A NON BLONDES

Riccer, Better,
Faster, More!

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WHAT'S UP

Words and Music by
LINDA PERRY

Slowly \( \text{\textit{j} = 63} \)

Intro:

\( \text{Gtr. 1} \)
\( \text{(Acoustic)} \)
\( \text{mf} \)

\( \text{Gtr. 2} \)

Rhy. Fig. 1

Verse:

w/Rhy. Fig. 1 (2 times)

1. Twenty-five years and my life is still tryin’ to get up that great big hill of

2. See additional lyrics.

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D  Dsus2  E5  A  Asus2

hope for a destination.

A  Asus2  Bm  Bm(11)E5

realized quickly, as I know I should, that this world was made up of this brotherhood of man.

D  Dsus2 E5  A  Asus2

substitute w/Fill 1 (Gr. 2, Verse 2)

for whatever that means.

And so I
Pre-Chorus:
w/Rhy. Fig. 1 (Gtr. 1, 2 times)

A | Asus2 | Bm | Bm(11)E5

cry some-times when I'm ly-ing in bed, just to get it all out, what's in my head. And I,

Gtr. 2 (1st time)

Gtr. 2 (2nd time)

D | Dsus2 E5 | A | Asus2.

and I'm feel-ing a lit-tle pec-ul-i-ar. And so I
wake in the morning and I step outside, and I take a deep breath and I get real high. And I scream from the top of my lungs, "What's going on?" And I say hold...
Chorus:
w/Rhy. Fig. 1 (Gtr. 1, 2 times)

A

Asus2     Bm     Bm(11) E5

hey,                     hey.                     I said hey...

D

Dsus2     E5     A     Asus2

a-what's going on.          And I say

A

Asus2     Bm     Bm(11) E5

hey,                     hey.                     I said hey...

D

Dsus2     E5     A     Asus2

a-what's going on?
w/Rhy. Fig. 1 (Gtr. 1) & Riff A (Gtr. 2) both 2 times

A
Asus2 Bm
Bm(11) E5 D
Deus2 E5

Ooo, oooh, oooh, oooh.

A
Asus2 A
Asus2 Bm
Bm(11) E5

Ooo, oooh, oooh, oooh.

D
Dsus2 E5 A

2. And I try

*Coda:

w/Rhy. Fig. 1 (Gtr. 1)

A
Asus2 Bm
Bm(11) E5

hey, hey, I said hey,
Wake in the morning and I step out side,
take a deep breath and I get real high, and

Gtr. 2

*Bkgd. vocals on 3rd & 4th times only.

D
Dsus2 E5 A

1.2.3.
A
Asus2

And I say, a-what's going on?

4. Asus2

scream, "What's going on?"

What's Up: 7 - 6
P0991GTX
Verse 2:
And I try, oh my God, do I try.
I try all the time in this institution.
And I pray, oh my God, do I pray.
I pray every single day for a revolution.

(To Chorus:)
CALLING ALL THE PEOPLE

Words and Music by
LINDA PERRY, SHAUNNA HALL, CHRISTA HILLHOUSE,
WANDA DAY and DAWN RICHARDSON

Moderate rock \( \text{\textit{d}} = 104 \)

Tune down:
\( G = D \)

Intro:

<table>
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<th>( \text{hi-} )</th>
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Verses 1 & 2:

1. How can you tell when your well-ness is not well? Make no mistakes,

2. See additional lyrics

Gtr. 1
Rhy. Fig. 1A

D

now, yeah, hey.

(end Rhy. Fig. 1A)
Please do excuse my itchy attitude, I'm feelin' righteous, ya know.

Pre-Chorus:

Why, why are we always asking why?

To lamely try to justify for what it is the lack of drive.
D5
Gr. I

(w/warble effect-----)

A/D

C/D

G/D

(w/echo repeats)

* Bass plays D pedal.

Gr. II

Chorus:

D

G5

C5

Calling all the people,

have you nothin' brewin'?__

Rhy. Fig. 2
Gr. I

(end Rhy. Fig. 2)

(0)

Rhy. Fig. 2A
Gr. II

(end Rhy. Fig. 2A)

w/Rhy. Fig. 2 & 2A (both 2 times)

D

G5

C5

Time to flap your big fat mouth let's rap how we be doin'.
1.
Sang might what you say, that's really all it takes to break.

w/Rhy. Fill 1

D5

through.

