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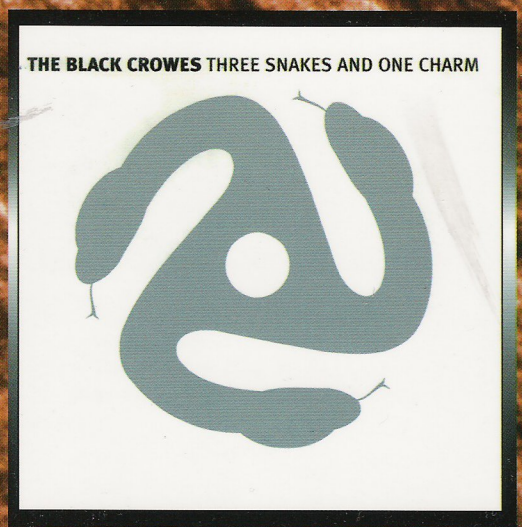
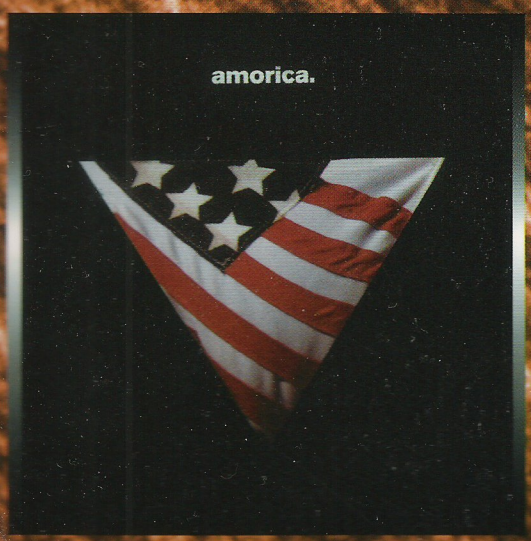
THE BLACK CROWES

GUITAR ANTHOLOGY SERIES





THE BLACK CROWES

GUITAR ANTHOLOGY SERIES

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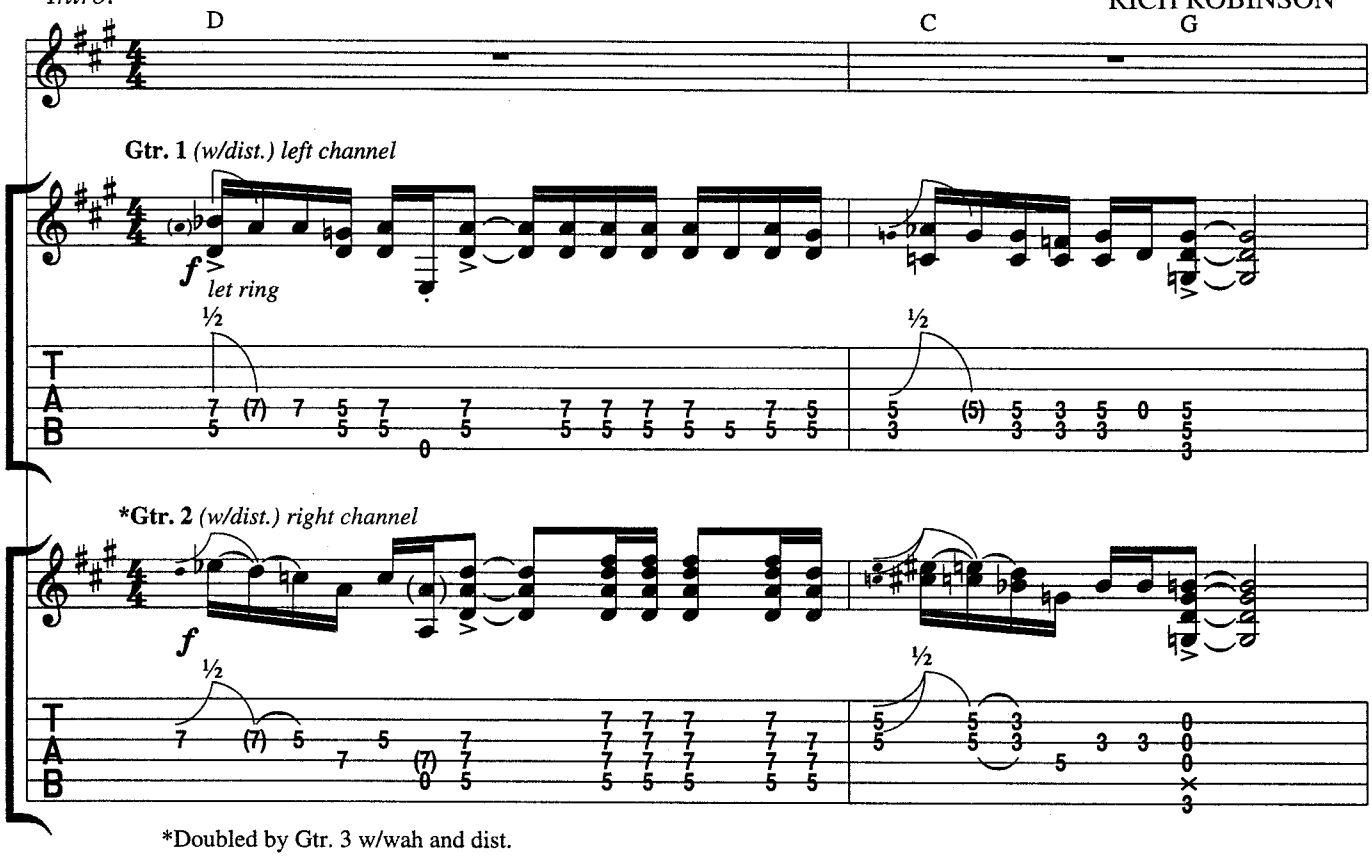
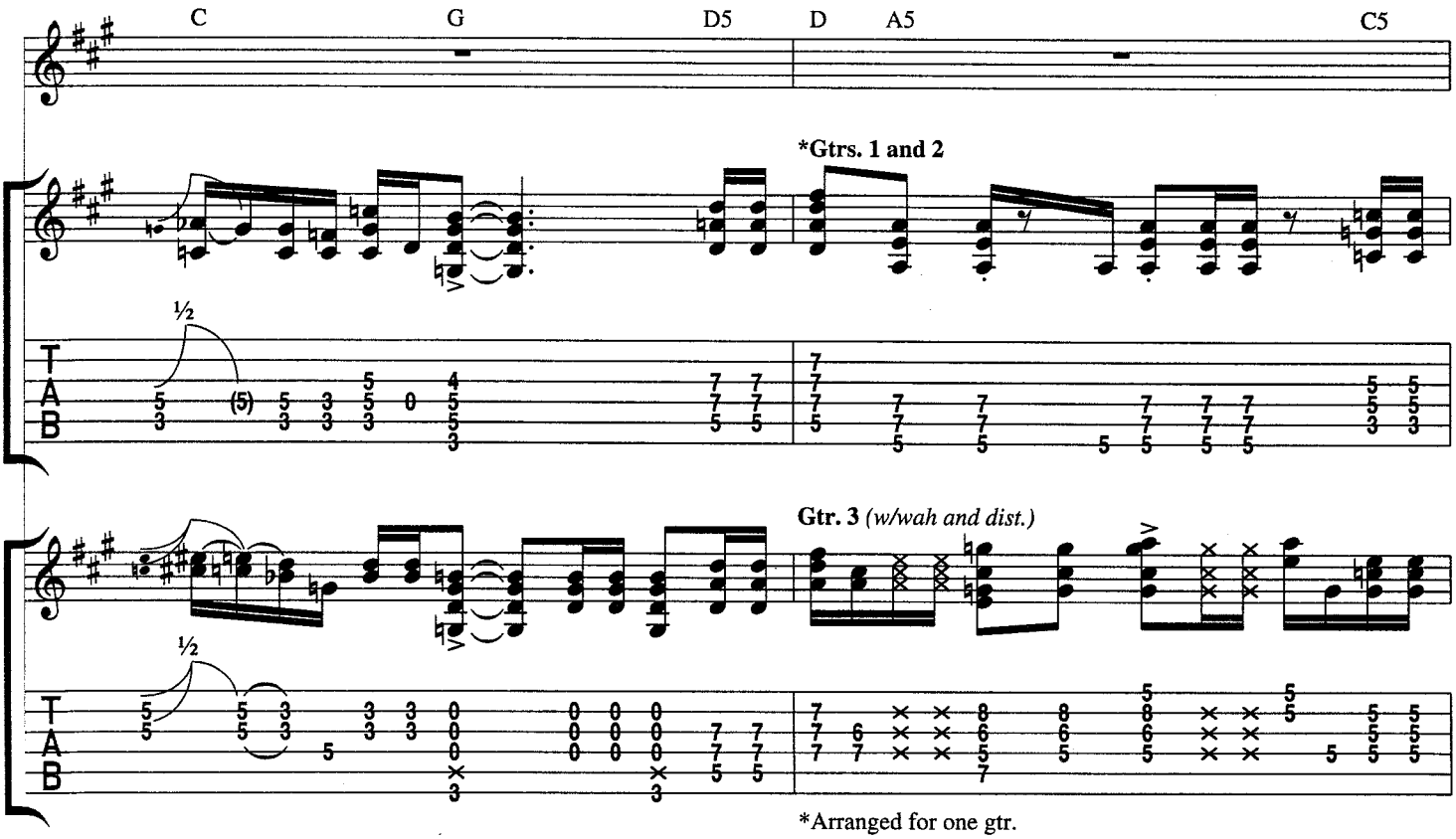
A CONSPIRACY

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

Intro: **Moderate rock ♩ = 78**



*Doubled by Gtr. 3 w/wah and dist.



*Arranged for one gtr.

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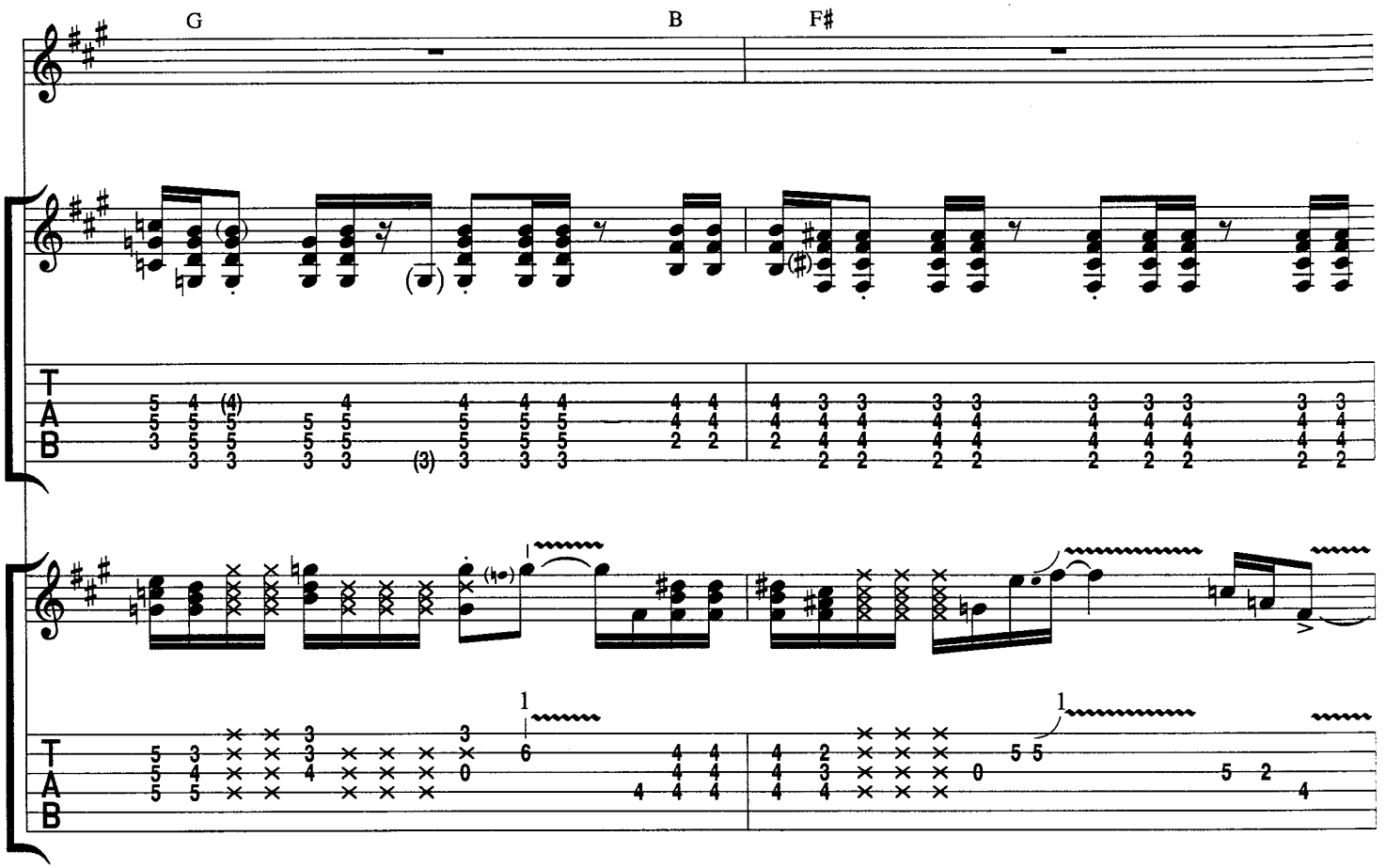
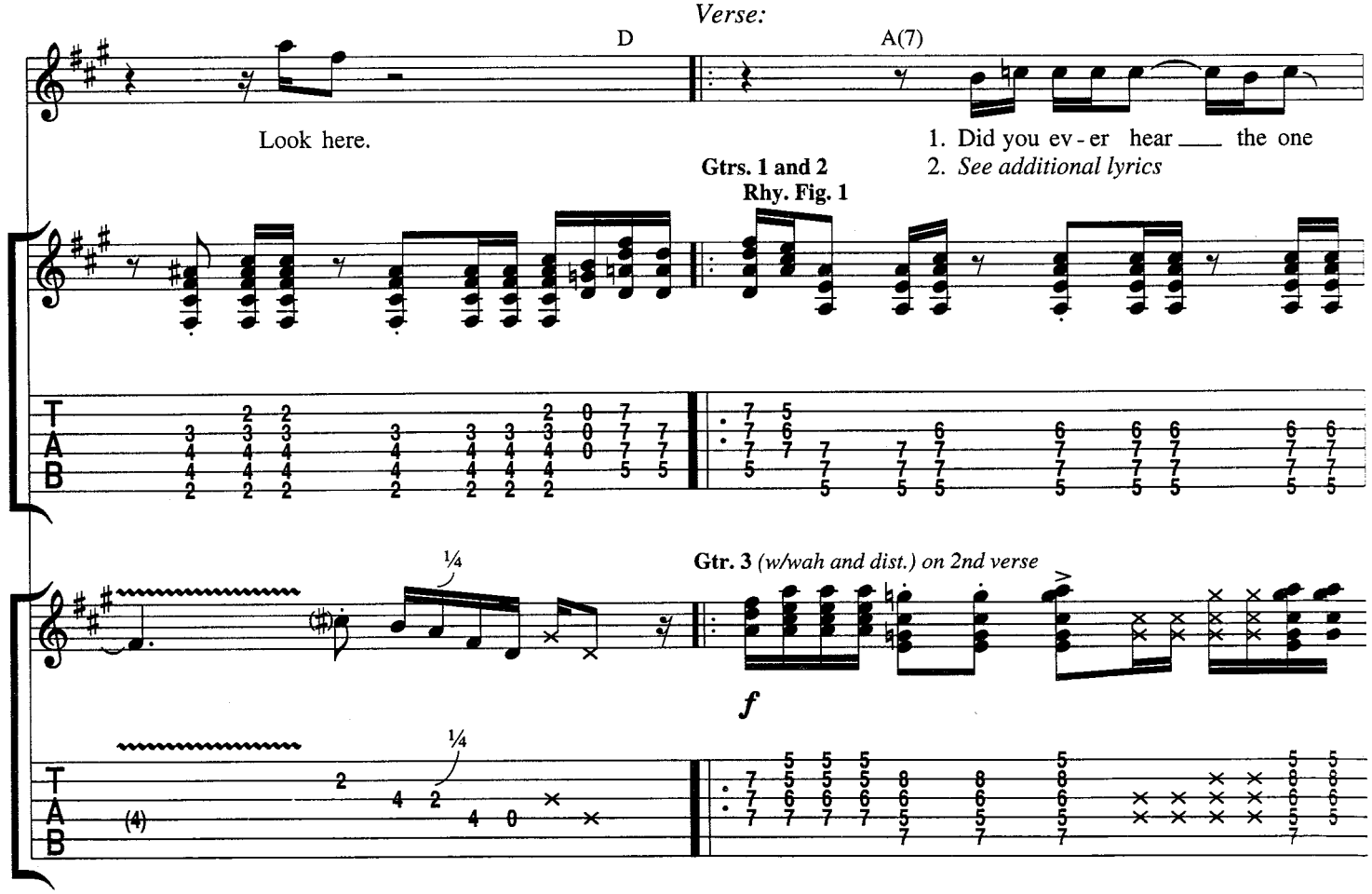
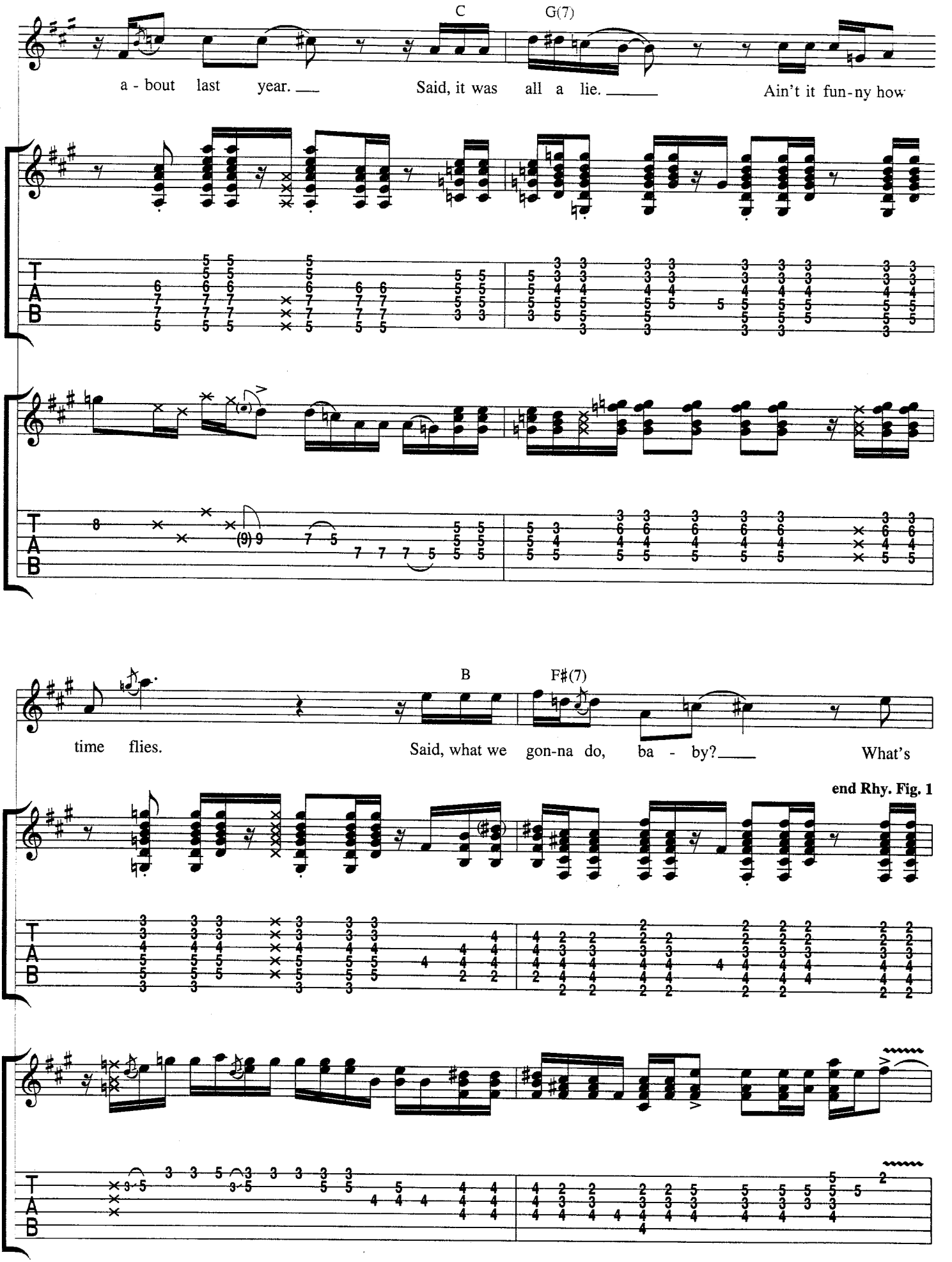
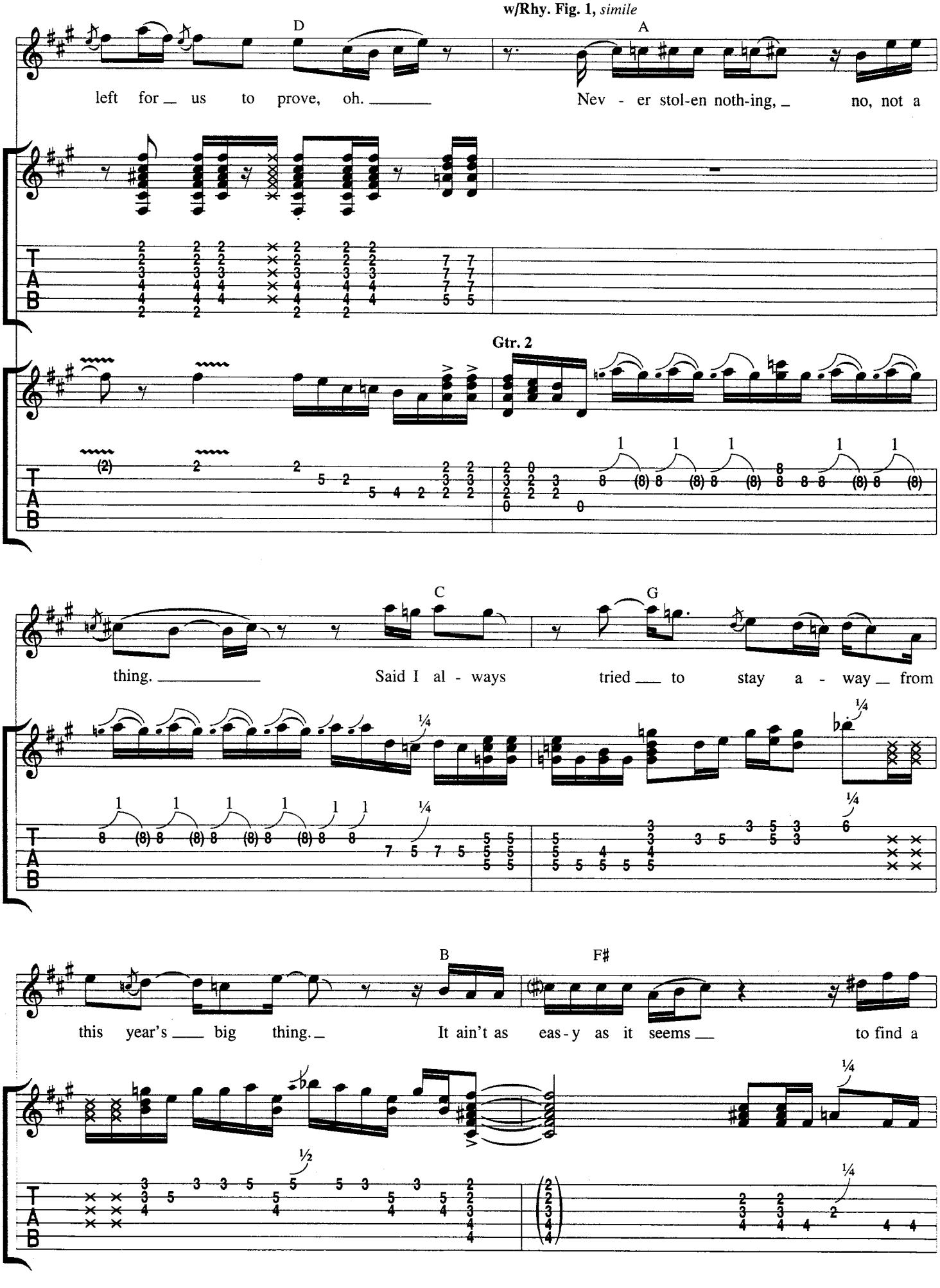
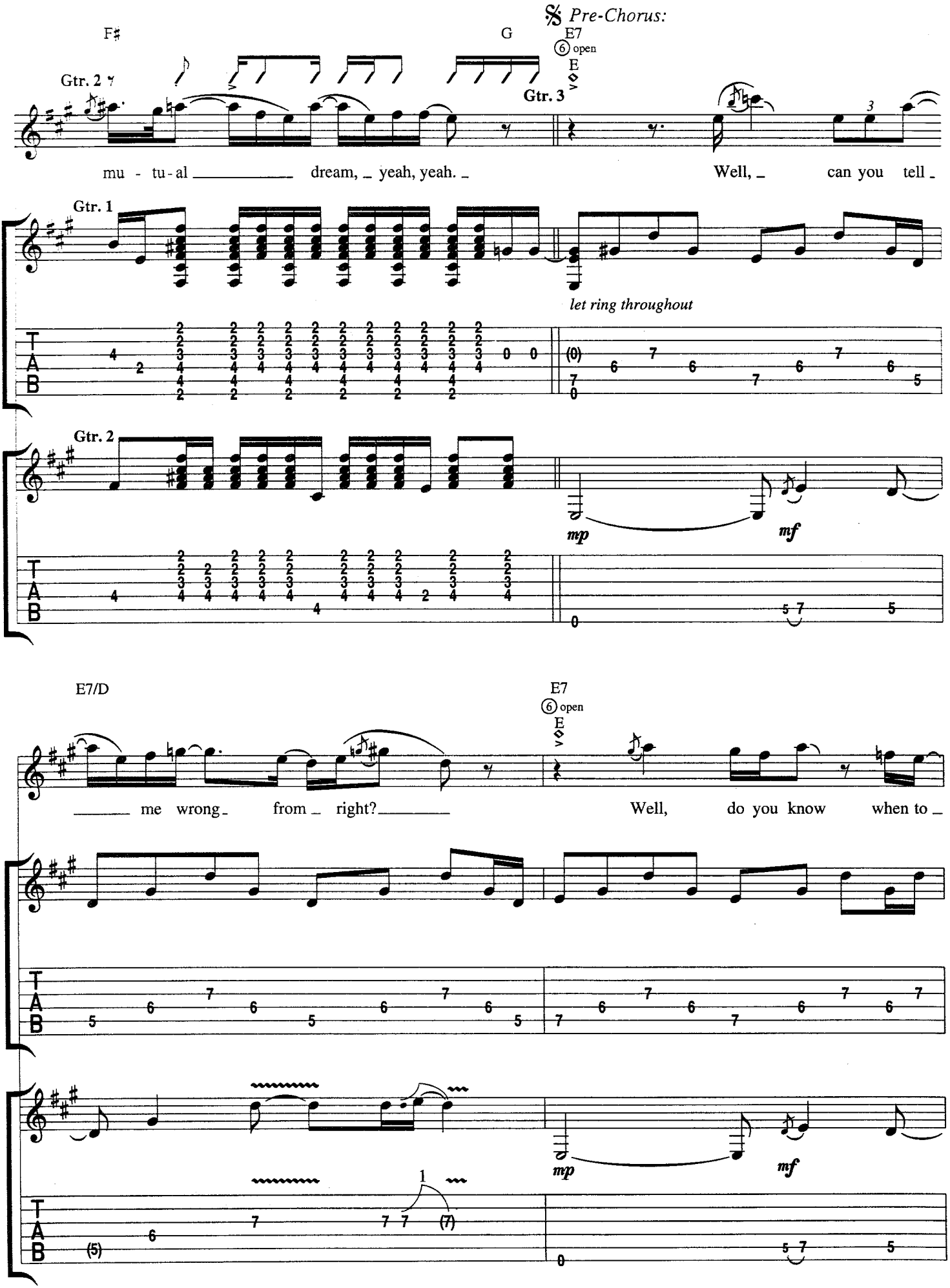

G
B
F#

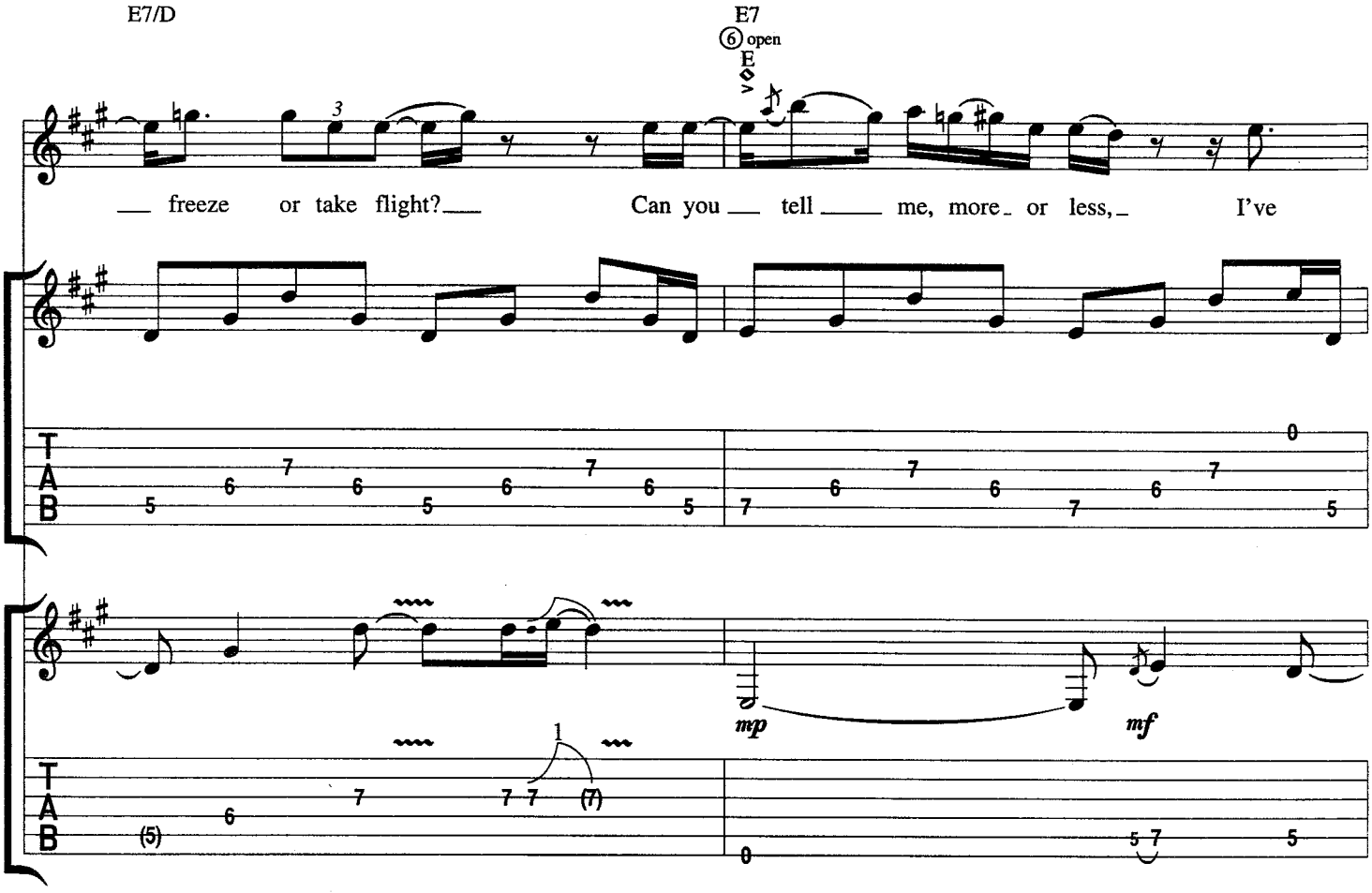
Verse:

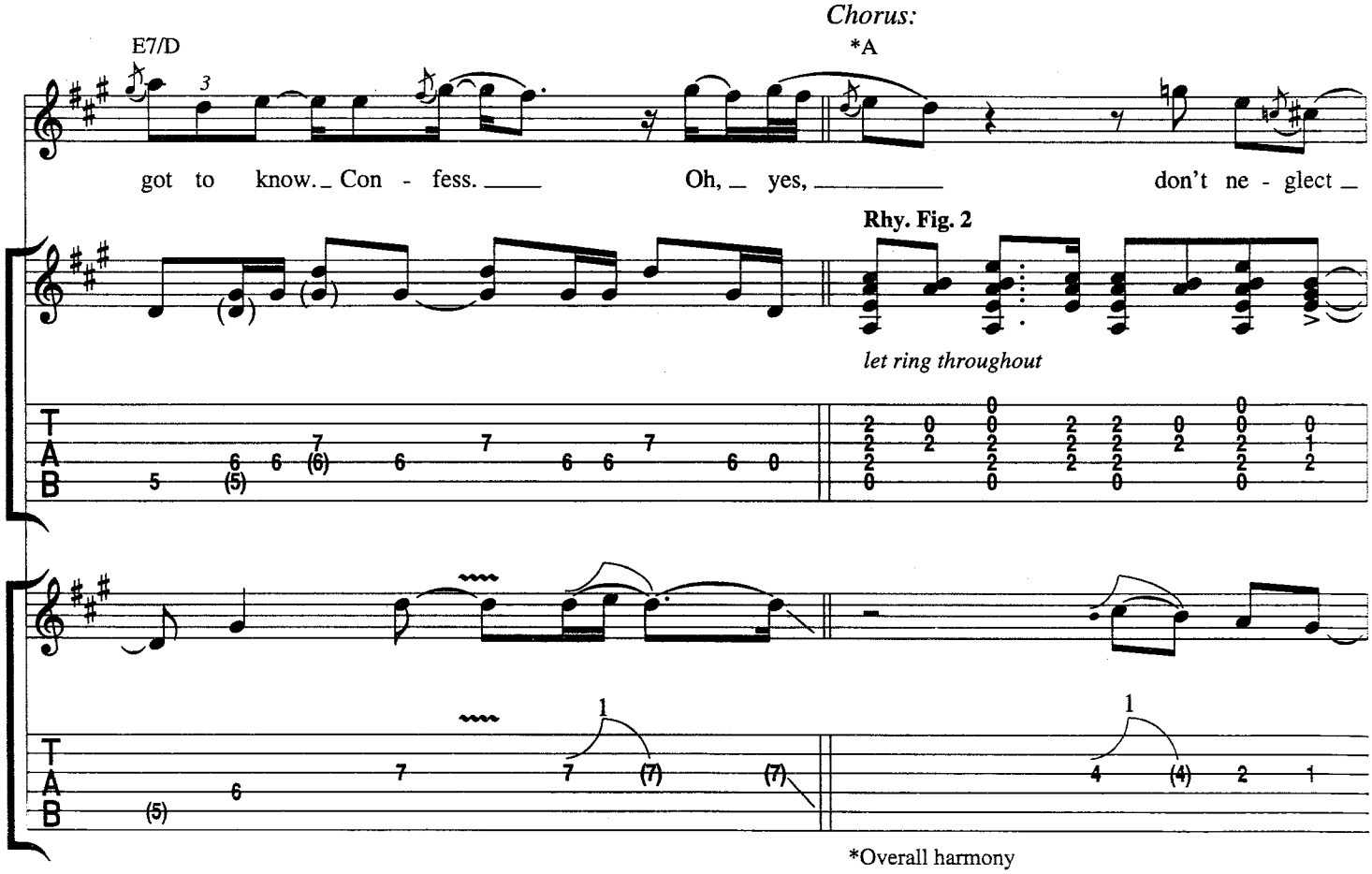

D
A(7)
Look here.
1. Did you ev - er hear ___ the one
2. See additional lyrics
Gtrs. 1 and 2
Rhy. Fig. 1
Gtr. 3 (w/wah and dist.) on 2nd verse
f


C
G(7)
a - bout last year.
Said, it was all a lie.
Ain't it fun-ny how
B
F♯(7)
time flies.
Said, what we gon-na do, ba - by?
What's
end Rhy. Fig. 1

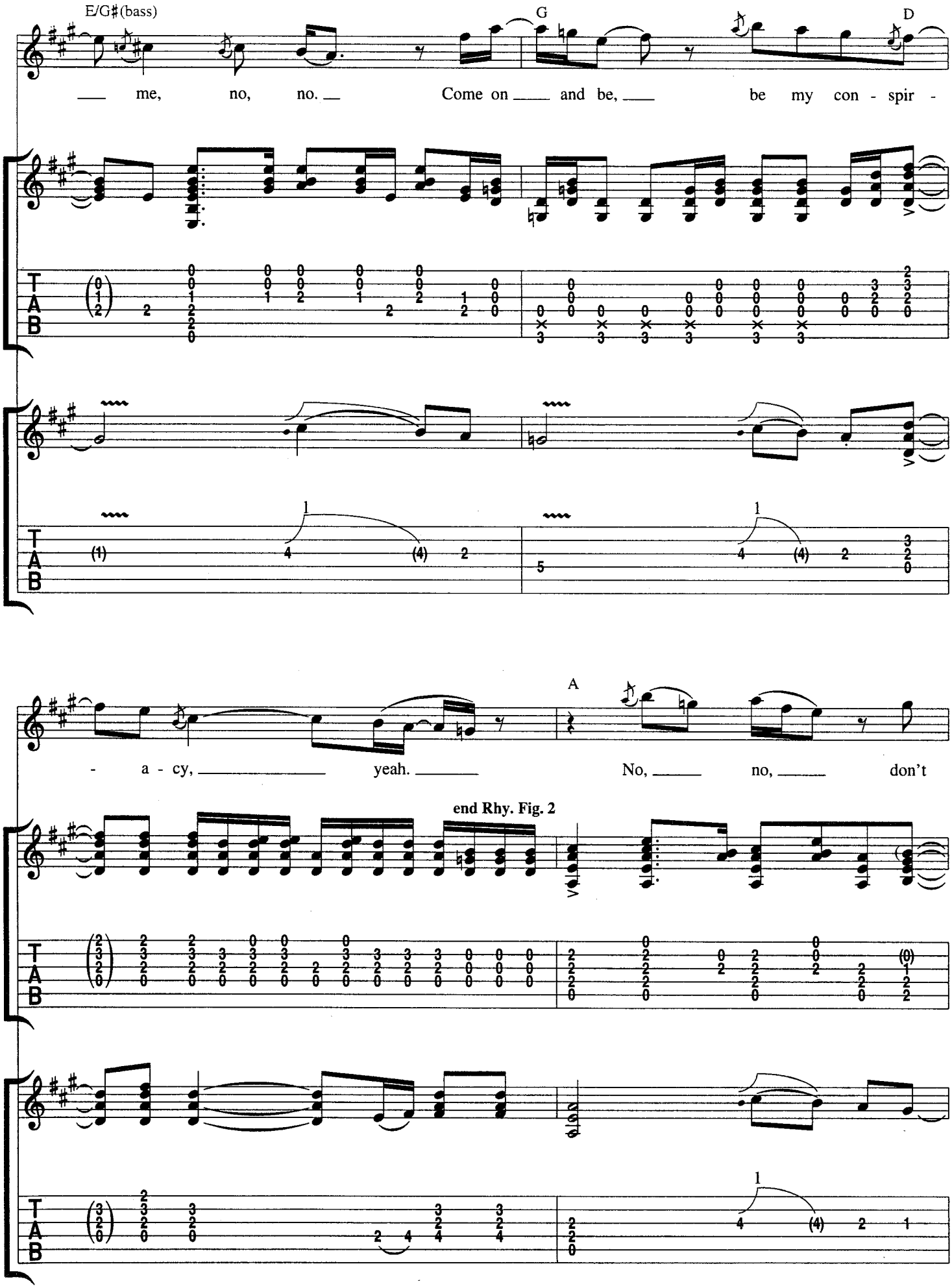

w/Rhy. Fig. 1, simile
D
A
left for us to prove, oh.
Nev - er stol-en noth-ing, no, not a
Gtr. 2
C
G
thing.
Said I al - ways
tried to stay a - way from
B
F#
this year's big thing.
It ain't as eas - y as it seems
to find a

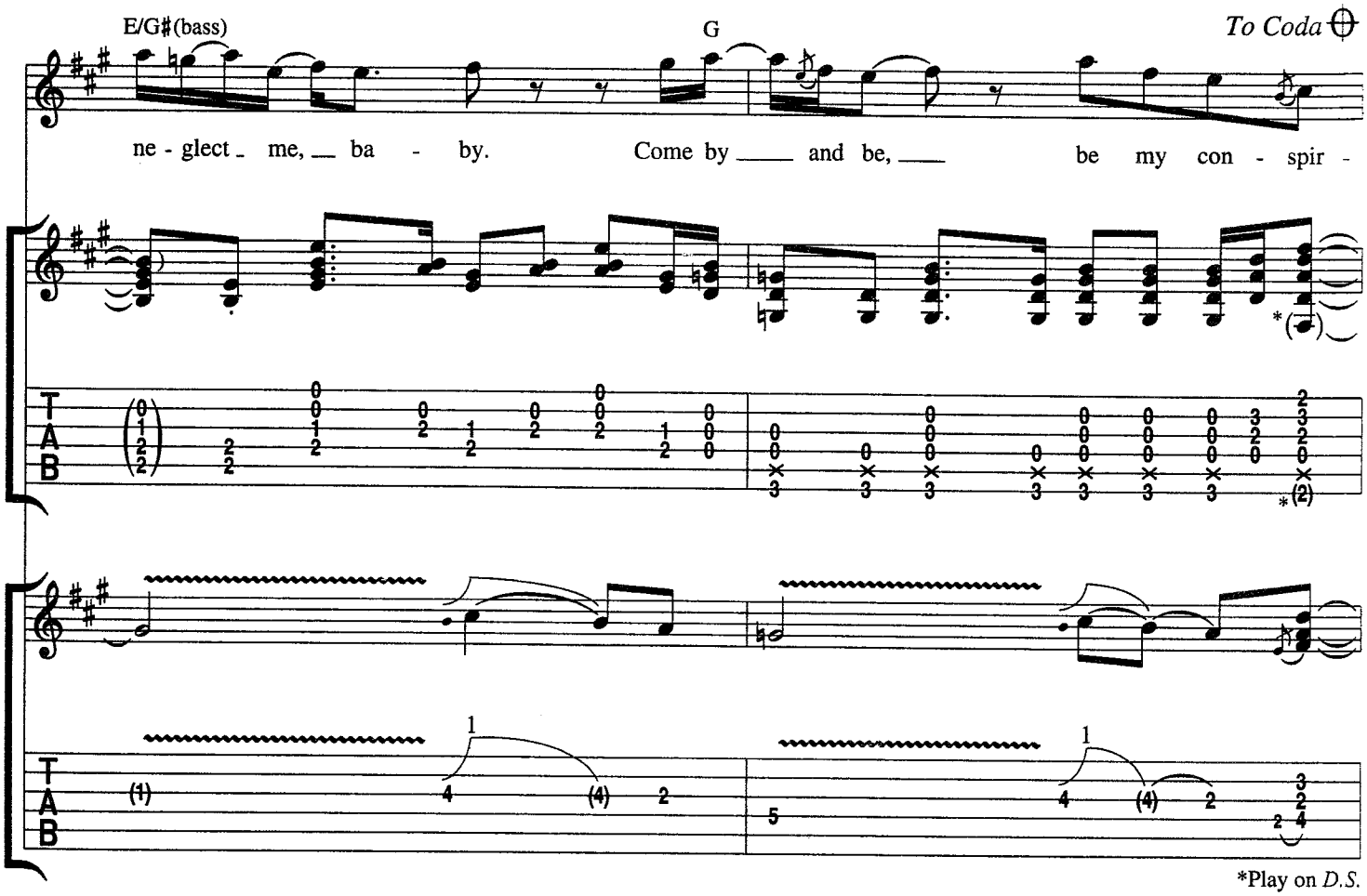

𝄋 Pre-Chorus:
F♯
G
E7
⑥ open
E
Gtr. 2
Gtr. 3
mu - tu-al dream, yeah, yeah.
Well, can you tell
Gtr. 1
let ring throughout
Gtr. 2
mp
mf
E7/D
E7
⑥ open
E
me wrong from right?
Well, do you know when to
mp
mf

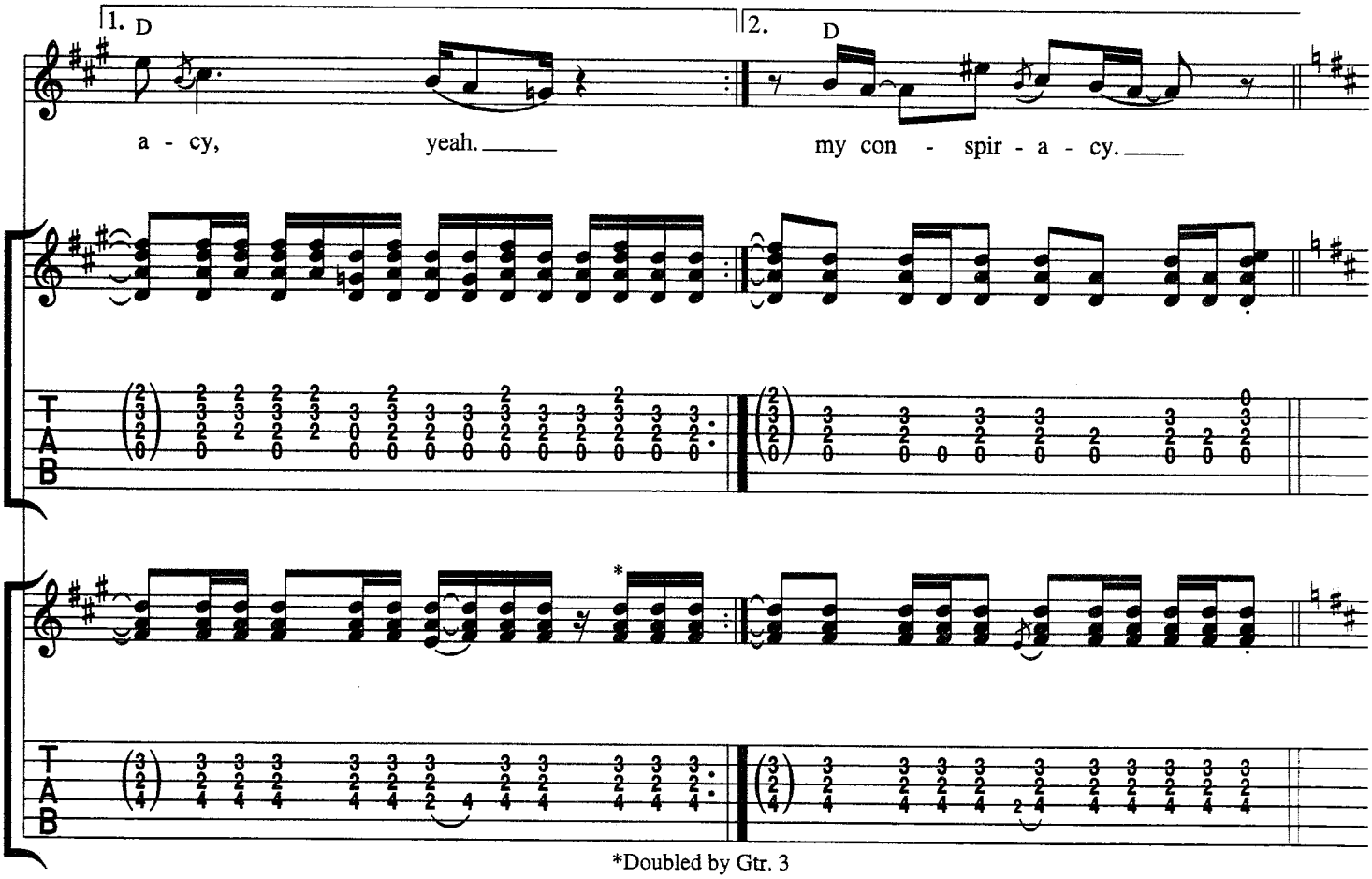




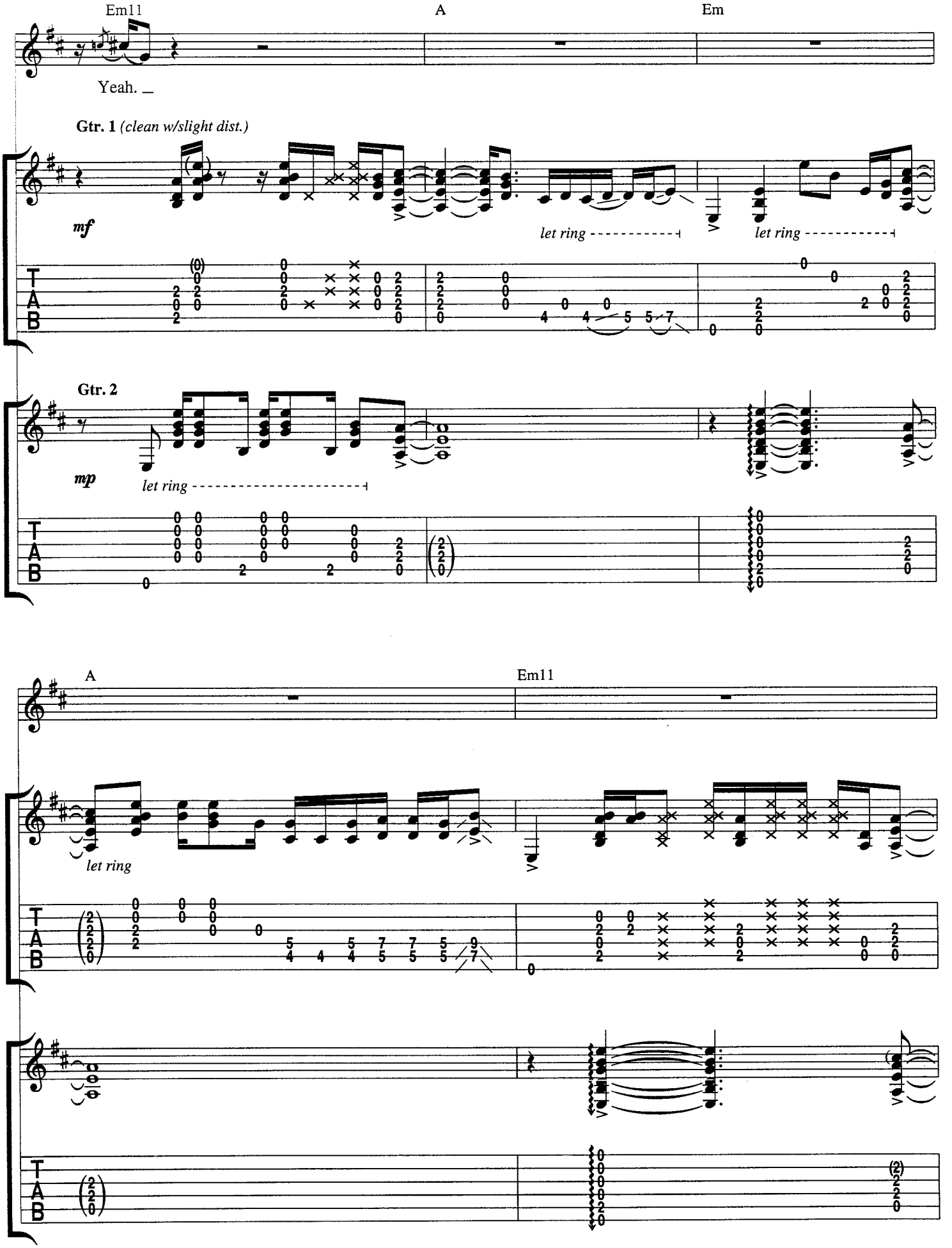
*Overall harmony

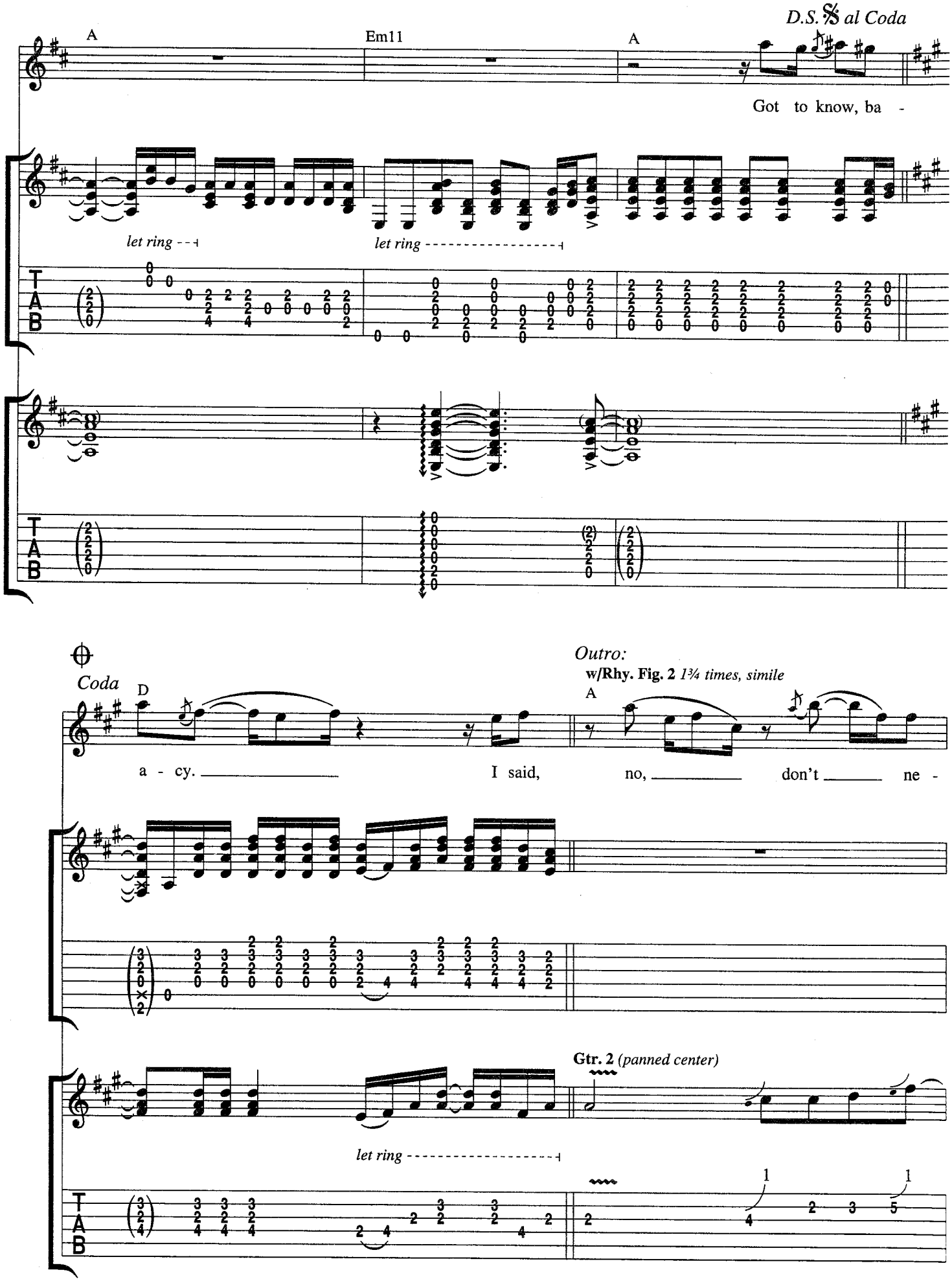

E/G♯(bass)
G
D
me, no, no. Come on and be, be my con - spir -
A
- a - cy, yeah. No, no, don't
end Rhy. Fig. 2

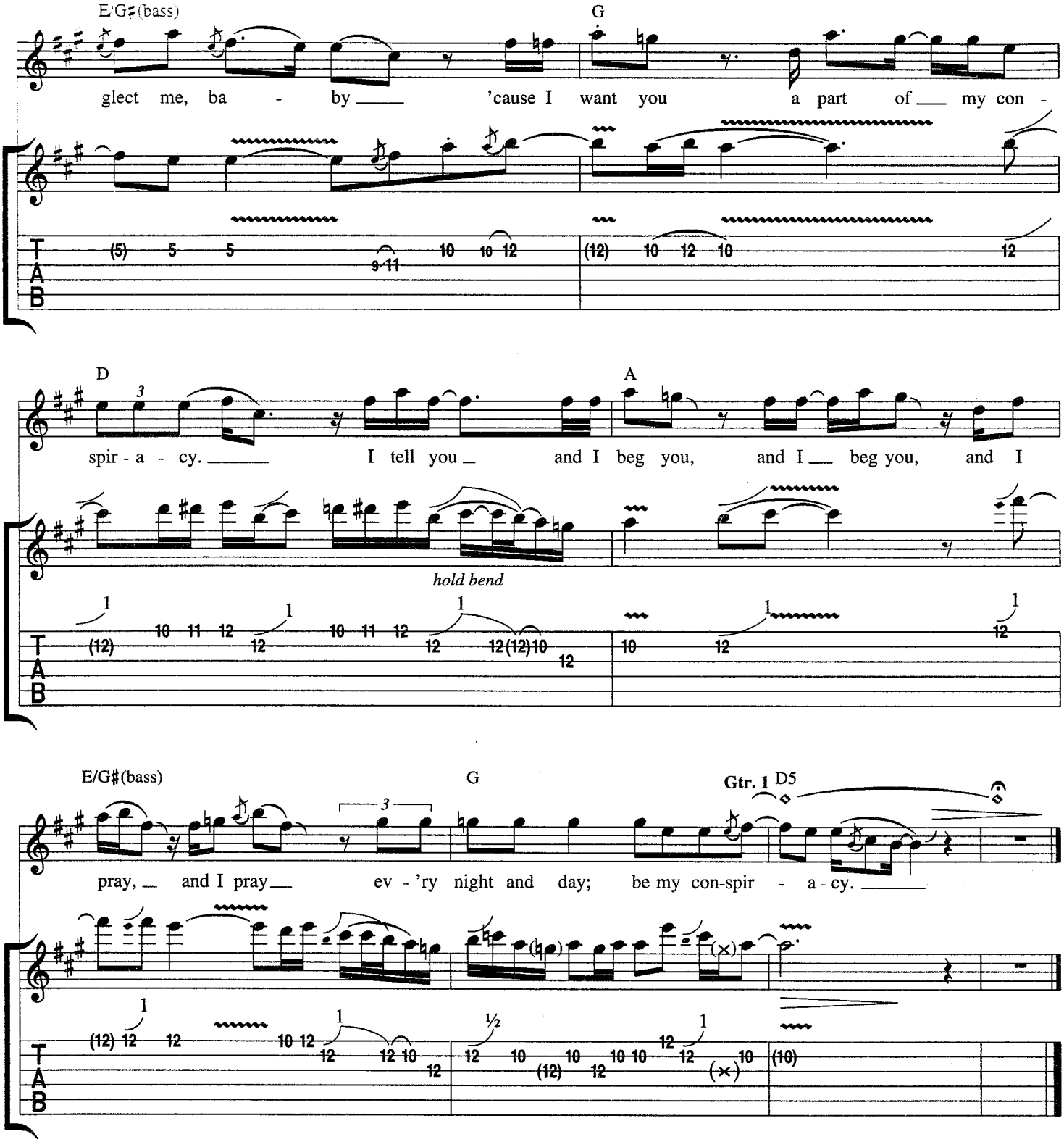

E/G♯(bass)
G
To Coda
ne - glect me, ba - by. Come by and be, be my con - spir -
*Play on D.S.


1. D
2. D
a - cy, yeah.
my con - spir - a - cy.
*Doubled by Gtr. 3

Organ Solo:


Em11
A
Em
Yeah. _
Gtr. 1 (clean w/slight dist.)
mf
let ring
let ring
Gtr. 2
mp
let ring
A
Em11
let ring
T
A
B

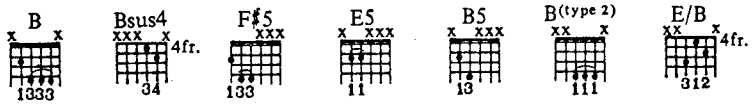

D.S.𝄋 al Coda
A
Em11
A
Got to know, ba -
let ring
let ring
Coda
D
Outro:
w/Rhy. Fig. 2 1¾ times, simile
A
a - cy.
I said,
no,
don't
ne -
Gtr. 2 (panned center)
let ring
T
A
B

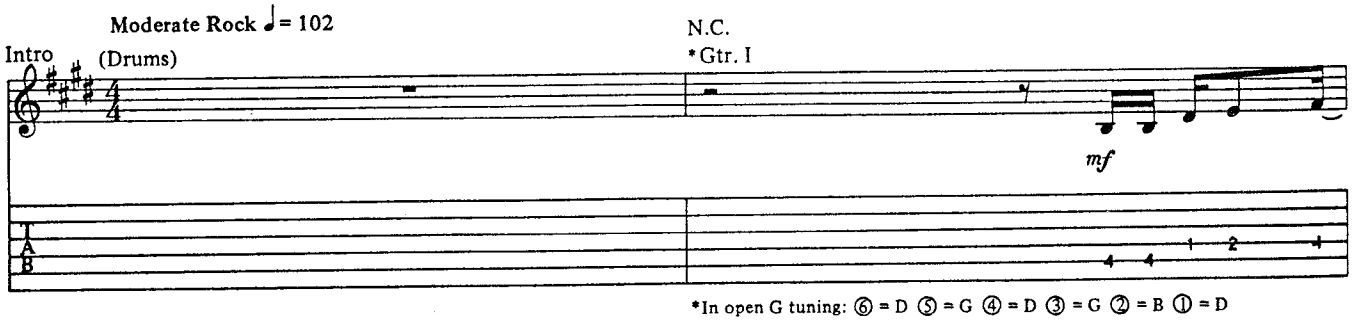


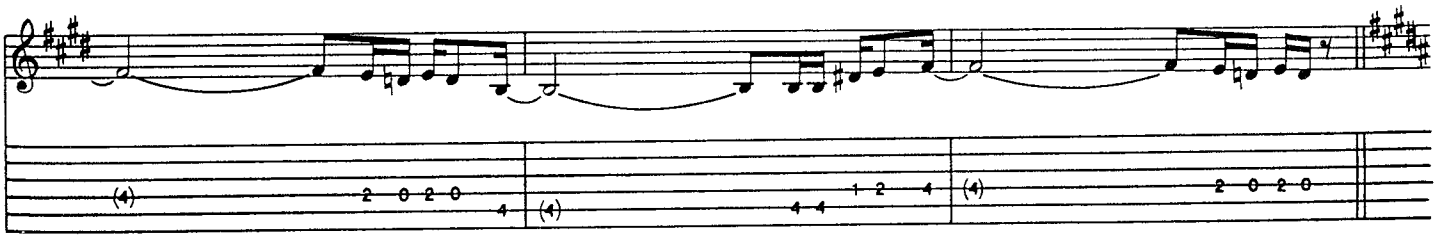
Verse 2:
So, now you got a question,
About your answer, yeah, yeah, yeah.
I try your Adam's apple,
Oh, you talk it, try it, like it, right.
Say, do you wanna fight?
Well, alright, say, let's step outside.
I got tradition, it's an addition.
My definition, it don't hold me back.
Well, what you think about that?
What you don't understand,
This is a very old land.

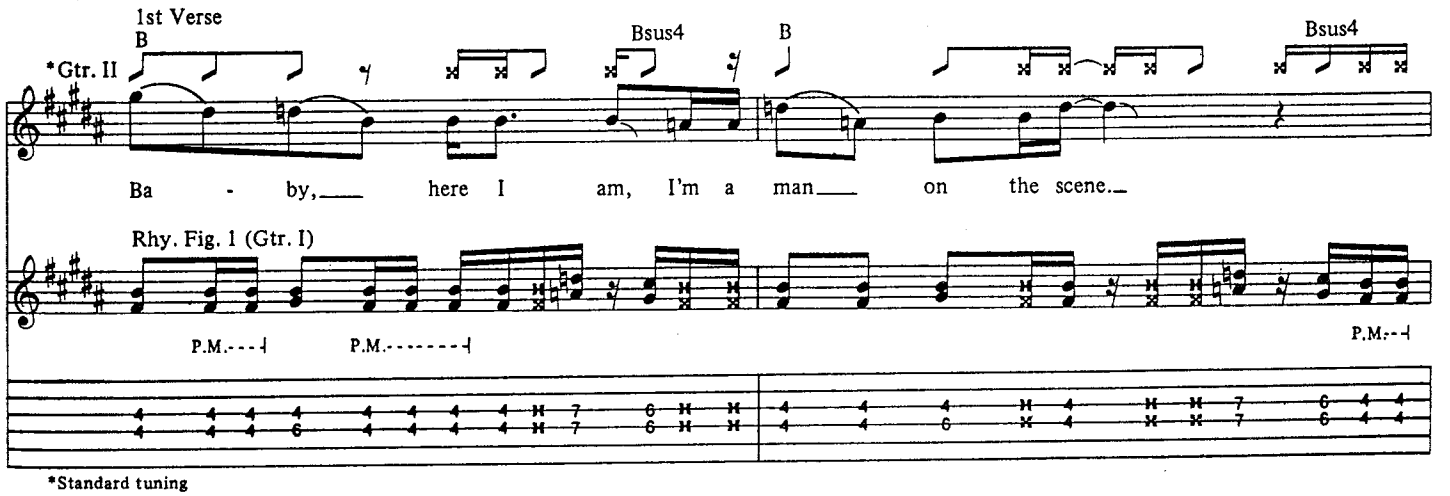
HARD TO HANDLE

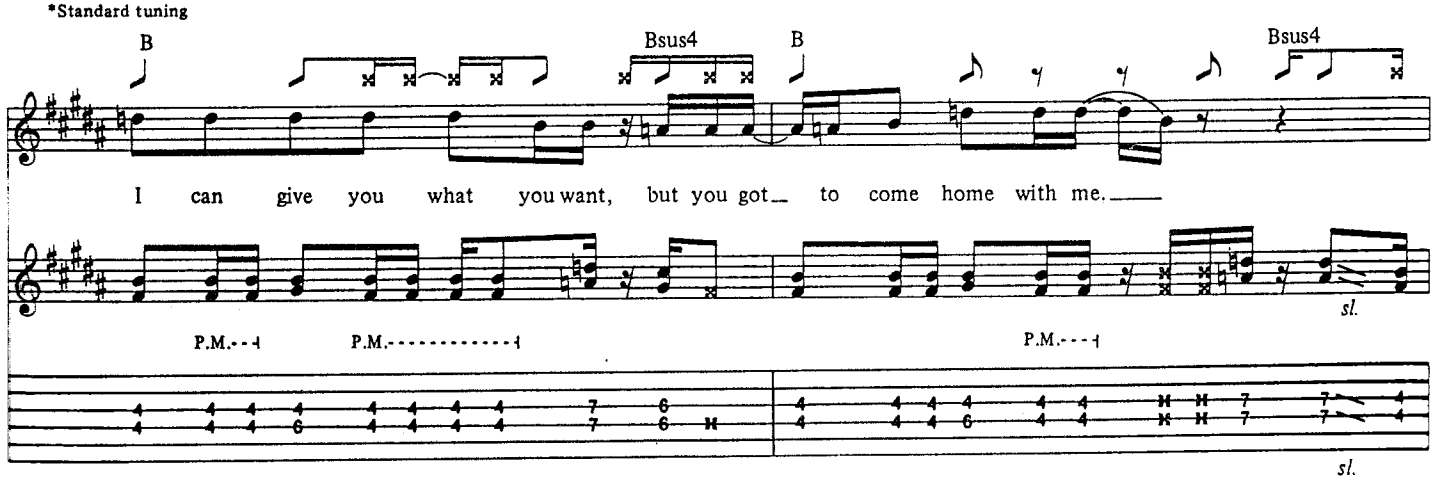
Words and Music by
OTIS REDDING, ALVERTIS ISBELL
and ALLEN JONES











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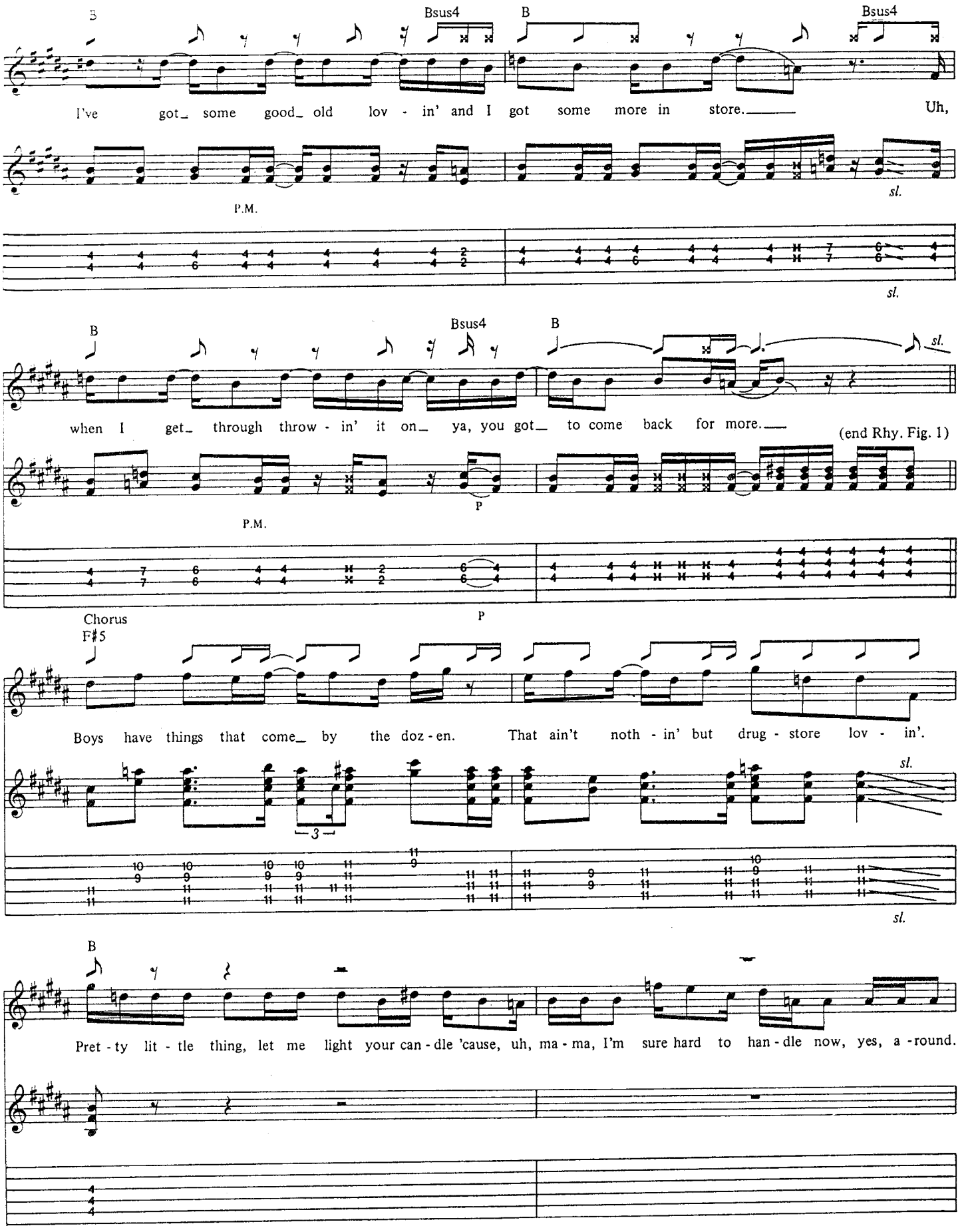

B
Bsus4
B
Bsus4
I've got some good old lov - in' and I got some more in store. Uh,
P.M.
sl.
sl.
B
Bsus4
B
sl.
when I get through throw - in' it on ya, you got to come back for more.
(end Rhy. Fig. 1)
P.M.
P
P
Chorus
F♯5
Boys have things that come by the doz - en. That ain't noth - in' but drug - store lov - in'.
3
sl.
sl.
B
Pret - ty lit - tle thing, let me light your can - dle 'cause, uh, ma - ma, I'm sure hard to han - dle now, yes, a - round.

w/Riff A
D E A E B

2nd Verse
B

Ac - tion speaks loud - er than words_ and I'm a

sl. sl. sl. sl.

Bsus4 B Bsus4

man___ o' great ex - pe - r'ence. I know you got an - oth - er man, but I can

H H

B Bsus4 B Bsus4

love you bet - ter than him._ Take_ my hand,___ don't_ be a - fraid._ I'm gon - na

sl. sl. sl. sl. sl.

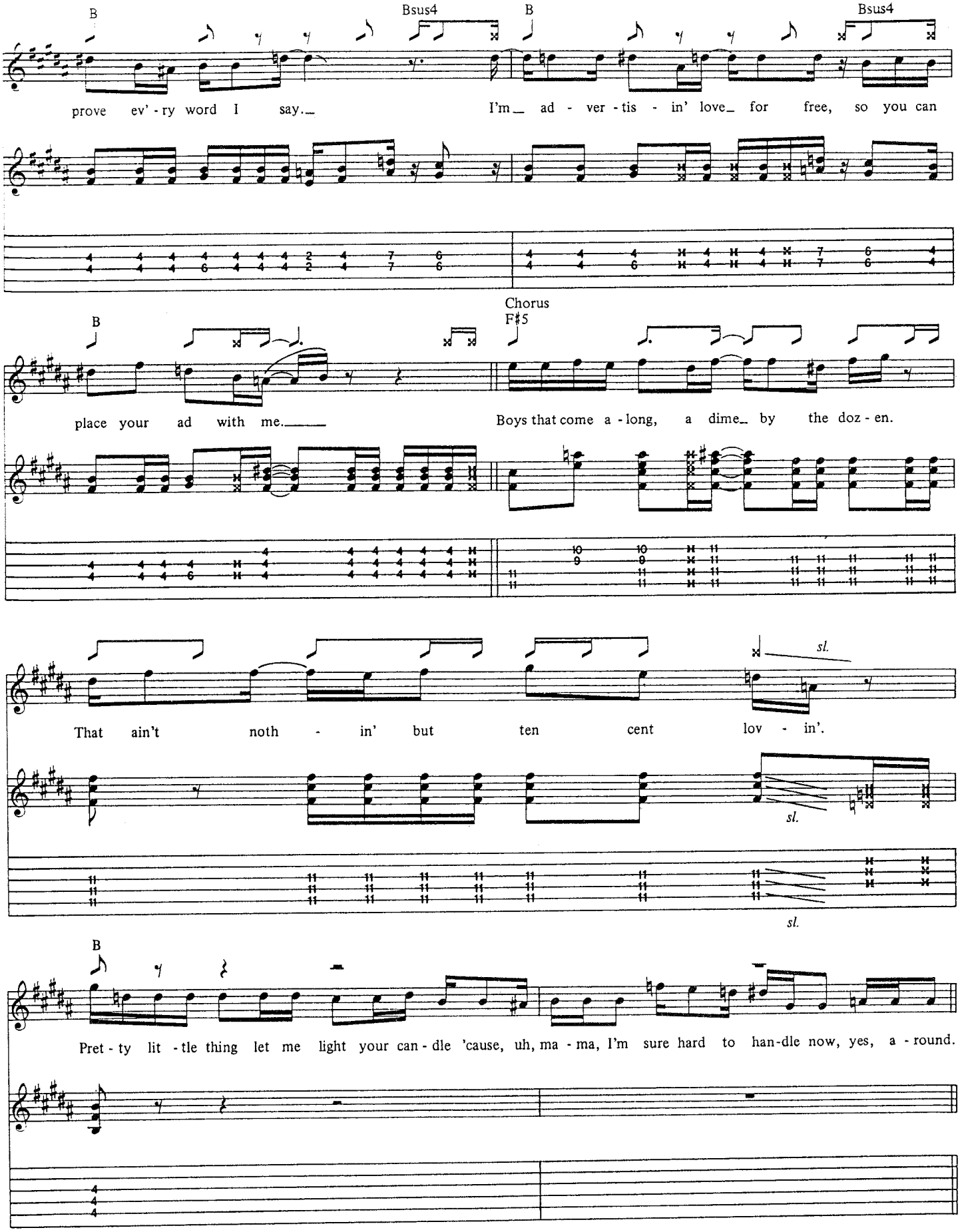
Riff A (Gtr. II)

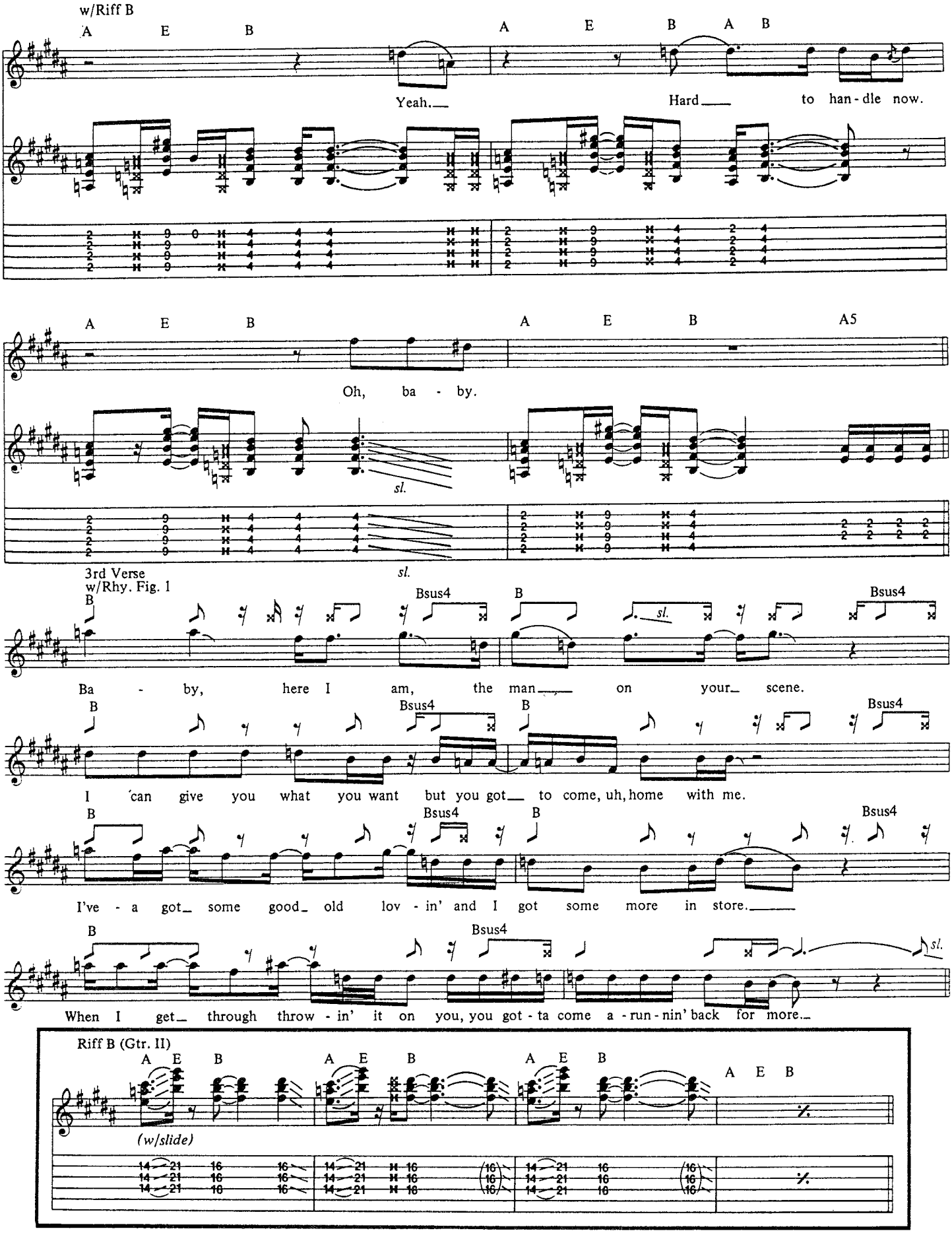
D E A E B

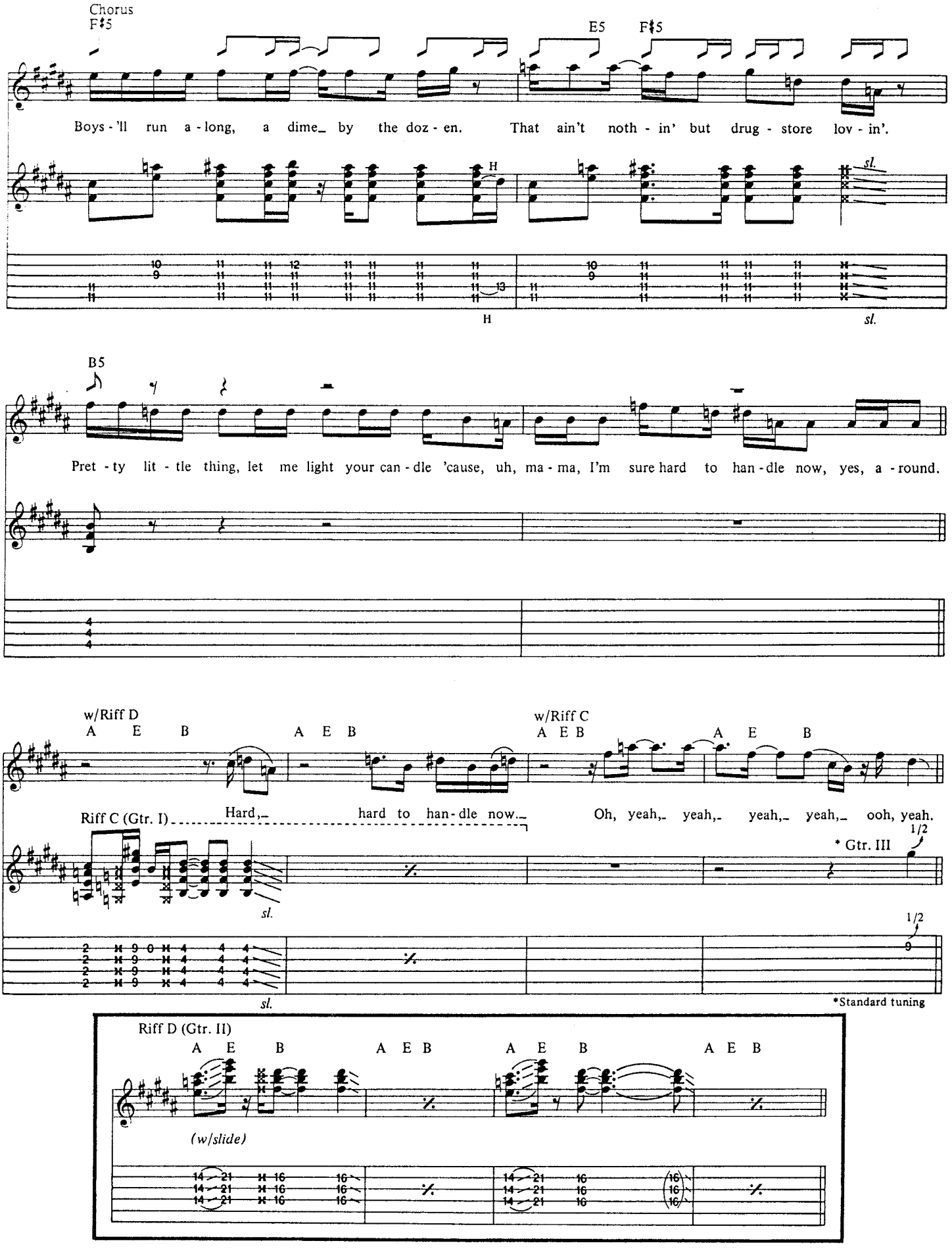
sl.

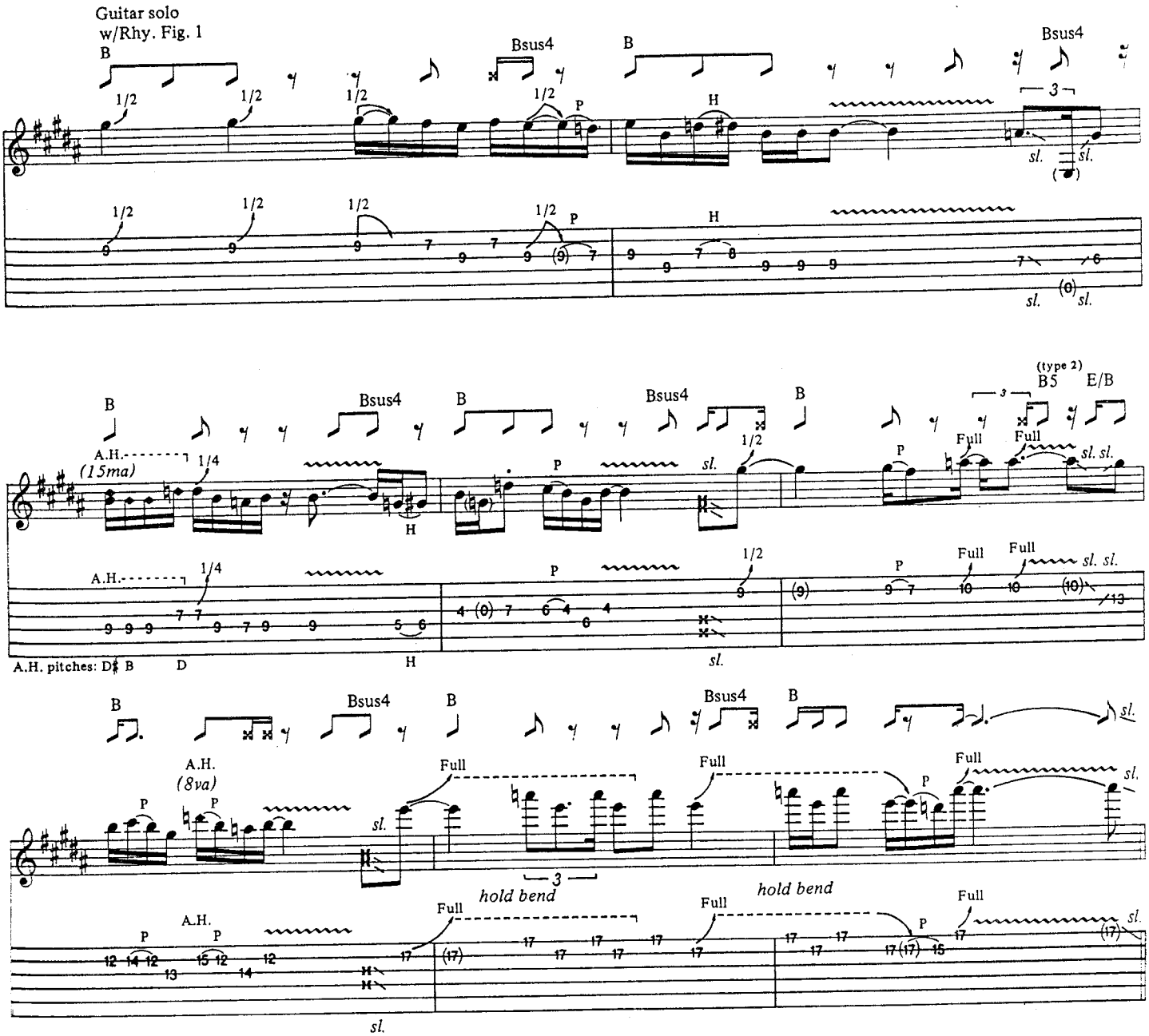
(w/slide)

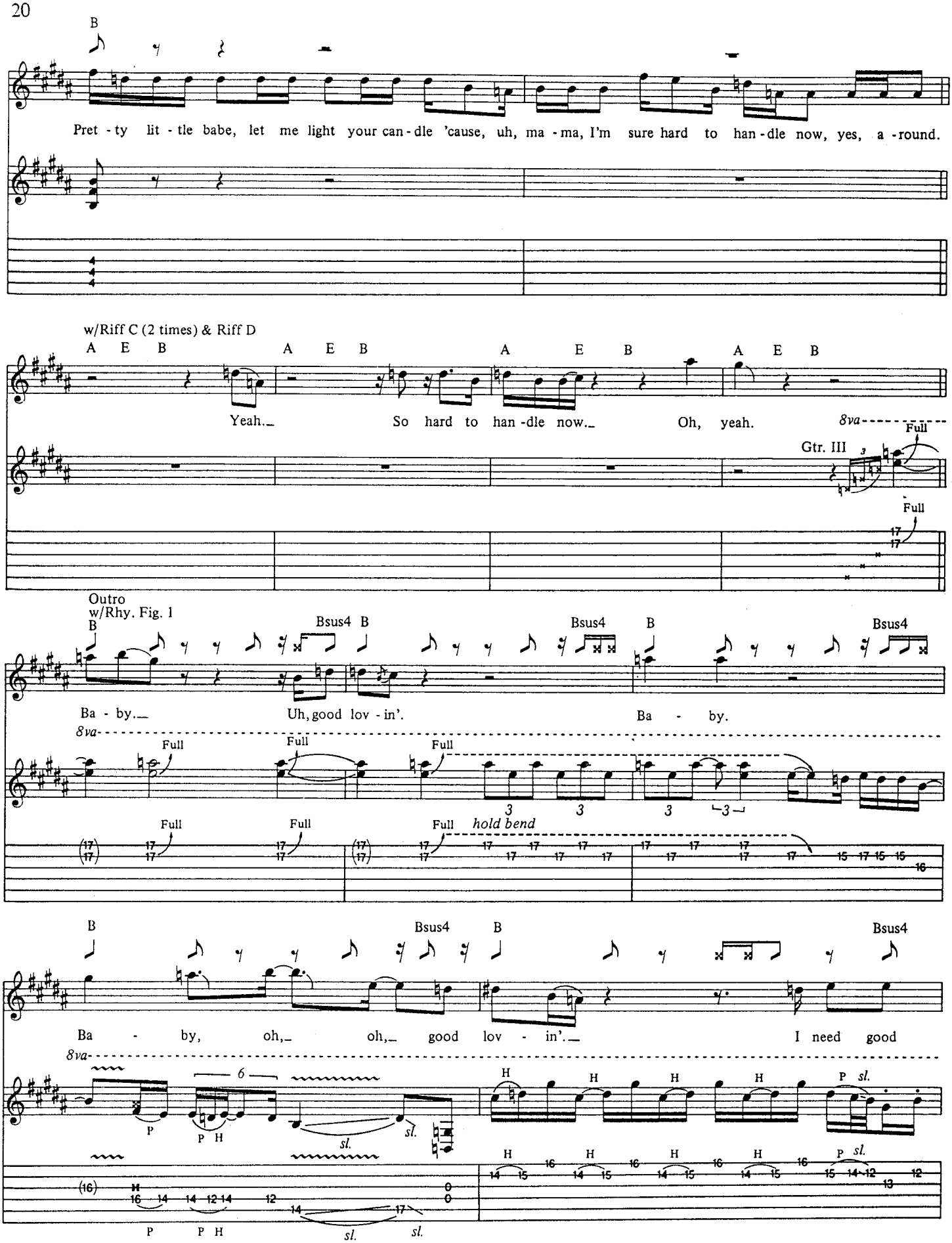
sl.

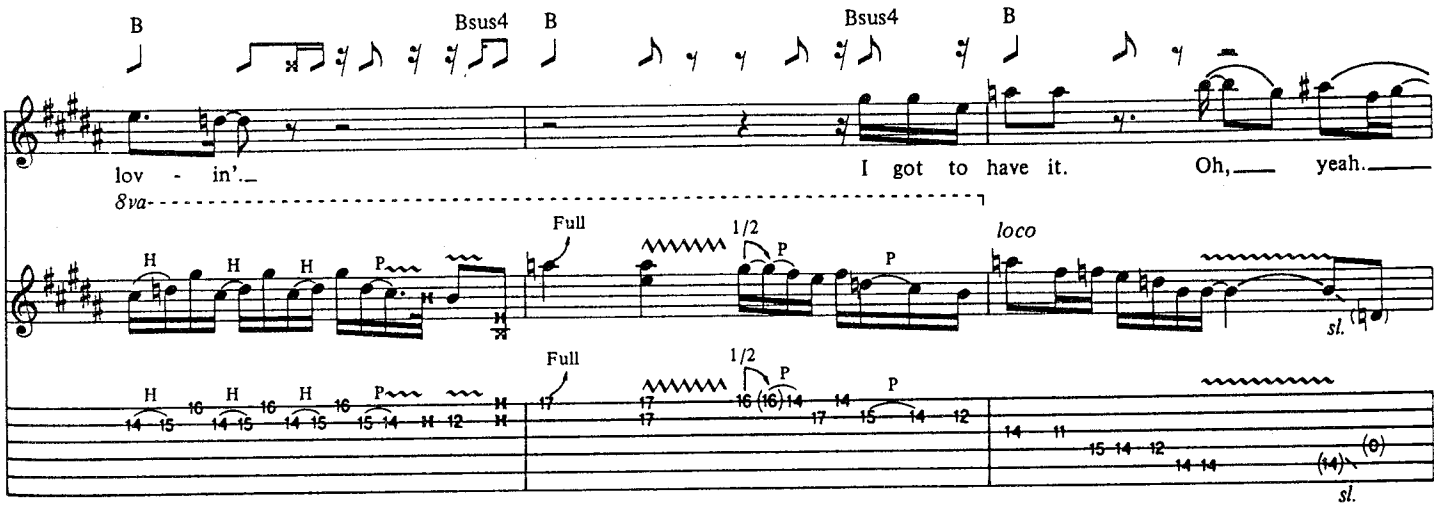

B
Bsus4
B
Bsus4
prove ev' - ry word I say.
I'm ad - ver - tis - in' love for free, so you can
Chorus
F♯5
B
place your ad with me.
Boys that come a - long, a dime by the doz - en.
sl.
That ain't noth - in' but ten cent lov - in'.
sl.
sl.
B
Pret - ty lit - tle thing let me light your can - dle 'cause, uh, ma - ma, I'm sure hard to han-dle now, yes, a - round.

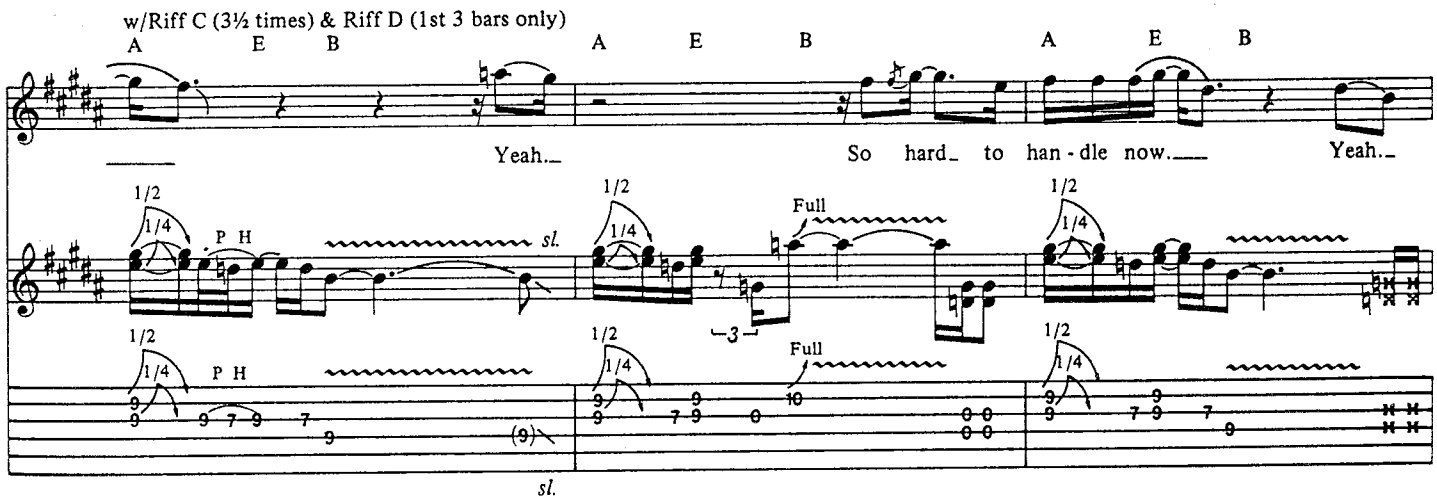

w/Riff B
A E B
A E B A B
Yeah.
Hard to han-dle now.
A E B
A E B A5
Oh, ba - by.
sl.
3rd Verse
w/Rhy. Fig. 1
B
Bsus4
Ba - by, here I am, the man on your scene.
I can give you what you want but you got to come, uh, home with me.
I've - a got some good old lov - in' and I got some more in store.
When I get through throw - in' it on you, you got - ta come a - run - nin' back for more.
Riff B (Gtr. II)
(w/slide)

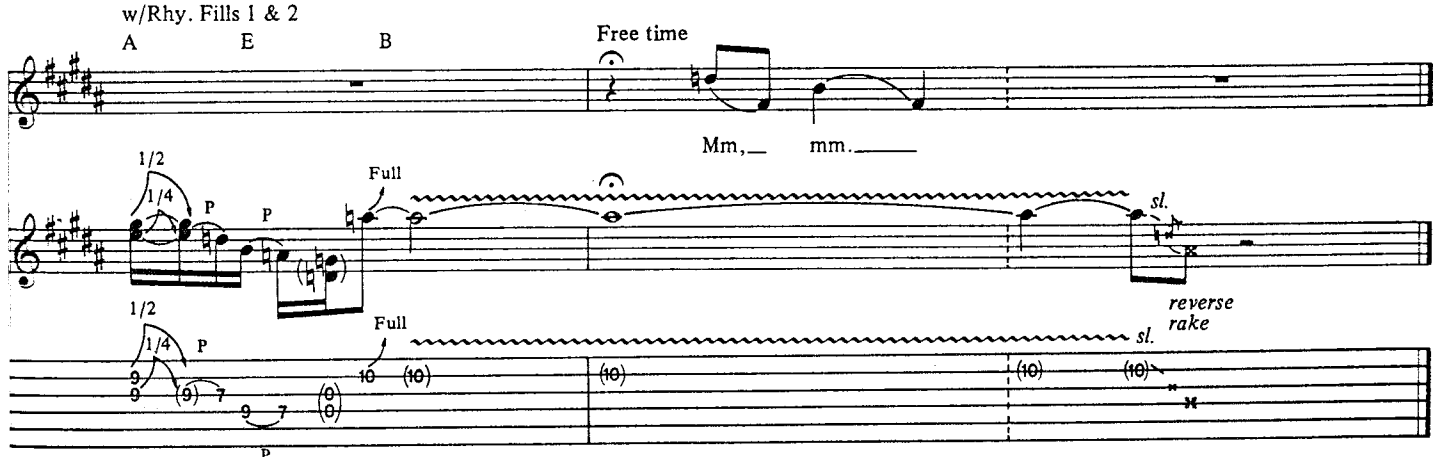

Chorus
F♯5
E5
F♯5
Boys - 'll run a - long, a dime_ by the doz - en. That ain't noth - in' but drug - store lov - in'.
H
sl.
B5
Pret - ty lit - tle thing, let me light your can - dle 'cause, uh, ma - ma, I'm sure hard to han - dle now, yes, a - round.
w/Riff D
A E B
A E B
w/Riff C
A E B
A E B
Riff C (Gtr. I)
Hard,_ hard to han - dle now._
Oh, yeah,_ yeah,_ yeah,_ yeah,_ ooh, yeah.
* Gtr. III
1/2
sl.
*Standard tuning
Riff D (Gtr. II)
A E B
A E B
A E B
A E B
(w/slide)

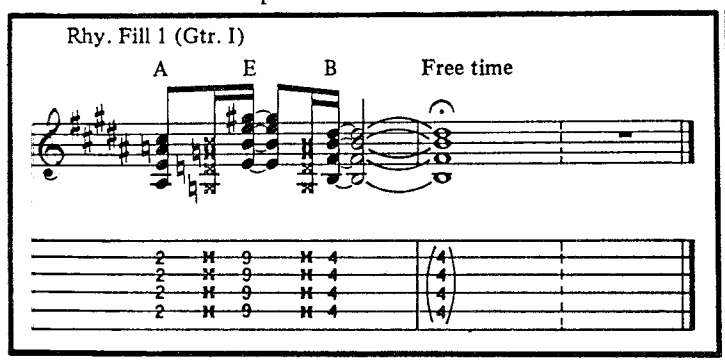

Guitar solo
w/Rhy. Fig. 1
B
Bsus4
B
Bsus4
1/2
P
H
3
sl.
(type 2)
B5
E/B
A.H.
(15ma)
1/4
Full
sl. sl.
A.H. pitches: D♯ B D H sl.
A.H.
(8va)
hold bend
Chorus
F♯5
Boys that run a - long, a dime_ by the doz - en. That ain't noth - in' but ten cent lov - in'.

