

# Disclaimer

**Recitation:** Ladies and gentlemen, welcome to the disclaimer—That's right, the disclaimer! This American, apple pie institution known as parental discretion will cleanse any sense of innuendo or sarcasm from the lyrics which might actually make you think, and will also insult your intelligence at the same time! So, protect your family! This album contains explicit depictions of things which are real. These real things are commonly known as life. So, if it sounds sarcastic, don't take it seriously. If it sounds dangerous, do not try this at home or at all. And if it offends you, just don't listen to it.

**A** Fast ♩ = 204

N.C. \*A  
w/ Recitation  
(approx. 4 sec.) Gtr. I (dist.)

Chord symbols: F#m B E A

\*Chord symbols reflect overall tonality.

Chord symbols: F#m B E A A7/G A/F#

**B**

Chord symbols: A/F# A F#m B E A

Chord symbols: B E A B E A

# The Meaning of Life

## Intro

Fast Rock ♩ = 168  
Double-Time Feel

\*Gtr. 1 (dist.)

D5 F5 D5 C5 F5 D5 F5 G5 Ab5 G5 F5 D5 F5 C5

*f*

T	7	10	7	5	10	10	7	10	12	12	13	12	10	7	10	5
A	7	10	7	5	10	10	7	10	12	12	13	12	10	7	10	5
B	5	8	5	3	8	8	5	8	10	10	11	10	8	5	8	3

\* doubled throughout

D5 F5 D5 F5 D5 F5 G5 Ab5 G5 F5

7	7	7	7	10	7	(7)	10	10	10	10	10	7	10	12	12	12	12	12	13	X	12	10	10
7	7	7	7	10	7	(7)	10	10	10	10	10	7	10	12	12	12	12	12	13	X	12	10	10
5	5	5	5	8	5	(5)	8	8	8	8	8	5	8	10	10	10	10	10	11	X	10	8	8

N.C.(F5) (E5) F5 C5 D5 C5 D5 C5

10	9	9	10	5	7	X	5	7	X	5
X	X	X	10	5	7	X	5	7	X	5
8	7	7	8	3	5	X	3	5	X	3

## Verse

Gtr. 1: w/ Rhy. Fill 1  
D5

Gtr. 1 tacet

N.C.(E5) (F5)

1. On the way, try'n' to get where I'd like to stay. I'm al-ways feel-ing  
2. By the way, I know your path has been tried, and so it may seem like the

(C5) (Bb5) (A5) (C5)

steered a-way by some-one try-ing to tell me what to say and do.  
way to go; me, I'd ra-ther be found try-ing some-thing new.

### Rhy. Fill 1

Gtr. 1

T	
A	7
B	5

D5 E5

I don't want it; I've got - ta go find my  
And the bot - tom line in all of this

Gtr. 1

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

F5

own seems to way, got - ta go make my  
there's no right and a

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

C5

own wrong mis - takes. Sor - ry, man, for  
way. way. Sor - ry if I don't

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

Bb5 A5 C5

feel ing, feel - ing the way I do.  
feel like liv - ing the way you do.

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

Chorus

D5  
Voc. Fig. 1

Bb5

End Voc. Fig. 1

C5

F5

C5

(Whoa, yeah, \_\_\_\_\_ whoa, yeah, \_\_\_\_\_) O - pen wide and they'll shove in their mean-ing of

Rhy. Fig. 1

The first system of the chorus features a vocal melody line with lyrics "(Whoa, yeah, \_\_\_\_\_ whoa, yeah, \_\_\_\_\_) O - pen wide and they'll shove in their mean-ing of". The guitar accompaniment consists of a rhythmic pattern of eighth notes. Below the staff is a fretboard diagram showing the fret positions for the guitar.

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

D5

Bb5

C5

A5

C5

life. (But) not for me, I'll do it on my own. \_\_\_\_\_

End Rhy. Fig. 1

The second system of the chorus continues the vocal melody with the lyrics "life. (But) not for me, I'll do it on my own. \_\_\_\_\_". The guitar accompaniment and fretboard diagram are also included.

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

D5

Bb5

C5

F5

C5

O - pen wide and swal-low their mean-ing of

The third system of the chorus features the vocal melody with the lyrics "O - pen wide and swal-low their mean-ing of". The guitar accompaniment and fretboard diagram are also included.

Bb5

C5

F5

C5

F5

C5

F5

E5

life. Can't make it work your way; thanks but no thanks. \_\_\_\_\_

Rhy. Fill 2 End Rhy. Fill 2

The fourth system of the chorus features the vocal melody with the lyrics "life. Can't make it work your way; thanks but no thanks. \_\_\_\_\_". The guitar accompaniment and fretboard diagram are also included.

# 1. Interlude

D5 F5 D5 F5 D5 F5 G5 Ab5 G5 F5 D5 F5 C5

Whoa. \_\_\_\_\_

Rhy. Fig. 2

D5 F5 D5 C5 F5 D5 F5 G5 Ab5 G5 F5 N.C.(F5) (B5)

2. Interlude

F5 C5 D5 Bb5 C5 F5

End Rhy. Fig. 2

P.M. - - - - -

D5 Bb5 C5 F5 D5 Bb5 C5

P.M. - - - - -



F5 Bb5 C5 G5 C5 G5 C5

P.M. - - - - -

# Chorus

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

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

D5

Bb5

C5

F5

C5

O - pen wide and they'll shove in their mean - ing of

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

D5

Bb5

C5

A5

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

D5

life. Not for me, I'll do it on my own.

Bb5

C5

F5

C5

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

D5

O - pen wide and swal - low their mean - ing of life.

# Outro

Gtr. 1: w/ Rhy. Fill 2

F5

C5

F5

C5

F5

E5

Gtr. 1: w/ Rhy. Fig. 2

D5

F5 D5

Bb5

C5

Can't make it work your way; thanks but no thanks.

F5

D5

F5

G5

Ab5

G5

F5

D5

F5

C5

D5

F5

D5

C5

4

Whoa.

Gtr. 1

D5 C5 D5 C5 D5 C5 D5

# Mota

## Intro

Fast Rock ♩ = 180

G5  
\*Gr. 1 (dist.)  
f  
P.M.

(drums) 8

T  
A  
B

\*doubled throughout

## Rhy. Fig. 1

End Rhy. Fig. 1

Spoken: Mota!

## Double-Time Feel

G5  
Rhy. Fig. 2

A5 Bb5 A5 G5 F5 Eb5

F5

A5 Bb5 A5 G5 F5

End Rhy. Fig. 2

## Verse

G5

Eb5

F5

1. Ev - 'ry day, well, uh, it's the same; that bong that's on the ta - ble starts to  
2. Driv - ing down to the bar - ri - o go - ing fif - teen miles an ho - ur 'cause I'm

P.M.

G5 Eb5

call my name. — I take a hit — and zone out a — gain; — I'll be par —  
al — read — y stoned. — Give — the guy a twen — ty and wait in the car; — he toss —

P.M. — — — — — P.M. — — — — —

F5 G5

— a — noid and hun — gry by a quar — ter to ten. — Watch — ing re — runs on  
— es me a bag — gie, then he runs real — far. — Take a hit, — but it

Rhy. Fig. 3

P.M. — — — — —

A5 Bb5 A5 G5 F5 Eb5 F5 A5 Bb5 A5 G5 F5

my T V; — I'm laugh — ing off my ass at Three's Com — pa — ny. —  
smells like a clove; — oh, fuck, — I got a bag — gie of o — reg — a — no. — This

G5 A5 Bb5 A5 G5 F5 Eb5 F5

I don't know — if I'm un — der — stood, — but hear — ing Jim — my Buf — fett nev — er  
rit — u — al — is de — stroy — ing me, — but I guess — it could be worse, it could be



Bkgd. Voc.: w/ Voc. Fig. 1, 2nd time

\* Key signature denotes G Mixolydian.