Gtr. II

2.

w/Rhy. Figs. 2 & 2A(2nd bar of each only)

A5

really all it takes.

Guitar Solo:

Gtr. I

C5

Gtr. III

f

Gtr. II

Fdbk.

Fdbk. pitch: E

Rhy. Fill 1

Cello A5: the People - 8 - 5

Fdbk.
Calling all the people.

Have you nothin' brewin'? Time to flap your big fat mouth. Let's rap how we be doin! Say might what you say. That's really all it takes to break through. Well,

Gtrs. II & III

let's say it again!... Calling all the people.
Verse 2:
Where is it at
When your moral is a hat full of money, yeah, hey?
Can you explain the messy kitchen sink
It's so confusing, ya know.
(to Pre-Chorus:)
PLEASANTLY BLUE

Words and Music by
LINDA PERRY

Moderate blues-rock = 120

Gr. I
(Acoustic)

Verse 1:

Every time you wake in the morning

Gr. II

and you start to cry.

And I figure there's

some-thing up ba-by,

but you don't tell me why.

But I know

Chorus:

That's why I call you blue.

Pleasantly Blue - 9 - 1

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'Cause I figure something baby, that's why

I call you pleasantly blue.

Hush, hush, you walk on by. You don't say a word.

Talk to me baby, talk to me baby, What haven't I heard?

Verse 2:
w/Rhy. Fig. 2 (Gtr. I) & 2A (Gtr. II) (both 3½ times)

E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5
Well, I know, yeah, yeah, yeah, that's why I call you blue...

'Cause I figure something baby, that's why I call you pleasantly blue.

Guitar Solo:

Chorus:

w/Rhy. Figs. 1 (Gtr. I) & 1A (Gtr. II)
Verse 3:
w/Rhy. Fig. 2A (Gtr. II, 3½ times)

E5  Gtr. I tacet  A5 G6  E5

Oh no, there you go, what's wrong with you?

Gtr. III

E5  A5 G5  E5  A5 G5  E5

Come here baby, come to me baby,
what else can I do? But I know...

yeah, yeah, yeah, that's why I call you blue.

Rhy. Fill 1

Pleasingly Blue - 9 - 6
Cause I figure something baby, that's why—

I call you pleasantly blue.
'Cause I figure something baby, that's why

I call you pleasantly blue.
Verses 1 & 2:
1. Here I am
I'm waitin' on a chance to
2. See additional lyrics.

Gtr. II
(wah & echo off)

(make it right)
Um,

hmm.

(wah & echo on)

Ev'ry word you say makes my heart go bang bang, 'cause it

(wah & echo off)

(sounds so nice)
Yeah, hey.

Well,
Pre-chorus:
w/Rhy. Fig. 1A (4 times) on D.S., substitute Rhy. Fill 1 for Gtr. II

A

I've been alone and you've been a fool. Oh,

rake

A

baby, don't you know that's the golden rule. Well,

A

I've been alone and you've been a fool. Oh,

rake (steady gliss)

Rhy. Fill 1
A  

To Coda

baby, don't you know... that's the way I like it.

Chorus:

C  

N.C.  

A5

Let me take you away__ on the wings__ of my

Rhy. Fig. 2
Gtr. I

Rhy. Fig. 2A
Gtr. II

Superfly - 13 - 4
PO991GTX
Em(9)  E7(#9)  Em  Em9  E7(#9)

super - fly.

C  D  E5  A5

May - be we'll cel - e - brate all the room in the
Em  Em(9)  \

Heaven knows that we'll go

(8va)  \

(end Rhy. Fig. 2)

P.M.  \

(end Rhy. Fig. 2A)

Gr. I

boom boom boom...

Gr. II

(w/wah & echo)

Superfly - 13 - 6
PO991GTX
Guitar Solo:

Heaven knows that we'll go boom boom boom.

Superfly 13 - 7
p9991GTX
Verse 3:
(Gtrs. out)
"N.C.(A)"

Here I am, I'm wait-in' on a chance to

*Chords implied by bass figure.

(A)  

make it right.  

Um,  hmm.

(D9)  

Do I turn you on, (or) may-be_ do I turn you off? Could you

(A)  

just decide?  

Yeah,  hey.

Well,
Chorus:

Let me take you away.

Let me take you away.

on the wings of my superfly.

Yeah!

Maybe we'll celebrate.
all the room in the sky.

pick sl.

