

PLAY IT  
LIKE IT IS

**GUITAR**

WITH TABLATURE

NOTE-FOR-NOTE  
TRANSCRIPTIONS

DAVE MATTHEWS BAND

AND

DMB  
PRESENTS  
**Stuff**  
STAGE LEFT PRODUCTIONS



THE MATTHEWS BAND

**BUSTED**



**Guitar**  
Approved

DAVE MATTHEWS BAND

AND

DMB  
PRESENTS  
**Stuff**  
STAGE LEFT PRODUCTIONS

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

*Busted Stuff*, the new album by Dave Matthews Band, is the most anticipated release in the band's 11-year history. Following the triple-platinum success of *Everyday* (2001) and subsequent tour, the band returned to the Plant Studios in Sausalito, CA, where they recorded their 1998 release, *Before These Crowded Streets*. The band used this studio time as an opportunity to revisit songs they had written previously—songs originally intended for release in late 2000. Incomplete tracks from that album were eventually leaked to fans through internet file-sharing programs and discussion boards. Although disappointed that the world became privy to their unfinished work, the band never questioned the writing or material and have played a majority of the songs in concert.

After two years of road-testing the material, the band felt renewed confidence that these tracks belonged on a studio release and began work on

The album begins with the title track, a subdued but vibrant piece of music highlighted by decidedly jazzy rhythms and Dave's gruff baritone vocals that invite relaxation and indulgence. The syncopated "Grey Street" follows, with Beauford's powerful, triumphant beat anchoring the central riff. Tinsley's violin, Moore's soprano sax, and Lessard's thundering bass build uniformly on one another before exploding into richly constructed harmonies.

"Where Are You Going" reflects the band's romantic side and is highlighted by Leroi Moore's melodious solo. This song leads up to the second newly penned song "You Never Know." Matthews' characteristic optimism is evident in the song's chorus: "Don't lose the dreams inside your head / They'll only be there till you're dead." The song showcases Beauford, whose shifting time signatures provide a fluid sense of motion.

The hushed "Captain," "Grace Is Gone," and "Digging a Ditch" find Matthews contemplating life, love, and isolation with stark sincerity. The slow-burning, smoky atmosphere of "Captain" is punctuated by funky grooves from Lessard's kinetic bass line. "Grace Is Gone" begins with a brief dobro intro and builds slowly to an aching chorus, with Matthews' voice treading the line between gentle murmur and tearful wail.

The extended instrumental workouts of previous DMB outings, while less prevalent on *Busted Stuff*, are just as compelling. The potent musicianship of "Kit Kat Jam" finds Beauford laying down a driving Latin beat as Tinsley and Moore duke it out over Matthews' electric guitar foundation. The final track, "Bartender," one of the most powerful songs DMB has ever recorded and already a crowd favorite, evolves from a bass-and-baritone-sax-driven spiritual vamp to an explosive all-out jam before melting away to the relaxed flute solo that closes the album's narrative.

*Busted Stuff* is the latest chapter in the history of a band that began over a decade ago playing bars and fraternity houses around their Charlottesville, Virginia, home and grew into one of the biggest touring and recording acts in North America. With over 24 million albums sold (as well as two platinum-selling home video releases) and several years of stadium and arena tours under its belt, the Dave Matthews Band continues to push boundaries with its music. *Busted Stuff* is the quintet's fifth studio album and 11th release overall.



Photo by Danny Clinch

*Busted Stuff* in January 2002. Matthews set to work rewriting lyrics for many of the tracks while bandmates Carter Beauford, Stefan Lessard, Leroi Moore, and Boyd Tinsley overhauled arrangements, tightened structures, and modified tempos. Two brand-new tracks were also created in the process: "You Never Know" and the album's first single, "Where Are You Going." *Busted Stuff* marks another milestone in DMB's career by becoming the first album the band has ever recorded without any special guests.

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K17.N63  
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# BUSTED STUFF

Lyrics by David J. Matthews  
Music by Dave Matthews Band

C: 341, D5: 141, Gm/Bb: 1111, Gm: 141, G5: 111

Tuning:  
(low to high) E-G-B-E-B-E

Verse  
Moderately slow  $\text{♩} = 92$  ( $\text{♩} = \text{♩}^3$ )

(Drum fill) C Csus2 G5 C Csus2 D/A

1. Not e - nough, \_\_\_\_\_ nev - er too much. .

\*Gtr. 1 (acous.) Rhy. Fig. 1  
*mf*  
w/ fingers

\*Doubled throughout

C Csus2 Am D/F# D/A Am G5

My ba - by look just like love. .

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1  
C Csus2 G5 C Csus2 D/A

Roll - ing stone gath - ers no moss, .

C Csus2 Am D/F# D/A Am G5

but leave a trail of bust - ed stuff. .

Chorus  
D/A Am G5 D

You know she's gon - na leave my bro - ken heart be - hind her. .

Gtr. 1 Rhy. Fig. 2

D/A Am

D/F# G5

I'll take what she's \_\_\_\_\_ giv - ing up, \_\_\_\_\_ oh. \_\_\_\_\_

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2

D/A Am G5 D

You know she's gon - na leave my bro - ken heart \_\_\_\_\_ be - hind \_\_\_\_\_ her. \_\_\_\_\_

D/A Am D/F# G5

I'll take what she's \_\_\_\_\_ giv - ing up, \_\_\_\_\_ yeah. \_\_\_\_\_

**Interlude**

w/ voc. ad lib (next 3 meas.)  
Gtr. 1: w/ Rhy. Fig. 1

\*G5/C Rhy. Fig. 3

G5 G5/C D5

Gtr. 2 (elec.)

*mp*  
w/ pick, clean tone & wah-wah

\*Chord symbols reflect overall harmony.

G5/C D5/A D5 D5/A G5

End Rhy. Fig. 3

**Verse**

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 3 (2 times)

C Csus2 G5

2. Mov - ing \_\_\_\_\_ to kiss \_\_\_\_\_ those \_\_\_\_\_ sweet sug - ar \_\_\_\_\_

C Csus2 Am D/F# D/A Am G5

lips. \_\_\_\_\_ Ba - by \_\_\_\_\_ look just \_\_\_\_\_ like love. \_\_\_\_\_

C Csus2 G5 C Csus2 D/A

Ha. Yeah, with - out a care, \_\_\_\_\_ she floats \_\_\_\_\_ a -

C Csus2 Am D/F# D/A Am G5

bove me. She got me down here, look - ing up.

**Chorus**

Gr. 1: w/ Rhy. Fig. 2 (1 1/2 times)  
D5/A

G5 D

You know she's gon - na leave my bro - ken heart be - hind her.

Gr. 2

G5/A D5/A G5/D G5

I'll take what she's giv - ing up, mm. yeah.

D5/A G5 D

You know she's gon - na leave this bro - ken man be - hind.

Rhy. Fig. 4

**To Coda**

C D5 Gm/Bb

No, yeah. No. She the one for me.

Gr. 1

End Rhy. Fig. 4

(2nd time, cont. in slashes)

**Verse**

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 3 (2 times)

C Csus2 G5

C Csus2 D/A

C Csus2

Am

D/F#

D/A

3. When she — move, — she move — so — cool, — got me feel —  
 — just like a fool, — ah. Mm. But in - side — is where the — dev - il —  
 — rides. — The wom - an — look — just — like — love. —

*D.S. al Coda*

**Coda**

Gm/Bb

Gtrs. 1 & 2

Well, she the one, — she the — one, she the one for me. —

**Interlude**

w/ voc. ad lib (next 4 meas.)

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

C Csus2 G5

C Csus2 D/A

C Csus2

Am

D/F#

D/A

Am

G5

Empty staff with guitar rhythm figures indicated by the chord symbols above.

**Chorus**

Gtr. 2: w/ Rhy. Fig. 4

C

D5

G5

\*D/F#

You know she's gon - na leave this bro - ken man — be - hind. —

Gtr. 1

9 3 3 3 5 3 3 5 3 5 3 2 2 3 2 0

\*Bass plays F#.

Gm/Bb

Gtr. 2

C

D

Yeah. — yeah. — (voc. ad lib)

dim.

**Outro**

Gtr. 1 tacet

Gm

G5

w/ voc. ad lib

Gm

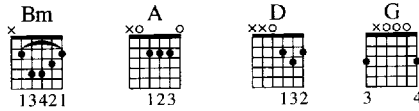
*Repeat and fade*

G5

Empty staff with guitar rhythm figures indicated by the chord symbols above.

# GREY STREET

Lyrics by David J. Matthews  
Music by Dave Matthews Band



## Intro

Moderately slow  $\text{♩} = 108$

(Drum fill) Bm G Aadd4 D/F# G Aadd4 D/F# G *Play 4 times*

(4th time:) 1. Oh, —

Gtr. 1 (12-str. acous.) Rhy. Fig. 1 End Rhy. Fig. 1

*mf*

T	7	7	7	4	6	2	2	2	4	6	2	4	4	4
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	X	X	X	X	X	X	X	X	X	X	X	X	X	X
	7	7	7	3	5	2	2	2	3	5	2	2	3	3

## Verse

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

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

look at how she lis - tens, she says noth -  
wish - es it was dif - f'rent, she prays to God —  
stran - ger, speaks out - side her door, says, "Take what

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

- ing of what she thinks. She just goes  
most ev - 'ry night. And though she  
you can from your dreams. Make them as

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

stum - bling through her mem - o - ries, star - ing out —  
swears it does - n't lis - ten, There's still a hope —  
real as an - y - thing. Oh, it -'d take the work —

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

on - to Grey Street. And she thinks, "Hey —  
in her it might. She says, "I pray, —  
out of the cour - age." But she says, "Please. —



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

How did I come  
oh, but they fall  
There's a crazy man that's creep

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

to this? I dream my self a  
on deaf ears. Am I sup posed to  
ing out side my door, I live on the

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

thou sand times a round the world, but I can't get  
take it on my self to get  
cor ner of Grey Street and the

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

out of this place." Mm, there's an  
out of this place?" Oh, there's a  
end of the world." Oh, there's an

**Chorus**

Bm A

Rhy. Fig. 2

Gr. 1

1., 3. emp ti ness in side her and she'd do  
2. lone li ness in side her and she'd do

**To Coda**  
End Rhy. Fig. 2

D G

an y thing to fill it in. 1. But all the col  
an y thing to fill it in. 2., 3. And though it's

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

Bm A Bm G Aadd4 D/F#

lors mix to geth er to grey.

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

And it breaks her heart.

2. How she

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

Bm A

red blood bleeding from her now, it feels like

D G

cold blue ice in her heart when all the col -

Bm A Gtr. 1: w/ Rhy. Fig. 1 (2 times) Bm G Aadd4 D/F#

- ors mix together to grey.

G Aadd4 D/F# G Bm G Aadd4 D/F# G Aadd4 D/F# G D.S. al Coda

And it breaks her heart.

3. There's a

♯ Coda Gtr. 1: w/ Rhy. Fig. 2 (3 1/2 times) Bm

A

red blood bleeding from her now, it's more like

D G

cold blue ice in her heart She feels like

Bm A

kick - ing out all the win - dows and set - ting

D G

fi - re

Bm A D

ry - thing a - bout her us - ing col - ors bold

G Bm

and bright. But all the col - ors mix to - geth -

A Gtr. 1: w/ Rhy. Fig. 1 (4 times) Bm G Aadd4 D/F# G Aadd4 D/F# G

er to grey. And it breaks

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

her heart. Oh, it breaks

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

her heart to grey.

