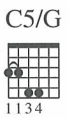


Don't Let Go

Words and Music by Rivers Cuomo



Intro

Moderately fast Rock ♩ = 146

D5

Rhy. Fig. 1

Gtr. 2: w/ Riff A (3 times)

G5

*Gtr. 1 (dist.) *f*

(Drums)

Oo, — whoa. —

8va —
Riff A
**Gtr. 2 *f*
End Riff A

TAB

22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22
19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19

*Doubled throughout
**Kybd. arr. for gtr.

Gtr. 1: w/ Rhy. Fig. 1
D5

G5

End Rhy. Fig. 1

Oo, — whoa. — 1. An - y time —

Gtr. 3 (dist.) *f*
Gtr. 4 (dist.) *f*
divisi

TAB

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

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 4 tacet

D5

hold - ing on _____ to the girl _____ with the charms. _ } But if there
 in the air _____ for the gods _____ to re - ceive. _ }

G5

7

5

3rd time, Gtrs. 3 & 4 tacet
F#5

Grtr. 1: w/ Rhy. Fig. 2
1st & 2nd times, Grtr. 3: w/ Rhy. Fig. 2

F#5 B5 E5 A5

on my knees, beg - ging for that girl to stay. Don't let go.


Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (4 times)

4

musical score for the song "The Wind" by Peter, Dinklage, and John Williams. The score is in G major and 4/4 time. It features a vocal melody and a piano accompaniment. The vocal melody starts with a whole rest, followed by a half note G, a quarter note A, a half note B, a quarter note A, a half note G, a quarter note F#, a half note E, a quarter note D, a half note C, and a quarter note B. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand. The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The key signature is one sharp (F#) and the time signature is 4/4.

Gtr. 5 tacet
G5

5

To Coda 

D5

Don't let go. _____

G5

Oo, _____ whoa. _____

Guitar Solo

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

D5

G5

1.

2.

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

But if there

Gtr. 4

Gtr. 3

f

Coda

Gtr. 1: w/ Rhy. Fig. 1 (1st 2 meas.)

Gtr. 3: w/ Riff B (last 4 meas.)

D5

Don't let go. _____

Oo, _____

whoa. _____

G5

D5

Gtr. 1

Don't let go. _____

8va

Gtr. 2

Gtr. 2

Gtr. 3
divisi

22
19

22
19

22
19

22
19

22
19

22
19

22
19

22
19

22
19

22
19

22
19

22
19

22
19

22
19

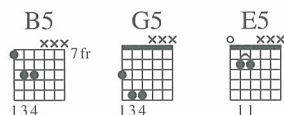
22
19

22
19

(7)

Photograph

Words and Music by Rivers Cuomo



Moderate Rock ♩ = 126

Verse

* A5

F#5

(Sound effects)

1. If you want it, you can have it but you
need it, you should show it 'cause you

Voc. Fig. 1

(Oo. _____) (Oo. _____)

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

mf, f

TAB

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

* Chord symbols reflect basic harmony.

** Doubled by Gtr. 2 on repeat.

Pre-Chorus

3rd time, Gtr. 4 tacet

D5

E5

got - ta learn to reach out there and grab it.
might play so mon - as - tic that you blow it.

'cause ev - 'ry - bod - y wants some love ____
'cause ev - 'ry - bod - y wants some hope, ____
ev - 'ry - bod - y wants a dream, _

End Voc. Fig. 1

(Oo.) _____

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

f

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

A5 D5 E5 A5

shoot - ing from the stars a - bove. _____ And
 some-thing they can bare - ly know. _____ And
 some-thing they can bare - ly see. _____ And

(Oh, ba - by. Oh, ba - by.)

D5 E5 C#5 F#5 D5

though my heart will break, there's more _____ that I could take. I _____ could nev - er get e - nough.
 though my heart will break, there's more _____ that I could take. I _____ could nev - er let it - go. _____
 though my heart will break, there's more _____ that I could take. I _____ could nev - er let it be. _____

1. 2.

E5 E5

Chorus C#5

2. If you _____ It's in the pho

Gtrs. 1, 2 & * 3 (dist.)

* *mf*

F#5 A5 C#5 F#5 A5

to - graph. _ It's in the pho - to - graph. _

D5 B5 G5 E5

Gtrs. 1 & 2

To Coda

It's in the pho - to - graph _ of love. ____

Gtr. 3

(Gtrs. 1 & 2 cont. in slashes)

mf

P.S.

