

GUITAR • VOCAL WITH TABLATURE

DAVE MATTHEWS BAND

BEFORE THESE CROWDED STREETS



Cherry
Lane
Music

Authorized Edition

guitar





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PANTALA NAGA PAMPA

Words and Music by
David J. Matthews

Moderately ♩ = 116

w/voc. ad lib (next 6 bars)

*D

Gtr. I (acous.)

mf

Musical notation for Gtr. I (acous.) in 4/4 time, marked *mf*. The notation consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music features a rhythmic pattern of eighth notes with 'x' marks above them, indicating muted strings. The bass line is shown below with fret numbers and 'x' marks for muted strings.

Gtr. II (acous.)

mf

Musical notation for Gtr. II (acous.) in 4/4 time, marked *mf*. The notation consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music features a melodic line with eighth notes and some rests. The bass line is shown below with fret numbers.

*Chord names reflect gtr. and bass.

A G

Musical notation for sections A and G. Section A is marked with a treble clef, key signature of two sharps, and 4/4 time. It features a melodic line with slurs and 'sl.' markings, and a bass line with fret numbers and slurs. Section G follows, also with a treble clef, key signature of two sharps, and 4/4 time, featuring a melodic line with slurs and 'sl.' markings, and a bass line with fret numbers and slurs.

D

Musical notation for the D chord section. The top staff is a treble clef with a melodic line. The middle two staves are guitar staves showing fret numbers (11, 10, 9) and 'x' marks. The bottom staff is a bass clef with fret numbers (5, 4, 7, 0).

A6

G6

Musical notation for the A6 and G6 chord sections. The top staff is a treble clef with a melodic line. The middle two staves are guitar staves showing fret numbers (5, 6, 4, 4) and 'sl.' markings. The bottom staff is a bass clef with fret numbers (5, 6, 4, 4).

Em7

A7sus4

Musical notation for the Em7 and A7sus4 chord sections. The top staff is a treble clef with a melodic line. The middle staff is a guitar staff with 'Gtrs. I & II' and 'let ring' markings. The bottom staff is a bass clef with fret numbers (0, 3, 0, 2, 0, 0, 0, 0, 0, 0, 0, 2, 0, 2, 0).

*Composite arrangement of both gtrs. (next 9 bars).

**The lyrics to this song have been intentionally omitted.

D G Gmaj7

*T
*T = thumb

Em7 A7sus4

*T
*T = thumb

D/F# G

*T
*T = thumb

A G D

Segue to "Rapunzel"

RAPUNZEL

Words and Music by David J. Matthews,
Stefan Lessard, and Carter Beauford

Moderate Funk ♩ = 109

2nd time w/vocal ad lib (till Verse)

Intro

Dm7 F G N.C. Dm7 F G N.C. Dm7 F G N.C. Dm7

Gtr. I (elec.) Rhy. Fig. 1

mf
w/light dist.

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

mf

C G/B N.C. Dm7 C G/B N.C. Dm7 C G/B N.C. Dm7

H

Rhy. Fill 1

C G/B C G/B C G/B C G/B

1st, 2nd Verses

*G7 C7 F9

1. Huh, ow, o - pen wide,
2. Ooh, huh, up and down- we go, —

Rhy. Fill 2

Rhy. Fill 2A

Rhy. Fig. 2

*Some chords implied by piano (throughout).

C7

G7

C7

F9

C7 G7 C7 F9

in your sweet de - li - cious per - fect lit - tle mouth,
lost in love and danc - in'. Shake your tam - bou - rine,

2 17 (17) 15 14 13 5 5 5 5

2nd time Gtr. I substitute Rhy. Fill 4

C7 G7 C7 F9

there - up - on I lin - ger. You will have no doubt
you blow my head o - pen. Of one thing I'm sure,

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

15 (15) 5 4 4 3 3 2 2 1 5 5 5 5

Rhy. Fill 4 (Gtr. I)

15 14 5 (5) 3 2 1

C G/B C G/B C G/B C G/B

that I'll do my best for you, I do.
that I'll do my best for you, I do.

H H H H

X 5 3 X 5 3 (3) X 5 3 X 5 3

9 4 9 4 9 4 9 4

(end Rhy. Fig. 2) Rhy. Fill 3

5 5 5 5 (5) 5 5 5 5

3 2 3 2 (2) 3 2 3 2

w/Rhy. Fig. 2
2nd time Gtr. I substitute Rhy. Fill 5

G7 C7 F9 C7 G7

Love, let's stop to get it go in'. Lost my self just think
Oh, for you I would crawl through the darkest dun-

Gtr. I

5 3 2 2 1 (2 1) 3 2 17

Rhy. Fill 5 (Gtr. I)

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

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

1/4 1/4

(5) 4 3 4 3 (3) 2 3 6 (6 4) 5 4 2

1 1 5 (4) 5

w/Rhy. Figs. 3 & 3A

Dm

B \flat

Csus2

Dm

Blood through my veins for you,

w/Rhy. Figs. 3 & 3A (both 1st 5 bars only)

B \flat

Csus2

Dm

B \flat

you alone have all of me. I give my

Csus2

Dm

B \flat

world to you, to you I

w/Rhy. Fills 6 & 6A

Csus2

*w/Rhy. Figs. 1 & 1A (both 3 times)

Dm7

(♩=♩)

F

G

N.C.

Dm7

F

G

N.C.

Dm7

will be true. Uh.

*1st time only, Gtr. I substitutes 1/4 rest for beat 3.

w/Rhy. Fills 2 & 2A

F

G

N.C.

Dm7

C

G/B

C

G/B

C

G/B

C

G/B

Ah.

3rd Verse

w/Rhy. Fig. 2

G7

C7

F9

C7

G7

3. Too good to be real, the smell of some-thing cook -

Gtr. I

5	3	2	3	18
	2	1	2	16
				15

Rhy. Fill 6 (Gtr. I)

Rhy. Fill 6A (Gtr. II)

*Gtr. I to left of slashes.

C7 F13 C9 G7

in'. My— soul you're— to steal,— food— of love— we're fill -

1/4 1/4

(18) (18) 17 (17) 15 (15) 15
 (16) (16) 15 (15) 14 (14) 14
 (15) (15) 14 (14) 13 (13) 14

C7 F9 C7 G7

ing.— What— you've giv - en me,— for— it there's— no meas-

16 15 14 15 16
 15 14 13 14 15

C7 F9 C G/B C G/B

ure. Of— one thing— I know— is I'll— give my best—

H H

16 15 17 15 14 16 14 13 (14) 5 3 9 4 X 5 3 9 4

Bridge
w/Rhy. Fig. 3A (3 times)

C G/B N.C. (♩ = ♩) Dm B♭

for you. I think the

Gtr. I H Gtrs. I & II Rhy. Fig. 3B (Gtr. I) sl.

Gtr. II H

Fretboard diagrams for guitar parts:

- Gtr. I: (3) 4 2
- Gtr. II: 5 7 3 5
- Sl. (Gtr. I): 10 10 10 10 10 10 10 10 10 10 10 10 12

Csus2 Dm B♭ Csus2

world of you, with all of my heart I do.

(end Rhy. Fig. 3B)

Fretboard diagrams for guitar parts:

- 10 10 10 10 10 10 10 10 10 10 10 10 12
- 12 12 12 12 12 12 12 12 12 12 12 12 12

*w/Rhy. Fig. 3B (2 times)

Dm B♭ Csus2 Dm

This blood through my veins for you,

*Play w/ variations ad lib.

B♭ Csus2 Dm B♭

you alone have all of me. From you my strength

Csus2 Dm B♭ Csus2

is so full to carry your burdens

w/Rhy. Figs. 3A & 3B (both 1st 5 bars only)

Dm B♭ Csus2 Dm

too. And I give my world to you.

B \flat w/Rhy. Fill 6A Csus2 Dm7 ($\text{♩}=\text{♩}$) F G N.C. Dm7

Uh!

Gtr. I

sl.

F G N.C. Dm7 C G/B N.C. Dm7

Oh.

w/Rhy. Fill 1

H

sl.

w/Rhy. Fill 2A C G/B C G/B C G/B C G/B

4th Verse w/Rhy. Fig. 2 G7 C7 F9

4. Hop, hip, lock up

H H H H

C7 G7 C7 F9

so tight— you drive— me cra - zy. Cra - zy is— all right—

Full Full

C7 G7 C7 F9

with you look - ing at me. You make me feel high.

Full

Full

15	18	4	3	2
14		3	2	1

C7 G7 C7 F9

With ev - 'ry sin - gle thing you do to me is like I'm drunk.

3	5	(5)	2	2
2				1

w/Rhy. Fill 3

C G/B C G/B C G/B C G/B

I do my best for you, I do.

H H H H

x	5	3	x	5	3	(3)	x	x	5	3	x	x	5	3	x
	5	4		5	4				5	4			5	4	

1st, 2nd Verses
w/Rhy. Fig. 1

F#
N.C.
F#
w/Rhy. Fig. 1A
N.C.
F#

1. Fi - re the sun is well a - sleep. The moon is high a - bove, fire -

2. See additional lyrics

N.C.
F#
w/Rhy. Fig. 1
N.C.
F#

grows from the east. And how is this hate so deep,

w/Rhy. Fig. 1A
N.C.
F#
N.C.
F#
w/Rhy. Fig. 1

lead us all so blind - ly kill - ing, kill - ing? Fools are we. If

N.C.
F#
N.C.
F#

hate's the gate to peace, this is the last stop for

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

12	12	x	x	11	9	x	x	8	x	x	4	5	8	5	3	3	3	3	3
10	10	x	x	9	7	x	x	6	x	x	2	3	6	9	2	2	2	2	2

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

rain - ing tears. Oh, oh, Oh, is

Pre-chorus w/Rhy. Fig. 1

F#
N.C.
F#
w/Rhy. Fig. 1B
N.C.

war the on - ly way to peace? Well, I don't fall for that.

