

**BASS**  
RECORDED  
VERSIONS

# BEST OF BASS TAB

*21 MODERN POP AND ROCK SONGS, INCLUDING:*

*CALIFORNICATION*

*GET LUCKY*

*LONGVIEW*

*SEVEN NATION ARMY*

*UPTOWN FUNK*



HAL•LEONARD®





# BEST OF BASS TAB

ISBN 978-1-4950-4463-2



**HAL•LEONARD®**  
CORPORATION

7777 W. Bluemound Rd. P.O. Box  
13819 Milwaukee, WI 53213

For all works contained herein:  
Unauthorized copying, arranging, adapting, recording, Internet posting,  
public performance, or other distribution of the printed or recorded music  
in this publication is an infringement of copyright.  
Infringers are liable under the law.

Visit Hal Leonard Online at  
[www.halleonard.com](http://www.halleonard.com)



# BEST OF BASS TAB

- |  |  |
|--|--|
| 2 All About That Bass<br>MEGHAN TRAINOR                  | 73 Longview<br>GREEN DAY                               |
| 8 Are You Gonna<br>Be My Girl<br>JET                     | 80 My Own Prison<br>CREED                              |
| 15 Californication<br>RED HOT CHILI PEPPERS              | 89 No One Knows<br>QUEENS OF THE STONE AGE             |
| 23 Do I Wanna Know?<br>ARCTIC MONKEYS                    | 99 Orange Crush<br>R.E.M.                              |
| 28 Everlong<br>FOO FIGHTERS                              | 104 Rude<br>MAGIC!                                     |
| 33 Feel Good Inc<br>GORILLAZ                             | 109 Schism<br>TOOL                                     |
| 39 Get Lucky<br>DAFT PUNK FEATURING<br>PHARRELL WILLIAMS | 117 Seven Nation Army<br>THE WHITE STRIPES             |
| 48 Happy<br>PHARRELL                                     | 119 Treasure<br>BRUNO MARS                             |
| 52 Hysteria<br>MUSE                                      | 122 Uptown Funk<br>MARK RONSON FEATURING<br>BRUNO MARS |
| 56 Jeremy<br>PEARL JAM                                   | 130 Use Somebody<br>KINGS OF LEON                      |
| 64 Let's Get It Started<br>BLACK EYED PEAS               | 136 <i>Bass Notation Legend</i>                        |

ISBN 978-1-4950-1073-6



**HAL•LEONARD®**  
CORPORATION

7777 W. BLUEMOUND RD., P.O. BOX 13819 MILWAUKEE, WI 53213

For all works contained herein:  
Unauthorized copying, arranging, adapting, recording, Internet posting, public performance,  
or other distribution of the printed music in this publication is an infringement of copyright.  
Infringers are liable under the law.

Visit Hal Leonard Online at  
[www.halleonard.com](http://www.halleonard.com)

# **CONTENTS**

**All About That Bass**  
**Are You Gonna Be My Girl**  
**Californication**  
**Do I Wanna Know?**  
**Everlong**  
**Feel Good Inc**  
**Get Lucky**  
**Happy**  
**Hysteria**  
**Jeremy**  
**Let's Get It Started**  
**Longview**  
**My Own Prison**  
**No One Knows**  
**Orange Crush**  
**Rude**  
**Schism**  
**Seven Nation Army**  
**Treasure**  
**Uptown Funk**  
**Use Somebody**  
**Bass Notation Legend**



from Meghan Trainor • *All About That Bass*

# All About That Bass

Words and Music by Kevin Kadish and Meghan Trainor

Intro

Moderately fast  $\text{♩} = 134$

A

Be - cause you know I'm all a - bout that bass, 'bout that bass, no tre - ble. I'm

\*Bass

Bass Fig. 1

*f*

T  
A  
B

0 3 4 2 4 0

\*Sampled upright bass arr. for elec. bass.

Bm E7

all a - bout that bass, 'bout that bass, no tre - ble. I'm all a - bout that bass, 'bout that

2 4 5 4 5 2 0 3 4 2 4

A

bass, no tre - ble. I'm all a - bout that bass, 'bout that bass. (Bass, bass, bass, bass.)

End Bass Fig. 1

0 0 3 4 2 4 0

\*Vocal samples

Copyright © 2014 Sony/ATV Music Publishing LLC, Over-Thought Under-Appreciated Songs and Year Of The Dog Music  
All Rights on behalf of Sony/ATV Music Publishing LLC and Over-Thought Under-Appreciated Songs Administered by  
Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219  
International Copyright Secured All Rights Reserved

Verse

A

Bm

1. Yeah, it's pret-ty clear I ain't no size two. \_ But I can shake it, shake it like I'm sup-posed to do.

(Size two. \_ Shake it, shake it.

0 3 4 2 4 | 0 3 4 2 0 | 2 4 5 4 5 | 2 4 5 4 0

E7

A

'Cause I got that boom, boom \_ that all the boys chase and all \_ the right junk \_ in all \_ the right plac - es.

Boom boom. \_ All \_ the right junk \_ in all \_ the right plac - es.

0 3 4 2 4 | 0 3 4 2 0 | 0 3 4 2 4 | 0 3 4 0 4

Bm

I see the mag - a - zine \_ work - in' that Pho - to - shop. We know that shit ain't \_ real. Come on now, make it stop.

Uh huh, uh huh. Make it stop.

0 3 4 2 4 | 0 3 4 2 0 | 2 4 5 4 5 | 2 4 5 4

E7 A

If you got beau-ty, beau-ty, just raise 'em up 'cause ev-'ry inch of you is per-fect from the bot-tom to the top. Yeah, my

Uh huh. Ev-'ry inch of you is per-fect from the bot-tom to the top.)

0 3 4 2 4 | 0 3 4 2 0 | 0 0 0 0 | 0 0 0 0

Pre-Chorus A Bm

ma - ma, — she told me, — “Don’t wor - ry — a - bout your size.” — She says,

Voc. Fig. 1

(Shoo wop, wop, sha - ooh wop, wop.

Bass Fig. 2

0 3 4 2 4 | 0 3 4 2 4 2 | 2 4 5 4 5 | 2 4 5 4 5 4

E7 A

“Boys like — a lit - tle — more boo - ty — to hold at night.” — You know I

That boo-ty, boo-ty. Uh, that boo-ty, boo-ty.

End Bass Fig. 2

0 3 4 2 4 | 0 3 4 2 0 | 0 3 4 2 4 | 0 3 4 2 4 2



Bass: w/ Bass Fig. 2 (1st 7 meas.)

A Bm

won't be \_\_\_ no stick fig - ure sil - i - cone Bar - bie doll, \_\_\_\_\_ so if

End Voc. Fig. 1

Shoo wop, wop, sha - ooh wop, wop.)

Bass: w/ Bass Fig. 1 (last meas.)

E A

that's what \_ you're in - to \_\_\_ then go a - head \_ and move a - long. \_\_\_\_\_ Be - cause you know I'm

**Chorus**

Bass: w/ Bass Fig. 1

A Bm

all a - bout that bass, 'bout that bass, no tre - ble. I'm all a - bout that bass, 'bout that bass, no tre - ble. I'm

E7 A

all a - bout that bass, 'bout that bass, no tre - ble. I'm all a - bout that bass, 'bout that bass, hey. 2. I'm bring - in'

**Verse**

A N.C. A Bm

boo - ty back. \_\_\_\_\_ Go a - head and tell them skin - ny bitch - es that. \_\_\_\_\_ No, I'm just play - in', I know you

Bass

0 0 3 4 2 0 2 4 5 4 5 2 4 5 4 0

E A

think you're fat, \_\_\_\_\_ but I'm here to tell you ev - 'ry inch of you is per - fect from the bot - tom to the top. Yeah, my

0 0 3 4 2 4 0 3 4 2 4 0 0 0 0 0

# Pre-Chorus

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

Bass: w/ Bass Fig. 2

A Bm

ma - ma, she told me, "Don't wor - ry a - bout your size." She says,

(Whooh. A - bout your size, hey.)

E7 A

"Boys like a lit - tle more boo - ty to hold at night." You know I

Bass: w/ Bass Fig. 2 (1st 7 meas.)

Bm

won't be no stick fig - ure sil - i - cone Bar - bie doll, so if

Sil - i - cone Bar - bie doll, oh no.

Bass: w/ Bass Fig. 1 (last meas.)

E7 A

that's what you're in - to then go a - head and move a - long. Be - cause you know I'm

Go a - head and move a - long, ooh. You know I'm...

# Chorus

Bass: w/ Bass Fig. 1

A Bm

all a - bout that bass, 'bout that bass, no tre - ble. I'm all a - bout that bass, 'bout that bass, no tre - ble. I'm

No tre - ble, whooh. Uh,

E7 A

all a - bout that bass, 'bout that bass, no tre - ble. I'm all a - bout that bass, 'bout that bass. Be - cause you know I'm

uh, whoah, yeah. You know I'm

Bass: w/ Bass Fig. 2

A Bm

all a - bout that bass, 'bout that bass, no tre - ble. I'm all a - bout that bass, 'bout that

all a - bout that bass, 'bout that bass, \_\_\_ I said I'm all a - bout that bass, 'bout that

E7

bass, no tre - ble. I'm all a - bout that bass, 'bout that bass, no tre - ble. I'm

bass. \_\_\_ Uh huh, I'm all a - bout that bass, 'bout that bass, \_\_\_ I said I'm

1. 2.

A

all a - bout that bass, 'bout that bass. Be - cause you know I'm bass.

all a - bout that bass, 'bout that bass. \_\_\_ Ooh, \_\_\_ know I'm bass, \_\_\_ 'bout that bass, 'bout that

# Outro

Bass: w/ Bass Fig. 2 (1st 4 meas.)

A Bm

bass. Hey, hey. Hey, hey. \_\_\_ Ooh, \_\_\_ you know you know this

E7 A

bass. Hey.) \_\_\_

Bass

0 3 4 2 4 | 0 3 4 2 4 | 0 3 4 2 4 | 0



from Jet - *Get Born*

# Are You Gonna Be My Girl

Words and Music by Cameron Muncey and Nicholas Cester

Intro

Fast Rock  $\text{♩} = 206$  ( $\text{♩} = \text{♩}^3$ )

N.C.

A5

G5

C5

A5

(Tambourine)

Bass Fig. 1

Bass

3

*mf*

1.

G5 A5 G5 C5 A5 C5 D5

1/2 1/4

2.

A5 G5 A5 G5 A5 N.C.

End Bass Fig. 1

A

A, go! \_\_\_\_\_

G5 C5 A5

Copyright © 2003 Sony/ATV Music Publishing LLC and Get Jet Music, Inc.  
All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219  
International Copyright Secured All Rights Reserved

A5 C5 D5

5 0 3 0 3 5 5 5 5 5 5 0 3 5 3 5 3 5

Verse

A5 G5 A N.C.

1. So, one, two, three, take my hand and come with me be-cause you look so fine that I

(5) 3 5 5 3 5

A N.C.

real - ly want to make you mine. I say you look so fine that I

5 5 5 5 5 0 3 5 3 5

A N.C.

real - ly want to make you mine. Well, four, five, six, come on —

5 5 5 5 5 0 3 5 3 5

\_\_\_\_\_ and get your kicks. Now you don't need mon - ey { when you look like that, do you, hon - ey? }  
 { with a face like that, do ya? \_\_\_\_\_ }

E5 F#5 G5

0 0 2 2 3

Bass: w/ Bass Fig. 1 (last 4 meas.)

A C5 D5 A5 G5

Pre-Chorus

N.C. D C G D C G

Big \_\_\_\_\_ black boots, long \_\_\_\_\_ brown hair. \_\_\_\_\_

Bass Fig. 2 End Bass Fig. 2

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

Bass: w/ Bass Fig. 2

N.C. D C G D

She's \_\_\_\_\_ so sweet with \_\_\_\_\_ her get \_\_\_\_\_ back stare.

Chorus

A C

Well, I could see \_\_\_\_\_ you home with me, \_\_\_\_\_

Bass Fig. 3

5 5 5 5 5 5 5 5 8 8 8 8 8 7 8 7



D

but you were with \_\_\_\_ an - oth - er man, \_\_\_\_ yeah. \_\_\_\_

A

End Bass Fig. 3

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

Bass: w/ Bass Fig. 3

I \_\_\_\_ know we ain't \_\_\_\_ got much to say \_\_\_\_

C

D

be - fore I let \_\_\_\_ you get a - way, \_\_\_\_ yeah. \_\_\_\_

A

N.C. E

To Coda

G

N.C. 3

I said, "Are you gon - na be

7 7 7 7 7 7 7 5 5

**Interlude**

Bass: w/ Bass Fig. 1

A

my girl?" \_\_\_\_

C5 D5 A5 G5

D.S. al Coda

2. Well, it's a

Musical score for the vocal line. The staff is in treble clef. The melody consists of a series of whole rests for the first seven measures, followed by a half note G4, a quarter note A4, and a half note B4. The lyrics "Ah, X." are written below the staff.

[illegible]

Yeah!

Come on! \_\_\_\_\_

5 5 5 5 | 5 5 5 5 5 X | 5 5 5 X 5 | X 0 0 2 3 3

[illegible][illegible]

### Chorus

Bass: w/ Bass Fig. 3 (2 times)

A C

I could see you home with me, '\_\_\_'

D

A

but you were with \_\_\_\_\_ an - oth - er man, \_\_\_\_\_ yeah. \_\_\_\_

I know we ain't got much to say



D



be - fore I let \_\_\_\_ you get a - way, \_\_\_\_ yeah. \_\_\_\_

Outro

A



Uh, be my girl. \_\_\_\_ Be \_\_\_\_ my girl.

C



5 5 5 5 5 5 5 5 8 8 8 8 8 7 8 7

D



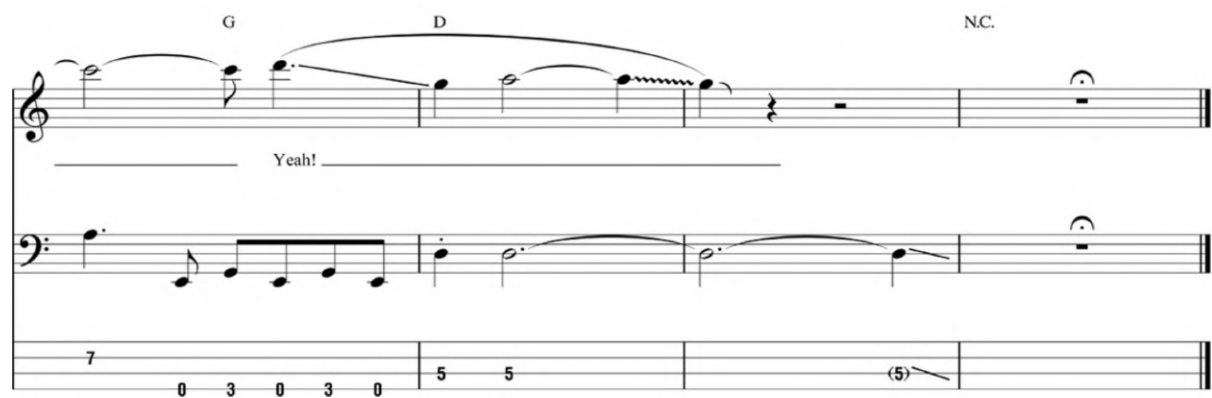
Are you gon - na be \_\_\_\_ my girl? \_\_\_\_

A




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

G



Yeah! \_\_\_\_

D



7 0 3 0 3 0 5 5 (5)

N.C.

from Red Hot Chili Peppers - *Californication*

# Californication

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro  
Moderately slow ♩ = 96

Am F Am F

Bass Fig. 1 End Bass Fig. 1

Bass

*mf*

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

## Verse

Bass: w/ Bass Fig. 1  
Am

F

1. Psy - chic spies from Chi - na try to steal your mind's e - la - tion; and  
3. Mar - ry me girl, be my fai - ry to the world, be my ver - y own con - stel - la - tion; a

Am F

lit - tle girls from Swe - den dream of sil - ver screen quo - ta - tions. And  
teen - age bride with a ba - by in - side get - tin' high on in - for - ma - tion. And

C G F Dm

if you want these kinds of dreams, it's } Cal - i - for - ni - ca - tion.  
buy me a star on the bou - le - vard; it's }

Bass

3 3 3 3 3 (3) 1 1 1 3 5 5

## Interlude

Bass: w/ Bass Fig. 1

Am F Am F

2. It's the

## Verse

Bass: w/ Bass Fig. 1  
Am


F

edge of the world and all of west - ern civ - 'li - za - tion; the  
4. Space may be the fi - nal fron - tier but it's made in a Hol - ly - wood base - ment; and

© 1999 MOEBETOBLAME MUSIC  
All Rights Reserved Used by Permission

Am F

sun may rise in the east, at least, it's set - tled in a fi - nal lo - ca - tion. It's  
Co - bain, can you hear the spheres sing-in' songs off Sta - tion to Sta - tion? And

C G F Dm *To Coda* 

un - der - stood that Hol - ly - wood sells } Cal - i - for - ni - ca - tion. \_\_\_\_\_  
Al - der - on's not far a - way, it's }

Bass

3 3 3 3 3 (3) 1 1 3 5 5

**Interlude**

Am Fmaj7

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

Am Fmaj7

7 7 7 7 7 7 7 7 9 10 8 8 8 8 8 10 14 12 10 9

**Pre-Chorus**

Am Fmaj7

Pay your sur - geon ver - y well to break the spell of ag - ing. Ce -

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

Am Fmaj7

leb - ri - ty skin, is this your chin, or is — that what you're wag - ing?