Guitar Solo

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

A5

F#5

D5

E5

F#5

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

'cause

Gtr. 4

⊕ Coda

Outro-Verse

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 3 tacet

A5

F#5

E5



(cont. in notation)

3. If you blew it, don't re - ject it. Just keep

Gtr. 3

Gtrs. 1 & 2

(2/4) 1 1 1 1 1 1

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

Bkgd. Voc.: w/ Voc. Fig. 1 (last 2 meas.) (3 times)

D5

E5

D5 E5 A5

draw - ing up the plans and re - e - rect it. Just keep draw - ing up the plans and re - e -

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

w/ sound effects
& Voc. ad lib.

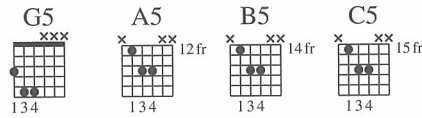
A5 D5 E5 A5

rect it. Just keep draw-ing up the plans and re - e - rect it.

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

Hash Pipe

Words and Music by Rivers Cuomo



Intro

Moderate Rock ♩ = 128

1. 2.

(Bass) A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5/G A5 B5 C5 A5 B5 C5/G

Uh. 1. I

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

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

TAB

* Doubled throughout

Verse

A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5

can't help my feel - ings, I'll go out of my mind. — These play - ers come to get me 'cause they'd
can't help my boog - ies, they get out of con - trol. — I know that you don't care but I

Rhy. Fig. 2

P.M.-----

TAB

A5 B5 C5 A5 B5 C5/G A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5

like my be - hind. — I can't love my busi - ness if I can't get a trick — down
want you to know. — The knee - stock - ing fla - vor is a fa - vor - ite treat — of

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

TAB

Chorus

3rd time, Gtr. 3 tacet

A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5 *D5

on San - ta Mon - i - ca where tricks are for kids. —
men that don't both - er with the taste of a teat. — } Oh, —

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

P.M. —

f

*Chord symbols reflect basic harmony.

A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5 D5

Come on and kick me. — Oh. —

F5 E5

Come on and kick me. — (Whoa, — whoa. —) Come on and kick me. — Whoa, — whoa. —

D5

You got your prob - lems. — Whoa, — whoa. — I got my eye swipe. —

1.

C5 B5

Whoa, whoa.) You got your big G's. I got my hash pipe.

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

Interlude

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

Gtr. 2 tacet

A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5/G A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5/G

Uh. 2. I

2.

To Coda

G5

Gtr. 1

I got my hash pipe (Oh.) I got my hash pipe.

Gtr. 1 Gtr. 2

P.M. P.M. (Gtr. 1 cont. in slashes)

Interlude

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

Gtr. 2 tacet

A5 B5 C5 A5 B5 C5 A5 B5 C5/G A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5/G

Uh.

Guitar Solo

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

Gtr. 3 (dist.)

A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5

f w/ wah-wah as filter

* Gradually release P.M. throughout last meas.

A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5/G A5 B5 C5 A5 B5 C5

A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5

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

Oh.

8va

⊕ Coda Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/2 times)

A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5/G A5 B5 C5 A5 B5 C5

Uh.

A5 B5 C5 A5 B5 C5/G A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5

I got my hash pipe.

Uh.

Gtrs. 1 & 2

(Gtr. 2 cont. in slash)

A5 B5 C5 A5 B5 C5 A5 B5 C5 A5 B5 C5 A5

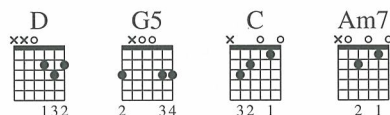
Gtr. 2

I got my hash pipe.

Gtr. 1

Island in the Sun

Words and Music by Rivers Cuomo



Intro

Moderately ♩ = 118

Em Am

D

G

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

Em Am

Voc. Fig. 1

End Voc. Fig. 1

Hip, hip.

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

mf w/ clean tone

End Rhy. Fig. 1

Gtr. 2 (acous.) Rhy. Fig. 2

mf

TAB

Verse

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

Em Am

D

G

Hip, hip.

1. When you're on _____ a hol - i - day, _
2. When you're on _____ a gold - en sea, _

End Rhy. Fig. 2

Gtr. 3 (elec.)

Rhy. Fig. 3

End Rhy. Fig. 3

mp
w/ clean tone

Gtr. 3: w/ Rhy. Fig. 3 (3 times)

Em Am

D

G

Em

Am

you can't find _____ no words _____ to say. _____
You don't need _____ no mem - o - ry, _____

All the things _
just a place _

D G Em Am

D

G

that come _____ to you, _____
to call _____ your own _____

and I want _____ to feel _____ it too. _
as we drift _____ in - to _____ the zone. _

To Coda ⊕

C Am7 D

We'll nev - er feel bad an - y - more. Hip, hip.

