



NO DOUBT

Tragic Kingdom

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

**GUITAR
& BASS**



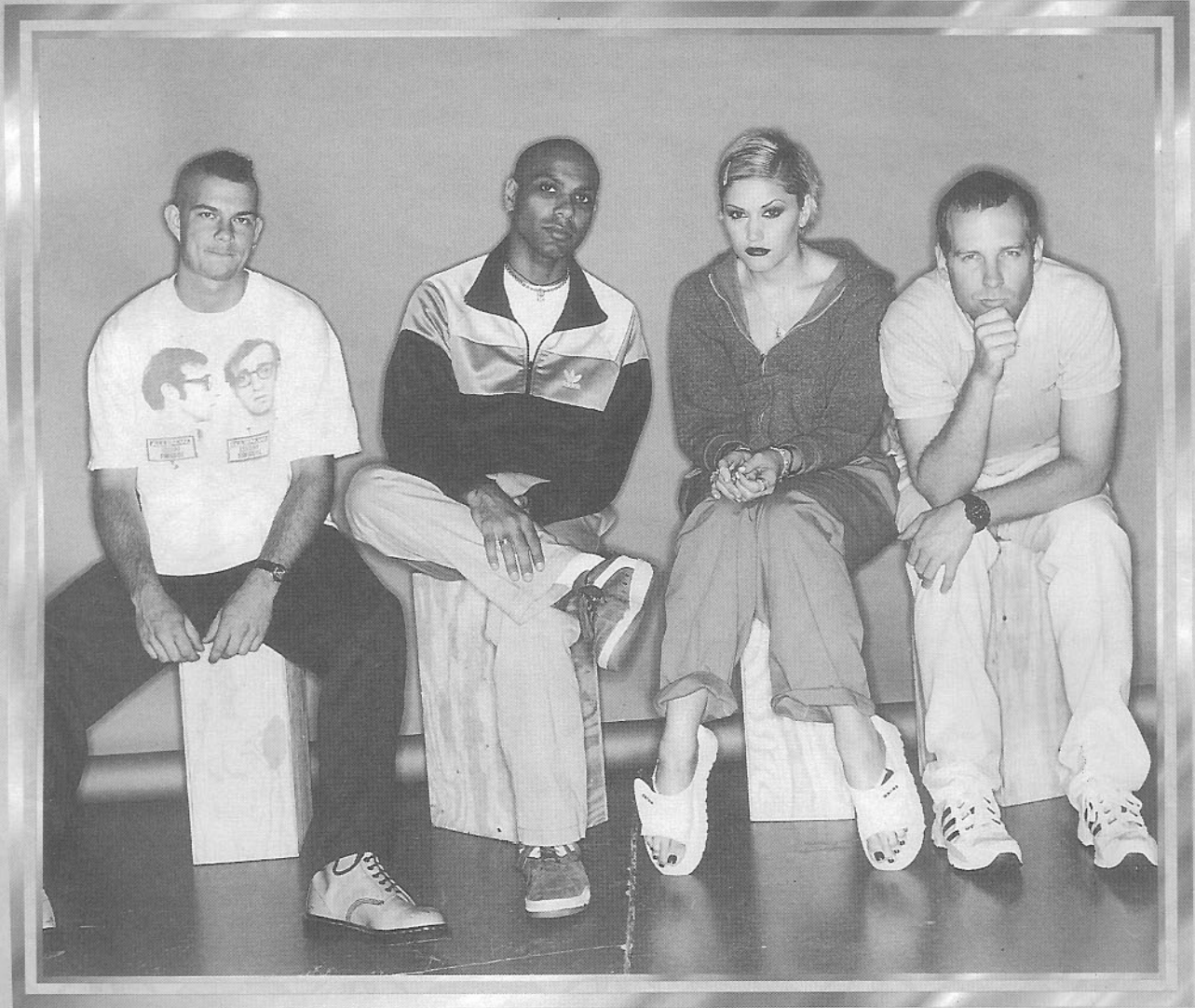


AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

**GUITAR
& BASS**

NO DOUBT

Tragic Kingdom



ISBN 0-7935-8459-0



**HAL•LEONARD®
CORPORATION**

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

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Visit Hal Leonard Online at
www.halleonard.com



Photo by Daniel Arsenault

NO DOUBT

Tragic Kingdom

CONTENTS

<i>Spiderwebs</i>	10
EXCUSE ME MR.	19
<i>Just a Girl</i>	29
HAPPY NOW?	36
<i>Different People</i>	49
HEY YOU	60
<i>The Climb</i>	69
SIXTEEN	81
<i>Sunday Morning</i>	89
DON'T SPEAK	101
<i>You Can Do It</i>	111
WORLD GO 'ROUND	119
<i>End It On This</i>	129
TRAGIC KINGDOM	140
GUITAR NOTATION LEGEND	150
BASS NOTATION LEGEND	152

Brought to you by TinyA

== PLEASE DON'T SELL ==



Photo by Chris Cuffaro



Photo by Daniel Arsenault



Photo by Chris Cuffaro



Photo by Daniel Arsenault

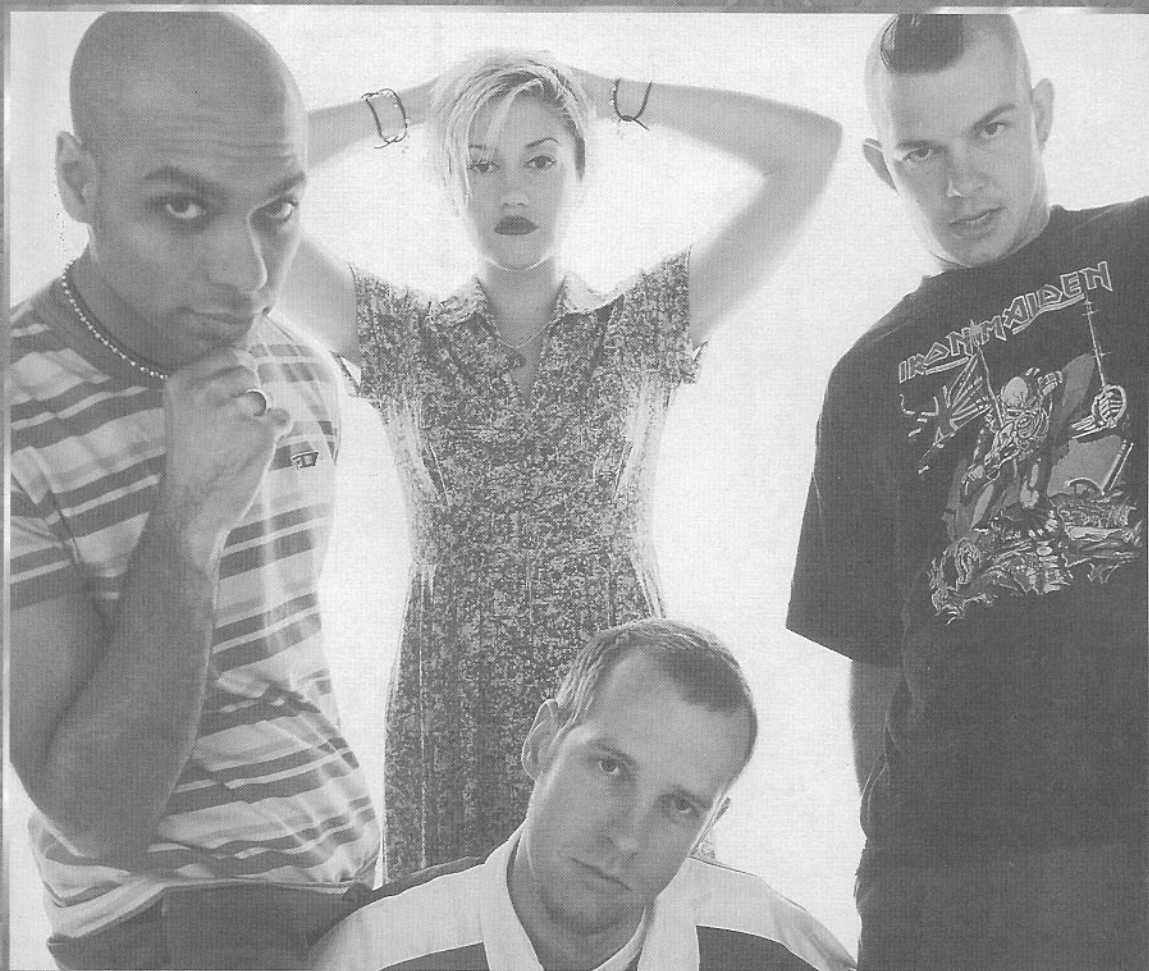


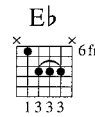
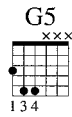
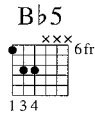
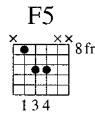
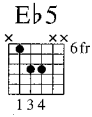
Photo by Chris Cuffaro



Photo by Daniel Arsenault

Spiderwebs

Words and Music Gwen Stefani and Tony Kanal



Gtr. 7: Capo III

Intro

Moderately Fast ♩ = 144
Half-Time Feel

Gtr. 1
(slight dist.)

*Bb F Gm Eb

mf

T
A
B

Bass

Bass Fig. 1

End Bass Fig. 1

T
A
B

*Chord symbols reflect implied tonality.

Bb

F

Gm

Gtr. 1 tacet

N.C.

*Gtrs. 2 & 3 (dist.)

End Half-Time Feel

mf

T
A
B

*composite arrangement

B \flat

Bass: w/ Bass Fill 1, 2nd time

1. You
2. You're in -

Riff A

8va loco *8va loco* *8va loco* *8va loco* *8va loco* *8va loco* *8va loco* *8va loco*

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

simile on repeat

6 6 6 6 6 6 6 6 8 10 6 6 6 6 6 6 6 6 8 10

pitch: D

Bass Fig. 2 **End Bass Fig. 2**

simile on repeat

1 1 3 1 1 3 1 5 5 3 1 1 3 1 1 3 1 5 3 3

Verse

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

Bass: w/ Bass Fig. 2, 1 1/2 times, simile

B \flat

think that we con - nect; that the chem - is - try's cor - rect?
trud - ing on what's mine, and you're tak - ing up my time.

Bass: w/ Bass Fill 2, 2nd time

Your words walk right through my side ears, pre - sum - ing
Don't have the cour - age in side me to tell you,

1 5 3 1 3 1 1 3 1 1 3 1 5 5 3

Bass Fill 1
Bass

T
A
B 1 5 3 5 3

Bass Fill 2
Bass

T
A
B 1 2 3 2 3 5 0

N.C.

Pre-Chorus

Gr. 3 Eb5

I like what I hear. And now I'm
 "Please (just) let me be." Com - mu - ni -

Gtrs. 2 & 3 8va loco Gr. 2

P.M. P.H. P.M. (Gtr. 3 cont. in slash) P.M.

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

pitch: D

Bass

simile on repeat

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

F5 Bb5 G5

stuck in the, the web you're spin - ning. You've
 ca - tion, a tel - e - phon - ic in - va - sion. I'm

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

10 10 10 10 10 10 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

8 8 8 8 8 8 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3

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

Chorus

E \flat 5

Gtrs. 4 & 5: w/ Fill 1

B \flat

(cont. in notation)

got me for your prey... Sor - ry, I'm not home right now. I'm
 plan - ning my es - cape... (Ah. _____)

Gtrs. 2 & 3 Riff B

P.M. ----- 4

8 8 8 8 8 8 8 8
 8 8 8 8 8 8 8 8
 6 6 6 6 6 6 6 6

1 1 1 1 1 1 1 0

6 6 6 6 6 5 6 6 8

1 1 1 1 1 1 1 1

*Both gtrs. produce random P.H. throughout Chorus.

F

Gm

N.C.(E \flat)

walk - ing in - to spi - der - webs, so leave a mes - sage and I'll call you back.

End Riff B

1 1 1 1 1 1 1 0 3 3 3 3 3 3 3 0 6 6 5 5 3 3 1 0

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

Fill 1
 Gtr. 4 (dist.)
mf steady gliss.
 w/ slide

T 10
A 10
B 10

Gtr. 5 (dist.)
mf steady gliss.
 w/ slide

T 8
A 8
B 8

Gtrs. 2 & 3: w/ Riff B
Bb

1. | 2.

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

A like - ly sto - ry, - but leave a mes - sage and I'll call you back. you back... And
(Ah. -) (-)

1 1 1 1 1 1 1 1 | 8 8 8 8 8 8 8 8 | 10 10 10 10 10 10 10 10 | 1 1 0 0 3 3 1 0 . | 1 1 0 0 3 3 1 0

Bb F Gm N.C.(Eb)

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

1 1 1 1 1 1 1 1 | 8 8 8 8 8 8 8 8 | 10 10 10 10 10 10 10 10 | 1 1 0 0 3 3 1 0 . | 1 1 0 0 3 3 1 0

Rhy. Fig. 1 End Rhy. Fig. 1

Gtrs. 2 & 3

1 1 1 1 1 1 1 1 | 8 8 8 8 8 8 8 8 | 10 10 10 10 10 10 10 10 | 1 1 0 0 3 3 1 0 . | 1 1 0 0 3 3 1 0

Bass Fig. 3 End Bass Fig. 3

1 1 0 1 0 1 0 | 1 1 0 1 0 1 0 | 3 3 0 3 0 3 0 | 1 1 0 0 3 3 1 0

Gtrs. 2 & 3: w/ Rhy. Fig. 1
Bass: w/ Bass Fig. 3

Bb F Gm N.C.(Eb)

1. mat - ter } who calls, I got - ta screen my phone calls. -
2. mat-ter, mat-ter, mat-ter, mat-ter, }

To Coda ⊕

1 1 0 0 3 3 1 0 . | 1 1 0 0 3 3 1 0

Guitar Solo

Gm

E \flat

End Rhy. Fig. 2

†Gtrs. 2 & 3

Rhy. Fig. 2

*Gtr. 6 (dist.)

mf

grad. bend

grad. release

**Gtr. 7 (clean)

mf w/ chorus

let ring throughout

Bass

*Backwards gtr. arr. for gtr.

**Capo at 3rd fret. Capo becomes "0" in TAB.

†Rhythm is produced by switching toggle switch back & forth between on & off positions.

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

Gm

E \flat

Gtr. 7

Bridge

Gtrs. 2 & 3: w/ Rhy. Fig. 2, 3 times
Gtr. 6 tacet
Gm

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

Gtr. 7

3 3 3 3 6 3 3 3 3 3 3 3 6 6 6 6 8 8 8 8 10 10 10 8 10 8

wake me in my sleep. Wake me in my My

Gm Eb

3 3 3 3 6 3 3 3 3 3 3 3 6 6 6 6 1 1 1 1 3 3 3 3 6 6 6 6

dreams sleep. be come night mares 'cause you're night - mares.

Gm Eb

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

Gr. 7 tacet
G5

N.C.(Eb)

ring ing in my ears. Ring ing in my...)

Gr. 2 & 3

Gr. 3

Gr. 2 & 3

Gr. 2 *divisi*

⊕ Coda

Gtrs. 2 & 3: w/ Riff B, 5 3/4 times, simile

Bb F Gm N.C.(Eb)

Oo, a spi - der-web; leave a mes-sage and I'll call you back.

Bass Bass Fig. 4 End Bass Fig. 4

Bass: w/ Bass Fig. 4

Bb F Gm N.C.(Eb)

I'm walk-ing in - to spi - der-webs, so leave a mes-sage and I'll call you back.

w/ ad lib. Bkgd. Voc.

Bb F Gm N.C.(Eb)

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

Bass Fig. 5 End Bass Fig. 5

Bass: w/ Bass Fig. 5, 2 3/4 times

Bb F Gm N.C.(Eb)

No mat-ter, mat-ter, mat-ter who calls, I got - ta screen my phone calls.

B \flat F Gm N.C.(E \flat)

It's all your fault. It's all your fault.

