

Authentic **GUIAR-TAB** Edition  
It's not complete book.

# COLLECTIVE SOUL: DOSAGE



# COLLECTIVE SOUL: DOSAGE

## C O N T E N T S

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# TREMBLE FOR MY BELOVED

All gtrs. tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Words and Music by  
ED ROLAND

Freely

Intro:

(A5)

\*Gtr. 1 *mf* *tr*

TAB

\*Bkws. gtr. arr. for standard gtr.

A5



Elec. Sitar

*f*

Cont. in notation

TAB

Moderately fast ♩ = 130

Cont. ad lib. simile (Gtr. 1)

Elec. Sitar

TAB

TAB

Band  
enters

Gtr. 2 Riff A

*f* w/wah

TAB

First system of guitar notation. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with eighth and sixteenth notes, some beamed together. Below the staff is a TAB line with fret numbers: 2 4 2 0 2 2 4 2 0 2 2 4 2 0 2 2 4 2 0 2 2 4.

Second system of guitar notation. Treble clef, key signature of two sharps. The staff contains a melodic line. Below the staff is a TAB line with fret numbers: 2 0 2 2 4 2 0 2 2 4 2 0 2 2 4 2 0 2 2 4 2 0.

Third system of guitar notation. Treble clef, key signature of two sharps. The staff contains a melodic line. Below the staff is a TAB line with fret numbers: 2 2 4 2 0 2 2 4 2 0 2 2 4 2 0 2 2 4 2 0 2. The system ends with the text "end Riff A".

Bass & Drums section. Treble clef, key signature of two sharps. The staff shows a bass line starting with a rest, followed by a series of eighth notes. Below the staff is the lyrics: "The hour \_\_\_\_\_ has \_\_\_\_\_ be - gun. \_".

Verse:



\* Gtr. 2 *Cont. rhy. simile*

Fourth system of guitar notation. Treble clef, key signature of two sharps. The staff shows a guitar line with a rest, followed by a series of eighth notes. Below the staff is a TAB line with fret numbers: 8 7 8 7 10 7 10 8 7 8 7 0 7.

Gtr. 3 **Riff B**

end Riff B

Fifth system of guitar notation. Treble clef, key signature of two sharps. The staff shows a guitar line starting with a forte (f) dynamic marking, followed by a series of eighth notes. Below the staff is a TAB line with fret numbers: 8 7 8 7 10 7 10 8 7 8 7 0 7.

\* Rock wah pedal with an eighth-note rhythm pattern.

Gtr. 2 tacet

A5



1144

Bass &amp; Drums



Your eyes \_ have now \_ o - pened. \_  
Your in - no - cence \_ takes flight. \_

w/Riff B (Gtr. 3)

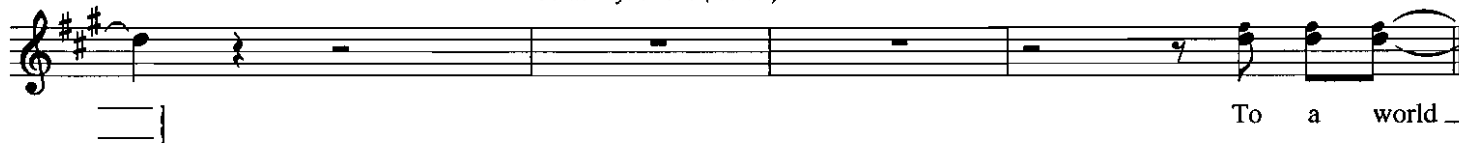
D



132

Gtr. 2

Cont. rhy. simile (Gtr. 2)



To a world \_

Chorus:

Bm



13421

E

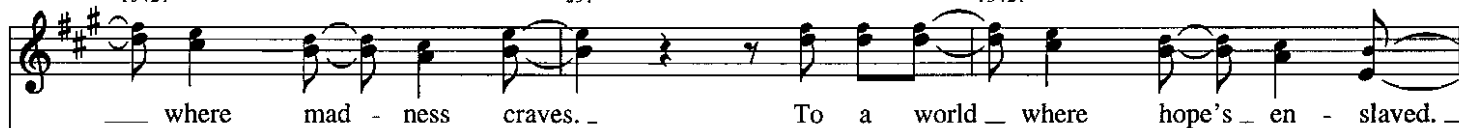


231

Bm



13421



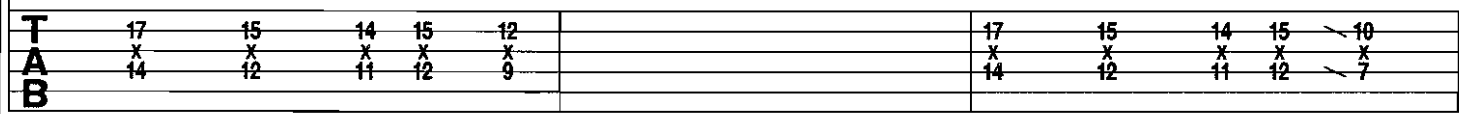
\_ where mad - ness craves. \_ To a world \_ where hope's \_ en - slaved. \_

Riff C

Gtr. 4



mf



T	17	15	14	15	12	17	15	14	15	10
A	x	x	x	x	x	x	x	x	x	x
B	14	12	11	12	9	14	12	11	12	7

E



231

Bm



13421

E



231



Oh, I'll trem - ble for \_ my love \_ al -

end Riff C



T	9	17	15	14	15	12	9
A	x	x	x	x	x	x	x
B	6	14	12	11	12	9	6

1.

A5



ways.

Gtr. 2

end Riff A

First system of music for Riff 1. It includes a vocal line with the word "ways.", a guitar line (Gtr. 2) with eighth-note patterns, and a guitar tablature (TAB) line with fret numbers: 2 2 4 2 0 2 2 4 2 0 2 2 4 2 0 2 2 4 2 0 2.

Second system of music for Riff 1. It includes a vocal line with the lyrics "2. Your win - dow's o - pened wide. —", a guitar line (Gtr. 2) with eighth-note patterns, and a guitar tablature (TAB) line with fret numbers: 2 4 2 0 2 2 4 2 4 2 2 4 2 0 2 2 4 2 0 2 2 4.

2.

A5



ways.

Third system of music for Riff 2. It includes a vocal line with the word "ways.", a guitar line (Gtr. 2) with eighth-note patterns, and a guitar tablature (TAB) line with fret numbers: 10 10 10 10 12 10 10 10 10 12 10 10 10 10 12 12 12 12 14 14 14 12.

Fourth system of music for Riff 2. It includes a guitar line (Gtr. 2) with eighth-note patterns and a guitar tablature (TAB) line with fret numbers: 10 10 10 10 12 10 10 10 10 12 12 12 12 14 12 12 12 14 14 14 15.

Cont. in slashes

## Guitar Solo:

**D**  
xxo  
132

Gtr. 2 *Cont. rhy. simile*

Gtr. 5 *trem. pick*

TAB

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

**A5**  
xo  
1144

\* Gtr. 2 *w/wah* *Cont. in slashes*

TAB

10	10	12	10	10	12	10	10	12	10	9	10	10	12	10	10	12	10	10	12	10	9
x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
7	7	9	7	7	9	7	7	9	7	6	7	7	9	7	7	9	7	7	9	7	6

\* Rock wah pedal with an eighth-note rhythm pattern.

**D**  
xxo  
132

Gtr. 2 *Cont. rhy. simile*

Gtr. 4 *trem. pick*

TAB

9	10	5	9	10	12	10	5	9	10	5
x	x	x	x	x	x	x	x	x	x	x
6	7	2	6	7	9	7	2	6	7	2

## Chorus:

w/Riff C (Gtr. 4)

**Bm**  
x  
13421

**E**  
o o  
231

**Bm**  
x  
13421

— where mad - ness craves. — It's a world — where hope's — en - slaved. —

**E**  
o o  
231

**Bm**  
x  
13421

**E**  
o o  
231

Oh, I trem - ble for — my love — al —

A5



ways. It's a world \_

Gtr. 2

TAB

2	2	4	2	0	2	2	4	2	0	2	2	4	2	0	2	2	4	2	0	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

w/Riff C (Gtr. 4)

Bm



E



Bm



\_ where mad - ness craves. \_ It's a world \_ where hope's \_ en - slaved. \_

E



Bm



E



Yeah, I trem - ble for \_ your love \_ al -

w/Riff A (Gtr. 2)

A5



ways.

Gtr. 4

TAB

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

Gtr. 2

rit.

TAB

10	8	14	12	14	10	8	5	7	9	5	7	2
x	x	x	x	x	x	x	x	x	x	x	x	0
7	5	11	9	11	7	5	2	5	7	9	5	0



# HEAVY

All gtrs. tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Words and Music by  
ED ROLAND

Moderate rock ♩ 104

Intro:

Gtr. 1

E5



mf w/dist. & flange effect

TAB

0 0 7 7 0 0 7 7 0 0 7 7 0 0 7 7 0 0 7 7 0 0 7 7

TAB

0 0 7 7 0 0 7 7 0 0 7 7 0 0 7 7 0 0 7 7 0 0 7 7

Gtr. 2

Gtr. 1 tacet

Riff A

f w/dist.

P.M. -----

P.M. -----

P.M. -----

P.M. -----

TAB

0 0 0 0 5 0 0 0 0 0 0 3 4 5 6 5 0 0 0 0 5 0 0 0 0 0 0 3 4 5 6 5

end Riff A

P.M. -----

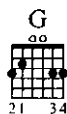
P.M. -----

P.M. -----

TAB

0 0 0 0 5 0 0 0 0 0 0 3 4 5 6 5 0 0 0 0 5 0 0 0

## Verse:



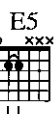
1. Com - pli - cate this world \_\_\_\_ you wrapped \_ for me. \_  
 2. Hold \_\_\_\_ me up to all \_\_\_\_ whom you \_\_\_\_ de - ceive. \_

## Gtr. 2

## TAB

## Gtr. 3 (Verse 2 only; Verse 1 tacet)

## TAB



f

P.M. - - - - -

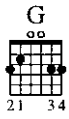
P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

## TAB

## TAB



I'm ac - quaint - ed with your suf - fer - ing.   
 Prom - is - es you break you still be - lieve.   
 \_ \_ \_ \_ \_

TAB

TAB



P.M. P.M. P.M. P.M.

TAB

TAB



## w/Rhy. Figs. 1 (Gtr. 2) &amp; 1A (Synth.)








And all your weight, \_\_\_\_\_ it falls on me, \_\_\_\_\_ it falls on me. \_\_\_\_\_  
 And all your weight, \_\_\_\_\_ it brings me down, \_\_\_\_\_ it brings me down. \_\_\_\_\_

1.

## w/Riff A (Gtr. 2)

Elec. Gtr. 3





*mf*  
clean, widelay

TAB

2.

D.S. §

3.

hold - - - -

TAB

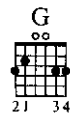
## Interlude:



Gtr. 2

TAB

*Guitar Solo:*



*f* grad. bend -  
trem. pick  
w/dist. & wah

 $\frac{1}{2}$ 

**Gtr. 4**

**Gtr. 2**

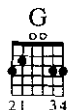
**Rhy. Fig. 2**

E5

*rem. pick* - 4

end Rhy. Fig. 2

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



Gtr. 4

hold ————  
grad. bend

trem. pick ————

1 1 1/2 1 2

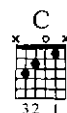
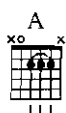
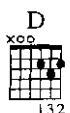
14 15 15 12 19 12 19 12 19 12 15 12 14 12 15 15

TAB

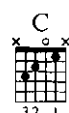
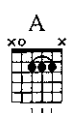
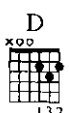
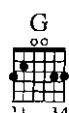
\*Trem. pick pitches are approx.

## Chorus:

w/Rhy. Figs. 1 (Gtr. 2) &amp; 1A (Synth.) both 2 times



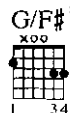
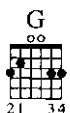
And all your weight, \_\_\_\_\_ it falls on me, \_\_\_\_\_ it brings me down. \_



\_\_\_\_\_ And all your weight, \_\_\_\_\_ it falls on me, \_\_\_\_\_ it falls on me. \_

## Outro:

w/Riff A (Gtr. 2)



Gtr. 3

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

TAB

# NO MORE, NO LESS

All gtrs. tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

**Moderately** ♩ = 88

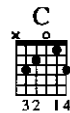
*Intro:*

N.C.

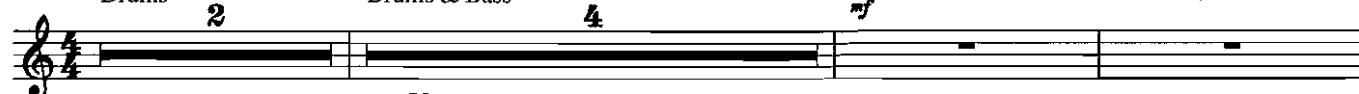
Drums

Drums & Bass

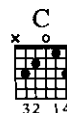
Gtr. 1



*Cont. rhy. simile*



*Verse:*



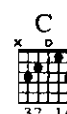
Gtr. 1

*Cont. rhy. simile*



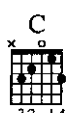
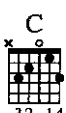
1. Here I lie, —  
2. Stead - y here, —

mo - tion - less, —  
I cast my lines —



catch me if you can. —  
on - ly to ex - pose. —

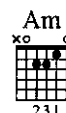
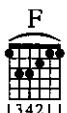
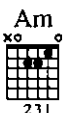
My prop - er - ties — of  
A weak - er sense — and



no de - fense, — so strike at your com - mand. —  
no con - straint, — now my true self shows. }

But don't bring me down.

