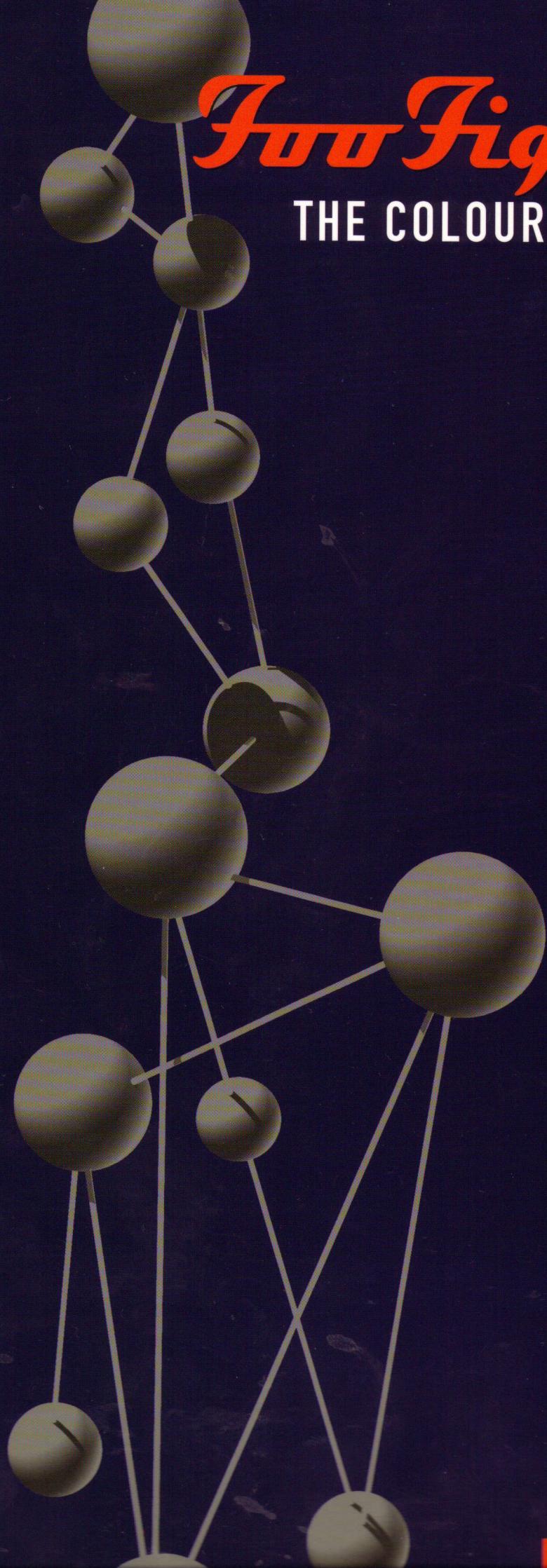


# Foo Fighters

## THE COLOUR AND THE SHAPE

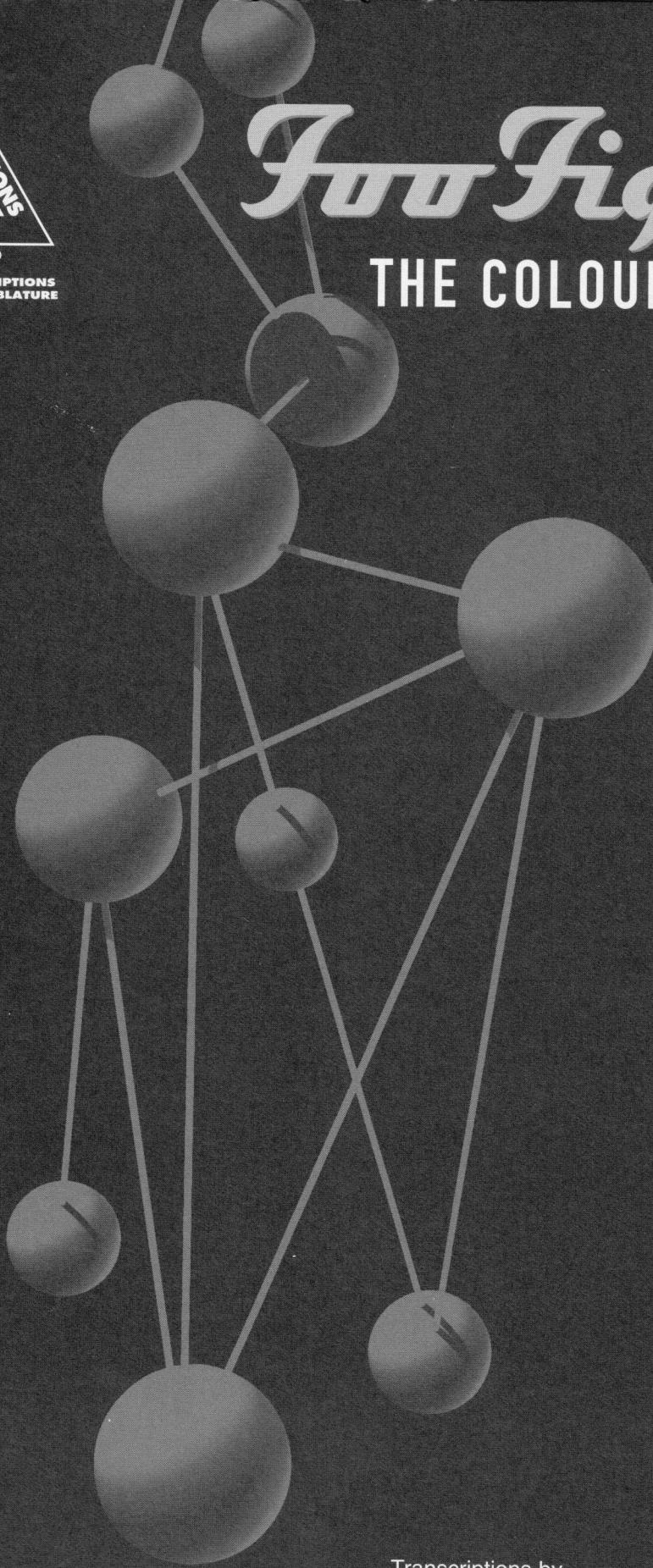




AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# Four Fighters

## THE COLOUR AND THE SHAPE



Transcriptions by  
Pete Billman, Steve Gorenberg, and Jeff Jacobson

ISBN 0-7935-8701-8



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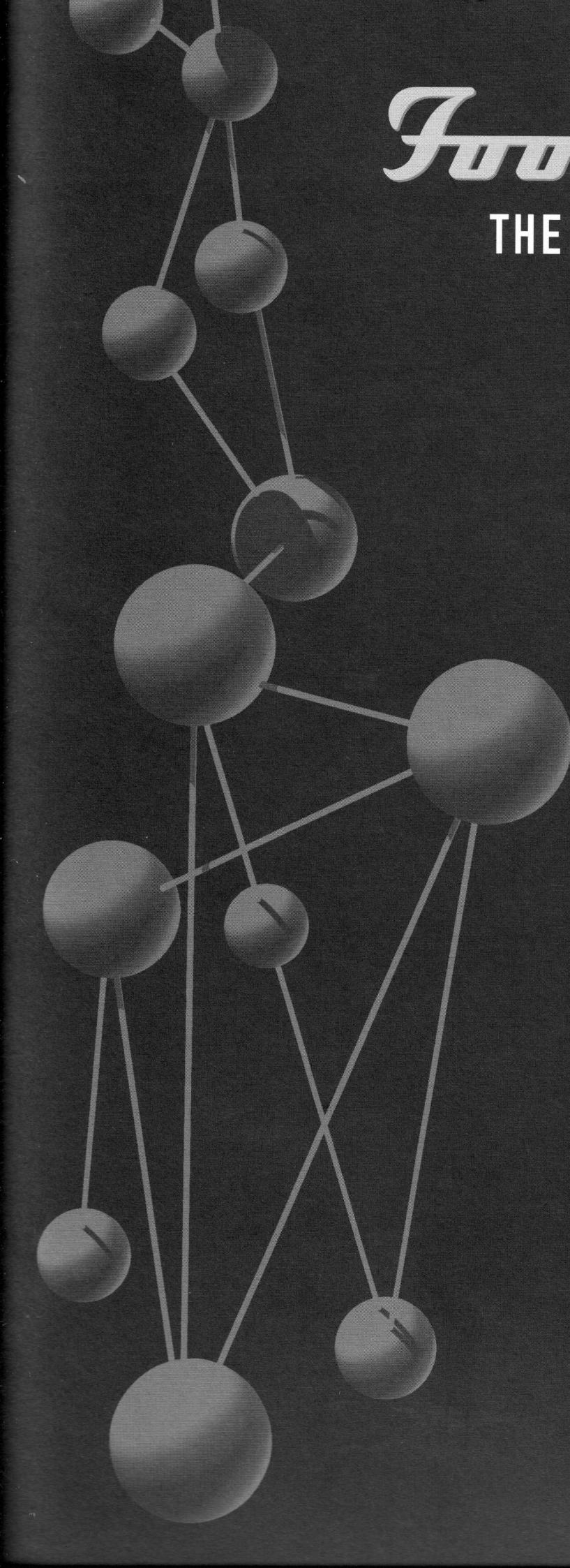
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Photo by Lisa Jo



# *Foo Fighters*

## THE COLOUR AND THE SHAPE

4 DOLL

6 MONKEY WRENCH

12 HEY, JOHNNY PARK!

20 MY POOR BRAIN

25 WIND UP

31 UP IN ARMS

35 MY HERO

40 SEE YOU

44 ENOUGH SPACE

49 FEBRUARY STAR

55 EVERLONG

60 WALKING AFTER YOU

65 NEW WAY HOME

74 Guitar Notation Legend

# Doll

Words and Music by David Grohl, Nate Mendel and Pat Smear

Verse  
Slowly  $\text{♩} = 60$   
band tacet

G Am

1. You know in all of the time — that we've — shared, —

Rhy. Fig. 1

Gtr. 1 (elec.)

*mf*  
w/ clean tone

TAB

Bm Bbm Am

I've — nev — er been — so scared.

Doll me up — in my

D G drums enter

— bad — luck, I'll — meet you — there. —

2. I wish I

End Rhy. Fig. 1

## Verse

bass enters  
Gtr. 1: w/ Rhy. Fig. 1

G

Am

nev — er had tak — en this dare. —

\*Gtrs. 2 & 3

*mf*  
w/ clean tone

Gtr. 2 (elec.); Gtr. 3 (acous.)

Am

D

Doll me up \_\_\_\_ in my bad luck. \_\_\_\_

**Outro**

F E

Uh - huh, ah.

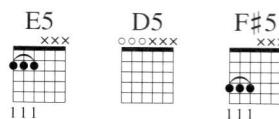
Gtrs. 1, 2 & 3

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

# Monkey Wrench

Words and Music by David Grohl, Nate Mendel and Pat Smear

Drop D Tuning:  
 ① = E ④ = D  
 ② = B ⑤ = A  
 ③ = G ⑥ = D



## Intro

Fast Rock  $\text{d} = 174$

Gtr. 3 (dist.) B5 Riff A

F#5 E5 D5 E5 D5 End Riff A

Gtrs. 1 & 2 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

## Verse

Gtr. 3 tacet  
N.C.

B5

F#5

E5

D5 E5 D5 E5 D5

1. What have we done \_ with in - no - cence? \_  
 2. All this time \_ to make a - mends. \_

Gtrs. 1 & 2 Rhy. Fig. 2 End Rhy. Fig. 2

P.M. -

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

B5

F#5

E5

D5 E5 D5 E5 D5

It dis - ap - peared \_ with time, \_ it nev - er made much sense. \_  
 What do you do \_ when all \_ your en - e - mies \_ are friends? \_

B5 F#5 E5 D5 E5 D5

Ad - o - les - cent res - i - dent. \_  
 Now and then I'll try to bend. \_

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A musical score for a single melodic line. The key signature is A major (no sharps or flats). The time signature is common time. The vocal line starts with a rest, followed by eighth notes. The lyrics are: "Wast-ing an - oth - er night \_ on plan-ning my \_\_ re - venge. - Un - der pres - sure, wind \_ up snap-ping in \_\_ the end. \_\_" The melody includes several grace notes and slurs.

Gtrs. 1 & 2

P.M.

11

9 9 9 9 9 9 9 9 4 4 4 4 2 2 2 2 2 2 2 2 2 0 2 0 2 0

## Pre-Chorus

Pre Chorus

N.C. E5 D5 E5 D5 E5 D5 N.C. E5 D5 E5

One in ten. \_\_\_\_\_ One in ten. \_

A musical score page showing measures 11 and 12 of the first movement of Beethoven's Violin Concerto. The key signature is D major (two sharps). The score includes parts for Violin, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, and Trombones. Measure 11 starts with a sixteenth-note figure in the violin, followed by eighth-note pairs in the bassoon and eighth-note chords in the strings. Measure 12 begins with a sustained note in the bassoon, followed by eighth-note pairs in the strings and eighth-note chords in the brass.

D5 E5 D5 E5 D5 N.C. E5 D5 E5 E5 D5 E5 D5 E5 D5

Gtr. 2 (cont. in notation)

One in ten.

A musical score for Gtr. 1 in 2/4 time, major key signature of A major (no sharps or flats). The staff shows a melodic line with eighth-note patterns and sixteenth-note grace notes, along with harmonic chords indicated by vertical stems and horizontal bar lines.

