

Photo by James Mayer

Cult of Personality

Words and Music by William Calhoun, Corey Glover, Muzz Skillings and Vernon Reid

Spoken: "And during the few moments that we have left, we want to talk right down to earth in a language that everybody here can easily understand."

Intro Moderate Rock ♩ = 92

Gr. 1 (dist.)
N.C.

Verse

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

Rhy. Fill 1

Gr. 2 (dist.)

Gtr. 2: w/ Rhy. Fill 1, 1st time

G9

N.C.

1. Look in my eyes, _____ what do you see? _
 I'm the smil - in' face on your T V. _

Oh, _____ I'm the } cult of per - son - al - i - ty.

End Rhy. Fig. 1

N.C.

{ I know your an - ger, I know your dreams...
 I exploit you, still you love

me. _ I've been ev - 'ry-thing you wan - na be. _
 I tell you one an' one makes

three. _____ } Oh. _____ I'm the cult of per - son - al - i - ty. _____

Bb5 C5

The first system of music features a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "three. _____ } Oh. _____ I'm the cult of per - son - al - i - ty. _____". Above the vocal line, the chords Bb5 and C5 are indicated. The piano accompaniment is in the same key and time, with a bass line in the left hand and a treble line in the right hand. The guitar fretboard is shown below, with fret numbers 3, 0, 2, 3, 0, 2 and a capo on the 3rd fret.

N.C.

Like Mus - sol - i - ni an' Ken - ne - dy...
Like Jo - seph Stal - in and Ghand - i...

The second system of music continues the vocal line with the lyrics "Like Mus - sol - i - ni an' Ken - ne - dy... Like Jo - seph Stal - in and Ghand - i...". The piano accompaniment and guitar fretboard continue with fret numbers 3, 0, 2, 0, 3, 0, 2 and 3, 0, 2, 0, 3, 0, 2, 2.

oh. } I'm _____ the cult of per - son - al - i - ty, the

Bb5 F5

The third system of music features the vocal line with the lyrics "oh. } I'm _____ the cult of per - son - al - i - ty, the". Above the vocal line, the chords Bb5 and F5 are indicated. The piano accompaniment and guitar fretboard continue with fret numbers 3, 0, 2, 0, 3, 0, 2 and 3, 0, 2, 0, 3, 0, 2.

N.C.

cult of per - son - al - i - ty. the cult of per - son - al - i - ty. _____

Bb5 C5

The fourth system of music features the vocal line with the lyrics "cult of per - son - al - i - ty. the cult of per - son - al - i - ty. _____". Above the vocal line, the chords Bb5 and C5 are indicated. The piano accompaniment and guitar fretboard continue with fret numbers 3, 0, 2, 0, 3, 0, 2 and 3, 0, 2, 0, 3, 0, 2.

N.C.

Handwritten musical notation for the first system. It includes a treble clef staff with a single note, a guitar staff with a complex melodic line, and a fretboard diagram with fingerings and pick direction arrows.

Handwritten musical notation for the second system. It includes a treble clef staff with a single note, a guitar staff with a complex melodic line, and a fretboard diagram with fingerings and pick direction arrows.

Bridge

^bBb

F

C

G

Handwritten musical notation for the bridge section with lyrics.

Ne - on lights. No - bel Prize. when a
 Ne - on lights. No - bel Prize. when a

Rhy. Fig. 2

Handwritten musical notation for the bridge section, including a treble clef staff with a complex melodic line and a guitar staff with a complex melodic line.

let ring throughout

Fretboard diagram for the bridge section with fingerings.

* Chord symbols reflect implied tonality.

D

A

F

C

B⁹5

F

Handwritten musical notation for the bridge section with lyrics.

mir - ror speaks the re - flec - tion lies. He won't have to
 lead - er speaks that lead - er dies. } to

End Rhy. Fig. 2

Handwritten musical notation for the bridge section, including a treble clef staff with a complex melodic line and a guitar staff with a complex melodic line.

w/ bar

hold bend

1/2 T

Fretboard diagram for the bridge section with fingerings.

1.

C G D A F C

fol - low me, on - ly you can set me free.

Gtr. 2

Gtr. 1 *divisi*

w/ bar

w/ bar -1/2

w/ bar

8va

14 12 13 12 13 12 12 | 12 11 10 10 11 | 10 8 9 10 | 15

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1
N.C.

Gtr. 2 8va

3

full

full

full

full

w/ bar

(15) 17 15 17 15 15 15 18 18 15 18 15 18 15 17 15 17 (17) 15 17 15 17 15 18 15 17 18 15 (15) (15)

-1/2

2.

F C

2. I sell the things set you free

8va

-1 1/2

-1

+2 1/2

+2

+2

+2

w/ bar

w/ bar -1 1/2

w/ bar

w/ bar -1

(15) (15) 18 15 18 (18) (18) (18) (18) (18) (18) | 10 8 10 9 10 10

-1

Gtr. 1: w. Rhy. Fig. 2, 2 times, simile

B \flat F C G D A

F C B \flat F

C

G

D

A

F

C

Gr. 1 tacet
N.C.

Verse

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

Gr. 2: w/ Rhy. Fill 1

G9

3. You gave me for - tune, you gave me fame..

-2

-3

Gtr. 2 tacet

You gave me pow - er in your God's name. I'm ev' - ry per -

son you need to be. Oh,

Rhy. Fig. 3
Gtr. 1

Chorus

Bb5 F5 N.C. Bb5 C

Voc. Fig. 1
(I'm the the cult cult of of I'm per the son

End Rhy. Fig. 3

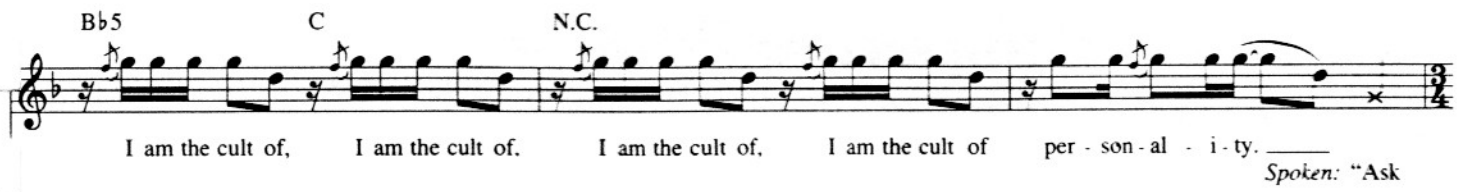
Gtr. 1: w/ Rhy. Fig. 3. 1 1/4 times
N.C.

w/ Bkgd. Voc. Fig. 1
Bb5

End Bkgd. Voc. Fig. 1

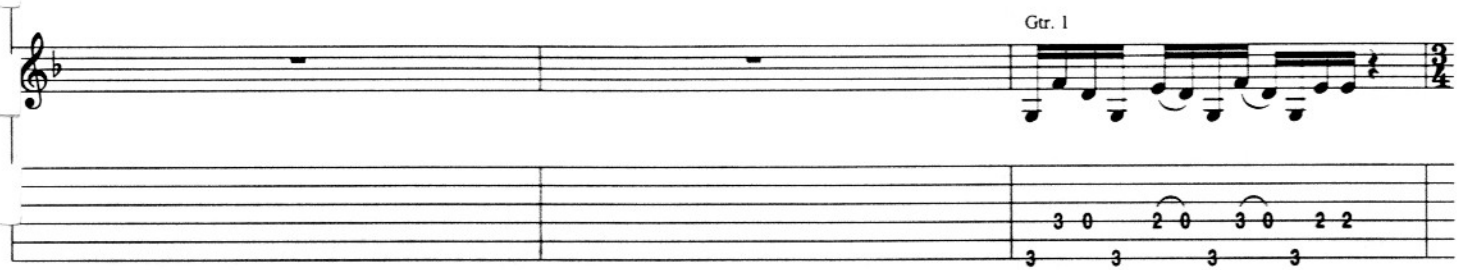
cult al - i - ty. I am the cult of. I am the cult of. I am the cult of. I am the cult of

Bb5 C N.C.



