

**PLAY IT
LIKE IT IS**
GUITAR
WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS

GUITAR • VOCAL

DAVE MATTHEWS BAND EVERYDAY



VICTORIA UNIVERSITY OF TECHNOLOGY

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Guitar one
Approved

DAVE MATTHEWS BAND EVERYDAY

Dave Matthews—lead vocals, guitar
Carter Beauford—drums, percussion, vocals
Boyd Tinsley—violin, vocals
Leroi Moore—sax, flute, contrabass clarinet, vocals
Stefan Lessard—bass

After ten years, 20 million albums sold, a Grammy Award, and a consistent ranking as the top-grossing live band in America, Dave Matthews Band has pushed the envelope with *Everyday*. Recast as an electric powerhouse with an even more confident and cohesive sound, the group has proven once again that it's a force to be reckoned with. From the triumphant lead track, "I Did It," through the celebratory closer, "Everyday," this is an epic step in an already amazing career.

When preparing to record *Everyday*, the band chose to work with producer Glen Ballard (Alanis Morissette, Aerosmith, No Doubt). Dave Matthews and Ballard met before the fall 2000 recording session to go over a few ideas, and the inspirational chemistry of the collaboration resulted in the pair composing, in a matter of days, all 12 of the songs that comprise *Everyday*.

The flavor of the new material finds the band moving in a fresh, dynamic musical direction. Matthews plays electric guitars on an album for the first time, including a Jerry Jones baritone guitar on several tracks. Lessard experiments with different bass guitars, including one made of wood from a ship that spent 200 years at the bottom of Lake Superior. Moore plays flute and contrabass clarinet in addition to his usual duties on baritone, alto, and tenor sax. Tinsley uses a wah-wah pedal to alter his violin tone on some tracks, giving the instrument a new and barely recognizable tone. Tinsley and Moore join Beauford on backing vocals for the first time, and Tinsley raps on "I Did It."

Perhaps the most notable change on *Everyday* is the succinct, finely crafted nature of the songs. This is a more aggressive, focused Dave Matthews Band—intricate orchestrations and more precise playing give the music a potent punch. They rock

harder than ever on tracks like "I Did It," with a muscular electric guitar riff that sets the stage for a surprisingly different album. The song seems to celebrate the band's dramatic development, as Matthews sings, "I'm mixing up a bunch of magic stuff/A magic mushroom cloud of care/A potion that will rock the boat/Make a bomb of love and blow it up." The hard-driving "What You Are" and the propulsive "So Right" infuse the album with more surging energy. The strong, sexy swagger of "When the World Ends" gets under your skin as Matthews sings "I'm gonna tie you up like a baby in the carriage car/Your legs don't work 'cause you want me so." The band shows its immense capacity for emotional depth on the grand ballad "Space Between" and the tender love songs "Angel," "Sleep to Dream Her," and "Fool to Think."

Ballard added tasteful keyboards to many tracks, pounding away with the band members on "I Did It" and lending a subtle majesty to the chorus of "Space Between." The band augmented its formidable lineup with several other guest performers: Guitarist Carlos Santana and Santana percussionist Karl Perazzo add distinctive Latin textures to "Mother Father," and South African singer Vusi Mahlasela provides ethereal flourishes to the upbeat title track.

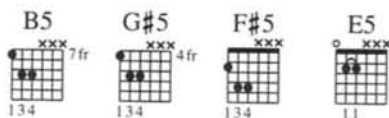
Throughout all the sonic exploration on *Everyday*, Dave Matthews Band retains the positive, fun-loving energy that has become their trademark. Matthews' lyrics continue to emphasize the joy of living and loving, and the effortless virtuosity of the five musicians is stronger than ever. As with every album, the band has raised the bar. Matthews seemingly addresses the ease with which his band excels on "I Did It" when he proclaims, "I did it justice, I just did it for the buzz."

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I DID IT

Words and Music by
David J. Matthews and Glen Ballard



* Gtrs. 1 & 2: Tune down 2 1/2 steps:
(low to high) B-E-A-D-F#-B

Intro

Moderate Rock ♩ = 112

** G7

Gtr. 1 Riff A
(slight dist.)

f

TAB 12 12 13 12 0 0 0 10 X X 12 X X 14 X X 10 X X 12 X X X X

* Baritone gtrs. arr. for standard gtrs. (music sounds a 4th lower than indicated)

** Chord symbols reflect implied harmony.

End Riff A

Verse

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

G7

1. I'm mix - ing up a bunch of mag - ic stuff, a mag - ic mush - room
2. It's a nick - el or a dime for what I've done. The truth is that I

Gtr. 2 (clean)

Riff B

8va

End Riff B

mf

15 15 15 15 15 17 17 17 17 17 17 17
12 12 12 12 12 12 12 12 12 12 12 12

Gtr. 2: w/ Riff B (2 1/2 times)

cloud of care, a po - tion that will rock, the boat will rock,
don't real - ly care. For such a love - ly crime, I'll do the time.

Make a bomb of love and blow it up.
 You bet - ter lock me up, I'll do it a - gain.

Chorus

* N.C. D7 D6 D Dsus4 D5 D6
 I did it. Do you think I've gone too far?

Gtr. 1 Rhy. Fig. 1 End Rhy. Fig. 1

5 5 5 5 4 5 5 4 5 5 7 4

* Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fig. 1 (3 times)
 N.C. D7 D6 D Dsus4/E D/F# D6 N.C. D7 D6
 I did it. Guilt - y as charged. I did it. It was

D Dsus4 D5 D6 N.C. D7 D6 D Dsus4/E D/F# D6
 me, right or wrong. I did it. Yeah.

Bridge

B5
 Gtr. 1

I nev - er did a sin - gle thing that did a sin - gle thing to change the ug - ly ways of the world.

G#5

I did - n't know it felt so right in - side, I did - n't know at all.

F#5

I o - pen up the cur - tains, I heard si - rens there, the lights flash and crawl.

1.

E5

But I did it jus - tice. I just did it for the buzz, oh.

2.

E5

{ But I did it jus - tice. I just } did it for us all you know.
 { But I did it jus - tice. Well, I }

Gr. 1 N.C.

Fine

7 9 7 9 7 5 5 | 4 4 5 4 5 4 5 5

Verse

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

G7

3. All you peo - ple are the skew - ers of our dreams, like the cat that col - lared me.

Spoken:

Oh, what I got - ta say to you. You got love, don't turn it down. Turn it

loud, let it build. We got a long way to go, but you, you got - ta start some-where.

Verse

Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Riff B (2nd meas.)

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

G7

4. Go door to door, - spread the love - you got, - you got - the love. You get what you want. - Does it

mat-ter where you get it from? I for one - don't turn - my cheek for an - y - one. -

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (8 times)

N.C. D7 D6

Un - turn your - cheek to give your love, love to grow. - I did it. Do you

D Dsus4 D5 D6 N.C. D7 D6 D Dsus4/E D/F# D6

think I've - gone - too far? I did it. Guilt - y - as - charged.

N.C. D7 D6 D Dsus4 D5 D6 N.C. D7 D6

I did it. - It was me, right or - wrong. - I did it.

D Dsus4/E D/F# D6 N.C. D7 D6 D Dsus4/E D/F# D6

Yeah, - yeah, - yeah. - I did it. I told you, I - told you, I did. -

N.C. D7 D6 D Dsus4/E D/F# D6 N.C. D7 D6

I did it. Guilt - y - as - charged. I did it. I

D Dsus4/E D/F# D6 N.C. D7 D6 D Dsus4/E D/F# D6

told you, I - told you, I did. - I did it. Yeah. -

D.S. al Fine
(take 2nd ending)

WHEN THE WORLD ENDS

Words and Music by
David J. Matthews and Glen Ballard

Verse

Moderately slow $\text{♩} = 82$ ($\text{♩} = \text{♩} = \text{♩} = \text{♩}$)

Bm A Em7 D C

1. Oh, — when the world ends, col-lect your things,
2. When the world ends, you're gon-na come with me, we're gon - na be cra-
3. When the world ends, we'll be burn - ing one.

Gr. 1 (acous.) Rhy. Fig. 1 End Rhy. Fig. 1

mf P.M. — — — — — let ring — — — — —
P.M. — — — — — let ring — — — — —
P.M. — — — — — let ring — — — — —
P.M. — — — — — let ring — — — — —

TAB

7 0 7 6 2 7 9 7 7 5 7 7

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

Bm A Em7 D C

you're com - ing with me. When the world — ends, — you —
zy, like a riv - er bends. We're gon - na float through — the criss - cross —
Ah. When the world — ends, we'll be — sweet mak - in' love.

