Feel
Disease
Bright Lights
Unwell
Cold
All I Need
Hand Me Down
Could I Be You
Downfall
Soul
You're So Real
The Difference
So Sad So Lonely
Guitar Notation Legend

Music Transcriptions by Steve Gorenberg, Jeff Jacobson, David Stocher, and Jeff Story

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Feel
Words and Music by Rob Thomas, Paul Doucette and Kyle Cook

Intro
Slow Rock \( \frac{j}{4} = 84 \)

Gtr. 2 (dist.)
A5
C5
D/F#
G5

Gtr. 1 (dist.)

A5
C5
D/F#
G5

*Chord symbols reflect implied harmony.

A5
Gtr. 3 (dist.)

A5
C5
D/F#
G5

\( \text{w/ wah-wah as filter} \)
grad. bend \( \frac{1}{2} \)
grad. bend \( \frac{1}{2} \) (cont. in slashes)

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Verse

E5

What you want, what you got, live your life in a crawl space.

End Riff A

I help you out but you don't want a chance at a better life.

You said you never took a ride and now you wanna play.
Well, it's a big city, let me show you around sometime,

oh, sometime.

And now you crossed that line, you can't come back. Tell me, how does it feel now?
It's too late, too much... to forget about. Can't stop now, how does it feel... now?

I'm only asking because I wanna know...

how you wanna feel.
I'm a wreck, I'm a mess, I'm a spot on the pavement.

*Played p till D.S.

I'm a
number on the wall, I'll make you soul-tired.

Yeah, and

I don't think I like this game no more.

It goes a-

round and 'round and 'round, I'll take it one more time,

yeah, one more time.
Coda

G5

D.S. al Coda

E5

G5

how you wanna feel.

Interlude

F5

D5

A5

G5

(Ah. How you wanna feel.

*with octave

12 12 (12) 12 12 (12) 12 (12) 12 (12) 9

*Set for an octave lower.
And now you crossed that line, you can't come back. Tell me, how does it feel now?

It's too late, too much to forget about. Can't stop now, how does it feel now?

Well, I'm only asking because I wanna know...
how you wanna feel,

*Gtrs. 1, 2 & 6

**T = Thumb on 6th string

*Composite arrangement

how you wanna feel,

Gtrs.
1, 2 & 6

(cont. in slashes)

Dadd9/F#

Csus2

G6/B

A5

G5

Dadd9/F#

Dsus4

D
Disease
Words and Music by Rob Thomas and Mick Jagger

Intro
Moderate Rock \( \frac{3}{4} = 120 \)
N.C.

Gr. 1 (elec.)

Gr. 1

Gr. 4 (elec.)

Gr. 4

*Gr. 2 & 3 (elec.)

*Composite arrangement

E7

Am\(^7\)

End Rhy. Fig. 1

1. Feels like you made a mistake,

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Verse
Grx. 2, 3 & 4 tacet
Am Gsus4/A Am

you made somebody's heart break.

But now I have to let you go,
I have to let you go.

**w/dist., panning delay, harmonizer & volume pedal
w/bar

*Vol. off

**Panning delay set for dotted eighth note regeneration
w/multiple repeats, panning in quarter note rhythm.
Harmonizer set for one and two octaves above. Volume
pedal is last effect in chain.

***Vol. swell
Am Gsus4/A Am

You left a stain.

Gtrs. 3 & 6 mute

A5 G5/A A5
G5/A E/B

no dist. Harm.

*Gtrs. 8 & 9
(elec.) Rhy. Fig. 2

P.M.

5 5 5 5

**Composite arrangement

F/C E/B F/C

on ev’ry one of my good days.

But I am stronger than you

Gtrs. 8 & 9

Dm **A5/D Dm
A5/D D5

I have to let you go.

**Bass plays D.
I can't live without you, tell me, what am I s'posed to do about it. Keep your distance from it.

To Coda 1

To Coda 2

don't pay no attention to me. I got a disease.
Verse

Gtrs. 1, 2, 3, 8 & 9 tacet
N.C.
A5 G5/A A5
G5/A E/B

2. Feels like you're making a mess,
   you're hell on wheels in a black-

Dm A5/D Dm A5/D D5

F/C E/B F/C E/B

You drove me to the fire

w/ phaser

D.S. at Coda 1

and left me there to burn.

Every little

Coda 1

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (last meas.)
Gtrs. 8 & 9: w/ Rhy. Fig. 3A (last meas.)

Yeah, well, I think that I'm sick,
   but leave me be while my world

Gtr. 1

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (1 1/2 times)
Gtrs. 8 & 9: w/ Rhy. Fig. 3A (1 1/2 times)
is coming down on me. You taste like honey, honey, tell me can I be your honey-

---

Dm

bee. Be strong, keep telling myself that it won't take long till

Bridge

Gtr. 4 tacet

Dm

I'm free of my disease,

Gtr. 1

Gtr. 11 (elec) w/dist.

Gtr. 1 divisi

---

End Rhy. Fill 2

---

Gtr. 4

---

End Rhy. Fill 2A

---

*Gtr. 11 plays tab numbers on top 2 strings, next 8 mos.*
dis-ease,

free of my dis-ease.

Oh, yeah, well, I got a dis-ease.
Yeah, well, I think that I'm sick, but leave me be while my world...