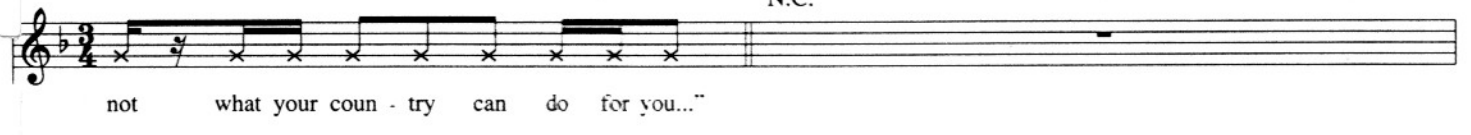
I am the cult of, I am the cult of. I am the cult of, I am the cult of per - son - al - i - ty. _____
Spoken: "Ask"

Gr. 1



3 0 2 0 3 0 2 2

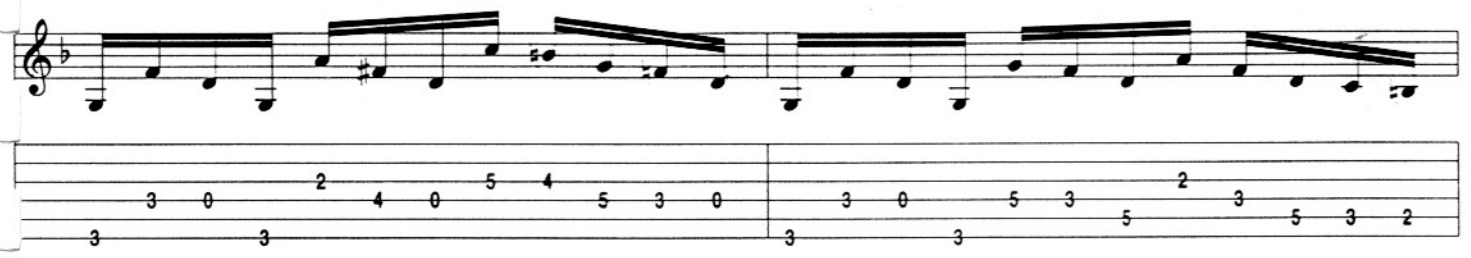
(4/36)
Outro
Double-Time Feel
 N.C.



not what your coun - try can do for you..."



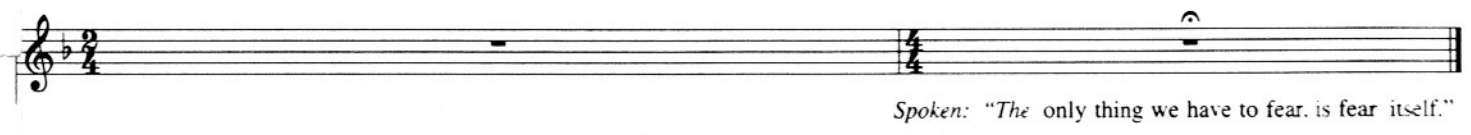
3 0 5 3 2 3 5 3 2



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



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



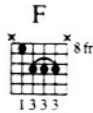
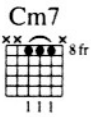
Spoken: "The only thing we have to fear, is fear itself."



5 3 5 4 5 3

Middle Man

Words and Music by Vernon Reid and Corey Glover



Intro
Moderately Fast ♩ = 114
N.C.
Riff A

Gtr. 1 (dist.)

Riff A

***Cm7**
Rhy. Fig. 1

* Chord symbols reflect overall tonality.

***F/G**

I don't
 End Rhy. Fig. 1

* Bass plays G.

Verse

Gr. 1: w/ Rhy. Fig. 1. 2 times, simile
Cm7

have a need _____ to be the best. _____
me, _____ the hap - py med - i - um.

F/G Don't want to be _____ just like the rest.
Cm7 Don't want to be _____ the one who's lead -

Chorus

F/G *Cm7* *Bb*

ing them, no, no. Just stay _____ who _____ I am, _____
I've got no mas - ter plan. _____

Gr. 1
w/ bar

w/ bar

N.C.

just an or - di - nar - y _____ mid - dle man. _____
just a sim - ple _____ mid - dle man. _____

f

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

Bridge

F/G *F*

*2. Give _____ Stand - ing on _____ a fine line _____

P.M.
let ring

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

3 3 1 3 1 0 1 2 3 3 3 X 8 9 10 10 10 10 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

* Sung 1st time only.

123

Fsus4 Cm11

be - tween this and that.

let ring P.M.

This system shows the first two lines of music. The top line is the vocal melody in treble clef with lyrics "be - tween this and that." The second line is the guitar accompaniment in bass clef, featuring chords and melodic lines with "V" markings for vibrato. Below the guitar line are two fretboard diagrams: the first shows a 12-fret barre with notes 11, 10, 10, 8; the second shows a 12-fret barre with notes X, 11, 11, 11, 11, X, X.

F#5 F

Just bid - ing my time

let ring P.M.

This system shows the third and fourth lines of music. The vocal line continues with "Just bid - ing my time". The guitar accompaniment includes a section with a 12-fret barre and notes X, 11, 11, 11, 11, X, X, followed by a 10-fret barre with notes 10, 10, 10, 8. A "let ring P.M." instruction is present. The fretboard diagrams show a 12-fret barre with notes 11, 11, 11, X, 11, 11, 11, 11, X, X and another with notes 10, 10, 10, 8.

Fsus4 Cm11

wait - ing for a sign to tell me that I'm

let ring P.M.

This system shows the fifth and sixth lines of music. The vocal line continues with "wait - ing for a sign to tell me that I'm". The guitar accompaniment features a 12-fret barre with notes 11, 11, 10, 10, 8 and a section with a 12-fret barre and notes X, 11, 11, X, 11, 11, X, 11, 11, X, 11, 11, 11, 11. A "let ring P.M." instruction is present. The fretboard diagrams show a 12-fret barre with notes 11, 11, 10, 10, 8 and another with notes 11, X, 11, X, 11, 11, X, 11, 11, X, 11, 11, 11, 11.

Guitar Solo

Gr 1 tacet N.C.(Cm7)

G7#9

some - thing spe - cial. Well, well.

Gr 2 (dist.)

whar

This system is primarily a guitar solo. It starts with a 12-fret barre with notes 11, 11, 11, 10, 10, 8. The notation includes "whar" (whammy bar) markings and a "f" (forte) dynamic. The solo is in the key of C minor, indicated by the "N.C.(Cm7)" instruction. The fretboard diagrams show a 12-fret barre with notes 11, 11, 11, 10, 10, 8 and another with notes 8, 10, 10, 8, 10, 8, 10.

8 8 10 10 8 10 8 10 8 10 10 10 8 10 24 10 24 10 24 10 24 10 24 10 24 10 24 10 24 10

Gtr. 1: w/ Riff A, last meas.

