



# sublime

AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE





# sublime

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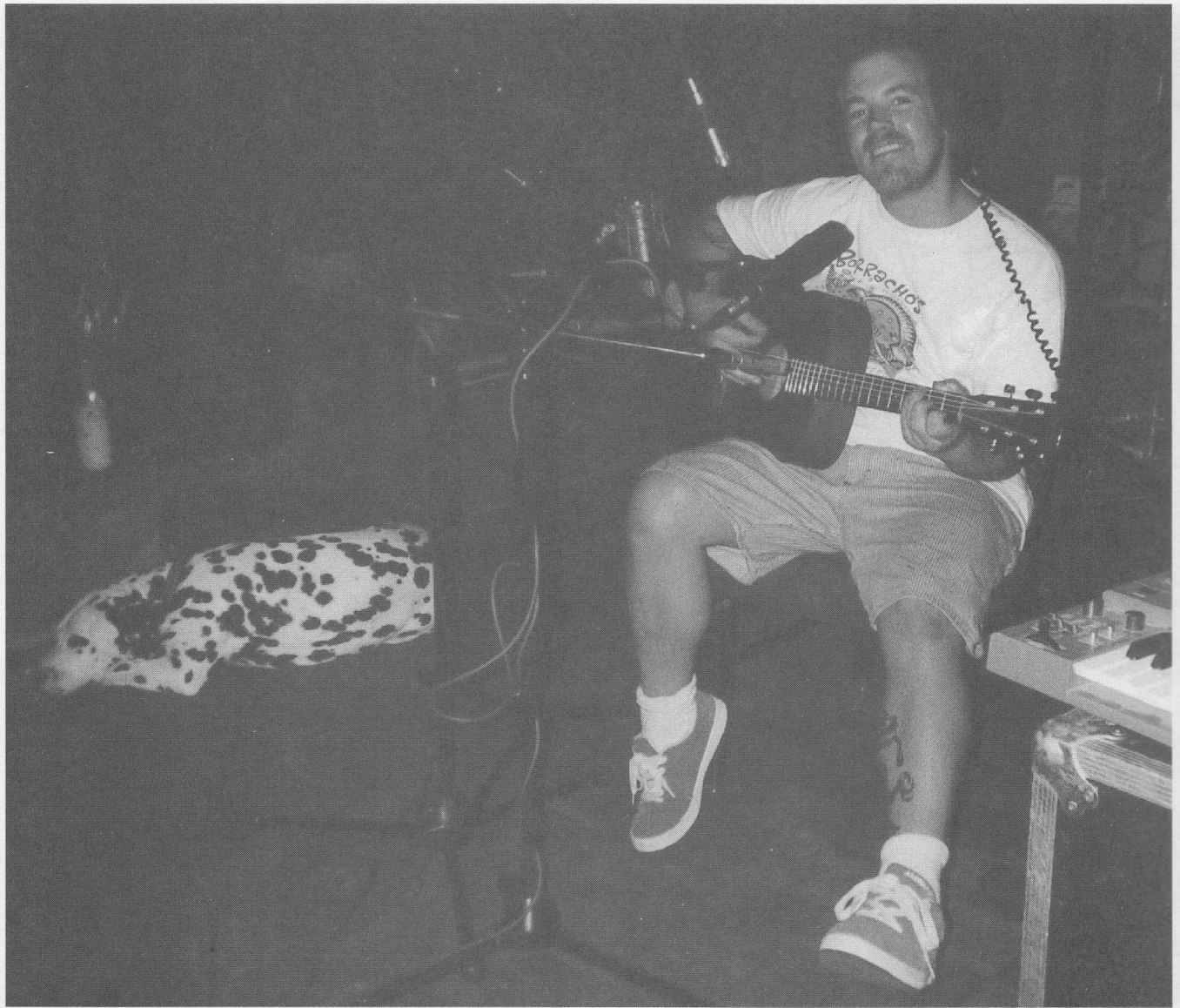
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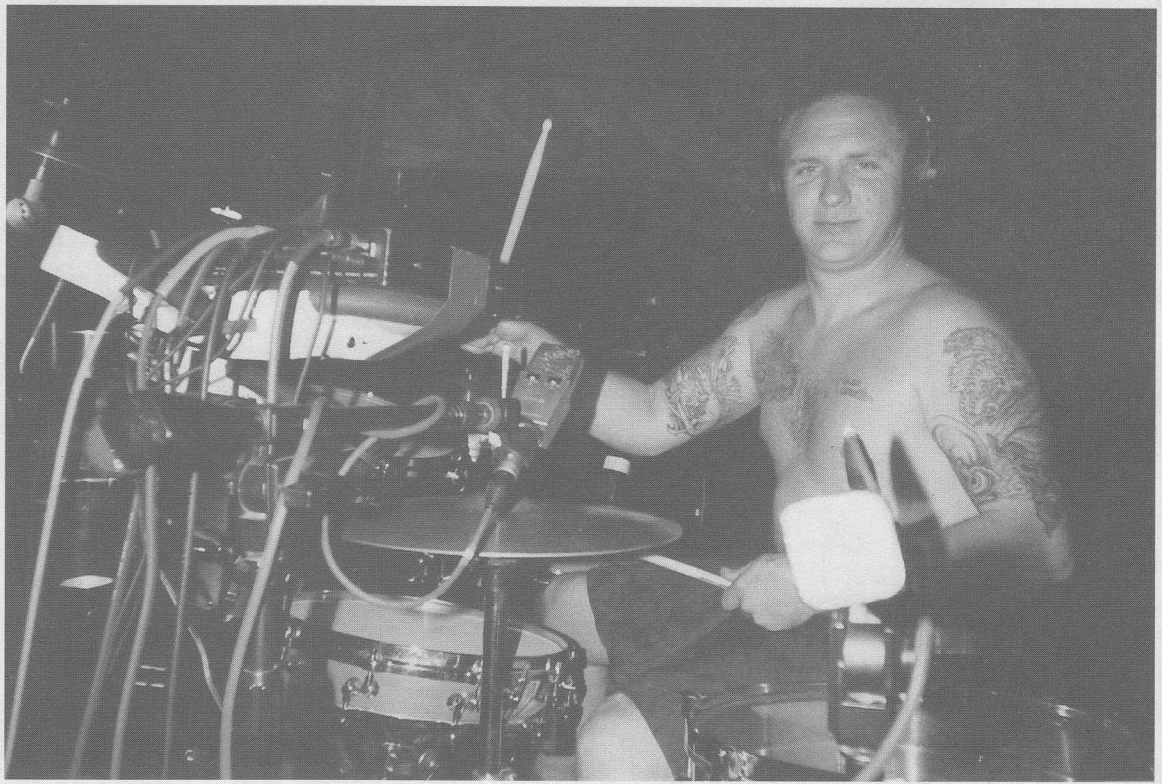
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# Garden Grove

Words and Music by Brad Kovac, Eric Wilson, Floyd Gaugh and Lincoln Johnson



Intro  
Moderate Signature G Major (4/4)

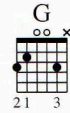
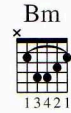
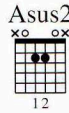
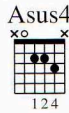
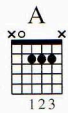


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# Garden Grove

Words and Music by Brad Nowell, Eric Wilson, Floyd Gaugh and Linton Johnson



## Intro

Moderate Reggae ♩ = 82 (♩ = ♩) *r 3 7 r 3 7*

N.C.(A)

(synth.)

(drums)

Gtr. 1 (elec.)

\* Key signature denotes A Mixolydian.

## Verse

\*\*A5

G5

A5

G5

1. We took this trip to Gar - den Grove, — it smelt like Lou - dog in - side the van. —

let ring throughout

\*\* Chord symbols reflect implied tonality.

A5

G5

Gtr. 2 (acous.)

A

Asus4

A

Asus2

Bm

G

*mf*

*mp*

Oh, yeah. — This ain't no funk - y reg - gae — par - ty, five dol-lars at the door.

Gtr. 1

1/4



Verse

Gtr. 2 tacet

A5

G5

A5

G5

A

2. It gets so real some - times. \_ Who wrote my \_ rhyme? \_ I've got the mic - ro - wave, \_

A5 G5 A5 G5 A5 G5

\_ got the V. C. R. I got the deuce, deuce in the trunk of my

Bridge

A5

G5

A5

car. Oh, yeah. \_ If you on - ly knew all the love that I found, \_ it's

*mp*  
slight P.M.

Verse

N.C.(A)

(G)

hard to keep my soul on the ground. 3. You're a fool, don't fuck a - round. with my

(A) (Gadd9) A5 G5 A5 G5

dog. All that I can see, I steal. I fill up my ga-rage, 'cause in my mind,

**Bridge**

Gtr. 1 tacet  
N.C.(A)

mu - sic from Ja - mai - ca, all the love that I found. Pull

o - ver, there's a rea - son why my soul's un - sound. 4. It's

# Phasgen

**Verse**

A5 N.C.(A)

A5

G5

\* - ♩ -

you. It's that shit stuck un - der my shoe, it's that smell in - side the van. It's my bed sheet cov - ered with

Gtr. 1

\* Sung behind the beat.

A5 G5 A5 G5 A5 N.C.(A)

sand, sit - ting through a shit - ty band. Get - tin' dog shit on my hands, get - tin' has - sled by the

sim.

(G) G5 A5 G5 A5 G5

man. Wak - in' up to an a - larm, stick - in' nee - dles in your arm. Pick - in' up trash on the free -

Detailed description: This system contains the first three measures of the song. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar line is in treble clef, and the bass line is in bass clef. Chord symbols (G, G5, A5) are placed above the vocal line. The guitar line features various chord voicings and strumming patterns, including a triplet of eighth notes in the first measure. The bass line provides a simple accompaniment.

A5 G5 A G A5 G5

way, feel - in' de - pressed ev - er - y day. Leav - in' with - out mak - in' a sound, pick - in' my dog up at the

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics. The guitar line shows more complex voicings, including a barre on the fifth fret in the second measure. The bass line continues with a steady accompaniment.

A5 G5 A5

pound. Liv - in' in a tweek - er pad, get - tin' yelled at by my dad. Say - in' I'm hap - py when I'm

Detailed description: This system contains the final three measures of the verse. The vocal line ends with a melodic flourish. The guitar line includes a barre on the fifth fret and a final chord with a muted string (marked with an 'x'). The bass line concludes the verse with a simple accompaniment.

**Chorus**  
N.C.(A) A5 G5 A5 G5

not, find - in' roach - es in the pot. Oh, \_\_\_\_\_ all these things I do, \_\_\_\_\_

Detailed description: This system contains the first three measures of the chorus. The vocal line starts with a rest, followed by the lyrics. The guitar line begins with a rest, then moves to a G5 chord. The bass line starts with a rest, then provides accompaniment. The lyrics have blank lines for a melody or improvisation.

