

**PLAY IT  
LIKE IT IS  
GUITAR**  
WITH TABLATURE  
NOTE-FOR-NOTE  
TRANSCRIPTIONS

# ALIEN ANT FARM ANTHOLOGY





# ALIEN ANT FARM ANTHOLOGY

2 INTRODUCTION  
4 ABOUT THE SONGS

COURAGE 7

MOVIES 14

FLESH AND BONE 20

WHISPER 28

SUMMER 33

STICKS AND STONES 39

ATTITUDE 45

50 STRANDED

57 WISH

62 CALICO

70 DEATH DAY

75 SMOOTH CRIMINAL

80 UNIVERSE

85 HIDDEN TRACK/ORANGE APPEAL

GUITAR NOTATION LEGEND 87

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Front cover design by Paul Brown/Bau-da Design Lab

Back cover photo by Raif Strathman

ISBN 1-57560-503-1

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# ALIEN ANT FARM

**Dryden Mitchell**, vocals  
**Terry Corso**, guitar  
**Tye Zamora**, bass  
**Mike Cosgrove**, drums

**"Music does good things to people—it's one of those art forms everyone enjoys,"** says Alien Ant Farm frontman Dryden Mitchell. "It's magical when we play our stuff for fans and they light up. We take our music very seriously, but we're also a very tongue-in-cheek group. We want to keep that enjoyment going. Everything with us is a pun or a halfway joke, even if we're the only ones in on it."

Singer-songwriter Mitchell, guitarist Terry Corso, bassist Tye Zamora, and drummer Mike Cosgrove demonstrate their playful-yet-purposeful brand of music on *ANThology*. The band's major-label debut was produced by Jay Baumgardner, whose credits include Papa Roach, Orgy, Slipknot, and Coal Chamber. Corso calls the disc "new, emotional, romantic yet totally metal."

Thematically, Mitchell draws on relationships, fantasy, and remembrances of things past, frequently using his songs as therapy. He reveals, "This was the first time I've ever gotten chills from my own music because it hit so close to home. Many of the songs were written during a breakup. Writing them was better than me chasing someone around who didn't wanna be chased."

Comments Cosgrove, "No matter what Dryden's writing about, the lyrics are always sharp and witty. They can also take on different shades; when he sings them one way they mean one thing, and when he sings them another way, they can mean something else. We try to reflect that sonically with dynamics. Especially live, we try to keep the texture of the sound varied. At times it's low, almost quiet, but then it becomes noisy and ferocious."

Alien Ant Farm's personal and musical give-and-take began to gel in 1996 in Riverside, California, where the members' appetites for music were whetted at an early age. One of Mitchell's first inspirations was his father, a guitarist. "People would always ask my dad to play during

family gatherings," he recalls. "Seeing how he changed the mood of the room made me want to do the same thing." Though Mitchell started out on guitar (check his chops on "Death Day"), friends prodded him to tune up his vocal chords. He lists the Beatles, Frank Zappa, Tracy Chapman, and Edie Brickell as influences. His admiration for these artists came to bear as he developed his own style singing for pre-Ant Farm bands.

As for Corso, his mother kept him well supplied with Kiss albums during his childhood. He later enrolled in a band workshop program sponsored by a local music store that enabled him to pursue his budding interest in drums, songwriting, and especially guitar. This was a springboard to playing in bands, including one with Cosgrove. Corso says of his musical intake, "I like everything from hip-hop and folk to punk and heavy metal. I'm a huge fan of Black Sabbath and Led Zeppelin, and I love Jeff Buckley because he's helped me through many a breakup."

Bassist Zamora's first instrument was also the guitar. His parents were into disco, and he remembers listening to numerous '70s superbands and imitating their styles. He confesses to becoming an accomplished air guitarist imitating the licks of Boston, Queen, and Steely Dan. He segued to bass when the likes of Stanley Clarke and Primus roused his interest. Zamora, too, honed his skills with Cosgrove, in a Primus cover band, in addition to other outfits. Among his many musical interests is a second career as an R & B songsmith.

Cosgrove taught himself to play drums as a kid and only began taking lessons in his teenage years. He says his family was a motivating factor in his current direction: "My whole family was into music. My grandpa played jazz trumpet, and going to the record store with my grandma was like going to the toy store." He cites Metallica, Guns N' Roses, Twisted Sister, and Michael Jackson as some of his early favorites, with his tastes now leaning toward Sting, Sade, Seal, Weezer—and Michael Jackson, still a constant on his CD player. Cosgrove's previous band situations engendered a fierce dedication to the skins. "I'd rather be sitting on a street corner banging on a bucket," he declares, "than working at even the best nine-to-five office job."

Eventually, Mitchell, Corso, Zamora, and Cosgrove gravitated toward each other. "Individually, we were trying to figure out who were the best players in the area," Mitchell recollects. "We kind of identified each other and started cheating on the bands we were playing with at the time, getting together after practices. We played our first show in 1996 on my birthday and have been together ever since."

NEW STRAND



Corso is credited with their unique name: "I was daydreaming at my dull desk job with my feet up, and I thought to myself, Wouldn't it be cool if the human species were placed on earth and cultivated by alien intelligence? Maybe the aliens added us to an atmosphere that was suitable for us, and they've been watching us develop and colonize, kind of like what a kid does with an ant farm, where the aliens are the kids and humans are the ants."

Noted almost from the beginning for their live shows, Alien Ant Farm gigged steadily throughout the western United States and Europe, playing on the Continent for huge festival audiences. Zamora describes their shows as "very intense, chaotic, and free-form," adding, "People get it right away. We've done shows for eight people and 8,000 people and have gone equally crazy for both. We don't use gimmicks or props—it's just straight-up energy. We want everyone to be entertained."

It wasn't long before a few adventurous radio programmers heard the buzz surrounding Alien Ant Farm and the group found their songs added to some rock specialty shows. *Greatest Hits*, the band's cheekily named debut album, emerged in 1999, garnering the title of "Best Independent Album" at the L.A. Music Awards.

AAF was the first signing to Papa Roach's New Noize label (which is administered in conjunction with DreamWorks Records). For both bands, this was more than a business arrangement. In fact, Alien Ant Farm and P-Roach share a camaraderie forged years ago when both were tearing it up on the Golden State club circuit. "Coming up with them was great," says Cosgrove. "They had a fan base in Northern California, and we had a fan base in Southern California, so we began swapping shows; we'd hook them up with gigs down here and they'd hook us up with gigs up there. There's a lot of mutual respect between us, and we've become good friends. We see the fire in them and they see the fire in us."

When Papa Roach began gaining prominence, they made sure their compadres had a shot at the limelight. Remembers Corso, "We'd always said, 'Whoever takes off first will help the other group up,' and that's the way it happened. They've been very vocal about us, which is priceless, and we can't thank them enough." P-Roach will take Alien Ant Farm on the road for an extensive outing in 2001.

Asked how their fans might feel about the Ant Farm's jump to the big leagues, Zamora says, "We're blue-collar musicians who've worked hard to get where we're at. We're not trying to be something we're not. This is real music coming from real people and it will always be that way for us." Echoes Cosgrove, "You can't pull anything over on the fans."

Part of what is real to Alien Ant Farm, and what has helped set them apart from other bands on the SoCal music scene, is their refusal to jump on any stylistic bandwagon. For instance, Zamora likens AAF's musical structures to those of '70s rock. "I remember when songs had a bed of music that created the mood, and the blanket on top was the guitar line," he says. "There was a constant movement that kept your mind busy, where you're locked into the sound and you can't let go. Our stuff strikes chords and tones that haven't been struck in a long time."

The quartet sees the chemistry sparking their rhythm section as another defining strength. Mitchell points out, "Tye and Mike are totally in tune with each other. They create that amazing foundation—sometimes I think the vocals and guitar are icing on the cake. Because those guys are so solid, we can keep it all very raw. We don't need to use a lot of effects. There's no distortion on the vocals. Everything isn't stacked to hell. We don't have to hide behind any of that stuff."

These uncompromising ideals extend to the band's personal interplay as well. Says Mitchell, "We're all friends and we're constantly joking around. We know each other's likes and dislikes, which makes for a good, strong unit. We have arguments, but there aren't any grudges anywhere. We have more important things to concentrate on—like our music."



strand

2001  
H O L I D A Y S  
2000 a.d. C





# ALIEN ANTS

## ABOUT THE SONGS BY DRYDEN MITCHELL

### COURAGE

This is about misunderstandings and reaching a boiling point in a relationship. When I wrote the lyrics, I pictured an argument with your better half. It's to the point that the girl's going to hit you, but it never actually crosses over to such brutality. I sing in the chorus, "You should try not to be so courageous," because you know that courage isn't going to last. It's like a "Jenga" game, right before the pieces collapse.

### MOVIES

This is one of my favorites. It's a very honest, real story felt by everyone in the band. I compare a bad relationship to the movies. Lyrically, everything in it relates to film, like the line, "At slow speed we all seem focused." My writing used to be much more cryptic, but this song is more direct and it has a happier feel. Terry wrote a cool Pac-Man riff for it.

### FLESH AND BONE

We're not the most religious people, but Tye suggested I write about God. The first thing that came to mind was bashing those fanatical people who force religion on me. But it seemed classier to write something positive about religion, something that embraces it. This song's about knowing there's something greater out there without exactly saying what it is. The Bible doesn't play into it, though I borrowed a few lines from it for the benefit of rhyme. It was challenging to write.

### WHISPER

Terry asked why we even named the song "Whisper" because it's a very heavy, pissed-off song. The band was going through some tough times when we wrote it. We'd been showcasing for labels and midway through the set, the record executives would start whispering to each other. We're trying to play our best, but we're wondering what they're saying about us, or if they're even talking about us at all. I don't think we're bitter, just fed up with people whispering about us.

### SUMMER

Summer is straight lovey-dovey and not supposed to be about anything particularly deep, but rather a cool play on words. Lyrically, I go through all the seasons. Throughout it, I say things like, "Tried to give you summer, but I'm winter/Wish I could make you spring, but I fall so hard."

### STICKS AND STONES

Everyone has heard the saying that "Sticks and stones will break my bones but names will never hurt me." This is another one where I play with words. It's full of angst. I was reminiscing about past phone conversations that have led to arguments. They happen for no reason, just because one person is moody. The beat is driving and has a reggae vibe to it because the bass drum is constant.

### ATTITUDE

This is my favorite song on the record. I'm not very good at relationships and have done bad things in the past. With "Attitude," I'm telling a girl that her feelings of rage are acceptable—everything she does is okay because the guy she's in a relationship with did such horrendous things. It has a cool Latin vibe.





### **STRANDED**

This song is all about the ocean and has as many puns as I could put in there. My ex-girlfriend was really into whales and marine biology. She hated me at the time, so I thought I would try to woo her with this song. It didn't work. Maybe flowers and dinner would've been better.

### **WISH**

This is the very first song we wrote—it's amazing it's lasted so long and has made it to the record. It relays the message that people should make their own thing happen and not worry about the critics out there. For example, my thing is music, and I tell people who criticize that to create their own wish. This is *my* dream—they should find their own thing instead of tearing into mine.

### **CALICO**

This is basically a feel-good breakup song with a waltzy groove. I wasn't trying to be deep here—the words just sound cool when they're sung. When the guitar comes in, it creates a perfect intro for a yell.

### **DEATH DAY**

This is pretty morbid, but I wrote it strictly for fantasy purposes. We've all gotten frustrated with certain people, sometimes to the point where you wish they would die. But you also realize that if they actually did die, you'd be devastated. I'm singing, "Papa's got a brand new body bag for you"—it's like James Brown's line "Papa's got a brand new bag," but cooler.

### **SMOOTH CRIMINAL**

We're all big fans of Michael Jackson, and this cover is an ally for us. Terry and Tye were messing with it in the garage one day, and the riff screamed out to be heavy. We played with death metal bands while we were in Europe, and people would go ape shit when they heard our version. People that don't even like us like this song.

