

# SWEATER WEATHER

Words and Music by JESSE RUTHERFORD,  
ZACHARY ABELS and JEREMY FREEDMAN




Moderately fast

The first system of musical notation features a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "All I am \_\_\_\_\_ is a man. \_\_\_\_\_ I want the world \_\_\_\_\_". Above the vocal line, a guitar chord diagram for E $\flat$  is shown with a 3-finger barre. The piano accompaniment is in the grand staff (treble and bass clefs) with a dynamic marking of *mf*. The bass line consists of a steady eighth-note pattern.


The second system of musical notation continues the vocal line and piano accompaniment. The lyrics are: "\_\_\_\_\_ in my hands. \_\_\_\_\_ I hate the beach, \_\_\_\_\_ but I stand \_\_\_\_\_". Above the vocal line, four guitar chord diagrams are provided: Gm, C<sup>5</sup>, B $\flat$ , and E $\flat$ , each with a 3-finger barre. The piano accompaniment continues with the same *mf* dynamic and bass line pattern.




The third system of musical notation concludes the vocal line and piano accompaniment. The lyrics are: "\_\_\_\_\_ in Cal - i - for - nia with my toes in the sand. \_\_\_\_\_". Above the vocal line, a guitar chord diagram for Gm with a 3-finger barre is shown. The piano accompaniment continues with the same *mf* dynamic and bass line pattern.

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Use the sleeves on my sweat - er; let's have an ad - ven -






- ture. Head in the clouds, — but my grav - i - ty cen - tered. Touch my









neck and I'll touch — yours, — you in those lit - tle high - waist - ed



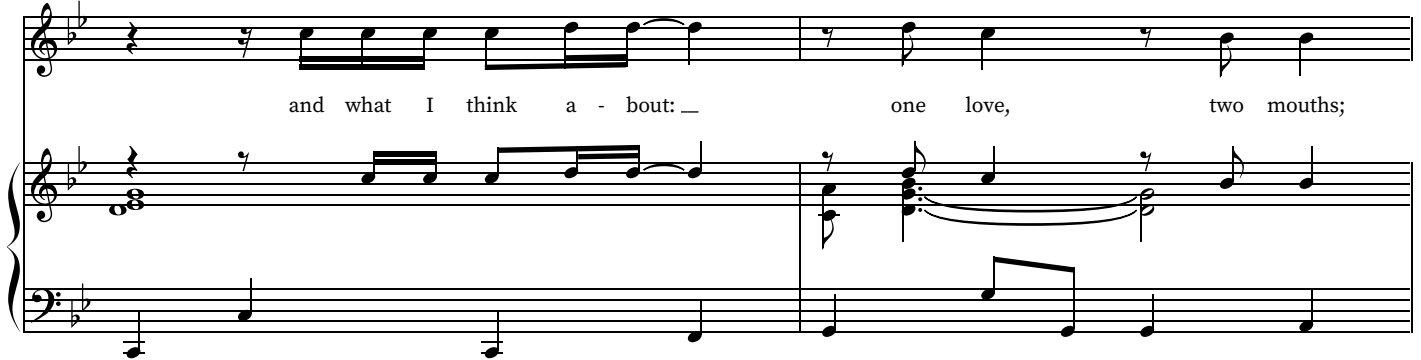






shorts, oh. She knows what I think a - bout,



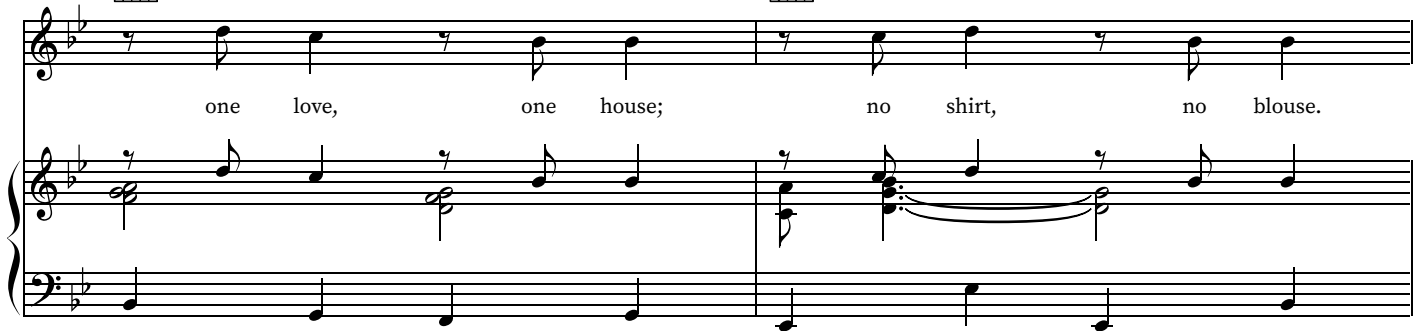
**Cm<sup>9</sup>**  **Gm** 



and what I think a - bout: \_ one love, two mouths;



