

The Red Hot Chili Peppers

one hot minute



AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE





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Transcribed By
JEFF JACOBSON

The Red Hot Chili Peppers

one hot minute

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ISBN 0-7935-5824-7

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Warped

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

Dsus4 **D5** **C#sus4** **C#** **G#m** **B** **Eadd4** **F#9** **A9** **E** **Em7**

Gr. 4; Drop D Tuning:

- ① = E ④ = D
- ② = B ⑤ = A
- ③ = G ⑥ = D

Preamble

Free Time

*N.C.(E)

Moderately ♩ = 128

(Eadd9)

(D)

Gr. 1 (clean)

p
let ring

Gr. 2 (slight dist.)

mp

*Bass plays E pedal (next 21 meas.)

(A)

Gr. 2 tacet
(E)

(G)

**My tend - en - cy ___ for de - pend - en - cy is of - fend - ing me.

**Voc. w/ delay throughout

(E) (G5)

It's up - end - ing me. I'm pre - tend - ing, see, to be strong and free

Gr. 1

10 8 8 8 9 (5) 5 3 5/7 5 3 5/7

(E) (G5)

From my depend - en - cy. It's warp - ing me.

* cresc.

*w/ vol. knob

5 3 5/7 5 3 5/7 5 3 2 3 3 3 5 5

Intro
Driving Rock
 Gr. 1 tacet
 N.C.(E7)

Ho!

Gr. 3 (dist.)

Riff A

End Riff A

slight P.M. full slight P.M. full

(5) 5 0 5 7 0 5 7 0 5 7 0 5 7 0 5 0 5 7 0 5 7 0 5 7 0 5 7 0 5

slight P.M. full slight P.M. full

0 5 7 0 5 7 0 5 7 0 5 7 0 5 0 5 7 0 5 7 0 5 7 0 5 7 0 5

Verse
 Gr. 3: w/ Riff A, 16 times
 N.C.(E7)

1. So much love, so rare to dare, afraid of ever be

ing there. _____ Take me home, I need re - pair. _____
 _____ Take me please to an - y - where. _____

Chorus

Dsus4 D5 Dsus4 Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 3: w/ Riff A, 4 times N.C.(E7)

Gtr. 3:     

De - scend all the way, all the way. Woh!

Verse

Gtr. 3: w/ Riff A, 14 times N.C.(E7)

2. De - scend - ed from de - ment - ed men, _____
 _____ strug - gle with the art of Zen. Please _____
 _____ don't look too close at me, you might not like what

Chorus

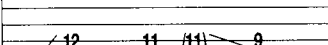
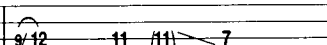
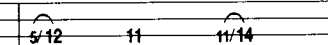
Gtr. 3: w/ Rhy. Fig. 1, 11 times Dsus4 D5 Dsus4

D5 Dsus4 D5 Dsus4 D5 Dsus4 D5 Dsus4

you see. She said, "All the way, all the way." -
 Ev - 'ry day, warped and scared

Gtr. 4 (dist.)

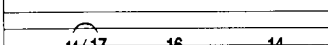
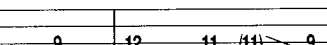
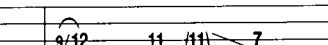
f 2nd time simile

		
12 11 11 9	9/12 11 11 7 5	5/12 11 11/14
10 9 9 7	7/10 9 9 5 3	9/10 9 9/12

To Coda 

D5 Dsus4 D5 Dsus4 D5 Dsus4

of be - ing there, of

		
14/17 16 14 12 11 9	12 11 11 9 7 5	9/12 11 11 7 5
12/15 14 12 10 9 7	10 9 9 7 3	7/10 9 9 5 3

D5 Dsus4

Dsus4 D5 Dsus4

Gr. 3

be ing there.

w/ wah-wah as filter

5/12	11	11/14	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17
3/10	9	9/12	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15

Guitar Solo

Gr. 3: w/ Rhy. Fig. 2
N.C.(A5)

*w/ delay

17 \	X /	20 \	19
			17

*Delay time = ♩ . Set delay at 352 milliseconds.

1/4

delay off

X X X X X X X X	17 17	17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17
X X X X X X X X		15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

Rhy. Fig. 2

Gr. 3

P.M. simile on repeats

1/4 P.M.

1/4 P.M.

1/4 P.M.

play 4 times

P.M.

7	7	7	7	7	7	7	7	7	7	8	8	7	7	8	8	7	7	7	7	8	8	7	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

17/19 19 19 19 19 19 19 19 19 19 19 21 21 21 21 21 21 21 17 17 17 19 19 19 16 16 16 17 17 17 14 14 14 14
 15/17 17 17 17 17 17 17 17 17 17 17 17 19 19 19 19 19 19 19 15 15 15 17 17 17 14 14 14 15 15 15 12 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 20 20 20 20 20 20 19 20 19 19 19 19 17 17 17 17
 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

19 19 19 19 19 17 17 17 17 17 17 17 17 17 17 17 18 18 18 18 18 18 19 19 19 19 19 19 19 19 19 19

19 19 19 19 19 19 19 19 1/4 1/2 3/4 full w/ delay 19

D5 D#4

Gr. 4 tacet
N.C.(E7) A7sus4 N.C.(E7) A7sus4

Gr. 3
slight P.M. slight P.M.

0 5 7 0 5 7 0 5 7 0 5 7 0 0 0 5 7 0 5 7 0 5 7 0 0 0 5 7 0 5 7 0 0 0 5 7 0 0 0 0 0

N.C.(E7) A7sus4 N.C.(E7) A7sus4

slight P.M. slight P.M.

0 5 7 0 5 7 0 0 5 7 0 0 0 5 7 0 0 0 5 7 0 0 0 5 7 0 0 0 5 7 0 0 0 0 0

Verse
Gr. 3: w/ Riff A, 13 times
N.C.(E7)

3. Crav - ing sends me crawl - ing, oh. Beg

Outro

Slower ♩ = 72

C#sus4 C# G#m B G#m

Gr. 3

Gr. 4 (clean tone) *mf*

mf
let ring throughout

C#sus4 C# G#m B G#m

Gr. 3

Eadd4

Gr. 3

F#9

Gr. 3

A9

Gr. 3

Free Time

E

Em7

Em7

Segue to "Aeroplane"

C7 Gm11 C7

plane. Song - bird sweet and sour Jane, and mu - sic is my aer - o - plane,

Gm11 C7 Gm11

it's my aer - o - plane. Pleas - ure _ spiked with pain, _

Gr. 2 (dist.)

w/ wah-wah

C7 Gm11 Gtr. 1: w/ Rhy. Fill 1 C7 N.C.

that moth-er - fuck-er's al - ways spiked. with pain. 1. A -

Rhy. Fill 1
Gtr. 1

8va

T
A
B

Verse

Gm7

Gr. 2 tacet *C7

Gr. 1: w/ Rhy. Fig. 2, 2 1/2 times Gm7

look - ing in my own eyes, hel - lo, I can find the love I want...

Rhy. Fig. 2

8va

Gr. 1

Gr. 2 *divisi*

End Rhy. Fig. 2

18 18 18 18

18 18 17 17

X X X X

X X X X

X X X X

X X X X

* bass plays C

C7

Gm7

C7

Some - one bet - ter slap me be - fore I start to

Gm7

Gr. 1: w/ Rhy. Fill 2 C7

N.C.

Gr. 1: w/ Rhy. Fig. 2, 3 1/2 times Gm7

rust, be - fore I start to de - com - pose... Look - ing in my rear - view mir -

C7

Gm7

C7

ror. Look - ing in my rear - view mir - ror, ___

Gm7

C7

Gm7

Gr. 1: w/ Rhy. Fill 3 C7

N.C.

I can make it dis - ap - pear... I can make it dis - ap - pear, have no fear.

Rhy. Fill 2

Gr. 1

8va

loco

T

A

B

18 18

17 X 17

X X

0 0 0 0

0 X 0 0

X X

Rhy. Fill 3

Gr. 1

8va

loco

T

A

B

18 18

17 X 17

X X

0 0

0 0

Chorus

Gr. 1: w/ Rhy. Fig. 1, 6 times

Gm11 C7 Gm11

I like pleas - ure spiked _ with pain and mu - sic is my aer - o - plane, it's my aer - o -

C7 Gm11 C7

plane. Song - bird sweet and sour Jane, and mu - sic is my aer - o - plane.

Gm11 C7 Gm11

it's my aer - o - plane. Pleas - ure _ spiked with pain, _

Gr. 2

C7 Gm11 C7

that moth - er - fuck - er's al - ways spiked _ with pain.

Verse

Gr. 1: w/ Rhy. Fig. 2, 7 1/2 times

Gm7 C7 Gm7

2. Sit - ting in _ my kitch - en, _ hey, girl, _ I'm turn - ing in - to dust a - gain. _

C7 Gm7 C7

My mel-an - chol - y ba - by, _ the star of maz - zy

mp
w/ clean tone & *phase shifter

3 5 3 5 3 5

*Speed knob at maximum.

Gm7 C7 Gm7

must push her voice in - side of me. _ I'm o - ver - com - ing grav - i - ty. _

5 5 3 3 5 3 X 3 3 5 3 5 3

C7 Gm7 C7

I'm o - ver - com - ing grav - i - ty. _ It's

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

Gm7 C7 Gm7 Gtr. 1: w/ Rhy. Fill 4 C7 N.C.

eas - y _ when you're _ sad to be. It's eas - y when you're sad, _ sad - dle up me.

phase shifter off

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

Chorus

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

Gtr. 2 tacet

Gm11 C7 Gm11

I like pleas - ure spiked _ with pain and mu - sic is my aer - o - plane, it's my aer - o -

plane. Song - bird sweet and sour Jane, and mu - sic is my aer - o - plane,

Bridge

*Bb5/Eb

Bb/F F6

Gm11 C7 Gtr. 1 Rhy. Fig. 3 mf

it's my aer - o - plane. _ Pleas - ure spiked _ with _ pain. _

6 6 6 6 6 6 6 6 6 6 6 6 X
5 5 5 5 5 5 5 5 5 5 5 5 X
5 5 5 5 5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6 6 6 6 6
3 3 3 3 3 3 3 3 3 3 3 3

* bass plays Eb

Rhy. Fill 4
Gtr. 1 ^{8va}

T
A
B

18 17 X 17 18

Bb/F Gm Bb5/Eb Bb/F F6 Bb/F Gm

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3, 3 1/2 times Bb5/Eb Bb/F F6 Bb/F Gm

Gtr. 2: w/ Rhy. Fig. 4, 2 times Bb5/Eb Bb/F F6

Just one note could make _ me float, could make _ me float a - way... One note from the song _ she wrote could

Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 2 (clean) mf w/ wah-wah

Bb/F Gm Bb5/Eb Bb/F F6 Bb/F Gm

fuck me where I lay. _ Just one note could make _ me choke, one note that's not a lie. _

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 4 times Gtr. 2: w/ Rhy. Fig. 4, 1st meas. Bb5/Eb F6 Gm

Gtrs. 1 & 2: w/ Rhy. Fill 5 Gm11

Gtr. 2 tacet Gm11

Just one note could cut _ my throat, one note could make me die. I like pleas - ure spiked _ with pain and

*Last chord is not tied.