### **UNIVERSE**

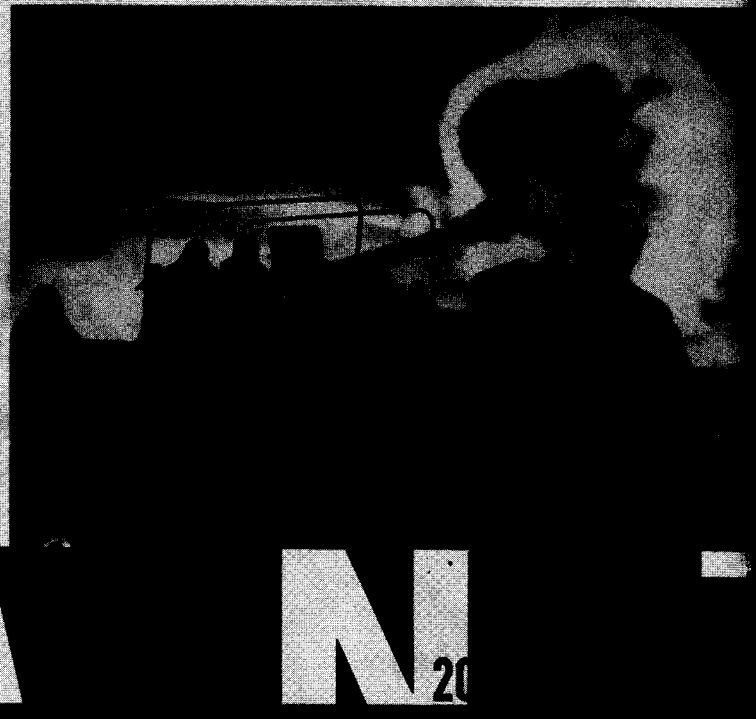
Awesome, moody, Radiohead-influenced. [Arranger] David Campbell turned it into a monster with his string section, but without making it corny. The lyrics relate to some unforgivable things I've done, things I could never share with anyone.

### **HIDDEN TRACK/ORANGE APPEAL**

The title is another play on words, like "orange peel." It's made up of quick, little lines that reminded me of my childhood. I say "apples" and "oranges" in Spanish, and then refer to a family tree. Musically, it starts with nylon string acoustics, then slowly builds up. The vocals are out of key because I had a nice wine buzz on during the recording.



THE



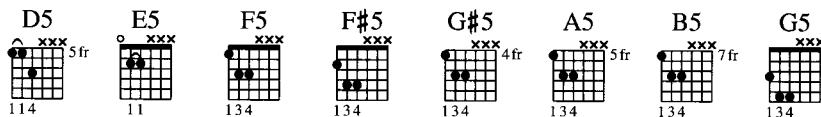
THE

WINTER



# COURAGE

Words and Music by  
Dryden Mitchell, Terence Corso,  
Tye Zamora and Mike Cosgrove



## Intro

Moderate Rock ♩ = 112

\*Gtr. 1 (dist.) (Drum fill)      \*\* N.C.      F#5 G5 Bb5      G5 F#5 E5 F#5      N.C.      Rhy. Fig. 1      F#5 G5 Bb5      G5 F#5 E5 F#5      End Rhy. Fig. 1

*f*

T  
A  
B

\*Doubled throughout      \*\*Chord symbols reflect overall harmony.

N.C.      F#5 G5 Bb5      G5 F#5      F5      N.C.      F#5 G5 Bb5      G5 F#5 E5 F#5

Gr. 1: w/ Rhy. Fig. 1 (4 times)

N.C.      F#5 G5 Bb5      G5 F#5 E5 F#5      N.C.      F#5 G5 Bb5      G5 F#5 E5 F#5      End Riff A

Gr. 2 (dist.)      Riff A

*mf*  
w/ wah-wah as filter

N.C.      F#5 G5 Bb5      G5 F#5 E5 F#5      N.C.      F#5 G5 Bb5      G5 F#5 E5 F#5

You      should      try      not      to      be      so      cou - ra - geous.



Verse

1st time, Gtr. 2: w/ Riff B

F#5 D/F# E/F# Bsus4/F#

1. Con - trar - y \_\_\_\_\_ to the \_ mat - ter, who you \_ are \_\_\_\_\_ you are \_ not. \_  
 2. Trav - eled \_ far \_\_\_\_\_ for this \_ lov - er. Who she \_ was \_\_\_\_\_ she was \_ not. \_

Gtr. 1  
*mf*  
 w/ tremolo effect

2nd time, Gtr. 1: w/ Riff C

F#5 D/F# E/F# B/F#

Come with \_ me, \_\_\_\_\_ I'll show you \_ Sat - urn. Plan - ets \_ don't \_ quite a - lign. \_  
 But hon - est - ly, \_\_\_\_\_ it don't \_ mat - ter. Al - i - ens \_ ain't Farm - ers. \_

Gtr. 1  
*f*  
 tremolo off

Pre-Chorus

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

F#5 G5 Bb5 G5 F#5 E5 F#5 N.C. F#5 G5 Bb5 G5 F#5 E5 F#5

You should \_ try \_\_\_\_\_ not \_\_\_\_\_ to be so \_\_\_\_\_ cou - ra - geous. \_

Riff B  
 Gtr. 2

(11)

Riff C  
 Gtr. 1

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



N.C. F#5 G5 Bb5 G5 F#5 E5 F#5 N.C. F#5 G5 Bb5 E5

You should try not to be so courageous.

Gr. 1

Chorus

F#5 G#5 A5 D5 B5 A5 G#5 F#5 A5

I never said you were a mistake at all. You got it all wrong, you're

Rhy. Fig. 2

1.  
Gr. 1: w/ Rhy. Fig. 2

D5 E5 E#5 F#5 G#5 A5 D5 B5 A5

mis- understand - ing. I never said you were a mistake at all. You

End Rhy. Fig. 2 Riff D  
Gr. 2

G#5 F#5 A5 D5 E5 E#5

got it all wrong, you're mis- understand - ing.

End Riff D



Gr. 2 tacet  
Gr. 1 N.C. F#5 G5 Bb5 G5 F#5 E5 F#5 N.C. F#5 G5 Bb5 G5 F#5 Em

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

2.

Gr. 1: w/ Rhy. Fig. 2 (1st 3 meas.)  
2nd time, Gr. 2: w/ Riff D

F#5 G#5 A5 D5 B5 A5 G#5 F#5 A5

I nev - er said you were a mis - take \_ at all. You got it all \_ wrong, \_ you're

2nd time, Gr. 2: w/ Riff E

D5 E5 F5 F#5 G#5 A5 D5 B5 A5

Gr. 1 Rhy. Fig. 3

mis - un - der - stand - ing. \_ I nev - er said you were, I nev - er said you were... You

To Coda ⊕

G#5 F#5 A5 D5 E5 F5

End Rhy. Fig. 3

got it all \_ wrong, \_ you got it all \_ wrong. \_

Gr. 1: w/ Rhy. Fig. 3  
Gr. 2: w/ Riff D

F#5 G#5 A5 D5 B5 A5

I nev - er said you were, I nev - er said you were... You

D5 E5 F5

Rhy. Fill 1 End Rhy. Fill 1

Gr. 1 (cont. in notation)

G#5 F#5 A5

got it all \_ wrong, \_ you got it all \_ wrong, \_

Interlude

F#5 N.C. E6 F#5/E# F#5

Melody line with notes and lyrics: "uh, oh,"

Gr. 2 Riff E 8va - guitar solo with fretboard diagram (14-17)

Gr. 1 Rhy. Fig. 4 - guitar rhythm with fretboard diagram (4-2)

N.C. E7 Dm/F D/F#

Melody line with notes and lyrics: "oh, uh."

Gr. 2 8va - guitar solo with fretboard diagram (14-17)

Gr. 1 - guitar rhythm with fretboard diagram (5-5)

G#5 D5 G#5

Gr. 2 8va - guitar solo with fretboard diagram (17)

Gr. 1 - guitar rhythm with fretboard diagram (6-7)



A5 B5 C#5 B5 C#5 End Riff E

8va-----

1  
17 17 17 14 14 14 14 14 14 14 14 14 14 14 14 14

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

5 5 5 2 4 4 4 4 2 4 4 4 4 4 4

End Rhy. Fig. 4

**Bridge**

Gr. 1: w/ Rhy. Fig. 4 Gr. 2 tacet

F#5 N.C. E5 F5 F#5 N.C. E5 F5 D/F# G#5 D5 G#5

You should \_ try \_ not \_ to be so \_ cou - ra - geous. \_ Re - ' mind \_ me. \_

Gr. 2 8va-----

1  
14 17

A5 B5 C#5 B5 C#5 F#5 N.C. E5 F5 F#5 N.C. E7 Dm/F D/F#

These dis - mal \_ moods \_ have be - come \_ con - ta - gious. \_

Gr. 1

4 4 4 4 3 4 4 4 X X X X 4 4 4 5 5 5 5 5 5

2 2 4 4 0 1 2 2 X X X X 2 2 5 5 0 1 2 2 X

G#5                      D5                      G#5    A5

Re - mind me.

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

B5 C#5                      B5 C#5                      B5/F# C#5/G#                      B5/F# C#5/G#    G5 F#5                      F5

Gtr. 1

Gtrs. 3 & 4 (dist.)

⊕ Coda

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

G#5                      A5                      D5                      B5                      A5

I nev - er said you were,                      I nev-er said you were... You

Gtr. 2

8va

grad. bend                      sim.

G#5                      F#5                      A5                      D5                      E5                      E#5                      F#5                      (sound effect)

Gtr. 1

got it all wrong, you got it all wrong.

8va



# MOVIES

Words and Music by  
Dryden Mitchell, Terence Corso,  
Tye Zamora and Mike Cosgrove

## Intro

Moderate Rock ♩ = 115

E

Rhy. Fig. 1

\* Gtr. 1 (dist.)

**T**  
**A**  
**B**

\* Doubled throughout

End Rhy. Fig. 1

Harm. -----

Harm. -----

## Verse

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

E

1. At slow speed, we all seem focused.

In motion, we seem wrong, wrong.

In summer, we can taste the rain.

**Chorus**

\* E5/A

E5/G#

Well, I want you

Gr. 1

Rhy. Fig. 2

\* Chord symbols reflect overall harmony.

E5/F#

E5/A

Am/C

E

Eadd2/G#

to be free. Don't worry about me.

End Rhy. Fig. 2

**To Coda**

Gr. 1: w/ Rhy. Fig. 2

E5/A

E5/G# E5/F#

E5/A

Am/C E

Eadd2/G#

And just like the movies, we play out our last scene.

**Verse**

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

E

A5

Two can play this game. We both want pow -

Gr. 1



er. In win - ter, we can taste the pain.

**Bridge**

In our short years,

C#5 E5 B5

Gr. 1 8va loco Harm. P.M.

14 13 13 9 9 12 11 11 \* 14 14 14 4 4 4 4 4 4 4 4 4 4 7 7 7 7 2 2

Pitches: F# D G#

\* Harmonics are played near the bridge; fret numbers indicate a distance downward from the bridge equivalent to those numbers of frets measured upward from the nut.

we come long way to treat it bad

C#5 G#5 A5 B5

P.M.

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

and throw a way. In our short years,

E5 C#5 E5 B5

P.M.

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





C#5 E5 B5 C#5 G#5

and throw a - way. And if we make a lit - tle space,

8va  
p  
fdbk.

pitch: E

A5 B5 E5 C#5 C#5/E C#5/B

a sci - ence fic - tion show - case. In our short short film,  
(In our short short

8va  
loc  
mf P.M.  
fdbk.

pitch: F#

C#5 C#5/G# C#5/A C#5/B C#5/E

film, a love dis - grace, dream a scene to bright - en face.  
film, a love dis - grace, dream a scene to bright - en face.)

P.M.

C#5

In our short years, we come long way to treat it bad,

P.M. let ring P.M.

Chorus

B5 A5 G#5 F#5 A5 C5

just to throw it a - way. I want you to be free.

Rhy. Fig. 4

*f*

E5 Eadd2/G#

Don't worry about me.

End Rhy. Fig. 4

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

A5 G#5 F#5 A5 C5 E5 Eadd2/G#

And just like the mo - vies, we play out our last scene.

A5 G#5 F#5 A5 C5 E5

You won't cry, I won't scream.

Gr. 1: w/ Rhy. Fill 1  
Eadd2/G#

Gr. 2: w/ Rhy. Fig. 3

Gr. 1

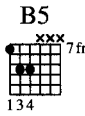
Esus4/A E/G# Eadd2/F# E5/A E5

Free time



# FLESH AND BONE

Words and Music by  
Dryden Mitchell, Terence Corso,  
Tye Zamora and Mike Cosgrove



## Intro

Moderately fast Rock ♩ = 142

\*Gtr. 1 (slight dist.)      \*\* Bm(add4)      F#m/B      End Rhy. Fig. 1

Rhy. Fig. 1

*mf*

T  
A  
B

\*Doubled throughout

\*\*Chord symbols reflect overall harmony.