A5 G5 A5 G5 A5 G5 N.C.

they're wait-in' for you. Yeah!

The first system of music features a vocal line in treble clef with lyrics "they're wait-in' for you. Yeah!". Above the vocal line are guitar chord markings: A5, G5, A5, G5, A5, G5, and N.C. Below the vocal line is a guitar melody in treble clef, and at the bottom is a guitar chord diagram in bass clef.

**Interlude**

A5 G5 A5 G5

The Interlude section consists of a guitar melody in treble clef and a corresponding guitar chord diagram in bass clef. Chord markings A5, G5, A5, and G5 are placed above the melody. The diagram shows various fretted chords and some muted notes (marked with 'X').

A5 G5 A5 G5 A5 G5 A5 G5

*play 19 times*

*simile on repeats*

This section shows a repeated guitar pattern in treble clef with a corresponding chord diagram in bass clef. The pattern is marked with "A5 G5 A5 G5 A5 G5 A5 G5" and "play 19 times". A "simile on repeats" instruction is provided below the diagram.

A5 G5 A G A G

The third system features a guitar melody in treble clef and a complex chord diagram in bass clef. Chord markings A5, G5, A, G, A, and G are placed above the melody. The diagram includes many fretted notes and some muted notes.

A G A G A N.C.

(synth. approx. 16 sec.)

The final system shows a guitar melody in treble clef and a chord diagram in bass clef. Chord markings A, G, A, G, A, and N.C. are placed above the melody. The diagram includes many fretted notes and some muted notes. A note "(synth. approx. 16 sec.)" is written at the end of the system.

# What I Got

Words and Music by Brad Nowell, Eric Wilson, Floyd Gaugh and Lindon Roberts

## Intro

Moderate Rock ♩ = 96 (♩♩♩♩ = ♩♩♩♩)

N.C.

\* D5

G5

D5

G5

Gtr. 1 (acous.)  
(drum machine)

\* Chord symbols reflect implied tonality.

## Verse

D5

G5

D5

G5

1. Ear - ly in the morn - in', ris - in' to the street.

Riff A

D5

G5

D5

G5

Light me up that cig - a - rette and I strap shoes on my feet. (De, de, de, de, de.)

D5

G5

D5

G5

Got to find a rea - son, rea - son things went wrong.

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Got to find a rea - son why my mon-ey's all gone. — I — got a Dal - ma - tion, and

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

D5 G5 D5 G5 D5 G5

I can still get high. — I — can play the gui - tar like a moth - er - fuck - in' ri - ot.

Gr. 2 (acous.)

Fill 1

End Fill 1

12 10

Gr. 1

End Riff A

P.S. — — — \*

\* Pick slide unintentionally sounds open strings.

**Interlude**

w/ Voc. ad lib.  
Gr. 1: w/ Riff A, 1st 4 meas. only, simile

D5 G5 D5 G5 D5 G5 D5 G5

2. Well, life

Gr. 2

grad. bend 1/4

let ring —

3/4

12 10 12 10 10 12 | 11 9 7 7 | 11 12 10 12 10 12 12 10 13 12 10 | 12 X 0 0

0

\*\* Tap gr. body

Verse

Gtr. 1: w/ Riff A, simile  
Gtr. 2 tacet

D5

G5

D5

G5

is (too short) so love the one you got 'cause you might get run o - ver or you might get shot.  
3. Why, I don't cry when my dog runs a - way. I don't get an - gry at the bills I have to pay.

D5

G5

D5

G5

Nev - er start no stat - ic, I just get it off my (chest.) Nev - er had to bat - tle with no bul - let - proof (vest.)  
I don't get an - gry when my mom smokes pot, hits the bot - tle and moves right to the rock.

D5

G5

D5

G5

Take a small ex - am - ple, take a ti - ti - ti - tip from me. Take all of your mon - ey, give it all... Love  
Fuck - in' and fight - in', it's all the same. Liv - in' with Lou - ie Dog's the on - ly way to stay sane. (to char - i - ty - ty - ty - ty.)

To Coda ⊕

D5

G5

D5

G5

is what I got, it's with - in my reach and the Sub - lime style's still straight - from Long Beach. It all comes -  
Let the lov - in', let the lov - in' come back

D5

G5

D5

G5

back to you, you fin - 'ly get what you de - serve. Try and test that, you're bound to get served.

D5

G5

Gtr. 2: w/ Fill 1  
D5

G5

Love's what I got, don't start a ri - ot. You feel it when the dance gets hot.

Chorus

D5

G5

D5

G5

Lov - in' is what I got. I said re - mem - ber that.

Gtr. 2

7 6 (6) 7 5 5 7 | 7 7 5 5 3 3 3 4 4 4 11

Lov - in' \_\_\_\_\_ is what I got, \_\_\_\_\_ and re-mem - ber that. \_

12 10 12 10 12 12 10 13 12 10

12 1/2 (12) (12) 1/2 (12) (12)

D5 G5 D5 G7

Lov - in' \_\_\_\_\_ is what I got. \_\_\_\_\_ I said re-mem - ber that. \_

Gr. 2 *mf*

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

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

Gr. 1

2 3 2 3 0 0 2 0 2 3 2 1 1 1 1 1 1

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

D G5 D G7 *D.S. al Coda*

Lov - in' \_\_\_\_\_ is what I got, \_\_\_\_\_ I got, \_\_\_\_\_ I got, \_\_\_\_\_ I got.

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

3 (3) 1/4 2 2 2 1

0 2 0 3 4 0 2 2 0 1

2 3 2 3 0 0 3 2 2 3 2 1 0 0 0

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



⊕ Coda

Interlude

D5 C5 G5 D5 C5 G5

to me.

Riff B

D5 C5 G5 D5 C5 G5 D5

'Cause

End Riff B

Chorus

D5 C5 G5 D5 C5 G5

lov - in' is what I got. I said re - mem - ber that. Lov -

P.S. - - - string noise

Gr. 1: w/ Riff B, last 2 meas. only, simile D5 C5 G5 D5 C5 G5 D5 C5 G5

- in' is what I got, and re - mem - ber that. Lov - in' is what I got. -

D5 C5 G5 D5 C5 G5 D5 C5 G5

I said re - mem - ber that. Lov - in' is what I got, I got, I got, I got.

Outro

Slower ♩ = 88

Gr. 1 D5 G5 D5 G7 D N.C. D5

# Wrong Way

Words and Music by Brad Nowell, Eric Wilson and Floyd Gaugh

## Verse

Moderately ♩ = 116

**E5** **\*\* D** **E**

1. An - nie's twelve years old; in two more she'll be a whore. No - bod - y ev - er told her it's the

Gr. 1 (slight dist.)  
mf  
let ring ----- | let ring ----- | let ring ----- | let ring -----

T																
A	9	9	9	7	7	7	7	9	(9)	9	9	7				
B	7		7	5			5	7	7	7	9	7				

\* Key signature denotes E Mixolydian.

\*\* Chord symbols reflect implied tonality.

**D** **E** **D**

wrong way. — Don't be a - fraid, with the quick-ness you'll get laid, for your

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

T																
A	7	(7)	7	7	7	X	9	9	9	7	7	7	7	7	7	7
B	7						7									

## Verse

Faster ♩ = 148

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

fam - i - ly get paid. It's the wrong way. \_ 2. I gave her all that I had to give. \_

Rhy. Fig. 1  
let ring ----- | let ring -----

T																
A	9	9	9	9	7	7	5	5	X	5	5	X	5	3	X	3
B	7															

\* Key signature denotes A Mixolydian.

A5

G5

A5

G5

I'm gon-na make it hard to live. \_ Sog-gy tears run-nin' down to her chin, and it

A5

C

F#

E

ru - ins up her make - up and nev - er want - ed... \_ A cig - a - rette pressed \_ between her lips but I'm

let ring - \_

End Rhy. Fig. 1 Rhy. Fig. 2

\* Key signature denotes F# Mixolydian.

F#

E

F#

E

star-in' at her tits, it's the wrong way. \_ Strong if I can, but I am on - ly a man so I

Verse

F#

E

B5

A5

take her to the can. It's the wrong way. \_ 3. The on - ly fam - i - ly that she's ev - er had is her  
6. I gave her all that I had to give; \_ she

let ring - - - - -

End Rhy. Fig. 2 Rhy. Fig. 3

\* Key signature denotes B Mixolydian.

B5

A5

B5

sev - en horn - y broth - ers and her drunk ass dad. He need - ed mon - ey so he  
still would - n't take it. Whoa, no. Her two brown eyes are leak - in'

7 7 7 7 5 5 5 7 7 7

To Coda ⊕

A5

B5

D5

put her on the street. Ev - 'ry - thing was go - in' fine un - til the day she met me.  
like a sieve \_ and it

5 5 7 7 7 10 10 11 0 0 12 9

End Rhy. Fig. 3

E

D

E

D

Hap - py are you sad? Wan - na shoot your dad? I'll do an - y - thing I can the wrong way. \_

Rhy. Fig. 4

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

E

D

E

D

We talk all night, tried \_ to make it right. Be - lieve me, shit was tight. It was the wrong way. \_

End Rhy. Fig. 4

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

Verse

Gr. 1: w/ Rhy. Fig. 1, simile

A5 G5 A5 G5

4. Don't run a - way if you wan - na stay — 'cause I ain't here to make you, oh — no.

A5 G5 A5

It's up to you, what you real - ly wan - na do. Spend some time in A - mer - i - ca,

Trombone Solo

Gr. 1: w/ Rhy. Fig. 2, simile w/ Voc. ad lib.

Verse

Gr. 1: w/ Rhy. Fig. 3, simile

C F# E A5

ha, dub — style! 5. She'll give you all that she got to give, — but

B5 A5 B5 A5

I'm — gon - na make it hard to live. — Big salt - y tears rol - lin' down to her chin, and it

B5 D5 E

smears up her make - up and nev - er want - ed... So we ran a - way and I'm

D E D

sor - ry when I say that straight to this ver - y day, it was — the wrong way. —

E D E

She took a hike, it don't mat - ter if I like it or not — be - cause she on - ly wants the

D.S. al Coda B5

D B5

wrong way. —

Gr. 1

5 7 7 7 5 7 7

Coda

B5 D rit.

still ru - ins her make - up and nev - er want - ed...

Gr. 1

7 7 X 7 X 7 X X

10 10 10  
10 10 10  
11 11 11  
12 12 12

# Same in the End

Words and Music by Brad Nowell, Eric Wilson and Floyd Gaugh

**Dm** **B $\flat$ /D** **F/C** **A/E** **Dm<sup>type2</sup>**

Verse  
Fast Rock ♩ = 204

Dm

1. Down in Mis-sis-sip-pi where the sun beats down from the sky, they

Gr. 1 (clean) Rhy. Fig. 1

*mf*

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

Am/C

give it up, and they give it up, and they give it up, but they nev-er ask why.

