A Non Blondes

Bigger, Better, Faster, More!

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Contents

Calling All The People • 10
Dear Mr. President • 90
Drifting • 80
Morphine & Chocolate • 53
No Place Like Home • 60
Old Mr. Heffer • 40
Pleasantly Blue • 18
Spaceman • 83
Superfly • 27
Train • 68
What’s Up • 3
WHAT'S UP

Words and Music by
LINDA PERRY

Slowly \( \frac{d}{\text{beat}} = 63 \)

Intro:

Gr. 1
(Acoustic)

Gr. 2

Rhy. Fig. 1

Riff A

Verse:

w/Rhy. Fig. 1 (2 times)

1. Twen-ty-five years and my life is still try-in’ to get up that great big hill of
2. See additional lyrics.

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What’s Up - 7 - 1
P0991GTX
hope for a destination.

realized quickly, as I know I should, that this world was made up of this brotherhood of man.

substitute w/Fill 1 (Gtr. 2, Verse 2)

for whatever that means.

And so I
Pre-Chorus: w/Rhy. Fig. 1 (Gtr. 1, 2 times)

A  Asus2  Bm  Bm(11)E5

cry some-times when I'm ly-ing in bed, just to get it all out, what's in my head. And I,

Gtr. 2 (1st time)

T  B

D  Dsus2 E5  A  Asus2

and I'm feel-ing a lit-tle pec-un-iar. And so I

What's Up - 7 - 3
P0991GTX
wake in the morning and I step outside, and I take a deep breath and I get real high... And I

scream from the top of my lungs, "What's going on?" And I say
Chorus:

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

A

Asus2

Bm

Bm(11) E5

hey.

hey.

I said hey.

D

Dsus2

E5

A

Asus2

a-what's going on.

And I say

A

Asus2

Bm

Bm(11) E5

hey.

hey.

I said hey.

D

Dsus2

E5

A

Asus2

a-what's going on?
w/Rhy. Fig. 1 (Gtr. 1) & Riff A (Gtr. 2) both 2 times

A

Asus2 Bm

Bm(11) E5 D

Deus2 E5

Ooo, __________ oooh, __________ oooh, __________ oooh.

A

Asus2 A

Asus2 Bm

Bm(11) E5

Ooo, __________ oooh, __________ oooh, __________

D.S. § al Coda

Asus2

Coda

* Chorus:

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

Asus2 Bm

Bm(11) E5

hey, __________

Wake in the morn-ing and I step out-side,

Gtr. 2

hey, __________

take a deep breath and I get real high, and I

say hey...

2. And I try

* Bkgrd. vocals on 3rd & 4th times only.

D

Dsus2 E5 A

1.2.3.

Asus2

4.

A

Asus2

scream, __________

a-what's go-ing on?

And I say, __________

"What's go-ing on?"

What's Up - 7 - 6
P0991GTX
Verse 1:

Outro:

Twenty-five years and my life is still tryin' to get up that great big hill of

hope for a destination, mmm.

Verse 2:

And I try, oh my God, do I try.
I try all the time in this institution.
And I pray, oh my God, do I pray.
I pray every single day for a revolution.

(To Chorus:)

What's Up - 7 - 7
P0991GTX
CALLING ALL THE PEOPLE
Words and Music by
LINDA PERRY, SHAUNNA HALL, CHRISTA HILLHOUSE,
WANDA DAY and DAWN RICHARDSON

Tune down:
\( \text{\#} = \text{D} \)

Moderate rock \( \frac{3}{4} = 104 \)

Intro:

\[ \text{Gtr. I} \]

\[ \text{Gtr. II} \]

Rhy. Fig. I

Calling All the People - 8 - 1
PO991GTX

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Verses 1 & 2:
w/Rhy. Fig. 1 (2 times)
Dm7

1. How can you tell when your well-ness is not well?... Make no mistakes...
2. See additional lyrics

Gtr. 1
Rhy. Fig. 1A

now, yeah, hey...

