

By the Way

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 120

Gtr. 1 (clean) * F5 Riff A C/E A5 End Riff A

mp

TAB

10 10 10 10 10 10 10 10	10 10 10 10 10 10 10 10	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7
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* Chord symbols reflect overall harmony.

Chorus

F5 C A5/E

Stand - ing in line ___ to see the show to - night ___ and there's a light on, ___ heav - y glow. ___

Gtr. 1 Riff B

TAB

8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8	7 7 7 7 7 7 7 7	7 7 7 7 9 9 7 7
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F5 C5 A5 G5

By the way, ___ I tried to say ___ I'd ___ be ___ there, wait - ing for... ___

TAB

10 10 10 10 10 10 10 10	10 10 10 10 10 10 10 10	7 7 7 7 7 7 7 7	7 7 7 7 7 7 5 5
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F5/C C A5

Dan - i, the girl, ___ is sing - ing songs to me ___ be - neath the mar - quee, ___ o - ver - load. ___

End Riff B

f
w/ dist. &
**wah-wah as filter

TAB

8 8 8 8 8 8 8 8	5 5 5 5 5 5 5 5	10 10 10 10 10 10 10 10	10 10 10 10 10 10 10 10
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**closed (toe down)

Interlude

N.C.(Dm)

Rhy. Fig. 1

End Rhy. Fig. 1



Verse

N.C.(Dm)

1. Steak knife.
2. Black - jack.

Card shark.
Dope dick.

Con job.
Pawn shop.

Boot cut.
Quick pick.

Dm

Skin that flick, she's such a lit - tle D J. Get there quick by street, but not the free - way.
Kiss that dyke, I know you want to hold one. Not on strike, but I'm a - bout to bowl one.

10 10
10 10
10 10
12 12

10 10
10 10
10 10
12 12

Turn that trick to make a lit - tle lee - way. Beat that nic, but not the way that we play.
Bite that mic, I know you nev - er stole one. Girls that like a sto - ry, so I told one.

Dog - town.
 Song - bird.

Blood bath.
 Main line.

Rhy. Fig. 2

10 10 X X X X X X X X X X X X X X X X
 10 10 X X X X X X X X X X X X X X X X
 10 10 X X X X X X X X X X X X X X X X
 12 12 X X X X X X X X X X X X X X X X

[illegible]

Chorus

F C

Stand - ing in line _____ to see the show to - night _____ and there's a

Rhy. Fig. 3

[illegible]

tried to say I'd be there, (Oh.) wait - ing for... End Rhy. Fig. 3

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

N.C.(Dm)

D.S. *al Coda*

Vocoder

⊕ Coda

Chorus

Gtr. 1: w/ Riff A

F5

Stand-ing in line— to see the show to - night— and there's a light on, ——— heav - y glow, —

Gr. 1: w/ Riff B

F5 C5 A5/E

By the way, I tried to say I'd be there, wait - ing for...

Chorus

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

F C Dm

Stand - ing in line ___ to see the show to - night ___ and there's a light on, ___
Dan - i, the girl, ___ is sing - ing songs to me ___ be - neath the mar - quee, ___

F C

heav - y glow. ___ By the way, ___ I tried to say ___ I'd be ___
o - ver - sold. ___ By the way, ___ I tried to say ___ I know ___

1. Am Bb 2. Am Bb

___ there, wait - ing for... ___ you from be - fore. ___
(Oo.) ___

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 3 (1st 6 meas.)

F C Dm

Stand - ing in line ___ to see the show to - night ___ and there's a light on, ___

F C

heav - y glow. ___ By the way, ___ I tried to say ___ I'd be ___

Am Bb rit. Dm

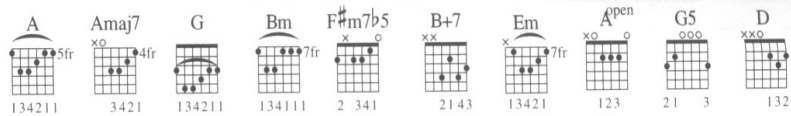
___ there, wait - ing for... ___

Gtr. 1

___ there, wait - ing for... ___

Universally Speaking

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro

Moderately ♩ = 124

Gtr. 1 (clean) * D Rhy. Fig. 1 Em7 End Rhy. Fig. 1

mf

T	7	7	7	7	7	7	7	7	7	X	0	0	0	0	0	0	0	0	0	X
A	7	7	7	7	7	7	7	7	7	X	0	0	0	0	0	0	0	0	0	X
B	5	5	5	5	5	5	5	5	5	X	7	7	7	7	7	7	7	7	7	X

* Chord symbols reflect overall harmony.

D Em7

7	7	7	7	7	7	7	7	7	X	0	0	0	0	0	0	0	0	0	X
7	7	7	7	7	7	7	7	7	X	0	0	0	0	0	0	0	0	0	X
5	5	5	5	5	5	5	5	5	X	7	7	7	7	7	7	7	7	7	X

Verse

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

D Em7

1. I saw your face, ___ el - e - gant ___ and tired. ___

D Em7

___ Cut up from the chase, ___ still ___ I so ___ ad - mired. ___

D Em7

___ Blood - shot, your smile, ___ del - i - cate ___ and wild. ___

D Em7

Well, give me she - wolf style, — rip — right thru — me.

Gtr. 2 (clean) Rhy. Fill 1 End Rhy. Fill 1

f
w/ stereo chorus

7 7
7 7
7 7
5 5

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D Em7

Sil - ver - et - ta, the jets — of a life - time. Go and get her, I've got — her on my — mind.

D Em7

{ Noth - ing bet - ter, the feel - ing is so — fine. } Sim - ply put, I saw — your love — stream flow. —
 { All the bet - ter to make — it so — fine. }

Bridge

A
Rhy. Fig. 2

Gtr. 1

Come on, ba - by, 'cause there's — no name — for... —
 (Oo. ————— Oo. —————)

Gtrs. 1 & 2

Gtr. 2

Riff A

(Gtr. 1 cont. in slashes)

mf

P.M.

7 7 7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Amaj7

End Rhy. Fig. 2

G

Bm

Give it up and I got ___ what I came ___ for. ___ U - ni - ver - sal - ly ___ speak - ing, ___ ah.

Oo. ___

Gtr. 3 (clean)

Riff B

End Riff B

mf

12 (12) 9 8

Gtr. 2

End Riff A

P.M. -----

5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2: w/ Riff A (1st 3 meas.)

A

Amaj7

Take it back and you make ___ me ner - vous. ___ Noth - ing bet - ter than love ___

Oo. ___

Gtr. 3: w/ Riff B

Gtr. 1

G

Bm

___ and ser - vice. ___ U - ni - ver - sal - ly speak - ing, ___ I ___

Oo. ___

Gtr. 2

P.M. -----

5 5 5 5 5 5 5 5 3 3 3 3 3

F#m7b5 **B+7** **Em** *To Coda*

Ah. win in the long run.

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2 tacet

D

Em7

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

D

Em7

2. I saw your crime, dy - ing to get high.

D **Em7** *Gtr. 2: w/ Rhy. Fill 1* *D.S. al Coda*

Two of a kind beats all hands to - night.

Coda

Chorus

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

Gtr. 2 tacet

D

Em7

Sil - ver - et - ta, the jets of a life - time. Go and get her, I've got her on my mind.

D **Em7**

Noth - ing bet - ter, the feel - ing is so fine. Sim - ply put, I saw your love stream flow.

D **Em7**

Sim - ply put, I saw your love stream flow.

Outro-Guitar Solo

D A open Rhy. Fig. 3 G

Gtr. 1 *p*

Let's go.

Gtr. 1 (cont. in slashes)

Gtr. 3

7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7	16 14 12 14 12 11	12 11 12 14	12 11 12 14 (14)
5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5			

D A Gtr. 1: w Rhy. Fig. 3 (2 times) G

End Rhy. Fig. 3

7 7 7 7	16 14 12 14 12 11	12 11 12 14	12 11 12 14 (14)

D A G

19 19 19 19	16 14 12 14 12 11	12 11 12 14	12 11 12 11 (11)

D A open G D

Gtr. 1

1/4

7 7 7 7	7 5 4 5 0 0	7	7 12

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Intro

Moderate Rock ♩ = 116

N.C.

D9sus4

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. I
(elec.)
mf
w/ slight dist., chorus & flanger
P.M. - - - - - P.M. - - - - -

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

2nd time, Gtr. 2 tacet

D9sus4

D9sus4

First staff of music, treble clef, key signature of one flat (B-flat). The notation consists of a series of eighth and quarter notes, starting with a repeat sign.

1. This is the place ___ where all the junk - ies go, _____ where time gets fast ___ but ev - 'ry -
2. This is the place ___ where all the dev - ils plead _____ their case to take ___ from you

thing gets slow.
what they need.

2nd time, Gtr. 2: w/ Riff B (2 times)

- Can I get some Vas - e - line, step in - to a mod - ern scene, _____
Can I i - so - late your gene? Can I kiss your do - pa - mine?

- take a chance on that which seems to be the mak - ing of a dream? _____
In a way, I won - der if she's liv - ing in a mag - a - zine. _____

Am7/F Am/D 1. Csus2

I said, dar - ling. Shock-ing, ap - pall - ing, all I can do to you.

let ring -----

End Riff A

Fretboard diagram for the first system:

12	14	13	15	12	13	14	13	12	13	15	13	15	15	13	15	13
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

Interlude
Gtr. 1: w/ Rhy. Fig. 1
D9sus4

* Gtr. 2 Riff B

mp

End Riff B

Fretboard diagram for the interlude section:

10	8	8	10	10	9	7	8	10	7	7	10

* Synth. arr. for gtr.

2.

Gtr. 1: w/ Riff A (last meas.)
Csus2

Interlude
2nd time, Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)
A5 F5

I can do to you. Oh, whoa, whoa, whoa.

(Ah.)
(Ah, yea.)

Gtr. 3 (elec.) Riff C

End Riff C Riff D

f

w/ dist., chorus & flanger

Fretboard diagram for the second system:

5	5	3	5	5	3	5	3	12	14	12	14	12	14	12	14	12

D5 C5 A5

Oh, (Ah.)

Fretboard diagram for the third system:

12	14	12	14	12	14	12	10	10	12	12	12	14	12	14	12	14

Verse

Gtr. 4 tacet

N.C.

3. Can I smell your gas - o - line? — Can I pet your wol - ver - ine? — On the day my best friend died I could not get my cop - per clean. —

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2: w/ Riff B

D9sus4

— I don't wan - na take — it up with Lit - tle Joe. I don't — wan - na fake — it but I've got - ta know.

Chorus

Gtr. 1: w/ Riff A

Am

Am7/F

Am/D

Csus2

This is my call - ing, — I said, dar - ling. — Shock - ing, ap - pall - ing, — all — I can do — to you.

