



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

R.E.M.

OUT OF TIME

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WITH NOTES AND TABLATURE
Transcribed by
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and
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REM.

OUT OF TIME

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REM.

OUT OF TIME

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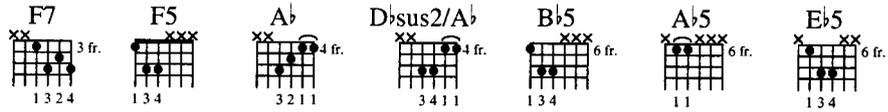
61 **Notation Legend**

R. E. O. A.

GUIDE OF TIME

Radio Song

Words and Music by Bill Berry, Peter Buck, Mike Mills and Michael Stipe



Moderate Rock ♩ = 120

Intro Ab Db sus2/Ab Ab
 Rhy. Fig. 1
 8va -----
 Gtr. 1

mf
let ring

Db sus2/Ab w/Rhy. Fig. 1 (2 times) Ab Db sus2/Ab

The world is col - laps - ing a - round

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

Ab Db sus2/Ab Ab

our ears. I turned up the ra - di - o, but

Db sus2/Ab Ab Db sus2/Ab

I can't hear it. 1. When I

Verse

Gr. 3 F7 F5 Gr. 4 -----

got to the house_ and I called you out, I could
 (2.) got to the show, yo ho ho, I could
 (3.)(Spoken:) Yeah!

Gr. 2

f

Gr. 3 F7 F5 Gr. 4 -----

tell that you had been cry - ing, cry - ing. It's that
 tell that you had been cry - ing, cry - ing. It's that
 ba - by, ba - by, ba - by, ba - by. (Tacet)

Gr. 3 F7 F5 * Gr. 4 -----

same sing song_ on the ra - di - o. It
 same sing song_ and the D. J. sucks. It

* Play 1st and 3rd times only.

F7

** Gtr. 4 -----

F5

* Gtr. 3 -----

makes me sad. I
 makes me sad. I
 makes me sad. I

* Play 2nd and 3rd times only.

** 1st and 3rd times only.

B \flat sus2

B \flat 7sus2

B \flat sus2

B \flat 7sus2

B \flat sus2

meant to turn it off, to say good - bye,
 tried to turn it off, to say good - bye,
 tried to sing a - long. But,

B \flat 7sus2

B \flat sus2

B \flat 7sus2

B \flat sus2

to leave in qui - et, that ra - di - o
 my love, that ra - di - o,
 damn that ra - di - o song. Hey, hey, hey.

Gr. 3 F7 F5 Gr. 4 -----

song. Hey, hey, hey.
 song. Hey, hey, hey.
 Hey, hey,

Gr. 3 F7 F5 Gr. 4 -----

hey. I've
 The
 I've
 (cont. in slashes)

Chorus
w/Rhy. Fig. 1

Gr. 2 A^b D^bsus2/A^b A^b

ev - e - ry - thing _ to show. _ I've ev - ery - thing _ to hide. _
 world is col- laps - ing a - round _ our ears. _
 ev - e - ry - thing _ to show. _ I've ev - ery - thing _ to hide. _

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

D^bsus2/A^b A^b D^bsus2/A^b A^b

Look in - to my eyes. Lis - ten.
 I turned up _ the ra - di - o, but I can't hear it.
 Look in - to

B \flat 5 A \flat 5 B \flat 5 E \flat 5

3. w/Rhy. Fig. 1 (2 times)
A \flat

2. When I my eyes.
3. Yeah

D \flat sus2/A \flat A \flat D \flat sus2/A \flat

Lis - ten to the ra - di - o. I turned up the ra -

A \flat D \flat sus2/A \flat A \flat

di - o, but I can't hear it, no

D \flat sus2/A \flat A \flat B \flat 5 A \flat 5 B \flat 5 E \flat 5

(Gtr. 2 cont. in notation)

I can't hear it. Hey, hey, hey.

Outro
w/vocal ad lib

F7 Gtr. 4 ----- F5

Gtr. 3 *Repeat and fade*

Gtr. 2

f

Verse

Am

Rhy. Fig. 2
(Gtr. 1)

Em

The first system of music features a vocal line on a treble clef staff and a guitar line on a treble clef staff. The vocal line begins with a rest, followed by notes for the lyrics. The guitar line consists of rhythmic figures and chords. A chord change from Am to Em is indicated above the guitar staff.

is big - ger, it's big - ger than you,
 (2.) per of every wak - ing hour I'm

Rhy. Fig. 2A (Gtr. 2)

8va

The second system of music shows a guitar line on a treble clef staff, primarily consisting of chords. A dashed line labeled '8va' is positioned above the staff.

12	12	10	12	12	12	12	10	12	12	12	12	12	12	12	12
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

Am

The third system of music features a vocal line on a treble clef staff and a guitar line on a treble clef staff. The vocal line continues with lyrics. The guitar line consists of chords. A chord change from Am to Am is indicated above the guitar staff.

and you are not me. The lengths that I will go
 choos - ing my con - fes - sions, try - ing to keep

8va

The fourth system of music shows a guitar line on a treble clef staff, primarily consisting of chords. A dashed line labeled '8va' is positioned above the staff.

12	12	12	12	12	12	12	12	12	10	12	12	12	12	12	12
12	12	12	10	12	12	12	12	10	10	10	10	10	10	10	10
12	12	12	12	12	12	12	12	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

Em

Am

The fifth system of music features a vocal line on a treble clef staff and a guitar line on a treble clef staff. The vocal line continues with lyrics. The guitar line consists of chords. Chord changes from Em to Am are indicated above the guitar staff.

to. The dis - tance in your eyes.
 an eye on you, like a hurt lost and blind - ed fool,

8va

The sixth system of music shows a guitar line on a treble clef staff, primarily consisting of chords. A dashed line labeled '8va' is positioned above the staff.

12	12	12	12	12	12	12	12	12	12	12	12	12	12	10	12	12
12	12	10	12	12	12	12	10	12	12	12	12	10	10	10	10	10
12	12	12	12	12	12	12	12	12	12	12	12	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

Em Em^{II} Ebm

fool. Oh no, I've said too much.
Oh no, I've said too much.

8va

(12)	12	12	12	10	12	12	12	12	12	12	12	12	12	12	12	12	12
10	10	10	10	10	10	10	10	10	12	12	10	12	12	12	12	12	12
9	9	9	9	9	9	9	9	9	12	12	12	12	12	12	12	12	12
10	10	10	10	10	10	10	10	10									

Dm G

I set it up.
I set it up.

