



R.E.M.
AUTOMATIC FOR THE PEOPLE

R.E.M.

EVERYBODY HURTS

Words and Music by BILL BERRY,
PETER BUCK, MIKE MILLS and MICHAEL STIPE

Moderately, with motion



mf



long.
When the day is long —
When your day is night a —
If you're on your own —



lone,
and the night, — the night is yours — a - lone, —
in this life, — if you feel like let - ting go, —
the days and nights — are long —



when you're sure you've — had e -
when you think you've — had too
when you think you've — had too



nough
much
much

of this life, —
of this life, —
of this life —

well, hang on. —
well, hang on —
to hang on. —






Don't let your - self go,
'cause eve - ry - bod - y hurts.
Well, eve - ry - bod - y hurts

some-

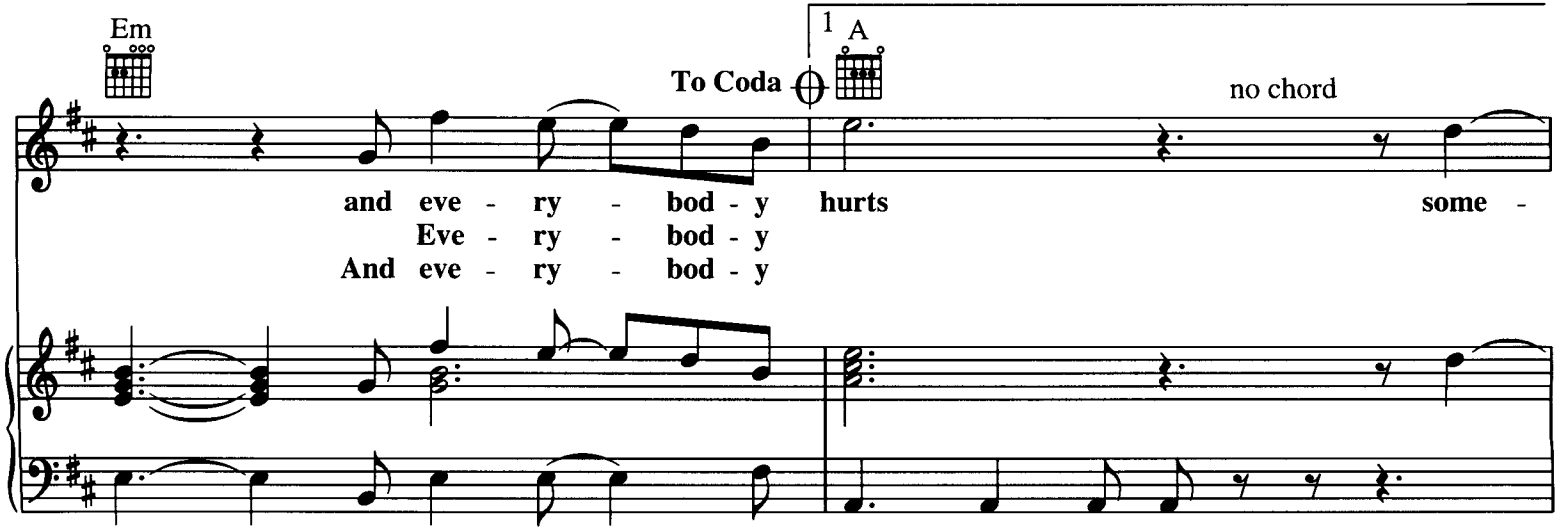




times,

eve - ry - bod - y cries
Take com - fort — in your friends.
eve - ry - bod - y cries.

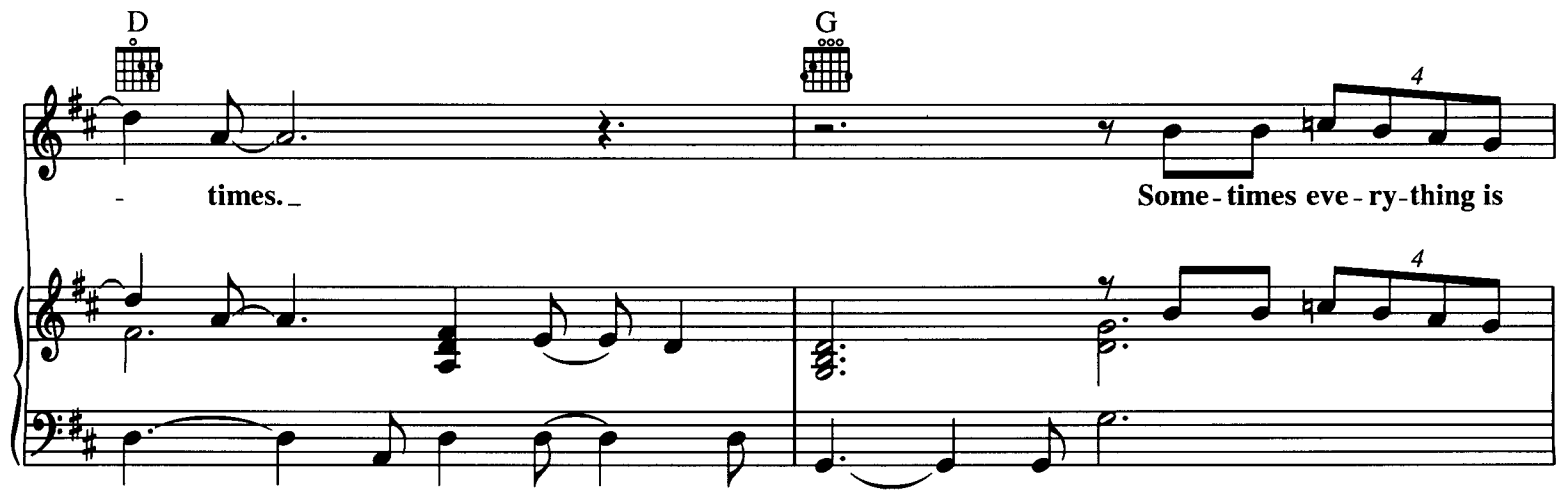
Em  To Coda  1 A  no chord



and eve - ry - bod - y hurts some -
 Eve - ry - bod - y
 And eve - ry - bod - y



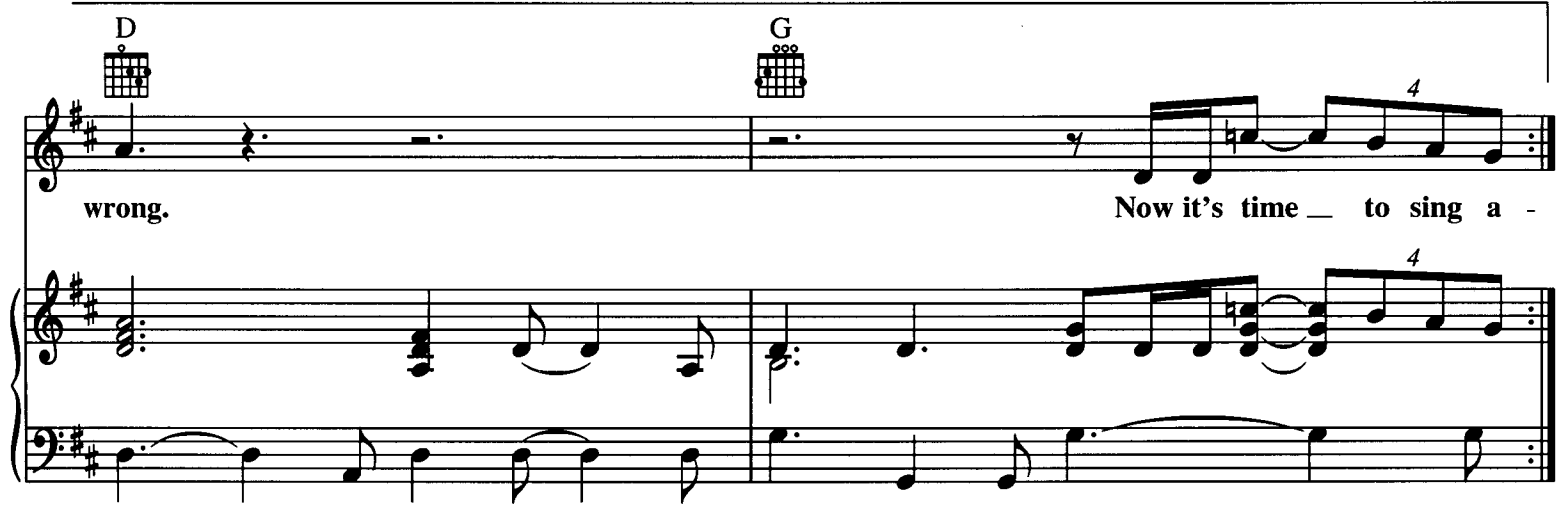
D  G  4



times... Some-times eve-ry-thing is



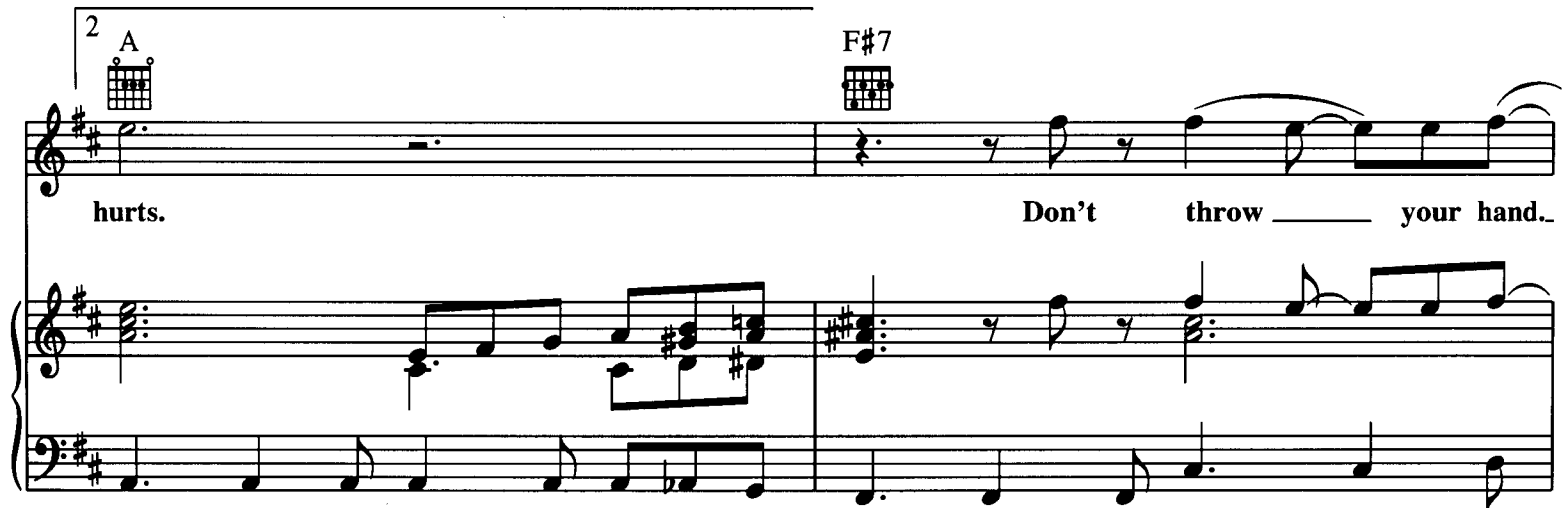
D  G  4

wrong. Now it's time — to sing a -



2 A  F#7  4

hurts. Don't throw — your hand..



Bm



F#7



Bm



Oh, _____ no. _____

F#7



Bm



Don't throw _____ your hand. _____



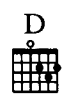
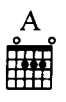
If you feel like _____ you're a - lone, _____



D.S. al Co
no chord

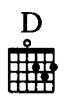
no, no, no, you are not a - lone. _____

CODA



no chord

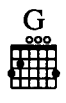
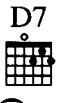
hurts some - times.



And eve - ry - bod-y hurts

some - times.

So, hold



on,

hold on.

Hold



on,

hold on.

Hold

Repeat and Fade

DRIVE

Words and Music by WILLIAM BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately, not too fast

Dm



mf

Dm



G



Smack, crack, bush - wacked. Tie an-oth-er one to ___ the racks, ba-
 Hey, kids, where are you? No-bod-y tells you what_ to do, ba-
 Smack, crack, shack - a-lack. Tie an-oth-er one to ___ your back, ba-

Dm



- by. ___ Hey kids, rock and roll. _
 - by. ___ Hey kid, shake a leg. _
 - by. ___ Hey kids, rock and roll. _

G



Dm



No-bod - y tells you where to go, ba - by. ___
 May-be you're cra- zy in the head, ba - by. ___
 No-bod - y tells you where to go, ba - by. ___

F



Am



What if I ride? What if you walk? What if you rock a - round_ the clock?_
 May - be you did. May - be you walked. May - be you rocked a - round_ the clock._
 May - be you did. May - be you walk. May - be you rock a - round_ the clock._

G



Em



Tick - tock. Tick - tock. What if you did? What if you walk?
 Tick - tock. Tick - tock. May - be I ride. May - be you walk.
 Tick - tock. Tick - tock. May - be I ride. May - be you walk.

