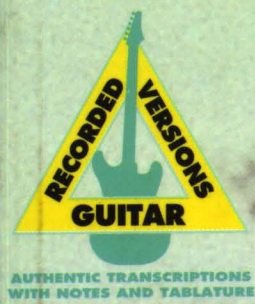


# seven mary three american standard



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE



# Water's Edge

Words and Music by Jason Ross and Jason Pollock

**A5** (5fr):  $\begin{matrix} \text{xxx} \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ 1 & 3 & 4 \end{matrix}$   
**B5** (7fr):  $\begin{matrix} \text{xxx} \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ 1 & 3 & 4 \end{matrix}$   
**C5** (8fr):  $\begin{matrix} \text{xxx} \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ 1 & 3 & 4 \end{matrix}$   
**D5** (10fr):  $\begin{matrix} \text{xxx} \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ 1 & 3 & 4 \end{matrix}$   
**G5**:  $\begin{matrix} \text{xxx} \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ 1 & 3 & 4 \end{matrix}$   
**D5/A** (5fr):  $\begin{matrix} \text{xxx} \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ 1 & 1 & 3 & 3 \end{matrix}$   
**E5** (7fr):  $\begin{matrix} \text{xx} \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ 1 & 3 & 3 \end{matrix}$   
**C5/G**:  $\begin{matrix} \text{xx} \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ 1 & 1 & 3 & 3 \end{matrix}$   
**E5 type2** (7fr):  $\begin{matrix} \text{ox} \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ 1 & 3 & 4 \end{matrix}$

## Intro

Moderately Fast  $\text{♩} = 116$

\*\*Gtr. 1 (clean) \*Em C5 Dsus4 Em C5 G5 End Rhy. Fig. 1

*mf*

let ring throughout

\*Chord symbols reflect implied tonality.

\*\*doubled throughout

## Verse

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

Em C5 Dsus4 Em C5 G5

1. "Don't go there," I heard her say. "You can't stomach what you're gon-na see."  
 3. Ain't no se-cret to me how she got there down by the stream.

Em C5 Dsus4 Em C5 G5

It's down there by the wa-ter's edge, wast-ed and bloat-ed and wait-ing for some-one else.  
 'Cause I'd seen her a min-ute be-fore the van pulled up and o-pened the door.

Em C5 Dsus4 Em

All my love.

Gtr. 3 (slight dist.)

Gtr. 2 (slight dist.) *divisi* *mf*

Harm. ----- 4

**Verse**

Gtr. 2 tacet  
C5

G5

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

C5

Dsus4

2. Fun - ny how \_\_\_ these things come a - bout, \_\_\_  
4. I can't \_\_\_ say a sin - gle word \_\_\_

Gtr. 3

Harm. ....

12 12 12

Gtr. 3 tacet  
Em

C5

G5

Em

Gtr. 4: w/ Fill 1, 2nd time  
C5

Dsus4

when you're tied \_\_\_ to the teeth and mouth. \_  
a - bout \_\_\_ what I saw of her. \_\_\_\_\_

No sound or fu - ry, no shot of pain, there was no \_  
'Cause her kill - ers, they got their friends in fa - mil -

**Chorus**

Em

C5

G5

Gtr. 1 tacet  
E5

C5/G

D5/A

— real — rea - son, no gain. }  
- iar plac - es, I tell you man. }

I can't \_ go down to the wa - ter's edge. \_

\*Gtr. 4 (dist.)

fade in (*pp*) *cresc.*

fdbk.

*f*

let ring ----- 4 let ring ----- 4

pitch: B

Gtr. 1

8 7 0

7 9

3 5 0

3 5 0

**Fill 1**

Gtr. 4

*mp* *cresc.*

fdbk. ....

**TAB**

14 (14) 16 (16)

pitch: E

E5 C5/G D5/A E5

I did-n't do \_\_\_\_\_ it, I saw who did. Don't go down \_\_\_\_\_ to the

Gr. 4

let ring ----- 4 let ring ----- 4

C5/G D5/A E5 C5/G G5

wa-ter's edge, \_\_\_\_\_ they did it once \_\_\_\_\_ and they can do it a - gain. \_\_\_\_\_

let ring ----- 4 let ring ----- 4 let ring ----- 4

Gr. 1: w/ Rhy. Fig. 1

Em C5 Dsus4 Em 1. C5 G5 2. C5 G5

Verse

Gr. 4 tacet

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

Em C5 Dsus4 Em C5 G5

5. This ain't \_\_\_\_\_ no fuck-ing game, \_\_\_\_\_ and I'm feel - ing so \_\_\_\_\_ a - shamed, \_\_\_\_\_

Em C5 Dsus4 Em C5 G5

'cause I \_\_\_\_\_ did - n't do \_\_\_\_\_ an - y - thing. No, I did - n't do an - y - thing to stop, \_\_\_\_\_

Am9 Em9/B Cmaj7 Dsus4add<sup>6</sup><sub>9</sub>

to stop, to stop, to stop

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

let ring throughout

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 1 3/4 times

Am9 Em9/B Cmaj7 Dsus4add<sup>6</sup><sub>9</sub> A5

this from hap - pen - ing. I

B5 C5 D5

did - n't do an - y - thing!

Gtrs. 1, 3 & 4

**Chorus**

Gtrs. 1 & 3 tacet

G5 D5/A E5 C5/G G5 D5/A E5 C5/G

"Don't go down to the wa - ter's edge," you said to me. I did - n't do it but I saw who did you see.

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

Gtr. 4: w/ Rhy. Fig. 3

G5 D5/A E5 C5/G G5 D5/A E5 C5/G

Don't go down to the wa - ter's edge. They did it once, they can do it a - gain. I

Gtr. 3

fade in (pp) w/ wah-wah

G5 D5/A E5 C5/G

Gr. 4

swear, \_\_\_\_\_ I swear, \_\_\_\_\_ I

full 12 14 full 12 15 full 12 15 full 12 15

G5 D5/A E5 C5/G

swear, \_\_\_\_\_ I swear, \_\_\_\_\_ I did - n't

full 12 14 full 12 15 full 12 15 10 8 10 8 7 9 7 9

G5 D5/A E5 C5/G

do \_\_\_\_\_ a thing. \_\_\_\_\_ I should - 've

full 15 full 15 full (15) 12 full 12 15 full 15 full 15 (15) 12

G5 D5/A E5 C5 E5 type2

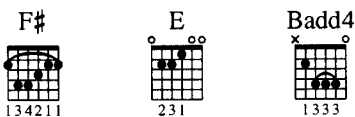
done \_\_\_\_\_ some - thing. \_\_\_\_\_

full 12 15 full 17 rit. P.S.

17 15 14 12 14 12 14 12 14 12 14

# Cumbersome

Words and Music by Jason Ross and Jason Pollock



## Intro

Moderately ♩ = 80

Gr. 1

F# E B5

*f* w/ slight dist.

TAB

\*Muted strums produce random natural harmonics throughout.

## Verse

F# E

1. She calls me Go - li - ath and I wear the Da - vid mask, —  
 2. I'd like to be - lieve we could rec - on - cile the past, —

\*Gtrs. 1 & 2

*f* simile on repeat w/ dist.

TAB

\*composite arrangement

B F#

I guess the stones are com - ing too fast for her - now. — You know I'd like to be - lieve this  
 res - ur - rect those bridg - es with an an - cient glance. But my old stone face can't

TAB

E B F#

nerv - ous - ness will pass, — all the stones that are thrown are build - ing up a wall. —  
 seem to break her down, — she re - mem - bers bridg - es, burns them to the ground.

TAB

Pre-Chorus

F# A E F#

I have be - come \_\_\_\_\_ cum - ber - some \_\_\_\_\_ to this world. \_

\*Harmony sung second time.

