

# ***82 Phish Bass Tabs***

By Brad Weiger

## ***Introduction:***

Dearest friend and fellow phan,

I have never met you before; well, perhaps I have met you. I acknowledge, now, the possibility that we may have met. I contend, still, that it seems more likely that we have not met, yet. And that's OK. The thing is, you are reading this now, so I feel compelled to address the context by which we know each other. I feel better now that we got that sorted out and I trust that you do, as well.

Remember that one time at that one Phish show when they played that one song? It was so cool, the way they played it, and the way we all danced to it so freely. It is fun to reminisce about our shared experiences, wouldn't you agree?

On the off chance you're still reading this, I would like to take the opportunity to introduce the contents of this document! Ahem. Comprised herein are the bass tabs and/or chords for 82 Phish songs, mostly originals but also including some favorite Phish cover songs. I manually transcribed each song during the three-year period that I played bass for the NY-based Phish tribute band, The Lawn Boys (2010-2013). For some songs I was assisted by the hard work of several kind folks who had already posted online their own versions of bass tabs, but the vast majority I transcribed by ear. It was a labor of love, I assure you. The compiled work is something I am quite proud of and I am excited to share with you. The level of detail and accuracy of the tabs vary from song-to-song, and I am sure there are mistakes, but overall I think you will be pleased with the quality of the work.

While I feel our dialogue has been all too one-sided, I must say that it has been really great getting to know you. I hope you find these tabs helpful and if you have any questions, feel free to contact me. If you feel so inclined to transcribe any of these tabs to a digital format to post online, I have two small requests: (1) submit the tabs to Emil's ([emilstabs.org](http://emilstabs.org)), and (2) cite me as the source for the tab creation, including my name and email address. I am forever indebted to Emil's tabs as both a bass player and a guitar player and it is a dream of mine to be a contributor to his wonderful archive. Thank you!

Yours with sentiments of helping and friendliness,

A handwritten signature in black ink, appearing to read 'BWio' in a stylized, cursive script.

Brad Weiger

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Maze	5	Fee	49
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Fly Famous Mockingbird	22-23	Frankenstein	62-63
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My Mind's Got a Mind of its Own	34-35	Ha Ha Ha	67
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Destiny Unbound	38-39	If I Could	72
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The Wedge	41	The Lizards	76-77
Boogie On Reggae Woman	42	Rift	78-79
All Things Reconsidered	43-44	Chalkdust Torture	80
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<b>Song</b>	<b>Pages</b>	<b>Song</b>	<b>Pages</b>
A Day in the Life	65	Maze	5
All Things Reconsidered	43-44	Meatstick	12
Also Sprach Zarathustra (2001)	35	Mike's Song	18
Bathtub Gin	24	Moma Dance	54
Boogie On Reggae Woman	42	Mound	44-45
Bouncing Around the Room	14	My Friend My Friend	4-5
Buried Alive	34	My Mind's Got a Mind of its Own	34-35
Carini	67	My Sweet One	63
Cavern	73	NICU	33
Chalkdust Torture	80	Peaches en Regalia	66
Character Zero	50	Piper	55
Cold As Ice	64	Poor Heart	10
Colonel Forbin's Ascent	20-21	Possum	81
Cracklin Rosie	64	Punch You in the Eye	14-15
Crosseyed and Painless	49	Rift	78-79
David Bowie	51-52	Rocky Top	53
Destiny Unbound	38-39	Roses Are Free	48
Fast Enough For You	40	Runaway Jim	36
Fee	49	Sample in a Jar	16
First Tube	35	Sand	40
Fly Famous Mockingbird	22-23	Silent in the Morning	46
Foam	28-30	Slave to the Traffic Light	68
Frankenstein	62-63	Split Open and Melt	61
Free	16	Suzy Greenberg	13
Funky Bitch	13	Taste	55
Ghost	54	The Curtain (w/o)	58-59
Golgi Apparatus	6-7	The Divided Sky	1-2
Gotta Jibboo	57	The Lizards	76-77
Gumbo	67	The Mango Song	56
Ha Ha Ha	67	The Oh Kee Pah Ceremony	60
Harry Hood	11-12	The Wedge	41
Hold Your Head Up	64	Timber (Jerry)	68
Horn	74-75	Tube	47
I Am Hydrogen	19-20	Tweezer	47
If I Could	72	Twist	54
It's Ice	69-71	Waste	27
Lifeboy	50	Weigh	31-32
Light	82	Wilson	17
Limb By Limb	3	Wolfman's Brother	37
Llama	3	Ya Mar	57
Magilla	25-26	You Enjoy Myself	8-9



# DIVIDED SKY

0:00 GUITAR ONLY x2

0:11 7 7 7 6 7 9 7 7 9 6 7 9 6 7 / 11 9 x2 / 16 19 17 16 17

0:33 00000000

0:38 x4 w/ VARIATIONS ON 3+4

0:49 / 16 19 17 16 17 16 19 16 17 19 19 17 / 8 10 (16) 10 10 00000000

1:01 "AAH DIVIDED SKY AND THE WIND BURNS HIGH..."

1:10 A:

1:12 4 5 6 7 8 9 10 11 12 13 10 12 12 11 13 11 13 14

1:16 13 11 12 13 12 13 14

1:30

14 12 15 12 14 12 14 16 14 14 15 14 16 15 14 10/17 16 17 14 17 18 18 19 19

(14 12 15 13 14 14 14)

19 19 14 17 14 17 16 17 17 16 17 19 16 14 14 15 16 14 15 16

To 1:50 UNTIL (\*)

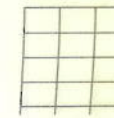
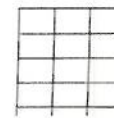
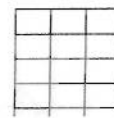
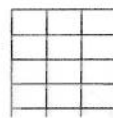
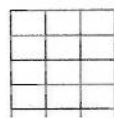
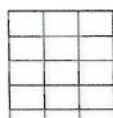
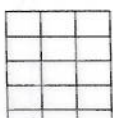
14 14 14 12 15 12 14 14 13 15 13 12 (13) 13 12 13 12 12 10 12 17 19 14 20 19

1:41 5 4 5 4 5 4 5 x2

1:51 5 7 5 7

2:00 5 5 5 7 7 7 x3

2:05 5 5 5 5 5 5 x3



(DIVIDED STR)

2:00

2:34

2:09

\* RHYTHM

13 13 13 15 13 13 13 15 13 9 8 4 8 8 8 9 9 9 11 11 11 9 9 9 11 11 11

2:34

GUITAR LICK START

2:41

12 14 12/14 16 14 5 7 5/7 9 7 5 7 7 9 7 12 11 9 7 8 9-7-5

2:44

START AGAIN

2:51

2/3/5/7 9 9 4 9 5 7 12 11 9 7 8 9 7 5 7 7 11 9 7 7 9 9 9 4 5 7 7

3:01

INSTEAD OF C

WARM UP

3:04

12 11 9 8 7 7 9 10 10 9 6 8 10 11 11 8 9 9 11 12 10 14 15 15 17 18

5:01

3:39 E  
4:00 G  
4:04 F

1ST TIME  
2ND TIME

5:08 Dm/A/Bb/E  
5:41 C  
5:41 E  
5:41 F

8 7 8 10 9 7 7 10 9 8 7 10 8 7 8 6 5 6 5 5 6 8

6:46

GUITAR START

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

11:21

Run 10: D x 3, Eb x 1, E x 1... B ~ E

Grids for guitar fretboard exercises.

## LINK BY LINK

Two main structures:

- VERSES : F  
- CHORDS : C# | D# | F | F

[illegible]

it sounds like a few notes  
F notes before the two notes

150 Chorus

The image shows a handwritten musical score for the chorus of the song 'I Wanna Dance with Somebody' by Whitney Houston. The notation is written on a single five-line staff. It begins with a box containing the number '150' and the word 'Chorus'. The melody is written using numbers 1 through 6, representing the notes of a scale. Above the staff, there are several annotations: a 'V' mark above the first measure, a '3' above the second measure, and a '4' above the third measure. The notation includes rests, indicated by a horizontal line with a vertical tick. The sequence of notes and rests is: 1 3 | 4 4 6 6 4 4 | 1 4 6 3 4 4 6 6 4 6 | 1 4 6 3 4 6 3.

2:09

2:14 CUT

1, NOT 2

JAM REST OF SONG: F-NIXO (SONG F-Bb...)


VERSE → CHORUS

END

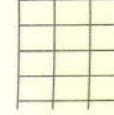
INTRO:

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. Above the staff, there are several boxed annotations:  $0:10$ ,  $0:12$ ,  $0:24$ , and  $0:30$ . Below the staff, there are additional annotations:  $0:30$  VERSE 1,  $0:35$ , and  $0:40$ . The notation is complex and appears to be a transcription of a musical score.

0:48 CHORUS

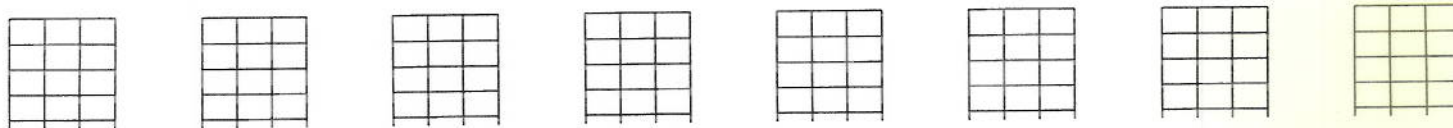


Handwritten musical notation for the chorus of "Billie Jean" by Michael Jackson. The notation is on a five-line staff. Above the staff, there are two measures of notes: the first measure has a sharp sign (F#) and the second has a flat sign (F). The main melody is written below the staff. It starts with a whole note '0', followed by eighth notes '2' and '3', then a quarter note '4' with a 'y' above it. This is followed by a half note '1' with a '5' below it. Then, eighth notes '2' and '3' are followed by a quarter note '4' with a '2' above it. The next measure has eighth notes '2' and '3', followed by a quarter note '4'. The following measure has eighth notes '2' and '3', followed by a quarter note '4'. The next measure has eighth notes '2' and '3', followed by a quarter note '4'. The final measure has eighth notes '2' and '3', followed by a quarter note '4'.





on low  
OCT 2007



(MY FRIEND MY FRIEND)

3:08 C-C-F-F# x4

3:20 VERSE 2

3:40 C-C-F-F#-F-F# x2 only

3 3 3 3 1 1 2 2

3 3 3 3 1 1 2 2

3:49 GUITAR CHORDS

4:27 "MY FRIEND..."

4:31 F CHORDS TO C x4

5:15 C + AT

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

0:17 F

0:39 D

0:40 G

MAZE

1:04 VERSE

1:04 "MAGE"

1:04 VAMP x4 (1)

1:13 VERSE

1:19 VAMP x4 (1)

1 1 1 1 x 8

3 3 3 3 1 1 x 16

3 3 3 3 1 1 3 3 1 3 3 3 1 3 3 3

"ENHANCED" NO FAULTS

1:24 D

1:31 G

1:37 VAMP x8 (2)

1:48 VERSE 2 (SAME)

5 5 5 3

6 6 6 6 6 6 6 6

4 4 6 6 6 6 4 4

7 7 4 4

2:18 CHORUS

2:29 GUITAR SOLO START

2:29 SAME AS CHORUS x4

Bb/G/Bb/G

6 6 3 6 3 (0 2 3) 6 6 3 6 3

5 3 x4

4 4 6 6 6 6 4 4

7 7 4 4

9 9 11 8 9

2:41 C

2:46 Bb

2:52 C

2:54 D

3:01 G x2

3 3 0 1 2 3 1 3 3 3/5 5 3 2 5 3 6 3

6

3:09 KEYS SOLO

4:50 C

4:55 G

5:01 C

5:06 D

6:49 G

6:54 VAMP x16 (1)

7:16 CHORUS x5

7:25 VAMP

CHORUS x5

VAMP

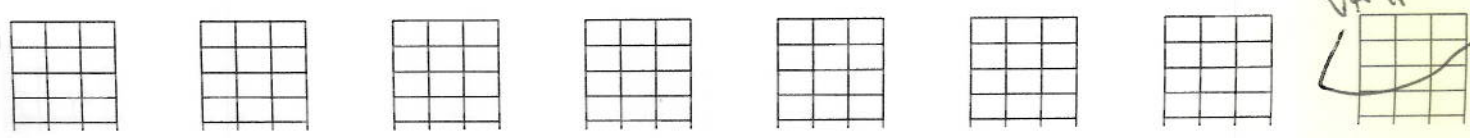
CHORUS x8

VAMP

CHORUS x5

3 0 0 1 0 3 0 1 1 0

w/ VARIATIONS





[illegible][illegible]

③:31 "Gowei Gowei"  
 Eb F Bh (Bb) Eb F Bh (Bb) Eb F G C C-D

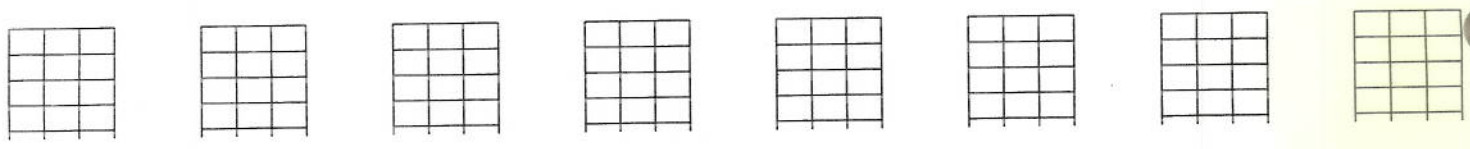
0:41 CHORUS "I saw you"  
G | Gm7 | C | C/F x 4 F ~~~~~

0:58 "change the words"  
11:03 CHORUS  
G | Gm7 | C | C/F x 4

1:22 1:25 INSTRUMENTAL 1:45 FULL STEP UP

F B $\flat$  | B $\flat$  | A $\flat$  | E $\flat$  x 4 C | C | B $\flat$  | F x 4