...is coming down on me. You taste like honey, honey, tell me can I be your honey...

-bee. Be strong, keep telling myself that it won't take long till I'm free of my...

(...Free of my disease.)

Yeah, free of my disease.

Outro
Set me free of my disease. Oo, oh, yeah.

Free time

A5
Bright Lights
Words and Music by Rob Thomas

Verse
Slowly \( \text{\texttt{\textbackslash j} = 84} \)

\[
\begin{align*}
&\text{E} \quad \text{D} \quad \text{A} \quad \text{B} \quad \text{Bsus4} \quad \text{F\#m11} \\
&\begin{array}{cccccc}
231 & 132 & 234 & 1334 & 1334 & 1334 \\
23 & 13421 & 15 & 134 & 134 & 134
\end{array}
\end{align*}
\]

Asus2 C\#m Dsus2 C\#5 B5 A5

1. She got out of town

\[
\begin{align*}
&\text{E} \quad \text{B} \\
&\text{Gr. 1} \\
&\text{mp w/ fingers} \\
&\text{let ring throughout}
\end{align*}
\]

\[
\begin{align*}
&\text{TAB} \\
&4 \quad 2 \quad 2 \quad 2 \quad 4
\end{align*}
\]

*Piano arr. for gr.*

F\#m A Asus4 A E

on a railway New York bound.. Took all except my name...

\[
\begin{align*}
&\text{TAB} \\
&2 \quad 0 \quad 2 \quad 2 \quad 0
\end{align*}
\]

B C\#m B Bsus4 A

another alien on Broadway.. Well.

\[
\begin{align*}
&\text{TAB} \\
&4 \quad 5 \quad 3 \quad 4 \quad 5 \quad 4 \quad 5
\end{align*}
\]
some things in this world you just can't change.

some things you can't see until it gets too late.

Chorus

Baby, baby, baby, when all your love is gone... who will save me from

*Doubled throughout
all I'm up against, out in this world?

And

maybe, maybe, maybe you'll find something that's enough to keep you, but if the

bright lights don't receive you, you should turn yourself around and come on
Verse

Gtr. 1 tacet
E
Rhy. Fig. 1

Gtr. 4 tacet
B
Bass

2. I got a hole in me now.

Gtr. 4
grad. bend

Gtr. 6 (elec.)
w/ dist. & amp tremolo

Rhy. Fig. 1A

Gtr. 5 (elec.)
w/ clean tone
yeah, I got a scar, I can talk about.

And she keeps a picture of me.
in her apartment in the city.

Some things in this world, man, they don't make sense, and

some things you don't need until they leave you, then they're things that you miss, you say.
Chorus

Gtr. 6 tacet
2nd time, Gtr. 12: w/ Fill 1

E

Dsus2

Gtr. 7 (ebo.)

Bab-y, bab-y, bab-y, when all your love is gone,... who will save me from

A

End Rhy. Fig. 2

all I'm up against out in this world?

E

Dsus2

may-be, may-be, may-be you'll find some-thing that's e-nough to keep you, but if the

Fill 1

Gtr. 12
To Coda

Bridge
Gtrs. 2, 5 & 7 tacet
C#5
B5
A
B5

*Gtr. 8 (elec.)

w/dist.

Let that city take you in.
(Come on home.)

Gtr. 9 (elec.)

mf
w/dist.

9 9 11 9 9 12 9 9

Gtr. 10 (elec.)

mf
w/dist.

Gtr. 11 (elec.)

divisi

9 9 12 9 8 9 11 9 9

*Doubled throughout
For God's sake, turn a.

Guitar Solo

Chs. 2 & 5 w/ Rhy. Fig. 2
Ch. 8 tacet

Dsus2

round.

f

w/ dist.

hold bend

D.S. al Coda
Coda

B

Gtr. 7 tacet

Turn yourself around, girl, come on home.

Outro

E
Rhy. Fig. 3

A

End Rhy. Fig. 3

Yeah, come on home.

Gtr. 12

Riff A

End Riff A

let ring

let ring

let ring

let ring

*Gtr. 13 (elec.)

*Doubled throughout
Baby, baby, baby, baby, come on home.

Yeah, come on home. Baby, baby, baby, baby, come on home...

Fade out
Unwell
Words and Music by Rob Thomas

Intro
Slowly  \( \frac{1}{4} = 86 \)

Asus2
Gtr. 1
(rum.:)

Gtr. 2
mf

Asus2
Rhy. Fig. 1

E

C#5
D5
A5
E5

F#m

End Rhy. Fig. 1

F#m11

End Rhy. Fig. IA

\*Banjo arr. for gr.

\**Set for quarter-note regeneration w/ 2 repeats.

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Verses

Gtr. 7 & 4 tacet

D5     E5     A5      F#5

1. All day, staring at the ceiling, making

*w/ fingers
**w/ delay

*Piano arr. for gtr.
**Set for quarter-note triplet regeneration w/ 2 repeats.
friends with shadows on my wall. All night, hearing voices telling me that I should get some sleep because tomorrow might be good for something. Hold on, feeling like I'm headed for a breakdown and
Chorus
Gr. 7 tacet
A5

I don’t know why. But I’m not crazy, I’m just a little un-

Gr. 6

well. I know right now you can’t tell, but stay a while and maybe then you’ll see_

Gr. 3

a different side of me. I’m not crazy, I’m just a little im-

A5

Gr. 8 w/ Fill 1
Asus2

*Gr. 1 & 4

mf

C#m11/C#

*Composite arrangement

Fill 1
Gr. 8

-(14)
paired. I know right now you don't care, but soon enough you're gonna think of me.