Bm A Em7 D C

tuck - le up your - self — with me, — watch — it as the stars —
of the moun - tains, — watch them fade to noth - ing when the world — ends. — You know, —
Oh, you know, when the world — ends, I'm gon - na take — you a - side — and say, "Let's watch it

Bm A Em7 D C Bm A

— dis - ap - pear to noth - ing. The day the world is o - ver, oh, — we'll be ly - ing in bed. —
— that's what's hap - pen - ing now. — I'm — gon - na be — there with you some - how. Oh, — oh.
fade a - way, fade a - way." — When the world's — done, our's just be - gun. — It's done, our's just be - gun. —

Chorus

* F5 D \flat maj7 Fm/A \flat B \flat add9 F5/C

I'm gon - na rock — you like a ba - by — when the cit - ies fall. —
 I'm gon na tie — you up — like a ba - by — in a car - riage car. —
 We're gon - na dive — in — to the emp - ti - ness, — we'll — be swim - ming. —

Gtr. 2 (elec.) Riff A End Riff A

mf
w/ slight dist.
let ring

Gtr. 1 Rhy. Fig. 2

* Chord symbols reflect overall harmony.

F5 D \flat maj7 B \flat add9 Fm/A \flat

— We will rise — as the build - ings crum - ble, float there and
 — Your legs don't work — 'cause you want me so, — you just lie spread
 — I'm — gon - na walk — you through — the path — less roads. —

Riff B End Riff B

let ring

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

F5

D \flat maj7

Fm/A \flat

B \flat add9

F5/C

— watch it all. Midst the burn-ing we'll be churn-ing. You know, love will be our wings. —
 — to the wall. The love you got is sure-ly all the love that I would ev-er need. —
 — I'm gon-na take you to the top of the moun-tain that's no long-er there. —

Gr. 1

To Coda ⊕

F5

D \flat maj7

B \flat add9

F5/C

— The pas-sion ris-es up from the ash-es when the world ends. —
 — I'm gon-na take you by my side and
 I'm gon-na take you to bed and love you, I

End Rhy. Fig. 2

2.

Bridge

B \flat add9

F5/C

D

Dmaj7/F# G A

love you tall till the world ends. Oh. But don't you wor-ry a-bout a thing, —

Rhy. Fig. 3

End Rhy. Fig. 3

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

D

Dmaj7/F# G A

D

Dmaj7/F# G A

— no, — 'cause I got you here with me. — Mm, —

⊕ Coda

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

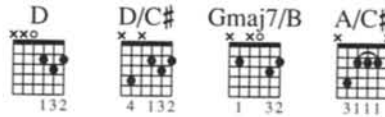
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff A

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

(Gtrs. & band tacet)
N.C.

THE SPACE BETWEEN

Words and Music by
David J. Matthews and Glen Ballard



All gtrs.: Tune down 2 1/2 steps:
(low to high) B-E-A-D-F#-B

Verse

Moderately slow $\text{♩} = 88$

A Gsus2 A Gsus2

1. You can - not quit - me so quick - ly. _____
2. These fick - le, fud - dled words con - fuse me,

* Gtr. 1 (clean)

mf

TAB

* Baritone gtr. arr. for standard gtr.; doubled throughout (music sounds a 4th lower than indicated).

A Gsus2

Is no hope in you for me.
like "Will it rain to-day?"

No cor - ner you could
Waste the ho - urs with talk -

A Gsus2 A

squeeze me.
ing, talk - ing.

But I got all the time for you, love.
These twist - ed games we're play - ing.

Chorus

Gtr. 1 tacet
D Rhy. Fig. 1

D/C#

Gmaj7/B

* Gtr. 2

mf
The space be-tween the tears we cry is the laugh-
We're strange al-lies with war-ring hearts. What a wi-

Riff A

Gtr. 3
mf
let ring w/ chorus effect

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

* Kybds. arr. for gtr.

A/C# D
End Rhy. Fig. 1

D/C#

ter. keeps us com-ing back for more. The space be-tween the wick-ed lies
Id-eyed beast you be.

End Riff A

Gtr. 3
let ring *let ring sim.*

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

Gmaj7/B

A

Gsus2

Gtrs. 2 & 3 tacet

A

Gsus2

we tell and hope to keep us safe from the pain. But will I hold you a-gain?

Gtr. 3 *loco* Gtr. 1

Gtr. 1 *divisi*

2.

A

Gsus2

A

But will I hold you a-gain? Will I hold...

Bridge

E5 D5 A/C# C5 B5 E5 D5 A/C#

Look at us spin-ning out in the mad - ness of a roll - er coast - er. You know you went off like the dev-il in a

* Gtr. 4

Fill 1

End Fill 1

Gtr. 1

* Sax arr. for gtr.

Gtr. 4: w/ Fill 1

C5 B5 E5 D5 A/C# C5 Bb5

church, in the mid-dle of a crowd - ed. room. All we can do, my love, is hope we don't take this ship down.

Gtr. 1

Chorus

Gtr. 2: w/ Rhy. Fig. 1 (6 times)

Gtr. 3: w/ Riff A (6 times)

Gtr. 1 & band tacet

D

D/C#

Gmaj7/B

The space be - tween where you smile and hide, that's where you'll find

A/C#

(Band in)
D

D/C#

me if I get to go. The space be - tween the bul - lets in our fi -

Gmaj7/B A/C# D

- re fight is where I'll be hid - ing, wait - ing for you. The rain that falls

D/C# Gmaj7/B A/C#

splashed in your heart, ran like sad - ness down the win - dow in - to your

D D/C# Gmaj7/B A/C#

room. The space be - tween our wick - ed lies is where we hope to keep safe from pain.

D D/C# Gmaj7/B A/C# D

Take my hand 'cause we're walk - ing out of here. Oh,

D/C# Gmaj7/B A/C#

oh. Right out of here, love, is all we need, dear.

Outro-Chorus
 Gtr. 2: w/ Rhy. Fig. 1 (2 times)
 Gtr. 3: w/ Riff A (2 times)
 Band tacet

D D/C# Gmaj7/B

The space be - tween what's wrong and right is where you'll find

A/C# D D/C#

me hid - ing, wait - ing for you. The space be - tween your heart and

* Gtr. 5 Riff B End Riff B

* Bass arr. for gtr.

Gtr. 2: w/ Rhy. Fig. 1
 Gtr. 3: w/ Riff A
 Gtr. 5: w/ Riff B (4 times)

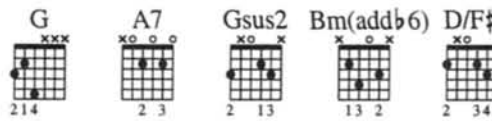
Repeat and fade

Gtr. 5: w/ Riff B (2 times) Gmaj7/B A/C# D D/C# Gmaj7/B A/C#

mind is the space we'll fill with time. The space be - tween.

DREAMS OF OUR FATHERS

Words and Music by
David J. Matthews and Glen Ballard



Intro
Moderately ♩ = 136

F# Esus2 A G

Gr. 1: w/ Riff A
F# Esus2 A G

1. Oh, I'm

* Gr. 1 (slight dist.)

Riff A End Riff A Gr. 2 (slight dist.)

mf P.M. - - - P.M. - - - P.M. - - - P.M. - - - mf

T
A
B

2 1 4 0 2 4 7 4 5 5 2 3 2 0 9 7

* Doubled throughout

Verse

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

F# Esus2 A G

2. I wan-na chok - ing, I'm chok - ing on the smoke from this burn - ing house.
go, I wan-na run, We turn, so sure some - one's look - ing down.

T
A
B

9 7

F# Esus2 A G

I claw and I scrape but I can't seem to get out. But
It's haunt - ing me, haunt - ing me, leaves us here to get out.

T
A
B

9 9 9 9 9 7

F# Esus2 A G

who the, who is this that's scratch - ing from the ground? Oh, it's
 Though I don't be - lieve, I don't believe this fla - vor in my mouth is for

F# Esus2 N.C. G Rhy. Fill 1 End Rhy. Fill 1

my world too, but whose gold is this that I'm dig - ging out.
 my tongue a - lone. So bit - ter, I wan - na spit it out.

Gr. 1 P.M.

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

F# Esus2 A G

— When we go where we go, when we're dead is the ver - dict in still out?
 — I re - peat these words, they come out un - der the blue light in the sky.

F# Esus2 A G

— Do we get in - to line to line up with those long dead now,
 — My emp - ty pag - es are fill - ing up with these wick - ed lies.