(Gtr. 2 cont. in slash)

## S Chorus

B5

G#5

F#5

E

F#

E

F#

E C5

Don't wan-na be \_\_\_\_ your mon-key wrench. \_

Gtr. 1

Gtr. 1 part of the Chorus section. The music consists of a series of eighth-note chords. The first measure shows a repeating pattern of two chords. The second measure shows a similar pattern. The third measure shows a different pattern. The fourth measure shows a final pattern.

9	9	9	9	9	6	6	6	6	4	2	2	2	4	2	2	4	2	5
9	9	9	9	9	6	6	6	6	4	2	2	2	4	2	2	4	2	3

Gtr. 2

Gtr. 2 part of the Chorus section. The music consists of a series of eighth-note chords. The first measure shows a repeating pattern of two chords. The second measure shows a similar pattern. The third measure shows a different pattern. The fourth measure shows a final pattern.

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

N.C. B5

G#5

F# E

F# E F# E C5

One more in - de - cent ac - ci - dent. \_\_\_\_\_

Rhy. Fig. 3

End Rhy. Fig. 3

Rhythmic Figure 3. The music consists of a series of eighth-note chords. The first measure shows a repeating pattern of two chords. The second measure shows a similar pattern. The third measure shows a different pattern. The fourth measure shows a final pattern.

X	X	9	9	9	6	6	6	6	4	2	2	2	4	2	2	4	2	5
X	X	9	9	9	6	6	6	6	4	2	2	2	4	2	2	4	2	3

Rhy. Fig. 3A

End Rhy. Fig. 3A

Rhythmic Figure 3A. The music consists of a series of eighth-note chords. The first measure shows a repeating pattern of two chords. The second measure shows a similar pattern. The third measure shows a different pattern. The fourth measure shows a final pattern.

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

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, 2 times  
N.C. B5

G#5

F#

E

F#

E F#

E C5

I'd rath - er leave \_\_\_\_ than suf - fer this

The final section of the sheet music. It consists of a series of eighth-note chords. The first measure shows a repeating pattern of two chords. The second measure shows a similar pattern. The third measure shows a different pattern. The fourth measure shows a final pattern.

**To Coda**  **I.**  
**Interlude**

Gtr. 3: w/ Fill 1, 1st time  
Gtr. 3: w/ Fill 2, 2nd time  
Gtr. 3: w/ Fill 4, 3rd time  
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times  
Gtr. 3: w/ Riff A, 2 times

N.C. B5 G#5 F# E F# E CS 8

I'll nev - er be you mon - key wrench.

**2. Bridge**

G#5 E5 B5 G5 F#5 E5 F#5 E5 D5 play 3 times

Tem per.

Gtr. 3 simile on repeats let ring

Gtrs. 1 & 2 simile on repeats

Gtr. 3 G#5 E5 B5 G5 F#5 F#5 E5 F#5

Gtrs. 2 & 3 Gtr. 1 (Gtrs. 2 & 3 cont. in slash)

14

Fill 1

Gtr. 3

T  
A  
B

## Verse

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1, 4 times

3. One last thing be - fore I quit! I nev - er want - ed an - y more than

A musical score for a solo instrument, likely a flute or recorder, featuring a single melodic line. The score consists of four staves of music. The first staff begins with a B5 chord (B, D, F#, G, A). The second staff begins with an F#5 chord (F#, A, C, D, E). The third staff begins with an E5 chord (E, G, B, C, D). The fourth staff concludes with a D5 chord (D, F#, A, B, C). The lyrics "I could fit in - to my head! I still re - mem - ber ev - 'ry sin - gle" are written below the notes.

A musical score for a single melodic line. The key signature is B major (two sharps). The melody consists of eighth-note patterns. The lyrics are: "word you said, and all the shit that some - how came a - long with it! Still,". The score includes measure numbers B5, F#5, E5, and D5, E5, D5, E5, D5 above the staff.

### Pre-Chorus

The tablature shows a guitar part with a treble clef and a key signature of four sharps. The first measure starts with a 'N.C.' (no chord) followed by an E5. The second measure consists of a D5 and an E5. The third measure contains a D5, an E5, a D5, an E5, and a D5. The fourth measure is a 'N.C.' followed by an E5. The fifth measure concludes with a D5 and an E5. The tablature features a wavy line above the strings, indicating a sustained note or vibrato technique.

free!

### Gtrs. 1, 2 & 3

**D.S. al Coda**

D5 E5 D5 E5 D5 N.C. E5

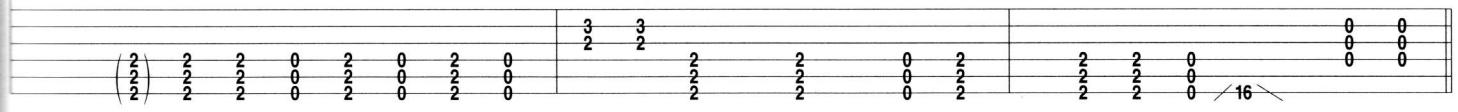
D5 E5 E5 D5 D5 E5 D5 D5

Gtrs. 2 & 3 (Gtr. 2 cont. in notation)



Gtr. 1

(Gtrs. 2 & 3 cont. in slash)



**① Coda**

**Outro**

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

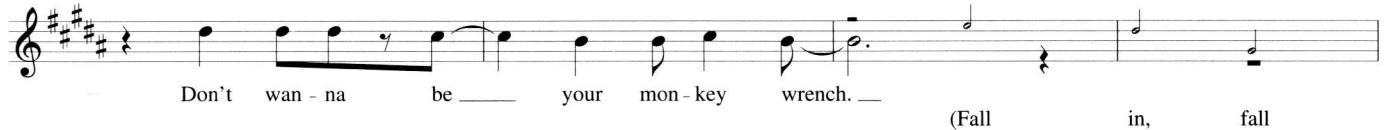
Gtr. 3: w/ Riff A, 3 1/2 times

B5

F#5

E5

D5 E5 D5 E5 D5

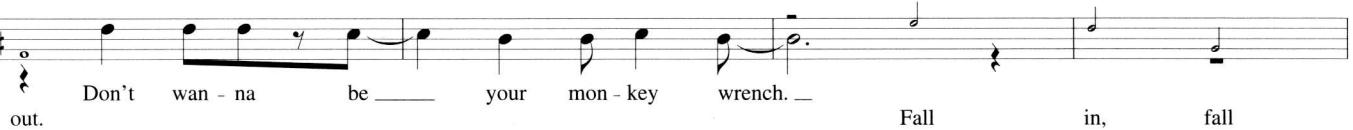


B5

F#5

E5

D5 E5 D5 E5 D5

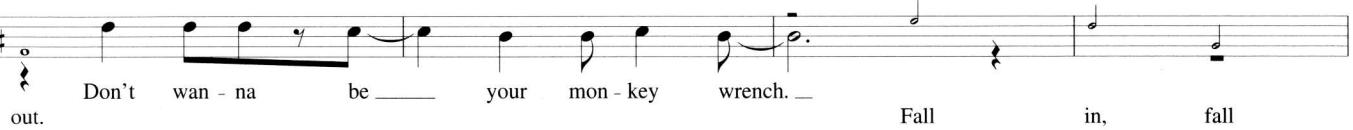


B5

F#5

E5

D5 E5 D5 E5 D5



B5

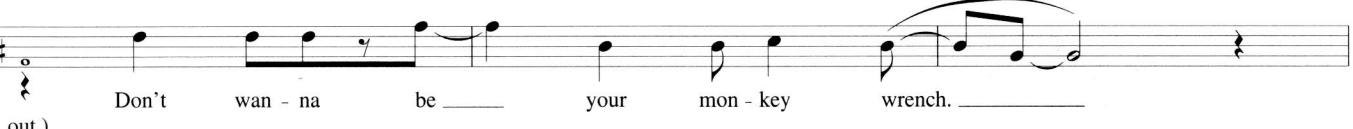
Gtr. 3 tacet

F#5

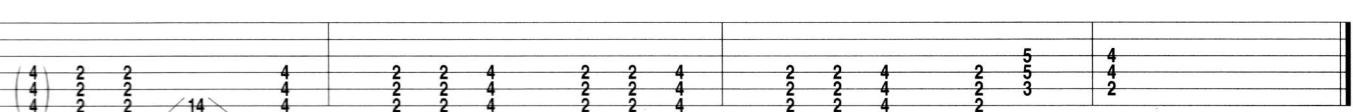
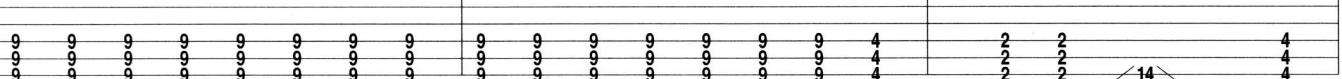
E5

N.C.

F#5



Gtrs. 1 & 2



# Hey, Johnny Park!

Words and Music by David Grohl, Nate Mendel and Pat Smear

Drop D Tuning:

- (1) = E (4) = D
- (2) = B (5) = A
- (3) = G (6) = D

## Intro

Moderately Slow Rock  $\text{♩} = 85$

Gtr. 3 (dist.) (drums)

T  
A  
B

12 5 0

Gtrs. 1 & 2  
(dist.)

E7 D5 D5 E5 D5 B5 A5 E7 E5 D5 E5 F#5 G5 D

12

## Verse

Gtr. 3 tacet

Bm

1. Come, and I'll take \_\_\_\_ you \_\_\_\_ un - - der this beau - ti - ful bruise -

this beau - ti - ful bruise -

### Gtr. 4 (clean)

*mp*

P.M. - - let ring - - - - - - - - - - P.M.

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

Grs 1 & 2

2

D Bm A Asus4 A

- 's \_\_\_\_ col - ors.

Ev - 'ry - thing \_ fades \_\_ in time; \_\_ it's true. \_\_

P.M. - - - let ring - - - - - - - - - - - - - - - P.M. - - - let ring - - - - - - - - - - - - -

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 2; string 5 has a 3; string 4 has a 2; string 3 has a 3; string 2 has a 2; and string 1 (high E) has a 0. A brace indicates that the 3 and 2 on strings 5 and 4 are played together.

5                    2                    -                    0                    -

2. Wish that I \_\_\_ had \_\_\_ an - oth - er  
3. Your eyes still re - mind \_\_\_ me \_\_\_ of

2. Wish that I \_\_\_ had \_\_\_ an - oth - er  
3. Your eyes still re - mind \_ me \_\_\_ of

The image shows a musical score for guitar (labeled \*Gtr. 4). The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef. The score consists of two parts separated by a double bar line. The first part ends with a fermata over the last note. The second part begins with a instruction 'let ring' followed by a dashed line. It contains several measures of sixteenth-note patterns with grace notes. A bracket labeled 'simile on repeat' covers the first four measures of the second part. The measure numbers 1 through 10 are indicated below the staff. The bottom staff provides a bass line with corresponding fingerings.

Musical score for page 2, measures 2-5. The score consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). Measure 2 starts with a forte dynamic (f) on the first beat, followed by a half note on the second beat. Measure 3 starts with a half note on the first beat. Measure 4 starts with a half note on the first beat. Measure 5 starts with a half note on the first beat.

\*Two gtrs. arr. for one.

A5 E5 E7 D5 E5 D5 E5 E7 E5 D5 E5 E7 E5

in mind from blind for to you? you? blue.

let ring

Guitar tablature:

mp mp f

0 2 2 4

### Chorus

Gtr. 4 tacet  
G5

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile  
G5

D

It's im - pos - si - ble. I can't let it out. You'll nev - er know..

Rhy. Fig. 1

End Rhy. Fig. 1

Guitar tablature:

D G5

Am I sell - ing you out? Sit and watch your ev - ery

C5 G/B D5 F5 D5 C5 G/B D5 F5 1. D5

mood, mood.

Gtrs. 1 & 2

Guitar tablature:

2.

F5 D5 C5 G/B D5 F5 D5 C5 E5

Mood, \_\_\_\_\_ mood. \_\_\_\_\_

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

## Interlude

Gtr. 3 B5 A5 E7 A5 B5 A5

7 0 7 6 7 7 6 9 7 7 7 9 7 6 7 7 7 6

Gtrs. 1 & 2

4 4 4 4 4 4  
3 3 3 3 3 3  
4 4 4 4 4 4  
2 2 2 2 2 2  
2 2 2 2 2 2  
2 2 2 2 2 2

4 4 4 4 4 4  
3 3 3 3 3 3  
4 4 4 4 4 4  
2 2 2 2 2 2  
2 2 2 2 2 2  
2 2 2 2 2 2

Guitar tablature and musical notation for a guitar solo. The top staff shows a melody with various slurs and grace notes. The bottom staff shows the corresponding guitar tablature with fingerings (e.g., 1, 2, 0) and a bass line with note heads and stems.

Chords indicated above the staff:

- E7
- E5 D5 E5 D5
- B5
- A5
- E7
- E5 D5 E5 F#5

Fretboard markings below the tablature:

- 1 2 0 0 2 1
- 2 1 2 0
- 9
- 7 0 7 6 7 7 6
- 9 7 7 7

Guitar tablature for the first section of the solo. The top staff shows the neck position and the bottom staff shows the fingerings. The tab includes labels for chords G, D, G, D, N.C.(G5), and (F#5). A 'full' label with an arrow points to the (5) fingering on the 5th string.