**End Rhy. Fig. 4**

{ Your en - e - my's you and so \_\_\_\_ is your  
 { Your en - e - my's you and your couch \_\_\_\_ is your

\* Key signature denotes G Mixolydian

1. **End Double-Time Feel**

G5 F5 C5 G5

life, } mo - ta boy. But los - ing out might feel o - kay all  
 life. }  
 (Your life.)

**Interlude**

Gtr. 1: w/ Rhy. Fig. 1

G5

night. Mo - ta!

**Double-Time Feel**  
 Gtr. 1: w/ Rhy. Fig. 2, 2 times

8

2. **End Double-Time Feel**

C5 Bb5 F5 G5

take, los - ing out might take you all

**Interlude**

Gtr. 1: w/ Rhy. Fig. 1

G5

night. Mo - ta!

**Double-Time Feel**  
 Gtr. 1: w/ Rhy. Fig. 3

8

**Chorus**

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

F5 C5 G5 F5

Your mem - o - ry's gone and so is your life, mo - ta boy. But  
 (Your life.)

los - ing out just nev - er felt so right.

**End Double-Time Feel**  
 F5

Gr. 1

The image shows a musical score for guitar and piano. The guitar part is written on a single staff with a treble clef. It consists of a series of chords, mostly triads and dyads, played in a sequence. The piano part is indicated by a dashed line labeled 'P.M.' below the guitar staff, but no notes are visible for it.

[illegible]

### Double-Time Feel

F5 C5 G5 F5

los - ing out — might — feel o - kay — all night. (All night...) Yeah, \_\_\_\_\_

Detailed description: This image shows a musical staff with a treble clef, containing a vocal melody. The melody is written in a key with one flat (B-flat major or D minor). The notes are: F5 (quarter), G5 (quarter), A5 (quarter), Bb5 (quarter), C6 (half), Bb5 (quarter), A5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (half). The lyrics are: 'los - ing out — might — feel o - kay — all night. (All night...) Yeah, \_\_\_\_\_'. The staff is divided into measures by bar lines. There are four measures in total. The first measure contains 'los - ing', the second 'out — might —', the third 'feel o - kay — all night.', and the fourth '(All night...) Yeah, \_\_\_\_\_'. The notes are mostly quarter notes, with some half notes and a final quarter note. There are some ties and slurs. The lyrics are written below the staff, aligned with the notes. The staff is on a five-line system. The notes are written on the lines and spaces. The lyrics are in a simple, sans-serif font. The background is white. The staff is black. The notes are black. The lyrics are black. The overall image is a musical score for a vocal part.

[illegible]

**End Double-Time Feel** **Outro**

los-ing out \_ might \_ feel o - kay \_ all life.

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, followed by a double bar line. The second part of the system features a series of chords, each marked with a 'y' symbol, indicating a specific harmonic progression.

[illegible]

# Me & My Old Lady

## Intro

Moderate Rock ♩ = 117

band tacet

N.C.



\* Key signature denotes E Mixolydian.

bass enters

ain't no ball and chain. \_

\*Gtr. I (dist.)

8va

f

fdbk.

TAB

pitch: C#

\* Two guitars arr. for one.

drums enter

E5

Rhy. Fig. 1

D5 E5 F5 A5 F5 E5 D5 E5

loco

8va

loco

string noise

Harm. - - -

End Rhy. Fig. 1

## Verse

E5 D5 E5 F5 A5 F5 E5 D5 E5

I. Me and my old la - dy lay in bed all day. \_

Rhy. Fig. 2

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

D5 E5 F5 A5 F5 E5 D5 E5

When I say I love — her, well, she rolls the oth - er way. — (But)

P.M. ————— P.M. —————

A5 G5 A5 Bb5 D5 Bb5 A5 G5 A5

real - ly, shé don't mean — it, ev - 'ry - thing she says. —

P.M. ————— P.M. —————

E5 D5 E5 F5 A5 F5 E5 D5 E5

Still, if I be - lieve — in love there's noth - ing wrong, — there's noth - ing wrong — with my

P.M. ————— P.M. —————

End Rhy. Fig. 2

# Guitar Solo

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

E5 D5 E5 F5 A5 F5 E5 D5 E5 D5 E5 F5 A5 F5

head. —————

Gtr. 2 (dist.)

*f*  
w/ delay & reverb





G/A A G/A A D/E E D D/E E E5

know she don't \_\_\_\_\_ give a shit, \_\_\_\_\_ uh. \_\_\_\_\_

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3, 1 1/2 times, simile

D/E E D/E E C/D D C/D D G/A A G/A A

\_\_\_\_\_ When she's paw - ing and grab - bing on me \_\_\_\_\_ now, you know I don't \_\_\_\_\_ mind a \_\_\_\_\_ bit. \_\_\_\_\_

D/E E D D/E E E5 D/E E D/E E C/D D C/D D

\_\_\_\_\_ It's all good and we ain't \_\_\_\_\_ gon - na change \_\_\_\_\_ now; the

G/A A G/A A D E D D/E E E5 D5

world is \_\_\_\_\_ un - a - ware, \_\_\_\_\_ ah. \_\_\_\_\_ So if you want, \_\_\_\_\_

Gtr. 1

A

\_\_\_\_\_ go \_\_\_\_\_ on and stare \_\_\_\_\_ 'cause we don't \_\_\_\_\_

8va

string noise

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

E5 D5 E5 F5 A5 F5 E5 D5 E5 D5 E5 F5 A5 F5 E5 D5 E5

care. We don't care. \_\_\_\_\_ She (Shout.)

# Bridge

Gtr. 1: w/ Rhy. Fig. 2, 1st 4 meas., simile

2nd time, To Coda

E5 D5 E5 F5 A5 F5 E5 D5 E5 D5 E5 F5 A5 F5

ain't no ball and chain. \_ She ain't no ball and chain. \_ She ain't no ball and chain. \_ She

1. E5 D5 E5 2. E5 D5 E5

ain't no ball and chain. \_ She ain't no ball and, she ain't no ball and.. 3. Me and my old la - dy

# Verse

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

E5 D5 E5 F5 A5 F5

E5 D5 E5 D5 E5 F5 A5 F5 E5 D5 E5

suck each oth-er dry, \_ and when in that po-si - tion I'm the luck-i - est man a - live. \_

A5 G5 A5 Bb5 D5 Bb5 A5 G5 A5 E5 D5 E5 F5 A5 F5

Quench-ing our li - bi - dos, pass - ing time a - way; \_ now that we be - lieve \_ in love there's

E5 D5 E5 D5 E5 F5 A5 F5 E5 D5 E5 D5 E5 F5 A5 F5

noth-ing wrong, there's noth-ing wrong \_ with our head, \_ my head. \_

E5 D5 E5 A5 G5 A5 Bb5 D5 Bb5 A5 G5 A5 E5 D5 E5 F5 A5 F5 E5 D5 E5

Ah, \_ oh, \_ Ma, \_ oh, \_

D.S. al Coda

# Coda

# Outro

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

E5 D5 E5 F5 A5 F5 E5 D5 E5

D5 E5 F5 A5 F5

E5 D5 E5 E5 D5 E5 F5 A5 F5 E5 D5 E5

ain't no ball and, she ain't no ball and... Oo, \_ oh, \_

E5 D5 E5 A5 G5 A5 Bb5 D5 Bb5 A5 G5 A5 E5 D5 E5 F5 A5 F5 E5 D5 E5

oh, \_ Oo, \_ oh, \_ oh, \_

2. E5 D5 E5 N.C.(D5) (C#5) E5 rit.

oh, \_

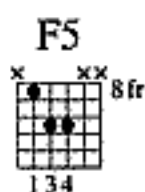
Gtr. 1

P.M. \_ \_ \_ \_ \_

rit.