A E F#

I have be - come \_\_\_\_\_ cum - ber - some \_\_\_\_\_ to my girl. \_

2. Chorus

F#

Too heav - y, too light, too black or too

Gtr. 1 Rhy. Fig. 1

Gtr. 2 Rhy. Fig. 1A



A E5 F#

white, too wrong or too right, to-day or to-night, \_ cum - ber-some. \_

End Rhy. Fig. 1

End Rhy. Fig. 1A

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

A E5

Too rich or too poor, she's want-ing me less and I'm want-ing her more. \_ The bit-ter taste \_ is cum - ber-some, \_

Gtrs. 1 & 2: w/ Fill 1, 2nd time

F# A F# E F#

\_ No, \_ yeah! \_ No, no, no. \_

Gtrs. 1 & 2

Fill 1  
Gtrs. 1 & 2

T  
A  
B

9 12 9 11 9 11 11 9 11 9 12 9

To Coda ⊕

A F# E F#

No, no, no, \_\_\_ yeah! \_

Interlude

Gtr. 1 tacet  
F#5

E5

B5

Gtr. 2

*mf*

let ring throughout

Gtr. 1

F#

E

Badd4

There is \_\_\_ a bal - ance be-tween two worlds, \_

F#

E

one with an ar - row and \_ a cross. \_ Re-gard - less of the

Badd4 F#

X u X m  
P.S.-----

bal - ance life has be - come cum - ber - some.

P.S.-----

⊕ Coda

E F# A F#

No, no, no, no.

Gtrs. 1 & 2

P.M.-----


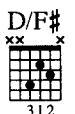
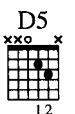

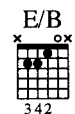
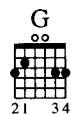
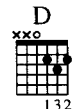
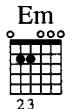


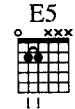
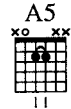
E F# A F# E F#

Yeah! Your life has be - come cum - ber - some.

rit. rit.

# Roderigo

Words and Music by Jason Ross and Jason Pollock

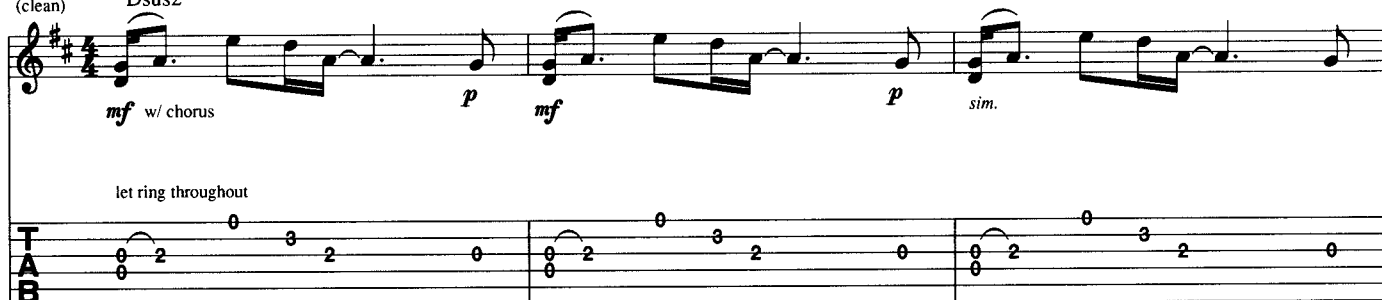
 1 2	 3 1 2	 1 2	 3 4 1 1	 3 4 2	 2 1 3 4
 1 3 2	 2 3	 1 1 2	 1 3 4	 1 1	 1 1

## Intro

Moderately Slow ♩ = 76

Gr. 1  
(clean)

\*Dsus2



*mf* w/ chorus      *p*      *mf*      *p*      *sim.*

let ring throughout

\*Chord symbols reflect implied tonality.

## Verse

Dsus2

D      D/F#  
④  
open

Rhy. Fig. 1A

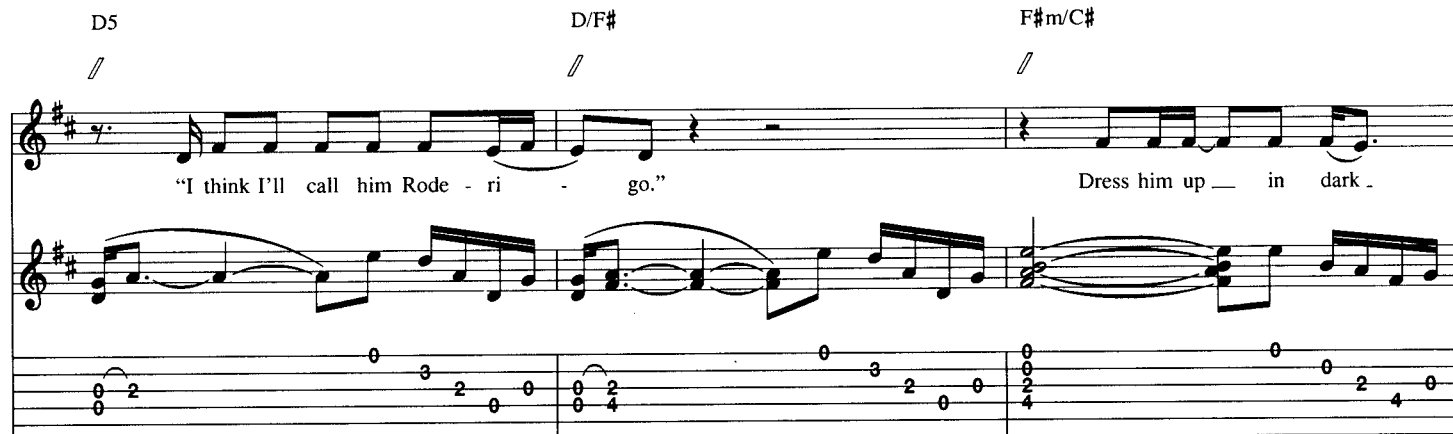
Gr. 2  
(clean)  
*mf*



1. "He's a real \_\_\_\_\_ can - ni - bal," \_\_\_\_\_ she goes...

Rhy. Fig. 1

D5      D/F#      F#m/C#



"I think I'll call him Rode - ri - go."      Dress him up \_\_\_\_\_ in dark .

E/B

Dsus2

End Rhy. Fig. 1A



clothes, \_ sell him \_ a-way.

End Rhy. Fig. 1

Verse

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

Dsus2

D/F#

D5

D/F#

2. Stand - ing un - der-neath \_ her \_ gun. "Sit up straight or I'll \_ hurt \_ you."

F#m/C#

E/B

Dsus2

You know he's not her on - ly son, \_ just the strong - est.

Chorus

G

D

G

Em

Asus4

Gtr. 2

Tied {him} down to her \_ tree, \_ stayed fit \_ to name {him} what {he's} gon - na be, yeah.\_

Gtr. 1

Gtr. 3 (clean)

mp

G

D

G

Em

To Coda ⊕

Asus4

(2nd time, cont. in notation)

Tied <sup>{him}</sup> me up with her\_ rope, — you know it stained\_ her neck \_ but it can't hold Rode-ri-go \_

The first system of the score contains a vocal line with lyrics, a guitar melody line, and a guitar chord line. The lyrics are: "Tied <sup>{him}</sup> me up with her\_ rope, — you know it stained\_ her neck \_ but it can't hold Rode-ri-go \_". The guitar melody is in treble clef with a key signature of one sharp (F#). The chord line shows various chord voicings for G, D, and Em.

### Guitar Solo

\*Gtr. 3 Grs. 1 & 2: w/ Rhy. Figs. 1 & 1A  
(clean) Dsus2

w/ chorus

D/F# D5 D/F#

The guitar solo section features a melodic line in treble clef with a key signature of one sharp. It includes fretboard diagrams for the first four measures. The diagrams show fingerings for notes on strings 1, 2, and 3. Chord markings D/F#, D5, and D/F# are placed above the staff. The fretboard diagrams are: Measure 1: 4 5 4 5; Measure 2: 7 7 4 5 4; Measure 3: 4 5 4 4 5 4 5; Measure 4: 4 5 4 5 7 / 9 7 7 9 7 9.