8va (end Rhy. Fig. 2A)

19	19	19	19	19	19	19	19	19	15	15	15	15	15	15	15	15
15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15
14	14	14	14	14	14	14	14	14	16	16	16	16	16	16	16	16
12	12	12	12	12	12	12	12	12	17	17	17	17	17	17	17	17

w/Rhy. Fig. 2 & 2A
Am
(end Rhy. Fig. 2)

That's me in the corner. That's me in the spot -
Con - sid - er this. Con - sid - er this the

8va loco

Gtrs. 2 & 3

(15)																
15																
16																
17	10	7	9	10	8	9	7									

Em Am

light, los - ing my re - li - gion,
 hint of the cen - tu - ry Con - sid - er this _____ the slip -

try - ing to keep _____ up _____ with you. _____ And I don't -
 that brought me to my knees _____ failed. _____

Am Em

_____ know if I can do it. Oh no, I've said too _____ much. _____
 What if all these fan - ta - sies come flail - ing a - round. _____ Now I've

Dm G w/Rhy. Fill 1

_____ I have-n't said _____ e - nough. _____ } I thought that I heard you laugh -
 said too much. _____ }

Chorus

w/Rhy. Figs. 1 & 1A

F Fsus2 F G Am

ing. I thought that I heard you sing. _____

I think I thought I saw you try. _____

G 1. w/Rhy. Fill 2 2. w/Rhy. Fill 2

2. Ev - e - ry whis -

Interlude

Am G F

Gtr. 1 *8va*

Gtr. 2

Gtr. 3

12/12 12/12 12/12 12/10 12/10 12/10 12/10 12/10 12 12 12 12 12 12 12 12 12/12 12/12 12/12 12/10 12/10 12/10 12/10

13 13 13 10 10 10 10 10

Rhy. Fill 1

8va

loco

Gtrs. 2 & 3

(15)	15	15	15	10	12	10	10
15	15	15	15				
16	16	16	16				
17	17	17	17				

Rhy. Fill 2

Gtrs. 2 & 3

8	10	7	9	8	9	7
7						
9	10					

G C Am

But that was just a dream.

8va

12 12 12 12 12 12 12 12 12/12 12/12 12/12 12/10 12/10 12/10 12/10 12/10 12 12 12 12 12 12 12 12
13 13 13 10 10 10 10 10 13 13 13 10 10 10 10 10

C

Verse
w/Rhy. Figs. 2 & 2A
Am

That was just a dream. That's me in the corner.

8va

Gtrs. 2 & 3

12/12 12/12 12/12 12/10 12/10 12/10 12/8 12 10 (10) 10 7 9 10 8 9 7

Em

That's me in the spot - light, los - ing my re - li -

Am Em

gion, try - ing to keep ___ up ___ with you. ___

Am

___ and I don't ___ know if I can do it.

Em Dm

Oh, now I've said too ___ much. ___ I

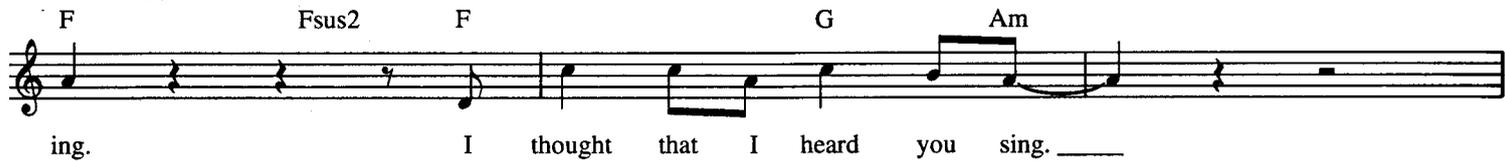
G w/Rhy. Fill 1

have - n't said ___ e - nough. ___ I thought that I heard you laugh -

Chorus

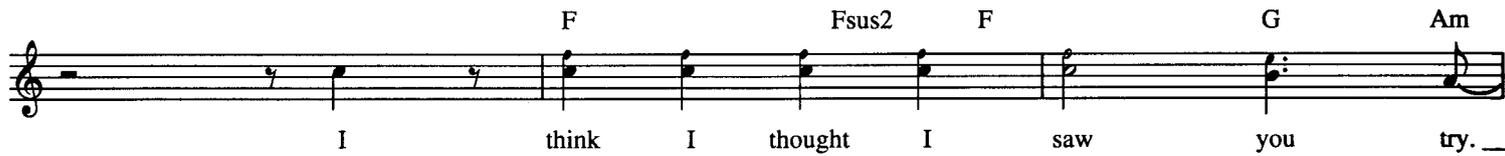
w/Rhy. Figs. 1 & 1A (1st 4 bars only - 2 times)

F Fsus2 F G Am



ing. I thought that I heard you sing. ___

F Fsus2 F G Am



I think I thought I saw you try. ___

w/Rhy. Figs. 1 & 1A
F Fsus2 F



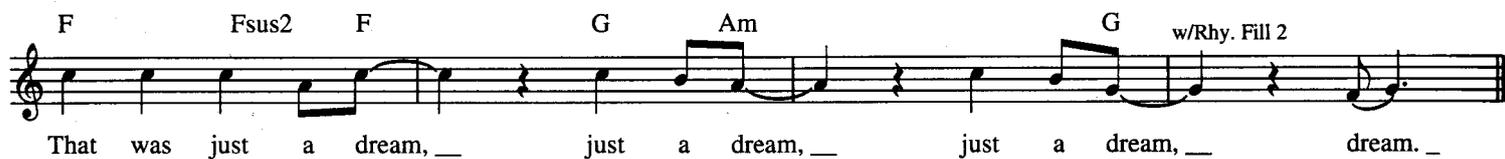
But that was just a dream. ___

G Am



Try. ___ Cry. ___ Why ___ try? ___

F Fsus2 F G Am G w/Rhy. Fill 2



That was just a dream, ___ just a dream, ___ just a dream, ___ dream. ___

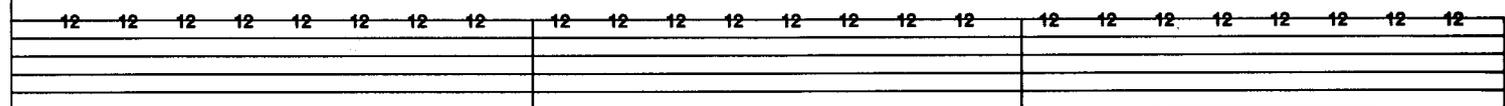
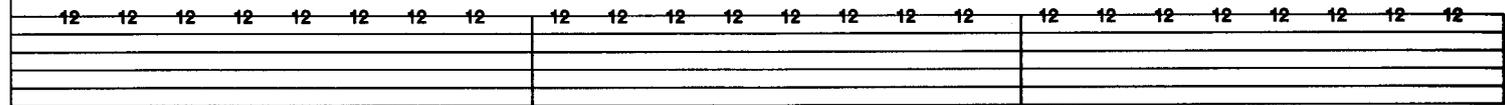
Outro