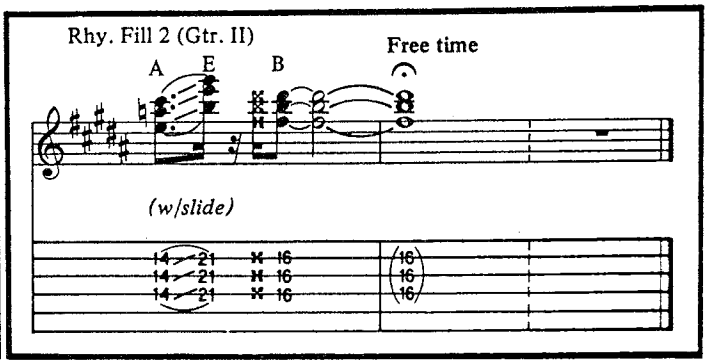

B
Pret - ty lit - tle babe, let me light your can - dle 'cause, uh, ma - ma, I'm sure hard to han - dle now, yes, a - round.
w/Riff C (2 times) & Riff D
A E B A E B A E B A E B
Yeah. So hard to han - dle now. Oh, yeah.
8va
Full
Gtr. III
Full
Outro
w/Rhy. Fig. 1
B Bsus4 B Bsus4 B Bsus4
Ba - by. Uh, good lov - in'. Ba - by.
8va
Full Full Full
Full Full Full hold bend
B Bsus4 B Bsus4
Ba - by, oh, oh, good lov - in'. I need good
8va
6
P P H sl. sl.
H H H H P sl.
P P H sl. sl.
H H H H P sl.


B
Bsus4
B
Bsus4
B
lov - in'.
I got to have it.
Oh, yeah.
8va
Full
1/2
loco
sl.


w/Riff C (3½ times) & Riff D (1st 3 bars only)
A E B A E B A E B
Yeah.
So hard to han - dle now.
Yeah.
1/2
1/4
P H
sl.
Full


w/Rhy. Fills 1 & 2
A E B
Free time
Mm, mm.
1/2
1/4
P
Full
sl.
reverse rake


Rhy. Fill 1 (Gtr. I)
A E B
Free time


Rhy. Fill 2 (Gtr. II)
A E B
Free time
(w/slide)

DOWNTOWN MONEY WASTER

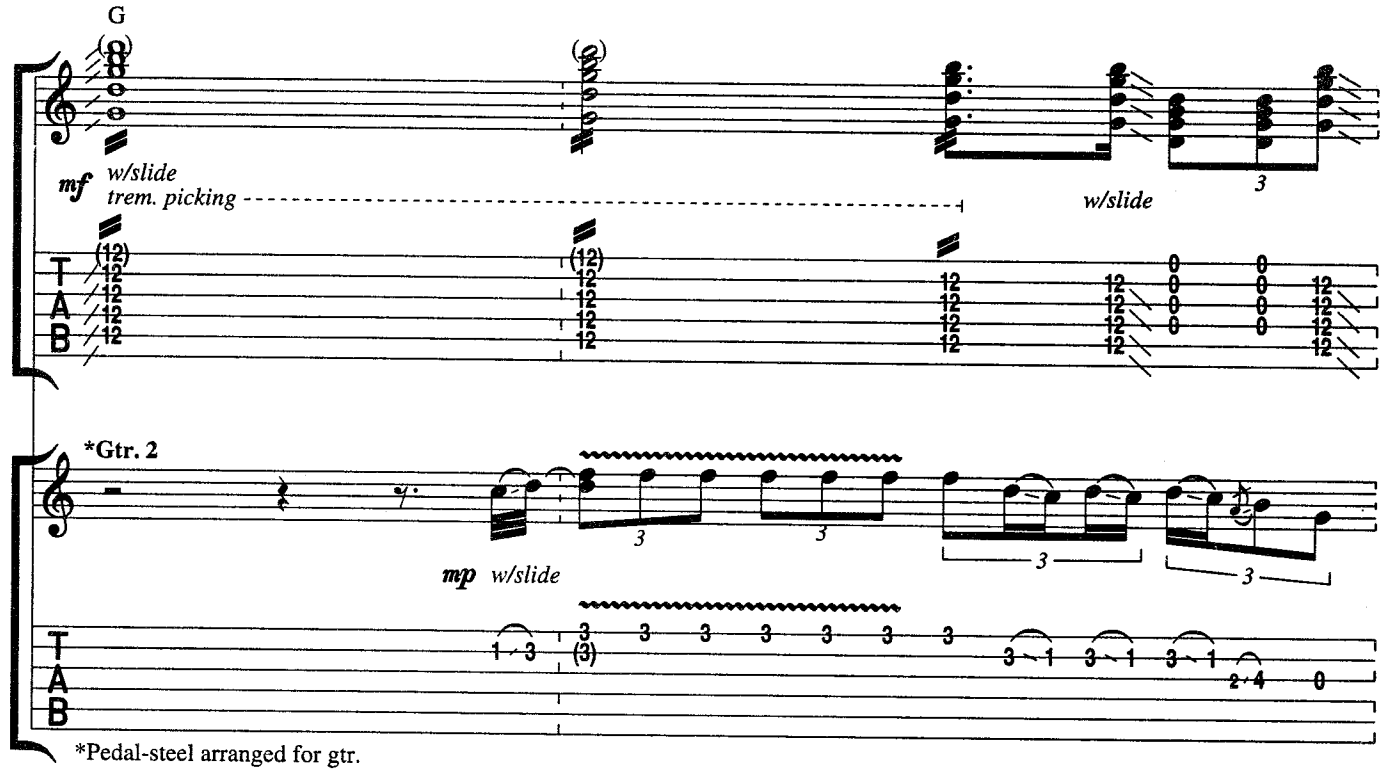
Gtrs. 1 and 2 in G tuning:
⑥ = D ③ = G
⑤ = G ② = B
④ = D ① = D

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

Intro:

Freely

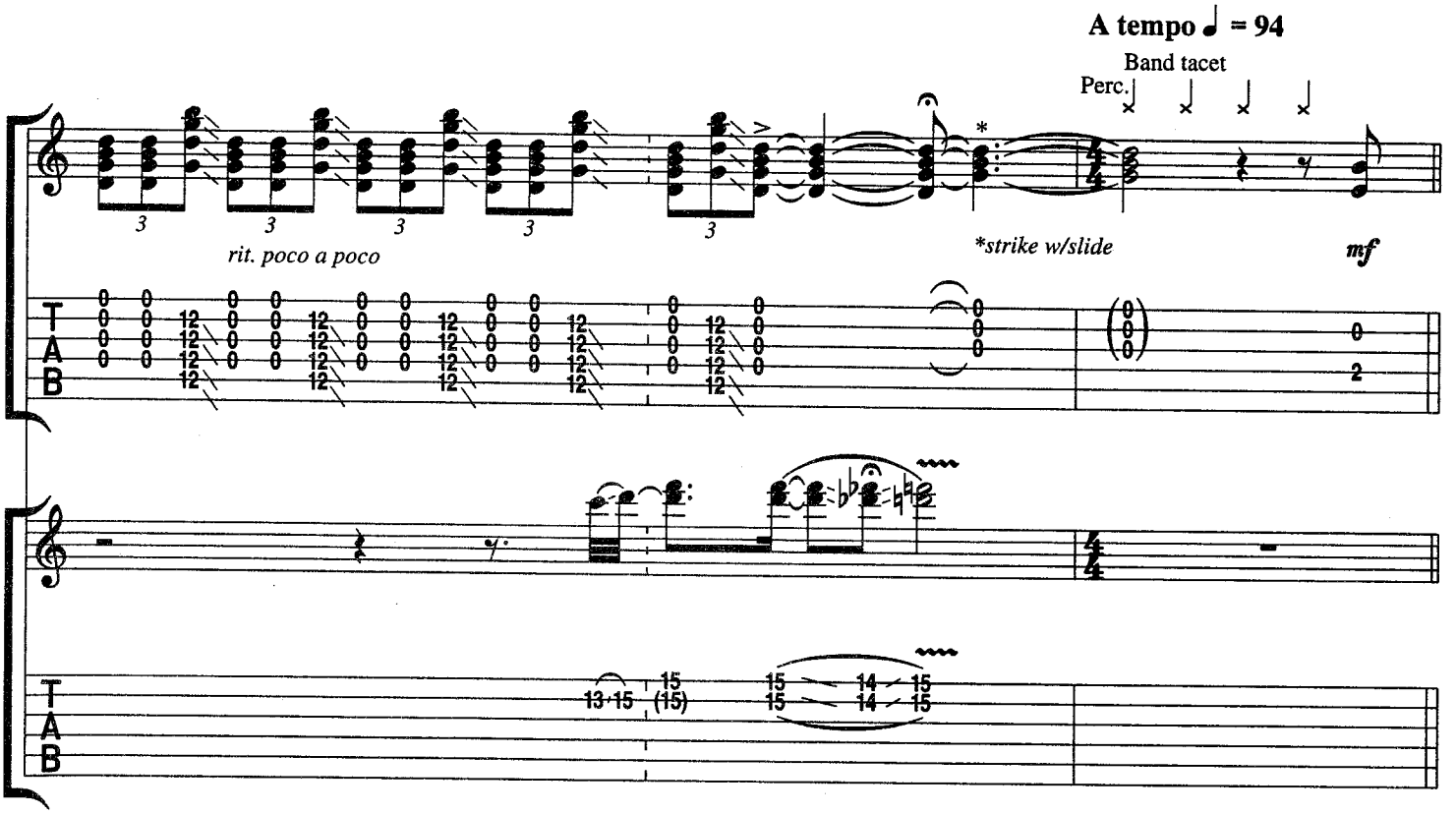
Gtr. 1 *(Acoustic dobro) dbld. by mandolin*



*Pedal-steel arranged for gtr.

A tempo ♩ = 94

Band tacet



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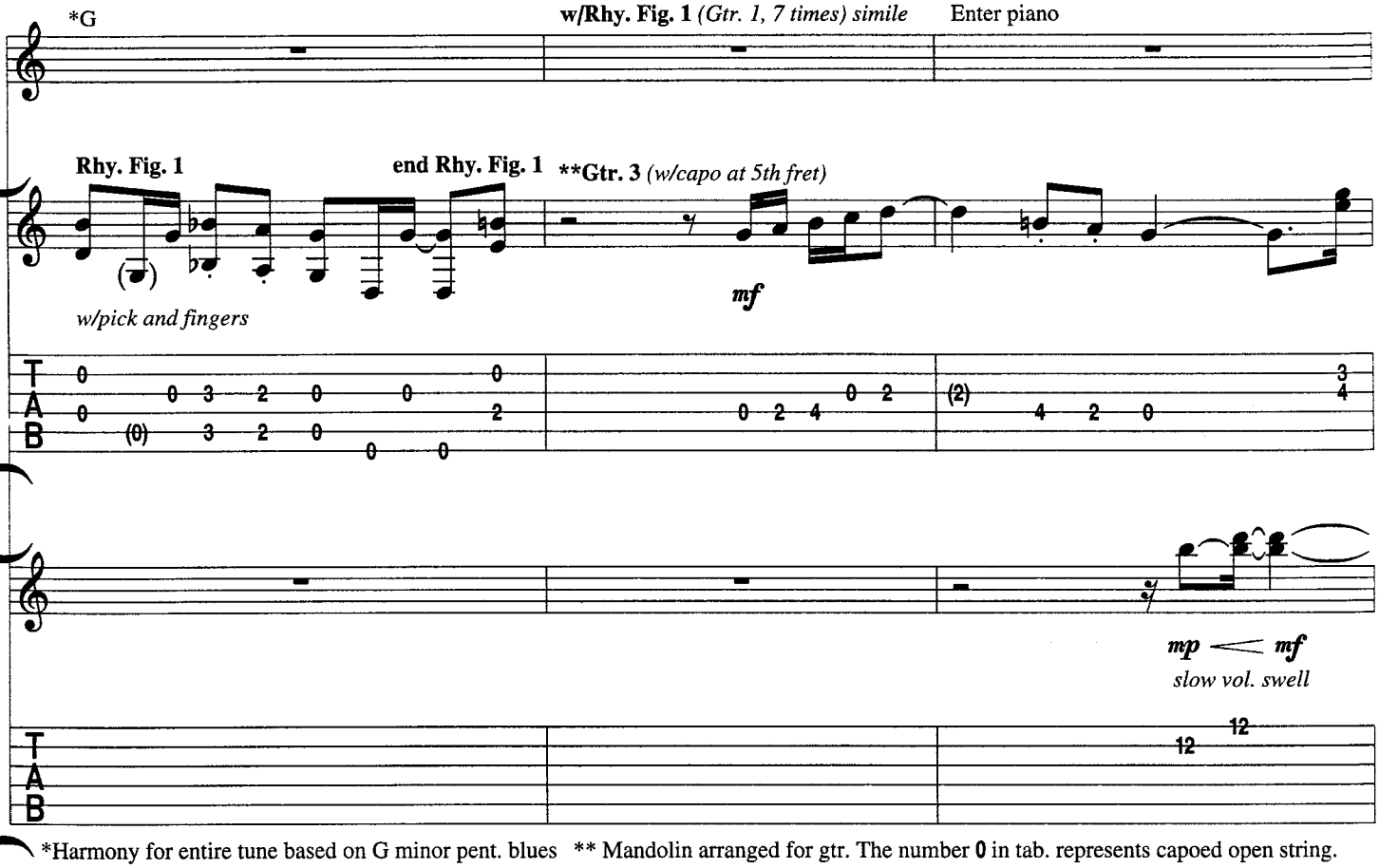
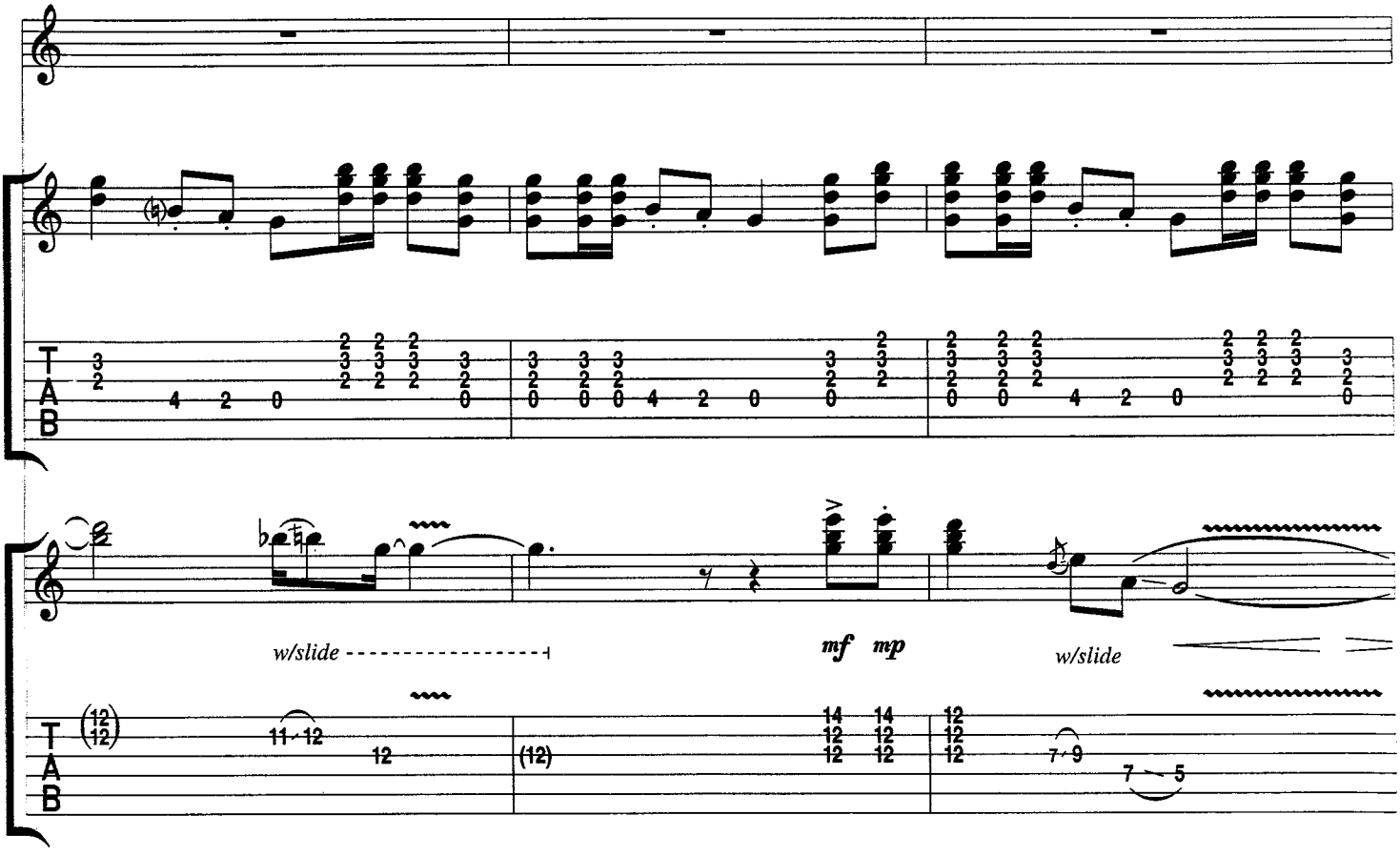
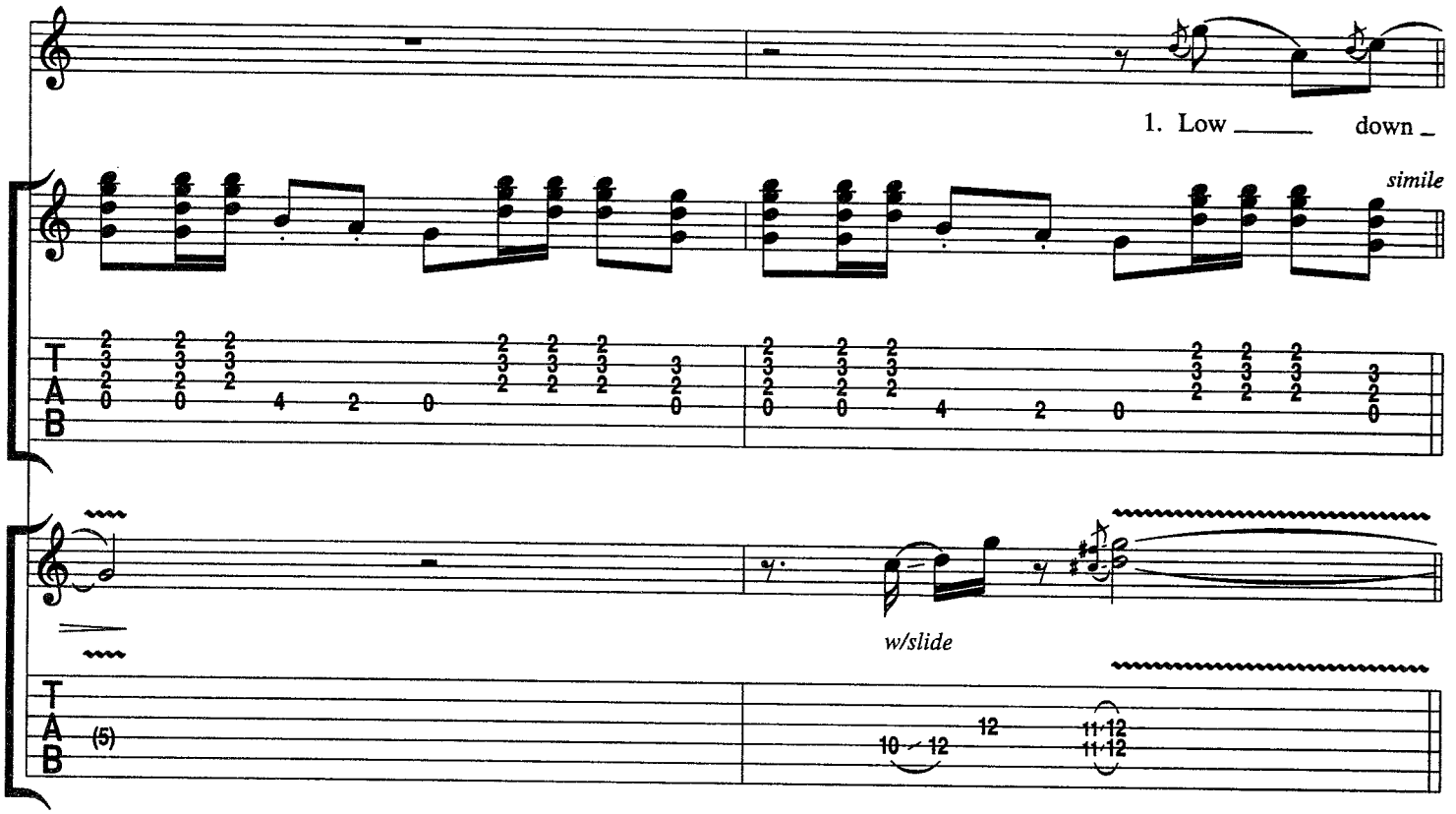


*Harmony for entire tune based on G minor pent. blues ** Mandolin arranged for gtr. The number **0** in tab. represents capoed open string.

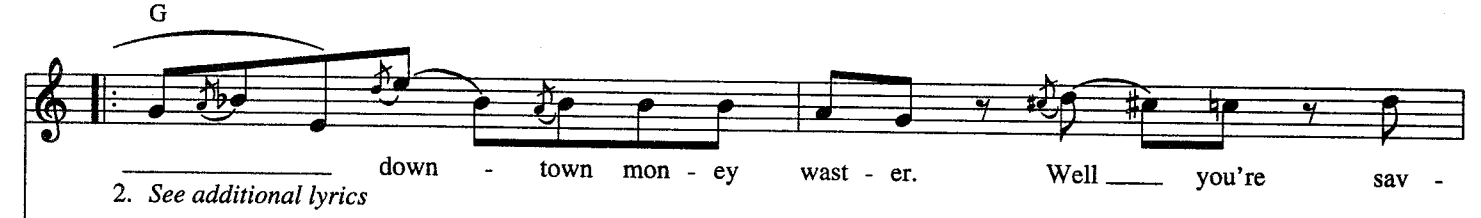




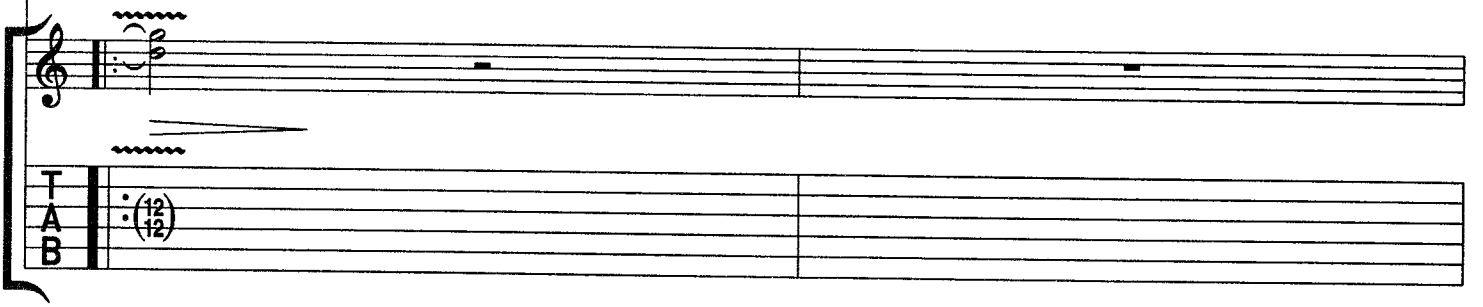
Verse:

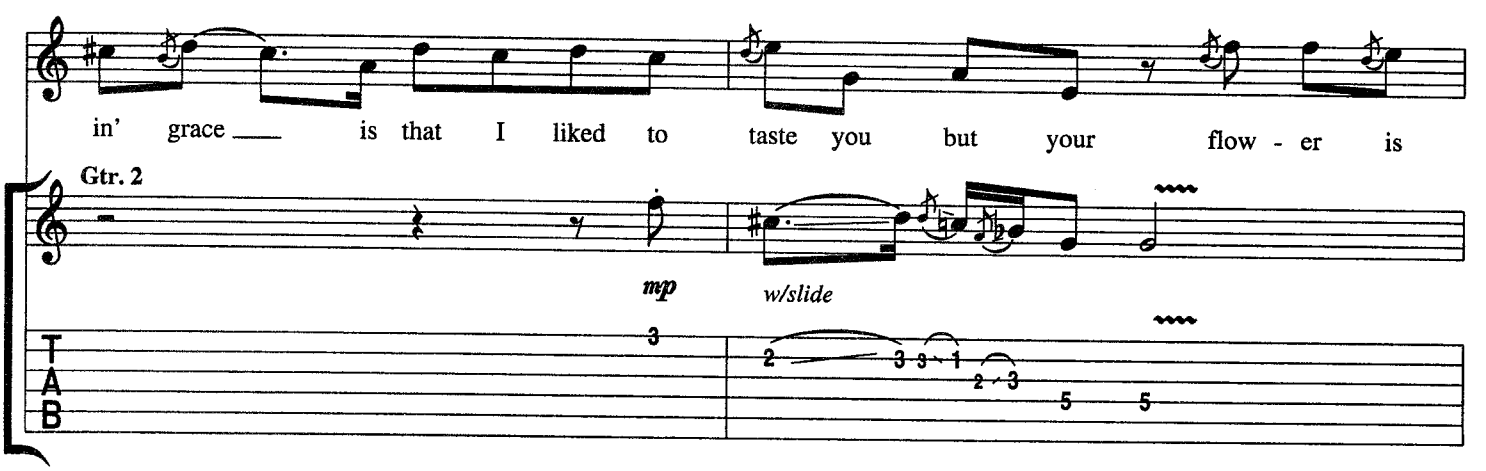
w/Rhy. Fig. 1 *(Gtr. 1, 9 times) simile*

G



2. *See additional lyrics*

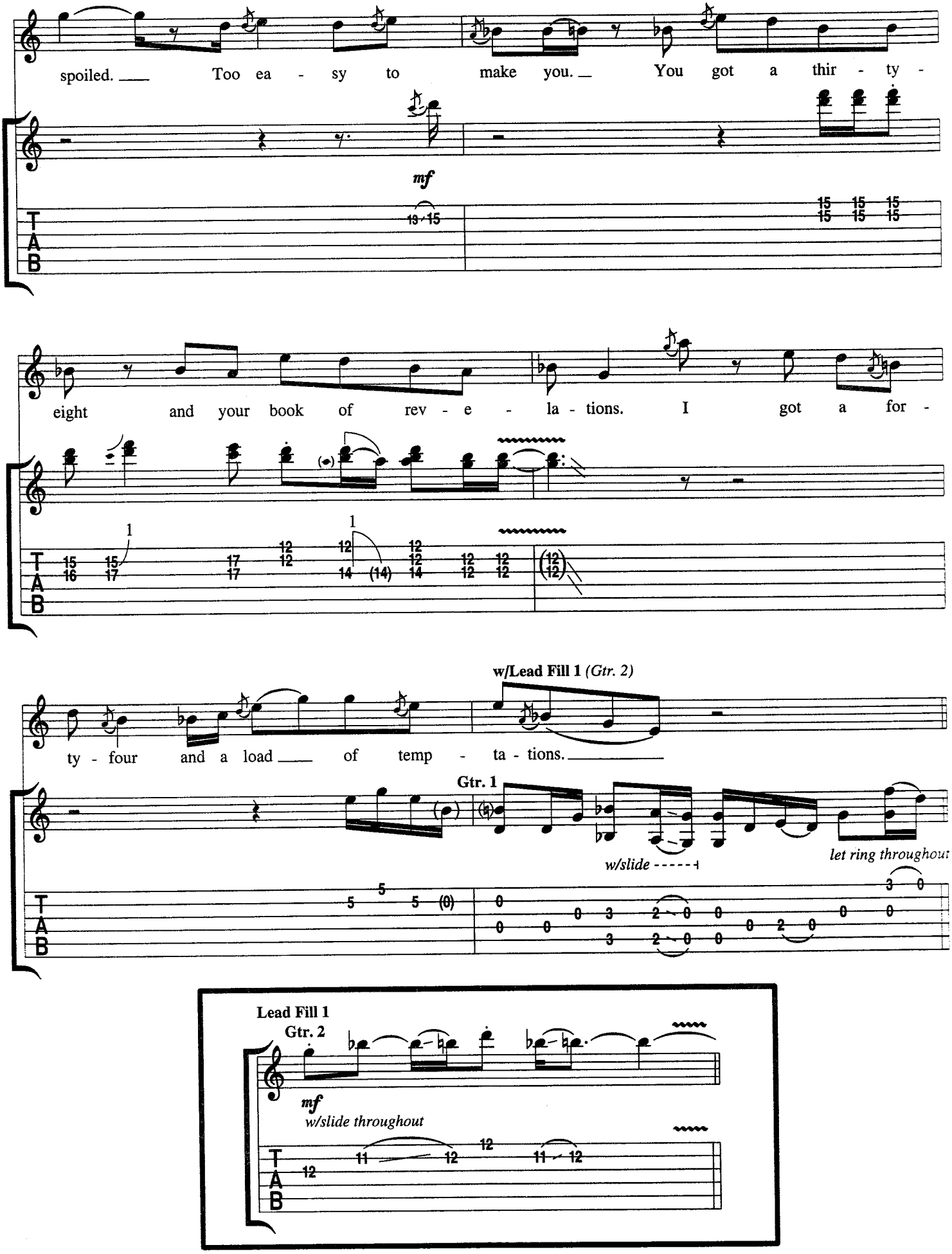




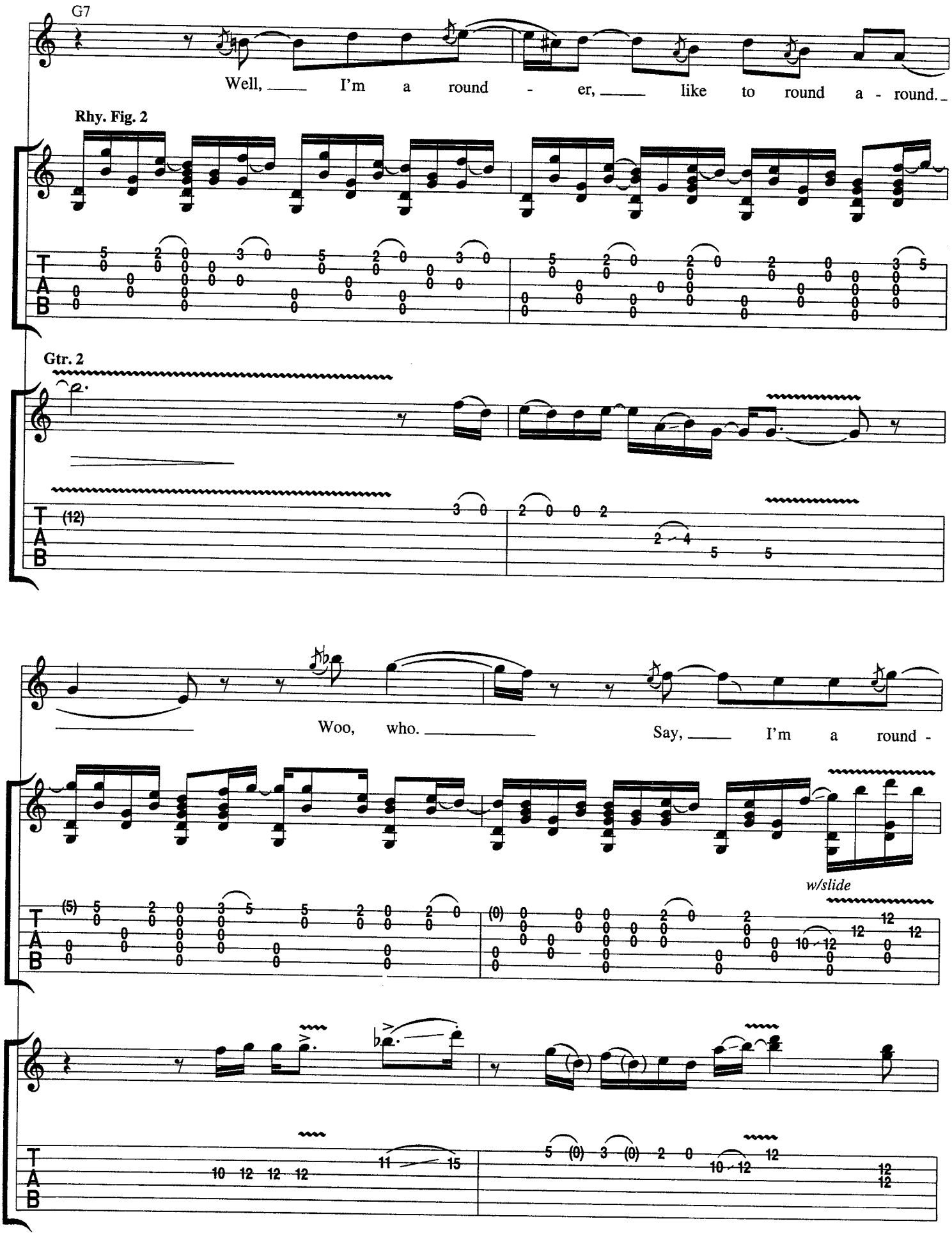
Gtr. 2

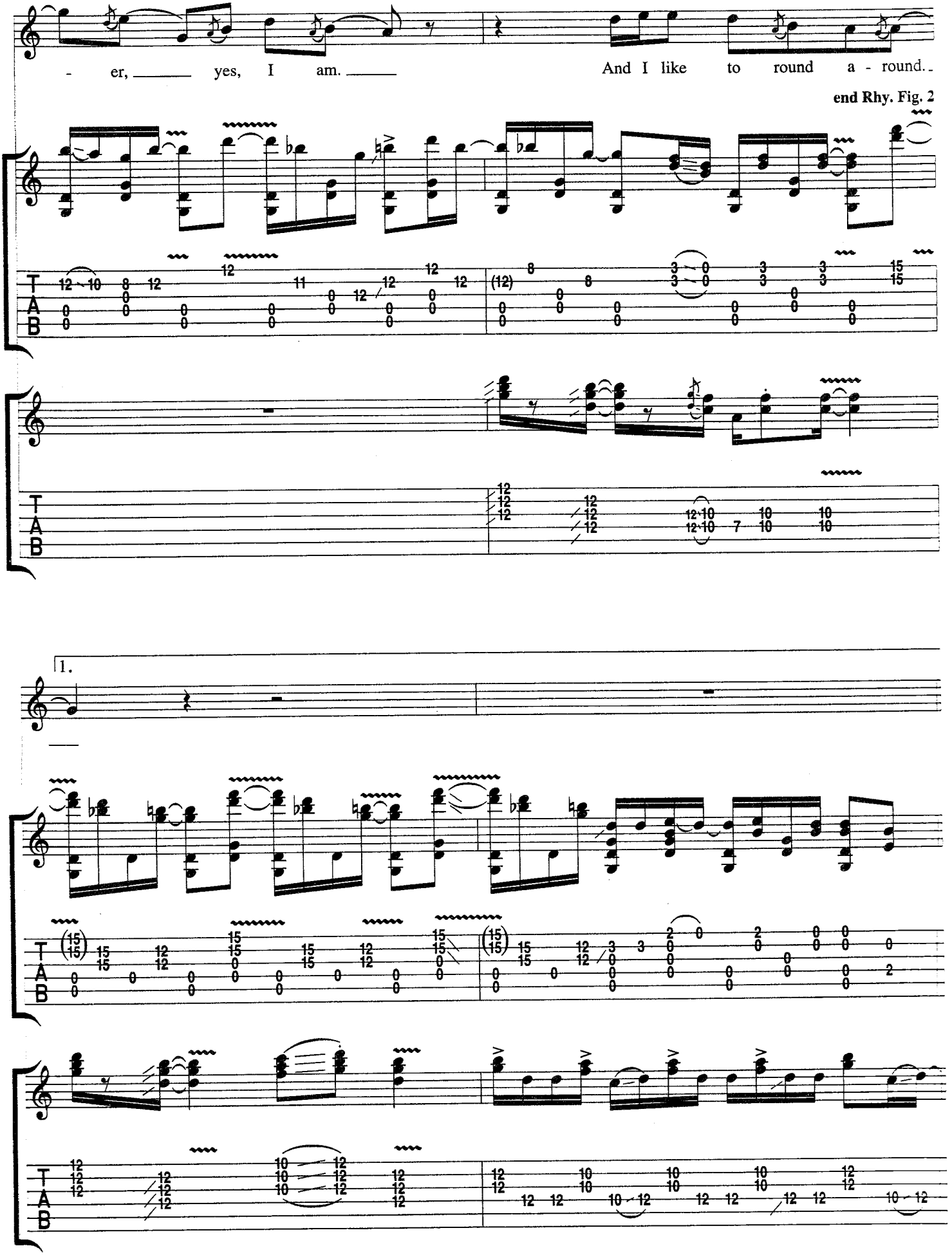
mp

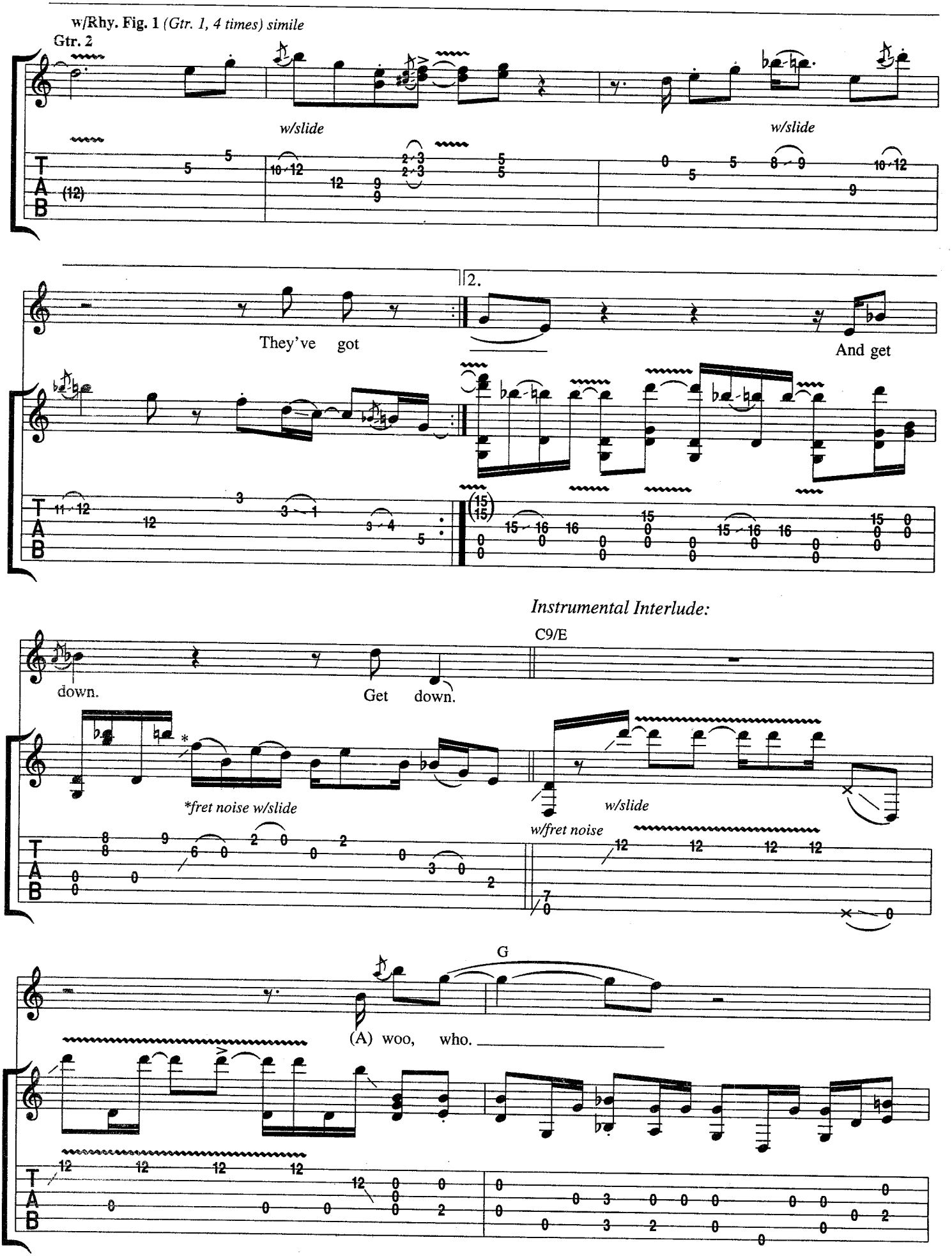
w/slide

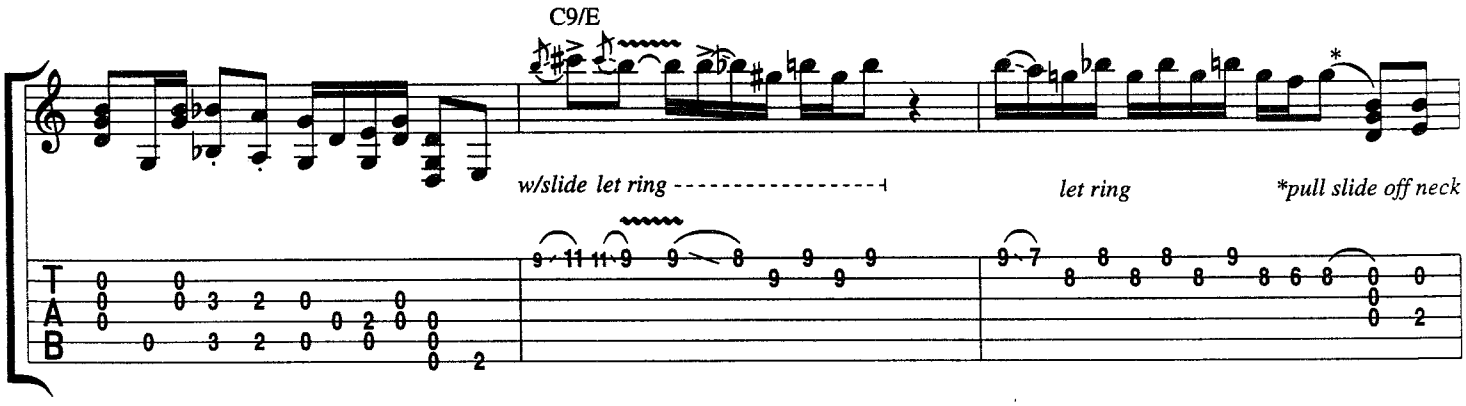

spoiled. Too ea - sy to make you. You got a thir - ty -
mf
eight and your book of rev - e - la - tions. I got a for -
w/Lead Fill 1 (Gtr. 2)
ty - four and a load of temp - ta - tions.
Gtr. 1
w/slide
let ring throughout
Lead Fill 1
Gtr. 2
mf
w/slide throughout

Chorus:

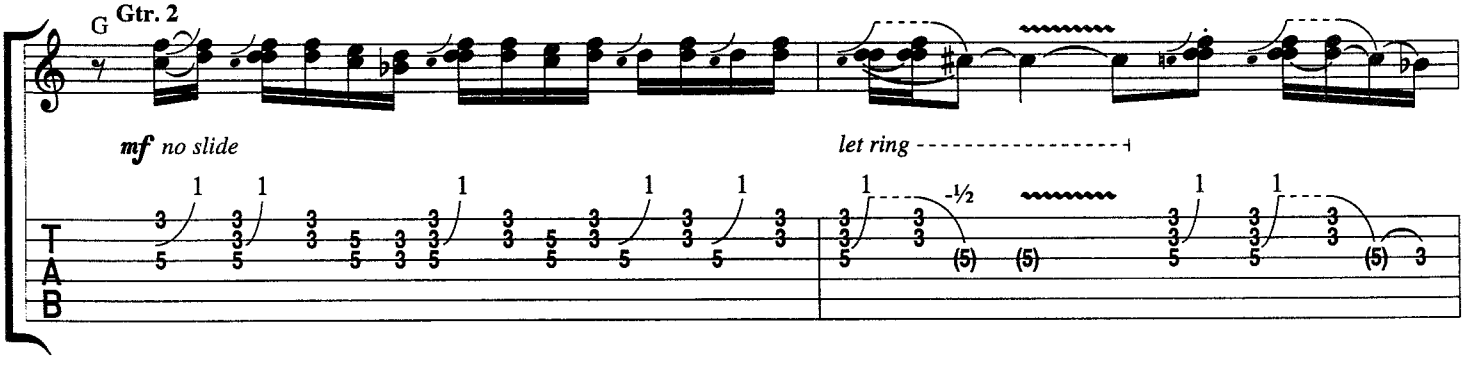

G7
Well, I'm a round - er, like to round a - round.
Rhy. Fig. 2
Gtr. 2
(12)
Woo, who. Say, I'm a round -
w/slide

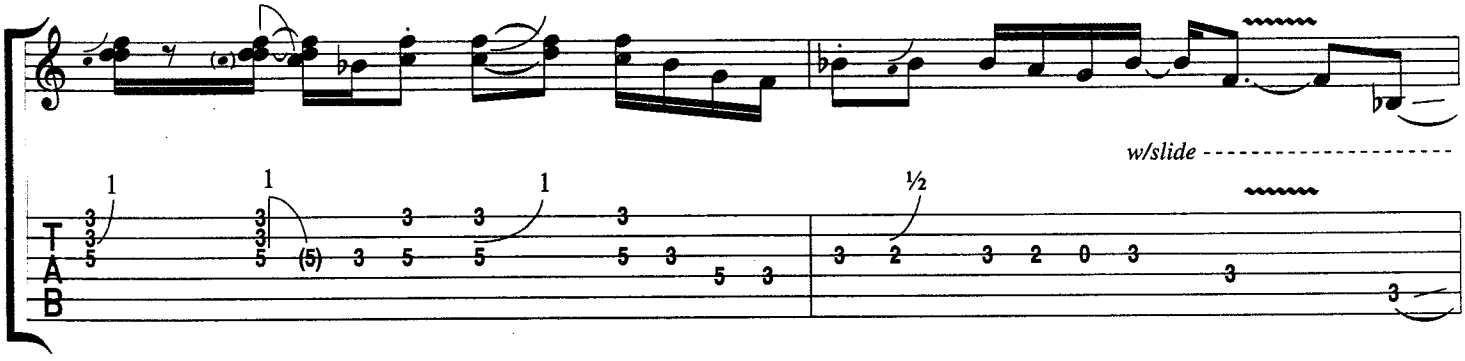

- er, yes, I am.
And I like to round a - round..
end Rhy. Fig. 2
1.


w/Rhy. Fig. 1 (Gtr. 1, 4 times) simile
Gtr. 2
w/slide
w/slide
2.
They've got
And get
Instrumental Interlude:
C9/E
down.
Get down.
*fret noise w/slide
w/slide
w/fret noise
G
(A) woo, who.



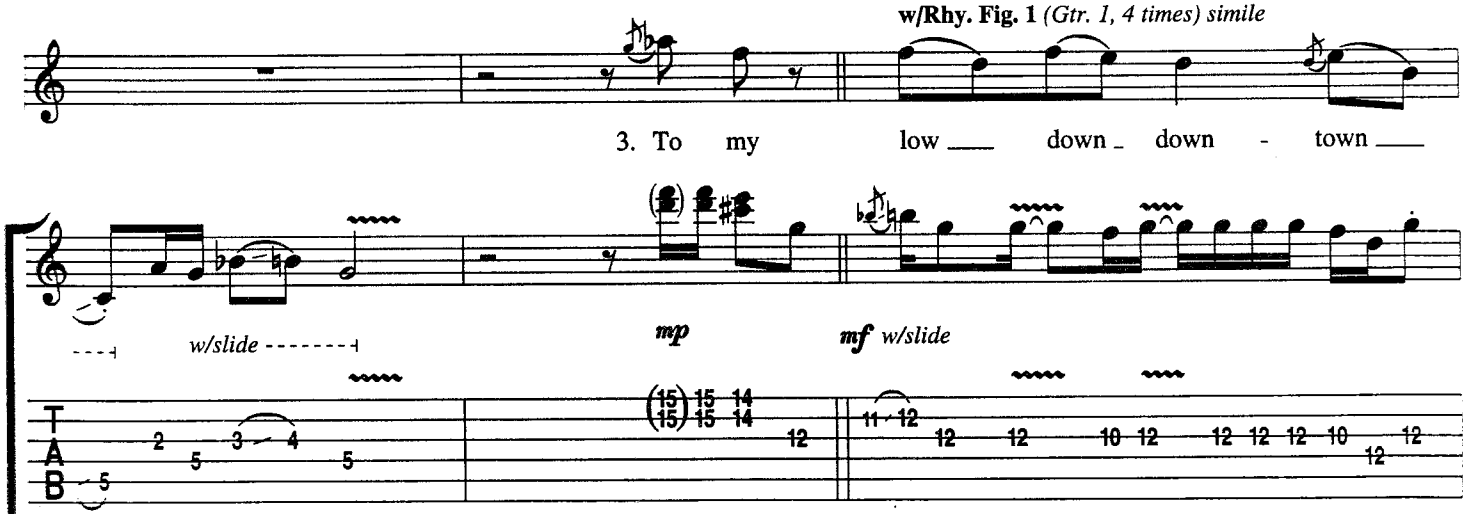
w/Rhy. Fig. 1 *(Gtr. 1, 6 times) simile*

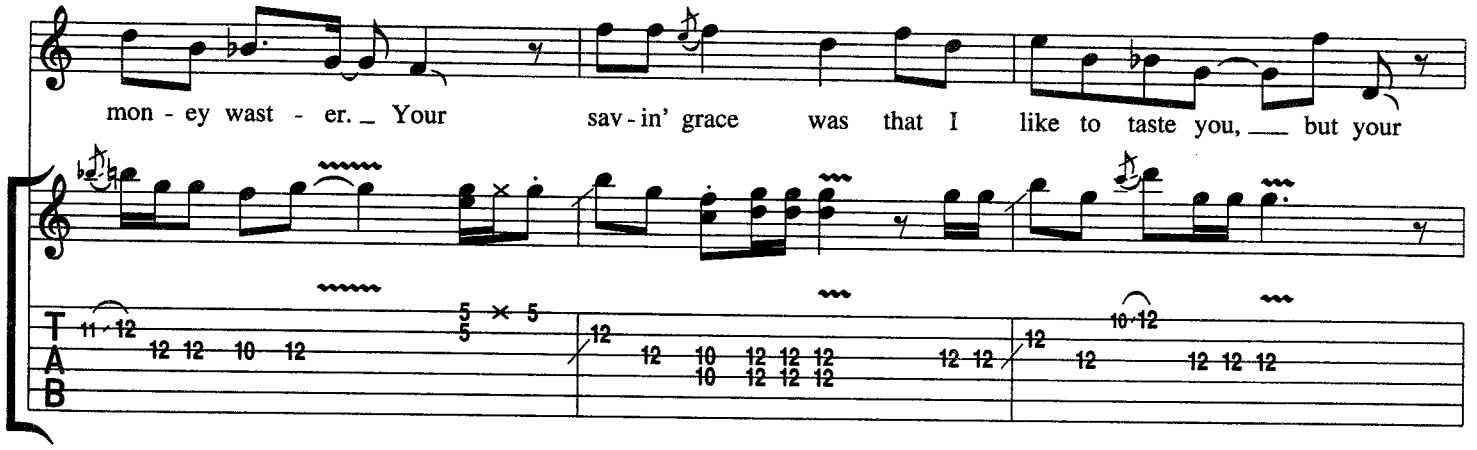


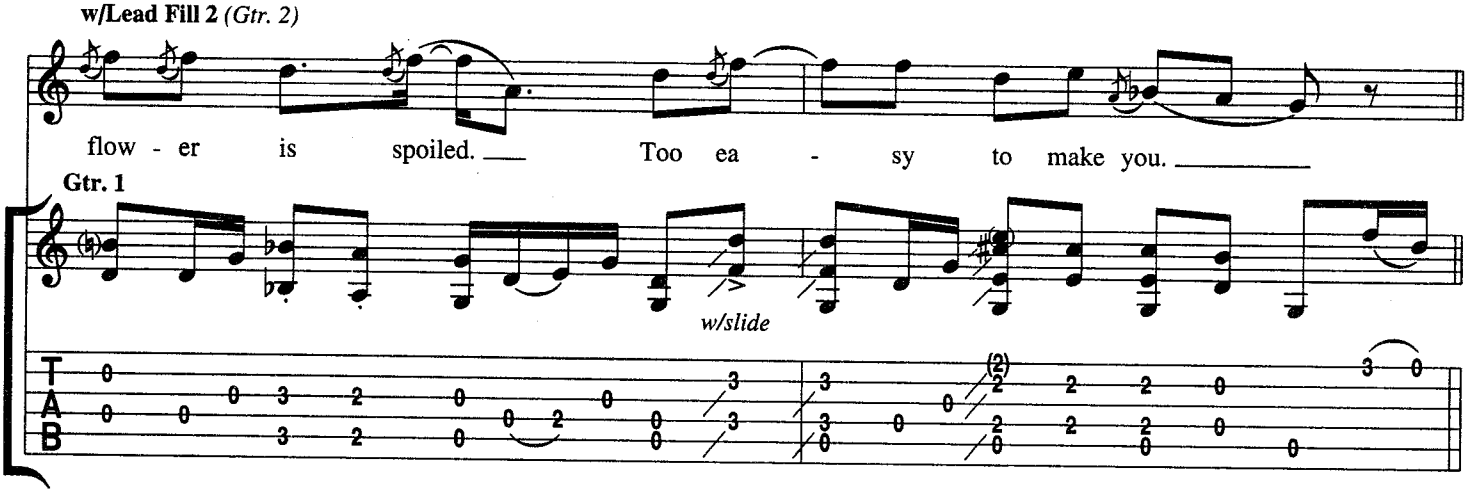


Verse:

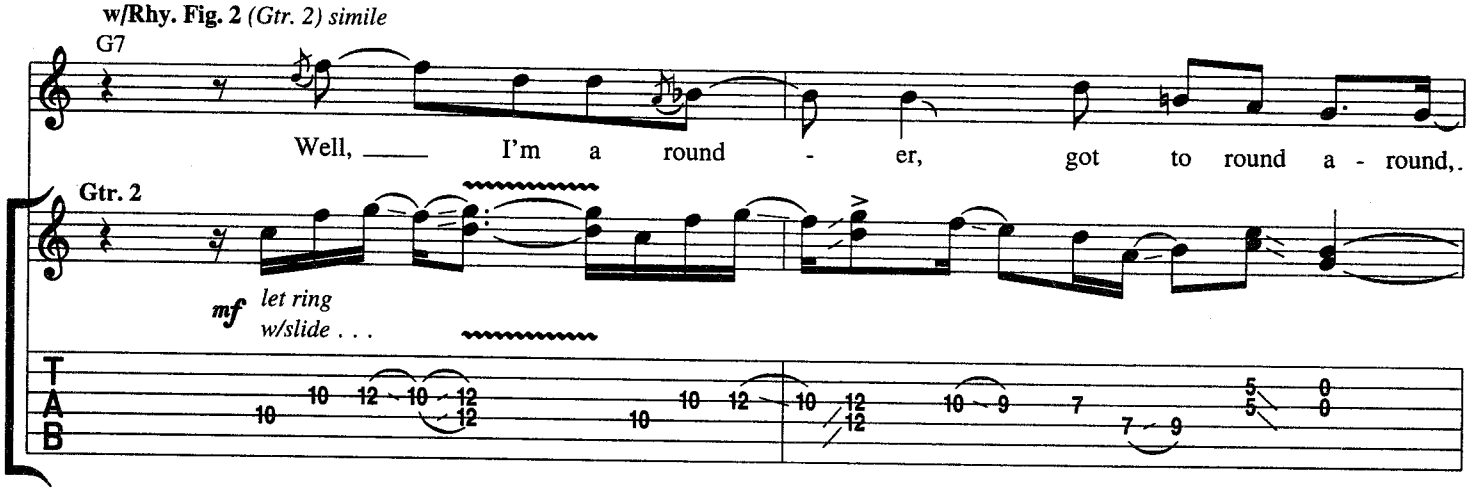
w/Rhy. Fig. 1 *(Gtr. 1, 4 times) simile*

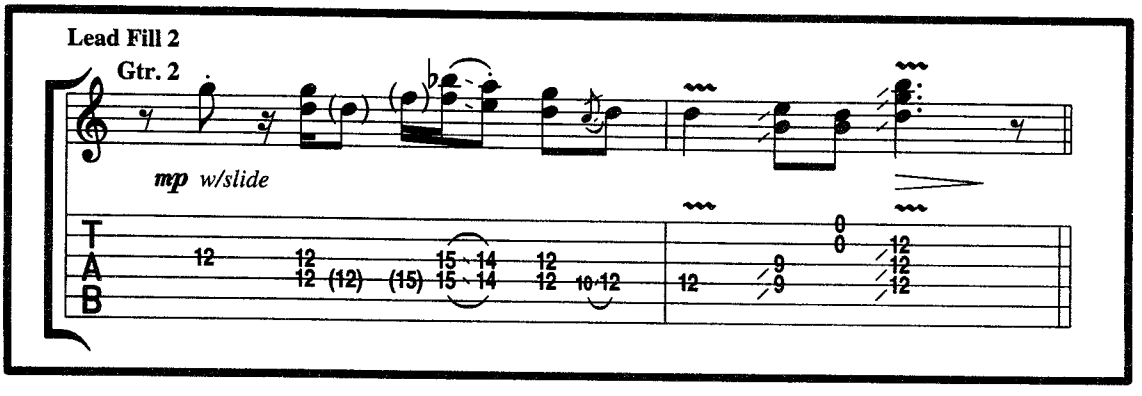


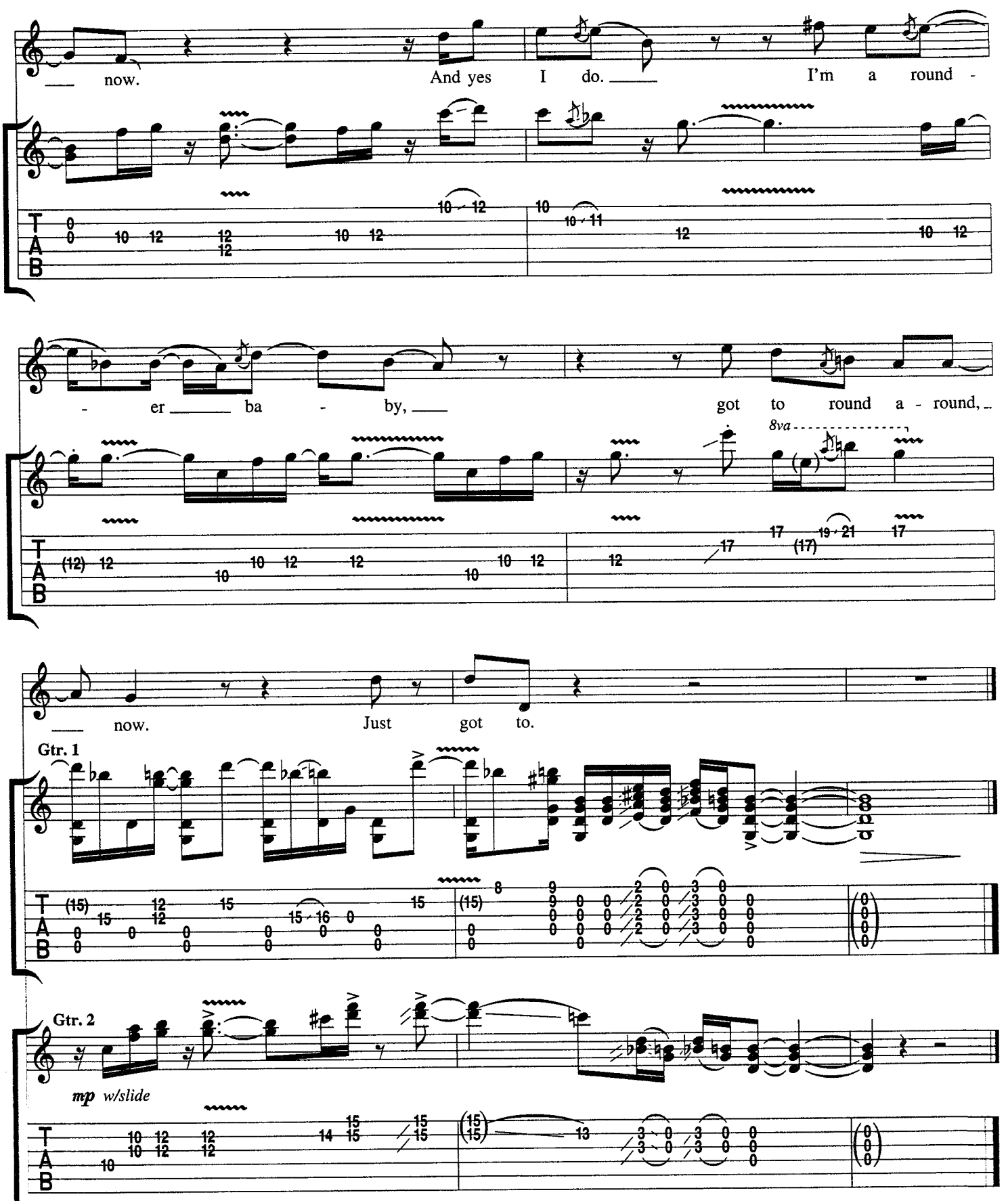




Outro Chorus:

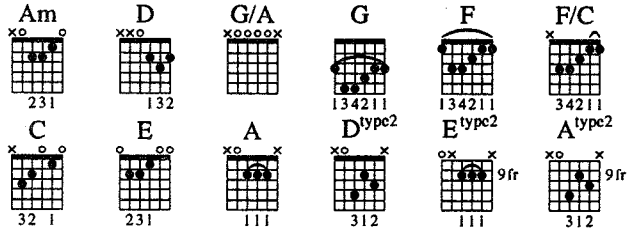






Verse 2:
(They got) two for one at the store on the corner,
Little girl like to drink and sniffin' powders.
Like the bars that stay open after hours,
Like the boys that go 24-7.
Too many late nights and you don't go to heaven.

GOOD FRIDAY



Words and Music by
CHRISTOPHER ROBINSON
and RICH ROBINSON

Slow rock ♩ = 62 (♪♪ = ♪³♪)

Intro:

Am D C A A AmG/A Am G/A D

3fr open open

Gtr. 1 *(Acous.)* *mf*

***Gtr. 2** *(Elec.)*

f *w/slide*

*Gtr. 2: ① = D.
Gtr. 2 is elec. gtr. and pedal steel gtr. arr. for one.

Verse:

Am D

Rhy. Fig. 1

Gtr. 1

1. We've been a - void - ing this for so long.

Gtr. 2

hold

hold

w/Rhy. Fig. 1 *(Gtr. 1) 4 times, simile*

Am D

Lux - u - ry is tem - po - rar - y, then it's gone. I

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𝄋 **w/Rhy. Fill 1** *(Gtr. 3) 4 times, 2nd time only*

Am D Am D

thought that we would hap-pen, I guess I'm wrong. We'll say 'Hi' on the street, then we'll

2. See additional lyrics

gradual slide

*Gtr. 2 simile 2nd time.

Am D

move a-long. I know this will be awk-ward but not for long. 'Cause

hold

Chorus:

Am D E F♯ G F

open 2fr

Rhy. Fig. 2

Gtr. 1

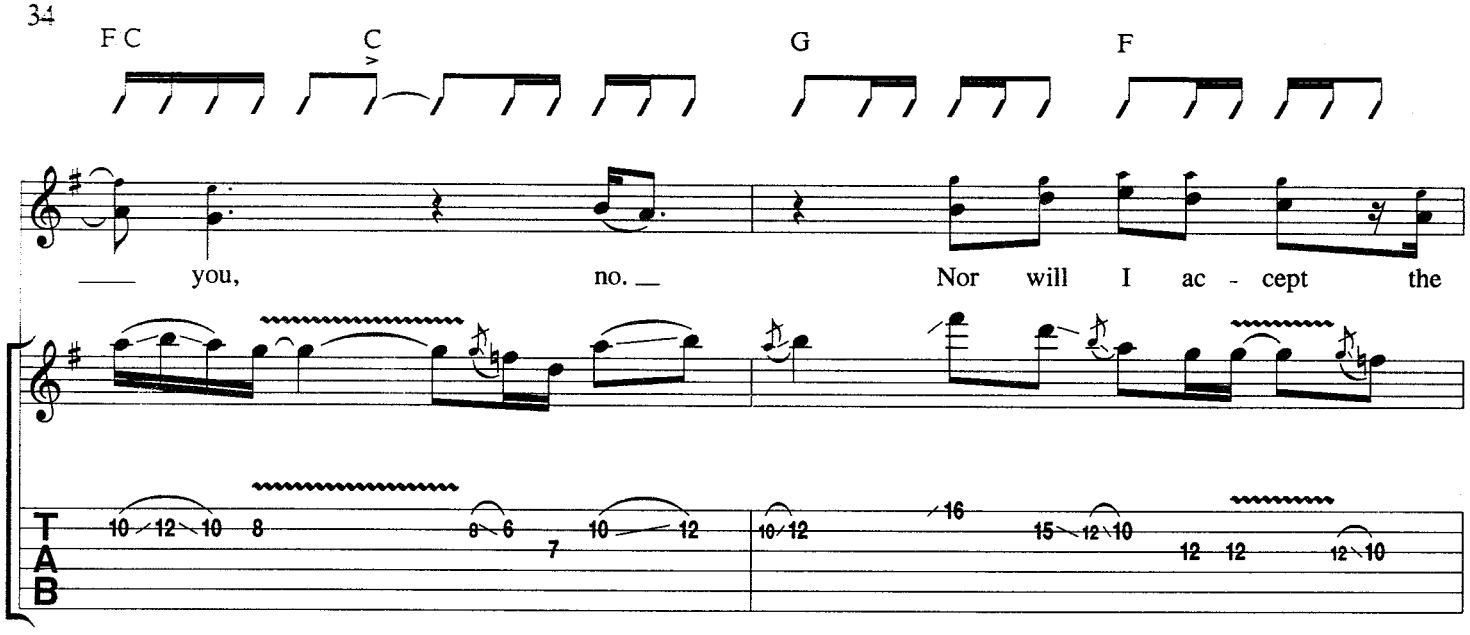
soon you'll have a new boy to sing you songs. I will not for-give

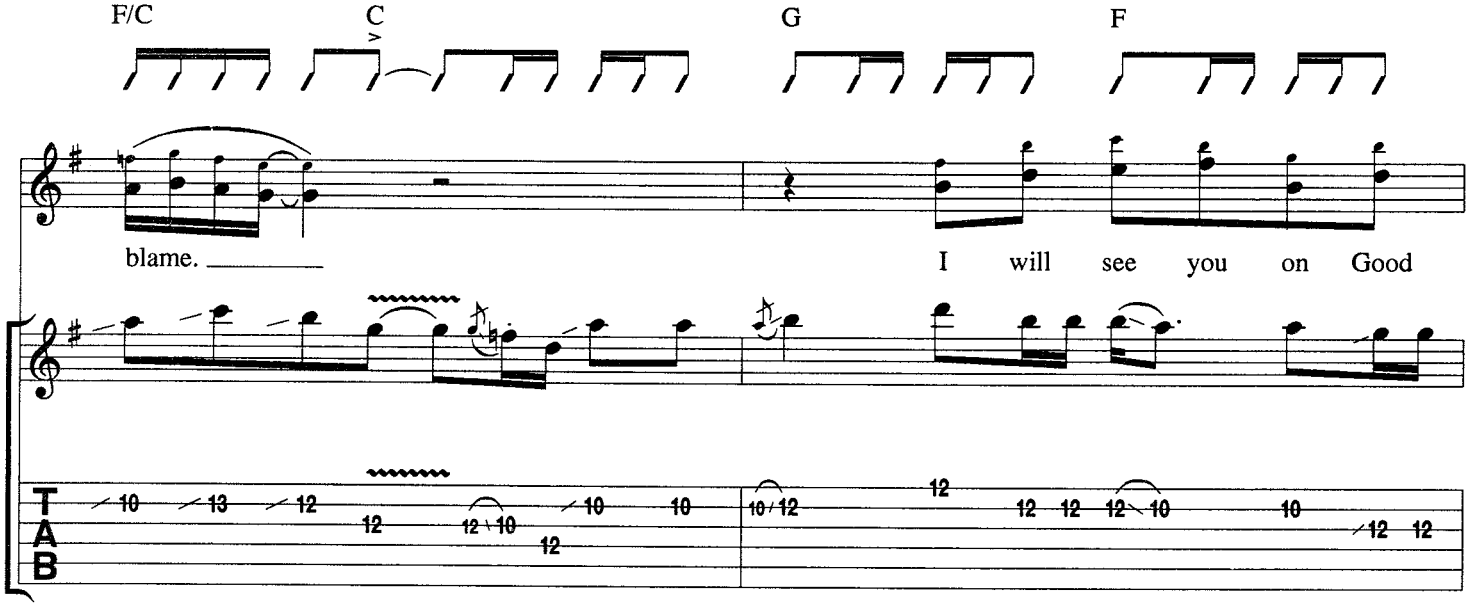
Gtr. 2

Rhy. Fill 1
***Gtr. 3**

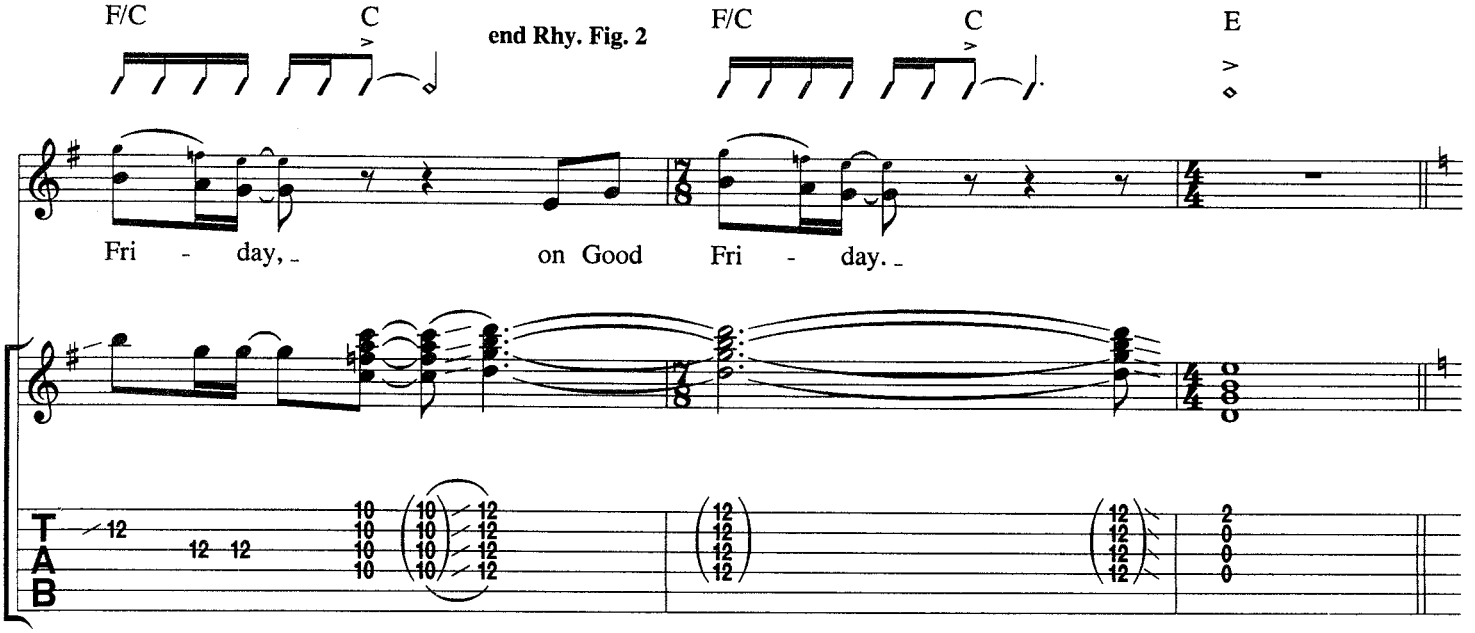
mf *hold* *played fingerstyle* *hold*

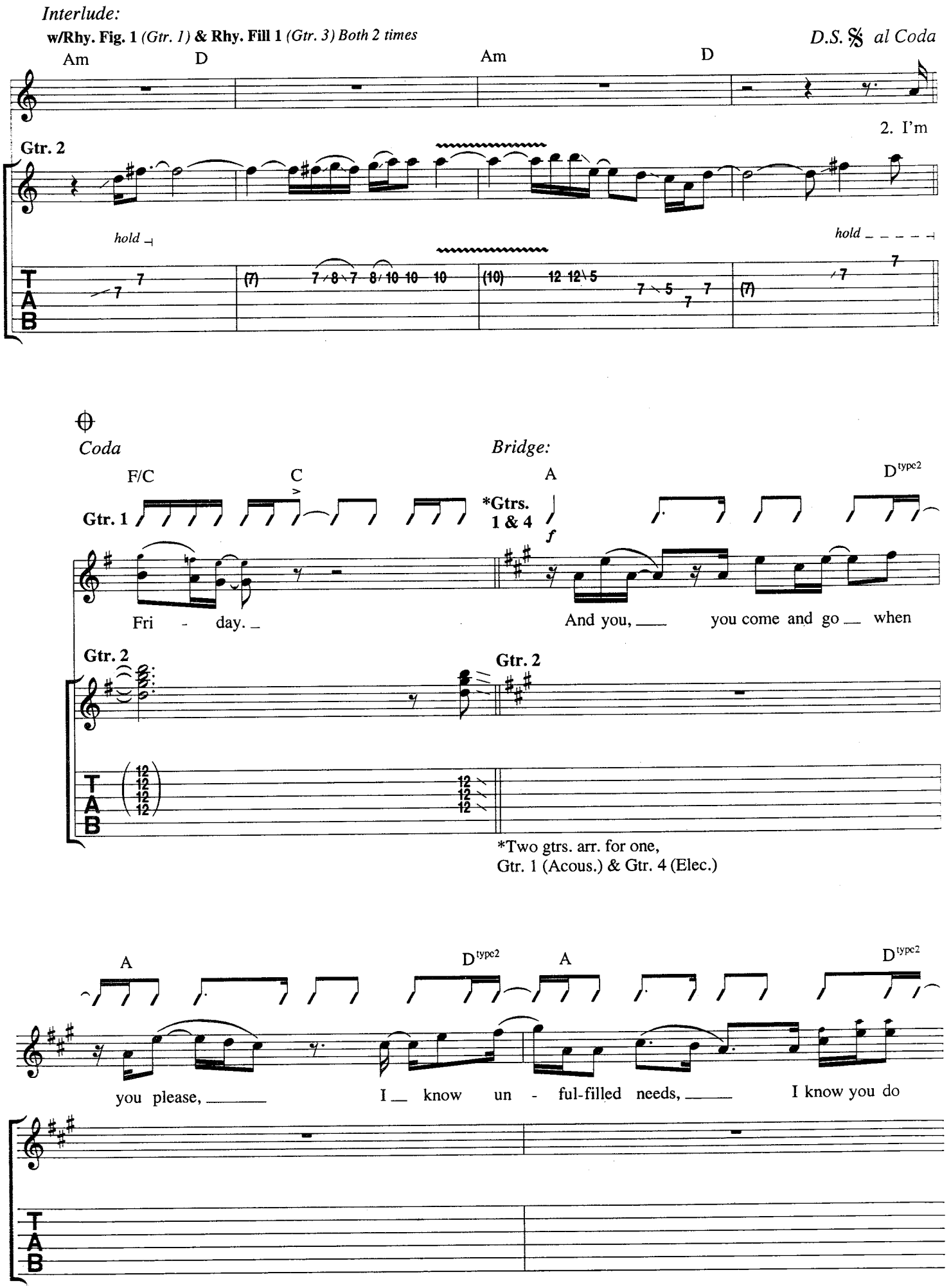
*Banjo arr. for gtr.

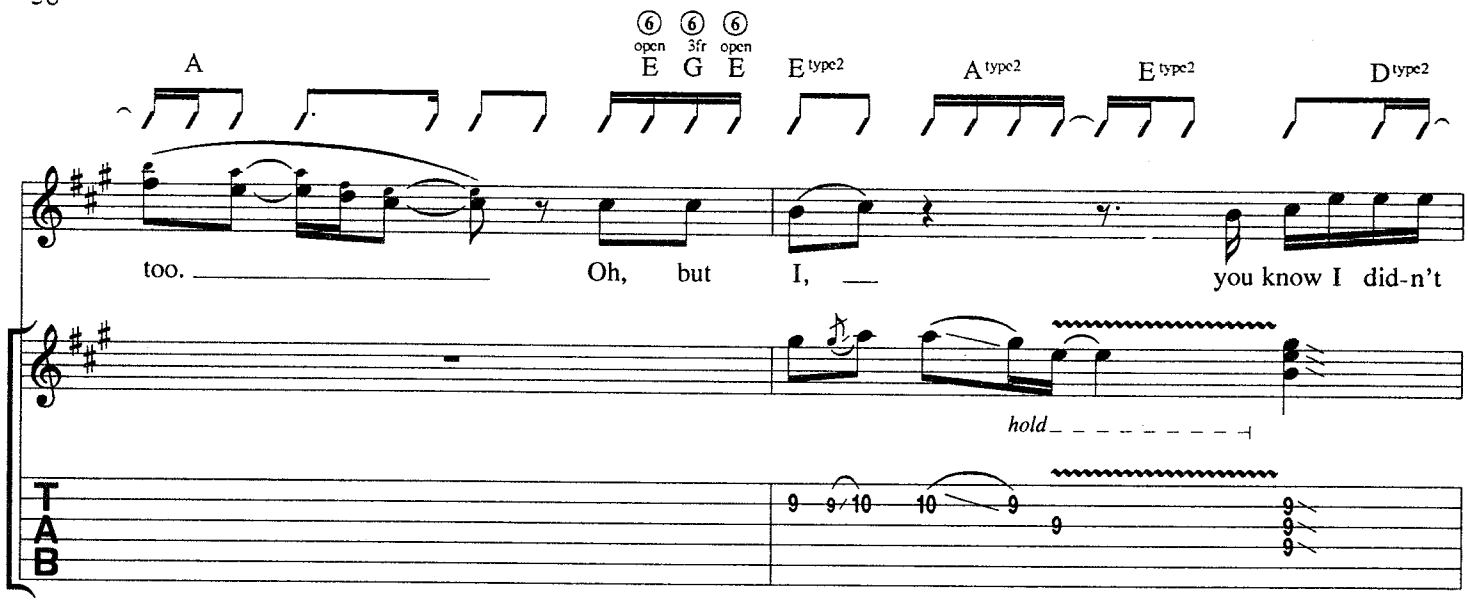

F C
C
G
F
you, no. Nor will I ac - cept the

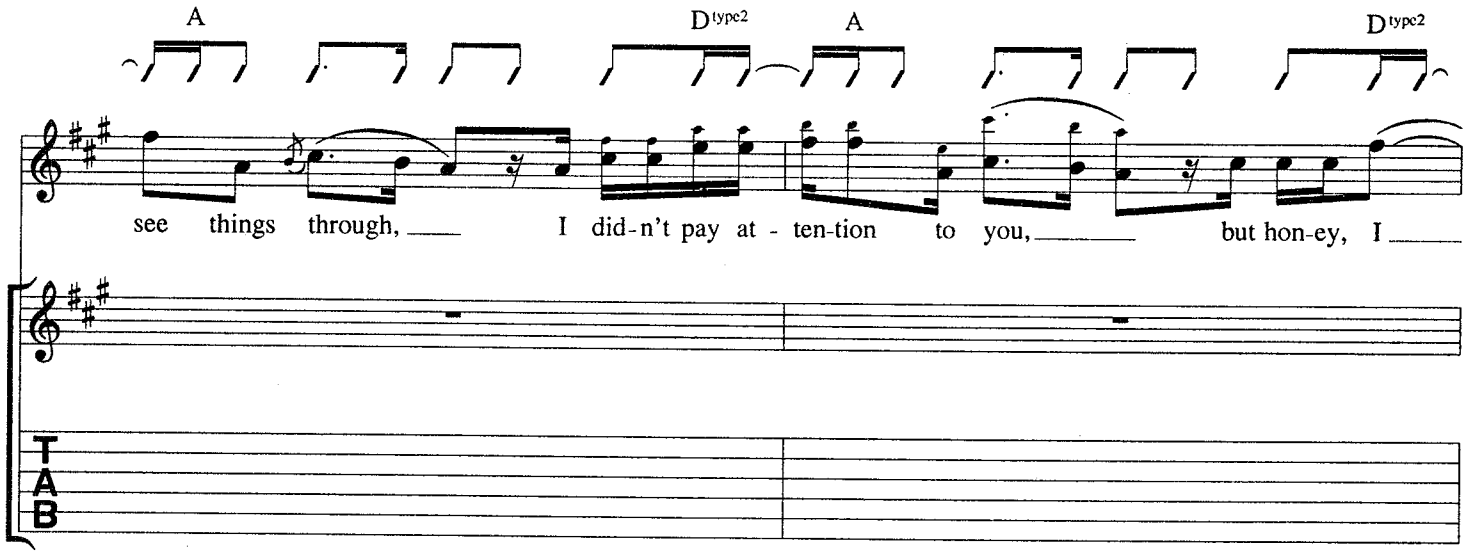

F/C
C
G
F
blame. I will see you on Good

To Coda


F/C
C
end Rhy. Fig. 2
F/C
C
E
Fri - day, on Good Fri - day.

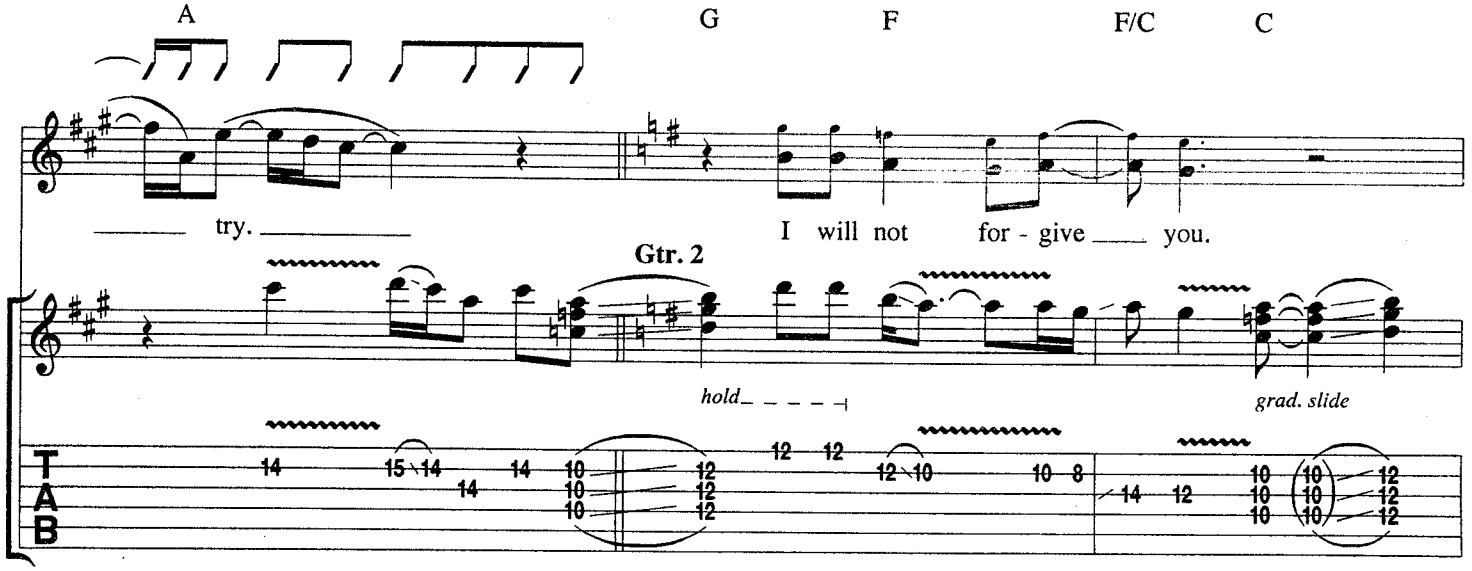

Interlude:
w/Rhy. Fig. 1 (Gtr. 1) & Rhy. Fill 1 (Gtr. 3) Both 2 times
D.S. 𝄋 al Coda

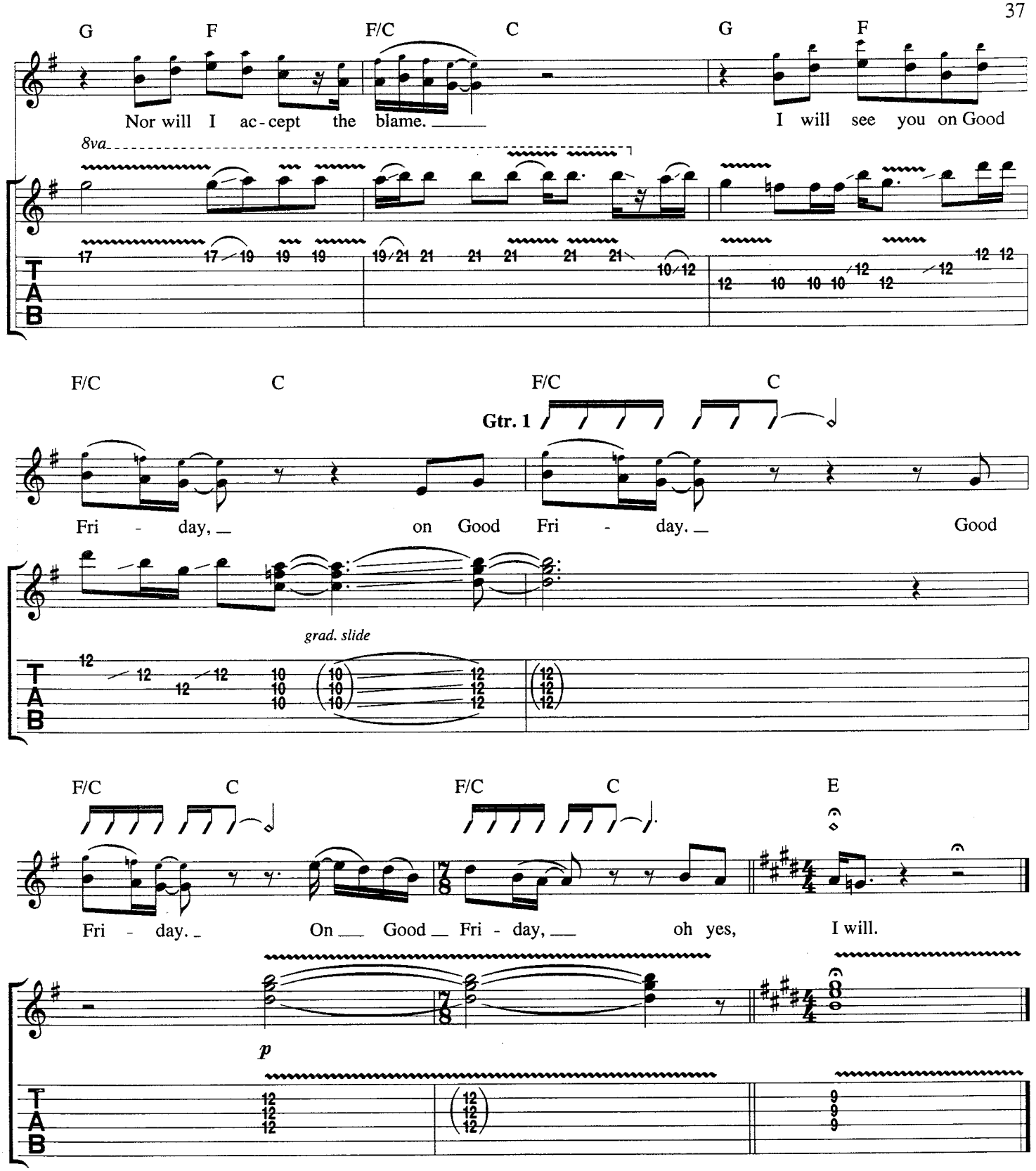




Chorus:

w/Rhy. Fig. 2 *(Gtr. 1)*



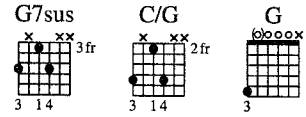


Verse 2:
I'm sorry I couldn't do this yesterday.
Tomorrow I am busy and what it is I can't say.
And Saturday is no good,
We've got a show.
So it has to be Good Friday,
Then it's so long.
(To Chorus:)

GONE

Gtr. 1 in G tuning:
⑥ = D ③ = G
⑤ = G ② = B
④ = D ① = D

Gtr. 1 (G tuning) G7sus C/G G

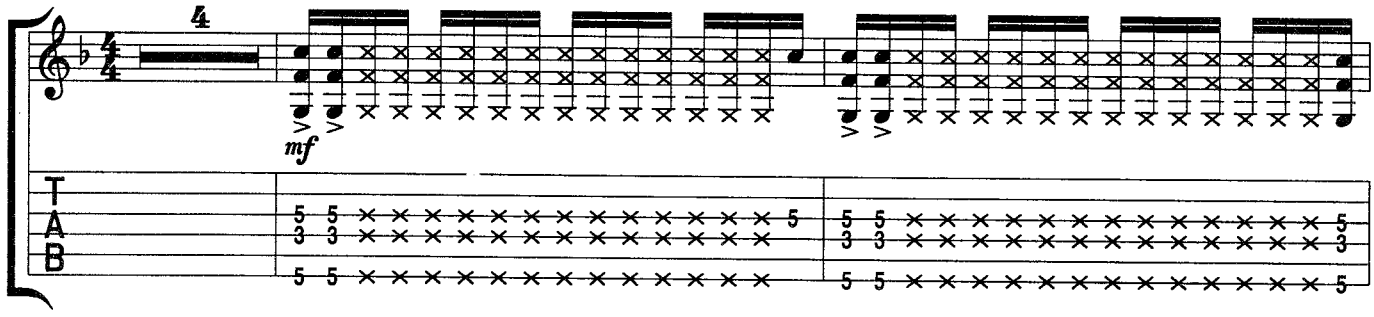


Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

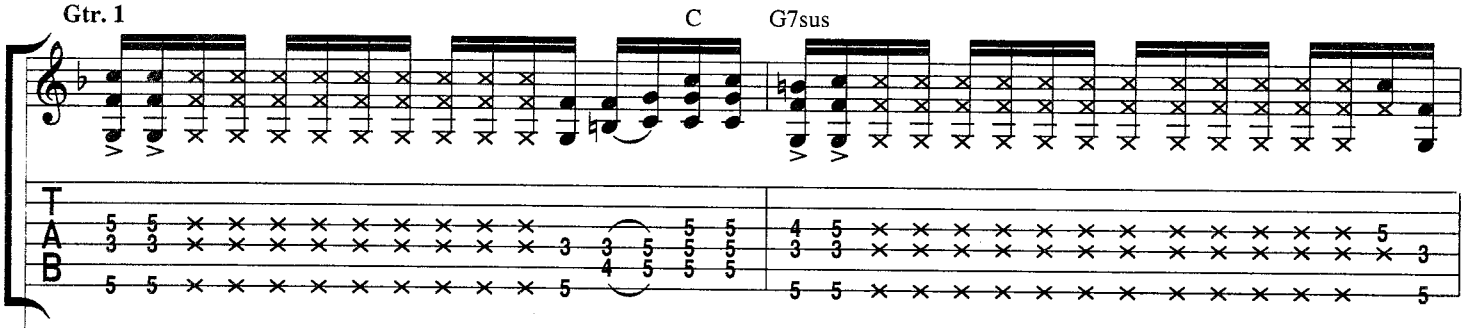
Moderately ♩ = 76

Intro: **Gtr. 1** *(w/dist.)*

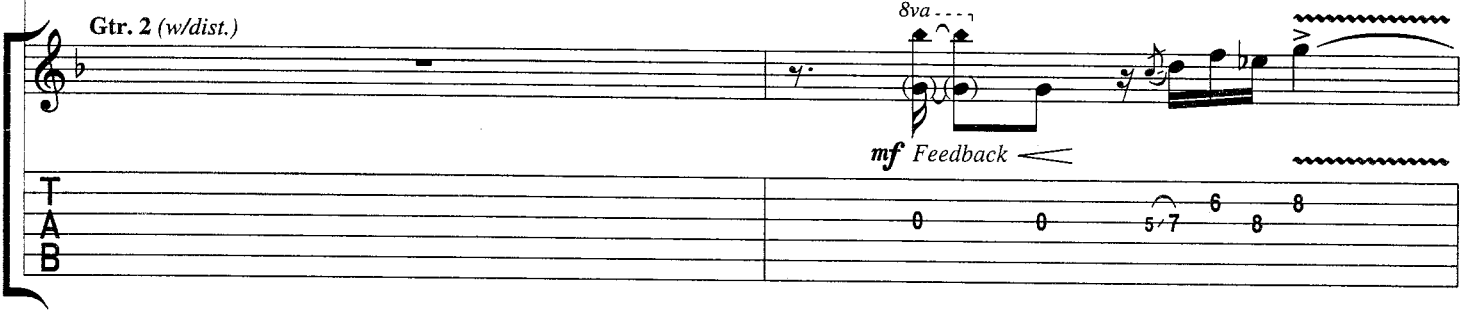
Percussion G7sus



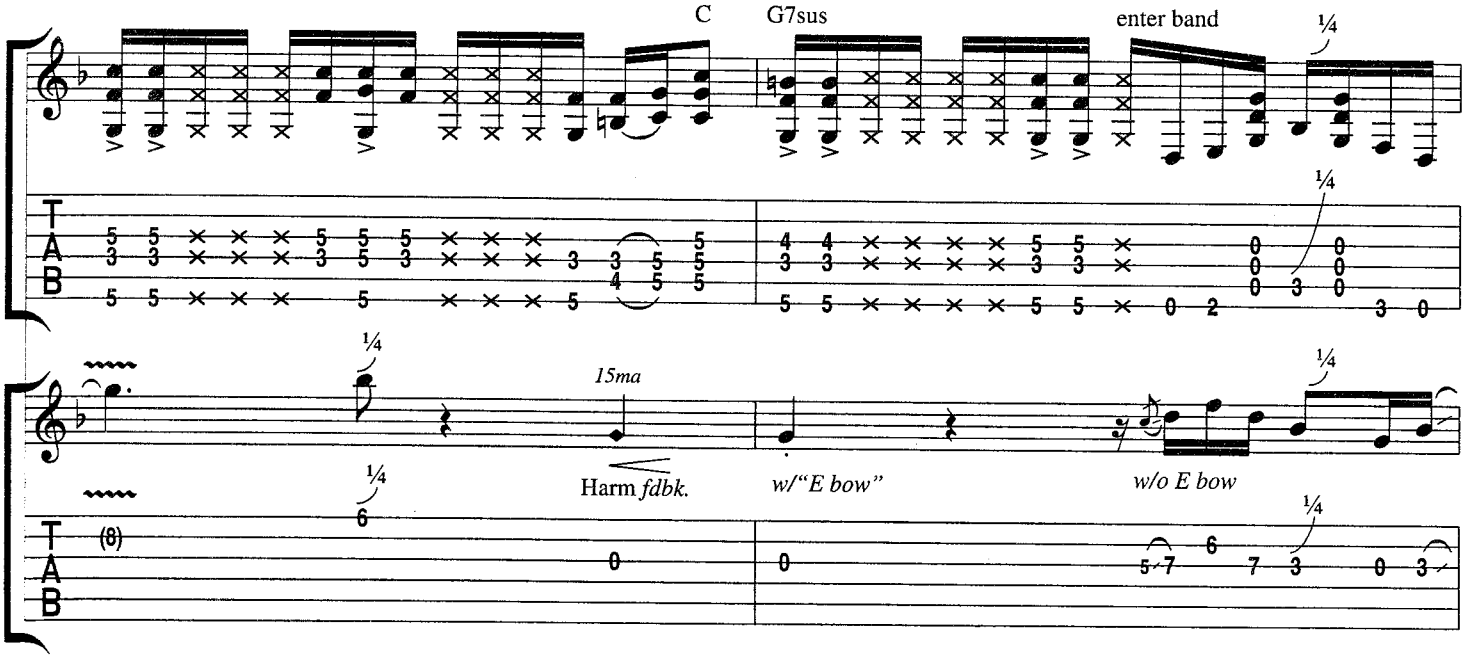
Gtr. 1 C G7sus



Gtr. 2 *(w/dist.)*



C G7sus enter band ¼



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w/Rhy. Fig. 1 *(Gtr. 3, 3 times) simile*

G7sus

w/E bow

w/Rhy. Fill 1 *(Gtr. 3)*

let ring ----------

Rhy. Fig. 1

Gtr. 3 *(w/dist.)*

mf

Rhy. Fill 1

Gtr. 3

mf

Verse:

w/Rhy. Fig. 1 *(Gtr. 3, 3 times) simile*

G7sus C

1. Save ____ me, ____ save ___ me, ba - by, ___

Rhy. Fig. 1A

Gtr. 1

G7sus **w/Lead Fill 1** *(Gtr. 2)*

save ____ me from this sea-son's_ dead ____ air. ____

Gtr. 1 **end Rhy. Fig. 1A**

Gtr. 3

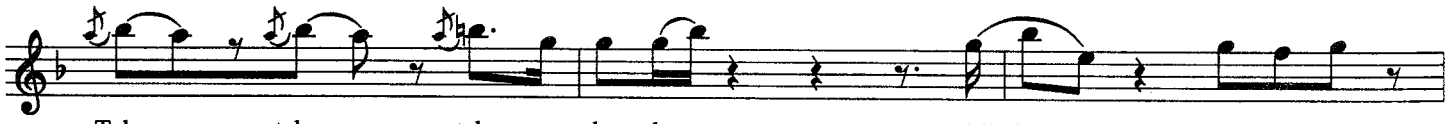
P.H.