**Outro**  
Gtr. 1: w/ Rhy. Fig. 1 (4 times)  
G Aadd4 D/F# G Bm G Aadd4 D/F# G Aadd4 D/F# G

Yeah.

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

Yeah, yeah, yeah.

Bm G Aadd4 D/F# G Aadd4 D/F# G Bm G Aadd4 D/F# w/ voc. ad lib (next 3 meas.)

No.

G Aadd4 D/F# G Bm G Aadd4 D/F# G Aadd4 D/F# G **Repeat and fade**

# WHERE ARE YOU GOING

Lyrics by David J. Matthews  
Music by Dave Matthews Band

## Intro

Moderately slow ♩ = 100

Gtr. 2 (12-str. acous.) D5 Rhy. Fig. 1

*mp*  
let ring

Gtr. 1 (6-str. acous.)

*mp*  
let ring

End Rhy. Fig. 1

let ring

## Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)  
D5

Gsus2

1. Where are you go - ing with your — long

Gtr. 1 Rhy. Fig. 2

let ring

Gmaj7/B

Asus4

face pull-ing down? Don't hide a-way like an o-

let ring

End Rhy. Fig. 2

Gsus2

Gmaj7/B

Asus4

cean, but you can't see but you can smell and the sound waves crash

**Chorus**

2nd & 3rd times, Gtr. 4 tacet  
D5

D5/C

G/B

Gm/Bb

down. I am no Su-per-man,

Gtr. 3 (acous.)

Riff A

End Riff A

*mp*

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Gtrs. 1 & 2

let ring

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

D5

D5/C

G/B

Gm/Bb

{ 1. I have no rea-sons } for you.

{ 2., 3. I have no an-swers }

Gtrs. 1 & 2

let ring

D5                      D5/C                      G/B                      Gm/Bb

I am no hero, oh, that's for sure.

*let ring*

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

3 3 3 3 3 | 2 1

D5                      D5/C                      Gm/Bb

But I do know one thing is where you

*let ring*

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

3 3 3 3 3 | 1

Dsus2

are is where I belong. I do

*let ring*

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

Cmaj9

know where you go is where I want to be.

*let ring*

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

To Coda 1 ⊕  
To Coda 2 ⊕

Gtrs. 1 & 2: w/ Rhy. Fig. 2  
Gtr. 3: w/ Riff A  
D5

Gsus2

Gmaj7/B

Where are you go - ing?

Gtr. 4 (elec.)

\* *mp*  
w/ dist.  
17

17 10 17 (17) 15 14 15

\*Vol. swell

Verse

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

Asus4

D5

Gsus2

Where do you go? — 2. Are you look - ing for — an - swers — to

(15) 12 14 15

Gmaj7/B

Asus4

D5

- tions — un - der the stars? Well, if a - long the way, — you are grow - ing w

17 15 14 15 12 14

Gsus2

Gmaj7/B

Asus4

*D.S. al Co*

ry, you can rest with me un - til a bright - er day and you're o - kay.

(14) 12

**♩ Coda 1**

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 3 meas.)  
 Gtr. 3: w/ Riff A (2 1/2 times)

D5 Gsus2 Gmaj7/B

Where are you go - ing?

**Asus4**

Where do you go? —

Gtrs. 1 & 2 End Rhy. Fill 1

Rhy. Fill 1

let ring

3	3	3	3	3	3	3	3	3	3	3	3
X	X	X	X	X	X	X	X	X	X	X	X
2	2	2	2	2	2	2	2	2	2	2	2
0						0					

**Interlude**

Gtr. 2 tacet  
 Em

Dadd4 G/B Csus2 G5 A9(no3rd) Em Dadd4

Gtr. 4

Gtr. 1

let ring

1. 2.

G/B Csus2 G5/D G/B Csus2

Where do you go? —

\*Vol. swell

let ring



Gtrs. 1 & 2: w/ Rhy. Fig. 2  
Gtr. 3: w/ Riff A (2 times)

D.S. al Coda 2

D Gsus2 Gmaj7/B Asus4

Where are you go - ing?

Where do you go? -

Gtr. 4

grad. bend

(13)

13

13

### Coda 2

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

D5

Gsus2

Gmaj7/B

Where are you go - ing?

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 3 meas.)  
Gtr. 3: w/ Riff A (2 1/2 times)

Asus4

D5

Gsus2

Where do you go? —

Tell me, where are you go - ing? —

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

Gmaj7/B

Asus4

Where... —

Yeah, — let's go. —

### Outro

D5

Dsus2

D5

Gtr. 4

3/10

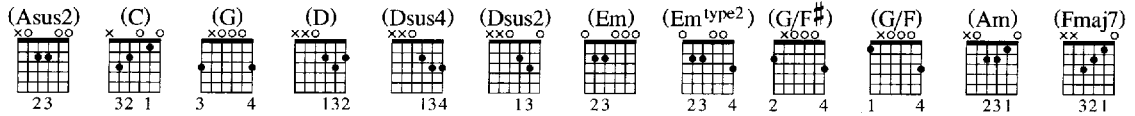
Gtrs. 1 & 2

let ring

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

# YOU NEVER KNOW

Lyrics by David J. Matthews  
Music by Dave Matthews Band



\*Gtr. 1: Tuning: capo VII:  
(low to high) E-A-D-G-B-E<sub>4</sub>

## Intro

Slowly ♩ = 72

Esus2  
\*\*(Asus2)

E/G#  
(A/C#)

Asus<sub>2</sub>  
(Dsus<sub>2</sub>)

E/G#  
(A/C#)

Gtr. 1 (acous.)

Rhy. Fig. 1

Staff notation for Rhythm Figure 1, marked *mp* and *let ring*.  
Guitar Tablature (TAB):  
 E: 5 5 5 5 5 5 5 5 5  
 A: 4 4 4 4 4 4 2 2 2  
 D: 2 2 2 2 2 2 2 2 2  
 B: 0 0 0 0 0 0 4 4 4  
 (Final measures: 4 5 0 5 2 2 4 7 x x)

\*Dave Matthews actually omits capo and tunes lower 5 strings up a 5th and highest string down a 4th, using the following gauges (low to high): .039, .029, .018, .014, .010, .016. To avoid restringing, capo 7th fret and tune 1st string down an octave, as indicated above. (If restringing, play tab as written.)

\*\*Symbols in parentheses represent chord names respective to capoed guitar.  
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

D<sub>9</sub>/F#  
(G<sub>9</sub>/B)

Eadd4/G#  
(Aadd4/C#)

A<sub>9</sub>  
(D<sub>9</sub>)

E/G#  
(A/C#)

End Rhy. Fig.

Staff notation for the first system, marked *let ring*.  
Guitar Tablature (TAB):  
 E: 5 5 5 5 5 5 5 5 5  
 A: 0 0 0 0 0 0 2 2 2  
 D: 2 2 2 2 2 2 2 2 2  
 B: 0 0 0 0 0 0 4 4 4  
 (Final measures: 4 5 4 5 2 2 2 0 x x x x x x)

D/F#  
(G/B)

Esus2  
(Asus2)

E/G#  
(A/C#)

Asus<sub>2</sub>  
(Dsus<sub>2</sub>)

E/G#  
(A/C#)

Rhy. Fig. 2

Staff notation for Rhythm Figure 2, marked *let ring*.  
Guitar Tablature (TAB):  
 E: 5 5 5 5 5 5 5 5 5  
 A: 0 0 2 2 2 2 2 2 2  
 D: 2 2 2 2 2 2 2 2 2  
 B: 0 0 0 0 0 0 4 4 4  
 (Final measures: 4 5 0 5 2 2 2 4 7 x x)

D<sub>9</sub>/F#  
(G<sub>9</sub>/B)

Eadd4/G#  
(Aadd4/C#)

A<sub>9</sub>  
(D<sub>9</sub>)

E/G#  
(A/C#)

End Rhy. Fig. 2

Staff notation for the second system, marked *let ring*.  
Guitar Tablature (TAB):  
 E: 5 5 5 5 5 5 5 5 5  
 A: 0 0 0 0 0 0 2 2 2  
 D: 2 2 2 2 2 2 2 2 2  
 B: 0 0 0 0 0 0 4 4 4  
 (Final measures: 4 5 4 5 2 2 2 0 x x x x x x)



**Pre-Chorus**

Bm  
(Em)

A  
(D)

Asus2  
(Dsus2)

G5  
(C5)

D/F#  
(G/B)

D5  
(G5)

One day we might see,  
Fun ny, when you're small,  
Walk ing through the wood,

**Rhy. Fig. 3**

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

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

N.C.

Bm  
(Em)

A  
(D)

Asus2  
(Dsus2)

G5  
(C5)

D/F#  
(G/B)

do ing not a  
the moon fol lows  
no cares in

**End Rhy. Fig. 3**

0 0 6 4 0 0 0 0 | 0 0  
0 0 X 2 0 0 0 0 | 0 0  
3 5 4 2 0 2

D5  
(G5)

N.C.

Bm  
(Em)

thing.  
the car.  
the world.

Breath ing  
There's no one  
The world,

A  
(D)

Asus2  
(Dsus2)

G5  
(C5)

D/F#  
(G/B)

D5  
(G5)

N.C.

just to breathe,  
but you see.  
has come to play.

Bm  
(Em)

A  
(D)

Asus2  
(Dsus2)

G5  
(C5)

D/F#  
(G/B)

D5  
(G5)

we might find some rea son.  
Hey, the moon is chas ing me.  
She's all mine just for a day.

**Chorus**

(Asus2)

(C)

(G)

Rhy. Fig. 4

Gr. 1

But rush - ing a - round — seems what's wrong with — the world. — )  
 I wor - ried if I — looked a - way she'd — be gone. — )  
 There's not a mo - ment to lose in — the game. — )

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

Esus2

G

(C)

(D)

End Rhy. Fig. 4 (Asus2)

1., 2. Don't lose — the dreams — in - side — your — head. —  
 3. Don't let — the trou - bles in — your — head —

D

(G)

A

(D)

Esus2

(Asus2)

— They'll on — ly be there — till —  
 — steal too — much time, you'll — soon —

To Coda 2

To Coda 1

G

(C)

D

(G)

A

(D)

G

(C)

Bm/F#

(Em/B)

— you're — dead. — Dream. —  
 — be — dead. —

Gr. 1

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

**Verse**

Gr. 1: w/ Rhy. Fig. 1

Esus2

(Asus2)

E/G#

(A/C#)

Asus2

(Dsus2)

E/G#

(A/C#)

D#/F#

(G#/B)

Eadd4/G#

(Aadd4/C#)

2. Ly - ing on the roof, count - ing

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

A\$

(D\$)

E/G#

(A/C#)

D/F#

(G/B)

Esus2

(Asus2)

E/G#

(A/C#)

Asus2

(Dsus2)

E/G#

(A/C#)

the stars that fill the sky.

