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Brought to you by TinyA
== PLEASE DON'T SELL ==
Spiderwebs
Words and Music Gwen Stefani and Tony Kanal

Gtr. 7: Capo III

Intro
Moderately Fast \( \frac{d}{d} = 144 \)
Half-Time Feel
*Eb

Gtr. 1
(slight dist.)

*Chord symbols reflect implied tonality.

Bass
Bass Fig. 1

End Bass Fig. 1

End Half-Time Feel

Gtr. 1 tacet
N.C.
*Gtr. 2 & 3 (dist.)

\( \text{composite arrangement} \)

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Verse

Outs. 2 & 3: w/ Riff A, 1 1/2 times, simile
Bass: w/ Bass Fig. 2, 1 1/2 times, simile
Bb

think that we connect,
trading on what's mine,
that the chemistry's correct?
and you're taking up my time.

Your words walk right through my ears,
Don't have the courage inside me
to tell you,
N.C.

Pre-Chorus

E♭5

Gtr. 3

I like what I hear.

And now I'm

Communi-

Gtr. 2

P.M.  P.H.  P.M.

(Gtr. 3 cont. in slash)

P.M.

pitch: D

0 0 0 0 1 3 1 3 1 3 1 3 3 3

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

F5

B♭5

G5

stuck in the, the web you're spinning. You've

d

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

10 10 10 10 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

2 2 2 2 1 1 1 1 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

0 8 8 8 10 8 8 8 8 8 8 6 6 6 6 5 5 5 5 3 3 3 3 3 3 6 3
Chorus
B♭

Got me planning for your escape...
Sorry, I'm not home right now. I'm
(Ah. 2 & 3)

Walking into spider-webs, so leave a message and I'll call you back.

N.C.(Eb)

End Riff B

Both gtr. produce random P.H. throughout Chorus.

Fill 1
Gtr. 4 (dist.)

Gtr. 5 (dist.)

Steady gliss.
w/slide

Steady gliss.
w/slide
A likely story, but leave a message and I'll call you back. (Ah...)

Bb F Gm N.C.(Eb) N.C.(Eb)

it's all your fault; I screen my phone calls. No

Rhy. Fig. 1

End Rhy. Fig. 1

Bass Fig. 3

End Bass Fig. 3

1. matter
2. matter, matter, matter, matter,

who calls, I gotta screen my phone calls.
Guitar Solo

Grm
Rhy. Fig. 2

Gr. 6 (dist.)

Gr. 7 (clean)

Bass

*Backwards gtr. arr. for gtr.
**Capo at 3rd fret. Capo becomes "0" in TAB.
†Rhythm is produced by switching toggle switch back & forth between on & off positions.

Gr. 2 & 3: w/ Rhy. Fig. 2

Grm
Bridge
Gm, 2 & 3: w/ Rhy, Fig. 2, 3 times
Gm 6 tacet
Gm

Now it's gone too deep.
(Now it's gone too)
You

Gm
wake me in my sleep.
Wake me in my
My

dreams be come night mares
Dreams be come 'cause you're
mares.
D.S. at Coda (take 2nd ending)

Coda
Gtrs. 2 & 3: w/ Riff B, 5 3/4 times, staccato
B♭
Gm
N.C.(E♭)

Oo, a spider-web; leave a message and I'll call you back.

I'm walking into spider-webs, so leave a message and I'll call you back.

It's all your fault; I screen my phone calls.

No matter, matter, matter who calls, I gotta screen my phone calls.

Bass
Bass Fig. 4

Bb

F

Gm

N.C.(E♭)

Bass w/ Fig. 4

Bb

F

Gm

N.C.(E♭)

Bb

F

Gm

N.C.(E♭)

Bb

F

Gm

N.C.(E♭)
Excuse Me Mr.
Words and Music by Gwen Stefani and Thomas Dumont

Bass: Drop "D" Tuning:
①=E ③=A
②=B ④=D

Gr. 1: Capo 1

Intro
Moderately Fast Rock \( \text{b} = 150 \)
N.C.(F)

*Gr. 1 (dist.)

Verse
Double-Time Feel
Gr. 1 main

1. Whoa,____ I'm like a beg__gar__ with__ no luck._

They

**Chord symbols reflect implied tonality.
holding signs up on your street corner stops. Like most, you try not to see
don’t pay the high cost of mental custody. I’ll pay bail for a guaran-

End Bass Fig. 1

Bass Fill 1, 2nd time

Stare straight ahead, ignore the responsibility.

Make space for me in the time yet to be.

End Rhy. Fig. 1

Bass Fill 1
Pre-Chorus

Dm  F  Bb5  G5  Dm  F

Excuse me. (Excuse me, mister.)

Gtrs. 1 & 2

wait in line, and I'd like to buy some of your time.

Bb5  Gm  Dm  F  Bb  Gm

I'm very anxious, eager, willing. What's your bill?

Dm  F  Bb  Gm  Dm  F

Anxious, eager, willing. What's your bill?

Bass  Bb Bass Fig. 2

I've been saving up my life.

End Bass Fig. 2

What's your price? (Sav
In my world, 
----
ing? 
---
ing up __ my life. ____)
So, please ex---

Chorus

Cuse me, mis-t-er, you've got things all wrong. You make it feel like a crime.
Bb  C  F5  G5  Bb5  C5

---

So, don't confuse me, mister. I've known you way too long, boy.

Gr. 2

Gr. 1

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

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

*play 2nd time only

1.

Gr. 1 tacet

F  Gm  Bb  C  Gr. 2 tacet

N.C. (F5)

All I need is a little of your time.