B \flat F Gm

No mat - ter who calls. No mat - ter who

Outro
A Tempo

Bass: w/ Bass Fig. 1
B \flat

Gtrs. 2 & 3 tacet
F

N.C.(E \flat) rit.

calls. Oh. I'm walk - ing in - to spi - der - webs, so

Gtrs. 2 & 3

Gtr. 2 *8va*

Gtr. 3 *divisi* P.H. *full*

6 5 3/3 1 1 13

pitch: D

*Gtrs. 1 & 8 (slight dist.)

mf

6 6 6 6 1 1 1 1

7 7 7 7 2 2 2 2

Bass

rit.

1 1 0 0 3 3 1 0

*composite arrangement

w/ ad lib. Lead Voc.
Bass: w/ Bass Fig. 1, simile, till fade
B \flat

Gm E \flat

leave a mes - sage and I'll call you back. I'm walk - ing in - to

Gtrs. 1 & 8

simile on repeats

X X 3 X 3 X 6 X X 6 X 6 6 6

X X 3 X 3 X 8 X X 8 X 7 7 7 7

F Gm E \flat

spi - der - webs, ah, leave a mes - sage and I'll call you back.

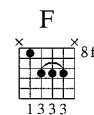
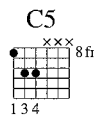
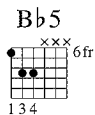
1 X 1 1 X X 3 X 6 6 6 6

2 X 2 2 X X 3 X 8 8 8 8

Play 5 Times and Fade

Excuse Me Mr.

Words and Music by Gwen Stefani and Thomas Dumont



Bass; Drop "D" Tuning:

①=E ③=A

②=B ④=D

Gr. 1: Capo I

Intro

Moderately Fast Rock ♩ = 150

N.C.(F)

*Gr. 1 (dist.)

f

TAB numbers are relative to nut. 1 refers to capoed fret.

Bass

mf

TAB numbers are relative to nut. 1 refers to capoed fret.

Verse

Double-Time Feel

Gr. 1 tacet

**Dm

1. Whoa, _____ I'm like a beg - gar - with no luck. _____ I'm
most, love - comes - for free. _____ They

Rhy. Fig. 1

Gr. 2 (dist.)

f
let ring throughout
simile on repeat

Bass Fig. 1

f

**Chord symbols reflect implied tonality.

© Copyright 1995 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.,
KNOCK YOURSELF OUT MUSIC, MUSIC CORPORATION OF AMERICA, INC. and CRAZY VELCRO MUSIC
All Rights for KNOCK YOURSELF OUT MUSIC Controlled and Administered by
MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
All Rights for CRAZY VELCRO MUSIC Controlled and Administered by MUSIC CORPORATION OF AMERICA, INC.
International Copyright Secured All Rights Reserved

Dm F6 Bb Gm Dm F6

hold - ing - signs up on - your street cor - ner stops. Like most, you try not to - see -
 don't pay - the high cost - of men - tal cus - to - dy, I'll pay bail for a guar - an -

P.M.

End Bass Fig. 1

Bass: w/ Bass Fill 1, 2nd time

Bb Gm Dm F6 Bb Gm

me. Stare straight a - head, ig - nore the re - spon - si - bil - i - ty. _____
 tee. Make space for me in the time yet - to be. _____

P.M.

End Rhy. Fig. 1

Bass Fill 1
 Bass

T
A
B

8 10 7 9 10 9

Pre-Chorus

Bass: w/ Bass Fig. 2, 3 times

Dm F Bb5 G5 Dm F

Ex - cuse me. (Ex - cuse me, Well, I've been mis - ter.)

Gtrs. 1 & 2

6 6 X X X X 10 10 X X X X | 6 6 X X X X 10 10 X X X X | 6 6 X X X X 10 10 X X X X

7 7 X X X X 10 10 X X X X | 7 7 X X X X 10 10 X X X X | 7 7 X X X X 10 10 X X X X

5 5 X X X X 8 8 X X X X | 5 5 X X X X 8 8 X X X X | 5 5 X X X X 8 8 X X X X

Bass Bass Fig. 2

End Bass Fig. 2

5 5 5 8 8 8 | 8 8 3 5 5 3

Bb5 Gm Dm F Bb Gm

wait - ing in line, and I'd like to buy some of your time. { I'm ver - y anx - I've been sav -

3 3 X X X X 3 3 X X X X | 6 6 X X X X 10 10 X X X X | 6 6 X X X X 3 3 X X X X

8 8 X X X X 3 3 X X X X | 7 7 X X X X 10 10 X X X X | 8 8 X X X X 3 3 X X X X

6 6 X X X X 3 3 X X X X | 5 5 X X X X 8 8 X X X X | 6 6 X X X X 3 3 X X X X

Dm F Bb Gm

- ious, ea - ger, will - ing. What's your bill - ing up my life. What's your price? (Anx - Sav -

6 6 X X X X 10 10 X X X X | 6 6 X X X X 3 3 X X X X | 6 6 X X X X 3 3 X X X X

7 7 X X X X 10 10 X X X X | 7 7 X X X X 3 3 X X X X | 7 7 X X X X 3 3 X X X X

5 5 X X X X 8 8 X X X X | 8 8 X X X X 3 3 X X X X | 8 8 X X X X 3 3 X X X X

Dm F Bb Gm

- ing?
- ious, ea ger, will ing.) } So, please ex
- ing up my life.)

Gtr. 1

Gtr. 2

Bass

simile on repeat

P.M.

Chorus

Gtr. 1 tacet
F5 G5 Bb5 C5 G5

Bass: w/ Bass Fig. 3, 2 times, 1st time
Bass: w/ Bass Fig. 4, 2nd time
F5 G5

cuse me, mis - ter, you've got things all wrong. You make it feel like a crime.

Gtr. 2
Rhy. Fig. 2 End Rhy. Fig. 2

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

simile on repeat

Bass
Bass Fig. 3 End Bass Fig. 3

Bass Fig. 4
Bass

T
A
B

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

Bb C F5 G5 Bb5 C5

So, don't con - fuse me, mis - ter, { I've known you - too long.
 { I've known you way too long, boy.

Gtr. 2
 *-----|

1
 10 10 10 10 10 9 9 9 9 9 9 9 9 9 9 7 7 7 7 7 7 5 5 5 5 5 5

Gtr. 1
 P.M. P.M. P.M. P.M. P.M.

8 8 8 8 8 10 10 10 10 10 3 3 3 3 3 5 5 5 5 8 8 8 8 8 10 10 10 10
 6 6 6 6 6 8 8 8 8 8 1 1 1 1 1 3 3 3 3 6 6 6 6 6 8 8 8 8

*play 2nd time only

1.
 Gtr. 1 tacet Gm Bb C Gtr. 2 tacet N.C.(F5)

All I need is a lit-tle of your time.

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

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

1 1 1 1 3 3 3 3 3 3 6 6 6 6 8 8 1 1 1 1 1 1 1 1 1 1
 1 1 1 1 3 3 3 3 3 3 6 6 6 6 8 8 10 10 10 10 10 10 8 8 8 8 8
 2 2 2 2 5 5 5 5 5 5 7 7 7 7 9 9 10 10 10 10 9 9 9 9 9
 3 3 3 3 5 5 5 5 5 5 8 8 8 8 10 10 10 10 10 10 9 9 9 9 9

Bass

3 3 3 3 5 5 5 5 1 1 1 1 3 3 3 3 3

2.
Gtr. 1 tacet
F5 G5 Bb C5

Oh. 2. For All I need is a lit-tle of your time.

Gtr. 2
P.M. P.M. P.M. P.M.

(3) (3) 19 8 8 8 8 10 10 10 10 / 13 13 13 13 15 15 15 X

Bridge

Gtr. 2 tacet
F A7 D7

What should I do? I'm a - bout to crack, and there's a force that comes o - ver.

*Gtr. 3 (clean)
Riff A
mf

Bass Fig. 5
Bass
T P T P T P T P *sim.*

13 13 14 15 13 14 17 15 13 12 14 14 12 14 15 12 14 14 10 10 11 10 13 12 10 12

3 3 3 7 7 7 7 5 7 5 7

*Piano arr. for gtr.

G7 Gm7 C B

me. It's al - most as if I'm tied to the track.

12 10 9 12 9 9 7 6 8 6 6 6 7 6 6 7 5 7 5 5 8 5 5

X X X X X X X X X X

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

Bb C Bb Am Gm

I'm wait - ing for him to res - cue me. The

8va End Riff A

15 15 17 15 15 15 17 15 15 18 15 17 20 20 20 18 18 17 17 15 15

X X X X X X X X X X X X X X X X

1 X X X X 3 1 0 5

Gtr. 3: w/ Riff A
Bass: w/ Bass Fig. 5, simile

F A7 D7

fun - ny thing is he's not going to come, he's not going to find
(Oo,)

7

G7 Gm7 C B

me. This is a mat - ter of fact, the de - si - re you lack.

7

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

B \flat C B \flat Am Gm F6

This is the way I guess it has to be.

B \flat Gm Bass: w/ Bass Fig. 1 Dm F6 B \flat Gm Dm F6

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

Outro-Chorus

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

B \flat Gm Dm F6 B \flat Gm F5 G5

Please, a little of your time. Yeah. So, please excuse me, mister, you've

Bass

0 3 1 3 8 8 8 8 10 10 10 10

B \flat 5 C5 F5 G5 B \flat 5 C5

got things, all wrong. You make it feel like a crime. So, don't con-

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

Bass Fill 2
 Bass

0

F5 G5 Bb5 C5

fuse me, mis-ter, I've known you way too long, boy.

Rhy. Fig. 2B End Rhy. Fig. 2B

Gtr. 1

10 10 10 10 12 12 12 12 12 12 15 15 15 15 15 17 17 17
 10 10 10 10 12 12 12 12 12 12 15 15 15 15 15 17 17 17
 8 8 8 8 10 10 10 10 10 10 13 13 13 13 13 15 15 15

Bass

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

F5 Bb5 G5 C5 E (1) open

All I need is a lit-tle of your time.

Gtr. 2 P.M. P.M. P.M. P.M. P.M.

Gtr. 1

10 10 10 10 10 15 15 15 15 15 12 12 12 12 12 17 17 17 17
 10 10 10 10 10 15 15 15 15 15 12 12 12 12 12 17 17 17 17
 8 8 8 8 8 13 13 13 13 13 10 10 10 10 10 15 15 15 15

Bass

3 3 3 3 1 1 1 1 5 5 5 5 3 3 3 3

Gtrs. 1 & 2: w/ Rhy. Figs. 2B & 2A, 7 1/2 times, simile
 Bass: w/ Bass Fig. 3, 3 times, simile

F Gm Bb C F Gm

Oo, I'm in line to buy time.

Bb C F Gm Bb C

I'm in line to buy time. I'm in line to...

F Gm Bb C F Gm

I'm in line to... Ex - cuse me!

Bass

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

Bb C F Gm Bb C

Well, I've been wait - ing in line. Ex -

Bass

1 1 1 1 3 3 1 2 | 3 3 3 3 5 5 5 0 | 1 1 1 1 3 3 1 2

F Gm Bb C F Gm

- cuse me! Ex - cuse me, mis - ter.

Bass

3 3 3 3 5 5 5 0 | 1 1 1 1 3 3 1 2 | 3 3 3 3 5 5 5 0

Bb5 C5 F

Gr. 2

Gr. 1

11 11 11 11 11 11 11 11 13 13 13 13 13 13 13 13 | 10 | (10)

Bass

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

Just a Girl

Words and Music by Gwen Stefani and Thomas Dumont

Bass: Drop D Tuning:

①=G ③=A

②=D ④=D

Intro

Moderate Rock ♩ = 112

N.C.

Riff A

End Riff A

Gr. 1 (dist.)

Verse

Gr. 1: w/ Riff A, 3 times

N.C.

*Continue Double Time Feel on repeat.

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

© Copyright 1995 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.,
 KNOCK YOURSELF OUT MUSIC, MUSIC CORPORATION OF AMERICA, INC. and CRAZY VELCRO MUSIC
 All Rights for KNOCK YOURSELF OUT MUSIC Controlled and Administered by
 MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
 All Rights for CRAZY VELCRO MUSIC Controlled and Administered by MUSIC CORPORATION OF AMERICA, INC.
 International Copyright Secured All Rights Reserved

world is forc - ing me to hold your _____ hand. _____ 'Cause
 lit - tle things that I _____ fear. _____ 'Cause

Gtr. 1 Riff B End Riff B

P.M. -----

Bass

Chorus
 Double Time Feel

Bm A G A

I'm just a girl, — oh, lit - tle ol' — me. — Well,
 I'm just a girl. — I'd rath - er not — be, — 'cause they
 I'm just a girl — liv - ing in cap - tiv - i - ty. Your rule of

f

Bm **A** **G** **A**

don't let me out of your sight. Oh,
 won't let me drive late at night. Oh,
 thumb makes me worry some. Oh,

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

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

Bm **A** **G** **A**

I'm just a girl, all pret-ty and pe-tite. So don't
 I'm just a girl. Guess I'm some kind of freak, 'cause they all
 I'm just a girl. What's my des-ti-ny? What I've suc-

Rhy. Fig. 1 **End Rhy. Fig. 1**

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

Bass Fig. 1

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

Bass Fill 1
 Bass

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

Bm A 1. G A

let me have an y rights.
 sit and stare with their
 cumbed to is mak ing me

Rhy. Fig. 2 End Rhy. Fig. 2

7 7 7 7 7 5 5 5 5 5 5 3 3 3 3 3 3 3 3 5 5 5

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

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

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

End Bass Fig. 1

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

G5 C5

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

Rhy. Fig. 3 End Rhy. Fig. 3

P.M.

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 8

Bass Fig. 2 End Bass Fig. 2

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 10 10 10 10 10 10 15 15 15 15 15 15 15 15

2.,3.

To Coda

Bass: w/ Bass Fill 2, 2nd time

G

A

N.C.

2. The

eyes.

numb.

Oh,

Oh,

mf P.M.

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

7 7 9 12 5 0 2 2 0 2

δva

loco

Harm.

Gtr. 1: w/ Rhy. Fig. 1

Bass: w/ Bass Fig. 1, simile

Bm

A

G

A

Gtr. 1: w/ Rhy. Fig. 2

Bm

A

I'm just a girl. Take a good look at me, just your typ - i - cal pro - to - type.

Bass: w/ Bass Fig. 2
Gtr. 1: w/ Rhy. Fig. 3

G

A

G5

C5

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

Interlude

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

Bm

A

G

A

Bm

A

*Gtr. 2 Riff C

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

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

*synth. arr. for gtr.

Bass Fill 2
Bass

5 5 5 5 5 5 5 5

G A End Riff C Bm A G A

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

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

Bm A G A

Gr. 1: w/ Rhy. Fig. 3
Gr. 2 tacet
Bass: w/ Bass Fig. 2
G5

Oh... am I
(Oh...

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

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

End Double Time Feel

C5

Gr. 1: w/ Riff A, 2 times
N.C.

mak - ing my - self clear? I'm just a girl.

Bass
8va

Harm.

5 5 5 5 12

*D.S. al Coda
(take 2nd ending)*

Verse

Gr. 1: w/ Riff A Gr. 1: w/ Riff B

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

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

⊕ **Coda**

Gtr. 1: w/ Rhy. Fig. 1, 3 times
 Gtr. 2: w/ Riff C, 2 times
 Bass: w/ Bass Fig. 1, simile
 Bm

A G A Bm A

I'm just a girl, my a-pol-o-gies. What I've be-come is so bur-den -

G A Bass: w/ Bass Fill 3 Bm A G A

- some. Oh, I'm just a girl, luck-y me. Twid-dle - dum, -

Gtr. 1: w/ Rhy. Fig. 2
 Bass: w/ Bass Fig. 1, 1st 2 meas.
 Bm A G A G5

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

there's no com-par-i-son. Oh... I've (Oh. ...

C5 G5 C5 **End Double Time Feel**

had it up to! Oh... I've had it up to!!

Slower ♩ = 92 **Freely** w/ synth effects

G5 C5 rit. Bm

Oh... I've had it up to here. Oh. ...

