



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

weezer

Sinkentom



RECORDED VERSIONS GUITAR
weezer
Sinkentom
Guitar Transcription
by [Name]

weezer pinkerton

tired of sex
5

getchoo
10

no other one
15

why bother?
24

across the sea
28

the good life
38

el Scorcho
48

pink triangle
55

falling for you
64

butterfly
71

GUITAR NOTATION LEGEND

74

Tired of Sex

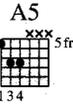
Words and Music by Rivers Cuomo

Tune Down 1/2 Step:

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

Intro

Free Time



Moderately Fast ♩ = 132

Gtr. 1 tacet

N.C.

(cymbal)

(drums & kybd.)

(bass enters)

Gtr. 1 (dist.)

*fdbk. ----- P.S.

TAB

X X

X X X X

*Microphonic fdbk., not caused by string vibration.

Verse

N.C.

3

1. I'm tired, so tired.

Gtr. 1

mf f p

10 8

G/D G D5

I'm tired of hav - ing sex. (So tired.) I'm spread

vol. swell mf f vol. swell

fdbk.

mf f

N.C.

so thin I don't know who I am. Oh.

(Who I am.)

mf

fdbk. ----- don't pick

T T

(7/7) 10/10 4(16) 4 (4) 5 4

*fret ④ 4fr while tapping

Chorus
N.C.

Mon - day night I'm mak - ing Jen. Tues - day night I'm mak - ing Lynn. Wednes - day night I'm

Gtr. 1

fdbk.

(4)

Gtr. 2

f Harm. *fdbk. *sva* *loco* fdbk.

5

pitch: G *Microphonic fdbk., not caused by string vibration.

mak - ing Cather - ine. Oh, why can't I be mak - ing love come true?

fdbk.

(4)

P.S.

fdbk.

0

D5 E5 G5 C5 D5 E5

mak - ing Shar - ise. Sat - ur - day night I'm mak - ing Lou - ise. So

F5 C5 G/B A5

why can't I be mak - ing love come

Gtrs. 1 & 2

(cont. in slash)

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
G5 D5

D5 E5 D5 C5 B5

A5

Gtrs. 1 & 2

true?

Gtr. 3 (dist.)

(What's a guy to do?)

G5 D5 D5 E5 D5 C5 B5 G5 D5

full

D5 E5 D5 C5 B5 G5 D5

full

*Hammer-on with edge of pick.

**TAB number reflects position beyond fretboard.

Bridge

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

Gtr. 3 tacet

D5 E5 D5 C5 B5

Whoa. To - night I'm down on my knees.

sva.....

full full

G5 C5 D5 E5 G5 C5 D5 E5

To - night I'm beg - gin' you please. To - night, to - night please. So

F5 C5 G/B G5 E5 Am

why can't I be mak - ing love come true?

Gtr. 1

Gtrs. 1 & 2 Gtr. 2

*grad. rit.

(Gtr. 1, cont in slash)

let ring.....

*next 6 meas.

Outro

A Tempo

Half-Time Feel

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

G5 D5 D5 E5 D5 C5 B5 G5 D5

D5 E5 D5 C5 B5 G5 D5 D5 E5 D5 C5 B5

G5 D5 D5 E5 D5 C5 B5 G5

Gtr. 2

Gtrs. 1 & 2 Gtr. 1

(Gtr. 2, cont. in slash) steady gliss.

A5 type2

E5

A5 type2



this is be - gin - ning to be ser - i - ous. some-times you fall and skin your knee.

It used to be a game, I nev - er meant to do

Dm

E5

1. A5 type2

End Rhy. Fig. 1



(cont. in notation, 2nd time)

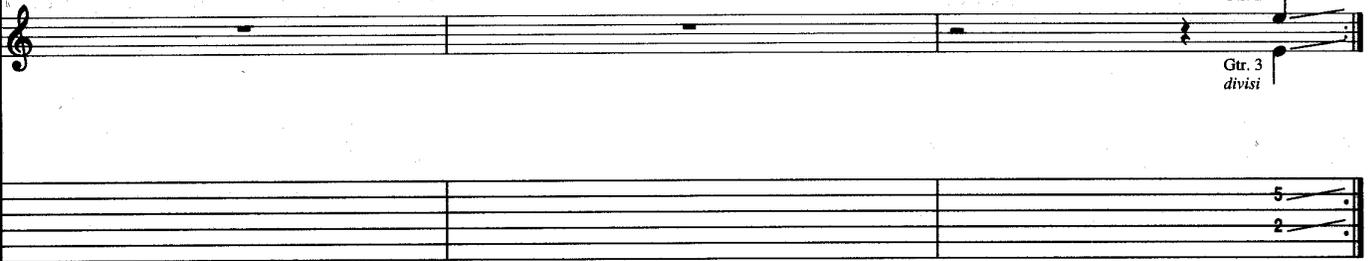


now it's a cry - in' shame 'cuz you don't wan - na play a - round no more. all that I've done to you. Please, ba - by, say it's not to late.

Gtrs. 2 & 3

Gtr. 2

Gtr. 3
divisi



2.

Chorus

A5

E5

B5

C5

E5

B5

C5



Get - choo, uh huh.

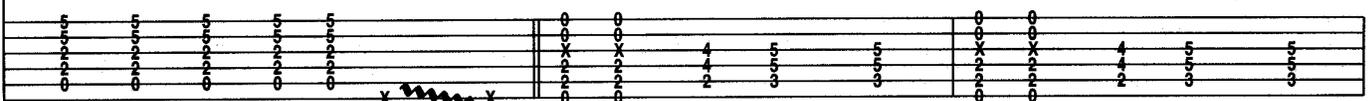
Get - choo, uh huh.

Gtr. 1

Rhy. Fig. 2



P.S.



A5

Dm

E5

A5

Woo, oo, hoo. Yeah.

8va.....

3

w/ bar

P.H.

1/2

1/2 1/2

10 12 9 10 13/15 17 17 47 18 22 20 19 22 20 19 16 19 19 17 (17) (17)

Chorus

Gtr. 1: w/ Rhy. Fig. 2

E5 B5 C5 E5 B5 C5 E5 B5 C5

Get - choo, uh huh. _ Get - choo, uh huh. _ Get - choo, uh huh. _

Gtr. 2 *loco*

full

16 19 full 16 19 full 16 19

E5

Outro

A5 type3

Gtr. 1

Get - choo, get - choo, get - choo, _ uh huh. _ This is beg - in - ning to hurt. _

Gtr. 1 *8va*

*fdbk.

