

ALL STAR

Words and Music by
GREG CAMP

Tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
- ⑤ = A \flat ② = B \flat
- ④ = D \flat ① = E \flat

Moderately ♩ = 104

Verse 1:

G D Am C

Rhy. Fig. 1

Elec. Gtr. 1

Some - bod - y once told me the world — is gon - na roll me. I

w/Rhy. Fig. 1 (Elec. Gtr. 1) 3 times

G D Am C G D

ain't the sharp - est tool in the shed. She was look - ing kind of dumb with her fin -

Am C G D Am C

ger and her thumb in the shape of an "L" on her fore - head. 2. Well, the

Verses 2 & 3:

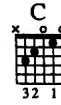
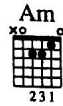
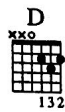
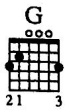
w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times

G D Am C

years start com - ing and they don't stop com - ing. Fed to the rules and I hit the ground run - ing.
cool place and they say it gets cold - er. You're bun - dled up now wait till you get old - er. But the

Elec. Gtr. 2 Riff A

TAB



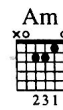
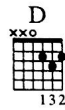
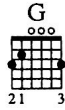
Musical staff with treble clef and key signature of one sharp (F#). The melody consists of eighth and quarter notes.

Did-n't make sense not to live for fun. Your brain gets smart but your head gets dumb. -
me - te - or men beg to dif - fer, judg - ing by the hole in the sat - el - lite pic - ture. The ice we

Musical staff with treble clef and key signature of one sharp (F#). The bass line consists of quarter notes.

(P.M.)

Tablature for guitar with strings labeled T, A, B. Fingering numbers 3, 4, 5, 7, 5, 7, 8, 5 are shown below the strings.



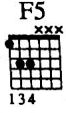
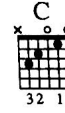
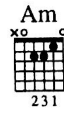
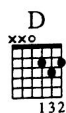
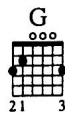
Musical staff with treble clef and key signature of one sharp (F#). The melody consists of eighth and quarter notes.

So much to do, so much - to see. So what's wrong - with tak - ing the back streets? You'll
skate is get - ting pret - ty thin. The wa - ter's get - ting warm so you might as well swim. My world's on

Musical staff with treble clef and key signature of one sharp (F#). The bass line consists of quarter notes.

(P.M.)

Tablature for guitar with strings labeled T, A, B. Fingering numbers 3, 4, 5, 7, 5, 7, 8, 5 are shown below the strings.



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of eighth and quarter notes.

nev - er know if you don't go. You'll nev - er shine if you don't glow. }
fire, how a - bout yours? That's the way I like it and I'll nev - er get bored. }

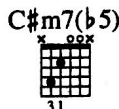
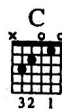
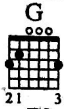
Musical staff with treble clef and key signature of one sharp (F#). The bass line consists of quarter notes.

(P.M.)

Cont. in slashes

Tablature for guitar with strings labeled T, A, B. Fingering numbers 3, 4, 5, 7, 5, 7, 8, 1 are shown below the strings.

Chorus:



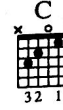
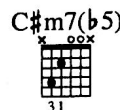
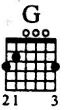
*Elec. Gtr. 2 & Acous. Gtr. 1



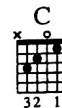
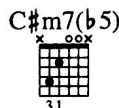
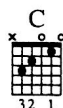
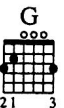
Hey now, you're an all - star. Get your game on, go play.

*Two gtrs. arr. for one.

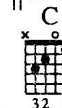
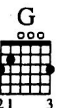
w/Rhy. Fig. 2 (Elec. Gtr. 2 & Acous. Gtr. 1) 2 times



Hey now, you're a rock star. Get the show on, get paid.



All that glit - ters is gold. On - ly shoot - ing

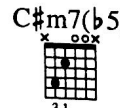
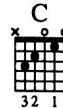
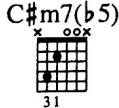
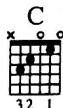
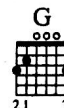


Elec. Gtr. 2 & Acous. Gtr. 1



stars break the mold. 3. It's a

Interlude:



Synth.



"Go for the moon."

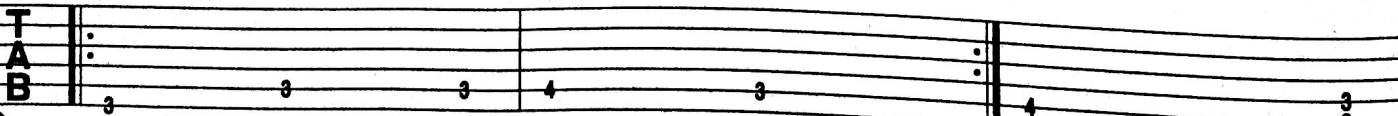
"Go for the moon."

