

# WARHEADS

Lyrics & Music by  
NUNO BETTENCOURT & GARY CHERONE

**E5** **E** **A#5** **B5** **D5** **G#5**  
  
**A5** **B5type2** **A#5type2** **B5type3** **D5(9)** **G#5type2** **A5type2**

All gtrs. tune down 1/2 step:

- ⑥ = E $\flat$     ③ = G $\flat$
- ⑤ = A $\flat$     ② = B $\flat$
- ④ = D $\flat$     ① = E $\flat$

**Warientation:**

"Recruit, when I give you the word, I want you to exit my building to the left and hit the deck running. I want you to fall in on those yellow footprints with your body at the position of attention. No lolly-gagging around my area. Head and eyes straight forward! You understand me?" "Yes, Daddy." "I didn't hear you!" "Yes, Daddy."

**Free time**

**Intro:**

**12**

(Heartbeat, planes, sirens, wartime sound effects.)

(N.C.) **Gtr. 1** **Em7(11)**

(N.C.) **A.H. (8va)** **Em7(11)** **Fast rock ♩ = 110**

A.H. pitch: G

(N.C.) **Riff A**

Musical notation system 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with a wavy line above it labeled "A.H. (8va)". Below the staff is a guitar tablature with fret numbers: (1) 1 1 1 1 1 | 2 2 0 | 4 5 0 | 4 5 0 0 3 | (3) 0 0. A dashed line labeled "P.M." spans the first five frets. A vertical bar line is labeled "E5". Below the tablature, it says "A.H. pitch: D".

Musical notation system 2: Treble clef, key signature of three sharps. The staff contains a melodic line with a wavy line above it labeled "A.H.". Below the staff is a guitar tablature with fret numbers: 2 3 0 | 4 5 0 3 | (3) 0 0 | 3 3 2 3 3 3 3. A dashed line labeled "P.M." spans the first five frets. A vertical bar line is labeled "E5". Above the staff, "(N.C.)" is written above the first and third measures. Below the staff, "(end Riff A) Ooh! Riff B" is written above the fourth measure. Below the tablature, it says "P.M. semi-harm." above the first three measures and "P.M." above the last three measures.

Musical notation system 3: Treble clef, key signature of three sharps. The staff contains a melodic line with a wavy line above it labeled "A.H.". Below the staff is a guitar tablature with fret numbers: 2 3 3 3 2 | (2) 2 2 2 2 1 | (1) 1 1 1 1. A dashed line labeled "P.M." spans the first five frets.

Musical notation system 4: Treble clef, key signature of three sharps. The staff contains a melodic line with a wavy line above it labeled "A.H. (8va)". Below the staff is a guitar tablature with fret numbers: 4 5 0 | 4 5 0 0 3 | (3) 0 0 | 2 3 0 0 3. A dashed line labeled "P.M." spans the first five frets. A vertical bar line is labeled "E5". Above the staff, "(N.C.)" is written above the first and third measures. Below the staff, "A.H. pitch: D" is written. Below the tablature, it says "P.M. semi-harm." above the last three measures.

Verse 1:

E5 A5 N.C.

1. Hey kid, wan - na have some fun? Choose

(end Riff B)

TAB (3) 0 0 0 3 0 (2 2 0)

a side and here's your gun.

TAB 3 0 0 0 3 0 2 0 2 0 2 0 (2 2 0) 14 (10) 3

A - brought up know - ing right from wrong; squash

TAB 3 0 0 0 3 0 2 0 2 0 2 0 (2 2 0)

the meek, in - her - it the strong.

TAB 3 0 0 0 3 0 2 0 2 0 2 0 (2 2 0)

G A A5 G A (C5) A5 E5

Musical notation for the first system, including a key signature of three sharps (F#, C#, G#), a treble clef, and guitar tablature with fret numbers and a triplet '3'.

Just try and cross the line\_\_ and don't ev - en both - er to\_\_

Musical notation for the second system, including a treble clef, lyrics, and guitar tablature with fret numbers and 'x' marks for muted notes.

D E D E A5

waste my time.

Musical notation for the third system, including a key signature of three sharps, a treble clef, lyrics, and guitar tablature with fret numbers and 'x' marks.

N.C.

What's that look in your eyes?\_\_ It's time\_\_ I cut you

Musical notation for the fourth system, including a key signature of three sharps, a treble clef, lyrics, and guitar tablature with fret numbers.

G A G A A5 (C5) A5

down to size.

TAB: 15 (12) 3 0 3 0 3 0 (2) 3 (3) 0

P.M. 1/4

(C5) A5 C *Pre-chorus:* A7/C# D

This world ain't big e-nough for two, -

semi-harm. 1/4 P.M.

TAB: 3 2 2 3 4 4 5 (3 4 4 5) 3 4 4 5 4 5 7 7 7 5

B7/D# E7

and I've got my sights on you.

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

TAB: (7 7 5) 7 7 7 6 7 6 0 0 8 8 9 8 9 8 9 0 0

B5 (E)

Would

P.M. P.M. P.M. P.M. P.M. P.M. (cont. in slashes)

TAB: 8 8 9 8 9 8 9 8 9 8 9 8 9 4 4 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 0

Chorus:

⑥ open E E5 P.M.    ⑥ open E E P.M.-----    ⑥ open E E P.M.-----    ⑥ open E E5 A#5 B5 A#5 B5

A#5 B5 A#5 B5 D5 P.M. P.M.----- P.M.----- G#5

To Coda ⊕

A5 G#5 A5 G#5 A5 B5type2 E E5 E E5 E E5 A#5type2

B5type3 A#5type2 B5type3 A#5type2 B5type3 D5 P.M. P.M.-----

D5(9) G#5type2 A5type2 G#5type2 A5type2 A5type2 G#5type2 A5type2 ⑥ 3fr G (N.C.) w/Riff B (substitute 1st bar w/Fill 1)

**Fill 1**

Gr. 1

P.M.-----

TAB (3) 3 3 3 3 3 3

Verse 2:

2. Ram - boy, \_\_\_\_\_ it's us and them, \_\_\_\_\_ just like your dad - dy in

Vi - et - nam. \_\_\_\_\_ M, m, m, m, mon-key see,

G A G A

mon - key do. \_\_\_\_\_ Your boy's \_\_\_\_\_ grown up now, just like

G A G A A5 (C5) A5 (C5) A5 C

you, a-like you.

P.M. 1/4 1/4 semi-harm. 1/4 P.M.

TAB (12) 3 3 0 2 0 0 2 2 (2) 3 (3) 2 2 3 2 2 0 0 3

⊕ Coda (E) A#5 B5 A#5 B5

'em scream and yell  
Would you like to be

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

TAB (0) 0 9 9 10 9 9 12 9 10 9 9 9 11 (11) 12 12 12 11 12 12 12 11 11 11 11 10 11 11 9 9 9

A#5 B5 A#5 B5 (D) G#5

when I blow them straight to hell.  
Hell.

a war-head, too?

P.M.

TAB 11 12 12 12 11 12 12 5 5 5 4 5 4 5 7 5 (5) 5 4 5 4 5 7 6 4

A5 G#5 A5 G#5 A5 G#5 A5

P.M.

TAB (6) 7 7 7 6 7 7 7 6 7 7 7 6 7 7 7 6 7 7 7



Guitar Solo:

A5 (F5) (D5)

Gtr. 2

*f*

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

9 9 10 10 8 8

Gtr. 1

P.M. - - - - - 1

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

(B5) (E5) D5

5 7 9 7 5 5 7 9 7 5 3 5 7 5 3 3 5 7 5 3 3 5 7 5 3 3 5 7 5 3

9 9 7 7 7 7

P.M. - - - - - 1 P.M.

7 7 7 7 7 7 7 7 x x 5 5 5 5 x

C#5 F#5 E5 A5 E5 N.C.

6 7 9 6 7 9 6 7 9 5 7 9 10 12 14 12 12 14 11 12 14 13 14 16 13 14 16

9 9 6 7 9 11 12 14 12 12 14 11 12 14 13 14 16

x 4 x 9 9 9 9 9 9 9 9

8va -----

3 3 3 3

semi-harm. -----

1 1

T  
A  
B

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

P.M. -----

T  
A  
B

x 3 3 3 3 3 3

1 1 1

T  
A  
B

13 13 15 15 15 13 13 (13) 13 15 13 15 (15) 13 13 14 13 15 15 15 13 14

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

T  
A  
B

4 4 3 3 3 3 3 x 5 5 3 5 5 3 5

1 1

T  
A  
B

(14) 13 15 15 (15) 13 14 15 13 15 15 15 13 15 (15) 13 15 13 12 15 13 12 15 13

P.M. -----

T  
A  
B

5 3 x 6 6 3 6 6 3 6 6 3 x

w/wah effect

T  
A  
B

14 13 15 17 15 13 14 17 14 13 15 17 15 13 14 17 14 13 15 17 15 13 14 17 14

P.M. P.M.

T  
A  
B

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

T  
A  
B

17 13 13 15 17 15 13 13 17 13 13 15 17 15 13 13 17 13 13 15 17 15 13 13 17 13 13 15 17 15 13 13

P.M.

T  
A  
B

4 4 3 4 4 3 4 4 3 4 4 3 4

T  
A  
B

17 12 13 15 17 15 13 12 17 12 13 15 17 15 13 12 17 12 13 15 17 15 13 12 17 12 13 15 17 15 13 14

P.M.

T  
A  
B

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



G5 E5

big heads,

hold bend

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

TAB: 3 0 0 0 0 0 4 0 3 4 0

D5 A5 G5 E5

shit heads, but there's no heads

A.H. (8va) P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

A.H. pitch: A

TAB: 3 2 0 2 2 0 0 4 0 3 4 0 3 2 2 2 0

A5 D5 A5 C

like war heads.

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

TAB: 0 4 0 3 4 2 0 2 2 2 3 3 2 2 (2) 2 2 4 5

Pre-chorus:

A7/C# D

A - this world ain't big e - nough for two, and I've

TAB: (5 5 5) 5 5 5 4 5 5 7 7 (7 7) 7 6 7 6

Free time

Em7(11)

N.C.

B7/D#

got my sights on ...

1

semi-harm.

w/bar

grad. dive

grad. pull up on bar

A tempo

Would\_

2

grad. release

Chorus:

A#5 B5 A#5 B5

you like to be I'm a war-head,

P.M.

A#5 B5 A#5 B5 D G#

and you're a war-head. a war-head just like He's me?

P.M. - - - 4 P.M. - - - 4 P.M. - - - 4



B5 A#5 B5 A# B C#5 D5 C#5 D5

a war - head, you're a war - head. a war - head

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

TAB: (11/10/8) 12/9 12/9 12/9 11/8 12/9 12/9 7/8 8/9 0/9 0/9 8/9 6/4 (6/4) 7/5 7/5 7/5 6/4 7/5 7/5 6/4

D G#5 A5 G#5 A5 E5

just like He's a war - head, Watch she's a war - head.

hold - - -

TAB: 7/5 (0) 5/3 (0) 4/2 (0) 6/4 (6/4) 7/5 7/5 7/5 6/4 7/5 7/5 0/6 0/6 0/4 0/4 0/2 0/2 0/0

B5

them scream and yell, Would you like to be

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

TAB: (0) 0 0 9/7 9/7 9/7 9/7 9/7 9/7 9/7 9/7 9/7 9/9 (9/7) 9/7 9/7 9/7 10 11 8 9

D5 G#

a war - head, too? blow them straight to hell.. Hell..

3 3 3 3 3 3

TAB: 8 9 8 9 10 11 x 7/5 (7/5) 7 9 12 7 9 12 7 9 12 7 9 7 8 10 8 7 13 13 13 11



Outro:  
w/Riff A  
(1st 7 bars only)  
(N.C.)

A G# A G# A

8va

3

3

TAB (13 14 14 13 14 14 13 14 | 17 15 14 | 17 15 14 | 16 14 12 | 16 14 | )

Ooh! Yeah!

E5 (N.C.)

w/Fill 2 (Gtr. 1) w/Riff B (1st 4 bars only)

Oh! Oh!

Gtr. 1

A.H. (8va)

E5 (N.C.)

A.H. (8va) rit.

Em7(11)

A.H.

P.M. - - -

P.M. - - -

A.H. w/bar hold - - -

A.H. pitch: D

A.H. pitch: G

TAB 4 5 0 | 4 5 0 | 0 3 (3) 0 | 0 2 3 | 4 5 | 0 3 (3) 0 | 0 0 0 0

Free time

harm. - - - - -

(8va)

hold - - - - -

vib. w/bar

fdbk

TAB 12 7 | 5 5 | (5) (5) | (5) (5) | )

5

Fill 2

Gtr. 1

semi-harm. -

P.M. - - - - -

TAB 0 0 | 2 2 | (3) 0 | 0 0

# REST IN PEACE

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<b>A</b>  134211 5fr.	<b>G#7</b>  131211 4fr.	<b>C#m</b>  13421 4fr.	<b>C#m7</b>  13121 4fr.	<b>F#7</b>  131241 4fr.	<b>D</b>  132 132	<b>C5</b>  134 134	<b>Bb 5</b>  134 134
<b>F5</b>  134 134	<b>E5</b>  134 134	<b>D5</b>  134 134	<b>A5</b>  11 11	<b>F#m7</b>  2134 2134	<b>B7</b>  1 23 1 23	<b>G#m7</b>  2134 2134	<b>C#7</b>  1 23 1 23

Gtrs. Tune Down 1/2 Step:

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

**Moderately** ♩ = 104

Intro: Amaj7 G#7 C#m Amaj7 G#7 C#m  
*(Strings arranged for keyboard)*

Gtr.1

N.C.

3

3

T  
A  
B

12 14 12 12 14 12 14 12 10 12 14 12 12 0 (0) 12 14 12 12 14 12 14 12 10 12 14 10 0

3

A.H.

1

A.H.

T  
A  
B

(0) 12 14 12 12 14 12 14 12 10 12 14 12 12 0 (0) 12 14 12 12 14 12 14 12 12 14 14 14

3

T  
A  
B

0 12 14 12 12 14 12 14 12 10 12 14 12 12 12 14

6

6

6

T  
A  
B

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

3

1

T  
A  
B

12 14 12 12 14 12 14 12 10 12 14 12 12 0 (0) 12 14 12 12 14 12 14 15 2 2 0

Verse:

A

1. "Let's talk of peace," — sounds so cli - ché, —  
 2. Let's not pre - tend — to just - i - fy, —

\*Use L.H. thumb to play F#

a nov - el - ty, — catch - phrase of the day. —  
 rath - er a - mend — where treas - ures lie. —

A mid - dle, in - dex, — sign of the time. —  
 Straight through the heart, — peace can be found. —

Just as com - plex — not as wa - ter to ... }  
 That's where you start, — all a - round. }

(Gtr. 1 to slashes)

A G#7 C#m A G#7 C#m

Some - one said, "Give peace a chance," - and that's all \_\_\_ that we're say - ing. While we're sit - ting on the fence, -

E A G#7 C#m C#m7 F#7

pre - tend - ing, \_\_\_ our hearts are in the right place. \_\_\_ But your face \_\_\_ shows a trace.

(Gtr. 1 to notation)

G7

Hy of ... poc - ri - sy, \_\_\_

Gtr.1

F#7

G7

don't \_\_\_ tread \_\_\_ on \_\_\_ me. \_\_\_

F#7 G E7

Now you can see. Make love

This system contains the first line of music. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "Now you can see. Make love". The guitar staff features a series of chords and melodic lines. The guitar tablature below shows fret numbers for each string, including a sequence of 6-5-4-3-2-1 on the high E string and various fretted notes on the other strings.

Chorus: A7 E7 w/Fill 1(2nd time)

not war, sounds so ab - surd to me.

This system is the start of the chorus. The vocal line has lyrics "not war, sounds so ab - surd to me.". The guitar staff includes triplets and a section labeled "w/Fill 1(2nd time)". The guitar tablature shows a sequence of notes, including a triplet on the high E string (2-2-2) and various fretted notes on the other strings.

We can't afford to say

hold

A7 A.H. A.H.

This system continues the chorus. The vocal line has lyrics "We can't afford to say". There is a "hold" instruction in the guitar staff. The guitar staff features a section labeled "A7" and "A.H.". The guitar tablature shows a sequence of notes, including a triplet on the high E string (7-7-7) and various fretted notes on the other strings.

Fill 1 A.H. A.H. A.H. A.H.

This section is a guitar fill. It consists of a single line of music with a treble clef and a key signature of two sharps. The guitar staff shows a sequence of notes, including a triplet on the high E string (7-7-7) and various fretted notes on the other strings. The guitar tablature below shows the fret numbers for each string, including a sequence of 7-6-7 on the high E string and various fretted notes on the other strings.