Let me take you away.

on the wings of my super fly.

Yeah!

May be we'll celebrate.
all the room in the sky!  
(Spoken:) S -  
*Chord name reflects Gtr. I's harmony.

Superfly - 13 - 11
Outro:
w/Rhy. Figs. 3 & 3A
w/Fill 1
Em7

Gtr. III

(trem. bar
(w/wah & echo)

(trem. bar

(trem. bar

Fill 1

Superfly - 13 - 12

Superfly - 13 - 12
Verse 2:
What can I do to get you in the mood,
Baby, I give up. Ah, huh,
I'm so misused and you're so confused.
It's such a drag. Yeah.
(to Pre-Chorus:)
OLD MR. HEFFER

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE, WANDA DAY and SHAUNNA HALL

Fast \( \frac{3}{4} = 210 \)

Intro:

\[ \text{Gtr. 1} \]

\[ \text{N.C.(E7)} \]

Verse:

\[ \text{N.C.(E7)} \]

1. Stumbled my way on the darkest afternoon...

2.3. See additional lyrics

Old Mister Heffet - 9 - 1

PO991 GTX

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I got a beer in my hand... and I'm dragging a stonie, too...
back of my brain is ticking like a clock.

Well, I

Gtr. II

*Gradually lessen P.M., and crescendo.

simmer down gently but boil on, what the f---

A-get

---

Fill 1

Gtr. I

---

Fill 3

Gtr. I

---

Rhy. Fill 1

Gtr. II
Chorus:
B5

back,
A5

'cause I'm feeling good to night..
E5 E6 E5 E6 E5

Gtr. I

7 7 7 7
5 5 5

Rhy. Fig. I

Gtr. II

4 4 4 4 4
2 2 2 2 2

A-get back,
B B5

'cause I'm feeling right...
A5 E

A

7 7 7 7
5 5

B

7 7 7 7
5 5

(end Rhy. Fig. 1)
Old Mister Heffer, I'm really pleased to meet you; I didn't mean to scare your blue-eyed...
child. But Bill-y would-n't talk to me,

ah, and Sus-ie would-n't look at me, ah. It

made me so dog-gone cra-z-y, I had to chase-

them for a mile. (Spoken:) All I wanted was change for a buck.
Guitar Solo:
N.C.(E7)
*Gtr. I

*Gtr. II tacet.

Old Mister Heffer - 9 - 7
PO991CTX
Chorus:
with Rhy. Fig. 1 (Gtr. II w/improvisation, 3 times)

back, and I'm feeling good tonight...

Well, I'm back, and I'm feeling right...

Well, I'm back,...
Verse 2:
Trouble is a word that starts with a capital T.
I refer myself to the word 'cause I'm so keen.
Little do they know that I'm struttin' such a style.
It makes the trouble in me all worth the while.
(To Chorus:)

Verse 3:
There goes Billy and Susie walkin' hand 'n' hand.
I quickly caught up slurring yo, what's the plan.
They had fear in their eyes, and bellies that
And bellies that ran like dogs.
I barrelled down laughing, screaming Susie,
You forgot your clogs.
(To Chorus:)
MORPHINE & CHOCOLATE

Words and Music by
SHAUNNA HALL

All gtrs. tune down one step:
1 = D 2 = F
3 = G 4 = A
5 = C

Slow rock $d = 56$

Kybd. (Approx. 10 sec) $mf$ let ring throughout

*Transcription written as if instruments were tuned normally.

Verses 1 & 2:
(Gtr. II out)

1. Substitute my gloom with happiness.
2. See additional lyrics.

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Uh, substitute my enemies with a real good friends.

*Mtrs. I & II

P.M.  P.M.  P.M.

G5

Morphine and chocolate are my substitutes.

N.C.  A7

w/Fill 2 (2nd time only)

Gtr. I (Gtr. II out)

Rhy. Fig. 1

(end Rhy. Fig. 1)
Bridge:

A5

Gtr. I & II

A5(9)

P.M.

w/Fill 3

(Bkgd. voc.) And you can say, “hey...”

Hey, yeah, we’ve come a long way.”

w/Fill 4

D

A

A5(9)

P.M.

Hey, you have really come a long way.”

w/Fill 5

D

A5(9)

P.M.

And you can say, “hey...”

And you can say, “hey...”

A5

A5

A5

P.M.

P.M.