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

Dm

Am/C

Dad-dy was a rol-lin', rol-lin' stone. Oh, he

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

Fill 1

\* Gtr. 2 (dist.)

rolled a - way \_ one day \_ and he nev - er came home. Ha, ha!

End Rhy. Fig. 1

\* Two gtrs. arr. for one.

Pre-Chorus

Gtr. 1 tacet  
F5

But uh, it ain't hard to un - der - stand, \_ this ain't Hit - ler's mas - ter plan, \_

C5/G A5 D5/A C5 Bb5

Gtr. 2 Rhy. Fig. 2

P.M. - - -

what it takes \_ to be \_ a man. \_

F5 A5

End Rhy. Fig. 2 Rhy. Fill 1 End Rhy. Fill 1

Gtr. 2: w/ Rhy. Fig. 2, simile  
F5

Oo, \_ in my mind \_ and in my brain \_ I roll it o -

C5 Bb5 F5

ver like a steam - in' freight train. It ain't hard \_ to as - cer - tain. \_

A5 A Gtr. 2 tacet D/F# C/E

You on - ly see what you want -

Gtr. 2 Rhy. Fig. 3 End Rhy. Fig. 3 Rhy. Fig. 4 Gtr. 1

F/C D/F# C/E F/C D/F#

to be - lieve when you light up in the back with those tricks up your sleeve.

C/E F/C D/F# C/E F/C

That don't mean I can't hang. 2. Day that I die will be the day that I

End Rhy. Fig. 4

**Verse**

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

shut my mouth and put down my gui - tar. Sun -

3. I'm a tri - ple rec - ti - fied ass son - of - a - bitch.

Dm

day morn - ing, hold church down at the bar. I

Rec - tite on my ass and it makes me itch.



Get down on your knees and start to pray, oh. oh.  
 can see for miles and miles to and miles, oh. oh.

Gtr. 2: w/ Fill 1

Pray my itch - y rash will go a - way. Oh!  
 My bro - ken heart - makes me smile.

**Pre-Chorus**

Gtr. 1 tacet  
 Gtr. 2: w/ Rhy. Fig. 2, simile  
 F5

Uh, back up y'all, it ain't me. Ken-tuck - y Fried Chick-en is all I see.  
 In my mind, in my brain, I go back and go complete - ly in -

C5/G A5 D5/A C5 Bb5

Gtr. 2: w/ Rhy. Fill 1, simile, 1st time  
 Gtr. 2: w/ Rhy. Fill 2, 2nd time  
 A5

It's a hell - i - fied way to start your day.  
 sane. It ain't per - s'nal, it ain't me.

F5

Gtr. 2: w/ Rhy. Fig. 2, simile  
 F5

If I make you cry all night, me and Dad - dy gon - na have a fist  
 If I make you cry all night, be your dad - dy at the end of the

C5/G A5 D5/A C5 Bb5

Gtr. 2: w/ Rhy. Fig. 3  
 A5 A

fight. It ain't per - s'nal, it ain't me.  
 night. Take a load from my big gun.

F

**Rhy. Fill 2**  
 Gtr. 2

P.S.

<b>T</b>							
<b>A</b>	7	6	6	6	6	6	
<b>B</b>	7	7	7	7	7	7	
	5	5	5	5	5	5	X

**Chorus**

Gr. 2 tacet

Gr. 1: w/ Rhy. Fig. 4, simile

D/F# C/E F/C D/F#

I on - ly hear see what you told me to be. I'm a back -  
You on - ly see what you want to be - lieve. When you creep

C/E F/C D/F# C/E

- wards ass hill - bil - ly, I'm Dick But - kiss. You know I lie, I -  
from the back, I got tricks up my sleeve. Twen - ty - four sev - en,

F/C D/F# C/E F/C

- get mean. I'm a thief in the dark, I'm a rag - in' ma - chine. -  
dev - il's best friend. Makes no dif - 'rence, it's all same in

**Guitar Solo**

Dm Bb/D F/C

Gtr. 1

the end.

the end.

Gr. 3 (dist.)

*f*

*f*

5 5 3 5 5 3 5 3 5 3

A/E

Free Time

Dm type2

*rit.*

*rit.*

w/ bar - - - - -

*rit.*

*rit.*

w/ bar - - - - -

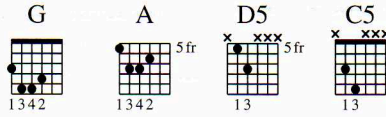
1/2

(2)

(5)

# April 29, 1992 (Miami)

Words and Music by Brad Nowell, Marshall Goodman and Mike Haggoldt



## Intro

Moderately Slow ♩ = 79

(scanner call, approx. 10 sec.)

N.C.(D5)  
Gtr. 1 (clean)

(C5)

(D5)

(F5)

(C5)

## Verse

Gtr. 1: w/ Fill 1, 1st time  
Gtr. 3: w/ Fill 2, 2nd time

D5

\*\* ♩ -----

1. Ap - ril twen - ty - sixth, nine - teen - nine - ty - two, there was a ri - ot on streets. Tell me, where were you?  
turned to the pad to un - load ev - 'ry - thing, it dawned on me that I need new home fur - nish - ings. So once a -

Gtr. 2 (dist.) Rhy. Fig. 1

\*\* Sung ahead of the beat.

**Fill 1**  
Gtr. 1

**Fill 2**  
Gtr. 3

A

You were sit - tin' home, watch-in' your T V while I was par - tic - i - pat - in' in some an - ar - chy.  
 gain, we filled the van un - til it was full, since that day my liv - ing-room's been much more com - f - ta - ble. 'Cause ev - 'ry -

End Rhy. Fig. 1

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

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

D5

First spot we hit, it was my li - quor store. I fi - nal - ly got all that al - co - hol I can't af - ford. With  
 bod - y in the hood has had it up to here. It's get - ting hard - er and hard - er and hard - er each and ev - 'ry year. Some

A

red lights flash-in', time — to re - tire, — and then we turned that li - quor store in - to a struc - ture fire.  
 kids went in a store with their moth - er. I saw her when she came out; she was get - tin' some Pamp - ers.

D5

Next stop we hit, it was the mu - sic shop. It on - ly took one brick to make that win - dow drop.  
 They said it was for the black man, they said it was for the Mex - i - can, and not for the white man. But if you

A

Fi - nal - ly we got our own — P. A. Where do you think I got this gui - tar that you're hear - in' to - day? — Ay! —  
 look at the street, — it was - n't a - bout Rod - ney King. — It's this fucked up sit - u - a - tion and these fucked up po - lice. — It's a -

**I. Interlude**  
 Gtr. 2 tacet  
 w/ misc. scanner calls  
 N.C.(D5)

Gr. 1

P.M. — — — — — P.M. — — — — — P.M. — — — — —

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

\*Gtr. 3

G  
Rhy. Fig. 2

Gtr. 1 tacet  
G A G  
End Rhy. Fig. 2

(Hom-i-cide, nev-er do-in' no time..) 2. When we re -

\* Piano arr. for gtr.

2.

Gtr. 2: w/ Rhy. Fig. 1

D5

bout com-in' up and stay-in' on top, — and scream-in' one - eight - sev - en on a moth-er fuck-in' — cop.

**Interlude**  
Gtr. 2 tacet  
w/ misc. sampling & scanner calls  
N.C.(D5)

A

It's not 'n the pap-er, it's on the wall, Na-tion - al Guard, — smoke from all a-round!

**Guitar Solo**  
(D5) (C5)

Gtr. 1

P.M. - - - - -

(D5) (F5) (C5)

Gtr. 2 *mp*

Gtr. 1

D5 C5 D5 C5 D5 C5 D5 C5

*pp* *mp*

**Outro**

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

A G A G D5

Let it burn, wan-na let it burn,  
wan-na let it burn, wan-na, wan-na let it burn. — Ri-ots on the streets of Mi-am-i, whoa. —

Gr. 2; w/ Rhy. Fig. 1  
D5

w/ Bkgd. Voc. ad lib.

Ri-ots on the streets of Chi-ca-go. Mm, \_\_\_\_\_ on the streets of Long-Beach, mm.  
— Tus-ca-loo-sa, Al-a-bam-a, Cleve-land, O-hi-o.  
re-ka, Cal-i-for-nia, Es-per-i-lla, San-ta Bar-b'ra, Win-ne-mec-ca. Ne-

A

In San Fran-cis-co, ri-ots on the streets of Kan-sas Cit-y. Oh, \_\_\_\_\_  
Foun-tain Val-ley, Par-a-mount, Vic-tor-ville, \_\_\_\_\_ Eu-gene, Or-e-gon. Eu-  
va-da, Phoe-nix, Ar-i-zo-na, San Di-e-go. Lake-wood, Flor-i-da, fuck-ing Twen-ty-nine

*play 3 times*

Gr. 2 tacet  
w/ misc. scanner calls, till end  
N.C.(D5)

Palms.

Gr. 1

P.M. -----

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

# Santeria

Words and Music by Brad Nowell, Eric Wilson and Floyd Gaugh

**G#/B#** 2 1 1  
**C#m** 4 fr 3 2 1  
**B/D#** 7 fr 2 1 1  
**A/C#** 5 fr 2 1 1  
**E/B** 9 fr 3 3 3  
**D#m** 6 fr 3 2 1

**Intro**  
Moderately Slow ♩ = 76

\*E5 G# C#m

Ah,

Gr. 1 (clean)  
*mp*  
let ring throughout

TAB

\* Chord symbols reflect implied harmony.

