



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

weezer



HAL • LEONARD™



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed By
JEFF ARNOLD
and
PETE BILLMANN

weezer

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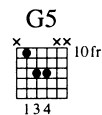
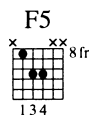
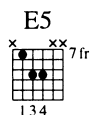
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My Name Is Jonas

Words and Music by Rivers Cuomo, Jason Cropper and Patrick Wilson

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 Slow $\text{♩} = 62$

Gtr. 1 (acous.) C Rhy. Fig. 1 G6/B Am G6/B End Rhy. Fig. 1

mp let ring throughout

Verse

Gtr. 1 tacet
C5 G5

C G6/B Am G6/B

1. My name is Jo - nas,
We - peel,

Gtr. 1

Gtr. 2 (dist.)

p fdbk. vol. swell *ff*

Rhy. Fig. 2

pitch: E

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 2, 6 times
C5 G5

A5 F5 C G6/B Am G6/B

I'm car - ry - ing the wheel.
got a box full of your toys.

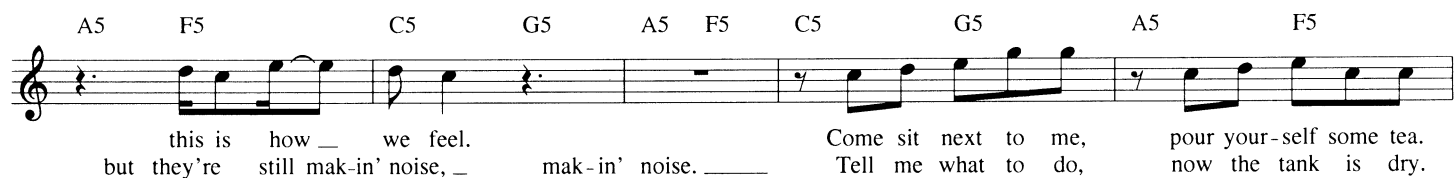
Thanks for all you've shown us,
Fresh out of bat - ter - ies,

End Rhy. Fig. 2

pp fdbk. *ff*

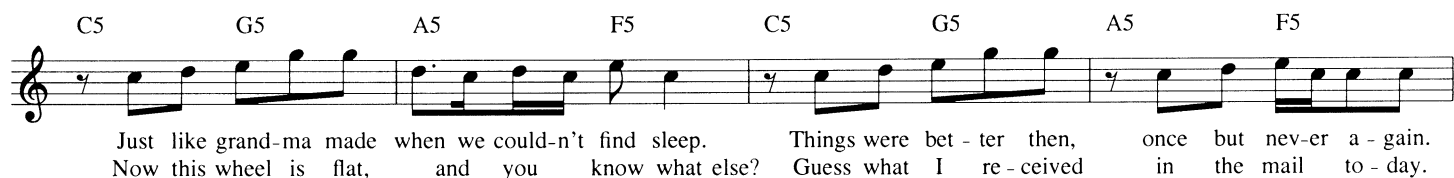
pitch: E

A5 F5 C5 G5 A5 F5 C5 G5 A5 F5



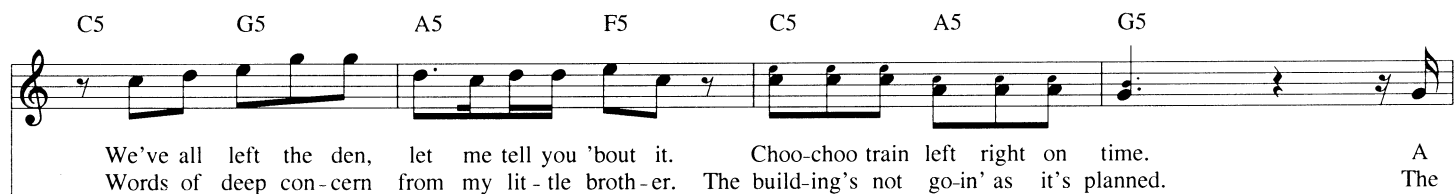
this is how — we feel.
but they're still mak-in' noise, — mak-in' noise. — Come sit next to me,
Tell me what to do, pour your-self some tea.
now the tank is dry.

C5 G5 A5 F5 C5 G5 A5 F5



Just like grand-ma made when we could-n't find sleep. Things were bet-ter then, once but nev-er a-gain.
Now this wheel is flat, and you know what else? Guess what I re-ceived in the mail to-day.

C5 G5 A5 F5 C5 A5 G5



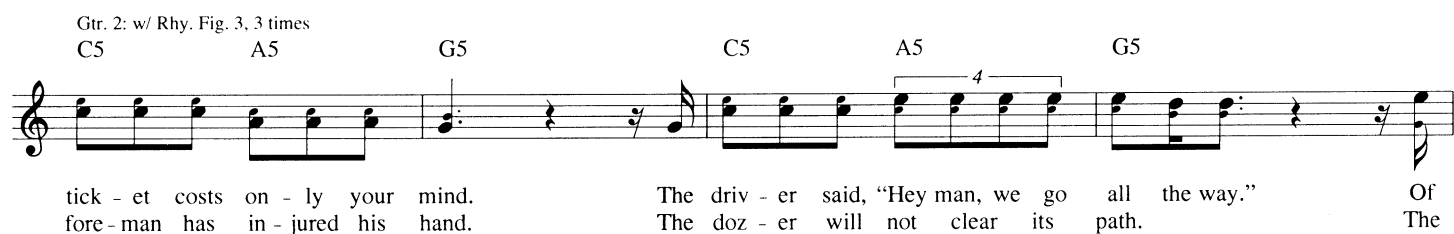
We've all left the den, let me tell you 'bout it. Choo-choo train left right on time. A
Words of deep con-cern from my lit-tle broth-er. The build-ing's not go-in' as it's planned. The

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



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

C5 A5 G5 C5 A5 G5

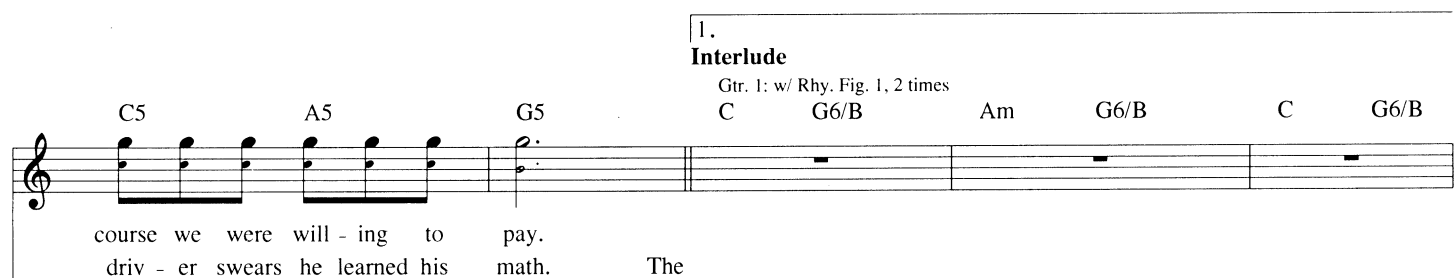


tick-et costs on-ly your mind. fore-man has in-jured his hand. The driv-er said, "Hey man, we go all the way." Of
The doz-er will not clear its path.

1. Interlude

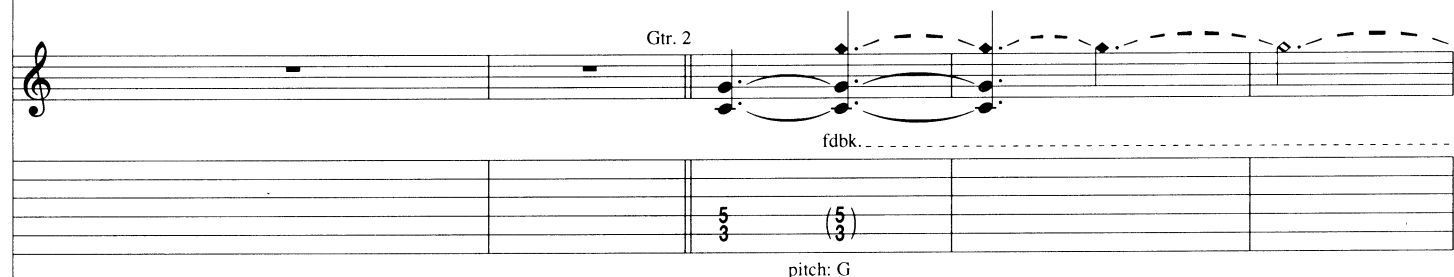
Gtr. 1: w/ Rhy. Fig. 1, 2 times

C5 A5 G5 C G6/B Am G6/B C G6/B



course we were will-ing to pay. driv-er swears he learned his math. The

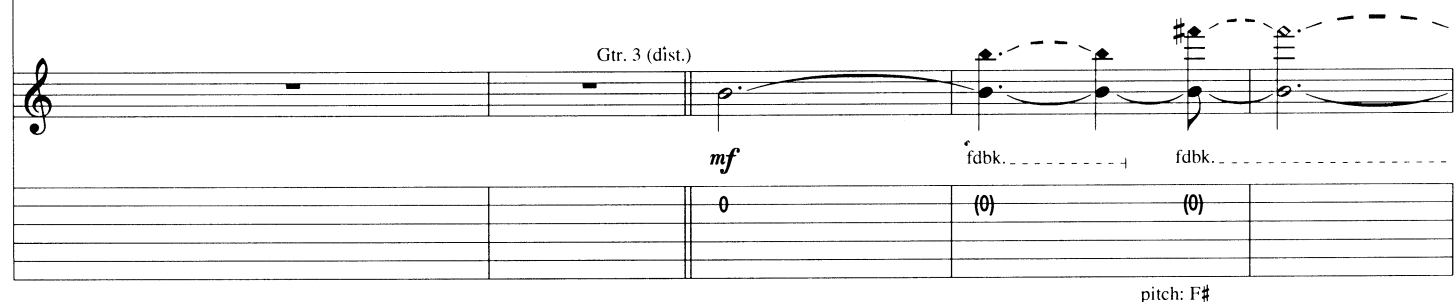
Gtr. 2



course we were will-ing to pay. driv-er swears he learned his math. The

pitch: G

Gtr. 3 (dist.)



course we were will-ing to pay. driv-er swears he learned his math. The

pitch: F#

2.

Chorus

N.C. (F)

Am

G6/B

(G)

(F)

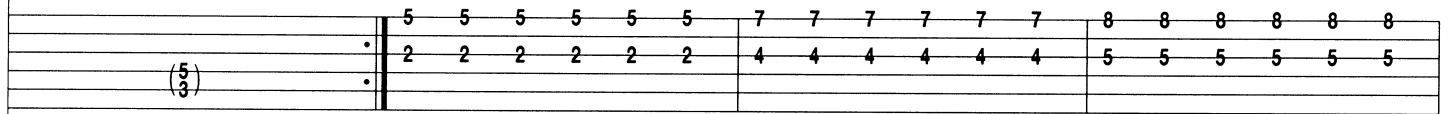


2. My name is work-ers are go-ing home,

work-ers are go-ing

*p* *ff* *f*

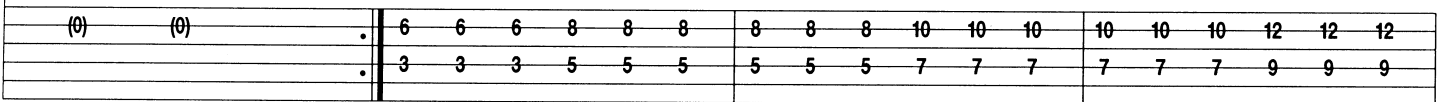
fdbk.