Elec. Gtr. 2



P.M.

P.M.



Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 2 & Acous. Gtr. 1) 3 times

G C C#m7(b5) C

Hey now, you're an all - star. Get your game on, go play.

G C C#m7(b5) C G C

Hey now, you're a rock star. Get the show on, get paid. And all that glit - ters is gold. -

C#m7(b5) C G F

On - ly shoot - ing stars. Some -

Verse 4:

w/Riff A (Elec. Gtr. 2) 3 times

G D Am C

bod - y once asked could I spare ___ some change for gas. "I need to

Elec. Gtr. 3 Rhy. Fig. 3

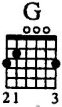

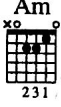
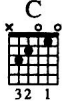
mf hold throughout

TAB

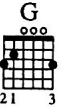
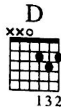
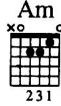
w/Rhy. Fig. 3 (Elec. Gtr. 3) 2 times

G D Am C

get my - self a - way from this place." I said, "Yep,


G  D  Am  C 

what a con - cept. I could use ___ a lit - tle fuel my - self and we could

G  D  Am 

all ___ use a lit - tle change." Well, the

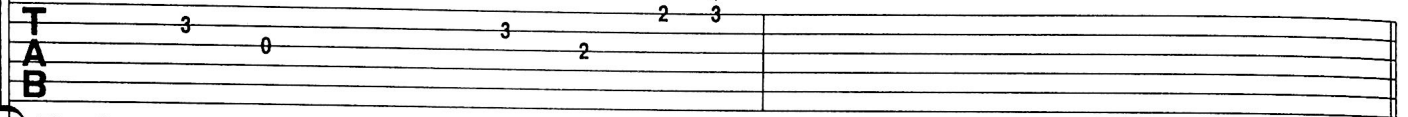
Elec. Gtr. 3



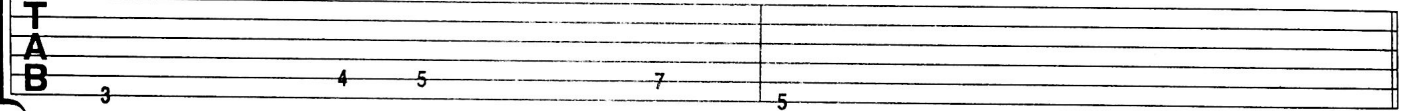
Elec. Gtr. 2

P.M. -----

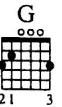
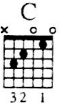
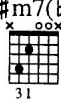
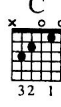
T
A
B



T
A
B



Verse 5:

G  C  C#m7(b5)  C 

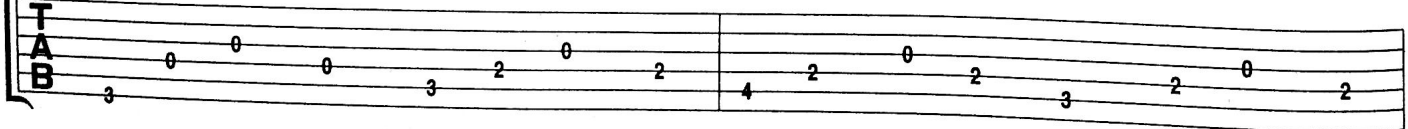
years start com-ing and they don't stop com-ing. Fed to the rules and I hit the ground run-ning.

Elec. Gtr. 3 Riff B

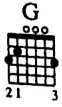
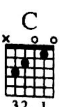

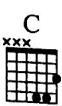
hold throughout



T
A
B



w/Riff B (Elec. Gtr. 3) 3 times

G  C  C#m7(b5)  C 

Did - n't make sense not to live for fun. Your brain gets smart but your head gets dumb.

G C C#m7(b5) C

So much to do, so much to see. So what's wrong with tak - ing the back streets? You'll

G C C#m7(b5) C F5

nev - er know if you don't go. You'll nev - er shine if you don't glow.

(Go!)

Elec. Gtr. 2

Chorus:
w/Rhy. Fig. 2 (Elec. Gtr. 2 & Acous. Gtr. 1) 5 times

G C C#m(b5) C G C

Hey now, you're an all-star. Get your game on. go play. Hey now, you're a rock star. Get the

C#m7(b5) C G C C#m7(b5) C

show on, get paid. And all that glit - ters is gold. On - ly shoot - ing

G C C#m7(b5) C G C

stars break the mold. And all that glit - ters is gold.

C#m7(b5) C G F C

Elec. Gtr. 2 & Acous. Gtr. 1

On - ly shoot - ing stars break the mold.