E7 A5

these words light - ly, or else

harm. — — — — —

hold — — — — —

harm. — — — — —

TAB (2 0 2) 2 0 2 2 0 2 7 (7) 7 7(19) 0(18) 7(19) (7(19)) 0(18) 7(19) 7(19) 7 2 2 0

G5 D/F#

our world will tru - ly rest in peace. Ban the bomb.

1. 3

TAB (2 0 0) 0 0 (0 0) 4 0 4 0 0 2 0

2. D

ly rest in peace.

P.M. — — — — —

TAB (0 0 0) 9 10 9 12 10

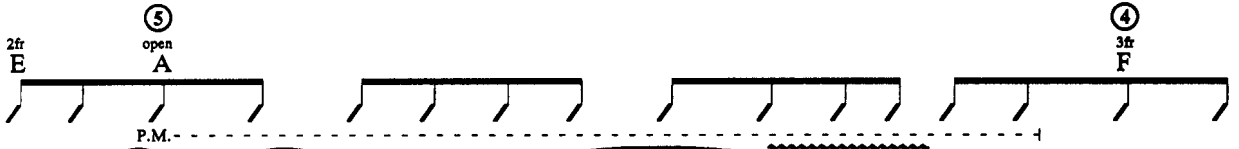
Solo:

⑤  
open  
A

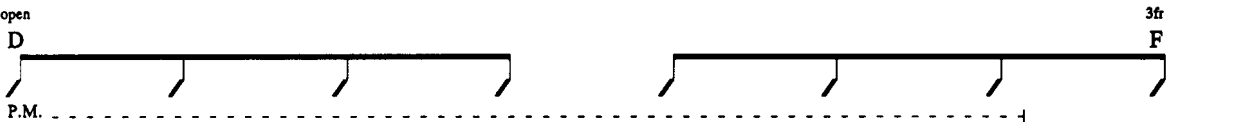
④  
3fr  
F



Musical notation for the first system, including a treble clef staff with a key signature of two sharps (F# and C#), a guitar staff with fret numbers (9, 10, 12, 10, 12, 12, 12, 10, 12, 12, 9, 10, 9, 12, 10), and a bass staff.

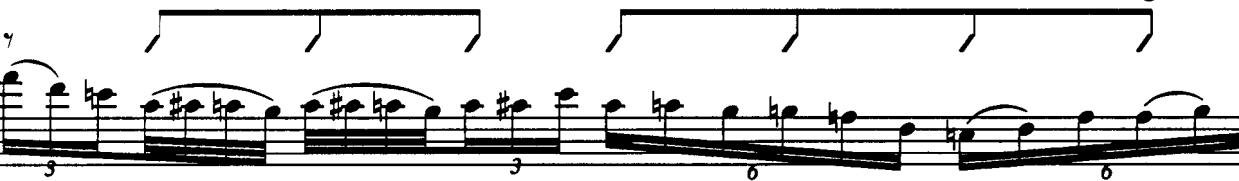


Musical notation for the second system, including a treble clef staff with a key signature of two sharps, a guitar staff with fret numbers (9, 9, 12, 12, 4, 5, 7, 7, 9, 5, 12, 9, 10, 9, 12, 10), and a bass staff. Includes the instruction *w/trem.*



Musical notation for the third system, including a treble clef staff with a key signature of two sharps, a guitar staff with fret numbers (14, 14, 10, 13, 10, 15, 15, 10, 13, 10, 14, 14, 10, 13, 10, 15, 15, 10, 13, 10), and a bass staff.

⑥  
3fr  
G



Musical notation for the fourth system, including a treble clef staff with a key signature of two sharps, a guitar staff with fret numbers (13, 10, 13, 10, 11, 10, 13, 10, 11, 10, 13, 11, 10, 13, 12, 10, 12, 10, 12, 10, 10, 12, 10), and a bass staff.



⑤  
open A      2fr B      3fr C

TAB: 13 12 10 13 12 (12) (12) 10 12 8 10 12 13 10 12 13

C5      Bb5      F5      Bb5

8va -----

TAB: 15 15 (15) (15) 13 12 13 15 12 (12) 12 13 (13) 10 8 10 10

C5      Bb5      F5

TAB: (10) 10 8 9 11 9 11 8 8 (8) 10 8 10 12 13 15 15 (15) (15) 13 15 12 13 15 12

N.C.

TAB: (12) 12 13 (13) 10 10 10 12 14 12 12 14 12 14 12 10 12 14 12 12

First system of musical notation. The treble clef staff shows a melodic line with a key signature of two sharps (F# and C#). The guitar TAB staff below it shows fret numbers: (0) 12 14 12 12 14 12 14 12 10 12 14 10 0 (0) 12 14 12 12 14 12 14 12 10 12 14 12 12 0. There are two triplet markings (3) over the notes in the first and second measures of the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line. The guitar TAB staff shows fret numbers: (0) 12 14 12 12 14 12 14 10 12 x x 12 12 14 12 14 12 14 12 10 12 14 12 12 0. There are 'x' marks on the 10th and 11th frets in the second measure of the second system.

Third system of musical notation. The treble clef staff continues the melodic line. The guitar TAB staff shows fret numbers: (0) 12 14 12 12 14 12 14 12 10 12 14 10 0 12 14 12 12 14 12 10 10 10 12 10 12 0.

Chorus:

E5                      D5                      A5

Chord diagrams for E5, D5, and A5 chords. E5 is shown as a single note on the 12th fret. D5 is shown as a double note on the 12th fret. A5 is shown as a double note on the 20th fret.

Make love \_\_\_\_\_ not war, —

Chorus musical notation. The treble clef staff contains the lyrics: "Make love \_\_\_\_\_ not war, —". The guitar TAB staff shows fret numbers: 12 14 12 12 14 12 14 12 9 9 7 7 2 2 0 0 0.

E7

sounds so ab - surd, ha,

hold ----- 1/2

TAB (2 0 2) x x 3 0 3 1 0 3 1

sounds so ab - surd. We can't af - ford to say 8va - - - A.H.

We can't af - ford to say

A.H. A.H. A.H.

TAB (9) 9 7 9 9 7 9 7 6 5 3 0 3 1 3 1 1 1 2 0 2

say these words... Ha, ha, ha, ha.

these words light - ly.

A.H. A.H.

TAB (2 0 2) 7 7 (7 8) 7 15 12 14 12 15 (15) 12 14 13

Or else our world will tru -

Or else our world will

A5 G5

TAB 15 (15) 12 15 12 17 17 15 14 0 2 2 (2 2 2) 15 14 0 0 0 3

will tru - ly rest in peace. *D/F#*  
 ly rest in peace.

*hold* *harm.*

TAB: (0 8 24 24 24) | 5 5 5 5 5 5 5 5

Make love not war, sounds so

*hold*

TAB: 2 3 4 5 4 5 6 7 | (7) 0 2 0 4 3 4

ab - surd to me. We can't

*A7/E* *E7*

TAB: 2 0 2 (2) 0 2 | 3 0 (0) 6 7 9 13 13 | 16 16 16 16 16 16

We can't af - ford to say these words... Yeah, yeah,  
 af - ford to say these words light - ly. *A7*

TAB: 9 10 x 10 | 10 10 0 | (0 2 0 2) | 7

E7 A5 G5

Or else our world will tru - ly  
Or else our world will tru -

1/2 w/trem.

TAB: 7 9 (9) 7 9 9 7 9 8 7 6 7 0 0 0 3

D

rest in peace, rest in peace, rest in peace, rest in peace, rest in peace...  
ly rest in peace.

TAB: (0 0 0 3) 2 X X 2 X X 2 X X 2 X X 2 X X 2 X X

Gtr. 2 F#m7 E5 B7

\* Gtr. 1

Make love not war, sounds so

Gtr. 2 (acoustic) \*\*

TAB: 2 2 2 2 2 2 1 1 9 7 9 9 9 7 7 9 7

\*Gtr. 1 fades out and Gtr. 2 (acoustic) fades in.  
\*\*Drop right hand fingers through strings, producing a tapping sound.

G#m7 C#7

ab - surd to me.

hold

T	(9)	8	x	8	8	x	12	(12)	12	x	12	12	x	10
A	(7)	7	x	7	7	x	11	(11)	11	x	11	11	x	9
B	7	7	x	7	7	x	11	(11)	11	x	11	11	x	9

F#m7 B7

Make love not war, sounds so

(hold)

T	10	9	x	x	9	(9)	9	x	9	9	x	7	8
A						(7)	7	x	7	7	x	7	7
B	9	9	x	x	9	(9)	9	x	9	9	x	7	7

G#m7 C#7

ab - surd to me.

Ooh!

T	(7)	7	x	8	8	x	12	(12)	12	x	12	12	x	10
A	(9)	9	x	7	7	x	11	(11)	11	x	11	11	x	9
B	7	7	x	7	7	x	11	(11)	11	x	11	11	x	9

F#m7 B7

We can't afford to say

Da, da, da,

T	(10)	10	x	10	10	x	9	(9)	9	x	9	9	x	8
A	(9)	9	x	9	9	x	7	(7)	7	x	7	7	x	7
B	9	9	x	9	9	x	9	(9)	9	x	9	9	x	7

G#m7 C#7

these words light. Yeah, —  
da, da, da, ooh.

TAB (8 7) 8 7 x 8 8 x 12 12 x 12 12 x 10  
7 7 x 7 7 7 x 11 11 11 11 11 11 x 9  
7 7 x 7 7 7 x 11 11 11 11 11 11 x 9

F#m7 B7

yeah, yeah, yeah, Or yeah. will tru -  
Or else our world

TAB (10 9 9) x x x (9 7 9) x x x 8 7 7  
x x x (9 7 9) x x x 8 7 7

N.C. (E)

ly rest in peace.

hold

TAB (8 7) 1 2 0 2 0  
0 (0) 2 4 0 0 0

E

(hold) — rit.

TAB (0) 1 2 0 2 0 (0) 2 2 4 0 2 2 4 2 1

# POLITICALAMITY

Lyrics & Music by  
NUNO BETTENCOURT & GARY CHERONE

All gtrs. tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Moderate rock ♩ = 92

Gtr. 1 (E5)

*mf* w/wah wah

1/2 1 P.M. - 4 1

E7(#9) N.C. (E7)

P.M. - - 4 P.M. - - 4 P.M. - - 4

Gtr. 2

f

Politicalamity - 9 - 1  
P0963GTX



A.H. (15ma)

P.M. - - -

A.H.

A.H. (15ma)

A.H.

A.H. (15ma)

A.H.

Verse:

E7(alt.)

1. Wars \_\_\_\_\_ 'n' ru - mors of wars, no - one knows what for. -  
 2. See additional lyrics.

Gtr. 3

*mf*

Toys \_\_\_\_\_ and sol - diers \_\_\_\_\_ de -

played on some for - eign shore. While lords and rul -

TAB: 10 10 10 9 7 5 6 7 6 6 6 6

ers des - troy dip - lo - mat - ic rap - port.

TAB: 6 7 7 7 6 7 10 10 10 9 7 6 7 7 7 6 7 6 9

Bridge 1 & 2:

1. Com - mun - ists, dic - ta - tor - ships, de -  
 2. See additional lyrics.

Gtr. 2

A.H. (8va)

P.M. A.H.

B7 A7

TAB: 5 6 7 7 6 7 9 7 (5) 5

moc - ra - sies, hy - poc - ri - sies.

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

TAB: (5) 4 5 4 5 7 5 0 0 (2) 7 7 7 6 6 6 0 0 0 0

2nd time substitute w/Fill 1 (Gtr. 2)

B7

A7

Ask not what your coun-try can do? — To a

A.H.  
(8va)

hold

P.M.

A.H.

Musical notation for the first system. It includes a vocal line with lyrics, a guitar line with notes and accidentals, and a TAB line with fret numbers. The guitar line features a 'hold' instruction and a 'P.M.' (pick mute) instruction. The TAB line shows fret numbers 14, 15, 15, 15, 14, 7, 6, 7, 6, 7, 9, 7, (5), 5.

G7

F#7

one world gov - ern - ment - al zoo, one world gov - ern - ment - al zoo.

P.M.

Musical notation for the second system. It includes a vocal line with lyrics, a guitar line with notes and accidentals, and a TAB line with fret numbers. The guitar line features a 'P.M.' (pick mute) instruction. The TAB line shows fret numbers (5), 4, 5, 4, 5, 7, 5, 0, 3, (3), 2, 3, 2, 3, 2, 1, 2, 1, 2.

Chorus:  
N.C. (E7)

Po - lit - i - cal, po - lit - i - cal, po - lit - i - ca -

A.H.  
(15ma)

A.H.

P.M. - - 4

Rhy. Fig. 1

Musical notation for the chorus and rhythm figure. It includes a vocal line with lyrics, a guitar line with notes and accidentals, and a TAB line with fret numbers and 'x' marks. The guitar line features an 'A.H.' (artificial harmonics) instruction and a 'P.M.' (pick mute) instruction. The TAB line shows fret numbers 0, 4, x, x, 5, x, 6, 7, (7), 0, 4, x, x, 5, x, 6, 6, 7, 5.

Fill 1

Gtr. 2

P.M.

Musical notation for Fill 1. It includes a guitar line with notes and accidentals, and a TAB line with fret numbers. The guitar line features a 'P.M.' (pick mute) instruction. The TAB line shows fret numbers 14, 14, 12, 14, 12, 15, 12, 14, 12, 13, 13, 14, 12, 15, 12, 15, 12, 15, 12, 15, 14, 12, 15, 14, 12.

lam - i - ty. It's an - ar - chy.

A.H. (15ma)

P.M. - 4 P.M. - 4

TAB 5 5 7 4 x x 5 x 6 7 5 7 0 4 x x 5 x x 7 7 5 6 7

Po - lit - i - cal, po - lit i - cal, po - lit - i - ca -

A.H. (15ma)

A.H.

TAB 0 4 x x 5 x 6 7 5 7 (7) 0 4 x x 5 x 6 6 6 7 5

1.

lam - i - ty.

(15ma) (end Rhy. Fig. 1)

A.H.

TAB 5 6 7 4 x x 5 x 6 7 5 7 0 5 6 5 3 0 5 3 0 4 3 0 5 3 0 5 7

2.

lam - i - ty. Po - lit - i - cal, po - lit - i - cal, po - lit - i - cal - am - i - ty.

A.H. (15ma) (end Rhy. Fig. 1)

A.H.

TAB 5 6 7 4 x x 5 x 6 7 5 7 0 5 6 5 3 0 5 3 0 4 3 0 5 3 0 5 7

Rhy. Fig. 2  
(Gtr. 2)

E5 Em7(b5) Gm/A Bb6

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

Guitar Solo:

Gtr. 4

f

A7 Bm7(b5) E7

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

A.H. (8va)

A.H.

Amaj7 Dmaj7 A5 Amaj7 Dmaj7 (end Rhy. Fig. 2)

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

3 1/2

w/Rhy. Fig. 2 (Gtr. 2)

Em7(b5)

Gm/A

Bb6

A7

Bm7(b5)

Gtr. 4

T  
A  
B

8va

E7 Amaj7 Dmaj7 A5 Amaj7 Dmaj7

T  
A  
B

Bridge 3:

B7

A7

E5

3. Ask not what your coun - try can do? \_ To a one world gov - ern - ment - al zoo. \_

Gtr. 2

A.H. (8va)

P.M. ----- A.H. ----- P.M. -----

T  
A  
B

Gtr. 4

(8va)

hold -----

T  
A  
B



D/E

Let's say we got

E

D/E

trou - ble, trou - ble, trou - ble, trou - ble, trou - ble, trou - ble, trou - ble. Three sides to ev - 'ry

*Fade*

sto - ry. \_\_\_\_\_ With a cap - i - tal T and that rhymes with P and that stands for...

*Verse 2:*

Rich 'n poor,  
Salute your country's colors.  
Less is more  
When one oppresses the other.  
Pride 'n power,  
Decorated upon collars.

*Bridge 2:*

Donkeys, bears 'n elephants  
All paper-trained on parliament.  
Ask not what your country can do?  
To a one world governmental zoo.  
(To Chorus:)



# COLOR ME BLIND

Lyrics & Music by  
NUNO BETTENCOURT & GARY CHERONE

All gtrs. tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Moderate rock ♩ = 132

Intro:

(Vocal fades in)

\* (Dm/A)

Col - or me blind.

Ah \_\_\_\_\_

\*Chords implied by vocal.

Col - or me blind.

N.C.

Gtr. 1

f P.M.