F#
w/Rhy. Fig. 2 (2 times)

You're rain - ing tears. You're

Chorus

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

right - eous, you're right - eous, you're right - eous. You're al - ways so

1. w/voc. ad lib (next 3 bars)

N.C.(F#)

and white. _____

Gtrs. I & II

Detailed description: This system contains the first two measures of the first system. The vocal line starts with a whole note 'and white.' followed by a line. The guitar accompaniment consists of two staves: the top staff has a treble clef and a key signature of three sharps (F#, C#, G#), with a melody of quarter notes G4, A4, B4, C5, G4, F#4, E4, D4. The bottom staff has a bass clef and a key signature of three sharps, with a bass line of quarter notes G2, A2, B2, C3, G2, F#2, E2, D2.

w/Rhy. Fig. 1 N.C. F# w/Rhy. Fig. 1D

F# N.C.

This is the last stop.

Detailed description: This system contains the third and fourth measures. The vocal line has a whole rest in the third measure, followed by a half note 'This' in the fourth measure, and a half note 'stop.' in the fifth measure. The guitar accompaniment continues with the same melody and bass line as the first system.

2. w/voc. ad lib (next 1 1/4 bars)

N.C.(F#)

and white, _____ black and white. _____ You're

Gtrs. I & II

Detailed description: This system contains the fifth and sixth measures. The vocal line has a whole note 'and white,' followed by a line, then a half note 'black and white.' followed by a line, and finally a half note 'You're' followed by a line. The guitar accompaniment continues with the same melody and bass line.

Chorus

w/Rhy. Fig. 3

E

right - eous, _____ you're right - eous, _____ you're right - eous. _____ You're al - ways so _____

Detailed description: This system contains the seventh and eighth measures. The vocal line has a half note 'right - eous,' followed by a line, then a half note 'you're right - eous,' followed by a line, then a half note 'right - eous.' followed by a line, and finally a half note 'You're al - ways so' followed by a line. The guitar accompaniment continues with the same melody and bass line.

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

F# E

_____ right. _____ Oh, _____ and there you are nail - ing _____ good to a tree,

Detailed description: This system contains the ninth and tenth measures. The vocal line has a half note 'right.' followed by a line, then a half note 'Oh,' followed by a line, then a half note 'and there you are nail - ing' followed by a line, and finally a half note 'good to a tree,' followed by a line. The guitar accompaniment continues with the same melody and bass line.

w/Rhy. Fig. 2 (2 times)

F#

and then _____ say _____ for - give me, _____ for - give me. _____ Why? _____

Detailed description: This system contains the eleventh and twelfth measures. The vocal line has a half note 'and then' followed by a line, then a half note 'say' followed by a line, then a half note 'for - give me,' followed by a line, then a half note 'for - give me.' followed by a line, and finally a half note 'Why?' followed by a line. The guitar accompaniment continues with the same melody and bass line.

DON'T DRINK THE WATER

w/Rhy. Fig. 3 w/Rhy. Fig. 1 N.C. F#

Go a - head and dream.

N.C.

Go a - head, be - lieve that you are the cho - sen one.

Gtrs. I & II

4	5	8	9	8	x	x	9	11	x	x	12	11	x	x	9	x	x	8	8	8	8	8	8	5	x	x	
2	3	6	7	6	x	x	7	9	x	x	10	9	x	x	7	x	x	6	6	6	6	6	6	6	3	x	x

w/Rhy. Fig. 2 (4 times) w/voc. ad lib (next 5 bars) w/Rhy. Fig. 1

F#

N.C. F# w/Rhy. Fig. 1D N.C.

This is the last stop.

Bridge
w/Rhy. Figs. 4 & 4A (both 3 times)
Dadd2

A E/G#

Here there's more than is show

Dadd2 A E/G#

ing up, and I hope that we can break

Dadd2 A E/G# (Gtr. III out)

it down. It's not so black

1st Verse
D5

Come out, come out, no use in hid - ing.

Riff A

*w/slide let ring
 w/o slide
 w/slide
 w/o slide
 w/slide

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

Rhy. Fig. 2

*Wear slide on pinky.

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

w/Riff A (6 times)

(Gtr. I) (end Rhy. Fig. 2)

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

*w/Rhy. Fig. 2 (3 times)

Come now, come now, can you not see?

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

Empty musical staff with treble clef and key signature of two sharps.

There's no— place here. What— were you— ex - pect - ing?—

Harm.
Gtr. II (8va)

let ring
w/o slide
Harm.

Fretboard diagram for the first system:
 5 3 0 | 5 3 0 | 5 3 0 | 5 3 0 | 3 0 3 | 0 3 0 | 3 0 3 | 0 3 0

Am/D

Fretboard diagram for the second system:
 3 3 2 | 3 2 3 | 2 3 3 | 4 3 3 | (3) 3 | 3 3 3 | 3 3 3 | 0 2 0 | 1 0

D5

No room for both,— just— room for me.—

Fretboard diagram for the third system:
 0 0 5 | 3 0 5 | 3 0 3 | 0 3 0 | 5 3 0 | 5 3 0 | 3 0 3 | 5 3 0 | 5 3 0 | 5 3 0 | 5 3 0

w/slide ... w/o slide

Fretboard diagram for the fourth system:
 3 5 | 0 3 0 | 3 0 3 | 0 3 0 | 3 0 3 | 0 3 0 | 3 0 3 | 0 3 0 | 3 0 3 | 0 3 0 | 3 0 3 | 0 3 0

Pre-chorus
G5

So you will lay your arms down.

Gtr. II

Riff B

let ring

Rhy. Fig. 3 (Gtr. I)

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

w/Riff B (5 times)

D5

(Gtr. I) (end Rhy. Fig. 3)

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

w/Rhy. Fig. 3

G5

D5

Yes, I will call this home.

2nd Verse
w/Rhy. Fig. 2 (2 times)
D5

A - way, a - way, you

Gtr. II

let ring

— have been — ban - ished. ————— Your —

w/slide ----- 4 w/o slide

— land — is gone — and — giv - en —

w/Fill 1

me.

w/slide ----- 4 w/o slide

Fill 1 (Gtr. III)

Harm. (8va) 6

dist. tone

trem. bar w/random fdbk.

Harm. 6

7 (7) (7)

Pre-chorus
w/Rhy. Fig. 3 (2 times)

G5

And here I will spread my wings.

let ring
w/slide

0 5 5 5 5 5

D5

w/o slide w/slide w/o slide

3 0 3 3 3 3 3 3 3 5 3 0 0 0 5 3

G5

Yes, I will call this home.

w/slide

3 5 5 5 5 5 5 5 5 7 5 5 5

D5

w/o slide

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

Chorus
Bm
Rhy. Fig. 4
(Gtr. I)

What's this — you say? — You feel — a right to —

let ring

0 0 2 0 0 2 0 0 2 0 0 2 0 0 0 0 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2

G5 (end Rhy. Fig. 4)

re - main? — Then stay and I will bur - y you. —

P *P* *P* *Full* *grad. release*

2 1 0 2 0 1 2 2 1 0 2 0 1 2 (2) 2 1 0 2 0 1 3 3 3 3 3

w/Rhy. Fig. 1
D5

w/voc. ad lib (next 3 bars)

0 0 5 3 0 3 0 3 0 5 3 0 5 3 0 3 0 3 0 5 3 0 5 3 0 5 3 0 5 3 0

w/slide w/o slide

w/Rhy. Fig. 4
Bm

What's that — you say? — Your fa - ther's spir - it — still

Riff C

G5

lives in — this place? Well, I will si - lence you. —

w/Rhy. Fig. 1
D5

(cont. on upper staff)

(Gtr. II out)
(end Riff C)

Gtr. II

0 3 2 3 2 3 0 3 2 3 0 2 3 0 2 (2) 2 3 0 2 0 3 0 5 0 3 2 0 1 3 0

Gtr. IV

fade in w/dist. & wah as filter slight P.M. Harm. (8va) Harm. (8va)

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

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

D5

Here's the hitch... Your horse is leaving...

Rhy. Fig. 2A (Gtr. IV)

Harm. (8va) Harm. (8va) Harm. (8va)

slight P.M. Harm. Harm. Harm.

0 3 0 0 x x x x 3 3 3 3 3 3 x x 3 3 2.6 2 2.4 2.4 2.6 3 3 3 3 3 5 3 3

(end Rhy. Fig. 2A)

Harm. (8va) Harm. (8va)

3 3 2.4 2.4 x x x 0 0 5 5 3 3 5 0 0 0 0 0 3 3 3 3 3 3 5 5 3 3 3 3

Chorus
w/Rhy. Fig. 4
Bm

I have no time to jus - ti - fy to you.

Rhy. Fig. 4A (Gtr. IV)

slight PM.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

G5

Fool, you're blind. Fool, move a - side for me.

(end Rhy. Fig. 4A)

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

w/Rhy. Figs. 1 & 2A

D5

Gtr. II

(w/o slide)

0 3 3 3 5 5 5 3 3 3 3 3 3 0 0 0 0 3 5 3 3 5 3 3 5 3

0 0 3 0 3 0 3 0 0 3 3 0 3 3 0 3 0 3 0 3

w/Rhy. Figs. 1 (1st 3 bars only) & 2A
D5

'cause you're all dead

Riff D (Gtr. II)

(end Riff D)

w/Riff D

(Gtr. II out)

now.