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

Am Fmaj7

First born u - ni - corn, —

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

Am Fmaj7

hard - core — soft porn. —

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

**Chorus**

C G Dm Am C G Dm

Dream of Cal - i - for - ni - ca - tion, — dream of Cal - i - for - ni - ca - tion. —

3 3 3 3 | 5 5 5 7 5 5 | 3 3 0 3 2 3 5

**Interlude** *D.S. al Coda*

Bass: w/ Bass Fig. 1

Am F Am F

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

**Coda**  
Interlude  
Am

Fmaj7

Am  
Voc. Fig. 1

(Oo. \_\_\_\_\_ Oo.) \_\_\_\_\_

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

**Pre-Chorus**

Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)  
Am

Fmaj7

End Voc. Fig. 1

Born and raised by those who praise con - trol of pop - u - la - tion.

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

Am

Fmaj7

Am

Ev - 'ry - bod - y's been there an' I don't mean on va - ca - tion. First born un - i - corn, -

7 7 7 7 7 7 7 7 9 10 | 8 8 8 8 8 8 (8) 12 10 9 | 7 7 7 7 7 7 7 7 9 10

Fmaj7

Am

Fmaj7

hard - core soft porn.

8 8 8 8 8 8 8 10 9 10 | 7 7 7 7 7 7 7 7 9 10 | 8 8 8 8 8 20 20 20 20 20

**Chorus**

C G Dm Am C G Dm

Dream of Cal - i - for - ni - ca - tion, \_\_\_\_\_ dream of Cal - i - for - ni - ca -

3 3 0 3 3 | 5 5 5 7 5 5 5 | 3 3 0 3 3 5

C G Dm Am

- tion. \_\_\_\_\_ Dream of Cal - i - for - ni - ca - tion, \_\_\_\_\_

*let ring* ----- 4

(5) 5 5 5 7 7 5 7 5 | 3 3 3 3 (3) 5 5 5 7 5 5

C G Dm

dream of Cal - i - for - ni - ca - tion. \_\_\_\_\_

3 5 3 5 3 2 3 5

**Guitar Solo**

F#m Dmaj7 F#m D

14 13 11 9 | 9 9 9 9 5 5 5 5 5 5 | 14 13 11 9 | 9 9 9 9 5 5 5 5 5 5 0



Bm D A E F#m D  
 7 9 9 9 10 12 12 | 5 7 7 7 0 2 2 | 14 13 11 9 | 9 9 9 9 | 5 5 5 5 5

## Interlude

Bass: w/ Bass Fig. 1

Am F Am F



5. De -

### Verse

Bass: w/ Bass Fig. 1

struc - tion leads to a ver - y rough road, but it al - so breeds cre - a - tion; and

Am F

C                      G                      F                      Dm

ti - dal waves could - n't save the world from Cal - i - for - ni - ca - tion.

Bass

3          3                      3          3          (3)          1          1          1          1          5          5          5          5

### Interlude

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Am Fmaj7

7 7 7 7 7 7 7 7 9 10

Am Fmaj7

7 7 7 7 7 7 7 7 9 10

### Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)

Am Fmaj7

Pay your sur - geon ver - y well to break — the spell of ag - ing.

7 7 7 7 7 7 7 7 9 10

Am Fmaj7

Sick - er than the rest, there is — no test, but this — is what you're crav - ing. —

7 7 7 7 7 7 7 7 9 10

Am Fmaj7

First born u - ni - corn, \_\_\_\_\_

7 7 7 7 7 7 7 7 9 10 | 8 8 8 8 8 8 10 10 9 10 9 5

Am Fmaj7

hard - core \_\_\_\_\_ soft porn. \_\_\_\_\_

7 7 7 7 7 7 7 7 9 10 | 8 8 8 8 8 8 20 20 20 20 20

Chorus

C G Dm Am C G Dm

Dream of Cal - i - for - ni - ca - tion, \_\_\_\_\_ dream of Cal - i - for - ni - ca - tion. \_\_\_\_\_

3 3 3 3 5 5 5 5 3 3 0 3 2 3 5 5 5 7 7 5 5

C G Dm Am C G Dm rit.

Dream of Cal - i - for - ni - ca - tion, \_\_\_\_\_ dream of Cal - i - for - ni - ca - tion. \_\_\_\_\_

let ring -- 4 rit.

3 3 3 3 5 5 5 5 3 3 0 3 2 3 5

from Arctic Monkeys - **AM**  
**Do I Wanna Know?**

Words by Alex Turner  
 Music by Arctic Monkeys

**Intro**

Moderately slow  $\text{♩} = 85$

Bass (Drums) **2** N.C.(G5) (E♭5) (C5) (D5) (G5) End Bass Fig. 1

Bass Fig. 1

*f* w/ slight dist.

3 11 8 10 3

**Verse**

Bass: w/ Bass Fig. 1 (3 1/2 times)

N.C.(G5)

1. Have you got col - or in your cheeks?

Do you ev - er get that fear \_ that you \_ can't shift, the type \_ that sticks a - round \_ like \_

some - thing in your teeth? Are there some ac - es up your sleeve? \_ \_ \_

Have you no i - dea \_ that you're \_ in deep? \_ I dreamt \_ a - bout \_ you near - ly

ev - 'ry night \_ this week. \_ How man - y \_ se - crets \_ can \_ you \_ keep?

'Cause there's this tune I \_ found \_ that makes \_ me think \_ of you \_ some - how \_ and I

play it on \_ re - peat \_ un - til I fall \_ a - sleep \_

(D5) (G5) (E♭5) (C5) (D5) (G5) (E♭5) (C5)

© 2013 EMI MUSIC PUBLISHING LTD.

All Rights in the U.S. and Canada Controlled and Administered by EMI APRIL MUSIC INC.  
 All Rights Reserved International Copyright Secured Used by Permission

(D5) (G5)

spil - lin' — drinks — on — my — set - tee. (Do I wan -

Bass

Bass Fill 1 End Bass Fill 1

5 10

Pre-Chorus (Eb) (C5) (G5)

- na know) — if this feel - ing flows — both ways? — (Sad to see — you go;) — was sort of hop-

Bass Fig. 2 End Bass Fig. 2

6 3 5 6 5 3 1 3 1 3 5 3 1 3 1

2nd time, Bass: w/ Bass Fig. 2 (Eb) (C5)

- ing that — you'd stay. — (Ba-by, we — both know) — that the nights — were main - ly made — for say - ing things —

3 10 6 3 5 6 5 3 1 3

(G5) Chorus (G5)

— that you — can't say — to-mor-row day. — Crawl - ing back to — you. Ev - er thought of

\*(Crawl - ing back to — you.

3 3 1 3 1 3 1 3 1 6 8

\*Bkgd. vocal sung 2nd time.

(Eb) (C5) (G5)

call - ing when you've had a few? 'Cause I al - ways do. May - be I'm

You've had a few. \_\_\_\_\_ 'Cause I al - ways \_ do.

6 5 3 1 | 3 5 3 1 3 3 5 3 5 | 3 1 3 1

To Coda (Eb) (C5) (G5)

too bus - y be - ing yours \_\_\_\_\_ to fall \_ for some - bod - y new. Now I've thought it through, crawl - ing back to \_

May - be I'm \_ too - bus - y. Be - in' yours. Oh.)

3 1 3 1 6 8 | 6 5 3 1 1 | 3 5 3 1 3 3 5 3 5 | 3

### Verse

Bass: w/ Bass Fig. 1 (3 1/2 times)

N.C.(G5)

(Eb5) (C5)

you. 2. So have you \_\_\_\_\_ got the guts?

(D5) (G5)

Been won - d'ring if \_\_\_\_\_ your heart's \_ still o - pen, and \_\_\_\_\_ if so \_\_\_\_\_ I wan - na know \_

(Eb5) (C5)

\_\_\_\_\_ what time \_\_\_\_\_ it shuts. \_\_\_\_\_ Sim - mer \_\_\_\_\_ down \_\_\_\_\_ and \_\_\_\_\_ puck - er up. \_\_\_\_\_



(D5) (G5)

I'm sor - ry to in - ter - rupt, it's just, I'm con - stant - ly on the cusp of

(Eb5) (C5)

try - ing to kiss you. I don't know if

(D5) (G5)

you feel the same as I do.

(Eb5) (C5)

But we could be to - geth - er

Bass: w/ Bass Fill 1 (D5) (G5)

if you want - ed to. (Do I wan -

**Coda**

(G5) (Eb)

through. Crawl - ing back to you, if this feel -

(Do I wan - na know...) —

Bass Fig. 3

3 (3) 10 10 6 3 5 6 5

(C5) (Gm)

- ing flows both ways? (Sad to see you go.) was sort of hop -

End Bass Fig. 3

3 1 3 1 3 5 3 1 3 1

Bass: w/ Bass Fig. 3 (2 times)

(E $\flat$ )

- ing that you'd stay. (Ba - by, we both know) that the nights -

(C5) (Gm)

— were main - ly made - for say - ing things — that you — can't say — to - mor - row day. —

(E $\flat$ )

— (Do I wan - na know?) — Too bus - y be - ing

(Cm) (Gm)

yours — to fall... — (Sad to see — you go.) — Ev - er thought of

(Fadd2) (G5) (E $\flat$ ) (C5)

call - ing, dar - ling? (Do I wan - na know?) Do you want me crawl - ing back — to —

Bass

1 (1)/10 10 6 3 5 6 5 3 1 3

Outro (Gm)

you?

3 1 3 5 3 3 1 3 5 3 3

## Everlong

Drop D tuning:  
(low to high) D-A-D-G

## Moderately fast ♩ = 158

Bsus2

(Guitar)

The image shows two staves of music. The top staff is for guitar, in treble clef, key of D major (two sharps), and 4/4 time. It begins with a double bar line and repeat sign, followed by three measures, each containing a whole rest. The bottom staff is for bass, in bass clef, key of D major (two sharps), and 4/4 time. It contains four measures, each with a whole rest. Above the first two measures of the bass staff are the labels 'Gsus2' and 'Bsus2' respectively. The staff ends with a double bar line and repeat sign.

Bass

Dmaj9

Bsus2

*mf*

A  
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

## Dmaj7

Bass Fig. 1

let ring -----

2 2 2 2 2 2 2 2 || 0 0 5 0 5 5 0 5 | 0 0 5 0 5 5 5 5

**All Rights Reserved Used by Permission**

Bsus2 Gsus2

wait - ed here \_\_\_\_ for you \_\_\_\_ ev - er -  
waste a - way \_\_\_\_ with me, \_\_\_\_ down with \_\_\_\_  
I can breathe - you in, \_\_\_\_ hold you \_\_\_\_

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 5 5 5 5 5 5 5 5

Bsus2 Bass: w/ Bass Fig. 1 Dmaj7

- long. \_\_\_\_  
\_\_\_\_ me \_\_\_\_  
\_\_\_\_ in. \_\_\_\_

To - night \_\_\_\_  
slow, \_\_\_\_ how \_\_\_\_  
And \_\_\_\_ now \_\_\_\_

End Bass Fig. 1

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 |

Bsus2

\_\_\_\_ I've thrown my - self in - to, \_\_\_\_  
\_\_\_\_ you want - ed it to be. \_\_\_\_  
\_\_\_\_ I know you've al - ways been \_\_\_\_

Gsus2 Bsus2

and out of the red, \_\_\_\_ out of her head, \_\_\_\_ she sang. \_\_\_\_  
I'm o - ver my head, \_\_\_\_ out of her head, \_\_\_\_ she sang. \_\_\_\_  
out of your head, \_\_\_\_ out of my head, \_\_\_\_ I sang. \_\_\_\_

Pre-Chorus N.C. (D) A5 N.C. (D)

And I \_\_\_\_ won - der,

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

A5 NC. (D)

when I sing a - long — with you, —

**Chorus**

B5 G5 D5

if ev - 'ry - thing could ev - er feel this real — for - ev -

\*Sing vocal harmony 2nd & 3rd times only.

B5 G5

- er, if an - y - thing could ev - er

D5 B5

be this good — { 1. a - gain. gain. }  
 { 2., 3. a - gain. — }

G5 D5 A5

The on - ly thing I'll ev - er ask of you; — you've got to prom - ise not to

(2) 2 2 2 2 2 5 5 5 5 5 5 0 0 0 0 0 0

To Coda 2  $\Phi$  To Coda 1  $\Phi$  D.S. al Coda 1 (no repeat)

G5

stop when I — say — when. — She — sang. —

(0) 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5

$\Phi$  Coda 1

Interlude  
Bass tacet  
Dmaj7 Bsus2

She — sang. —

5 5 5 5 5 5 5 5

1.  
Gsus2 Bsus2

2. Gsus2 Bsus2

5 5 5 5 5 5 5 5 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 0

N.C. (D)

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

*D.S.S. al Coda 2*  
B5

And \_\_\_ I \_\_\_ won - der

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 2

⌘ Coda 2  
G5

\_\_\_ when. \_\_\_

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5



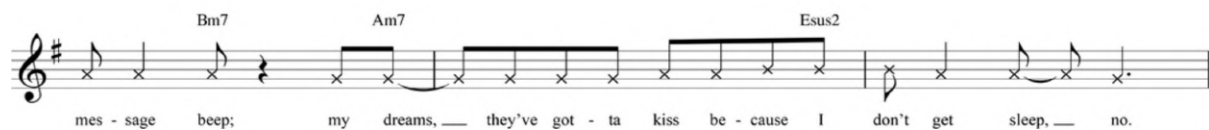
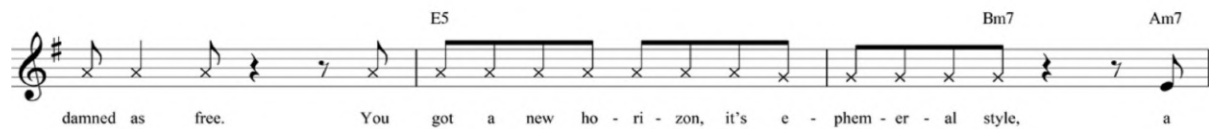
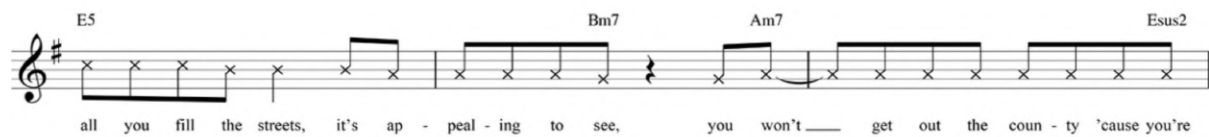


Bass: w/ Bass Fig. 1  
E5

**All Rights Reserved International Copyright Secured Used by Permission**

Bm7

Am7



N.C.(Em)  
Bass

12 10 7 3 0 0 0

**Chorus**  
Bass tacet  
Em

D Am

Wind - mill, wind - mill for the land, turn for - ev - er, hand \_

Bm Em D

\_ in hand. Take it all in on your stride, \_

Am Bm Em

it is tick - ing fall - ing down. Love for - ev - er, love \_

D Am Bm

\_ is free, \_ lets turn for - ev - er, you and \_ me.