Rhy. G5

Fig. 2

You might be careful... You might be careful...
It really hurts when it's real...

You might be careful.

You might be careful.

Gtr. III

It really hurts when it's real!

You might be careful.

You might be careful.

A

A6 A5 A6 A5 D G5

It really hurts when it's real.

You'll go down, down, down.

Morphine & Chocolate - 7 - 4

PO991GTK
Oo! (steady gliss.)

It's a b-b-b-b-b-b-a-b-y, yeah, hey!

Don't you miss the sun?
You know, feel-in' real-ly warm, hon-ey now ba-b-y.

Well, don't you know, I'm feel-in' like some-one...
I'm fear-ing for my life a-gain. And I'm,
I'm fearing for my heart.

Uh, morphine and chocolate could never substitute my art!

(Bkgd. voc.) And that's real love baby.

And that's real love, ain't that real love now.

Ain't that real love, ba-by.

(Ain't that real love, ba-by.) And that's real love, now,
Verse 2:
Morphine and chocolate can bring me up,
Can warm my heart for me whenever I want it.
And every once in a while when I, I stop and think, yeah,
Morphine and chocolate are my substitutes,
Are my substitutes.
(To Bridge:)

Morphine & Chocolate - 7 - 7
NO PLACE LIKE HOME
Words and Music by LINDA PERRY, CHRISTA HILLHOUSE, WANDA DAY and SHAUNNA HALL

Moderately \( \text{d} = 126 \)

Intro:
(Bass & Drums)\( \text{A} \)

Verse 1:
N.C.

(Rapped:) When I wake in my house,

I get dressed, then I get lost.

E7(\( \#9 \))

Well, I don’t know which way to go, and so I have a cup of

Gr. I

E

Joe.

No Place Like Home - 8 - 1

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Where the hell was I anyways? And so I end up on the street.

I'm walkin', talkin' to my own beat.

in a fog, and in a haze.

well, I was trip-pin' out for days.
Chorus:
Can you help me find my way?

Two gtr. arr. for one

home?
One, two, three.

Don't rock the boat now,

just let it slide.
Groovy people walkin' back and forth, that's right.

Verse 2:
N.C.

And so I hop on to this bus.
And destination reads, "Please
w/Rhy. Fig. 1 (Gtr. 1)

Em

save us." _Well I know_ a - not a soul_ 

to be found_ in this dark_ hole.

Chorus:

E    G    A
Can you help me_ find my_ way_

*Two gtrs. arr. for one gtr.

E  

home?_

Can you  

G    A    E
help me_ find my_ way_ home?

No Place Like Home - 8 - 4
PORR1GTX
Bridge:
Half time

A  Am7/C  D  G  G#  
Gtr. I

I'm so tired of lookin' for the door...

Please help me find my way...

Please help me find my way.

hold  hold  hold

I can't find the door.

*Gtr. III play, Gtr. I voicings for D & D# chords.
Guitar Solo:
Double time

Rhy. Fig. 2
*Gtr. II

*Two gtrs. arr. for one

A

E

hold-4

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (Gtr. II 2 times)
Outro:

w/Rhy. Fig. 2 (Gtr. II, until end)

Where am I now?...

Where am I now?...

I find myself just out there

No Place Like Home - 8 - 7

PO991GTX
I find myself just out there

I find myself just out there floating.
 TRAIN

Words and Music by
LINDA PERRY

Moderately slow \( \frac{4}{4} = 88 \)

Triplet feel \( \frac{3}{4} \)

Train sounds

Intro:

(Approx. 12 sec.)

Grtr. 1 (Acoustic)

E7(#9)

E

N.C.

E7

E

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Faster \( \frac{4}{\text{Beat}} \) = 152

(Straight Feel \( \frac{4}{\text{Beat}} \) \( \frac{4}{\text{Beat}} \) \( \frac{4}{\text{Beat}} \))

w/Fill 1

Gtr. II
(Acoustic)

\( \text{mf} \) let ring

Rhy. Fig. 1

w/Fill 2

(Band enters)

Gtr. IV
(elec.)

w/Rhy. Fig. 1 (2 times)

\( \text{mf} \) (dist. tone w/reverb & slab* - back echo)

*Slap - back echo set to quarter-note tempo.
Verse 1:

w/Rhy. Fig. 1 (4 times)
Bm Bm/A Bm Bm/A Bm Bm/Bm A Bm Bm/A Bm Bm/Bm A Bm Bm/A Bm Bm/A Bm Bm/Bm A Bm Bm/A Bm Bm/Bm A Bm Bm/A Bm

What you gonna do, child...

when your thoughts__

let ring

are mov-in' slow?