And I live with my

Gtr. I

*Vocal doubled an octave higher (next 7½ bars only).

Outro

B \flat /D

D5

B \flat

B \flat /D

D5

B \flat

jus - tice,

and I live with my greed - y need.

Oh, I live with no

Rhy. Fig. 6 (Gtr. I)

(end Rhy. Fig. 6)

Rhy. Fig. 6A (Gtr. IV)

(end Rhy. Fig. 6A)

slight P.M.

w/Rhy. Figs. 6 & 6B (both 4 times)
2nd time substitute Bkgd. Voc. Fill 1

B \flat /D D5 B \flat B \flat /D D5 B \flat

Me, ——— yeah. ——— (And I live with my ——— jus - tice, ——— and I live with my

*Sing w/ variations ad lib on repeats.

B \flat /D D5 B \flat B \flat /D D5 B \flat

greed - y need. ——— And I live with no ——— mer - cy, ——— Don't — drink the wa - ter. ——— and I live with my

B \flat /D D5 B \flat B \flat /D D5 B \flat

fren - zied feed - ing. ——— I live with my ——— ha - tred, ——— There's blood — in the wa - ter. ——— and I live with my

B \flat /D D5 B \flat B \flat /D D5 B \flat

jeal - ous — y. ——— And I live with the ——— no - tion ——— Blood — in the wa - ter. ——— that I don't need...)

*Repeat ad lib and fade

B \flat

*After fading out,
continue to Interlude.

Moderately $\text{♩} = 120$

Interlude

Esus2

*Gtr. VI (acous.)

mp let ring

*Gtr. V (acous.)

mp let ring

*Standard tuning

C#sus2

Esus2

The first system of music consists of two systems of staves. The first system has a treble staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains two measures of music, each with a repeat sign. The second system has a treble staff with the same key signature and time signature, also containing two measures of music with repeat signs. Below the treble staves are two bass staves. The first bass staff has two measures of chord diagrams for C#sus2, with fingerings: 4-6-6-4-6 and 4-6-6-4-6. The second bass staff has two measures of chord diagrams for Esus2, with fingerings: 7-9-9-7-9 and 0-2-2-4-2.

D5

The second system of music consists of two systems of staves. The first system has a treble staff with a key signature of three sharps and a 3/4 time signature. It contains three measures of music. The second system has a treble staff with the same key signature and time signature, also containing three measures of music. Below the treble staves are two bass staves. The first bass staff has three measures of chord diagrams for D5, with fingerings: 7-9-9-7-9, 7-9-9-7-9, and 7-9-9-0-2. The second bass staff has three measures of chord diagrams for D5, with fingerings: 0-2-2-4-2, 0-2-2-4-2, and 0-2-2-0-2.

Aadd2
(♩ = ♩)

A5

The third system of music consists of two systems of staves. The first system has a treble staff with a key signature of three sharps and a 3/4 time signature. It contains four measures of music. The second system has a treble staff with the same key signature and time signature, also containing four measures of music. Below the treble staves are two bass staves. The first bass staff has four measures of chord diagrams for Aadd2, with fingerings: 0-2-2-4-2, 0-2-2-4-2, 0-2-2-4-2, and 0-2-2. The second bass staff has four measures of chord diagrams for Aadd2 and A5, with fingerings: 0-2-2-4-6 (with a slur over the 4 and 6), 0-0-0-2-4, 0-0-0-2-4, and 0-2-2. The word "sl." is written above the first measure and below the second measure of the second system.

Segue to "Stay"

STAY (WASTING TIME)

Words and Music by David J. Matthews,
Stefan Lessard, and Leroi Moore

Moderately ♩ = 112

Intro

B \flat Gm E \flat /G Gm B \flat 7 A \flat B \flat *Play 4 times*

(4th time:) 1. Well, we were

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

mf
let ring -----

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

mf

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

1st, 2nd Verses
w/Rhy. Figs. 1 & 1A (both 7½ times)

B \flat Gm E \flat /G Gm *B \flat 7/A \flat A \flat B \flat /A \flat

walk in', oh, just the oth

2. See additional lyrics

*Notes to right of slashes played by bass only (throughout).

B \flat Gm E \flat /G Gm B \flat 7/A \flat A \flat B \flat /A \flat

er day, yeah, yeah, yeah. And it was so

B \flat Gm E \flat /G Gm B \flat 7/A \flat A \flat B \flat /A \flat

hot out side, you could fry an

N.C.(F) Fsus4 Ebmaj7(no3rd)

time. Wast - in' time. Let the ho - urs roll by, do - in' noth -

sl. *let ring* -----

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

5 8 8 x 8 8 8 8 | 8 8 8 8 8 8 8 8

6 6 6 6 6 6 6 6

C5 Ebmaj7(no3rd)

in' for the fun. Ooh. A lit - tle taste of the good Good

sl.

4 5 5 5 5 x x x 5 | 7 7 7 7 7 7

4 5 5 5 5 x x x 5 | 8 8 8 8 8 8

2 3 3 3 3 x x x 3 | 6 6 6 6 6 6

N.C.(F) Fsus4 Ebmaj7(no3rd)

life, wheth - er right - or wrong, makes us wan - na Right or wrong.

sl.

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

5 8 8 x 8 x 8 8 8 | 8 8 8 8 8 8 8 8

6 6 6 6 6 6 6 6

1. F5

stay, stay, stay, stay, stay - stay for a while. - stay, stay, stay, stay, stay, stay for a while.) -

(end Rhy. Fig. 2)

10 10 10 10 10 10 10 10 | 10 10 10 10 10 10

10 10 10 10 10 10 10 10 | 10 10 10 10 10 10

8 8 8 8 8 8 8 8 | 8 8 8 8 8 8 8 8

w/Rhy. Fig. 1 (2 times)

B \flat Gm E \flat /G Gm B \flat 7/A \flat A \flat B \flat /A \flat

Rhy. Fill 2 (Gtr. II)

8 8 8 8 6 4 3 1 3 3 3 3 3 3 4 4 4

9 9 9 9 8 6 4 3 4 4 4 4 4 4 6 6 6

5

B \flat Gm E \flat /G Gm B \flat 7/A \flat A \flat B \flat /A \flat

2. Well, then (end Rhy. Fill 2)

H P PM:----- sl.

H P

6 7 8 8 6 3 3 3 4 4 4 3 3 3 4 4 4 4 6 6 6

6 7 8 8 6 3 3 3 4 4 4 3 3 3 4 4 4 4 6 6 6

2. F5

stay, stay, stay, stay, stay for a while. stay for a while.

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

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

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Interlude I w/Rhy. Fig. 1 (3½ times) and Rhy. Fill 2

B \flat Gm E \flat /G Gm B \flat 7/A \flat A \flat B \flat /A \flat

Riff A (*Gtr. III) (Makes you wan-na, makes you wan-na...)

H H sl. (end Riff A)

H

8 9 6 6 9 8 6 6 7 8 6 8 6 8 6 8 6

8 9 6 6 9 8 6 6 7 8 6 8 6 8 6 8 6

sl.

*Sax arr. for gtr.

w/Riff A (3 times)

B \flat

Gm

E \flat /G

Gm

B \flat 7/A \flat

A \flat

B \flat /A \flat

Riff A1 (*Gtr. IV)

(Makes- me wan- na, makes you wan-na...)

(Gtr. IV out)
(end Riff A1)

13 13 15 15 13 13 15 15 13 13 16 15 15 11 13

15 13 15 13

*Sax arr. for gtr.

sl.

w/Rhy. Fig. 1A (1½ times)

B \flat

Gm

E \flat /G

Gm

B \flat 7/A \flat

A \flat

B \flat /A \flat

w/Riff A1

B \flat

Gm

(Don't- it make- you wan-na?)

w/Rhy. Fills 1 & 1A

E \flat /G

Gm

B \flat 7/A \flat

A \flat

B \flat /A \flat

(Gtrs. II, III & IV out)

Chorus

w/Rhy. Fig. 2 (1st 5 bars only)

E \flat maj7(no3rd)

N.C.(F)

Fsus4

E \flat maj7(no3rd)

C5

E \flat maj7(no3rd)

(Ooh.

w/Rhy. Fig. 2 (last 2 bars only)

F5

(Gtr. I out)

Interlude II

N.C.

(Sing 1st time only)

Gtr. IV

dist. tone Gtr. V

2nd time w/bkgd. voc. ad lib (next 4 bars)

11 9 11 9 8 9 x 10 12 11 12 12 13 14

8 8 7 8 8 7 8 9 x 10 8 12 12 6 7 8

6 6 7 x 8 10 10 6 7 8

*A.H. (8va)
*A.H.
A.H. pitch: F
*Refers to Gtr. VI only.

dist. tone

Chorus
w/Rhy. Fig. 2
E♭maj7(no3rd)

Hey, hey, love. (Hey, love. Oh, Oh,

N.C.(F) Fsus4

just grop - in' you, roll - in' in the mud. oh yeah.

just grop - in' you. Ooh, oh oh yeah.

E♭maj7(no3rd) C5

Stay a while, a while. see the world. Oh, come on,

E♭maj7(no3rd) N.C.(F) Fsus4

Come on, I wan - na stay, stay, stay

E♭maj7(no3rd) F5

stay, stay for a while.

Outro
w/Rhy. Figs. 1 & 1A (both 4 times)
B♭ Gm

E♭/G Gm B♭7/A♭ A♭ B♭/A♭ B♭ Gm E♭/G Gm B♭7/A♭ A♭ B♭/A♭

B♭ Gm E♭/G Gm B♭7/A♭ A♭ B♭/A♭ B♭ Gm

E♭/G Gm B♭7/A♭ A♭ B♭/A♭ B♭ Gm

(Makes— me wan - na, makes you wan - na stay.