Em D Am

Wind - mill, wind - mill for the land, \_ is ev - 'ry - bo - dy in? \_

D

2. Laugh - ing gas, these

Verse

Bass: w/ Bass Fig. 1

E5

Bm7

Am7



Esus2

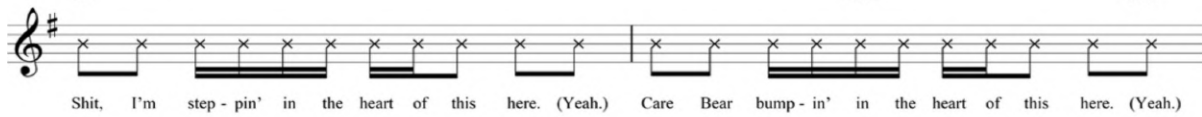


Bass: w/ Bass Fig. 2

E5

Bm7

Am7



Esus2



Bass: w/ Bass Fig. 1

E5

Bm7

Am7



Esus2



Bass: w/ Bass Fig. 2 (1 1/2 times)

E5

Bm7

Am7

Esus2



E5 Bm7 Am7

ha - ha - ha - ha. \_\_\_\_\_ (Shake it, shake it, shake it.) Feel good.

Breakdown Esus2 Em Bass tacet

(Shake it, shake it, shake it.) Feel good.

Bass

0 0 3 2 3 0 7/12 0

Chorus Em D

Wind - mill, wind - mill for \_\_\_\_\_ the \_\_\_\_\_ land, \_\_\_\_\_ turn \_\_\_\_\_

Am Bm

\_\_\_\_\_ for - ev - er, hand \_\_\_\_\_ in \_\_\_\_\_ hand.

Em D

Take it all \_\_\_\_\_ in on \_\_\_\_\_ your stride, \_\_\_\_\_

Am Bm Em

it is tick - ing, fall - ing \_\_\_\_\_ down. Love for - ev - er, love \_\_\_\_\_

D Am Bm

from Daft Punk - *Random Access Memories*

# Get Lucky

Words and Music by Thomas Bangalter, Guy Manuel Homem Christo, Pharrell Williams and Nile Rodgers

Intro

Moderately ♩ = 116

Bass (5-str.)

Bm D F#m

*mf*



D F#m E

the force from the be - gin - ning, look.  
If you wan - na leave, I'm read - y, ah.

3 3 5 3 5 6 6 7 7 X 7 5 5 5 5 5 7 7

**Pre-Chorus**  
Bm D F#m

We've come too far to give up who we are.

0 0 2 0 3 3 3 3 3 X 1 2 2 4 2 X 0

E Bm D


So, let's raise the bar and our cups

0 0 2 0 4 2 2 2 0 0 3 3 3 X 3 0 1 2

F#m E

to the stars.

2 2 X 4 X 2 0 2 0 0 X 2 2 2 0 2

*To Coda* 

# Chorus

Bm D F#m

She's up \_\_\_ all night \_ till the sun, I'm up \_\_\_ all night \_ to get some. She's up \_\_\_ all night \_ for good fun,

0 0 0 0 3 5 3 3 3 3 3 2 2 2 4 2 X 0

E Bm D

I'm up \_\_\_ all night \_ to get \_ luck - y. We're up \_\_\_ all night \_ till the sun, we're up \_\_\_ all night \_ to get some.

0 0 0 0 0 2 0 0 2 0 2 3 3 5 6 6

F#m E Bm

We're up \_\_\_ all night \_ for good fun, we're up \_\_\_ all night \_ to get luck - y. We're up \_\_\_ all night \_ to get luck - y.

7 7 7 7 6 5 5 7 9 7 9 7 8 9 7 7 0 7 7

D F#m E

We're up \_\_\_ all night \_ to get luck - y. We're up \_\_\_ all night \_ to get luck - y. We're up \_\_\_ all night \_ to get luck - y.

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

*D.S. al Coda*

**Interlude**

Bm                      D                      F#m                      E

2. The pres-ent has \_ no rib -

**Coda**

Bm                      D

She's up \_ all night \_ till the sun, I'm up \_ all night \_ to get some.

F#m                      E

She's up \_ all night \_ for good fun, I'm up \_ all night \_ to get \_ luck - y.

**Bass tacet**

Bm                      D                      F#m

We're up \_ all night \_ till the sun, we're up \_ all night \_ to get some. We're up \_ all night \_ for good fun,

E Bm D

we're up all night to get luck - y. We're up all night to get luck - y. We're up all night to get luck - y.

F#m E

We're up all night to get luck - y. We're up all night to get luck - y.

Bass

x x 4 2 4 2

Bass tacet  
Bm D F#m E End Voc. Fig. 1

\*(We're up all night to get, we're up all night to get, we're up all night to get, we're up all night to get.)

\*Processed w/ vocoder

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

\*\*(We're up all night to get, to - geth - er, all night to get to - geth -

Bass

2 2 0 3 3 5 3 1 2

\*\*As before

F#m E

- er. All night \_ to get luck - y. Get \_ luck - y.) \_

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

Bm D

Voc. Fig. 2

(We're up all night \_ to get luck - y. We're up all night \_ to get luck - y.

X X 2 2 2 0 3 3 3 3 5 3 1 2

F#m E End Voc. Fig. 2

We're up all night \_ to get luck - y. We're up all night \_ to get luck - y.)

4 4 2 0 2 0 2 4 2 4 2

Bkgd. Voc.: w/ Voc. Fig. 2

Bm D F#m E

2 2 2 0 3 3 3 5 3 1 2 4 4 2 0 X 2 0 2 4 2 4 2

**Pre-Chorus**

Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)

Bm D F#m E

We've come too far \_\_\_\_\_ to give up \_\_\_\_\_ who we are. \_\_\_\_\_ So,

2 2 2 0 3 3 3 5 3 X 2 4 4 2 0 2 0 2 4 2 4 2

Bm D F#m E

let's raise the bar \_\_\_\_\_ and our cups \_\_\_\_\_ to the stars. \_\_\_\_\_

X 2 2 0 3 3 3 5 3 X 2 4 4 2 0 X 2 0 2 4 2 4 2

**Chorus**

Bm D

She's up \_\_\_\_\_ all night \_\_\_\_\_ till the sun, I'm up \_\_\_\_\_ all night \_\_\_\_\_ to get some.

**Bass Fig. 1**

X 2 2 2 0 3 3 3 5 3 X 2

F#m E

She's up \_\_\_ all night \_\_\_ for good fun, I'm up \_\_\_ all night \_\_\_ to get \_\_\_ luck - y.

End Bass Fig. 1

Bass: w/ Bass Fig. 1 (2 1/2 times)

Bm D

We're up \_\_\_ all night \_\_\_ till the sun, we're up \_\_\_ all night \_\_\_ to get some.

F#m E

We're up \_\_\_ all night \_\_\_ for good fun, we're up \_\_\_ all night \_\_\_ to get \_\_\_ luck - y.

Bm D

We're up \_\_\_ all night \_\_\_ to get \_\_\_ luck - y. We're up \_\_\_ all night \_\_\_ to get \_\_\_ luck - y.

F#m E

We're up \_\_\_ all night \_\_\_ to get \_\_\_ luck - y. We're up \_\_\_ all night \_\_\_ to get \_\_\_ luck - y.

Bm D

We're up \_\_\_ all night \_\_\_ to get \_\_\_ luck - y. We're up \_\_\_ all night \_\_\_ to get \_\_\_ luck - y.

**F#m** **E**

we're up \_\_\_ all night \_ to get \_\_\_ luck - y, we're up \_\_\_ all night \_ to get \_\_\_ luck - y.

**Bass**

4 X 2 0 X 2 0 9 7 9 7

**Outro**  
**Bm** **D** **F#m** **E**

2 2 2 2 5 5 5 5 5 9 9 9 9 9 7 7 7 7 7 7

*Begin fade*  
**Bm** **D** **F#m** **E**

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

*Fade out*  
**Bm** **D** **F#m** **E**

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



from Pharrell Williams - *Despicable Me 2* (Original Motion Picture Soundtrack)

# Happy

from DESPICABLE ME 2

Words and Music by Pharrell Williams

Intro Moderately fast  $\text{♩} = 160$  F7 Verse F7 Bass I tacet F A $\flat$  B $\flat$  C

1. It might seem cra - zy what I'm 'bout to say. \_\_\_\_  
2. Here come bad news, \_\_\_\_ talk - in' this and that. \_\_\_\_

\*Bass I  
*mf*

\*Kybd. arr. for bass

B $\flat$ 7 F7 F A $\flat$  B $\flat$  C

Sun - shine, \_ she's here; \_\_\_\_ you can take a break. \_\_\_\_  
Female: (Yeah.) Male: Well, gim - me all you got \_\_\_\_ and don't hold it back. \_\_\_\_

\*\*Bkgd. voc. sung on 2nd verse only.

B $\flat$  F7 F A $\flat$  B $\flat$  C

I'm a hot \_ air bal - loon \_\_\_\_ that could go to space. \_\_\_\_  
Female: (Yeah.) Male: Well, I should prob - 'ly warn \_\_\_\_ you, I'll be just fine. \_\_\_\_

Bass 2  
*mf*

B $\flat$  F7 F A $\flat$  B $\flat$  C

With the air, \_\_\_\_ like I don't care, \_\_\_\_ ba - by, by the way. \_\_\_\_  
Female: (Yeah.) \_\_\_\_ Male: No of - fense to you, \_\_\_\_ don't waste your time. \_\_\_\_ Here's \_\_\_\_ why. \_

Copyright © 2013 EMI April Music Inc., More Water From Nazareth and Universal Pictures Music  
All Rights on behalf of EMI April Music Inc. and More Water From Nazareth Administered by Sony/ATV Music Publishing  
LLC, 424 Church Street, Suite 1200, Nashville, TN 37219  
All Rights on behalf of Universal Pictures Music Controlled and Administered by Universal Music Corp.  
International Copyright Secured All Rights Reserved

**Chorus**

B $\flat$  D $\flat$ maj7 Cm7 F

Huh. Clap a - long if \_\_\_\_ you feel \_\_\_\_ like a room with - out a roof, \_\_\_\_ uh.

(Be - cause I'm hap - py. Be - cause I'm

Bass Fig. 1 End Bass Fig. 1

8 6 8 6 4 | 4 4 4 6 3 | 3 3 3 5 5 | 3 3 3 5 3 | 3 3 3 10

Bass 2: w/ Bass Fig. 1 (3 times)

D $\flat$ maj7 Cm7 F

Clap a - long if \_\_\_\_ you feel \_\_\_\_ like hap - pi - ness is the truth, \_\_\_\_ uh.

hap - py. Be - cause I'm

D $\flat$ maj7 Cm7 F

Clap a - long \_\_\_\_ if \_\_\_\_ you know \_\_\_\_ what hap - pi - ness is to you, \_\_\_\_ uh.

hap - py. Be - cause I'm

D $\flat$ maj7 Cm7 F

Clap a - long if \_\_\_\_ you feel \_\_\_\_ like that's what you wan - na do. \_\_\_\_

hap - py.)

# Bridge

N.C.(F5)

Bring me down, \_\_\_\_\_ can't noth - in' bring me down, \_\_\_\_\_ your love is too

Voc. Fig. 1 End Voc. Fig. 1

(Hap - py. \_\_\_\_\_ Hap - py.) \_\_\_\_\_

Bass 1 Bass Fig. 2 End Bass Fig. 2

P.M. -----

Bkgd. Voc.: w/ Voc. Fig. 1  
Bass 1: w/ Bass Fig. 2

high \_\_\_\_\_ to bring me down, \_\_\_\_\_ can't noth - in' bring me down, \_\_\_\_\_ I said.  
(Let me tell you now.)

Bass: w/ Bass Fig. 2  
(Fm)

Bring me down, \_\_\_\_\_ can't noth - in' bring me down, \_\_\_\_\_ your love is too

(Hap - py, hap - py, hap - py, hap - py. Hap - py, hap - py, hap - py, hap - py.)

high \_\_\_\_\_ to bring me down, \_\_\_\_\_ can't noth - in' bring me down, \_\_\_\_\_ I said.  
(Let me tell you now.)

Hap - py, hap - py, hap - py, hap - py. Hap - py, hap - py. Be - cause I'm

Bass 1

P.M. -----

## Chorus

Bass 2: w/ Bass Fig. 1 (8 times)  
Bass 1 tacet

Clap a - long if \_\_\_\_\_ you feel \_\_\_\_\_ like a room with - out a roof, \_\_\_\_\_ uh.

Voc. Fig. 2 End Voc. Fig. 2

hap - py. \_\_\_\_\_ Be - cause I'm)

Dbmaj7 Cm7 F

Bkgd. Voc.: w/ Voc. Fig. 2 (6 times)

*D<sup>b</sup>maj7* *Cm7* *F*

Clap a - long if \_\_\_\_\_ you feel \_\_\_\_\_ like hap - pi - ness is the truth, \_\_\_\_\_ uh.

*D<sup>b</sup>maj7* *Cm7* *F*

Clap a - long \_\_\_\_\_ if \_\_\_\_\_ you know \_\_\_\_\_ what hap - pi - ness is to you, \_\_\_\_\_ uh.

*D<sup>b</sup>maj7* *Cm7* *F*

Clap a - long if \_\_\_\_\_ you feel \_\_\_\_\_ like that's what you wan - na do. \_\_\_\_\_

*D<sup>b</sup>maj7* *Cm7* *F*

Clap a - long if \_\_\_\_\_ you feel \_\_\_\_\_ like a room with - out a roof, \_\_\_\_\_ uh.

*D<sup>b</sup>maj7* *Cm7* *F*

Clap a - long if \_\_\_\_\_ you feel \_\_\_\_\_ like hap - pi - ness is the truth, \_\_\_\_\_ uh.

*D<sup>b</sup>maj7* *Cm7* *F*

Clap a - long \_\_\_\_\_ if \_\_\_\_\_ you know \_\_\_\_\_ what hap - pi - ness is to you, \_\_\_\_\_ uh.

*D<sup>b</sup>maj7* *Cm7* *F*

Clap a - long if \_\_\_\_\_ you feel \_\_\_\_\_ like that's what you wan - na do. \_\_\_\_\_

(hap - py.) \_\_\_\_\_

*F*

that's what you wan - na do. \_\_\_\_\_ Huh, come on.

from Muse - *Absolution*

# Hysteria

Words by Matthew Bellamy

Music by Matthew Bellamy, Chris Wolstenholme and Dominic Howard

Intro

Moderately slow  $\text{♩} = 93$

2nd time, guitar and drums enter

N.C.(Am)

(E7 $\sharp$ 9)

Bass Fig. 1

Bass

*f*  
w/ dist.

(Dm) 1., 2., 3. (Am) End Bass Fig. 1

0 0 10 0 10 12 0 10 0 10 9 0 9 8 0 8

7 0 10 0 10 12 0 10 0 7 0 8 8 7 5 7

4.

Verse

Bass: w/ Bass Fig. 1 (1 3/4 times)

N.C.(Am)

(Am)

1. It's bug - ging me, \_\_\_\_  
hold - ing me, \_\_\_\_

(E7 $\sharp$ 9) (Dm) (Am)

grat - ing me, \_\_\_\_ and twist - ing me \_\_\_\_ a - round, \_\_\_\_ Yeah, \_\_\_\_ I'm \_\_\_\_  
morph - ing me, \_\_\_\_ and forc - ing me \_\_\_\_ to strive \_\_\_\_ to \_\_\_\_ be \_\_\_\_

© 2003 HEWRATE LIMITED

All Rights in the U.S. and Canada Administered by WB MUSIC CORP.

