



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

RED HOT CHILI PEPPERS

MOTHERS MILK



 HAL • LEONARD®



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
DALE TURNER
and
BILL LAFLUER

RED HOT CHILI PEPPERS

MOTHERS MILK

- 2** **GOOD TIME BOYS**
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- 93** **SEXY MEXICAN MAID**
- 98** **JOHNNY KICK A HOLE IN THE SKY**
- 112** **Guitar Notation Legend**

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CORPORATION
7777 W. BLUEMOUND RD., P.O. BOX 13819 MILWAUKEE, WI 53213

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Oh, Oh.
A

E7#9

Musical notation for guitar, including treble and bass staves with fret numbers and a 1/2 note marking.

Verse
E7#9

A

Musical notation for guitar and lyrics: *Rapped:* 1. In - deed it may seem that we have strange ways, but we vo - tion to e - mo - tion is more than ev - i - dent. To the 3. See Additional Lyrics

Gtr. 1 & 2

Musical notation for guitar parts 1 and 2, including treble and bass staves with fret numbers and P.M. markings.

Gtr. 3

Musical notation for guitar part 3, including treble and bass staves with fret numbers and P.M. markings.

* composite arrangement

A G

E7#9

Musical notation for guitar and lyrics: do it with com pas - sion and don't be - lieve in age. Trav - el 'round the world - get - tin' na - ked on the stage, minds that are o - pen, it's you we rep - re - sent. We hope you have en - joyed the time - that you have spent, one day the

Musical notation for guitar, including treble and bass staves with fret numbers and P.M. markings.

Musical notation for guitar, including treble and bass staves with fret numbers and P.M. markings.

Gtrs. 1 & 2: w/ Rhy. Fill 1, 2nd & 3rd times

Gtr. 3 tacet
N.C.(Em7)

A

A

bust-in' peo-ple out of their ev-'ry-day cage. Well, we like to think we make a
 good time boys might jest be pres-i-dent pack of mad hat-ters, who

(Like a)

The first system contains a vocal line with lyrics, a guitar line with notes and rests, and a guitar tablature section with fret numbers (10, 12, 12, 10, 12, 12, 12, 10, 12) and chord diagrams for 12/12 and 14/14.

* gang vocals, next 4 meas.

N.C.(Em7)

A

N.C.(Em7)

A

sad __ man hap - py. _____ and we like to make proud _____ our
 come from out - er space. _____ Our swing-in's gon - na shat - ter _____ ev - 'ry

Gtrs. 1 & 2

The second system contains a vocal line with lyrics, a guitar line with notes and rests, and a guitar tablature section with fret numbers (10, 12, 12, 10, 12, 12, 12, 10, 12, 12, 12, 10, 12) and chord diagrams for 14/14 and 12/12.

Rhy. Fill 1
Gtrs. 1 & 2

The rhythmic fill diagram shows a 4-measure sequence of chords in G major (G, D, G, D) with a treble clef and a 4/4 time signature. Below it is a tablature section with fret numbers 14, 14, 14, 14, 14, 14, 14, 14.

N.C.(Em7)

A

E7#9

mam-my and our pap-py. _____
 stone cold face. _____

Now you Funk-y young kings, we sing of truth and soul. We're the
 may not know the ex-act rea-son why, a

Gtrs. 1 & 2

P.M. - 1 P.M.

12 12 10 12

12 12 0

0 0 0

Gtr. 3

7 7 7 7 0 6 7 0 6 7 X X X
 6 6 6 6

Gtrs. 1 & 2: w/ Rhy. Fill 4, 2 times, 3rd time

A

G

Gtrs. 1 & 2: w/ Rhy. Fill 2, 2nd time

E7#9

mod-ern day braves with one strong hold. Through the world of song - our bold-ness is ex-posed.
 band com-mands at-ten-tion from the moun-tains and the sky. Mak-in' more than mon-cy, more than mon-ey can buy, I

P.M. - 1 P.M.

0 0 0

5 0

7 7 7 7 0 6 7 X 7 5 X 7 7 7 7 0 6 7 0 6 7 X X X
 6 6 6 6

Rhy. Fill 2

Gtrs. 1 & 2

P.M. - 1 P.M.

T
A
B

0 0 0

Rhy. Fill 4

Gtrs. 1 & 2

P.M. - 1 P.M.

T
A
B

0 0 0

Gtrs. 1 & 2: w/ Rhy. Fill 5, 3rd time

Gtrs. 1 & 2: w/ Rhy. Fill 3, 2nd time
 Gtrs. 1 & 2: w/ Rhy. Fill 6, 3rd time
 Gtr. 3 tacet
 N.C.(Em7)

Talk - in' 'bout my bud - dies, funk it up Fish - bone.
 stop! and take a lis - ten to the Mon - sters try.

Shouted: Hey, hey.

* gang vocals ** vol. swell

Gtrs. 1 & 2

A N.C.(Em7)

Rhy. Fill 3
 Gtrs. 1 & 2

Rhy. Fill 5
 Gtrs. 1 & 2

* Fade in w/ vol. knob.

Rhy. Fill 6
 Gtrs. 1 & 2

Higher Ground

Words and Music by Stevie Wonder

Intro

Moderately fast Funk Rock ♩ = 138

Triplet feel (♩♩♩)

Chord symbols: Em7, G, A, Em7, N.C.

Chord symbols reflect basic harmony.

Chord symbols for Gtr. 1 (slight dist.): Em7, G, A, Em7, N.C.

Chord symbols for Gtr. 2 (dist.): (none)

(Bass) 4

Gtr. 1 (slight dist.)

Gtr. 2 (dist.)

mf

mp

TAB

TAB

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

Chord symbols: Em7, G, A, Em7

1. Em7

2. Em7

1/4

1/4

TAB

0 0 3 3 3 5 5 5 0 0 4-5 4 2 3 0 0 4-5 4 2 3

Verse

Gr. 1 tacet
ES

G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5

1. Peo - ple, _____ keep on learn-in'.

Gr. 2 Rhy. Fig. 1 End Rhy. Fig. 1

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

Gr. 2: w/ Rhy. Fig. 1
ES

G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5

Sol - diers, _____ keep on war - rin'. Uh,

F#m7 A B F#m7 A B A

world, _____ keep on turn - in', _____

Gr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

Gr. 2 Rhy. Fig. 2A

D N.C. Em7 G A

'cause it won't _____ be too long.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "'cause it won't _____ be too long." The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), and a whole rest. A slur covers the notes from G4 to E4, with "N.C." written above it. The second staff is a guitar melody in treble clef, featuring triplets of eighth notes and chords. The third staff is a fretboard diagram with six strings and a key signature of one sharp, showing fingerings for the notes in the melody.

Em7 G A Em7 G A Em7 G A

2. Uh,

End Rhy. Fig. 2A

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "2. Uh,". The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), and a whole rest. The second staff is a guitar melody in treble clef, featuring triplets of eighth notes and chords. The third staff is a fretboard diagram with six strings and a key signature of one sharp, showing fingerings for the notes in the melody.

Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 1: w/ Rhy. Fill 1 (4 times)

E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5

pow - ers _____ a keep on ly - in', _____ while your

E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5

peo - ple _____ a keep on dy - in', _____ Uh,

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

F#m7 A B F#m7

Gtr. 1: w/ Rhy. Fill 2

D

N.C.

world, keep on turn - in', _____ 'cause it won't _____ a be too

Em7 G A Em7 G A Em7 G A

long.

long.

Rhy. Fill 1
Gtr. 1

Rhy. Fill 2
Gtr. 1

Chorus

Em7

G

A

A7

Em7

I'm so darn glad he let me try it a - gain. — 'cause my

Gr. 1

Gr. 2

* Gang vocals, next 9 meas.