Gr. 2

Rhy. Fig. 2A

End Rhy. Fig. 2A

Gr. 1

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

3 3 3 3 5 5 5 5 8 8 8 8 8 8 8 10 10 10 10

Bass

3 3 3 3 3 5 5 5 5 1 1 1 3 3 3 3 3 3
Oh._________ 2. For All I need___ is a little of your time.

Bridge
Gr. 2 tacet

What should I do? I'm about to crack, and there's a force that comes over

Bass

*Piano arr. for gtr.
It's almost as if I'm tied to the track.

I'm waiting for him to rescue me.

Funny thing is he's not going to come, he's not going to find me.

This is a matter of fact, the desire you lack.
This is the way I guess it has to be.

A little of your time, I need a little of your time.

Please, a little of your time. Yeah. So, please excuse me, mister, you've got things all wrong. You make it feel like a crime. So, don't con...
Fuse me, mister, I've known you way too long, boy.

All I need is a little of your time.

Oo, I'm in line to buy time.

I'm in line to buy time.
F     Gm     Bb     C     F     Gm

Bass

F     Gm     Bb     C     F     Gm

I’m in line to... Excuse me!

Well, I’ve been waiting in line.

Excuse me, sir.

F     Gm     Bb     C     F     Gm

Ex...cuse me, mister.

Bb5  C5  F

Gr. 2

Gr. 1

Bass
Just a Girl
Words and Music by Gwen Stefani and Thomas Dumont

Bass; Drop D Tuning:

1=G
2=A

Intro

Moderate Rock = 112

N.C.

Riff A

End Riff A

Verse

Gtr. 1: w/ Riff A, 3 times
N.C.

1. Take this pink rib·bon off my eyes. I’m ex·posed, and it’s no big sur-

mo·ment that I step out·side, so man·y rea·sons for me to run and.

Bass

*pContinue Double Time Feel on repeat.

Bass: w/ Bass Fig. 3, 2nd time

prize. Don’t you think I know ex·act·ly where I stand? This

hide. I can’t do the lit·tle things I hold so dear, ’cause it’s all those

Bass Fig. 3

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world is forcing me to hold your hand
little things that I fear.

'Cause

P.M.

5 7 7 5 6 5 5 7 5 7 5 6 5 5 7

Bass

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

C Chorus

Double Time Feel

Bm

I'm just a girl, oh, little ol' me.
I'd rather not be, 'cause they
I'm just a girl living in captivity. Your rule of

f

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

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

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

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

30
let me have any rights.
cumbed to is making me

Rhy. Fig. 2

End Rhy. Fig. 2

2 2 0 2 2 0 0 2 2 2 5 0 0 2 0 2 0

G5

Oh... (Oh.

I've had it up to here!

End Bass Fig. 1

Rhy. Fig. 3

End Rhy. Fig. 3

Bass Fig. 2

End Bass Fig. 2

32
2. The eyes, numb.
Oh, Oh,

G
A

Bass: w/ Bass Fill 2, 2nd time

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

Bm
A
G
A

I'm just a girl. Take a good look at me, just your typical prototype.

G
A
G5
C5

Oh...
(Oh.)
I've had it up to here!

Interlude
Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile
Bm
A
G
A
Bm
A

"Gtr. 2:
Riff C

4
4
3
2
4
4
2

0
2
4

4
4
3
2
4
4
2

Bass

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

5
5
5
5
5
0
0
0
0

2
2
2
2
2
2
0
0
0
0

*synth. arr. for gtr.
End Riff C

Bm A G A

(2) 0 2 4 2
4 4 3 2 2 4 2
0 2 4

End Double Time Feel

C5

(Gtr. 1: w/ Riff A, 2 times)
N.C.

(making myself) clear?  I'm just a girl.

Verse

Gtr. 1: w/ Riff A

Gtr. 1: w/ Riff B

3. I'm just a girl in the world. That's all that you'll let me be!

D.S. al Coda
(take 2nd ending)
I'm just a girl, my apologies. What I've become is so burdensome.
Oh, I'm just a girl, lucky me. Twiddledum.

there's no comparison.

Oh...
Oh...

I've had it up to!

Oh...
Oh...

I've had it up to!!

Oh...

I've had it up to here.

Oh...

Oh...

End Double Time Feel

Slower \( \frac{\text{bpm}}{92} \)

Freely

w/synth effects

Bass Fill 3
Verse
Am

had the best you gave her of me brought clouded shad y com-

Rhy. Fig. 2
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.
2 2 2 2 2 2 2 2

Rhy. Fig. 2A
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.
5 5 5 5 5 5 5 5

simile on repeats

1. You
Am7
broke the set, now there's, there's only singles.

Am
killed the pair, now only one is breathing.

Fmaj7
There's no looking back, this time

Rhy. Fig. 3
Gtrs. 1, 2 & 3

Bass: w/ Bass Fill 1, 2nd time
Fadd2

Chorus
C5

Bb5

time I mean it. Are you happy now? Well, tell me how you're

(Ah.)

End Rhy. Fig. 3

P.M.

simile on repeat

Bass Fill 1
Bass
No more leaning on your

Dm

shoulder. (Ah)
I won't be there.

Dm
no more both er.

If you

feel you just might want me, Ah.

End Half Time Feel

Em
Verse

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 3A
Am

contempler all those years, now you must adhere to your new

Bass

Dm

ca - reer of lib - er - a - tion. You’ve been cast all by

F

Am

yourself. You’re free at last. You broke the set, now there’s,

Dm

Bb

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

Gtrs. 1, 2 & 3

Gtrs. 2 & 3
divisi

Bass
there's only singles. There's no looking back this time I mean it. Are you

Oh, you're by yourself, all
by yourself. You got no one else.

you're by yourself. All
by yourself, all by yourself. All

let ring 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

let ring 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

let ring 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
by yourself, all by yourself.

let ring simple

No one else, no one else.