C

*p* *ff* *f*

*fdbk.



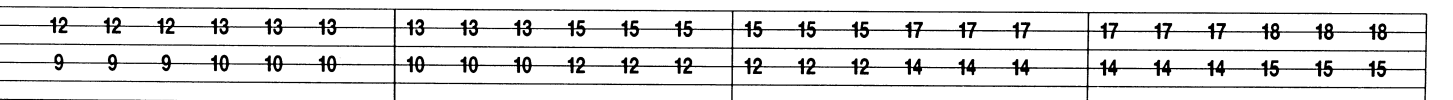
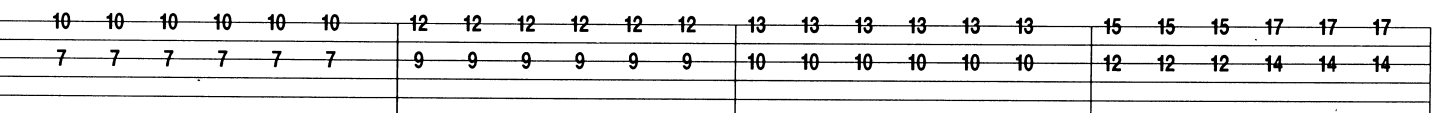
E



home.

The work-ers are go-ing home,

the work-ers are go-ing



C5

play 3 times

Yeah!

Gtrs. 2 & 3

[illegible]

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

C5 A5

A5

G5

C5

A5

f let ring throughout

Gtr. 3 **Riff A1**

Gr. 4
(dist.) **Rhy. Fig. 4**

End Rhy. Fig. 4

 mf

G5 C5 A5 G5

8va

12 12 12 12 12 12 12 12 | 8 8 8 8 10 9 10 12 12 12 12 10 12 12

Gtr. 3

16 16 16 16 16 16 16 16 16 16 16 16 | 13 13 13 13 13 13 13 13 13 13 13 13 | 15 15 15 15 15 15 15 15 15 15 15 15

14 14 14 14 14 14 14 14 14 14 14 14 | 10 10 10 10 10 10 10 10 10 10 10 10 | 12 12 12 12 12 12 12 12 12 12 12 12

C5 A5 G5

8va

End Riff A

12 13 12 13 14 13 14 13 | 15 15 15 15 17 15 19 16 16 16 16 16 16

End Riff A1

(cont. in slash)

1/4

17 17 17 17 17 17 17 17 17 17 17 17 | 17 17 17 17 17 17 17 17 17 17 17 17

14 14 14 14 14 14 14 14 14 14 14 14 | 14 14 14 14 14 14 14 14 14 14 14 14

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 5 & 5A, 3 times

Gtr. 4: w/ Riff B, 3 times

E5

F5

Gtr. 3

E5 Rhy. Fig. 5A

F5

G5

End Rhy. Fig. 5A

Work - ers are go - ing home, _____ the work - ers are go - ing

Gtr. 2 Rhy. Fig. 5

loco

End Rhy. Fig. 5

Gtr. 4 Riff B

mf

End Riff B

2 2 2 2 2 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5

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

G5

E5

F5

G5

E5

F5

G5

home. _____ The work - ers are go - ing home, _____ yeah, yeah, yeah.

Harmonica Solo

Outro

Gtrs. 2 & 3: w/ Riffs A & A1

Gtr. 4 tacet

Gtr. 4: w/ Rhy. Fig. 4, 4 times

E5

Gtrs. 2 & 3

F5

G5

E5

F5

8

G5

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

C

G6/B

Gtrs. 2 & 3 tacet

Am

G6/B

C

G6/B

Am

G6/B

C

My name is Jo - nas. _

rit.

Gtr. 1

mp

rit.

3 0 2

0 1 0 2 3

Gtrs. 2 & 3

fdbk. *p*

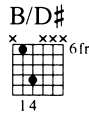
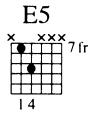
rit.

5 (5/3)

pitch: G

No One Else

Words and Music by Rivers Cuomo



Intro

Moderately Fast ♩ = 139

E5

B/D#

C#

⑤
4fr

B

⑤
2fr

A5

Verse

E5

Gtr. 1 (dist.)

f

(cont. in notation)

1. My girl's _ got a

Rhy. Fig. 1
Gtrs. 1 & 2

f

T																			
A	9	9	9	9	9	9	11	11	11	6	6	6	6	4	7	4			
B	7	7	7	6	6	6	9	9	9	7	7	7	5	5	5	5	2	2	2

A5 E/G# F#5 B5 F#/A

big mouth _ with which she blab-bers a lot. _

7	7	7	7	7	7	4	7	7	4	4	4	4	4	4	4	4	9	9	9
5	5	5	5	5	5	4	4	4	4	2	2	2	2	2	2	2	7	7	7

E/G# A5 E/G# F#5

She laughs _ at most ev - 'ry - thing, _ wheth - er it's fun - ny or not. _

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	4	4	4
4	4	4	4	4	4	4	4	4	4	5	5	5	5	4	4	4	2	2	2

Pre-Chorus

B5 C#5 F#5

And if ____ you see ____ her ____

End Rhy. Fig. 1 Rhy. Fig. 2

Chorus

C#5 F#5 G#5 B5 E5

tell her ____ it's o - ver ____ now. I want a

End Rhy. Fig. 2 Rhy. Fig. 3

B5 C#5 A5

girl who will laugh for no ____ one else.

E5 B5 C#5

When I'm a - way she puts her make - up on ____ the

A5 E5 B5

shelf. When I'm a - way she nev - er

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

C#5 F#5 G#5 B5 E5

leaves the house. I want a

6 4 6 4 6 4 6 4 6 4 4 2 4 2 4 2 6 4 6 4 6 4 9 7 9 7 2 0 2 0 2 0 2 0 2 0 2 0

B5 C#5 A5

girl who laughs for no one else. —

End Rhy. Fig. 3

(Gtr. 1 cont. in slash)

4 2 4 2 4 2 4 2 4 2 6 4 6 4 6 4 6 4 6 4 2 0 2 0 2 0 2 0 2 0 2 0

Verse

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

E5

A5

E/G#

E5 B/D# C# ⑤ 4fr B ⑤ 2fr A5

Gtr. 1

2. My girl's _ got eye - balls _

Gtr. 2

9 7 9 7 9 7 9 6 9 6 11 11 11 6 6 6 6 4 7 4 9 7 7 7 5 5 5 5

F#5 B5 F#/A E/G# A5 E/G#

in the back of her head. _ She looks _ a - round _ and a - round, _ you know it

Pre-Chorus

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

F#5 B5 C#5

makes me sad to see her like that. Please don't _ be -

Gr. 3 (dist.)

p vol. swell *mf*

9	9	9	9	9	9	9	9	9
6	6	6	6	6	6	6	6	6

F#5 C#5 F#5 G#5 B5 C#5

lieve _ her. _ She says _ that for an - y - one. _ And if you

9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3
E5

F#5 C#5 F#5 G#5 B5 E5

see _ her, _ tell her _ it's a hey, hey, hey, hey. _ I want a

9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9								
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6								

B5 C#5 A5 E5 B5

girl who will laugh for no _ one else. When I'm a - way she puts her

C#5 A5 E5 B5 C#5

make - up on the shelf. When I'm a - way she nev - er leaves the ha - (the

F#5 G#5 B5 E5 B5 C#5

- ha - ha - ha - house. I want a girl who laughs for no one else. _

Bridge

A5 G#5 A5 G#5

And if you see her, _ tell her _ it's

Gtrs. 1 & 2

Guitar Solo

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

A5 G#5 B5 E5 A5 E/G#

o - ver now. _

Gtrs. 1 & 2

Gtr. 3

Gtr. 4 (dist.)

F#5 B5 F#/A E/G#

full full

4 4 2 2 4 (4) 2 4 4 4 7 7 12 12 12 9 9 9 9 9

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

A5 E/G# F#5 B5

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

6 6 6 7 7 7 7 7 9 9 9 6 6 8 9

6 6 6 6 6 6 6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8

4 4 4 4 4 4 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6

Pre - Chorus

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

C#5 F#5 C#5 F#5 G#5 B5

And if you see her, tell her it's o - ver now.

Gr. 3

fdbk.

(9) (9)

Gr. 4

1/2

8 6 (8) (6)

fdbk.

Gr. 4 tacet
C#5

Gr. 3 tacet
F#5

F#5 C#5 F#5 G#5 B5

And if you watch her go, watch her, watch her, watch her.

(And if you watch her go.)

Gr. 3

9 9

6 6

Chorus

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

E5 B5 C#5 A5

I want a girl who will laugh for no one else.

E5 B5 C#5

When I'm a - way she puts her make - up on the

A5 E5 B5 C#5

shelf. When I'm a - way she nev - er leaves. the ha -

Gtr. 3 8va loco *fdbk.

(X)	9 9 7 7 5 5 7 7	5 5 5 6 6 6
2 2 2 2 2 2 2 2	6 6 4 4 2 2 4 4	2 2 2 4 4 4

*Microphonic fdbk., not caused by string vibration.

F#5 G#5 B5 E5 B5 C#5 A5

- ha-ha-ha-house. I want a girl who laughs for no one else. No one else.

6	5 5 5 5 5 9	9 9 7 7 5 5 7 7	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5
4	2 2 2 2 2 6	6 6 4 4 2 2 4 4	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2

Outro

Gtr. 3 tacet

E5

B/D#

C#

⑤ 4fr

B

⑤ 2fr

A5

E5^{II}

Gtr. 1 Yeah!

Gtr. 2

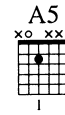
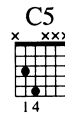
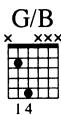
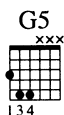
9 9 9 9 9 9 11 11	11 6 6 6 6 4 4	2 2
7 7 7 7 7 7 9 9	9 7 7 7 5 5 7 5	2 2 0

The World Has Turned and Left Me Here

Words and Music by Rivers Cuomo and Patrick Wilson

Tune Down 1/2 Step:

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



Intro

Moderately ♩ = 99

Intro

Gtr. 1 (drums) Gtr. 2 (elec.) G5 Rhy. Fig. 1 D/A B5/F# C5/G play 4 times End Rhy. Fig. 1

f w/ dist.

Gtr. 2 (acous.) Rhy. Fig. 1A End Rhy. Fig. 1A

mf let ring throughout

Chorus

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

Gtr. 2 tacet

G5 D/A B5/F# C5/G G5 D/A

The world _ has turned _ and left _ me _ here, just where _ I was _

B5/F# C5/G G5 D/A B5/F# C5/G

_ be - fore _ you ap - peared. And in _ your place _ an emp - ty _ space

Verse

*Em7

G5 D/A B5/F# C5/G

has filled _ the void _ be - hind _ my _ face. _

1. I just _ made love _
 2. I talked _ for hours _

Gtr. 1 Rhy. Fig. 2

mf let ring throughout

*Chord symbols represent overall tonality.