All Rights Reserved Used by Permission

(E7#9) (Dm)

end - less - ly \_\_\_\_ cav - ing in \_\_\_\_ and turn - ing in - side out. \_\_\_\_  
 end - less - ly \_\_\_\_ cold \_\_\_\_ with - in \_\_\_\_ and dream - ing I'm \_\_\_\_ a - live. \_\_\_\_

**Chorus**  
C5

(A5)

'Cause I \_\_\_\_ want it \_\_\_\_ now, I want it \_\_\_\_

Bass Fill 1 End Bass Fill 1 Bass Fig. 2

Bass

7 0 0 0 6 0 0 0 5 0 0 0 4 0 0 0 || 3 3 3 3 3 3 3 0

G5 D5

now. \_\_\_\_ A - give me your heart and \_\_\_\_ your \_\_\_\_

5 3 5 5 3 5 7 5 7 7 5 7 5 0

A5 C5

soul. \_\_\_\_ { And I'm break - ing \_\_\_\_ out, } I'm break - ing \_\_\_\_  
 I'm not break - ing \_\_\_\_ down, }

End Bass Fig. 2

7 5 7 7 5 7 5 0 || 3 3 3 3 3 3 3 0

1.

G5 D5

out. A - last chance to lose con - trol.

Interlude

Bass: w/ Bass Fig. 1

E5 (Am)

3

2. Boy, it's

2.

D5 A5

A - last chance to lose con - trol.

Bass Fill 2 End Bass Fill 2

## N.C.(E5)

Musical notation for the bass line of 'The Rose Tree'. The notation is in bass clef and 2/4 time. The melody consists of eighth and sixteenth notes, with a key signature of one sharp (F#). The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134,

Bass: w/ Bass Fig. 1 (1 3/4 times)

Bass: w/ Bass Fill 1

Bass: w/ Bass Fig. 2 (2 times)

And I \_\_\_\_\_ want \_\_\_\_\_ you \_\_\_\_\_

Bass: w/ Bass Fig. 2 (1 3/4 times)

C5

G5

D5

A5

now, I want you \_\_\_\_\_ now. \_\_\_\_\_ I feel my heart im - plode. \_\_\_\_\_ And I'm break - ing \_\_\_\_\_

out,                es - cap - ing \_\_\_\_\_ now, \_\_\_\_\_ feel - ing my faith e - rode. \_\_\_\_\_

N.C.(E5)

**Bass**

*Play 5 times*

0 0 10 0 10 12 0 10 0 10 9 0 9 8 0 8 |. 7 0 10 0 10 12 0 10 0 10 9 0 9 8 0 8 |. 0



from Pearl Jam - *Ten*

# Jeremy

Music by Jeff Ament  
Lyric by Eddie Vedder

## Intro

Moderately slow  $\text{♩} = 96$

N.C.

\*Bass 1 (12-str.)

*mf*  
w/ pick

T  
A B

0 5 7 0 | 7 0 5 | 0 5 7 0 | 7 0 5 | 0 5 7 0

\*Bass 2 (12-str.)

*mf*

let ring throughout  
Harm. - - - - -

T  
A B

5 5 | 5 5 | 5 5

\* Each string (E A D G) is tripled, with a second string 8va, and a third string 15ma.

7 0 5 | 0 5 7 0 | 7 0 5 5 5 5 | 5 5 5 5 5 5 | 0 5 7 0

8va - - - - -

Harm. - - - - -

(5) 5 5 | 5 5 | 5 5

## Verse

Faster  $\text{♩} = 104$

Bass 2 tacet

A

G/A

At home, draw - ing pic - tures of moun - tain tops

Bass 1 Bass Fig. 1

7 0 5 (5) 0 5 7 0 | 7 0 5 7 5 (5) 0 5 7 0

Copyright © 1991 UNIVERSAL - POLYGRAM INTERNATIONAL PUBLISHING, INC., SCRIBING C-MENT SONGS and INNOCENT BYSTANDER

All Rights for SCRIBING C-MENT SONGS Controlled and Administered by UNIVERSAL - POLYGRAM INTERNATIONAL PUBLISHING, INC.

All Rights Reserved Used by Permission

A

with him on top, lem - on yel - low - sun, \_\_\_\_\_

End Bass Fig. 1

7 0 6 7 0 5 7 0 7 0 5 7 5 (5) 0 5 7 0

Bass 1: w/ Bass Fig. 1  
G/A

arms raised in a V, and the dead lay in pools of ma - roon be - low.

A

\*A5 G5/A Dadd4/A

Dad - dy did - n't give at - ten - tion, \_\_\_\_\_

Bass Fig. 2  
Bass 1  
f

9 7 9 7 9 7 0 5 7 0

\*Chords refer to guitar.

G5/A A G5/A

oh, to the fact that Mom - my did - n't care. \_\_\_\_\_ King \_\_\_\_\_

7 7 6 7 7 6 7 0 5 7 0 9 7 9 7 0

Dadd4/A G5/A A

Jer - e - my the wick - ed, oh, ruled his world. \_\_\_\_\_

End Bass Fig. 2

9 7 0 5 7 0 7 7 6 7 0 7 7 6 0 5 7 0

# Chorus

Am Fmaj7 Dm9 Dm9/E Dm9/F A

Jer - e - my spoke in \_\_\_ class \_\_\_ to - day. \_\_\_

7 8 8 5 7 8 0 7 0 0 7 0 5 7 0

Am Fmaj7 Dm9 Dm9/E Dm9/C A

Jer - e - my spoke in \_\_\_ class \_\_\_ to - day. \_\_\_

7 8 8 5 7 (7) 3 0 7 0 0 7 0 5 7 0

# Verse

Bass: w/Bass Fig. 1 (4 times)

A G/A

Clear - ly I \_\_\_ re - mem - ber pick - ing on \_\_\_ the boy, \_\_\_

A

seemed a harm - less \_\_\_ lit - tle fuck.

G/A

Oo, \_\_\_ but we un - leashed \_\_\_ a li - on. \_\_\_ Gnashed

A

his teeth and bit the re - cess lad - y's breast, \_\_\_ how \_\_\_ could I for -

G/A A

get? And he hit \_\_\_ me with a sur - prise \_\_\_ left. \_\_\_ My jaw \_\_\_ left hurt - in',

G/A

oo, \_\_\_\_\_ dropped wide o - pen just like \_\_\_\_\_ the day, \_\_\_\_\_

A Bass 1: w/ Bass Fig. 2 G5/A

oh, \_\_\_\_\_ like the \_\_\_\_\_ day I heard. \_\_\_\_\_ Dad - dy did - n't

Dadd4/A G5/A A

give af - fec - tion, no, \_\_\_\_\_ and the boy was some - thing that Mom - my would - n't

G5/A Dadd4/A G5/A A

wear. \_\_\_\_\_ King \_\_\_\_\_ Jer - e - my \_\_\_\_\_ the wick - ed, oh, \_\_\_\_\_ ruled his world. \_\_\_\_\_

# Chorus

Am Fmaj7 Dm9 Dm9/E Dm9/F A

Jer - e - my spoke in \_\_\_\_\_ class \_\_\_\_\_ to - day. \_\_\_\_\_  
(day.) \_\_\_\_\_

7 8 8 5 7 8 0 7 0 0 7 0 5 7 0

Am Am/G Dm9 Dm9/E Dm9/C A

Jer - e - my spoke in \_\_\_\_\_ class \_\_\_\_\_ to - day. \_\_\_\_\_  
(day.) \_\_\_\_\_

7 10 10 5 7 (7) 3 0 7 0 0 7 0 5 7 0

Am Fmaj7 Dm9 Dm9/E Dm9/F A

Jer - e - my spoke in class to - day.

7 8 8 5 7 8 0 7 0 0 7 0 5 7 0

Interlude  
N.C.

Oo, oo, oo, oo, oo, oo, oo, oo, oo, oo, oo, oo, oo, oo. Try to for - get

steady gliss. steady gliss.

7 0 5 (5) 0 5 7 0 7 0 5 7 5 6 0 5 7 0 7 0 5 (5) 0 5 7 0 7 0 5 7 5 6 0 5 7 0

this. (Try to for - get this.) Try to e - rase this (Try to e - rase

steady gliss.

7 0 5 (5) 0 5 7 0 7 0 5 7 5 6 0 5 7 0 7 0 5 (5) 0 5 7 0

Chorus  
Am Fmaj7 Dm9 Dm9/E Dm9/F Am Am/B

this.) from the black - board.

7 7 7 7 7 0 5 7 0 7 8 8 5 7 8 0 2

Am/C Am/D N.C. Am Am/G Dm9 Dm9/E Dm9/C A

Jer - e - my spoke in class to - day.

3 5 0 5 7 0 | 7 10 10 10 (10) | 5 7 (7) 3 | 0 7 0 | 0 7 0 5 7 0

Am Fmaj7 Dm9 Dm9/E Dm9/F Am

Jer - e - my spoke in class to - day.  
(day.)

7 8 8 8 (8) | 5 7 8 | 0 7 0 | 7 7 7 7 7 0 5 7 0

Am Am/G Dm9 Dm9/E Dm9/C A

Jer - e - my spoke in spoke in, Jer - e - my spoke in spoke in,

7 10 10 10 (10) | 5 7 (7) 3 | 0 0 7 7 7 7 7 7 | 5 5 5 5 5 5 5

\*F5 G5 A5

Jer - e - my spoke in class to - day.

1 1 X 1 1 1 1 1 | 3 3 X 3 3 3 3 3 | 5 5 5 5 5 | 5 5 5 5 5

\*Chords refer to bass.

Outro  
w/ Vocal ad lib.  
F5

G5

A5

The first system of musical notation consists of two staves. The top staff is in bass clef with a key signature of two sharps (F# and C#). It contains four measures of music. The first measure has a whole note with an 'x' over it. The second measure has a whole note with an 'x' over it. The third and fourth measures have eighth notes. The bottom staff is a single line with four measures of fret numbers. The first measure has fret numbers 1, 1, X, 1, 1, 1, 1, 1. The second measure has fret numbers 3, 3, X, 3, 3, 3, 3, 3. The third measure has fret numbers 5, 5, 7, 5, 7, 5. The fourth measure has fret numbers 5, 5, 7, 5, 5, 5.

F5

G5

A5

The second system of musical notation consists of two staves. The top staff is in bass clef with a key signature of two sharps (F# and C#). It contains four measures of music. The first measure has a whole note with a 'z' over it. The second measure has a whole note with a 'z' over it. The third and fourth measures have eighth notes. The bottom staff is a single line with four measures of fret numbers. The first measure has fret numbers 1, 1, 1, 1, 1, 1, 1, 1. The second measure has fret numbers 3, 3, 3, 3, 3, 3, 3, 3. The third measure has fret numbers 5, 5, 7, 5, 7, 5. The fourth measure has fret numbers 5, 5, 5, 5, 5, 5, 5, 5.

F5

G5

A5

The third system of musical notation consists of two staves. The top staff is in bass clef with a key signature of two sharps (F# and C#). It contains four measures of music. The first measure has a whole note with a 'z' over it. The second measure has a whole note with a 'z' over it. The third and fourth measures have eighth notes. The bottom staff is a single line with four measures of fret numbers. The first measure has fret numbers 1, 1, 1, 1, 1, 1, 1, 1. The second measure has fret numbers 3, 3, 3, 3, 3, 3, 3, 3. The third measure has fret numbers 5, 5, 7, 5, 7, 5. The fourth measure has fret numbers 5, 5, 7, 5, 5, 5, 5, 5.

F5

G5

A5

The fourth system of musical notation consists of two staves. The top staff is in bass clef with a key signature of two sharps (F# and C#). It contains four measures of music. The first measure has a whole note with a 'z' over it. The second measure has a whole note with a 'z' over it. The third and fourth measures have eighth notes. The bottom staff is a single line with four measures of fret numbers. The first measure has fret numbers 1, 1, 1, 1, 1, 1, 1, 1. The second measure has fret numbers 3, 3, 3, 3, 3, 3, 3, 3. The third measure has fret numbers 5, 5, 7, 5, 7, 5. The fourth measure has fret numbers 5, 5, 7, 5, 5, 5, 5, 5.

F5 G5 A5

F5 G5 A5

F5 G5 A5

Am7 D/A Bm/A Am G/A Am G/A Am

*mf*  
*let ring throughout*

Am7 D Bm/A Am G/A Am G/A A7sus4

*rit.* Harm. - - -



from The Black Eyed Peas - *Elephunk*

# Let's Get It Started

Words and Music by Will Adams, Allan Pineda, Jaime Gomez, Michael Frattantuno,  
George Pajon Jr. and Terence Yoshiaki

Intro  
Free time  
N.C.

Let's \_\_\_\_\_ get it start - ed in \_\_\_\_\_ here. \_\_\_\_\_

Moderately ♩ = 105

And the bass keeps run - nin', run - nin' and run - nin', run - nin' and

Bass Fig. 1

*mf*

run - nin', run - nin' and run - nin', run - nin' and run - nin', run - nin' and run - nin', run - nin' and run - nin', run - nin' and run - nin', run - nin' and.

End Bass Fig. 1

*sim.*

Verse

Bsus2 Dsus2 G F#

1. In this con - text there's no dis - re - spect, so when I bust \_\_\_\_\_ my rhymes, you break \_\_\_\_\_ your necks.

Bass Fig. 2

End Bass Fig. 2

\*Gang vocals

Copyright © 2004 BMG Sapphire Songs (BMI), I Am Composing LLC (BMI), Nawasha Networks Publishing (BMI), BMG Platinum Songs (BMI), apl de ap publishing LLC (BMI), Tuono Music (BMI), El Cubano Music (BMI) and Hisako Songs (BMI)  
Worldwide Rights for BMG Sapphire Songs, I Am Composing LLC, Nawasha Networks Publishing, BMG Platinum Songs  
and apl de ap Publishing LLC Administered by BMG Rights Management (US) LLC  
All Rights for El Cubano Music Controlled and Administered by EMI Blackwood Music Inc.  
International Copyright Secured All Rights Reserved

Bsus2                      Dsus2                      G                      F#

We've got five min-utes for us to dis - con - nect from all in - tel - lect and let the rhy - thm af - fect.

2 4 4 6 7 7 5 5 | 3 5 5 5 2 2 4 2

Bsus2                      Dsus2                      G                      F#

To lose the in - hi - bi - tion, fol - low your in - tu - i - tion. Free your in - ner soul and break a - way from tra - di - tion.

2 2 2 4 5 5 5 5 | 3 5 5 5 2 4 4 4

Bsus2                      Dsus2                      G                      F#

'Cause when we be out, girl, it's pull - in' with - out. You would-n't be - lieve how we wow, wow.

(Be out, with - out. Ow. \_\_\_\_\_)

2 2 2 4 5 5 5 5 | 3 3 5 3 2 4 4 4

Bsus2                      Dsus2                      N.C.

Burn it till it's burned out, turn it till it's turned out. Act - in' up from north, west, east, south.

\_\_\_\_\_ Burned out, turned out. South.) \_\_\_\_\_

2 2 2 4 5 5 5 5 |

# Pre-Chorus

Chord progression: Bsus2, Dsus2, G, F#

Vocal line 1: Ev - 'ry - bod - y, (Yeah, ev - 'ry - bod - y, just get \_\_\_ in - to it, yeah, get \_\_\_ stu - pid.

Vocal line 2: \_\_\_ (Ev - 'ry - bod - y, ev - 'ry - bod - y, just get \_\_\_ in - to it, get \_\_\_ stu - pid.

Bass line: 2, 5, 3, 2

Chord progression: Bsus2, Dsus2, G, F#

Vocal line 1: Come on, Get it start - ed, come on, get it start - ed, yeah!) get it start - ed. Let's get it

Vocal line 2: Get it start - ed, get it start - ed, get it start - ed.)