By yourself,

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 5 & 5A, 1 1/2 times, simile
Different People

Words and Music by Gwen Stefani, Tony Kanal and Eric Stefani

Intro

Moderately \( \frac{\text{B}_{\text{n}}}{\text{E}_{\text{n}}} = 104 \)

Gr. 1
(slight dist.)

C\text{m}
Rhy. Fig. 1

<table>
<thead>
<tr>
<th>E+/B\text{#}</th>
<th>E/B</th>
</tr>
</thead>
</table>

End Rhy. Fig. 1

+w/ wah-wah

Bass

Bass Fig. 1

mf

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

End Bass Fig. 1

C\text{m} | A | E | B\text{#} | C\text{m} | A

wah-wah off

| X | X | X | X | X | X | X | 0 | 3 | X | 3 | X | X | X | X | X | X | X |

Verse

E | B\text{#} | C\text{m} | A | E | B\text{#}

1. Well, things can be broken down in this world of ours. You don't have.

End Bass Fig. 2

Bass Fig. 3

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to be a famous person just to make your mark.

mother can be an inspiration to her little son and change his thoughts, his mind, his life.

just with her gentle hum, hum. 2. So
Verse

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

C#m A E B# C#m A E B#

diff’rent, ___ yet, so the same. Two sist--ers ___ on--ly have their par--ents, ___ to blame. It’s rare that

C#m A E B# C#m A

two can get a--long. But when they do ___ they’re in-- sep’ra--ble.

Gr. 1: w/ Rhy. Fig. 1

C#m E+/B# E/B E+/B#

Such a bless- ing comes to few, ___ few. The

End Bass Fig. 4

Pre-Chorus

C#5 B#5 B5 A#5 A5 G#5 F#5 E5 B5/F#

sky is full of clouds and my worlds full of peo--ple. You got the diff’rent

Gr. 1: w/ heavy dist.

Bass: Bass Fig. 5

End Bass Fig. 5
Chorus

Basic w/ Bass Fig. 2, 2 times
C#m A E B# C#m A

kinds, with diff'rent ways.

Gr. 1

Rhy. Fig. 2A

E B# C#m A E B#

It would take a life time to explain. Not one's the same...

End Rhy. Fig. 2A

C# A E B#

Hee.

Verse

Gr. 1: w/ Rhy. Fig. 2, 2 times, simile
Bass: w/ Bass Fig. 3
C#m

3. He and she, two different people with two separate lives. Then you put...

C#m A E B#

the two together you get a spectacular surprise. 'Cause one can teach the other one

E B# C#m A E B#

what she doesn't know, while still the other feels a place inside he never knew had room to
Bridge

F#5 G#5 A5 B5 E B/D# C#m

Oh, yeah. _ Once in a while I sit back _ and think about the planet.

E B/D# C#m

And most of the time I trip on it. To kick back _ and think about how mas
sive it all is and, well, how many others are on it, yeah.

Interlude

E
B/D♯
C♯m
E
B/D♯
C♯m

7 7 7 4
4 4 4 0 2 4 2 4
7 7 7 6 6 4
Verse

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

C#m
A
E
B#

often think about the world in which I live today, of animals...

C#m
A
Bass: w/ Bass Fill 1
E
B#

and plants, and nature's gifts set on display. But the most amazing thing that I've seen...

E
B#
C#m
A
E
B#

in my time are all the diff'rent people and all their diff'rent minds...

C#m
E+/B#
E
E+/B#

minds, minds, minds and diff'rent

Gtr. 1
w/ wah wah

Chorus

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

C#m
A
E
B#

ways. It would take a lifetime to explain. Not one's exact-
I'm my own person.

So many different people, So many different kinds.

better or for worse, different people.
Hey You
Words and Music Gwen Stefani and Tony Kanal

Intro
Moderately Fast = 118

N.C. (C) C5 C D Am

D N.C.(Am7no3red) D Am D Am7

Verse
D Am D Am D Am D6 Am7

1. Hey you, with the wedding dress on made of white chiffon, blowing in the wind.
Well hey you, with the dreams in your head, you've been so misled by your heart's pull.

Pre-Chorus

I know you're waiting for your ship to come in. You anxiously wait for such a long time.

Chorus

You're just like my Ken and Barbie doll. You let ring.

End Bass Fig. 2 Bass Fig. 3
Well hey you, you naive thing, your patience in time will tire...

Pre-Chorus
I know you’re waiting for your tide to roll in. How
(Do, do, do, do, do, do, yeah.)

Chorus
Did you ever get such high hopes? You’re just like my Ken and Bar-

Simile on repeat
Interlude

D       Am  Gtr. 3 taeet  D       Am  D  Am  N.C.(D)

Hey you.       Hey you.       Hey you.

Pre-Chorus
Bass: w/ Bass Fig. 2, 1st 3 meas.

G

(Do, I know you're wait - ing do, for your life to be - gin. Well,)

G        Am

wake up, girl, you got it all wrong. You wan-na prize that you're

G        Am  Bass: w/ Bass Fill 2 (see next page)

G        Am  Bass: w/ Bass Fig. 2

Do, do, do, do, do, do,
The Climb
Words and Music by Eric Stefani

Intro
Slowly \( \frac{j}{4} = 66 \)

Rhy. Fig. 1

Gtr. 2 (fuzz)

Gtr. 1 (dist.)

Bass

Bass Fig. 1

Verse

Gtr. 2

Gtr. 3 (taut)

End Gtr. Fig. 1

1. Step by step, I come closer to reaching the top.

Gtr. 1

End Bass Fig. 1

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Ev'ry step must be placed so that I don't fall off.