## Verse

Bm D

4. Now that I've \_\_ found \_\_ my \_\_\_\_ re - ward,

Bm

D

Bm

throw it a - way \_\_\_\_ long \_\_\_\_ be - fore

I'd share a piece...

A5 E7 E5 F#5  
 of mine with you.

/7

### **Outro-Chorus**

Musical score for 'It's impossible' in G major. The vocal line starts with a G5 chord, followed by a series of eighth-note chords (G5, A5, B5, C6) with grace notes. The lyrics 'It's im - pos - si - ble.' are sung over this. The key changes to D major at the end of the phrase. The lyrics 'I can't \_\_\_\_ let it out.' continue in a simple melodic line.

## Riff A

Fretboard diagram for guitar string 6:

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

### Rhy. Fig. 2

Musical score for the first section of the piece, featuring two staves of sixteenth-note patterns. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The patterns consist of sixteenth-note chords and single notes.

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

A musical score for a piano or organ. The left hand part is shown on the top staff, with a treble clef, a key signature of one sharp (F#), and a common time signature. The right hand part is shown on the bottom staff, with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics "You'll never know Am I sell ing you out?" are written below the notes. The score includes dynamic markings like 'G5' and 'D' above the left hand staff, and 'G5' above the right hand staff.

A musical score for a piano or keyboard. The left hand part is shown with a treble clef, a key signature of three sharps, and a common time signature. The right hand part is shown with a bass clef. The score consists of two staves. The first staff starts with a D chord. The second staff begins with a C5 chord. The lyrics "your ev - 'ry mood" are written below the notes. Chords shown include C5, G/B, D5, F5, and D5.

Musical score for Gtr. 3. The score starts with a rest, followed by a section labeled "Riff B" consisting of two measures. The first measure contains two eighth-note pairs (one pair with a cross) and a sixteenth-note group. The second measure contains a sixteenth-note group and a eighth-note pair (with a cross). This is followed by a long rest. The score concludes with a section labeled "End Riff B" consisting of two measures. The first measure contains two eighth-note pairs (one pair with a cross). The second measure contains a sixteenth-note group and a eighth-note pair (with a cross).

The musical score consists of two staves. The first staff, labeled "Gtrs. 1 & 2", shows a rhythmic figure starting with a sixteenth-note bass drum followed by eighth-note pairs. The second staff, labeled "Rhy. Fig. 3", shows a continuous eighth-note bass line. The third staff, labeled "End Rhy. Fig. 3", shows a sustained eighth-note bass line.

Fretboard diagram for guitar string 6. The diagram shows a repeating eighth-note pattern starting at the 15th fret. The notes are indicated by vertical stems pointing down, and the 15th fret is marked with a bracket below the strings.

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

Musical score for Gtr. 3 (tacet) featuring a melodic line across six staves. The chords and notes are as follows:

- Staff 1: F5 (two notes), D5 (rest)
- Staff 2: C5 (two notes)
- Staff 3: G/B (two notes)
- Staff 4: D5 (two notes), F5 (two notes)
- Staff 5: D5 (rest)
- Staff 6: G5, D5 (rest)

The score includes a tempo marking "mood" and a dynamic instruction "Gtr. 3 tacet".

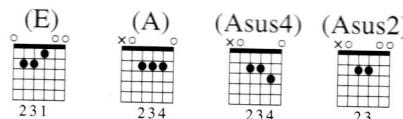
Gtrs.  
1 & 2

The musical score consists of two staves for guitars. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a continuous eighth-note chordal pattern across five measures. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It also features a continuous eighth-note chordal pattern across five measures. A 'rit.' (ritardando) instruction is placed at the end of the second staff.

A blank six-string guitar tablature staff. The staff consists of six horizontal lines representing the strings. Above the staff, the number "12" is written above the first two lines, indicating a 12/8 time signature. There are no other markings or notes on the staff.

# My Poor Brain

**Words and Music by David Grohl, Nate Mendel and Pat Smear**



### Gtr. 3: Capo IX

Intro

Moderate Rock  $\downarrow = 126$

\*Gtr. 1  
(elec.) N.C.  
\*\*

(elec.) N.C.  
\*\*

**T A B (0)**

**Gtr. 2 (elec.)**

**T A B**

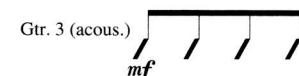
\*Two gtrs. arr. for one through next 6 meas. pitch: F#

\*\*Chord is held over from "Hey, Jonny Park!" †Microphonic fdbk., not caused by string vibration

pitch: D

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Gtrs. 1 & 2 tacet  
\*\*(E)  
Rhy. Fig. 1



(A)

(Asus4)

(A) (Asus2)  
End Rhy. Fig. 1

Gtr. 4 (elec.) \* Rhy. Fig. 1A  
mf w/ slight dist.

End Rhy. Fig. 1A

\*Key signature denotes C# Mixolydian.

\*\*Symbols in parentheses represent chord names respective to capoed guitar and do not reflect actual sounding chord.

## Verse

Gtr. 3: w/ Rhy. Fig. 1, 3 2/3 times  
Gtr. 4: w/ Rhy. Fig. 1A, 4 times

\*C# (E) F# (A) F#sus4 (Asus4) F# (A) F#sus2 (E) C# (A) F# (A)

1. Real life — is so — hard, — we hide — in the —  
2. When you — are so — far, — I'm fall - ing a —

\*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chord.

F#sus4 (Asus4) F# (A) F#sus2 (E) C# (A) F# (A)

stars. — That's where — our heads — are, —  
part. — Lose all — my so — nar, —

F#sus4 (Asus4) F# (A) F#sus2 (E) C# (A) F# (A)

my you head — jam — and my your — heart. —  
head — ra — dar. —

## § Chorus

Gtr. 3 tacet  
C#5

B5

E5 D#5

(Asus4)

Rhy. Fill 1

End Rhy. Fill 1

This is a black — out, —

Gtrs. 1 &amp; 2

8va

loco

\*fdbk.

pitch: A#  
\*microphonic fdbk.

C<sup>#</sup>5 B5 G5 F<sup>#</sup>E5 C<sup>#</sup>5 B5 E5 D<sup>#</sup>5  
 don't let it go to waste.  
 This is a black - out, —

11 11 11 11 9 9  
 11 11 11 11 9 9  
 9 9 0 7 7 0 | 9 9 9 9 9 9  
 9 9 7 7 7 7 0 | 0 3 2 0 5 4  
 11 11 11 11 9 9 0 7 7 0 | 9 9 9 9 9 9  
 9 9 7 7 7 7 0 | 7 7 7 7 7 7 0 9 8

C#5                    B5                    1.                    2.  
 G5 F#5 E5            G5 F#5 E5  
 I want to det - o - nate.

Bridge

Bridge G<sup>#</sup>  
 B5 N.C.(C<sup>#</sup>7)

1. Some - times I feel I'm get-tin' stuck  
 2. Some - times I wish that I could change.

Rhy. Fig. 2 End Rhy. Fig. 2 Riff A 15ma loco End Riff A

\*fdbk.  
 \*microphonic fdbk.

The musical score consists of two staves. The top staff is for guitar, starting with a bridge section in G#5, followed by a verse section with chords B5 and N.C.(C#7). The lyrics are: "1. Some - times I feel I'm get-tin' stuck / 2. Some - times I wish that I could change." Below the lyrics are three sections of rhythm figures: "Rhy. Fig. 2", "End Rhy. Fig. 2", and "Riff A". The "Riff A" section includes a performance instruction "15ma loco". The bottom staff shows a guitar neck diagram with fingerings and a pickup note. The pickup note has a pitch of A# and is labeled as a "microphonic fdbk.". There are also other markings like "fdbk." and "7 8 7".

**To Coda**

Gtrs. 1 & 2: w/ Rhy. Fig. 2  
G#5 B5

Gtrs. 1 & 2: w/ Riff A, 2 times  
N.C.(C#7)

be - tween the hand - shake and the fuck. \_\_\_\_\_  
I can't save you from my poor

## Interlude

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A, 2 times  
C# F#

Musical score for Gtr. 5 (elec.) showing measures 8va through Asus2. The score includes dynamic markings like *f*, *loco*, and *\*\*w/ slide & dist.*. The guitar part features various techniques such as slides and distortion. Fingerings are indicated below the strings, and a 'fdbk.' note is present in measure 8va.

**Rhy. Fig. 3**  
Gtrs. 1 & 2

End Rhy. Fig. 3

\*microphonic fdbk.

\*\*both gtrs.

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

C#

Musical score for guitar solo, measures 5-8:

- Measure 5: C# (E) - Gtr. 5: 9, Gtr. 6: 10
- Measure 6: F# (A) - Gtr. 5: 9, Gtr. 6: 10, 11
- Measure 7: F#sus4 (Asus4) - Gtr. 5: (11), Gtr. 6: 7, 8
- Measure 8: F# (A) - Gtr. 5: 7, Gtr. 6: 8

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 4 times

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

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

C#  
(E)

F#  
(A)

F#sus4  
(Asus4)

F#  
(A)

F#sus2  
(Asus2)

3. You've got me on guard,

Piano accompaniment with bass clef, 2/4 time, and various dynamics (pp, f).

Measure 9: Bass notes at 9, 10.

Measure 10: Bass notes at 9, 10, 11.

Measure 11: Bass notes at 11, 9, 10.

2

F#  
(A)

F#sus4  
(Asus4)

F4  
(A)

F#sus2  
(A sus2)

The image shows a musical score for a guitar. The top staff is a vocal line in G major with lyrics: "I've got my head start." The bottom staff is a guitar harmonic progression. The chords shown are (9/10), 9/10/11, and 11/11/9/10.

C# (E)                      F# (A)                      F#sus4 (Asus4)              F# (A)              F#sus2 (Asus2)

(9)                      9 11                      11 9

*D.S. al Coda  
(take 2nd ending)*

Gtr. 3: w/ Rhy. Fill 1  
 F#sus4 (Asus4)

C# (E)                      F# (A)                      stars.

steady gliss.

(9)                      9 11                      11 14 15

### Coda

Gtrs. 1 & 2: w/ Riff A, 2 times  
 Gtr. 4: w/ Rhy. Fig. 1A, 1 1/3 times  
 N.C.(C#7)

brain, \_\_\_\_\_              brain, \_\_\_\_\_              brain, \_\_\_\_\_              brain. \_\_\_\_ O - key.

### Outro

Gtr. 4: w/ Rhy. Fig. 1A, 1st 2 meas.

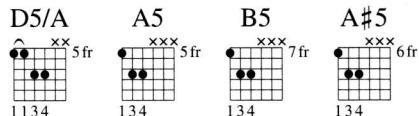
Gtrs. 1 & 2              N.C.(C#7)              15ma      loco              play 6 times      Gtr. 2      8va .....  
 \*fdbk.

pitch: A#

Gtr. 1 divisi      \*fdbk. - - - -

# Wind Up

Words and Music by David Grohl, Nate Mendel and Pat Smear



## Intro

Moderate Rock  $\text{♩} = 128$

w/ signal noise & effects, next 5 meas.  
band tacet drums enter

\*Gtr. 1  
(dist.)

N.C.(B5)

\*Two gtrs. arr. for one.

N.C.(B5)

bass enters

D5/A      A5

\*Gtr. 2 (dist.)



\*Two gtrs. arr. for one



Gtr. 2: w/ Rhy. Fig. 2, simile

B5 A5 A#5 B5 A5 A#5 B5 A#5 A5 D5/A A5  
x x x x x x x x x x

May - be I'll fall be - hind, \_\_\_\_ I don't mind \_\_\_\_ 'cause I'll catch up!  
Some - day you'll re - al - ize \_\_\_\_ I get shy \_\_\_\_ and I choke up!

I don't mind \_\_ 'cause I'll catch up!  
I get shy \_\_ and I choke up!

A musical score for two voices. The left voice part consists of six measures of music for soprano or alto, featuring a mix of eighth-note chords and single notes. The right voice part consists of six measures of music for tenor or bass, also featuring eighth-note chords and single notes. The music is set on five-line staves with various dynamics and performance instructions.

## Chorus

B5 A/C# D5 E5 Eb 5 D5

Want a song that's in - del - i - ble, — like man - i - mal, — I hope you nev - er see me wind up.

Gtrs.  
1 & 2 Rhy. Fig. 3

A musical score for a string quartet, consisting of four staves. Each staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The music consists of a series of eighth-note chords. The first seven staves are identical, featuring a continuous sequence of eighth-note chords. The eighth staff begins with a different pattern: it starts with a half note (B) followed by a quarter note (G), then continues with a series of eighth-note chords. The score concludes with a double bar line and repeat dots.

End Rhy. Fig. 3

9	9	9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	7	12	12	12	12	12	12	12	12	14	14	14	14	14	14	13	12	.
9	9	9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	7	12	12	12	12	12	12	12	12	14	14	14	14	14	14	13	12	*
7	7	7	7	7	7	7	7	7	7	9	9	9	9	9	9	9	9	10	10	10	10	10	10	10	10	12	12	12	12	12	12	11	10	

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

B5 A/C# D5 E5 F# D

What is wrong with this an - i - mal! I'm ter - ri - ble, — I hope you nev - er see me wind up.

What is wrong with this an - i - mal! I'm ter - ri - ble, I hope you nev - er see me wind up.