F# Esus2 A G

— with the muf - fled tears — of sor - row for bones un - der - ground? — Is this
 — But I hear deep in my - self, an ech - o, un - ech - o of emp - ty,

11 9 7

F# Esus2 N.C. G

time our time? Yes, it is, with-out or with this shad-ow of ___ doubt. ___
 emp - ty emp - ti - ness — comes up and swells in - side. ___

Gr. 1: w/ Rhy. Fill 1
 Gr. 2 tacet
 G

9 9 9 9

Chorus

3rd time, Gr. 2 tacet

A7

Rhy. Fig. 1

Gr. 3
 (clean)
mf
 w/ chorus

Gsus2

Bm(addb6)

D/F#

End Rhy. Fig. 1

And I don't want to wake up
 Oh, I don't want to wake up
 I don't want to wake up } lost in the dreams of our fa - thers. ___

Gr. 1 Riff B

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

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

* 3rd time, voc. tacet on beat 1.

Gr. 1: w/ Riff B (3 times)

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

A7

Gsus2

Bm(addb6)

D/F#

{ 1., 2. Oh, it's such a waste, child, ___ }
 { 3. Oh, it's such a shame, child, ___ } to live and die for the dreams of our fa - thers. ___

A7 Gsus2 Bm(addb6) D/F#

Though I must con - fess, yes, my view is a won - der a - bout this.

A7 Gsus2 Bm(addb6) D/F# D/F#

To Coda

This love I pos - sess, love, it must be the dreams of our fa - thers. dreams of our fa - thers.

Gr. 2

Bridge

Em (A7sus4) Cmaj7 (F) D6 (G) Bm (E5) Bb (E5/D#)

Rain on my head, oh.

Gr. 4 (clean) Rhy. Fig. 2 End Rhy. Fig. 2

let ring

** Gr. 5 Rhy. Fig. 2A End Rhy. Fig. 2A

let ring

* Symbols in parentheses represent chord names respective to Baritone gtr.
 ** Baritone gtr. arr. for standard gtr. Tune down 2 1/2 steps (low to high):
 B-E-A-D-F#-B (music sounds a 4th lower than indicated).

Gtrs. 4 & 5: w/ Rhy. Figs. 2 & 2A (3 times)

Em (A7sus4) Cmaj7 (F) D6 (G) Bm (E5) Bb (E5/D#)

Rain on my head, oh.

Em (A7sus4) Cmaj7 (F) D6 (G) Bm (E5) Bb (E5/D#)

Rain on me and don't give me up.

Em (A7sus4) Cmaj7 (F) D6 (G)

Rain on my love again and again. Why can't I

Verse
 Gr. 1: w/ Riff A (3 1/2 times)
 Bm (E5) Bb (E5/D#) F# Esus2 A G

dream you away from me? 3. Look at you, look at you, bloat-ed, float-ing, go bel-ly down.

Gr. 2

11 9 11 9 7

F# Esus2 A G

Bel-ly up in the wa-ter, but who is this here that's drowned?

9 9 9 9 9 9 7 9 9 9 11 9

F# Esus2 A G

We fol-lowed a drunk-en man, he got us all spin-ning 'round.

11 9 7

F# Esus2 N.C. Gtr. 1: w/ Rhy. Fill 1 G

But it's like he swal-owed him - self and did - n't leave us a way out.

Coda

Gtr. 1: w/ Riff B (4 times)
Gtr. 3: w/ Rhy. Fig. 1 (4 times)

D/F# A7 Gsus2 Bm(addb6)

dreams of our fa - thers. This love I pos - sess, love, it must be the

D/F# A7 Gsus2 Bm(addb6)

dreams of our fa - thers. This love I pos - sess, love,

D/F# A7 Gsus2 Bm(addb6)

oh, it must be the

D/F# A7 Gsus2 Bm(addb6)

dreams of our fa - thers. This love I pos - sess, love, it must be the

Outro

Gtr. 1: w/ Riff B
Gtr. 3: w/ Rhy. Fig. 1
(Band tacet)

D/F# A7 Gsus2 Bm(addb6) D/F#

love of our fa - thers.

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

* Gtr. 3: w/ Rhy. Fig. 1
A7

A7 Gsus2 Bm(addb6) D/F#

This love I pos - sess, love...

* w/ flanger (wide sweep)

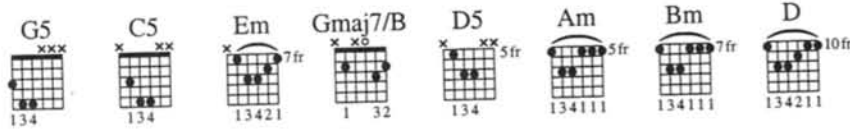
Repeat and fade

Gtr. 1: w/ Riff B
Gtr. 3: w/ Rhy. Fig. 1

A7 Gsus2 Bm(addb6) D/F#

SO RIGHT

Words and Music by
David J. Matthews and Glen Ballard



* All gtrs.: Tune down 2 1/2 steps:
(low to high) B-E-A-D-F#-B

Intro

Gr. 1 (clean) Moderately ♩ = 114

Em7 D/E Em7 D/E Em7 D/E Em7 D/E Em7

f let ring →

let ring →

TAB

* Baritone gtr. arr. for standard gtr. (music sounds a 4th lower than indicated).

Verse

2nd time, voc. tacet, next 1 1/2 meas.

Em7 D/E Em7 D/E Em7

N.C.

1. Roll up town to mid - night, then roll on mid -

(2. Vocal tacet) (2.) To mid -

Rhy. Fig. 1

End Rhy. Fig. 1

Gr. 1: w/ Rhy. Fig. 1 (6 1/2 times)

Em7 D/E Em7 D/E Em7

N.C.

Em7

D/E Em7 D/E Em7

down town till it's light. Be - cause to - mor - row we may

night, love you. Roll on and run the red

N.C. Em7 D/E Em7 D/E Em7 N.C.

die, oh, but to - night we're danc - ing in the fate light. Don't you

lights. You know, the game now is keep it tight. Oh, how

Em7 D/E Em7 D/E Em7 N.C. Em7 D/E Em7 D/E Em7

I rob your - self of what you're feel - ing. Don't rob your - self of

love your pret - ty rock - and - roll kiss - es. Come on and

N.C. Em7 D/E Em7 D/E Em7 N.C. Em7 D/E Em7 D/E Em7

all that you could be. Roll hard till mid - night. Roll till it's
 stay with me. Roll on and run the red lights. Come on, this love is so

Chorus
 G5
 Rhy. Fig. 2

N.C. * Gr. 2 (dist.) f

light. Come on now. Stay up and make some mem - o - ries -
 right. Oh.

Gr. 1 Riff A

0 X X 7 9 11 11 11-12 9 10 9 7 11 7 8 7 7 7 16 14 12 11 9 14 12 10 9 7

* Baritone gr. arr. for standard gr.

C5 Em

here with us now. To roll the

10 9 7 7 7 8 7 7 7 16 14 12 11 9 14 12 10 9 7 10 9 7 7 7 8 7 7 7

Gmaj7/B C5 D5 End Rhy. Fig. 2

red car - pet out with friends, - { oh, and to love and roll on. }
 to, to love and roll on. }
 oh, and to love and roll on.

End Riff A

16 14 12 11 9 14 12 10 9 7 10 9 7 7 7 8 7 7 7 8 7 7 7 8 7 7 7

D

D
⑥
10fr

you, o - ver you.

sva

7 7 7 14 14 14 14 14 14 15 15 15 15 14 14 17 17 14 14 14 14 17 17 17 17 17
 5 5 5 14

Sax Solo

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

Gtr. 2 tacet

Em7 D/E Em7 D/E Em7 N.C. Em7 D/E Em7 D/E Em7 N.C.

sva

f 1

20 22 20 21 19 21 22 20 21 19

* Sax arr. for gtr.

Em7 D/E Em7 D/E Em7 N.C.

sva

1

22 (22) 15 15 15 17 17 15 17 15 17 15 17 17 15 17 14

1/2

Verse

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

Gtr. 2 tacet

Em7 D/E Em7 D/E Em7

Em7 D/E Em7 D/E Em7 N.C.

Mm, ah. 3. This time is so a -

sva

loco

1

(14) 17 15 17 17 17 16 15 17 15 17 14 14 12 14 12 12

Gr. 3 *tacet* N.C. Em7 D/E Em7 D/E Em7 N.C.

live, ev - 'ry - bod - y's trance - danc - ing to - night. Oh, so

Em7 D/E Em7 D/E Em7 N.C. Em7 D/E Em7 D/E Em7 N.C.

beau - ti - ful and so strange. Oh, it was emp - ty un - til you came.