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

## Cool To Hate



### Verse

**Fast Rock** ♩ = 168

### Double Time Feel

Gr. 2: w/ Rhy. Fig. 1, 4 times, 2nd time

FS

Gr. 2: w/ Rhy. Fig. 1, 4 times, 2nd time

F5 C5 F5 Eb5 Bb5 Eb5

1. I hate a lot of things, I hate a lot of people that are  
2. I'm al - ways think - ing bad, I nev - er have noth - ing good to

Gr. 1 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

*f*

T	10	10		10	10	10	8	8		8	8
A	10	10		10	10	10	8	8		8	8
B	8	8		10	8	8	6	6		8	6

Gtr. 1: w/ Rhy. Fig. 1, 3 times

F5

Ex. 1.12 Italy, Fig. 1.5 (continued)

F5 C5 F5 Eb5 Bb5 Eb5 F5 C5 F5

lame. I like to hate stuff 'cause then  
say. I'd rath- er tear things down than

**♫ Pre-Chorus**

F5

1. I hate teach - ers, I hate school. I hate the cheer - lead - ers and  
2., 3. I hate the jocks and I hate the geeks. I hate the trend - ies, but I

Gtrs. 1 &amp; 2 (dist.)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written in treble clef with a key signature of one flat (B-flat). The first measure of the first system is marked with a forte 'f' dynamic. The melody consists of eighth and quarter notes. Below the staff, the corresponding fret numbers for the guitar are provided for each measure.

**First System:**

- Measure 1: *f* (Forte)
- Fret numbers: 10, 10, 8 | 10, 10, 10 | 8, 8, 8

**Second System:**

- Measure 3: 6, 6, 4 | 6, 6, 6 | 6, 6, 6

E $\flat$ 5 B $\flat$ 5 E $\flat$ 5 F5 C5 F5

an - y - one who's cool, yeah. I hate the of - fice,  
 al - so hate the freaks, yeah. { 2. I hate hate Doc Mar - tens,  
 3. I hate hate your band and

8 8 8 10 10 10  
 6 6 6 8 8 8

E $\flat$ 5 B $\flat$ 5 E $\flat$ 5 B $\flat$ 5

I hate the quad. Don't wan - na learn noth - ing, I  
 and mus - cle tee's. } I'm on - ly hap - py when I'm  
 I hate T V. }

\*P.M. \_\_\_\_\_

\* Gradually lift P.M. over next 2 meas.

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

C5 Chorus F5 A $\flat$ 5 E $\flat$ 5 B $\flat$ 5

want to be a slob. } It's cool to hate. It's cool to hate.  
 in my mis - er - y. } (Ho. \_\_\_\_\_) End Rhy. Fig. 2

Rhy. Fig. 2

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

D $\flat$ 5 A $\flat$ 5 E $\flat$ 5 B $\flat$ 5

{ 1., 3.(I) don't like noth - ing and I like that fine. } It's cool to  
 2. Lik - ing some - thing's just a waste of time. }

Rhy. Fig. 3 End Rhy. Fig. 3

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



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

F5 A $\flat$ 5 E $\flat$ 5 B $\flat$ 5

hate. It's cool to hate.

(Ho. \_\_\_\_\_)

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

D $\flat$ 5 A $\flat$ 5

{ 1., 3. (I) don't like noth - ing and I  
2. Lik - ing some-thing's just a

like waste of time. (I) don't like noth - ing and I like waste of time. }

Db5 Ab5 *To Coda* 1. Eb5 Bb5 Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times F5 C5 F5  
 Yeah, I hate ev - 'ry - thing, I e - ven hate you too, so fuck you.

Eb5                      Bb5 Eb5 F5                      C5 F5 Eb5                      Bb5 Eb5 Eb5                      Bb5

2. End Double Time Feel

e - ven hate you too, so fuck

Slower ♩ = 144

F5 C5 F5 C5 Eb5 Bb5 Eb5 Bb5

you. Hey!

Gtrs. Rhy. Fig. 4

1 & 2

End Rhy. Fig. 4

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

10 10 10 10 10 8 8 8 8 8 8

10 10 10 10 10 8 8 8 8 8 8

8 8 8 8 8 6 6 6 6 6 6

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

F5 C5 F5 C5 Eb5 Bb5 Eb5 Bb5 F5 C5 F5 C5 Eb5 Bb5 Eb5 Bb5

Hey! Hey!

Bridge

Bb5 C5 F5 Ab5

It's cool to hate.

Rhy. Fig. 5

\*P.M. P.M.

[illegible]

\* Gradually lift P.M. over next 2 meas.

Eb5 Bb5 Db5 Ab5 Eb5 Bb5  
 It's cool to hate. It's cool to  
 End Rhy. Fig. 5 Rhy. Fig. 6 End Rhy. Fig. 6

Gtrs. 1 & 2: w/ Rhy. Fig. 5 F5 Ab5 Eb5 Bb5 Gtrs. 1 & 2: w/ Rhy. Fig. 6 Db5 Ab5 Eb5 Bb5  
 hate. It's cool to hate.

Gtrs. 1 & 2: w/ Rhy. Fig. 5 F5 Ab5 Eb5 Bb5 Gtrs. 1 & 2: w/ Rhy. Fig. 6 Db5 Ab5  
 (I'll) cut you down and give you lip. Be - ing pos -

Eb5 Bb5 F5 Ab5 Eb5 Bb5  
 - i - tive's so un - hip. I'll cut you down 'cause I'm a fool.

Gtrs. 1 & 2: w/ Rhy. Fig. 6, 2 times Db5 Ab5 Eb5 Bb5 Db5 Ab5  
 grad. accel. Be - ing pos - i - tive's so un - cool. Be - ing pos -

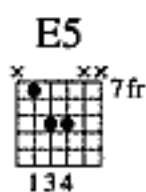
\*Gtrs. 1 & 2: w/ Rhy. Fig. 6 Eb5 Bb5 Db5 Ab5 Eb5 Bb5  
 - i - tive's so un - cool. Be - ing pos - i - tive's so un - cool.

Tempo 1 (♩ = 168) F5 Eb5 F5 Eb5 F5 D.S. al Coda  
 So...

# Coda

Eb5 Bb5 F5  
 e - ven hate you too, so fuck you.

## Leave It Behind



## Intro

**Fast Rock** ♩ = 155

**band tacet**

N.C.(Em)

**Gtr. 1**      **Riff A**  
(dist.)

## Riff A

*mf* w/ reverb

let ring.

End Rift A Rhy. Fig. 1

### Double-Time Feel

band enters

Gtr. 1: w/ Riff A

E5

\*Gtr. 2 (dist.)

**End Rhy. Fig. 1**

\* doubled throughout

§ Verse

Gtr. 1 tacet

E5

D5

E5

1. Rage burns, can't push it a - side now, ...  
2., 3. What a sur - prise, you're fucked with a - gain, yeah, ...

P.M.