Find another

Chorus:

Rhy. Fig. 2

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/Bm A Bm Bm/A Bm Bm/A Bm Bm/Bm A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/Bm A Bm Bm/A Bm

to show you where to go.

*Gtrs. 3 & 4 (Bkgd. voc.) You'll be search-

*Two gtrs. arranged for one gtr.
E5  Em  E  (end Rhy. Fig. 2) Bm  Bm/A  Bm  Bm/A  Bm  Bm/A  Bm  Bm/A  Bm  Bm/A

in'  for  that  train  child!

Rhy. Fig. 2A

A

E5  Em  E  (end Rhy. Fig. 2A) Bm  Bm/A  Bm  Bm/A  Bm  Bm/A

And you're search - in'...

...For the train.

Bm  Bm/A  Bm  Bm/ABm  Bm/A  Bm  Bm/A  Bm  Bm/A  Bm  Bm/A  Bm  Bm/A  Bm  Bm/A

Search - in' for the train.
Verses 2 & 3:

w/Rhy. Fig. 1 (4 times)

2. What you gonna do, child, when your mom-

3. See additional lyrics.

my goes away?

She won't take you.

an' she'll leave you astray.

(Bkgd. voc.) Oo, Gtrs. III & IV

And you're search-

Train - 12 - 5
E5  Em  E5
Gr. 2

__your self__

search - in' for

some - bod - y else

(1/2)

A

(end Rhy. Fig. 2B) E

And you know

hmm, it's a train

w/Rhy. Fig. 1 (2 times)

Bm  Bm/A  Bm/Bm/A  Bm  Bm/Bm/A  Bm/A/Bm  Bm/Bm/A  Bm/Bm/Bm/A  Bm/Bm/Bm/A

Bm/Bm/A  Bm/Bm/ A  Bm/Bm/A  Bm/Bm/A

D.S. al Coda
Chorus:

An' you'll be search-in' for that train!

And you see it's a train!

Train - 12 - 8
PO991GTX
Out-chorus:
W/Rhy. Fig. 2

A

And you see your self search in' for some

Gtrs. III & IV

Bm Bm/A Bm Bm/A Bm Bm/A A

bod y else And you know hoo, hoo that for
In time

(Drum fill)

sure it's your train.

Fdbk.
(15ma)

Fdbk.

Fdbk.

Fdbk.

Bm

Ee, hee, child!

Gtr. IV
grad. bend 1/2

Gtr. III

Train - 12 - 12
PO991GTX

Verse 3:
What ya gonna do child
When you leave it all behind
Find another, blow it in your mind
(To Coda)
DRIFTING

Words and Music by LINDA PERRY

Moderately fast \( \frac{\text{bass}}{\text{quad} \text{quad}} = 152 \)

Intro:

\( \text{Gtr. I} \)  
\( \text{D/F}^\# \)  
\( \text{E}^5 \)  
\( \text{Em} \)  
\( \text{D} \)  
\( \text{G} \)  
\( \text{Cmaj7} \)  
\( \text{C} \)  
\( \text{C}(9) \)  
\( \text{Am} \)

Rhy. Fig. 1

*Gtr. I (Acoustic)  
*with long delay.

Verse:

\( \text{Em} \)  
\( \text{D} \)  
\( \text{G} \)  
\( \text{D/F}^\# \)  
\( \text{E}^5 \)

(Cont. rhy. simile)

1. What a wonderful hesitation.
2. See additional lyrics

Who would bear to feel sorry for me?

Drop another pill just to calm me.

lapse to my knees and fell fast into sleep.

To Coda

There I was drifting...
Chorus:
(Cont. rhy. simile)

Way out into the sunshine. Expecting to crash, but I'm tied to a string.

Look at me, I'm a tangled puppet. I might be a mess, but I sure can survive.

Bridge:

Come follow me, you won't expect the illusion you'll see, It's my imagination.

Hand me your eyes,

I will put them in front of mine.

You'll see a little better.

Interlude:

You'll D.S. at Coda w/Rhy. Fig. 2 (Gtr. 1)

You'll see a little better.