Gr. 1

let ring →

7 8 7 8 7 8

Chorus

Gr. 1: w/ Riff A (3 times)
Gr. 2: w/ Rhy. Fig. 2 (3 times)
G5

C5

Our love is so right. { For - get the clouds that
Re - mem - ber let's just

Em

rain on your light. Our love is so right.
move to geth - er.

1. Gmaj7/B C5 D5 2. Gmaj7/B

I'll not for - get how you look right now. I swear it would

C5 D5 G5

last for - ev - er. Our love is so right.

C5 Em

Oh, ___ for-get the clouds that rain down _____ on you. ___ Our love is

Gmaj7/B C5 D5

so right. _____ Don't ___ be - lieve, ___ don't be - lieve ___ the rain, ___ oh. _____

Outro-Sax Solo

Gr. 1: w/ Riff A
Gr. 2: w/ Rhy. Fig. 2
G5

Gr. 3 C5

17-19 17 19 19 17 19 17 19 17 19 20 19 17 19 19

Begin fade Em Gmaj7/B

15 17 16 15 17 15 17 17 17

Fade out

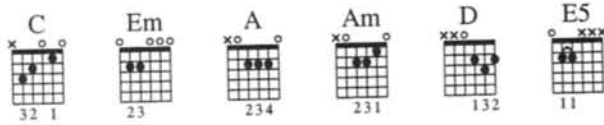
C5 D5 G5

Gr. 1: w/ Riff A (1st 2 meas.)
Gr. 2: w/ Rhy. Fig. 2 (1st 2 meas.)
G5

(17) 17 24 20 20 17 15 17 17 15 16 15

IF I HAD IT ALL

Words and Music by
David J. Matthews and Glen Ballard



Intro
Moderately slow ♩ = 98
N.C.

E5 G5 G6 A5 A6 A5

1. Some-times I can't move _ my

Gr. 1 (acous.)
mp
let ring ----- let ring -----

TAB

* Sung behind the beat.

Verse
E5 G6 A5 Gr. 1: w/ Riff A N.C.

feet, it _ seems, _ as if _ I'm stuck _ in the ground.

Gr. 2 (elec.)
mp
w/ slight dist.

Riff A
Gr. 1
p

TAB

E5 G5 A5 Gr. 1: w/ Riff A N.C.

some - how, like a tree, as if I can't e - ven

Rhythm: *let ring* ----- 4

Chord progression: E5, G5, A5, N.C.

Tab: (9) (7) 2/3 | 2 0 | 4 5 4 7 7-9

E5 G5 G6 A5 A6 Gr. 1: w/ Riff A N.C.

breathe, oh, and my screams, they come whis -

Rhy. Fig. 1

let ring ----- 4

Chord progression: E5, G5, G6, A5, A6, A5, N.C.

Tab: 0 2 0 2 2 2 0 4 | 2 0 | 4 5 4 7 7-9

E5 G5 G6 A5 A6 Gr. 1: w/ Riff A N.C.

per - ing out, as if no - bod - y can e - ven

15ma loco

Harm.

let ring ----- 4

Chord progression: E5, G5, G6, A5, A6, A5, N.C.

Tab: 0 2 0 2 5 2 0 4 | 2 0 | 4 5 4 7 7-9

E5 G5 G6 A5 Gr. 1: w/ Riff A N.C.

see me, like a ghost. Some - times I can't

let ring ----- 4

Chord progression: E5, G5, G6, A5, N.C.

Tab: 0 2 0 2 2 2 0 4 | 2 0 | 4 5 4 7 7-9

E5 G5 G6 A5 A6 A5 N.C.

see my - self some - times. Then a - gain, oh...

Riff B
Gtr. 1
Gtr. 2
divisi

End Riff B
End Rhy. Fig. 1

let ring -----

Detailed description: This system contains the first vocal line and guitar accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar part features two staves: Gtr. 1 and Gtr. 2. Gtr. 1 plays a rhythmic pattern with a 'divisi' instruction. Gtr. 2 plays a similar pattern. Fretboard diagrams are provided for the guitar parts, showing fingerings for various frets (0, 2, 3, 4, 5, 7).

Chorus

C Em

Rhy. Fig. 2B

Gtr. 4 (acous.)
mf

And if I were a king, if I had ev - 'ry - thing, - }
 And if I were a king, if I had ev - 'ry - thing, - } and
 If I were a king, if I had ev - 'ry - thing, - }

Gtr. 1 Riff C
Gtr. 2 Rhy. Fig. 2

Gtr. 3 (elec.)
Rhy. Fig. 2A
mf
w/ clean tone

Detailed description: This system contains the chorus section. It includes a vocal line with lyrics and three guitar parts. Gtr. 4 (acous.) plays a rhythmic pattern in treble clef. Gtr. 1 and Gtr. 2 play Riff C and Rhy. Fig. 2 respectively. Gtr. 3 (elec.) plays Rhy. Fig. 2A with a clean tone. Fretboard diagrams are provided for the guitar parts, showing fingerings for various frets (0, 1, 2, 3, 5, 7).

A

Am

if I had you and I could give you your dreams, if I were

C

Em

gi - ant - sized, on top of it all, { 1., 3. then tell me what.
2. then tell me what.

Play 1st time only

End Rhy. Fig. 2B

To Coda ⊕

D

in the world would I sing for if I had it all?
 in the world would I go on

End Riff C

End Rhy. Fig. 2

End Rhy. Fig. 2A

* Gtr. 1 to left of slash in tab.

Skip to Verse | Play 2nd time only

Gtr. 3: w/ Rhy. Fig. 2A (last meas.)

Gtrs. 3 & 4 tacet
E5

2. Some-times I feel for if I had it all?

Gtr. 1

Gtr. 2

Verse

Gtr. 2: w/ Rhy. Fig. 1
E5 G5 G6 A5 A6 A5

Gtr. 1: w/ Riff A

N.C.

E5

G5

G6

A5 A6

lost as I pull you out like strings of mem-'ries.
 3. Well, I could take an - y - thing

**2nd time, voc. tacet this bar

Gr. 1: w/ Riff A
A5 N.C. E5 G5 G6 A5 A6 A5 N.C.

Wish I could weave them in to you. Then I could figure the whole damn -
if I had no greed too big, on - ly the poi - son that's taint -

E5 G5 G6 A5 A6 A5 N.C.

ing puzzle out. Then a - gain. oh...
the clean, oh, then noth - ing.

Bridge
G5 Gsus4 G G5 G5add#11 G5 Gsus4 G Gsus2

Re - mem - ber - ing times, much young - er than me

Gr. 5 (elec.) Riff D End Riff D
f w/ dist.

10 0 12 11 12 10 0 7
8 7 10 9 10 8 7 6

Gr. 6 (acous.) Rhy. Fig. 3 End Rhy. Fig. 3
mp

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

Gr. 5: w/ Riff D (3 times)
Gr. 6: w/ Rhy. Fig. 3 (3 times)
G5 Gsus4 G G5 G5add#11 G5 Gsus2 G Gsus2

now, when my breath was light, when the world raised me up

G5 Gsus4 G G5 G5add#11 G5 Gsus4 G Gsus2

kind. And here the moth - er comforts child, ev - 'ry mo - ment was wak - ing

G5 Gsus4 G G5 G5add#11 G5 Gsus4 G Gsus2

up. But now I've grown ti - red, yeah,

E5 Gtr. 1: w/ Riff A N.C. Gtr. 5 tacet E5 G5 G6 Gtr. 1: w/ Riff B A5 A6 A5 N.C.

out. _____ If I _____ had it all, _____ you know, I'd fuck it up.

let ring -----

4 5 4 7 7 9 2 0 2 2 4 2 7 5 4 2 0

⊕ Coda

Gtr. 1: w/ Riff C (last meas.)
Gtrs. 2, 3 & 4: w/ Rhy. Figs. 2, 2A & 2B (last meas.)

Gtr. 1: w/ Riff C
Gtrs. 2, 3 & 4: w/ Rhy. Figs. 2, 2A & 2B
C

_____ for? _____ Oh, _____ If I _____ were a king, _____ if I had _____

Em A
_____ ev - 'ry - thing, _____ piece by piece, if I had you, if I _____ could

Am C
give you _____ your dreams, _____ if I _____ were gi - ant - sized, _____ on

Em D
top of it all, _____ then tell me what _____ in the _____ world _____ would I go on _____ for if I had it all? _____

Outro

Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.) (4 times) Gtr. 1: w/ Riff A
E5 G5 G6 A5 A6 A5 N.C.