Calling All the People - 8 - 2
PO991GTX
Please do excuse my itchy attitude, I'm feelin' righteous, ya know.

Pre-Chorus:

Why, why are we always asking

why?

To lame-ly try to just i-fy,

for what it is the lack of drive.
D5
Gtr. I

A/D

C/D

G/D

(w/warble effect---------)

(w/echo repeats)

10
7
7
9
8
10
12
10
10
12

*Bass plays D pedal.

Gtr. II

Chorus:
D

G5

C5

Calling all the people, have you nothin' brewin'?

Rhy. Fig. 2
Gtr. I

(end Rhy. Fig. 2)

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

12
12
12
12
12
12
12

Rhy. Fig. 2A
Gtr. II

(end Rhy. Fig. 2A)

7
7
7
7
7
7
7
7

5
5
5
5
5
5
5

w/Rhy. Fig. 2 & 2A (both 2 times)

D

G5

C5

Time to flap your big fat mouth let's rap how we__ be do__ in'.
D  G5  C5
Say might what you say, that's really all it takes to break...

w/Rhy. Fill I
D5  Dm7
through.

Gtr. II

[2.

Guitar Solo:
A5
C5

w/Rhy. Figs. 2 & 2A (2nd bar of each only)
G5

really all it takes.

Gtr. III

Gtr. II

Fdbk.

Rhy. Fill I

Fdbk. pitch: E
Calling all the people.

Have you nothin' brewin'? Time to flap your big fat mouth. Let's rap how we be doin'! Say, might what you say... That's really all it takes to break through. Well...

Gtrs. II & III

Chorus:

let's say it again!

Calling all the people.
Verse 2:
Where is it at
When your moral is a hat full of money, yeah, hey?
Can you explain the messy kitchen sink
It's so confusing, ya know.
(to Pre-Chorus:)

Calling All the People - 8 - 8
PO991GTX
PLEASANTLY BLUE

Words and Music by LINDA PERRY

Moderate blues-rock \( \frac{4}{4} = 120 \)

Verse 1:

Every time you wake in the morning

and you start to cry.

And I figure there's

something up baby, but you don't tell me why.

But I know.

Chorus:

that's why I call you blue.

Pleasantly Blue - 9 - 1

PO991GTX

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'Cause I figure something baby, that's why

I call you pleasantly "blue."

Hush, hush, you walk on by. You don't say a word.

Talk to me baby, talk to me baby, What haven't I heard?
Chorus:

Well, I know, yeah, yeah, yeah, that's why I call you blue...

'Cause I figure something baby, that's why...

I call you pleasantly blue...

Guitar Solo:

(both 3½ times)

Fill 1
Verse 3:
w/Rhy. Fig. 2A (Gtr. II, 3½ times)
E5 Gtr. I tacet A5 G6 E5

Oh no, there you go, what's wrong with you?

Gtr. III

E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5

Come here baby, come to me baby,
'Cause I figure something baby, that's why...

I call you pleasantly blue.
'Cause I figure something baby, that's why I call you pleasantly blue.
SUPERFLY

Words and Music by
LINDA PERRY and KATRINA SIRDOFSKY

Moderate funk rock \( \frac{\text{d}}{\text{t}} = 100 \)

Intro:
(Band tacet)
A
Rhy. Fig. 1
Gtr. I

N.C.(A7f9)
D(9)
D
(end Rhy. Fig. 1)
N.C.

w/Rhy. Fig. 1
Gtr. II

(Drums enter)

(Vocal:) Shhht!

w/wah & slap.-back echo

D(9)

(end Rhy. Fig. 1A)

w/Rhy. Fig. 1A
A
D(9)

Superfly - 13 - 1
PO991GTX

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Verses 1 & 2:

w/Rhy. Fig. 1A (4 times)

A

1. Here I am, I'm waitin' on a chance to

Gtr. II

(wah & echo off)

2. See additional lyrics.

A

(make it right)

D(9)

Um, hmm.