Voc. Fig. 2

End Voc. Fig. 2

(Ah, ————— ah.) —————

Bkgd. Voc.: w/ Voc. Fig. 2

Am

Am7/F

Am/D

Gtr. 3: w/ Riff C

Csus2

Ham - mers are fall - ing, — I said, dar - ling. — Shock - ing, ap - pall - ing, — all — I can do — to you. —

Bridge

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Gtr. 3: w/ Riff D

A5

F5

D5

C5

I am a mis - fit, I'm born with all of it, the fuck - ing ul - ti - mate of love in - side the at - om split.

A5

F5

D5

C5

D.S. al Coda

I'm in a flash ray, — A mash of D - N - A, an - oth - er pop - in', Jay who thinks he's got some - thing to say.

Coda

C5

Gtr. 3 tacet

D9sus4

Gtr. 3

Gtr. 1

divisi

Gtr. 1

P.M. —————

(14) 12 10 10 12 10 0 0 0

Cmaj7 D Em Cmaj7 D Em

clos - er than most to you and what am I s'posed to do?

End Riff B

10 11 12 10 11 12

Cmaj7 D Em Cmaj7

Take it a - way, I nev - er had it an - y - way. Take it a - way and ev -

Riff C 8va

19 17 15 19 15 15

D Em Cmaj7 D Em Cmaj7 D Em

- 'ry - thing will be o - kay.

8va End Riff C loco

14 12 15 12 4 4 7 4 4 4 4 7 4 4

Verse

Gtr. 1: w/ Riff A (4 times)

Gtr. 2: w/ Riff B

Gtrs. 3 & 4: w/ Riffs A1 & A2 (5 times)

Cmaj7 D Em Cmaj7 D Em

2. In you a star is born and you cut a per - fect form and

G D Em C

Deep in - side_ the can - yon, I ___ can't hide. _____

let ring-----| let ring-----| let ring-----| let ring-----|

12	12	13	10	10	12	14	12	12	12	12	15	14	12	15
12	12	12	13	10	10	10	12	12	12	12	13	13	12	12
12	12	12	12	11	11	11	12	12	12	12	12	12	12	12
10	10	12	12	12	12	12	14	14	14	14	10	10	10	10

To Coda 1

To Coda 2

G5 D Em C

All I ev - er want - ed was your life.

let ring-----

let ring-----

let ring-----

12	12	13	10	10	12	13	12	12	12	12	12	15	15
12	12	12	13	11	12	14	12	12	12	12	12	12	12
12	12	12	12	12	12	12	14	14	14	14	14	14	14
10	10			12	12		14	14				15	15

Verse

Gtr. 1: w/ Riff A (6 times)

Gtr. 2: w/ Riff B (1st 4 meas.)

Gtrs. 3 & 4: w/ Riffs A1 & A2 (7 times)

3. Show love with no remorse and climb on to your sea-horse and

Gtr. 2

10 11 12 19 17 15 19

8va

D.S. al Coda 1

on, lay on. Lay on, lay on, lay on, lay on.

8va

End Riff E

14 12 15 12 15 14 12 15 12

Coda 1

Gtrs. 1 & 4

A7sus2

Cadd9

life.

Gtr. 2

12 12 12 12 12 12 12 12 12 12 12 12 15 15 15 15 15 15

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

12 12 12 12 12 12 12 12 12 12 12 12 15 15 15 15 15 15

Interlude
Gtrs. 1, 3 & 4: w/ Riffs A, A1 & A2 (2 times)

Cmaj7 D Em Cmaj7 D Em

15 15 15 15 15
12 12 12 12 12
14 14 14 14 14
15 15 15 15 15

4 4 7 4 4

4 4 7

9 (9) 4

Outro-Guitar Solo

Gtrs. 1, 3 & 4: w/ Riffs A, A1 & A2 (6 times)

Gtr. 2

loco

f

Cmaj7 D Em Cmaj7 D Em

Cmaj7 D Em Cmaj7 D Em

Cmaj7 D Em Cmaj7 D Em

C^{III} G/B Am Am7 A ⑤ open G

rit.

slight vib.

1/2

1/2

Gtr. 1

rit.

Don't Forget Me

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Slow Rock ♩ = 66

*A5 (Bass) F5 C5 G5 C5 G5

1. C5 G5 2. C5 G5

*Chord symbols reflect overall harmony.

Verse

A5 F5 C5 G5

1. I'm an o - cean in your bed - room, make ya feel warm. _ Make you want to re - as - sume. _

A5 F5 C5 G5

_ Now we know _ it all _ for sure. _

A5 F5 C5 G5

I'm a dance hall, dirt - y break beat, make the snow - fall _ up from un - der - neath your feet. _

Gtr. I (dist.)

Riff A

mp

** w/ delay

P.M. _ _ _ _ _

T
A
B

** Set for eighth-note triplet regeneration w/ 2 repeats.

A5 F5 C5 G5

_ Not a - lone, _ I'll _ be _ there. Tell _ me when you wan - na go. _

End Riff A

P.M. _ _ _ _ _

0 0 0 0 0 0

A5

Verse

Gtr. 1: w/ Riff A

A5 F5 C5 G5

2. I'm a meth lab, first re-hab, take it all off and step in-side the run-ning cab.____
 3. I'm an in-bred and a pot-head, two legs that you spread in-side the tool shed.____

A5 F5 C5 G5

— There's a love — that knows — the way.____
 — Now we know — it all — for sure.____

Gtr. 1: w/ Riff B

A5 F5 C5 G5

I'm the rain-bow in your jail cell, all the mem-o-ries of ev-ry-thing you've ev-er smelled.____
 I could show you to the free field, o-ver-come and more will al-ways be re-vealed.____

A5 F5 C5 G5

— } Not a-lone, — I'll be — there. Tell — me when you wan-na go.

Chorus

A5 F5 C5 G5 A5 F5

Oh, — { oh. } Don't for-get me, I can't hide it.
 and... }

Voc. Fig. 1

(Side-ways fall-ing. More will be re-vealed, — my friend. Side-ways fall-ing.

Gtr. 1

17 17

To Coda

D.S. al Coda

⊕ Coda

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 1

Interlude

Voc. Fig. 2

Mellotron (Ah.

A5 F5 C5 G5 Bkgd. Voc.: w/ Voc. Fig. 2 A5 F5

Ah, ah, ah, ah, ah, Ah, ah, ah,

End Voc. Fig. 2

(Ah,)

(0) 5 3 0 5 3 0 0 5 3 0 5 3 0 5 3 0 5 3 0

C5 G5 A5 F5 C5 G5

ah, ah, Ah, ah, ah, ah, ah, ah,)

(0) 5 3 0 5 3 0 0 5 3 0 5 3 0 5 3 0 5 3 0

Outro-Verse

A5 F5 C5 G5

4. I'm the blood stain on your shirt sleeve com - ing down and more are com - ing to be - lieve.

(0)

A5 F5 C5 G5

Now we know it all for sure.

3 *mp*

P.M.-----

0 0 0 0 0 0

Gtr. 1: w/ Riff A (1st 2 meas., 4 times)

A5 F5 C5 G5

Make the hair stand up on your arm, teach you how to dance in - side the fun - ny farm.

A5 F5 C5 G5

Not a - lone, I'll be there. Tell me when you wan - na go.

A5 F5 C5 G5

I'll be there to tell me when you wan - na go.

A5 F5 C5 G5

Come a - gain and tell me when you wan - na go.

A5 F5 C5 G5 A5 F5

More will be re - vealed, my friend.

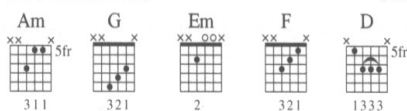
Gtr. 1

P.M.-----

don't pick

The Zephyr Song

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro

Moderately $\text{♩} = 120$

Gtr. 1
(clean)

mp
let ring

Am7 G7 Em F Am G

TAB

12	10	12	10	9	10	7	5	4	8	7	5	12	10	9	10	9	7
----	----	----	----	---	----	---	---	---	---	---	---	----	----	---	----	---	---

* Chord symbols reflect implied harmony.

Verse

Em Fmaj7 Am7 G7

1. Can I get your hand to write on, just a piece of leg to bite on?

let ring

TAB

7	5	4	8	7	5	12	10	9	12	10	9	10	9	7	10	9	7
---	---	---	---	---	---	----	----	---	----	----	---	----	---	---	----	---	---

Em7 Fmaj7 Am7

What a night to fly my kite on. Do you want to flash a light on? Take a look, it's on display

let ring

TAB

7	5	4	7	5	4	8	7	5	9	7	5	5	12	10	9	12	14	9
---	---	---	---	---	---	---	---	---	---	---	---	---	----	----	---	----	----	---

G9 Em7 F5

for you. Com - in' down, no not to - day.

let ring

TAB

10	9	7	10	10	9	7	7	5	4	7	5	5	8	4	5	4	5	8
----	---	---	----	----	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Am7 G7 Em7

Did you meet your for - tune tell - er, — get it off with no pro - pel - ler? Do it up, it's on with Stel - la.

(Oo. —)

Riff A

let ring -----|

let ring -----|

let ring -----|

12 10 9 12 10 9 | 10 9 10 10 9 7 | 7 5 4 7 5 4

Fmaj7 Am7 G9

What a way to fi - nal - ly smell her. Pick-in' up, but not too strong — for — you.

(Oo.) —

End Riff A

Riff B

let ring -----|

let ring -----|

let ring -----|

8 7 5 7 9 7 5 | 12 10 9 12 14 9 | 10 9 7 10 9 7

Em7 Fmaj7

Take a piece and pass it on. —

(Oo.) —

End Riff B

let ring -----|

7 5 4 7 9 5 | 4 5 4 5

Chorus

D Gadd9 A

Fly a - way on — my zeph - yr, I feel — it more — than ev - er. —

Rhy. Fig. 1

End Rhy. Fig. 1

*T = Thumb on 6th string

7 7 7 5 | 5 4 3 2 1 | 5 4 3 2 1

Gr. 1: w/ Rhy. Fig. 1

D G A

And in this per - fect weath - er, we'll find a place to - geth - er.

Interlude

Gr. 1: w/ Riff A

Am7 G7 Em7 Fmaj7

Voc. Fig. 1 End Voc. Fig. 1

Fly _____ on my _____ wind.
(Oo, _____ ah.) _____

Detailed description: This musical notation is for a guitar and vocal exercise. It features a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Moderato'. The notation includes four guitar riffs: Am7, G7, Em7, and Fmaj7. A vocal figure 'Voc. Fig. 1' is indicated, consisting of a half note G4, a quarter note A4, and a quarter note Bb4. The lyrics 'Fly on my wind.' are written below the staff, with blank lines for the vocal melody. The first line of the vocal melody is 'Fly _____ on my _____ wind.' and the second line is '(Oo, _____ ah.) _____'. The notation includes a double bar line after the first measure, a repeat sign after the second measure, and a final double bar line at the end.

Verse

Bkgd. Voc.: w/ Voc. Fig. 1

Am7 G7 Em7 Fmaj7

2. Reb-el and a lib-er - a - tor, ___ find a way to be a skat-er. Rev it up to lev - i - tate her, su - per-friend - ly a - vi - a - tor.