*Pre-chorus:*

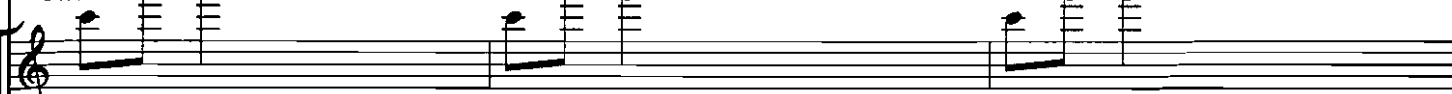


al - right.

Don't bring me down —

'cause there's

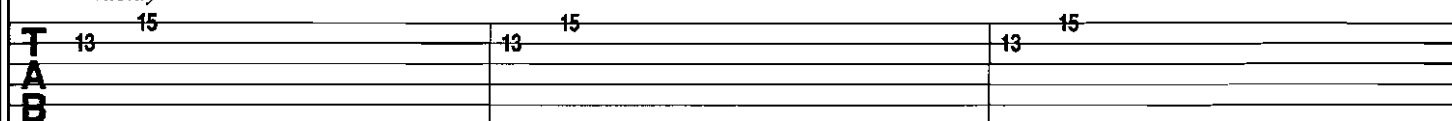
Gtr. 2



*mf*  
hold  
widelay

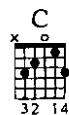
hold

hold





## Chorus:



pur - pose {for in} this night. Save me come to - mor - row,

Gtr. 2 Rhy. Fig. 1

TAB 13 12 13 15 15 13 10 12 12 10 12

Gtr. 3 Rhy. Fig. 1A

*mf*  
hold  
clean

TAB 3 2 0 1

G major chord diagram (21 34) F major chord diagram (134211)

lead me to my ur - gen - cy. See,

end Rhy. Fig. 1 Gtr. 4 Rhy. Fig. 2

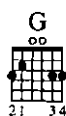
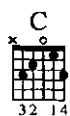
*mf*  
w/wah (set midway as tone mod.)

TAB 10 12 12 10 12 7 7 7 7 7 9 7 7 7 8 7 7

end Rhy. Fig. 1A

hold

TAB 3 0 0 3 1 0



I'm no more, no less of an an - gel than you'd have me be.

Gtr. 2

Gtr. 4

10 12 12 10 12 10 12 12 10 12 7 7 7 7 7 0

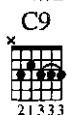
Gtr. 3

hold

hold

3 2 0 1 0 0 0 1 0 0 3

w/Fill 1 (Piano) 2 times



Gtr. 3

Cont. rhy. simile

So, let's shake it like this.

Gtr. 4

7 7 7 8 7 7 x x x x x x x x x x x x x x x x 3 1 3 1

Fill 1  
Piano

*mf*

8 11 8 11 8 8 8 11 8

1. 2.

Gtr. 4

*f*  
*w/dist.*

TAB

Gtr. 5

TAB

## Guitar Solo:

F

13 4 2 1 1

C

3 2 1 4

Cont. rhy. simile

F

13 4 2 1 1

Gtr. 1

Gtr. 5

TAB

C

3 2 1 4

F

13 4 2 1 1

TAB

C

3 2 1 4

F

13 4 2 1 1

TAB

## Pre-chorus:

Chord diagrams: C (3 2 1 4), Am (2 3 1)

Don't bring me down, \_\_\_\_\_ al -

Gtr. 5:  Gtr. 2: 

hold \_\_\_\_\_

TAB: 15 15 13 15 15 13 15 13 13 | 5 5 5 7

Chord diagrams: F (1 3 4 2 1 1), Am (2 3 1), F (1 3 4 2 1 1)

right. Don't bring me down \_\_\_\_\_ and there's still prom-ise in this night.

TAB: 6 5 5 7 5 7 | 5 5 5 7 5 7 | 6 5 6 8 8 5

## Chorus:

w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr. 3) w/Rhy. Fig. 2 (Gtr. 4)

Chord diagrams: C (3 2 1 4), G (2 1 3 4), F (1 3 4 2 1 1)

Save me come to-mor-row, lead me to my ur-gen-cy. \_\_\_\_\_ See,

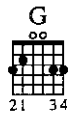
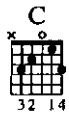
w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr. 3) w/Rhy. Fig. 2 (Gtr. 4)

Chord diagrams: C (3 2 1 4), G (2 1 3 4), F (1 3 4 2 1 1)

I'm no more, no less of an an-gel than you'd have me be. Yeah,

w/Rhy. Figs. 1 (Gtr. 2) &amp; 1A (Gtr. 3)

w/Rhy. Fig. 2 (Gtr. 4)



save me come to-mor - row, lead me to my ur - gen - cy. — See,

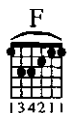
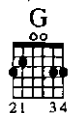
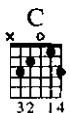
Gtr. 5

TAB 12 12 (12) (12) (12)

w/fdbk.

w/Rhy. Figs. 1 (Gtr. 2) &amp; 1A (Gtr. 3)

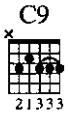
w/Rhy. Fig. 2 (Gtr. 4)



I'm no more, no less of an, an — an — gel. So, let's shake it like

TAB 15 17 15 17 15 (15)

w/Fill 1 (Piano) 2 times



Gtr. 3

Cont. rhy. simile

this. (Like this, like this.) (A lit - tle bit, a lit - tle bit like this.)

Gtr. 4

TAB 3 1 3 1

(A lit-tle bit, a lit-tle bit.) (A lit-tle bit, well, shake a lit-tle bit like

TAB

C

3 2 1 4

Gtr. 1

C7

3 2 4 1

this.)

### Outro:

w/Fill 1 (Piano) 12 times

C7

3 2 4 1

Gtr. 5

TAB

TAB

Gtr. 6

*mf*  
w/octave pedal

TAB

Gtr. 5

TAB

\*Gtr. 6 using octave pedal, sounding written pitch and 1 octave lower (8vb).

TAB

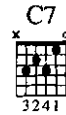
14  $\frac{1}{2}$  (14) 15 15 13 12 13 12 13 13 12 13 12 13

TAB

15  $\frac{1}{2}$  (15) 17 17 15 13 15 13 15 15 13 15 13 15

First system of guitar notation. The top staff is a standard musical staff with a treble clef, showing a melodic line with eighth notes and slurs. The bottom staff is a guitar tablature staff with six lines, showing fret numbers (13, 12, 13, 12, 13, 12, 13, 12, 13, 12, 13, 12) and fingerings (1, 13, 12, 13, 12, 13, 12, 13, 12, 13, 12, 13, 12). The tablature includes a 'TAB' label on the left.

Second system of guitar notation. The top staff is a standard musical staff with a treble clef, showing a melodic line with eighth notes and slurs. The bottom staff is a guitar tablature staff with six lines, showing fret numbers (15, 14, 15, 13, 14, 13, 15, 14, 15, 13, 14, 13, 15, 14, 15, 13, 14, 13) and fingerings (1, 15, 14, 15, 13, 14, 13, 15, 14, 15, 13, 14, 13, 15, 14, 15, 13, 14, 13). The tablature includes a 'TAB' label on the left.



Gtr. 1

Third system of guitar notation. The top staff is a standard musical staff with a treble clef, showing a melodic line with eighth notes and slurs. The bottom staff is a guitar tablature staff with six lines, showing fret numbers (12, 13, 13, 13, 13, 13, 12, 13, 12, 13, 12, 13, 12, 13, 12, 13, 12, 13, 12, 13, 12, 13, 12) and fingerings (12, 13, 13, 13, 13, 13, 12, 13, 12, 13, 12, 13, 12, 13, 12, 13, 12, 13, 12, 13, 12, 13, 12). The tablature includes a 'TAB' label on the left.

Fourth system of guitar notation. The top staff is a standard musical staff with a treble clef, showing a melodic line with eighth notes and slurs. The bottom staff is a guitar tablature staff with six lines, showing fret numbers (13, 15, 15, 15, 15, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13) and fingerings (13, 15, 15, 15, 15, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13). The tablature includes a 'TAB' label on the left.



## NEEDS

All gtrs. tune down 1/2 step:

⑥ = E♭      ③ = G♭

⑤ = Ab    ② = Bb

④ = D $\flat$     ① = E $\flat$

Words and Music by  
ED ROLAND

**Moderately** ♩ = 100

*Intro:*

**Rhy. Fig. 1**

Acous. Gtr.

*mf hold throughout*

Play 4 times

**TAB**

*Verse:*

\* w/Rhy. Fig. 1 (Acous. Gtr. ) 4 times

\*Acous.  
Gtr.  
(2nd time)

G

C(9)

G/B

G5/F#

Cont. rhy. simile

1. All a - round me I see what weak - ness has made.  
2. Here I slum - ber to a - wak - en my daze.

\*Verse 1: Acous. Gtr. plays Rhy. Fig. 1, 4 times.

Verse 2: Elec. Gtr. 2 plays Rhy. Fig. 1, 4 times and  
Acous. Gtr. plays strum pattern indicated.

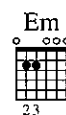
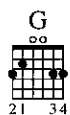
Too much to - mor - row, — I think I'll take all to - day. Am I a poi - son?  
 I find con - ven - ience in the sav - ior I save. Am I a pris - on?

The first system of musical notation for 'The Thorn in the Side' features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, there are six guitar chord diagrams: G/B, G5/F#, G, C(9), G/B, and G5/F#. Each diagram shows the fretboard with fingerings (1, 3, 4) and a '34' indicating a triplet. The lyrics 'Am I a thorn in the side?' are written below the staff, aligned with the notes.

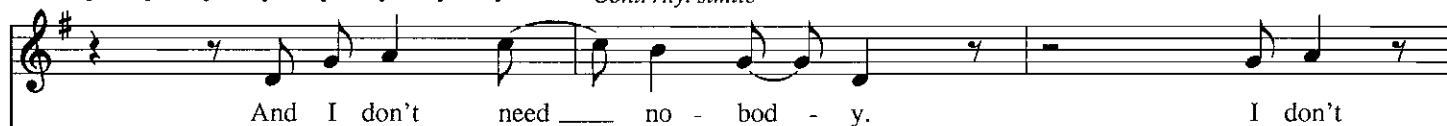
Am I a thorn in the side?

Am I a source of dire news?

# Chorus:

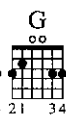
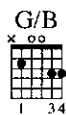
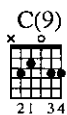
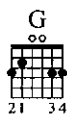
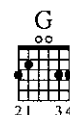
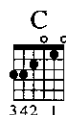
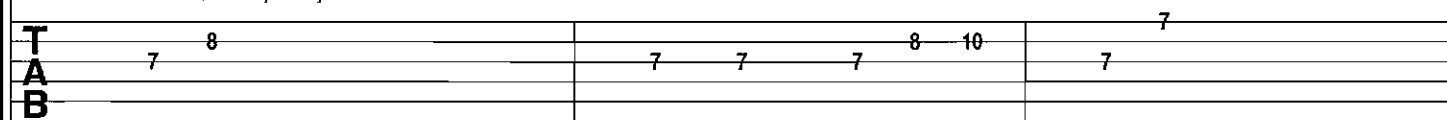


Acous. Gtr. *Cont. rhy. simile*

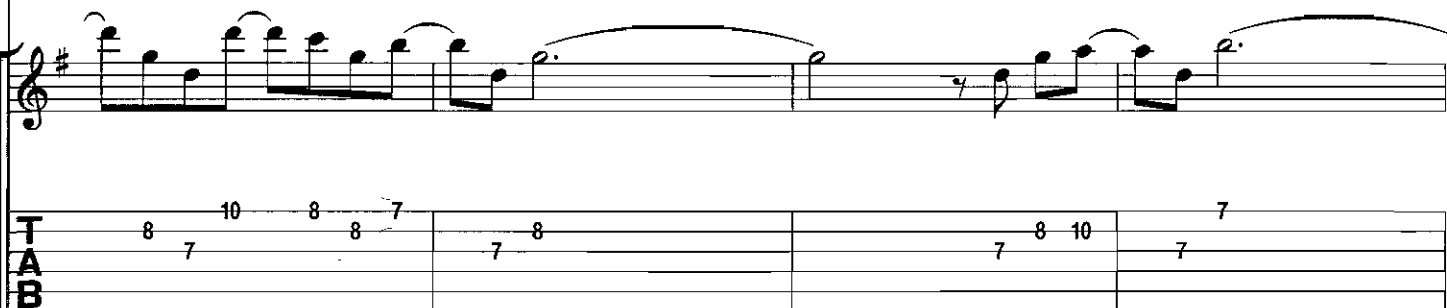
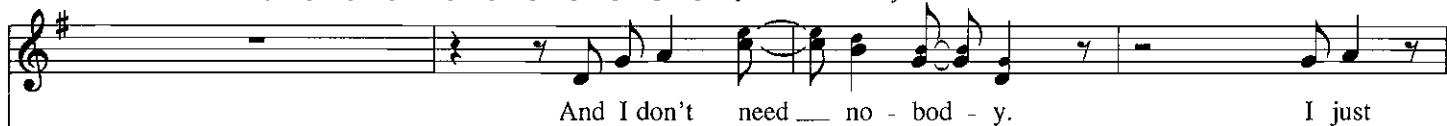


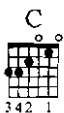
Elec. Gtr. 3 (2nd time only; 1st time tacet)

*mf*  
clean, neck pickup



Acous. Gtr. *Cont. rhy. simile*





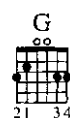
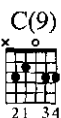
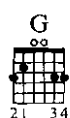
To Coda ⊕

need to learn \_ the depth \_ or doubt \_ of faith \_ to fall in - to \_

TAB

7 8 10 | 7 8 7 8 10 | 7 8

1.  
w/Rhy. Fig. 1 (Elec. Gtr. 3) 2 times



Acous. Gtr.