Handwritten musical notation on a five-line staff. Above the staff, there are several annotations: "0-02" in a box, "QUIET GUITAR SOLO" with an underline, "pizz" in a box, and "A-B". The staff itself contains a sequence of notes and rests, with some notes marked with "pizz". The notes are: A4, A4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7, B-8, A-8, G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9, F-9, E-9, D-9, C-9, B-10, A-10, G-10, F-10, E-10, D-10, C-10, B-11, A-11, G-11, F-11, E-11, D-11, C-11, B-12, A-12, G-12, F-12, E-12, D-12, C-12, B-13, A-13, G-13, F-13, E-13, D-13, C-13, B-14, A-14, G-14, F-14, E-14, D-14, C-14, B-15, A-15, G-15, F-15, E-15, D-15, C-15, B-16, A-16, G-16, F-16, E-16, D-16, C-16, B-17, A-17, G-17, F-17, E-17, D-17, C-17, B-18, A-18, G-18, F-18, E-18, D-18, C-18, B-19, A-19, G-19, F-19, E-19, D-19, C-19, B-20, A-20, G-20, F-20, E-20, D-20, C-20, B-21, A-21, G-21, F-21, E-21, D-21, C-21, B-22, A-22, G-22, F-22, E-22, D-22, C-22, B-23, A-23, G-23, F-23, E-23, D-23, C-23, B-24, A-24, G-24, F-24, E-24, D-24, C-24, B-25, A-25, G-25, F-25, E-25, D-25, C-25, B-26, A-26, G-26, F-26, E-26, D-26, C-26, B-27, A-27, G-27, F-27, E-27, D-27, C-27, B-28, A-28, G-28, F-28, E-28, D-28, C-28, B-29, A-29, G-29, F-29, E-29, D-29, C-29, B-30, A-30, G-30, F-30, E-30, D-30, C-30, B-31, A-31, G-31, F-31, E-31, D-31, C-31, B-32, A-32, G-32, F-32, E-32, D-32, C-32, B-33, A-33, G-33, F-33, E-33, D-33, C-33, B-34, A-34, G-34, F-34, E-34, D-34, C-34, B-35, A-35, G-35, F-35, E-35, D-35, C-35, B-36, A-36, G-36, F-36, E-36, D-36, C-36, B-37, A-37, G-37, F-37, E-37, D-37, C-37, B-38, A-38, G-38, F-38, E-38, D-38, C-38, B-39, A-39, G-39, F-39, E-39, D-39, C-39, B-40, A-40, G-40, F-40, E-40, D-40, C-40, B-41, A-41, G-41, F-41, E-41, D-41, C-41, B-42, A-42, G-42, F-42, E-42, D-42, C-42, B-43, A-43, G-43, F-43, E-43, D-43, C-43, B-44, A-44, G-44, F-44, E-44, D-44, C-44, B-45, A-45, G-45, F-45, E-45, D-45, C-45, B-46, A-46, G-46, F-46, E-46, D-46, C-46, B-47, A-47, G-47, F-47, E-47, D-47, C-47, B-48, A-48, G-48, F-48, E-48, D-48, C-48, B-49, A-49, G-49, F-49, E-49, D-49, C-49, B-50, A-50, G-50, F-50, E-50, D-50, C-50, B-51, A-51, G-51, F-51, E-51, D-51, C-51, B-52, A-52, G-52, F-52, E-52, D-52, C-52, B-53, A-53, G-53, F-53, E-53, D-53, C-53, B-54, A-54, G-54, F-54, E-54, D-54, C-54, B-55, A-55, G-55, F-55, E-55, D-55, C-55, B-56, A-56, G-56, F-56, E-56, D-56, C-56, B-57, A-57, G-57, F-57, E-57, D-57, C-57, B-58, A-58, G-58, F-58, E-58, D-58, C-58, B-59, A-59, G-59, F-59, E-59, D-59, C-59, B-60, A-60, G-60, F-60, E-60, D-60, C-60, B-61, A-61, G-61, F-61, E-61, D-61, C-61, B-62, A-62, G-62, F-62, E-62, D-62, C-62, B-63, A-63, G-63, F-63, E-63, D-63, C-63, B-64, A-64, G-64, F-64, E-64, D-64, C-64, B-65, A-65, G-65, F-65, E-65, D-65, C-65, B-66, A-66, G-66, F-66, E-66, D-66, C-66, B-67, A-67, G-67, F-67, E-67, D-67, C-67, B-68, A-68, G-68, F-68, E-68, D-68, C-68, B-69, A-69, G-69, F-69, E-69, D-69, C-69, B-70, A-70, G-70, F-70, E-70, D-70, C-70, B-71, A-71, G-71, F-71, E-71, D-71, C-71, B-72, A-72, G-72, F-72, E-72, D-72, C-72, B-73, A-73, G-73, F-73, E-73, D-73, C-73, B-74, A-74, G-74, F-74, E-74, D-74, C-74, B-75, A-75, G-75, F-75, E-75, D-75, C-75, B-76, A-76, G-76, F-76, E-76, D-76, C-76, B-77, A-77, G-77, F-77, E-77, D-77, C-77, B-78, A-78, G-78, F-78, E-78, D-78, C-78, B-79, A-79, G-79, F-79, E-79, D-79, C-79, B-80, A-80, G-80, F-80, E-80, D-80, C-80, B-81, A-81, G-81, F-81, E-81, D-81, C-81, B-82, A-82, G-82, F-82, E-82, D-82, C-82, B-83, A-83, G-83, F-83, E-83, D-83, C-83, B-84, A-84, G-84, F-84, E-84, D-84, C-84, B-85, A-85, G-85, F-85, E-85, D-85, C-85, B-86, A-86, G-86, F-86, E-86, D-86, C-86, B-87, A-87, G-87, F-87, E-87, D-87, C-87, B-88, A-88, G-88, F-88, E-88, D-88, C-88, B-89, A-89, G-89, F-89, E-89, D-89, C-89, B-90, A-90, G-90, F-90, E-90, D-90, C-90, B-91, A-91, G-91, F-91, E-91, D-91, C-91, B-92, A-92, G-92, F-92, E-92, D-92, C-92, B-93, A-93, G-93, F-93, E-93, D-93, C-93, B-94, A-94, G-94, F-94, E-94, D-94, C-94, B-95, A-95, G-95, F-95, E-95, D-95, C-95, B-96, A-96, G-96, F-96, E-96, D-96, C-96, B-97, A-97, G-97, F-97, E-97, D-97, C-97, B-98, A-98, G-98, F-98, E-98, D-98, C-98, B-99, A-99, G-99, F-99, E-99, D-99, C-99, B-100, A-100, G-100, F-100, E-100, D-100, C-100, B-101, A-101, G-101, F-101, E-101, D-101, C-101, B-102, A-102, G-102, F-102, E-102, D-102, C-102, B-103, A-103, G-103, F-103, E-103, D-103, C-103, B-104, A-104, G-104, F-104, E-104, D-104, C-104, B-105, A-105, G-105, F-105, E-105, D-105, C-105, B-106, A-106, G-106, F-106, E-106, D-106, C-106, B-107, A-107, G-107, F-107, E-107, D-107, C-107, B-108, A-108, G-108, F-108, E-108, D-108, C-108, B-109, A-109, G-109, F-109, E-109, D-109, C-109, B-110, A-110, G-110, F-110, E-110, D-110, C-110, B-111, A-111, G-111, F-111, E-111, D-111, C-111, B





2:23 E B D G-A D A C Eb-F

7 7 7 7 9 10 10 10 8 5 5 5 5 5 5 5 7 6 6 6 8 8 6

2:41

2:58 BUILD IN TO...

3:41

F-Eb-D-Eb x 2

C | C | Bb | F x 4

FROM THE

Bb

3:41 CHORUS

3:28

F G A Bb C CF D ~ PIANO

8 10 12 13 15 16 17 D TO...

G | G 1/4 | C | C 1/4 x 4

3:58 "CANT TO THE LIGHT"

4:02

4:10

4:12 "GOLD! GOLD!"

G MINOR 10 8 8 6

Eb F Bb (Bb) x 3

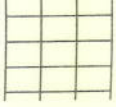
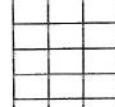
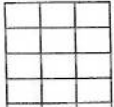
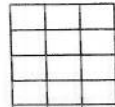
4:22 END LINE

HP/LIT

LAST E

LAST LAST A

C-F Bb 6 7 5



Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals, with some notes marked with a '2' above them. The notation is written in a cursive style.

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

45
Eh
D
C
D
Diss (Quiet)

G A B C ~~En~~ ~~A~~ ~~TP~~ ~~A~~ G A B C X2

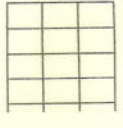
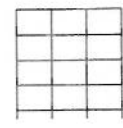
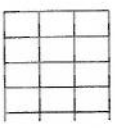
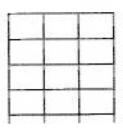
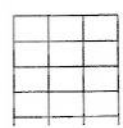
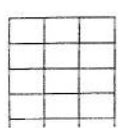
333 555 222 333 ~~666~~ ~~555~~ ~~333~~ ~~555~~ 333 555 222 333

Handwritten musical notation on a five-line staff. The notation includes notes and rests, with some notes marked with 'x' and '2' above them, indicating a specific rhythm or articulation. The notes are written in a cursive style.

Handwritten musical notation on a five-line staff. Above the staff, the letters G, A, B, and C are written, corresponding to the first four notes. The notes are: G (quarter note), A (quarter note), B (quarter note), C (quarter note), followed by a series of eighth and sixteenth notes. The notation includes various accidentals (sharps, flats, naturals) and rests. The final measure contains a double bar line and a fermata.

*(Handwritten musical notation on a staff)*

The notation includes various symbols such as "G A", "x 50...", "C B A G +", and rhythmic markings like "x 4".



(you enjoy myself)

2:28 PEGAL ON D

2:30 HRS

2:38

2:40

2:43

G A B A G

5 5 ~ 5 5 5 5 + 2 5 ~ ~~5 7 9 1 5~~ 9 7 ~

2:45 "VMEZ" Bass

2:49

10 9 10 7 7 (2) 5 ~ 4 9 10 7 8 9 10 7 9 10 9 10 9 12 4 ~

3:55

3:00

3:07 F#

B E F# B E-E x5

17 16 15 14 13 12 10 12 10 7 5 ~ 7 7 7 7 7 7 7 7 7 7 7 7 7 7

3:30 From B

3:39

4:09 G

E-F x6 3 2 0 3 2 0 3 2 0 3 0 3 x4

4:30

4:57

5:12 CUT

5:14 WAKE UP

E-F x6 G x3 B C C# C# D Eb E E 7-8-9-9-10-11-12-12 ~

5:25 STILL WAKE UP

5:32 "BOY"

6:13 "WASH UP THE..."

F F# G Ab A Bb B C C# D G-A-B-C

8 9 10 11 12 13 14 15 16 17 G-C G-C

6:52 ORGAN'S BASS CHORDS

7:09

7:11 "WASH UP THE..."

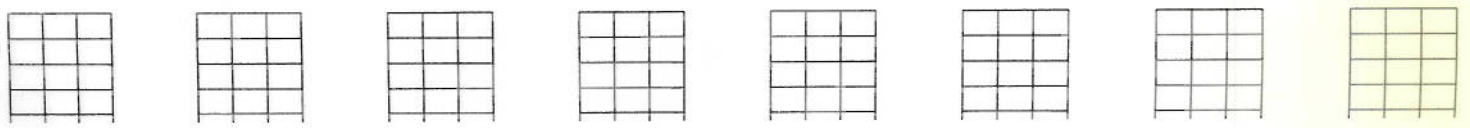
7:30 CHORDS + LOW NOTES x4

7:49 G-C + 20

9:21 CUT TO "WASH UP THE..."

C G C G - C x2 G-C x4

15 8 15 8 5 / SLOW UP





# POOR HEART

0:00 INTRO

4/5 00 x 16 | 6:02 Guitar intro

0:10

G G7 C C# Dm G D G 0:17 Verse 1

0:31 Verse 2

G G7 C C# Dm G D G

0:45 CHORUS (SAME AS VERSE)

G G D G G7 C# Dm G D G

0:59 Bass Solo

(C Bb F# A x 3) (C Bb A D)

1:04

10 10 10 14 13 12 14 12 17 12 18 14 13 15 12

1:13 GUITAR SOLO = VS/CHS CHORDS x 2

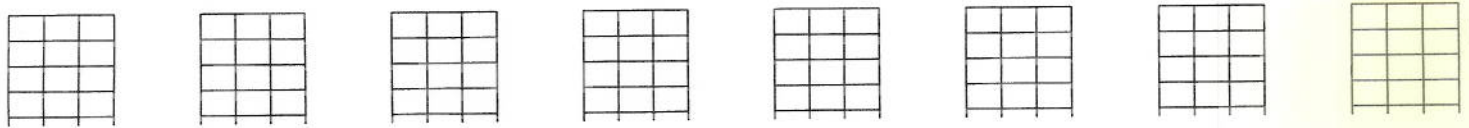
1:40 PIANO SOLO = VS/CHS CHORDS x

2:04 Verse 3

G G7 C C# Dm G D G

2:21 Chorus 2

G G D G G7 C# Dm G D G



# HARRY HOO

0:00

Drum line: Dn An Dn An

Notes: F En F En F En D C A

Fingering: 3 3 6 3 5 5 3 3 3 6 3 5 3 5 X 2 6 5 5 6 5 5 7 4 5 5 5 5

0:14

0:47

1 Harry!

Notes: Dn En An

Fingering: 5 7 5

Annotations: X 4, au LAZI, WHERE DO YOU GO

Notes: An D A G G x2

0:36

Notes: G En F# F# G En F# A D A G G x2

0:47

Notes: G En F# F# G En A A A A

Fingering: 7 9 11 11 11 7 7

0:00

Notes: E E A A A A A

Fingering: 6 7 9 5 5 7 9 2 5

Annotations: E/E/A/A

0:16

Notes: G F# En F# G F# En F# G F# G G

Fingering: 10 10 9 9 7 7 9 9 10 10 9 7 9 10 9 10 11

0:51

Notes: A D E D E D

Fingering: 5 5 5 5 7 7 7 5 5 5 7 7 5 5 5

Annotations: DRUMS CHANGED ON THE 5, SAME A SECTION FROM BEFORE...

(HARRY HOOD)

4:39 D G C F 4:44 BM RIFFS

"THANK YOU MR. HODGE"

4:52 BM C#

5:04 D#

NO CUT HERE

5:01 MELODIC "THANK YOU MR. HODGE"

"MR. HODGE"

E | A | E | A | E | A ... A

JAM IS D | A | G | G

"YOU CAN FEEL GOOD, GOOD, GOOD ABOUT IT"

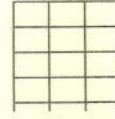
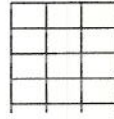
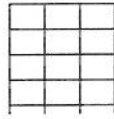
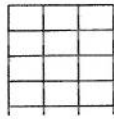
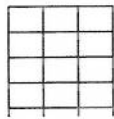
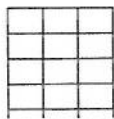
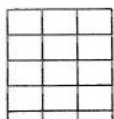
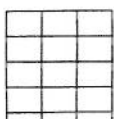
D | A | G | G → LAST, DROVE ON G

MEAT STICK

A<sub>b</sub> | A<sub>b</sub> | F# | F#

B M D B S P B S P S S M P

4 4 4 4 4 4 4/4 4 4 2 2 2 2 2 2 2/4 2 2





SUZY GREENBERG

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals, with some notes marked with 'x' and '2'.

"SUGAR IS AN ACTRESS."

"SUGAR IS AN ARTIST"

y C A n D D<sup>2</sup> | C A n D D<sup>3</sup> | C A n D D<sup>4</sup> | C A n G<sup>Ⓢ</sup>

33 3 5 5 5 5 2 3 5 2 3 3

CHORUS:  $D | D | C | G \times 4 \rightarrow \text{SAM} \sim A_M \times 2$

Pop/rock : D | C | G | G x4 → Verse 2, Chorus, Jam in Am 2  
A/17

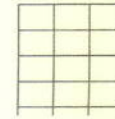
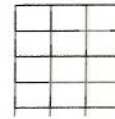
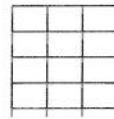
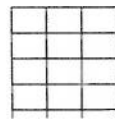
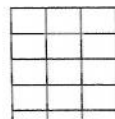
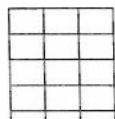
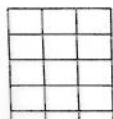
Funky Bitch

Blubs in C

Blöcke in C  $\rightarrow$  C | C | C | C

F | F | C | C

G | F | C | (\*) - B<sub>1</sub> G<sub>1</sub> G<sub>1</sub> B<sub>1</sub> G<sub>1</sub> G<sub>1</sub> B<sub>1</sub> B<sub>1</sub>



# BOUNCING AROUND THE ROOM

A x 4

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

VERSE 1: (NO BASS ON FIRST TWO)

CHORUS

G G D A D → A | G → D | A | C | G

5 5 5 5 5 5 5 5 5 5

D | A | C | G → A

"SPROOOCKE"

VERSE 2

G-D | A-D | G-D | A | D → A | G → D | A | C | G x 2

5 5 5 5 5 5 5 5

C-G-A... D | A | C | G x MANY

RYITE

A-F-A-F-A-F-A-F

NOTED + ON THE FRET: 7 7 5 5 7 7 5 5 x MANY, UNTIL

6 MORE, UNTIL A-F x 4 → LOW E ON THE FOURS x MANY, UNTIL 2

3 5 5 5 3 5 3 2 3 2 3 5 5 5 3 5 3 2 5 3 | x 4 → E (HONOR CHORD)

VERSE 1

A | E | E | A x 4 (FIRST SILENT)

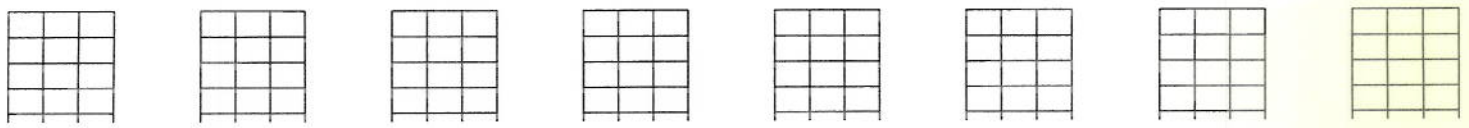
VERSE 2

A | E | E | A x 4 → D | A | E | A - D | A . E

CHORUS "OH. WILSON..."

RIFF x 2 VERSE 3 → "LAND LADY"

F# C# A# F# A# F# B E A D  
9 11 11 11 9 9 9 12 6 5 4 6 6 4 4 6 4 2 2 5 5 4 6 6 5 4 3 2 1 5 4 4 2



(P.YITE)

WALK...

D

→ REPEAT "LANDLADY 1", NO HITS, FROM F#...