A7

Em7

A7

last time on earth I lived a whole world of sin. — I'm so glad that I know more

Em7 F#5 B7#5

than I knew then. — Gon - na keep on try - in' till — I reach — the high - est

Chords: Em7, F#5, B7#5

Annotations: P.M. (Palm Mute), w/ bar (with bar), let ring (let ring), * T = Thumb on 6th str.

Fretboard diagrams show fingerings for chords and melodic lines, including triplets and bends.

Em7 G A Em7 G A Em7 G A Em7 G A

ground. — 3. Uh,

rake

Riff A End Riff A

Chords: Em7, G, A

Annotations: rake, 1/2 (bend), Riff A, End Riff A

Fretboard diagrams show complex melodic lines with triplets, bends, and specific fretting patterns.

E5 G5 A5 E5 G5 A5 E5 G5 A5

lov - in', while be - liev - ers _____

15 15 15 12 (14) 15 15 15

E5 G5 A5 E5 G5 A5 E5 G5 A5

keep on be - liev - in'.

15 15 15 15 14

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
F#m7 A B F#m7 A B A

Gtr. 1: w/ Rhy. Fill 2
D N.C.

Sleep - ers, _____ just stop sleep - in', _____ 'cause it won't _____ be too

Gtr. 2: w/ Riff A
Em7 G A Em7 G A Em7 G A Em7 G A

D.S. al Coda

long. Oh, no! _____ I'm

Gtr. 1

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

10

⊕ Coda

G A Em7 G A

ground. _____ Till _____
 (Spoken:) An' _____ Stev-ie knows that, uh, no-bod-y's _____ gon-na bring me down.

Gr. 1

Gr. 2

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

* Gang vocals, till end. ** Sung as even eighth notes.

Em7 G A Em7

_____ I reach the high-est ground. _____ 'Cause me 'n' Stev-ie, see, we're gon-na be a sail-in' on _____

rake rake

Riff B

1/4

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

Str. 2: w/ Riff B (2 times)

G A Em7 G A

the get funk-y sound. Till I reach the high-est ground. Bust in' out, an' I'll

End Riff B

Em7 G A Em7

break you out, 'cause I'm sail-in' on. Till I reach the high-est

G A Em7 G A

ground. Just, uh sail-in' on, sail-in' on the high-er ground. Till

The first system of music features a vocal line in G major with lyrics: "ground. Just, uh sail-in' on, sail-in' on the high-er ground. Till". The guitar accompaniment includes triplets and a bar line. Fretboard diagrams show fingerings for the guitar parts.

Very fast ♩ = 320

Em7 E5 G5 A5 G5 E5 G5 A5 G5

1 reach the high-est ground.

The second system is marked "Very fast ♩ = 320". The vocal line says "1 reach the high-est ground." The guitar accompaniment is highly rhythmic, featuring many triplets and a forte (*f*) dynamic. Fretboard diagrams are provided for the guitar parts.

* Vocal disregards tempo change.

E5 G5 A5 G5 E5 G5 A5 G5 E5

** Gtrs. 1 & 2

The third system shows guitar accompaniment for two guitars, marked "Gtrs. 1 & 2". It features a series of chords and rhythmic patterns corresponding to the chord sequence E5, G5, A5, G5, E5, G5, A5, G5, E5. Fretboard diagrams are included.

** Composite arrangement.

Subway to Venus

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

E7#9(no root)



Intro

Moderately ♩ = 122

° E7

Rhy. Fig. 1

End Rhy. Fig. 1

Gr. 1 (slight dist.)

* Chord symbols reflect overall tonality.

Gr. 1: w/ Rhy. Fig. 1, 1 1/2 times, simile

E7#9

E9

E7#9

E9

E7#9

E9

E7#9

Gr. 2 (slight dist.)

Rhy. Fig. 1A

End Rhy. Fig. 1A

Verse

Gtr. 2 tacet
E7#9

E9 E7#9 E9 E7#9 E9

Rapped: 1. Step right up and lis-ten please, — you're gon-na get it with the great-est of ease. Well,
hon-est sounds, I'll paint your brain. For in this song, I do pro-claim that
3. See Additional Lyrics

Gtr. 1

simile on repeats

E7#9 E9 E7#9 E9

well, ev-'ry-hod-y uh, gath-er 'round, — all a-board the un-der-ground. — You've
once a-board this mov-ing train, I'll do my best to ease your pain. —

E7#9 E9 E7#9 E9 E7#9 E9 E7#9

got to get in — be-fore you get out, and get-tin' out is what it's gon-na be a-bout.
Slink-y as — my speech may be, on this trip, you'll ride for free. — And

E9 E7#9 E9 E7#9

Well, if you find — that you are blind, — o-pen up your bash-ful mind. —
as we leave our trail of spots, well out-er space is not so dark. — This

Gr. 1: w/ Riff A, 2nd time
 Gr. 1: w/ Riff B, 3rd time

A7#9

Let my band step in side, take you on a cos - mic ride. This
 ax - is bold as love you see, comes and goes so eas - i - ly. —

Gr. 1

Gr. 2

D7

I let my band step in side, take you on a cos - mic ride. —
 ax - is bold as love you see comes and goes so eas - i - ly. —

Gr. 1

Gr. 2

Riff A
 Gr. 1

T
A
B

Riff B
 Gr. 1

T
A
B

Gr. 1: w/ Rhy. Fig. 1, 2 times
 Gr. 1: w/ Rhy. Fig. 1A, 2 times, simile
 Gr. 2 tacet

1.

2.

E7#9 E9 E7#9 E9 E7#9 E9 E7#9 E9 E7#9 E9 E7#9 E9 E7#9 E9 E7#9

2. With

Chorus

Gr. 2: w/ Rhy. Fill 2, 2nd time

Gr. 2 tacet

Bm

* Gr. 1 Rhy. Fig. 2

Gr. 2 Rhy. Fill 1

* Doubled, next 8 meas.

F5 C5 G5

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

Bm

Gr. 1

Gr. 2 Rhy. Fill 2

Gr. 2 tacet

To Coda ⊕

Gr. 1 End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times, simile

E7#9 E9 E7#9 E9 E7#9 E9 E7#9 E9 E7#9 E9 E7#9 E9 E7#9 E9 E7#9

⊕ Coda

Interlude

Gtr. 1: w/ Rhy. Fig. 3, 2 times

E7#9 E9 E7#9 Gm7

play 4 times

Verse

Gtr. 2: w/ Rhy. Fig. 1A, 6 times, simile

E7#9 E9 E7#9 E9 E7#9 E9 E7#9

E9 E7#9 E9 E7#9 E9 E7#9

E9 E7#9 E9 E7#9 E9 E7#9

Life's too short to be in a hole, _ so bust in - to your funk - i - est stroll. _ Well, _

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Life's too short to be in a hole, _ so bust in - to your funk - i - est stroll. _ Well, _". The guitar part is in standard tuning with a key signature of two sharps, featuring a mix of open strings and fretted notes. The bass part is in standard tuning, primarily using open strings and simple fretted notes.

E9 E7#9 E9 E7#9 E9 E7#9

take your bod - y, uh shake it a - round _ and _ do the dog on the ground. _ And _

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "take your bod - y, uh shake it a - round _ and _ do the dog on the ground. _ And _". The guitar and bass parts continue with similar rhythmic patterns and chord structures as the first system.

E9 E7#9 E9 E7#9 E9 E7#9

if I can't make you dance, _ I guess I'll just have to make you piss _ your pants. _

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics "if I can't make you dance, _ I guess I'll just have to make you piss _ your pants. _". The guitar and bass parts continue with similar rhythmic patterns and chord structures.

E9 E7#9 E9 E7#9 E9 E7#9

Detailed description: This system contains the fourth line of music, which appears to be an instrumental or ending section. It features the same guitar and bass parts as the previous systems, with no vocal line present.