\*Heavy gauge strings & neck pickup.

F#m/C# E/B Dsus2

The second guitar solo section continues the melodic line in treble clef with a key signature of one sharp. It includes fretboard diagrams for the first four measures. The diagrams show fingerings for notes on strings 1, 2, and 3. Chord markings F#m/C#, E/B, and Dsus2 are placed above the staff. The fretboard diagrams are: Measure 1: 9; Measure 2: (9) 9 7 9 7; Measure 3: 7 9 9 7 9 9 7 4 0; Measure 4: 2 (2) (2) 0.

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile  
Dsus2

D/F#

3. "I'm the real \_\_\_\_\_ an - i - mal," \_\_\_\_\_ she goes. \_\_\_\_\_  
4. She can't help \_\_\_\_\_ but beat \_\_\_\_\_ me \_\_\_\_\_ down

*simile on repeat*

*p*

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

D5

D/F#

F#m/C#

She wants to call \_\_\_\_\_ me Rode - ri - go.  
in - to a brand - new Rode - ri - go.

Tie me down \_\_\_\_\_ with all \_\_\_\_\_ her  
I'll slip a - way \_\_\_\_\_ with - out \_\_\_\_\_

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

2nd time, D.S. at Coda

Gr. 2: w/ Rhy. Fill 1, 2nd time  
E/B

Dsus2

ropes \_\_\_\_\_ 'til I can't \_\_\_\_\_ breathe.  
a sound \_\_\_\_\_ in - to the air.

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

Rhy. Fill 1

Gr. 2

let ring -----

T  
A  
B

0 0 0 0 0

⊕ Coda

Interlude

Gr. 3 tacet  
Dsus2

Gr. 1

*mf*

Gr. 2

*mf*

(cont. in slash)

\*w/ increased gain & dist.

D5      D      D/F#      F# G      D5      D      D/F#

open      4fr open      open

Gr. 2

*ff*

*ff*

let ring throughout

\*\*doubled next 8 meas.

F#5      E5      F#      Dsus2      D5      E F#

2fr      2fr 4fr

Gr. 1

*ff*



Outro-Chorus

G D G  
// // //

Tied me down to her tree, stayed fit to name me what I'm

E5 A5 Asus4 G D  
// // //

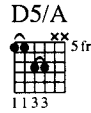
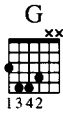
gon - na be, yeah. Tied me up with her rope, you know it

G E5 A5 Dsus2  
// // // //

stained her neck but it can't hold Rode - ri - go.

# Devil Boy

Words and Music by Jason Ross and Jason Pollock



## Intro

Moderately ♩ = 108

\*Dadd9/F#

Em7

End Rhy. Fig. 1

Gtr. 1 (clean)

Rhy. Fig. 1

*mf*

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

\*Chord symbols reflect implied tonality.

## Verse

Gtr. 4 tacet, 2nd & 3rd time

Gtr. 1: w/ Rhy. Fig. 1, 8 times

Dadd9/F#

Em7

Dadd9/F#

Em7

Dadd9/F#

1. I slept through East - er yes - ter - day. \_\_\_\_\_ Right through Christ -  
 2. The Jes - u - its \_\_\_\_\_ rolled in \_\_\_\_\_ their tanks \_\_\_\_\_ to my front door. While the Cap - u - chins \_\_\_\_\_ held \_\_\_\_\_  
 3. See Additional Lyrics

Em7

Dadd9/F#

Em7

Dadd9/F#

Em7

- mas just \_\_\_\_\_ the same. \_\_\_\_\_ The priest \_\_\_\_\_ came up \_\_\_\_\_ to me \_\_\_\_\_ all up \_\_\_\_\_ in arms.  
 - a love in \_\_\_\_\_ on my front porch. \_\_\_\_\_ The Aug - ust - in - i - ans kept \_\_\_\_\_ to them - selves, \_\_\_\_\_ stuck their tongues  
 \*sung ahead of the beat.

Dadd9/F#

Em7

Dadd9/F#

Em7

Dadd9/F#

Em7

out in a row. He said, "Dev - il boy, \_\_\_\_\_ what have \_\_\_\_\_ you done?" \_\_\_\_\_  
 They said, "Dev - il boy, \_\_\_\_\_ it's off to hell \_\_\_\_\_ you go." \_\_\_\_\_

## Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fill 1, 3rd time

Gmaj7

Dsus2

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

Gmaj7

Hey, \_\_\_\_\_ dev - il boy, \_\_\_\_\_ we're gon - na

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

Gtr. 1 *divisi*

\*w/ chorus

\*\*Vocal doubled next 6 meas.

Rhy. Fill 1

Gtr. 2

Gtr. 1 *divisi*

Dsus2    Gmaj7    Dsus2

blow your house in. Hey, dev - il boy,

**Chorus**

Gtr. 3: w/ Fill 2, 2nd time  
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3rd time  
Gmaj7

Gtr. 3: w/ Fill 3, 3rd time  
Dsus2

Gtr. 1 tacet  
G

Gtr. 3 tacet  
D5/A

Gtrs. 4 & 5  
(dist.)

D  
⑥  
10fr  
f

Rhy. Fig. 3A

End Rhy. Fig. 3A

what do you think of that? For heav - en sake's,

Gtr. 3 (dist.)

*mf*

Harm.

7

Rhy. Fig. 3  
Gtr. 2

End Rhy. Fig. 3

*p* w/ Leslie effect

let ring

let ring

4 4 3 2 0 3      2 2 3 0 3 2 4

**Fill 2**  
Gtr. 3

*mf*

fdbk.

**TAB**

9

**Fill 3**  
Gtr. 3

fdbk.

**TAB**

9

Gtrs. 2, 4 & 5: w/ Rhy. Figs. 3 & 3A, 2 1/2 times

G D5/A

it's on - ly been two thous - and years. I can't wait an - y long er for you.

To Coda ⊕

Gtr. 5: w/ Rhy. Fill 2, 3rd time  
D5/A

Gtr. 1: w/ Rhy. Fig. 1, 2 times  
Dadd9/F#

Gtr. 3: w/ Fill 1, 1st time  
Em7

Gtr. 4

Gtr. 2

let ring

Gtr. 5

let ring

Rhy. Fill 2  
Gtr. 5 D5/A

Fill 1  
Gtr. 3

8va

mf

fdbk

TAB

Gtrs. 2 & 5 tacet  
Dadd9/F#

Em7

Em7

Musical notation for the first system. It includes a vocal line (treble clef) with lyrics, a guitar part (Gtr. 4, treble clef) with chords, and a bass line (bass clef) with fret numbers (11, 9, 9, 7).

⊕ Coda

Gtrs. 2, 4 & 5: w/ Rhy. Figs 3 & 3A, 4 times  
G

D5/A

For heav - en sake's,

Musical notation for the second system of the Coda section. It includes a vocal line with lyrics and guitar chords (G, D5/A, G).

Musical notation for the third system of the Coda section. It includes a vocal line with lyrics and guitar chords (D5/A, G, D5/A).

Musical notation for the fourth system of the Coda section. It includes a vocal line with lyrics and guitar chords (G, D5/A, G, D5/A). It also includes a guitar part for Gtrs. 4 & 5 with rhythmic figures.

Musical notation for the fifth system of the Coda section. It includes a vocal line with lyrics and guitar chords (G, D5/A, G, D5/A). It includes a *rit.* marking.

Musical notation for the sixth system of the Coda section. It includes a vocal line with lyrics and guitar chords (G, D5/A, G, D5/A). It includes a *rit.* marking.

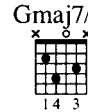
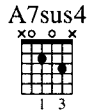
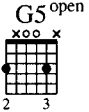
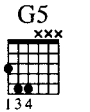
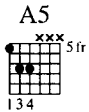
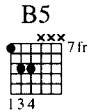
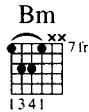
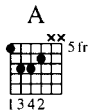
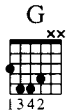
Musical notation for the seventh system of the Coda section, showing a bass line with fret numbers (4, 4, 3, 2, 0, 3, 2, 2, 3, 0, 3, 2, 4, 4, 4, 3, 2, 0, 3, 3).