Gtr. 1

let ring-----| let ring-----| let ring-----| let ring-----|

12 10 9 12 10 9 | 10 9 10 7 10 9 7 9 | 7 5 7 4 5 4 5 | 8 7 5 7 9 7 5 7 9

Gtr. 1: w/ Riff B
 Am7 G9 Em7 Fmaj7

Take a look, it's on dis - play _____ for __ you.
 (Oo, _____ ah.) _____

Com - in' down, no not to - day. _____
 (Ah.) _____

§ Chorus

1st time, Gr. 1: w/ Rhy. Fig. 1
2nd time, Gr. 1: w/ Rhy. Fig. 3 (2 times)

D

Gadd9

A

Fly a - way on my zeph - yr, I feel it more than ev - er.

[illegible]

D Gadd9 A6

And in this per - fect weath - er, we'll find a place to - geth - er.

Gr. 1

D G A G/A A

In the wa - ter where I cen - ter my e - mo - tion, all the world can pass me by.

(Mm, la, la, la, la, la, la, la. Mm, la, la, la, oo.)

Rhy. Fig. 2 End Rhy. Fig. 2

To Coda

D G Gadd9 A

Fly a - way on my zeph yr, we'll find a place to - geth - er.

Oo, la, la, la, la, la, la, la. Oo.) (Oo.)

T

Guitar Solo

Gtr. 1 tacet

Am

G

Em

F

* Gtr. 3

mp

Gtr. 2 (clean)

mf

12 10 12 12 12 10 12 7 1/2 (7) 5 10 8 10 10 10 X 10 12 7 1/2 (7) 5

* Harmonium arr. for gtr.

Am

G

Em

F

12 10 12 12 10 12 7 1/2 (7) 5 10 8 10 10 10 8 10 12 7 1/2 (7) 5 0

Bridge

Gtr. 3 tacet

Am(add9)

Gtr. 2 tacet

Gadd9

Whoa, whoa, whoa, whoa, whoa, whoa, whoa, do you...

(Whoa, _____)

Gtr. 2

(0)

Gtr. 1

7 7 7 7 7 7 7 X X 5 5 5 5 5 5 5 X X

Em Fadd9 Am(add9)

Yeah, yeah, yeah, yeah, yeah, yeah. _____
yeah. _____

Whoa, whoa, whoa, whoa, whoa, whoa, whoa, _____
Whoa, _____

0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7 X X
2 2 2 2 2 2 2 2 8 8 8 8 8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 7 7 7 X X

Gadd9 Em Fadd9 D.S. al Coda

...want to? Yeah, yeah, yeah, yeah, yeah, yeah. _____
yeah.) _____

(Yeah.)

5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5
3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 8 8 8 8 8 8 8 8 8 8 8 8
4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5 X

⊕ Coda

G A D

We're gon - na live for - ev - er. _____

Oo, la, la, _____ la.) _____ (Ah, _____)

Gtr. 1 8va Gtr. 2

p *mf*

w/ delay
let ring

3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 14 15 14 15 14 15
X
3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 14 15 14 15 14 15
X X

Bkgd. Voc.: w/ Voc. Fig. 2 (3 times)

Gtr. 1: w/ Rhy. Fig. 2

D

G A

End Voc. Fig. 2

ah.)

8va

let ring

Gadd9

A

G/A

A

Gtr. 1: w/ Rhy. Fig. 3

D

For - ev - er.

8va

let ring

let ring

Dsus4

D

G

A

Gtr. 1: w/ Rhy. Fig. 2

D

8va

let ring

Dsus4

D

G

A

G/A

A

D

Gtr. 1

8va

let ring

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Slow Funk-Rock ♩ = 88

N.C.

** T = Thumb on 6th string.

Verse

Gtr. 1: w/ Riff A (3 1/2 times)

E7(no3rd)

Dsus2

1. Can't stop, ad - dict - ed to the shin - dig. Chop top, he says — I'm gon - na win big.
2. Sweet - heart is bleed - ing in the snow cone. So smart, she's lead - ing me to o - zone.

Bm(add4)

Cadd9

Choose not a life — of im - i - ta - tion, dis - tant cous - in to — the res - er - va - tion.
Mu - sic, the great — com - mu - ni - cat - or, use two sticks to make — it in the na - ture.

E7(no3rd)

Dsus2

De - funct, the pis - tol that you pay for. This punk, the feel - ing that you stay for.
I'll get you in - to pen - e - tra - tion, the gen - der of — a gen - er - a - tion.

Bm(add4)

Cadd9

In time I want — to be your best friend. East side love is liv - ing on the west end.
The birth of ev - 'ry oth - er na - tion. Worth your weight, the gold — of med - i - ta - tion.

2nd time, Bkgd. Voc.: w/ Voc. Fig. 2

E7(no3rd)

Dsus2

Knocked out, but, boy, — you'd bet - ter come to. Don't die, you know — the truth is some do.
This chap - ter's gon - na be a close one. Smoke rings, I know — you're gon - na blow one.

Voc. Fig. 1

(Ah, ————— ah, ————— oh, —————)

Bm(add4)

Cadd9

Go write your mes - sage on the pave - ment. Burn - in' so bright, I won - der what the wave meant.
All on a space - ship, per - se - ver - ing, use my hands for ev - 'ry - thing but steer - ing.

————— ah. —————

2nd time, Bkgd. Voc.: w/ Voc. Fig. 2

E7(no3rd)

Dsus2

White heat is scream - ing in the jun - gle. Com - plete the mo - tion if you stum - ble.
Can't stop the spir - its when they need you. Mop - tops are hap - py when they feed you.

(Ah, ————— ah, ————— oh, —————)

Voc. Fig. 2

(Hey.) —————

— part of the wave, — can't stop. Come and tell me when it's time to.

Bridge

Em D D6 Bm Bm7 C D

Wait a min-ute, I'm pass-ing out, win or lose, just like you.

Rhy. Fig. 1

mf

12	12	12	12	10	10	10	12	7	7	10	7	8	8	8	10
12	12	12	12	11	11	11	11	9	9	9	9	9	9	9	11
14	14	14	14	12	12	12	12	9	9	9	9	10	10	10	12

* Fret 4th & 5th strings w/ 3rd finger, next 16 meas.

Em C/B D D6 Bm C D

Far more shock-ing than an-y-thing I ev-er knew. How 'bout you.

End Rhy. Fig. 1

12	12	12	13	10	10	10	12	7	7	7	7	8	8	8	10
12	12	12	13	11	11	11	11	9	9	9	9	9	9	9	11
14	14	14	14	12	12	12	12	9	9	9	9	10	10	10	12

Gtr. 1: w/ Rhy. Fig. 1

*Em Em(add6) D D6

Ten more rea-sons why I need some-bod-y new.

Gtr. 2 (clean)

mf w/ tremolo effect

let ring ----- let ring -----

12	12	12	12	12	13	13	12	13	12	13	10	10	10	10	11	12	11	12	11	12	12
14	12	12	12	12	12	14	12	14	12	14	12	11	11	11	11	11	12	11	12	11	12

*Chord symbols reflect combined harmony.

Bm7 Cmaj7 D

just like you.

let ring sim.

10	11	10	11	10	10	11	10	11	10	7	8	7	8	7	8	7	8	9	10	11	12
9	11	12	11	12	11	11	12	11	12	10	9	9	9	8	9	10	12	11	12	11	12

Em Em(add6) D D6

Far more shak - ing than an - y - thing I ev - er knew, —

Bm7 C A (5) open

right on cue. —

Gr. 1 *cresc.* (cont. in notation)

Interlude
Gr. 2 tacet
E5 D5 B5 C5

f w/ dist.

Verse
E5 D5

3. Can't stop, ad - dict - ed to the shin - dig. Chop top, he says — I'm gon - na win big.

B5

C5

Choose not a life ___ of im - i - ta - tion, dis - tant cous - in to ___ the res - er - va - tion.

dist. off

12 15 12 14 12 (12) 11 14

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Riff A (2 1/2 times)
E7(no3rd)

E7(no3rd)

De - funct, the pis - tol that you pay for. This punk, the feel - ing that you stay for.

(Ah, _____)

Voc. Fig. 3

(Ah.) _____

End Voc. Fig.

Bm(add4) Cadd9

In time I want to be your best friend. East side love is liv - ing on the west end.

Bkgd. Voc.: w/ Voc. Fig. 3
E7(no3rd)

[illegible]

Bm(add4) Cadd9

Go write your mes - sage on the pave - ment. Burn - in' so bright, I won - der what the wave meant.

E7(no3rd) Dsus2

Kick start the gold - en gen - er - a - tor. Sweet - talk, but don't in - tim - i - date her.

Bm(add4) C

Can't stop the gods_ from en - gi - neer - ing, feel no need for an - y in - ter - fer - ing.

Gtr. 1

E7(no3rd) Dsus2

Your im - age in_ the dic - tion - ar - y, this life is more_ than or - di - nar - y.

Bm(add4) Cadd9

Can I get two, may - be e - ven three of these? Com - in' from a space to teach_ you of the Ple - ia - des.

E5 N.C.

Can't stop the spir - its when they need you. This life is more_ than just a read - thru.

I Could Die for You

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

[illegible]

A Bm Bm(add11)

This is what I want to be and this is what I'd give to you be - cause I get it free.
 What I real - ly want to do is turn it in - to mo - tion, beau - ty that I can't a - buse.

The first system of music features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the staff. The guitar accompaniment is shown in a six-string format with fret numbers (9, 7, 5, 12, 12, 12, 12, 12, 12) and chord diagrams (A, Bm, Bm(add11)) above the staff. The guitar part consists of a series of chords and single notes.

To Coda 1

A Bm Bm(add11)

— She smiles while I do my time.
 — You know that I'd

(cont. in notation)

The second system of music continues the vocal melody and guitar accompaniment. It includes the instruction "To Coda 1" and "cont. in notation". The guitar part continues with the same fret numbers and chord diagrams as the first system.

Chorus

Gtr. 2 tacet

A E Bm F#m A E

I could die for you. Oh, this life I

Gtr. 1

The third system of music is the chorus, featuring a vocal melody and guitar accompaniment. The guitar part is divided into two staves: "Gtr. 1" and "Gtr. 2 tacet". The guitar part consists of a series of chords and single notes. The fret numbers are 2, 9, 7, 10, 11, 9, 2, 9.

Pre-Chorus

A E

find a way to share. Come a - long and go a -

16 16 17 17 17 17 9 12 9 12 9 9 12 9 9 9 9

14 14 14 14 14 14 9 9 9 9 9 9 9 9 9 9 9

14 14 14 14 14 14 9 9 9 9 9 9 9 9 9 9 9

12 12 12 12 12 12 9 9 9 9 9 9 9 9 9 9 9

12 12 12 12 12 12 9 9 9 9 9 9 9 9 9 9 9

Dmaj7 E Dmaj7 (cont. in notation)

long with me. Wan - der with me, yo, it's all for free.