Chorus

Gtr. 1: w/ Rhy. Fig. 2, 2 times
Bm

Space is king, or so I sing, _____

Gtr. 2

9 7 7 9 7 9 9 11 9 11 13 12 13 11 9 11

a sub - way to Ve - nus.

F5 C5 G5

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

Bm

Space is king, or so I sing, _____ sub - way to

9 11 11 11 9 11 7 7 9 7 9 11 10 11 9 7 9 7 9 11 7 9 11 7 9

F5 C5 G5 Bm

Ve - nus. Space is king, or so I sing, _____

10 10 10 10 10 12 12 12 12 12 12 7 7 11 13 12 13 11 9 9 11 11 7 9 7 7 9 7 7

F5 C5 G5

sub - way to Ve - nus.

Bm

Space is king, o o o or so I sing.

F5 C5 G5

sub - way to Ve - nus.

Gr. 2 tacet, 1st & 2nd times, w/ Rhy. Fill 3, 3rd time
E7#9(no root)
Rhy. Fig. 4

End Rhy. Fig. 4

Outro Guitar Solo

E7

Gr. 1 & 2

play 4 times

Riff B

Gr. 3 (dist.)

End Riff B play 4 times

(Gr. 1 cont. in slash)

f

Rhy. Fill 3
Gr. 2

T
A
B

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

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

Chorus

Gr. 1 tacet
E5



1. M A G I C, see you on the court. Buck has come to play his way and
3. M A G I C, a sea of purple and gold. You can swim but you won't get far so you



his way is to thwart. M A G I C, mag - ic of the Buck.
might as well go home. M A G I C, in Buck we trust.

Gr. 1: w/ Riff A, 2 times



Oth - er teams pray for dreams but he don't give a fuck.
Re - stor - ing or - der in the court and jus - tice is a must.

Verse

Gr. 1: w/ Riff A
E5



2. Pen - e - trat - ing the lane like a bul - let train, comes mag - ic blood, a tel - e - path - ic brain.
4. Lak - ers are the team that I watch on the tel - ly 'cause they've got more moves than a bowl full of jel - ly. The

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

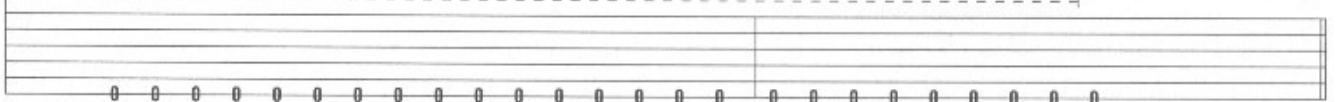


knuck - le - head suck - ers bet - ter duck when the Buck comes through like a train. 2. Scott _____
Buck stops here, pops, then cheers a roar through the for - um that deaf - ens my ears. 4. The

Gr. 1



P.M.



Chorus

Gr. 1 tacet
E5



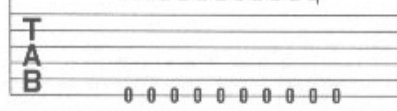
stops, pops and drops it in. On his way back gets a lit - tle skin from the
one and on - ly know of his kind sits in a throne.

Rhy. Fill 2

Gr. 1



P.M.





hand of a man named A. C. Green, slam so hard break your T V screen, Wor-thy's hot with his tom-a - hawk,
Not for the rec - ords that he holds but for being bald and bold. Ka-reem Ab - dul Jab - bar,



take it to the hole, make your mam-ma talk. } I hate to burst your bub-ble but tri-ple dou-ble trou-ble is
all - time great su - per, su - per - star. }

Interlude

Bsus4

E7#9



com-ing to your town and he's gon-na make rub-ble.

Gr. 1

Sva.

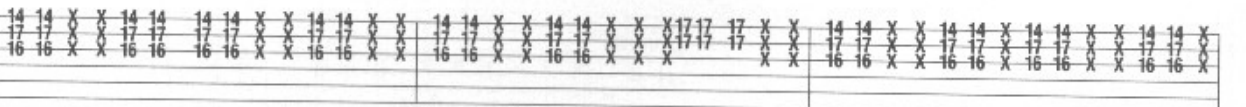


Bsus4

Sva.

Esus4

Bsus4



E7#9

Bsus4

1.

E9

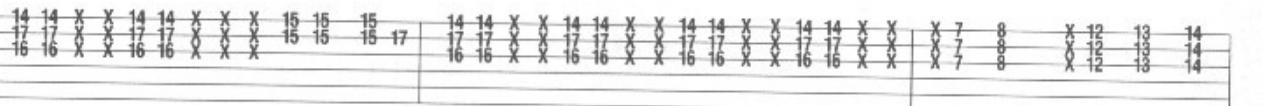
F9

A9

A#9

B9

loco



Gr. 1: w/ Riff A, 2 times

E5



2.

E9 F9 A9 A#9 B9 **Guitar Solo** E7#9

loco

P.M.

A7#9 E7#9

P.M. - - - | P.M. - - - |

A7#9 E7#9

P.M. - - - |

A7#9 E7#9 E9 F9 A9 A#9 B9

Does

P.M. - - - |

Interlude

Gtr. 1 tacet
E5

an - y - bod - y want some... Does an - y - bod - y want some Does
(Maj - ic John - son?) Mag - ic John - son?

D.S. al Coda

an - y - bod - y want some... Does an - y - bod - y want some... Does
Mag - ic John - son? Mag - ic John - son?)

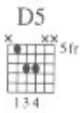
Coda

Outro
E5

Dig-gi-ty do, de do, dig-gi-ty do dot. Dig-gi-ty ga, dig-gi-ty ga, dig-gi-ty go dot.

Nobody Weird Like Me

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



Intro
Very Fast Rock ♩ = 200 (♩♩ - ♩♩)

N.C.(Dm)
(bass gtr.)

Mm, mm, mm.

Gon - na eat you a - live. Oo.

* Gtrs. 1 & 2 (dist.)

P.S.

* composite arrangement

* D5 F5 G5 D5 F5

Gtr. 1

P.M. P.H. 8va loco

pitch: A

Gtr. 2

let ring P.M.

* Chord symbols reflect overall tonality.

D5 C5 D5

Liv-ing my life in and out of the Twi-light Zone. _

Chorus

C5 N.C.(Em) D5

Bust my brit - ches, bless my soul. I'm a freak of na - ture, walk - ing

* Gtrs.
1 & 2
Rhy. Fig. 1

* composite arrangement

C5 E5 G5

to - tem pole. Look and see, I think you'll a - gree, _

A5

no - bod - y weird like me.

End Rhy. Fig. 1

w/ bar

(7) X

slack

Interlude

D5 N.C. D5 N.C.

Oh, I love you.

Gr. 1

P.M. -----

Gr. 2

P.M. -----

P.M. -----

D5 N.C. D5

And you love me too.

2. In - ter -

Harm. w/ bar

(7) -2

P.M. -----

Verse
D5

F5 C5 D5 C5

course with a por- poise is a dream for me. — Hell -
3. Rid - ing down the path on the back of a gi - raffe. —

-1/2

D5 Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A, 2nd time N.C. D5

bent on in-vent-ing a new spe-cies. —
Me and the gi-raffe laughed 'cause I passed some gas. —

* Gtrs. 1 & 2

P.M. -----

* composite arrangement

Rhy. Fill 1
Gtr. 1

TAB

Rhy. Fill 1A
Gtr. 2

TAB

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

C5 N.C.(Em) D5 C5

Bust my britch-es, bless my soul. I'm a freak of na-ture, walk-ing to-tem pole.

N.C.(Em) G5 A5 To Coda

Look and see, I think you'll a-gree, no-bod-y weird like me. Oh, oh, oh.

D5 F5 D5 C5 D5 F5 C5 D5 F5 D5 C5 D5 F5 N.C.

oh. Gon-na eat you a-live.