E♭/G Gm B♭7/A♭ A♭ B♭/A♭ B♭ Gm

Makes— me wan - na, makes you wan - na stay. Don't it —

E♭/G Gm B♭7/A♭ A♭ B♭/A♭ B♭5

make— you wan - na stay!)

w/Rhy. Figs. 1 & 1A
4th - 8th times w/Riff A

w/Rhy. Figs. 1 & 1A
1st & 2nd times w/Riff A
w/add'l. voc. ad lib

Play 8 times

Play 14 times w/Rhy. Fill 3
N.C.

Rhy. Fill 3 (Gtrs. I & II)

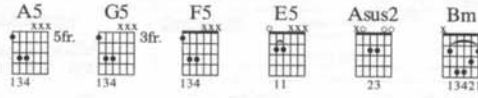
Additional Lyrics

2. Well, then later on the sun began to fade.
 And then, well, the clouds rolled over our heads,
 And it began to rain.
 Oh, we were dancin', mouths open,
 We were splashin' in the tongue taste.
 And for a moment, this good time would never end.
 You and me, you and me...

2nd Chorus:
 Just wastin' time.
 I was kissin' you, you were kissin' me, love,
 From a good day into the moonlight.
 Now a night so fine makes us wanna
 Stay, stay, stay, stay for a while. (To Interlude 1)

HALLOWEEN

Words and Music by
David J. Matthews



Moderate Rock ♩ = 116

Intro *Gtr. III

f N.C.(F) *8va* *loco* Full *8va*..

20 19 17 17 15 13 13 12 10 10 10 10 (10) 20
17

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

f 3 3 9 10 10
1 1 1 7 7 8 8

*Strings arr. for gtr. **Acous.

w/Rhy. Fig. 1

8va *loco*

19 17 17 15 13 13 12 10 10 8 7 7
16 14 14 12 10 10 9 7 7 5 4 4

5 6 6 6 6 (6)
2 3 3 3 3 (3)

*The lyrics to this song have been intentionally omitted.

1st Verse
w/Rhy. Fig. 1 (4 times)
N.C.(F)

Rhy. Fig. 1A (Gtr. II)

(end Rhy. Fig. 1A)

w/Rhy. Fig. 1A (3 times)

Chorus
A5

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

G5

F5

E5

(end Rhy. Fig. 2)

w/Rhy. Fig. 2
A5

G5

F5

E5

w/Rhy. Fig. 1 (Gtrs. I & II)
N.C.(F)

Gtr. III

8va

Gtr. III loco

*Gtr. IV

20	19	17	17	15	13	12/12	10/13	8	7/13
17	16	14	14	12	10	9/9	7/10	5	4/10

*Strings arr. for gtr.
**Gtr. IV to left of slashes in TAB.

2nd Verse
w/Rhy. Figs. 1 & 1A (both 2 times)
N.C.(F)

(Gtr. III out) Gtr. IV

(Gtr. IV out)

7/12	5/12	5/12	5/12	5/12	5	7	7	9	9
4/9	2/9	2/9	2/9	2/9	3	5	7	9	9

Chorus
w/Rhy. Fig. 2 (2 times)
A5

G5

F5

E5

A5

G5

F5

E5

Bridge
Asus2

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

Bm

(end Rhy. Fig. 3) w/Rhy. Fig. 3 (3 times)
Asus2

Bm Asus2 Bm Asus2 Bm

w/Rhy. Fig. 1 (2 times) (Gtrs. I & II)
N.C.(F)

3

Outro
w/Rhy. Fig. 2 (5¾ times)
w/voc. ad lib on repeats
A5 G5 F5 E5

Riff A (**Gtr. V)

tr *tr* *tr* (end Riff A)

mf
*trem. pick

8 (10) 7 (8) 5 (7) 4 5 4 0 4 0 4 5 4 0 4 0 4 5 4 0 4 0 4 5 4 0 4 0

*Trem. pick while trilling.
**Acous.

1st time w/Riff A
2nd time w/Riff B
3rd time w/last bar of Riff A (4 times)

A5 G5 F5 E5

3.
Rhy. Fill 1 (Gtrs. I & II)
E5

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

A5 G5 F5

1.
w/Rhy. Fill 1
E5

2.
w/Rhy. Fill 1
E5

(Drums, strings, etc.)
A5 (Gtrs. out)

(Gtr. V out) Gtrs. I & II

w/voc. ad lib
N.C.

(Approx. 90 sec.)

Segue to "The Stone"

Riff B (Gtr. V)

tr

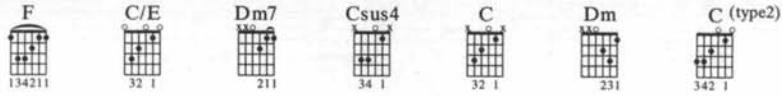
*trem. pick

10 (12) (10) (10) (10)

*Trem. pick while trilling.

THE STONE

Words and Music by
David J. Matthews



Free time **Moderately slow** ♩ = 88

Intro (Strings) *Dm **Rhy. Fig. 1 (**Gtr. I) (end Rhy. Fig. 1)

(approx 28 sec.) *mf*

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

mf
tacet 1st time ...

*Chords are implied (throughout).
 **Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).
 ***Acous.

w/Rhy. Figs. 1 & 1A
 Dm *Play 6 times*

(6th time:) 1. I've— this

*Gtr. III (2nd time Gtr. III out)

*Violin arr. for gtr. (next 4 bars only).

1st Verse

Dm

Gm

creep ing sus -

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

Gtr. II

Gtr. I

Bb

C

Dm

pi - cion that things here are

Gtrs. I & II

Gm

Bb

C

not as they seem. Re - as -

Gtr. II

Gtr. I

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

w/Rhy. Fig. 2 (*3 times)

Dm

Gm

Bb

C

sure me. Oh, why do I

*3rd time, Gtr. I plays 1st 6 bars only.

Dm

Gm

Bb

C

feel as if I'm in too deep. Now I've been

Dm

Gm

Bb

C

pray ing for some way to

Dm Gm

show them I'm not what they see.

Bb C Dm Gm

Yes, I have done wrong.

Bb C Dm Gm

but what I did I thought need ed be

Bb C Dm

done. I swear.

Rhy. Fill 1 (Gtr. I) (end Rhy. Fill 1) *Gtr. III

mp

0 0 2 3 2 2 2 2 2 2 0 | 2 2 0 0 3 3 0 0 3 3 2 2 | 12 10 10

*Soprano sax arr. for gtr. (next 8 bars only).

(10) 10 (10) 12 (12) 10 12 (12) 13 12

2. Oh, un (Gtr. III out)

2. Oh, un (Gtr. III out)

(12) (12) 10 10 10 10

2nd - 5th Verses
w/Rhy. Fig. 2 (2 times)

♩ Dm Gm B♭ C

ho - ly day. If I leave

3.4.5. See additional lyrics

Dm Gm B♭ C

now I might get a way. Oh, but this

Dm Gm B♭ C

weighs on me as heav - y as

Dm Gm B♭ C

stone and as blue as I go. I was just

1st & 2nd times Gtr. I substitute Rhy. Fill 1
3rd & 4th times Gtr. I substitute Rhy. Fill 2

To Coda I

Chorus

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

F C/E Dm7 Csus4 C

won - d'ring - if you'd come - a - long. Hold up my

(end Rhy. Fig. 3)

*Rhy. Fig. 3A (Gtr. III)

H

(end Rhy. Fig. 3A)

H

10	10	10	11	10	/	/	/
10	10	10	12	10	/	/	/
10	10	10	12	10	/	/	/

*Horns arr. for gtr.

Rhy. Fill 2 (Gtr. I)

(cont. in slashes)

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

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

F C/E Dm7 Csus4 C

head — when — my head won't — hold — on. — I'll do — the

F C/E Dm7 Csus4 C

same — if — the same's what — you — want. — { 1. And 2.3. But } if not — I'll

N.C. 1.

go. — I — will — go a - lone. — 3. I'm

Rhy. Fig. 4 (Gtr. I) *grad. cresc.*

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

Rhy. Fig. 4A (Gtr. II) *grad. cresc.*

0 2 3 0 1 3

2. w/Rhy. Figs. 4 & 4A lone. 3. w/Rhy. Figs. 4 & 4A lone. w/Rhy. Fig. 1 (2 times) (Gtrs. I & II) Dm 7 D.S. al Coda 1

lone. — lone. — 7

Outro
(Gtrs. & band tacet)

Coda I

F C/E Dm C

won - d'ring - if you'd come a long.

Rhy. Fig. 5 (**Gtr. III) ***8va* (end Rhy. Fig. 5)

Riff A (**Gtr. IV) H H (end Riff A)

17 17 18 17 17 17 18 17 17 17 18 17 17 17 18 17 17 17 18 17

18 18 20 18 18 18 20 18 18 18 20 18 18 18 20 18 18 18 20 18

3 17 19 5 17 2 17 19/5 17 0 17 17 19 3 0 17 17 19/2 3 17/5

H H

*Violins arr. for gtr.
**Refers to Gtr. III only.
***Cello arr. for gtr.
***Gtr. III to left of slashes in TAB.

w/Rhy. Fig. 5

F C/E Dm C

Tell me you will.

Gtr. IV

H H H

w/Rhy. Fig. 5 and Riff A (**both 4 times)
2nd time w/Rhy. Fig. 6 (3 times)

§§ F C/E Dm C

*Gtr. V

17 15 18 15 17 17 15 18 15 17 17 15

*Violin arr. for gtr. ***3 times on D.S.