C7 Gm11 C7

mu - sic is my aer - o - plane, it's my aer - o - plane.

Rhy. Fill 5
Gtrs. 1 & 2

T
A
B

Gm11 C7 Gm11

song - bird sweet and sour Jane, and mu - sic is my aer - o - plane, it's my aer - o -

Bass Solo
N.C.(Gm7) (C7) (C7)

1., 2., 3. 4.

plane that's spiked with pain.
Sing 1st time only

Gr. 1
play 1st time only

w/ dist. & wah-wah

*For next 17 meas. gtrs. play w/ triplet feel (♩♩♩).

Outro-Guitar Solo

Gm7 Rhy. Fig. 5 C9 End Rhy. Fig. 5

Gr. 2 (clean)

Gr. 1

full 1/2 full

C9 Gm7 C9

full 1/2 full

Musical notation system 1. Chords: Gm7, C9, Gm7, C9. Includes fret numbers (15, 13, 15, 13, 13, 15, 13, 15, 13, 15, 1, 3, 3, 1, 1, 3, 3, 5, 3, 5, 3, 5, 2 1/2) and time signatures (1/2, 1/4, 1/2, 2 1/2).

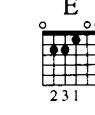
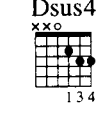
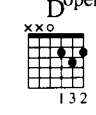
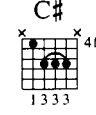
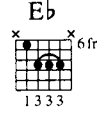
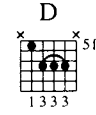
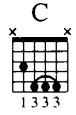
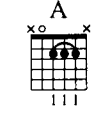
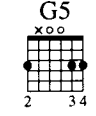
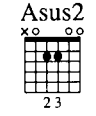
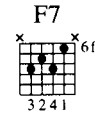
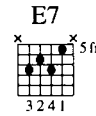
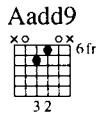
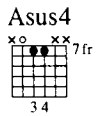
Musical notation system 2. Chords: Gm7, C9, Gm7. Includes fret numbers ((5), 3, 5, 3, 5/7, 6, 8, 6, 8, 6, 8, 6, 8, 6, 8, 6, 8, 6) and time signatures (1 1/2, full, full, full).

Musical notation system 3. Chords: C9, Gm7, C9. Includes fret numbers (8, 6, 6, 6, 8, 6, 6, 7, 7, 5, 3, 3, 3, 3, 3, 5, 3, 5, 3, 5, 3, 5, 5, 3, 5, 3, 3, 3, 5, 3, 5, 3, 5, 3, 5, 3) and time signatures (1/2, full). Includes instruction "semi-harm.".

Musical notation system 4. Section: Free Time. Chords: G7. Includes fret numbers (4, 5, 3, 5, 3, 5, 10, 9, 10, 10, 10, 10, 10, 10, 10, 10, 10, 8). Includes instruction "w/ clean tone" and "let ring". Includes note "Segue to 'Deep Kick'" and time signature 3/4.

Deep Kick

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro



Intro
Slowly ♩ = 88
N.C.
(bass)

A7(no3rd)

Spoken: *It started when we were little kids, free spirits but already tormented by our own hands,*

Rhy. Fig. 1
mf w/ slight dist. & delay

T
A
B

A5 A7(no3rd)

given to us by our parents. We got together and wrote on desks and slept in laundry rooms near snowy mountains and slipped through

Gr. 2: w/ Rhy. Fig. 2, 3 times
Asus4 Aadd9

E A Asus4 Aadd9
⑥ open ⑤ open
Rhy. Fig. 2

* Gr. 2 (clean)
mf

End Rhy. Fig. 2

whatever cracks we could find, minds altered. We didn't falter in portraying hysterical and tragic characters in a smog-filled universe. We loved the

End Rhy. Fig. 1

* Two gtrs. arr. for one.

Asus4 Aadd9 Asus4 Aadd9

dirty city and the journey away from it. We had not yet been or seen our friends' selves chase tails round and round in downward spiral,

(7) 7 7

Gtr. 1 tacet N.C.(A) Gtr. 1: w/ Rhy. Fig. 1 A7(no3rd)

leaving a trail of irretrievable vital life juice behind. Still the brother-blood-comrades-partner-family-cuzz was

Gtr. 2

(7) 0 0 12 11 (11) \ 7 9 (9) \ 5 7 (7) \ 0 2 4 0 12 11 (11) \ 7 9 0 0

A5 A7(no3rd)

impenetrable and we lived inside it, laughing with no clothes. And everything experimental 'til death was upon us. In our face, mortality,

(9) (9) \ 5 7 4 (4) 2 12 11 (11) \ 7 9 0 \ 5 7 (7) \ 0 2 4 0 12 11 11 \ 7 9 0 0

1/2

Gtr. 1 tacet N.C.(A)

and lots of things seemed futile then. But love and music can save us and did while the giant gray monster grew more poisoned and

(9) (9) \ 5 7 7 11 12 0 0 0 11 12 0 0 0 11 12 0 0 0 11 12 0 0 0 9 11 0 0 0 9 11 0 0 0 9 11 0

Gtr. 3 (dist.)

* fdbk.
grad. cresc.

volatile around us, jaws clamping down and spewing ugly shit around. Nothing is the same so we keep moving,

* pitch: A

Faster ♩ = 124

Gtr. 1: w/ Rhy. Fig. 3, 4 times, simile
Em7

(cont. in notation)

we keep moving. Uh, uh, uh, uh.

Gtr. 3

f w/ wah-wah
let ring -----

full full full full full full full

Huh, huh, huh, huh, huh, huh, huh, huh, huh, huh, huh, huh,

Gtr. 1: w/ Rhy. Fill 1

full full full full full full full

Rhy. Fig. 3
Gtr. 1

T	X	X	15	12	12	12	X	12	X	15	12
A	X	X	12	12	12	12	X	12	X	12	12
B	0										

Rhy. Fill 1
Gtr. 1

T	15	15	15	15	15	15	15	12	12	12	15	12
A	14	14	14	14	14	14	14	14	14	14	12	12
B	0											

Gr. 1: w/ Rhy. Fig. 3, 3 times, simile

huh, huh, huh, huh, huh, huh, huh, huh, huh.

The score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a melodic line with slurs and accents. The bottom staff is a fretboard diagram showing fret numbers (12, 14) and a half-whole note rhythm.

Gr. 1: w/ Rhy. Fill 1

Gr. 1: w/ Rhy. Fig. 3, 3 times, simile

Oh, shit!

8va
loco
P.H.
full
1/2

pitch: D

The score consists of three staves. The top staff has lyrics and a long slur. The middle staff has melodic lines with various markings. The bottom staff is a fretboard diagram with fret numbers and technical markings.

Gr. 1: w/ Rhy. Fill 1

Gr. 1: w/ Rhy. Fig. 3, 3 times, simile

Oh,

full

The score consists of three staves. The top staff has lyrics and a long slur. The middle staff has melodic lines with accents. The bottom staff is a fretboard diagram with fret numbers and technical markings.

Verse

Gtr. 3 tacet
 E7 F7 E7
 Rhy. Fig. 4 End Rhy. Fig. 4A
 Gtr. 4 (acous.)

shit!

1. Went off and got some hair - cuts,

Gtr. 1 Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 1 & 4: w/ Rhy. Figs. 4 & 4A, 8 times

F7 E7 F7 E7 F7 E7

a-look-in' wild and got all drugged up. Hopped a train in - to the night — a got a ride with a trans- ves - tite.

F7 E7 F7 E7 F7 E7

Two boys in San Fran-cis - co, a-two boys in San Fran-cis - co blast-ed off in a BART bath - room.

Chorus

Csus2 Asus2
 Rhy. Fig. 5
 Gtrs. 1 & 4

F7 E7 F7 E7

Those cop-pers woke us up, — a-moth-er fuck-ers woke us up. — (Two young broth - ers on a hov - er — craft. — Hell, yeah. —

Gtrs. 1 & 4: w/ Rhy. Figs. 4 & 4A, 4 times
 E7 F7 E7

End Rhy. Fig. 5

Yeah! Hey, hey, hey, hey, hey, hey.

Gtrs. 1 & 4: w/ Rhy. Fig. 5
Csus2

F7 E7

Asus2

(Tel - e - path - ics, love and bel - ly - laughs. _____)

Gtrs. 1 & 4: w/ Rhy. Figs. 4 & 4A, 4 times

E7 F7 E7 F7 E7 F7 E7 F7 E7

_____) Ha, ha, ha, ha!

Verse

Gtrs. 1 & 4: w/ Rhy. Figs. 4 & 4A, 9 times

F7 E7 F7 E7 F7 E7

2. Storm the stage of U - ni-ver - sal, slim shine talk box so sub-ver - sal. Pa-pa's proud and so he sent _ us

F7 E7 F7 E7 F7 E7

pound-ing hearts full and re-lent - less. Two boys in Lon - don, Eng - land, two boys in Lon - don, Eng - land

F7 E7 F7 E7 F7 E7

climb-ing out of hos - tel win - dows wear-ing gear so out but in _ though. Come on, _ kid, and _ do the no - no. _

Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 5, 2 times
Csus2

Asus2

(Two young - broth - ers on a hov - er - craft. _____ Yeah.

Gtr. 3

wah-wah off

9	9	9	9	9 7	7 6	6	6	6	6	6	6	6 7	7 9
7	7	7	7	7 5	5 4	4	4	4	4	4	4	4 5	5 7

Csus2

Asus2

Tel - e - path - ics, love and bel - ly - laughs. _____) Oh, yeah. -

9 9 9 9/14 12 | 12 12 12 11 11 | 6 6 6 6 | 6 6 6 9 9

7 7 7 7/12 10 | 10 10 10 9 9 | 4 4 4 4 | 4 4 4 7 7

Interlude

G5

A

Gtrs. 1 & 4

4 4 4 6 6 7 | 7 7 7 11 11 11 | 11 9 9 9 7 7 6 | 6 6 6 9 9

2 2 2 4 4 5 | 5 5 5 9 9 9 | 9 7 7 7 5 5 4 | 4 4 4 7 7

G5

A

4 4 4 6 6 7 | 7 7 7 11 11 11 | 11 9 9 9 7 7 6 | 6 6 6 7 7 9

2 2 2 4 4 5 | 5 5 5 9 9 9 | 9 7 7 7 5 5 4 | 4 4 4 5 5 7

Gtrs. 1 & 4 tacet
 Gtr. 5 (dist.): w/ random fdbk. 5 meas.
 N.C.

