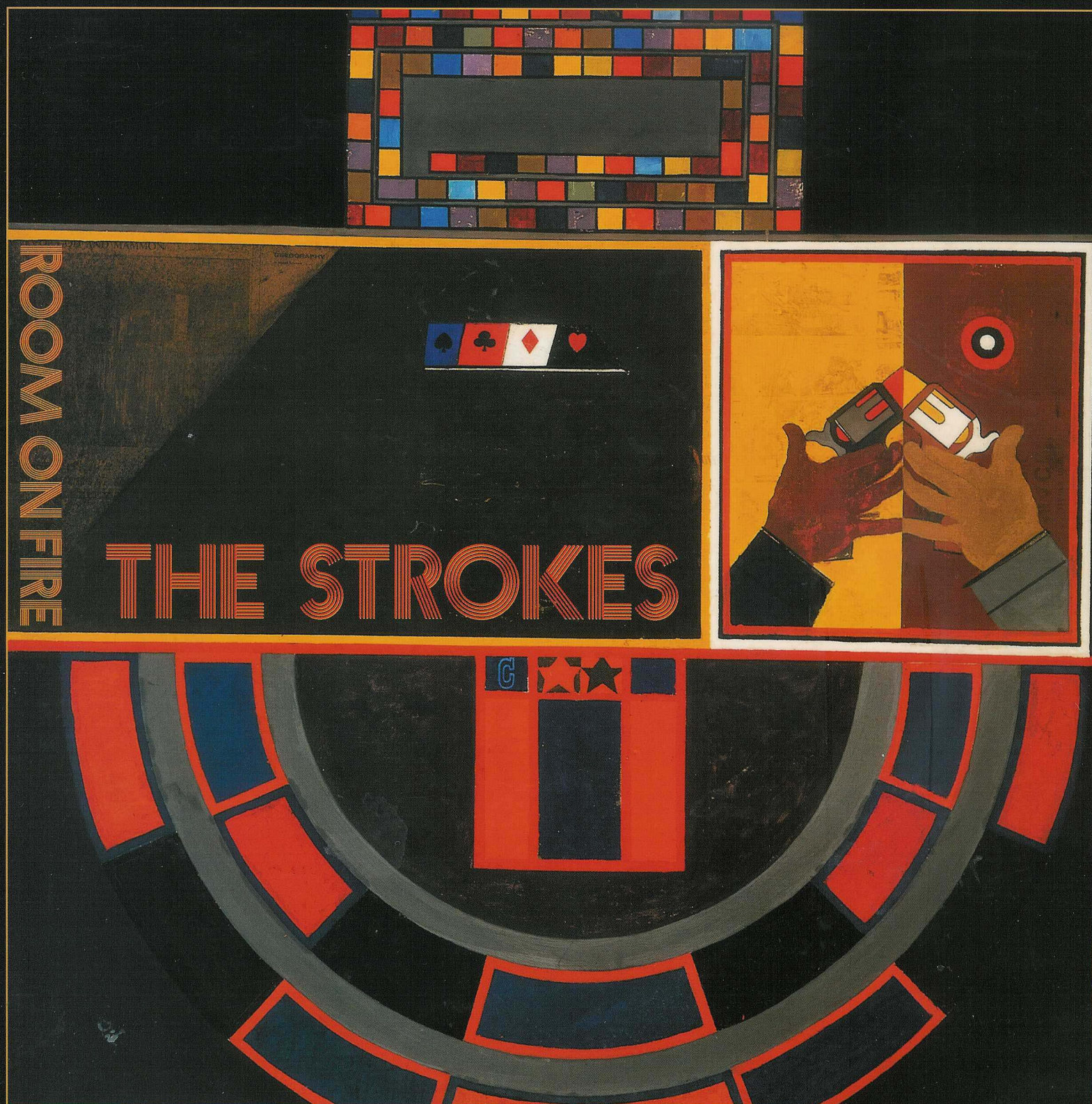


# THE STROKES ROOM ON FIRE

Guitar Tablature Vocal





# THE STOKES ROOM ON FIRE

- 7 WHAT EVER HAPPENED?
- 11 REPTILIA
- 17 AUTOMATIC STOP
- 22 12:51
- 26 YOU TALK WAY TOO MUCH
- 31 BETWEEN LOVE & HATE
- 36 MEET ME IN THE BATHROOM
- 41 UNDER CONTROL
- 44 THE WAY IT IS
- 50 THE END HAS NO END
- 56 I CAN'T WIN

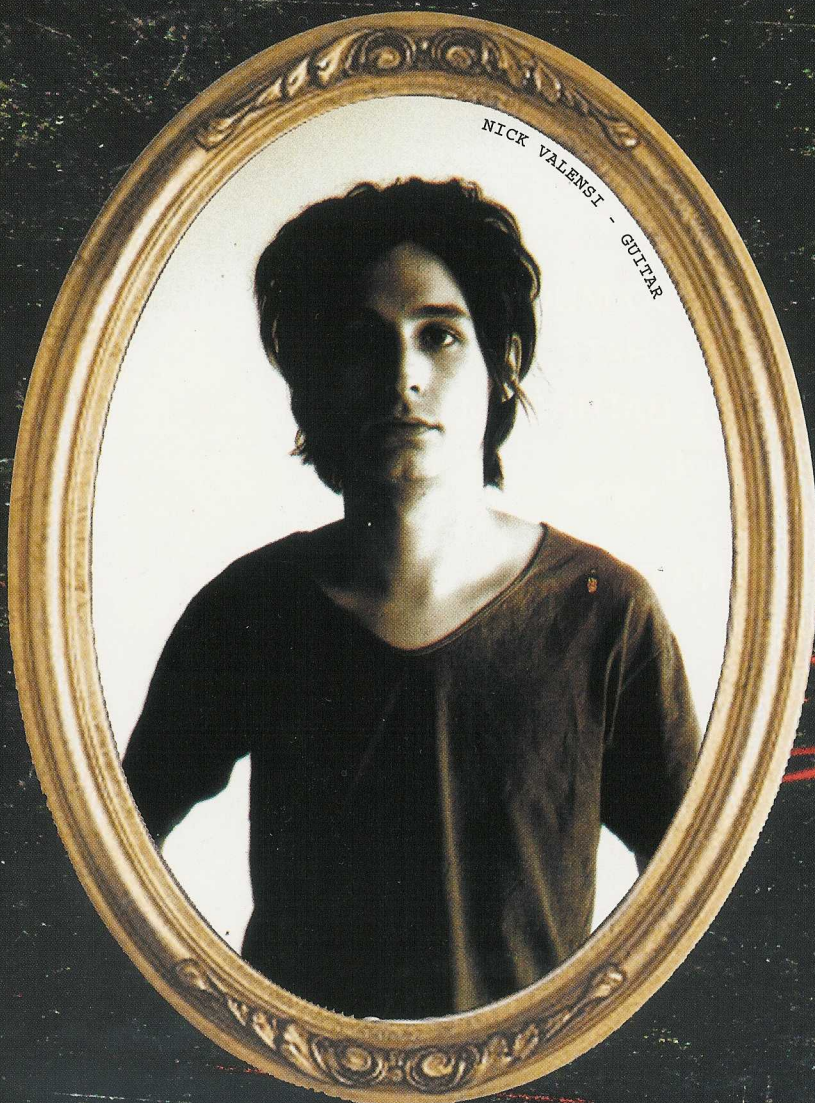
Whilst every effort has been made to ensure that the transcriptions in this book are correct,  
The Strokes have asked us to point out that they may play certain passages with different chord inversions.

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Photography: Celin Lane  
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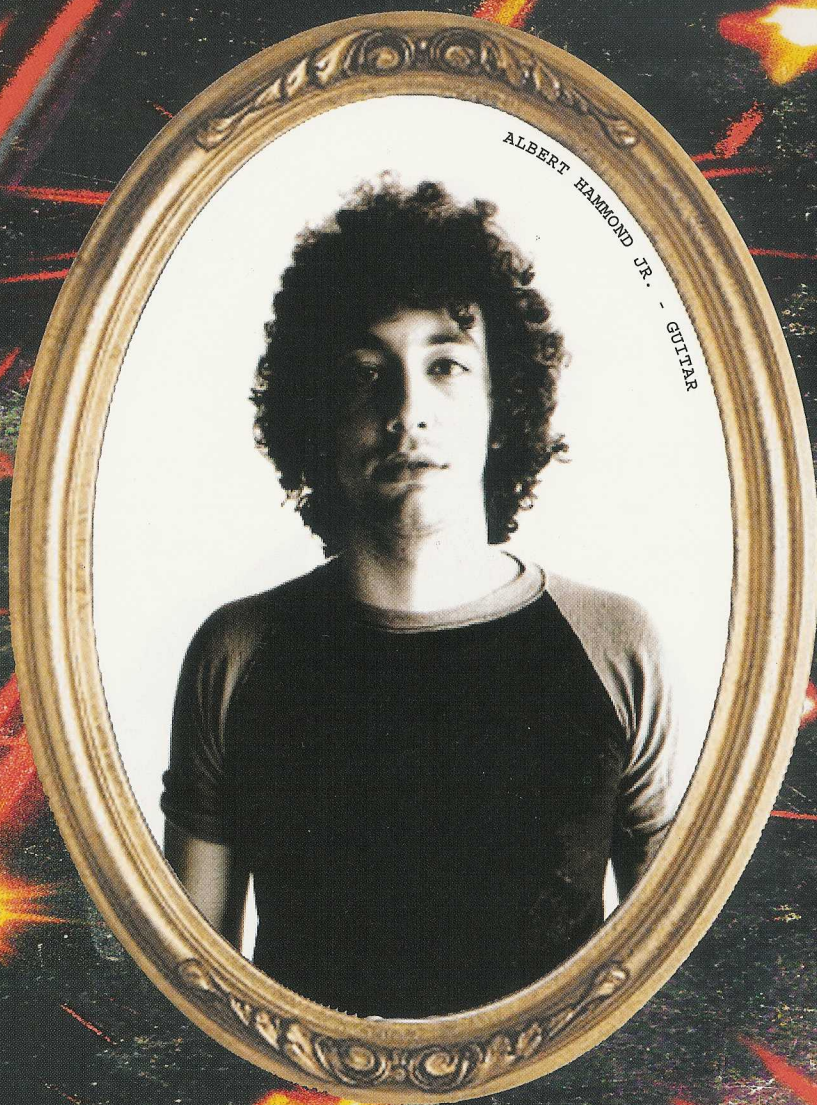
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NICK VALENSI - GUITAR