Dm



To Coda ⊕

What if you tried to _ get off, ba - by? _ Oh. _
 May - be I tried to _ get off, ba - by. _ Oh. _
 May - be I tried to _ get off, ba - by. _

2

C



Hey kids, shake a leg. May - be you're cra - zy in the head, ba -

Dm



C



- by. — Ol-lie, ol-lie. Ol-lie ol-lie ol-lie.

Dm



Ol-lie ol-lie in come free, ba - by.

C



G



Dm



Hey, kids, where are you?_ No-bod-y tells you what to do, ba - by. —

D.S. al Coda

CODA

Em



Musical staff with lyrics: Hey kids, where are you?_ No-bod-y tells you what to do, ba-

Hey kids, where are you?_ No-bod-y tells you what to do, ba-

Piano accompaniment for the first system

Dm



Musical staff with lyrics: - by. Hey kids, rock and roll

- by. Hey kids, rock and roll

Em



Piano accompaniment for the second system

Dm



Musical staff with lyrics: No-bod-y tells you where to go, ba - by, ba - by, ba-

No-bod-y tells you where to go, ba - by, ba - by, ba-

Piano accompaniment for the third system

Musical staff with lyrics: - by.

- by.

Piano accompaniment for the fourth system, ending with a double bar line and a fermata over the final chord.

rit.

FIND THE RIVER

Words and Music by
 BILL BERRY, PETER BUCK,
 MIKE MILLS and MICHAEL STIPE

Moderately, not too fast

D Em9 D

Em9 D Dm/F

Em7 G D Dm/F

A7sus D Dm/F

Hey now, lit - tle speed-y-head, the
 no one left to take the lead, but

Em7 G D Dm/F

read on the speed-me-ter says you have to go to task in the cit-
 I tell you and you can see we're clos-er now than light years to go.

A7sus D Dm/F

y where peo-ple drown and peo-ple serve. Don't
 o-cean is the riv-er's goal, a
 Pick up here and chase the ride. The





Em7 G D Dm/F

be shy. Your just de-serve is on-ly just light years to go.
 need to leave the wa-ter knows. We're clos-er now than light years to go.
 riv-er emp-ties to the tide. Fall in-to the o-cean.


A7sus   





Me, my thoughts are flow - er strewn, _ o -
 I have got to find _ the riv - er. Berg -
 The riv - er to the o - cean goes, _ a




D  Em7  G  A 

- cean storm, _ bay-ber - ry moon. I have got to leave _ to find _ my
 - a - mot _ and vet - i - ver run through my head _ and fall _ a -
 for-tune for _ the un - der-tow. None of this is go - ing my _ way. _



D  D7  G  A 

way.
 way.
 Watch the road _ and mem-o - rize _ this life _
 Leave the road _ and mem-o - rize _ this life _
 There is noth - ing left to throw _ of gin -





To Coda

— that pass _ be - fore _ my eyes.
— that pass _ be - fore _ my eyes.
- ger, lem - on, in - di - go,

Noth - ing _ is go - ing my _ way. _
Noth - ing _ is go - ing my _ way. _
cor - i - an - der stem _ and rose of hay. _

1



A7sus



2

D



The

Em9



D



Em9



D.S. al Coda

There's

CODA



Strength and cour - age o - ver-rides the priv -



- i - ledged and wear-y eyes, of riv-er po - et search na - i - ve - te.



Pick up here and chase the ride. The riv-er emp-ties to the tide.



Repeat and Fade

All of this is com - ing your way.

IGNORELAND

Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE


Moderately

Dm7  G/D 















Dm7 



G/D 



F  G  C  D  G  D5  F  G  C  D  G 



D5 F G C D G D5

First system of musical notation with guitar chord diagrams above the staff.

F G C D G D5

Second system of musical notation with guitar chord diagrams above the staff. The word "These" is written at the end of the system.

D C/D G/D

Third system of musical notation with guitar chord diagrams above the staff. The lyrics are: "bas - tards stole their pow - er from the vic - tims of the Us - in - for - ma - tion na - tion took their clues from all the sound -"

Em7 D C/D

Fourth system of musical notation with guitar chord diagrams above the staff. The lyrics are: "- v. Them _ years, wreck-ing all _ things vir - tu - ous _ and - bite glut - tons. Nine - teen eight - y, eight - y four, eight - y eight, nine - ty - two"

G/D Em7 D

true. ————
too, too. The un - der - min - ing so -
How to be what you.
know that this is vit -

C/D G/D Em7

- cial de - mo - cra - tic down - hill slide in - to a - bys - mal
- can be, ———— jump jam junk - ing your en - er - gies.
- ri - ol. No so - lu - tion, spleen vent-ing, but

D C/D G/D

lost lamb off the prec - i - pice in - to the trick - le down
How to walk in dig - ni - ty with throw-up ———— on your
I feel bet - ter hav - ing screamed. Don't you? ————

Em7 C/G D/A

run - off pool. They hyp - no - tized — the sum - mer,
 shoes. They am - pli - fied — the au - tumn,
 They des - e - crat - ed win - ter,

C/G D/A C/G

Nine - teen sev - en - ty - nine. — Marched in - to the cap -
 Nine - teen sev - en - ty - nine. — Cal - cu - late the cap -
 Nine - teen sev - en - ty - nine. — Cap - i - tal col - lat -

D/A Dm7 G/D

i - tal brood - ing du - pli - ci - tous, wick - ed and a - ble, me - di - a - read - y, heart - less and la -
 i - tal, up the re - pub - lic my skin - ny ass. T. V. tells a mil - lion lies. The pa - per - ster -
 e - ral. Brood - ing du - pli - ci - tous, wick - ed and a - ble, me - di - a - read - y, heart - less and la -

Dm7



beled. Sup - er U. S. cit - i - zen, sup - er a - chiev - er, meg - a
 ri - fied to re - port an - y - thing that is - n't hand - ed on a
 beled. Sup - er U. S. cit - i - zen, sup - er a - chiev - er, meg - a

G/D



ul - tra pow - er dos - ing. Re - lax. De - fense, de - fense, de - fense, de - fense.
 pres - i - den - tial spoon. I'm just pro - found - ly frus - trat - ed by all this.
 ul - tra pow - er dos - ing. Re - lax. De - fense, de - fense, de - fense, de - fense.

F

G

C

D

G

D5

F

G

C

D

G



Yeah, yeah, yeah. }
 So, fuck you, man. }
 Yeah, yeah, yeah. }
 Yeah, yeah, yeah. Ig -

D5

F

G

C

D

G

D5

To Coda ⊕

nore - land. _ Yeah, yeah, yeah. Ig - nore - land. _

1 F G C D G D5

Yeah, yeah, yeah.

2 F G C D G

The

Cadd9 Bm7

If they were-n't there we would have cre - at - ed them. May - be, — it's true, —

Bb

but I'm re - sent - ful all the same. —

A



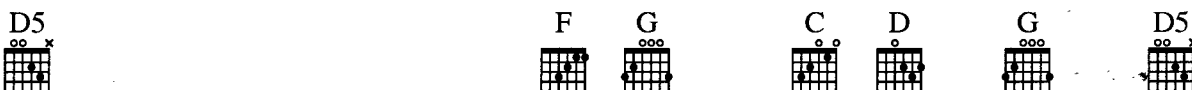
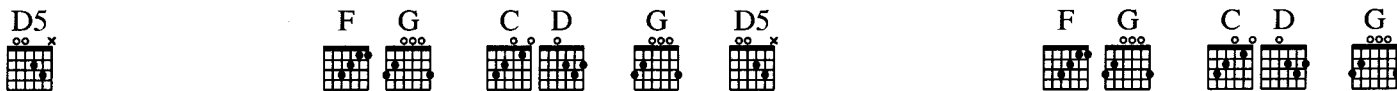
D.S. al Coda

Some - one's got to take the blame. _ I

CODA



Yeah, yeah, yeah. Ig - nore - land. _ Yeah, yeah, yeah.



MAN ON THE MOON

Words and Music by BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPAN

Moderately

C **D** **C**

mf

C **D** **C**

Mott the Hoo - ple and the game of Life. _ Yeah, yeah, - yeah, yeah.

D

An - dy Kauf - man in the wres - tl - ing match. _

C **C**

Yeah, yeah, - yeah, yeah. _ Mo - nop - o - ly, Twen - ty one,
Let's play - Twist - er, let's

D  C 

check - ers and chess. — }
 — play — Risk. — }

Yeah, yeah, — yeah, yeah. —




D  C 

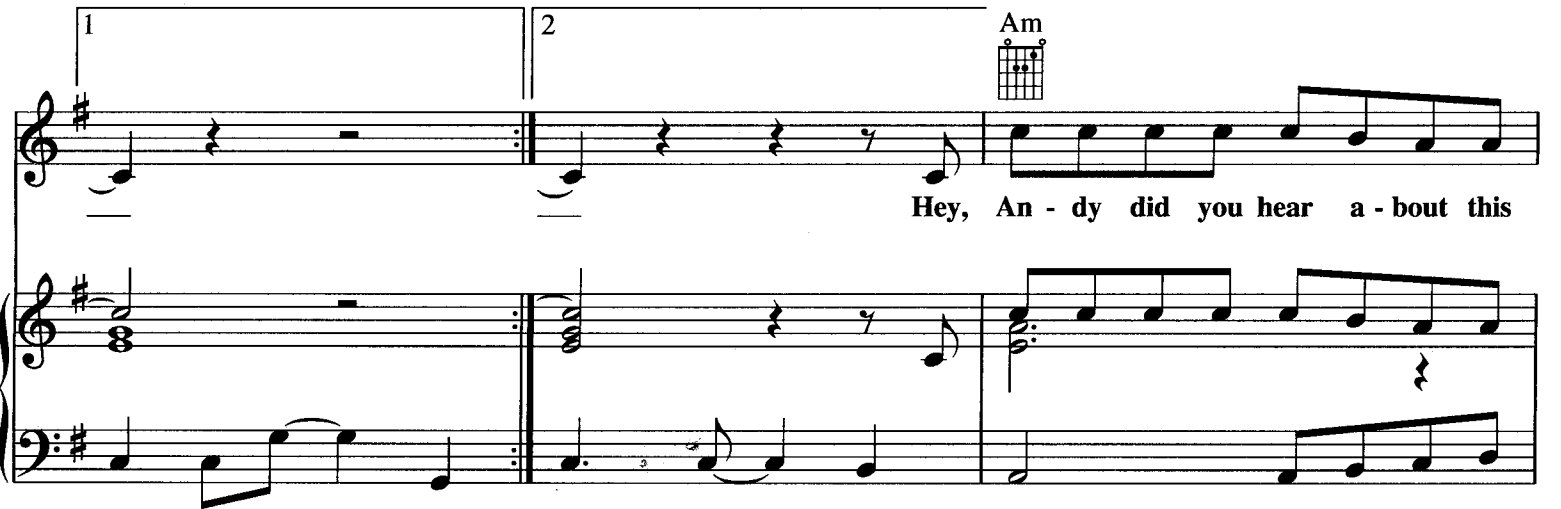
{ Mis - ter Fred Blas - sie in a break-fast mess. — }
 { See you in heav - en if you make the list. — }




Yeah, yeah, — yeah, yeah. —



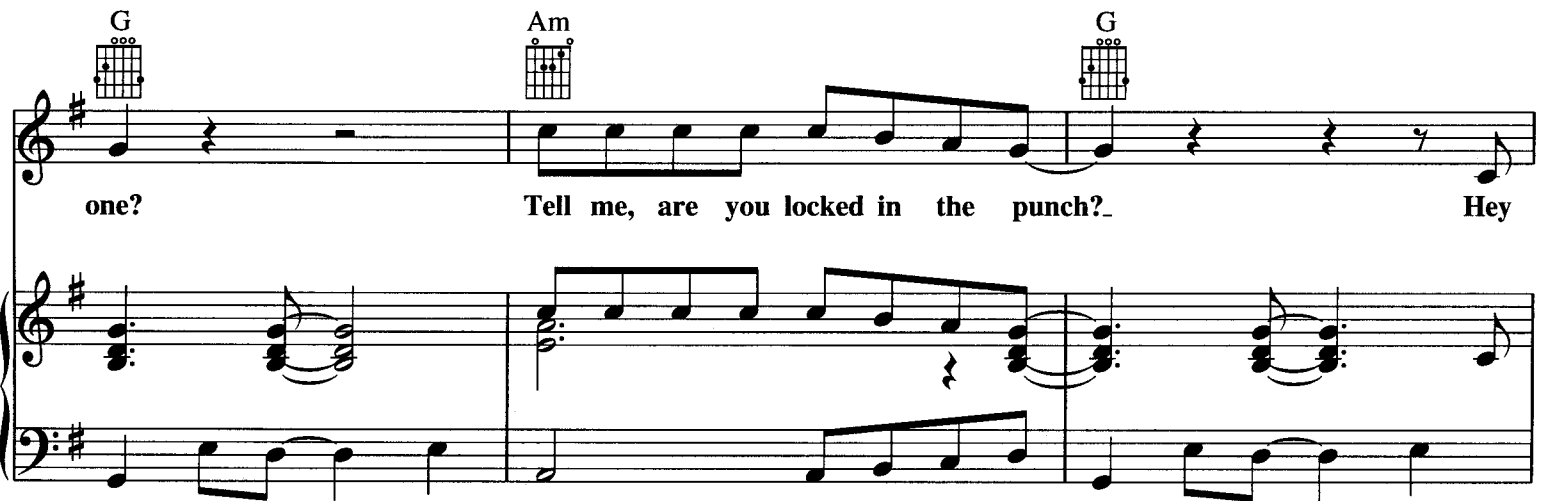
1 2 Am 

Hey, An - dy did you hear a - bout this



G  Am  G 

one? Tell me, are you locked in the punch?.. Hey



Am G C D

An - dy are you goof - ing on El - vis? Hey, ba - by. Are we los - ing touch

G Am C Bm

If you be - lieved _ they put a man on the moon

G Am D G Am

man on the moon. _ If you be - lieve _

C Bm Am

there's noth - ing up my sleeve, _ then noth - ing is cool. _

C D C

Mos - es went walk - ing with the staff of wood. }
 Here's a lit - tle ag - it for the nev - er - be - liev - er. } Yeah, yeah, - yeah, yeah. -