Looking down to see about how much higher I am.

Another cool wind comes through, brushes my skin.

Oh, the harder I push the tension does not ring.

**Chord symbols reflect overall tonality when rhythm slash notation is not present.
climbing up to the clouds. So.

P.M.

high the climb. So high I can't turn back now. Can't turn back

must keep

climbing up to the clouds.

Whoa.

end bass fig. 3
Verse

Chorus

Pre-Chorus

Chorus

So high the climb... (So high the climb... Can't turn back now. Most keep climbing up to the clouds.)

So high the climb... I can't turn back now. Most keep climbing up to the clouds. So high the climb... I can't turn back now. Must keep
climbing up and up to the clouds.

Bridge
Al though man-y failed, I must now pre-vail with no ques-tion.

Have no time to stop. On-ward to the top of the moun-tain. Whoa. And
I can't turn back now. It's so very high but I can't turn back now.

I keep it up, I'm gonna make it. I'm

so very close, can't you see?

D.S. al Coda
Coda

Db5

So high the climb. (So high the)

Ab

Db Cm F Bb

Can't turn back now. Must keep climbing up and up to the clouds.

Outro

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

E5 D5/Bb Gm

Getting clos'er. Geting clos'er. Com-ing

Gtr. 1 (fuzz)

let ring
w/ Leslie

Gir. 3 (dist.)

Gir. 1

Look-ing back to, look-ing back to you.

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

Bass
Looking back to you.

let ring

Looking back to you.

let ring

Looking back to you.

Full
Yeah.

Riff A

Bass Fig. 1

Dm G C

(contin. in notation)

End Riff A

End Bass Fig. 1

End Rhy. Fig. 1

End Voc. Fig. 1
Verse
Half-Time Feel
Ch. 1 tacet
Am

1. You've been a juvenile_________ with a dolphin smile,_________

2. Why do they have to force us_________ through this metamorphosis?_________

Ch. 2
Rhy. Fig. 2

End Rhy. Fig. 2

mf

Bass Fig. 2

End Bass Fig. 2

dist. off

Gtr. 2: w/ Rhy. Fig. 2, 3 times, same
Bass: w/ Bass Fig. 2

with no elbow room,_________ with your body in bloom,_________

Little butterfly,_________ no matter how you try,_________

Bass Fill 1

Bass Fill 2

Rhy. Fill 1

Gtr. 2

Fill 1

Gtr. 3 (slight dist.)
You've had your little backyard protected, you're gonna be closed off.

You didn't dare look over 'cause you've been too small. Now, you're

You're callow and you're green 'cause you're caught between.

Yeah, you're

Fin'ly sixteen and you're feelin' old, but they, they won't believe that you

Only sixteen. Try to cross the line, but your little wings are

Want na catch a peek, but they, they look at you like you're

Got a soul No, whoa. Whoa, Whoa,
in a twined. No, whoa. Whoa, Whoa,
such a freak. Whoa.
"Cause you're only sixteen and you're
Well, you're only sixteen and you're
Well, you're only sixteen with a

feeling real... but you, you can't seem to cop a feel... No.
such a tease... And there's nothing you do that can really please...
lot to say... but they, they won't give you the time of day...

To Coda

Dm

G

C

Bass: w/ Bass Fill 2, 3rd time

whoa.
Whoa.
Whoa.

whoa.
Whoa.

no.
no.

Interlude

Grts. 1 & 2 tacet
Bass tacet
N.C.(C)

Spoken: "These children they're not really bad, most of them,

*Gtr. 4

*Strings arr. for gtr.

85
just products of rough neighborhoods and bad family situations."

Guitar Solo

Ctr. 4 tacet
*Gtr. 5: w/ sound effects

Gtr. 2: w/ Rhy. Fig. 3
Bass: w/ Bass Fig. 4, 1st 7 meas., simile

C

8ve

Gtr. 5 (dist.)

*Sounds of gtr. plugging into amp.

Bass: w/ Bass Fig. 1, last meas.
Verse
Gr. 2: w/ Rhy. Fig. 2, 2 times
Bass: w/ Bass Fig. 3
Gr. 5: tacet

Am       Dm         G
3. You know you can’t forsake it, so sit back and take it.

Am       Dm
You see you’re just not ripe.

D.S. al Coda
End Half-Time Feel

G         Am
So don’t try and fight that you’re

ประหยัด

Coda

Outro
Gr. 2

Well, you’re only sixteen.

Gr. 1

(You’re only sixteen. Oh, you’re

Pitches: C    C    B    G    E    C    G    G    G

3    3    3    3    3    3    3    3    3

3    0    2    0    3    3    0    2    0

3    0    2    0    3    3    0    2    0

3    0    2    0    3    3
You're only sixteen. You're only sixteen. You're only sixteen.

Ah, you poor little thing.
Sunday Morning
Words and Music by Gwen Stefani, Tony Kanal and Eric Stefani

Intro
Moderate Rock \( \frac{3}{4} = 156 \)

Bass

(G) N.C.(E)
Bass Fig. 1

(C#m)

End Bass Fig. 1

Gr. 1 (dist.)

\( \frac{3}{4} \)

\( \text{mf} \)

w/ bar

T

A

B

E

\( \text{C#m} \)

\( \text{E} \)

Gr. 1
cross

\( \text{w/ bar} \)

16

(16)

16

16

Gr. 2 (dist.)