D5

**B5**

Can't                  for - give,                  this                  grudge is                  a - live                  now. \_\_\_\_\_  
It's a way                  of life                  you                  need to                  get o - ver. \_\_\_\_\_

P.M.,

E5 D5 E5

All the rage eats you up in - side. } Can you  
 All the rage just eats you a - live. }

P.M. - - - - -

C5 G5 A5 D5 E5 C5 G5 A5 D5 E5

leave it be - hind. Leave it be -

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

hind.

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

hind.

Bridge G5 D5 E5

I don't know \_\_\_\_\_ where it - 'll end. The sun has \_\_\_ set, and

Gtr. 2 Rhy. Fig. 2

C5 G5 D5

I can't be friends. I don't know if I can for - give. The

E5 C5 D5

day is \_\_\_\_\_ long, but you were so dead

End Rhy. Fig. 2

# Interlude

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

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

To Coda ⊕

E5

wrong.

# ⊕ Coda

## Bridge

Gtr. 2: w/ Rhy. Fig. 2  
Gtr. 1 tacet  
G5

D5 E5

I don't know \_\_\_\_\_ where it - 'll end. The sun has \_\_\_\_\_ set, and

C5 G5 D5 E5

I can't be friends. I don't know if I can for - give. The day is \_\_\_\_\_ long, but

# Outro

Gtr. 1: w/ Riff A, 3 times  
Gtr. 2: w/ Rhy. Fig. 1, 3 times

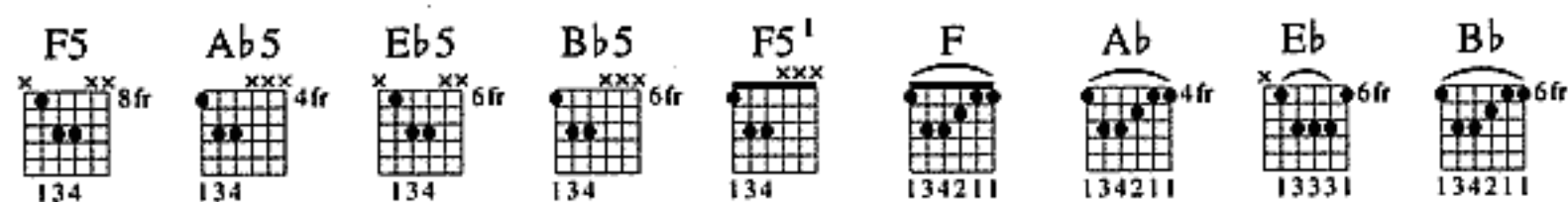
Gtr. 1 tacet  
E5  
Gtr. 2

C5 D5 E5

you were so dead wrong.



# Gone Away



## Intro Moderate Rock ♩ = 114

Chords: F5, Ab5, Eb5, Bb5, F5<sup>1</sup>, F, Ab, Eb, Bb

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

Gtr. 2 (dist.) *f* Rhy. Fig. 1A

(drums) 4

End Rhy. Fig. 1A

TAB

F5<sup>1</sup>

w/ Leslie & slight dist.

## Verse

F5<sup>1</sup>

Gtr. 1 tacet  
N.C.(Eb)

1. May - be in \_\_\_\_ an - oth - er life, \_\_\_\_ I could find \_\_\_\_ you there.

Leslie off

Gtr. 2 tacet (Bb) (F) (Ab) (Eb)

Pulled a - way — be - fore — your time, — I can't deal, — it's

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

(Bb) F5 Ab5 Eb5

so un - fair. — And it feels, — and it feels — like heav-en's so — far a - way..

Bb5 F5 Ab5 Eb5

— And it feels, — yeah, it feels — like the world has grown . cold

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

Bb5 F5 Ab5 Eb5 Bb5

now that you've — gone a - way. — (Sing 1st time only)

**Verse**  
F5<sup>1</sup>  
Gtrs. 1 & 2

2. Leav - ing flow - ers on — your grave, — show that I — still care. — (But)

Gtrs. 1 & 2 tacet N.C.(F) (Ab) (Eb) (Bb)

black ros - es — and Hail — Mar - y's — can't bring back — what's tak - en from — me.

**Pre-Chorus**  
F5 Abadd9 Eb5 Bb5

I reach — to — the — sky — and call — out — your — name. —

Gtrs. 1 & 2

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

5 6 8 (0) 5 4 6 3 4 6 (6) 1 4 3 4 6

F5 Abadd9 Eb5 Bb5

And if I could trade, —  
Oh, please let me trade, — I would. — And it feels, —

let ring — let ring — let ring —

(6) 5 6 8 (8) 5 4 6 3 4 6

### Chorus

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

F5 Ab5 Eb5 To Coda ⊕ Bb5

and it feels like heav-en's so far a - way. — And it stings, —

F5 Ab5 Eb5 Bb5

yeah, it stings now. The world is so cold now that you've gone a - way, —

Gtr. 3: w/ Rhy. Fig. 1A, 2 times

F5 Ab5 Eb5 Bb5

gone a - way, — gone a - way, — yeah, — yeah, — yeah, — yeah, — yeah. Oo. —

F5 Ab5 Eb5 Bb5

Well, oo, — whoa, — yeah. —

### Bridge

F Ab Eb Gtr. 1 tacet Bb F

Gtr. 3 (clean) f

Gtrs. 1 & 2

Gtr. 2

w/ Leslie

3 5 6 3

Ab Eb

Gtr. 3 tacet  
Bb

Gtr. 1

\*P.M.

I say yeah so...

(Leslie off)

# Interlude

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

F5 Ab5 Eb5 Bb5

Whoa, yeah, yeah, yeah, oh.

F5 Ab5 Eb5 Bb5

Mm.

*D.S. al Coda*

# Coda

Ab5 F5 Ab5

And it feels, yeah, it feels like the

world has grown cold now that you've gone a - way, gone a - way,

gone a - way, yeah, yeah, yeah, yeah, Oo.

Well, ooh, whoa, yeah. Well, oo.

Gtr. 2: w/ Rhy. Fig. 1A, 2 3/4 times  
F5

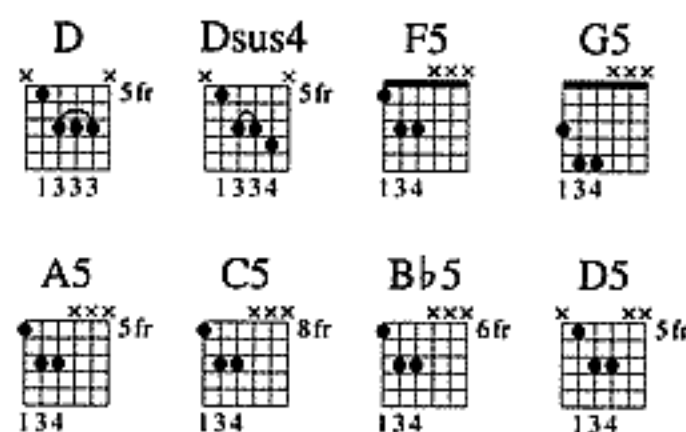
1. Bb5

2. Bb5 F5

Gtr. 1

Gtr. 2

# I Choose



## Intro

Moderate Rock ♩ = 120

Gtr. 3 tacet, 2nd time

D Dsus4 D

F5

G5

D

Dsus4

D

Gtr. 2  
(dist.)

Gtr. 1 (dist.)

