

Turn me on

TM Stevens

BOOM

Music by TM Stevens

Tune down $\frac{1}{2}$ step

① = F# ③ = G#

② = C# ④ = D#

$\text{♩} = 97$

Intro

The intro section begins with a bass line (measures 1-2) followed by a guitar line (measures 3-4). The guitar part features a repeating pattern of eighth-note chords and sixteenth-note fills. Measures 5-6 show a transition with a bass line and a guitar line. The guitar part continues with a repeating pattern of eighth-note chords and sixteenth-note fills. Measures 7-8 show a transition with a bass line and a guitar line. The guitar part continues with a repeating pattern of eighth-note chords and sixteenth-note fills.

Couplet 1

Couplet 1 begins with a bass line (measures 9-10) followed by a guitar line (measures 11-12). The guitar part features a repeating pattern of eighth-note chords and sixteenth-note fills. Measures 13-14 show a transition with a bass line and a guitar line. The guitar part continues with a repeating pattern of eighth-note chords and sixteenth-note fills. Measures 15-16 show a transition with a bass line and a guitar line. The guitar part continues with a repeating pattern of eighth-note chords and sixteenth-note fills.

Harm. I

The harmonic section begins with a bass line (measures 17-18) followed by a guitar line (measures 19-20). The guitar part features a repeating pattern of eighth-note chords and sixteenth-note fills. Measures 21-22 show a transition with a bass line and a guitar line. The guitar part continues with a repeating pattern of eighth-note chords and sixteenth-note fills. Measures 23-24 show a transition with a bass line and a guitar line. The guitar part continues with a repeating pattern of eighth-note chords and sixteenth-note fills.

Couplet 2

Couplet 2 begins with a bass line (measures 25-26) followed by a guitar line (measures 27-28). The guitar part features a repeating pattern of eighth-note chords and sixteenth-note fills. Measures 29-30 show a transition with a bass line and a guitar line. The guitar part continues with a repeating pattern of eighth-note chords and sixteenth-note fills. Measures 31-32 show a transition with a bass line and a guitar line. The guitar part continues with a repeating pattern of eighth-note chords and sixteenth-note fills.

22

Harm. Harm.

0-0 7-7 X 0-0 7-7 5 5 | 0-0 7-7 X 0-0 7-7 5-5 7-5 | 0-0 7-7 X 0-0 7-7
7 19

25

7 7 | X-X 10 8 | 0-0 7-7 X 0-0 7-7 5-5 7-5 | 0-0 7-7 X 0-0 7 5-17
7-7 6

Pré-Refrain

29

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

Refrain

32

5-5-5-5-5-5-5-5 | 5-3 5-2 5-3 5-3 5-4 | 5 3 5 5 3 5-2 5-3
5-5-5-5-5-5-5-5 1 5-3 5-2 5-3 5-3 5-4 5 3 5 5 3 5-2 5-3

35

5-3 5-3 5-4 5 3 5 5 | 5-3 5-2 5-3 5-3 5-4 | 5 3 5 5 3 5-2 5-3
5-3 5-3 5-4 5 3 5 5 3 5-2 5-3 5-3 5-2 5-3

Couplet 3

38

Harm. Harm. -1

5-3 5-3 5-4 5 5 6 5-3 | 0-0 7-7 X 0-0 7-7 5-5 7-5 | 0-0 7-7 X 0-0 7 5 5 5
5-3 5-4 5 5 6 5-3 0-0 7-7 X 0-0 7-7 5-5 7-5 0-0 7-7 X 0-0 7 5 5 5

41

0-0 7-7 X 0-0 7-7 5-5 7-5 | 0-0 7-7 X 0-0 7 2-3 | 4 5-3 X 7-7 5 | 5-5 5-5

44

7-7 X 7 5-5 | 0-0 7-7 X 0-0 7-7 5-5 7-5 | 0-0 7-7 X 0-0 7 | 5-17

Pré-Refrain

47

1-1-0 3-1 1-3-1 | 3 3 3-1 | 1-1-0 3-1 1-1 | 5-5 5-5 5-5 5-5 5-5 5-5 | 1

Refrain

51

5-3 5-2 5-3 5-3 5-4 | 5 3 5 5 3 5-2 5-3 | 5 3 5-3 5-4 5 3 5-5 | 3

54

5-3 5-2 5-3 5-3 5-4 | 5 3 5 5 3 5-2 5-3 | 5 3 5-3 5-4 5 3 5-5 | 3

Solo

57

5-3 5-4 3-1 3-1 | 3-1 3-0 3-1 3-1 3-1 3-2 3 1 3 3 | 3x

59

3-1 3-0 3-1 3-1 3-1 3-2 3 1 3 | 1 4 5 3 5 2 | 3

62

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

67

5-3 5-2 5-3 5-3 | 5-3 5-4 5-3 5-5 | 5 2 5 3 5 4 5 5

70

7 5 7 4 7 5 7 5 | 7 5 7 6 7 7 5 7 | 7 5 7 4 7 5 7 5 7 6 7 5 7

Refrain Final

72

7 7 5 6 7 | 7 5 7 4 7 5 7 5 7 5 7 6 7 5 7 7 | 7 5 7 4 7 5 7 5 7 6 7 5 7 7 5 7 6 7 5 7