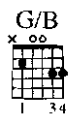
Elec. Gtr. 1

*f*  
w/light dist.

TAB

7 8 8 7 8 | 7 8 8 7 10 (10) 8 | 7 8 7 8 8

2.

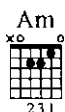


In this time \_

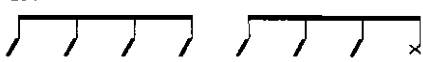
TAB

7 8 7 10 (10) 8 | 7 8 7 8 | 7 8 8 7 8 7

## Bridge:



Acous.  
Gtr.

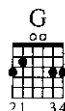


*Cont. rhy. simile*

\_\_\_\_\_ of sub - sti - tute. \_\_\_\_\_ It's my needs \_\_\_\_\_ I've an - swered to \_\_\_\_\_

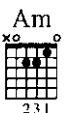
Elec. Gtr. 3

TAB notation for Electric Guitar 3, showing fret numbers (1, 0, 1, 3, 0, 3, 0, 3, 1, 0, 1, 3) across three measures.



\_\_\_\_\_ all the while. \_\_\_\_\_ And all the hope \_\_\_\_\_

TAB notation for Electric Guitar 3, showing fret numbers (3, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3) across three measures.



\_\_\_\_\_ that I in - vest \_\_\_\_\_ turns to sig - nals of dis - tress \_\_\_\_\_ all the while.

TAB notation for Electric Guitar 3, showing fret numbers (1, 0, 1, 3, 0, 3, 0, 3, 1, 0, 1, 3, 0, 3, 0, 3) across four measures.

**Interlude:****w/Rhy. Fig. 1 (Acous. Gtr.)**

1.2.3. 4. *D.S.  $\frac{3}{4}$  al Coda*

G C(9) G/B G5/F# G/B G5/F#

21 34 21 34 1 34 1 34 1 34 1 34

**Coda**

G

21 34

Acous. Gtr.

w/Strings

Cont. rhy. simile

**Outro:****w/Fill 1 (Elec. Gtr. 2) 9 times**

Em C

23 342 1

Acous. Gtr.

Bkgd. Vocal Fig. 1

(Ooh. \_\_\_\_\_)

**w/Bkgd. Vocal Fig. 1, 8 times**

G Em C G

21 34 23 342 1 21 34

Cont. rhy. simile

end Bkgd. Vocal Fig. 1

—) You're all I need. — Yeah, when the wa - ter runs

**Fill 1  
Elec. Gtr. 2**

hold throughout

T  
A  
B

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

Em C G Em C

deep. Yeah, you're all I need. \_\_\_\_ Now \_

G Em C G

\_\_\_\_ I cry my soul to sleep. You're all I need. \_

Em C G Em C

\_\_\_\_ You're all I need. \_\_\_\_

G Em C G

You're all I need. \_\_\_\_ You're all I need. \_

w/Fill 1 (Elec. Gtr. 2)  
w/Bkgd. Vocal Fig. 1

*Repeat and fade*

Em C G Em C G

\_\_\_\_

# SLOW

All gtrs. tune down 1/2 step:

⑥ - E♭ ③ - G♭

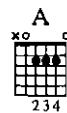
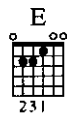
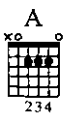
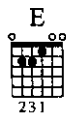
⑤ - A♭ ② - B♭

④ - D♭ ① - E♭

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ED ROLAND and DEAN ROLAND

Moderate rock ♩ = 118

Intro:



Riff A

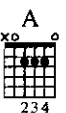
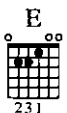
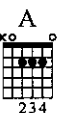
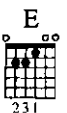
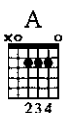
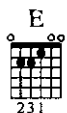
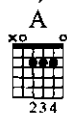
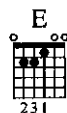
Gtr. 1

*f*  
w/wah

TAB

9 9 11 x x x x 9 11 11 11 11 11 9 9 11 x x x x 9 11 11 11 11 11

w/Riff A (Gtr. 1) 2 times



Riff B

end Riff B

Synth.

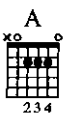
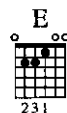
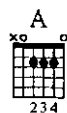
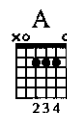
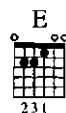
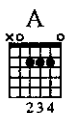
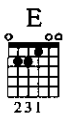
*mf*

TAB

12 12 13 12 13 12 14 13 11

Verse:

w/Riff A (Gtr. 1) 4 times

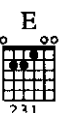
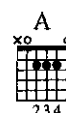
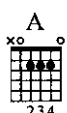
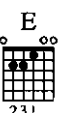
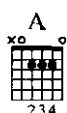
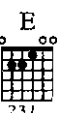


1. Morn-ings like this make me feel like I nev - er could float.

2. Clothed in new cos-tumes that weath - er your new-found storms.

TAB

9

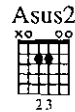
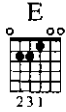


TAB

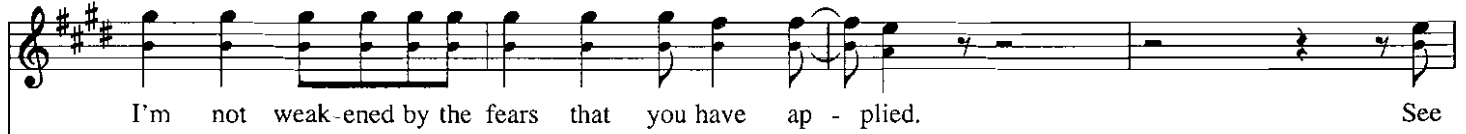
9

Glimp-ses of peace por - tray all that you nev - er could show.  
Star - ing through rea - son, con - tent with your new-found de - cor.

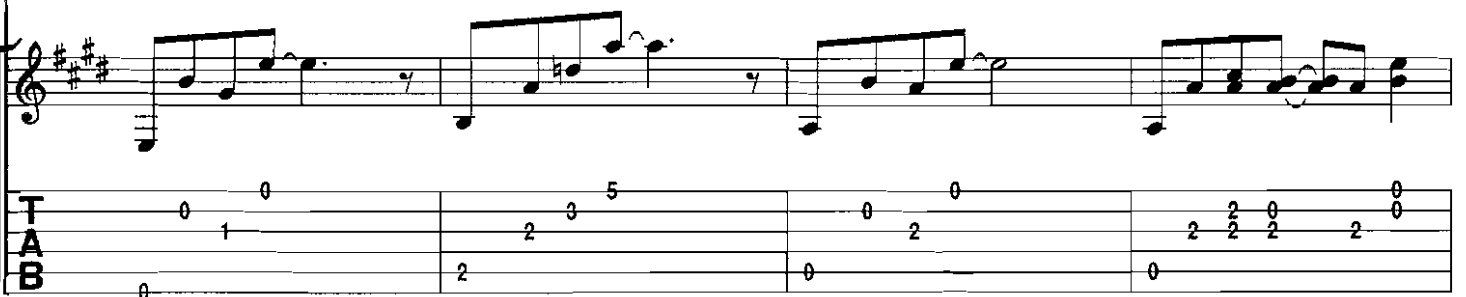
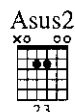
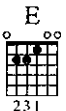
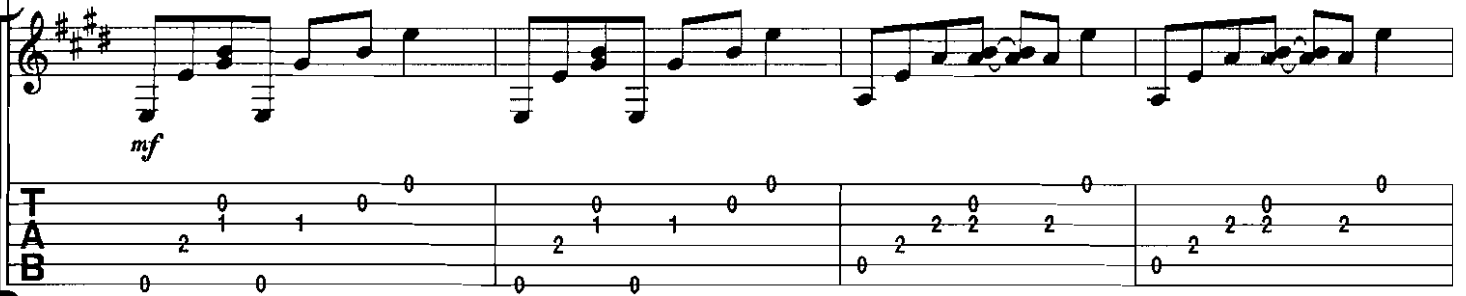
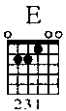
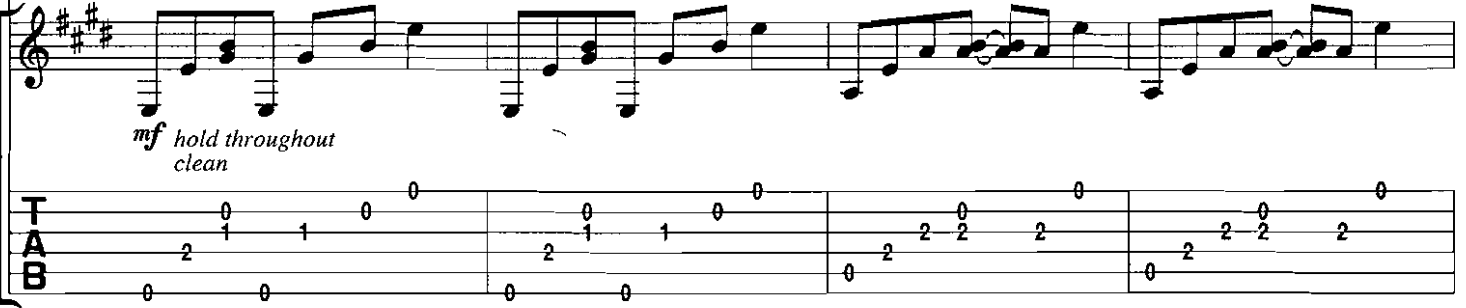
# Chorus:



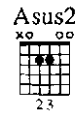
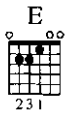
Gtr. 3

*mf**Cont. rhy. simile*

Gtr. 2

*mf hold throughout clean*





To Coda ⊕

Slow, \_\_\_\_\_ slow, \_\_\_\_\_ slow down now. \_

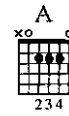
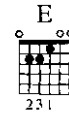
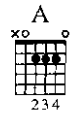
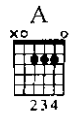
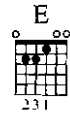
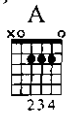
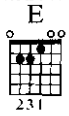
Tablature for the first system, corresponding to the musical notation above. The strings are labeled T (Treble), A (Acoustic), and B (Bass).

String T: 0 1 0 1 2 3 5 0 0 0 2 0 2 2 0 2 0

String A: 0 2 0 2

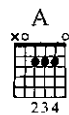
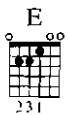
String B: 0

1. w/Riff A (Gtr. 1) 2 times  
w/Riff B (Synth.)



Musical notation for the first system of the second section, corresponding to the chords above.

- 2.



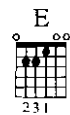
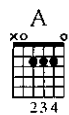
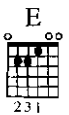
Gtr. 1

Musical notation for the second system of the second section, corresponding to the chords above. The strings are labeled T (Treble), A (Acoustic), and B (Bass).

String T: 9 9 9 9 11 11 11 11 9 9 9 9 11 9 9 9 9 11

String A: 9 9 9 9 11 11 11 11 9 9 9 9 11 9 9 9 9 11

String B: 9 9 9 9 11 11 11 11 9 9 9 9 11 9 9 9 9 11



Musical notation for the third system of the second section, corresponding to the chords above. The strings are labeled T (Treble), A (Acoustic), and B (Bass).

String T: 9 9 9 9 11 11 11 11 9 9 9 9 11 9 9 9 9 11

String A: 9 9 9 9 11 11 11 11 9 9 9 9 11 9 9 9 9 11

String B: 9 9 9 9 11 11 11 11 9 9 9 9 11 9 9 9 9 11

Bridge: (w/spoken vocal)

Dsus2/A \*



Asus2



E



A

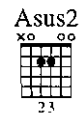
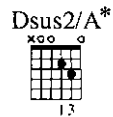
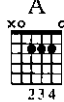
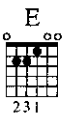


Gtr. 2

Gtr. 1

*I passed the darkened vaults of late doorways as if I were a king.*

\*Bass plays A.