Lead Fill 1

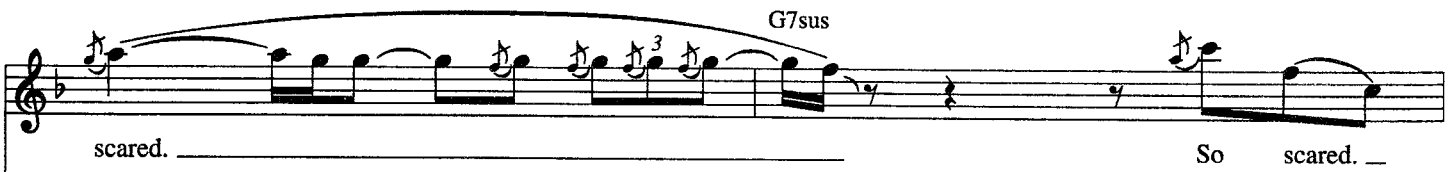
Gtr. 2

mp
w/E bow

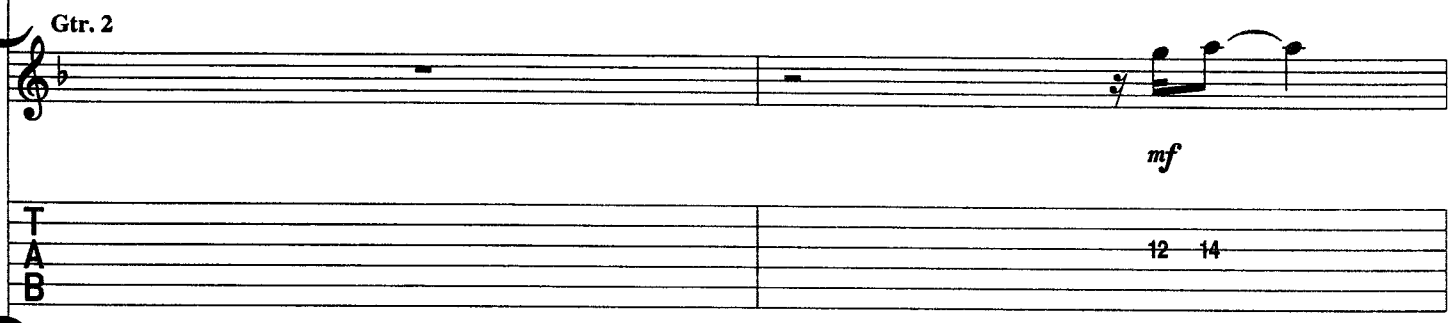
w/Rhy. Fig. 1 *(Gtr. 3, 3 times) simile*
w/Rhy. Fig. 1A *(Gtr. 1, 2 times) simile*



Gtr. 3 tacet
G7sus

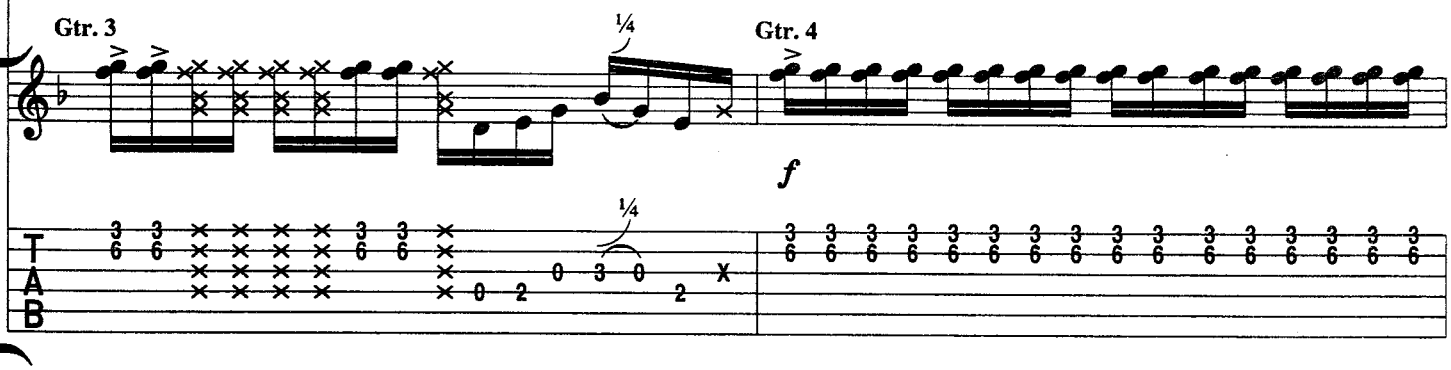


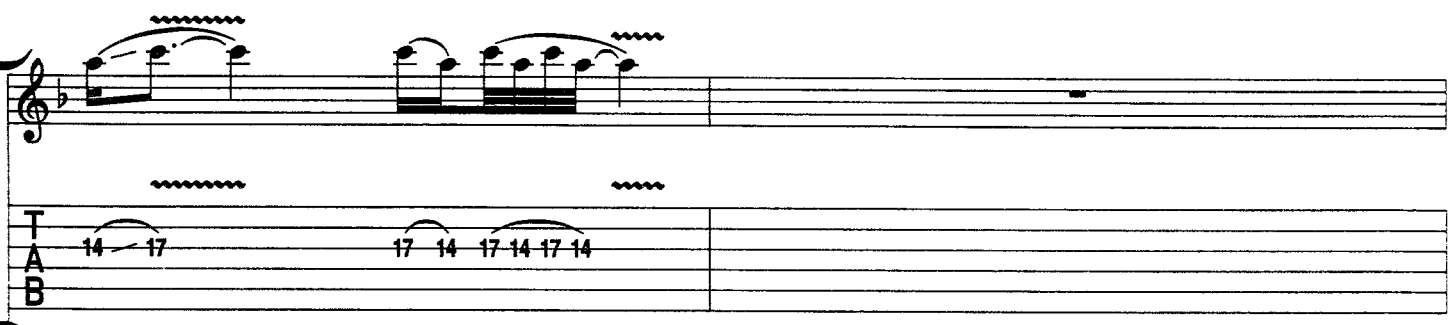
Gtr. 2

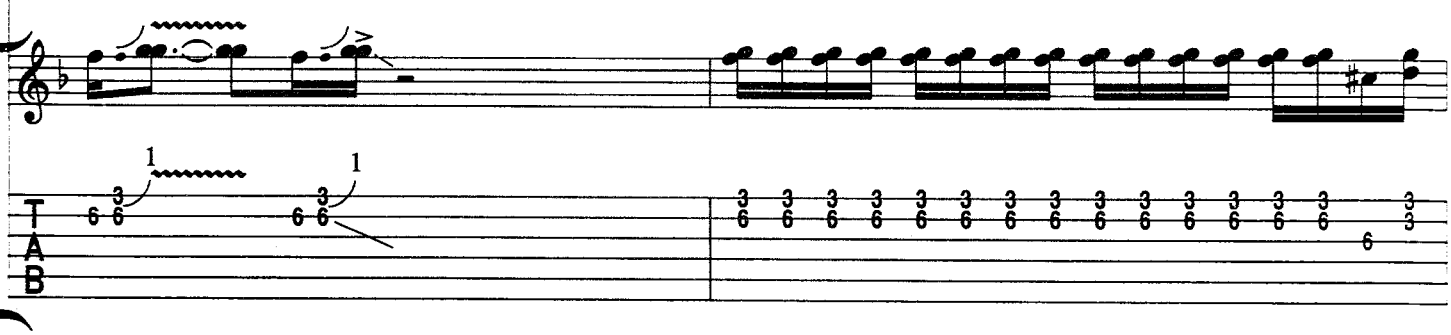


Gtr. 3

Gtr. 4







𝄋 *Verse:*

w/Rhy. Fig. 1 *(Gtr. 3, 3 times) simile*
w/Rhy. Fig. 1A *(Gtr. 1, 2 times) simile*

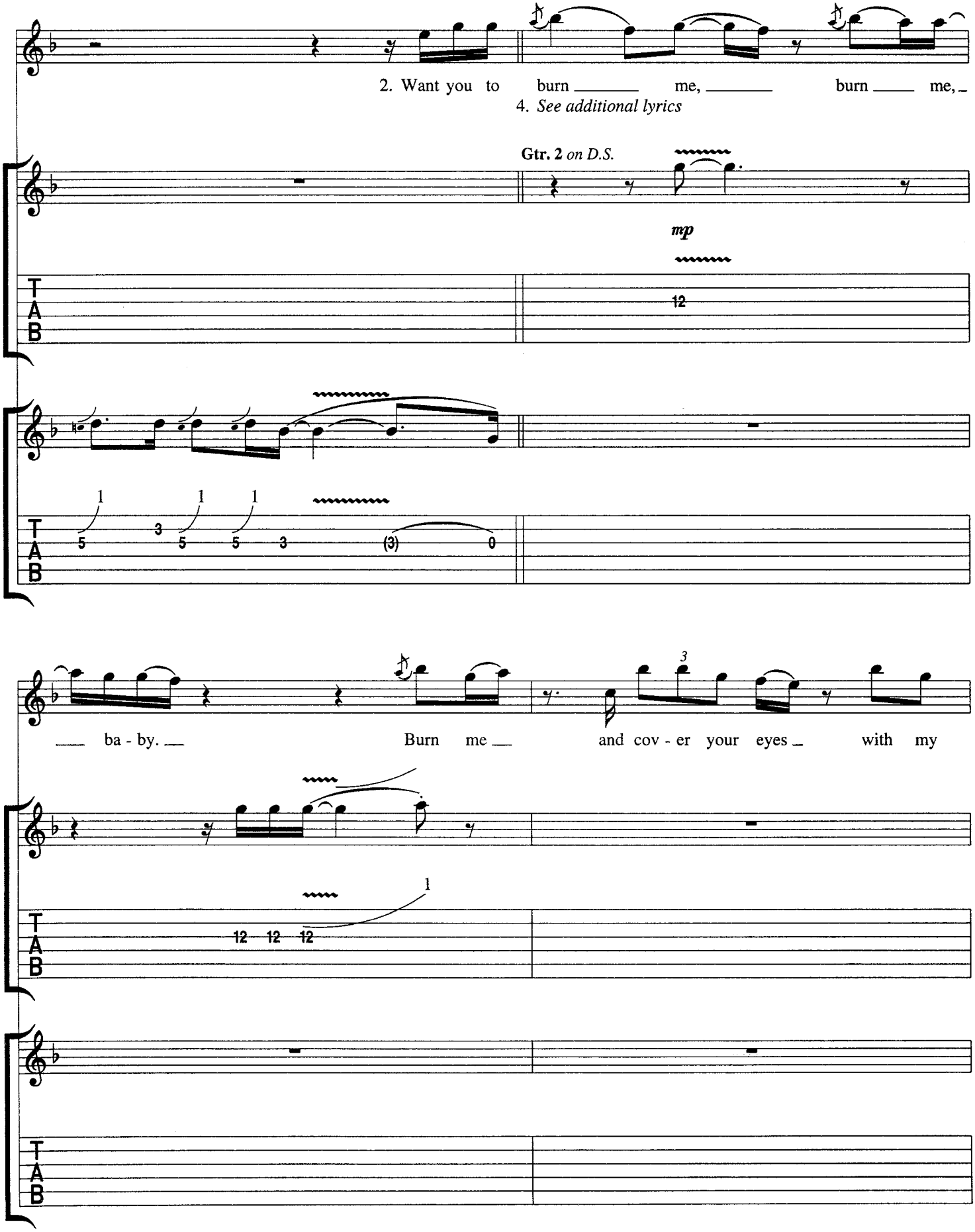
G7sus

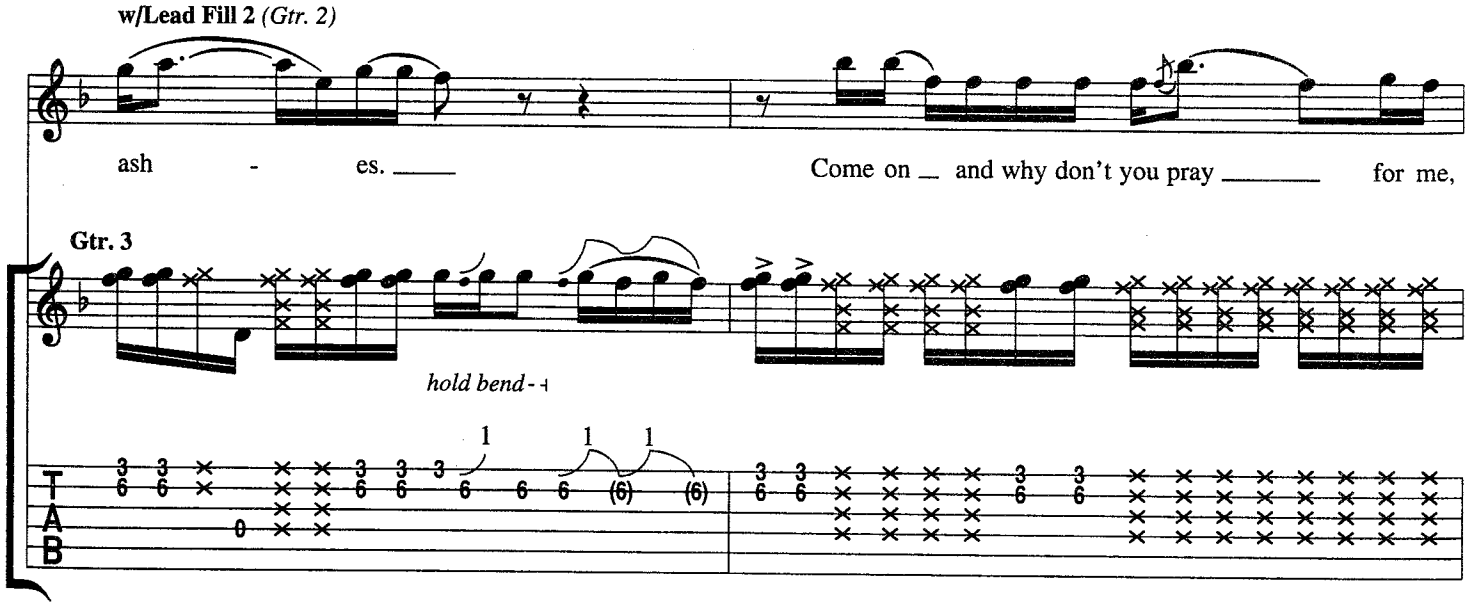
2. Want you to burn ____ me, ____ burn ____ me, ____ ba - by. ____ Burn me ____ and cov - er your eyes ____ with my

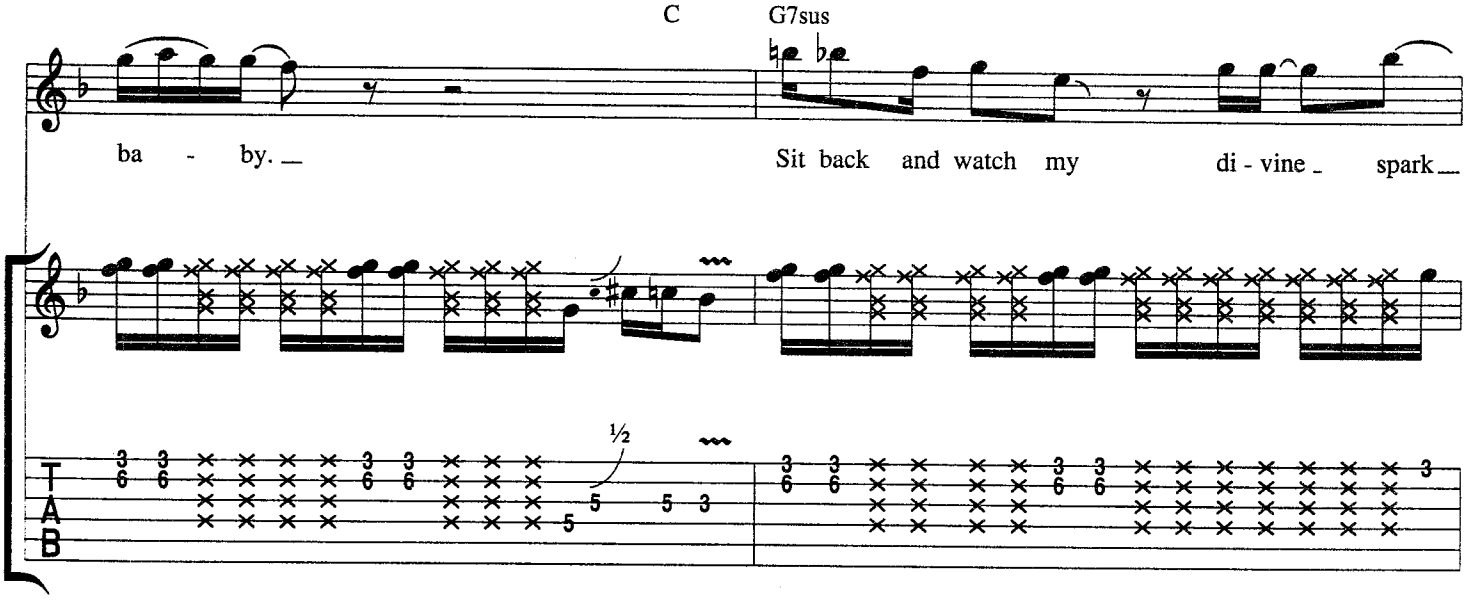
4. *See additional lyrics*

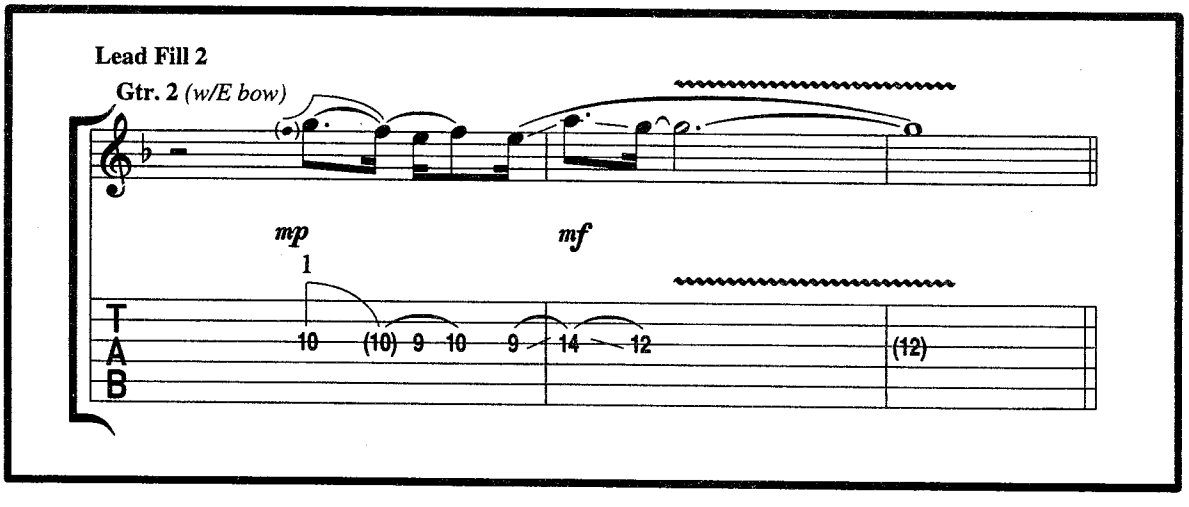
Gtr. 2 *on D.S.*

mp




w/Lead Fill 2 (Gtr. 2)
ash - es.
Come on and why don't you pray for me,
Gtr. 3
hold bend -
T
A
B


C
G7sus
ba - by.
Sit back and watch my di - vine spark
T
A
B


Lead Fill 2
Gtr. 2 (w/E bow)
mp
mf
T
A
B

Chorus:

w/Rhy. Fig. 2A *(Gtr. 3, 1½ times) simile*

F5 G5 B♭(5) G(5) F5 G5

flash, yeah. Gone

Bkgd. vcl.: Gone.

Gtr. 1

Rhy. Fig. 2

Gtr. 2

mp

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

*Em7♭5 F5 G5 B♭(5) G(5) F5 G5 Em7♭5 F5 G5 B♭(5) G(5) F5 G5

Good rid-dance, I am gone. Gone.

Bkgd. vcl: Gone.

end Rhy. Fig. 2

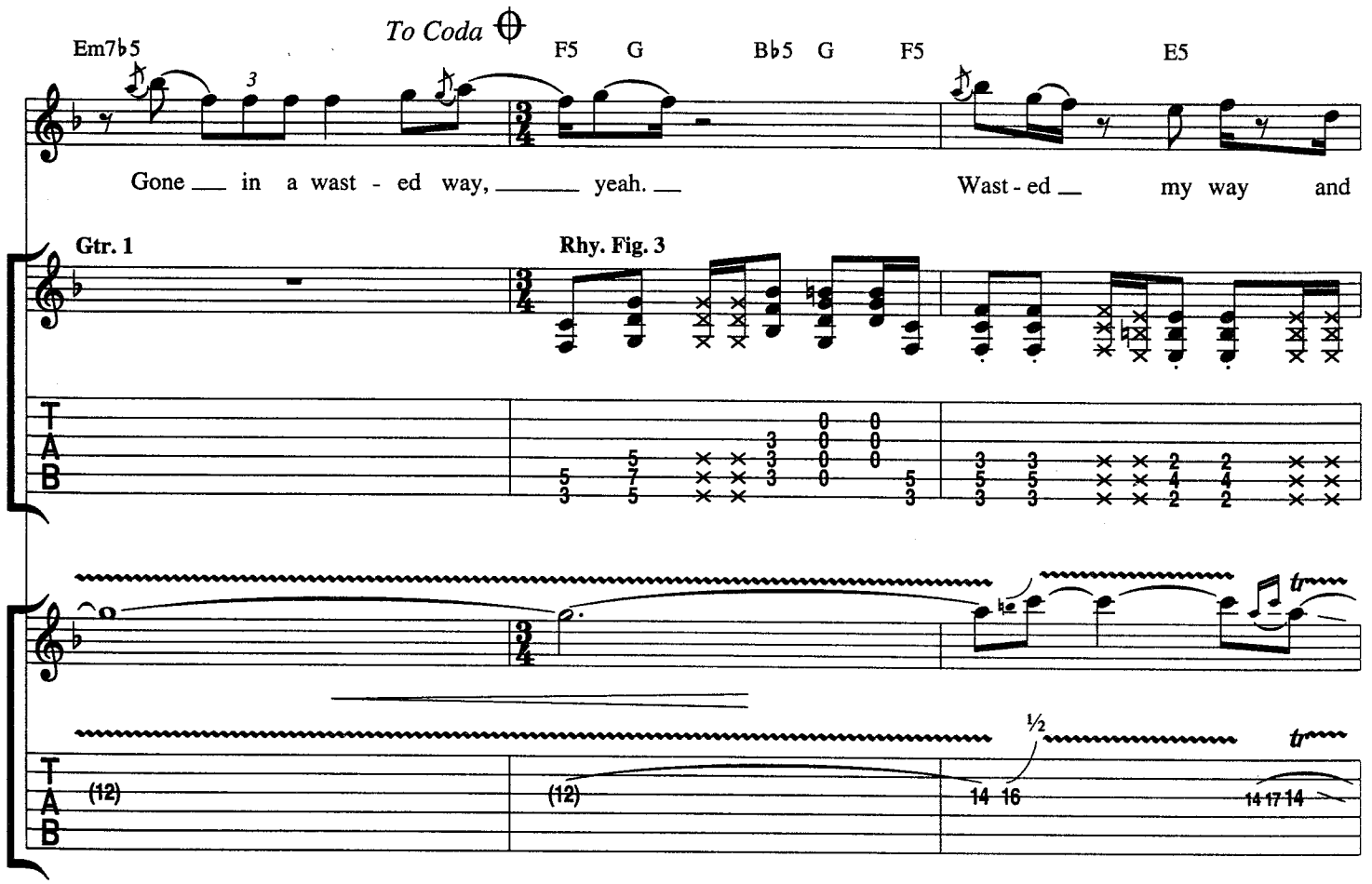
trem. pick

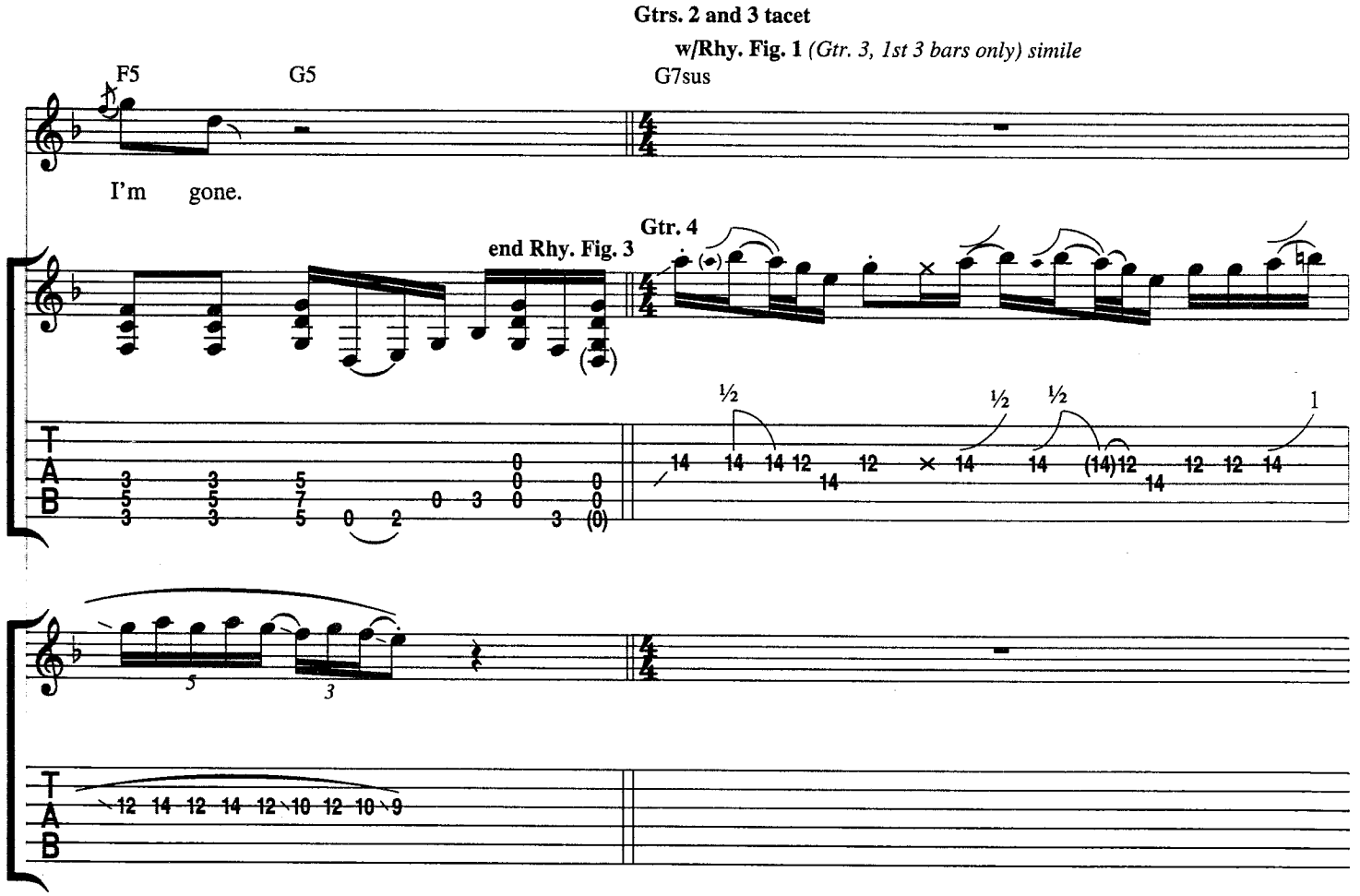
*E locrian tonality throughout this measure.

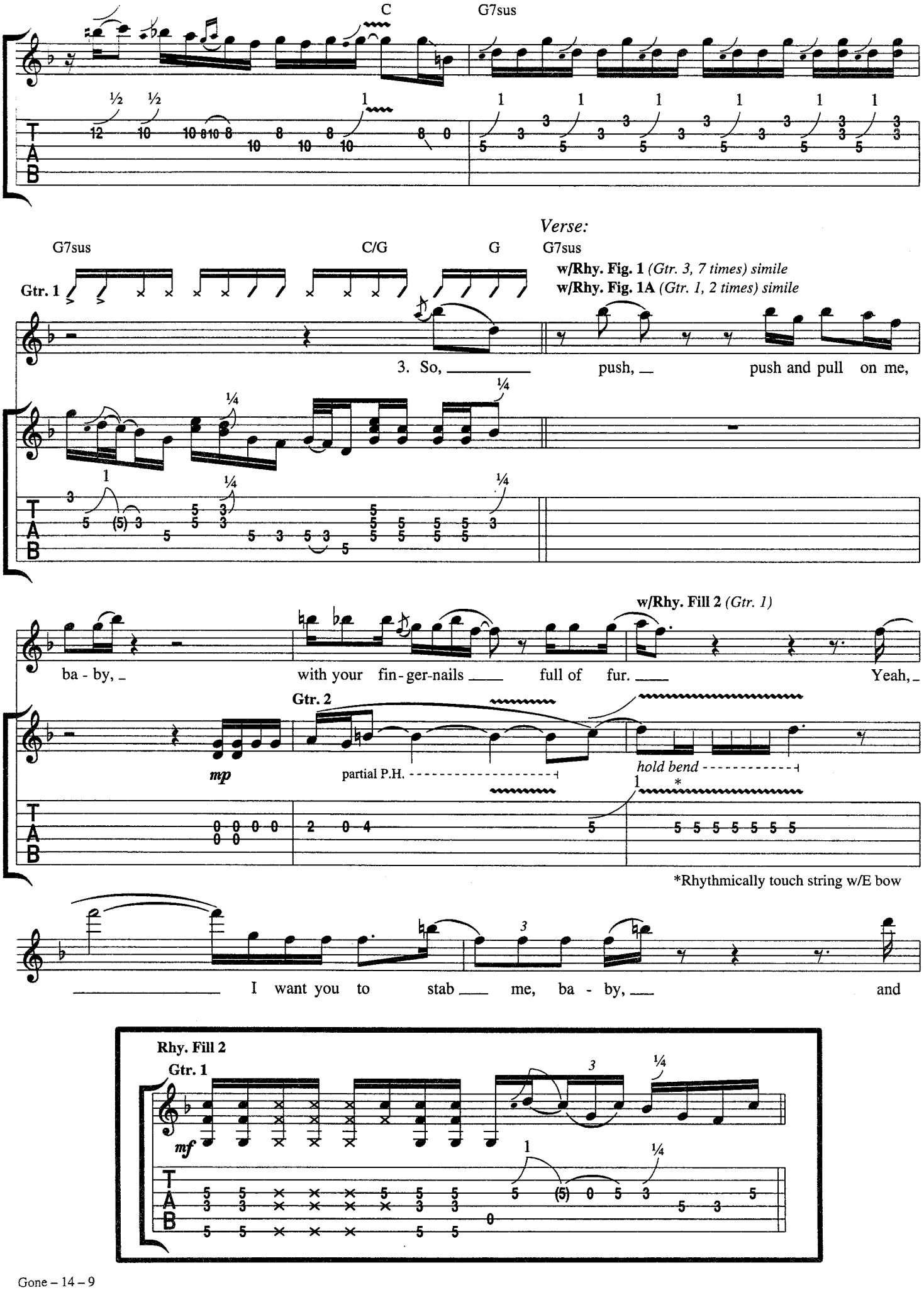
Rhy. Fig. 2A

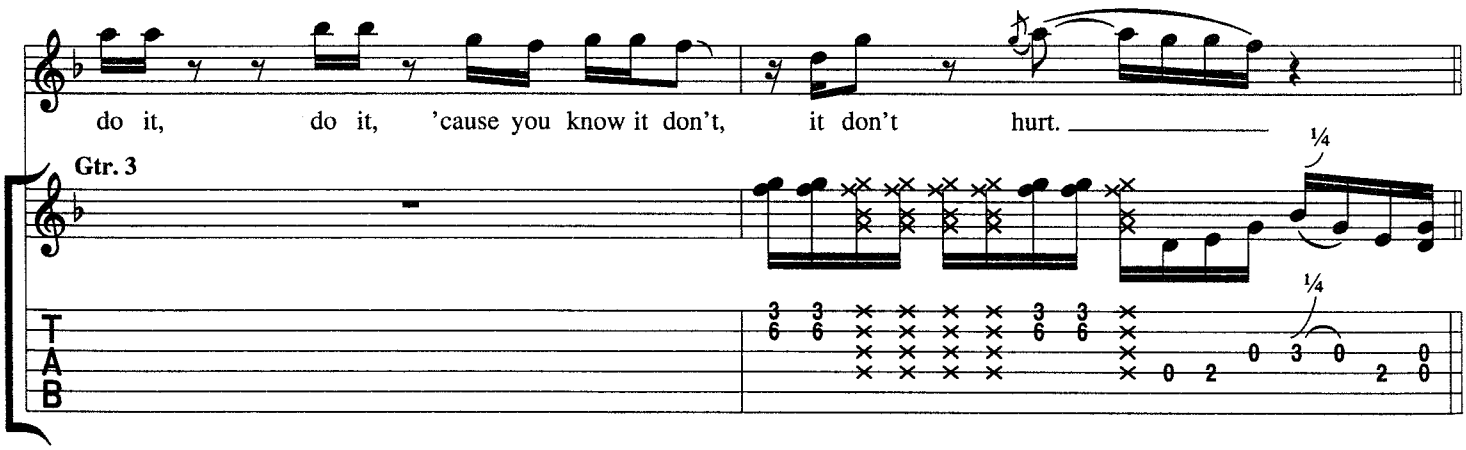
Gtr. 3

mf


To Coda
Em7♭5
F5
G
B♭5
G
F5
E5
Gone in a wast - ed way, yeah.
Wast - ed my way and
Gtr. 1
Rhy. Fig. 3
T
A
B
(12)
(12)
14 16
14 17 14

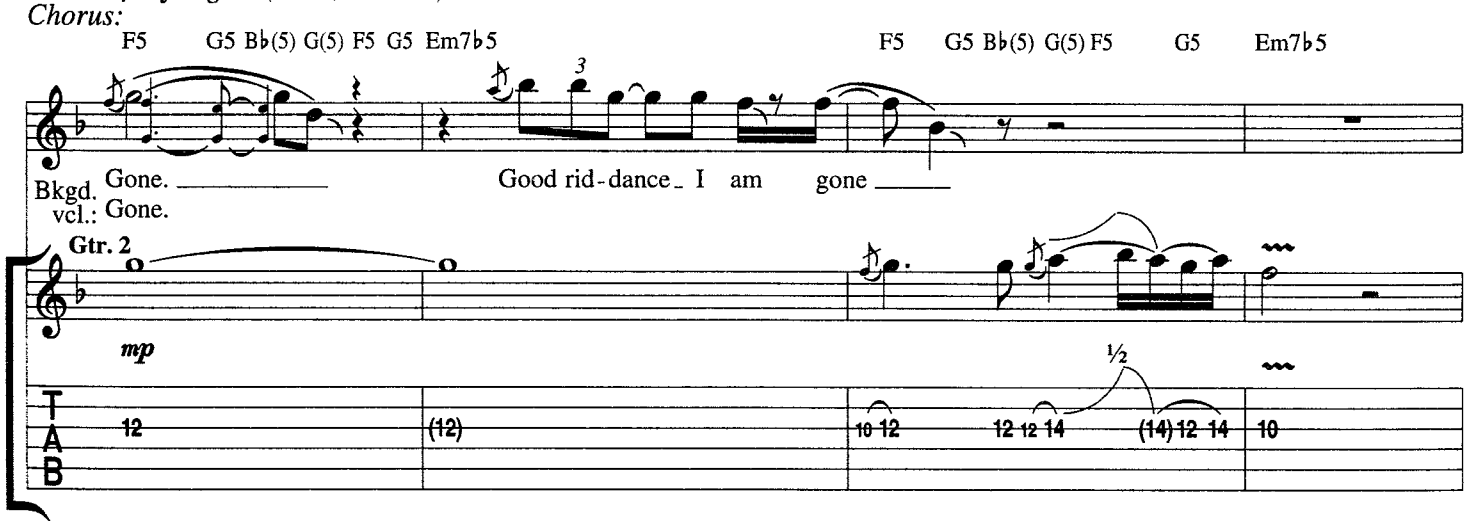

Gtrs. 2 and 3 tacet
w/Rhy. Fig. 1 (Gtr. 3, 1st 3 bars only) simile
F5
G5
G7sus
I'm gone.
Gtr. 4
end Rhy. Fig. 3
T
A
B
12 14 12 14 12 10 12 10 9


C
G7sus
Verse:
G7sus
C/G
G
G7sus
w/Rhy. Fig. 1 (Gtr. 3, 7 times) simile
w/Rhy. Fig. 1A (Gtr. 1, 2 times) simile
Gtr. 1
3. So, ___ push, _ push and pull on me,
w/Rhy. Fill 2 (Gtr. 1)
ba - by, _ with your fin - ger-nails ___ full of fur. ___ Yeah, _
Gtr. 2
mp
partial P.H.
hold bend
*Rhythmically touch string w/E bow
___ I want you to stab ___ me, ba - by, ___ and
Rhy. Fill 2
Gtr. 1
mf

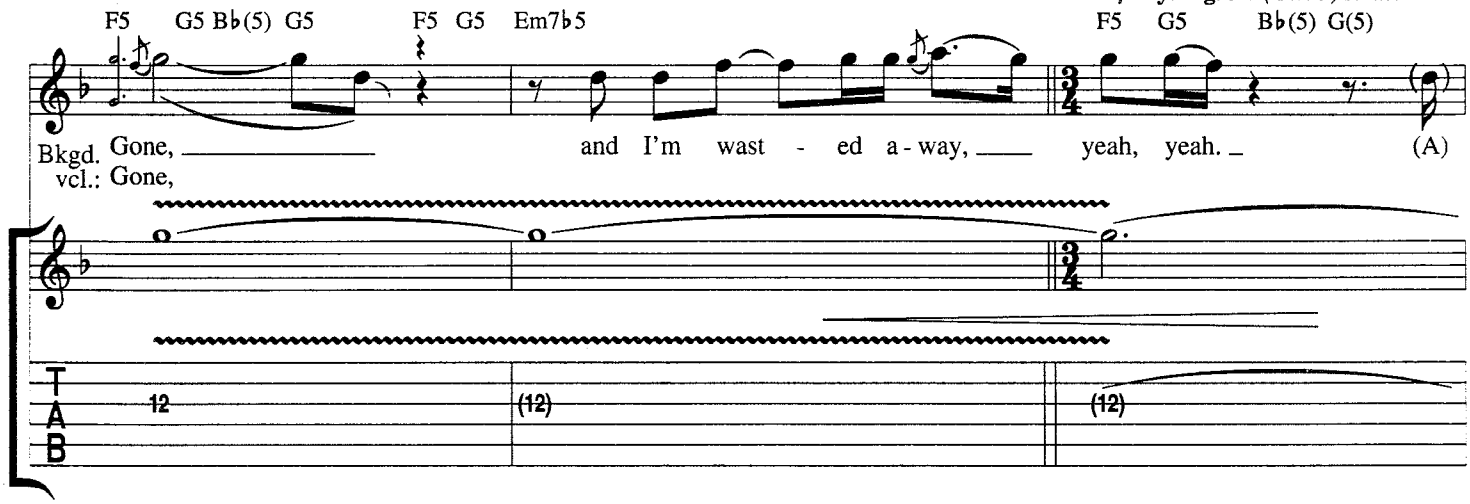


w/Rhy. Fig. 2 *(Gtr. 1, 2 times) simile*
w/Rhy. Fig. 2A *(Gtr. 3, 1½ times) simile*

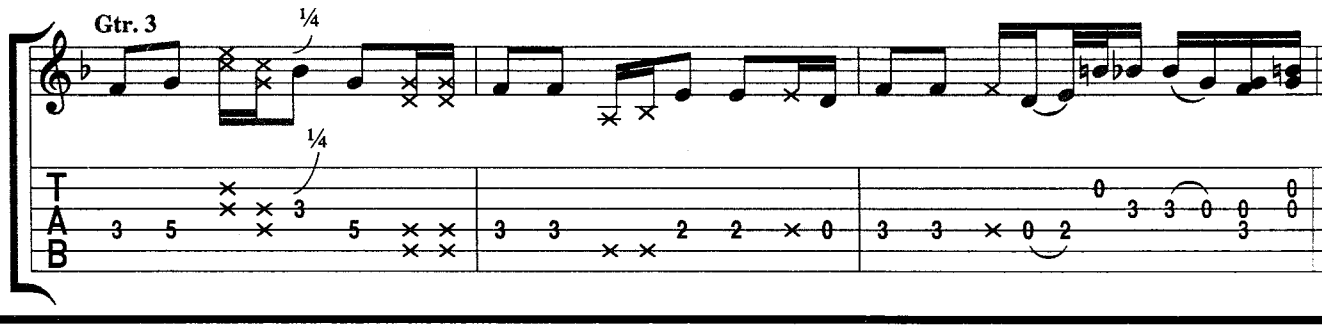
Chorus:



w/Rhy. Fig. 3 *(Gtr. 1) simile*
w/Rhy. Fig. 3A *(Gtr. 3) simile*



Rhy. Fig. 3A



Guitar Solo:

Gtrs 2 and 3 tacet

w/Rhy. Fig. 4 *(Gtr. 1, 8 times) simile*

C(7)

F5 E5 F5

wast - ed my way, I'm gone.

Gtr. 4 *(w/slight dist.)*

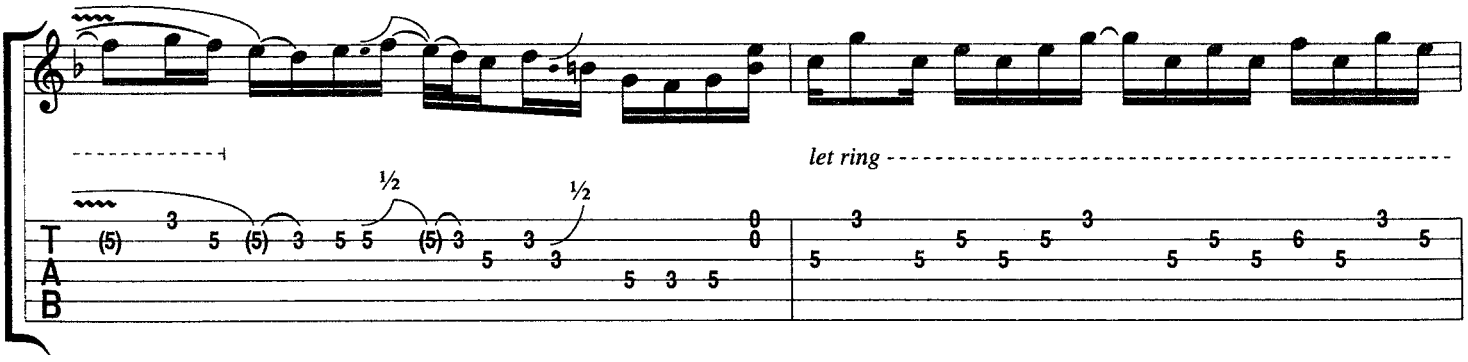
mf

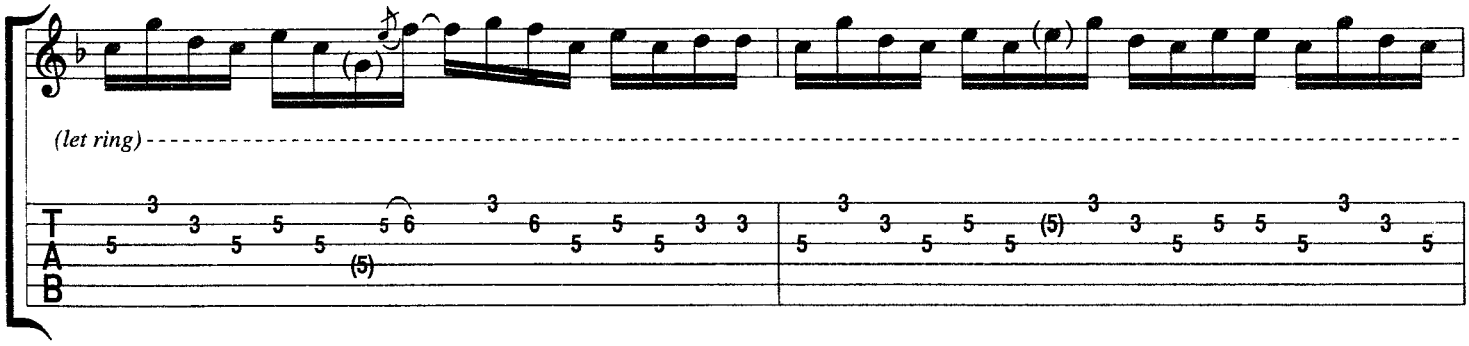
hold bend

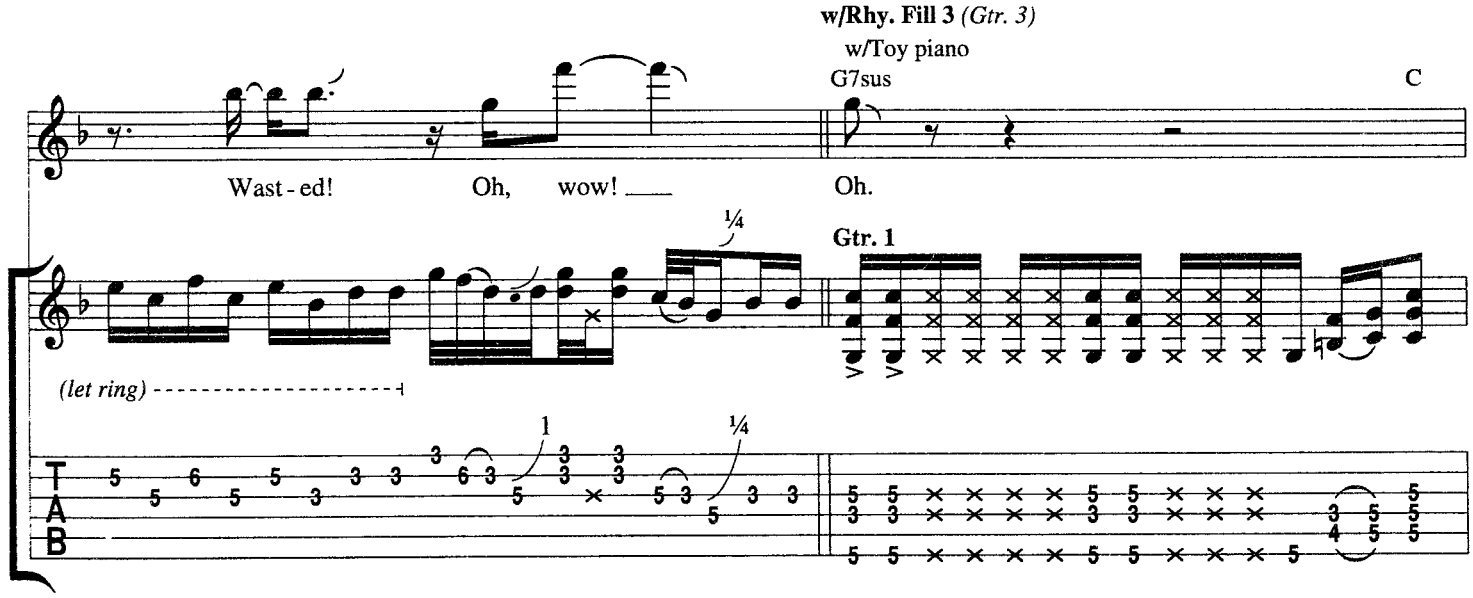
Rhy. Fig. 4

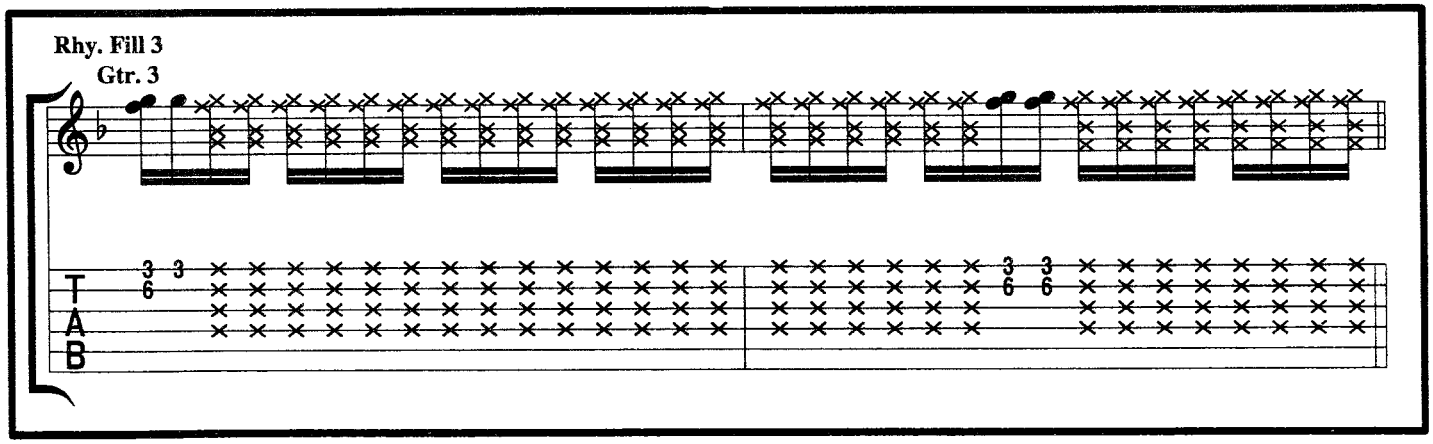
Gtr. 1

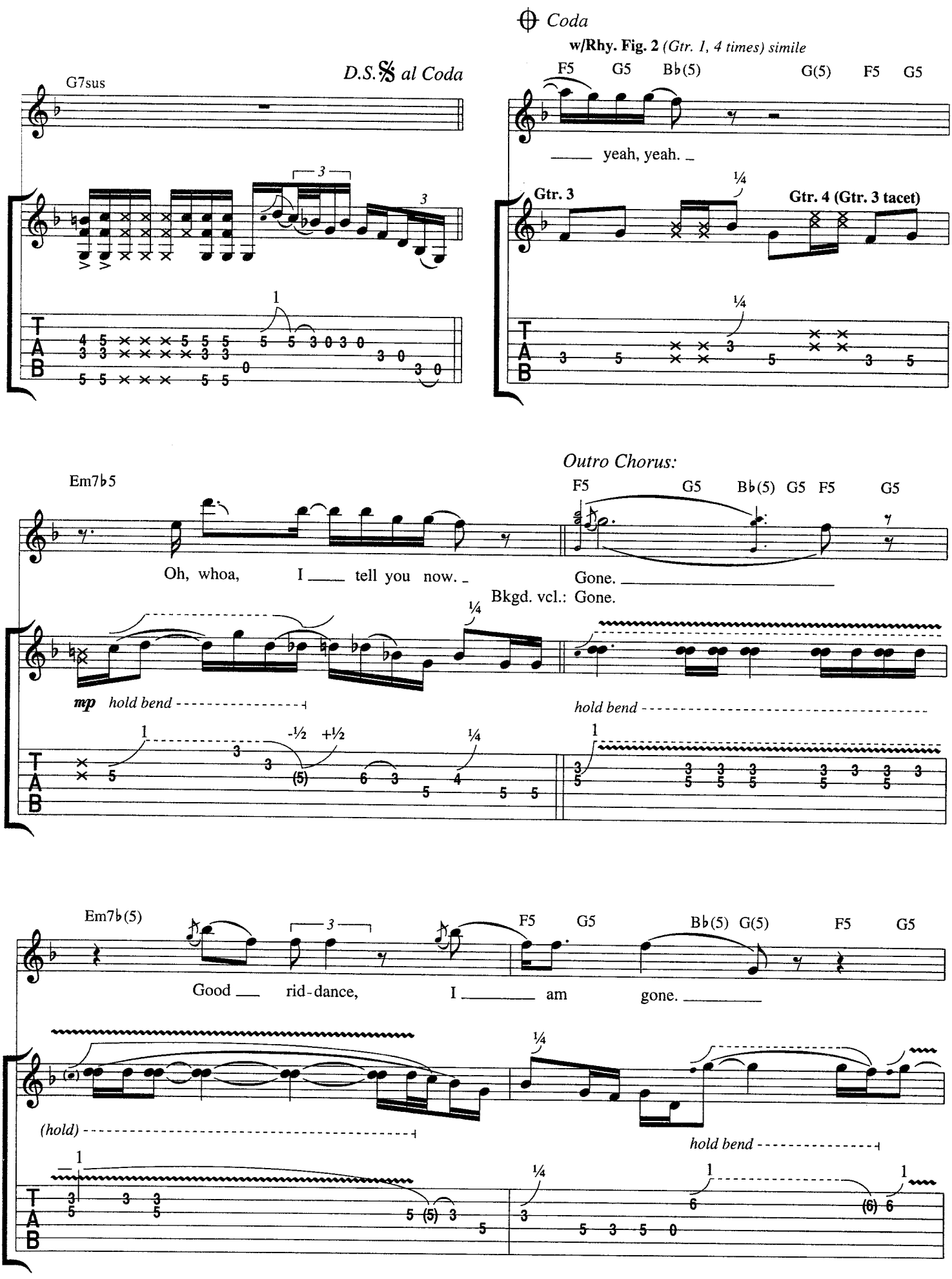
mf *let ring*

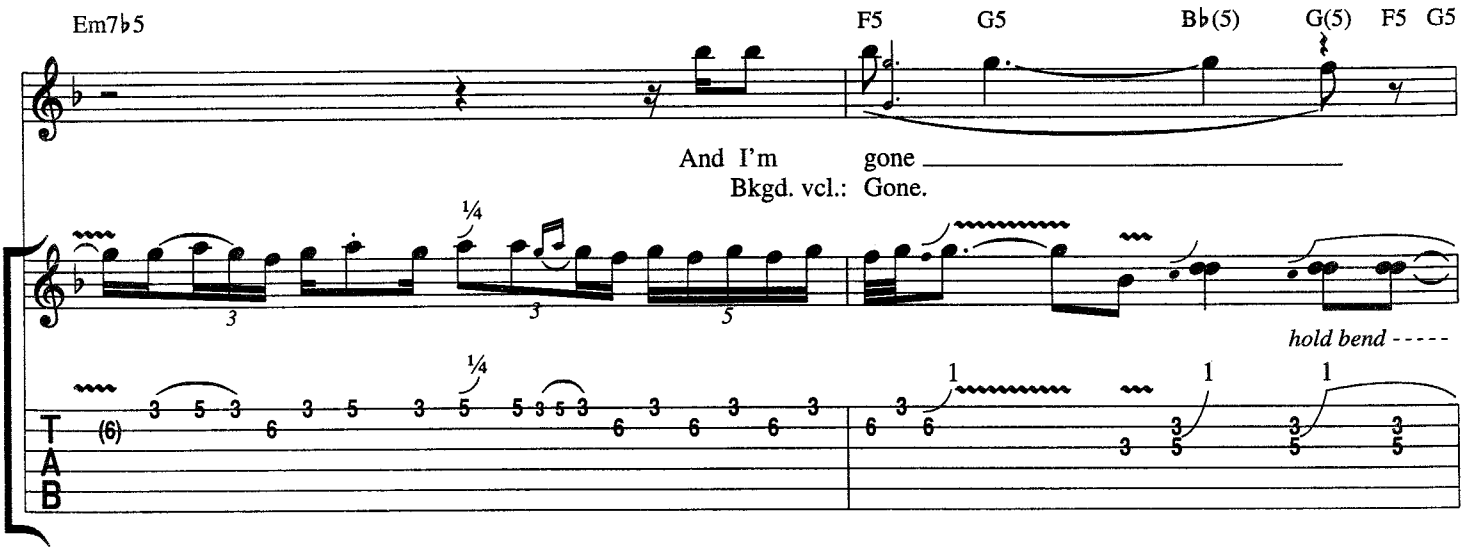

let ring

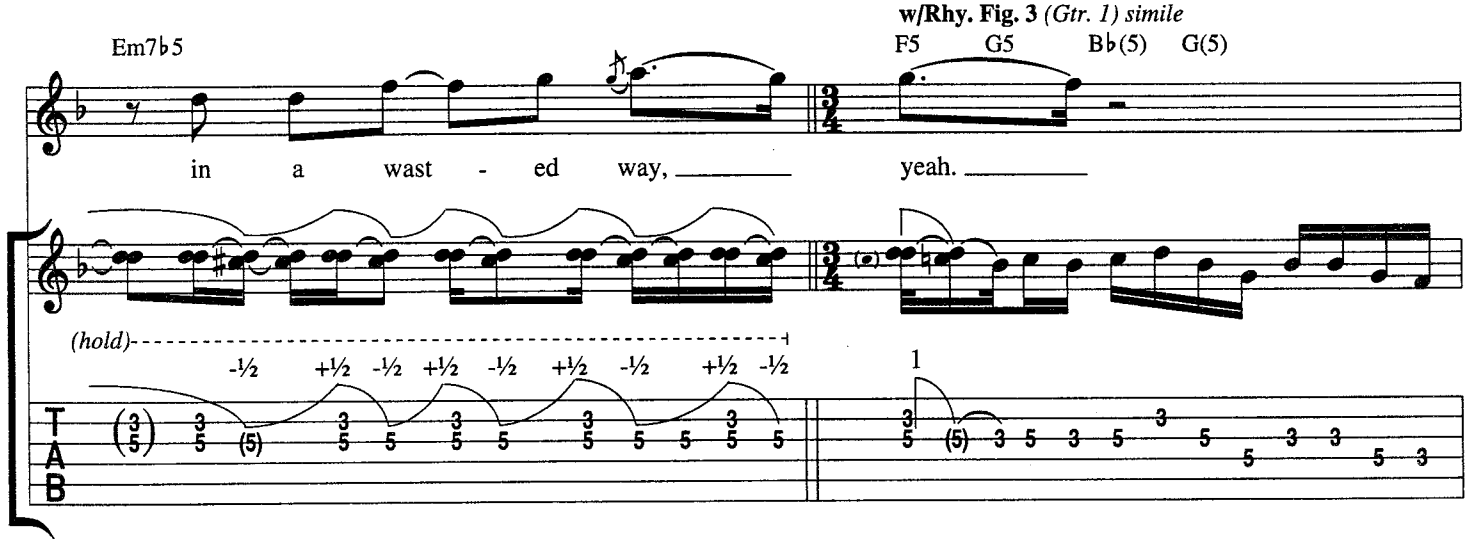

(let ring)

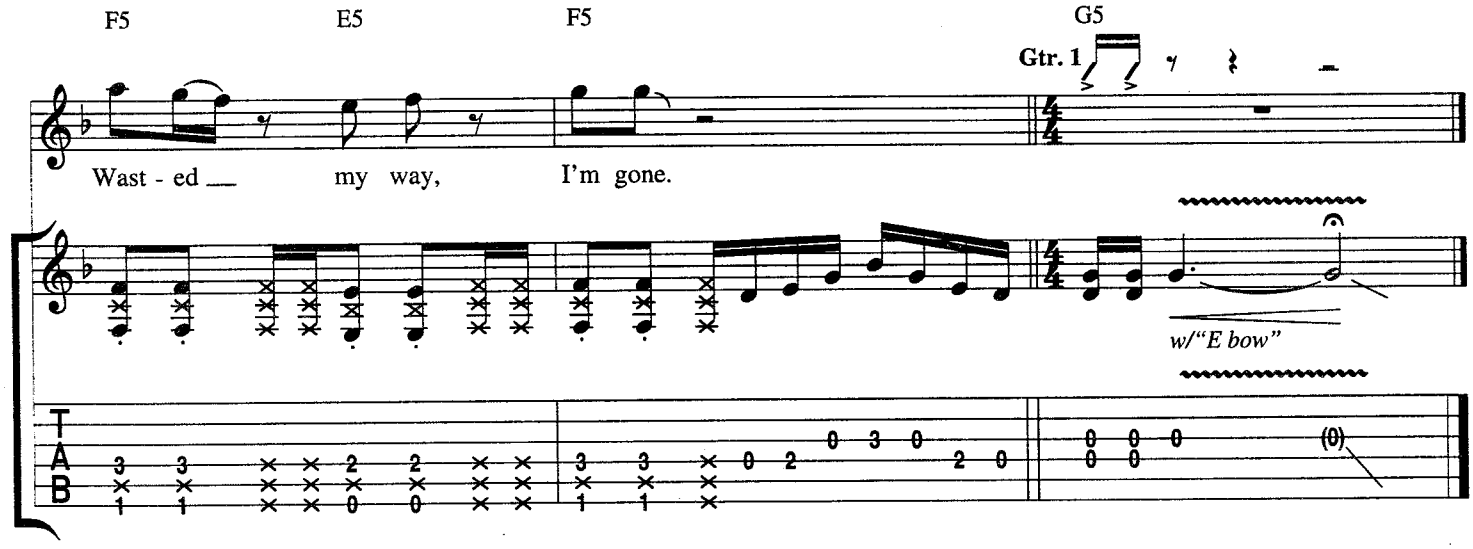

w/Rhy. Fill 3 (Gtr. 3)
w/Toy piano
G7sus
C
Wast - ed!
Oh, wow!
Oh.
Gtr. 1
(let ring)


Rhy. Fill 3
Gtr. 3


Coda
w/Rhy. Fig. 2 (Gtr. 1, 4 times) simile
D.S.𝄋 al Coda
G7sus
F5 G5 B♭(5) G(5) F5 G5
yeah, yeah.
Gtr. 3
Gtr. 4 (Gtr. 3 tacet)
Outro Chorus:
Em7♭5
F5 G5 B♭(5) G5 F5 G5
Oh, whoa, I tell you now.
Gone.
Bkgd. vcl.: Gone.
mp hold bend
hold bend
Em7♭(5)
F5 G5 B♭(5) G(5) F5 G5
Good rid-dance, I am gone.
(hold)
hold bend
T
A
B



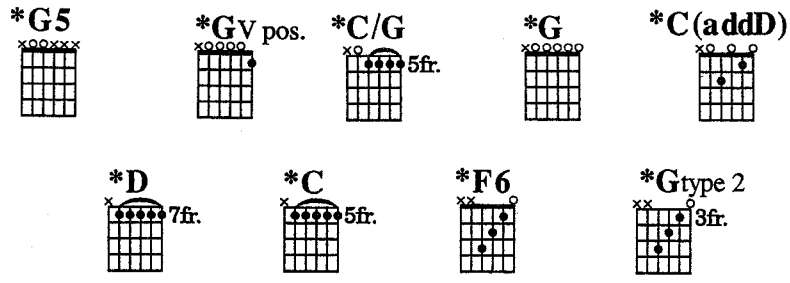




Verse 4:
Jinx me, jinx me, baby,
Beautiful like a fool.
C'mon, c'mon and remove me, baby,
Dilated and burned.

HOTEL ILLNESS

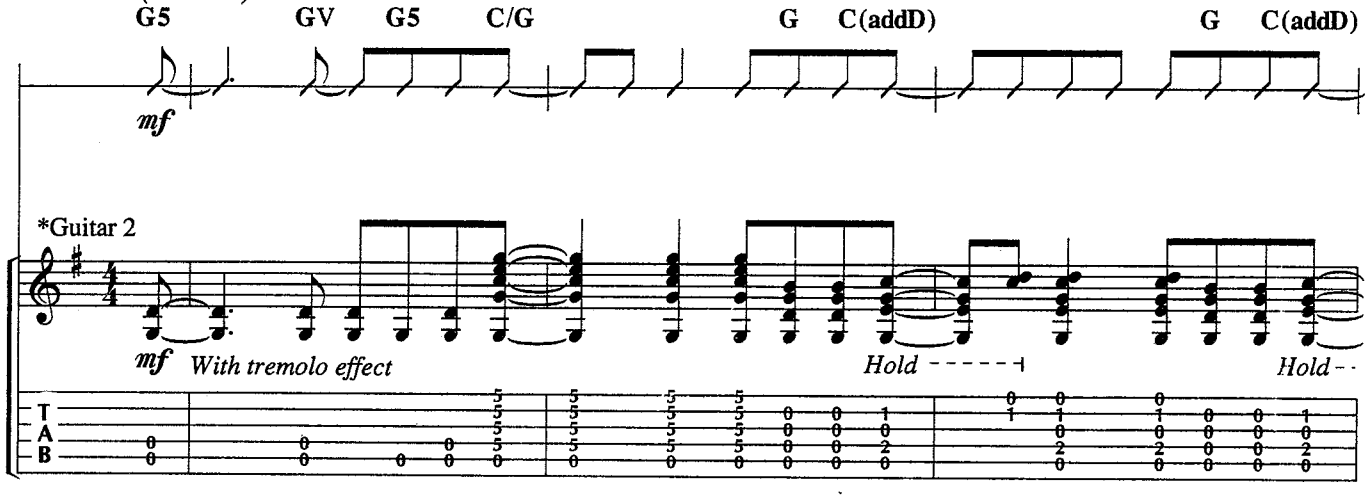
Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

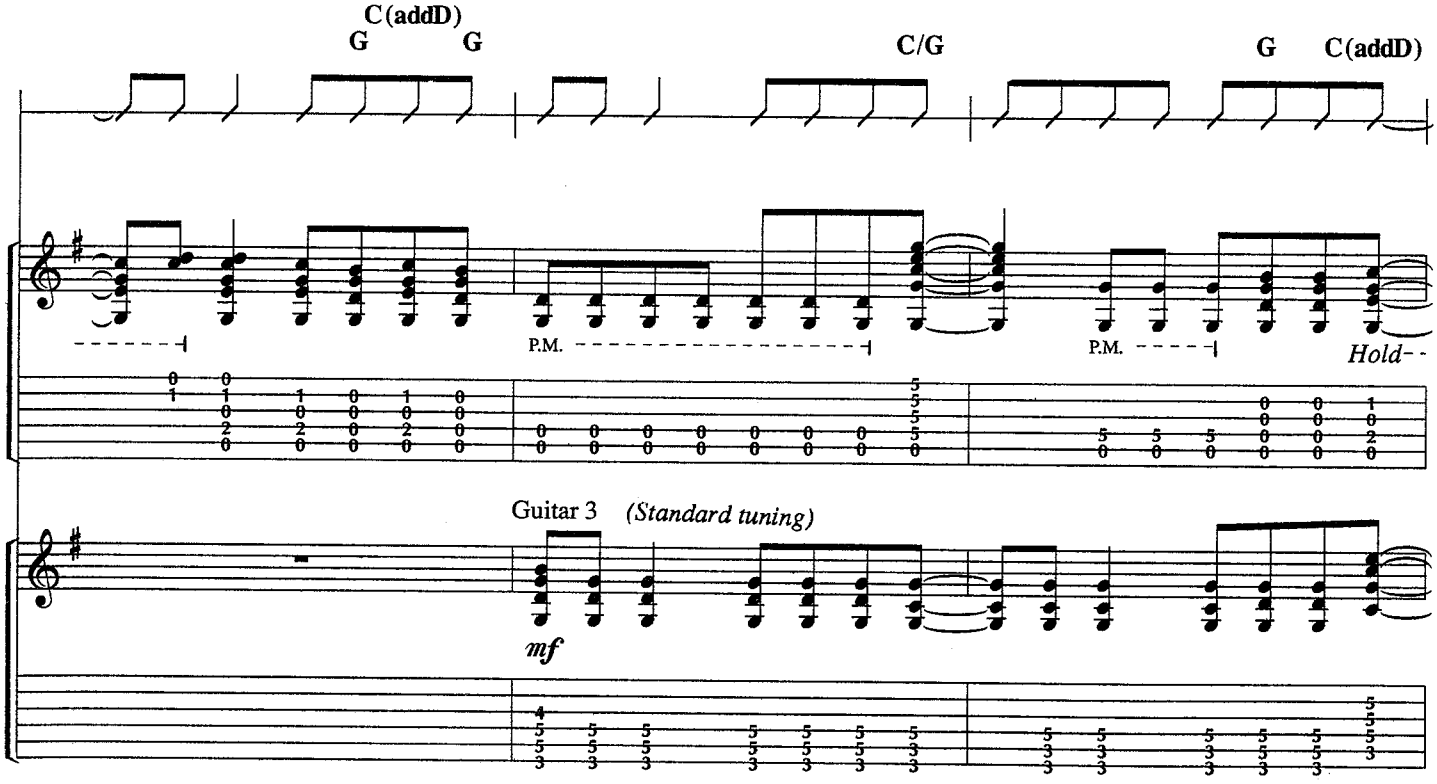


Moderate Rock ♩ = 116

Intro:

*Guitar 1 (Acoustic)





** Guitars 1 and 2 in open G tuning: ⑥ = D, ⑤ = G, ④ = D, ③ = G, ② = B, ① = D*

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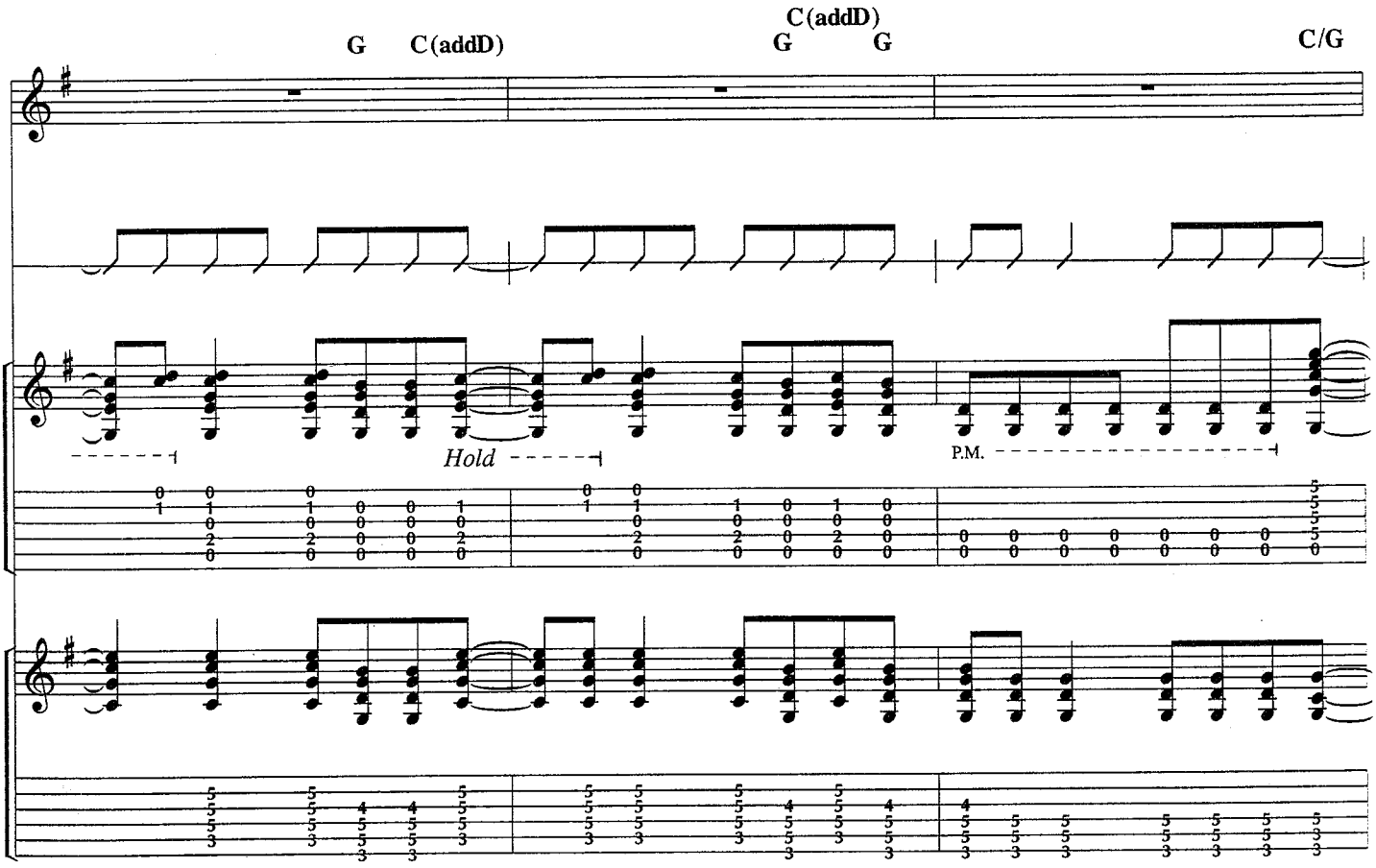
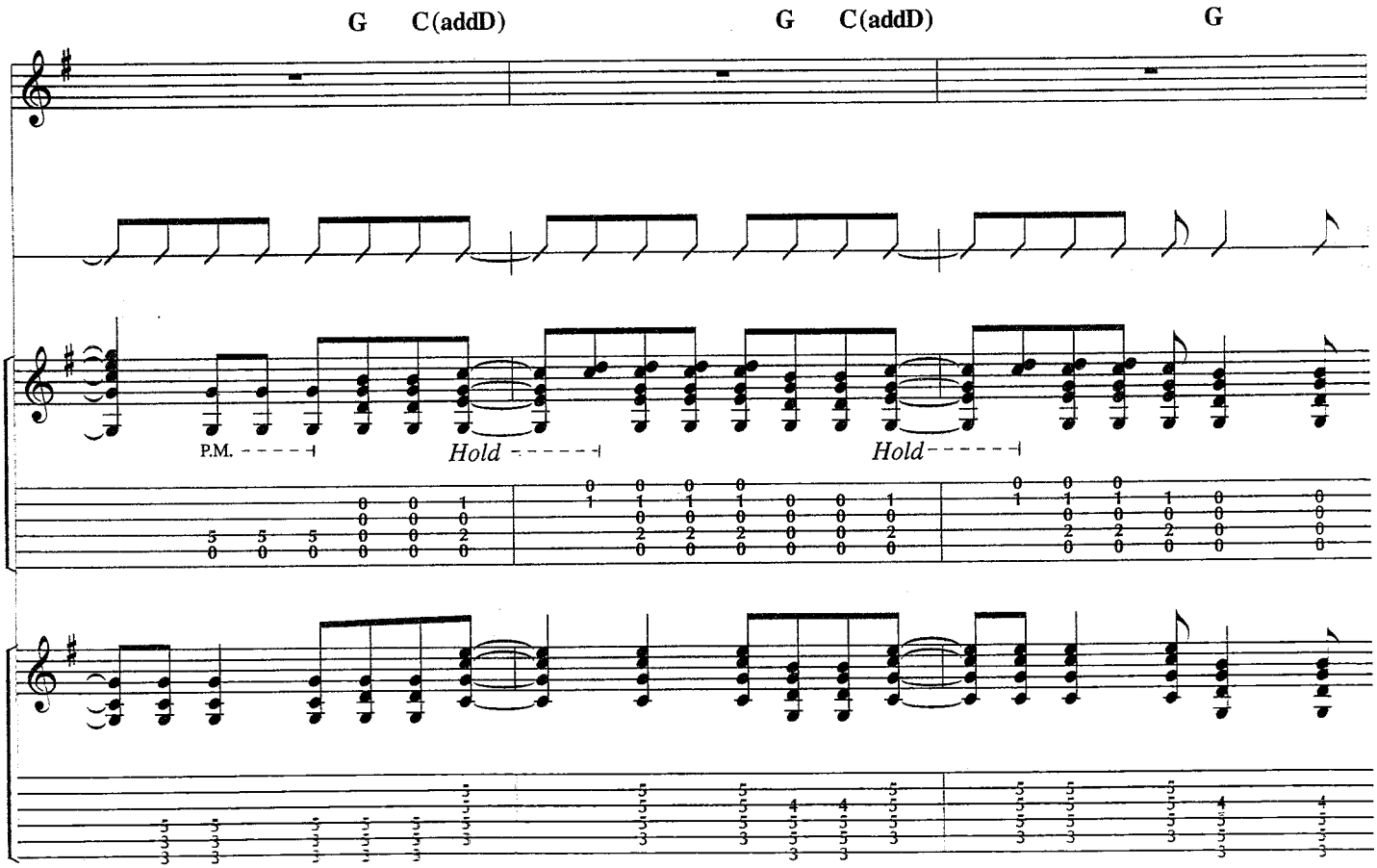
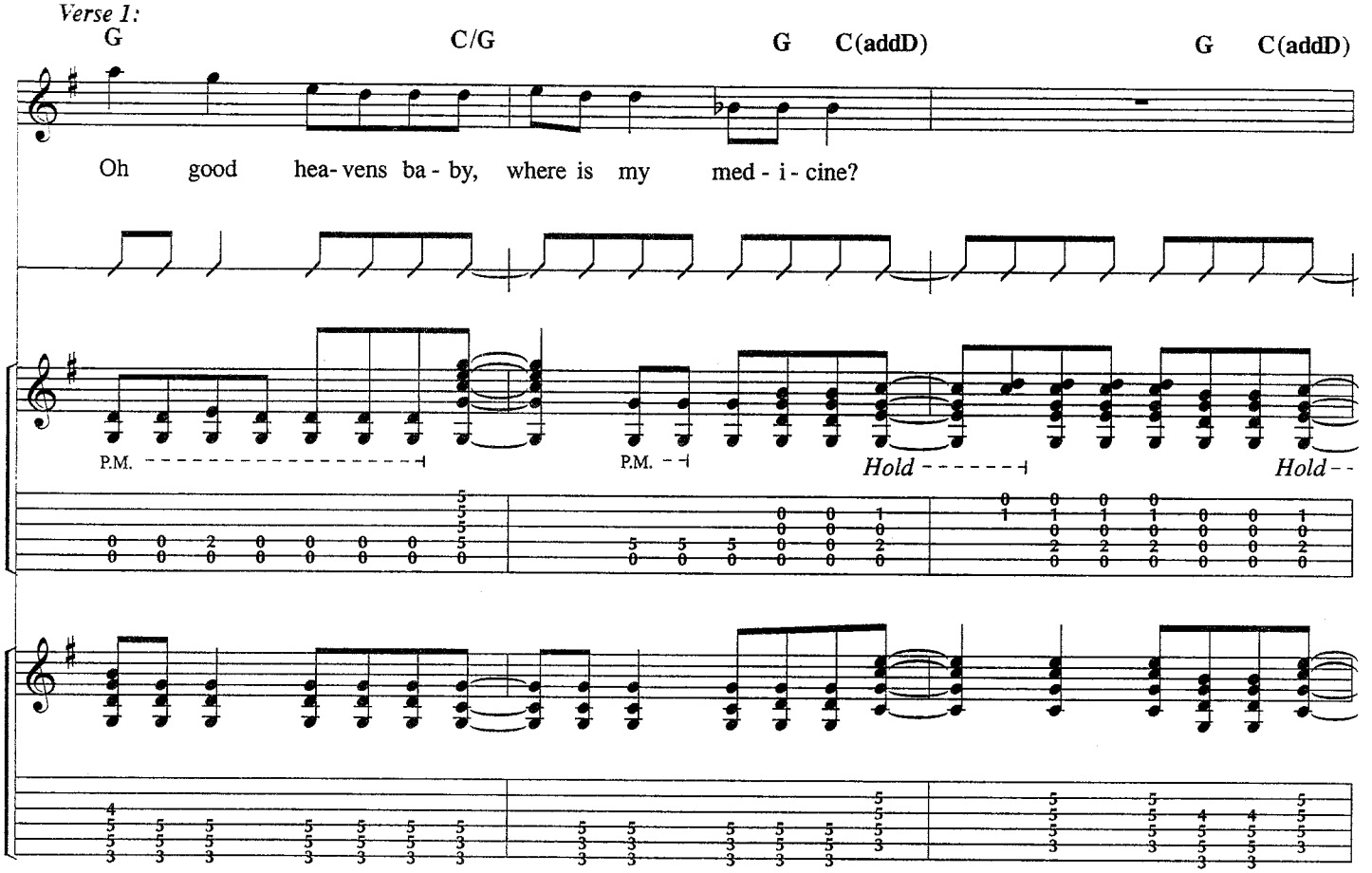
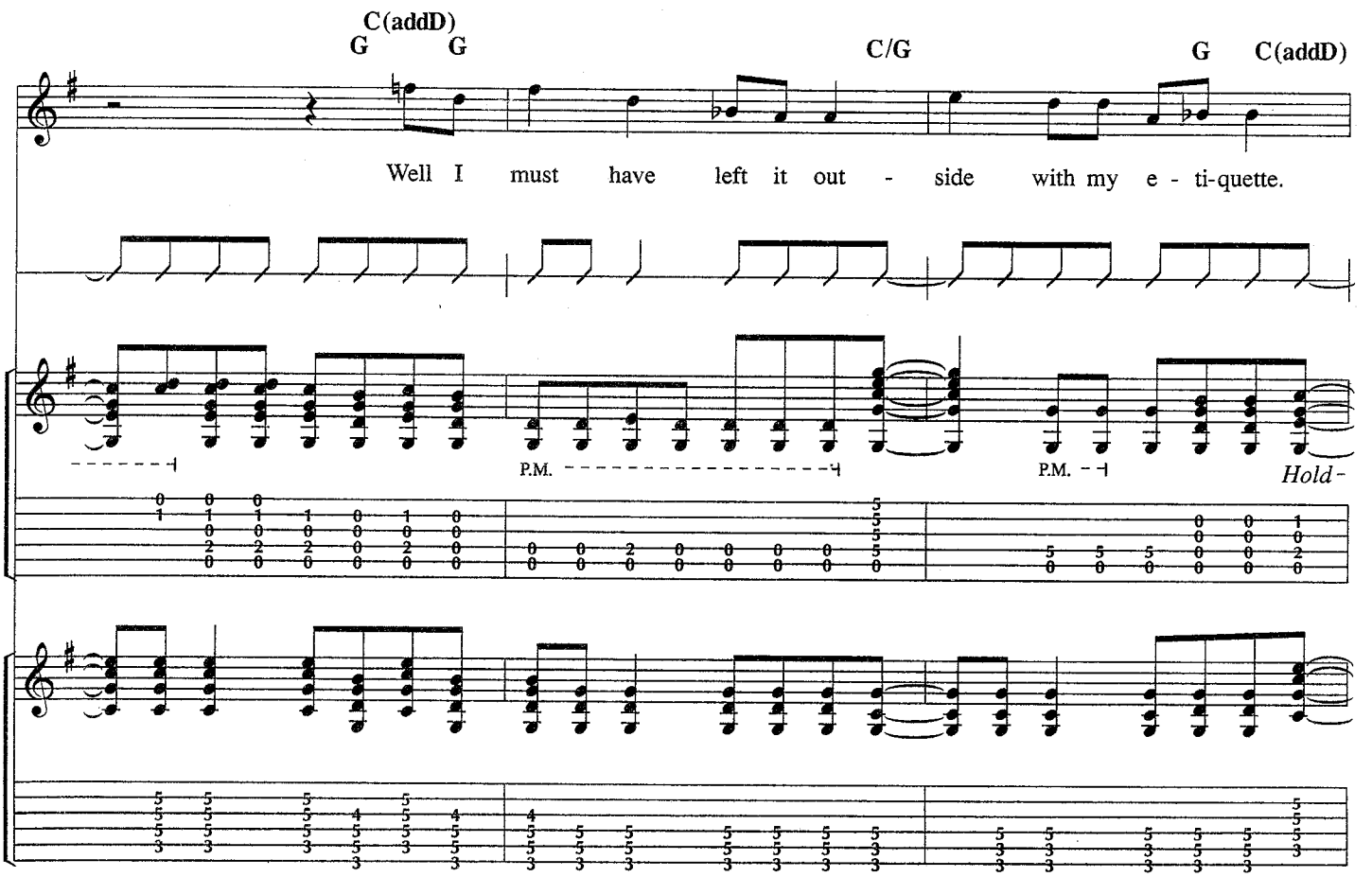
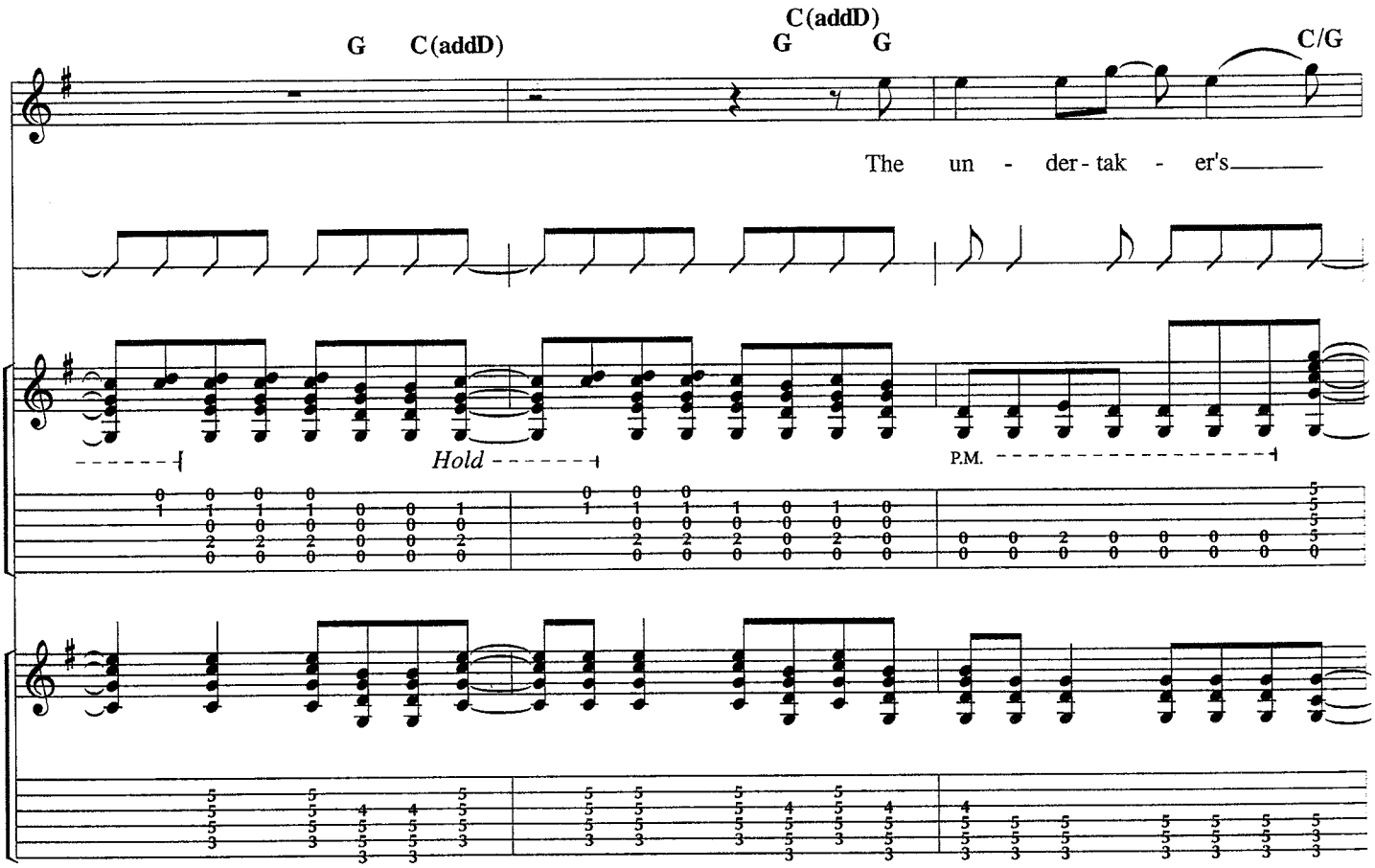

G
C(addD)
G
C(addD)
G
C/G
Hold
P.M.

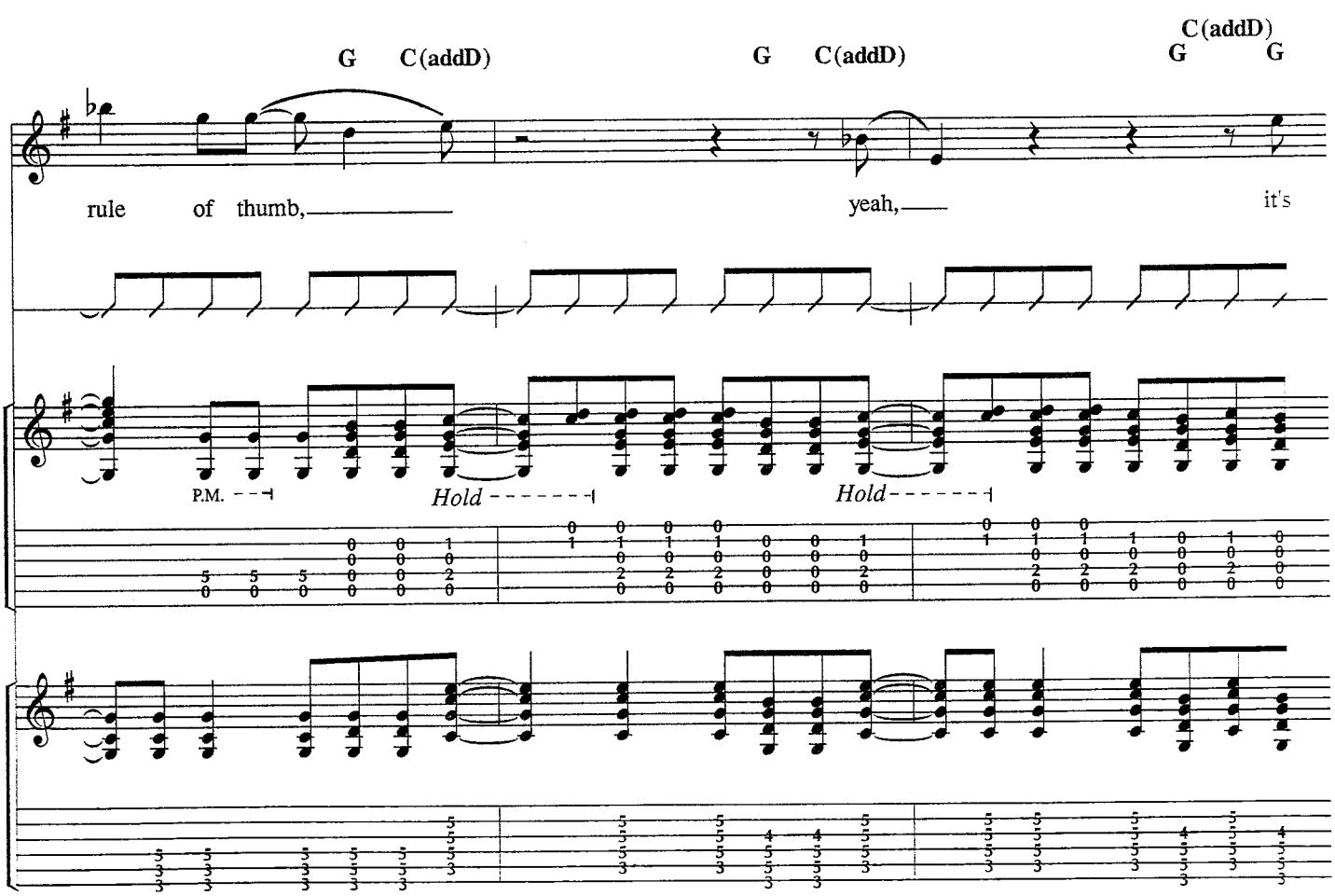

G
C(addD)
G
C(addD)
G
P.M.
Hold
Hold

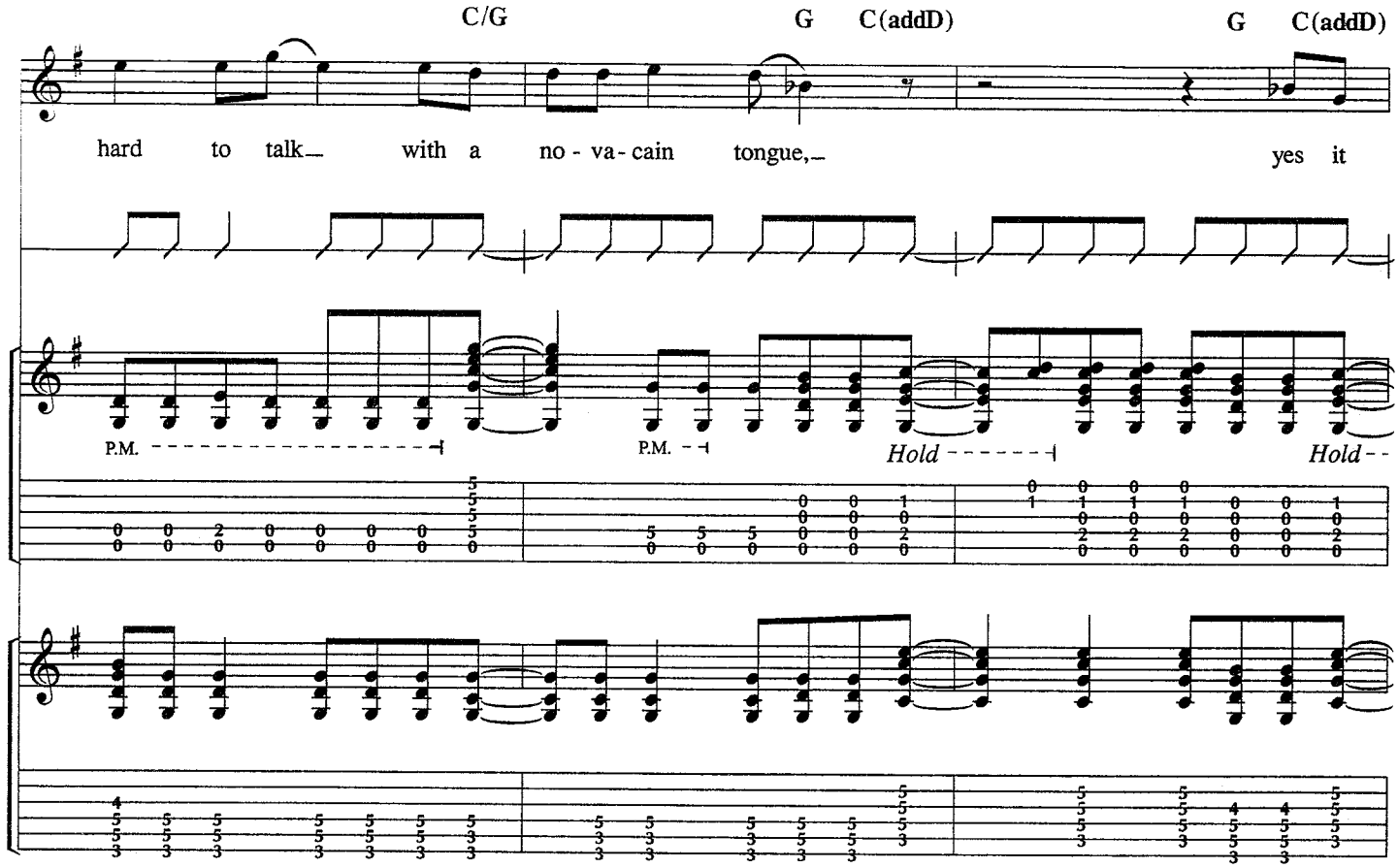
Verse 1:

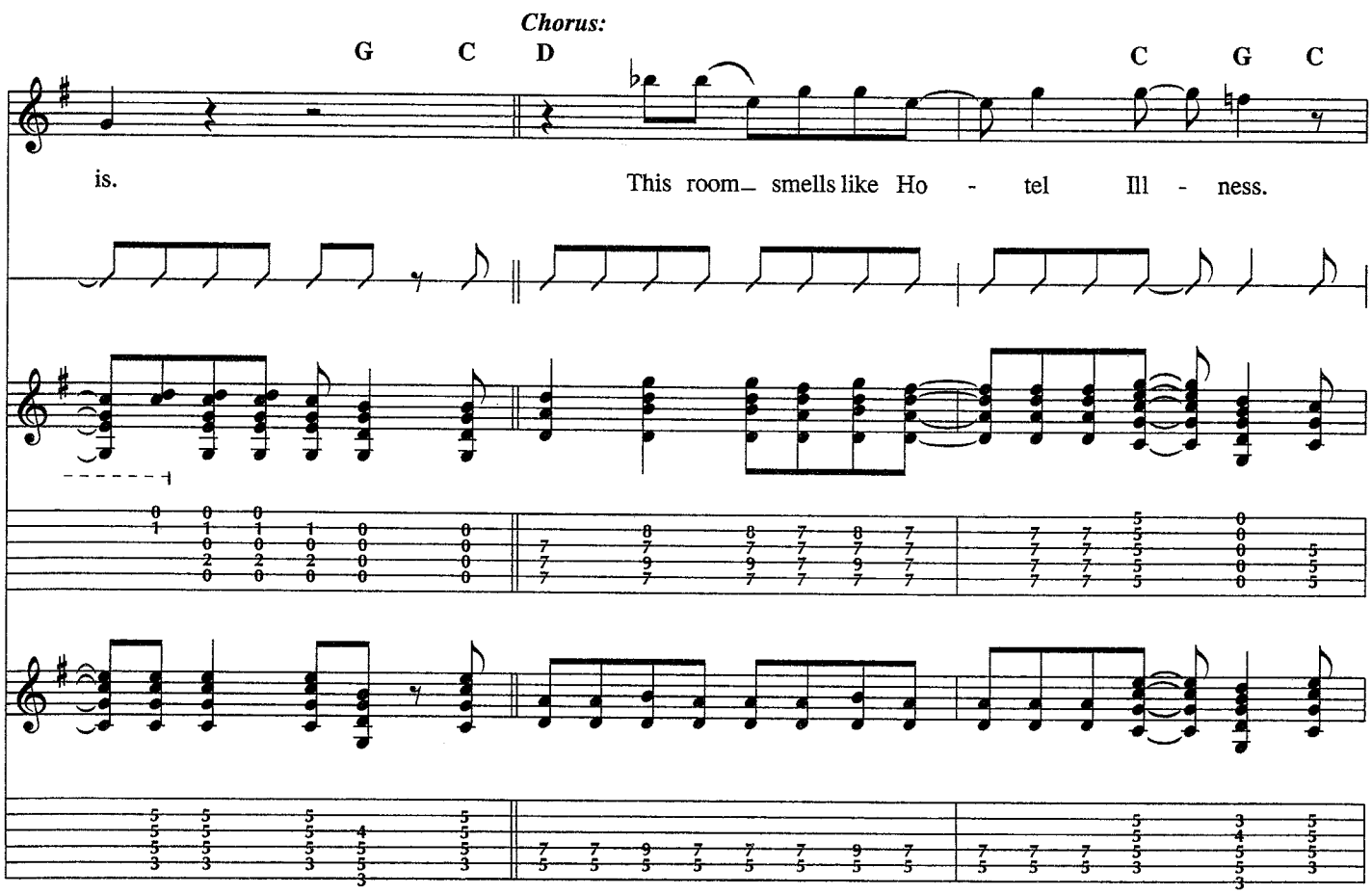

G
C/G
G
C(addD)
G
C(addD)
Oh good hea- vens ba - by, where is my med - i - cine?
P.M.
P.M.
Hold
Hold

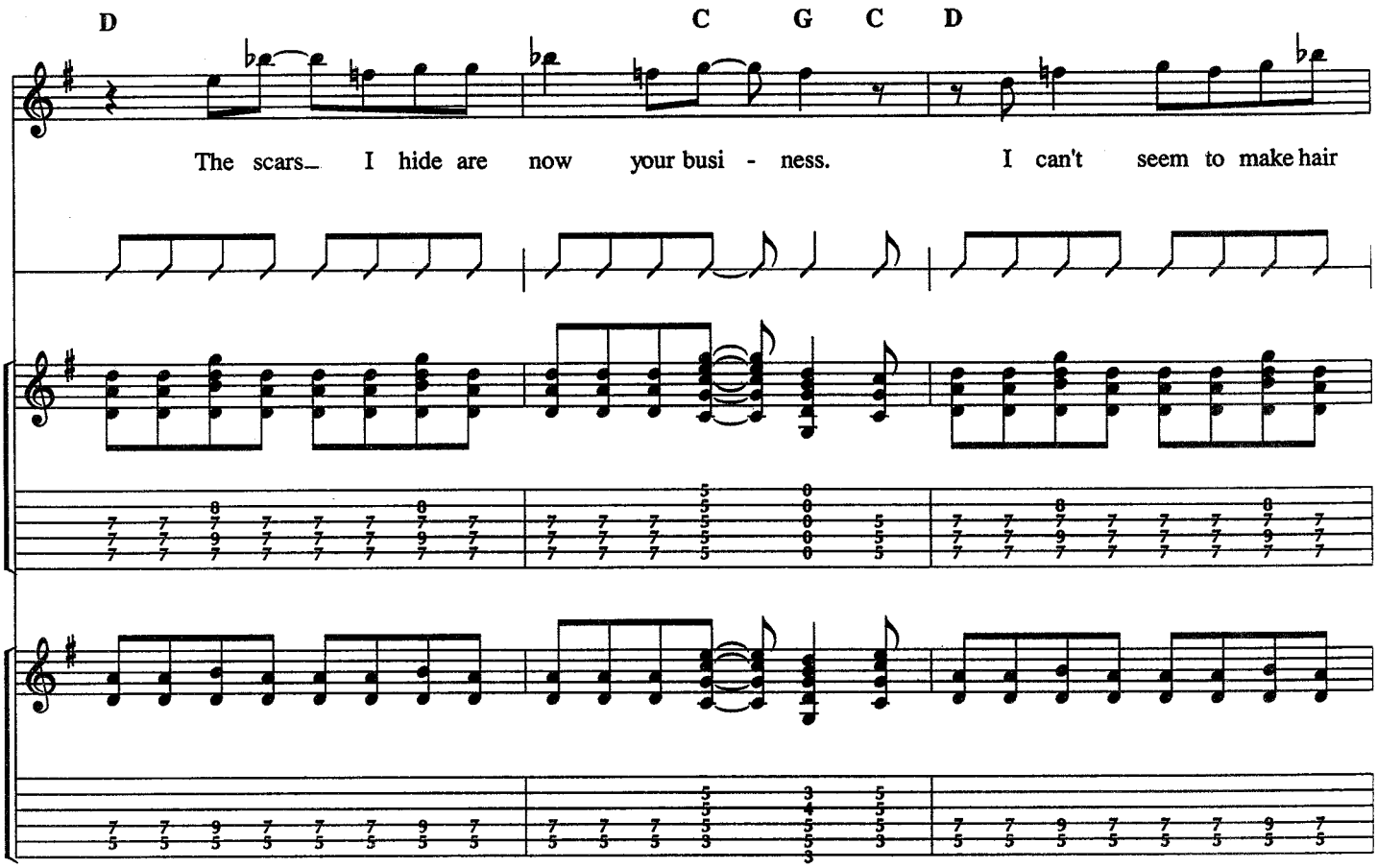

C(addD)
G
G
C/G
G
C(addD)
Well I must have left it out - side with my e - ti-quette.
P.M.
P.M.
Hold

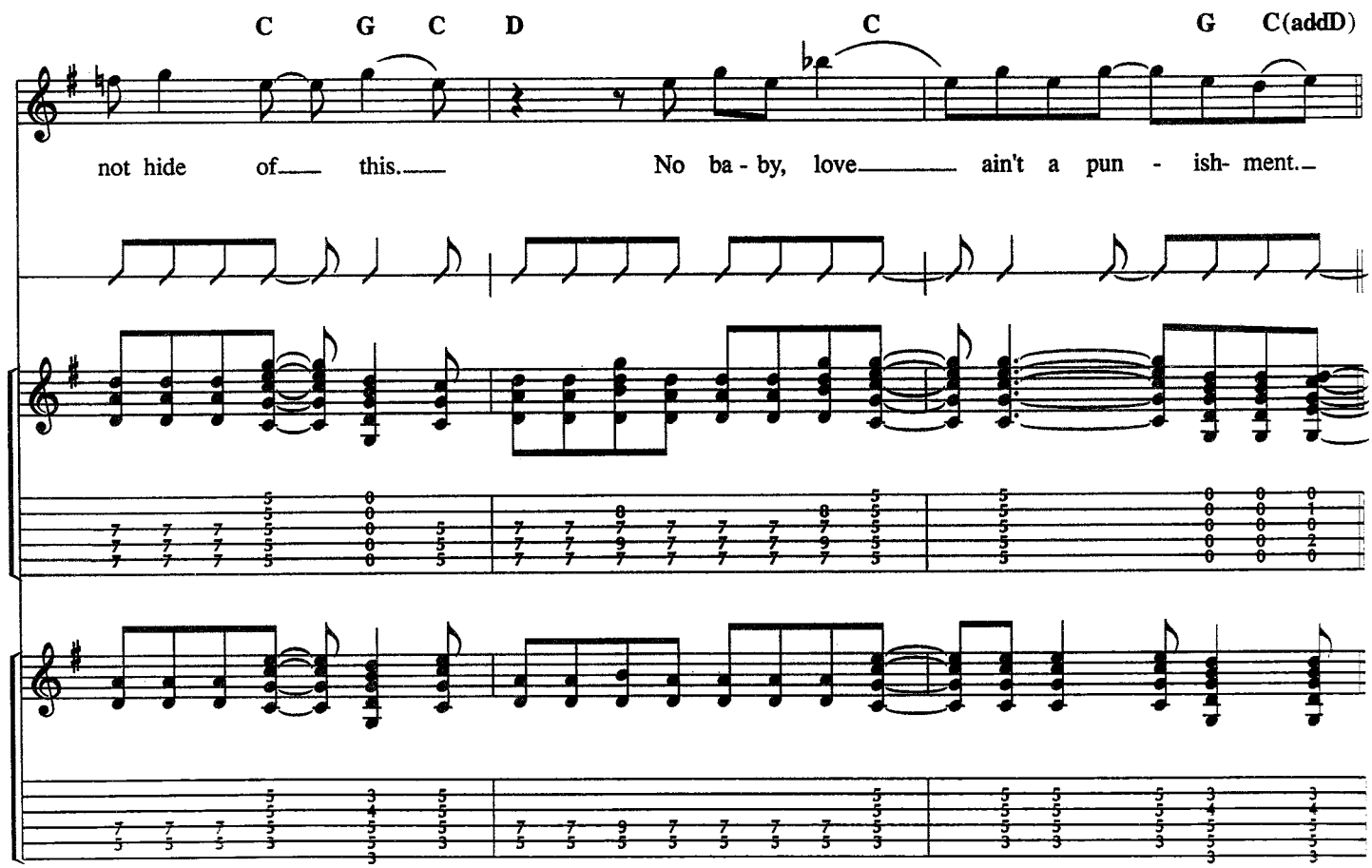

G C(addD)
C(addD)
G G
C/G
The un - der - tak - er's
Hold
P.M.