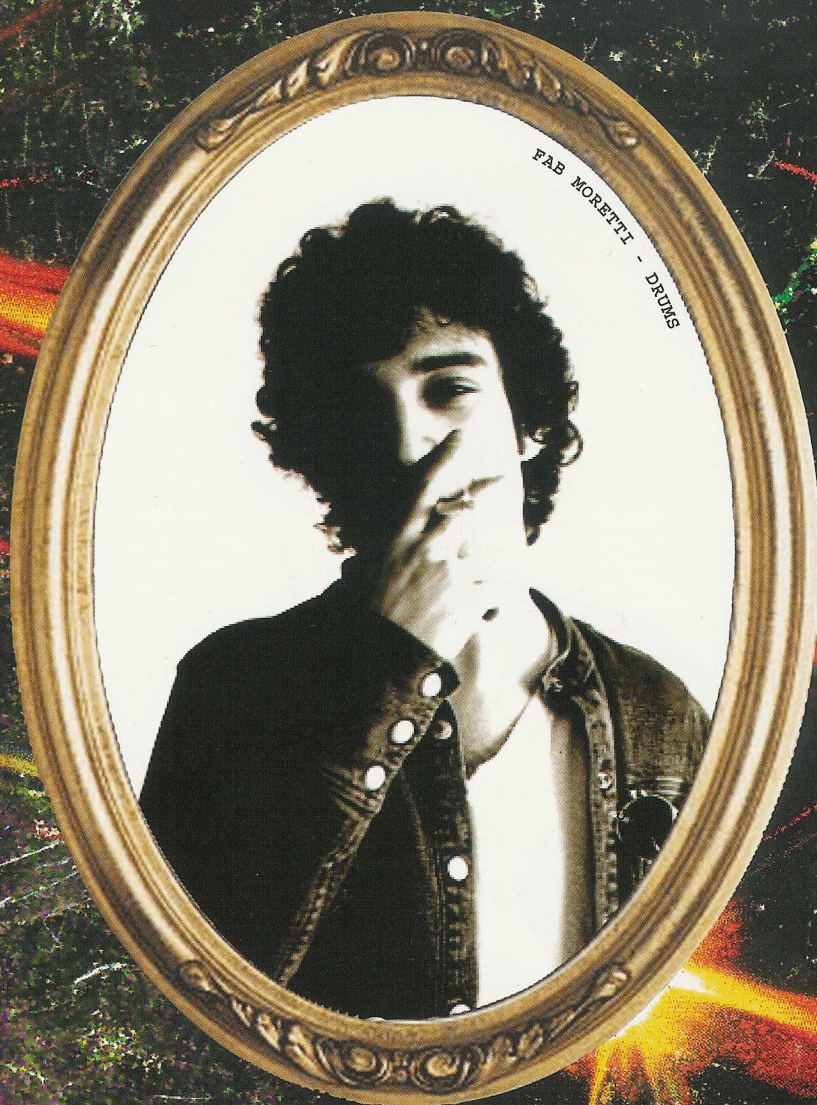
ALBERT HAMMOND JR. - GUITAR





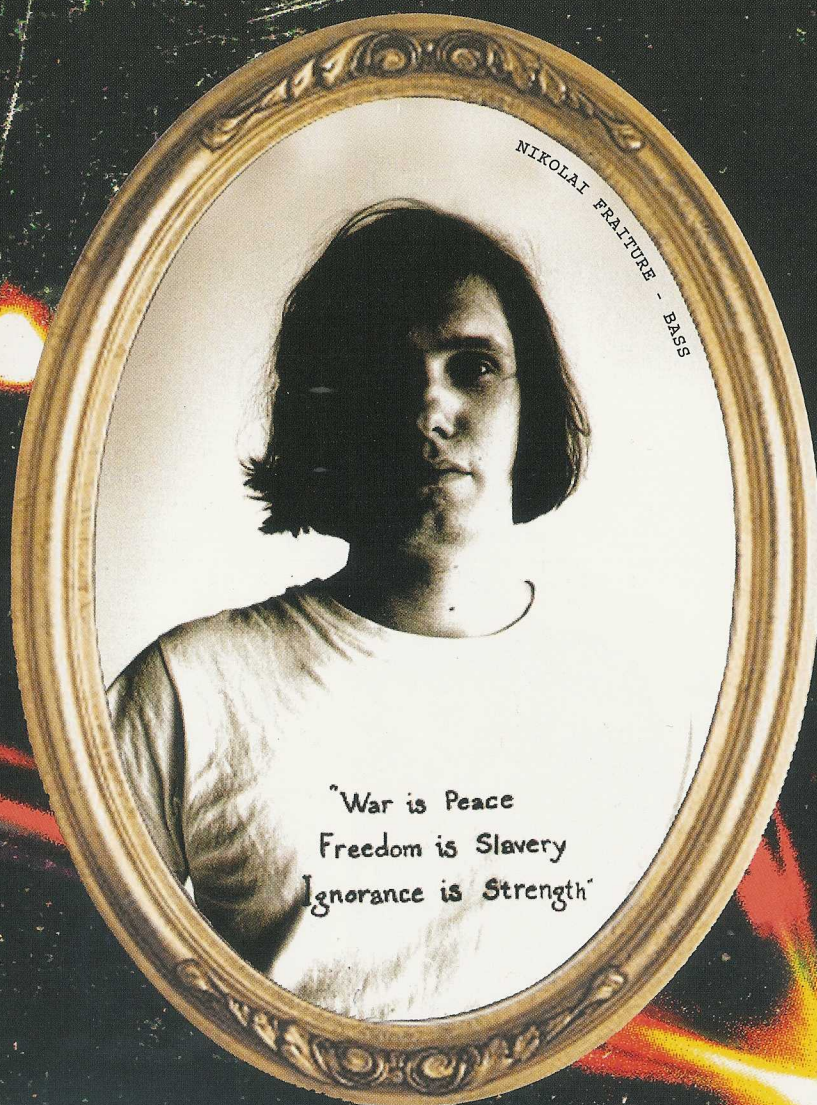
JULIAN CASABLANCAS - VOCALS





FAB MORETTI - DRUMS





NIKOLAI FRACTURE - BASS

"War is Peace  
Freedom is Slavery  
Ignorance is Strength"



## 1

♩ = 120  
N.C.

## Elec. Gtr. 2

Elec. Gtr. 1

*mf* w/light overdrive & P.M.

*Gtr. 1 cont. in slashes*

# TAB

[illegible]

## Gtr. 1

B

E

Cont. rhy. simile

Gtr. 2

1. I \_\_\_\_\_ want to be \_\_\_\_\_ for - got - ten, and I don't \_\_\_\_\_ want to be re - mind -  
2. I \_\_\_\_\_ wan - na be \_\_\_\_\_ be - side \_\_\_\_\_ her, she \_\_\_\_\_ wan - na be ad - mi -

T  
A  
B

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

C#m7

- ed.                    You say, "Please—                    don't                    make this                    hard                    er." —  
- red.

# TAB

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

E

*To Coda* ⊕ *Solo*:

No\_\_\_\_\_ I won't\_\_\_\_\_ yet.\_\_\_\_\_

T  
A  
B[illegible]



$$f$$

**T  
A  
B**

*Chorus:*

**T  
A  
B**



G#m F# C#m B\* G#m F#

whose cul - ture is this and does an - y - bo - dy know? — I wait and tell my - self,

**TAB**

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

C#m B\* G#m F#

"Life ain't — chess." But no - one comes in and yes, you're a -

*Gtr. 1 cont. in slashes*

**TAB**

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

Middle 8:

B\*\* G#5 B\*\* G#5 B\*\* G#5 B\*\* G#5

4fr

Gtr. 1

②

- lone. — You don't — miss — me, — I —

Gtr. 2

*mf*

**TAB**

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

C#5 E\* C#5 E\* N.C.

9fr

②

— know. —

**TAB**

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



*Chorus:*

G#m

F#

 $C^{\#}_m$  $B^*$ 

G#m

F#

Gtrs. 1 & 2

Oh Ten-nes-see, what did you\_\_\_\_\_ write?

