Water's Edge
Words and Music by Jason Ross and Jason Pollock

Intro
**Gr. 1**
Moderately Fast \( \frac{\text{d}}{\text{f}} = 116 \)

**Em**

C5  Dsus4  Em  C5  G5

End Rhy. Fig. 1

Verse
**Gr. 1** w/Rhy. Fig. 1, 3 times

Em

1. "Don't go there," I heard her say.  "You can't stom-ach what you're gon-na see."

3. Ain't no secret to me how she got there down by the stream.

Em

C5  Dsus4  Em  C5  G5

It's down there by the wa-ter's edge, wasted and bloat-ed and wait-ing for some-one else.

'Cause I'd seen her a min-ute be-fore the van pulled up and o-pened the door.

Em

C5  Dsus4  Em

All my love.

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Verse
Gtr. 1 tacet
C5 G5 C5 Dsus4

2. Fun-ny how these things come about,
4. I can't say a sin-gle word

Gtr. 3 tacet
Em C5 G5 Em C5 Dsus4

when you're tied to the teeth and mouth.
No sound or fury, no shot of pain, there was no
about what I saw of her.
'Cause her killers, they got their friends in fam-

Chorus
Gtr. 1 tacet
Em C5 G5 C5/G D5/A

real reason, no gain.
I can't go down to the wa-ter's edge.

*Gtr. 4 (dist.)

fate in (pp) cresc.

let ring

let ring

Gtr. 1

pitch: B

0 7 0 7 0 0

0 7 0 3 5 0 5

Fill 1
Gtr. 4

mp cresc.

fate

pitch: E
Verse
Gr. 4 tacet
Gr. 1: w/ Rhy. Fig. 1, 2 times

Em

5. This ain't no f*ck-ing game.
and I'm feeling so a-shamed.

'cause I didn't do anything.
No, I didn't do anything to stop.
Am9  Em9/B  Cmaj7  Dsus4add5

to stop, to stop, to stop

Gtrs. 1 & 3  Rhy. Fig. 2
let ring throughout
End Rhy. Fig. 2

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 1 3/4 times
Am9  Em9/B  Cmaj7  Dsus4add5  A5

this from happening.

B5  C5  D5

did n’t do anything!

Chorus
Gtrs. 1 & 3 tacet
G5  D5/A  E5  C5/G  G5  D5/A  E5  C5/G

"Don’t go down to the water’s edge," you said to me. I didn’t do it but I saw who did you see.

End Rhy. Fig. 3

Gtr. 4  Rhy. Fig. 3

G5  D5/A  E5  C5/G  G5  D5/A  E5  C5/G

Don’t go down to the water’s edge. They did it once, they can do it again.

Gtr. 3

fade in (PP) w/ wah-wah

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

9
swear, I swear, I did n't

do a thing. I should 've
done some thing.
Cumbersome
Words and Music by Jason Ross and Jason Pollock

Intro
Moderately \( \frac{4}{4} = 80 \)

Verse

F#  
1. She calls me Go-liath and I wear the Da-vid mask,
2. I'd like to be-lieve we could re-con-cile the past.

B  
I guess the stones, are com-ing too fast for her... now...
You know I'd like to be-lieve this res-ur-rect those brid-ges with an an-cient glance.
But my old stone face can't

E  
nerv-ous-ness, will pass,... all the stones, that are thrown are build-ing up a wall...
seem to break her down,... she re-mem-bers brid-ges, burns them to the ground.

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Pre-Chorus

F♯

I have become cumbersome to this world.

*Harmony sung second time.

A

I have become cumbersome to my girl.

E

Chorus

Too heavy, too light, too black or too

Gtr. 1

Rhy. Fig. 1

Gtr. 2

Rhy. Fig. 1A
white, too wrong or too right, to-day or to-night._
cum-ber-some._

Too rich or too poor, she's want-ing me less and I'm want-ing her more._
The bit-ter taste is cum-ber-some._

No, yeah!_ No, no, no._
To Coda

Interlude

Gr. 1 tacet

Gr. 2

let ring throughout

Gr. 1

There is a balance between two worlds,

one with an arrow and a cross,

Re-gard-less of the
Balance life has become cumbersome.

Coda

No, no, no, no, no.

Yeah! Your life has become cumbersome.
Roderigo
Words and Music by Jason Ross and Jason Pollock

Intro
Moderately Slow \( \frac{4}{4} = 76 \)

Gr. 1
(clean)

*Dsus2

mf w/ chorus

let ring throughout

Verse
Dsus2
D/F#

Gr. 2
(clean)

Rhy. Fig. 1A

He's a real can-ni-bal," she goes...