Bridge

Musical score for guitar 3 (dist.) in G major (3 sharps). The score consists of ten measures. Measures 1-3 show chords G5, A5, and B5. Measures 4-5 show a dotted half note followed by F#5/C# and F#5. Measures 6-7 show A5 and F#5/E5/F5. Measures 8-10 show F#5.

The musical score consists of two staves. The first staff, labeled "Gers. 1 & 2 Rhy. Fig. 4", shows a series of eighth-note patterns in common time. The second staff, labeled "End Rhy. Fig. 4", shows a continuation of the rhythm with some changes in the harmonic progression.

A blank musical staff consisting of five horizontal lines and four spaces, designed for writing musical notation.

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 2 times

G5

A5

B5

F#5/C#

F#5

A5

F#5

E5

F5

F#5

Fare - well, — my sweet par - a - ma - ni - a.

Gtr. 3

G5

A5

B5

F#5/C#

F#5

A5

F#5

E5 F5 F#5

Fare

- well, —

my

sweet

par

a -

ma -

ni -

a.

14

12

14

13

9

6

11

9

8

11

7

6

14

12

14

13

9

6

11

13

14

11

12

11

F#5

A5 F#5 E5 F5 F#5

Gtr. 3

w/ wah-wah

14

Gtrs.  
1 & 2

Rhy. Fig. 5

End Rhy. Fig. 5

A musical score for a single instrument, likely a guitar or ukulele, featuring four measures of music. The key signature is A major (no sharps or flats). The time signature changes from common time (indicated by a 'C') to 3/4, then back to common time, and finally to 3/4 again. The notes are primarily A, F#5, E5, and F5, with some rests. The first measure starts with a forte dynamic (F) and ends with a fermata (F).

Musical score for Gtr. 3, measures 1-5. The score consists of five measures of music on a staff. Measure 1 starts with a treble clef, a key signature of one sharp, and a common time signature. It features a single eighth note followed by a fermata. Measures 2 through 4 follow a repeating pattern of a half note with a fermata, a quarter note with a fermata, and a half note with a fermata. Measure 5 concludes with a half note and a fermata. The score ends with a wavy line indicating the end of the piece.

w/ bar

A blank five-line staff with measure numbers (14) at both ends.

(14)

(14)

#### Gtr. 4: w/ Fill 1

B5

673

1

1

Gtr. 3 tacet

D5/A

A5

Gtr. 3

A musical score page showing the beginning of Beethoven's Violin Concerto in D major, Op. 61, No. 1. The score is for orchestra and includes parts for strings, woodwinds, brass, and percussion. The key signature is one sharp (F#), and the time signature is common time (4/4). The first measure starts with a single eighth note followed by a fermata and a bar line. The second measure contains a single eighth note followed by a bar line. The third measure is a repeat sign with a bar line. The fourth measure is a repeat sign with a bar line. The fifth measure is a repeat sign with a bar line.

14

Musical score for Gtr. 1 in 4/4 time, key of A major (two sharps). The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and grace notes. The bottom staff shows harmonic chords. The score includes measure numbers 1 through 10.

**Fill 1**  
Gtr. 4 (dist.)

**TAB**

10

### Verse

Gtr. 2: w/ Rhy. Fig. 1

3. My on - ly prom - ise is that I'll nev - er tell.

Gtr. 2: w/ Rhy. Fig. 2

Keep you at a dis - tance from the things that I felt.

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

I'll bite the bul - let, take the beat-ing un - til I take it all back an - y - way. What was I sup-posed to say?

### Outro-Chorus

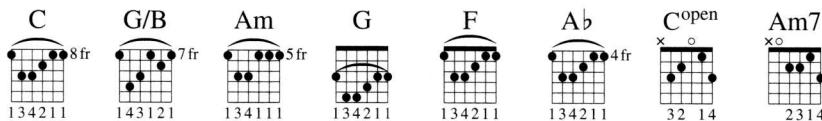
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 times

Want a song that's in - del - i - ble, like man - i - mal, I hope you nev - er see me wind up.

What is wrong with this an - i - mal! I'm ter - ri - ble, I hope you nev - er see me wind up.

# Up in Arms

**Words and Music by David Grohl, Nate Mendel and Pat Smear**



## Verse

**Slowly** ♩ = 72



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A♭ E open C open Am7  
 one who left you. Al - ways com-ing back, I can - not for - get you, girl.  
 let ring - - - - - - - - - -  
 let ring - - - - - - - - - -  
 4 4 4 4 4 4 4 | 5 5 5 5 5 5 5 | 0 0 0 0 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 1 1 1 1 | 0 0 0 0 | 2 2 2 2 | 0 0 0 0 | 2 2 2 2 | 1 1 1 1 | 0 0 0 0 |

**Verse**

C G/B Am G F A♭ C

Rhy. Fig. 1

Gtrs. 1 & 2 f w/ dist.

2. The rain — is here, — and you, — my dear, — are still — my friend. —  
 3. To-gether now, — I don't know how — this love could end. —

G/B                    Am                    G                    F                    A♭                    C  
 It's \_\_\_ true, \_\_\_ the two \_\_\_ of us \_\_\_ are back \_\_\_ as one \_\_\_ a - gain. \_\_\_  
 My \_\_\_ lone - ly heart, \_\_\_ it falls \_\_\_ a - part \_\_\_ for you \_\_\_ to mend. \_\_\_

**Chorus**

F

Rhy. Fig. 2

A♭

C open

Am7

\*P.M.

\*P.M.

\*Refers to Gtr. 1 only.

I was the one who left you. — Always coming back, I can - not for - get you, girl..

F

A♭

1.  
C open

End Rhy. Fig. 2

\*P.M.

\*P.M.

Now I am up in arms — a - gain. —

**Guitar Solo**

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

C

G/B

Am

G



Gtr. 3 (dist.)

Musical notation for the guitar solo, featuring a treble clef staff and a bass staff. The treble staff includes dynamic markings *f* and P.S. The bass staff includes fingerings like 0, x, 7, (7), 5, 5, 7, 5, 5, 7, 5.

Musical notation for the guitar solo, featuring a treble clef staff and a bass staff. The treble staff includes a "hold bend" instruction. The bass staff includes fingerings like 5, 7, 5, 7, 5, 7, 5, 7, 5, 8, 7, (7), 5.

Am G F A♭ C

(5) 7 5 5 7 5 | 7 5 7 5 | 9 10 9 10 10 10 10 10 | 15

## **Outro-Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1 3/4 times

2. A♭

C

Gtrs. 1 & 2

up      in      arms      a      -      gain.      -

3

3

3

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





E5 N.C.

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

Fretboard diagram for Gtr. 3:

	4	4	4	4		5	5	5	7	7	7	7		7	7	7	7	9	9	9	9	4	4	4	4
2	0	2	0	2	1	1	1	1	2	2	2	2	4	4	4	4	4	6	6	6	6	1	1	1	1
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	

Gtr. 2 Rhy. Fig. 3 End Rhy. Fig. 3

Fretboard diagram for Gtr. 2:

	4	4	4	4		5	5	5	5	7	7	7	7		4	4	4	4	5	5	5	5	4	4	4	4
2	0	2	0	2	1	1	1	1	2	2	2	2	4	4	4	4	4	2	2	2	2	2	2	2	2	
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		

Gtrs. 2 & 3; w/ Rhy. Fig. 2

A5 N.C. A5 N.C.

Vocal lyrics:

There goes my he - ro. — He's or - di - nar - y. —

To Coda 2 Ⓛ To Coda 1 Ⓛ

Gtrs. 2 & 3; w/ Rhy. Figs. 3 & 3A, 1st & 2nd times  
Gtrs. 2 & 3; w/ Rhy. Figs. 3 & 3A, 1st 2 meas., 3rd time

E5 N.C. E5 N.C.

Gtr. 1 N.C. A5 N.C.

1.

full (4) 19

Gtrs. 2 & 3

(Gtr. 2 cont. in slash, 2nd time)

2 2 4 2 4 0

2. Interlude

Gtr. 3 tacet  
E5

Gtr. 2 //

Gtr. 1

C#5

full (4)

E5

C#5

full (4)

E5

1/4

1/2

/19 0

Verse

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

E5

C#5/G#

E5

C#5/G#

3. Ku - dos, — my — he — ro; —

leav-in' all — the best. —

Gtr. 3

Riff B

End Riff B

mp

D.S. al Coda 1

### Gtr. 3: w/ Riff B

E5

C#5/G#

E5

## C#5/G#

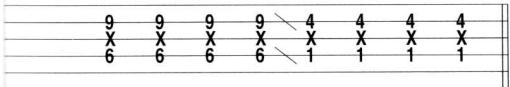
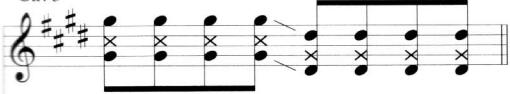
You know— my he — re — the one that's on —

*the one that's*

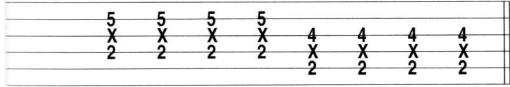
## $\emptyset$ Coda 1

D.S. al Coda 2

Gtr. 3



Gtr. 2



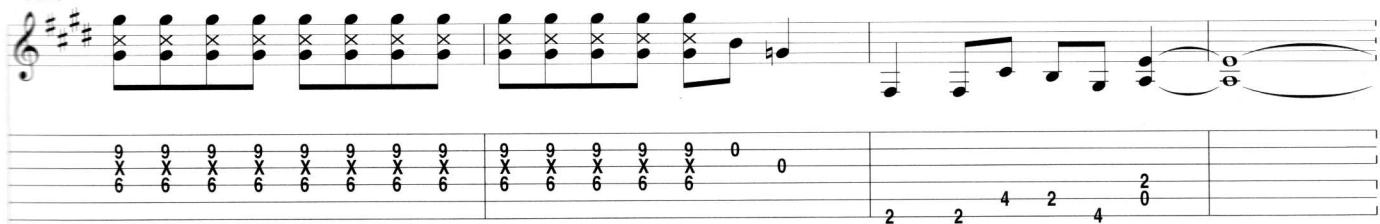
⊖ Coda 2

Free Time

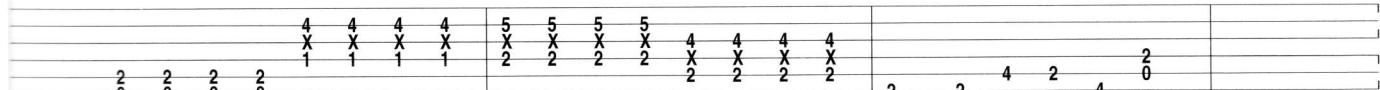
Gr. 3

N.C.

A5

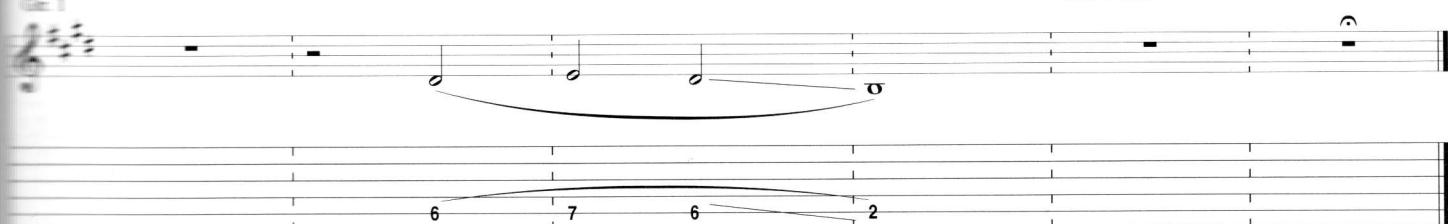


Gtr. 2



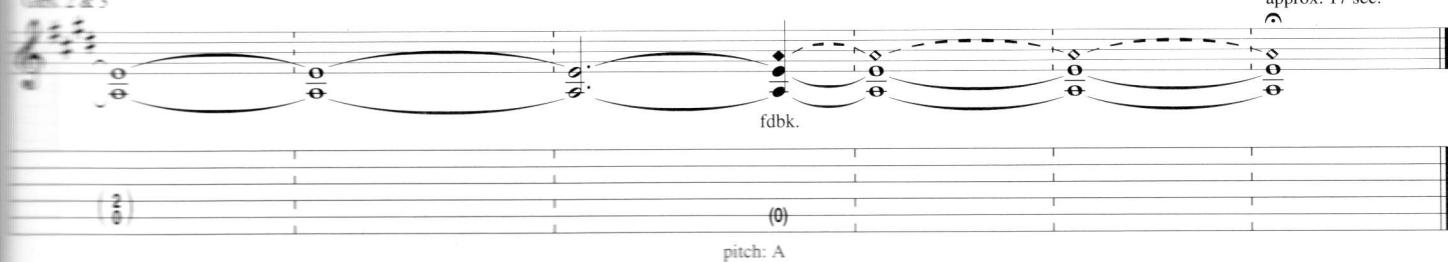
四

Gtr. 1 tacet



◎ 2003

w/ misc. fdbk.,  
approx. 17 sec.