24 10 24 10 24 10 22 10 22 10 22 10 22 10 22 10 22 10 22 10 23 10 23 10 23 10 24 10 24 10 24 10 24 10 24 10 24 10 24 10 24 10

Verse

Gtr. 1 tacet, 2nd time

Gtr. 1 tacet

Cm7

F/G

de hurt for you as, you are mine a-lone. but not with you. Not I

Gtr. 1 Gtr. 2
Gtr. 2 divisi w/ bar
slight fdbk. w bar

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

-2 pitch: B

Cm7

1.

F/G

yours, not theirs, love that thing but I care. that's in-side you. I

slight fdbk. w bar w/ bar

8 8 6 8 8 6 8 10 8 10 10

pitch: B

2.

Chorus

Gr. 2 tacet
C5

B \flat 5

But I'm not your fan. I'm a stranger in a strange land.

Gr. 1

w/ bar

-1 1/2

Guitar Solo

Gr. 1: w/ Riff A
N.C.(Cm7)

I, I, I am your middle man.

F F5

let ring P.M.

Gr. 2

F/G

8va

Gr. 1 tacet
N.C.(Cm7)

8va

loco

full 1 1/2

Cm7

Gr. 1

mp < mf

w/ bar

w/ bar full

grad. dive

w/ bar -2 +2

-1 -1

-1 1/2

F
-1
w/ bar

-1/2
-1 -1 -1 -1 -1
w/ bar
3
3
3

F#5 F

-1
-1
-1
-1
-1
-1/2
-1
-1/2
w/ bar
3
3

Fsus4 G7#9

-1
w/ bar
1/4 full
w/ bar
fdbk. full
8va
-1/2

Chorus
Gtr. 2 tacet
C5 Bb5 F F5

But I'm not your fan. I'm a stran-ger in a strange land. I, I, I

Gtr. 1
P.M.

Outro
N.C.(Cm7)

am your mid - dle man. _____ Mid - dle man. _____

P.M. -----

Fingerings: 3 3 3 3 3 3 3 3 | 3 3 1 3 1 3 | 1 0 1 2 | 3 3 3 3 1 3 1 3 | 1 0 1 2 | 3 3 1 3 1 3 | 1 0 1 2

F/G G7b9 Cm7

I'm _____ not your _____ fan, _____ I'm _____ just a mid - dle man, _____

Gtr. 1

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

Chord diagrams: 10 9, 10 10, 10 9, X 6, 6 6 6 6, 6 6 6 6, 6 6 6 6, 6 6 6 6, 6 6 6 6, 6 6 6 6

F/G G7b9 Cm7

just - do - in' what I can. _____ I've got no mas - ter plan, _____

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

Chord diagrams: 6 6 6 6, 6 6 6 6, 6 6 6 6, 6 6 6 6, 6 6 6 6, 0 8 9 10 10, X 9, X 6, 6 6 6 6, 6 6 6 6, 6 6 6 6

G9sus4

just _____ stay who I am, _____ just _____ a mid - dle man. _____

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

Chord diagrams: 6 6 6 6, 6 6 6 6, 6 6 6 6, 6 6 6 6, 6 6 6 6, 6 6 6 6, 6 6 6 6, 6 6 6 6, 6 6 6 6, 6 6 6 6, 8 9 10

LIVE

Desperate People

Words and Music by William Calhoun, Corey Glover, Muzz Skillings and Vernon Reid

Intro
Freely

Fast Rock ♩ = 200

N.C.

*39 seconds

8va

Gr. 1

loco

w/ bar +4

TAB

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

*w/ fdbk. and sound effects.

E/B

B

P.M.-----

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

G/B

P.M.

P.M.-----

P.M.-----

P.M.-----

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

D/A

A

E/B

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.-----

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

E B E B E B E B

Musical notation for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a guitar staff with fret numbers and "P.M." markings.

N.C.
8va.....

D/A

Musical notation for the second system, including a treble clef staff with a key signature of one sharp, a guitar staff with fret numbers, and various performance instructions like "loco", "8va", and "Harm".

A

E/B

Musical notation for the third system, featuring a treble clef staff with a key signature of one sharp and a guitar staff with fret numbers and "P.M." markings.

G#/B#

F#/C#

Musical notation for the fourth system, including a treble clef staff with a key signature of one sharp and a guitar staff with fret numbers and "P.M." markings.

C#

F# C#

C#

Musical notation for the fifth system, featuring a treble clef staff with a key signature of one sharp and a guitar staff with fret numbers and "let ring" markings.

E/B B E/B

let ring

B F#/C# C#

let ring

E/B B N.C.

let ring

Slower ♩ = 116
(Em) *Gsus2

N.C. (Em) Gsus2

*Chord symbols reflect overall tonality. -1/2 w/ bar -1/2 w/ bar -1/2

N.C. (Em) Gsus2 N.C.

Verse

B5 E5 G5 A5

8va.....
loco
w/ bar
Harm. +1 1/2
simile on repeats

(7) 0 4 0 -3 1/2 (0) 2

N.C.

B5 E5 G5 A5

1. I see you cry - in' in the sun - shine.
2. You get your sun - shine from a tab of pa - per.
3. See Additional Lyrics

I hear you laugh - in' in the rain. _____
then you're sit - ting in your spin - ning

8va
Harm. w/ bar

B5 E5 G5 A5

Grtr. 1: w/ Rhy. Fig. 1. 4 times, simile

B5 E5 G5 A5

room. You say you can't tell an - y dif - frence _____
The clock is tock - ing and it's laugh - ing at you. _____ Your

Rhy. Fig. 1 End Rhy. Fig. 1

B5 E5 G5 A5

be - tween the plea - sure and the pain. _____
life's a mys - 'try with - out a clue. You say you nev - er, ev - er dream at night - time.
The crowd you're in thinks you're so a - mus - ing.

B5 E5 G5 A5

You say you on - ly dream when you're a - wake. _____
 They're oh so flat - ter - ing and so sin - cere. _____

To Coda ⊕

B5 E5 G5 A5 N.C.

an' say that T V looks like your life. _____
 They stand and laugh as they watch you crum - ble. _____

And the life you lead is _____
 And when you cry for help _____

w/ bar grad. dive

4 9 0 2 2 2
 4 9 0 2 2 2
 2 7 3 X 0 0 0

-1 1/2 5 7 5 7

Chorus
(Em)

Gsus2 N.C. (Em) Gsus2

they fake. _____
 don't hear, they don't hear. Des - p'rate peo - ple! _____
 Des - p'rate peo - ple! _____ Well. _____

w/ bar

(7) 0 7 7 5 5 5 3 5 4 5 5 5 7 5 7 0 7 7 7 5 5 5

N.C.

(Em) Gsus2 N.C.

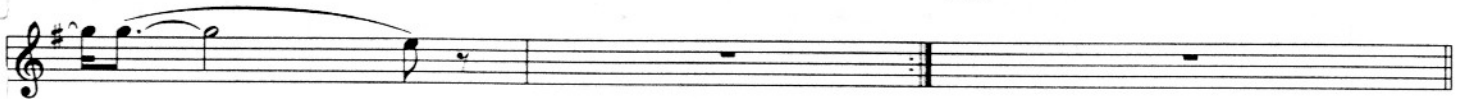
Well. well. well. well. well. _____
 Well. well. Well. well. _____ des - p'rate peo - ple!
 des - p'rate peo - ple!

P.S. Harm.