Gtr. 1

Bass

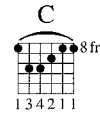
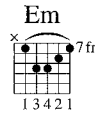
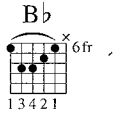
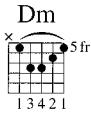
5 5 2 5 2 5 2 5 2 10 15 2

Bass Fill 3
 Bass

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

Happy Now?

Words and Music by Gwen Stefani, Thomas Dumont and Tony Kanal



Intro

Moderately Fast Rock ♩ = 164

Gr. 1 (dist.) **Rhy. Fig. 1** **Cm** **Bb** **Ab**

f let ring

TAB

Gr. 2 & 3 (dist.) **Rhy. Fig. 1A**

f let ring

TAB

Bass **Bass Fig. 1**

f

TAB

Bass: w/ Bass Fig. 1 **Cm** **Bb**

End Rhy. Fig. 1

w/ bar let ring

let ring throughout

End Rhy. Fig. 1A

w/ bar let ring

let ring throughout

End Bass Fig. 1

*Omit slides when Rhy. Figs. are recalled.

© Copyright 1995 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.,
 KNOCK YOURSELF OUT MUSIC, MUSIC CORPORATION OF AMERICA, INC. and CRAZY VELCRO MUSIC
 All Rights for KNOCK YOURSELF OUT MUSIC Controlled and Administered by
 MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
 All Rights for CRAZY VELCRO MUSIC Controlled and Administered by MUSIC CORPORATION OF AMERICA, INC.
 International Copyright Secured All Rights Reserved

Ab

1. You

w/ bar

-1/4

Verse

Am

Dm

had the best — but you gave her up — 'cause de - pend - en - cy — might in -
cer - tain - ty — you had had of me — brought cloud - ed shad - y com -

Rhy. Fig. 2

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

2 5 2 2 2 5 2 2 2 5 2 2 2 5 2 2 2 5 2 2 2 5 2

Rhy. Fig. 2A

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

5 5

simile on repeats

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 (5)

F Am

ter rupt. I deal is tic will so hard to please, put your
 pa ny. The ten der ness ha bit u al, a sel

End Rhy. Fig. 2

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

10 10 10 10 10 10 10 7 7 7 7 7 7 7 7 7 7

End Rhy. Fig. 2A

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

8 8 8 8 8 10 10 10 10 5 5 5 5 5 5 5 5 5 5

1 1 1 1 3 3 5 5 5 5 5 5 5 5 5 5 5

Dm Bb

in de ci sive mind at ease. You
 dom fad ing rit u al. You

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

2 2 2 2 2 2 3 3 3 3 3 3 3

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

5 5 5 5 5 6 6 6 6 6 6 6 6

5 5 5 5 5 6 6 6 6 6 6 6 6

Am Am7 Fmaj7

broke the set, now there's, there's on - ly sin - gles. There's no look - ing back and this
 killed the pair, now on - ly one is breath - ing. There's no look - ing back, this time

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

*
 w/ bar

5 7 7 /7 5 7 8 7 5

*Gtr. 1 only

Chorus

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

C5 Bb5

time I mean - it. Are you hap - py now? Well, tell me how - you're
 I mean - it. (Ah. ...)

End Rhy. Fig. 3

P.M.

8 7 5 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1

simile on repeat

Bass Fill 1
 Bass

4/4

T
 A
 B

1

Ab5 F5 C5

hap - py now. Are you hap - py? Are you hap - py?

P.M.

6 6 6 6 6 6 6 6 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3

Bb5 Ab5 F5

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

3 3 3 3 3 3 3 3 6 6 6 6 6 6 6 6 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1 & 1A Cm Bb Ab

Bass Fig. 2 End Bass Fig. 2

3 3 3 3 3 3 3 1 1 1 1 1 1 1 4 4 4 4 8 8 8 8 6 6 6 6

2. F5 N.C.(C5) (Bb)

Are you hap - py now? — How is it now? — Are you
(Ah. —

P.M. -----

Bass Fig. 3

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

1 1 1 1 1 1 1 1 | 3 3 1 3 3 1 1 1 3 1 1 1

(Ab5) F5 N.C.(C5)

hap - py now? — Are you hap hap - py?
Are you hap hap - py?

Gtr. 1 Gtrs. 1, 2 & 3

Gtrs. 2 & 3 *divisi*

End Bass Fig. 3

8 8 8 8 8 8 X | 10 10 10 10 10 X X X X 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5

X X X X X X X | 10/3 3 10/3 10/3 10/3 X X X X X X 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3

6 6 6 6 6 6 X | 8/3 X X 8/3 8/3 8/3 X X X X X X | 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

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

*Gtr. 1 to left of slashes.

(Bb) (Ab5) F5

To Coda ⊕

**Rhy. Fill 1 End Rhy. Fill 1

Gtr. 1 Gtrs. 2 & 3 (Gtr. 3 cont. in slash)

7 7 7 7 7 7 7 7 | 8 8 8 8 8 8 8 X | 10 10 10 10 10 10 10 10 | 10 10 10 10

X X X X X X X | X X X X X X X X | 10/3 10/3 10/3 10/3 10/3 10/3 10/3 10/3 | 10/3 10/3 10/3 10/3

5 5 5 5 5 5 5 5 | 6 6 6 6 6 6 6 X | 8 X 8 X 8 X 8 X 8 X 8 X 8 X 8 X 8 X | 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

**Refers to all gtrs.

Bridge

Half Time Feel

Dm

Bb

Gr. 3

No more leaning on your

Gtrs. 1 & 2

mf P.M. P.M. P.M. P.M. P.M. P.M. P.M.

5 3 3 5 5 3 1

*Barre top 5 stgs. with index finger

Dm

shoul der. I won't be there,

(Ah.)

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

6 6 5 5 5 5

6 6 6 6 6 6

7 7 7 7 7 7

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

1 1 3 3 5 3 3 5 5 3

End Half Time Feel

Bb

Em

no more both er. If you
(Ah. _____)

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

6 6 6 6 7 7 7 7 7 7 7 7

0 0 0 0 0 5 5 5 5 5 5 5 7 7 7 7 7 7

1 1 1 3 3 3 7 7 7 7 7 7 7

C

feel you just might want me, Ah.

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

7 7 7 7 7 7 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

7 7 7 7 7 7 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

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

Cm Bb Ab F7

let ring throughout w/ bar

11 13 12 11 10 11 10 11 13 14 (14)

4 5 5 4 3 3 3 4 5 7 (7)

Cm Bb Ab

Rhy. Fig. 4

Rhy. Fig. 4A

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

12 13 11 13 11 12 13 10 11 10 11 10 11 10 8 9 8 8 9 8 8 9 8 11 9 11 8 8

5 5 4 6 4 5 5 3 3 3 4 3 3 3 1 1 1 1 1 4 4 3

Cm Bb Abmaj7

3. The

End Rhy. Fig. 4

End Rhy. Fig. 4A

w/ bar

12 13 11 13 11 12 13 10 11 10 11 10 11 11 13 11 15 13 (15) (13)

5 5 4 6 4 5 5 3 3 3 4 3 3 3 5 4 8 5 (8) (5)

Verse

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

Am

Dm

con - tem - pla - tor all — those years, — now you must ad - here — to your new —

Bass

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

F

Am

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

Bass

1 1 1 1 3 3 5 5 5 5 5 5 5 5 5 5 5

Dm

Bb

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

Am

— your - self. — You're free — at last. — You broke the — set, — now there's,

Gtrs. 1, 2 & 3

Gtr. 1

Gtrs. 2 & 3 *divisi*

Bass

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

Am7 F Fadd2

there's on - ly sin - gles. There's no look - ing back this time I mean it. Are you

7 7 5 3 2 5 1

⊕ Coda

Outro

Gtrs. 1 & 2: w/ Rhy. Fill 1
F5

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 4 & 4A, simile
Bass: w/ Bass Fig. 2, 2 times
Cm Bb

Oh, you're by your - self, all

by your - self. You got no one else,

you're by your - self. All

by your - self, all by your - self. All

Cm Bb Ab

Gtr. 1 Rhy. Fig. 5 End Rhy. Fig. 5

mf let ring

11 13 11 11 10 11 10 10 8 9 8 10 8 8 9 8 9 8 11 8 8 10

Gtrs. 2 & 3 Rhy. Fig. 5A End Rhy. Fig. 5A

mf P.M. let ring

5 4 6 4 5 3 3 4 3 3 1 1 3 1 1 1 1 1 1 4 1 1 3

Bass Bass Fig. 4 End Bass Fig. 4

3 1 4

Bass: w/ Bass Fig. 4, 2 times
Cm

Bb

Abmaj7

by your - self, all by your - self. _____

let ring simile

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

let ring simile

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

Bb

Ab

No one else, no one else. _____

Bass tacet

Cm

Bb

By your - self,

Cm

by your - self. _____

Gtr. 1

let ring

w/ bar

w/ bar

Gtrs. 2 & 3

P.M.

P.M.

Different People

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

Intro

Moderately ♩ = 104

Gtr. 1 (slight dist.) C#m Rhy. Fig. 1 E+/B# E/B E+/B# End Rhy. Fig. 1

f

*w/ wah-wah

TAB

Bass

Bass Fig. 1 End Bass Fig. 1

mf

TAB

* o = open (toe up)
+ = closed (toe down)

C#m A E B# C#m A

wah-wah off

Bass Fig. 2

Verse

E B# C#m A E B#

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

Rhy. Fig. 2

End Bass Fig. 2 Bass Fig. 3

© Copyright 1995 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC. and KNOCK YOURSELF OUT MUSIC
All Rights Controlled and Administered by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
International Copyright Secured All Rights Reserved

C#m A E B#

to be a fa - mous per - son just to make your mark. A

End Rhy. Fig. 2

4 4 X 4 4 5 5 5 5 5 5 7 7 X 4 4 4 4 5 4 4 3 3 3 3 3 3

End Bass Fig. 3

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

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

A E B# C#m A

moth-er can be an in - spi-ra - tion to her lit-tle son and change his thoughts, his mind, his life, -

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

just with her gen - tle hum, hum. 2. So

Gtr. 1

let ring let ring let ring

6 5 4 5 5 5 4 5 4 5 4 5 5

Bass

4 4 3 3 2 2 3 16

Verse

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

Bass: w/ Bass Fig. 3

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

diff-'rent, _____ yet, so the same. _ Two sis - ters _____ on - ly have their par - ents_ to blame... It's rare that

C#m A E B# C#m A

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

Bass Bass Fig. 4

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

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

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

End Bass Fig. 4

mf

7 X 7 4 7 3 X 3 5 3 4 4 4 3 3 3 2 2 2 3

Pre-Chorus

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

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

Gr. 1

w/ heavy dist.

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

Bass Bass Fig. 5

End Bass Fig. 5

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

Chorus

Bass: w/ Bass Fig. 2, 2 times

C#m A E B# C#m A

kinds, with diff - 'rent ways.

Gr. I Rhy. Fig. 2A

To Coda ⊕

E B# C#m A E B#

It would take a life - time to ex - plain. Not one's the same.

End Rhy. Fig. 2A

C# A E B#

Hee.

Verse

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

Bass: w/ Bass Fig. 3

C#m A E B#

3. He and she, two diff - 'rent peo - ple with two sep - 'rate lives. Then you put

Bass: w/ Bass Fig. 4

C#m A E B# C#m A

the two to - geth - er you get a spec - tac - u - lar sur - prise. 'Cause one can teach the oth - er one

E B# C#m A E B#

what she does - n't know, while still the oth - er feels a place in - side he nev - er knew had room to

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

grow, grow, grow, grow, grow. The

Gr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

w/ wah-wah

Bass

⊕ Coda

C#m A E B#

Hey.

Gr. 1

Interlude

Bass: w/ Bass Fig. 5

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

with heavy dist.

Bridge

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

Oh, yeah. _____ Once in a while I sit back _____ and think a-bout the plan - et.

Gr. 1

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

Bass

E B/D# C#m E B/D# C#m

And most of the time I trip on _____ it. To kick back _____ and think a-bout _____ how mas -

V - - -

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

- sive it all is and, well, how man-y oth - ers are on it, yeah.

let ring -----

Interlude

Guitar Solo

C#m A E B# C#m A

full full hold bend

11 11 9 11 (11) 9 11 9 9 11 9 11 9 11 9 11 9 7 9 7 9 7

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

E B# C#m A

wah-wah off

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

(7) X 7 4 7 3 5 5 7 5 X 4 7 6 X 7 5 4 5 6 7

E B# C#m A E B#

4. I

full hold bend

7 9 9 0 9 12 12 12 14 12 14 14 12 14 12 14 12 13 12 13 11 9 11 11 12 11 (11) 9 11 9

(7) X 7 4 7 3 X 3 5 3 4 7 6 X 7 5 7 6 7 7 X 7 4 7 3 (3)/15

Verse

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

Bass tacet

C#m A E B#

of - ten think a - bout the world in which I live to - day, of an - i - mals.

C#m A E B# C#m A

Bass: w/ Bass Fill 1 Bass: w/ Bass Fig. 3, simile

and plants, and na - tures gifts set on dis - play. But the most a - maz - ing thing that I've seen.

E B# C#m A E B#

in my time are all the diff - 'rent peo - ple and all their diff - 'rent minds,

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

minds, minds, minds and diff - 'rent

Gtr. 1 w/ wah wah

4 4 4 4 4 4 4 4 4 4

5 5 5 5 5 5 5 5 5 5

6 6 6 5 5 5 4 4 4 5

Bass

4 4 4 3 3 3 2 2 2 3

Chorus

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

Bass: w/ Bass Fig. 2, 1 1/2 times

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

ways. It would take a life - time to ex - plain. Not one's ex - act -

Bass Fill 1
Bass

Outro

Bass: w/ Bass Fig. 2

C#m

A

E

B#

C#m

A

ly _____ the same. _____ So man-y diff-'rent peo - ple.

Gr. 1

E B# C#m A E B#

So man - y diff-'rent kinds. So man - y, man - y, man - y diff - 'rent peo - ple. So man - y diff - 'rent. Look at

C#m A E B#

me, I'm a per - son. Look at

Gr. 1

w/ wah-wah

Bass

C#m A E B#

me, I'm my own per - son.

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

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

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

So man - y diff - 'rent peo - ple. So man - y diff - 'rent kinds. For

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

*Gtr. 1: w/ Rhy. Fig. 1
C#m E+/B# E/B E+/B#

bet - ter or for worse, diff - 'rent peo - ple.

4 4 4 3 3 3 2 2 2 3

*Hold last chord of Rhy. Fig. 1

Hey You

Words and Music Gwen Stefani and Tony Kanal

Intro

Moderately Fast ♩ = 118

N.C.

(C)

C5

C

D

Am

(sitar) Gtr. 1 (dist.)

mf *f* *mf* *f*

P.M.-----

slight P.M. let ring-----

TAB

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

Bass

mf *f*

TAB

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

*Key signature denotes D Mixolydian.

D N.C.(Am7no3rd) D Am D Am7

slight P.M. let ring-----

slight P.M. let ring-----

slight P.M. let ring-----

TAB

0 7 7 X 7 7 7-9 8 0 7 7 X 7 7 5 0 7 7 X 7 7 5

Bass

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

Verse

D Am D Am D Am D6 Am7

1. Hey you, with the wed - ding dress on made of white chif - fon, blow - ing in the wind.

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

TAB

0 7 7 X 7 7 5 0 7 7 X 7 7 5 0 7 7 X 7 7 5 0 7 7 X 7 7 5 7 5 1/4

Bass Fig. 1

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

© Copyright 1995 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC. and KNOCK YOURSELF OUT MUSIC
 All Rights Controlled and Administered by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
 International Copyright Secured All Rights Reserved

D Am D Am D Am D Am7

Well hey you, — with the dreams in your head, — you've been so mis-led by your heart's — pull. —

sim. P.M.