Gtr. 2 *divisi*

(Gtr. 1, cont. in slash) *mf*

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

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

*Microphonic fdbk., not caused by string vibration

E5 type 2 A5 type 3 E5 type 2

Oh huh, oh

(Hurt.) This is be - gin - ning to hurt. (Hurt.)

A5 D5 E5^{VII}

(cont. in notation)

huh, oh, uh huh, oh, uh

This is be - gin - ning to hurt. This is be - gin - ning to hurt. This is be - gin - ning to hurt.

E Am

oh. 8va.....

Gtr. 2

Gtr. 1

Additional Lyrics

3. You know this is breaking me up.
 You think that I'm some kind of freak, uh huh.
 But if you come back to me
 Then you will surely see that I'm just foolin' around.

No Other One

Words and Music by Rivers Cuomo

<p>D5/A</p>	<p>F#5/C#</p>	<p>A5</p>	<p>C#5/G#</p>	<p>E/G#</p>
<p>B5</p>	<p>C5/G</p>	<p>F</p>	<p>E5</p>	<p>F5</p>

Tune Down 1/2 Step:

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

Intro

Free Time
N.C.

Gtr. 1 (dist.)

mf *fdbk. steady gliss.

w/ slide

TAB

Gtr. 2 (dist.)

f *fdbk.

TAB

*Microphonic fdbk., not caused by string vibration.

Interlude

Moderately ♩ = 100

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

*A

C#

(hi-hat enters)

Ow!

(drums)

8va

Riff A
loco

simile on repeat

Gtr. 1

Gtr. 2

Gtr. 3 (dist.)

Rhy. Fig. 1

(cont. in slash)

p

fdbk.

f

*Chord symbols reflect combined tonality.

D5/A

F#5/C#

A5

C#5/G#

D5/A

B

C#

A5

C#5/G#

7fr

9fr

Gtr. 3

Gtr. 1

7

7

10

2

2

6

7

7

12

2

2

6

8va

Gtr. 2

14

14

17

11

9

9

13

14

14

17

9

9

10

16

Fill 1

Gtr. 2

TAB

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

6 (8) 6 (8) 13

To Coda ⊕

Verse

D5/A

F#5/C#

A5

E/G#

A5

A5

End Rhy. Fig. 1



1. My girl's a

8va *loco* End Riff A *

8va *loco* *mf*

let ring 5

*omit tie on repeat

Gr. 1 tacet

B5

A5

D5/A

A5

Gr. 3



(cont. in notation)

li - ar, but I'll stand be - side her. She's all I've got

Gr. 2

let ring let ring let ring

*B5 C#5 D7 A Bm A

and I don't wan - na be a - lone. My girl_ don't see _ me when she's with my _

Gtr. 2

let ring let ring

**Gtr. 3

let ring let ring

*Chord symbols reflect basic tonality.
 **Two gtrs. arr. for one, next 11 meas.

D7 A Bm C#5 D7 N.C.

friends. She's all I've got and I don't wan - na be a - lone.

let ring let ring let ring

let ring

Chorus

F#5

B5

E5

A5

No, there is no oth - er one. No, there is no oth - er one. I

*Gtrs. 2 & 3

Rhy. Fig. 2

*composite arrangement

D.S. al Coda

F#5

B5

E5

A5

can't have an - y oth - er one, though I would now I nev - er could with one.

End Rhy. Fig. 2

⊕ Coda

Verse

Gtrs. 1 & 3 tacet

N.C.(A)

(Bm)

(A)

(D)

2. All of the drugs she ___ does scare me real ___ good.

Gtr. 2

mf w/ slight dist.

(A) (Bm) (A/C#) (D)

She's got a tat - too and two pet snakes.

Gtr. 2

Gtr. 3

p *mf*

Gtr. 3 tacet

*A Bm A5 D

No - bod - y knows me like her. No - bod - y knows her like me.
(No - bod - y knows her like me.)

Gtr. 2

w/ dist.

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

*Chord symbols reflect implied tonality.

A5 B5 C#m D5

We're all we've got and we don't wanna be alone.

Gr. 2

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

Gr. 3

8va -----
fdbk -----
p ----- *f*

pitch: G# B

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 2, simile

F#5 B5 E5 A5

No, there is no other one. No, there is no other one. I

F#5 B5 E5 A5

can't have any other one, though I would now I never could with one. Oh,

Bridge

C5/G

Gr. 3

C5/G D5/A C5/G F

woah. -----

*Gtrs. 1 & 2

w/ dist.

*composite arrangement

C5/G

D5/A

E5

F5

Oh

grad. bend 1/4 1/2

17 19 8 10 6 5 6 5 5 7 7 5

14 10 5 7 2 2 2 2 3 5 5 5

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 2, simile

Gtr. 1 tacet

F#5

no, there is no oth - er one. No, there is no oth - er one. I

(I)

B5 E5 A5

won't have an - y oth - er one though I would now I nev - er could with one.

won't have an - y oth - er one though I would now I nev - er could with one.

F#5 B5 E5 A5

Outro

Gtr. 1: w/ Riff A, simile

Gtr. 3: w/ Rhy. Fig. 1, simile

A

Woo, woo. Woo,

C# D5/A F#5/C# A5

Gtr. 2

sya

loco

1/2 1/2

8 8 (8) 13 14 14 17 9 9 13 14 14 16 (16)

A5

C#5/G#

D5/A

F#5/C#

A5

E/G#

Free Time

A5

Gtr. 3

Woo, woo, woo, woo, woo, woo, woo, woo, woo, woo.)

Gtr. 2

8va loco

14 14 10 19 19 17 14 14 16 14

Gtr. 1

10 9

w/ bar

w/ random fdbk.

(14)

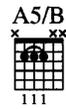
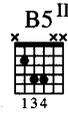
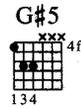
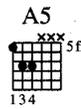
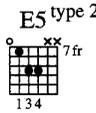
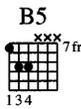
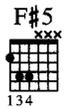
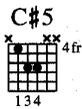
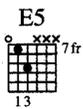
fdbk.