I come to - geth - er in the

 $f$ 

**T  
A  
B**

4	4	4	3	3	3	3	3
6	6	6	4	4	4	4	4

5	5	5	4	4	4	4	4
6	6	6	4	4	4	4	4

4	4	4	3	3	3	3	3
6	6	6	4	4	4	4	4

 $C\#_m$  $B^*$ 

$G^\sharp_m$

F#

 $C\#_m$  $B^*$ 

mid - dle of the night.\_\_\_\_\_

Oh, that's an end - ing that I can't\_\_\_\_\_ write, 'cause

**T  
A  
B**

5	5	5	4	4	4	4	4
6	6	6	4	4	4	4	4

4	4	4	3	3	3	3	3	
6	6	6	4	4	4	4	4	

5	5	5	4	4	4	4	4
6	6	6	4	4	4	4	4

 $G^\#_m$ 

F#

***D.C. al Coda***  
*(with repeats)*

I've \_\_\_\_\_ got \_\_\_\_\_ you \_\_\_\_\_ to \_\_\_\_\_ let \_\_\_\_\_ me down.

**T  
A  
B**

4	4	4	3	3
6	6	6	4	4

3	3	3	3	3
4	4	4	4	4

$$\frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4}$$

**⊕ Coda**

Gtr. 1

N.C.

4fr

①

Gtr. 2

**T  
A  
B**

[illegible]

**-21-**  
**0**

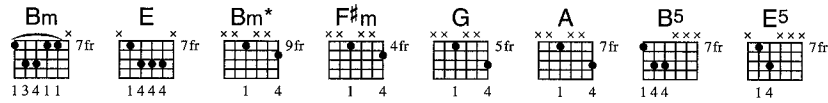


# REPTILIA

11

Words and Music by Julian Casablancas

— mute 2nd & 3rd strings —



♩ = 160

Intro: N.C.

*mf* Bass arr. for Elec. Gtr.  
Fig. 1

end Fig. 1

T																
A																
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Bm E  
Elec. Gtr. 1 Cont. rhy. simile  
Elec. Gtr. 2

*f w/overdrive*

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

Bm E

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



Verse: N.C.

He seemed im - pressed by the way — you came — in, —

Gtr. 2

*mf* Gtr. 1 tacet

TAB

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

"Tell us — a sto - ry, — I know you're — not bor - ing." —

TAB

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

Bm E

I was a - fraid — that you would not in - sist,

Bass Gtr. enters

TAB

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

Bm E Gtr. 1 -

"You sound — so slee - py, — just take this — now leave me." — I said please —

TAB

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



**Bm** **E**  
Cont. rhy. simile

— don't slow me down — if I'm go - ing too — fast, —

**f**

**TAB**

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

**Bm** **E**

you're in a strange — part of our — town.

**TAB**

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

Pre-chorus: **Bm\*** **F#m** **G** **A** **G** **A** **F#m** **Bm\***

**Gr. 1**  
**mf** Fig. 2

**TAB**

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

**F#m** **G** **A** **G** **A** **F#m** **Bm\***

**TAB**

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

end Fig. 2



Chorus: Bm\* F#m G A G A F#m Bm\*

Yeah, the night's not ov - er, you're not try - ing hard e -

*f* w/ Fig. 2 (Elec. Gtr. 1) 2 times

TAB

F#m G A G A F#m Bm\*

- nough. Our lives are chang - ing lanes, you ran me off the

TAB

F#m G A G A F#m Bm\*

road. The wait is ov - er, I'm now tak - ing ov - er.

TAB

F#m G A G A F#m Bm\*

To Coda ⊕

You're no long - er laugh - ing, I'm not drown - ing fast e - nough.

Gtr. 1 cont. in slashes

TAB



*Solo:*

$$B_m$$

E

*Cont. rhy. simile*

Gtr. 1

Gtr. 2

*mf*

**T  
A  
B**

**T  
A  
B**

**T  
A  
B**

**T  
A  
B**

*Verse:*

B5

E5

Gtr. 1

*mp* w/P.M.

**T  
A  
B**



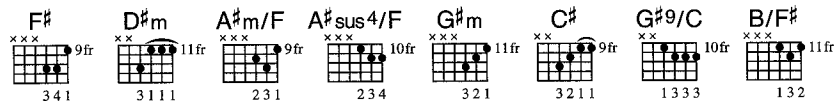




# AUTOMATIC STOP

17

Words and Music by Julian Casablancas



♩ = 100

Intro:

F#

D#m

A#m/F

A#sus4/F

Elec. Gtr. 1

*mf w/slight overdrive* *Cont. rhy. simile throughout*

TAB: 9 9 9 9 11-11 11-11 11-11 11-11 9 9 9 9 11-11 11-11 11-11 11-11

B: 11-11 11-11 11-11 11-11 13-13 13-13 13-13 13-13 10-10 10-10 10-10 10-10

Verse:



F#

D#m

A#m/F

Elec. Gtr. 2

So ma - ny fish — there in the sea. — { I want-ed you, —  
She want-ed him, —

*mf w/clean tone*

TAB: 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4

F#

D#m

you want-ed me. — } That's just a phase, — it's got to pass. —  
he want-ed me. — }

TAB: 3 3 3 4 4 4 6 6 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6



$A^{\#}m/F$   $G^{\#}m$   $1^{\circ}$  only

I was a train— mov-ing too fast,— did-n't un-der - stand—

**TAB**

4 4 4 4 4 4 4 4 3 3 3 4 4 4 6 6 4 4 4 4 4 4 4 4

$F^{\#}$

what to— see. Yeah,—

**TAB**

4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

$G^{\#}m$   $C^{\#}$

then I got a dif - f'rent— view,— it's you— no.

**TAB**

4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4

$G^{\#}m$   $F^{\#}$   $2^{\circ}$  only

Yeah, I know— you warned— me but this— is

**TAB**

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2



G#m

too im - por - tant, ah now I got a dif - f'rent view, it's

TAB

2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2

C#  
 you. Why can't you  
 TAB  
 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2

Bridge:

1° only

F#

D#m

A#m/F

w/P.M.  
w/slight overdrive

TAB

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

5 5 5 5 5 5 3 3 3 3 3 3

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

**TAB**

3 3 3 3 3 3 5 5 5 5 5 5 3 3 3 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 5 5 5 5 5 5 3 3 3 3 3 3 4 4 4 4

A#m/F

The musical notation shows a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth notes grouped in pairs, following the sequence: F#, G#, A, B, C, D, E, F#. This sequence is repeated eight times across the staff.

TAB

The TAB notation consists of two rows of numbers representing fret positions. The first row contains 16 groups of three numbers (e.g., 3 3 3), and the second row contains 16 single numbers (e.g., 3 3 3). These correspond to the fretted notes in the musical notation above.



Chorus:

F#

C#

D#m

Wait, I'm a gon - na give it a break.

TAB

11 11 11 11 11 11 9 9 9 7 7 7

11 11 11 11 11 11 11 10 11 11 11 8 8 8 8 8

G#9/C

I'm not your friend, I nev - er

TAB

7 8 7 8 7 8 13 11 13 11 10 11 13 11 13 11 13

8 8 8 8 8 8 10 10 10 10 10 10 10 10 10 10

B/F#

F#

was. I said wait,

TAB

13 11 13 11 13 9 13 11 13 11 13 9 11 11 11 11

9 9 9 9 9 9 9 9 9 9 9 9 11 11 11 11

C#

D#m

I'm a gon - na give it a break. I'm not your

TAB

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

11 11 11 11 11 8 8 8 8 8 8 8 8 8 10



G<sup>#</sup>9/C B/F<sup>#</sup> *Fine*

friend, I nev - er was, no.

TAB

13 11 13 11 10 11	13 11 13 11 13 13	13 11 13 11	13 11 13
10 10 10 10	10 10 10 10	9 9 9 9 9 9	9 9 9 9 9

Gtr. 1 F<sup>#</sup> D<sup>#</sup>m A<sup>#</sup>m/F A<sup>#</sup>sus4/F

w/slight overdrive Cont. rhy. simile

TAB

9 9 9 9 11 11 11 11	11 11 11 11 11 11 11 11	9 9 9 9 11 11 11 11	11 11 11 11 11 11 11 11
11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11	10 10 10 10 10 10 10 10	10 10 10 10 10 10 10 10
	13 13 13 13		

Bridge: Gtr. 2 F<sup>#</sup> D<sup>#</sup>m A<sup>#</sup>m/F

w/P.M. w/slight overdrive

TAB

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	5 5 5 5 5 5 3 3 3 3 3 3 4 4 4 4	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

F<sup>#</sup> D<sup>#</sup>m

TAB

3 3 3 3 3 3 5 5 5 5 5 5 3 3 3 3	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	5 5 5 5 5 5 3 3 3 3 3 3 4 4 4 4

A<sup>#</sup>m/F *D.%, al Fine*

TAB

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



**E/B** 9fr  
**Am/C** 9fr  
**E5** 11  
**A5** 11  
**F#5** 14 4  
**B5** 14 4  
**E5\*** 7fr  
**C#5** 4fr  
**E** 11  
**A** 5fr  
**F#m** x  
**B** 7fr

Elec. Gtr. 1

*mf w/overdrive*

TAB

12	12	12	12	9
				9
				9

Cont. in slashes

T A B	10 10 10 10 10 10 10 10	10 10 10 10 10 10 10 10	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9
	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9
	10 10 10 10 10 10 10 10	10 10 10 10 10 10 10 10	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9

1. Talk to me— now I'm old - er, your friend told you— 'cause I — told — her.  
2. Kiss me now— that I'm old - er, I won't try— to con - trol — you.