2 2 2 2 2 2 2 9 12 9 12 9 9 9 14 14 14 2 2 2 2 2 2 2 2 2 2

5 5 5 5 5 5 5 9 9 9 9 9 9 9 9 9 9 5 5 5 5 5 5 5 5 5 5

4 4 4 4 4 4 4 9 9 9 9 9 9 9 9 9 9 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 9 9 9 9 9 9 9 9 9 9 5 5 5 5 5 5 5 5 5 5

Chorus

Gtr. 2 tacet A E Esus4 Bm F#m A E Esus4

I could die for you. What you wan - na do? Oh, this life I

Gtr. 1 *mf*

2 2 2 9 10 10 10 7 7 9 9 9 9 2 2 9 9 10 10

5 5 5 9 9 9 9 7 7 10 10 10 10 2 2 9 9 9 9

4 4 4 9 9 9 9 7 7 11 11 11 11 2 2 9 9 9 9

5 5 5 9 9 9 9 7 7 9 9 9 9 2 2 9 9 9 9

Bm Bm(add9) Bm Bm7 Bm6 A E Esus4 Bm F#m

choose. ____ I ____ could die ____ for ____ you. What you wan - na do?

To Coda 2

A E Bm7 Bm

Oh, ____ this life ____ I ____ choose. ____

Bridge

C#7 Dmaj7

Come a - gain and tell ____ me where you want to go. What it means to me ____ to be with you a - lone. ____

Gtrs. 1 & 2

C#7 Dmaj7 E

Close the door and no ____ one has to know how ____ we ____ are.

Gtrs. 1 & 2

(Gtr. 1 cont. in slashes)

♩ Coda 2

Bm7 Bm A E Esus4

choose. _____ Make me wan - na sing. I _____ could die _____ for _____

Gr. 1

Bm F#m7 A E Esus4 Bm

you. What you wan - na do? Oh, _ this life _ I _____ choose. _____

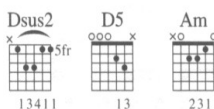
A E Esus4 Bm F#m7

I _____ could die _____ for _____ you. What you wan - na do?

A E Freely Bm7 Bm

Oh, _ this life _ I _____ choose. _____

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro

Moderately slow ♩ = 100

* Gtr. 1

mp

w/ fingers

let ring ----- 1

TAB

3	4	5	3
2	4	5	3
2	4	5	3
2	4	5	3

TAB

2	4	5	3
2	4	5	3
2	4	5	3
2	4	5	3

* Strings arr. for gtr.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The notes are: C4 (quarter), G4 (quarter), D5 (quarter), A4 (quarter), C4 (quarter), G4 (quarter), and a whole note D5. The guitar line is in bass clef and provides a harmonic accompaniment. The notes are: C3 (quarter), G2 (quarter), D3 (quarter), A2 (quarter), C3 (quarter), G2 (quarter), and a whole note D3. The system is labeled 'C' for the first measure, 'G' for the second, 'D' for the third, 'A' for the fourth, 'C' for the fifth, 'G' for the sixth, and 'D5' for the seventh.

[illegible]

Verse

Dmaj7 D Dmaj7 D F#m Dmaj7 D Dmaj7 D

1. Things will nev - er be the same.
2. The ris - ing moon is on the shine.

2nd time, Bkgd. Voc.: w/ Voc. Fig. 1

F#m Dmaj7 D Dmaj7 D Bm Bm7 Bm

Still I'm aw - f'ly glad I came. Res - o - nat - ing in the
The blood of scor - pi - o's a nine. Like the fear - that's in the

Dmaj7/sus2 D Dmaj7/sus2 D Bm Bm7 Bm Dmaj7/sus2 D Dmaj7/sus2 D

shape of things - to come. Nev - er wait - ing when I know there's on - ly one. -
eyes of ev - 'ry Doe, - say it now - 'cause John and Jane would like - to know. -

F#m Dmaj7 D Dmaj7 D F#m

Messed it up - but rests as - sured, no one ev - er thinks they're
Is it safe - in - side your head? Songs to ser - e - nade the

Dmaj7 D Dmaj7 D Bm Bm7 Bm Dmaj7/sus2 D Dmaj7/sus2 D

cured. Just a min - ute while I re - in - vent - my - self. -
dead. All a - long - I said I know no en - e - mies. -

let ring - - -

Voc. Fig. 1

(Ah, ah.)

Pre-Chorus

A E F C A E
 * Gtr. 3 (elec.) O - ver the laws__ of light, o - ver the moon__ by mid - night. Let's do it all__ this time,
 Riff A
 mp
 w/ clean tone
 let ring -----
 0 0 0 0

* Two gtrs. arr. for one.

Gtr. 2 Rhy. Fig. 1

let ring -----

0

0 1 0 0 1 0 X X X X
2 1 2 2 2 2 X X X X
2 2 2 2 2 2 X X X X
0 0 0 0 0 0 X X X X

**T=Thumb on 6th string

let ring -----

8 8 8 8
9 9 9 9
10 10 10 10
10 10 10 10
8 8 8 8

End Rhy. Fig. 1

let ring -----

0

0 1 0 0 0 0 X X X X
2 1 2 2 2 2 X X X X
2 2 2 2 2 2 X X X X
0 0 0 0 0 0 X X X X

Chorus

2nd time Gtr. 5; w/Rhy. Fig. 4 (3 1/2 times)

Gr. 5 tacet

2nd time, Gr. 5: w/ Rhy. Fig. 4 (3 1/2 times)

F Fmaj7 C G#

C6

ev - 'ry - one wish - ing well, we go and... Ev - 'ry - one

End Riff A

let ring-----

(0)

The musical score for 'Rhythm Figure 2' and 'End Rhythm Figure 2' is presented on a grand staff. The key signature is three sharps (F#, C#, G#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into two main sections: 'Rhy. Fig. 2' and 'End Rhythm, Fig. 2'. The 'End Rhythm, Fig. 2' section is marked with a double bar line and a repeat sign. The score concludes with a final measure marked 'let ring'.

Rhy. Fig. 4
Gtr. 5 (acous.)

2.

Dsus2

Rhy. Fig. 5A

Gtr. 5

End Rhy. Fig. 5A

(cont. in notation)

ry. —

Gtr. 2

Rhy. Fig. 5

End Rhy. Fig. 5

Pre-Chorus

Gtr. 2: w/ Rhy. Fig. 1 (3 1/2 times)

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

A E F C A E

O - ver the laws_ of light, o - ver the moon_ by mid - night. Let's do it all_ this time,

Gtr. 5

F C A E F C

in - to the shad - ow show and... En - ter the roll - ing tide, o - ver the o - cean so wide.

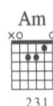
Gtr. 2: w/ Rhy. Fig. 2

A E F Fmaj7

Let's do it all_ this time, ev - 'ry - one wish - ing well, we go_ and...

Throw Away Your Television

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro Moderately ♩ = 128

* Gtr. 1 **A5 Riff A E5

mf

TAB

5 5 5 0 5 5 5 5 0 5 3 0 0 7 0 7 7 7 0 8 8

* Bass arr. for gtr.
** Chord symbols reflect implied harmony.

A5 E5 End Riff A

5 5 5 0 5 5 5 5 0 5 3 0 0 7 0 7 7 7 0 8 8

Verse

Gtr. 1: w/ Riff A (4 times)
2nd time, Gtr. 2: w/ Riff B (4 times)

A5 E5 A5 E5

1. Throw a - way — your tel - e - vi - sion. Time to make — this clean de - ci - sion.
2. Throw a - way — your tel - e - vi - sion. Make a break, — big in - ter - mis - sion.

A5 E5 A5 E5

Mas - ter waits — for its col - li - sion — now. — } It's a re - peat
Re - cre - ate — your su - per vi - sion — now. — }

Riff B

Gtr. 2

mp †pick scrapes — w/ slapback delay (continued)

† Scrape strings w/ edge of pick over middle & bridge pickups.

2nd time, Gtr. 3: w/ Fill 1

A5

E5

A5

E5

of a sto - ry told. _____

It's a re - peat

Gtr. 2 (clean)

mf

*w/ slapback delay

7	5	7	7	5	7
---	---	---	---	---	---

*Set for sixteenth-note regeneration w/ 1 repeat.

[illegible][illegible]

Fill 1
Gtr. 3 (dist.)

mf
w/ wah-wah
1/2
9 (9)

[illegible]

Em Em/G G5 F

take the stages. Throw away your television

To Coda

Interlude

Gtr. 1: w/ Riff A
Gtr. 2 tacet

Ch. 2 tacet

A5 E5 A5 E5

now. Oy, — oy, — oy, —

Verse

* Gr. 2: w/ Riff B (4 times)

3. Throw a - way — your tel - e - vi - sion. Take the noose — off your am - bi - tion.

Re - in - vent your in - tu - i - tion now. It's a re - peat

A5 E5 A5 E5

Gtr. 2 Riff C of a sto - ry told. It's a re - peat End Riff C

* w/ Octaver phase shifter off

2 0 3 0 0 2 0 3 3 0 0

* Set for an octave above.

A5 E5 A5 E5 D.S. al Coda

and it's get - ting old. _____

p *mf*

2 0 3 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2

⊕ Coda

Guitar Solo

Gtr. 2 tacet
** A5 E5/B

now.

Gtr. 4 (dist.)
f

***w/ slapback delay & Line 6 effect patch

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12
10 10 10 10 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9

** Chord symbols reflect overall harmony.

***Delay set for sixteenth-note regeneration w/1 repeat. Line 6 set for Oberheim VCF sample & hold effect.

G5/D D5

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
8 8 8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7

A5 E5/B

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12
10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9 9 9

G5/D D5 *Play 3 times*



10 8 10 8 10 8 10 8 10 8 10 8 10 7 10 7 10 7 10 7 10 7 10 7

Outro-Verse

Am Em Em/G Am Em Em/G

4. Throw a - way__ your tel - e - vi - sion. Sal - i - vate__ to rep - e - ti - tion.

Rhy. Fig. 1 End Rhy. Fig. 1

End Rhy. Fig. 1

Gr. 4: w/ Rhy. Fig. 1 (3 times)

Am Em Em/G Am Em Em/G

'Le - vi - tate___ this ill con - di - tion___ now,___ It's a re - peat.

Grtr. 2: w/ Riff C

Am Em Em/G Am Em Em/G

It's a re - peat. It's a re - peat.

Am Em Em/G Am Em Em/G Am

Gtr. 4

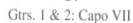
It's a re - peat. It's a re - peat.

Gtr. 2

2 0 3 0 0 2 0 0 0 2

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Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro

Freely ♩ = 104

* Doubled throughout

** Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

Moderately ♩ = 120

End Rhy. Fig. 1

Chorus

Ca - bron.

§ Verse

bron.

Rhy. Fill 2

2nd time, Gtr. 1: w/ Rhy. Fill 2

(G) (F#) (Em) (Dsus4/A)

Gtr. 2

mad dog - gin' me and an - y - one from an - y - oth - er crew.
 Let's keep the moon a - wake and do e - lec - tric boog - i - loo.