(9/10) (9/10)

pitch: C#

Why Bother?

Words and Music by Rivers Cuomo



Tune Down 1/2 Step:

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

Intro

Moderately Fast ♩ = 140

Verse

E5 G#5 A B5 E5

1. I know I should get next to you. _____
2. I've known a lot of girls be - fore, _____
3. See Additional Lyrics

*Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

** vol. swell fdbk. P.S. *f* simile on repeat

TAB

*composite arrangement

**w/ knob or vol. pedal

G#5 A B5 E5 G#5

You got - ta look that makes me think you're cool. But it's just sex -
 what's the harm in know - in' one more? May - be we could e - ven

A B E5 G#5 A B5 E5

- u - al at - trac - tion. Not some - thin' re - al so I'd rath - er keep a - whack - in'.
 get to - geth - er. May - be you could break my heart next sum - mer.

End Rhy. Fig. 1

(Gtr. 1, cont. in slash)

Chorus

E5 C#5 **F#5 B5 E5^{type2} C#5

*Gtr. 1

Gtr. 2

Why both - er? It's gon - na hurt me. It's gon - na kill when

f

*doubled, next 8 meas.

**bass plays A

A5 B5 G#5 A5

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

you de - sert me. This hap - pened to me twice be - fore, _____

1. 2.

To Coda ⊕

B5 E5 B 9fr B5

Gtrs. 1 & 2: w/ Rhy. Fill 1 E5 B5

it won't hap - pen to me an - y - more. _____ an - y - more. _____

Rhy. Fill 1 End Rhy. Fill 1 Gtr. 3 (dist.)

f

Rhy. Fill 2 G#5

Gtr. 1

Gtr. 2

TAB

Guitar Solo

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

E5 G#5 A B5 E5 G#5 A B5 E5

Gtr. 3

G#5 A B E5 G#5 A B5 E5

8va

full full full full 1/2

*E5 C#m A6 B Emaj7 C#m A5 B5 *D.S. al Coda*

Yeah. —

Gtr. 3

8va

grad. bend 1/2 full

Gtr. 1

8va

Gtr. 2

8va

*Chord symbols reflect combined tonality.

⊕ Coda

Outro

E5 B5 E5^{type 2} C#5 F#5 B5^{II}

Gr. 1

an - y - more. (Why both - er? Why both - er? It's gon - na hurt me. It's gon - na hurt me. It's gon - na hurt me.)

Gr. 2

(cont. in notation)

C#m5 G#5 A5 B5 E5^{type 2} C#m5 F#5 B5^{II} A5/B

Why both - er? It's gon - na hurt me. Why both - er? It's gon - na hurt me.
kill when you de - sert me. Why both - er? It's gon - na hurt me.)

f

E5 G#5 A5 B5 E5

Why both - er? It's gon - na hurt me.

Gtrs. 1 & 2

mf

Additional Lyrics

3. It's a cryin' shame I'm all alone.
Not with you, nor her, nor anyone.
Won't you knock me on my head?
Crack it open let me outta here.

Across the Sea

Words and Music by Rivers Cuomo

E5 x x 13	G/D (no root) x x 14	C5 x x 13	G/B x x 14	A5 x x 11	D x x 132	G5 x x 2 34	B5 x x 134	Bb5 x x 13
F/A x x 3	G5 III x x 13	F6 x x 14	Eb5 x x 13	F5 x x 13	A5 V x x 13	C#m x x 13421	G#m x x 134111	F#5 x x 13
E5 open x x	B/D# x x 14	A/C# x x 14	E/B (no root) x x 14	F#m/A x x 3	G#m7 (no 3rd) x x 2 3	C#5 x x 13	E/G# x x 14	B5 type2 x x 13

Tune Down 1/2 Step:

- ① = Eb ④ = Db
- ② = Bb ⑤ = Ab
- ③ = Gb ⑥ = Eb

Intro

Moderately Slow ♩ = 84

Moderately Fast ♩ = 122

G6add2

G

(piano & flute)

Gtr. 1 (dist.)

mf

TAB

Verse

G Bm E5 Em D5/A G Bm C D/A

3. You ___ are ___ eigh - teen year old girl ___ who live ___ in small cit - y ___ of Ja - pan.

Rhy. Fig. 1

G Bm Em D5 D5/A G5 G Bm C D/A

You heard ___ me ___ on the ra - dio 'bout one year ___ a - go, ___ and you want - ed to know

let ring.....4

let ring.....4

End Rhy. Fig. 1

G5 Bm Em D/A G/D Bm/F# Em D/A D/E G/E

all a - bout _ me and my hob - bies, my fa - v'rite food _ and my birth - day.

*Gtrs. 1 & 2(dist.)

*composite arrangement

Chorus

G5 B5 Bm Em *G/E D/A N.C.

Why _ are _ you so _ far a - way _ from me? _

Rhy. Fig. 2

*bass plays E

G Bm/F# Em D/A *G/D G6/D

I _ need _ help and you're way a - cross _ the sea.

End Rhy. Fig. 2

let ring let ring let ring

*bass plays D

C G/B

I could nev er touch you.

Gtr. 1 Rhy. Fig. 3 *8va* *loco*

15 15 15 15 12 12 12 12 15 15 15 15 15 15 | 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15
 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 | 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16
 14 16 | 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

Gtr. 2 Rhy. Fig. 3A *mf* w/ phaser

Am7

I think it would be wrong, oh.

8va End Rhy. Fig. 3

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 | 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15
 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 | 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13
 14

End Rhy. Fig. 3A

phaser off

let ring

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

G5 D5/F# Em D5/A C D/A G

I've got your let - ter, — you've got my song.

Rhy. Fig. 4 End Rhy. Fig. 4

*Gtrs. 1 & 2 *loco*

f

(Gr. 2, cont. in slash)

*composite arrangement

Interlude

E5 G/D (no root) C5 G/B A5 D

Gr. 2

Gr. 1

mf

Verse

Gr. 1: w/ Rhy. Fig. 1, simile Gr. 2 tacet

G5 B5 E5 Em D5/A G Bm

2. They don't make — sta - tion - er - y like this — where I'm from, — so fra -

C5 D/A G Bm Em D5 D5/A

- gile, so — re - fined. So I sniff — (So I sniff — and I lick — and I lick —

G5 G Bm C D/A

— your en - ve - lope and your en - ve - lope and lit - tle piec - es ev - 'ry

G Bm/F# C D5/A G5 G Bm C D/A

time. I won - der what clothes_ you wear_ to school;_ I won - der how you dec - o - rate_ your room._

(time.)