Bass line: 2, 5, 3, 3, 2, 2, 4, 4, 4

# Chorus

Bass: w/ Bass Fig. 1 (2 times)

Chord progression: Bsus2, Dsus2, G, F#, Bsus2, Dsus2, G, F#

Vocal line 1: start - ed, \_\_\_ ha! Let's get it start - ed in here. \_\_\_ Let's get it start - ed, \_\_\_ ha! Let's get it

Vocal line 2: start - ed in here. \_\_\_ Let's get it start - ed, \_\_\_ ha! Let's get it start - ed in here. \_\_\_ Let's get it

Vocal line 3: (Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.)

Bass line: Voc. Fig. 1, End Voc. Fig. 1

Bsus2 Dsus2 G F#

start - ed, \_\_\_\_\_ ha! Let's get it start - ed in here. \_\_\_\_\_ Yeah.

Verse

Bsus2 Dsus2 G F#

2. Lose \_\_\_\_\_ con - trol of bod - y and soul, don't move \_\_\_\_\_ too fast, peo - ple, just take \_\_\_\_\_ it slow.

Bass

2 5 3 3 2

Bsus2 Dsus2 G F#

Don't get a - head, just jump \_\_\_\_\_ in - to it. Y'all hear \_\_\_\_\_ a - bout it, the Peas - 'll do it.

2 2 5 3 3 2 2 4 2

Bass: w/ Bass Fig. 2 (3 times)

Bsus2 Dsus2 G F#

Get \_\_\_\_\_ start - ed, get \_\_\_\_\_ stu - pid, don't wor - ry 'bout it, peo - ple, we'll walk \_\_\_\_\_ you through it.

Bsus2 Dsus2 G F#

Step by step, like a in - fant, new \_\_\_\_\_ kid. Inch by inch, with the new so - lu - tion.

Bsus2 Dsus2 G F#

Trans - mit hits with no de - lu - sion, the feel - ing's ir - re - sist - i - ble and that's how we move \_\_\_\_\_ it.

(The feel - ing's ir - re - sist - i - ble and that's how we move \_\_\_\_\_ it.) \_\_\_\_\_

# Pre-Chorus

Chords: Bsus2, Dsus2, G, F#

Vocals: (Yo! Ev - 'ry - bod - y, Yeah, ev - 'ry - bod - y, just get in - to it and get stu -

Bass: 2, 5, 3, 2

# Chorus

Chords: Bsus2, Dsus2, G, F#

Vocals: pid. Get it start - ed, get it start - ed, get it start - ed. Let's get it start - ed, ha! Let's get it

Bass Fig. 3: 2, 2, 5, 5, 3, 3, X, 2, 2, 4, 2

Chords: G, F#, Bsus2, Dsus2, G, F#

Vocals: start - ed in here. Let's get it start - ed, ha! Let's get it start - ed in here. Let's get it

End Bass Fig. 3: 3, 5, 5, 2, 4, 4, 2, 2, 4, 6, 7, 7, 5, 5, 3, 5, 5, 2, 4, 4

# Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Chords: Bsus2, Dsus2, G, F#, Bsus2, Dsus2

Vocals: start - ed, ha! Let's get it start - ed in here. Let's get it start - ed, ha! Let's get it

Bass: 2, 2, 2, 4, 5, 5, 5, 3, 5, 5, 2, 4, 4, 2, 2, 4, 6, 7, 7, 5, 5



# Bridge

Bsus2

ya. Let's get ill, that's the deal. \_\_\_ At the gate, we'll bring the bud, top drill. (Just)

Bass Fig. 4 End Bass Fig. 4

2 2 2 2 2 2

Bass: w/ Bass Fig. 4 (2 times)

lose your mind, this is the time, \_\_\_ y'all guessed this ill just to bang your spine. \_\_\_ (Just)

bob your head like me, Ap - ple \_\_\_ Dee, up in - side your club or in your Bent - ley.

Dsus2 G F#

Get mess - y, loud and sick, your mind past nor - mal on an - oth - er head - trip. So,

Bass

2 2 5 5 3 3 2 2

come then now, do not cor - rect \_\_\_ it, let's get ig - 'nant, let's get hec - tic.

Bsus2 Dsus2 G F#

2 2 5 5 3 3 2 2

# Pre-Chorus

Bsus2 Dsus2 G F#

(Yo!) Ev - 'ry - bod - y, (yeah,) ev - 'ry - bod - y, (yeah,) just get \_\_\_ in - to it, (yeah,) and get \_\_\_ stu -

2 5 3 2

Bsus2 Dsus2 G F#

pid. Get it start - ed, get it start - ed, get it start - ed. Let's get it

(Come on, come on. Get it start - ed.)

2 2 5 5 3 5 5 5 2 4 4 4

# Chorus

Bass: w/ Bass Fig. 1

Bsus2 Dsus2 G F#

start - ed, \_\_\_ ha! Let's get it start - ed in here. \_\_\_ Let's get it

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

Bsus2 Dsus2 G F#

start - ed, \_\_\_ ha! Let's get it start - ed in here. \_\_\_ Let's get it start - ed, \_\_\_ ha! Let's get it

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

G F# Bsus2 Dsus2 G F#

start - ed, in here. \_\_\_ Let's get it start - ed, \_\_\_ ha! Let's get it start - ed in here. \_\_\_ We cuck -



# Outro

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

Bsus2 G Dsus2 F# Bsus2 G

oo. (Uh - huh.) We cuck - oo, (in here.) — We cuck - oo. (Uh - huh.) We cuck -

Voc. Fig. 2 End Voc. Fig. 2

(Ha, ha, ha, ha, ha, ha, ha. Ha, ha, ha, ha, ha, ha, ha.)

Bass

2 2 2 2 5 5 5 5 | 5 5 5 4 4 4 4 | 2 2 2 2 5 5 5 5

Bkgd. Voc.: w/ Voc. Fig. 2

Dsus2 F# Bsus2 G Dsus2 F#

oo, (in here.) — We cuck - oo. (Uh - huh.) We cuck - oo, (in here.) — Come on — and sing.

Voc. Fig. 3 End Voc. Fig. 3

Run-nin', run-nin' and run-nin', run-nin' and run-nin', run-nin' and run-nin', run-nin' and.

Bass

5 5 5 5 7 4 4 4 | | |

*Repeat and fade*

Bkgd. Voc.: w/ Voc. Fig. 3 (till fade)

G5 A5 F#5 B5 N.C.

Ya, ya, ya, ya, ya, ya, ya, ya, ya, ya, ya, ya, ya, ya.

Bass

3 3 3 3 3 3 3 3 | 3 5 5 5 5 2 2 2 2 | 2

from Green Day - *Dookie*

# Longview

Words by Billie Joe  
Music by Green Day

Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$

## Intro

Moderately fast  $\text{♩} = 142$  ( $\text{♩} = \text{♩} \text{♩}$ )

(Drums) **3**

N.C.

*f*  
w/ pick  
P.M. -----

A  
B

19\18 18\17 17\16 15\14 13\12 10\0

N.C.(E) (D) (E) (D)

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

## Verse

N.C.(E) (D) (E)

1. I sit a - round — and watch the tube, — but noth - ing's on. —  
2. See additional lyrics

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

(D) (E) (D)

I change the chan - nels for an hour —

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

(E) (D) (E)

— or — two. — Twid - dle my

7 9 7 6 | 8/9 7 6 7 0 | 7 9 7 6 7

(D) (E) (D)

thumbs just for a bit. — I'm sick of all — the same old shit, —

5 7 6 5 4 | 7 9 7 6 | 8/9 7 6 7 0

(E) (D) (E)

— in — a house — with un - locked doors, — and I'm fuck - in' la -

7 9 7 6 7 | 5 7 6 5 4 | 7 9 7 6 7

**Chorus**  
Slightly faster ♩ = 150

D B A E

*poco accel.* - zy. Bite my lip — and close — my —

*poco accel.* 3 3 3 3

5 5 5 5 5 5 5 5 5 5 5 5 || 7 0 7 0 7 0 7 0 | 5 0 5 0 7 7 7 0

B A E B

eyes. Take me a - way \_\_\_\_ to par - a - dise. \_\_\_\_ I'm so damn bored, \_

7 0 7 0 7 0 7 0 | 5 0 5 0 7 7 7 0 | 7 0 7 0 7 0 7 0

A E B 1. A

\_\_\_\_ I'm go - in' \_\_\_\_ blind and I smell like \_\_\_\_ shit. \_\_\_\_

5 0 5 0 7 7 7 0 | 7 0 7 0 7 7 0 5 | 5 5 5 5 5 5 5 0

**Interlude**  
**Tempo I**

E5 N.C.(D) (E)

let ring -----| let ring -----| let ring -----| let ring -----| let ring -----|

7 9 7 7 9 9 9 | 7 7 6 4 4 7 0 | 7 9 7 7 9 9 9

(D) A Bridge E

I got \_\_\_\_ no

let ring -----|

7 7 6 4 4 7 0 | 5 5 5 5 5 5 5 7 | 7 7 9 9 7 7 6 0

D E D

mo - ti - va - tion. Where is — my mo - ti - va - tion?

5 5 4 4 7 7 5 0 | 7 7 9 9 7 7 6 0 | 5 5 4 4 7 7 5 0

E D E

No time — for — mo - ti - va - tion, smok - ing — my

7 7 9 9 7 7 6 0 | 5 5 4 4 7 7 5 0 | 7 7 9 9 7 7 6 0

**Interlude**

D B A E

in - spi - ra - tion. — Huh!

5 5 4 4 7 7 5 0 || 7 0 7 0 7 0 7 0 | 5 0 5 0 7 7 7 0 ||

B A E B A

7 0 7 0 7 0 7 0 | 5 0 5 0 7 7 7 0 || 7 0 7 0 7 7 0 5 | 5 5 5 5 5 5 5 0

Tempo I

E N.C.(D) (E) (D)

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

7 9 7 7 9 9 7 7 6 4 4 7 0 7 9 7 7 9 9 7 0 7 6 4 4 7 0

Verse

N.C.(E) (D) (E)

3. I sit a - round and watch the phone, but no one's call -

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

7 9 7 7 9 9 7 0 7 6 4 4 7 0 7 9 7 7 9 9 7 0 7 6 4 4 7 0

(D) (E) (D)

- ing. Call me pa - thet - ic, call me what -

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

7 0 7 6 0 4 4 7 0 7 9 7 7 9 9 7 0 7 7 6 0 4 4 7 0

(E) (D) (E)

- you will. My moth - er

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

7 9 7 7 9 9 7 0 7 6 4 4 7 0 7 9 7 6 7

(D) (E) (D)

says to get a job, — but she don't like — the one she's got. —

5 7 6 5 4 | 7 9 7 6 | 8 9 7 6 7 0

(E) (D) (E)

— When mas - tur - ba - tion's lost its fun, — you're fuck - in' lone -

7 9 7 6 7 | 5 7 6 5 4 | 7 9 7 6 7

D A5

*poco accel.*

- ly.

*poco accel.*

5 5 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5 5

**Chorus**  
**Tempo II**

B A E B

Bite my lip — and close — my — eyes. { I'm Take me a - way —  
slip - pin' a - way —

7 0 7 0 7 0 7 0 | 5 0 5 0 7 7 7 0 | 7 0 7 0 7 0 7 0

A E B A E

to par - a - dise. I'm so damn bored, I'm go - ing  
to par - a - dise. Some say quit, or I'll go

5 0 5 0 7 7 7 0 | 7 0 7 0 7 0 7 0 | 5 0 5 0 7 7 7 0

1. B A E 2. B

blind and lone - li - ness has to suf - fice. blind, but it's just a myth.

7 0 7 0 7 0 7 0 | 5 0 5 0 7 7 7 0 | 7 0 7 0 7 7 0 5

Outro  
Tempo I

A E N.C.(D)

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

5 5 5 5 5 5 5 0 | 7 9 7 7 9 9 | 7 7 6 4 4 7 0

E D E E5/D

Repeat and fade

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

7 9 7 7 9 9 | 7 7 6 4 4 7 0 | 7 9 7 7 9 9 | 7 7 6 4 4 7 0

# Additional Lyrics

2. Peel me off this Velcro seat and get me movin'.  
I sure as hell can't do it by myself.  
I'm feelin' like a dog in heat, barred indoors from the summer street.  
I locked the door to my own cell and I lost the key.



from Creed - *My Own Prison*

# My Own Prison

Words and Music by Mark Tremonti and Scott Stapp

Drop D tuning:  
(low to high) D-A-D-G

Intro

Slow ♩ = 70

D5 B♭ F5  
(Guitar)

Verse

D5 B♭

1. A court is in ses - sion, a

ver - dict is in. No ap - peal on the dock - et to - day, just my own sin.

Bass: w/ Bass Fig. 1 (6 times)

The walls cold and pale, the cage made of steel. Screams fill the room. A -

lone, I drop and kneel. Si - lence now the sound, my breath the on - ly mo - tion a - round.

De - mons clut - ter - ing a - round, my face show - ing no e - mo - tion. Shack - led by my sen - tence, ex -

© 1997 Tremonti/Stapp Music and Dwight Frye Music, Inc.  
All Rights Administered by Dwight Frye Music, Inc.  
All Rights Reserved Used by Permission

F5 D5 B♭ F5

pect - ing no re - turn. — Here there is no pen - ance, my skin be - gins to burn. —

(And I — said,

**Chorus**

F5 E5

So I held my head up high, hid - ing hate that burns in - side, —

**Voc. Fig. 1**

oh. —

**Bass**

3 3 3 3 3 3 3 5 5 3 | 2 2 2 2 2 2 3 3 5 5

E♭5 D5

— which on - ly fuels their self - ish pride. —

**End Voc. Fig. 1**

And I — said,

5 6 X 6 6 8 6 8 8 8 | 5 0 3 (3) 5 3 5 5 7 7

F5 E5

We're held cap - tive out from the sun, a sun that shines on on - ly some, —

**Voc. Fig. 2**

oh.) —

3 3 3 3 3 3 3 5 3 0 | 2 2 2 2 2 2 3 3 5 5

**E $\flat$ 5** **D5**

we the meek are all in one.

End Voc. Fig. 2

**Interlude**  
**D5** **B $\flat$**  **F5**

**Verse**  
**D5** **B $\flat$**  **F5**

2. I hear a thun - der in the dis - tance, see a vi - sion of a cross.

**D5** **B $\flat$**  **F5**

I feel the pain that was giv - en on that sad day of loss.

D5 Bb F5

A li - on roars in the dark - ness, on - ly he holds the key.

0 5 0 1 0 3 3 0 3 3 0 3 5 3 5 3 5

D5 Bb F5

a light to free me from my bur - den and grant me life e - ter - nal - ly.

0 5 0 1 0 3 3 0 3 3 3 (3) 0 3 5 3 5 3 5

Pre-Chorus D5 Bb F5

Should have been dead on a Sun - day morn - ing bang - ing my head.

let ring -----

0 5 0 0 0 1 1 1 0 3 3 3 3 3 5 3 5 3 5

D5 Bb F5 F5

No time for mourn - ing, ain't got no time. got no time. (And I said,

let ring -----

0 5 0 0 0 1 1 1 0 3 3 3 3 3 5 3 5 3 5 3 3 3 3 3 5 3 5

# Chorus

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

F5

E5

So I held my head up high, hid-ing hate that burns in-side,

E♭5

D5

which on-ly fuels their self-ish pride.

Bkgd. Voc.: w/ Voc. Fig. 2

F5

E5

We're held cap-tive out from the sun, a sun that shines on on-ly some-

E♭5

D5

we the meek are all in one.

Guitar Solo

F5 C5 D5 Bb5 F5 C5

Bridge

D5 Bb F5 C5

I cry out to God, seek - ing on - ly his de - ci -

D5 Bb5 F5 C5

- sion. Ga - bri - el stands and con - firms I've cre - at - ed my own pri - son.