Gtr. 1

Gtr. 2

P.M. -----

D5 C5 D5 F5 D5 C5 D5

Harm. w/ bar

P.M. -----

* Gtrs. 1 & 2 N.C. D/E E D/E E D/E E D/E E D/E E D/E E D/E E D/E E

Rhy. Fig. 2 End Rhy. Fig. 1

* composite arrangement

⊕ Coda

D5 F5 D5 C5 F5 D5 C5

oh, oh, I love you too..

Gtr. 1 w/ bar

Gtr. 2

P.M.

4 3 1 4 3 1

D5

15ma

Harm. w/ bar

P.M.

17 (17)

4 3 1 4 3 1

Gtrs. 1 & 2: w/ Rhy. Fig. 2

N.C. D/E E D/E

E

D/E E D/E

E

D/E E D/E

E

D/E E D/E

E

Mm, oh, ee, yeah, yeah, yeah, yeah, — yeah. — 4. En -

Verse

D5

F5

C5

D5

N.C.

chant-ed as a rab-bit that my life is a dream. — Well

Gr. 1

Gr. 2

D5

C5

D5

ev - 'ry - thing is nev - er just as it seems. —

Free Time

N.C.

Outro
Slower ♩ = 77 (♩ = ♩)

D5
Rhy. Fig. 4

Gr. 2: w/ Rhy. Fig. 4, 4 times
D5

End Rhy. Fig. 4

Gr. 2

18 sec.

freak. Had a lit-tle dream we could live in the sky.

* Gtrs. 1 & 2

Gr. 1

(Gr. 2 cont. in slash)

Harm.

w/ bar

w/ bar

w/ bar

fdbk.

* Both gtrs. w/ ad lib. vibrato bar effects and misc. noise.

** Key signature denotes D Mixolydian.

A moun-tain on a dream gon - na give it to you.

Gr. 1

w/ bar

w/ bar

O - pen my eyes — to the ver - y blue sky.

w/ bar

w/ bar

Knock Me Down

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

Moderately fast rock ♩ = 126

Intro: Am7

Guitar 1 (Right channel)

f With distortion

Dm7 Am7 Dm7 Am7 Dm7 F5

Guitar 2 (Left channel)

f With distortion

Verse 1:

F5 Dm7 Am7 Gm7

Ne - er too soon_ to_ be through_ be - in'

Em7 Bm7 Am7 Em7 D5 C

Don't be a - fraid to show your friends that you hurt in - side, in - side.

Let ring - - - -

Let ring - - - -

A.H.

Em7 Bm7 Am7

Pain's part of life, don't hide be - hind your false pride, it's a

Bm B5 Bm B5 C5 A/D *Chorus:* D5 C5

lie, _____ your lie. _____ If you see me get-tin' might - y, if you

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, with lyrics: "lie, _____ your lie. _____ If you see me get-tin' might - y, if you". The middle staff is the guitar accompaniment, featuring a steady eighth-note pattern. The bottom staff shows fretboard diagrams for the guitar, with strings labeled T, A, and B. Chord changes are indicated above the staff: Bm B5, Bm B5 C5, A/D, and Chorus: D5 C5.

D5 C5 Am7 Em11 C G D5

see me get-tin' high,-- knock me down.-- I'm not big-ger than life.-- If you

The second system of the musical score continues the piece. It features three staves: vocal line, guitar accompaniment, and fretboard diagrams. The lyrics are: "see me get-tin' high,-- knock me down.-- I'm not big-ger than life.-- If you". The guitar accompaniment continues with eighth-note patterns. The bottom staff shows fretboard diagrams with strings T, A, and B. Chord changes are indicated above the staff: D5 C5, Am7 Em11, C G, and D5.

D5 C5
(Enter female bkgd. vocal)

D5 C5

Am7 Em11

To Coda

see me get-tin' might - y, if you see me get-tin' high, knock me down...

The first system contains a vocal line and a guitar accompaniment line. The guitar line includes fretboard diagrams for the first two measures, showing fingerings for the treble and bass staves.

The second system continues the musical notation with a vocal line and a guitar accompaniment line. The guitar line includes fretboard diagrams for the second two measures, showing more complex fingerings and techniques.

C G5 Dm7 Am7 Gm7

I'm not big-ger than life...

With clean tone

The third system features a vocal line and a guitar accompaniment line. The guitar line includes fretboard diagrams for the first two measures, with a note indicating 'With clean tone'.

The fourth system continues the musical notation with a vocal line and a guitar accompaniment line. The guitar line includes fretboard diagrams for the second two measures, showing various chord voicings and techniques.

Verse 2:

Dm7

Am7

Bb

Dm7

Am7

I'm tired of be-in' un-touch-

With distortion

mp

Gm7

Dm7

C

Bb

a-ble, I'm not a-bove the love.

Dm7 Am7 Gm7 A5

I'm part of you and you're part of me. Why did you go a way?

Tacet

Detailed description: This system contains the first three staves of music. The top staff is the vocal line in treble clef with lyrics. The second staff is Guitar 1 in treble clef. The third staff is Guitar 2 in treble clef. Chord symbols Dm7, Am7, Gm7, and A5 are placed above the vocal line. The guitar parts include various rhythmic patterns and chord voicings. The system ends with a 'Tacet' instruction for the guitar parts.

Bb5

Bridge:
Em7 Bm7 Am7

Find-ing what you're look - in' for can end up be - in',

Guitar 1
With clean tone P.M.-----4

Guitar 2

Detailed description: This system contains the next three staves of music. The top staff is the vocal line in treble clef with lyrics. The second staff is Guitar 1 in treble clef. The third staff is Guitar 2 in treble clef. Chord symbols Bb5, Em7, Bm7, and Am7 are placed above the vocal line. The guitar parts include various rhythmic patterns and chord voicings. The system ends with a 'P.M.' instruction for the guitar parts.

C[♯]m7 G[♯]m7 F[♯]m7 Em7 Bm7

be - in' such a bore, I pray for you most ev-

P.M.-----4 Let ring -----4

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "be - in' such a bore, I pray for you most ev-". The middle staff is the piano accompaniment in treble clef, featuring a melodic line with grace notes and rests. The bottom staff is the guitar tablature, showing fret numbers for the Treble (T), Middle (M), and Bass (B) strings. The key signature has two sharps (F# and C#), and the time signature is 4/4. Chord changes are indicated above the staff: C[♯]m7, G[♯]m7, F[♯]m7, Em7, and Bm7. Performance markings include "P.M.-----4" and "Let ring -----4".

Am7 C[♯]m7 G[♯]m7 F[♯]m7 *D.S. al Coda* ☉

'ry day, my love's with you now fly a - way. If you

P.M.-----4 P.M.-----4

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "'ry day, my love's with you now fly a - way. If you". The middle staff is the piano accompaniment in treble clef, featuring a melodic line with grace notes and rests. The bottom staff is the guitar tablature, showing fret numbers for the Treble (T), Middle (M), and Bass (B) strings. The key signature has two sharps (F# and C#), and the time signature is 4/4. Chord changes are indicated above the staff: Am7, C[♯]m7, G[♯]m7, and F[♯]m7. The system concludes with the instruction "D.S. al Coda" and a Coda symbol. Performance markings include "P.M.-----4" and "P.M.-----4".

Coda

C G5 D5 C/Bb

I'm not big-ger than life.---

This system contains the first system of music. It features a vocal line with the lyrics "I'm not big-ger than life.---". Below the vocal line are two guitar staves (A and B) and one bass staff. The guitar staves include chord diagrams and fret numbers. The bass staff includes fret numbers and a 9/8 time signature.

G5 F C Bb

Let ring-----

This system contains the second system of music. It features a vocal line with the lyrics "Let ring-----". Below the vocal line are two guitar staves (A and B) and one bass staff. The guitar staves include chord diagrams and fret numbers. The bass staff includes fret numbers and a 9/8 time signature.