D $\frac{9}{F\#}$  (G $\frac{9}{B}$ ) Eadd4/G $\frac{\#}{\#}$  (Aadd4/C $\frac{\#}{\#}$ ) A $\frac{9}{\#}$  (D $\frac{9}{\#}$ ) E/G $\frac{\#}{\#}$  (A/C $\frac{\#}{\#}$ ) D/F $\frac{\#}{\#}$  (G/B) Esus2 (Asus2) E/G $\frac{\#}{\#}$  (A/C $\frac{\#}{\#}$ )

I won - der, is \_\_\_\_\_ some - one in the

Asus $\frac{2}{i}$  (Dsus $\frac{2}{i}$ ) E/G $\frac{\#}{\#}$  (A/C $\frac{\#}{\#}$ ) D $\frac{9}{F\#}$  (G $\frac{9}{B}$ ) Eadd4/G $\frac{\#}{\#}$  (Aadd4/C $\frac{\#}{\#}$ ) A $\frac{9}{\#}$  (D $\frac{9}{\#}$ ) E/G $\frac{\#}{\#}$  (A/C $\frac{\#}{\#}$ )

heav - ens look - ing back down \_\_\_\_\_ on me? \_\_\_\_\_ I'll nev - er know. \_\_\_\_\_

D/F $\frac{\#}{\#}$  (G/B) Esus2 (Asus2) E/G $\frac{\#}{\#}$  (A/C $\frac{\#}{\#}$ ) Asus $\frac{2}{i}$  (Dsus $\frac{2}{i}$ ) E/G $\frac{\#}{\#}$  (A/C $\frac{\#}{\#}$ ) Gr. 1: w/ Rhy. Fill 1 D5 (G5) D5/C $\frac{\#}{\#}$  (G5/F $\frac{\#}{\#}$ ) **D.S. al Coda 1** N.C.

So much space \_\_\_\_\_ to be - lieve. \_\_\_\_\_

**Coda 1**  
(D)

(Dsus4) (Dsus2) (Em)

**D.S. al Coda 2**  
(G) (F $\frac{\#}{\#}$ )  
③ ③  
3fr 2fr

Gr. 1

Dream. \_\_\_\_\_ (voc. ad lib.) \_\_\_\_\_

**Coda 2**  
D (G)

(D) Rhy. Fill 2 (Dsus2)

End Rhy. Fill 2

Gr. 1

So play. \_\_\_\_\_

**Bridge**

(Em<sup>type2</sup>) Rhy. Fig. 5

(G/F $\frac{\#}{\#}$ )

(G/F)

All fall down.

(C)

(Em<sup>type2</sup>)

(G/F $\frac{\#}{\#}$ )

End Rhy. Fig. 5 Rhy. Fig. 6

It won't \_\_\_\_\_ be so long

(G/F) (C) (Am)

now. Out of the dark - ness comes

(Fmaj7) (G) (C)

End Rhy. Fig. 6 Rhy. Fig. 7

light, like a flash, — you think you can, you think you

Gtr. 2 (elec.)

*mp*  
w/ clean tone

Riff A

12 12 12 12 12 12 12 12 | 12 11 11 9 9 7 7 4 | 4 4 4 4 4 4 4 4

(Am) (Fmaj7) (G) End Rhy. Fig. 7

can. Some - times that — is the prob - lem.

End Riff A

9 9 9 9 9 9 9 9 | 12 12 12 12 12 12 12 12 | 12 11 11 9 9 7 7 4

(C) (Am) (Em) End Rhy. Fig. 8

Rhy. Fig. 8 (G) (F#)  
⑥ ⑥  
3fr 2fr

Dream, lit - tle dar - ling, dream.

Riff B End Riff B

4 4 4 4 4 4 4 4 | 9 9 9 9 9 9 9 9 | 11 11 11 11 11 11 | 11 11 11 11

**Pre-Chorus**

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

Gr. 2 tacet

Bm  
(Em)

A  
(D)

Asus2  
(Dsus2)

G5  
(C5)

D/F#  
(G/B)

D5  
(G5)

Spin - ning on the wind,

N.C.

Bm  
(Em)

A  
(D)

Asus2  
(Dsus2)

G5  
(C5)

D/F#  
(G/B)

the leaf fell from

**Chorus**

Gr. 1: w/ Rhy. Fig. 4 (1st 3 meas.)

D5  
(G5)

Esus2  
(Asus2)

G  
(C)

the limb. But ev - 'ry day should be a good day to

Gr. 1: w/ Rhy. Fill 2

D  
(G)

A  
(D)

Asus2  
(Dsus2)

die. Oh.

**Bridge**

Gr. 1: w/ Rhy. Fig. 5 (2 times)

Bm  
(Em)

D/C#  
(G/F#)

D/C  
(G/F)

G  
(C)

All fall down. It won't be

Gr. 2 Riff C

End Riff C

Gr. 2: w/ Riff C

Bm  
(Em)

D/C#  
(G/F#)

D/C  
(G/F)

G  
(C)

too long now. Ev - 'ry fi - re



Gtr. 1: w/ Rhy. Fig. 6

Bm  
(Em)

D/C#  
(G/F#)

D/C  
(G/F)

G  
(C)

dies, ah, ah, I find it hard

(Dies, dies, dies.)

Gtr. 2

12 10 11 11 10 11 10 10 9 9

Em  
(Am)

Cmaj7  
(Fmaj7)

D  
(G)

to explain how I got here. I

9 9 9 9 9 9 12 12 12 12 12 12 12 11 11 9 9 7 7 4

Gtr. 1: w/ Rhy. Fig. 7 (5 times)

Gtr. 2: w/ Riff A

G  
(C)

Em  
(Am)

Cmaj7  
(Fmaj7)

D  
(G)

think I can, I think I can. And then a - gain, I will fal - ter.

G  
(C)

Em  
(Am)

Cmaj7  
(Fmaj7)

Dream.

Gtr. 2  
Riff D

4 4 4 4 4 4 4 4 9 9 9 9 9 9 9 9 12 12 12 12 12 12 12

Gr. 2: w/ Riff A

D (G) G (C) Em (Am) Cmaj7 (Fmaj7)

End Riff D

Gr. 2: w/ Riff A

D (G) G (C) Em (Am) Cmaj7 (Fmaj7)

Oh, I think I can, I think I can.

Gr. 2: w/ Riff D

D (G) G (C) Em (Am) Cmaj7 (Fmaj7) D (G)

I think I can, I think I can.

Gr. 1: w/ Rhy. Fig. 8  
Gr. 2: w/ Riff B

G (C) Em (Am) Bm (Em) N.C.

Dream, lit - tle dar - ling, dream.

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

Bm (Em) A (D) Asus2 (Dsus2) G5 (C5) D/F# (G/B) D (G) N.C.

Spin - ning on the wind,

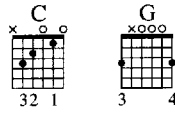
Bm (Em) A (D) Asus2 (Dsus2) G5 (C5) D/F# (G/B) D5 (G5) N.C. A/C# (D/F#)

the leaf fell from the limb.

Gr. 1

# CAPTAIN

Lyrics by David J. Matthews  
Music by Dave Matthews Band



**Intro**  
Moderately slow ♩ = 108

Gr. 1 (clean) (Drum fill) C#m(add9) Rhy. Fig. 1 End Rhy. Fig. 1

*mp*  
slight P.M.

slight P.M.

**Verse**

C#m(add9) G#m

1. Cra - zy as I may make my way  
2. Strange, but it seems like there's a mu - ti -

Rhy. Fig. 2

slight P.M.

Bm A

ny brew - ing in this side world, of me oh, now.

slight P.M.

C#m(add9) G#m Bm A

oh. \_\_\_\_\_

It's for  
But I \_\_\_\_\_

End Rhy. Fig. 2

slight P.M.

Fretboard diagram for the first system:

8	X	0	4	1	1	4	0	0	7	7	7	7	6
6	X								4	4	4	4	2
7	X								X				X
9	X	4							7				5

Gtr. 1: w/ Rhy. Fig. 2

C#m(add9) G#m

no one but \_\_\_\_\_ me \_\_\_\_\_ to say what di - rec -  
don't want \_\_\_\_\_ your \_\_\_\_\_ pit - y, on - ly the

Bm A

- tion I shall turn in now.  
prom - ise that you'll stay with me to - night.

C#m(add9) G#m Bm A

Oo, \_\_\_\_\_  
Now, \_\_\_\_\_

Fretboard diagram for the second system:

8	0	4	1	1	4	0	0	7	7	7	7	6
6								4	4	4	4	2
7								X				X
9	4							7				5

Chorus

C#m(add9) G#m

I am the cap - tain \_\_\_\_\_ of this ship, \_\_\_\_\_

Gtr. 2 (clean)

Riff A

mp

Fretboard diagram for Riff A:

11	11	11	X	X	11	11	11	11	11	11	X	X	7	7	7	X	X	7	7	7	7	7	X	X
X	X	X	X	X	X	X	X	X	X	X	X	X	4	4	4	X	X	4	4	4	4	4	X	X
8	8	8	X	X	8	8	8	8	8	8	X	X												

Gtr. 1

Rhy. Fig. 3

slight P.M.

Fretboard diagram for the third system:

8	8	8	8	8	8	8	4	1	4	1	4	4	4
6	6	7	6	6	7	7	X	1	1	1	1	1	1
7							X						
9							4						

Bm

A

cu - ri - ous hands and fin - ger - tips.

End Riff A

10 10 10 X X 10 10 10 10 10 10 X X 9 9 9 X X 9 9 9 9 9 9 X X  
 X X X X X X X X X X X X X X X X X X X X X X X X  
 7 7 7 X X 7 7 7 7 7 7 X X 6 6 6 X X 6 6 6 6 6 6 X X

End Rhy. Fig. 3

slight P.M. ----- |

7 4 X 7 0 4 7 0 4 4 4 6 6 2 2 2 6 6 2 2 2 2 6 6 6 6 6 6  
 X X X X X X X X X X X X X X X X X X X X X X X X  
 7 7 7 7 7 7 7 7 7 7 5

1st time, Gtr. 1: w/ Rhy. Fig. 3  
 1st time, Gtr. 2: w/ Riff A  
 2nd time, Gtr. 1: w/ Rhy. Fig. 3 (1st 2 meas.)  
 2nd time, Gtr. 2: w/ Riff A (1st 3 meas.)

C#m(add9)

G#m

But Day af - ter day, how I long  
 oh, how I long

1.

Bm

A

for you, my love. How I long

Gtr. 1: w/ Rhy. Fig. 1  
 C#m(add9)

2.

Bm

for you like cra - zy.

Gtr. 2

Gtr. 1

slight P.M. ----- |

11 11 11 X X 11 11 11 11 11 11 11 11 X X 11 11 11 11 11 11 11 11  
 9 9 9 X X 9 9 9 9 9 9 9 9 X X 9 9 9 9 9 9 9 9  
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 X X  
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 X X  
 X X X X X X X X X X X X X X X X X X  
 7 7 7 7 7 7 7 7 7 7 5

Bridge

A E B Bb

Oh, oh, our love, how you do me.

Gr. 2 Rhy. Fig. 4 End Rhy. Fig. 4

Gr. 1

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

A E B Bb

Oh, oh, my love. Come on, let's go a - gain.

Gr. 1

A E B Bb

Oh, oh, our love, ev - 'ry - thing.

A E C#m(add9) G#m Bm

Oh, won't you play with me

Gtrs. 1 & 2

2 2 2 2 0 1 1 8 4 7  
2 2 2 2 2 2 2 6 1 4  
0 0 0 9 7 X 7

A C#m(add9)

a - gain? Got all night.