Rhy. Fig. 5 End Rhy. Fig. 5

Gr. 1

let ring ----- 4

G5 B5 C5 D5 G5 B5 C5 D5 N.C.

I won-der how you touch your - self - and curse - my - self - for be - ing a - cross - the sea.

Gtrs. 1 & 2

Chorus

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

G5 B5 Bm Em G/E D/A N.C.

Why - are - you so - far a - way - from me?

G Bm/F# Em D/A G/D G6/D

I - need - help and you're way a - cross - the sea.

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

C G/B Am7

I could nev - er touch - you - I think it would be wrong, - oh.

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

G5 D5/F# Em D5/A C D/A G

I've got your let - ter, - you've got my song.

Guitar Solo

Bb5 F/A G5 III F6 Eb5 F5

Gr. 2

(cont. in notation)

Oo, - oo, - oo, - oo, - oo, - oo.

*Gtrs. 1 & 3 (dist.)

*composite arrangement

A5^v C#m G#m C#m G#m F#5
 Gtr. 2

8va.....
Gtrs. 1 & 3

let ring - 4

(17) 22 22 22 22 22 20 19 16 | 16 16 16 16 19 21 | 21 21 21 21 (21) 21 16 16

Gtr. 4

(14) / 19 19 19 19 19 17 16 14 | 13 16 18 20 19 (18) 13

E5 open

(cont. in notation)

loco

16 16 14 14 14 14 14 14 16 16 16 14

don't pick steady gliss.

13 11 21 18 (18) (12) (12)

Bridge

Gtr. 4: w/ Fill 1
 Gtrs. 1 & 3 tacet
 *E5

B/D# A/C# E/B F#m/A G#m7 C#5/F#

At ten I shaved my head and tried to be a monk.

Gtr. 2 (clean)

9 7 9 6 7 4 6 2 4 0 (4) 7 6 2

*Chord symbols reflect implied tonality.

E5 B/D# A/C# E/B F#m/A G#m7 C#5/F#

I thought the older women would like me if I did.

Gtr. 2 (clean)

9 7 9 6 7 4 6 2 4 0 (4) 7 6 2

E5 B/D# A/C# E/B (no root) F#m/A G#m7 (no 3rd) C#5

Gtr. 1

You see, ma, I'm a good little boy. (Good little boy.)

w/ dist.

9 9 9 9 9 9 9 9 7 7 7 7 6 6 6 6 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6

Fill 1
 Gtr. 4

don't pick

TAB

9 7 6

E5 B/D# A/C# E/B (no root) F#m/A E/G# F#m/A B5 type2

It's all your fault, — momma, it's all your fault. — (It's all your fault.)

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 5, simile
G Bm/F#

3. God damn, — this busi - ness is real - ly lame; I got - ta live on an is -

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 4 meas., simile

C D/A G Bm E5 Em D5/A

- land to find — the juice. So you send — (So you send — me your love — me your love —

G Bm

C D/A

— from all — a - round the world. from all a - round As if I — could on - ly live on the world now.)

G5 B5 C5 D5 E5 B5 C5 D5 N.C.

words and dreams — and a mil - lion screams. — Oh, how I need — a hand — in mine — to feel.

Gtrs. 1 & 2

Chorus

G Bm Em Am E D/A

Why are you so far a way from me?
 (Why are you so far a way from me?)

G Bm Am E

Why are you so far a way from me?
 (Why are you so far a way from me?)

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

G/B Am7

I could never touch you I think it would be wrong.

Gtrs. 1 & 2: w/ Rhy. Fig. 4, simile
 G5 D5/F# Em D5/A C D/A G

I've got your letter, you've got my song.
 (I've got your

G5 D5/F# Em D5/A C D/A Gsus4

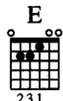
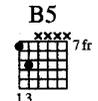
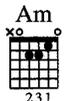
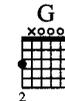
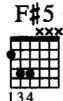
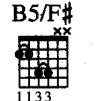
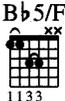
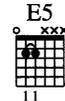
let I've got your letter, you've got my song.
 let ter, your let ter.)

*Gtrs. 1 & 2

*composite arrangement

The Good Life

Words and Music by Rivers Cuomo

 E 231	 B5 13	 Am 231	 D/A 132	 G 2 3	 Em 12	 G#5 134	 C#5/G# 1133	 C5/G 1133
 F#5 134	 B5/F# 1133	 Bb5/F 1133	 E5 11	 A5/E 11	 A5 ^V 13	 D5 13	 G5 13	 B5 ^{II} 13

Tune Down 1/2 Step:

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

Intro

Moderately Fast ♩ = 134

G E5 G E5 G E5 G E5

Yeah, *mf* check me.

Gr. 1 (w/ slight dist.) *mf*

TAB

Verse

*G

D Am E

When I look in the mir-ror I can't be-lieve what I see. _

(Oo.)

Rhy. Fig. 1 End Rhy. Fig. 1

*Chord symbols reflect basic tonality.

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

G

D Am E

Tell me, who's that funk - y dude _ star - ing back at me?

Gr. 2 (slight dist.) *mf*

Pre-Chorus

G D Am E G D

Bro - ken, beat - en - down, (Down.) can't e - ven get a - round. With - out an old — man cane I

Rhy. Fig. 2

*Gtrs. 1 & 2

*composite arrangement

Am E G D Am A5

fall and hit — the ground. Shiv - er - ing in — the cold, I'm bit - ter and a

End Rhy. Fig. 2

B5 Gtr. 2 tacet G E5 G E5

lone. (Ooh.) Gtr. 1

Verse

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

G D Am

2. Ex - cuse the bitch - in', I should - n't com -

Gtr. 2 (dist.)

mf

E G D Am

plain. I should have no feel - ing,

Detailed description: This system contains the first line of music. The vocal line starts with a whole rest, then a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. The guitar accompaniment features a rhythmic pattern of eighth notes. Chord diagrams are provided below the staff, showing fingerings for E, G, D, and Am.