Verse

*E

and how I used to be._ 2. Me._

*A

F#m

D5

E

talking to myself in public and dodging glances on the train._

*Bass plays G#._
And I know, I know they've all been talking 'bout me.

I can hear them whisper and it makes me think there must be something wrong.

Out of all the hours thinking.
Cm7
Dsus2
A5
E5
D.S. al Coda 1

I've lost my mind. But

let ring ————
(cons. in slashes)

Φ Coda 1

E
Dsus2

and how I used to be.

Bridge

and how I used to be.

Gtr. 8
(elec.)

I've been talking in my sleep.
Pretty soon they'll come to get me.

They'll be taking me away.

and how I used to be,
Outro
Gtrs. 1 & 3 w/ Rhy. Figs. 1 & 1A (3 times)

A\(\text{sus}2\)  \(\text{Dsus}2\)

\(\text{Gr. 2 Riff A}\)

\(\text{E}\)

\(\text{F}^{\#}\text{m11}\)

\(\text{E}\)

\(\text{End Riff A}\)

\(\text{A}\(\text{sus}2\)  \(\text{Dsus}2\)\)

\(\text{oh, yeah.}\)

\(\text{Well, I’m just a little un-}\)

\(\text{F}^{\#}\text{m11}\)

\(\text{E}\)

\(\text{How I used to be}._\)
(A little unwell.
how I used to be,

yeah,
I'm just a little un-

well.

A little unwell.)
Verse

Gtr. 2 tacet
2nd time, Gtr. 8 tacet
2nd time, Gtr. 10: w/ Riff B (3 times)
* Am

1. I will do_ without _
2. Yeah, you will go_ without _

**Chord symbols reflect overall harmony.

Gtrs. 1 & 3 tacet
Fsus2
C/F

the spaces in part between of me.

**Elec. piano arr. for gtr.

Gtr. 1

RIFF A

P.M.

P.M.

3 5 3 5 3 5 3 5

End Rhy. Fig. 1

Rhy. Fill 1

End Rhy. Fill 1

w/ chorus

End Riff A

Gtr. 5 (clean)

mp

w/ delay

RIFF B

Gtr. 9 (clean)

w/ delay & chorus

10 8 10 9 10 8 10 9 12 12

10 9 10 9 10 9 10 9 10 9 7 9 10 9 12 12

RIFF C

Gtr. 10 (dist.)

13 13 13 13 12 12

52
Am
if you could tell me now

Gtr. 5

what it means to be.
what this all could mean.

Am6

Gtr. 4: w/Rhy. Fill 1
Gtr. 5 tacet
C/F

You have been found out,
You will be found out,

Gtr. 5 (dist.)

Gtr. 6

Gtr. 6 (dist.)
P.M.

Gtr. 1

Gtr. 7 (dist.)

Gtr. 1 (dist.)
mf

Voc. Fig. 1
(There will be no doubt.)
I have been deceived by the one that I need. Tell me why you got ta be so cold. How'd you get so high? Why you keep-ing me low?

You don't know. You don't know. You don't know.
me how we're gonna make it last; you're ready to fly, I'm ready to crash.

1.
Am

Don't go, don't go, no.

2.
Am

Don't go. Don't go away.
Tell me why you gotta be so cold. How'd you get so high? Why you keeping me low?

You don't know. You don't know. You don't know. And tell...
me how we're gonna make it last; you're ready to fly, I'm ready to crash.

Don't go, yeah, don't go. And tell

me why you gotta be so cold, tell me anything about you I don't.
Bm

_ know, yeah. I _ don’t know _ by _ now_, know _ by _ now_. And _ tell _

D
A

_me _ how _ we’re _ go- _ na make it _ last_; you’re _ read-y _ to _ fly_, I’m _ read-y _ to _ crash_

Bm

Gir. 1

(continues in notation)

Don’t _ go._ yeah, don’t _ go._
All I Need
Words and Music by Rob Thomas

Capo 1

Intro
Moderate Rock  \( \downarrow = 128 \)

Gr. 1
(G)  &  **2

\[ \text{Gr. 2 (acous.) played } mp \]

Symbol in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chord. Capoed fret is "0" in tab.
getting over; everybody cries and sometimes

you can still lose even if you really try.

Talking 'bout the dream like the dream is over;
(Em) talk like that won’t get you nowhere. Everybody’s trusting in the

(Eb5)

(D5/C)

(D5/B)

(D5/A)

And

heart like the heart don’t lie.

Gr. 6 (solo)

Riff E2

End Riff E2

mp

w/ clean tone

Let ring

Gr. 5

Riff E1

End Riff E1

Gr. 3

Riff D

Riff E

Gtrs. 1, 2 & 3

(Cont. in slashes)

Let ring

0 2 3 2 2 3 2 2 3 2 2 3 2
Chorus

Gtrs. 2, 5 & 6 tacet
2nd time, Bkgd. Voc.: w/ Voc. Fill 1

(G) (B7/F♯) (Em) (C) (G) (B7/F♯)

Rhy. Fig. 3

that's all that I need, yeah, someone else to cling-

Gtr. 8 (elec.)

w/dist.

mf

w/dist.