**Verse**  
Faster ♩ = 90

Gr. 1 tacet  
E/B

B G#

ah. I. I don't prac-tice san-ter-i-a, I ain't got no crys-tal ball. Well, I

Gr. 2 (clean) Rhy. Fig. 1  
*mf* *sim.*

C#m/G#

B/D#

E/B

had a mil-lion dol-lars but I, I'd spend it all. If I could find that hei-na and that

(cont. in slash)

G#/B#

C#m

B/D#

A/C#

End Rhy. Fig. 1

Gr. 2

San - cho that she's found, \_ well I'd pop a cap in San - cho and I'd slap her down. \_\_\_\_\_

Gr. 3 (clean)

Riff A

mf

# Phasgen

## Chorus

A/C#  
Rhy. Fig. 2

B/D#

E/B

D#m

C#m

A/C#

B

E/B

(cont. in notation)

But I real - ly wan - na know, \_\_\_ ah, ba - by, mm. \_\_\_ All I real - ly wan - na say.

let ring throughout

D#m/A# C#m/G# A/E

B/F#

E/B D#m

C#m

A/C#

B/D#

E/B

I can't de - fine. \_\_\_ Well, it's love \_ that I need. \_\_\_ 2. Oh, \_\_\_ my soul will have to

Gr. 2

End Rhy. Fig. 2

Gr. 3

End Riff A



Verse

Gtr. 2: w/ Rhy. Fig. 1, simile  
E/B

Gtr. 3 tacet  
G#

C#m/G#

wait 'til I get back, find a hei-na of my own. Dad-dy's gon - na love one and  
knows what is good for him he best go run and hide. Dad-dy's got a new for - ty -

Gtr. 3

B/D#

E/B

G#/B#

all five I feel the break, feel the break, feel the break and I got to live it out,  
and I won't think twice to stick that bar-rel straight down San - cho's throat. Be -

Chorus

Gtr. 3: w/ Riff A, simile

Gtr. 2: w/ Rhy. Fig. 2, simile

C#m

B/D#

A/C#

B/D#

oh, yeah, huh. Well, I swear that I, well I real - ly wan - na know,  
lieve me when I say that I got some-thing for his punk ass. What I real - ly wan - na know,

E/B

D#m C#m

A/C#

B

E/B

D#m/A# C#m/G# A/E

ah, ba - by. ah, ba - by. Oo, All I real - ly wan - na say I can't de - fine.  
Oo, what I real - ly wan - na say is there's just

To Coda

B/F#

E/B

D#m

C#m

A/C#

B/D#

E/B

one Got love, make it go. Well, my soul will have to...  
way back and I'll make it. Yeah, my soul will have to

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, simile  
E/B

Gtr. 3 tacet  
G#

C#m/G#

*f* full 1/2 1/2

7 9 11 9 11 11 9 8 8 6 8 (8) 6 6 4 6 4 (4) 2 4 2 4 4

Gtr. 3



# Seed

Words and Music by Brad Nowell, Eric Wilson and Floyd Gaugh

**C/G** 333  
**A5** 12fr 134  
**F5** 8fr 134  
**C5** 8fr 134  
**D5** 10fr 134  
**E5** 12fr 134  
**E** 12fr 1342  
**F/A** 211  
**G/B** 211

Intro Verse  
 Fast Rock ♩ = 205 Double-Time Feel

(drums) 2

A G F

1. Jan - ie al - ways said I was a mess. I'm  
 3. Bill - yed back in nine - teen - eight - y - three. What

Rhy. Fig. 1

Gr. 1 (dist.) f

TAB

Moderately Slow Reggae ♩ = 84

Gr. 1 tacet

G C/G Am

sor - ry 'bout that mess. I made her bleed. Ba, da, ba, ba, ba, but I'm plant-ing my  
 did you do for me? I made her bleed. Ba, la, la, and I'm plant-ing my

End Rhy. Fig. 1

\*Gtrs. 2 & 3 (clean)

*mf*

TAB

\*composite arrangement

Fast Rock ♩ = 188

Dm

G/B

C

Am/C

seed. Still, I knew she could take it. If I o - pened up the rhy - thm, then I  
 seed. But I knew we could make it, but I on - ly knew that the

TAB

F/A

To Coda

G/B

C/G

Gr. 2

Gr. 3

(Gr. 2 cont. in slash) w/ bar

-1/2

knew it could make \_ it. But I hope \_ her par - ents love \_ her so.

bitch would break it, yeah. I hope her

Verse  
Double-Time Feel ♩ = 205

Gtrs. 2 & 3 tacet  
Gr. 1: w/ Rhy. Fig. 1, simile

A G F G

2. Feel-in' all \_ the ac - id on \_ the brain. \_ If I got \_ that frame, \_ I made her

Moderately Slow Reggae ♩ = 84

Gr. 1 tacet

C Am Dm G/B

bleed. Yeah, she want-ed lov-in', you see. Well, if you live you wan-na give or get old. \_ And if you

Gtrs. 2 & 3

sim.

C Am Dm G/B

nev - er knew that we get old, \_ you live it up, you live it up, you get old. \_ Be -

Fast Rock ♩ = 181

C/G Am Dm

lieve you, be - lieve me when I say \_ that ev - 'ry peo - ple, it's the same thing ev - 'ry

Gtrs. 2 & 3 tacet

G/B C A5 A D5

day. \_\_\_\_\_ Oh, but I got - ta know my place, and if you don't it smacks you

Gtr. 1

*f*

G5 G F5 G F5 G

in your face, \_ but I know \_ her par - ents love \_ her. And I hope \_ her par -

P.M. \_ 4

G5 Bb5 F5 A5

- ents love \_ her. I hope \_ her par - ents love \_ her so.

w/ bar (cont. in slash)

-1/2

**Guitar Solo**

A5 F5 Eb

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1

Bah! \_\_\_\_\_

Gtr. 4 (dist.) 8va

*f*

full

14 14 14 13 15 15 15 13 14 17 14 15 15 15 14 13 15 15 15 15 (15) 13 15 13 15



Gtr. 3

If he had \_ to go, \_\_\_\_\_ I know I'm bare - ly \_ lov-in' my ho - ly creed. You

Gtr. 2

P.M. P.M.

D5 G5 C5 G5 A5

nev - er knew that was what you need. \_ Oh my God, hon - est - ly. \_ Be -

F5 G5 F5 G5

lieve it or not, it's a dis - ease. \_ I, I hope \_ her par - ents love \_ her.

Bb5 F5 A

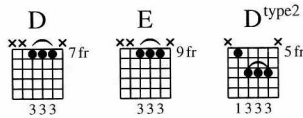
I hope \_ her par-ents love her so. Ruf!

fdbk.

pitch: A

# Jailhouse

Words and Music by Brad Nowell, Eric Wilson and Floyd Gaugh



## Intro

Moderately Slow Reggae ♩ = 80 (♩ = ♩)

**Voice:** Go, and I won't give it up to you.

**Chords:** D, E

**Gtr. 1 (clean):** *mf*

**TAB:**

X	X	X	10	X	X	13	X	X	X	X
X	X	X	11	X	X	14	X	X	X	X

## Gtr. 2 (dist.)

**Chords:** D, E

**Gtr. 2 (dist.):** *f* let ring

**TAB:**

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

\* Key signature denotes E Mixolydian.

## Verse

**Voice:** And I feel love, \_ feel love, \_ love, love, \_ love. Jail - house gets

**Chords:** D, E, D

**Rhy. Fig. 1**

**TAB:**

10	10	10	10	12	12	12	X	10	10	X	10	10
10	10	10	10	12	12	12	X	10	10	X	10	10
11	11	11	11	13	13	13	X	11	11	X	11	11

## Rhy. Fig. 1A

**TAB:**

7	7	7	7	9	9	X	0	7	7
7	7	7	7	9	9	X	0	7	7
5	5	5	5	7	7	X	0	5	5



E D E

emp - ty, Ru - dy gets plen - ty.

End Rhy. Fig. 1

mf

End Rhy. Fig. 1A

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

D E D E D

The ba-ton stick gets short-er, Ru - dy gets tal - ler. Can't fight a - gainst the youth.

E D E

'cause we're strong. They are rude, rude peo - ple.

D E D

Can't fight a - gainst the youth, 'cause we're strong and we're rude, rude

**Verse**

Gtr. 2 tacet 1st time; w/ Rhy. Fig. 3, 3 times, 2nd time, simile  
 Gtr. 1: w/ Rhy. Fig. 1, 6 times, simile

E D

peo - ple. Long, play it a - gain. 2. Now when I was a youth in nine - teen-eight - y - three, was the }  
 when I was a youth it was the best day, it was the }

E D

best day of my life. Had the eight - y - nine vi - sion, we did - n't fuss and no fight when

E D

all the lit - tle dar - lin's wan - na be my wife. { A vi - sion, } it was play - in' on my gui - tar, -  
 { When that rhy - thm, }

To Coda ⊕

E D

on my gui - tar. I had to be there, I had to be there, I had to be there.

E D

Rhy. Fig. 2

Gr. 2 *sim.*

I had to be there. With the rhy - thm play - in', I

E D

End Rhy. Fig. 2

know that I'm gon - na be there, yeah. Oh, Bud Gaugh will be sing - ing there. And Er - ic

E D

Wil - son will be bang - in' out there, yeah. Oh, and we'll be all sing - in' with

E D

vir - gin, with vir - gin, pick - y vir - gin, vir - gin, vir -

Guitar Solo

E D E

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

- gin, vir - gin. Oh. Oh.

Gr. 2

P.M. P.M.

Fretboard diagrams for guitar solo, including fingerings like 2 4, 2 4 2 5 4 2 2, 4 2, 4 4 4 2, X X 2 4 4 4 2 4 2 4.

D E D E

P.S. slight P.H. full

Fretboard diagrams for guitar solo, including fingerings like 2 4, X X X, 2 4 2, 2 4 2, 0 2 4 2 X 2 (4), 2 4 (4) 2, 4 5 6 5 5 7.

D E

\* Played behind the beat.

Verse

Gr. 1: w/ Rhy. Fig. 1, last 3 meas. simile

D<sup>type2</sup> E D

Gr. 1

3. What I's been told to the wise and up-root-ed. Yeah, it's gon-na be re-vealed un-to

Gr. 2

let ring full P.H.

Gr. 1: w/ Rhy. Fig. 1, simile

E D E D

babes and Sub-lime. Oo.

Harm. let ring

pitch: F#

Gr. 1: w/ Rhy. Fig. 1, simile

E D<sup>type2</sup> E

Gr. 1

Root-sy, loot-sy, loot-sy. Can't fight a-gainst the youth right now.

\*

\* ① is bumped, then fade out w/ volume knob.

Gtr. 1: w/ Rhy. Fig. 1, last 2 meas., simile

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

D

E

D

They are rude, rude peo - ple. Can't fight a - gainst the re - sis -

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

5 7 7 7 7 9 7 9 9 9 9 5 7 7 5 (7) 9 7

E

D

E

- tance, oh, right now. They are rude, rude peo - ple.

let ring ----- P.S. ----- P.M. -----

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

Verse

D

E

4. We gon - na rule this land a - mong chil - dren.

Gtr. 1 8va

10 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12

Gtr. 2

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

7 5 7 5 7 5 5 5 7 7 X 7 7 5 7 7

We gon-na rule this land. — 'Cause when that

*Sva* -----

10 10 10 10 10 10 10 10 12 12 12 12 12 10 10

10 10 10 10 11 12 12 13 13

P.M. -----

5 5 5 5 5 5 7

\* Played behind the beat.