Cmaj7 Asus2 Cmaj7

with your sweet mem o - ry one thou-sand times in my head.
to your wal - let pho - to - graph and you just lis - tened.

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2
Em7 Cmaj7 Asus2 Cmaj7

You said you loved it more than ev - er, you said.
You laughed en - chant - ed by my in - tel - lect, or may - be you did - n't.

Pre-Chorus

B5 C5 B5

You re - main turned a - way, turn - ing fur - ther

Gtr. 1 Rhy. Fig. 3

Chorus

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

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

G5

D/A

B5/F#

C5/G

C5 D5

ev - 'ry day. The world has turned and left me here,

End Rhy. Fig. 3

Fill 1

Gtr. 3

fdbk.

T (7) (7)

A

B

G5 D/A B5/F# C5/G G5 D/A

just where I was be - fore you ap - peared. And in your place

B5/F# C5/G G5 D/A B5/F# C5/G *To Coda* ⊕

an emp - ty space has filled the void be - hind my face.

Guitar Solo

G5 G/B C5

Gr. 1

Gr. 3 (elec.)

f w/ dist. * 1/2 let ring - - - - -

0 0 (0) 4 4 4 4 4 3 0 3 0 3 0 3 1 0 1 0

*depress string behind nut.

A5 G5 G/B

* 8va loco * fdbk. - - - - -

(0) (0) 10 8 7 7 10 8 7 (7)

9

Pre-Chorus

Gr. 1: w/ Rhy. Fig. 3
B5

C5 A5 C5

You re - main

full full 1/4

15 15 15 12 15 12 15 12 14 (14) 12 14 14 14 12 14 (14) 12 14 14 14 8 8 8 8 8 9 11 12 6 6 6 6 6 7 9 10

C5 B5 C5 D5

turned a - way, — turn - ing fur - ther ev - 'ry day.

full

14	14	14	14	12	12	12	12	8	8	8	8	8	9	11	12	12	12	12	12	10	(10)	8	10	7
12	12	12	12	10	10	10	10	6	6	6	6	6	7	9	10	9	9	9	9					

⊕ Coda

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 12 times

G5 D/A B5/F# C5/G G5 D/A B5/F# C5/G

The world _ has turned _ and left _ me _ here, just where _ I was _ be-fore _ you ap-peared.

(Do you be - lieve _ what I sing _ now? _ Do you be - lieve _ what I sing? _)

G5 D/A B5/F# C5/G G5 D/A B5/F# C5/G G5 D/A

And in _ your place _ an emp - ty space _ has filled _ the void _ be-hind _ my... Do you be - lieve _ what I

(Do you be - lieve? _ Eee. _)

Outro

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

B5/F# C5/G G5 D/A B5/F# C5/G G5 D/A B5/F# C5/G G5 D/A

sing _ now? _ Do you be - lie - ve? _

Gtr. 3

12	12	12	11	11	11	9	7
10	10	10	9	9	9	7	5

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

B5/F# C5/G G5 D/A B5/F# C5/G

1/4 1/2

7	7	7	9	9	7	5	5	5	12	12	12	14	14	14	14	14	14	14	14	14	14	14	14
4	4	4	7	7	5	3	3	3	10	10	10	12	12	12	12	12	12	12	12	12	12	12	12

G D/A B5/F# C5/G Gtr. 1 *Gmaj7

Gtr. 2

let ring throughout

Gtr. 3

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

*Chord symbol reflects combined tonality.

8va

rit.

fdbk. ---

fdbk. fdbk.

(5/3)

pitch: F#

(5/3) (5/3)

F# D

rit.

fdbk.

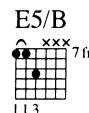
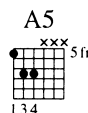
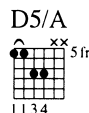
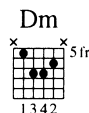
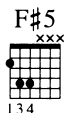
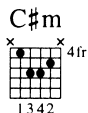
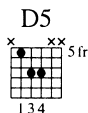
fdbk. ---

fdbk.

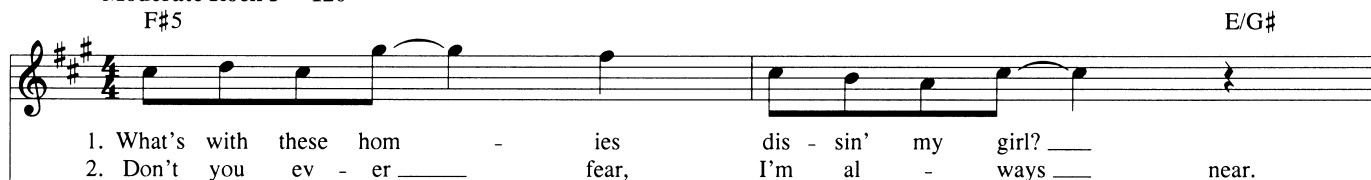
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Words and Music by Rivers Cuomo

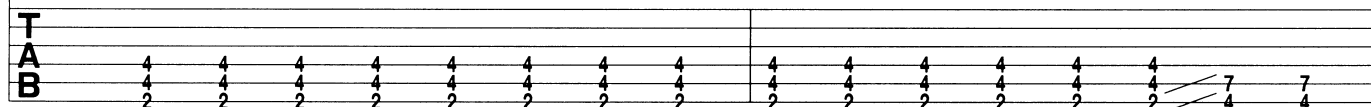
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭



F#5



Rhy. Fig. 1



Gtr. 1: w/ Rhy. Fig. 1
F#5



End Rhy. Fig. 1



TAB

f

$\frac{1}{2}$

$\frac{1}{2}$

$>$

14

(14)

(14)

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a whole rest in the first measure, followed by a half note chord of F#4 and C#5 in the second measure, and another whole rest in the third measure.

Gtr. 3: w/ Fill 2, 1st time
Gtr. 3: w/ Fill 4, 2nd time

E/G# A5

do to these guys — that made them so — vi o — lent? —
your eyes are slit. — You need a guard — i — an. —

Pre-Chorus

D5

Rhy. Fig. 2

C#m

F#5

D5

Gtr. 1

(Woo - hoo.) { But } you know — I'm yours. — (Woo - hoo.) And I know —
{ And }

Gtr. 3

f let ring throughout

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

C#m

F#5

D5

Dm

End Rhy. Fig. 2

(cont. in notation)

— you're mine. — (Woo - hoo, and that's — for all — time. —

5 4 5 2 2 2 2 2 7 5 7 5 7 5 7 5 6 5 6 5 6 5 6 5

Fill 2

Gtr. 3 (dist.)

p vol. swell *f*

TAB 7

Fill 4

Gtr. 3

p vol. swell *f*

TAB 7

Chorus

A5 D5/A E5/B A5

Woo - ee - oo, I look just like Bud - dy Hol - ly. Oh - oh, and you're

Gtrs. 1 & 3

D5/A E5/B F#5 D5/A E5/B A5

Mar - y Ty - ler Moore. I don't care what they say a - bout us an - y-way. ____

To Coda

Interlude

Gtr. 1: w/ Rhy. Fig. 1
F#5

D5/A E5/B A5 E5 A5

I don't care 'bout that.

**Gtr. 3

let ring - - - - -

*Chord in parentheses played by Gtr. 3, 1st time only.

**Doubled 8va by kybd.

D.C. al Coda

E/G# A5

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

⊕ Coda

A5 D5/A E5/B A5 E5 A5
 I don't care 'bout that.
 Gtrs. 1 & 3

Bridge

A5 N.C. F#5 N.C. F#5 N.C. F#5 A6 B5 C#5 B5 N.C.
 Bang, bang, knock on the door, 'noth-er big bang, you're down _ on the floor.
 8va 15ma loco
 Harm. Harm.
 2 2 2 4 4 4 3.2 (2.6)/2
 0 0 0 0 2 0 2 X 4 4 6 4 0 2
 pitch: D (C#) A
 *All notes in parentheses played by Gtr. 3.

A5 N.C. F#5 N.C. F#5 N.C. F#5 A6 B5 C#5 B5 N.C.
 Oh no, what do I do? — Don't look now, but I lost my shoe.
 15ma ----- loco
 Harm. -----
 2 2 2 4 0 4 2 2 X/(2.2) X/(2.2) 4 4 4 6 4 0 2
 0 0 0 0 2 0 2 2 4 0 2 4 2 0 2
 pitch: C4 (G4)

A5 N.C. F#5 N.C. F#5 N.C. F#5 A6 B5 C#5 B5 N.C.

I can't run and I ____ can't kick. What's a mat-ter babe, are you feel - in' sick?

15ma ----- loco

Harm. -----

2/(2.6) 2/(2.6)

2 2 2 4 4 4 4 6 4 0 2

0 0 0 2 0 2 2 4 2 0 2

pitch: C#4 (A)

A5 N.C. F#5 N.C. F#5 N.C. F#5 A6 B5 C#5 B5 N.C.

What's a mat-ter, what's a mat-ter, what's a mat-ter you? What's a mat-ter babe, are you feel - in' blue? Oh,

15ma ----- loco

Harm. -----

Gtr. 4 (dist.) *mf*

Gtrs. 1 & 3 *divisi*

2 2 2 2 4 4 2 2 4 4 6 4 9 11
0 0 0 0 2 2 (2.8) (2.8) 2 0 2 4 2 0 2

pitch: C# (D) A (D)

Guitar Solo

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

D5 C#m F#5 D5

oh, oh, oh, oh, oh, oh, oh.

Gtr. 4

full

8va -----

11 11 9 12 11 12 7 14 14 16 16 17 17 19 19
11 13 13 14 14 16 16

C#m F#5 D5

8va ----- loco

And that's

full

19 19 X 17 17 14 14 16 14 16 14 14 14 16 14 14 14 16 14
16 16 X 14 14 14 14 16 14 16 14 14 14 16 14 14 14 16 14

Dm

D5/A

Gtrs. 1 & 3

for all time. (And that's for all time.)

1/2

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

Outro-Chorus

N.C. A5 D5/A E5/B

Woo - ee - oo, I look just like Bud - dy Hol - ly.

Gtrs. 1 & 3

Gtr. 4

8va -

loco

8va -

fdbk.

*Doubled 8va by kybd.

Gtr. 4 tacet

A5 D5/A E5/B F#5

Oh - oh, and you're Mar - y Ty - ler Moore. I don't care what they

Gtrs. 1 & 3

D5/A E5/B A5 D5/A E5/B

say a - bout us an - y - way. I don't care 'bout that.

Rhy. Fig. 3

A A5 E5 A5 Gtrs. 1 & 3: w/ Rhy. Fig. 3, 2 times D5/A E5/B

I don't care 'bout that.

Gtrs. 1 & 3

End Rhy. Fig. 3

6	7	7	7	7	7	7	7	7	7		
7	7	7	7	7	7	7	7	7	7		
5	5	5	0	0	5	5	5	5	5		

Gtr. 4

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

A A5 E5 A5 D5/A E5/B

I don't care 'bout that.