C

D

Eb

9 9 9 9 9 9 9 9 | 9 9 9 9 9 7 7 | 7 11 11 11 11 11 11 | 11 11 11 11 12 12 | 14 12 14 12 12 14 12 14 12 12

7 7 7 7 7 7 7 7 | 7 7 7 7 7 5 5 | 5 9 9 9 9 9 9 | 9 9 9 9 10 10 | 14 14 14 14 14 14 14 14 14 14

14 12 14 12 12 | 14 12 14 12 12 | 14 12 14 12 14 12 14 | 14 12 14 12 14 12 14 | 14 12 14 12 14 12 14 12 14 12 14

Guitar Solo

Gr. 3: w/ Rhy. Fig. 3, 12 times

Gr. 4: w/ Rhy. Fig. 4a, 12 times

E7 F7 E7 F7 E7 F7 E7

Huh, huh, huh, huh, huh, huh, huh, huh, huh, huh, huh, huh,

w/ wah-wah

(14) 12 14 12 12 14 12 12 12 12 12 14 12 12 12 12 12 12 0 0 12 12

F7 E7 F7 E7 F7 E7

huh, huh, huh. Oh,

full full

0 0 12 12 12 12 12 14 (14) \ 16 15 17 16 15 16 15 17 16 15 16 15 17 17 15 17 0

F7 E7 F7 E7 F7 E7

shit! Oh,

let ring - 4

w/ bar w/ bar w/ bar w/ bar full

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

F7 E7 F7 E7 F7 E7

shit!

15ma loco P.M.----- P.H.

full 1/2

15 15 15 14 14 12 12 0 X X X X X X X X X X X X 12 0 X X X X X X X 12

Verse

Gr. 3: w/ Rhy. Fig. 3, 13 times

Gr. 4: w/ Rhy. Fig. 4, 13 times

E7 F7 E7 F7 E7 F7 E7

3. We went to Fair-fax High School, jumped off build-ings in - to their pools. We'd sit down, grease at Cant - ers,

F7 E7 F7 E7 F7 E7

run like hell 'cause they can't catch - us. Two boys in L. A. prop - er, a-two boys in L. A. prop - er

F7 E7 F7 E7 F7 E7

a-steal-in' an - y - thin', that we - could. Got-ta sneak in - to the Star - wood, a-got-ta peak in - to the deep - good..

F7 E7 F7 E7 F7 E7 F7 E7

Outro

Half-Time ♩ = 62

Asus2

C#

Dopen

Dsus4 Dopen

Rhy. Fig. 6

* Grs. 1 & 4

I re-mem - ber _____ ten years a-go - in Hol - ly - wood we did - some

* Gr. 1 (clean) plays sporadic fills, ad Lib, till end.

Gtrs. 1 & 4: w/ Rhy. Fig. 6, 3 times, simile

Asus2

C#

E

End Rhy. Fig. 6

good and we did some real bad stuff, but the Butt - hole Surf - ers said

* Gr. 3: w/ vib. bar effects, ad Lib

D

Dsus4

D

E

Asus2

it was bet-ter to re - gret some-thin' you did than some- thin' - ya did-n't do. Yeah, we were.

* wah-wah off

C#

D

Dsus4

D

E

young but we were look-in', look-in', look-in' for the

Asus2

C#

D

Dsus4

D

E

deep kick. Yeah, seen 'em come, seen 'em go. *Whispered: And I feel like getting close to you.*

*Segue to "My Friends"
Repeat and Fade*

Gtrs. 1 & 4: w/ Rhy. Fig. 6, simile

Gr. 3: Continue vib. bar effects till end

Asus2

C#

D

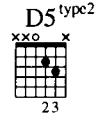
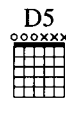
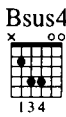
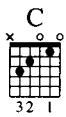
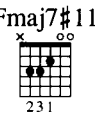
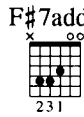
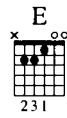
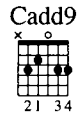
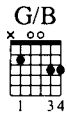
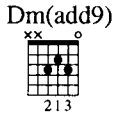
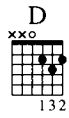
Dsus4

D

E

My Friends

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro



Gr. 2; Drop D Tuning:

- ① = E ④ = D
- ② = B ⑤ = A
- ③ = G ⑥ = D

Intro

Moderately Slow ♩ = 84

Gr. 1 (acous.)

mp

let ring throughout

Gr. 2 (acous.)

mp

*Dsus2 **Dm(add9) G/B Cadd9 3 Dsus2 **Dm(add9)

TAB

*Chord symbols reflect overall tonality.
**bass plays F

Verse

G Cadd9 Dsus2 Dm(add9) G/B Cadd9

1. My friends are so de-pressed. I feel the

sim.

sim.

TAB

Dsus2 Dm(add9) G Cadd9 D Dm(add9)

ques-tion of your lone - li - ness. Con - fide 'cause I'll be on your side.

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef with lyrics. The second line is a guitar melody in treble clef. The bottom two lines are guitar chords in standard tuning, with fret numbers indicated by numbers on the strings. Chords include Dsus2, Dm(add9), G, Cadd9, D, and Dm(add9). There are some triplets and slurs in the guitar parts.

G/B Cadd9 Dsus2 Dm(add9) G Cadd9

You know I will, you know I will.

Detailed description: This system contains the next two lines of the musical score. The top line is the vocal melody in treble clef with lyrics. The second line is a guitar melody in treble clef. The bottom two lines are guitar chords in standard tuning, with fret numbers indicated by numbers on the strings. Chords include G/B, Cadd9, Dsus2, Dm(add9), G, and Cadd9. There are some triplets and slurs in the guitar parts.

Verse

Dsus2 Dm(add9) G/B Cadd9

2. Ex - girl - friend called me up, a - lone and

Gtrs. 1 & 2 Rhy. Fig. 1 *mf*

Gtr. 3 (elec.) Rhy. Fig. 1A *mp* w/ clean tone let ring throughout

Detailed description: This system contains the third line of the musical score, which is a guitar riff section. It includes the start of the verse lyrics. The top line is the vocal melody in treble clef. The second line is a guitar melody in treble clef for Gtrs. 1 & 2, marked *mf*. The bottom two lines are guitar chords in standard tuning, with fret numbers indicated by numbers on the strings. Chords include Dsus2, Dm(add9), G/B, and Cadd9. There are some triplets and slurs in the guitar parts.

Dsus2 Dm(add9) G/B Cadd9 Dsus2 Dm(add9)

des-p'rate on a pris - on phone. They want to give her sev - en years

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is a guitar melody with a triplet of eighth notes. The third line shows guitar accompaniment with chord diagrams for Dsus2, Dm(add9), G/B, Cadd9, Dsus2, and Dm(add9). The bottom line contains guitar fingering numbers: 7 7 7 7 7 7 8 7 8 5 7 7 | 6 5 6 5 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 8 7 8 5 7 7.

G/B Cadd9 Chorus C Asus2 C D Aadd9

for be - ing sad. _ I love all of you _ hurt by the cold.

End Rhy. Fig. 1 Gtrs. 1 & 3 Rhy. Fig. 2

End Rhy. Fig. 1A Gr. 2

This system contains the second two lines of music. The top line is the vocal melody with lyrics. The second line is a guitar melody with a triplet of eighth notes. The third line shows guitar accompaniment with chord diagrams for G/B, Cadd9, C, Asus2, C, D, and Aadd9. The bottom line contains guitar fingering numbers: 3 2 0 3 3/5 4 | 0 0 2 0 3 2 0 3 3/5 4 | 0 0 0 0 7 7 7 7 9 9 5 7.

C Asus2 C D Aadd9

So hard and lone - ly, too, _ when you don't know _ your - self.

End Rhy. Fig. 2

This system contains the third two lines of music. The top line is the vocal melody with lyrics. The second line is a guitar melody with a triplet of eighth notes. The third line shows guitar accompaniment with chord diagrams for C, Asus2, C, D, and Aadd9. The bottom line contains guitar fingering numbers: 0 0 0 0 0 0 0 0 0 0 0 0 | 3 2 0 3 3/5 4 | 0 0 0 0 7 7 7 7 9 9 5 7.

Verse

Gtrs. 1., 2. & 3: w/ Rhy. Figs. 1 & 1A, simile
 Dsus2 Dm(add9) G/B Cadd9 Dsus2 Dm(add9) G/B Cadd9

3. My friends are so dis-tressed. They're stand - ing on the brink of emp - ti - ness. No words, I
 4. I heard a lit - tle girl and what she said was some-thing beau - ti - ful. To give your

To Coda ⊕

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 2
 C Asus2

know what to ex - press, this emp - ti - ness. I love all of you —
 love no mat - ter what is what she said. —

hurt by the cold. — So hard and lone - ly, too. —

Guitar Solo

Gtr. 3 tacet

D

Dm(add9)

Gtrs. 1 & 2

f

when you don't know — your - self. —

(cont. in slash)

Gtr. 4 (elec.)

f w/ dist. simile on repeat

1.

G/B Cadd9 D Dm(add9) G/B Cadd9

4 4 4 4/5 5 5 5/7 7 7 7/11 11 11 11 11 11 11/14 14 14 14 14 14/16 12 12 12 12 12 12 12 12 12/14

2 2 2 2/3 3 3 3/5 5 5 5/9 9 9 9 9 9 9/12 12 12 12 12 12 10 10 10

full full

2. Bridge

G/B Dm(add9) E G6

Im - a - gine me

slight vibrato

12 12 5 4 4 4 4 4 4 9 7 7 7 7/9 6

10 10 3 2 2 2 2 2 7 5 5 5 5/7 4

F#7add4 Fmaj#11 C

taught by trag - e - dy. Re - lease is

(6) 4 4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

4 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Bsus4

Gtr. 1: w/ Rhy. Fill 1
F5

peace. _____

0 0 0 0 0 0 0 0 14 14 14 14 14 14 14 14 14 14 14 14 14 14
 4 4 4 4 4 4 4 4 13 13 13 13 13 13 13 13 13 13 13 13 13 13
 2 2 2 2 2 2 2 2 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Coda

Chorus

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

C

Asus2

C

D

Aadd9

I love all of you — hurt by the cold. —

let ring — let ring — let ring —

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

C

Asus2

C

D

Aadd9

So hard and lone - ly, too, — when you don't know — your - self. —

let ring — (cont. in slash)

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

Rhy. Fill 1

Gtr. 1

T
A
B

0
 0

Outro

Gtr. 3 tacet

Gtrs. 1 & 2

D Dm(add9) G/B Cadd9

Gtr. 4

D Dm(add9) G/B Cadd9

2. G/B Cadd9 *D5 D5 type2

Gtrs. 1 & 4 // (Gtr. 2 cont. in notation)

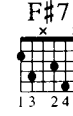
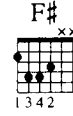
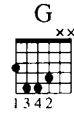
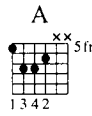
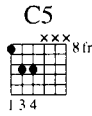
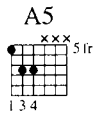
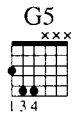
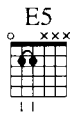
Gtr. 2 (cont. in slash)

*Gtr. 1 omit 6 str. open

Segue to "Coffee Shop"

Coffee Shop

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro



Intro
Moderate Rock ♩ = 128
N.C.