D

{ New - ton got beaned by the ap - ple good. - }
 { Here's a lit - tle ghost for the of - fer - ing. - }


C

Yeah, yeah, - yeah, yeah. - { E - gypt was trou - bled by the
 Here's a truck stop in -

D C

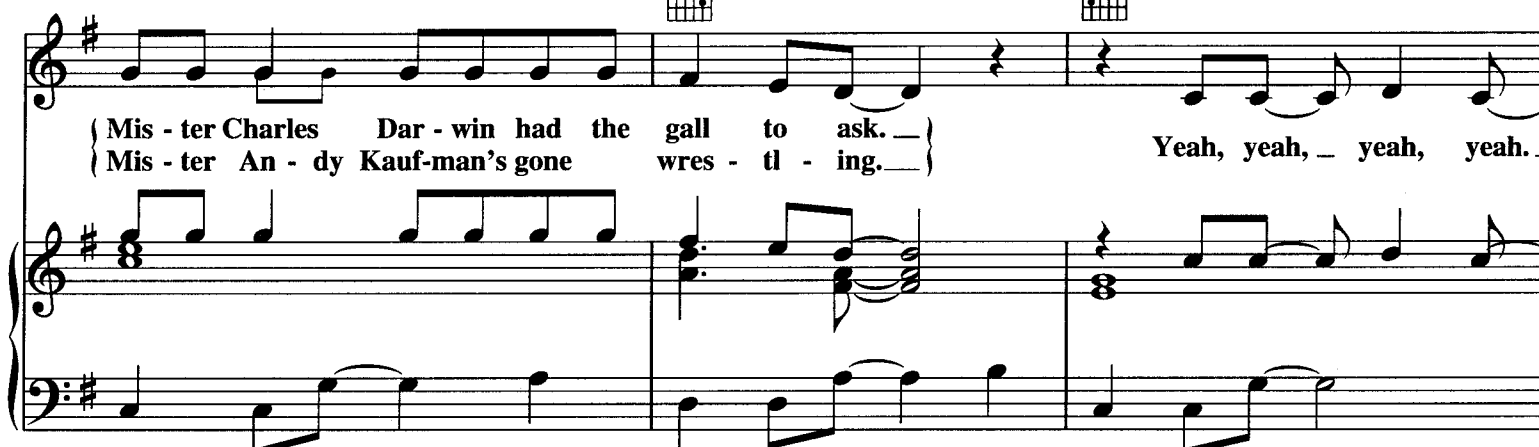
hor - ri - ble asp. - }
 stead of Saint Pe - ter's. } Yeah, yeah, - yeah, yeah. -

D C




Mis - ter Charles Dar - win had the gall to ask. _
 Mis - ter An - dy Kauf - man's gone wres - tl - ing. _

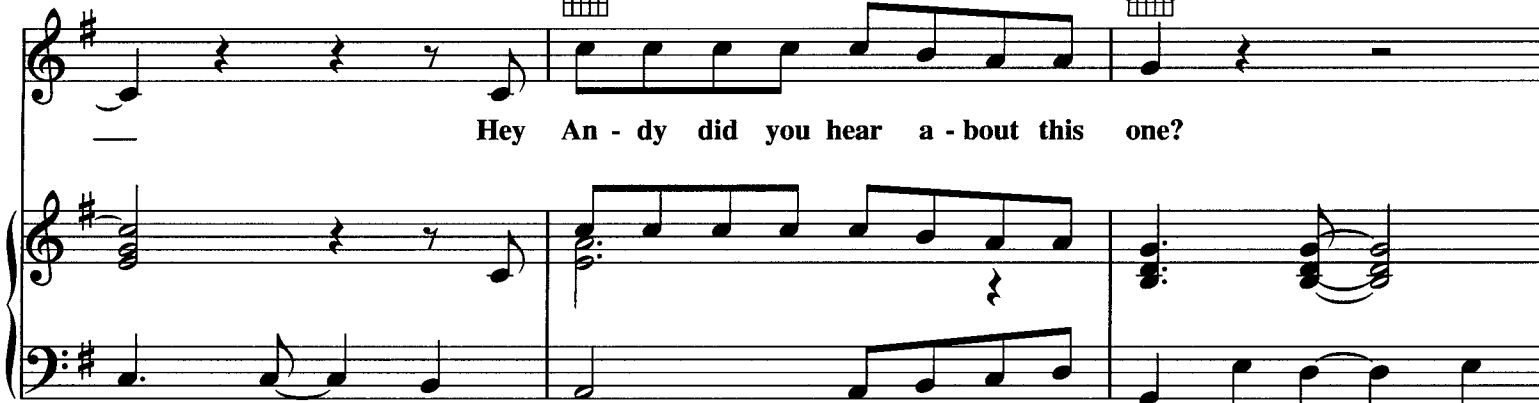
Yeah, yeah, _ yeah, yeah.



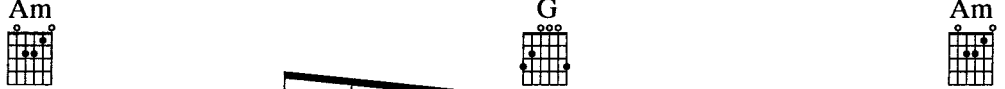
Am G



Hey An - dy did you hear a - bout this one?

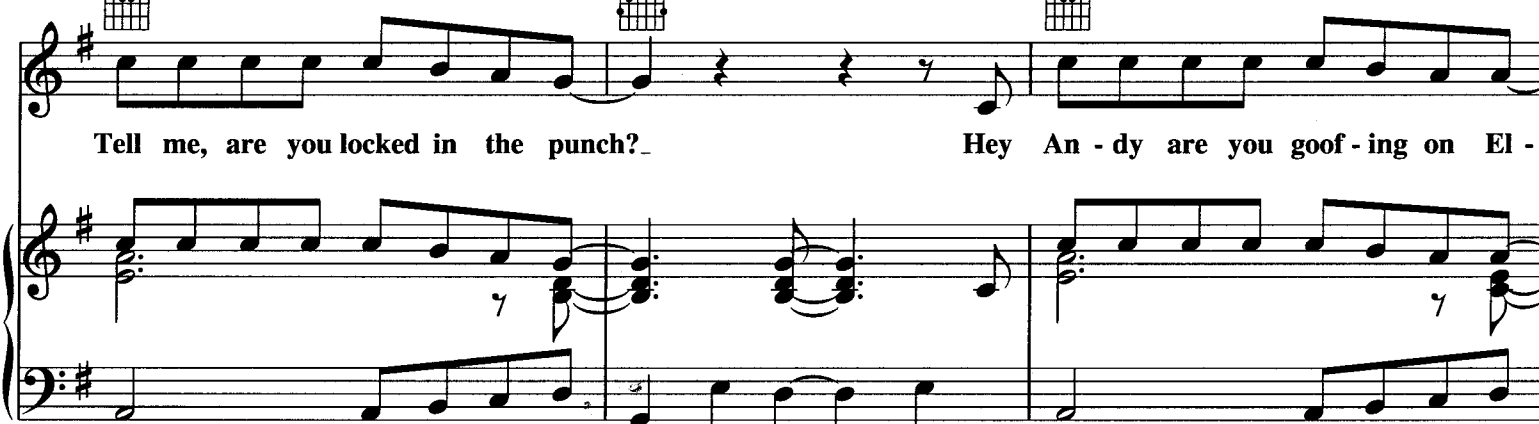


Am G Am



Tell me, are you locked in the punch? _

Hey An - dy are you goof - ing on El -



G C D



- vis? Hey, ba - by. { Are you hav - ing fun? _ }
 { Are we los - ing touch? _ }





Musical notation for the first system, including vocal line and piano accompaniment.

If you be - lieved _ they put a man on the moon, _ man on the moon. _

Piano accompaniment for the first system.



Musical notation for the second system, including vocal line and piano accompaniment.

_ If you be - lieve _ there's noth - ing up my sleeve, _

Piano accompaniment for the second system.



Musical notation for the third system, including vocal line and piano accompaniment.

_ then noth - ing is cool. _ *Guitar solo*

Piano accompaniment for the third system.



Musical notation for the fourth system, including vocal line and piano accompaniment.

Piano accompaniment for the fourth system.

D



1

2

Solo ends

Solo ends

G



Am



C



Bm



G



Am



If you be - lied _

they put a man on the moon, _

man on the moon..

