

GUITAR • VOCAL WITH TABLATURE

Dave Matthews Band

crash



Cherry
Lane
Music

Authorized Edition
guitar



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Notation Legend*



Left to right: Leroi Moore (saxophones), Boyd Tinsley (violin), Carter Beauford (drums/percussion), Stefan Lessard (bass), Dave Matthews (guitar/vocals)

So Much To Say

Words and Music by David Matthews,
Boyd Tinsley and Peter Griesar



Moderate Rock ♩ = 115

Intro

(Band tacet)

Am

Play 4 times

Uh, ooh, uh, ooh, ee, oh.

Gtr. I (acous.)

mf

sl.

1st Verse

Am

Fsus2

Dm

Gsus2

I say my hell is the closet I'm stuck inside.

Rhy. Fig. 1

Harm. (8va)

Harm.

Am

Can't see the light.

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (5 times)

Fsus2 Dm Gsus2 Am

And my heav - en is a nice house in the sky. Got cen - tral heat - ing

Fsus2 Dm Gsus2

and I'm al - right. Yeah, yeah, yeah,

Am Fsus2

can't see the light. Keep it locked up in - side.

Dm Gsus2 Am

Don't talk a - bout it. T - T - Talk a - bout the weath - er.

(Band in) Fsus2 Dm Gsus2

Yeah, yeah, yeah,

*Riff A (**Gtr. II)

5 5 7 5 7 | (7) 5 7 x x

* Play w/slight variations ad lib. when recalled (throughout).
 ** Elec. w/clean tone

Am

can't see the light.

(end Riff A)

x x 5 5 7 5 7 | (7) 5 5 x 12

sl.

w/Riff A

Fsus2 Dm Gsus2 Am

O - pen - up - my head - and - let - me out, -

Chorus
w/Rhy. Fig. 1 and Riff A (both 2 times)

Am Fsus2 Dm Gsus2

a - lit - tle ba - by. 'Cause here we have been stand - in' for a long, long - time. -

w/Fill 1

Am Fsus2 Dm Gsus2

Tread - in' trod - den trails for a long, long - time. -

2nd Verse
w/Rhy. Fig. 1 and Riff A (both 2 times)

w/Fill 1

Am Fsus2 Dm Gsus2

I say my hell is - the clos - et - I'm - stuck in - side. -

Am Fsus2

Can't - see the light. And my heav - en is a

Dm Gsus2 Am

nice house - in the sky. - Got cen - tral heat - ing and I'm al - right. - 'Cause

Chorus
w/Rhy. Fig. 1 and *Riff A (both 2 times)

Am Fsus2 Dm Gsus2 w/Fill 1 Am

here we have been stand - in' for a long, long - time. -

2nd time Gtr. IV substitute Fill 3

* On D.S., Riff A is played by Gtrs. II & IV.

Fill 1 (*Gtr. III)

14	14 12
12	14 12 15 12

* Horns and violin arr. for gtr.

Fill 3

X	5	14	14	14	14	14	14	14	14	0
X	5	14	14	14	14	14	14	14	14	0

(Resume Riff A)

Fsus2 Dm Gsus2 w/Fill 2
Am

Tread - in' trod - den trails for a long, long — time, — time, time, time, — time, — time,

Bridge

A D

*Gtr. I

time, I find

*Gtr. II

let ring 4

let ring 4

9 10 7 10

* 2nd time both gtrs. play w/slight variations ad lib.

G D

some - times it's eas - y — to be my - self. —

let ring 4

let ring 4

7 5 7 10 7

Fill 2 (Gtr. III)

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

A D

Some - times

Harm. (8va)

let ring

Harm.

7 9 10 7 5 7 5

G D

I find it's bet - ter to be some - bod - y else...

let ring

7 7 7 9 7 10

w/Rhy. Fig. 1 and *Riff A (both last 2 bars only)
w/Fil 1

To Coda
3rd Verse
w/Rhy. Fig. 1 and Riff A (both 4 times)

Am Am Fsus2

I see you young and soft,

* Gtr. II doubled by Gtr. IV (elec. w/dist. tone) till Coda.

Dm Gsus2 Am

oh, lit - tle ba - by. Lit - tle feet, (Lit - tle hands,

Fsus2

feet, lit - tle feet, a - lit - tle ba - by. One year of cry - in' and the
lit - tle feet, lit - tle ba - by.)

Dm Gsus2 Am

words— creep up in - side,— creep in - to your mind,— yeah. _____

Fsus2 Dm Gsus2 w/Fill 1 Am

So much to say, so much— to say, so much to say, so much— to say. _____

Fsus2 Dm Gsus2 w/Fill 1 Am D.S. al Coda §

So much to say, so much— to say, so much to say, so much— to say. _____ 'Cause

Coda w/Rhy. Fig. 1 (4 times) w/Riff A (Gtr. II: 4 times; Gtr. IV: 2 times) w/Fill 1 Am

So much to say, so much— to say, so much to say, so much— to say. _____

Fsus2 Dm Gsus2

So much to say, so much— to say, so much to

w/Fill 1 Am

say, so much— to say. _____

Fsus2 Dm Gsus2 w/Fill 1 Am

So much to say, so much— to say, so much to say, so much— to say. _____

Gtr. IV

sl. P P sl. H P P H sl.

7 6 0 6 5 0 4 5 5 (5) 7 6 7 0 4 7

sl. sl.

Fsus2 Dm Gsus2

So much to say, so much to say, so much to

H P sl.

(7) 5 6 7 (7) 7 0 5 5 6 5 0 5 5 4 0

sl. sl.

w/Fill 1 Am N.C.

say, so much to say. O - pen - up - my head -

sl. let ring Gtr. IV

Gtrs. I & II

14 12 14 (14) 12 14 12 14

7 14 0 7 5

sl. sl.

w/Fill 4

and let me out, lit - tle ba - by. -

Gtrs. I, II & IV * Harm.

* Harm.

12 5

* Gtr. IV only;
Gtrs. I & II tacet

Fill 4 (Gtr. III)

14 12

Two Step

Words and Music by
David Matthews

Moderately ♩ = 120

Dm
Riff A (*Gtr. I) (end Riff A)

Intro

mf

Rhy. Fig. 1 (*Gtr. II) (end Rhy. Fig. 1)

mf

*Acous.

w/Rhy. Fig. 1 and Riff A

*Gtr. III

Gtr. V (acous.)

(Gtr. III out)

Gtr. III

*Gtr. IV

*Gtrs. III & IV are acous. w/drop-D tuning: ① = D.

(Gtr. V) w/Riff A (8 times) Dm (Gtr. V out) Gtr. I substitute last bar of Riff A C Gtr. VI

Gtr. VI (acous.)

Gtr. II (Gtr. V out)

(Resume Riff A) G5 Dm Ah.

Rhy. Fig. 2

C G5

Ah.

(5) 7 5 6 (6) 7

(end Rhy. Fig. 2)

sl. sl.

Detailed description: This system contains the first three staves of music. The top staff is a vocal line in G major with notes G4, A4, B4, C5, and G5, with a long 'Ah.' breath mark. The second staff is a guitar line with a melodic sequence of G4, A4, B4, C5, B4, A4, G4. The third staff is a bass line with notes G2, B2, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. The guitar line includes a complex rhythmic figure with 'x' marks and 'sl.' (sustained) markings.

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

Dm C G5

Ah.

Gtr. V

Gtr. VI

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

Detailed description: This system contains the next three staves. The top staff is a vocal line with notes Dm, C, and G5, with a long 'Ah.' breath mark. The second staff is a guitar line with a melodic sequence of Dm, C, G5, and a guitar solo section labeled 'Gtr. V' and 'Gtr. VI'. The third staff is a bass line with notes Dm, C, G5, and a complex rhythmic figure with 'x' marks and 'sl.' markings.

Dm

Ah.

Ah.

8 10 6 10 5 10 6 10

Detailed description: This system contains the final three staves. The top staff is a vocal line with notes Dm and G5, with a long 'Ah.' breath mark. The second staff is a guitar line with a melodic sequence of Dm, C, G5, and a guitar solo section. The third staff is a bass line with notes Dm, C, G5, and a complex rhythmic figure with 'x' marks and 'sl.' markings.

C G5

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

w/vocal ad lib (next 10 bars)

8 10 6 10 8 10 | (10)

*Dm

w/Rhy. Fig. 1 (last 3 bars only)

Gm Am F Dm

8 5 10 | (10) 10 10 10 10

sl.

w/Rhy. Fig. 1 (3 times)

Gm Am F Dm

(10) 10 8 8 5 6 8 | 10 10 10 10 10

P P

Gm Am F Dm (Gtr. V out)

(10) 10 8 6 5 7 | 5 10 10 10 5 7 7 8

P P

Double time feel
w/Riff B
Dm

Gm Am F (Gtr. VI out)

Gtr. VI

Gtr. I substitute Fill 1 (Resume Riff A) Gtr. I substitute last bar of Riff A (Resume Riff A)

1st Verse *Dm/F B♭ C/E

1. Say... my love, I came to you with

Riff C (Gtr. I)

let ring

Rhy. Fig. 3 (Gtr. II)

*During all appearances of Riff C & Rhy. Fig. 3, chord symbols implied by gtr. & bass.

Riff B (*Gtr. VII) (Gtr. VII out)

*Sax arr. for gtr. w/drop-D tuning: ⑥ = D.

Fill 1

F B♭/D Am/C Gm/B♭ Gm

best in ten - tion. _____

(end Riff C)

sl.

sl. (end Rhy. Fig. 3)

sl.

sl.

w/Rhy. Fig. 3 and Riff C
Dm/F B♭ C/E F B♭/D

You _____ lay _____ down and give _____ to me _____ just what I'm _____

w/Rhy. Fig. 3 and Riff C (both 1st 2 bars only)

Am/C Gm/B♭ Gm F B♭

seek _____ ing. _____ Say, love, you

w/Rhy. Fig. 1A and Riff A
Dm

Am Gm

drive _____ me to dis - trac - tion. _____

*Gtr. VIII

Gtr. VIII H

Gtr. VII

P.M.**

H

12 15 12 14 15 13 15 13 15

6 5 5 3 6 5 5 3

*Violin arr. for gtr.

**P.M. refers to Gtr. VIII only.

Rhy. Fig. 1A (Gtr. II) Play 4 times

10 10 10 10 10 10 10 10 10 10 10 10

10 10 10 10 10 10 10 10 10 10 10 10

(Gtr. VIII out)

(Gtr. VII out)

H

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

6 5 5 5 3 0 6 5 5 3 6 5 5 9 6 5 5 5 3 0

2nd, 3rd, 4th Verses
w/Rhy. Fig. 3 and Riff C (both 2 times)

2. Oh. hey, my love, do you believe that we might

3.4. See additional lyrics

Dm/F B♭ C/E F B♭/D

Am/C Gm/B♭ Gm Dm/F B♭ C/E

last a thou sand years or more it not for

F B♭/D Am/C Gm/B♭ Gm

this? Our flesh and blood, it ties

w/Rhy. Fig. 3 and Riff C (both last 2 bars only)

F B♭ Am Gm (end double time feel)

you and me right up. Tie me down, Oh,

Chorus

F C Gm B♭ Am

well, cel - e - brate we will,

Riff D (Gtr. I)

(end Riff D)

1 1 3 3 2 2 1 1 2 2 0 0 1 1 0 0 3 3 5 5 3 3 3 3 3 3 7 5 x x x

sl. sl. sl.