Am7 F6 G5 G F

mp P.M.-----

This system contains the third system of music. It features a vocal line with the lyrics "P.M.-----". Below the vocal line are two guitar staves (A and B) and one bass staff. The guitar staves include chord diagrams and fret numbers. The bass staff includes fret numbers and a 9/8 time signature.

Am

A

If you

The first system of music features a vocal line on a single treble clef staff. The lyrics "If you" are positioned below the notes. Below the vocal line are two guitar staves. The top guitar staff contains a series of chords, with a circled section indicating a specific technique. The bottom guitar staff provides a numerical fretboard diagram for the chords, with strings labeled T, A, B and fret numbers 1 through 7.

The second system of music continues the vocal line and guitar accompaniment. It follows the same format as the first system, with a vocal line, two guitar staves, and a numerical fretboard diagram.

Chorus:

D5 C5 D5 C5 Am7 Em11

see me get-tin' might - y if you see me get-tin' high, - knock me down...

The chorus section begins with a vocal line on a single treble clef staff. The lyrics "see me get-tin' might - y if you see me get-tin' high, - knock me down..." are written below. Below the vocal line are two guitar staves. The top guitar staff shows chords corresponding to the D5, C5, D5, C5, Am7, and Em11 chords listed above. The bottom guitar staff provides a numerical fretboard diagram for these chords, with strings labeled T, A, B and fret numbers 0 through 7.

The final system of music continues the chorus. It includes a vocal line, two guitar staves, and a numerical fretboard diagram. The guitar accompaniment features some complex chord voicings, including a barre across the 15th fret.

C G D5 D5 C5 (w/female background vocals) D5 C5

I'm not big-ger than life. — If you see me get-tin' might - y, if you see me get-tin' high, — knock me down, —

Tablature for the first system, corresponding to the first vocal line. It shows fret numbers for strings A and B across 12 frets.

Tablature for the second system, corresponding to the second vocal line. It shows fret numbers for strings A and B across 12 frets.

Am7 Em11 C/E G5 D5

I'm not big-ger than life. — *(If you)

Tablature for the third system, corresponding to the third vocal line. It shows fret numbers for strings A and B across 12 frets.

Tablature for the fourth system, corresponding to the fourth vocal line. It shows fret numbers for strings A and B across 12 frets.

*On repeat only.

F#m

E5

E

F#5

F#m

E5



Outro:
C#5

(female vocal) Oh, _____ I _____ yeah! _____

E

B

_____ Yeah! _____

C15

Play 4 times and fade out (w/female vocal ad libs)

It's so lone - ly when you don't e - ven know — your - self. —

E

B

It's so lone - ly.

Taste the Pain

Words and Music by Anthony Kiedis, Flea, John Frusciante and Darren Henley

Moderately ♩ = 106

Intro: (With backward tape effect)

No Chord

Oh. _____ Oh. _____

Guitar 1

mf With distortion and wah
Hold bend

Verses 1 and 2:

Em

G6

A9/C#

1. Flat on my back in a lone - ly sprawl, _____ 1
2. Bust - ed in two a like a brit - tle stick, _____ 1

Guitar 1

**Guitar 2

mf With clean tone

*Play with wah on all accents throughout.

**Guitar 2 on 2nd Verse only.

Em

G6

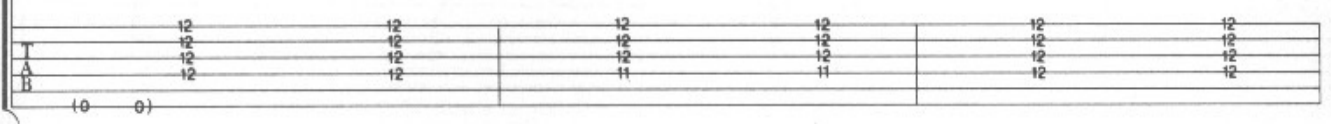
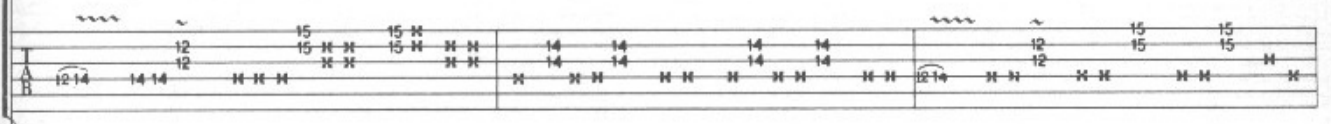
A9/C#

Em

G6



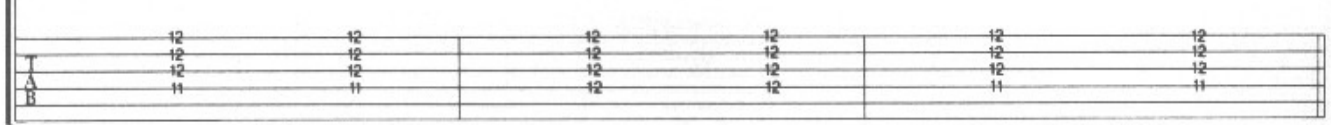
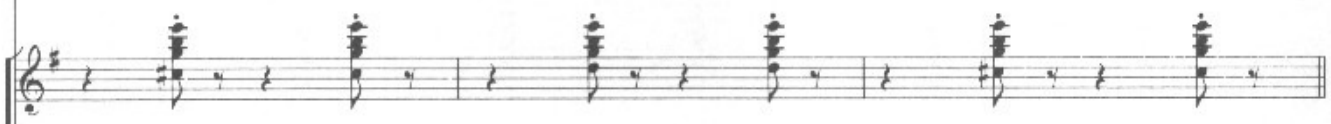
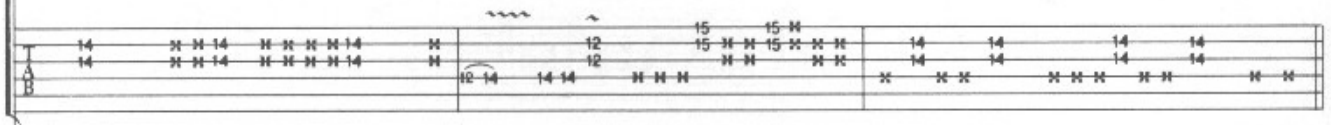
stare at the ceil - ing 'cause I can-not fall a - sleep to - night,
can - not drink be - cause my throat con-stricts a love sick from you,



A9/C#



a - no a not at all
a - that would nev - er do.



(Enter cello on 2nd Verse)

Em

G6

A9/C#

Head - lights flash a - cross my bed - room wall, _____ a
O - pen my mouth I could - n't make a sound. _____ I

Em

G6

A9/C#

Em

G6

cry - ing eyes o - pen 'cause I can - not fall _____ in love with you, _____
could not scream _____ you know I can - not shout. _____ It's up to you, _____

Em7 Am G6

Oh, Aren't you glad you weren't a - fraid, Oh! fun - ny how the price gets paid.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Oh, Aren't you glad you weren't a - fraid, Oh! fun - ny how the price gets paid." The guitar part includes a treble clef staff with chord diagrams and a bass clef staff with fret numbers. The chords are Em7, Am, and G6. The fret numbers for the guitar are: Em7 (7 9 7 7 7 7), Am (5 5 5 5 5 5), and G6 (12 12 12 12 12 12).

Em7 Am G6

Oh, Walk a - way an' taste the pain, oh! come a - gain some oth - er day.

The second system of music continues the vocal line with the lyrics "Oh, Walk a - way an' taste the pain, oh! come a - gain some oth - er day." The guitar part includes a treble clef staff with chord diagrams and a bass clef staff with fret numbers. The chords are Em7, Am, and G6. The fret numbers for the guitar are: Em7 (7 9 7 7 7 7), Am (5 5 5 5 5 5), and G6 (12 12 12 12 12 12).