Gr. 2

TAB

9	9	11	9	9	11	9	11	8	9	8	11	9	8
---	---	----	---	---	----	---	----	---	---	---	----	---	---



E5 A5 F#5 B5

Fri - day nights - have been lone - ly, change your plans - and then phone me.  
 Fri - day nights - have been lone - ly, take it slow - but don't warn me.

TAB

9	9	11	9	9	11	9	11	8	9	8	11	9	8
---	---	----	---	---	----	---	----	---	---	---	----	---	---

1° only

E5\* C#5 B5 E5\* C#5 B5

TAB

12	9	11	9	12	9	11	9	12	9	11	9	9	11	9
----	---	----	---	----	---	----	---	----	---	----	---	---	----	---

E5\* C#5 B5 E5\* C#5 B5

TAB

12	9	11	9	12	9	11	9	12	9	11	9	9	11	9
----	---	----	---	----	---	----	---	----	---	----	---	---	----	---

Gtr. 1 (1°) E5 A5 F#5 B5  
 Gtr. 1 (2°) (E) (A) (F#m) (B)

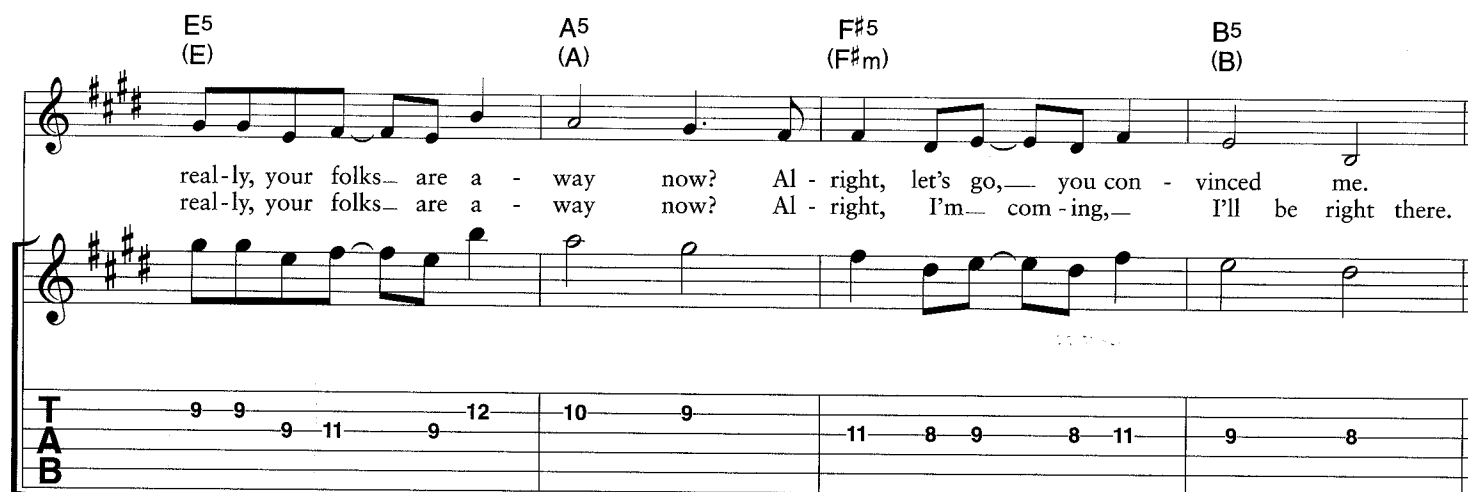
We could go - and get for - ties, fuck go - in' - to that - par - ty. Oh  
 We'd go out - and get for - ties, then we'd go - to some - par - ty. Oh

TAB

9	9	11	9	9	11	9	11	8	9	8	11	9	8
---	---	----	---	---	----	---	----	---	---	---	----	---	---



E<sup>5</sup> (E)                      A<sup>5</sup> (A)                      F<sup>♯</sup>5 (F<sup>♯</sup>m)                      B<sup>5</sup> (B)

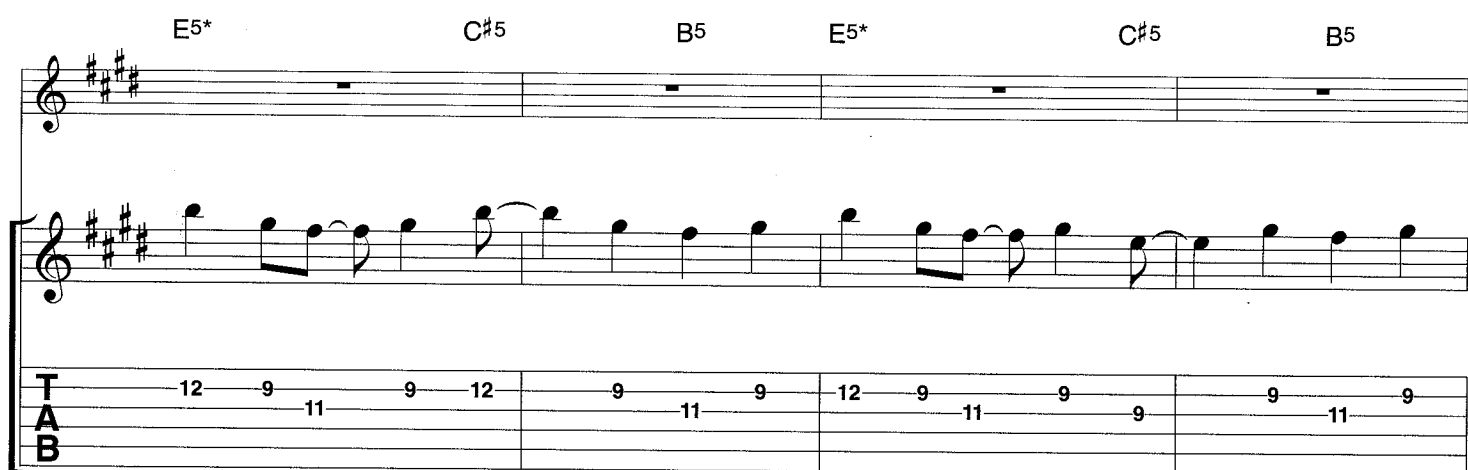


real-ly, your folks are a way now? Al-right, let's go, you convinced me.  
real-ly, your folks are a way now? Al-right, I'm coming, I'll be right there.

TAB

9 9 9 11 9 12 | 10 9 | 11 8 9 8 11 | 9 8

E<sup>5</sup>\*                      C<sup>♯</sup>5                      B<sup>5</sup>                      E<sup>5</sup>\*                      C<sup>♯</sup>5                      B<sup>5</sup>

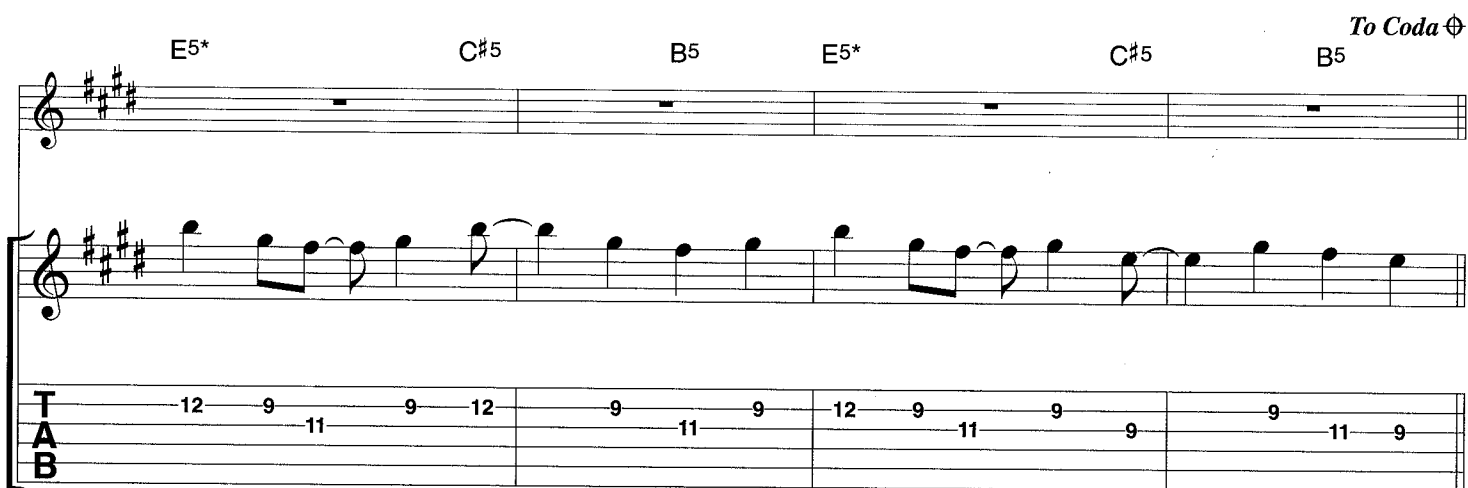


Twelve fifty one is the time my voice found the

TAB

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

E<sup>5</sup>\*                      C<sup>♯</sup>5                      B<sup>5</sup>                      E<sup>5</sup>\*                      C<sup>♯</sup>5                      B<sup>5</sup>                      To Coda ⊕