Pre-Chorus

*Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile
G D

E B 14fr

Gtr. 1

'cuz feel - ing is pain. As ev - 'ry-thing I need is

f

*w/ dist.

Detailed description: This system covers the Pre-Chorus. The vocal line begins with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The guitar accompaniment includes a specific rhythm for Gtr. 1 and a B chord at the 14th fret. The section ends with a dynamic marking of *f* and a note about distortion (*w/ dist.).

Am E G D Am E

de - nied me and ev - 'ry-thing I want — is tak - en a - way from me but

Detailed description: This system contains the second line of music. The vocal line continues with a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The guitar accompaniment maintains the rhythmic pattern. Chord diagrams for Am, E, G, D, Am, and E are shown above the staff.

B5 Rhy. Fill 1 End Rhy. Fill 1

Gtrs. 1 & 2 (cont. in notation)

Detailed description: This block shows two guitar rhythm fills. The first is labeled 'B5 Rhy. Fill 1' and the second is 'End Rhy. Fill 1'. Both are for Gtrs. 1 & 2 and are noted as continuing in notation.

G D Am A5

who do I got to blame? No - bod - y but me. } And I don't want to be an
(No - bod - y but me. }

Detailed description: This system contains the third line of music. The vocal line has a complex phrasing with a bracketed section: 'No - bod - y but me. } And I don't want to be an (No - bod - y but me. }'. The guitar accompaniment includes a change to A5. Chord diagrams for G, D, Am, and A5 are shown above the staff.

Gtr. 3 (dist.) Fill 1 End Fill 1

mp

Detailed description: This block shows a guitar fill for Gtr. 3 (dist.) and an 'End Fill 1'. The fill is marked with a dynamic of *mp*. Below the main staff, a bass line is shown with notes 5, 5, 5, 5, 4, 4, 2.

Chorus



Gtr. 3 tacet, 3rd time
C

Gtr. 3 tacet
D/A

G

old man an - y - more. — It's been a year or two since I was out on the floor.

f
*Gtrs. 1 & 2

Gtrs. 1 & 2

**Gtr. 3 *f* simile on repeats
divisi

*composite arrangement
**Gtr. 3 notated to the left of slash.

Em

Am
Rhy. Fig. 3

D/A

Shak - in' boot - y, mak - in' sweet love all the night. — It's time I got

(cont. in slash)

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

G

Em

End Rhy. Fig. 3

back to the good — life. — It's time I got back, it's time I got

Gtr. 3 *f* *8va*

To Coda 2 ⊕

D/A

G

Em

back, 'n I don't e - ven know how I got off the track. I wan - na go —

8va *loco*

To Coda 1 ⊕
Interlude

Gtr. 3 tacet
Gtr. 1: w/ Fill 2, 2nd time
N.C.

Am

G5

E5

back, yeah! _____

Gtr. 3

Gtr. 2

(cont. in slash, 2nd time)

Gtr. 1

G5 E5 G5 E5 G5 G Esus4

*Gtrs. 1 & 2

*composite arrangement

Fill 2
Gtr. 1

mf

full

TAB

Verse

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

G D Am E

3. Screw this crap I've had it! (I've had it!) I ain't no Mis-ter Cool.

G D Am E

I'm a pig, I'm a dog. So 'scuse me if I drool. I

Pre-Chorus

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

G D Am E

ain't gon - na hurt no - bod - y, ain't gon - na cause a scene.

G D Am E

Just need to ad - mit that I want sug - ar in my tea. (Hear me? —)

D.S. al Coda 1

Gtrs. 1 & 2: w/ Rhy. Fill 1
Gtr. 3: w/ Fill 1

G D Am A5 B5

Hear me I want sug - ar in my tea. And I don't want to be an
(Sug - ar in my tea.)

Coda 1

Guitar Solo

Faster ♩ = 144

G#5 C#5/G# C5/G F#5 B5/F#5 Bb5/F E (open) E5 C#5/G# C5/G E (open)

Gtr. 2

Gtr. 3 *8va* *f* *P.H.* *loco* *full* *1/2* *full*

Gtr. 1 *mf* *11/2* *full*

F#5 B5/F# A5/E G#5 C#5/G# C5/G E F#5 B5/F# Bb5/F E5 C#5/G# C5/G F#5

Ⓢ
open

The main guitar score consists of two systems. The first system features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line with various articulations and a guitar tablature below it. The second system continues the melodic line with similar articulations and includes a guitar tablature with fret numbers ranging from 9 to 17. The tablature includes techniques like '15ma...' and 'loco'.

pitch: D#

Interlude
Slower ♩ = 87

Gtr. 2 tacet
*D6

The interlude section is divided into four guitar parts. Gtr. 4 (slight dist.) plays a rhythmic pattern of eighth notes, marked 'P.M.' and 'rit.'. Gtr. 2 is tacet. Gtr. 3 plays a melodic line with a 'rit.' marking and a 'mp w/ slight dist.' dynamic. Gtr. 1 plays a melodic line with a 'rit.' marking and a 'mf' dynamic. The section concludes with a 'mf' dynamic. Chord symbols B5/F# and C5/G are indicated above the first two measures.

*Chord symbols reflect overall tonality.

Gmaj7 Gmaj7(add6) Em9 Em7 Cadd9 Cmaj7 D13 D13sus4 D13 G Gmaj7

The main body of the piece consists of three systems of staves. The top system contains a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second system contains a guitar line in treble clef with a key signature of one sharp and a 4/4 time signature, featuring various fretted notes and slurs. The third system contains a guitar line in bass clef with a key signature of one sharp and a 4/4 time signature, featuring various fretted notes and slurs. Chord symbols are placed above the vocal line, and fret numbers are placed below the guitar lines.

Bridge
Faster ♩ = 94
 Gtr. 4 tacet
 A5

I wan-na go back, I wan-na go back, and I don't e-ven know how I got off the track.

D5 G5

Gtr. 3

mp *p* *p* *mf*
 w/ dist.

8va.....

Gtr. 2

mp
 w/ slight dist.

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

Gtr. 1

(cont. in slash)

(cont. in slash)

The bridge section consists of three systems of staves. The top system contains a vocal line in treble clef with a key signature of one sharp and a 4/4 time signature. The second system contains a guitar line in treble clef with a key signature of one sharp and a 4/4 time signature, featuring various fretted notes and slurs. The third system contains a guitar line in bass clef with a key signature of one sharp and a 4/4 time signature, featuring various fretted notes and slurs. Chord symbols are placed above the vocal line, and fret numbers are placed below the guitar lines. Dynamics and performance instructions are provided for the guitar parts.