3 (3) 0 1 2 3 0 1 2 3 5 3 3 x

A.H. (15ma) A.H. (15ma)

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

3 5 3 x x 5 3 x x 3 5 3 3 (3) 0 1 2 3 0 1 2

A.H. (15ma) A.H.

3 5 3 x x 3 (3) 5 3 x x 5 3 7 9 10 9 7 10 10 0

Verse 1:

G5 D G5 A5

I had a dream last

TAB 8 8 8 7 8 2 2 0

B 5 5 5 5 5 0 0

D5 Dsus D5 Em7 Em9

night. I was blind

TAB 7 7 7 8 10 9 8 7 7

B 5 5 5 0 7 7 9 9 7 7 9 7

Em7 D/A Dsus

and I could n't

TAB (7) 7 9 9 7 (7) 7 7 7 7 7 (7)

B 7 9 9 7 0 0 0 0 0 0 0 0

A5 D5 D Dsus D5

see, see col - or of an - y

TAB 2 2 2 2 (2) 2 7 7 7 7 8 10

B 0 0 0 0 0 0 5 5 5 5 7 7

Pre-chorus:

Em7 Em9 C5(9)

kind. min-

Pic - ture the world,

Rhy. Fig. 1

P.M. hold P.M.

G/B

- us a rain - bow. When day be- comes night, - then where - will the sun - go?

P.M. P.M.

Gm/Bb F#7

Danc - ing a - lone, - just me - and my shad - ow. Col - or me blind, - so I can -

P.M. hold 3

Chorus:

G5 A5 D5 Dsus D5 Dsus D Dsus D

- see no e - vil. Why - do - we dream - in black - and -

(end Rhy. Fig. 1) Rhy. Fig. 2

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

F5 F Em7 D5 Dsus D5 Dsus

white? Col or me blind. Why do we dream

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

T 10 10 10 7 6 10 6 10 6

A 10 10 10 7 6 10 6 10 6

B 6 6 10 6 6 7 7 7 7 9 5 5 5 0

D Dsus D F5 F A5 Am7 N.C.

in black and white? Col or me blind. Yeah!

(end Rhy. Fig. 2)

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

T 7 6 7 10 10 10 2 5

A 7 7 7 10 10 10 2 5

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

A.H. (15ma) A.H. (15ma)

A.H. A.H.

P.M. P.M.

T 3 5 3 3 5 3 3

A 3 5 3 3 5 3 3

B (3) 0 1 2 3 0 1 2 3 3 3 3 3 3 3 3 3

Verse 2:

Em

I had a

harm. hold harm.

P.M. P.M.

T 10 12 10 9 10 9 12 9 10 12 9 10 12 11 12 14 12 13 15 15 (15) 15 12 12 12 12 12

A 10 12 10 9 10 9 12 9 10 12 9 10 12 11 12 14 12 13 15 15 (15) 15 12 12 12 12 12

B 10 12 10 9 10 9 12 9 10 12 9 10 12 11 12 14 12 13 15 15 (15) 15 12 12 12 12 12

D A5 D G A 3

dream, I was look - ing o - ver the

hold - trem. bar

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "dream, I was look - ing o - ver the". The piano accompaniment is in the same key and includes a tremolo bar in the final measure. The guitar tablature is on a six-string guitar with a standard tuning (E2-A2-D3-G3-B3-E4). The fret numbers are: 7, 7, 2, 2, 2, (2/2), 7, 7, 7, 9, 9, 10, 11.

Em7 A5

moun - tain. But I've, I've yet to

hold -

The second system continues the vocal line with lyrics "moun - tain. But I've, I've yet to". The piano accompaniment features triplets and a hold mark. The guitar tablature includes fret numbers: 8, 7, 9, 7, (7/7), 7, 5, 7, 14, 12, 14, 14, 16, 15, 17, 19, 19, 22, 19, 22, 19, 22, (19/22), 5, 2, 2, 0.

D5

see the, the so - called

The third system has the lyrics "see the, the so - called". The piano accompaniment has a long hold mark. The guitar tablature shows fret numbers: (5/5), (5/5), 3, 0, 7, 6, 7, (7).

G A Em7 Em9

prom - ised land.

A.H. (8va) P.M. hold P.M.

The fourth system has the lyrics "prom - ised land.". The piano accompaniment includes a high octave (8va) and a tremolo bar. The guitar tablature includes fret numbers: 8, 10, 8, 7, 6, 7, 7, 7, 7, 2, 2, 0, 2, 3.

**Pre-chorus:**

w/Rhy. Fig. 1 (Gtr. 1)

C5(9) G/B

Pic-ture the world \_ with-out \_ an - y col - or. You could - n't tell \_ one face \_ from the oth - er. I

Gm/Bb F#7 G5 A5

don't un - der - stand \_ why we fight \_ with our broth - er. Col - or me blind, \_ just to love \_ one an - oth - er.

**Chorus:**

w/Rhy. Fig. 2 (Gtr. 1)

D5 Dsus D5 Dsus D Dsus D F5 F Em7

Why \_ do \_ we dream \_ in black \_ and \_ white? Col - or \_ me blind. \_\_\_\_\_

D5 Dsus D5 Dsus D Dsus D F5 F A5

w/Rhy. Fill 1 (Gtr. 1)

Why do \_ we dream \_ in black \_ and \_ white? Col - or \_ me blind. \_\_\_\_\_

w/Rhy. Fig. 2 (Gtr. 1)

D5 Dsus D5 Dsus D Dsus D F5 F Em7

Why \_ do \_ we dream \_ in black \_ and \_ white? Whoa. \_\_\_\_\_ Col - or \_ me blind. \_\_\_\_\_

**Rhy. Fi11 1**

A5 Am7

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

T						
A	2		5		0	0
B	0	0	0	5	0	0

D5 Dsus D5 Dsus D Dsus D F5 F

Why do we dream in black and white?

Interlude:

Dm

Ah. Color me blind. Color me

TAB

Guitar Solo:

A5 E5

blind.

Gtr. 2

f

hold - -

F#5 G5 C5 D5 E5

8va

TAB

Gtr. 1

P.M. - - - - -

pick sl.

TAB

F#5 G5 C5 D5 E5 F#5 G5 C5 D5 E5

TAB: 22 10 17 22 17 19 22 19 17 22 17 10 22 10 12 17 10 12 17 10 12 (12) 15 10 17 15 10 17 15 10

TAB: x x 2 5 0 5 7 2 (2) 2 5 0 5 7 2 0

F#5 G5 A5 G5 E5 F#5 G5 C5 D5 E5

A.H. (15ma)

hold A.H.

TAB: 17 16 15 13 15 16 17 15 10 15 17 10 17 12 11 9 11 9 11 12 11 9 10 10 9 (9) 14 15 15

TAB: x x 2 5 0 7 5 2 (2) 2 5 0 5 7 2 0

F#5 G5 C5 D5 E5 F#5 G5 C5 D5 E5

TAB: (15) 15 14 14 13 14 12 15 14 12 15 14 12 14 12 14 (14) 12 14 14 12 13 14 12 12 14 12 12

TAB: x x 2 5 0 5 7 2 (2) 2 5 0 5 7 2 0



F#5 G5 A5 A.H. (15ma) G5 A5 B5 C5 F5 G5 A5

A.H. 8va

A.H. 1 A.H. P.M. A.H. 1/2

T  
A  
B 13 14 14 12 10 12 9 10 10 12 10 10 10 10 10 10 12 10

T  
A  
B x 2 3 0 5 5 0 (2 0) 2 3 0 3 5 2 0 x

B5 C5 F5 G5 A5 B5 C5 F5 G5 A5

1/2 1 2

T  
A  
B (7) 7 (7) 5 8 5 5 8 (8) (8) 10 8 10 9 10 10 14 17

T  
A  
B x x 2 3 0 5 5 0 (2 0) 2 3 0 3 5 2 0 x

B5 C5 D5 C5 E5 F#5 G5 C5 D5 E5

hold

T  
A  
B (17) 17 17 17 14 14 17 14 (14) 12 14 (12 14) 12 14 (14) 12 15 15

T  
A  
B x x 2 3 0 5 5 0 (2 0) 2 3 0 3 5 2 0 x x 2 3 0 3 5 2 0

F#5 G5 C5 D5 E5 F#5 G5 F#5 G5

TAB: 15 17 15 15 15 16 16 14 14 10 (10) 12 12 14 12 12 15 12 15 12 12 14 15 12 14 15

Pre-chorus:  
w/Rhy. Fig. 1, Gtr. 1 (1st 6 bars only)  
C5(9)

G/B

Pic - ture the world, \_ min - us a rain - bow. When day be - comes night, \_ then where \_

TAB: 14 (14) 14 14 14 (14) 12 15 14 15

Gm/Bb

\_ will the sun \_ go? Danc - ing a - lone, \_ just me \_ and my shad - ow.

TAB: (15) 14 15 14 (14) (14) (14)

w/Rhy. Fill 2 (Gtr. 1)

w/Rhy. Fig. 1, Gtr. 1(1st 6 bars only)

F#7 C5(9)

Col - or me blind, \_ so I can \_\_\_ see no e - vil. Pic - ture the world, \_ with - out \_\_\_ an - y col - or.

G/B Gm/Bb

You could - n't tell \_\_\_ one face \_\_\_ from the oth - er. I don't un - der - stand \_\_\_ why we fight \_

w/Rhy. Fill 3 (Gtr. 1)

(F#5) (G5) (A5)

\_\_\_ with our broth - er. Col - or, col - or me \_\_\_ blind.

Rhy. Fill 2  
Gtr. 1

(F#7)

hold  
P.M. ----- 1

Rhy. Fill 3  
Gtr. 1

(F#5) (G5) (A5)



F5 (A5) N.C.

Col - or me blind. Col - or me,

A.H. (8va)

A.H.

P.M.

1-1/2

TAB: 10 10 8 | 14 17 14 | 0 3 | (0) 0 1 2 3 0 1 2

col - or you, col - or me blind.

A.H. (15ma)

A.H.

TAB: 3 5 3 3 x | 3 (3) 5 3 x x | 3 5 3 x x | 3 5 3 3 3

Col - or me, col - or you, col - or me blind.

P.M.

TAB: (3) 0 1 2 3 0 1 2 | 3 0 1 2 3 0 1 2 | 3 2 3 4 5 4 3 2

Bb Bb/A Bb/Ab

Fade

P.M.

w/misc. fdbk.

TAB: 5 4 3 2 | 1 1 0 | 4 | (3) (3) (3) (3) (4)

# CUPID'S DEAD

Lyrics & Music by  
NUNO BETTENCOURT & GARY CHERONE

All gtrs. tune down 1/2 step:

- ⑥ = Eb    ③ = Gb
- ⑤ = Ab    ② = Bb
- ④ = Db    ① = Eb

**D5** **E5** **G5** **A5**

Moderate Rock ♩ = 120

Intro:

Drums **4/4**

**A7** **E7**

Have you seen the pa - per to - day?

**A7**

**E7(#9)** **F7(#9)**



Verse:  
w/Rhy. Fig. 1  
N.C.



read the news to - day, oh boy, a - bout a trag - ic com - e - dy. News -  
Ro - me - o, oh, Ro - me - o, where did our love go, Ro - me - o? If



pa - per hint - ed su - i - cide; the let - ter - head read, "Dear John - ny," the  
you read be - tween the head - lines, you would - n't be the last to know. No

w/Rhy. Fig. 1 (1st 3 bars)



tain - ted truth was all it said, "Sleep tight now that you've made your bed. An  
mys - ter - y yet to un - fold, a pa - per - boy left in the cold. A

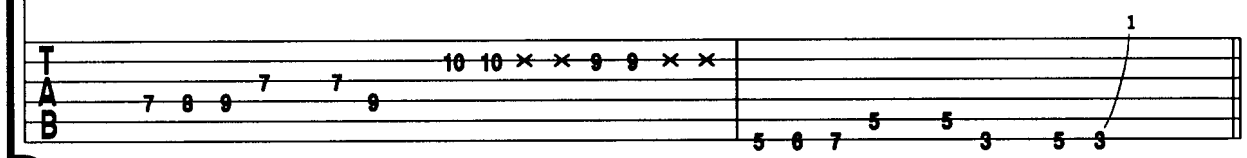
w/Fill 1 (2nd time)



ar - row that once pierced my heart points to the ap - ple on your head."  
love was said to nev - er die, with - ered a - way and just got old.



Fill 1









E7(#9) F7(#9)

Ex - tra! Cu - pid's dead!

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Ex - tra!" and "Cu - pid's dead!". The guitar accompaniment is in the same key and time, with a mix of chords and rhythmic patterns. The tablature below shows fret numbers (0, 7, 8) and includes a triplet of eighth notes and a sixteenth-note triplet.

E7(#9) D.S. al Coda

8va  
harm.

harm.

2. Oh,

The second system continues the musical piece. The vocal line includes the lyric "2. Oh,". The guitar accompaniment features a section with "8va harm." (octave natural harmonics) and "harm." (natural harmonics). The tablature includes fret numbers (0, 7, 8, 5, 7, 12) and a circled 7, indicating a specific fretting technique.

⊕  
Coda N.C.

3

Our top stor - y to - night is a crime of pas - sion.

The Coda section is marked with a circled cross symbol and "N.C." (No Chords). It features a vocal line with the lyrics "Our top stor - y to - night is a crime of pas - sion." and a guitar accompaniment with a triplet of eighth notes. The tablature shows fret numbers (0, 7, 8) and a circled 3.

The vic - tim, an un - i - dent - i -

The final system of music features a vocal line with the lyrics "The vic - tim, an un - i - dent - i -". The guitar accompaniment consists of a steady eighth-note pattern. The tablature shows fret numbers (5, 7, 6, 7, 6, 7, 6, 7, 5, 7, 6, 7, 6, 7).

fied man, is found in bed wear - ing on - ly a dia - per,

TAB: 5 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7

hold - ing a bow and ar - row in one hand and clutch - ing a let - ter in the oth - er.

TAB: 6 7 6 7 6 7 6 7 6 7 6 7 6 7 4 7 6 7 6 7 6 7 6 7

The let - ter sim - ply read...

TAB: 5 7 6 9 6 7 5 7 6 9 6 7 5 7 6 9 6 7 5 7 6 9 6 7

Cu - pid's dead. Ex

TAB: 5 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7

C#m7 E/D

tra! Ex

T  
A  
B 4 7 6 7 6 7 6 7 4 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7

A E

tra! Ex

T  
A  
B 5 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7

C#m7 E/D

tra! Read all a - bout Ex

T  
A  
B 4 7 6 7 6 7 6 7 4 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7

A N.C.

it. tra! Gtr. & Bass in unison

T  
A  
B 5 7 6 7 6 7 5 7 5 7 3 3 5 0 0 7 5 7 3

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

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

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

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

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

Musical notation for the first system, including a treble clef staff with a key signature of three sharps and a guitar tablature staff with fret numbers.

Musical notation for the second system, including a treble clef staff with a key signature of three sharps and a guitar tablature staff with fret numbers and a tremolo bar instruction.

Musical notation for the third system, including a treble clef staff with a key signature of three sharps and a guitar tablature staff with fret numbers and triplets.

Musical notation for the fourth system, including a treble clef staff with a key signature of three sharps and a guitar tablature staff with fret numbers and a tremolo bar instruction.

Musical notation for the fifth system, including a treble clef staff with a key signature of three sharps and a guitar tablature staff with fret numbers and a tremolo bar instruction.

System 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. Below it is a guitar tablature with strings T, A, and B. The B string has fret numbers: 5, 7, 5, 5, 5, 5, 3, 5, 7, 5, 7, 5, 7, 5, 5.

System 2: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. Below it is a guitar tablature with strings T, A, and B. The B string has fret numbers: 5, 7, 5, 7, 5, 5, 5, 5, 7, 5, 7, 5, 7.

System 3: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. Below it is a guitar tablature with strings T, A, and B. The B string has fret numbers: 5, 7, 5, 7, 5, 5, 7, 5, 7, 5, 5.

System 4: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. Below it is a guitar tablature with strings T, A, and B. The B string has fret numbers: 5, 7, 5, 7, 5, 5, 5, 5, 7, 5, 7, 5, 7, 0, 0, 0, 3, 0, 2, 2. A bracket labeled '1/2' spans the last two notes (2, 2).

System 5: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. Below it is a guitar tablature with strings T, A, and B. The B string has fret numbers: 4, 3, 4, 2, 0, 2, 4, 0, 5, 7, 5, 7, 5, 5, 7, 5, 7. Annotations include 'hold - -' and 'trem. bar' with wavy lines above and below the staff.