## Verse

Gtr. 1: w/ Rhy. Fig. 1

Bm(add4)      F#m/B

1. This mois - ture slides \_\_\_ from my \_\_\_ eyes.      It glis - tens, \_\_\_      it glis - tens. \_\_\_

A/B      Bm      Em/B      Bm      A/B

There's no - where left \_\_\_ to go \_\_\_ now. \_      If you teach \_ me, \_\_\_      I'll lis - ten. \_\_\_

Gtr. 1      Rhy. Fig. 2      End Rhy. Fig. 2

5/6      5/6      5/6      5/6      7/7      8/8      7/7      5/6

Gtr. 1: w/ Rhy. Fig. 1

Bm(add4)      F#m/B

A fa - v'rite time \_\_\_ for mis - takes.      In salt \_\_\_ lakes,      we all \_\_\_ shake.

A/B Em/B Bm A/B Bm F#m/B

Con - sid - er me — your ap - pren - tice, re - pent - ant, yet hes - i - tant. —

Gr. 1

**Chorus**  
**Half-time feel**

1st time, Gr. 1: w/ Rhy. Fill 1  
D5/A

A5 A5/Bb Bb5

— Please — show me a sign. —

**Rhy. Fig. 3**

Gtrs. 2 & 3 (dist.)

*f*

B5/F#

\* D5/G

F#m

Come in - side, — knee - l.

\*Bass plays G.

**Rhy. Fill 1**  
Gr. 1

End half-time feel

G5/B F#5/A A5/C#

Re - mem-ber who built \_ your home. \_ I built you, flesh \_ and bone. \_

Riff A End Riff A

Gr. 4 (clean) *mf*

let ring

Gr. 2 & 3 End Rhy. Fig. 3

Interlude

Gr. 1: w/ Rhy. Fig. 1  
Gtrs. 2, 3 & 4 tacet  
Bm(add4)

Verse

Gr. 1: w/ Rhy. Fig. 1  
Bm(add4)

2. This im - age comes \_ from some - where. Who is \_ it? Spir - it - u - al vis - it.

Gr. 1: w/ Rhy. Fig. 2  
A/B

Co - in - ci - dence \_ is one \_ thing. O - ver-whelm-ing, im - mac - u - late tim - ing.

Gr. 2 & 3

**Pre-Chorus**  
A5 B5

A5 B5 A5 B5 A5 B5 A5 B5

Ev-'ry-thing we had is gone. Some-thing new must come up strong now.

5 7 X 5 7 X 5 7 X 5 7 X

A5 B5 A5 B5 A5 B5 A5 B5

I feel that I be long. And I trust you, and I love you.

Gtr. 5 (dist.)  
*mf*

7 11 9 14 11 9

Gtrs. 2 & 3

5 7 X 5 7 X 7 9 7 8

**Chorus**

**Half-time feel**

Gtrs. 2 & 3: w/ Rhy. Fig. 3  
Gtr. 5 tacet  
D5/A

D5/A A5 A5/Bb Bb5

Please show me a sign.

B5/F# D5/G F#m

Come in side, knee l.



Gr. 4: w/ Riff A  
G5/B

F#5/A

A5/C#

Re - mem - ber what you hear and I'll be still right here.

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (last 8 meas.)  
B5/F#

D5/G

F#m

Come in - side, knee - l.

To Coda ⊕

1st time, end half-time feel

Gr. 4: w/ Riff A  
G5/B

F#5/A

A5/C#

Re - mem - ber who built your home. I built you, flesh and bone.

Bridge

Bm A5 G5 F#5 N.C. A5 B5 A5 B5

And I'm torn be - tween ha - los, de - mons.

Gtrs. 2 & 3

1/2

B5 F#5 A5 E5 N.C. A5 B5 A5 B5

All these words with cryp - tic mean - ings, sep - 'rate sea - sons.

Bm A5 G5 F#5 N.C. A5 B5 A5 B5

All these issues and mixed-up feelings, and I have to choose.

1/2

4 (4) 2 5 2 3 2 0 2 3 5 3 0 2 X X X X X X 0 2 X X X X X X

**Interlude** B5 A5 G5 D C N.C. **Half-time feel** Bm A5 G5

8va

*mp*  
w/ clean tone & tremolo effect  
Harm. - - - -

5 5

pitch: B G

D C N.C. Bm A5 G5

And I have

8va

Harm. - - - -

*loco*

(5) 7 7 5 5 7 7 9-11 7-9 9-7 7-5 9

D C N.C.

to choose.

(9) 9-11 9-7 9 9-11 9-7 10 9-11 9-7 9

Bm A5 G5 D Cadd6 N.C.

And I have \_\_\_ to choose. \_\_\_\_\_

*f* w/ dist. tremolo off

⊕ Coda  
Outro

B5/F#  
\* Voc. Fig. 1

D5/G

F#5

End Voc. Fig. 1

\_\_\_\_ Come in - side, \_ look a - round. \_\_\_\_\_ I'll lift you off \_ the ground. \_  
(Please. \_\_\_\_\_ Please.) \_\_\_\_\_

Gr. 4 Riff B

Gtrs. 2 & 3

\*Refers to upstemmed notes only.

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

G/B

F#5/A

A/C#

\_\_\_\_\_ I snapped your ribs, \_ made a lov - er \_ so you could share \_ each oth -

End Riff B

Gr. 4: w/ Riff B  
B5/F#

D5/G

F#5

er. Come in - side, - knee - l.

Gtrs. 2 & 3

Fretboard diagrams for guitars 2 and 3 showing fingerings for the first system.

G/B

F#5/A

Re - mem - ber. Re -

Fretboard diagrams for guitars 2 and 3 showing fingerings for the second system.

A/C#

B5

Gr. 2

mem - ber.

Gr. 3

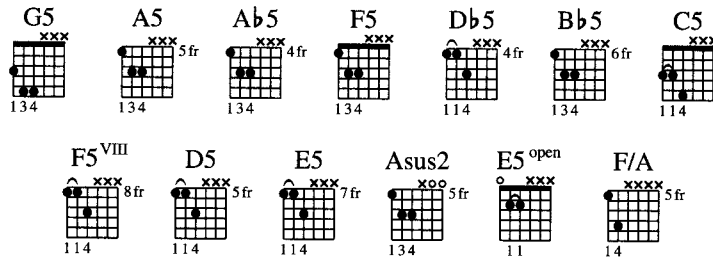
(Gr. 2 cont. in slashes)

Fretboard diagrams for guitar 3 showing fingerings and a 'grad. release' instruction with a 1/2 note value.



# WHISPER

Words and Music by  
Dryden Mitchell, Terence Corso,  
Tye Zamora and Mike Cosgrove



Tune down 1/2 step:  
(low to high) Eb-Ab-Db-Gb-Bb-Eb

**Intro**  
Moderately fast Rock ♩ = 160

Gtrs. 1 & 2 N.C.

Intro musical notation showing a guitar staff with notes and a bass staff with tablature. Chords C5 and F5 are indicated above the staff. The piece ends with "(cont. in slashes)".

## Verse

G5 A5 Ab5  
Rhy. Fig. 1

Verse musical notation showing guitar rhythm and vocal melody. Chords G5, A5, Ab5, F5, and Db5 are indicated above the staff. The lyrics are: "1. It's my arms that wrap you up nice." A dashed line indicates a pickup measure.

G5 A5 Ab5

G5 A5 Bb5

C5

F5 VIII  
End Rhy. Fig. 1

Verse musical notation showing guitar rhythm and vocal melody. Chords G5, A5, Bb5, C5, and F5 VIII are indicated above the staff. The lyrics are: "It's my arms, my arms, ba-by." A dashed line indicates a pickup measure.

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

G5 A5 Ab5

G5 A5 Ab5

F5

Db5

Verse musical notation showing guitar rhythm and vocal melody. Chords G5, A5, Ab5, F5, and Db5 are indicated above the staff. The lyrics are: "Small rooms where rec-ord ex-ec types" A dashed line indicates a pickup measure.

G5 A5 Ab5

G5 A5 Bb5

C5

F5

Verse musical notation showing guitar rhythm and vocal melody. Chords G5, A5, Bb5, C5, and F5 are indicated above the staff. The lyrics are: "whis-per a-way my fu-ture, late-ly." A dashed line indicates a pickup measure.



G5 A5 Ab5

Rhy. Fig. 2

Gtrs. 1 & 2

G5 A5 Ab5

F5

Db5

I'll in - tro - duce you to pro - duc - ers.  
 3. I'll in - tro - duce you to pro - duc - ers.

G5 A5 Ab5

End Rhy. Fig. 2

G5 A5 Bb5

Rhy. Fill 1

End Rhy. Fill 1

(cont. in notation)

I'll write your songs and make them way damn short - er.

### Chorus

2nd time, Gtr. 3 tacet

\*Bb

A

I'm so con - fused.

Gtrs. 1 & 2

Riff A

End Riff A

10	10	10	10	10	10	10	10	7	7	7	7	10	10	10	10	9	9	9	7	6	6	6	8	7	7	7	7	7	7	7	7
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
8	8	8	8	8	8	8	8	5	5	5	5	8	8	8	8	7	7	7	6	4	4	4	6	5	6	5	6	6	6	6	6

\*Chord symbols reflect overall harmony.

F5

D5

E5

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

A

This in - dus - try has made me cold, } 1., 2. you'll go find.  
 3. you'll go find.

3	3	3	3	3	3	3	3	7	7	7	7	9	9	9	9	7	7	7	7	7	7	7	7	6	6	6	6	6	6	6	6
1	1	1	1	1	1	1	1	5	5	5	5	7	7	7	7	6	6	6	6	6	6	6	6	4	4	4	4	4	4	4	4

**Rhy. Fill 2**  
Gtrs. 1 & 2

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

Gtrs. 1 & 2: w/ Riff A  
Bb

I trust - ed you \_\_\_\_\_ to make me shine \_\_\_ bright.

Gr. 3 (dist.)

*mf* w/ wah-wah as filter

10	10	10	10	10	10	10	10	7	7	7	7	10	10	10	10	7	7	7	7	7	7	7	7	7	7	7	7	7	7
V	V	V	V	V	V	V	V	X	X	X	X	X	X	X	X	7	7	7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	5	5	5	5	8	8	8	8														

To Coda 1 ⊕

To Coda 2 ⊕

F5

D5

E5

A5

Asus2

Gtrs. 1 & 2

This is al - most get - ting old. \_\_\_

Gr. 3 (dist.)

10	10	10	10	10	10	10	10	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7						
V	V	V	V	V	V	V	V	X	X	X	X	X	X	X	7	7	7	7	7	7	7	7	7	7	7	7	7	7	
8	8	8	8	8	8	8	8	5	5	5	5	8	8	8	8														

Verse

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

Gr. 3 tacet

G5 A5 Ab5

G5 A5 Ab5

2. Shock me with fear, it's tak - ing long - er. \_\_\_\_\_

F5

Db5

G5 A5 Ab5

Blood, sweat, and years will make \_\_\_ me way \_\_\_\_\_

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 7 meas.)  
G5 A5 Ab5

G5 A5 Bb5 C5 F5<sup>VIII</sup>

Gtrs. 1 & 2

— damn strong - er. — It's my words —

G5 A5 Ab5 F5 Db5

— that fail to give in - sight. —

*D.S. al Coda 1*

G5 A5 Ab5 G5 A5 Bb5 G5 C5

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

I blame you, — blame me, — ba - by. —

Gr. 3

P.M. —

⊕ Coda 1

A5

Gr. 3 tacet  
\* F/A

Bb5 N.C.

(cont. in notation)

— It suits me just fine. — It suits me just fine. —

Gtrs. 1 & 2

w/ delay repeats (cont. in slashes)

\* Bass plays Bb.



**Bridge**

Ab5 Rhy. Fig. 3 F5 E5 open D5 End Rhy. Fig. 3

Gtrs. 1 & 2

This is the pack - age I'm send - ing and these are the clothes that I'm wear - ing.

Gtr. 3 (clean) Riff B End Riff B

wah-wah off  
let ring -

1st time, Gtrs. 1, 2 & 3: w/ Rhy. Fig. 3 & Riff B  
2nd time, Gtrs. 1, 2 & 3: w/ Rhy. Fig. 3 & Riff B (1st 3 meas.)