F5

G5

D

Dsus4

D

F5

G5

(cont. in notation)

Rhy. Fig. 1

Gtrs.  
1 & 2

End Rhy. Fig. 1

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

## Verse

Gtrs. 1 & 2 tacet

D Dsus4 D

F5

G5

\* D

F

G

1. Look at me, I'm fall - in' off of a cliff\_ now\_ I can  
me, I'm swol - len like a ba-na-na fish\_ now\_ I'm  
3. Now, if I was-n't such a ween - ie do you think you'd still love\_ me? Pre -

\* Chord symbols reflect overall tonality.

D

F

G

still hear my ma - ma yell - ing, "No, no, no." But the  
nev - er gon - na make it, make it out of my hole. But I  
tend - ing I'm an air - plane on the liv - ing room floor. But like a



D F G

words mean noth - ing, can't catch up to me \_\_\_\_ now, \_\_\_\_ and the  
keep on laugh - ing, does - n't real - ly mat - ter. \_\_\_\_ There's  
love - ly gen - er - a - tor, you stand right by \_\_\_\_ me, \_\_\_\_ and if

D F G

view is so beau - ti - ful all the way down, \_ When I  
doz - ens of rea - sons for ex - plain - ing my soul. \_ When I  
words were wis - dom I'd be talk - ing e - ven more. \_ So I

Grts. 1 & 2: w/ Rhy. Fig. 1, 4 times

D Dsus4 D F5 G5

was a lit - tle boy — suck - in' juice from a bot - tle, be -  
was a teen - ag - er suck - in' booze with the va - tos, dis -  
keep on fall - ing as I'm look - ing back a - bove — me.

D Dsus4 D F5 G5  
 liev - ing my per - cep - tions were oh so real. \_\_\_\_ But I  
 cuss - ing who was gon - na live to be twen - ty - one. \_\_\_\_ They said  
 Watch - ing as my ma - ma just be - comes a lit - tle dot. \_\_\_\_ Now I'm,

D                  Dsus4                  D                  F5                  G5



was just e - nough \_ for me to know \_ the way I feel. \_  
We're all na - ked when the day \_ is said and done. \_ } This is  
and I'll nev - er know when \_ I hit the ground.. }

Chorus

D C G5 D C G5

life. What a fucked up thing we do. What a night - mare come true.

[illegible]

1.

To Coda

D D5 F5 G5 Bb5 A5

Or a play - ground if we choose. And I

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

D Dsus4 D F5 G5 D Dsus4 D F5 G5

choose. 2. Look at

2.

**Guitar Solo**  
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

D Dsus4 D F5 G5

And I choose.

Gtr. 3 (dist.)

*f*

D Dsus4 D F5 G5 8va D Dsus4 D

full full full

F5 G5 D Dsus4 D F5 G5

8va loco

# Bridge

Gtrs. 1 & 2

A5 C5 G5 D5

Don't know who made \_\_\_\_ this all come true. \_\_\_\_

full full full full full full full

10 10 10 10 13 15 15 15 15 (15) 13 15 10 10 10 10 10 10 10 10 10

12 12 12 12 15 15 15 15 15 15 15 7 7 7 7 7 7 7 7 7

A5 C5 G5

But now while you're here \_\_\_\_ you just got - ta do \_

full full full full full full full

(10) 10 10 10 10 10 10 10 10 10 10 10 5 5 5 5 8 10 10 (10) 12 (12) 10 10 10

7 12

Bb5 A5

what you got - ta \_\_\_\_

11 10

9 7

do. One, two, three, four.

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note 'do.' and then a sequence of quarter notes: 'One, two, three, four.' The middle staff is a guitar line in treble clef, featuring a series of chords marked with 'x' and a final sustained chord. The bottom staff is a guitar line in bass clef, showing a sequence of chords marked with '10' and '7'.

⊕ Coda

Said, choose. Said,

The second system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note 'Said,' and then a sequence of quarter notes: 'choose. Said,'. The middle staff is a guitar line in treble clef, featuring a series of chords marked with 'Bb5' and 'A5'. The bottom staff is a guitar line in bass clef, showing a sequence of chords marked with '7' and '5'.

choose. And I choose.

Gr. 2 tacet  
D

Gr. 1

The third system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note 'choose.' and then a sequence of quarter notes: 'And I choose.' The middle staff is a guitar line in treble clef, featuring a series of chords marked with 'A5'. The bottom staff is a guitar line in bass clef, showing a sequence of chords marked with '7' and '5'.

# Intermission

Lyric by Irving Caesar  
Music by Vincent Youmans  
Additional lyrics by Dexter Holland

**A**

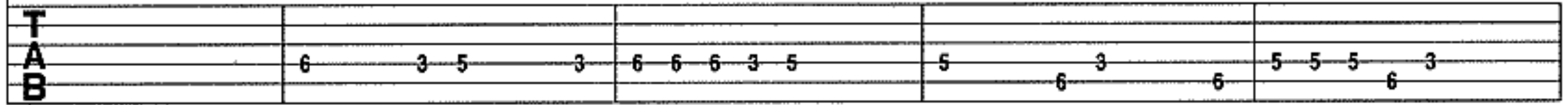
Moderately ♩ = 114

B♭m7 Eb7 B♭m7 Eb7 A♭maj7 Fm7 A♭maj7 Fm7

\* Gtr. I



Spoken: Welcome to Intermission.



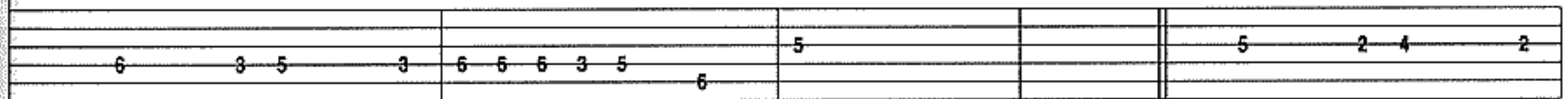
\* Horns arr. for gtr.

**B**

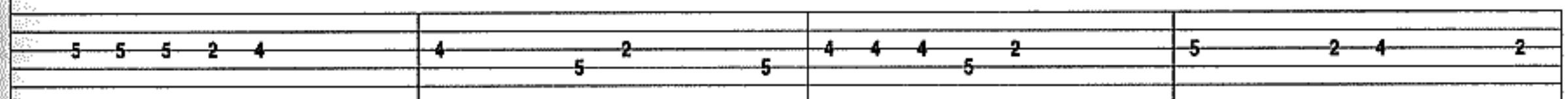
B♭m7 Eb7 B♭m7 Eb7 A♭maj7 Dm7 G7



Yeah, Intermission.



Dm7 G7 Cmaj7 Am7 Cmaj7 Am7 Dm7 G7

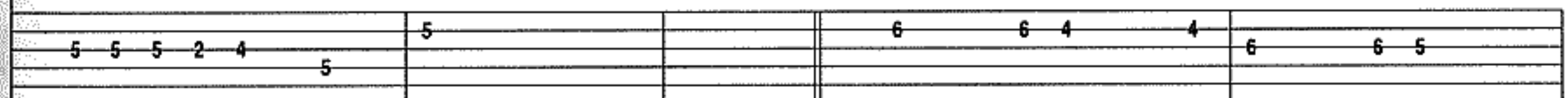


**C**

Dm7 G7 Cmaj7 B♭m F7 B♭m F7



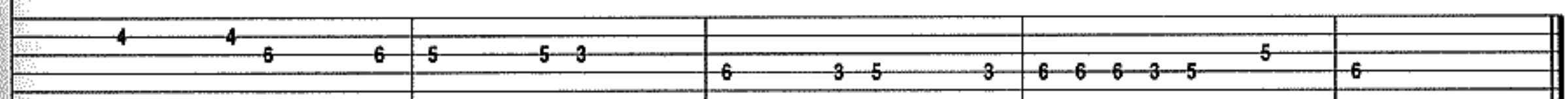
Uh.