(wah & echo on)

A

Ev'ry word you say makes my heart go bang bang, 'cause it

(wah & echo off)

A

sounds so nice.

D(9)

Yeah, hey.

(wah & echo on)

Well,
Pre-chorus:

w/Rhy. Fig. 1A (4 times) on D.S., substitute Rhy. Fill 1 for Gtr. II

A

D(9)

I've been alone and you've been a fool... Oh,

rake

A

D(9)

baby, don't you know that's the golden rule... Well,

Rhy. Fill 1

A

D(9)

I've been alone and you've been a fool... Oh,

rake (steady gliss)

A

D(9)

I've been alone and you've been a fool... Oh,
A

To Coda

To Coda

baby, don't you know that's the way I like it.

Chorus:

Let me take you away on the wings of my

Rhy. Fig. 2

Gtr. I

Rhy. Fig. 2A

Gtr. II

Superfly 13 - 4

PO991GTX
Em(9)  E7(#9)  Em  Em9  E7(#9)

Superfly.

C  D  E5  A5

Maybe we'll celebrate all the room in the
Em  Em(9)  

Heaven knows... that we'll go

Harm. (8va)

P.M. 

(end Rhy. Fig. 2)

A

boom boom boom...

D(9)

Gtr. II

(w/ wah & echo)

A

D(9)

Superfly - 13 - 6
PO991GTX
Heaven knows that we'll go boom boom boom.
Verse 3:
(Gtr. out)

*(N.C.(A)*)

Here I am, I'm waitin' on a chance to

(make it right.)

Um, hmm.

Do I turn you on, (or) may-be do I turn you off? Could you

just decide?

Yeah, hey.

Well,
Chorus:
Let me take you away

on the wings of my superfly.

Maybe we'll celebrate
all the room in the sky.

Let me take you away.

on the wings of my superfly.

Maybe we'll celebrate.
all the room in the sky!

(Spoken:) S -

pick slides

Chord name reflects Gtr. 1's harmony.

superfly.....
Verse 2:
What can I do to get you in the mood,
Baby, I give up. Ah, huh,
I'm so misused and you're so confused.
It's such a drag. Yeah.
(to Pre-Chorus:)
OLD MR. HEFFER

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE,
WANDA DAY and SHAUNNA HALL

Fast \( \frac{\text{d}}{\text{s}} = 210 \)

Intro:
N.C.(E7)

Verse:
N.C.(E7)

1. Stumbled my way on the darkest afternoon...

2.3. See additional lyrics

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I got a beer in my hand, and I'm
draggin' a stog - ie. too.

The

Fill 2

Gtr. 1
back of my brain is ticking like a clock...

*Gradually lessen P.M., and crescendo.

simmer down gently but boil on, what the f---

A-get
Chorus:

back,____

'cause I'm feeling good to night.

A-get back,____

'cause I'm feeling right.

B B5

A5

E

(end Rhy. Fig. 1)
Old Mister Heffer, I'm really pleased to meet you; I didn't mean to scare your blue-eyed
child. But Billy wouldn't talk to me,

ah, and Susie wouldn't look at me, ah. It made me so doggone crazy, I had to chase them for a mile.

(Spoken:) All I wanted was change for a buck.
Guitar Solo:
N.C. (E7)

*Gtr. I

*Gtr. II tacet.

Old Mister Heffer - 9 - 7
PO091CTX
Chorus:

w/Rhy. Fig. 1 (Gtr. II w/improvisation, 3 times)

back, and I'm feeling good tonight.

Well, I'm back, and I'm feeling right.