Am

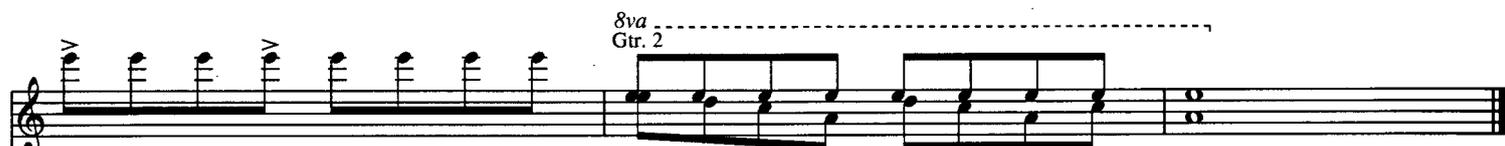
Gr. 1 (Gr. 1 out)



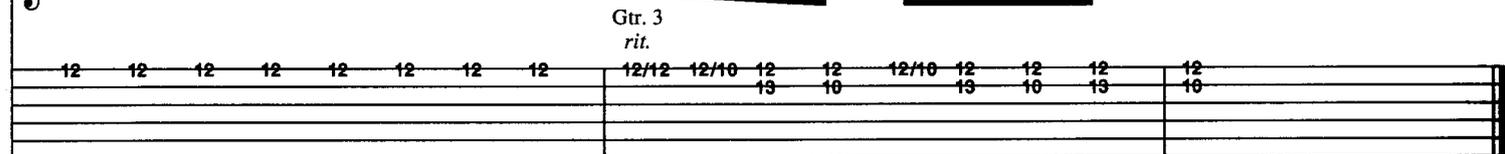
Gtrs. 2 & 3



8va Gr. 2



Gr. 3 rit.



THESE FADED, BACKLIT
TRANSPARENCIES
REMINDE PASSERSBY
OF THE LIVE
SPECTACLE CONTINUOUSLY
TAKING PLACE
ON THE INSIDE.



Low

Words and Music by Bill Berry, Peter Buck, Mike Mills and Michael Stipe

Moderately ♩ = 108

Intro

A5 G5 B5 A5 G5 B5

mp P.M.

T
A
B

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

A5 G5 B5 (end Rhy. Fig. 1)

Rhy. Fig. 1

P.M.

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

Verse

w/Rhy. Fig. 1 (16 times)

A5 G5 B5 A5 G5 B5

Dusk is dawn _ is day, _ where did it go? _

A5 G5 B5 A5 G5 B5

I've been laugh - ing fast and slow. _

A5 G5 B5 A5 G5 B5

Mov - ing in a still frame, _ howl - ing at the moon. _

A5 G5 B5 A5 G5 B5

Morn - ing found me laugh - ing up and down, _ down.

A5 G5 B5 A5 G5 B5

Low, low, low. ___ Night suits me fine, ___ and

A5 G5 B5 A5 G5 B5

morn - ing suits me fine. ___ I've been ___ so hap - py, hap - py,

A5 G5 B5 A5 G5 B5

way up high, ___ high, in be - tween, ___

A5 G5 B5 A5 G5 B5

down be - low. ___ Low, low, low. ___

A5 G5 B Chorus Cmaj7 G

Low, low, low. ___ I skipped the part ___

Rhy. Fill 1 Rhy. Fig. 2

P.M. *cresc.* *mf* let ring

E5

___ a - bout love.

A G B

and glow. Up and down, high and low.

Chord diagrams for guitar: (8) 8 8 7 7 7, 8 8 7 7 0, 5 5 0 9 9 (9) 7, 8 8 7 7 0.

A G B A G B

Low, low, low. Low, low, low.

Chord diagrams for guitar: 6 6 4 4 8, 7 7 5 5 9, 7 7 5 5 (9) 7, 6 6 4 4 8, 7 7 5 5 9, 5 5 0 9 9 (9) 7.

Chorus
w/Rhy. Fig. 2 (1st 4 bars only-2 times)
Cmaj7

G

I skipped the part a - bout

Chord diagrams for guitar: (8) 8 8 7 7 7, 8 8 9 9 10 8.

E5 Cmaj7 G

love. It seemed so sil - ly and low.

Chord diagrams for guitar: E5, Cmaj7, G.

E5 w/Rhy. Fig. 2 Cmaj7 G

I skipped the part a - bout

E5 Cmaj7 G

love. It seemed so shallow and low.

Outro
w/Rhy. Fig. 1 (5 times)

E5 A5 G5 B5

Low, low, low.

A5 G5 B5 A5 G5 B5

Low, low, low. I like your hands

A5 G5 B5 A5 G5 B5

all full of glory, all full of glo -

A5 G5 B

ry. let ring

rit.

P.M.-----

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

5 5 3 3 3 3 7 9 8 0

Near Wild Heaven

Words and Music by Bill Berry, Peter Buck, Mike Mills and Michael Stipe

Moderate Rock ♩ = 132

Intro

Dadd9
Rhy. Fig. 1
* Gtr. 1

A

f let ring

T
A
B

* Two gtrs. arr. for one.

G6

Dadd9

A

G6

(end Rhy. Fig. 1)

Verse

A

G

E

A

1. When - ev - er we hold _____ each oth - er, we
2. What - ev - er it takes, _____ I'm giv - ing. It's just a gift

G Asus2 G6

hold each oth - er, there's a feel - ing that's gone. ___
 I'm giv - en. Try to live ___ in - side. ___

let ring

Asus2 G6 Asus2

Some - thing has ___ gone wrong. _ And I don't ___ know how much
 Try - ing to move _ in - side. ___ And I al - ways thought that

G6 Asus2 G6

long - er I ___ can take it. House made of heart, _ break
 it would make me smart - er, but it's on - ly made _ me hard -

Asus2 G6 Asus2

it. Take my head ___ in your hands _ and shake it }
 er. My heart ___ thrown o - pen wide ___ } in this

Chorus
w/Rhy. Fig. 1
Dadd9

G6

near wild heav - en - not near e - nough. In - side, liv - ing in -

A

G6

side, liv - ing in - side. Near wild heav - en. Liv - ing in -

Dadd9

A

G6

side, liv - ing in - side, liv - ing in - side. Near wild heav - en.

w/Rhy. Fig. 1

Dadd9

1. 2. Liv - ing in - side, liv - ing in -

A

G6

side, liv - ing in - side. Near wild heav - en. Liv - ing in -

Dadd9

A

G6

side, liv - ing in - side, liv - ing in - side. Near wild heav - en.

Verse
A5

I'm hold - ing my hands__ to - geth - er. I'm hold - ing my feet__
 Ba ba ba ba__ ba ba. Ba ba ba ba__ ba ba.

P.M.

G5

A5

G5

__ to - geth - er. I'm hold - ing my - self__ to - geth - er
 Ba ba ba ba__ ba ba.

P.M.

A5

G5

G6

in this near wild heav - en - not near e - nough.
 Ba ba ba ba__ ba ba.