Gtr. 4

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

A A5 E5 A5 A5 D5/A E5/B A5 E ⑥ open F#5 ⑥ open E F#5

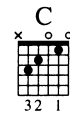
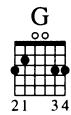
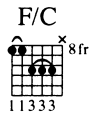
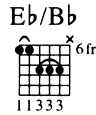
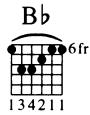
Gtrs. 1 & 3

I don't care 'bout that.

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

Undone – The Sweater Song

Words and Music by Rivers Cuomo



Tune Down 1/2 Step:

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

Intro

Slow Rock ♩ = 80

**G6add#9

Cmaj7(add#6)

D13

Cmaj7(add#6)

play 8 times

End Rhy. Fig. 1

(drums) Gtr. 1 (elec.) Rhy. Fig. 1 *

mf w/ clean tone
let ring throughout

TAB

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

*w/ dialog and sound effects on repeats.

**Chord symbols represent overall tonality.

Verse

Gtr. 1 tacet

G

C

D

C

G

C

1. I'm me, — me be, God damn, — I am. I can — sing and
2. Oh no, — it go, it gone, — bye bye. Who I, — I think,

Gtr. 2 (acous.)

mf

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

0 0

0 0

0 0

Chorus

Gtr. 2 tacet

G

C5/G

D5/A

C5/G

- hear me, — know me. } If you want to de - stroy my sweat-er, —
I sink, — and I die. }

Gtr. 1

f w/ dist.

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

0 0

0 0

0 0

1. 2.
 Gtr. 1: w/
 Rhy. Fig. 1, 2 times
 (w/ ad Lib dialog)

G C5/G D5/A C5/G

hold this thread as I walk a - way. —

4

G C5/G

Watch me un - rav - el, I'll

D5/A C5/G G C5/G D5/A C5/G

soon be nak - ed. Ly-in' on the floor. Ly-in' on the floor, — I've come un - done. —

Guitar Solo

Bb
 Rhy. Fig. 2

Gtr. 2

Eb/Bb

F/C

Eb/Bb

End Rhy. Fig. 2

Gtr. 1

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

mf w/ dist.

End Rhy. Fig. 2A

Gtr. 3: w/ Rhy. Fill 1, 2nd time
D5/A C5/G

Gtr. 3: w/ Rhy. Fill 1, 2nd time
D5/A C5/G

1. 2.

G C5/G D5/A C5/G D5/A C5/G Bb5

floor. Ly-in' on the floor, I've come un - done. come un - done.

Gr. 3: w/ Rhy. Fill 1

Gr. 4 (elec.)

mf
w/ dist.

12

Gtr. 3: w/ Rhy. Fig. 3, 6 times

Gr. 2: w/ Rhy. Fig. 4, 5 times, simile
G C5/G

G Rhy. Fig. 4 C D C G End Rhy. Fig. 4 C5/G

Gtr. 2

Gtr. 4

12 12 12 12 12 12 12 12 12 12	11 11 9 9 9 / 7	7 7 7 / 12 12 12 12 12 12 12 12
10 10 10 10 10 10 10 10 10 10	9 9 7 7 7 / 5	5 5 5 / 10 10 10 10 10 10 10 10

D5/A C5/G G C5/G



11	11	9	9	9	7	7	7	7	7	7	7	7	10	10	10	10	10	17	17	
9	9	7	7	7	5	5	5	5	5	5	5	5	5	17	17	17	17	17	15	15

[illegible]

Gtr. 5 (acous.): w/ Rhy. Fig. 1, 10 times

Gtr. 1: w/ Rhy. Fill 2, 10 times

G

Voc. Fig. 1

D5/A C5/G C5/G

8va (Oo, oo, oo, oo, oo, oo.)

14 14 14 14 15 15 15 15 15 15 15 15 18 20

12 12 12 12 13 13 13 13 13 13 13 13 15 17

Bkgd. voc. : w/ Voc. Fig. 1, 5 times

G

D5/A C5/G End Voc. Fig. 1 C5/G

8va (Oo, oo, oo, oo, oo, oo.)

20 20 20 20 20 20 20 20 18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 18

17 17 17 17 17 17 17 17 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

D5/A C5/G

8va

20 20 20 20 20 20 20 20 20 20 20 20 1/2 20 20 full 20 20 1 20

17 17 17 17 17 17 17 17 17 17 17 17 1/2 17 17 full 17 17 1 17

Gtrs. 2 & 3: w/ Rhy. Fills 3 & 3A, 4 times (see next page)

G

C5/G

8va

full 20 20 20 20 20 20 20 20 20 20 1 20 1/2 full 20 20 1 20 1 1/2 20 20

17 17 17 17 17 17 17 17 17 17 17 17 1/2 17 17 full 17 17 1 17 1 1/2 17 17

Rhy. Fill 2

*Gtr. 1

w/ clean tone & leslie effect

TAB

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

*Capo XII

Surf Wax America

Words and Music by Rivers Cuomo and Patrick Wilson

Tune Down 1/2 Step:

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

Intro

Fast ♩ = 165

Verse

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

Dadd4 C

*Dadd4 C G/B G

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

mf let ring throughout

T 3 0 1 0
 A 4 0 0 2 0
 B 2 0 0 0 0

*Chord symbols reflect overall tonality.

G/B G D C G/B G

bot - tle of beer. The wave is com - in', but I ain't got no fear.

Dadd4 C G/B G Dadd4 C

I'm wax - in' down so that I'll go real fast. I'm wax - in' down be - cause it's

Gtr. 2 (dist.) 15ma *mp* *fdbk. *loco* *p* vol. swell

*Microphonic fdbk., not caused by string vibration.

Verse

Gtr. 1 tacet

D/A

C/G

G5

G/B G

real - ly a blast.

2. I'm go - in' surf - in' 'cause I don't like your face.
 3. My bud - dies and their hon - eys all come a - long.

Rhy. Fig. 2

fdbk. *f*

(5) (5)

pitch: D

D/A C/G G5 Gtr. 2: w/ Rhy. Fig. 2 D/A C/G

I'm bail - in' out be - cause I hate the race ____ of Ratts that run Round and
 They seem in - vin - ci - ble as they surf a - long. ____ The sea is roll - in' like a

End Rhy. Fig. 2

G5 D/A C/G G5

Round in the maze. ____ I'm go - in' surf - in', I'm go - in' surf - in'!
 thou - sand pound keg. ____ We're go - in' surf - in', We're go - in' surf - in'!

Chorus

C G5 C G5

You take your car to work, I'll take my board.

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

Gtr. 2: w/ Rhy. Fig. 3

C G5 C G5

And when you're out of fuel I'm still a - float.

To Coda

1. **Interlude**

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

Dadd4 C G/B G Dadd4 C G/B G

8va fdbk. p vol. swell f

2. **Chorus**

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

C G5 C

You take your car to work, I'll take my

Gtr. 3 (dist.) f

G5 C G5

board. And when you're out of fuel

7 7 7 7 7 7 7 7	5 5 5 5 7 7 8 8	7 7 5 5 4 4 4 4
5 5 5 5 5 5 5 5	2 2 2 2 4 4 5 5	5 5 3 3 2 2 2 2

C G5

I'm still a - float.

Bridge
Gtr. 3 tacet
A5 C5

All a - long the

Rhy. Fig. 4
Gtr. 2

5 5 5 5 7 7 8 8	7 7 7 7 7 7 7 7	2 2 2 2 5 5 5 5
2 2 2 2 4 4 5 5	5 5 5 5 5 5 5 5	0 0 0 0 3 3 3 3

*Bkgd. voc., 2nd time only.

G5 A5 C5 G5

un - der - tow is strength - en - ing its hold.

End Rhy. Fig. 4

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

Gtr. 2: w/ Rhy. Fig. 4
A5 C5 G5 A5 C5

I nev - er thought it would come to this. Now I can nev - er go

Interlude
 Freely ♩ = 125
 Half-Time Feel

Gtr. 2 tacet
 C

N.C.

G5

home.

Gtr. 1

mp w/ amplifier vibrato
 play 1st time only

*Gtr. 4 Riff A

p

End Riff A

0 1 0 2 3

3 5 2 5

*Organ arr. for gtr.

Gtr. 4: w/ Riff A, 4 times

You take your car to work, I'll take my board.

Gtr. 1

p *mp* *p*

7

Gtr. 1 tacet

And when you're out of fuel I'm still a - float.

All a - long the un - der - tow is strength - en - ing its hold.
 (You take your car to work, I'll take my board.)

*Gtr. 1

cresc.

0 7

*Two gtrs. arr. for one.

accel.

I nev - er thought it'd come out to this. Now I can nev - er go home.
(And when you're out of fuel I'm still a - float.)

p mp p accel.

12

⊕ **Coda**

Chorus

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

C *G5* *C*

You take your car, I'll take my

Gtr. 3
f

5 5 5 5 7 7 8 8 | 7 7 7 7 7 7 7 7 | 5 5 5 5 7 7 8 8
2 2 2 2 4 4 5 5 | 5 5 5 5 5 5 5 5 | 2 2 2 2 4 4 5 5

G5 *C* *G5* *C*

board. You take your car, I'll take my

7 7 7 7 7 7 7 7 | 5 5 5 5 7 7 8 8 | 7 7 5 5 4 4 4 4 | 5 5 5 5 7 7 8 8
2 2 2 2 4 4 5 5 | 2 2 2 2 4 4 5 5 | 5 5 3 3 2 2 2 2 | 2 2 2 2 4 4 5 5

G5 *Outro* *C5* *G/B* *G5* *G/B* *G5*

board. Let's go!

Gtrs. 2 & 3

12 12 12 12 12 12 12 12 | . 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 |

Say It Ain't So

Words and Music by Rivers Cuomo

Tune Down 1/2 Step:

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

Intro

Slowly $\text{♩} = 76$

C#m7 G#add#9 A E

Rhy. Fig. 1

Gtr. 1 (clean) *mf* let ring -----

TAB

C#m7 G#add#9 A E

Oh

End Rhy. Fig. 1

let ring -----

Gtr. 1: w/ Rhy. Fig. 1

C#m G# A E C#m G#

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

Gtr. 2 (clean) *mp*

yeah. —

All right. —

Verse

Gtr. 2: w/ Rhy. Fig. 2, 4 times, 1st time

Gtr. 2: w/ Rhy. Fig. 2, 3 times, 2nd time

*C#m

G#

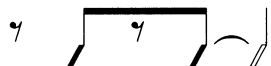
A

E

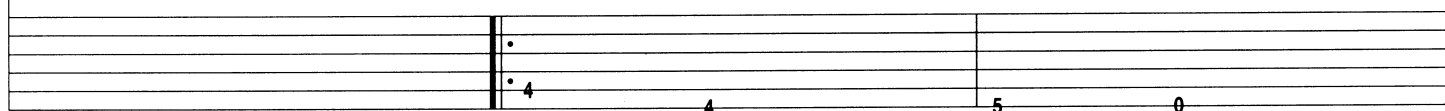
A

E

End Rhy. Fig. 3



1. Some-bod - y's Heine - e is crowd - in' my ice - box.
2. Flip on the tel - e', wres - tle with Jim - my.



*Chord symbols represent combined tonality.