Ab5 F5 E5 D5

1.

These are the words that I'm say - ing \_\_\_\_\_ and these are the notes that they're play - ing. \_\_\_\_\_

2.

Dm/F E7(no3rd) E6 D.S.S. al Coda 2

notes that they're play - ing.

Gtrs. 1 & 2

**Coda 2**

Free time

\*\* Gtrs. 1 & 2 w/ pick scrapes, etc.  
N.C.

A5 F/A

It suits me just fine. \_\_\_\_\_

*p* *mp*

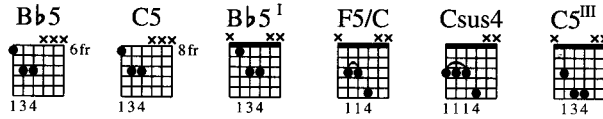
\* fdbk - - - - -

\* Microphonic fdbk., not caused by string vibration.

\*\* Bounce pick on high E string while moving up and past fretboard. (Mute strings w/ L.H.)

# SUMMER

Words and Music by  
Dryden Mitchell, Terence Corso,  
Tye Zamora and Mike Cosgrove



Tune down 1/2 step:  
(low to high) Eb-Ab-Db-Gb-Bb-Eb

## Intro

Slowly ♩ = 68

\*\*D5 Rhy. Fig. 1

D7/C

C(#4)/A

D7/C

F5

\* Gtr. 1 (dist.)

\* Doubled throughout

\*\* Chord symbols reflect overall harmony.

## Verse

(Bass enters 2nd time)

Bb5

A6

2nd time, Gtr. 1: w/ Rhy. Fig. 1

D5

1. So you fi - n'ly \_ 'fessed up \_ to her \_  
2. So you al - ways did \_ what you \_ want - ed \_

End Rhy. Fig. 1

F5

Bb5

A6

D5

D7/C

We all the lies on you \_ said. Now you kind - ly \_  
will be \_ on our \_ own. I will soon \_

C(#4)/A      D7/C      F5      Bb5      A6

kiss up to her but the feel - ing's dead.  
 let you go, now. Things will be al - right.

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

D5      D7/C      C(#4)/A      D7/C      F5

Sev - 'ral days have passed now, dark - er than  
 Sev - 'ral weeks have passed now, gray - er than

Bb5      A6      D5      D7/C      C(#4)/A      D7/C

an - y damn cloud, now.      Liq - uid sun shine falls down  
 an - y gray cloud.      Sev - 'ral weeks have passed now,

F5      Bb5      A6      **Chorus**      Bbsus2

and it's hard - er than all the damn hounds.      Tried to  
 so hard.

Gr. 1      Rhy. Fig. 2

Gm11      F5      Fmaj7(#11)      F5/G      F5      Fmaj7(#11)      Asus2

give you sum - mer, but I'm win - ter.      Wish I could

Fmaj7(#11) G6 Fmaj13(#11)

make you — spring, — but I fall — so — hard. —

End Rhy. Fig. 2

Gr. 1: w/ Rhy. Fig. 2 Bbsus2 Gm11 F5 Fmaj7(#11) F5/G F5 Fmaj7(#11)

Tried to give you — sum - mer, but I'm win - ter. —

Asus2 Fmaj7(#11) G6

Wish I could make you — spring, — but I

1. G5 F#5 C5 2. G5 Bridge D5 D7/C

fall — so — hard. — fall — so — hard. —

Gr. 1 Rhy. Fig. 3

C(#4)/D D7/A F5 Bb5 A6

And it's so hard to get out of bed. —

End Rhy. Fig. 3

Gr. 1: w/ Rhy. Fig. 3 (3 times) D5 D7/C C(#4)/D D7/A F5 Bb5 A6

And it's so hard to get out of bed. —



D5 D7/C C(#4)/D D7/A F5 Bb5 A6

And it's so hard to get out of bed.

Gr. 2 (dist.)  
mf

7 7 7 7 9 9 9 9 10 10 10 10 15 14  
6 6 6 6 7 7 7 7 8 8 8 8 13 12

D5 D7 C(#4)/D D7/A F5 Bb5 A6

She's im - pos - si - ble to get out of your head.

8va

10 10 10 10 10 10 12 12 12 12 12 12 13 13 13 13 13 13 18 18 18 17 17 17  
7 7 7 7 7 7 9 9 9 9 9 9 10 10 10 10 10 10 15 15 15 14 14 14

Bb5 C5

Gr. 1 *loco* Gr. 2 tacet Gr. 3 (slight dist.)  
mf

dim.

Tried to give you sum -

13 5 10 10 10 10 10 10 10 5  
10 3 8 8 8 7 7 8 8 8 3 5

Gr. 1 tacet Bb5 F5 C

mer. Tried to give you sum -

5 5 5 5 5 5 3 3 3 10 10 10 10 10 5  
3 5 5 5 5 5 1 1 1 8 8 8 7 7 8 8 7 3 5

Bb5 F5/Bb C/F

mer. \_\_\_\_\_ Tried to give you \_\_\_\_\_ sum -

Detailed description: This system contains the first three measures of music. The vocal line starts with a melodic phrase on the word 'mer.' followed by a rest, then continues with 'Tried to give you' and another rest. The piano accompaniment features a steady eighth-note pattern. The guitar part shows chord diagrams for Bb5, F5/Bb, and C/F.

C5 Bb5 F5/Bb C/F

mer. \_\_\_\_\_ Tried to give you \_\_\_\_\_ some -

Detailed description: This system contains the next three measures. The vocal line continues with 'mer.', a rest, and then 'Tried to give you' followed by a rest. The piano accompaniment continues with the same eighth-note pattern. The guitar part shows chord diagrams for C5, Bb5, F5/Bb, and C/F.

C5 Gtr. 3 tacet Bb5 C/F

thing. \_\_\_\_\_ Wish I could make you { spring. \_\_\_\_\_  
spring. \_\_\_\_\_

Gtr. 1 (cont. in notation)

cresc. *f*

Detailed description: This system contains the final three measures. The vocal line ends with 'thing.', a rest, and then 'Wish I could make you' followed by a rest. The piano accompaniment continues. The guitar part includes instructions for Gtr. 1 (a grace note followed by a quarter note) and Gtr. 3 (tacet). The piano part has a 'cresc.' and 'f' marking. The guitar part shows chord diagrams for C5, Bb5, and C/F.

C5 Bb5 C/F

Wish I could make you

Detailed description: This system contains the final three measures. The vocal line continues with 'Wish I could make you'. The piano accompaniment continues. The guitar part shows chord diagrams for C5, Bb5, and C/F.

C5 Bb5

spring, \_\_\_\_\_ spring - time. \_\_\_\_\_ Wish I could

Fretboard diagram showing chords: C5 (x32310), Bb5 (x10123).

C/F C5

make you \_\_\_\_\_ spring, \_\_\_\_\_ spring. \_\_\_\_\_

Fretboard diagram showing chords: C/F (x32010), C5 (x32310). Includes a 'grad. bend' instruction with arrows pointing to frets 17 and 18.

Bb5<sup>I</sup> Rhy. Fig. 4 F5/C Csus4 End Rhy. Fig. 4

Gr. 1

\_\_\_\_\_ Tried to give you \_\_\_\_\_ sum - mer, \_\_\_\_\_ but I'm win - ter, \_\_\_\_\_ yeah. \_\_\_\_\_

Bb5 F5/C Csus4

Wish I could make you \_\_\_\_\_ spring, \_\_\_\_\_ spring - time. \_\_\_\_\_

\_\_\_\_\_ Tried to give you \_\_\_\_\_ sum - mer, \_\_\_\_\_ but I'm win - ter. \_\_\_\_\_

Bb5<sup>I</sup> C5<sup>III</sup>

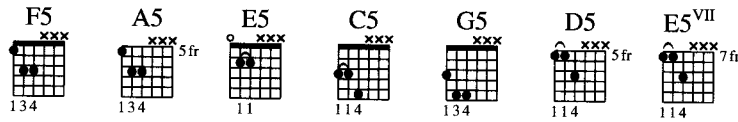
Gr. 3

Wish I could make you \_\_\_\_\_ spring. \_\_\_\_\_

\*Bass plays F.

# STICKS AND STONES

Words and Music by  
Dryden Mitchell, Terence Corso,  
Tye Zamora and Mike Cosgrove



## Verse

Moderately fast Rock ♩ = 168

F5 A5 G#5 D5

1. I liked you.

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

f P.M. P.M. P.M. P.M.

TAB

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)  
F5 A5 G#5 D5

You showed me, these calls must

F5 A5 G#5 D5

F5 A5 G#5 D5

con - tin - ue.

Gtrs. 1 & 2

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

TAB

## Interlude

F5 A5 E5 C5 G5

Gtrs. 1 & 2

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (7 times)

F5 A5 G#5 D5 F5 A5 G#5 D5 F5 A5 G#5 D5



2. Time is col-laps-ing in my head. I built all the walls, \_

F5 A5 G#5 D5 F5 A5 G#5 D5



you can't come in. You were the one that called me last. \_

F5 A5 G#5 D5 F5 A5 G#5 D5



I high-ly doubt this thing will last. \_

Chorus

F5 A5 G#5 D5

F5 A5 E5

Rhy. Fig. 3

Gr. 1



Sticks and stones, \_

Rhy. Fig. 2

End Rhy. Fig. 2

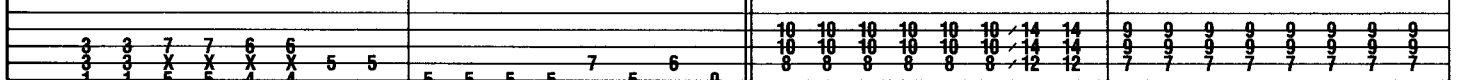
Rhy. Fig. 3A

Gtrs. 1 & 2

Gr. 2

P.M. - 1

(Gtr. 1 cont. in slashes)



C5


G5

End Rhy. Fig. 3

F5 Rhy. Fig. 4

A5

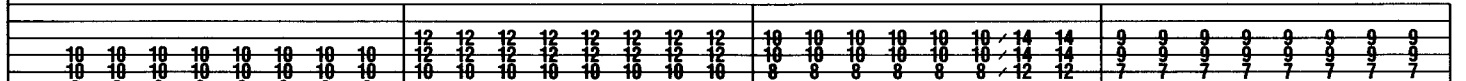
E5



they hurt when you shoot them through the phone. \_

End Rhy. Fig. 3A

Rhy. Fig. 4A

1st & 2nd times, Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (1 3/4 times)

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

3rd time, Gtr. 3 tacet

D5

E5<sup>VII</sup>

End Rhy. Fig. 4

F5

A5

E5

And you dragged my name

mp

7	7	7	7	7	7	7	7	7	9	9	9	9	9	9	9	9	9	13	13	13	13	13	13	13	13	13	12	12	12	12	12	12	12	12	12
6	6	6	6	6	6	6	6	6	7	7	7	7	7	7	7	7	7	10	10	10	10	10	10	10	10	10	9	9	9	9	9	9	9	9	9

To Coda 2 ⊕

through dirt, and it hurts to be

10	10	10	10	10	10	10	10	10	17	17	17	17	17	17	17	17	17	10	10	10	10	10	10	10	10	10
7	7	7	7	7	7	7	7	7	14	14	14	14	14	14	14	14	14	7	7	7	7	7	7	7	7	7

To Coda 1 ⊕

Gtr. 2: w/ Rhy. Fill 1

G5

Gtr. 1

(cont. in notation)

left here a lone.

15	15	15	15	15	15	15	15	15	13	13	13	13	13	13	13	13	13	12	12	12	12	12	12	12	12	12
12	12	12	12	12	12	12	12	12	10	10	10	10	10	10	10	10	10	9	9	9	9	9	9	9	9	9

Rhy. Fill 1  
Gtr. 2

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



**Verse**

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
\* F5/A A5 G#5/AD5

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)  
F5 A5 G#5 D5

F5 A5 G#5 D5

3. El - e - gant thoughts \_ I will \_ not share. \_

\*Bass plays A.

F5 A5 G#5 D5

F5 A5 G#5 D5

My sym-phon - ic si - lence, I hope \_ you can bear \_ it, ba - by.