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

11 11 11 11 11 11 11 9 11 11 11  
9 9 9 9 9 9 9 9 9 9 9

6 2 X X 5

**Bridge**  
Gtr. 2 *tacet*  
C#m(add9) G#m

Same old song. Won't you come

Gtr. 1 Rhy. Fig. 5  
slight P.M.

8 8 8 8 8 8 4 4 4 4  
6 6 7 6 6 7 6 6 1 1 1 1  
9 9 9 9 9 9 X X 4 4

Bm G#7

stay

slight P.M.

7 7 7 7 7 7 7 7  
4 4 4 4 4 4 4 4  
X X 6 6 6 6 6 6  
7 7 7 7 7 7 7 7

**C#m**

all my life

End Rhy. Fig. 5

slight P.M.

5	5	X	X	5	5	5	5	5	5	X	X	5	5	5	5	5	X	X	
6	6	X	X	6	6	6	6	6	6	X	X	5	5	5	5	5	5	X	X
6	6	X	X	6	6	6	6	6	6	X	X	5	5	5	5	5	5	X	X
4	4	X	X	4	4	4	4	4	4	X	X	3	3	X	X	3	3	X	X

**Bridge**

**G** **C#5**

af - ter all? Oh, how could I

**Riff B**

slight P.M.

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

**Amaj7** **F#sus2**

e - ven try to fight af - ter fall - ing in - to your

**End Riff B**

slight P.M.

6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

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

**C#5** **Amaj7**

arms? Oh, mes - mer - ized by your smile and the

**F#sus2** **C#5**

way it lights up un - der your eyes. Oh, how could I



Amaj7 F#sus2

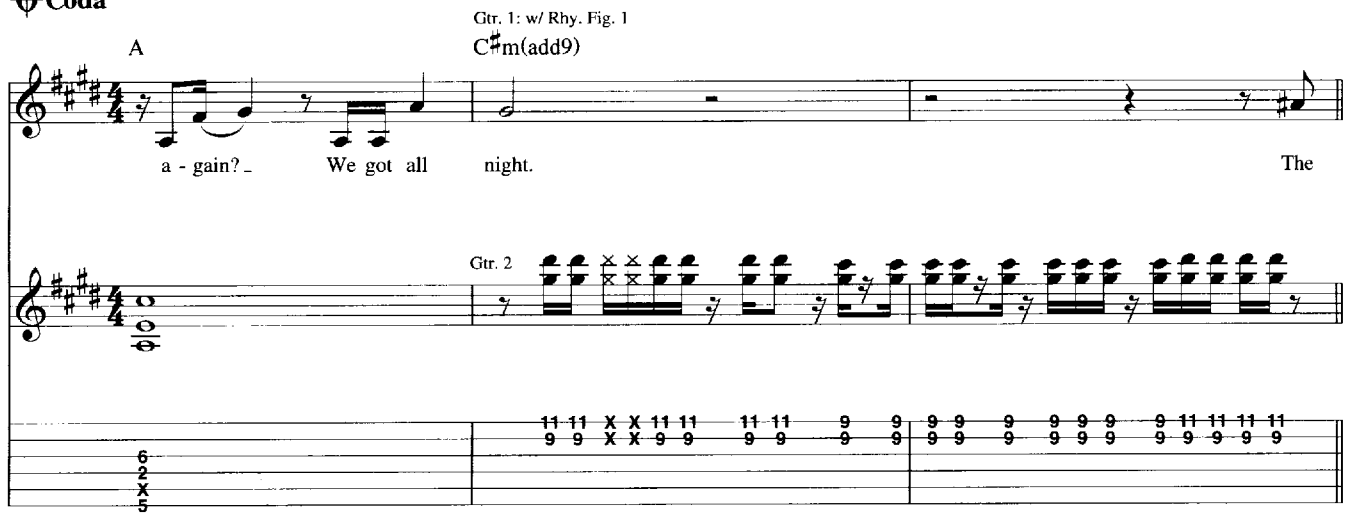


e - ven try? Love, won't you stay with me?

Coda


Gr. 1: w/ Rhy. Fig. 1  
C#m(add9)

A



a - gain? - We got all night. The

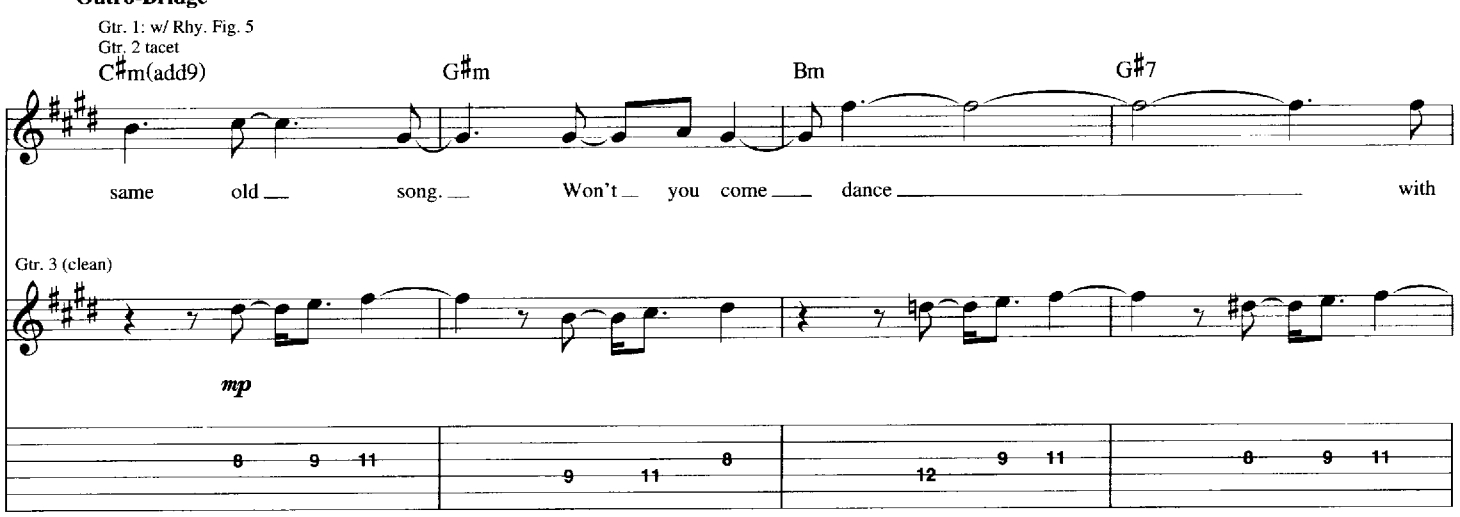
Gr. 2



11 11 X X 11 11 11 11 9 9 9 9 9 9 9 9 11 11 11 11  
9 9 X X 9 9 9 9 9 9 9 9 9 9 9 9 9 9


Outro-Bridge

Gr. 1: w/ Rhy. Fig. 5  
Gr. 2 tacet  
C#m(add9) G#m Bm G#7



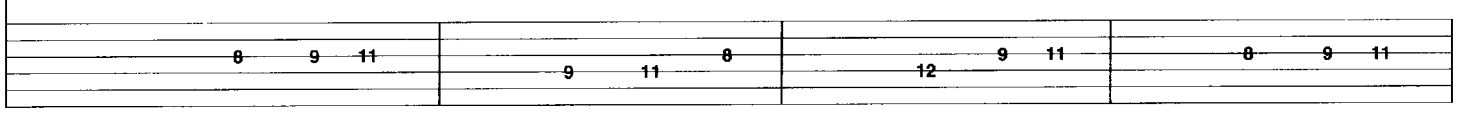
same old song. Won't you come dance with

Gr. 3 (clean)



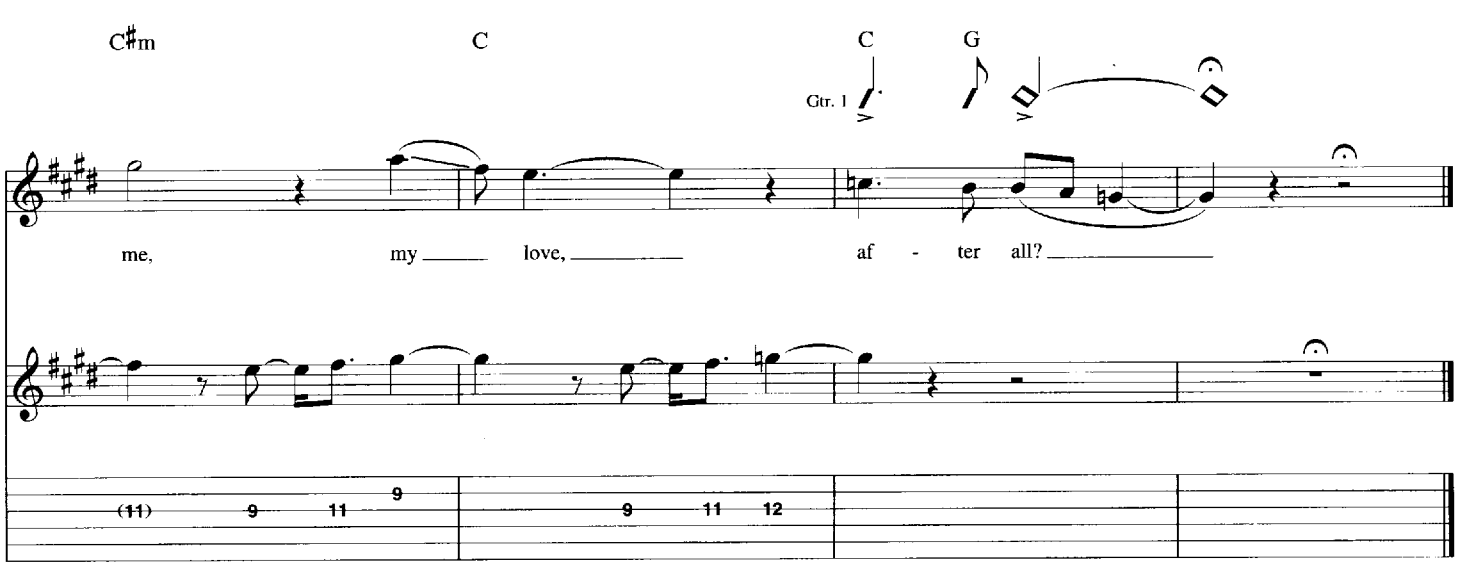
me, my love, after all?

mp



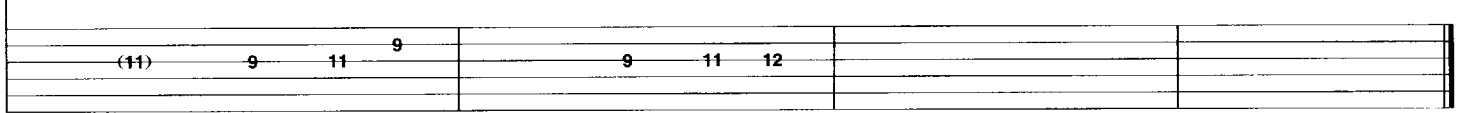
8 9 11 9 11 8 12 9 11 8 9 11

C#m C C G



me, my love, after all?