B♭m B♭m/F D♭m G♭7/B♭ A♭6 B°7 B♭m7 Eb7 A♭



Ah.





# All I Want

## Intro

Fast Rock ♩ = 180

N.C.

Double-Time Feel

F#5

\*E5/F# F#5

D5

E5

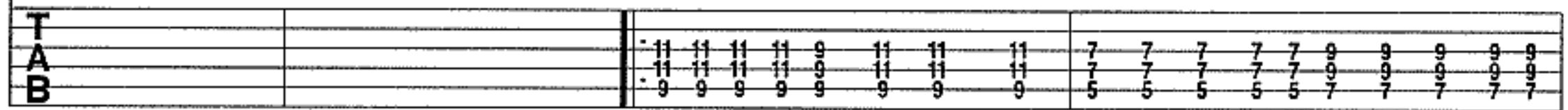


Spoken: O - kay. Yah, yah, yah, yah, yah.

\* Gtr. 1 (dist.)



*f*



\* doubled throughout

\*bass plays E

F#5

\*E5/F# F#5

D5

A5

E5

Verse

F#5

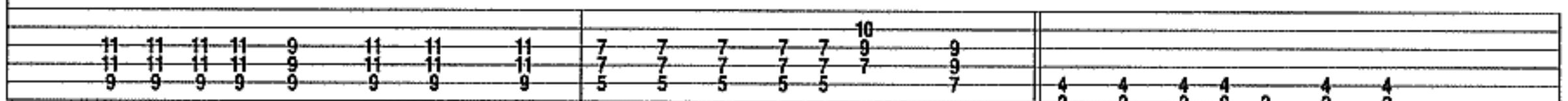


1. Day af - ter day, (your  
2. How man - y times (is



Rhy. Fig. 1

P.M. - - - - -



\*bass plays E

N.C.(D5)

(E5)

F#5

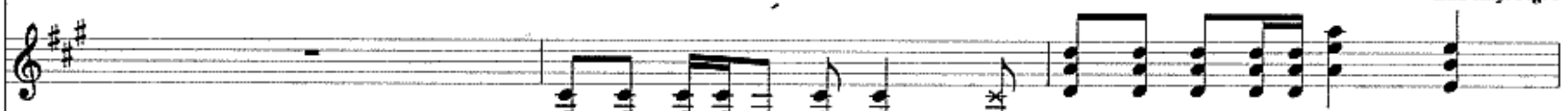
D5

A5

E5

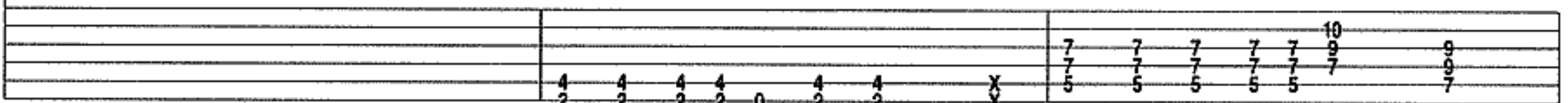


home life's a wreck... ) The pow - ers that be just breathe down your neck. \_ You  
it gon - na take \_ ) till some - one a - round you hears what you say? \_ You've



P.M. - - - - -

End Rhy. Fig. 1



Gtr. 1: w/ Rhy. Fig. 1

F#5

N.C.(D5)

(E5)

get tried no be - ing res - pect, cool, (you get feel no like re - lief. \_\_\_\_\_) You  
(you feel like a lie. \_\_\_\_\_) You've

F#5

D5

A5

E5

got played - ta by speak their up rules, and now it's yell their out turn your to peace. \_\_\_\_\_ } So  
try. \_\_\_\_\_ }

# Pre-Chorus

F#5

D5

back off your rules, back off your jive 'cause I'm

Gtr. 1 Rhy. Fig. 2

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

A5

E5

sick of not liv - ing to stay a - live. \_\_\_\_\_

End Rhy. Fig. 2

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

Gtr. 1: w/ Rhy. Fig. 2

F#5

D5

A5

To Coda ⊕

E5

Leave me a - lone, (not) ask - ing a lot, { I just } don't want to be con - trolled. That's all I

# Chorus

F#5

D5

A5

E5

want, \_\_\_\_\_ all I want. \_\_\_\_\_ All I

Rhy. Fig. 3

End Rhy. Fig. 3

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

1. 2.

Gtr. 1: w/ Rhy. Fig. 3  
F#5 D5 A5 E5 A5 E5

want, \_\_\_\_\_ all I want. \_\_\_\_\_ Yah, yah, yah, yah, want. \_\_\_\_\_ I

**Bridge**

D5 E5 F#5 E5 D5 E5

said it be - fore, I'll say it a - gain. If you could just list - en, then it

Gtr. 1

D5 C#5 D.S. al Coda

might make sense. \_\_\_\_\_ So

P.M. \_\_\_\_\_ P.M. \_\_\_\_\_

⊕ Coda

**Chorus**

Gtr. 1: w/ Rhy. Fig. 3, 1st 2 meas., 2 times

E5 F#5 D5 F#5 D5

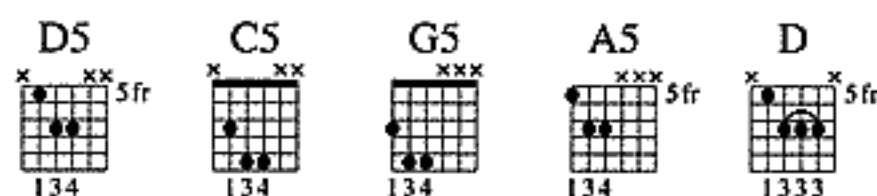
- trolled. That's all I want, \_\_\_\_\_ all I want. \_\_\_\_\_ All I

F#5 D5 A5 E5 F#5

want. \_\_\_\_\_ Yah, yah, yah, yah, yah.

Gtr. 1

# Way Down the Line



## Intro

Moderately Fast  $\text{♩} = 132$

**D5** **G5** **D5**

Noth - ing chang - es 'cause it's all the same. — The world you get's — the one you

Gtrs. 1 & 2 (dist.)

**T** **A** **B** 7 7 5

\* Vocal doubled next 7 meas.

**G5** **A5** **D5** **A5**

give a - way. — It all just hap - pens a - gain, — way down — the line. —

(Gtr. 2 cont. in slash)

## Free Time

Faster  $\text{♩} = 168$

Double-Time Feel

Gtr. 2 tacet

**D5** **C5** **D5**

1.

**F5** **G5** **F5** **G5** **C5**

Gtr. 2

Gtr. 1

P.S.

**f**

7 7 5

12 12 10 12 10 12 12 10 12 12 10 12 10 10 8 10

2.

Gtr. 2

C5 D5 C5 D5

Rhy. Fig. 1A

Gtr. 1

Rhy. Fig. 1

End Rhy. Fig. 1

## Verse

Gtrs. 1 &amp; 2: w/ Rhy. Figs. 1 &amp; 1A, 4 times, simile

D5 C5 D5 F5 G5 F5 G5 C5 D5 C5 D5 F5 G5 F5 G5 C5

1. There is a chain that's nev - er bro - ken.

2. (At) sev - en - teen, Shan - non is preg - nant.