* Gtr. 7 (elec.) played mf

(Em) (C)

2nd time, Bkgd. Voc.: w/ Voc. Fill 2

to, well, someone I can lean on until

(Cadd9) (D) (G)

End Rhy. Fig. 3

(cont. in notation)

I don't need to. Just stay all through the night.

Voc. Fig. 1

Voc. Fill 1

Voc. Fill 2

(Some one I can lean...)

Gtrs. 1, 3, 7 & 8

Ab
C7 (B7)  
and in the morning, let me down.  "Cause

End Voc. Fig. 1

To Coda ☛

Gtrs. 7 & 8 tacet
Ab (G)  C7 (B7)  (Cadd9)  (D)  (Cadd9)
That's all that I need right now.

Gtrs. 1 & 3

Verse

Eb  Eb sus 2  Ab  (D)  (D)  (G)
2. Everywhere someone's getting over;

Gr. 2

3 3 3 3 3 3 3 3

Gr. 3

w/ clean tone
let ring

Gr. 1 cont. in bottom staff

Gtrs. 1, 7 & 8
Bridge

right now. And life ain't no beauty show.

we don't know where tomorrow ends. And when we're sad.

(When we're sad.) It's kind of a drag.

Oh...
Hand Me Down

Guitar Solo
Gtrs. 1, 3, 7 & 8 w/ Rhy. Fig. 3

<table>
<thead>
<tr>
<th>Chord</th>
<th>Guitar Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ab (G)</td>
<td>-</td>
</tr>
<tr>
<td>C7/G (B7/F♯)</td>
<td>-</td>
</tr>
<tr>
<td>Fm (Em)</td>
<td>-</td>
</tr>
<tr>
<td>Db (C)</td>
<td>-</td>
</tr>
<tr>
<td>Ab (G)</td>
<td>-</td>
</tr>
<tr>
<td>C7/G (B7/F♯)</td>
<td>-</td>
</tr>
<tr>
<td>Fm (Em)</td>
<td>-</td>
</tr>
<tr>
<td>Db (C)</td>
<td>-</td>
</tr>
</tbody>
</table>

Let ring - i

<table>
<thead>
<tr>
<th>Chord</th>
<th>Guitar Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ab (G)</td>
<td>-</td>
</tr>
<tr>
<td>C7 (B7)</td>
<td>-</td>
</tr>
<tr>
<td>Fm (Em)</td>
<td>-</td>
</tr>
<tr>
<td>Eb (D)</td>
<td>-</td>
</tr>
<tr>
<td>Dbadd9 (Cadd9)</td>
<td>-</td>
</tr>
</tbody>
</table>

Hold bend

<table>
<thead>
<tr>
<th>Chord</th>
<th>Guitar Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb (D)</td>
<td>-</td>
</tr>
<tr>
<td>C7 (B7)</td>
<td>-</td>
</tr>
</tbody>
</table>

Well, just stay all through the night and in the morn-

<table>
<thead>
<tr>
<th>Chord</th>
<th>Guitar Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>C7 (B7)</td>
<td>-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chord</th>
<th>Guitar Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Db (C)</td>
<td>-</td>
</tr>
<tr>
<td>Dm7b5 (C♯m7b5)</td>
<td>-</td>
</tr>
</tbody>
</table>

Sing, let me down.

Yeah, 'cause
Chorus  
Grts. 1, 3, 7 & 8; w/ Rhy. Fig. 3 (1st 5 meas.)

\[
\begin{align*}
\text{Ab} & \quad \text{C7/G} \quad \text{Fm} \quad \text{Db} \\
& \quad (G) \quad (B7/F\#) \quad (Em) \quad (C)
\end{align*}
\]

that’s all that I need, yeah. yeah. that’s all that I need. yeah. yeah.

\[
\begin{align*}
\text{Ab} \quad \text{C7} \\
& \quad (G) \quad (B7) \quad (Em)
\end{align*}
\]

Grts.
1, 3, 6 & 7

that’s all that I need right now.

\[
\begin{align*}
\text{(D) (Dsus4)} \quad \text{(D) (Cadd9)} \\
& \quad \text{Gr. 10} \quad \text{(elec.)}
\end{align*}
\]

w/ dist.

Right now.

\[
\begin{align*}
\text{(D) (Dsus4)} \quad \text{(D) (Cadd9)} \\
& \quad \text{(D) (Dsus4)} \quad \text{(D)}
\end{align*}
\]

Outro  
Grts. 1 & 2; w/ Riff A 
Gr. 4; w/ Riff B 
Gr. 10 tacet

\[
\begin{align*}
\text{(G)} \quad \text{(G)}
\end{align*}
\]

(Grts. 3 & 8) 
(Grt. 7 cont. in notation)

\[
\begin{align*}
\text{Plays 3 times} \\
\text{Grts. 1, 2, 4 & 7}
\end{align*}
\]

68
Hand Me Down
Words and Music by Rob Thomas

Gtrs. 1-3, 7-9: Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Be-

Gtrs. 4 & 6: DADGAD tuning, down 1/2 step:
(low to high) D-A-D-G-A-D-

Gtr. 5: Capo VII, Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Be-

Intro
Free time
Moderately slow \( \dot{r} = 66 \)

*Dadd9

**Gtr. 1

**pp \(< \text{mf}

†w/delay let ring

**pp \(< \text{mf}

†w/slide

**Chord symbols reflect overall harmony.

**Pedal steel arr. for gtr.

***Vol. swell.

†Set for infinite repeat hold

D Gadd9 D Gadd9

1. Some

D Gadd9

**Gtr. 1

delay off

10 10 12/14 (14)/10 10

**Gtr. 2

mf w/fingers let ring

††Two pianos arr. for gtr.
Verse

Gtr. 2 tacet

D

day they'll find your small-town world on a big-town avenue,

Gtr. 1

Gonna make you like the way they talk when they're talkin' to you.