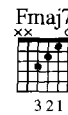
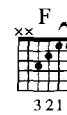
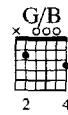
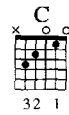
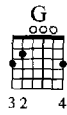
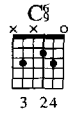
Gr. 1



(11) 9 11 9 9 11 12

# RAVEN

Lyrics by David J. Matthews  
Music by Dave Matthews Band



Intro  
Slowly ♩ = 72

Csus2

G/B

N.C.

Riff A1  
Gtr. 2 (acous.)

mp  
P.M.-----|

TAB: 8 10 8 10 | 5 7 5 4 5 4 7 5

Riff A  
Gtr. 1 (acous.)

mp  
P.M.-----|

TAB: 8 10 12 7 10 12 | 3 5 3 2 3 2 5 3

Verse

Eadd9

G5

A5

Eadd9

1. "What you got? \_\_\_\_\_ What you got in \_\_\_\_\_ your hand?" a fa - ther said \_\_\_\_\_ to son. \_\_\_\_\_

Gtrs. 1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1

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

TAB: 7 3 5 7 7 7 7 7 | 7 0 0 3 5 7 7 7 | 0 0 7 3 3 5 5 6

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (8 times)

G5

A5

Eadd9

\_\_\_\_\_ "I got the whole world here, \_\_\_\_\_ Dad - dy, \_\_\_\_\_ 'tween my fin - gers and \_\_\_\_\_ my thumb." \_\_\_\_\_

G5

A5

Eadd9

\_\_\_\_\_ "Well, you \_\_\_\_\_ take care \_\_\_\_\_ of it, please, \_\_\_\_\_ it's the on - ly one." \_\_\_\_\_

G5

A5

Eadd9

— “Well, it - 'd take me a life - time, old man, to un - do what you done, —

G5

A5

Eadd9

— to un - do what you done.” —

G5

A5

Eadd9

— “Oh, come on now, boy, think. What would Je - sus do?”

G5

A5

Eadd9

“He'd shake his head like an an - gry moth - er,” spoke the boy, “and say, ‘I did what I could do.’ —

G5

A5

Eadd9

— “But you take care of it, please, for it's the on - ly one you got. —

G5

A5

Eadd9

— And it - 'd take ten life - times, boy, to un - do what I've done.”

**Pre-Chorus**

Dm/F

Gsus2

Boy shrugged, walked a - way. The man stood and watched 

{	as he —
	that boy —

}	the boy —
	the boy —

Rhy. Fig. 2

Gtrs. 1 & 2  
P.M. P.M. P.M. P.M.

3 3 3 | 3 3 3 | 3 3 3 | 3 3 3

0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

1 1 | 3 3 | 3 3 | 3 3

— was leav - ing. Boy just — walked — a - way. — The man — stood a - lone, think - ing.  
 — dis - ap - pear - ing. Boy just — walked — a - way. — The man — stood there, twist - ing.  
 — as leav - ing. Boy just — walked — a - way. — The man — stood there, twist - ing.

*End Rhy. Fig. 2*

let ring ----- P.M. P.M. P.M. let ring ----- (cont. in slashes)

Chorus

Dm C# G C G/B F

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2

One hand is bleed - ing and the oth - er hand holds a gun. While  
 One hand is bleed - ing, oh, as the oth - er hand holds the gun.  
 One hand is o - pen and the oth - er hand holds the gun. Well,

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

Dm C# G C G/B F

ev - 'ry - thing — is o - pen, oh, ev - 'ry - thing is shut down, down, — down.  
 Ev - 'ry - thing — is o - pen, now, ev - 'ry - thing is shut down, down, — down.  
 ev - 'ry - thing — is o - pen, or is ev - 'ry - thing com - ing down, down, — down?

Dm C# G C G/B F

Be - gin — to end - ing — is real - ly just — a go — 'round and 'round — and 'round.  
 No one is hold - ing, oh, e - ven if — you, e - ven if — you're — sure.  
 No one is hop - ing, oh, e - ven if — you, e - ven if — you know, — oh,

Dm C# G C G/B

Gtrs. 1 & 2

And as I stand — here, — the ground — be - neath — is noth -  
 You nev - er know — it all. — The ground — be - neath — is noth -  
 Lord. You nev - er know — it all. — Noth - ing more — than, — noth -

To Coda 1

Gtrs. 1 & 2: w/ Riffs A & A1  
Csus2 G/B

To Coda 2

N.C.

Fmaj7

G

Musical notation for the first system, including guitar riffs and vocal melody.

- ing more than one point of view. —  
 - ing more than my point of view. —  
 - ing more than my point of view. —

Verse

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

Eadd9

G5

A5

Eadd9

Musical notation for the second system, including guitar riffs and vocal melody.

2. What you got? — Well, what you got in your hand? Your se-cret's safe with me.

G5

A5

Eadd9

Musical notation for the third system, including guitar riffs and vocal melody.

Well, I found the truth, friend. Let me whis-per in your ear. —

G5

A5

Eadd9

Musical notation for the fourth system, including guitar riffs and vocal melody.

— Take good care of it, please, — it's the on-ly one there is. —

D.S. al Coda 1

G5

A5

Eadd9

Musical notation for the fifth system, including guitar riffs and vocal melody.

— Can I twist it, please? Ah. — Can I give it just a lit-tle twist?

Coda 1

Csus2

G/B

Csus2

G/B

N.C.

Musical notation for the sixth system, including guitar riffs and vocal melody.

— Yeah. — Yeah. —

Gtr. 2

mp  
P.M.

Musical notation for Gtr. 2, including guitar riffs and fretboard diagrams.

Gtr. 1

mp  
P.M.

Musical notation for Gtr. 1, including guitar riffs and fretboard diagrams.

**Violin Solo**

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

1., 2., 3.

4.

*D.S. al Coda 2*

Eadd9 G5 A5 Eadd9 A5 Eadd9

**Coda 2**

**Sax Solo**

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

1., 2., 3.

4.

Eadd9 G5 A5 Eadd9 A5 Eadd9

**Pre-Chorus**

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

Dm/F

Gsus2

Boy shrugged, — walked — a - way. — The man — stood — and watched — as he —

Csus2 G/B Dm/F Gsus2 Csus2

— was leav - ing. The man — just stood — there, twist - ing. —

Gtr. 2

P.M.

P.M.

P.M. -----|

Gtr. 1

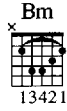
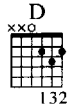
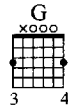
P.M.

P.M.

P.M. ----|

# GRACE IS GONE

Lyrics by David J. Matthews  
Music by Dave Matthews Band



Gtr. 1: Open D tuning:  
(low to high) D-A-D-F#-A-D

## Intro Free time

Gtr. 1 (dobro) N.C.(D5)

*p*  
w/ fingers & slide

\*Notes on 5th string sounded by slide; don't pluck.

Moderately slow  $\text{♩} = 100$

Gtr. 1 D Em7

Rhy. Fig. 1  
Gtr. 2 (acous.)  
*mp* w/ fingers  
let ring

Gtr. 1 tacet  
Gtr. 2 D Cadd9 D Dsus2 D

\*\*Strum w/ nails.

Em7 D

Gtr. 1

Harm. w/o slide

w/ slide

Gtr. 2

let ring

Cadd9 D

End Rhy. Fig. 1

let ring

\*Strum w/ nails.

Verse

Gtr. 2: w/ Rhy. Fig. 1

D Em7

I. Ne - on shines \_\_\_\_\_ through smok - y eyes \_\_\_\_\_ to - night. \_\_\_\_\_ It's

Gtr. 1



D Cadd9 D Dsus2 D

two A. M., I'm drunk a - gain. It's heav - y on my mind.

Em7 D Cadd9 D

w/o slide -----  
let ring -----

**Verse**  
Gtr. 2: w/ Rhy. Fig. 1  
D

\*Em7/C

2. I could nev - er love a - gain so much as I love you.

Harm. w/o slide

w/ slide

\*Bass plays C.

D Cadd9 D Dsus2 D

Where you end, where I be - gin, is like a riv - er go - ing through.

Em7/C

D

Cadd9

D

4 2 0 5 4 0 0

12 12 12 12 15 12 12 12

Verse

Gtr. 1 tacet  
D

3. Take my eyes, take my heart, I

Gtr. 2

let ring

0 0 2 2 3 0 2 2 3 2

Em7/C

D

need them no more if nev - er a - gain they fall up - on the

let ring

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

Chorus

G  
Rhy. Fig. 2A

Gtr. 3  
(acous.)

mf w/ pick

one I so a - dore. Ex - cuse me, please,

Rhy. Fig. 2

let ring

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

D Bm

(cont. in notation)

one more — drink. Could you make it strong? — 'Cause I

let ring ----- sim.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'one' followed by a half note 'more' and a quarter note 'drink.' The second measure begins with a 7-measure rest, followed by the lyrics 'Could you make it strong?' and 'Cause I'. The guitar line features a rhythmic pattern of eighth notes. The bass line consists of a simple bass line with notes 0, 2, 2, 0, 3, 3 in the first measure and 3, 4, 4, 4, 4, 2 in the second.

A G

don't need to think. — She — broke my — heart, my —

Gtr. 2

Gtr. 3

let ring -----

Detailed description: This system contains the next two measures. The vocal line continues with 'don't need to think.' and 'She' in the first measure, and 'broke my heart, my' in the second. The guitar line continues with eighth-note patterns. The bass line has notes 0, 2, 2, 0, 2, 2 in the first measure and 3, 0, 0, 0, 0, 0 in the second.

D A/C#

Grace is — gone. One — more drink — and I'll — move on. —

To Coda

End Rhy. Fig. 2

End Rhy. Fig. 2A

Detailed description: This system contains the final two measures. The vocal line ends with 'Grace is gone.' and 'One more drink and I'll move on.' The guitar line features a complex rhythmic pattern with many beamed eighth notes. The bass line has notes 0, 2, 2, 0, 3, 2 in the first measure and 2, 2, 2, 2, 2, 2 in the second.

Interlude

Em7/C

D

Rhy. Fig. 3

let ring

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

2 3 2 0 | 0 2 4 2 0

D

Cadd9

D

D Cadd9 D

4. One —

End Rhy. Fig. 3

let ring

0 2 2 3 3 4 3 2 0 2 | 3 2 3 0 0 2 \* 3 3 2 0 0 2

\*Strum w/ nails.

3 3 3 | 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Verse

Gtr. 2: w/ Rhy. Fig. 1 (1st 4 meas.)

Gtr. 3 tacet

D

Em7/C

D Em7/C

— drink to re - mem - ber, — then an - oth - er to — for - get. Well, how —

D Cadd9 D Dsus2 D

— could I ev - er dream — to find sweet love like you a - gain? — One —

Gr. 2

let ring - - - \*

\*Strum w/ nails.

Cadd9 D5 D.S. at Coda

— drink to re - mem - ber and an - oth - er to — for - get. —

let ring - - - - -

⊕ Coda

D Bm A/C#

— One — more drink — and I'll — be gone. —

Rhy. Fig. 4 End Rhy. Fig. 4

let ring - - - - -

Rhy. Fig. 4A End Rhy. Fig. 4A

Violin Solo  
Gtr. 2: w/ Rhy. Fig. 3

D Em7/C D Cadd9 D

5. You

Verse

Gtr. 2: w/ Rhy. Fig. 3 (1st 4 meas.)