D5 C5 D5 F5 G5 F5 G5 C5 D5 C5 D5 F5 G5 F5 G5 C5

You know the stor - y, it's sad but true. An

(As) young as her mom when she had her. Her

D5 G5

an - gry man gets drunk and beats his kids, the

kid is nev - er gon - na have a dad, the

Gtrs. 1 &amp; 2

P.M.

D5 G5

same old way his drunk - en fath - er did. What

same old way that Shan - non nev - er had. } had.

P.M.



D5 G5 A5

comes a - round, — well, it goes a - round.

P.M. —

**Chorus**  
D5 G5 D5

Noth - ing chang - es, 'cause it's all the same. — The world you get's — the one you

G5 A5 D5 A5

give a - way. — It all just hap - pens a - gain, — way down — the line. —

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

D5 C5 D5 F5 G5 F5 G5 C5 D5 C5 D5 F5 G5 F5 G5 C5

2., 3. D5

— And all those things — you learn when

\*\* Vocal doubled next 7 meas.

G5 D5 G5 A5

you're a kid, — you'll fuck up just — like your par - ents did. — It

To Coda ⊕

D5 A5 D5 F5

all just hap-pens a - gain — way down — the line. —

Verse

F5 G5 D5 C5 D5 C5 D5 C5 D5

3. And wel-fare moms — have kids on wel - fare.

48

G5 D5 C5 D5 C5 D5 C5 D5

And fat par - ents, they — have fat kids too. —

48

F5 G5 D5

You know — it's nev - er gon - na end. The same old cy - cle's gon - na

F5 G5 A5 D.S. al Coda

start a - gain. What comes a - round, — well, it goes a - round.

# ⊕ Coda

Half-Time Feel (Reggae Feel)

D5 A5 G5 A5

Gtr. 2 *sim.*

Gtr. 1

D5 A5 G5 A5 D



B F# E B End Rhy. Fig. 1

1 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1 F# E B F# E B

1. 1

Gtr. 3 (slight dist.)

## Verse

Gtr. 3 tacet

F#

E

B

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

F#

E

saw a lit - tle kid as he walked a - round. He picked a can - dy bar up  
out there mak - in' ba - con, no scru - ti - ny. You mess a - round too much and you  
friend was kind - a hurt - in' for a girl to try. He saw one looked like Pat on Sat - ur -

Rhy. Fig. 2

Gtrs. 1 & 2

End Rhy. Fig. 2

B F# E B

off the ground. He chowed a - bout a half, then his face turned blue. Turned  
got the V. D. You know you nev - er think and you're sore to - day. You're  
day Night Live. It had a pair of thing - ies, but a must - ache, too. Not

## Chorus

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

F#

E

B

out that can - dy bar was dog - gy doo.  
gon - na take it back to Cal - i - forn - i - a. } Whoa. — Don't pick it up I say. Whoa. —  
clear - ly male nor fe - male, so (now) what to do. } (Whoa. —



Un-less you can throw it a - way. Whoa. Don't pick it up I say. You're

Whoa. Whoa. )

1. To Coda  $\oplus$  2.

gon - na be bummed that you went that way. 2. You're went that way.

Gtrs. 1 & 2

### Bridge

Gtrs. 1 & 2 tacet  
N.C.

Don't, don't, don't, don't.  
(Pick it up, pick it up, pick it up.)

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 1/2 times  
F# E B

Gtr. 3 tacet  
F#5

Gtr. 2

Gtr. 3

play 3 times Gtr. 1

slight P.M. sim.

D.S. al Coda

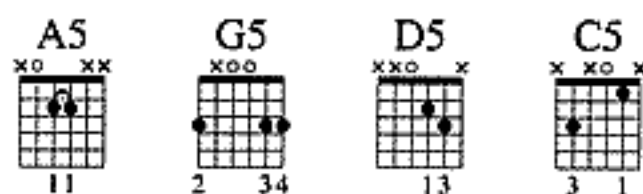
$\oplus$  Coda

3. So, my

rit. went that way.

rit.

# Amazed



## Intro

Moderately Fast ♩ = 137

A5 G5 D5 C5

Rhy. Fig. 1A

Gtr. 2 (dist.) *mp*

Rhy. Fig. 1

Gtr. 1 (dist.) *f*

(drums) 2

End Rhy. Fig. 1A

End Rhy. Fig. 1

TAB

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

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

A5 G5 D5 C5 A5 G5

Gtr. 3 Riff A (dist.) *f*

*legato throughout*

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

## Verse

A5

Gtrs. 1 & 2

1. Some-times I think \_

2. And when you know \_

(0) 0 0 0 0 0 0 0 0 0 0

10 12 13 10 12 13 15 13 12 13 10

— I'm gon - na drown, — 'cause ev - 'ry - one — a - round's — so hol -  
 — you can't — re - late — to one more shin - y face, — your heart —

End Riff A

(0)  
(10)

Gtrs. 1, 2 & 3 tacet  
 \*A5 G5 D5 C5 A5 G5

low. — And I'm — a — lone. — Some-times I think —  
 breaks. — No — one — cares. — And when you know —

\* Chord symbols reflect overall tonality.

D5 C5

I'm go - ing down, — but no one makes — a sound. — They fol -  
 you can't — go on, — 'cause ev - 'ry - thing — is wrong; — your heart —

A5 G5 D5 C5

low — and I'm — a — lone. —  
 breaks. — But no — one's — there. —

Pre-Chorus  
 Am G D5 C5

Yeah. — Yeah. — Yeah, — yeah. —  
 (Oh, —

Gtrs. 1 & 2  
 f w/ wah-wah

7 9 10 7 9 10 7 9 10 12 10 9 5 7  
 5 7 8 5 7 8 5 7 8 10 8 7 3 5

Am G5 D5 C5

Oh. Yeah. Yeah. Yeah, yeah.

wah off

**Chorus**

\* A5 C5 E5 G5 D5

Yeah, if I make it, I'd be a - mazed just to find to - mor - row.

\* Chord symbols reflect overall tonality.

A5 C5 E5 G5 G E5 G5

Yeah, one more day and I'd be a - mazed just to see it wait - ing.

A5 C5 E5 G5 D5

And if I make it, I'm still a - lone. No more hope for bet - ter days.

A5 C5 E5 G5 D5

(But) if I — could — change, — then I'd real - ly be — a - mazed..

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times  
Gtr. 3: w/ Riff A

To Coda ⊕

A5 G5 D5 C5 A5 G5 D5 C5

### Bridge

A5

Gtrs. 1 & 2 > (cont. in notation)

Yeah. — Yeah. — Yeah, — yeah. —

Gtr. 3

Gtr. 3 tacet  
A5

G5 D5 E5

Yeah. — Yeah. — Yeah, — yeah..

Gtrs. 1 & 2

*f* P.M. —————

\* gradually release P.M.

D.S. al Coda

⊕ Coda

G5

A5

Gtrs. 1 & 2 >

Gtr. 3

w/ random fdbk.



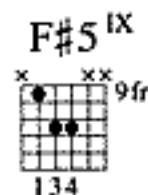
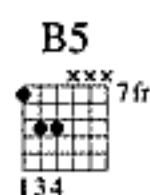
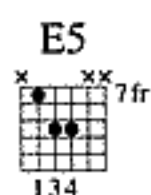
# Change the World

Gtrs. 1 & 2; Tuning:

① = E      ④ = D

② = B      ⑤ = A

③ = F#    ⑥ = E



## Intro

**Uptempo Rock** ♩ = 152

\* F#m

**Riff A**

E

Esus4 E

B

**End Riff A**

*play 4 times*

[illegible]

\* Chord symbols reflect overall tonality.