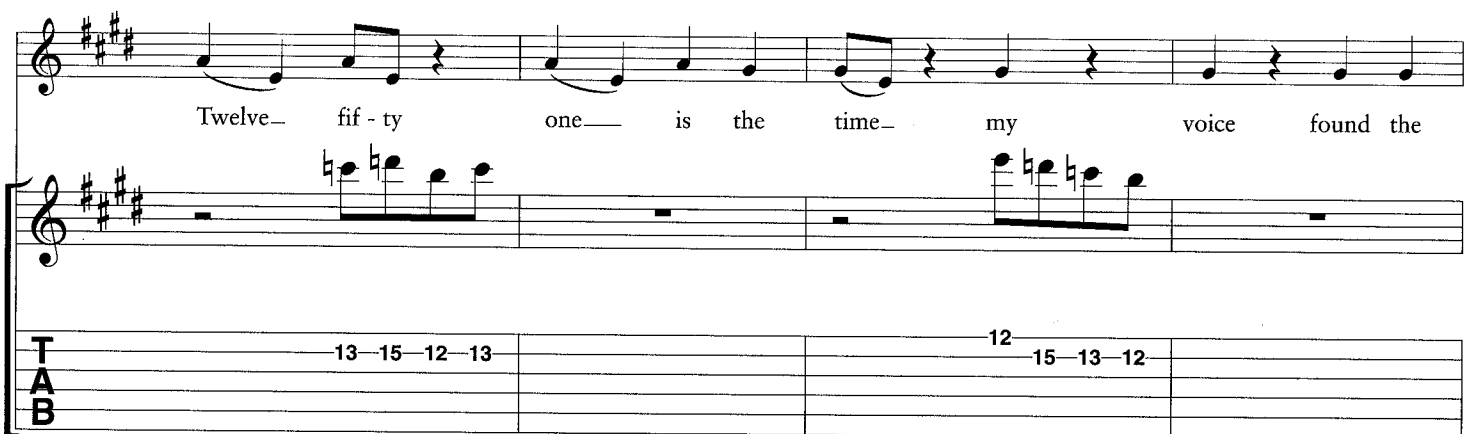
Twelve fifty one is the time my voice found the

TAB

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

Chorus: Am/C

E/B



Twelve fifty one is the time my voice found the

TAB

13 15 12 13 | 12 15 13 12



Am/C E/B

words I sought. Is it this stage I want? The

TAB

13-15-12-13 12 15-13-12

Am/C E/B

world is shut - ting out for us. Ah, we— were

TAB

12 14 15 13 12 14 14 15 13 12 15 13 12 14

Am/C E/B D.%. al Coda

tense— for sure, but we— was con - fi - dent.\_\_\_\_\_

TAB

13-15-12-13 12 15-13-12

⊕ Coda E/B

TAB

9 9 9 9









## Pre-chorus:

*mf* Gtr. 1 tacet

TAB

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

## Chorus:

Gtr. 1

E\* B7 E\* Cont. rhy. simile

You talk way too much, you talk way too—

Gtr. 2

*f*

TAB

4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

A\*\* F#m B7

much. It's on - ly the end,

TAB

5	5	5	5	5	5	5	5	9	9	9	9	9	9	9	9	11	11	11	11	11	11	11	9
5	5	5	5	5	5	5	5	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

F#m

1. B7

it's on - ly the end. Hey.

TAB

9	9	9	9	9	9	9	9	11	11	11	11	11	11	11	11
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

**Solo:** Asus#4 A\* Asus#4 A\* E6 E\*

8va

*mf*

TAB

12-11 9 14-12 11 12-11 9 14-12-11 14 16-16-12-14 14 12-16-16-12-14

E6 E\* Asus#4 A\* Asus#4 A\*

(8va)

TAB

16-16-12-14 14 12-16-16-12-14 12-11 9 14-12 11 12-11 9 14-12-11 14

The musical score is written for guitar and bass. The guitar part (top staff) is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes, with a repeat sign at the end. The bass part (bottom staff) is in bass clef and uses a TAB system with fret numbers (16, 12, 14) and a repeat sign. The score is divided into two measures by a vertical line, with the first measure labeled 'E6' and the second measure labeled 'E\*'. The tempo is marked 'Allegretto' and the time signature is '3/4'.

2. B7

E

end as you know it. "You're not sup - posed -

TAB

11 11 11 11 11 11 11 11 11 11 11 11 11 11 4 4 4 4 4 4 4 4

10 10 10 10 10 10 10 10 10 10 10 10 10 10 5 5 5 5 5 5 5 5



B7 E\* A\*\*

to say that, you taught me too much."

TAB

F#m B7 F#m B7

Is this how it ends? Is this how it ends? Hey.

TAB

Outro: E Em7 Amaj7 A9

Gtrs. 1 & 2

TAB

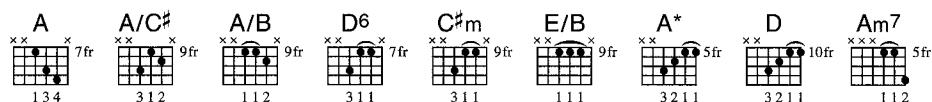
E Em7 Amaj7 A9 E\*\*

TAB

# BETWEEN LOVE & HATE

31

Words and Music by Julian Casablancas



♩ = 110

Verse:

Intro:

A

1. Watched her as she wiped her eyes,  
2. She'd be in the kit - chen,

2 bars Drums

Elec. Gtr. 1

*mf w/overdrive*

TAB

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

A/C#

A/B

D6

you don't make me sor - ry. ——— Now I know, —  
I would start the fi - re. ——— Those days are gone, —

TAB

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

C#m

E/B

ah, that you ne - ver  
but you know I can't

lis - tened, lis - ten.  
give up, give up.

TAB

9 7 7 7 9 7 7 7 11 9 9 11 9 9 9 9 9 9 9



Elec. Gtr. 2

A  
5fr

⑥

Think - ing 'bout that high school dance,  
P. S. if I may ask why,

w/overdrive

A/C#  
4fr

⑤

worry - ing a - bout the get fi - nals.  
when will they get ti - red?

A/B  
2fr

⑤

D6

5fr

⑤

Yes I know you're feel - ing  
We've stayed up

C#m  
4fr

⑤

lone - ly, oh  
all night

E/B  
2fr

⑤

lo - one - ly, so lo - one - ly.  
try - in', try - in'.

Cont. in slashes

*Pre-chorus:*

**Pre-chorus:**

Gtr. 1

A\*

D

Cont. rhy. simile

Ne-ver need-ed an - y - bo - dy, I ne-ver need-ed an - y - bo - dy,

Gtr. 2

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 X X  
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 X X  
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 X X  
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 X X

[illegible]

The image shows a musical score for the song "Don't Worry 'bout It" by The Notorious B.I.G. The score is written for guitar and bass. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. It features a melodic line with a solo section marked "A\*" and "D". The bass line is in the same key and time, featuring a rhythmic pattern of eighth and sixteenth notes. The lyrics "Don't wor-ry 'bout it ho - ney. I ne-ver need-ed an - y - bo - dy," are written below the guitar staff. The guitar staff has a treble clef and a key signature of two sharps. The bass staff has a bass clef and a key signature of two sharps. The guitar staff has a solo section marked "A\*" and "D". The bass staff has a solo section marked "A\*" and "D". The guitar staff has a solo section marked "A\*" and "D". The bass staff has a solo section marked "A\*" and "D".

[illegible]



Chorus: \*(A)

(E)

now. Am I wrong,

w/ Fig. 1 (Elec. Gtr. 1) 2 times

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

TAB

\*Chords implied by harmony

(Bm)

(E)

(A)

don't sing a - long with me. I said I was

10 10 10 5 5 5 2 2 0 0 0 0 0 0 0 0 5 5 5 2 2 2 5 5

TAB

(E)

(Bm)

To Coda ⊕ (E)

fine, it's just the se - cond time we lost the war.

4 4 4 4 4 4 4 4 10 10 10 5 5 5 2 2 4 4 4 2 2 2 0 0

TAB

Gtr. 1 cont. in slashes

Fig. 1

Gtr. 1

(A)

(E)

(Bm)

(E)

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

TAB

*Solo:*

Gtr. 1

Gtr. 2

 $A^*$ [illegible]

D

*feedback*

*D.♯. al Coda*

*D.%, al Coda*

**TAB**

10 10 10 (10) 7 7 7 9 7 12 10 10 7  
 10+12 10 10 11 (11) 7 6 7 7 7 13 11 9 7

**⊕ Coda**

(E)

Am<sup>7</sup>

lost the war.

Gtr. 2

w/Fig. 2 (Elec. Gtr. 1)

lost the war.