End Bass Fig. 1

Pre-Chorus

G Am G Am G Am

I know you're wait - ing for your ship to come in. — You anx - ious - ly wait — for such a long —

Bass Fig. 2

Chorus

G Cmaj7/G N.C.(D)

time... You're just like my Ken and Bar - bie doll. You

let ring

End Bass Fig. 2 Bass Fig. 3

dress up and play the game. (Ah, _____) You're just like my Ken and Bar -
 (Ah, _____) ah. _____)

let ring

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

End Bass Fig. 3

5 5 12 14 12 14 12 5 5 X 5 5 3 4 5 5 12 14 12 14 12

bie doll. Your name will nev - er change. (Your name will nev - er change.)

let ring

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

5 5 X 5 5 3 4 5 5 12 14 12 14 12 3 3 3 3 3

C5

Verse

Bass tacet N.C.(Em) D Am D Am D Am

Gtr. 2 (clean) 2. Well hey you, with eyes full of hope, you think you can rope your de - sire.

mf *pp*

Harm. let ring

12 5 5

pitches: E B G

Gtr. 1 P.M. P.M. P.M. let ring slight P.M. P.M.

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

Bass: w/ Bass Fill 1
 D A7sus4 D Am D6 Am D Am

Well hey you, — you na - ive thing. — your pa-tience in time — will tire. —

Gtr. 1
 P.M. — 4 slight P.M. let ring — P.M. P.M. — 4 sim.

Pre-Chorus
 Bass: w/ Bass Fig. 2, simile
 D Asus4 G Am G Am

I know you're wait - ing for your tide to roll in. — How
 (Do, do, do, do, do, do, do, do, yeah. —)

Chorus
 Bass: w/ Bass Fig. 3, 2 1/2 times, simile
 N.C.(D)

did you ev - er get — such — high — hopes? — You're just like my Ken and Bar -
 Do, do, do, do, do, yeah. —)

simile on repeat let ring — 4

Bass Fill 1
 Bass

T
 A 5 4 5
 B 5 3 4

bie doll. You dress up and play the game. ah. You're

let ring ---

7 7 7 7 2 2 2 7 | 7 7 7 7 9 9 9 9 | 11 11 11 11 12 12 12 12

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

just like my Ken and Bar bie doll. Ah. You're name will nev - er change.

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

11 11 11 11 5 5 5 5 7 | 7 7 7 7 2 2 2 7 | 7 7 7 7 5 5 5 9

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

Bass: w/ Bass Fill 3, 2nd time

(You're name will nev - er change) You're just like my Ken and Bar - bie doll, in a

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

7 7 7 7 9 9 9 11 | 7 7 7 7 5 5 5 9 | 7 7 7 7 2 2 2 7

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

Bass Fill 3
Bass

T
B 5 5 X 5 5 3 4 | 5 5 X 5 3 5 4 | 5 5 X 5 5 3 4

To Coda ⊕

plastic world of make believe. — You're just like my Ken and Bar —
 Ah. _____)

Gtr. 1

7 7 7 7 9 9 9 11 | 11 12 14 12 11 7 | 6 7 5 7 7 5 5 5 9

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

Bass

5 5 12 14 12 14 0 | 4 5 7 5 4 7 | 5 5 12 14 12 14 12

Keyboard Solo

Gtr. 2 tacet
D Am

bie doll. — You know he's just gonna leave. (Gonna leave.)

Gtr. 2

12 12 12 | 7 7 7 8 7 8

7 7 7 7 7

Gtr. 1

let ring — let ring — P.M. —

7 7 7 2 2 7 | 7 7 7 7 7 7 9 9 9 7 | 7 7 5 5 5 | 7 7 X 5

0 0 0 0 0 0 0 0 0 0 | 0 0 5 5 5 | 0 0 X X 0 0

Bass

5 5 X 5 5 3 4 | 5 5 12 14 12 14 12 | 5 5 3 3 3 | 5 X 5 5 3 4

*Elec. Kybd. arr. for gtr.

D Am D Am D Am D Am7(no3rd)

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

12 13 12 10 12 10 8 8 8
 12 14 12 11 12 11 9 9 9

P.M. P.M. let ring P.M. let ring P.M. P.M. P.M. P.M. let ring

0 7 7 X X 5 5 0 7 7 X X 5 5 0 7 7 X X 5 5 0 7 7 X X 7 9 8 0 0 0 0 0

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

D6 Am D tr Am D Am

8 10 8 7 8 7 5 5
 9 11 9 7 9 7 5 5

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

P.M. P.M. let ring P.M. P.M. let ring

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

5 X 5 5 3 5 5 X 5 5 3 5 5 X 5 5 3 5 5 X 5 5 3 5

Interlude

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

Hey you. — Hey you. — Hey you. —

14

mf P.M. P.M. P.M. P.M. P.M. P.M. *f*

0 7 7 X X 7-9 8 0 7 7 X X 5 0 7 7 X X 5 11 12 14 12 11 7
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5 5 5 0 4 5 7 5 4 5

Pre-Chorus

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

G Am G Am

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

Gtr. 1

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

Bass: w/ Bass Fig. 2

G Am G Am G Am

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

G Am G Am G Cmaj7/G

not gon - na win. ——— Well face it girl ——— you got it all ——— yeah. ——— wrong. —)
do, do, do, yeah. ——— Do, do, do, do, do, do, do, yeah. ———)

⊕ Coda

You're just like my Ken and Bar - bie doll. ——— You
let ring ...

Cmaj7/G

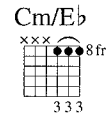
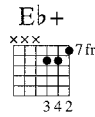
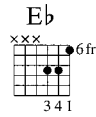
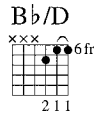
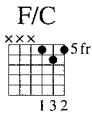
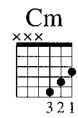
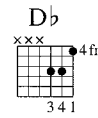
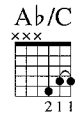
know he's just gon - na leave. ——— (sitar)

rit. rit. rit.

Bass Fill 2
Bass

The Climb

Words and Music by Eric Stefani



Intro

Slowly ♩. = 66

Rhy. Fig. 1

Gtr. 2 (fuzz) *f*

Gm/Bb Eb/Bb D5/Bb Gm/Bb Eb/Bb D5/Bb

End Rhy. Fig. 1

Gtr. 1 (dist.)

f let ring -----

TAB

3 5 3 5 5 7 8 (8) 6 3 5 5 3 5 5 7 8 (8) 6 8 8 6 6 5 6 (6)

Bass

mf Bass Fig. 1

TAB

5 3 5 7 8 (8) 6 5 6 5 3 5 7 8 (8) 6 5 6

Verse

Gtr. 2 Gm/Bb Eb/Bb B5/Bb Gtr. 3 tacet Eb/Bb (cont. in notation)

1. Step by step, I come clos-er to reach-ing the top. —

Gtr. 3 (dist.)

mf

1/2

/17 15 17 15 17 15 17 17 (17) 15 17 15

Gtr. 1 let ring ----- *mf* w/ fuzz let ring -----

TAB

3 5 3 5 5 7 8 (8) 6 8 8 3 3 3 3 4 3

Bass End Bass Fig. 1

TAB

5 3 5 7 8 8 5 6 5 3 5 6 (6) 3 (3) 6 (6) 1 3 (3) 6 5

Gr. 1 tacet

*Gm/Bb

Eb/Bb

Gm/Bb

Ev-'ry step must be placed so that I don't fall off. Look-ing down to see a-bout how much high-er I

Rhy. Fig. 2

Gr. 2

3 5 6 (6) 3 (3) 6 (6) 1 3 (3) 6 5 3 3 5 5 6 6 3 3

*Chord symbols reflect Gr. 2 (next 4 meas.)

Eb/Bb

Gm/Bb

Eb/Bb

am. An-oth-er cool wind comes through, brush-es my skin.

End Rhy. Fig. 2

6 (6) 1 3 (3) 6 5 3 3 5 5 6 6 3 3 6 8 10 12 (12)

Interlude

Gr. 2 tacet
**Cm

F

Bb

Pre-Chorus

Gr. 2: w/ Rhy. Fig. 2
Gm/Bb

Oh, the hard-er I push the ten-sion does

Gr. 1
f let ring w/ Leslie

10 8 8 8 10 10 11 10 10 10 8 7 6 6 8 6 6 8 6 7 8 7 8 5 3 3 3

Bass
Bass Fig. 2

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

**Chord symbols reflect overall tonality when rhythm slash notation is not present.

Eb/Bb Gm/Bb Eb/Bb

grow. _____ I gath-er my thoughts the fur-ther and fur-ther I go. _____ With some

let ring _____ let ring _____

4 5 3 3 3 5 3 5 4

6 6 6 1 1 1 3 3 3 6 6 5 3 3 3 5 5 5 6 6 6 3 3 3 6 6 6 8 8 8 10 10 10 12 12 12

Cm F Bb Cm F

luck, I just might _ keep on climb - ing. _ So bet-ter to climb _ than to face a _____

(Climb - ing. _

let ring _____ let ring _____ let ring _____

10 8 8 8 10 10 10 11 11 10 10 8 7 6 6 8 6 6 8 6 7 8 8 7 8 10 8 8 8 10 10 11 10 10 10

3 3 3 3 5 6 3 3 3 3 5 3 1 1 1 1 1 1 1 1 1 1 2 3 3 3 3 5 6 3 3 3 3 5 3

Chorus

Bb Eb/Bb Ab/C Db

Rhy. Fig. 3A

Gtr. 2

fall. _____ To face _ a So high _ the climb _ I can't _ turn _ back now. _____ Must keep

(So high _ the climb. Can't turn _ back

Rhy. Fig. 3

Gtr. 1 (dist.)

loco

let ring _____ P.M. _____ Leslie off

8 6 6 6 8 6 8 15 13 13 15 18 18 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 6 6 6 6 6 6 4 4 4 4 4 4 4

End Bass Fig. 2 Bass Fig. 3

Bass

1 1 1 5 5 5 3 3 3 1 1 1 6 6 6 6 8/10 8 6 4 4 4 4 4 4 4 4 4 4 4

Cm

F/C

Bb/D

End Rhy. Fig. 3A

climb - ing up Clim to the clouds. So.
now. to the clouds.

End Rhy. Fig. 3

P.M.

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

E_b

A_b

D_b

high the climb. So high I can't turn back now. Must keep
Climb to the clouds. Can't turn back

Cm

F

B_b

climb - ing up Clim to the clouds. Whoa.
now. to the clouds.)

End Bass Fig. 3

Verse

Gtr. 2: w/ Rhy. Fig. 2
 Bass: w/ Bass Fig. 2
 Gm

2. Pull - ing my - self up by a rope, I bet - ter my view. Oh. The on - ly thing in sight is what

Gtr. 1 (fuzz)
 w/ Leslie

E \flat Gm

Pre-Chorus

I must do. As I turned, I could see my - self fall - ing, fall - ing, fall - ing. Which in re - (Fall - ing...)

let ring let ring

E \flat Cm F B \flat

turn gave me strength for the climb. Strength for the

Oo. let ring let ring

Cm F B \flat

Chorus

Gtr. 1: w/ Rhy. Fig. 3, 1 3/4 times
 Gtr. 2: w/ Rhy. Fig. 3A, 1 1/2 times
 Bass: w/ Bass Fig. 3, simile

So high - the climb. I can't turn - back now. Most keep climb - ing up to the climb. (So high - the climb. Can't turn - back now. Climb to the

clouds. So high - the climb. I can't turn back now. Must keep clouds. So high - the climb. Can't turn - back

B \flat E \flat A \flat D \flat Cm F

Interlude

To Coda ⊕

Gtr. 2 tacet
Bb5

Cb5

Db5

Gtr. 2 Cm F/C

climb-ing up and up to the clouds. and up to the clouds.

now. Up to the clouds.)

Gtr. 1 Rhy. Fig. 4

P.M.

Bass

1 1 1 1 1 1 2 2 2 2 2 2 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Bridge

Gtr. 1 tacet
Bb

Bb5

Cb5

Db5

Cb

Al-though man-y failed, I must now pre-vail with no

End Rhy. Fig. 4

P.M.

Bass

1 1 1 1 1 1 2 2 2 2 2 2 4 4 4 4 4 4 4 4 6 6 1 1 2 2

Db

Bb

Cb

Db

ques-tion. Have no time to stop. On-ward to the top of the moun-tain. Whoa. And

Bass

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

Gtr. 1: w/ Rhy. Fig. 4

Bb5

Cb5

Db5

Bb5

Cb5

Db5

I, I can't turn back now. It's so ver-y high but I can't turn back now. If

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

Gtr. 2

Eb

Eb+

Cm/Eb

Eb+

I keep it up, I'm gon-na make it. I'm

Gtr. 1 (fuzz)

6 8 8 6 8 8 7 8 8 7 8 8 | 8 8 8 8 8 8 7 8 8 7 8 8

Bass

6 5 6 8 10 8 | 10 12 13 13 (13) 10 12 13

D.S. al Coda

Eb

Eb+

Cm/Eb

Eb+

so ver - y close, can't you see?

6 8 8 6 8 8 7 8 8 7 8 8 | 8 8 8 8 8 8 7 8 8 7 8 8

6 5 6 8 10 8 | 10 12 13 13 (13) 10 12 13

⊕ Coda

Gtr. 1: w/ Rhy. Fig. 3
 Gtr. 2: w/ Rhy. Fig. 3A, 1st 3 meas.
 Eb

Db5

So high the climb. I
 (So high the

6 4 6 4 6 4 6 4 6 4 6 4 6 4

4 4 4 4 4 4 4 4 5 6 6 6 6 3 / 5 3 6

Ab Db Cm F Bb

Can't turn back now. Must keep climb-ing up and up to the clouds.
 climb. Can't turn back now. Climb to the clouds. ()

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

Outro

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

Eb D5/Bb Gm

Get-ting clos - er. Get-ting clos - er. Com-ing

Gtr. 1 (fuzz)
 let ring w/ Leslie

4 3 3 3 5

E \flat

D5/B \flat

Gm

E \flat

D5/B \flat

clo-ser. Get-ting clos-er. Oo. _____

Gtr. 3 (dist.)

Gtr. 1

let ring

Gm

E \flat

D5/B \flat

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

Gm

E \flat

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

Bass

Gm Eb Gm Eb

Look-ing back _____ to, _____ look-ing back _____ to ___ you. _

let ring -----

mf

5/7 6 5/7 6 7 7 5 3 3 3 5 14/15 17 14 15/15/17 17

5 7 8 5 5/7 5 3 2

3 5 3 5 X 8/7 6 6 7 8 5 7 8 7 5 8 7 5 5 3 5 5 3 5 6 6 5 6 6 6 5 6

Gm Eb Gm

Look-ing back _____ to, _____ look-ing back _____ to _____

let ring -----

full

18 17-19 18 (18) 15 15 15 17 15 17 17 15 17 15 13 17 15

(2) 3 2 1 0 5

3 5 5 5 5 5 6 3 6 3 5 3 5 3 3 5 5

Gtr. 1 tacet
Eb

Gtr. 2: w/ Rhy. Fig. 1, 1st 2 meas.
Gm

Eb

D5/Bb

you. Look-ing back to,

full 3/4 1/2 1/4

Gtr. 2: w/ Rhy. Fig. 2, 1st 2 meas.
Gm

Gtr. 3 tacet
Eb

to the top, to the top, to the top, to the top, to the top, to the top, to the top, to the top, to the top. Climb up

Gtr. 2: w/ Rhy. Fig. 1, 1st 2 meas.
Gm

to the top, to the top, to the top, to the top, to the top, to the top, to the top. *mf* Oh. _____

Bass

3 3 5 3 3 3 5 6 6

Look-ing back _____ to _____ you. Look-ing back _____ to _____

Gm Eb Gm

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

_____ you. Look-ing back _____ to _____ you. _____

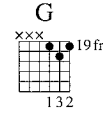
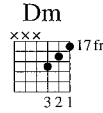
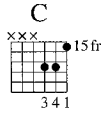
Eb Gm Eb

4:3

6 6 6 6 6 6 5 6

Sixteen

Words and Music by Gwen Stefani and Tony Kanal



Intro

Moderate Rock ♩ = 158

Half-Time Feel

N.C.