Rhy. Fig. 4 (Gtr. II)

(end Rhy. Fig. 4)

3 3 1 1 3 3 7 8

sl. sl. sl.

*Harmony is sung 2nd & 3rd times only. 3rd time harmony includes slight variations ad lib.

w/Rhy. Fig. 4 and Riff D (both 3 times)

F C Gm B \flat Am

'cause life is short but sweet for cer-tain. Hey,

F C Gm B \flat Am

we're climb-ing two by two

To Coda

Double time feel

w/Rhy. Fig. 3 & Riff C (both last 2 bars only)

F C Gm B \flat Am F B \flat /D

to be sure these days con-tin-ue. Things we

1. w/Rhy. Fig. 1 and Riff A (both 3 times)

Am/C Gm/B \flat Gm *Dm Gm Am F

can-not change.

Gr. VIII

PM.

14	15 15 17	15 15 13	13 13 13	15 15 12
12		12	12 12 12	12

*Chords implied by bass (next 12 bars only).

Dm Gm Am F Dm

Change. How would I want to change it?

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

Gm Am F Dm Gm Am F

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

Dm Gm Am F Dm Gm Am F

Change.—

Sva.....

(Gtr. VIII out)

P H P P H P

17 15 17 17 15 17 17 15 17 18 17 15 18 17 15 13 12 10 12 12 13 12 13 12 15 13 15 15 15

2. (end double time feel) w/Rhy. Fig. 4 and Riff D (both 4 times)

Am/C Gm/Bb Gm F C Gm Bb Am

can... I must cel - e - brate. (Cel - e - brate we will. Yeah, oh, you and

Riff E (Gtr. VIII)

P.M.

17 15 13 17 15 13 15 14 15 15 15 14 15 14 12 15 12

F C Gm Bb Am F C

me, oh, climb - ing two by Clim - ing two by

Climb - ing two by two. Clim - ing two by

17 15 13 17 15 13 15 14 15 13 15 15 14 12 15 12 17 15 13 17 15 13 15 14

Gm B \flat Am F C Gm B \flat Am

two. to be sure Ah, these these days con - tin - ue. con - tin - ue.)

15 15 15 14 15 14 12 15 12 15 17 15 13 17 15 13 15 14 15 13 15 15 14 12 15 12

Double time feel

w/Rhy. Fig. 3 and Riff C (both last 2 bars only)

w/Rhy. Fig. 1 and Riff A (both 2 times)

F B \flat /D Am/C Gm/B \flat Gm *Dm

Things we can not change.

(end Riff E)

PM

15 17 17 17 14 14 14

*Chords implied by bass (next 8 bars only).

Gm Am F Dm Gm Am F

Change. Change...

17 17 17 (17) 17 17 17 17 17 17 14 14 14 (14) 14 14 14 14 14 14

D.S. al Coda



Dm Gm Am F Dm Gm Am F

(Gtr. VIII out)

17 17 17 (17) 17 17 17 17 17 17 17 17 15 17 15 13 17 14 14 14 (14) 14 14 14 14 14 14 17 17 15 17 15 13 17

(w/last bar of Rhy. Fig. 3 and Riff C) (end double time feel) w/Rhy. Fig. 4 and Riff D (both 4 times) w/Riff E

Coda

can... I can - not change. (Cel - e - brate we

Gm B♭ Am F C Gm B♭ Am

will. Oh, oh. Climb - ing two by Oh, two.

F C Gm B♭ Am F C

yeah. Climb - ing two by two. Sure - ly these days

Double time feel
w/Rhy. Fig. 3 and Riff C (both last 2 bars only)

Gm B♭ Am F B♭/D Am/C Gm/B♭ Gm

— con - tin - ue.) Things we can - not

Outro
w/Rhy. Fig. 1 and Riff A
4th time w/vocal ad lib (till end)

*Dm Gm Am F Dm Gm Am F

change.
(Sing 1st time only)

*Chords implied by bass.

Repeat and fade

Additional Lyrics

3. Hey, my love, you came to me like
Wine comes to this mouth,
Grown tired of water all the time.
You quench my heart and, oh, you
Quench my mind. (To Chorus)
4. Oh, my love, I came to you
With best intentions.
You lay down and give to me
Just what I'm seeking.
Say, love, watch me celebrate. (To Chorus)

Crash Into Me

Words and Music by
David Matthews

Moderately ♩ = 102

Intro C#m7 Rhy. Fig. 1 (*Gtrs. I & II) Asus2 E5/B E5

mp
let ring

*Acous. (both gtrs.)

E/G# Asus2 E5/B E5

(2nd time:) 1. You've _____
(end Rhy. Fig. 1)

1st Verse
w/Rhy. Fig. 1 (4 times)
C#m7 Asus2 E5/B E5 E/G# Asus2

_____ got your ball, you've got your chain tied to me tight. Tie

E5/B E5 C#m7 Asus2 E5/B E5

me up a - gain. Who's got their claws in you my friend? In -

E/G# Asus2 E5/B E5 C#m7 Asus2

to your heart I'll beat a - gain. Sweet like can - dy

E5/B E5 C#m7 Asus2 E5/B E5

it glows so. I'm bare-boned and crazy for

E/G# Asus2 E5/B E5

Chorus
*w/Rhy. Fig. 2
C#m7 N.C.

you. Oh, when you come crash in to me,

*w/slight variations ad lib

E D/F#

w/Rhy. Fig. 1
C#m7 Asus2

yeah, ba-by. And I come in to

E5/B E5 E/G# Asus2

1.
E5/B E5

you. In a boy's

w/Rhy. Figs. 3 & 3A
C#m7

Asus2 E5/B

dream, in a boy's dream.

w/Fill 1
E5 E/G# Asus2 E5/B E5

3. On

2.
E5/B E5

Outro
w/Rhy. Fig. 1
C#m7

Asus2 E5/B E5

Oh, hike up your skirt a little more and show the

Fill 1 (*Gtr. III) (Gtr. III out)

pp *mf*

*Acous.

E/G# Asus2 E5/B E5 E/G# Asus2

in - to me. Crash in - to me.

E5/B E5 E/G# Asus2 E5/B E5

Oh. You know,

E/G# Asus2 E5/B E5 E/G# Asus2

I'm the king of the cas - tle, you're the dirt - y ras - cal. Crash in - to me.

E5/B E5 E/G# Asus2 E5/B E5 E/G# Asus2

Please, crash a lit - tle, babe.

E5/B E E/G# Asus2 E5/B E5

No, no, no, oh, yes, I see the wave come and crash in - to me.

E/G# Asus2 E5/B E5 E/G# Asus2

See the wave come and crash in - to me. Crash in - to me.

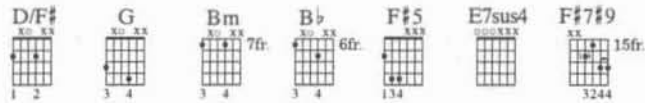
w/vocal ad lib (till end) E5/B E5 E/G# Asus2 E5/B E5 *Repeat and fade*

Additional Lyrics

3. Only if I've gone overboard,
 Then I'm begging you
 To forgive me, oh,
 In my haste.
 When I'm holding you so, girl,
 Close to me.
 Oh, and you come... (To Chorus)

Too Much

Words by David Matthews
 Music by David Matthews, Carter Beauford,
 Stefan Lessard, Leroi Moore and Boyd Tinsley



Moderate Funk ♩ = 115

D/F# G Bm
 *Rhy. Fig. 1 (Gtr. I) *mf*
 *Riff A (**Gtr. II)
 Intro *mf*
 *Riff A1 (**Gtr. III) *mf*

**10/10 12/12 10/10 (10)/(10)
 7 9 7 (7) 7
 ***Gtr. IV *mf* P.M. 7 7 10 7 7 9 7
 2 4 7 (7)
 0 0 0 (0)
 2 3 7 (7)

*Play all repeats and recalled guitar figures w/ variations ad lib (throughout)
 **Gtr. II to left of slashes.
 ***Gtr. II is violin arr. for gtr.; Gtr. III is horns arr. for gtr.; Gtr. IV is two gtrs. arr. for one.

D/F# G Bb (end Rhy. Fig. 1)
 (Gtr. II out)
 (end Riff A)
 (end Riff A1)
 (Gtr. III out)

10/10 12/12 10/11 (10)/(11) 10/10 10/10
 7 9 12 (10) (10) 10 10
 2 4 7 (7)
 0 0 0 (0)
 2 3 6 (6)

*Accented notes are played 1st time only; omit when recalled.

Rhy. Fig. 2 $F\sharp 5$

Rhy. Fig. 2A (Gtr. IV)

(end Rhy. Fig. 2)

$E7sus4$ $F\sharp 5$ $E7sus4$

Hoo!

(end Rhy. Fig. 2A)

1st, 2nd, 4th Verses
3rd time w/Fill 3

Rhy. Fig. 3 $F\sharp 5$ $E7sus4$ $F\sharp 5$ $E7sus4$

1. Straight in, suck up and go, cool it, swal - low, swal -

2.4. See additional lyrics

Rhy. Fig. 3A

Fill 3 (Gtr. II)

(Gtr. II out)

3rd time w/Fill 4

F#5

E7sus4

F#5

E7sus4

low. Oh, breathe deep, take it all, it comes cheap. —

P

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

F#5

E7sus4

F#5

E7sus4

— Hmm, push it through the doors — 'cause — in be - tween - the lines. —

P P

x x x x 4 x x x 4 4 x x 4 4 2 x x x x 4 x x 4 x 2 x x 4 2 x

F#5

E7sus4

F#5

E7sus4

— I'm gon-na pack more lines — so I can get down in.

(2nd & 3rd times cont. on lower staff)
(end Rhy. Fig. 3A)

P

x x x x 4 x x x 4 x x x 4 x x x 4 3 2 3 4 2 6 4

Fill 4 (Gtr. II)

(Gtr. V out)

9 8 7 6 5

9 8 7 6 5

Chorus

Rhy. Fig. 4
F#5

E7sus4

F#5

E7sus4

I eat too much. I drink too much.

Gtr. III

Gtr. II

H H

5 14

12

5 14

H

H

Rhy. Fig. 4A (Gtr. IV)

To Coda

F#5

E7sus4

F#5

(end Rhy. Fig. 4)

E7sus4

I want too much. Too much!

Fill 1

H

12

5 14

12

H

(end Rhy. Fig. 4A)

w/Rhy. Fig. 1 & Riffs A & A1
D/F# G Bm

D/F# G Bb

I've got to get it some-where..