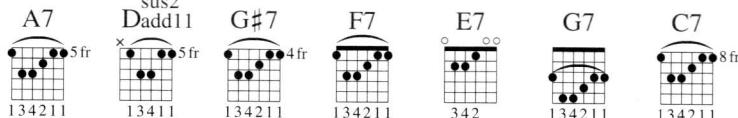


# See You

Words and Music by David Grohl, Nate Mendel and Pat Smear

Gtrs. 1 & 3; Tuning:

- (1) = D (4) = D
- (2) = B (5) = A
- (3) = G (6) = E



## Intro

Moderately Fast  $\text{♩} = 166$  ( $\text{♩} = \text{♩} \text{ ♩}$ )

band tacet

A7

## Verse

F7

E7

1., 3. These notes are marked re - turn \_\_\_ to me  
2. These steps I take don't get \_\_\_ me

Gtr. 1 (acous.)

*mf*

*simile on repeats*

TAB

A7

F7

E7

A7

send - der. \_\_\_  
an - y - where. \_\_\_ I'll save this let - ter for my - self.  
I'm get - tin' fur - ther from my - self.

F7

E7

A7

Dsus2  
Dadd11

I wish you on - ly knew - } how good it is \_\_\_ to see \_\_\_ you,  
One thing is al - ways true; \_ }

Riff A

*mf* w/ clean tone & Leslie effect  
let ring throughout

11 12 10 12 | 12 12 10 12

Gtr. 1

(cont. in slash)



Gtr. 1

**see \_\_\_\_\_ you, see \_\_\_\_\_**

Gtr. 2

**see \_\_\_\_\_ you, see \_\_\_\_\_**

**11 12 10 12 | 12 12 10 12 | 11 12 10 12**

sus2

Dadd11

**G#7 Rhy. Fill 1**

A7

**End Rhy. Fill 1**

**you. Oo, \_\_\_\_\_**

**Fill 1**

**End Fill 1**

**12 12 10 12 | 10 11 9 11 | 9 10 9 10**

F7  
Rhy. Fig. 1

E7

A7

**End Rhy. Fig. 1**

**oo, Oo, \_\_\_\_\_**

Riff B

**End Riff B**

**10 10 8 10 | 9 9 7 9 | 9 10 9 10**

Musical score for guitar. The top staff shows a bass line with chords F7, E7, 1. A7, and 2. A7. The bottom staff shows a treble line with chords F#7, E7, A7, and A7. Fingerings are indicated below the treble staff: 10, 10, 8; 9, 9, 7; 9, 10; 9, 10. The bass staff has fingerings: 10, 10, 10; 9, 9, 7; 9, 10; 9, 10.

\*Let chord ring through first meas. of repeat.

Bridge

G7

\*Gtrs. 1 & 3  
(elec.)

*mf* w/ clean tone

Musical notation for the lyrics "I'm done resent-ing you. You rep-re-sent-ed me so \_\_\_\_". The music is in G major (two sharps) and common time. The vocal line consists of eighth and sixteenth notes.

Gtr. 2

\*composite arrangement

A7  C7  G7 
  
 — well. — And this I promise you. —






*D.S. al Coda*

F7  
 w/ hand claps  
 E7  
 rit.  
 rit.  
 Gtr. 3 tacet  
 A7  
 Gtr. 1  
 How could I end up in the hands of some - one else? —  
 Gtr. 2  
 rit.  
 7 8 6 8 | 7 8 6 | 5 7 | 6 |

∅ *Coda*

### Gtr. 2: w/ Riff A

A7

1.-5.

6.

D<sub>add11</sub><sup>sus2</sup>

D<sup>sus2</sup>  
Add11

Musical score for 'see you'. The score consists of three measures. Each measure has a common time signature and a key signature of one sharp. The first measure contains six eighth notes followed by a fermata. The second measure contains six eighth notes followed by a fermata. The third measure contains six eighth notes followed by a fermata. Below the staff, the lyrics 'see \_\_\_\_ you,' are written, with a blank space for the first note of the first measure.

Gtr. 1: w/ Rhy. Fill 1  
Gtr. 2: w/ Fill 1

G#7

1

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

## Gtr. 2: w/ Riff B

F /

Musical score for piano and vocal part 2, measures 11-12. The vocal line consists of sustained notes with grace notes. The piano accompaniment features eighth-note chords. The vocal part includes lyrics "Oo, \_\_\_\_\_" and "oo, \_\_\_\_\_". The piano part includes lyrics "G#7", "A7", "F7", and "Oo, \_\_\_\_\_".

Gtr. 1: w/Rhy. Fig. 1, 1st 2 meas.  
Gtr. 2: w/Riff B, 1st 2 meas.

F7

Musical score for guitar 2, 1st 2 meas. (Measures 1-2). The score consists of two staves. The top staff shows a bass line with a sustained note under the E7 chord, followed by notes on the A7 chord. The bottom staff shows a bass line with notes on the E7 and A7 chords, leading into the F7 chord. The key signature changes from E major (no sharps or flats) to A major (one sharp) at the start of measure 2.

E7

A7

Gtr. 1

00, \_\_\_\_\_

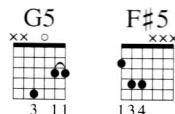
00, \_\_\_\_\_

Musical score for Gtr. 2, measures 1-4. The score consists of two staves. The top staff uses a treble clef and has a key signature of three sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 1 starts with a grace note followed by a eighth note. Measures 2-4 show a descending eighth-note pattern from B to E. Measure 5 is a rest. Measure 6 starts with a grace note followed by a eighth note. Measures 7-8 show a descending eighth-note pattern from B to E. Measure 9 is a rest. Measures 10-11 show a descending eighth-note pattern from B to E. Measure 12 is a rest.

9  
10  
9

# Enough Space

**Words and Music by David Grohl**



Intro

## Free Time

band tacet

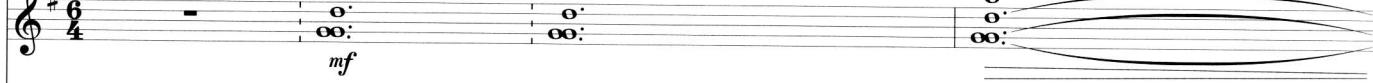
G5

1

\*Gtr. 1  
(dist.) *mf* w/ delay

### Gtr. 2 (dist.)

0+



**Moderately Fast Rock** ♩ = 144

bass enters

### Gtr. 3 (dist.)



\*Using a gtr. w/ Les Paul electronics, place neck pickup volume at 0 and bridge pickup volume at 10. After striking chord with toggle switch on bridge pickup, quickly and randomly switch toggle back and forth between the two pickups.

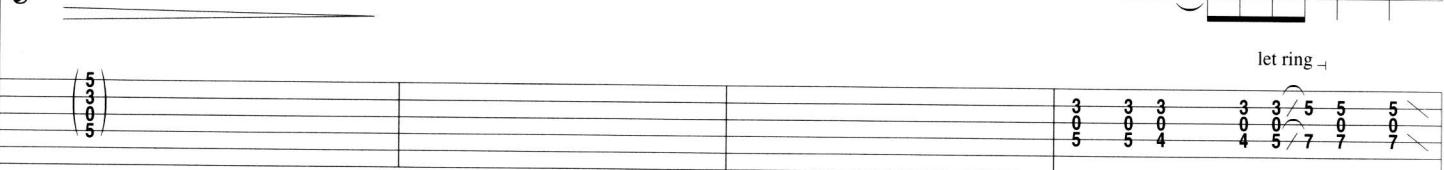
**\*\*Using a gtr. w/ Les Paul electronics set up like Gtr. 1, strike chord with toggle switch in neck position and switch toggle to bridge position in rhythm indicated.**



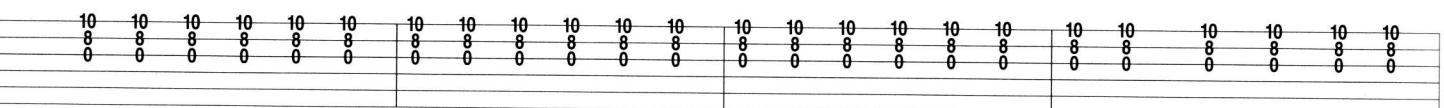
drums enter



Rhy. Fig. 1



let ring  $\_$



A  
⑥  
\* 17 fr  
(cont. in notation)  
End Rhy. Fig. 1

let ring ↗ let ring ↗ let ring ↗

\*  
X  
X 17 17  
\*End toggle switch effects.

Gtrs. 1, 2 & 3 Rhy. Fig. 2

G5 C5 C#5 G#5 A5

End Rhy. Fig. 2

G5 C5 C#5 G#5 A5

G5 C5 C#5 G#5 A5

1. G5 C5 C#5 G#5 A5

2. G5 C5 C#5 G#5 A5

Rhy. Fill 1

End Rhy. Fill 1

Verse

Gtrs. 1, 2 & 3 tacet

N.C.(G5) (C5) (C#5) (G#5) (A5)

(G5) (C5) (C#5) (G#5) (A5)

(G5) (C5) (C#5) (G#5) (A5)

I was wait-ing for some-thing, may - be fly-ing ma-chines.

That's when I found Lil - ly, the

Gtr. 2: w/ Rhy. Fig. 1

(G5) (C5) (C#5) (G#5)(A5)

(G5) (C5) (C#5) (G#5) (A5)

(G5) (C5) (C#5) (G#5) (A5)

best I'd ev - er seen. Put her on the ceil - ing, try to make her my own.

(G5) (C5) (C#5) (G#5) (A5)

**Chorus**Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2, 3 times  
G5 C5 C#5 G#5 A5

Gtr. 3



Peo - ple line up to see, — but there nev - er seems to be e-nough space, —

G5 C5 C#5 G#5 A5

G5 C5 C#5 G#5 A5

1.  
Gtrs. 1, 2 & 3: w/ Rhy. Fill 1  
G5 C5 C#5 G#5 A5

space, —

space, —

space. —

2. Gtrs. 1, 2 &amp; 3: w/ Rhy. Fig. 2, 4 times

G5 C5 C#5 G#5 A5

space, —

space, —

space, —

space, —

G5 C5 C#5 G#5 A5

**Interlude**

F#5 E5 F#5

open

E F#5

open

space, — whoa! —

Gtr. 1

Gtr. 2

Gtrs. 1 &amp; 3

Gtr. 3

(Gtr. 1 cont. in slash)

The sheet music consists of six staves of musical notation for guitar. The first three staves are in common time (indicated by a '4') and the last three are in 6/4 time (indicated by a '6'). The key signature is one sharp (F#). The first staff features a 'P.M.' (Pizzicato Mute) instruction. The second staff includes a 'steady gliss.' (glissando) instruction. The third staff has a '2 fr' (two fingers) instruction. The fourth staff contains a '1/2' (half note) marking. The fifth staff has a 'full' (full note) marking. The sixth staff concludes with a '16' (sixteenth note) marking.

### Outro-Chorus

Gtr-Chorus  
Gtrs. 1 & 3: w/ Rhy. Fig. 2, 7 times

Gtr. 2

space, —

space,

A musical score for piano, page 10, measures 10-11. The right hand plays a melodic line with eighth-note patterns, primarily consisting of eighth-note pairs. The left hand provides harmonic support with sustained notes and chords. The key signature is A major (no sharps or flats), and the time signature is common time.

G5 C5 C#5 G#5 A5

space,

space.

A musical score for piano in common time. The key signature is one sharp. The first measure shows a bass C major chord (B, D, F) followed by a treble C major chord (E, G, B). The second measure shows a bass G major chord (F, A, C) followed by a treble G major chord (B, D, F).

let ring = +

let ring = -

G5                    C5      C#5                    G#5    A5

Gtrs. 1 & 3; w/ Rhy. Fill 2

G5 C5 C#5

G#5 A#

space,

space

wheal

wheel

A musical score for piano, consisting of two staves. The left staff uses a treble clef, a key signature of one sharp, and a common time signature. It contains a series of eighth-note chords and grace notes. The right staff uses a bass clef, a key signature of one sharp, and a common time signature. It also contains eighth-note chords and grace notes.

let ring =

let ring

Rhv. Fill 2

Rhy. Fin 2

The image shows a musical score for two guitars. The top staff is for Guitar 1 and the bottom staff is for Guitar 3. Both staves are in common time (indicated by '4'). The key signature changes from one sharp to three sharps over the course of the measures. The music consists of eighth-note patterns. Measure 1 starts with a half note followed by a sixteenth-note rest. Measures 2 and 3 show more complex patterns involving eighth-note pairs and rests.

三

# February Star

Words and Music by David Grohl, Nate Mendel and Pat Smear

Drop D Tuning:

Dsus4	D	F#m/C#	G/D	E/D	D/A
341	341	231	132	132	341

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = D

## Verse

Slowly  $\text{♩} = 76$

band tacet  
Dsus4

D

Dmaj7

G/D

1. Hang in' on \_\_\_\_\_  
here un - til I'm gone. \_\_\_\_\_

\*Gtr. 1  
(clean)

Rhy. Fig. 1

let ring throughout

\*Two gtrs. arr. for one.

E/B

G/D

D/A

Right where I be long, just hang in' on. \_\_\_\_\_

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, simile

Dsus4

D

Dmaj7

G/D

E even though, \_\_\_\_\_

watched you come and

go, \_\_\_\_\_

Gtr. 2 (clean)

let ring throughout

how was I to know you'd steal the show? \_

Guitar tablature for the verse section. The top staff shows a continuous strumming pattern of eighth-note chords. The bottom staff shows a strumming pattern with specific fingerings indicated by numbers above the strings.