P.M. let ring

Chorus

w/Rhy. Fig. 1
Dadd9

A

G6

__ Near wild heav - en.
 Ba ba ba ba__ ba ba. Ba ba ba ba__ ba ba.

Dadd9

A

G6

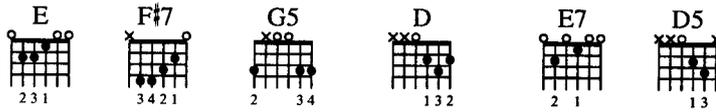
D.S. (take 2nd ending) and fade

__ Near wild heav - en.
 Ba ba ba ba__ ba ba. Liv - ing in -



Endgame

Words and Music by Bill Berry, Peter Buck, Mike Mills and Michael Stipe



Moderately ♩ = 90

*Gtrs. 1 & 2

C Dadd4 E7 A

mf let ring

*Gtr. 1 - clean elec.
Gtr. 2 - acous. 12 string.

C Dadd4 E7 A E7 A

1.2.3. 4.

D Bm A D

1. Bm (A) 2. E E7 B

Gtr. 2

Gtr. 1

Both gtrs.

C Dadd4 E7 A C Dadd4

let ring

1.2. E7 A 3. E7 A D

Bm A D 1. Bm (A)

2. F#7 G5 E

Gr. 2

Gr. 1

D F#7 G5

E E7 B

Both gtrs. C Dadd4

let ring

Detailed description: This system contains the first two measures of music. The top staff shows a melody with notes G4, A4, B4, C5, G4, A4, B4, C5. The second staff shows a guitar accompaniment with chords E, E7, and B. The guitar tablature below shows fingerings: 2-0-1-2-0-2 for the first measure, and 0-1-0-2 for the second measure. A circled '3' with '2fr.' is above the B chord. The third measure shows a melody with notes C4, D4, E4, F4, G4, A4, B4, C5, and a guitar accompaniment with chords C and Dadd4. The guitar tablature shows 0-2-0-4-5-7 for the C chord and 9-2-9-3-5-4-5-7 for the Dadd4 chord. The instruction 'let ring' is placed above the Dadd4 chord.

E7 A C Dadd4

1.2. E7 A

Detailed description: This system contains the third and fourth measures. The top staff shows a melody with notes G4, A4, B4, C5, G4, A4, B4, C5. The second staff shows a guitar accompaniment with chords E7, A, C, and Dadd4. The guitar tablature shows 7-6-7-6-7-0-2 for the E7 chord, 9-0-2-3-3-5-4-5-7 for the A chord, and 7-6-7-6-7-0-2 for the C chord. The third measure shows a melody with notes G4, A4, B4, C5, G4, A4, B4, C5, and a guitar accompaniment with chords E7 and A. The guitar tablature shows 7-6-7-6-7-0-2 for the E7 chord and 7-6-7-6-7-0-2 for the A chord. A circled '3' is under the A chord.

3. E7 A D Bm A

Detailed description: This system contains the fifth and sixth measures. The top staff shows a melody with notes G4, A4, B4, C5, G4, A4, B4, C5. The second staff shows a guitar accompaniment with chords E7, A, D, Bm, and A. The guitar tablature shows 7-6-7-6-7-0-2 for the E7 chord, 9-5-9-2 for the A chord, 0-2-5-3-2 for the D chord, 2-2-2-0-2-3-0-0 for the Bm chord, and 2-2-2-0-2-3-0-0 for the final A chord. A circled '3' is under the A chord in the fifth measure.

1.3. D Bm (A) E

Gr. 2

Gr. 1

Detailed description: This system contains the seventh and eighth measures. The top staff shows a melody with notes G4, A4, B4, C5, G4, A4, B4, C5. The second staff shows a guitar accompaniment with chords D, Bm, (A), and E. The guitar tablature shows 9-2-5-3-2 for the D chord, 2-2-2-0-2-3-0-0 for the Bm chord, 0-2-5-3-2 for the (A) chord, and 0-0-0-1 for the E chord. The instruction 'Gr. 2' is above the E chord, and 'Gr. 1' is above the first measure of the second staff.

4. E E7 D5

Gr. 2

Gr. 1

Detailed description: This system contains the ninth and tenth measures. The top staff shows a melody with notes G4, A4, B4, C5, G4, A4, B4, C5. The second staff shows a guitar accompaniment with chords E, E7, and D5. The guitar tablature shows 1-0-1-0-1 for the E chord, 2-0-1-2-0-2 for the E7 chord, and 9-2-9-3-5-4-5-7 for the D5 chord. The instruction 'Gr. 2' is above the E chord, and 'Gr. 1' is above the first measure of the second staff.

w/Bkgd. Voc. Fig. 1 (2 times)

Bsus4

E

Asus2

Bsus4

E

Asus2

(end Rhy. Fig. 1A)

Shin - y hap - py peo - ple laugh - ing.

(end Rhy. Fig. 1)

Verse

F#m

E

F#m

E

Asus2

1. Meet me in the crowd. _
2. Ev - ery one a - round. _

Peo - ple, _
Love them, _

Rhy. Fig. 2 (Gtrs. 1 & 2)

w/Rhy. Fig. 2 (3 times)

E

F#m

E

F#m

E

peo - ple. _
love them. _

Throw your love a - round. _
Put it in your hands. _

(end Rhy. Fig. 2)

Bkgd. Voc. Fig. 1



Dit dit dit dit dit dit d - dit dit.

Asus2 E F#m E F#m E

Love me, love me. Take it in - to town.
Take it, take it. There's no time to cry.

Asus2 E F#m E F#m E

Hap - py, hap - py. Put it in the ground where the flow -
Hap - py, hap - py. Put it in your heart where to - mor -

Asus2 E G

Gtrs. 1 & 2

ers grow. Gold and sil - ver shine.
row shines. Gold and sil - ver shine.

E E7

5 open A

Chorus
w/Rhy. Figs. 1 & 1A
Bsus4 E

ers grow. Gold and sil - ver shine.
row shines. Gold and sil - ver shine.

Bsus4 E Asus2 Bsus4 E Asus2

Shin - y hap - py peo - ple hold - ing hands.
Shin - y hap - py peo - ple hold - ing hands.

Bsus4 E

1. Asus2 2. Asus2

D.C. al Coda

Shin - y hap - py peo - ple laugh - ing. ple laugh - ing.

Coda w/Rhy. Figs. 1 & 1A (both 1st 4 bars only) (till end)
w/Bkgd. Voc. Fig. 1 (till end)

Bsus4 E Asus2 Bsus4 E Asus2 Bsus4 E Asus2

Shin - y hap - py peo - ple hold - ing hands.