Rhy. Fig. 1A (Gtr. IV) *sl.* *sl.* *sl.* (end Rhy. Fig. 1A)

2 4 7 (7) 2 4 7 (7) 6 6 (6)

0 0 0 (0) 0 0 0 (0)

2 3 7 (7) 2 3 6 (6)

w/Rhy. Figs. 2 & 2A
F#5

Gtr. IV substitute Rhy. Fill 1

E7sus4

I mean, you nev-er know, may-be

Gtr. IV substitute Rhy. Fill 2 *3rd Verse*
F#5 E7sus4 F#5 w/Rhy. Figs. 3 & 3A E7sus4 F#5 E7sus4

you're- dream-ing. 3. Who do you think you're watch-ing? Who do you think you need? Play-

Gtr. V

Rhy. Fill 1 (Gtr. IV)

x x x 2 x 4 x 4 2 3 3 4 4 5 5 6

Rhy. Fill 2 (Gtr. IV)

9 10 9 8

F#5 E7sus4 F#5 E7sus4 F#5 E7sus4

— for me, play more, ten times in the same— day.— I need more.—

sl.

sl.

9 9 12 11 11 11 11 9 9

9 9 12 12 12 12 12 9 9

9 9 9 9 12 12 12 12

F#5 E7sus4 F#5 E7sus4 F#5 E7sus4

I'm go-ing o - ver my- bor - ders.— Gon-na take more,— more from you,— let-ter— by let-ter.

(cont. in slashes)

9 9 11 11 11 11 12 12 12 12

9 9 9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 9 9 9

w/Rhy. Figs. 3 & 3A
F#7#9

Gtr. V

Gtr. III

sl.

sl.

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

sl.

sl.

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

Gtr. IV substitute Rhy. Fill 3 (Gtr. V out)

Chorus
w/Rhy. Figs. 4 & 4A
F#5 E7sus4 F#5 E7sus4

I eat too much. I drink too much.

F#5 E7sus4 F#5 E7sus4

I want too much. Too much!

Gtr. V (Gtr. III out) trem. pick (Gtr. V out)

Rhy. Fill 3 (Gtr. IV)

w/Riffs A & 1A and Rhy. Figs. 1 & 1A

D/F# G Bm D/F# G B7

Rhy. Fig. 5 (Gtr. I)

⑤ open A 2fr. B 3fr. C 7fr. E 5fr. D ⑥3fr. ⑤5fr. D open A 2fr. B 3fr. C

Riff B (Gtr. II)

Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full

Rhy. Fig. 5A (Gtr. IV)

H H H H H H H H

7fr. E 5fr. D open A 2fr. B 3fr. C 7fr. E 5fr. D ⑥3fr. ⑤5fr. D

Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full

H H H H H H H H

open A 2fr. B 3fr. C w/Fill 2 ⑥3fr. G 2fr. F# 3fr. G 2fr. F# open E

Full Full Full Full Full Full Full Full

(end Riff B) *sl.* (Gr. II out)

12 15 12 15 12 15 12 12 12 12 12 12 12 12 12 12 12 12 10 10 10 10 10 10 10 10 10

(end Rhy. Fig. 5A)

H H H

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

w/Rhy. Figs. 2 & 2A
F#5
Gr. III (Gr. III out) Gr. V (Gr. V out)

P.M.

9 8 7 8 9 8 7 8 9 8 7 7 3 4 5 6 5 4 4 5 6 7 6 5 5 6 7 8 7 6 6 7 8 9 8 7

Gtr. IV substitute Rhy. Fill 4 E7sus4 F#5 E7sus4 (cont. in Fill 3)

Gtr. II D.S. (no repeat) al Coda

x 7 x 7 x 8 x 8 x 9 x 9 x 9 x 10 x 10 x 10 x 11 x 11 x 12 x 12 x 13 x 13

Fill 2 (Gr. III)

8 7 8 7 9

Rhy. Fill 4 (Gr. IV)

*steady gliss.

4 x x 4 x 2 x x 4 2 2

*Slide up strings in steady gliss. while picking in specified rhythm.

Coda

w/Fill 1 & last bar of Rhy. Figs. 4 & 4A

F#5 E7sus4 Gtrs. I & IV. D/F# G

w/Riff B & Rhy. Figs. 5 & 5A

open 2fr. 3fr. A B C

Too— much!—

Gtr. II Gtr. III

Gtr. III

10/10 12/12 10 7 8

7 9

*Gtr. II to left of slashes.

7fr. 5fr. ③3fr. ④5fr. open 2fr. 3fr. 7fr. 5fr. open 2fr. 3fr.

E D G D A B C E D A B C

H

H

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

7fr. 5fr. ③3fr. ④5fr. open 2fr. 3fr. ③3fr. 2fr. 3fr. 2fr. open

E D G D A B C G F# G F# E

Gtr. II sl. Gtr. III

H H (Gtr. III out)

sl. 10/8 10/7 10/9 12/12 10/10

12/12 11/11 9/9

0 1 2 H H

Outro
w/Rhy. Figs. 4 & 4A (both till end)

*Gtr. II to left of slashes.

Gtr. IV substitute Rhy. Fill 4

F#5 E7sus4 F#5 E7sus4 F#5 E7sus4

Hey!— Ha, ha, ha, ha, ha. Uh,— hey.—

Gtr. II

10 10 10 10 10

F#5

E7sus4 F#5

E7sus4 F#5

E7sus4

Suck it up, suck it up.—

Gtr. II

Gtr. III

10 10 10	10 10	10 10	10 10 10	10 10 10	12 12 12	12 12 12
11 11 11	11 9	9 9	9 9 9	9 9 9	10 10 10	10 10 10
					11 11 11	11 11 11
					4 4 4	4 4 4

Gtr. IV substitute Rhy. Fill 4

F#5

E7sus4 F#5

E7sus4

Suck it up, suck it up, suck it up, yeah.

(Gtr. II out)

12 12 12	10 10 10	10 10 10	10 10 10	10 10 10	10 10 10
10 10 10	10 10 10	9 9 9	9 9 9	8 8 8	8 8 8
10 10 10	9 9 9	2 2 2	2 2 2	1 1 1	1 1 1
4 4 4	4 4 4				11 11 11
					4 4 4

F#5

E7sus4 F#5

E7sus4

Suck it up.— suck it up, suck it up.

Gtr. III

2	3	2	4	2	3	2	4	2	3
---	---	---	---	---	---	---	---	---	---

F#5

E7sus4 F#5

E7sus4

Suck it up, suck it up, suck it up, suck it up, ba - by.

(3)	2	4	2	3	2	4	2
-----	---	---	---	---	---	---	---

F#5

E7sus4 F#5

E7sus4

'Cause I eat — too much. —

3 1 / 4 2 (1/2)

Gtr. IV substitute Rhy. Fill 4
F#5

E7sus4 F#5

E7sus4

'Cause I drink — too much. —

2

Gtr. IV substitute Rhy. Fill 4

F#5

E7sus4 F#5

E7sus4 F#5

E7sus4

'Cause want - too I much. — Too much!

3 1 / 4 2 (1/2)

F#5

E7sus4

Begin fade
F#5

E7sus4

F#5

E7sus4

I got - ta get it some - where. —

2 3 1 / 4 2 (1/2)

Gtr. IV substitute Rhy. Fill 4

F#5 E7sus4 F#5 E7sus4

F#5 E7sus4 F#5 E7sus4

I eat — too much —

Gtr. IV substitute Rhy. Fill 4

F#5 E7sus4 F#5 E7sus4

Too much!

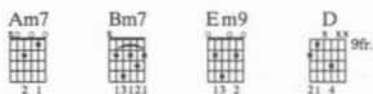
Fade out

Additional Lyrics

2. Oh, traffic jam, got more cars than a beach got sand.
Suck it up, suck it up, suck it up,
Fill it up until no more.
I'm no crazy creep.
I've got it coming to me because I'm not satisfied.
The hunger keeps on growing. *(To Chorus)*
4. I told God, "I'm coming to your country.
I'm going to eat up your cities,
Your homes, you know."
I've got a stomach full,
It's not a chip on my shoulder.
I've got this growl in my tummy
And I'm gonna stop it today. *(To Chorus)*

#41

Words by David Matthews
Music by David Matthews, Carter Beauford,
Stefan Lessard, Leroi Moore and Boyd Tinsley



Moderately ♩ = 112

Intro

Amadd2
Gtr. I

Bmadd^b6

mf clean tone
let ring

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

Em7sus4

Dsus2

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

Am7

*Gtr. II ♩
mp

Bm7

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

*Acous.

Em9

D

(cont. in notation)

7 7 5 7 7 0

Amadd2
Gtr. II

Bmadd6

Em9

mf
let ring

3 4 0 4 5 4 0 4 | 5 4 0 4 7 4 0 4 | 7 4 0 4 7 4 0 4

Gtr. I

7

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

D

w/Fill 1
N.C.(Am7)

(Bm7)

7

5 4 0 4 7 4 0 4 | 3 4 0 4 5 4 0 4 | 5 4 0 4 7 4 0 4

7

(0) 2 3 3 3 2 0 | (0) | 4 2 0 | (0)

Fill 1 (Gtr. III) (Gtr. III out)

clean tone
w/slide

7 9 | (9)

Emsus4 Em w/Riff A (Gtr. II out)

7 4 0 4 7 4 0 4 | 7 4 0 4 7 4 0 7

0 2 2 2 0 2 0 2 | (2) 0

1st Verse
w/Riff A (16 times)
N.C.(Am7) (Bm7)

Come and see. I swear by now I'm

Gtr. I
w/light dist.
slight PM.....4

0 2 2 0 0 2 2 0 0 | 0 2 2 0 0 2 2 0 0

*Play all recalled gtr. figs. w/slight variations ad lib (throughout).

E5 Dsus2 Amadd2

play - ing time a - gainst my - trou - bles, oh.

let ring

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

Riff A (*Gtr. IV)

let ring.....4 let ring.....4

7 8 10 x x x x | 7 8 10 x x x x

*Acous.

w/Rhy. Fig. 1A (2 times)
Amadd2

Bmaddb6

E5



here. —————

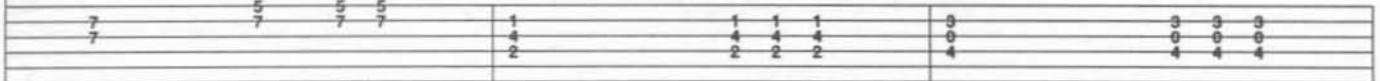
Rhy. Fig. 1



D

Amadd2

Bmaddb6

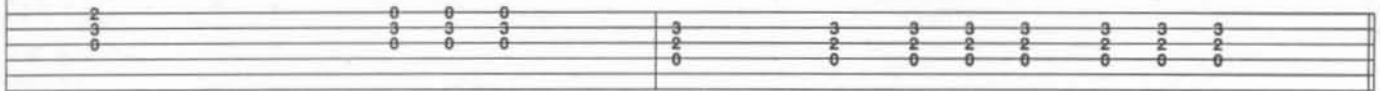


Em9

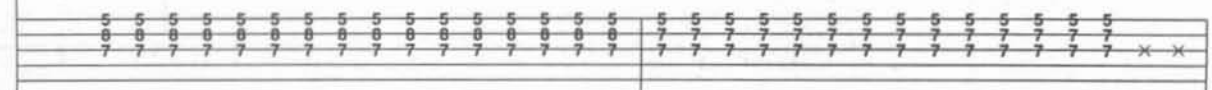
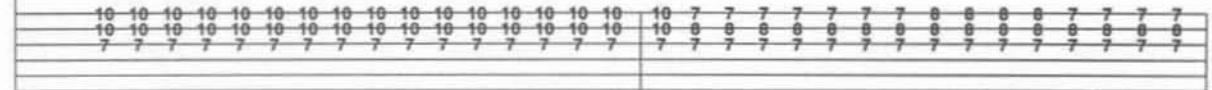
Em7

D5

(end Rhy. Fig. 1)



Rhy. Fig. 1A (Gtr. IV)



Chorus
w/Rhy. Fig. 2A
G

D/F#

C

I will go in this way and

Rhy. Fig. 2

let ring

*T

*T = thumb

sl.