Gr. 1: w/ Rhy. Fig. 1, simile

rhy - thm, it was play - in' on my gui - tar, on my gui - tar, I had to be there,

D E

I had to be there. I had to be there, I had to be there. 5. Oh,

D E *D.S. al Coda*

Gr. 2 Rhy. Fig. 3

End Rhy. Fig. 3

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

⊕ *Coda*

I had to be there, I had to be there, I had to be there, I had to be there.

D E

Gr. 1

(7/7) 7 7 7 7 7 7 9 9 10 9 7 7

Gr. 2

semi-P.H.

5 5 5 5 5 7 7 9 9 9 11 11 9

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, simile

w/ Voc. ad lib.

D

E

D

Had to be there.

Gtr. 2

15ma loco P.H. full

15ma loco P.H. semi-P.H.

semi-P.H.

semi-P.H.

E

D

P.M.

E

D

Outro

E

D

E

Ah! Jail - house - gets emp - ty,

8va

Gtr. 1

Gtr. 2

\* P.S.

\* Slide edge of pick up and down ⑤ & ⑥ . Rhythms are approximate.

and Ru - dy gets plen - ty. Ba-ton stick gets

8va

10 12 10 12 12 14 12 14 14 14 10 X X X X  
10 11 10 11 10 13 X X X 12 12 12 12 13 13 13

6 6 6 6 3 3 3 16 (16) 7 7

Gtr. 1: w/ Rhy. Fig. 1, last 3 meas. simile

short - er, Ru - dy gets tall - er, tall - er.

E D E

8va loco 1/2 16 (16) 6

7 7 X 7 7 X 7 X 0 7 7 9 11 9 11 9 11 12 11 11

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

Can't fight a - gainst the youth 'cause we're strong. Them are rude, rude

D E D

3 11 11 11 9 11 11 9 11 11 9 11 9 9 11 9 11 9 11 10 9 9 9 9

peo - ple. Can't fight a - gainst the youth.

E D<sup>type</sup>

V-4 7 7 7 7 7 7 7 7 7 5 5

# Pawn Shop

Words and Music by Brad Nowell, Eric Wilson, Floyd Gaugh, Winston Matthews and Lloyd MacDonald

## Intro

Gtr. 1 Slowly ♩ = 68  
(dist.) N.C.(Em)



Em Bm7 Riff B Em Bm7

P.M. semi-P.H. P.M.

12 12 10 12 10 12 8 10 9 8 7 9 5 7 5 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7

Em Bm7 Em Bm7

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

5 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7

**Chorus**

Em Bm7 Em Bm7 Em Bm7

Down {there here} at the pawn shop, it's a nif - ty way to shop.

End Riff B Rhy. Fig. 1 End Rhy. Fig. 1

*mp* w/ clean tone

7 7 7 7 X 7 7 X 7 7

8 8 7 7 8 8 7 7

5 5 5 7 5 5 7 5 5 7 5

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

Em Bm7 Em Bm7 Em Bm7

Down {there here} at the pawn shop, {if it's not in stone. it's in half your soul.} Down {there here} at the pawn shop,

**To Coda**  $\oplus$  **Verse**

Gr. 1: w/ Rhy. Fill 1 Em Bm7 Gr. 1: w/ Riff A, 1st 3 meas. simile Em Bm7

{ain't no way, no way to shop. it's an if you nev-er shop.} Down {there here} at the pawn shop. 1. For it has been told,

Em Bm7 Em Bm7

a fin - er man ain't stone. But just re - mem - ber that it's flesh and bone.

**Rhy. Fill 1**  
Gr. 1

w/ dist.

T 7 8 X X 7 7

A 7 7

B 5 7



Gr. 1: w/ Rhy. Fill 1, simile

Em Bm7 Em Bm7 Em Bm7

life like a bird, yeah. But just re-mem-ber that it's flesh and bone. So why I'm

**Chorus**

Gr. 1: w/ Riff A, simile

*D.S. al Coda*  
(take repeats)

Em Bm7 Em Bm7 Em Bm7 Em Bm7

down here at the pawn shop, down here at the pawn shop.

**Coda**

**Verse**

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

Em Bm7 Em Bm7 Em Bm7

3. What has been sold, not strict-ly } made of stone. —

Em Bm7 1. Em Bm7 2. Em Bm7

Just Please } re-mem-ber, it's flesh and bone. — Why I'm

**Outro-Chorus**

Em Bm7 N.C. Em Bm7 Em Bm7

down here at the pawn shop, down here at the pawn shop.

Em Bm7 Em Bm7 Gr. 1: w/ Riff B, simile Em Bm7

Down here at the pawn shop, — down here at the pawn — shop, yop,

w/ dist. P.M.

Em Bm7 Em Bm7 Em Bm7 Gr. 1 tacet N.C. (organ) 2

yop. Huh, oh. — Go! Sing.



F

(cont. in notation)

\* steady gliss.

\* Trem. pick while sliding down ⑥

Verse  
Slightly Faster ♩ = 208

D F#5 C G#5

2. Na - tur - al brid - ges on a clean west swell breaks o - ver the reef \_ like a bat out - ta hell. \_

Gtr. 2 tacet

Rhy. Fig. 2

Gtr. 1

Gtr. 2 *divisi*

End Rhy. Fig. 2

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

D F#5 C G#5

Stock - ton Av - e - nue gets hol - low and mean, \_ and on a big day it works

D F#5

like a ma - chine. \_ Out - side Stock - ton gets hot like a glove.

C G#5 D F#5

Swift Street, John Street, in - to Mit - chell's Cove. Big Steam - er Lane makes you

C G#5

wish you were a trout. When it's mack - in' so hard, on - ly two dudes pad - dle



**Verse**

Gr. 2 tacet

Gr. 1: w/ Rhy. Fig. 1, 4 times, simile

D5 F#5 C5 G#5 D5 F#5

huge summer-time south swell hits when I'm in my home-town.

C5 G#5 D5 F#5 C5 G#5 D5 F#5

On a surf-side bowl is where I can be found. Up and down the coast check-in' out the spots that I

**Outro-Guitar Solo**

C5 G#5


D

Gr. 1

love the most.

# The Ballad of Johnny Butt

Words and Music by Richard Selga, Kevin Roach and Mike Davis

Verse  
Slow Reggae ♩ = 71 (  )

Am F/A E/G#

1. John-ny Butt was a man with a real strong will to sur - vive. \_

Gtr. 1 (clean) *8va* *sim.*

TAB

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

Am F/A Fm/Ab Em/G

He just keep push - in' on, e - ven though he was bare - ly a - live. \_ So

*8va*

(12) 12 12 X 12 X 13 12 12 12 12

13 13 13 X X X 13 13 12 12 12

14 14 14 X X X 14 13 12 12 12

Am F/A E/G#

shoot it up, shoot it up. It just don't mat - ter,

*8va*

w/ echo echo off Harm. \_ \_ \_

(12) X 12 12 12 X 13 13 12 12 12

X 13 13 X X 13 13 12 12 12

X 14 14 X X 14 14 13 12 12 12



Am

F/A

E

John - ny says he wants to go and do it, says he wants to kill a cop. (echo repeats)

8va

loco

(12) 12 12 12 13 13 0 13  
 X 13 13 13 14 14 14 14

### Chorus

N.C.(Am)

(F)

(E)

We've got a brand new dance, \_ it's called { "We've got", "We's gots", "We've got" } to o - ver - come." \_

simile on repeats

P.M. -----

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

### To Coda

(Am)

(F)

(E)

We've got a brand new dance, \_ it's called { "We've got to", "We got - ta" } o - ver - come." \_

P.M. -----

P.M. -----

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

### Verse

Am/C

F/C

E/G#

2. So John - ny, just keep push - in' 'cause uh, the streets are yours. \_\_\_\_  
 3. So John - ny, he kept on push - in', The streets are yours. \_\_\_\_

8va

simile on repeat w/ echo

12 12 12 13 13 13 13 X 12  
 13 13 13 13 13 13 13 X 12

Am F/A E/G#

There - 'll come a day when all that shit won't mat - ter, so  
 And there - 'll come a day when all that shit won't mat - ter, so

*8va*

echo off

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

Am/C F/A E/G#

shoot it up, shoot it up. It just don't mat - ter when  
 shoot it up, shoot it up. It just don't mat - ter,

*8va*

12 12 12 12 13 13 12 12  
 13 13 13 13 14 13 12 12

1. Am/C F/A E/G# 2. Am/C

you've re - sis - ted an - y - way. \_ re -

*8va*

12 12 12 X 13 13 12 12  
 13 13 13 X 13 13 12 12  
 13 13 13 X 13 13 12 12

*D.S. al Coda*

F/A E

sis - ting an - y - way. \_

*8va*

w/ echo

13 X X 12 (12)  
 13 X X 13 13

⊕ *Coda*

(F) (E) *rit.* A

"We've got to o - ver - come." \_

*rit.*

P.M.

8 8 8 8 7 7 0 0 7 7 6 6 4 5

# Burritos

Words and Music by Brad Nowell, Eric Wilson and Floyd Gaugh

**D** **F** **B $\flat$ /D** **C/E** **E $\flat$**

**G5/D** **B $\flat$ 5/F** **A5/E** **Dm** **C $\sharp$**  **Dm<sup>type2</sup>**

**Intro**  
Fast Rock ♩ = 186

**D** **F** **B $\flat$ /D** **D** **F** **C/E**  
 Rhy. Fig. 1  
 Gtr. 1 (clean) *mf* *sim.*  
 Gtr. 2 (dist.) *f*  
 w/ slow phaser

**D** **F** **B $\flat$ /D** **D** **F** **B $\flat$ /D** **E $\flat$**  **End Rhy. Fig. 1**

**G5/D** **B $\flat$ 5/F A5/E** **G5/D** **B $\flat$ 5/F** **A5/E**  
 Rhy. Fig. 2

D F Bb5/F D F Bb/D Eb

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

D F Bb/D Eb D F Bb/D Eb End Rhy. Fig. 2

12 (12) 17 0 10 10 10 12 3 3 3 3 5 5 5 5 3 5 (3) 5

A5/E Rhy. Fig. 3 Dm A5/E Dm

5/7 10 12 (12) 15 14 14 15 12 12 10 12 9 10 12 14 12 10 12

\* Played behind the beat.

A5/E Dm A5/E D C# End Rhy. Fig. 3

12 14 12 10 12 10 14 12 14 (14) 12 11 12 12/14 12 12 11 11

# Verse

Gtr. 1: w/ Rhy. Fig. 1, simile  
Gtr. 2: w/ Fill 1, 1st time

Gtr. 2 tacet

D F Bb/D D F

1. I don't wan - na go and par - ty.  
2. I don't wan - na watch no por - no,

I don't wan - na shoot the  
and I don't wan - na play gui -

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

C/E D F Bb/D

pier.  
tar.

I don't wan - na take the dog - gie for a walk.  
I don't wan - na spank the mon - key.