* Gtr. 1 (clean)

Gtr. 2 (slight dist.)

* Doubled throughout

Gtr. 1 tacet

E5 E E5 E E5 E E5 E G5

⑥ ⑥ ⑥ ⑥ ⑥

open open open open open

Rhy. Fig. 1A

Gtr. 4 (dist.)

f P.M. P.M. P.M. P.M.

End Rhy. Fig. 1A

Rhy. Fig. 1

** Gtr. 3

Harm. *first time only*

(12)

** Doubled throughout.

Verse

Gr. 2 tacet
 Gr. 3: w/ Rhy. Fig. 1, 6 times
 Gr. 4: w/ Rhy. Fig. 1A, 5 1/2 times
 E5

G5 E5

I am just a lousy bum searching for the unknown crumb, the crumb, the

G5 E5 G5

crumb. Something or someone to come, come along, illuminate my

E5 G5 E5

lust. Com - bust. Con - fu - cius might have been con - fused and

G5 E5

E5 E (6) open E5 E (6) open

Rhy. Fill 1 End Rhy. Fill 1

Gr. 4 P.M. P.M.

Bud-dha might have blown a fuse, I ooze the muse.

Chorus

A5
 Rhy. Fig. 2A

G5 E5

A5 C5 E5

Meet me at the coffee shop. We can dance like Iggy Pop.

Rhy. Fig. 2
 Gr. 3

let ring

A G F# G F#7 C5 A5

End Rhy. Fig. 2A

slight P.M.-----

An-oth-er go in the ___ park-ing lot, — fre-wak the cheek on your ___ hot spot. —

End Rhy. Fig. 2

6 6 4 4 3 3 4 4 5 2 10 10 7 7 9 9 11 11 12 12 14
 7 7 5 5 4 4 3 3 2 10 10 5 5 7 7 9 9 10 10 12
 5 5 3 3 2 2 3 3 2 8 8 5 5 7 7 9 9 10 10 12

* Slide (5) & (6) only.

Verse

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A

Gtr. 3: w/ Rhy. Fig. 1, 4 times

Gtr. 4: w/ Rhy. Fig. 1A, 3 1/2 times

E5 G5 E5 G5

2. Back and forth my bod-y's jerk - ing, will to thrill. will not stop work - ing,

E5 G5 E5 G5

work — and work. — Take you on a hon-ey - moon, — jump-in' on the bed in a ho - tel room, the

Chorus

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A

A5 G5 E5

room, — the groom. — Meet me at the

A5 C5 E5

cof - fee shop. — We can dance like Ig - gy Pop. —

A G F# G F#7 C5 A5

An-oth-er go in the ___ park-ing lot, — fre-wak the cheek on your ___ hot spot. —

Bass Solo

Gtrs. 3 & 4 tacet
Em7

Gtr. 5

mf

w/ slight dist. & * delay

2nd time delay off

12 15 18

* Delay time: ♩ - Set delay at 234 milliseconds.

Interlude

Gtr. 5: w/ Rhy. Fig. 3
N.C.

Gtr. 3

w/ wah-wah

1/2

7 9 X 6 7 X X 5 X X 7 (7) 5 7 9 9 11 12 7 9 X 6 7 X X 3

X X 5 6 7 X 6 7 5 0 7 9 7 X 6 7 12 12 0 12 13 11 12 7 6 7 0 9 8 9

G5 F#5 **G#5/E

9 7 X 6 7 X 10 12 X X 12 X X 11 X X 12 12 13 13 13 13 13 13 13 13 13 13 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

** bass plays E

Rhy. Fig. 3
Gtr. 5

simile on repeats
w/ wah-wah

1., 2., 3. 4.

TAB

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 12 9

*Asus2/E

*Bsus4/E

let ring ----- |

* bass plays E

⊕ Coda

Bass Solo

E5 E E5 E E5 E E5 E

⑥ ⑥ ⑥ ⑥

open open open open

Rhy. Fig. 4

Gr. 4

P.M. > P.M. > P.M. >

D.S. al Coda

*D6sus2/E

let ring ----- | wah-wah off

8va ----- |

let ring ----- |

Gr. 4: w/ Rhy. Fig. 4, 2 times
E5

E5 E E5 E E5 E E5 E

⑥ ⑥ ⑥ ⑥

open open open open

P.M. > P.M. > P.M. > End Rhy. Fig. 4

8va ----- |

let ring ----- |

Segue to "Pea"

Gr. 4 tacet

E5

Gr. 2

8va ----- |

**

6

let ring ----- |

(14)

** Let ring w/ fdbk., etc. till end.

Pea

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

Moderately Slow ♩ = 90
N.C.

I'm a lit - tle pea. — I love the sky — and the trees. .

*Gtr. I
mf

T																							
A																							
B	3	X	3	3	X	3	4	X	4	4	X	4	3	X	3	3	X	3	1	1	1	X	1

* Bass arr. for gtr. Recording sounds one octave lower than indicated.

I'm a tee - ny, ti - ny, lit - tle ant, check - ing out this and that.

	3	X	3	3	X	3	4	X	4	4	4	3	X	3	3	X	3	1	X	1	1	X	1

And I am noth - ing, ah, — so you have noth - ing to hide.

	3	X	3	3	X	3	4	X	4	4	4	3	X	3	3	3	1	X	1	1	X	1

And I'm a pac - i - fist, so I can fuck your shit — up.

	3	X	3	3	X	3	4	X	4	4	X	4	3	X	3	3	3	1	X	1	1	X	1

Oh yeah, I'm small.

3/5 X 5 5 X 5 3 X 3 3 X 3 3 X 3 3 X 3 3 X 3 X 3 X 3 5 3 4

Oh, yeah, I'm small.

5 X 5 5 X 5 3 3 3 X 3 3 X 3 3 X 3 3 3 X 3 3 3

N.C.
Fuck you asshole, you homophobic red-neck dick.

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

Big and tough and macho, you can kick my ass. So fuck-ing what.

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

So fuck-ing what.

(2) 2 2 2 2 2 2 0 X 0 3 3 3 2 2 2 2 2 2 2

Segue to "One Big Mob"
Free Time
So fuck-ing what. So fuck-ing what.

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

One Big Mob

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

Intro

Moderately ♩ = 128

F#5 E5 F#5 E5 F#5 N.C.

* Voc. Fig. 1

(I am you are me. I am you are me, huh!

Gr. 1 (dist.) Rhy. Fig. 1 *f* *8va* *loco*

TAB

Harm.

* Refers to background vocal only.

Gr. 1: w/ Rhy. Fig. 1, 1 3/4 times, simile
w/ Voc. Fig. 1, 1 3/4 times
F#5 E5 F#5

F#5 E5 F#5 E5 F#5 N.C.

End Voc. Fig. 1

I am you are me. I am you are me, huh!

Good wom-an said you got-ta be-lieve, _

End Rhy. Fig. 1 *15ma* *P.H.*

E5 F#5 N.C.

F#5 E5 F#5

E5 F#5 N.C.

F#5 E5 F#5

sub - merge in - to the urge of we, de - li - cious - ly, the

E5 F#5 N.C.

F#5 E5 F#5

E5 D#5 E5

D#5 C#5 Chorus N.C.(F#5)

mys - ter - y, the mys - ter - y. One big mob. (Oh, yeah, oh yeah! _

Gr. 1 Riff A *w/ wah-wah*

(B5) (A)

One big mob. Oh, yeah, oh, yeah! _ Ek ba-ra ma-la. Oh, yeah, oh, yeah! _ Ek ba-ra ma-la. Oh, yeah, oh, yeah! _ One big mob is...)

End Riff A

0 2 4 4 0 2 3 4 | 0 2 4 4 2 3 4 4 | 0 2 4 4 0 2 4 | 2 4/6 6 2/4 4

Verse

Gtr. 1: w/ Riff A
N.C.(F#5)

1. Ooze in - to, in - to my noo-dle, East or West, shep-herd or poo-dle. La-dy-bug, pine tree to min-gle with the bum-ble-bee, a
3. See Additional Lyrics

Chorus

Gtr. 1: w/ Riff A
N.C.(F#5)

(B5) (A)

lov-er to the sun and a broth-er to the cool breeze. _ (One big mob is... One big mob. Oh, yeah, oh yeah! _

One big mob. Oh, yeah, oh, yeah! _ Ek ba-ra ma-la. Oh, yeah, oh, yeah! _ Ek ba-ra ma-la. Oh, yeah, oh, yeah! _

Verse

Gtr. 1: w/ Riff A
N.C.(F#5)

(B5) (A)

One big mob is... 2. We live in the cit-y, we live in the jun-gle. It's time to be drink-ing a thim-ble hum-ble Oh,
4. See Additional Lyrics

To Coda ⊕

(B5) (A)

ev-'ry-thing you ev-er see is nev-er more than you and me. Give it on in to the beau-ty of the mys-ter-y. _ (One big mob is...)

Interlude
Half-Time Feel

Bm

** (E5)

(D5)

(Ah.)

Gtr. 1

mf
w/ slight dist. & delay

* Additional gtrs. w/ random fdbk.

** Chords implied by bass.

Bm

(E5)

(D5)

*** Pull bar up as far as possible.

Bm

E

D5

One big mob is one big home, a bro-ken home. I'd

Rhy. Fig. 2

End Rhy. Fig. 2

delay off

Gtr. 1: w/ Rhy. Fig. 2, 11 times

Bm

E

D5

like to share some air with you, some air with you.

Bm

A morn-ing for-est full of truths, the green is

E

D5

Bm

blue. The head that's get-ting

E D5 Bm

preg - nant lives — to give and give. —

Gr. 2 (dist.)

mp

full

E D5 Bm

mf

vol. swell

E D5 Bm

full

E D5 Bm

full

E D5 *

fdbk. 1 1/2 w/ bar hold bend

Bm E D5

What was I think - ing in my head, the col - or red?

Gtr. 2 tacet

Bm E D5

Break - ing hearts in - stead of bread, some - thing I said.

Bm *E/B D5/B

Check - mat - ed by frus - tra - tion, I need to be cut loose.

* bass plays B

Bm E D5

A dif - 'rent kind of be - ing lost, a sul - len cost.

Gtr. 1 Gtr. 2: w/ random fdbk. throughout

B5 E/B D5/B * play 5 times

p let ring

* grad. cresc. 4th & 5th times

B5 E/B D5

f let ring

B5

* w/ wah-wah

* Next 4 meas. only.

D.S. al Coda
End Half-Time Feel

Coda

Faster ♩ = 148
N.C.(E5)

(B5) (A)

Guitar Solo
N.C.(E5)

Slower ♩ = 108
 * A Tempo
 N.C.(E5)
 Gtrs. 1 & 2
 loco

8va
 wah off

G5 N.C.(E5)

Play 3 Times and Fade
 D5 D#5

poco rit

full

14 14

* on repeats

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

A Tempo
 N.C.(E5)

(G5) (E5)

Segue to "Walkabout"
 Fade Out
 D5 D#5

poco rit.