Gtr. 1

(C/G) (D/F#) (G)

Rhy. Fig. 3 End Rhy. Fig. 3 Rhy. Fig. 4

I am small but I'm strong, I'll get it on with you. If you want me
 I am small but I'm strong, you see, I'm just like you. If you on - ly

let ring -----

(Em) (D/F#) (G) (Em) (D/F#)

End Rhy. Fig. 4

to, what else can I do?
 knew that I'm just like you.

let ring -----

Gr. 2: w/ Rhy. Fig. 3
G/D
(C/G)

A/C#
(D/F#)

(G)
Gr. 2

Ev - ry - one ____ would take a cue ____ from an - y - thing ____ you do. ____
All the world ____ would take a cue ____ from an - y - thing ____ you do. ____

If you want ____ them
If you on - ly

0 0 0 0 0 0 0 0 2 2 2 2 2 2 3 5 10 10 10 10 10 10 12 12 14 12
1 1 1 1 1 1 1 1 2 2 2 2 2 2 3 0 0 0 0 0 0 0 0 0 0 0
0
3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(Em) (G) (Em) (C/G)

to, ____ what else can ____ they do? ____
knew ____ that they're just ____ like you. ____

12 12 12 12 12 12 7 7 7 7 7 10 10 10 10 10 10 12 14 12 12 12 12 12 12 7 7 7 0
0
0
5 5 5 5 5 5 5 5 5 5 5 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
0 0 0 0 0 0 0 0 0 0 0 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Pre-Chorus

(D/F#)

To Coda (C/G)

I don't want to fight, ____ I want to get a - long ____ with you.

0
0
0
3 3

(D/F#)

This time of night's — for sing - in' songs — a - bout the lo - cal news. —

Rhy. Fill 1

End Rhy. Fill 1

Interlude

Gtr. 2 tacet

D (G)

Bm (Em)

Gtr. 1

D (G)

Bm (Em)

Ca

Chorus

Gtr. 1: w Rhy. Fig. 1 (2 times)
Gtr. 2: w Rhy. Fig. 2 (2 times)

D (G)

Bm (Em)

D (G)

Bm (Em)

bron, Ca - bron. Ca - bron. Ca - bron.

D.S. al Coda

⊕ Coda

Gtr. 1: w/ Rhy. Fill 1

(D/F#)

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)

Gtr. 2: w/ Rhy. Fig. 2 (4 times)

D
(G)

Bm
(Em)

This time of night's_ for sing - in' songs___ a - bout the lo - cal news.

Gtr. 3 (elec.)

mf
w/ clean tone & slide

D.
(G)
$$\frac{B_m}{(E_m)}$$
D
(G)
$$\frac{B_m}{(E_m)}$$
D
(G)(B) ($E_{m^{type2}}$)

⑤

2fr

Gtr, 3

Gtr. 4 (elec.)
divisi

mf
w/ clean tone & slide

Pre-Chorus

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

(C)

(Cadd9)

(C

Gtrs. 3 & 4 tacet

(D6/E)(D5/F#)

t, in notation)

I don't want to fight, _____ I want to get a - long _____ with you.

Outro-Chorus

Gtr. 2: w/ Rhy. Fig. 4 (6 times)

G
(C)

Gadd9
(Cadd9)

G
(C)

A6/B A5/C $\sharp$
(D6/E) (D5/F $\sharp$)

D
(G)

This time of night's__ for sing - in' songs__ a - bout the lo - cal news._____ Ca - bron. Ca -

Gtr. 1

Bm (Em) A/C# (D/F#) D (G) Bm (Em) A/C# (D/F#) D (G) Gtr. 1: w/ Rhy. Fig. 5 (10 times)

bron. Ca - bron, Ca - bron. Ca - bron, Ca -

Rhy. Fig. 5 End Rhy. Fig. 5

Bm (Em) A/C# (D/F#) D (G) Bm (Em) A/C# (D/F#) D (G) Bm (Em) A/C# (D/F#) D (G) Bm (Em) A (D)

bron. Ca - bron, Ca - bron. If you want me to, ___ what else can I do? ___

Gtr. 3

Gtr. 4 divisi

Gtr. 4: w/ Riff B (2 times) D (G) Bm (Em) A/C# (D/F#) D (G) Bm (Em) A/C# (D/F#) D (G) Bm (Em) A/C# (D/F#) (G type2)

'Cause I'm just _ like you. _ If you on - ly knew. _ Ca - bron, Ca - bron.

Gtr. 1 Play 4 times

Gtr. 3

Gtr. 4 divisi

Gtr. 5 (elec.)

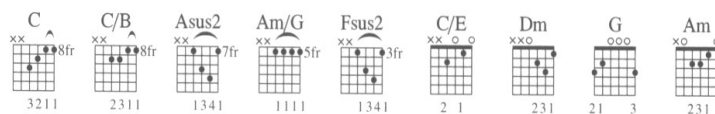
Gtr. 5

Gtr. 2 divisi

mf w/ clean tone & slide

Tear

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro

Slowly ♩ = 68

* Gtr. 1 ** C

mp w/ fingers

let ring-----let ring-----let ring-----

TAB

* Kybds. arr. for gtr.

Gtr. 2 (clean)

Riff A

mp

let ring-----let ring-----let ring-----

End Riff A

TAB

** Chord symbols reflect basic harmony.

Verse

Gtr. 2 tacet

C G7 Am C G7

1. This is my time, this is my tear. I can see clear - ly now that this _

Gtr. 1

let ring-----let ring-----let ring-----let ring-----let ring-----

TAB

Am C G7

_ is not a place for play - ing sol - i - taire. Tell me where _ you want _

let ring-----let ring-----let ring-----

TAB

Am C G7

me. This is my time, this is my

let ring - - - - - let ring - - - - - let ring - - - - -

1 0 1 0 1 0 1 0 1 2 3 5 3 5 3 6 5 3

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

0 3 3

Am C G7

tear. Com - ing on strong, Bau - de - laire.

Rhy. Fig. 1

let ring - - - - - let ring - - - - - let ring - - - - -

1 0 1 2 0 3 4 3

0 2 1 2 3 3 4 3

0 3 3

Am C G7

Seems to me like all the world

let ring - - - - - let ring - - - - - let ring - - - - -

0 1 2 3 4 3

0 2 3 3 4 3

0 3 3

Am C G7

gets high a when you take a dare. Let it rise be - fore

let ring - - - - - let ring - - - - - let ring - - - - -

0 1 2 3 6 5 3 6 5 3

0 2 3 3 4 3 3 4 3

0 3 3

Am C G7

you. This is my crime.

let ring- let ring- let ring-

1 0 1 0 1 0 1 0 1 2 3 5 3 5 6 6
2 2 2 2 2 2 2 2 3 5 4 5 4 5
0 3 3

Chorus

C Rhy. Fig. 2A C/B Asus2 Am/G

Gtr. 2 *mp*

All and all and I'm lov - ing ev - 'ry rise and fall the sun

(Woo.)

Voc. Fig. 1

(Ah.)

Gtr. 1 Rhy. Fig. 2

let ring- let ring- let ring sim.

0 0 0 0
0 0 0 0
3 2 0 3

Fsus2 C/E Dm G C C/B

will make and I will take breath to be sure of this. In the end and then,

Woo. Woo.

Ah. Ah.

* T

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

* T = Thumb on 6th string.

Asus2 Am/G F#sus2 C/E

all will be for-giv-en when sur-ren-der ris-es high and I Woo.

Ah.)

T

0 1 2 0 1 2 0

Dm G Am To Coda

End Rhy. Fig. 2A

gave what I came to give. Say it now be-cause you nev-er know.

Oo.)

End Voc. Fig. 1

End Rhy. Fig. 2

1 3 2 0 3 4 5 0 1 2 0

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)

C G7 Am C G7

2. Dev-il may cry, dev-il may care. Dis-til-ler's got a scream and now I know

Am C G7 Am

just why when she's mov-in' air. Can you feel the vol-tage?

The musical score is divided into three systems. The first system shows the vocal line starting with the lyrics "This is my time." and a guitar solo in the background. The second system continues the guitar solo with a melodic line and a bass line. The third system shows the vocal line with the lyrics "let ring" and a guitar solo in the background.

System 1: The vocal line starts with the lyrics "This is my time." and a guitar solo in the background. The guitar solo is marked with a *mf* dynamic. The solo consists of a series of eighth and sixteenth notes, with a final measure containing a double bar line.

System 2: The guitar solo continues with a melodic line and a bass line. The melodic line is marked with a *mf* dynamic. The bass line is marked with a *mf* dynamic. The solo consists of a series of eighth and sixteenth notes, with a final measure containing a double bar line.

System 3: The vocal line starts with the lyrics "let ring" and a guitar solo in the background. The guitar solo is marked with a *mf* dynamic. The solo consists of a series of eighth and sixteenth notes, with a final measure containing a double bar line.

The musical score for 'The Wind' by The Beatles is presented in two systems. The first system shows the guitar part (top) and the bass part (bottom). The guitar part is in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. It features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The bass part is in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. It features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The second system shows the guitar part (top) and the bass part (bottom). The guitar part is in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. It features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The bass part is in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. It features a repeating eighth-note pattern in the right hand and a bass line in the left hand.

Verse

C G7 Gtr. 2 tacet Am C G7 D.S. al Coda

3. Cal - i - for - nia skies got room to spare. This is my time.

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

3 3 0 3 3

⊕ Coda

Interlude

Gtr. 1 tacet

* Fmaj7

E7

Fmaj7

Oh, _____ nev - er know.

Gtr. 2

Gtr. 3 (clean)

mf

Gtr. 1

mf

* Chord symbols reflect combined harmony.

E7

E7b9

Fmaj7

E7

Fmai7

E7

E G

Gtr. 2: w/ Riff A (2 times)

Gtrs. 2 & 3 tacet

C

G9

Am(add9)

C

G9

** Gtr. 4

mf

** Trumpet arr. for gtr.

Gtr. 5 (clean)

T---

```
let ring-----
```

T---

Gtr. 1: w/ Rhy. Fig. 1
C

Seems to me_ like all the world_ gets high_ a when you take a dare._ In the fi - nal mo -

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1&2: w/ Rhy. Figs. 2 & 2A

Am C G7 C C/B

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

ment, _____ this is my time. _____ All and all _____ and I'm _____ (Woo. _____)

(Oh. _____)

Asus2 Am/G Fsus2 C/E

lov - ing ev - 'ry rise___ and fall___ the sun___ will make___ and I___ will take___ Woo._____

Oh. _____

breath to be sure of this. In the end and then, all will be for-giv - en when sur-ren -

Woo.

(Oh.

Chords: Dm, G, C, C/B, Asus2, Am/G

der ris - es high and I gave what I came to give.

Woo.)

Oh.

Chords: Fsus2, C/E, Dm, G

Say it now be-cause you nev-er know. Oh, nev-er know.

Oo.)

Chord: Am

Gtr. 1

On Mercury

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Fast ♩ = 180

* Bm G A F# G F#

Gtr. 1 (clean) Rhy. Fig. 1 End Rhy. Fig. 1

mf

TAB

7	X	7	7	X	7	3	3	3	3	X	X	5	X	5	5	X	5	6	7	6	X	X
7	X	7	7	X	7	3	3	3	3	X	X	5	X	5	5	X	5	6	7	6	X	X
9	X	9	9	X	9	5	5	5	5	X	X	7	X	7	7	X	7	8	9	8	X	X

*Chord symbols reflect overall harmony.