Interlude
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2 (2 times)
Gtrs. 4 & 5 tacet

Em Am D G Em Am D G

Hip, hip. Hip, hip.

Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2 (4 times)
Em Am D G

Gtr. 6 (elec.)
f
Harm. w/ heavy dist.

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

Em Am D G Em Am D G Em Am D G

⊕ **Coda**
Outro
Bkgd. Voc.: w/ Voc. Fig. 1 (7 times)
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2 (7 times)
Gtrs. 4 & 5 tacet

Em Am D G Em Am D G

We'll nev - er feel bad an - y - more.

Bkgd. Voc.: w/ Voc. Fig. 2
Gtr. 4: w/ Riff A (5 times)

Em Am D G Em Am D G

No, no. We'll nev - er feel bad an - y - more.

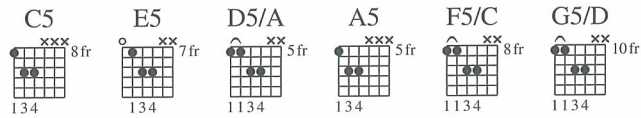
Begin fade **Fade out**

D G Em Am D G Em Am D G

- y - more. No, no. No, no.

Crab

Words and Music by Rivers Cuomo



Intro Moderate Rock ♩ = 114

C5 Rhy. Fig. 1

* Gtr. 1 (dist.) *f*

E5 D5/A A5

(cont. in notation)

Gtr. 2 (dist.) *f*

w/wah-wah as filter

TAB

5 5 5 5 4 4 7 7 7 7 5 5

* Doubled throughout

** F5 D5 E5 N.C.

1. Crab

Gtr. 2

Gtr. 3 (dist.) *f*

divisi w/wah-wah as filter

Gtr. 1

End Rhy. Fig.

10 10 10 10 10 10 10 10 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 5 6 7 5 6 7 0

** Chord symbols reflect basic harmony.

Verse
Gtr. 3 tacet
A5 F5 D5 E5 F5

if you want her, she won't be com - in' down, (Down, down, _

2.,3. See additional lyrics

rs. 1
& *2 Rhy. Fig. 2

wah-wah off

* *mf*

C5 F5 E5 F5 C5

down, down, down, down, down.) Crab if you want her, she _

1. 2.

To Coda

F5 G5 C5

won't be com-in' down. 2. Crab She

End Rhy. Fig. 2

(3rd time, Gtr. 1 cont. in slashes)

Bridge
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2 tacet
C5 E5 D5

said she's feel - ing lone - ly and I say that's o - kay _

A5 F5 D5 E5

She won't be com - ing back 'round here, no way. _

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2

N.C. A5 F5 D5 E5 F5

(Oo, —

Gtr. 2

f

w/ wah-wah

5 7 7 5 7 5 7 7 5 7 7 5 7 5 8 9

C5 F5 E5

oo, — oo, — oo. — Do,

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

F5 C5 F5 G5 C5

— do, do, do, do, do, — do, do, do, do, do, do.) — She

(9) 7 5 7 9 12 7 9 7 5 5 8 8

Bridge

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2 tacet

C5 E5 D5 A5

said she's feel - ing lone - ly and I say that's o - kay — She

F5 D5 E5 N.C.

won't be com - ing back — 'round here, — no way. —

3. Crab

⊕ Coda

Outro

Gr. 1 C5

Gr. 2

No. Crab ____ at the boot - y, 'taint ____

w/ wah - wah

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

8 8 8 8 8 8 8 8

F5/C G5/D C5

gon - na do no good. ____

(12) 7 9 7 5 10 10 10 10 10 10 10 10 5 8

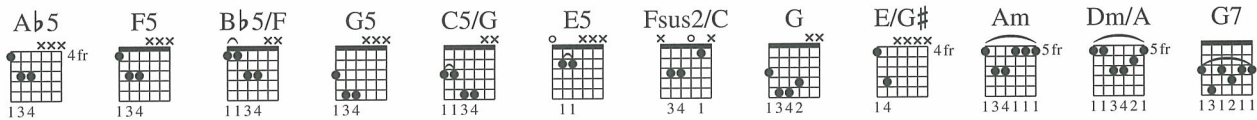
8 8 8 8 8 8 8 8

Additional Lyrics

- Crab if you need it, she put her knickers on,
(On.) on, (On.) on, (On.) on. (On.)
Crab if you need it, she put her knickers on.
- Crab at the booty, 'taint gonna do no good,
(Good.) good, (Good.) good, (Good.) good. (Good.)
Crab at the booty, 'taint gonna do no good.