\( \text{f} \)

\( \frac{3}{4} \)

\( \frac{3}{4} \)

\( \frac{3}{4} \)

\( \frac{3}{4} \)

\( \frac{3}{4} \)

\( \frac{3}{4} \)

\( \frac{3}{4} \)

\( \frac{3}{4} \)

Bass

\( \frac{3}{4} \)

\( \frac{3}{4} \)

\( \frac{3}{4} \)

\( \frac{3}{4} \)

\( \frac{3}{4} \)

\( \frac{3}{4} \)

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Verse
Half-Time Feel

E C#m E C#m

1. Sappy, pathetic, little me.

Rhy. Fig. 1

E C#m E C#m

That was the girl I used to be.

End Rhy. Fig. 1
But you had me on my knees.

Rhy. Fig. 2
End Rhy. Fig. 2  Rhy. Fig. 3
End Rhy. Fig. 3

Riff A
End Riff A

Bass Fill 1
End Bass Fill 1

Verse
Gtr. 3 tacit
Gtr. 2, w/ Rhy. Fig. 1
E
C#m
E
C#m

2. I'd trade you places any day.

3. You're trying my shoes on for a change.

*2nd time resume Half-Time Feel.
I never thought you could be that way.
They look so good but fit so strange.

But you looked like me on Sunday.
out of fashion, so I can't complain.

End Half-Time Feel
Chorus

You came in with the breeze.

Rhy. Fill 2
Gtr. 2

Bass Fill 3

You sure have changed since yesterday, do, do, do, do, do, do, do, do, without...

End Bass Fig. 2

End Rhy. Fig. 4
any warning. I thought I knew you.

(Whoa...

*let ring throughout

simile on repeat

*next 6 meas.

1, 2. I thought I knew you.
3. But I've got a new view.

I thought I knew you well...

Whoa.

Gr. 1: w/ Fill 1, 1st time
C#5

Gr. 2

Fill 1
Gr. 2
To Coda (i)

1.

Bass: w/ Bass Fig. 1, 2 times, simile
Gtr. 3: w/ Riff A, 1st & 3rd times

E

1., 2. So well.
3. Ob, well.

Rhy. Fill I
End Rhy. Fill I

End Riff B

2.

A  *B/A  A  B/A  A  B/A  B  C#m/B  B

*Chord symbols reflect overall tonality.
Bridge

C#m/B B C#m/B C#m

I know who I am, but who are you? You're not

Gr. 4 (dist.)

w/ slide & sustain

Gr. 2

Rhy. Fig. 5

End Rhy. Fig. 5

Bass Fig. 3

End Bass Fig. 3

Bass: w/ Bass Fig. 3, 3 times, simile
Gr. 2: w/ Rhy. Fig. 5, 7 times

looking like you used to. You're on the other side of the mirror,

so nothing's looking quite as clear.
Thank you for turning on the lights. Thank you, now you’re the parasite. I didn’t think you had it in you. And now you’re without slide, with slide.

looking like I used to! You came in with the breeze.

Chorus
Bass: w/ Bass Fig. 2, 2 times, similar
Gir: 2: w/ Rhy. Fig. 4, 2 times
Chm
on Sunday morning
(Sunday morning)

You sure have changed
Do, do, do, do, a without

any warning.

And you want me badly

na, na, na, because you cannot have me.

D.S. al Coda
Outro
Bass: w/ Bass Fig. 4, 3 times
Gtr. 3: w/ Riff A
Gtr. 2: w/ Riff B, 3 times
N.C. (E)

Coda
Gtr. 2: w/ Rhy. Fill 1

Oo,____on Sunday morning______with______
(Sunday morning______)

Gtr. 3: w/ Rhy. Fig. 1
E
C#m

out a warning.______
(Sunday morning______)

Bass Fig. 4
End Bass Fig. 4

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

Bass: w/ Bass Fig. 4, 3 times
E
C#m

I thought I knew you.______

C#m
E
C#m

(Sunday morning.______)

(Sunday morning.______)

Gtr. 3 tacet
N.C. (E)

You cannot have me.______

Gtr. 2

Bass
Rhy. Fig. 5

End Rhy. Fig. 5

2
2 0 2 4 2 4 0 2 4 2

Bass
Rhy. Fig. 5

End Rhy. Fig. 5

2
2 0 2 4 2 4 0 2 4 2
Don’t Speak
Words and Music by Eric Stefani and Gwen Stefani

Intro
Slowly 4/4
Cm

Verse
Cm

1. You and me, we

Gm

*Gtr. 1 (slight dist.)

"mf"

let ring throughout
w/ pick & fingers

used to be together,
ev’ry day together, always.

End Rhy. Fig. 1

Cm

really feel that I’m losing my best friend.

I can’t believe this could be the

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Bbm7 C Fm Bbm7 C

- ing. Don’t tell me ’cause it hurts.

Fm Bbm

Don’t speak. I know what you’re thinking. I don’t need your rea...
sons. Don't tell me 'cause it hurts.

2. Our

End Bass Fig. 1

1 3 3 3 1 2 3 5 5 5 5 0 1 3 3 3 3 2 4 6

Verse

Gr. 1: w/ Rhy. Fig. 1
Cm
Gr. 2 & 3 tacet
gm
Fm

memories,

they can be

inviting. But some are

Bb

altogether mighty frightening.

As
Cm | Gm | Fm | Bb
we die, both you and I.