Gtr. 1: w/ Rhy. Fig. 2, simile

D F Bb/D Eb G5/D Bb5/F

I don't wan - na look at na - ked chicks and drink beer.  
I don't wan - na go down to the cor - ner bar.

I don't wan - na do a  
And I ain't e - ven got - ta

A5/E G5/D Bb5/F A5/E D F

bong or  
lis - ten

go and wrench on the car.  
to all the stu - pid shit you got - ta say.

I don't wan - na hose the  
I don't wan - na do a

Bb5/F D F Bb/D Eb D F

dog shit down,  
god damn thing.

'cause I ain't e - ven gon - na get out - ta bed.  
I don't wan - na, wan - na leave my bed to - day.

I ain't get - tin', I ain't  
I don't want, I don't

Bb/D Eb D F Bb/D Eb

get - tin' out - ta bed to - day.  
wan - na leave my bed to - day.

I ain't get - tin', I ain't  
I don't want, I don't

get - tin' out - ta bed to - day.  
wan - na leave my bed to - day.

To Coda

## Guitar Solo

Gtr. 1: w/ Rhy. Fig. 3, simile  
A5/E

Gtr. 2 Dm A5/E Dm

grad. bend full

10 12 (12) (12) 10

**Fill 1**  
Gtr. 2

T  
A  
B 12

**Fill 2**  
Gtr. 2

T  
A  
B 12 (12) 10 12

1/2

A5/E Dm A5/E D C#

P.S.

**Chorus**

Gtr. 1: w/ Rhy. Fig. 3, simile  
Gtr. 2 tacet

A5/E Dm A5/E Dm

Keep on — skank - in' Ron - nie, skank the night a - way. —

A5/E Dm A5/E D C# *D.S. al Coda*

But the time is com - ing for us all to pay. Hey!

**Coda**

**Guitar Solo**

w/ Voc. ad lib.  
Gtr. 1: w/ Rhy. Fig. 3, simile  
A5/E

Gtr. 2

8va... loco... 8va... loco... P.H. full

A5/E Dm A5/E D C#

1 1/4 1/2 1/2 1/2 semi-P.H.

**Chorus**

Gtr. 1: w/ Rhy. Fig. 3, simile  
A5/E

Dm A5/E Dm

Keep on — skank - in' Ron - nie, skank the night a - way. —

semi-P.H.

A5/E

Dm

A5/E

D

C#

But the time is com - ing for us all to pay. Hey!

Fingerings: (15), 15, 13, 12 13, 12 13, 15, 12, 13 15 13, 12, 10, 12, 10, 10

**Guitar Solo**

Gr. 1: w/ Rhy. Fig. 1, simile

D F Bb/D D F C/E

Fingerings: 12, 10, 12, 10, 12, 12, (12), 10, 13, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 13

D F Bb/D D F Bb/D Eb

Fingerings: 10 10 (10), 8, 10/12, 12, 10 10, 12 10, 10, 12, 10, 10, 12, 10, 12, 10, 10, 12, 10, 10, 12, 10, 10, 12, 10, 10, 12, (12)

**Verse**

Gr. 1: w/ Rhy. Fig. 2, simile

G5/D Bb5/F A5/E G5/D Bb5/F

3. I don't wan - na eat bur - ri - tos or read a - bout O.

Fingerings: 12, 12, (12), 12, 10, 12, 10, 10

A5/E D F Bb5/F

J. No, I don't wan - na get a head rush

Fingerings: 12, 12, 10, 10, 0, 3, 5, 3, 5, 5/7, 5, 7, 7

D F Bb/D Eb D F

'cause I ain't e - ven get - tin' out - ta bed to - day. I ain't get - tin', I ain't

6 7 5 7 6 5 3 5 full 5 3 (3 5) 3 3

Bb/D Eb D F Bb/D Eb

get - tin' out - ta bed to - day. I ain't get - tin', I ain't get - tin' out - ta bed to - day.

P.S.

(3)

Gr. 1: w/ Rhy. Fig. 3, simile

A5/E Dm A5/E Dm

I ain't got to leave my bed \_\_\_ to - day. No, no, no, no, no,

+ + + + + + + + + + + + + + + +

\*T T T T T T T T T T T T T

\* Tap string with edge of pick on fretboard. \*\* Sung behind the beat.

A5/E Dm A5/E D C#

no, no way. No way, no way, no way. No way.

P.S.



**Chorus**

Gr. 1: w/ Rhy. Fig. 3, 1st 7 meas.

A5/E

Dm

A5/E

Dm

Keep on — skank - in' Ron-nie, skank the night a - way. —

The first system of the chorus features a vocal line in treble clef with lyrics "Keep on — skank - in' Ron-nie, skank the night a - way. —". The guitar line (Gr. 1) is in bass clef, showing a rhythmic pattern with a sharp sign on the first measure. The bass line is in bass clef, showing a sequence of chords: 9/7, 7/5, 7/5, 7/5, 5/5, 6/6, 5/6, 5/6, 5/6, 5/6, 6/7, 7/7, 0/7, 5/5.

A5/E

Dm

A5/E

D

D

C#

Gr. 1 (cont. in notation)

*rit.*

*rit.*

But the time is com - ing for us all to pay. Hey!

The second system of the chorus features a vocal line in treble clef with lyrics "But the time is com - ing for us all to pay. Hey!". The guitar line (Gr. 1) is in bass clef, showing a rhythmic pattern with a sharp sign on the first measure. The bass line is in bass clef, showing a sequence of chords: (5/5), 5/5, 5, 5/5, 5/5, 5/6, 5/6, 5/6, 5/5, 5/5, 5/5, 5/5, 7, 7/7, 7/7, 6/6, 6/6, 5/5, 5/5.

**Outro-Guitar Solo**

Slowly ♩ = 76

Dm

Hey!

The Outro-Guitar Solo section starts with a vocal line in treble clef saying "Hey!". The guitar line (Gr. 2) is in bass clef, showing a melodic line with a sharp sign on the first measure. The bass line is in bass clef, showing a sequence of chords: 7/7, 7/7, 5, 7, 7, 7, 5, 6, 7, 0, 0, 0, 0, 0, 0. The guitar line (Gr. 1) is in bass clef, showing a sequence of chords: 5/6, 7, X, X, X, X, X, 7, 6, X, X, 5/6, 7, X, X, X, X, 5.

let ring

Rhy. Fig. 4

End Rhy. Fig. 4

sim.

Gr. 1: w/ Rhy. Fig. 4, 12 times, simile

Dm

8va

let ring

loco

8va

loco

mf

\* w/ octave

\* set for one octave higher

Dm type 2

Gr. 1

ppp

# Under My Voodoo

Words and Music by Brad Nowell, Eric Wilson and Floyd Gaugh

## Intro

Moderately Slow ♩ = 92

Gtr. 1 (dist.)  
N.C.

**T**  
**A**  
**B**

## Verse

Faster ♩ = 105

N.C.(Em)

1. Be - in' your guy — is a mon - ster hab - it. You can hide — your love, — it's true..

*8va*  
*loco*  
P.H.

It's the fe - tal game, — you can see it ev - 'ry day. — Let your

free - dom hang free. — Come on — down, — I know how — I'm

14 12 14 14 full full full 2 2 4 3 5 2 4 4/7

\* Played behind the beat.

go - ing to make you come here. Don't you know it ain't no thing you de - plore, — so don't

5 7 7/9 7 9 8 X X X X X X X 9 9 9 7 9 7 full (9) 7 9 7 9

take more\_ than you need. It's some - thing that I do la - ter, now it's o - ver now.

Gtr. 1

8 8 9 7 9 0 9 7 8 7 7 9 8 8 7 9 8 8 8 8 9 8 8 0 0 0 0 0 0

Gtr. 2 (dist.)

0

\* vol. swell

Chorus

G

F#5

F5

E5

Un - der my voo - doo. \_ It's un - der my voo -

\* Gtrs. 1 & 2 Rhy. Fig. 1

let ring -----

15

\* composite arrangement

Gtr. 2 tacet  
E5

G

A

B

doo.

End Rhy. Fig. 1

Gtr. 1

-1/2 -1/2 -1/2 -1/2 -1/2

3 3

let ring -----

w/ bar

-1/2 -1/2 -1/2 -1/2 -1/2

-1/2 -1/2 -1/2

Verse

N.C.(Em)

2. Pray that I leave you high \_\_\_ and dry. \_\_\_ Pray you can mag - ni - fy. \_\_\_ If you're

w/ bar

\*w /delay & effects

fa - ted blood is in my prayers, I damn well feel it are a lie. \_\_\_ I'm \_\_\_ tell - in' the

semi-P.H. -----

15ma

P.H.

pitch: B

truth. It ain't no deal if you wan - na give in \_\_\_\_\_ like I wan-na

*loco*

9 9 8 9 7 | 8 9 7 9 7 8 10 (10) X 0 14 12 14

full

\* w/ heavy delay, panning & reverse effects

thing though. Gon - na get it 'fore my, get it 'fore my,

*15ma loco*

P.H.

12 12 12 12 12 14 | 12 14 14 14 12 14 14 12

\* Next 5 meas. (Gtrs. & voc.)

get my 'fore it's gone. And I'm gone, it's gone. Got - ta get ya, got, got, got un - der my - voo -

*15ma*

P.H.

14 12 14 12 14 12 14 14 12 | 14 14 12 14 12 14 12 12 12 12 0 0

15

# Phasgen

## Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile  
G5

F#5 F5 E5

- doo. \_\_\_\_\_ Un - der my \_\_\_\_\_ voo - doo. \_\_\_\_\_

G A B

It's un - der my \_\_\_\_\_ voo - doo.

Gr. 2 tacet  
E

### Guitar Solo

N.C.(Em)

Gr. 1

w/ bar - - - - -

8va - - - - -

loco

P.H.

full

full

-1/2

\* Played ahead of the beat.

P.M. - - - - -

P.M. - - - - -

semi-P.H. - - - - -

full

8va - - - - -

loco

P.H.

full

full

full

full

1/2

full

1/2

full

1/2

8va - - - - -

loco

let ring - - - - -

full

1/2

full

**Outro**  
Slower ♩ = 102  
E5 N.C.(Em)

E5

G

A

B5

E5

w/ bar - - - - -

let ring - - - - -

rit.

+1/4

Free, \_\_\_\_\_ Lord, \_\_\_\_\_ God, \_ voo - doo. Lord \_\_\_\_\_ hey, a voo -

*mf*  
w/ clean tone

*sim.*

doo. Lord, \_ hey voo - doo. What you wan-na, wan-na, wan-na, wan-na do? Lord \_\_\_\_\_ wan-na,

Rhy. Fig. 2

End Rhy. Fig. 2

w/ delay/ & panning

*rit.*

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

Em

*rit. poco a poco*

wan-na, wan-na. Got love I wan-na get some piece a voo - doo, ba, de, from me in you, ba, da, you-ou. Ah,

*rit. poco a poco*

oo, ah, oo, ah, ee, ee, ah, ah, oo, ah! Yeah, yeah, yeah. Oh. \_\_\_\_\_ Right

now.