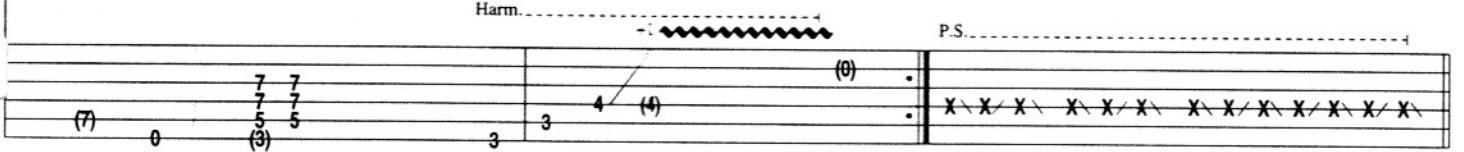
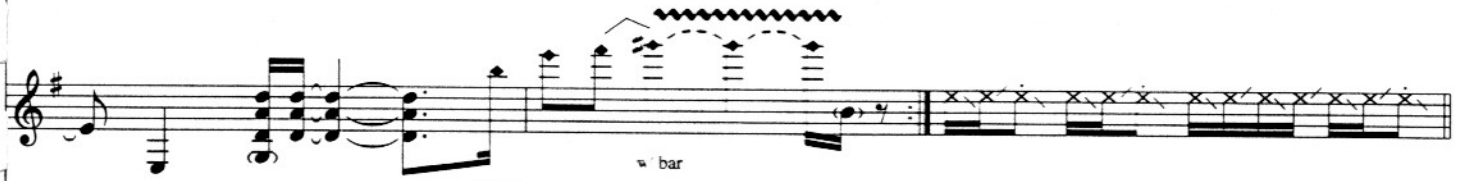
(7) 7 7 7 5 5 5 3 5 4 5 5 5 7 5 7 0 7 5 5 3 5 4 5 5 5 7 5 7

1. N.C. 2. N.C.

(Em) Gsus2

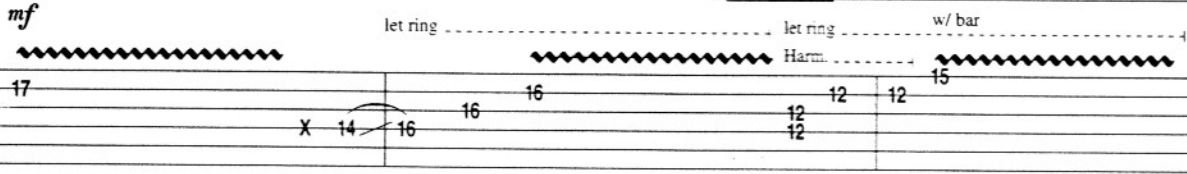
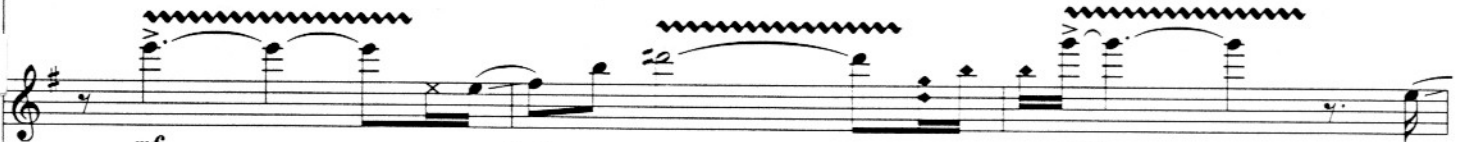
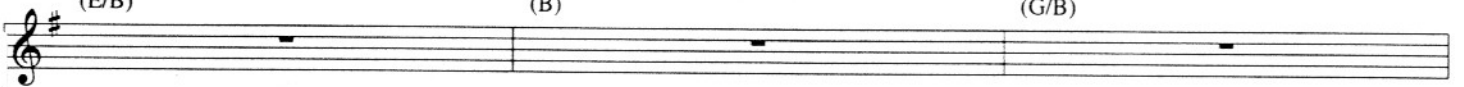


ple! _____
ple! _____



Interlude

(E/B) (B) (G/B)

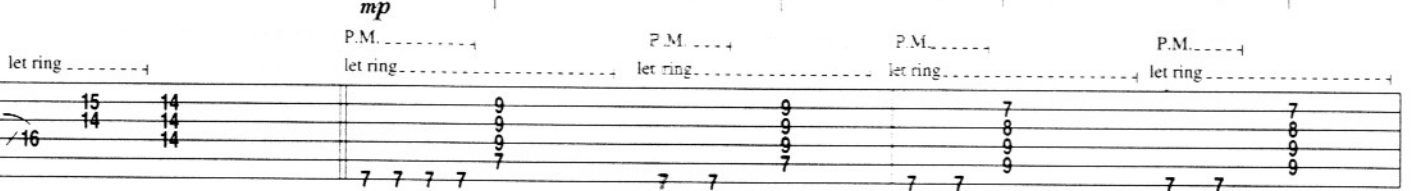


Bridge

D/A A E/B B



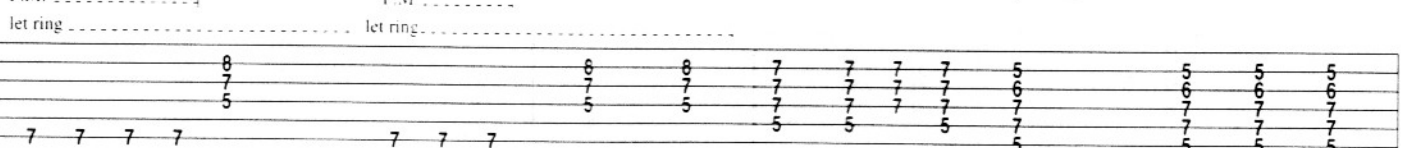
You feel the earth re-volv - ing. _____ you see the sun dis-solv - ing. _____



G/B D/A A



Hear the night call - ing _____ out to you. _____



Gr. 1: w/ Rhy. Fig. 2, simile
E B

B

You have _ no di - rec - tion, _____ have _ no pro - tec - t

P.M. -----
let ring -----

Fretboard diagrams for guitar accompaniment.

G/B D/A A

What you gon - na do when your _ trip turns _ blue?

P.M. -----
let ring -----

Fretboard diagrams for guitar accompaniment.

B C

You come crash - ing down, _____ there's no help a - round. .

w/ bar

Fretboard diagrams for guitar accompaniment.

F#m C# F#m C#

You need _ friends _ you need _ help, _____

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

Fretboard diagrams for guitar accompaniment.

E/B B Em/B B

first you have to help

P.M. P.M.

Fretboard diagrams showing chord shapes for E/B, B, Em/B, and B.

E7#9 F7#9 E7#9

your self, help your self. Help

8va 8va

*Harm. Harm.

5.75 5.75 5.75 5.75 (7)

*Harmonic located between 5th & 6th frets.

Fretboard diagrams showing chord shapes for E7#9 and F7#9, and harmonic locations.

N.C.

your, help your self. Help your, wah!

3 3 3 3

Fretboard diagrams showing chord shapes for N.C. and triplet patterns.

Guitar Solo (Em) (Gsus2)

Fretboard diagrams showing the solo line with fret numbers.