G

D/F#

find my own way out. — I won't tell you to

H

sl.

H

Rhy. Fig. 2A (Gtr. IV)

w/Rhy. Fill 1
C

2nd Verse
w/Rhy. Fig. 3 (2 times)
Amadd2

be, but — it's com - ing — to much more. — Me. —

(end Rhy. Fig. 2)

0 0 0 0 0 0 0 0 0 0 0 0 1
9 9 9 9 9 9 9 9 9 9 9 9 4
10 10 10 10 10 10 10 10 10 10 10 10 2

— Come down, — the ghosts come — back, reel - ing in you —

let ring

3 3 3 3 3 3 5 5
0 0 0 0 0 0 7 7
4 2 2 2 2 2 7 7

Rhy. Fill 1 (Gtr. III) (Gtr. III out)

w/light dist. let ring

3 3 5 (5) 5 5 5

Rhy. Fig. 3 (Gtr. IV)

slight PM.

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

H H

0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 0 0 0 2 2 4 0 2 2 2 2 0

w/Rhy. Figs. 1 (2 times) & 1A (4 times)

Amadd2

Bmadd6

E5

Musical staff with notes and lyrics: here, yeah, yeah, yeah. On

here, yeah, yeah, yeah. On

D

Amadd2

Bmadd6

Musical staff with notes and lyrics: ly wait - in'. I want - ed to stay, I want - ed to

ly wait - in'. I want - ed to stay, I want - ed to

Em9

Em7

D5

Amadd2

Musical staff with notes and lyrics: play, I want - ed to love you. I'm on - ly this

play, I want - ed to love you. I'm on - ly this

Bmadd6

E5

D

Musical staff with notes and lyrics: far, and on - ly to - mor - row leads the way.

far, and on - ly to - mor - row leads the way.

Amadd2

Bmadd6

Em9

Em7

D5

Musical staff with notes and lyrics: I'm com - in' a - waltz - ing back and mov - ing in - to your head. Please.

I'm com - in' a - waltz - ing back and mov - ing in - to your head. Please.

Chorus w/Rhy. Figs. 2 (2 times) & 2A

G

D/F#

Cadd2

Musical staff with notes and lyrics: I would - n't pass this by. Oh, I

I would - n't pass this by. Oh, I

Gr. III

w/light dist. let ring

Guitar fretboard diagram with fingerings: 5 4 3 | 2 3 2 3 2 | 5 5 3 3

G

D/F#

Musical staff with notes and lyrics: would - n't take an - y - more - than what sort of man goes.

would - n't take an - y - more - than what sort of man goes.

Musical staff with notes and lyrics: would - n't take an - y - more - than what sort of man goes.

Guitar fretboard diagram with fingerings: 5 5 3 5 | 5 4 3 | 3 5 0 0 0

Csus2

w/Rhy. Fig. 2A
G

by. I will bring wa - ter. Why won't - you ev - er be

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "by. I will bring wa - ter. Why won't - you ev - er be". The guitar accompaniment is in the same clef and key signature, with a capo on the second fret. The bass line is in bass clef. The system concludes with a *sl.* (sforzando) marking on the guitar part.

D/F#

Cadd2

glad? It melts in - to won - der. I came - in pray - ing for -

The second system continues the vocal line with the lyrics "glad? It melts in - to won - der. I came - in pray - ing for -". The guitar accompaniment and bass line continue in the same style as the first system.

G6

D/F#

- you. Why won't - you run in - to the rain - and -

The third system continues the vocal line with the lyrics "- you. Why won't - you run in - to the rain - and -". The guitar accompaniment and bass line continue in the same style.

C6/9

C

- play and - let tears splash - all o - ver - you? -

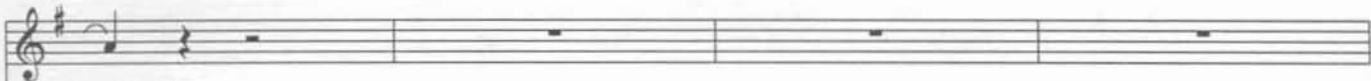
The fourth system concludes the vocal line with the lyrics "- play and - let tears splash - all o - ver - you? -". The guitar accompaniment and bass line continue in the same style. The system ends with the instruction "(Gtr. III out)".

Outro
w/Riff B
Am

Bm

Em

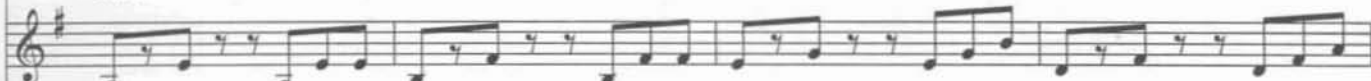
D



*Gtr. V

mp

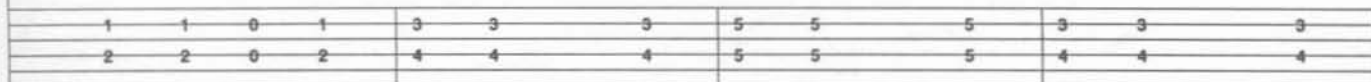
PM.....



*Acous.

Gtr. I

w/fingers

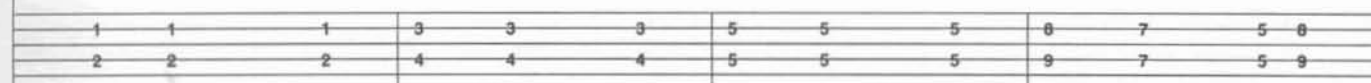
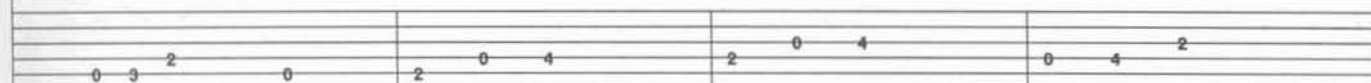


Am

Bm

Em

D

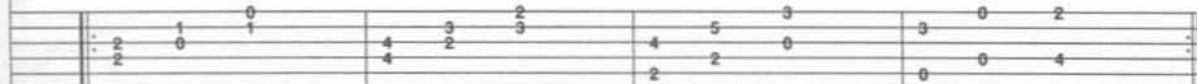


Riff B
Gtr. II

mp

Gtr. IV

*PM.....



*Refers to both gtrs.

Play 4 times
(4th time both gtrs. out)

Bm D/E D

(Gtr. I out)

N.C.(Am)
Rhy. Fig. 4 (Gtr. IV)

(Bm)

slight P.M.

(Sax enters)
(Em)

(D)

(end Rhy. Fig. 4)

w/Rhy. Fig. 4
(Am)

(Bm)

E5

Dsus2

Gtr. I

(w/pick) slight P.M. let ring

w/Rhy. Fig. 4

Am7

Bm7

Em9

Dsus2

Play 4 times

*Play w/slight variations ad lib on repeats.

**Play notes in parentheses 1st time only.

w/Rhy. Fig. 5 (4 times)

Am7

Bm7

Em

let ring

D

Am7

Bmadd6

Em7

D

Am7

Bm7

P.M.

Rhy. Fig. 5 (Gtr. IV)

P.M.

P.M.

Am7sus4 G/B

let ring

10 10 10 8 7 0 7 7 0 7 0

2 4 1

Em11 D

(Gtr. I out)

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

(Violin enters)
Am7sus4
Gtr. IV

G/B Em11 D

10 7 5 5 0 5

N.C.(Am7) Harm. G/B Em11

slight rit.

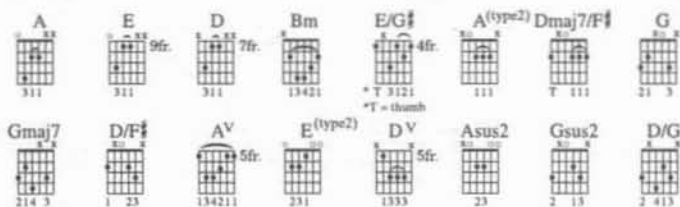
Harm. Harm.

7 12 7 0 5 7

Segue to "Say Goodbye"

Say Goodbye

Words and Music by
David Matthews



Moderately, Reggae feel ♩ = 104
(Drums, flute, pizzicato violin, *gtrs.)

Intro 29

N.C.(A) Gtrs. I & II

E5

D5

mf let ring.....

*Gtr. I (acous.) occasionally strums stgs. behind nut (otherwise tacet).
Gtr. II (acous.) strums muted stgs. ad lib.

A5 (Gtr. II cont. in slashes)

Gtr. II $\{ \diamond \}$

*Rhy. Fig. 1 (Gtr. I)

E $\{ \diamond \}$

Gtr. I

Gtr. II

sl.

sl.

let ring.....

*Play all rhy. figs. w/slight variations ad lib when recalled (throughout).

D $\{ \diamond \}$

A $\{ \diamond \}$

So here — we are — to —

(end Rhy. Fig. 1)

1st Verse

Rhy. Fig. 2A

A E

night, you and me — to - geth - er — with the storm — out -

Rhy. Fig. 2

sl.

6 0 x x 0 0 6 9 x x 9 9 9 9
 4 4 x x 4 4 4 11 11 11 11
 5 5 x x 5 5 5 *sl.* 11 11 11 11

D A (end Rhy. Fig. 2A)

side and the fi - re's bright. Oh, — and in your

(end Rhy. Fig. 2)

sl.