555 555

7 9 7 9

9

"LL2"

B E A B<sub>b</sub> A (E<sub>b</sub>) A<sub>b</sub> C# F# E<sub>n</sub> A D D# D C# G# F F#

7 7 6 5 7 5 6 5 7 4 4 4 4 4 7 7 5 7 5 5 4 5 6 5 4 4 1 2

HITS! F# C# → "LANDLADY 1", NO HITS, HIT ON E → **VERSE 4** **CHORUS** x 2

HITS F# - C# - D → 1<sup>ST</sup> CHROMATIC → "LL1" → 2<sup>ND</sup> HITS CHROMATIC

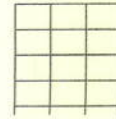
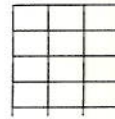
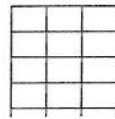
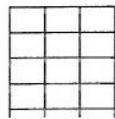
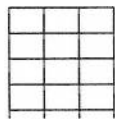
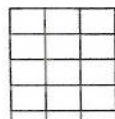
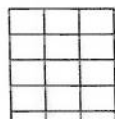
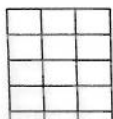
9 9 10 STEP-WALK STEP-WALK

"LL1" → "LL2" → 3<sup>RD</sup> HITS + CHROMATIC → "LL1"

STEP WALK

4<sup>TH</sup>

HITS + C.WALK → LAST HIT (F#)





# SAMPLE IN A JAR

✓

A | C | G | D

CHORUS

A | D | E | D

A | E | E<sup>n</sup> | D

BREAK C | D | A | G

C | D | E ...

## FREE

D<sup>m</sup> <sup>DURING</sup> <sup>GUITAR LICK</sup>

x 2 → C G F D x 2 → D x 4

⊛ GUITAR LICK x 2 → ~~XXXXXXXXXX~~ → C | G | F | D → D x 4

## VERSE 1

D | D | C | G-F x 2

BASS DROPS

→ D x 4

## VERSE 2

"

→

"

→ ⊛ GUITAR LICK x 2

Solo

C | G | F | D x 2 → D x 4

"FREE"

→ ⊛ GUITAR LICK

→ BASS SOLO

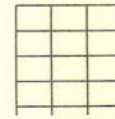
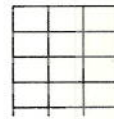
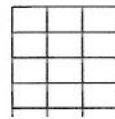
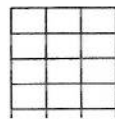
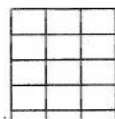
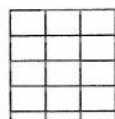
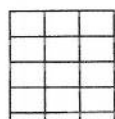
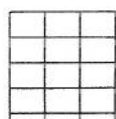
SAM IN D, THEN D | B<sup>b</sup> x 8 -

"FLAT..."

D | B<sup>b</sup> ...

"FREE"

→ ⊛ GUITAR LICK



# [ WILSON ]

E - E "WILSON" x VERSES 1+2

E | C | A | E x 2 } x 2

A | D | E | E x 2

SOLO 1 B | G | D | E x 2 : B<sub>n</sub> PENT. ⑦

BREAK F<sub>n</sub> | D | E | E x 2

SOLO 2 A | F | D | A x 2 A<sub>n</sub> PENT ⑤

BREAK E<sub>n</sub> | C | D | D x 2 → F<sub>n</sub> PENT ①

SOLO 3 F | A<sub>b</sub> | B<sub>b</sub> | B<sub>b</sub> x 3 C | D - D<sup>4</sup>

E - E "WILSON"

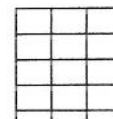
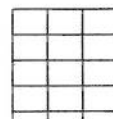
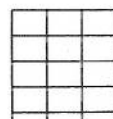
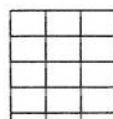
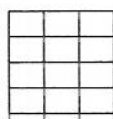
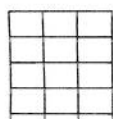
VERSES 3 → E | C | A | E x 2 → VERSE 4

E | C | A | E

E | G | A

E | G | A...

"BUT BOON" → E | C | A | E x END on A



# MIKE'S SONG

12 H 14 12 H 14 12/

INTRO  $C^\#_m | C^\#_n | A_n | A_n$  w/ LEAD INS  $\uparrow$

VERSE 1  $C \times 4 \rightarrow E \dots$

CHORUS  $E | A | D | B \times 4$  (\*) ON FOURTH: UPBET HTS OF B-C  $\triangleright$

VERSE 2  $C^\#_m | C^\#_n | A_n | A_n \times 4 \rightarrow E \dots$

CHORUS  $E | A | D | B \times 4$  (\*) CUT ON B  $\triangleright$

$E | A |$  (\*)  $E-D$   $\times 2$   $\rightarrow$

$E | A | D | B \times 1$  (\*) CUT ON B

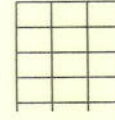
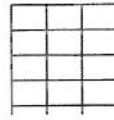
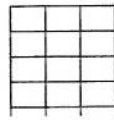
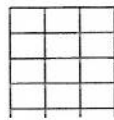
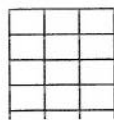
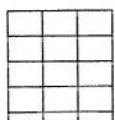
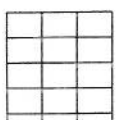
$E | A |$  (\*)  $E-D$   $\times 4$

$E | A | D | B \times 1$  NO CUT

$E | A |$  (\*)  $E-D$   $\times 5 \rightarrow F^\#_M$  (JAM  $F^\#_M \rightarrow B$ )

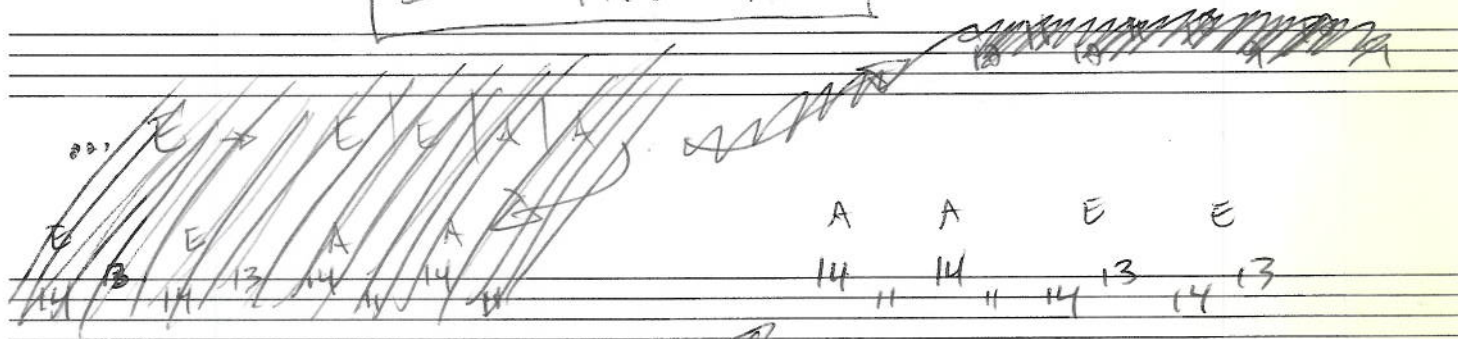
...  $D | D | E | E$   
 $F^\#_m | F^\#_m | F^\#_m | F^\#_m$   $\times 4 \rightarrow$  CHROMATIC WALK DOWN FROM  $F^\#$   $\triangleright$


$F^\#_m | A-E \times 6 \rightarrow$  HYDRO ( $E \dots$ )





I am Hydrogen


$$\dots E \rightarrow A | A | E | E \quad \nearrow$$

EVENTUALLY BREAK FORM  
OF BASS LINE TO 

A | A | E | E

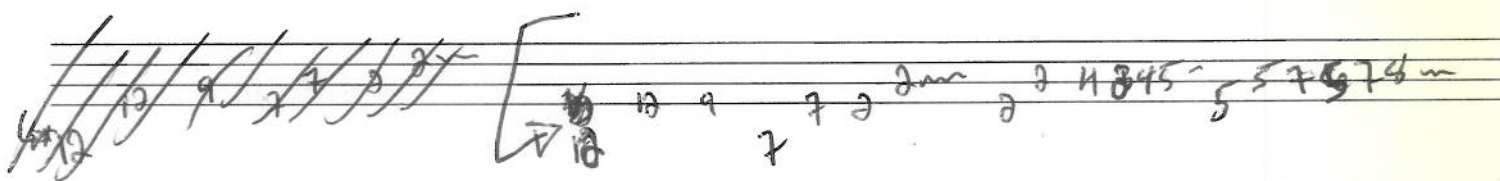
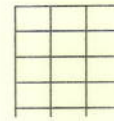
$+5$

A A E E (A)

[illegible]

④ or 6th

A A ~~C#~~ C# F# F#

[illegible][illegible]

(HYDROGEN)

E ...

A ...

BECOMES OUTLIER

98 765 98 12 13 18 14 11 12

A E SLOW 4 6 8 11 9

# COLONEL'S FORBIN'S ASCENT

(F#) A 7 4 7 4 2 4 2 4 6 4 7 6 8 11 9

C# | F# | B | E | F# | C# - Bb ~ An

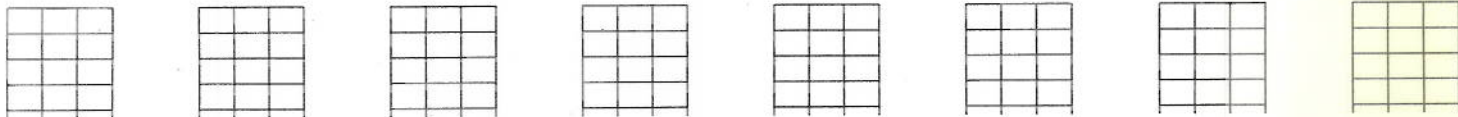
9 9 7 7 7 7 5 5 7 7 7 10 12 14 12 15 12

(Ab ~ (F#) A) x 1

C# | F# | B | E | F# | C# - Bb

F# - G - A | F | F# | G | A | F | F# | (F#) 6

E ~ DISTANT WAYS x 4 (A)



A - C# | D | G x 4 w/ RINGS (FORBIN)

(GUITAR)

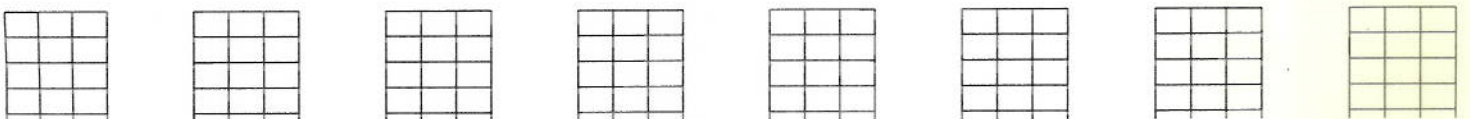
A | C# | B | G x 3

(F#) | G | F# | G | (A) | F | F# | G | (A) | F | F# | F#

C# - D - C# - B | F# - E - D - E - E - E - C# | A - F# - E

A - (F#) A x 7 (GUITAR FALLS IN FOR LAST 3 (5, 6, 7))

REPEAT FROM BEGINNING, ALL x 2 > C# ... (TO WORKING END)





# FLY FAMOUS MOCKINGBIRD

INTRO  
A B C E D C B E A B C ...  
(5) (4) 5 4 7 7 5 4 3 2 1

WHEN A MUTUAL STARTS  
A E A A B D A G  
x 2, THEN

5 6 7 9 4 7 5 5 4 4 7 5 6 7 9 4 7 5 5 3

C Dm G F Em Dm  
3 2 5 2 3 5 8 7 10 9 10 8 7 6 7 5 4 5 5

C ... E (★) FROM 80D - SECONDING C ... F → "FLY ..."  
3 7 3 1

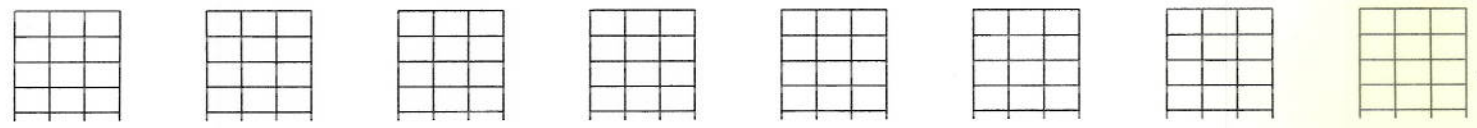
CHORUS  
#FLY...

Bb | Cn | Dm Eb | Dn | Cn

Bb | Cn | Dm Eb | Dn | Cn | F | Eb

★ FROM A

C ... F A  
3 2 5 3 2 4 3 10



# MADRID (FLY FAMOUS MEXICAN BIRD)

(C) F

A7

x4, (A)-G... 2

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

FAST  
E

A

x4

4 7 4 7 5 5 7 4 5 5 4 5

MADRID  
F

A7 x4, (A)-G... 2

FAST

E | A x4, A | A6 | G | F | E... 2

QUIET

A | B | A | E | E | B | A | E | E (D)

D | E | E | F → CHORUS \* TWICE, LAST

E6 | D6 | C6 | F | B6 | D

INTRO CHORDS \* UP 1/2 STEP

BASS "w/ SOLO B7 MAS w/ D (3RD) ON THE "1"s

CAME w/

SAME

PIANO RUN x2

ADD

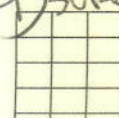
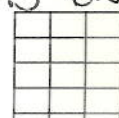
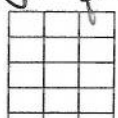
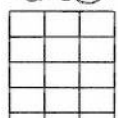
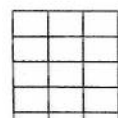
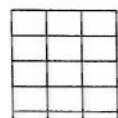
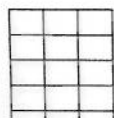
GUITAR RUN

x3

E6 | D6 | C6 | F | B6 - C6 (D)

4 3 2 5 1 2 3

END RUN: F x 6... END ON B7 SURGE



# BATHUB GUN

INTRO

3 33 33 57  
C | G | C | G

VERSE

(C | G | C | G - F | C | F | C) ~~XXXXXXXXXX~~ <sup>x2</sup>  
D | A | D | D - D<sub>2</sub> - (B<sub>b</sub> | F | B<sub>b</sub> | F) x2 C | G | C | G

Piano C | G | C | G x4

VERSE 2 C | G | C | G - # | C | F | C - (C | G | C | G) x2 <sup>"WE LOVE TO TAKE"</sup> <sup>END ON C AND DING</sup>

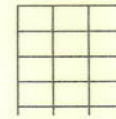
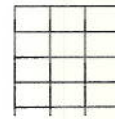
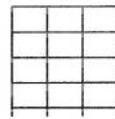
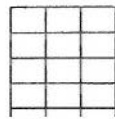
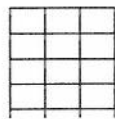
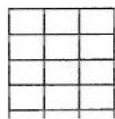
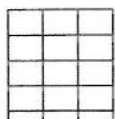
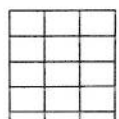
CHORUS

(C | G | C | G) x4 - (F | C | F | C) <sup>END ON</sup> (C | G | C | G) x4  
F | C | F | F | E

PLAY ENTIRE CHORUS x 2.67 ON 3RD START JAM ON

JAM C | G | C | G x MANY

(FROM GUNST WENT JAM) C | C | A<sub>n</sub> | F x





- IN Bb

## PLANO INTER

UP ~~IN~~ <sup>GET</sup>

Итак, мы получили:  $\text{LIT on } (F) (5^{\text{th}})$

0:14

BASS  
WALKING

114

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals, with some notes circled. Below the staff, there are handwritten numbers and symbols: 6 7 8, 11 10 8 11, 10, 12 10 (10), 13 12 10 8 11, 10, 12 10 (10), 13 12 10 8, 13 (13) 11 10 8, 45, and 6 8 9.

Lot - for second piano solo >

T036 GUITAR LEAD

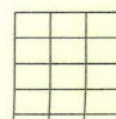
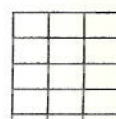
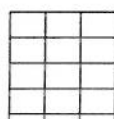
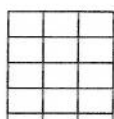
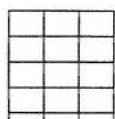
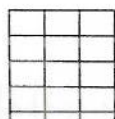
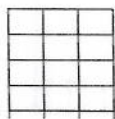
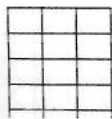
0:45 GUITAR LEAD

10:55 GUITAR

1:03 END BT FOR GUITAR

11:12 PIANO LEAD START

Quick Run  
Down



~~1:26~~

1:26

11:37

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notes are: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (half), A3 (half), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half), B2 (half), A2 (half), G2 (half).