Gr. 3: w/ Rhy. Fill 2

F5 A5 G#5 D5

F5 A5 G#5 D5

I liked \_ you. \_ You showed \_ me \_

Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs. 1 & 2

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

Gtrs. 1 & 2: w/ Rhy. Fig. 5

F5 A5 G#5 D5

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

F5 A5 G#5 D5

*D.S. al Coda 1*

ex - act - ly \_ who \_ I don't \_ wan - na be. \_

**Coda 1**

**Interlude**

Gr. 3 tacet

G5

A5

N.C.

E7(no3rd)

ex - act - ly \_ who \_ I don't \_ wan - na be. \_

(cont. in notation) Riff A

End Riff A

Gr. 2

Gtrs. 1 & 2

ex - act - ly \_ who \_ I don't \_ wan - na be. \_

Rhy. Fill 2

Gr. 3

Play 3 times

*f steady gliss.*

**Bridge**

Gtrs. 1 & 2: w/ Riff A  
\* A5/F

N.C.

C5

G5



I'll al - ways look \_\_\_\_\_ for you.

Gtr. 4 (clean)  
*mf*  
let ring -----

\*Bass plays F.

F5

G 3fr F 1fr C5

G5

Rhy. Fig. 6

End Rhy. Fig. 6

I'll al - ways look \_\_\_\_\_ for you. \_\_\_\_\_

Riff B  
let ring -----

End Riff B

Gtrs. 1 & 2: w/ Rhy. Fig. 6  
Gtr. 4: w/ Riff B

F5

C5

G5

I'll al - ways look \_\_\_\_\_ for you, \_\_\_\_\_

A5

F5/A

A5

G#5/A

D5

you. \_\_\_\_\_

Gtrs. 1 & 2

**Verse**

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)  
F5 A5 G#5 D5

4. You were the one that called me last.

*D.S. al Coda 2*

F5 A5 G#5 D5

Gtrs. 1 & 2: w/ Rhy. Fig. 2  
F5 A5 G#5 D5

I high-ly doubt this thing will last, 'cause you were the one that messed up.

**⊕ Coda 2**

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

F5 A5 E5 D5 E5

hurts to be left here a-lone.

**Half-time feel**

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

F5 A5 E5 C5

Sticks and stones get shot through the tel-e- phone

Gr. 3

**End half-time feel**

G5 F5 A5 E5 C5

with in-stant re-sults, we're both left a-lone,

Gr. 3 tacet

G5 A5

a-lone.

Gtrs. 1 & 2

# ATTITUDE

Words and Music by  
 Dryden Mitchell, Terence Corso,  
 Tye Zamora and Mike Cosgrove

## Intro

Moderately ♩ = 104

Gr. 1 (clean) \* N.C.(E5) (F#5) (G5) (A5)  
 Riff A

*mf*  
 \*\* w/ delay

\*Chord symbols reflect overall harmony.  
 \*\*Delay set for dotted eighth note regeneration w/ 1 repeat.

(B5) (G5) (F#5) (D5) End Riff A

2nd-4th times, Gr. 1 tacet (Bm) Riff C End Riff C  
 † *mf* Play 4 times

Riff B End Riff B Gr. 1 \*\*\* Gr. 2 divisi *mf* Riff C1 End Riff C1

\*\*\*Bass arr. for gr.  
 †Fade out.

## Verse

Gr. 2: w/ Riff C1 (16 times)  
 Bm

C#m/B D/B

1. May - be I act on con - fused be - hav - ior. \_\_\_\_\_  
 2. All you see js red lights be - hind me. \_\_\_\_\_

Riff D Gr. 3 (clean) *mf* let ring throughout

A/B G/B A/B Bm C#m/B

May-be waves crash like sem - i - trail - er. \_\_\_\_\_ May-be I'll spend my  
 May-be this is - n't what you want - ed, ba - by. \_\_\_\_\_ I don't blame you

D/B A/B Em/B F#m/B

off - time \_ with - out you. \_\_\_\_\_ It seems like \_ we need \_ our \_ own \_ space. \_  
 fall - ing back - wards. \_\_\_\_\_ No one's ev - er quite con - fused \_ you this way. \_

End Riff D

Gtr. 3: w/ Riff D  
Bm C#m/B D/B A/B

\_\_\_\_\_ And all the time I wast - ed a - way, \_\_\_\_\_ to not feel good un -  
 \_\_\_\_\_ And all this time we wast - ed a - way, \_\_\_\_\_ we don't feel good un -

G/B A/B Bm C#m/B D/B

less you \_ stay, \_ stay, \_ stay. \_\_\_\_\_ And all the times I chased you a - way \_\_\_\_\_  
 less we're \_ grey, \_ grey. \_\_\_\_\_ And all the times I chased you a - way. \_\_\_\_\_

A/B Em/B F#m/B

I sim - ply \_\_\_\_\_ to catch back \_\_\_\_\_ up \_\_\_\_\_ with. \_\_\_\_\_  
 I sim - ply \_\_\_\_\_ don't feel good. \_\_\_\_\_

Chorus

G/B A/C# D

(Ah.) Your sol - i - tude \_ is wel - come, \_ wel - come. \_

\* Gr. 3 Rhy. Fig. 1

5 5 5 5 5 7 7 7 7 7 12 12 12 12 12 12 12 12 12 12

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

\*3rd time resume playing *mf*.

A/E A/C# G A/F# G/B A

Your at - ti - tude \_ is wel - come, \_ wel - come. \_ Your sol - i - tude \_ is

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

4 4 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 4 4 4 4

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

D A/E A/C# Em/G F#m

wel - come, \_ wel - come. \_ Your at - ti - tude \_ is wel - come. \_

12 12 12 12 12 12 12 12 7 7 7 7 7 7 5 5 5 5 5 7 7

9 9 9 9 9 9 9 9 4 4 4 4 4 4 3 3 3 3 3 4 4

10 10 10 10 10 10 10 10 5 5 5 5 5 5 5 5 5 5 7 7

1.

N.C. *8va*

Harm.

7 7 7 7 5 5 7 7 5 5

pitch: G D



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

G/B A/C# D A/E A/C# G A/F#

You are wel - come. \_ You are wel - come. \_

Gtr. 1 Riff E End Riff E

w/o delay

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

To Coda ⊕

Gtr. 1: w/ Riff E

G/B A D A/E A/C# Em/G F#m

You are wel - come. \_ You are wel - come. \_

Bridge

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

N.C.(E5) (F#5) (G5) (A5) (B5) (G5) (F#5) (D5)

All this time \_ we heard \_ a - larms. \_

(E5) (F#5) (G5) (A5) (B5) (G5) (F#5) (D5)

\_ Come to find \_ we fell \_ a - part. \_

(F#5) (G5) (A5) (B5)

This \_ whole \_ thing \_

Gtr. 1

(w/ delay)

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

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

\_ has crashed \_ down, crashed down. \_

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

(E5) (F#5) (G5) (A5)

All this time we heard

Fretboard diagram: 4 2 4 3 | 4 2 4 5 | 4 2 4 2 | 4 2 4 3

Gr. 1: w/ Riff A (last 2 meas.) (B5) (G5) (F#5) (D5)

Gr. 1: w/ Riff B (1st meas., 2 times)

Gr. 1: w/ Riff B

a - larms.

Gr. 1: w/ Riff C  
Gr. 2: w/ Riff C1 (4 times)

Gr. 3 (Bm)

*p*

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

Fretboard diagram: 7 7 7 7 7 5 5

⊕ Coda

Outro

(Gtrs. 1 & 3: w/ Riff E & Rhy. Fig. 1 (last meas.)  
Em/G

Gr. 1: w/ Riff E (2 times)  
Gr. 3: w/ Rhy. Fig. 1  
G/B A/C# D

wel - come. Wel - come, wel - come.

A/E A/C# G A/F# G/B A D A/E A/C# Em/G F#m

Wel - come, wel - come. Wel - come, wel - come.

Gr. 2: w/ Riff C1 (4 times)  
Bm

Gr. 3

N.C.  
8va

Harm.

Fretboard diagram: 5 7 7

# STRANDED

Words and Music by  
 Dryden Mitchell, Terence Corso,  
 Tye Zamora and Mike Cosgrove

Tune down 1/2 step:  
 (low to high) Eb-Ab-Db-Gb-Bb-Eb

## Intro

Moderate Rock ♩ = 132

Band tacet  
 N.C.  
 Gtr. 1 (dist.)

2nd time, Band enters  
 2nd time, Gtr. 1 tacet

*mf*  
 steady gliss.  
 w/ bar

\*\*Vol. swell -1 1/2 -2 1/2

Rhy. Fig. 1

\*Gtr. 2 (dist.)

*f*

TAB

\*Two gtrs. arr. for one.

1st time, Gtr. 1 tacet

Gtr. 2

End Rhy. Fig. 1

Gtr. 1

Gtr. 2: w/ Rhy. Fig. 1

Riff A

*f*

TAB

End Riff A

TAB

Verse

F#5

Gr. 1 tacet  
F#5/E#

N.C.

1. Your waves \_ come crash - ing \_ down \_ like a sem - i - au - to trail - er. \_

Fill 1

End Fill 1

Gr. 1

(12)

Gr. 2 Rhy. Fig. 2

*mf*  
w/ clean tone & chorus  
let ring throughout

F#5

F#5/E#

C#5

F#m

I dive \_ so deep \_ in the sea \_ to a - void \_ kill - er whales. \_

Gr. 2 End Rhy. Fig. 2

Gr. 2: w/ Rhy. Fig. 2

F#5

F#5/E#

A per - fect mo - ment here \_ and, \_ gone, \_ it has

N.C.

F#5

F#5/E#

sailed. \_ I'll use \_ a ham - mer - head \_ to \_ drive \_

**Chorus**  
N.C.(A)

C#5 F#5

a rust - y nail in - side. I'm feel - ing the sea

Gtr. 2

Rhy. Fig. 3

chorus off *f* w/ dist.

(E) F#5/C# N.C.

be - neath you, be - neath me.

(A) (E) C#5 D(b5) D5

I'm feel - ing the sea be - neath me, be - neath you.

End Rhy. Fig. 3

**Interlude** **Verse**

Gtrs. 1 & 2: w/ Riff A and Rhy. Fig. 1 N.C.

Gtr. 1: w/ Fill 1  
Gtr. 2: w/ Rhy. Fig. 2  
F#5

F#5/E#

2. I - mag - ine if our world was blue

N.C. F#5 F#5/E#

and weight - less. I nev - er meant to do wrong to

C#5 F#m11 F#5 C#/E#

you, you're my star - fish. You moan a tone so low be - yond me,

Gr. 2

chorus off *f* w/ dist.

C#5/G# N.C. F#5

a tel - e - path - ic sub - son - ic fre - quen - cy. I need a lit - tle

C#/E# C#5/G# N.C.

air for e - mer - gen - cy. You have to un - der - stand this ur - gen - cy.

**Chorus**

Gr. 2: w/ Rhy. Fig. 3 (1 7/8 times)  
 2nd time, Gr. 1 tacet  
 N.C.(A)

(E) F#5/C# N.C.

I'm feel - ing the sea be - neath - me, be - neath - you.



(A) (E) C#5 D(b5) D5

White sand — be - neath — my feet, — no brain — be - tween — my ears. —

N.C.(A) (E) F#5/C# N.C.

I'm feel - ing the sea — be - neath — you, be - neath — me

(A) (E) C#5

I know — that if — I had — one, I'd spare us both — these years. —

**Interlude**  
To Coda ⊕

D(b5) D5 N.C.

Gr. 2

11 11 11 11 12 12 12 | 2 4 4 4 4 4 4 4 | 4 4 4 4 4 2 2 2

4 7 7 7 7 7 7 7 | 7 8 8 7 7 8 8 7 | 2 4 4 4 4 7 9 8 8

9 9 9 9 12 12 12 12 | 11 11 11 11 11 11 11 12 | 12 11 11 12 12 11 11 11

Half-time feel

Gr. 2

Gr. 1

*p* ————— *mf*

⊕ Coda

Outro

Half-time feel

N.C.

A sea a - nem - o - ne, you're my en - e - my. (I'm feel-ing the sea — be - neath — me.)

\* Gr. 3 Riff B

End Riff B

*f*

Gr. 2

\*Synth. arr. for gr.



# WISH

Words and Music by  
Dryden Mitchell, Terence Corso,  
Tye Zamora and Mike Cosgrove

## Intro

\* Gtr. 1 **Moderate Rock** ♩ = 132  
(dist.) \*\* F#5

Csus2/G B/F#

let ring ————— let ring ————— let ring —————

TAB

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

\* Two gtrs. arr. for one.  
\*\* Chord symbols reflect implied harmony.