Gtr. 1: w/ Riff A
E5 G5 G6 A5 A6 A5 N.C.

Hey, yeah. If I _____ had it all. _____

w/ voc. ad lib (next 3 meas.) Gtr. 1: w/ Riff A
E5 G5 G6 A5 A6 A5 N.C.

Gtr. 1: w/ Riff A
E5 G5 G6 A5 A6 A5 N.C.

If I _____ had it all.

WHAT YOU ARE

Words and Music by
David J. Matthews and Glen Ballard

* All gtrs. : Tune down 2 1/2 steps:
(low to high) B-E-A-D-F#-B

Intro

Free time

Moderately ♩ = 116

B5

** Gtr. 1
(slight dist.) Riff A

(Synths, chanting) 17 sec.

End Riff A

The Intro section consists of a guitar riff on a treble clef staff and a baritone guitar accompaniment on a bass clef staff. The riff is marked with a *mf* dynamic and includes a 17-second synth and chanting section. The accompaniment features a repeating pattern of chords: B5 (9-7), B5 (9-9-7), B5 (11-11-X-7-X), and B5 (9-7). The guitar part also includes a final chord of B5 (9-9-7) with a baritone guitar accompaniment of (11-11-X-7-X).

* Baritone gtrs. arr. for standard gtrs. (music sounds a 4th lower than indicated).

** Chord symbols reflect implied harmony.

G5

This section includes a vocal line on a treble clef staff starting with the word "Ah..." and a guitar accompaniment on a bass clef staff. The guitar part features a repeating pattern of chords: B5 (9-7), B5 (9-9-7), B5 (11-11-X-7-X), and B5 (9-7). The accompaniment ends with a sequence of chords: G5 (12-10), G5 (12-10), G5 (12-10), G5 (12-10), G5 (12-10), G5 (12-10).

F#5

E5

D5

C#5

B5

The second section features a guitar riff on a treble clef staff with chords F#5, E5, D5, C#5, and B5. The guitar accompaniment on the bass clef staff includes chords: B5 (11-9), B5 (7-7), B5 (6-4), B5 (9-7), B5 (9-9-7), B5 (11-11-X-7-X), and B5 (9-7). The accompaniment ends with a sequence of chords: B5 (9-9-7), B5 (11-11-X-7-X).

Verse

Gtr. 1 tacet

B5

1. I walk in sea - to - - this - - room, - - oh, - -
2. The sea is un - - spar - - ing.

The Verse section includes a vocal line on a treble clef staff with two verses of lyrics and a guitar accompaniment on a bass clef staff. The guitar part features a repeating pattern of chords: B5 (9-9-9-9), B5 (9-9-9-9), B5 (9-9-9-9), B5 (9-9-9-9), B5 (9-9-9-9), B5 (9-9-9-9), B5 (9-9-9-9), B5 (9-9-9-9), B5 (9-9-9-9), B5 (9-9-9-9), B5 (9-9-9-9), B5 (9-9-9-9), B5 (9-9-9-9), B5 (9-9-9-9), B5 (9-9-9-9), B5 (9-9-9-9). The guitar part is marked with a *mp* dynamic and includes a P.M. (palm mute) section.

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we're all eyes drift on me now, but I a

we're all eyes drift on me now, but I a

3

End Riff B

P.M.

do way from not you know the people pray in side. you

do way from not you know the people pray in side. you

G5 F#5 E5 D5 C#5

Gtrs. 1 & 2 Riff C End Riff C

now.

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

B5

Gtr. 3 (clean) 8va mp Harm.

They look straight through me, God these eyes, high

Hop - ing to on high

Gtr. 2: w/ Riff B
Gtr. 3 tacet

Gtrs. 1 & 2: w/ Riff C
G5

— is like seek - ing more wis - dom than I have to give a - way. —
— is like cling - ing to straws while — drown - ing,

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

F#5 E5 D5 C#5 B5
oh. } Real - ize, real - ize what you are.

Chorus
D5

C5 Bb5
What you've be - come, just as I

Gtrs. 4 & 5
Rhy. Fig. 1
f w/ dist.

G5

Gtr. 6: w/ Riff D
F5 E5

— have... Are you and I so a - like?

End Rhy. Fig. 1

Riff D

* Gtr. 6 δ va

f

* Horn arr. for gtr.

Gtrs. 4 & 5: w/ Rhy. Fig. 1 (3 times)

D5 C5 Bb5 G5

Hud - dled here, you just as I am, a -

Gtr. 6: w/ Riff D

F5 E5 D5 C5 Bb5

afraid if we dance we might die. { 1., 2. Mock the world, live safe, say 3. Mock the world, give till you

Gtr. 6: w/ Riff D

F5 E5 D5

why. die. 1. Don't you 2. Don't you 3. Don't you

To Coda ⊕

1. Gtr. 6: w/ Riff E

C5 Bb5 G5 E5

know, if you live life, then you be - come what you know, when you live life, know, when you give life,

Gtr. 1: w/ Riff A

B5

are. then you be - come what you

2.

Gtr. 6: w/ Riff E

F5 E5

then you be - come what you

Bridge

Half-time feel

B5 A E

are. (What you are) is the beast in a lov - er's arms.

Gtrs. 4 & 5 Rhy. Fig. 2

End Rhy. Fig. 2

Riff E

Gtr. 6 *diva*

13 15 13 12 15 14 12

Gtrs. 4 & 5: w/ Rhy. Fig. 2 (3 times)

B5

A

E

(What you are,) mm, is the

B5

A

dev - il in a sweet, sweet kiss. (What you are)

E

B5

is miss - ing a piece. (What

D.S. al Coda
End half-time feel

A E

you are) is a puz - zle to me.

⊕ Coda

Gtr. 6: w/ Riff D
F5

E5

Gtrs. 4 & 5: w/ Rhy. Fig. 1 (3 times)
D5

C5

Bb5

then you be - come what you are,

Begin fade

Gtr. 6: w/ Riff D
F5

E5

D5

C5

Bb5

yeah. La, la, la, la, la. Don't trust me, trust your -

Gtr. 6: w/ Riff D

F5

E5

D5

self, oh. Up to you,

Fade out

C5

Bb5

G5

Gtr. 6: w/ Riff D (1st meas.)
F5

E5

trust your self.

ANGEL

Words and Music by
David J. Matthews and Glen Ballard

Badd4 E5 F# E

1342 134 134211 231

* Gtr. 1: Tune down 2 1/2 steps:
(low to high) B-E-A-D-F#-B

Intro
Moderately slow ♩ = 78

Gtr. 1 (elec.) (Bass) B (E) E (A)

mf
w/ clean tone

P.M.

* Baritone gtr. arr. for standard gtr. (music sounds a 4th lower than indicated)
** Symbols in parentheses represent chord names respective to Baritone guitar. Symbols above reflect actual sounding chords. Chord symbols reflect basic harmony.

B (E) E (A)

Rhy. Fig. 1 End Rhy. Fig. 1

P.M. - - - - -

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Badd4

E5

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

B (E)

Rhy. Fig. 2
***Gtr. 2 (acous.)
mp

End Rhy. Fig. 2

1. I call you up, you pick up. You call my bluff
2. I play my cards the best I can, but I lose my luck

***Standard tuning

E (A) B (E) E (A)

— on the cards of love. You hold too close your hands to your chest,
— when you're not here. My dar - ling heart, won't you please give in?

B (E) E (A)

I can't read your eyes, but I confess.
I may be strong, but I want you back again.

F# Rhy. Fig. 3A E End Rhy. Fig. 3A

Gr. 2 \diamond \diamond

It's lonely far from you, oh.
When you're not here, oh, it's hard to pretend.

Gr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

w/ pick & middle finger ----- w/ pick ----- w/ pick & middle finger -----

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

4 7 7 7 | 9 7 5 | 4 6 7 | 9 7 6 | 4 6 7 | 9 7 6

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2 B (E) E (A) F# (B) E (A)

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

even when you're right by me. It's only why I wait for you.
it's all right a-gain. When you're not here, love, it's hard to pre-tend.

Gr. 2: w/ Rhy. Fig. 2 B (E) E (A) B/D# (E/G#)

Gr. 1

to take my hand. it's all right... still.

4 4 | 4 4 | 4 4 | X 2 4 | 2 2 | X 2 | 2 6

Chorus

* C# (F#) D#m7 (G#m7) C#/E (F#/A#) F#m (Bm)

Why do I beg like a child for your can - dy? _____

* Chord symbols reflect overall harmony.