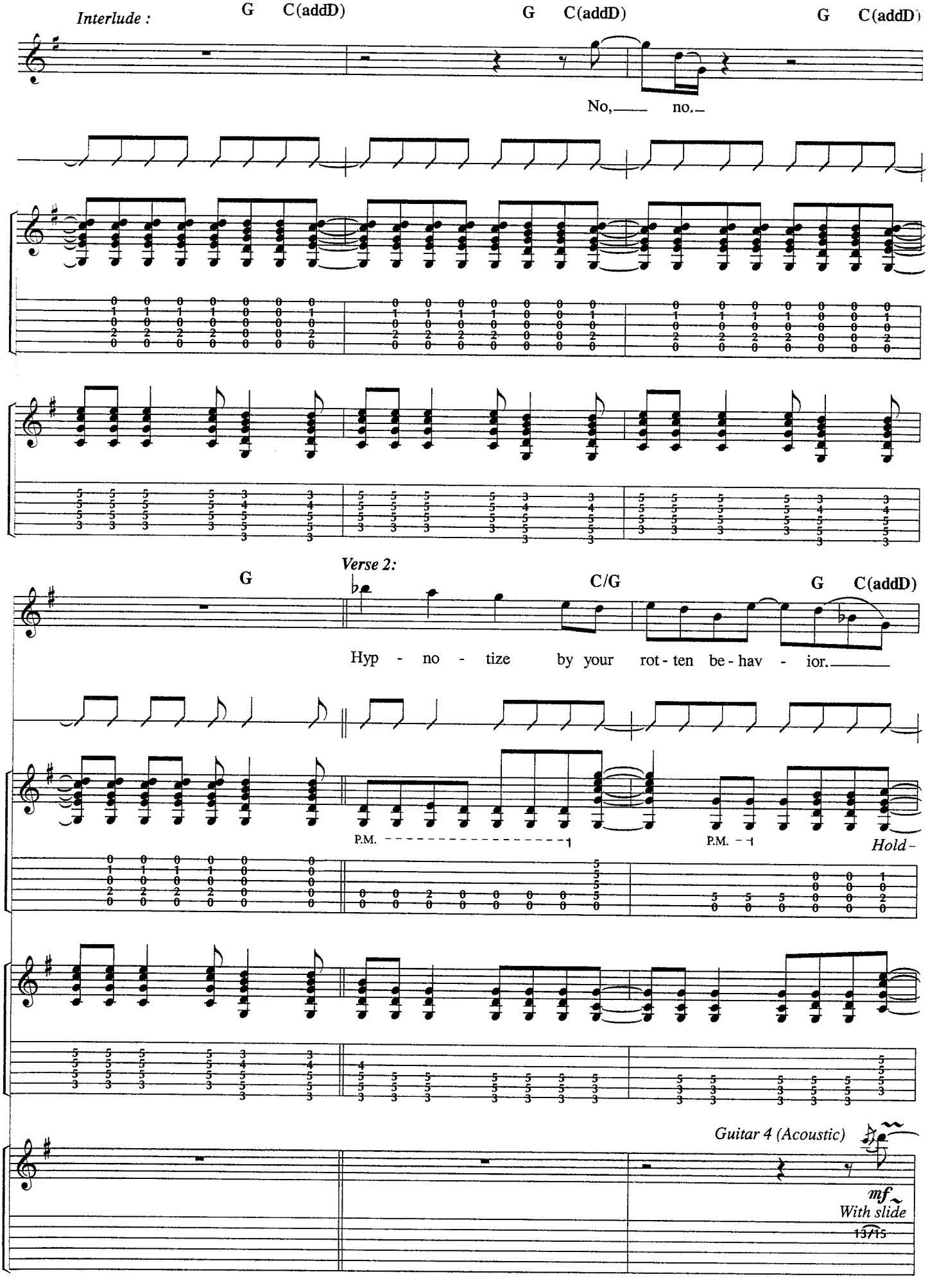

G C(addD)
G C(addD)
C(addD)
G G
rule of thumb,
yeah,
it's
P.M.
Hold
Hold

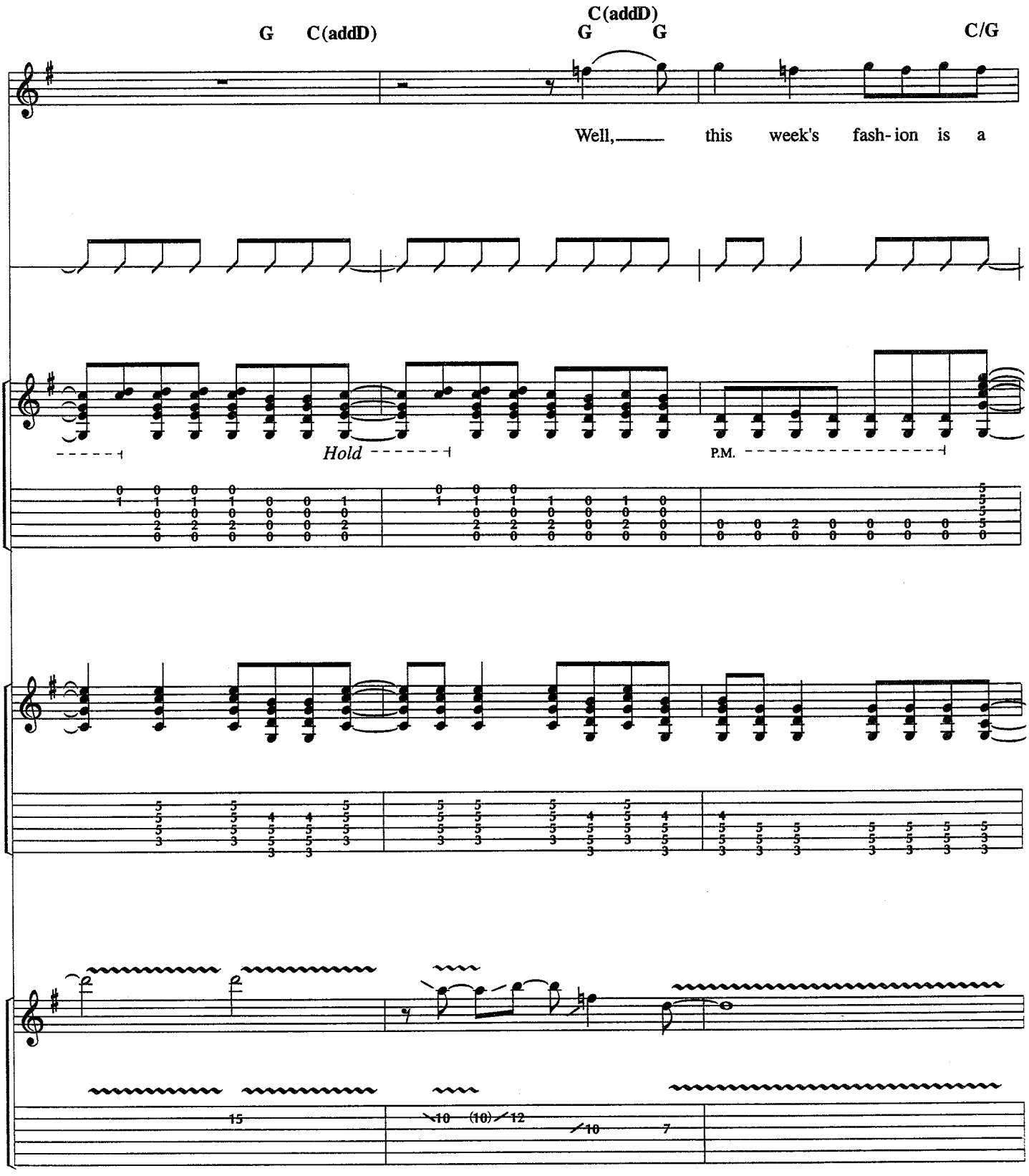

C/G
G
C(addD)
G
C(addD)
hard to talk_ with a no - va - cain tongue,_ yes it
P.M.
P.M.
Hold
Hold

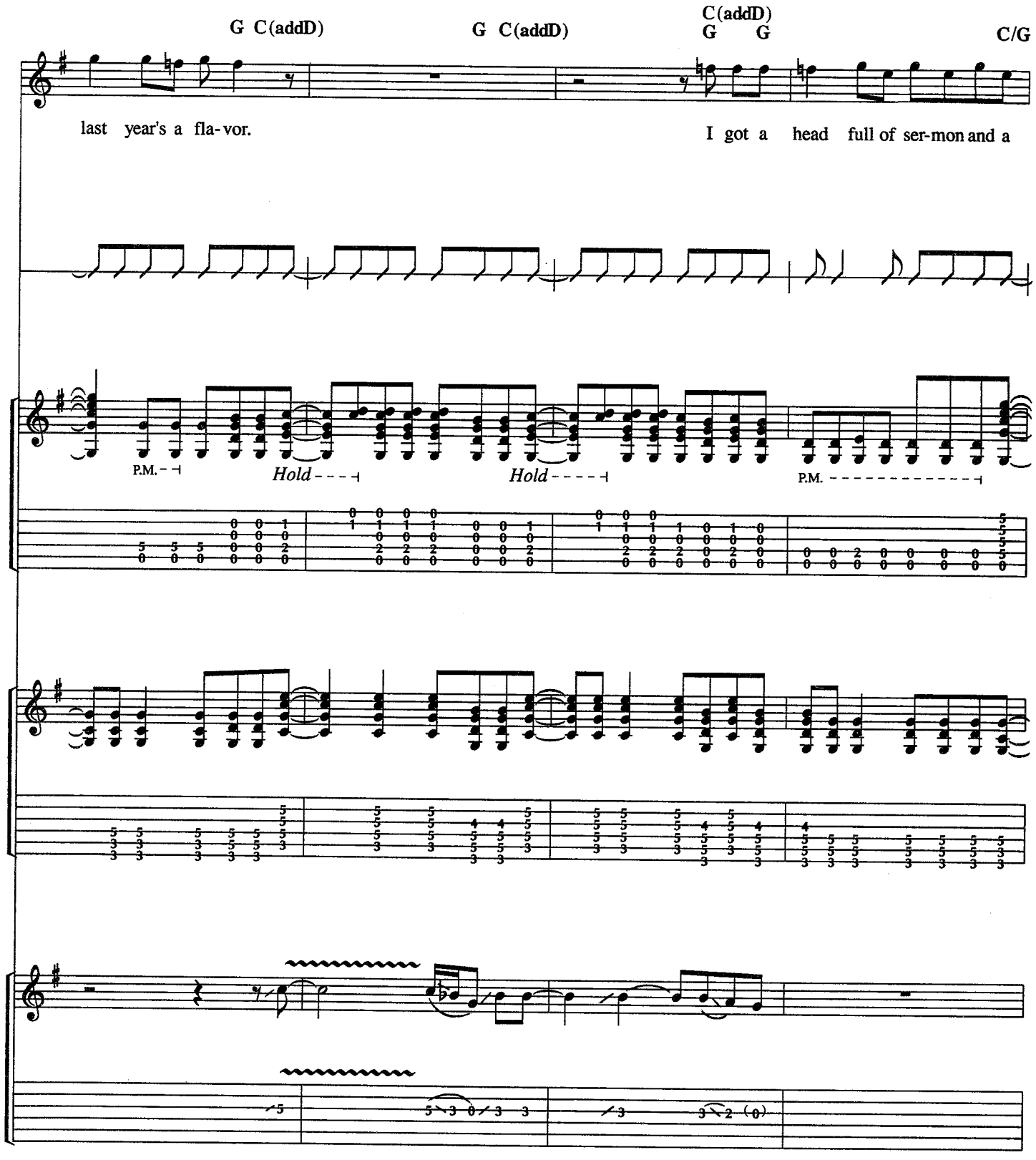

Chorus:
G
C
D
C
G
C
is.
This room_ smells like Ho - tel Ill - ness.

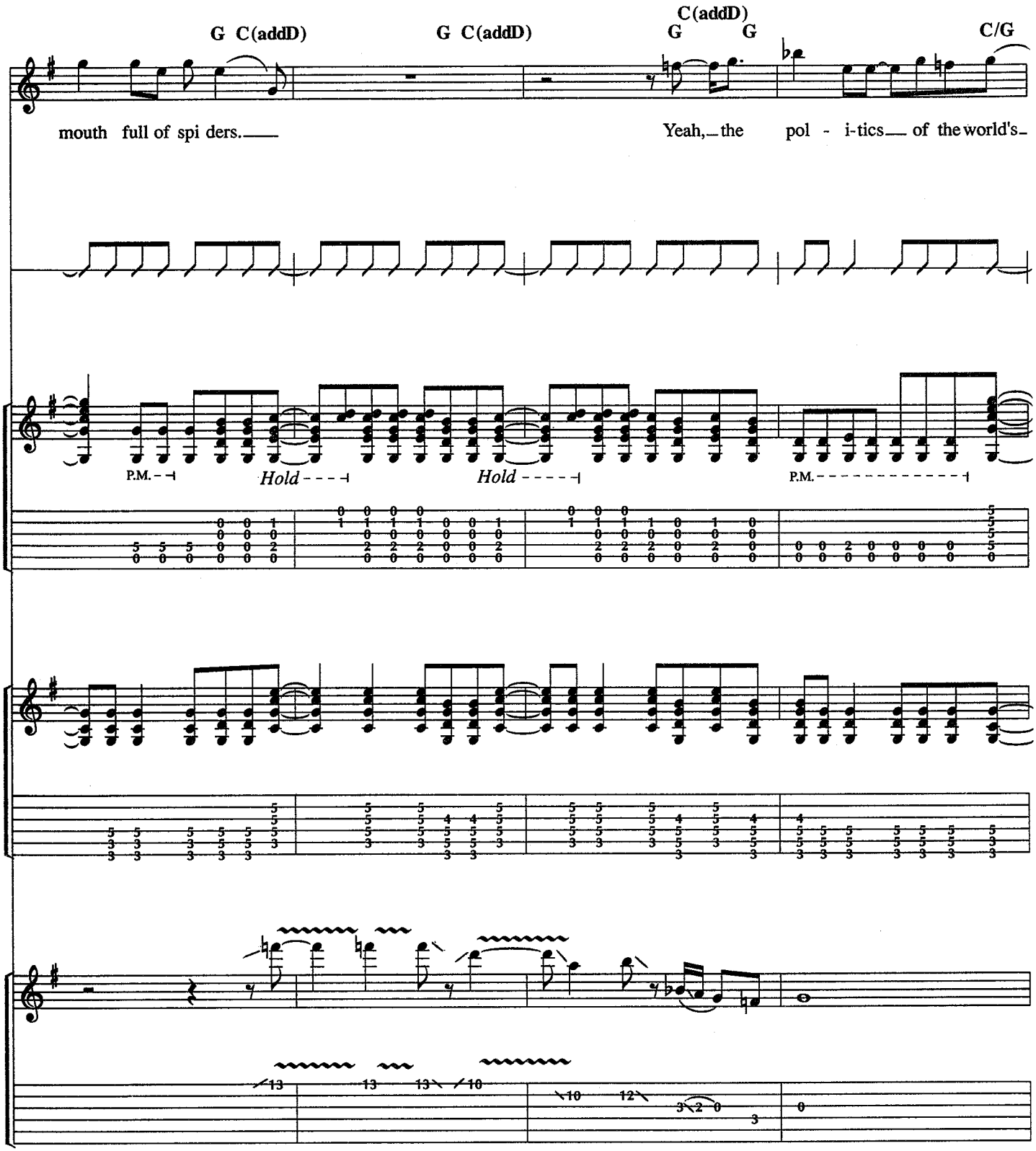

D
C G C D
The scars I hide are now your busi - ness. I can't seem to make hair

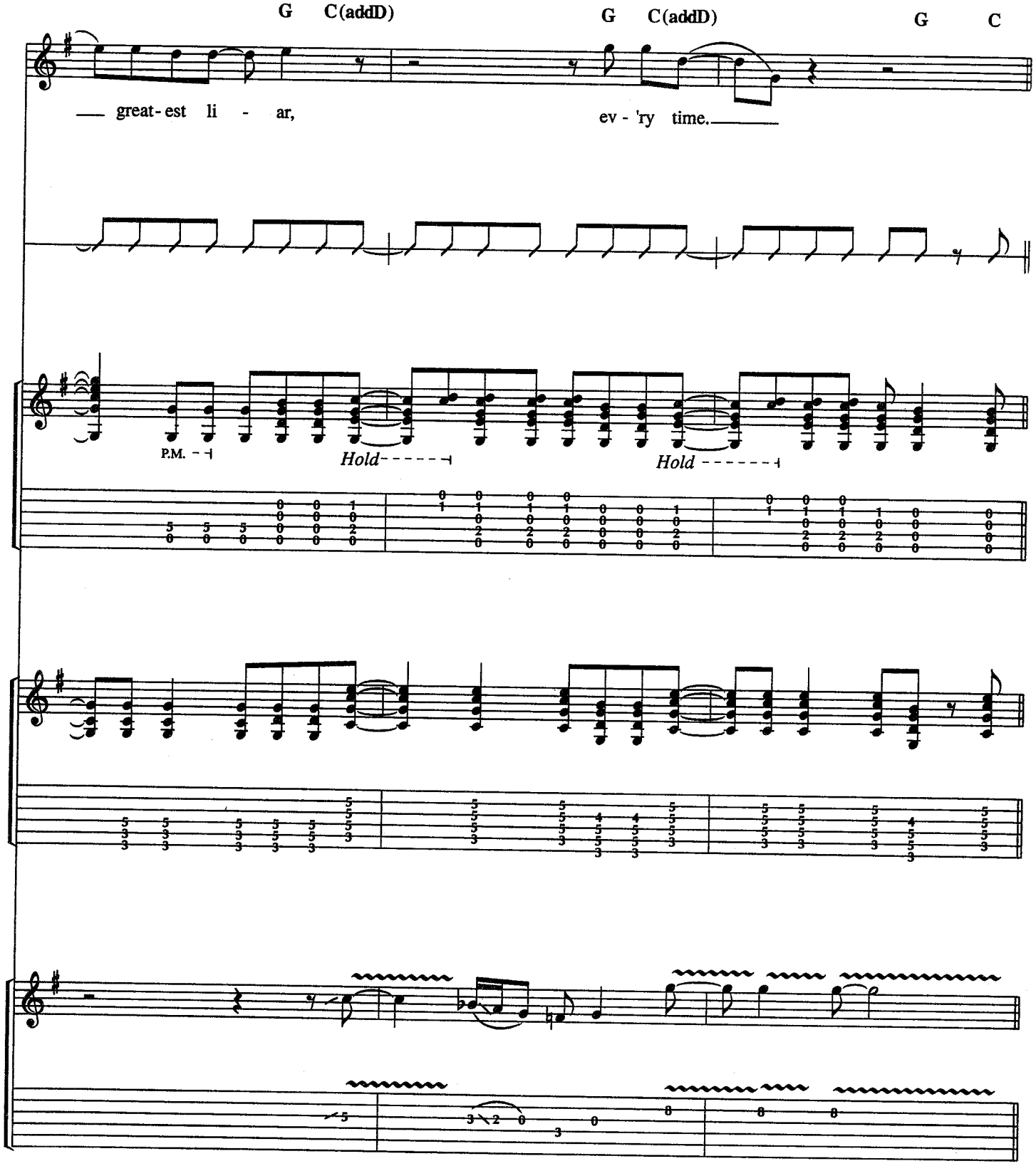

C G C D
C
G C(addD)
not hide of this. No ba - by, love ain't a pun - ish- ment.

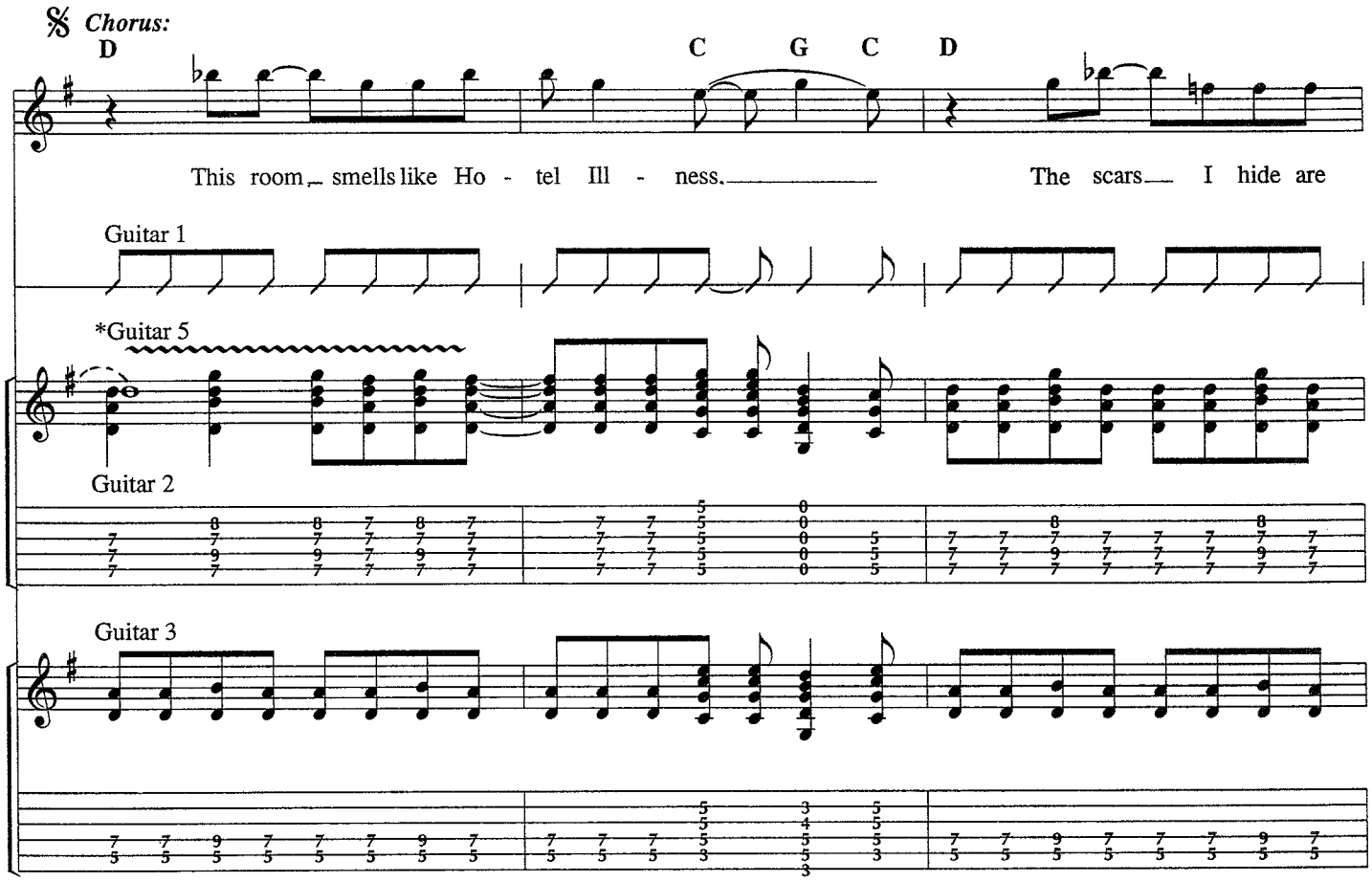

Interlude :
G C(addD)
G C(addD)
G C(addD)
No, no,
Verse 2:
G
C/G
G C(addD)
Hyp - no - tize by your rot - ten be - hav - ior.
P.M.
P.M.
Hold -
Guitar 4 (Acoustic)
mf
With slide
13/15


G C(addD)
C(addD) G G
C/G
Well, this week's fash- ion is a
Hold
P.M.

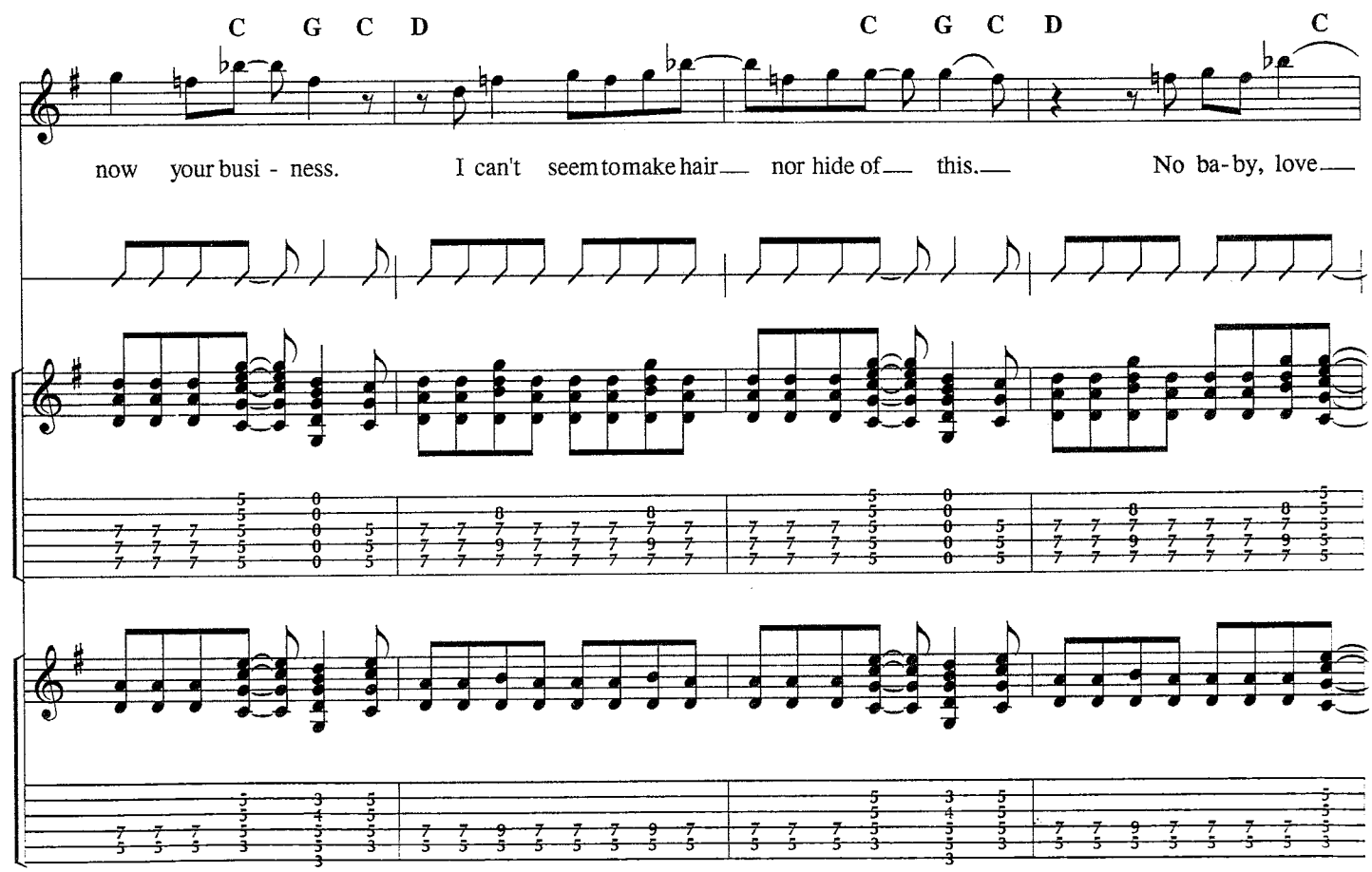

G C(addD)
G C(addD)
C(addD)
G G
C/G
last year's a fla-vor.
I got a head full of ser-mon and a
P.M.
Hold
Hold
P.M.


G C(addD)
G C(addD)
C(addD)
G G
C/G
mouth full of spi ders.
Yeah, the pol - i-tics of the world's
P.M.
Hold
Hold
P.M.


G C(addD)
G C(addD)
G C
great-est li - ar,
ev - 'ry time.
P.M.
Hold
Hold



*On repeat only - end of Solo 1



With Rhythm Fill 1 (2nd time only)

G C(addD) G C(addD) G C(addD)

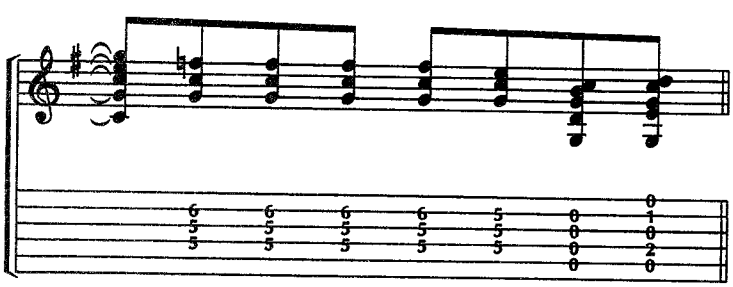
— ain't no pun - ish-ment.— No, no, no,— no,no,— no, no.—

(Ad lib vocal 2nd time)

G C(addD) G C(addD) G C(addD)

No, no.— So tell me ba - by,— is it true,—

Rhythm Fill 1



With Fill 1(on repeat only) *To Coda* 𝄌

G C(addD) G C(addD) G C(addD)

all those things that they say a - bout you?

Guitar 5

Fill 1

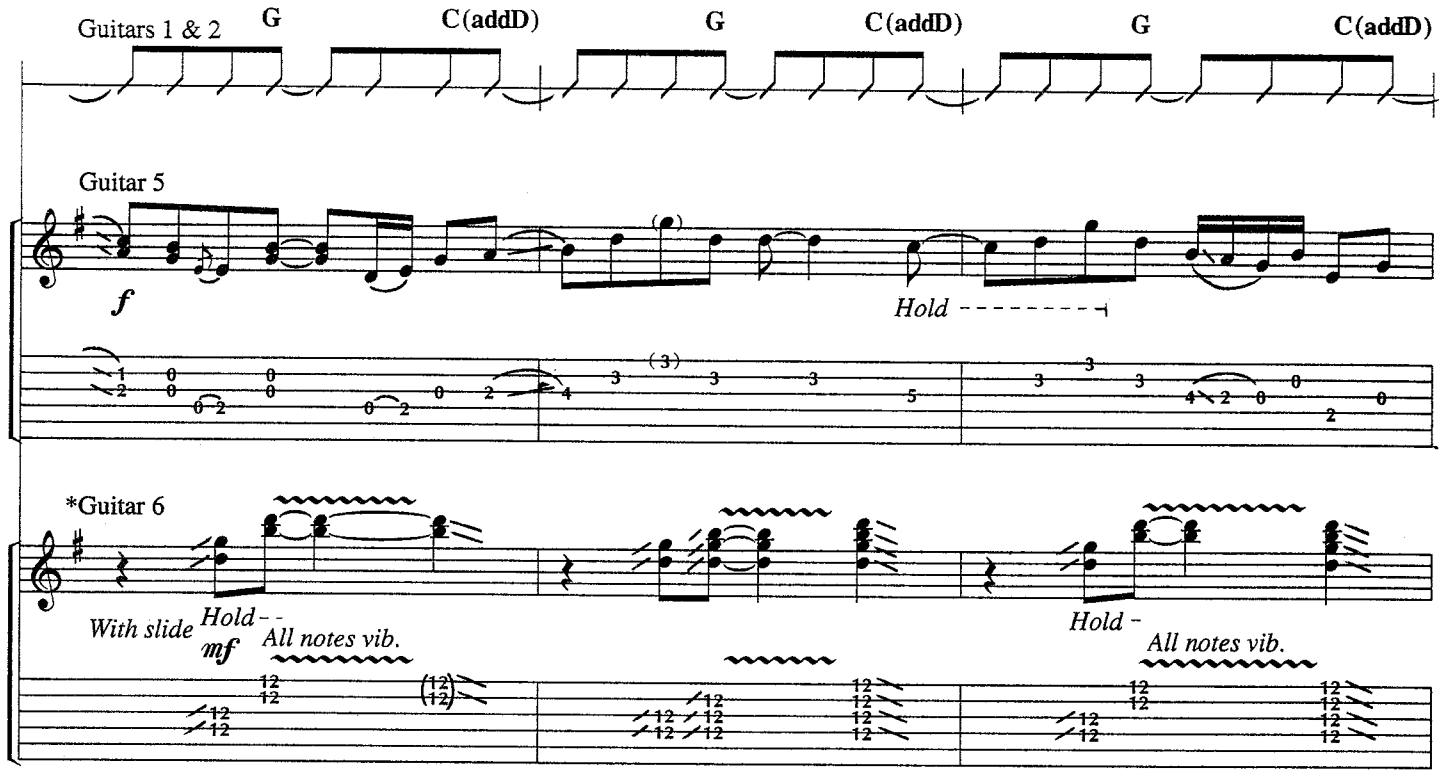
Guitar 5

Hold - - -

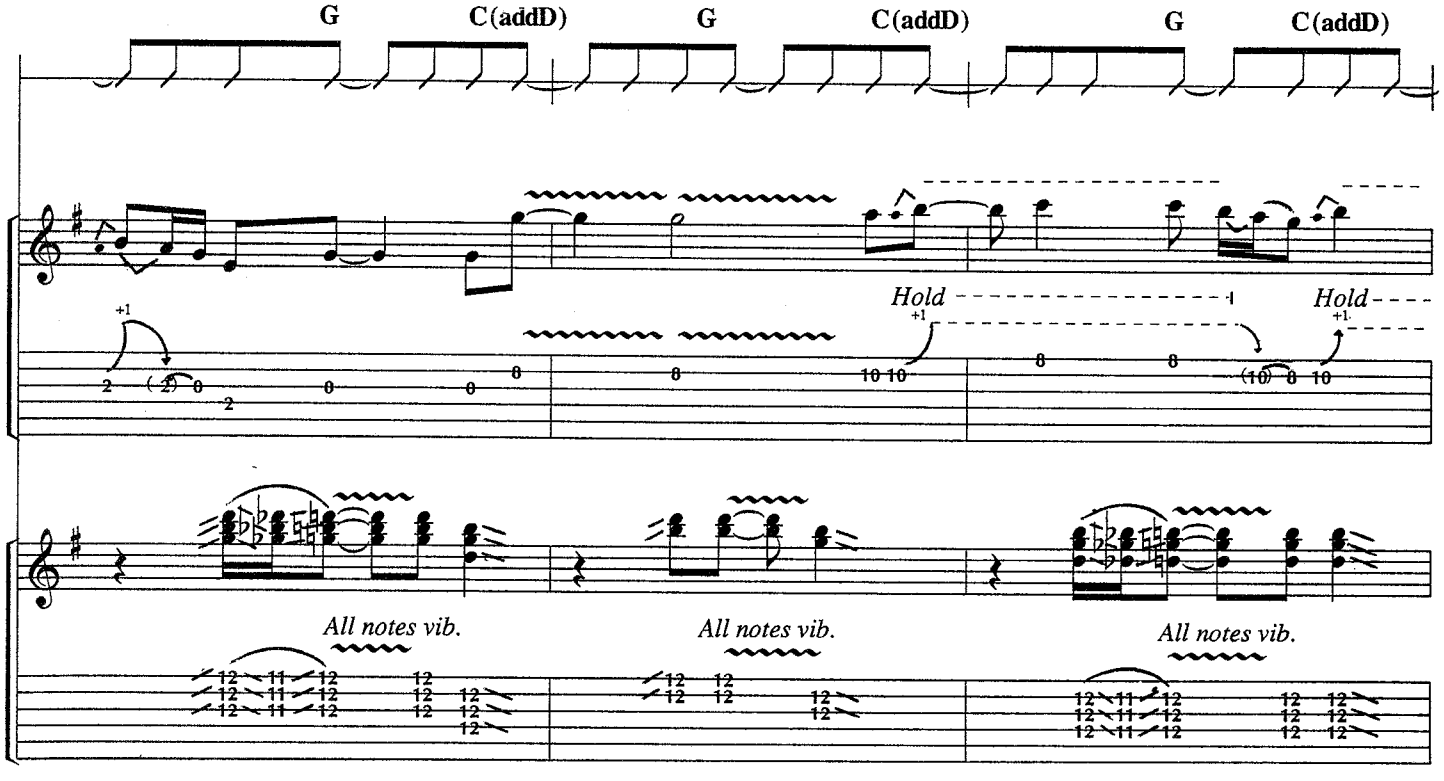
+1

14

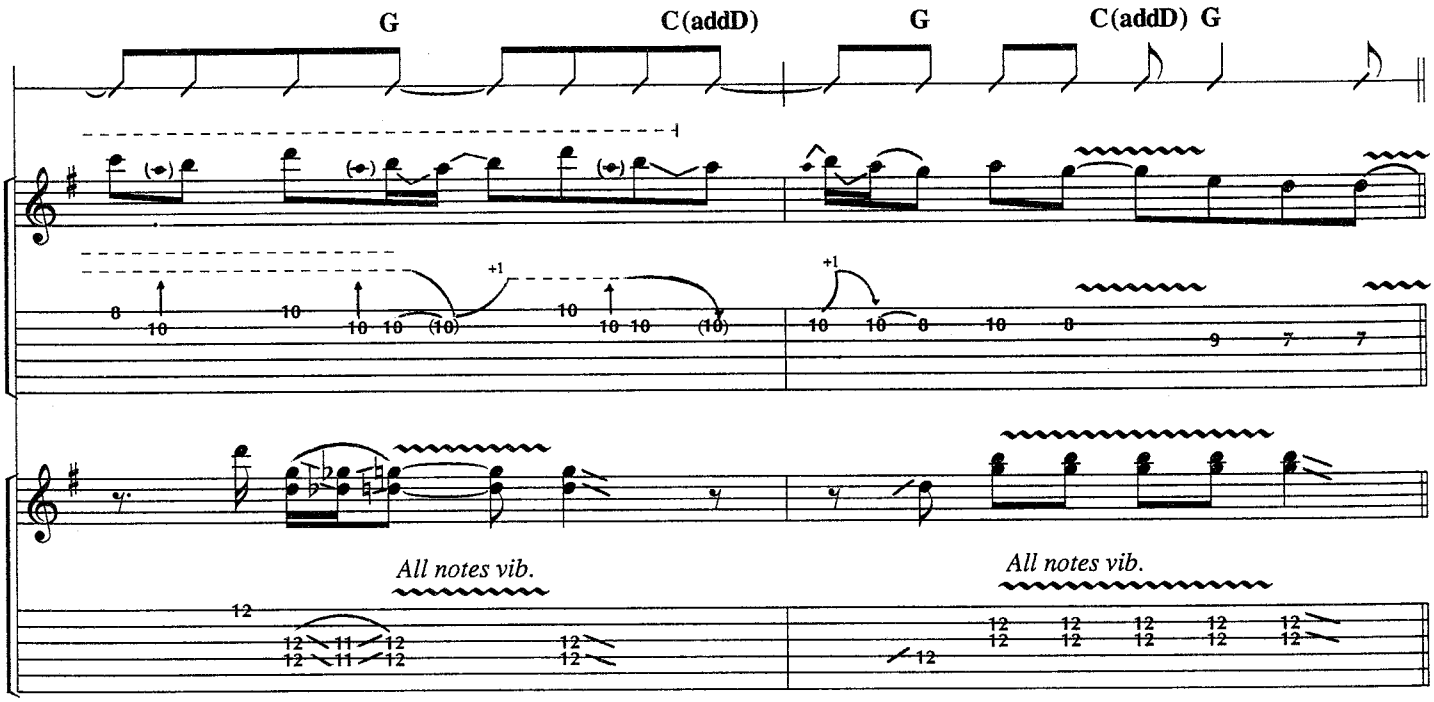
Guitar Solo 1:



* *Guitar 6 in open G tuning:* (6) = D, (5) = G, (4) = D, (3) = G, (2) = B, (1) = D

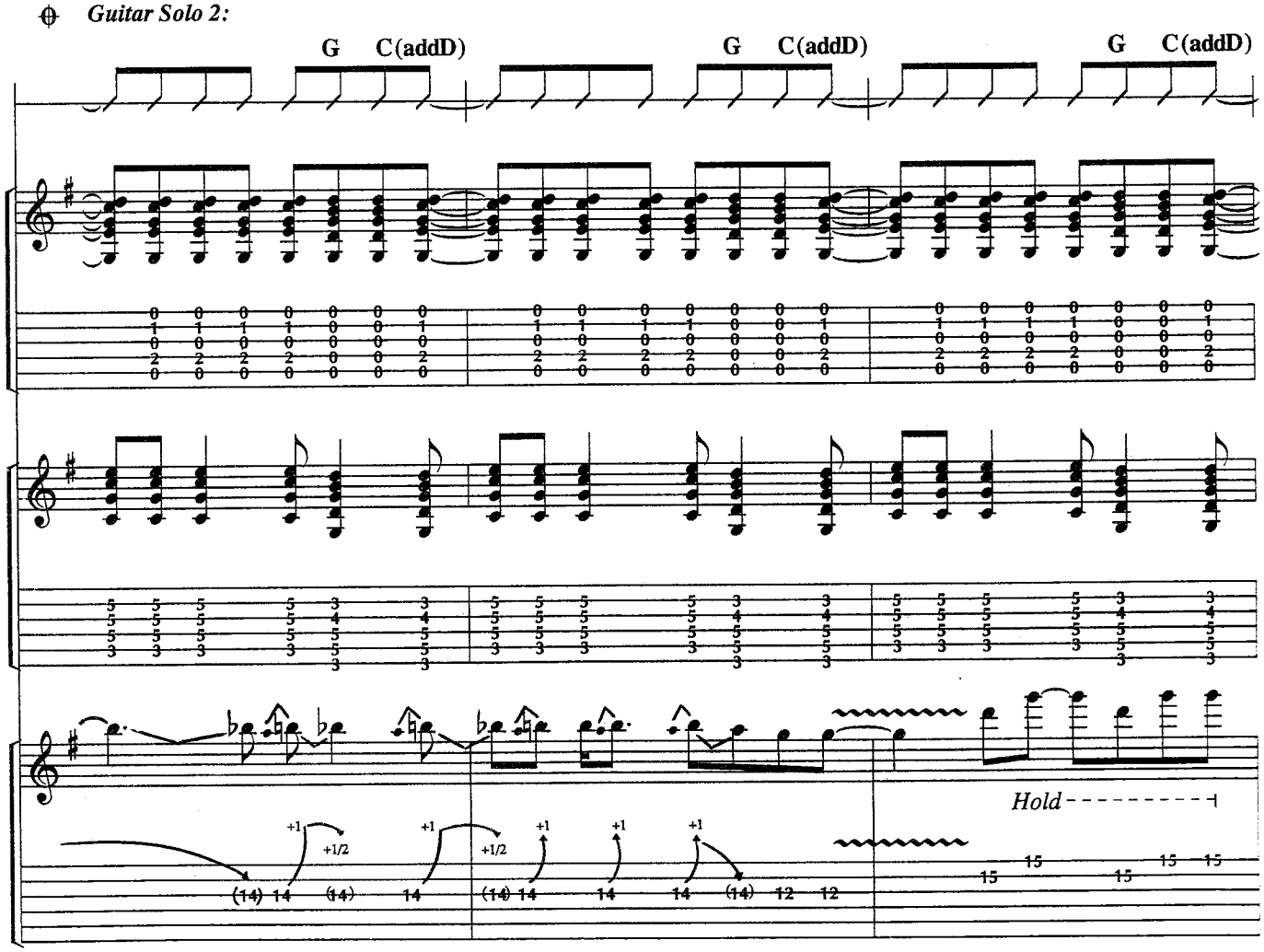


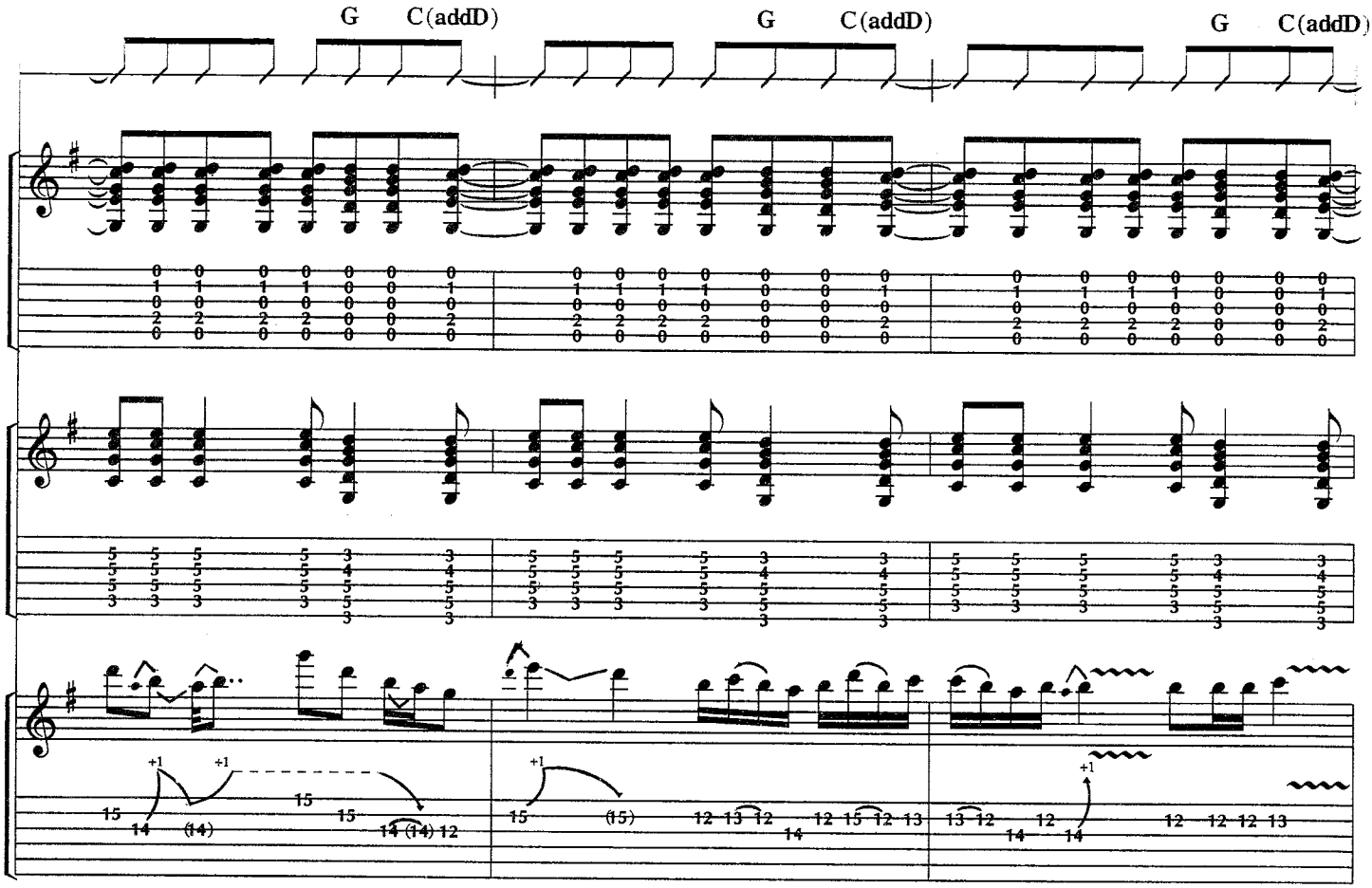
D.S. 𝄋 al Coda 𝄌

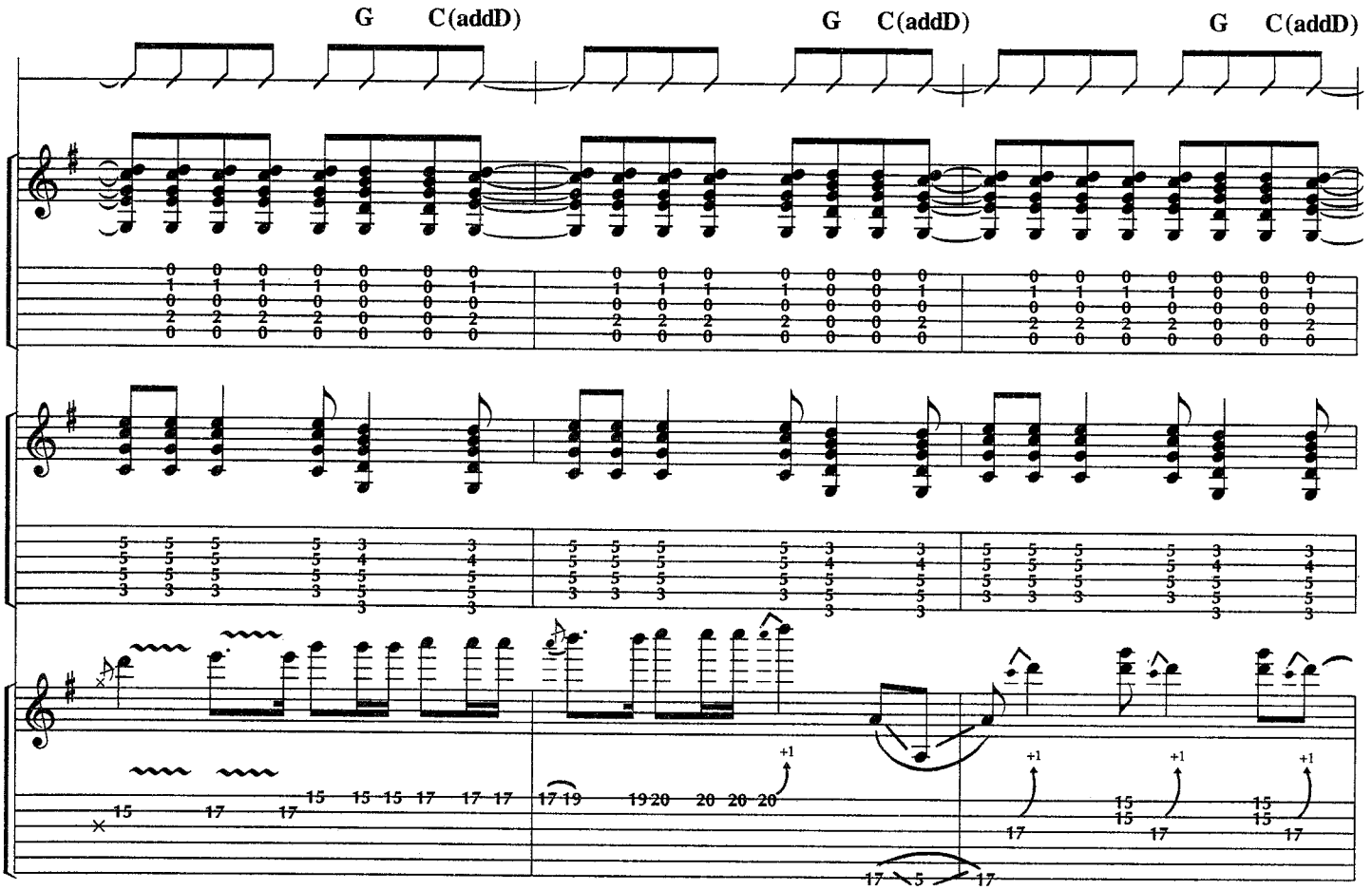


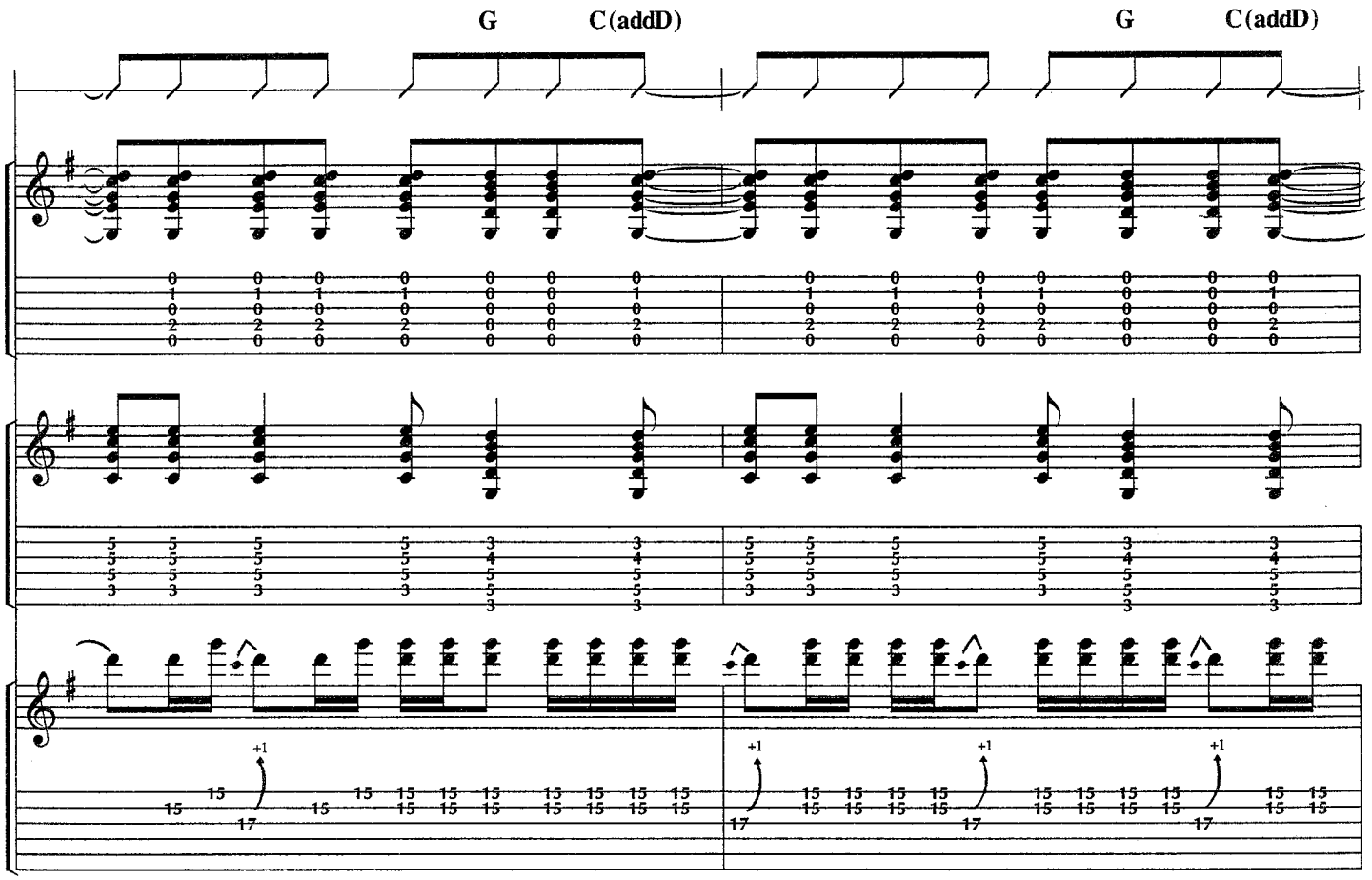
Coda

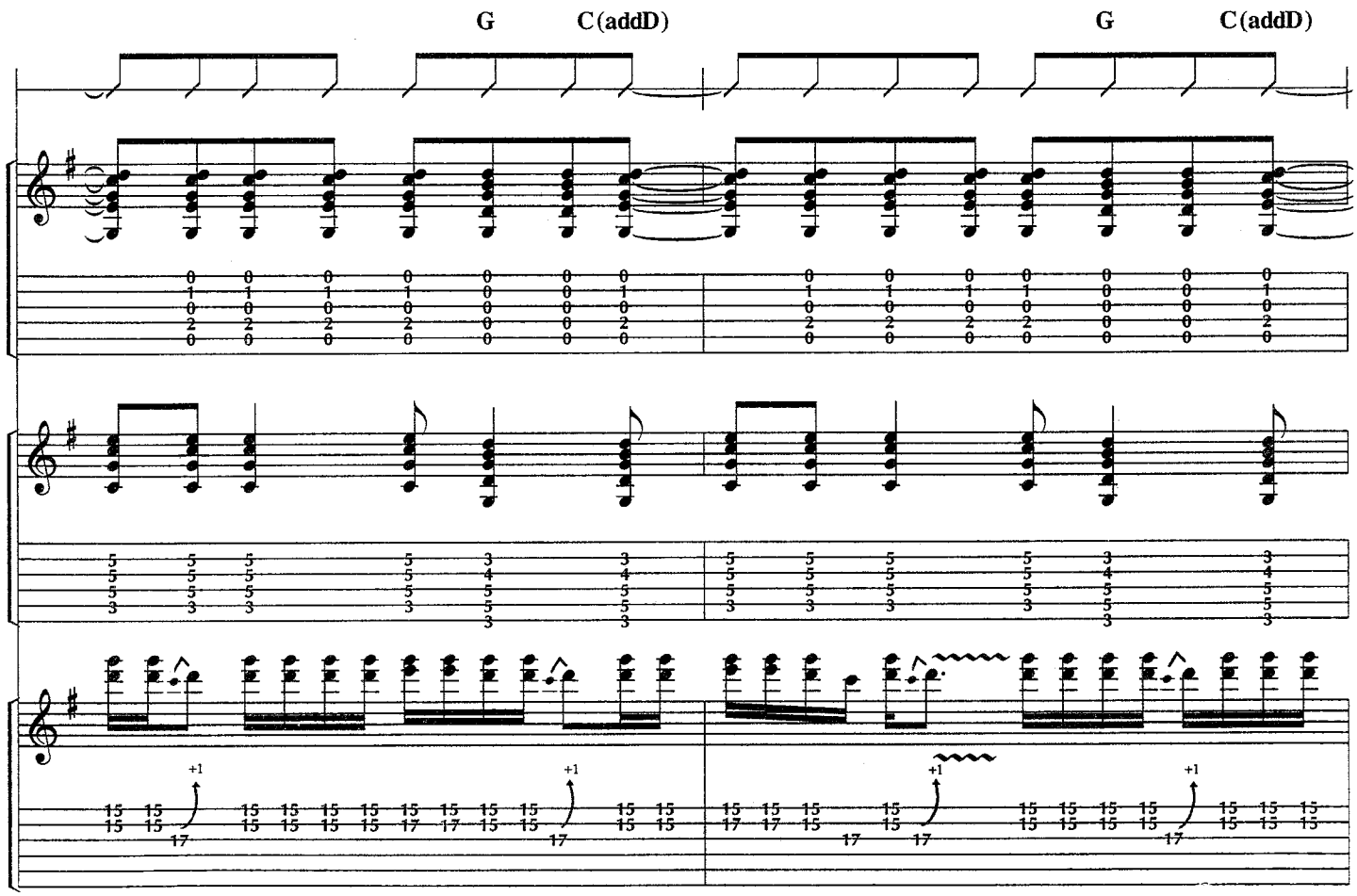
𝄌 ***Guitar Solo 2:***

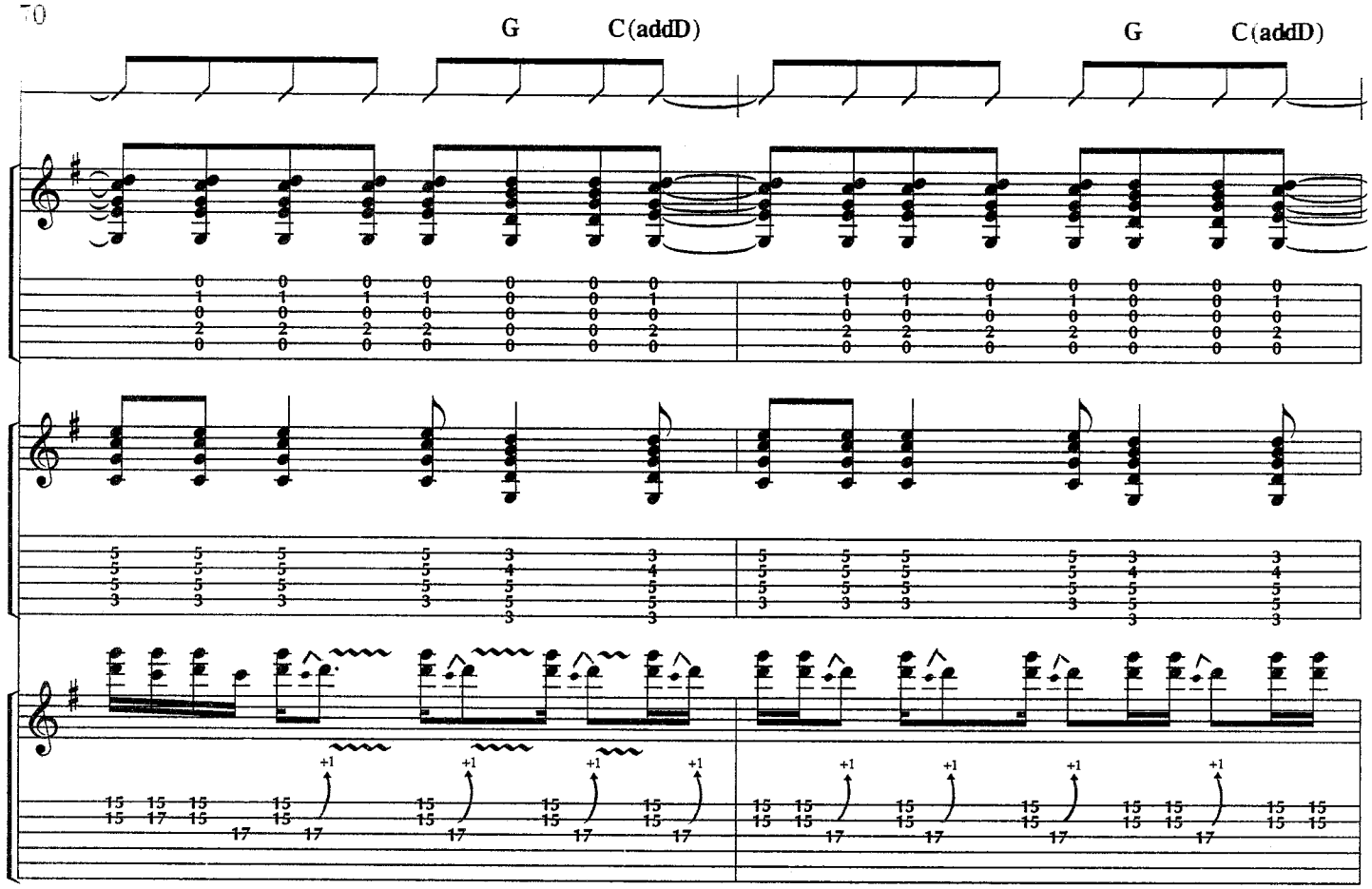


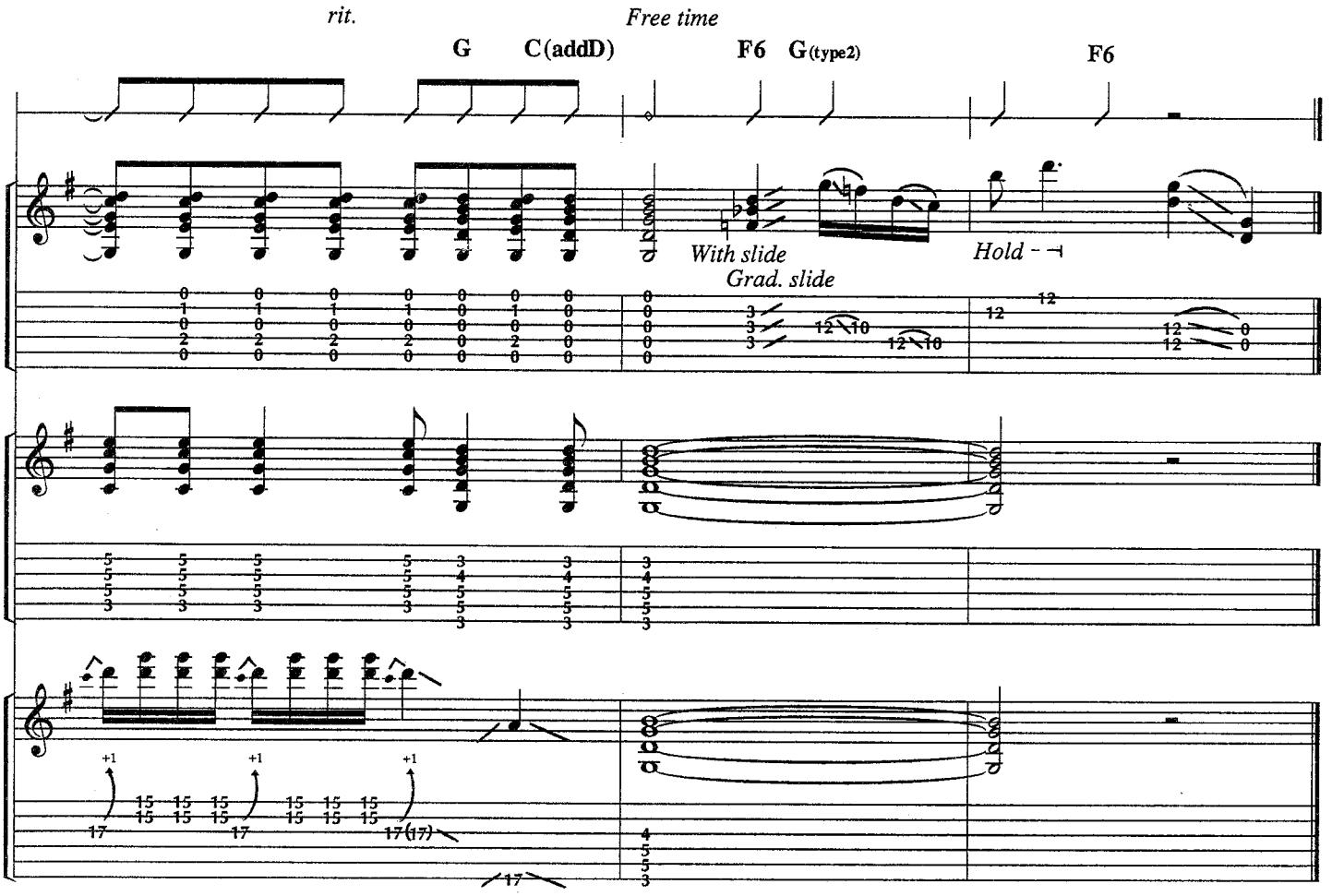

G C(addD)
G C(addD)
G C(addD)


G C(addD)
G C(addD)
G C(addD)


G
C(addD)
G
C(addD)


G
C(addD)
G
C(addD)


G
C(addD)
G
C(addD)


rit.
Free time
G
C(addD)
F6
G(type2)
F6
With slide
Grad. slide
Hold

KICKING MY HEART AROUND

All gtrs. in open G tuning
tuned down 1/2 step:

⑥ = D♭ ③ = G♭
⑤ = G♭ ② = B♭
④ = D♭ ① = G♭

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

Freely
Intro:

N.C.

Moderately fast rock ♩ = 146

B5 C5 D 7fr.

Elec. Gtr. 3 *(center)*

f *w/slide*

Elec. Gtr. 2 *(right)*

f *hold*

Elec. Gtr. 1 *(left)*

f *steady gliss.* *hold*
w/slide

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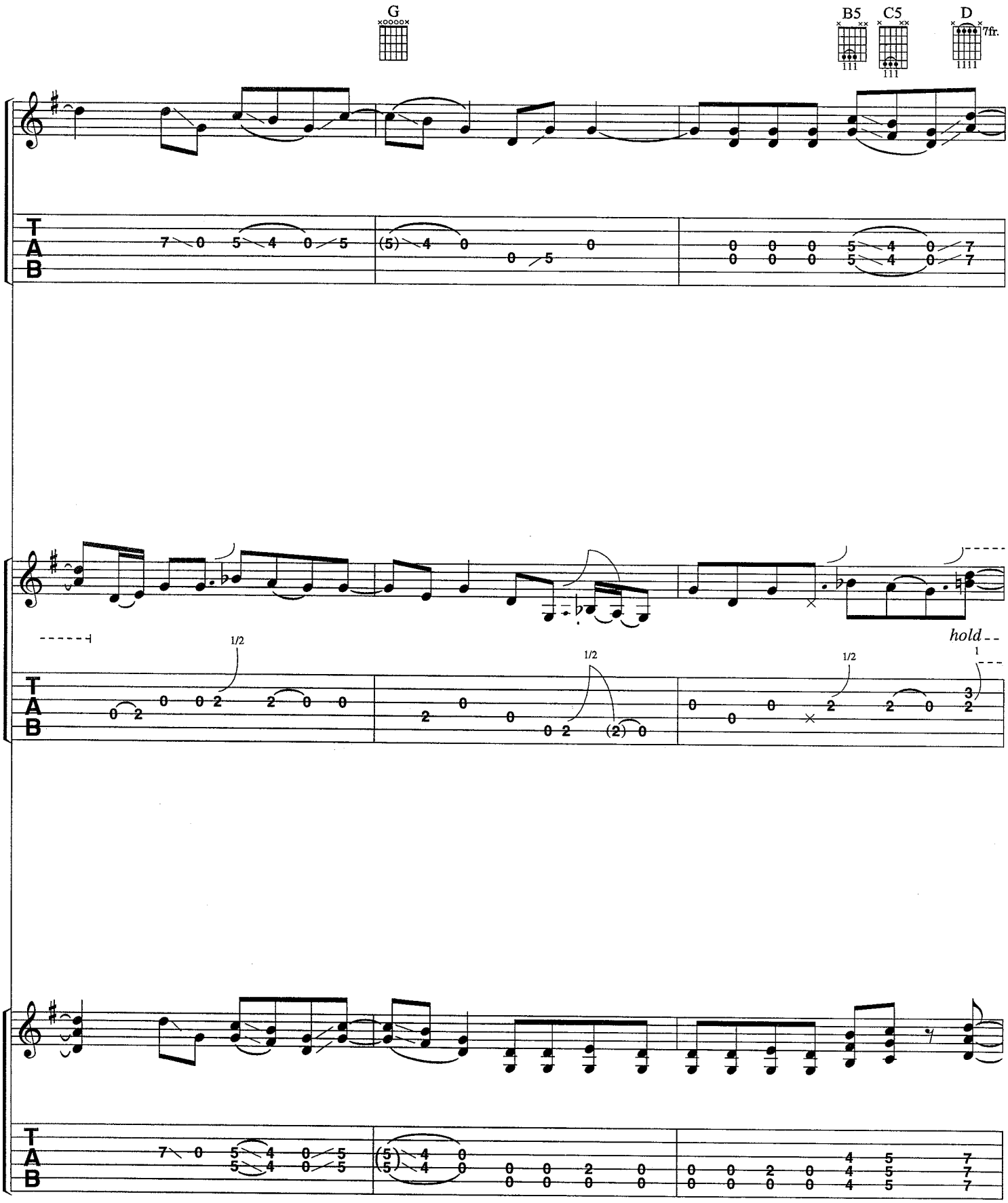
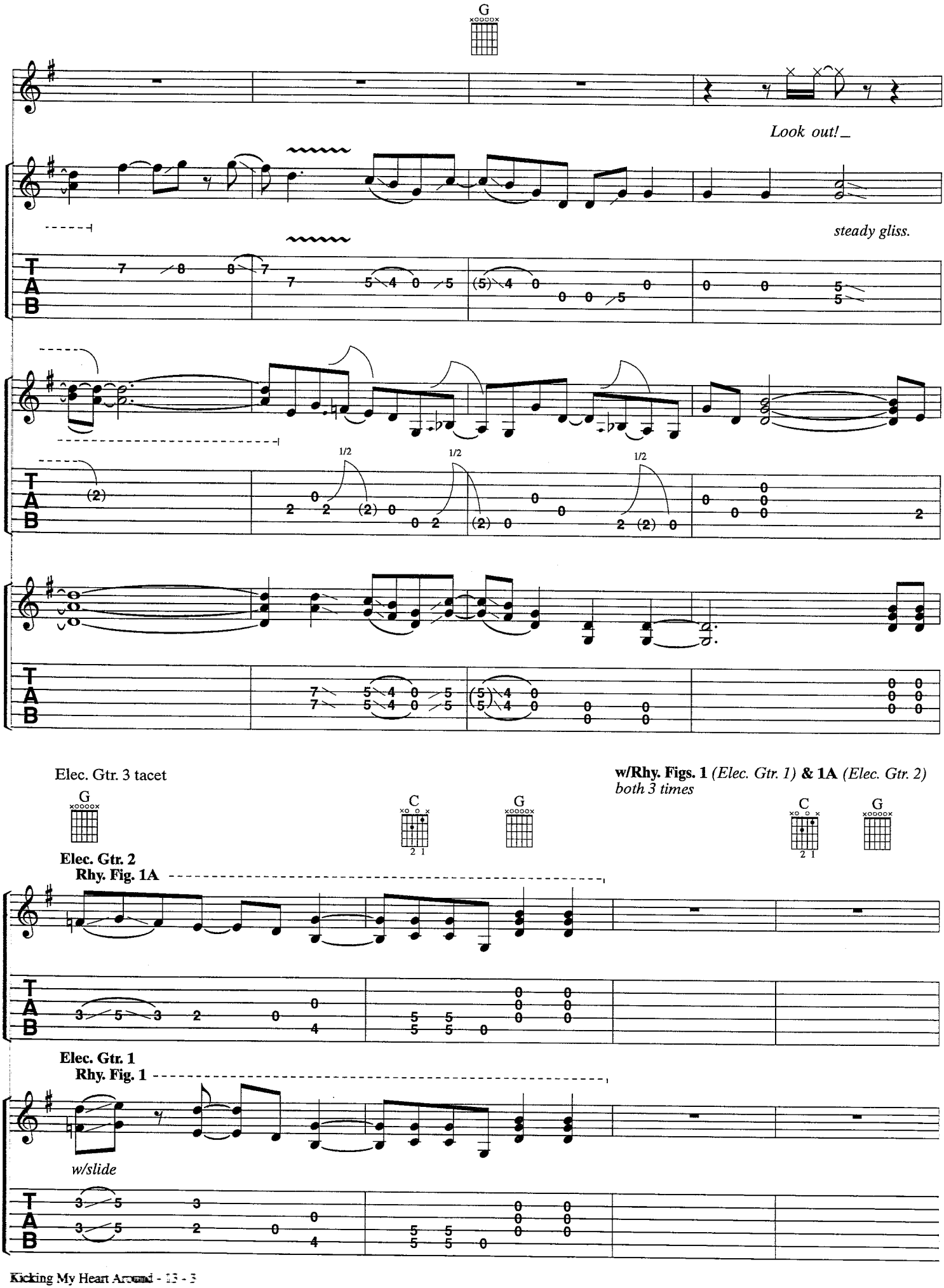

G
B5
C5
D
7fr.
hold
1/2


G
Look out!_
steady gliss.
1/2
1/2
1/2
Elec. Gtr. 3 tacet
w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Elec. Gtr. 2)
both 3 times
G
C
G
C
G
Elec. Gtr. 2
Rhy. Fig. 1A
Elec. Gtr. 1
Rhy. Fig. 1
w/slide

Verse:
w/Rhy. Fig. 1 (Elec. Gtr. 1) 3 times, simile
C
G
1. Just come out and say it.
the be - gin - ning,
*Elec. Gtr. 2
Can't spit the words out of your mouth.
no, there was no wrong you could do.
hold
There needs no ex - plain - in' 'cause we
And now when they're send - ing, I can't
hold
hold
*Elec. Gtr. 2 simile 2nd time.

𝄋 *Chorus:*

C B5 C5 D 7fr.