\*Guitar and bass are playing a figure in 7/8 while drums play in 4/4 .

(P.M.) -----

T  
A  
B 2 4 5 2 3 x 4 5 x 3 x 2 4 5 2 3 4 x 5 2 3 4 5

(P.M.) -----

T  
A  
B 2 3 4 5 0 3 2 0 0 5 4 0 0 5 3 0 0

T  
A  
B 7 5 0 7 5 0 0 4 5 6 0 3 2 0 0 5 4 0 0 5 3 0 0

Gtr. Bass

T  
A  
B 7 5 0 7 5 0 0 4 5 6 x x 4 5 6 x x 4 5 0 x x 2 3 4 4 5 6

(P.M.) -----

T  
A  
B 2 3 4 x x 3 x 2 4 5 x 3 4 5 3 x

(P.M.) -

T  
A  
B 2 4 5 2 3 4 5 x 3 x 2 4 5 2 3 4 x 5 2 3 4 5

T  
A  
B 2 3 4 5 0 3 2 0 0 5 4 0 0 5 3 0 0

T  
A  
B 7 5 0 7 5 0 0 4 5 6 0 3 2 0 0 5 4 0 0 5 3 0 0

Gtr.  
Bass

T  
A  
B 7 5 0 7 5 0 0 4 5 6 x x 4 5 6 x x 2 3 4 x x 2 3 4

Gtr. 3

T  
A  
B 2 3 4 x x 3 x 2 4 x 5 x 3 2 4 5 3



A lot of love lost, your feel - ings are wast - ed.

T  
A  
B 0 7 3 3 3 5 7 8 7 5 7 5 7 5

Tast - ed the sweet - ness but now you're faced with the thought of be - ing a - lone; no more com - pan - ion -

G5 A5

T  
A  
B (5) 7 0 0 0 3 0 5 0 0 0 5 0 7 0 0 0 3 5 6 5 3 5 3 0

ship. You can hand - le it, just a - band - on it.

E5

T  
A  
B 5 7 x 0 3 0 5 0 0 0 5

Leave it be - hind and look for the bright - er day.

T  
A  
B 0 7 0 0 0 3 7 8 7 5 7 5 7 5

D5

Give it some time 'cause it won't come right a - way. You

got - ta be stand - ing strong, hold on to your dig - ni - ty.

E5

Don't sit a - round say - in', "Look what ya did to me."

G5

It's time to move on, you got - ta con - tin - ue to look for a love of a life that's with - in you.

A5

E5

Cu - pid is dead, \_ now it's time to re - ly on your - self to cope. \_ You got no shoul - der to cry on.  
Cu - pid's dead.

N.C.

Dead!

T  
A  
B  
5 7 5 7 5 5 7 5 7 5 5 5 5 5 7 5 7 5 7 (7)

# PEACEMAKER DIE

Lyrics & Music by  
NUNO BETTENCOURT & GARY CHERONE

All gtrs. tune down 1/2 step:

- ⑥ = E $\flat$     ③ = G $\flat$
- ⑤ = A $\flat$     ② = B $\flat$
- ④ = D $\flat$     ① = E $\flat$

Moderate rock  $\text{♩} = 90$

Intro:

N.C.

E

B/D $\sharp$

E/D

Think the world can be black, white and Jew. \_\_\_\_\_

Gtr. 1

*mf*

A/C $\sharp$

D/C

C5

E/B

F $\sharp$ 7(4)/C $\sharp$

B(4) B

hold

P.M.

hold

P.M.

P.M.

Riff A

N.C.(A5)

*f*

P.M.

semi-harm.

1/2

P.M.

P.M.

P.M.

1

P.M.

P.M.

A.H. (8va)

(P.M.) ----- 4

P.M. ----- 4

A.H.

1 1

T  
A  
B

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

A.H. pitch: C, D

(end Riff A)

P.M. ----- 4

P.M. ----- 4

1

T  
A  
B

0 7 7 5 7 5 7 7 (7) 5 7 7 x 7 8 8 8 7 7 7 7 7 7 7 5 5 5

Verse:  
w/Riff A (Gtr. 1)  
N.C.(A5)

T  
A  
B

1. Peace - mak - er die, \_\_\_\_\_ ah, Mis - ter Right - eous one. \_\_\_\_\_  
why! 2. See additional lyrics.  
\*(2nd time only)

You say you have \_ this plan? \_\_\_\_\_ If we care to un - der - stand. \_\_\_\_\_

Peace - mak - er die, \_\_\_\_\_ oh, Mis - ter Nice Guy. \_\_\_\_\_

You dare to speak \_ the truth? \_\_\_\_\_ Well, I'll twist and turn it in - to lies.







E5 E B/D# E/D A/C# D/C

Peace - mak - er die, peace - mak - er die,

C5 E/B F#/C# Bsus

peace - mak - er die, I don't know

Bridge:

\* (G)

why.

\*Moving triad inversions imply G tonality.

A.H. (8va) 3

A.H. semi-harm.

A.H. pitches: A, G

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

T  
A  
B

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

A.H. - 7 (8va)

A.H. - 7 semi-harm.

1 3 1

13

A.H. pitches: F, E

Hey!

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

T  
A  
B

A.H. - 7 8va = 1

A.H. 3 semi-harm.

1 P.M.

A.H. pitches: D, C

P.M. P.M. P.M. P.M. ----- 4

P.M. P.M. P.M. P.M. ----- 4

Gtr. 2

P.M. P.M. P.M. P.M. ----- 4

Guitar Solo:

C5

E5

Gtr. 1

P.M. -----

Gtr. 2

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

B (5) 0 5 8 7 0 7 10 8 0 12 0 7 0 10 7 5

P.M.

T (5) 0 5 8 7 0 7 10 8 0 12 0 7 0 10 7 5

B (5) 0 5 8 7 0 7 10 8 0 12 0 7 0 10 7 5

P.M.

T  
A  
B

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

(N.C.)

P.M.

T  
A  
B

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

P.M.

T  
A  
B

0 3 5 0 4 5 0 5 7 5 6 7 4 6 7 4 6 7 9 6 7 9 6 7 4 6 7 9 6 7 4 6

P.M.

T  
A  
B

0 10 12 0 11 12 0 11 12 0 13 14 0 15 17 0 10 12 0 16 12 0 16 12 0 16 12 0 16

P.M.

T  
A  
B

0 3 5 0 4 5 0 5 7 0 11 12 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3

P.M.

Gtr. 2

Gtr. 1





Asus A  
and white men, Jews and gentiles, Protestants and Catholics, will be able to join hands and sing with the negroes in the spiritual

hold - - - -

Chorus:

Peace - mak - er - die, peace - mak - er - die,  
of old: Free at last, free at last, thank God almighty, we're free at last.

(hold) - - - - -

D/C C5 E/B F#/C# Bsus

peace - mak - er - die, I don't know

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

E B/D# E/D A/C# E5

why. Peace - mak - er - die, peace - mak - er,

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

die.

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

TAB 0 0 0 0 0 1 3 3 4 4 2 0 2 2 2 0 0 0 4 0 5 7 7 6 7 5 7 6 7 5

E B/D# E/D D/C

Peace - mak - er die, mak - er die, -  
 Peace - mak - er die, peace - mak - er die, -

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

TAB 9 7 7 4 5 4 4 5 4 4 11 9 9 7 2 2 2

(E/B) F#/C# (B)

peace - mak - er die, I don't know

P.M.

TAB (7 7 7 3) 7 7 9 7 5 3 0 4 (3) 3 8 5 4 7 9 9 6 3 2 9 7 7

N.C.

why.

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

TAB 0 0 0 7 0 0 6 0 0 0 5 (5) 0 0 4 2 3 2 3 2 3 2 3 2

Yeah, \_\_\_\_\_ yeah! \_\_\_\_\_

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

T  
A  
B  
0 0 0 7 0 0 6 0 0 0 5 5 0 0 4 2 3 3 3 3 2 3 2

Peace - mak - er die, \_\_\_\_\_ just watch me die. \_\_\_\_\_

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

T  
A  
B  
0 0 0 5 0 0 4 0 0 0 4 4 0 0 4 2 2 3 2 3 2 3 2 3 2 3 2

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

T  
A  
B  
0 0 0 5 0 0 4 0 0 0 4 (4/5) 0 0 2 4 3 2 3 3 3 3 2 3 2

*Verse 2:*

Peacemaker die,  
 Mr. Goody Two,  
 Do you really think the world  
 Can be black white and Jew?  
 Peacemaker die,  
 Mr. Music Man,  
 Don't turn your back on me  
 Cause I'm the one with the gun.  
 Blessed are the warmongers,  
 Blessed are the warmongers,  
 For they shall be called  
 Sons of God.

# Seven Sundays

Lyrics and Music by  
NUNO BETTENCOURT  
& GARY CHERONE

Chord frames are provided although there is no guitar on the recording.

Am(2)  4 1	Am(2)/C  3 4 1	Am(2)/F  3 4 1	Am(2)/G  3 4 1	Am(2)/G#  3 4 1	G/A  3 4 2 1	A  1 1 2	D2  1 3	D  1 3 2
E♭dim7  1 3 2 4	Em  2 3 4	A7/C#  4 1 2	G/B  2 4	F#m(b5)/C  4 2 1 3	B7  2 1 3 4	Esus  1 2	E2  4 2	E  2 1
C#  4 3 1 2 1	G  3 2 4	F  3 2 1 1	C/E  2 1	Dm  2 3 1	C  3 2 1	D7/F#  3 4 2	E/G#  2 1 3 4	E7  2 1 4

Moderately slow  $\text{♩} = 96$  ( $\text{♩} = \text{♩}^3$ )

Piano & Bass

Am(2) Am(2)/C Am(2)/F

*f*

(with pedal)

3

Strings

*f*

3

Am(2)/G      Am(2)/G#      Am(2)      /D# /E /B      Am(2)

Piano & Bass

Strings

Am(2)/C      Am(2)/F      Am(2)/G

Piano & Bass

Strings

Verse:

G/A

A

Vocal

*mf*

1. One \_\_\_\_\_ day \_\_\_\_\_  
 2. Some \_\_\_\_\_ day \_\_\_\_\_

Piano & Bass

Am(2)/G# Am(2)

Strings

(Play 2nd time only.. -----)

Vocal

D2 D Eb dim7 Em

we'll \_\_\_\_\_ find the time to spend to - geth -  
 soon, \_\_\_\_\_ you and I will hold rach oth -

Piano & Bass

Strings

A7/C#                    A                    G/B                    D

Vocal

er.                    Un - til                    then, \_\_\_\_\_  
 er                    once a -                    gain, \_\_\_\_\_

Piano & Bass

Detailed description: This system contains the first two staves of music. The vocal staff (top) has a treble clef and contains the lyrics 'er. Un - til then, \_\_\_\_\_' and 'er once a - gain, \_\_\_\_\_'. Above the staff are four chords: A7/C#, A, G/B, and D. A slur covers the notes for 'Un - til then, \_\_\_\_\_' and 'once a - gain, \_\_\_\_\_'. The piano and bass staff (bottom) has a grand staff (treble and bass clefs) and contains the instrumental accompaniment. The piano part features chords in the right hand and a bass line in the left hand, including a triplet of eighth notes marked with a '3'.

F#m7(b5)/C                    Em/B                    B7                    Esus E2 E                    Esus E2 E

Vocal

my \_\_\_\_\_                    love: \_\_\_\_\_  
 my \_\_\_\_\_                    love: \_\_\_\_\_ }

Piano & Bass

Detailed description: This system contains the next two staves of music. The vocal staff (top) has a treble clef and contains the lyrics 'my \_\_\_\_\_ love: \_\_\_\_\_' and 'my \_\_\_\_\_ love: \_\_\_\_\_'. Above the staff are five chords: F#m7(b5)/C, Em/B, B7, Esus E2 E, and Esus E2 E. A slur covers the notes for 'my \_\_\_\_\_ love: \_\_\_\_\_' and 'my \_\_\_\_\_ love: \_\_\_\_\_'. The piano and bass staff (bottom) has a grand staff and contains the instrumental accompaniment, including chords and a bass line.

Strings

*mp*

Detailed description: This system contains the strings section. It has a grand staff (treble and bass clefs). The top staff (treble clef) contains a long, sustained note with a slur and a dynamic marking of *mp*. The bottom staff (bass clef) contains a bass line with several notes.

Chorus:

Esus E2 E Esus E2/F# E/G# A C#

Vocal

If I had one \_\_\_\_\_ wish, \_\_\_\_\_ it

Piano & Bass

Strings

Vocal

D A G/B F

would - n't be hard \_\_\_\_\_ to choose. \_\_\_\_\_ Sev - en

Piano & Bass

Strings



C/E Dm C Dm D7/F# E/G#

Vocal

Musical notation for the vocal line, including a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure.

Sun - days \_ in a row, \_\_\_\_\_ 'cause that's \_\_\_\_\_ the day \_\_\_\_\_ that I spend \_\_\_\_\_ with

Piano & Bass

Musical notation for the piano and bass accompaniment, featuring chords and a bass line with a triplet in the fifth measure.

Strings

Musical notation for the string section, showing sustained chords and a simple bass line.

Vocal

1.  
E7 Am(2) Am(2)/C Am(2)/F

Musical notation for the vocal line in the second system, including a first ending bracket.

you. La da \_\_\_\_\_ da da da la da da \_\_\_\_\_

Piano & Bass

Musical notation for the piano and bass accompaniment in the second system, including a triplet in the first measure.

Strings

Musical notation for the string section in the second system, featuring sustained chords and a bass line.

Am(2)/G                      Am(2)/G#                      Am(2)

Vocal

la da da la da da — la da da da.

Piano & Bass

3

Strings

2.                      A                      C#

vgd. /oc.

*f* If I had one, — one wish

E7

Vocal

you. If I had one — wish, —

Piano & Bass

3                      3                      3                      3

Strings

D

Dm

A

Bkgd. Voc.   
 would - n't be hard, \_\_\_\_\_ hard. \_\_\_\_\_

Vocal   
 - it would - n't be hard \_\_\_\_\_ to choose. \_\_\_\_\_

Piano & Bass

Strings

G/B

F

C/E

Dm7

C

Bkgd. Voc.   
 Hey - y - ey y - ey y - ey. One, two, three, four, five, six,

Vocal   
 - Sev - en Sun - days in a row, \_\_\_\_\_

Piano & Bass

Strings

kgd. Voc.

F C/E Dm7 C F C/E Dm7

sev-en Sun-days in one, two, three, four, five, six, sev-en Sun-days in,

ocal

sev - en Sun - days in a row, sev - en Sun - days in

Piano Bass

Strings

kgd. Voc.

C Dm D7/F# E/G#

all in a row. That's the day, that's the day I'm gonna

ocal

a row, 'cause that's the day that I spend with

Piano Bass

Strings

Bkgd. Voc. *mp* spend. Ooh.

Vocal *mf* you. If I had one wish,

Piano & Bass *mp*

Strings *mp*

Vocal D Dm A it would-n't be hard.

Piano & Bass *molto rit.* *p*

Strings

# Tragic Comic

Lyric & Music by  
NUNO BETTENCOURT & GARY CHERONE

<b>G7</b>  3 2 1	<b>C</b>  3 2 1	<b>E7</b>  2 1 4	<b>A</b>  2 3 1	<b>A9sus</b>  x 0 0 0 0 0	<b>F</b>  1 3 4 2 1 1	<b>G</b>  1 3 4 2 1 1	<b>D</b>  x x 0 1 3 2	<b>A5</b>  x 0 x x	<b>B7/D#</b>  x x 1 2 3
<b>E</b>  2 3 1	<b>C#m</b>  1 3 4 2 1 4fr	<b>A</b>  x 0 x x	<b>B5</b>  x x x x	<b>C#</b>  x x x x 4fr	<b>Dtype2</b>  x x x x 5fr	<b>Etype2</b>  x x x x 7fr	<b>F#m</b>  x x x x 9fr	<b>Ctype2</b>  x x x x	<b>Bm</b>  x x x x

All gtrs. tune down 1/2 step:

- ⑥ = E $\flat$     ③ = G $\flat$
- ⑤ = A $\flat$     ② = B $\flat$
- ④ = D $\flat$     ① = E $\flat$

*Intro:*

**Bass gtr.**      **N.C.**

**Rhy. Fig. 1**

**Gtr. 1 (Acoustic)**

*(end Rhy. Fig. 1)*      *(cont. in notation)*

Rhy. Fig. 2

1. Flow - ers, —

(end Rhy. Fig. 2)

Verse :

w/Rhy. Fig. 2 (Gtr. 1, 2 times)

(2.) — I sent, — were — found — dead on their ar - riv - al. —  
 — we dine, — I — for - get to push in your seat. —

— The words, — I said, — in - sert -  
 — I wear — the wine, — spill - ing —


w/Rhy. Fig. 2 (Gtr. 1, 1st 3 bars only)

- ed foot in my mouth - ful. — So when — we — dance, — my — lead -  
 — hearts all o - ver my sleeve. — A stitch — in — time, — pro - pos -

\*D chord played by organ only.