11 x 11 11 11 11 6 6 x 6 6 6 6
 9 x 9 9 9 9 4 4 x 4 4 4 4
 10 10 x 10 10 10 5 5 5 x 5 5 5 5

w/Rhy. Figs. 2 & 2A (both 3 times)

E

eyes I see — what's on — my — mind. — And you got — me wild, —

D A

— turned a - round in - side. — Oh, — and then — de - si -

E

re, see, — is creep - ing up heav - y, ah, in - side

D A

here, _____ and the way I feel the same way as I do _____

E

now. Let's make this an eve - ning. Lov - ers for a _____

D A

night, _____ lov - ers for _____ to - night, _____ for us. Stay _____

Chorus
Bm E/G#

Rhy. Fig. 3A (Gtr. II)

here with me, love, to - night, -

Rhy. Fig. 3 (Gtr. I)

A (type2) Dmaj7/F# (end Rhy. Fig. 3A)

just for an eve - ning. And when I will be -

(end Rhy. Fig. 3)

w/Rhy. Figs. 3 & 3A
Bm E/G# A (type2)

gin in the pas - sion - ate pic - tures, you and me twist up, a se - cret crea -

Dmaj7/F# Rhy. Fill 1 (Gtrs. I & II) G Gmaj7 D/F# (end Rhy. Fill 1)

tures. And we'll stay here, to -

*Omit tie when Rhy. Fill 1 is recalled.

w/Rhy. Fig. 1 and Fill 1 A E

mor - row go back to be - ing friends. Yeah, - yeah, yeah, -

D A

— yeah, yeah, - yeah. — Oh, go back to be - ing

2nd Verse w/Rhy. Figs. 2 & 2A (both 3 times) A E

friends, but to - night - let's be lov - ers. Oh, we kiss — and —

D A

— sweat. We'll turn — this — bet - ter thing — to — the best

E

of all we can of - fer. — Oh, — this rogue — kiss, —

D A

— tan - gled tongues — and — lips. — Oh, see me — this

E

way. Oh, I'm — turn - in' and turn - in' for you. — Oh, — girl, —

Fill 1 (Gtr. II)

10 10 10 10 (10) 9 9 9 9 10 10 11 11 11 10 11 11 0 9

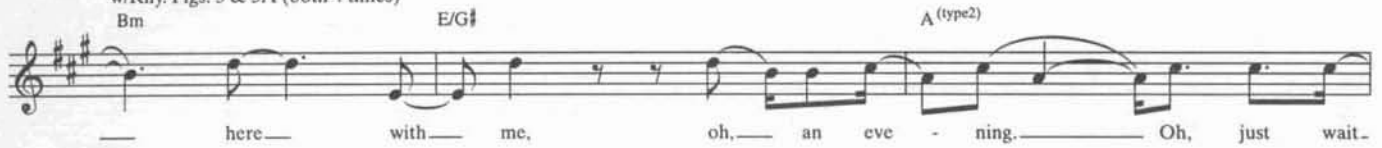
D A



oh, — just to - night. Run a - way —

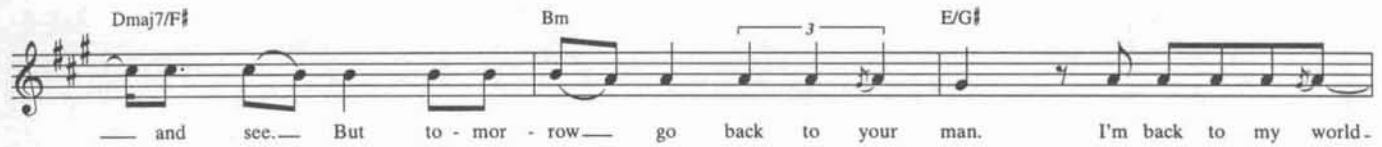
Chorus
w/Rhy. Figs. 3 & 3A (both 4 times)

Bm E/G# A (type2)



— here — with — me, oh, — an eve - ning. — Oh, just wait -

Dmaj7/F# Bm E/G#



— and see. — But to - mor - row — go back to your man. I'm back to my world -

A (type2) Dmaj7/F# Bm



— and — we're back to be - ing friends. Oh, — wait and see — me. —

E/G# A (type2) Dmaj7/F#



— Oh, — to - night, — oh, — let's do this thing. — All we are

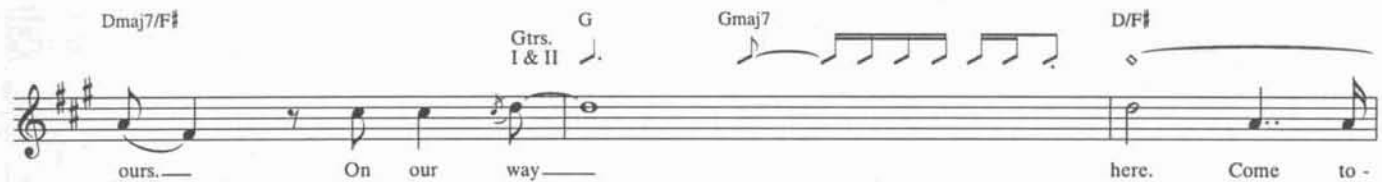
Bm E/G# A (type2)



is wast - in' ho - urs. Till the sun comes, it's all —

Dmaj7/F# G Gmaj7 D/F#

Gtrs. I & II



ours. — On our way — here. Come to -

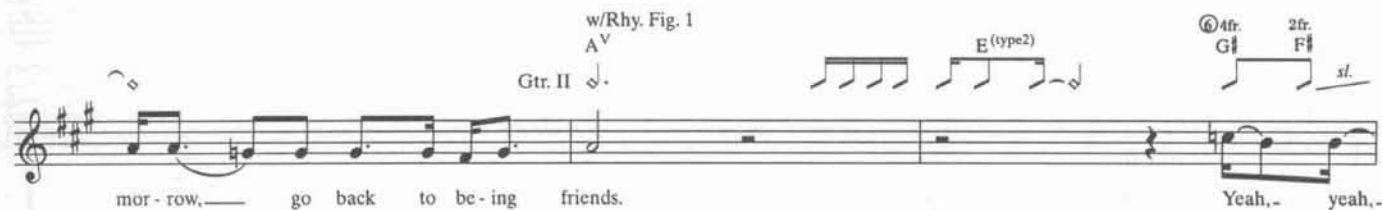
w/Rhy. Fig. 1

A^v E (type2)

Gtr. II

4fr. 2fr.

G# F# sl.



mor - row, — go back to be - ing friends. Yeah, - yeah, -

D^v A^v



— yeah, yeah, - yeah, yeah. — Oh, go back to be - ing —

3rd Verse
w/Rhy. Fig. 2 (2 times)

Rhy. Fig. 2B

A^V E^(type2) ④4fr. G♯ 2fr. F♯ *sf.*

friends. To - night— let's be lov - ers. Oh please—

D^V A^V (end Rhy. Fig. 2B)

to - night— let's— be— lov - ers. Say ya— will—

w/Rhy. Fig. 2B E^(type2) ④4fr. G♯ 2fr. F♯

To - night— let's— be— lov - ers. Oh— yeah—

D^V A^V

to - night— let's— be— lov - ers. And hear—

Chorus
w/Rhy. Figs. 3 & 3A (both 4 times)
Bm

E/G♯

me— call, oh, soft -

A^(type2) Dmaj7/F♯

spo - ken, whis - p'ring love, Woh, a thing—

Bm E/G♯

or two— I have to say— here— Oh, to - night—

A^(type2) Dmaj7/F♯

let's go— all the way— then. Oh, love,

Bm E/G♯ A^(type2)

I'm gon - na see you— just for— an eve -

Dmaj7/F# Bm

ning. Oh, let's strip down, trip out at

E/G# A (type2)

this. One eve - ning all starts with a

Dmaj7/F# Gtrs. I & II G Gmaj7

kiss. And a - way

D/F# Asus2

here then. And to - mor -

Rhy. Fig. 4 G Gmaj7

row back to be - ing friends.

D/F# Asus2

Yeah, but now, lov - ers,

(end Rhy. Fig. 4) Outro w/Rhy. Fig. 4 G Gmaj7

love you, yeah.

D/F# Asus2

Just for to - night, one night,

Gtrs. I & II G Gmaj7

love you, yeah,

D/F# A (type2) (Gtr. II out)

oh. And to - mor - row say good -

w/Rhy. Fig. 4 (2 times) (Gtr. I) G Gmaj7 w/Fill 2 D/F# Asus2

bye. To - mor -

Gsus2 Gtr. II D/G

row say good - bye.

D/F# A (type2)

To - mor -

w/Rhy. Fill 1 (Gtr. I) Gsus2 D/G

row say good - bye.

D/F# (Gtr. I out) A

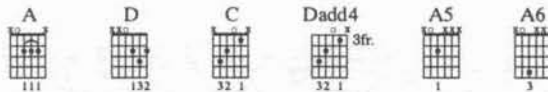
To - mor -

Fill 2 (Gtr. II) (cont. in slashes)

0 7 7 7 7 7 0 7 2

Drive In Drive Out

Words and Music by
David Matthews



Moderately slow $\text{♩} = 88$

Intro
N.C.(A7)
*Riff A (**Gtr. I)

(G)
(end Riff A)

*Play all gtr. figs. w/slight variations ad lib when recalled (throughout).
**Acous.

w/Riff A
N.C.(A7)

Play 3 times
(G)

Riff A1 (*Gtr. II)

(3rd time:) 1. 1
Harm.....
(8va) (end Riff A1)

Harm.....

*Acous.

1st Verse
w/Riffs A & A1 (both 8 times)
N.C.(A7)

(G)

hear _____ more _____ than I'd _____ like to _____ So I

(A7)

boil _____ my head _____ in a sense of _____ hu - mor. I

(A7)

laugh _____ at what I _____ can - not _____ change. _____ And I

(A7) (G)

throw it all on the pile a - gain, And,

w/Riff B (4 times)
(A7) (G)

oh, when I do this, I do it for you, when all

(A7) (G)

that I want is so bad - ly to be

(A7) (G)

by my self a - gain.

(A7) (G)

It's go - in' to drive me right out of my brain.

Riff B (Violin arr. for gtr.)

Chorus
N.C.(G)

(Bm)

(A)

Drive in, drive out, I'm leav - in'.

Rhy. Fig. 1 (Gtrs. I & II)

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (2 times)

(G)

(Bm)

(A)

Drive in, drive out, I come back a - gain.

(G)

(Bm)

(A)

Drive in, drive out, I'm leav - in'.

(G)

(Bm)

Bridge
Rhy. Fig. 2
(Gtr. I)

Drive in, drive out. I don't care

Rhy. Fill 1 (Gtrs. I & II)

(Gtr. I cont. in slashes)
(end Rhy. Fill 1)

Gtr. II

let ring

D

C

Dadd4

A5

A6

A5

if we all turn to waste.

(end Rhy. Fig. 2)

A6 A5 w/Rhy. Fig. 2 (2 times) D

So when I beg, you

2 0 2 0 4 0 0 3 2 2 0

C Dadd4 A5 A6 A5 A6 A

a - void me. Be - cause I smell of

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

D C Dadd4 A5 A6 A5 A6

dirt, hun - gry, hun - gry boy.

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

w/Rhy. Fig. 2 (1st 3 bars only)

A D C Dadd4

Once you won't leave me all a -

3 2 2 0 2 2 2 1 1 3

N.C.(A7)

lone. _____ The

Gtrs. 1 & II

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole note chord marked 'N.C.(A7)'. The lyrics 'lone.' and 'The' are written below the staff. The bottom two staves are for guitar. The first staff is in treble clef, and the second is in bass clef. The guitar part starts with a rhythmic pattern of eighth notes: quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth. The first two measures of the guitar part are followed by two measures marked with a double slash and a diagonal line, indicating a repeat or continuation of the pattern.