Additional Lyrics

3. And so I'll sit and pray for her  
 To call me there.  
 And I'll burn that bridge a thousand times  
 On the cross I bear.  
 Just to wonder if you're listening from a  
 Soap box in the sky,  
 To finally realize my price,  
 Was it you or I?

# My My

Words and Music by Jason Ross and Jason Pollock



## Intro

Moderately Fast ♩ = 126

## Verse

Gtrs. 2, 5 & 6 tacet, 3rd time

\*Gtr. 1 (dist.) *f* simile on repeats

1. "My, my stom-ach hurts a - gain \_\_\_ to - night," she says \_\_\_ and,  
 head is get - ting \_\_\_ so - con - fused," she says. \_\_\_ What's \_

3. See Additional Lyrics

\*doubled throughout

crash - es on \_\_\_ the floor. \_\_\_ Cuts what she can't un - tie, \_\_\_  
 \_\_\_ she try - ing to do to me? \_\_\_ Put my stick - er on her car, \_\_\_

## Pre-Chorus

ties it to a door. } And if mer - cy was \_\_\_ a cat -  
 bought a C. D. }

tle call, she did - n't \_\_\_ hear. \_\_\_ She did not want \_\_\_ to play -

## To Coda ⊕

\_\_\_ the role of a fool a - gain, won't be \_\_\_ fooled a - gain. \_\_\_

Chorus

G

A

B5

In - dif - f rence is my wit - ness and I

A5

G5

A5

think she'd take me back. Tears down my front door just to

1.

2.

Bm

{ see my phot - o - graph.  
hear my phon - o - graph.

2. "My, my It spins.

Bridge

Gtr. 1 tacet

G5 open

Rhy. Fig. 1

A7sus4

Gmaj7/B

A7sus4

End Rhy. Fig. 1

Gtr. 2 (clean)

*p*

Gtr. 3 (clean)

Rhy. Fig. 1A

End Rhy. Fig. 1A

*p*

let ring throughout

TAB notation for bridge guitar parts.

Gtr. 4 (slight dist.)

*p*

*p*

TAB notation for Gtr. 4 (slight dist.).

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, 1 3/4 times  
G5

A7sus4

Gmaj7/B

A7sus4

I ain't too proud to beg, sweet dar - lin'. Don't you leave me, ba - by, don't - you go. -

Gtr. 4

G5

A7sus4

Gmaj7/B

Gmaj7/B

Gtrs. 2 & 3 //

I ain't too proud to beg, sweet dar - lin'. Don't you leave - me. Ha!

**Guitar Solo**  
**Half-Time Feel**

Gtrs. 3 & 4 tacet

G5

A5

B5

A5

G5

Gtr. 1

Gtr. 5 (dist.)

*f*

full

Gtr. 2

*mf*



A5                      B5                      A5                      G5                      A5

Gtr. 5

\*8va

\*P.H.

full

full

7 9 9 7 5 5 7 7 9 (9) 9 12 14 12 14 12 14 14 (14) 12 14 12 14

Gtr. 2

Gtr. 6 (dist.)

mp

7 5 5 7

B5

A5

G5

E  
⑥  
open

full

full

full

full

full

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

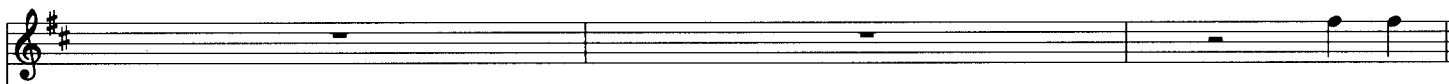
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9 (9) 7 7 (7) 5 5 5 5 5 5 5 5 0

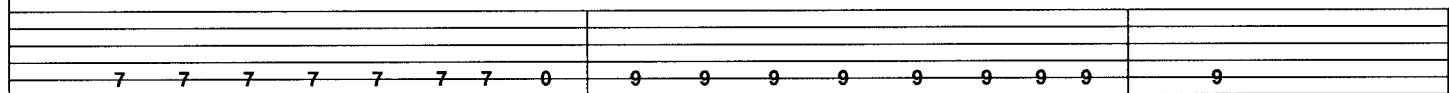
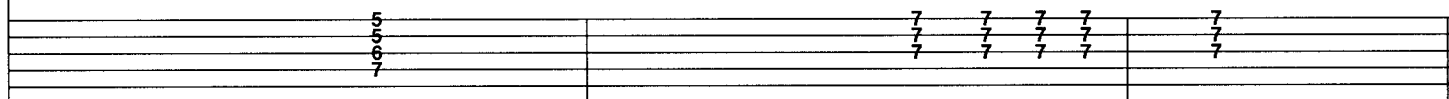
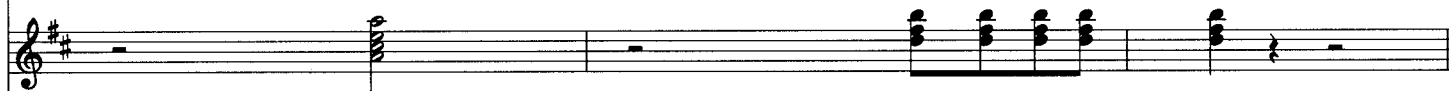
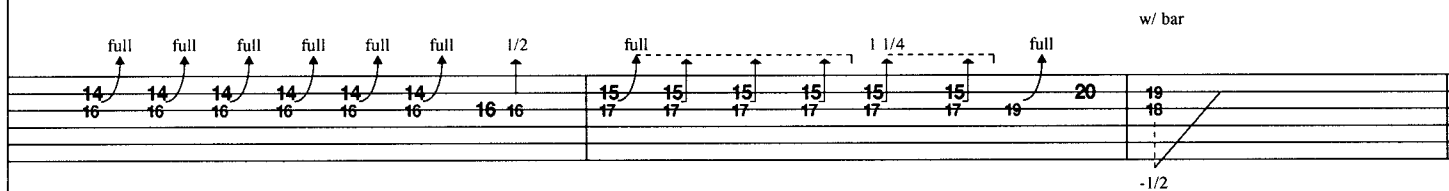
A5

E  
⑥  
open

Bm

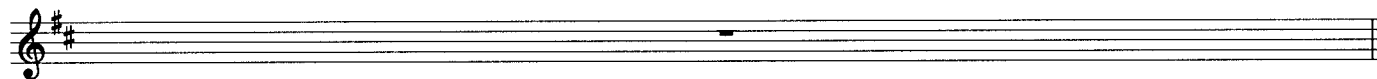


3. My, my



⊕ *Coda*

Bm



*Additional Lyrics*

3. "My, my skin can't take much  
More of this," she says.  
You're scaling over me.  
Every time I wash it off  
I find you underneath.

# Lame

Words and Music by Jason Ross and Jason Pollock

**G** 21 34  
**D/A** x00 132  
**Cadd9** x0 21 34  
**Csus2** x00 2 34  
**E5** 0 xxx 12  
**Em7** 0 12 3  
**Bm7** x0 1 23  
**Gadd2/B** x0 1 234  
**Asus4** x0 123  
**Em** 0 12

## Intro

Moderately ♩ = 92

Gr. 1 (acous.)

G5 Rhy. Fig. 1

Bm7

Asus4

A7sus4

G5

Bm7

Gadd2/B Asus4

End Rhy. Fig. 1

## Verse

Gr. 1: w/ Rhy. Fig. 1, simile  
G5

A7sus4

Bm7

Asus4

1. There's a tall mul - at - to boy I know,

A7sus4

G5

Bm7

Gadd2/B Asus4

and he comes to ev - 'ry par - ty, stands a - lone.

Asus4

A7sus4

G5

Bm7

Asus4

A7sus4

In view - ing them, the rest, from the cor - ner of his glass, it get's so clear.