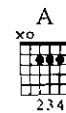
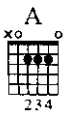
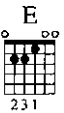
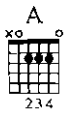
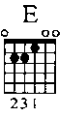


*Like this, I chain a whisper to my faults.*

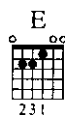
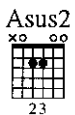
Interlude:

w/Riff A (Gtr. 1) 2 times

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



Coda



Gtr. 2

Gtr. 3

TAB

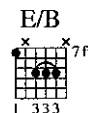
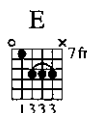
2	2	0	10	10	10	10	10	10	10	10	10	0
0			12	12	12	12	12	12	12	12	12	0
												1
												2
												0

# DANDY LIFE

Words and Music by  
ROSS CHILDRESS

Moderately ♩ = 100

Intro:

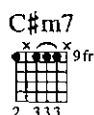


Gtr. 1  
Rhy. Fig. 1

Drums

2

T  
A  
B

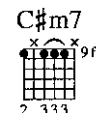
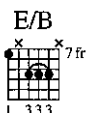
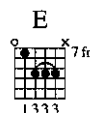


end Rhy. Fig. 1

T  
A  
B

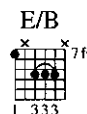
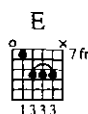
Verse:

w/Rhy. Fig. 1 (Gtr. 1) 4 times



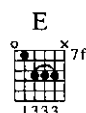
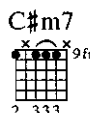
T  
A  
B

1. Took a walk to a cau-tion scene, \_ I guess I crossed the line \_ some - how. \_  
2. I can say I spent the night \_ on the tel - e-phone in - side. \_



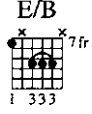
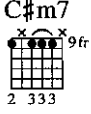
T  
A  
B

And if I lost some of your hope, I'm sor-ry, for the fol-ly was all \_  
When you said that ev'-ry sin-gle one of us can find a hap - py face, so \_ why \_

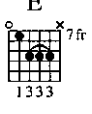


T  
A  
B

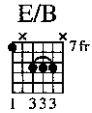
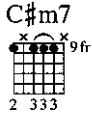
mine. And I don't ev-er real-ly un-der-stand all the things \_  
don't you \_ go try? \_ To try any-way. And I sup - pose I was

E/B  C#m7 

that we say, but I try to an - y - way, — an - y - how. —  
 born yes - ter - day 'cause I nev - er thought of things quite in that way at all, —

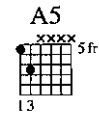
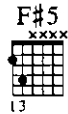
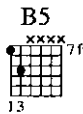
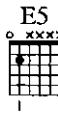
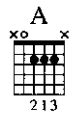
E 

and in that way. } For what's in a day — of a dan - dy life, for

E/B  C#m7 

what's in a day — of this dan - dy life? Ev - 'ry - thing, — ev - 'ry-thing, ev - 'ry-thing.

Chorus:



Rhy. Fig. 2

Gtr. 4  
mf

Gtr. 5 (Ooh. ————)

Hang-ing on — ev - 'ry word. —

Gtr. 2  
(right)

Rhy. Fig. 2A

*f* w/dist.

hold throughout  
mf

Gtr. 3  
(left)

Gtr. 6  
Rhy. Fig. 2B

*f* w/dist.

*mf* w/Leslie cabinet effect

w/Rhy. Figs. 2 (Gtr. 4), 2A (Gtr. 5) & 2B (Gtr. 6) each 3 times

E5 B5 F#5 A5 E5 B5

(Ooh. \_\_\_\_\_) My so - cial but - ter - fly. (Ooh. \_\_\_\_\_)

F#5 A5 E5 B5

1. F#5 A5

Ev - 'ry - one wants to be loved. (Ooh. \_\_\_\_\_) Loved in their own way.

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

E E/B C#m7

2.

F#5

Gtr. 4



Loved in their own

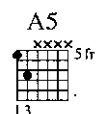
Gtr. 6

T  
A  
B

Gtr. 5

T  
A  
B

## Guitar Solo:



## Rhy. Fig. 3

way.

Gtr. 7

*f*

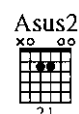
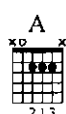
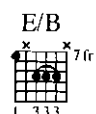
TAB

## Rhy. Fig. 3A

Gtr. 5

*hold throughout*

TAB



## end Rhy. Fig. 3

TAB

## end Rhy. Fig. 3A

TAB

w/Rhy. Figs. 3 (Gtr. 4) &amp; 3A (Gtr. 5) both 2 times

C#m7



E/B



A



Asus2



Musical notation for the first system, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature shows fret numbers 12, 12, 12, 12, 12, 10, 10, 9, 9, 9, 9, 9, 9, 10, 10, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.

C#m7



E/B



Musical notation for the second system, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature shows fret numbers 5, 5, 4, 4, 0, 5, 5, 4, 4, 7, 5, 4, 4, 0, 5, 4, 4, 0.

w/Rhy. Figs. 3 (Gtr. 4) &amp; 3A (Gtr. 5) both 3rd meas. only

A



Asus2



A



Asus2



Musical notation for the third system, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature shows fret numbers 0, 0, 0, 0, 2, 2, 2, 2, 2, 4, 4, 4, 4, 5, 5, 5, 5, 5, 5.

Interlude:

E



B(11)



E



A(9)



E



B(11)



Gtr. 6

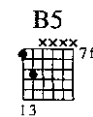
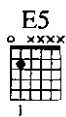
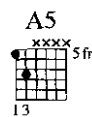
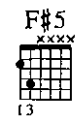
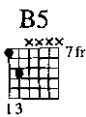
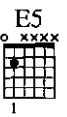
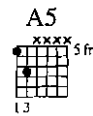
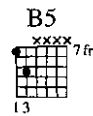
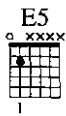
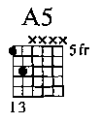
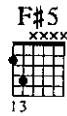
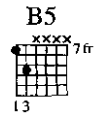
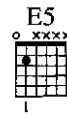
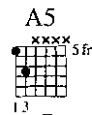
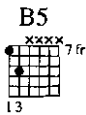
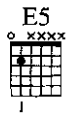
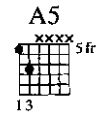
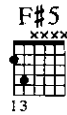
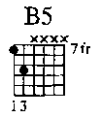
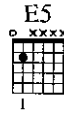
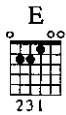
Bkgd. Vocal Fig. 1

Musical notation for the interlude, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature shows fret numbers 0, 0, 0, 0, 2, 2, 2, 2, 2, 4, 4, 4, 4, 5, 5, 5, 5, 5, 5.

## Chorus:

w/Rhy. Figs. 2 (Gtr. 4), 2A (Gtr. 5) &amp; 2B (Gtr. 6) each 7 times

w/Bkgd. Vocal Fig. 1, 8 times


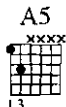
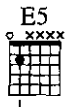
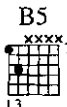
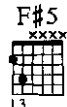



Gtr. 7



T	9	9	9	9	4	4	4	4	11	11	11	11	14	14	13	13	9	9	9	9	4	4	4	4
A	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
B	7	7	7	7	2	2	2	2	9	9	9	9	12	12	11	11	7	7	7	7	2	2	2	2



Love's a bet - ter way. Hang-ing on — ev - 'ry way. —

**TAB**  
 11 11 11 11 11 / 13 9 9 | 9 9 9 9 4 4 4 4 | 11 11 11 11 / 14 14 13 13  
 x  
 9 9 9 9 9 / 11 7 7 | 7 7 7 7 2 2 2 2 | 9 9 9 9 / 12 12 11 11

w/Rhy. Fig. 2B (Gtr. 6)







Gtr. 4

Gtr. 7

**TAB**  
 9 9 9 9 4 4 4 4 | 11 11 11 11 11 11 11 11 | 12 12 12 12 / 14 14 14 14  
 x  
 7 7 7 7 2 2 2 2 | 9 9 9 9 9 9 9 9 | 10 10 10 10 / 12 12 12 12

Gtr. 5

**TAB**  
 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0  
 0 2 2 2 3 0

# RUN

All gtrs. tune down 1/2 step:

⑥ = E♭ ③ = G♭

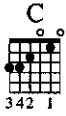
⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Words and Music by  
ED ROLAND

Moderately ♩ = 100

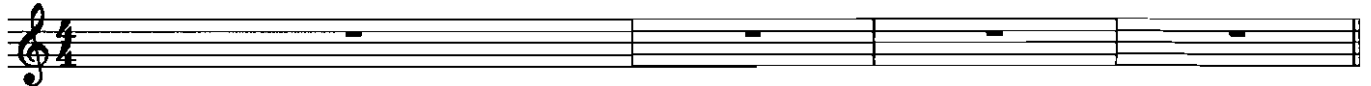
Intro:



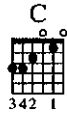
Acous.  
Gtr.



Cont. rhy. simile



Verse:



Cont. rhy. simile



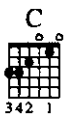
1. Are these times con - ta - gious?  
2. Is there a cure a - mong us?

I've nev - er  
From this

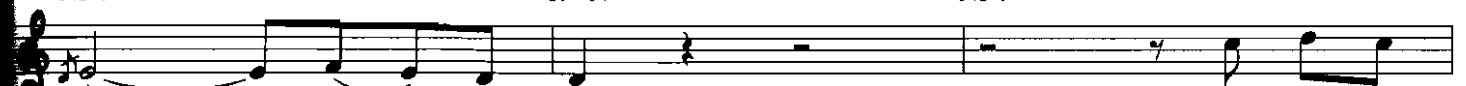


been this bored - be - fore.  
proc-essed san - i - ty,

Is this the prize I've  
I 'wak - en with each

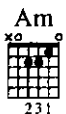


Band enters




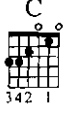
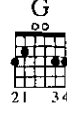
wait - ed for?  
voice that sings.

Now with the  
Now in this




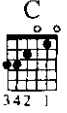
hours pass - ing,  
world of pur - chase,

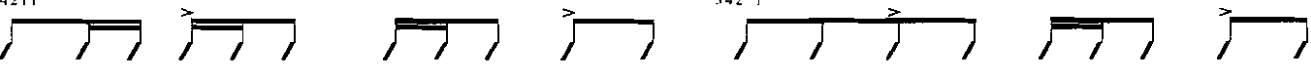
there's noth - ing left here to in - sure  
I'm go - ing to buy back mem - o - ries

I long \_ to find \_ a mes - sen - ger. \_ }  
 to a - wak - en some \_ old qual - i - ties. \_ }

## Chorus:

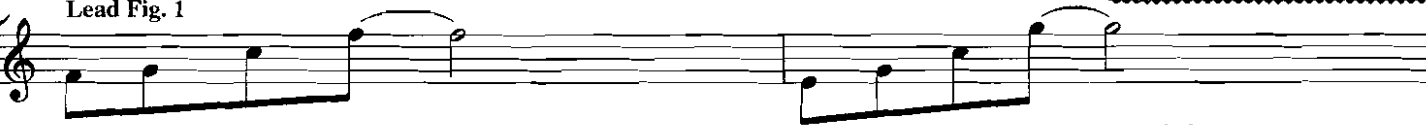



Acous. Gtr. 

Have I got a long \_ way to run? \_

## Elec. Gtr. 1

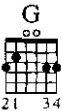
## Lead Fig. 1



*mf* hold throughout  
w/clean tone

w/vib. bar

T 1 1  
 A 3 0  
 B 3 0



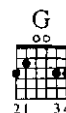
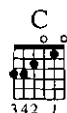


end Lead Fig. 1

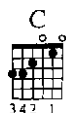


T 0 1 3 1 0  
 A 0 0  
 B 0 0

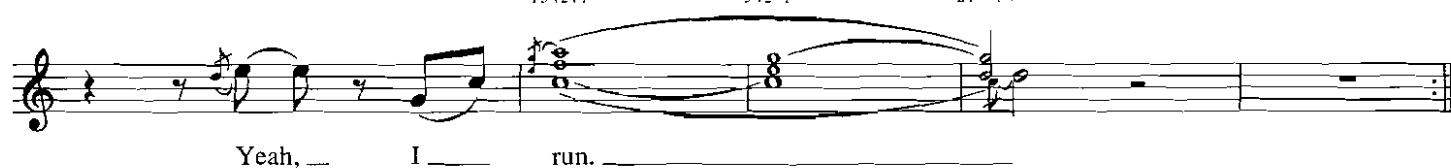
w/Lead Fig. 1 (Elec. Gtr. 1) 2 times, simile



Cont. rhy. simile



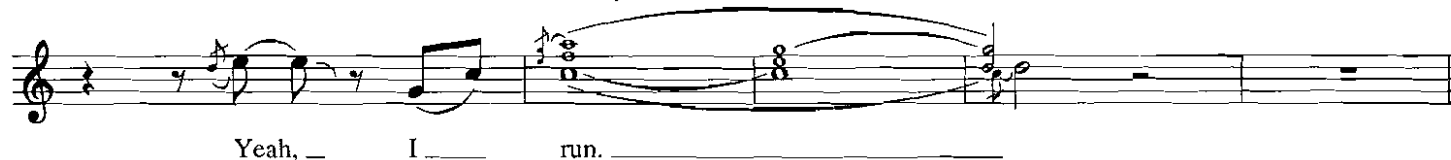
1.