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

Additional Lyrics

3. You wrote upon a wall of a bathroom stall,
 I think you ought to note that's what you owe.
 One, two, buckle my shoe,
 Take care of me 'cause I might be you.

4. Picabo Street in Timbuktu,
 Do I need to repeat that a boy named Sue
 Rockin' to the beat of the kangaroo.
 Let me kiss your feet and forehead, too.

Walkabout

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

Intro
Moderately ♩ = 92
N.C.

*Gtrs. 1 & 2 (dist.)

* Gtr. 1: w/ wah-wah
Gtr. 2: w/ talk box

Gtr. 2

Gtr. 1

Gr. 2 tacet
D7

Am9

D7

*Am9

Rhy. Fill 1 End Rhy. Fill 1

mf clean tone
w/ wah-wah

* Chord symbols reflect overall tonality throughout.

Verse

Am9

D7

Am9

1. I think I'll go on a walk - a - bout - and find out, uh, what it's all a-bout, and that ain't

Gr. 1 Rhy. Fig. 1

D7

Gr. 1: w/ Rhy. Fig. 1, 1st 3 meas., simile
Am9

D7

hard. —

A - just me and my own - two feet, - in the heat I got my-self to meet.

End Rhy. Fig. 1

Am9

Gr. 1: w/ Rhy. Fill 2
D7

Gr. 1: w/ Rhy. Fig. 1, 1st 3 meas., simile
Am9

D7

A de - tec - tive of per - spec - tive, I, — I need to try — and get a big-ger eye, —

Rhy. Fill 2
Gr. 1

Am9 Gtr. 1: w/ Rhy. Fill 3 Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas., simile D7

o - pen wide... Blood, wood, flow-ers in my gaze, - walk a-bout, uh, in a sun-ny daze. -

Am9 D7 Chorus N.C.

Do me now. On a walk a- bout.

Gtr. 1 Riff A

wah-wah off

Verse Am9

2. You could do it in the cit-y, you could do it in a zone, you could

* End Riff A

w/ wah-wah

* Omit when Riff A is recalled.

D7 Am9 D7

do it in the des-ert, you could do the un- known on a walk a-bout.

Rhy. Fill 3
Gtr. 1

TAB

Am9 D7 Am9

High des-ert skies are what I spy, — so fly, you got-ta won-der why. Mm.

D7 Am9 D7

The sting-rays must be fat this year, — I'm mov-ing slow in my low-est gear.

Gtr. 3: w/ Rhy. Fill 4 Am9 D7 Am9

The dig-i - ri-do o-rig-i - nal man with a dream, —

Rhy. Fill 4
Gtr. 3 (clean)

* Tap w/ side of pick on muted notes

** Play w/ pick scrape

Gtr. 3: w/ Rhy. Fill 5
Am9

D7

D7

I be-lieve the Ab-o-rig-i-ne...

7 7 X X X 7 6 5 7 7 7 7 X 7 8 X X 7 7 X X X X X

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

Chorus

*Gtr. 3: w/ Riff A
N.C.

On a walk a-bout. 3. You could

5 7 5 7 6 5 3 5 5 (5) 3 5 3 5 0 3 4 5 3 3 5 5/7 5 X

1/2 1/4

* wah-wah off

Verse

Am9

D7

do it with a shuf-fle, you could do it with a stroll, you could do it with a stride, you could do the un-known on a

7 X X X X 7 8 X X 7 X X X 7 X X X X 7/

5 X X X X 5 5 X X 5 X X X 5 X X X X

Am9

D7

Am9

walk-a-bout, hm, hm, hm. — A walk could cure most all my blues, —

X X 7 7 7 7 7 X X 8 7 7 7 7 7 7 7 7 X X 7 8 X X

X X 5 5 5 5 5 X X 5 5 5 5 5 5 5 5 X X 5 5 X X X

5 5 X X 5/11 X 5/10 5 X X 5 5 5 5 5 X X 5 5 X X

Rhy. Fill 5
Gtr. 3

w/ wah-wah

T 11 11 12 13 14 15 16 16 16 12 11 13 14 11 10 10 2/

B

** Tap w/ side of pick on muted notes.

D7 Am9 D7

bare feet, or in my two shoes. One, two.

Interlude

C# F#7 B E7 C# F#7 B E7 C# F#7 B E7

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

End Rhy. Fig. 2

C# F#7 B E7 C# F#7 B E7 C# F#7 B E7

Guitar Solo

Gtr. 1: w/ Rhy. Fill 1 Am9

Gtr. 1: w/ Rhy. Fig. 1, last 3 meas., simile D7

Gtr. 2

Am9

full

1 1/2

full

full

full

* Both strings are caught and bent w/ same L.H. finger.

D7 Am9 D7

Gtr. 1: w/ Rhy. Fig. 1, simile

1 1/2

1/4

1/4

full

full

Am9 D7

Verse
Gtr. 2: w/ Fill 1
Am9 D7 Am9

4. I think I'll go on a walk - a - bout, _ and find out a-what it's all a-bout. Can't hurt to

Gtr. 1

D7 Am9 D7 A7

try - _ A - use your legs to rock it wide, _ or take a ride to the oth-er side.

Am6 A7 Am6 D7 A7

Exhale: Huh, huh.

Fill 1
Gtr. 2

Fill 2
Gtr. 2

Interlude

Gtr. 2: w/ Fill 2 (see previous page)
(D7)

N.C.(Am7)

(Am7)

Musical notation for the first system of the Interlude. The treble clef staff contains a sequence of notes with accents and slurs. The guitar staff below shows fret numbers (5, 7, 8) and 'x' marks indicating muted strings. There are four '1/2' markings above the first four frets.

(D7)

(Am7)

(D7)

Musical notation for the second system of the Interlude. The treble clef staff continues the melodic line. The guitar staff shows fret numbers (7, 8, 5, 7) and 'x' marks. There are '8' and '9' markings above the guitar staff.

Outro

Gtr. 2: w/ fdbk. & vib. bar effects, ad Lib. (till indicated)
Am9

(Am7)

(D7)

Musical notation for the third system of the Interlude. The treble clef staff shows notes with accents. The guitar staff includes fret numbers (5, 7, 8, 9, 10) and 'x' marks. A 'full' marking is present above the guitar staff.

D7

D7sus4

D9

Am9

D7

D7sus4

D9

Musical notation for the fourth system of the Interlude. The treble clef staff shows a series of chords. The guitar staff shows fret numbers (7, 8, 9, 5) and 'x' marks. There are 'simile on repeats' and 'w/ wah-wah' markings above the guitar staff. A 'play 8 times' instruction is at the end.

Free Time

Segue to "Tearjerker"

Am9

D7

D7sus4

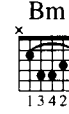
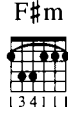
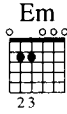
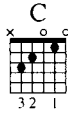
Am9

Gtr. 2 tacet

Musical notation for the fifth system of the Interlude. The treble clef staff shows notes with accents. The guitar staff shows fret numbers (7, 8, 5) and 'x' marks. There is a 'let ring' marking above the guitar staff.

Tearjerker

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro



Intro
Free Time
D5

Dsus2

Gtr. 1 (clean)

mf

w/ slight delay
let ring

T
A
B

*Chord held & repeated w/ delay effect next 9 meas.

Gtr. 1 tacet

Spoken: "Could you turn up the track a little bit, please?"

**Gtr. 2

mf

** Bowed str. bass arr. for gtr.

Slowly ♩ = 84

***D

D/C#

Gmaj7#11

D/A

D

D/C#

Gmaj7#11

Gtr. 1

let ring throughout

Gtr. 2

*** Chord symbols reflect overall tonality throughout.

D D/C# Gmaj7#11 D/A D D/C# Gmaj7#11

let ring -----

9 2 3/4 4 4 5 2/5 4/6 4

Verse

Gtr. 2 tacet

* Strum behind nut.

D D/C# G A D D/C# Bm

1. My mouth fell o - pen — hop-in' that the truth_ would not be true. Re-fuse the news. _____

let ring -----

7 8 7 5 6 5 3 3 3 5 7 5 5 8 7 8 7 5 6 3 2 4

Gtr. 3 (clean)

Rhy. Fig. 1

let ring throughout

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

D D/C# G A D D/C# Bm A Bb

I'm feel - in' sick now. What the fuck am I _ sup-posed _ to do, _ just lose and lose? _____

mp

0 2 3 2 2 5 3 3 3 5 5 3/5 5 5 7 5 7 5 5 5 7 2 3 4 4 2 6 6 7 7 8

End Rhy. Fig. 1

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

§ Verse

Gr. 3 tacet

Gr. 3: w/ Rhy. Fig. 1

A B \flat A D D/C# G A

2. First time I saw you — you were sit - ting back - stage in a dress, —
 3. I liked your whisk - ers, — and I like the dim - ple in your

Gr. 1

mf 2nd time simile let ring — let ring — let ring —

(7) 6 6 7 6 6 7 11 12 11 12 10 10 11 11 X X 10 9 10(10) 7 9 7 7 2 2 0 0 2 2

D D/C# Bm D D/C# G A

chin, a per - fect mess. — You nev - er knew this but I want - ed bad - ly for you
 your pale blue eyes. — You paint - ed pic - tures 'cause the one who hurts can give so

let ring — let ring — let ring — let ring —

10 10 10 10 10 10 2 10 9 9 8 7 9 7 8 8 7 10
 0 0 0 11 4 4 11 11 11 7 9 7 8 9 10
 0 0 2

To Coda 1 ⊕

§§ Chorus

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

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

Gr. 4: w/ Fill 2, 1st time

D D/C#

Bm

C Em

*Gtrs. 1 & 3

to re - quite my love. — Left on the floor, —
 much. You gave me such. —

Gr. 4

let ring — full let ring — let ring — *f*

9 10 10 10 10 14 14 16 16 4/9 9 9 9 9 9 9 7 7 7 9 9 9/11 11 11 11/12 12 12 12/14 14 14 14 2/7 7 7 7 7 7 7 5 5 5 7 7 7/9 9 9 9/10 10 10 10/12 12 12

*Gr. 3: w/ effects

Fill 1
Gr. 3

let ring — (cont. in slash) —

TAB: 2 2 2 2

Fill 2
Gr. 4 (slight dist.)

p

TAB: 4 4 4 4 4 4 2 2 2 2 2 2

Fill 3
Gr. 1

TAB: 12 10 10 9 10/15 14 15 16 6 6 7 7 7 8

C Em C Em

leav - ing your bod y. When highs are the lows.

14 9 9 9 9 9 9 7 7 7/9 | 9 9 9/11 11 11 11 14 14 12 12 12 12 | 9 9 9 9 9 9 9 7 7 7/9
 12 7 7 7 7 7 7 5 5 5/7 | 7 7 7/9 9 9 9 12 12 10 10 10 10 | 7 7 7 7 7 7 7 5 5 5/7

Gtr. 4 tacet F#m Em F#m A Bb

and lows are the way, so hard to stay. Guess now you know.

(cont. in notation)

Gtr. 1

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

D.S. al Coda 1
 2nd time, To Coda 2 ⊕

A Bb A

I love you so.