F C/E Dm C Gtr. V

*Gtr. VI

18 15 17 17 15 18 15 17 15 18 18 13 15

H

*Viola arr. for gtr. H

(Band in) To Coda II

F C/E Dm C

(1st time Gtr. V out)

*Gtr. V to left of slashes in TAB.

Rhy. Fig. 6 (Gtrs. I & II) F C/E Dm C (type2) (end Rhy. Fig. 6)

*Gtr. VII (Gtr. VI)

Full Full

(Gtr. VII out) (Gtr. VI out)

*Soprano sax arr. for gtr.

w/Rhy. Figs. 5 & 6 and Riff A (all 2 times)

F C/E Dm 8va C

*Gtr. VIII

sl. *

sl.

*Cello and violin arr. for gtr. *Let fade over next 4 bars.

F C/E Dm 8va C

Gtr. V loco

1. 2. D.S. at Coda II

sl. *

sl.

*Let fade over 1st 4 bars of repeat.

w/Rhy. Figs. 5 & 6 and Riff A

F C/E Dm C ***Repeat and fade

Coda II *8va (Gtr. V) ***(Gtr. VI)

*Refers to Gtr. V only.
**Play 1st time only.
***After fading out, continue to Interlude.

N.C.

C7#9

*Gtr. II doubled by clean elec. (next 2 bars).

Segue to "Crush"

Additional Lyrics

- 3. I'm a long way,
Oh, from that fool's mistake.
And now forever pay.
No, run, I will run and I'll be okay.
I was just... *(To Chorus)*
- 4. A long way
To bury the past, for I don't want to pay.
Oh, how I wish this:
To turn back the clock and do over again.
Now I'm just... *(To Chorus)*
- 5. I need so
To say in your arms, see you smile, hold you close.
And now it weighs on me
As heavy as stone and a bone-chilling cold.
I was just... *(To Outro)*

CRUSH

Words and Music by
David J. Matthews

Bm 1342
Bm(b6) 13 2
E7sus4 1 23
E13sus4 1 23
Fsus2(#4) 1 3fr.
Fsus2 1 34 3fr.
G 2 3 5fr.
Gsus4 2 34 5fr.
C5 134 3fr.
E5 1114
Gsus2 113 5fr.
Asus2 113 7fr.
Fsus2VIII 134 8fr.
G5 134 10fr.
C5 134 3fr.
G IX 214 9fr.
G5III 111 5fr.
F5 111
E5(type2) 111
D5 111 12fr.
C5(type2) 111 10fr.
B5 111 9fr.
Bb5 111 8fr.
B5 II 134

Moderately slow ♩ = 94

Triplet feel (♩ = $\frac{1}{3}$)

(Band tacet)

N.C.(Bm7)

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

mp

*Bass arr. for gtr.

w/Riff A (4 times)

*Gtr. II (acous.)

(Band in)
(Gtr. II out) **Gtr. III (elec.)

semi-clean tone

*Drop-D tuning: ⑥ = D **Standard tuning

(Gtrs. I & III out)

1st Verse

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

Bm Bm(b6) E7sus4

Cra - zy ————— how — it ————— feels — to - night —

*Composite arrangement of both gtrs. unless otherwise indicated (throughout).

**Acous. w/drop-D tuning

E13sus4 Fsus2(#4) Fsus2 G Gsus4 C5

Cra - zy — how — you — make it all al - right, —

Bm (end Rhy. Fig. 1) w/Rhy. Fig. 1 Bm(b6) E7sus4

love... Crush — me — with — the — things — you — do. —

E13sus4 Fsus2(#4) Fsus2 G Gsus4 C5

And I — do — for — you — an - y - thing — too, —

Bm w/Rhy. Fig. 1 (1st 6 bars only) Bm(b6)

oh. — Sit - ting, — smok - ing, —

Gtr. III

Full

Full

Full

Full

9 7 9 9 (9) 7 9

E7sus4 E13sus4

feel - - ing — high. — And in —

P

P

(9) 7 9

Fsus2(#4) Fsus2

G Gsus4

C5

Gtrs. II & IV

E5

— this — mo - ment, — oh, it feels so right. —

P.M.

1 3

3 2 2 3 5 4

5 5 5 5 5

1 1 1 1 1

2 2 2 2 2

0 0 0 0 0

Pre-chorus
Gsus2

Asus2

Rhy.
Fig. 2

mf

Love - ly la - dy, — I am at — your feet, —

P.M.

mf

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

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

2 0

C5

E5

Gsus2

— oh. God, — I — want — you so bad - ly. And I won - der — this: —

P.M.

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

Asus2

Could to - mor - row be

P.M.

Detailed description: This system contains the first musical system. The vocal line starts with a whole rest, followed by the lyrics 'Could to - mor - row be'. The guitar melody consists of eighth and quarter notes. The guitar chords are shown on a six-string staff with fret numbers: (9) 2 2 3 2 3 2 3 2 3 2 0, 2 0 2 0 0 2.

C5 Bm (end Rhy. Fig. 2)

so — won - drous as you there, sleep - ing?

P.M.

Full

Full

Detailed description: This system contains the second musical system. The vocal line has lyrics 'so — won - drous as you there, sleep - ing?'. The guitar melody continues with eighth and quarter notes. The guitar chords are C5 and Bm. The guitar chords are shown on a six-string staff with fret numbers: 2 0 0 2 0 0 0 0, 5 5 5 5 5 5 5, 4 2 9 7 9 9. There are 'Full' markings above the final notes of the guitar melody.

2nd Verse
w/Rhy. Fig. 1

Bm Bm(b6) E7sus4

Let's_ go_ drive_ till_ morn - ing_ comes_

Full P

Full P

P.M.

Detailed description: This system contains the 2nd Verse musical notation. The vocal line has lyrics 'Let's_ go_ drive_ till_ morn - ing_ comes_'. The guitar melody features a triplet and a 'P' (piano) dynamic marking. The guitar chords are Bm, Bm(b6), and E7sus4. The guitar chords are shown on a six-string staff with fret numbers: (9) 9 (9) 7 9, 9 7 9 9 7 7. There are 'Full' markings above the final notes of the guitar melody.

E13sus4

Fsus2(#4) F#sus2

G

Gsus4

C5

watch the sun rise to fill our souls

P.M.

P

7 7 9 9 9 7 9 | 1 0 1 (+) 0 1

Bm

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

Bm(b6)

up. We'll drink some wine till

sl.

Full

Full

9 7 9 7 8-7 5 (5) | 9 11 12 10 12 14 | 9

E7sus4

E13sus4

we get drunk. Yeah, it's cra

Full P

sl.

Full P

sl.

7 | 9 (9) 7 9 7 0-7 7 5 7 | sl. sl.

Chorus

Fsus2VIII

G5

C5.X

G IX

Fsus2VIII

G5

Rhy. Fig. 3
(Gtr. II)

zy, I'm think - ing, just know - ing that - the world - is - round. - And here - I'm

*Rhy. Fig. 3A (Gtr. III)

P

Rhy. Fig. 3B (Gtr. IV)

P

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

C5 X

G IX

Fsus2VIII

G5

C5 X

G IX

danc - ing on - the ground. - Am I - right - side up or - up - side down? -

P

let ring

P

P

P

(end Rhy. Fig. 3)

Fsus2^{VIII} G5 C5 E5

And is this real or am I dream-ing?

(end Rhy. Fig. 3A)

let ring -----

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics 'And is this real or am I dream-ing?'. Above it are chord symbols: Fsus2^{VIII}, G5, C5, and E5. The second line is a guitar accompaniment in treble clef, featuring a rhythmic pattern of eighth notes and chords. Below it is a guitar tablature with fret numbers (1, 2, 3, 4) and symbols for natural harmonics (XX) and muted notes (ch). The system concludes with the instruction '(end Rhy. Fig. 3A)'.

(end Rhy. Fig. 3B)

Detailed description: This system contains the third line of music, which is a guitar accompaniment in treble clef. It continues the rhythmic pattern from the first system. Below it is a guitar tablature with fret numbers (1, 2, 3, 4) and symbols for natural harmonics (XX) and muted notes (ch). The system concludes with the instruction '(end Rhy. Fig. 3B)'.

Pre-chorus
w/Rhy. Fig. 2

Gsus2 Asus2

Love-ly la - dy, let me drink- you, please.

Rhy. Fig. 2A (Gtr. III)

Detailed description: This system contains the pre-chorus section. The top line is a vocal melody in treble clef with lyrics 'Love-ly la - dy, let me drink- you, please.'. Above it are chord symbols: Gsus2 and Asus2. The second line is a guitar accompaniment in treble clef, featuring a rhythmic pattern of eighth notes and chords. Below it is a guitar tablature with fret numbers (5, 7) and symbols for slurs (sl.) and natural harmonics (XX). The system concludes with the instruction 'Rhy. Fig. 2A (Gtr. III)'.

Csus2 E Gsus2

Won't- spill- a drop- no, I prom - ise you. Ly - ing un - der this-

Detailed description: This system contains the chorus section. The top line is a vocal melody in treble clef with lyrics 'Won't- spill- a drop- no, I prom - ise you. Ly - ing un - der this-'. Above it are chord symbols: Csus2, E, and Gsus2. The second line is a guitar accompaniment in treble clef, featuring a rhythmic pattern of eighth notes and chords. Below it is a guitar tablature with fret numbers (5, 7) and symbols for natural harmonics (XX) and muted notes (ch). The system concludes with the instruction 'Rhy. Fig. 2A (Gtr. III)'.

Fsus2^{VIII}

G5

C5

E5

Is this real, oh, or am I dream-ing?