Gtr. 2

w/ Fig. 2 (Elec. Gtr. 1)

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1

Fig. 2

(E) \_\_\_\_\_

Am7

Gtr. 1

Fig. 2

Gtr. 1

(E)

Am7

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

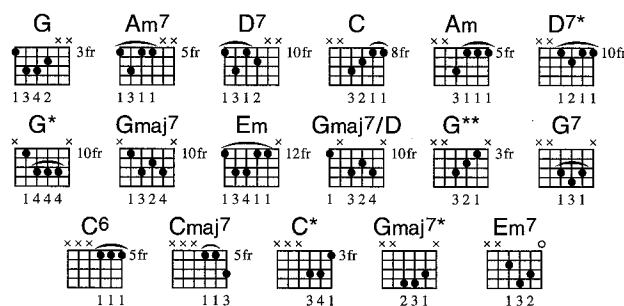
T  
A  
B

The figure shows a musical score for a guitar solo. The top staff is for the guitar (Gtr. 1) in E major (three sharps: F#, C#, G#). The solo is in 4/4 time and consists of 12 measures. The first measure is a whole note E4. The second measure is a whole note F#4. The third measure is a whole note G#4. The fourth measure is a whole note A4. The fifth measure is a whole note B4. The sixth measure is a whole note C#5. The seventh measure is a whole note D5. The eighth measure is a whole note E5. The ninth measure is a whole note F#5. The tenth measure is a whole note G#5. The eleventh measure is a whole note A5. The twelfth measure is a whole note B5. The solo ends with a double bar line. The bottom staff is a tablature (TAB) for the same solo. It shows the fret numbers for each note: 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 8, 5, 5. The TAB is written on a six-line staff. The first three lines are labeled T, A, and B from top to bottom. The solo ends with a double bar line.



# MEET ME IN THE BATHROOM

Words and Music by Julian Casablancas



Intro:  $\text{♩} = 140$   
N.C.

1. When

Elec. Gtr. 1

*mf* w/light overdrive  
Fig. 1

end Fig. 1

TAB

Verse:

G

Elec. Gtr. 2

Cont. rhy. simile

(1.) they say pro - mi - ses, they mean  
2. Now she's star - ing wide eyed, can't

w/light overdrive

TAB

pro - mi - ses.  
close her eyes.

TAB

Am7

They'd An say y

TAB

'That's O. K. long as we can ce - le brate.'  
- where is fine, just don't waste my time.

TAB

D7

Ooh, you see, my un -  
Ah, you see my un -

TAB

- cle would say things would change when he's dead.  
- cle would say things would change once he's dead.

TAB





Em Gmaj7/D 2° only

12 12 12 12 12 12 12 12 11 11 11 11 11 11 11 11 14 14 14 14 14 14 14 14 14 14 14 14 12 12 12 12 12 12 12 12 10 10 10 10 10 10 10 10 7 5 5 5 4 5 5 5

**Bridge:**

G\*\* G7 C6 Cmaj7 C\*

Nev - er — was on — time, — yes, I once was mine.

Gtr. 2

w/Fig. 1 (*Elec. Gtr. 1*) 4 times

TAB	3	3	3	3	3	3	3	3	3	3	3	3	3	3	( $\frac{3}{3} \text{ } ^{\cancel{5}}_{\cancel{5}}$ )	5	5	5	5	7	X	3
	4	4	4	4	4	4	4	4	4	4	4	4	4	4	$\frac{3}{3}$	5	5	5	5	5	X	5
B	5	5	5	5	5	5	5	5	3	3	3	3	3	3	$\frac{3}{5}$	5	5	5	5	5	X	5

Well, that was long a - go and

[illegible]



G\*\*

G7

trained me not to love af - ter you

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	3	3	3	3	3	3	3

C6 Cmaj7 C\*

showed— me— what it was.

TAB

3/5 5 5 5 5 7 X 3 3 3 3 3 3 3 0

3/5 5 5 5 5 5 X 5 5 5 5 5 5 5 5

3/5 5 5 5 5 5 X 5 5 5 5 5 5 5 5

Outro: G\*\* Gmaj7 Em7 G\*\*

The musical score for the 'Outro' section is presented in three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of whole rests, with diamond-shaped chord markers above each measure: G\*\* (first), Gmaj7 (second), Em7 (third), and G\*\* (fourth). The second staff is also a treble clef with a key signature of one sharp. It contains four measures of music: the first measure has a whole note G4; the second measure has a whole note A4; the third measure has a half note G4 tied to the next measure; the fourth measure has a whole note G4. A dynamic marking of *mp* (mezzo-piano) is placed below the third measure. The bottom staff is a guitar TAB staff, indicated by the letters 'T', 'A', and 'B' stacked vertically on the left. It contains four measures of fret numbers: the first measure has a '3' with a line extending to the second measure; the second measure has a '7' with a line extending to the third measure; the third measure has a '5' tied to an '8' in the fourth measure; the fourth measure has a '7'. A double bar line is at the end of the fourth measure.

# UNDER CONTROL

41

Words and Music by Julian Casablancas

Gtr. 1

C# 4fr 1444

D#m 6fr 1342

E#m7 8fr 1312

F# 9fr 1444

G# 4fr 3211

D#m9 6fr 1312

G#\* 16fr 3211

F#\* 3211

Gtr. 2

C# 9fr 211

D#m 11fr 111

E#m7 13fr 111

F# 14fr 211

G# 4fr 11

(G#) 4fr 13

D#m9 6fr 11

(D#m9) 6fr 14

G#\* 4fr 14

♩ = 100

N.C.

Verse:

C#

D#m

C#

Elec. Gtr. 2

Cont. rhy. simile

1. I don't want to waste— your time, I don't want

(2.) to change— your mind, I don't want

(Verse 3 see block lyric)

Elec. Gtr. 1

*mf* w/light overdrive

TAB

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

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

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

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

E#m7

F#

E#m7

F#

E#m7 D#m

C#

D#m

to waste— your— time. I just want to say,

to change— the— world. I just want to watch it— go by,

TAB

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

8 8 8 11 11 11 11 11 8 11 8 8 8 8 8 6 6 6 8 8 8 8 8

10 10 10 11 11 11 11 11 10 11 10 8 8 8 8 8 6 6 6 8 8 8 8 8

8 8 8 9 9 9 9 9 8 9 8 6 6 6 6 6 4 4 4 6 6 6 6 6

C#

E#m7

F#

E#m7 F# E#m7 D#m

C#

D#m

I've got to say we worked hard dar-

I just want to watch it go by. We were young dar-

TAB

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

8 8 8 6 6 6 6 6 8 8 8 11 11 11 11 11 8 11 8 8 8 8 6 6 6 8 8 8 8 8

10 10 10 6 6 6 6 6 10 10 11 11 11 11 11 10 11 10 8 8 8 8 6 6 6 8 8 8 8 8

8 8 8 4 4 4 4 4 8 8 8 9 9 9 9 9 8 9 8 6 6 8 8 8 4 4 4 6 6 6 6 6



C# E#m7 D#m C# To Coda

- ling, we don't\_ have no con - trol,\_ we're un - der con - trol.\_  
- ling, we don't\_ have no con - trol,\_ we're out\_ of con - trol.\_

Gtr. 1 cont. in slashes

TAB

7	7	7	6	6	6	6	6	9	9	9	7	7	7	7	7		6	7	7	6	4	4	4
8	8	8	6	6	6	6	6	8	8	8	8	8	8	8	8		6	8	8	6	6	6	6
8	8	8	6	6	6	6	6	10	10	10	8	8	8	8	8		6	8	8	6	6	6	6
6	6	6	4	4	4	4	4	8	8	8	6	6	6	6	6		6	8	8	6	6	6	6

**Solo:**  $\text{2}^\circ$  only —  $\text{F}^\#$   $\text{C}^\#$   $\text{F}^\#$   $\text{C}^\#$

Gtr. 1 *Cont. rhy. simile*

Gtr. 2

**TAB**

8	6	(6)	13	11	9	9	6	9	11	11/13	9
8	6	(6)	12	11	10	11	6	11	11	11/13	10

**Chorus:**

Gtr. 2

G# (G#) D#m9 (D#m9) G# (G#)

Cont. rhy. simile

I don't want to do it your way, I don't want to do it

Gtr. 1

TAB

4	4	4	4	4	4	4	×
4	4	4	4	4	4	4	×
5	5	5	5	5	5	5	×
6	6	6	6	6	6	6	×

7	7	7	7	7	7	7	×
6	6	6	6	6	6	6	×
8	8	8	8	8	8	8	×
6	6	6	6	6	6	6	×

4	4	4	4	4	4	4	×
4	4	4	4	4	4	4	×
5	5	5	5	5	5	5	×
6	6	6	6	6	6	6	×

D<sup>#</sup>m<sup>9</sup> (D<sup>#</sup>m<sup>9</sup>) G<sup>#</sup> (G<sup>#</sup>) D<sup>#</sup>m<sup>9</sup> (D<sup>#</sup>m<sup>9</sup>)

your way, I don't want to give it to you your way,

G<sup>#</sup> (G<sup>#</sup>) G<sup>#</sup>\* D.%. al Coda

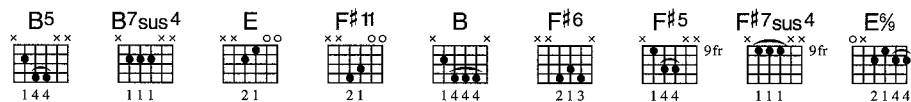
I don't want to know. I don't want

Coda E<sup>#</sup>m<sup>7</sup> D<sup>#</sup>m F<sup>#</sup> E<sup>#</sup>m<sup>7</sup> D<sup>#</sup>m C<sup>#</sup>

Verse 3:  
 I don't want to change your mind  
 Don't want to waste your time  
 I just want to know you're alright  
 I've got to know you're alright.  
 You are young, darling  
 For now but not for long  
 Under control.