1. D5 Bb5 2. D5 Bb5

(And I said,

# Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (2 1/2 times)

F5 E5

So I held my head up high, hid-ing hate that burns in-side,

Eb5 D5

which on-ly fu-els their self-ish pride.

F5 E5

We're held cap-tive out from the sun, a sun that shines on on-ly some,

Eb5 D5

we the meek are all in one.

F5 E5

So I held my head up high, hid-ing hate that burns in-side,

3 3 3 3 3 3 3 3 5 5 3 2 2 2 2 2 2 3 3 5 5

Eb5 D5

which on-ly fu-els their self-ish pride. I've cre-

(And I said,

5 6 6 6 6 6 8 6 8 6 8 6 6 5 5 5 0 3 3 5 3 5 5 7 7

F5 E5

at-ed, I've cre-at-ed, I've cre-at-ed, I've cre-at-ed, I've cre-

oh.) We're all cap-tive out from the sun, a sun that shines on on-ly some,

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



**E $\flat$ 5** **D5**

at - ed, I've cre - at - ed my \_\_\_\_ own pris - on. \_\_\_\_

\_\_\_\_ we the meek \_\_\_\_ are all \_\_\_\_ in one. \_\_\_\_

7 6 6 6 6 6 6 6 6 8 6 6 6 8 6 8 | 5 5 5 5 5 0 3 3 5 3 5 5 7 7

**Outro-Chorus**  
**F5** **E5**  
*rit.*

Should have been dead on a Sun - day morn - ing bang - ing my \_\_\_\_ head. \_\_\_\_

*rit.*

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

**E $\flat$ 5** **D5**

No time for mourn - ing, \_\_\_\_ ain't got no time.

6 6 6 6 6 6 6 6 6 8 6 8 6 8 6 8 | 5

from Queens of the Stone Age - *Songs for the Deaf*

# No One Knows

Words and Music by Mark Lanegan, Josh Homme and Nick Oliveri

Tune down 2 steps:  
(low to high) C-F-B $\flat$ -E $\flat$

Intro

Fast  $\text{♩} = 171$  ( $\text{♩} = \text{♩} \text{ } \text{♩}$ )

Em

Bass

Bass line for the Intro section. The staff is in E major (one sharp) and 4/4 time. It features a series of eighth and quarter notes with accents. The guitar part is shown as a single line with fret numbers: 7, 7, 7, 7, 12, 0, 7, 0, 7, 0, 7, 0, 12, 0, 7, 0, 7.

Bass line for the end of the Intro section. The staff is in E major (one sharp) and 4/4 time. It features a series of eighth and quarter notes. The guitar part is shown as a single line with fret numbers: 0, 7, 0, 12, 0, 7, 0, 7, 0, 7, 0, 12, 0, 7, 0, 7, 0, 5, 7, 5, 5.

Verse

Em

First line of the Verse. The vocal line is in E major (one sharp) and 4/4 time. The lyrics are: "1. We get some rules to fol - low,". The bass line is in E major (one sharp) and 4/4 time. The guitar part is shown as a single line with fret numbers: 0, 7, 0, 7, 0, 7, 0, 5, 7, 5, 0, 7, 0, 7, 0, 7, 0, 5, 7, 5.

Second line of the Verse. The vocal line is in E major (one sharp) and 4/4 time. The lyrics are: "that and this, these and those, \_". The bass line is in E major (one sharp) and 4/4 time. The guitar part is shown as a single line with fret numbers: 0, 7, 0, 7, 0, 7, 0, 5, 7, 5, 0, 7, 0, 7, 0, 7, 0, 5, 7, 5.

© 2002 EMI BLACKWOOD MUSIC INC., RIPPLESTICK MUSIC, HEAVENLY SONGS, WARNER-TAMERLANE PUBLISHING CORP., BOARD STIFF MUSIC and NATURAL LIGHT MUSIC  
All Rights for RIPPLESTICK MUSIC and HEAVENLY SONGS Controlled and Administered by EMI BLACKWOOD MUSIC INC.  
All Rights for BOARD STIFF MUSIC Controlled and Administered by WARNER-TAMERLANE PUBLISHING CORP.

no \_\_\_\_\_ one \_\_\_\_\_ knows. \_

End Bass Fig. 1

We get \_\_\_\_\_ these pills \_\_\_\_\_ to swallow, \_\_\_\_\_ low,

how \_\_\_\_\_ they \_\_\_\_\_ stick \_\_\_\_\_ in \_\_\_\_\_ your \_\_\_\_\_ throat, \_\_\_\_\_

End Bass Fig. 2

B7 D#

tastes like gold.

7 7 7 7 7 7 7 0 7 6 6 6 6 6 5 6 5

Em

Oh, what you do

0 7 0 7 0 7 0 10/12 0 7 0 7 0 7 9 7 9 7

B7 D#

to me, no one knows.

7 7 7 7 7 7 7 0 7 6 6 6 6 6 5 6 5

Em

And I

0 7 0 7 0 7 0 12 0 7 0 7 0 7 0 12

Chorus

N.C.(Em) B5

re - al - ize you're \_\_\_ mine. In -

7 9 10 9 | 12 10 14 12 | 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0

N.C.(Em) B5

deed a \_\_\_ fool am I. And I

7 9 10 9 | 12 10 14 12 | 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0

N.C.(Em) B5

re - al - ize you're \_\_\_ mine. In -

14 14 14 14 14 12 12 12 12 12 | 14 12 14 12 10 | 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0

N.C.(Em) B5

deed a \_\_\_ fool am I, I. \_\_\_

14 14 14 14 14 14 16 16 16 16 16 | 17 17 17 17 17 17 19 19 19 | 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0

Em

dead \_\_\_\_\_ life - boat \_\_\_\_\_ in \_\_\_\_\_ the \_\_\_\_\_ sound \_\_\_\_\_

Bass

0 7 0 7 | 0 7 0 5 7 5 | 0 7 0 7 0 | 5 7 5 9 7

Bkgd. Voc.: w/ Voc. Fig. 2  
B7 D#

and come \_\_\_\_\_ un - done. \_\_\_\_\_

7 7 7 7 | 7 0 7 9 7 9 | 6 6 6 6 0 | 12-14 12 12-14 12

Em

Pleas - ant - ly cav -

0 7 0 7 | 0 7 0 12 | 0 7 0 7 0 | 5 7 5 5

Bkgd. Voc.: w/ Voc. Fig. 2  
B7 D#

ing in, \_\_\_\_\_ I come \_\_\_\_\_ un - done. \_\_\_\_\_

7 7 7 7 | 7 7 7 0 7 | 6 6 6 6 | 6 5 6 5

Em

And I

Chorus

N.C.(Em) B5

re - al - ize you're mine. In -

N.C.(Em) B5

deed a fool am I. And I

N.C.(Em) B5

re - al - ize you're mine. In -



N.C.(Em) B5

deed a fool am I, I.

14 14 14 14 14 12 12 12 12 12 14 14 10 12 10 9 (9) 7 0 7 0 7 0 7 0 7 0 7 0 7 0

Interlude  
E5 B5 C5 D#5 B5 A5 B5

\*Sung 1st time only.

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 8 6 7 5 7

C5 D#5 B5 A5 B5 C5 D#5 B5 A5 B5 C5 D#5 B5 A5 B5

7 8 6 7 5 7 7 8 6 7 5 7 7 8 6 7 5 7

Breakdown  
N.C.(E5)

let ring -- -

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

Guitar Solo  
N.C.(E5)

1.

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

2.

Interlude  
E5

Verse  
N.C.(E5) Em7

3. Heav - en smiles a - bove me.

Em

What a gift there be - low,

Bkgd. Voc.: w/ Voc. Fig. 2  
B7 D#

but no one knows.

Em

The gift that you give

to me, \_\_\_\_\_ no \_\_\_\_\_ one \_\_\_\_\_ knows. \_\_\_\_\_

5 7 7 7 7 | 7 7 7 0 7 0 | 6 6 6 6 | 6 5 6 5

**Outro**  
Em

—

7 7 7 7 7

from R.E.M. - *Green*

# Orange Crush

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

Intro  
Moderately ♩ = 121

Bass

*f*  
w/ pick

E5

G Dsus2 E5 Bass Fig. 1

G Dsus2 End Bass Fig. 1

## Verse

Bass: w/ Bass Fig. 1 (3 times)

E5 G Dsus2

I've got \_\_\_\_ my spine, I've got \_\_\_\_ my or - ange crush. \_\_\_\_

(Fol - low me, \_\_\_\_ don't fol - low \_\_\_\_ me. \_\_\_\_

E5 G Dsus2

I've got \_\_\_\_ my spine, I've got \_\_\_\_ my or - ange crush. \_\_\_\_

Col - lar \_\_\_\_ me, \_\_\_\_ don't col - lar \_\_\_\_ me. \_\_\_\_

\*Lead vocal sings higher pitch 2nd and 3rd times.

© 1988 NIGHT GARDEN MUSIC

All Rights Administered in all Worlds, now known and hereafter devised, by WARNER-TAMERLANE PUBLISHING CORP.  
All Rights Reserved Used by Permission

E5 G Dsus2

I've had my fun and now it's time to serve

We are agents of the free.

E5 G Dsus2

your conscience o-ver seas. Com-in' in fast, o-ver me.

O-ver me, not o-ver me.)

Bass

(7) 0 0 0 0 0 0 2 3 3 3 3 2 3 5 5 5 5 2

Chorus E5 Badd4 F#m B

High on the roof, you thin the blood.

(Oh. (Oh.

2 2 2 1 2 2 2 4 2 4 2 2 4 0 0 2 2 4 2 4

\*Lead vocal on chorus sung 2nd and 3rd times only.

**E5** **Badd4** **F#m** **To Coda 2** **B** **To Coda 1**

an - oth - er climbs the waves — to - night, — com - in' in, — you're ho - ome. —

Oh, — Oh, — ho.) —

2 2 2 1 2 | 2 2 4 2 4 | 2 2 4 2 4 | 2 2 3 2

**Interlude** **E5** **G** **Dsus2**

**Bass Fill 1** **End Bass Fill 1**

0 0 0 | 0 0 0 2 3 3 3 3 2 3 5 5 5 5 5 7

**E5** **G** **Dsus2** **D.S. al Coda 1**

(7) 0 0 0 | 0 0 0 2 3 3 3 3 2 3 5 5 5 5 5 7

# ♩ Coda 1

Breakdown

N.C.(E5)

(G) (D)

(One, two, three, four.) Spoken: We would circle and we'd circle

let ring --

0 0 3 5 5 7

(E5) (G) 1., 2. (D)

and we'd circle to stop and consider and centered on the pavement, stacked up all the trucks jacked up, and our wheels in slush and orange crush in pocket and all this here county, hell, any county, it's just like heaven here and I was remembering and I was just in a different county and all then this whirlybird that I headed for, I had my goggles pulled off.

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

0 0 3 5 5 7

3. (D) N.C. D.S. at Coda 2

I knew it all, I knew every back road and every truck stop.

5 18 10

# ♢ Coda 2

B E5 Badd4

ome. High on the roof,

(Oh. (Oh.

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

F#m B E5

thin the blood. An - oth - er one climbs on the

Oh. ho. Oh. Oh.)

2 2 4 0 0 2 2 4 2 4 2 2 2 1 2

Badd4 F#m B N.C.

waves to - night, com - in' in, you're ho - ome.

Oh. ho.)

2 2 4 2 4 2 2 4 2 4 2 2 3 2



from Magic! - *Don't Kill the Magic*

# Rude

Words and Music by Nasri Atweh, Mark Pellizzer, Alex Tanas, Ben Spivak and Adam Messinger

Verse

Slow ♩ = 72

Chords: G<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, B<sup>b</sup>m, A<sup>b</sup>, G<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, B<sup>b</sup>m, A<sup>b</sup>

1. Sat - ur - day morn - ing, jumped out of bed and put on my best suit. Got in my car and raced like a

jet all the way to you. Knocked on your door — with heart in my hand to ask you a ques - tion, —

Bass Fig. 1

*mf* P.M. ————— 4

T 9 2 4 4 4 6 6 6 4 4 6 6 8 X 4 1

B

Chords: G<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, B<sup>b</sup>m, A<sup>b</sup>

— 'cause I know that you're an old fash - ioned man, yeah.

End Bass Fig. 1

P.M. ————— 4 P.M. ————— 4

2 4 4 4 6 X 6 6 6 4 4 6 6 8 6 8 6 0

Pre-Chorus

Chords: G<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>/F, B<sup>b</sup>m

Can I have your daugh - ter for the rest of my life? — Say yes, say — yes, 'cause I need to know. You say I'll

Bass Fig. 2

2 4 6 4 4 6 8 8 1 1 3

Copyright © 2014 Sony/ATV Music Publishing LLC, Peace Baby Music, Mark Pelli Music, Inc., BMG Gold Songs, Alex Tanas Music, Ben Spivak and Messy Music

All Rights on behalf of Sony/ATV Music Publishing LLC and Peace Baby Music Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219

All Rights on behalf of Mark Pelli Music, Inc. Administered by Songs Of Universal, Inc.

All Rights on behalf of BMG Gold Songs and Alex Tanas Music Administered by BMG Rights Management (US) LLC

All Rights on behalf of Ben Spivak Administered by Kobalt Music Group Ltd.

**All Rights on behalf of Messy Music Administered by Roberts, Leibowitz & Hafitz  
International Copyright Secured All Rights Reserved**

G $\flat$  A $\flat$  D $\flat$  A $\flat$ /C B $\flat$ m

nev - er get your bless - ing 'til the day — I die, — "Tough luck, my friend, but the an - swer is no."

End Bass Fig. 2

**Chorus**  
G $\flat$  A $\flat$  D $\flat$  B $\flat$ m A $\flat$

A, why you got - ta be so rude? — Don't you know I'm hu - man too? —

Bass Fig. 3

G $\flat$  A $\flat$  D $\flat$  B $\flat$ m A $\flat$

A, why you got - ta be so rude? — I'm gon - na mar - ry her an - y - way.

G $\flat$  A $\flat$  D $\flat$  B $\flat$ m

Mar - ry that girl. Mar - ry her an - y - way. Mar - ry that girl. Yeah, no mat - ter what you say.

Chords: G $\flat$ , A $\flat$ , D $\flat$ , B $\flat$ m

Lyrics: Mar - ry that girl. And we'll be a fam - i - ly. Why you got - ta be so

End Bass Fig. 3

2 2 4 0 4 4 6 4 4 6 8 6 X 3 3 4 3 6 4

Chords: N.C.(G $\flat$ ), (A $\flat$ ), (D $\flat$ ), (B $\flat$ m)

Lyrics: rude?

P.M.

2 4 4 4 4 6 6 6 4 4 4 6 6 6 8 X 1

Verse

Chords: G $\flat$ , A $\flat$ , D $\flat$ , B $\flat$ m, A $\flat$

Lyrics: 2. I hate to do this, you leave no choice; can't live with - out her.

P.M.

2 4 4 4 4 6 6 4 4 4 6 6 6 8 4

Chords: G $\flat$ , A $\flat$ , D $\flat$ , B $\flat$ m, A $\flat$

Lyrics: Love me or hate me, we will be both stand - ing at that al - tar,

P.M.

2 4 4 4 4 6 6 6 4 4 4 6 6 6 8 9

Bass: w/ Bass Fig. 1

Chords: G $\flat$ , A $\flat$ , D $\flat$ , B $\flat$ m, A $\flat$

Lyrics: or we will run a - way to an - oth - er gal - ax - y, you know.

Gb Ab Db Bbm Ab  
 You know she's in love with me, she will go an - y - where I go.  
 (Mm, where I go.)

### Pre-Chorus

Bass: w/ Bass Fig. 2

Can I have your daugh - ter for the rest of my life? — Say yes, say yes, 'cause I need to know. You say I'll

### Chorus

Bass: w/ Bass Fig. 3

G<sup>b</sup> A<sup>b</sup> D<sup>b</sup> B<sup>b</sup>m A<sup>b</sup>  
 A, why you got - ta be so rude? I'm gon - na mar - ry her an - y - way.