D



G



Am



C



Bm



If you be - lieve _

there's noth-ing up my sleeve, _

Am



1

2

Em






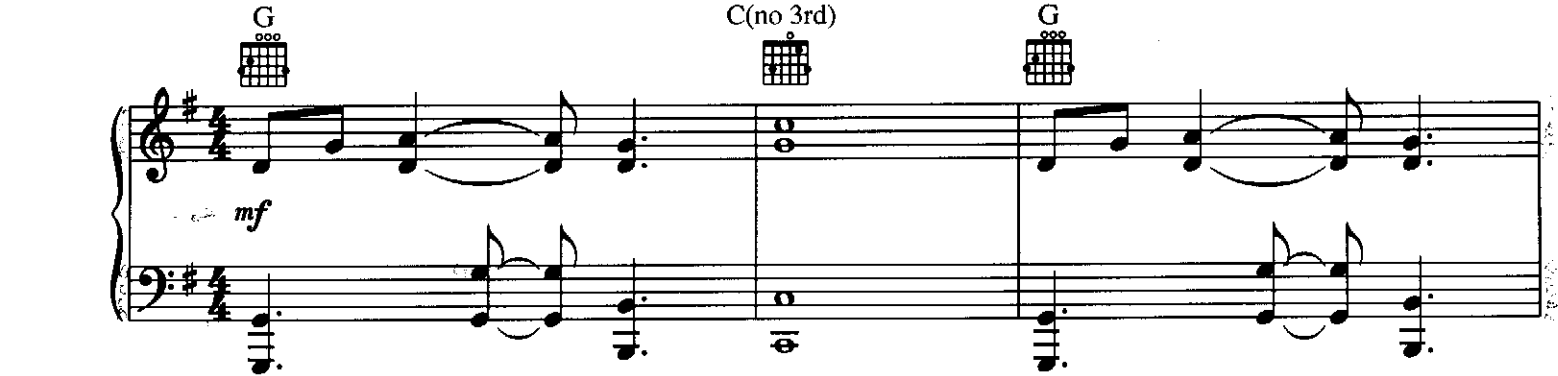
then noth-ing is cool. _





NIGHTSWIMMING

Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

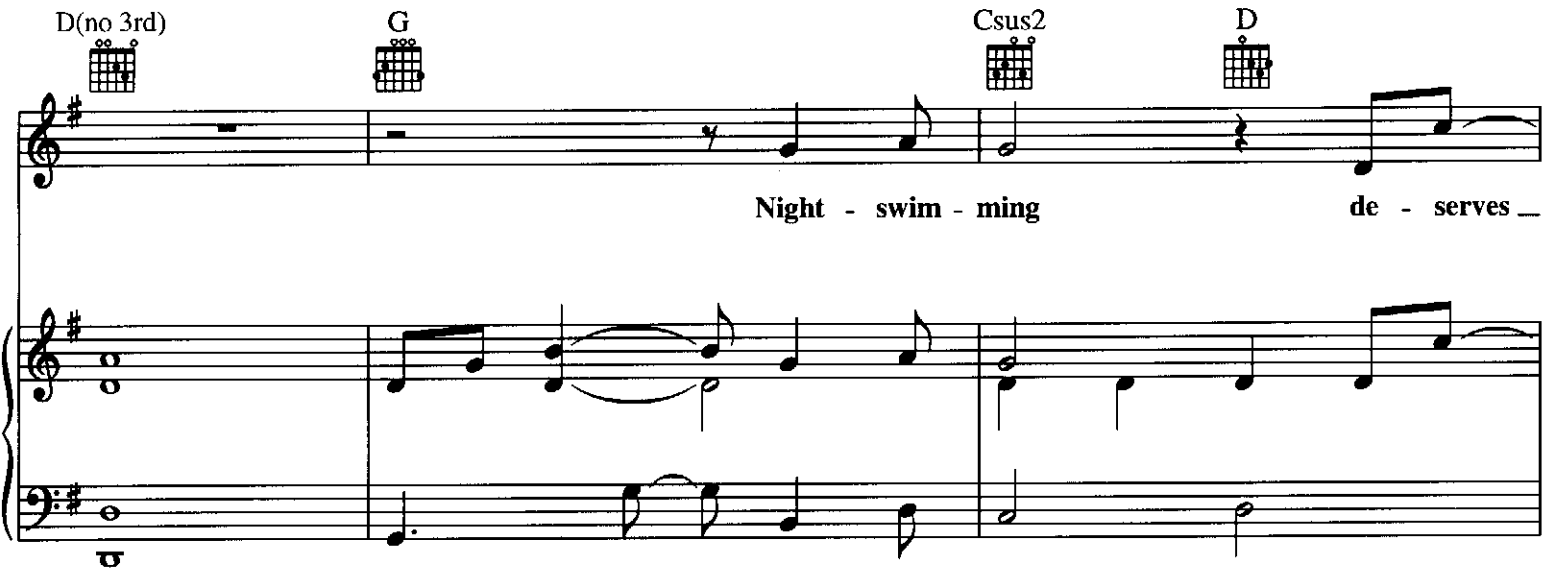
Moderately





G  C(no 3rd)  G 



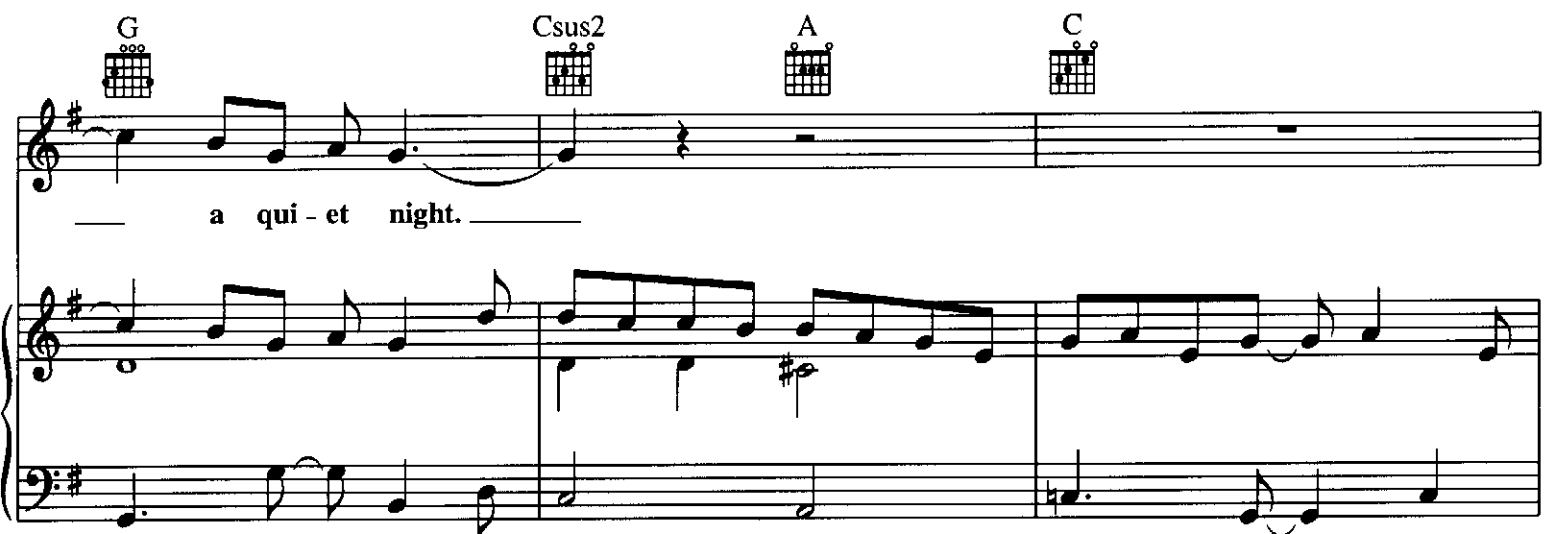
D(no 3rd)  G  Csus2  D 




Night - swim - ming de - serves _



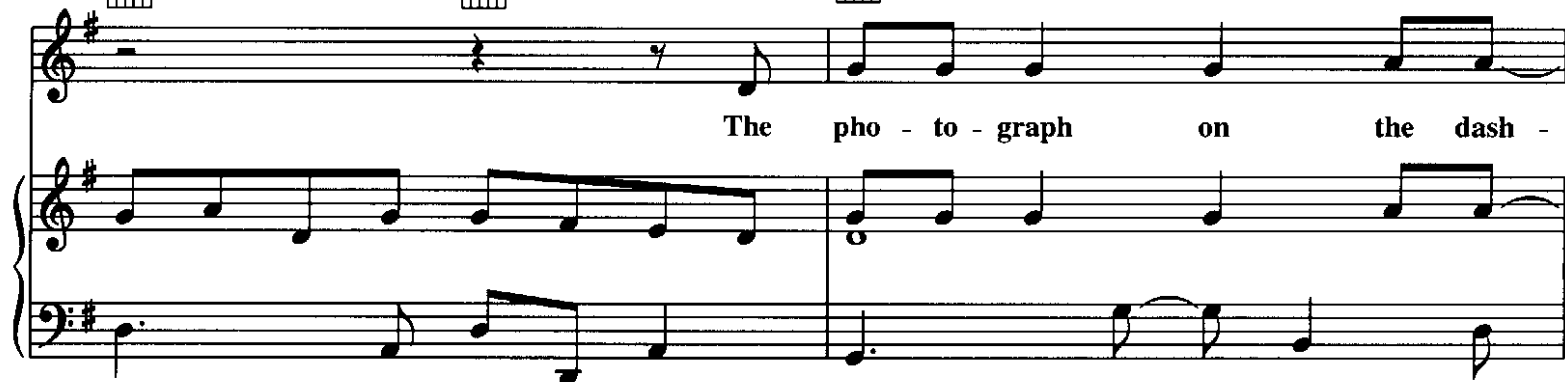
G  Csus2  A  C 




a qui - et night. _____




Dsus  D  G 





The pho - to - graph on the dash -




Csus2  D  G 





- board, tak - en years — a - go, —



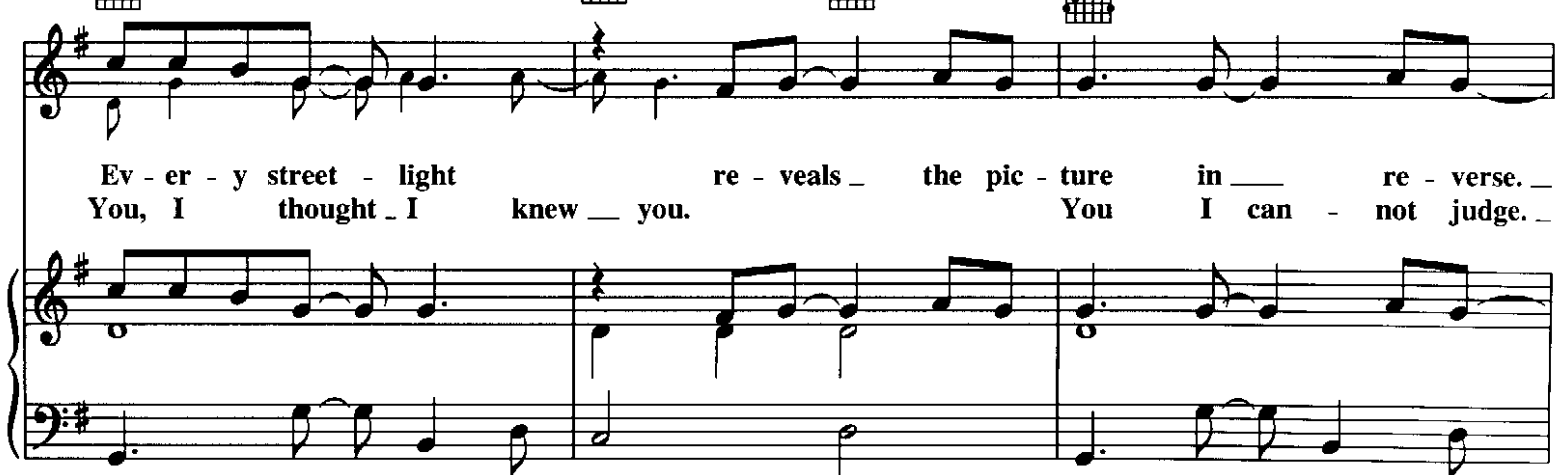
Csus2  A  C  Dsus  D 

turned a-round back - wards so the wind-shield shows. —



G  Csus2  D  G 

Ev - er - y street - light re - veals — the pic - ture in — re - verse. —
 You, I thought - I knew — you. You I can - not judge. —



Csus2



A



C



Still, it's so ——— much clear -
 You, I thought — you knew —

Dsus



D



G



Csus2



D



- er. I for - got — my shirt — at — the wa -
 — me, this one laugh - ing qui - et - ly un - der - neath

G



Csus2



A



C



ter's edge. The moon is low — to - night. —
 my breath. Night - swim - ming. —

Dsus



D



G



C



G D(no 3rd) To Coda G

Night - swim -
Night - swim -

Csus2 D G Csus2 A

ming de - serves a qui - et night. I'm
ming, re - mem - ber - ing that night. Sep -

C Dsus D

not sure all these peo - ple un - der stand. I'm
tem - ber's com - ing soon.

G Csus2 D

pin - ing for the moon. It's not like years a - go, And

G Csus2 A

what if there were the fear of getting caught, side by

C Dsus D G

side in orbit of recklessness and wa-ter. They can - That
a - round the fair - est sun? _____

Csus2 D G Csus2 A

- not see me na - ked. These things, they go a - way, -
bright, tight for - ev - er drum could not de - scribe night - swim -

1 C Dsus D

re - placed by eve - ry - day.

D.S. al Coda

2 C D

ming.

CODA

G C Dsus G

C A C Dsus D

The

G Csus2 D G

1. pho - to - graph _ re - flects, _ eve - ry street - light a _ re - mind -
 2. Instrumental solo

Csus2

A

C

Dsus

D



- er. Night - swim - ming de - serves a qui - et night, -

G

Csus2

D



G

Csus2

A

C



de - serves a qui - et night. -

1 Dsus

D

2 Dsus

D

G



rit.

MONTY GOT A RAW DEAL

Words and Music by
 BILL BERRY, PETER BUCHHEIT,
 MIKE MILLS and MICHAEL STIFF

Moderately

Gm  3fr  Bb

Gm  3fr  Bb  3fr Gm

Bb  Bb  Dm  C  G5

Gm  3fr  Bb  3fr Gm

Mon - ty this — seems strange to me. — The mov - ies had — that
 non-sense is - n't new to me. — I know my head, — I



Bb

Gm

Bb



mov - ie thing, - but non-sense has a wel - come ring and
know my feet, - but mis-chief knocked me in the knees. Said,



1

Dm

C/D

G5



he - roes don't come eas - y. Now,



2

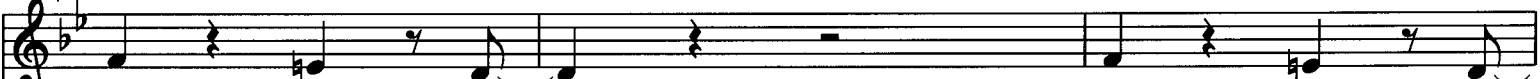
Dm

C/D

G5

Dm

C/D

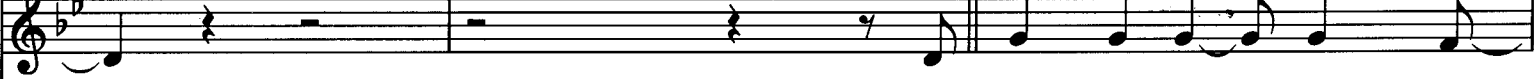


Just let go. Just let go.