D

Gonna make you break out of your shell 'cause they tell you to,

Gadd9

Gonna make you like the way they lie better than the truth.

Gtr. 2

They'll tell you every thing you wanted someone else to say.
they're gonna break your heart. Yeah, from what I've seen.

Chorus

D

you're just one more hand me down.

Em Em7 G

and no one's tried to give you what you need.

let ring

let ring
Gr. 1 tacet
D

So, lay all your troubles down.

End Riff A

Gr. 2

14 17 14 17 17 15 17 14 17 17 17 18 17 18

Gr. 3

I am with you now.

2. Some

Gr. 1

Gr. 2

Gr. 3

let ring

3

4

4

3
Verse

Gtr. 1 & 2 tacet

D5

bod - y ought - ta take you in try to make you love a - gain,

Gtr. 2

try to make you like the way they feel when they’re un - der your skin.

Gsus2

let ring

D5

let ring

let ring

let ring

let ring

let ring

Never once do you think that they would lie when they’re hold - in’ you.
then you wonder why they haven't called when they said they'd call

you. You'll start to wonder if you're ever gonna make it by,

you'll start to think you were born blind. From what I've seen...
Chorus
Gr. 2: w/ Riff A
* (G)

you're just one more hand me down...

Gr. 1

Gr. 3 Rhy. Fig. 1

Gr. 4

*Symbols in parentheses reflect chords respective to cupped gr. and do not reflect actual pitch.

(Am) 'cause no one's tried to give you what you need...

steady gliss.
So, lay all your troubles down.

I am with you now. I'm here for the
Bridge
Gtr. 2 & 5 tacet
Bro
*(Em)*

hard, times,
the straight, to your, heart times,
when liv'in' ain't.

Gtr. 7
(elec.)

w/ dist. &
Whammy pedal

Gtr. 8 (elec.)
divisi
w/ dist.

D
(G)
cas-y, you can stand up agaist me, and maybe re-

E9
(A9)

Gtr. 7

Gtr. 8

Gtr. 6

Gtr. 1

Gtr. 3

divisi

**Gtr. 1 to right of slash in tab.
Chorus
Gr. 2: w/ Riff A
Gr. 3: w/ Rhy. Fig. 1

you're just one more hand me down

Gr. 1

Gr. 6
divisi

Gr. 4

*Gr. 4 to the right of slash in tab.

(Am)

*cause no one's tried to give you what you need.

steady gliss.

(C)

2 4 2 4
So, lay all your troubles down.

I am with you now, lay them down on me.
Oh, yeah, you're just one more hand-me-down.

and all those nights don't give you what you need.
So lay all your troubles down.

 overtime

on me.
Could I Be You
Words and Music by Paul Doucette

Intro
Moderately \( \frac{d}{2} = 96 \)

Verse

C

Cmaj7/E

1. Some-thing is wrong______ with the

End Riff A

am

sum____ of____ us,

that I can’t____ seem_

\( \text{Gtr. 1 (acous.)} \)

\( \text{Gtr. 2 (acous.)} \)

\( \text{Gtr. 3 (acous.)} \)

\( \text{Am} \)

\( \text{F} \)

\( \text{C} \)

\( \text{Cmaj7/E} \)

\( \text{Fmaj7/C} \)

\( \text{G6} \)

\( \text{E}^{\flat} \)

\( \text{Am} \)

\( \text{F} \)
without a smile on my face?

When, now you're laughin' out loud

(cont. in slashes)
Verse
Gtrs. 2, 3 & 5 tacet
C

2. You show your pain like it really hurts,

and I can't even start to feel mine.

* Sang ahead of beat.
Cmaj7/E  Cmaj7/E  C

And I'm stand-in' in place...

*Fret the second string with the second finger and avoid touching strings with slide.

**Bend 2nd string behind nut.

Gr. 8 (elec.)

Gr. 7 tacet

Gr. 9 (elec.)

w/ dist. & phase shifter

Cmaj7/E

With my head first, and I shake, I shake.
F

and I see your progress stretched out for miles,

C

Cmaj7/E

and miles.

And you're laughin' out loud.
Chorus

Gtrs. 2, 3 & 5: w/ Rhy. Figs. 1 & 1B
Gtr. 4: w/ Rhy. Fig. 1A
Gtr. 6: w/ Riff A (3 times)

F

G6add11
Am
Asus2

at just the thought of be-in' alive.
Yeah...

Am
F
G6add11

and I was wonderin' could I just be you tonight?

Bridge

Fmaj7/C

Gtr. 5
End Rhy. Fig. 2

This is the sound that I make, these are the words.