Rhy. Fig. 1

D5

I think I'll call him Rode-ri-go," Dress him up in dark.

D/F#

F#m/C#

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Guitar Solo

*Gtr. 3

Gtrs. 1 & 2 w/ Rhy. Figs. 1 & 1A
Dsus2

D/F#   D5   D/F# 

w/ chorus

*Heavy gauge strings & neck pickup.
Verse

Gms. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile
Dsus2

3. "I’m the real animal," she goes.
4. She can’t help but beat me down

simile on repeat

D5

D/F#,

She wants to call me Rodri- go.
in - to a brand new Rodri - go.

F#m/C#

Tie me down with all her
I’ll slip a way without

2nd time, D.S. al Coda

E/B

Dsus2

ropes

a sound until I can’t breathe.
in to the air.

Rhy. Fill 1

Gtr. 2
Outro-Chorus

\[ G \quad D \quad G \]

Tied me down to her tree, stayed fit to name me what I'm gonna be, yeah.

\[ E5 \quad A5 \quad Asus4 \quad G \quad D \]

Tied me up with her rope, you know it.

\[ G \quad E5 \quad A5 \quad Dsus2 \]

stained her neck but it can't hold Roderigo.
Devil Boy
Words and Music by Jason Ross and Jason Pollock

Intro
Moderately ♪ = 108

G
D5/A

*Chord symbols reflect implied tonality.

Verse
Gtr. tacet, 2nd & 3rd time
Gtr. 1: w/ Rhy. Fig. 1, 8 times

Em7 Dadd9/F# Em7 Dadd9/F# Em7 Dadd9/F#

1. I slept through Easter yesterday.
2. The Jesu its rolled in their tanks to my front door.
3. See Additional Lyrics

Em7 Dadd9/F# Em7 Dadd9/F# Em7

mas just the same

Right through Christ... on my front porch.

The Augustins... kept... to themselves...

*Out in a row.

He said, “Devil boy... what have you done?”

They said, “Devil boy... it’s off to hell... you go.”

Pre-Chorus
Gtr. 1 & 2: w/ Rhy. Fill 1, 3rd time

Gmaj7

*DGr. 2 (clean)

Hey devil boy, we’re gonna

*Vocal doubled next 6 meas.

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Dsus2
Gmaj7
Dsus2

blow your house in. Hey, devil boy,

Chorus

Dsus2
D
G
DS/A

what do you think of that? For heaven sake's,

Harm.

Rhy. Fig. 3
Gr. 2

let ring

End Rhy. Fig. 3

Fill 2
Gr. 3

Fill 3
Gr. 3

let ring

fdbk.
it's only been two thousand years.

I can't wait any longer for you.

To Coda ᵉ
Additional Lyrics

3. And so I’ll sit and pray for her
   To call me there.
   And I’ll burn that bridge a thousand times
   On the cross I bear.
   Just to wonder if you’re listening from a
   Soap box in the sky,
   To finally realize my price,
   Was it you or I?
My My
Words and Music by Jason Ross and Jason Pollock

Intro
Moderately Fast \( \text{\dotted quarter} = 126 \)
G

Verse
Gtrs. 2, 3 & 6 tacet, 3rd time
G

*Gtr. 1 (dist.) \( \text{\dotted quarter} \)

f simile on repeats

1. “My my stom-ach hurts a-gain to-night,” she says

head is get-ting so con-fused,” she says: _

and, _

3. See Additional Lyrics

*doubled throughout

A

G

A

crash-es on the floor. _

Cuts what she can’t un-tie, _

she try-ing to do to me? _

Put my stick - er on her car, _

Bm

A

Pre-Chorus

G

ties it to a door. _

bought a C. _

D. _

And if mer-cy was a cat-

A

Bm

A

tle call, she did-n’t hear. _

She did not want to play _

To Coda

G

A

Bm

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Chorus

G

A

B5

Indif'rence is my witness and I

A5

G5

A5

think she'd take me back. Tears down my front door just to

Bm

1.

1/2.

{| see my photograph. 2. “My, my
| hear my phonograph. It spins. |

Bridge

Gtr. 1 tacet
G5\textsuperscript{non}

Rhy. Fig. 1

Gtr. 2

(p)\textsuperscript{clean}

Gtr. 3

Rhy. Fig. 1A

A7sus4

Gm\textsuperscript{maj7/B}

A7sus4

End Rhy. Fig. 1

End Rhy. Fig. 1A

let ring throughout

Gtr. 4 (slight dist.)