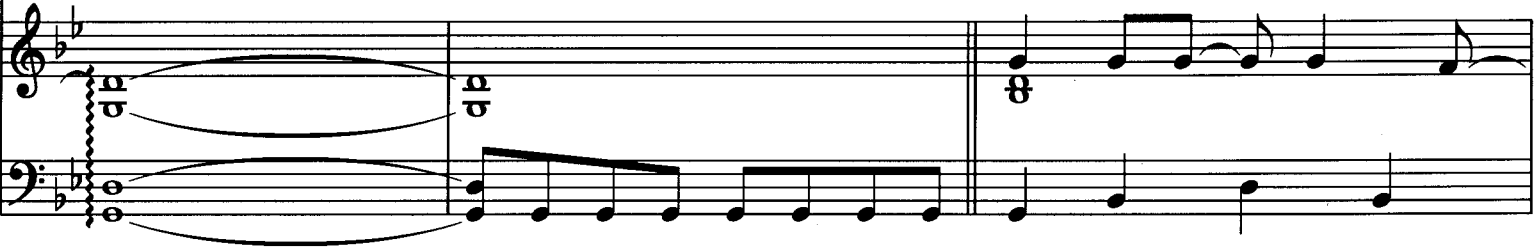





G5

Gm

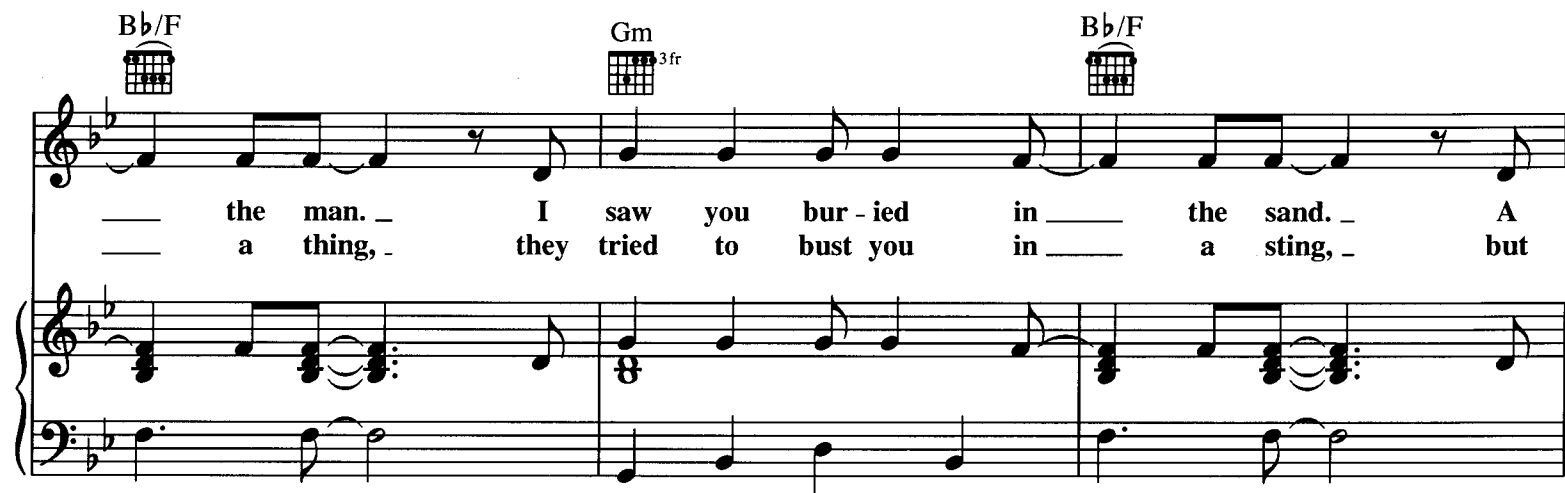






I saw the o - cean meet
non - sense does - n't mean



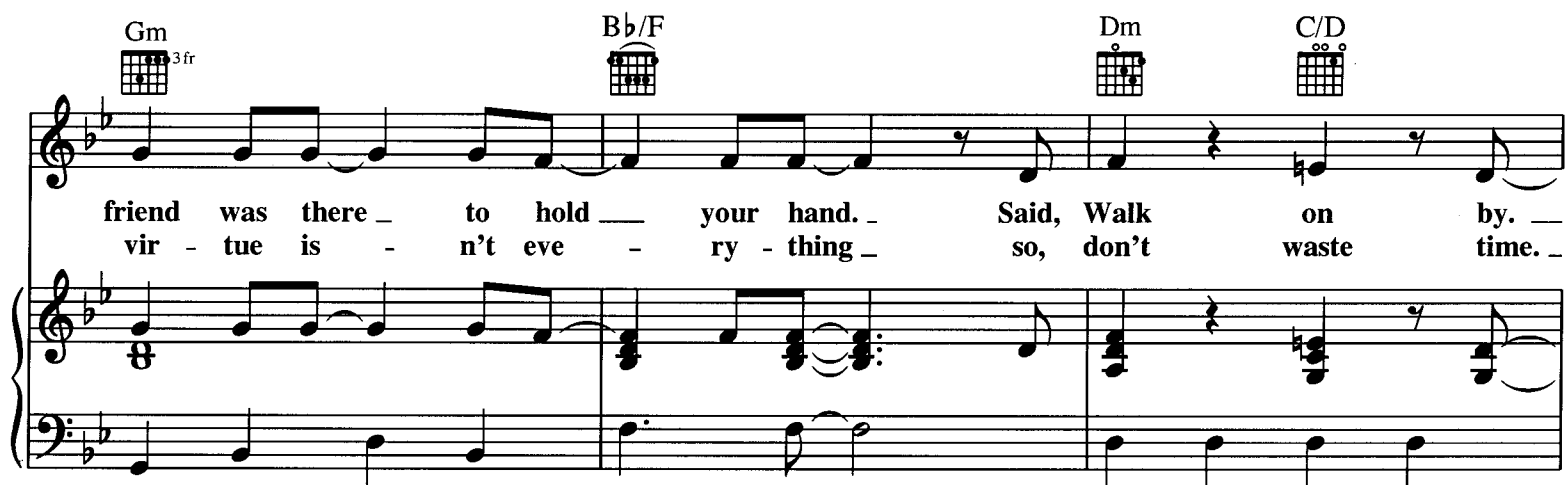
B \flat /F  Gm  B \flat /F 

the man. — I saw you bur - ied in — the sand. — A
a thing, — they tried to bust you in — a sting, — but



Gm  B \flat /F  Dm  C/D 




friend was there — to hold — your hand. — Said, Walk on by. —
vir - tue is — n't eve - ry - thing — so, don't waste time. —



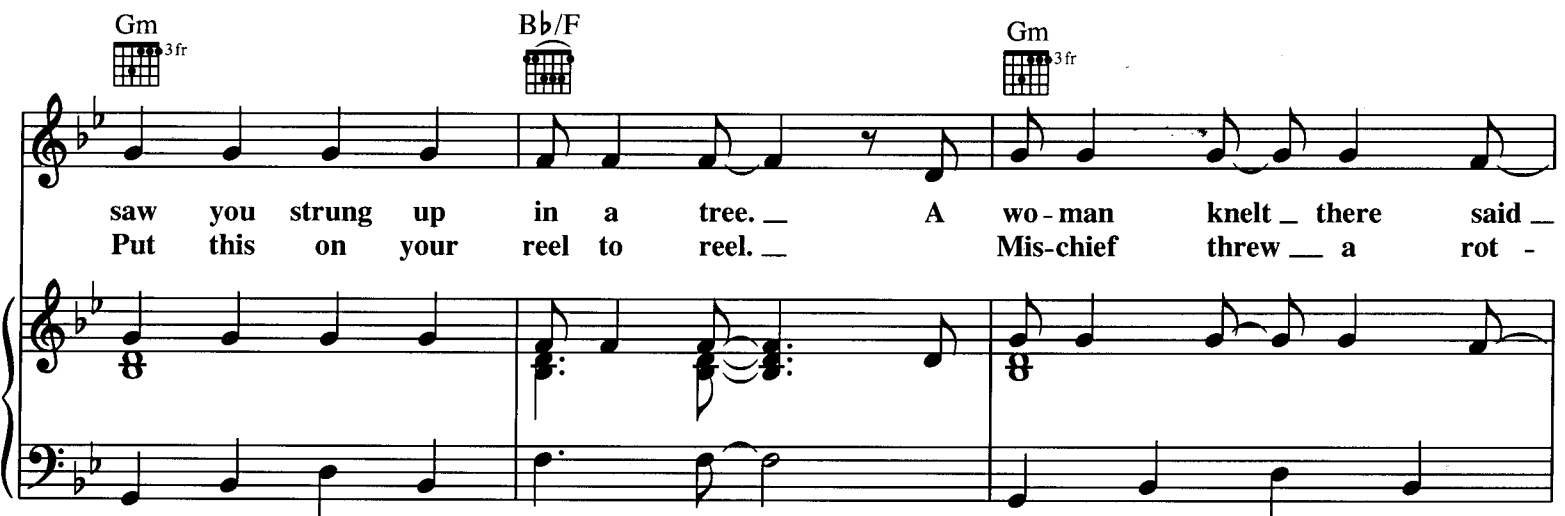
G5  Gm  B \flat /F 

So, I went walk - ing through the street. — I
Now, here's a rhyme that you can steal. —



Gm  B \flat /F  Gm 

saw you strung up in a tree. — A wo - man knelt — there said —
Put this on your reel to reel. — Mis - chief threw — a rot -





to me, said, Hold your tongue, - man.
 - ten deal. Mon - ty's lay - ing low, - man.



To Coda ⊕

Hold your tongue. -
 He is lay - ing low. -



You don't owe me an - y - thing. -



You don't want this



sym - pa - thy. — Don't you waste _ your breath _



D.S. al Coda

for the sil - ver screen. — That

CODA



Just let go, — Just let go. —



Bb C Gm^{3fr}

You don't owe me an - y - thing. _

Bb C Gm^{3fr}

You don't want this sym - pa - thy. _

Bb C Gm^{3fr} Bb C

Don't you waste _ your breath. _ Mon - ty this _ seems

G5 Bb C G5



strange to me. _

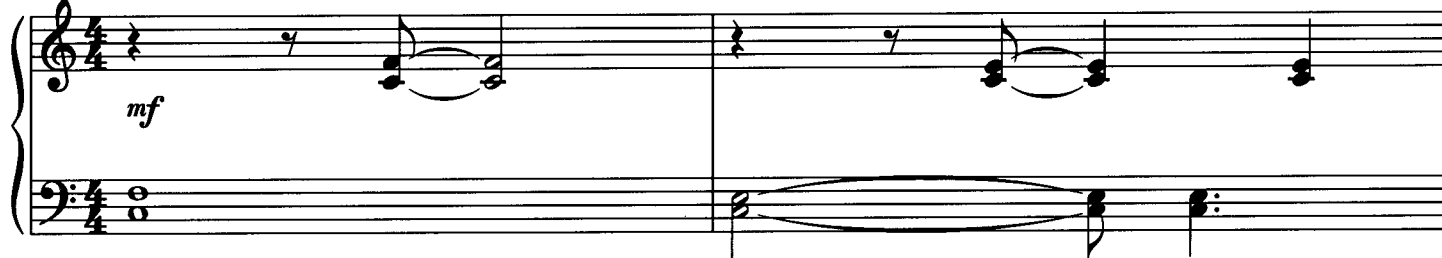
rit.

NEW ORLEANS INSTRUMENTAL NO. 1



By BILL BERRY, PETER BUCK
MIKE MILLS and MICHAEL STIPEL

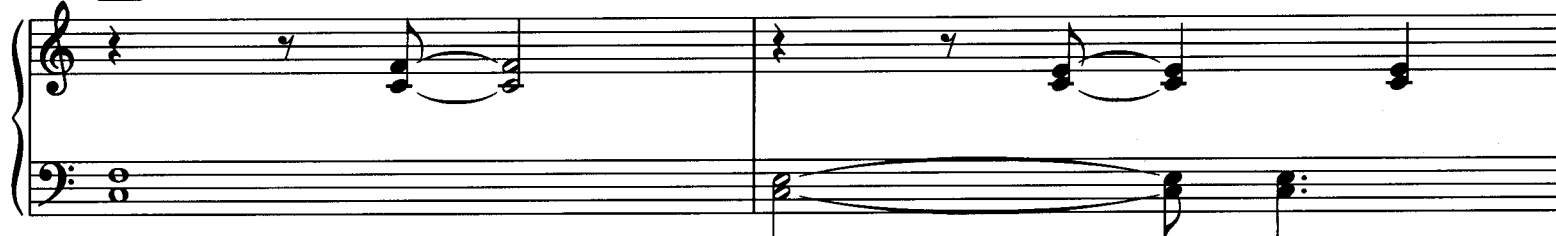
Moderately




Csus  3fr 

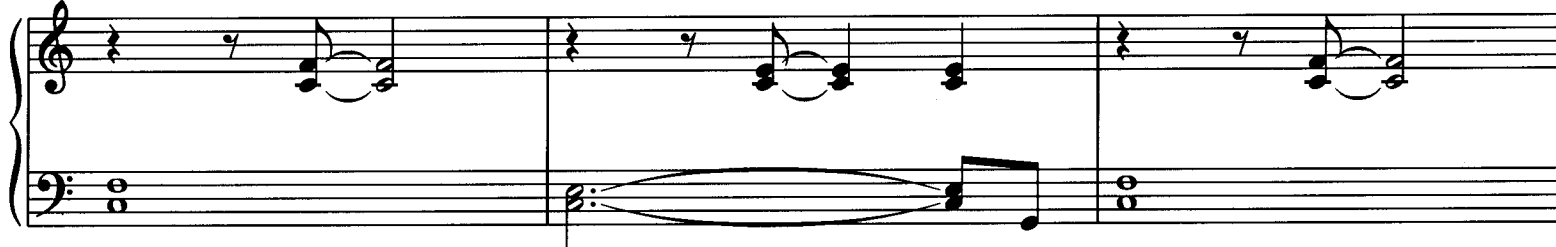





mf


Csus  3fr 



Csus  3fr   3fr



  3fr 



rit. * *rit.* *

Csus



C



Csus



continue Red.