Gtr. 9
dist. & phase shifter off

Gtr. 8
dist. & phase shifter off

Gtr. 4
I chose somehow the right thing to say.

Fmaj7/C

just won't come out,

96
(it) just won’t come out. And you’re laugh-in’ out loud.

Chorus
Fmaj7/C
G6

at the thought of being alive.

Am
End Rhy, Fig. 3
And I was won —
Bkgd. Voc.: w/Voc. Fig. 1 (2 times)
Grn. 3 & 4; w/Rhy. Fgns. 4 & 4A (2 times)

End Rhy. Fig. 4

End Voc. Fig. 1

And I was wonderin'.

End Rhy. Fig. 4A

C

F

C

Bb5 B5 C5

C

Eb

And I was wonderin'.

F

C

Bb5 B5 C5

Yeah, I, and I was wonderin'.

C

Ab

F

Grn. 3

Ab rit.

F

Grn. 4

rit.

(Nah, nah, nah, nah, nah, nah, nah.)
Downfall
Words and Music by Rob Thomas and Matt Serletic

Moderate Rock \( \frac{3}{4} \) = 128

Verse

Em

I wonder how you sleep,
I wonder what you think of me.
If I could go back
would you have ever been with me?

Rhy. Fig. I

*Gr. 1

Piano arr. for gtr.

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Em
|-----------------
|-----------------
- eased.

I want you to remember.

Gr. 2 (elev.)

Riff A

Gr. 1

mf

\[\text{let ring}\]

\[\text{let ring}\]

\[\text{let ring}\]

G

Gr. 3 & 4

(dist.)

I want you to believe in me.

I want...

End Riff A

\[\text{(cont. in notation)}\]

\[\text{Chorus}\]

Gr. 1 tacet

E5  D5/E  E5

C

you on my side. Come on and lay it down.

Gr. 1

End Rhy. Fig. 1

Rhy. Fig. 2

*Gr. 3 & 4

*Composite arrangement
Verse
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2, 4 & 5 tacet
Em
gain._
a-shamed of being broken in._

Gtr. 3

We’re getting off track,
I wanna get you_
Em

back again I want you to trouble me.

Gtr. 2: w/ Riff A

Em

Yeah, I want you to

Gtr. 4: w/ Rhy. Fill 1

d.S. at Coda

agree with me. I want so much so bad. Come on and lay it down.

Gtr. 2: w/ Riff D

Coda

Gtr. 3 & 4: w/ Rhy. Fig. 3

Gtr. 5: w/ Riff C

E5 D5/E E5

mm, hm, mm, hm.

Gtr. 5: w/ Fill 1

G5

Yeah, be my sav
Bridge

Half-time feel

C - G/B - Am

Only love can save us now.

Don't

C - G

Only love can save us now.

Lay me down.

D - N.C. - C

I'll be your downfall.

Ah,

I'll be your downfall.
on my own, Lift my feet, Feel like they're made of stone,

Man, I make you go where I go, It's killing me,

Can I take you home? Yeah, I'm coming home on my back,

Is it me, or did she paint it black? She sings, oh, oh, oh,

oh, oh, oh, oh, let me be your down -
Dsus4  D  Dsus2  Em
fall.  Oh, oh, oh, oh, oh, oh, oh, oh, oh,

G  D  Dsus4  D  Dsus2  Em  C
let me be your downfall, baby.

C7  G  D

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

Dsus4  D  Dsus2

14 12 15 12 12 14 12 14 12 14 12 14 12 14 12 14

C7  G  D  Dsus4  D  Dsus2

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

Fade out

Em  C  C7  G  D  Dsus4  D  Dsus2
Soul
Words and Music by Rob Thomas, Paul Doucette and Kyle Cook

Intro
Moderately \( \frac{7}{8} = 83 \)

Gr. 1 (piano)

Verse
1st time, Gr. 1: w/ Rhy. Fig. 1 (2 times)
2nd time, Grs. 1, 2 & 3 tacet

A

1. Hang out my window... and over your head.
2. You're so heavy, you're so misunderstood.

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

A

And I stare at your feelings to see where they spent all my wishes wishing times

Rhy. Fill 1
Gr. 1

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E

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

Pre-Chorus

Bm11

*Gr. 2
(accom.)

end__ were good, when I still could.

You're wait-ing here for some-one else to break__

Gr. 1

w/ tremolo

Two gtrs. arr. for one.

you

me

from the in-side.

past the good side.

let ring

Bm11

Asus2

You've been so com-posed now.

We all know there's

w/ tremolo
tremelo off

let ring

Rhy. Fill 2

Gr. 1
Chorus

E
Rhy. Fig. 2A
Gr. 2

always something tearing you apart.

Gr. 1
Rhy. Fig. 2

f

Gr. 3
Rhy. Fig. 2B

f

E
A
End Rhy. Fig. 2A

It's

End Rhy. Fig. 2

End Rhy. Fig. 2B
always so much longer than you counted on.

And it

hits you so much harder than you thought.
B

End Rhy. Fig. 3A

A

E

But you don’t worry, you don’t worry ‘cause you’ve got soul...

End Rhy. Fig. 3

End Rhy. Fig. 3B

1

2.

ry

‘cause dar-lin’, you’ve got
Guitar Solo

Chs. 1 & 2 tacet

A5

so much... soul...