## Verse

2nd time, Gtr. 2 tacet  
F#5

1. Proud, proud is to  
2. Cold fire used to in

Rhy. Fig. 1

P.M. —————

D5/A

D#5/A#

hear it all, yeah, yeah.  
spire us all, not now.

P.M. —————

F#5

Proud, ah proud, proud is to  
These are tired, may be they'll

End Rhy. Fig. 1

P.M. —————

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

D5/A D#5/A# N.C.

watch us fall, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah. \_\_\_\_\_  
 find their niche \_\_\_\_\_ or re - sort \_\_\_\_\_ to wish. }

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

pitch: G E  
 D B  
 G

**Pre-Chorus**  
 Gtr. 1: w/ Rhy. Fig. 1

F#5

Make a wish, make a suc - co - tash \_\_\_\_\_ wish. \_ You live the pom - pous life. \_

D5/A D#5/A

Throw kiss - es all \_\_\_\_\_ the time. \_ Make wish - es, don't \_ break mine. \_

F#5

Make a wish, make a suc - co - tash \_\_\_\_\_ wish. \_ You live the pom - pous life. \_

D5/A D#5/A# F#5

Throw kiss-es all \_\_\_\_\_ the time. \_ And don't break \_\_\_\_\_ mine, \_

Gtr. 1 Gtr. 2 (dist.) *f*

P.M.----- Gtr. 1 *divisi* \* let ring -----

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

\* Refers to both gtrs. (next 4 meas.)

**Rhy. Fill 1**  
 Gtr. 1

8va-----

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

pitch: G E  
 D B  
 G

1. 2.

Csus2/G B/F#

and don't break mine. and don't break

Gr. 2

Gr. 1 *divisi*

*let ring* *let ring* *let ring* *let ring*

**Chorus**

1st time, Gr. 2 tacet

Csus2/G N.C. F#5 D5/A A5 G5

mine. Don't be low. You bet-ter watch

*P.M.*

Rhy. Fig. 2  
\* Gr. 1

*let ring*

\* 2nd time resume playing *f*.

F#5 E5 F#5 G5 A5 G5 F#5 D5/A A5 G5

the road. Don't be low. You got the strength

End Rhy. Fig. 2

F#5 E5 F#5 G5 A5 G5 F#5 D5/A A5 G5

and the balls. Don't be low. You bet-ter watch

Riff A  
Gr. 2

*P.M.* - 1

w/ flanger



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

F#5 E5 F#5 G5 A5 G5 F#5 D5/A A5 G5

the road. Don't be low. You got the strength

Bridge

F#5 C#5/G# G5 D5/A A5 G5 N.C. G5 N.C. C#5/G# N.C. G5 N.C. B5/F# N.C.

and balls. Chimes used to break my wish, wish, (Yeah, wish,

Gr. 1

Rhy. Fig. 3

End Rhy. Fig. 3

P.M. - - - - -

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

G5 N.C. C#5/G# N.C. G5 N.C. B5/F# N.C. G5 N.C. C#5/G# N.C. G5 N.C. B5/F# N.C.

yeah, wish, yeah.) Chimes used to break my wish, wish, (Yeah, wish,

To Coda ⊕

G5 N.C. C#5/G# N.C. G5 N.C. B5/F# N.C. C#5/G# N.C.

yeah, wish, yeah.) Back

Gr. 1

P.M. - - - - -

B5/F# N.C. C#5/G# N.C. B5/F# N.C.

won't you bring him back? Not now.

Rhy. Fig. 4

End Rhy. Fig. 4

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

C#5/G# N.C. B5/F# N.C. C#5/G# N.C.

Chimes used \_ to break my \_ wish. Won't you bring him back? \_ Not now. \_

B5/F# F#5 E5 F#5 G5 D5/A A5 G5

Whispered: Don't be \_ low. \_

Gr. 1

*mp*  
P.M. - - - - - P.M. - - - - -

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

F#5 E5 F#5 G5 A5 G5 F#5 D5/A

Don't be \_ low. \_ Don't be \_ low. \_

P.M. - - - - -

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

A5 G5 F#5 C#5/G# G5 D5/A A5 G

*D.S. al Coda*

— You \_ bet-ter watch \_ the road, \_ the road, \_ uh.

P.M. - - - - -

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

G5 N.C. B5/F#

$\oplus$  Coda

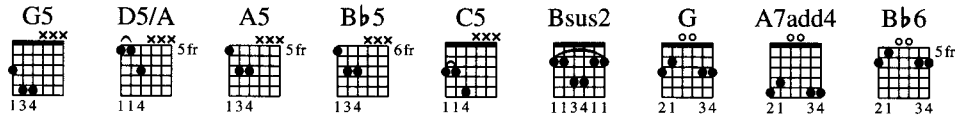
Gr. 1

P.M. - - - - -

5 4 3 2

# CALICO

Words and Music by  
Dryden Mitchell, Terence Corso,  
Tye Zamora and Mike Cosgrove



Tune down 1/2 step:  
(low to high) Eb-Ab-Db-Gb-Bb-Eb

## Intro

Moderately fast Rock ♩ = 152

Gtrs. 1 & 2 (elec.) \* G6 Riff A Gmaj7 Gadd2 Amaj7

*mf* w/ dist.  
P.M. -----

T																				
A	5	5	5	5	5	5	9	9	9	9	9	9	12	12	12	12	12	12	12	
B	7	5	7	5	7	5	10	9	10	9	10	9	14	12	14	12	14	12	14	12

\* Chord symbols reflect implied harmony.

\*\* Gtrs. 3 & 4 (elec.) Gmaj7 Bm(add2) G6 A6

*mp* *mf*

fdbk. -----

							(0)												
							(0)												

Gtrs. 1 & 2 End Riff A

P.M. -----

	9	9	9	9	9	9	4	4	4	4	4	4	5	5	5	5	5	5	5
	10	9	10	9	10	9	5	4	5	4	5	6	7	5	7	5	7	5	7

\*\* Two gtrs. arr. for one.

\*\*\* Gradually release P.M.

Gtrs. 1 & 2 tacet G † Gmaj7/B Gadd2 †† Amaj7/C#

So, \_\_\_\_\_

Gtrs. 3 & 4 Riff B *f*

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

† Bass plays B.

†† Bass plays C#.

Gmaj7 Bm(add2) G6 A6

whoa, \_\_\_\_\_ whoa... \_\_\_\_\_

End Riff B

9 9 9 9 9 9 4 4 4 4 4 4 5 5 5 5 5 5 7 7 7 7 7 10

10 9 10 9 10 9 5 4 5 4 5 6 7 5 7 5 7 5 9 7 9 7 9 10

Gtrs. 3 & 4: w/ Riff B

G6 Gmaj7/B Gadd2 Amaj7/C#

So make it real. \_\_\_\_\_

Gmaj7 Bm(add2) G6 A6

Just make it real. \_\_\_\_\_

Verse

G6 Gmaj7/B Gadd2 Amaj7/C#

1. That's not a rea - son to fi - re me. -  
 2. Feel all the sea - sons flood through you and

Gtrs. 1 & 2

Riff C

*mf*

P.M. - - - - -

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

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

Gmaj7 Bm(add2) G6 A6

me and That ain't no real re - son. -  
 see what trou - ble she's in, she's in.

End Riff C

P.M. - - - - -

9 9 9 9 9 9 4 4 4 4 4 4 5 5 5 5 5 5 7 7 7 7 7 10

10 9 10 9 10 9 5 4 5 4 5 6 7 5 7 5 7 5 9 7 9 7 9 10

Gtrs. 1 & 2: w/ Riff A

G6 Gmaj7/B Gadd2 Amaj7/C# Gmaj7

It's fun - ny, things just cheap - en when we dis - a - gree. \_\_\_ If  
 But that's not a rea - son to fi - re me. \_\_\_

**Chorus**

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

Bm(add2) G6 A6 \*G5 Rhy. Fig. 1

Gtrs. 3 & 4

things got an - y worse, then cheap would turn free. \_\_\_ } Cal - i - co \_\_\_  
 That ain't no \_\_\_ real \_\_\_ rea - son. \_\_\_

\* Chord symbols reflect overall harmony.

D5/A A5 Bb5 C5

cats and \_\_\_ cal - i - co \_\_\_ dreams, that ain't too \_\_\_ real.

Gtrs. 3 & 4: w/ Rhy. Fig. 1  
 G5 End Rhy. Fig. 1 D5/A A5

Just make it real. \_\_\_ { Cal - i - co \_\_\_ cats hurt and \_\_\_ cal - i - co \_\_\_  
 Col - li - sions hurt and \_\_\_ a - bra - sions

Bb5 C5

1. Gtrs. 3 & 4: w/ Riff C  
 G6 Gmaj7/B

dreams, that ain't too \_\_\_ real. Just make it real. \_\_\_  
 bleed. It's hard to deal when all you do is

**Rhy. Fill 1**  
 Gtrs. 3 & 4

(cont. in slashes)

**Rhy. Fill 2**  
 Gtrs. 3 & 4

Gadd2                      Amaj7/C#                      Gmaj7                      Bm(add2)                      G6                      Gtrs. 3 & 4: w/ Riff D A6

real. \_\_\_\_\_

2.                      Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times) G5                      Gtr. 5: w/ Riff E A5                      Bb6

feel. \_\_\_\_\_ Camp - fires \_\_\_\_\_ swell \_\_\_\_\_ in - to mon - str - ous \_\_\_\_\_ things:

C5                      G5

that sum - mer \_\_\_\_\_ heat \_\_\_\_\_ that's win - ter \_\_\_\_\_ deep, \_\_\_\_\_

Gtr. 5: w/ Riff E A5                      Bb6                      C5

that's win - ter \_\_\_\_\_ deep. \_\_\_\_\_ And

**Bridge**

Eb5                      Gb5

all your wild \_\_\_\_\_ winds, \_\_\_\_\_ they could - n't \_\_\_\_\_ stop me from

Gtr. 2

Gtr. 1 *divisi*

Gtrs. 3 & 4

**Riff D**  
Gtrs. 3 & 4

P.M. - - - - - Harm.

pitch: B

**Riff E**  
Gtr. 5 (elec.)

*mp* w/ slight dist.



G5 B5 G5 A5

Gtrs. 3 & 4: w/ Riff A  
G6 Gmaj7 Gadd2 Amaj7

Gmaj7 Bm(add2) G6 A6

Chorus  
G5 Bb5/F N.C.

Gtrs. 3 & 4

Bb5 C5



Gtrs. 3 & 4: w/ Rhy. Fig. 1  
G5

Gtr. 5: w/ Riff E  
D5/A

A5

real. \_\_\_\_\_ Col - li - sions hurt and \_\_\_\_\_ a - bra - sions

Bb5

C5

bleed. \_\_\_\_\_ It's hard to deal \_\_\_\_\_ when all you do is

G5

Gtr. 5: w/ Riff E  
G5/A

A5

feel \_\_\_\_\_ Cal - i - co \_\_\_\_\_ cats and \_\_\_\_\_ cal - i - co \_\_\_\_\_

Gtrs. 3 & 4

Bb5

Bb5/C

dreams, \_\_\_\_\_ that ain't too \_\_\_\_\_ real. \_\_\_\_\_ Just make it

G5

G5/A

A5

real. \_\_\_\_\_ Just make it

Bb5

C5

real.  
(Just make, just make it...)

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "real. (Just make, just make it...)". The guitar accompaniment is shown in a standard six-string format. Below the guitar staff is a detailed guitar tablature with fret numbers and bar lines.

Outro

Bsus2

G  
Rhy. Fig. 2

Gtr. 6 (acous.)  
*mp*

The 'Outro' section begins with a guitar accompaniment in treble clef, marked 'Gtr. 6 (acous.)' and 'mp'. The rhythm is indicated as 'G Rhy. Fig. 2'. The guitar staff shows a series of rhythmic patterns. Below the guitar staff is a guitar tablature with a triplet of eighth notes marked with a '3'.

A7add4

Bb6

End Rhy. Fig. 2

The second system of music continues the guitar accompaniment. It features a series of rhythmic patterns in treble clef. The guitar staff includes a 'dim.' (diminuendo) marking. Below the guitar staff is a guitar tablature with a triplet of eighth notes marked with a '3'.