Knock-down Drag-out

Words and Music by Rivers Cuomo



Intro

Moderate Rock ♩ = 140

Ab5 F5 Bb5/F G5

Rhy. Fig. 1

* Gtr. 2 (dist.)
mf

Gtr. 1 (dist.)
mf

TAB

5 4 5 5 5 5 5 5 5 5

* Two gtrs. arr. for one.

Verse

Gtr. 1 tacet
2nd time, Gtr. 3 tacet
** C5

C5/G

End Rhy. Fig. 1
(cont. in notation)

1. An - y day — now you'll here
'ners here

Rhy. Fig. 2

Gtr. 2

(5) 5 5

** Chord symbols reflect basic harmony

F5 G5 C5

call in me this knock - up on the phone, — say you'll love
in this down drag - out war — that we're wag

End Rhy. Fig.

Gtr. 2 : w/ Rhy. Fig. 2

F5 G5 C5

me ing more on than each you oth - er for - ev - er did be - fore more. It's

Chorus
3rd time Gtr. 1 tacet
E5
r. 3 (slight dist.)

Fsus2/C G

all that I can do right now to make it up to you

Gtr. 2

Guitar 2 rhythm part consisting of two staves. The top staff shows a series of eighth notes in a descending pattern. The bottom staff shows a series of eighth notes in an ascending pattern.

E/G# Am Dm/A

some - how, and meet you on the oth - er side of home..

Guitar 2 rhythm part consisting of two staves. The top staff shows a series of eighth notes in a descending pattern. The bottom staff shows a series of eighth notes in an ascending pattern.

1. 2.

To Coda

G7

2. Take no pris - Say you love

Rhy. Fill 1 End Rhy. Fill 1

Guitar 2 rhythm part consisting of two staves. The top staff shows a series of eighth notes in a descending pattern. The bottom staff shows a series of eighth notes in an ascending pattern.

Gtr. 2 : w/ Rhy. Fig. 1
Gtr. 3 tacet

Gtr. 2 : w/ Rhy. Fig. 1

Gtr. 3 tacet

Gtr. 4 (dist.)

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

Gtr. 4 tacet

C5

Gtr. 4

D.S. al Coa

It's

⊕ Coda

Gtr. 2: w/ Rhy. Fill 1

Outro-Verse

Gtr. 2: w/ Rhy. Fig. 2 (3 times)

Gtr. 3 tacet

C5

F5



Take no pris - 'ners here in this

Gtr. 1

5 5 5 | 5 5 5 5 5 | 5 5 5 5

G5 C5

knock - down drag - out war — that we're wag - ing on

4 4 2 4 5 | 5 5 5 5 5 | 5 5 5 5 5

F5 G5 C5

each oth - er for - ev - er more, — that we're wag - ing on

(5) 5 5 5 5 | 4 4 2 4 5 | 5 5 5 5 5 | 5 5 5 5 5

F5 G5 C5

each oth - er for - ev - er more. —

(5) 5 5 5 5 5 | 4 4 2 4 5 | 5 5 5 4 5 5 5 5 | 5

Gtr. 2

Smile

Words and Music by Rivers Cuomo



Intro

Moderately slow ♩ = 79

A5 **B5/F#**

* Gtr. 1 (dist.) *f* (cont. in notation)

Gtr. 3 (dist.) *f* ** w/ Harmonizer

Gtr. 2 (dist.) *f* *** w/ Octaver

TAB

TAB

TAB

* Two gtrs. arr. for one.

** Set for 3rd, 5th & 10th above in major scale mode.
*** Set for one octave above.

Verse

Gtrs. 2 & 3 tacet

† E5 G#5 A5 F#5

1. O - pen the door _ and let your love come down. O - ver the wall _ you're spin-nin' round and round _ 'cause you

Gtr. 1 **Rhy. Fig. 1**

TAB

† Chord symbols reflect basic harmony.