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25
I ain't too proud to beg, sweet dar-lin'. Don't you leave me, ba-by, don't you go.

I ain't too proud to beg, sweet dar-lin'. Don't you leave me. Ha!

Guitar Solo
Half-Time Feel
Gtr. 3 & 4 tacet
G5
Additional Lyrics

3. “My, my skin can’t take much
More of this,” she says.
You’re scaling over me.
Every time I wash it off
I find you underneath.
Lame
Words and Music by Jason Ross and Jason Pollock

Intro
Moderately \( \text{\textbf{j} = 92} \)

Gr. 1
(acous.)
G5
Rhy. Fig. 1

Bm7
Asus4

A7sus4
G5
Bm7
Gadd2/B Asus4

End Rhy. Fig. 1

Verse

Gr. 1: w/ Rhy. Fig. 1, simile
G5

A7sus4
Bm7
Asus4

1. There's a tall mulatto boy I know.

A7sus4
G5
Bm7
Gadd2/B Asus4

and he comes to every party, stands alone.

Asus4
A7sus4
G5
Bm7
Asus4
A7sus4

In viewing them, the rest... from the corner of his glass... it gets so clear.

Rhy. Fill 1
End Rhy. Fill 1
Rhy. Fig. 2

Gr. 1
Verse
G5: w/ Rhy. Fig. 1, simile
G5: w/ Rhy. Fill 1
G5: w/ Rhy. Fig. 2, simile
G5: w/ Rhy. Fill 2, 2nd time
Coda

Csus2 Cadd9

Outro
E5
Rhy. Fig. 3
Em7

Bm7 Gadd2/B
Asus4
Cadd9

End Rhy. Fig. 3

Gtrs. 1: w/ Rhy. Fig. 3, simile
E5
Em7

Bm7 Gadd2/B
Asus4

Beat me down,

Forgive me

Beat me down.

Cadd9

Em7 E
Em7 E
Em7

Bm7 B
Bm7 B
Bm7

Gr. 1.

Beat me down.

So what I’ve done.
I’m so lame,
I’m so lame.

Asus4 A
Asus4 A
Asus4
Cadd9

Em7
Em7
E5
Em7

I’m so lame.
So lame, so

So

Em

So

lame.
Headstrong
Words and Music by Jason Ross, Casey Daniel and Jason Pollock

Intro
Moderately Fast \( \nu = 132 \)
(bass & drums)

Gr. 1 (dist.) *Em 1
Rhy. Fig. 1

D  Em  D

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

Gr. 2 (dist.)

Em

D

Em

D

mf

Harm.
folk.

Gr. 3 (dist.)
pitch: F♯

mf

Harm.

Gr. 4 (dist.)

End Rhy. Fig. 1

Gr. 1

P.M.

P.M.

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Verse

Gtr. 2 tacet
Gtr. 1 w/ Rhy. Fig. 1, 2 times, simple

Em

D

Em

1. Head-strong is willing to live like a rat in a hole.

D

Em

Head-strong and willing to listen to anyone at all. Keeps her

Em

D

Em

head above the water, keeps her head up on her shoulders. I know,

D

End Rhy. Fig. 3

I know, I know she has heard this song before. She don't

End Rhy. Fig. 3

(0 2 2 (2) 0)

(0 2 2 (2) 0)

0 2 0

(0 5 4 0 0 0 0 0)
break, she don’t sink, don’t think, don’t think a thing of me!

Interlude

Gtrs. 1 & 4 w/ Rhy. Fig. 1, simile

Em

D

Em

Chorus

Gtrs. 5 & 6 tacet
Gtrs. 1 & 4 w/ Rhy. Fig. 1
Gnr. 3 w/ Rhy. Fig. 2

Em

D

Em

D

Head strong can fake an awkwardness silenced by the price of love.
Don't get too close in case push comes to shove. Won't be your fav'rite girl, hear you play her song.

She's heard that song before.

*Microphonic fôsk, not caused by string vibration.
Verse

2. Head - strong is mak - ing a list so long of all the peo - ple she has done.

```
Em D Em D
2. Head - strong is mak - ing a list so long of all the peo - ple she has done.
```
and undone again my name engraved.

She doesn’t notice the things that I take for granted were my own.

to give my own, to give and take.

break, she don’t sink, don’t think, don’t want to give or take my love.
Anything
Words and Music by Jason Ross and Jason Pollock

Intro
Moderately \( \text{\textbf{\textit{d = 84}}} \)

Gr. 1: \text{\textbf{\textit{G}}}
(slight dist.)