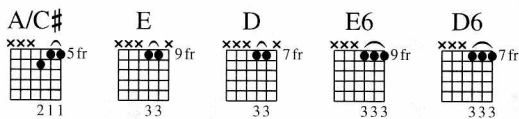
w/ misc. reverse gtr. effects, approx. 12 seconds

Gtr. 1



# Get Ready

Words and Music by Brad Nowell, Eric Wilson and Floyd Gaugh



**Intro**  
Moderately Slow Reggae ♩ = 83 (♩ = ♩)

N.C.(A)

Uh, al -

Gtr. 1 (clean) Riff A  
*mp*  
P.M.

**TAB**

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

- right, come on.

Gtr. 2 (dist.)

\* *mp*  
w/ slide

3 6  
2 6  
2 6

Gtr. 1

End Riff A  
(cont. in slash)

P.M.

\*vol. swell

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

**Verse**  
Gtr. 2 tacet

A/C#

Gtr. 1 *sim.*

1. Some folks say that smok - ing herb is a crime. If —

Rhy. Fig. 1

End Rhy. Fig. 1

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

— they catch you smok-in', they're bound to — drop the dime. In - suf-fer - a - ble in - for - ma cra -

zy fools wait with their fin - gers crossed for you to break \_ the rules.

Gtr. 1 E

And in the ev - 'nin' we try to jam. We like - a mu - sic loud in this

Gtr. 2

*mf*  
steady gliss.

4 7 11

here band. We let the bass line drop as loud \_ as we \_ can stand. Some-

15 16

Gtr. 2 tacet

D

bod-y al-ways got-ta turn in - for - ma for the man. I wan-na know, know \_

15ma

\* 42 42 40

\* Position slide where imaginary frets would be (above lead pick up).



(cont. in notation)

right now. Is there one of you \_ in \_ the crowd?

Are you gon-na call nine \_ one one and spoil \_ all of my fun? \_

C#m

Gtr. 2

8va

*p steady gliss.*

Gtr. 1

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

\* Sung behind the beat.

N.C.(C5) Bm

You cra zy

loco

*steady gliss.*

15 6 4

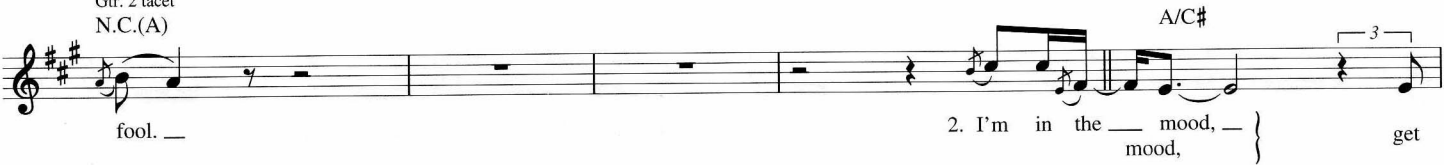
let ring

(4) 4 X X 4 6 6 5 4 2 4 4 4 4 4 2 3 4 3 2 3 3 4 4 2 4

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

Verse  
Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile

fool. — } 2. I'm in the mood, — } get  
mood, }



read - y. I'm in the mood; \_\_\_\_\_ come on now, yeah. I'm in the



To Coda ⊕

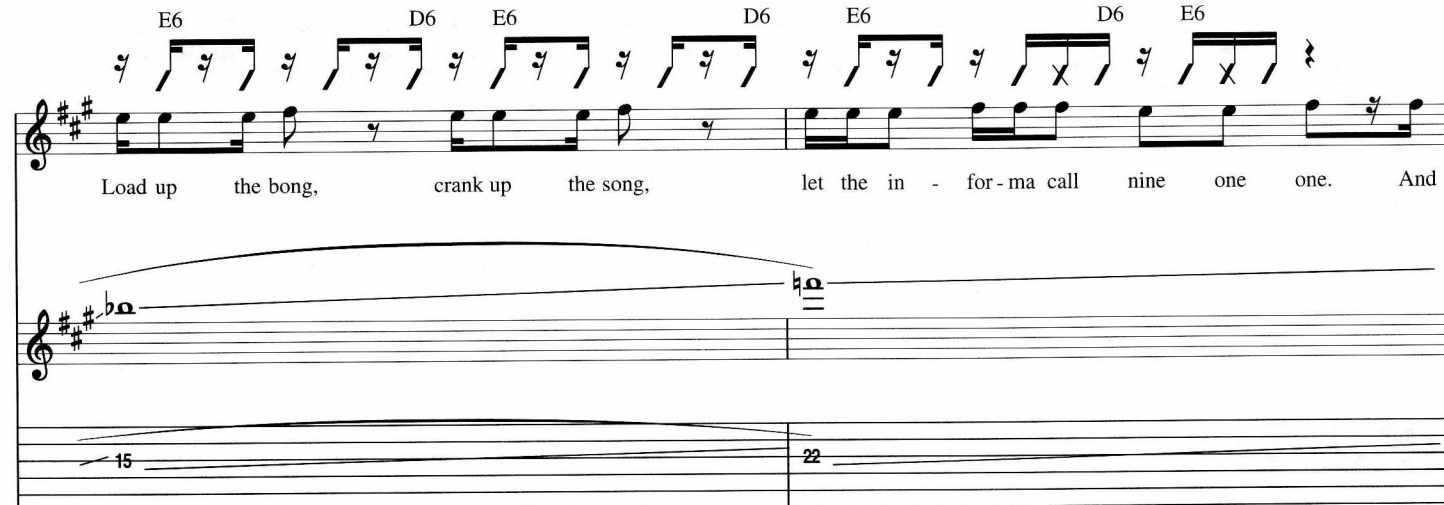
mood. \_ Are you read-y? I'm in the mood; \_\_\_\_\_ come on now, yeah. Come on.



E6 D6  
Gtr. 1  
Load up the bong, crank up the song, let the in - for - ma call nine one one.  
Gtr. 2  
mf  
2 8



E6 D6 E6 D6 E6 D6 E6  
Load up the bong, crank up the song, let the in - for - ma call nine one one. And  
15 22



when se-cur-i - ty po-lice force wan-na 'rive, don't try to run, don't try to hide. Just pull out the nine, pop in the clip,

C#m Cm

huh, and let one slip in - to these

Gtr. 2

steady gliss.

Gtr. 1

let ring

Bm Gtr. 2 tacet

cra zy

let ring

Gtr. 1: w/ Riff A N.C.(A) D.S. al Coda

fools. 3. I'm in the

⊕ Coda

Gr. 1 *E*

And in the ev - 'nin' when we try to jam, we

Gr. 2

*steady gliss.* *steady gliss.*

2 9 16 16

*E6* *D*

like the mu - sic loud in this here band. Oh, I wan-na know now. I wan -

*3*

*8va* *15ma*

*steady gliss.* *steady gliss.* *steady gliss.*

let ring

(16) 21 25 42 35

(cont. in notation)

na know, - know right now. Are you will-in', are you will-in' and

*loco*

*p*  
*steady gliss.*

19 18 11 11

C#m

C5

Bsus2

a - ble? . Oh, \_\_\_\_\_ god damn cra

15ma

Gtr. 2

*mp*  
41 38

Gtr. 1

let ring \_\_\_\_\_

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

Verse A

zy fool. \_ 4. Some folks say that smok - ing herb is a

15ma 8va

let ring \_\_\_\_\_ w/ slight dist.

crime. And if they catch you smok - in' they're bound to drop the

sim.

dime. In - suf - fer - a - ble in - for - ma cra - zy fools

wait with their fin - gers crossed for you — to break the rules. But I'm in the

15ma

Gr. 2

Gr. 1 *divisi*

**Outro**  
 Gr. 1: w/ Riff A  
 Gr. 2 tacet  
 N.C.(A)

mood; get read - y. I'm in the mood. \_\_\_\_\_ Come on now, yeah. I'm in the

\_\_\_\_\_ mood. \_\_\_\_\_ Are you read-y? I'm in the mood. \_\_\_\_\_ Come

Gr. 1 **Riff B** **End Riff B**

P.M. -----

on now, \_ yeah. I'm in the \_\_\_ mood, \_ get read - y. I'm in the \_

Gr. 2 **Riff C** **End Riff C**

\_\_\_\_\_ mood. \_\_\_\_\_ Come on, now. Uh!

Gr. 1 **Riff B** **End Riff B**

P.M. -----





A5 D5 A5 E5 A5

And if \_\_\_ you wan-na get popped in your knee, just wipe that look off your ba - ti face.

D5 A5 E5 A5

You hate me 'cause I got what you need, a pret - ty lit - tle daugh-ter that we call Mix - ie, yeah.

D5 A5 Gr. 2 tacet N.C.(A5) (E5) (A5)

If you wan - na get beat phy - sic - 'ly, it will be o - ver in a min - ute if you... 2. So she

Gr. 1 *p*

x

**Verse**

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 2 times, simile

A5 D5 A5 E5 A5

told me to come o - ver and I \_\_\_ took that trip, and then she pulled out my mush - room tip, mm.

D5 A5 E5 A5

And when it came out it went drip, drip, drip. I did - n't know she had the G. I. Joe kung fu grip. And it went,

**Chorus**

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

D5 A5 E5 A5

"Uh!" And the girl ca - ress me down. "Uh," and that's that \_\_\_ lov - in' sound. And it went,

Gtr. 2 A5 D5 A5 E5<sup>type2</sup>

Gtr. 1

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

“Uh!” And the girl ca-ress me down. “Uh,” and that’s that — lov-in’ sound. 3. When I

Verse

A D5 A5 E5 A5

kiss Mix - ie she makes me feel hor - ny, 'cause I'm the type of lov - er with the sen - si - tiv - i - ty. When she

7 6 7 6 9 9 7

D5 A5

A  
5fr  
Harm.

7 6 7 6 7 7 6 7 6

kissed my neck and tick-le me fan - cy, give me the right kind - a love on a Sun - day morn - ing.

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 2 times, simile

A5 D5 A5 E5 A5

4. En el o - tro la - do es don - de vi - vi, con mi hi - ji - ta que se lla - ma Mix - ie. —

D5 A5 E5 A5

Su her-man - na si me que - re y a - ho - ri - ta te - ne - mos un be - be. Sus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 4 times, simile

A5 D5 A5 E5 A5

pad - res, sus ti - os me tra - tar - on ma - tar, but they did not get too far. Um  
gus - ta mi reg - gae, me gus - ta punk rock. Pe-ro la co - sa que me gus - ta mas Hi - span - o chi - car. Las

D5 A5 E5 A5

po - co des-pues, tu - ve que re gre - sar con un chin - go de di - ner - o 'cause you know I'm a star. Mi  
nar-gas en el air - e if you know who you are. Por las nar-gas en el air - e em - pi - e - za gri - tar.