Fretboard fingerings (bottom staff):

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

### Pre-Chorus

band enters

\*Bm

Bm7/A

E9

Gmaj7

D

Guitar tablature for the Pre-Chorus lyrics. The lyrics "One day I'll have enough to gamble. I'll wait to hear" are written below the staff, corresponding to the chords Bm, Bm7/A, E9, Gmaj7, and D.

Gtr. 1 Riff A

Guitar tablature for Riff A. The staff shows a repeating eighth-note pattern across five measures.

Fretboard fingerings (bottom staff):

4	4	3	2	3	4	4	2
4	3	2	3	3	2	6	7
6	7	7	6	7	7	7	0
7	6	7	7	7	7	7	5
5	7	7	7	7	7	7	9

Gtr. 2 Riff A1

Guitar tablature for Riff A1. The staff shows a repeating eighth-note pattern across five measures.

Fretboard fingerings (bottom staff):

3	4	2	3	4	0	3	4
4	3	2	3	4	2	1	2
2	0	1	0	0	1	0	0
5	4	3	4	5	0	1	0

\*Chord symbols reflect overall tonality.

E9 D Dsus4

Guitar tablature for the bridge section. The staff shows a repeating eighth-note pattern across three measures, followed by a Dsus4 chord.

your fi - nal call, bet it all.

End Riff A

Guitar tablature for the end of Riff A. The staff shows a repeating eighth-note pattern across three measures, followed by a Dsus4 chord.

(cont. in slash)

Fretboard fingerings (bottom staff):

(9) 7	7	7	7	7	9	6	7
6	7	7	0	7	0	6	7
7	6	7	7	7	7	7	0
0	0	0	0	0	0	0	0

End Riff A1

Guitar tablature for the end of Riff A1. The staff shows a repeating eighth-note pattern across three measures, followed by a Dsus4 chord.

Fretboard fingerings (bottom staff):

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

**Verse**Gtr. 2 tacet  
Dsus4

D

F#m/C#

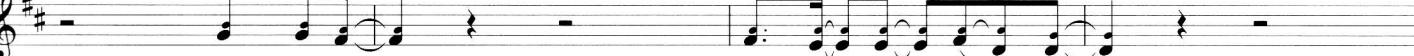
G G/D

(2)

8 fr

**Rhy. Fig. 1A**

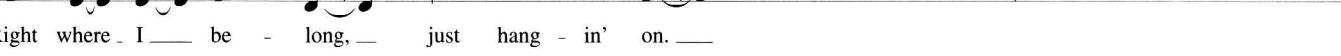
Gtr. 1 



2. Hang - in' on \_\_\_\_ here un - til \_\_\_\_ I'm - gone. \_\_\_\_

E/D 

G/D 

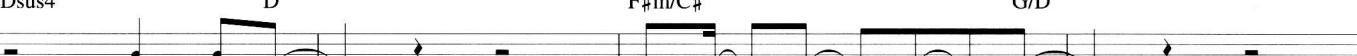
D/A 

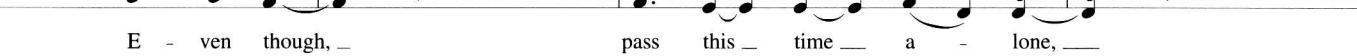
**End Rhy. Fig. 1A**

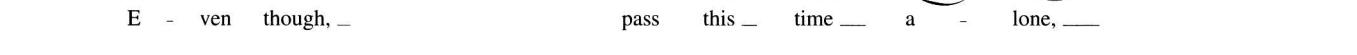


Right where I \_\_\_\_ be - long, \_\_\_\_ just hang - in' on. \_\_\_\_

Gtr. 1: w/ Rhy. Fig. 1A, simile

Dsus4 

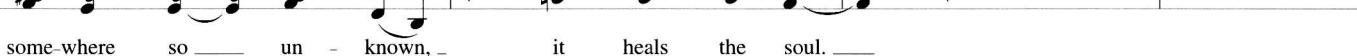
D 

F#m/C# 

G/D 

E - ven though, \_\_\_\_ pass this time a - lone, \_\_\_\_

E/D 

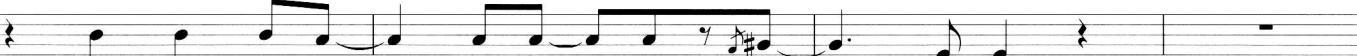
G/D 

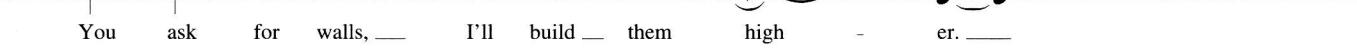
D/A 

some-where so \_\_\_\_ un - known, \_\_\_\_ it heals the soul. \_\_\_\_

**Pre-Chorus**

Gtrs. 1 &amp; 2: w/ Riffs A &amp; A1, simile

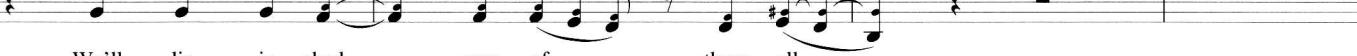
Bm 

Bm7/A 

E9 

You ask for walls, \_\_\_\_ I'll build them high - er. \_\_\_\_

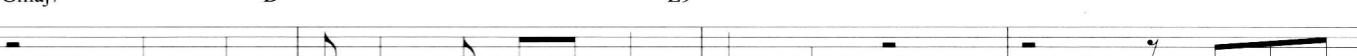
Gmaj7 

D 

E9 

We'll lie in shad - ows of \_\_\_\_ them all. \_\_\_\_

Gtrs. 1 &amp; 2: w/ Riffs A &amp; A1, last 4 meas.

Gmaj7 

D 

E9 

I'd stand. but they're much \_ too tall. And I fall. \_\_\_\_

D

Gtr. 1

Gtr. 3 (dist.)

*mp*

P.M.

*f*

P.M.

*rit.*

Gtr. 4 (dist.)

*\* p*

*f*

*rit.*

\*vol. swell

### Chorus

Slower  $\text{♩} = 66$

Gtr. 1 tacet

Dsus4/G D/F#

Dsus4/E D

Dadd4/G

Feb - ru - ar - y stars \_\_\_\_

D

F#m

G

Gtr. 3

Rhy. Fig. 2

5 5 5 5 5 5 2 3 0

7 7 7 7 7 7 7 7 7 0

0 0 0 0 0 0 0 0 0 0

5 5 5 5 5 5 2 3 0

7 7 7 7 7 7 7 7 7 0

0 0 0 0 0 0 0 0 0 0

7 7 7 7 7 7 7 7 7 0

4 4 4 4 4 4 4 4 4 0

Gtr. 4

Rhy. Fig. 2A

5 5 3 3 2 10 10 10 10 10 10 5 7

8 7 3 3 2 12 12 12 12 12 12 7

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

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

7 7 7 7 7 7 7 7 7 7 7 6

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

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

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

7 7 7 7 7 7 7 7 7 7 7 6

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

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A, simile  
Dsus4/G D/F#      Dsus4/ED      Dsus2/G  
Dadd4/G

Feb - ru - ar - y stars \_\_\_\_

Dsus4/G D/F# Dsus4/E Dsus2/G D D F#m G

float - ing in the dark. \_\_\_\_\_

A musical score for piano in G major (two sharps) and common time. The melody is played by the right hand. The lyrics are: "Tem - po - rar - y scars. Feb - ru - ar - y stars. ..." The notes are primarily eighth and sixteenth notes, with some quarter notes. The melody starts on E, goes up to G, and then down to D.

## **Outro-Chorus**

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A, 1st 6 meas., simile

Feb ru ar y stars

Dsus4/G      D/F#      Dsus4/E      Dadd4/G      D

### Gtr. 5 (dist.)

Musical score for guitar and piano. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The first measure consists of a rest followed by a fermata over a sixteenth-note pattern. The second measure starts with a dynamic *f* and a sixteenth-note pattern. The third measure continues the sixteenth-note pattern. The fourth measure begins with a sixteenth note followed by eighth-note pairs. The fifth measure consists of eighth-note pairs. The sixth measure begins with a sixteenth note followed by eighth-note pairs. The seventh measure consists of eighth-note pairs. The eighth measure begins with a sixteenth note followed by eighth-note pairs. The ninth measure consists of eighth-note pairs. The tenth measure begins with a sixteenth note followed by eighth-note pairs. The eleventh measure consists of eighth-note pairs. The twelfth measure begins with a sixteenth note followed by eighth-note pairs. The thirteenth measure consists of eighth-note pairs. The fourteenth measure begins with a sixteenth note followed by eighth-note pairs. The fifteenth measure consists of eighth-note pairs. The sixteenth measure begins with a sixteenth note followed by eighth-note pairs. The seventeenth measure consists of eighth-note pairs. The eighteenth measure begins with a sixteenth note followed by eighth-note pairs. The nineteenth measure consists of eighth-note pairs. The twentieth measure begins with a sixteenth note followed by eighth-note pairs. The twenty-first measure consists of eighth-note pairs. The twenty-second measure begins with a sixteenth note followed by eighth-note pairs. The twenty-third measure consists of eighth-note pairs. The twenty-fourth measure begins with a sixteenth note followed by eighth-note pairs. The twenty-fifth measure consists of eighth-note pairs.

A musical score for a solo instrument, likely a guitar or ukulele, featuring a treble clef, a key signature of two sharps, and a common time signature. The score consists of two staves of four measures each. The first staff begins with a sixteenth-note chord followed by eighth-note chords. The lyrics "float ing in the dark." are written below the notes. The second staff begins with a sixteenth-note chord followed by eighth-note chords. The lyrics "Tem po - rar y scars." are written below the notes. The score concludes with a final measure of eighth-note chords.

The image shows a page of sheet music for a six-string guitar. The top half contains a treble clef, a key signature of two sharps, and a time signature of common time. The music consists of a series of measures. The first measure shows a repeating eighth-note pattern. The second measure features a sixteenth-note pattern. The third measure returns to an eighth-note pattern. The fourth measure includes a sixteenth-note cluster followed by an eighth-note. The fifth measure shows a sixteenth-note pattern. The sixth measure consists of eighth-note pairs. The seventh measure is a sixteenth-note pattern. The eighth measure concludes with a sixteenth-note cluster. Below the staff is a tablature system. It features a six-line staff representing the guitar's neck. The first measure has six '2' above the first three strings and six '0' below the last three. The second measure has six '0' above the first three strings and six '0' below the last three. The third measure has six '0' above the first three strings and six '0' below the last three. The fourth measure has six '4' above the first three strings and six '0' below the last three. The fifth measure has six '4' above the first three strings and six '5' below the last three. The sixth measure has six '5' above the first three strings and six '5' below the last three. The seventh measure has six '5' above the first three strings and six '5' below the last three. The eighth measure has six '2' above the first three strings and six '5' below the last three.

Musical score for 'February Stars' in G major, 2/4 time. The score includes lyrics 'Feb - ru - ar - y stars.' and chords 'Gsus2', 'Gadd2', and 'D'. The vocal line features sustained notes and a 'rit.' (ritardando) instruction.

Gtr. 3

rit.

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

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | 2

Musical score for Gtr. 4. The score consists of ten measures. The first four measures show a repeating pattern of eighth-note chords (G major) with grace notes. Measures 5 through 8 show a similar pattern with some variations. Measure 9 begins with a single eighth note, followed by a sixteenth-note grace note, then a eighth-note chord. Measure 10 begins with a single eighth note, followed by a sixteenth-note grace note, then a eighth-note chord. The word "rit." is written below the staff in measure 9.

Gtr. 5

The musical score for Gtr. 5 consists of a single staff in common time. The key signature is A major (two sharps). The first 12 measures show a repeating pattern of eighth-note chords: (G,B,D) - (A,C,E) - (B,D,F#) - (C,E,G). This pattern is followed by a measure of (D,F,A) and a measure of (E,G,B). A fermata is placed over the end of the eighth-note pattern. The instruction "rit." is written below the staff. The score concludes with a final measure containing two eighth-note chords: (F,A,C) and (G,B,D).

# Everlong

Words and Music by David Grohl

Drop D Tuning:

- |       |       |
|-------|-------|
| ① = E | ④ = D |
| ② = B | ⑤ = A |
| ③ = G | ⑥ = D |

## Intro

Moderately Fast Rock  $\text{♩} = 158$

band tacet

Dmaj7

Gtr. 1

(clean)

Rhy. Fig. 1

Bsus2

*mp let ring throughout*

Gsus2

Bsus2

End Rhy. Fig. 1

band enters

Gtr. 1: w/ Rhy. Fig. 1, simile

Dmaj7

Gtrs. 2 & 3 (dist.)

Bsus2

Gsus2

Bsus2

S

Gtr. 1: w/ Rhy. Fig. 1, simile

Dmaj7add9

Gtr. 4 (dist.)