— both felt it go south. —
— stand look - in' at you. — } So just stop —

Elec. Gtr. 2

hold ----------

Elec. Gtr. 1

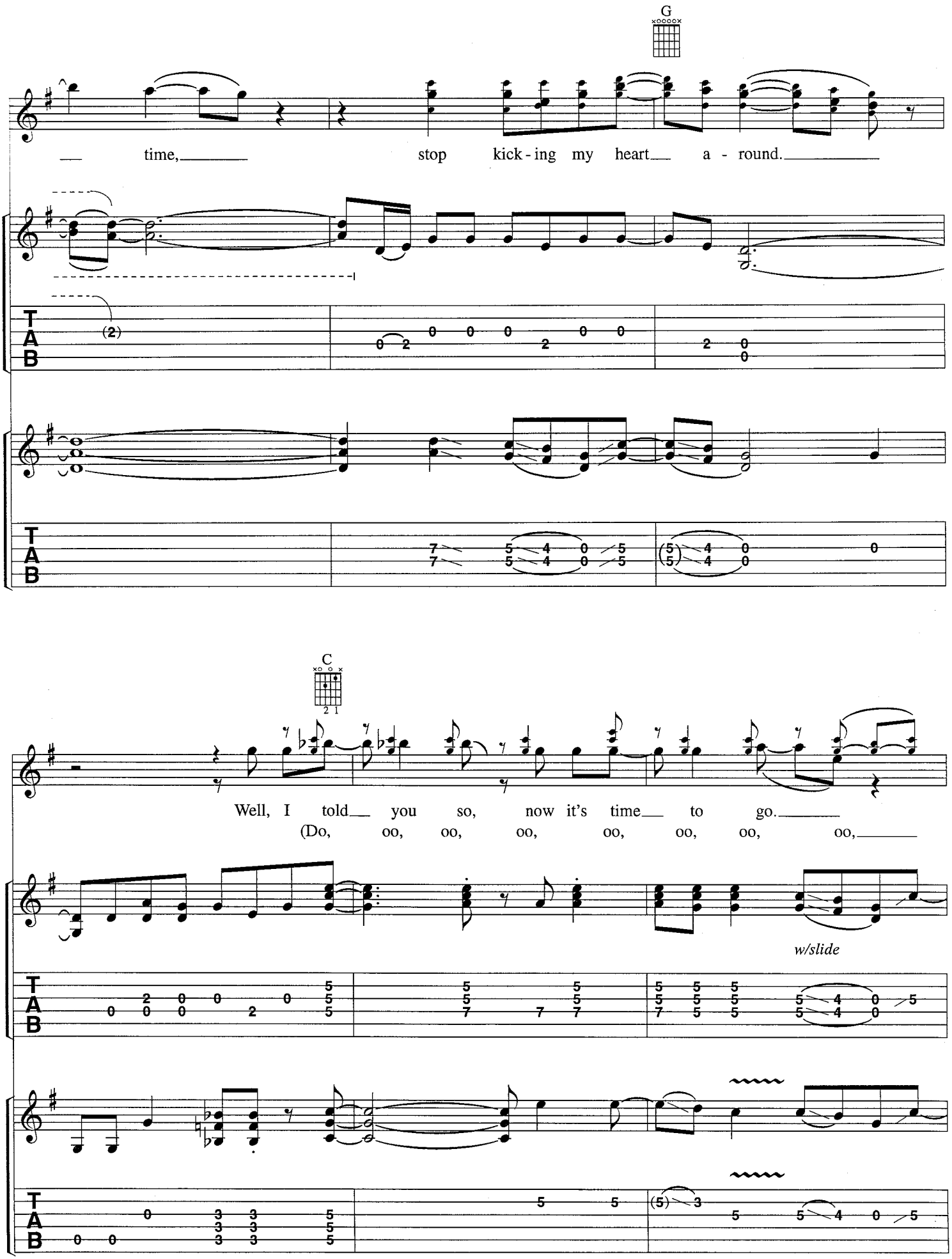
w/slide

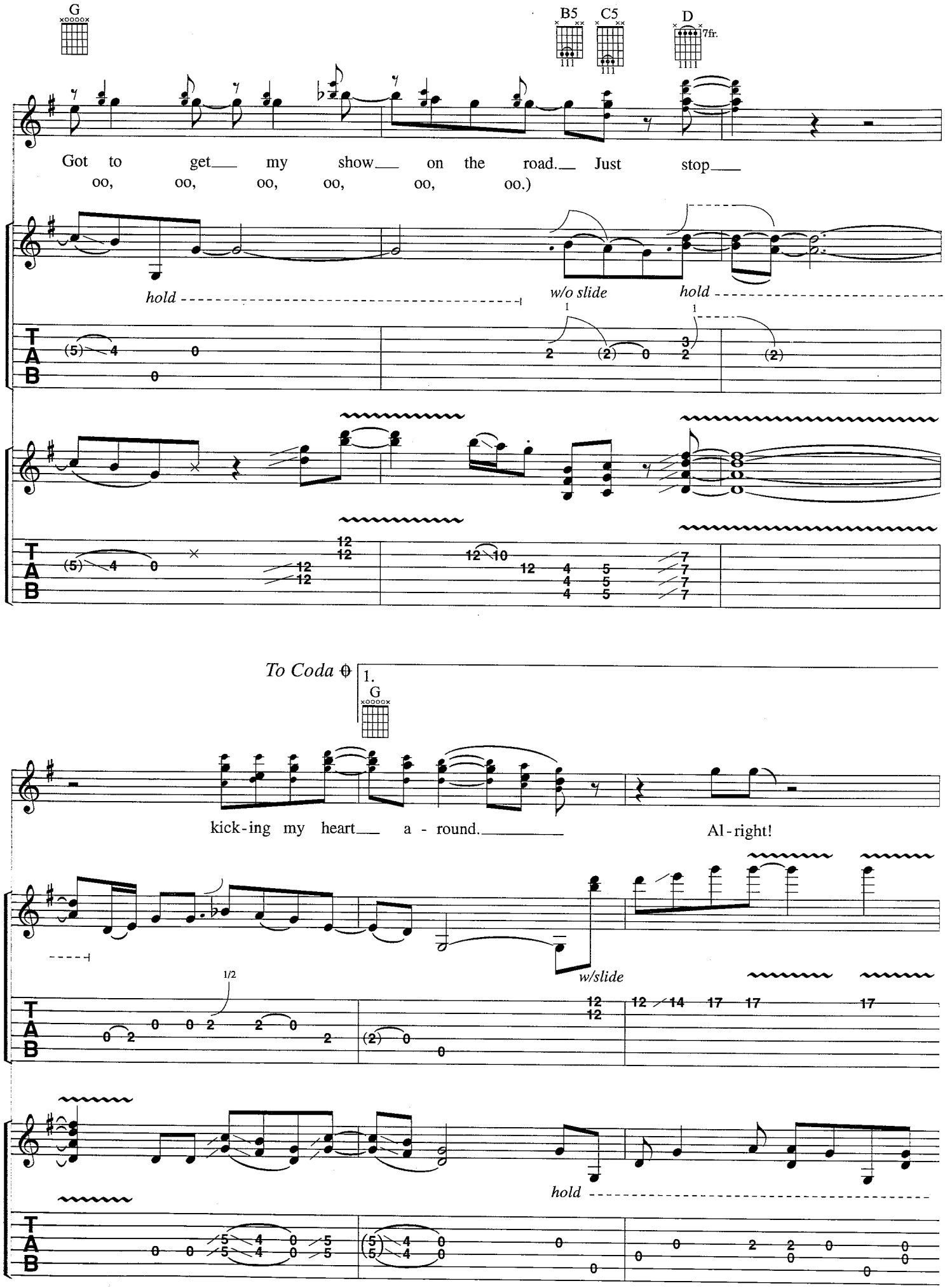
G B5 C5 D 7fr.

kick - ing my heart — a - round. — For the last —

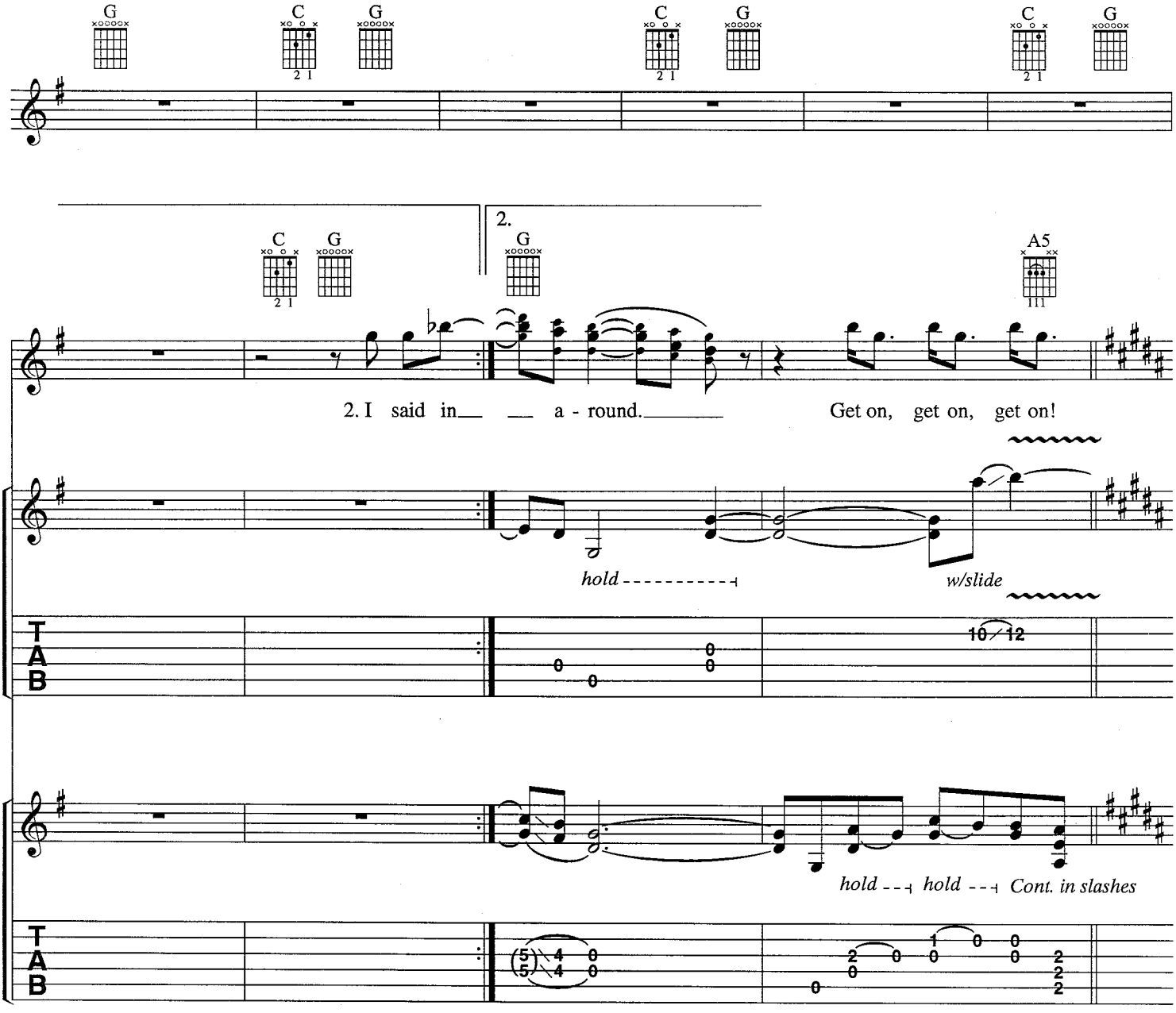
hold *hold* *hold*

1/2

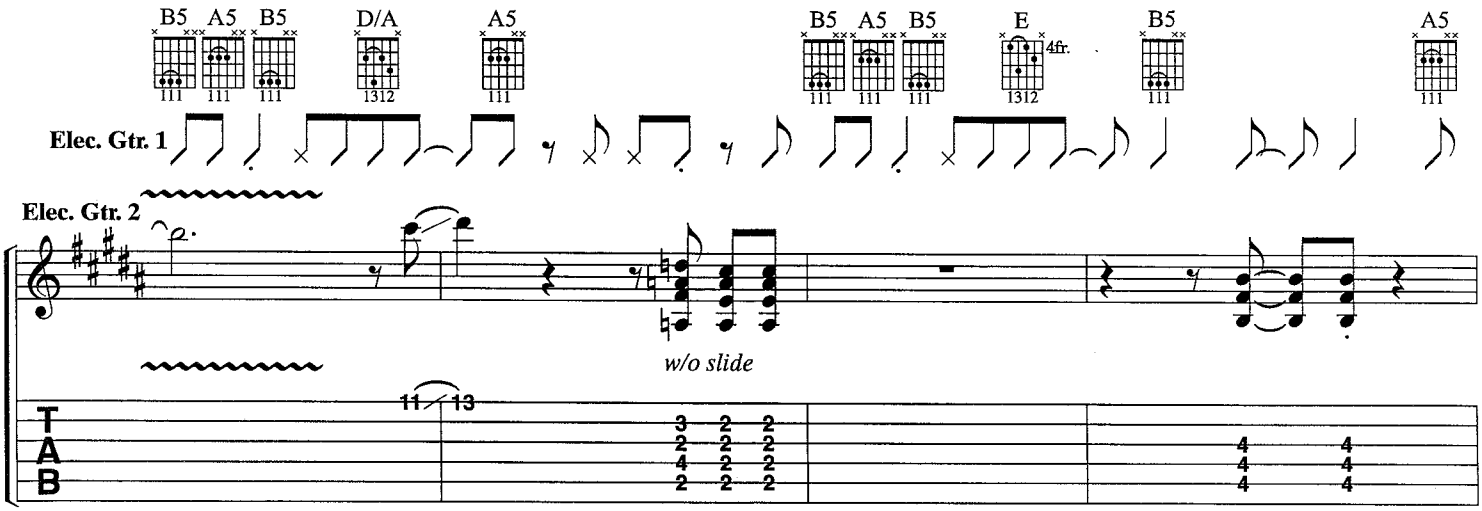

G
time, stop kick-ing my heart a - round.
C
Well, I told you so, now it's time to go.
(Do, oo, oo, oo, oo, oo, oo, oo,
w/slide

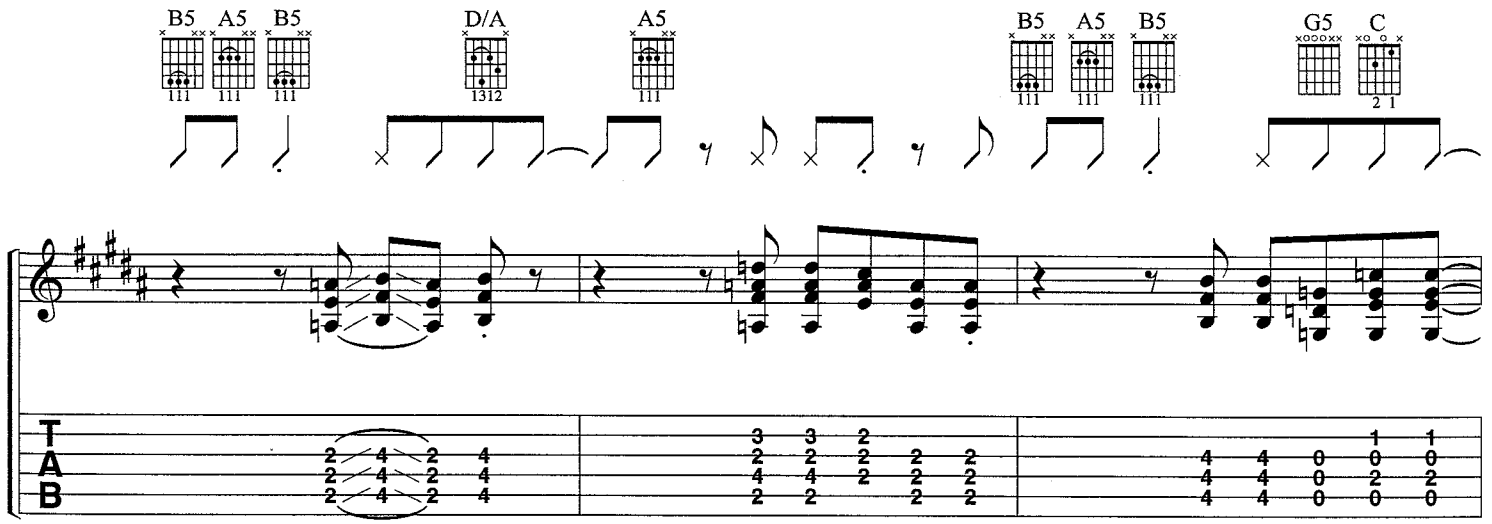

G
B5
C5
D
7fr.
Got to get my show on the road. Just stop
oo, oo, oo, oo, oo, oo.)
hold
w/o slide
hold
To Coda
1.
G
kick-ing my heart a - round.
Al-right!
w/slide
1/2
hold
T
A
B

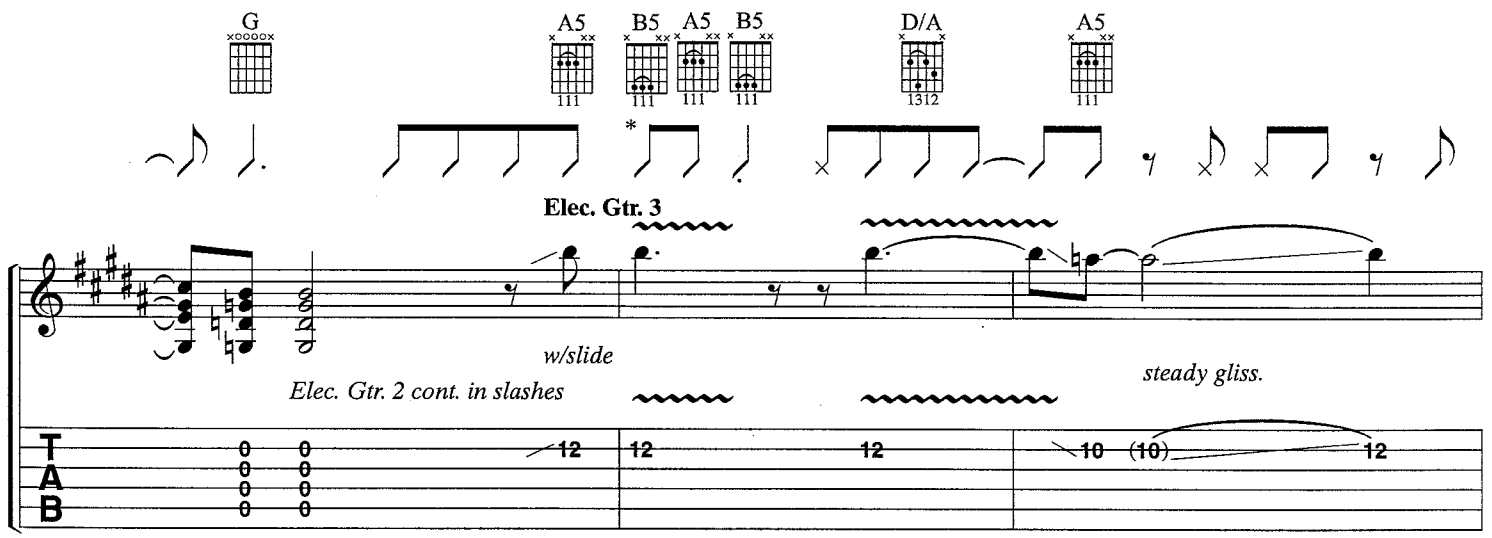
w/Rhy. Figs. 1 *(Elec. Gtr. 1)* **& 1A** *(Elec. Gtr. 2)*
both 4 times



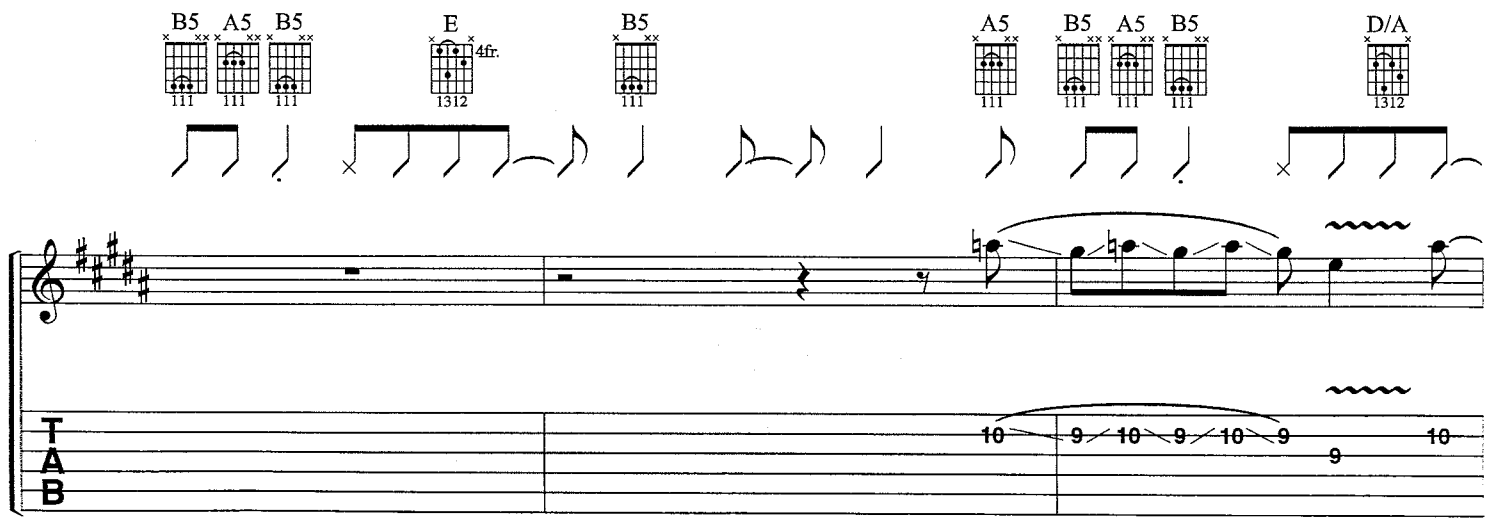
Harmonica Solo:

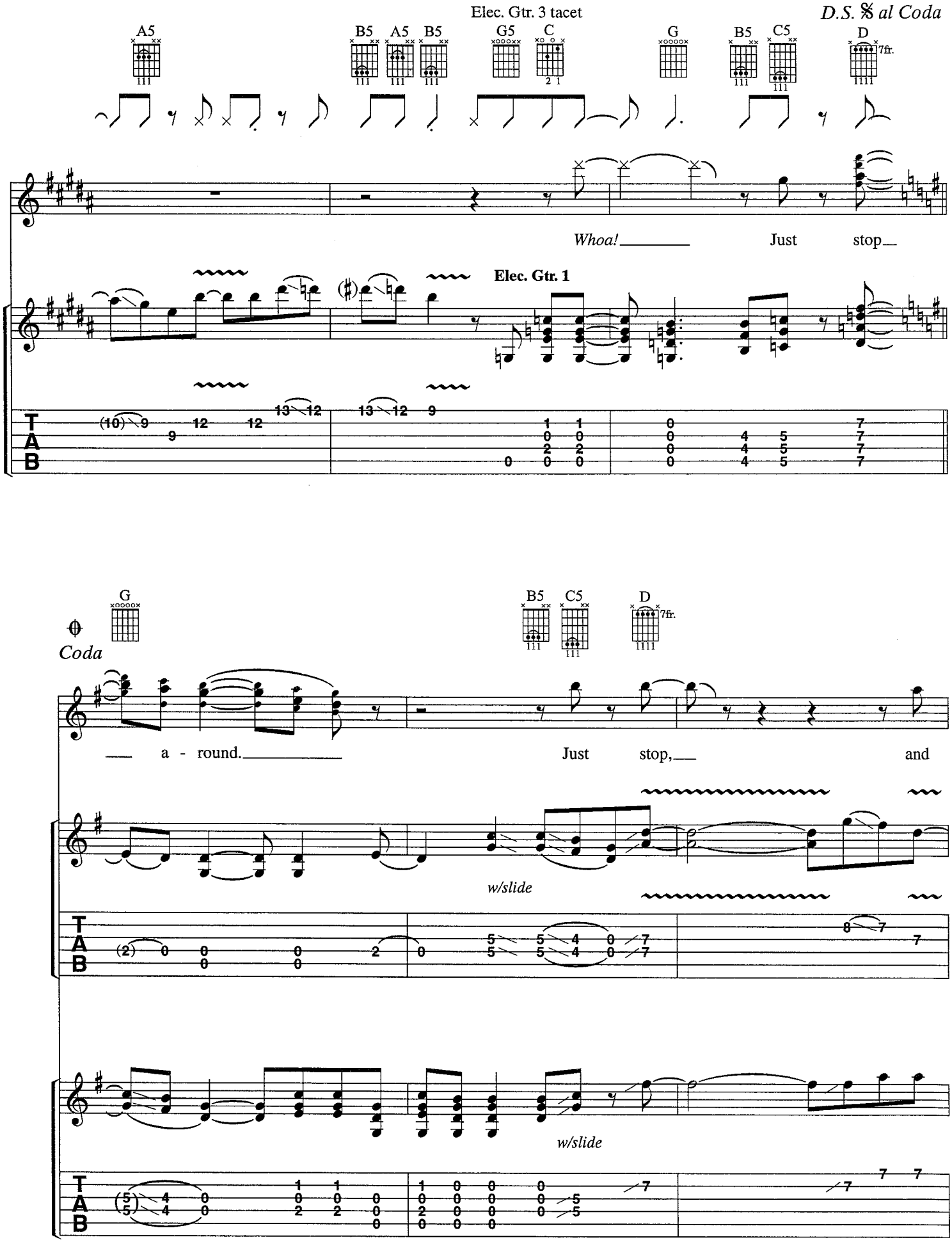


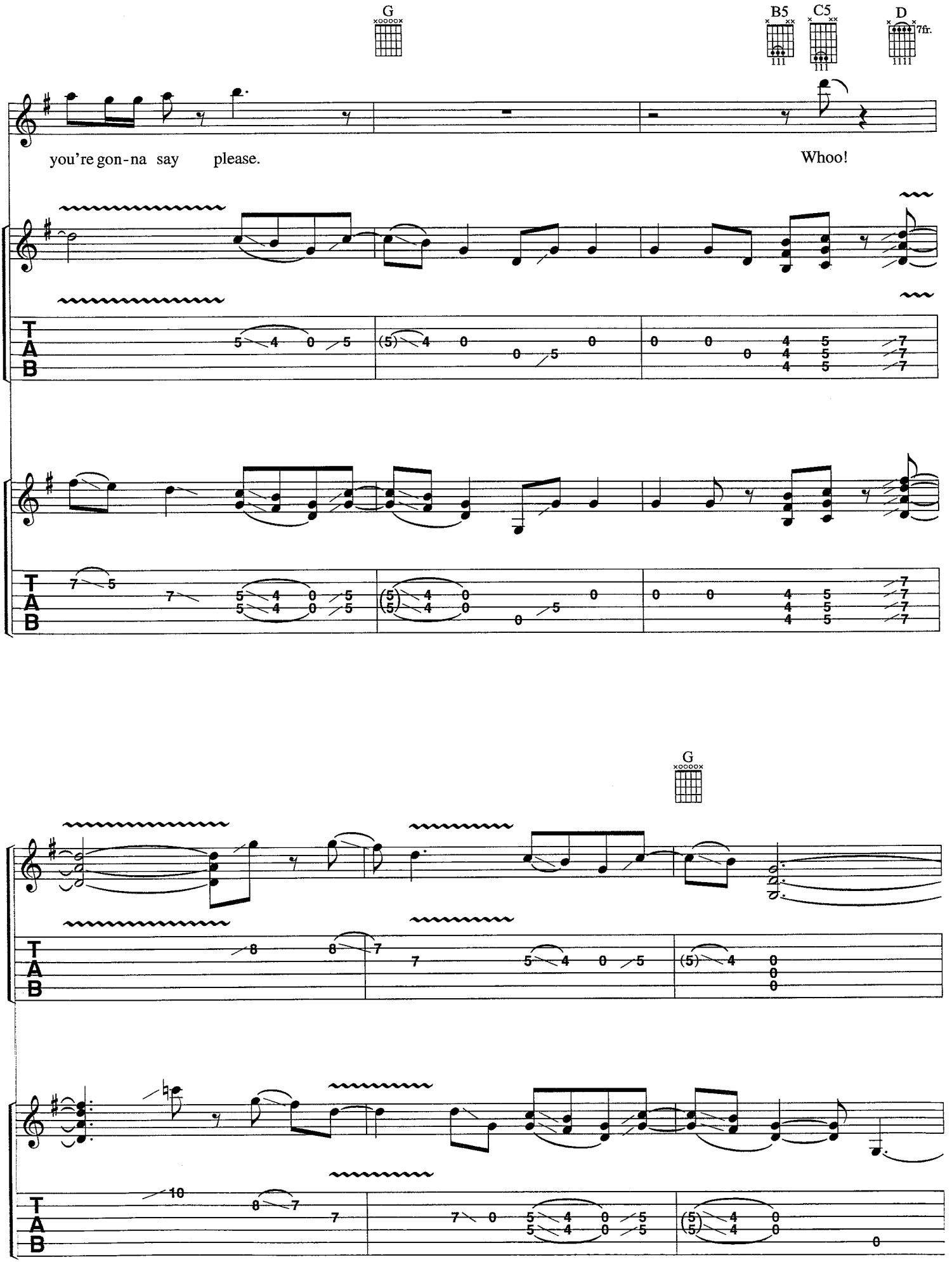

B5 A5 B5
D/A
A5
B5 A5 B5
G5 C
T
A
B


G
A5
B5 A5 B5
D/A
A5
*
Elec. Gtr. 3
w/slide
Elec. Gtr. 2 cont. in slashes
steady gliss.
T
A
B

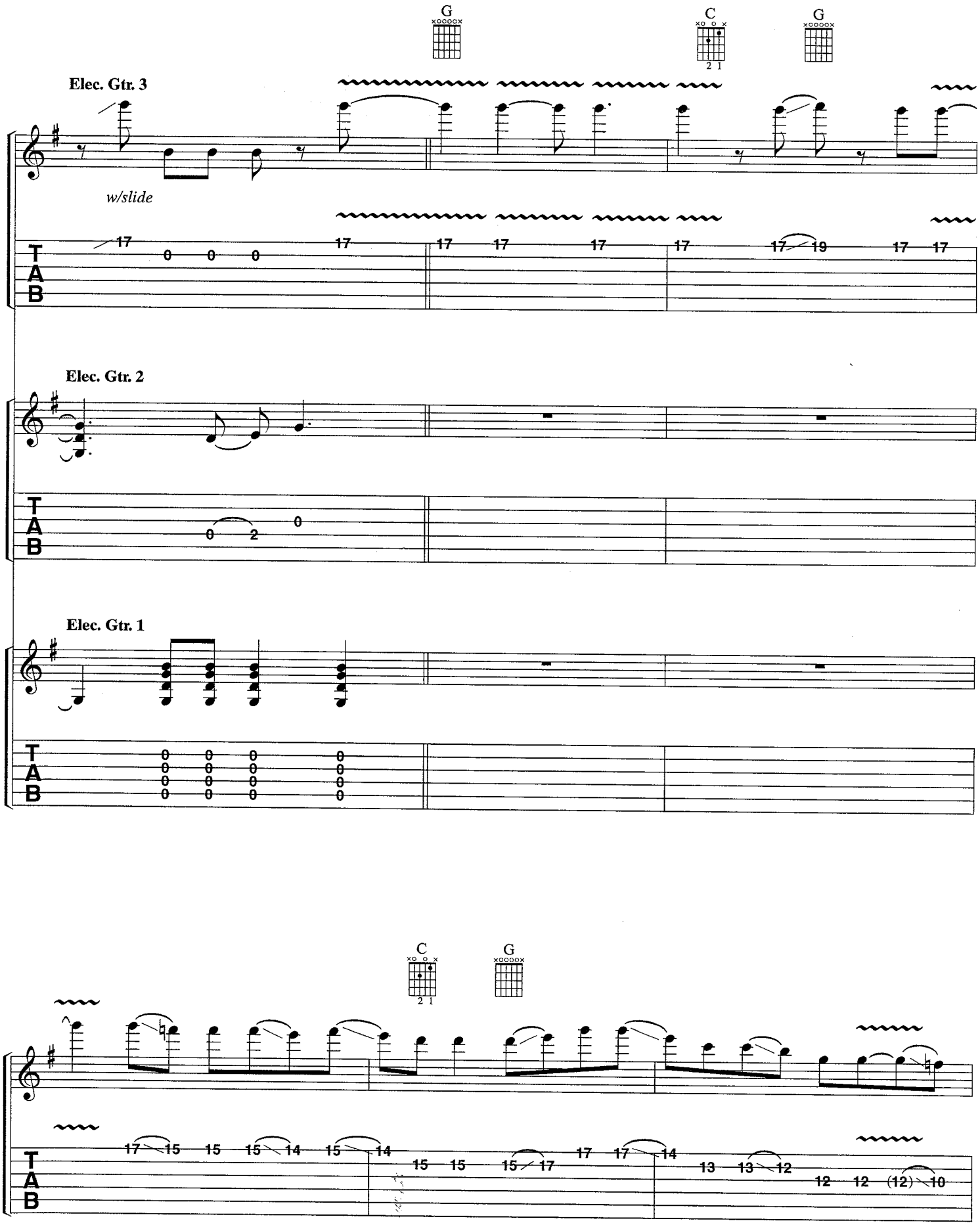
*Elec. Gtrs. 1 & 2.

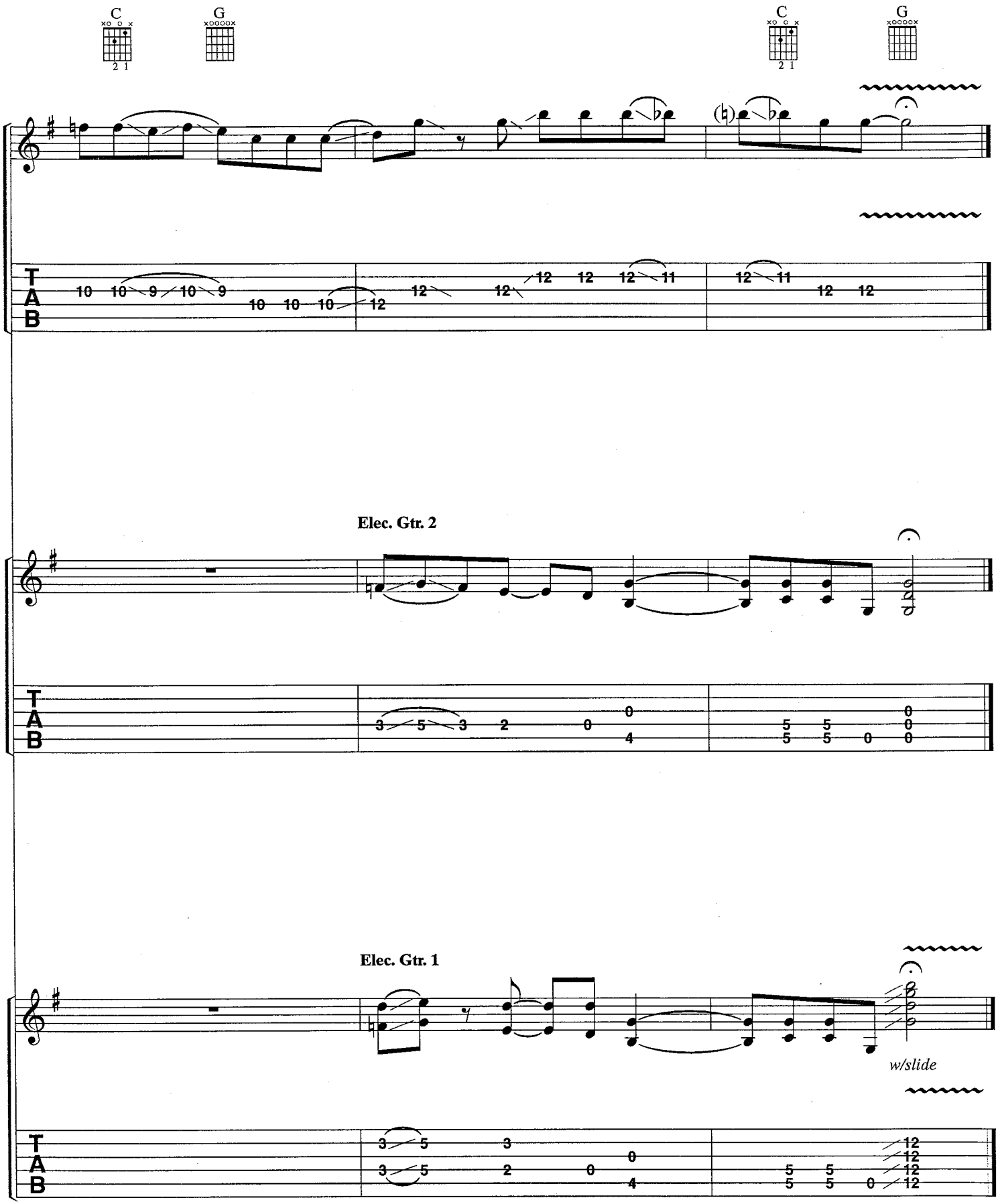

B5 A5 B5
E
4fr.
B5
A5
B5 A5 B5
D/A
T
A
B


Elec. Gtr. 3 tacet
D.S. 𝄋 al Coda
A5
B5 A5 B5
G5 C
G
B5 C5
D
7fr.
Whoa! Just stop
Elec. Gtr. 1
G
B5 C5
D
7fr.
Coda
a - round. Just stop, and
w/slide
w/slide
T
A
B


G
B5
C5
D
7fr.
you're gon-na say please.
Whoo!
T
A
B
G
T
A
B

Outro:
w/Rhy. Figs. 1 *(Elec. Gtr. 1)* **& 1A** *(Elec. Gtr. 2) both 3 times*




C
G
C
G
Elec. Gtr. 2
Elec. Gtr. 1
w/slide

ONLY A FOOL

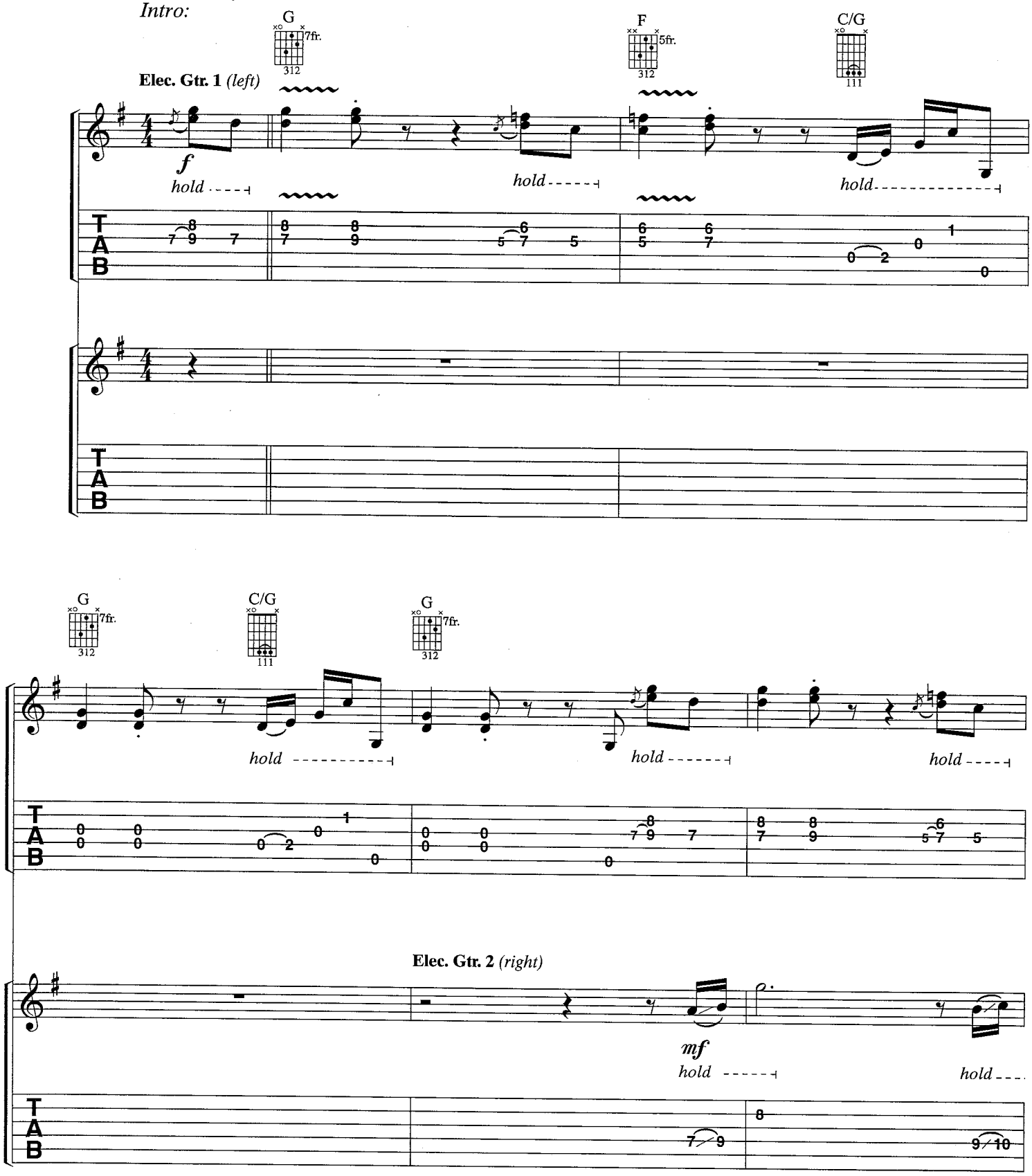
All gtrs. in open G tuning:

⑥ = D ③ = G
⑤ = G ② = B
④ = D ① = D

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

Moderately ♩ = 92

Intro:



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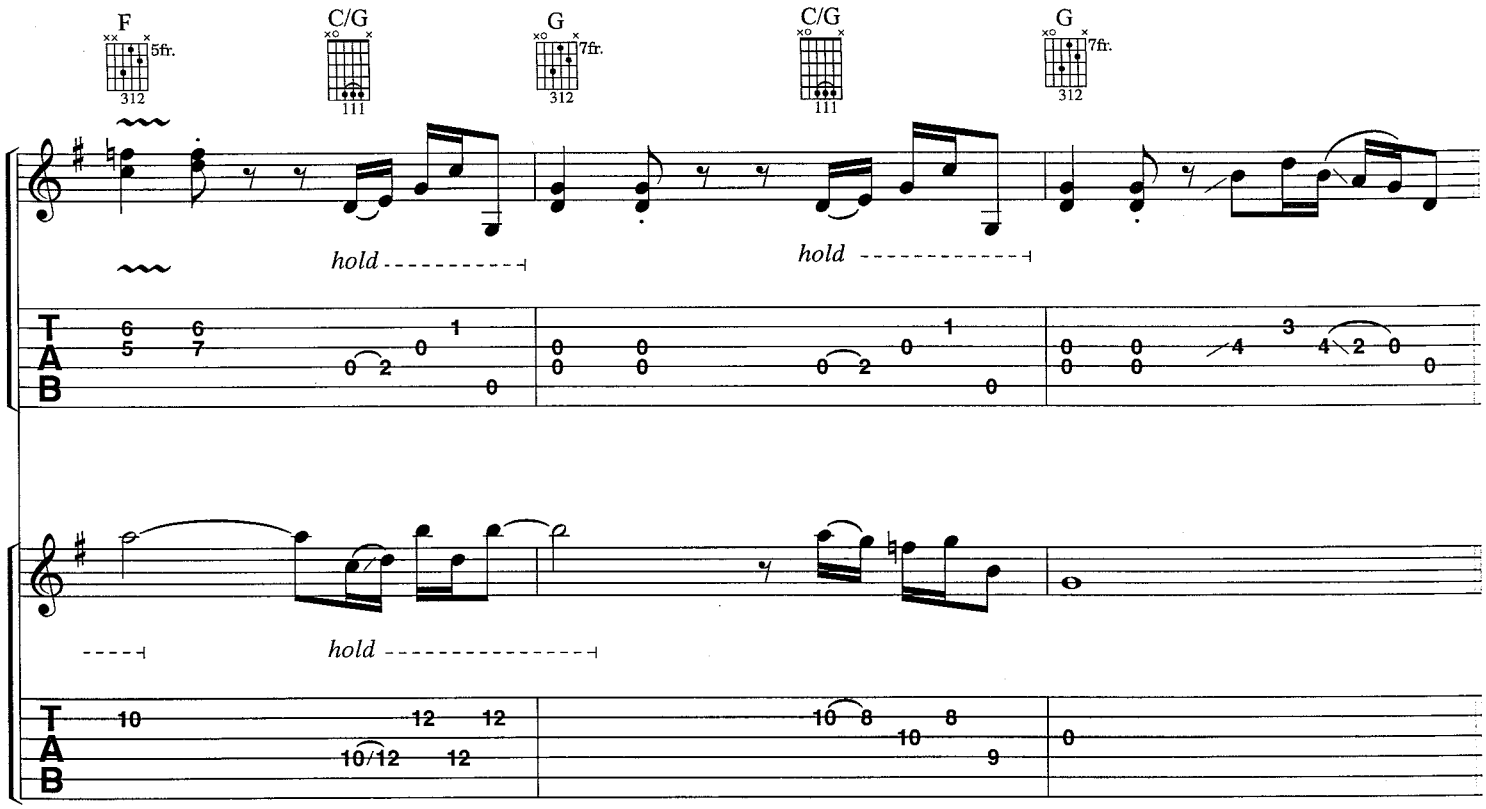
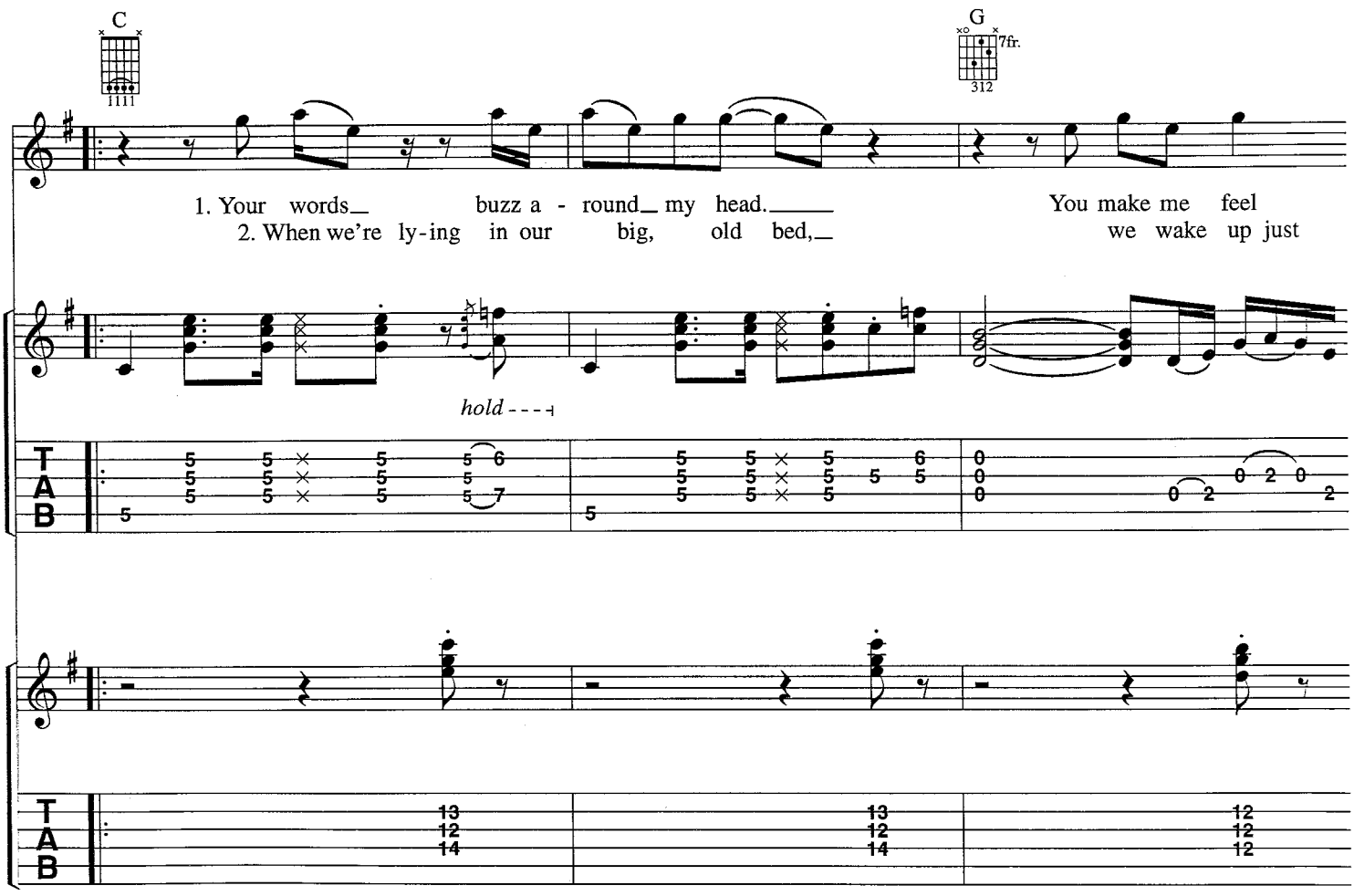
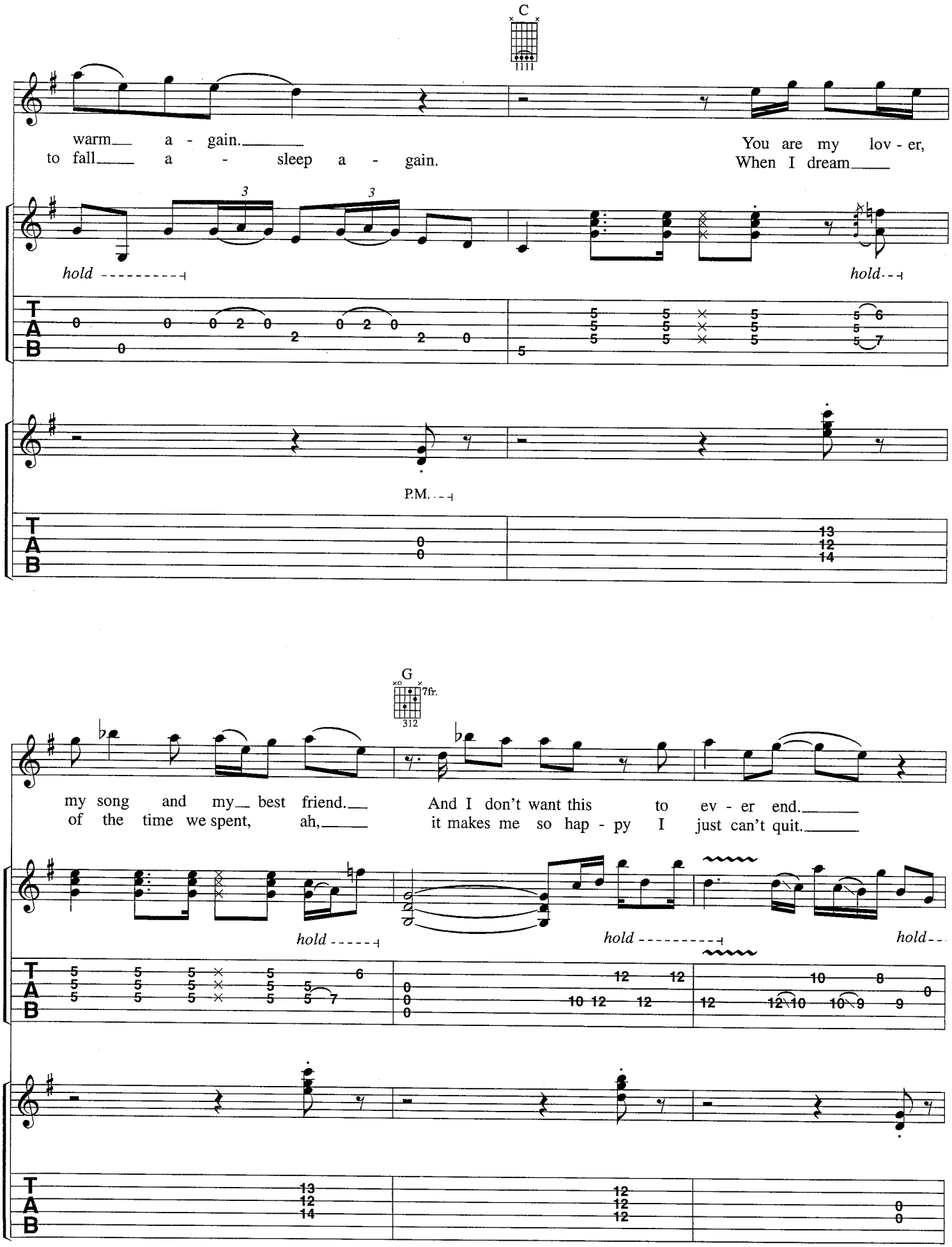
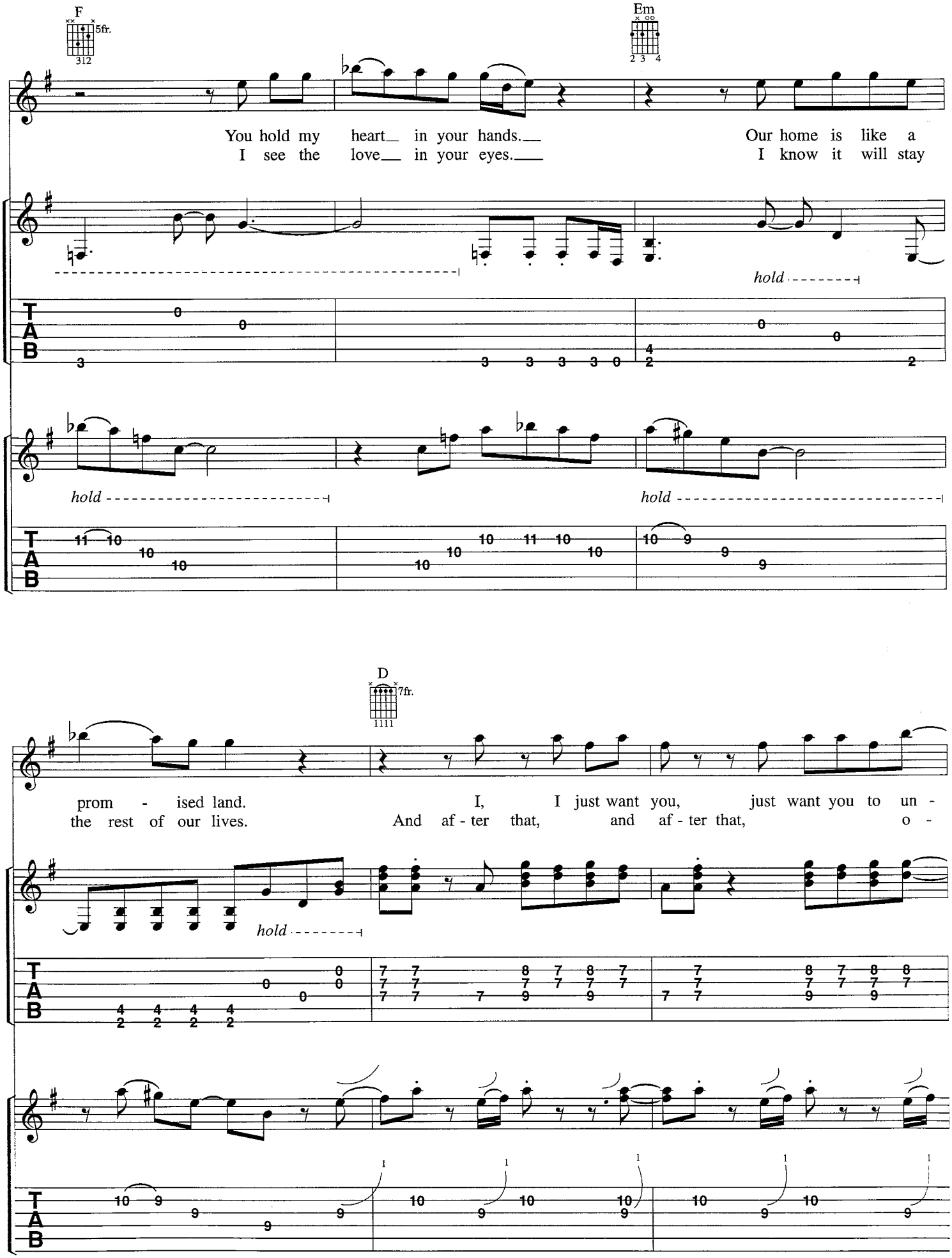
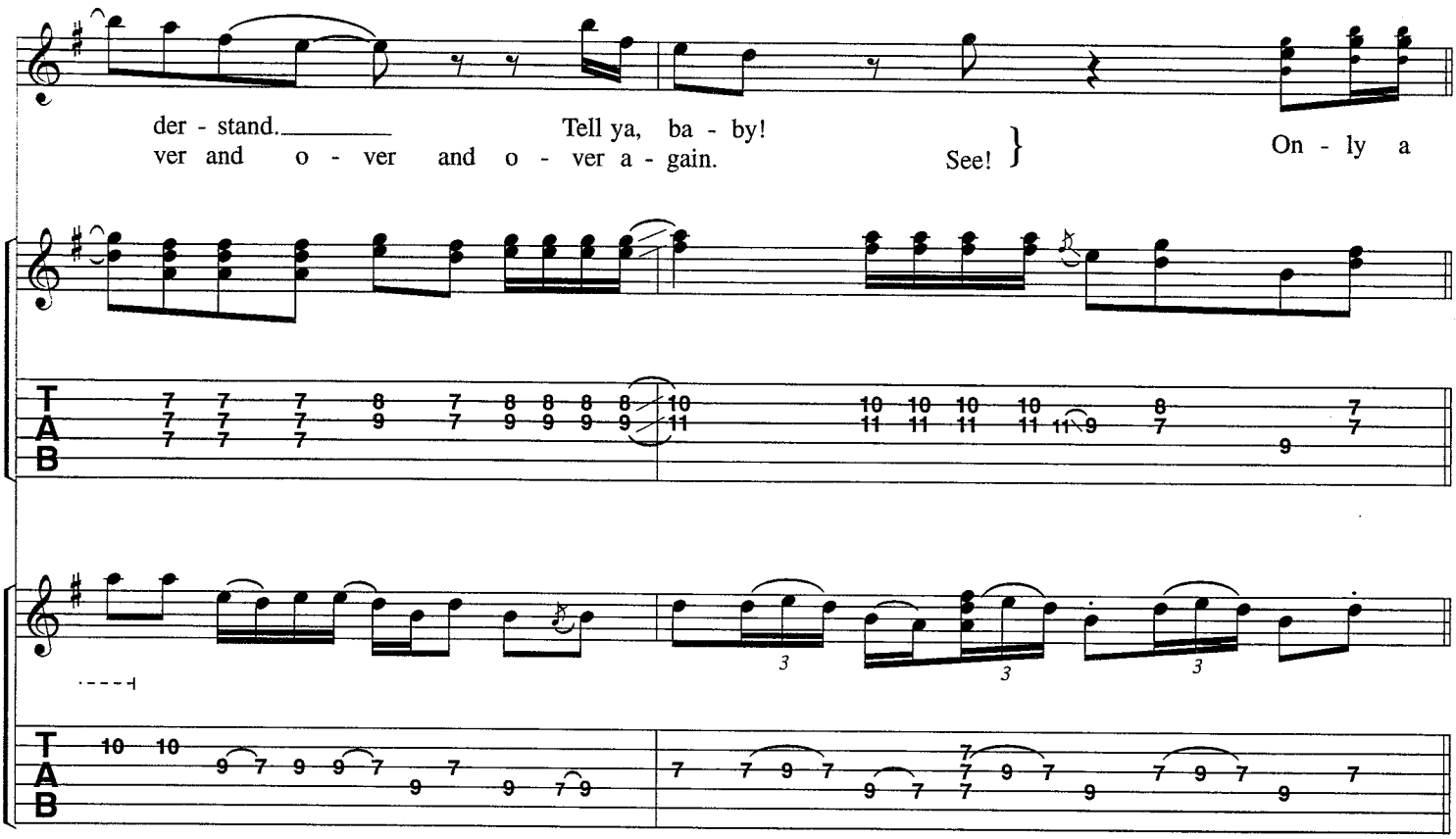

F
5fr.
312
C/G
111
G
7fr.
312
C/G
111
G
7fr.
312
hold
hold
hold
T
A
B

Verse:


C
1111
G
7fr.
312
1. Your words_ buzz a - round_ my head._____ You make me feel
2. When we're ly-ing in our big, old bed,_ we wake up just
hold
T
A
B

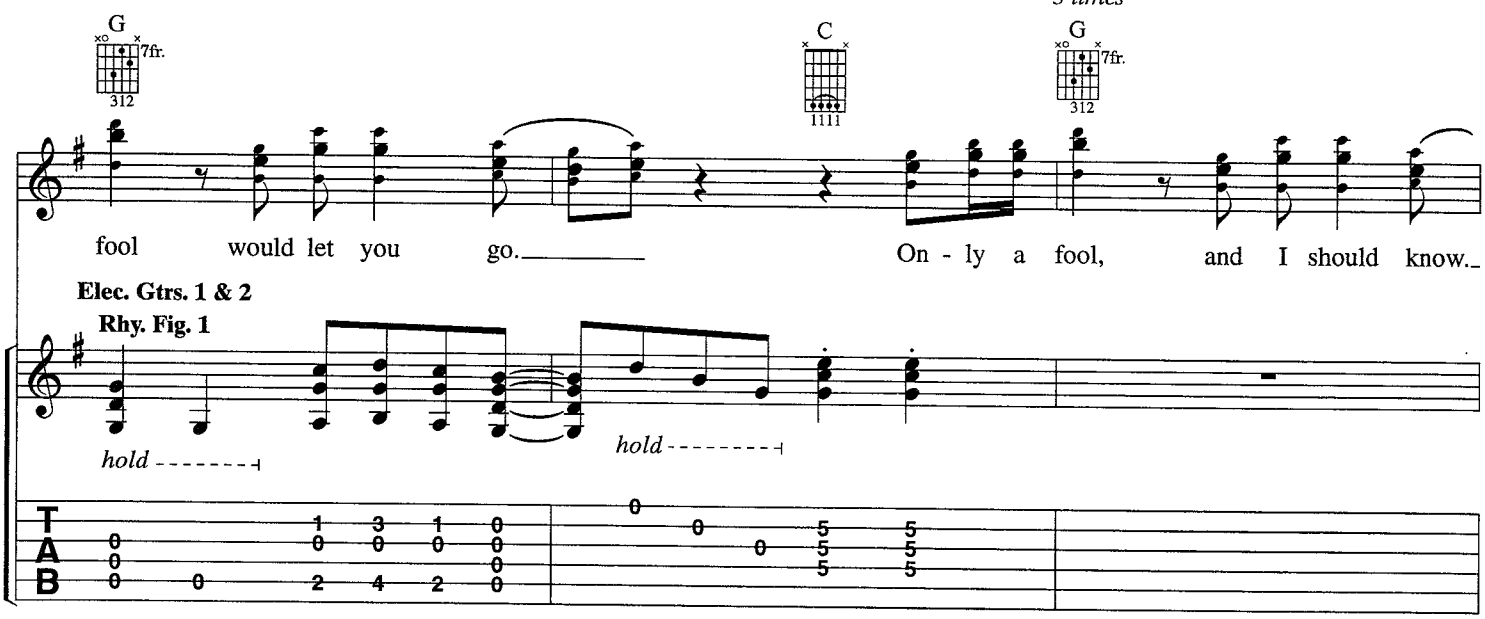

C
warm a - gain.
to fall a - sleep a - gain.
You are my lov - er,
When I dream
hold
hold
P.M.
G
7fr.
my song and my best friend.
of the time we spent, ah,
And I don't want this to ev - er end.
it makes me so hap - py I just can't quit.
hold
hold
hold
T
A
B


F
5fr.
312
Em
2 3 4
You hold my heart in your hands.
I see the love in your eyes.
Our home is like a
I know it will stay
hold
hold
hold
D
7fr.
1111
prom - ised land.
the rest of our lives.
I, I just want you, just want you to un -
And af - ter that, and af - ter that, o -
hold
T
A
B

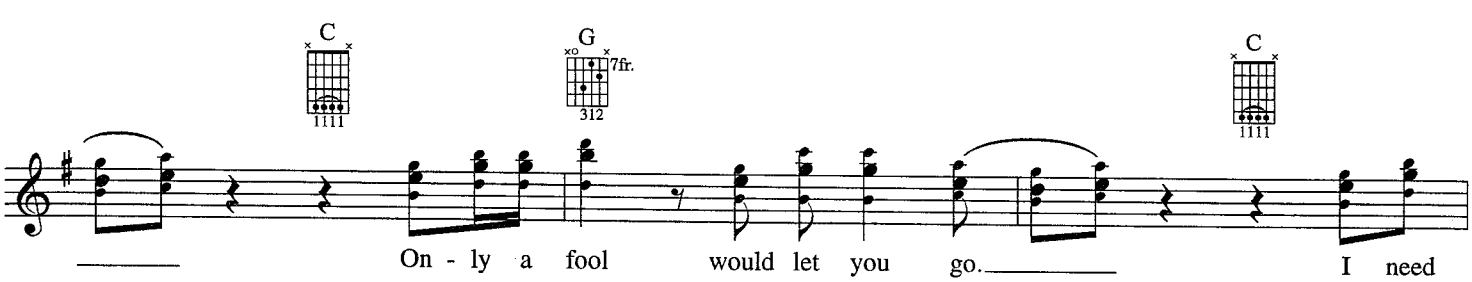


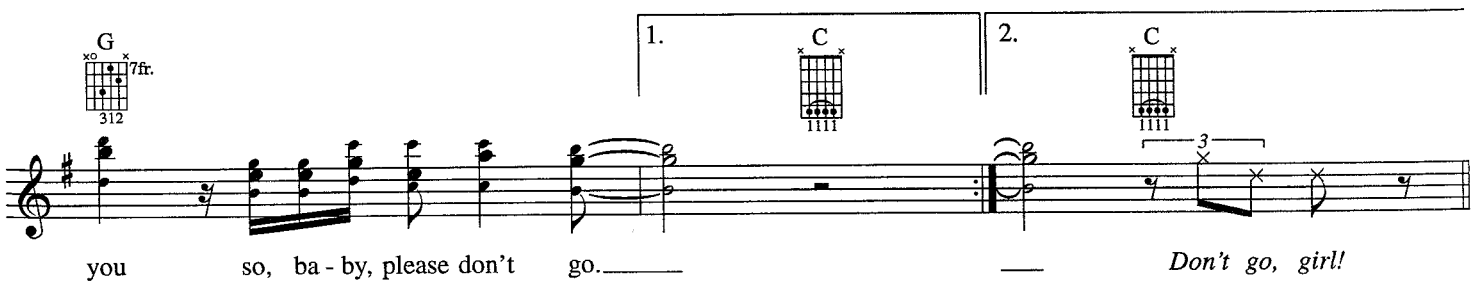
Chorus:

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

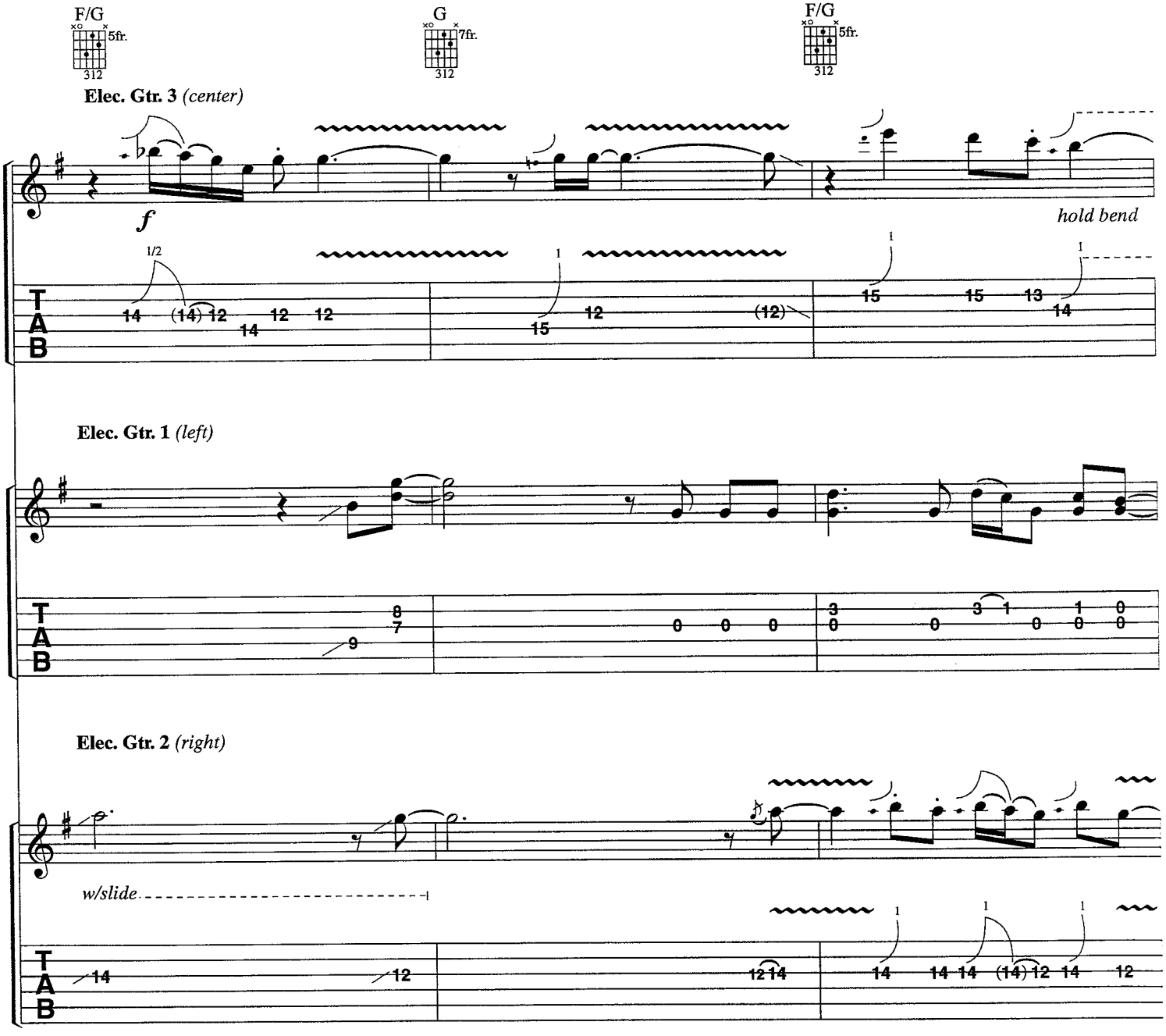


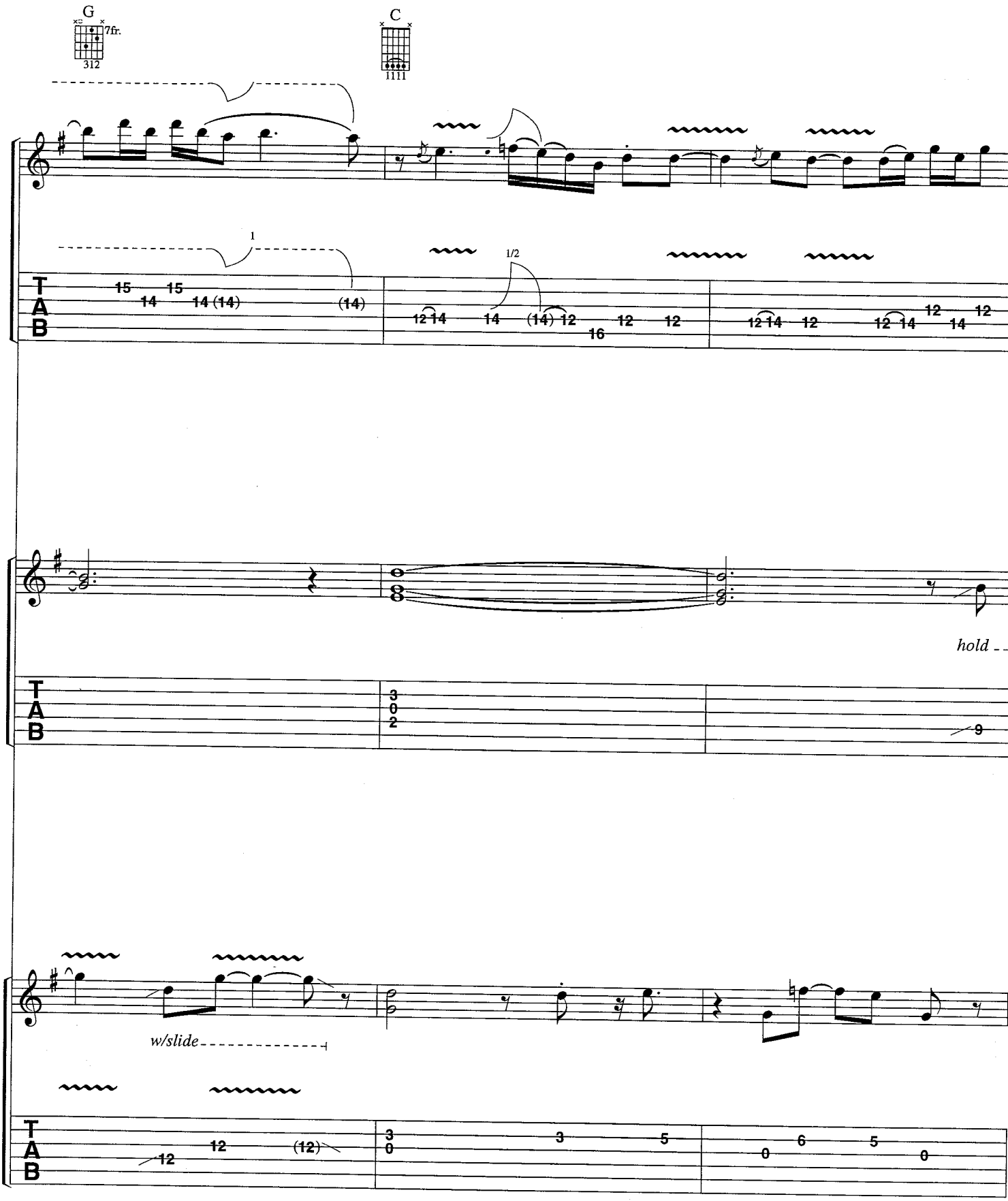
Elec. Gtrs. 1 & 2
Rhy. Fig. 1

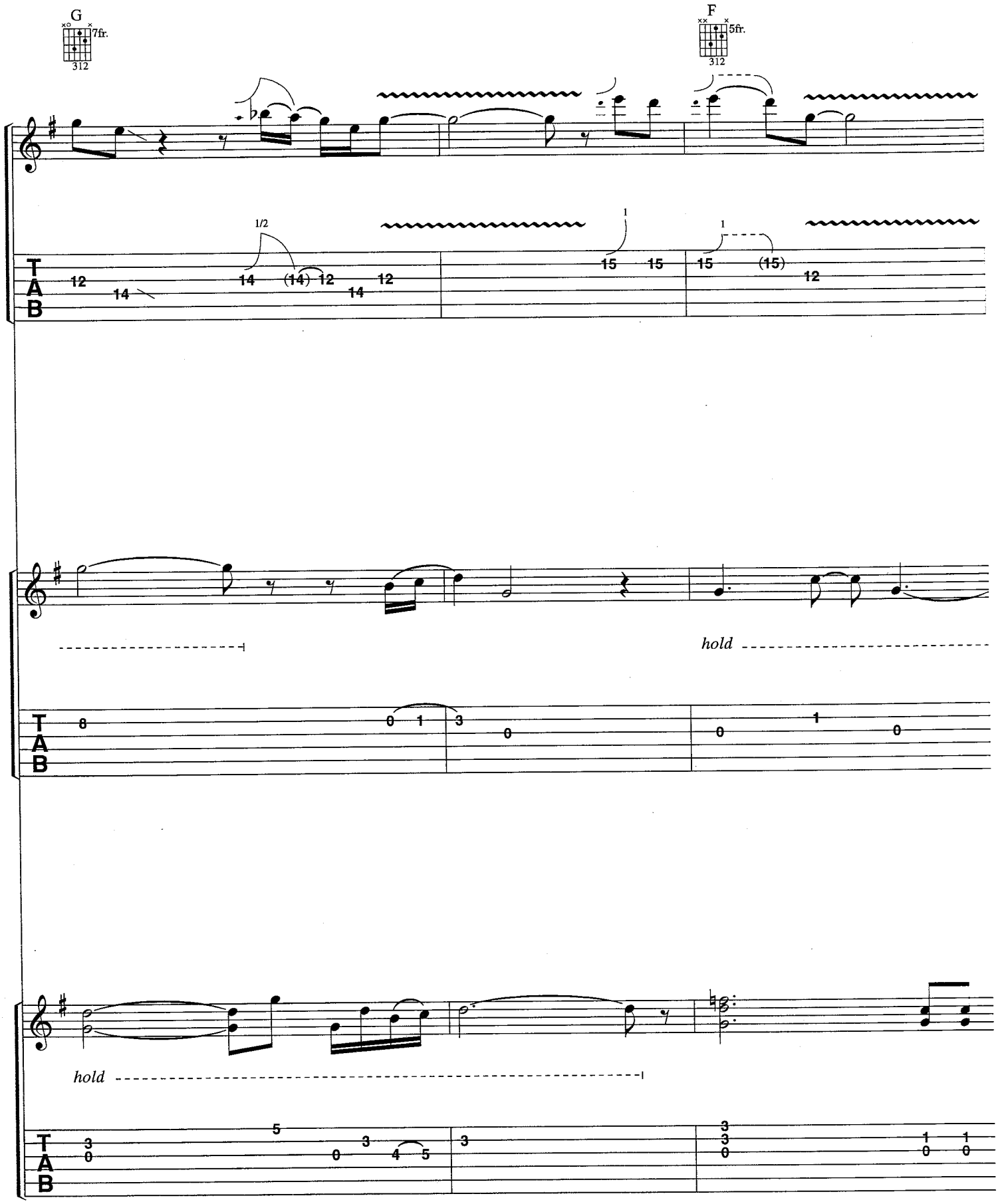


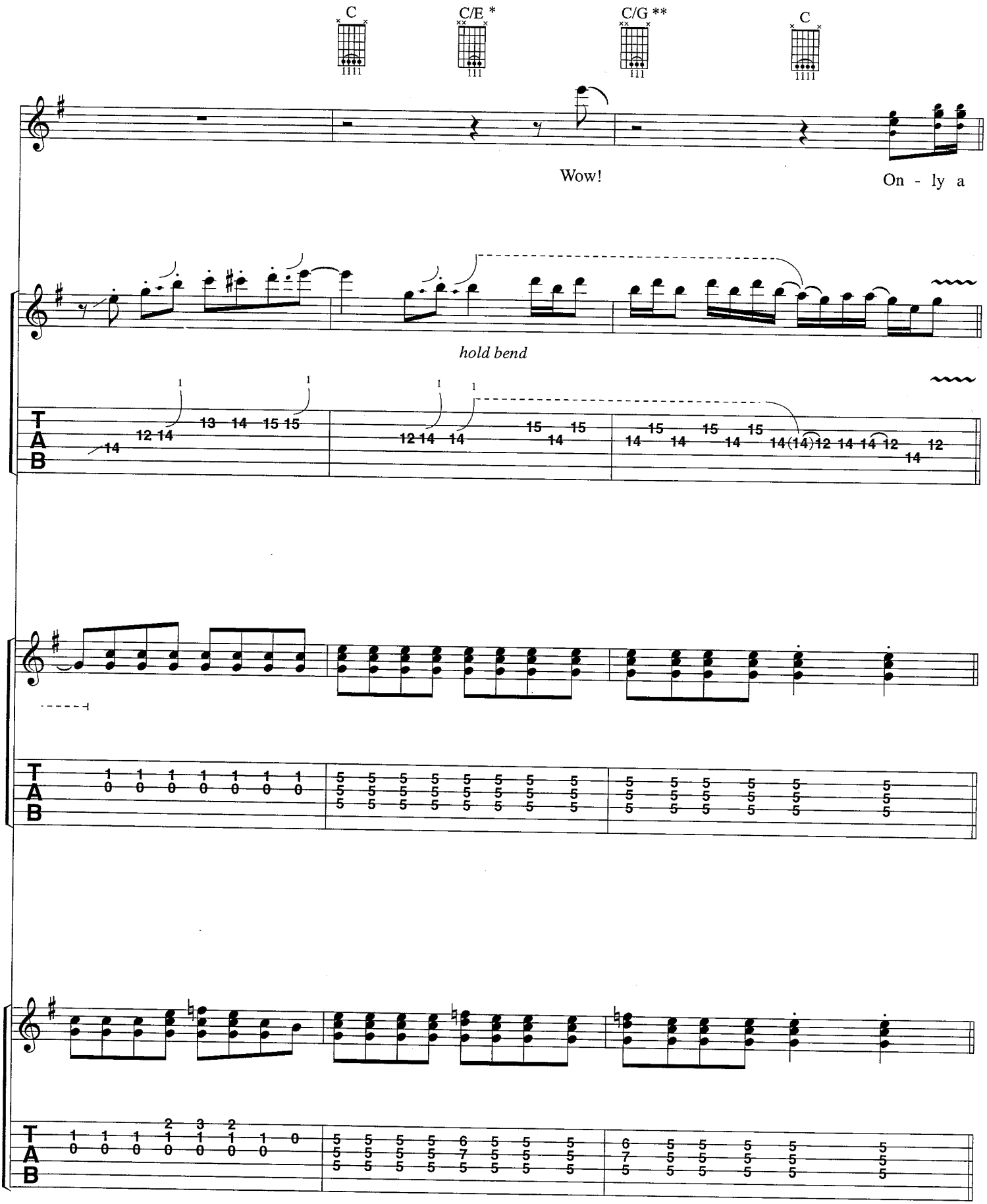

G
7fr.
312
1.
C
1111
2.
C
1111
3
you so, ba - by, please don't go.
Don't go, girl!

Guitar Solo:

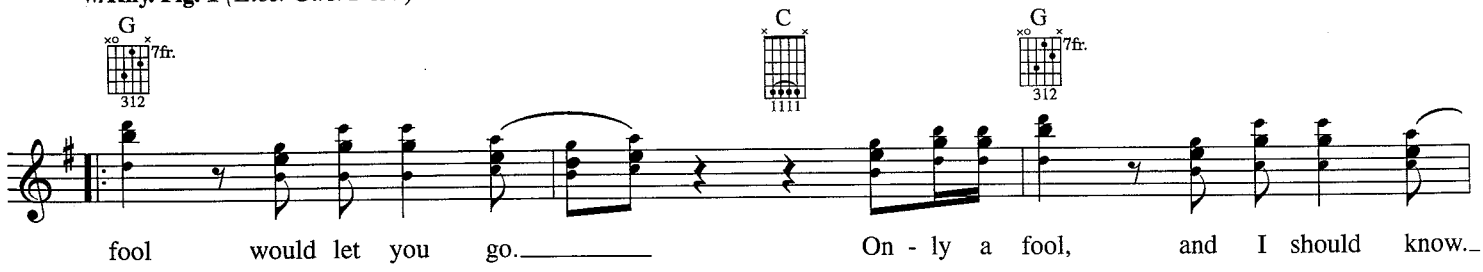

F/G
5fr.
312
G
7fr.
312
F/G
5fr.
312
Elec. Gtr. 3 (center)
f
hold bend
1/2
Elec. Gtr. 1 (left)
Elec. Gtr. 2 (right)
w/slide
T
A
B

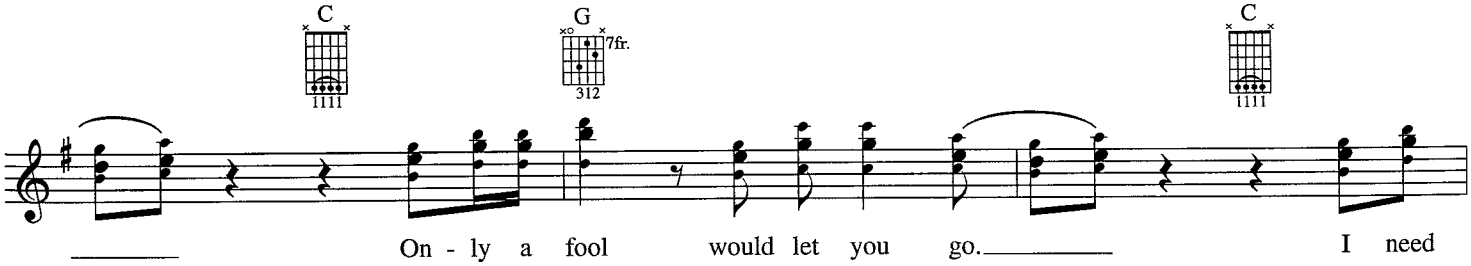

G
7fr.
312
C
1111
1
1/2
T
A
B
15 15
14 14 (14) (14)
12 14 14 (14) 12 16 12 12
12 14 12 12 14 12 12 14
hold
3
0
2
9
w/slide
12 12 (12)
3 3 5
0 6 5 0

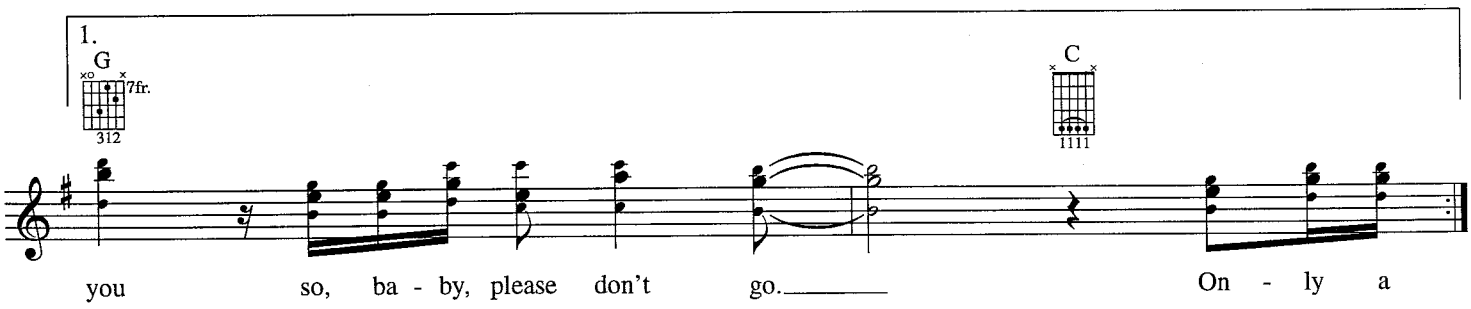

G
7fr.
312
F
5fr.
312
1/2
hold
hold
T
A
B

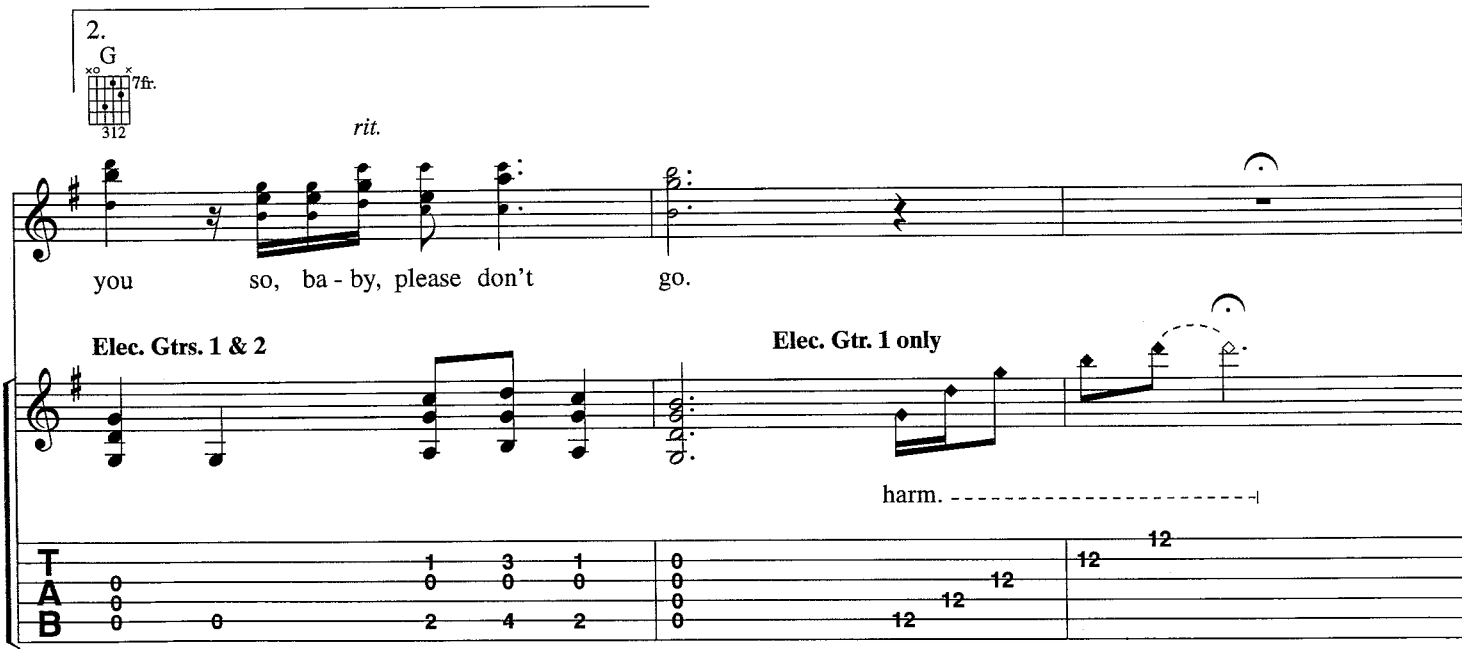

C
C/E *
C/G **
C
Wow!
On - ly a
hold bend
T
A
B
*Bass plays E.
**Bass plays G.

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





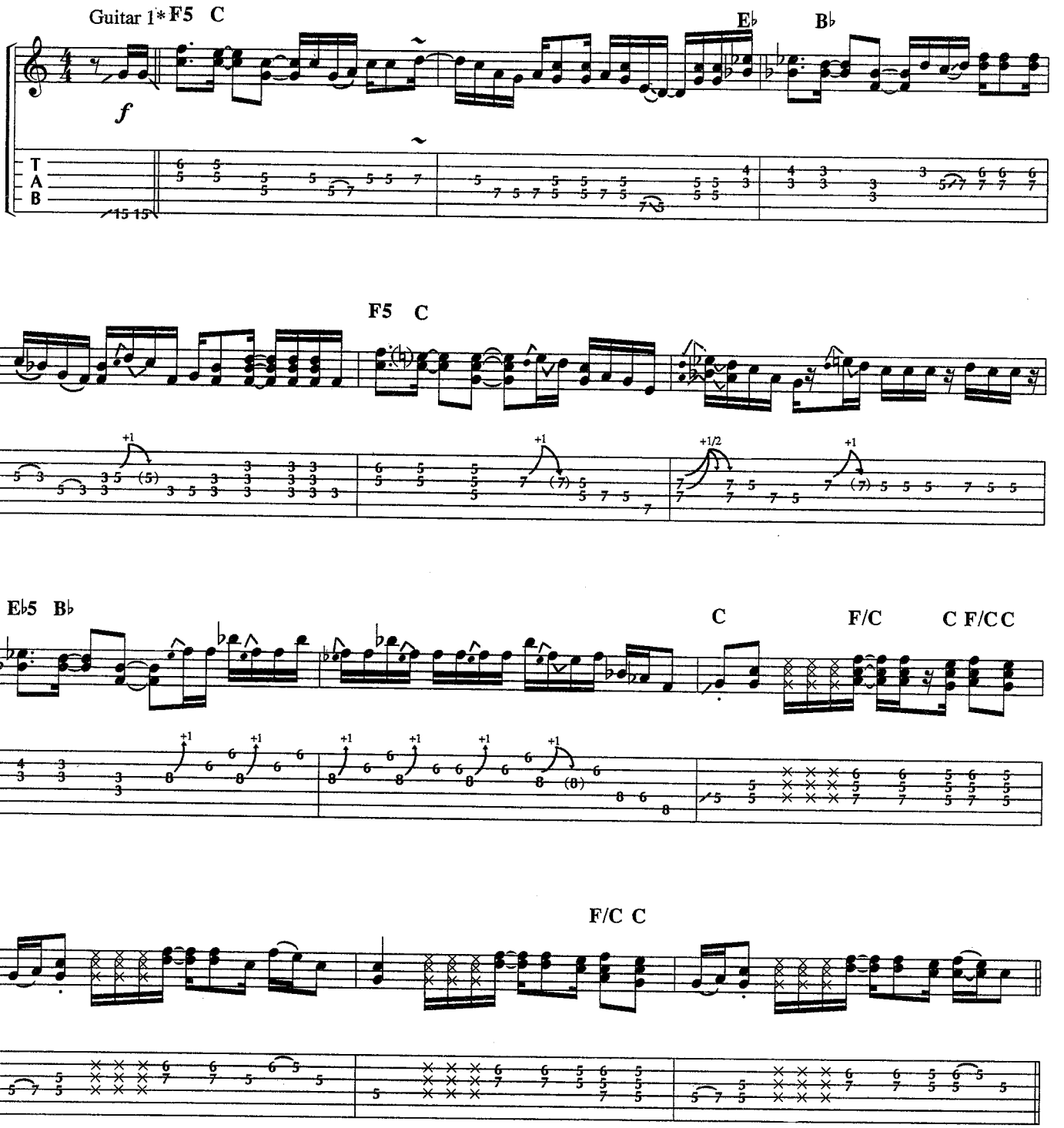




REMEDY

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

Moderate Rock ♩ = 80
Intro:



** Two Guitars arranged as one*

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Verses 1 & 2:

B♭ E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭

1. Ba - by, ba - by why can't you sit still? Who

2. *See additional lyrics*

Substitute with Rhythm Fill 1 (2nd time)

C F/C C F/C C F/C C F/C C

killed that bird_ out on your win-dow sill?_____ Are

B♭ E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭ E♭/B♭ B♭

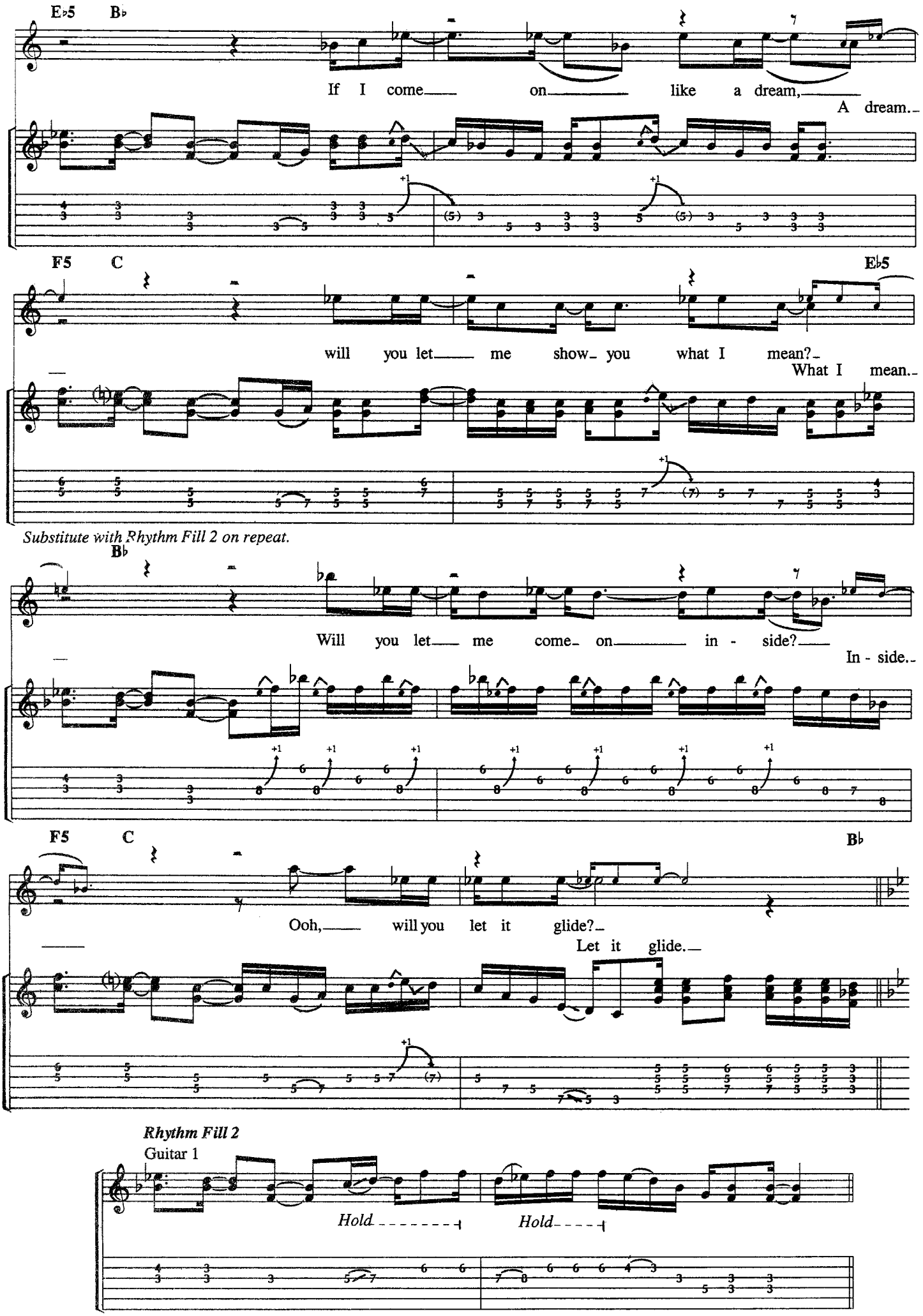
you the rea - son that he broke his back?_ Tell me

C F/C C F/C C F/C C E♭5

did I see_ you ba - by laugh a - bout that?_____

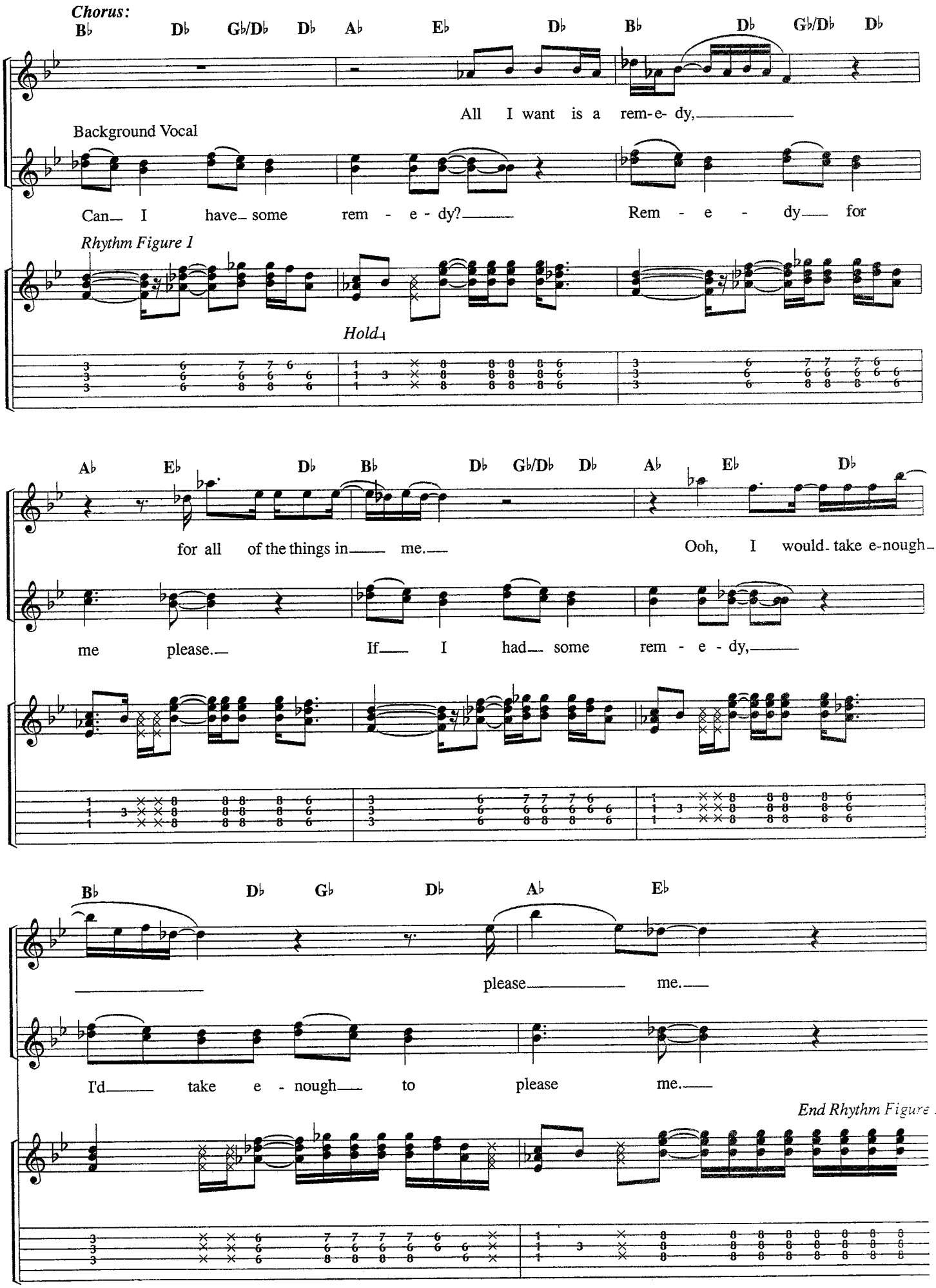
Rhythm Fill 1

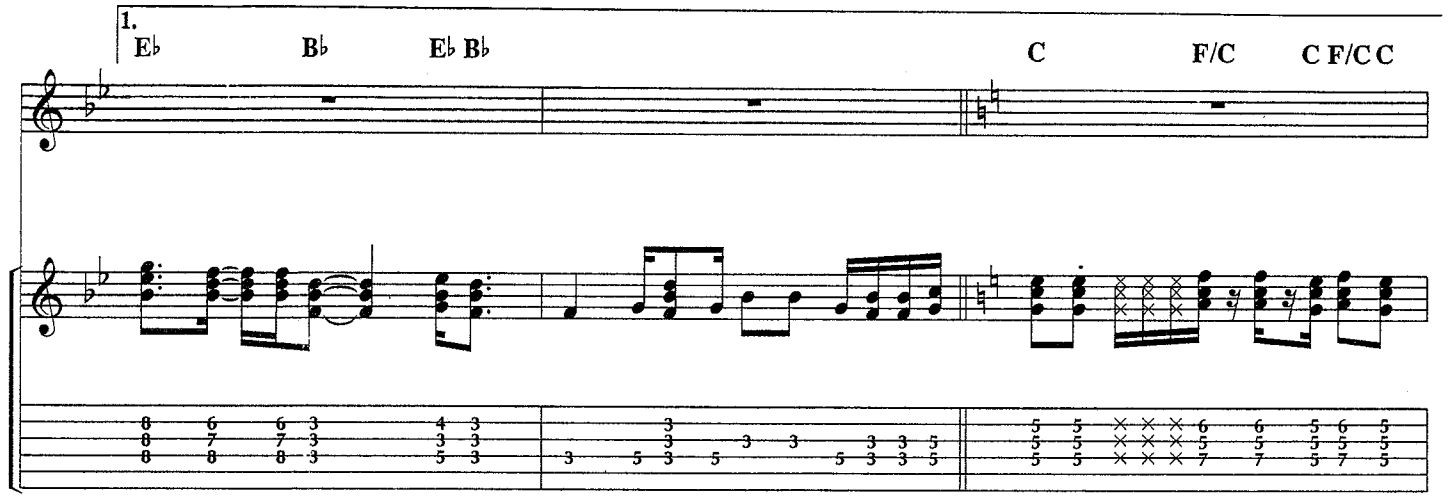
Guitar 1

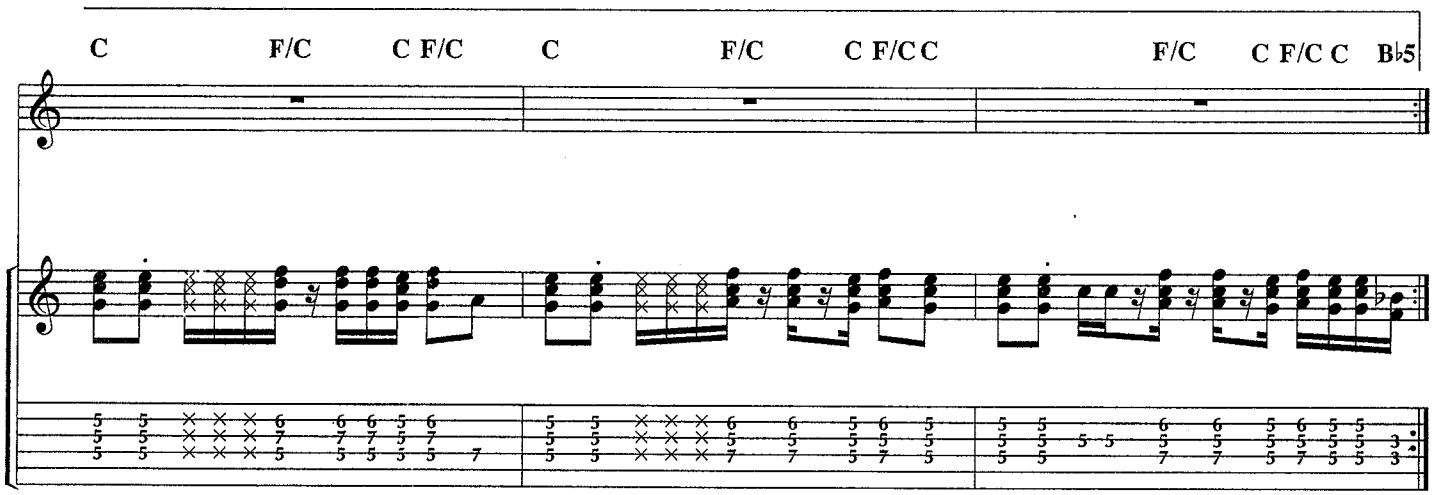


Rhythm Fill 2

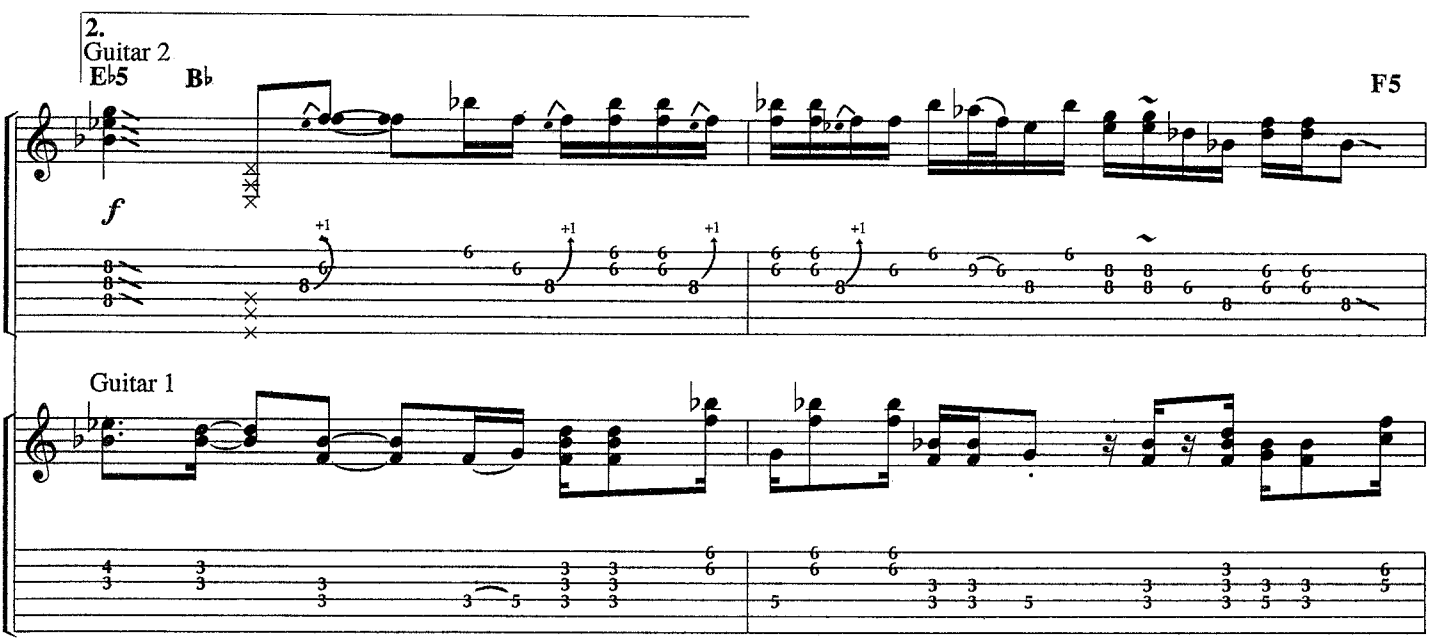
Guitar 1

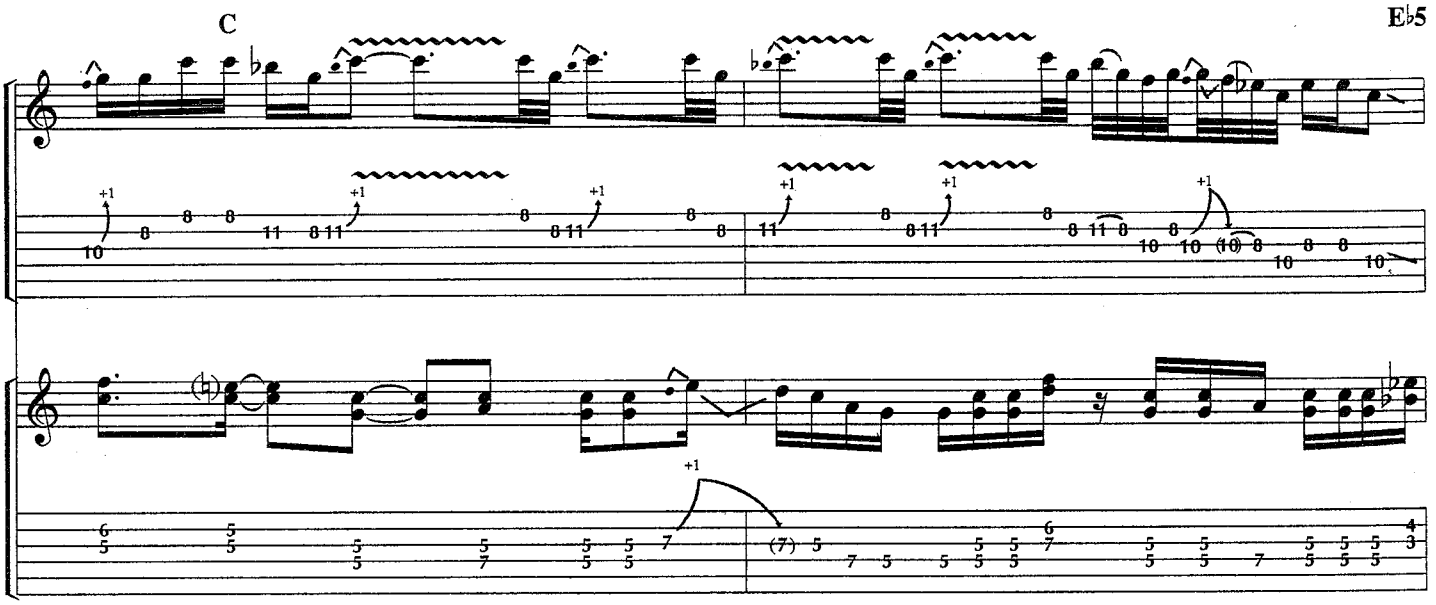

Chorus:
B♭ D♭ G♭/D♭ D♭ A♭ E♭ D♭ B♭ D♭ G♭/D♭ D♭
All I want is a rem-e- dy,
Background Vocal
Can I have some rem - e - dy? Rem - e - dy for
Rhythm Figure 1
Hold
A♭ E♭ D♭ B♭ D♭ G♭/D♭ D♭ A♭ E♭ D♭
for all of the things in me. Ooh, I would take e-nough
me please. If I had some rem - e - dy,
B♭ D♭ G♭ D♭ A♭ E♭
please me.
I'd take e - nough to please me.
End Rhythm Figure 1

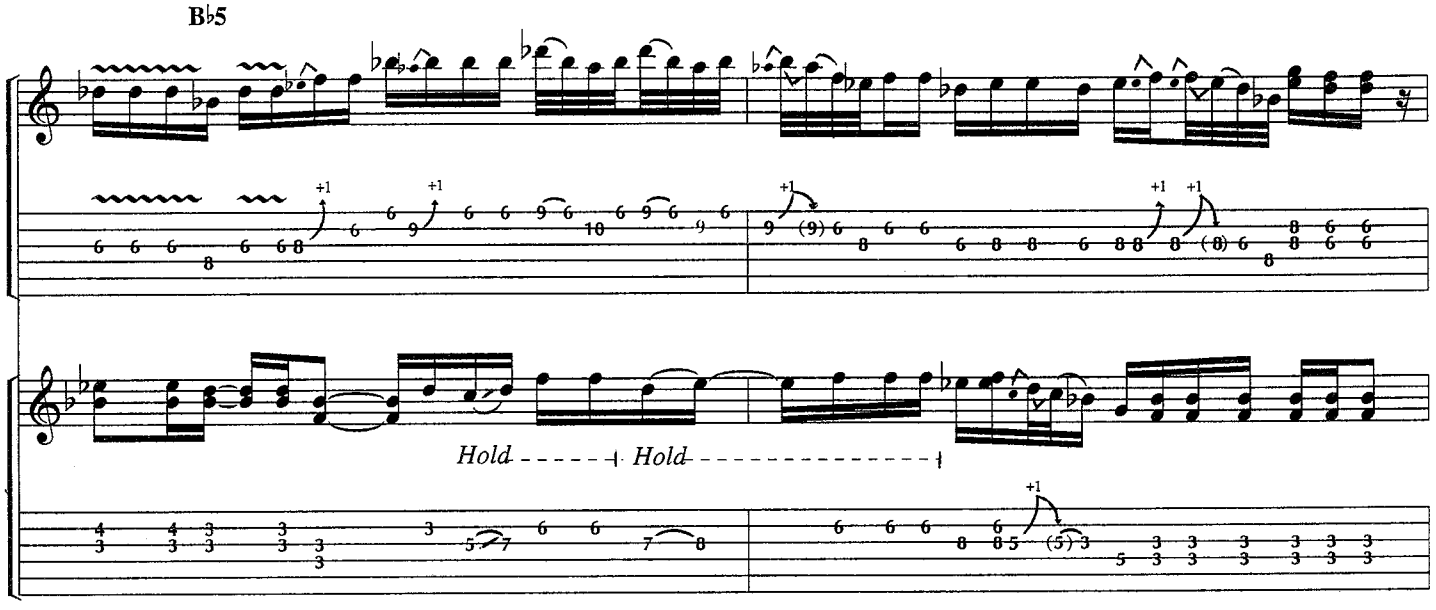

1.
E♭
B♭
E♭ B♭
C
F/C
C F/C C

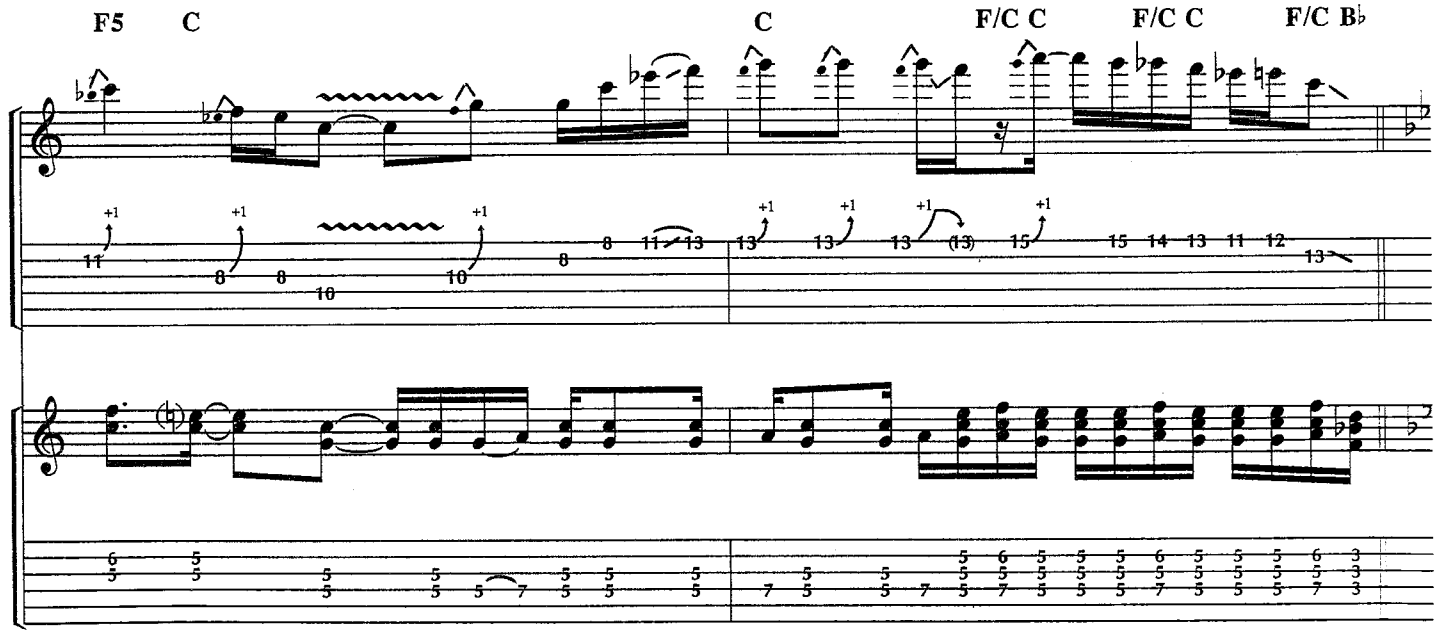

C
F/C
C F/C
C
F/C
C F/C C
F/C
C F/C C
B♭5

Guitar Solo


2.
Guitar 2
E♭5
B♭
F5
f
+1
Guitar 1


C
E♭5


B♭5
Hold
Hold


F5
C
C
F/C C
F/C C
F/C B♭

Interlude:

(D♭) A♭ E♭ B♭ D♭ A♭ E♭

Ooh, I need a

Guitar 1

A.H. A.H.