Gtr. 1: w/ Riff A, 2 times

C#m

G#

A

E

C#m

G#



Some-bod - y's cold one - is giv - in' me chills. - Guess I'll just close - my eyes. -
Some-thing is a bub - ling - be - hind my back. - The bot - tle is read - y to

1.

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

C#m7

G#add#9

A

E



Oh yeah. - All right. - Feels

Gtr. 2: w/ Rhy. Fig. 3

C#m

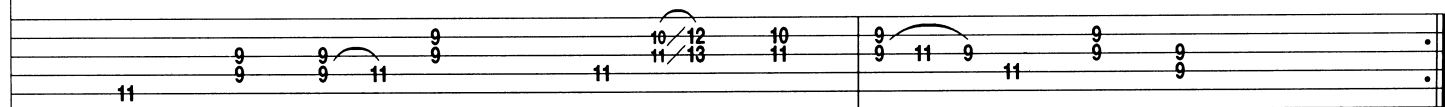
G#

A

E



good - in - side. -



2.

Chorus

Gtrs. 1 & 2 tacet
 Gtr. 4: w/ Riff B, 2nd time
 Gtrs. 5 & 6: w/ Fill 1, 2nd time
 C#5 G#5

A E A5 E5

blow. _____ Say it ain't so. _____

*Gtr. 3 (dist.)

Rhy. Fig. 4 End Rhy. Fig. 4

p *f* *f*

** fdbk. (X) (X)

vol. swell

pitch: F# E

6 4 6 4 6 4 7 5 2 0 2 0

*Two gtrs. arr. for one. **Microphonic fdbk., not caused by string vibration.

Gtr. 3: w/ Rhy. Fig. 4, 2 1/2 times
 Gtr. 4: w/ Riff B, 2nd time

Gtr. 4: w/ Riff B, 2nd time
 C#5 G#5

C#5 G#5 A5 E5

Your drug _____ is a heart - break - er. _____

To Coda

A5 E5 C#5 G#5 A5 E5

Say it ain't so. _____ My love _____ is a life tak - er. _____

Gtr. 3

7 5 7 5 2 0

Fill 1

Gtr. 5

8va

fdbk.

TAB

17 (17) 17

Gtr. 6

8va

TAB

17

Interlude

Gtr. 2: w/ Rhy. Fig. 2
C#m7 G#add#9 A E

Gtr. 1

mf let ring

Gtr. 3

(2/6)

Gtr. 2: w/ Rhy. Fig. 3
C#m G# A E

Gtr. 1

full

Verse

Gtr. 2: w/ Rhy. Fig. 2, 4 times
C#m G# A E C#m G#

3. I can't con - front _ you. I nev - er could _ do that which might hurt _ you, _ so

A E C#m G#

try and be cool. _ When I say this way _ is a

Rhy. Fig. 5

A E

Gtr. 1: w/ Rhy. Fig. 5
C#m G#

wa - ter slide a - way from me that takes you fur - ther ev - er - y day. _____ So be

End Rhy. Fig. 5

Chorus

Gtrs. 1 & 2 tacet

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

C#5

G#5

A E

cool. _____

Gtr. 3

p _____ *f*

**

(X)

Riff B

End Riff B

f 1/2 1/2

0 4 (4) 0 4 (4)

*Gtr. 4 (dist.)

*Two gtrs. arr. for one.

**Random fdbk. noise.

A5 E5

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

Say it ain't so. _____ Your drug _____ is a heart - break - er. _____

A5 E5

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

Say it ain't so. _____ My love _____ is a

Gtr. 3

6 6 6 6 5 5 5 5

6 6 6 6 X X X X

4 4 4 4 4 4 4 4

Bridge

Gtr. 4 tacet
B5

Bmaj7

E5

G5

A^{type2}

E5

E

③
9fr

Gtr. 4

life ta - ker. — Dear dad - dy, I write you in spite of years of si - lence.

Rhy. Fig. 6

End Rhy. Fig. 6

Gtr. 3: w/ Rhy. Fig. 6

B5

Bmaj7

E5

G5

You've cleaned up, found Je - sus, things are good or so I hear.

B5

Bmaj7

E5

G5

This bot - tle of Ste - ven's a - wak - ens an - cient feel - ings.

Gtr. 3

Gtr. 3: w/ Rhy. Fig. 6, 1st meas.

B5

Bmaj7

E5

G5

Gtr. 3

Like fa - ther, step - fa - ther, the son is drown - ing in the

C#5/G#

Rhy. Fig. 7

G#^{type2}

A^{type2}

E^I

End Rhy. Fig. 7

flood, yeah, yeah, yeah, — yeah, yeah. —

Guitar Solo

Gtr. 3: w/ Rhy. Fig. 7, 2 times

C#5/G#

G#

A

E

C#5/G#

G#

Gtr. 5
(dist.)

8va

Full musical score for the first system, featuring Gtr. 5 (dist.) and Gtr. 3. The score includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The guitar part for Gtr. 5 is marked with a forte (f) dynamic and includes a 'full' bowing instruction. The guitar part for Gtr. 3 is marked with a forte (f) dynamic and includes a 'full' bowing instruction. The score includes a 'semi-harm.' (semi-harmonic) instruction. The fretboard diagram shows fingerings for Gtr. 5 (19, (19), 17, 20, 18, 20, 18, 18, (18), 16, 18, (18)) and Gtr. 3 (19, (19), 17, 20, 18, 20, 18, 18, (18), 16, 18, (18)).

D. S. al Coda

A

E

C#5/G#

G# type2

A type2

E5

Gtr. 3

Gtr. 5

8va

Full musical score for the second system, featuring Gtr. 5 and Gtr. 3. The score includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The guitar part for Gtr. 5 is marked with a forte (f) dynamic and includes a 'full' bowing instruction. The guitar part for Gtr. 3 is marked with a forte (f) dynamic and includes a 'full' bowing instruction. The score includes a 'P.H.' (Pizzicato Harmonic) instruction. The fretboard diagram shows fingerings for Gtr. 5 (18, (18), 16, 18, 18, 16, 18, 19, 21, 17, 16, (16), 16, 18, 19, 17, 16, 16, (16), 14, 16) and Gtr. 3 (16, 18, 17, 19, 21, 17, 16, (16), 16, 18, 19, 17, 16, 16, (16), 14, 16).

Gtr. 6 (dist.)

8va

Full musical score for the third system, featuring Gtr. 6 (dist.) and Gtr. 3. The score includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The guitar part for Gtr. 6 (dist.) is marked with a forte (f) dynamic and includes a 'full' bowing instruction. The guitar part for Gtr. 3 is marked with a forte (f) dynamic and includes a 'full' bowing instruction. The score includes a '1/2' (half) instruction. The fretboard diagram shows fingerings for Gtr. 6 (dist.) (16, 18, 17, 19, 17, 16, 16, (16), 14, 16) and Gtr. 3 (16, 18, 17, 19, 17, 16, 16, (16), 14, 16).

Coda

C#5/G#

G# type2

A type2

E5

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

Gtr. 3

w/ random fdbk.

Full musical score for the Coda section, featuring Gtr. 3 and Gtr. 1. The score includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The guitar part for Gtr. 3 is marked with a forte (f) dynamic and includes a 'full' bowing instruction. The guitar part for Gtr. 1 is marked with a mezzo-forte (mf) dynamic and includes a 'let ring' instruction. The score includes a 'w/ random fdbk.' (with random feedback) instruction. The fretboard diagram shows fingerings for Gtr. 3 (4, 5, 4, X, 0, 6, 6, 5, 0, 6, 6, 7, 7, 5, X, X, 0, 0, 1, 2) and Gtr. 1 (4, 5, 4, X, 0, 6, 6, 5, 0, 6, 6, 7, 7, 5, X, X, 0, 0, 1, 2).

My love —

is a life

tak - er. —

Gtr. 1

mf

let ring —

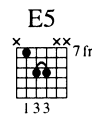
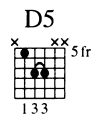
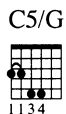
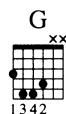
Full musical score for the Coda section, featuring Gtr. 1. The score includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The guitar part for Gtr. 1 is marked with a mezzo-forte (mf) dynamic and includes a 'let ring' instruction. The fretboard diagram shows fingerings for Gtr. 1 (4, 5, 4, X, 0, 6, 6, 5, 0, 6, 6, 7, 7, 5, X, X, 0, 0, 1, 2).

In the Garage

Words and Music by Rivers Cuomo

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 Slow $\text{♩} = 98$

(w/ harmonica)

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

G D Am Em G D

mp let ring throughout

T	0	0	3	0	2	0	1	2	0	0	0	0	0	3	0	2	0
A					4												
B	3			5	5		0			2	0			5	4	2	

Verse

Gtr. 1 tacet
C5/G

C C/B C/A G D5/A E5

1. I've got the Dun-geon Mas-ter's Guide. —
 2. I've got pos-ters on the wall. —

Gtr. 2 (elec.) Rhy. Fig. 2

End Rhy. Fig. 1

f w/ heavy dist.

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

C5/G D5/A E5 C5/G D5/A

I've got a twelve sid-ed die. — I've got Kit-ty Pryde —
 My fav-'rite rock group, Kiss. — I've got Ace Freh —

End Rhy. Fig. 2

(cont. in slash)

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

G C5/G G C5/G G D5 E ^⑥ open

Rhy. Fig. 3

Gtr. 2

ley, and Night-craw-ler, too. } Wait-ing there for me, yes I do, —
I've got Pet-er Criss. — }

Rhy. Fig. 3A

Gtr. 3 (elec.)

ff
w/ heavy dist.

let ring- - -

Fingerings for guitar 2: 4 4 4 4 5 5 5 4 | 4 4 4 4 5 5 5 4 | 5 5 7 0

Fingerings for guitar 3: 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

E5 D5 E ^⑥ open E5

Chorus
G5 D5/A

End Rhy. Fig. 3
(cont. in notation)

I do. — In the g'rage

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

End Rhy. Fig. 3A Rhy. Fig. 4
Gtrs. 2 & 3

Fingerings for guitar 2: 8 7 8 7 7 5 0 | 8 7 8 7 9 7 | 5 5 5 5 0 0 0 0

Fingerings for guitar 3: (0) 0 | 0 0 0 0 0 0 | 5 5 5 5 0 0 0 0

A5 E5 G5 D5/A C5 G/B A5 G5

I feel safe, no one cares a - bout my ways.

Fingerings for guitar 2: 2 2 2 2 2 2 2 2 | 5 5 5 5 0 0 0 0 | 5 5 5 5 0 5 5 5

Fingerings for guitar 3: 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 3 3 3 3 0 3 3 3

To Coda 2 ⊕

D5/A A5 E5 G5 D5/A

In the g'rage where I be - long, no one hears me

To Coda 1 ⊕

Interlude

(w/ harmonica)

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

G D

C5 G/B A5 G5 A5 G5

sing this song. In the g'rage.