(C)

Spoken: One, two, three, four!

Gtr. 1 (dist.)

TAB

B

3 3 3 3 3

pitches: C Bb G E C

Bass

TAB

B

0 2 0 3 0 2 0 3

(Dm)

TAB

B

3 3 3 3 3 3 3

pitches: C Bb G E Eb G Bb

Bass

TAB

B

0 2 0 3 0 2 0 3

string noise

5 5 3 5 5

End Half-Time Feel

(C)

loco 8va

P.M. P.H.

TAB

B

3 3 3 3 3 3

pitches: G F D B G

Gtr. 1 (dist.)

P.H.

TAB

B

3 3 3 3 3

pitches: C Bb G E C

Bass

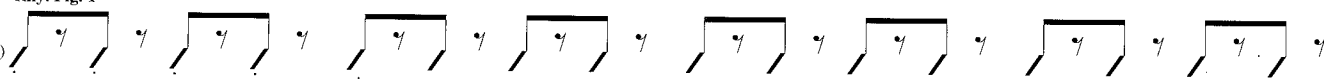
TAB

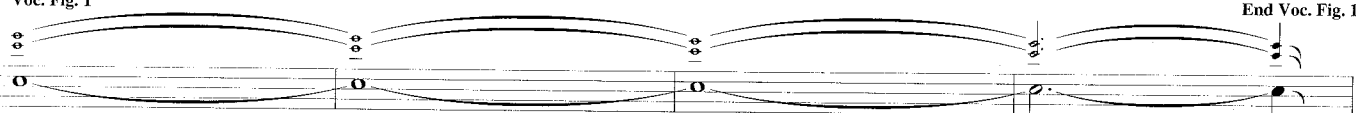
B

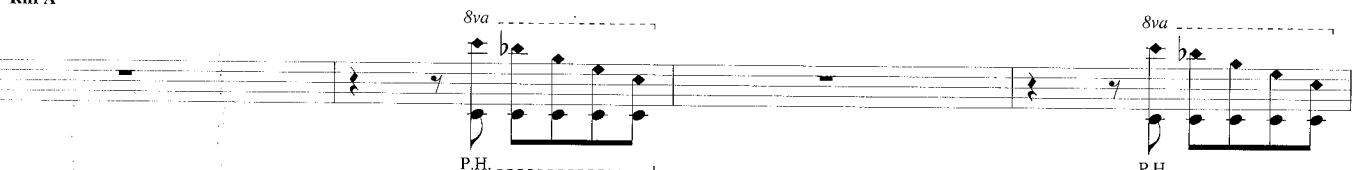
5 3 5 0 2 0 3 0 2 0 3

string noise

© Copyright 1995 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.,
 KNOCK YOURSELF OUT MUSIC, MUSIC CORPORATION OF AMERICA, INC. and CRAZY VELCRO MUSIC
 All Rights for KNOCK YOURSELF OUT MUSIC Controlled and Administered by
 MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
 All Rights for CRAZY VELCRO MUSIC Controlled and Administered by MUSIC CORPORATION OF AMERICA, INC.
 International Copyright Secured All Rights Reserved

C
Rhy. Fig. 1
Gtr. 2 (slight dist.)  *sim.*

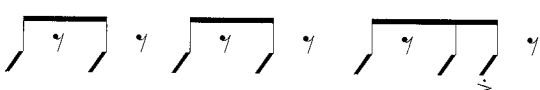


Voc. Fig. 1  End Voc. Fig. 1
Yeah.

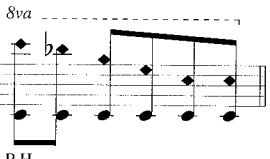
Riff A  *8va*
P.H.

3 3 3 3 3
pitches: C B \flat G E C

3 3 3 3 3
pitches: C B \flat G E C

Bass Fig. 1 
0 2 2 0 3 0 | 0 2 3 3 3 3 | 0 2 2 0 3 0 | 0 2 3 3 3 3

Dm  G  C  End Rhy. Fig. 1
(cont. in notation)

End Riff A  *8va*
P.H.

3 3 3 3 3 3
pitches: C B \flat G E C C

End Bass Fig. 1 
5 5 5 3 5 2 3 | 5 2 5 5 5 | 0 2 0 3 0 | 0 2 3 (3) 15

Verse

Half-Time Feel

Gtr. 1 tacet
Am

1. You've been a ju - ven - ile _____ with a dol - phin smile, _____
 2. Why do they have to force us _____ through this met - a - mor - phose? _____

Gtr. 2 Rhy. Fig. 2

End Rhy. Fig. 2

Bass Fig. 2

End Bass Fig. 2

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

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

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

with no el - bow room, _____ with your bod - y in bloom. _____
 Lit - tle but - ter - fly, _____ no mat - ter how you try, _____

Bass Fill 1
 Bass

Rhy. Fill 1
 Gtr. 2

Fill 1
 Gtr. 3 (slight dist.)

Dm G Am

You've had your lit - tle back - yard _____ pro - tect - ed by big walls. _____
 you'll be seg - re - gat - ed, _____ you're gon - na be closed off. _____

Bass Bass Fig. 3

5 5 5 7 7 7 | 8 7 5 8 5 8 7 5 | 0 0 0 3 3 3 | 5 5 5 0 2 3 2 3

Dm G Am **End Half-Time Feel**

You did - n't dare look o - ver _____ 'cause you've been too small. Now, you're
 You're cal - low and you're green _____ 'cause you're caught be - tween. Yeah, you're

End Bass Fig. 3

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

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
 Gtr. 1: w/ Riff A, 2 times, simile
 C

Rhy. Fig. 3

Gtr. 2 *f* *sim.*

fin - 'ly six - teen and you're feel - in' old, _____ but they, they won't be - lieve that you
 on - ly six - teen. Try to cross the line, _____ but your, your lit - tle wings are
 on - ly six - teen. Wan - na catch a peek, _____ but they, they look at you like you're

Bass Fig. 4

w/ dist.

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

Dm

got a soul. _____ No, _____ whoa. _____ Whoa,
 in - ter - twined. _____ No, _____ whoa. _____ Whoa,
 such a freak. _____ Whoa. _____ Whoa.

0 2 3 3 3 3 | 5 5 5 3 5 5 3 5 | 5 5 5 5 5 8 8 7 7

Gtr. 2: w/ Rhy. Fig. 1
 Bass: w/ Bass Fig. 1, simile
 Bkgd. Voc.: w/ Voc. Fig. 1
 C

C End Rhy. Fig. 3

no. _____ 'Cause you're on - ly six - teen and you're
 no. _____ Well, you're on - ly six - teen and you're
 no. _____ Well, you're on - ly six - teen with a

End Bass Fig. 4

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

feel - ing real ___ but you, you can't seem to cop a feel. ___ No, ___
 such a tease. ___ And there's noth - ing you do that can real ly please. ___
 lot to say ___ but they, they won't give you the time of day. ___

To Coda ⊕

Bass: w/ Bass Fill 2, 3rd time

Dm G C

whoa. _____ Whoa, Whoa, Whoa, no. _____
 Whoa. _____ Whoa, Whoa, Whoa, no. _____
 Whoa. _____ Whoa, Whoa, Whoa, no. _____

Interlude

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

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

*Gtr. 4
 mf

5 7 5 7

*Strings arr. for gtr.

Bass Fill 2
 Bass

T
 A 0 2 0 3 0 2 0
 B

(Dm) (C)

just products of rough neighborhoods and bad family situations."

7 8 5 7 3 5 5 2 5 3

Guitar Solo

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

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

C
8va
Gtr. 5 (dist.)

2 f

full full

*Sounds of gtr. plugging into amp.

8va

Dm loco

w/ bar

full

C

Bass: w/ Bass Fig. 1, last meas.

w/ bar

Verse

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

Am Dm G

3. You know you can't for - sake it, _____ so sit back and take _____

Am Dm

it. _____ You see you're just not ripe. _____

G Am

So don't try and _____ fight _____ that you're

D.S. al Coda
End Half-Time Feel

⊕ *Coda*

Outro
 C

Gr. 2 *sim.*

Well, you're on - ly six - teen. Oh, you're (You're on - ly six - teen.

Gr. 1 *sva* *P.H.*

3 3 3 3 3 3 3 3

pitches: C C Bb G E C G G G

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

on - ly six - teen. You're on - ly six - teen. Well, you're just six - teen. You're

8va
P.H.

3 3 3 3 3 3 3 3 3 3 3 3 3
pitches: C C Bb Bb G G E C C G G

3 3 3
pitches: C C C

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

G C

on - ly six - teen.) Ah, you poor lit - tle thing.

8va
Harm. P.H.

3 4 4 5 12 12 12 12
A F# F# D G D D D

3 3 3 3 3 3 3
pitches: C C G G E E C

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

Sunday Morning

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

Intro

Moderate Rock ♩ = 156

Bass: w/ Bass Fig. 1, 5 times, simile

(drums) $\frac{4}{4}$ N.C.(E) Bass Fig. 1 (C#m) End Bass Fig. 1

mf

TAB

	0	2	2	4	4	0	2	4	2	4	2	4
--	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 1 (dist.)

mf w/ bar

TAB

	16	17			16
		(16)			

Gtr. 1

mf w/ bar

let ring

E C#m E

Gtr. 1 tacet C#m

TAB

	16	(16)			16
	16	16			

Gtr. 2 (dist.)

f

TAB

4	4	4	4	4	4	4	4	0	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	0	5	5	5	5	5	5	5	5	5	5	5
4	4	4	4	6	6	6	6	5	4	4	4	4	6	6	6	6	6	6	6
								6											
								4											

Gtr. 2

mf

E C#m E C#m

TAB

0	4	4	4	4	4	4	4	0	4	4	4	4	4	4	4	4	4	4	4
0	5	5	5	5	5	5	5	0	5	5	5	5	5	5	5	5	5	5	5
0	4	4	4	6	6	6	6	0	4	4	4	4	6	6	6	6	6	6	6
								6											
								4											

Bass

mf

TAB

0	0	2	2	4	4	0	2	4	2	4	2	4	0	2	4	4	2	4	2	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Verse
Half-Time Feel

E C#m E C#m

1. Sap - py, pa - thet - ic, lit - tle me. —

Rhy. Fig. 1

mf

4 4 4 4 4 4 4 4
5 5 5 5 5 5 5 5
4 4 6 6 4 4 6 6

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

E C#m E C#m

That was the girl — I used — to be. —

End Rhy. Fig. 1

4 4 4 4 4 4 4 4
5 5 5 5 5 5 5 5
4 4 6 6 4 4 6 6

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

A C#m E

But you had me on my knees. —

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

Gr. 2

Gr. 3 (dist.) Riff A End Riff A

Bass Fill 1 End Bass Fill 1

Verse

Gr. 3 tacet
Gr. 2: w/ Rhy. Fig. 1
E

Bass: w/ Bass Fill 2, 2nd time
E

C#m

2. I'd trade you places any day. —
3. You're try - ing my shoes on for — a change. —

*2nd time resume Half-Time Feel.

Bass Fill 2
Bass

Gr. 2: w/ Rhy. Fill 2, 2nd time Bass: w/ Bass Fill 3, 2nd time

E C#m E C#m

I nev - er thought you could be that way.
They look so good but fit so strange,

Bass: w/ Bass Fill 1, simile
Gtrs. 2 & 3: w/ Rhy. Fig. 2

A C#m E

But you looked like me on Sun - day.
out of fash - ion, so I can't com - plain.

Chorus
End Half-Time Feel

Gr. 3 tacet, 2nd time A B/A A B/A A B/A Gr. 3 tacet

C#m

You came in with the breeze.

Rhy. Fig. 4
Gr. 2

Bass Fig. 2

Rhy. Fill 2
Gr. 2

T
A
B

Bass Fill 3
Bass

T
A
B

E F#m A

on Sun - day morn - ing.
(Sun - day morn - ing.)

End Rhy. Fig. 4

End Bass Fig. 2

C#m E A

You sure have changed since yes - ter - day do, do, with - out do, do.)

C#m B A C#m

an - y warn - ing. I thought I knew you. (Whoa.)

*let ring throughout

simile on repeat

*next 6 meas.

A E A

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

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

Fill 1

Gr. 2

let ring w/ bar

let ring w/ bar

TAB

	16	17 (16)		16	(16)	
				16	16	

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

E

1., 2. So well.
 3. Oh, well.

Rhy. Fill 1 End Rhy. Fill 1

1.

Bass: w/ Bass Fig. 1, simile
 Gtr. 3: tacet
 N.C.(E)
 Riff B

End Riff B

2.

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

Bass

*Chord symbols reflect overall tonality.

Bridge

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

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

Gr. 4 (dist.)

f
w/ slide & sustain

2 4

Gr. 2

Rhy. Fig. 5

End Rhy. Fig. 5

(4) 5 4 5 5 6 6 4

Bass Fig. 3

End Bass Fig. 3

9 9 9 9 X 4 4 4 4 7 7 7 7 2 2 2 2 5 5 4 5

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

look - ing like you used to. You're on the oth - er side of the mir - ror,

Gr. 4

(4) 4 6 6

so noth - ing's look - ing quite as clear.

(6) 4 4 6 6

Thank you for turn - ing on the lights. — Thank you, now you're the

Gtr. 4

Bass

Detailed description: This system contains the first three staves of music. The top staff is the vocal line with lyrics. The second staff is for guitar (Gtr. 4) with a treble clef and a key signature of three sharps (F#, C#, G#). It features a long melodic line with a slur and a fermata. The third staff is for bass with a bass clef and the same key signature, featuring a rhythmic pattern of eighth notes. Below the bass staff is a fretboard diagram with fret numbers: 4 4 7 7 7 | 2 2 2 2 5 5 4 5 | 4 4 7 7 7.

par - a - site. — I did - n't think you had it in you. And now you're

w/o slide w/ slide

Detailed description: This system contains the next three staves of music. The vocal line continues with lyrics. The guitar staff (Gtr. 4) has a treble clef and three sharps, with a melodic line that includes a slide instruction. The bass staff has a bass clef and three sharps, with a rhythmic pattern. Below the bass staff is a fretboard diagram with fret numbers: 2 2 2 2 5 5 4 5 | 4 4 4 4 7 7 7 7 | 2 2 2 2 5 5 4 5.

Chorus

Bass: w/ Bass Fig. 2, 2 times, simile
 Gtr. 2: w/ Rhy. Fig. 4, 2 times
 C#m

look - ing like I — used to! — You came in with the breeze.

8va

Detailed description: This system contains the final three staves of music. The vocal line continues with lyrics. The guitar staff (Gtr. 4) has a treble clef and three sharps, with a melodic line that includes an 8va instruction. The bass staff has a bass clef and three sharps, with a rhythmic pattern. Below the bass staff is a fretboard diagram with fret numbers: 4 4 4 4 7 7 7 7 | 9 9 9 9 12 12 12 |

⊕ Coda

Outro

Bass: w/ Bass Fig. 1, 2 times

Gtr. 3: w/ Riff A

Gtr. 2: w/ Riff B, 3 times

N.C.(E)

Gtr. 2: w/ Rhy. Fill 1

Musical staff with notes and rests.

Oo, _____ on Sun - day morn - ing _____ with -
(Sun - day morn - ing _____)

Gtr. 3: w/ Rhy. Fig. 1

E

C#m

Musical staff with notes and rests.

out a warn - ing. _____ (Sun - day morn - ing _____

Bass Fig. 4

Bass

End Bass Fig. 4

Musical staff with notes and rests.

Fingerings for bass: 2 2 0 2 4 2 4 4 0 2 4 2

Bass: w/ Bass Fig. 4, 3 times

E

C#m

E

Musical staff with notes and rests.

_____) I thought I knew you. _____

C#m

E

C#m

Musical staff with notes and rests.

(Sun - day morn - ing. _____) Oh, _____ you want me bad - ly. _____

Gtr. 3 tacet

N.C.(E)

C#m

Bass: w/ Bass Fig. 5, 2 times

E

Musical staff with notes and rests.