To Coda

Em7

Am

G6

Em

G6

Well, aren't you glad you were not a - fraid, fun - ny how the price gets paid.
Oh, oh!

With distortion and wah

(2nd time only)

A7/C#

A5

G5

G

D/F#

C/E

Ah.

Yeah,

A5 G D/F# C D5 D

yeah!

Let ring

Interlude:
(Enter horns)
Em

G6 A7/C# Em G6

Hold bend

A7/C# Em G6 A7/C#

Hold bend

Em G6 A7/C#

(Horns tacet)

Em9

N.C.

Em9

N.C.

mp

mp

14 14
15 15
12 12

3 3 2 2 0

14 14
15 15
12 12

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

mp

(14)
15
12

3 3 2 2 0

2 3 3 2 2

0 0 3 3 2 2 1 1

Verse 3:
(Enter cello)
Em

G

A7/C#

3. This may come as a shock - ing sur - prise _____ 1

12 14 15 15 14 14 14 14 14 14

A9/C#

Em

G6

A9/C#

D.S. $\frac{3}{4}$ al Coda ♩

I am not a - live.....

This system contains the first three staves of music. The top staff is the vocal line with the lyrics "I am not a - live.....". The middle staff is for Guitar 1, featuring a complex rhythmic pattern with many accidentals and slurs. The bottom staff is for Guitar 2, with a simpler accompaniment pattern. Fingering numbers are provided for both guitar parts.

Tacet

Coda

Am7

G6/D

Em7

Am

G6/D

fun - ny how the price gets paid, oh, oh, oh. how the price gets

Guitar 1

Guitar 3

This section is the Coda, starting with a double bar line and a Coda symbol. It contains three staves. The top staff is the vocal line with lyrics "fun - ny how the price gets paid, oh, oh, oh. how the price gets". The middle staff is for Guitar 1, and the bottom staff is for Guitar 3. Both guitar parts have complex rhythmic patterns and slurs. Fingering numbers are provided for all parts.

Em7 Am oh. G6/D

Oh, Ev - ry day it's o - key

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a long note on 'Oh,' followed by 'Ev - ry day it's o - key'. The guitar part features a sequence of chords: Em7 (7 9 7 7), Am (7 7 7 7), and G6/D (5 5 5 5 5 5). The bass line shows fret numbers: 0, 2, 2, 0, 2, 3, 3, 2, 2, 0, 5, 5, 5, 5, 5, 5, 10, 10, 10, 10.

Detailed description: This system contains the fourth and fifth measures. The guitar part continues with Am (7 7 7 7) and G6/D (5 5 5 5 5 5). The bass line shows fret numbers: 0, 2, 2, 0, 2, 3, 3, 2, 2, 0, 0, 0, 15, 0, 0, 0, 15.

Em7 Am oh. G6/D

Oh, if you want to play it a - gain. - I got to pay the price. -

Detailed description: This system contains the sixth and seventh measures. The vocal line continues with 'if you want to play it a - gain. - I got to pay the price. -'. The guitar part features a sequence of chords: Em7 (7 9 7 7), Am (7 7 7 7), and G6/D (5 5 5 5 5 5). The bass line shows fret numbers: 0, 2, 2, 0, 2, 3, 3, 2, 2, 0, 5, 5, 5, 5, 5, 5, 10, 10, 10, 10, 10, 10, 10, 10.

Detailed description: This system contains the eighth and ninth measures. The guitar part continues with Am (7 7 7 7) and G6/D (5 5 5 5 5 5). The bass line shows fret numbers: 0, 2, 2, 0, 2, 3, 3, 2, 2, 0, 15.

Partial P.M.

Detailed description: This system contains the tenth and eleventh measures. The guitar part continues with Am (7 7 7 7) and G6/D (5 5 5 5 5 5). The bass line shows fret numbers: 0, 2, 2, 0, 2, 3, 3, 2, 2, 0, 3, 3, 0, 3, 3, 0, 2, 0, 3, 0, 0, 5.

Outro:
Guitars 1 and 3 *tacet*
Em9
(Enter cello)

A7 Em9 A7

Guitar 2

All vibrato with vibrato bar

Hold-----4

Em7 A7 Em9

Hold-----4

mp

Start fade
A7 Em9 A7 Em9

A Em9 A7 Em7

Fade out

Hold-----4

Stone Cold Bush

Words and Music by Anthony Kledis, Flea, John Frusciante, Chad Smith and Darren H. Peligro

D5



Intro

Moderately Fast Rock ♩ = 138

*Gm7

Intro

Gtr. 1 (dist.) Rhy. Fig. 1

mf
w/ wah-wah

Ah, yeah, yeah, _ yeah,

TAB: 10 10 X X | 10 10 X X | 10 10 X X | 7 8 9

Gtr. 2 (dist.) Rhy. Fig. 1A

mf
w/ wah-wah
P.M. _ _ _ _ _ | P.M. _ _ _ _ _ | P.M. _ _ _ _ _

TAB: 5 5 5 5 | 5 5 5 5 | 3 3 3 3 | 0 1 2

*Chord symbols reflect overall tonality.

yeah.

End Rhy. Fig. 1

TAB: 10 10 X X | 10 10 X X | 5 5 5 5 3 | 3 3 3 3 1

End Rhy. Fig. 1A

TAB: 5 5 5 5 | 5 5 5 5 | 5 5 5 5 3 | 3 3 3 3 1

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

She's stone cold _ bush, yea. _ Ba-by, that's _ al - right. _

She's stone cold _ bush, yea. _ And that's al - right _ with me. _

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Verse

Gr. 2 tacet
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times, 2nd time

1. Get up off — your knees, come on walk — with me,
2. Haight Street got noth - ing to show, ex - cept the shirt — on your ass. When you're
3. See Additional Lyrics

Gr. 1

simile on repeat

tell me what — you need to get a — long. A
liv - in' on the streets you've got to let it roll, get it on with what you've got. Awe,

Gr. 1 & 2

Gr. 2 tacet

stat - ue come to life, — I cut you with my knife, —
ev - 'ry - bod - y knows that it's al - right, you've got no se - crets to tell. — But when you

Gr. 1

bleed - ing to the tune — of Dol - ly Dag - ger.
smoke that rock and suck — that cock, you do it all so well.

Gr. 2

Gr. 1
divisi

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

She's stone cold bush, yea. Ba-by, that's al - right.

She's stone cold bush, yea. And that's al - right with me.

D.S. al Coda

⊕ *Coda*

Bb5 F/A N.C.(Gm7)

stone cold bush.

Gtr. 1

Gtr. 2

Gtrs. 1 & 2

G5

Additional Lyrics

3. She got marble eyes, sweet china doll her thighs,
And animal in pain she starts to cry.
Her pipes are open wide, she blows more than my mind.
Echo sounds of soul time after time.

Fire

Words and Music by Jimi Hendrix

Intro
Very Fast Rock ♩ = 210

Gr. 1 (dist.) N.C. Riff A

End Riff A

TAB 6 5 3 5 5 5 6 5 3 5 5 5 (5)-12 5 3 5

Well, al - right, ah. Now dig this. I. You don't

Riff B

End Riff B

TAB 5 5 3 5 5 5 3 5

Verse

Gr. 1: w/ Riff B, 1 1/2 times

care for me, I don't care 'bout that. You got a new fool, ha, I
mam - ma ain't home, it ain't my con - cern. Girl, don't play with me and you
give me your mon - ey, you bet - ter save it babe. Save it for your

like it like that, ha, ha. I have on - ly one a - burn - ing de - sire.
won't get burned. I have on - ly one a - burn - ing de - sire.
rain - y day. I have on - ly one a - burn - ing de - sire.