D Em7/C

think of things impossi- ble and the sun re- fuse to shine. I

D Cadd9 D

woke with you beside me, your cold hand lay in mine.

Chorus

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

G D Bm

Excuse me, please, one more drink. Could you make it strong? 'Cause I

don't need to think. She broke my heart, my Grace is gone.

A/C# G D

One more drink and I'll go. Excuse me, please, one more drink.

Bm A

Could you make it strong? 'Cause I don't need to think. She

G D A/C#

broke my heart, my Grace is gone. One more drink and I'll move on.

Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A (2 times)  
D Bm A/C# D

One more drink and I'll be gone.

**Outro-Violin Solo**

Bm A/C# D Em7/C D

Gtr. 2: w/ Rhy. Fig. 1 (1st 4 meas.)

One more drink, my Grace is gone. Yeah, yeah.

Cadd9 D Em7/C D Cadd9

Gtr. 2: w/ Rhy. Fig. 1 (1st 4 meas.) (3 times)

1., 2.

3. D Cadd9 D Em7/C

Gtr. 3

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

Gtr. 3 D Cadd9 D

*rit.*

Gtr. 2

*let ring*

# KIT KAT JAM

Lyrics by David J. Matthews  
Music by Dave Matthews Band

**A**

Moderately ♩ = 140

\*\*F

\*Gtr. 3

*mf*  
P.M.

\*Pizzicato violin arr. for gtr.

Gtr. 2 (elec.)

Riff A1

*mf* w/ dist.

Gtr. 1 (12-str. acous.)

Riff A

*mf*

\*\*Chord symbols reflect basic harmony.

*8va*  
P.M.

End Riff A1

End Riff A



Gtrs. 1 & 2: w/ Riffs A & A1

Gtr. 3 <sup>8va</sup>

loco

P.M.

17 15 17 15 | 18 16 15 16 | 15 17 15 19

Gtr. 3

1st time, Gtr. 3: w/ Fill 1

Gtr. 2

P.M.

15 19 17 15 | 3 X 1 0 0 | 3 X 0 3 0 1 3

1 1 1 | 1 1 1

Gtr. 1

P.M.

3 3 X 0 0 0 0 | 3 3 X 0 3 0 1 3

1 1 | 1 1

1., 2., 3. | 4.

Riff B1

End Riff B1

3 X 1 0 0 | 3 5 5 | 3 3 13 13

1 1 1 | 1 1 1 | 1 1 1 1 1 1

Riff B

End Riff B

3 3 X 0 0 0 0 | 3 3 5 5 | 3 3 3 13 13

1 1 | 1 1 | 1 1 1 1 1 1

Fill 1

Gtr. 3

P.M.

15

**B**

1., 2.

Gtrs. 1 & 2 <sup>G</sup>

12 12 12 12 10 10 9 9 9 9 6 6 5 5 5 5 3 3 5 5 5 5 13 13  
 X X X X X X X X X X X X X X X X 3 3 3 3 11 11  
 10 10 10 10 8 8 7 7 7 7 4 4 3 3 3 3 1 1 3 3 3 3 11 11

3.

**C**

Gtrs. 1 &amp; 2: w/ Riffs A &amp; A1

F

5 5 5 5 5 5 17 18 15 17 18 15 17 19  
 X X X X X X  
 3 3 3 3 3 3

Gtr. 2: w/ Riff A1 (1 3/4 times)  
1st time, Gtr. 3: w/ Fill 2

15 17 15 16 16 3 3 X 0 0 0 0 3 3 X 0 3 0 1 3  
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

1.

2.

Gtr. 2: w/ Riff B1

3 3 X 0 0 0 0 3 3 5 5 3 3 3 13 13  
 1 1 1 1 1 1 1 1 3 3 1 1 1 11 11

**D**Gtrs. 1 & 2 <sup>G</sup>

12 12 12 12 10 10 9 9 9 9 6 6 5 5 5 5 3 3 5 5 5 5 3 3  
 X X X X X X X X X X X X X X X X 3 3 3 3 1 1  
 10 10 10 10 8 8 7 7 7 7 4 4 3 3 3 3 1 1 3 3 3 3 11 11

## Fill 2

Gtr. 3

P.M.  
18

1., 2.

3.

**E**

Gtrs. 1 & 2 tacet  
A  
Gr. 4 (elec.)

*mf* w/ clean tone  
let ring

5 5 5 5 13 13 | 5 5 5 5 5 5 | 2 2 2

X X X X X X | X X X X X X | 0

3 3 3 3 11 11 | 3 3 3 3 3 3 |

A/G#

F#m

E

Play 3 times

A

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

3 | 2 | 0 | 0

To Coda

A/G

F#m

E

Gtrs. 1 & 2

Gtr. 4 tacet  
G

let ring

Gtr. 4  
divisi

2 2 2 | 2 2 2 | 1 2 2 | 13 13 | 12 12 12 12 10 10

3 | 2 | 0 | X X | X X X X X X

11 11 | 10 10 10 10 8 8

D.S. al Coda  
(take repeats)

9 9 9 9 6 6 | 5 5 5 5 3 3 | 5 5 5 5 5 5

X X X X X X | X X X X X X | X X X X X X

7 7 7 7 4 4 | 3 3 3 3 1 1 | 3 3 3 3 3 3

**Coda**

F#m

E

Gtrs. 1 & 2

let ring

Gtr. 4  
divisi

2 2 2 | 1 2 2 | 5 5

2 | 0 | 3 3

# G

Gtrs. 1 & 2: w/ Riffs A & A1 (1 3/4 times)  
Gtr. 4 tacet

F

Gtr. 3 (♩ = ♩)

P.M.

18 15 17 18 15 17 19 15 17 15

*8va* *loco*

P.M.

16 18 15 17 18 17 15 18 16 15 16 15 17

# H

Gtrs. 1 & 2: w/ Riffs B & B1

Gtr. 3 tacet  
G  
Gtrs. 1 & 2

P.M.

15 17 15 19 15 19 17 15 17 12 12 12 12 10 10

1., 2.

9 9 9 9 6 6 5 5 5 5 3 3 5 5 5 5 13 13

3.

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

# DIGGING A DITCH

Lyrics by David J. Matthews  
Music by Dave Matthews Band

## Intro

Slowly  $\text{♩} = 68$

Gtr. 1 (acous.)

G Cmaj7 D/C G

*mp* w/ fingers  
let ring throughout

\*Strum w/ nails.

The Intro section consists of four measures. The first measure is in G major with a G chord. The second measure is in C major with a Cmaj7 chord. The third measure is in D major with a D/C chord. The fourth measure is in G major with a G chord. The guitar tablature shows fingerings for each chord and includes triplets and strumming patterns. The tempo is marked 'Slowly' with a quarter note equal to 68 beats per minute.

C G Csus2

P.M. *p*

This section continues the Intro with three measures. The first measure is in C major with a C chord. The second measure is in G major with a G chord. The third measure is in C major with a Csus2 chord. The guitar tablature includes a P.M. (pick mute) instruction and a piano (*p*) dynamic marking. The tempo remains 'Slowly'.

## Verse

G

Cmaj7

1. Run to your dream - ing when you're a - lone.

*mp*

The first line of the Verse consists of two measures. The first measure is in G major with a G chord. The second measure is in C major with a Cmaj7 chord. The lyrics are '1. Run to your dream - ing when you're a - lone.' The guitar tablature includes a mezzo-piano (*mp*) dynamic marking and a strumming pattern.

G

Cmaj7

Un - plug the T - V and turn off your phone.

The second line of the Verse consists of two measures. The first measure is in G major with a G chord. The second measure is in C major with a Cmaj7 chord. The lyrics are 'Un - plug the T - V and turn off your phone.' The guitar tablature includes a strumming pattern.

G C

Get heav - y on with dig - ging your ditch. 'Cause I'm

\*Stum w/ nails.

**Chorus**

G C

dig - ging a ditch where mad - ness gives a bit.

Rhy. Fill 1 End Rhy. Fill 1

G C

Dig - ging a ditch where si - lence lives.

Rhy. Fill 2 End Rhy. Fill 2

G

2nd time, Gtr. 1: w/ Rhy. Fill 1  
Csus2

Dig - ging a ditch for when I'm { old.  
through.

G

C

Dig - ging this — ditch, my — sto - ry's — told.  
Dig - ging this — ditch, I'm dig - ging for you.

Where all —  
Where all —

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 guitar line is in treble clef, and the tablature is on a six-string bass clef. The guitar line consists of a series of eighth notes and quarter notes, with some triplets. The tablature shows fret numbers 0, 3, and 5, with some triplets and a 2-3-5 sequence.

To Coda ⊕

G

Cmaj7

— these — trou - bles — that weigh down on — me — will rise. —  
— these — wor - ries — that wear

The second system continues the musical piece. The vocal line has a melodic line with some rests. The guitar line features a mix of eighth and quarter notes. The tablature shows fret numbers 0 and 3, with some triplets and a 3-0-0-0 sequence.

G

C

— Run — to your dream - ing — when you're a - lone. —

Where all —

The third system continues the musical piece. The vocal line has a melodic line with some rests. The guitar line features a mix of eighth and quarter notes. The tablature shows fret numbers 0 and 3, with some triplets and a 3-0-0-0 sequence.

G

C

— these — ques - tions spin - ning a - round my — head — will die, —

The fourth system continues the musical piece. The vocal line has a melodic line with some rests. The guitar line features a mix of eighth and quarter notes. The tablature shows fret numbers 0 and 3, with some triplets and a 3-0-0-0 sequence. There is an asterisk in the guitar line indicating a strumming technique.

\*Strum w/ nails.

Dadd4

C

will die. —

Rhy. Fig. 1

End Rhy. Fig. 1

5 4 3 4 5 4 3 2 1

Dadd4

C

will die. —

5 4 3 4 5 4 3 2 1

Verse

G

C

2. Run to your dream - ing when you're a - lone.

*p* *mp* *p* *mp*

3 3 3 3 3 1 0 0 0

\*Strum w/ nails.

G

C

D/C

Un - plug the T - V and turn off your phone.

3 3 3 3 3 2 2 2 0



G C

Get heav - y on with dig - ging your ditch. 'Cause I'm

\*Strum w/ nails.

Coda

C G C D/C

down on me will rise. Where all

G C

these hab - its that pull heav - y at my heart will die.

Verse

G C D/C

3. Run to your dream - ing when you're a - lone.

G C

Not what you should be or what you've become. Just

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a 7/8 time signature. The lyrics are "Not what you should be or what you've become. Just". The second line is a guitar accompaniment in G major, featuring a 3/4 time signature and a 3/8 time signature. The bass line is shown below the guitar staff, with fret numbers 0, 0, 0, 0, 3, 3, 2, 3, 2, 2, 3, 0.

G C

get - heavy on with dig - ging your ditch. 'Cause I'm

Detailed description: This system contains the next two lines of music. The top line is a vocal melody in G major, with lyrics "get - heavy on with dig - ging your ditch. 'Cause I'm". The second line is a guitar accompaniment in G major, with a 3/4 time signature and a 3/8 time signature. The bass line is shown below the guitar staff, with fret numbers 0, 0, 0, 0, 0, 3, 3.

Chorus

G C

dig - ging a ditch where mad - ness gives a bit.