(7) 6 6 7 | 6 6 7

⊕ Coda 1

Guitar Solo

Gtr. 3: w/ Rhy. Fig. 1, 1st 7 meas., simile
 D D/C#

Gtr. 1 Bb A Bb A

w/ slight dist. mf

(7) 6 6 7 | 9 9 X X 9 9 | 9/11 11 11/12 12 12/11 11 11 11/12 12
 7 7 X X 7 7 | 7/9 9 9/10 10 10/9 9 9 9/10 10

G A D D/C# Bm

14 14 14 14 12 12 12 12 11 11 11 11 9 9 9 9 7 7 7 7 7 6/7 6 4 4/6 6 4 4/6 6 6 6/9 7
 12 12 12 12 10 10 10 10 9 9 9 9 7 7 7 7 5 5 5 5 4/5 4 2 2/4 4 2 2 2/4 4 4 4 4/7 5

D.S.al Coda 2

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

Gtr. 4: w/ Fill 2
 Gtr. 3

let ring - 4 full 1/2 let ring - 4 full (cont. in slash)

7 X X X X 10 7 7 7 5 5 7 5 4 5 4 5 5/7 5 12 (12) 10 12 12 10 10 12 10 13

⊕ Coda 2
 Outro

Gtr. 1 tacet
 *Gtr. 5

D Bb7 C7 D

mf

1/2 1/2 let ring - 4 let ring - 4 1/2

7 7 (7) 5 5 7 7 7 7 (7) 5 7 5 7 6 7 7 9 10 8 7 7 (7) 5 5 7 5 7

0 6 7 8 8 8 8 8 8 8 8 8 0 6 8 6/8 6/8

*Sitar arr. for gtr.

Bb7 C7 D Bb7 G D7

let ring - 4 let ring - 4 let ring - 4 1/2 let ring - 4 let ring - 4

6 7 7 9 10 8 7 7 7 (7) 5 5 7 5 7 7 7 6 6 4 0

6 8 8 8 8 8 8 8 8 8 8 8 0 6 8 3 5 0

Segue to "One Hot Minute"

Bb7 C7 D

rit.

let ring - 4 1/2 let ring - 4 let ring - 4

(0) 5 7 5 7 (7) 5 5 7 5 7 7 7 7 6 6 10 10 9 8

6 8 6 8 10 10 8 10 11 12 12 10

One Hot Minute

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

F#5



E5



B5



A5



C7



D7



C5



E5 open



Intro

* Slowly ♩ = 76

N.C.

Gtr. 1 (clean)

* 1st 5 meas. are not in strict time.

Verse

N.C.(E7)

* Gtrs. 2 & 3 (dist.)

* Gtr. 3 doubled

Pre-Chorus

N.C.(C)

A

C5

Verse

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

D#5 E5 N.C.(E7)

Rhy. Fill 1
Gtrs. 2 & 3

Fill 1
Gtr. 2

w/ wah-wah

Pre-Chorus
N.C.(C)

a - have is this. ___ A-we just had to stop. and a - share a kiss. - } Am I all a - lone? .

and click your heels. - Can you be - lieve ___ how good it feels?

5 5 5 5	5 5 5	5 5 5	5 / 7	7 / 9
3 3 3 3	3 3 3	3 3 3	3 / 5	5 / 7

Verse

Gr. 2: w/ Fill 1, 4 times (see previous page)
N.C.(E7)

A C5

3., 5. One hot min - ute and I'm in it, come and get it. ___

Gr. 3

6	6	6	6	6	6	8	8	8	8	8	8
4	4	4	4	4	4	0	0	0	0	0	0
5	5	5	5	5	5	0	0	0	0	0	0

A - one hot min - ute and I'm in it, come and get it. ___ A - one hot min - ute and I'm in it, come and get it. ___

6	6	6	6	6	6	6	6	6	6	6	6
4	4	4	4	4	4	0	0	0	0	0	0
5	5	5	5	5	5	0	0	0	0	0	0

Pre-Chorus
N.C.(C)

If I chase it I might waste it, come and spin it. ___ Am I all a - lone? .

A N.C.

5 5 5 5	5 5 5	5 5 5	5 5 / 7	7 / 9	6	6	6	6	6	6	6	6	6	6	6	6	
3 3 3 3	3 3 3	3 3 3	3 3 / 5	5 / 7	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

(C)

A

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 2, 3 1/2 times, 2nd time, simile
F#5 E5

Rhy. Fig. 1

Gtrs. 2 & 3

(cont. in slash)

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

B5

A5

Gtrs. 2 & 3: w/ Rhy. Fig. 1, 2 1/2 times, simile
F#5 E5 B5

A5

F#5

E5

End Rhy. Fig. 1

Rhy. Fig. 2
Gtrs. 2 & 3

T	11	11	11	9	9	9	9	9	9	9	X	9	9	X	7	9/11	X	7/9	4/
A	11	11	11	9	9	9	9	9	9	9	X	9	9	X	7	9/11	X	7/9	4/
B	9	9	9	7	7	7	7	7	7	7	X	7	7	X	5	7/9	X	5/7	2/

B5

A5

F#5

E5

C7 D7

Gtrs. 2 & 3

(cont. in notation)

a-breathe the moon and eat the sun. _ Sit-ting in the fire _____

E5 D5 G5 D5 E5 D5 G5 D5

Gtrs. 2 & 3 Rhy. Fig. 3 End Rhy. Fig. 3

grad. bend 1/2

Bridge

Gtrs. 2 & 3: w/ Rhy. Fig. 3, 5 times

E5 D5 G5 D5 E5 D5 G5 D5

Say good-bye to where you buy you got it now, _ Pay your fa-ther, pay your twen-ty, take a bow. _

E5 D5 G5 D5 E5 D5 G5 D5

Say good-bye to where you buy you got it now, _ Pay your mom-ma, pay your fa-ther take a bow. _

E5 D5 G5 D5 E5 D5 G5 D5

Gtrs. 2 & 3: w/ Rhy. Fill 2

Say good-bye to where you buy you got it now, _ Pay your fa-ther, pay your twen-ty take a bow. _

Rhy. Fill 2

Gtrs. 2 & 3

grad. bend 1/2 (cont. in slash)

TAB

0	(0)	7	12	X	X
5	(5)	5	12	X	X
7	(7)	5	10	X	X

Interlude
E5

Gtrs. 2 & 3

C7 D7 C5

(cont. in notation)

* Gtr. 2 (clean)

mf

Gtr. 3

dim.

* Doubled next 20 meas.

C5 A

let ring. let ring.

1/2

4 5 4 4 (4) 4 2 5 5 2 2

5 3 6 4

** Random fdbk. next 18 meas. from written pitches.

E

11 11 11 11 9 9 7 9 5 4/6 6/7 9 7 9 6 9 7 11 12

6 9 4 7 9 4 7 2

Csus2 A

let ring -----

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

(4/2) 9/7 (9/7) 5/3 6 4

E

Three pounds of love in - side my skull. A mil - lion more lives, it's -

(9) 7 9 9 7 7 7 9 10 10 9 9 7 (7) 5 5 6 6 6

7 7 9 5 5 7

C5 A

nev - er dull. Just a few times spun, spun a-round the sun.

let ring -----

4 4 3 5 5 5 5 6 3 3 4

(9/7) 5/3 6 4

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 2, 3 1/2 times, simile
F#5 E5

C5

A

A cou - ple more or less and _____ then we're done. _ Sit - ting in the fire, _____

w/ dist.

5 5/7 7/9 6
3 3/5 5/7 4

5 6
3 4

B5

A5

N.C.

F#5

E5

B5

A5

N.C.

F#5

E5

a-get a-long and have some fun. _ Float ing - to be high - er, _ a-may-be I'm your spe cial-one. _ Si-lent tes - ti - fire _____

B5

A5

N.C.

F#5

E5

Gtr. 2: w/ Fill 2
C7

Segue to "Falling Into Grace"

*E5open

Gtr. 3 *play 15 times*

a-breathe the moon and eat the sun. _ Sit - ting in the fire. _____

* Gtrs. 2 & 3: w/ fdbk. & vib. bar effects ad Lib.

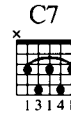
Fill 2
Gtr. 2

T
A
B

3 3 3 3

Falling Into Grace

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro



Intro
Moderately ♩ = 92 (♩ = ♪) ^{r 3 7}
N.C.

Gr. 1 (elec.)

Riff A

End Riff A

1. What

w/ talk box & dist.

1/2

1 1/2

T
A
B

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

Verse

Gr. 1: w/ Riff A, 1st time
Gr. 1: w/ Fill 2, 2nd time
N.C.

ev - er, nev - er knew that I could feel so good, - the smile in your eyes. - - - - - What
2. Mov - in' in a rap - ture that her cap - sule might - land on your star. - - - - - Med - i -

Gr. 1: w/ Fill 1

ev - er, nev - er knew that I could walk through wood, - I guess I nev - er tried. - - - - - A
ta - ting in the morn - ing head dressed in white, - beau - ty ba - zaar. - - - - - You can

Gr. 1: w/ Riff A

mil - lion years old but just a lit - tle girl, - a - vib - in' off the gong. - - - - - A
smell the pur - ple light com - in' from her heart, - a - get lost and wet. - - - - - I

* Fill 1
Gr. 1

w/ bar

T
A
B

(2) 0 -2

* Play simile when recalled.

Fill 2
Gr. 1

full

T
A
B

2 0 2

Gtr. 1: w/ Fill 1

rub - bin' on the bowls make you float a - round, — a - make your lov - in' strong. }
 treat you like a teach - er 'cause that's what you are, — I wan - na be your pet. } And when we —

Pre-Chorus

Gtr. 1: w/ Riff A
 N.C.

— get in the same _ place _ at the same time, _ it is your grace _ that I wan-na fall right in-to now _

Chorus

Gtr. 1: w/ Fill 1

Gtr. 1 tacet
 C5 B5 Em7

to love a - vow. I'm fall - ing in - to grace with you. — I'm
 (I'm fall - ing in - to grace with you. —

Gtr. 2 (elec.)

Rhy. Fig. 1

w/ clean tone

5 4 0 7 7 7 7 7 7 7 7 7 7 7

C5

B5

Em7

C5

B5

fall - ing in - to gu - ru muhk. — I said I'm fall - ing in - to grace with you, .
 (I'm fall - ing in - to grace with you. .

5 4 0 7 7 7 7 7 7 7 7 5 4 0 7 7 7 7 7 7 7 7 5 4

Em7

1.

C5

B5

N.C.

oh, yeah. —) I'm fall - ing in - to gu - ru muhk. —

End Rhy. Fig. 1

0 7 7 7 7 7 7 7 5 4 3

Gtr. 1: w/ Riff A Gtr. 1: w/ Fill 1

Huh!

2.

C5 B5 N.C.

Guitar Solo
Gtr. 2 tacet
B7 C7

Gtr. 4 (acous.)

fall - ing in - to gu - ru muhk. _

* Gtr. 3 (elec.)
Gtr. 2 *divisi*

Gtr. 3
steady gliss.