Rhy. Fig. 1B

Bsus2

add11

Gtrs. 2 & 3 Rhy. Fig. 1A

sus<sup>2</sup>  
 G add#11

sus<sup>2</sup>  
 B add11

End Rhy. Fig. 1B

Guitar tablature for 'End Rhy. Fig. 1B'. The top staff shows two measures of chords: Gsus2 with an F# in the bass and Bsus2 with a D# in the bass. The bottom staff shows the transition to a rhythmic pattern with the following fingerings:

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

The bottom staff shows a rhythmic pattern consisting of eighth-note pairs followed by sixteenth-note pairs, with the following fingerings:

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

End Rhy. Fig. 1A

Guitar tablature for 'End Rhy. Fig. 1A'. The staff shows a rhythmic pattern consisting of eighth-note pairs followed by sixteenth-note pairs, with the following fingerings:

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

## Verse

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1 & 1A, 2 times, simile  
Gtr. 4 tacet

Dmaj7

Braj,

10

1. Hel - lo, \_\_\_\_\_  
2. Come \_\_\_\_\_ down \_\_\_\_\_  
3. Breathe \_\_\_\_\_ out \_\_\_\_\_

The musical notation shows a Bsus2 chord being played on a six-string guitar. The strings are muted with a hand, and the notes are indicated by small dots above the strings.

Musical notation for Gsus2 chord. The first measure shows a C major chord (C, E, G) followed by a Gsus2 chord (G, B, D). The second measure shows a Gsus2 chord followed by a G major chord (G, B, D). The lyrics "ever down with hold you" are written below the notes.

The musical score for "Head over Heels" includes two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a vocal line with eighth-note patterns and rests, corresponding to the lyrics: "and out of the red, I'm o - ver my head, out of your head," followed by a repeat sign and "out of her head". The bottom staff is mostly blank, with three horizontal lines indicating where the vocal line continues. The lyrics continue on the bottom staff with "she sang. I sang. she sang. I sang." The score is annotated with "Gsus2" above the first section and "Bsus2" above the second section.

## Pre-Chorus

N.C.(D)

A5

NC(D)

F.M.(D) A5 N.C.(D)

And I won - der,

Gtrs. 2, 3 & 4

6 6 6 7 7 7 9 9 | 9 11 11 11 11 12 14 | 6 6 6 7 7 7 9 9 | 6 6 6 7 7 7 9 9 |  
 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 |  
 4 4 4 5 5 5 7 7 7 9 9 9 9 10 12 7 7 7 7 7 7 7 7 0 | 4 4 4 5 5 5 7 7 7 9 9 9 9 |  
 0 | 0 |

A5

N.C.(D)

B5

when I sing a - long — with you, —

9	11	11	11	11	12	14									
0	0	0	0	0	0	0	7	7	7	7	7	7	0		
7	9	9	9	9	10	12	7	7	7	7	7	7	0		
0	0	0	0	0	0	0	7	7	7	7	7	7	0	9	

## §§ Chorus

G5

D5

B5

if ev - 'ry-thing could ev - er feel this real — for - ev - er,

(9)	9	9	9	9	0	5									
(9)	9	9	9	9	0	5	5	5	5	5	0	0	0		
(9)	9	9	9	9	0	5	5	5	5	5	0	0	0		
(9)	9	9	9	9	0	5	5	5	5	5	0	0	0	9	

\*Sing vocal harmony 2nd &amp; 3rd times only.

G5

D5

B5

if an - y-thing could ev - er be this good {1. a gain. — } {2., 3. a gain. }

(9)	9	9	9	9	0	5									
(9)	9	9	9	9	0	5	5	5	5	5	0	0	0		
(9)	9	9	9	9	0	5	5	5	5	5	0	0	0		
(9)	9	9	9	9	0	5	5	5	5	5	0	0	0	9	

G5

D5

A5

The on - ly thing I'll ev - er ask of you; — you've got to prom - ise not to

(9)	9	9	9	9	0	0	chord	chord	chord	chord	5	5	0	0	3
(9)	9	9	9	9	0	0	0	0	0	0	0	0	0	0	2
(9)	9	9	9	9	0	0	0	0	0	0	0	0	0	0	1
(9)	9	9	9	9	0	0	0	0	0	0	0	0	0	0	0

*To Coda 2* ⊕ G5

stop when I \_\_\_\_\_ say \_\_\_\_\_ when. \_\_\_\_\_

*To Coda 1* ⊕

She \_\_\_\_\_ sang. \_\_\_\_\_

Rhy. Fill 1      End Rhy. Fill 1

∅ Coda 1

Gtrs. 2, 3 & 4: w/ Rhy. Fill 1

## Interlude

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile  
w/ whispered recitations

A musical score for voice and piano. The vocal line starts with a rest followed by a melodic line consisting of a quarter note, a eighth note, a sixteenth note, and another eighth note. This is followed by a long sustained note. The piano accompaniment consists of a steady eighth-note bass line throughout the piece.

\*Gtr. 4: w/ Rhy. Fig. 1B

### Dmaj7add9

## Gtrs. 2 & 3

*mf*

11 9 0      11 9 0      11 9 0      11 9 0

\*Play *mf* with slight P.M.

\*Play *mf* with slight P.M.

G<sup>sus2</sup>  
add#11

B<sup>sus2</sup>  
add11

- Gtr. 5 (dist.)

*fade in*

*mf*

*f P.S.*

*fdbk.*

**0**

Gtrs. 2 & 3

Musical score for the first system of the piece 'La Cucaracha'. The score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. It contains a series of eighth-note chords. The bottom staff is for the maracas, featuring a bass clef and a common time signature. It contains a series of eighth-note chords. The score includes dynamic markings such as 'cresc.' and a crescendo line. The bass staff also includes a tempo marking of 'P.M.'. Below the staffs are two sets of tablatures for the maracas, showing fingerings for each note.

## N.C.(D)

Gtrs. 5

18	18	18	16	16	16	14	14
0	0	0	0	0	0	0	0
16	16	16	14	14	12	12	0
0	0	0	0	0	0	0	0

14	12	12	12	11	12	14
0	0	0	0	0	0	0
12	10	10	10	9	10	12
0	0	0	0	0	0	0

18	18	18	16	16	16	14	14
0	0	0	0	0	0	0	0
16	16	16	14	14	14	12	12
0	0	0	0	0	0	0	0

## Gtrs. 2, 3, &amp; 4

f

6	6	6	7	7	9	9
0	0	0	0	0	0	0
4	4	4	5	5	7	7

9	11	11	11	11	12	14
0	0	0	0	0	0	0
7	9	9	9	9	10	12
0	0	0	0	0	0	0

*D.S.S. al Coda 2*

B5

And — I — won — der

14	16	16	16	16	16	16	18
0	0	0	0	0	0	0	0
12	14	14	14	14	14	14	16
0	0	0	0	0	0	0	0

18	18	18	16	16	16	14	14
0	0	0	0	0	0	0	0
16	16	16	14	14	12	12	0
0	0	0	0	0	0	0	0

9	11	11	11	11	12	14
0	0	0	0	0	0	0
7	9	9	9	9	10	12
0	0	0	0	0	0	0

6	6	6	7	7	9	9
0	0	0	0	0	0	0
4	4	4	5	5	7	7
0	0	0	0	0	0	0

9	11	11	11	11	12	14
0	0	0	0	0	0	0
7	9	9	9	9	10	12
0	0	0	0	0	0	0

## ⊕ Coda 2

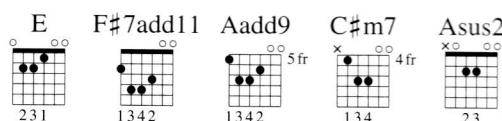
G5

when...

8	8	8	7	7	8	8
7	7	7	5	5	7	7
5	5	5	5	5	5	5
5	5	5	5	5	5	5

# Walking After You

Words and Music by David Grohl



## Intro

Moderately  $\text{♩} = 102$

Gtr. 1 (acous.)

E

Music for Gtr. 1 (acous.) Intro:

*mf* w/ pick & fingers  
let ring throughout

TAB (String 6 to String 1):

0	0	2	2/4	0	0	5	0	4	2	0	0
1	2	0	2/4	1	0	6	0	4	2	0	1

Gtr. 2 (acous.)

Music for Gtr. 2 (acous.) Intro:

*mf*  
let ring throughout

TAB (String 6 to String 1):

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

## Verse

Music for Verse:

\*E E/G# A A#  
1. To - night I'm \_\_\_ tang-led in \_\_\_ my blank - et of \_\_\_ clouds \_\_\_  
2. If \_\_\_ you'd ac - cept sur-ren - der, give up some more.

*smile on repeat*

TAB (String 6 to String 1):

4	4	0	4	0	0	1	0	5	0	5	6	5	6
.	4	4	0	4	0	0	1	0	6	0	6	5	6
.	.	.	.	.	.	.	.	.	.	.	.	.	.

Riff A:

TAB (String 6 to String 1):

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

\*Chord symbols reflect combined tonality.

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The image shows a musical score for 'End Riff A'. The top part is a treble clef staff with a key signature of four sharps. It consists of two measures of eighth-note patterns followed by two blank measures. The bottom part is a guitar tablature showing six strings. The first measure has two pairs of eighth-note chords: the first pair is a power chord (root position), and the second pair is an inverted power chord. The second measure shows a single eighth-note on the third string. The third measure starts with a single eighth-note on the fourth string, followed by a pair of eighth-note chords (root position). The fourth measure shows a single eighth-note on the fifth string, followed by a pair of eighth-note chords (root position).

Musical score for 'Matter of Fact' featuring four staves of music. The first staff starts with an A major chord (A-C#-E) followed by a G major chord (G-B-D). The lyrics 'Mat - ter of \_\_\_ fact, \_\_\_\_\_' are written below the notes. The second staff begins with an A# major chord (A#-C#-E#) followed by a D major chord (D-F#-A). The lyrics 'oh, \_\_\_\_\_' are written below the notes. The third staff starts with an Aadd9 chord (A-C#-D-G) followed by a B7/D# chord (B7-D#-G-B). The lyrics 'oh, \_\_\_\_\_' are written below the notes. The fourth staff starts with a B7/D# chord (B7-D#-G-B) followed by a G major chord (G-B-D). The lyrics 'I'm on your back. \_\_\_' are written below the notes.

Gtr. 1

5 5 0 0 | 5 6 5 6 | 5 0 5 0 0 0 | 5 0 5 0

6 6 6 6 | 6 6 6 6 | 6 6 6 6 | 6 6 6 6

Aadd9                      B7/D♯                      E

Gtr. 2

oh, \_\_\_\_\_ I'm on your back. \_\_\_\_\_

Gtr. 1

(0) 0 5 0 5 | 0 5 0 5 | 0 0 2 0 2/4 0 0 | 5 0 4 0 2 0 0 | 6 4 2 1

## § Chorus

E

**F#7add11**

you. — If you walk out \_\_ on me, —

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

Aadd9

*To Coda 1*  $\oplus$  1.

E

I'm walk-ing af - ter you.

Guitar Tablature (bottom staff):

0	0	0	0	0	0	2	$\frac{2}{4}$	0	0	5	4	0	2	0	0	1
1	2	$\frac{2}{4}$	1	6	4	2	$\frac{2}{4}$	1	0	1	4	2	1	0	.	

2.

E

**Bridge**

C♯m7

*simile on repeat*

you. — 'Nother — heart — is — cracked — in —

4 0 4 0 4 | 0 4 | 0 0 0 0 0 | 0 0 0 6 6 | 0 0 0 6 6 | 0 0 0 6 6 |

Asus2

F♯7add11

two. I'm on your — back, — mm. —

(6) 0 0 0 0 | 0 0 0 0 | 2 0 0 0 2 | 0 3 2 0 0 0 |

**Interlude**

E

C♯m7

*To Coda 2* ⊕

0 0 2 0 2/4 0 0 0 | 5 0 4 2 0 0 0 | 0 0 2 4 0 0 0 | 5 0 4 2 0 1 0 |

1 2 2/4 0 1 0 | 6 4 2 0 1 0 | 1 2 4 0 1 0 | 6 4 2 0 1 0 |

Asus2

F♯7add11

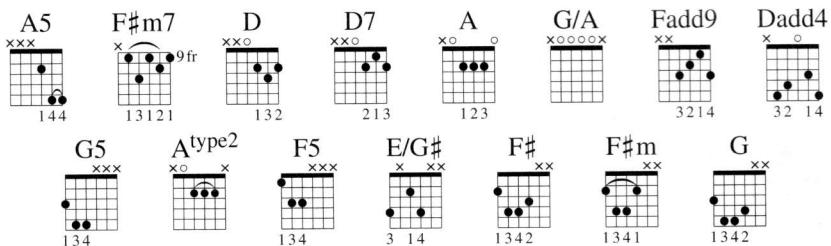
0 0 2 4 0 0 0 | 5 0 4 2 0 0 0 | 2 3 2 0 2 0 | 3 2 0 3 2 0 |

1 2 4 0 1 0 | 6 4 2 0 1 0 | 3 3 2 0 3 0 | 3 2 0 3 2 0 |



# New Way Home

Words and Music by David Grohl, Nate Mendel and Pat Smear



## Intro

Moderately Fast Rock  $\text{♩} = 138$

\*\*A A5

D5/A

G/A

\*Gtr. 1 (dist.) Rhy. Fig. 1

Guitar 1 rhythm part in 4/4 time, major key signature (two sharps). Dynamics: *f*. The part consists of a continuous sequence of eighth-note chords.

Bass tab for Gtr. 1 showing notes on the 5th string. The tab is in 4/4 time, major key signature (two sharps). The bass line consists of eighth-note patterns.

Gtr. 2 (dist.) Rhy. Fig. 1A

Guitar 2 rhythm part in 4/4 time, major key signature (two sharps). Dynamics: *f*. The part consists of a continuous sequence of eighth-note chords.