You can - not have me. _____

Gtr. 2

Musical staff with notes and rests.

Fingerings for guitar: 2 0 2 4 2 4 5 6 6 0 2 4 2 7 9 9 0 2 4 2

Bass

Rhy. Fig. 5

End Rhy. Fig. 5

Musical staff with notes and rests.

Fingerings for bass: 2 0 2 4 2 4 0 2 4 2

C#m E C#m

Sun - day morn - ing. On Sun - day morn - ing.
 (Sun - day morn - ing.)

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

E C#m Free Time N.C.(E)

Sun - day day morn - ing.
 (Sun - day morn - ing.)

Gtr. 2

Bass

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

2 0 2 4 2 4 0 2 4 2 0

Gtr. 1

Harm. let ring

12 12 12

Gtr. 2

Bass

0 0 0 0

0 0 0 0

Don't Speak

Words and Music by Eric Stefani and Gwen Stefani

Chord diagrams for the following chords:

- Fm: 134111
- Bbm: 13421
- Eb: 13331 (6fr)
- C: 13331
- Bbm7: 123141 (6fr)
- Cm: 13421
- Gm: 134111
- Bb: 134211 (6fr)
- Db: 2341 (4fr)
- Ab: 3211 (4fr)
- Cb: 2341
- Gb: 3211
- A: 3211 (5fr)
- A(b5): 4312 (4fr)
- Eb7sus4: 3411 (4fr)
- Bb type2: 13331
- F5: 134
- Bb5: 134

Intro
Slowly ♩ = 76
Cm

Verse

1. You and me, — we

Rhy. Fig. 1

*Gr. 1 (slight dist.)
mf let ring throughout w/ pick & fingers

*two gtrs. arr. for one

used to be — to- geth - er, ev - 'ry day — to- geth - er, al - ways.

End Rhy. Fig. 1

real-ly feel — that I'm los - ing my best - friend. I can't be - lieve — this could - be the —

Fm Bb Cm Gm Fm Bb

end. It looks as though you're let - ting go. And

Gtr. 1

Bass

mf

Eb Bb C

if it's real, well, I don't want to know.

Chorus

Gtr. 1 tacet
Fm
Rhy. Fig. 2

Bbm Eb C

Gtr. 2 (acous.) *mf*

Don't speak. I know just what you're say - ing, so please stop ex - plain -

Rhy. Fig. 2A

Gtr. 3 (acous.) *mf*

Bass Fig. 1

f

Bbm7

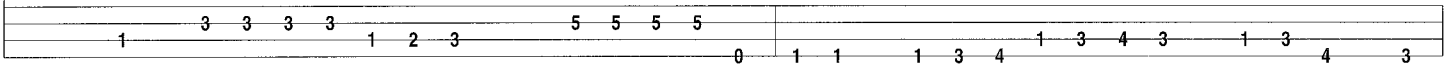
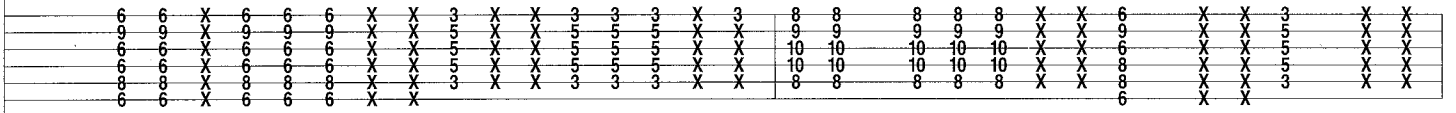
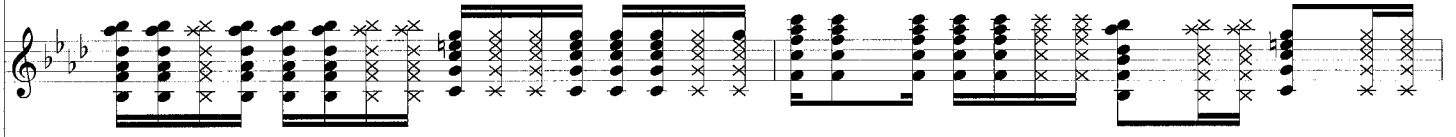
C

Fm

Bbm7

C

End Rhy. Fig. 2

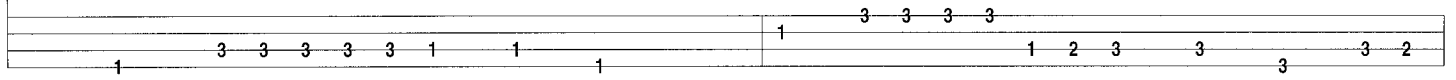
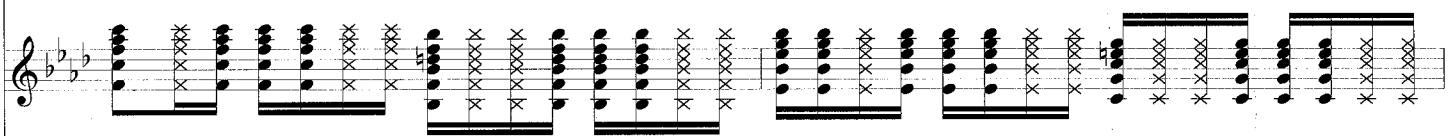
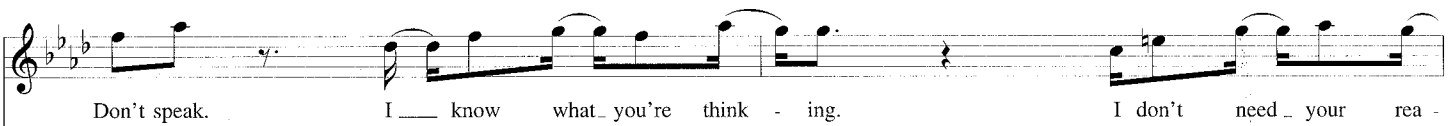
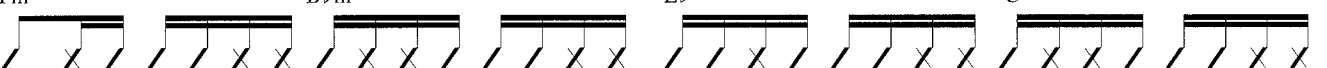


Fm

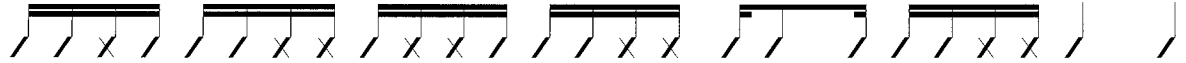
Bbm

Eb

C



Bbm7 C Fm Bbm7 Eb



sons. Don't tell me 'cause it hurts. 2. Our

(cont. in slash)

End Bass Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1
Cm

Gtrs. 2 & 3 tacet
Gm

Fm

Gtrs. 2 & 3

mem - o - ries, they can be in - vit - ing. But some are

Bass

Bb Gm Fm Bb

al - to - geth - er might - y fright - 'ning. As

Gtrs. 2 & 3

Cm Gm Fm Bb

we die, — both you and I, —

Gtr. 1

w/ dist.

Bass

Eb Bb C

with my head in my hands — I sit and cry.

Chorus

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

Bbm Eb C

Don't speak. — I know — just what — you're say — ing, — so — please stop — ex — plain —

Rhy. Fig. 3

Bbm7 C Fm Bbm7 C

ing. Don't tell me 'cause it hurts. No, no, no,

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3, 1st 3 meas.
Fm Bbm Eb C

don't speak. I know what you're think ing and I don't need your rea -

Bbm7 C N.C.(Fm)

sons. Don't tell me 'cause it hurts.

Gtrs. 1, 2 & 3
(Gtrs. 2 & 3 cont. in slash)

Bass

Bridge

Gtrs. 2 & 3 Db Ab Cb Gb

It's all end ing. I got - ta stop pre tend ing who we

Gtr. 1

Bass

A A(b5)

Eb7sus4 Ab

(Gtr. 3 cont. in notation)

are.

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

5 4 6 4 6 6 6 4 13

Guitar Solo

Gtr. 1 tacet
Cm Rhy. Fig. 4 Gm Fm Bb type2 End Rhy. Fig. 4

Gtr. 4 (nylon str. acous.)
mf

5 4 6 8 6 3 3 3 5 6 5 8 6 8 6 8

Gtr. 3 Rhy. Fig. 4A End Rhy. Fig. 4A

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

Bass

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

Gtrs. 2 & 3; w/ Rhy. Figs. 4 & 4A, 2 times

Gtr. 4

Cm Gm Fm Bb Cm Gm

Bass

Fm Bb Gm Cm Fm

Gtrs. 2 & 3

Gtr. 4

Verse

Gtrs. 2, 3 & 4 tacet

Cm Gm Fm Bb

Gtr. 5 (dist.)

F5 Bb5

mf

3. You and me, — I can see — us dy - ing. Are — we? —

Gtr. 1

w/ slight dist.

Gtr. 1

Bass

mf

Chorus

Gtr. 1: w/ Rhy. Fig. 3, 2 times
 Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, 2 times
 Gtr. 5 tacet
 Fm

B♭m Eb C

Don't speak. I know — just what you're say - ing, so — please stop — ex - plain -

Bass Bass Fig. 2

B♭m7 C Fm B♭m7 C

ing. Don't tell — me 'cause — it hurts. — No, — no, — don't —

End Bass Fig. 2

Bass: w/ Bass Fig. 2, 1st 3 meas.
 Fm B♭m Eb C

— speak — I — know what — you're think - ing and I don't need — your rea -

B♭m7 C Bass: w/ Bass Fill 1 Fm B♭m7 C

— sons. Don't tell — me 'cause — it hurts. — Don't tell — me 'cause — it hurts. —

Outro

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

B♭m Eb C

(La, — la, — la, I — know what — you're say - ing, — so — please stop — ex - plain -
 la, — la, — la, la, la, La, — la, — la,

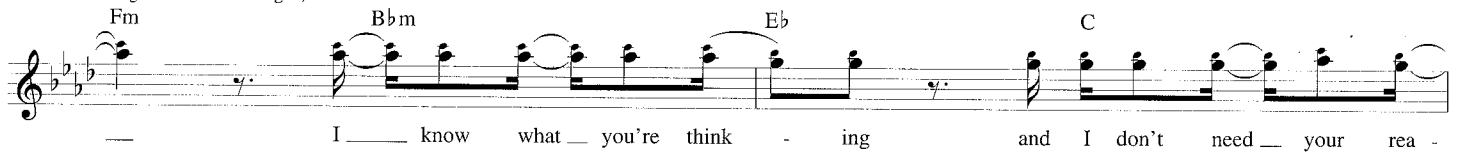
B♭m7 C Fm B♭m7 C End Voc. Fig. 1

— ing. — Don't — speak, — don't — speak, — don't — speak, — no. —
 la. La, — la, — la, la, la.)

Bass Fill 1
 Bass

Bkgd. Voc.: w/ Voc. Fig. 1, till fade

Fm Bbm Eb C



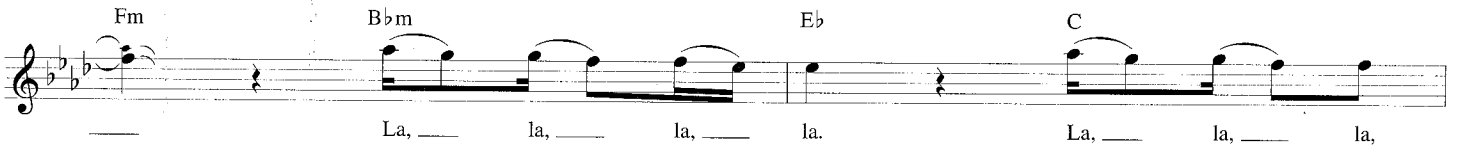
I know what you're thinking and I don't need your rea -

Bbm7 C Fm Bbm7 C



sons. I know you're good. I know you're good. I know you're real good, oh.

Fm Bbm Eb C



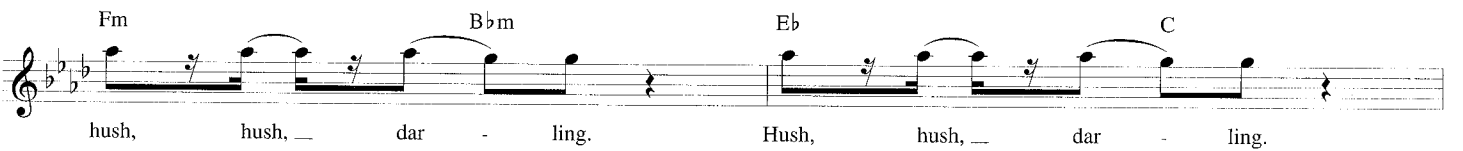
La, la, la, la.

Bbm7 C Fm Bbm7 C




la. Don't! Don't! Ooh, ooh,

Fm Bbm Eb C



hush, hush, darling. Hush, hush, darling.

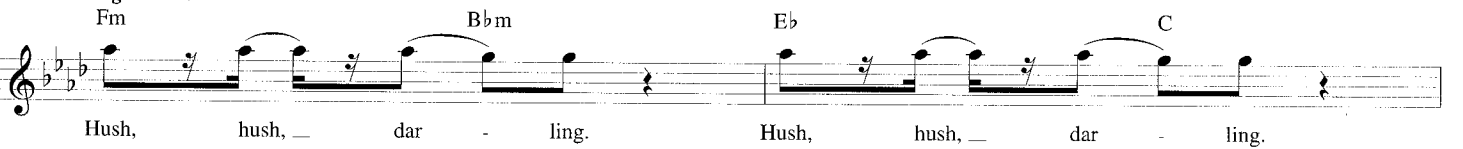
Bbm7 C Fm Bbm7 C



Hush, hush, don't tell me 'cause it hurts.

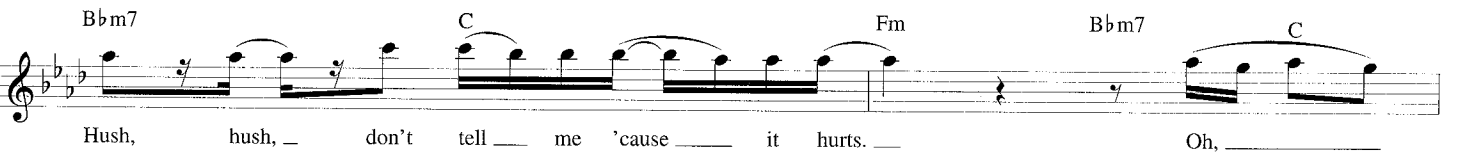
Begin Fade

Fm Bbm Eb C



Hush, hush, darling. Hush, hush, darling.

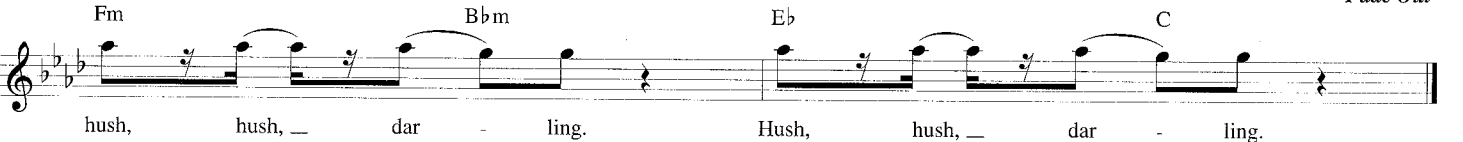
Bbm7 C Fm Bbm7 C



Hush, hush, don't tell me 'cause it hurts. Oh,

Fade Out

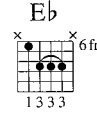
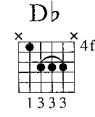
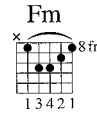
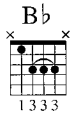
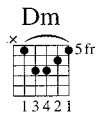
Fm Bbm Eb C



hush, hush, darling. Hush, hush, darling.

You Can Do It

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



Intro

Moderately ♩ = 126

Chords: Bb, C, Bass tacet, Dm, Am, Abm, Gm

(horns)

Hoo, hoo, hoo, hoo, hoo...