B♭ D♭ A♭ E♭ B♭ D♭

rem-e-dy, huh, yeah, for what is ail-ing me you see. Huh, I need a rem - e - dy for what is

A.H. A.H.

+1 A.H.

A♭ E♭ B♭ D♭ A♭ E♭

ail - ing me. I need a rem - e - dy, yeah, for what's ail - ing me, yeah.

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

B♭ D♭ A♭ E♭

Wow, ev-'ry bod-y ought a have a rem-e-dy you see I'll

A.H. A.H. A.H. A.H.

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

Chorus:

B♭ D♭ A♭ E♭

find it. You see ba-by I want it. Ooh, you see I'll

Find it. Want it.

If I had some rem - e - dy,

Guitar 1

*With Rhythm Figure 1**

B♭ D♭ A♭ E♭

find it. Ooh all I real-ly want I real-ly want it. You see I

Find it.

I'd take e- nough to please me.

B♭ D♭ G♭/D♭ D♭ A♭ E♭ D♭

need it. Oh I real-ly wan-na tell you all a - bout it, yeah. I wan-na

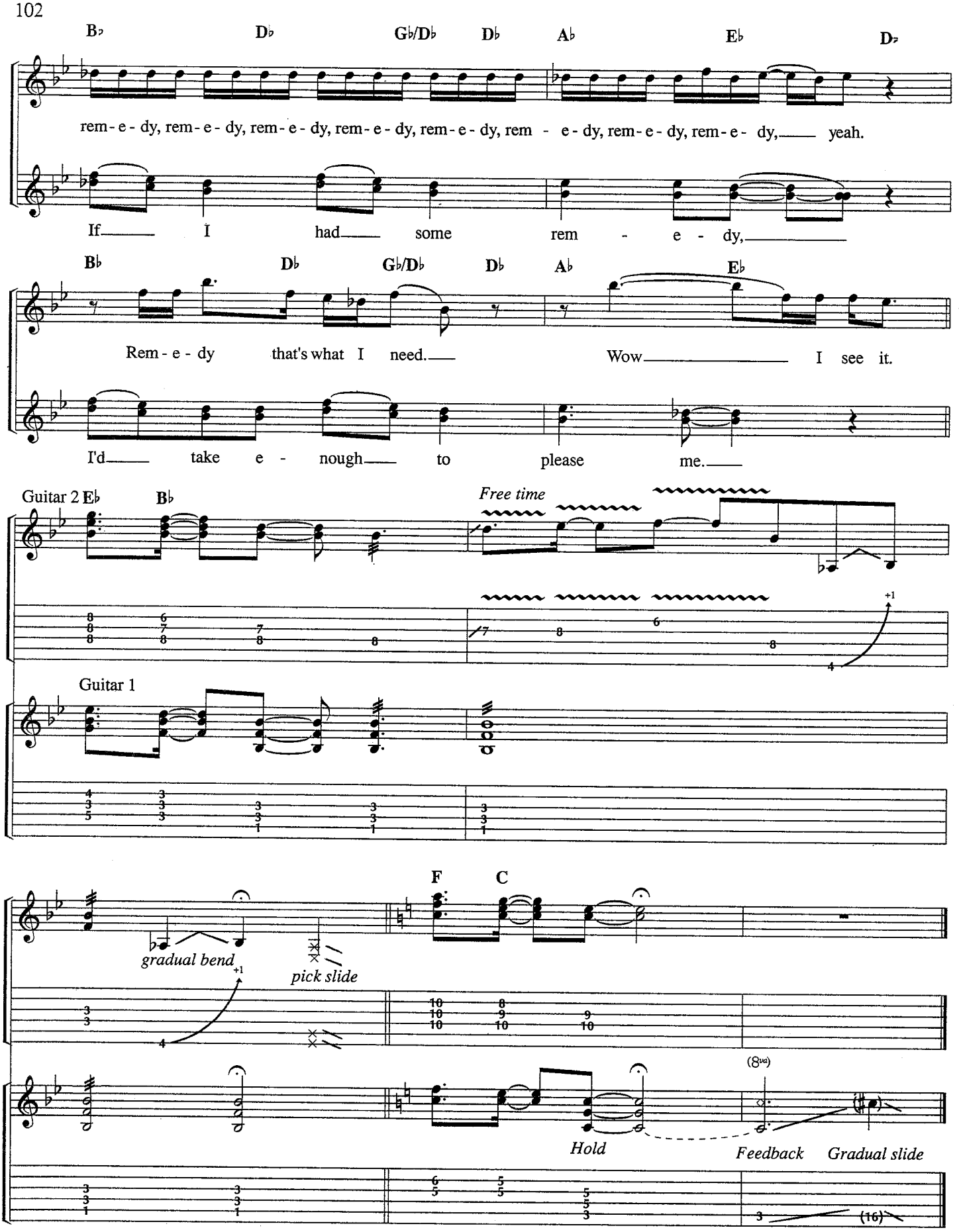
Can I have some rem - e - dy?

B♭ D♭ G♭/D♭ D♭ A♭ E♭ D♭

sing it, huh. Ooh I feel I just want a shot for my- self. I need a

Rem - e - dy for me please.

*

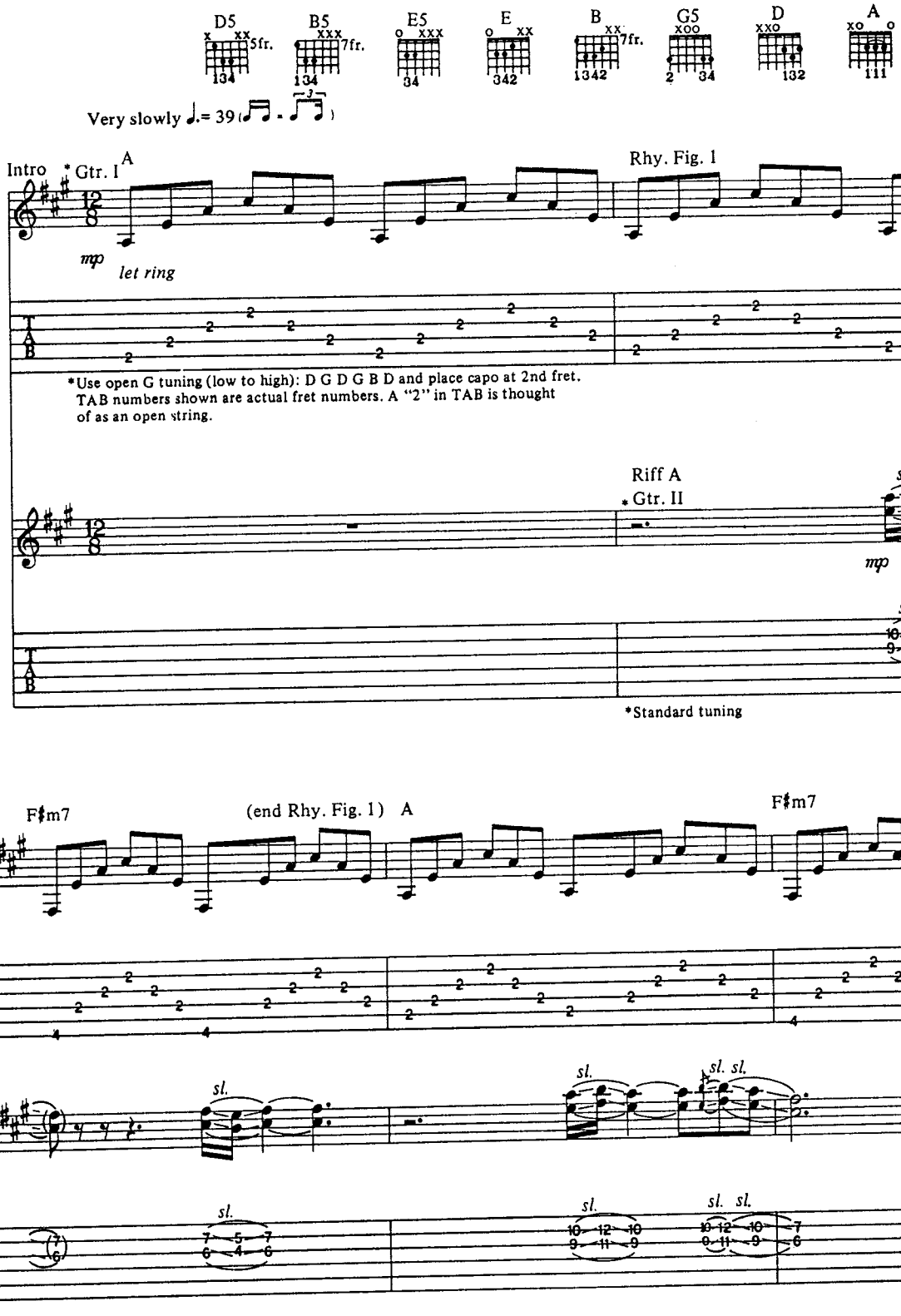


Additional Lyrics

Verse 2: Baby, baby why did you dye your hair?
Why you always keeping with your mothers dare?
Baby why's who's who, who knows you too?
Did the other children scold on you?
If I come on like a dream, would you let me show you what I mean?
If you let me come on inside,
Will you let it slide?

SEEING THINGS

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON



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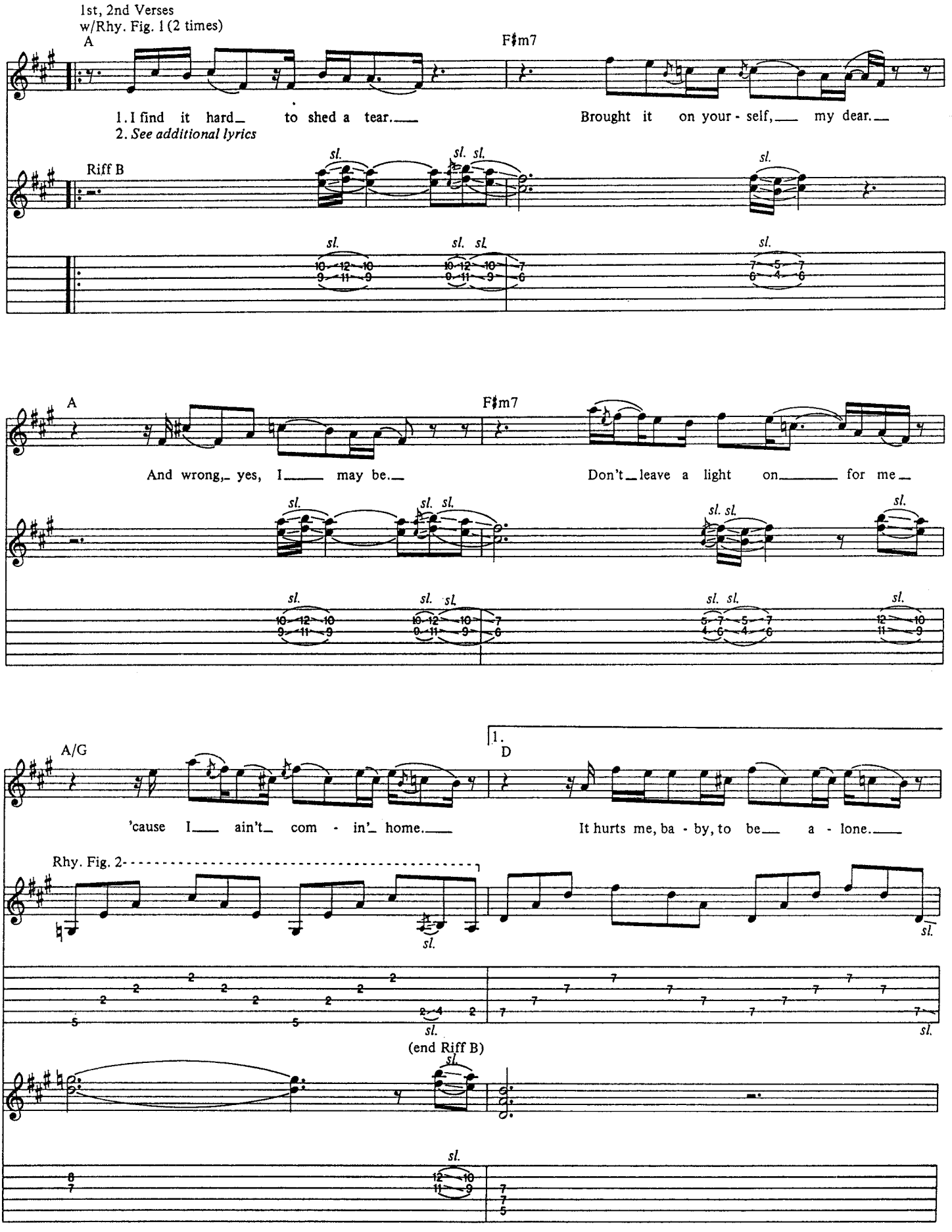
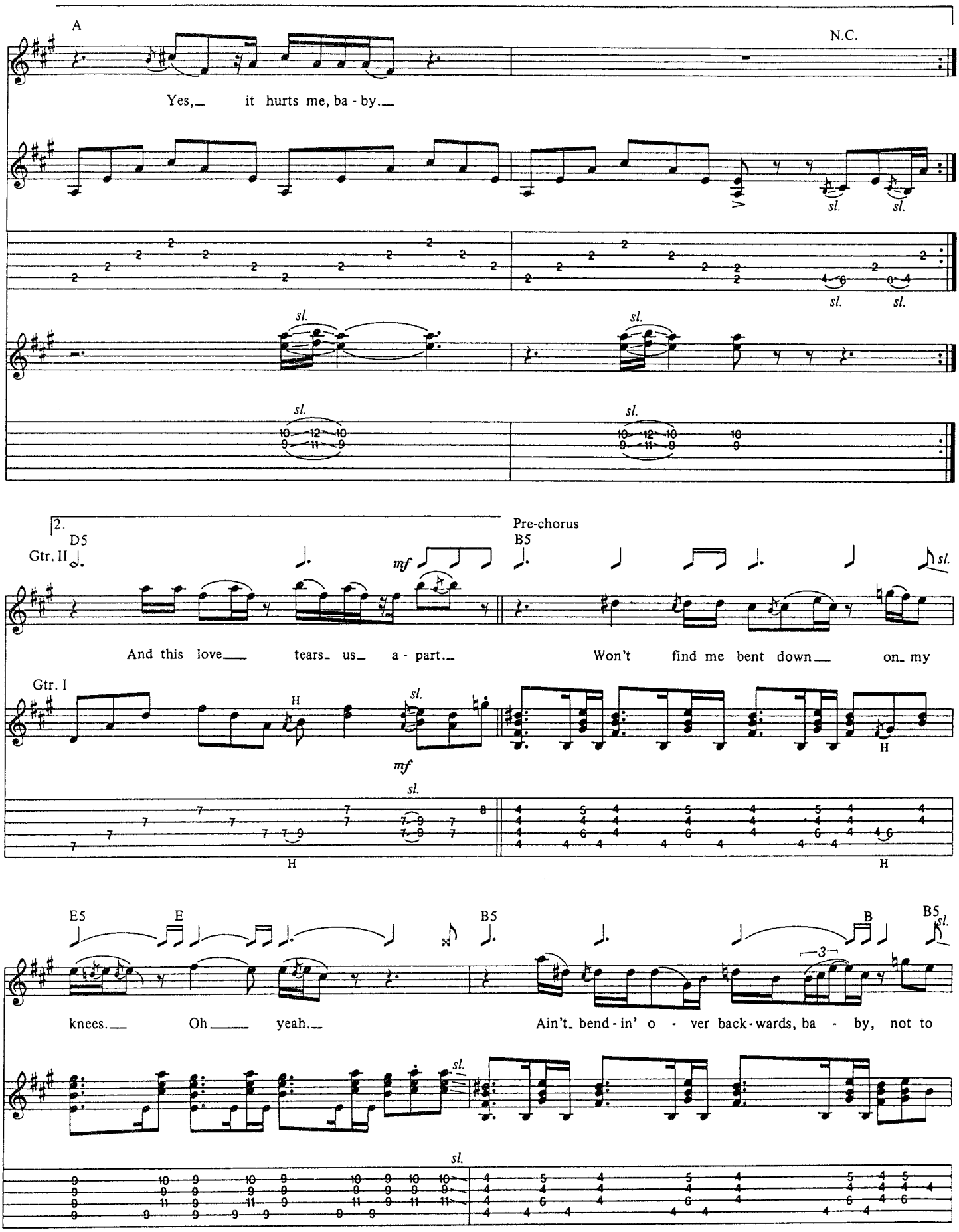

1st, 2nd Verses
w/Rhy. Fig. 1 (2 times)
A
F♯m7
1. I find it hard to shed a tear. Brought it on your - self, my dear.
2. See additional lyrics
Riff B
sl.
A
F♯m7
And wrong, yes, I may be. Don't leave a light on for me
A/G
1.
D
'cause I ain't com - in' home. It hurts me, ba - by, to be a - lone.
Rhy. Fig. 2
(end Riff B)


A
N.C.
Yes, it hurts me, ba - by.
sl.
2.
D5
Gtr. II
mf
Pre-chorus
B5
And this love tears us a - part.
Won't find me bent down on my
Gtr. I
H
mf
E5
E
B5
B
knees. Oh yeah.
Ain't bend - in' o - ver back - wards, ba - by, not to

Chorus
w/Bkgd. Voc. Fig. 1

E5 E G5 D A

please, oh. 'Cause I'm - a see - in' things for the first time. Oh, I'm - a

G5 D A G5 D A

see - in' things for the first time. Oh, yeah, I'm - a see - in' things for the first time in my

G5 D

mp

life, in my life, yeah.

Organ solo
w/Riff A
A

mp *sl.* *sl.* *sl.* *sl.*

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

Bkgd. Voc. Fig. 1

Sing 3 times

See - in' things for the first time. Oo, oo, oo.

F♯m7 A F♯m7 N.C.

sl. sl.

sl. sl.

3rd Verse
w/Riff B
A

N.C. F♯m7

And I used to dream a bet - ter day that nev - er came.

sl. sl.

sl. sl.

w/Rhy. Fig. 1
A

F♯m7

And "sor - ry" ain't noth - in' to me. I'm gone, and that's the way it must be.

w/Rhy. Fig. 2
A/G

w/Rhy. Fill 1
D

So please, I've done my time. Lov - in' you is such a crime.

Gtr. I

H H

mf

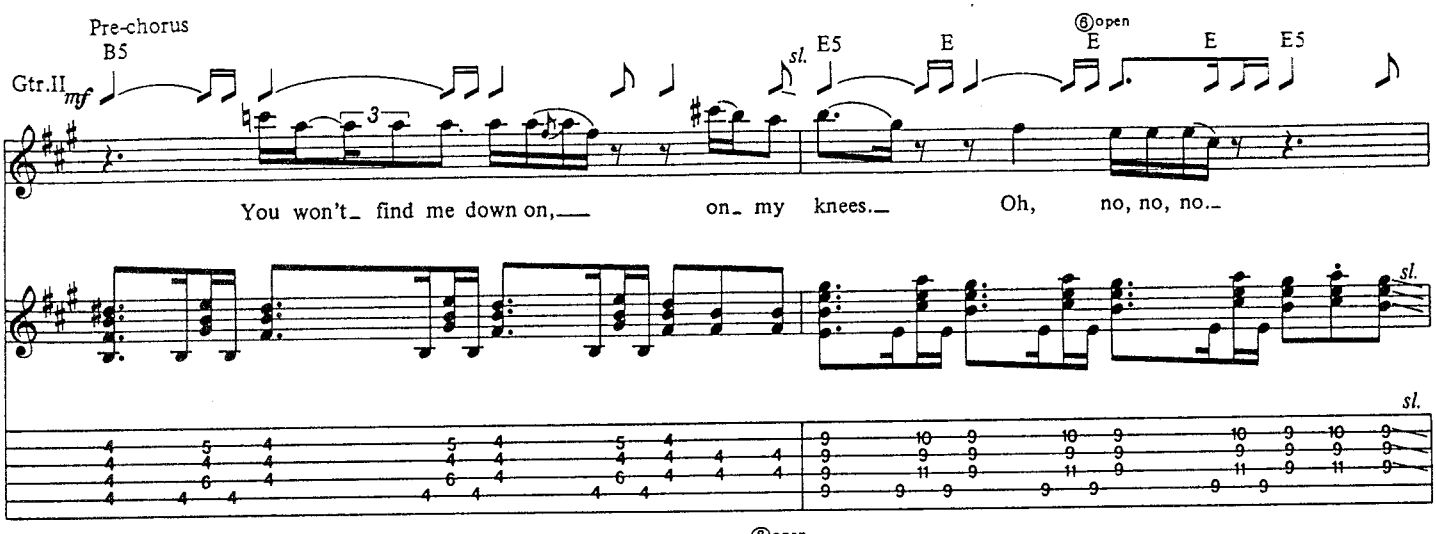
H

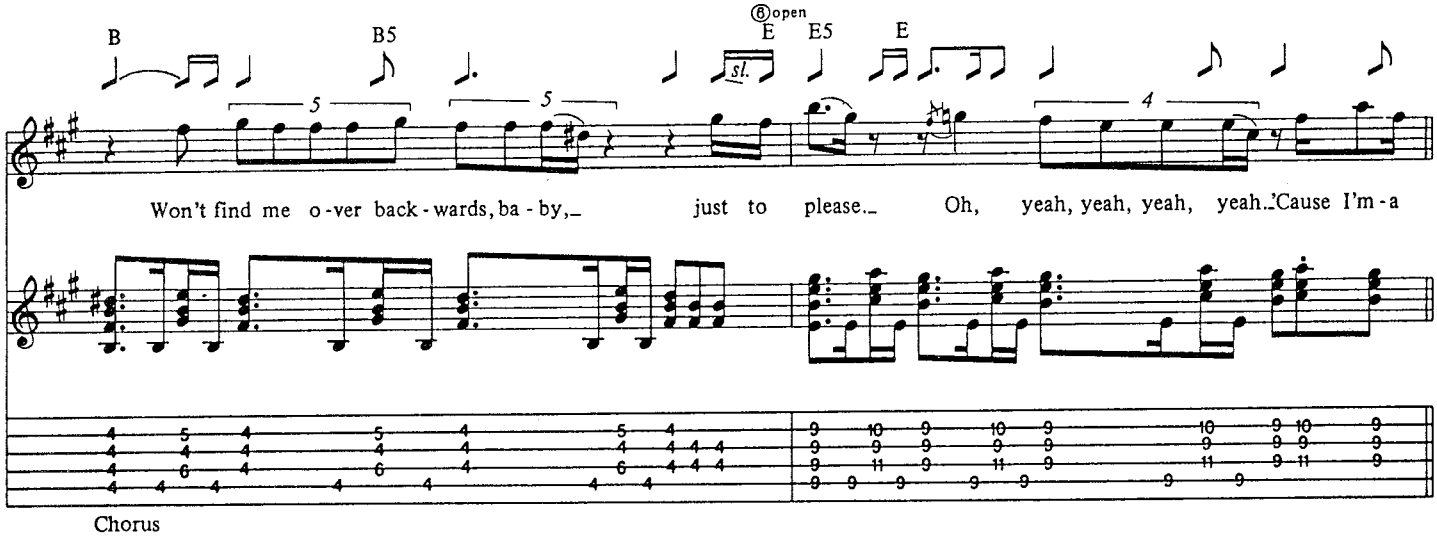
H

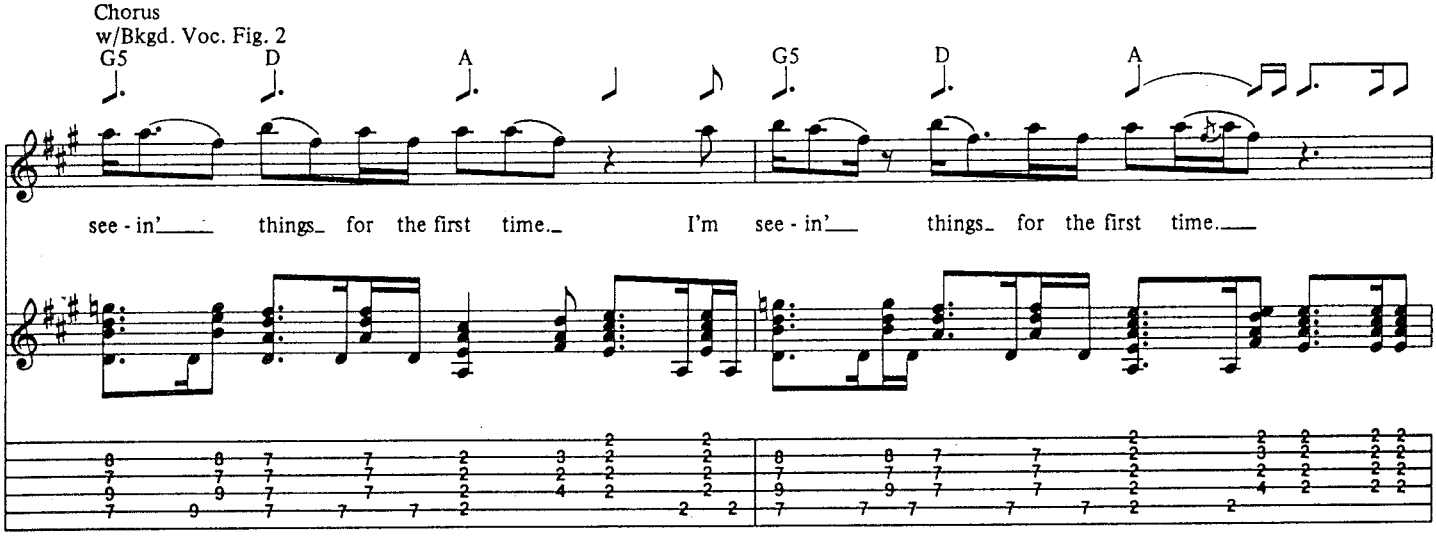
Rhy. Fill 1

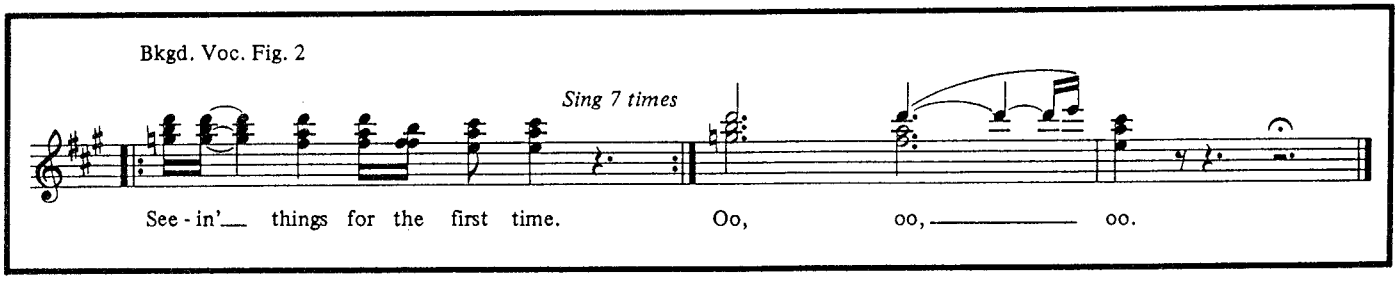
Gtr. II D

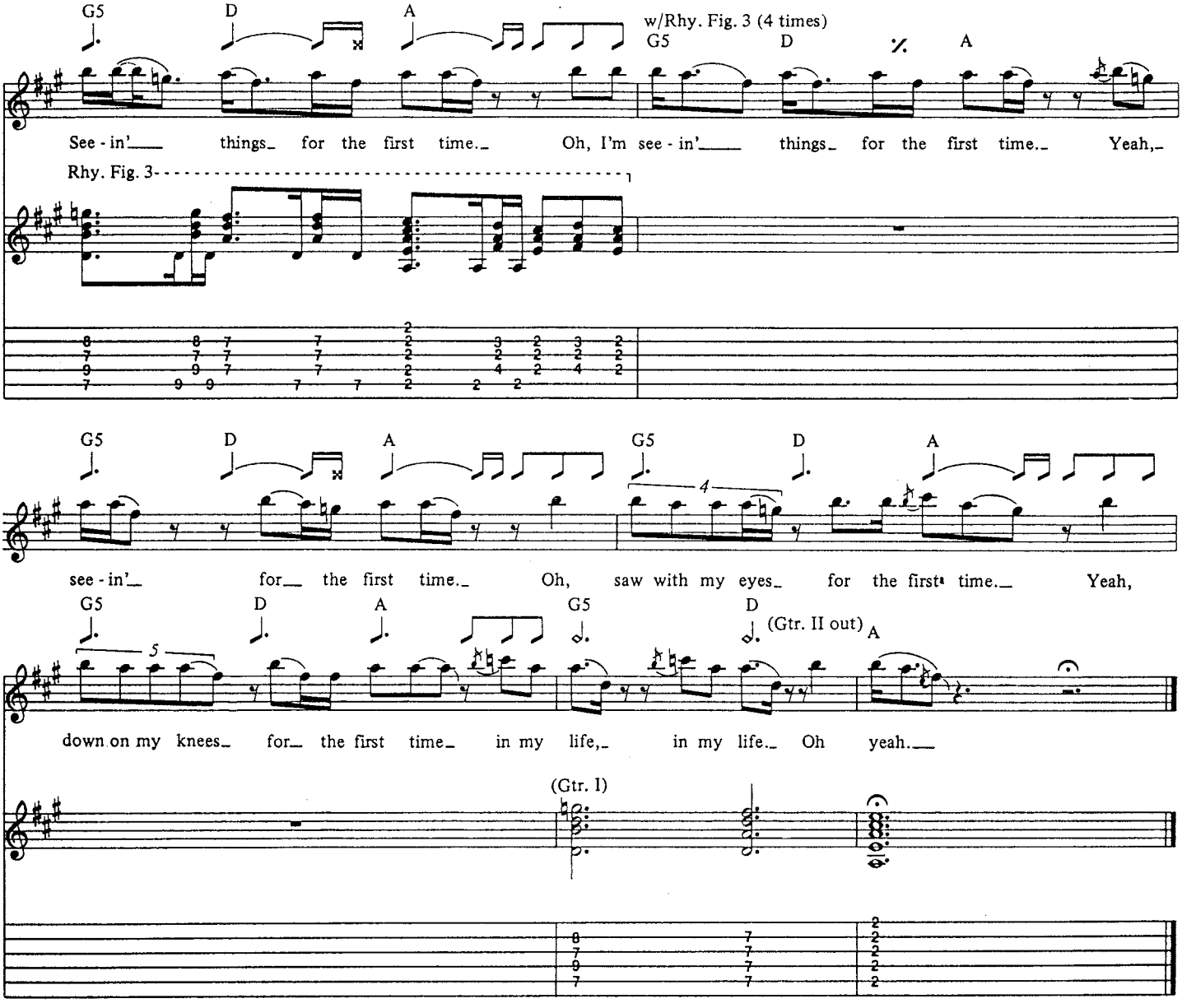
let ring- *let ring-*


Pre-chorus
B5
Gtr.II
mf
sl.
E5
E
⑥open
E
E
E5
You won't_ find me down on,___ on_ my knees._ Oh, no, no, no._
sl.
sl.


B
B5
⑥open
E
E5
E
sl.
Won't find me o-ver back-wards, ba-by,_ just to please._ Oh, yeah, yeah, yeah, yeah._'Cause I'm-a


Chorus
w/Bkgd. Voc. Fig. 2
G5
D
A
G5
D
A
see-in'___ things_ for the first time._ I'm see-in'___ things_ for the first time.___


Bkgd. Voc. Fig. 2
Sing 7 times
See-in'___ things for the first time. Oo, oo,_____ oo.

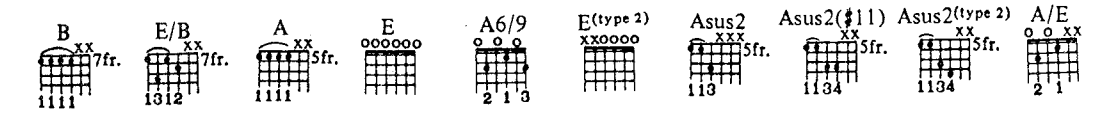


Additional Lyrics

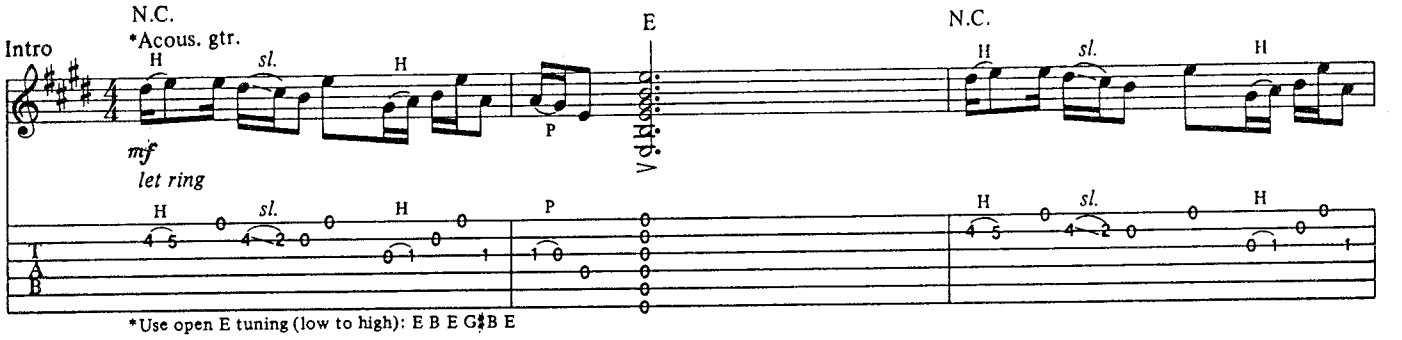
2. A hundred years will never ease.
Hearin' things I won't believe.
I saw it with my own two eyes.
All the pain I can't hide.
And this pain starts in my heart.
And this love tears us apart. *(To Pre-chorus)*

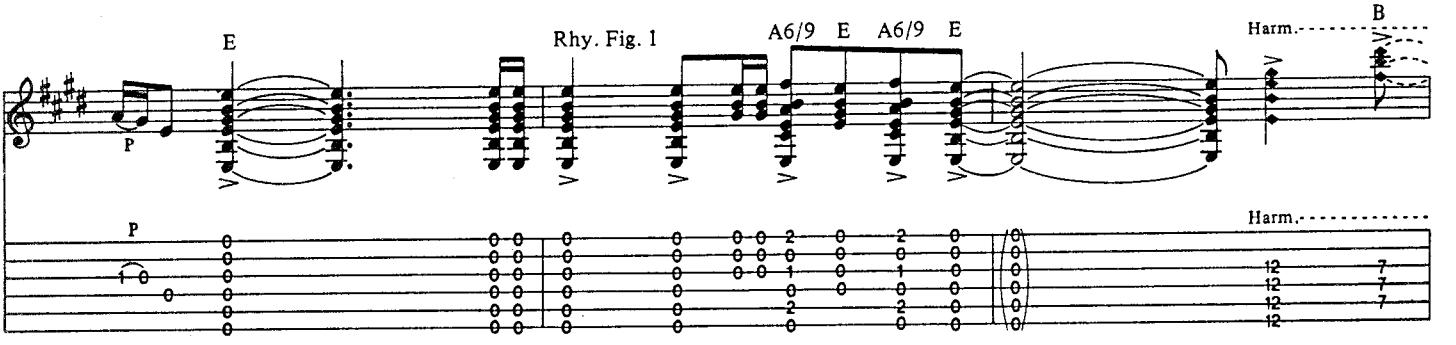
SHE TALKS TO ANGELS

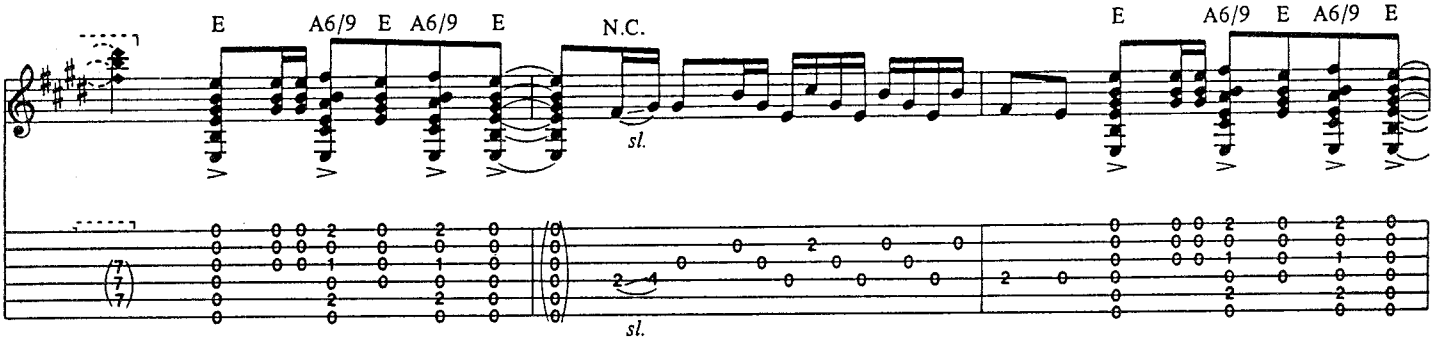
Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

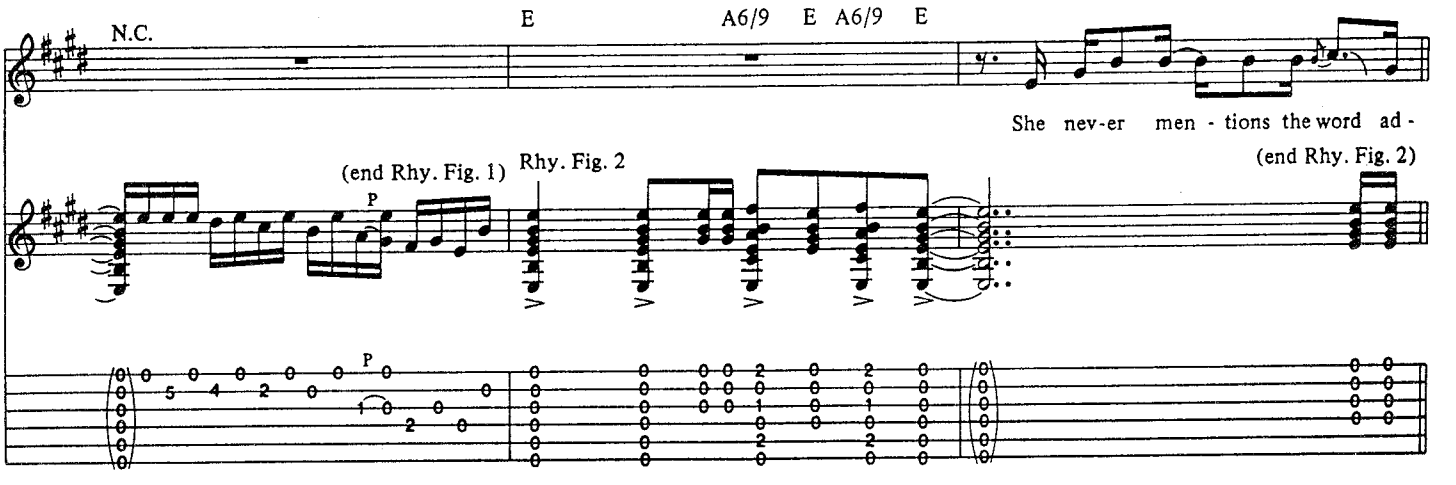


Slow ballad ♩ = 80









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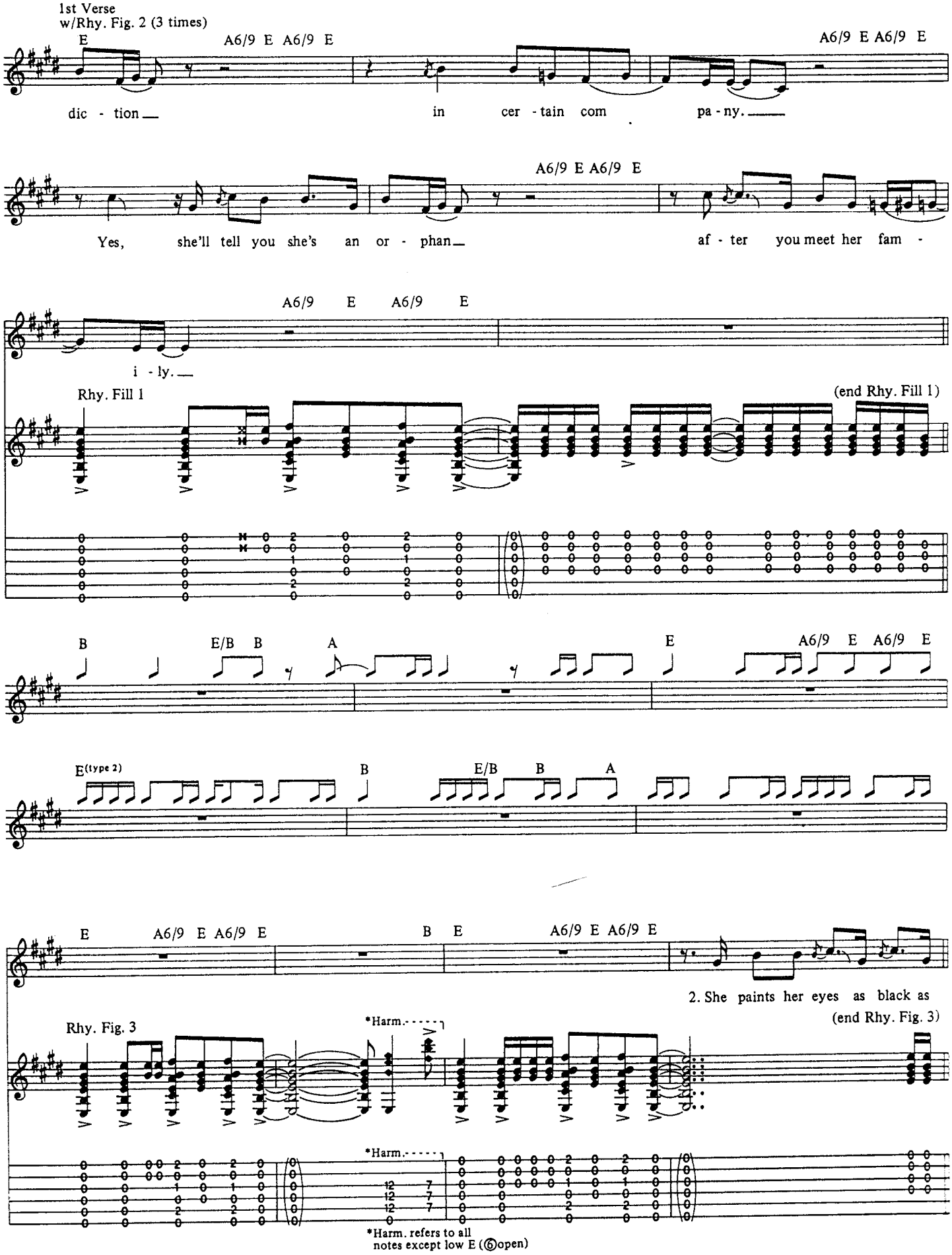
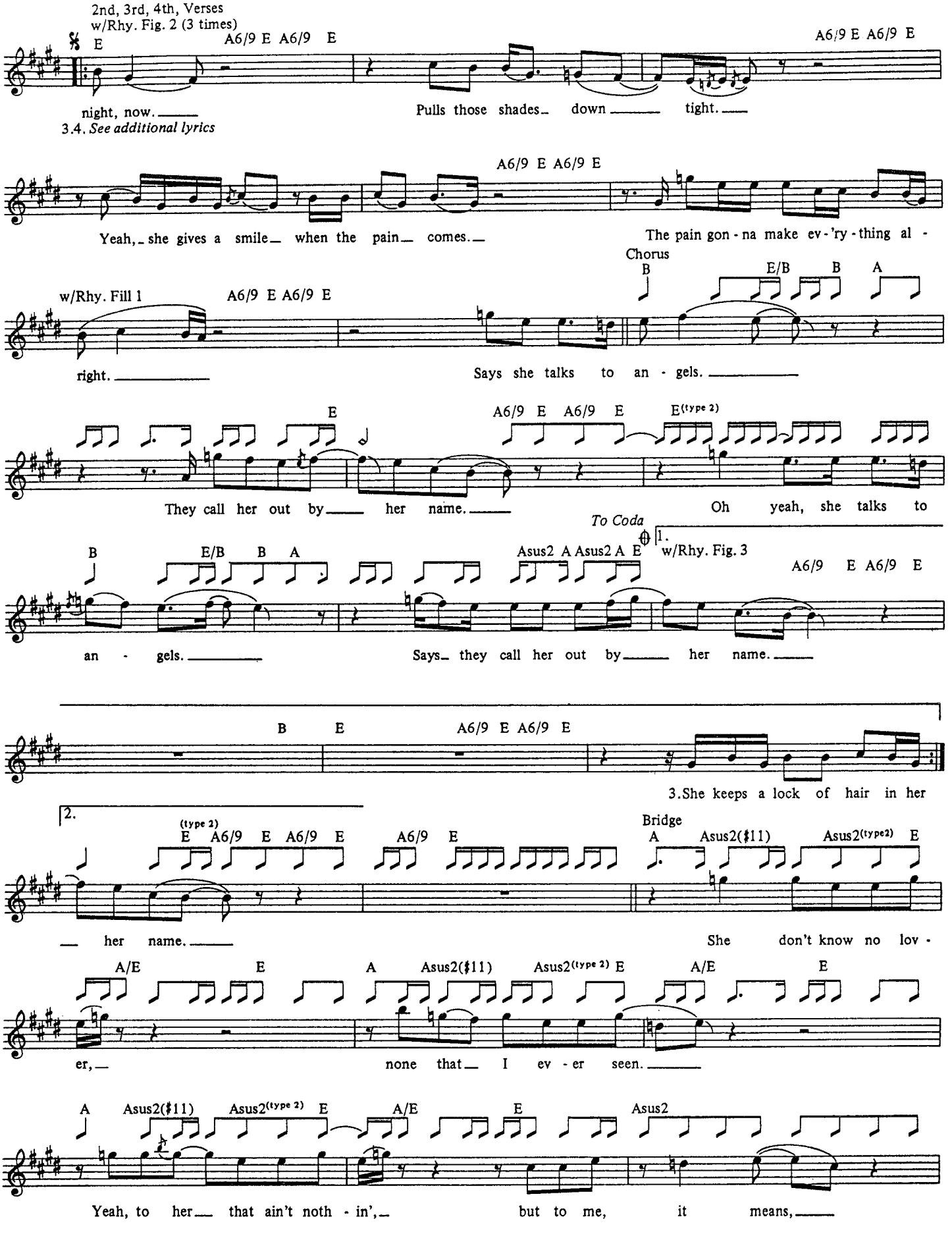
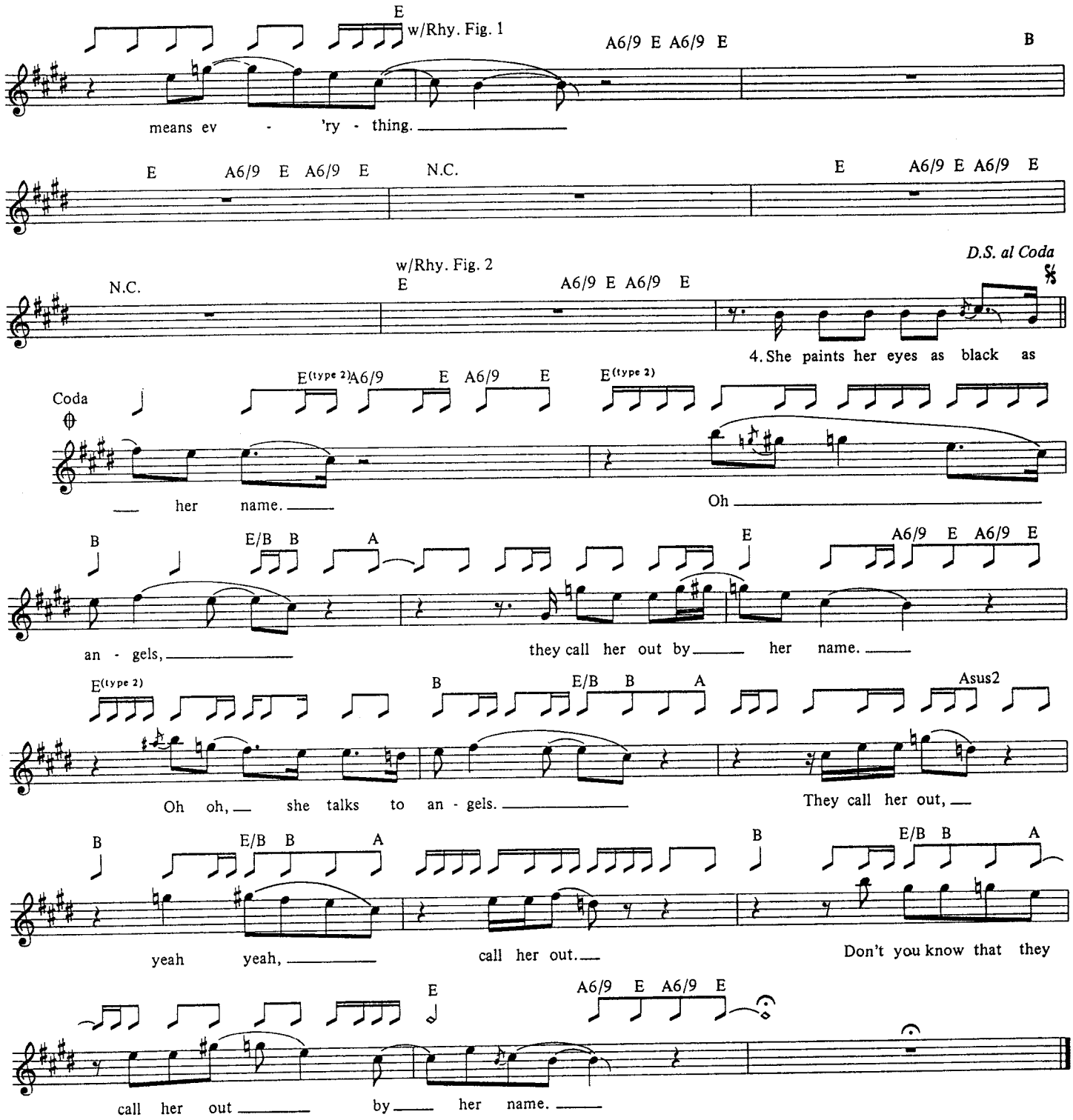

1st Verse
w/Rhy. Fig. 2 (3 times)
E
A6/9 E A6/9 E
A6/9 E A6/9 E
dic - tion
in cer - tain com
pa - ny.
A6/9 E A6/9 E
Yes, she'll tell you she's an or - phan
af - ter you meet her fam -
A6/9 E A6/9 E
i - ly.
Rhy. Fill 1
(end Rhy. Fill 1)
B
E/B B
A
E
A6/9 E A6/9 E
E(type 2)
B
E/B B A
E
A6/9 E A6/9 E
B E
A6/9 E A6/9 E
2. She paints her eyes as black as
Rhy. Fig. 3
(end Rhy. Fig. 3)
*Harm.
*Harm.
*Harm. refers to all notes except low E (6open)


2nd, 3rd, 4th, Verses
w/Rhy. Fig. 2 (3 times)
E
A6/9 E A6/9 E
night, now.
3.4. See additional lyrics
Pulls those shades down tight.
Yeah, she gives a smile when the pain comes.
The pain gon - na make ev - 'ry - thing al -
Chorus
w/Rhy. Fill 1
right.
Says she talks to an - gels.
They call her out by her name.
Oh yeah, she talks to
To Coda
1.
w/Rhy. Fig. 3
an - gels.
Says they call her out by her name.
3.She keeps a lock of hair in her
2.
Bridge
her name.
She don't know no lov -
er,
none that I ev - er seen.
Yeah, to her that ain't noth - in',
but to me, it means,



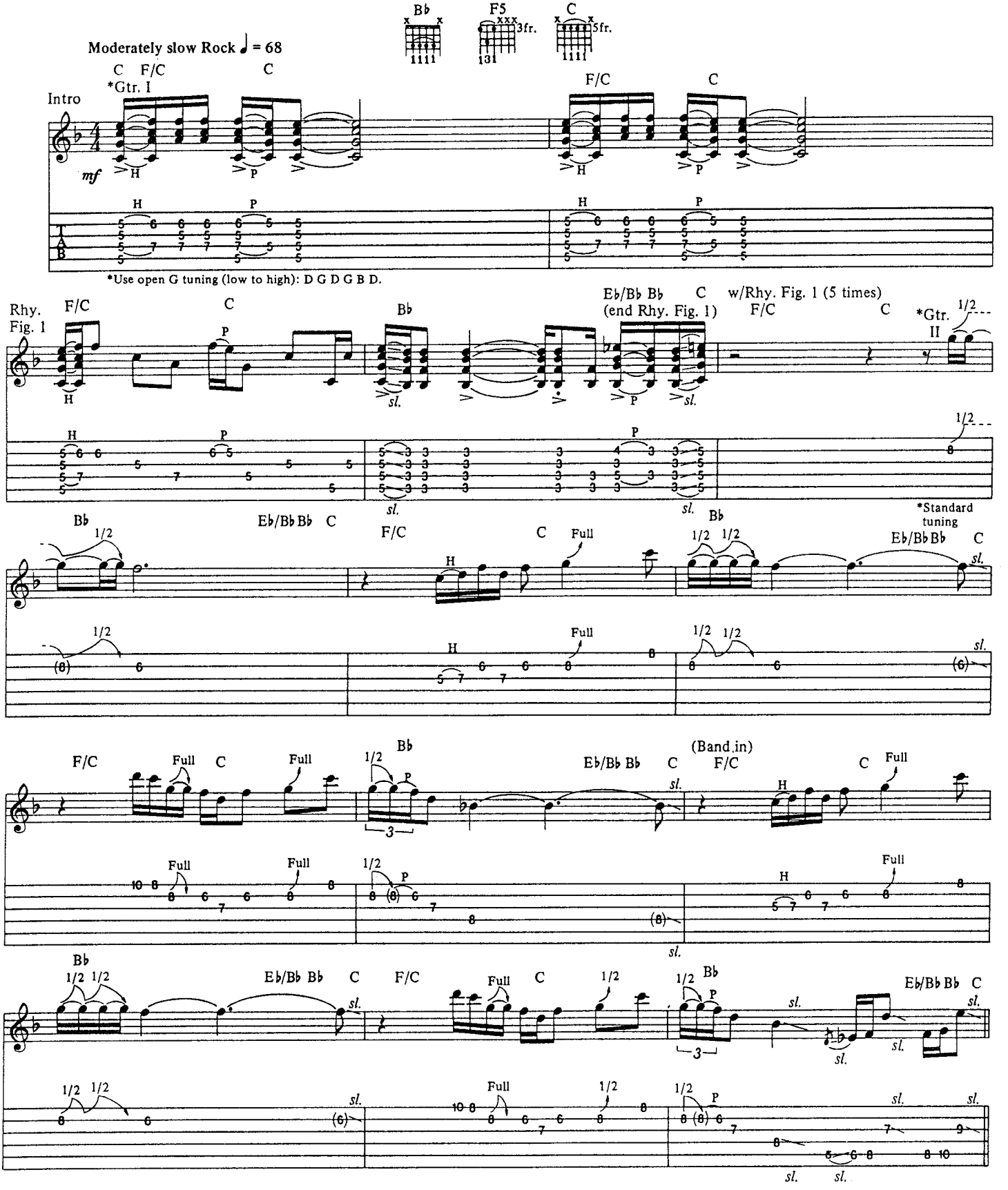
Additional Lyrics

3. She keeps a lock of hair in her pocket.
She wears a cross around her neck.
The hair is from a little boy,
And the cross from someone she has not met, well, not yet. *(To Chorus)*

4. *Repeat 2nd Verse*

SISTER LUCK

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON



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1st Verse
w/Rhy. Fig. 1 (7 times)

F/C C Bb Eb/Bb Bb C F/C C Bb Eb/Bb Bb C

w/Rhy. Fig. 1A (2½ times)

Wor - ried sick, my eyes are hurt - in'. To rest my head I'll take a life.

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

F/C C Bb Eb/Bb Bb C F/C C

Out - side, the girls are danc - in'. 'Cause when you're down, it just don't seem

w/Fill 1

Bb Eb/Bb Bb C F/C C Bb Eb/Bb Bb C

w/Rhy. Fig. 1A (3½ times)

right. Feel - ing sec - ond fid - dle to a dead man.

F/C C 3 Bb Eb/Bb Bb C F/C C

Up to my neck with your dis - re - gard. Like a beat dog that's a - walk - in' on the

Bb Eb/Bb Bb C F/C C

w/Fill 2

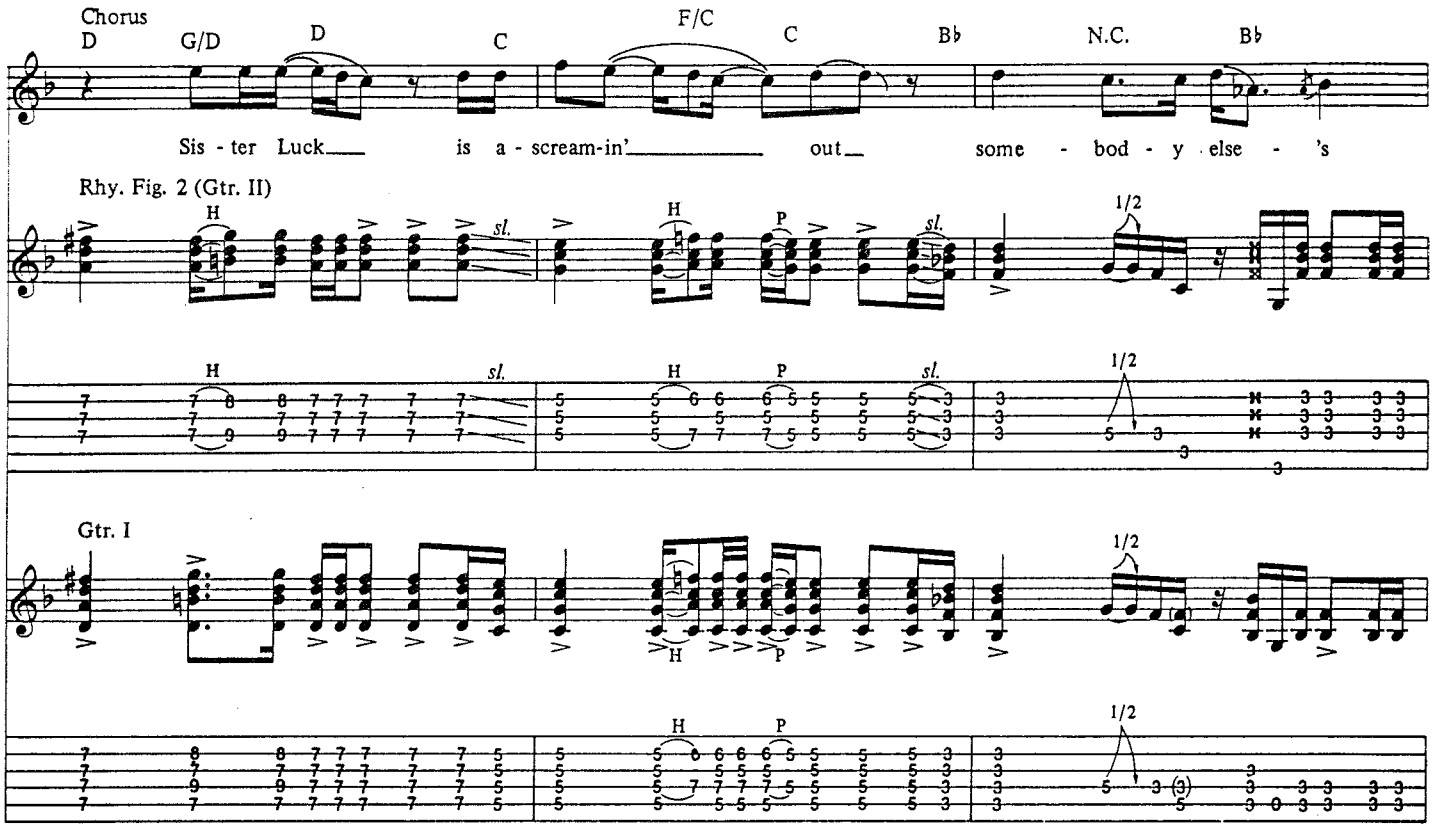
Bb

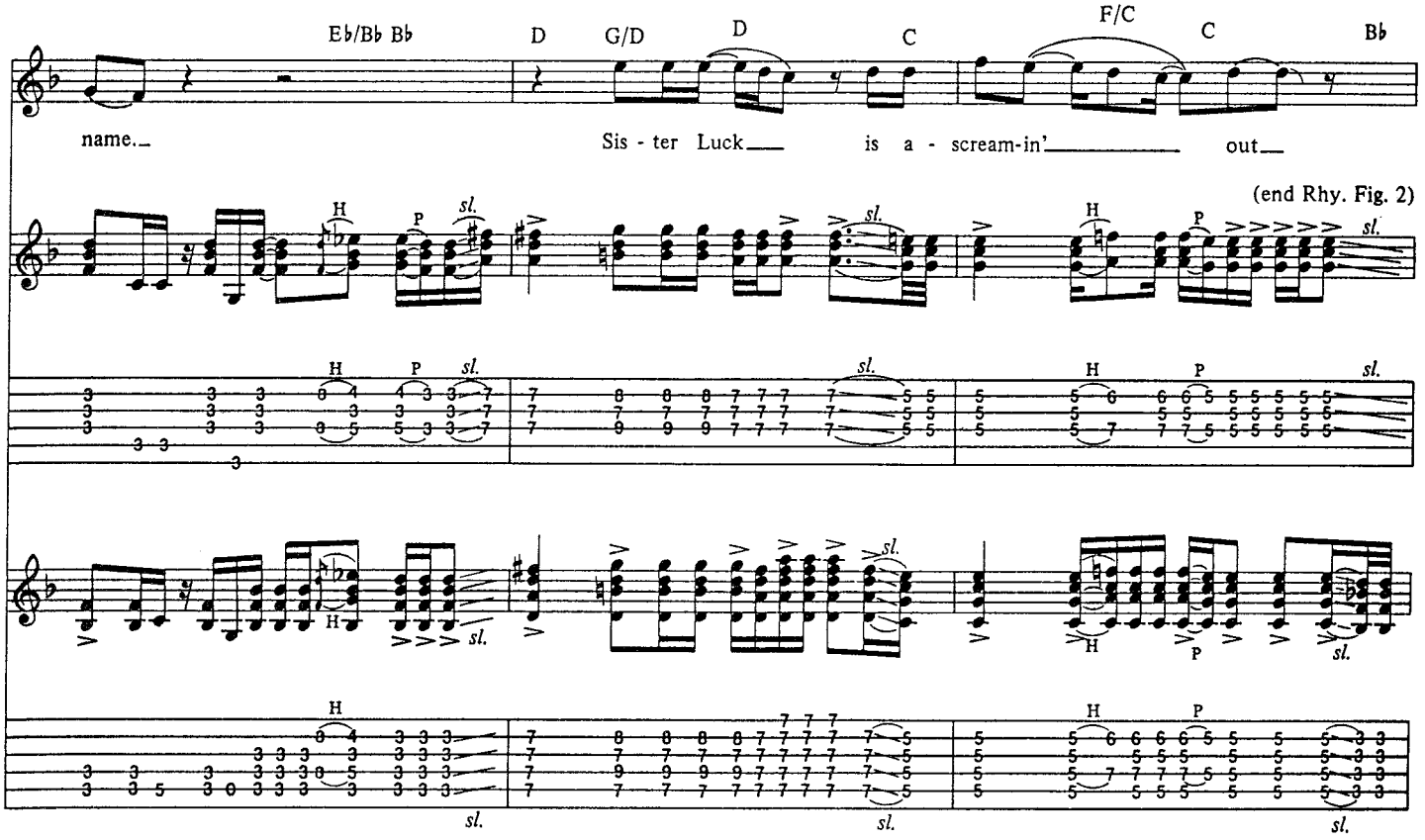
Broad - way. No one wants to hear you when you're down.

Gtr. I

Fill 1 (Gtr. II)

Fill 2 (Gtr. II)


Chorus
D
G/D
D
C
F/C
C
B♭
N.C.
B♭
Sis - ter Luck___ is a - scream-in'_____ out_ some - bod - y else - 's
Rhy. Fig. 2 (Gtr. II)
Gtr. I
H
P
sl.
1/2


E♭/B♭ B♭
D
G/D
D
C
F/C
C
B♭
name._ Sis - ter Luck___ is a - scream-in'_____ out_
(end Rhy. Fig. 2)
H
P
sl.

N.C. B♭ E♭/B♭ B♭

some - bod - y else - 's name.

w/Rhy. Fig. 1 (2 times)

C F/C C B♭ E♭/B♭ B♭ C F/C C B♭ E♭/B♭ B♭ C

A

2nd Verse

w/Rhy. Fig. 1 (3 times) & Rhy. Fig. 1A (4 times)

F/C C B♭ E♭/B♭ B♭ C F/C C B♭ E♭/B♭ B♭ C

flip of a coin might make a head turn. No sur - prise, who sleeps?

w/Rhy. Fill 1

F/C C B♭ E♭/B♭ B♭ C F/C C B♭

Held my hand o-ver a can - dle. The flame burn - in', but I nev - er weep.

Rhy. Fill 1 (Gtr. I)

C F/C C B♭

P.M. - 1

Chorus
w/Rhy. Fig. 2

D G/D D C F/C C B♭ N.C. B♭

Sis - ter Luck is a - scream - in' out some - bod - y else - 's

Rhy. Fig. 3 (Gtr. I)

1/2

sl.

D G/D D C F/C C B♭

name. Sis - ter Luck is a - scream - in' out

(end Rhy. Fig. 3)

P H P

w/Rhy. Fill 2

N.C. B♭ E♭/B♭ B♭

some - bod - y else - 's name, what a shame.

*Gtr. III

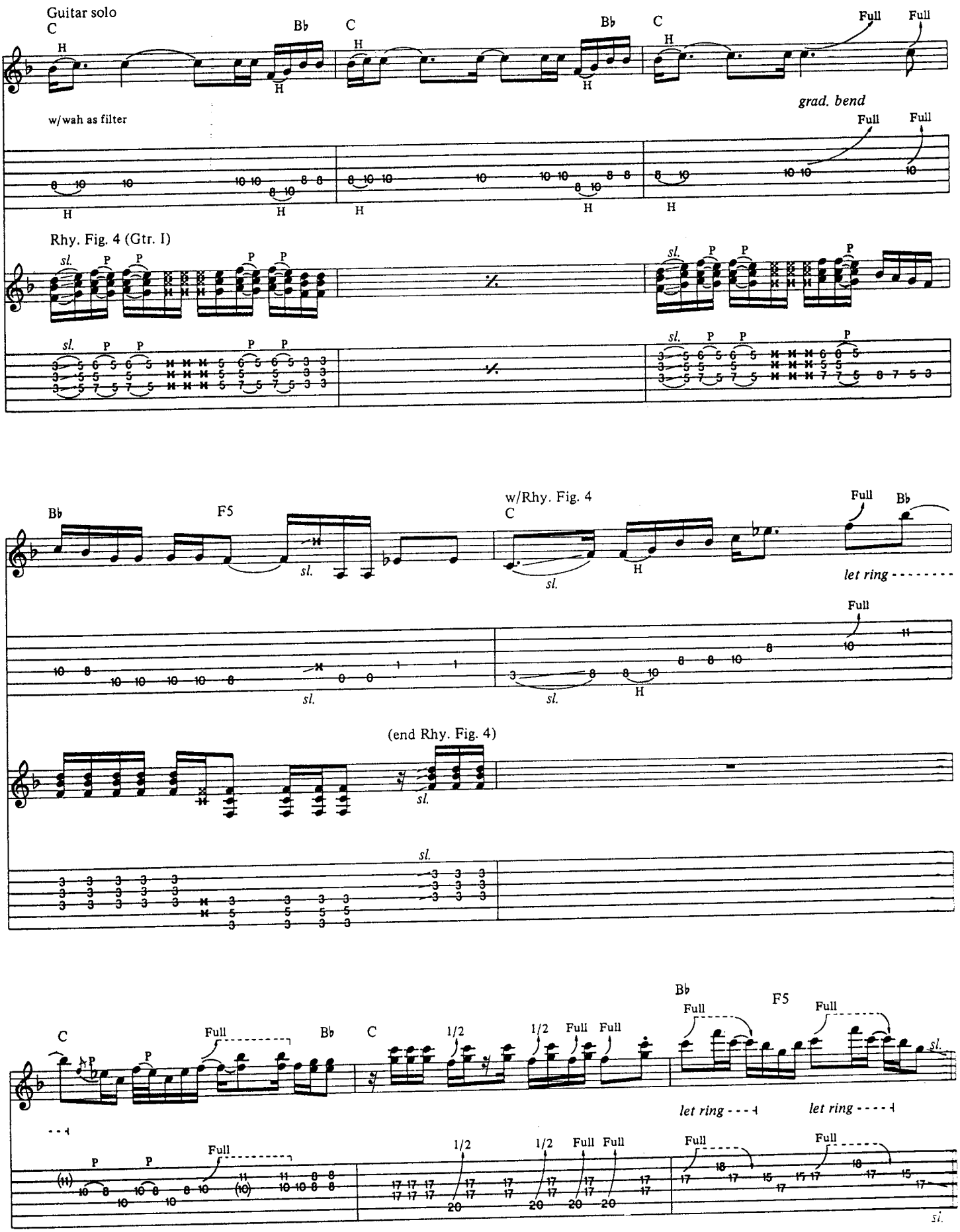
*Standard tuning

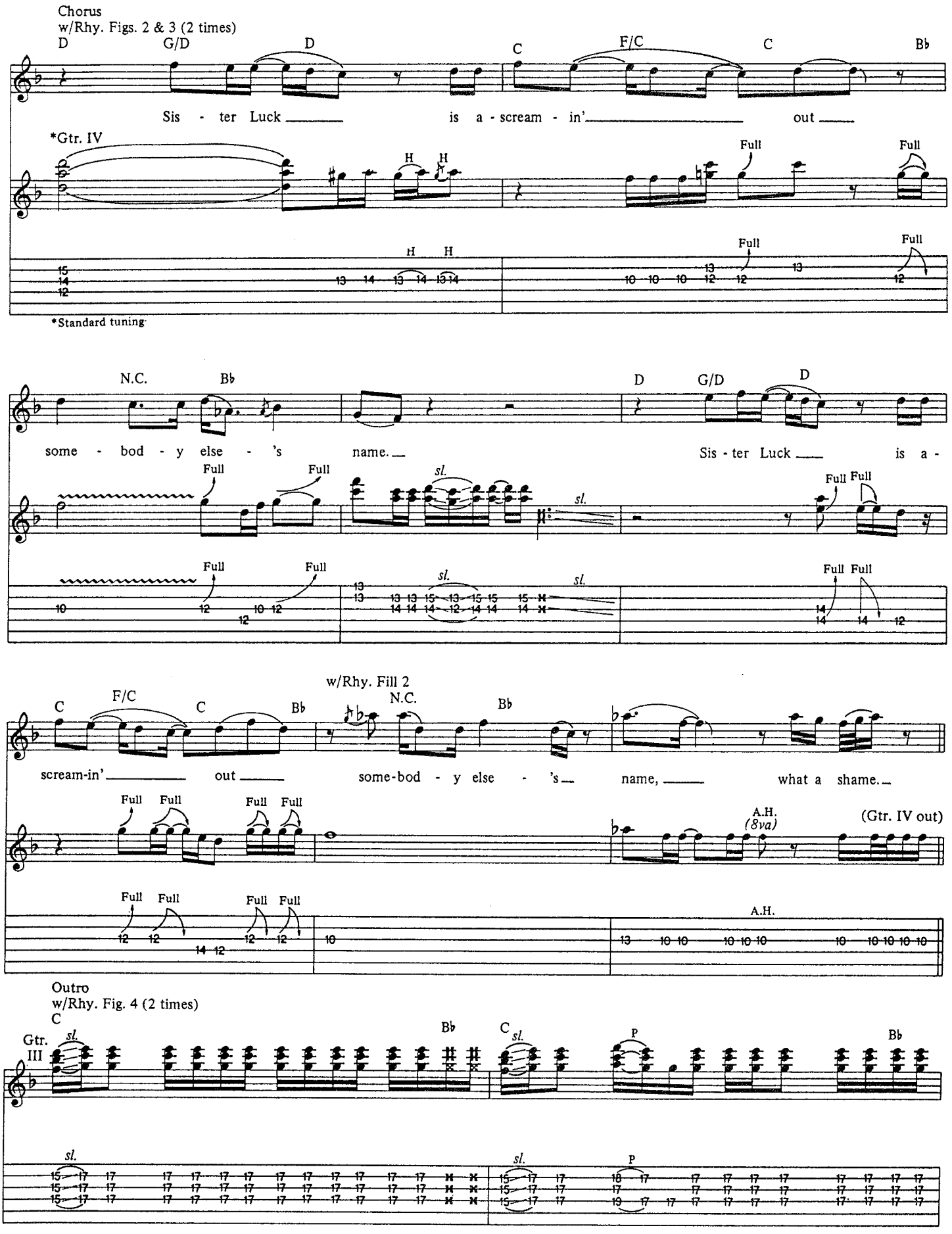
(Gtr. I)

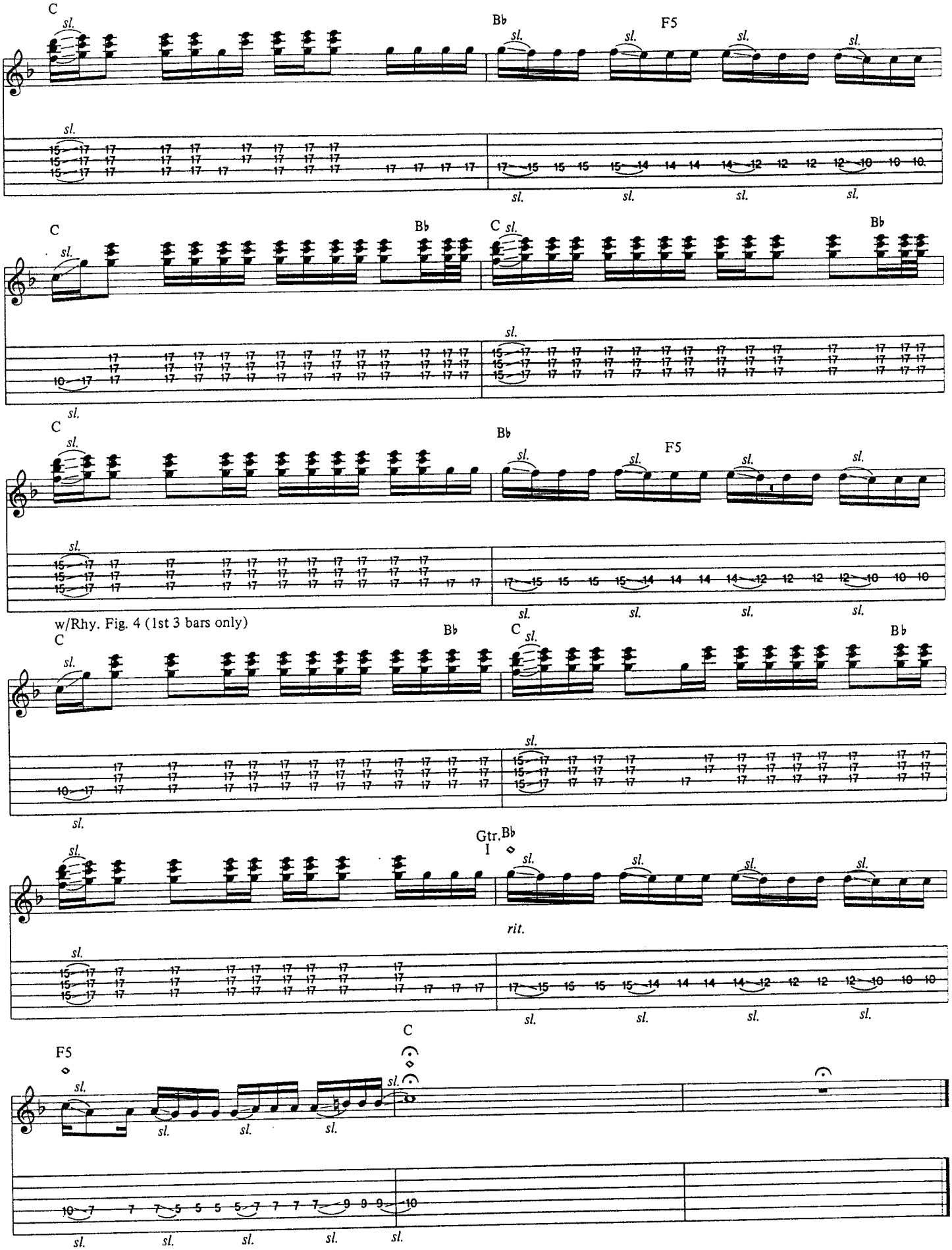
1/2

Rhy.Fill 2 (Gtr. II)

N.C. B♭ 1/2 B♭

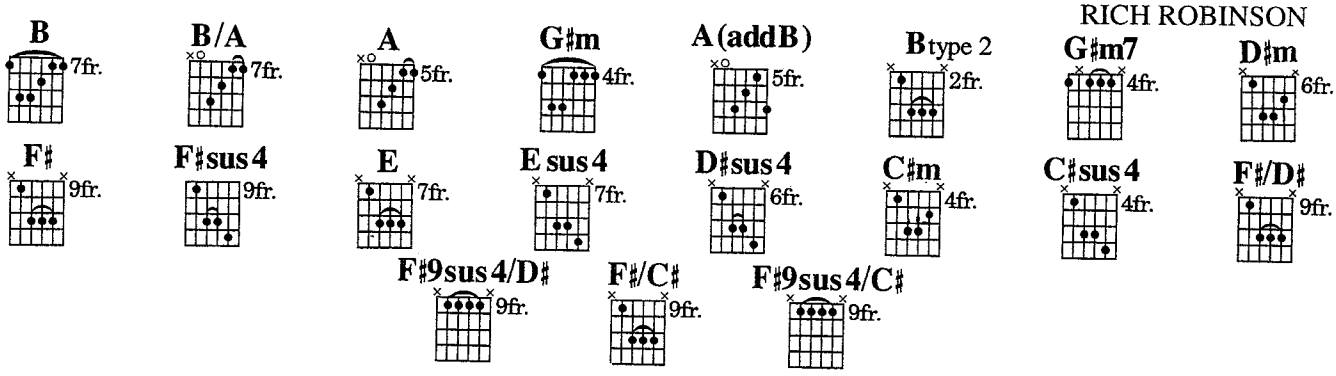

Guitar solo
C
Bb
C
Bb
C
Full
Full
w/wah as filter
grad. bend
Full
Full
Rhy. Fig. 4 (Gtr. I)
Bb
F5
w/Rhy. Fig. 4
C
Full
Bb
let ring
Full
(end Rhy. Fig. 4)
C
Full
Bb
C
1/2
1/2
Full
Full
Bb
Full
F5
Full
let ring
let ring

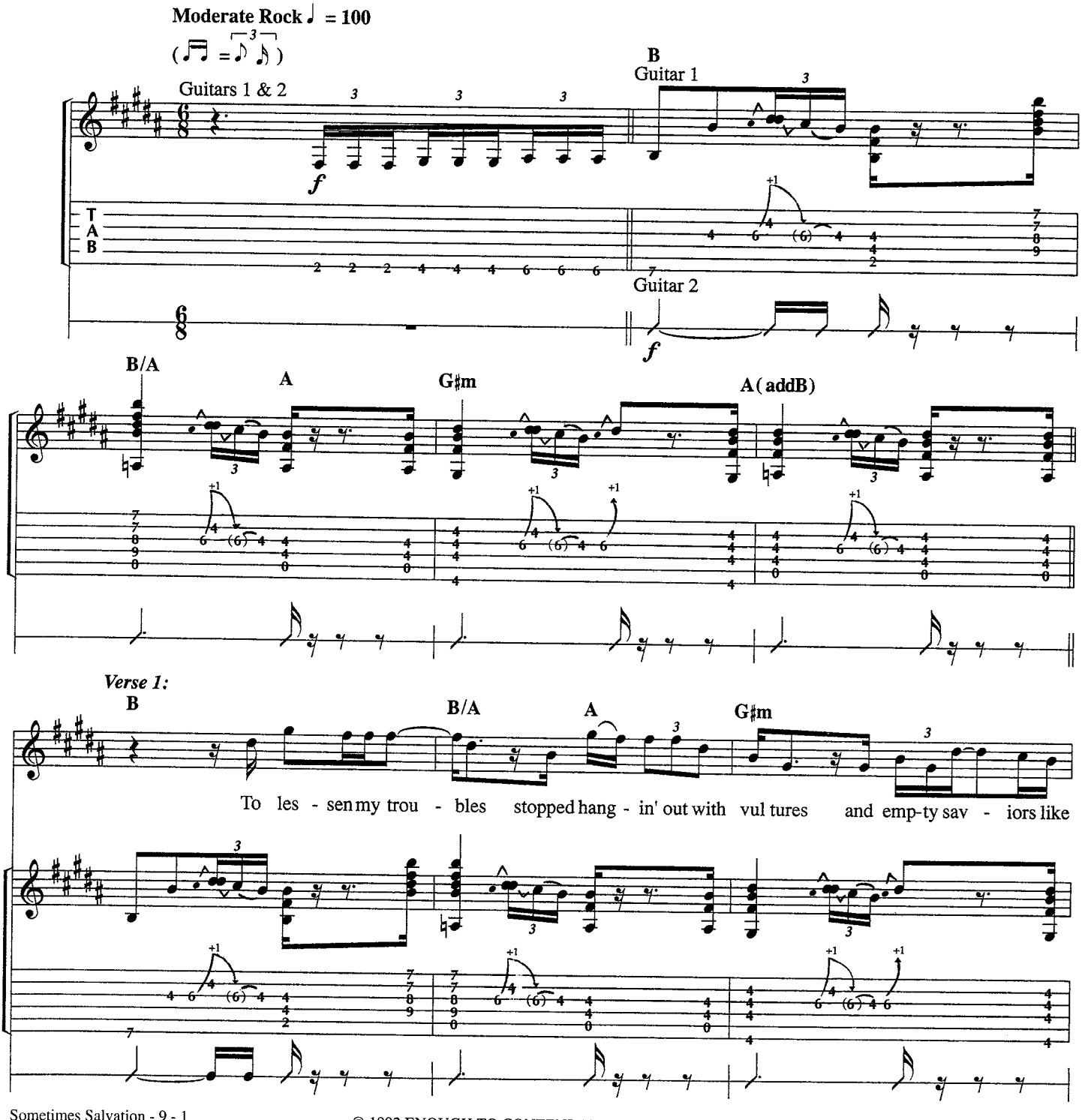

Chorus
w/Rhy. Figs. 2 & 3 (2 times)
D G/D D C F/C C B♭
Sis - ter Luck is a - scream - in' out
*Gtr. IV
H H
Full Full
*Standard tuning
N.C. B♭ D G/D D
some - bod - y else - 's name. Sis - ter Luck is a -
sl.
w/Rhy. Fill 2
C F/C C B♭ N.C. B♭
scream-in' out some-bod - y else - 's name, what a shame.
A.H. (8va)
(Gtr. IV out)
A.H.
Outro
w/Rhy. Fig. 4 (2 times)
C B♭ C B♭
Gtr. III
P


C
Bb
F5
C
Bb
C
Bb
C
Bb
F5
w/Rhy. Fig. 4 (1st 3 bars only)
C
Bb
C
Bb
Gtr. I
Bb
rit.
F5
C

