

Come Original

Music by Nicholas Hexum and Aaron Wills
Lyrics by Nicholas Hexum and Doug Martinez

5-string bass:
(low to high) B-E-A-D-G

Intro

Moderately slow $\text{♩} = 94$

Dsus2/A
(guitar)

N.C.
Bass

The intro section starts with a dynamic **f**. The guitar/bass staff shows eighth-note patterns, and the bass tablature staff shows fingerings (5 4 2, 5 4 5 4 2 0).

The vocal line begins with "You got to, —" followed by "you". The bass tablature staff shows fingerings (5 4 2, 5 4 5 4 2 0) and (3 3 3 3).

The vocal line continues with "got to, —" followed by "you got to". A instruction "let ring -----" is shown above the staff. The bass tablature staff shows fingerings (3 3 3 3) and (5 4 2, 5 4 0 2 4 2).

Chorus

G5

B5

A5

A♭5

come o - rig - i - nal, you got to come o - rig - i - nal.

All en - ter-tain - ers, come o - rig - i - nal. You got to

Bass Fig. 1

End Bass Fig. 1

The bass line consists of eighth-note patterns. The bass tablature staff shows fingerings (3 3 3 3) and (3 7 7 7 7 5 5 5 5 4 4 4).

* Slap L.H. against neck.

End Bass Fig. 2

T * T P T P T T P T T P T T P T T T P T P T

X 7 0 2 5 5 0 2 3 0 0 3 X 0

Bass: w/ Bass Fig. 2 (1 3/4 times)

E5

A musical score for a single melodic instrument, likely a flute or recorder, spanning 16 measures. The key signature is A major (two sharps). The melody consists of eighth-note patterns, primarily 'x x x x' followed by a rest. Measure 1 starts with a grace note 'x' before the first measure begins. Measures 2-3 show a transition with a single 'x' followed by a rest. Measures 4-5 return to the 'x x x x' pattern. Measures 6-7 show another transition with a single 'x' followed by a rest. Measures 8-16 return to the 'x x x x' pattern throughout.

warn-ing to the crews out there who think they're hot. __ (If you're not o - rig - i - nal rock-ers, you will get shot down by the This is not a test, there's no time to mope. How you gon-na cope with ra - di - o - ac-tive i - so-tope - and boss

kids ne-glect-in' your art, — the stuff you did. Even-tu'-ally it gets so bad it puts you to bed. — Cuz d. - j. ill-ness u - pon — you — now quick - ly in-fect-ing you fast — up on-the air - waves? This

A musical staff in common time with a key signature of one sharp. It features a continuous eighth-note pattern: 'x x x x x x x'. This pattern is repeated across the staff. A fermata is placed over the eighth note of the second measure, and a breve rest ('v') is positioned at the end of the staff.

when light-nin' flash-es sweet e - lec-tric - i - ty ____ all the world then stands re-vealed with the clar - i - ty ____ of raw mes-sage brought to you by the so large sys-tem. Ac-ti - vate, at - tune your - self with med - i - ta - tion - and green

1.
Bass: w/ Bass Fill 1 N.C.

The musical score consists of two staves. The top staff shows a bass line with eighth-note patterns and rests. The bottom staff shows a continuous eighth-note bass line. The key signature is one sharp, indicating G major. Measure numbers 1 and 2 are present above the staves. The section ends with a repeat sign and a double bar line, followed by a colon and a repeat sign.

volt - age. Brief - ly we see, __ and the hope is
plants. They've got mad life, __ they're sen - ti - ent. They're you'll be a - ble to tell __ just what dope is.

Bass Fill 1

T * T P T P T T T T

X 5

G X X X X G G G G

* same as before

Verse

Bass: w/ Bass Fig. 2 (1 3/4 times)

E5

4. Ev - 'ry-thing we do, we got - ta come o - rig - i - nal. Put your hand up in the air and pre - pare for bat - tle.

Some of them whine and some — them bitch. They can - not do it, nev - er switch.

Com - in' up from the heart — and de - liv - ered with a wild — pitch.

Interlude

Bass: w/ Bass Fill 1

Outro-Chorus

Bass: w/ Bass Fig. 1 (3 1/2 times)

G

4.

Am A♭ G

All en - ter - tain - ers, come o - rig - i - nal.

Bass

5 5 5 5 5 5 4 4 4 3