Gtr. 4

B5

C#5

G#5

Darlin’ you’ve... got

B5

E5
Outro-Chorus
Grts. 1, 2, & 3: w/ Rhy. Figs. 2, 2A & 2B (2 times)

Gr. 4

mf
let ring throughout

Gr. 4: w/ Riff A

E

It's always so much longer than you count...

End Riff A
You're so real

Gtr. 1 & 2: w/ Rhy. Figs. 4 & 4A
Gtr. 4: w/ Riff B

B

-ry, you don't wor-ry, you don't wor-

Gtr. 3

Segue to "You're So Real"

Gtr. 2

-ry, you don't wor-ry, 'cause you've got soul.

Gtr. 4

B

Gtr. 1

B

Gtr. 3

4 4 4 4 4 0 4 0 4 2 0 4 0

16 19 16 19 16 19 18 17 19 18 19

14 14 14 14 14 14 14 14 14 14 14

2 2 2 2 2 2 2 2 2 2 2
You're So Real
Words and Music by Rob Thomas

Intro
Moderately $ \downarrow = 132$

Verse
Gtr. 1: w/ Riff A (1 3/4 times)

1. Yes, I am I hope you think you read me.

Hope I start talking crazy before you understand me.

Are we through? You think that I'm beneath you

but you like the things that I do. Wrap them up and take them with you.

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Interlude

Verse

2. I'm all right, hope I can sleep for one night.

If not too cool my insides, maybe to calm my backside.

Rain on me, I got a weakness in me.

I think that weakness feeds me, I don't think you think you need me.
Bridge
2nd time, Gtr. 2 & 6 tacet

E  

B  

F#7  

Sun - shine._  you're the best time  I ev - er, ev - er had._
Some - times._  you're the best time  I've ev - er, ev - er known

Gtr. 3 (elec.)

mf  

w/ dist.

Gtr. 2 tacet

E  

but I think I made you feel bad._
a pret - ty girl with a wink ed smile on._  
A black fly  
But I've cried

Gtr. 3

9 7 7 7 10 7 7 7  
4 2 4 2  
2

Gtr. 4 (elec.)

mf  

w/ dist.

let ring -  

2 7  
2 4 2  
2
feel so cold. Don't you know it's all right? Sometimes you just got to show how you feel.

'Tcause that's you, baby. Yeah, well, you're so real.

*2nd time, don't bend

End Rhy. Fig. 1
Verse

3. Run this 'round in your head like you don't see what's on the inside. You don't know me too well. You ain't seen my bad side.
Shame on me, shame on the things that I'd be

if you could complicate me, if you could get inside me.

Coda
Half-time feel

You always know just who you are.

Coda
(Who.)

You never needed some-

one else to realize your-

self.

Yeah, when the sun
Chorus

F#5 | B5 | E5 | B5 | F#5 | B5 | E5

_starts sink-ing on your beau-ti-ful soul, make you cry, cry, ba-by, makes you

B5 | F#5 | B5 | E5 | B5 | E5

feel so cold. Don’t you know it’s al-right? Some-times you just got to show how you feel.

B5

’cause that’s you, ba-b-y.

Hey, well, you’re so real.
Hey, baby, you're so real.

Hey, baby you're so real, so real, so real. Oh, ho, yeah,

yeah, yeah, ho.

Gtrs. 3 & 4: w/Riff D & Rhy. Fig. 2 (2 times)
The Difference
Words and Music by Rob Thomas

Intro
Moderately \( \text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{##note: Sustain 
Bridge
C
Rhy. Fig. 2
G
D/A

Gr. 2

<table>
<thead>
<tr>
<th>G</th>
<th>D</th>
<th>A</th>
</tr>
</thead>
</table>
Gr. 3

| G | C | G |

w/ fingers

Gr. 3

love and affection. She was crazy for you. Now she's part of something that you

Gr. 4 (acous.)

Rhy. Fig. 2B

w/ fingers

D9

lost.

End Rhy. Fig. 2

And for

End Rhy. Fig. 2A

End Rhy. Fig. 2B

| G | 7 | 5 |

131
Chorus

Gtrs. 2, 3 & 4 tacet

Cadd9

G D G Cadd9 G

all you know this could be

Gtr. 1

Riff A

\[ \text{mp} \]

\[ 2 \quad 3 \quad 2 \]

Gtr. 5

(elec.)

Riff A1

\[ \text{mp} \]

\[ \text{w/ clean tone} \]

\[ 5 \quad 7 \quad 7 \]

*Gtr. 6

(elec.)

Rhy. Fig. 3

\[ \text{mf} \]

\[ \text{w/ dist.} \]

*Two gtrs. arr. for one.

\[ \text{D G Cadd9 G D G} \]

the difference between what you need and

End Riff A

\[ 2 \quad 3 \quad 2 \quad 2 \quad 3 \quad 2 \]

End Riff A1

\[ 5 \quad 7 \quad 7 \]

\[ 5 \quad 7 \quad 7 \]

\[ 5 \quad 7 \]

\[ 5 \quad 7 \]
Verse

D                  G                  C                  G

2. Night swimming in her diamond dress, making

7 7 8

\[ \frac{3}{2} \] 8
small circles move across the surface. Standing watching from the steady shore feeling wide open and waiting for something.