End Rhy. Fig. 4

Verse

Gtrs. 1 & 2 tacet

N.C. (C5/G)

(D5/A) (E5)

Am Em G D C C/B C/A G

3. I've got an e-lec-tric gui - tar.

(C5/G) (D5/A) (E5) (C5/G) (D5/A) (G) G

I play my stu - pid songs. I write these stu - pid words, and I love ev-'ry-one.

Gtrs. 2 & 3

f

D.S. al Coda 1

Gtr. 2: w/ Rhy Fig. 3, 2nd through 5th meas.

C5/G G G5 D5 E5 D5 E5

Wait-ing there for me, yes I do, I do.

Gtr. 3

let ring

⊕ Coda 1

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 2

Gtr. 3: tacet

Gtrs. 2 & 3: w/ Rhy. Fig. 4, last 2 meas.

A5

G5

G5/G

D5/A

In the g'rage. Yeah!

Gtr. 4 (elec.)

f w/ heavy dist.

full

5 7

7 9

9 11

E5

C5/G

D5/A

full

full

full

full

(9) 14 12 10 17 15 19 17

0 3 5 0 5 0 5 0 5 0 5 0 7 9

E5

C5/G

D5/A

8va

loco

(0) 19 18 18

0 3 5 0 5 0 5 0 5 0 5 7 8

Gtrs. 2 & 3: w/ Rhy. Figs. 3 & 3A
*(w/ harmonica & ad lib. voc.)

G

C5/G

G

C5/G

G

G5

D5

(8) 15 13 12 13 12 14 12

15 13 12 13 12 14 12

15 12 15

*next 3 meas.

D.S. al Coda 2

E5

D5

E5

8va

full

full

full

full

(15) (0) 15 (15) 12 15 14 12 14 12

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

⊕ Coda 2

Outro-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 4, 1st 7 meas.

C5 G/B A5 G5 G5 D5/A A5 E5

sing this song. In the g'rage I feel safe,

G5 D5/A C5 G/B A5 G5 D5/A A5 E5

no one laughs a - bout my ways. In the g'rage where I be - long,

G5 D5/A E5 D5 C5 G5 D5/A

no one hears me, no one hears me, no one hears me,

Gtrs. 2 & 3

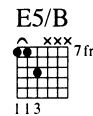
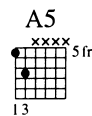
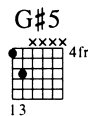
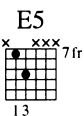
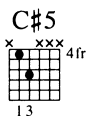
C5 G/B A5 G5 (w/ harmonica) A5 G5 A5 G5

(sing this song.)

* As chord dies out flick toggle switch randomly.

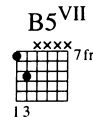
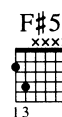
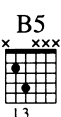
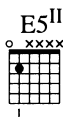
Holiday

Words and Music by Rivers Cuomo



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 $\text{♩} = 80$

N.C.

Grtr. 1 (dist.)

Grtr. 1 (dist.)

mf

E5 F#5 G#5

full full full full

T
A
B

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

Grtr. 2 (dist.)

Grtr. 2 (dist.)

f

T
A
B

2 2 2 2 2 4 6 6 6 6 6 6

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

A5

B5

A5 B5 A5

E5

F#5 G#5

grad. bend

1/2 full 1/2 full 1/2

5 7 5 9 (9) 7 10 8 (8) 10 10 10 10 10 10 10 10

T
A
B

7 7 7 7 7 7 9 9 9 7 9 7 2 2 2 2 2 4 6 6 6 6 6 6

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

Verse

Gtr. 1 tacet, 1st time

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

A5

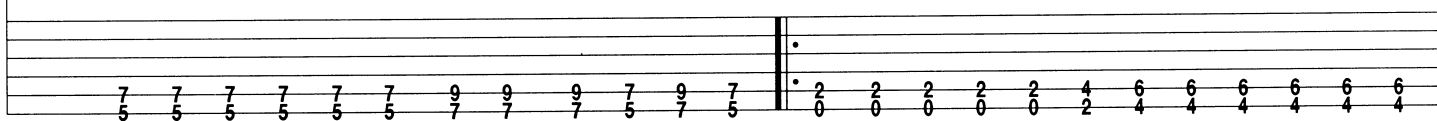
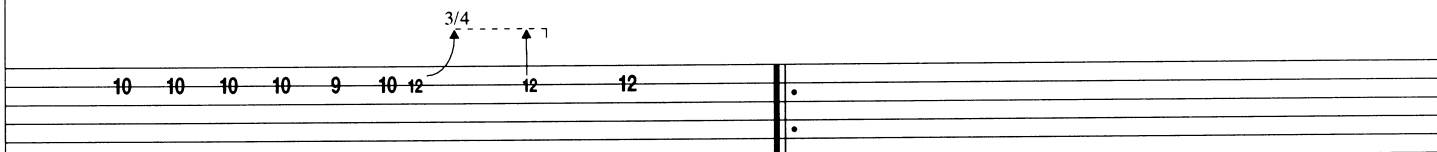
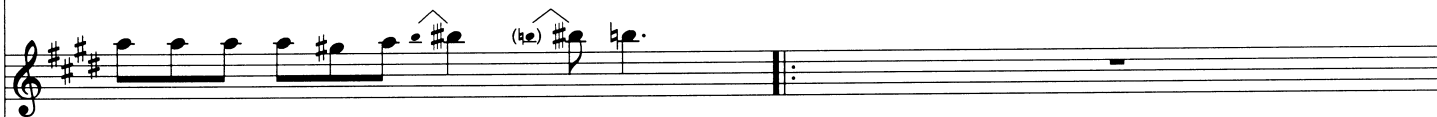
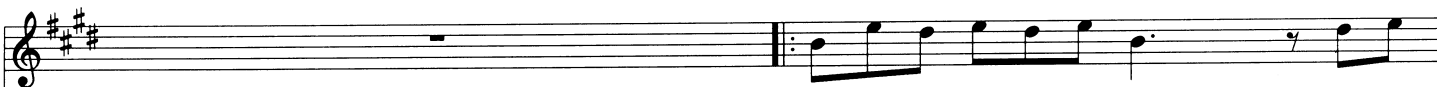
B5

A5 B5 A5

E5

F#5 G#5

1. Let's go a - way for a while, you and
2. Don't both - er to pack your bags or your



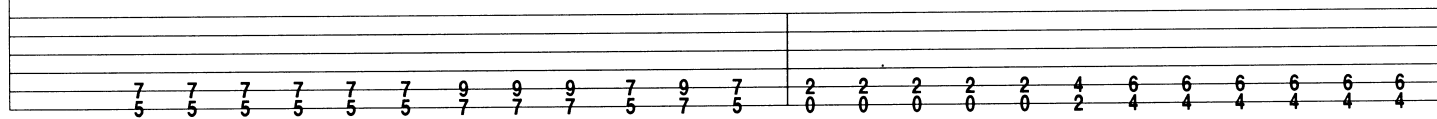
A5

B5

A5 B5 A5 E5

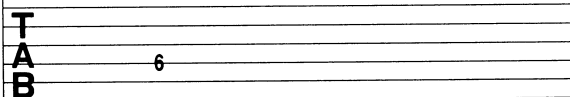
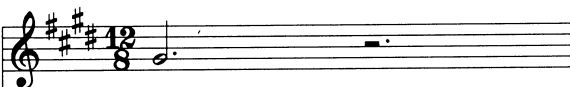
F#5 G#5

- I, to a strange and dis - tant land, where they speak no word of
- map. We won't need them where we're goin'. We're go - in' where the wind is



Fill 1

Gtr. 1



E5^{II} B5 C5 B5 E5^{II} B5 C5 B5

heart - beat, heart - beat.

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

E5^{II} F#5 G#5 A5 B5^{VII} A5 B5^{VII} A5 (cont. in notation)

stay on a hol - i - day, far a - way, let's go to -

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

2. A5 E5 G#5 A5 E5/B

stay on a hol - i - day, far a - way, let's go to -

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

A5 E5^{II} G#5 E5^{II} B5 C5 B5

Rhy. Fig. 2A End Rhy. Fig. 2A

day in a heart - beat, heart - beat,

Rhy. Fig. 2 End Rhy. Fig. 2

7 7 7 7 7 7 2 6 2 2 2 2 2 4 5 5 5 5 5 4

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

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

E5 B5 C5 B5 E5 B5 C5 B5

heart - beat, heart - beat,

E5^{II} B5 C5

Gtr. 2

heart - beat.

Riff A End Riff A

Gtr. 1

full

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

15 15 15 15 15 15 15 15 15 15 15 15 15 15

Bridge

C#5

All gtrs. tacet
N.C.

We will write a post - card to our friends and fam - i -

full

12 15

ly in free verse. We will write a post - card to our

On the road with Ker - o - uac, shel - tered in his

friends and fam - i - ly in free verse. We will write a

Biv - o - uac. On this road will nev - er die.

post - card to our friends and fam - i - ly in free verse.

Gtr. 1
pp

7

Gtr. 2
8va
fdbk.
mf

16 (16) (16) 14 12

Gtr. 3 (dist.)
8va
Gtr. 3
fdbk. *mf*
Gtr. 4 (dist.) *divisi* fdbk. *mf*

20 20 16

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

E5

B5 C5

B5

E5

B5

B5

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

E5

B5 C5

B5

E5

B5

B5

Verse

Gtr. 2: w/ Rhy. Fig. 1

E5

F#5 G#5

A5

B5

A5 B5 A

E5

F#5 G#5

Chorus

E5^{II}

G#5

A5

A5

B5

Gtr. 2

E5/B A5 E5^{II} G#5 A5

way, to stay on a hol - i - day, far a -

9 9 9 9 9 9 7 7 7 7 7 7 9 9 9 9 9 9 9 9 9 9

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

5 5 5 5 5 5

E5/B A5 E5 G#5

way, to stay on a hol - i

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

7 7 7 7 7 7 5 5 5 5 5 5 2 6 0 4

5 5 5 5 5 5

A5 E5/B A5 E5^{II} G#5

day, far a - way, to stay on a hol - i -

(Let's go a - way! Let's go a - way!)

9 9 9 9 9 9 7 7 7 7 7 7 9 9 9 9 9 9

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

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

A5

E5/B

A5

E5

G#5

(cont. in notation)

day, far a - way, to stay in a heart - beat. _____
 Let's go a - way! Let's go a - way! _____

Gtrs. 1 & 2

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

A5

C#5

B5

F#5

Free Time
E5

rit.

rit.

*8va

*fdbk

1/4

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

Gtr. 1

8va

loco

(2) 4

Gtr. 2

8va

fdbk.

(0)

*overtone fdbk.

Only in Dreams

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 ♩ = 78

Gtr. 1: w/ Rhy. Fig. 1,
 5 times, simile
 G/B Cadd9

N.C.

G/B

Cadd9

Asus4

D7

D6

D7

D6

End Rhy. Fig. 1

(bass & cymbal) Gtr. 1 (acous.)

mf

T	3	3	3	3	3	3	3	3	3	3	3	5	4	5	4
A	0	0	0	0	0	0	0	2	2	2	2	2	4	2	4
B	2	2	2	3	3	3	3	0	0	0	0	5	5	5	5

Gtr. 2 (elec.)