Verse

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

Bm G A

1. I've got my - self in a mas - och - is - tic hold. _____
 2. Look - ing up in - to a re - verse ver - ti - go. _____

F# G F# Bm G

Why don't you let go? Shake it off a just to re - di - rect my flow. _____
 What an un - der - tow. Give it up, an - oth - er stub - born Scor - pi - o. _____

A F# G F# Bm G

— } Come on, let's go. Sit up straight, I'm on a dou - ble date. I've got to

A F# G F# Bm

find my way in - to the light, heav - y mid - dle weight. Oh, we don't stop, a rock a -

G A F# G F#

round the clock, a mo - tor mouth - ing off in front of ev - 'ry oth - er road block.

Pre-Chorus

G A7 G F# F#7

Come a - gain and tell me what you're go - ing thru, _

Gtr. 1

Rhy. Fig. 2

3 4 5 X 3 4 5 X 3 4 5 3 4 5 3 4 5 2 3 4 X 2 3 4 X 2 3 4 0 0 0 0 0 0

To Coda

G A7 G F# F#7

like a girl who on - ly knew her child was due. _

End Rhy. Fig. 2

3 4 5 X 3 4 5 X 3 4 5 3 4 5 3 4 5 2 3 4 X 2 3 4 X 2 3 4 0 0 0 0 0 0

Chorus

Bm D A Em

Mem - o - ries of ev - 'ry - thing, of lem - on trees on Mer - cu - ry and...

Voc. Fig. 1

(Ah. _)

Rhy. Fig. 3

7 7 7 7 7 14 14 14 14 14 12 12 12 12 12 15 15 15 15 15

7 7 7 7 7 15 15 15 15 15 14 14 14 14 14 17 17 17 17 17

7 7 7 7 7 14 14 14 14 14 14 14 14 14 14 16 16 16 16 16

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Bm D A F#7

Come to me with rem - e - dies from five or six of sev - en seas and...

Ah.

7 7 7 7 7 14 14 14 14 14 12 12 12 12 12 9 9 9 9 9 9
 7 7 7 7 7 15 15 15 15 15 14 14 14 14 14 11 11 11 11 11 11
 7 7 7 7 7 14 14 14 14 14 14 14 14 14 14 9 9 9 9 9 9

Bm D A Em

You al - ways took me with a smile when I was down.

(Ah.)

7 7 7 7 7 14 14 14 14 14 12 12 12 12 12 15 15 15 15 15
 7 7 7 7 7 15 15 15 15 15 14 14 14 14 14 17 17 17 17 17
 7 7 7 7 7 14 14 14 14 14 14 14 14 14 14 16 16 16 16 16

Bm D A F#7 *D.S. al Coda*

Mem - o - ries of ev - ry - thing that blew thru.

Ah. Ah.)

End Voc. Fig. 1

End Rhy. Fig. 3

7 7 7 7 7 14 14 14 14 14 12 9
 7 7 7 7 7 15 15 15 15 15 14 11
 7 7 7 7 7 14 14 14 14 14 14 9

⊕ Coda

Gtr. 1: w/ Rhy. Fig. 2
 G

child was due. _____ To the moon, she gave ____

Gtr. 1

2 2 X 2 X 0 0 0 0
 3 3 X 3 3 2 2 2 2
 4 4 X 4 4 X 4 4 4 4

an - oth - er good re - view. Turn a - round and look -

at me, it's real - ly, real - ly you.

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 3

Mem - o - ries__ of ev - 'ry - thing,__ of lem - on trees__ on Mer - cu - ry__ and...__

(Oo, la, la, __ la. Oo, la, la __ la. Oo, la, la, __ la. Oo, la, la, __ la.)

Bm D A F#7
 Come to me with rem - e - dies__ from five or six__ of sev - en seas__ and...__
 Oo, la, la, __ la. Oo, la, la __ la. Oo, la, la, __ la. Oo, la, la, __ la.

Bm D A Em

You al - ways took me with a smile when I was down.

Oo, la, la, la. Oo, la, la, la. Oo, la, la, la. Oo, la, la, la.

Bm D A F#7

Mem - o - ries of ev - 'ry - thing that blew thru.

Oo, la, la, la. Oo, la, la, la. Oo.)

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Bm G A F# G F#

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Bm G

3. Sit up straight, I'm on a dou - ble date. I've got to

A F# G F# Bm

find my way in - to the light, heav - y mid - dle weight. Oh, we don't stop, a rock a -

G A F# G F#

round the clock, a mo - tor mouth - ing off in front of ev - 'ry oth - er road block.

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (**2 times)
1st & 2nd times, Gtr. 1: w/ Rhy. Fig. 3 (1st 12 meas.)

Bm D A Em

Mem - o - ries of ev - 'ry thing, of lem - on trees on Mer - cu - ry and...

*Gtr. 2 (clean)

mp

let ring -----

let ring sim.

9 7 7 7 7 9 16 14 15 15 14 16 14 14 12 14 14 17 16 15 17 16 17

*Piano (w/ vibrato effect) arr. for gtr.. **2nd time, last meas. w/ fermata

Bm D A F#7

Come to me with rem - e - dies from five or six of sev - en seas and...

The first system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains four measures of music with lyrics: "Come to me with rem - e - dies from five or six of sev - en seas and...". Above the vocal line are chord symbols: Bm, D, A, and F#7. The guitar line is in treble clef and contains four measures of music with fret numbers: 9 7 7 7 7 9, 16 14 15 15 14 16, 14 14 14 12 14 14, and 16 15 14 12 14 15 16.

Bm D A Em

You a - ways took me with a smile when I was down.

The second system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains four measures of music with lyrics: "You a - ways took me with a smile when I was down.". Above the vocal line are chord symbols: Bm, D, A, and Em. The guitar line is in treble clef and contains four measures of music with fret numbers: 9 7 7 7 7 9, 16 14 15 15 14 16, 14 14 14 12 14 14, and 17 16 17 15 17 16 17.

Bm D A F#7

Mem - o - ries of ev - 'ry - thing that blew thru.

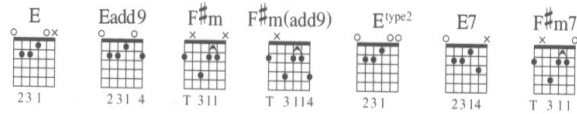
Gtr. 2

Gtr. 1

The third system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains four measures of music with lyrics: "Mem - o - ries of ev - 'ry - thing that blew thru.". Above the vocal line are chord symbols: Bm, D, A, and F#7. The guitar line (Gtr. 2) is in treble clef and contains four measures of music with fret numbers: 9 7 7 7 7 9, 16 14 15 15 14 16, 12 14 14 9 11 9, and (9 11 9). The guitar line (Gtr. 1) is in treble clef and contains four measures of music with fret numbers: 7 7 7 7 7 7, 14 14 14 14 14 14, 12 14 9 11 9, and (9 11 9). The system includes first and second endings for both the vocal and guitar parts.

Minor Thing

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro

Moderate Rock ♩ = 128

F#m7

* Rhy. Fig. 1
Gtr. 1 (clean)

 $C\#_m$ [illegible]

* Chord symbols reflect overall harmony.

**T = Thumb on 6th string (Index finger barres 2nd & 3rd strings)

D

Dmaj7

Bm7

End Rhy. Fig. 1

[illegible]

3rd time, Gtrs. 3, 4 & 6 tacet

3rd time, Gtrs. 3, 4 & 6 tacet

F#m7

 $C\#_m$

1., 3. I change the key ___ from C to D, ___ you see to me ___ it's just a
2. To read a mind, _ you've got to re - de - fine the line _ and make your

*Voc. Fig. 1

Rhy. Fig. 2

[illegible]

*simile on repeats

The musical score for "It's Just a Minor Thing" is presented in three systems. The first system shows the vocal melody in F#m7 and C#m, with lyrics: "It's just a mi - nor thing and I'm a mi - nor king." The second system shows the rhythmic figure (Rhy. Fig. 3) in F#m, which is a complex, multi-measure rhythm. The third system shows the guitar accompaniment, which includes a 12-string section (12 X 9) and a standard guitar section (X X X).

[illegible]

Interlude

A E D A E

Oo, oo, oo, Oo, wee,

14 14 14 14 X X 12
14 14 14 14 X X 12
14 14 14 14 X X 13

14 14 14 14 14 14 14 14 14
15 15 15 15 15 15 15 15 15
14 14 14 14 14 14 14 14 14

14 14 14 14 14 14 14 X X 12
14 14 14 14 14 14 14 X X 12
14 14 14 14 14 14 14 X X 13

Bridge

F#m

oo. You've got your bit part, Mo - zart,

Rhy. Fig. 4

8va

14
15
14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

[illegible]

1.

Interlude
Gtr. 1: w/ Rhy. Fig. 1
A5 E/G# F#m7 C#m

cat fight in - tim - i - da - tion. Oh, oh, oh, oh.

Gtr. 2 (clean)

mf
4 $\frac{1}{2}$ 4 $\frac{1}{2}$ (4) 0

Gtr. 1
8va
End Rhy. Fig. 4

14 14 14 14 14 14 14 14 17 17 17 17 16 16 16 16
14 14 14 14 14 14 14 14 17 17 17 17 17 17 17 17
14 14 14 14 14 14 14 14 16 16 16 16 16 16 16 16

Grtr. 2 tacet

2. Grtr. 1: w/ Rhy. Fig. 4 (last meas.)

Grtr. 1: w/ Rhy. Fig. 4

D Dmaj7 Bmaj7 A5 E/G# F#m

cat fight in - tim - i - da - tion. All out in - ter - fac - ing,

A5 B5/G# F#m A5 E/G#

black star mo - ti - va - tion. Vam - pire su - gar junk - ie, da - ta bas - in' in - fil - tra - tion.

Guitar Solo

Gtr. 3 (dist.)

F#5 C#5 D5 B5

f grad. release

17 (17) 18 17 16 18 (18) 16 16 16 16 18 18 (18)

Gtr. 4 (dist.)

mf w/ fingers

* Vol. swell

5 6 7 0

Gtr. 5 (dist.)

mf w/ fingers

** Vol. swell

7 9 7 9

F#5 C#5 D5 B5 D.S. al Coda

16 16 18 17 18 (18) 16 18 18 (18) 16 16 18 (18) 14 14 16 (16) 11 11 11 (11)

1/2 1/2

5 6 7 0

7 9 7 9

⊕ Coda

F#m7 C#m

It's just a mi - nor thing — and I'm a mi - nor king. —

T

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	9	X	X
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	9	X	X
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	11	X	X
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X			
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2			

D Dmaj7 Bm7

7	7	7	7	7	7	7	7	7	9	9	9	9	9	7	7	7	7	X	X
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	X	X
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	X	X

Gtr. 1: w/ Rhy. Fig. 3

F#m7 C#m Dmaj7 Bm9

It's just a mi - nor thing — and I'm a mi - nor king. —

Outro

E Eadd9 F#m

Gtr. 6 (acous.) *p*

Gtr. 7 (slight dist.) *mf* *dim.*

0	0	0	2	2
---	---	---	---	---

Gtr. 1

12	12	12	12	12	12	12	12	12	12	12	12	12	12	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
13	13	13	13	13	13	13	13	13	13	13	13	13	13	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
14	14	14	14	14	14	14	14	14	14	14	14	14	14	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16

[illegible][illegible]

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro
Moderately ♩ = 120

* Synth. arr. for gtr. (A5 on a Nord Lead II w/ warm tape sound on 60s & 70s Keyboards card for Roland Synthesizer Module.)