Gtr. III

w/violin solo

G5^{III}

F5

E5 (type2)

G5^{III}

F5

Gtrs. II & IV *f*

E5 (type2)

G5^{III}

F5

D5

C5 (type2)

B5

B^b5

G5^{III}

F5

E5 (type2)

G5 III F5 w/Rhy. Fill 1 D5 C5 (type2) B5 Bb5

This system contains a guitar line with six measures. Above the staff are chord diagrams for G5 III, F5, D5, C5 (type2), B5, and Bb5. The staff shows a rhythmic pattern of eighth notes. Below the staff are two fretboard diagrams showing the fret positions for each measure.

G5 III F5 E5 (type2)

This system contains a guitar line with five measures. Above the staff are chord diagrams for G5 III, F5, and E5 (type2). The staff shows a rhythmic pattern of eighth notes. Below the staff are two fretboard diagrams showing the fret positions for each measure.

Pre-chorus
w/Rhy. Figs. 2 & *2A
Gsus2

Asus2

Love - ly la - dy, ——— I will treat - you sweet - ly, —

*w/slight variations ad lib

C5 E5 Gsus2

— a - dore - you. ——— I — mean you crush - me. ——— And it's times like — these —

Asus2

— when my faith - I feel, ——— and ——— I — know

Rhy. Fill 1 (*Gtr. V)

semi-clean tone

*Elec.

This section is enclosed in a box and shows a rhythmic fill for guitar. It consists of a single staff with a series of eighth notes and rests, followed by a double bar line and a final chord. Below the staff are two fretboard diagrams showing the fret positions for each measure.

C5 Bm w/Rhy. Fig. 1 (1st 4 bars only)

how I love you. Come on, —

Gtr. III *sl.* *P*

4 2 4 4 4 4 4 4 7 *sl.* *P*

Bm(b6) E7sus4 E13sus4

come on, — la - dy. — It's cra -

p *mf* *sl.* *sl.*

6 7 9 9 9 9 9 9 11 9 9 9

Chorus

w/Rhy. Figs. 3, 3A & 3B (all 1st 4 bars only)

Fsus2^{VIII} G5 C5^X GIX

zy. — I'm think - ing, just as long — as — you're — a - round. —

Fsus2^{VIII} G5 C5^X GIX

— And here — I'll — be danc - ing — on — the ground. —

w/Rhy. Figs. 3, 3A & 3B (all bars 3 & 4 only) (all 5½ times)

Fsus2^{VIII} G5 C5^X GIX

— Am I — right — side up or — up - side down? —

w/Rhy. Fill 2 (Gtr. V)

Fsus2^{VIII}

G5

C5^X

G IX

Fsus2^{VIII}

G5

— To each oth - er we'll be fac - ing. — By love, — by love — we'll

C5^X

G IX

Fsus2^{VIII}

G5

C5^X

G IX

beat back - the pain - we've found. — You know, — I mean to tell you all - the - things -

Fsus2^{VIII}

G5

C5^X

G5^{IX}

Fsus2^{VIII}

G5

— I've been - think - ing — deep in - side. My - friend, — each mo - ment, the

Gtrs. II & IV

C5

Bm

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

more I love you. Crush - me, —

Gtr. III

4 2 7 9 7 9 9

Rhy. Fill 2 (Gtr. V)

10	12	12	12	15	15	15	15	15	15	8	x	8	8	10	10	10	10	10
12	13	13	12	12	12	13	12	12	12	10	x	10	10	12	12	12	12	12
12	12	12	12	12	12	12	12	14	12	10	x	10	10	12	12	12	12	12

Play 3 times

(Gtr. V out)

12	x	12	12	15	15	17	17	15	8	x	8	8	10	10
13	x	13	13	12	12	12	12	12	10	x	10	10	12	12
12	x	12	12	12	12	12	12	12	10	x	10	10	12	12

Outro
B5 II
Rhy. Fig. 4 (Gtr. II)
(Gtr. III)

1/2 Full 1/2 Full

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

Gtr. IV

2 2 4 4 4 4 4 4 2 4 0

(end Rhy. Fig. 4) w/Rhy. Fig. 4 (till end)

Full 1/2 *Bsus4 Full

grad. bend 1/2 Full

12 12 12 12 12 12 12 12 12 9 7 9 9

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

*Chord names reflect Gtr. IV (till end).

Esus2 Full E5

grad. release Full

(9) 12 10 14 12 12 12 12 12

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

Em7

Full

Full

Full

Full

(10) 10 10 10 10 12 10

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

Bm7

1/4 1/4 1/4 1/4

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

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

Em7sus4

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

sl. sl.

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

Em7

P

17 14 14 14 11 12 12 12 12 12 12 12 12 12 12 12

H

7 9 9 9 9 7 9 5 9 7 7 5 7 5 9 7 9 7 7 9 7 9 7 7 9 7 9

H

B5

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 7 9 7 3 0 2

Begin fade

Em7

Em9

Em7

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

(3) 3 3 3 3 3 3 3 0 0 0 0 0 0 2 (2) 2 2 2 2 2 2 2 3 3 3 3 3 3 5
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B5

Full $\frac{1}{2}$

grad. release

Full $\frac{1}{2}$

grad. release

12 12 12 12 12 12 12 10 12 (12) 12 12 12 12 12 12 12

9 9 9 9 9 9 9 9 9 9 9 7 7 5 5 7 7

Em7

Full $\frac{1}{2}$

Full $\frac{1}{2}$

Full $\frac{1}{2}$

Full $\frac{1}{2}$

10 7 7 7 7 10 10 10 10 10 10 10 10 10 10

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

Bm7

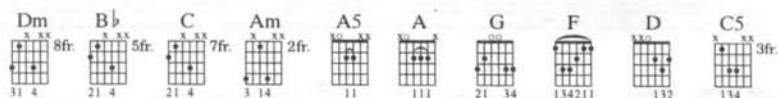
Fade out

(10) 7 7 11 10 12 12 10 7 9 7 7 7 9 7 9 9 9

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

THE DREAMING TREE

Words and Music by
David J. Matthews and Stefan Lessard



Moderately slow $\text{♩} = 80$

*N.C.(A5)

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

(G5)

1.2.3.

(F5)

(D5)

(end Rhy. Fig. 1)

Intro

mp
let ring
w/pick & middle finger

*Chord names in parentheses are implied by bass beginning 3rd time; 1st 2 times N.C.

**Acous.

4.
(D5)

(C5)

(A5)

1st Verse

Rhy. Fig. 2
(*Gtrs. II & III)

**Dm

Stand - ing — here, the old — man said — to

Rhy. Fill 1

*Acous. (both gtrs.)

**Bass plays D pedal when Rhy. Fig. 2 is played (throughout).

B \flat C

me, "Long be - fore— these crowd - ed streets, here stood— my dream - ing

Am (end Rhy. Fig. 2) w/Rhy. Fig. 2 (5 times) Dm

tree." Be - low— it he would sit for ho - urs at a

*B \flat /D C/D

time. Now pro - gress takes— a - way what for - ev - er took— to

*Notes to right of slashes played by bass only (throughout).

Am/D Dm

find. And now— he's fall - ing hard, he feels— the fall - ing

B \flat /D C/D

dark. How— he longs— to be be - neath— his dream - ing

Am/D Dm

tree. Con - quered fear to climb, a mo - ment froze in

B \flat /D C/D

time, when the girl— who first— he kissed prom - ised— him she'd— be

Am/D Dm

his. Re - mem - ber Moth - er's words there— be - neath— the

B \flat /D C/D

tree: "No mat - ter what— the world,— you'll al - ways be my

Am/D Dm

ba - by." Mom - my, come— quick, the dream - ing tree has

B \flat /D C/D Am/D

died. The air— is grow-ing thick, a fear— he can-not hide. The dream-ing tree has

Interlude
w/Rhy. Fig. 3 (8 times)

Dm Dm/C Dm/B \flat Dm/C Dm Dm/C Dm/B \flat Dm/C

died. —

Gtr. I

P.M. P.M. let ring

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

Dm Dm/C Dm/B \flat Dm/C Dm Dm/C Dm/B \flat Dm/C

.....4 P.M. let ring4 P.M. H

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

Dm Dm/C Dm/B \flat Dm/C Dm Dm/C Dm/B \flat Dm/C

let ring4 P.M.4 let ring4 P.M.

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

Rhy. Fig. 3 (Gtrs. II & III)

5 5 5 5 5 5 5 5

0 7 7 7 7 7 7 7

Dm Dm/C Dm/B \flat Dm/C H Dm Dm/C Dm/B \flat Dm/C Gtrs. I & III A5 (Gtr. II cont. in notation)

sl. ($\text{♩}=\text{♩}$)

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

Chorus A G

**Rhy. Fig. 4A (Gtr. III) ($\text{♩}=\text{♩}$)

Oh, have you no pity? This thing I

**Rhy. Fig. 4 (Gtrs. I & II)

let ring

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

F D (end Rhy. Fig. 4A)

do, I do not deny it. All through this

(end Rhy. Fig. 4)

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

A G

smile as crook-ed as dan-ger, do not de-

F D

ny. I know in my mind I would leave you

A G

now. If I had the strength to, I would leave you

Gtr. IV (clean elec.)

*don't pick don't pick

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

*With one of gtr.'s vol. knobs set to zero, flick toggle switch to "on" position in rhythm indicated (next 7 bars).

F D A

up to your own devices. Will you not talk? Can you take

3 sim. 3 8va

8 (8) (8) (8) (8) 8 (8) (8) (8) 17 (17) (17) (17) (17)
6 (6) (6) (6) (6) 10 (10) (10) (10) 17 (17) (17) (17) (17)

G D C5 A5 (Gtrs. II & III out)

Gtrs. I, II & III

pit - y? I don't ask much, but won't you speak, please?