# THE WAY IT IS

Words and Music by Julian Casablancas



**Intro:**  $\text{♩} = 140$

1 bar Drums

Elec. Gtrs. 1 & 2

*f w/ heavy fuzz*

B5 B7sus4 B5 B7sus4 B5 B7sus4 B5 B7sus4 B5

TAB

4	4	2	4	4	2	4	4	2	4
4	4	2	4	4	2	4	4	2	4
2	2	2	2	2	2	2	2	2	2

B7sus4 B5 B7sus4 B5 B7sus4 B5 B7sus4

*Gtr. 1 cont. in slashes*

TAB

4	2	4	4	2	4	4	2	4	4	2	4
4	2	4	4	2	4	4	2	4	4	2	4
2	2	2	2	2	2	2	2	2	2	2	2

**Verse:**

Gtr. 1 E F#11 E F#11 *Cont. rhy. simile*

Gtr. 2 She was still sleep - ing, the prob - lem will stay,

*mf Gtr. 1 w/ light overdrive Gtr. 2 w/ heavy fuzz*

TAB

9	8	9	7	5	4	5	4
9	8	9	9	6	4	6	4

B5 B7sus4 B5 B7sus4 B5 B7sus4 B5 B7sus4 B5 B7sus4 B5 B7sus4

Gtrs. 1 & 2 one more day.

*f w/ heavy fuzz*

TAB

4	4	2	4	4	2	4	4	2	4	4	2	4
4	4	2	4	4	2	4	4	2	4	4	2	4
2	2	2	2	2	2	2	2	2	2	2	2	2



Gtr. 1  $\text{\textcircled{S}}$  E F#11 E  
 Cont. rhy. simile  
 1. Said she's not sor - ry the wind blows her  
 2. Wednes - day is ov - er, it's ov - er a -  
 Gtr. 2  
 mf Gtr. 1 w/light overdrive  
 Gtr. 2 w/heavy fuzz  
 T  
 A  
 B  
 9 8 9 9 6 5 4

F#11 E F#11

way. - gain. Ac - ci - dents hap - pen, — there's  
Said ci - my — good - byes to — the

TAB

5 4 6 4 4/9 8 9 9 7

E F#11

one life planned to - day. Oh you see.  
we won't spend to - geth - er.

TAB

5 4 6 4 5 4 4

Chorus: **B** **F#6** **B**

I wish it was not true, but that's the way it is. It's not your fault,

**f**

**TAB**

4 4 4 4 4 4 4 4	3 3 3 3 3 3 3 3	4 4 4 4 4 4 4 4
-----------------	-----------------	-----------------

F#6 B

that's the way it is. I'm sick of you,

TAB 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4

*To Coda* ⊕

**F#6** **E** **F#7sus4**

and that's the way it is and will al - ways be.

*mf*

**TAB**

3	3	3	3	3	3	3	3
9				8			
				9		9	7

**Solo:**

B<sup>5</sup> B7sus4 B<sup>5</sup>      B7sus4 B<sup>5</sup>      B7sus4 B<sup>5</sup>      B7sus4 B<sup>5</sup>      B7sus4 B<sup>5</sup>      B7sus4 B<sup>5</sup>

Gtr. 1

w/heavy fuzz

T																								
A	4	4	2	4		4	2	4		4	2	4		4	2	4		4	2	4				
B	4	4	2	4		4	2	4		4	2	4		4	2	4		4	2	4				
	2	2	2	2		2	2	2		2	2	2		2	2	2		2	2	2				

Gtr. 2

*w/heavy fuzz*

T  
A  
B

9 9 9 9 9 9 9 9/11 13 13 13 13 11 11 9 9 9 9 9 9 9/11

B7sus4 B5

B7sus4

F#5

F#7sus4 F#5

F#7sus4 F#5

F#7sus4 F#5

F#7sus4 F#5

First system of guitar notation. The treble clef staff shows chords: B7sus4 B5, B7sus4, F#5, F#7sus4 F#5, F#7sus4 F#5, F#7sus4 F#5, and F#7sus4 F#5. The TAB staff shows fret numbers: 4 2 4, 4 2 4, 4 2 4, 11 11 9 11, 11 9 11, 11 9 11, and 11 9 11. The bottom line of the TAB staff shows fret numbers: 2 2 2, 2 2 2, 2 2 2, 9 9 9, 9 9 9, 9 9 9, and 9 9 9.

Second system of guitar notation. The treble clef staff shows a melodic line. The TAB staff shows fret numbers: 13 13 13 13 11 11 9 9, 4 4 4 4 4 4 4 4 6, and 8 8 8 8 6 6 4 4.

F#7sus4 F#5

F#7sus4 F#5

F#7sus4 F#5

F#7sus4

B5 B7sus4 B5

B7sus4 B5

Third system of guitar notation. The treble clef staff shows chords: F#7sus4 F#5, F#7sus4 F#5, F#7sus4 F#5, F#7sus4, B5 B7sus4 B5, and B7sus4 B5. The TAB staff shows fret numbers: 11 9 11, 11 9 11, 11 9 11, 11 9 11, 4 4 2 4, 4 2 4, and 4 2 4. The bottom line of the TAB staff shows fret numbers: 9 9 9, 9 9 9, 9 9 9, 9 9 9, 2 2 2, 2 2 2, and 2 2 2.

Fourth system of guitar notation. The treble clef staff shows a melodic line. The TAB staff shows fret numbers: 8 8 8 8 8 8 8 8 11+14, 14 14 14 14 13 13 11 11, and 9 9 9 9 9 9 9 9 11.

B7sus4 B5

B7sus4 B5

B7sus4 B5

B7sus4 B5

B7sus4 B5

B7sus4

Fifth system of guitar notation. The treble clef staff shows chords: B7sus4 B5, B7sus4 B5, B7sus4 B5, B7sus4 B5, B7sus4 B5, and B7sus4. The TAB staff shows fret numbers: 4 2 4, 4 2 4, 4 2 4, 4 2 4, 4 2 4, and 4 2 4. The bottom line of the TAB staff shows fret numbers: 2 2 2, 2 2 2, 2 2 2, 2 2 2, 2 2 2, and 2 2 2.

Sixth system of guitar notation. The treble clef staff shows a melodic line. The TAB staff shows fret numbers: 13 13 13 13 11 11 9 9, 9 9 9 9 9 9 9 9 11, and 13 13 13 13 11 11 9 9.



F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5

TAB

TAB

F#7sus4 F#5 F#7sus4 F#5 D.%. al Coda

TAB

TAB

⊕ Coda

B F#6

TAB

Oh but

B F#6 B

that's not— your prob - lem, that's not— a

TAB

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

F#6 B

prob - - lem, that's not— my

TAB

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

F#6 B F#6

prob - lem, that's not— your— prob - -

TAB

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

E%

- lem.

TAB

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





**A** **D**

One by — one ba - by here they — come. He wants it ea - sy, — he

**TAB**

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

want it re - lax ed. — Said I can do a lot of things but I can't do that. —

**TAB**

3 3 2 2 3 | 3 3 2 3 | 3 3 2 2 3 2

**A6**

Two steps for - ward, then three steps — back, — al - right.

Gtrs. 1 & 2 tacet

**TAB**

2 2 0 2 | 2 2 0 0 2 |

**§ N.C.**

Won't you take a walk out - side? — Oh no. —

Gtr. 2

*mf* w/Fig. 1 (Elec. Gtr. 1) w/Fig. 2 (Elec. Gtr. 1)

**TAB**

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

9 9 9 | 7 7 7 | 7 7 7 |

Can't you find some other guy? — Oh no. —

w/ Fig. 1 (Elec. Gtr. 1) w/ Fig. 2 (Elec. Gtr. 1)

**TAB**

7	8-10	10	8-10	7	7	9	9	9	7-10	7-10	9	7-10	8-10	9	10-8
7	7	7	7	9	9	9	7	7	7	7	7	7	7	7	7

Keep - ing down the un - der - ground.

w/Fig. 1 (Elec. Gtr. 1)

w/Fig. 2 (Elec. Gtr. 1)

**TAB**

7 8 10 10 7 8 10 7 10 10 7 10 7 10 9 7 10

9 9 9 7 7 7

Oh no. The

w/Fig. 2 (Elec. Gtr. 1)

TAB

## Chorus: Gmaj7

D\*

A\*

Gtr. 1

Cont. rhy. simile

end has no end, the end has no

*f*

TAB

10 10 10 10 7 7 7 7 | 10 10 10 10 10 10 7 7 | 10 10 10 10 8 8 7 7

Em7

Gmaj7

D\*

end, the end has no end, the

TAB

7 10 10 10 10 10 7 7 | 10 10 10 10 7 7 7 7 | 10 10 10 10 10 10 7 7

## To Coda ⊕

A\*

Em7

end has no end.

TAB

10 10 10 10 8 8 7 7 | 7 7 7 7 7 7 10 10 | 10 10 10 10 10 10 10 10

## Solo:

D5

*mf* w/heavy fuzz  
Gtr. 1 w/P.M.  
1/2

TAB

13 12 11 13 | 12 10 12 12 | 10 13 (13) 10 (10) 13 10 12 | 10 13 (13) 10 (10) 13 10  
11 14 (14) 11 (11) 14 11 12 | 11 14 (14) 11 (11) 14 11 10



A\*

He want it

Gtr. 1 w/out P.M.