* w/ dist. & chorus

B7 C7 End Rhy. Fig. 2

Rhy. Fig. 2

11 12 11 \ 9 / 11 (11) \ 9 8 9 8 5 8 5

Gtr. 4: w/ Rhy. Fig. 2, 1 1/2 times
B7 C7 B7

8 5 8 5 \ 4 (4) / 5 5 / 8 9 8 9 8 9 (9) / 12 (12) \ 11 (11) \ 9 8 9 8 (9) \ 1 /

Interlude

w/ chanting
 Gtrs. 3 & 4 tacet
 Gtr. 1: w/ Riff A
 N.C.

D (5) 5fr
 Db (5) 4fr
 C (5) 3fr

(chant)

1. | 2.

Gtr. 1: w/ Fill 3

Gtr. 1: w/ Fill 1

Outro-Chorus

Gtr. 2: w/ Rhy. Fig. 1
 C5

B5

I'm fall - ing in - to grace with you. —
 (I'm fall - ing in - to grace with you. —

Em7

C5

B5

Em7

C5

B5

I'm fall - ing in - to gu - ru muhk. — I'm fall - ing in - to grace with you. —
 (I'm fall - ing in - to grace with you. —

1. | 2.

Segue to
 "Shallow Be Thy Game"

Em7

C5

B5

N.C.

N.C.

uh huh. — I'm fall - ing in - to gu - ru muhk. — I'm —
 (I'm —

Fill 3
 Gtr. 1

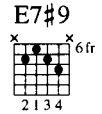
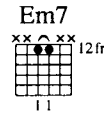
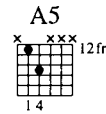
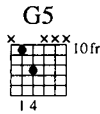
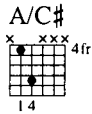
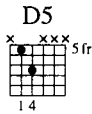
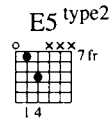
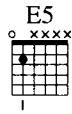
8va
 Harm. w/ bar

TAB

(2) 5 (5)
 -1 1/2

Shallow Be Thy Game

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro



Intro

Moderately ♩ = 124

Gr. 1 (clean)

N.C.

mf w/ phase shifter

Gr. 1 tacet
E5

Gr. 4 (dist.) *f*

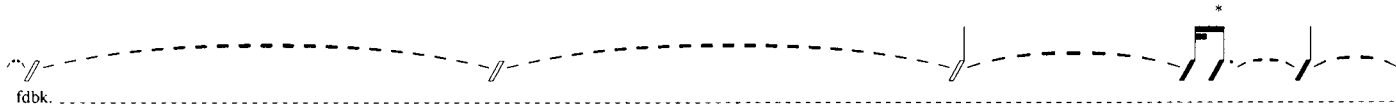
Grts. 2 & 3 (dist.)
Riff A

f
phase shifter off

End Riff A

* fdbk

* pitch: F#



9 9 9 9	9 9 9 9 9 9 9 9 9 9	14 14 14 14	14 14 14 14 14 14 14 14 14 14	9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
7 7 7 7	7 7 7 7 7 7 7 7 7 7	12 12 12 12	12 12 12 12 12 12 12 12 12 12 12	7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

* pitch: B

N.C. E7#9 N.C. E7#9

14 14 14 14 14 14 14 14 14	(14) (14) (14)	3 0	X X X X	8 8	7 7	8 7	X X	12 12	X X X X	5 7	X X X X	8 8	7 7	8 7	X X	12 12	X X X X
12 12 12 12 12 12 12 12 12			X X X X	7 7	6 6	7 7			X X X X		X X X X	7 7	6 6	7 7			X X X X

** Play simile when recalled. Gtr. 2 uses neck pickup when playing Rhy. Fig. 1.

Verse

Gtrs. 2 & 3; w/ Rhy. Fig. 1
N.C. E7#9

I. I was not cre - a - ted in the

3 0	X X X X	8 8	7 7	8 7	X X	12 12	X X X X	5 7	5 7	5 7	5 7	5 7	7 5	5
	X X X X	7 7	6 6	7 7			X X X X		5 7	5 7	5 7	5 7	7 5	5

Rhy. Fill 1
Gtr. 3

T
A
B

5	7	5	7	5	7	5	7	5	7	3	5
---	---	---	---	---	---	---	---	---	---	---	---

Gr. 2: w/ Rhy. Fill 2
 Gr. 3: w/ Rhy. Fill 3
 N.C.

Gtrs. 2 & 3: w/ Rhy. Fig. 1
 E7#9

N.C. E7#9 N.C. E7#9

like-ness of a fraud. Your hell is some-thing scar-y, I pre-fer a lov-ing god. We are not the cen-ter of this

N.C. E7#9 N.C. E7#9 N.C. E7#9 Interlude N.C.

fun-ny u-ni-verse. And what is worse. I do not serve in fear of such a curse.

Gr. 2

Gr. 3

w/ wah-wah

*T - Thumb on 6

Rhy. Fill 2
 Gr. 2

full full

T
A
B

Rhy. Fill 3
 Gr. 3

full full

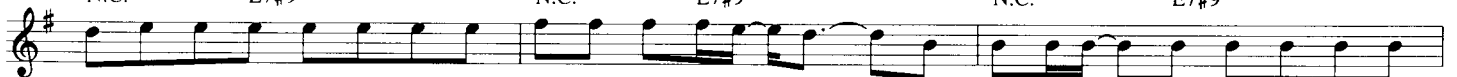
T
A
B

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1
N.C. E7#9

N.C. E7#9

N.C. E7#9



2. Shal - low be thy game two thou - sand years, look in the mir - ror. ____ You play the game ____ of shame and tell your

Gtr. 2: w/ Rhy. Fill 3
Gtr. 3: w/ Rhy. Fill 4
N.C.

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 1, 1st 2 meas.
E7#9

N.C. E7#9

Gtr. 3: w/ Rhy. Fill 5
N.C. E7#9



peo - ple, "Live in fear." ____ A ri - val to the way ____ you see the bi - ble let him be. ____ I'm a threat to your sur - viv - al and your

Chorus

N.C. E7#9

E5 type2
Rhy. Fig. 2A

D5

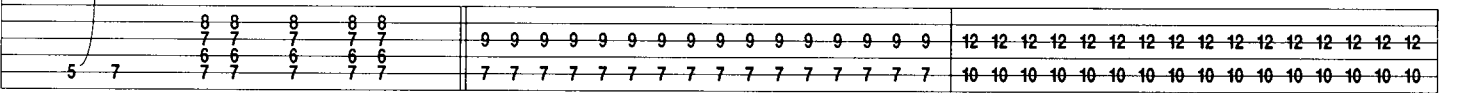
Gtr. 4 //

//



con - trol com - pa - ny. You'll nev - er burn me, ____ you'll nev - er burn ____ me.

Gtrs. 2 & 3
Rhy. Fig. 2



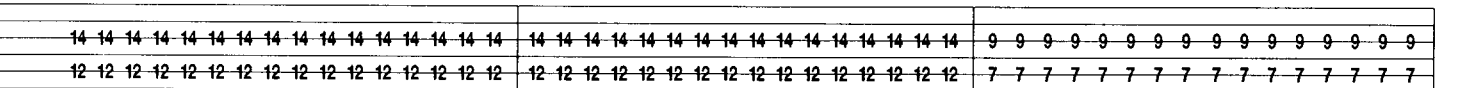
* Voc. doubled an octave lower during choruses.

A/C#

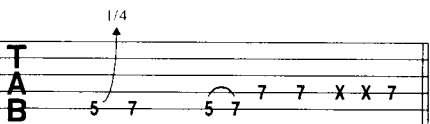
E5 type2



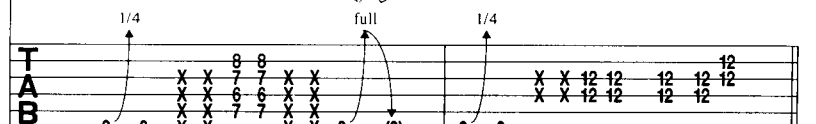
I will be ____ your her - e - tic, ____ yeah. ____ You can't con - tain me, ____



Rhy. Fill 4
Gtr. 2



Rhy. Fill 5
Gtr. 3



G5

A5

Em7
End Rhy. Fig. 2A

I am the pow - er free. Truth be - longs to ev - 'ry - bod - y.

End Rhy. Fig. 2
* (cont. in slash)

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 | 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 X 13 X 12
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 X 12 X 12

* 1st time only

Interlude

E7#9

Gtrs. 2 & 3

3.To

Verse

Gtr. 2: w/ Rhy. Fig. 1, 1st 2 meas.

Gtr. 3: w/ Rhy. Fig. 1

N.C.

E7#9

N.C.

E7#9

Gtr. 2: w/ Rhy. Fill 6

N.C.

E7#9

an - y - one who's lis - ten - ing, you're not burn in - to sin. The guilt they try and give you, puke it

Gtr. 3: w/ Rhy. Fill 7

N.C.

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

E7#9

N.C.

E7#9

N.C.

E7#9

in the near - est bin. Mis - sion - ar - y mad - ness sweep up cul - ture with a broom. Trash - ing an - cient ways is par for

Rhy. Fill 6
Gtr. 2

Rhy. Fill 7
Gtr. 3

Interlude

N.C. E7#9 N.C.

course, it's fuck-in' rude.

Gr. 2

Gr. 3

Verse

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

N.C. E7#9 N.C. E7#9

4. To think that you're a - bove the laws of na - ture, what a joke. - Oh,

wah off

Gr. 2: w/ Rhy. Fill 8
Gr. 3: w/ Rhy. Fill 9
N.C.

Gr. 2: w/ Rhy. Fig. 1, 1st meas. only
Gr. 3: w/ Rhy. Fig. 1

N.C. E7#9 N.C. E7#9

pur - ple sash - es feed - ing mass - es smoke on which to choke. Well, I might be a mon - key when it comes.

Rhy. Fill 8
Gr. 2

Rhy. Fill 9
Gr. 3

Gtr. 2: w/ Rhy. Fill 10
N.C. E7#9

Gtr. 2: w/ Rhy. Fig. 1, last meas. only
N.C. E7#9

Gtrs. 2 & 3: w/ Rhy. Fill 11
N.C.

to be - in' ho - ly. Fun - da - men - tal ha - tred, get down on your knees and...

⊕ **Coda**

Gtr. 2 & 3: w/ Riff A, 4 times, simile

E5

Gtr. 3

Oh yeah!

* Let chord ring w/ random fdbk. and vib. bar effects ad Lib. over next 8 meas.