Chorus:  
w/Rhy. Fig. 1 (Gtr. 1)


A5 w/Rhy. Fill 1 (Gtr. 1) G7 C E7



it ain't so grace-ful. Is - n't so, not ain't so. I'm a hap - less

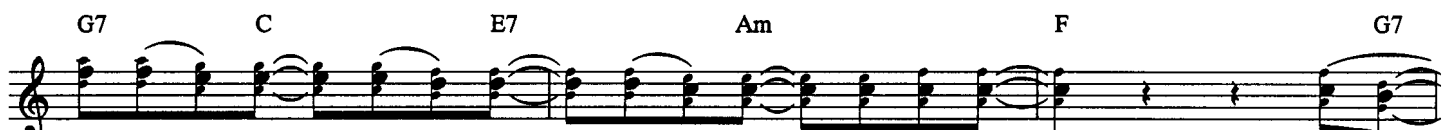
ing down on my knees. Split - ting be - tween the seams.

Am A9sus G7 C E7 Am A9sus



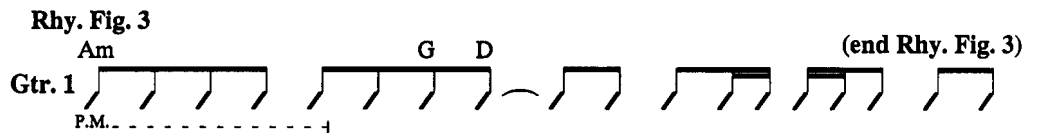
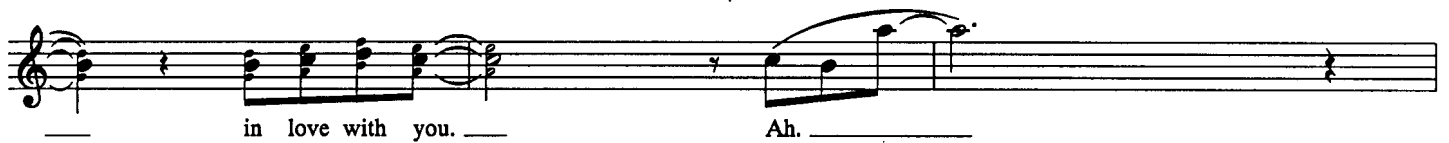
ro - man - tic, st - t - tut - ter - ring p - po - et.

G7 C E7 Am F G7



Just call me a trag - ic com - ic, 'cause I'm in,

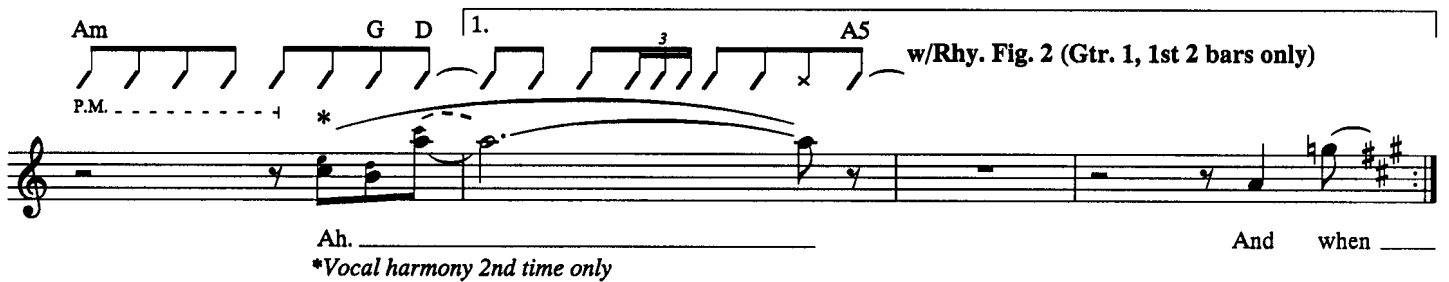
Rhy. Fig. 3  
Gtr. 1 Am G D (end Rhy. Fig. 3)  
P.M.-----4

in love with you. Ah.

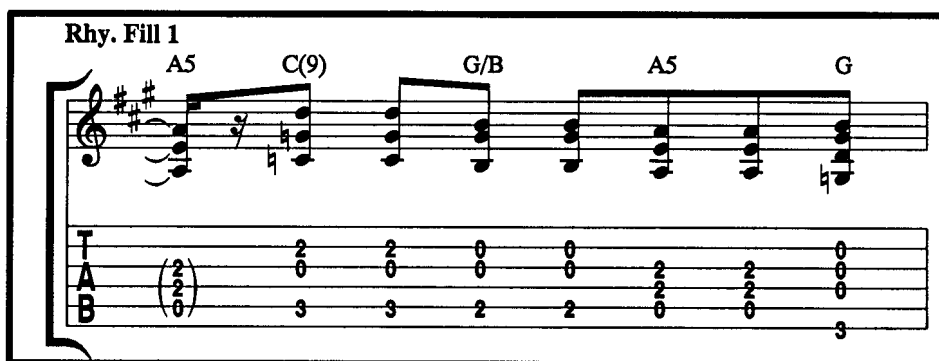
Am G D 1. 3 A5 w/Rhy. Fig. 2 (Gtr. 1, 1st 2 bars only)  
P.M.-----4 \* Ah. And when

\*Vocal harmony 2nd time only



Rhy. Fill 1

A5 C(9) G/B A5 G



T		2	2	0	0		
A	(2)	0	0	0	0	2	2
B	(0)	3	3	2	2	0	3



2. C D B7/D# E P.M. P.M.

This system shows a guitar part with four measures of chords: C, D, B7/D#, and E. The E chord is marked with 'P.M.' (power chords). Below the guitar part is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The vocal line consists of quarter notes corresponding to the lyrics 'No - bod - y can know the'.

Bridge: E C#m

No - bod - y can know the

The bridge section begins with a guitar part showing chords E and C#m. The vocal line continues with the lyrics 'No - bod - y can know the'.

D A (5) 2fr (5) 4fr BC# B5 E

trou - ble I've seen.

This system features guitar chords D, A, (5) 2fr (5) 4fr BC#, B5, and E. The vocal line continues with the lyrics 'trou - ble I've seen.'

C#m

No - bod - y can know the,  
No - bod - y can know the,

The third system shows a guitar part with the C#m chord. The vocal line repeats the lyrics 'No - bod - y can know the,'.

Gtr. 2 f

11 (11) 9 11

The final system is a guitar solo for 'Gtr. 2' starting with a forte 'f' dynamic. The notation includes a melodic line with a slur and a corresponding tablature line with fret numbers 11, (11), 9, and 11.

⑤ 2fr ⑤ 4fr

D A B C# B5 E

the trou - ble I've seen. —  
the trou - ble I've seen.

1/2

TAB 13 13 13 11 11 9 11 9 9 11 9 11 9 11 9 7 9

C#m C# Dtype2

No - bod - y can know the trou - ble I

hold bend

1/2 1 12

TAB 9 9 9 13 (13) 11 9 13 15 13 16 16 12

Etype2

get in - to, when I'm with

1/2 1 1

TAB (12) (12) 10 10 12 14 (14) (14) 12 11 9 (9) 9 11 9

F#m Etype2 Dtype2 Ctype2 Bm E7

Tra - gic com - e - dy. you.

w/Rhy. Fill 2 (Gtr. 1) w/Rhy. Fig. 2 (Gtr. 1, 13 bars only)

A5

Gtr. 2 Gtr. 3

w/Fill 1 (Gtr.1)

f

TAB

Rhy. Fill 2

E9 A5

hold

TAB

w/Rhy. Fig. 1 (Gtr. 1)

G7 C E7 Am A9sus

I'm a hap - less ro - man - tic,

TAB: 3 4 (4) 5 5

G7 C E7 Am A9sus

St - t - tut - ter - ring p - po - et.

G7 C E7 Am F G7

Just call me a tra - gic com - ic, 'cause I'm in,

Am Gtr. 1 w/Rhy. Fig. 1 (Gtr. 1) G7 C E7

in love with you. I'm a hap - less

Am A9sus G7 C E7 Am A9sus

ro - man - tic, La, da, da, da, st - t - tut - ter - ing p - po - et. La, da, da, da,

G7 C E7 Am F G7

Just call me a tra - gic com - ic, 'cause I'm Tra - gic com - ic, in

w/Rhy. Fig. 3 (Gtr. 1)

Am G D

'cause I'm in love. in love with you. Ah. Ah.

Am

G D

C

D

B7/D#

Ah.

Gtr. 1

P.M. ----- 1

TAB

Free time

E

trem. pick hold

TAB

(hold)

TAB

# Our Father

Lyrics & Music by  
NUNO BETTENCOURT & GARY CHERONE

**G5** **A5** **C5** **C5(9)** **B7sus** **E5** **D5** **A5type2**

All gtrs. tune down 1/2 step:

- ⑥ = E $\flat$  ③ = G $\flat$
- ⑤ = A $\flat$  ② = B $\flat$
- ④ = D $\flat$  ① = E $\flat$

Moderate ♩ = 88

Intro:

\* D D(9) D

\*Electric gtr. w/delay

Dmaj7 D B $\flat$ /D

1. Oh, dad - dy please -

Verse 1:

D Dmaj7 D

take me with you,

TAB

Bb/D A7sus

where \_ you go - ing? Oh, dad - dy please -

hold - - - - 1

TAB

D

come find the time, come

\*Distorted gtr. w/o delay

TAB

Bb/D

watch \_ us grow - ing. A.H. A.H. Oh, dad - dy please -

8va - - - - -

A.H. A.H. - - - - -

TAB

D

don't leave, there's so much that we

TAB

7	x	x	7	x	x	x	x
7	x	x	7	x	x	7	x
5	x	x	5	x	x	5	x

Bb/D

want to know before you go.

TAB

1	x	1	x	1	1	x	x
3	x	3	x	3	3	3	x
0	x	0	x	0	0	0	x

G5

A5

Ahh.

Well, I'm in need of some-one to tie my shoe

C5

G5

C5

C5(9)

Ohh.

or take hold of my hand when I become a-fraid.



G5 A5

And who's foot - steps will I fol - low in - to?

Ahh \_\_\_\_\_

C5 G5 C5 B7sus

Dad - dy please, don't run a - way.

Rhy. Fig. 1 Gtr. 2

\*w/slide

TAB

7 9

Chorus: E5 open E D5 open E E5 open E5

Our fath - er,

TAB

(9) 9 7 7 (7) 4 12

G5 A5 A5type2 A5 A5type2

far fath - er.

hold - - - - hold - - - -

TAB

12 12 12 14 14 14 (14) 2 9

⑥ open E

D5

⑥ open E

E5

⑥ open E

E5

Our fath - er,

hold - - - - -

TAB 9 9 9 7 7 (7) 9 8

G5

A5

far farth - er a - way. Oh, dad - dy

8va - - - - - (end Rhy. Fig. 1)

hold - - - - - hold - - - - -

TAB 12 12 12 14 14 14 17 17 17 12-14 12 14 12 10

Verse 2:

D Dmaj7 D

please, I pray ev - 'ry night the

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

TAB 0 2 3 2 3 2 0 0 2 2 2 3 2 0

**Bb/D**

doors \_\_\_\_\_ will o - pen. Oh, dad - dy

P.M. hold hold

T 1 3 3 1 3 3 0 1 3 1 1 1 1 3

A 0 0 3 3 3 3 0 3 1 1 1 1 3

B 0 0 3 3 3 3 0 3 1 1 1 1 3

**D**

please, \_\_\_\_\_ this house is just a

hold hold

T 2 3 2 2 3 2 3 2 2 2 2 3 2 0

A 0 2 3 2 2 2 0 3 2 2 2 2 3 2 0

B 0 2 3 2 2 2 0 3 2 2 2 2 3 2 0

**Bb/D**

bro - - ken home left all \_\_\_\_\_ a - - lone. \_\_\_\_\_

hold

T 1 3 3 1 3 3 3 3 3 3 3 2 3 3 2 3

A 0 0 3 3 3 0 0 3 3 3 3 3 3 3 2 3

B 0 0 3 3 3 0 0 3 3 3 3 3 3 3 2 3

**G5 A5**

Ohh. \_\_\_\_\_ Well, I'm in need of some - one \_\_\_\_\_ to tie my shoe, \_\_\_\_\_

C5 G5 C5 C5(9)

Ohh. \_\_\_\_\_ or take hold of my hand when I be-come a - fraid. \_

G5 A5

Ohh. \_\_\_\_\_ And whose foot - steps will I fol - low in - to?

C5 G5 C C5(9) w/Rhy. Fig. 1 B7sus

Dad - dy please, \_\_\_\_\_ don't run a - way. \_\_\_\_\_

**Chorus:**  
E5 D5 E5

Our fath - er,

P.M. P.M.

T  
A  
B

0 0 4 0 0 0 0 7 0 0 4 0 0 0 7

G5 A5 G5

far fath - er. Well, let me tell you 'bout...

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "far fath - er. Well, let me tell you 'bout...". The guitar accompaniment is shown in a standard six-string guitar staff with a treble clef and a key signature of one sharp. The tablature below the guitar staff shows fret numbers and 'x' marks for barre positions. The first two measures correspond to the G5 and A5 chords, and the final measure corresponds to the G5 chord.

E5 D5 E5

Our fath - er,

The second system of music continues the vocal line with the lyrics "Our fath - er,". The guitar accompaniment includes a triplet of eighth notes in the final measure. The tablature shows fret numbers and 'x' marks for barre positions. The first two measures correspond to the E5 and D5 chords, and the final measure corresponds to the E5 chord.

G5 A5 N.C.

far farth - er a - way.

The third system of music continues the vocal line with the lyrics "far farth - er a - way.". The guitar accompaniment includes a natural chord (N.C.) in the final measure. The tablature shows fret numbers and 'x' marks for barre positions. The first two measures correspond to the G5 and A5 chords, and the final measure corresponds to the N.C. chord.

The fourth system of music shows a guitar staff with a treble clef and a key signature of one sharp. The tablature below the guitar staff shows fret numbers and 'x' marks for barre positions. The first two measures correspond to the G5 and A5 chords, and the final measure corresponds to the N.C. chord.

I got - ta know, I got - ta know right a - way. —

1/2 1/2

T  
A  
B

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

Solo:

C5

A.H.

A.H.

1 1

T  
A  
B

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

A5

T  
A  
B

8 8 5 8 5 5 8 8 10 10 8 10 8 8 10 10 12 12 10 12 10 10 12 12 15 15 12 12 12 15 15

A.H. 8va

1/2 A.H.

T  
A  
B

17 15 12 15 12 16 15 17 16 15 13 15 13 (13) 14 12 14 12 13 14

C5(9) *8va*

6 1 19

\*w/trem. bar

w/Fill 1

1 1

G5 A5

Ahh. \_\_\_\_\_

And whose foot - steps will I fol - low in - to?

9

Fill 1 A5

2 2 2 2 5 7 6 7 7 7 6 7 4 0 7 0 5 0 4 0 2 0 2 4

C5 G5 C5

B7sus

Dad - dy please, ahh, ahh,

TAB: 5 5 5 5 5 5 | 12 12 11 14 12 15 11 14 12 11 9 12 9 12 10 7 10 10

E5

D5

E5

Our fath - er,

TAB: 9 9 7 0 0 7 7 5 7 0 0 3 0 0 0 0 0 3 0 0 0

G5

A5

far fath - er. Let's talk a-bout...

TAB: 5 9 7 5 7 7 5 5 7 7 5 5 14 12 14 12 14 12 12

E5

D5

E5

Our fath - er,

TAB: 9 9 7 0 0 7 7 5 5 0 0 7 5 5 5 0 0 7 0 5 0 3 0



G5 A5

far fath - er. You know I'm talk - in' 'bout...

TAB: 5 5 5 7 7 5 7 9 9 7 7 6 6 4 4 6 6 4 4 2 2 0

E5 D5

Our fath - er,

TAB: 9 9 7 7 5 4 7 11 12 7 1 4 8 9 4

G5 A5 C5 B5 A5

far fath - er a - way.

TAB: (7) 4 11 9 5 5 4 2 5 4 2 5 4 0

C5 B5 A5 N.C.