C



Csus



C



F5



C



F5



C



F5



C



F5



C



F5 C F5

The first system contains three measures. Measure 1 starts with an F5 chord (x23211) and features a melody of quarter notes G4, A4, B4, and C5. Measure 2 features a C chord (x32010) with a melody of quarter notes C5, B4, A4, and G4. Measure 3 features an F5 chord (x23211) with a melody of quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

C Am E5

The second system contains three measures. Measure 4 starts with a C chord (x32010) and features a melody of quarter notes C5, B4, A4, and G4. Measure 5 features an Am chord (x02210) with a melody of quarter notes G4, F4, E4, and D4. Measure 6 features an E5 chord (x00220) with a melody of quarter notes E5, D5, C5, and B4. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

Am E5 Am

The third system contains three measures. Measure 7 starts with an Am chord (x02210) and features a melody of quarter notes G4, F4, E4, and D4. Measure 8 features an E5 chord (x00220) with a melody of quarter notes E5, D5, C5, and B4. Measure 9 features an Am chord (x02210) with a melody of quarter notes G4, F4, E4, and D4. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

E5 Am E5

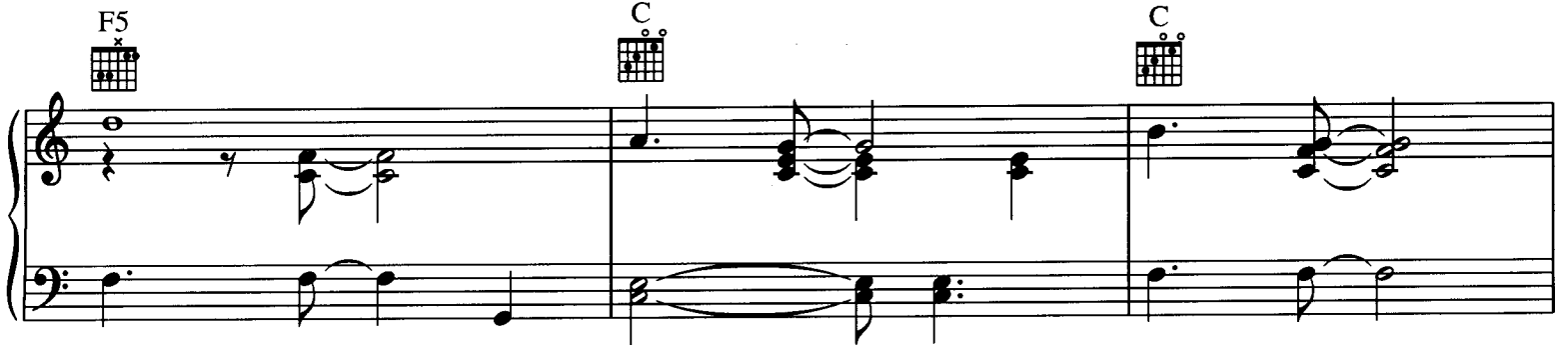
The fourth system contains three measures. Measure 10 starts with an E5 chord (x00220) and features a melody of quarter notes E5, D5, C5, and B4. Measure 11 features an Am chord (x02210) with a melody of quarter notes G4, F4, E4, and D4. Measure 12 features an E5 chord (x00220) with a melody of quarter notes E5, D5, C5, and B4. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

F5 C F5

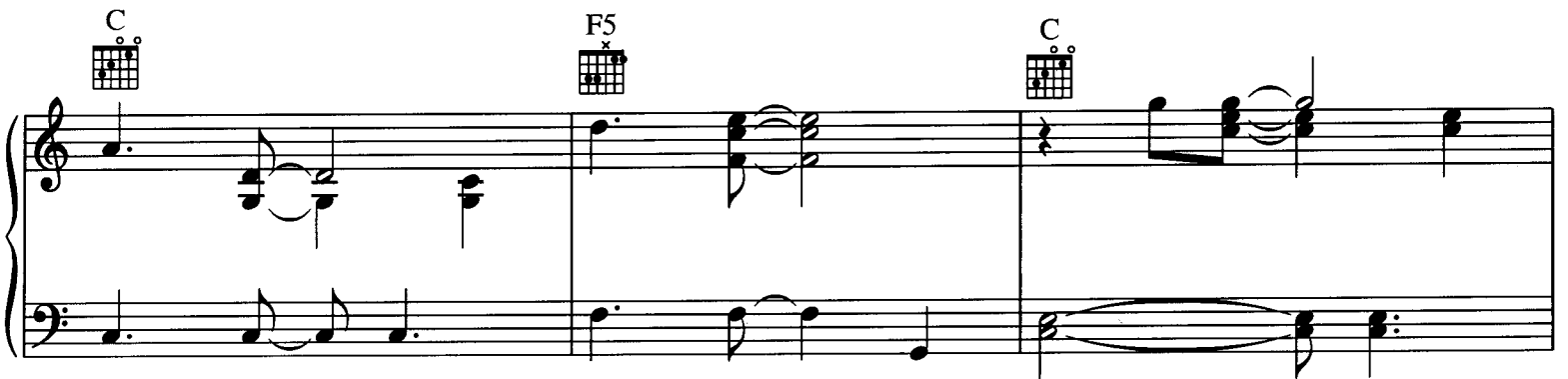
The fifth system contains three measures. Measure 13 starts with an F5 chord (x23211) and features a melody of quarter notes G4, A4, B4, and C5. Measure 14 features a C chord (x32010) with a melody of quarter notes C5, B4, A4, and G4. Measure 15 features an F5 chord (x23211) with a melody of quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.



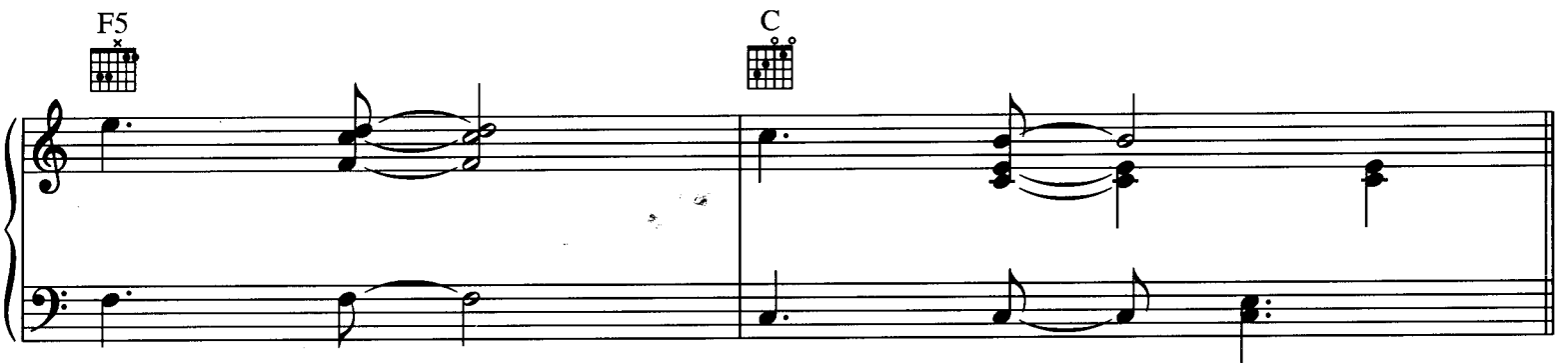
System 1: Treble clef, C major chord diagram, F5 chord diagram, C major chord diagram. The system contains three measures of music with various chord voicings and melodic lines in both staves.



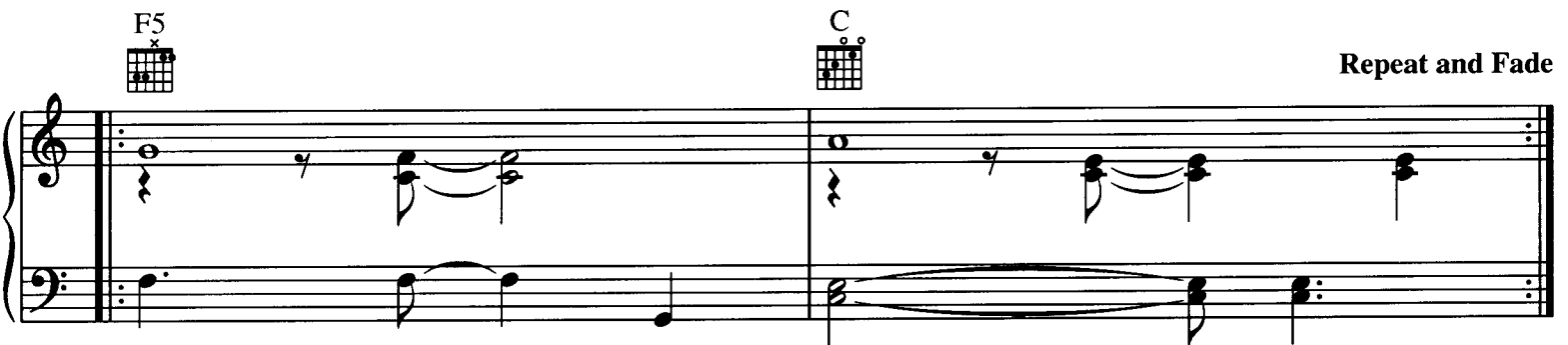
System 2: Treble clef, F5 chord diagram, C major chord diagram, C major chord diagram. The system contains three measures of music with various chord voicings and melodic lines in both staves.



System 3: Treble clef, C major chord diagram, F5 chord diagram, C major chord diagram. The system contains three measures of music with various chord voicings and melodic lines in both staves.



System 4: Treble clef, F5 chord diagram, C major chord diagram. The system contains two measures of music with various chord voicings and melodic lines in both staves.

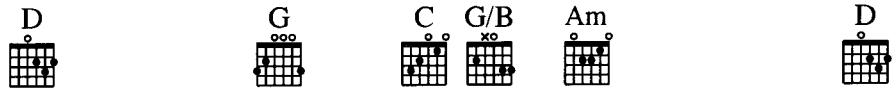
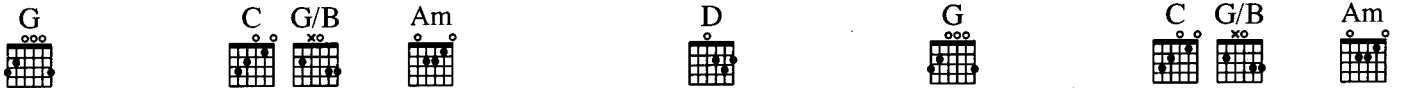


System 5: Treble clef, F5 chord diagram, C major chord diagram. The system contains two measures of music with various chord voicings and melodic lines in both staves. The text "Repeat and Fade" is written in the right margin of this system.

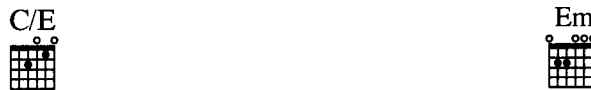
THE SIDEWINDER SLEEPS TONITE

Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately

Vocal ad lib.