D G Em

back, and I don't e - ven know how I got off the track. (I wan - na go

Gtr. 4

Am E

(Gtr. 1 cont. in notation)

back I wan - na go back.

Gtr. 4

Gtrs. 1 & 2

Gtr. 1

(Gtr. 2, cont in slash)

Free Time

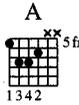
E
⓪
open

steady gliss. don't pick *

*continue gliss. till fade

El Scorcho

Words and Music by Rivers Cuomo



Tune Down 1/2 Step:

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

Intro

Slow Rock ♩ = 75

(gargle) (drums) *A D

Gtr. 1 (acous.) Riff A *mf*

TAB

*Chord symbols reflect implied tonality.

A D A D A A F E F

Schorch - o, rock 'n roll! 1. God - damn you

Gtr. 1 End Riff A Riff B End Riff B Riff C End Riff C

Gtr. 2 (elec.) Riff B1 End Riff B1 Gtr. 2 **Gtr. 3 (elec.) *divisi*

w/ slight dist. *mf* *mf*

TAB

Verse

Gtrs. 1 & 2: w/ Riffs B & B1, 3 times

Gtr. 3 tacet

A D A D A D

half - Jap - a - nese - girls - do it to me ev - er - y time - Oh, the red - head said you shred the cel - lo,

Gr. 1: w/ Riff C
A F E A D

and I'm jel - lo ba - by. You won't talk, won't look, won't think of me.

Gr. 2

Gr. 3
divisi

A D N.C.

I'm the e - pit - o - me of Pub - lic En - e - my. Why you wan - na go and do me like that?

sim.

Chorus

A D A D

Come down on the street and dance with me. I'm a lot like you so please hel - lo,

*Gtrs. 2 & 3

Rhy. Fig. 1

f w/ dist.

*composite arrangement

A D A E A D

I'm here, I'm wait - ing, oh. I think I'd be good

A D A E A D7 C7

for you and you'd be good for me. 2. I asked you to
 (You'd be good for me.)

End Rhy. Fig. 1

Verse

Gr. 1: w/ Riff A, 2 times, simile
 A D A D

Gr. 3 tacet
 A D

go to the Green Day con - cert. You said you nev - er heard of them. How
 (How cool is that?)

Gr. 3
 Gr. 2
 divisi

A D A D

cool is that? So I went to your room, and read your di - a - ry: _____

A D A D

"watch - ing Grunge leg - drop New - Jack through a press ta-ble..." And then my heart stopped:

Riff D End Riff D

*Gtrs. 1 & 2

*composite arrangement

Gtrs. 1 & 2 tacet
N.C.

"lis - ten - ing to Cio - Cio San fall in love all o - ver a - gain." (Ow!)

Chorus

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

A D A D A D A E

I'm a lot like you so please hel - lo, I'm here, I'm wait - ing, oh.

(Oh, we're cra - zy now.)

A D A D A E A D7 C7

I think I'd be good for you and you'd be good for me. Woo,

(You'd be good for me.)

Bridge

Double-Time ♩ = 150

*A

D Bm E

stu - pid is it? I can't talk a - bout it. I got - ta sing a - bout it and make a re - cord of my

(How

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 2 & 3

*Chord symbols reflect basic tonality.

End Double-Time

Gtrs. 2 & 3: w/ Rhy. Fig. 2, simile

A D Bm E

heart. How

stu - pid is it? Won't you gim - me a min - ute? Just come up to me and say hel - lo to my

A Tempo ♩ = 75

A D Bm Esus2 E

stu - pid is it? For all I know you want me, too. And may - be you just don't know heart.)

Gtr. 2

Gtr. 3

A D Bm E

what to do. And may - be you're scared to say, - "I'm fall - ing for you." (Oo, oo,)

Guitar Solo

A5 *D

*Chord symbols reflect overall tonality.

Gtr. 3 tacet
A/E

D A D

do, do, do, do, oo, oo, wa - ka, woo, oo.)

Gtr. 2

10 12 14 12 19 17 16 17 17

Verse

Gtr. 1: w/ Riff B
Gtr. 2 tacet
A

A/E E/F# E/G# D

I wish I could get my head out of the sand. 'Cuz I

21 17 14 17 19 21

Gtr. 1: w/ Riff D, simile
A

D A D

think we'd make a good team. And you would keep my fin - ger - nails clean. But

Gtr. 2: w/ Riff B1, 3 times
A

D A D

Gtr. 1 that's just a stu - pid dream that I won't re - a - lize 'cuz I can't e - ven look in your eyes

A D A D

with - out shak - in', and I ain't fak - in'. I'll bring home the tur - key if you bring home the ba - con.

Gtr. 1

Gtr. 2
divisi

2 7 7 2/2 2/2

0 2 2 5 7 7 0/0 2/2 2/2 5 5 9 5

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 1, simile
Gtr. 1 tacet

A D A D A D

I'm a lot like you so please hel - lo, I'm here, I'm wait -

A E A D A D

ing, oh. I think I'd be good for you and you'd
(Wait - ing, oh. I think I'd be good for you and you'd

Outro-Chorus

Gtr. 2 & 3: w/ Rhy. Fig. 1, simile
A D

A E A D7 C7 A D

be good for me. Woo, hoo, hoo. I'm a lot like you.
you'd be good for me. (I'm a lot like you.)

A D A D A E

I'm a lot like you. I'm a lot like you. And I'm wait ing, oh.

A D A D A E A D7 C7

I think I'd be good for you and you you'd be good for me. Woo, hoo.
I think I'd be good for you and you'd be good for me. ()

Free Time

A

Gtrs. 2 & 3

fdbk.