Our fath - er.

TAB: 0 0 0 0 0 4 4 4 2 4 4 4 2 0

# Stop The World

Lyric & Music by  
NUNO BETTENCOURT & GARY CHERONE

All gtrs. tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Free time

Intro:

Gtr. 1 Dsus Dmaj7(#11) D7sus Dmaj<sup>7</sup>/<sub>6</sub> D7sus Dsus2 D<sup>(9)</sup> Dm7(11)

The guitar intro consists of a single melodic line on a treble clef staff and a bass line on a bass clef staff. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass line consists of a series of open strings: 0-0-0-0-0. Chord diagrams are provided above the staff for each measure. The first measure is Dsus, the second is Dmaj7(#11), the third is D7sus, the fourth is Dmaj<sup>7</sup>/<sub>6</sub>, the fifth is D7sus, the sixth is Dsus2, the seventh is D<sup>(9)</sup>, and the eighth is Dm7(11). The piece begins with a mezzo-forte (mf) dynamic and includes 'hold' markings in the first two measures.

Moderately slow ♩ = 82

Verse:

Em7

1. All the world's a mas - que - rade made up of fools — and phi - los -

2. See additional lyrics.

The first system of the verse features a vocal line on a treble clef staff and a guitar accompaniment on a bass clef staff. The guitar part includes 'hold' markings in the first four measures. Chord diagrams for Em7, Dm(4)/F, G/B, and C(9) are shown above the staff. The lyrics are: "1. All the world's a mas - que - rade made up of fools — and phi - los -".

Am7 Em7 Dm(4)/F G/B

- o - phers. Were it to rain on our — cha - rade, all wash - es a - way.

The second system of the verse continues the vocal and guitar parts. The guitar part includes 'hold' markings in the first four measures. Chord diagrams for Am7, Em7, Dm(4)/F, and G/B are shown above the staff. The lyrics are: "- o - phers. Were it to rain on our — cha - rade, all wash - es a - way."





1. **A** **F#m7** **A/G#** **E5**

Stop the world, stop the world, I

**Rhy. Fig. 2**

Detailed description: This system contains the first two measures of the first system. The vocal line has lyrics 'Stop the world, stop the world, I'. The guitar part features a melody with 'P.M. hold' markings. The fretboard diagrams show fingerings for strings T, A, and B.

**D** **A/C#** **G/B** **Esus** **E**

want to get off. (end Rhy. Fig. 2)

Detailed description: This system contains the next two measures. The vocal line has lyrics 'want to get off.' and '(end Rhy. Fig. 2)'. The guitar part continues the melody with 'P.M. hold' markings. The fretboard diagrams show fingerings for strings T, A, and B.

2. **F#m7** **E5** **D** **A/C#**

stop the world, where there is love, where

Detailed description: This system contains the first two measures of the second system. The vocal line has lyrics 'stop the world, where there is love, where'. The guitar part features a melody with 'P.M. hold' markings. The fretboard diagrams show fingerings for strings T, A, and B.

**G/B** **Esus** **E** **D7(#9)** **B7(#9)**

there is love.

Detailed description: This system contains the final two measures. The vocal line has lyrics 'there is love.'. The guitar part features a melody with 'P.M. hold' markings and ends with a barre. The fretboard diagrams show fingerings for strings T, A, and B.



Em7                      Em9sus Em7                      Cm7                      B7

T  
A  
B

P.M. - - - - - 1

T  
A  
B

Em7                      Em9sus Em7                      Cm7 <sup>8va</sup>                      B7                      Am7

T  
A  
B

T  
A  
B

(8va) - - - - -                      Am   Am7                      D7(#9)                      B7(#9)

T  
A  
B

T  
A  
B

Bass Solo:

Gr. 2 *E* *Am9/C* *E(9)*

Gr. 1

\*Bass

\*Bass is tuned down 1/2 step.

Gr. 1 *Am9/C* *E(9)* *E7(#11)*

Bass



E(9) A(2)

hold hold hold

TAB 0 2 4 4 0 2 4 4 0 2 4 4

(19) 19 18 (18) 19 16 (16)

Detailed description: This system contains the first three measures of music. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The first measure is marked 'E(9)' and contains a chord with notes G#, A, B, C#, D, E, F#. The second measure is marked 'A(2)' and contains a chord with notes C#, D, E, F#, G, A. The third measure is marked 'A(2)' and contains a chord with notes C#, D, E, F#, G, A. Below the treble staff is a guitar tablature staff with six lines. The first measure has fret numbers 0, 2, 4, 4. The second measure has fret numbers 0, 2, 4, 4. The third measure has fret numbers 0, 2, 4, 4. Below the tablature is a bass clef staff. The first measure has fret numbers 19, 18, 18. The second measure has fret numbers 19, 16. The third measure has fret numbers 16. There are 'hold' markings with dashed lines and arrows pointing to the end of each measure.

Am9 E(9)

hold hold

TAB 0 2 4 4 0 2 4 4

15 14 12 12 14 12 11 (11) 7 7 7 6 9 8

Detailed description: This system contains the next three measures of music. The top staff is a treble clef with a key signature of three sharps. The first measure is marked 'Am9' and contains a chord with notes G#, A, B, C#, D, E, F#. The second measure is marked 'E(9)' and contains a chord with notes G#, A, B, C#, D, E, F#. The third measure is marked 'E(9)' and contains a chord with notes G#, A, B, C#, D, E, F#. Below the treble staff is a guitar tablature staff. The first measure has fret numbers 0, 2, 4, 4. The second measure has fret numbers 0, 2, 4, 4. The third measure has fret numbers 0, 2, 4, 4. Below the tablature is a bass clef staff. The first measure has fret numbers 15, 14, 12, 12. The second measure has fret numbers 14, 12, 11. The third measure has fret numbers 11, 7, 7, 7, 6, 9, 8. There are 'hold' markings with dashed lines and arrows pointing to the end of each measure.

hold hold

TAB 0 2 4 4 0 2 4 4

(8) 9 6 9 8 (8) 9 6 9

Detailed description: This system contains the final three measures of music. The top staff is a treble clef with a key signature of three sharps. The first measure is marked 'E(9)' and contains a chord with notes G#, A, B, C#, D, E, F#. The second measure is marked 'E(9)' and contains a chord with notes G#, A, B, C#, D, E, F#. The third measure is marked 'E(9)' and contains a chord with notes G#, A, B, C#, D, E, F#. Below the treble staff is a guitar tablature staff. The first measure has fret numbers 0, 2, 4, 4. The second measure has fret numbers 0, 2, 4, 4. The third measure has fret numbers 0, 2, 4, 4. Below the tablature is a bass clef staff. The first measure has fret numbers 8, 9, 6, 9, 8. The second measure has fret numbers 8, 9, 6, 9. The third measure has fret numbers 9. There are 'hold' markings with dashed lines and arrows pointing to the end of each measure.



D A/C# G/B Esus E

You got - ta stop it, you got to stop. \_\_\_\_\_  
 want to get off. \_\_\_\_\_

A5 A Amaj7(sus) A5

Stop the world, Stop the world, stop the world, stop the world. \_\_\_\_\_  
 Stop the world, stop the world, I

Gtr. 1

P.M. -----

T  
A  
B

want to get off. \_\_\_\_\_

P.M. -----

(Gtr. 1 to Rhy. Fig. 2)

T  
A  
B

w/Rhy. Fig. 2 (Gtr. 1, 3 times)

A A/G# F#m7 E5 D A/C#

Stop the world, the world, stop the world, there is  
 Stop the world, stop the world, where there is love. \_\_\_\_\_

Gtr. 2

P.M. hold P.M. hold P.M. hold P.M. hold P.M. hold P.M. hold

T  
A  
B

G/B                      Esus                      E                      A                      A/G#

love. \_\_\_\_\_ Stop \_\_\_\_\_ the world, \_\_\_\_\_

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

T 3 5 2 2 1 2 6 7 6 5 5 5 6 7 6

A 2 0 3 2 2 1 2 6 7 6 5 5 5 6 7 6

B 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

F#m7                      E5                      D                      A/C#

\_\_\_\_\_ stop \_\_\_\_\_ the world. \_\_\_\_\_

3 P.M. - - - - -

T (6) 7 9 9 7 9 7 6 4 6 7 6 4 4 2 2 4 4

A (6) 7 9 9 7 9 7 6 4 6 7 6 4 4 2 2 4 4

B (6) 7 9 9 7 9 7 6 4 6 7 6 4 4 2 2 4 4

G/B                      Esus                      E                      A                      A/G#

\_\_\_\_\_

3 P.M. - - - - -

T 2 4 4-6 2-4 4 2 4 2 3 5 12-14 15 17 17 17 15 17 15 14

A 2 4 4-6 2-4 4 2 4 2 3 5 12-14 15 17 17 17 15 17 15 14

B 2 4 4-6 2-4 4 2 4 2 3 5 12-14 15 17 17 17 15 17 15 14

F#m7                      E5                      D                      A/C#

Ooh! \_\_\_\_\_

8va - - - - -

3 1/2 1/2 1 1 1 1 1

T (14) 15 17 15 17 15 17 15 14 21 19 19 19 17 14 17 14 17

A (14) 15 17 15 17 15 17 15 14 21 19 19 19 17 14 17 14 17

B (14) 15 17 15 17 15 17 15 14 21 19 19 19 17 14 17 14 17

G/B                      Esus                      E                      Fm7  
 ③ 1fr  
 Ab

Gtr. 2

All the world's a \_\_\_\_\_ mas -

(8va)

(Gtr. 2 cont. in slashes)

\*Gtr. 3

*f* hold - - - - -

T  
A  
B

(17) 17 (17) 14 16 14 16 14 16 (16) 14 16 14 (4) 2 4 2      3 1 4 4

\*Gtr. 3 capo at 1st fret (open strings denoted by 1); on recording Gtr. 3 is in standard E tuning.

Ebm(4)/Gb                      Ab/C

*rit.*  
 Db(9)  
 ④ 4fr  
 Gb      3fr  
 F

- que - rade \_\_\_\_\_ made up of fools. \_\_\_\_\_

hold - - - - -      hold - - - - -      hold - - - - -

T  
A  
B

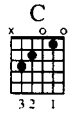
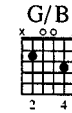
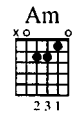
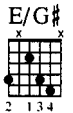
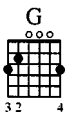
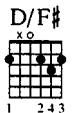
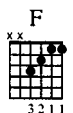
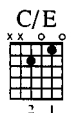


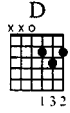
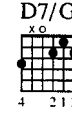
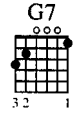
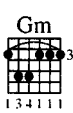
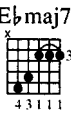
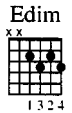
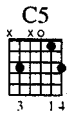
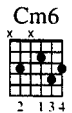


4 1 4 1 4 1 3 1 4      4 3 1 4

Verse 2:  
 If we forget yesterday,  
 We're bound to repeat it tomorrow.  
 It's not too late  
 To start today,  
 Better off safe than sorry.  
 Do unto those as you would  
 Do to yourselves, please. . .  
 Stop the world from spinning 'round.  
 We need more feet to walk  
 In one another's shoes, please. . .  
 Stop the world from spinning 'round.  
 There's nothing new  
 Under the sun  
 For me and you,  
 Won't somebody please. . .  
 (To Chorus:)

# god isn't Dead?

Lyrics and Music by  
NUNO BETTENCOURT  
& GARY CHERONE

Chord frames are provided although there is no guitar on the recording.

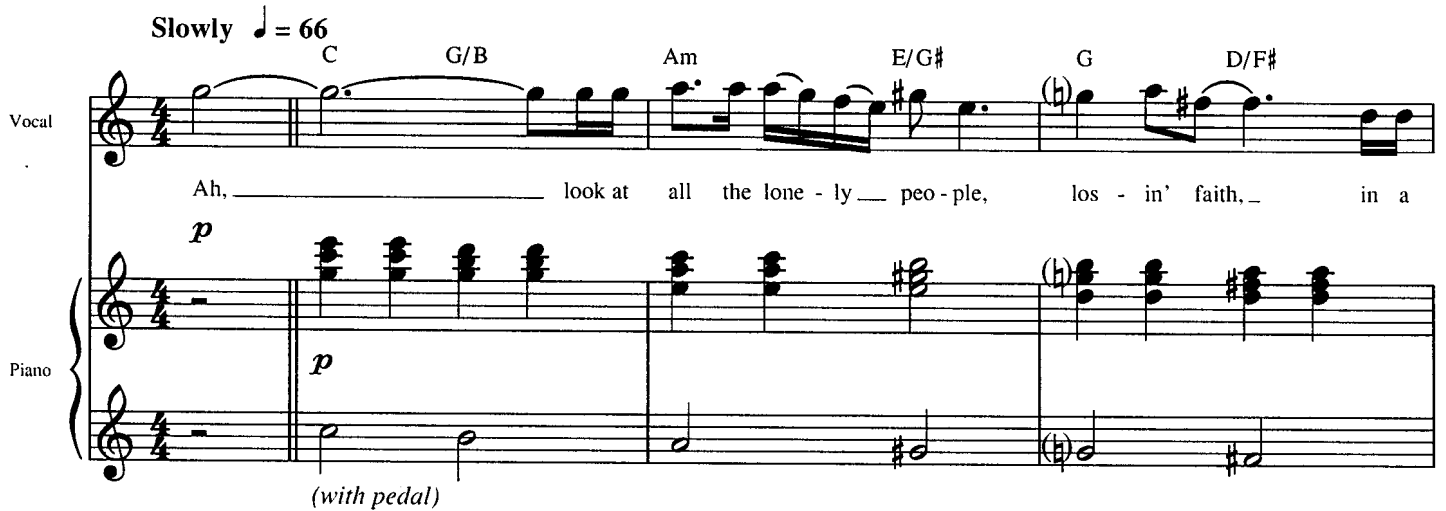
									
									

Slowly ♩ = 66

Vocal: Ah, look at all the lone-ly peo-ple, los-in' faith, in a

Piano: *p* (with pedal)

Chords: C, G/B, Am, E/G#, G, D/F#



Vocal: world full of des-pair, no one who cares, won-d'ring where God dis-ap-peared.

Piano

Strings

Chords: F, C/E, Cm/Eb, D7sus, D, D7/G, G



cal

D7/G G C G/B Am E/G#

I \_\_\_\_\_ see the pain in ev-ry-bod-y's fac - es,

mp

ngs

mp

cal

G D/F# F C/E

ask - ing why, \_\_\_\_\_ the God up in the sky, did - n't say good-bye.

mp

cresc.

mf

ings

Vocal

Cm/Eb D7susD/F# D7/G G D7/G G G7

Please tell me God did - n't die.

Piano

dim. mp dim.

Strings

Vocal

Gm D/F# Gm

Please tell me God is - n't

Piano

p cresc. mp

Strings



Vocal

D/F# Gm D/F#

dead. Please tell me God is - n't dead.

Piano

*cresc.* *mf* *cresc.*

Strings

Vocal

Gm Ebmaj7 Edim

Please tell me \_ God is - n't... I wan - na know \_ if he's... Please tell me \_ God is - n't...