8va (Gtr. IV out)

19 (19) (19) (19) (19) 20 (20) (20)
22 (22) (22) (22) (22) 22 (22) (22)

w/Rhy. Fig. 1 (2½ times)

*N.C.(A5)

(G5)

(F5)

(D5)

(A5)

*Chords implied by bass (next 10 bars only).

(G5)

(D5)

(C5)

(A5)

From— the—

2nd Verse

w/Rhy. Fig. 2 (6 times) (Gtr. II) and Rhy. Fill 1

Dm

B♭/D

Gtr. III

P.M.

C/D

Am/D

P.M.

Dm

B♭/D

C/D Am/D

had, but treas - ures slow - ly fade. And now— she's fall - ing

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

H H H

Dm B♭/D

hard, feels— the fall of dark. How did— this fall— a -

*Rhy. Fig. 5

w/pick & fingers

7 5 7 5 5 5 | 7 7 5 0 0 7 5 0 5 5

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

C/D Am/D

part? She drinks— to fill— it up. A smile— of sweet - est

(end Rhy. Fig. 5)

7 5 7 5 5 5 | 7 5 5 3 5 3 3 5 7

sl. sl.

w/Rhy. Fig. 5 (3 times)

Dm B♭/D

flow - ers, — wilt - ed so and so - ured. Black— tears stain— the

C/D Am/D

cheeks that once— were so ad - mired. She thinks— when she was

Dm B♭/D

small, there on her father's knees, how he had promised

C/D Am/D

her: "You'll always be my baby." "Daddy, come"

Dm B♭/D

quick, the dreaming tree has died. I can't find my way

C/D Am/D

home, there is no place to hide. The dreaming tree has

Interlude
w/Rhy. Fig. 3 (8 times)

Dm Dm/C Dm/B♭ Dm/C Dm Dm/C Dm/B♭ Dm/C

died."

Gtr. I

let ring4 let ring4

Dm Dm/C Dm/B♭ Dm/C Dm Dm/C Dm/B♭ Dm/C

Shake, shake, shake,

let ring4 let ring4

Dm Dm/C Dm/B \flat Dm/C Dm Dm/C Dm/B \flat Dm/C

shake.

let ring4

let ring4

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

Dm Dm/C Dm/B \flat Dm/C Dm Dm/C Dm/B \flat Dm/C Gtrs. I & III (♩=♩) A5 (Gtr. II cont. in notation)

let ring ...4

7 7 7 0 0 5 7 7 7 7 7 6 7 | 7 0 0 5 7 7 7 7 × 5 7 7 7

3

Chorus w/Rhy. Figs. 4 (Gtr. I) & 4A (both 1½ times)

A (♩=♩) G

Oh, if I had the strength to, I would leave you

Gtr. II

let ring

9 11 12 9 11 9 11 12 9 11 | 7 9 10 7 9 7 9 10 7 9

F D

up to your own device. Will you not

5 7 8 5 7 8 5 7 8 5 7 | 0 7 7 0 5 7 5 7 7 5 7 0

A G

talk? Can— you take— pit - y? — I — don't ask —

Fretboard diagrams for guitar:
 Bar 1: 9 11 12 9 11 12 9 11
 Bar 2: 7 9 10 7 10 7 9 10 7 9

D C5 A5 (Gtr. III cont. in notation)

Gtrs. I & III

much, but won't you speak, please? —

(Gtr. II out)

Fretboard diagrams for guitar:
 Bar 1: 0 7 7 5 7 7 7 5 7
 Bar 2: 5 5 0 2 2 0
 Bar 3: (2 2 2 0)

w/Rhy. Fig. 1 (2½ times)

*N.C.(A5) (G5) (F5)

Gtr. III

mp P.M. P P.M. P.M. P

Fretboard diagrams for guitar:
 Bar 1: 2 2 2 2 4 2
 Bar 2: 2 2 4 2 2 2 2 2 4 2

*Chords implied by bass (next 10 bars only).

(D5) (A5)

P.M. P P.M. P P

Fretboard diagrams for guitar:
 Bar 1: 2 2 4 2 2 2 4 2 2 2
 Bar 2: 2 2 4 2 2 2 2 4 2

(G5) (D5)

P P

P P

(C5) (A5)

Outro
w/Rhy. Fig. 2 (3 times) (Gtr. II)
w/Rhy. Fill 1

Dm Bb/D

Take me — back, take me —

Riff A

sl.

sl.

C/D Am/D

back, take me — back, take me —

*Gtr. V (acous.)

Gtr. III

(end Riff A)

sl.

sl.

H

H

*Fade in; let ring

sl.

H

*w/Riff A
Dm

B \flat /D

back, take me — back, take me —

Rhy. Fig. 6 (Gtr. V)

let ring

*w/variations ad lib

C/D

Am/D

back, take me — back. Save me, —

(end Rhy. Fig. 6)

w/Rhy. Figs. 5 & 6
Dm

B \flat /D

C/D

Am/D

please, — take me back. —

w/Rhy. Fig. 5 & 6
Dm

B \flat /D

C/D

Am/D

Play 4 times

(Sing 1st time only)

w/Rhy. Figs. 5 & 6
w/voc. ad lib
*Dm

B \flat

Gtr. I

*Bass continues D pedal for next 4 bars.

C







Am

*Repeat and fade

*After fading out,
continue to Interlude.

PIG

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

Bm  13421
 D/F#  2 34
 G  21 34
 A  111
 F#7sus4  2fr. 1 234
 F#7  2fr. 1 324


Moderately ♩ = 124

Intro

E5 Asus2 B5 w/voc. ad lib (next 5 bars)

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

(Vocal:) Hey, ah. *mp* let ring



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

**Acous. (both gtrs.)

w/Rhy. Fig. 1 (3 times)

E5 Asus2 B5 E5 Asus2 B5

Gtr. III

clean tone

*w/wah

sl.




*Rock pedal back and forth ad lib (throughout).

E5 Asus2 B5

Oh, is - n't it strange—

(Gtr. III out)



1st Verse
w/Rhy. Fig. 1 (Gtr. I: 11½ times; Gtr. II: 4 times)

E5 Asus2 B5 E5 Asus2 B5

how we move our lives — for an - oth - er day

E5 Asus2 B5

like skip - pin' a beat? — What if a great wave —

E5 Asus2 B5 w/Rhy. Fig. 1A (7½ times) E5 Asus2 B5

— should wash — us all a - way? — Just think - in' out loud. —

E5 Asus2 B5

Don't mean — to dwell on this dy - ing thing, — but look - ing at blood. —

E5 Asus2 B5 E5 Asus2 B5

— It's a - live — right now deep and sweet with - in, —

E Asus2 B5

— pour - ing through our veins. — In - tox - i - cate, —

E5 Asus2 B5 E5 Asus2 B5

— mov - in' wine to tears, — a - drink - in' it deep. —

E5 Asus2 B5

Then an eve - ning spent danc - ing, it's you and

Rhy. Fig. 1A (Gtr. II)

w/Rhy. Fill 1A

Pre-chorus

A E/G# F#5

me, oh. This love will o - pen our world.

Rhy. Fill 1 (Gtr. I)

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

(end Rhy. Fig. 2)

mf

A E/G# F#5 A E/G#

From the dark side we can see the glow of some-thing bright. Oh, there's much more-

F#5

w/Rhy. Fig. 1 (4 times)

E5 Asus2 B5

than we see here. Don't burn the day

Rhy. Fill 2

(end Rhy. Fill 2)

Rhy. Fig. 1B (Gtr. II)

mp

P.M.

Rhy. Fill 1A (Gtr. II)

let ring

E5 Asus2 Bsus4

a - way. ————— Don't — burn the day. —

(end Rhy. Fig. 1B)

P.M. ————— let ring —————

(4)
(4)
(2)

0 4 1 (2) 4 2 4 4 (4)
0 2 2

*Substitute note in parentheses when indicated only.

w/Rhy. Fig. 1B E5 Asus2 B5 w/Fill 1 E5 Asus2 B5

Don't burn the day a - way. —

2nd Verse w/Rhy. Figs. 1 (7½ times) & 1A (4 times) E5 Asus2 B5

Is — this not e - nough? — This — bles - sed sip of

E5 Asus2 B5 E5 Asus2 B5

life, — is it not e - nough? — Star - ing down at — the ground, —

E5 Asus2 B5

oh, then com - plain and — pray — for more — from a - bove, you greed - y lit - tle

*w/Rhy. Fig. 1B (2 times) E5 Asus2 B5 E5 Asus2 B5

pig. — Stop, just — watch your world — trick - le a - way. —

*Substitute note in parentheses (both times).

Fill 1 (Gtr. III)

Full

w/wah Full

12 12 12 1 2 1

E5 Asus2 B5

Oh, it's your prob - lem - now,

E5 Asus2 B5

and it - 'll all be dead and gone in a few short years,

w/Rhy. Fill 1

Pre-chorus
w/Rhy. Fig. 2 (2½ times)
A E/G#

oh. Just love will o -

F#5 A E/G#

pen our eyes. Just love will put the

F#5 A E/G#

hope back in our minds much more than we could ev -

w/Rhy. Fill 2
F#5

er know. Oh, so don't burn the day

w/Rhy. Figs. 1 (3 times) & 1B (1½ times)
E5 Asus2 B5

a -

E5 Asus2 B5

way. Don't burn the day

E5 Asus2 B5

a - way.

E5 Asus2 G A Bm

Oh. Come, sis - ter,

Rhy. Fill 3A (Gtr. II) (cont. in slashes) (end Rhy. Fill 3A)

P.M. -----

Rhy. Fill 3 (Gtr. I) (cont. in slashes) (end Rhy. Fill 3)

let ring -----

Chorus

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

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

my broth - er, shake up your bones, shake up your feet.