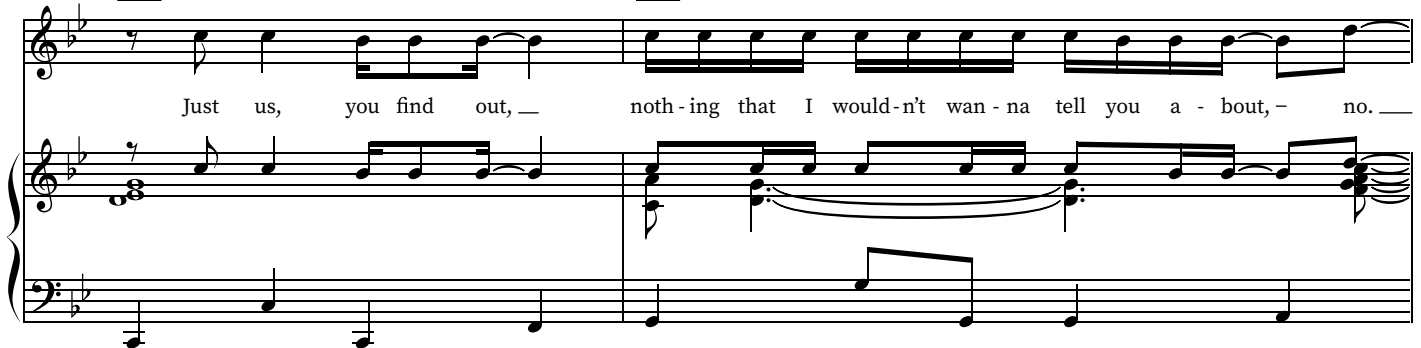
**B♭maj<sup>13</sup>**  **E♭maj<sup>7</sup>** 




one love, one house; no shirt, no blouse.




**Cm<sup>9</sup>**  **Gm** 




Just us, you find out, \_ noth - ing that I would - n't wan - na tell you a - bout, - no. \_




**B♭maj<sup>13</sup>**  **E♭**  **Cm** 




\_ 'Cause it's too cold \_ \_ \_ \_ \_ for you



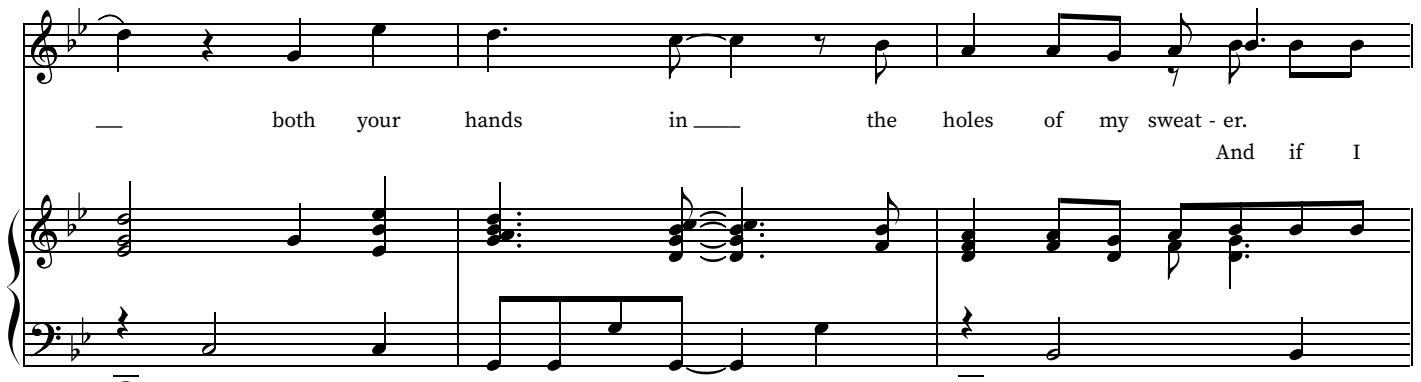
Gm(add2)  B♭  E♭ 

here and now, so let me hold



Cm  Gm(add2)  B♭ 




— both your hands in — the holes of my sweat - er. And if I




E♭ 

may just take your breath a - way, I don't mind if there's not much to say. Some




Gm  C<sup>5</sup>  B♭ 


- times the si - lence guides our minds, — so move to a place so far a - way. —




**E $\flat$**




The goose-bumps start to raise the minute that my left hand meets your waist. \_



**Gm** **C<sup>5</sup>** **B $\flat$**



And then I watch your face, \_ put my fin - ger on your tongue, 'cause you love to taste, \_ yeah. \_