Piano

*f*

Strings

*f*

C5 Cm6 D D7/F# Gm

Vocal

Tell me \_ God \_ \_ is - n't dead. \_ Ooh. \_ \_ \_

*dim.* *mf* *dim.*

Piano

*dim.* *mf*

Strings

*dim.* *mf* *dim.*

D7 Gm

Vocal

I \_ wan - na know. \_

*mp*

*gva*

Piano

*dim.* *mp* *rit. e dim.*

Strings

*dim.* *mp* *rit. e dim.* *p*

# RISE 'N SHINE

Lyrics & Music by  
NUNO BETTENCOURT & GARY CHERONE

Chord diagrams for various chords:

- D: xx0232
- D+: xx0231
- C: x32010
- G: 320033
- D/F#: xx0232
- C9: x32010
- E7: 021420
- Dmaj7: xx0232
- Bm: xx0231
- D+type2: xx0231
- Dmaj7 type2: xx0232
- D6: xx0231
- Gm6/D: xx0231
- D7: xx0231
- G7: 320033
- A/C#: xx0232
- Bm type2: xx0231
- A7: xx0232
- Em7: 021420
- A7sus: xx0232
- Bb: xx0231

All gtrs. tune down 1/2 step:

- ⑥ = Eb    ③ = Gb
- ⑤ = Ab    ② = Bb
- ④ = Db    ① = Eb

Intro: **Moderate rock** ♩ = 144

(Music box) (Drums)

Intro musical notation (Measures 1-4):

- Staff 1: Music box (8, 2)
- Staff 2: Gtr. (acoustic) (8, 2) with chords: G5/F, C(9), Csus2, G, Dm(9)/F, Asus/E, Am7, Gsus/B
- Staff 3: Bass line with fret numbers: 3, 0, 2, 0, 3, 0, 3, 0, 2, 0, 3, 0, 2, 3, 0, 2, 3, 0, 1, 0, 0, 1

Continuation of Intro musical notation (Measures 5-8):

- Staff 1: Melody with chords: C, G5/F, C(9), Csus2, G, Dm(9)/F, Asus/E, Am7, Gsus/B
- Staff 3: Bass line with fret numbers: 0, 1, 0, 1, 3, 0, 3, 0, 2, 0, 3, 0, 3, 0, 2, 3, 0, 2, 3, 0, 1, 0, 0, 1

Verse:

G5/F

Verse musical notation (Measures 1-4):

- Staff 1: Melody with lyrics: 1. Dawn wakes the si - lence\_
- Staff 2: Melody with lyrics: 2. See additional lyrics.
- Staff 3: Bass line with fret numbers: 0, 1, 0, 1, (1) 0, 0, 0, 2, 0, 2, 0, 3, 0, (3) 0, 3, (3) 0, 3, 0, 3

Am7 G/B C G5/F

of a faint - ed lul - la - by. Day breaks - the eye -

T (3) 0 3 0 3 0 2 0 0 1 0 0 1 0 0 1 0 0 2 3 0 (3) 0 3

A 0 3 0 3 0 2 0 0 0 1 0 2 0 0 2 3 0 (3) 0 3

B 0 3 0 3 0 2 0 0 0 1 0 2 0 0 2 3 0 (3) 0 3

Am7 G/B C

- lid - from a song sung in my eye.

T (3) 0 3 0 3 (3) 0 3 0 3 0 2 0 1 0 0 1 0 0 1 0 1 0 1

A 0 0 3 0 3 (3) 0 3 0 3 0 2 0 1 0 0 1 0 2 1 0 1

B 0 0 3 0 3 (3) 0 3 0 3 0 2 0 0 0 1 0 2 1 0 1

G5/F Substitute w/Rhy. Fill 1 (2nd time)

Night rests in peace

T (1) 0 0 0 2 1 0 2 0 3 0 (3) 3 0 3 3 (3) 0 3 0 3 3

A 3 0 0 2 1 0 2 0 3 0 (3) 3 0 3 3 (3) 0 3 0 3 3

B 3 0 0 2 1 0 2 0 3 0 (3) 3 0 3 3 (3) 0 3 0 3 3

**Rhy. Fill 1**  
Gtr. G5/F

Am7 G/B C

T (3) 0 3 0 3 (3) 0 3 0 3 0 2 0 1 0 0 1 0 0 1 0 0 2 3 0 (3) 0 3

A 0 3 0 3 0 2 0 0 0 1 0 2 0 0 2 3 0 (3) 0 3 0 3 0 3

B 0 3 0 3 0 2 0 0 0 1 0 2 0 0 2 3 0 (3) 0 3 0 3 0 3

Am7 G/B C

as the sun \_\_\_\_\_ mourns \_\_\_\_\_ the sky.

T (3) 0 3 0 3 | 0 2 0 1 0 1 | 0 2 1 0 0 2

A 3 3 0 3 | 0 2 0 0 0 1 | 3 2 1 0 0 2

B 0 3 0 3 | 0 2 0 0 0 1 | 3 2 1 0 0 2

G/F

All's ac-count - ed for \_\_\_\_\_ sheep - o - ver

T 3 0 3 0 3 | (3) 0 3 0 0 (0) 3 0 3 0 3

A 3 0 (3) 3 0 3 | (3) 0 3 0 3 0 3 0 3 0 3

B 3 0 (3) 3 0 3 | (3) 0 3 0 3 0 3 0 3 0 3

Substitute w/Rhy. Fill 2 (2nd time)

Am7 G/B C

a ho - ri - zon's I. \_\_\_\_\_

T 0 1 0 1 | 0 0 0 0 | (0) 0 0 0 0 0 0 0 0

A 0 2 0 1 | 0 0 0 0 | (0) 0 0 0 0 0 0 0 0

B 0 2 0 1 | 0 0 0 0 | (0) 0 0 0 0 0 0 0 0

Rhy. Fill 2

Gtr. Am7 G/B C

T 1 1 1 3 3 3 | 1 0 0 0 0 0 0 0 | (0) 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | (0) 0 0 0 0 0 0 0 0

B 0 2 2 2 2 2 | 3 3 3 3 3 3 3 3 | (0) 3 3 3 3 3 3 3 3

Chorus:

Half - time, ♩ = 72

D D+ D C G C

1. Rise, rise 'n' shine, \_\_\_\_\_ a new day is com - ing. \_\_\_\_\_  
 2. See additional lyrics

D D+ D C G

Rise, rise in \_\_\_\_\_ time, \_\_\_\_\_ for ev - 'ry - thing un - der the sun. \_\_\_\_\_ And

D D/F# G C9

when you see a south - wind blow, \_\_\_\_\_ fore - cast - ing, you \_\_\_\_\_ will know \_\_\_\_\_ a hot

E7 G

\_\_\_\_\_ day \_\_\_\_\_ will be on the \_\_\_\_\_ way (fool - ish one \_\_\_\_\_). You

D D/F# G C9

an - a - lyze \_\_\_\_\_ the earth and the sky; \_\_\_\_\_ I ask \_\_\_\_\_ you why \_\_\_\_\_ you can't an - a - lyze \_\_\_\_\_ the signs \_\_\_\_\_

E7 G

\_\_\_\_\_ of the pres - ent time. \_\_\_\_\_

1. Double - time ♩ = 144  
G5/F C(9)

Csus2

G

Dm9

Asus

Musical notation for the first system. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, a melody staff with eighth and sixteenth notes, and a guitar tablature staff with fret numbers 0, 2, 3, and 9. The tablature is written for the top (T), middle (A), and bottom (B) strings.

2.

Am7

G/B

C

A7(4)

Musical notation for the second system. It consists of three staves: a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature, a melody staff with eighth and sixteenth notes, and a guitar tablature staff with fret numbers 0, 1, 2, 3, 9, 10, and 12. The tablature is written for the top (T), middle (A), and bottom (B) strings.

A7

A7(4)

A7

Musical notation for the third system. It consists of three staves: a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature, a melody staff with eighth and sixteenth notes, and a guitar tablature staff with fret numbers 0, 9, 10, 11, and 12. The tablature is written for the top (T), middle (A), and bottom (B) strings.

Interlude:

Dmaj7

Bm

D+type2

Musical notation for the interlude. It consists of a single treble clef staff with a key signature of two sharps (F# and C#). The notation shows chord diagrams for Dmaj7, Bm, and D+type2, with some notes indicated by stems and flags.





Em7 A7sus A<sup>5</sup> open A7sus A7 D7 (end Rhy. Fig. 1) w/Rhy. Fig. 1 (2 times) G7

thing. \_\_\_\_\_ A song for love, e - ven ab - hor. \_\_\_\_\_ An

D7 G7 D A/C# Bm type2 A7

ol - ive branch or a win - ter's war. \_\_\_\_\_ There's a time for ev - 'ry -

Em7 A7sus A7 D7 G7 D7 G7

thing \_\_\_\_\_ un - der the sun. \_\_\_\_\_

D A/C# Bm type2 A7 Em7 A7sus A7 D7

Yeah, \_\_\_\_\_ un - der the sun. \_\_\_\_\_

G7 D7 G7

D A/C# Bm type2 A7 Em7 A7sus A7

Chorus:

D D+ D C G

Rise, rise 'n' shine, a new day is com -

C D D+

ing. Rise, rise in time

D C G

for ev - 'ry - thing un - der the sun.

D (4) open D Dmaj7 type2 G

Rise, a - wake, a new day is com -

C

ing. Well, there's a time for ev - 'ry - thing un - der the

D D+

sun. \_\_\_\_\_ You know a time for ev - 'ry - thing un - der the

D C G

sun. \_\_\_\_\_ Be - cause a new \_\_\_\_\_ day is gon - na be, be -

Bb D

gun, \_\_\_\_\_ yeah. \_\_\_\_\_ Sun. \_\_\_\_\_

*Verse 2:*

I had a dream  
 Not unlike the one from old.  
 Of a man king,  
 Whose head was made of gold.  
 Stand castles of sand  
 Weather the sundial's rise 'n fall.  
 Chasing wind through your hands,  
 'Til water runs dry the well.

*Chorus 2:*

Dream, Daniel, dream,  
 For what's yet to come.  
 See, Daniel, see,  
 For everything's under the sun.  
 And in the west  
 A cloud appears.  
 For shadows of  
 A coming shower near.  
 Oh, so near (hypocrites).  
 You analyze,  
 The earth and the sky.  
 I ask you why  
 You can't analyze the signs  
 Of the present time.

# AM I EVER GONNA CHANGE

Lyrics and Music by  
NUNO BETTENCOURT & GARY CHERONE

All Gtrs. tune down 1/2 step:

- ⑥ = Eb    ③ = Gb
- ⑤ = Ab    ② = Bb
- ④ = Db    ① = Eb

Moderate rock ♩ = 88

G5

(Drums)      Gtr. 1 (right)      (cont. accents and muting simile)

*mf* (Freely mute all unaccented chords.)

TAB

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

0 0 0 0 0 0 0 0    0 0 0 0 0 0 0 0    0 0 0 0 0 0 0 0    0 0 0 0 0 0 0 0    0 0 0 0 0 0 0 0

Gtr. 2 (left)

*mf*  
P.M. throughout

TAB

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

C                    G                    D7sus                    D7                    G5

TAB

3 0 0 0 0 0 0 3    3 3 3 3 3 3 3 3    3 3 3 3 3 3 3 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

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

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

TAB

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

3

C G D7sus D7

TAB

TAB

Verse 1:

Gsus G Gsus G

I'm tired \_ of be - ing me, — and I don't \_ like what \_ I —

Rhy. Fig. 1

TAB

Rhy. Fig. 1A

TAB

C5 Dsus D

see, I'm not who I ap - pear to be.

(end Rhy. Fig. 1)

(end Rhy. Fig. 1A)

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) (Both 2 times)

Gsus G Gsus G

So I start off ev - 'ry day, down on my knees I will

C5 Dsus D Gsus G

pray for a change in an - y way. But as the day goes by,

Gsus G C5

I live through an - oth - er lie, if it's an - y

Chorus:

Dsus

D

D5

A5

E5

won - der why. \_\_\_\_\_ Am I ev - er gon - na change? \_\_\_\_\_

Gtr. 3

*f*

12 0 0 | 3 0 | 2 0

G5

A5

E5

G5

If I say one thing, - then I do the oth - er,

A5

N.C.

same old song \_ that goes on \_ for - ev - er.

A.H. - 7  
(15ma)

A.H. - 7

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

w/Rhy. Fill 1 (Gtr. 4, 2nd time)

N.C.

(2nd time) cry.

A.H. (15ma)

A.H. 1/2

w/Rhy. Fill 1 (Gtr. 4, 2nd time)

**Rhy. Fill 1**

Gtr. 4 N.C.

*mf*

8 8 7 8 5 7 5 (5) 8 8 7 8 5 7 7 (7) 5 6 2 2 2 0 2



Chorus:

D5 A5 E5

Am I ev - er gon - na change, \_\_\_\_\_ will I

Rhy. Fig. 2

A.H. (15ma)

A.H. 1/2

The first system of the chorus features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The guitar accompaniment is in the same key signature. The guitar tablature below the staff shows fret numbers: 3 0 0 4 | 6 (6) 4 2 | 3 2 0 | 2 2 0 | 0 0 0 | 0 0. The guitar part includes a 'Rhy. Fig. 2' and a '15ma' (15th fret natural harmonic) indicated by a dashed line and wavy line.

al - ways stay \_ the same? \_ If I say one thing \_ then I do the oth - er, Change. \_\_\_\_\_

G5 A5 E5

G5

The second system continues the chorus with a vocal line and guitar accompaniment. The guitar tablature shows fret numbers: 0 2 0 | 0 2 0 | 2 2 0 | 2 2 0 | 0 0 0 | 3 3 3 | 3 3 3 | 3 3 3. The guitar part includes a '15ma' (15th fret natural harmonic) indicated by a dashed line and wavy line.

same old song \_\_\_\_\_ that goes on \_\_\_\_\_ for - ev - er. Am I

A5

The third system continues the chorus with a vocal line and guitar accompaniment. The guitar tablature shows fret numbers: 2 2 0 | 2 2 0 | 2 2 0 | 2 2 0 | 3 4 2 | 3 0. The guitar part includes a '15ma' (15th fret natural harmonic) indicated by a dashed line and wavy line.

ev - er gon - na change? \_ Well, I'm the on - ly one \_ to blame. \_ If I Blame. \_\_\_\_\_

D5 A5 E5

G5 A5 E5

The fourth system concludes the chorus with a vocal line and guitar accompaniment. The guitar tablature shows fret numbers: 3 2 0 | 2 2 0 | 2 2 0 | 2 2 0 | 0 0 0 | 3 3 0 | 2 2 0 | 2 2 0 | 2 2 0 | 2 2 0 | 0 0 0. The guitar part includes a '15ma' (15th fret natural harmonic) indicated by a dashed line and wavy line.

G5

think I'm right, I wind up wrong, it's a fu -

TAB: 0 0 0 0 0 0 0 0 0 0

B: 3 3 3 3 3 3 3 3 3 3

A5

- tile fight, it's gone on too long.

TAB: 2 0 2 0 2 0 3 4 2 0 2

C G/B Am7 A7(no 3rd) G5 D(9)/F# To Coda

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

TAB: 3 2 0 0 2 0 2 1 2 0 2 0 2 0 0 0 2 3 2 3 2 2

B: 3 2 2 0 0 0 0 2 0 2 3 2 2 2

Dm(9)/F (end Rhy. Fig. 2) N.C. G5 Gtr. 1

trem. bar P.M.

TAB: 0 0 0 7 5 7 5 5 7 5 2 2 0 2 0 2 3 3 0 0

B: 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse 2:

w/Rhy. Fig's. 1 (Gtr. 1) & 1A (Gtr. 2) (3 times)

Gsus G Gsus G C5

Please tell me if it's true, am I too old to start a new, 'cause that's

Dsus D Gsus G Gsus G

what I want to do? But time and time a gain, when I think I can,

C5 Dsus D Gsus G

I fall short in the end. So why do I even

substitute w/Rhy. Fill 2 (Gtr. 2) w/Rhy. Fill 3 (Gtr. 4) D.S. al Coda

Gsus G C5 Dsus D

try, will it matter when I die? Can anyone hear my

Gtr. 3

T  
A  
B

Rhy. Fill 2  
Gtr. 2 C5 Dsus D

*mf*

T  
A  
B

5 7 5 7 10 10 10 10 10 10 10 10 8 8

Rhy. Fill 3  
Gtr. 4 Dsus D

*mf*

T  
A  
B

8 8 7 5

⊕  
Coda

Interlude: E5

Gr. 3  
Gr. 4

\* Chords implied by gtr. and strings.

(w/spoken Spanish dialogue)

G(#11)

Gr. 3

G(#11)

(#5)

G(#11) G(#11) G(#5)

(P.M.) -

TAB

3 6 4 5 4 6 3 6 4 5 4 6 3 6 4 5 | 4 6 4 5 4 6 4 6 4 5 4 6 4 6 4 5

C(9) Cm(9)

(P.M.) -

TAB

5 3 5 5 3 5 3 5 5 3 5 3 5 5 | 4 3 5 5 3 4 3 5 5 3 4 3 5 5 4 :

G(#11)

(P.M.) - semi-harm.