(Em) (Gsus2)

9 10 12 10 9 11 9 11 9 12 9 10 9 12 10 12 11 12 11 13 12 11 12 12 14 12 15 12 14 14 full (14) 12 14 14 full 12 14 full 12

(Em) (Esus2)

14 full 12 14 14 12 15 13 13 12 15 14 13 15 13 X 12 15 14 12 14 16 12 12 14 12 12 14 15 1/4 12 14 12 15 14 12 14 12 16 X

(Em) (Gsus2)

14 11 12 13 11 13 14 X 13 14 11 13 14 X 13 13 14 15 X 12 12 15 14 13 15 12 13 16 15 16 15 12 15 15 12 14 X 12 15 18 8va...

8va... loco 8va...

(18) 15 16 18 15 16 18 15 18 X 18 15 18 15 16 15 18 15 / 17 17 15 15 17 17 12 12 15 15 14 14 12 12 14 14 16 X 18 15 / 19 20 19 20 20 21

(Em) (Gsus2)

8va...

21 19 17 15 15 17 19 20 21 19 17 15 15 17 18 20 21 19 17 15 15 17 20 21 19 17 15 21 19 17 15 21

8va...

15 17 18 19 21 22 21 19 17 16 15 19 17 15 X 19 X 17 X 15 X 19 (-1) (-1) w/ bar (-1) (-1) Harm.

(Em) (Gsus2)

8va.....

-1

w/ bar P.H. -1 1/2 1/2 1/2

(Em) (Gsus2) 8va.....

loco

(Em) (Gsus2) 8va.....

6 6 3 3 full full 3 1/4 3

D.S. al Coda

(Em) (Gsus2) 8va.....

-1/2 -2 -1/2 -1/2

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

⊕ *Coda*

Outro

w/ siren effects
N.C.

B5 Bb5 A5 G5

Be - tween the plea - sure and the

musical notation for the first system, including guitar and vocal lines. The guitar part features a melodic line with a bar (-1) and a gradual bend (grad. bend) leading to a full bend (full). The fretboard shows positions 12, (12), (12), (12), and 14. The vocal line has the lyric "pain." with a long note.

musical notation for the second system, including guitar and vocal lines. The guitar part features a melodic line with a bar (-1) and a gradual bend (grad. bend) leading to a full bend (full). The fretboard shows positions 7, 7/5, (7/5), (7/5), 3, 5, 4, 5, 5, 5, 7, 5, 7. The vocal line has the lyric "Pain, pain," with a long note.

musical notation for the third system, including guitar and vocal lines. The guitar part features a melodic line with a bar (-1) and a gradual bend (grad. bend) leading to a full bend (full). The fretboard shows positions 7, 7/5, 7, 7, 7, 7, 7, 7, 5, 5, 5, 7, 7, 5. The vocal line has the lyric "pain, pain, pain!" with a long note. The system ends with "Fade Out" and "Gsus2".

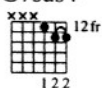
Additional Lyrics

The music stops and the party's over,
 The money's gone and your crowd is too.
 Can't break the chains that have kept you under,
 Has the monkey got the best of you?
 I see you crying in the sunshine,
 I hear you laughing in the rain.
 You say you can't tell any difference,
 Between the pleasure and the pain.

Funny Vibe

Words and Music by Vernon Reid

G7sus4



G5



F5



Intro

Moderately ♩ = 126

Gr. 1 (dist.)

**Dm7/F

N.C.

The Intro section consists of three measures. The first measure is marked with a forte dynamic (f) and a double bar line with a repeat sign. The second and third measures continue the melodic line. The guitar TAB below shows the fretting for each measure: Measure 1: 5, 3, 4, 5, 4; Measure 2: 5, 3, 5, 4, 4, 5, 4; Measure 3: 5, 3, 4, 5, 4, 5, 4, 5, 5.

*Key signature denotes G Mixolydian.

**Bass plays lowest note of chord (throughout).

This section contains three measures. The first measure is marked with the chord (Dm7/G). The second measure is marked with (Dm7/Bb). The third measure is marked with (Dm7/B). The guitar TAB shows fretting: Measure 1: (5), 3, 4, 5, 4, 5, 3, 5, 4, 4, 5, 4; Measure 2: 3, 4, 5, 4, 5, 3, 5, 4, 4, 5, 4; Measure 3: 3, 4, 5, 4, 5, 3, 5, 4, 4, 5, 4, 3.

This section contains three measures. The first measure is marked with (Am7/C). The second measure is marked with (Fmaj7) and includes a tremolo effect (w/ bar) and a half-step bend (-1/2). The third measure is marked with (Em7) and includes a tremolo effect (w/ bar) and a half-step bend (-1/2). The guitar TAB shows fretting: Measure 1: (3), 5, 4, 5, 4, 5, 3, 5; Measure 2: 5, 4, 3; Measure 3: 3, 4.

This section contains three measures. The first measure is marked with Bm♭5. The second measure is marked with (G/C). The third measure is marked with (Dm7). The guitar TAB shows fretting: Measure 1: (3), 4, 5, 4, 4, 5; Measure 2: 5, 3, 4, 5, 4; Measure 3: 5, 3, 5, 4, 4, 5, 4, 5, 5.

Musical notation for the first system, including a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes a 'C' marking at the end.

Musical notation for the second system, including a treble clef staff with a melodic line and a bass staff with a bass line. Chord symbols G, C, Bb, N.C.(G7), (G6), and (G) are placed above the staff. A '-1/2' marking is present above the final chord, and 'w/ bar -1/2' is written below the bass staff.

Musical notation for the third system, including a treble clef staff with a melodic line and a bass staff with a bass line. Chord symbols G7sus4, G, C, G, C, Bb, and N.C. are placed above the staff.

Musical notation for the fourth system, including a treble clef staff with a melodic line and a bass staff with a bass line. Chord symbol Fm7(add6) is placed above the staff. The bass staff contains complex rhythmic patterns with numbers 16, 15, 13, and 14.

Musical notation for the fifth system, including a treble clef staff with a melodic line and a bass staff with a bass line. Chord symbols *G9sus4, G13, and G9sus4 are placed above the staff. A 'Rhy. Fig. 1' marking is present above the first few notes. A 'w/ clean tone' marking is present below the staff. The bass staff contains complex rhythmic patterns with numbers 12, 13, 10, and 11.

* Chord symbols reflect overall tonality.

G13 Bb A Ab G

So. why you wan-na gim-me that fun-ny vibe?_

w/ dist. & chorus

Detailed description: This block contains the first system of music. It features a guitar part on a six-line staff with a treble clef and a bass part on a five-line staff with a bass clef. The guitar part includes a melodic line with notes marked with 'x' for muted notes and a bass line with notes marked with 'v' for vibrato. Chord symbols G13, Bb, A, Ab, and G are placed above the staff. The lyrics 'So. why you wan-na gim-me that fun-ny vibe?_' are written below the guitar staff. A note 'w/ dist. & chorus' is placed below the bass staff. Below the bass staff are guitar fretboard diagrams showing fingerings for the bass line: measures 1-4 use frets 10, 12, 13, 12, 10, 12, 12, 12, 12; measure 5 uses frets 15, 15, 15; measure 6 uses frets 14, 14; measure 7 uses frets 13, 13, 13; and measure 8 uses frets 13, 12.

Bass Solo
w/ Voc. ad Lib
Fm7

Guitar Solo
Gtr. 1: w/ Rhy. Fig. 2, 7 1/2 times, simile
G7sus4
8va.....