2.



Cont. rhy. simile (Acous. Gtr.)



Guitar Solo:

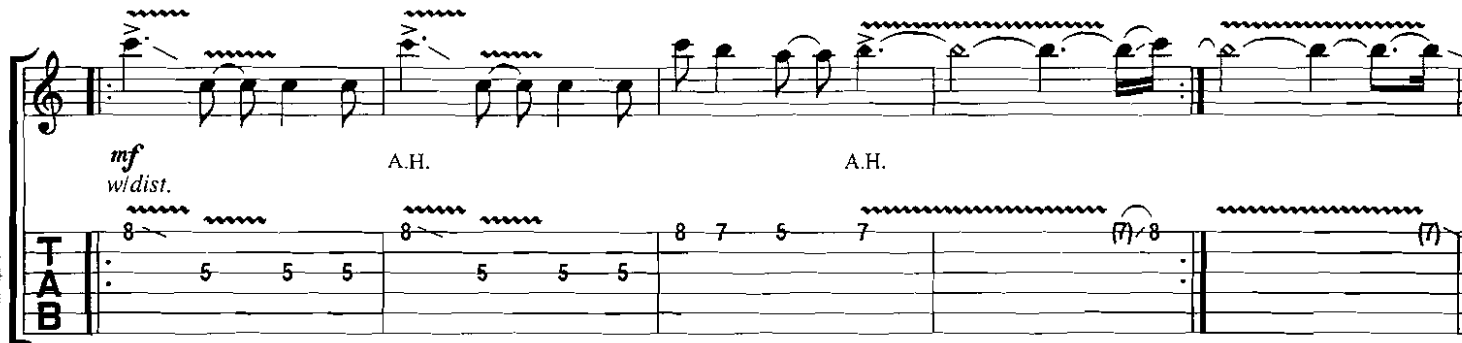


1.

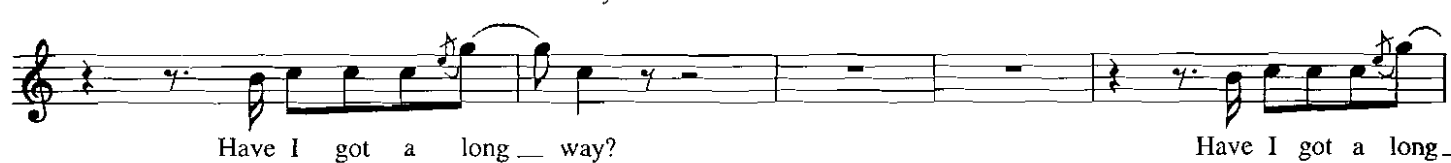
2.

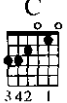
Cont. rhy. simile (Acous. Gtr.)

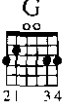
Elec. Gtr. 2

Acous.  
Gtr.

Cont. rhy. simile



C  3 4 2 1


G  2 1 3 4

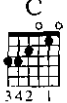
— way?

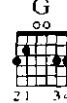
Gtr. 2

TAB


w/Lead Fig. 1 (Elec. Gtr. 1) 2 times, simile

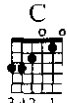
F  1 3 4 2 1 1

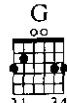
C  3 4 2 1

G  2 1 3 4

Have I got a long — way to run? —

F  1 3 4 2 1 1


C  3 4 2 1

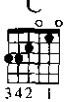
G  2 1 3 4

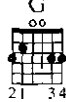
Have I got a long — way to run? — Yeah, — I . . .

**Outro Chorus:**

w/Lead Fig. 1 (Elec. Gtr. 1) 2 times, simile

F  1 3 4 2 1 1

C  3 4 2 1

G  2 1 3 4

Cont. rhy. simile (Acoustic Gtr.)

Have I got a long — way to run? —

Bkgd. vcl:

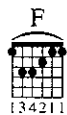
Run. —

Gtr. 3 (on repeat)

w/wah pedal

A.H.

TAB

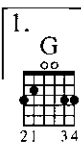


Have I got a long way to run? \_

Yeah, \_ I \_ run. \_

A.H.

TAB



2.

Gtr. 1 (dbld. by Piano)

Yeah, \_ I \_

TAB

Gtr./Piano tacet

*Fade*

TAB

# GENERATE

All gtrs. "Dropped D" tuning, down 1/2 step:

⑥ = D♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Words and Music by  
ED ROLAND

Moderate rock ♩ = 122

Intro:

Drums

Cont. simile

N.C.

\*Bass Gtr.  
Lead Fig. 1

w/dist.

TAB

5 5 0 0 5 5 7 7

\*Bass gtr. arranged for gtr.

end Lead Fig. 1

TAB

5 5 0 0 5 5 7 7 5 5 0 0 5 5 7 7 5 5 0 0 5 5 7 7

Verse 1:

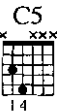
w/Lead Fig. 1 (Bass Gtr.) 2 times, simile

N.C.

Hey, \_\_\_\_\_ you give me no choice. \_ I en - ter -

tain by the si - lence that you cre - at - ed by noise. \_

Interlude:



Gtr. 1

Cont. rhy. simile

N.C.

Gtr. 1

Lead Fig. 2

end Lead Fig. 2

*f*  
*w/dist.*

Verses 2 & 3:

w/Lead Fig. 2 (Gtr. 1) 2 times, simile

Hey, \_\_\_\_\_ I'm flirt - ing in - side. \_\_\_\_\_ I need the  
Hey, \_\_\_\_\_ I swal-lowed your pride \_\_\_\_\_ to gath - er

floor o - pened up for the scream, I'd \_\_\_\_\_ now love to shout. \_\_\_\_\_  
up con-fron - ta - tion that you have \_\_\_\_\_ so long de - nied. \_\_\_\_\_

C5

G/B

Gtr. 1

Cont. rhy. simile

Oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh. \_\_\_\_\_

Chorus:

D5

G6

\*Gtr. 2

I can't \_ con-vey. I can't \_ re - late to the thoughts \_ you now.

Gtr. 1

*f*  
*w/dist.*

*mf*  
*w/clean tone*

TAB

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

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

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

\*Elec. gtr. w/distortion 1st & 2nd time only; D.S. tacet.

Generate - 6 - 2

0342B



D5

g - gen - er - ate. I can't\_ con-tain. I can't\_ ex-plain

*f* w/dist.

TAB

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

To Coda ⊕ 1.

2.

G6

all the words\_ you now\_ g - gen - er - ate. g - gen - er - ate.

*mf* w/clean tone

TAB

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

## Guitar Solo:

E5

C5

Gtr. 2

hold throughout  
w/wah & phase-shifter

TAB

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

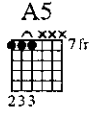
Gtr. 1 (dbld.)

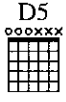
Rhy. Fig. 1


*mf* w/partial dist.  
hold throughout

TAB

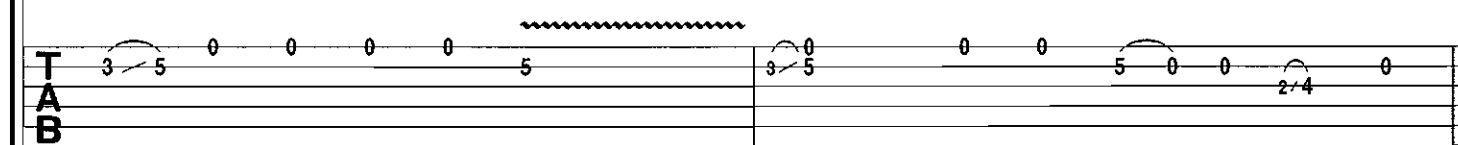
2	2	2	2	2	2	10	10	10	10	10	10

A5  7fr


D5 



TAB




end Rhy. Fig. 1




TAB

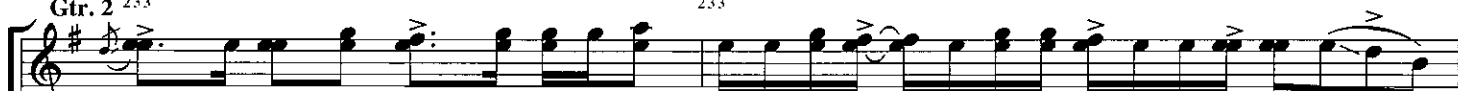


w/Rhy. Fig. 1 (Gtr. 1) 2 3/4 times, simile

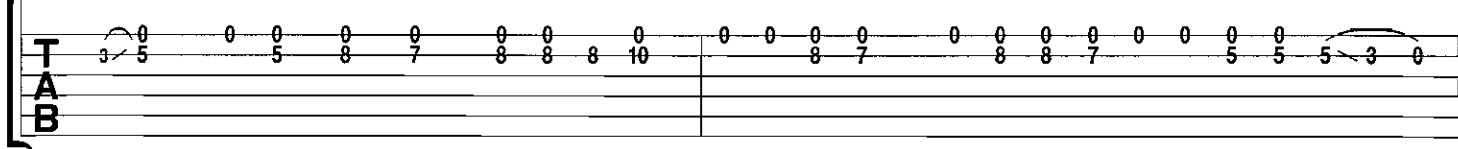
E5  233

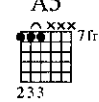
C5  10fr


Gtr. 2

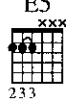


TAB




A5  7fr

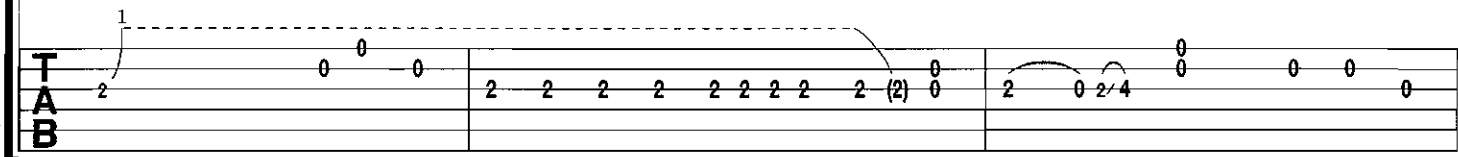
D5 

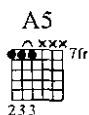
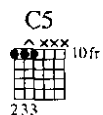
E5  233

hold bend

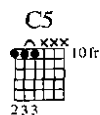


TAB



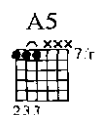


Musical notation for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a TAB. The melody in the treble staff consists of eighth and quarter notes. The bass staff contains fret numbers for the TAB.



Musical notation for the second system, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a TAB. The melody in the treble staff consists of eighth and quarter notes. The bass staff contains fret numbers for the TAB.

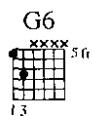
w/Rhy. Fig. 1 (Bass Gtr.) simile  
N.C.



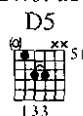
D.S.  $\text{\$}$  al Coda

Musical notation for the third system, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a TAB. The melody in the treble staff consists of eighth and quarter notes. The bass staff contains fret numbers for the TAB.

$\oplus$   
Coda



Chorus:



Musical notation for the fourth system, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a TAB. The melody in the treble staff consists of eighth and quarter notes. The bass staff contains fret numbers for the TAB. The lyrics "g - gen - er - ate. I can't con - vey." are written below the treble staff. The guitar part is labeled "Gtr. 1" and includes the instruction "w/clean tone". The bass part includes the instruction "f w/dist. P.M.".



# COMPLIMENT

Words and Music by  
ED ROLAND and DEAN ROLAND

All gtrs. tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Moderately ♩ = 112

Intro:

Esus



E



Esus



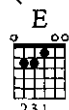
Elec. Gtr. 2

(clean tone w/chorus)

Elec. Gtr. 1

*mp cresc. poco a poco*  
*clean tone w/chorus*

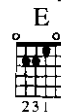
T	2	2	2	2	2	2	2	2	1	1	1	1	1	1	1	1	2	2	2	2	2	2	2	2
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2



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

Verse:

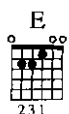
w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Elec. Gtr. 4) 2nd & 3rd time only



Cont. rhy. simile (Elec. Gtrs. 1 & 2)

1. Now I've tak-en the side \_\_\_\_  
2. Hes-i-ta-tion com-pounds, \_

of a beau-ti-ful calm. \_  
I've noth-ing left to sus-tain. \_



Can you see this dis-guise \_\_\_\_  
My wor-ries here have al-lowed \_

fad-ing to a re-solve? \_  
a mo-men-tar-y re-frain. \_

# Chorus:

C#m



A



E



B



Elec. Gtr. 3

\*\*Acous.

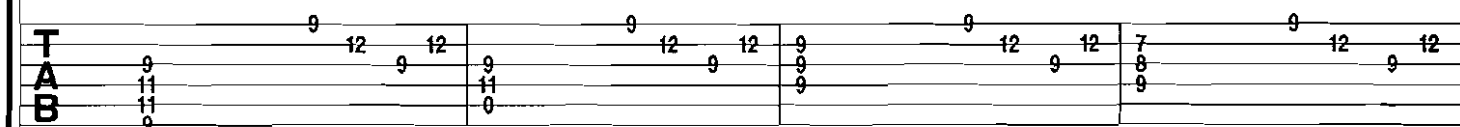
Gtr.

(clean tone &amp; w/wah)

Cont. rhy. simile



\*Elec. Gtr. 1 (1st time only)



Elec. Gtr. 1 (2nd &amp; 3rd time only)

Lead Fig. 1

end Lead Fig. 1



\*Composite arrangement of two gtrs.