Well, I'm back,
Verse 2:
Trouble is a word that starts with a capital T.
I refer myself to the word 'cause I'm so keen.
Little do they know that I'm struttin' such a style.
It makes the trouble in me all worth the while.
(To Chorus:)

Verse 3:
There goes Billy and Susie walkin' hand 'n hand.
I quickly caught up slurring yo, what's the plan.
They had fear in their eyes, and bellies that
And bellies that ran like dogs.
I barrelled down laughing, screaming Susie,
You forgot your clogs.
(To Chorus:)
MORPHINE & CHOCOLATE

Words and Music by SHAUNNA HALL

Slow rock \( \text{\textit{d}} = 56 \)

Gtr. A
Gtr. II
Gtr. I

(\textit{Approx. 10 sec}) \textit{mf} let ring throughout

*Transcription written as if instruments were tuned normally.

Verses 1 & 2:
(Gtr. II out)

A

1. \text{Sub-sti-tute my gloom} _with hap-pi-ness._

2. \text{See additional lyrics.}

D

Sub-sti-tute my sick-ness with health._

Gtr. I

Gtr. II
 Uh, substitute my enemies with a real good friends.

*M. I & II

Two gtrs. arr. for one

Morphine and chocolate are my substitutes.

N.C. A7

w/Fill 2 (2nd time only)

Gtr. I (Gtr. II out)
Rhy. Fig. 1

(end Rhy. Fig. 1)
Bridge:

A5
Gtrs. I & II
P.M.

A5(9)

w/Fill 3

And you can say
(Bkgd. voc.) And you can say, "hey"

D

w/Fill 4

A

And you can say, "hey"

A5(9)

hey, yeah, we've come a long way.
You've really come a long way."

w/Fill 5

A

And you can say, "hey"

A5(9)

it can only be this way."
You might be careful.

A5(9)

Rhy. G5

Fig. 2

Fill 3

Gtr. III

(w/echo repeats)

Fill 4

Gtr. III

(w/echo repeats)

Fill 5

Gtr. III

(w/echo repeats)
It really hurts when it's real...

You might be careful.

You might be careful.

It really hurts when it's real!

You might be careful.

You might be careful.

It really hurts when it's real.

You'll go down, down, down.

Morphine & Chocolate - 7.4

PO991GTX
Oo! (steady gliss.)

It's a b-b-b-b-b-b-ba-b-y, yeah, hey!

*Gtrs. I, II & III

Don't you miss the sun? You know, feel-in' really warm, honey now baby.

Well, don't you know, I'm feel-in' like some-one... I'm fearing for my life again. And I'm,
(Gtr. III out)

A

I'm fear-ing for my heart.
Uh, mor-phine and choc-late could

Gtrs. I & II

Outro:

w/Rhy. Fig. 1 (Gtr. I, Gtr. II out)
N.C. A7

nev-er a-sub-sti-tute my art!
(Bkgd. voc.) And that's real love, ba-by.

And that's real love, ain't that real love, now.

Rhy. Fig. 3

(with Rhy. Fig. 3 (3 times))

Morphine & Chocolate - 7 - 6
PO991GTX
Verse 2:
Morphine and chocolate can bring me up,
Can warm my heart for me whenever I want it.
And every once in a while when I, I stop and think, yeah,
Morphine and chocolate are my substitutes,
Are my substitutes.
(To Bridge:)

Morphine & Chocolate - 7 - 7
NO PLACE LIKE HOME

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE, WANDA DAY and SHAUNNA HALL

Moderately $\frac{4}{4}$

Intro:
(Bass & Drums)

Verse 1:
N.C.

(Rapped:) When I wake in my house,

I get dressed, then I get lost.

E7(#9)

Well, I don’t know which way to go, and so I have a cup of

Gtr. I

E

Joe.

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Where the hell was I any ways? And so I end up on the street.
I'm walk-in', talk-in' to my own beat.

in a fog, and in a haze.

well, I was trip-pin' out for days.