C# (F#) D#m7 (G#m7) C#/E (F#/A#) F#m (Bm) C#m/E (F#m/A)

Why do I come af - ter you like I do? I love ___ you, what - e'er ___ you are

D#7 (G#7) F#m/A (Bm/D) F#m/E (Bm/A) E (A) *To Coda*

_____ I swear you'll _____ be ___ my an - gel, _____ you.

Verse

Gr. 1: w/ Rhy. Fig. 1 (2 times)
Gr. 2: w/ Rhy. Fig. 2 (2 1/2 times)
B

E (A) B (E) E (A)

3. Watch the _ deck, _ count your cards. _ Makes no _ sense _ that I'm al - ways los - ing

(Band tacet, next 4 meas.)

B
(E)

E
(A)

when you're gone.

Gr. 1

P.M. - - - - - 1

D.S. al Coda

B
(E)

E
(A)

P.M.

⊕ Coda

Outro

B
(E)

E
(A)

When you're gone.

Gr. 1

P.M.

Badd4

Gr. 2

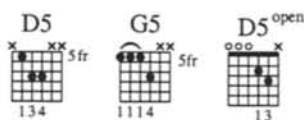
E5

rit.

rit.

FOOL TO THINK

Words and Music by
David J. Matthews and Glen Ballard



Intro
Moderately fast $\text{♩} = 144$

*Gr. 2
Esus2 Csus2 Dadd4 G A G
Riff A1 mf End Riff A1

Gr. 1 (dist.) Riff A mf End Riff A
let ring --- let ring --- let ring --- let ring --- let ring --- let ring ---

*Sax arr. for gtr.

Gr. 1: w/ Riff A Esus2 Csus2 Gr. 2: w/ Riff A1 Dadd4 G A G
(1st time only:) Mm. ---

*Gr. 3 Riff B mf End Riff B

*Violin arr. for gtr.

Verse

Gr. 1: w/ Riff A (4 times) Esus2 Csus2 Dadd4 G A G

1. Look at me, dream - ing of you. All I could hope is to have you,
2. I've grown tired of love. You are the trou - ble with me.

Gr. 3: w/ Riff B Esus2 Csus2 Gr. 2: w/ Riff A1 Dadd4 G A G

to have you walk - ing with me, laugh - ing, so in love, we two.
I watch you walk right by. I smile, you do not no - tice me.

Esus2 Csus2 Dadd4 G A G

Al - most drunk - en - ly, I did im - bibe of this
 Treat me reck - less - ly, all you do is toss me pen - nies, oh.

Gr. 3: w/ Riff B Esus2 Gr. 2: w/ Riff A1 Csus2 Dadd4 G A G

fan - ta - sy of you on - ly.
 But the si - lence in me is scream - ing, "Won't you come and get me?"

Chorus

* D5
 Rhy. Fig. 1

Gr. 6 (dist.)
 mp

Was I a fool to think,

Gr. 5 (dist.) Riff C1 End Riff C1

mp
 let ring

Riff C End Riff C

***Gr. 4 (dist.)
 mf
 P.M.

*Drop D tuning (tune 6th str. down to D)

**3rd time, voc. tacet on beat 1.

***Doubled throughout

Gtrs. 4 & 5: w/ Riffs C & C1 (7 times)

G5

the way you looked at me? I swear you did,

D5

End Rhy. Fig. 1

but you looked a - way too quick. Was I a fool? _____

Was I a fool to think that you would take me _____ home _____

To Coda ⊕ 1.

_____ as if I was _____ yours? _____ Was I a

2.

D5

fool to think at all? _____ Was I a fool to think at all? _____

Interlude

2nd & 4th times, Gtr. 3: w/ Riff B

* Esus2

Csus2

A5/C

Dsus2

Dsus4

Esus2/G

G

A5

Gtr. 1 (♩ = ♩)

*Chord symbols reflect overall harmony.

Gtr. 1 tacet

Gtr. 5: w/ Riff C1

D5

D.S. al Coda

Dsus2 G

Play 4 times Gtr. 4 (♩ = ♩)

P.M. -----

Was I a fool to think at all? _____

⊕ Coda

D5

Outro

Gtrs. 4 & 5: w/ Riffs C & C1 (8 times)

Gtr. 6: w/ Rhy. Fig. 1 (2 times)

D5

Was I a fool to think at all? _____ You make a mess of

me. I'd dance a thou - sand steps for you.

G5 D5
If you say yes to me, I'll be what - ev - er gets —

— you through. You make a mess of me. (Was I a fool?) —

G5
I'd dance a thou - sand steps for you. (Was I a fool?) — Was I a fool? —

D5
Was I a fool to think? — Am I a fool? — Am I a fool — for — you? —

Gtr. 6 D5 open

Gtr. 2

14 16 14 16 14 16 14 16 14 16 14 15

SLEEP TO DREAM HER

Words and Music by
David J. Matthews and Glen Ballard

* Gtrs. 1 & 2: Tune down 2 1/2 steps:
(low to high) B-E-A-D-F#-B

Verse
Moderately ♩ = 144

E/G# Em/G Bsus4/F# B/F#

I. I know _ I'll miss _ her _ lat - er. _

Gtr. 1 (clean elec.)
Rhy. Fig. 1
mf
w/ fingers

T 12 12 12 12 12 12 | 12 12 12 11 11 11
A 12 12 12 12 12 12 | 12 12 12 12 12 12
B 11 10 9 9

*Baritone gtrs. arr. for standard gtrs. (music sounds a 4th lower than indicated).

D/F# Dm/F Asus4/E A/E C/E Cm/Eb

Wish I could bend my love to _ hate _ her. Wish I could be her _

10 10 10 10 10 10 | 10 10 10 9 9 9 | 8 8 8 8 8 8
9 8 7 7 7 7 | 7 6

Gsus4/D G/D Dsus4 D

cre - a - tor to twist her arms _ now. _

End Rhy. Fig. 1

8 8 8 8 8 8 | 7 7 7 8 8 8 | 5 5 5 5 5 5 | 5 5 5 5 5 5
5 5 5 5 5 5 | 5 5 5 5 5 5

Verse

Gr. 1: w/ Rhy. Fig. 1
E/G#

Em/G Bsus4/F# B/F#

2. She stares up at the stars when
3. Oh, I sleep just to dream her,
4. Oh, I came there to find out,

D/F# Dm/F Asus4/E A/E C/E Cm/Eb

the stars fell from her heav - en. I bent down to
I beg the night just to see her, that my on - ly love should
find out she'd made up her mind out. My arms are all

Gsus4/D G/D Dsus4 D *Play 3 times*

col - lect them and then she was gone.
be tied up her, just to lie in her arms.
To me she was blind.

Interlude

Gr. 1

Bbmaj7 Am7 D Bbmaj7 Am7 G5

Verse

Gr. 1: w/ Rhy. Fig. 1
E/G#

Em/G Bsus4/F# B/F# D/F# Dm/F

5. This space be - tween us where wing - less dreams fall
6. It seems so un - nerv - ing, yet still some-how de -

Asus4/E A/E C/E Cm/Eb Gsus4/D G/D

ear - less. Will you not bear me wit - ness
serv - ing that she could hold my heart so tight - ly

Dsus4 D

with your back to me _____ now? _____
and still not see me _____ here. _____ Oh.

Interlude
Gtr. 1 Bbmaj7 Am7 D Bbmaj7 Am7 G5

Verse
Gtr. 1: w/ Rhy. Fig. 1
1st time, Gtr. 2: w/ Fill 1
2nd time, Gtr. 2 tacet
E/G# Em/G Bsus4/F# B/F# D/F# Dm/F

7. Oh, I sleep just to dream her, beg the night just to
8. I know I'll miss her later. Wish I could bend my love to

Fill 1
Gtr. 2

*Echo repeats

Asus4/E A/E C/E Cm/Eb Gsus4/D G/D

see her,
hate her. —

that my on - ly love her
Wish I could be her cre - a - tor

should be her,
cre - a - tor —

Dsus4 D

just to lie in her arms.
to be the light in her eyes.

Outro

Gr. 1

Bb maj7 Am7 D Bb maj7 Am7

D Bb maj7 Am7 G5

Gr. 1 tacet

MOTHER FATHER

Words and Music by
David J. Matthews and Glen Ballard

Intro

Freely ♩ = approx. 63

Gtr. 1 (elec.)

Em D Cmaj7

* < *mf*
w/ dist.