4 Gtr. 2 (dist.)

f full

Detailed description: This block contains the second system of music. It features a bass solo on a five-line staff with a bass clef and a guitar solo on a six-line staff with a treble clef. The bass solo starts with a 4/4 time signature and a dynamic marking of *f*. The guitar solo is marked 'Gtr. 2 (dist.)' and includes a dynamic marking of *f*. The bass line includes notes marked with 'full' and a '-1/2' marking. Fret numbers 18, 15, 20, 18, 15, 15, 15, 18, 18, and (18) are indicated below the bass staff.

8va.....

loco b

full

Detailed description: This block contains the third system of music. It features a bass solo on a five-line staff with a bass clef and a guitar solo on a six-line staff with a treble clef. The bass solo includes notes marked with 'full' and a 'loco b' marking. Fret numbers (18), 18, (20), (18), 15, 15, 17, 17, (17), 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, X, 17 are indicated below the bass staff.

full

Detailed description: This block contains the fourth system of music. It features a bass solo on a five-line staff with a bass clef and a guitar solo on a six-line staff with a treble clef. The bass solo includes notes marked with 'full'. Fret numbers (17), 15, 17, 15, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17 are indicated below the bass staff.

Rhy. Fig. 2
Gtr. 1
mf w/ clean tone

Detailed description: This block contains the fifth system of music, which is a rhythm figure for guitar. It features a guitar part on a six-line staff with a treble clef and a 4/4 time signature. The dynamic marking is *mf* and the instruction is 'w/ clean tone'. Below the staff are guitar fretboard diagrams for the rhythm figure, showing fingerings for the bass line: measures 1-4 use frets 13, 13, 13, 13; measure 5 uses frets 13, 13; measure 6 uses frets 13, 13; measure 7 uses frets 13, 13; and measure 8 uses frets 13, 13. The fretboard diagrams are labeled with 'T', 'A', and 'B' on the left side.

8va.....

let ring.....

full

8va.....

let ring.....

full full

8va.....

loco

1/4

Gtr. 1

G7sus4

3

3

3

3

3

1/2

Chorus

G5

F5

G5

F5

w/ dist.

(Spoken:) Fun-ny vibe!

-1/2

-1/2

w/ bar

-1/2

w/ bar

G5 F5

Why do you wan - na gim - me that, why do you wan - na gim - me that?

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

(3) 3 5 3 5 5 5 7

G5 F5 G5

Fun - ny vibe!

-1 1/2 w/ bar -1 1/2 w/ bar grad. dive

(7) 7 10 5 3 3

-1

Double-Time Feel
Gr. 1: w/ Rhy. Fig. 3
N.C.

-1/2 w/ bar -1/2 w/ bar -3 1/2 w/ bar -3 1/2

(3) 3 3 3 6 10

Rhy. Fig. 3
Gr. 1

mf & *dist.* *play 3 times*

T
A
B

3 5 3 5 6 3 5 3 3 5 6 3 3 5 3 3 6 3 3 5 3 3 5 6 3 3 5 3

8va

w/ bar
-1

(10) 10 12 15 19 17 18 17 (19)

Interlude

Gtr. 2 tacet

N.C.

Gtr. 1

loco

8va

1/2 1/2

(17) 17 17 (17)

6 4 6 4 4 7 4 7 4 6 4 6 4 6 4 6 4

G

let ring

w/ bar -2

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

G/Bb

G/Bb

C9sus4

-1/2

-1/2 w/ bar

let ring

(5) (4) 3 (4) 5

F6sus2

E7sus4

G/B

let ring

w/ bar

w/ bar

(5) 3 3 5 5 7 7 7 7 7 7 8 7 8 8 9 9

-1/2

Begin Fade

C Ab Bb B \natural

let ring

let ring

let ring

Outro

drums

N.C.(Dm 7_6)

let ring

C G C B \flat

G7 G6 G G7sus4 G C

let ring

w/ bar -1/2

let ring

G C B \flat B \flat sus2 N.C.

Glamour Boys

Words and Music by Vernon Reid

Intro

Moderate Reggae Feel ♩ = 118

N.C.

Bb

Eb

F

Fsus4

(drums & bass)

Gtr. 1 (clean)

Rhy. Fig. 1

Intro guitar and bass tablature. The guitar part features a reggae rhythm with a clean tone. The bass part provides a steady accompaniment. The key signature is Bb and the time signature is 4/4.

Verse

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

Bb

Eb

Verse guitar and bass tablature. The guitar part includes a melodic line and a rhythmic accompaniment. The bass part continues the reggae feel. The key signature is Bb and the time signature is 4/4.

1. The gla - mour boys
2. The gla - mour boys
3. See Additional Lyrics

Gtr. 2 tacet, 1st & 3rd times

F

Fsus4

Bb

Eb

F

Bb

Eb

Verse lyrics and guitar/bass accompaniment. The lyrics are: "swear they are di - va. live off their am - bi - tion. The gla - mour boys have it all un - der con - trol. The gla - mour boys have it all fig - ured out. Al - ways danc - in'. A ver - y, ver - y". The guitar part includes a melodic line and a rhythmic accompaniment. The bass part provides a steady accompaniment. The key signature is Bb and the time signature is 4/4.

* Gtr. 2 (clean)
Riff A

mf
w/ delay

* 2nd time only

Verse lyrics and guitar/bass accompaniment. The lyrics are: "al - ways laugh - in': du - bi - ous po - si - tion. the gla - mour boys are play - in' the role. when you got no clout.". The guitar part includes a melodic line and a rhythmic accompaniment. The bass part provides a steady accompaniment. The key signature is Bb and the time signature is 4/4.

Gr. 2: w/ Riff A. 2nd & 3rd time

B \flat Eb F F $\text{sus}4$ B \flat Eb

The gla-mour boys nev-er have no mon-ey. The gla-mour boys wear the most.
 The gla-mour boys whole life is a gam-ble. They might get o-ver or fall—
 (Oo, oo, oo, oo, oo, oo)

8va

15

F B \flat Eb F F $\text{sus}4$

— ex-pen-sive clothes. — The gla-mour boys are al-ways at the par-ty
 — flat on — their face. — But if one does, there's no need to wor-ry.
 oo, oo, oo, oo, oo, oo

Chorus

Gr. 1 tacet

B \flat 5

E \flat 5

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

B \flat Eb F A5

where the mon-ey comes from Hea-ven on-ly knows. I ain't no glar
 an-oth-er G-Boy will take his place.
 Oo, oo, oo, oo, oo, oo

Gr. 3 (dist.)

Rhy. Fig. 2

f

7 6 6 6 6 6 6 6

5 6 6 6 6 6 6 6

Fill 1
Gr. 2

mf

18 18

18 19

T
A
B

F5 E5 Ab5 Bb5 Eb5 F5 E5 Ab5

- mour boy; — I'm fierce! I ain't no gla - mour boy. — (Whoa!)

The first system of the score features a vocal line in the treble clef with lyrics: "- mour boy; — I'm fierce! I ain't no gla - mour boy. — (Whoa!)". Below the vocal line is a guitar accompaniment in the treble clef with various chord voicings and a bass line in the bass clef with fret numbers (10, 8, 7, 4).

To Coda ⊕ 1.

Bb5 Eb5 F5 E5 Ab5 Bb5 Eb5 Ab5

I ain't no gla - mour boy; — I'm fierce. I ain't no gla -

The second system continues the vocal line with lyrics: "I ain't no gla - mour boy; — I'm fierce. I ain't no gla -". The guitar accompaniment and bass line continue with similar voicings and fret numbers.

2.

G5 F5 Eb5 D5 F5 Bb5 Eb5

- mour boy. — I ain't no gla -

End Rhy. Fig. 2 Gr. 3 (dist.)