SOMETIMES SALVATION

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON





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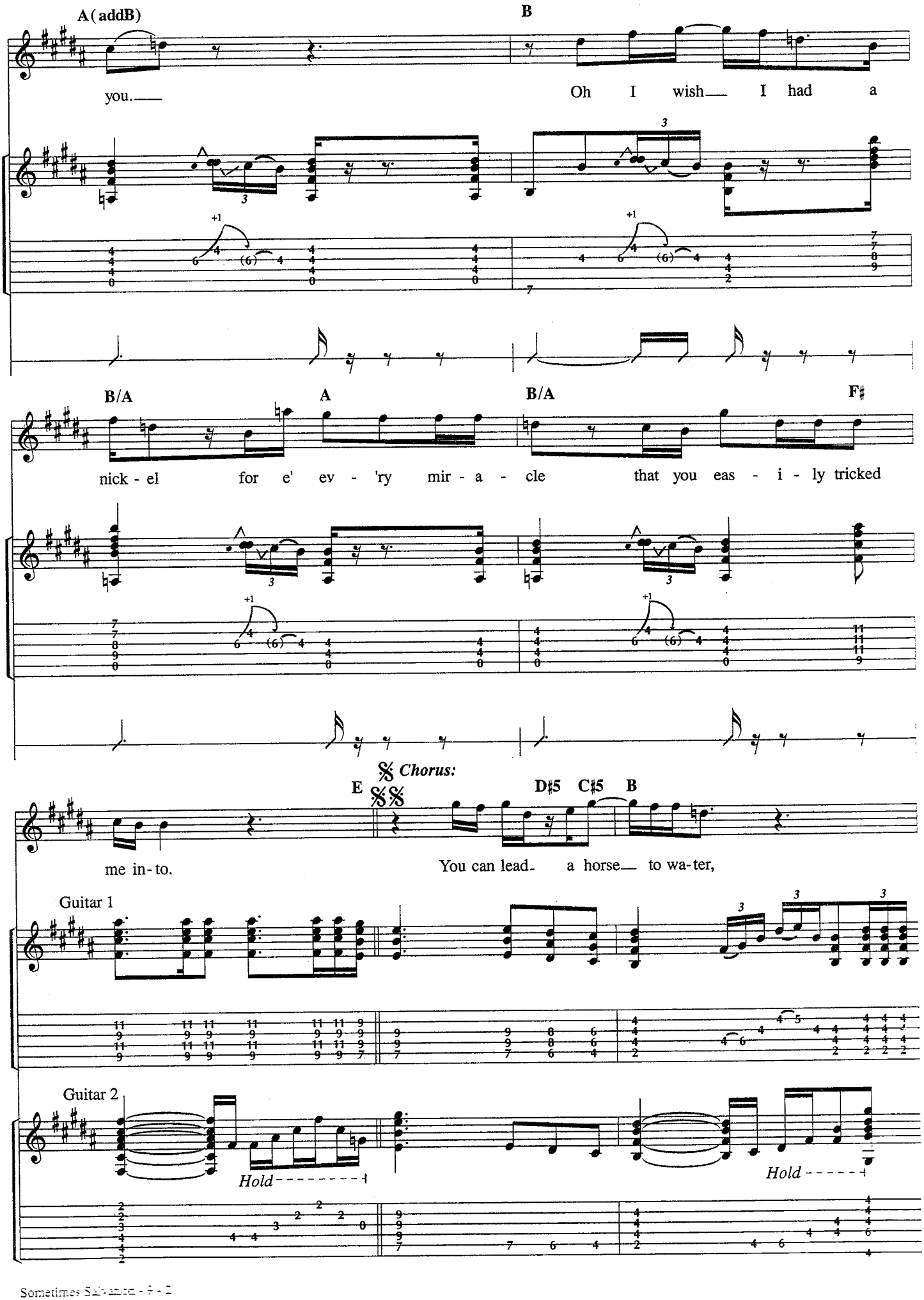
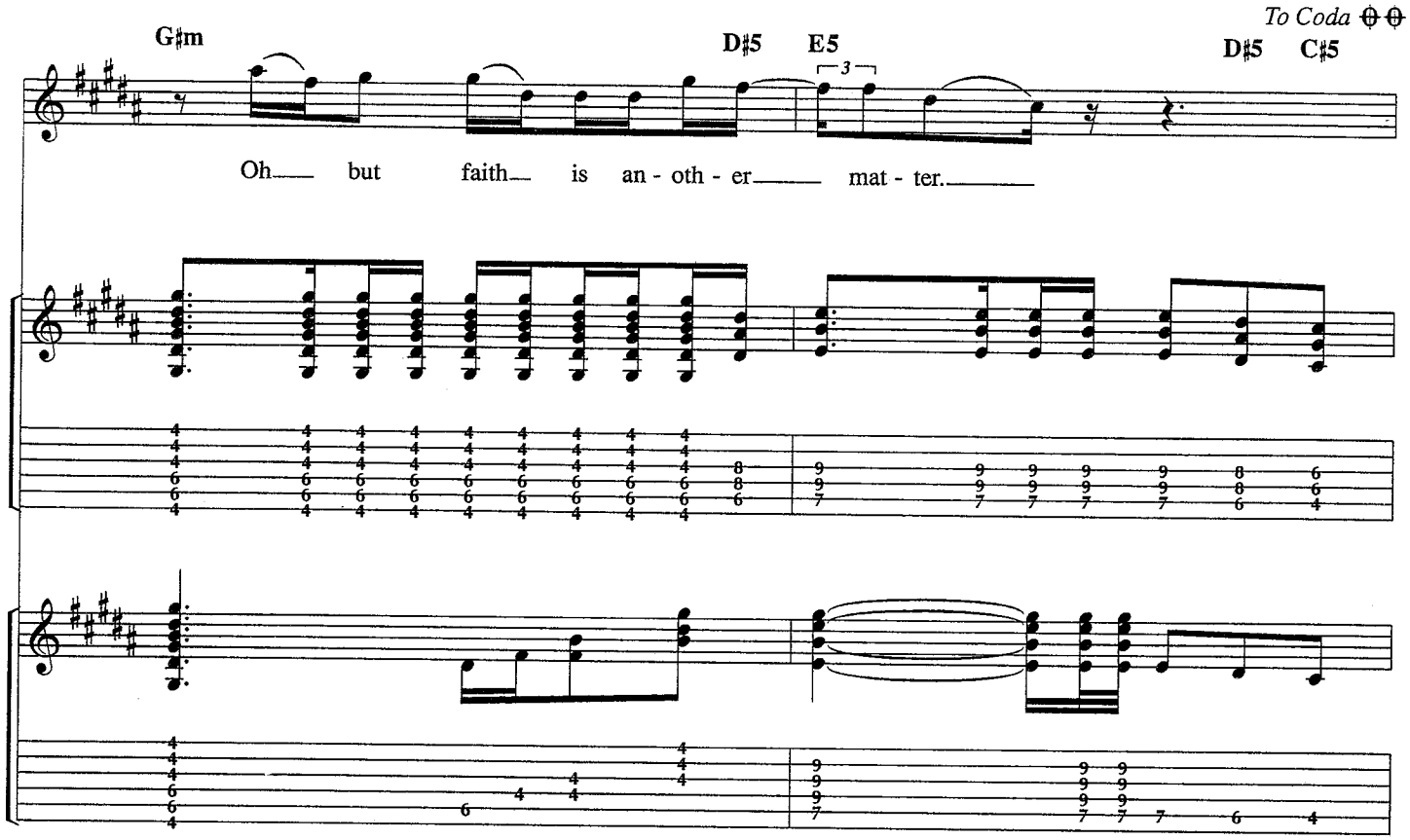
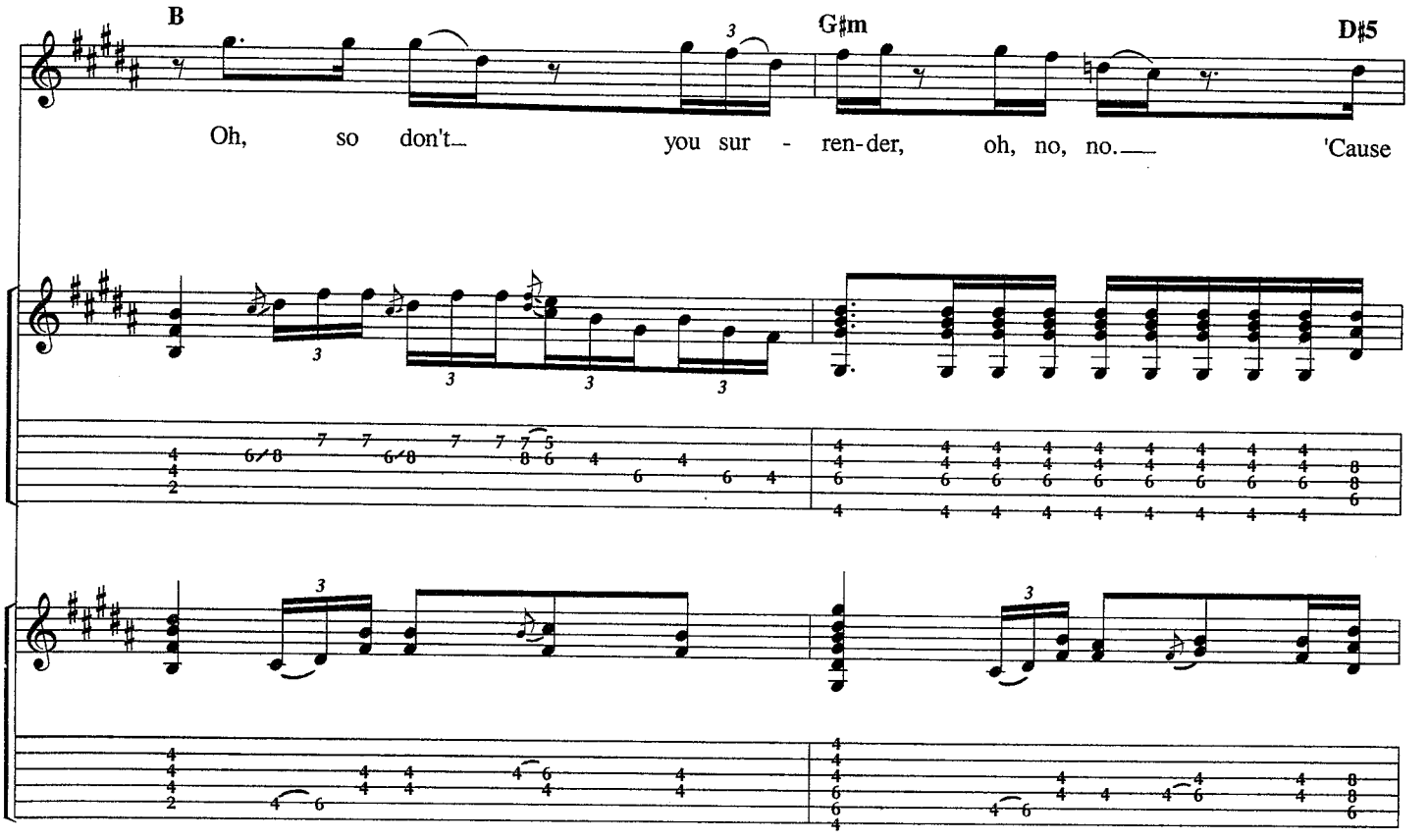
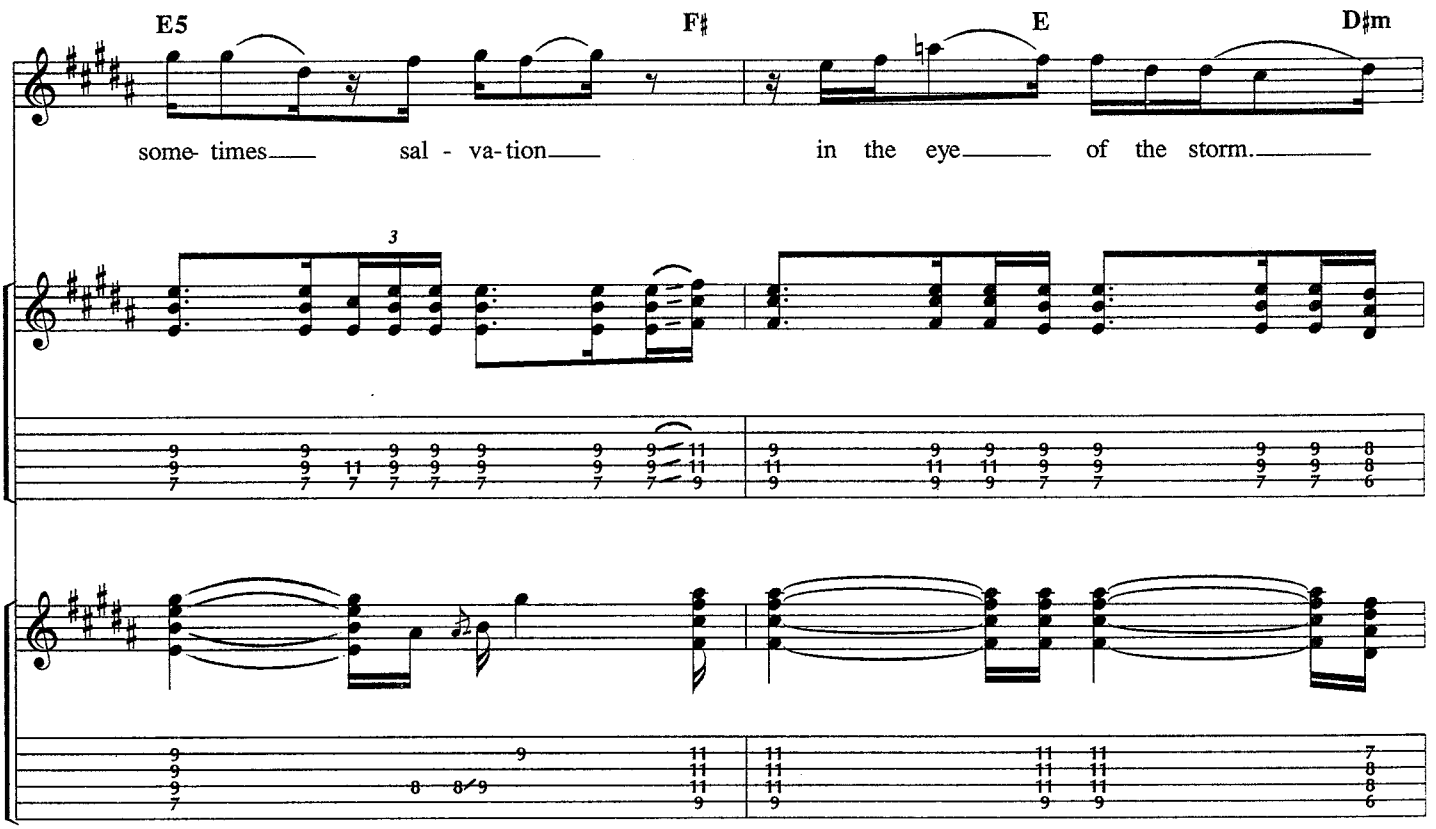
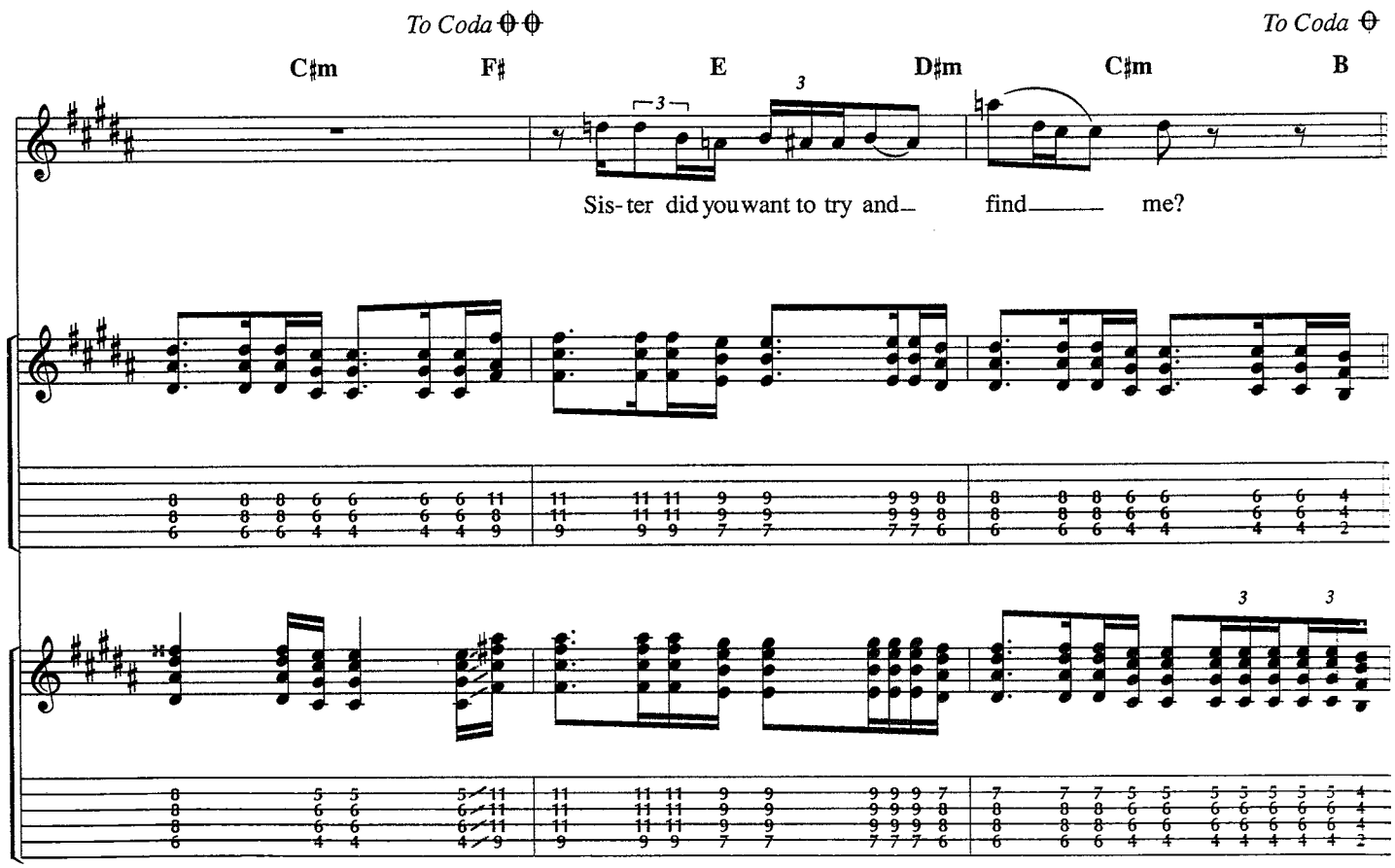
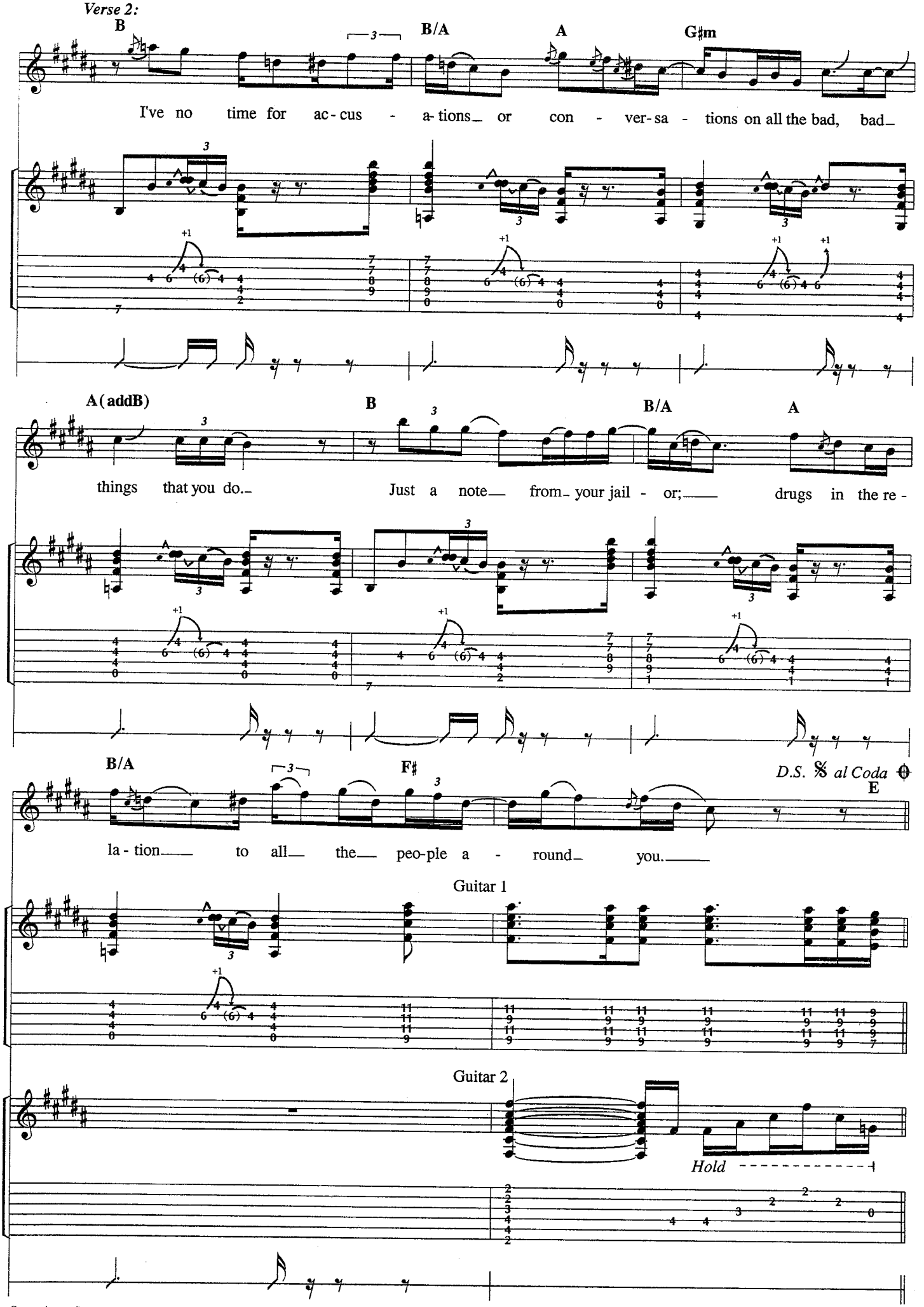

A(addB)
B
you.
Oh I wish I had a
B/A
A
B/A
F♯
nick - el for e' ev - 'ry mir - a - cle that you eas - i - ly tricked
𝄋 Chorus:
E
D♯5
C♯5
B
me in-to.
You can lead a horse to wa-ter,
Guitar 1
Guitar 2
Hold
Hold

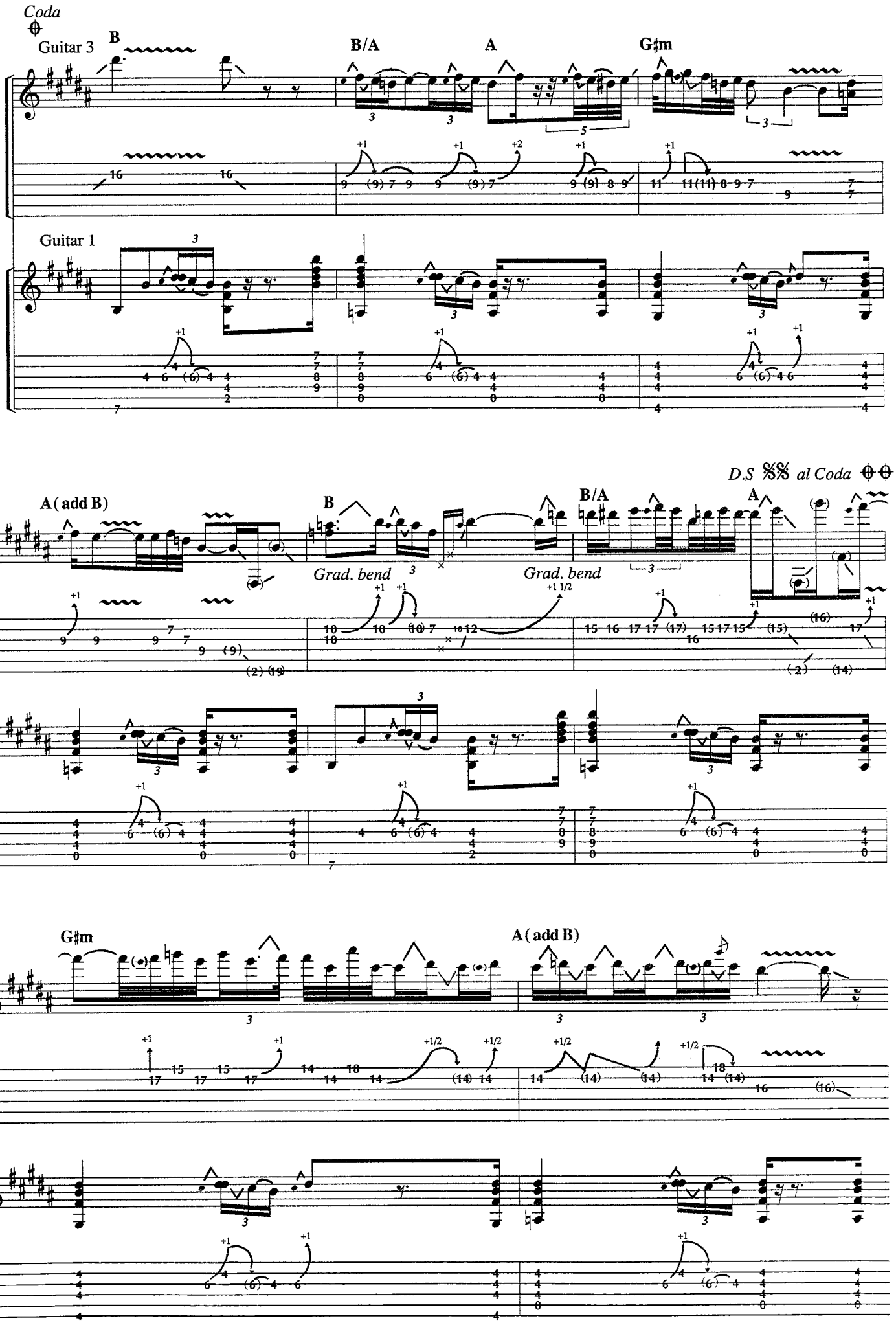

To Coda
G♯m
D♯5
E5
D♯5
C♯5
Oh but faith is an - oth - er mat - ter.

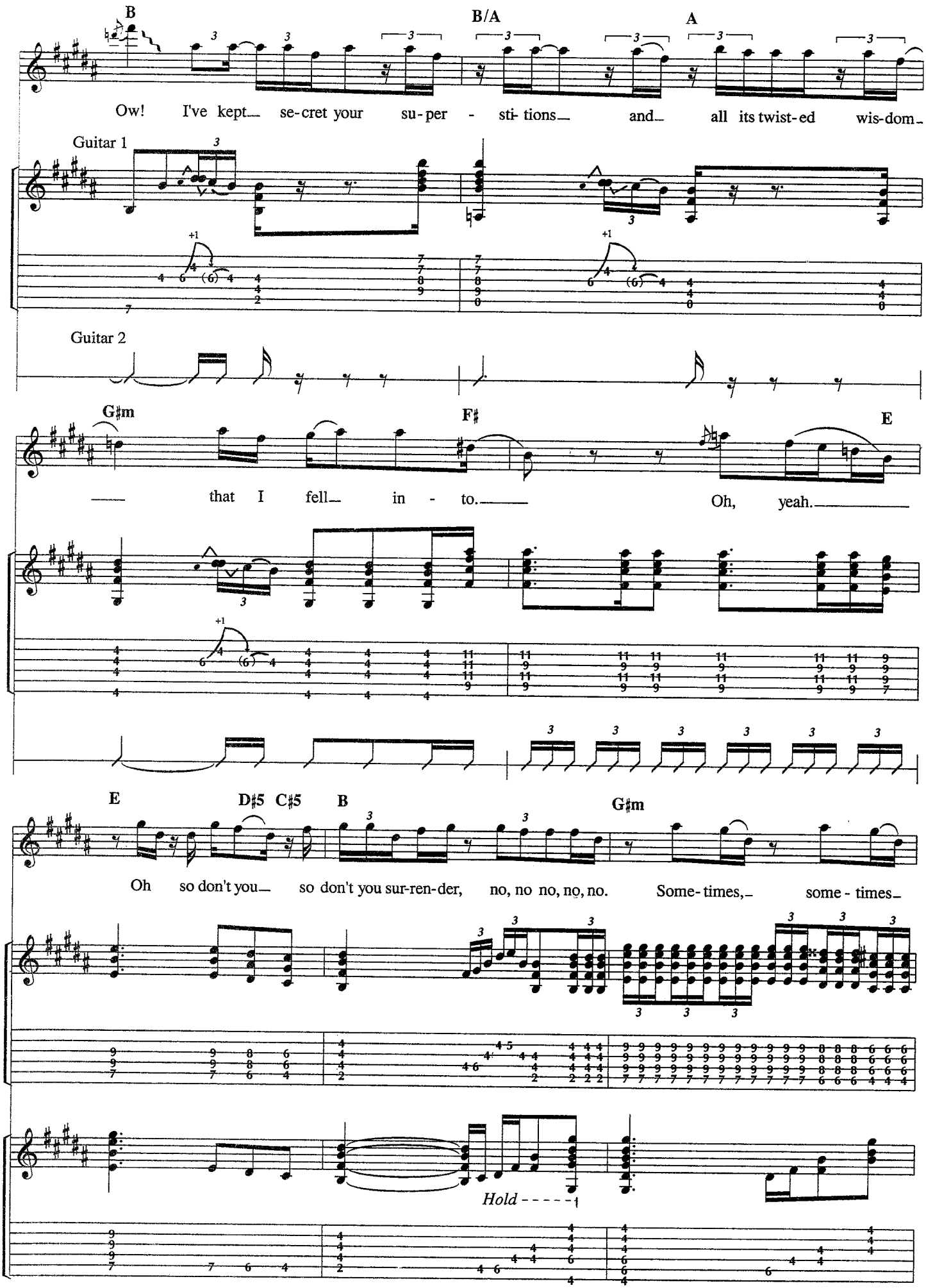

B
G♯m
D♯5
Oh, so don't you sur - ren-der, oh, no, no. 'Cause


E5
F♯
E
D♯m
some- times sal - va-tion in the eye of the storm.


To Coda
To Coda
C♯m
F♯
E
D♯m
C♯m
B
Sis-ter did you want to try and find me?


Verse 2:
B
B/A
A
G♯m
I've no time for ac - cus - a - tions_ or con - ver - sa - tions on all the bad, bad_
A(addB)
B
B/A
A
things that you do._ Just a note_ from_ your jail - or;_ drugs in the re -
B/A
F♯
D.S. 𝄋 al Coda
E
la - tion_ to all_ the_ peo-ple a - round_ you._
Guitar 1
Guitar 2
Hold


Coda
Guitar 3
B
B/A
A
G♯m
Guitar 1
D.S 𝄋 al Coda
A (add B)
B
B/A
A
Grad. bend
Grad. bend
G♯m
A (add B)


B
B/A
A
Ow! I've kept se-cret your su-per - sti- tions and all its twist-ed wis-dom
Guitar 1
Guitar 2
G♯m
F♯
E
that I fell in - to.
Oh, yeah.
E
D♯5 C♯5
B
G♯m
Oh so don't you so don't you sur-ren-der, no, no no, no, no. Some- times, some - times
Hold

With Fill 1

B(type2) G♯m7 D♯ E

sal - va- tion, sal - va- tion, a sal - va- tion in the

Guitars 1&2

F♯ E D♯ C♯m F♯

eye of the storm. Whoa. Whoa, whoa, whoa. Yeah.

Guitar 1

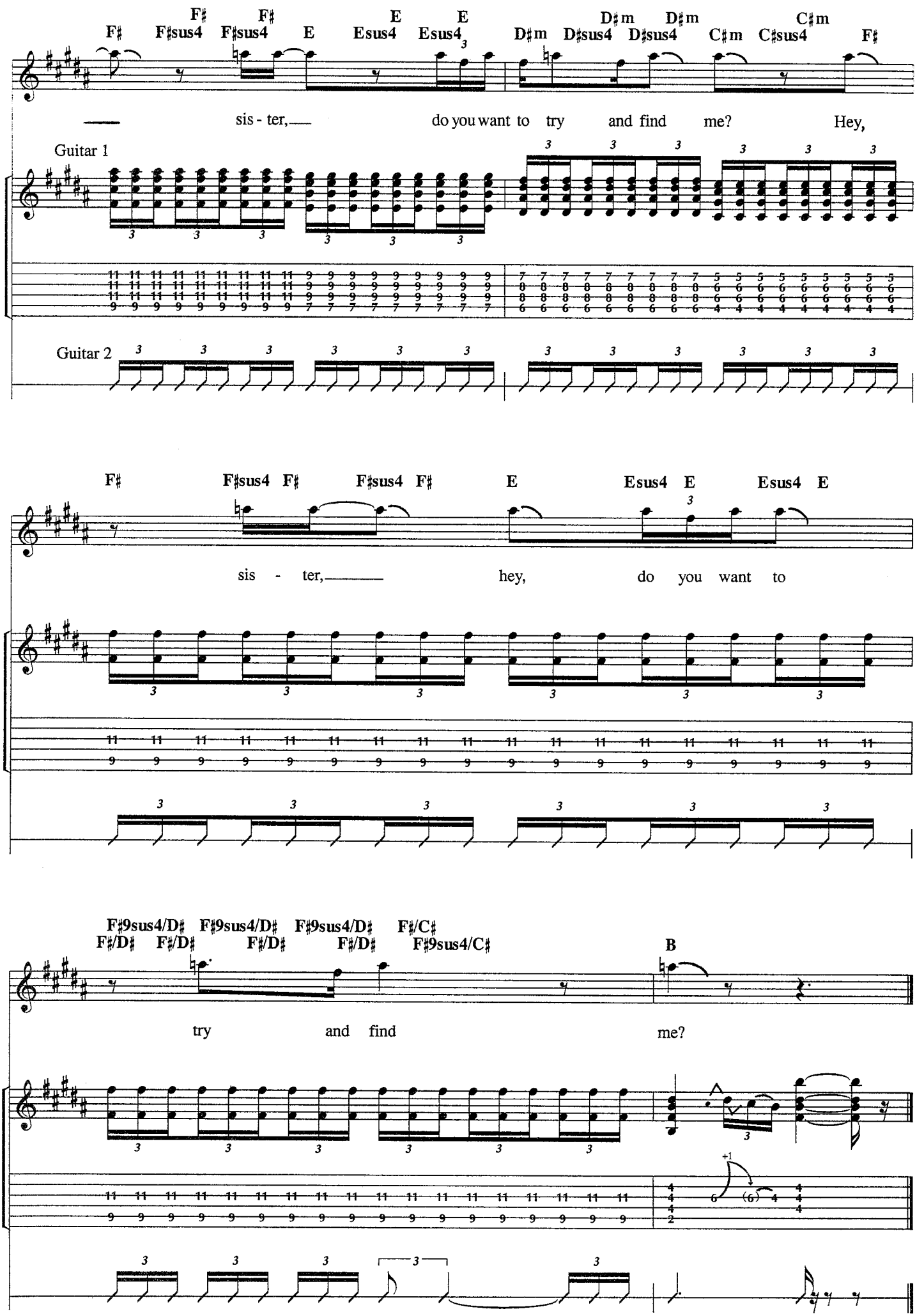
Guitar 2

E D♯m C♯m F♯

Sis - ter, do you want to try and find me? Hey,

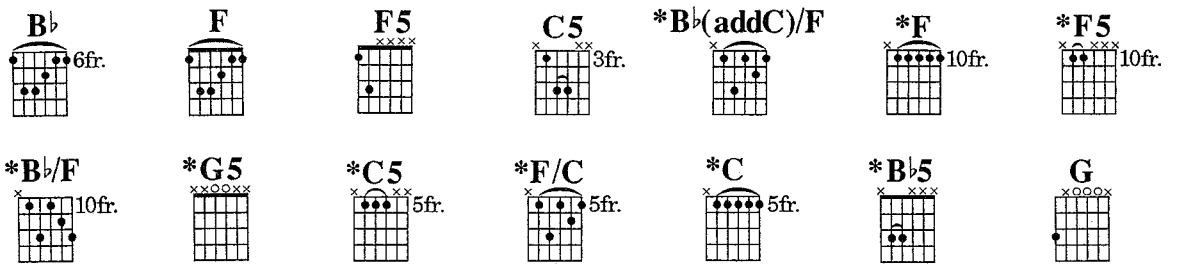
Fill 1

Guitar 2


F♯ F♯sus4 F♯sus4 F♯ E Esus4 Esus4 E D♯m D♯sus4 D♯sus4 D♯m C♯m C♯sus4 C♯m F♯
sis - ter, do you want to try and find me? Hey,
Guitar 1
Guitar 2
F♯ F♯sus4 F♯ F♯sus4 F♯ E Esus4 E Esus4 E
sis - ter, hey, do you want to
F♯9sus4/D♯ F♯/D♯ F♯9sus4/D♯ F♯/D♯ F♯9sus4/D♯ F♯/D♯ F♯/C♯ F♯9sus4/C♯
B
try and find me?

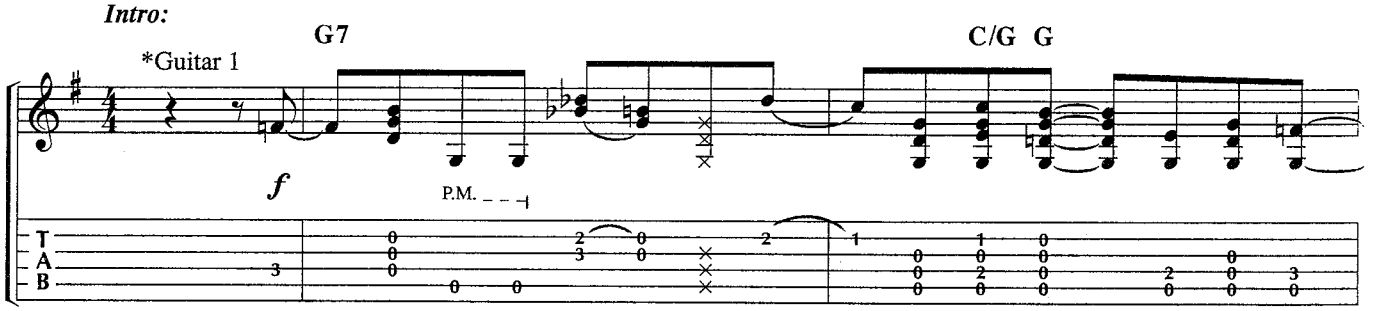
STING ME

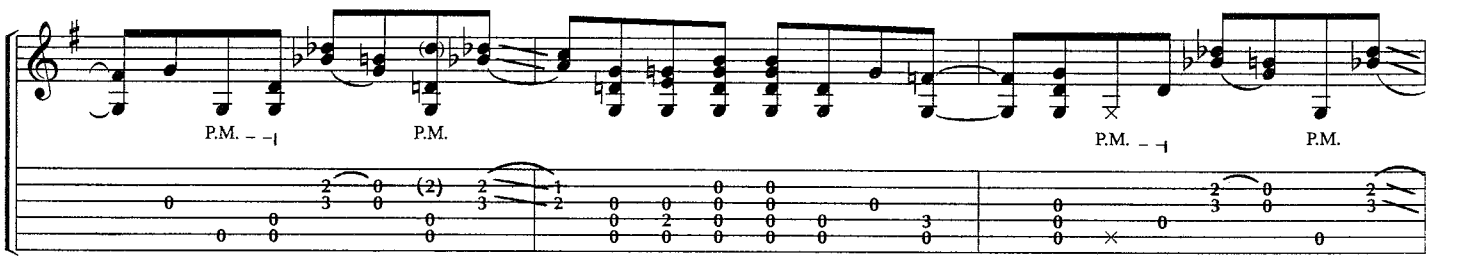
Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

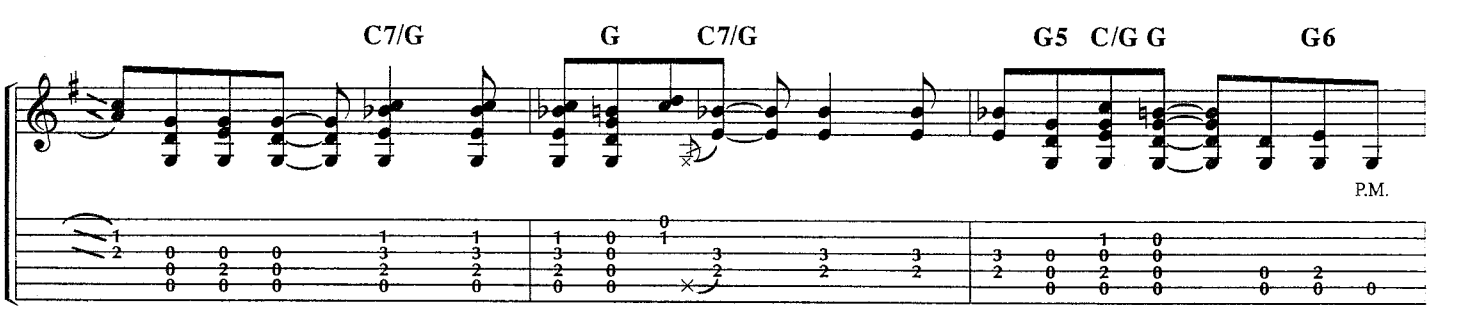


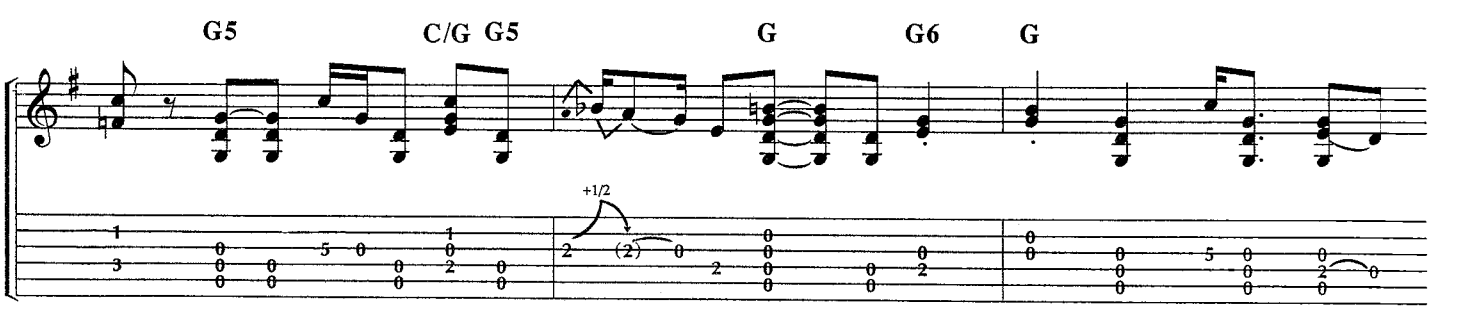
Moderate Rock ♩ = 120

Intro:









*Guitar 1 Tuning: ⑥= D ⑤= G ④= D ③= G ②= B ①= D

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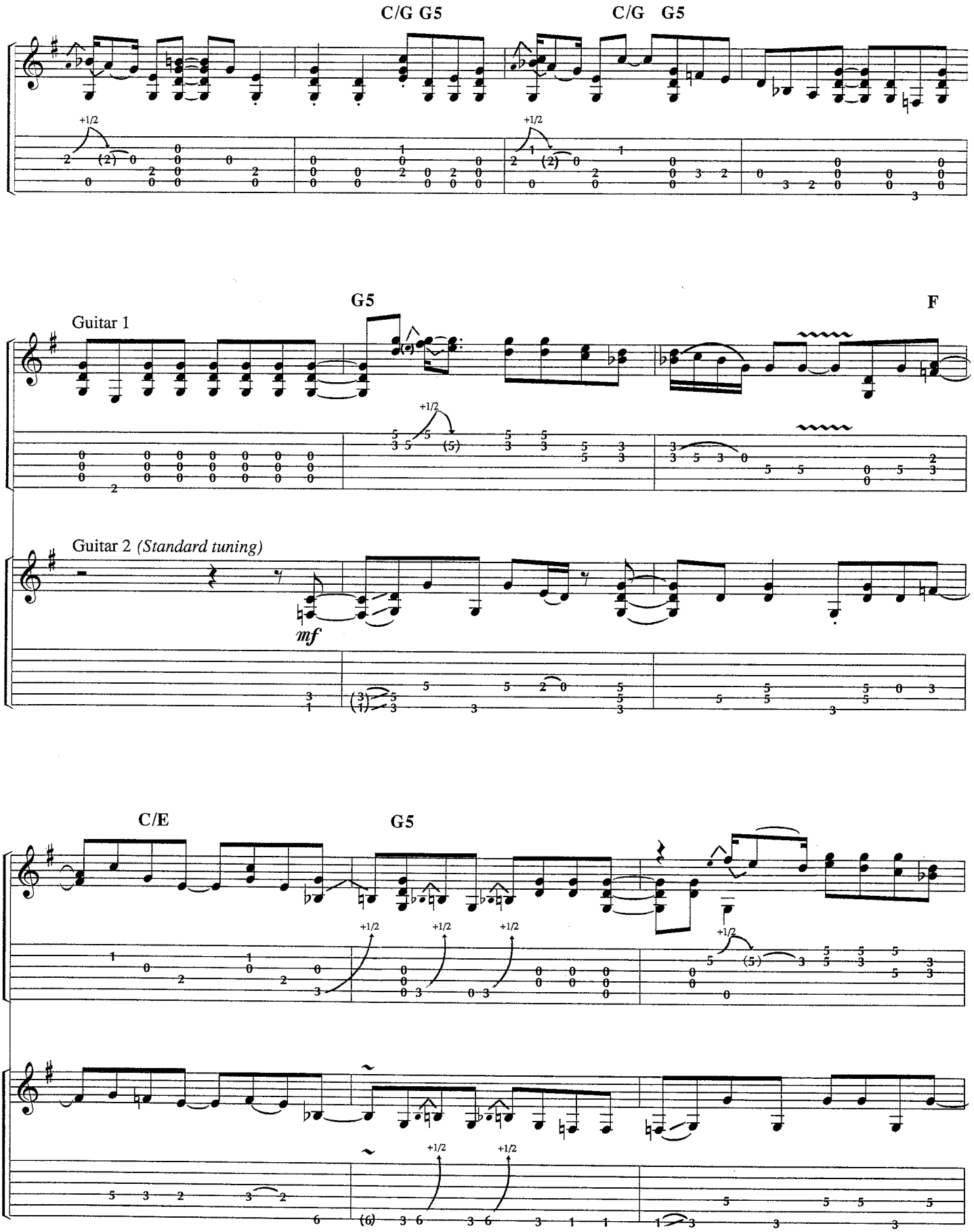
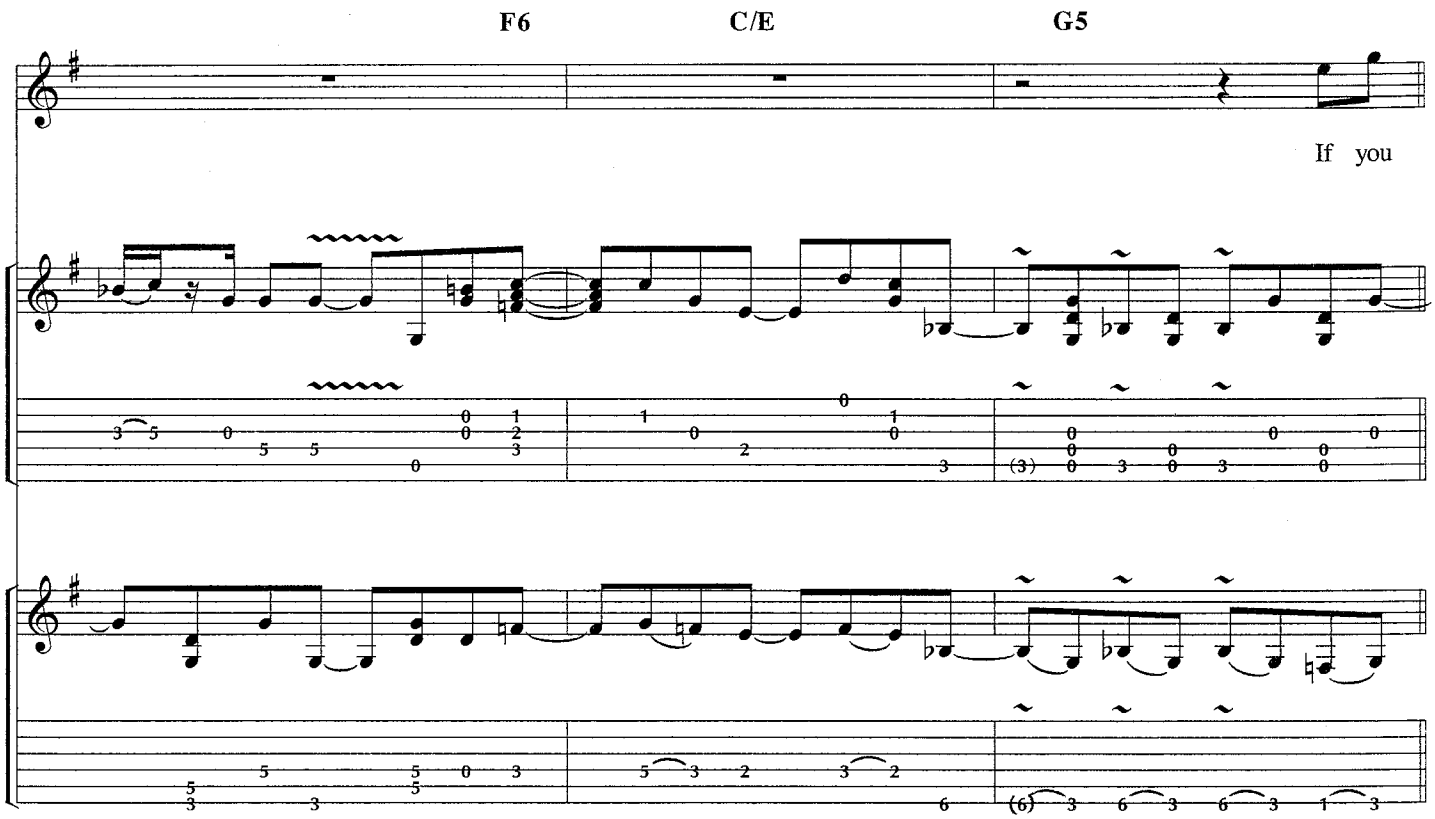
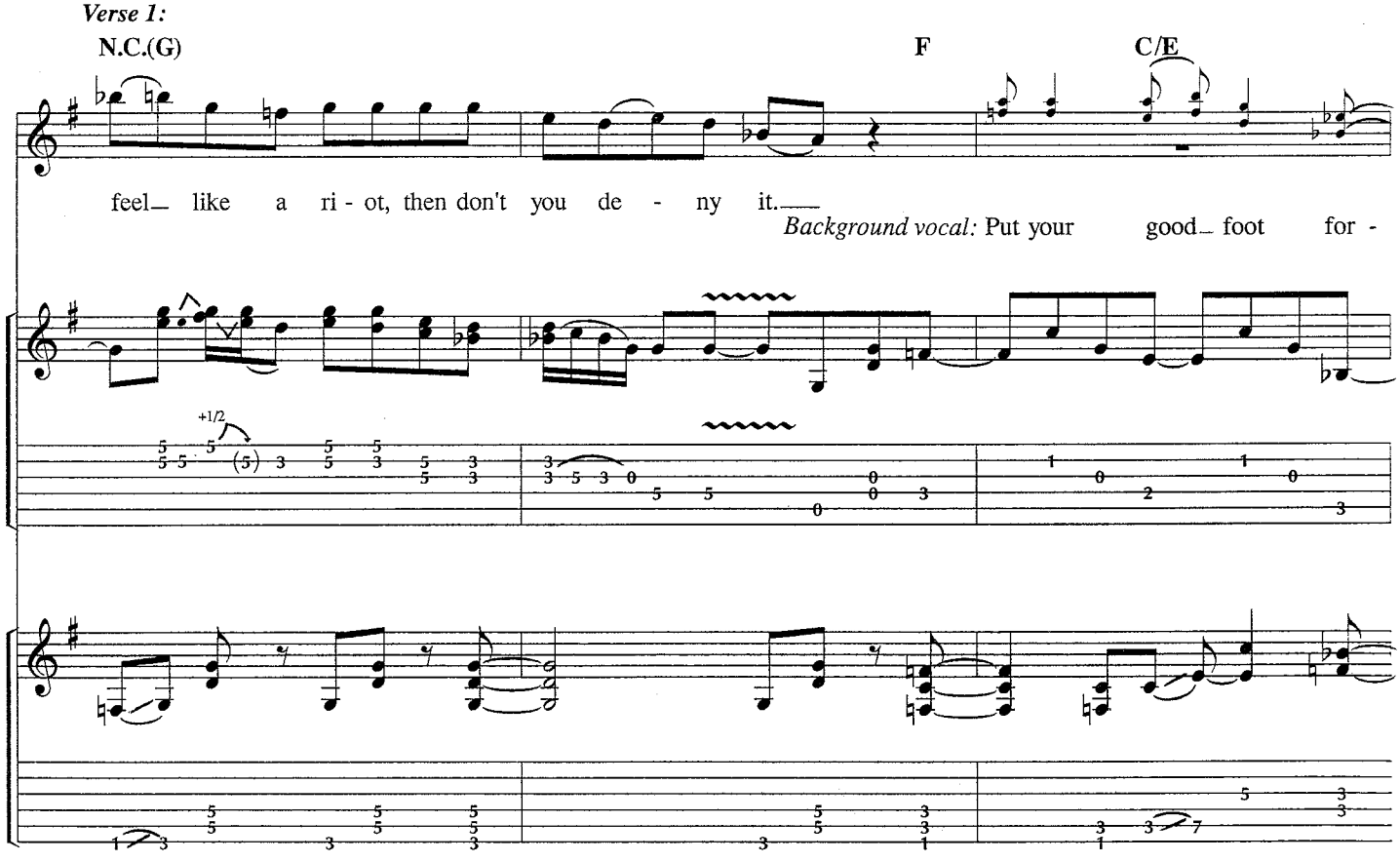
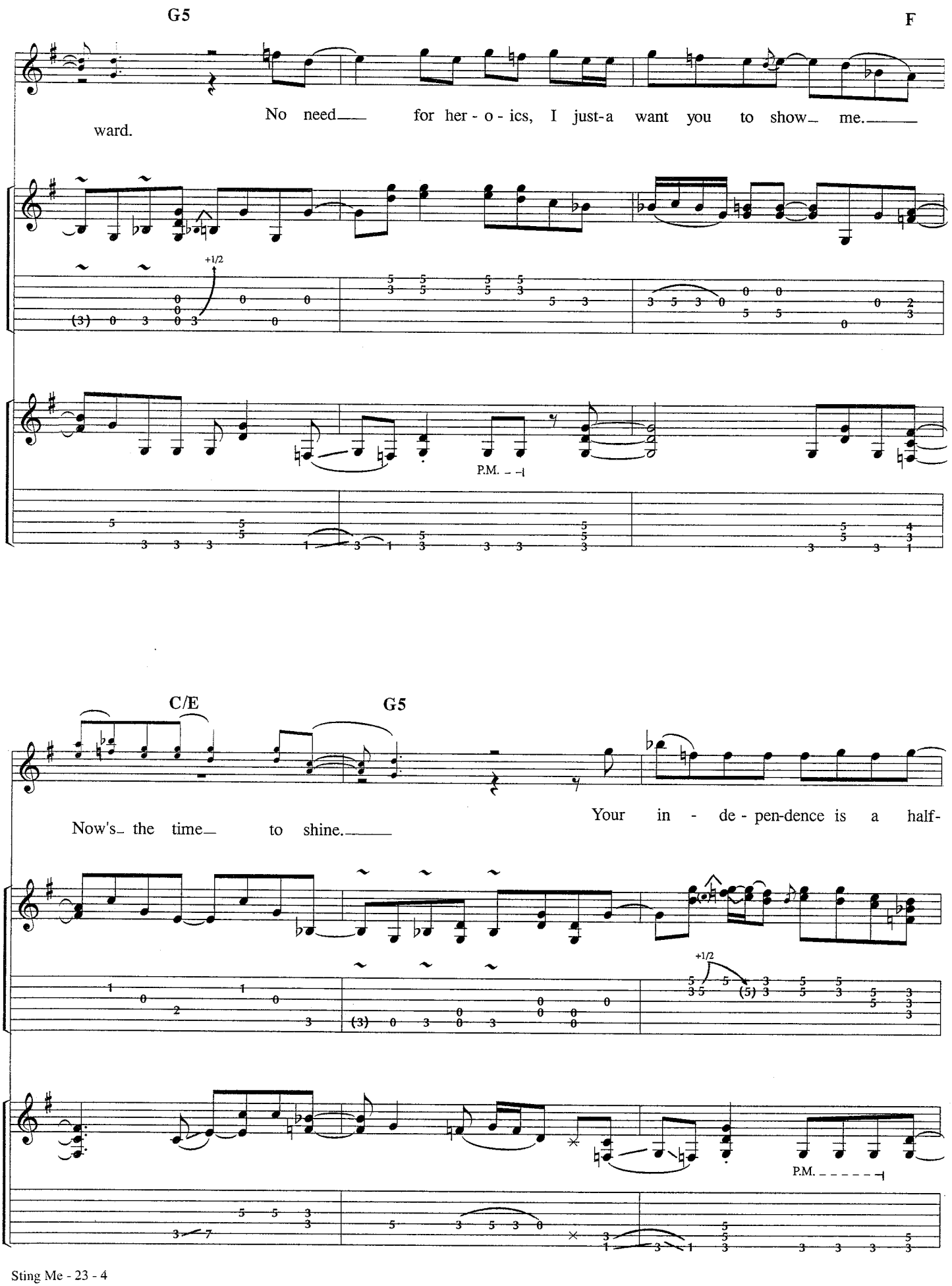
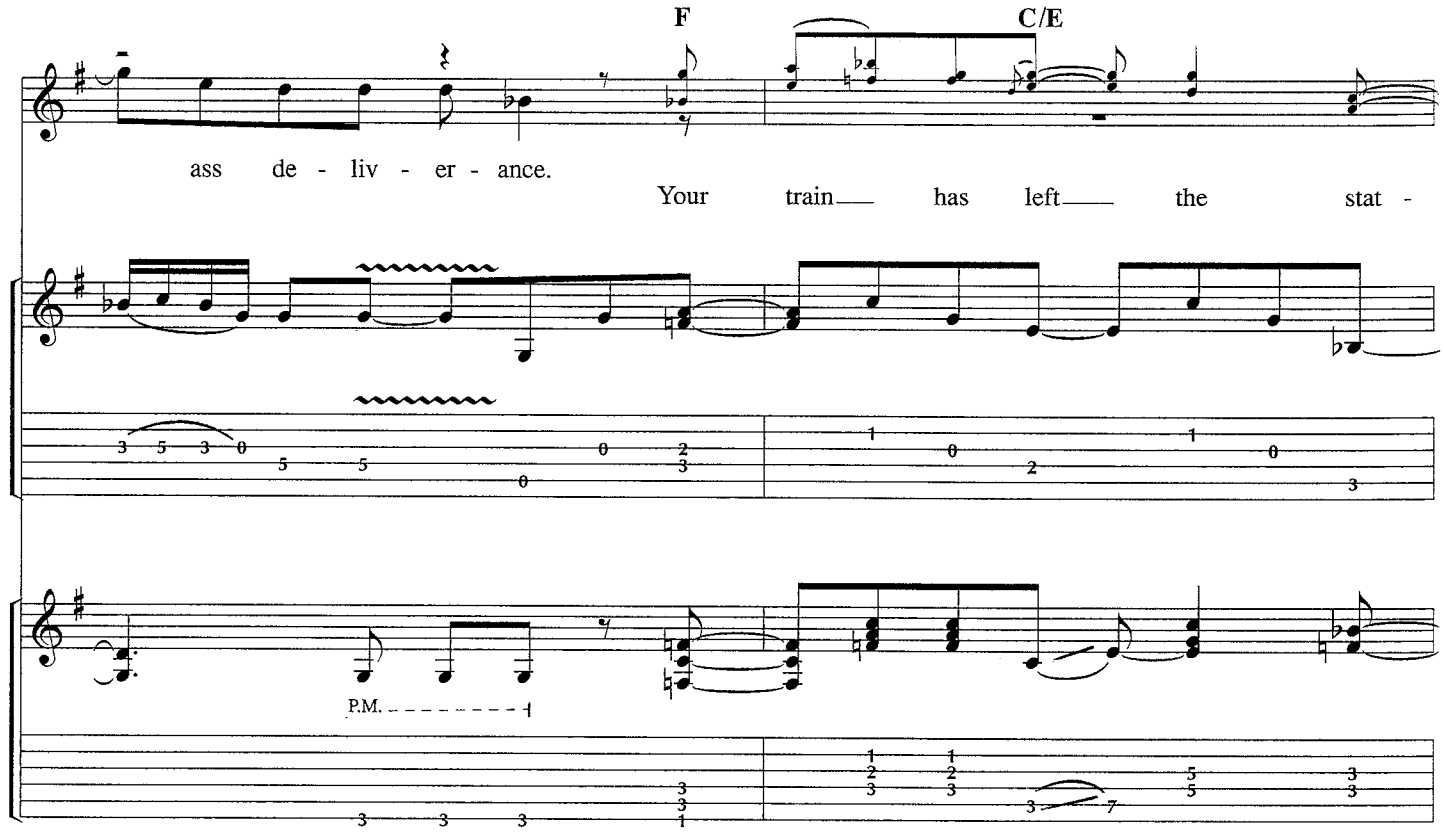

C/G G5
C/G G5
G5
F
Guitar 1
Guitar 2 (Standard tuning)
mf
C/E
G5

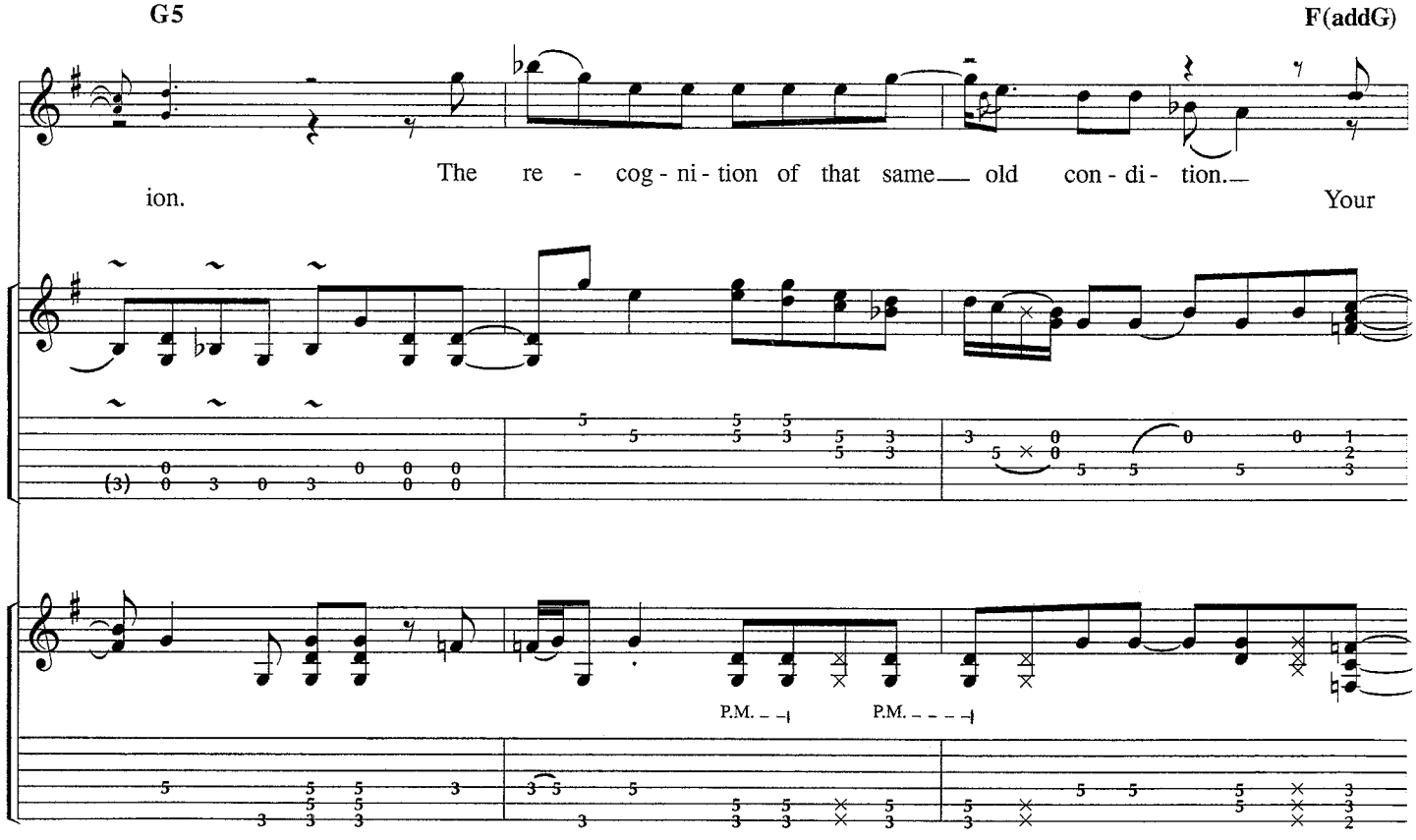

F6
C/E
G5
If you

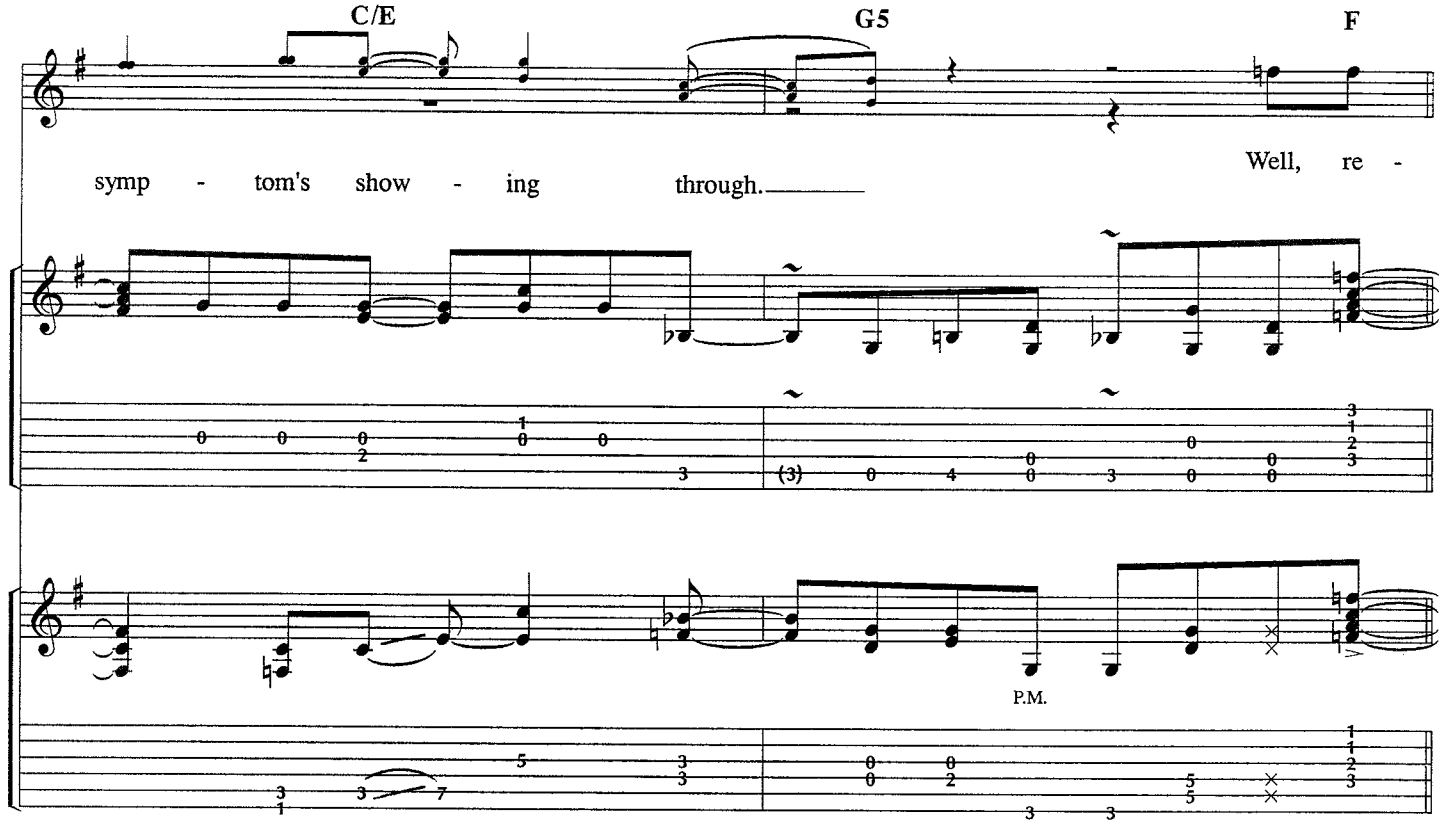
Verse 1:


N.C.(G)
F
C/E
feel_ like a ri - ot, then don't you de - ny it._
Background vocal: Put your good_ foot for -

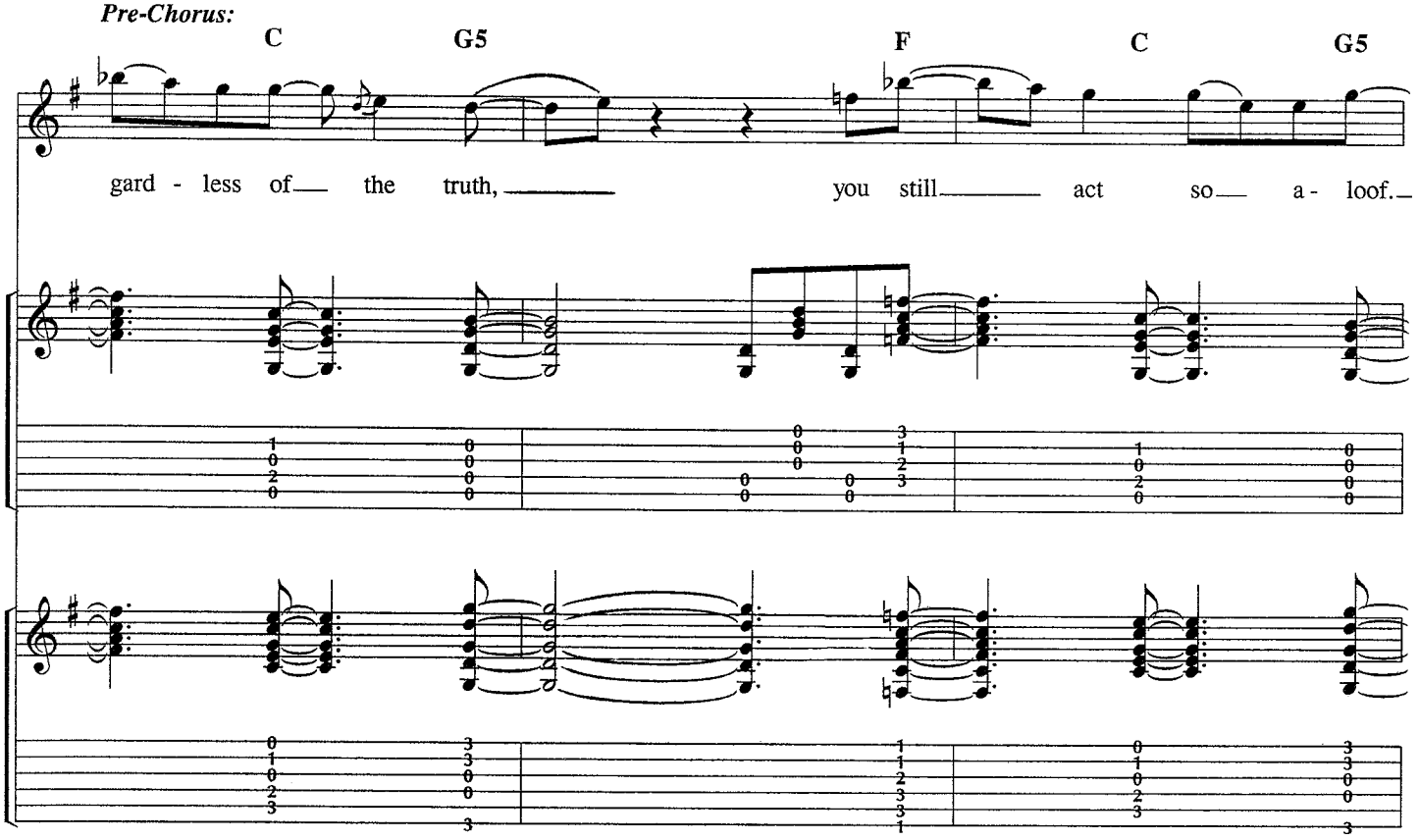

G5
F
No need for her - o - ics, I just-a want you to show me.
ward.
+1/2
P.M.
C/E
G5
Now's the time to shine.
Your in - de - pen-dence is a half-
+1/2
P.M.

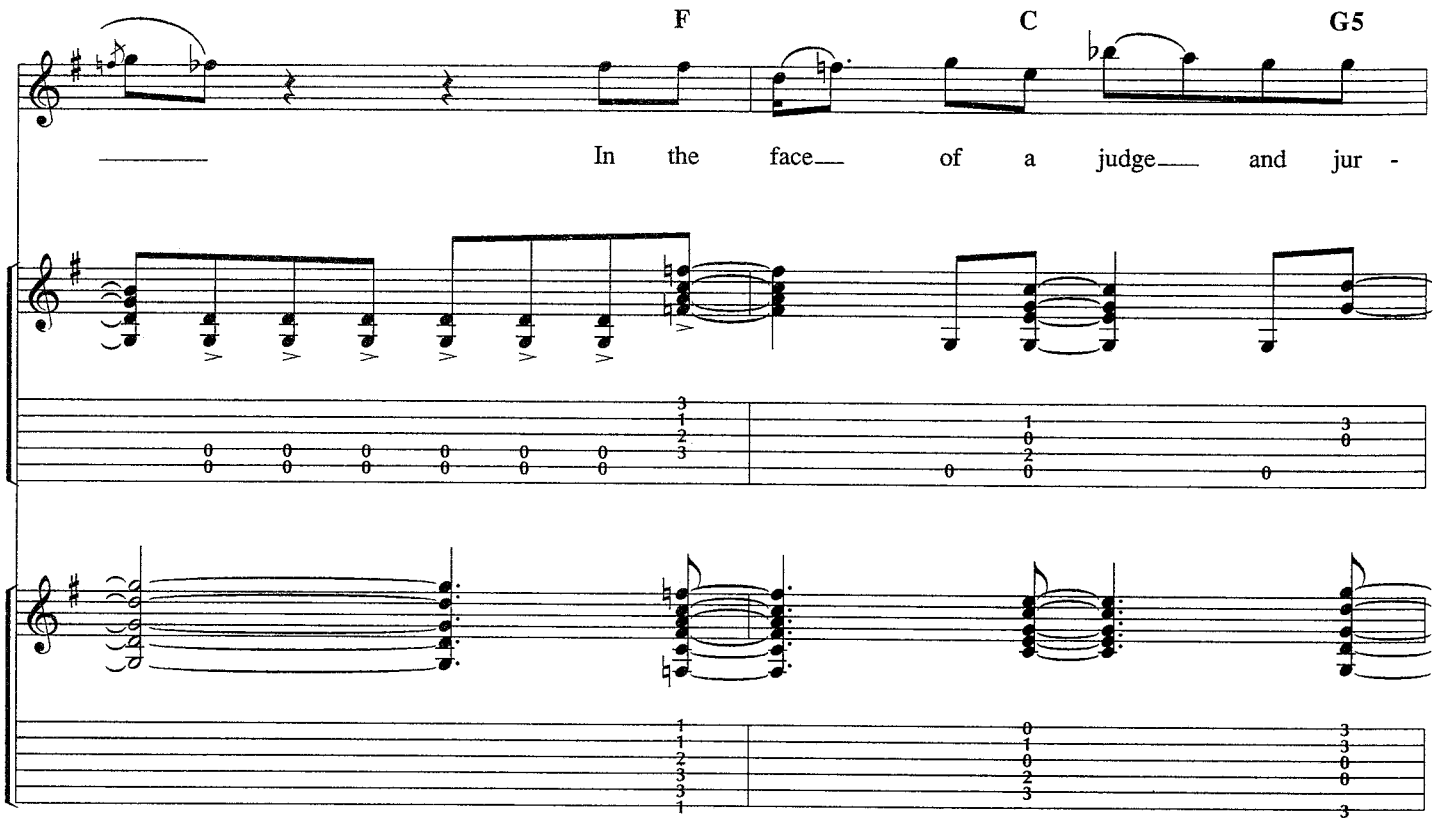

F
C/E
ass de - liv - er - ance.
Your train has left the stat -
P.M.

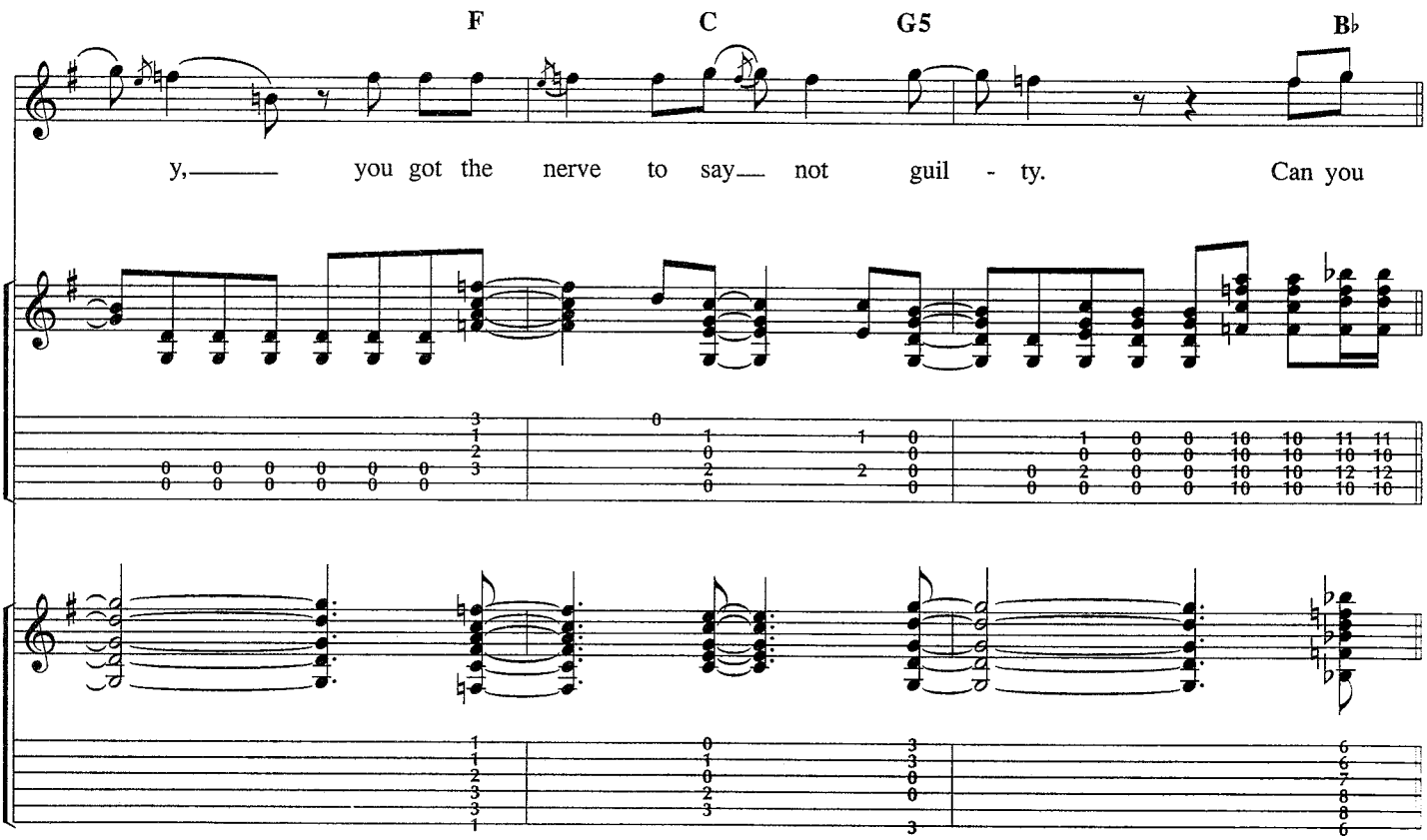

G5
F(addG)
The re - cog - ni - tion of that same old con - di - tion.
ion.
Your
P.M.
P.M.


C/E
G5
F
symp - tom's show - ing through.
Well, re -
P.M.

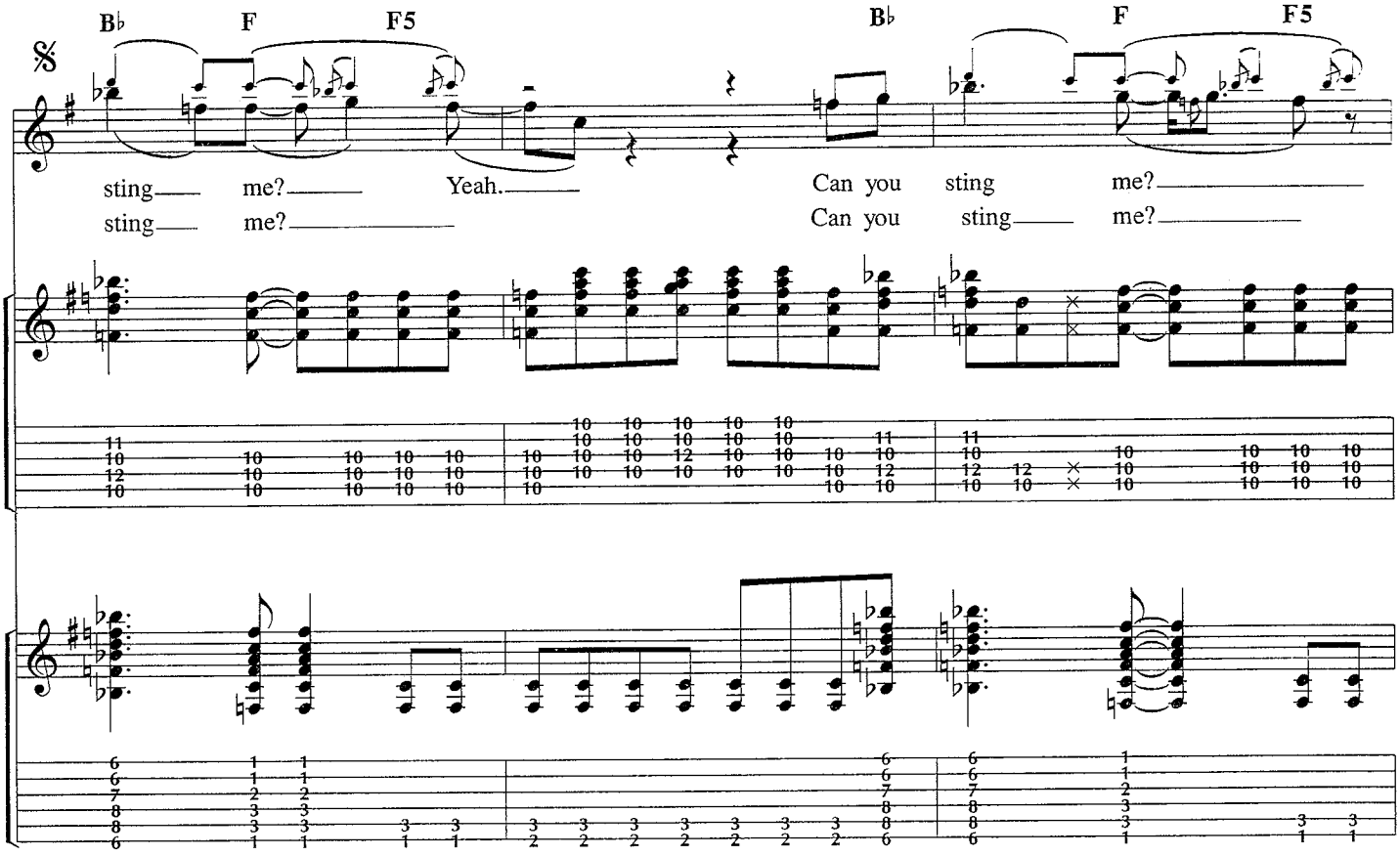
Pre-Chorus:


C
G5
F
C
G5
gard - less of the truth,
you still act so a - loof.

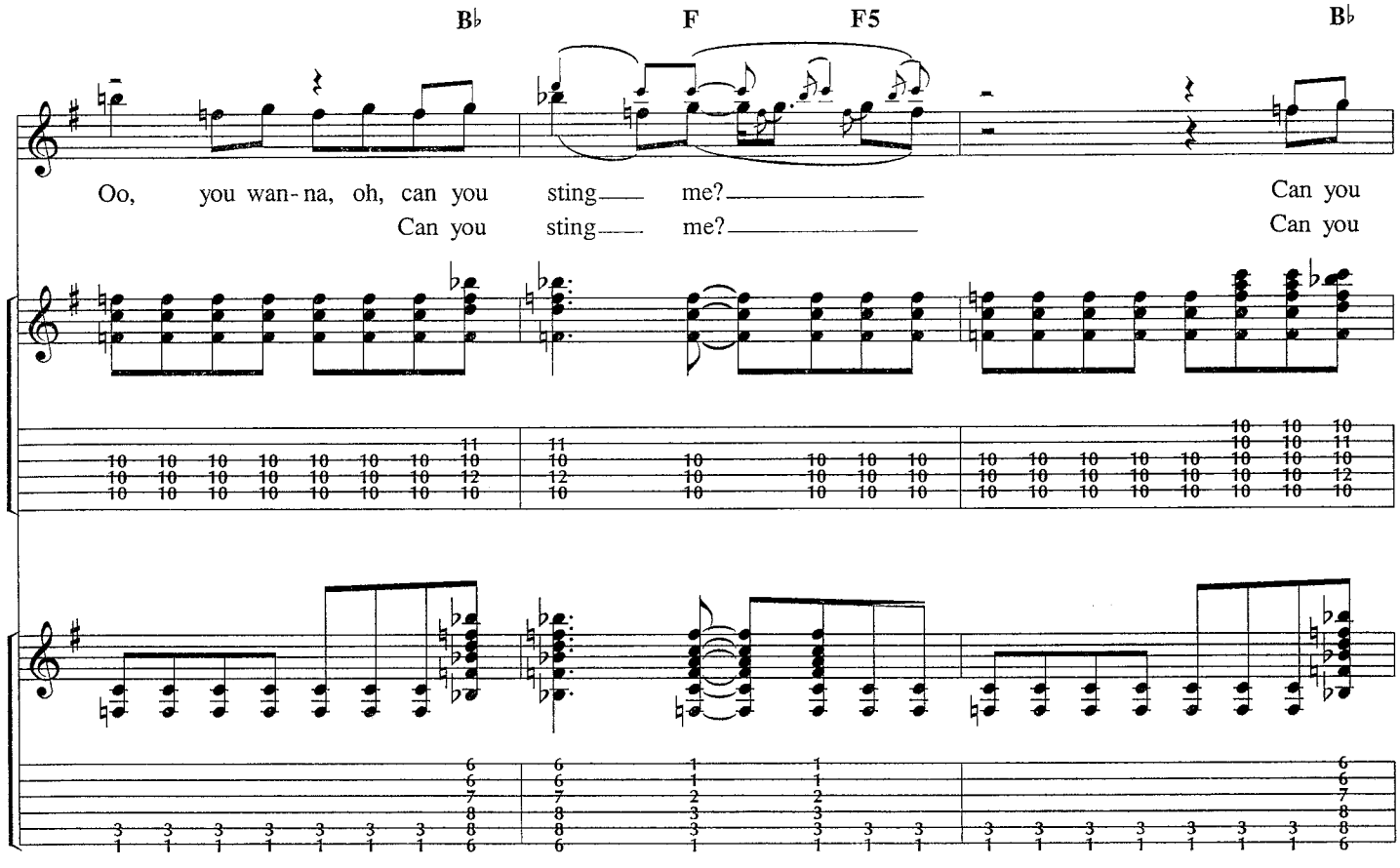

F
C
G5
In the face of a judge and jur -


F
C
G5
B♭
y, you got the nerve to say not guil - ty. Can you

Chorus:



To Coda

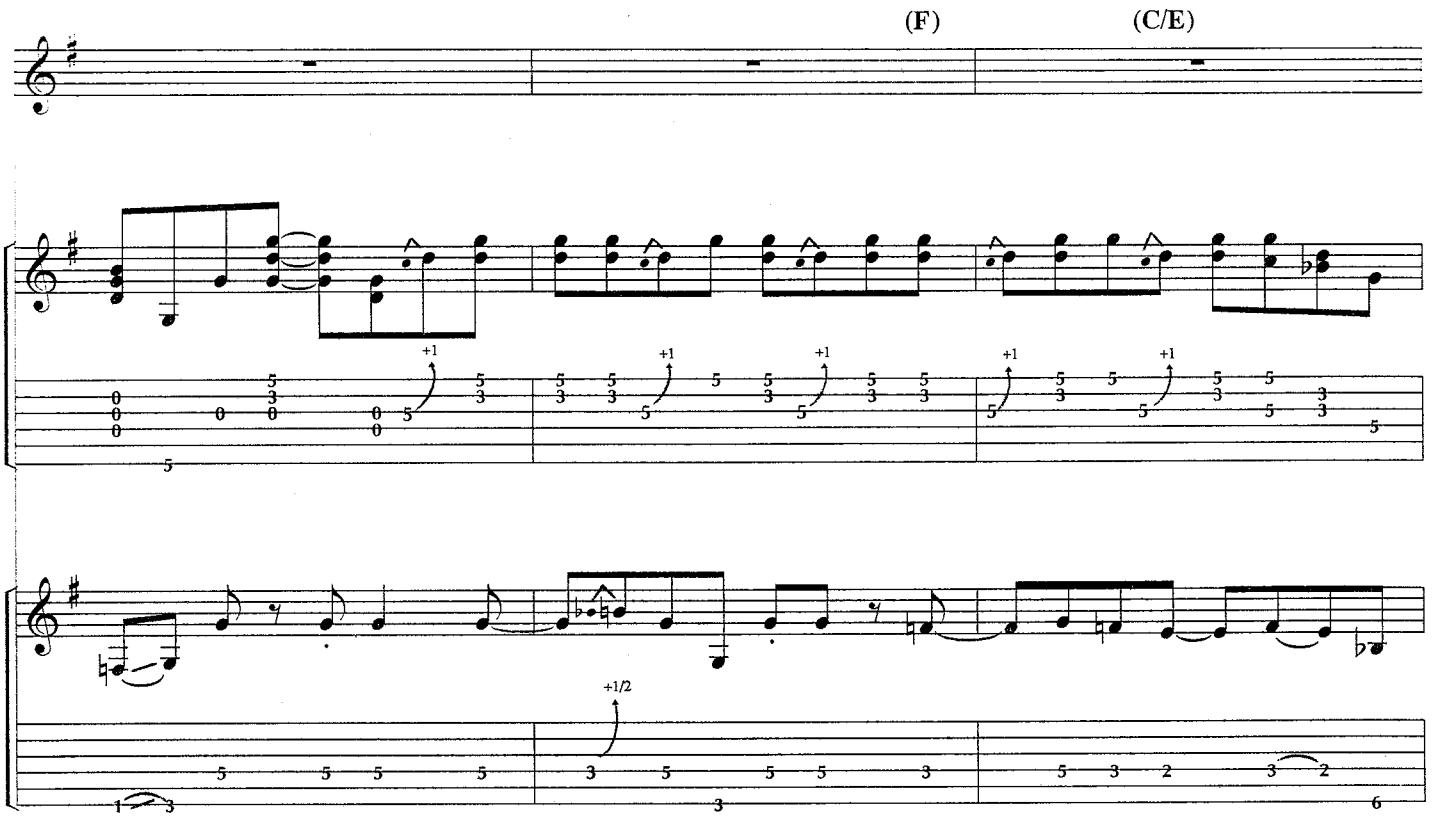


F C5 N.C.(G)

sting me? Right to my rot - ten bones. Yeah,
sting me?

G (F) (C/E) (G5)

a-right down to...



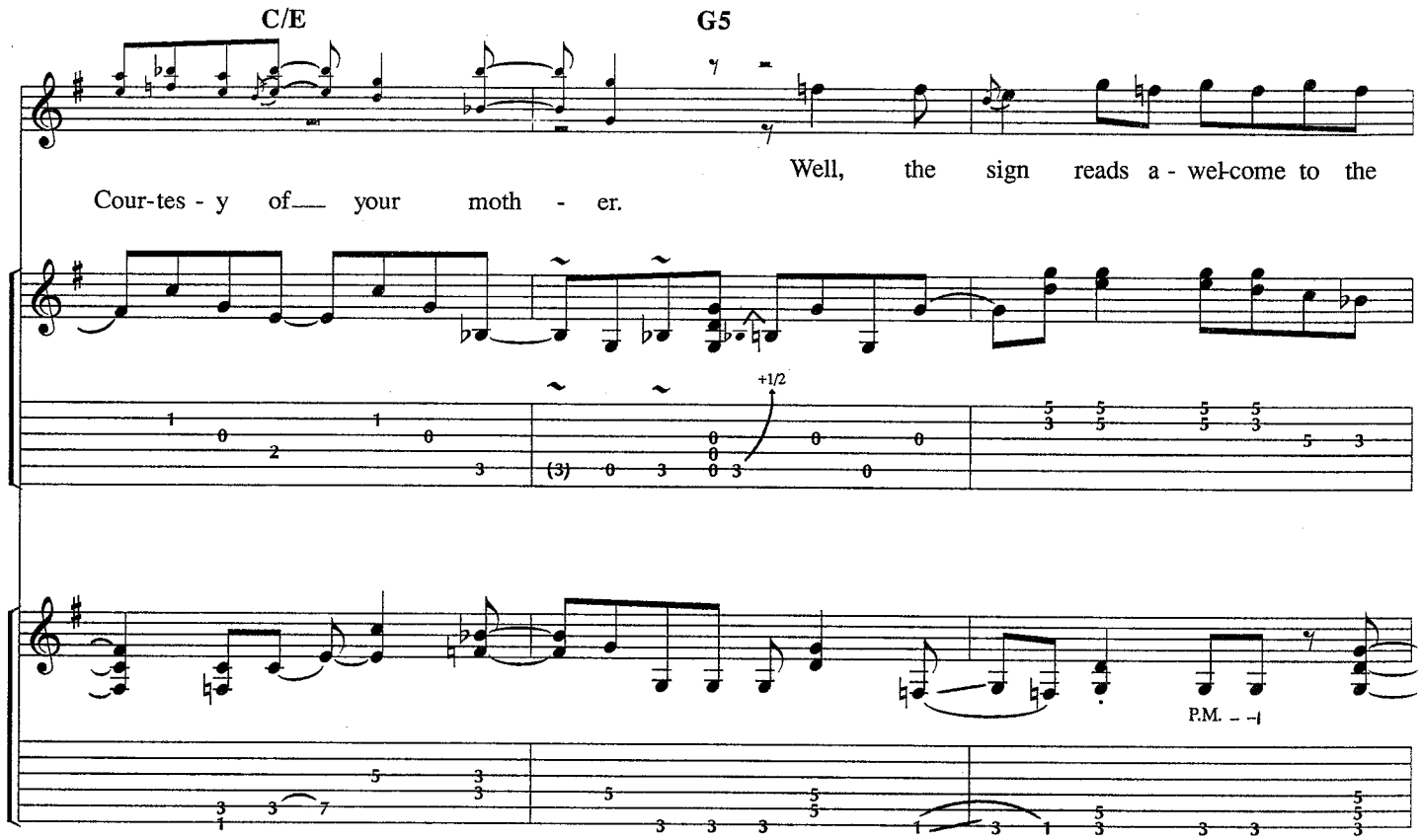
Verse 2:

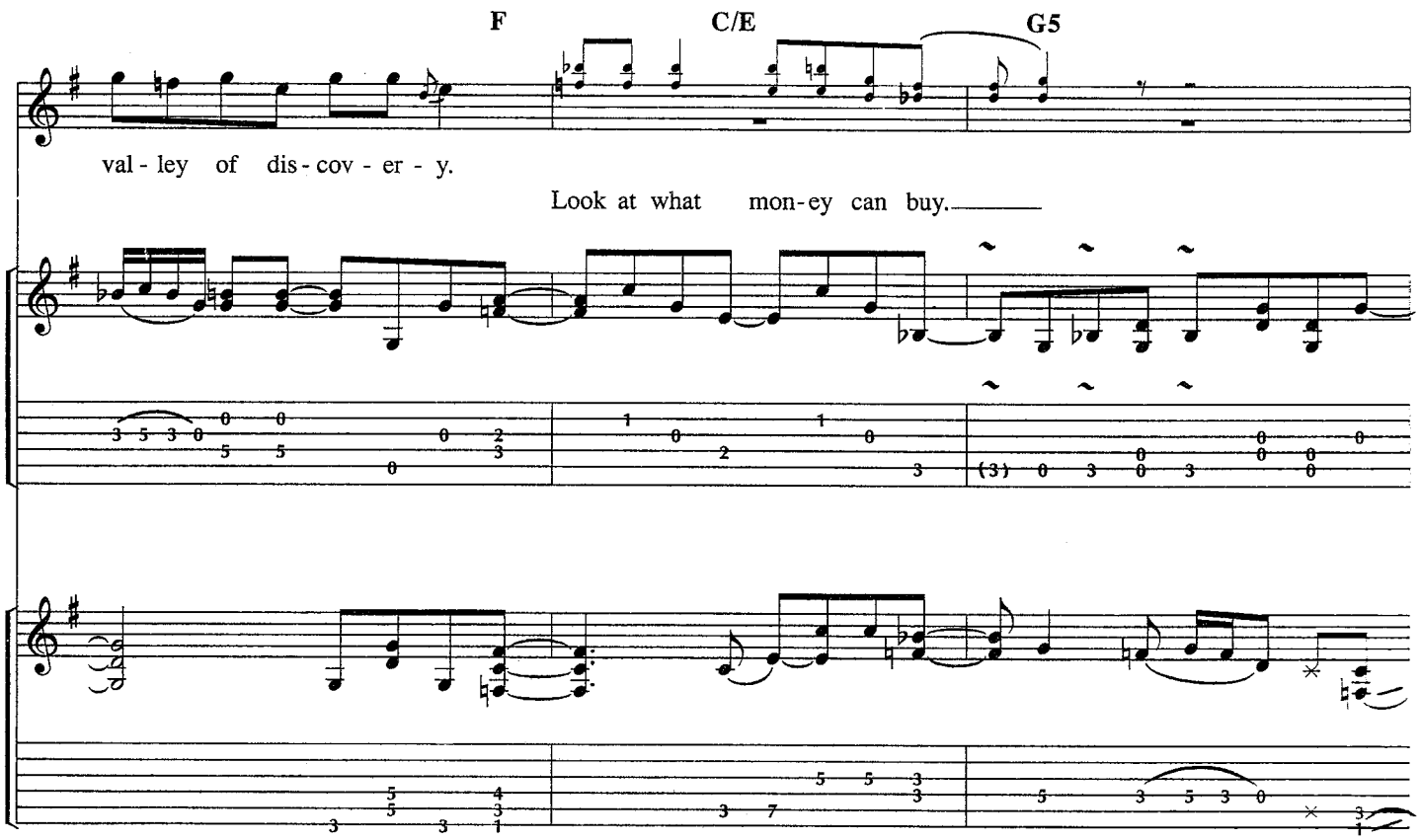
(G5) N.C.(G) F

Well, the bell rings out for the crime of the cen - tur - y.

With improvisation

With improvisation


C/E
G5
Well, the sign reads a - wel-come to the
Cour-tes - y of your moth - er.
+1/2
P.M.


F
C/E
G5
val - ley of dis - cov - er - y.
Look at what mon-ey can buy.

F C/E

Sons and daugh-ters bet-ter o - pen your eyes.

Tell me what you're see -

+1/2

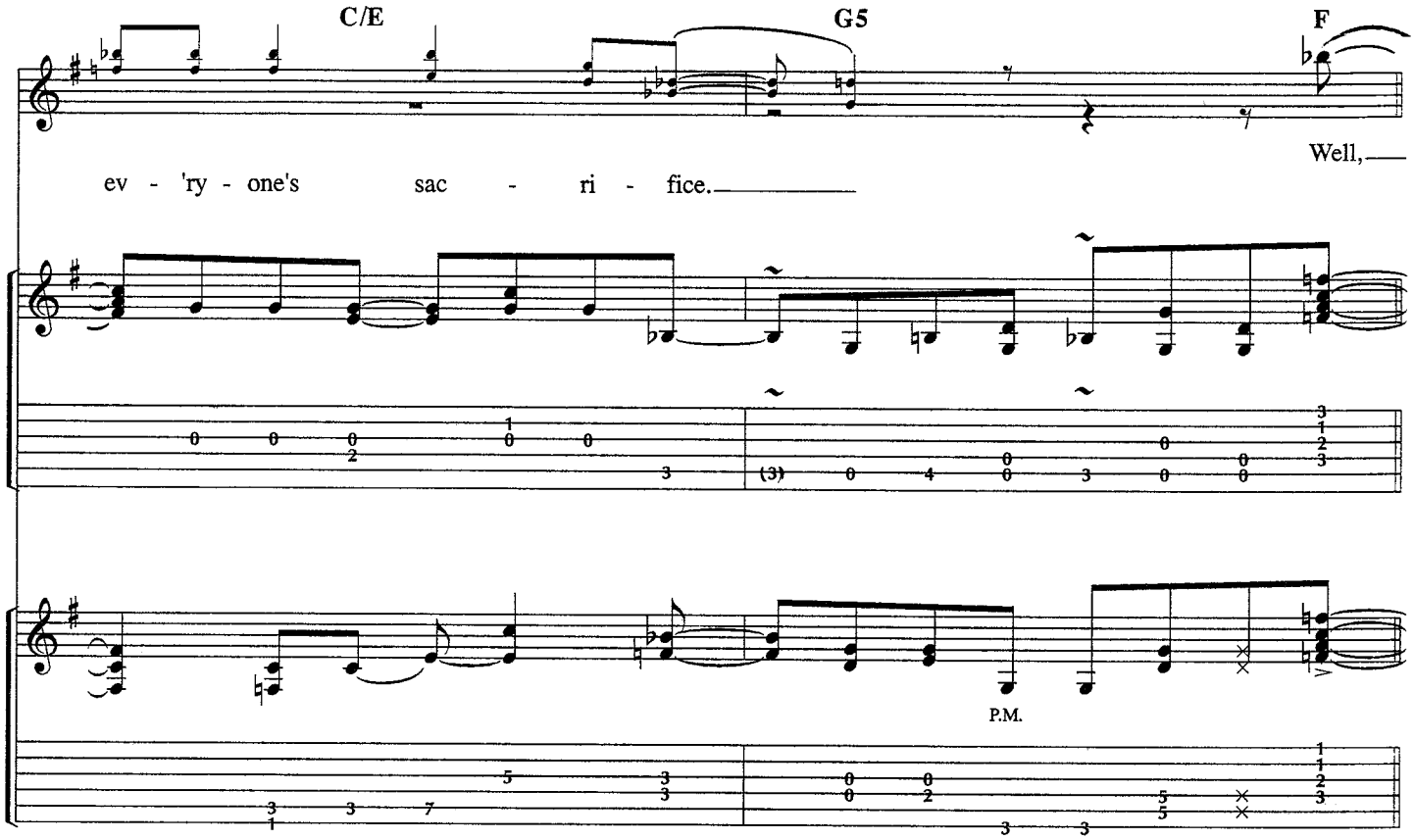
P.M. P.M.

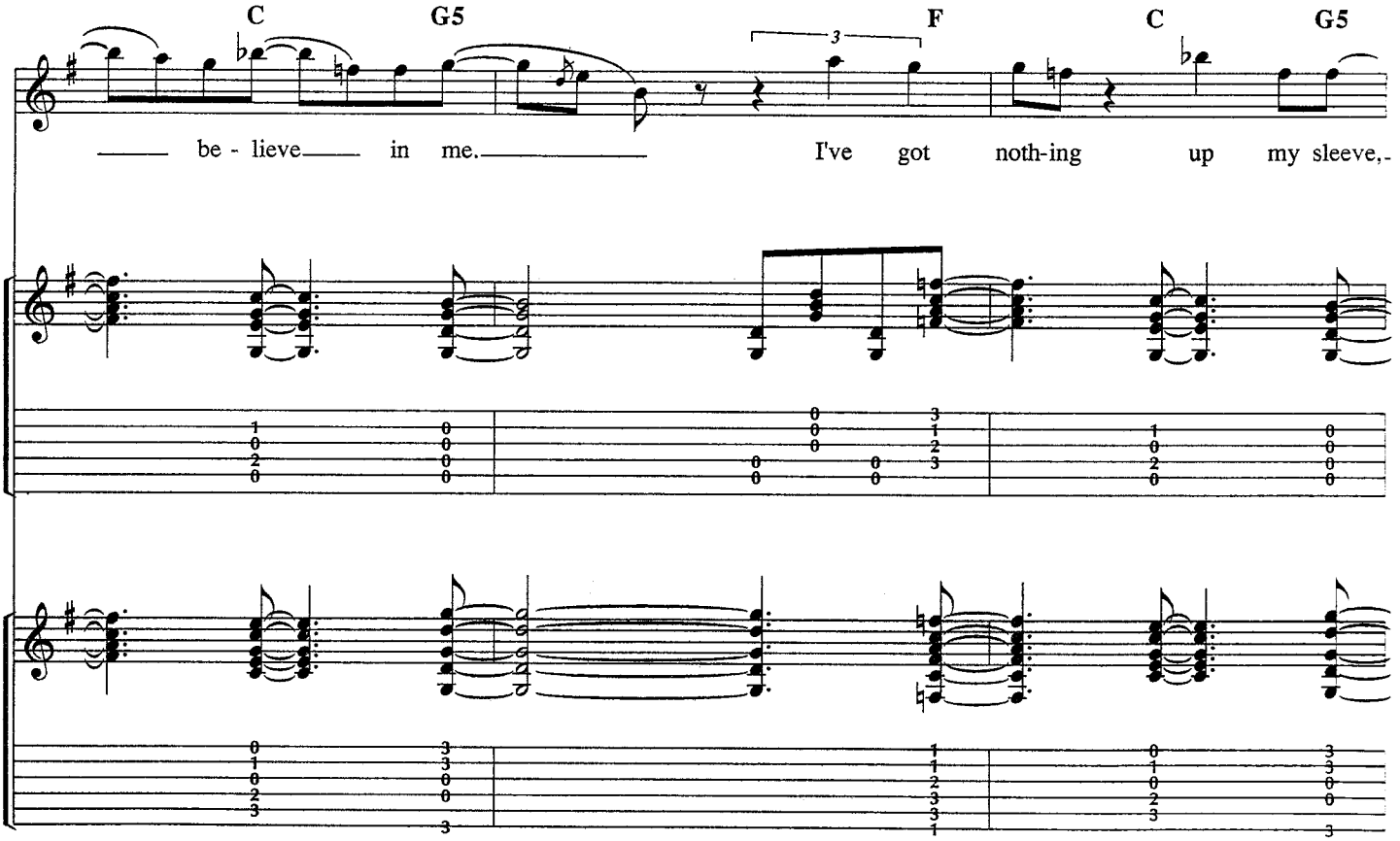
G5 F(addG)

'Cause this sub - mis-sion is a tired trad - i - tion.

ing. It's

P.M. P.M.