Chorus
Gtrs. 2 & 3: w/ Rhy. Fig. 2 & 2A. 1 3/4 times
Bass: w/ Bass Fig. 1, simile
Fm

Don't speak. I know just what you're saying, so please stop explain.
Guitar Solo
Gr. 1 tacet
Cm
Rhy. Fig. 4
Gr. 2
Gr. 4 (nylon str. accoust.)
mf
Gr. 3
Rhy. Fig. 4A
End Rhy. Fig. 4A
End Rhy. Fig. 4
Bass
3 3 5 5 5 5 5 6 1 1 3 4 1 1 1 2

(Gr. 3 cont. in notation)
Verse
Gtrs. 2, 3 & 4 tacet
Cm  Gm  Fm  Bb
F5  Bb5

You and me, I can see us dying. Are we?
Chorus
Gtr. 1: w/ Rhy. Fig. 3, 2 times
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, 2 times
Gtr. 5 tacet
Fm
Don’t speak.
I know just what you’re saying.
so please stop explaining.
Bbm7
C
Fm
Bbm7
C

Bbm7
Don’t tell me ‘cause it hurts.
No, no, don’t.
End Bass Fig. 2
Bbm7
C
Fm
Bbm7
C

Bass: w/ Bass Fig. 2, 1st 3 meas.
Fm
Bbm
Eb
C

Bbm7
C
Bbm7
C

Bbm7
C
Bbm7
C

Outro
Gtr. 1: w/ Rhy. Fig. 3, till fade
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, till fade
Bass: w/ Bass Fig. 2, simile, till fade
Fm
Voc. Fig. 1

(La) la, la, la, la, la, la.

La, la, la,

Bbm7
C
Fm
Bbm7
C

Bbm7
End Voc. Fig. 1

Bass Fill 1
Bass
1 1 3 3 4 4 3 3

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You Can Do It
Words and Music by Gwen Stefani, Thomas Dumont, Tony Kanal and Eric Stefani

Intro
Moderately \( \frac{\text{j}}{} = 126 \)

\( \text{Bb} \quad C \quad \text{Bass tacet} \quad \text{Dm} \quad \text{Am} \quad \text{Abm} \quad \text{Gm} \)

\( \text{(horns)} \quad \text{Hoo,} \quad \text{hoo, hoo, hoo...} \)

\( \text{Gtr. 1 (slight dist.)} \quad \text{Rhy. Fig. 1} \quad \text{End Rhy. Fig. 1} \)

\( \text{mf} \quad \text{w/ wah-wah} \)

\( \text{TAB} \)

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

\( \text{TAB} \)

\( \text{Bass} \quad f \)

\( \text{Gtr. 1: w/ Rhy. Fig. 1, 5 times} \quad \text{Gtr. 2: w/ Riff A, 4 times, similar} \)

\( \text{Dm} \quad \text{Am} \quad \text{Abm} \quad \text{Gm} \quad \text{Dm} \quad \text{Am} \quad \text{Abm} \quad \text{Gm} \)

\( \text{Hoo, hoo, hoo, hoo, hoo, hoo...} \quad \)

\( \text{Gtr. 2: Riff A} \quad \text{End Riff A} \)

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Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times
Gtr. 2: w/ Riff A, 7 times, similar
Dm

1. Since you've been gone, since you've been unglued it's hard to figure out your
   2. Ev 'ry thing you say has been taken wrong. Enough to say it's a sad,

Bass Fig. 1

Gm

next move. One minute here, the next you're gone.
    sad song. They can't understand that you mean to do good.

End Bass Fig. 1

Dm

Let's make an end to this sad, sad song. I guess you could say you're misunderstood.
For you it's hard to take, 'cause the pill has an awful taste. Just open up and swallow low down.

Once it hits the bottom things may turn around. 'Cause I know that you know how.

You've got to hoo, hoo, hoo.

(cont. in last)

(continuation in last)
Trumpet Solo
Gtr. 1: w/ Rhy. Fig. 1, 2 times
Bass: w/ Bass Fill 2, 2nd time

simile on repeat

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

3. I know it seems your mess-in’ with your mind, _
   but you don’t have to go for -

ward blind._

So let the by-gones be by-gone._

Bass Fill 2
Bass

115
and let's make _an _end _to _this _sad, _sad _song._ Hoo.

Interlude
Bkgd. Voc.: w/ Voc. Fig. 1, 1 5/8 times
Fm
Rhy. Fig. 3

--- ah, yeah. Hoo, hoo, hoo, hoo. Hoo, hoo, hoo... End Rhy. Fig. 3

End Riff C

Voc. Fig. 1

(Hoo, hoo, hoo, hoo... Hoo, hoo, hoo...)}
Outro-Chorus

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 3, 1 1/2 times
Gtr. 2: w/ Riff C, 1st 2 meas., 3 times, simile
Bass: w/ Bass Fig. 4, 2 times
Fm

Hoo, hoo, hoo, ah.

Bass
Fig. 4

for - tu - nate - ly this is the case.

You’ve got to catch up and win the race.

Bass
Fig. 4

and straighten yourself out.

Fm

Rhy. Fig. 4

You can do it. You’re gonna do it.

Bass

Rhy. Fig. 4A

End Rhy. Fig. 4A

End Rhy. Fig. 4

End Bass Fig. 4

End Bass Fig. 4
You can do it. You're gon-na do it. You can do it. You're gon-na do it.

You can do it, so get to it. You can do it. You're gon-na do it.

Play 3 Times and Fade

You can do it. You can do it.
G

as the cor-rect way to ex-is-te. So wipe the grime off the view hole, and please take a clos-er look.

Ev-vi-con-


Em

men-tal ban-dits up to their she-nan-i-gans. Crooks dis-guised as, crooks dis-guised as...

End Rhy. Fig. 1

Gtr. 2

Gtr. 1

Bass

End Bass Fig. 1

0 2
Chorus

G

find another way to make the world go 'round.
(The world go 'round, world go 'round.
We've got to

Rhy. Fig. 2

find another way to make the world go 'round.

Riff A

find another way to make the world go 'round.
World go 'round, world go 'round, world go 'round.)