TAB

3 6 4 5 4 6 3 6 4 5 4 6 3 6 4 5 | 3 6 4 5 4 6 3 6 4 5 4 6 3 6 4 5

Guitar Solo:

Gr. 5 A5 E5

f 1 1

TAB

15 (15) 15 12 12 16 16 15 13 15 16 16 15 13

Gr. 3 1/4 1/4

hold - hold -

TAB

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

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

A5 A.H. (15ma) A.H. 1/2 1/2

14 (14) 11 (11) 3 5 3 5 3 5 3 5 2 5 2 5 2 5 3 5 3 5 3 5

1/4 1/4 1/4 1/4

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

E5

5 17 17 12 15 14 15 12 12 15 14 15 12 12 15 14 15 12 12 15 14 15 12 12 15 14 15 12 12

hold hold (0)

3 2 0 3 2 0 (0)

Gtr. 5 A5

TAB

Gtr. 6

*mf*

TAB

14 14 14 14 / 17 14

14 14 14 17 14 13

\*Gtr. 3

*mf*

TAB

3 3 3 3 3 3 3 3 3 3 3 3 0

\* 2 Gtrs. arr. for 1

G5 F#5 E5 G5 F#5 E5

TAB

14 12 13 12 15 14 15 12 13 14 12

TAB

15 13 15 13 15 (15)

TAB

5 4 2 0 0 5 4 2 0

G5 F#5 E5 G5 F#5 E5

TAB

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

TAB

15 13 15 13 15 15 (15)

TAB

5 4 2 0 0 5 4 2 0

A5

TAB

14 12 14

TAB

14 14 14 14 17 14 14 14 14 17 14 13

TAB

3 2 2 3 2 2 3 0 3 0 3 2 2 3 2 2 3 2 2 3 0 3 0



G5 F#5 E5

G5 F#5 E5

Musical notation for the first system, including a treble clef staff with a key signature of three sharps and a guitar TAB staff with fret numbers 14, 12, 13, 12, 15, 14, 15, 12, 13, 14, 12.

Musical notation for the second system, including a treble clef staff with a key signature of three sharps and a guitar TAB staff with fret numbers 15, 13, 15, 13, 15, (15).

Musical notation for the third system, including a treble clef staff with a key signature of three sharps and a guitar TAB staff with fret numbers 5, 4, 2, 0, 0, 5, 4, 2, 0.

G5 F#5 E5

Musical notation for the fourth system, including a treble clef staff with a key signature of three sharps, a guitar TAB staff with fret numbers 13, 12, 15, 14, 15, 12, 13, 14, 12, 13, 12, 15, 14, 15, 12, 13, 14, 12, 13, 12, 15, 14, 15, 12, 13, 14, 12, 13, 12, and the text "Am I".

Musical notation for the fifth system, including a treble clef staff with a key signature of three sharps and a guitar TAB staff with fret numbers 15, 13, 15, 12, 14, 12, 14, 12, 14, 12, 14, 13, 12, 10, 12, 10.

Musical notation for the sixth system, including a treble clef staff with a key signature of three sharps and a guitar TAB staff with fret numbers 5, 4, 2, 0.

**Chorus:**  
w/Rhy. Fig. 2 (Gtr. 3, 1st 4 bars only)

D5 A5 E5 G5 A5 E5

ev - er gon - na change, \_\_\_ will I al - ways stay \_\_\_ the same? \_\_\_ If I Change. \_\_\_

G5 A5

say one thing, \_ then I do the oth - er, same old song \_ that goes on \_\_\_ for - ev - er. Am I

w/Rhy. Fig. 2 (Gtr. 3)

D5 A5 E5 G5 A5 E5

ev - er gon - na change? \_ Well, I'm the on - ly one \_ to blame. \_\_\_ I Blame. \_\_\_

G5 A5

think I'm right, \_ I wind up wrong, \_ it's a funk - y fight \_ gone on \_\_\_ too long. \_ Am I

D5 A5 E5 G5 A5 E5

ev - er gon - na change? \_ I'll take it day by \_\_\_ day. \_\_\_ The Change. \_\_\_

G5 A5

will is weak \_ and my flesh \_ too strong. \_\_\_ Peace I seek \_\_\_ till thy king - dom

C G/B Am7 A7(no 3rd) G5 D(9)/F#

comes. \_\_\_\_\_

8va - - - - -

Gtr. 5

T  
A  
B

20 20 22 (22)22 20 19 20 x x

Dm(9)/F N.C.

(8va) - - - - -

Gtr. 3

P.M. - - - - -

T  
A  
B

19 (19) 19 (19) 17 (17) 7 5 7 5 5 7 5 2 2 0 2 0 2 3

w/Rhy. Fig's. 1, (Gtr. 1) & 1A, (Gtr. 2)(till end)

G5 Gsus G Gsus G

Gtr. 1 Gtr. 6

T  
A  
B

3 3 0 0 12 14 12 14 14 (14) 14 14 (12) 12

C5 Dsus D

T  
A  
B

(12) 13 12 10 (10) 10 (10) 8 7

Gsus

G

Gsus

G

C5

Musical notation for the first system. The treble clef staff shows a melodic line with notes G4, A4, B4, C5, and D5. The guitar tablature staff shows fret numbers (7) 8 7 (7) and 15 15 (15) (15). A wavy line above the first measure indicates a tremolo effect.

Dsus

D

Gsus

G

Musical notation for the second system. The treble clef staff shows a melodic line with notes G4, A4, B4, C5, D5, E5, and F#5. The guitar tablature staff shows fret numbers 17 14 17 14 15 17 14 15 17 17 15 16 17 16 and 12 (12). A wavy line above the first measure indicates a tremolo effect.

Gsus

G

C5

Gtr. 7 (right)

*mf*

P.M. throughout

Musical notation for the third system. The treble clef staff shows a melodic line with notes G4, A4, B4, C5, and D5. The guitar tablature staff shows fret numbers 10 10 8 10 9. The notation includes a dynamic marking of *mf* and the instruction "P.M. throughout".

Gtr. 8 (left)

*mf*

Musical notation for the fourth system. The treble clef staff shows a melodic line with notes G4, A4, B4, C5, and D5. The guitar tablature staff shows fret numbers 10 8 10 8 10 8 10 8. A dynamic marking of *mf* is present.

Dsus

D

Gsus

G

Musical notation for the fifth system. The treble clef staff shows a melodic line with notes G4, A4, B4, C5, and D5. The guitar tablature staff shows fret numbers 10 7 7 7 8 8 8 10.

P.M. - - - - -

Musical notation for the sixth system. The treble clef staff shows a melodic line with notes G4, A4, B4, C5, D5, E5, and F#5. The guitar tablature staff shows fret numbers 10 8 8 5 5 5 8 8 8 8 7 7 9 7. A dynamic marking of *mf* is present.

Gsus G C5

TAB

(P.M.) - 4

TAB

Dsus Gsus G

TAB

P.M. - - - - - 4

TAB

Gsus G C5 Fade

TAB

TAB

# WHO CARES?

Lyric & Music by  
NUNO BETTENCOURT & GARY CHERONE

Chord frames have been included, although there is very little guitar on the recording.


Slowly ♩ = 69

C Dm Em F C Dm Em F

Piano *mp*

(with pedal)

C Dm Em F C Em F F#m7(#5)

G G#dim7 Am Bdim7

1. C Bdim7

2. C Bdim7

Dm Dm/C Bm7(b5) Bbmaj7 Dm/A

mf

mf

mf

(2nd time only)

1. 2.

C D/C C D/C C Ab7

f

f

f

f (2nd time only)

3

1. | 2. (D6)\*

Piano

Brass

Strings

Verse:

Vocal

*mp* Tell me, Je - sus, are you an - gry? One more sheep has

Piano

Vocal

just gone a - stray. A hard - 'ning of hearts, turn - ing to stone,

Piano

(C) (G/B)

\*Implied harmony



(Am7) (G) D6

Vocal  
wan - der - ing off, so far — from home. So man - y — chil - dren

Piano

Vocal  
los - ing — time, — walk in — dark - ness, look - ing for — a — sign.

Piano

C G/B

Vocal  
*mf* Chas - ing — their rain - bows, — fu - ture — looks bright.

Piano  
*mf*

Strings  
*mp*

Am7 G

Vocal

Slow - ly, we're los - ing sight of the light.

Piano

Strings

Chorus:

D A/D G/D Gm/D C/D A7/D

Vocal

*mp* Who - cares? Who - cares? Who - cares? Who cares? -

Background Vocal

*p* Who cares?\_ Who cares?\_ Who cares?\_ Tell me, who cares?\_

Piano

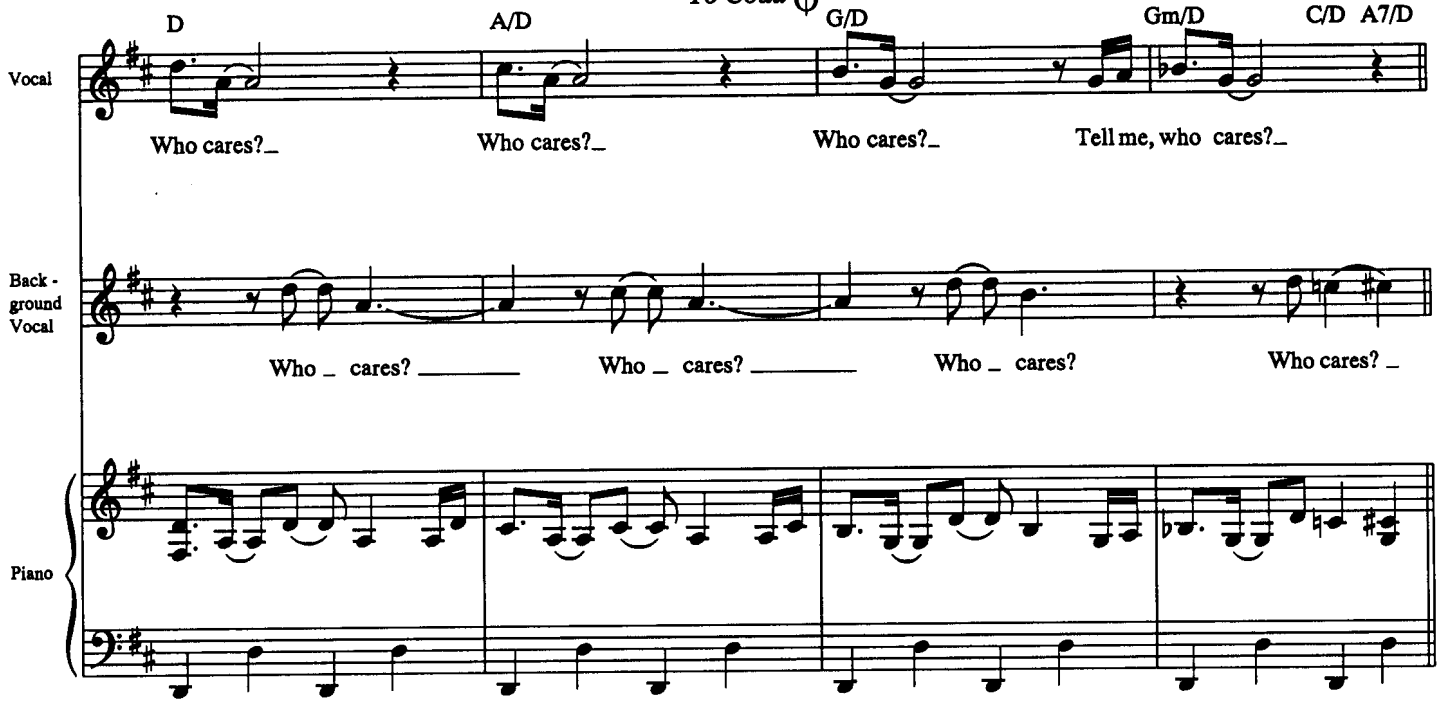
*mp*

To Coda ⊕

**Vocal**  
D A/D G/D Gm/D C/D A7/D  
Who cares?\_ Who cares?\_ Who cares?\_ Tell me, who cares?\_

**Back-ground Vocal**  
Who \_ cares? \_ \_ \_ Who \_ cares? \_ \_ \_ Who \_ cares? Who cares? \_

**Piano**



**Vocal**  
D6  
*mf* All a - lone \_ out in the \_ cold. \_ \_ \_ Can't look \_ back, \_ am I

**Piano**

**Wood-winds & Horn**  
*mp*

**Strings**  
*mp*



Vocal

grow - ing - old? \_\_\_\_\_ I chose a path, \_\_\_\_\_ well, is this my fate?

C G/B

Piano

mf

Woodwinds & Horn

mf

Strings

mf

Vocal

Am I find - ing out \_\_\_\_\_ the truth too late? \_\_\_\_\_

Am7 G

D.S.  $\frac{3}{4}$  al Coda

Piano

mp

Woodwinds & Horn

mp

Strings

mp

⊕ Coda G/D Gm/D C/D B N.C. ♩ = 108

Vocal  
Who cares? \_ Tell me, who cares? \_

Back-ground Vocal  
Who \_ cares? Who cares? \_

Gtr. 1

Guitar  
T A B  
f 12 12 14 16 1/2

Piano  
mf

Strings  
mp mf

Guitar Solo: (♩ =  $\overset{\frown}{\underset{\frown}{\text{♩}}}$ )

Guitar  
E A E  
16 17 17 14 16 16 12 14 16  
1 1/2

Piano

Strings  
straight eighths

B7

Guitar

T  
A  
B

Piano

Strings

Guitar

T  
A  
B

Piano

Strings

**Guitar**

E B7 N.C.

*mp*

13 12 15 13 12 (12) 13 12 14 13 14 12 14 (14) (14) 9 10 10 12

**Piano**

*mp*

**Woodwinds**

*mf* *mp*

**Strings**

**Gtr. 1**

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

**Guitar**

9 (9) (9) 9 10 10 12

**Gtr. 2 (nylon str. acoustic)**

*mp*

**Guitar Rhythm**

6 5 4 5 5 4 4 5 4 (4)

Guitar

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

Guitar Rhythm

Guitar

Amaj7 Am(maj7) E

Guitar Rhythm

Strings

*mp*



Guitar

D C#m B Bsus E

*mf*

TAB 11

Piano

*mf*

Brass

*mf*

Strings

*mf*

straight eighths

Piano

D A/C# B Bsus E

Brass

Strings

♩ = 69

Gtr. 1 D C#m B Bsus F#m 8va A

Guitar *f*

TAB 14 14 14 12 11 12 12 19 19 19 16 19 17 17 19 19

Gtr. 3

Guitar *f*

TAB 7 7 7 5 4 5 5 7 7 7 4 7 5

Piano *f*

Strings *f*

Verse:

Vocal *f* D N.C.

Here I am, a nak - ed man, noth - ing to hide, with

Strings

Vocal

emp - ty — hands. ——— Re - mem - ber me? ——— Well, I am — the one —

Chords: C, G/B

Strings

*mp*

Vocal

who lost — his way, ——— your prod - i - gal son. ———

Chords: D7/A, Gm

Strings

Vocal

Chords: C, G/D, C/E, F, C, G/D

Piano

(with orch. bells 8va)

*mp*

Strings

*arco*

*mp pizz.*

*arco*

Em F C G/D C/E F

Vocal *mp* Oh, \_\_\_\_\_

Piano

Woodwinds *mp*

Strings

N.C.

Vocal

Piano *cresc.*

Strings *cresc.* *arco*

**Vocal**

D Dmaj7 G/D

*f* Yeah, yeah, \_\_\_\_\_

**Piano**

*f*

8vb

**Brass**

*f*

**Strings**

*f*

8vb

**Vocal**

Gm/D C/D A7/D D

can an - y - bod - y, an - y - bod - y? \_\_\_\_\_ An - y - bod - y at \_\_\_\_\_

**Back-ground Vocal**

Who cares? \_

**Piano**

(8vb)

**Brass**

**Strings**

(8vb)

A/D G/D Gm/D C/D A7/D

Vocal  
all? An-y-bod-y at all? Oh. Am I

Back-ground Vocal  
Who cares? Who cares? Tell me, who cares?

Piano  
(8vb)

Strings  
(8vb)

D A/D

Vocal  
ev - er gon - na change? Will I al-ways stay the same? I

Back-ground Vocal  
Who cares? Who cares?

Piano  
(8vb)

Brass

Strings  
(8vb)

G/D Gm/D C/D A7/D

Vocal  
 say one thing, — then I do the oth-er. Same old song — goes on — for-ev-er.

Back-ground Vocal  
 Who cares? — Tell me, who cares? —

Piano  
 (8vb)

Brass

Strings  
 (8vb)

D A

Vocal  
 Nev-er gon-na change, — so, I'll take it day — by day. — My

Back-ground Vocal  
 Who cares? — Who cares? —

Back-ground Vocal  
 Rise! Rise 'n' — shine. — A new day is com -

Piano  
 (8vb)

Brass

Strings  
 (8vb)

G Gm/Bb C A/C#

Vocal  
will is weak, \_ but my flesh \_ is strong. \_ This peace I seek \_ till thy king - dom comes. \_

Back-ground Vocal  
Who cares? \_ Tell me who cares? \_

Back-ground Vocal  
in', \_ yes, it is. Yeah. \_

Piano

Brass

Strings

N.C.  
15va

Jewel Box  
*pp*

(15va)

Jewel Box  
*rit.*