Gtr. 1 (slight dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

TAB

Gtr. 2 (clean)

w/ wah-wah

TAB

Bass

f

TAB

Gtr. 1: w/ Rhy. Fig. 1, 5 times

Dm Am Abm Gm

Gtr. 2: w/ Riff A, 4 times, simile

Dm Am Abm Gm

Hoo, hoo, hoo, hoo, hoo. Hoo, hoo, hoo...

(Oo. _____)

Gtr. 2 Riff A

End Riff A

TAB

© Copyright 1995 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.,
 KNOCK YOURSELF OUT MUSIC, MUSIC CORPORATION OF AMERICA, INC. and CRAZY VELCRO MUSIC
 All Rights for KNOCK YOURSELF OUT MUSIC Controlled and Administered by
 MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
 All Rights for CRAZY VELCRO MUSIC Controlled and Administered by MUSIC CORPORATION OF AMERICA, INC.
 International Copyright Secured All Rights Reserved

Dm Am A♭m Gm Dm Am A♭m

Hoo, hoo, hoo. _____

Bass

sim.

3 3 5 5 6 3/5 5 5 7 7 8 8 5 7

Gm Dm Am A♭m Gm

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

Verse

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

Am A♭m Gm Dm Am A♭m

1. Since you've been gone, since you've been un - glued _____ it's hard to fig - ure out your
 2. Ev - 'ry - thing you say has been tak - en wrong. _____ E - nough to say it's a sad, _____

Bass Fig. 1

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

Bass: w/ Bass Fig. 1, 2 1/2 times, simile
 Dm

Gm Am A♭m Gm

next move. _____ One min - ute here, _____ the next you're gone. _____
 _____ sad song. _____ They can't un - der - stand that you mean to do good. _____

End Bass Fig. 1

5 5 7 7 8 8 7 7

Dm Am A♭m Gm

Let's make an end to this sad, _____ sad song. _____
 I guess you could say you're mis - un - der - stood. _____

Chords: Dm C Gm F Am N.C. Dm C

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

Rhy. Fig. 2 End Rhy. Fig. 2

For you it's hard to take 'cause the pill has an aw -
 I know you're mean - ing well, but you've been shot

Chords: Gm F Am N.C. Dm C Gm F Am N.C.

ful to taste. Just o - pen up and swal low down.
 to hell. Just come back and join us now,

Chorus

Chords: Dm N.C. Dm Bb C

Gr. 1

Once it hits bot-tom things may turn a - round. Un - for - tu - nate - ly this is the case. You've got to
 'cause I know that you know how. (Hoo, hoo, hoo.) Hoo, hoo, hoo.

(cont. in slash)

Gr. 2

Riff B End Riff B

Bass

Bass Fig. 2 End Bass Fig. 2

Gr. 2: w/ Riff B, 2 times, simile
 Bass: w/ Bass Fig. 2, 2 times
 Dm

B \flat C Dm B \flat C

catch up and win the race, Hoo, hoo, hoo, hoo, and straight-en your self out.

Dm

You can do it. You've gon-na do it. Jump-ing through it, yeah, yeah.

Gr. 2

Bass

Keyboard Solo

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

C Gm F Am N.C. Bass: w/ Bass Fill 1, 2nd time C Gm F Am N.C.

1.
 sim.

Bass Fill 1

2.

Trumpet Solo

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

Gtr. 2: Gm F Am N.C. Dm Am A♭m Gm Dm Am A♭m

simile on repeat

Rhythmic notation for guitar: XXXXXXXXXXXX XXX XX

Fingerings: 5 7 7 7 X X X X 7 7 7 7 X X X X | 5 7 7 7 X X X 7 7 7 7 X X X X | 5 7 7 7 X X X X 7 7 7 7 X X X X

Bass

8va

Fingerings: 5 7 8 10 10 | 12 | 15 17 14 14 15 17 15 | (15)

Verse

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

Gtr. 1: Gm Dm Am A♭m Gm Dm Am A♭m

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

Gtr. 2: Rhythmic notation for Riff A

Fingerings: 7 7 7 7 X X X 7 7 7 X X X

Bass

loco

Fingerings: 15 17

Gtr. 1: Gm Dm Am A♭m Gm

ward blind. — So let the by-gones be — by-gone, —

Bass: 5 5 3 5

Bass Fill 2

Bass

8va

Fingerings: 15 19 19 19 17 19 | 15 17 14 14 15 15 17 15

Dm Am Gm N.C. C

and let's make an end to this sad, sad song. Hoo,

Gtr. 1

(cont. in slash)

Gtr. 2

Bass

Interlude

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

D \flat E \flat Fm D \flat E \flat End Rhy. Fig. 3

Gtr. 1

ah, yeah. Hoo, hoo, hoo, hoo. Hoo, hoo, hoo.

Riff C

Gtr. 2

End Riff C

Bass Fig. 3

End Bass Fig. 3

Voc. Fig. 1

(Hoo, hoo, hoo. Hoo, hoo, hoo.)

Gtr. 1: w/ Rhy. Fig. 3
 Gtr. 2: w/ Riff C
 Bass: w/ Bass Fig. 3
 Fm

Db Eb Fm Db Eb
 Hoo, hoo, hoo, ah. Un

Outro-Chorus

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

Db Eb Bass: w/ Bass Fig. 4, 2 times Fm
 for - tu - nate - ly this is the case. You've got to catch up and win the race,

Bass Fig. 4 End Bass Fig. 4

Db Eb Fm Db Eb
 and straight - en your - self out.

Fm Rhy. Fig. 4
 Gtr. 1

play 4 times
 End Rhy. Fig. 4

You can do it. You're gon - na do it,

Rhy. Fig. 4A
 Gtr. 2

End Rhy. Fig. 4A

Gtr. 1: w/ Rhy. Fig. 4, 4 times
 Gtr. 2: w/ Rhy. Fig. 4A, simile, till fade
 Fm

You can do it. You're gon-na do it. You can do it. You're gon-na do ___ it.

Bass Fig. 5 End Bass Fig. 5

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

Bass: w/ Bass Fig. 5

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

Gtr. 1: w/ Rhy. Fig. 3
 Fm

D \flat E \flat

Bass: w/ Bass Fill 3, 2nd & 3rd times
 Fm

Play 3 Times and Fade
 D \flat E \flat

You can do ___ it. You can do ___ it.

Bass

1 3 | 4 1 | 1 3 | 4 1

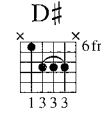
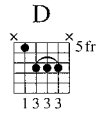
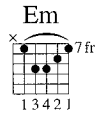
Bass Fill 3
 Bass

T
A
B

1 4 1

World Go 'Round

Words and Music by Gwen Stefani and Tony Kanal



Intro

Moderately Slow ♩ = 74
N.C.(G)

*Gtr. 1 (clean)

mf
let ring throughout

Bass

*doubled throughout

Gtr. 1 tacet

Gtr. 2 (slight dist.)

mf
w/ wah-wah

1. In the

Verse

G C G Em

quick-ness of our haste... it seems we for-get how to live... The old blue-print no long-er man-i-fests it-self

Rhy. Fig. 1

Bass Fig. 1

G C G

as the cor-rect way to ex - ist. So wipe the grime off the view hole, and please take a clos - er look. Ev-vi-ron -

3 X X X X X X 7 5 5 7 5 X X 3 X X 3 X X X 3 3 X X X 3 X X 3 3 X 8 7
 4 X X 3 X X X 5 5 5 7 5 X X 3 X X 3 X X X 3 3 X X X 3 X X 3 3 X 8 8
 X X 4 X X X X X X X X 4 X X 4 X X X 4 X X 4 X X 4 X X 9 7

(2) 3 3 3 5 5 5 5 3 3 5 5 3 3 5 5 5 4 4 5 2 2 4 2 4 3 3 5 5 5 4 4 5 2 2 4 2 4

Em D

men - tal ban - dits up — to their she-nan - i - gans. Crooks dis - guised as, crooks dis - guised as... We've got to

Gtr. 2 End Rhy. Fig. 1

X 7 7 X X 7 X X 7 7 X X 7 7 X 7 X X X 7 X X X 7 X
 X 8 9 X X 8 7 7 X X 7 7 X 7 X X X 7 X X X 7 X
 X 9 9 X X 9 7 7 X X 7 7 X 7 X X X 7 X X X 7 X

Gtr. 1

0 2

Bass End Bass Fig. 1

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

Chorus
G

find an - oth - er way to make the world go 'round. (The world go __ 'round, world go __ 'round. We've got to

Rhy. Fig. 2

End Rhy. Fig. 2

3/4 3/4 3/4 0 2 3/4 3/4 3/4 X X 3/4 X X 3/4

0 2 0 2 3

Riff A

End Riff A

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

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

find an - oth - er way to make the world go 'round. World go __ 'round, world go __ 'round, world go __ 'round.)

3/4 3/4 3/4 X X 3/4 X X 3/4 X X 3/4

0 2 3 3

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

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

Interlude

Gtr. 1 tacet
G

2. In - di -

Gtr. 2

Bass

3 5 2 3 3 5 2 5 3 5 3 10

Verse

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

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

Em G C G

pic - ture un - seen, leav - ing life in be - tween de - stroyed _ and o - ver - wrought. _ There's no

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

Em D

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

Chorus

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

find an - oth - er way to make the world go 'round. _ We've got to

(World go _ 'round, world go _ 'round, world go _ 'round.

Bass

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

find an - oth - er way to make the world go 'round. _____ We've got to
 World go 'round, world go 'round, world go 'round. _

Bass Fig. 2 End Bass Fig. 2

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

find an - oth - er way to make the world go 'round. _____ And,
 World go 'round, world go 'round, world go 'round.

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

yeah, find an - oth - er way. _____ You see there's
 World go 'round, world go 'round, world go 'round. _)

Gtr. 2: w/ Rhy. Fill 1

Gtr. 1

Bass

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

5 5 7 7 7/9 7 5 5 | 5 7 7 5 7 7 5 3

Rhy. Fill 1
 Gtr. 2

(cont. in slash)

TAB

3 0 2 3

Bridge

Gtr. 2 γ Em D $\text{D}\sharp$

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

Gtr. 1

Bass

Em D $\text{D}\sharp$ Em D

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

Em D D#

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

X X 10 10 X X 10 10 X 10 10 7 7 X 10 10 10 10 X 10 10 10 10 12 10 10 7 10 10 11
 X X 10 10 X X 10 10 X 10 10 8 X 10 10 10 10 X 10 10 10 10 12 10 10 7 10 10 11
 X X 11 11 X X 11 11 X 11 11 9 X 11 11 11 11 X 10 10/12 10 10 7 10 10 11

5 7 5 0 3 3 2 5 7 7 7 7 5 5 5 7 5 5 5 5 5 7 5 5 5 5 5 6

Em D D# Em D

Oh, deg - ra - da - tion, great big world. I'm in vi - o - la - tion, (Great big world.)

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

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

Em D D#

oh. In-ex-cus-a-ble ex-ploi-ta-tion.
(Ex-ploi-ta-tion.)

10 10	10 10	10 10	7	7 7	X 10 10	10 10	X 10 10	X 10 10	X 10	7 8
10 10	10 10	10 10	8	8 8	X 10 10	10 10	X 10 10	X 10 10	X 10	7 8
11 11	11 11	11 11	9	9 9	X 11 11	11 11	X 11 11	X 11 11	X 11	8 8
			7							7 8
			9							7 8
			7							5 6

5 7 5 5 7 5 5 7 5 7 7 7 5 5 5 7 5 5 0 2 3 2 3 5 5 6

Em D D# (cont. in notation)

It's the dawn-ing of a new e-ra, peo-ple con-sci-ous-ly don't care. How un-fair.

8	7 7	10 10	X 10 10	10	X 10 10	X 10	10 11
9	8 8	10 10	X 10 10	10	X 10 10	X 10	10 11
9	9 9	11 11	X 11 11	11	X 11 11	X 11	11 12
7							

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

Outro-Chorus

Grtr. 1: w/ Riff A, simile, till fade

N.C.(G)

You find an-oth-er way to make the world go 'round.

Grtr. 1

Grtr. 2

Bass

You've got to find an-oth-er way to make the world go 'round. We've got to

Grtr. 2

Bass

Gtr. 2: w/ Rhy. Fig. 2, simile, till fade
 Bass: w/ Bass Fig. 2, 5 1/2 times
 G

find an - oth - er way to make the world go 'round, _____ yeah, - yeah. _____ And,

yeah, find 'noth - er way. _____ Oh, _____ it's

ev - 'ry 'noth - er way. _____ Hey. _____ And

find an - oth - er way to make the world go 'round, world go 'round, world go 'round. You got to

send me an - oth - er way. _____ In the quick - ness of our haste _____ we for - get. _____

Begin Fade

_____ In the quick - ness of our haste _____ we for - get _____ how to live. _____ So, _____
 (Find an - oth - er way to make the

Bass
 7 7 5 7 7 5 7 5 5 5 5 5 5 5 7 5 5 7 5 7 5 7 5 5 7 5 7

Fade Out

find an - oth - er way to make the world go 'round, world go 'round, world go 'round.
 world go 'round, world go 'round, world go 'round, world go 'round. _____)

5 5 7 5 5 7 5 7 5 5 7 5 7 5 5 3 5 7

End It on This

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

Intro

Fast ♩ = 164

F

Rhy. Fig. 1

Fmaj7

F7

Fmaj7

End Rhy. Fig. 1

Gtr. 1 (slight dist.)

f

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

Bass

mf

Dm
Rhy. Fig. 2

Dm/C#

Dm/C

Dm/C#

End Rhy. Fig. 2

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

F

Riff A

Fmaj7

F7

Fmaj7

End Riff A

*Gtr. 2 (clean)

f

Gtr. 1

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

Bass

* Piano & organ arr. for gtr.

© Copyright 1995 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.,
 KNOCK YOURSELF OUT MUSIC, MUSIC CORPORATION OF AMERICA, INC. and CRAZY VELCRO MUSIC
 All Rights for KNOCK YOURSELF OUT MUSIC Controlled and Administered by
 MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
 All Rights for CRAZY VELCRO MUSIC Controlled and Administered by MUSIC CORPORATION OF AMERICA, INC.
 International Copyright Secured All Rights Reserved

Gr. 3: w/ Rhy. Fig. 3

Dm Dm/E Dm/F A/C#

I thought that we would last, be - come a lit - tle fam - i - ly. Then
 I want to fill my glass up with you con - stant - ly. I've

Gr. 1
 P.M.

Bass

Gr. 1: w/ Rhy. Fig. 2

Dm Dm/C# Dm/C Dm/C#

one, two, three, four, the years were fly - ing by, they soared. And it's
 been here be fore, but I've nev - er ev - er felt this sure. And now I

Bass

Dm Dm/E Dm/F Gm A

my gut feel - ing it's not hap - pen - ing for me, so...
 know I've been dream - ing, and your ac - tions have in - spired.

Gr. 1
 P.M. P.M. P.M. P.M.

Gr. 3
 let ring let ring let ring let ring

Bass

Chorus

Half-Time Feel

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

Gr. 3 tacet

F

End Half-Time Feel

2.

Chorus

Half-Time Feel

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

Gr. 3 tacet

F

Fill 1

Gtrs. 1 & 3

Fmaj7 F F7

End Voc. Fig. 1 Voc. Fig. 2

o - ver.) Let's end it on this, let's end it on ___ this. (It's

Gr. 1: w/ Rhy. Fill 1 Fmaj7 End Voc. Fig. 2 F Fmaj7 Bkgd. Voc.: w/ Voc. Fig. 1 F7

o - ver.) Just one more inch, one last kiss.

Fmaj7 F Fmaj7 F7 Gr. 1: w/ Rhy. Fill 2 Fmaj7

Let's end it on this, let's end it on ___ this.

Rhy. Fill 1
Gr. 1

T	10	10	10	10	10
A	9	9	9	9	9
B	10	10	10	10	10

Rhy. Fill 2
Gr. 1

T	10	10	10	10	10
A	9	9	9	9	9
B	10	10	10	10	10

Bridge

Bb

Dm

Gm

F

I o - pen up, _____ you ig - nore _____ me. Oh, you're

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

mf

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 1
P.M.