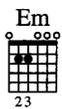
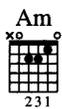
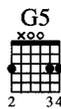
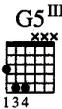
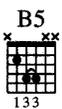
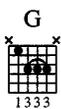
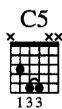
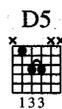
Gtr. 4 (elec.) 8ba

mf w/ bar w/ dist.

slack pitch: E slack

Pink Triangle

Words and Music by Rivers Cuomo

Em  23
 Am  231
 D/A  132
 G5  2 34
 D/F#  T 132
 G5 type2  2
 G5 III  134
 B5  133
 G  10fr 1333
 C5  133
 D5  5fr 133

Tune Down 1/2 Step:

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

Intro

Moderately ♩ = 110

Gr. 1 (clean) *G Am Bm Am G D G G Am Bm Am G D G End Rhy. Fig. 1
 Rhy. Fig. 1

mf
w/ fingers
let ring throughout

TAB: 3 3 5 5 7 7 5 3 2 3 3 3 3 3 5 5 7 7 5 3 2 3 3 3 3 5 5 7 7 5 3 2 3 3 3

Gr. 2 (12-str. elec.) Rhy. Fig. 1A End Rhy. Fig. 1A
 Rhy. Fig. 1A

mf
w/ clean tone
let ring throughout

TAB: 0 1 3 1 0 0 0 0 0 1 3 1 0 0 0 0 0 2 0 0 2 2 4 4 0 2 0 0 4 0 0 2 0 0 4 0 0 2 0

*Chord symbols reflect implied tonality.

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

Gm Am Bm Am G D G G Am Bm Am

Gr. 5 (dist.)

Em

p ————— *mf*

vol. swell

Gr. 3 (clean) 1. When —

mf
w/ slide

8/10 10/12 7 7/8 3 3

Gr. 4 (dist.)

p ————— *mf*

vol. swell fdbk.

(2)

pitch: F#

Verse

Faster ♩ = 117

Gtrs. 1, 2 & 3 tacet

Gtr. 4: w/ Rhy. Fill 1, 2nd time

Rhy. Fig. 2

Am

D/A

G5

D/F#

End Rhy. Fig. 2

Gtr. 5

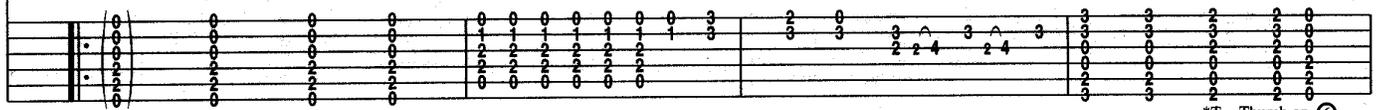


I'm sta - ble long e - nough - I start - to look a-round for love. - See -
 have smoked a few in my time, - but nev - er thought it was a crime.. Knew -

Gtr. 4

simile on repeat

*T



*T = Thumb on ⑥

Gtr. 5: w/ Rhy. Fig. 2, simile

Em

Am

D/A

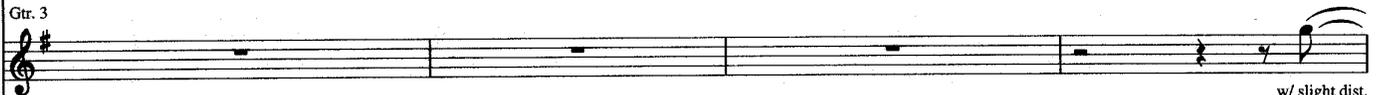
G

D/F#

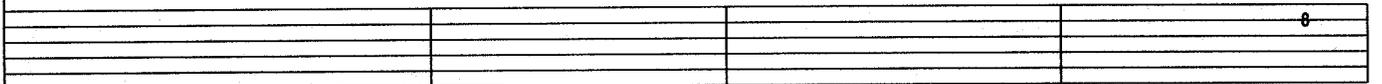


a sweet in flo - ral print, - my mind - be - gins the ar - range - ments. - But when -
 the day would sure - ly come, - when - I'd chill and set - tle down. - When -

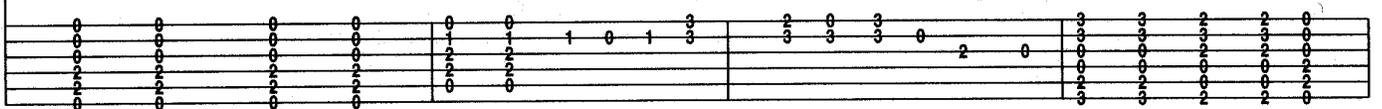
Gtr. 3



w/ slight dist. & slide



Gtr. 4



Rhy. Fill 1

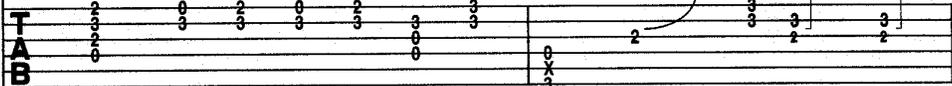
Gtr. 4



let ring

hold bend

full



Gtr. 4: w/ Rhy. Fill 3, 2nd & 3rd times

C5 G5 C5 G5 D5 E5 B5

les - bi - an, I thought I had found the one. We were good as

C5 G5 C5 G5 D5 C5 G/B A5

mar-ried in my mind, but mar-ried in my mind's no good. A pink tri - an - gle

Rhy. Fig. 3

To Coda ⊕

Gtr. 5: w/ Fill 2
C5 D5 G

D5 E5 C5 G5 C5 D5 G

on her sleeve. Let me know the truth, let me know the truth.

End Rhy. Fig. 3

(Gtr. 4 cont. in slash)

Rhy. Fill 3
Gtr. 4

Fill 2
Gtr. 5

1.

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
G5 type2

Em

Gtr. 5 //

2. Might

Gtr. 4

fdbk.

pitch: D
F#m
F#
D
E

*Microphonic fdbk.,
not caused by string vibration.

2.

Guitar Solo
Faster ♩ = 124

Em

Gtr. 5 tacet
Am

D

Gtr. 4 tacet
G

Gtr. 5 //

Gtr. 6
(heavy dist.)

fdbk.

fdbk.

Gtr. 7
(heavy dist.)

fdbk.

Gtr. 4

fdbk.

*fdbk.

pitch: B

*Microphonic fdbk., not caused by string vibration.

Em Am D G

Gtr. 6

15ma

loco

fdbk. - 4

1/2

1/2

fdbk.

let ring - 4

full

full

full

full

Gtr. 7

let ring.....

Em Am D G

1/2

1/2

let ring - 4

*Two gtrs. arr. for one.