Chorus

Gr. 1: w/ Fill 1, 2nd time
Gr. 1: w/ Fill 2, 3rd time

Aw, girl, let me get o - ver your fire. (Let me stand next to your
Aw, girl, let me do it to you in your fire. }
Aw, girl, let me get all o - ver your fire. }

Gr. 1

TAB 5 13 12 0 (10 11) 10 7 7 5 5

Fill 1
Gr. 1

full

TAB 13 12 (15) (12)

* vib. 3rd str. only

Fill 2
Gr. 1

full full

TAB 0 3-5 0 3-5

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fire. — Fire, fire, fire. — Let me stand next to your fire. — Fire, smok-ing fire. — Let me stand next to your

Chords: D5, C, N.C., D5, C5

Guitar fretboard diagrams: (5) 2 2 3 3 4 4, 7/5, 7/5, 7/5, 2 2 3 3 4 4, 7/5, 7/5, 5

1. fire. — Please start a fire. — Let me stand next to your fire. — Ah, yeah. —

To Coda ⊕

Chords: N.C., D5, N.C., C5

Guitar fretboard diagrams: (5) 2 2 3 3 4 4, 7/5, 7/5, 7/5, 5, 2 2 3 3 7

Gtr. 1: w/ Riff B

Ah, huh. Now, listen to this ba-by. Yo, stop act-in' so cra-zy. 2. Say your

Guitar fretboard diagram: (5) 2 2 3 3 4 4

2. Ah, yeah. — Aw, — move o-ver Ro-ver and

fire. —)

Bridge

Chords: N.C., D5, C5

Guitar fretboard diagrams: (5) 2 2 3 3 4 4, 7/5, 7/5, 5

let Mis-ter Huc-kle-ber-ry take o-ver. You know he's bad, you know

Chords: A5, G5, A5

Guitar fretboard diagrams: (5) 10/7, 10/7, 8/5, 10/7, 10/7, 10/7, 10/7, 10/7, 10/7

Pretty Little Ditty

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

A

Moderately Fast $\text{♩} = 120$

* Dm7 C Dm7 C

Gtr. 1 (clean)
mp
w/ slapback echo

TAB

* Chord symbols reflect overall tonality.

Dm7 C Dm7 C

B

Slower $\text{♩} = 116$

C F/C G/C C F/C -1/2

w/ bar -1/2

C F/C -1/2 C

w/ bar -1/2

C

Faster $\text{♩} = 124$

Dm7 C Dm7 C

Dm7 C Dm7 C

D Slower ♩ = 102

Am trumpet enters C D Am F G

let ring

Am C D Am F G

E A C/A

D/A

A C/A

6 5 5 7 5 6 7 6 7 6 7 7 6 | 6 9 8 8 10 8 10 8 10 12 10 12

D/A

8 10 12 10 12 12 12 12 12 11 12 12 11 | 11 12 12 12 10 12 11 11 11 12 10 11 12

A C/A

5 7 5 6 6 7 5 6 7 6 7 7 6 | 6 9 8 8 10 8 9 9 10 8 10 9 10 9

D/A drums enter

10 12 10 12 12 12 12 12 12 11 12 12 11 | 11 12 12 12 12 12 12 12 12 12 12 12 12

A C/A

5 5 7 5 6 6 7 5 6 6 7 6 | 6 9 8 8 12 8 9 9 9 9 9 10 12 10 12 11

D/A A

10 10 12 10 11 12 12 12 12 12 11 | 11 12 12 12 10 11 10 10 10 11 12 5 6 7

Punk Rock Classic

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

Verse
Very Fast Rock ♩ = 288

A5 D5 Eb5 E5

1. I'm a Ra - di - o Joe of the biz called show, I'm a
form - ing to the norm straight out of the mold, com - pro -
know that we'll nev - er be bet - ter than Mis - ter

Gtrs. 1 & 2 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

A5 D5 Eb5 E5 A5 D5 Eb5

rock - in' pop star with a get up and go. Rub - bin' el - bows with the big - wigs at my
mis - ing each and ev - 'ry ounce of soul. I'm a do - in' an - y - thing for the
slick su - per - star Da - vid Let - ter - man. I prom - ise we'll be per - fect

E5 A5 D5 Eb5 E5

sold out shows. I've been on ev - 'ry cov - er e - ven Roll - ing Stone. ___
rec - ords of gold. I on - ly want what I can hold. ___
gen - tle - men, just put us on the show and you'll re - gret us then. ___

Chorus

G5 F#5 C5 D5 A5

Put us _____ on _____ M T V,

Gtrs. 1 & 2 Rhy. Fig. 2 End Rhy. Fig. 2

* gang vocals, next 8 meas.

G5 F#5 C5 D5 A5 G5 F#5 C5

all we _____ real - ly need. Beg - ging _____ on _____

D5 A5 G5 F#5 C5 1. D5 A5

our knees, please, please, please, please, please. 2. Con -

2.

D5 A5 N.C.(G5) (F#5) (E5) (Eb5) (D5) (C5)

— please, please.

Gtrs. 1 & 2 Rhy. Fig. 3

(B5) (Bb5) (A5) (G5) (F#5) (F5) (E5)

3. We

End Rhy. Fig. 3

3. Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

A5 D5 Eb5 E5

— please, please. 4. Thank you ver - y much, be sure to la - bel us. We

would - n't want to cause a ruck - us or a fuss. Just put us in a cat - e - go - ry

if it's a must. A O R, C H R, Top For - ty, or bust.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 4 times

G5 F#5 C5 D5 A5 G5 F#5 C5 D5 A5

Put us on M T V, all we real - ly need.

Gtr. 3 (dist.)

full full full full full full

* gang vocals, next 8 meas.

G5 F#5 C5 D5 A5 G5 F#5 C5 D5 A5

Beg - ging - on our knees, please, please, please, please.

12 14 full 15 17 full 15 17 17

(E♭5) (D5) (C5) (B5) (B♭5)(A5) (G5) (F#5) (F5) (E5)

Go Juan - i - to.

diva *loco*

full w/ bar

20 0 -1

Guitar Solo
 Gtr. 1 tacet
 N.C.(Em) Gtr. 2 tacet

Gtr. 3

12 15 12 15 12 15 12 12 12 15 12 12 12 15 12 12 15 12 0 -1 14 -1 17 -1 1/2 (17) 0 0

-1 1/2 w/ bar w/ bar w/ bar

Gtr. 2

w/ bar (0) slack

Gtr. 3

12 15 12 12 14 12 14 12 14 12 15 full 15 15 full (14) 15 14 full (14) 14 full (14) 14 full (14) 14 full (14) 14 12 0 0 0

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 4 times

G5 F#5 C5 D5 A5 G5 F#5 C5 D5 A5

Put us on M T V, all we real-ly need.

Gr. 3

full

* gang vocals, next 8 meas.

G5 F#5 C5 D5 A5 G5 F#5 C5 D5 A5

Beg - ging on our knees, please, please, please, please, please.

full 1 1/2 full full full full

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1st 4 meas.

N.C.(G5) (F#5) (E5) (E♭5) (D5) (C5) (B5) (B♭5) (A5) (G5) (F#5) (F5)

full

*grad. dive w/ bar

*Depress bar while vibrating.

Outro
Slower ♩ = 116

E5 N.C.

Free Time

Gtrs. 1 & 3 tacet

Uh.

Gr. 3

Gtrs. 1 & 2

Gr. 2

grad. dive w/ bar

slack

*w/ delay repeats

*On Les Paul style gtrs: strike chord w/vol. knob set to 0. Flick pickup selector switch to pickup w/vol. knob set to 10.

Sexy Mexican Maid

Words and Music by Anthony Kiedis, Flea, John Frusciante, Chad Smith and Darren H. Peligro

Intro
Moderately ♩ = 90

* Em7

A

Gr. 1 (dist.) Rhy. Fig. 1

mf

TAB

X X	11 12 X X 12	X X X X X 12	12 12 12 12	X X 14 14	X X X X X 14	14 14 14 14
X X	13 14 X X 12	X X X X X 12	12 12 12 12	X X 14 14	X X X X X 14	14 14 14 14

Gr. 2 (dist.) Rhy. Fig. 1A

mf

TAB

	0 5 7 5	0 7 5 7 5	12 \
--	---------	-----------	------

* Chord symbols reflect overall tonality.