Bass tab for Gtr. 2 showing notes on the 5th string. The tab is in 4/4 time, major key signature (two sharps). The bass line consists of eighth-note patterns.

\*Two gtrs. arr. for one.

\*\*Chord symbols reflect overall tonality.

A

F#m A E5/B A/C# D/A

End Rhy. Fig. 1

Guitar part in 4/4 time, major key signature (two sharps). The first measure starts with an A chord. Measures 2-5 show a repeating pattern of F#m, A, E5/B, A/C#, and D/A chords. Measure 6 begins with a D/A chord.

Bass tab for the guitar part, showing notes on the 5th string. Measures 1-5 correspond to the chords in the guitar part above. Measures 6-7 show a bass line consisting of eighth-note patterns.

End Rhy. Fig. 1A

Guitar part in 4/4 time, major key signature (two sharps). The part continues with a rhythmic pattern of eighth-note chords.

Bass tab for the guitar part, showing notes on the 5th string. The tab corresponds to the rhythmic pattern in the guitar part above.

**Verse**

A7 F#m7

1. Have you found your way a - round the down and out? -

**Riff A**

Gtr. 2

let ring throughout

Gtr. 1 Rhy. Fig. 2

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

Gadd 9<sup>11</sup> D D7

I know - it must seem long, so long. -

**End Riff A**

**End Rhy. Fig. 2**

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

Gtr. 1: w/ Rhy. Fig. 2, simile  
Gtr. 2: w/ Riff A, simile

A7 F#m7

I'm still try - in' to keep this time from run - nin' out. -

**Interlude**

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

8

Gadd 9<sup>11</sup> D D7

## Verse

Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile  
 Gtr. 2: w/ Riff A, 2 times, simile

A5

Rhy. Fig. 3

F#m7

Gtr. 3 (clean) *mf*

2. I nev - er heard \_\_ this warn - in'. An - oth - er ear - - ly morn - in' takes\_

D

D7

End Rhy. Fig. 3

me, wakes \_ me \_\_\_ in - to. \_\_\_\_

Gtr. 3: w/ Rhy. Fig. 3

A7

F#m7

If you \_\_ could man - age me, \_\_ I'll try \_\_ to man - age you, \_\_ but

Gadd<sup>9</sup><sub>#11</sub>

D

D7

late - ly \_\_ it's all I ev - er do. \_\_\_\_

## Chorus

A  
Rhy. Fig. 4A

G/A Fadd9

Dadd4

G/A G5

A type2

End Rhy. Fig. 4A

I felt like this on my way home. \_\_\_\_

Gtr. 1 Rhy. Fig. 4

End Rhy. Fig. 4

let ring - - - - -

2	2	2	2	2	2	0	1	3	3	3	3	0	0	5	5	0	0	0	0	0	0	2	0
2	2	2	2	2	2	0	2	2	2	2	2	0	4	4	4	0	0	0	0	0	0	2	0
0	0	0	0	0	0	0	3	3	3	3	3	0	5	5	5	0	0	0	0	0	0	0	0

Fadd9

E  
① open

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 4 & 4A, simile

A G/A Fadd9

Dadd4

G/A G5

A

I'm not scared. - I pass boats and the King - dome. \_\_\_\_

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

\*composite arrangement

2.

F#m G

when I try — to run a - way. —

2 2 3 3 3 3 3 3

## Chorus

band tacet  
Gtrs. 1, 2 & 3 tacet

A5 F5 D5 G5 A5 F5 D5

I felt like this on my way home. I'm not scared..

Gtr. 4 (clean) Rhy. Fig. 5 End Rhy. Fig. 5

P.M. throughout

Fretboard diagram:

```

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

Gtr. 4: w/ Rhy. Fig. 5, 3 times, simile

A5 F5 D5 G5 A5 F5 D5

I pass boats and the King - dome. I'm not scared..

Gtr. 5 (dist.)

bass enters

pp fdbk.

\*Hold through next 30 meas.  
w/ grad. cresc.

Fretboard diagram:

```

    - - - - | - - - - | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |
    - - - - | - - - - | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |
  
```

## Interlude

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

A Fadd9 Dadd4 G A F D5

I felt like this on my way home. I'm not scared..

I pass boats and the King - dome. I'm not scared..

Gtr. 6 (clean)

mp let ring throughout

Fretboard diagram:

```

    2 0 2 2 | 10 8 10 10 | 7 5 7 | 12 12 12 12 | 10 10 10 10 |
  
```

\*Gtr. 7 (clean)

Fretboard diagram:

```

    2 2 2 0 | 3 3 3 0 | 3 3 3 0 | 0 0 0 X | 2 1 2 0 |
  
```

\*doubled throughout

A Fadd9 Dadd4 G A F D

Rhy. Fig. 6 End Rhy. Fig. 6

## **Chorus**

\*Gtr. 4: w/ Rhy. Fill 1, 30 times  
\*Gtr. 7: w/ Rhy. Fig. 6, 8 times  
Gtr. 6 tacet

\*w/ grad cresc.

A musical score for a solo voice. The key signature is A major (no sharps or flats). The time signature is common time. The vocal line consists of eight measures. The lyrics are: "I pass boats and the King - dome. I'm not scared." The chords are: A (measures 1-2), Fsus2 (measures 3-4), Dadd4 (measures 5-6), G5 (measure 7), A (measure 8), F (measure 9), and D (measure 10). The vocal part includes several grace notes and a fermata over the word "dome". The tempo marking "grad. accel." is placed below the staff.

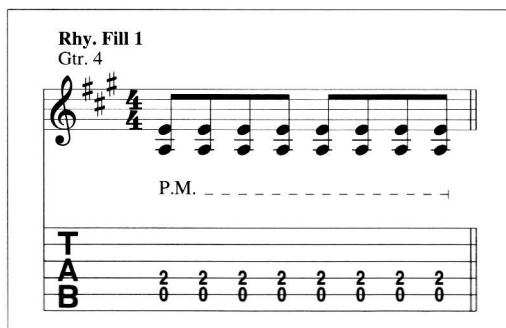
*grad. accel.*

A Fsus2 Dadd4 G5 A F D

I felt like this on my way home. \_\_\_\_\_ I'm not scared..

Gtr. 5

(0)



A Fsus2 Dadd4 G5 A F D

I pass boats and the King - dome. \_\_\_\_\_ I'm not scared. \_\_\_\_\_

Gtr. 1

Treble clef, two sharps, dynamic marking *mp*.

$\frac{2}{0}$							$\frac{2}{0}$	
---------------	--	--	--	--	--	--	---------------	--

A handwritten musical score for 'Gtr. 5' on a staff. The key signature is three sharps. A note is sustained across five measures. In the first measure, a grace note is written above the staff. In the second measure, another grace note is written above the staff. In the third measure, another grace note is written above the staff. In the fourth measure, another grace note is written above the staff. In the fifth measure, another grace note is written above the staff.

A Fsus2 Dadd4 G5 A F D

I felt like this on my way home. \_\_\_\_\_ I'm not scared. \_\_

A musical staff in G major (one sharp) and common time. It features five horizontal lines and four spaces. The first measure contains a whole note on the second line and a half note on the fourth space. The second measure contains a half note on the second line and a quarter note on the fourth space. The third measure contains a half note on the second line and a quarter note on the fourth space. The fourth measure is entirely blank, representing a rest. The fifth measure is also entirely blank, representing a rest.

Gr. 1: w/ Rhy. Fig. 6, 3 times

A Fsus2 Dadd4 G5 A F D

I pass boats and the King dome. I'm not scared.

Musical score for Gtr. 5. The key signature is three sharps. The instruction 'fdbk.' is written below the staff.

A Fsus2 Dadd4 G5 A F D

I felt like this on my way home. \_\_\_\_\_

I'm not scared. —

Gtr. 5

(0)

Gtr. 2 Riff B End Riff B

*mf*

Gtr. 2: w/ Riff B

A

Fsus2

Dadd4

G5

A F

D

I pass boats and the King - dome. \_\_\_\_\_ I'm not scared. —

Gtr. 5

(0)

### Chorus

Fast Rock  $\text{♩} = 167$

Gtr. 5 tacet

A

Fsus2

Dadd4

G5

A

F

D

I felt like this on my way home. \_\_\_\_\_

I'm not scared. —

Gtrs. 1 & 2 Rhy. Fig. 7 End Rhy. Fig. 7

*ff*

Gtrs. 1 & 2: w/ Rhy. Fig. 7

A

Fsus2

Dadd4

G5

A F

D  
play 3 times

I pass the boats and the King - dome. \_\_\_\_\_

I'm not scared. —

## Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 7, till fade

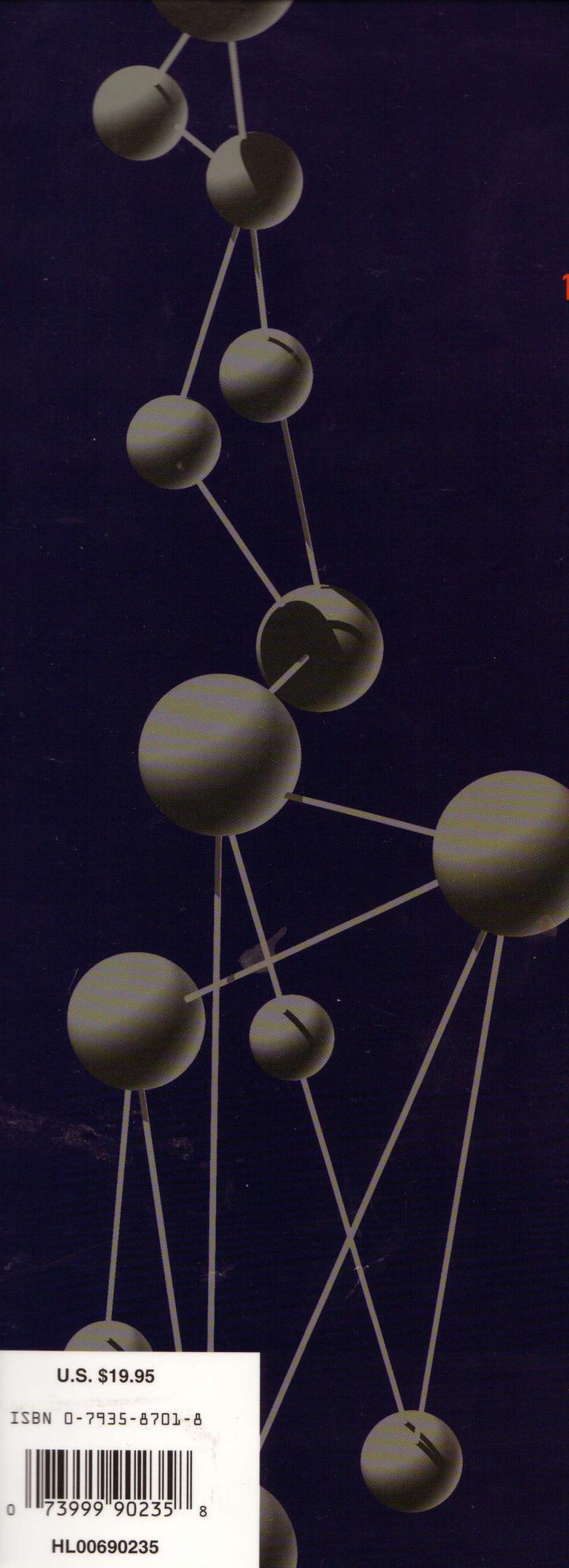
A Fsus2 Dadd4 G5 A F w/ Voc. ad lib., next 9 meas.

The Outro section consists of five staves of guitar tablature. The first staff shows a sustained note on the 6th string. The second staff is labeled "Gtr. 8 (dist.)" and includes dynamic markings "f full" and "1/2". The third staff shows chords A, Fsus2, Dadd4, G5, A, F, and D. The fourth staff shows chords A, Fsus2, Dadd4, G5, A, F, and D. The fifth staff shows chords A, Fsus2, Dadd4, G5, A, F, and D. Fingerings are indicated below the strings: 4-4-2, 4-4-2, 3-4-2, 5-4-3, 3-2-1, 4-4-2, 3-4-2, 3-4-2, 5-4-3, 3-2-1, 4-4-2, 3-4-2, 3-4-2, 5-4-3, 3-2-1, 4-4-2, 3-4-2, 3-4-2, 5-4-3, 3-2-1.

## Begin Fade

The "Begin Fade" section consists of two staves of guitar tablature. The first staff shows chords A, Fsus2, Dadd4, G5, A, F, and D. The second staff shows chords A, Fsus2, Dadd4, G5, A, F, and D. Fingerings are indicated below the strings: 4-4-2, 4-5-4-2, 3-4-2, 5-4-3, 3-2-1, 4-4-2, 3-4-2, 3-4-2, 5-4-3, 3-2-1, 4-4-2, 3-4-2, 3-4-2, 5-4-3, 3-2-1, 4-4-2, 3-4-2, 3-4-2, 5-4-3, 3-2-1.

2nd time, Fade Out



**1 DOLL**

**2 MONKEY WRENCH**

**3 HEY, JOHNNY PARK!**

**4 MY POOR BRAIN**

**5 WIND UP**

**6 UP IN ARMS**

**7 MY HERO**

**8 SEE YOU**

**9 ENOUGH SPACE**

**10 FEBRUARY STAR**

**11 EVERLONG**

**12 WALKING AFTER YOU**

**13 NEW WAY HOME**

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