\*\*2nd &amp; 3rd time only; 1st time tacet.

w/Lead Fig. 1 (Elec. Gtr. 1) simile, 2nd &amp; 3rd time only, 1 1/2 times

C#m



A



E



To Coda ⊕



B

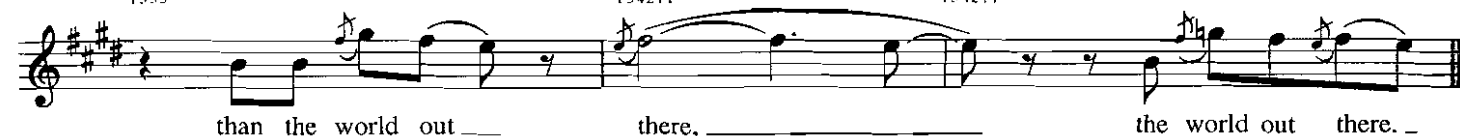


G#



1.

A



E  
231

Esus  
234

E  
231

Esus  
234

Rhy. Fig. 1A

end Rhy. Fig. 1A

Elec. Gtr. 4  
(w/dist.)

Rhy. Fig. 1

end Rhy. Fig. 1

hold throughout

TAB

2.

Synth. Solo:

A  
134211 5fr

E  
231

Esus  
234

E  
231

the world out there...

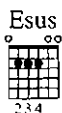
Synth.  
8va

16 17 16

Elec. Gtr. 1

hold throughout

TAB

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

(8va)

First system of music notation (8va) with guitar tablature (TAB) below it. The TAB shows fret numbers 17, 19, 16, 17, and 17 across five measures.

Second system of music notation with guitar tablature (TAB) below it. The TAB shows fret numbers 2, 1, 0, 2, 1, 0, 2, 2, 0, 2, 0, 2, 2, 1, 0, 2, 1, 0 across five measures.



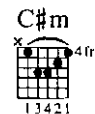
Coda

## Outro Chorus:

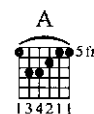
w/Lead Fig. 3 (Elec. Gtr. 1) 2 times, simile



Acous. Gtr.



Gtr. 4




Cont. rhy. simile

Third system of music notation with lyrics: "than the world out there. And there it goes, my in - no-cence."

Fourth system of music notation with guitar tablature (TAB) below it. The TAB shows fret numbers 8, 9, 7, 0, 0, 0, 0, 0, 0 across five measures.





I'm dy - ing here for a com - pli - ment. And here I lie

with words to swear,                      There's some-thing more                      than the world out —

there. \_\_\_\_\_ The world out \_\_\_\_\_

[illegible]

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

*poco rit.*

# NOT THE ONE

Elec. Gtr. 1 tuned  $\textcircled{6}$  = D  
Acoustic Gtr. is in standard tuning

Words and Music by  
ED ROLAND

Slowly  $\text{♩} = 60$

Intro: D5 G5 D5 G5 D5 G5 D5 G5

\*Keybd. *mp*

Drum machine enters

\*Backward keybd. or gtr. arranged for gtr.

D5 G5 D5 G5 D5 G5 D5 G5

\*\*Elec. Gtr. 1 (dbld. by Piano)

Rhy. Fig. 1

end Rhy. Fig. 1

*mf* w/pick and fingers  
hold throughout

\*\*\*Bass Gtr.

Lead Fig. 1

end Lead Fig. 1

\*\*  $\textcircled{6}$  = D.

\*\*\*Bass gtr. arranged for gtr.,  $\textcircled{6}$  = D.

w/Rhy. Fig. 1 (Elec. Gtr. 1) simile  
w/Lead Fig. 1 (Bass) simile

Verse 1:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile  
w/Lead Fig. 1 (Bass) 1 1/2 times, simile

D5 G5 D5 G5 D5 G5 D5 G5 D5 G5 D5 G5

I waltzed a - round \_ you sev - en times,

D5 G5 D5 G5 D5 G5 D5 G5

on - ly to — be - come a mel - o - dy — you nev - er sang;

**Chorus:**  
w/Rhy. Fig. 2A (Acous. Gtr.) 2 times, simile on D.S. only

D5 G5 D5 G5 Em G

I'm not the one. Oh, — oh, — oh, I'm not the —

Bass Gtr.

Elec. Gtr. 1 (dbld. by Piano)  
Rhy. Fig. 2

hold throughout

TAB

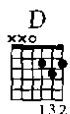
D5 G5 D5 G5 Em G

one. Oh, — oh, — oh, I'm not the —

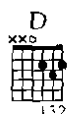
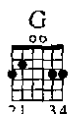
end Rhy. Fig. 2

TAB

To Coda ⊕



Rhy. Fig. 1A



Acous.  
Gtr.

one.

TAB

end Rhy. Fig. 1A

## Verse 2:

w/Rhy. Figs. 1 (Elec. Gtr. 1) &amp; 1A (Acous. Gtr.) 2 times, simile

Clouds of thought you fil - ter through, nev - er to — rea - son, while

pa - tient - ly your world still bleeds; who shall be — the — one?

## Chorus:

w/Rhy. Fig. 2 (Acous. Gtr.) 2 times, simile

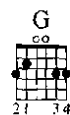
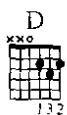
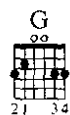
Rhy. Fig. 2A

Acous.  
Gtr.

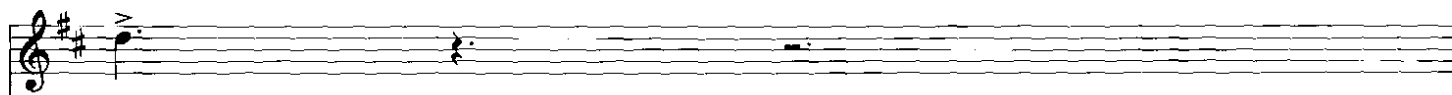
Oh, — oh, — oh, I'm not the

Elec. Gtr. 1

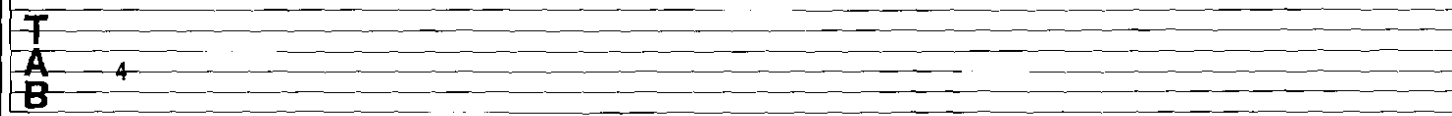
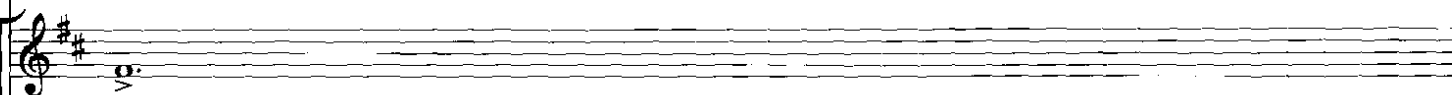
*mf*  
*widist.*



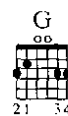
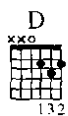
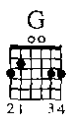
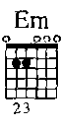
end Rhy. Fig. 2A



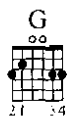
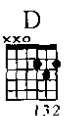
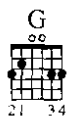
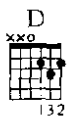
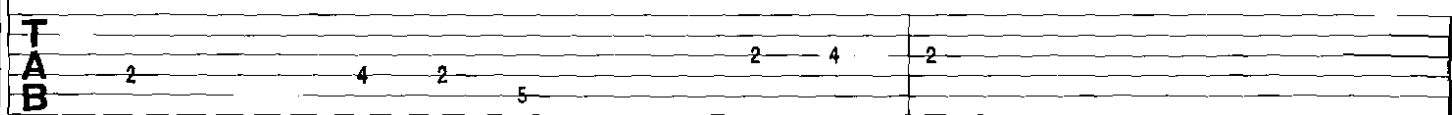
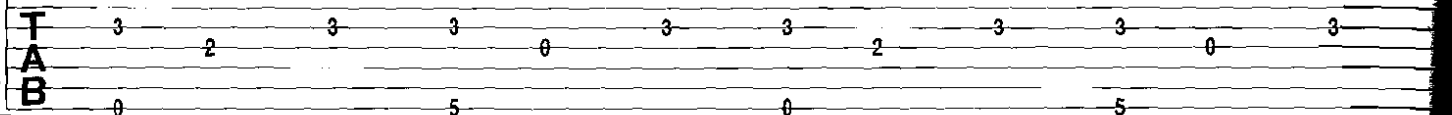
one.



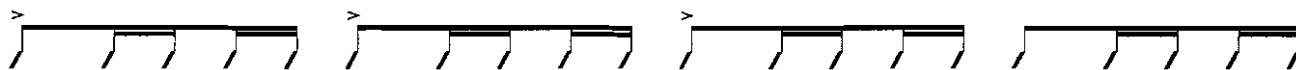
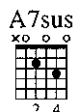
w/Rhy. Fig. 2A (Acous. Gtr.), simile



Oh, oh, oh, I'm not the one.

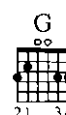
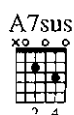
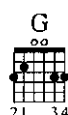
Acous.  
Gtr.

## Guitar Solo:



Gtr. 3

Guitar solo notation for Gtr. 3, showing a treble clef staff with a key signature of one sharp (F#) and a TAB staff below it. The TAB staff shows fret numbers 7, 6, 6, 7, 9.



Cont. rhy. simile

Guitar solo notation for Gtr. 3, showing a treble clef staff with a key signature of one sharp (F#) and a TAB staff below it. The TAB staff shows fret numbers 9, 11, 12, 11, 9, 11, 9, 7, 6, 7, 9, 6, 7, 9, 11, 12.

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile, dbld. by Piano

w/Lead Fig. 1 (Bass) 2 times, simile

D5 G5 D5 G5 D5 G5 D5 G5 D5 G5 D5 G5

Vocal Fig. 1

Vocal notation showing the lyrics: Oh, oh, oh, oh, oh, oh, oh, Oh, oh, oh, oh, oh, oh.

## Verse 3:

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

w/Lead Fig. 1 (Bass) 1 1/2 times

w/Vocal Fig. 1, simile

Vocal notation showing the lyrics: oh, oh. I waltzed a - round you sev - en times,

Vocal notation showing the lyrics: on - ly to — be - come a mel - o - dy — you nev - er sang;

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

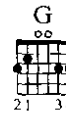
D5 G5 D5 G5



Coda

Chorus:

w/Rhy. Figs. 2 (Elec. Gtr. 1) &amp; 2A (Acous. Gtr.) 2 times, simile

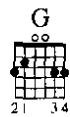
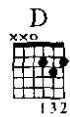
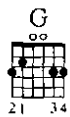


Bass Gtr. I'm not the one.

TAB 0 2 5 4

Gtr. 3 Oh, oh, oh, I'm not the

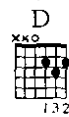
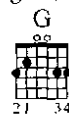
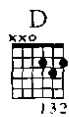
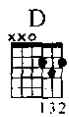
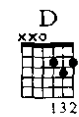
TAB 2 4 2 5 5 7 9 7 9



one. Oh, oh, oh, I'm not the

TAB 4 2 4 4 2 4 2 5 2 4

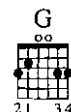
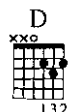
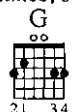
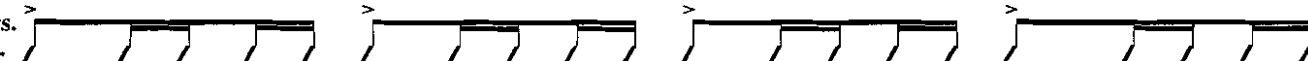
w/Rhy. Fig. 1 (Elec. Gtr. 1) 1st bar, simile



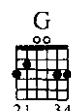
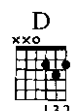
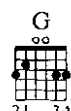
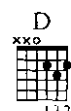
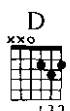
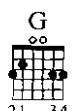
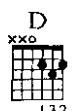
one. Not the one, not the

TAB 7 7 7 7 7 7 7 7 7 7 7 7

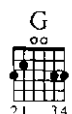
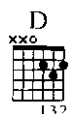
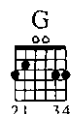
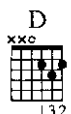
w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

Acous.  
Gtr.

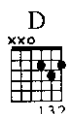
one.



Cont. rhy. simile



Outro:



Fade



## CROWN

All gtrs. tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Words and Music by  
ED ROLAND

Slowly ♩ = 62

Intro:

Em7 G

23 4 21 34

Elec. Gtr. 1

Synth. *mf*

TAB 12 10 12 10 10 12 12 12 10 10 12 12

C(9) Am Am

21 34 231 231

Cont. rhy. simile Cont. ad lib.