Bsus4 E Asus2 Bsus4 E

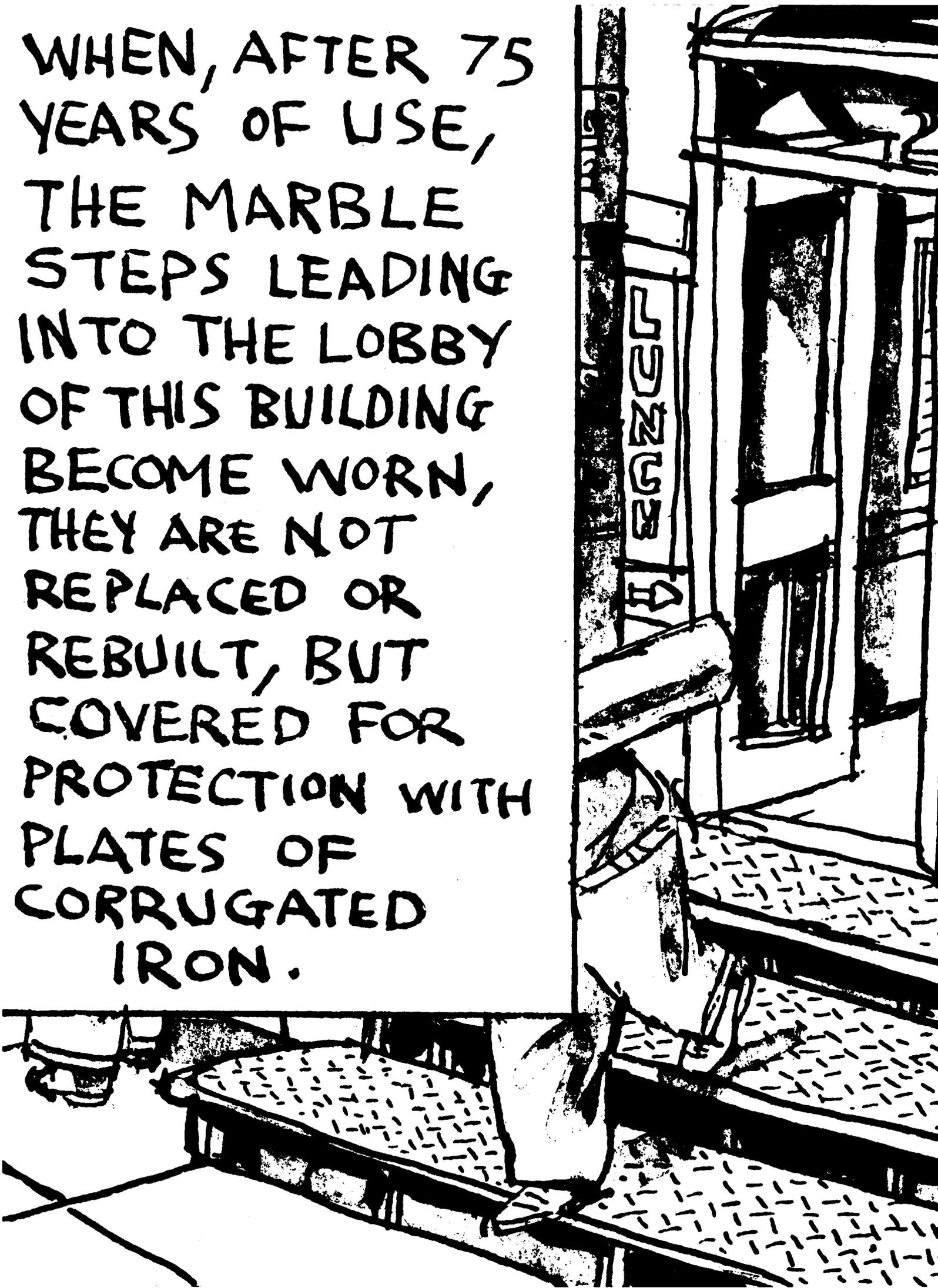
Shin - y hap - py peo - ple hold - ing hands. Shin - y hap - py peo -

Asus2 Bsus4 E Asus2

Repeat and fade

ple hold - ing hands. Shin - y hap - py peo - ple laugh - ing.

WHEN, AFTER 75
YEARS OF USE,
THE MARBLE
STEPS LEADING
INTO THE LOBBY
OF THIS BUILDING
BECOME WORN,
THEY ARE NOT
REPLACED OR
REBUILT, BUT
COVERED FOR
PROTECTION WITH
PLATES OF
CORRUGATED
IRON.



Belong

Words and Music by Bill Berry, Peter Buck, Mike Mills and Michael Stipe

Moderately ♩ = 108

Intro

(Drums & bass)

N.C.(G)

Rhy. Fig. 1

Gr. 1

(end Rhy. Fig. 1)

Verse

w/Rhy. Fig. 1 (2 times)

G

Gsus4

G5

G

(Spoken:) Her world collapsed early Sunday morning. She got up from the kitchen table, folded the newspaper and silenced the radio.

Rhy. Fig. 2

Gr. 2

Those creatures jumped the barricades and have headed for the sea, sea.

(end Rhy. Fig. 2)

Chorus
G5 * Csus2 G5

Oh. _____

Rhy. Fig. 3
(both gtrs.)

f

*Implied by bass and gtr.

1. _____ 2. _____ (end Rhy. Fig. 3)

Verse
w/Rhy. Fig. 1 (2 times) & Rhy. Fig. 2

G Gsus4 G5 G

Those creatures jumped the barricades and have headed for the sea. She began to breathe, to breathe at the thought of such freedom, stood and whispered

Gsus4 G5 G

to her child, belong. She held the child and whispered with calm, calm; belong.

Chorus
w/Rhy. Fig. 3 (2 times) (both gtrs.)

G5 Csus2 G5

Oh. _____

Play 4 times

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

G Gsus4 G5 G

She stood and whispered to her child, belong.

Gsus4 G5 G

She held the child and whispered with calm, calm; belong.

Chorus
w/Rhy. Fig. 3 (2 times) (both gtrs.)

G5 Csus2 G5

Oh. _____

Play 4 times

Verse

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

G Gsus4 G5 G

Those barricades can only hold for so long. Her world collapsed early Sunday morning. She took the child, held tight, opened the window;

Gtr. 1

Gsus4 G5 G

a breath, this song, how long, and knew, knew; we belong.

let ring 3

Chorus

w/Rhy. Fig. 3 (2 times) (both gtrs.)

G5 Csus2 G5

Oh.

Play 4 times

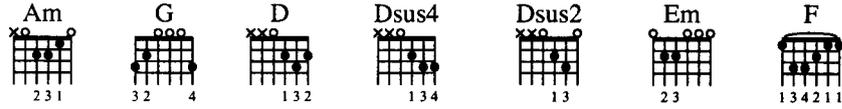
w/Rhy. Fig. 2 (1st 4 bars - 2 times) (Gtr. 2)

Gtr. 1 G Gsus4 G5 G

Gsus4 G5 G

Half a World Away

Words and Music by Bill Berry, Peter Buck, Mike Mills and Michael Stipe



Moderately uptempo ♩ = 132

Triplet feel (♩ = ♩♩♩)

Rhy. Fig. 1A (Gtr. 2 - acous.)