This here is the place where I will be stay - ing.
- es all a - round the coin - slot like a heart - beat, ba - by, try -
Ba - by, in - stant soup does - n't real - ly grab - me. To - day, I need some - thing more, -

F



There is - n't a num - ber. You can call the pay - phone.
 - ing to — wake up, but — this ma - chine can on - ly
 — sub - sub - sub-sub-stan - tial. A can of beans or black - eyed peas, - some

C

F



Let it ring — a long, — long, long, — long time. — If I don't pick -
 swal-low mon-ey, You can't lay a patch by com - pu - ter de-sign. It's
 Nes - ca - fé — and ice, — a can - dy bar, a fall -

Am

C




To Coda ⊕

— up, hang up, call back, let it ring — some more. —
 just a lot of stu - pid, stu - pid signs. —
 ing star, or a

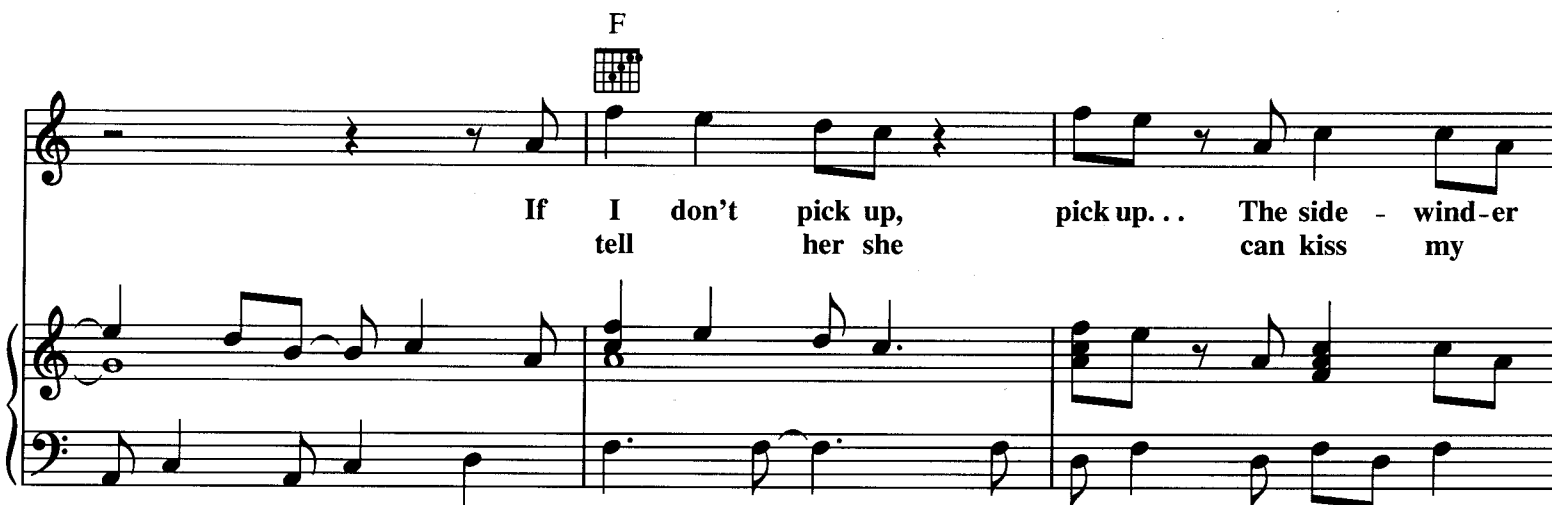
F  




Oh. _____
Tell _____ her, _____



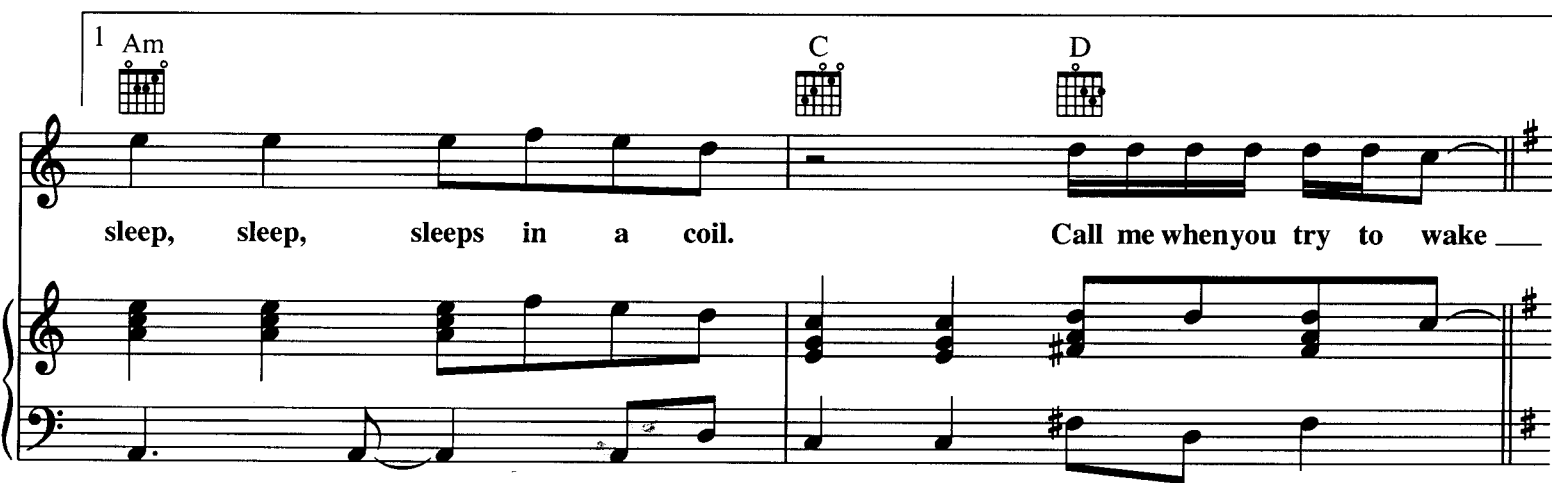
F 

If I don't pick up, pick up... The side - wind-er
tell her she can kiss my



1 Am  C  D 

sleep, sleep, sleeps in a coil. Call me when you try to wake _____



G  C  G/B  Am  D 

_____ her up. Call me when you try to wake _____ her. _____ Call me when you try to wake _____



G C G/B Am D

her up. Call me when you try to wake her. Call me when you try to wake

G C G/B Am C/E

her up. Call me when you try to wake her.

Em/B 2 C

There are scratch - ass, then laugh and say that you were

F Am

on - ly kid-ding. That way she'll know that it's real-ly, real-ly, real-ly, real-ly

C D G C G/B Am

me. Call me when you try to wake _____ her up. Call me when you try to wake _____

D G C G/B Am

_____ her. _____ Call me when you try to wake _____ her up. Call me when you try to wake _____

D G C G/B Am

_____ her. _____ Call me when you try to wake _____ her up. Call me when you try to wake _____

C/E To Coda Em/B D.S. al Coda

_____ her. _____

CODA Am C D D.S.S. al Coda

read - ing of Doc - tor Seuss; Call me when you try to wake ___

CODA Em Bm

The cat ___ in the hat ___

Am

___ came back, wrecked a lot ___ of hav -

Bm

- oc on ___ the way, al - ways had ___ a smile

Am

and a rea - son to _____ pre - tend. _____

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. A guitar chord diagram for Am is shown above the first measure.

Bm

But their world has flat back - grounds and lit - tle

This system contains the next two lines of music. A guitar chord diagram for Bm is shown above the first measure.

Am

need to sleep but to dream. The side - wind - er

This system contains the next two lines of music. A guitar chord diagram for Am is shown above the first measure.

Em D G C G/B Am

sleeps on its back. Call me when you try to wake her up. Call me when you try to wake _____

This system contains the final two lines of music. It includes six guitar chord diagrams: Em, D, G, C, G/B, and Am, positioned above the corresponding measures.

D G C G/B Am

her. —

Call me when you try to wake — her up.
 Call me when you try to wake — her up.
 I can al - ways sleep stand - ing up.

Call me when you try to wake —

D G C G/B Am

her. — I can al - ways sleep stand - ing up. Call me when you try to wake —

1,2 C/E Em/B D





her. — Call me when you try to wake —

3 C/E Em/B D

We've got to moog - ie, moog - ie, move on this one.


STAR ME KITTEN







Words and Music by
 BILL BERRY, PETER BUCK,
 MIKE MILLS and MICHAEL STIPE

F6  **Steadily** **E♭maj7/F**  **F6**  **E♭maj7/F** 

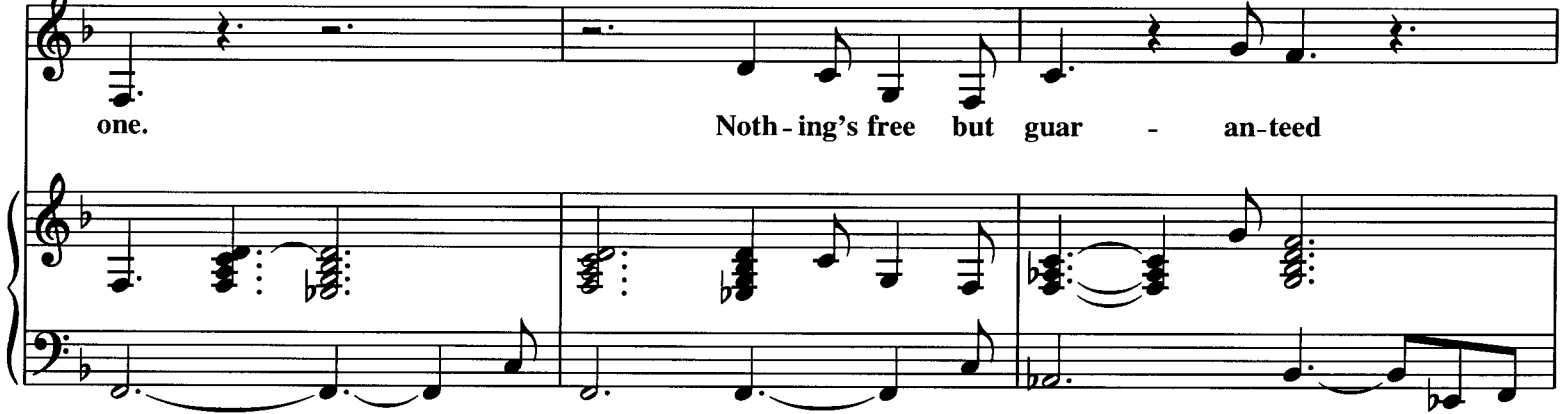
Keys cut, three for the price of








ppp *mp*



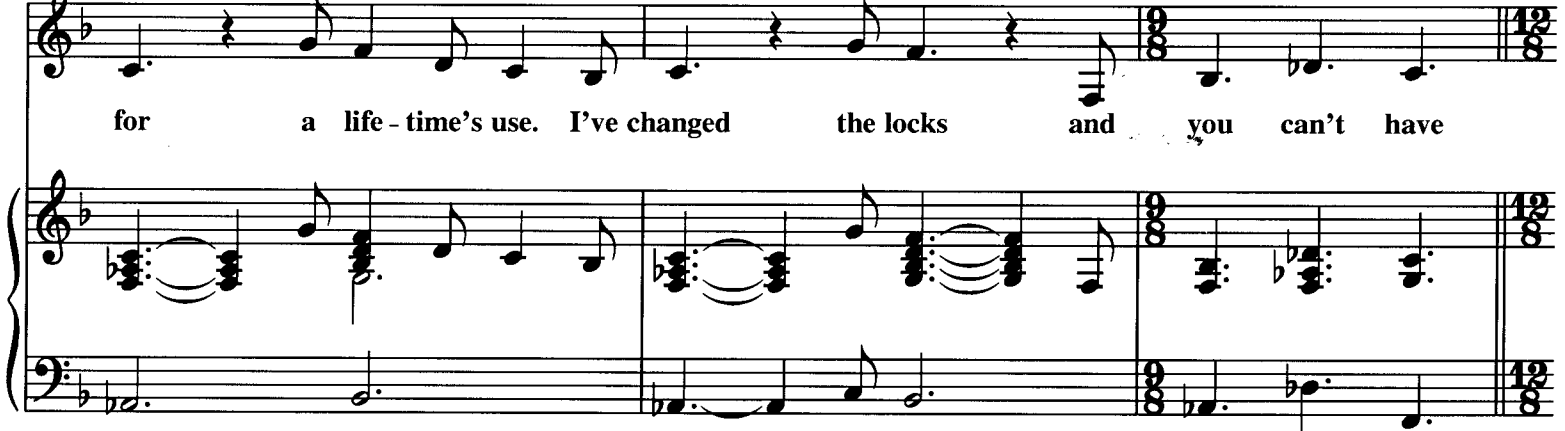
F  **E♭maj7/F**  **F**  **E♭maj7/F**  **A♭6**  **B♭6** 

one. Noth-ing's free but guar - an-teed



A♭6  **B♭6**  **A♭6**  **B♭6**  **A♭6**  **D♭**  **Fsus2** 

for a life-time's use. I've changed the locks and you can't have



F6 Ebmaj7/F F6 Ebmaj7/F F6 Ebmaj7/F

one. Hey You, love, you know the oth-er two. way. Hey love, look in - to your glove - box

F6 Ebmaj7/F Ab6 Bb6 Ab6 Bb6

heart. The brakes have worn so thin that you could hear, I hear them screech-ing
What is there for me, in-side? This love is tired. I've

Ab6 Bb6 1 Ab6 Db Fsus2 2 Ab6 Db Eb6

through changed the door the locks. Have from our drive - I mis - placed

Bb



Cm7



Dm7



F6



Bb



you?

Have we lost _ our_ minds?

Cm7



Dm7



F6



Bb



Cm7



Dm7



F6



Will this nev - er _ end?

It could de -

Bb



Db



Eb6



Fsus2



F6



Ebmaj7/F



F6



Ebmaj7/F



pend on your take.

You.

Me.

We used to _ be on

F6



Ebmaj7/F



F6



Ebmaj7/F



Ab6



Bb6



fire.

If keys are all that stand be-tween, can

Ab6 3fr Bb6 3fr Ab6 3fr Bb6 3fr Ab6 3fr Db Eb6 Fsus2

I throw in the ring? No gas - o-line. Just fuck me kit - ten.

Fm7 Bb6 3fr Fm7 Bb Ab6 3fr Bb6 3fr

You are wild and I'm in your pos-ses - sion. Noth - ing's free so,

Ab6 3fr Db Eb6 F Ab6 3fr Bb6 3fr Ab6 3fr Bb6 3fr

fuck me kit - ten. I'm in your pos-ses - sion.

Ab6 3fr Bb6 3fr Ab6 3fr Db Eb 3fr F6

So, fuck me kit - ten.