(end Rhy. Fig. 1)

N.C.
Chorus:
E         G          A
Can you help me_ find my_ way_

Two gtrs. arr. for one

E         E7(#9)
home? One, two, three. Don't rock the boat now,

just let it slide. Groov-y peo- ple walk-in' back and forth_ that's right.

Verse 2:
N.C.
And so I hop on to this bus. And des-tin-a-tion reads, "Please
Em

save us.

Well I know

a - not a soul

to be found in this dark hole.

Chorus:

Can you help me find my way

*Two gtrs. arr. for one gtr.

home?

Can you

help me find my way home?
Bridge:

Half time

A Am7/C D G G#

I'm so tired of lookin' for the door...

Gtr. I

P.M.

A Am7/C D

Please help me find my way..

P.M.

A G D G G#

Please help me find my way.

hold... hold... hold...

A G Gtr. D III *D D#

I can't find the door...

hold... hold... hold...

Gtr. III play, Gtr. I voicings for D & D# chords.
Guitar Solo:
Double time

Rhy. Fig. 2
*Gtr. II

*Two gtrs. arr. for one

A

E

hold

(end Rhy. Fig. 2)

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

No Place Like Home - 8 - 6
PO991GTX
Outro:
[w/Rh. Fig. 2 (Gr. II. untill end)]

Where am I now? ... Where am I now? ... I find myself just out there

No Place Like Home - 8 - 7

PO991GTX
I find my-self just out there floating.

I find my-self just out there floating.
Faster \( \frac{4}{4} = 152 \)
(Straight Feel \( \frac{4}{4} \))

\( \text{w/Fill 1} \)

Gtr. II
(Acoustic)

\( \text{let ring} \)

Rhy. Fig. I

\( \text{w/Fill 2} \)
(Band enters)

Gtr. IV
(elec.)

\( \text{w/Rhy. Fig. 1 (2 times)} \)

dist. tone w/reverb & slap* - back echo)

*Slap - back echo set to quarter-note tempo.
Verse 1:

w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm

What ya gonna do, child... when your thoughts let ring

are mov'in' slow? Find another

Chorus:

Rhy. Fig. 2

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm Bm/A Bm Bm/A Bm Bm/A Bm

Gtr. 2 A

Gr. 3 & 4

(Bkgd. voc.) You'll be search

*Two gtrs. arranged for one gtr.

Fill 3

Gtr. III

dim.
E5 Em E (end Rhy. Fig. 2) Bm Bm/A Bm Bm A Bm Bm/A Bm Bm/A Bm

in' for that train...

Ee, hoo, child!

Rhy. Fig. 2A
A

E5 Em E (end Rhy. Fig. 2A) Bm Bm/A Bm Bm A Bm Bm/A

And you're search - in'...

...For the train_

Bm Bm/A Bm Bm/ABm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

Search - in' for the train.
Verses 2 & 3:
w/Rhy. Fig. 1 (4 times)

2. What ya gon-na do, child,
when your mom-

my goes away?
She won't take you,

2nd time
To Coda

Chorus:

an' she'll leave you a-stray.

(Bkgd. voc.) Oo,
And you're search-

Gtrs. III & IV
in' for the train...

And you see it's a train...

And you see...
Chorus:

An' you'll be search-in' for that train!

And you see it's a train!

Train - 12 - 8
PO991GTX
Interlude:

Rhy. Fig. 3
E(9)

Gtr. IV
Rhy. Fig. 4

Fdbk.

w/Rhy. Figs. 3 & 4 (both 7 times) Fdbk.

(Slow vib.)

3/4

Gtr. III
Fdbk.