Drifting - 3 - 2
p0991GTX

81
And there I was, and there I was drifting...

Chorus:
Way out into the sunshine. Expecting to crash, but I'm tied to a string.

Look at me, I'm a tangled puppet. I might be a mess, but I sure can survive. But I had escaped it by pretending to die.

**Verse 2:**
Find myself awake, counting sad days,
1-2-3 that's too many for me.
Dropped another pill just to find me.
Reached for my hand,
But it was already there,
Then I start believing that I...

**Chorus 2:**
Fell out of a tiny raindrop,
That lost it's way when it decided to roam.
Chasing me was a hungry dweller,
But I had escaped it by pretending to die.

(To Bridge)

**Verse 3:**
What a wonderful destination.
Where I am now,
I can no longer see.
Dropped another pill just to kill me.
Collapsed to my knees and fell
Fast into sleep.
There I was, and there I was,
(To Coda)
Verse:
1. Starry night brings me down—'till I realize the moon;
2. See additional lyrics

it seems so distant, yet I felt it pass right through.

And I see what I see; a new world is over me.

So I'll reach up to the sky, and pretend that I'm a

Chorus:

space man in another place and time. I guess I'm looking for a

Spaceman 7:2
F0991GTX
brand new place.

Is there a better life for me?

gtr. I

gtr. II

Is there a better life for me?

Bridge:
w/rhy. figs. 1 (gtr. I) & 2a (gtr. II) (both 3 times)
D(4)

And I remember in my mind.

Gtr. III
they say I'm day dreaming.

Is it all

that it seems,
or am I all the things I'm looking for? Yeah!

Guitar Solo:

G

Gr. II

Rhy.

Fig. 3

Gr. III

C

G

C

Cmaj7
Yeah.

w/Rhy. Figs. 2 (Gtr. I, 2 times), 3 (Gtr. II) & Riff A (Gtr. III)

And I see what I see; a new world is over

me. And I'll reach out to the sky, and imagine I'm a
Chorus:  
G

Space - man in a noth - er place - and time.  
I guess _ I'm look - ing_ for a

Cmaj7
D
Dsus2 D Dsus D Dsus2 D C

brand new__ place.__  
I re - mem - ber liv - ing in a

Cmaj7
C

dif _'frent__ life.__  
Is there a bet - ter life_ for me?

Spaceman - 7 - 6
PO991GTX
Verse 2:
Subtle wind blow me gone;
Let me rest upon your move.
I trust I'll end up sleeping
Cradled in my doom.
So I feel what I feel.
I can not grasp what is not real.
So I'll get myself real high,
And imagine I'm a...
(To Chorus:)
DEAR MR. PRESIDENT

Words and Music by
LINDA PERRY

Gtrs. Tune
down 1/2 step:
(2) = Eb (3) = Gb
(3) = Ab (4) = Bb
(4) = Db (5) = Eb

Slowly  \( \frac{d}{2} = 64 \)
Intro:

Gtr. B5

Gtr. II

Gtr. Riff A

(3) = A (5) = B

Gtr. III

(w/tremolo effect)

(end Riff A)

Verse 1:

w/Riff A (Gtr. I, 2 times)

B

I'm look-ing out-side of my win-dow,
the view that I see... is a

A

child... and ma-ma,
and the child is beg-gin' for mon-ey. Tell me

B

why, tell me why, the wom-an is blind... Is she so broke, the kid's deal-ing crime... It's such a

Gtr. II

Fdbk.
beautiful city, but the world is burning it down. Ah

Chorus:

Yea, yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yeah, you're such a

beautiful city, but the world is burning it down.
Verse 2: w/Riff A (Gtr. I, 4 times)

I go to my room... to turn... on the T._ V._ I sit my self down... and I

A

start laugh ing hard... 'cause this man, he's ask ing for mon ey._ He says,

B

"If you send me lots of cash... I'll send you stuff to make you rich fast"... It's such a

Baus

wonder ful coun try, but the man, he's burn ing it down._ Ah,
Chorus:

B

— yea, yea, yea, yea, yea, yea, yea.

Yea, yea, yea, yea, you're such a

A

wonderful country,

but the man he's burning it down.

Ah,

hold

B

— yea, yea, yea, yea, yea, yea, yea.

Yea, yea, yea, yea, yea, yea, and it's
A
burning down, and it's called the U.S. of A.

B
One day I'm going to have lots of money.