G $\flat$                       A $\flat$                       D $\flat$                       B $\flat$ m  
  
 Mar - ry that girl, we'll be a fam - i - ly. Why you got - ta be so

Bass: w/ Bass Fig. 1

# Guitar Solo

Bass: w/ Bass Fig. 1 (1st 3 meas.)

Bass: w/ Bass Fill 1

3

Db Bbm Ab

## Pre-Chorus

Bass tacet

Gb Ab Db/F Bbm

Can I have your daugh - ter for the rest of my life? — Say yes, say — yes, 'cause I need to know. You say I'll

Gb Ab Db Ab/C Bbm

nev - er get your bless - ing 'til the day — I die, — "Tough luck, my friend, but no still means no."

## Chorus

Bass: w/ Bass Fig. 3

Gb Ab Db Bbm Ab

A, why you got - ta be so rude? — Don't you know I'm hu - man too? —

Gb Ab Db Bbm Ab

A, why you got - ta be so rude? — I'm gon - na mar - ry her an - y - way.

Gb Ab Db Bbm

Mar - ry that girl, mar - ry her an - y - way. Mar - ry that girl, no mat - ter what you say.

Gb Ab Db Bbm

Bass: w/ Bass Fig. 3 (last 4 meas.)

Gb Ab

Mar - ry that girl. And we'll be a fam - i - ly. Why you got - ta be so rude? — Yeah, —

Db Bbm Gb Ab Db Bbm

ho. Why you got - ta be so rude? — Weh heh. Why you got - ta be so rude? —

## Bass Fill 1

Bass

P.M. ----- 1

4 4 6 6 6 8 8 8 8 8

from Tool - *Lateralus*

# Schism

Words and Music by Maynard James Keenan, Adam Jones, Daniel Carey and Justin Chancellor

Drop D tuning:  
(low to high) D-A-D-G

Intro  
Free time

Moderately  $\text{♩} = 107$

N.C.(Dm)

Bass Fig. 1

Play 8 times

End Bass Fig. 1

Bass

*mp*  
w/ pick

*mf*

3 2 5 7 3 2 5 7 0 0 10 12 10 9 0 0 10 12 0 9 0 0 10 12

Verse  
N.C.(Dm)

1. I know the piec - es fit, 'cause I watched them fall a - way.

Bass Fig. 2

End Bass Fig. 2

10 9 0 0 10 12 0 0 12 0 0 10 12 9 7 0 0 10 12 0 7 0 0 10 12

Bass: w/ Bass Fig. 2 (3 times)

Mil - dewed and smol - der - ing, fun - da - men - tal dif - fer - ing. Pure in - ten - tion jux - ta - posed - will

set two lov - ers souls in mo - tion. Dis - in - te - grat - ing as it goes, test - ing our com - mu - ni - ca - tion.

2. The

Copyright © 2013 Toolshed Music  
All Rights Administered by BMG Rights Management (US) LLC  
All Rights Reserved Used by Permission

# Verse

Bass: w/ Bass Fig. 1 (2 times)

N.C.(Dm)

light that fueled our fire then has burned a hole between us, so we

can not see to reach an end, crippling our communication.

Bass

10 0 9 0 0 10 12 10 0 9 0 12 0 0 10 12 10 0 9 0 12 0 0 10 12

## Interlude

Am

3. I know the pieces fit, 'cause I watched them tumble down.

was a time that the pieces fit, but I watched them fall away.

10 0 9 0 0 10 12 10 0 9 0 12 0 0 10 12 10 0 9 0 12 0 0 10 12

\*Sung 1st time only.

## Verse

Bass: w/ Bass Fig. 2 (3 times)

Dm

No fault, none to blame. It does n't mean I don't deserve to

Mil dewed and smoldering, strangled by our covet ing, I've

10 0 9 0 0 10 12 10 0 9 0 12 0 0 10 12 10 0 9 0 12 0 0 10 12

point the fin - ger, blame the oth - er. Watch the tem - ple top - ple o - ver. To  
done the math e - nough to know the dan - gers of our sec - ond gues - sing.

bring the piec - es back to - geth - er, re - dis - cov - er com - mu - ni - ca - tion. \_\_\_\_  
Doomed to crum - ble, un - less we grow, and strength - en our com - mu - ni - ca - tion. \_\_\_\_

Bass

10 0 9 0 0 10 12 10 0 9 0 12 0 0 10 12 9 0 7 0 0 10 12 9 0 7 0 10 0 0 10 12

Interlude  
Am

10 0 9 0 0 0 10 12 10 0 9 0 12 0 0 10 12 10 0 9 0 12 10 0 9 12 0 0 10 12

To Coda

10 0 9 0 0 0 10 12 10 0 9 0 12 0 0 10 12 10 0 9 0 12 10 0 9 12 0 3



**Bridge**

D5 F5 G5 F5 G5 D5 F5 G5 F5 G5

The po - e - try that comes from the squar - ing off be - tween

*f*

0 X X 3 X X 5 3 X X 3 5 5 0 3 5 3 0 X X 3 X X 5 3 X X 3 5 5 0 3 5 3

D5 F5 G5 F5 G5 D5 F5 G5 F5 G5

and the cir - cl - ing is worth it. Find - ing beau - ty in the dis - so - nance.

0 X X 3 X X 5 3 X X 3 5 5 0 3 5 3 0 X X 3 X X 5 3 X X 3 5 5 0 10 12 10

*D.S. al Coda*

N.C.(Dm)

4. There

0 9 0 0 10 12 0 9 0 12 0 10 12

**Coda**

10 0 9 0 0 10 12 10 0 9 0 12 0 0 0

let ring -- 1 let ring 1 let ring -- 1 let ring 1 let ring -- 1 let ring 1

7 5 7 0 3 5 0 0 7 7 5 7 0 3 5 0 0 7 7 5 7 0 3 5 0 0 7

Interlude  
Am

let ring -

1/2

7 5 7 0 3 5 2 0

mf

0

*δva* -----

\*w/ Digitech Whammy Pedal

\*\*< < < < < < < < < <

+6 +6 +6 +6 +6 +6 +6 +6 +6 +6

14 (14) 12 (12) 14 (14) 14 (14) 12 (12) 14 (14) 10 (10) 12 (12) 10 (10) 12 (12)

\*Set for one octave above.  
\*\*Vol. swell, next 8 meas.

*δva* -----

< < < < < < < < < <

+6 +6 +6 +6 +6 +6 +6 +6 +6 +6

14 (14) 12 (12) 14 (14) 14 (14) 12 (12) 14 (14) 10 (10) 12 (12) 10 (10) 12 (12)

*δva* -----

< < < < < < < < < <

+6 +6 +6 +6 +6 +6 +6 +6 +6 +6

14 (14) 12 (12) 14 (14) 15 (15) 12 (12) 14 (14) 10 (10) 12 (12) 10 (10) 12 (12)

*Sva* -----

14(+6)(14) 12(+6)(12) 14(+6)(14) 15(+6)(15) 12(+6)(12) 14(+6)(14) 10(+6)(10) 12(+6)(12) 10(+6)(10)

*mp* *let ring* -----

Cold, cold, cold, cold si - lence has

*let ring* ----- *let ring* -----

9 0 0 0 0 0 0 0 7/8 9 10 10 12 10 0 3 5 3 5 5

*Gsus4* *D5* *Am7*

a ten - den - cy to \_\_\_\_\_ at - ro - phy

*let ring* ----- *let ring* ----- *let ring* -----

5/3 5/3 5 5 0 7 0 0 9 7 0 0 0 0 0 0 7/8 9 10 10 12 10 0

*Fmaj13* *Gsus4* *D5* *Am7*

an - y \_\_\_\_\_ sense of \_\_\_\_\_ com - pas - sion. \_\_\_\_\_

*let ring* ----- *let ring* -----

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

3  
*mf* let ring ----- 4

0 10 12 10 0 9 0 7 0 0 9/7 0 0 0 0 0 0 0 0 0 0

$\text{♩} = \text{♪}$

F5 C5 G5 A5

Be - tween

cresc.

f

let ring -| let ring -| let ring -|

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 8 10 3 5 10 12 | 0 0 15 17 14 0 0 17 0 0

sup - pos - ed \_\_\_\_\_ lov - ers. \_\_\_\_\_ Be - tween

let ring -- ♯ let ring -- ♯ let ring -- ♯

14 0 0 17 0 0 14 0 14 0 8 10 3 5 10 12 0 0 15 17 14 0 0 17 0 0

[illegible]

Bb5 F5 C5 D5 C5 D5 C5

1 1 X X 3 3 X X 3 3 4 5

3.

Outro  
♪ = ♩

F5 D5 E5 D5 F5 D5 E5 D5 G5 D5 F5 D5 E5 D5 F5 D5 E5 D5 G5 D5

I know \_ the piec - es \_ fit. I know \_ the piec - es \_ fit.

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

0 0 0 5 0 0 3 0 2 0 0 3 0 2 0 5 0 3 0 2 0 0 3 0 2 0 5 0

F5 D5 E5 D5 F5 D5 E5 D5 G5 D5 F5 D5 E5 D5 F5 D5 E5 D5 G5 D5

I know \_ the piec - es \_ fit. I know \_ the piec - es \_ fit.

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

3 0 2 0 0 3 0 2 0 5 0 3 0 2 0 0 3 0 2 0 5 0 0 10 12

Play 4 times

\*Play 8 times

F5 E5 F5 E5 G5 N.C.(D5)

I know \_ the piec - es \_ fit.

10 X X 9 X X 0 10 12 10 X X 9 X 9 12 X X 0 10 12

\*Last time, Fine.

from The White Stripes - Elephant

# Seven Nation Army

Words and Music by Jack White

**Intro**

Moderately ♩ = 124

1., 2., 3. 4.

N.C.(E5) (C5) (B5) (C5) (B5)

\*Bass Bass Fig. 1 End Bass Fig. 1

*mf*

1. I'm gon - na  
2. Don't wan - na  
3. I'm gon' to

\*Gtr. w/ octave effect arr. for bass gtr.

**Verse**

Bass: w/ Bass Fig. 1 (8 times)

N.C.(E5) (C5) (B5) (E5) (C5) (B5)

fight 'em off. A sev - en na - tion ar - my could - n't hold me back. They're gon - na  
hear a - bout it. Ev - 'ry sin - gle one's got a sto - ry to tell. Ev - 'ry - one  
Wich - i - ta, far from this o - pe - ra for - ev - er - more. I'm gon - na

(E5) (C5) (B5) (E5) (C5) (B5)

rip it off, tak - ing their time right be - hind my back. And I'm  
knows a - bout it, from the Queen of Eng - land to the hounds of hell. And if I  
work the straw, make the sweat drip out of ev - 'ry pore. And I'm


(E5) (C5) (B5) (E5) (C5) (B5)

talk - in' to my - self at night be - cause I can't for - get, And  
catch it com - in back my way, I'm gon - na serve it to you. And  
bleed - ing, and I'm bleed - ing, and I'm bleed - ing right be - fore the Lord. All the

(E5) (C5) (B5) (E5) (C5) (B5)

back and forth through my mind be - hind a cig - a - rette. And the  
that ain't what you want to hear, but that's what I'll do. And the  
words are gon - na bleed from me and I will think no more. And the

Copyright © 2002 Peppermint Stripe Music (BMI)  
All Rights Reserved Used by Permission

**To Coda I** 

**Interlude**

G5 A E G E D C B

mes - sage com - in' from my eyes says leave it a - lone. \_\_\_\_\_  
feel - ing com - in' from my bones says find a home. \_\_\_\_\_  
stains com - in' from my blood tell me, "Go back home." \_\_\_\_\_

**Bass** **Bass Fig. 2** **End Bass Fig. 2** **Bass Fig. 3**

3 3 3 3 3 3 5 5 5 5 5 5 5 0 7 7 9 10 7 10 8 7

End Bass Fig. 3

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

*To Coda 2*  *D.C. al Coda 1*



E G E D C D C B G5 A

7 7 10 7 10 8 10 8 7 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 0

**Coda 1**

Guitar Solo

Bass: w/ Bass Fig. 3 (4 times)

E G E D

15

Bass: w/ Bass Fig. 2

G5 A

*D.C. al Coda 2*

**Coda 2**

The musical score for Coda 2 consists of two staves. The top staff is a bass line in G major (one sharp) with a 4/4 time signature. It contains the following notes: C (quarter), D (quarter), C (quarter), B (quarter), N.C. (quarter), and E (half). The bottom staff is a guitar line with fret numbers: 8, 10, 8, 7, 0, and 7. The notes are grouped into pairs: (8, 10), (8, 7), and (0, 7).

from Bruno Mars - *Unorthodox Jukebox*

# Treasure

Words and Music by Bruno Mars, Ari Levine, Philip Lawrence, Fredrick Brown and Thibaut Berland

Intro

Verse

Moderately ♩ = 116

Abadd9/Bb

Abmaj7

Gm7

Fm7

1. Gim - me your, gim - me your, gim - me your at - ten - tion, ba -  
2. Pret - ty girl, pret - ty girl, pret - ty girl, you should be smil -

Bass Fig. 1

T P T T T

1 1 1 1 1 4 6 4 3 1

- by. I got - ta tell you a lit - tle some - thin' a - bout your - self. You're  
- ing. a girl like you should nev - er look so blue. You're ev -

End Bass Fig. 1

P P T T T P T T T P P

3 3 5 3 1 3 5 5 1 3 3 1

Bass: w/ Bass Fig. 1 (2 times)

Abmaj7

Gm7

Fm7

won - der - ful, flaw - less, ooh, you a sex - y la - dy, but you  
- 'ry thing I see in - to my dreams; I

Gm7 Cm Bb Abmaj7 Gm7 Fm7

walk a - round here like you wan - na be some - one else. }  
would - n't say that to you if it was - n't true. }

Oh, whoa. I

know that you don't know it, but you're fine, so fine. (Fine, so fine.) Oh,

Gm7 Cm Bb

© 2012 BMG GOLD SONGS, MARS FORCE MUSIC, UNIVERSAL MUSIC CORP., TOY PLANE MUSIC, NORTHSIDE INDEPENDENT MUSIC PUBLISHING LLC, THOU ART THE HUNGER, WB MUSIC CORP., ROC NATION MUSIC, MUSIC FAMAMANEM and THIBAUT BERLAND PUBLISHING DESIGNEE

All Rights for BMG GOLD SONGS and MARS FORCE MUSIC Administered by BMG RIGHTS MANAGEMENT (US) LLC  
All Rights for TOY PLANE MUSIC Controlled and Administered by UNIVERSAL MUSIC CORP.

All Rights for THOU ART THE HUNGER Administered by NORTHSIDE INDEPENDENT MUSIC PUBLISHING LLC  
All Rights for ROC NATION MUSIC and MUSIC FAMAMANEM Administered by WB MUSIC CORP.



**All Rights Reserved Used by Permission**

**Verse**

Chords:  $A\flat$ maj7, Gm7, Fm7,  $A\flat/B\flat$

whoa, \_\_\_\_\_ oh girl, I'm gon - na show you when you're mine, oh mine. \_ (Mine, oh mine.) \_

Bass

T P T T T P P T

6 4 4 3 1 3 3 1 1 6 6 6 1 13 13 13 13 13

**Chorus**

Bass: w/ Bass Fig. 1 (2 times)

Chords:  $A\flat$ maj7, Gm7, Fm7, Gm7, Cm,  $B\flat$

Treas - ure, that is what you are. \_ Hon - ey, you're my gold - en star. \_

Chords:  $A\flat$ maj7, Gm7, Fm7, Gm7, Cm,  $B\flat$

\_\_\_\_\_ You think you can make \_\_\_\_\_ my wish come true \_\_\_\_\_ if you let me treas - ure \_\_\_\_\_ you, \_

Chords:  $A\flat$ maj7, Gm7, Fm7,  $A\flat$ maj7/ $B\flat$

\_\_\_\_\_ if you let me treas - ure, oh, oh, oh. \_\_\_\_\_

Bass Fig. 2 End Bass Fig. 2

Bass

T P T T T P P T

6 4 4 3 1 3 3 1 1 6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8

**Bridge**

Bass tacet

Chords:  $A\flat$ maj7, Gm7, Fm7, Gm7, Cm,  $B\flat$

Voc. Fig. 1 End Voc. Fig. 1

You are \_ my treas - ure, you are \_ my treas - ure, \_ you are \_ my treas - ure, yeah, you, you, you, you are.