Am 3 G 3 D 3 Dsus4 3 D Dsus2 3 Em 3 (end Rhy. Fig. 1A)

Intro *Gtr. 1 Rhy. Fig. 1 (end Rhy. Fig. 1)

mf

T	0	0	0	0	0	0	0	0	0	3	3	3	3	3	3	3	0	2	2	2	2	3	2	0	0	0	0	0	0	0	0	0	
A	0	0	0	0	0	0	0	0	0	2	2	2	0	2	2	2	2	0	0	0	0	0	0	0	0	2	2	2	0	2	2	2	0
B	2	2	2	0	2	2	2	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	

*Mandolin arr. for gtr. Tune (low to high): E G D A E E and place capo at 12th fret. (1st and 6th strings are not played.)
 Music sounds one octave higher than written. Tab numbers are relative to capo.

Verse

w/Rhy. Fig. 1 & 1A (both 4 times)

Am G D Dsus4 D Dsus2 Em Am

This could be the sad-dest dusk I've ev-er seen _____

Em Am 3 G

turn to a mir-a-cle, _____ high a-live. _____

D Dsus4 D Dsus2 Em Am

_____ My mind is rac-ing,

G D Dsus4 D Dsus2 Em

as it al-ways will. _____ My hands tired, my

Am G D Dsus4 D Dsus2

heart aches. _____ I'm half a world _____ a-way _____ here, my

Em **Chorus**

Rhy. Fig. 2A
(Gtr. 2)

F 3 3 3 3

head sworn to go it a-lone, _____ and hold it a-long,

Rhy. Fig. 2 (Gtr. 1)

3 3 3 3

D Dsus4 D Dsus2 F 3 3 3 3

haul it a-long and hold it. Go it a-lone, _____ and

(end Rhy. Fig. 2A)

D Dsus4 D Dsus2 3 3 3 3

hold it a-long. Oh, _____ Oh, lone -

(end Rhy. Fig. 2)

Verse

G D Dsus4 D Dsus2 Em

Rhy. Fig. 3A

ly deep sit hol-low. Half a world, ___
 ly world is wast-ed. Pa-thet-ic eyes, ___

Rhy. Fig. 3

(end Rhy. Fig. 3A) w/Rhy. Fig. 3 & 3A (both 2 3/4 times) D Dsus4 D Dsus2

Am G

half a ___ world ___ a-way. ___ My shoes are gone, my
 high ___ a-live. ___ Blind to the tide that

(end Rhy. Fig. 3)

Em Am G

life spent. I've had too much ___ to drink. ___
 turns the sea. This storm it came up strong. ___

D Dsus4 D Dsus2 Em Am

___ I did-n't think, ___ I did-n't think of you. ___
 ___ It shook the trees ___ and blew a-way our fear. ___

G D Dsus4 D Dsus2 Em

I guess that's all I need - ed. } To
 I could - n't e - ven hear. }

Chorus

*w/Rhy. Figs. 2 & 2A

F D Dsus4

go it a - lone, _____ and hold it a - long, haul it a - long, and

*2nd time play 1st 4 bars only, 2 times.

D Dsus4 D Dsus2 1. F

hold it. Back-wards, black-birds, for - wards and fall. _____

D Dsus4 D Dsus2 2. F

Oh. _____ Oh, this lone - Go it a - lone, _____ and

D Dsus4 D Dsus2

hold it a - long. Oh. _____

w/Rhy. Figs. 2 & 2A

F D Dsus4

Go it a - lone, _____ and hold it a - long, haul it a - long, and

D Dsus4 D Dsus2 F

hold it. Black- birds, back-wards, for - wards and fall. _____

Verse

w/Rhy. Figs. 3 & 3A (both 3/4 times)

D Dsus4 D Dsus2 G

Oh. _____ Oh, _____ this could be _____ the

D Dsus4 D Dsus2 Em Am

sad-dest dusk I e-ver seen _____ turn _____ to a

G D Dsus4 D Dsus2 Em

mir - a - cle, _____ high a - live. _____

Am G D Dsus4 D Dsus2

My mind is rac - ing, as it al -

Em Am G

ways will. _____ My hands tired, my heart aches. _____ I'm

D Dsus4 D Dsus2 Em

half a world _____ a - way. _____

Am D G

Gr. 2

Oh. _____

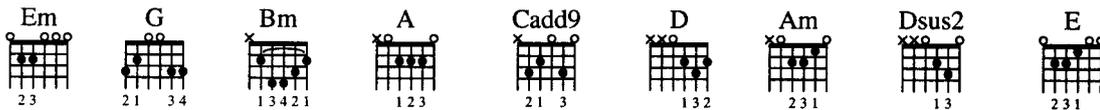
Gr. 1

rit.



Texarkana

Words and Music by Bill Berry, Peter Buck, Mike Mills and Michael Stipe



Moderately fast Rock ♩ = 144

Intro

Gr. 1 *f* Rhy. Fig. 1

Gr. 2 (acous.) *f* Rhy. Fig. 1A

Em G Bm

let ring

Em A G (end Rhy. Fig. 1A)

(end Rhy. Fig. 1)

w/Rhy. Figs. 1 & 1A

Em * Gr. 3 G Bm

* Pedal steel arr. for slide gtr.

Em A G

Cadd9 Gtrs. 1 & 2 Am Em

Catch me if I fall.

(Gtr. 1 cont. in slashes)

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'Catch me if I fall.' and notes corresponding to the lyrics. Above the staff are guitar chords: Cadd9, Gtrs. 1 & 2, Am, and Em. The second staff is a guitar accompaniment line with notes and rests. Below the staff are guitar tablature lines with fret numbers: (2) 3, 2, 3.

Rhy. Fig. 2 2nd time w/Fill 1 (end Rhy. Fig. 2) D Dsus2 Em D Dsus2 Em

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with notes corresponding to the lyrics. Above the staff are guitar chords: D, Dsus2, Em, D, Dsus2, Em. The second staff is a guitar accompaniment line with notes and rests.

Bridge
Asus2 Gtrs. 1 & 2 G5

let ring

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with notes. Above the staff are guitar chords: Asus2 Gtrs. 1 & 2 and G5. The second staff is a guitar accompaniment line with notes and rests. The instruction 'let ring' is written below the staff.

w/Fill 2 Asus2 G5

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with notes. Above the staff are guitar chords: Asus2 and G5. The second staff is a guitar accompaniment line with notes and rests.

Fill 1 (Gtr. 3)

Detailed description: This system contains the ninth and tenth staves of music. The top staff is a vocal line with notes. The bottom staff is a guitar tablature line with fret numbers: 11, (11) 9, 12, (12) 9.

Fill 2 (Gtr. 3)

Detailed description: This system contains the eleventh and twelfth staves of music. The top staff is a vocal line with notes. The bottom staff is a guitar tablature line with fret numbers: 9 7 9, 9 7.