The third system concludes the vocal line with "- mour boy. — I ain't no gla -". It includes a guitar solo section labeled "End Rhy. Fig. 2" and "Gr. 3 (dist.)" with specific fret numbers (13, 12, 10, 7, 10, 10, 10, 10, 8, 6) and a double bar line. The bass line continues with fret numbers (13, 12, 10, 8, 7, 10, 10, 10, 10, 8, 6).

Instrumental Interlude Bb5

mour boy. —

Gtrs. 1 & 3 mf let ring throughout

The instrumental interlude section is for guitars 1 and 3, marked "mf let ring throughout". It features a melodic line in the treble clef and a bass line in the bass clef with fret numbers (7, 8, 7, 8, 7, 8, 7, 8, 7, 8, 7, 8).

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

F

Bb

Musical notation for guitar part 2, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature has one flat (Bb).

1.

Eb5

D5

F5

2.

Ab5

G5

F5

Eb5

D5

D.S. al Coda

F5

Musical notation for guitar part 3, showing two first endings. The first ending leads to the second ending. Chords Eb5, D5, F5, Ab5, G5, F5, Eb5, D5, F5 are indicated above the staff. Fingering numbers are provided for the bass line.

⊕ *Coda*

Gr. 3: w/ Rhy. Fig. 2, last 3 meas., simile

Bb5

Eb5

A5

G5

F5

Eb5

D5

F5

Outro-Chorus

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

Bb5

Eb5

Musical notation for the Coda and Outro-Chorus sections. The Coda section includes lyrics "I ain't no glamour boy..." and the Outro-Chorus section includes lyrics "Yeah, yeah!" and "I ain't no gl...". Chords Bb5, Eb5, A5, G5, F5, Eb5, D5, F5, Bb5, Eb5 are indicated above the staff.

Fill 2

Gr. 2

Guitar tablature for Fill 2, showing a melodic line on the treble clef staff and a bass line on the bass clef staff. The bass line includes a 15-measure tremolo, a 1/2 note, and a 18-measure tremolo.

F5 E5 Ab5 Bb5 Eb5 F5 E5 Ab5

- mour boy; — I'm fierce! I ain't no gla - mour boy. (Whoa!)

Bb5 Eb5 F5 E5 Ab5 Bb5 Eb5 Ab5

I ain't no gla - mour boy; — I'm fierce, I ain't no gla -

G5 F5 Eb5 D5 F5 Db5 Dbsus

- mour boys. — No, no.

Gr. 3

6	6	6	6	6	7	7
6	6	6	6	6	6	6
4	4	4	4	4	4	4

Band tacet
Gr. 3 tacet

N.C. Bbsus4

Spoken: What do you mean my credit's no good?

Gr. 1

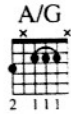
7	7	7	7	7	4
6	6	6	6	6	3
6	6	6	6	6	3
4	4	4	4	4	1

Additional Lyrics

- The glamour boys don't think about tomorrow,
The glamour boys just need tonight to play.
But just like things that can't afford credit,
Time catches up and you have to pay.
The glamour boys are always on the guest list,
You'll always find them in the hottest spots in town.
They'll be your friend if you have fame of fortune,
If you don't they won't be hanging 'round.

Leave It Alone

Words and Music by Vernon Reid, Corey Glover and Doug Wimbish



Intro

Moderate Rock ♩ = 90 ($\frac{r31r31}{}$)

A C D F

Spoken: We must never take these words too seriously. Words are very important but then if we take them too seriously we destroy everything.

Gr. 1 (dist.)

TAB

A C D F N.C.(Am)

TAB

*Harmonic located between 2nd & 3rd frets.

Verse

A5 C5

1. I'm not one of those
2. I'm not down with this

Rhy. Fig. 1

TAB

G D Fsus4 F G5 A5 C5

join - ers. _____
 one. _____

Their I'm not down with the club.
 mo - tives are much too sev - ere. _

G D F G5 A5 C5

And that There's no place - I'm go -
 one; they're much - too ser -

let ring let ring let ring let ring

G D Fsus4 F G5 A5 C5

- ing to. _____
 i - ous. _____

You see, _____ it's the hole I dug.
 I don't plan to make this a ca - reer. _____

Chorus

G D F G5 A C

I just leave it a - lone. _____ (Ah. _____)

End Rhy. Fig. 1

let ring let ring let ring let ring

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

D F A C D F

I just leave it a - lone. (Ah.) Just leave it a - lone.

let ring -----

N.C.(Am)

2. Bridge
A

Gr. 1

We're al - ways talk - in' 'bout

Gr. 1

8va -----
loco

P.H. -----
full

Gr. 3 (dist.)

mp w/ bar -----

Gr. 2 (dist.)

w/ bar -----

Rhy. Fill 1
Gr. 1

P.M. -----

T
A
B

A/G

D/F#

A

D/F#

F

C/G

(5)
open

Musical notation for guitar and vocal lines at the top of the page, corresponding to the chords A/G, D/F#, A, D/F#, F, and C/G.

peace, but it's pie - ces that we find. What's with all this ten - sion? What is on your mind? Well, we're al -
 (Peace, peace, peace, peace, peace, peace, peace, peace, peace, peace, peace, peace, peace, peace.)

Guitar fretboard diagrams for the first system. Includes fingerings like -1/2 and a bar line.

Guitar fretboard diagrams for the second system. Includes fingerings like -1/2, 6, 7, 9, 10, 11, 12, and a bar line.

A

A/G

D/F#

Musical notation for guitar and vocal lines in the second system, corresponding to the chords A, A/G, and D/F#.

ways talk-in' 'bout peace, but it's pie - ces that we find. Tell me and what's, with all this ten - sion. Tell me
 Peace, peace, peace, peace, peace, peace, peace, peace, peace, peace, peace, peace, peace, peace.

Guitar fretboard diagrams for the third system. Includes techniques like Gtrs. 2 & 3, 8va, 15ma, P.H., and full.

Gtrs. 2 & 3 tacet
 N.C.(Am)

F

C

G

(cont. in notation)

Musical notation for guitar and vocal lines in the third system, corresponding to the chords F, C, and G.

what is on your mind. Yeah. Yeah.
 peace, peace.)

Guitar fretboard diagrams for the fourth system. Includes techniques like 8va, loco, 15ma, Gtr. 1, P.H., and full.

Verse

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

A5 C5 G D Fsus4 F G5 A5 C5

3. I _____ would-n't get in - to that _ one. No, _____ don't go _ for all _ their hype..

G D F G5 A5 C5 G D Fsus4 F G5

_____ And you _ know I'll nev - er be like that _ one, c'mon. _

Chorus

A5 C5 G D F G5 N.C.(Am)

I'm just not the type. _____ Well, I've _ got to leave it a - lone. _____ Just. got to

Gtr. 1

1/4 1/4

3 5 3 5 0 4 0 3 0 2

leave it a - lone. _____ Gon - na just leave it a - lone. _____ Just _ got - ta

semi-P.H.

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

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

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

Guitar Solo
N.C.(Am)

leave it a - lone. _____ No, _____ no, _____ no. _____

semi-P.H.

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

1/4 1/4 1/2

12 10 13 (13) 10 12 (12) 12 8 (8) 10 7 5

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

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with various ornaments and slurs. The guitar part below features fret numbers 7, (7), 5, 7, 5, 5, 4, (4), 7, (7), 7, (7), 8, 5, 15, 17, 15, 17, 17, 16, 17, 17, 0, 0. Annotations include 'full', 'w/ bar -1/2', and '-5 1/2'.