F#5

**Rhy. Fig. 1**

E5

1.

B5

Diagram illustrating a 16-allele STR locus. The alleles are represented by horizontal bars of varying lengths, grouped into 8 pairs (heterozygotes). The alleles are labeled Gtr. 3 (dist.) and P.M. (Paternity Marker).

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a five-line staff, and the lyrics "The Rose Tree" are written below it. The second system continues the melody and includes a "P.M." (Piano) marking. The score is presented in a clear, black-and-white format.

2.

**Faster ♩ = 166**

### Double-Time Feel

Gtrs. 1 & 2 tacet

F#5

E5

B5

End Rhy. Fig. 1

### Rift B

Gtrs. 4 &amp; 5 (dist.)

**End Rift B**

# Verse

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

F#5

Gtrs. 3, 4 & 5 tacet

\* F#5

E5

B5

Gtrs.  
3, 4 & 5



1. I see the way the sales - men stare in - to the sun.  
2. Now when the day is set they'll line up all the same.

\* Chord symbols reflect overall tonality.

Gtrs. 4 & 5 tacet, 2nd time

F#5

E5

Gtrs.  
4 & 5

P.S.  
(cont. in notation)

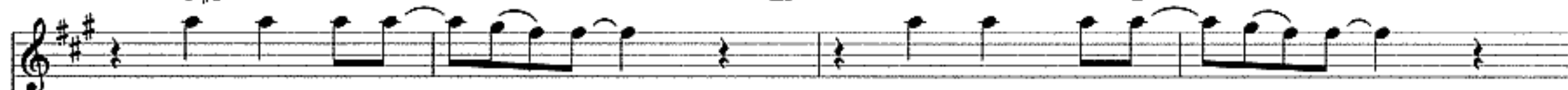


I stood and watched them as they fell off one by one.  
And those that need the most will nev - er get or gain.

F#5

E5

B



And ev - 'ry - one's so blind, they're not to help man - kind.  
The ones you call your friends are fail - ing you a - gain.

Gtrs. 4 & 5



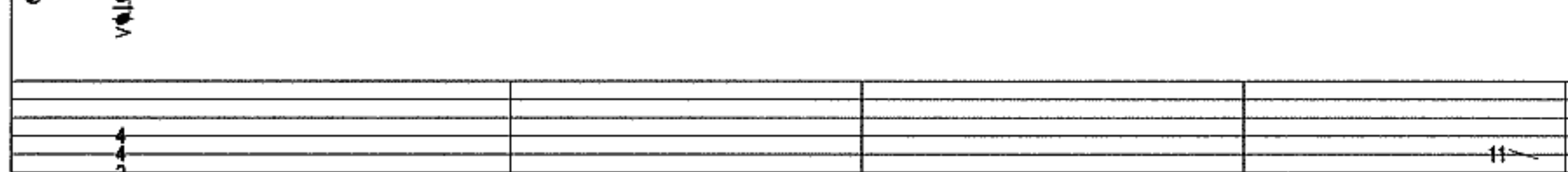
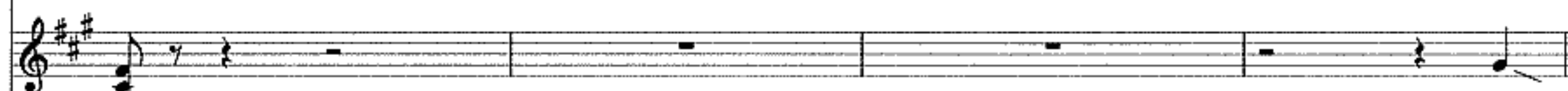
F#5

E5

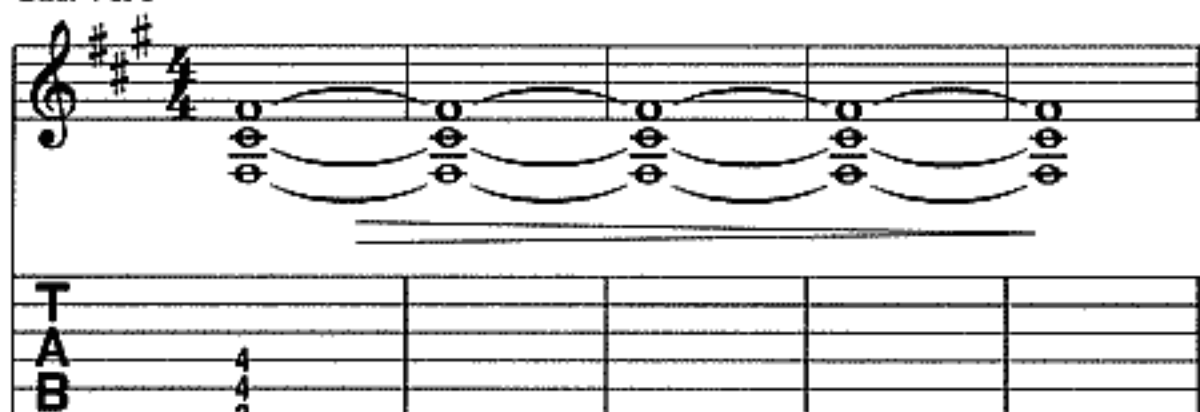
B5



Reach in - to your bag of tricks and pull an - oth - er one.  
Reach in - to your bag of tricks and make it go a - way.



Rhy. Fill 1  
Gtrs. 4 & 5



§

A5 E5 B5

(Oh, oh!) You \_ don't wan - na change \_ the world \_

P.M. \_ \_ \_ \_ P.M. \_ \_ \_ \_ P.M. \_ \_ P.M. \_ \_ \_ \_ P.M. \_ \_ \_ \_ P.M. \_ \_ P.M. \_ \_ \_ \_ P.M. \_ \_ \_ \_ P.M. \_ \_

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

— like you — say. — (Oh, oh!) You're in — it for —

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

B5 C#5 D5 E5 Chorus F#5 E5  
 — your — self. — No one else! — You're read - y, sav -  
 (Oh,

P.M. — — — — — P.M. — — — — — P.M. — — — — —

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

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

ing your - self. You're gon-na change the world. You're read-y, sav

oh.) (Oh,

ing your - self. You're gon-na change the world. You're read-y, sav

oh.) (Oh,

ing your - self. You're gon-na change the world. And since you ain't ...

oh.) (Oh,

oh.) what you say, — then just go a way! ('Cause)

some don't — lie. Some don't — lie.

To Coda ⊕

Interlude  
Original Tempo (♩ = 152)  
F#5

A5 E5 F#5 N.C. G

\* E                      B                      F#5                      E                      B

w/ random fdbk.

(4/4/2)

\* Chord symbols reflect overall tonality.

Gtrs. 1 & 2: w/ Riff A  
Gtrs. 4 & 5 tacet  
F#m                      E                      Esus4 E B                      F#5

play 4 times

Go on now,

1.                      2.

E5                      B5                      B5

they won't tell. —                      Go on now, and save your - self. —                      save your - self. —

Faster ♩ = 166  
Double-Time Feel

2nd time, D.S. al Coda  
(no repeat)

Gtr. 4: w/ Riff B  
F#5 IX                      E5                      B5

Gtrs. 3 & 5

Go on now, they won't tell. —                      Go on now, and save your - self. —

⊕ Coda

F#5

w/ random fdbk.

(4/4/2)