Bridge
Gtr. 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2A (1st 6 meas.)
Gtr. 5: w/ tremolo effect

warm and tender, now she's moving further from you. There was nothing that could make it easy on you. Every step you take reminds you that she's walking on, on.

Chorus
Gtr. 1 & 5: w/ Riffs A & A1
Gtr. 5: w/ Rhy. Fig. 3

Hey, for all you know...
D/A  G  Cadd9  G  D/A  G
this could be the
dif'rence be-

Interlude
Cadd9  G5  D/A
Ev'ry word you never said

Gr. 4

Gr. 1
(divisi)
w/dist. & chorus

Gr. 6
Cadd9 G5 D/A Cadd9

Echos down your empty hall way.
(Oh.)

And every thing

G5 D/A Gtr. 5 tacet Am

That was your world

Just came down
Verse
Gir. 2: w/Rhy. Fig. 1 (1 3/4 times)
G

3. Day breaking on the

Chorus
Girs. 1 & 5: w/Riffs A & A1
Gir. 2 tacet
Gir. 4: w/Rhy. Fig. 4
Gir. 6: w/Rhy. Fig. 3 (1st 6 meas.)
Cadd9 G

D/A G

May be someday. For all you know

Yeah,

w/ clean tone

Cadd9 G D/A G Cadd9 G

this could be the difference between what

137
you need and what you want, yeah. For

all you know,

now, yeah for all that you know this is

what you want to be, girl, what you want to be,
So Sad So Lonely
Words and Music by Rob Thomas

Intro
Fast \( \frac{d}{d} = 208 \)

"A5"

Shout: Hey.

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

*Chord symbols reflect overall harmony.*

E5

E7

Hey.

End Rhy. Fig. 1

Harm-

Gr. 3 (dist.)

Gr. 2
divisi

**End Riff A

2 2 2 2

2 2 2 2

2 2 2 2

2 7 7 7/2 2 7/2 2

2 2 2 2

2 2 2 2
Verse

N.C. (A5)

1. I found out on a late night drive in my winter coat with my blood shot eyes. Well, my
(A5)
Am

faith ain't been no friend to me.

pp

N.C.(E5)
E5

way I sin is hanging off of me.

Bridge
Dm
Am
E7

And I'm sorry you can't take me

Rhy. Fig. 2
Rhy. Fig. 2A
anywhere

Pretty soon, we're almost there. Baby.

one more night.

It's been a long, long drive.

and I'm way, way tired. I don't

End Rhy. Fig. 2A
Chorus
Am

need no back up plan. I said I don't

End Rhy. Fig. 2
Rhy. Fig. 3

Gtr. 3 tacet

let ring throughout

*Composite arrangement

E

want no bod y. No bod y

Gtr. 4 (dist.)
Riff B

mp

5 6 5 3 5

Gtr. 1 & 3

Gtr. 4 w/ Riff B (2 times)

E7

Am

don't want me.

Hey, well, I'm so

Gtr. 5 (dist.)

End Riff B
Riff B1

(5) 5

143
sad, so lonely. Yeah, well, I'm always

land ing on my feet.

End Riff B1

End Rhy. Fig. 3

Verse

2. One more time with a sad, sad smile and your

Gtr. 1

w/ auto-wah
while bread friends in the circus life. All the

one way rides and those sweet beginnings passing on the

left hand side with a sideways smile.

Bridge

And I'm always (Always, one step from

stalling. Stall ing. But, bad trips can make great stories, baby.

Dance all night with your ass on fire

and your hands up high and
Chorus

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

Am

feel me one more time. I said I don't want no -

Gtr. 5

Gtr. 4

Gtr. 5

E

bod y. No bod y don't (Don't want

E7

Gtr. 5: w/ Riff B1

Am

Hey, well, I'm so

E

sad so lone - ly. Yeah, well, I'm al - ways
Am
Rhy. Fill 1

Gr. 1 & 3

landing on my feet, yeah. Hey.

Gir. 6 (dist.)

Guitar Solo
Gr. 1 & 3; w/ Rhy. Fig. 3
Am
Interlude
Half-time feel

Gtrs. 1 & 3 tacet

Rhy. Fig. 4

Am

Well, I

End Rhy. Fig. 4

Gtr. 6: w/ Rhy. Fig. 4 (1 3/4 times)

learned to love myself and I don't need no

Gtr. 1

w/ auto-wah

one else. And when a love moves on 'cause it gets cold well, then an

148
Am
other moves in and it can fill the hole. Well, I'm one more hope-

E7
ful ly ing on the bed room floor. No sense try ing. When the

End half-time feel
whole thing drops you lose your nerve. I hope you get what you de serve. I said

Chorus
Gtrs. 1 & 3: w/ Rhy. Fig. 3
Am
I don't want no bod y.

Gtr. 4: w/ Riff B (3 times)
E

Gtr. 5: w/ Riff B1
No bod y don't want me.

(Don't want me.)

Hey, well,
I'm so sad so lone ly. Yeah, well
I'm always landing on my feet, yeah. Hey, well,

yeah._

Spoken: Hey.

Hey. I can't believe we just spent so long on that.
It's a heavy metal love song. (Laughter.)

It's lame, man. That's lame.
I say we do it man. We'll do it right now.
feel

disease

bright lights

unwell
cold

All I need
hand me down
I could be you

soul
downfall

so sad so lonely

You're so real

The difference