TRY NOT TO BREATHE

Words and Music by
BILL BERRY, PETER BUCK
MIKE MILLS and MICHAEL STIPAN

With a steady pulse

D Am C G Dsus Am C G

mf

I will

D Am C G Dsus Am C G

try not to breathe. _ I can hold my head still with my hands _ at my knees. _ These eyes are the eyes _ of the

D Am C G Dsus Am C G

old, shiv-er _ and fold. I will

D Am C G

try not to breathe. — This de - ci - sion is mine. I have lived —

Dsus Am C G Am/E

— a full life and these are the eyes — that I want you to re-mem-

C/G D G D G D

- ber. — Oh.





Am/E G D G D

I need some-thing to fly — o-ver my grave — a-gain.

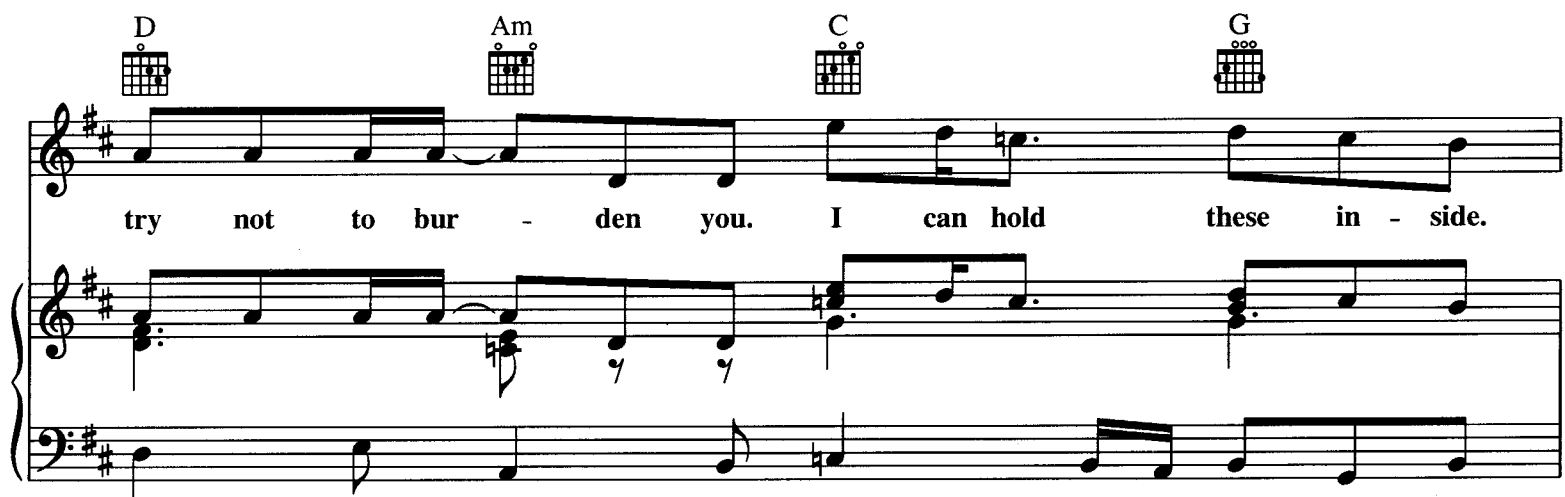
Am/E  C/G 





I need some-thing to breathe. _ I will



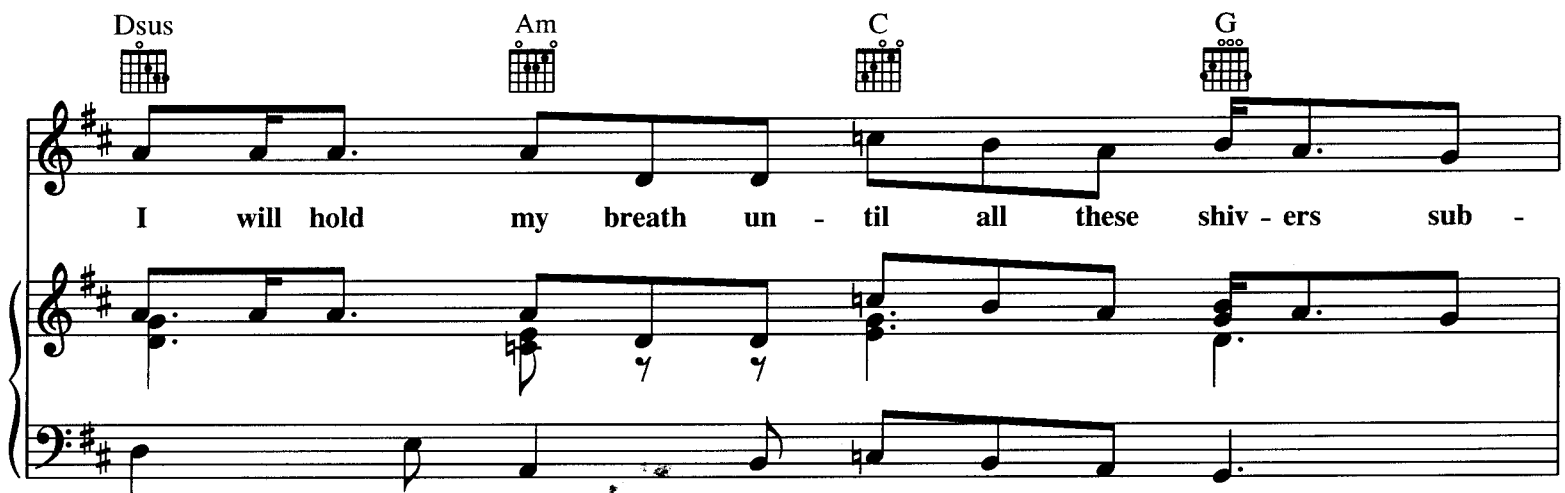
D  Am  C  G 









try not to bur - den you. I can hold these in - side.



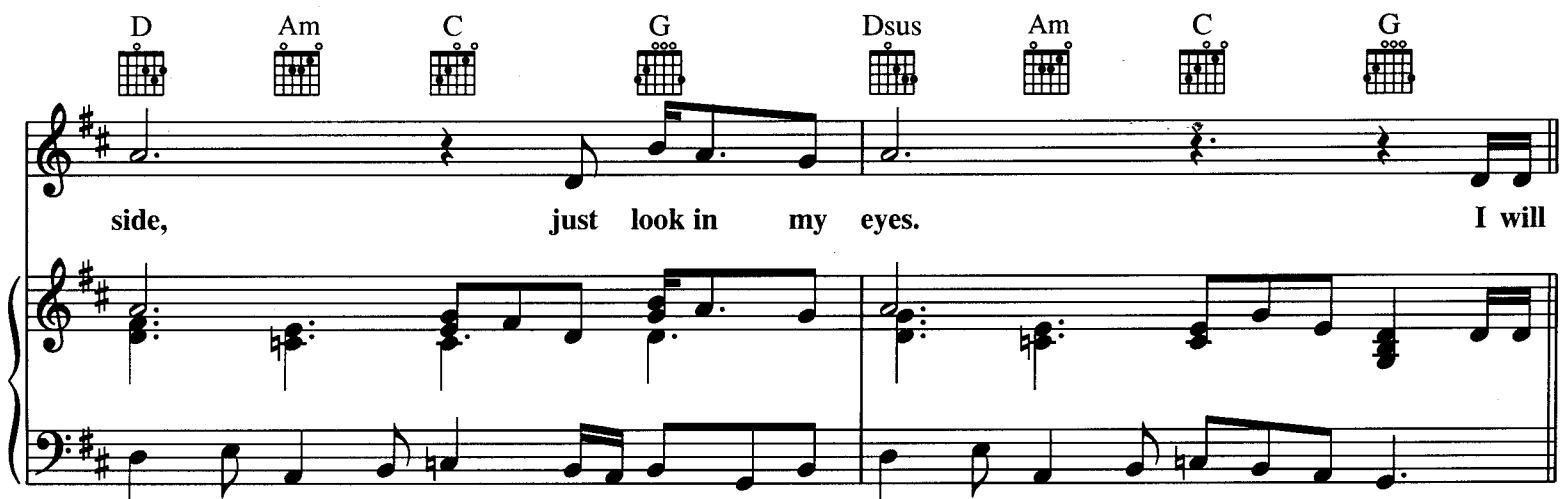
Dsus  Am  C  G 

I will hold my breath un - til all these shiv - ers sub -



D  Am  C  G  Dsus  Am  C  G 

side, just look in my eyes. I will



D Am C G Dsus Am C G

try not to wor - ry you. I have seen things that you will _ nev-er see. _ Leave it to mem-o - ry

D Am C G Dsus Am C G

me. { I shud-der to breathe. }
 { Don't dare me to breathe. }

Am/E C/G D/F#

I want you to re - mem - ber.

G D G D Am

Oh. I need some-thing to fly

G D G D Am

o-ver my grave a-gain. I need some-thing to breathe. _____

To Coda ⊕

G D G D Am

Ba-by, don't shiv-er now. Why do you shiv-er now? I need some-thing to fly _____

G D G D Am

o - ver my grave a-gain. I need some-thing to breathe. _

Em Am

Oh. _____ Oh. _____



D.S. al Coda

Oh. _____ Oh. _____ I will

CODA



I need some - thing to breathe.



I want you to re -



mem - ber.

SWEETNESS FOLLOWS

Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Steadily

D



mp

§

G/D



1. Read - y - ing to bur - y your fa - ther and your — moth - er,
2. Instrumental

A/D



G/D



A/D



what did you think when you lost an - oth - er? I used to won - der why

G/D



D



did you — both - er, dis - tanced from one, blind to the — oth - er?

Instrumental ends



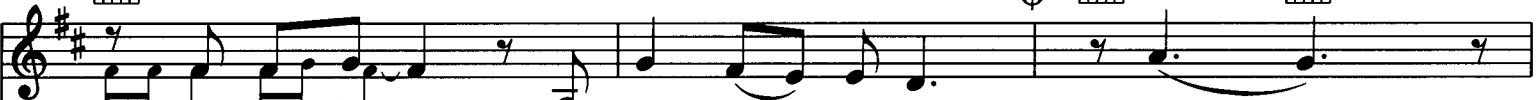
Lis - ten here my sis - ter and my _ broth - er what would you care if you
 It's these lit - tle things, they can pull you _ un - der. Live your life filled with
 It's these lit - tle things, they can pull you _ un - der. Live your life filled with



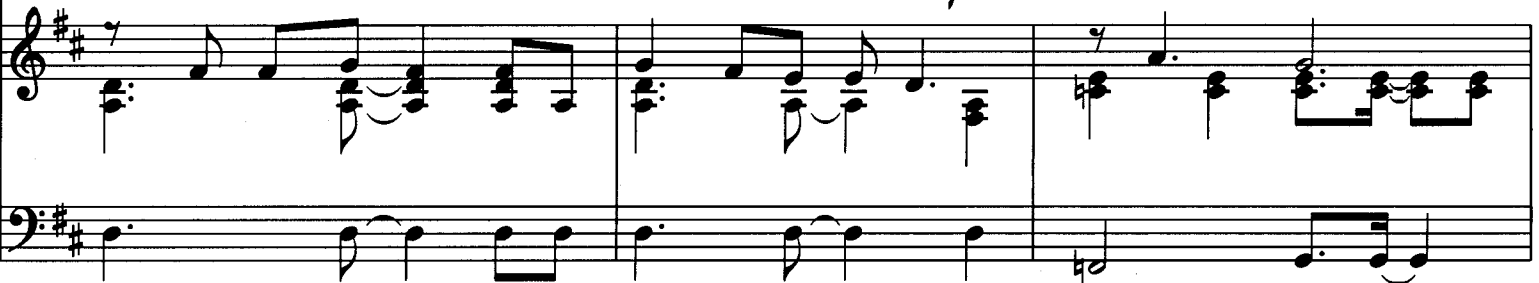
lost the _ oth - er? I al - ways won - der why did we _ both - er,
 joy and _ won - der. I al - ways knew this al - to - geth - er _ thun - der was
 joy and _ thun - der. Yeah, yeah we were al - to - geth - er



To Coda ⊕



dis - tanced from one, deaf to the _ oth - er. } Oh, _____
 lost in our lit - tle lives. _
 lost in our lit - tle lives. _



Bbmaj7

C6

D



oh, _____ but sweet-ness fol - lows. _

1

2

Fmaj7

C/G

Bbmaj7

C6



Oh, _____ oh, _____ but sweet-ness fol - lows. _

D



D.S. al Coda

CODA

A/D



G/D



A/D

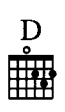



Oh. Oh.

G/D



D




Ah.

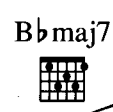
Fmaj7



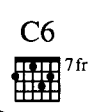
C/G



Bbmaj7

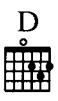


C6 ^{7fr}




Oh, oh, but sweet-ness fol - lows. .

D




Fmaj7



C/G



Bbmaj7



C6



7fr

Oh, oh,

Bbmaj7



C6



7fr

D



oh, but sweet-ness fol - lows.

1,2

3