Detailed description: This system contains the first two lines of the chorus. The top line is a vocal melody in G major, with lyrics "dig - ging a ditch where mad - ness gives a bit.". The second line is a guitar accompaniment in G major, with a 3/4 time signature and a 3/8 time signature. The bass line is shown below the guitar staff, with fret numbers 0, 0, 3, 2, 3, 5, 2, 4, 2, 4, 3, 5, 0.

G C D/C

Dig - ging a ditch where si - lence lives. Where all

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in G major, with lyrics "Dig - ging a ditch where si - lence lives. Where all". The second line is a guitar accompaniment in G major, with a 3/4 time signature and a 3/8 time signature. The bass line is shown below the guitar staff, with fret numbers 0, 0, 3, 2, 4, 2, 4, 0, 0.

these — dis - ap - point - ments that grow an - gry out — of me — will rise, —

3 0 0 0 0 | 3 0 0

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

will die, —

will die, — will die. —

Dadd4 C Dadd4 Dadd4 C

will die, — will die, — will die. —

Outro-Verse

4. Run — to your dream - ing — when — you're a - lone.

G Csus2

Gr. 1

3 0 0 | 3 3 3 | 3 0 0

Un - plug the T - V and turn — off your phone.

G C

3 0 0 0 0 | 3 3 3 | 3 0

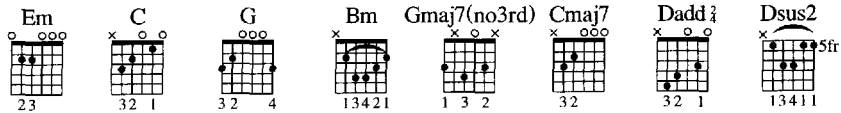
Get — heav - y on with — dig - ging your — ditch. —

G C

3 0 0 0 0 | 3 3 3 | 3

# BIG EYED FISH

Lyrics by David J. Matthews  
Music by Dave Matthews Band



## Intro

Moderately slow ♩ = 80

Gtr. 1 E5 C5 G/B B5 E5 C5  
(12-str. acous.)

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

*mp*  
let ring throughout

G/B B5 Gtr. 1: w/ Rhy. Fig. 2 (2 times) E5 C5 G/B B5  
\*Gtr. 2 End Rhy. Fig. 2 Riff A End Riff A  
*mf*  
P.M. -----|

\*Violin arr. for gtr.

## Verse

1st time, Gtr. 1: w/ Rhy. Fig. 2 (3 1/2 times)  
1st & 3rd times, Gtr. 2 tacet  
2nd & 3rd times, Gtr. 1: w/ Rhy. Fig. 1  
3rd time, Gtr. 3 tacet

E5 C5 G/B B5

1. Look at this big-eyed fish swim-ming in the sea, oh.  
2. You see, this cra-zy man de-cid-ed not to breathe. He turned  
3. You see, the lit-tle mon-key, sit-ting up in his mon-key tree, one day

2nd & 3rd times, Gtr. 1: w/ Rhy. Fig. 2 (2 1/2 times)

E5 C5 G/B B5

How it dreams to be a bird, swoop and div-ing through the breeze. So one day  
red and blue - pur-ple, col-or-ful in-deed. No mat-ter how his  
de-cid-ed to climb down and run off to the cit-y. But look at him

2nd & 3rd times, Gtr. 2: w/ Riff A (2 times)

E5 C5 G/B B5

— caught a big old wave up on - to the beach. — Now he's  
friends begged and plead - ed, the man would not con-cede. And now he's  
now, lost and tired, liv-ing in the street, as good as

E5

C5

G/B

B5

dead. You see, \_\_\_\_\_ be - neath the sea is where \_\_\_\_\_ a fish \_\_\_\_\_ should be. \_\_\_\_\_  
 dead. You see, \_\_\_\_\_ the sil - ly man should know \_\_\_\_\_ you got \_\_\_\_\_ to breathe. \_\_\_\_\_  
 dead. You see, \_\_\_\_\_ do what a mon - key does, \_\_\_\_\_ stay up \_\_\_\_\_ your tree. \_\_\_\_\_

Gr. 1

(cont. in slashes)

**Chorus**

Em C G Bm Em C

Rhy. Fig. 3

Gr. 1

*mf*

But oh, God, un - der the weight \_\_\_\_\_ of life \_\_\_\_\_ things seem bright -

End Rhy. Fig. 3 Gr. 1 w/ Rhy. Fig. 3

G Bm Em C G Bm

- er on the oth - er side. Oh, God, un - der the weight \_\_\_\_\_ of life \_\_\_\_\_

Em C G Bm

things seem so \_\_\_\_\_ much bet - ter on the oth - er side.

**Bridge**

Gmaj7(no3rd) Cmaj7 Gmaj7(no3rd) Cmaj7 Cadd9

To Coda

No way, \_\_\_\_\_ no way, \_\_\_\_\_

Gr. 1 Rhy. Fig. 4 End Rhy. Fig. 4

(cont. in slashes)

Gmaj7(no3rd)  
Rhy. Fig. 5

Cmaj7

Dadd<sup>2</sup>

End Rhy. Fig. 5

Gr. 1

no way out of \_\_\_\_\_

Gr. 1: w/ Rhy. Fig. 3

\*Gr. 2 & 3: w/ Riff A (2 times)

D.S. al Coda  
(no repeats)

Em C G Bm Em C G Bm

here. \_\_\_\_\_

(Voc. ad lib.) \_\_\_\_\_

\*Gr. 3 is sax arr. for gr. and plays Riff A w/o P.M.

### Coda

Gr. 1: w/ Rhy. Fig. 4

Gmaj7(no3rd)Cmaj7

Gr. 1: w/ Rhy. Fig. 5

Gmaj7(no3rd) Cmaj7

Dadd<sup>2</sup>

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

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

Gr. 3: w/ Riff A (7 1/2 times)

Em

C

no way, \_\_\_\_\_ no way out of \_\_\_\_\_ here. \_\_\_\_\_

G Bm

Em

C

G

Bm

Rain on my love. Rain in my dreams, my love dreams. Oh, rains.

Em

C

G

Bm

Em

C

Oh, God, under the weight of life things seem bright -

G

Bm

Em

C

G

Bm

- er on the oth - er side. Rain in my dreams. Rain in my dreams. Rain

P.M.

12 15 12 15 12 15 14 15 12 15 14 12 14 12 11

Em

C

G

Bm

Em

C

in... Bright - er on the oth - er side. And oh, God,

P.M.

(11) 12 14 11 12 14 12 14 12 15 12 15 14 15 12 14

un - der the weight \_\_\_\_ of life. \_\_\_\_\_ Rain in \_\_\_\_ my dreams. Rain \_\_\_\_ in my... 3

Gr. 3  
Gr. 2 *divisi* \*

P.M. -----

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

\*P.M. applies to gtr. 2 only.

**Outro**  
Gr. 2 tacet  
Dadd2

Gr. 1  
Gr. 3 tacet  
Dadd2

Play 4 times

Fall a way.

Gr. 3  
\*\*

15

\*\*Play 1st time only.

Dsus2

*mp* (cont. in notation)

\*\*\* *Begin fade*

Gr. 1  
Dadd2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

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

\*\*\*As track fades out, next song, "Bartender," gradually fades in.

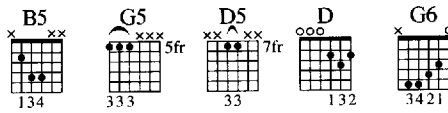
*Fade out*

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

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

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

# BARTENDER



Lyrics by David J. Matthews  
 Music by Dave Matthews Band

Gtr. 3: Drop D tuning:  
 (low to high) D-A-D-G-B-E

Moderately ♩ = 102

## Intro

### Free time

w/ processed violin ad lib.  
 Band tacet  
 D5

Gtr. 1: w/ Rhy. Fig. 1 (8 times)  
 1st time, band enters  
 1st & 5th times, Gtr. 2 tacet  
 4th time, Gtr. 2: w/ Riff A

\*Gtr. 1 Rhy. Fig. 1 End Rhy. Fig. 1 Play 8 times \*\*Gtr. 2 *mf* Gtr. 1 *mf* *divisi* Gtr. 3 (12-str. acous.) Rhy. Fig. 2 Play 8 times End Rhy. Fig. 2 *mf* let ring throughout

\*Violin arr. for gtr.

\*\*Processed violin arr. for gtr.

## Verse

1st & 3rd times, Gtr. 1 tacet  
 D/F# G5 N.C.(D5)

1. If I go be - fore  
 if I die be - fore  
 — this gold should steal

End Rhy. Fig. 3

Rhy. Fig. 3

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

D/F# G5 N.C.(D5) D/F# G5

— I'm old, oh, broth - er of mine, please —  
 — my time, oh, sweet sis - ter of mine, please —  
 — my soul a - way, oh, sweet moth - er of mine, please —

N.C.(D5) D/F# G5 N.C.(D5)

— don't for - get me if I go. } 1., 2. Bar -  
 — don't re - gret me if I die. } 3. Bar -  
 — re - di - rect me if this gold.

Riff A  
 Gtr. 2



Chorus

N.C. D/F#

G5

N.C.(D5)

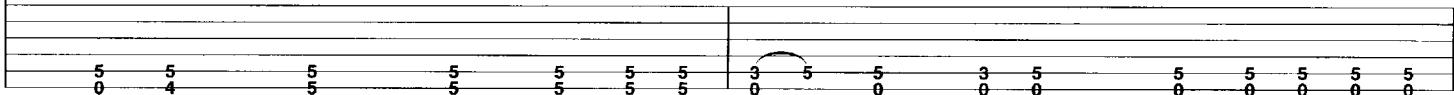


- tend - er, please fill my  
- tend - er, you see, the wine that's

Gtr. 3

Rhy. Fig. 4

End Rhy. Fig. 4



Gtr. 3: w/ Rhy. Fig. 3

D/F#

G5

N.C.(D5)

Gtr. 3: w/ Rhy. Fig. 4

D/F#

G5



glass for me with the wine you gave Je - sus that  
drink - ing me came from the vine that strung Ju - das from

N.C.(D5)

Gtr. 3: w/ Rhy. Fig. 3  
D/F# G5

1. N.C.(D5)

Gtr. 3: w/ Rhy. Fig. 2



set him free af - ter three days in the ground. 2. Oh, and  
the Dev - il's tree, his roots deep, deep in the ground.

2.

N.C.(D5)

Gtr. 3: w/ Rhy. Fig. 4

D/F#

G5

N.C.(D5)



Bar - tend - er, please fill my  
Bar - tend - er, you see, the wine that's

Gtr. 3: w/ Rhy. Fig. 3

D/F# G5

N.C.(D5)

Gtr. 3: w/ Rhy. Fig. 4

D/F#

G5



glass for me with the wine you gave Je - sus that  
drink - ing me was the wine that strung Ju - das from

N.C.(D5)

Gtr. 3: w/ Rhy. Fig. 3  
D/F# G5

N.C.(D5)

Gtr. 3: w/ Rhy. Fig. 2



set him free af - ter three days in the ground, in the ground.  
the Dev - il's tree, his roots deep, deep in the ground, in the ground.