Gtrs. 3 & 4 tacet  
Gtr. 6: w/ Rhy. Fig. 2  
G

A7add4

Bb6

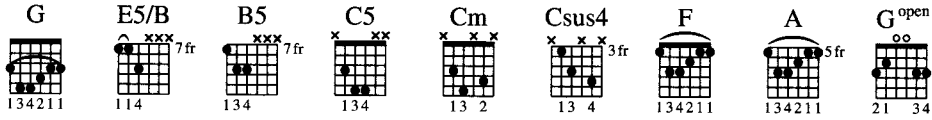
G

Gtr. 6

The third system of music shows the guitar accompaniment with a 'Gtr. 6' marking. The guitar staff includes a triplet of eighth notes marked with a '3'. The guitar tablature below shows a triplet of eighth notes marked with a '3'.

# DEATH DAY

Words and Music by  
Dryden Mitchell, Terence Corso,  
Tye Zamora and Mike Cosgrove



Tune down 1/2 step:  
(low to high) Eb–Ab–Db–Gb–Bb–Eb

## Intro

Slowly ♩ = 78

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

*mp*  
w/ clean tone

Dm7 C Gadd4 Am G/B End Rhy. Fig. 1

TAB

\* Doubled throughout

## Verse

Dm7 C Gadd4 Am G/B

1. I slow-ly shoot\_ these words\_ like weap - ons\_ and go in - sane.

Rhy. Fig. 2 End Rhy. Fig. 2

TAB

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

Gtr. 2: w/ Fill 1

Dm7 C Gadd4 Am G/B

I watch you drive\_ your stu - pid car,\_ you go a - way.

Dm7 C Gadd4 Am G/B

You nev - er were\_ one to\_ use cau - tion,\_ and you're gon - na pay.

Fill 1  
Gtr. 2 (elec.)

*mp* w/ clean tone  
1/2

TAB

**Verse**

1st & 2nd times, Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)  
 3rd time, Gtr. 1: w/ Rhy. Fig. 2 (3 1/2 times)  
 2nd time, Gtrs. 3 & 4 tacet  
 3rd time, Gtr. 5 tacet

Gtr. 2: w/ Fill 2

Dm7 C Gadd4 Am G/B Dm7 C

You know I'd love \_ to see it hap - pen. \_\_\_\_\_

2. I al-ways tried \_ to keep \_ you near \_  
 3. Ca-ble cars \_ run through \_ my mind, \_  
 4. I slow-ly shoot \_ these words \_ like weap -

Gadd4 Am G/B Dm7 C

me, \_ with - out the pain. \_\_\_\_\_  
 Rem - i - nis - cent Bay. \_\_\_\_\_  
 ons \_ and go in - sane. \_\_\_\_\_

I love to tie \_ us in - to knots, \_  
 I think up north \_ on Val - en - tine, \_\_\_\_\_  
 I watch you drive \_ your stu - pid car, \_

Gadd4 Am G/B Dm7 C

we slipped a - way. \_\_\_\_\_  
 I wish you'd stay. \_\_\_\_\_  
 you go a - way. \_\_\_\_\_

I tried to cap - ti - vate \_ you on \_\_\_\_\_  
 You nev - er were \_ one to use cau -  
 You nev - er were, \_ you nev - er were... \_

Gadd4 Am G/B Dm7 C

1st & 2nd times, Gtr. 3: w/ Fill 3  
G

that eve - ning he \_ was leav - ing \_\_\_\_\_  
 tion, \_ it slipped a - way. \_\_\_\_\_

with the girl \_ I'd love to kill. \_\_\_\_\_  
 I some-how knew \_ this would hap - pen. \_\_\_\_\_  
 You know I'd love \_ to see it hap - pen, \_ yeah. \_

Gtr. 1

let ring -----

(cont. in slashes)

**Chorus**

G E5/B B5 C5 G E5/B B5

Rhy. Fig. 3

\* Gtrs. 1 & 4 (acous.) mf

Hap - py Death day to you, \_ ba - by. \_\_\_\_\_  
 I know you're fly - ing in the blue \_

\* Gtr. 1 w/ slight dist. till end of Chorus.

Fill 2  
Gtr. 2

Fill 3  
Gtr. 3 (elec.)  
mp w/ clean tone & slide steady gliss.

C5 Cm Csus4 Cm G F

now. We'll be to - geth - er real - soon -

Gr. 3  
w/ slide

7 9 8 9 10 10 10 10 12 13 12 12 12 12 (12) 10 (10) 7 7

1. *To Coda* ⊕

C5 A G E5/B B5 C5

End Rhy. Fig. 3 Rhy. Fig. 4

Gr. 2: w/ Fill 2  
C5

End Rhy. Fig. 4

now, ba - by, don't you wor - ry. Pa-pa's got a brand - new bod-y bag - for you.

Fill 4 End Fill 4

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

2.

Gr. 3: w/ Fill 4  
G Rhy. Fig. 5

E5/B B5 C5 Cm Csus4 Cm

End Rhy. Fig. 5

Pa-pa's got a brand - new bod - y bag - for you.

Gtrs. 1 & 4: w/ Rhy. Fig. 4

G E5/B B5 C5

And I got a fresh new kind of at - ti - tude.

**Guitar Solo**

Gr. 5 (elec.)  
Dm7 C Gadd4 Am G/B Dm7 C

*mp* w/ clean tone & Leslie

let ring - - - -

Gadd4 Am G/B Dm7 C Gadd4 Am G/B

let ring - - - - rake - - - -

Dm7 C Gadd4 Am G/B

*D.S. al Coda*

Leslie off

**Coda**

Gr. 1 & 4: w/ Rhy. Fig. 5

Gr. 1 & 4: w/ Rhy. Fig. 3

G E5/B B5 C5 Cm Csus4 Cm G E5/B B5

Pa-pa's got a brand-new bod-y bag \_ \_ \_ for you. \_ \_ \_ Hap - py Death day to you, \_

C5 G E5/B B5 C5 Cm Csus4 Cm

I know you're fly - ing in the blue. \_ \_ \_

Gr. 5 (dist.)

1 hold bend 1 hold bend 1/4 1

G F C5 A

We'll be to - geth - er real \_ \_ soon \_ \_ now, ba - by; don't you wor - ry. \_ \_

Gtrs. 1 & 4: w/ Rhy. Fig. 5 (4 times)

G E5/B B5 C5 Cm Csus4 Cm

Pa-pa's got a brand - new bod - y bag \_\_\_\_\_ for you. \_\_\_\_\_

17 (17) 15 (15) 10 (18) 15 17 (17) 15 17 15 17 15 17 (17) 15

G E5/B B5 C5 Cm Csus4 Cm

Pa-pa's got a brand - new bod - y bag \_\_\_\_\_ for you. \_\_\_\_\_

17 (17) 17 15 17 17 1/2 17 1/2 17 1/2 17 1/2 17 1/2 17 15

G E5/B B5 C5 Cm Csus4 Cm

Dad-dy's got a brand - new bod - y bag \_\_\_\_\_ for you. \_\_\_\_\_

18 17 (17) 15 18 (18) 15 10 18 10 10 10 18 15 18 15 18 15 17 15 17

Band tacet G E5/B B5 Gtr. 5 tacet C Cm Csus4 Cm G open

Gtrs. 1 & 4

And he ain't ev - er, ev - er com-ing back \_\_\_\_\_ to you.

15 (15) 5 (17) 17

\* H.H. w/ slide

\* Harp harmonic achieved by lightly touching string w/ R.H. index finger at fret indicated in parentheses and plucking from behind w/ pick or thumbnail.

# SMOOTH CRIMINAL

Written and Composed by  
Michael Jackson

## Intro

Moderate Rock ♩ = 126

A5 N.C.  
Riff A

Play 4 times  
End Riff A

Gtr. 1 (dist.)

*f* P.M. -----|

T  
A  
B

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

## Verse

Gtr. 1: w/ Riff A (3½ times)

N.C.

1. As he came in - to the win - dow, it was the sound of a cres - cen - do.

He came in - to her a - part - ment, left the blood stains on the car - pet.

She was sit - ting at the ta - ble, he could see she was un - a - ble.

Gtr. 1: w/ Fill 1 F5

So she ran in - to the bed - room, she was struck down, it was her doom.

**Fill 1**  
Gtr. 1

P.M. -----|

8 8 8 8 7 3



**Chorus**

F5 G5 F5

An - nie, are you O. K., you O. K., you O. K., An - nie?

Rhy. Fig. 1 End Rhy. Fig. 1

G5 F5

An - nie, are you O. K., you O. K., you O. K., An - nie?

N.C. F5

An - nie, are you O. K., you O. K., you O. K., An - nie?

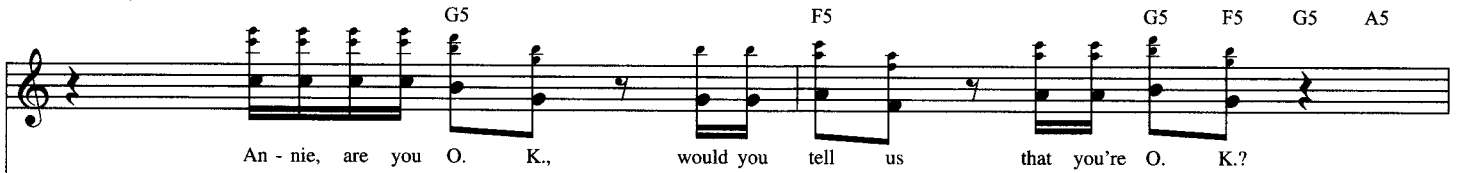
P.M.

E5 G5 E5 G5 A5

An - nie, are you O. K., you O. K., you O. K., An - nie?

3rd time, Gtr. 2 tacet

G5 F5 G5 F5 G5 A5

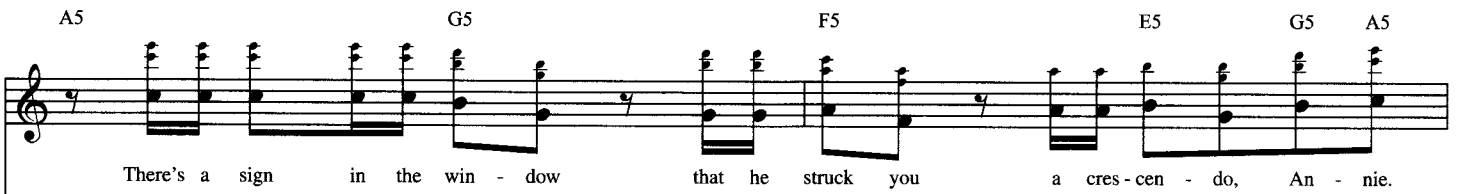


An - nie, are you O. K., would you tell us that you're O. K.?

Rhy. Fig. 2



A5 G5 F5 E5 G5 A5



There's a sign in the win - dow that he struck you a cres - cen - do, An - nie.

End Rhy. Fig. 2



A5 G5 F5 G5 F5 G5 A5



Came in - to her a - part - ment, left the blood stains on the car - pet.



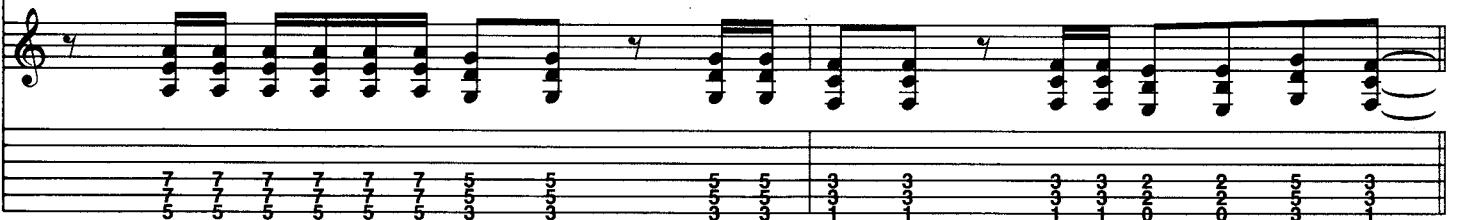
To Coda 2 ⊕

To Coda 1 ⊕

G5 F5 E5 G5 F5



And then you ran in - to the bed - room, you were struck down, it was your doom.



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

F5

G5

F5



An - nie, are you O. K., you O. K., you O. K., An - nie?