WASTE

VERSE 1

GUITAR ONLY

ON "IF I COULD BE..." "WASTING MY TIME..." "WITH YOU"

Handwritten notes on lined paper showing two paths. The first path starts at a point labeled 'D' and ends at a point labeled 'A'. The second path starts at a point labeled 'B' and ends at a point labeled 'C'. The paths are connected by a horizontal line segment. Below the horizontal line, the numbers 5, 7, 4, 5 are written. Below the first path, the number 5 is written. Below the second path, the number 5 is written.

VERSE 2

D D G D D D D G D

(19) 12 10 12 9 10... 10... 10... 12 17/16 14 12 14 12 10... 10...

"A DREAM, ITS TRUE"

<sup>1</sup>IF I COULD BE...

$G \quad D \quad G \quad D \quad D \quad G \quad D$   
 $10 \dots 10 \dots 10 \dots 10 \dots 10 \dots 10 \dots 10 \dots$

45106E

F | C | G | D  $\times$  3.5 (from C)  $\triangle$

CHORUS

G | A | C | C x 2 7

NEASE  
CHILDS

PLANO  
SOLO

D | D | G | D x 2

737406E

w/ vocals x 3.5

known

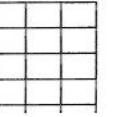
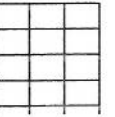
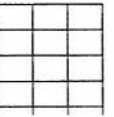
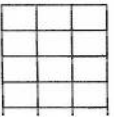
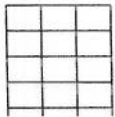
x 4

GUITAR  
Solo

OVER CHORDS CHORDS (in Gms) \* ...

CHARS

$x \mid L \sim \text{SIGN ON LAST } \textcircled{x} \text{ END ON } C$





Handwritten musical notation on a staff. The notation includes various notes, rests, and dynamic markings. A box labeled "FOAM" is written above the staff. The notation is as follows:

Handwritten musical notation on a staff. The notation includes various notes, rests, and dynamic markings. A box labeled "FOAM" is written above the staff. The notation is as follows:

Handwritten musical notation on a five-line staff. Above the staff, there is a box containing the number "0.34". The notation includes various notes, rests, and accidentals. A bracket above the staff spans from the 10th measure to the 14th measure, with the text "WALK DOWN" written above it. The notes under the bracket are 9, 8, 7, 6, 5, 9, 8, 7, 6, 5. The notation ends with a double bar line.

10.45

4 A B C 4 A B C

3 3 5 5 5 7 8 8 8 3 3 5 5 5 7 8 8 8

11.07

G  $G \rightarrow A_b$

555 x 4 666 666 666 666

3 3 4 4 4

VERSE 1

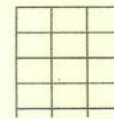
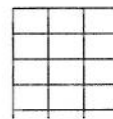
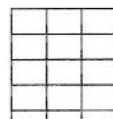
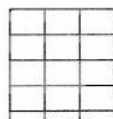
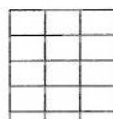
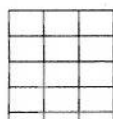
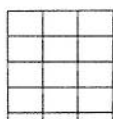
1. 15

Ab F 10 10 10 E 9 9 9 Eb 8 8 8 D 7 7 7 C# 6 6 6 D 7 7 7 C# 6 6 6

4 x 4 8 7 6 5 4 3 5 4 3 4 5 4 3 4

4 x 4 8 7 6 5 4 3 5 4 3 4 5 4 3 4

Handwritten musical notation on a five-line staff. Above the staff, there are two boxed labels: "1.44" and "1.49". The notation consists of a sequence of numbers (13, 12, 11, 10, 9, 13, 12, 11, 7, 6, 9, 8, 5, 8, 6, 12, 11, 14, 13, 16, 13, 19, 16, 19, 17, 6, 10, 10, 4) and musical notes (B, Bb, E, Eb, Ks). The numbers are placed below the staff, and the musical notes are placed above the staff. The sequence of numbers is: 13, 12, 11, 10, 9, 13, 12, 11, 7, 6, 9, 8, 5, 8, 6, 12, 11, 14, 13, 16, 13, 19, 16, 19, 17, 6, 10, 10, 4. The musical notes are: B, Bb, E, Eb, Ks. The numbers 13, 12, 11, 10, 9, 13, 12, 11, 7, 6, 9, 8, 5, 8, 6, 12, 11, 14, 13, 16, 13, 19, 16, 19, 17, 6, 10, 10, 4 are placed below the staff. The musical notes B, Bb, E, Eb, Ks are placed above the staff. The numbers 13, 12, 11, 10, 9, 13, 12, 11, 7, 6, 9, 8, 5, 8, 6, 12, 11, 14, 13, 16, 13, 19, 16, 19, 17, 6, 10, 10, 4 are placed below the staff. The musical notes B, Bb, E, Eb, Ks are placed above the staff.



2.02 (FOAM)

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and various markings. Above the staff, there are handwritten notes: "C", "G", "-", "w/wh", and "Db (C)". Below the staff, there are handwritten notes: "7 11 10 7 10 9 7 8 11 8 7 9 6", "9 8 7 6 5", "9 8 7 6 5", and "4- (3)". There are also some other markings like "C", "G", "-", "w/wh", and "Db (C)".

12-13

Handwritten musical notation for "The Rose Tree" on a five-line staff. The notation includes notes, rests, and various annotations. Above the staff, there are circled numbers 13, 12, and 10, and the text "FAAA LEE" and "LEE". Below the staff, there are circled numbers 13, 12, and 10, and the text "FAAA LEE" and "LEE". The notation is written in ink on a piece of paper with a grid background.

2:29

Handwritten musical notation on a five-line staff. The notation is divided into three measures labeled A, B, and C. Measure A contains the notes G4, A4, B4, C5, D5, E5, F5, G5. Measure B contains the notes G4, A4, B4, C5, D5, E5, F5, G5. Measure C contains the notes G4, A4, B4, C5, D5, E5, F5, G5. The notes are written in a stylized, handwritten manner.

12.42

Handwritten musical notation on a five-line staff. The key signature has one sharp (F#). The notation includes various notes, rests, and dynamic markings like 'f' and 'p'. There are also handwritten annotations like '(x2)' and circled numbers.

2:56

[illegible]

5:10

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. Above the staff, there is a handwritten label "FABRICATION" with a double underline. The notation is written in a cursive, handwritten style.

Mellow  
"Wen"  
3:23

3:23

C H D E F FH G max

4 88 89 99 90 1010 111 1110 1110 11

8 88 89 99 90 110

Sum

2002

Chloride A G ~~Bromide~~ Ammonium Fluoride Dinitrogen G



30



10:00

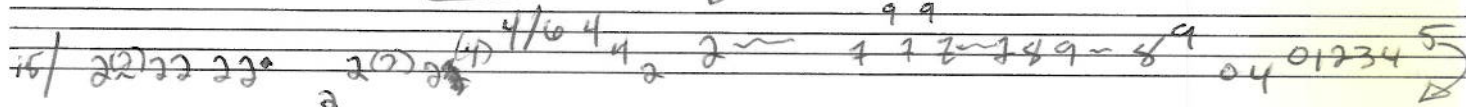
# WEIGH

F#

B

E

E



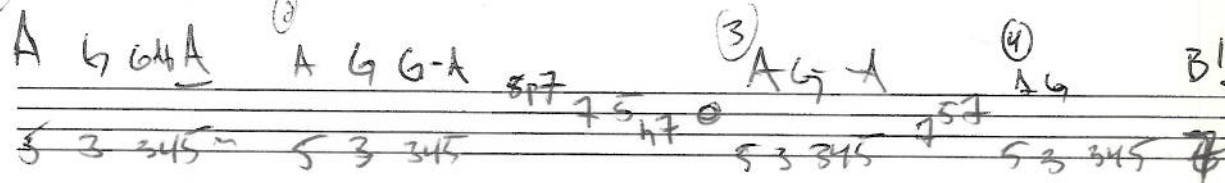
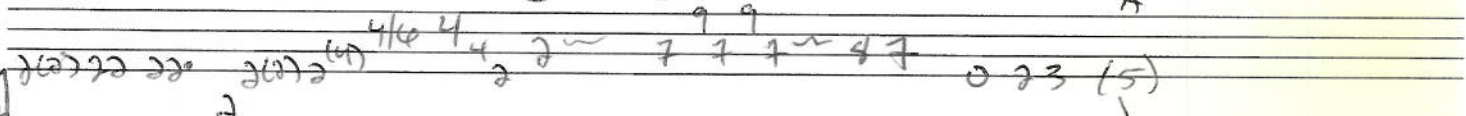
F#

B

E

A

0:24

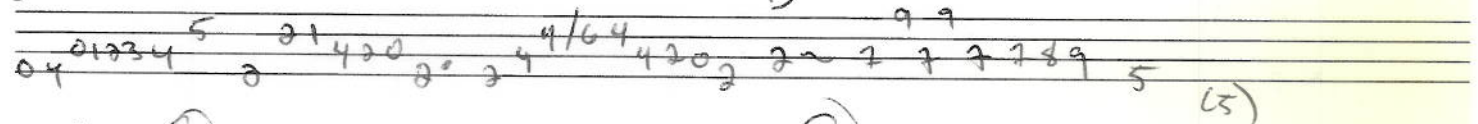


1:00

F#

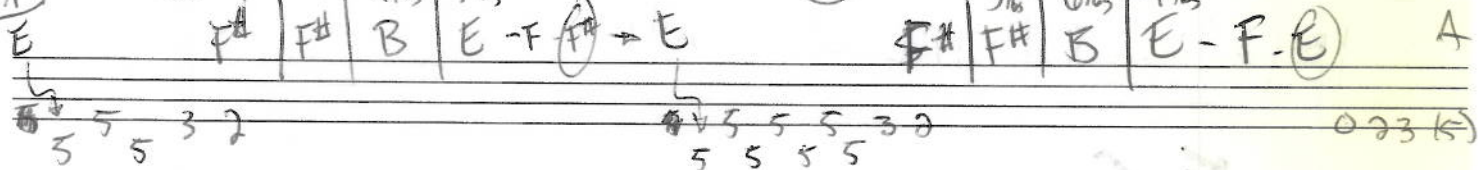
B

E



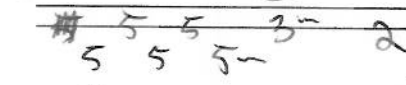
1:19 VERSE 1

1:35 VERSE 2

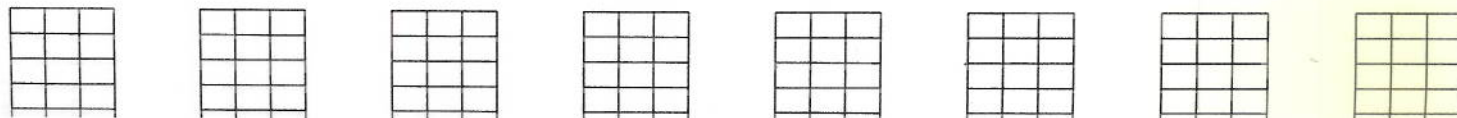


1:54 A-G x 4 -> B!

2:16 VERSE 3 F# | F# | B | E-F-E



2:35 CHORUS: F# | B | E | E... F# | B | A | C#-B... A | B | E | G... F# | B | E | E



2:56 PIANO (WEIGH)

$F^\# \mid F^\# - E - F - \textcircled{F^\#} E$ 
 $F^\# \mid F^\# - E - F - \textcircled{E}$

0 4 0 1 2 3 4 5      0 4 0 1 2 3 4 5

3:33 GUITAR

A-Gx4... B!

3:55

$E \text{ whole } F^\# \mid F^\# \mid \underline{B} - E - F - \textcircled{F^\#}$

4:13 VERSE 4

$E \triangle F^\# \mid \overset{5/16}{F^\#} \mid \overset{6/16}{B} \mid \overset{7/16}{E} - F - \textcircled{E}$

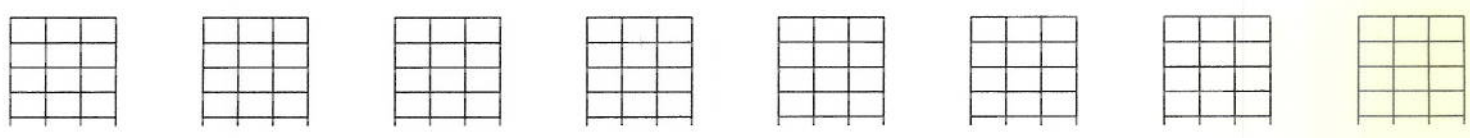
5 5 3 2

4:30 CHORUS

$F^\# \mid B \mid E \mid E... F^\# \mid B \mid A \mid C^\# - B... A \mid B \mid E \mid G...$

$F^\# \mid B \mid \textcircled{E} \mid \textcircled{G} \text{ (END ON) } F^\# \mid B... E$

7



# NICU

## INTRO

$E_b$   
 11 10 13 11 13 13 11 13 11 13  
 11 10 13 11 13 13 11 13

VARIATIONS ON 9

VERSE 1 = INTRO LICK x 4 ON 4<sup>th</sup> FROM  $E_b$

11 9 9 11 11 9 11 9 9 11 11 10 13 11 11 11 13  
 ↓ ↓ ↓ ↓ ↓

VERSE 2 = INTRO LICK x 4

## CHORUS

$A_b$   $C^\#$   $A_b - E_b - A_b$  } x 2  
 9 11 9 11 9 11 9 11 9 11 10 13 10 9 11 9 11  
 9 11 9 11 9 11 9 11 9 11

VERSE 3 = INTRO LICK (LIKE V1)

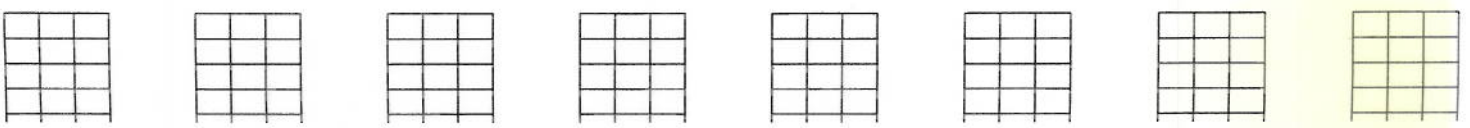
## VERSE 4

## CHORUS 2

KEYS "LEO" SOLO ~ INTRO

CHORUS 3 - EXTENDED ~ "NO LEFT TURN UNSTAVED"  
2 x 4

## LEAD LICK





# BURIED ALIVE



## MY MIND'S GOT A MIND OF ITS OWN

CHORUS 1

G | D | G | G

VERSE 1

G | G | G | G

C | C | G | G

G | G | D | D

C | C | G | G

G | G | C | C

D | D | G | G

G | D | G | G

CHORUS 2

PIANO SOLO

2 → C | C | G | G

G | D | G | G

VERSE 2

CHORUS 3

GUITAR SOLO

G | D | G | G

VERSE 3

C | C | G | G

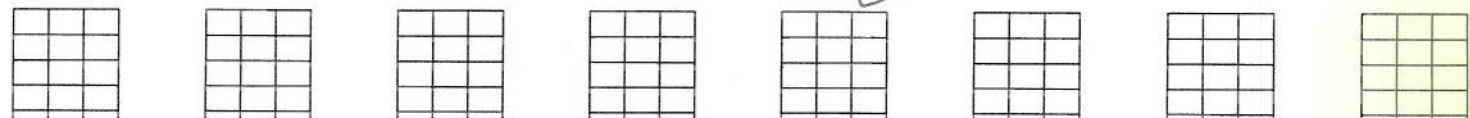
CHORUS 4

C | C | G | G

GUITAR OUTRO

D | D | G | G

(\*) G | D | G | G END



Chorus:

MY MINDS GOT A MIND OF ITS OWN  
IT TAKES ME OUT A-WALKIN WHEN I'D RATHER STAY AT HOME  
IT TAKES ME OUT TO PARTIES WHEN I'D RATHER BE ALONE  
MY MINDS GOT A MIND OF ITS OWN

Verse 1:

I'VE BEEN DOING THINGS I THOUGHT I'D NEVER DO  
I'VE BEEN GETTING INTO TROUBLE WITHOUT EVER MEANING TO  
I NO SOONER SETTLE DOWN WHEN I'M RIGHT BACK UP AGAIN  
I FEEL JUST LIKE A LEAF OUT IN THE WIND



Verse 2:

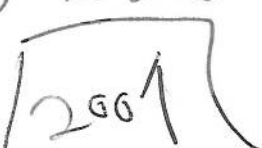
I SEEM TO FORGET HALF THE THINGS I START  
I TRY TO BUILD A HOUSE AND THEN I TEAR THE PLACE APART  
I FREEZE MYSELF ON FIRE THEN I'D BURN MYSELF ON ICE  
I CAN'T COUNT TO ONE WITHOUT THINKING TWICE


Verse 3:

I TELL MYSELF TO DO THE THINGS I SHOULD  
AND THEN I GET TO THINKING THAT THEM THINGS AINT ANY GOOD  
I TELL MYSELF THE TRUTH BUT I KNOW I'M LYING LIKE A SNAKE  
YOU CAN'T WALK ON WATER AT THE BOTTOM OF A LAKE

FIRST TUBE

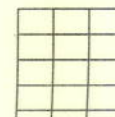
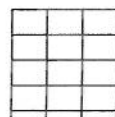
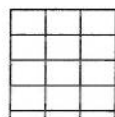
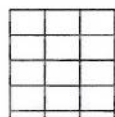
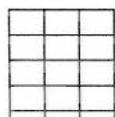
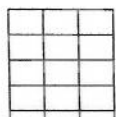
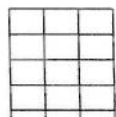
5 0 3 5 x  EXCEPT:  17 18/19

 BEGINNING BREAK-DOWN

C F F/G/A (B) E/F/G x2 A/B 

STAYS ON C FOR FIRST TWO BARS, ON 3RD: (8) 8 8 10 9 9 7 8 10 7 9

TOP



# Runaway Sim

INTRO: GUITAR ONLY ON UP BEATS

Intro: D C-B-A-D

10 10 8 10 8 7 10

X 4 HIT/CUT ON THE 1

VERSE 1

11W HCA...