** Bass arr. for gtr.

*** Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A

Gtr. 1: w/ Riff A (4 times)
Gtr. 2: w/ Riff A1 (1 1/2 times)
3rd time, Gtr. 5: w/ Fill 1

B D#5 C# E5 B D#5 C# E5

1. Shiv-er for me, _____ girl. _____ De - liv - er for me, _____ my dar - ling. _____
2. Shad-ow my free _____ form, _____ a wom-an that I _____ could keep _____ warm. _____
3. Shiv-er for me now. _____ De - liv - er for me, _____ my dar - ling. _____

Fill 1

Gtr. 5

— Push - in' up to — you, — a riv - er that runs — right thru — you.
 — Quiv - er for me, — girl. — Give me your head — and shoul - ders.
 — a liv - ing that I — could — be giv - ing to you, — sweet — love.

Swim for your smile in a blue rock quar - ry.
Shot from the pag - es of love and glo - ry.

Make it for me ba - by, you won't be sor - ry.
Sleep - ing next to you and I'm in your sto - ry.

The second system of the musical score for 'Shiver for Me Now' is shown. It consists of two measures. The first measure contains the lyrics 'Shiv-er for me now.' and the second measure contains 'Shad-ow my free form,'. The melody continues with eighth and quarter notes. Chord symbols B, D#5, C#, and E5 are written above the staff.

Shiv-er for me now. Shad-ow my free form,

Gr. 2

11 11 13 11 13 11 13

Chorus

Gtr. 2 tacet

G#m (Em) B5 (G5) Eadd9 (Cadd9) G#m (Em) B5 (G5) Eadd9 (Cadd9)

Miles and miles of neth - er - worlds I roam.

Gtr. 3 (elec.)

mf
w/ clean tone & slide

Gtr. 3

mf
** Gtr. 5
divisi

16 14 (14) 16 (16) 11

6 6 6 6 6 4 2 2 2

** 12-str. elec. w/ clean tone

Gtr. 4 (acous.)

Rhy. Fig. 1

* Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

Gtr. 5 tacet

G#m (Em) B5 (G5) Eadd9 (Cadd9) F# (D) F#sus4 (Dsus4) F# (D) Emaj7#11 (Cmaj7#11) Esus2 (Csus2)

Set - tle for love, - { you're I'm } nev - er far from _ home.

Gtr. 3

Gtr. 5 divisi

16 14 (14) 16 (16) 14 4 4 4 4 4 4 4 6 6 6

End Rhy. Fig. 1

let ring ----- 4

Gtr. 4: w/ Rhy. Fig. 1 (1st 7 meas.)

Gtr. 5 tacet

G#m (Em) B5 (G5) Eadd9 (Cadd9) G#m (Em) B5 (G5) Eadd9 (Cadd9)

Car - ry me down _ in - to the wa - ters _ of... Car - ry me down _ in - to the wa - ters of _ love.

Gtr. 3

16 14 (14) 16 (16) 11 14 (14) 16 (16)

1.

G#m (Em) B5 (G5) Eadd9 (Cadd9) F# (D) F#sus4 (Dsus4) F# (D) Eadd9 (Cadd9) Emaj7 (Cmaj7)

Two of us _ were made of an - gels _ dust. I've been a - round _ but not a - round e - nough.

Gtr. 3

Gtr. 4 divisi

Rhy. Fill 1

End Rhy. Fill 1

let ring ----- 4

11 14 16 18 3 2 2 2 2 16 1 (16)

Interlude

Gtr. 1: w/ Riff A
Gtr. 4: tacet

B D#5 C# E5 B D#5 C# E5

Gtr. 3
Gtr. 2
divisi

11 7
14 13 11 14 14 13 11 14

2.

Gtr. 4: w/ Rhy. Fill 1

F# (D) Eadd9 (Cadd9) Emaj7 (Cmaj7) C#m

Gtr. 6 (elec.)
mf
w/ clean tone

Gtr. 3: tacet
C#m(add9)

(cont. in notation)

round e - nough. Let's go.

Gtr. 3
Gtr. 5
divisi

(18) 16 (16) 9
6 4 6

Bridge

E B E B C#m(add9) C#m(add11)

I know, I make it for two and if in - tu - i - tion's on - ly what you take from it.

Gtr. 5
Riff B
End Riff B

6 4 4 6 4 6 4 6 4 6

Gtr. 6

7 7 7 7 11 11 11 11 11 11 11 11 14 14 14 14 14 14 9

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

Gtr. 5: w/ Riff B (2 times)

E B E B C#m(add9)

I know, I make it for two and then you were there and I was for - tu - nate.

Gtr. 6

E B E B C#m(add9) C#m(add11)

I know, I make it for two and a mes - sy bed, a pot of tea that I will pour for you.

E B E B E B E B *D.S. al Coda*

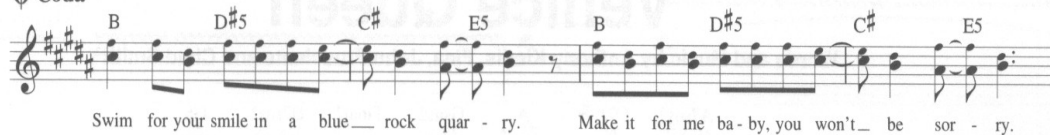
I know, I make it for two I'll make it for two, I'll make it for two, yeah.

Gtr. 5

Gtr. 6

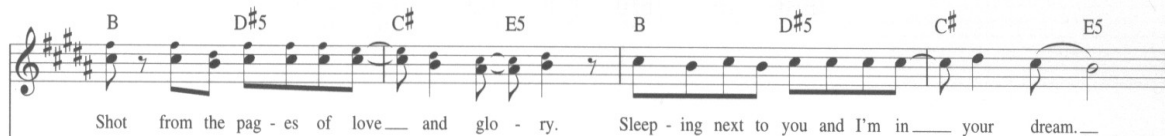
♢ Coda

B D#5 C# E5 B D#5 C# E5



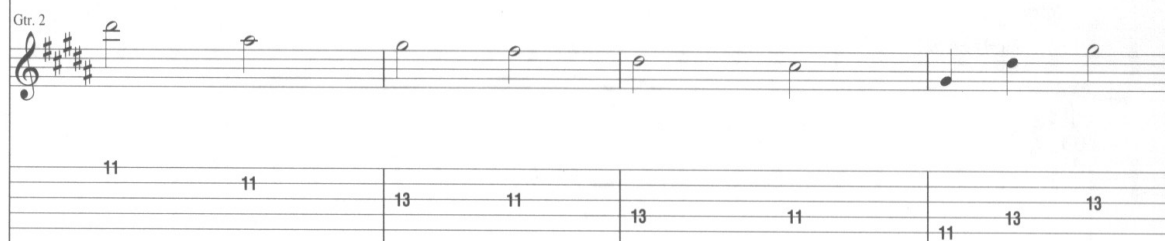
Swim for your smile in a blue rock quarry. Make it for me ba-by, you won't be sorry.

B D#5 C# E5 B D#5 C# E5



Shot from the pages of love and glory. Sleep-ing next to you and I'm in your dream.

Gtr. 2

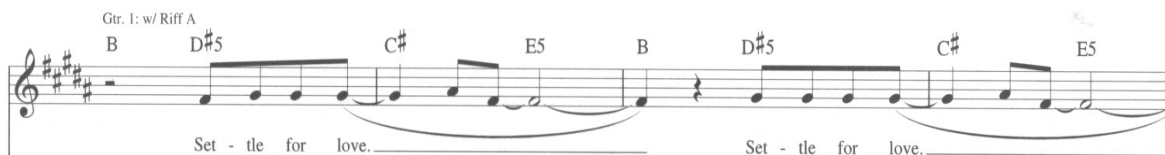


11 11 13 11 13 11 11 13 13

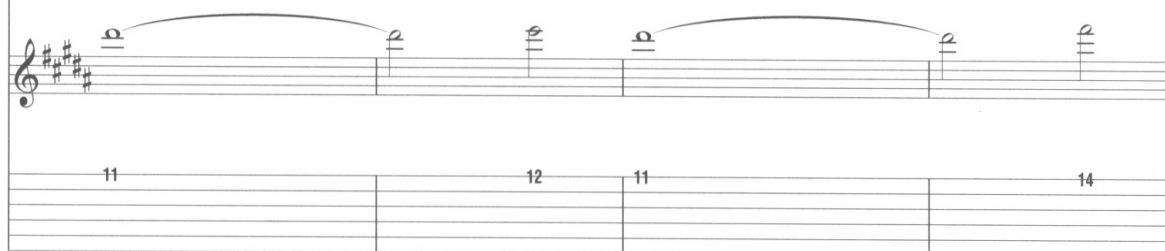
Outro

Gtr. 1: w/ Riff A

B D#5 C# E5 B D#5 C# E5



Set-tle for love.



11 12 11 14

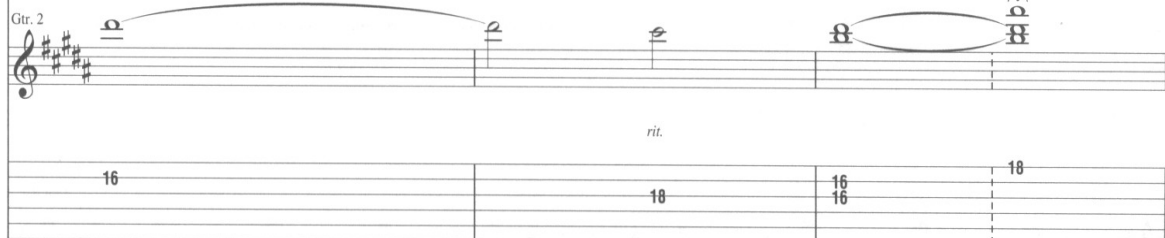
Free time

B D#5 C# E5 B Bmaj7



Set-tle for love.

Gtr. 2



16 18 16 18

Gtr. 1

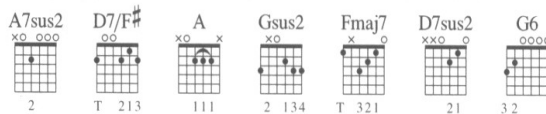


let ring rit.

2 1 2 6 8 6 4 3 4 7 9 7 2

Venice Queen

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro

Slowly $\text{♩} = 92$

*E5

Gtr. 2 (elec.)