TAB 12 12 14 14 16 16 17 15 12 14 14

Verse:

Em7 G

23 4 21 34

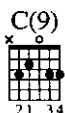
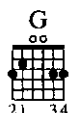
Cont. rhy. simile (Elec. Gtr. 1)

1. Who's gon - na be my sav - ior \_\_\_\_\_  
2. Who's gon - na be my part - ner \_\_\_\_\_

C(9) Am Em7

21 34 231 23 4

now that I've learned to be - lieve? Who's gon - na be the an -  
now that I stand here a - lone? Who's gon - na be the shep -



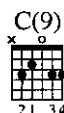
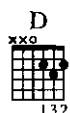
- swer \_\_\_\_\_  
- herd \_\_\_\_\_

to all of my ques - tion - ing? }  
to lead this poor boy back \_\_\_\_\_ home? }

Well, I

\*Harmony on Verse 2.

### Pre-chorus:



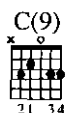
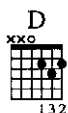
Cont. rhy. simile (Elec. Gtr. 1 & Acous. Gtr.)



hope I'm not lost,

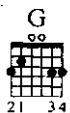
but I think that hope is now dis - tanc-ing,

and the



words that se - cure a cause \_ are now faint \_ whis - per - ings. \_

### Chorus:

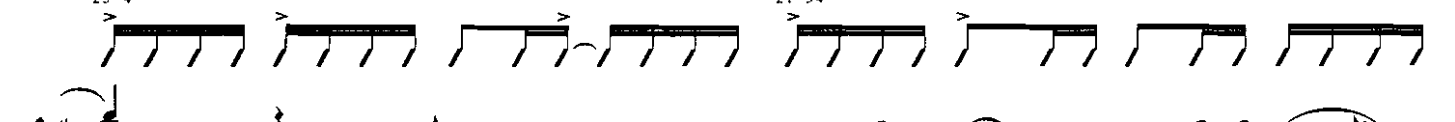
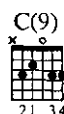


Who's gon-na wear \_ my crown? \_

Bkgd. vcl: Crown. \_\_\_\_\_

Who's gon-na wear \_ my crown? \_

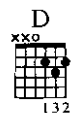
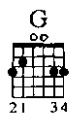
Who's gon-na wear \_ my crown? \_\_\_\_\_



I don't know,

I just might, \_

oh, a - lone. \_\_\_\_\_

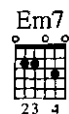
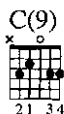


*Cont. rhy. simile (Acous. Gtr.)*

*To Coda*



Who's gon-na wear \_ my crown? \_ Who's gon-na wear \_ my crown? \_ I don't know,  
Crown. \_ Who's gon-na wear \_ my crown? \_

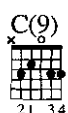
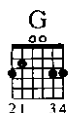
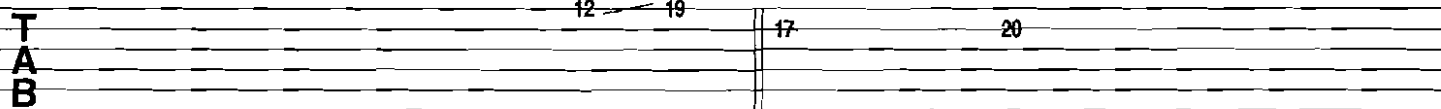
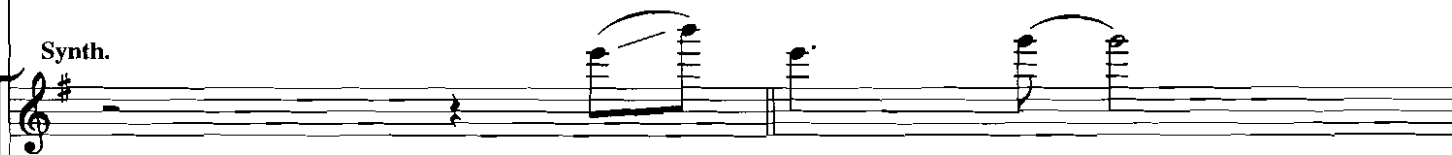


*Elec. Gtr. 1*

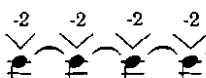
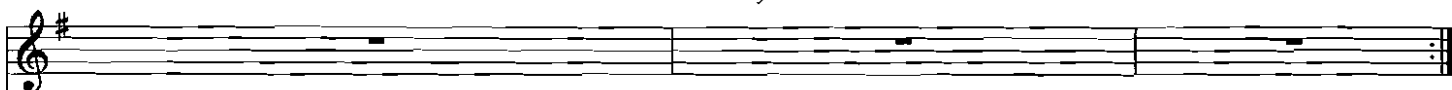


I've just got \_ to go \_ my \_ way.

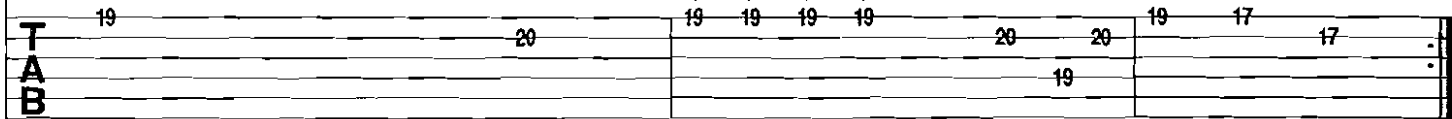
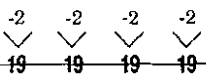
*Synth.*



*Cont. rhy. simile*

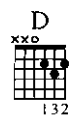
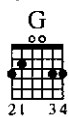


*w/bar*



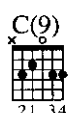
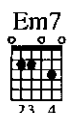
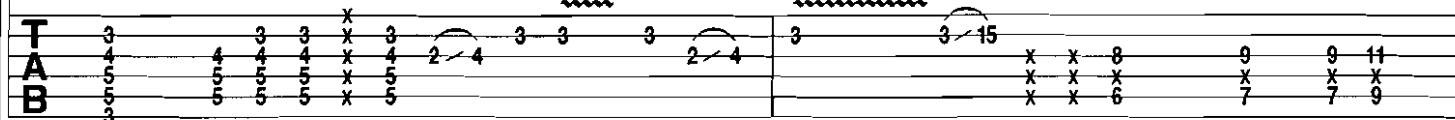
2.

## Guitar Solo:

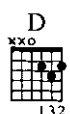
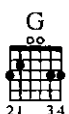
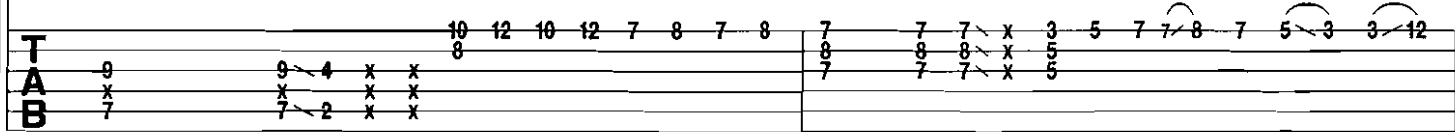


way.

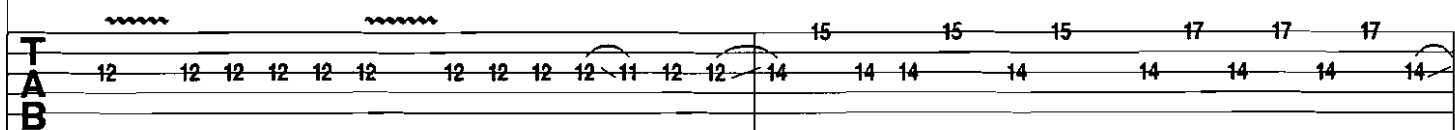
## Elec. Gtr. 2

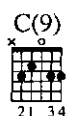
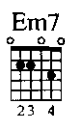


Cont. rhy. simile



hold





*D.S. al Coda*

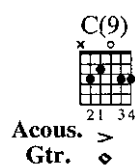
Cont. ad lib.

TAB

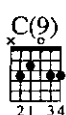
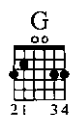
15 15 15 15 15 17 15

16 16 16 16 16 16 16 17 16 17 16 17 16 17 17 17 17 17

Coda



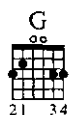
I just got — to go. — Oh, oh, — oh, —



Cont. rhy. simile (Acous. Gtr.)

— oh. Oh, oh, — oh, — oh.

Outro:



Acous. >

Gtr. >

*Fade*

— — — — —

# SHE SAID

All gtrs. tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Words and Music by  
ED ROLAND

Moderately ♩ = 90

Intro:

Verse 1:

Csus2

G

Csus2

G



She said that time is un - fair (a) to a wom-an her age. And now that wis-dom has

Rhy. Fig. 1

Elec. Gtr. 1

*mf* w/pick and fingers  
w/bright, clean tone

T  
A  
B

Csus2

G

Csus2

G



come, ev - 'ry-thing else \_\_\_\_\_ fades. end Rhy. Fig. 1

F

C




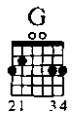
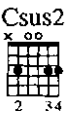
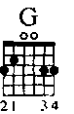
Elec. Gtr. 2

She said she re - al - iz - es

she's seen her bet - ter days. \_

*mf* w/vibrato

T  
A  
B

She said she can't look


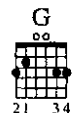
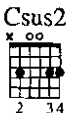
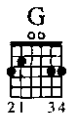
**Elec. Gtr. 1**

**TAB**

3 3 3 3 3 3 3 3

2 3 0 2 0 3 0 2

## Verses 2 &amp; 3:


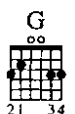

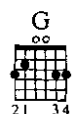
back ing (a) to her days of youth. What she thought were

ing for sal - va - tion's light. Yeah, she wish - es all

**TAB**

3 3 3 3 3 3 3 3

2 3 0 2 0 3 0 2



lies day, she lat - er found was truth.

I think she prays all night.

**TAB**

3 3 3 3 3 3 3 3

2 3 0 2 0 3 0 2






She said her dad - dy \_\_\_\_ had dreams, \_ but he drank them \_ a - way.  
 She said she won't speak \_ of love, \_ 'cause love she nev - er known.

Elec. Gtr. 2

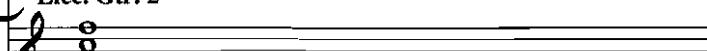
The image shows a musical score for Electric Guitar 2, measures 1 and 2. The score is written on two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a guitar tablature staff, indicated by the 'TAB' label on the left. The tablature staff has six lines, each representing a string. The notation for measure 1 shows a G# note on the first staff and a '1' on the first line of the tablature staff. The notation for measure 2 shows a G# note on the first staff and a '0' on the first line of the tablature staff. The notes are beamed together, indicating a sixteenth-note rhythm.

[illegible]





And her moth - er's to blame for the way she is to - day.  
 And it's mo - ments like these, she hates to be a - lone.

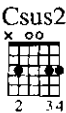
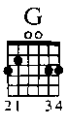
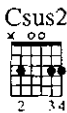
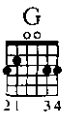
Elec. Gtr. 2



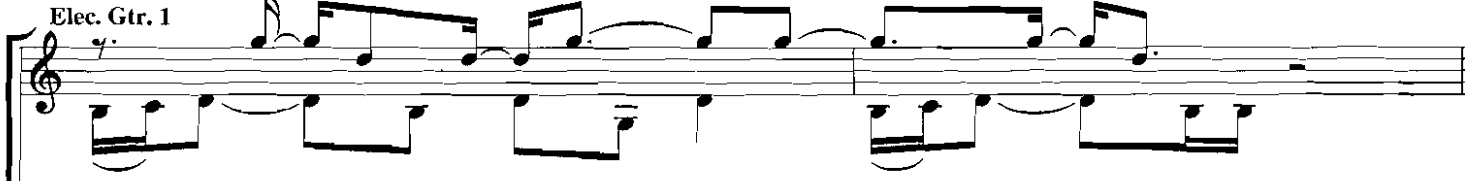
TAB



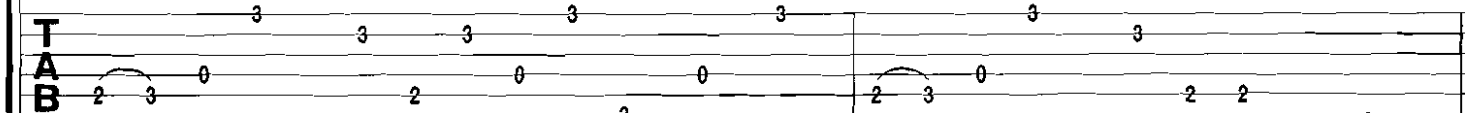


**Csus2**  **G**  **Csus2**  **G** 

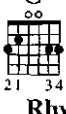
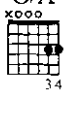

**Elec. Gtr. 1**




**TAB**




**Chorus:**

**G**  **G/A**  **C(9)** 

**Rhy. Fig. 2**  **end Rhy. Fig. 2**

**Acous. Gtr. (dbld.)**



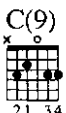
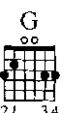
Life's riv - er \_ \_ \_ shall \_ \_ \_ rise. She said \_ \_


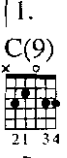
**w/Rhy. Fig. 2 (Acous. Gtr.) 2 1/2 times, simile**


**G**  **C(9)**  **G** 



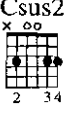
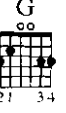
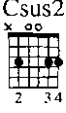
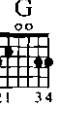
then on - ly \_ \_ the strong shall sur-vive. \_ She said, \_ "But I'm feel - ing \_ quite \_