D x2 C-B-A-F D

8 7 10 6 10

X 2 LICK

12 14 12 14 12 14 12 14

X 2

VERSE 2 SAME BUT NO LICK, GOES INTO MIDDLE JAM:

JAM 1

10 10 12 12 10 12

REPEATED w/ VARIATION

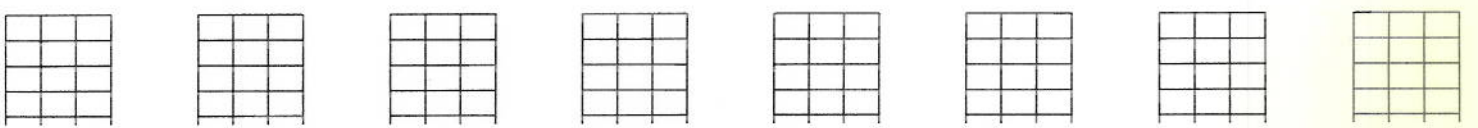
X MANY

VERSE 3 SAME AS V1

VERSE 4 SAME BUT THEN CHORUS x2

JAM 2 CHORUS CHORDS = C/B/A/F/D/D

OUT w/ SLOW DOWN AT END





INTRO / VERSE 1

# WOLFMAN'S BROTHER

Bb

G-A-B

G-A-Bb

(SOMETIMES B 7 P 5)

6 6 6 3-4 6 6 6 3-4

TURN AROUND

CHORUS 1

"WOLFMAN'S BROTHER..."

F Eb

6 6 4 4

VERSE 2

CHORUS 2

x 1

VERSE 3

CHORUS 3

x 3

→ INTO Bb PART

BRIDGE

"MEANINGLESS EXCITEMENT"

G# | G# x 4

CHORUS 4

x 3

"SHIRLEY TEMPLE"

MIKE: "COMING DOWN ON ME"

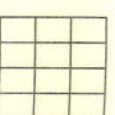
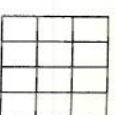
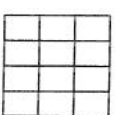
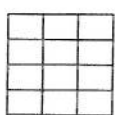
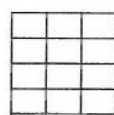
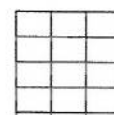
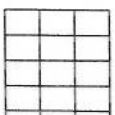
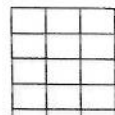
VOCAL SAM

Bb

SAM

Bb

→ GUT, w/ SLOW DOWN AT END



# DESTINY UNBOUND

\* END ON

INTRO

F#

E<sub>b</sub>-E-F#

F#

F#

(EEBA)

(A) B

7 7 ~ 4 5 7 ~ 7 7 7 4 7 5 5 7 ~

7 7 4 5 7 (5) 7

VERSE 1

F# | B | E | F#

F# | G# | C#7 | C#7

F# | B | E | F#

F# | B | E | B | F#

CHORUS 1

E | B | F# | B

E | B | C#7 | F#

x 2

INTERLUDE

F# E F# F#

7 5 6 7

x 2

VERSE 2

CHORUS 2

JAM

START W/ ~ ENDS ON A B

CHORUS 3

\* INSTEAD OF F#, END ON A

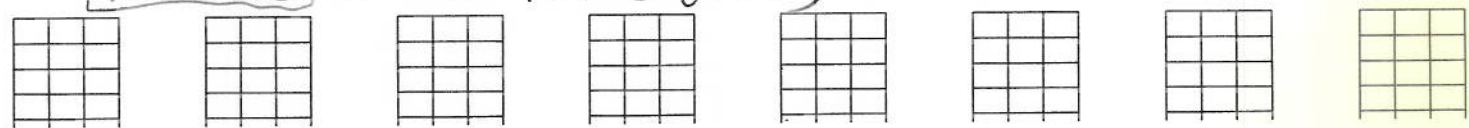
VERSE 3

\* ONLY SECOND HALF OF VERSE, STARTS

CHORUS 4

\* REPEATS W/O INTERLUDE FOR SEVERAL (5-16)

INTERLUDE x 4 TO REMIND INTRO (END)





V1

(DESTINY)  
HIGHWAY BILL'S ON THE ROTARY STILL AND HE CAN'T EVEN FEEL THE PAIN  
OF A SUN DRIED SHOULDER AND A SCAR FROM A BOULDER

THAT CUT HIM RIGHT ACROSS THE VEIN  
NOW HE'S SUGGIN' CIGAR AND HE'S SHOVELIN' TAR IN THE CRACK  
OF A TURN PIKE TERRAIN

HE'S GOT ONLY ONE HOPE, AND HE WANTS TO ELOPE, CUZ'

HIGHWAY JILL IS DRIVING HIM INSANE.

CHORUS

V2

HIGHWAY JILL WAS A DAFODIL WITH A CACTUS SENSE OF PRIDE

AT THE WHEEL OF A TRACTOR, SHE WAS QUITE AN IMPACTOR WHEN THE  
ROAD ROCKS STARTED TO ~~SHAKE~~ SLIDE

SHE SAW BILL DROP HIS SHOVEL ON A PILE OF GRAVEL AS HE CLIMBED UP  
OUT OF HIS DITCH

SHE WAS WONDERSTRUCK WHEN HE CLIMBED IN HER TRUCK  
HE SAID, "I'VE BEEN HAVING THIS EVERLASTING MCH"

CHORUS

V3

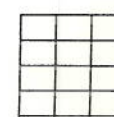
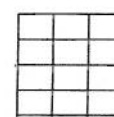
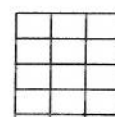
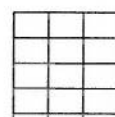
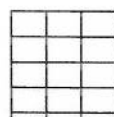
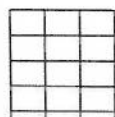
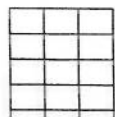
AT FIRST SHE WAS COLD, SHE WAS READY TO SCOLD THIS GUY FROM THE  
PIT WITH THE TRUCK IN HIS HEAD

BUT THEN SHE THOUGHT TWICE WHEN HE MELTED HER ICE WITH HIS  
PASSIONATE EYES SHE WAS ENERGIZED

SHE STARTED THE IGNITION AND WITHOUT PERMISSION THE TWO OF THEM FLEW  
DOWN THE DUSTY ROAD

BUT THE ROAD WASN'T FINISHED AND THE PAVEMENT DIMINISHED  
THEY SORTED OFF THE EDGE AND THEY PLUNGED IN THE SLUDGE

SHE SAID: THERE ISN'T EVEN ANY ROAD, OUR DESTINY WAS BOUND  
WE'RE THE ONES FOR US BUT NOW WE'RE IN THE GROUND





# SAND

Am

[5 5 3 5 5 5 3 5] x 2

FAST ENOUGH FOR YOU

INTRO C

VERSE 1

C | F | C | C | C | F | G | G | F-E<sub>n</sub>-D<sub>n</sub> | E<sub>n</sub> | E<sub>n</sub> | E<sub>b</sub>-D-B<sub>b</sub> C

(PEOPLE ON C)

VERSE 2 SAME

CHORUS 1

F | G | C | C | F | G | E<sub>n</sub> | E<sub>n</sub> | F-E-D | E<sub>b</sub>-D-B<sub>b</sub> C  
C... F...

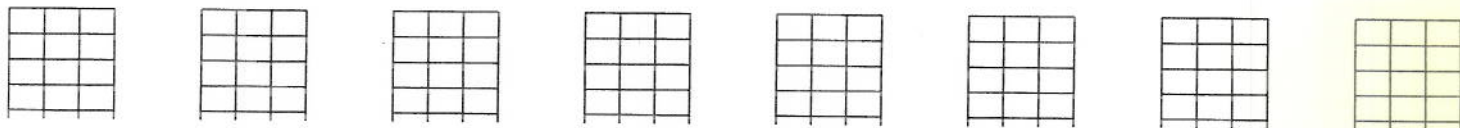
Piano Solo IN C

CHORUS 2 SAME

BUT x 4

GUITAR SOLO [E<sub>b</sub>-D-B<sub>b</sub> | C...] x 4

CHORUS 3 ONLY x 8... FADE OUT



INTRO

A

# THE WEDGE

VERSE 1

0:48

A E A E A

5 5 5 5 5 5 5 5 5 5

G | D | A | A x3

G | D | E | E

1:10

CHORUS 1

D | C | A | A

D | C | E | E

1:28

VERSE 2

A

G

5 5 5 5 5 5 5 5 5 5

1:49

G | D | A | A x3

G | D | E | E

2:11

CHORUS 2

D | C | A | A

D | C | ~~A~~ | ~~A~~

2:27

GUINAE SOLO

E | E | D | A E | E | D | A

B | B | A | E B | B | A - E - E A

2:48

A | E | B | B x3 A | E | F# | F#

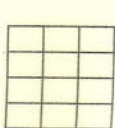
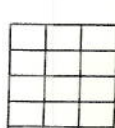
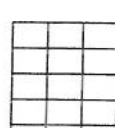
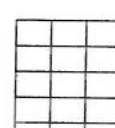
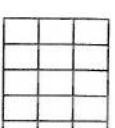
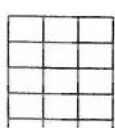
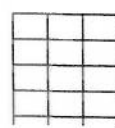
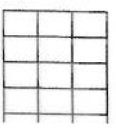
3:10

CHORUS 3

E | D | B | B E | D | F# | F# x3 w/ words

GUINAE SOLO

to



# BOONIE ON DELEGATE WOMAN

A $\flat$  | D $\flat$  | A $\flat$  | D $\flat$

V $_1$

A $\flat$  | A $\flat$  | D $\flat$  | D $\flat$

B $\flat$  | E $\flat$  | A $\flat$  | A $\flat$

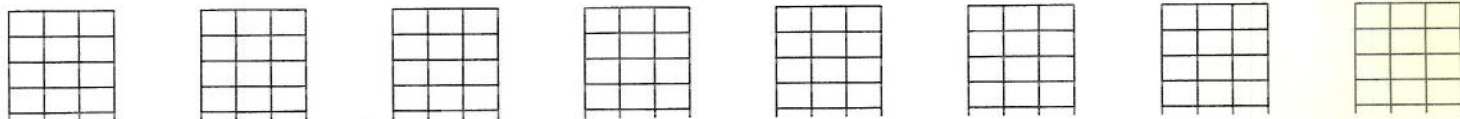
C $_2$

B $\flat$  | D $\flat$  | F $\sharp$  | F $\sharp$

B $\flat$  | E $\flat$  | A $\flat$  | A $\flat$

PINK PANTHER

9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100











3:04 INSTRUMENTAL 4 counts 3:20 8 count 3:27 (ROUND)

Pedal low D x 5

14 x 8

10 12 12 10 12 ~ 12 P 10 10 12 ~ 10 12 12 10 12 ~ 10 12 10 12

3:33 3:37 3:44

14 17 17/19 17

10 h 12 10 / 8 h 10 p 6 4 3 10

14 16 19 14/19 17 14 17 15 17 17 15 15 17 ~

3:46 3:47 3:53

B7

15 15 14 18 14 14 15 12 14 15 14 12 14 17 15 18 16 19 17 20 17 19 16 ~

3 10 10 11 10

(1-2) (1-2-3-4) (1) (1-2-3-4)

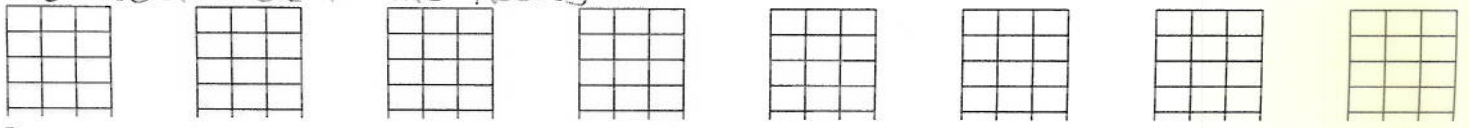
4:02 4:05

13 14 12 15 13 0 20 21 20 22 16 20 21 17 18 19 24 21 23 22 ~ 22 20 ~

(1-2-3-4) 3 (1) 6 (1-2) 3

4 counts

ICE WAS ALL HE WAS MADE OF  
 THE BITTER BLUE, IT SWALLOWED HIM THROUGH  
 HE WENT OVER TO THE MOUND



RECLINING DOWN HIS FINAL THOUGHTS

HERE HE LIES IN THE MOUNTAIN



INTRO GUITAR

0:12 ADD BASS

"A"

SILENT IN THE MORNING

"B"

12 0 0 7 0 0 9 0

0:40

7 9 0 7 5 0 7 0 x 4

0:31 VERSE 1

UNTIL

0:45

"A" x 4

0:50 "C"

x 2

"B" x 2

9/11 0 9/7 0 9 0

TURN AROUND

1:00 New "A"

1:09 VERSE 2

1:19 "C"

"B"

x 2

G

x 4

C

1:23 x 2

1:24 "C"

x 1 "B" x 1

→ "A" x 2

1:38 New "A"

TURN AROUND

1:48 VERSE 3

1:54

2:02

3

2 3 5 3 0 2

2 3 5 3 0 2

5

C x 2

G x 2

2:04

P/A/C/D

→ CHORUS: G/A/C/D x 4

THIS HITS ON C

DISCHORUS 2

x 4

HITS ON C

3:01

CHORUS 3

x 4

3:23

CHORUS 4

3:45

CHORUS 5

4:09 INSTRUMENTAL

CHORUS CHORUS x 2

AFTER

D

4:59

INTRO

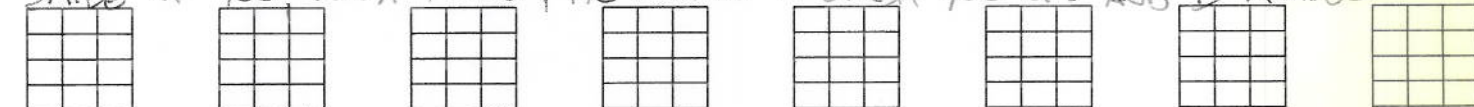
9/10 9/11 9/2 7 10

RESOLVE

5:09

BASS INTRO

I WILL NOT DISMISS YOU, SHELTER YOU, SPEAK N/YOU x 3  
SMILE AT YOU TRUST IN ME, HE'D LIKE TO BRUSH YOU OFF AND I AGREE



# TUBE

11" 11" SILENCE

(3) 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

A F F# A-B-E F(6-A)-A

BLUES BREAK DOWN: F#|F#|A|B x4, Ab|Ab|B|C#

# TWEETER - An

INTRO POP/SLAP

VERSE 1

VAMP An x8

VERSE 2

"Gonna BE Cold..."