** mp
w/ dist. & delay



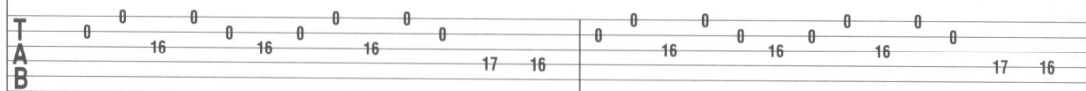
**Vol. swell

Gtr. 1 (elec.)

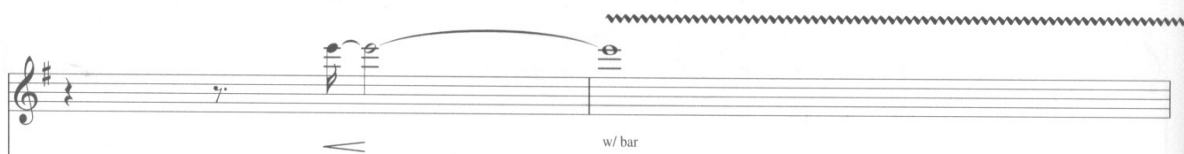
Riff A



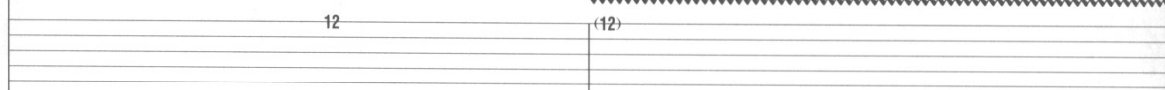
mp w/ clean tone
let ring - - - - -



*Chord symbols reflect basic harmony.

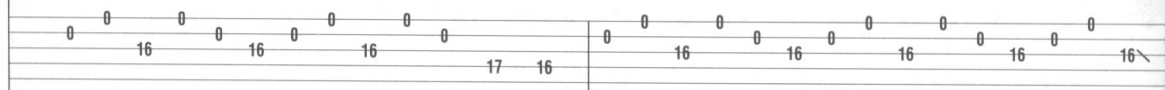


w/ bar



End Riff A

let ring - - - - -



Cmaj9(#11) 8va - - - - - A7sus2 loco

w/ bar w/ bar

19 (19) 12 (12)

Rhy. Fig. 1 End Rhy. Fig. 1

let ring - - - - - let ring - - - - -

3 0 2 2 3 0 2 2 2 2 3 0 3 3 3 0 3 3 0 0

2 3 0 2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 0 0

Gtr. 1: w/ Riff A E5

Gtr. 2

-1/4 -1/4 -1/4 -1/4 -1/4 -1/4 -1/4 -1/4

w/ bar - - - - - w/ bar - - - - -

(12) 12 (12) (12) (12) (12) (12) (12) (12) 14 (12) (12) (12) (12)

Gtr. 3 (elec.)

* w/ clean tone & tremolo mp

0 0

*Vol. swell

Gtr. 1: w/ Rhy. Fig. 1 Cmaj9(#11) A7sus2 Gtr. 1: w/ Riff A E5

-1/4 -1/4 -1/4 -1/4 -1/4 -1/4 -1/4 -1/4

w/ bar - - - - - w/ bar - - - - - w/ bar - - - - -

-1/4 (12) 12 (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12)

mp tremolo off

(0)

Gtr. 1: w/ Rhy. Fig. 1
Cmaj9(#11) A7sus4

Gtr. 1: w/ Riff A
E5

Gtr. 1: w/ Rhy. Fig. 1
Cmaj9(#11) A7sus4

Gtr. 1: w/ Riff A
E5

Verse

Gtr. 1: w/ Riff A
Gtr. 2: tacet
2nd time, Gtr. 3: tacet
E5

Gtr. 3: tacet

1. Does it go from a east to west, y'all? Bod - y free and a bod - y less, y'all.
2. Do it all then it all a - gain, y'all. Make it up and you make a friend, y'all.

Gtr. 3

w/ bar

(19)

*Vocal harmonies, 2nd time only

Come a - gain just to start a - fresh and once a - gain to find a home
Pad - die on just a - round the bend and find a place where you can see

Cmaj9(#11)

A7sus₄

1st time, Gtr. 1: w/ Riff A (1st 2 meas.)

2nd time, Gtr. 1: w/ Riff A

E5

*Vocal harmonies, 2nd time only

Gtr. 1

Gtrs. 1 & **4: w/ Rhy. Fig. 1

Cmaj9(#11)

A7sus₄

Voc. Fig. 1

End Voc. Fig. 1

***Gtr. 4 (acous.) played *mp*.

1.

Gtr. 1: w/ Riff A (last 2 meas.)

Bkgd. Voc.: w/ Voc. Fig. 1

Gtrs. 1 & 4: w/ Rhy. Fig. 1

Gtr. 5 tacet

A7sus4

***Gtr. 5

mp

***Piano arr. for gtr.

2. E5

Gtr. 5

8va -

24 24 24 24 24 24 24 24

Gtr. 1

let ring -

0 0 0 0 0 0 0 0 0 0 0 0 15 17 15 16

Gtrs. 1 & 4: w/ Rhy. Fig. 1
Cmaj9(#11)

Gtr. 5 tacet
A7sus4

Gtr. 1: w/ Riff A (1st 2 meas.)
E5

Where you come _ from? _

Where you go - ing? _

Gtr. 5 8va -

Gtr. 6 (elec.)

mf
w/ dist & *delay

(24)

14 14

*Set for quarter-note regenerative w/multiple repeats.

Gtr. 6

Gtr. 1

let ring -

0 0 0 0 0 0 0 0 0 0 0 0 16 16 16 17 16 16 16 16 0 0

Interlude

Faster ♩ = 120

Gtrs. 1 & 6 tacet

Em

Rhy. Fig. 2

Gtrs. 4 & *7

D/C Em D/C

*Gtr. 7 (acous.)

Em D/C A7sus2 D/F#

End Rhy. Fig. 2 Rhy. Fill 1 End Rhy. Fill 1

Gtrs. 4 & 7: w/ Rhy. Fig. 2

Em D/C Em D/C

Riff B End Riff B

Gtr. 9 (elec.) Gtr. 9 tacet

f w/ clean tone & slide

**Gtrs. 1 & 8

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

Gtr. 1 played **f; Gtr. 8 (elec. w/ clean tone) played **mp**.

A7sus2 D7/F#

Rhy. Fill 2 End Rhy. Fill 2

Gtrs. 4 & 7

Gtrs. 1 & 8

let ring - - - - - let ring - - - - -

Bridge

Gtr. 1 tacet
Gtrs. 4 & 7: w/ Rhy. Fig. 2
Gtr. 9: w/ Riff B

Em D/C Em D/C Em D/C

We all want to tell her, tell her that we love

Gtr. 8

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

14 14 12 12 12 16 15 14 14 12 12 16 15 14 14 12 12 16 15 14 14 12 12 16 15

Gtrs. 4 & 7: w/ Rhy. Fill 1
A7sus2 D/F#

her. Ven - ice gets a queen.

Gtrs. 1 & 8 Gtr. 8

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

12 12 12 12 12 12 12 10 10 10 10 11 12 14 14 12 12 16 15 14 14 12 12 16 15

Em D/C Em D/C Gtrs. 4 & 7: w/ Rhy. Fill 2
A7sus2

best I've ev - er seen.

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

14 14 12 12 16 15 14 14 12 12 16 15 12 12 12 12 12 12 14 14 12 12 16 15

Gtr. 1 tacet
Gtrs. 4 & 7: w/ Rhy. Fig. 2
Gtr. 9: w/ Riff B

D7/F# Em D/C Em D/C

We all want to kiss her,

Gtr. 8

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

13 14 13 14 16 14 16 14 14 12 12 16 15 14 14 12 12 16 15 14 14 12 12 16 15

Em D/C A7sus2 D/F#

tell her that we miss her.

Gtrs. 1 & 8

let ring

14 14 12 12 12 14 16 15 12 12 12 12 12 12 14 15 14 15 14 12

Gtr. 1 tacet
 Gtrs. 4 & 7: w/ Rhy. Fig. 2
 Gtr. 9: w/ Riff B

Em D/C Em D/C Em D/C

Ven - ice gets a queen, — best I've ev - er...

Gtr. 8
 let ring ——— let ring ——— let ring ——— let ring ——— let ring ———

14 14 12 12 12 16 15 14 14 12 12 16 15 14 14 12 12 16 15 14 14 12 12 16 15

[illegible]

Gsus2

my friend, my friend,

let ring ----- let ring -----

2 2 2 2 2 2 3 2 3 2 3 2 0 3 2 0

Fmaj7 G6 End Rhy. Fig. 4

my friend.

let ring ----- let ring -----

1 2 3 1 2 3 2 3 1 2 3 3 0 3 0 3 0 3 0 3 0 3

End Rhy. Fig. 4A

Verse

Gtr. 1: w/ Riff C

Gtrs. 4 & 7: w/ Rhy. Figs. 3 & 3A

A

Gsus2

4. Your styl - ish mess of sil - ver hair, a wom - an of your kind is rare.

Voc. Fig. 2

(You see my line, my

Fmaj7 D7sus2

Your u - ni - form re - turns to air. G - L - O - R - I - A is

light, my lie.)

End Voc. Fig. 2

Chorus

Gtr. 1: w/ Riff D
Gtrs. 4 & 7: w/ Rhy. Figs. 4 & 4A

A

Gsus2

love, my friend, my friend,

Voc. Fig. 3

(You see my line, my

Fmaj7 G6

my friend.

light, my lie.)

End Voc. Fig. 3

Verse

Bkgd. Voc.: w/ Voc. Fig. 2
Gtr. 1: w/ Riff C
Gtrs. 4 & 7: w/ Rhy. Figs. 3 & 3A

A

Gsus2

5. And now it's time for you to go. You taught me most of what I know.
6. I see you stand - ing by the sea. The waves you made will al - ways be.

(You see my line, my

Gtr. 10 (elec.)

f
w/ clean tone

8 10 8 10 10

Fmaj7

D7sus2

Where would I be with - out you, Glo? }
A kiss good - bye be - fore you leave. } G - L - O - R - I - A is

light, my lie.)

8 7 10 10 8 10

Chorus

Bkgd. Voc.: w/ Voc. Fig. 3

Gtr. 1: w/ Riff D

Gtrs. 4 & 7: w/ Rhy. Figs 4 & 4A

A

Gsus, 4 & 7, w/ Kly. figs 4 & 4A
 A

Gsus2

love, _____ my friend, _____ my friend, _____

(You _____ see my _____ line, _____ my _____

Fmaj7 G6

my friend.

light, my lie.)

Outro

1st time, Gtrs. 4 & 7: w/ Rhy. Figs. 3 & 3A

2nd time, Gtrs. 4 & 7: w/ Rhy. Figs. 3 & 3A (1st 4 meas.)

2nd time, Gtrs. 4 & 7: w/ Rhy. Figs. 3 & 3A (1st 4 meas.)

A

Gsus2

1. Fmaj7

D7sus2

[illegible]