Pre-Chorus

B5 C°7 C#m E/G# A5 B5

want-ed some love. I'll make it hap - pen. 'Cause I ____ don't wan - na break. _ Your fine _

End Rhy. Fig. 1 Rhy. Fig. 2

E5 C#5 A5 B

_ face, I can't take _ the way _ you wan-na wrap me up in-side your smile. ____

End Rhy. Fig. 2

Verse

Gtr. 1: w/ Rhy. Fig. 1

E5 G#5 A5 F#5

2. O - pen your heart _ and let the good stuff out, wat - er me girl _ and let me ease the drought _ 'cause you

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2

B5 C°7 C#m E/G# A5 B5

want-ed some love. I'll make it hap - pen. 'Cause I ____ don't wan - na break. _ Your fine _

E5 C#5 A5 B

_ face, I can't take _ the way _ you wan-na wrap me up in-side your smile. ____

Chorus

A5 B5 E5 B/D#

I can't be gone, dar - lin', for ver - y long,

Gtr. 1

C#5 E/B A5

no. Nev-er know what you're gon-na do, stand-in' there, deep in front of you.

B

Take a look in be-tween my eyes be-cause I'm back, yeah.

To Coda

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2 E5 G#5 A5 F#5

w/ wah-wah
Octaver off

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2

pp

Gtr. 3

Harmonizer off

pp

Gtrs. 2 & 3 tacet

— face, I can't take — the way — you wan-na wrap me up in-side your smile. —

⊕ Coda

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 2 meas.)

3. Gim - me a chance _ if you can force your - self. _ Look at me good _ and get up off your shelf _ 'cause you

B/F# C°7 *rit.* C#m



want - ed some love. I'll make it hap - pen.

[illegible]

Simple Pages

Words and Music by Rivers Cuomo



Intro

Moderately ♩ = 103

F#5 **E5** **End Rhy. Fig. 1**

* Gtr. 1 (dist.) *f* (cont. in notation)

Gtr. 2 (dist.) *f*

Gtr. 3 (dist.) *f*

TAB

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

6 6 6 6 | 6 6 6 6 7 4 | 4 | 9 9 10 12 | 9 9 10 12 | 9 9

* Two gtrs. arr. for one.

Verse

Gtrs. 2 & 3 tacet

** A5

E5

1. Gim - me some love, gim - me some love, gim - me some. I want you to know. _

Gtr. 1 **Rhy. Fig. 2**

2 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2

** Chord symbols reflect basic harmony.

F#5

D5

Gim - me some love, gim - me some love, su - gar, that's a wrong, wrong way to go. _ Well,

4 4 4 4 4 4 4 4 4 4 | 7 7 7 7 7 7 7 7 7 7

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

D5 A5

hard rock ra - di - o. ____ Where they play tunes, where they play tunes, where they play

E5 F#5

riffs with a hard rock beat. Gim - me some love, gim - me some love, su - gar, from the

Chorus

Gtr. 1: w/ Rhy. Fig. 3

C#5

Gtr. 2: w/ Riff A

F#5

C#5

D5

jock with the old school beat. Can't ____ you see ____

D5 E5 A5

where ____ to be ____ this time? ____ Sim - ple pag -

E5 D5

- es on ____ my mind. ____ (Mind.)

Gtr. 2: w/ Riff B
D5/C# D5/B

Bridge

Gtr. 1: w/ Rhy. Fig. 1

F#5

Gtr. 2 tacet

E5

Gim - me some - thin' I ____ can be - lieve. ____ Oh, ba - by.

Gtr. 2

4

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2

A5

E5

F#5

10 10 10 10 10 10 10 10 10 10 9 9 9 7 9 9 9 9 9 10 10 10 10 10 10 10 10 10 10

7 7 7 7 7 7 7 7 7 7 6 6 6 4 6 6 6 6 6 7 7 7 7 7 7 7 7 7 7 7

Gtr. 3

4 4 4 4 4

D5

A5

E5

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 8 9 9 9 9 9 9 9 9 9

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

Riff C

End Riff C

7 7 7 7 7 4 4 4 4 4

Chorus

Gtr. 3: w/ Riff C
D5

Gtr. 1: w/ Rhy. Fig. 3
C#5

F#5

Can't _ you see

Gtr. 2

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 9

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

F#5 C#5 D5 E5

where _ to be _ this time? _

2 2 2 4

A5 E5 D5

Sim - ple pag - es on _ my mind. (Mind.)

Gtr. 2: w/ Riff B
D5/C# D5/B

Verse

Gtr. 1: w/ Rhy. Fig. 2

A5 E5

3. Kick it on back, kick it on back, kick it on back to what you know. _

tr. 2

2

F#5 D5

Gim - me some love, gim - me some love, su - gar, on the hard rock ra - di - o. _ So gim - me some

A5 E5

Voc. Fig. 1
love, gim - me some love, love, gim - me some love, I want you to know. _ gim - me some

(Gim - me some love, gim - me some love, gim - me some.