Gtr. 2 (nylon-str. acous.)

mf

TAB

17 15 17 12 15 12 (12) 15 15 13 12 13 12 14 14 11 12 14 12 12 13 13

TAB

8 7 8 6 10 8 7 8 7 7 7 8 7 5 5 7 7 5 8 7 8 7 5 5

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

*Vol. swell

Verse

Moderately ♩ = 120
** Em

B7sus4 B7

1. Moth - er, Fa - ther, please -

Riff A

TAB

12 12 14 14 15 15 17 (17) 15 7 10

TAB

5 4 4 2 7 8 7 7 8 9 8 10 9

**Chord symbols reflect overall harmony.

D

— ex - plain — to me — why a world — so full of mys - ter-y,

7 7 9 9 10 7 9 10 9 7 9

End Riff A

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

Gr. 2: w/ Riff A (3 times)
Cmaj7

a place — so bit-ter and — still — so sweet, — so — beau - ti - ful and

B7sus4

Gr. 1

9 10 10 10 10 7 9 10 10 9 7 7 10 7

B7

Em

yet so full of sad, sad. Moth-er, Fa - ther, please — ex - plain — to me — why

7 9 12 10 12 (12) 7 7 7 7 7

D Cmaj7

for-ests march to des-erts be ___ while snow-capped moun - tains _ melt a - way. _

9 7 7 7 7 7 9 9 10 10 10

Chorus

B7sus4 B7 Am

___ What do we tell _ our ba - bies? What ___ do we say? Oh, Moth-er, Fa-ther, please _

Gtr. 1

(10) 7 9 10 10 9 7 7 7 9 7 9 7 5 7 (7) 5 7

Gtr. 3 Rhy. Fill 1 (nylon-str. acous.) End Rhy. Fill 1 Riff B End Riff B

mf

5 2 4

Gtr. 3: w/ Riff B (7 times)

Em

___ ex - plain to me how a man _ who rocks _ his child _ to ___ sleep ___ pulls the

*Gtr. 4

Gtr. 1 *divisi*

13 13 12 12 12

14 12 12

*Sax arr. for gtr.

Gtr. 4 tacet

Am

trig - ger on his broth - er's heart. He digs a hole

Gtr. 1

Verse

Gtr. 2: w/ Riff A (4 times)
Gtr. 3: w/ Riff B (16 times)

Em

F#m7b5

B7#9

right to the mid-dle of a storm of ha - tred. 2. Moth - er, Fa - ther, please

10 10 12 12 14 14 12 14 14

D

ex - plain to me how it could be so this world

(14) 14 11 14 14

Cmaj7

has come to be a pre - cious bal - ance in

11 14 11 11 12 12

B7sus4 B7

— be-tween such cruel-ty and — such — kind — ness, — please, — please.

(12) 14 11 12 12 14 14 12 14 12 14 14 14 12 14 12 14

Em D

Moth-er, Fa-ther, please — ex-plain — to me — how — this world has — come to be —

14 14 14 11 14 14

Cmaj7

— un-e-qualed in — her bless-ings. — Oh, I see un-

(14) 14 11 11 12 11 12 11

Chorus

Gr. 2: w/ Riff A (2 times)
Gr. 3: w/ Riff B (8 times)

Am

B7sus4 B7

bri-dled ha-tred, — so ex-treme. — Please, — tell me. — Moth-er, Fa-ther, please —

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

Em

— ex - plain to me how — this world has come — to be — so —

Gtr. 4

Gtr. 1 *divisi*

(14) 13 13 12 12 12 15 13 12 14 12

Gtr. 4 *tacet*

Am

F#m7b5

twist - ed be - tween — time — and — dreams. — Oh, Moth-er, Fa - ther, please — ex -

Gtr. 1

14 12 14 14 12 11 14

Bridge

(♩ = ♩.) Em

B7#9

plain to me. —

Gtr. 5 (elec.) *w/ dist.* *mf*

Gtr. 1 *divisi*

7 11 7 12 7 14 12 15 12 12 12 13 14 13 14

Gtr. 2

Riff C

End Riff C

8 8 9 7 7 9 9 7 9 7 7 9

Gr. 2: w/ Riff C (11 times)
Gr. 1 tacet

Em/G

Oh, what's all this talk a - bout? All

Gr. 5

15 (15) 15 12 12 15 12 12 12 15 13 12 14 12 14 12

Em/B

Em

this talk a - bout it spin-ning down, down, down,

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

Em/G

down, down. All this talk a - bout

15 15 (15) 17 15 17 15 17 15 17 17 17 15 17 17 17

Em/B

end - less words with - out,

15 15 17 15 17 17 17 17 (17) 15 17 17

Verse

Gtr. 2: w/ Riff A (4 times)

(♩. = ♩) Em

and noth - ing's done. 3. Moth - er, Fa - ther, do -

loco

Gtr. 5

Gtr. 1 *divisi*

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

Gtr. 5 tacet

D

— you know — why — one man's — bel - ly o - ver - flows, — an -

Gtr. 1

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

Cmaj7

B7sus4

oth - er sleeps in — hun - ger's bed? — Oh, — we'd trade our world — for a

11 12 12 11 12 11 12 14 12-14 12 14

B7

Em

piece of bread. — Oh, Moth - er, Fa - ther, please — ex - plain — to me —

rake -

12 12 14 14 12 14 14 12 14 14

D

how — this rare world's — come — to be — a place —

Fretboard diagrams: 14 14 14 11 | 11 | 14 14 | 14 11 12 11

Cmaj7 B7sus4

— so full of col-or yet — o - ver - flow-ing, al - ways in black and white *(white, white),

Fretboard diagrams: 12 | 14 14 | 12 12 | 13 13 | 15 15 | 12 | 12 | 14 14 | 15 15

*Echo repeats.

Chorus

Gr. 2: w/ Riff A (2 times)
Gr. 3: w/ Riff B (8 times)
Am

Gr. 3: w/ Rhy. Fill 1
B7

drown - ing in — the wa - ters of — our... Moth-er, Fa - ther, please — ex - plain to me

Fretboard diagrams: (15) 12 | 15 12 | 14 | 14 12 14 | 12 14 | 12 | 14 | 14

Em Am

how — this world has — come to be, while — still blessed in all — the things — we see,

Fretboard diagrams: 12 14 12 | 12

F#m7b5

B7#9

such a sad, sad — home — for you and me. —

Gr. 5 $\frac{7}{8}$

Gr. 1 *divisi*

12 15 13 12 13 12 14 12 14 12 12 14 12 7 11 7 12 7 14 12

Outro-Bridge

Gr. 2: w/ Riff C (till end)

Gr. 5 tacet

$\text{♩} = \text{♩.}$ Em

Come on, come on.

Gr. 1 *8va*

14 $\frac{1}{2}$ 12 15 12 12 12 12 15 14 12 14 15 12 15 12 15 12

Em/G

Com - in' at you, com - in' at you. Come on, save your - self. —

Gr. 1 *8va*

15 12 17 15 12 15 12 15 12 12 12 15 12 12 15

Em/B

Come on out and... Come on, we're tak - ing on wa - ter.

Gr. 1 *8va*

15 17 15 15 17 15 17 17 17 17 17

Em

We're tak - ing on wa - ter. We're tak - ing on wa - ter. — But, you know, —

8va *loco*

(17) 15 15 17 12 15 12 14 12 14 14 12 14 15 12 12 15 12 12

Em/G

that we've got the free - dom. —

(12) 15 12 12 15 12 15 14 15 12

Em/B

Oh, we've got the free - dom. — There's no

12 16 14 12 14 12 15 12 14 12 14 12 14 12 14 12 14 17 14 X

Em

God a - bove and no hell be - low. Oh, it's —

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

Em/G

— here — with us. It's up to us to — keep a —

8va

Detailed description: This system contains the first three lines of music. The top line is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "— here — with us. It's up to us to — keep a —". The second line is a guitar accompaniment line in treble clef, marked "8va", consisting of a series of chords. The third line is a guitar fretboard diagram with six strings and five frets shown, with numbers 14, 15, and 17 indicating fingerings for various notes.

Em/B

float. _____

8va

Detailed description: This system contains the fourth and fifth lines of music. The top line is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "float. _____". The second line is a guitar accompaniment line in treble clef, marked "8va", consisting of a series of chords. The third line is a guitar fretboard diagram with six strings and five frets shown, with numbers 19, 22, and 20 indicating fingerings for various notes.

Em

How — this —

8va

Detailed description: This system contains the sixth and seventh lines of music. The top line is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "How — this —". The second line is a guitar accompaniment line in treble clef, marked "8va", consisting of a series of chords. The third line is a guitar fretboard diagram with six strings and five frets shown, with numbers 22, 19, and 20 indicating fingerings for various notes.