Rhy. Fill 1

End Rhy. Fill 1

Rhy. Fig. 2

G5

Gadd2/B

He's not \_\_\_\_\_ judg - ing \_\_\_\_\_ an - y -

Asus4

A7sus4

Cadd9

- one. \_\_\_\_\_

End Rhy. Fig. 2

*cresc.*

Verse

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

G5

Bm7

Asus4

A7sus4

2. The way \_\_\_\_\_ his arms float \_\_\_\_\_ a-round \_\_\_\_\_ his cage, \_\_\_\_\_ he's \_\_\_\_\_ caged. Can - ar - y sings, \_\_\_\_\_

- y, slipped through \_\_\_\_\_ his glance. \_\_\_\_\_ I don't \_\_\_\_\_

G5

Bm7

Gadd2/B Asus4

Gtr. 1: w/ Rhy. Fill 1

A7sus4

\_\_\_\_\_ si-lent-ly brings \_\_\_\_\_ his voice \_\_\_\_\_ to rage. \_\_\_\_\_ The way \_\_\_\_\_

\_\_\_\_\_ give it \_\_\_\_\_ a sin - gle chance. \_\_\_\_\_ The way \_\_\_\_\_

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

G5

Bm7

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

Asus4

A7sus4

\_\_\_\_\_ they stop and stare, \_\_\_\_\_ the way \_\_\_\_\_ they turn their heads, \_\_\_\_\_ it's e - nough to make him \_\_\_\_\_ want to run a - way. \_\_\_\_\_ But he \_\_\_\_\_

\_\_\_\_\_ he's rock - in' back and forth \_\_\_\_\_ makes a buzz - in' in my ear, \_\_\_\_\_ con - stant - ly re - mind - ing me \_\_\_\_\_ that I nev - er stop to hear \_\_\_\_\_

Rhy. Fill 2

Gtr. 1

G5 Gadd2/B Asus4 A7sus4 Cadd9

— stays, he stands his ground. — And I'm, —  
 him say hel-lo, (hel-lo), hel-lo. — And I'm, —

**Chorus**

G D/A Cadd9

Gr. 1  
*simile on repeat*

I'm so damn lame. I'm so damn lame.

Csus2 Cadd9 G E5 Em7

The way I con-des-cend with-out ev-er know-  
 Like a moth bump-ing off his god-less flame.

Cadd9 Csus2 Cadd9 G

ing his name. He keeps it in a box, hangs  
 I can not con-des-cend, ev-

D/A Cadd9 Csus2 Cadd9

it from his ear. - en ap-pre-hend Looks at ev-ry-one with-out the slight-est fear. When I

**To Coda** ⊕

G E5 Em7 Cadd9 Csus2 Cadd9

It's mak-ing me so a-shamed. -  
 - see his shame-less face.

**Interlude**

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

*D.S. al Coda*  
 Gr. 1: w/ Rhy. Fill 1

G5 Bm7 Asus4 A7sus4 G5 Bm7 Gadd2/B Asus4 A7sus4

3. Slen-der bod-

⊕ Coda

Csus2 Cadd9

Outro

E5  
Rhy. Fig. 3

Em7

So rage, \_\_\_\_\_ please rage \_\_\_\_\_

Bm7 Gadd2/B

Asus4

Cadd9

End Rhy. Fig. 3

\_\_\_\_\_ a - gainst \_\_\_\_\_ me. \_\_\_\_\_ Beat \_\_\_\_\_ me down, \_\_\_\_\_

Gr. 1: w/ Rhy. Fig. 3, simile  
E5 Em7

Bm7

Gadd2/B

Asus4

\_\_\_\_\_ beat \_\_\_\_\_ me down. \_\_\_\_\_ For - give \_\_\_\_\_ me

Cadd9

Em7 E Em7 E Em7  
⑥ open ⑥ open

Bm7 B Bm7 B Bm7  
⑤ 2fr ⑤ 2fr

for what I've done. \_\_\_\_\_ I'm \_\_\_\_\_ so lame, \_\_\_\_\_ I'm \_\_\_\_\_ so lame, \_\_\_\_\_

Asus4 A Asus4 A Asus4  
⑤ open ⑤ open

Cadd9

E5

Em7 E5

Em7

\_\_\_\_\_ I'm \_\_\_\_\_ so \_\_\_\_\_ lame. \_\_\_\_\_ So \_\_\_\_\_ lame, \_\_\_\_\_ so, \_\_\_\_\_

Bm7

Asus4

Cadd9

\_\_\_\_\_ so \_\_\_\_\_

Em

*f*

\_\_\_\_\_ lame. \_\_\_\_\_

# Headstrong

Words and Music by Jason Ross, Casey Daniel and Jason Pollock

Chord diagrams for the following chords:

- E5: 1 1
- C5: 1 3
- Cmaj7sus2: 3
- G/B: 2
- A9 (no 3rd): 2
- G5: 1 3 4
- G#5: 1 3 4 4fr
- A5: 1 3 4 5fr
- A#5: 1 3 4 6fr
- B5: 1 3 4 7fr
- F5: 1 3 4
- C/E: 3 2

## Intro

Moderately Fast ♩ = 132

(bass & drums)

Gtr. 1 (dist.)

\*Em Rhy. Fig. 1

D

Em

D

Intro musical notation (4/4 time):

- Staff 1 (Treble Clef): *f* (bass & drums), Gtr. 1 (dist.) \*Em Rhy. Fig. 1, D, Em, D.
- Staff 2 (Bass Clef): P.M., P.M., P.M., P.M.
- Staff 3 (TAB): 0 2 2 0 | 0 4 4 0 | 0 2 2 0 | 0 4 4 0

\*Chord symbols reflect implied tonality.

Em

D

Em

D

Gtr. 2 (dist.) musical notation:

- Staff 1 (Treble Clef): *mf*, Harm., fdbk.
- Staff 2 (TAB): 5

Gtr. 3 (dist.) musical notation:

- Staff 1 (Treble Clef): pitch: F#, *mf*, Harm.
- Staff 2 (TAB): 5

Gtr. 4 (dist.) musical notation:

- Staff 1 (Treble Clef): \*vol. swell
- Staff 2 (TAB): 0 2 | 0 4

Gtr. 1 musical notation:

- Staff 1 (Treble Clef): P.M., P.M., End Rhy. Fig. 1
- Staff 2 (TAB): 0 2 2 0 | 0 4 4 0 | 0 2 2 0 | 0 4 4 0

\*w/ volume pedal or knob.

\*Gtrs. 1 & 4: w/ Rhy. Fig. 1, simile

Gr. 2 Em D Em D

Gr. 3 Rhy. Fig. 2

\*composite arrangement

Em D Em D

End Rhy. Fig. 2

Gr. 2 Cmaj7sus2

Gtrs. 1, 3 & 4

(Gtrs. 1 & 4 cont. in slash)

pitch: E



Gtr. 3 tacet  
E5  
Fill 1

Gtr. 4: w/ Fill 1, 2 times

End Fill 1

Gtrs. 1 & 4 fdbk.

Gtr. 2

pitch: E

Verse

Gtr. 2 tacet

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

Gtr. 4 tacet

Em D Em D

1. Head - strong is will - ing to live like a rat in a hole.

Em D Em D

Head - strong and will - ing to lis - ten to an - y - one at all. Keeps her

Em D Em D

head a - bove the wa - ter, keeps her head up - on her shoul - ders. I know,

Gtr. 4 Rhy. Fig. 3

f

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

Em D Em D

I know, I know she has heard this song be - fore. She don't

End Rhy. Fig. 3

(cont. in slash)

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

Gr. 4 //

break, she don't sink, don't think, don't think a thing of me!