Asus4 Riff A

D7

D6

D7

D6

G/B

Cadd9

Asus4

D7

D6

D7

D6

G/B

Cadd9

Asus4

D7

D6

D7

D6

G/B

Cadd9

Asus4

D7

D6

D7

D6

mf w/ clean tone

Harm. ----- 1/2 let ring ----- 1/2 let ring ----- 1/2

12	12	12	12	0	0	0	1	0	0	6	(6)	10	10
----	----	----	----	---	---	---	---	---	---	---	-----	----	----

G/B Cadd9 Asus4 D7 D6 D7 D6 G/B Cadd9

let ring ----- 1/2 let ring ----- 1/2 let ring ----- 1/2

0	0	0	0	1	0	0	6	(6)	8	8	0	0	0	1	0
---	---	---	---	---	---	---	---	-----	---	---	---	---	---	---	---

Asus4 D7 D6 D7 D6 G/B Cadd9 Asus4 D7 D6 D7 D6 End Riff A

let ring ----- 1/2 let ring ----- 1/2 let ring ----- 1/2

(0)	0	6	(6)	10	10	0	0	0	0	1	0	0	6	(6)	8	8
-----	---	---	-----	----	----	---	---	---	---	---	---	---	---	-----	---	---

Verse

Gtr. 1: w/ Rhy. Fig. 1, 8 times, simile

Gtr. 2 tacet

G/B Cadd9 Asus4 D7 D6 D7 D6 G/B Cadd9 Asus4 D7 D6 D7 D6

1. You can't _ re - sist _ her, she's in _ your bones. _

G/B Cadd9 Asus4 D7 D6 D7 D6 G/B Cadd9

Gtr. 2: w/ Riff A
Asus4 D7 D6 D7 D6

She is _ your mar - row and your ride home.

G/B Cadd9 Asus4 D7 D6 D7 D6 G/B Cadd9 Asus4 D7 D6 D7 D6

You can't _ a - void _ her, she's in _ the air. _ (In the

G/B Cadd9 Asus4 D7 D6 D7 D6 G/B Cadd9

air.) In be - tween mol - e - cules _ of ox - y - gen _ and car -

Chorus

Gtrs. 1 & 2 tacet

Asus4 D7 D6 D7 D6 B5 A5 G5 C5 B5 A5

- bon di - ox - ide. On - ly in dreams _ we see what it means. _

Gtrs. 3 & 4 (elec.)

p *ff* w/ dist.

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

7 7 5 3 3 3 3 3 3 8 8 7 5 5 5 5 5

**Bkgd. voc., 2nd time only.

B5 A5 G5 C5 B5 A5 F5 Bb5

Reach out our hands, _ hold on to hers. _ But when we wake, _

Gtrs. 3 & 4

Gtr. 3

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

7 7 5 3 3 3 3 3 8 8 7 5 5 5 5 5 5

3 3 3 8 8 8 8 8

1 1 1 6 6 6 6 6

Gtr. 4

10 10 10 8 8 8 8 8

8 8 8 8 8 8 8 8

G5 C5 B5 A5 G5 C5 C#5 D5

it's all been e - rased. And so it seems, on - ly in

Gtrs. 3 & 4

5	5	5	10	10	10	10	10	9	9	7	5	5	5	5	5	5	5	6	7
5	5	5	10	10	10	10	10	9	9	7	5	5	5	5	5	5	5	6	7
3	3	3	8	8	8	8	8	7	7	5	3	3	3	3	3	3	3	4	5

To Coda ⊕

Gtrs. 3 & 4 tacet
N.C. G/B Cadd9 Asus4 D7 D6 D7 D6

dreams.

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1

Gtrs. 3 & 4 Gtr. 2

Harm. let ring

Verse

Gtr. 1 tacet
N.C.

Gtr. 2 tacet

2. You walk _ up to _ her, ask her _ to dance. _

Gtr. 2
Harm.
let ring _

Gtr. 3

pp
fdbk.

12 2

She says, _ "Hey ba - by I _ just might take the chance." _

Gtr. 2: w/ Riff A

fdbk.

mp p

(2) 4 (0)

Gtr. 1: w/ Rhy. Fig. 1, 4 times
G/B Cadd9 Asus4 D7 D6 D7 D6 G/B Cadd9

You say _ it's a good _ thing that you float _ in the air. _

fdbk.

pp mf pp

10 (10)

Asus4 D7 D6 D7 D6 G/B Cadd9 Asus4 D7 D6 D7 D6

(In the air.) That way _ there's no _ way I _ will crush _
(I will

* (In the air.)

fdbk.

mf

(10) 10 8 7

*Played slightly behind the beat.

D.S. al Coda

G/B Cadd9 Asus4 D7 D6 D7 D6

crush your pret - ty toe - nails in - to a thous - and piec - es.
your pret - ty toe - nails to a...)

Harm. *p* Harm.

7 12 7

⊕ *Coda*

Gtr. 1: w/ Rhy. Fig. 2, 3 times
G/B Cadd9 Asus4 D7 D6 D7 D6 G/B Cadd9 Asus4 D7 D6 D7 D6 G/B Cadd9 Gtr. 2 tacet
Asus4 D7 D6 D7 D6

On - ly in dreams, on - ly in dreams, on - ly in

Gtr. 2

0 0 4 0 0 4 0

Gtr. 3

8va -----

p fdbk. *mp* Gtr. 4 Harm. fdbk.

7 14

Gtrs. 1 & 4 tacet N.C. (B5) (E5) (A5) (D5) (C5) Gtr. 3: w/ Rhy. Fig. 3, 3 times (B5) (E5) (A5) (D5) (C5)

dreams, on - ly in dreams, on - ly in

Rhy. Fig. 3 *loco* *ff* End Rhy. Fig. 3

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

(B5) (E5) (A5) (D5) (C5) (B5) (E5) (A5) (D5) (C5)

dreams, on - ly in dreams.

Outro

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

N.C. (B5) (E5)

(A5)

(D5)

(C5)

(B5)

(E5)

Gtr. 4

(A5)

(D5)

(C5)

(B5)

(E5)

(A5)

(D5)

(C5)

(B5)

(E5)

(A5)

(D5)

(C5)

Gtr. 3

(B5)

Gtr. 4

N.C.

(G)

fdbk.

* mf

p

*volume swells

(C) (G)

7 8 7 8 8 8 8 8 8 8 9 8 9 8 (0)

5 (5) 4

5 4

p *mf* *p* *p* *mf* *p*

(C) (G)

7 8 7 8 X X 9 8 8 8 8 8 8 8 (0)

5 (5) 4

7 9

p *mf* *p* *mf* *p* *mf*

(C) (G)

7 7 8 7 8 9 9 0

9 11

12

p *mf*

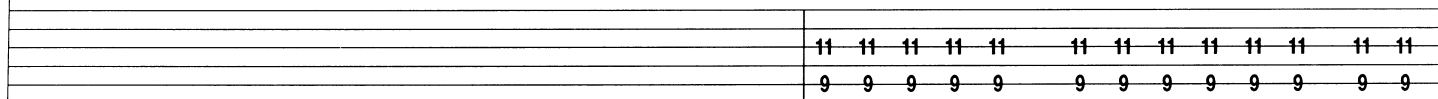
Gtr. 2

(C)

N.C.



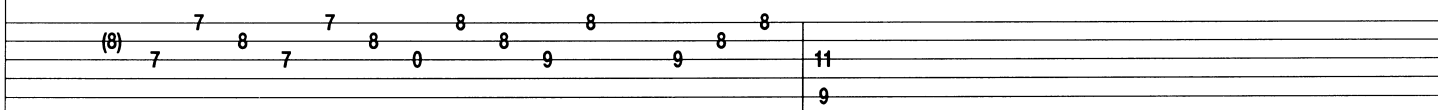
p w/ dist.



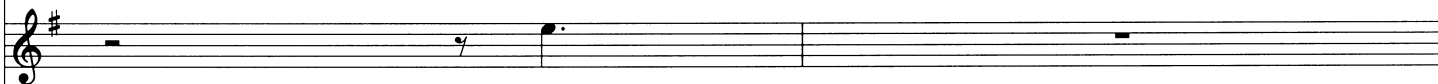
Gtr. 3



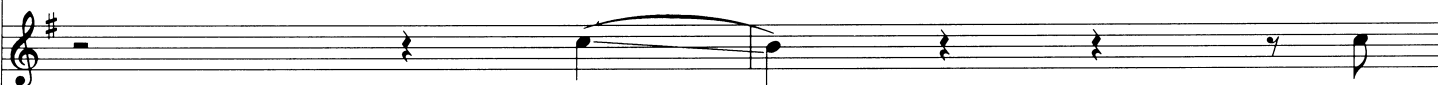
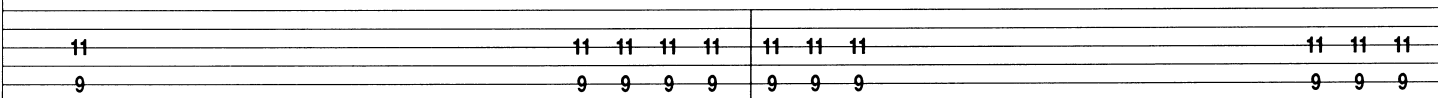
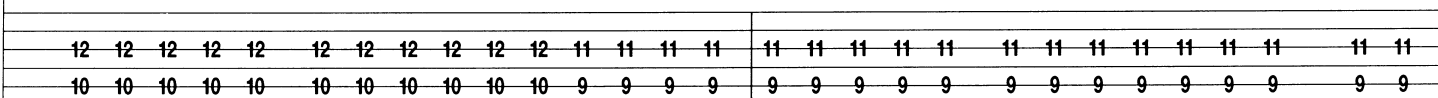
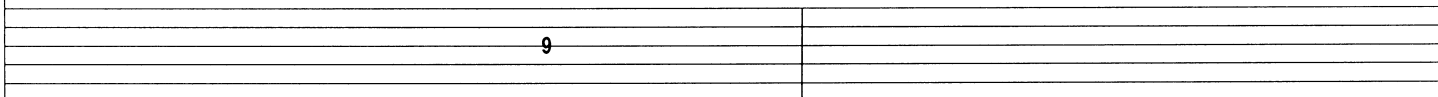
p w/ dist.



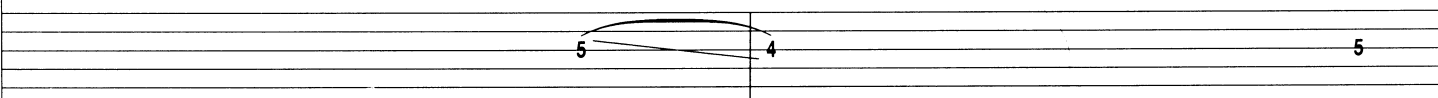
Gtr. 4



pp



p $\leftarrow$ *mf* $\rightarrow$ *p*



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

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

p < *mf* > *p*

4															5													

mf

11	12	12	12	12	12	12	12	14	14	14	14	14	14	14	7	7	7	7	7	7	7	7	9	9	9	9	9	9	9
9	10	10	10	10	10	10	10	12	12	12	12	12	12	12	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7

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

fdbk.

fdbk.