\text{Gsus4} \quad \text{G} \quad \text{Gsus4} \quad \text{G}

Gr. 2: \text{\textbf{\textit{Cadd9}}}
(slight dist.)

\text{\textbf{\textit{let ring throughout}}}

Gr. 1: \text{\textbf{\textit{let ring}}} 10

End Fills

\text{\textbf{\textit{let ring}}} 8 7 7 7 7 8 8 10

\text{End Fills}

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Verse

G        Gsus4        Gsus4        G
First: w/ Rhy. Fig. 1, 4 1/2 times, simile
G        Gsus4        Gsus4        G
Second: w/ Rhy. Fig. 4, 4 times, 2nd time

1. In-dis- si-ble, you are the one.---
   think it's just e-nough to know how I want-ed you to feel?---Read things back to me, back up, see from where I am---

Rhy. Fig. 2

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

Im-pos-si-ble to hear what you say to me at night. Can I have some cov-ers back?---It's more---than this---

There is noth-ing more than this---

G        Gsus4        Gsus4        G
G        Gsus4        Gsus4        G
Third: w/ Rhy. Fig. 2, 3 1/2 times, 1st time
G        Gsus4        Gsus4        G
Fourth: w/ Rhy. Fig. 2, 1st meas., 2nd time

so cold on the wrong side of the bed. Are you a-wake, are you a-ware, are you an-yy-thing?---

Is it e-nough to say that I want you to keep it close to me,

Cadd9

G        Gsus4        Gsus4        G
G        Gsus4        Gsus4        G
Fifth: w/ Rhy. Fig. 2, 1 1/2 times, 2nd time
G        Gsus4        Gsus4        G
Sixth: w/ Fill 1, 2nd time

me, me? 'Cause all I think, think a-bout but ev'-ry word you say.---

Do I mean

To Coda

G        Gsus4        Gsus4
G        Gsus4        Gsus4
G

us to them. Do they ex-press, do they say an-yy-thing---
Chorus
Gtrs. 1 & 2 tacet
Rhy. Fig. 3A
Em
Cadd9

Grt. 4
(clean)

I know___ I'm not the man_ of her dreams.

Rhy. Fig. 3
P.M. 4

P.M. 4

G

Daddy said she'd marry rich, richer than me. I know___ I'm not her man.

G

let ring P.M. 4

P.M. 4

P.M. 4

EmVII

let ring P.M. 4

P.M. 4

P.M. 4
She could take anything, anything she wants.

An anything at all.

D.S. at Coda

End Rhy. Fig. 4
I know, I'm not the man of her dreams.

Daddy said, she'd marry rich, richer than me. I know, I'm not her man. She could take anything, anything she wants.

An - y - thing, An - y - thing at all.
Margaret
Words and Music by Jason Ross and Jason Pollock

Intro
Moderately Fast \( \text{\textbullet} = 112 \)

(bass)

Verse
Gir. 1: w/ Rhy. Fig. 1, 4 times, simile
A5

1. Margaret came ___ to me ___ was all ___ he said.
2. Margaret feels ___ the world ___ beneath ___ her feet.

before she knew ___ my name ___ she was in ___ my bed.
Shaking like ___ a leaf ___ falls from ___ the tree.

She was only ___ sweet ___ sixteen.
She don't care, he's ten years older than me.

Twenty thousand days younger than me, who says they will.

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Pre-Chorus

D5  A  D  D5  A5

Rhy. Fig. 2

Gr. 1

“Mar-ry me,” she said. I don’t re-ply.

End Rhy. Fig. 2

Let ring throughout

*Gr. 2 (slight dist.)

Rhy. Fig. 2A

End Rhy. Fig. 2A

*doubled throughout

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

D5  A5

“Dad-ly said you’d bet-ter or you’ll die.”

She

D5

wants a house and fif-teen kids I guess she does my love.

D5

And I can’t find a state we’re le-gal in.

Chorus

Gr. 2 tacet.
Gr. 1: w/ Rhy. Fig. 1, 2 times, simile
A5

Mar-ga-ret.
Verse
Free Time
N.C.(E)

1. I wake up to beat the sun from her glory. I'm only one cigarette away
   from mobility. It's always punch in, punch out, go to work and go back home.

There's only one chance left and I know, and I know where

Moderately Fast $\frac{4}{4} = 116$
(drums & vocal only)
N.C.(E)

2. I (3) wake up to beat the sun from her glory.

Chorus
I'm only one cigarette away from mobility. It's always
punch in, punch out, go to work and go back home. To Coda

There's only one chance left and I know where she is waiting.