SAME IN Em x8

VAMP An x8

VERSE 3

D x2

~~XXXXXXXXXX~~

VAMP An x8

"Gonna BE COLD"

VERSE 4

D x2

Em x8

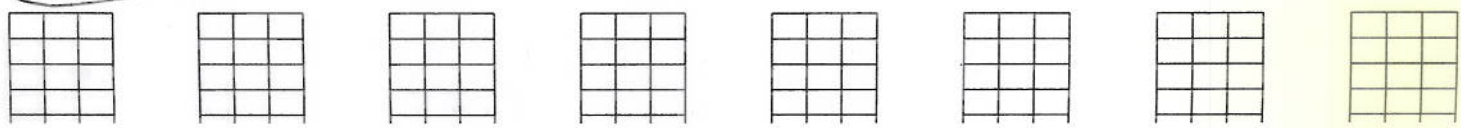
OPEN... An x8

VAMP An x8

VERSE 5 "UNCLE REMEDY"

OPEN F

VAMP An SAM





# ROSES ARE FREE Bb

INTRO

Bb | F | Eb | Eb x4

VERSE 1

▲ x4

CHORUS 1

F | G | Ab | A | Bb | Bb | Bb | Bb x2

VERSE 2

x4

CHORUS 2

x2

BRIDGE-BREAKDOWN IN Bb

13 14 13 14 15 14 15 13 14 15 14 15 14 15 14 15 14 15

1 2 3 4 5 6 7 8

12 13 12 13 12 13 12 13 13 14 15 12 13

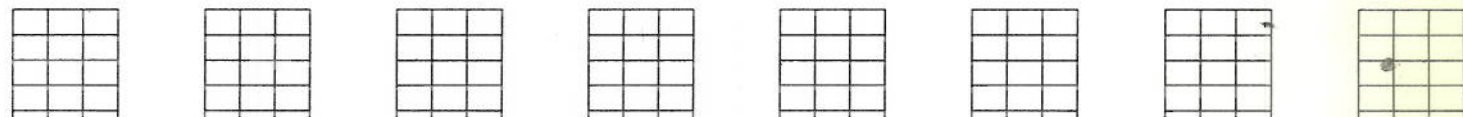
11 - 12

VERSE INSTRUMENTAL x4

CHORUS INSTRUMENTAL x4

VERSE 3 x4

CHORUS INSTRUMENTAL x4





# CROSSEYED + PAWLESS - Bm

55 77 7 55 77 55 77 7 55 77 765

FEE

INTRO/VERSES

Cm | Abm | Bbm | Gbm

Gbm7 | Db | Ab | Ab | Ab | Ab

3 VERSES

1:00

CHORUS 1

Eb | Bb | Db | Ab

Eb | Bb | Gm7 | Ab

x2

1:38

PIANO SOLO

Cm | Bb | Ab | Eb

Fm7 | Cm7 | Bb | Bb | Bb | Bb

3 VERSES (4, 5, 6)

CHORUS 2

x2

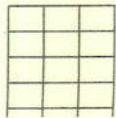
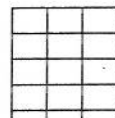
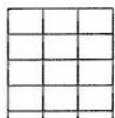
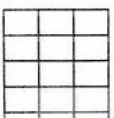
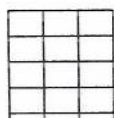
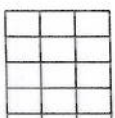
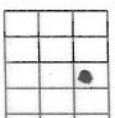
PIANO SOLO 2

8 11 10 9 12 11 6 9 8 7 10 9 11 12 11 9

3 VERSES (7, 8, 9)

CHORUS 3

x4



CHARACTER ZONE

E | G | A | A      CHORUS: ~~E | G | A | D~~

LIFE BOY

INTRO IN C

17 17 15 14 | 17 15 15 17 | END on F

VERSE 1

F | G | C | F → F | G | C | F <sup>WAVE</sup> (F-E) D <sup>WAVE</sup> D-C-B<sup>b</sup> <sup>SOFT WAVE</sup> B<sup>b</sup> | B

(20) 13 15 15 13 13 13 15 13 13 13 10 10 8 6 66 77

CHORUS 1

C | B<sup>b</sup> | F | B<sup>b</sup>-B x2 | A<sup>m</sup> | B<sup>b</sup> | A<sup>m</sup> | B<sup>b</sup>-C | G | F | C

8 66 6 66 77

INTRO REPEAT IN C x2

VERSE 2

CHORUS 2 FROM THE LAST (C)

BRIDGE C | G | G | G x2 | C | G | C | F x2 | E | B<sup>b</sup> | A | A<sup>b</sup>-G | B<sup>b</sup> | A | A

C | G | C | F - C | G | F | E-D

CHORUS 3

x2 → INTRO REPEAT SAME → CHORUS REPRISÉ

Grid of 8 empty 4x4 squares for tablature.







(DAVID BOWIE)

5/4 5/4 5/4 3/4 5/4 5/4 5/4 3/4 5/4  
E C A<sub>b</sub> F F C<sup>#</sup> A C<sup>#</sup> C<sup>#</sup>

7177 8888 4 1118 8888 9844 13 9 13 717 13 91013 913

15:11

$\frac{5}{4} F_d$     $\frac{5}{4} D$     $\frac{5}{4} B_d$     $\frac{5}{4} G$     $\frac{5}{4} C$     $\frac{5}{4} E_d$     $\frac{5}{4} B$     $\frac{5}{4} E_d$     $\frac{5}{4} F_d$

Ex) to  $5/4$  count off

under  
NKG  
Ab ~

99119

3:05

5/4 5/4 5/4 B $\flat$ /4 5/4 5/4 5/4 B $\flat$ /4 5/4  
C\* A F D D B $\flat$  F# B $\flat$  B $\flat$

3.18

Grades 5/4  
count  
wave  
net

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and beamed notes), rests, and bar lines. The notes are written in a cursive, handwritten style. The staff is divided into measures by vertical bar lines. The notes are mostly black ink on a yellowed, aged paper.

3. Ho

Handwritten musical notation on a five-line staff. The notes are: A, F, C, B, B, F#, D, F#, F#. Above the notes are various markings: "5.26" above the first A, "5/4" above the first F, "5/4" above the C, "5/4" above the first B, "5/4" above the second B, "5/4" above the F#, "5/4" above the D, "5/4" above the first F#, and "5/4" above the second F#. Below the staff are rhythmic markings: "7 7 7 7 7" under the first five notes, "8 11 11 11 11" under the next five notes, "6 5 5 5 5" under the next five notes, and "9 9 9 9 9" under the last five notes. There are also some numbers like "10 8", "10 10", and "10 10" scattered below the staff.

3.38

5.46

End on E

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic markings: 4/4, 3/4, 5/4, 4/4, 4/4, 3/4, 3/4, 10, ③, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20. The staff contains notes and rests, with some numbers written below it: 7, 6, 4, 5, 7, 7, 5, 4, 7, 7, 5, 4, 7, 7, 5, 5, 4, 3, 2, 1, 0, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0.

3.51 Break on En ~~200~~ + 8

4.02 E<sub>3</sub>-D + 4

$f: 13$  Breiten von  $E_A \times 4$

4:24 En-D SAM x many SAM PEAK:

FIRSTA 9.54

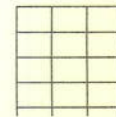
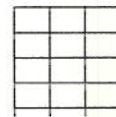
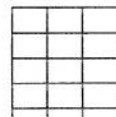
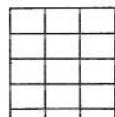
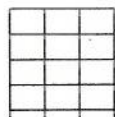
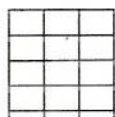
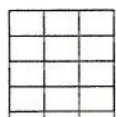
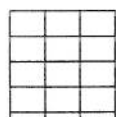
	A	B	C	C <sub>2</sub>
PEAK:	<del>X</del>	<del>X</del>	<del>X<sub>m</sub></del>	<del>X<sub>m</sub></del>
CHARGES	<del>X</del>	<del>X</del>	<del>X<sub>m</sub></del>	<del>X<sub>m</sub></del>

END.

Quid

$$E = A \cdot B \cdot x^4, \quad B \cdot C \cdot B \cdot C \cdot E$$

↳ (a)  $[E_M - D]$



# ROCKY TOP

WISH THAT I WAS ON OL' ROCKY TOP  
DOWN IN THE TENNESSEE HILLS  
AINT NO SMOOXY SMOKE ON ROCKY TOP  
AINT NO TELEPHONE BILLS

VERSES: G | G | C | G (x2)  
En | D | G | G

I HAD  
ONCE ~~THESE~~ A GIRL ON ROCKY TOP  
HALF BEAR, THE OTHER HALF CAT  
WILD AS A MINIBUT SWEET AS A SODA POP  
I STILL DREAM ABOUT THAT

CHORUSES: En | En | D | D  
F | F | C | C

ROCKY TOP, YOU'LL ALWAYS BE  
NONE SWEET, NONE TO ME  
GOOD OL' ROCKY TOP  
ROCKY TOP TENN., ROCKY TOP TENN.

C | C | G | G  
G | F - G  
G | F - G

ONLY TWO STRANGERS CLIMBED ON ROCKY TOP  
LOOKIN FOR A MOONSHINE STILL  
STRANGERS AINT COME BACK FROM ROCKY TOP  
~~GET~~ THEY NEVER WILL

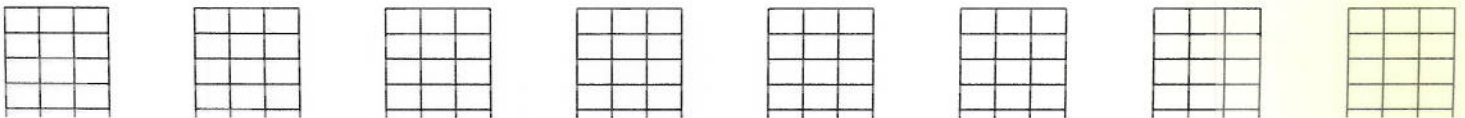
CORN WON'T GROW AT ALL ON ROCKY TOP  
DIRT'S TOO ROCKY BY FAR  
THAT'S WHY ALL THE FOLKS ON ROCKY TOP  
GET THEIR CORN FROM A SAR

[CHORUS]  
← INSTRUMENTAL →

- ① VERSE
- ① CHORUS + EXTRA G <sup>LIKE</sup> INTRO

~~NO~~ I'VE HAD YEARS OF CRAMPED UP CITY LIFE  
TRAPPED LIKE A DUCK IN A PEN  
NOW ALL I KNOW IS IT'S A PITY LIFE  
CAN'T BE SIMPLE AGAIN

[CHORUS]





# MOMA DANCE

INTRO

Eh Funk x 16

13 13 15 13 15 17 14 16

(D)

E#

Funk x 16

ON THE 1 OF THE 16 HITS

F# F E E# D# C#

NAME IN C#

11 moment ends

C#7 Funk →

C#7 - F#9 END

Eh Funk x 13

13 15 13 15 17 14 16

# GHOST

INTRO

Am

5 5 5 - 5 5 5 - 5 5 5 - 5 5 5

VERSE 1 A x 2 THEN MODULATE TO Dm x 2 \* LAST IS E

VERSE 2 SAME AS V1

INSTRUMENTAL SAME AS VERSES SD Am x 2 THEN POP/SLAP: Am/Dm-C x 4 \* LAST IS E

VERSE 3 Am x 2 + NO BASS FIRST TIME THEN CUT ON Dm (SUSTAIN TAKE 1)

VERSE 4 Am x ∞

TWIST (C#M)

MAIN RIFF 3 3 5 5 3 3 5 5 3 5

INTRO CUTTING, THEN DEST

VERSE 1

VERSE 2

VERSE 3

VERSE 4

VERSE 5

VERSE 6

VERSE 7

VERSE 8

VERSE 9

VERSE 10

VAMP "WID" x 2

NO BASS CHORDS x 1

INSTRUMENTAL ON VAMP

SOMETIMES

BACK TO WORKER CHORDS



# TASTE D

INTRO / VERSE 1 / CHORUS 1 ALL w/o BASS

At end of CHORUS

5 5 5 ~ x 4

## VERSE 2 D

5 5 5 ~ x 2 5 7 5 ~ ~ ~ ~ ~ 10 10 10 9 10 9 10 / 12 14 12 11 12 14 ~ ~ ~ ~ ~ QUICK RUN

## CHORUS 2

A B C B A F# B C 12 12 11 9 12 10 5 2 5 5 2 3 3 2 0 5 2 0 3

## BRIDGE INTRO

0 7 7 9 10 8 9 10 6 7 4 0 2 2 9 10 9 8 9 x 2

## BRIDGE "OOH"

1 2 12 12 10 10 PREPARE ODD TIME

## CHORUS 3

A | F# | G | C D | B7 | G | E A | F# | G | C D | B7 | G | (Ab) x 2

\* END HERE ON 2ND

## JAM

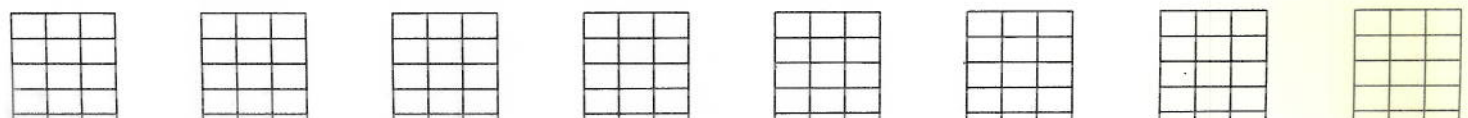
SAME CHORDS

5 5 7 8 8 9 9 10 11 11 12 13 14 15 17 17 16 17 15 14 17 14

## END LICK 1

21 19 16 17 17 16 17 15 14 17 14 15 -

## PIPER G | A7 | C | F | E7 | F



# MANGO SONG

INTRO x6

1) GUITAR ONLY

2) <sup>add</sup> BASS

THE DRUMS 1/2 WAY THRU #2

3) ADD KEYS

4) 5) 6) \* ON SIXTH, END ON B (FIFTH) TO E (FOURTH)

VERSE 1

2ND

BACK

TO BEG

OF VERSE, UNTIL

TOP OF VERSE

CHORUS (SAME AS INTRO ONE OCTAVE DOWN)

LAST VERSE

HOLD B FOR 4

INSTRUMENTAL (FULL) VERSE

PIANO SOLO

1<sup>st</sup> 1/3

GUITAR SOLO

2ND 1/3

PIANO LAST

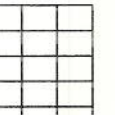
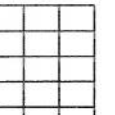
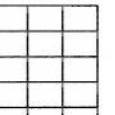
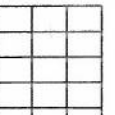
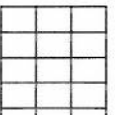
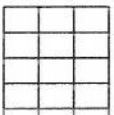
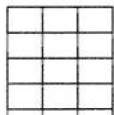
1/3

(LAST B IS TWICE AS LONG)

CHORUS 2 x4 END ON B → E

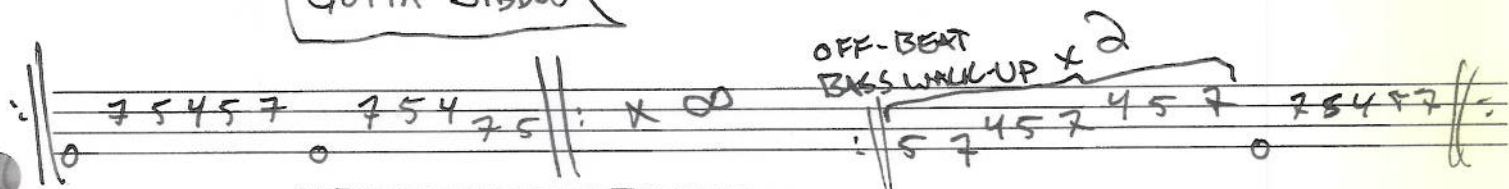
VERSE SHORT VERSE (ONLY FIRST 1/3)