D5 A5 E5 A5

vi - da Cos - ta Ri - ca par - a to - mar y su - pe - ar, prac - ti - cu - ba con la ra - za, cause they know who we are. Si  
No ten - ga mie - do, I'm your pa - pi. Take your cho - nes y los man - den a mi. Le -

D5 A5 E5 A5

no di de la cuen - ta and I'll bet you nev - er were. You must be a mun - e - ca if you're still stand - in' still and we fall.  
van - ta, le - van - ta, ti - en - es que gri - tar. Le - van - ta, le - van - ta, ti - en - es que bai - lar. 'Cause

**Chorus**

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

A5 D5 A5 E5 A5

“Uh,” ca - ress me down. “Uh,” and that's the lov - in' sound. We go

Gtr. 2

*simile on repeat*

**To Coda** ⊕

D5 A5 E5 A5

“Uh,” and the girl ca - ress me down. And that's the lov - in' sound.

P.S. - - - - -





D Rhy. Fig. 1

Gtr. 2 (acous.) *mp*

mon-cy's all gone. I got a Dal - ma - tion, I could still get high.

Gtr. 1 Riff A

Gtr. 1: w/ Riff A, simile D G5

End Rhy. Fig. 1 (cont. in notation)

I can play the gui - tar like a moth - er - fuck - in' ri - ot.

Gtr. 3 (acous.) Riff B *mf*

Gtr. 1 End Riff A Rhy. Fig. 2 Gtr. 2

D G5 D G5 D G5

2. Well, life

let ring - - -

End Rhy. Fig. 2

let ring - - - (cont. in slash)

**Verse**

Gr. 3 tacet  
D

Gr. 2

is too short, so love — the one you got 'cause you might get run o - ver or you might get shot.

Gr. 1

P.S.

Gr. 1: w/ Riff A, last 2 meas. only, simile  
Gr. 2: w/ Rhy. Fig. 1, last 2 meas. only  
D

Nev - er had to bat - tle with no bul - let-proof vest. Nev - er start stat - ic, I get — that off my — chest.

Gr. 1: w/ Riff A, 2 times, simile  
Gr. 2: w/ Rhy. Fig. 1, 2 times

Take a small ex - am - ple, a tip from me. Take all of your mon - ey, give it all to char - i - ty - ty - ty - ty. -

— Love's what I got with - in my reach. The Sub - lime style's still straight from Long Beach. It

comes back to you, you're gon - na get what you de - serve. Try and test that, you're bound to get served.

Gr. 3: w/ Riff B, simile

Love's what I got, don't start a ri - ot. You feel it when the dance gets hot, hot.

**Chorus**

Gr. 1: w/ Riff A, simile  
Gr. 2: w/ Rhy. Fig. 2  
D

Lov - in' — is what I got. — I said re - mem - ber that. —



D G5 D G5

Lov - in' \_\_\_ is what I got. \_\_\_ I said re - mem - ber that. \_\_\_

**Interlude**

Gtr. 3 tacet Gtr. 2 tacet N.C.(D5) (G5) (D5) (G5)

Gtr. 2 *f* w/ dist. & slide

Gtr. 4 (elec.) *f* w/ dist. & slide

8va 15ma 8va

4 11 11 18 (0) 14 15 19 19/20 27 38 30

\* Position slide where imaginary frets would be.

Gtr. 1

**Verse**

Gtr. 4 tacet Gtr. 1: w/ Riff A, 1 3/4 times, simile D5

D5 G5 D5 G5

3. Why, I don't cry \_\_\_ when my dog runs \_\_\_ a - way. I don't get an - gry at the bills I have \_\_\_ to pay.

D5 G5 D5 G5

I don't get an - gry when my mom smokes pot, hits the bot - tle and goes right to the rock.

Gtr. 2: w/ Rhy. Fig. 1, 1st 3 meas. only D

Fuck - in' and fight - in', it's \_\_\_ all \_\_\_ the same. Liv - in' with Lou - ie Dog's the on - ly way to stay \_\_\_ sane.

Gtr. 2



Let lov - in', let the lov - in' come back to me.

Gtr. 4

w/ delay  
\* *f*

\* Vol. swell

Gtr. 1

### Chorus

Gtr. 1: w/ Riff A, simile

D

G/D

Gtr. 4 tacet

D

G/D

D

G/D

Rhy. Fig. 3



*sim.*

Lov - in' is what I got. I said re-mem-ber that. Lov - in' is what I got.

(15)

D

G/D

End Rhy. Fig. 3

D



Voc. Fig. 1

I said re-mem-ber that. Lov - in' is what I got. I said re-mem-ber that.

Gtr. 1

Lov - in' \_ is what I got. \_ I said re-mem - ber that. \_

Gr. 5 (elec.)  
*f*  
w/ slight dist.

0 | | 11 12 11 12 12

D G/D D G/D D G/D

11 12 12 11 12 12 | 11 11 1/2 11 11 1/2 | 11 9 12

D G/D D G/D D G/D

12 (12) 10 10 9 7 | 7 7 9 7 | 11 12 12 11 12 12

**Outro**

Gr. 5 tacet  
Gr. 1: w/ Rhy. Fig. 2, simile  
Gr. 2: w/ Rhy. Fig. 2

Gtrs. 1 & 2 //

D G5 D G5 D G5

\_ I got, \_ I got, \_ I got, I got.

Gr. 6 (elec.)  
*ff*  
w/ dist.

11 | 5 8 8 7 5 | 5 7 8 7 5

Gtrs. 1 & 2 //

D

let ring - - - - -

5 7 7 0 | 13 12 12 10 | 7 5

# Doin' Time

Words and Music by Brad Nowell, Adam Horovitz, Adam Yauch, Marshall Goodman, George Gershwin, Ira Gershwin, Du Bose Heyward, Dorothy Heyward and Rick Rubin

**Intro**  
Moderately Slow ♩ = 81

\*\* \*Gm C Gm C Gm C Gm C

†Gtr. 1 Rhy. Fig. 1  
mf  
let ring throughout

(Sum-mer - time)  
End Rhy. Fig. 1

T 3 5  
A 3 5  
B 5 3 5

\* Chord symbols reflect overall tonality.

\*\* Key signature denotes G Dorian.

† Vibraphone arr. for gtr.

## Chorus

Gtr. 1: w/ Rhy. Fig. 1  
w/ Voc. Fill 2, 4th time

Gm C Gm C

mer - time and the liv - in's ea - sy. } Brad-ley's on the mic - ro - phone with Ras M.

2., 3. (Sum - mer - time ) }  
4. tip, take a tip, take a ti - ti ti - tip from me.

Gm C Gm C

G. All the peo - ple in the dance will a - gree that we're well qual - i - fied to rep - re - sent the L. B.

Cm9 Am7(b5) D D7 Gm C Gm C To Coda ⊕

C. { G and me and Lou-ie, we're young, run to the par-ty and dance -  
Me, me and Lou-ie, we're gon-na run to the par-ty and dance -  
G, me and Lou-ie, run to the par-ty and dance -  
Me, la, la, Lou-ie, well ev - 'ry-bod - y run - } to the rid-dim it gets - hard - er.

Gtr. 1

8 10 8 7 7 5 3 5 5 3 5

Voc. Fill 2

- tion - ship.

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**Verse**

Gtr. 1: w/ Rhy. Fig. 1, 2 times, 1st & 3rd times.

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

Gm C Gm C

1. Me and my girl — we got this re - la - tion - ship. —  
 2. Oh, — take this — veil — from off — my eyes. —  
 3. E - vil, I've come to tell you that she's e - vil, most def - i - nite - ly.

Gm C Gm C

I love her so bad, — but she treats me like a...  
 My — burn - ing sun will — some - day rise. So  
 E - vil, or - n'ry, scan - dal - ous and e - vil, most def - i - nite - ly. The

Gm C Gm C

On lock down like a pen - i - ten - tia - ry, — she spreads her  
 what am I gon-na be do - in' for a wife? Said I'm gon-na play with my-self.  
 ten - sion is get - ting hot - ter, I'd like to

Gm C [1., 2. Gm C]

lov - in' all — o - ver and when — she gets home — there's none left — for me. —  
 Show them — now we've come — off the — shelf. — So what.  
 hold her head un - der

3. Verse Gtr. 1 tacet Gm C6 Gm C6

wa - ter, — oh. — Me and my girl, we've got a re - la -

Gtr. 2 (clean) Rhy. Fig. 2 End Rhy. Fig. 2

*mf*

**Rhy. Fill 1**  
 Gtr. 1

5

|   |     |  |  |  |     |
|---|-----|--|--|--|-----|
| T | (5) |  |  |  |     |
| A |     |  |  |  |     |
| B |     |  |  |  | end |

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

Gm C6 Gm C6

- tion - ship, uh. Me and my girl, hmm, we got a re - la -

Gm C6 Gm C6

- tion - ship, mm. My girl, we got a re - la -

Gm C6 w/ Voc. Fill 1 Gm C6 *D.S. al Coda*

- tion ship, oh. And my girl, huh, got a re - la -

**Coda**

Gr. 1: w/ Rhy. Fig. 1

Gm C Gm C Gm C Gm C

(Sum - mer - time) and the liv-in's ea - sy.

Gr. 1 Cm9 Am7(b5) D D7 Gm C Gm C

8 8 10 8 5 5 5

8 12 10 8 7 7 7 7 5 3 5 5 3 5

# Phasen

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

*Repeat & Fade Out*

Gm C Gm C Gm C

Voc. Fill 1

So take a

# Guitar Notation Legend

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

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

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

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

Notes: D      A      D      E      G  
⑥      ⑥  
open 3fr

Strings: E  
B  
G  
D  
A  
E

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

## Definitions for Special Guitar Notation

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

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

**PRE-BEND:** Bend the note as indicated, then strike it.

**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.

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

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

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

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

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

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

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

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

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

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

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

**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

**PICK SCRAPER:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

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

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

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

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

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

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

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

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

## Additional Musical Definitions

(*accent*) • Accentuate note (play it louder)

(*accent*) • Accentuate note with great intensity

(*staccato*) • Play the note short

• Downstroke

• Upstroke

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

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

**Rhy. Fig.** • Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff** • Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill** • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill** • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.

• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

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



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What I Got  
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Same in the End  
April 29, 1992 (Miami)  
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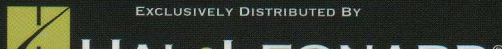


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