Gr. 1

### Interlude

Gtrs. 1 & 4: w/ Rhy. Fig. 1, simile

Gr. 5 (dist.) *f* Em D

Gr. 6 (dist.) *divisi* full 1/4 full

Em D Em

1/2 full full full 1/4 1/4 1/4

D Em D

steady gliss. P.H. .... full full

### Chorus

Gtrs. 5 & 6 tacet  
 Gtrs. 1 & 4: w/ Rhy. Fig. 1  
 Gtr. 3: w/ Rhy. Fig. 2

Em D Em D

Head - strong can fake an awkward - ness si - lenced by the price of love.

Em D Em D

Don't get too close in case push comes to shove. Won't

Cmaj7sus2

Gr. 3 & 4

G/B

be your favorite girl, hear you play her song.

Gr. 1

A9(no 3rd)

G5

Gr. 3 (Gr. 4 cont. in notation)

She's heard that song before.

Gr. 7 (dist.)

*mf*

\*fdbk.

Gr. 1

Gtrs. 1 & 4

\*Microphonic fdbk., not caused by string vibration.

Bridge

Gtr. 1 tacet

Gtrs. 5 & 7 tacet

G#5 A5 A#5 B5 C5 C C5 B5

(cont. in notation)

I don't mind, \_\_\_\_\_

Gtr. 5

Gtr. 7  
divisi

\*fdbk.

Gtr. 4

Gtrs. 3 & 4  
Rhy. Fig. 4

C5 Cmaj7 B5 Bsus4 B5 Cmaj7 B5 A5 G5

she knows the num - ber I'm writ - ing, \_\_\_\_\_ we all need \_ some pain. \_

Gtrs. 3 & 4

Gtrs. 3 & 4: w/ Rhy. Fig. 4, simile

G A5 B5 C5 C C5 B5 C5 Cmaj7 B5

And re-mem - ber \_\_\_\_\_

End Rhy. Fig. 4 Gtr. 8 (slight dist.)

*mf*

Bsus4 B5 Cmaj7 B5 A5 G5 G A5 B5

what you told me, we all bleed the same.

The first system contains a vocal line and a guitar accompaniment line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "what you told me, we all bleed the same." The guitar accompaniment is in treble clef and includes a bass line with fret numbers and a treble line with notes and slurs. The guitar part includes a triplet of eighth notes (3) and several half-note slurs.

**Guitar Solo**

Gtrs. 3 & 4: w/ Rhy. Fig. 4, 1st 6 meas., simile Gtr. 8 tacet

C5 C C5 B5 C5 Cmaj7 B5 Bsus4 B5

Gtr. 9 (slight dist.) *mf*

let ring -----

The guitar solo section features two parts: Gtr. 9 and Gtr. 8. Gtr. 9 is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *mf*. It includes a "let ring" instruction and a series of notes with fret numbers (15, 14, 15, 17, 15, 17, 15, 14, 15, 17, 15, 17) and slurs. Gtr. 8 is in treble clef and is marked as "tacet" (silent) throughout the section. The guitar part includes a triplet of eighth notes (3) and several half-note slurs.

Cmaj7 B5 A5 G5 F5 C/E

Gtrs. 3 & 4 (Gtr. 4 cont. in notation)

Gtr. 9 *rit.*

hold bend 1/2 hold bend 1/2

The second guitar solo section features two parts: Gtr. 9 and Gtr. 3 & 4. Gtr. 9 is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *rit.* (ritardando). It includes a series of notes with fret numbers (15, 14, 15, 17, 15, 12, 12, 10, 12, 10, 8, 9, 8, 9, 7, 9, 7, 7, 9, 9, 7) and slurs. Gtr. 3 & 4 is in treble clef and includes a series of notes with fret numbers (9, 8, 9, 7, 9, 7, 7, 9, 9, 7) and slurs. The guitar part includes a triplet of eighth notes (3) and several half-note slurs.

Gtrs. 3, 4 & 9 tacet  
Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas.  
Em D Em D

Gtr. 3

Gtr. 9 (bass)

Gtr. 4   
\*let ring -----

\*Let ring next 5 meas.

Verse

Em D Gtr. 4 tacet Em D

2. Head - strong is mak - ing a list so long of all the peo - ple she has done.

Gtr. 4

Harm. 12

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

Em D Em D

and un - done a - gain — my name en - graved.

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

2 5 0 5 4 0 2 2 0 5 5

Gr. 4: w/ Rhy. Fig. 3  
Em D Em D

She does-n't no - tice the things that I take for grant - ed were — my own.

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

0 2 0 4 4 0 2 0 0 4 4

Em D Em D

— to give — my own, — to give — and take. She — don't —

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

0 2 0 2 0 5 4 0 0 2 2 2 0 4 4 (4) (5)

Cmaj7sus2

Gr. 4 //

— break, she don't — sink, don't — think, don't want to give — or take — my love. —

Gr. 1

5 3

E  
⑥  
open

fdbk. (pitch: D) (cont. in notation)

Don't break, don't sink, don't think of me!

fdbk. ....

pitch: D C, G

Gr. 1: w/ Rhy. Fig. 1  
Gr. 3: w/ Rhy. Fig. 2  
Em D Em D

Gr. 4  
*mf*

Em D Em D End Rhy. Fig. 4

Rhy. Fig. 4

**Outro**

Gr. 1: w/ Rhy. Fig. 1, 2 times  
Gr. 3: w/ Rhy. Fig. 2, 2 times  
Gr. 4: w/ Rhy. Fig. 4, 3 1/4 times  
Em D Em D

Head - strong! Head - strong!

Em D Em D Em

Head - strong! Head - strong! Head - strong!



D Em D Em

Head - strong! Head - strong!

Gtr. 7

2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9

D Em D *rit.*

Head - strong!

Gtr. 7

12 12 12 12 12 12 12 12 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

*full full full full full full*

*rit.*

Gtr. 4

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

*rit.*

Freely E5

Gtrs. 1 & 3 //

Ow!

*full*

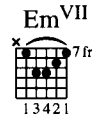
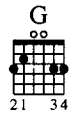
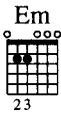
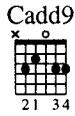
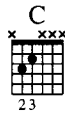
*fdbk.*

12 15 12 15 12 15 12 15

9 (9) (9)

# Anything

Words and Music by Jason Ross and Jason Pollock



## Intro

Moderately ♩ = 84

Gr. 1 G (slight dist.)

Gsus4 G

Gsus4 G

Gsus4 G Gsus4

mf

let ring throughout

Gr. 2 Cadd9 (slight dist.)

G

Gsus4 G Gsus4

mf

let ring

Gr. 1

Rhy. Fig. 1

G

Gsus4 G Gsus4 Cadd9

Fill 1

End Fill 1

let ring

End Rhy. Fig. 1

Verse

Gtr. 5 tacet, 2nd time

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

Gtr. 4: w/ Rhy. Fig. 4, 4 times, 2nd time

G Gsus4 G Gsus4 G Gsus4 G Gsus4 Cadd9

1. In - di - vis - i - ble, — you are the one. —  
 think it's just e - nough to know how I want-ed you to feel? — Read things back to me, back up, see from where I am. —

Rhy. Fig. 2

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

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

Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas., 2nd time

G Gsus4 G Gsus4 G Gsus4 G Gsus4 Cadd9

Im - pos - si - ble — to hear what you say to me — at night. Can I have some cov-ers back? — It's  
 — There is noth-ing more than this, — more — than this. —

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

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

G Gsus4 G Gsus4 G

Gsus4 G Gsus4

so cold on the wrong side of — the bed. — Are you a - wake, — are you a-ware, are you an - y - thing? —  
 Is it e - nough to say that I want you to keep it close to me,

Cadd9

G

Gsus4 G Gsus4 G

Gsus4 G Gsus4

me, me? 'Cause all I think, think a-bout but ev-'ry word you — say. — Pic - tures high, — high a-bove. the shelf, let-ters. from me to you, you — to me,  
 Do I mean

To Coda ⊕

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

Cadd9

G

Gsus4 G Gsus4

us to them. Do they — ex - press, do they — say an - y - thing, —  
 an - y - thing? —

Gr. 1

an - y - thing - at all? \_\_\_\_\_

Fill 2 Gr. 2

End Fill 2

w/ delay

let ring -----

\*Gr. 3 (dist.)