Guitar Solo

Gtr. 3: w/ Rhy. Fig. 3, 7 times, simile

E E7#9

⑥

open

Rhy. Fig. 3

End Rhy. Fig. 3

8va

Gtr. 2

** w/ octaver

17 17 17 19 19 17 17 17 17 17 19 14 1 2 (14) 14 1 2 (14) 14 1 2 (14) 12 14/21

** Doubles an octave below.

8va

full hold bend full

22 22 22 22 22 1 2 (22) 20 17 20 (20) (20) 17 14 15 15 14 16 14 12 11 14 12 12 14 12 11 12 11 9 12 10 10 10 X 10

loco

octaver off

Rhy. Fill 10
Gtr. 2

1 4 1 1 2

TAB

5 7 X X 8 8 8 X X 10

X X 7 7 7 X X

X X 6 6 7 X X

X X 7 7

Rhy. Fill 11
Gtrs. 2 & 3

1 4

TAB

5 7 X X 5 5 7 0

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1
N.C. E7#9

N.C.

E7#9

N.C.

E7#9

Gtrs. 3: w/ Rhy. Fill 12

D E E7#9

5fr 7fr

Gtr. 2

5. I was not cre - a - ted in the like-ness of a fraud. _ Your hell is some-thing scar-y, I pre - fer a lov-ing god. _

Gtr. 2 & 3 w/ Rhy. Fig. 1
N.C. E7#9

N.C.

E7#9

N.C.

E7#9

Gtr. 3: w/ Rhy. Fill 13

D E E7#9

5fr 7fr

Gtr. 2

We are not the cen-ter of this fun-ny u-ni - verse. _ And what is worse I do not serve in fear of such a...

Chorus

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 2 & 2A, 2 times

Gtr. 2: w/ Rhy. Fill 14, 2nd time

You'll nev - er burn me, _ you'll nev - er burn _ me, I will be _ your her - e - tic, _ yeah. _

You can't con - tain me, _ I am the pow - er free. Truth be - longs to _ ev - 'ry - bod - y. _

Rhy. Fill 12
Gtr. 3

Rhy. Fill 13
Gtr. 3

Rhy. Fill 14
Gtr. 2

2.

Outro

Gtrs. 2, 3 & 4: w/ Rhy. Fig. 4, 8 times

6

em7 E7

ev - 'ry - bod - y.

* A

Gtr. 2

Gtr. 3 *divisi*

** Gtrs. 4 & 5

Gtr. 5

Gtrs. 4 & 5

Gtr. 4 *divisi*

* Chord symbols reflect combined tonality.

** Gtr. 5: w/ talk box

Segue to "Transcending"

Free Time

Gtr. 4 *tacet*

em7

Gtr. 5

Gtr. 4 *divisi*

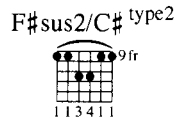
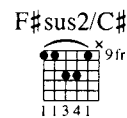
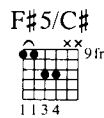
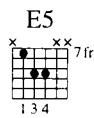
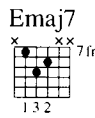
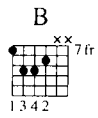
Rhy. Fig. 4

Gtrs. 2, 3 & 4

T	7	X	7	X	13	13	13	13	13	12
A	6	X	6	X						
B	7	X	7	X	11	11	11	11	11	11

Transcending

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro



Intro
Moderately ♩ = 90

(bass) **4** (mf) F#5 Gtr. 1 (clean) Rhy. Fig. 1 *E₅/B F#5 F#5 *A₅/B

T
A
B

9 11 11 11 11 11 11 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 11 11 11 11 11 11 11 11 11 14 14 14 14 14 14 9 12 12 12 12 12 12

*bass plays B

F#5 E₅/B F#5 B₅

1. You

End Rhy. Fig. 1

9 11 11 11 11 11 11 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 11 11 11 11 11 11 11 11 11 7

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

F#5 E₅/B F#5 A₅/B

are my god, you are my dog. You kept me close, love never lost. I

F#5 E₅/B F#5 B₅ F#5 E₅/B

called you hippie you said, "Fuck off." Said you brother's a real punk rock-er. Some-thing gon-na hap-pen, uh,

F#5 A₅/B F#5 E₅/B F#5 B₅

some-thing ver-y soon. Trans-cend-ing flesh could be a breeze, send-ing me oh, o-ver the moon.

Verse

Gr. 1: w/ Rhy. Fig. 1
F#5

E5/B

F#5

A5/B

2. Friends near death you gave re - spect, sym - pa - thet - ic in - tel - lect. _

Gr. 2
(elec.) Rhy. Fig. 2

w/ slight dist.

F#5

E5/B

F#5

B5

Choic - es are for one and all, all we are is, leaves that

End Rhy. Fig. 2

Interlude

Gr. 2 tacet

F#5

*B7/E

B

That's all. _

End Riff A

fall. Riff A

let ring

* bass plays E

Gr. 1: w/ Riff A, 3 times

F#5

B7/E

B

F#5

B7/E

B

F#5

Al - ways be lov - ing you. Now I'm a - way from you. _

Gr. 1: w/ Rhy. Fig. 1

B7/E

B

F#5

E5/B

F#5

A5/B

F#5

E5/B

F#5

B5

Al - ways be lov - ing you. _

Verse

Gr. 1: w/ Rhy. Fig. 1

F#5

E5/B

F#5

A5/B

F#5

E5/B

3. Round and round in - side your head. Smart - est fuck - er I ev - er met. Vi - cious fish bit at your toes,

Chorus

Gr. 1: w/ Rhy. Fig. 1

F#5 B5 F#5 E5/B F#5 A5/B

made you lie and numb your soul. Some-thing gon - na hap - pen, uh, some-thing ver - y soon. _ Trans -

Verse

Gr. 1: w/ Rhy. Fig. 1

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

F#5 E5/B F#5 B5 F#5 E5/B

cend - ing flesh could be a breeze, _ send - ing me oh, _ o - ver the moon. _ 4. Mule don - key ass, _ you bore _ the load _ of all _

F#5 A5 F#5 E5/B F#5 B5

cre - a - tion's tor - tured souls. Choic - es are _ for one and all, _ all we are is, leaves that

Interlude

Gr. 1: w/ Rhy. Fig. 2, 4 times

F#5 B7/E B F#5 B7/E B

fall. Like no oth - er, I love you, you're my broth - er. Like no oth - er, I love you, you're my broth - er.

F#5 B7/E B

Like no oth - er, I love you, you're my broth - er. Like no oth - er, I love you, you're my broth - er.

F#5 B7/E B

Like no oth - er, I love you, you're my broth - er. Like no oth - er, I love you, you're my broth - er.

Bridge

*G#m7

E

Wa - ter flow - ing and I will drink _ it,

let ring throughout

9/11 11 13 11 11 13 11 9 15 13 13 14 14 13 13 13 11 11 11 11 11 11 11 11 11 14 14 14 14 14 13 13 13

* Chord symbols reflect overall tonality (next 6 meas.)

G#m7 E A

I will drink _ for _ you.

11 13 13 13 13 13 13 13 13 13 13 11 15 15 15 13 13 13 13 13 13 13 13 11 11 11 11 14 14 14 14 14 13 13 13

G#m7 E

part of me left that on ly you knew will

(cont. in slash)

Fretboard diagram: 11 13 11 11 13 13 13 11 13 13 11 | 15 15 15 13 13 13 11 11 11 11 14 13 14 13 11 11 11

*Slur w/ L.H. pinky.

B Rhy. Fig. 3 Emaj7 E5 End Rhy. Fig. 3

Gr. 1

nev er be un der stood, will

Gr. 1: w/ Rhy. Fig. 3, 1 1/2 times, simile

B Emaj7 E5 B Emaj7 E5

Gr. 1

nev er be un der stood.

F#5/C# F#sus2/C# F#sus2/C# type2

sim. rit. (cont. in notation)

rit.

Outro

Slower ♩ = 60

E7#9

Hey, gone to stay, en tire life time flash be fore me

Gr. 1 (dist.)

w/ phase shifter

**w/ bar w/ bar w/ bar

8va loco

+1 1/2 +1 1/2

**Vib. w/ bar till end.

(0) -1/2 (0) -1 1/2 (0)

N.C. E7#9

in a lov - ing stream. _ Hey, _____ moth - er may _____ I have

11 11 11 12 12 12 7 7 7 5 5 5
9 9 9 10 10 10 5 5 5 3 3 3 5 7 5 7 (7) (7) (7)

full 1 1/2 2
full (15) 2
w/ bar let ring ----- 4
full (14)
slack

N.C. E7#9

lost a child _ but _ she gave _ birth to a lov - ing stream. _ Oh, _____ nev - er know..

w/ bar w/ bar semi-harm. full

13 13 13 12 12 12 7 9 7 5 5 5 7 9 7 9 12 17 23 0 15 14

0 (0) -1 1/2 X 9 9 9 10 10 10 5 7 5 3 3 3 5 7 0 0

N.C.

When the gods _ will come _ and take _ you to a lov - ing stream. _

12 12 12 15 2 12 12 12 0 11 11 11 12 12 12 7 7 7 5 5 5 5 7

0 (0) -2 1/2 0 (0) (0) X

slack full

E7#9

Oh, _____ heart of gold, _____ the most spe - cial things you gave me were

w/ bar

slack

-2 1/2

(0)

N.C. Em

from your lov - ing stream. _

full

w/ bar

+1/2

-1/2

(0)

-1/2

-1/2

N.C. N.C.(Em)

In a lov - ing stream. _

w/ bar

P.H. w/ bar

+1/2

mf

full

pitch: D

C#

D

grad. cresc.

fdbk.

w/ bar

-1 -1

+1/2

+1 **

f

slack

*For next 4 1/2 bars, continue holding note while manipulating fdbk. as indicated.

**At beat 4, change to fast vib. slack

Em

Fuck the mag - a - zines, _____ fuck the green ma - chine. _____ See the hu - man be - ing

8va
loco
w/ bar +1 1/2
full
Harm. ... 4
12 12 12
14 14
0 (0) slack
0 (0) slack
0 (0) slack
5 (5) (5) slack

N.C.

Em

in a lov - ing stream. _ Fuck the le - gal greed, _____ fuck the noth - ing scene. _

loco
8va
loco
8va
loco
full
w/ bar
Harm. ... 4
12 12 12
7 7 7 5 5 5 7
9 9 9 10 10 10 5 5 5 3 3 3 5
0 (0) slack
15 14
5
0 (0) (0) slack
-3

N.C.

Em

See the fam - i - ly _____ in a lov - ing stream. _

w/ bar
8va
full
w/ bar
Harm. ... 4
12 12 12
7 7 7 5 5 5
9 9 9 10 10 10 5 5 5 3 3 3 5 7
0 (0) (0) slack
5 5
-1/2

loco
8va
loco
w/ bar +1 1/2
full
w/ bar
15 15
(15) (15)
15 15 15
0 0 0
11 11 11
9 9 9
0 (0) slack
0 (0) slack

one hot minute

The Red Hat Chili Peppers



*Warped • Aeroplane • Deep Kick • My Friends • Coffee Shop • Pen
One Big Mob • Walkabout • Tearjerker • One Hot Minute
Falling Into Grace • Shallow Be Thy Game • Transcending*

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1485 PORTAGE AV.
WINNIPEG, MANITOBA
R3G 0W4
ISSUE 31



EMI MUSIC PUBLISHING
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0 73999 90090 3

HL00690090

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