Em7 A

Mm, mm, mm, mm, mm, mm, ... mm, mm, mm, ...

TAB

12 X X 12	X X X 12	12 X X X X	14 1/4 X X 14	14 1/4 X X 14	14 1/4 X X 14	14 1/4 X X 14
15 X X 15	X X X 15	15 X X X X	14 1/4 X X 14	14 1/4 X X 14	14 1/4 X X 14	14 1/4 X X 14

TAB

0 0 5 7 5	0 7 5 7 5 5 7 5 5 7 5
-----------	-----------------------

Em7 A

Uh, a - huh, a - huh, a - huh, uh, uh, uh, uh. —

12 12 12 12 12 12 14 14 14 14 14 14 14 14 14 14

0 0 5 7 5 5 0 0 5 7 5

Em7 A

Aw, yeah. —

End Rhy. Fig. 1

12 12 12 12 12 12 14 14 14 14 14 14 14 14 14 14

End Rhy. Fig. 1A

0 0 5 7 5 0 0 5 7 5 5 7 5 6 7 5

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile.
 Gtr. 3 tacet, 3rd time
 Em7

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

1. Hair so smooth, black as coal, aw ba - by, the way you sway. —
 2. When I wake up in the morn - ing she greets me where I lay. —
 3. She puts me in a bub - ble bath she tic - kles me and I laugh. —

Em7 A
 You wear the dress so ver - y blue — that you take my blues a - way. —
 I look out - side — to find — that it's a bright and sun - ny day. —
 She wash - es me un - til I'm clean — then she does a lit - tle sex - y dance. —

Em7 A
 She comes and goes, that I know, — aw she cums at least once a day. —
 So ser - ene she gives — to me — my toast and mar - ma - lade. —
 Hap - py to feel — my hand go — slap — up - on — her sex - y ass. —

Em7 A
 I can't re - sist, I kiss — your lips. — You're my sex - y Mex - i - can maid. —
 What — more — can I — say? She's my sex - y Mex - i - can maid. —
 We make — fun — so — ver - y slow — then we make it ver - y — fast. —

Chorus

F#m7

G#m7

* She gone. She gone.

Gtr. 1

2/4 4 X 2 X X X 4 2 4 2 4 2 4 4/4 6 X 4 6 6 X X 6 4 6 4 6 4 6 (6)

Gtr. 2

2/4 2 2 2 2 4 4 4 4 1/4

* w/ echo repeats next 4 meas.

Fill 1
 Gtr. 2

Rvg. ———
 w/ bar ———

TAB 2 0 7 5 7 5 (5) 20 (20) (20)
 -1 1/2 -1 1/2

F#m7 G#m7

She gone. Shat-tered please, get on my knees. (She gone.)

1. 2. 3. 4. 2. 4. 2. 4. 6. 4. 6. 4. 6. 4. 6.

2. 2. 2. 2. 4. 4. 4. 4.

1. 2.

Gr. 2 tacet A7 B7 Gr. 2 tacet A7 B7

I come a-lone.

Gr. 1 Rhy. Fill. 1 End Rhy. Fill. 1

Gr. 1

Guitar Solo

N.C.(Em7)

Gr. 3 (dist.)

f w/ wah-wah

7 9 7 9 7 9 7 9 6 7 7 5 5

Gtrs. 1 & 2

Rhy. Fig. 2

End Rhy. Fig. 2

7 5 7 5 7 5 7 5 7 5 X X X 12 12

Gtr. 1: w/ Rhy. Fig. 2, 6 times

Gtr. 2
Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 2, 2 times

⊕ Coda

Gtr. 2: w/ Rhy. Fill 1
A7 B7

Outro Saxophone Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 5th time
N.C.(Em7)

Repeat and Fade

* Sung 1st time only.

With Fill 2 on 3rd Verse
Em

Em7 Em9

damn _____ what I _____ am _____
 pissed _____ at this _____
 loco _____ I'm a na - tive of this place
 What this coun - try came to be.

The first system contains a vocal line with lyrics, a guitar line with a melodic line and a bass line, and a guitar tablature. The tablature includes fret numbers (12, 15, 14) and fretboard diagrams for the first two measures.

(on 2nd Verse only)

The second system contains a guitar line with a melodic line and a bass line, and a guitar tablature. The tablature includes fret numbers (7) and fretboard diagrams for the first two measures.

Fill 2

Guitar 2

The 'Fill 2' section contains a guitar line with a melodic line and a bass line, and a guitar tablature. The tablature includes fret numbers (7) and fretboard diagrams for the first two measures.

With Fill 3 on 2nd and 3rd Verses
Em

please don't kick me in my face. My race has been dis - graced,
it's a lie, no place for me. I bleed.

(8va)-----

loco

Fill 3

Guitar 2

AaddB

G7

Test - i - fy, test - i - fy, kick a hole_ right in the sky... slap a li - ar in his eye,

AaddB

kick a hole right in the sky. Test - i - fy, test - i - fy, kick a hole_ right in the sky...

*Played by keyboards (8vb.)

2.3 With Fill 6 on 2nd Verse

Em

side _____ to de - fy.
 fy _____ to con - fide.

mf *mp*

4.

Em

I, _____ that's right.

Fill 6
 Guitar 2

With Fill 8 on 7th Verse

Em

wrong. _____ wrong _____ I
turned a - round an' found that I just was stil a - live. _____

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "wrong. _____ wrong _____ I / turned a - round an' found that I just was stil a - live. _____". Below the vocal line is a guitar accompaniment consisting of two staves, Treble (T) and Bass (B). The guitar part includes a melodic line with eighth and sixteenth notes and a bass line with a steady eighth-note pattern. Chord diagrams for the Em chord are shown at the beginning of the system.

The second system of music continues the guitar accompaniment from the first system. It features two staves, Treble (T) and Bass (B), with a melodic line and a bass line. Chord diagrams for the Em chord are shown at the beginning of the system.

The third system of music continues the guitar accompaniment. It features two staves, Treble (T) and Bass (B), with a melodic line and a bass line. Chord diagrams for the Em chord are shown at the beginning of the system.

Fill 8
Guitar 1
8va - - - loco

The 'Fill 8' section is enclosed in a box and includes a guitar part for 'Guitar 1'. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, marked with '8va' and 'loco'. Below the melodic line is a bass line with a steady eighth-note pattern. Chord diagrams for the Em chord are shown at the beginning of the section.

Outro:
Em

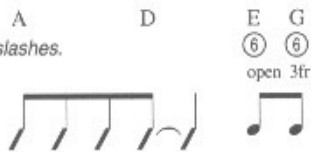
man.

Additional lyrics

3. Kill my trust if you must but
In my blood there is the lust for life.
That's right.
Apache blood is in my heart
Dashing through me like a shark
Crashing through the dark.
4. What am I supposed to do
I feel like I'm cut in two.
Confused by rules.
Do these two cultures clash or
Am I living in the past, I ask,
Please tell me fast.
5. Then it dawned on me like the mornin' sun,
I'm a part of two worlds and the mornin' comes.
Glowing embers tend to remember when
The power that is peace was...

Guitar Notation Legend

Guitar Music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes.



RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

RAKE: Drag the pick across the strings indicated with a single motion.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



GOOD TIME BOYS
HIGHER GROUND
SUBWAY TO VENUS
MAGIC JOHNSON
NOBODY WEIRD LIKE ME
KNOCK ME DOWN
TASTE THE PAIN
STONE COLD BUSH
FIRE
PRETTY LITTLE DITTY
PUNK ROCK CLASSIC
SEXY MEXICAN MAID
JOHNNY KICK A HOLE IN THE SKY



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