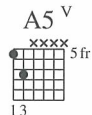
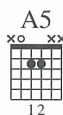
Gtr. 2 Riff D

10 10 10 10 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9

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

Glorious Day

Words and Music by Rivers Cuomo



Intro

Moderately ♩ = 104

* A5

Gtr. 2 (slight dist.)

D5

A5

mp
let ring throughout

TAB

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

Gtr. 1 (slight dist.)

mp

let ring throughout

TAB

2	2	2	2	2	2	2	2	0	2	0	2	0	2	0	2	2	2	2	2	2	2	2
0																						

*Chord symbols reflect basic harmony.

D5

A5

D5

TAB

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

TAB

0	2	0	2	0	2	0	2	0	2	2	2	0	2	2	2	0	2	0	2	0	2	0	2

Verse

G# G#(b5) C#5 F#5

1. Gon-na make my move — gon-na make it stay, —
gon-na rock and dance

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

f

Rhy. Fill 1 **End Rhy. Fill 1**

w/ dist. *f*

*Composite arrangement.; Gtr. 3 (dist.)

A5 E5 B5

gon - na make it last, — nev - er mind the past, — liv - in' for to - day, —
gon - na hit the ground — with a brand new sound, — look - in' for ro - mance.

Gtrs. 1, 2 & 3

3rd time, Gtr. 4 tacet

D5 C#5 B5

hey. — Hey, hey, — you know what you want me to say

End Rhy. Fig. 1

C#5 D5 C#5

Right, right. — Fight, fight. —

2 2 2 2 2 X X X 6 7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6

2 2 2 2 2 X X X 4 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4

1. 2. To Coda

B5

We could start a glor - i - ous day. 2. Gon-na take my chance -

(Gtrs. 1 & 2 cont. in slashes)

4 4

2 2

Chorus

A5 Rhy. Fig. 2

D5/A

A5

Gtrs. 1 & 2

Glor - i - ous chil - dren on my mind. — Glor - i - ous wast -

Gtr. 3 Riff A

mp

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

D5/A A5 D5/A End Rhy. Fig.

- ings of my time. Glor - i - ous plans we make are forc

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

Gtrs. 1 & 2: w/ Rhy. Fill 1
G# G#(b5) C#5

Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 1
F#5

Gtr. 4 (dist.)

Gtr. 3

End Riff A Fill 1 End Fil

- ing things in line.

f

7 7 6 9 8 7 7 6 9 7

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

Gtr. 3 tacet

A5 E5 B5 D5

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

Hey. —

Gtr. 4

Hey. —

10 10 10 10 10 12 12 12 12 12 12 12 12 12 12 10
(7) 7 7 7 7 7 9 9 9 9 9 9 9 9 9 9 7

⊕ Coda

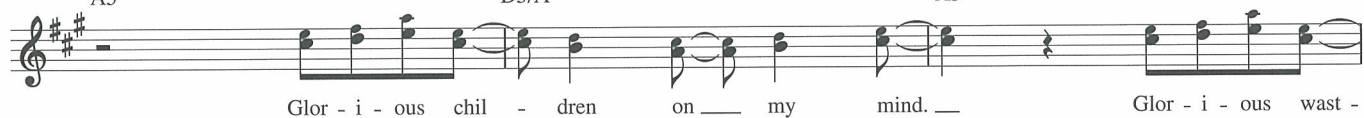
Chorus

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

A5

D5/A

A5



*Gtr. 3: *mf*

D5/A

A5

D5/A



Verse

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

Gtr. 3: w/ Fill 1

F#5

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

G#

G#(b5)

C#5



3. Gon-na rock it out, ___

gon-na scream and shout, ___

A5

E5

B5



Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last 2 meas.) (2 times)

D5

E5

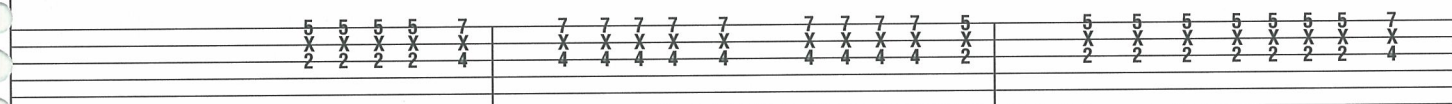
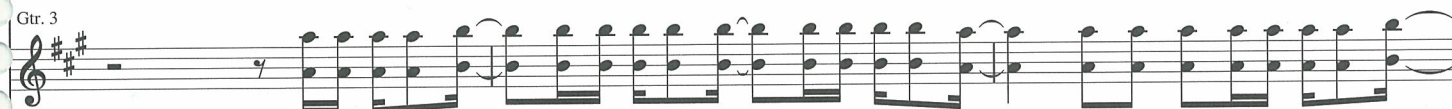
B5