(G) N.C.(G) (Bm)

boy won't go. Soon - er or lat - er we're

Rhy. Fig. 3

sl.

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps. It features three measures of music with lyrics 'boy won't go.', 'Soon - er or', and 'lat - er we're'. Above the staff are chord markings: '(G)' above the first measure, 'N.C.(G)' above the second measure, and '(Bm)' above the third measure. The bottom two staves are for guitar. The first staff is in treble clef, and the second is in bass clef. The guitar part continues with a rhythmic pattern of eighth notes. The first two measures of the guitar part are followed by two measures marked with a double slash and a diagonal line. The third measure of the guitar part is marked with 'sl.' (slide) and shows a slide from the 5th fret to the 9th fret on the 4th string. The fourth measure is also marked with 'sl.' and shows a slide from the 7th fret to the 7th fret on the 4th string.

(A) w/Rhy. Fig. 3 (2 times) (G)

gone. _____ Soon - er or

(end Rhy. Fig. 3)

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps. It features two measures of music with lyrics 'gone.' and 'Soon - er or'. Above the staff are chord markings: '(A)' above the first measure and '(G)' above the second measure. The bottom two staves are for guitar. The first staff is in treble clef, and the second is in bass clef. The guitar part continues with a rhythmic pattern of eighth notes. The first two measures of the guitar part are followed by two measures marked with a double slash and a diagonal line. The third measure of the guitar part is marked with '(end Rhy. Fig. 3)' and shows a slide from the 7th fret to the 7th fret on the 4th string.

(Bm) (A)

lat - er I'm gone be - cause, be cause...

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps. It features two measures of music with lyrics 'lat - er I'm gone be - cause,' and 'be cause...'. Above the staff are chord markings: '(Bm)' above the first measure and '(A)' above the second measure. The bottom two staves are for guitar. The first staff is in treble clef, and the second is in bass clef. The guitar part continues with a rhythmic pattern of eighth notes. The first two measures of the guitar part are followed by two measures marked with a double slash and a diagonal line.

(G) (Bm) (A)

Soon - er or lat - er we're done.

w/Rhy. Fill 1 (G) (Bm)

Soon - er a way.

(A7) Riff A2 (Gtrs. I & II) w/Rhy. Fill 2 Gtr. I (G) (end Riff A2)

0 4 0 0 4 0

2nd, 3rd Verses
w/Riffs A & A2 (Gtr. II) (both 4 times)
§ N.C.(A7)

2. Ooh, my head is pound - ing now.
3. See additional lyrics

(G) (A7)

God has all but

(G) (A7)

left me be - hind. Not

Rhy. Fill 2 (Gtr. II)

0 4 4 0 0 4 0

(G)

a note of wor - ry.

(A7) 2nd time Gtr. II substitute Fill 1

I'm go - in' to drive in and drive out a -

Chorus
w/Rhy. Fig. 1 (3 times)
N.C.(G)

(G) (Bm)

gain. Drive in, drive out, I'm leav -

**2nd time, sing w/slight variations ad lib.*

(A) (G)

in' Drive in, drive

(Bm) A

out, I come...

(G) (Bm) (A)

Drive in, drive out, I'm leav - in'

w/Rhy. Fill 1
(G) To Coda
(Bm)

Drive in, drive out.

Fill 1
Harm. }
(8va)

Harm. }

5 7 7 7 7 7 7

N.C.

(Sing 1st time only)

Gtrs. I & II

1.

2.

N.C.(G7)

Riff C1 (*Gtr. III)

*Horns arr. for gtr.

Riff C (Gtrs. I & II)

(end Riff C1)

(end Riff C)

(A7)

1. | 2. *D.S. al Coda*

(G) (Gtr. III out)

Coda
 ⊕
 (w/2nd bar of Rhy. Fill 1)
 (Bm)

N.C.(A5)

out.

Riff D (Gtrs. I & II)

5 7 7 5 4 2 0 3 2

(G5) (A5) Play 4 times (end Riff D)

3 5 3 5 5 7 7

w/Riffs C & C1 N.C.(G7) 4

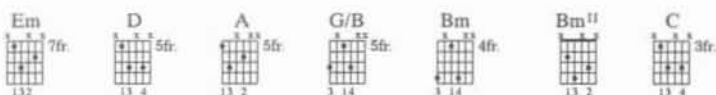
w/Riff D (6 times) N.C.(A5) (G5) 1.-5. (A5) 6. (A5)

Additional Lyrics

3. Here, oh, I'm over this arrangement.
 Around here, oh, emptiness sounded so good.
 I want to drive you right into my world. (To Chorus)

Let You Down

Words by David Matthews
Music by David Matthews and Stefan Lessard



Moderately ♩ = 120
Triplet feel (♩ = ♩₃)

Intro Em Riff A (**Gtr. II) D A G/B

mp

**Elec. w/clean tone

*Gtr. I (acous.)

mp

let ring.....4 let ring.....4 let ring.....4

*Two acous. gtrs. arr. for one

Bm Em (end Riff A) D A

Rhy. Fig. 1

Bm Em D A

down. Let me climb up you

7 7 (7) 7 6 7 7

G/B Bm Em D

to the top so I can see the view from

P.M.

7 7 7 (7) 6 7 7

A G/B Bm Em

up there. Tan -

(end Riff B)

P.M.

(7) 6 7 7 7 7

*Omit ties when Riff B is recalled.

D A G/B Bm

gled in your hair.

(7) 6 7 7 9 7 (7) 6 7 7 7 7

w/Rhy. Fig. 1 (1st 4 bars only)

Em

D

A

G/B

I let you down.

Chorus
2nd time Gtr. II substitute Riff D

Bm

Em

D

Gtr. I

I have no lid up on

A

G/B

Bm

Em

Rhy. Fig. 2

Bm¹¹

my head, but if I did, you could look

*Riff C

P.M.

*Play w/slight variations ad lib on D.S. and when recalled (throughout).

To Coda

Chords: C, A, G/B, Bm

in - side and see what's on my mind.

7 9 | 9 10 | 6 7 | 7 7

9 10 | 10 7 | 7 9 | 9 9

Chords: Em, Bm¹¹, C, A

You could look in - side and see what's on my mind.

slight P.M.

7 7 | 7 7 | 9 7 9 | (9) 10 9 6

9 9 | 9 9 | 9 9 10 | (10) 10 10 7

Chords: G/B, Bm, Em

(end Rhy. Fig. 2)

2. 1

(end Riff C)

(6) 7 6 7 | (7) 9 7 9 | (7) 9 7 9

(7) 7 6 7 | (9) 9 7 9 | (9) 9 7 9

2nd Verse
w/Rhy. Fig. 1 (4 times)
w/Riff B

D A G/B Bm

let you down. Oh, for -

Em D A G/B

give me. You give me love.

Bm Em D A

Let me walk with you,

G/B Bm Em D

may - be I could say, may - be talk with you.

A G/B Bm Em

O - pen up and let me through. Don't walk -

w/Riff C Gtr. 1 Bm¹¹ C A G/B

a - way.

Bm Em Bm¹¹ C

Don't walk -

A G/B Bm

a - way.

Chorus
Em D A Bm Em

have no lid up on my head, but if I did,

Riff D (Gtr. II) (end Riff D)

let ring..... P.M.....

w/Rhy. Fig. 2 & Riff C

Bm^{II} C A G/B

you could look in - side and see what's on my mind.

Bm Em Bm^{II} C

You could look in - side and see what's on my mind.

A G/B Bm Em

mind.

D.S. al Coda 3. 1

Coda
Em Bm^{II} C A G/B Bm

A - woh, it's you.

4th Verse
w/Rhy. Fig. 1 (2 times)
w/Riff B (1st 17 bars only)

Em D A G/B Bm

4. 1 let you down. I'm a pup -

Em D A G/B Bm

py for your love. I'm a pup -

w/Rhy. Fig. 1 (1st 4 bars only)

Em D A G/B Bm

py for your love.

Gtr. I

A G/B Bm (Gtr. II tacet) A G/B

For - give me. For - give me.

w/Riff B1

Bm A G/B Bm A

Oh, oh, oh. For - give me.

Outro
w/Rhy. Fig. 1 & *Riff A (both 6 times)
w/whistling ad lib

Em D A G/B Bm Em

let you down.

*Gtr. III

Full

** < mf

Full

10 7 (7)

*Elec. w/dist. tone
**Vol. knob swell

*After 1st time, play w/ variations ad lib (till end).

Full D 1/2 A G/B 1/2 1/2 1/2 1/2 Bm 1/2 Em

Full 1/2

10 10 11 (11) (11) 6 (6) (6)

Riff B1 (Gtr. II) (Gtr. II out)

P.M. P.M.

9 9 9 (7) 6 7 9 9 9 (7) 6 7 9

D A G/B Bm Em D

*Sound all notes w/vol. knob swells (till end).

A G/B Bm Em

D A (*Sax enters) G/B Bm Em

*Whistling ends.

D A G/B Bm Em

w/Rhy. Fig. 1 & Riff A

Repeat and fade Em

*Gtr. IV Gtr. III

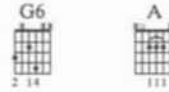
*Elec. w/dist. tone. Sound all notes w/vol. knob swells (till end).
 **Play beat 1 1st time only; tacet on repeats.

Additional Lyrics

3. I let you down.
 How could I be such a fool like me?
 I let you down.
 Tail between my legs.
 I'm a puppy for your love.
 I'm a puppy for your love. (To Chorus)

Lie In Our Graves

Words by David Matthews
 Music by David Matthews, Carter Beauford,
 Stefan Lessard, Leroi Moore and Boyd Tinsley



Moderately ♩ = 116

D Rhy. Fig. 1 (*Gtr. I) **Bm **Em G6 (end Rhy. Fig. 1) w/Rhy. Fig. 1 (3 times)
 Intro D Bm

f let ring.....4 let ring.....4

*Acous. **Chord implied throughout.

Em G6 D Bm Em G6
 Rhy. Fill 1 (*Gtr. II)

slight P.M....

*Acous.

D Bm Em G6

(Gtr. II out)
 (end Rhy. Fill 1)

Oh, when I _____

1st Verse
w/Rhy. Fig. 1 (7/4 times)

w/Rhy. Fill 1 (1st 2 bars only)

D Bm Em G6

step in - to the light, my arms

D Bm Em G6 D Bm

are o - pen wide. Oh, when I step in - to the light,

w/Rhy. Fill 2 Em G6 D Bm w/Rhy. Fill 1 (2 times) Em G6

my eyes search - ing wild - ly. Would you

D Bm Em G6

not like to be sit - tin' on top of

D Bm Em G6

the world with your legs hang - in' free? Yeah, would you

D Bm Em G6 D Bm

not like to be o - kay, o - kay, o - kay.