3/4

*Gtr 3 tabbed on left; Gtr 4 tabbed on right.

w/Rhy. Fig. 1 (1 1/2 times) (Gtr. IV out)

w/Fill 4 (5 times) Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

Bm

Guitar Solo:

w/Rhy. Fig. 1 (4 times) Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

hold bend

(w/wah & slap-back echo)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

Fill 4

Gtr. III

w/wah

*wah: + = treble
o = bass

Train - 12 - 9
PO991GTX
Out-chorus:

w/Rhy. Fig. 2

And you see your self search in' for some

Gtrs. III & IV

Bm Bm/A Bm Bm/A Bm Bm/A A

bod y else

And you know, hoo, hoo that for
In time

(Drum fill)

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

Sure it's your train.

Fdbk.
(15ma)

Fdbk.

Fdbk.

Bm

Ee, hee, child!

Gtr. IV

Gtr. III

Grad. bend

1/2

Train - 12-12
PO991GTX

Verse 3:
What ya gonna do child
When you leave it all behind
Find another, blow it in your mind
(To Coda)
DRIFTING

Words and Music by
LINDA PERRY

Moderately fast \( \frac{\text{bass}}{152} \)

Intro:

\[ \text{Gtr. I (Acoustic)} \]

\[ \text{D/F#} \quad \text{E5} \quad \text{Em} \quad \text{D} \quad \text{G} \]

\[ \text{Rhy. Fig. 1} \]

\[ \text{D/F#} \quad \text{E5} \quad \text{Em} \quad \text{D} \quad \text{Cmaj7} \]

\[ \text{C} \quad \text{Cmaj7} \quad \text{C} \]

(end Rhy. Fig. 1)

Verse:

\[ \text{Em} \quad \text{D} \quad \text{G} \quad \text{D/F#} \quad \text{E5} \]

1. What a wonderful hesitation.
2. See additional lyrics

Who would bear to feel sorry for me?

Drop another pill just to calm me.

\[ \text{Em} \quad \text{D} \quad \text{C maj7} \]

\[ \text{Em} \quad \text{D} \quad \text{C} \quad \text{Cmaj7} \]

lapse to my knees and fell fast into sleep.

There I was drifting...

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Drifting - 3 - 1
FO991GTX
Chorus:
(Cont. rhy. simile)

G

Way out into the sunshine.
Expecting to crash, but I'm tied to a string.

Look at me, I'm a tangled puppet, I might be a mess, but I sure can survive.

Bridge:

Come follow me, you won't expect the illusion you'll see, It's my imagination.

Hand me your eyes,

I will put them in front of mine.

You'll see a little better.

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

D/F♯

You'll see a little better.
And there I was, and there I was drifting...

Chorus:

Way out into the sunshine. Expecting to crash, but I'm tied to a string.

Look at me, I'm a tangled puppet. I might be a mess, but I sure can survive.

I had escaped it by pretending to die.

Verse 2:
Find myself awake, counting sad days,
1-2-3 that's too many for me.
Dropped another pill just to find me.
Reached for my hand,
But it was already there,
Then I start believing that I...

Chorus 2:
Fell out of a tiny raindrop,
That lost it's way when it decided to roam.
Chasing me was a hungry dweller,
But I had escaped it by pretending to die.

Verse 3:
What a wonderful destination.
Where I am now,
I can no longer see.
Dropped another pill just to kill me.
Collapsed to my knees and fell
Fast into sleep.
There I was, and there I was,

(To Coda)

(To Bridge:)
Verse:
w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II) (both 4 times)

G5 C G5 C

1. Starry night brings me down 'til I realize the moon;
it seems so distant, yet I felt it pass right through.

G5 C G5 C

And I see what I see; a new world is over me.

Riff A

Gtr. III

mf

So I'll reach up to the sky, and pretend that I'm a

(end Riff A)

Chorus:

G

Gr. II

D Dsus2 D Dsus2 D Dsus2 D C

space man in another place and time. I guess I'm looking for a

Spaceman: 7 - 2

PO991GTX
brand new place.

Is there a better life for me?

w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II)

Is there a better life for me?

Bridge:

w/Rhy. Figs. 1 (Gtr. I) & 1A (Gtr. II) (both 3 times)

And I remember in my mind.