But I'm

Dear Mr. President -11- 5
PO991GTX
gon-na have to give it up for this rich so-ci-e-ty... Oh!

Oh, dear Mis-ter Pres-i-dent won't you lend me a fu-ture.
'Cause you'll just get it back from the little blind woman with the kid on the corner, and the people all over doin' crack.
Tempo primo
Chorus:

Yea, yea, yea, yea, yea, yea, you're such a

Rhy. Fig. 1
Gtr. II

A

wonderful country, but the man he's burn-in' it down...
Sing'in',

(end Rhy. Fig. 1)

hold

B

yca, yca, yca, yca, yca, yca, yca, and he's

Dear Mr. President - 11 - 8
PO991GTX
burn-in' it down and it's called the U.S. of A. Ooh!

3. I'm walkin' out-side on a sunny day, with no-one around, and I
wonder what's wrong... Then I hear this loud piercing siren.

Oh my God, the bomb was just dropped... and everybody climbed right on top screaming "What a

wonderful country, but the man, he's burning it down... he's burning it down.
Chorus:

w/Rhy. Fig. 1 (Gtr. II, 2 times)

--- Yea, yea, yea, yea, yea, yea.

--- Yea, yea, yea, yea, yea, you're such a

w/Rhy. Fig. 2 (Gtr. I)

--- Yea, yea, yea, yea, yea, yea.

--- Yea, you're such a

--- He's burning it down, he's burning it down...

w/Rhy. Fig. 2 (Gtr. I)

--- Yea, yea, yea, yea, yea, yea.

--- Yea, you're such a

--- He's burning it down, he's burning it down...

--- And it's called the U.S. of A.

Dear Mr. President - 11-11
PO991GTX
**GUITAR TAB GLOSSARY**

**TABLATURE EXPLANATION**

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

BENDING NOTES

**HALF STEP:** Play the note and bend string one half step.*

**WHOLE STEP:** Play the note and bend string one whole step.

**WHOLE STEP AND A HALF:** Play the note and bend string a whole step and a half.

**TWO STEPS:** Play the note and bend string two whole steps.

**SLIGHT BEND:** (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

**PREBEND:** (Ghost Bend): Bend to the specified note, before the string is picked.

**PREBEND AND RELEASE:** Bend the string, play it, then release to the original note.

**REVERSE BEND:** Play the already-bent string, then immediately drop it down to the fretted note.

**BEND AND RELEASE:**
Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

**BENDS INVOLVING MORE THAN ONE STRING:**
While playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

**BENDS INVOLVING STATIONARY NOTES:**
Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

**UNISON BEND:**
Play both notes and immediately bend the lower note to the same pitch as the higher note.

**DOUBLE NOTE BEND:**
Play both notes and immediately bend both strings simultaneously.

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*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

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**By Kenn Chipkin and Aaron Stang**
**RHYTHM SLASHES**

**STRUM INDICATIONS:**
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

**INDICATING SINGLE NOTES USING RHYTHM SLASHES:**
Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

**ARTICULATIONS**

**HAMMER ON:**
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

**LEFT HAND HAMMER:**
Hammer on the first note played on each string with the left hand.

**PULL OFF:**
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

**FRETBOARD TAPPING:**
"Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.

**TAP SLIDE:**
Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

**BEND AND TAP TECHNIQUE:**
Play note and bend to specified interval. While holding bend, tap onto note indicated.

**LEGATO SLIDE:**
Play note and slide to the following note. (Only first note is attacked).

**SHORT GLISSANDO:**
Play note for its full value and slide in specified direction at the last possible moment.

**PICK SLIDE:**
Slide the edge of the pick in specified direction across the length of the string(s).

**MUTED STRINGS:**
A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).

**PALM MUTE:**
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

**TREMOLO PICKING:**
The note or notes are picked as fast as possible.
**HARMONICS**

**TRILL:**
Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

**ACCENT:**
Notes or chords are to be played with added emphasis.

**STACCATO (Detached Notes):**
Notes or chords are to be played roughly half their actual value and with separation.

**HARMONIC:**
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

**ARTIFICIAL HARMONIC:**
The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

**ARTIFICIAL "PINCH" HARMONIC:**
A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

**TREMOLO BAR**

**SPECIFIED INTERVAL:**
The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

**UNSPECIFIED INTERVAL:**
The pitch of a note or chord is lowered to an unspecified interval.
A Non Blondes