**C(9)**  **G** 

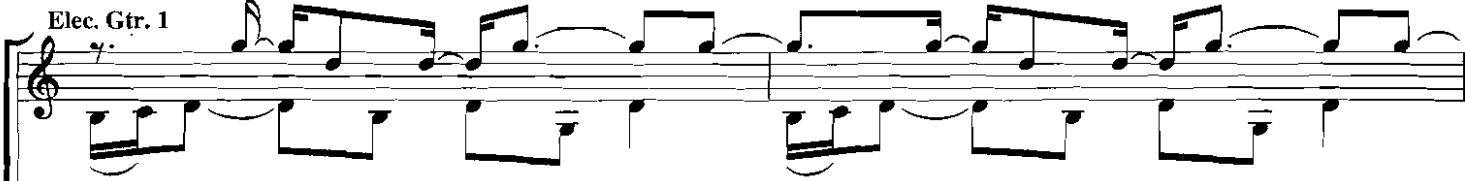
**To Coda**  **1.** **C(9)** 

**Acous. Gtr.** 

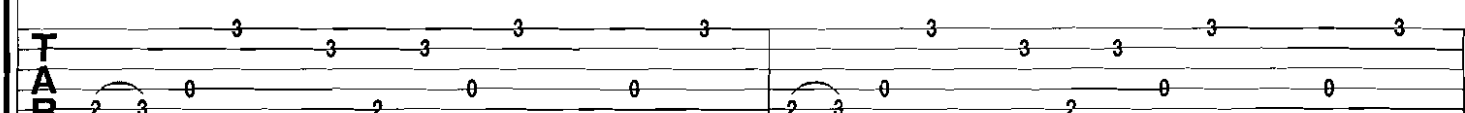
\_ weak." She said, \_ "Will you com - fort \_ and \_ for-give (a) me?" \_ Mm, (a) she said. \_


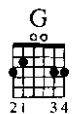

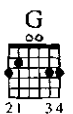
**Csus2**  **G**  **Csus2**  **G** 

**Elec. Gtr. 1**

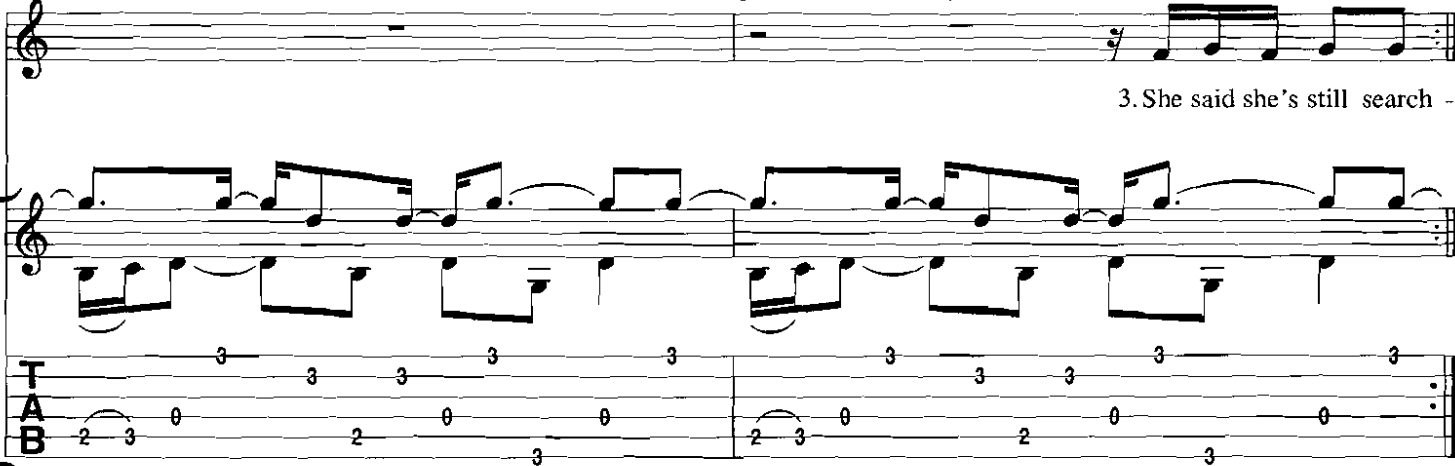


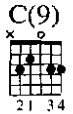
**TAB**

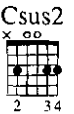
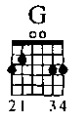


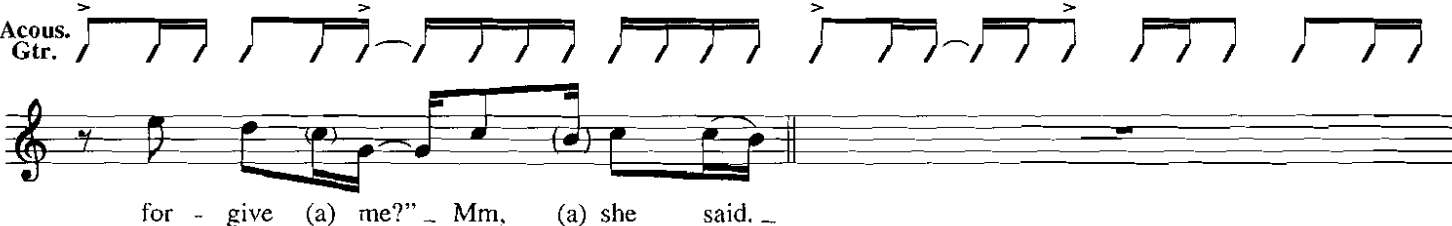
3. She said she's still search -

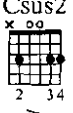
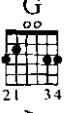
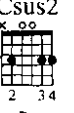
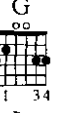
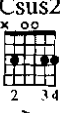
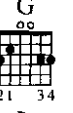



2.  w/Rhy. Fig. 1 (Elec. Gtr. 1) simile

Acous. Gtr.  


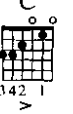
for - give (a) me?" - Mm, (a) she said. -






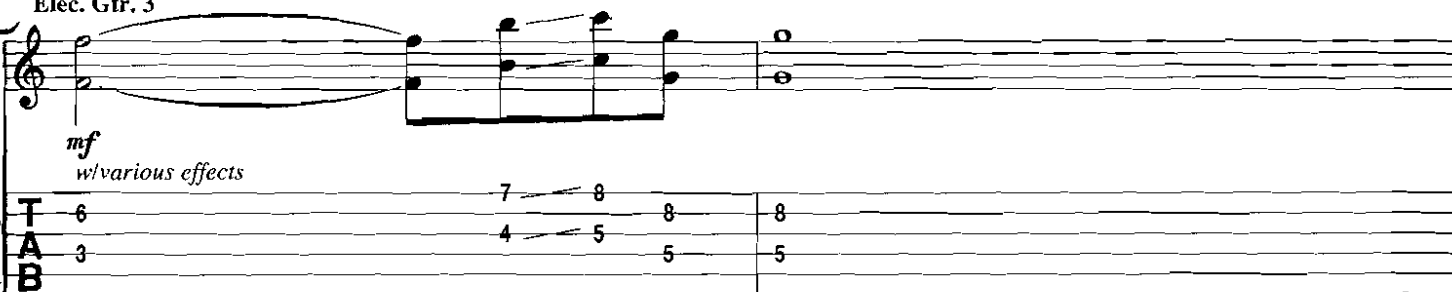
## Guitar Solo:

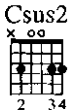
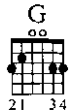
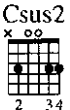
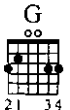
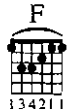



Gtr. 3 

Elec. Gtr. 3

*mf*  
w/ various effects



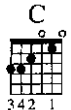
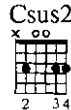
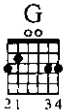
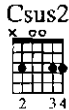
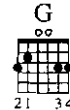
Cont. rhy. simile

TAB

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

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

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

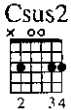
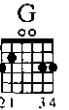

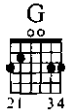






TAB

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

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

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

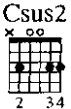
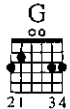
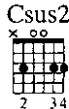
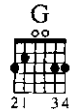
Elec. Gtr. 1

TAB

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

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

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

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

TAB

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

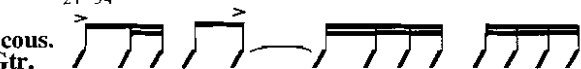
2 3 0 2 0 0 2 3 0 2 0 0

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



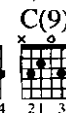
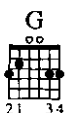
Coda

C(9)

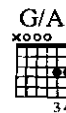
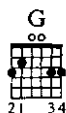
Acous.  
Gtr.

Chorus:

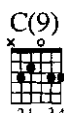
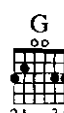
w/Rhy. Fig. 2 (Acous. Gtr.) 3 1 1/2 times, simile



for - give (a) me?" - Mm, (a) she said, - life's riv - er - shall - rise. She said -

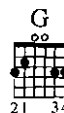


that on - ly - the strong shall sur-vive. - She said, - "But I'm feel - ing - quite -



- weak." She said, - "Will you com - fort - and - for-give, for - give (a) me?" She said -

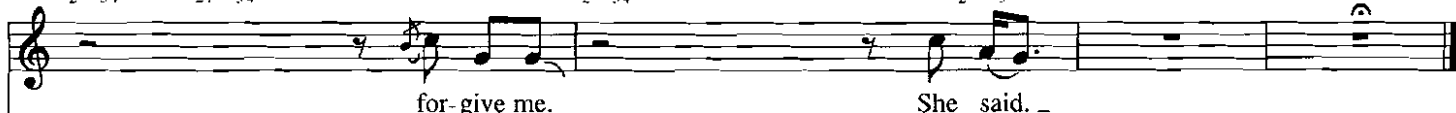
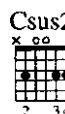
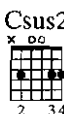
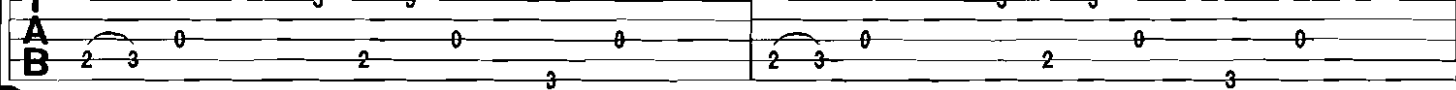
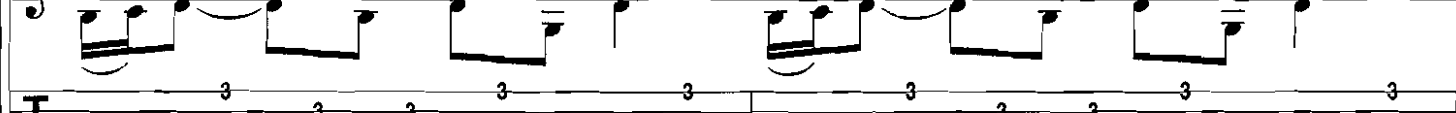
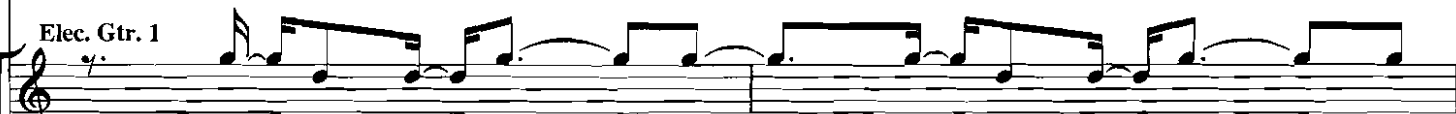
Outro:



for - give me.

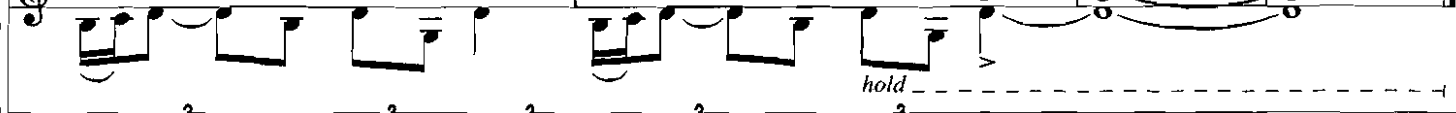
(A) she said -

Elec. Gtr. 1

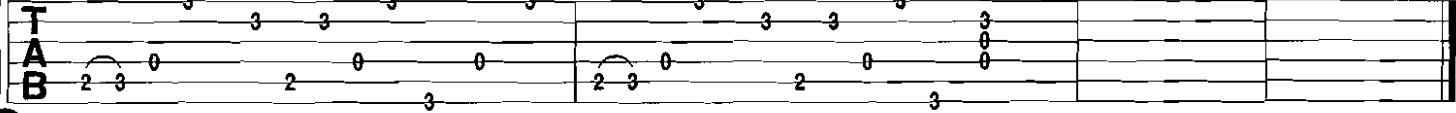


for-give me.

She said. -



hold



1: TREMBLE FOR MY BELOVED 2: HEAVY 3: NO MORE, NO LESS  
4: NEEDS 5: SLOW 6: DANDY LIFE 7: RUN 8: GENERATE  
9: COMPLIMENT 10: NOT THE ONE 11: CROWN

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