Verse
N.C.(E)

3. Because it's
three songs home and now it's his joy.

There's only

D.S. al Coda

one chance left and I know what I would do with it.

Coda

3. So I

Whispered: Punch in, punch out. Punch in, punch out. Punch in, punch out!
Favorite Dog
Words and Music by Jason Ross and Jason Pollock

Intro
Slowly \( \frac{3}{4} = 76 \)

Gtr. 1 (clean)
\[ \text{E} \]

Gtr. 3 (clean)
\[ \text{E5} \]

Gtr. 2 (clean)

Verse

1. That's my other hand, o - pen and emp - ty.
2. That's my other head, o - pen and bleed - ing.

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It wants one too, I guess.
It thinks too much, I guess.

That's my other jaw, swollen and shameless.
That's my other eye, swollen but fearless.

It talks too much, I know.
It's seen too much, I know.
And another singer is born, killed every sip I take.

Drain away my words just like

let ring
let ring
they were my flesh and bone.

And they're

*bars 1 & 2

let ring

*pseudo arrangement

A Asus4 A E Dadd9

barking at me,

yeah, they're working on me

just

To Coda

like my fa- v'rite dog.

Gtr. 3
delay off

let ring

poco accel.

Gtr. 1 & 2
(Gtr. 1 cont. in slash, 2nd time)

poco accel.
Chorus
Faster \( \text{d} = 116 \)
E5/B

Rhy. Fig. 1A

\begin{align*}
\text{Gtr. 2 (dist.):} & \quad \text{Geronimo,} \quad \text{yeah, look out below.} \\
\text{Gtr. 3:} & \quad \text{Rhy. Fig. 1B} \quad \text{End Rhy. Fig. 1B}
\end{align*}

\begin{align*}
\text{Gtr. 1:} & \quad \text{Rhy. Fig. 1} \quad \text{End Rhy. Fig. 1}
\end{align*}

\begin{align*}
\text{Gtr. 1, 2 & 3: w/ Rhy. Figs. 1, 1A & 1B, 2 1/2 times, simile} \\
\text{E5/B} & \quad \text{B5} \quad \text{A5} \quad \text{E5/B} \\
\text{love that rusty water, like it was my favorite dog.} \\
\text{Gtr. 1:} & \quad \text{Rhy. Fig. 1} \\
\text{E5/B} & \quad \text{B5} \quad \text{A5} \\
\text{Geronimo,} \quad \text{yeah, look out below.} \\
\text{E5/B} & \quad \text{B5} \quad \text{A5}
\end{align*}

\begin{align*}
\text{I love that rusty water, like it was} \\
\end{align*}
my fav'rite dog.

poco rit.

D.S. al Coda

w/ clean tone
Verse

You're wrong, and after me,
I was born to die.

3. Don't think there's nothing,
you're the queen of my side.
Gr 5: w/ Rhy. Fill 2, 4 times
Gr 6: w/ Rhy. Fill 3, 8 times
E5

E

\[ E5 \]

(\( E^\# \))

\[
\text{Gtr. 1} \]

\[
\text{Gtr. 3} \]

\[
\text{Fill 1} \]

Harm.

Harm.

Harm.

\[ (12) \]

\[ 12 \]

\[ 12 \]

\[ 12 \]

\[ \text{let ring} \]

\[ 8 \]

\[ 8 \]

\[ 8 \]

\[ 8 \]

\[ 8 \]

\[ 8 \]

\[ 8 \]

\[ 8 \]

\[ 8 \]

\[ 8 \]

\[ 8 \]

\[ 8 \]

\[ 8 \]

\[ 8 \]

\[ 8 \]

\[ 8 \]

Chorus

\text{Faster} \quad J = 116

Gr 1, 2 & 3: w/ Rhy. Figs 1, 1A & 1B, 2 times
Gr 5 & 6 tacet

E5/B

\[
\text{G} - \text{r} - \text{o} - \text{n} - \text{i} - \text{m} - \text{o}, \quad \text{yeah, look out below.} \]

\[
\text{love that } \text{r}u\text{st-y wa} - \text{ter like it was my fa-v'rite dog.} \]
Outro
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
ES/B

[B5]

Gtr. 3

Ge-ron-i-mo,

yeah,

look out

be-low.

I

ES/B

Gtr. 2

poco r. t.

love that rust-y wa-ter

like

it was

my fa-v’rite
dog.

poco r. t.

A Tempo
ES/B9/9e

poco r. t.

poco r. t.

poco r. t.

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Guitar Notation Legend

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

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

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

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

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

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

GRACE NOTE BEND: strike the note and bend up as indicated. The first note does not take up any time.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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