G5

F5



An - nie, are you O. K., you O. K., you O. K., An - nie?

Rhy. Fig. 1A



Interlude

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

N.C.

4



You've been hit bad, you've been struck by a smooth crim - i - nal.

End Rhy. Fig. 1A

4



Verse

Gtr. 1: w/ Riff A (1½ times)

N.C.



2. So he came in through the out way, it was Sun - day, what a black day.

Gtr. 1: w/ Fill 1

D.S. al Coda 1

F5



I could make a sal - u - ta - tion, sound - ing heart - beat, in - tim - i - da - tion.

Coda 1

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

F5

G5

F5



An - nie, are you O. K., you O. K., you O. K., An - nie?

N.C.



You've been hit bad, you've been struck by a smooth crim - i - nal.

**Interlude**

Gr. 1: w/ Riff A (7 1/2 times)

N.C. **3** Gr. 2 (dist.) A5 N.C.

f P.S.

Play 7 times Gr. 1: w/ Fill 2 *D.S.S. al Coda 2* A5

**Coda 2**

**Chorus**

Gr. 1: w/ Rhy. Fill 1

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

A5 G5 F5 G5 A5 A5 G5 F5 G5 F5 G5 A5

struck down, it was your doom. An-nie, are you O. K., you O. K., you O. K., An - nie?

An - nie, are you O. K., you O. K., you O. K., An - nie?

**Outro**

Gr. 1: w/ Riff A (3 1/2 times)

N.C. **7** Gr. 1 G

P.M.-----|

**Fill 2**  
Gr. 1

P.M.-----|

\*Hold chord for next 1/2 beat.

**Rhy. Fill 1**  
Gr. 1 e

# UNIVERSE

Words and Music by  
Dryden Mitchell, Terence Corso,  
Tye Zamora and Mike Cosgrove

Amaj7    A5    G5    F(#4)    F5    G(#4)    Eadd4/G#

214    134    134    124    134    124    3 1

## Intro

Moderately slow ♩ = 98

\* Gtr. 1 \*\* F

(dist.)

Rhy. Fig. 1

Esus4

Eadd4/G#

End Rhy. Fig. 1

*mf*

T  
A  
B

\* Doubled throughout

\*\* Chord symbols reflect implied harmony.

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

F

E6

Emaj7

We should have wait -

\*\*\* Gtr. 2

Riff A

*mf*  
let ring -

End Riff A

\*\*\* Bass arr. for gtr.

Gtr. 2: w/ Riff A

F

Esus4

Eadd4/G#

ed. \_\_\_ We should have wait -

F

Esus4

Eadd4/G#

ed. \_\_\_ It's all \_\_\_ a - round. \_ We should have...

## Chorus

F5

E5

B5

E5

F#5

G#5

A5

G#5 A#5

We love to break \_\_\_ the sea - son.

Gtrs.

1 & 3

(dist.)

Rhy. Fig. 2

End Rhy. Fig. 2

*f*



**Chorus**

1st time, Gtrs. 1 & 3: w/ Rhy. Fig. 2 (2 times)  
 2nd time, Gtrs. 1 & 3: w/ Rhy. Fig. 2 (4 times)

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

F5/D F5/B E5 F#5 G#5 A5 G#5 A5 F5 E5 B5

Wait - ing? \_\_\_\_\_ I know. \_\_\_\_\_ We love to break -  
 I know, \_\_\_\_\_ and I don't \_ mind. We love to break -

E5 F#5 G#5 A5 G#5 A5 F5 E5 B5 E5 F#5 G#5 A5 G#5 A5

\_\_\_\_\_ the sea - son. We used to shake \_ the bee - hive \_ to re - wind. \_  
 \_\_\_\_\_ the sea - son, and you're the rea-son. We used to shake \_ the bee - hive \_ to re - lax. \_

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

F Esus4 Eadd4/G# F

\_\_\_\_\_ We should have wait - ed. \_

Gtr. 4 (clean) *8va*

*mp* Harm. Harm.

5 5 5 5 5 5

pitch: B G D E B

Esus4 Eadd4/G# 2. F5 E5 B5 E5 F#5

It's all \_ a - round. \_ We love to break \_ the sea - son,

*8va*

Harm. Harm.

(5) 5

G#5 A5 G#5 A5 F5 E5 B5 E5 F#5 G#5 A5 G#5 A5

*rit.*

and you're the rea - son. We used to shake \_ the bee - hive and re - wind. \_

**Bridge**

F(#4) F5 F(#4) F5                      G(#4) G5 G(#4) G5                      Amaj7                      N.C.                      A5                      G5

See! \_\_\_\_\_ And we don't \_ mind.

Gtrs. 1 & 3 Rhy. Fig. 4                      End Rhy. Fig. 4

*a tempo*

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

F(#4) F5 F(#4) F5                      G(#4) G5 G(#4) G5                      Amaj7                      N.C.                      A5                      G5

Are you sane? \_                      Are you a - shamed? \_                      See! \_\_\_\_\_ And we don't \_ mind.

F(#4) F5 F(#4) F5                      G(#4) G5 G(#4) G5                      Amaj7                      A5                      G5

Gtrs. 1 & 3

Are you sane? \_                      Are you a - shamed? \_                      See! \_\_\_\_\_ And we don't \_ mind.

**Interlude**

Gtr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)  
Gtr. 3: tacet

F(#4)                      F5                      G(#4)                      G5                      F                      Esus4

P.M. - - - -

And we don't \_ mind,                      and we don't \_ mind. \_\_\_\_\_

Gtr. 3: w/ fdbk. (next 2 meas.)

Gtr. 2: tacet  
N.C.

Eadd4/G#

Gtr. 1

*dim.*                      (cont. in notation)

Gtr. 2

*let ring* - - - - - *f*



D5

E5

F5

E5

F#5 G#5

A5 G#5 A5

(Oo.)

D5

E5

F5

E5

F#5 G#5

A5 G#5 A5 G#5

A5 G#5 A5

(Oo, oo.)

And we don't mind.

Chorus

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

F5

E5

B5

E5

F#5 G#5

A5 G#5 A5

We love to break the sea son, and you're the rea

F5

E5

B5

E5

F#5 G#5

A5 G#5 A5

son. We used to shake the bee hive to re lax and

F5

E

6 open

(Heartbeat)  
Gtrs. 1 & 3 tacet  
N.C.

re wind.

# HIDDEN TRACK/ORANGE APPEAL

Words and Music by  
Dryden Mitchell, Terence Corso,  
Tye Zamora and Mike Cosgrove

Intro  
Moderately ♩ = 120

(Delay effects) (5 sec.) Rhy. Fig. 1 Gtr. 1 (acous.) End Rhy. Fig. 1

E5 Bb5 E5 Bb5 A5 G5 Dm/F Dm/F#

*mp* w/ thumb & middle finger

T  
A  
B

0 6 0 6 5 3 3 3

0 6 0 6 5 3 1 2

## Verse

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

E5 Bb5 E5 Bb5 A5 G5 Dm/F D/F#

1. Half the rude you brought once has cold we send with friends.  
2. Com-pare an ap-ple to an or-ange, in like the dream we seen.

\* 2nd verse sung an octave higher.

E5 Bb5 E5 Bb5 A5 G5 Dm/F D/F#

And all the e-vil ac-tion worked my mood on you.  
As the en-er-gy come from the waves at Trus sels.

E5 Bb5 E5 Bb5 A5 G5 Dm/F D/F#

As the en-er-gy come from the waves at cliffs, moan, miss.  
And all this heart-y fruit has made my mus-cles grow to what you see.

E5 Bb5 E5 Bb5 A5 G5 Dm/F D/F# N.C.

1. We look for leaves on the fam-ly tree. Ah... thee won't sing.  
Half the rude you brought once has cold we send

2. A5 G5 Dm/F D/F# Gtr. 1: w/ Rhy. Fig. 1 E5 Bb5 E5 Bb5 A5 G5 Dm/F D/F#

with friends.

**Chorus**

\*D5 A/C# Am/C B7 Bb7 A5

Will you just bend? \_

Rhy. Fig. 2

Gr. 1

End Rhy. Fig. 2

10 10 10 10 11 9 10 9 9 10 10

10 9 8 7 6 6 5 5

\* Chord symbols reflect implied harmony.

Gr. 1: w/ Rhy. Fig. 2  
D5 A/C#

Am/C B7 Bb7 A5

Will you just bend? \_

D5 A/C# Am/C E/B Bbmaj7 E/G# Fm/Ab

10 10 10 10 11 9 10 9 10 5 6

10 9 8 7 6 4 4

**Outro**

Gr. 1: w/ Rhy. Fig. 1 E5 Bb5 E5 Bb5 A5 G5 Dm/F D/F# Gr. 1: w/ Rhy. Fill 1 E5 N.C. (12 sec.)

(Chant melody)

**Rhy. Fill 1**  
Gr. 1

# Guitar Notation Legend

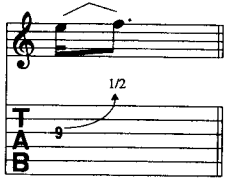
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



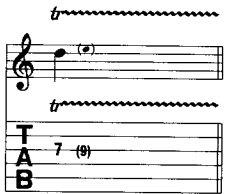
**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



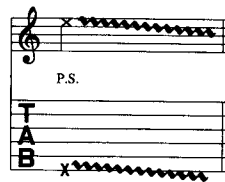
**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



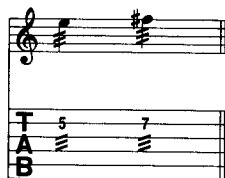
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



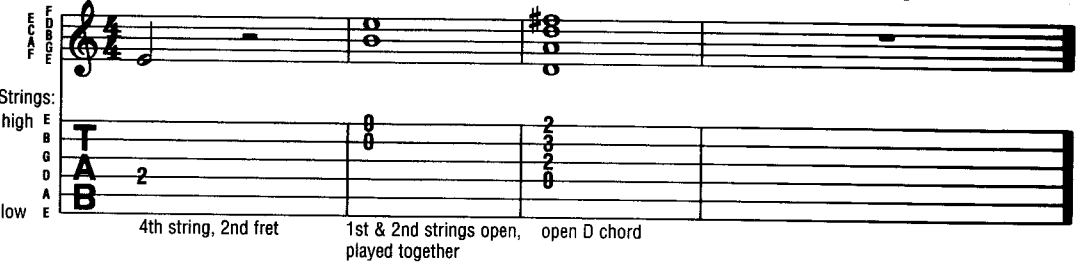
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



Notes:



**WHOLE-STEP BEND:** Strike the note and bend up one step.



**PRE-BEND:** Bend the note as indicated, then strike it.



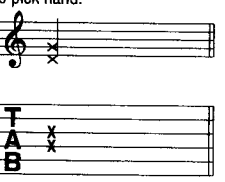
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



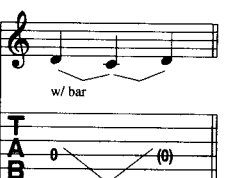
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



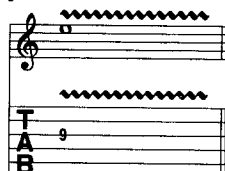
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.



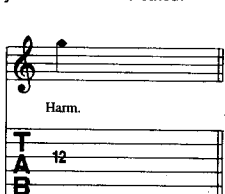
**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



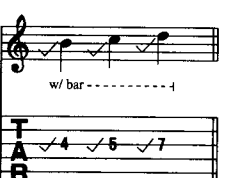
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



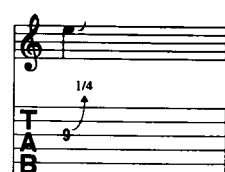
**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



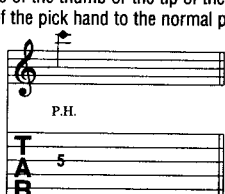
**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



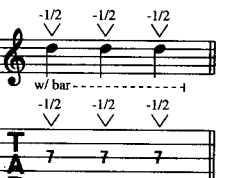
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



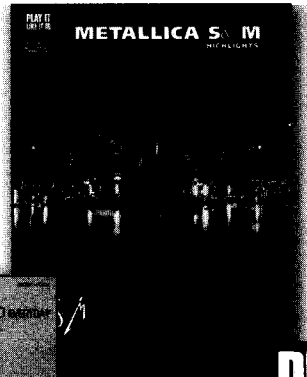
**RAKE:** Drag the pick across the strings indicated with a single motion.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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