End Riff A

End Rhy. Fig. 2
Interlude

Verse

G and G7

vid - u - al roles we think, not so im - por - tant to the plot. The big

Em

pic - ture un - seen, leav - ing life in - be - tween de - stroyed and o - ver - wrought.

There's no

G

need to point the fin - ger. We un - der - stood who takes the blame. De -

Em

lin - quents caught red-hand - ed in the act. Crooks dis - guised as you and I. We've got to

Chorus

G

find an - other way to make the world go 'round. (World go 'round, world go 'round, world go 'round. We've got to

Bass

5 7 7 9 7 5 5 7 7 5 7 5 5 5 7 5 7 5 7 7 7 5 7 7 7 7 5 5 7 7 7 7}
find another way to make the world go 'round.

World go 'round, world go 'round, world go 'round.

We've got to

And,

yeah, find another way.

World go 'round, world go 'round, world go 'round.)

You see there's

Rhy. Fill 1

Bass
man-y, man-y, man-y, man-y peo-ple in the world, (From end to end, from pole to pole, and

I'm not sure if I like what I've heard. Far and near, far and wide. I'm not sure if I like what I'm

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do - ing my - self, I'm not sure if I like how the world turns, how the world turns.

Oh, degra - da - tion, great big world. I'm in vi - o - la - tion.

(Great big world.)
You find another way to make the world go 'round.

We’ve got to find another way to make the world go 'round.
find an other way to make the world go 'round, yeah, yeah. And,
yeah, find 'noth - er way. Oh, it's
ev - 'ry 'noth - er way. Hey. And
find an other way to make the world go 'round, world go 'round, world go 'round. You got to
send me an oth - er way. In the quick-ness of our haste we for - get.

Begin Fade

In the quick-ness of our haste we for get how to live. So,

(Begin Fade)

(Find an oth-er way to make the
world go 'round, world go 'round, world go 'round, world go 'round.)

Fade Out
Verse

Gr. 2 tacet
*Dm

1. You see, in the past I had a dream, a fantasy.
2. You see, it's hard to face the addict that's inside of me.

End Rhy. Fig. 3

Gr. 3 (slight dist.)

*Chord symbols reflect overall tonality
Chorus
Half-Time Feel
Gtr. 1: w/Rhy. Fig. 1, 2 times, simile
Gtr. 3: strum
Chord:
F

Let’s end it on this. Give me one last kiss.

Bass:

F

Let’s end it on this. Let’s end it on this.

Chorus
Half-Time Feel
Gtr. 1: w/Rhy. Fig. 1, 1 3/4 times, simile
Gtr. 3: strum
Chord:
Gm

So... let’s end it on this. Give me one last kiss.

Bass:

Fill 1
Gtr. 1 & 3

Tab:
Let's end it on this, let's end it on this.

Just one more inch, one last kiss.

Let's end it on this, let's end it on this.
Bridge
Bb
Dm
Gm
F
I o pe n up, you ig nor e me. Oh, you're

Rhy. Fig. 4A
Grn. 3 & 4
(slight dist.)

mf

Rhy. Fig. 4
Gr. 1

End Rhy. Fig. 4

F
not the same at all, nah, ah. And

Gr. 1: w/ Rhy. Fig. 4, 2 times, simile
Bb
Dm
Gm

End Rhy. Fig. 4A

Gry. 3 & 4
Gry. 3
Gry. 4

divid

Bass

Gr. 3

11 12 11 11 11 11 10

3

10 3

5 5 3 5 3 3 3 3 3 3 3 3
Outro-Chorus
Gr. 1 w/ Rhy. Fig. 2

Dm
Dm/C#  Dm/C

up on the shore, given one last chance to try some more. But I'm

Gr. 5

15

Gr. 3

let ring throughout

Bass

5 5 5 5 5 4 4 4 4 3 3 3 3 4 4 4 4 4 4 4 4 4 4
tired, I'm freezing. Let's well, stop and call it history.

Well, let's end it on this, let's end it on this.
Well, let's end it on this, let's end it on this.

End Riff C

Well, let's end it on this, end it on this.

End Bass Fig. 1

Well, let's end it on this, let's end it on this.

Washed

up on the shore, given one last chance to try some more.
Tragic Kingdom
Words and Music by Eric Stefani

Intro
Slow Rock \( \frac{4}{4} \). \( \frac{48}{\text{bar}} \)

\[ \text{Dm} \quad \text{C}\#m \quad \text{Cm} \quad \text{Bm} \quad \text{Am} \]

Gr. 1 (dist.) (approx. 11 sec.)

Gr. 2 (dist.)

Bass

Verse
Gr. 2 tacet

\[ \text{Bm} \quad \text{F}\# \quad \text{Bm} \quad \text{F}\# \]

1. Once was a magical place, over time it was lost; price increased the cost. Now the for-

Gr. 1

Bass
The tune of the kingdom is locked up in its dungeon vaults.

The castle floor lies in traps with coiled wires set back, decayed by old cheese. Now the draw-

Bridge has been lifted as the millions, they drop to their knees.
Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, 2 times
Gtrs. 3 & 4: w/ Fill 1, 2nd time

\[ Dm \quad Bb \quad Dm \quad Bb \]

They pay hom-age to a king _ whose dreams _ are bur-ied in _ their minds._

\[ \text{Gtr. 1 Rhy. Fig. 1} \]

\[ \text{Bass Bass Fig. 2} \]

\[ \text{simile on repeat} \]

\[ \text{To Coda (1)} \]

\[ Dm \quad Bb \quad Dm \quad Bb \]

His tears are fro-zen stiff _ I-ci-cles drip _ from _ his eyes._

\[ \text{End Rhy. Fig. 1} \]

\[ \text{End Bass Fig. 2} \]

Fill 1

\[ \text{Gtr. 3} \]

\[ \text{Gtr. 4; \text{divisi}} \]

Voc. Fig. 1

(Ah.)
Verse
Gtr. 1: w/ Riff A, 4 times
Bass: w/ Bass Fig. 1, 4 times

Bm  F#  Bm  F#
2. The cold wind blows as it snows on those who fight to get in on heads that are small. Disillusioned as they enter, they're unaware what's behind castle walls, walls. Ah.