CHORUS 3 → G | C | F | C TO END

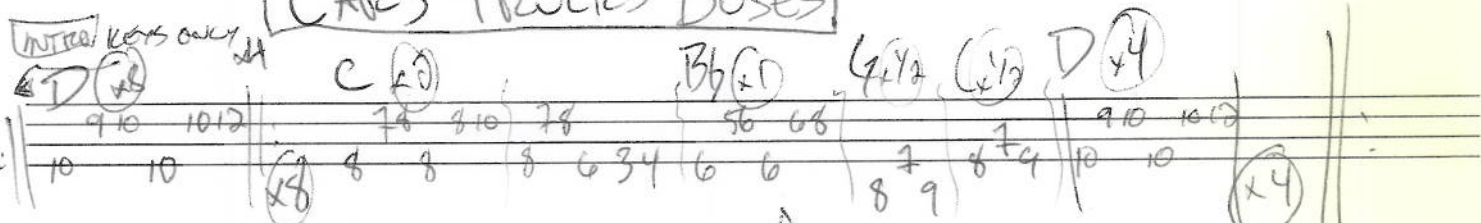




# GOTTA JIBBO

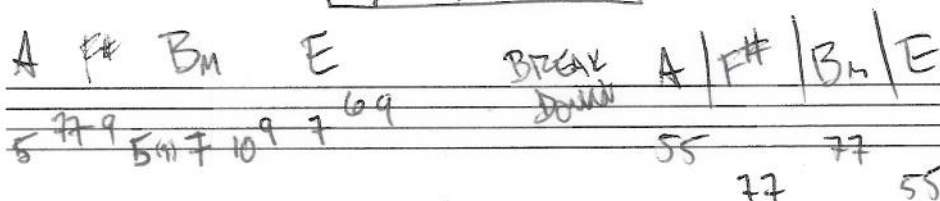


## CARS TRUCKS BUSES



LAST TIME THRU: AFTER SOLOS, BACK TO HEAD ONCE THRU, THEN:  
 D(x8) Bb(x2) G(x1/2) C(x1/2) D(x3) END W/ SUSTAINED D ON THE 1<sup>st</sup> CH

## YAMAR

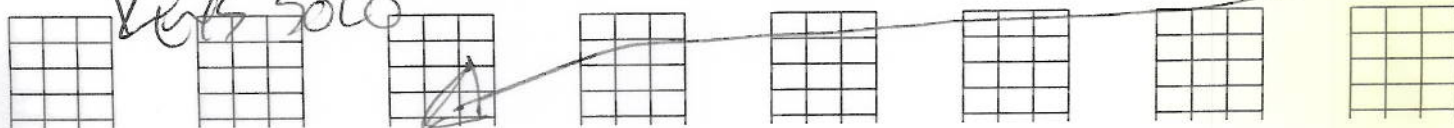


REMEMBER ALL THE DAYS IN THE POND  
 CATCHIN WILD TROUT TIL THE BREAK OF DAWN  
 NOW THAT YOU'VE BECOME A MAN, LOOKIN NICE I MEAN  
 GOT A NICE SHINY SPORTS CAR, KEEP IT VERY CLEAN  
 SHE USED TO BE A VAMPIRE CHILD, WALKIN IN THE YARD  
 NOW THAT SHE'S BECOME A WOMAN, LOOKIN VERY PROUD  
 YOU USED TO WEAR A PIECE OF CLOTH TIED AROUND YOUR HEAD  
 NOW SHE LOOKS SO GOOD, WANNA LOVE YOU DEAD

DON'T SAY WHAT I SAY  
 YOU SAY WHAT I SAY  
 YAMAR  
 YOU NO GOOD PAK

HE WAS A NO GOOD PAK. (HE WAS A NO GOOD PAK)  
 HE WAS A MEAN OLD PAK (HE WAS A MEAN OLD PAK, A MEAN OLD PAK)  
 HE HAD AN OH KEG PAK  
 HE WAS A MEAN OLD PAK

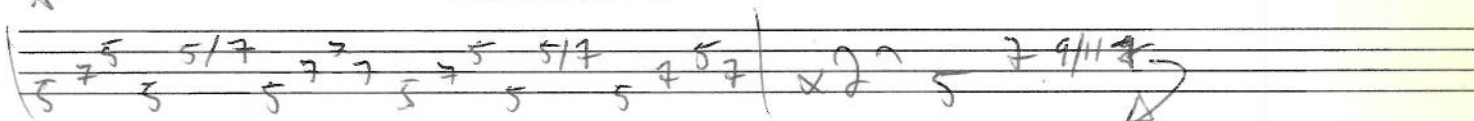
## KEYS SOLO



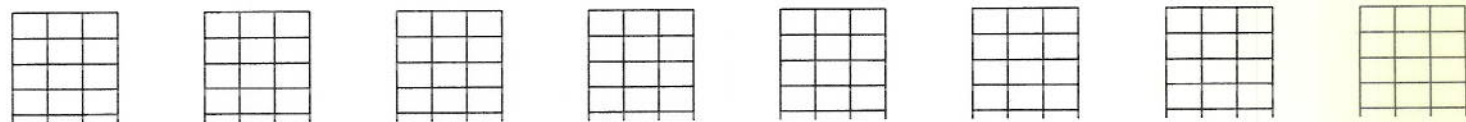
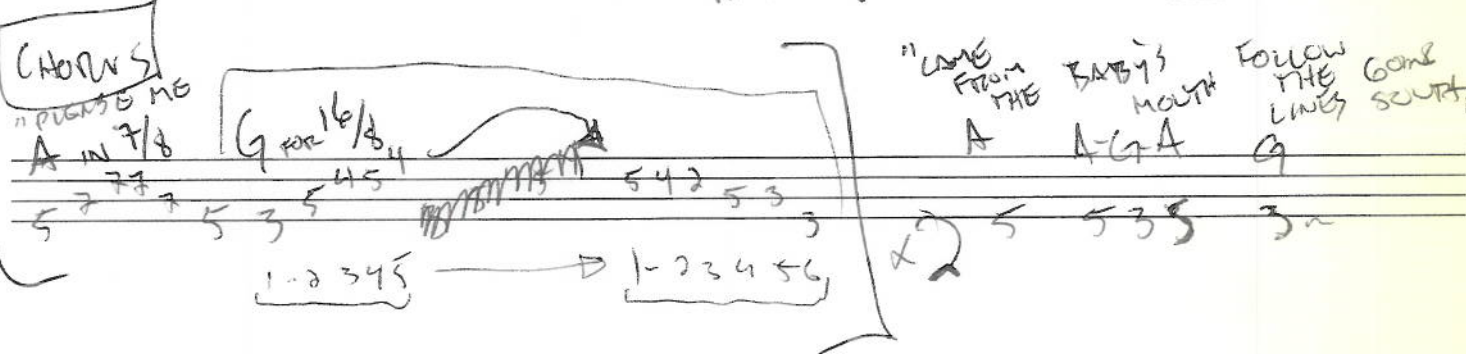
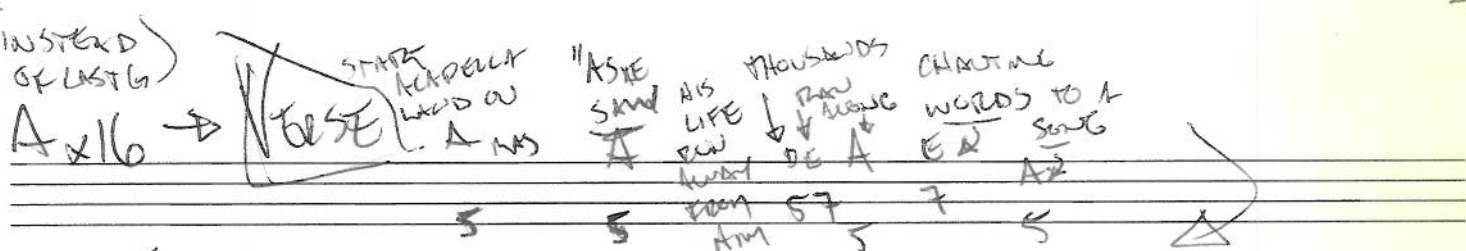
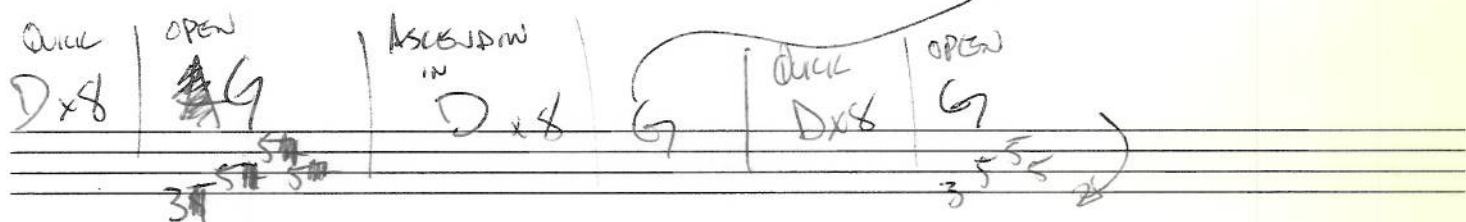
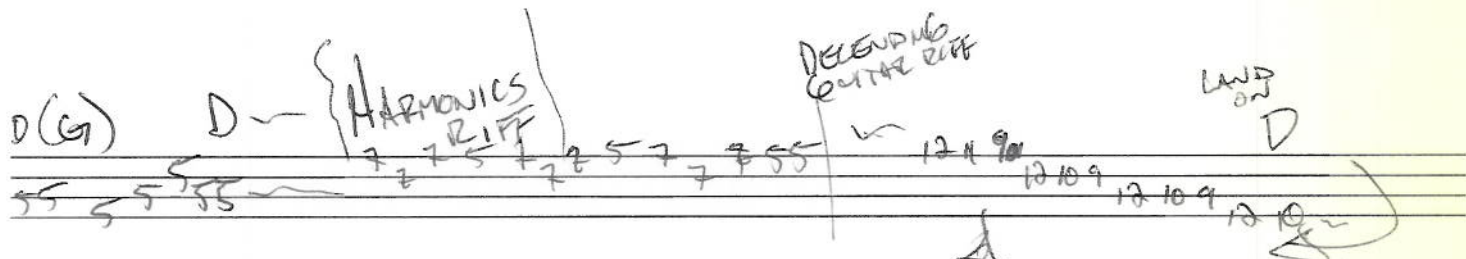
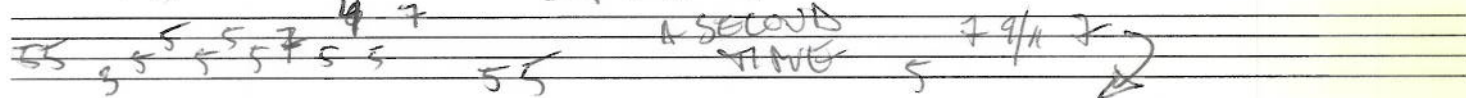


# THE CURTAIN 1/2

A



Dx8  
(G)







INTRO/COULTR ONLY

# THE OH KEE RAIN CEREMONY

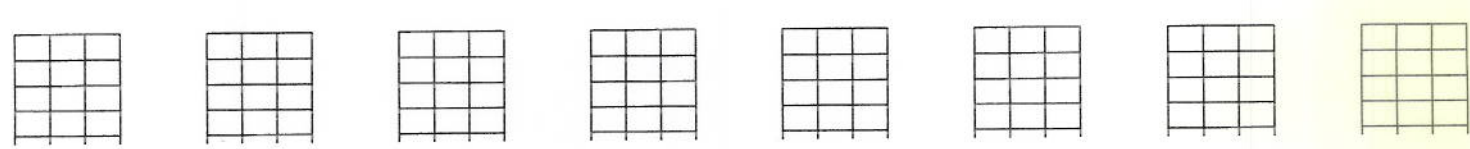
0:08 0:12 0:15 :16  
A A A A  
3 5 3 5 5 7 5 5 4 5 7 6 7 7 6 4 5 6 7 7 6 7 5 4 6 7 7

0:24 0:33 A A B A "A" OF JAZZ WALK  
9/11 9 7 6 7 6 4 6 4 7 7 5 4 6 7 7 6 7 6 9 7 5 5 7 4 5

0:41 (D) 2-3-4 7 7 2 (G) 2-3-4 (G) 2-3-4 :+2

0:57 1:07 1:16 SAME  
(E) 2 3 4 (E) 2 3 4 (E) A (B) 2 3 4 5 6 7 5 (A) - E A - E  
7 7 5 4 7 5 7 7 4 5 7 4 5 6 7

1:22 1:30 END OF RUN 1:36 LAST LICK  
x16 A 5 4 5 5 6 5 1 2 3 4 1 2





# SPLIT OPEN AND MELT

x3

0:00 EM

9 9 9 9 14 12 9 7 7 7 5 7 6 5 5 7 7 5 7 5 7 10 10 9 9 10 7 8 5 5 7 5 6 7 ...

0:27 C# (INTRO VERSE)

0:36 VERSE 1

0:47

x4 (SAME)

0:49

WHOLE NOTE (DREAM) SCALE

0:53

x4

1:02 VERSE 2

1:12

C# WHOLE NOTE SCALE NOODLE

B G F

1:28 CHORUS

1:37

WHOLE NOTE C#

WHOLE NOTE F

CHROMATIC B7

D

B

1:46 HORNS (IN STUDIO)

1:58

WHOLE NOTE NOODLE

2:10

WHOLE NOTE NOODLE

2:40

VOCKES

2:40 "WE BREAK DEEP IN A STREAM DREAM

AND PLUMBING BELOW THE WATER LINE DOWN DOWN DOWN DOWN DOWN

BETWEEN BEAMS TO THE GLOOM ROOM AND THE SEAWAYS AND THE SLING DOWN DOWN DOWN DOWN DOWN

1:07 LAST CHORUS 7

W/ EXTRA 3RD NOTE

4:36 END (INTRO)

END LIKE

6 B L C#

5 6 7 7 7 9 14 12 9 7 7 7 5 7 6 5 5 7 7 5 7 5 7 10 10 9 9 10 7 8 5 5 7 5 6 7 ...

## GM

GM

2 GM

3 3 3 3 | 3 3 | 3 3 3 | 3 | 1 2 3 | 3 3 | 3 3 | 3 3 | 6 3 | 3 3

|||||

[illegible]

G C<sup>#</sup> D E<sub>2</sub> E → INTRO ~~main~~ x 2 → KEYS G<sub>n</sub> SOLO x 12 (3 sets)

5 5 5 5 5 5 4 3 4 4 5 5 5 6 6 7

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

[illegible][illegible]

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and fingerings. Above the staff, there are handwritten labels: "GM Low Ball PART" on the left and "HRS w/ quick fills" on the right. The notation is divided into measures by vertical bar lines. The first measure contains a series of notes with fingerings (1, 2, 3, 4, 5, 10, 8, 12, 10). The second measure contains a note with a finger number (5) and a rest. The third measure contains a note with a finger number (5) and a rest. The fourth measure contains a note with a finger number (5) and a rest. The fifth measure contains a note with a finger number (5) and a rest. The sixth measure contains a note with a finger number (5) and a rest. The seventh measure contains a note with a finger number (5) and a rest. The eighth measure contains a note with a finger number (5) and a rest. The ninth measure contains a note with a finger number (5) and a rest. The tenth measure contains a note with a finger number (5) and a rest. The eleventh measure contains a note with a finger number (5) and a rest. The twelfth measure contains a note with a finger number (5) and a rest. The thirteenth measure contains a note with a finger number (5) and a rest. The fourteenth measure contains a note with a finger number (5) and a rest. The fifteenth measure contains a note with a finger number (5) and a rest. The sixteenth measure contains a note with a finger number (5) and a rest. The seventeenth measure contains a note with a finger number (5) and a rest. The eighteenth measure contains a note with a finger number (5) and a rest. The nineteenth measure contains a note with a finger number (5) and a rest. The twentieth measure contains a note with a finger number (5) and a rest. The notation ends with a double bar line.