*mf* cresc.

P.M. -----

\*doubled throughout

**Chorus**

Gtrs. 1 & 2 tacet

Rhy. Fig. 3A

Em

Cadd9

Gr. 4 (clean)

*mf* w/ Leslie effect

I know \_\_\_\_\_ I'm not the man \_\_\_\_\_ of her dreams.

Gr. 3 Rhy. Fig. 3

P.M. -----

G

Em<sup>VII</sup>

Dad - dy said she'd mar - ry rich, rich, rich - er than me. I know \_\_\_\_\_ I'm not her man. \_\_\_\_\_

let ring P.M. -----

P.M. ....

P.M. ....

Cadd9

F

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

G

She could take an - y - thing, an - y - thing she wants.

Gtr. 3

End Rhy. Fig. 3

P.M. ... 4

Gtr. 5 Fill 3 (slight dist.)

mf

D.S. al Coda

End Rhy. Fig. 4

Cadd9

An - y - thing at all. 2. Do you

Gtr. 1

Gtr. 3

Gtr. 5

End Fill 3

Chorus

Gr. 2 tacet  
Cadd9

Gr. 3 & 4: w/ Rhy. Figs. 3 & 3A, simile  
Em Cadd9

Gr. 1

I know — I'm not the man of her dreams.

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

Gr. 3

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

G

Gr. 5: w/ Fill 3  
Em Cadd9

Dad-dy said she'd mar-ry rich, rich, rich-er than me. — I know — I'm not her man. — She could take

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

Gr. 1 tacet  
F

Gr. 5 tacet  
G

Gr. 3 & 4 // ——— //

an - y - thing, — an - y - thing she wants. An - y - thing at all.

Gr. 3 & 4 tacet  
Cadd9

Gr. 1 // ——— //

An - y - thing — she wants. —

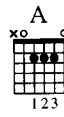
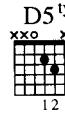
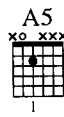
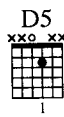
Cadd9 G

rit.

An - y - thing at all. —

# Margaret

Words and Music by Jason Ross and Jason Pollock



**Intro**  
Moderately Fast ♩ = 112

(bass) **3** \*Gtr. 1 (dist.) A5 Rhy. Fig. 1

*f* let ring throughout

T  
A  
B

14 2 0 4 4 4 0 2 0 0

\*Two gtrs. arr. for one.

D5 A5 End Rhy. Fig. 1

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

**Verse**

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

A5 D5 A5

1. Mar - g'ret came to me was all he said. Be -  
2. Mar - g'ret feels the world be - neath her feet.

D5 A5

fore she knew my name she was in my bed.  
Shak - ing like a leaf falls from the tree.

D5 A5

She was on - ly sweet six - teen.  
She don't care, he's ten years old - er than me. As

D5 A5

Twen - ty thous - and days young - er than me.  
long as they're to - geth - er hap - pi - ly, who says they will.

Pre-Chorus

D5 A D D5 A5

3 4  
2fr open

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1 musical notation

Vocal line: "Mar-ry me," she said. I don't re - ply.

\*Gtr. 2 (slight dist.)

Rhy. Fig. 2A

End Rhy. Fig. 2A

mf

Gtr. 2 musical notation

let ring throughout

Guitar chord diagrams

\*doubled throughout

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

D5

A5

Vocal line: "Dad - dy said you'd bet - ter or you'll die." She

D5

A5

Vocal line: wants a house and fif - teen kids I guess she does my love..

D5

Vocal line: And I can't find a state we're le - gal in.

Chorus

Gtr. 2 tacet

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

A5

A5

Vocal line: Mar - ga - ret.

Gtr. 2

Gtr. 3 (slight dist.)

Rhy. Fig. 3

mp

Gtr. 2 and 3 musical notation

let ring -----

Guitar chord diagrams



Gr. 2: w/ Rhy. Fill 1  
D5 A5

Mar - ga - ret. \_\_\_\_\_

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

To Coda ⊕

Gr. 3: w/ Rhy. Fig. 3  
A5

Gr. 2: w/ Rhy. Fill 1, 1st time  
Gr. 2: w/ Rhy. Fill 2, 2nd time  
D5 A5

Mar - ga - ret. \_\_\_\_\_ Mar - ga - ret. \_\_\_\_\_

Gr. 3 tacet  
Gr. 1: w/ Rhy. Fig. 1, simile  
A5

D.S. al Coda

D5 A5

⊕ Coda

Gr. 3 tacet  
A5

Gr. 2 D5 type2 A  
rit.

Gr. 1 She was on - ly sweet\_ six - teen. \_\_\_

2 4 4 4 2 0 2 4 4 4 0 2 2 4 4 4 2 2 6 6 2

Rhy. Fill 1  
Gr. 2

*mf* let ring ----- 4

TAB 2 2 0 2 0 0 2 2

Rhy. Fill 2  
Gr. 2

*mf* let ring ----- 4

TAB 2 2 0 2 0 0 2

# Punch In, Punch Out

Words and Music by Jason Ross and Gita Khalsa

## Verse

Free Time

N.C.(E)

1. I wake up to beat the sun from her glor - y. I'm on - ly one cig-a-rette a -  
way from mo-bil-i-ty. It's al-ways punch in, punch out, go to work and go back home.  
There's on - ly one chance left and I know, and I know where

## Verse

Moderately Fast ♩ = 116

(drums & vocal only)

N.C.(E)

she is wait - ing. 2. I (3.) wake up to beat the sun from her glor - y.

## Chorus

I'm on - ly one cig - a - rette a - way from mo - bil - i - ty.

It's al-ways

N.C.(E)

punch in, punch out, go to work and go back home. *To Coda* There's on - ly  
one chance left and I know {where she is wait - ing.  
what I would do with it.} 3. Be - cause it's

## Verse

N.C.(E)

three songs home and now it's his joy. There's on - ly  
*D.S. al Coda*  
one chance left and I know what I would do with it. 3. So I

## Coda

### Chorus

N.C.(E)

It's al-ways punch in, punch out, go to work and go back home.  
There's on - ly one chance left and I know what I would do with it.

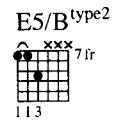
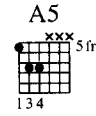
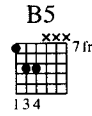
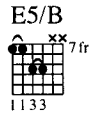
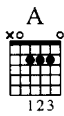
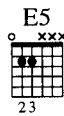
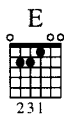
## Outro

N.C.

*Whispered:* Punch in, punch out. Punch in, punch out. Punch in, punch out!

# Favorite Dog

Words and Music by Jason Ross and Jason Pollock



## Intro

Slowly ♩ = 76

E

Gtr. 1  
(clean)

*f*

E5

Gtr. 3 (clean)

Musical notation for Gtr. 3 (clean) with *mf* w/ delay effect. Includes TAB with fret numbers (1) and (2) and a "let ring" instruction.

Gtr. 2 (clean)

Musical notation for Gtr. 2 (clean) with *mf* w/ amplifier tremolo. Includes TAB with fret numbers (7) and a "let ring" instruction.

## Verse

E

Musical notation for the start of the verse.

1. That's my oth - er hand, o - pen — and emp - ty.
2. That's my oth - er head, o - pen — and bleed - ing.

Musical notation for the first line of the verse with lyrics. Includes TAB with fret numbers (2) and (5) and a "let ring" instruction.

Musical notation for the second line of the verse with lyrics. Includes TAB with fret numbers (7), (6), (7), (9), and (5).

E

It wants one too, I \_\_\_\_\_ guess. —  
 It thinks too much, I \_\_\_\_\_ guess. —

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains two lines of lyrics. The middle staff is a guitar line in treble clef with a key signature of three sharps, featuring a melodic line with slurs and a 1/2 note rhythm. The bottom staff is a bass line in bass clef with a key signature of three sharps, showing fret numbers 0, 7, (7), (7), 6, 7, 9, 7, 5, and (5).