Gtr. III
they say I'm day dreaming. Is it all

that it seems, or am I all the things I'm looking for? Yeah!

Guitar Solo:
G
Gtr. II
C
G
C
Cmaj7

Spaceman - 7 - 4
G C Cmaj7 G C

Yeah.

w/Rhy. Figs. 2 (Gtr. I, 2 times), 3 (Gtr. II) & Riff A (Gtr. III)
G C G C Cmaj7

And I see what I see; a new world is over

G C Cmaj7 G C

me. And I'll reach out to the sky, and imagine I'm a
Chorus:
Space man in another place and time. I guess I'm looking for a brand new place.
I remember living in a dif 'rent life.
Is there a better life for me?

Gtr. II

Cmaj7

Gtr. III

C

Spaceman 7-6
PO991GTX
Verse 2:
Subtle wind blow me gone;
Let me rest upon your move.
I trust I'll end up sleeping
Cradled in my doom.
So I feel what I feel.
I can not grasp what is not real.
So I'll get myself real high,
And imagine I'm a...
(To Chorus:)

Spaceman - 7 - 7
PO991GTX
DEAR MR. PRESIDENT

Words and Music by
LINDA PERRY

Gtrs. Tune
down ½ step:
(6) = Eb (3) = Gb
(5) = A6 (2) = Bb
(4) = D6 (1) = E6

Slowly \( \frac{\text{\( \text{d} = 64 \) \text{ Intro:} \}}{\text{\( \text{B5} \)}} \)

Gtr. B5

Gtr. II

Gtr. Riff A

mf hold…

A

B

A

B

Verse 1:

w/Riff A (Gtr. I, 2 times)

B

I'm look-ing out-side _ of my win-dow,

the view that I see__ is a

child_ and ma-ma,

and the child is beg-gin' for mon-ey.

Tell me

why, tell me why, the wom-an is blind__ Is she so broke, the kid's deal-ing crime?_ It's such a

Gtr. II

Fdbk.
w/Riff A (Gtr. 1)
A

but the world is burning it down...

Ah

Fdbk.

Fdbk.

Chorus:

w/Riff A (Gtr. 1, 2 times)
B

Yea, yea, yea, yea, yea, yea, yea.

Yea, yea, yea, yea, yeah, you're such a

Gtr. II

w/Riff A (Gtr. 1, 1st bar only)
B

beau-ti-ful cit-y, but the world is burn-ing it down...

hold

Dear Mr. President - 11 - 2
PO991GTX
Verse 2:
**w/Riff A (Gtr. I, 4 times)**

I go to my room... to turn on the T.V. I sit my self down... and I

start laugh-ing hard... 'cause this man, he's ask-ing for mon-ey. He says,

**hold**-

“If you send me lots of cash... I'll send you stuff to make you rich fast”... It's such a

won-der-ful coun-try, but the man, he's burn-ing it down... Ah,
Chorus:

yea, yea, yea, yea, yea, yea, yea, you're such a

A

wonderful country, but the man he's burning it down.

Ah, hold---

B

yea, yea, yea, yea, yea, yea, yea, yea, and it's
burning down, and it's called the U.S. of A.

Bridge:

G    A    B

One day I'm going to have lots of money. But I'm

Dear Mr. President - 11 - 5
PO991GTX
G

gon-na have to give-it up for this rich so-ci-e-ty... Oh!

G

Oh, dear Mis-ter Pres-i-dent won't you lend me a fu-ture.

Dear Mr. President -11 - 6
PO991GTX
'Cause you'll just get it back
from the little blind woman with the

kid on the corner,
and the people all over doin' crack.
Tempo primo
Chorus:

Yea, yea, yea, yea, yea, yea, yea, you're such a

Rhy. Fig. 1
Gtr. II

A

wonderful country, but the man he's burnin' it down... Singin',

hold

B

yea, yea, yea, yea, yea, yea, yea, and he's

Dear Mr. President - 11 - 8
PO991GTX
burn-in' it down and it's called the U. S. of A. Ooh!

w/Rhy. Fill 2 (Gtr. II)

Mmm.