D
Gtrs. 1 & 2



All a - lone, _____

(cont. in slashes)

G



D



wait - ing ___ to fall. _____

D.S. al Coda

E



Coda

wRhy. Fig. 2 (9 times) & Fill 3 (5 times)

D

Dsus2

Em

D

Catch _____

Fill 3 (Gtr. 3)

T
A
B

Dsus2 Em D Dsus2 Em

me if I fall.

D Dsus2 Em D

Catch me if I fall. Catch me if I fall.

Dsus2 Em D Dsus2 Em

Catch me if I fall. Catch me if I fall.

D Dsus2 Em D

Catch me if I fall. Catch me if I fall.

Dsus2 Em D Dsus2 Em

Catch me if I fall.

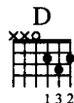
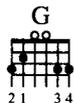
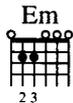
Gtrs. 1 & 2

D

Catch me if I fall.

Country Feedback

Words and Music by Bill Berry, Peter Buck, Mike Mills and Michael Stipe



Moderately slow ♩ = 72



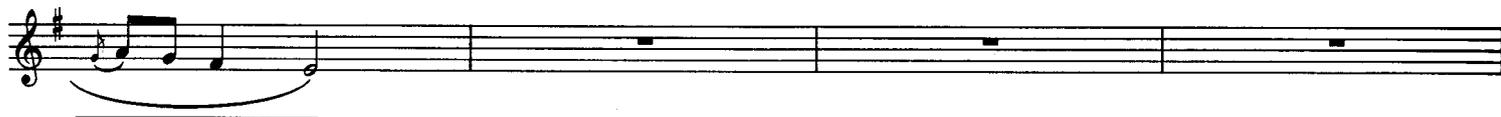
Intro



One, two, three, four.

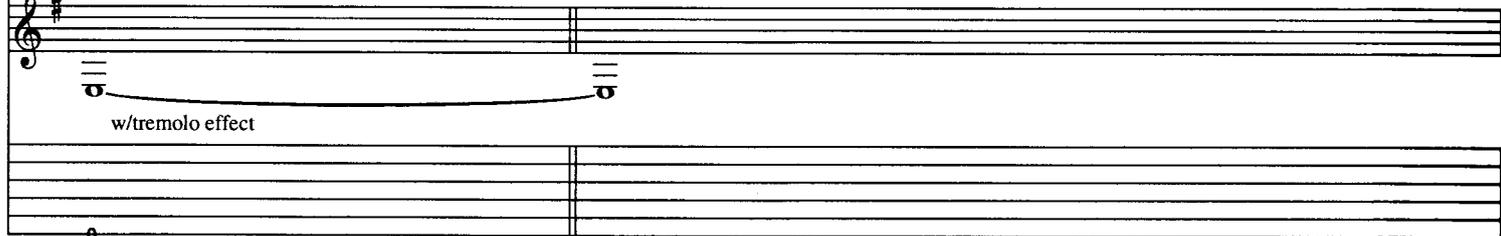
Uh. _____

Uh. _____



This flow - er is scorched. This film _____

Gtr. 2 (elec.)

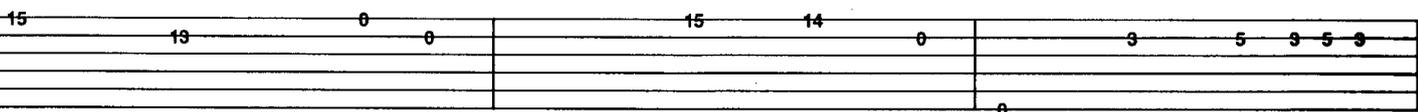


_____ is on,

on a mad-dening loop. _____

These clothes,

these



w/Rhy. Fig. 1 (15¾ times)

Em G D C

clothes don't fit us right, _____ and I'm to blame. _____ It's

(9) 5 3 5 3 5 0 7 5 0

G D Cmaj7

all the same. _____ It's all _____ the same. _____ You

3 5 7 5 0 1/2 (2)

Em G D C

come to me _____ with a bone in your hand. _____ You come to me _____ with your hair _____ curled tight. You

5 3 0 0 1

G D Cmaj7

come to me with po - si - tions. _____ You

3 3 5 3 7 5 fdbk. fdbk.

fdbk. pitch: D

Em G D C

come to me ___ with ex - cus - es, ducked out in a row. _ You wear me out. _

0 3 15 15 15 10 10 (10) 0 10 0

G D Cmaj7

___ You wear me out. ___ We've been through

0 10 12 10 10 12 0 0 1/2 (2)

Em G D C

fake - a - break - down, ___ self hurt, plas - tics, ___ col - lec - tions, self help,

0 3 5 3 3

G D Cmaj7

self pain, EST, psy - chics, _ fuck all. ___ I was

3 5 3 3 5 3 7 5 12

Em G D C

cen - tral. I had con - trol. I lost my head. I need

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'cen - tral.' followed by a quarter note 'I', a quarter note 'had', a quarter note 'con - trol.', a quarter rest, a quarter note 'I', a quarter note 'lost', a quarter note 'my', a quarter note 'head.', a quarter rest, a quarter note 'I', and a quarter note 'need'. The guitar line features chords for Em, G, D, and C. The bass line has fret numbers 12, 15, 15, 14, 0, 0, 0.

G D Cmaj7

— this. I need — this. A

Detailed description: This system contains the next two measures. The vocal line continues with a quarter rest, a quarter note 'this.', a quarter rest, a quarter note 'I', a quarter note 'need', a quarter rest, a quarter note 'this.', and a quarter rest. The guitar line features chords for G, D, and Cmaj7. The bass line has fret numbers 6, 10, 10, 12, 12, 10, 0, 12, 12, 12, (12), 1/2, 2, (2).

Em G D C

pa - per - weight, a junk ga - rage, A win - ter rain, a hon - ey pot.

fdbk. fdbk.

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'pa - per - weight,', a quarter rest, a quarter note 'a junk ga - rage,', a quarter rest, a quarter note 'win - ter rain,', a quarter rest, and a quarter note 'a hon - ey pot.'. The guitar line features chords for Em, G, D, and C. The bass line has fret numbers 0, 7, 1/2, (7), 5, 1/2, 2, (2).

G D Cmaj7

Cra - zy, all the lov - ers have been tagged.

Detailed description: This system contains the final two measures. The vocal line continues with a quarter note 'Cra - zy,', a quarter note 'all the lov - ers', a quarter note 'have', a quarter note 'been', a quarter note 'tagged.', and a quarter rest. The guitar line features chords for G, D, and Cmaj7. The bass line has fret numbers 5, 0, 5, 0, 5, 0, 0.

Em G D C

Hot - line, ___ want-ed ad. It's cra - zy what_ you could have had. ___

Detailed description: This system contains the first four measures of the piece. The guitar part is in the key of D major (one sharp). The chords are Em (5-0-5-3), G (5-7-9), D (5-5-7-9), and C (9-5). The vocal line starts with a half note on G4, followed by a quarter note on A4, a quarter note on B4, and a quarter note on C5. The guitar fretboard diagram shows the corresponding fingerings for each chord.