Bass

Gtr. 1: w/ Rhy. Fig. 4, 2 times, simile

Bb

Dm

Gm

F

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

Gtrs. 3 & 4

Gtr. 3

Gtr. 4
divisi

End Rhy. Fig. 4A

Bass

Gtrs. 3 & 4: w/ Rhy. Fig. 4A

B \flat

Dm

Gm

F

if I _____ turn back the pag - es of time, _____ I'd re -

Bass

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

End Half-Time Feel

B \flat

Dm

Gm

write your point of view, _____ uh, huh. _____

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

Gtr. 1

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

1 1 1 1 1 1 1 1 | 0 0 0 0 0 0 0 0 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

Bass

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

Interlude

Gtr. 2: w/ Riff A

Gtrs. 3 & 4 tacet

F

Fmaj7

F7

Fmaj7

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

10 10 10 | 10 10 10 | 10 10 10 | 10 10 10

8 8 8 8 8 | 8 8 8 8 8 | 8 8 8 8 8 | 8 8 8 8 8

let ring

3 3 | 2 3 2 3 5 3

1

Guitar Solo
Half-Time Feel

Gtrs. 1 & 2 tacet
Dm

Gtr. 5 (dist.)

Dm/E Dm/F Gm A

f full

Bass

Dm Dm/E Dm/F Dm/E End Half-Time Feel

sva Washed

full

Bass

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 2
Dm

Dm Dm/C# Dm/C Dm/C#

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

Gtr. 5 *loco*

Gtr. 3 let ring throughout

Bass

Gtr. 5 tacet
Dm

Dm/E

Dm/F

Dm/E

tired, I'm freez - ing. Let's well, stop and call it his - to - ry.

Gtr. 1

Riff B

End Riff B

P.M.

0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 3

0	3/2	2	2	3	2	2	3	2	3	2
---	-----	---	---	---	---	---	---	---	---	---

Bass

5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	8	8	8	8	8	8	8	8	10	10	10	10	12	12	12	12
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----

Gtr. 1: w/ Rhy. Fig. 2

Dm

Dm/C#

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

Dm/C

Dm/C#

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

Gtr. 3

Riff C

0	2	3	2	2	3	2	2	3	2	2	3	2
---	---	---	---	---	---	---	---	---	---	---	---	---

Bass

Bass Fig. 1

5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	3	3	3	3	3	3	3	3	4	4	4	4	4	4	4	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 1: w/ Riff B
Dm

Dm/E

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

Dm/E

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

End Riff C

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

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

End Bass Fig. 1

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff C
Bass: w/ Bass Fig. 1
Dm

Dm/C#

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

Dm/C#

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

Gtr. 1: w/ Riff B
Dm

Dm/E

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

Dm/E

Well, let's end it on this, let's end it on _____ Washed

Gtr. 1: w/ Rhy. Fig. 2
Dm

Dm/C#

Dm/C

Dm/C#

up on _____ the _____ shore, giv - en one last chance to try _____ some more.

Gtr. 3

Bass

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

Dm Dm/E Dm/F Dm/E

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

Gtr. 1

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

Gtr. 3

Bass

Gtr. 1: w/ Rhy. Fig. 2
 Gtr. 3: w/ Riff C
 Bass: w/ Bass Fig. 1, simile

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

* Dm Dm/C# Dm/C Dm/C#

*Sing 1st time only

Play 3 Times and Fade

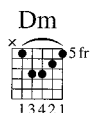
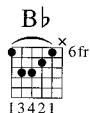
Gtr. 1

Dm Dm/E Dm/F Dm/E

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

Tragic Kingdom

Words and Music by Eric Stefani



Intro

Slow Rock $\text{♩} = 48$

(♩ = ♩)

Chords: Dm C#m Cm Bm *Am

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

f

TAB: 6 6 5 5 | 4 4 3 | 0 3 (3) 7 | 7 (7) 12 12 | (12)

Gtr. 2 (dist.)

f

TAB: 6 6 5 5 | 4 4 3 | 0 3 (3) 7 | 7 (7) 15 15

Bass

mf

TAB: 5 5 4 4 | 3 3 2 | 5 5 | 5 5 5 5 | 5 5 5 5

Verse

Gtr. 2 tacet

Bm

F#

Bm

F#

1. Once was a mag-i-cal place, o-ver time it was lost; price in-creased the cost. Now the for-

Gtr. 1

TAB: 2 5 2 1 | 2 1 | 2 5 2 1 | 2 1

Bass

TAB: 2 5 2 1 | 2 1 | 2 5 2 1 | 2 1

© Copyright 1995 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC. and KNOCK YOURSELF OUT MUSIC
All Rights Controlled and Administered by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
International Copyright Secured All Rights Reserved

Bm F# Bm F#

- tune of the king - dom is locked _ up in its dun - geon _ vaults.

Riff A End Riff A

2 5 2 1 2 1 | 2 5 2 1 2 1 2 4 2 1 2

Bass Fig. 1 End Bass Fig. 1

2 5 2 1 2 1 | 2 5 2 1 2 1 2 4 2 1 2

Bm F# Bm F#

The cas - tle floor lies in traps _ with coiled wires set _ back, de - cayed by old _ cheese. _ Now the draw -

Gtr. 1

2 5 2 1 2 1 | 2 5 2 1 2 1

Bass

2 5 2 1 2 1 | 2 5 2 1 2 1

Gtr. 1: w/ Riff A
 Bass: w/ Bass Fig. 1
 Bm

F# Bm F#

- bridge has been lift - ed as the mil - lions, they drop to their _ knees. _

Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, 2 times

Gtrs. 3 & 4: w/ Fill 1, 2nd time

Dm

Bb

Dm

Bb

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

Gtr. 1 Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M. sim.

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

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

Bass Bass Fig. 2

simile on repeat

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

To Coda ⊕

Dm

Bb

Dm

Bb

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

End Rhy. Fig. 1

5 5 5 6 6 6 5 5 5 6 6 6 5 5 5 6 6 6 6 6 6

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

End Bass Fig. 2

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

Fill 1

Gtr. 3

Gtr. 4

divisi

T 10

A 7

B

Voc. Fig. 1

(Ah. _____)

Verse

Gr. 1: w/ Riff A, 4 times
 Bass: w/ Bass Fig. 1, 4 times
 Bm F# Bm F#

2. The cold wind blows as it snows on those who fight to get in on heads that are small. Dis - il - lu -

- sioned as they en - ter, they're un - a - ware what's be - hind cas - tle walls, walls. Ah.

But now it's writ - ten in stone, the King has been o - ver - thrown by jest - er - ly fools. And the pow -

er of the peo - ple shall come to be - lieve they do rule. Now the pow - er of the peo - ple, oo.

Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, 2 times
 Gr. 1: w/ Rhy. Fig. 1, simile
 Bass: w/ Bass Fig. 2, simile
 Dm Bb Dm Bb

They pay ho - mage to a king whose dreams are bur - ied in their minds.

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

Chorus

D5 C#5 C5 B5 D5 C#5 C5 B5

Wel - come to the tra - gic king - dom. Corn - fields of pop - corn have yet to spring o - pen.

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

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

Interlude

Gtr. 2

F#m

Fm

Em

Musical notation for Gtr. 2 Interlude, showing a treble clef staff with notes and a guitar fretboard diagram below. The fretboard diagram shows fingerings: 9 12 12 11 | 8 11 11 10 | 7 10 10 9.

Gtr. 1

Riff B

Musical notation for Gtr. 1 Riff B, showing a treble clef staff with notes and a guitar fretboard diagram below. The fretboard diagram shows fingerings: 9 9 12 9 11 9 12 9 9 12 | 8 8 11 8 10 8 11 8 11 | 7 7 10 7 9 7 10 7 7 10.

Bass

Bass Fig. 3

Musical notation for Bass Bass Fig. 3, showing a bass clef staff with notes and a guitar fretboard diagram below. The fretboard diagram shows fingerings: 9 9 12 9 11 9 12 9 9 12 | 8 8 11 8 10 8 11 8 11 | 7 7 10 7 9 7 10 7 7 10.

1.

2.

D#m

Bridge

Gtr. 2 tacet

F#5

C#5

Musical notation for the Bridge section, showing a treble clef staff with notes and a guitar fretboard diagram below. The fretboard diagram shows fingerings: 6 9 9 5 6 7 8 | 6 9 9 5 6 7 8.

Have they lost their heads, or are

End Riff B

Musical notation for End Riff B, showing a treble clef staff with notes and a guitar fretboard diagram below. The fretboard diagram shows fingerings: 6 6 9 6 8 5 6 7 8 | 6 6 9 6 8 5 6 7 8 | 11 11 11 11 11 11 9 12 11 9 | 9 9 9.

Bass Fig. 3

Musical notation for Bass Bass Fig. 3, showing a bass clef staff with notes and a guitar fretboard diagram below. The fretboard diagram shows fingerings: 6 6 9 6 8 5 6 7 8 | 6 6 9 6 8 5 6 7 8 | 9 9 9 6 9 7 6 9.

E5 B5 F#5 C#5 E5

they just all blind mice? We've heard all their stories one too many times. ___

Gr. 1

Bass

F#m C# E B F#m C#

Hyp-no-tized by fire-flies that glow in the dark. ___ And mid-gets that disguise themselves as

E B F#m C#/E# E B/D#

ti - ny lit - tle dwarfs. The pa - rade that's e - lec - tri - cal, _____ it serves no real pur - pose. Just

9 9 7 7 7 7 6 7 9 9 9 9 9 8 9 8 9 7 7 7 6 7 6 7

F#m C#/E# E B/D# F#m Fm Em D#m N.C.

takes up a lot _____ of juice just to im - press _____ us.

11 11 11 11 10 10 10 9 9 9 9 8 7 6 9 9 12 9 8 8 11 7 7 7 10 7 6 5 4 3 5

Guitar Solo

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

Gr. 2

F#

9 9 11 9

T T T T T T T T T T

12 15 19 12 15 19 12 15 19 12 15 19 12 15 19 11 14 19 11 14 19 11 14 19 11 14 19 11 14 19 11 14

Bm *8va* F#

10 10 9

T T T T T T T T T T T T T

19 12 15 19 12 15 19 12 15 19 15 19 12 15 19 12 15 19 12 15 19 11 14 19 11 14 19 11 14 19 11 14 19 11 14 19 11

Bm *8va* F#

10 9 10

T T T T T T T T T T T T T

12 19 12 15 19 12 15 19 12 15 19 12 15 19 12 15 19 12 11 14 19 11 14 19 11 14 19 11 14 19 11 14 19 11 14 19 11

Bm *8va* F#

9 9 10

T T T T T T T T T T T T T

12 19 12 15 19 12 15 19 12 15 19 12 15 19 12 15 19 12 11 19 11 14 19 11 14 19 11 14 19 11 14 19 11 14 19 14

Bm F# Bm F#

Gr. 4 (dist.) *f*

Gr. 3 (dist.) *divisi* *f* *w/ slide

*both gtrs.

Gr. 2 *loco*

Gr. 1

9 9 9

6 / 6 6

12 12 12 12 14 14 14 14 12 12 12 12 14 16 16 11 11

2 2 5 2 2 1 1 2 1 1 2 2 5 2 2 1 1 2 4 2 1 2

Gtr. 1: w/ Riff A

Gtr. 2 tacet

Bm

F#

Bm

F#

Gtr. 4

Gtr. 3

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

6 4 4 (4) 7 7 7 (7) 6 6 9 9 9 (9) 7 7 7 9 11 (11) 6 (6)

⊕ Coda

Bridge

Dm

Bb

Dm

Gtr. 2 *mf*

Voc. Fig. 2

they drip from his eyes, in - to the night. They drip from his eyes.

(Tra - gic king - dom. Tra - gic

mf

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

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

Bb

Bb

End Voc. Fig. 2

king - dom.) They're pay-in' hom-age to a king, a king who's bur - ied, bur - ied in their minds.

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

mf

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

Chorus

Gr. 2 tacet
Dm

Dm Bb

They drip from his eyes. Wel - come

Riff C

Bass Fig. 4

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

C#m Cm Bm

to the tra - gic king - dom.

End Riff C

End Bass Fig. 4

Gr. 1: w/ Riff C
Bass: w/ Bass Fig. 4
Dm

C#m Cm Bm

Corn - fields of pop - corn have yet to spring o - pen.

Outro-Chorus

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

Fm Em D#m

Wel - come to the tra - gic king - dom.

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

* Begin *accelerando* 3rd time;
begin **Double-Time** Feel 7th time

Guitar Notation Legend

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

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for 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 T
 B A
 G A
 D A
 G A
 E B

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.

Harm.

T 12
A
B

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.

P.H.

T 5
A
B

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.

8va

H.H.

T 7(19)
A
B

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

P.S.

T
A
B x

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.

T
A x
B

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

P.M.

T
A
B 0 0 0 0

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

rake

T 5
A x
B

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

T 5 7
A
B

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

T
A
B

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.

w/ bar

T
A
B 0 (0)

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

w/ bar

T
A
B ✓ 4 ✓ 5 ✓ 7

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

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

w/ bar -1/2 -1/2 -1/2

T 7 7 7
A
B

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 (C), 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:

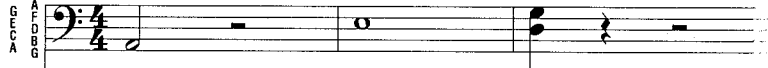
- The note is being sustained over a system (note in standard notation is tied), or
- The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
- The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

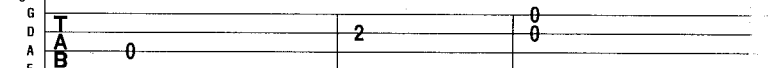
Bass Notation Legend

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

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

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

Notes:


Strings:


3rd string, open 2nd string, 2nd fret 1st & 2nd strings open, played together

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.



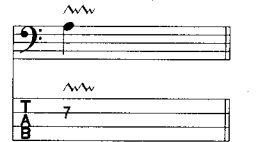
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



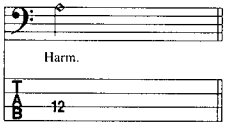
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



SHAKE: Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.



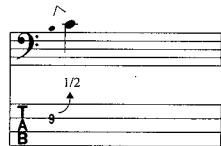
NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.



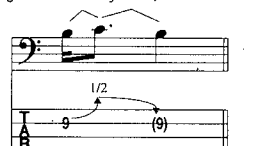
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.



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



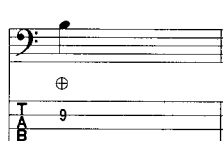
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



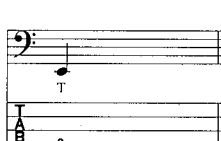
RIGHT-HAND TAP: Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.



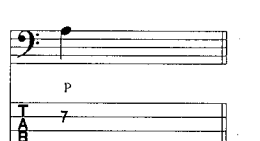
LEFT-HAND TAP: Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.



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



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



Additional Musical Definitions



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

D.C. al Fine

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



(*accent*) • Accentuate note with great intensity

Bass Fig.

• Label used to recall a recurring pattern.



(*staccato*) • Play the note short

Fill

• Label used to identify a brief pattern which is to be inserted into the arrangement.



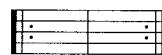
• Downstroke

tacet

• Instrument is silent (drops out).



• Upstroke



• Repeat measures between signs.

D.S. al Coda

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



• 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).

NO DOUBT • TRAGIC KINGDOM

PACKED

With

Spiderwebs

EXCUSE ME MR.

Just a Girl

HAPPY NOW?

Different People

HEY YOU

The Climb

SIXTEEN

Sunday Morning

DON'T SPEAK

You Can Do It

WORLD GO 'ROUND

End It On This

TRAGIC KINGDOM

TinyA - 2009

U.S. \$22.95

ISBN 0-7935-8459-0



HL00120112

 **HAL • LEONARD®**

LD
MUSIC