D5



Gon-na do it right, ___

Gtr. 3



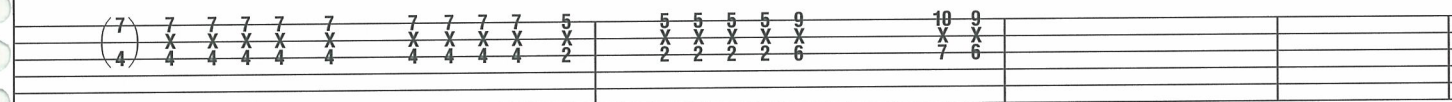
E5

B5

D5

A5^v

Gtrs. 1 & 2



O Girlfriend

Words and Music by Rivers Cuomo

Dmaj7(no3rd)/A

G5

A5

Intro
Moderately ♩ = 114
Dmaj7(no3rd)/A

Gtr. 1 (dist.)
mp let ring throughout

Gtr. 2 (dist.)
mf
w/ flanger

TAB

G5

E ⑥ open

G5

(cont. in notation)

Gtr. 2

TAB

Gtr. 3 (dist.)
mp

TAB

Verse

A5 Dmaj7 Gtr. 2 tacet Bm E

1. I miss you ___ and I won - der how _ you feel ___ a - bout _ me, _ too. _

Gtr. 2

pp

10
7

Gtr. 3

pp

6

Gtrs. 1 & 4 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

f

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (3 times)

A5 Dmaj7 Bm E

___ Do you miss ___ the way _ we would play ___ and waste _ our time _ a - way?_

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

Gtr. 3: w/ Rhy. Fig. 2 (2 times)

A5 Dmaj7 Bm E

___ Sud - den - ly ___ we're a - part ___ and I ___ can't see ___ you ev - er - y night. _

A5 Dmaj7 Bm E

— Though we'd fight, — I loved — you so much. — Now — I — can't feel — your touch.

Chorus

The musical notation for the chorus is written on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody consists of eighth and quarter notes. The lyrics are: "Oh, _____ girl - friend, _____ that's _____ the _____ end." Above the staff, the chords F#m, C#m, F#m, and C#m are indicated. The first measure has a whole rest, and the second measure has a whole note. The third measure has a whole rest, and the fourth measure has a whole note. The fifth measure has a whole rest, and the sixth measure has a whole note. The seventh measure has a whole rest, and the eighth measure has a whole note. The ninth measure has a whole rest, and the tenth measure has a whole note. The eleventh measure has a whole rest, and the twelfth measure has a whole note. The thirteenth measure has a whole rest, and the fourteenth measure has a whole note. The fifteenth measure has a whole rest, and the sixteenth measure has a whole note. The seventeenth measure has a whole rest, and the eighteenth measure has a whole note. The nineteenth measure has a whole rest, and the twentieth measure has a whole note. The twenty-first measure has a whole rest, and the twenty-second measure has a whole note. The twenty-third measure has a whole rest, and the twenty-fourth measure has a whole note. The twenty-fifth measure has a whole rest, and the twenty-sixth measure has a whole note. The twenty-seventh measure has a whole rest, and the twenty-eighth measure has a whole note. The twenty-ninth measure has a whole rest, and the thirtieth measure has a whole note. The thirty-first measure has a whole rest, and the thirty-second measure has a whole note. The thirty-third measure has a whole rest, and the thirty-fourth measure has a whole note. The thirty-fifth measure has a whole rest, and the thirty-sixth measure has a whole note. The thirty-seventh measure has a whole rest, and the thirty-eighth measure has a whole note. The thirty-ninth measure has a whole rest, and the fortieth measure has a whole note. The forty-first measure has a whole rest, and the forty-second measure has a whole note. The forty-third measure has a whole rest, and the forty-fourth measure has a whole note. The forty-fifth measure has a whole rest, and the forty-sixth measure has a whole note. The forty-seventh measure has a whole rest, and the forty-eighth measure has a whole note. The forty-ninth measure has a whole rest, and the fiftieth measure has a whole note. The fifty-first measure has a whole rest, and the fifty-second measure has a whole note. The fifty-third measure has a whole rest, and the fifty-fourth measure has a whole note. The fifty-fifth measure has a whole rest, and the fifty-sixth measure has a whole note. The fifty-seventh measure has a whole rest, and the fifty-eighth measure has a whole note. The fifty-ninth measure has a whole rest, and the sixtieth measure has a whole note. The sixty-first measure has a whole rest, and the sixty-second measure has a whole note. The sixty-third measure has a whole rest, and the sixty-fourth measure has a whole note. The sixty-fifth measure has a whole rest, and the sixty-sixth measure has a whole note. The sixty-seventh measure has a whole rest, and the sixty-eighth measure has a whole note. The sixty-ninth measure has a whole rest, and the seventieth measure has a whole note. The seventy-first measure has a whole rest, and the seventy-second measure has a whole note. The seventy-third measure has a whole rest, and the seventy-fourth measure has a whole note. The seventy-fifth measure has a whole rest, and the seventy-sixth measure has a whole note. The seventy-seventh measure has a whole rest, and the seventy-eighth measure has a whole note. The seventy-ninth measure has a whole rest, and the eightieth measure has a whole note. The eighty-first measure has a whole rest, and the eighty-second measure has a whole note. The eighty-third measure has a whole rest, and the eighty-fourth measure has a whole note. The eighty-fifth measure has a whole rest, and the eighty-sixth measure has a whole note. The eighty-seventh measure has a whole rest, and the eighty-eighth measure has a whole note. The eighty-ninth measure has a whole rest, and the ninetieth measure has a whole note. The ninety-first measure has a whole rest, and the ninety-second measure has a whole note. The ninety-third measure has a whole rest, and the ninety-fourth measure has a whole note. The ninety-fifth measure has a whole rest, and the ninety-sixth measure has a whole note. The ninety-seventh measure has a whole rest, and the ninety-eighth measure has a whole note. The ninety-ninth measure has a whole rest, and the hundredth measure has a whole note.