Second system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a '+' sign above several notes. The guitar part below features fret numbers 5, 8, 13, 5, 8, 12, 5, 7, 13, 5, 8, 13, 5, 8, 12, 5, 8, 12, 5, 8, 12, 5, 8, 12, 5, 7, 12, 5, 7, 12, 5, 7. Annotations include 'slack' and '6'.

Third system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a '+' sign above several notes. The guitar part below features fret numbers 10, 5, 7, 12, 5, 7, 12, 5, 7, 12, 5, 7, 12, 7, 5, 7, 15, 7, 9, 8, (8), 12, (12), 15, (15), 17, (17). Annotations include 'w/ bar -1/2', 'slack', and '-1/2'.

Outro
N.C.(Am)
Leave it a-lone. Leave it a-lone. Leave it a-lone.

Fourth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a '+' sign above several notes. The guitar part below features fret numbers 5, 3, 5, 3, 5, 0, 4, 0, 3, 0, 2, 5, 3, 5, 3, 7, 5, 7, 7, (7), 5, 5, 3, 5, 3, 5, 0, 4, 0, 3, 0, 2, 0. Annotations include '1/4', 'w/ bar', 'P.H. full', and '8va'.

Freely

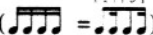

Fifth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs. The guitar part below features fret numbers 5, 3, 5, 3, 0, 3, 7, 5, 5, 7, 5, 5, 7, 5, 5, 7, 5, 5, 7, 5, 5, 7, 5, 5, 7, 7, 7, 7, 7. Annotations include 'w/ bar'.

Sixth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs. The guitar part below features fret numbers 7, 7, 5, 5, 7, (7), (7), (7). Annotations include 'w/ bar'.

Talking Loud and Saying Nothing

Words and Music by James Brown and Bobby Byrd

Intro

Moderately ♩ = 102 ( = )

Gtr. 1 (dist.) (drums)

Eb5 Rhy. Fig. 1 Eb7




* Key signature denotes Eb Mixolydian.

Eb5 Eb7 Verse Eb7

1. You can't tell me how to
 2. tell me how to
 3. See Additional Lyrics

End Rhy. Fig. 1 Rhy. Fig. 2

smile on repeats P.M. P.M.



Eb7#9 Eb7 Eb7#9

run my life down. You can't tell me how to keep my biz-'ness sound. You
 do my thing. When you can't do your own. Don't

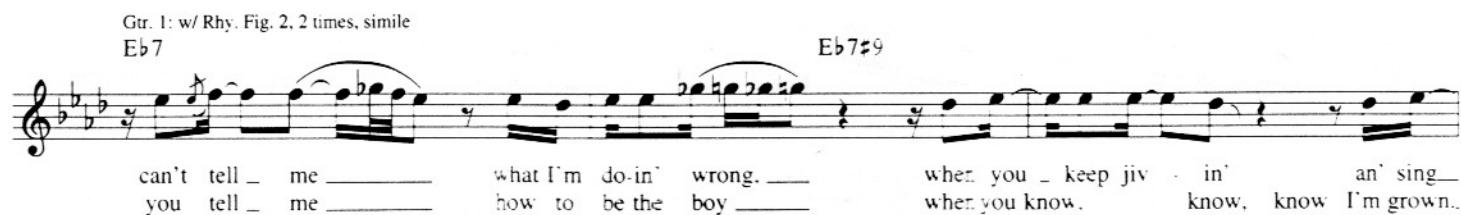
End Rhy. Fig. 2

P.M. P.M.



Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile
 Eb7 Eb7#9

can't tell me what I'm do-in' wrong. when you keep jiv-in' an' sing-
 you tell me how to be the boy when you know, know, know I'm grown.



Eb7#9 Eb7 Eb7#9

— that same old fun-ny song. You can't tell me. huh. which way to go, — 'cause I'm
 Don't. you tell me how to dress. — You

To Coda ⊕ Chorus

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

Eb7 Eb7#9 Eb5

three times sev - en an' then some more. Like a } dull knife, — you just ain't
 can't tell me how to run my mess. See. you're like a }

Eb7 Eb5 Eb7

cut-tin'. See. you just talk-in' loud — ain't say - in' noth-in', ain't

Eb5 Eb7 Eb7

1. say - in' noth-in', ain't say - in' noth-in' 2. Don't say - in' noth-in'. Here we go.

Gtr. 1

Eb5 Bridge Eb7#9

One. two. one. two. three. bridge. Hey,

Oh. — I got — 'sa. Ba by,

uh, I must - ta'. Ba - by, I got's - 'ta

Fretboard diagrams for guitar accompaniment:

13	13	12	11	13	14	13	11	13	13	13	12	11	13	11	13	13	11	13	12
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D.S. al Coda

ba - by, I must_ like__ ash - es to ash - es an' dust to dust.__ 3. She bummed__

Gtr. 1

Fretboard diagrams for guitar accompaniment:

13	13	12	11	13	14	13	11	13	11	13	11	13	11	13	12	13	12	13	12
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

⊕ *Coda*

Bass gtr. tacet
N.C.

Eb7

Here we go, - just one, two, three. Well, you just keep on sing-in', huh, you just

Gtr. 1

mf

Fretboard diagrams for guitar accompaniment:

4	4	X	X	X	X	X	X	(4)	4	7	8	
6	6	X	X	X	X	X	X	(6)	6	6	8	
5	5	X	X	X	X	X	X	5	5	X	X	
6	6	X	X	X				6	6	X	X	0
										0	0	0

keep on sing-in'. A come on. - keep on sing-in'. huh. huh. Keep on sing-in', ye-ow!__

Fretboard diagrams for guitar accompaniment:

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

Keep on sing-in', you got - ta keep on sing-in', you got - ta keep on sing-in', you got - ta

Chorus

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

E♭5

E♭7

keep on sing - in'. See, - you're like a dull knife, - you just ain't cut-tin'. You're just

talk-in' loud, - you ain't say - in' noth-in'. Oh, you're like a say - in' noth-in', uh. You ain't

say - in' noth-in'. A come on. - Say - in' noth-in'. A come on. - Say - in' noth-in'. Hit me one time

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

E♭5

E♭7

E♭5

more! - You got - ta just say - some-thin'. you're gone. You're not say - in' noth-in', you got - ta just

say - some-thin'. A come on - you got - ta say some-thin'. Ah, come on - you got - ta.

Eb7 Eb5 Eb7
 you got - ta, you got - ta, you got - ta. You got - ta, got - ta, got - ta. Yo, — ho. — Like a

Outro-Chorus

w/ Saxophone ad Lib, till end

Eb5 Eb7 Db5 C5
 dull knife, — you just ain't cut-tin', eh. Well, you just talk-in' loud, — huh, you ain't

Gtr. 1

Eb5
 say - in' noth-in'. Oh, Lord, — you're like a dull knife, — you just — ain't

Eb7 Db5 C5
 cut-tin'. Lord, — you're just talk-in' loud, — you ain't say - in' noth-in'.

Additional Lyrics

3. She bummed your bag, don't worry 'bout mine,
 My things together an' I'm doin' fine.
 Good luck to you Mister Loud and wrong.
 And keep on singin' that same old funny song.
 You just keep on singin' that same old funny song.
 You just keep on singin' that same old funny song.
 OK, Will...