman

Old Mr. Heffer

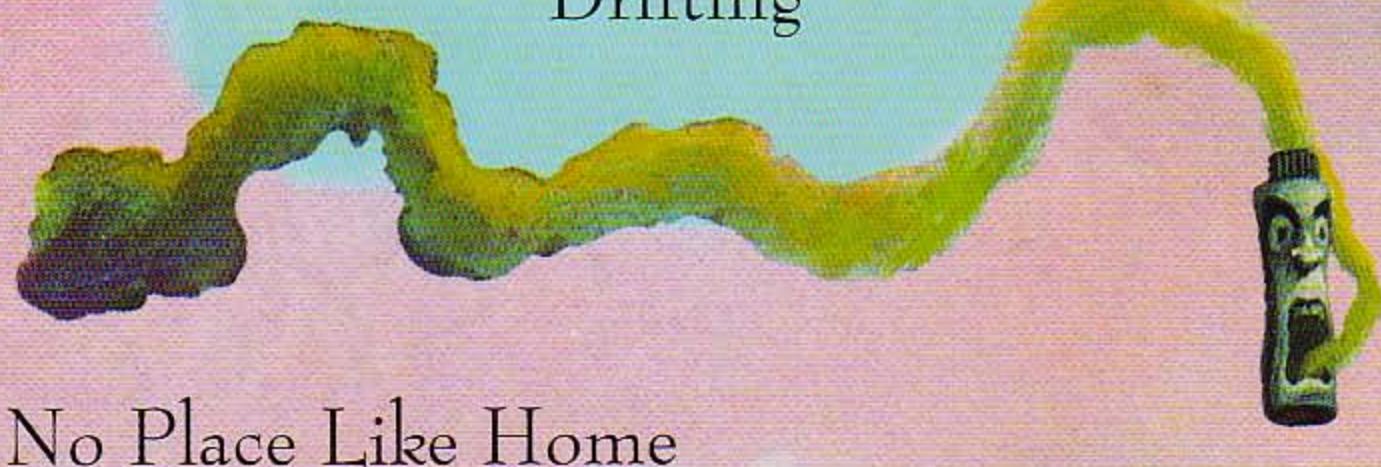
• Calling All The



People

Dear Mr. President

Drifting



No Place Like Home