(Drums enter)

w/Rhy. Fig. 1 (4 times)

G6 A G Bm

When I'm a - walk - in' by the wa - ter,

Gtr. I Rhy. Fill 3 (Gtr. II)

Rhy. Fill 2 (Gtr. II)

Em G6 D Bm Em G6

splish, splash, me and you tak-in' a bath. Oh, when I'm

(end Rhy. Fill 3)

D Bm Em G6

walk-in' by the water, come up through my toes

D Bm Em G6

to my an-kles to my head to my soul. I'm blown a

D Am *Play 4 times*

way.
(Sing 1st time only)

*Rhy. Fig. 2 (Gtrs. I & II) (end Rhy. Fig. 2)

let ring4 sl. let ring4 H P H P

*Doubled by 12-stg. acous.

N.C.(D) (C) (D) Am

sl.

*Gtr. I only;
Gtr. II tacet

Bm C Bm (2nd time Gtr. II out)

w/Rhy. Fig. 1 D Bm Em G6 *Play 4 times*

(4th time:) When I'm

2nd Verse
w/Rhy. Fig. 1 (4 times) and *Rhy. Fill 3 (2 times)

D Bm Em G6

walk - in' by the wa - ter, splish, splash,

*w/light variations ad lib

D Bm Em G6

me and you tak - in' a bath. Oh, when I'm

D Bm Em G6

walk - in' by the wa - ter, it comes up through my toes

D Bm Em G6

to my an - kles to my head to my soul. I'm blown

w/Rhy. Fig. 2 D Am *Play 4 times*
(4th time Gtr. II out)

a way.

(Sing 1st time only)

Interlude

D

*Gtr. III

A/C#

Bm

G

A

mp
let ring

5 5 6 7 9 4 4 6 6 7 7

*Elec. w/light dist.

Gtr. I

mp *sl.*

9 9 7 7 4 4 6 6 7 7

D

A/C#

Bm

G

A

sl. *sl.*

(7) 5 5 6 7 9 4 4 6 6 7 7

sl.

11 10 9 9 7 7 4 4 6 6 7 7

Em

Bm

A

D/F#

G

sl. *sl.* *let ring*

9 9 7 7 6 7 4 2 3 2 3 3 4 3 4

sl.

12 12 7 7 6 7 2 2 4 4 2 2 3 3

Em Bm A P

7 7 7 (7) 5 5 7 5 6 7

12 7 6 12 7 5

D/F# G D A/C#

3 3 3 3 3 7 10 10 10 10

4 4 4 4 4 7 9 9 9 9

Rhy. Fig. 3

mf let ring

2 2 4 11 11 11 11 x x 9 9 9 9 9 9 x x

2 2 3 10 10 10 10 x x 9 9 9 9 9 9 x x

Bm G A

12 x 12 12 12 12 12 14 14

9 x 9 9 9 9 9 11 11

(end Rhy. Fig. 3)

7 7 7 7 7 7 x x 4 4 x 6 6 6 6 6

7 7 7 7 7 7 x x 3 3 x 5 5 5 5 5

w/Rhy. Fig. 3 (3 times)

D A/C# Bm G A

10 10 10 12 | 6 7 7 7 7 7 10 7 | 10 12 x 9 x 5
 11 11 11 11 | 9 9 7 7 7 7 7 7 | 12 14 x 10 x 5
 12 12 12 | 7 7 9 9 9 9 9 9 | 12 14 x 9 x 6

D A/C# Bm

slight P.M.

x 7 10 | 7 7 7 7 7 7 7 7 | 6 6 5 5 5 6 5 5 x | 3 4 4 3 3 3 4 3 2

G A D A/C#

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

Bm G A

w/Rhy. Fig. 4 (2 times)
Em

sl.

3 3 3 3 2 2 3 x | 4 4 4 0 2 2 2 2 2 | sl. 9 0 0 0 0 7 7 6 6 7
 9 9

Rhy. Fig. 4 (Gtr. I)

12 12 12 12 12 12 | 12 12 12 x x | 7 7 7 7 7 7 7 7 7
 12 12 12 12 12 12 | 12 12 12 x x | 7 7 7 7 7 7 7 7 7

6 6 6 6 6 6 6 6 | 2 2 2 x 4 4 4 4
 5 5 5 5 5 5 5 5 | 2 2 2 x 3 3 3 3

Bm A D/F# G

3 4 3 3 2 2 3 3 | 2 2 2 2 2 2 3 2 2 2 | 2 2 2 2 4 4 4 4 4 4

Em Bm A

sl. 0 0 0 0 0 0 7 7 | 4 3 3 3 2 2 3 3 2 2 | 2 2 2 2 2 2 0 0 2 2 0

D/F# G w/Rhy. Fig. 3 (2 times) D A/C#

2 2 2 0 4 4 4 4 4 | 7 7 7 7 5 5 7 5 | 5 5 5 5 3 3 5 3

Bm G A D

3 3 3 3 2 2 3 2 | 4 4 0 4 2 2 2 2 2 2 0 | 7 7 7 7 7 5 6 7 5

A/C# Bm G A

3 3 5 5 3 3 5 3 | 3 3 3 3 2 2 3 2 | 2 2 2 2 5 2 5 2

D Gtr. II A/C# Bm G A

11 9 7 7 7 7 | 4 4 6 7 7 7 | 3 3 5

4.
G A

I can't be - lieve that we would

3rd Verse
w/Rhy. Fig. 1 (7½ times)

D Bm w/*Rhy. Fill 1 Em G6

lie in our graves— won - d'ring if we had spend our—

*Play all rhy. fills w/slight variations ad lib (till end).

D Bm Em G6

— liv - ing days— well. I can't be - lieve that we would

D Bm Em G6

w/Rhy. Fill 1 (1st 2 bars only)

lie in our graves— dream - ing of— things— that— we

D Bm w/Rhy. Fill 2 Em G6 D Bm

might have been. Would— you not like— to— be?

w/Rhy. Fill 1 Em G6 D Bm

— I can't be - lieve that you would not like— to— be—

Em G6 D Bm Em G6

— o - kay, — o - kay, — o - kay, — o - kay, —

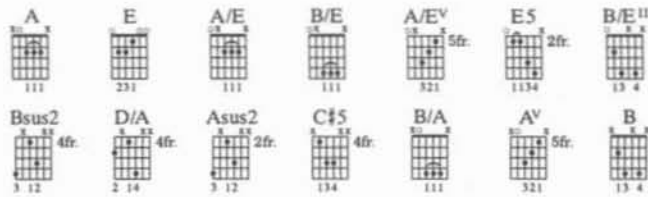
D Bm G6 A

Gtrs. I & II slight rit.

— o - kay, — o - kay, —

Cry Freedom

Words and Music by
David Matthews



Moderately slow ♩ = 100

Intro

Gtr. I (acous.) A Gtr. II (elec.)

mf
clean tone
let ring.....

let ring.....

(Gtr. II out)

A/E B/E A/E^V E5 B/E^{II} E

How can I turn a - way? — Broth - er, Sis - ter, go danc - ing through my head, -

A/E B/E E^{open} A/E^V E5

— hu - man — as to — hu - man. The fu -

B/E^{II} E A Gtr. I (4fr. G#) Gtr. II (2fr. F#) E

ture is — no place to place your — bet - ter — days.

1st, 2nd Verses

Rhy. Fig. 1
(*Gtrs. I & II)

Bsus2 D/A Asus2

1. Cry — free - dom — cry, from a — crowd — ten thou - sand —

2. See additional lyrics

* Gtr. II: w/light dist.
Play w/rhythmic variations ad lib on repeat.

w/Rhy. Fig. 1 (3 times)

C#5 (end Rhy. Fig. 1) Bsus2 D/A

— wide. Hope — laid up - on — hope that this crowd —

Asus2 C#5 Bsus2

— will not — sub - side. — Let this — flag — burn —

D/A Asus2 C#5

— to — dust. — and a new. — a fair — de - sign — be raised —

Bsus2 D/A

while we — wait, — head in — hands, — hands in prayer, and

Asus2 C#5

fall in - to a dream - less sleep a - gain. And we — wave —

Chorus

Rhy. Fig. 2
(Gtrs. I & II)

E A B/A A^v E5

— our hands, — hands and — feet — arc all a - like, but gold —

*B E A B/A A^v E5

*Bass plays D# when gtr. plays B (throughout).

— be - tween — di - vide — us. Hands and — feet — arc all a - like, but fear —

B E A ⑥4fr. G# (end Rhy. Fig. 2) 1fr. F#

— be - tween — di - vide — us all — slip a - way. —

1. E

2.
E
◇
(Gtr. II out) 3rd Verse
Gtr. I

3. In this room— stood a lit - tle— child— And in— this room—

Asus2 C#5 Bsus2
mp
— this lit - tle child— she would re - main— un - til some - one—

D/A Asus2 C#5
— might de - cide— to dance this— lit - tle child— a - cross— this— hall in - to a

Bsus2 D/A Asus2
mf
cold, dark— space where she might— nev - er trace her way— a - cross— this crook - ed mile—
* Gtr. II doubles Gtr. I w/rhythmic variations ad lib (till Chorus).

C#5 Bsus2 D/A
— a - cross— this crook - ed page.— Cry— free - dom, — cry, from deep in - side—

Chorus
w/Rhy. Fig. 2
E

Asus2 C#5
— where we are all— con - fined.— So wave— our hands.—

A B/A AV E5 B E
How can I turn a - way? — Broth - er, Sis - ter, go danc - ing through my head,—

A B/A AV E5
— hu - man— as to— hu - man.— The fu -

B E A ⑥4fr. 2fr. Gtrs. I & II
ture is— no place— to place your— bet - ter— days.—
G# F# E ◇

Rhy. Fig. 3 (*Gtrs. I & II) (end Rhy. Fig. 3)

Outro A B/A A^v E5 B E

Hands and feet are all a - like, but gold be - tween di - vide us.

*Gtr. II w/rhythmic variations ad lib

w/Rhy. Fig. 3 (7 times)

A B/A A^v E5 B E

Hands and feet are all a - like, but fear be - tween di - vide us.

A B/A A^v E5 B E

Hands and feet are all a - like, yeah. Hear what I say.

A B/A A^v E5 B E

Hear what I say. Oh, so be it, yeah. I wan-na dance a -

w/Fill 1

A B/A A^v E5 B E A B/A A^v

way, yeah, ba ba ba.

Fill 1 (acous. gtr.)

9 10 10 10 10 11 11 9 10 10 9 9 9

9 7 7 9 6 8 6 6 7 7

E5 B E A B/A A^v

How can I turn a - way? —

E5 B E A B/A A^v

Broth - er, Sis - ter, go danc - ing through my head, — hu - man — as to —

E5 B E

— hu - man. — The fu - ture is — no place —

A Gtrs. I & II rit. 6fr. G# 2fr. F# E

— to place your — bet - ter — days. —

Additional Lyrics

2. There was a window,
 And by it stood a mirror
 In which he could see himself.
 He thought of something,
 Something he had never had
 But hoped would come along.
 Cry freedom, cry,
 From deep inside,
 Where we are all confined
 While we wave hands in fire, yeah. *(To Chorus)*

Tripping Billies

Words and Music by
David Matthews

Moderately ♩ = 124

Intro (Percussion) 3 Gtr. I (acous.) D/F# G w/Rhy. Fig. 1A Rhy. Fig. 1 D/F# G

fade in

f

*L.H. fingering

Bm Aadd4 D/F# G

sl.

sl.