G D Cmaj7

It's

Detailed description: This system contains measures 5-7. The chords are G (7-0-7-10), D (10-8), and Cmaj7 (2-1/2-2). The vocal line continues with a quarter note on D5, a quarter note on E5, a quarter note on F5, and a quarter note on G5. The guitar fretboard diagram shows fingerings for G (7-0-7-10), D (10-8), and Cmaj7 (2-1/2-2).

Em G D C

cra - zy what_ you could have had. It's cra - zy what_ you could have had.

Detailed description: This system contains measures 8-10. The chords are Em (0-2-2-0), G (7-0-7-10), D (7-5-7-9), and C (2-1/2-2). The vocal line has a half note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The guitar fretboard diagram shows fingerings for Em (0-2-2-0), G (7-0-7-10), D (7-5-7-9), and C (2-1/2-2).

G D Cmaj7

I need this. I need this. ___ It's

Detailed description: This system contains measures 11-13. The chords are G (9-5), D (9-5-7-9), and Cmaj7 (0-2). The vocal line has a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The guitar fretboard diagram shows fingerings for G (9-5), D (9-5-7-9), and Cmaj7 (0-2).

Em G D C

cra - zy what_ you could have had. Cra - zy what_ you could have had. I need

The first system of music features a vocal line in treble clef with lyrics "cra - zy what_ you could have had. Cra - zy what_ you could have had. I need". The piano accompaniment is in treble clef, and the guitar part is in bass clef with fret numbers 0, 5, 7, 5, 7, 10, 0, 0. Chords Em, G, D, and C are indicated above the staff.

G D Cmaj7

this. I need this. _____ It's

The second system continues the vocal line with lyrics "this. I need this. _____ It's". The piano accompaniment and guitar part continue with fret numbers 0, 10, 14, 10, 12, 2, (2). Chords G, D, and Cmaj7 are indicated above the staff.

Em G D C

cra - zy what_ you could have had. It's cra - zy what_ you could have had. I need

The third system continues the vocal line with lyrics "cra - zy what_ you could have had. It's cra - zy what_ you could have had. I need". The piano accompaniment and guitar part continue with fret numbers 0, 3, 3, 5, 3, 3, 3, 5, 7, 5, 1, 1. Chords Em, G, D, and C are indicated above the staff.

G D Cmaj7

_____ this. _ I, I need

The fourth system continues the vocal line with lyrics "_____ this. _ I, I need". The piano accompaniment and guitar part continue with fret numbers 0, 3, 3, 7, 5, 0, 2, (2). Chords G, D, and Cmaj7 are indicated above the staff.

Em G D C

— this. It's cra - zy what you could have had. — I need —

fbk. (8va)
fbk.

1/2

7 5 2

fbk. pitch: B

G D Cmaj7

— this. I need — this. — It's

1/2 1/2 1/2

7 5 0 2 (2)

Em G D C

cra - zy what _ you could have had. Cra - zy what _ you could have had. I need —

fbk.
fbk.

15 14 19 14 19 9

G D Cmaj7

— this. I need this. —

1/2

9 9 9 9 5 9 0 0 2 (2)

Em G D C G D Cmaj7

0 3 5 5 7 0 0 2 (2) 7 5 0

Em G D C

Cra - zy what _ you could have had. _____

N.H. N.H.

12 12 12 15 15 0 0

G D Cmaj7

10 10 10 12 10 0 0 2 (2)

Em G D C

Cra - zy what _ you could have had. _____

fdbk. (8va)

7 (7) 5 2

fdbk. pitch: D

G D Cmaj7

Gr. 1

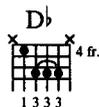
rit.

7 5 0 9 9



Me In Honey

Words and Music by Bill Berry, Peter Buck, Mike Mills and Michael Stipe



Moderately fast ♩ = 132

*D♭

Intro

* Distorted elec.

Oh. _____

D♭5

Oh. _____

Oh. _____

* Rhy. Fig. 1

(end Rhy. Fig. 1)

f

* clean elec. and acous.

w/Rhy. Fig. 1

Oh. _____

1. I

Verse

* w/Rhy. Fig. 1 (4 times)

D♭5

sat there look - ing ug - ly, look - ing ug - ly and mean. ____
 (2.) lot of hon - ey in this world, ba - by this hon - ey's from me.
 3. Knocked sil - ly, knocked flat, side - ways down. ____ These
 4. Ba - by's got some new rules, ba - by said she's had it with me.

*2nd and 4th times play 3 times only.

Knew what you were say - ing you were say - ing to me. ____
 things they pick you up, turn you a - round. ____

There's a fly

Ba-by's got some new rules, ba-by said she's had it with me.
 Got to do what you do, do it with me.
 Say your piece, say your sweet for me.
 in the the hon-ey and ba-by's got a ba-by with me.

It seems a shame to waste
 It seems a shame to waste
 It's all the same to share
 That's a part

your time on me.
 your time for me.
 the pain with me.
 that's a part of me.

Play 1st and 3rd times only

(1.) Seems a lie to waste
 (3.) It's all the same. Save

your time for me.
 the shame for me.

Chorus
 A \flat 5

Left me to love. What it's doing to me.

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

w/Rhy. Fig. 1
 D \flat 5

1.3.
 2. There's a

2. w/Rhy. Fig. 1
Oh. _____

4. w/Rhy. Fig. 2
Oh. _____ Left me _____ to love. _

What it's do - ing _____ to me. _

w/Rhy. Fig. 1 (5 times)
D \flat 5
What a-bout me? _

What a-bout me. _____

Oh. _____ Oh. _____

Oh. _____

NOTATION LEGEND

8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

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

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

Bend (half step) Bend (grace note) Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

full 2 full 1/4 full rake 3 3 w/bar

13 13 13 13 13 7 3 6 15 15 12 8 8 8 9 10 0 (0)

Compound Bend and Release (every note picked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Sweep Picking Vibrato Bar Dive and Return

-1/2 -1/2 -1/2 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

w/bar w/bar -1/2 -1/2 -1/2

4 5 7 4 5 7 17 15 17 15 15 17 15 17 18 17 15 (9)

Vibrato Bar Scooping Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing (first note picked only) Ghost Note

P.M.-----, Trem.-----, trem.

5 5 5 5 5 5 5 5 X X X X 5 5 5 5 5 7 8 5 (7 9) 7

Staccato Phrasing Choppy Phrasing (extreme staccato) Fret-Hand Muting (percussive tone) Pick-Hand Muting Tremolo Picking Trill (fast hammer-on/pull-off combination)

8va 8va 8va 8va 8va-----, 8va-----

Harm. P.H. H.H. A.H. T 3 full T

X X 12 7 7(19) 0 12 17 15 12 4 12

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) Harp Harmonic Tap Artificial Harmonic Tap-On Technique Bend and Tap-On Technique

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