Em

Am

D

Chorus
Slower ♩ = 98

G5^{III}

B5

*Gtrs.
4 & 5

P.M. . . . 4

P.M. . . . 4

(cont. in notation)

rit. I'm dumb, she's a

8va

Gtr. 8

rit.

Gtr. 6

rit.

Gtr. 7

rit.

*composite arrangement

Gtrs. 6, 7 & 8 tacet
C5

G5

C5

G5

D5

E5

B5

les - bi - an. I thought I had found the one. Oh. We were good as
(We were good as.)

Gtrs. 4 & 5

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

Verse

Gtrs. 1 & 2 tacet
 Gtr. 6: w/ Fill 1, 2nd time
 C#5

Chords: F#5, B5/F#

Gtr. 3

1. Ho - ly cow! I think I've got one here. Now just what am I s'posed to
 2. Ho - ly mo - ly, ba - by, would - n't you know it? Just as I was bust - in'

Gtr. 4
simile on repeat

(cont. in slash)

Chords: G#5, E5, C#5, A5

*Gtrs. 3 & 4

do?
 loose. I've got a num - ber of ir - ra - tion - al fears
 I've got - ta go turn in my rock star card,

Gtr. 5 (dist.)
f
 **fdbk. *mf*

*composite arrangement
 **Microphonic fdbk., not caused by string vibration.

Chords: B5/F#, E5 VII, E5/D#, C#5

Gtr. 5: w/ Fill 2, 2nd time

that I'd like to share with you. First, there's rules a - bout old
 get fat and old with you. 'Cuz I'm a burn - ing can - dle,

Fill 1
 Gtr. 6

Fill 2
 Gtr. 5

F#5 B5/F# G#5 E5

goats like me hang - in' 'round with chicks like you.
 you're a gen - tle moth teach - ing me to lick a lit - tle bit kind - er.

Gr. 5 tacet
 C#5 F#5 G#5

But I do — like you — and an - oth - er one: You say "like" — to much.
 And I do — like you, — you're the luck - y one. No! I'm the luck - y one.

Gr. 1 *Sva*.....
mf

Chorus

G#5 A5^v B5 E5 Gtr. 1 tacet B5 D5 G5

But I'm shak - ing at your touch, — I like you way too much. — My ba - by, I'm a - fraid I'm

Sva....., *loco*

*C5 G#5 A5 B5 E5

fall - ing for you. 'N I'd do 'bout an - y - thing to get the hell out a - live. — Or

Gtrs. 3 & 4 *mf*

*Chord symbols reflect basic tonality.

B5 E5 D G5 A5

may - be I would rath - er set - tle down _____ with you, _____ oh. _____

(Gtr. 3, cont. in slash)

Guitar Solo

Gtr. 4 tacet
D5^V A/C# B5^{II} F#/A E/G# A5^V F#5 G#5

Gtr. 3

*Gtr. 6 (dist.)
mf

*doubled by gtr. 5, 2nd time

2.

F#5 B5/F# Em C5 D5^V G5^{open} D C Dadd4

*Gtrs. 3 & 4

Gtr. 6

Gtr. 5

*composite arrangement

G5^{open} D C Dadd4

(15) 15 15 15 17 15 17 16 16 14 16 17 17 16 16 15 16 14 17 14

8va.....

full full

12 14/16 15 17 15 17 22 22 22 22 22 22 20 19 19 19 19 20 20 19 19 22 22 (22) 20 22

Bridge

Em Gtr. 6 tacet Am7 D Bm G5

Ho - ly, sweet god - damn! _ You left your cel - lo in _ the base - ment. _

17

8va..... loco

w/ wah-wah

fdbk.....

20 (20) (20) 15 15 15 15 15 15 15 15 15 15 15 15 14 14 14 14 14 14 14 14 14 14 14 14

13 13 13 13 13 13 13 13 15 15 15 15 15 15 15 15 14 14 14 14 14 14 14 14

12 12 12 12 12 12 12 12 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

pitch: D

Em Am7 D Bm G5 (cont. in notation)

I ad - mired — the glow - ing stars — and tried to play — a — tune. —

Gtr. 5 tacet
Em Am7 D

I can't be - lieve how bad I suck, it's true. What could you pos - si - bly see in

Gtrs. 3 & 4

Bm G5 Em Am Am7

lit - tle ol' three - chord — me? But I do — like you — and you like — me too.

Chorus
B B5 C5 D5

I'm read - y, let's do it ba - by. I'm shak - ing at your touch, — I like you

*Gtr. 4
Gtr. 3 divisi
8va
**f/bk
†Gtrs. 3 & 4 loco

**Microphonic f/bk., not caused by string vibration.

†composite arrangement

*Gtr. 4 notated to left of slash.

G5 D5 F5 Bb5 Eb5 B5

way to much. — My ba - by, I'm a - fraid I'm fall - ing for you. I'd do 'bout

C5 D5 G5 D5

an - y - thing to get the hell out a - live. — Or may - be I would rath - er set - tle

G5 F5 Bb5 Eb5 G5^X F5

down, (Down, with you. you. Down, Down, with

Gtrs. 3 & 4 rit.

Gtr. 5 8va...

(cont. in slash) *mf* w/ wah-wah rit.

Bb5 Eb5 Free Time G5^X

you. Oh. you.)

8va... loco 8va... loco

hold bend

*fdbk... full

*Fdbk. pitch randomly changed with wah-wah pedal.
pitch: G D G B G B G B

Chorus

D G Em

breast. } I'm sor - ry for what I did. I did what my bod - y
fly. }

Am7 D G5 G7

told me to. I did - n't mean to do you harm. Ev - 'ry time I pin down

C D G Em Am7

what I think I want it slips a - way. The ghost _ slips a - way.

1. A7sus4 Am7 A7sus4 G5 2. A7sus4 Am7 A7sus4 Am7

mf

A7sus4 Am7

A7sus4 Am7

G5

Verse
A Tempo

G

Em

3. I told you I would re -

mp *rit.*

C

D

G

Em

Cadd9

N.C.

turn when the rob - in makes his nest. But I ain't nev - er com - ing back.

rit. *rit.*

Outro

A Tempo

G

Dsus4 G

Em

I'm sor - ry. I'm sor - ry. I'm

mf

C

G

sor ry.

mp *p* *mf* *rit.*