(end Rhy. Fig. 3) w/Rhy. Fig. 3 (2½ times)

A Bm D/F# G A D/F#

I'm say - ing o - pen up and let the rain

Bm G A Bm D/F# G

come { pour flood - ing } in. Wash out this tired no - tion,

A D/F# Bm G A Bm

oh, that the best is yet to come. But, oh,

w/Rhy. Fig. 4 (1½ times)
E/G# G6 F#7sus4

head, dry your eyes. Let the love in there.

F#7 E/G# G6 To Coda

There's bad times, { but well, } that's o - kay. Just look for

F#7sus4 Gtrs. I & II F#7 w/Rhy. Figs. 1 (4 times) & 1B (2 times) E5 Asus2 B5

love in it. Hey, hey.

E5 Asus2 B5

And don't burn the day a way.

E5 Asus2 B5 E5 Asus2 B5

Gtr. III

w/wah let ring

12 12 12 14 12 | 14 12 12 | (12) 14 11 13

3rd Verse
w/Rhy. Figs. 1 (4 times) & 1B (2 times)

E5 Asus2 B5

Look, here are we — on this star - ry — night —

(Gtr. III out)

(13) 11 14 (14)

E5 Asus2 B5 E5 Asus2 B5

— star - in' in - to space. — And I — must say —

E5 Asus2 B5

I feel as small as dust ly - in' down — here, oh. —

Pre - chorus
*w/Rhy. Fig. 2 (7½ times)

A E/G# F#5 A E/G#

What point could there be trou - b'ling? Head down, — won - d'ring what —

*w/strumming variations ad lib

F#5 A E/G# F#5

— will be - come of me. Why con - cern, — we can - not see, mm, —

A E/G# F#5 A E/G#

— but no rea - son to a - ban - don it. — But time — is short, time,

F#5 A E/G# F#5

that's al - right. — May - be I'll — go — out — in — the mid - dle of the night. But take —

A E/G# F#5 A E/G#

— your hands — now from your eyes, — my love. All — good things must come — to an end.

w/Rhy. Fill 2 F#5

w/Rhy. Figs. 1 (3 times) & 1B (1½ times)
E5 Asus2 B5

— some time. — Oh, but don't burn the day —

E5 Asus2 B5

a - way. Don't — burn — the day —

E5 Asus2 B5

a - way.

Gtr. III 8va loco

*w/chorus w/fingers let ring

16	16	16	17	17	16	16	16	16	16	12	12
16	17	16	17	19	19	19	16	16	16	13	13
							16			14	14

*Wah off

w/Rhy. Fills 3 & 3A

E5 Asus2 G A Bm D.S. al Coda

Oh. — Come, sis - ter, —

(Gtr. III out)

w/wah

12	12	14	12	3
14	13	13	14	3

Coda

w/Rhy. Fig. 4 (last 2 bars only)

F#7sus4

F#7

w/Rhy. Fig. 4
w/voc. ad lib on repeats

E/G#

love in it. Yeah.

G6

F#7sus4

F#7

*Repeat and fade

Just let the love in there. Oh, love...

*After fading out, continue to Interlude.

Moderately ♩ = 116

Interlude
w/voc. ad lib (till end)
N.C.
Gtrs. I & II

N.C.
Gtr. I

Play 3 times

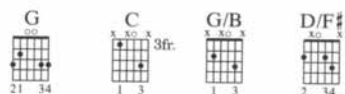
Play 3 times

let ring

Gtr. II

SPOON

Words and Music by
David J. Matthews



Moderately slow ♩ = 88

Intro *Em7 Gtr. II

mp
w/light dist.

sl.

H

mf

**Gtr. I

*Some chords are implied (throughout).
**Two acous. gtrs. arr. for one (throughout).

H *sl.* *sl.* *sl.* P C G/B (Gtr. II out)

w/pick & finger -----4

H *sl.* P

1st Verse
Em Dsus2 C E E/G#

1. Spoon in, spoon— stir - ring my cof - fee. I

*Rhy. Fig. 1 (Gtr. I)

let ring -----

0 0 2 0 0 0 | 0 0 0 0 0 0 | 1 0 0 0 0 0 | 1 2 0 0 0 0

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

Am Dsus2 D G D/F#

— thought of you and turned to the gate. — And

(end Rhy. Fig. 1)

let ring -----

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

w/Rhy. Fig. 1
Em Dsus2 C E E/G#

on my way— came up with the an - swers. I

Am Dsus2 D G D/F#

scratched— my head and the an - swers— were gone. —

w/Rhy. Fig. 1 (2 times)
Em Dsus2

(Sing 1st time only)

C E E/G# Am Dsus2 D 1. G D/F# 2. G D/F#

2nd, 3rd Verses
w/Rhy. Fig. 1 (2 times)
Em Dsus2 C E E/G# Am Dsus2 D

hand to hand, — wrist to the — el - bow, red blood sand.

3. See additional lyrics

G D/F# Em Dsus2 C E E/G#

Could Dad— be God? Cross - es cross— hung out — like a wet rag. — For -

Am Dsus2 D G D/F#

Chorus
w/Rhy. Fig. 1 (2 times)
Em Dsus2

give you? Why? You hung me out— to dry. And... May - be I'm—

C E E/G# Am Dsus2 D G D/F#

— cra - zy, but laugh - ing out loud makes { the pain — } pass — by.
it all — }

Em Dsus2 C E E/G#

And may - be you're — a lit - tle cra - zy, but

Am Dsus2 D G D/F#

1. laugh - ing out loud makes it all — sub - side. —

C

— Hold - ing, I'm hold - ing. I'm — still fall - ing, I'm —

Gtr. I

G/B 2. G D/F#

Banjo solo
w/Rhy. Fig. 1 (2 times)
Em Dsus2

— still fall - ing. — al - right. —

*Gtr. III

let ring let ring w/fingers

*Banjo arr. for gtr.

C E E/G# Am Dsus2 P D

G D/F# Em Dsus2

Laugh - ing out _____ loud. _____

C E E/G# Am Dsus2 D

H P Full P

4th Verse
w/Rhy. Fig. 1 (2 times)
Em Dsus2

4. From time to _____ time, _____

(Gtr. III out)

C E E/G# Am Dsus2 D

min - utes and — ho - urs, some move a - head — while —

G D/F# Em Dsus2 C E E/G#

some lag be - hind. — And it's — like the bal - loon — that rise — and then van - ish, this

Am Dsus2 D G D/F#

drop of hope — that falls — from his eyes. —

Em7 Gtr. I

1. 2. C G/B

5th Verse w/Rhy. Fig. 1 (2 times)

Em Dsus2 C E E/G# Am Dsus2 D

5. Spoon in, spoon — stir - ring my cof - fee. — I think of this and

G D/F# Em Dsus2 C E E/G#

turn to go a - way. But as I walk — there're voic - es be - hind — me say - ing,

Am Dsus2 D G D/F#

"Sin - ners sin, come now — and — play." —

Gtr. II (clean elec.) Full Full

C E E/G# Am Dsus2 D G D/F#

Laugh - ing out loud.

1/2 Full sl. Full

grad. bend 1/2 Full sl. Full

7 8 8 8 8 8 8 (8) 8 8 (8) 7 7 7 8 10 12 12 13 15 15 15

Em Dsus2 C E E/G# Am Dsus2 D G D/F#

Come now - and - play.

Full Full Full Full Full Full

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

Outro
Em7

Gr. II P P

(14) (14) 12 7 7 7 8 7 10 10 10 12
7 7 7 9 7 11 11 11 12

Rhy. Fig. 2 (Gtr. I)

3 3 3 3
0 0 0 0

2 2 2 2
0 0 0 0

w/voc. ad lib (next 14 bars)

C G/B G D/F# Em7

8va

10-12 12-12-12 12-14 12-14 12-15 17-15

2-0 2-0 2-3 0-2 3 2-0

(end Rhy. Fig. 2)

*w/Rhy. Fig. 2 (2 3/4 times)

8va

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

*1st chord is tied, not struck (till end).

C G/B G D/F# Em7

8va

grad. bend

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

8va

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

C G/B G D/F# Em7

8va

C G/B G D/F# Em

Gtr. II (Gtr. II out)

Gtr. I

*After approx. 35 seconds of silence, next section fades in.

Moderately ♩ = 108

Rhy. Fig. 3 (*Gtr. IV) fade in

G C G/B D/F#

(end Rhy. Fig. 3)

*Tune down 1/2 step (low to high): E♭ A♭ D♭ G♭ B♭ E♭. All music sounds 1/2 step lower than indicated (till end). Gtr. IV is two acous. gtrs. arr. for one.

w/Rhy. Fig. 3 (7 times)
G C G/B D/F#

Rhy. Fig. 3A (**Gtr. V) (end Rhy. Fig. 3A)

*fade in
let ring
w/fingers*

*The lyrics for this section have been intentionally omitted.

**Tune down 1/2 step as before. Gtr. V is banjo arr. for gtr. and plays Rhy. Fig. 3A w/ variations ad lib when recalled (till end).

w/Rhy. Fig. 3A (6 times)
G C G/B D/F# G

C G/B D/F# G C G/B D/F#

G C G/B D/F# G C G/B D/F#

G C G/B D/F# w/Rhy. Figs. 3 & 3A Repeat and fade
G C G/B D/F#

Additional Lyrics

3. Spoon in, spoon stirring my coffee.
I thought of this and turned to the gate.
But on my way, crack, lightning and then thunder.
I hid my head and the storm slipped away. Well... (To Chorus)