Em/G

— sweet — world — has come to be. — Oh, — to

8va

loco

Detailed description: This system contains the eighth and ninth lines of music. The top line is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "— sweet — world — has come to be. — Oh, — to". The second line is a guitar accompaniment line in treble clef, marked "8va", consisting of a series of chords. The third line is a guitar fretboard diagram with six strings and five frets shown, with numbers 19, 15, 12, and 14 indicating fingerings for various notes. The word "loco" is written above the guitar line.

Em/B

keep a - float. Moth - er,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "keep a - float. Moth - er,". The guitar part consists of a melody in treble clef and a fretboard diagram in bass clef. The fretboard diagram shows the following fret numbers: 14, (14), 12, 14, 12, 15, 14, 1/2, (14), 15, 12, 15, 12, 12, 0, 14.

Em

Fa - ther, please ex - plain to me how this

The second system of music continues the vocal line with the lyrics "Fa - ther, please ex - plain to me how this". The guitar part includes a melody and a fretboard diagram. The fretboard diagram shows fret numbers: 14, 1/2, 14, 1/2, (14), 14, (14), 12, 12, 15, 12, 15, 12, 15, 12, 15, 12, 14, 12, 14.

Em/G

rare world has come to be. Oh, lit - tle blue

The third system of music features the lyrics "rare world has come to be. Oh, lit - tle blue". The guitar part includes a melody and a fretboard diagram. The fretboard diagram shows fret numbers: 12, 12, 12, 14, 14, 14, 14, 14, 15, 15, 15, 15, 15, 17, 17, 17, 17, 17, 19, 22, 19.

Em/B

plan - et, lit - tle blue plan -

The fourth system of music concludes the lyrics with "plan - et, lit - tle blue plan -". The guitar part includes a melody and a fretboard diagram. The fretboard diagram shows fret numbers: 20, 19, 20, 19, 20, 19, 20, 20, 19, 20, 20, 19, 19, 20, 19, 20, 20, 20, 20, 21, 21, 21, 22.

Em

et. Moth - er, Fa - ther, please ex - plain

8va

(22) 22 1/2 22 22 22 22 22 22 22 22 22 22

Em/G

to me.

8va

22 22 22 22 22 22 (22) 19 22 19 22 19 22 19 17 17 15 15 14 14 12

Em/B

loco

8va

15 14 1/2 14 (14) 12 12 15 15 12 15 12 15 12 14 12 14 12 14 12

Em

Moth - er, Fa - ther, please ex - plain.

8va

rake -

9 14 14 14 15 15 17 17 19 19 19 19 19 19 19 11 11 11 12 12 14 14 16 16 16 16 16 16 16

EVERYDAY

Words and Music by
David J. Matthews and Glen Ballard

Intro
Moderately ♩ = 94 (♩♩♩ = $\overset{\sim}{3}$ ♩♩♩)

N.C.

Pick me up, love, hey, oh. Come on, come on, come on, ev - er - y day.

(Pick me up, love, ev - er - y day.)

C/F C C/F C C/F C

Rhy. Fill 1 End Rhy. Fill 1

Gr. 1 (acous.) & 2 (12-str. acous.)

mf
w/ pick & fingers
let ring throughout

TAB

Verse
Gr. 2 tacet
2nd time, Gr. 4 tacet
C/F

B♭sus2 C

1. Pick me up, love,
2. Pick me up, love,

Gr. 1 Rhy. Fig. 1

*Last note of measure is played by Gr. 1 only.

C/F C C/F C B♭sus2 C

— from the bot - tom up to the top, love, ev - er - y day.
— from the bot - tom up on - to the top, love, ev - er - y day.

End Rhy. Fig. 1

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

C/F C C/F C C/F C

Pay no mind to taunts or ad - vanc - es. I take my chanc - es on
 Pay no mind to taunts or ad - vanc - es. I'm gon-na take my chanc - es on

Bb sus2 C C/F C C/F C

ev - er - y day. Left to right, up and up and down, love,
 ev - er - y day. Left to right, up and up and in - side out right,

Gr. 3 (acous.)

mf
let ring throughout

C/F C Bb sus2 C C/F C

2nd time, Gr. 5: w/ Fill 1

I push up love, love, good love fight for ev - er - y day. Jump in the mud, oh,
 ev - er - y day. Jump in the mud, mud,

Fill 1

Gr. 5 (elec.)

mf
w/ semi-clean tone & wah-wah

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

(5) 5-7 5 7 7-9 8 10 8 5 7 7 5 7 7-5 7 5 7

C/F C C/F C

get your hands dirt - y with... Love it up, oh, love,
 get your hands filth - y, love. Give it up, love,

Detailed description: This system contains the first part of the song. It features a vocal line with lyrics, a guitar line, and a guitar tablature. The chords are C/F, C, C/F, and C. The lyrics are: "get your hands dirt - y with... Love it up, oh, love," and "get your hands filth - y, love. Give it up, love,".

Bbsus2 C Chorus Am G/A

ev - er - y day. All you need is,
 ev - er - y day.

Gr. 1 *Gr. 4 mf

(cont. in lower staff)

Gr. 3 **Gtrs. 1 & 3

*Violin arr. for gtr.
 **Composite arrangement

Detailed description: This system contains the chorus. It features a vocal line with lyrics, a guitar line, and a guitar tablature. The chords are Bbsus2, C, Am, and G/A. The lyrics are: "ev - er - y day. All you need is," and "ev - er - y day.".

Fmaj7 G Am G/A

all you want is, all you need is

***T

***T = Thumb on 6th string

Detailed description: This system contains the final part of the song. It features a vocal line with lyrics, a guitar line, and a guitar tablature. The chords are Fmaj7, G, Am, and G/A. The lyrics are: "all you want is, all you need is".

Fmaj7 G Am G/A

love. All you need is,

5 5

T

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

Fmaj7 G/F Fmaj7 To Coda 1. G

what you want is, all you need is love. Oo,

Fill 2

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

Rhy. Fill 2 End Rhy. Fill 2

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

Gtrs. 1 & 2: w/ Rhy. Fill 1
Gtr. 3 tacet
C/F C C/F C C/Bsus2 C

* Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last 3 meas.)

ev - 'ry day, ev - 'ry day. Oh, ev - 'ry day.

End Fill 2

(3)

*Last note of Rhy. Fig. 1 is played by Gtr. 1 only.

Bridge

2. *Gr. 4 tacet* **B \flat sus2** **D \flat /A \flat** **A \flat sus2** **C5** **C5/G**

love. Oo. _____ What you've got,

Rhy. Fig. 2 **Gr. 5 (elec.)* *mf w/ dist.* *End Rhy. Fig. 2*

Rhy. Fig. 2A *End Rhy. Fig. 2A*

*Two gtrs. arr. for one.

Gtrs. 1 & 3: w/ Rhy. Fig. 2A (2 1/2 times)
 Gr. 5: w/ Rhy. Fig. 2 (2 1/2 times)

B \flat sus2 **D \flat /A \flat** **A \flat sus2** **C5** **C5/G** **B \flat sus2** **D \flat /A \flat** **A \flat sus2** **C5** **C5/G**

lay it down on me. What you've got,

D.S. al Coda

B \flat sus2 **D \flat /A \flat** **A \flat sus2** **C5**

lay it down on me.

Gr. 5

Gtrs. 1 & 3

Coda

Gtrs. 1 & 3: w/ Rhy. Fill 2
 Gr. 4: w/ Fill 2

G **C/F** **C** **C/F** **C**

love. Oo. _____ ev - 'ry day, _____ ev - 'ry -

***Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last 3 meas.)*

***Last note of Rhy. Fig. 1 is played by Gr. 1 only.*

Outro

w/ Bkgd. Voc. ad lib (till end)
Gtr. 1: w/ Rhy. Fig. 1 (6 3/4 times)

C/F C Bb sus2 C C/F C

day. Oh, ev - 'ry day. Pick Mm, mm, pick me up, love. hey, oh,

Voc. Fig. 1
(Pick me up, love. ...)

C/F C C/F C

Mm, lift me up, love, oh, oh, to, oo, ev - er - y day.

Lift me up, love. Pick me up, love.

w/ Lead Voc. ad lib (till end)
Bkgd. Voc.: w/ Voc. Fig. 1 (till end)
C/F C

Bb sus2 C

to the top ev - er - y day. Come on, come on, come on, ev - er - y - day.

End Voc. Fig. 1
ev - er - y day.

Gtr. 5

C/F C C/F C Bb sus2 C

C/F C C/F C C/F C

Bbsus2 C C/F C C/F C

C/F C Bbsus2 C C/F C

C/F C C/F C Bbsus2 C

C/F C C/F C C/Bbsus2 C

C/F C C/F C C/Bbsus2 C

Gr. 1