Voc. Fig. 1A End Voc. Fig. 1A

(You are my treas - ure, you are my treas - ure, you are my treas - ure, yeah, you, you, you, you are.

Voc. Fig. 1B End Voc. Fig. 1B

(You are my treas - ure, you are my treas - ure, you are my treas - ure, yeah, you, you, you, you are.

Abmaj7      Gm7 Fm7      Abmaj7/Bb



You are \_ my treas - ure, you are \_ my treas - ure, \_ you are \_ my treas - ure, yeah, you, you, you, you are.

You are my treas - ure, you are my treas - ure, you are my treas - ure, yeah, you, you, you, you are.)

You are my treas - ure, you are my treas - ure, you are my treas - ure yeah, you, you, you, you are.)

Bass

1 6 6 6 6 8 13 13 13 13 13 13 13 (13)

# **Chorus**

Voc.: w/ Voc. Fig. 1 (2 1/2 times)  
 Bkgd. Voc.: w/ Voc. Figs. 1A & 1B (2 1/2 times)  
 Bass: w/ Bass Fig. 1 (2 times)

Abmaj7      Gm7 Fm7      Gm7      Cm      Bb



Treas - ure, that is what you are. \_ Hon - cy, you're my gold - en \_ star. \_

\_\_\_\_\_ You think you can make \_ my wish come true \_

\_\_\_\_\_ if you let me treas - ure \_ you, \_ if you

Bass: w/ Bass Fig. 2

Gm7      Cm      Bb      Abmaj7      Gm7 Fm7

*Begin fade*

*Fade out*

## **Outro**

Bass: w/ Bass Fig. 1 (till fade)

Abmaj7/Bb



let me treas - ure, oh, oh, oh. \_

8

from Mark Ronson - *Uptown Special*

# Uptown Funk

Words and Music by Mark Ronson, Bruno Mars, Philip Lawrence, Jeff Bhasker, Devon Gallaspy, Nicholas Williams, Lonnie Simmons, Ronnie Wilson, Charles Wilson, Rudolph Taylor and Robert Wilson

Intro  
Moderately ♩ = 115  
N.C.  
Voc Fig. 1

End Voc Fig. 1

Aw, \_\_\_\_\_ ow!

doh. Doh, do, do, doh, do, do, doh, doh. Doh, do, do, do, doh.)

Bass (5-str. Bass)

T  
A  
B

3 15 15

Verse  
1st time, Bass tacet  
2nd time, w/ Bass Fill 1  
N.C.

1. This hit, that ice cold, Mi-chelle Pfeif - fer, that white gold. This one for them hood girls, - them  
2. Stop, wait a min-ute. Fill my cup, put some li- quor in it. Take a sip, sign a check.

good girls, straight mas - ter - piec - es. Styl - in', while in, liv - in' it up in the ci - ty. Got  
Jul - i - o, get the stretch. Ride to Har - lem, Hol - ly - wood, Jack - son, Mis - sis - sip - pi. If we

Bass Fill 1

3

Copyright © 2014 by Songs Of Zelig, Imagem CV, BMG Gold Songs, Mars Force Music, ZZR Music LLC, Sony/ATV Songs LLC, Way Above Music, Sony/ATV Ballad, TIG7 Publishing, Trinlanta Publishing and Minder Music  
All Rights for Songs Of Zelig and Imagem CV Administered by Songs Of Imagem Music  
All Rights for BMG Gold Songs and Mars Force Music Administered by BMG Rights Management (US) LLC  
All Rights for ZZR Music LLC Administered by Universal Music Corp.  
All Rights for Sony/ATV Songs LLC, Way Above Music and Sony/ATV Ballad Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219  
All Rights Reserved Used by Permission

Chucks on — with Saint Lau - rent. — Got - ta kiss my - self, — I'm so pret - ty. } I'm too  
 show up, — we gon' show out. — Smooth - er than a fresh jar of Skip - py. }

Bass

**Pre-Chorus**

Dm7 G7

hot, (Hot damn! uh, call the po - lice — and the fire - man. — I'm too

**Voc Fig. 2**

(Doh, doh, do, do, doh, do, do, doh,

2nd time, Bass w/ Bass Fill 2

Dm7 G7

hot, Hot damn! make a drag - on wan - na re - tire, — man. — I'm too

doh. Doh, do, do, doh, do, do, doh,

**Bass Fig. 1** **End Bass Fig. 1**

**Bass Fill 2**

2nd time, Bass w/ Bass Fill 3

Dm7 G7 Dm7

hot. Hot damn! Say my name, — you know who I am. — I'm too hot. Hot damn! Am I

doh. Doh, do, do, doh, do, do, doh, doh. Doh,

3 3 3 1 3 1 1 3 3

**Chorus**

G7 NC.

bad 'bout — that mon - ey? Break it down. Girls hit — you, hal - le - lu - jah. Girls hit — you, hal - le - lu - jah.

**End Voc. Fig. 2**

do, do, — do, doh, doh, doh. Oo, oo,

3 1 3 0 1 3

**Bass Fill 3**

p

5 7

3 3

Girls hit — you, hal - le - jah. 'Cause up - town funk gon' give it to ya. 'Cause

oo, oo.) ('Cause up - town funk gon' give it to ya.

3 4 5 6

up - town funk gon' give it to ya. Sat - ur - day night — and we in the spot. — Don't be - lieve — me? Just watch. Come on!

Sat - ur - day night — and we in the spot.) —

2 3 4 5 1 2 3 4 5 3 15 15

**Interlude**

Dm7 G7 Dm7 G7

(Ha!) Don't be - lieve — me? Just watch, uh!

**Voc Fig. 3** **End Voc Fig. 3**

(Doh, doh, do, do, doh, do, do, doh, doh. Doh, do, do, doh, do.)

3 3 1 3 1 1 3 3 1 3 5 5 5 5 5

Bkgd. Voc.: w/ Voc. Fig. 3

Dm7 G7 Dm7 G7

(Ha!)

Don't be - lieve \_ me? Just watch, uh!

T T T T T

3 3 1 3 1 1 3 3 5 X X X 3 5 1 3 3 5 5 5 5 5

Dm

Don't be - lieve \_ me? Just watch, uh. Don't be - lieve \_ me? Just watch. \_\_\_\_\_

12/17 17 17 17 17 17 5 5 5 5 5 5

To Coda

Don't be - lieve \_ me? Just watch. \_\_\_\_\_ Hey, hey, hey, ow! \_\_\_\_\_

12 17 17 17 17 17 X 8 15

### Bridge

Bass: w/ Bass Fig. 1 (4 times)

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

N.C.

Spoken: 'Fore we leave,

Bkgd. Voc.: w/ Voc. Fig. 2

6

let me tell y'all a lit - tle some - thin'. Up - town funk you up, \_\_\_\_\_

up - town funk you up, — Up - town funk you up, — up - town funk you up, — Uh, I said

Dm7 G7

up - town funk you up, — up - town funk you up, — ah.

Bass

3 3 5 3 X X 3 5 3 1 3 1 3 1 1

Dm7 G7

Up - town funk you up, — up - town funk you up, — Come on,

3 3 1 3 1 3 0 1

Bass: w/ Bass Fig. 1 (3 times)  
Bkgd. Voc.: w/ Voc. Fig. 1 (1 3/4 times)

Dm7 G7 Dm7

dance. Jump on it. If you sex - y, — then flaunt it. If you freak - y, — then own it. Don't

G7 Dm7 G7

brag a - bout — it, come show me. Come on, dance. Jump on it. If you sex - y, — then flaunt it. Well, it's

*D.S. al Coda  
(no repeat)*

Dm7

Sat - ur - day night — and we in the spot. — Don't be - lieve — me? Just watch. Come on!

Bass

3 1 3 0 3 5 7 5 3 5 4 3 0 5 5



# ♢ Coda

## Outro

w/ Lead Voc. ad lib.

Dm7 G7 Dm7  
 (Up - town funk you up, — up - town funk you up. — Up - town funk you up, —  
 (Doh, doh, do, do, doh, do, do, doh, doh.  
 T T T T  
 3 3 1 3 1 1 3 5 3 4 5 1 3  
 G7 Dm7 G7  
 up - town funk you up. — Up - town funk you up, — up - town funk you up. —  
 do, do, doh. Doh, doh, do, do, doh, do, do, doh,  
 1 3 1 3 4 5 3 5 3 1 3 1 3 1 1  
 Dm7  
 Up - town funk you up, — up - town funk you up. —  
 doh.  
 3 1 3 0 3 5 0 5 0 3 2 0 1 3 2 1

Dm7 G7 Dm7

Up - town funk you up, \_\_\_\_ up - town funk you up. \_\_\_\_ Up - town funk you up, \_\_\_\_

Doh, doh, do, do, doh, do, do, doh, doh. Doh,

P T T T T T

5 7 5 0 4 3 3 1 3 1 1 3

G7 Dm7 G7

up-town funk you up. \_\_\_\_ Up - town funk you up, \_\_\_\_ up-town funk you up. \_\_\_\_

do, do, doh. Doh, doh, do, do, doh, do, do, doh,

P T T T T T

12 12 12 12 12 10 12 10 12 0 3 4 5 3 1 3 1 1 1

Dm7

Up - town funk you up.) \_\_\_\_ Ah, \_\_\_\_ ow!

doh.)

12 12 12 12 12 12 12 12 3

from Kings of Leon - *Only by the Night*

# Use Somebody

Words and Music by Caleb Followill, Nathan Followill, Jared Followill and Matthew Followill

Intro  
Moderately fast  $\text{♩} = 135$

(Synth) Cadd2 Voc. Fig. 1 Cadd2/E F6 End Voc. Fig. 1

(Oh - whoa - oh - whoa.)

Bass Bass Fig. 1 *f*

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)

Cadd2 Cadd2/E F6

Am7 Cadd2 F6

Am7 C F6

1. I've been roam - in' a - round, \_

End Bass Fig. 1

steady gliss.

Copyright © 2008 BMG Bumblebee (BMI), Mcfearless Music (BMI), Coffee Tea Or Me Publishing (BMI), Music Of Windswept (ASCAP), Martha Street Music (ASCAP), Followill Music (ASCAP) and Songs Of Southside Independent Publishing

All Rights for BMG Bumblebee, Mcfearless Music, Coffee Tea Or Me Publishing, Music Of Windswept, Martha Street Music and Followill Music Administered by BMG Rights Management (US) LLC  
International Copyright Secured All Rights Reserved

Verse

Bass tacet  
C5

al - ways look - ing down at all I see. Pain - ted fac -

- es fill the plac - es I can't reach. You know that I could

use some - bod - y. You know that I could

use some - bod - y, some - one like you,

and all you know and how you speak. Count - less lov -

Bass

- ers un - der cov - er of the street. You know that I could

A5 C5 F5

use some - bod - y. \_\_\_\_\_ You know \_ that I could

5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 0 1 1 1 1

A5 C5 F5

use some - bod - y, \_\_\_\_\_ some - one \_ like you. \_\_\_\_\_

5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

# Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)

Bass: w/ Bass Fig. 1

C5 C/E F5 C5 C/E F5

\_\_\_\_\_

A5 C5 F5 A5 C5

(Ah. \_\_\_\_\_ Ah.) \_\_\_\_\_

F5

\_\_\_\_\_ 2. Off in the night, \_\_\_\_\_

Bass

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 3

Verse

C5

C/E

F5

while you live it up, I'm off to sleep, wag - ing wars

C5

C/E

F5

to shape the po - et and the beat. I hope it's gon - na

A5

C5

F5

make you no - tice. I hope it's gon - na

A5

C5

F5

make you no - tice some - one like me,

Bkgd. Voc.: w/ Voc. Fig. 1(4 times)  
Bass: w/ Bass Fig. 1

A5 C5 F5 A5 C5  
 — some - bod - y. —

Chorus-Guitar Solo

C5 C/E F5

The musical notation for the Chorus-Guitar Solo consists of two staves. The top staff is a bass line starting on a C5 chord, moving to a C/E chord, and then to an F5 chord. The bottom staff is a guitar line featuring triplets of eighth notes in the first measure, followed by single eighth notes in the subsequent measures.

Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)

A5 C5 F5

some - one \_ like you, \_

A5 C5 F5

\_ some - bod - y. \_

Some - one \_ like you, \_

A5 C5 F5 N.C.

\_ some - bod - y. \_

I've been roam - in' a - round, \_

*steady gliss.*

#### Outro

Bass tacet  
C5

C/E F5

\_ al - ways look - ing down \_ at all \_ I \_ see. \_



Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

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

The musical notation for the bass line of 'The End of the Road' is shown in two systems. The first system features a bass clef, a treble clef, and a key signature of one flat (B-flat). The melody is written on the treble clef staff, starting with a whole note G2, followed by a half note F2, and then a half note E2. The bass line is written on the bass clef staff, starting with a whole note G2, followed by a half note F2, and then a half note E2. The second system continues the melody on the treble clef staff with a whole note D2, followed by a half note C2, and then a half note B1. The bass line continues with a whole note D2, followed by a half note C2, and then a half note B1. The notation includes a 'tr' (trill) symbol above the first note of the melody in both systems.

Harm.

TAB 12

The first measure of the piece is in bass clef. It contains two eighth notes, each marked with an 'x' below it. The first note is on the second line (F2) and the second note is on the second space (G2). Below the staff is a tablature line with two 'x' marks corresponding to the notes above.

The first measure of the song is shown in two staves. The top staff is a bass clef with a single note on the first line (F4). The bottom staff is a tablature staff with the letter 'T' on the left, a '9' in the middle, and a 'B' on the right, indicating a barre at the 9th fret.

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The melody consists of a half note G2, followed by a quarter note F2, and then a half note E2. A slur covers the first two notes (G2 and F2). The piece ends with a double bar line.

[illegible]

The first measure of the song is shown in the key of D minor (one flat). It features a bass clef and a 2/4 time signature. The melody consists of a half note D4 (below the staff) and a half note E4 (below the staff). The bass line consists of a half note D3 (below the staff) and a half note E3 (below the staff). The measure is marked with a '1' in the top right corner.

The bass line 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 half note G2, followed by a half note F2, and then a half note E2. The final note is a whole note D2.

*D.C. al Fine*



- Accentuate note (play it louder).



- Accentuate note with great intensity.



- Play the note short.



- Go back to the sign (§), then play until the measure marked "*To Coda*," then skip to the section labelled "*Coda*."

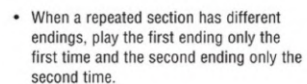
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins.

- Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

- Label used to recall a recurring pattern.

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

- Instrument is silent (drops out).



All About That Bass  
MEGHAN TRAINOR

Are You Gonna  
Be My Girl  
JET

Californication  
RED HOT CHILI PEPPERS

Do I Wanna Know?  
ARCTIC MONKEYS

Everlong  
FOO FIGHTERS

Feel Good Inc  
GORILLAZ

Get Lucky  
DAFT PUNK FEATURING  
PHARRELL WILLIAMS

Happy  
PHARRELL

Hysteria  
MUSE

Jeremy  
PEARL JAM

Let's Get It Started  
BLACK EYED PEAS

Longview  
GREEN DAY

My Own Prison  
CREED

No One Knows  
QUEENS OF THE STONE AGE

Orange Crush  
R.E.M.

Rude  
MAGIC!

Schism  
TOOL

Seven Nation Army  
THE WHITE STRIPES

Treasure  
BRUNO MARS

Uptown Funk  
MARK RONSON FEATURING  
BRUNO MARS

Use Somebody  
KINGS OF LEON

U.S. \$16.99



HAL•LEONARD®

HL00129729