TAB

Bridge: D\*

ea - sy, — he want it re - laxed. — Said I can do a lot of things but

Gtr. 2

*f* w/light overdrive

TAB

A\*

I can't do that. — Two steps for-ward, then three steps — back, it won't be —

TAB

D.%. al Coda

— ea - sy. —

Gtrs. 1 & 2 tacet

TAB

**⊕ Coda**

♯ Coda

Em7 Gmaj7 D\*

end, the end has no end, the

TAB

7 7 7 7 7 7 7 7 10 10 10 10 7 7 7 7 10 10 10 10 10 10 7 7

A\* Em7 Gmaj7 D\*

end has no end, the end has no end, the

TAB

10 10 10 10 8 8 7 7 7 10 10 10 10 10 7 7 10 10 10 10 7 7 7 10 10 10 7 7 7 7

A\* Em7

end has no \_\_\_\_\_ end.

TAB 10 10-10-10-8-8 7-7 7-7 7-7 7-7 7-7 7-7 7-7 7-7 7-7 7-7 7-7 7-7 7-7 7-7 10-10-10-10

B $\flat$ 5 F5 A5 E5

Gtr. 1

w/light overdrive

TAB

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

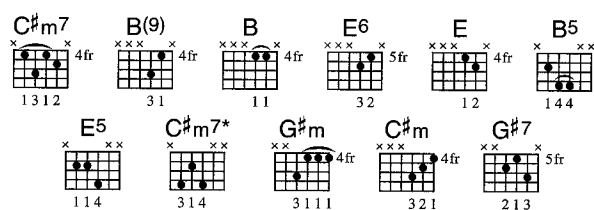
1 1 1 1 1 1 1 1 1 1 1 1 1 1 0

Gtr. 1

*w/light overdrive*

# I CAN'T WIN

Words and Music by Julian Casablancas



♩ = 200

Intro:

Elec. Gtrs. 1 & 2

C#m7

*mf w/light overdrive*

B(9) B

TAB

5 4 6 4

4 6 4 4 4

B(9) B E6 E E6 E Play 3 times

3° Gtr. 1 cont. in slashes

TAB

4 4 4 4 4 4 5 5 5 5 5 5 5 5 5 5

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

Verse:

Gtr. 1

B5

Cont. rhy. simile

TAB

4 4 4 4 2 2 2 1 1 1 1 4 4 4 4 2 2 2 1 1 1 1

Gtr. 2

1. There was you up on the moun - tain, all a - lone and all sur - round - ed.  
2. Things in bars that peo - ple do — when no - one wants to talk to you. —

Gtr. 1 w/light overdrive  
Gtr. 2 w/clean tone

TAB

4 4 4 4 2 2 2 1 1 1 1 4 4 4 4 2 2 2 1 1 1 1

E5

C#m7\*

Walk - ing on the ground you're break - ing, laugh - ing at the life you're wast - ing.  
Fail - ing can be quite a breeze, — he told me that these girls were ea - sy.

TAB

2 2 2 2 1 1 1 4 4 4 4 2 2 2 2 1 1 1 4 4 4 4



B<sup>5</sup>

One - two tries won't do it, you do it all your life and you nev-er get through it.  
Happy that you said you'd mount me, felt un-luck-y when you found me.

TAB

4	4	4	4	2	2	2	1	1	1	1	4	4	4	4	2	2	2	1	1	1	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

E<sup>5</sup>C<sup>#</sup>m7\*

(Gtr. 1)

Ev - 'ry - thing they had to say— had been e - rased— in just— one day—  
Some nights come up emp - ty hand - ed, yes, I'll take it.

TAB

2	2	2	2	1	1	1	4	4	4	4	2	2	2	2	1	1	1	4	4	4	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Chorus:

B(9)

B

B(9)

B

E<sup>6</sup>

E

E<sup>6</sup>

E

Good try, we don't like it.  
Wait now by the side - walk.

Gtrs. 1 & 2

*f* w/light overdrive

TAB

4	4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	5	5	5
6	6	4	4	4	6	6	4	4	4	4	6	6	4	4	4	6	6	4	4	4	4

B(9)

B

B(9)

B

E<sup>6</sup>

E

E<sup>6</sup>

E

Good try, we won't take that shit. I  
Hold on, yes, I'll be right back.

Gtr. 2 cont. in slashes

TAB

4	4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	5	5	5
6	6	4	4	4	6	6	4	4	4	4	6	6	4	4	4	6	6	4	4	4	4







B(9) B B(9) B E6 E E6 E

Cool it, \_\_\_\_\_ we won't take that shit.

TAB

4	4	4	4 4	4 4	4 4 4	5	5	5	5 5	5 5	5	5 5 5
6	6	4	4 4	6 6	4 4 4	6	6	4	4 4	6	4	4 4 4

B(9) B B(9) B E6 E E6 E

Good try, \_\_\_\_\_ we don't like it. \_\_\_\_\_ Hold \_\_\_\_\_

TAB

4	4	4	4 4	4 4	4 4 4	5	5	5	5 5	5 5	5	5 5 5
6	6	4	4 4	6 6	4 4 4	6	6	4	4 4	6	4	4 4 4

B(9) B B(9) B E6 E E6 E

\_\_\_\_\_ on, \_\_\_\_\_ yes, I'll be right back. \_\_\_\_\_

TAB

4	4	4	4 4	4 4	4 4 4	5	5	5	5 5	5 5	5	5 5 5
6	6	4	4 4	6 6	4 4 4	6	6	4	4 4	6	4	4 4 4

Outro:

G#7

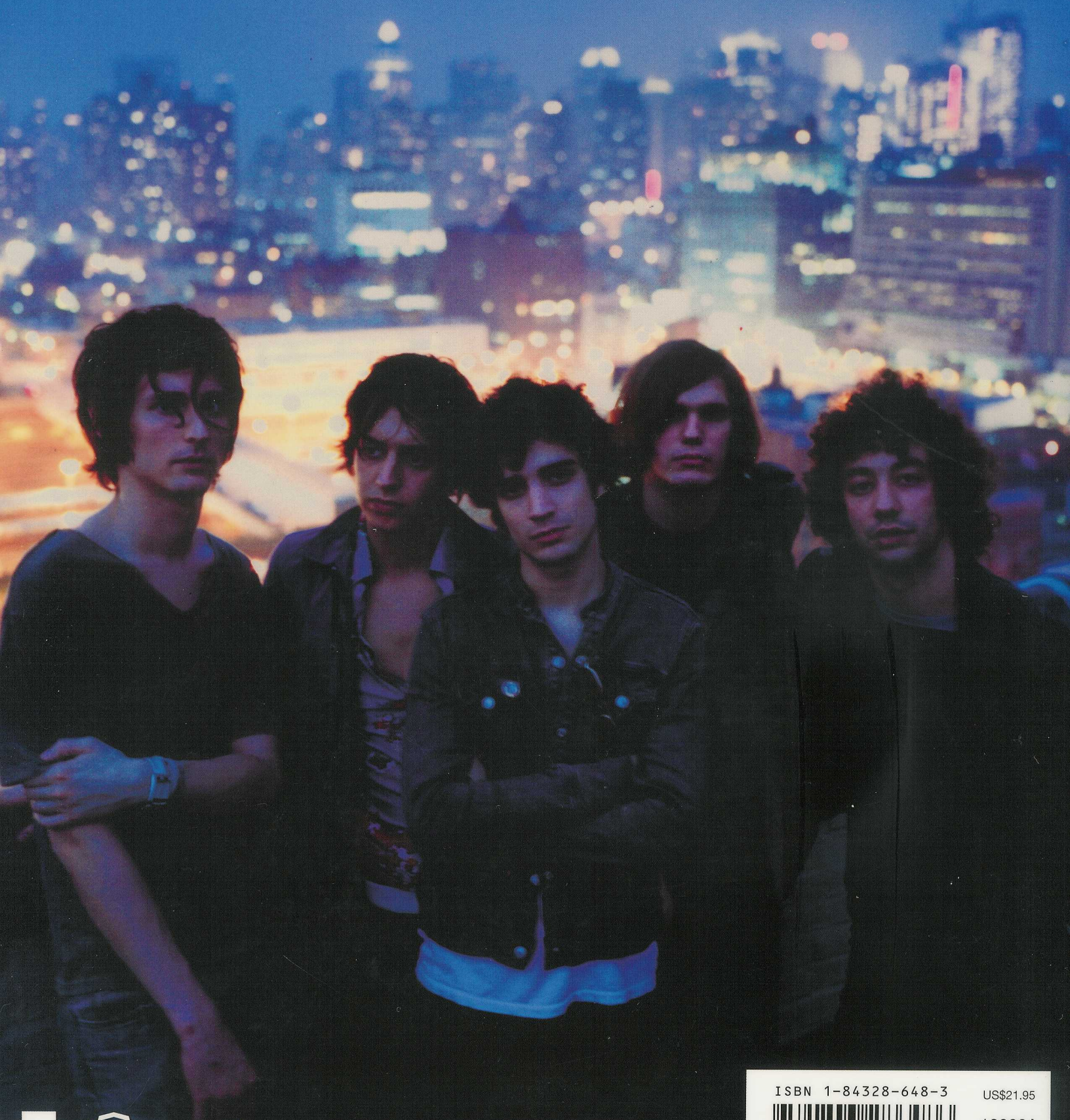
TAB

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





WHAT EVER HAPPENED? REPTILIA AUTOMATIC STOP 12:51  
YOU TALK WAY TOO MUCH BETWEEN LOVE & HATE MEET ME IN THE BATHROOM  
UNDER CONTROL THE WAY IT IS THE END HAS NO END I CAN'T WIN



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