4															5													

ff

14 14 14 14 14 14 14 14 14 14 14 14 14 14 0 14 14 14 14 15 15 15 15 14 14 14 14 15 15 15 15

11 11 11 11 11 11 11 11 11 11 11 11 11 11 0 11 11 11 11 12 12 12 12 11 11 11 11 12 12 12 12

15 15 15 15 15 15 15 15 17 17 17 17 17 17 17 17 15 15 15 15 15 15 15 15 15 15 15 15 15 15

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

8va -

(o)

fdbk.

pp

4

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

14 14 14 14 12 12 12 12 11 11 11 11 12 12 12 12 14 14 14 14 12 12 12 12 12 12 12 12 12 12

8va -

17 17 17 17 17 17 17 17 20 20 20 20 20 20 20 20 19 19 19 19 19 19 19 19 19 19 19 19 19 19

14 14 14 14 14 14 14 14 17 17 17 17 17 17 17 17 16 16 16 16 16 16 16 16 16 16 16 16 16 16

fdbk.

mp

f

mf

7

8va -

fff

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

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

8va -

19 19 19 19 20 20 20 20 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 15 15 15 15 17 17 19 19

16 16 16 16 17 17 17 17 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 12 12 12 12 14 14 16 16

fdbk. *mp*

(7)

8va -

20 20 20 20 20 20 20 20 22

17 17 17 17 17 17 17 17 19

8va -

20 20 20 20 20 20 20 20 14 14 14 14 14 14 14 14 15 15 15 15 15 15 15 15 20 20 20 20 19 19 17 17

17 17 17 17 17 17 17 17 11 11 11 11 11 11 11 11 12 12 12 12 12 12 12 12 17 17 17 17 16 16 14 14

*fdbk. *f*

(7)

*Let overtones of fdbk. ring through.

Gtr 4: w/ Rhy. Fig. 3, 7 times

[illegible]

8va

20 20 20 20 19 19 17 17 20 20 20 20 19 19 17 17 22 22 22 22 22 22 22 22 15 15 15 15 15 15 15 15

17 17 17 17 16 16 14 14 17 17 17 17 16 16 14 14 19 19 19 19 19 19 19 19 12 12 12 12 12 12 12 12

Musical score for 'f dbk.' (first double bass). The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The notation includes a whole note chord consisting of F#4, A4, and C5, followed by a whole rest. The text 'f dbk.' is written below the staff.

8va -

Gtr. 2

19 19 19 19 17 17 17 17 15 15 15 15 14 14 14 14 | 15 15 15 15 15 15 15 22 22 22 22 22 22 22 22

16 16 16 16 14 14 14 14 12 12 12 12 11 11 11 11 | 12 12 12 12 12 12 12 19 19 19 19 19 19 19 19

8va

Gtr. 3

8 8 8 8 8 8 8 8 14 14 14 14 12 12 12 12 10 10 10 10 10 10 15 15 15 15 15 15 15 15 15

5 5 5 5 5 5 5 5 11 11 11 11 9 9 9 9 7 7 7 7 7 7 12 12 12 12 12 12 12 12 12

8va

19 19 19 19 17 17 17 17 15 15 15 15 14 14 14 14 | 15 15 15 15 14 14 14 14 10 10 10 10 10 10 14 14

16 16 16 16 14 14 14 14 12 12 12 12 11 11 11 11 | 12 12 12 12 11 11 11 11 7 7 7 7 7 7 11 11

8va

8 8 8 8 8 8 8 8 14 14 14 14 12 12 12 12 | 10 10 10 10 10 10 15 15 15 15 15 15 15 15 15

5 5 5 5 5 5 5 5 11 11 11 11 9 9 9 9 | 7 7 7 7 7 7 12 12 12 12 12 12 12 12 12

8va

15 15 15 15 17 17 17 17 19 19 19 19 17 17 17 17 | 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

12 12 12 12 14 14 14 14 16 16 16 16 14 14 14 14 | 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

8va

15 15 15 15 17 17 17 17 19 19 19 19 17 17 17 17 | 15 15 15 15 15 15 18 18 18 18 18 18 16 18 18

12 12 12 12 14 14 14 14 16 16 16 16 14 14 14 14 | 12 12 12 12 12 12 15 15 15 15 15 15 15 15 15

Gtr. 1: w/ Rhy. Fig. 2, 6 times
loco

18 18 18 18 18 18 18 18 18 18 18 18 18 18 | 15 15 15 15 15 15 14 (14) 12 15 12 14 14

15 15 15 15 15 15 15 15 15 15 15 15 15 15 | 12 12 12 12 12 12 12 12 12 12 12 12 12 12

8va

19 19 19 19 19 19 19 19 19 19 19 19 19 19 | 12 12 12 12 12 12 12 12 12 12 12 12 12 12

16 16 16 16 16 16 16 16 16 16 16 16 16 16 | 12 12 12 12 12 12 12 12 12 12 12 12 12 12

The first system of the musical score for 'The Wind' consists of a treble clef staff and a four-line guitar staff. The treble staff is in G major (one sharp) and contains a melody with various ornaments (trills, grace notes, and slurs). The guitar staff shows the fretting sequence: 12 12 12, 15 14 (14) (14) 12, 15 12, 15 14 12, 12, 17, 17 15 14 12, 15 13. Fingering is indicated by numbers 1-4. A '1/2' note is marked above the first two measures, and a 'full' note is marked above the measure containing the fret 17.

8va

15 15 15 15 15 15 15/19 19 17 17 15 15

12 12 12 12 12 12 12/16 16 14 14 12 12

14 14

15 15 15 15 15 15 15 15 15 15 15 15

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

14 14

Gtr. 4 tacet

Gtrs. 2 & 3 tacet

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line starts with a treble clef and a key signature of one sharp. The melody is written in a simple, folk-like style. The guitar line is written in a bass clef and features a series of chords and single notes, with a 1/2 note indicated above the first measure. The score is divided into measures by vertical bar lines. The first measure of the guitar line is labeled with a "1/2" note. The second measure is labeled with a "6" note. The third measure is labeled with a "6" note. The fourth measure is labeled with a "6" note. The fifth measure is labeled with a "6" note. The sixth measure is labeled with a "6" note. The seventh measure is labeled with a "6" note. The eighth measure is labeled with a "6" note. The ninth measure is labeled with a "6" note. The tenth measure is labeled with a "6" note. The eleventh measure is labeled with a "6" note. The twelfth measure is labeled with a "6" note. The thirteenth measure is labeled with a "6" note. The fourteenth measure is labeled with a "6" note. The fifteenth measure is labeled with a "6" note. The sixteenth measure is labeled with a "6" note. The seventeenth measure is labeled with a "6" note. The eighteenth measure is labeled with a "6" note. The nineteenth measure is labeled with a "6" note. The twentieth measure is labeled with a "6" note. The twenty-first measure is labeled with a "6" note. The twenty-second measure is labeled with a "6" note. The twenty-third measure is labeled with a "6" note. The twenty-fourth measure is labeled with a "6" note. The twenty-fifth measure is labeled with a "6" note. The twenty-sixth measure is labeled with a "6" note. The twenty-seventh measure is labeled with a "6" note. The twenty-eighth measure is labeled with a "6" note. The twenty-ninth measure is labeled with a "6" note. The thirtieth measure is labeled with a "6" note. The thirty-first measure is labeled with a "6" note. The thirty-second measure is labeled with a "6" note. The thirty-third measure is labeled with a "6" note. The thirty-fourth measure is labeled with a "6" note. The thirty-fifth measure is labeled with a "6" note. The thirty-sixth measure is labeled with a "6" note. The thirty-seventh measure is labeled with a "6" note. The thirty-eighth measure is labeled with a "6" note. The thirty-ninth measure is labeled with a "6" note. The fortieth measure is labeled with a "6" note. The forty-first measure is labeled with a "6" note. The forty-second measure is labeled with a "6" note. The forty-third measure is labeled with a "6" note. The forty-fourth measure is labeled with a "6" note. The forty-fifth measure is labeled with a "6" note. The forty-sixth measure is labeled with a "6" note. The forty-seventh measure is labeled with a "6" note. The forty-eighth measure is labeled with a "6" note. The forty-ninth measure is labeled with a "6" note. The fiftieth measure is labeled with a "6" note. The fifty-first measure is labeled with a "6" note. The fifty-second measure is labeled with a "6" note. The fifty-third measure is labeled with a "6" note. The fifty-fourth measure is labeled with a "6" note. The fifty-fifth measure is labeled with a "6" note. The fifty-sixth measure is labeled with a "6" note. The fifty-seventh measure is labeled with a "6" note. The fifty-eighth measure is labeled with a "6" note. The fifty-ninth measure is labeled with a "6" note. The sixtieth measure is labeled with a "6" note. The sixty-first measure is labeled with a "6" note. The sixty-second measure is labeled with a "6" note. The sixty-third measure is labeled with a "6" note. The sixty-fourth measure is labeled with a "6" note. The sixty-fifth measure is labeled with a "6" note. The sixty-sixth measure is labeled with a "6" note. The sixty-seventh measure is labeled with a "6" note. The sixty-eighth measure is labeled with a "6" note. The sixty-ninth measure is labeled with a "6" note. The seventieth measure is labeled with a "6" note. The seventy-first measure is labeled with a "6" note. The seventy-second measure is labeled with a "6" note. The seventy-third measure is labeled with a "6" note. The seventy-fourth measure is labeled with a "6" note. The seventy-fifth measure is labeled with a "6" note. The seventy-sixth measure is labeled with a "6" note. The seventy-seventh measure is labeled with a "6" note. The seventy-eighth measure is labeled with a "6" note. The seventy-ninth measure is labeled with a "6" note. The eightieth measure is labeled with a "6" note. The eighty-first measure is labeled with a "6" note. The eighty-second measure is labeled with a "6" note. The eighty-third measure is labeled with a "6" note. The eighty-fourth measure is labeled with a "6" note. The eighty-fifth measure is labeled with a "6" note. The eighty-sixth measure is labeled with a "6" note. The eighty-seventh measure is labeled with a "6" note. The eighty-eighth measure is labeled with a "6" note. The eighty-ninth measure is labeled with a "6" note. The ninetieth measure is labeled with a "6" note. The ninety-first measure is labeled with a "6" note. The ninety-second measure is labeled with a "6" note. The ninety-third measure is labeled with a "6" note. The ninety-fourth measure is labeled with a "6" note. The ninety-fifth measure is labeled with a "6" note. The ninety-sixth measure is labeled with a "6" note. The ninety-seventh measure is labeled with a "6" note. The ninety-eighth measure is labeled with a "6" note. The ninety-ninth measure is labeled with a "6" note. The hundredth measure is labeled with a "6" note.

8va

loco

fdbk.

6

15	15	15	15	15	15	15	15/20	20	19	17	15	17/19				
12	12	12	12	12	12	12	12/17	17	16	14	12	14/16	14	16	16	

My name is Jonas

No one else

The World has turned and left me here

Buddy Holly

Undone - the Sweater song

Surf Wax America

Say it ain't so

In the garage

Holiday

Only in dreams

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