Verse 3:
3. I'm walk-in' out-side on a sun-ny day, with no-one a-round, and I

Rhy. Fill 2

Dear Mr. President - 11-9
PO991GTX
wonder what's wrong...
Then I hear this loud piercing siren.

Oh my God, the bomb was just dropped... and everybody climbed right on top screaming "What a

a tempo

wonderful country,

but the man, he's burning it down... he's burning it down.
Chorus:

w/Rhy. Fig. 1 (Gtr. II, 2 times)

Gtr. I
Rhy.
Fig. 2

--- Yea, yea, yea, yea, yea, yea.
Yea, yea, yea, yea, yea, you're such a

--- (end Rhy. Fig. 2)

w/Rhy. Fig. 2 (Gtr. I)

--- Yea, yea, yea, yea, yea, yea.
Yea, yea, yea, yea, yea, and he's

--- burn in' down, and it's called the U.S. of A.

Dear Mr. President - 11-11
PO991GTX
**TABLATURE EXPLANATION**

**READING TABLATURE:** Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

**BEND AND RELEASE:**
Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

**BENDS INVOLVING MORE THAN ONE STRING:**
Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

**BENDS INVOLVING STATIONARY NOTES:**
Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

**UNISON BEND:**
Play both notes and immediately bend the lower note to the same pitch as the higher note.

**DOUBLE NOTE BEND:**
Play both notes and immediately bend both strings simultaneously.

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**BENDING NOTES**

**HALF STEP:** Play the note and bend string one half step.*

**WHOLE STEP:**
Play the note and bend string one whole step.

**WHOLE STEP AND A HALF:**
Play the note and bend string a whole step and a half.

**TWO STEPS:**
Play the note and bend string two whole steps.

**SLIGHT BEND (Microtone):**
Play the note and bend string slightly to the equivalent of half a fret.

**PREBEND (Ghost Bend):**
Bend to the specified note, before the string is picked.

**PREBEND AND RELEASE:**
Bend the string, play it, then release to the original note.

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* *A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.
RHYTHM SLASHES

STRUM INDICATIONS:
Strum with indicated rhythm.

INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS

HAMMER ON:
Play lower note, then “hammer on” to higher note with another finger. Only the first note is attacked.

LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.

PULL OFF:
Play higher note, then “pull off” to lower note with another finger. Only the first note is attacked.

FRETBOARD TAPPING:
"Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.

TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.

LEFT GLISSANDO:
Play note and slide to the following note. (Only first note is attacked).

LONG GLISSANDO:
Play note and slide in specified direction for the full value of the note.

SHORT GLISSANDO:
Play note for its full value and slide in specified direction at the last possible moment.

PICK SLIDE:
Slide the edge of the pick in specified direction across the length of the string(s).

MUTED STRINGS:
A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).

PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

TREMOLO PICKING:
The note or notes are picked as fast as possible.
TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

ACCENT:
Notes or chords are to be played with added emphasis.

STACCATO
(Detached Notes):
Notes or chords are to be played roughly half their actual value and with separation.

DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke (m.) or upstroke (v) of the pick.

VIBRATO:
The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS

NATURAL HARMONIC:
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

ARTIFICIAL HARMONIC:
The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

ARTIFICIAL "PINCH" HARMONIC:
A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR

SPECIFIED INTERVAL:
The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

UNSPECIFIED INTERVAL:
The pitch of a note or a chord is lowered to an unspecified interval.
A
Non Blondes
Train  Superfly  What's Up

Pleasantly Blue  Morphine & Chocolate  Spaceman

Old Mr. Heffer  Calling All The People

Dear Mr. President  Drifting

No Place Like Home