Gtr. 3 tacet

E

That's my oth - er jaw, swol - len and shame - less.  
 That's my oth - er eye, swol - len but fear - less.

let ring - - - - -

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a 4/4 time signature. It contains two lines of lyrics. The middle staff is a guitar line in treble clef with a key signature of three sharps, featuring a melodic line with slurs and a 1/2 note rhythm. The bottom staff is a bass line in bass clef with a key signature of three sharps, showing fret numbers 0, 7, (7), (7), 6, 7, 9, 7, 5, and 5.

E

It talks too much, I \_\_\_\_\_ know. —  
 It's seen too much, I \_\_\_\_\_ know. —

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a 4/4 time signature. It contains two lines of lyrics. The middle staff is a guitar line in treble clef with a key signature of three sharps, featuring a melodic line with slurs and a 1/2 note rhythm. The bottom staff is a bass line in bass clef with a key signature of three sharps, showing fret numbers 0, 7, (7), (7), 6, 7, 9.

Pre-Chorus

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

Dadd9

Gr. 3 tacet

A

E

And an-oth - er sin - ger is {born - / killed -} ev - 'ry sip I take.

Gr. 3

5 (5) 1/2 (5) 1/2 (5) 1/2 (5) 1/2 (5)

Gr. 2

5 (5) 7

Dadd9

A

Drain a - way my \_\_\_ words just like let ring - - - - - let ring - - - - -

Gr. 2

5 (5) 7

Gr. 1

5 (5) 7

Fill 1  
Gr. 1

T  
A  
B

5 (5) 7



(cont. in notation)

they were — my flesh — and bone. — And they're

\*Gtrs. 1 & 2

let ring -----

\*composite arrangement

A Asus4 A E Dadd9

bark - ing at me, — yeah, they're work - ing — on — me — just —

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

To Coda ⊕

A E

like my fa - v'rite dog. —

Gr. 3

delay off

let ring -----

poco accel.

Gtrs. 1 & 2

(Gr. 1 cont. in slash, 2nd time)

(Gr. 2 cont. in slash)

poco accel.

Chorus

Faster ♩ = 116

E5/B

B5

A5

E5/B

End Rhy. Fig. 1A

Gr. 2 (dist.)

Rhy. Fig. 1A

Ge - ron - i - mo, \_\_\_ yeah, \_\_\_ look out be - low. \_\_\_ I

Gr. 3

Rhy. Fig. 1B

End Rhy. Fig. 1B

Gr. 1

Rhy. Fig. 1

End Rhy. Fig. 1

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

E5/B

B5

A5

E5/B

love that rust - y wa - ter \_\_\_ like \_\_\_ it was \_\_\_ my fa - v'rite dog. \_\_\_

Ge - ron - i - mo, \_\_\_ yeah, \_\_\_ look out be - low. \_\_\_

I love that rust - y wa - ter \_\_\_ like \_\_\_ it was \_\_\_

A5

E

my fa - v'rite dog.

Gr. 3

*poco rit.*

Gr. 1

*poco rit.*

(cont. in slash)

Gr. 2

*poco rit.*

let ring -----

let ring -----

D.S. al Coda

Gr. 1

Gr. 3

Gr. 2

let ring -----

w/ clean tone

1/2



Coda

E E5

Gr. 1

Gr. 2

Verse

E E

Gr. 1

Gr. 2

3. Don't think there's nothing you're the queen of my side.

Gr. 3

E E

Gr. 1

Gr. 2

You're wrong, and after me, I was born to die.

Gr. 3

Interlude

Gtrs. 1 & 2 tacet  
N.C.(E)  
Voc. Fig. 1

Gtr. 3 tacet

End Voc. Fig. 1

Oh, \_\_\_\_\_ oh. \_\_\_\_\_

Rhy. Fig. 2

Gtr. 4 (clean) Gtr. 4

Gtr. 3 *divisi* w/ chorus & delay

let ring throughout

Gtr. 4 Lead Voc: w/ Voc. Fig. 1, 3 times

End Rhy. Fig. 2

Gtr. 5 (clean)

w/ chorus & reverb

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

E

E5

Gtr. 2 (dist.) open

*poco accel.*

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 5

*poco accel.*

let ring ----- 4

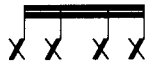
Gtr. 5: w/ Rhy. Fig. 3

E

E5

open

Gtr. 4 tacet



Gtr. 3

Musical staff for Gtr. 3 in treble clef with key signature of three sharps (F#, C#, G#). The staff contains a whole rest followed by a melodic line starting with a dotted quarter note. A dynamic marking of *mf* is placed below the staff.

Harm.

12

Gtr. 1

Musical staff for Gtr. 1 in treble clef with key signature of three sharps. The staff contains a whole rest followed by a melodic line with various rhythmic values and accidentals.

let ring -----

Chord diagram for Gtr. 1, showing fret numbers (0, 1, 2) and 'X' marks for muted strings.

Rhy. Fill 2

End Rhy. Fill 2

Gtr. 5

Musical staff for Gtr. 5 in treble clef with key signature of three sharps. The staff contains a melodic line with various rhythmic values and accidentals.

Chord diagram for Gtr. 5, showing fret numbers (0, 1, 2) and 'X' marks for muted strings.

Rhy. Fill 3

End Rhy. Fill 3

Gtr. 6 (dist.)

Musical staff for Gtr. 6 (dist.) in treble clef with key signature of three sharps. The staff contains a melodic line with various rhythmic values and accidentals. A dynamic marking of *f* is placed below the staff.

Chord diagram for Gtr. 6, showing fret numbers (1, 2) and 'X' marks for muted strings.

Gtr. 5: w/ Rhy. Fill 2, 4 times  
 Gtr. 6: w/ Rhy. Fill 3, 8 times  
 E5

E E5  
 ⑥  
 open



Gtr. 3 Fill 1 End Fill 1

Harm. Harm. Harm.

(12) 12 12 12

Gtr. 1

Harm. let ring -----4

12 0 0 X X X X 0 0 X X X X 0 0 0 0 0 0

Gtr. 3: w/ Fill 1, 2 times



Gtr. 1

9	10	10	10 10	11 11	12 12	12	12 12	13	13 13	14 14 14 14	15	15 15	16	16 16	17 17 17 17	18	18	19	20	20	21	21
9	10	10	10 10	11 11	12 12	12	12 12	13	13 13	14 14 14 14	15	15 15	16	16 16	17 17 17 17	18	18	19	20	20	21	21
7	8	8	8 8	9 9	10 10	10	10 10	11	11 11	12 12 12 12	13	13 13	14	14 14	15 15 15 15	16	16	17	18	18	19	19

**Chorus**

Faster ♩ = 116

Gtrs. 1, 2 & 3: w/ Rhy. Figs 1, 1A & 1B, 2 times  
 Gtrs. 5 & 6 tacet  
 E5/B

B5 A5 E5/B

Ge - ron - i - mo, \_\_\_\_\_ yeah, \_\_\_ look out be - low. \_\_\_\_\_ I

B5 A5 E5/B

love that rust - y wa - ter like \_\_\_ it was \_\_\_ my fa - v'rite dog. \_\_\_

Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A  
E5/B

B5 A5 E5/B

Ge - ron - i - mo, \_\_\_\_\_ yeah, — look out be - low. \_\_\_\_\_ I

Gr. 3

E5/B

Gr. 2

*poco rit.*

love that rust - y wa - ter like — it was — my fa - v'rite dog. —

Gr. 3

*poco rit.*

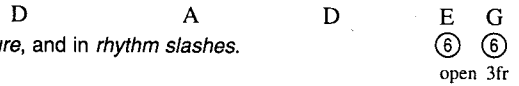
Gr. 1

*poco rit.*

A Tempo  
E5/B<sup>typ2</sup>

# 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:

Strings:

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

**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.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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