~~XXXXXXXXXXXX~~ RIFE  
15 LEAD IN BANDS

G SOLO → GUITAR SOLO  
1-2-3-4-5-6-7-8

G L G I

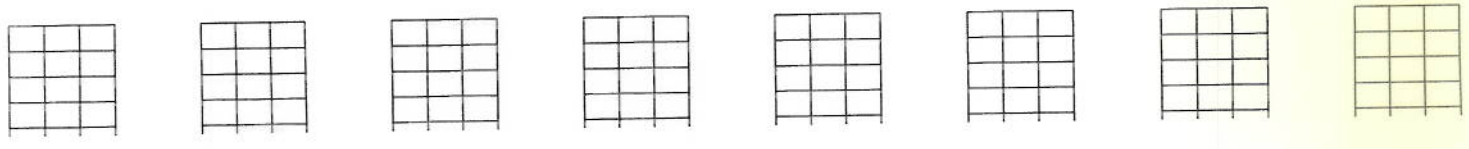
G → SYNTH

L W/ DRUMS

X H X L

VIXE X 8

WILL AS LONG









CRAMER ROSIE

D VENSE

VERSE 1:  $D \times \delta$

6x4

ISAD

A. 2 D

VERSE 2: SAME, MED

Dxy

5.  $\times 12$   $\times 12$   $\times 12$

"Pray it loud"

Clones: VOLS only, until "conclusion"

Vraag 3

4th row 2  $\times$  HALF STEP CHANGE

45 (4) to (b)

Verse 4 in 6b

'BABA' in Eb

C	G	Am	G <sup>Am</sup>
---	---	----	-----------------

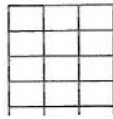
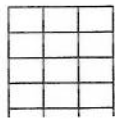
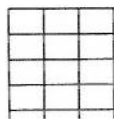
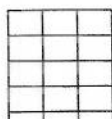
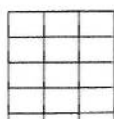
END IN AM  
11:00 AM  
HON FINE TOWN

$\boxed{H \vee A \vee}$

②

415

$D_{234} \quad F \quad D_{234} \quad C \quad D_{234} \quad C \quad C_{23} \quad B -$

[illegible]



INTRO

Bm

6/8 UNUS EN RELACIA

F#E

Bm A G D A F# E x2

7 7 9 9 7 7 9 7 5 :|| 7 9 7 9 7 4 5 5 9 7

L L L L L L

C#                      B                       $(E_{\text{avg}} \times 4 \mid F_n \times 4) \times 4 \mid (A \mid G^{\#} M) \times 4$

---

15 ~    15 ~    13 ~    13 ~

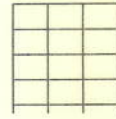
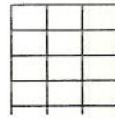
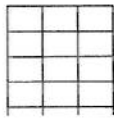
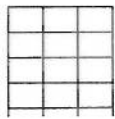
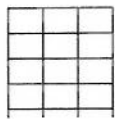
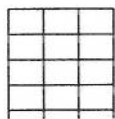
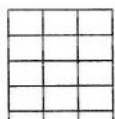
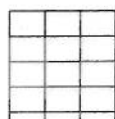
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14 ~    14 ~    12 ~    12 ~

C10 | B7 | E7 | A7 | F | G x 4

Handwritten musical notation on a five-line staff. Above the staff, the text "Horns" is written in quotes, with "PART" written below it. The notation includes notes and rests: a whole note C, a half note Bb, a half note Bb, a whole note A, a half note B, a half note G, a half note C, a half note F, a half note D, and a whole note Ex. Above the notes, there are markings: "x4" above the Bb notes, and "A | B | G | C | F | D | Ex" above the corresponding notes. Below the staff, there are circled numbers: (3) under the first C, (3) under the first Bb, and (6) under the first A. There are also some numbers written below the staff: "0 1 2 2" under the first C, "2 3 4 5" under the first Bb, and "4 4 4 3" under the first A.

INTRO PART  $\times 4$  VERSE  $\times 4 \rightarrow \text{END}$





INTRO

$$\overline{E_d}$$

Гумбо

$$E_{b^7} \mid A_{b^7} \mid \begin{matrix} D_{b^7} \\ \text{scribble} \end{matrix} \mid E_{b^7}$$

E<sub>b</sub>7 | A<sub>b</sub>7 | D<sub>b</sub>7 | E<sub>b</sub>7 : x2  
E<sub>b</sub>7 | A<sub>b</sub>7 | D<sub>b</sub>7 | B<sub>b</sub>

① ORGAN SOLO :

1. Citrus

D

 $G_n$ 

Ha Ha Ha

"VERSE"

## BRIDGE

VERSE x 3  
CHORUS x 1

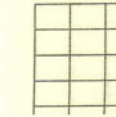
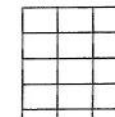
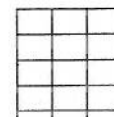
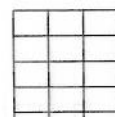
$$\sqrt{3} \times 3$$
$$\sqrt{3} \times 3$$

CARINI

En

Jan in EM

W F notes (b2)







# IT's 100

Benny Hill Bb

15 17 15 17/19 17/19 17 15 17 15 17/18 17/18 17 15 17 15 (14)

VERSE:

Bb | Bb | A | Eb

G | Bb | Db | B

C | B | B | F

E | <sup>1st</sup>E<sup>2nd</sup> | B | (Bb<sup>1st</sup> / E<sup>2nd</sup>)

(14) 15 17 15 17 18 15

CHORUS:

G | D | D<sub>n7</sub> | C

G | D | | D

1st CH : (NOTES)

E | Bb


2nd CH : 4 NOTES

E | C

INSTRUMENTAL (2:53)



(2.53) (it's ICE)



3 4 5 7 7 4 5 7 | 2 4 5 7 7 5 7 9 | 1 3 4 6 7 4 5 7

5 7 8 5 6 7 8 9 | 6 7 8 10 11 -

Benny Hill D

(3, 26) POP/SLAP

D | D | E | ~~A~~ | G-FH-E-D-A-G (F.C.D)

(3:4:5) CHORDS

B.H.D

9P7 9P7 7 9 77 7P5 75 5/8/5

(3:54) POP/SWR

A | A | B-C-A $\flat$

(4:01)

E $\flat$  | ~~B $\flat$~~  | E $\flat$  | E $\flat$

A | A | B $\flat$  | B $\flat$

17 16 15 14 13 12 11 9 8

10 8 n 10

(4:10)

F# / F# / F.F.F...

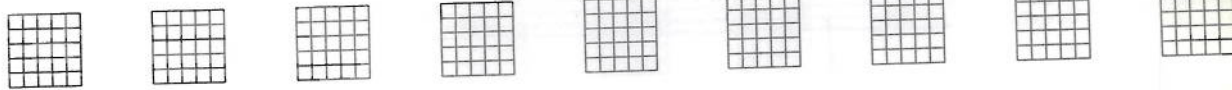
(4:19)

G / G / D<sub>b</sub> / D<sub>b</sub> / E<sub>b</sub> / E<sub>b</sub> ♯ F.F.F.F

(4:28)

Handwritten musical notation on a five-line staff. The notation includes a key signature of one sharp (F#) and a 3/4 time signature. The melody is written on the upper line, and the bass line is written on the lower line. The notation is as follows:

Handwritten musical notation on a five-line staff. The notation includes a key signature of one sharp (F#) and a 3/4 time signature. The melody is written on the upper line, and the bass line is written on the lower line. The notation is as follows:



1:16 (T's 1LE)

(5:06) WALK DOWN

Handwritten musical notation on a five-line staff. The notes are: 11 9 19 18 17 15 13 12 11 9 18 10 9 10 10 9 8 6 9 7 6 5 4 3 2 0 2 3. Above the staff, the word "END" is written. Below the staff, the word "G" is written.

Handwritten musical notation on a five-line staff. The notes are: G / A <sup>Basso</sup> B<sub>b</sub> x 2, G / C<sup>#</sup> <sup>Basso</sup> D<sub>b</sub> x 1, G / A <sup>Basso</sup> B<sub>b</sub> x 1. A large bracket on the right side of the staff groups these three lines, with the number "43" written next to it.

(6:22) GROOVE  
KUL IN G x 4

(6:41) SAME IN B<sub>b</sub> x 2  
GROOVE

(6:50) 11 IN C<sup>#</sup> x 1

(6:56) 11 IN E x 1

7:00 = SAME WALK AS 2:53, UNTIL

7:23

7:35 CHORDS x 2

7:46 LAST HRS: F | C<sup>#</sup> | A | F ... E



# IF I COULD

... LAST TIME = D  $\xrightarrow{A-D}$  A-D  $\xrightarrow{10}$  10 "  $\xrightarrow{10}$  10 "  $\xrightarrow{10}$  10 "

VERSE 1 G | B<sub>n</sub> | C | G }  
F | C | D | D } x 2

D | A | C  $\rightarrow$  WALK DOWN  $\rightarrow$

CHORUS 1 G | C | G | C  
B<sub>n</sub> | C | D | C WALK DOWN

PEAK G (OG, ")

VERSE 2

CHORUS 2 (FROM D OF CHORUS 1  $\rightarrow$ )

BRIDGE D | A | C | G x 3 (END C-A)

CHORUS 3

D | A | C

CHORUS 4

(CHORUS) INSTRUMENTAL x 2

BRIDGE

(END)

\* LAST TIME

D | A | C | G | A C WALK



# COVER

INTRO

E D C# D E

VERSE

E E D A E E D A

0 0 2 2 5 4 5 4 0 0 5 5 7 0 0 5 5 7

~~G D E B B | E E D A~~

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

INTRO x 2

VERSE 2

A | A | G | G

"GIVE THE DIRECTOR"

(INTRO) x 3

...VERSE

INTRO x 2

VERSE 3

INTRO x 2

"WHAT EVER YOU DO ..."

E | A | D | A

VERSE 4

A | ~~A~~ | G | G

...E...

0 2 4 5 6 7 0

...VERSE

INTRO x 2

VERSE 5

LINE ONE

Car Horn

DD... E 7/9 9/5 7/9 9/5  
SSSS... O 7 0

F | C | E | E

LISTEN FOR MY HEARD

3<sup>ND</sup>  
VERSE: E | G<sub>2</sub> | A | E

GRUTAZ LK

Handwritten musical notation on a five-line staff. The notes are G, B, F, E, E, G, A, D. The G is circled. There are some additional markings below the staff, including a bracket and a checkmark.

$B_b | A | B_b | (G) \times 2$

↳ THIRD YRMS  $E_b | G-F-C^{\#} | C | B_{\#}$

$E_b - C^{\#} - B - A | A_b | G | B | C^{\#} | F^{\#} \dots$

(2:15)

३५३

D C# E F# G A Bb A# F# E# D

8 9 5 7 2/9/4 7 5 7 5 5 7 5 4 6 4 6 7 9 10 12 13 11 9 7 6 5

(১:৩৭)

QW19L

Q: 49

D:56

1)  $A_b | C | D-E-E | D-C-B | A | A_b | C | A_b | A | B_b | B | C$

$C^{\#} | C | B | B^{\#} | A | A^{\#} | B^{\#} | E^{\#} \rightarrow TB \text{ INIT}$



(HORN)

1st C G/B Gm/A<sup>b</sup> F/A Fm/A<sup>b</sup> C/G Am/G<sup>b</sup> G<sup>a</sup>  $\begin{smallmatrix} F \\ B \\ A \end{smallmatrix}$  E<sup>9</sup> E<sup>9</sup>A<sup>b</sup> Fdim → (Edim 2nd 3rd)

pre-chorus: F F/F<sup>#</sup> G/G<sup>#</sup> Am/A<sup>#</sup> F | F Fm/A<sup>b</sup> C/G G  $\begin{smallmatrix} F \\ B \\ G \end{smallmatrix}$  → climb down

1 2 3 4



# LIZARD

~~VERSE 1:~~

PASSING...

Gmaj. Gmi F

HE WAS ON THE

Fmin.

WILSON...

(G) C (G) C ...

C B B $\flat$  A G $\sharp$  E F A $\flat$  (B)

3 3 3 3 1 1 3 2 2 4 6 5 7 10 10 7 7 0 1 4 (7)

VERSE 2

SAME UNTIL



(1:07)  
SO HE LOAD

SPENDS

THE NIGHT / STOOD

F | F $\sharp$  | G | A $\flat$  | A | A $\sharp$  | F - F | C | G | F | E | D | C

CHORUS:

G | C | G | C | G | C | G | F | G | F | G | F | C

(1:37)

C F G C C D C $\sharp$

3 3 8 8 10 10 3 3 5 5 7 7 6 6

VERSE 3

CHORUS

C E G C x 2

3 3 4 10 3

VERSE 4

CHORUS

"OH LIZA WHOA GORRLE GORRLE"

JAM

A7 G A B7 G B7 A A7 G

G C E G F# 5 5 5 | 4 6 4 8 7 7 7 7 6 6 6 6 5 5 5 5 ↘

C: 36


$$G \mid F \mid G \mid F$$

HTT <sup>C</sup> - cut to people on high C worth

555... 444... 333... 222... 111... 5... 4... 5...  $\times$   $\div$

E<sub>7</sub> | B<sub>7</sub> | C | B<sub>7</sub> | F | E | D | G<sub>7</sub>

Handwritten musical notation on a single staff. The notes are written in a shorthand style with numbers 1-5 and accidentals. Above the staff, the letters C, B, B, A, G, and F# are written, corresponding to the notes. A large bracket is on the right side of the staff.

81) 

C | B | B<sub>b</sub> | A | A<sub>b</sub> | G | F<sup>#</sup> | C x 2

E<sub>b</sub> | B<sub>b</sub> | C | B<sub>b</sub> | F | E | D | G

C | B | B | A | A | G | F | C









# CHAUDUST TORTURES

INTRO

VERSE:

E7<sub>maj</sub> A7

7 4 9 7 9 10 11 9 9 7 5 7 6 5 7 6 5 3 0 0 3 5 5 5 7

VERSE 1 - E7/A7 (PEDAL ON A)

VERSE 2 - E7/A7 (PEDAL ON A LONGER)

VERSE 3 - SEE V1

VERSE 4 - SEE V2

CHORUS:

G A G E7 G | A | G | A | G <sup>DA/G</sup> → E7<sub>7</sub>

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

2:00 VERSE 5 - SEE V1

2:09 VERSE 6 - SEE V2

2:22 CHORUS 2

2:47 SOLO 1: E7/A7 x 8 w/ VARIATIONS

3:01 SOLO 2:

(3:20)

2 5 7 5 6 7 5 x4 7 8 7 5 7 5 6 7 5 x1 30E

3:30 SOLO FINAL

E7/A7 7 4 9 7 9 8 7 5 7 6 5 7 6 5 7 3 7 4 9 7 9 8 7 5 7 6 5 7 6 5 3 5 3 0

E7 A7 G E7

3:53 CHORUS

4:19 END: E... E | F#-G | A | Bb-C | C# | D | Eb | E - A\* END HIT

# POSSUM

INTRO - E

Handwritten musical notation for the intro. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The notes are E4, E4, E4, E4, F#4, E4. There is a double bar line, then a circled 'or' with a double bar line, then another double bar line, followed by the notes E4, E4, E4, F#4, E4. The piece ends with a double bar line.

37) VERSE + RE

Handwritten musical notation for the verse and chorus. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The notes are E4, E4, A4, E4, B4, G4, A4, E4. There is a double bar line. The second staff has a treble clef and a key signature of one sharp (F#). The notes are E4, E4, E4, E4, F#4, E4, E4, F#4, E4. There is a double bar line.

41) 1st "POSSUM"

Handwritten musical notation for the first "POSSUM" section. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The notes are E4, E4. There is a double bar line. The second staff is empty.

51) 2nd "POSSUM"

Handwritten musical notation for the second "POSSUM" section. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The notes are A4, E4. There is a double bar line. The second staff is empty.

60) SAME TURN AROUND

Handwritten musical notation for the "SAME TURN AROUND" section. It consists of two staves. The first staff is empty. The second staff is empty.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.



# LIGHT

(0:25) D x 4

A | D<sub>b</sub> | A | F<sup>#</sup>

E x 2

(0:46) D x 4

A | D<sub>b</sub> | A | F<sup>#</sup>

E x 3

(1:09) D x 3

A | F<sup>#</sup>

E x 2

(1:23) B → 4/3 x 4

(1:38) VERSE 4/4 B

(1:49) CHORUS

4/3 x 2 B-E

(1:58) VERSE EXTENDED

(2:27) ~~CHORUS~~ VERSE 4/4 B

(2:36) CHORUS 4/3 x 2 B-E

(2:45) VERSE EXTENDED

(3:13) VERSE

(3:23) CHORUS 4/3 x 4 B-E

(3:40) SOLO 4/3 x 8 B-E

(4:12) " AND THE LIGHT "

(4:28) " PURIFY MY SOUL "

(4:44) ACADEMIA

u l . l

B | B | B | B

B | G<sup>#</sup> | F<sup>#</sup> | F<sup>#</sup>

A - E - A - G<sup>#</sup>

D<sub>b</sub> - B -

D...

A...

E... A... D... A...