1. D/F# G Aadd4 Bm D/F# G 2. D/F# G Aadd4 Bm (end Rhy. Fig. 1)

sl. *sl.* *sl.* *sl.*

Rhy. Fig. 1A (*Gtr. II)

Play 3 times

let ring4 *let ring*4

*Clean elec.

1st, 2nd, 3rd Verses

w/Rhy. Fig. 2A

A

D5

C

B5

1. We were a - bove, you were stand - ing un - der - neath us. We
 2.3. See additional lyrics

Rhy. Fig. 2

let ring.....4 sl. let ring.....4 sl. let ring.....4 sl.

A

D5

D/F#

G

A

D5

C

were not — yet lov - ers. Drag - ons were smoked, bum -

let ring.....4 sl. let ring.....4 sl. let ring.....4 sl.

B5

A

D5

D/F#

G

ble - bees were sting - ing us. I was — soon — to be cra - zy. 1. Eat, drink —
 2.3. So why —

(end Rhy. Fig. 2)

let ring.....4 sl. let ring.....4 sl. let ring.....4 sl.

Rhy. Fig. 2A (Gtr. II)

let ring

*Play w/slight variations ad lib on repeat.

Chorus
w/Rhy. Fig. 3A

Bm Aadd4 D/F# G Aadd4 Bm Aadd4 Bm Aadd4

_____ and be mer - ry, _____ for to - mor - row we die. _____
 _____ would you care _____ to get out of this place? _____

Rhy. Fig. 3

7 7 7 6 6 6 6 6 | 2 4 6 7 7 6 6 6 | 7 7 7 6 6 6 6 6
 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0
 7 7 7 5 5 5 5 5 | 2 3 5 7 7 5 5 5 | 7 7 7 5 5 5 5 5
 sl. sl. sl. sl.

D/F# G Aadd4 Bm Aadd4 D/F# G Aadd4 Bm Aadd4

To Coda

_____ Eat, drink and be mer - ry, _____ for to -
 _____ You and me and all our friends, _____ such a

(end Rhy. Fig. 3)

2 4 6 7 7 7 7 7 | 7 7 7 6 6 6 6 6 | 2 4 6 7 7 6 6 6
 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0
 2 3 5 7 7 7 7 7 | 7 7 7 5 5 5 5 5 | 2 3 5 7 7 5 5 5
 sl. sl. sl. sl.

*Sing harmony 3rd time only.

Rhy. Fig. 3A (Gtr. II) Play 3 times

10 10 10 10 10 10 | 9 9 9 9 9 9 9 9
 11 11 11 11 11 11 | 9 9 9 9 9 9 9 9

1.
Bm Aadd4 D/F# G Aadd4 Bm

mor row we die. 'Cause we're trip - ping

Rhy. Fill 2

7 7 7 6 6 6 6 6 | 2 4 6 7
0 0 0 0 0 0 0 0 | 0 0 0 0
7 7 7 5 5 5 5 5 | 2 3 5 7
sl. sl.

w/Rhy. Figs. 2 & 2A
A D5 C B5 A D5 D/F# G

Bil - lies.

A D5 C B5 A D5 D/F# G

2.
w/Rhy. Fill 1 Bm Aadd4 D/F# G Aadd4 Bm D/F# G w/Rhy. Figs. 1 & 1A D/F# G

hap - py hu - man race, yeah...

Bm Aadd4 D/F# G D/F# G Aadd4 Bm D/F# G D/F# G

Bm Aadd4 D/F# G Gtr. 1 substitute Rhy. Fill 2 D/F# G Aadd4 Bm

'Cause we're trip - ping

Rhy. Fill 1 (Gtr. 1)

7 7 7 6 6 6 6 6 | 2 4 6 7 | 2 4
0 0 0 0 0 0 0 0 | 0 0 0 0 | 0 0
7 7 7 5 5 5 5 5 | 2 3 5 7 | 2 3

sl. sl.

w/Rhy. Figs. 2 & 2A

A D5 C B5 A D5 D/F# G

Bil - lies.

A D5 C B5 A D5 D/F# G

D.S. al Coda

Coda

w/Rhy. Fig. 3 (last 2 bars only)
(w/last 2 bars of Rhy. Fig. 3A)

Bm Aadd4 D/F# G Aadd4 Bm

w/Rhy. Figs. 3 (2 times) & 3A
Aadd4

hap - py - hu - man race. Eat, drink and be mer - ry,

D/F# G Aadd4 Bm Aadd4 Bm Aadd4 D/F# G Aadd4 Bm

for to - mor - row we die. Eat, drink

Aadd4 D/F# G Aadd4 Bm Aadd4 Bm Aadd4

and be mer - ry. for to - mor - row we die.

D/F# G Aadd4 Bm (Gtr. II out) w/Rhy. Fig. 3 Bm Aadd4 D/F# G Aadd4 Bm Aadd4

Take it, moun - tain boy. yeah.
(Sing 1st time only)

Bm Aadd4 D/F# G Aadd4 Bm

Play 5 times w/Rhy. Fig. 3 Bm Aadd4

D/F# G Aadd4 Bm Aadd4 Bm Aadd4 D/F# G Aadd4 Bm

Oh, eat, drink

Chorus
w/Rhy. Figs. 3 (3 1/2 times) & 3A

Bm Aadd4 D/F# G Aadd4 Bm Aadd4 Bm Aadd4

and be mer - ry. for to - mor - row we die.

D/F# G Aadd4 Bm Aadd4 D/F# G Aadd4 Bm Aadd4

Eat, drink and be mer - ry. for to -

Bm Aadd4 D/F# G Aadd4 Bm w/Rhy. Fig. 3A Aadd4

mor - row - we die. Eat, drink and be mer - ry,

D/F# G Aadd4 Bm Aadd4 Bm Aadd4 D/F# G Aadd4 Bm

for to - mor - row we die. Eat, drink

Aadd4 D/F# G Aadd4 Bm Aadd4 w/Rhy. Fill 1 Bm Aadd4

and be mer - ry, for to - mor - row we die,

D/F# G Aadd4 Bm D/F# G (Gtr. II out) w/Rhy. Fig. 1 (1st 6 bars only) D/F# G Bm Aadd4 D/F# G

yeah.

w/Rhy. Fig. 1A (1st 2 bars only) (2 times)

D/F# G Aadd4 Bm D/F# G

D/F# G Bm Aadd4 D/F# G

w/Rhy. Fig. 1A (*last 2 bars only)

Gtr. I D/F# G Aadd4 Bmadd9 *Gtr. II

rit. sl. sl. trem. strum Gtr. I sl.

*Whole rest w/fermata in last bar *w/echo

Additional Lyrics

2. We're wearing nothing,
Nothing but our shadows.
Shadows falling down on the beach sand.
Remembering once,
Out on the beaches,
We wore pineapple grass bracelets. (To Chorus)
3. We are all sitting,
Legs crossed 'round a fire.
My yellow flame, she dances.
Tequila drinking,
Oh, our minds will wander
To wondrous places. (To Chorus)

Proudest Monkey

Words by David Matthews
Music by David Matthews, Carter Beauford,
Stefan Lessard, Leroi Moore and Boyd Tinsley

Slowly ♩ = 64

Intro

*A^b Gtr. I (acous.) D^b A^b D^b

mf
let ring

*Chords implied throughout.

A^b Rhy. Fig. 1 D^b A^b D^b (end Rhy. Fig. 1) w/Rhy. Fig. 1 (2 times) A^b Gtr. II (elec.) D^b

clean tone w/fingers

A^b D^b A^b D^b A^b D^b

1st Verse
w/Rhy. Fig. 1 (8 times)

A^b D^b A^b D^b A^b D^b

1. Swing ————— in — this tree.

Ab Db Ab Db

Mm, oh, I am bounce a - round so well, branch

(6) 6 3 4 3 4 (3 4) 6 3 4

Ab Db Ab Db Ab Db

to branch, limb to limb, you see, all in a day's

6 6 3 3 6 3 4 6 6 3 6 6 3 4

Ab Db Ab Db

dream. I am stuck like the oth - er

3 4 8 8 9 6 4 8 10 6 6

Ab Db Ab Db

mon - key here. I am a

(4) 6 8 9 6 4 (4) 8 9 6 4 6 10 10 6 6

A \flat D \flat A \flat D \flat

hum - ble mon - key, sit - ting up in here

let ring.....4

A \flat D \flat A \flat D \flat

a - gain. 2. But then came the

let ring.....4

2nd, 3rd Verses
w/Rhy. Fig. 1 (8 times)

A \flat D \flat A \flat D \flat

day I climbed out of these

(3.) See additional lyrics

w/pick
let ring.....4 let ring.....4

*Play w/ variations ad lib on D.S.

A \flat D \flat A \flat D \flat

safe limbs, ven - tured a - way,

sim.

A \flat D \flat A \flat D \flat

walk - ing tall, head high up and

4 6 6 6 4 3 | 4 6 6 6 4 3

2nd time Gtr. II substitute Fill 1

A \flat D \flat A \flat D \flat

sing - ing. I went to the cit - y,

w/fingers

5 5 6 3 | 8 9 9 6 4

4 4 4 4 | 8 8 10 6 6

A \flat D \flat A \flat D \flat

car horns, cor - ners and the

w/pick H H

(4) 5 5 | 1 3 4 1 3 4 1

6 6 | H H 4 6 4 4

Fill 1

sl. w/fingers

sl.

5 5 3 3 6 | 8 9 6 4 4 (4) 3

6 6 4 4 6 | 8 8 10 6 6 6 6 4

Guitar solo
w/Rhy. Fig. 1 and *Riff A (both 8 times)
A \flat D \flat A \flat D \flat A \flat D \flat

Gr. III (acous.)

*After 1st time, play w/ variations ad lib.

*Played behind the beat.

Riff A (Gtr. II)

w/fingers

Ab Db Ab Db Ab Db

3

P

P

D.S. al Coda

Ab Db Ab Db

3. Then comes the day.

w/fingers

*Let ring through 1st beat of D.S. (Gtr. III is then out.)

Coda

w/Rhy. Fig. 1
w/sax, vocal ad lib

Ab Db Ab Db

w/fingers

Repeat and fade

*Play w/ variations ad lib on repeats.

Additional Lyrics

3. Then comes the day.
 Staring at myself, I turn
 To question me.
 I wonder, do I want
 The simple, simple life
 That I once lived in well?
 Oh, things were quiet then.
 In a way, they were the better days.
 But now I am the proudest monkey
 You've ever seen.
 Monkey see, monkey do, yeah.

So Much To Say
Two Step
Crash Into Me
Too Much
#41
Say Goodbye
Drive In Drive Out
Let You Down
Lie In Our Graves
Cry Freedom
Tripping Billies
Proudest Monkey

\$19.95 in U.S.

ISBN 1-57560-027-7



0 73999 01279 8

02501279

Printed in the U.S.



Cherry Lane Music Company

• Quality In Printed Music •

P.O. Box 430, Port Chester, NY 10573

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