[illegible][illegible]

End Rhy. Fig. 3A

§ Verse

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (4 times)
Gtr. 3: w/ Rhy. Fig. 2 (4 times)

2., 3. In your arms, — I was hap - py as — a lit - tle boy — could be, —

A5 Dmaj7 Bm E

tak - in' pills and mel - low - in' out. Now I just want to shout

A5 Dmaj7 Bm E

— for your love — 'cause I'm drift - ing furth - er from — you ev - er - y day.

Gtr. 2 **Riff A**

6 6 6 | 4 6 7 | 6 4 2 1 | 1 2 4 6 6

A5 Dmaj7 Bm E

Driv-in' by your place - ev-'ry night, I used to feel all right.

End Riff A

Chorus

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

F#m

Gtr. 2 tacet

F#m

C#m

Oh, _____ girl - friend, _____ that's _____ the _____ end.

(6)			

And I'm lost _____ with - out _____ your love, _____ oh, _____ love. _____

Bridge

Dmaj7/A

Feel-in' fan - cies ev - 'ry night when I dreamed to be all right.

* Gtrs. 1, 3 & 4

* Composite arrangement

G

Oh, love. Oh, love.

Guitar Solo

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (4 times)

Gtr. 5 (dist.)

Gtr. 3 tacet

A5 Dmaj7 Bm E

f

f rake-1

A5 Dmaj7 Bm E

(5) 4 4 2 3 5 5

(6) 4 6 6 7 6 4 6 2 4 (4) 2 2 1 1 1 2 4 6 6

A5 Dmaj7 Bm E

(5) 4 4 2 3 5 5

(6) 6 6 6 4 6 7 6 4 2 1 1 2 4 6 6

A5 Dmaj7 Bm E

(5) 4 4 2 3 5 5

(6) 4 6 7 6 4 6 2 4 (4) 2 2 1 1 1 2 4 6 6

Chorus

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

Gtr. 5 tacet

Gtr. 2 tacet

F#m

C#m

F#m

C#m

Oh, _____ girl - friend, _____ that's _____ the _____ end.

pp

(5)

p

(6)

(6)

D.S. al Coda

D Bm7 G5

And I'm lost _____ with - out _____ your love, _____ oh, _____ love.

Coda

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

Gtrs. 3: w/ Rhy. Fig. 2 (1 1/2 times)

A5

Dmaj7

Bm

_____ Do, do, do, _____ do, do, do, do, _____ Now _____ I _____

E

A5

Dmaj7

_____ just want _____ to shout. _____ Do, do, do, _____ do, do, do, do, _____

Bm

E

A5

Gtrs. 1, 3 & 4

_____ Now _____ I _____ just want _____ to shout. _____

Gtrs. 1, 3 & 4

Gtr. 2

(cont. in slashes)

(6)