**E $\flat$**



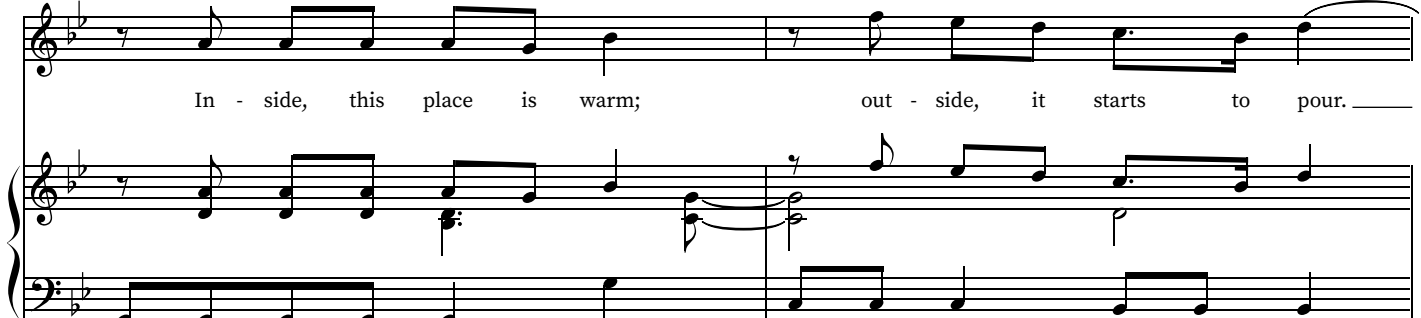
— These hearts a - dore, \_ ev - 'ry - one the oth - er beats hard - est for. \_



**Gm** **C<sup>5</sup>** **B $\flat$**



In - side, this place is warm; out - side, it starts to pour. \_





Com - ing down, — one love, — two mouths;



one love, — one house; no shirt, — no blouse.



Just us, you find out, — noth - ing that I would - n't wan - na tell you a - bout, —



no, no, — no. — 'Cause it's too

E $\flat$  Cm Gm(add2)

cold \_\_\_\_\_ for you here and

B $\flat$  E $\flat$  Cm

now, so let me hold \_\_\_\_\_ both your

Gm(add2) 1 B $\flat$ maj<sup>13</sup> 2 B $\flat$ maj<sup>13</sup>

hands in \_\_\_\_\_ the holes of my sweat - er. holes of my sweat - er.  
'Cause it's too

Swing

F Cm B $\flat$

Whoa. \_\_\_\_\_

F Cm

W - whoa, \_\_\_\_\_

This system contains the first two measures of the piece. It features a guitar part with two chord diagrams: F (first fret, 2-4-3-2-1) and Cm (first fret, 3-4-3-2-1). The vocal melody begins with a whole note 'W' followed by a half note 'whoa,'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

Bb F

whoa, \_\_\_\_\_ whoa. \_\_\_\_\_

This system contains measures 3 and 4. The guitar part changes to Bb (first fret, 2-4-3-2-1) and then F (first fret, 2-4-3-2-1). The vocal melody continues with a half note 'whoa,' and a whole note 'whoa.'. The piano accompaniment maintains the eighth-note bass line and eighth-note melody.

Cm Bb F

W - whoa, \_\_\_\_\_ whoa. \_\_\_\_\_

This system contains measures 5 and 6. The guitar part changes to Cm (first fret, 3-4-3-2-1), Bb (first fret, 2-4-3-2-1), and F (first fret, 2-4-3-2-1). The vocal melody starts with a whole note 'W - whoa,' and a half note 'whoa.'. The piano accompaniment continues with the eighth-note bass line and eighth-note melody.

Cm Bb

W - whoa, \_\_\_\_\_ whoa. \_\_\_\_\_



This system contains measures 7 and 8. The guitar part changes to Cm (first fret, 3-4-3-2-1) and Bb (first fret, 2-4-3-2-1). The vocal melody continues with a half note 'W - whoa,' and a whole note 'whoa.'. The piano accompaniment concludes with the eighth-note bass line and eighth-note melody.




F  Cm 




W - whoa, \_\_\_\_\_




Bb  F 

whoa, \_\_\_\_\_






Cm  Bb  F 

W - whoa, \_\_\_\_\_ whoa. \_\_\_\_\_



**Straight**

F7sus  Eb  Cm 

'Cause it's too cold \_\_\_\_\_ for you