Bm  F#  Bm  F#
But now it's written in stone, the King has been overthrown by jesterly fools. And the power of the people shall come to believe they do rule.

Ah.

Bm  F#  Bm  F#
Now the power of the people, oo.

Pre-Chorus
Bkgd. Voc.: w/ Voc. Fig. 1, 2 times
Gtr. 1: w/ Rhy. Fig. 1, simile
Bass: w/ Bass Fig. 2, simile

Dm  Bb  Dm  Bb
They pay homage to a king whose dreams are buried in their minds.

Dm  Bb  Dm  Bb
His tears are frozen stiff, icicles drip from his eyes.

Chorus
D5  C#5  C5  B5  D5  C#5  C5  B5
Welcome to the tragic kingdom. Cornfields of popcorn have yet to spring open.

Gtrs. 1 & 2

Bass
5 5 4 4 3 3 2 4 2 5 5 5 4 4 3 3 2 5 2 4
they just all blind mice? We've heard all their stories one too many times.

Hypnotized by fireflies that glow in the dark. And midgets that disguise themselves as
It's just a tiny little dwarfs.
The parade that's electrical,
it serves no real purpose.

Just takes up a lot of juice
just to impress us.

Guitar Solo

Gr. 1: w/ Riff A, 2 times
Base w/ Bass Fig. 1, 4 times
Bm

Gr. 2
Coda

Bridge

Dm

Voc. Fig. 2

they drip from his eyes, into the night. They drip from his eyes...

(Tra gic kingdom.)

Bb

End Voc. Fig. 2

They're payin' homage to a king, a king who's buried, buried in their minds...

let ring

let ring
Dm

They drip from his eyes.

Welcome

C\#m

Cm
to the tragic kingdom.

Bm

End Riff C

Cornfields of popcorn have yet to spring open.

Outro-Chorus

Gtr. 1: w/ Riff B
Bass: w/ Bass Fig. 3
F\#m

Welcome to the tragic kingdom.

*play 7 times
(w/ ad lib. gtr., bass & horns)
(approx. 28 sec.)

* Begin accelerate 3rd time;
begin Double-Time Feel 7th time
Guitar Notation Legend

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

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

**Musical Staff** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

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

---

**Definitions for Special Guitar Notation**

**Half-step Bend:** Strike the note and bend up 1/2 step.

**Whole-step Bend:** Strike the note and bend up one step.

**Grace Note Bend:** Strike the note and bend up as indicated. The first note does not take up any time.

**Slight (Microtone) Bend:** Strike the note and bend up 1/4 step.

**Bend and Release:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**Pre-bend:** Bend the note as indicated, then strike it.

**Pre-bend and Release:** Bend the note as indicated. Strike it and release the bend back to the original note.

**Unison Bend:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

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

**Wide Vibrato:** The pitch is varied to a greater degree by vibrating with the fretting hand.

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

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

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

**Shift Slide:** Same as legato slide, except the second note is struck.

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

**Tapping:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

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

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the rubbed down (or up) the string, producing a scratchy sound.

PICK SCRAPER: The edge of the pick is placed across the string(s) and then released to produce a simple, sharp, percussive sound.

MUZLED STRINGS: A percussive sound is produced by gently tapping the string(s) with the pick hand.

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

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

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

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

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

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

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

**Additional Musical Definitions**

(accent) • Accentuate note (play it louder)

(accelerando) • Accentuate note with great intensity

(staccato) • Play the note short

▼ • Downstroke

▼ • Upstroke

D.S. al Coda • Go back to the sign (§), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.S. al Fine • Go back to the beginning of the song and play until the measure marked "Fine" (end).

**NOTE:** Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).
Bass Notation Legend

Bass music can be notated two different ways: on a musical staff, and in tablature.

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

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

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

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

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

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

**NATURAL HARMONIC:** Strike the note while the fret hand lightly touches the string directly over the fret indicated.

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

**BEND:** Strike the note and bend up the interval shown.

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

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

**LEFT-HAND TAP:** Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.

**SLAP:** Strike ("slap") string with right-hand thumb.

**POP:** Snap ("pop") string with right-hand index or middle finger.

**Additional Musical Definitions**

- **Accent (accent)**: Accentuate note (play it louder)
- **Accent (accent)**: Accentuate note with great intensity
- **Staccato**: Play the note short
- **Downstroke**: Downstroke
- **Upstroke**: Upstroke

**D.C. al Fine**
- Go back to the beginning of the song and play until the measure marked "Fine" (end).

**Bass Fig.**
- Label used to recall a recurring pattern.

**Fill**
- Label used to identify a brief pattern which is to be inserted into the arrangement.

**tacet**
- Instrument is silent (drops out).

**D.S. al Coda**
- Go back to the sign (§), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

**NOTE:**
- Tablature numbers in parentheses mean:
  1. The note is being sustained over a system (note in standard notation is tied), or
  2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
  3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).
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Just a Girl
HAPPY NOW?
Different People
HEY YOU
The Climb
SIXTEEN
Sunday Morning
DON'T SPEAK
You Can Do It
WORLD GO 'ROUND
End It On This
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