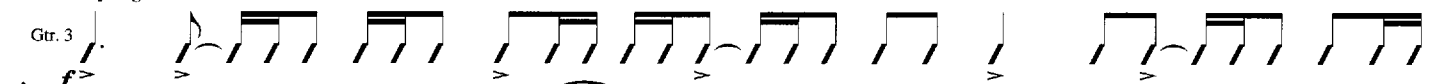
Bridge

B5

Rhy. Fig. 5

G5

Gtr. 3



I'm on bend - ed knees. I pray.

1st time, Gtr. 3: w/ Rhy. Fig. 2 (4 times)  
2nd time, Gtr. 3: w/ Rhy. Fig. 2 (2 times)

To Coda

End Rhy. Fig. 5 Rhy. Fig. 6 End Rhy. Fig. 6



Gr. 1

"Bar - tend - er, please."

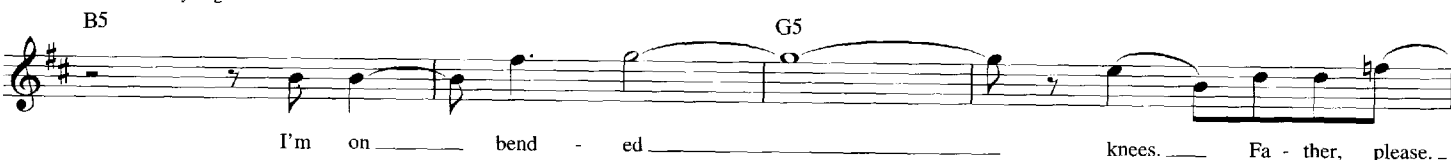
Gtr. 1: w/ Rhy. Fig. 6 (2 times)



When I was young I'd nev - er \_\_\_ think a - bout it. Now \_\_\_ I can't get it out \_\_\_ of my \_\_\_ mind.

Gtr. 3: w/ Rhy. Fig. 5

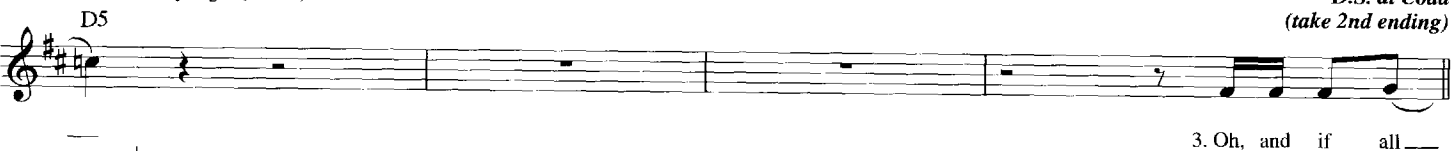
B5 G5



I'm on \_\_\_ bend - ed \_\_\_ knees. \_\_\_ Fa - ther, please. \_

Gtr. 1: w/ Rhy. Fig. 6 (4 times)  
Gtr. 3: w/ Rhy. Fig. 2 (4 times)

D5



3. Oh, and if all \_\_\_

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

Coda

Gtr. 1 tacet  
Gtr. 3: w/ Rhy. Fig. 5  
B5

G5



I'm on \_\_\_ bend - ed \_\_\_ knees. \_\_\_ Fa - ther, please. \_

Gtr. 1: w/ Rhy. Fig. 6 (4 times)  
Gtr. 3: w/ Rhy. Fig. 2 (4 times)

D5



When I was young I'd nev - er \_\_\_ think a - bout it. Now \_

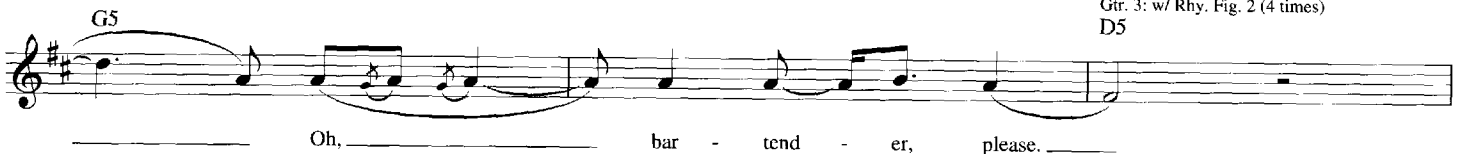
Gtr. 3: w/ Rhy. Fig. 5  
B5



\_\_\_ I just want to run and die. I'm on \_\_\_ bend - ed knees. \_

Gtr. 1: w/ Rhy. Fig. 6 (4 times)  
Gtr. 3: w/ Rhy. Fig. 2 (4 times)  
D5

G5



Oh, \_\_\_ bar - tend - er, please. \_\_\_



Bar - tend - er, \_\_\_ please. \_\_\_

Outro

D

G6

Rhy. Fig. 7A

Gtr. 3

Rhythmic notation for Gtr. 3, featuring eighth and sixteenth notes with accents and slurs.

Melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a long slur over several notes.

Oh.

Rhy. Fig. 7

Gtr. 1

Rhythmic notation for Gtr. 1, featuring chords and eighth notes.

Fingering diagram for Gtr. 1, showing fret numbers for the left hand across several measures.

Rhythmic notation for Gtr. 3, continuing the eighth and sixteenth note patterns.

Melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a long slur over several notes.

Oh.

Rhythmic notation for Gtr. 1, continuing the chordal and eighth note patterns.

Fingering diagram for Gtr. 1, showing fret numbers for the left hand across several measures.

D

End Rhy. Fig. 7A

Rhythmic notation for Gtr. 3, ending with a final flourish.

Melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a long slur over several notes.

End Rhy. Fig. 7

Rhythmic notation for Gtr. 1, ending with a final chordal pattern.

Fingering diagram for Gtr. 1, showing fret numbers for the left hand across several measures.

Gtrs. 1 & 3: w/ Rhy. Figs. 7 & 7A

G6

Melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a long slur over several notes.

Oh.

Oh.



Gr. 1: w/ Rhy. Fill 1  
Dsus2

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

G6

\*Gr. 4

8va

*p*

19 21 19 17 15 14 15 15 17 19 17 15 14 15 14 15 14 15 17

Gr. 3

*p*

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

\*Penny whistle arr. for gtr.

8va

*loco*

17 19 17 15 15 14 15 17 15 15 14 14 17 17 15 15 15

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

Gr. 1

Rhy. Fill 1

10  
7

Dsus2

Dadd4

Dsus2

First system of musical notation. The treble clef staff contains a melodic line with slurs and a fermata. The guitar fretboard diagram shows fingerings: (15) 14-16, 15-15, 14-16-14, 14-16-14-12, 16, 12-12-14. The bass clef staff contains a bass line with fingerings: 0, 2, 3, 2, 3, 2, 0, 2, 2, 2, 2, 0, 0, 0, 3, 2.

G6

8va

Second system of musical notation. The treble clef staff contains a melodic line with slurs, triplets, and an 8va marking. The guitar fretboard diagram shows fingerings: 16-14, 16-14, 16-14, 16-14, 16-14-14, 14-12, 12-12, 12, 12, 16, 17-19, 12-14-16, 15. The bass clef staff contains a bass line with fingerings: 3, 3, 0, 2, 2, 0, 0, 3, 4, 0, 3, 4, 5, 4, 5, 0, 0, 0, 3, 4, 3, 4, 5, 5.

Dsus2

8va

Third system of musical notation. The treble clef staff contains a melodic line with slurs, an 8va marking, and a fermata. The guitar fretboard diagram shows fingerings: 19, 17-15, 19, 15-17, 17, 17, 17, 14, 14, 15-14, 15, 14, 14, 17, 17, 15. The bass clef staff contains a bass line with fingerings: 4, 4, 5, 4, 4, 5, 5, 4, X, X, X, X, 0, 2, 0, 3, 2, 0.

Begin fade

D

*Sya*

Musical score for the first system, featuring a treble clef staff with a melodic line and a bass clef staff with guitar fret numbers. The treble staff includes triplets and slurs. The bass staff shows fret numbers such as (15), 14, 14, 17, (17), 19, 17, 15, 17, 17, 15, 17, 19, 15, 14, 14, 14, 15, 14, 17, 17, 14, 17, 15, 15.

G6

*Sya*

*loco*

Musical score for the second system, featuring a treble clef staff with a melodic line and a bass clef staff with guitar fret numbers. The treble staff includes slurs and triplets. The bass staff shows fret numbers such as 17, 17/19, 15, 14, 16, 14, 12, 16, 12, 12, 14, 14, 12, 12, 16, 12, 14, 14, 16, 14, 16, 16, 14, 12, 11.

Free time

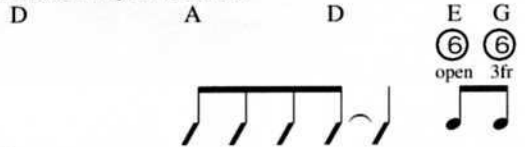
D5

Fade out

Musical score for the third system, featuring a treble clef staff with a melodic line and a bass clef staff with guitar fret numbers. The treble staff includes slurs. The bass staff shows fret numbers such as 12, 11, 12, 12, 11, 12, 11, 14, 12, 14, 12, 11, 12, 11, 12, 14, 14, 7, 9. The system ends with a double bar line and a "pp" dynamic marking.

# 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.

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

**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.

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

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

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

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

**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.

**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.

**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.

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

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

**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.

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

**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.

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

**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.

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

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

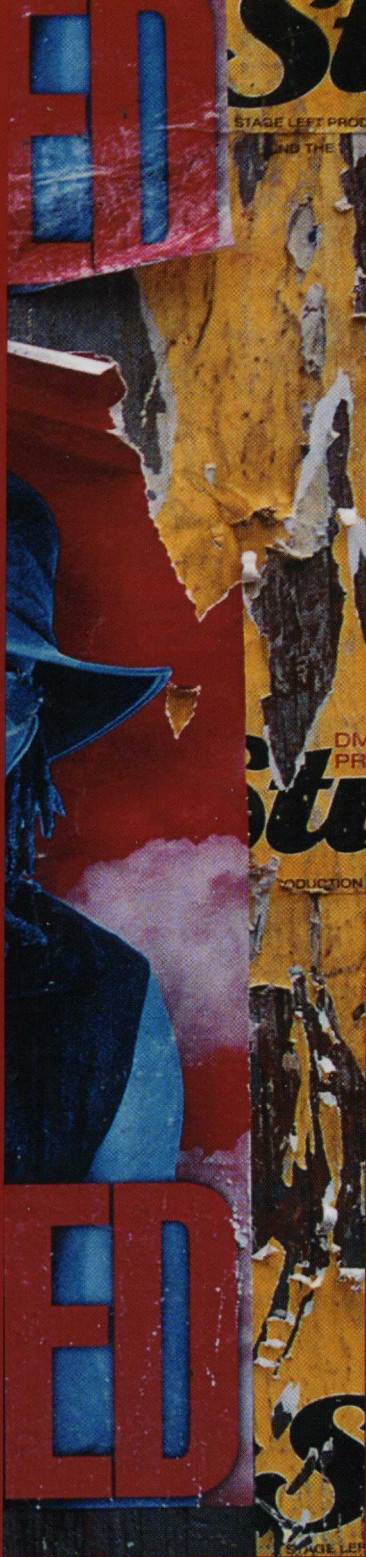
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**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.

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

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





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Raven

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Kit Kat Jam

Digging a Ditch

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