C/E
G5
F
ev - 'ry - one's sac - ri - fice.
Well,
P.M.


C
G5
F
C
G5
be - lieve in me.
I've got noth-ing up my sleeve,

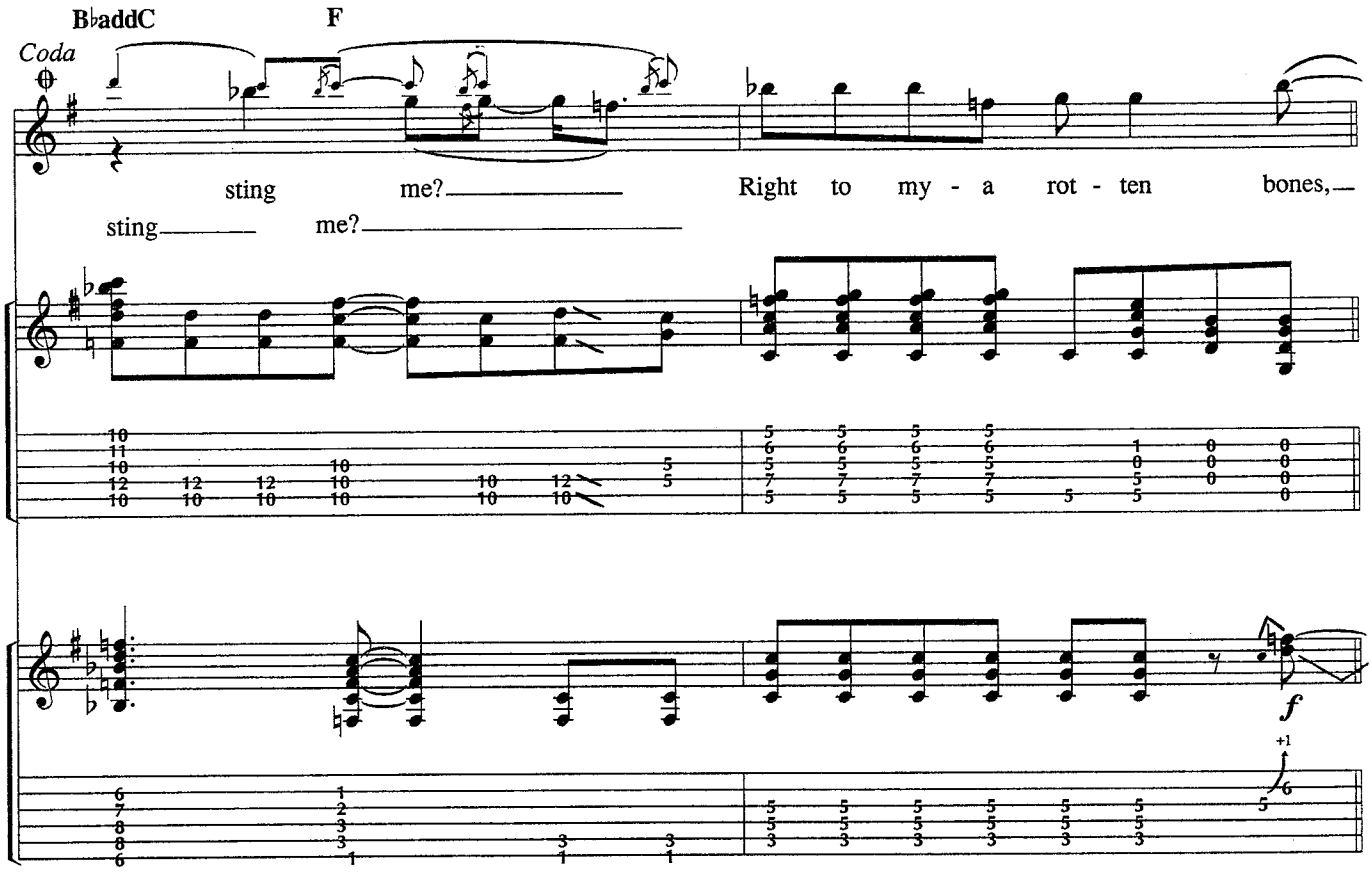
F C G5

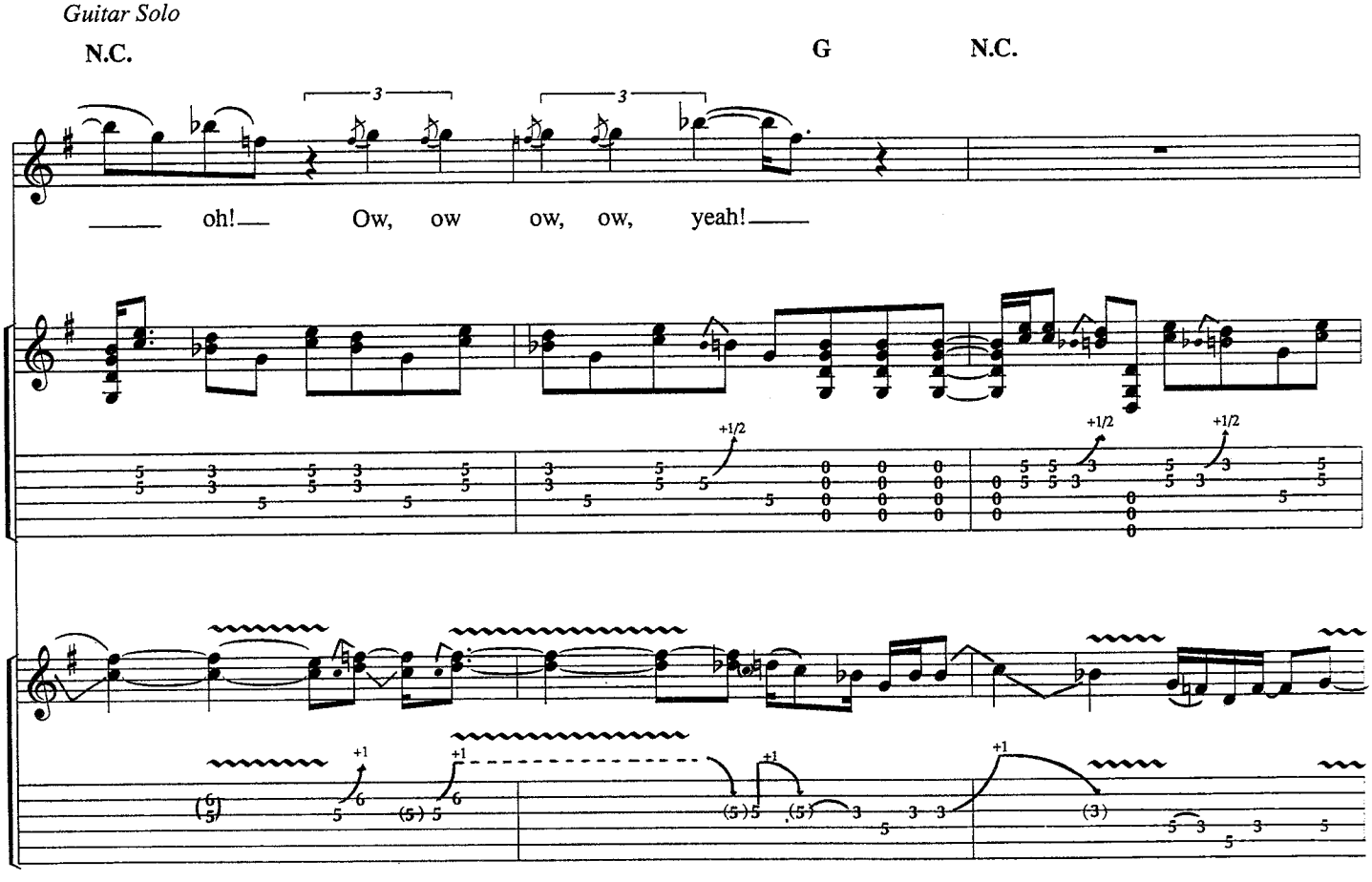
'cept this heart, and a chip on my

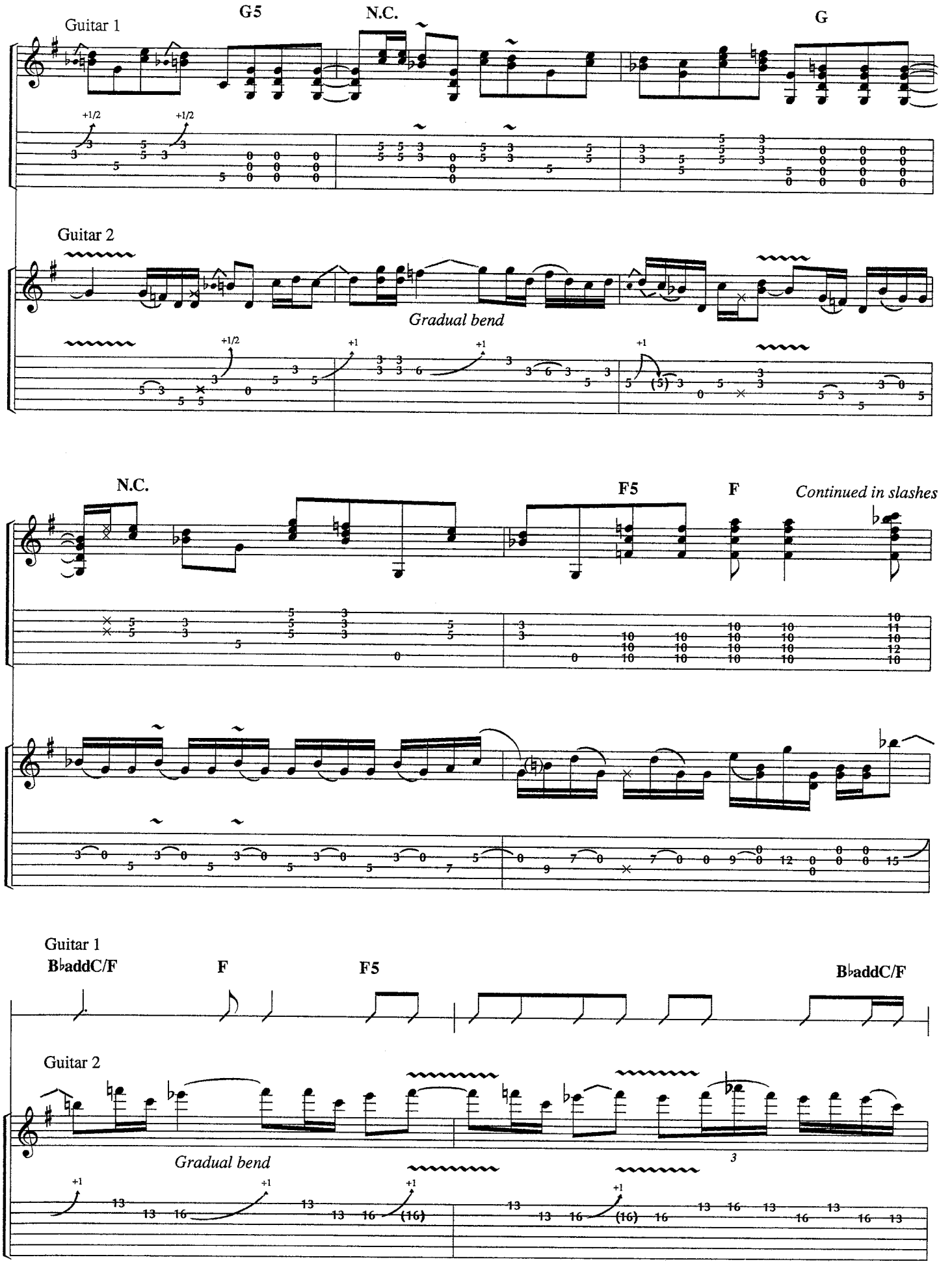
D.S.𝄋 al Coda 𝄌

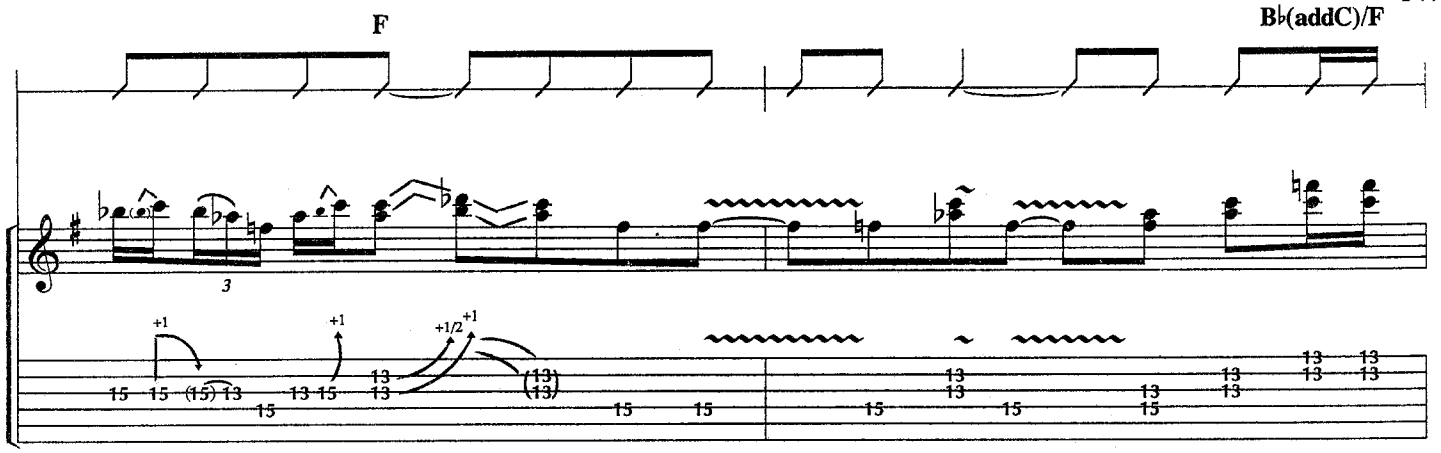
F C G5 B♭

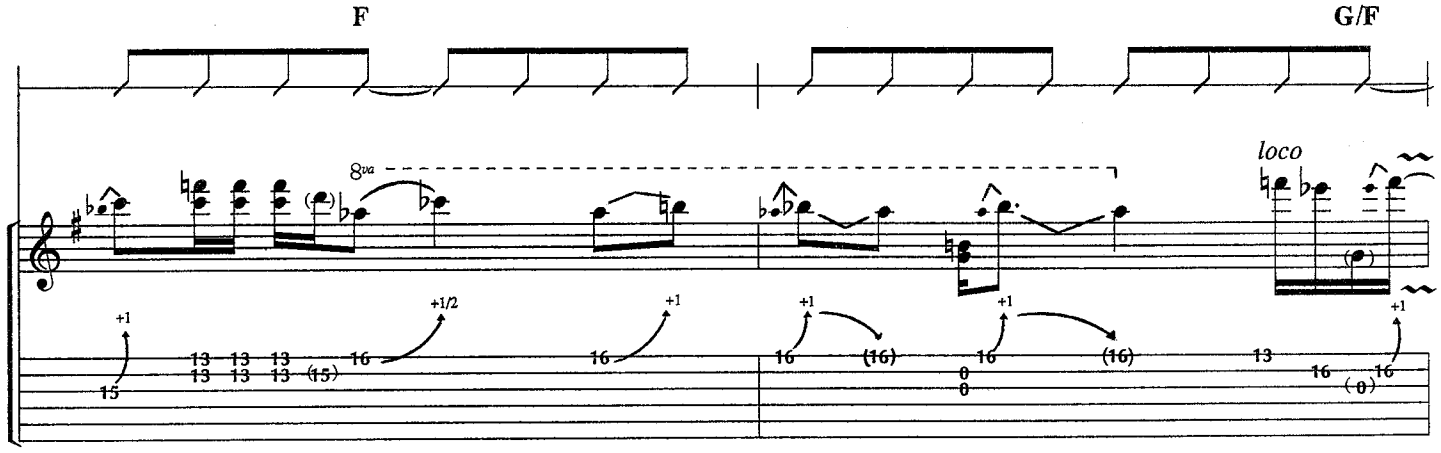
should - er. You see I'm young and don't like— get - tin' old - er. Can you

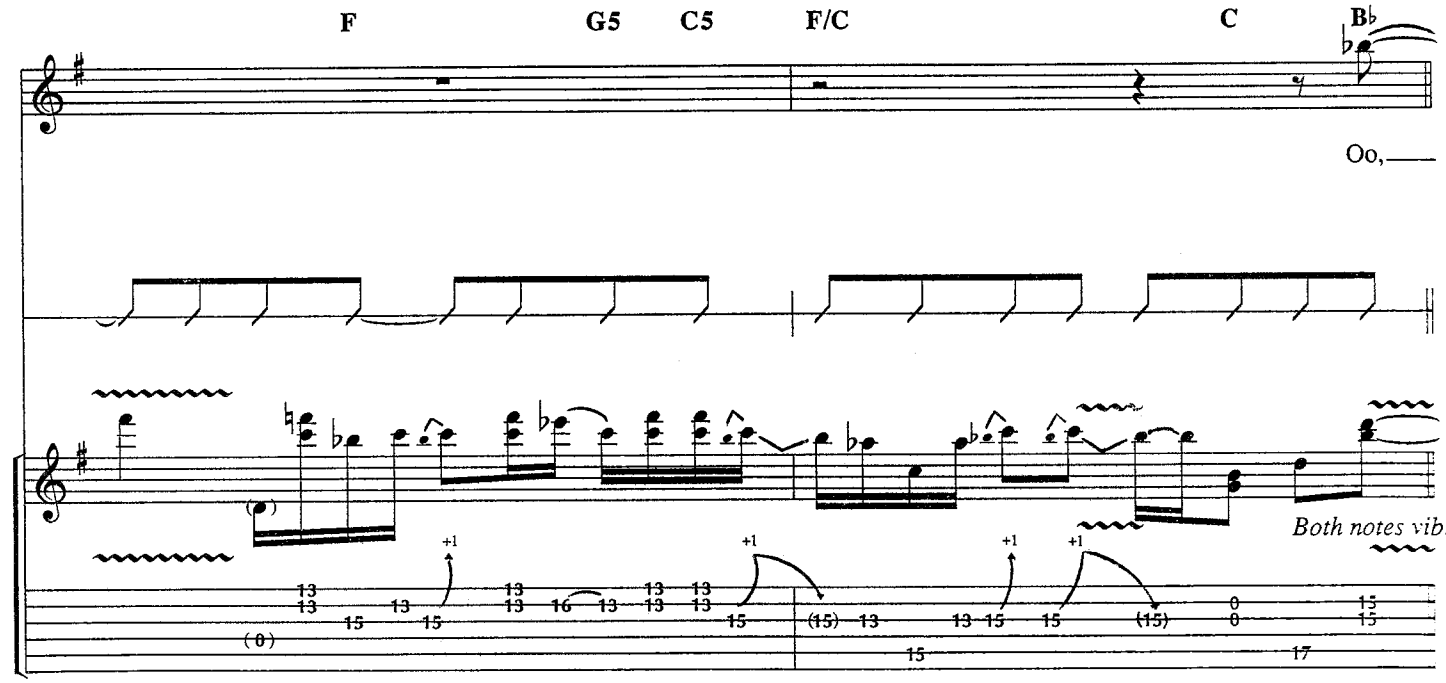

B♭addC
F
Coda
sting me? Right to my - a rot - ten bones,
sting me?
f

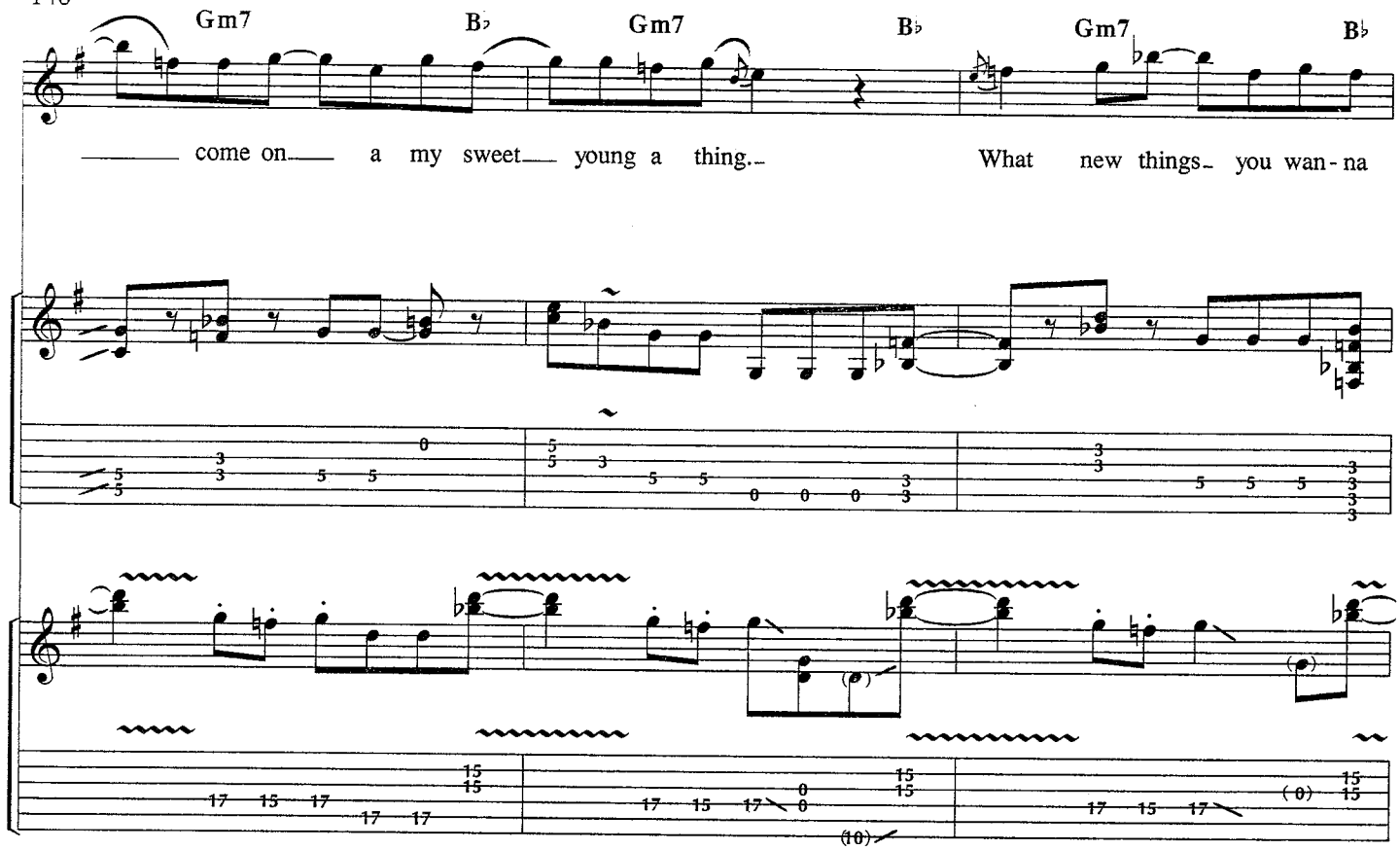

Guitar Solo
N.C.
G
N.C.
oh! Ow, ow ow, ow, yeah!

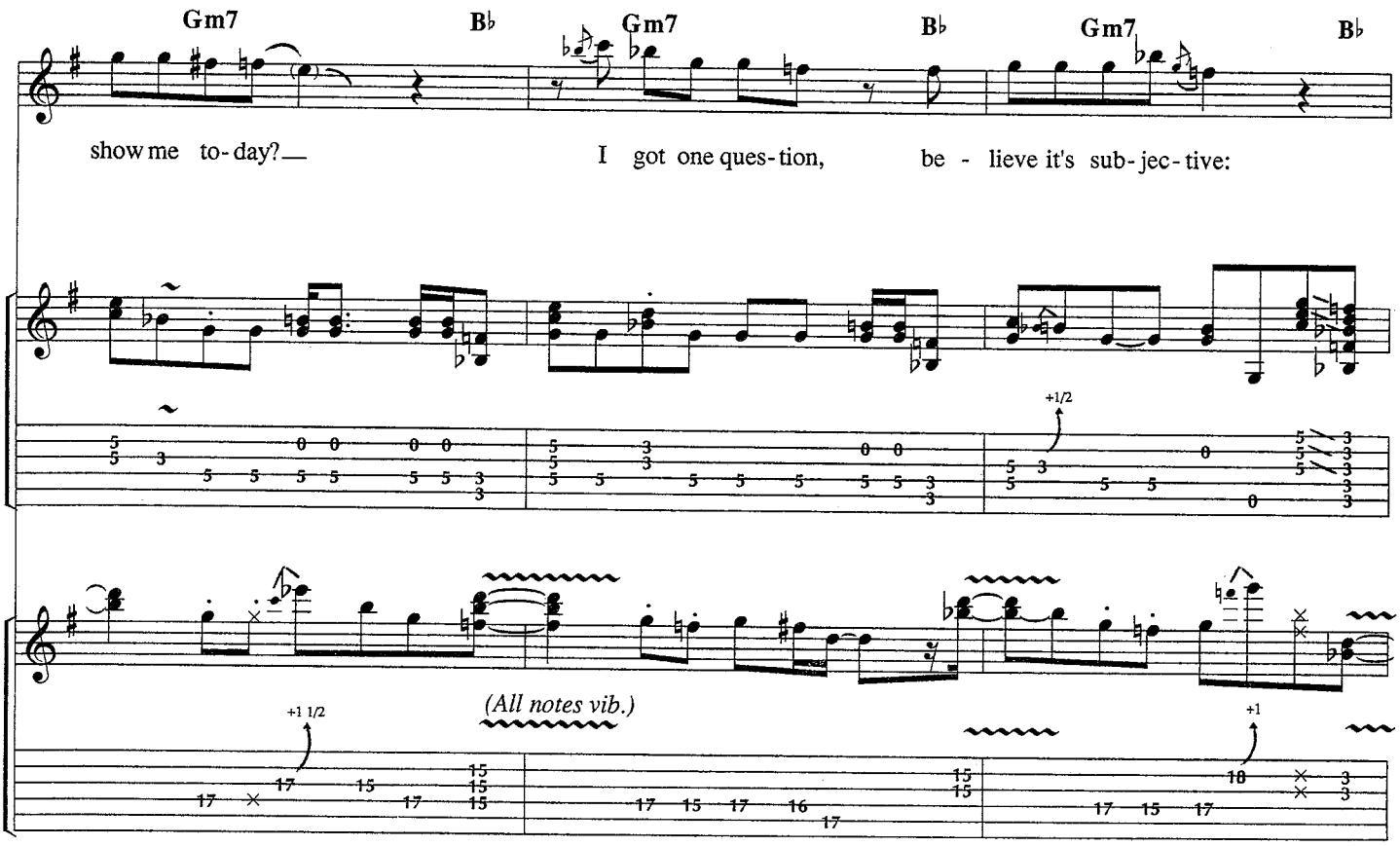

Guitar 1
G5
N.C.
G
Guitar 2
Gradual bend
N.C.
F5
F
Continued in slashes
Guitar 1
B♭addC/F
F
F5
B♭addC/F
Guitar 2
Gradual bend

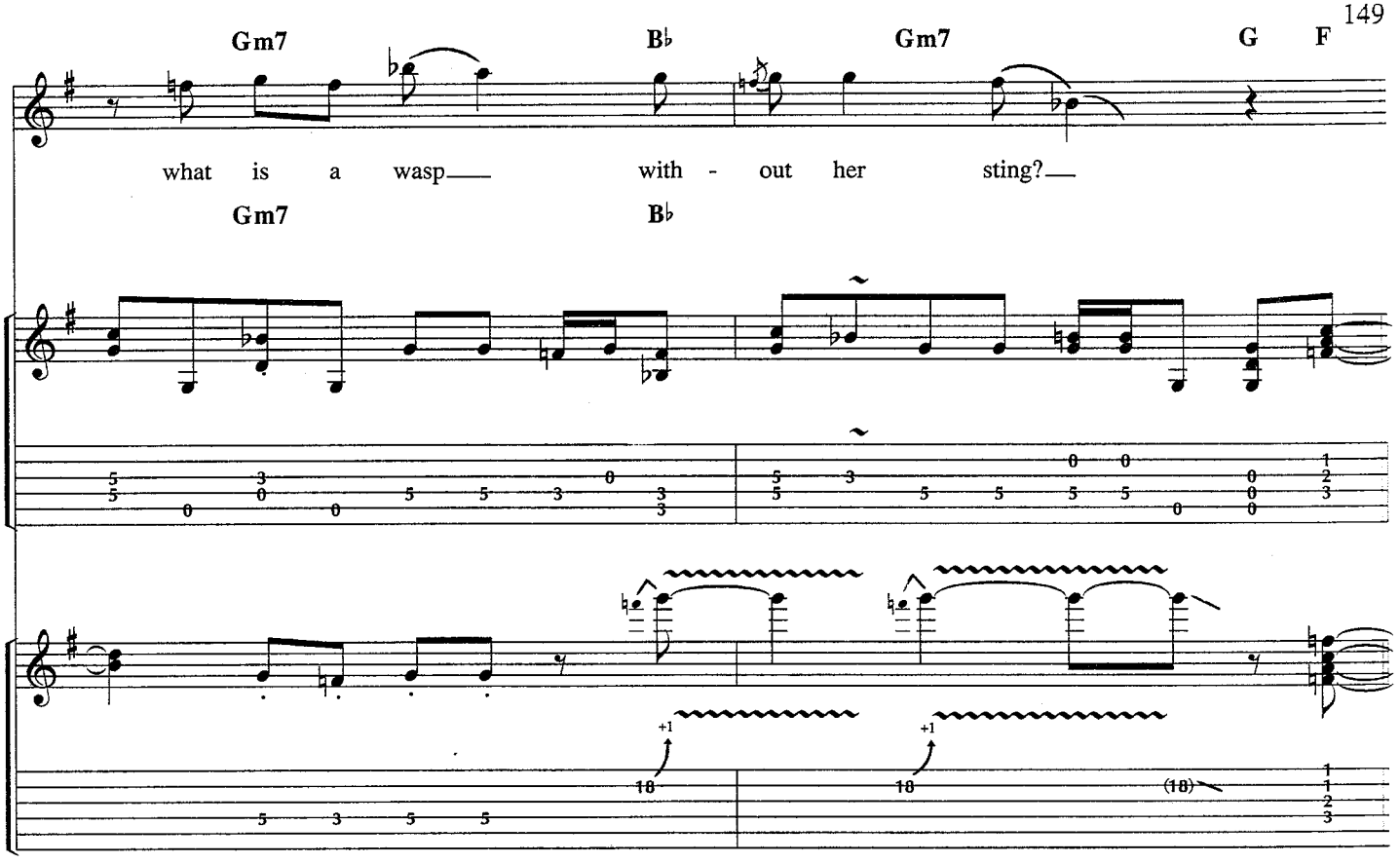

F
B♭(addC)/F


F
G/F
8va
loco

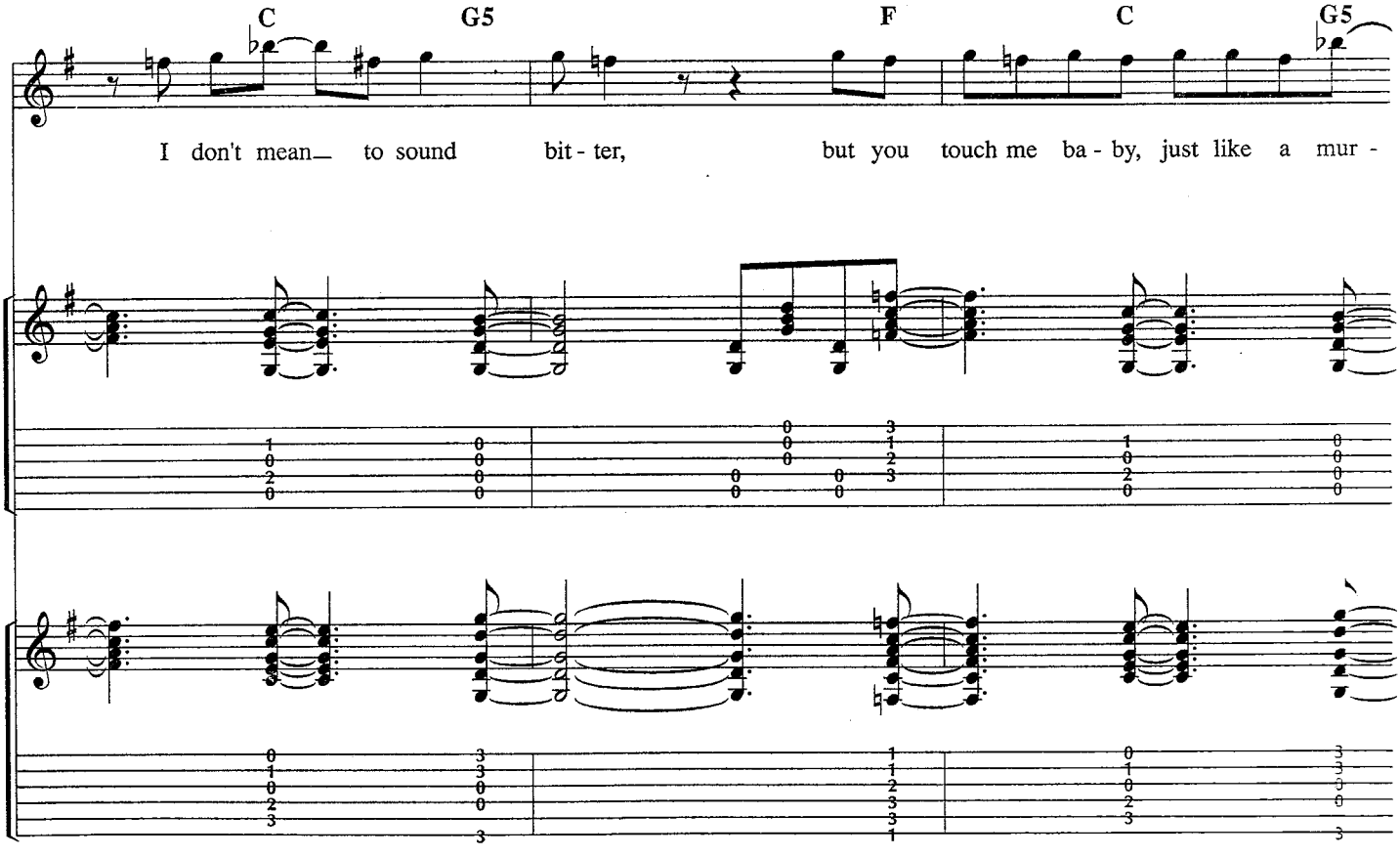

F
G5
C5
F/C
C
B♭
Oo,
Both notes vib.

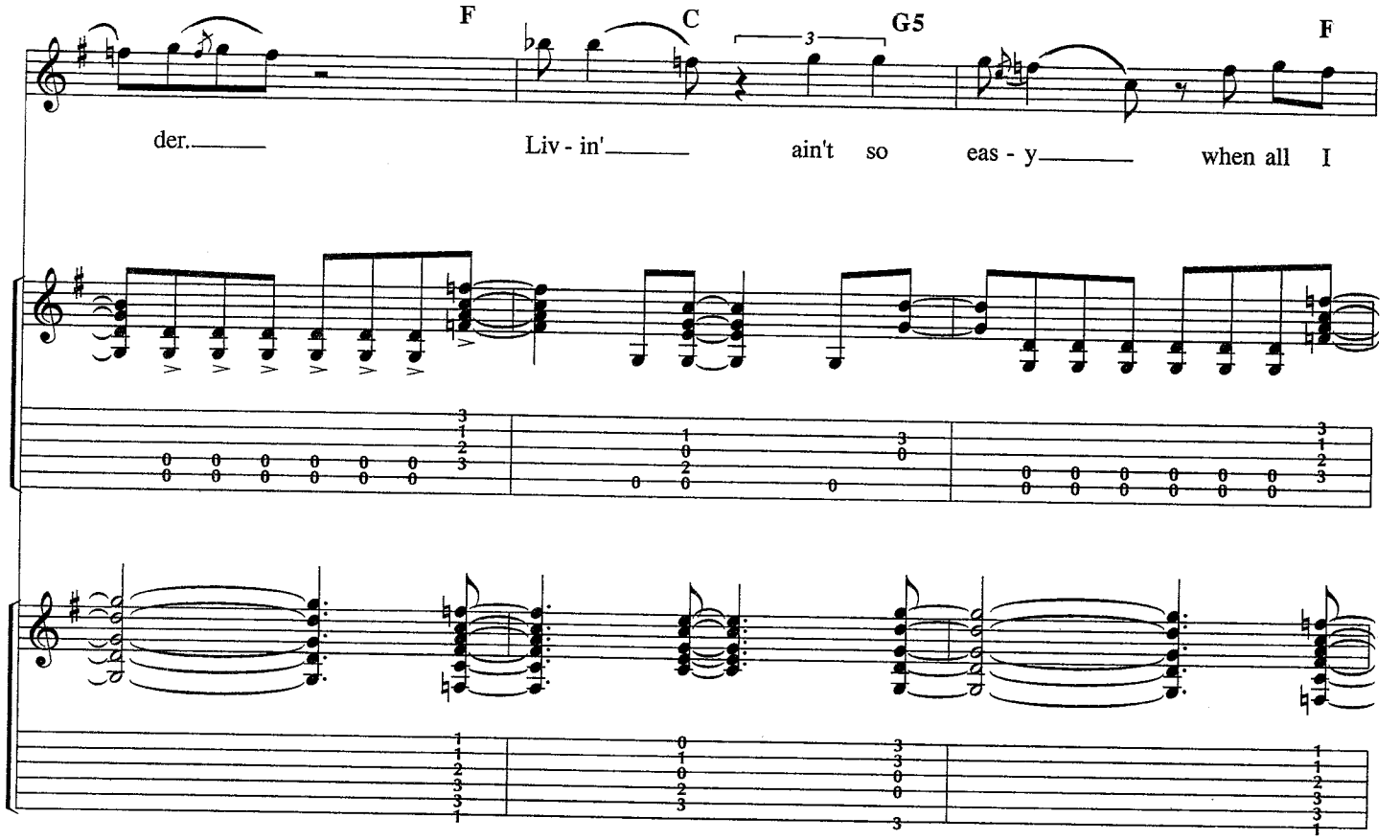

Gm7
B♭
Gm7
B♭
Gm7
B♭
come on a my sweet young a thing.
What new things you wan-na

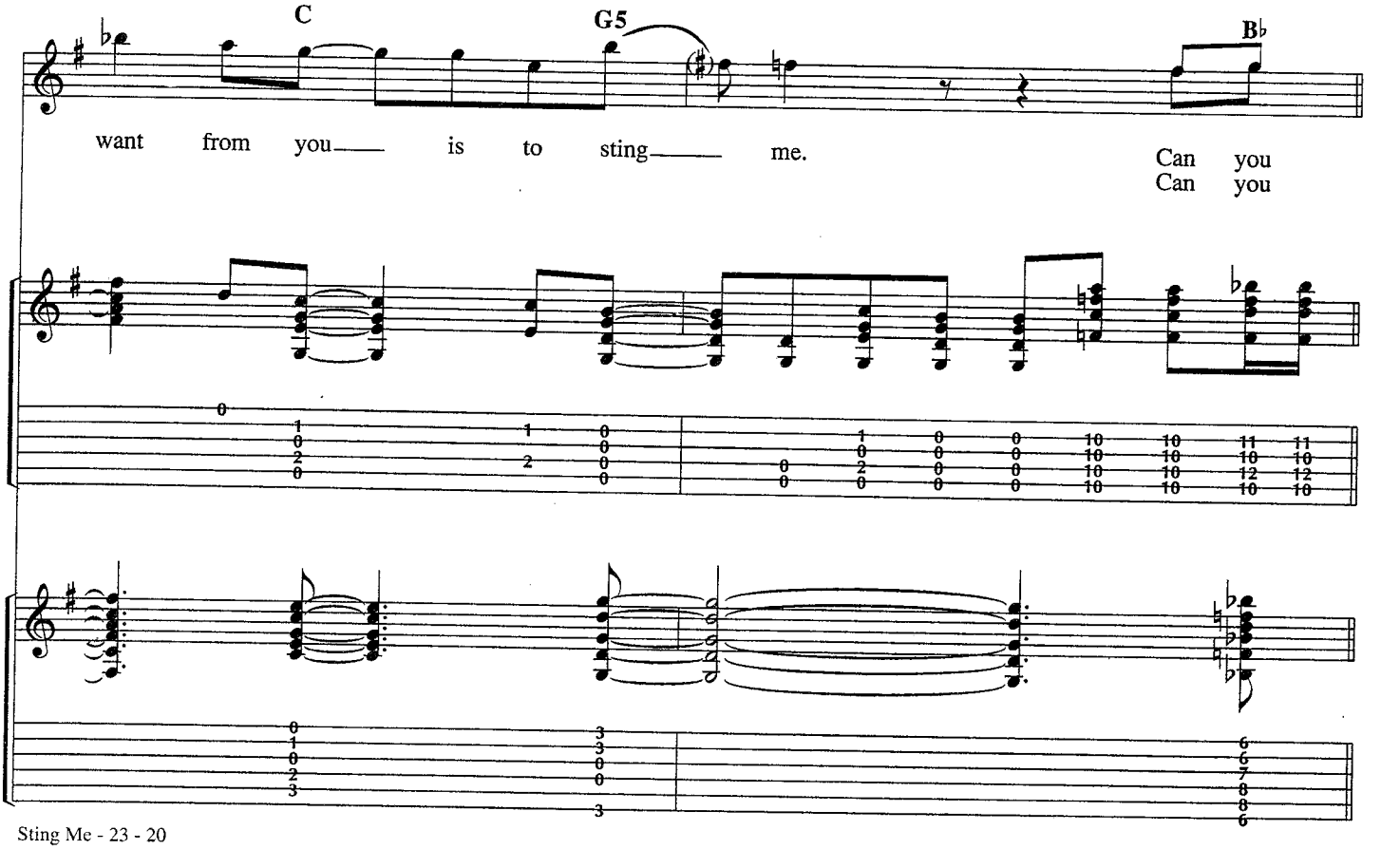

Gm7
B♭
Gm7
B♭
Gm7
B♭
show me to-day?
I got one ques-tion, be - lieve it's sub-jec-tive:
+1/2
(All notes vib.)
+1 1/2
+1

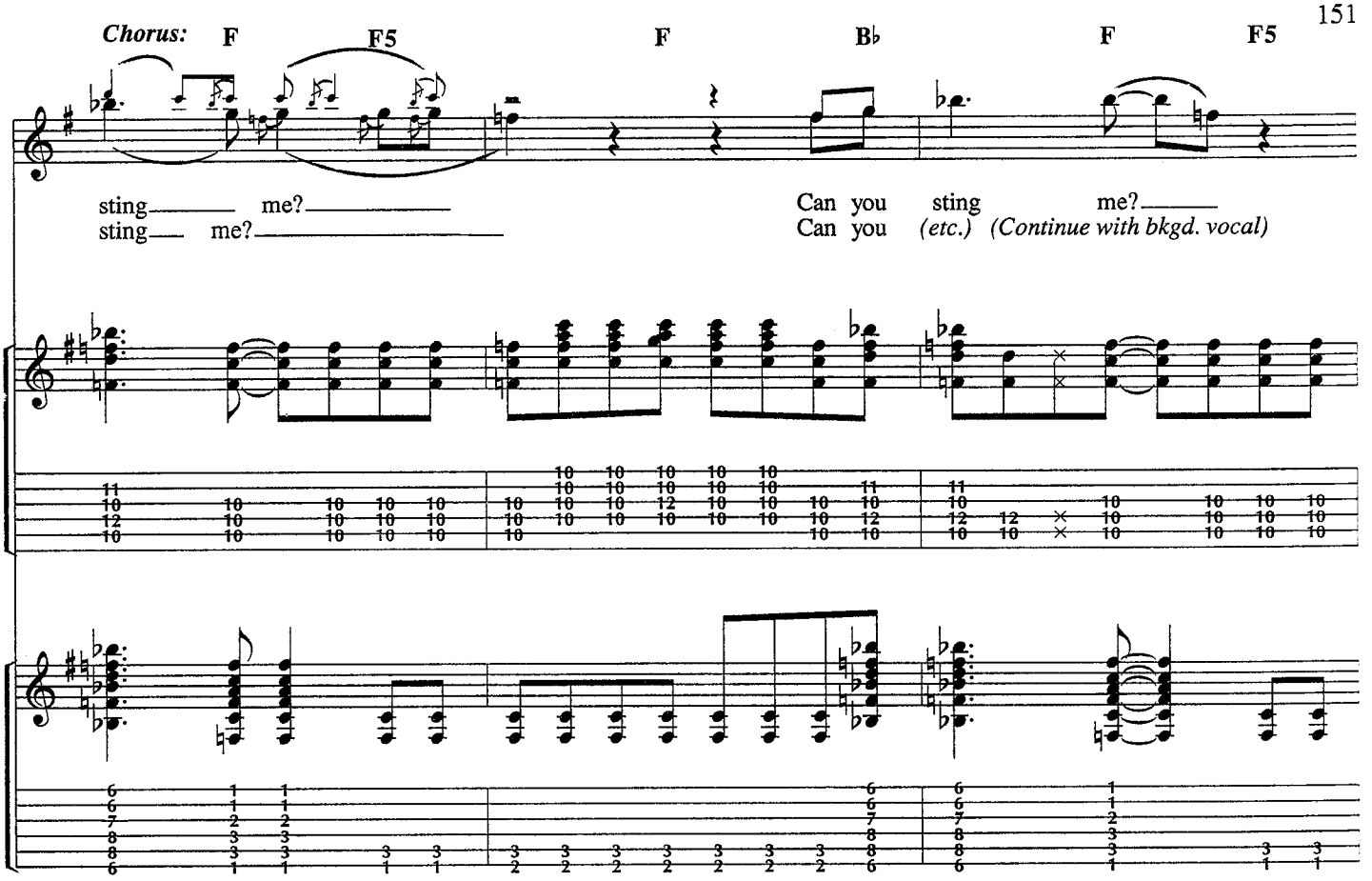

Gm7
B♭
Gm7
G
F
what is a wasp with - out her sting?
Gm7
B♭

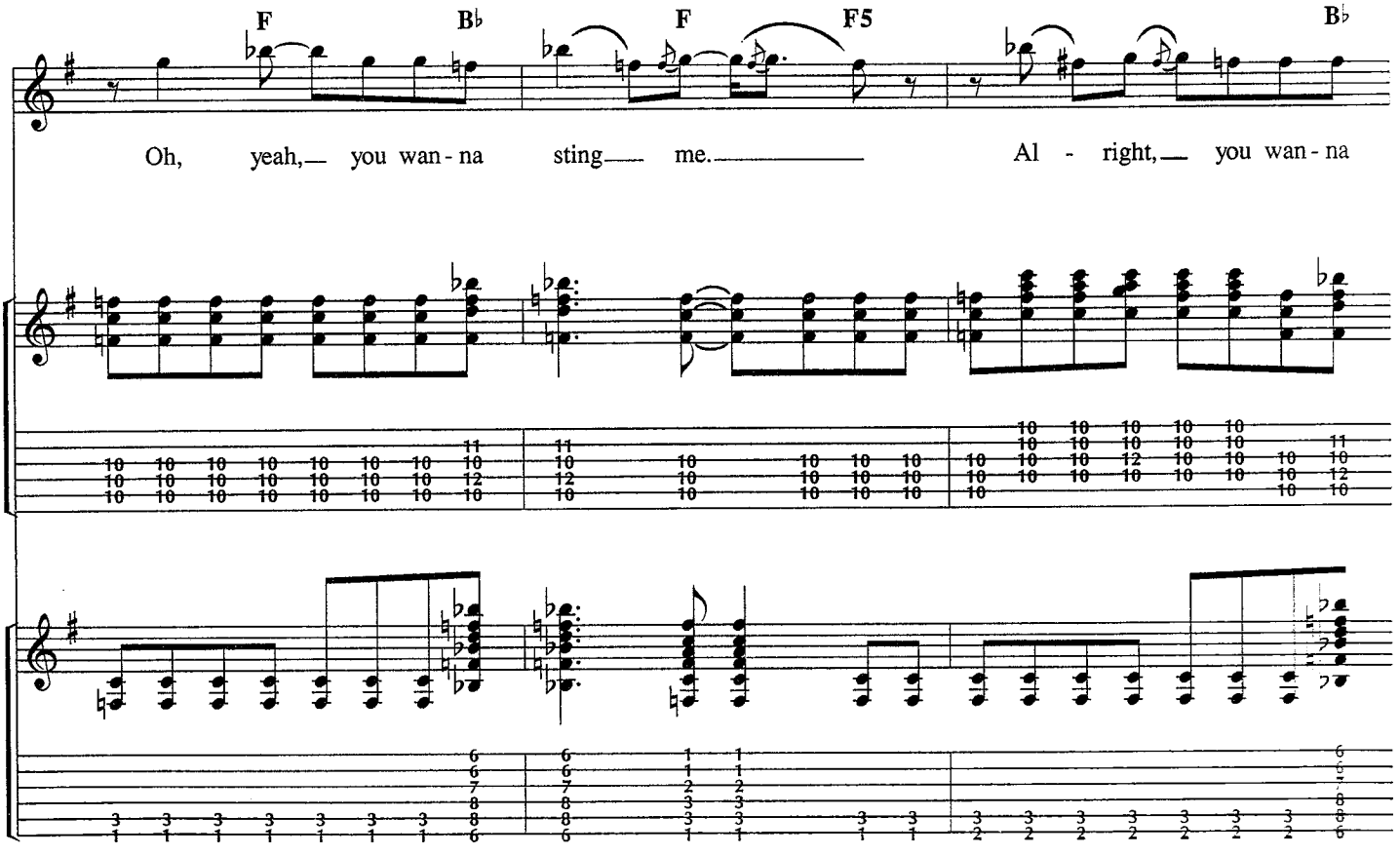
Pre-Chorus:

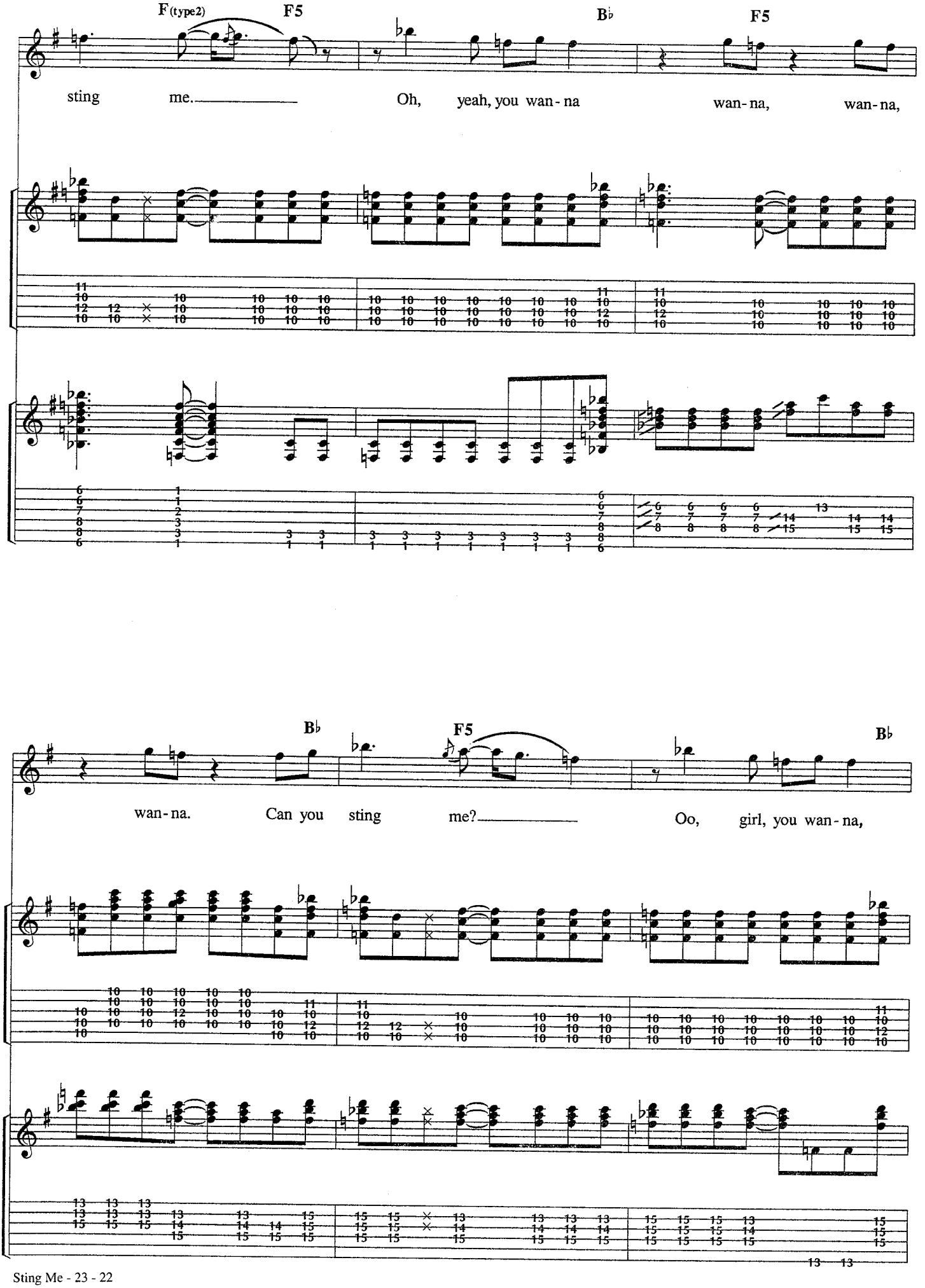

C
G5
F
C
G5
I don't mean to sound bit - ter, but you touch me ba - by, just like a mur -

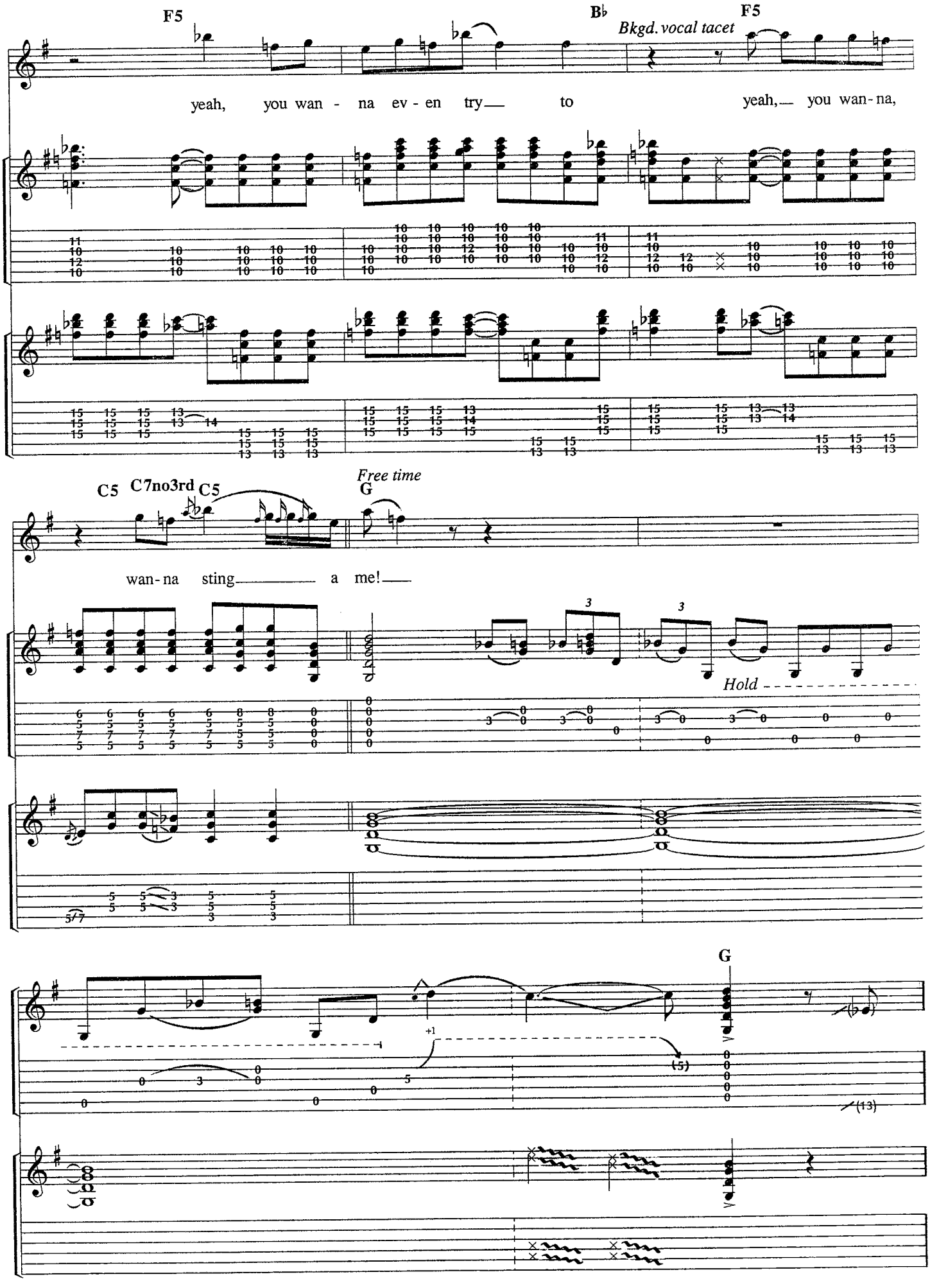

F
C
G5
F
der.
Liv - in'
ain't so eas - y
when all I


C
G5
B♭
want from you
is to sting
me.
Can you
Can you


Chorus:
F
F5
F
B♭
F
F5
sting me?
sting me?
Can you sting me?
Can you (etc.) (Continue with bkgd. vocal)


F
B♭
F
F5
B♭
Oh, yeah, you wan - na sting me.
Al - right, you wan - na


F(type2)
F5
B♭
F5
sting me.
Oh, yeah, you wan-na wan-na, wan-na,
B♭
F5
B♭
wan-na. Can you sting me?
Oo, girl, you wan-na,


F5
B♭
F5
Bkgd. vocal tacet
yeah, you wan - na ev - en try— to yeah,— you wan-na,
C5
C7no3rd
C5
Free time
G
wan-na sting— a me!—
Hold
G

WISER TIME

Gtrs. 2, 3 and 4 in G tuning:
⑥ = D ③ = G
⑤ = G ② = B
④ = D ① = D

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

Moderately slow ♩ = 78

Gtr. 1 *(semi-clean tone)*

Intro:

w/pedal-steel background swells

Segue from
"Ballad in Urgency"

Rhy. Fig. 1

Drums

B♭ Am7 G

mf *w/pick and fingers*
let ring throughout

Rhy. Fig. 1A

Gtr. 2 *(semi-clean tone)*

mf *let ring throughout*

B♭ Am7 G

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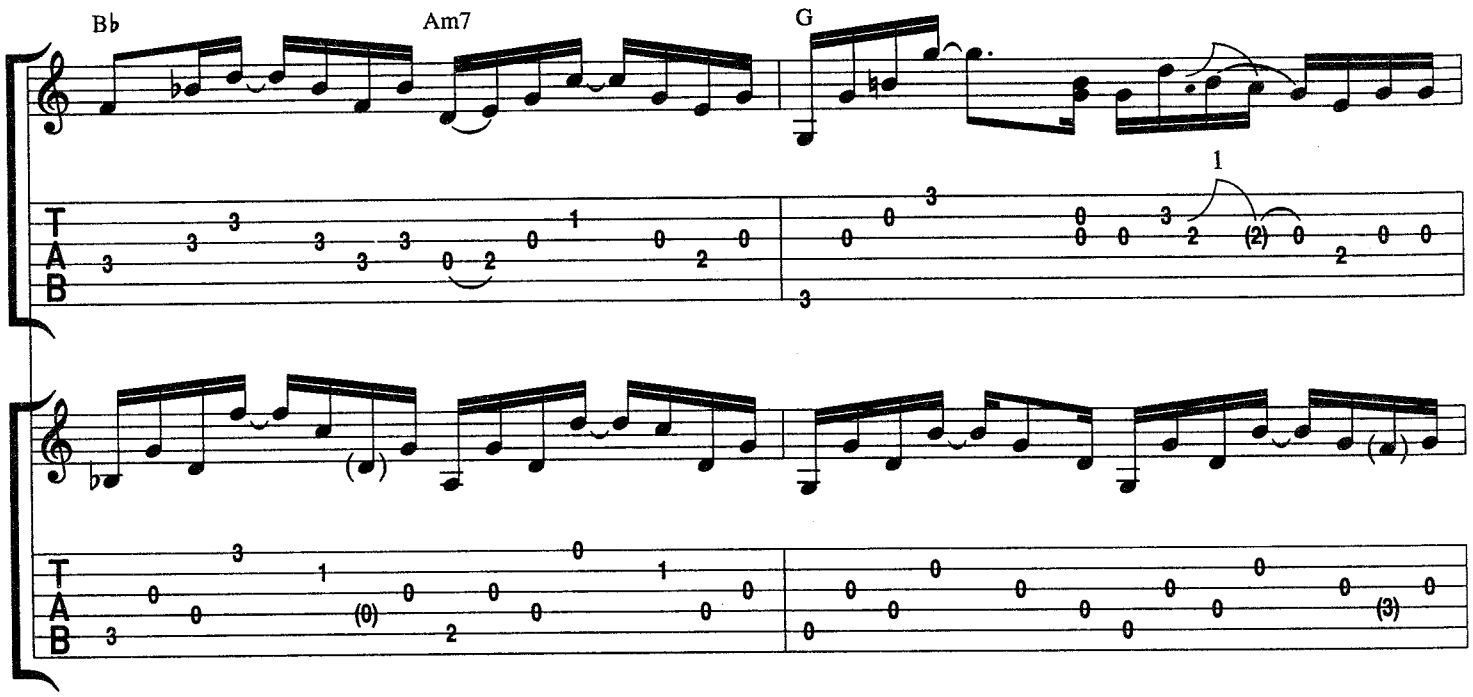
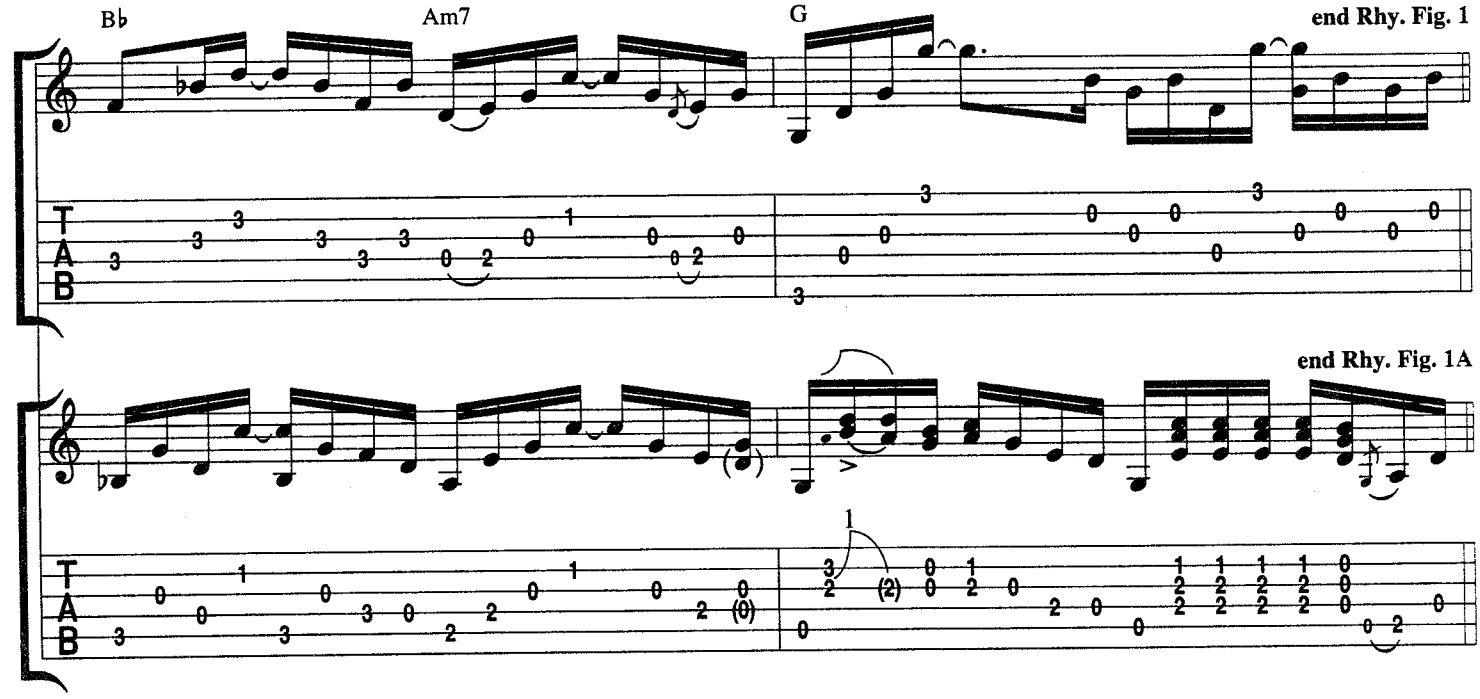
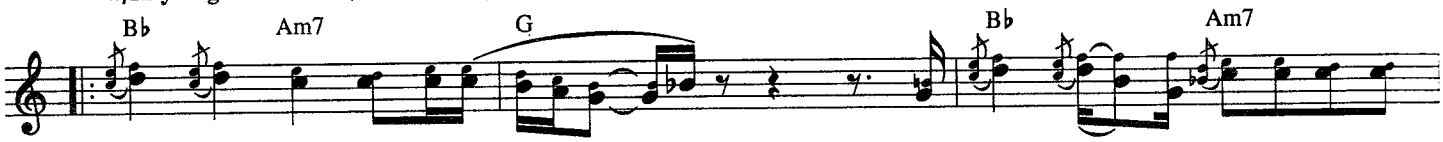


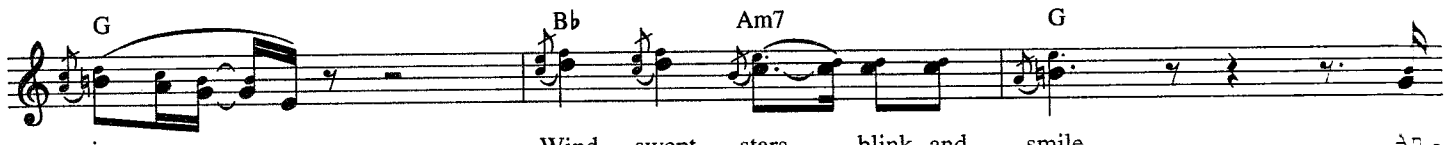


𝄋 *Verse:*

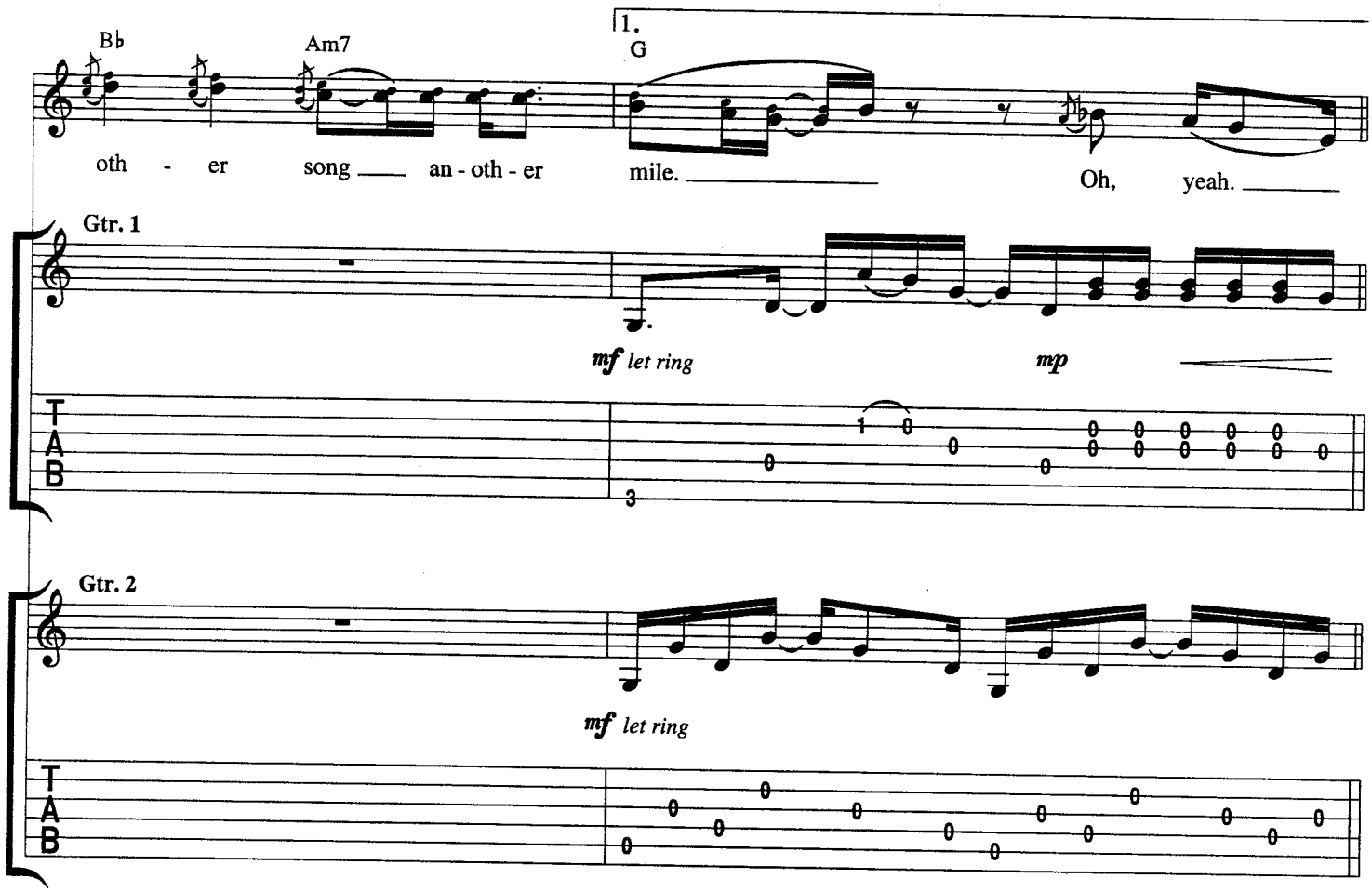
w/Rhy. Fig.'s 1 and 1A *(Gtrs. 1 and 2) simile*

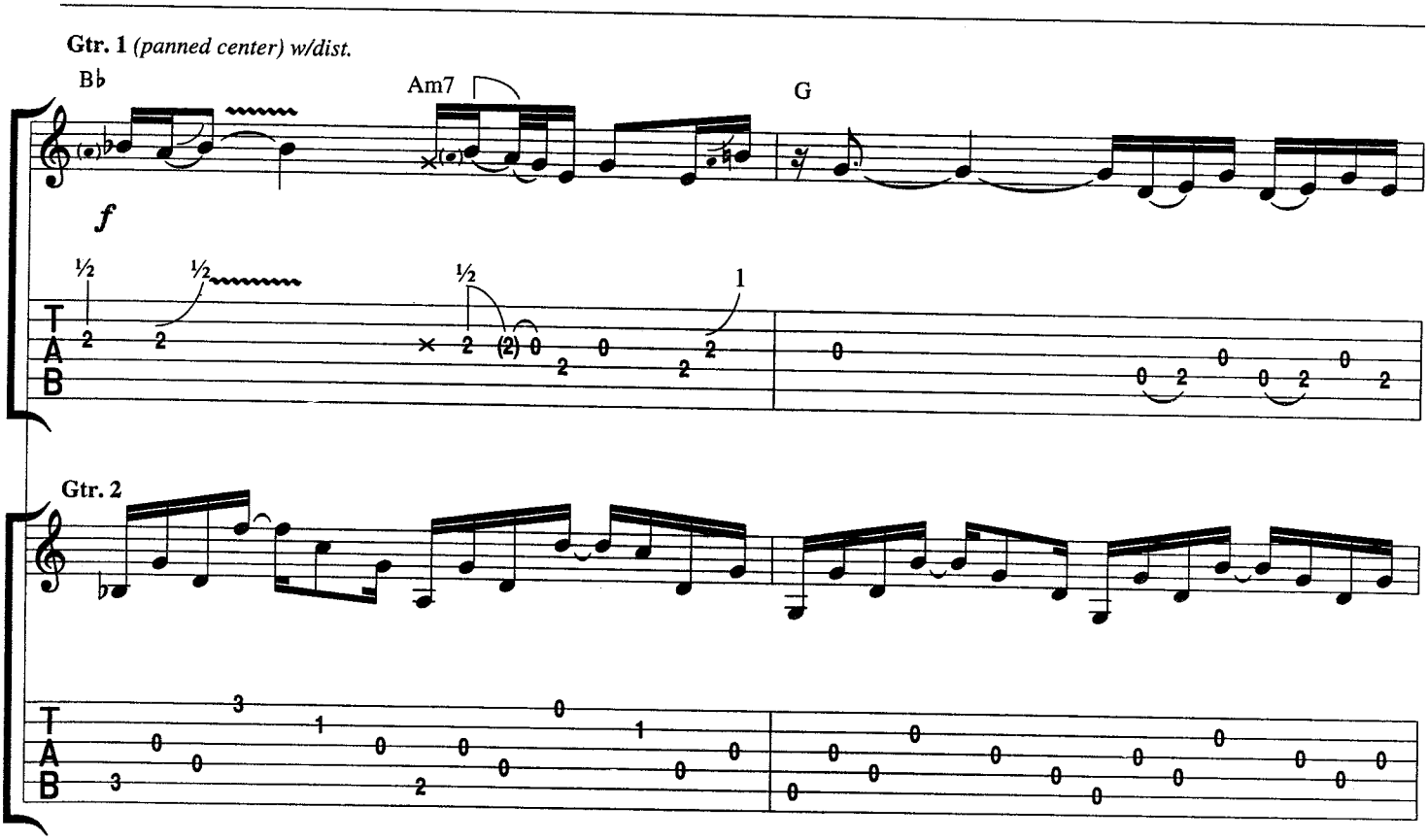


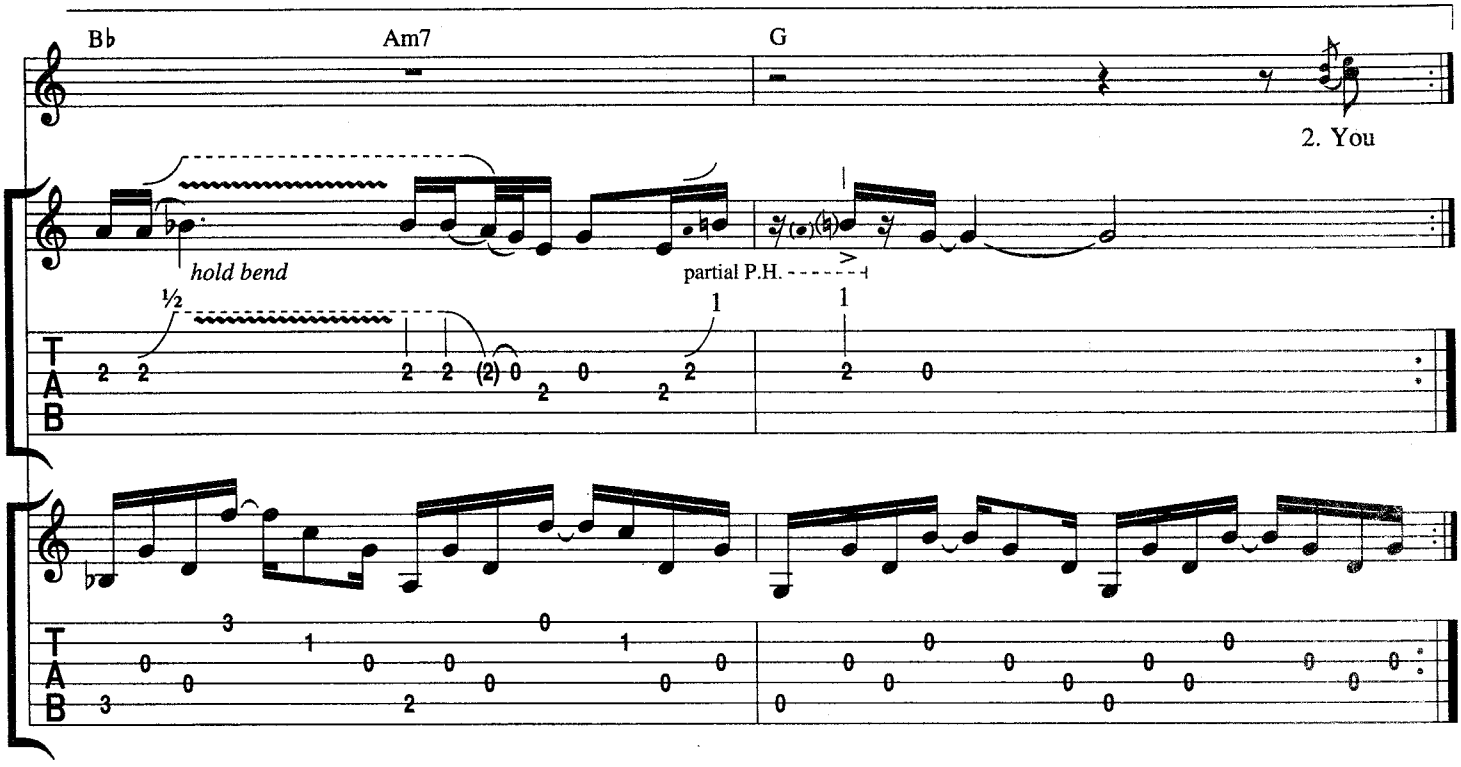
1. No time left now for shame. ___ Ho - ri - zon ___ be - hind me, no more
2. 3. *See additional lyrics*

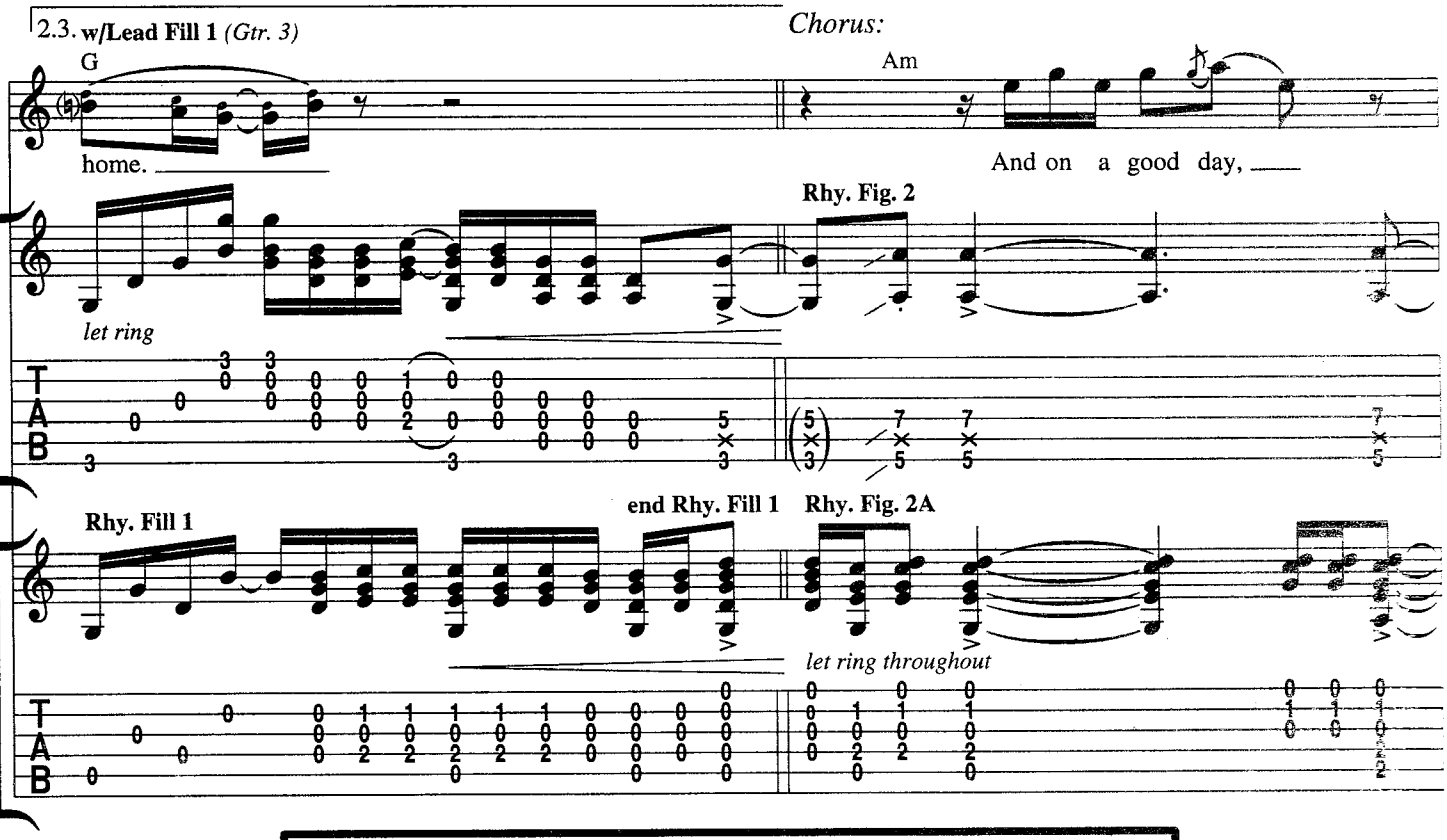


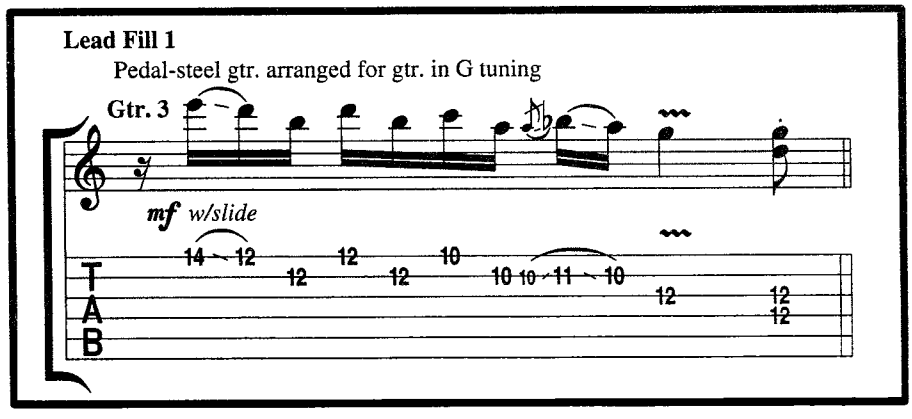
pain. ___ Wind - swept stars ___ blink and smile. An -

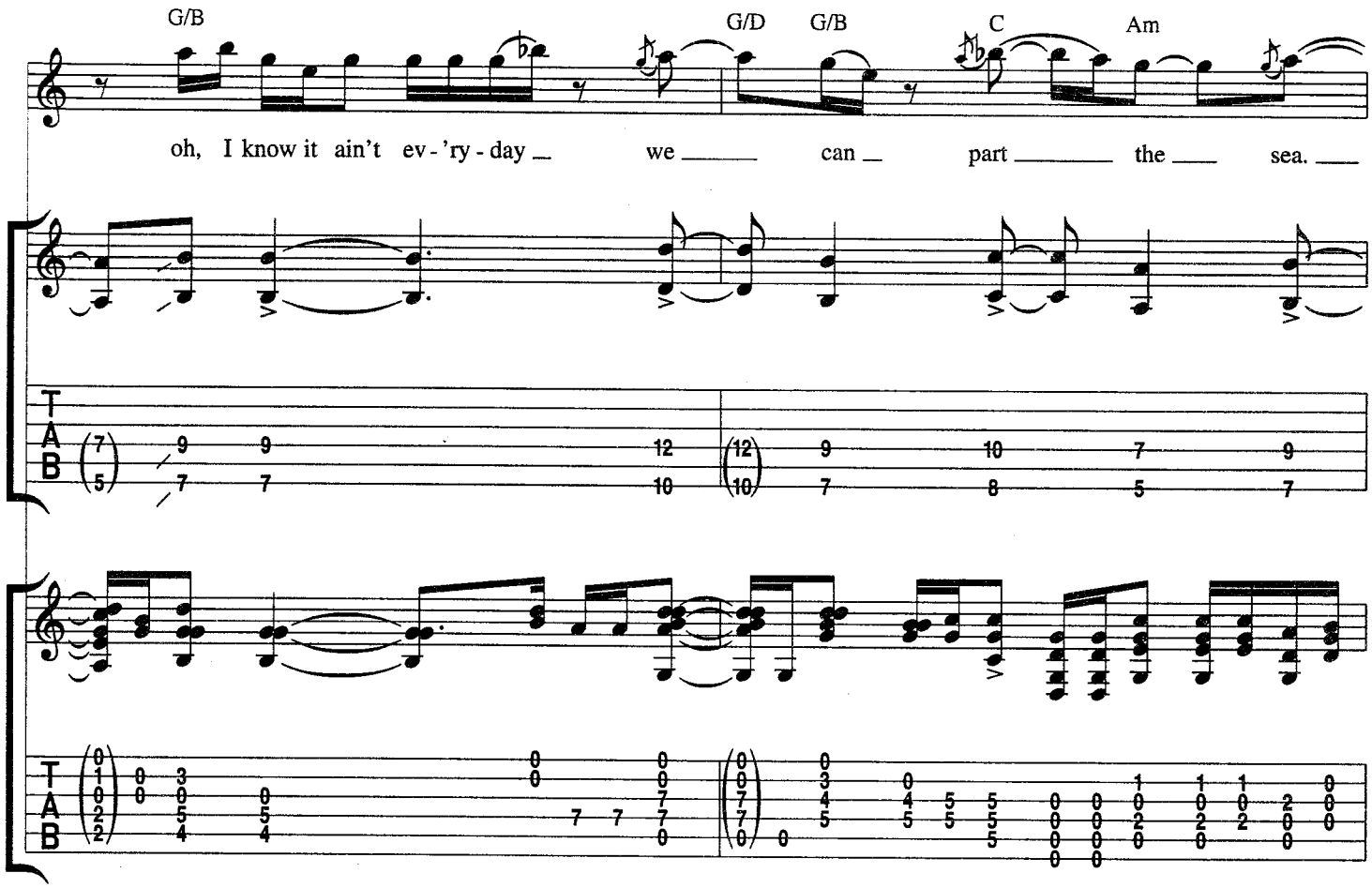

B♭
Am7
1.
G
oth - er song an - oth - er
mile.
Oh, yeah.
Gtr. 1
mf let ring
mp
T
A
B
Gtr. 2
mf let ring


Gtr. 1 (panned center) w/dist.
B♭
Am7
G
f
½
(2)
1
Gtr. 2
T
A
B

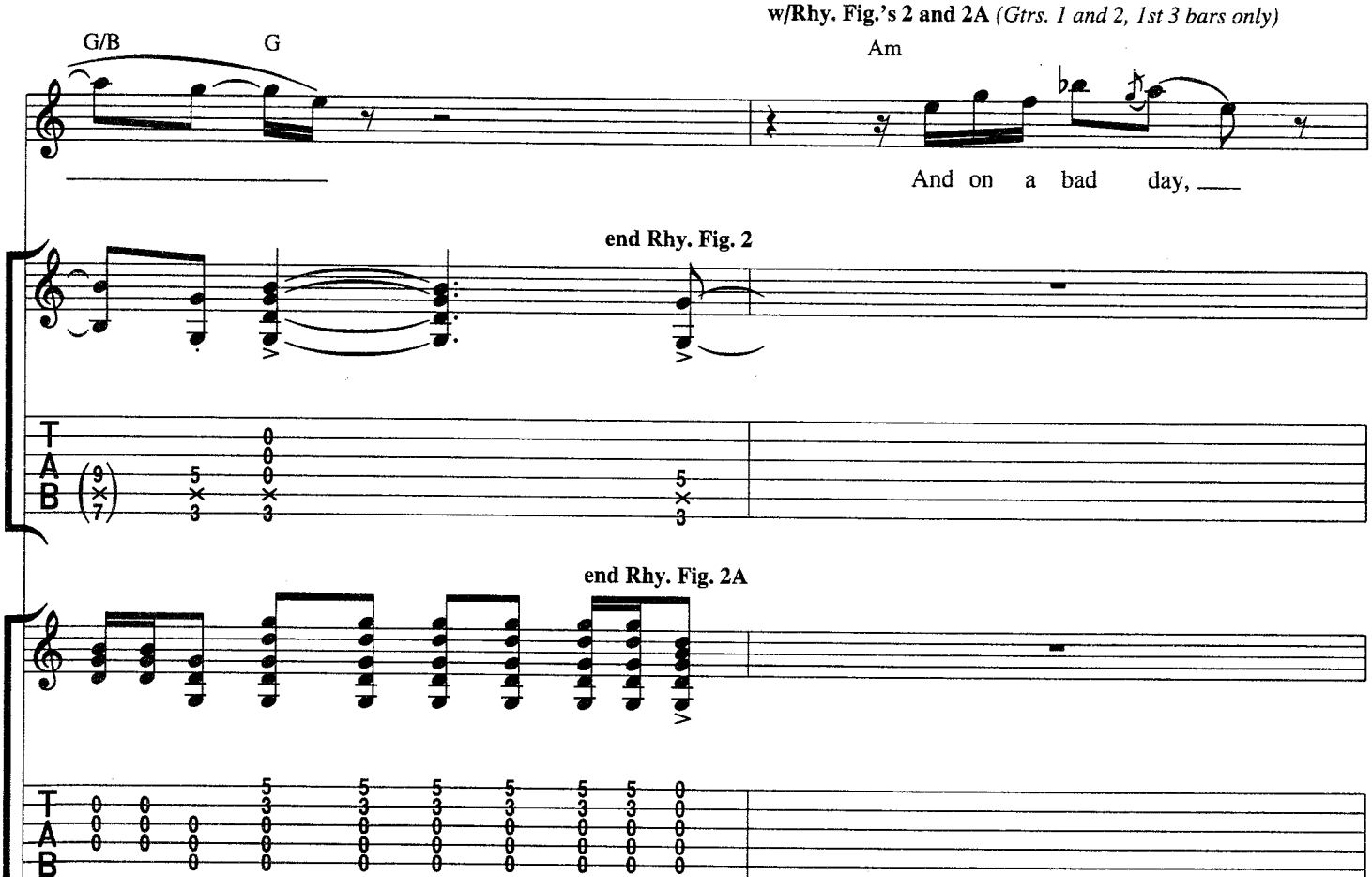

B♭
Am7
G
2. You
hold bend
½
partial P.H.
1
1
T
A
B

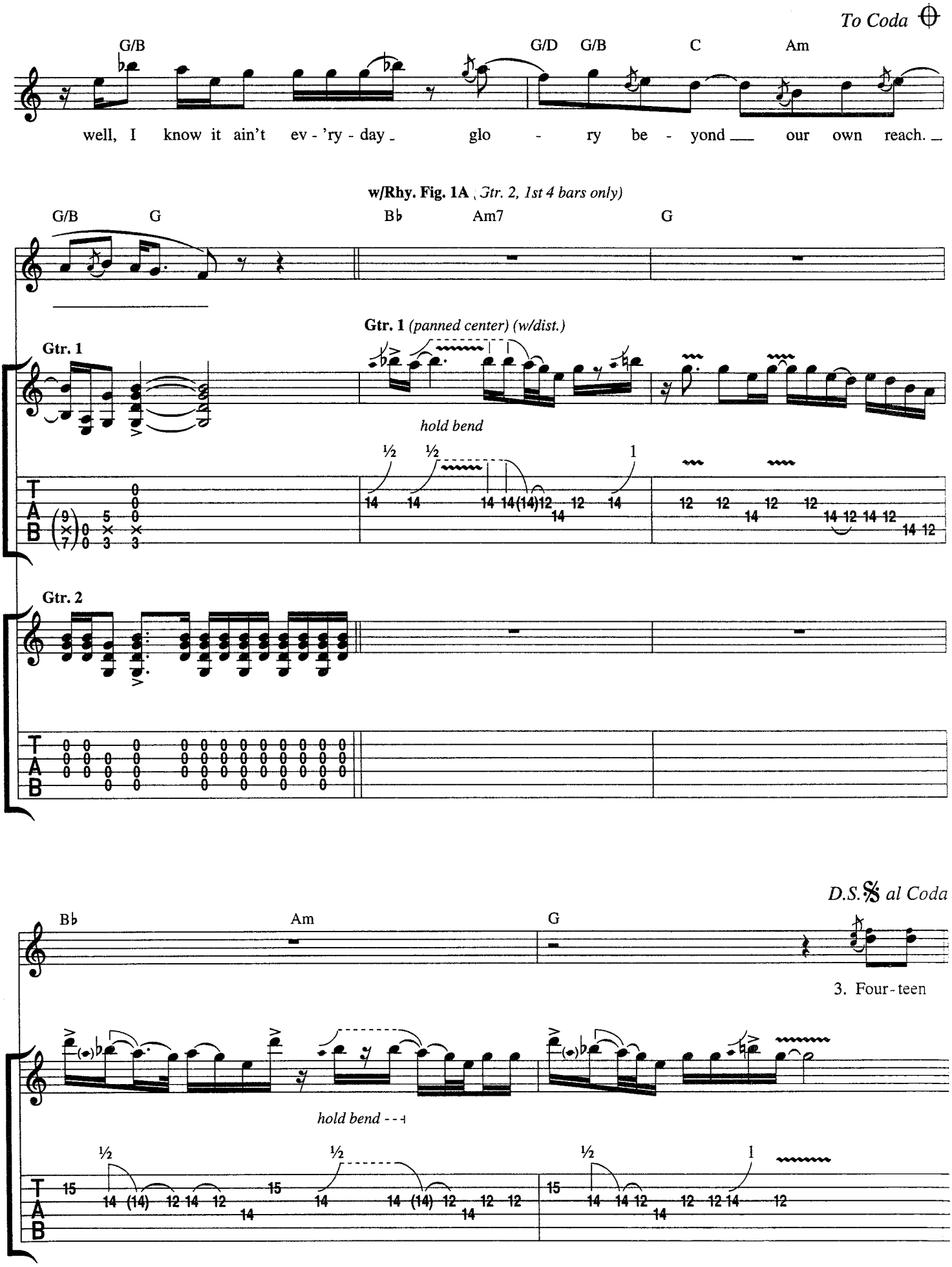

2.3. w/Lead Fill 1 (Gtr. 3)
Chorus:
G
Am
home.
And on a good day,
Rhy. Fig. 2
let ring
Rhy. Fill 1
end Rhy. Fill 1
Rhy. Fig. 2A
let ring throughout
T
A
B

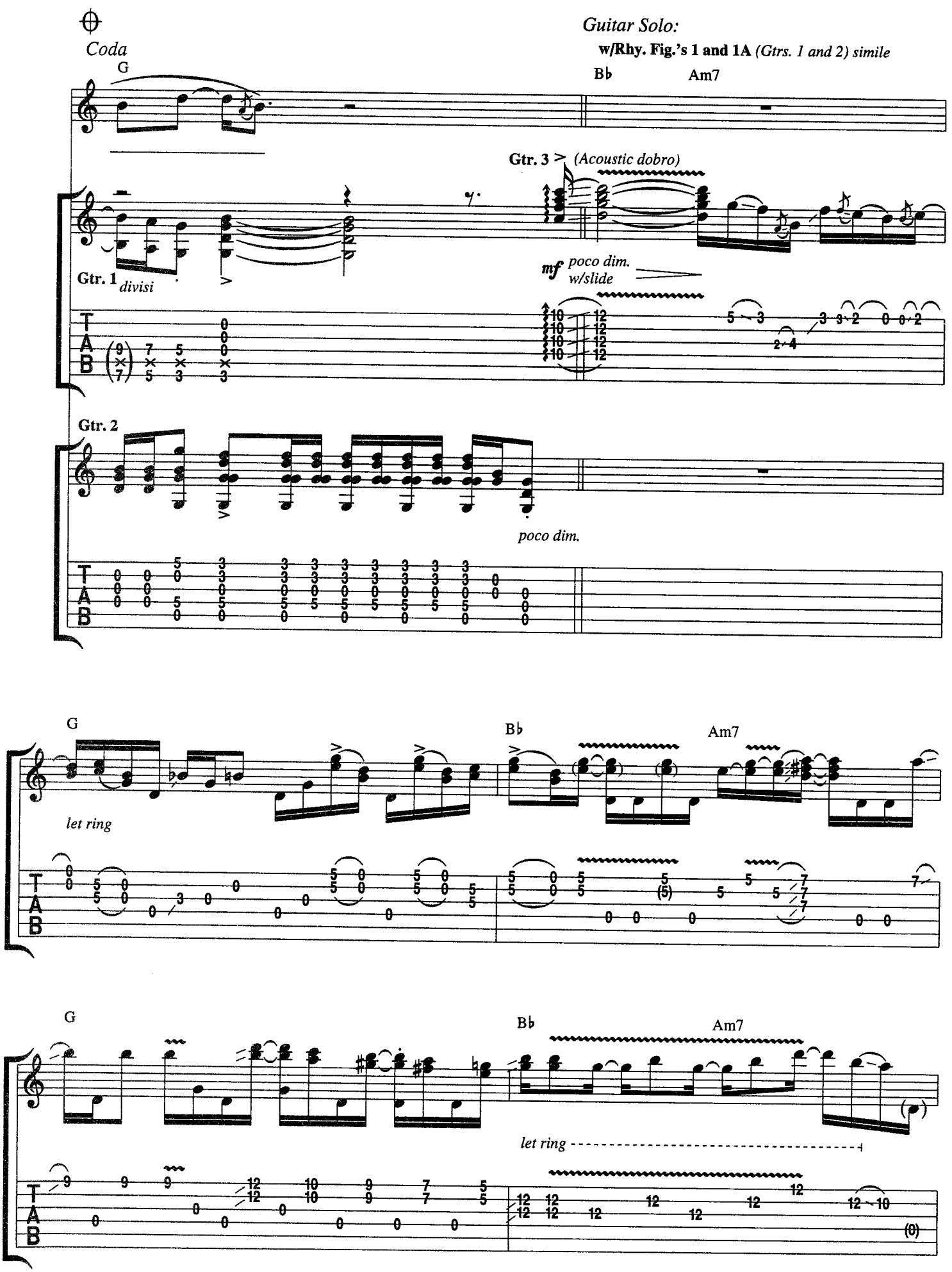

Lead Fill 1
Pedal-steel gtr. arranged for gtr. in G tuning
Gtr. 3
mf w/slide
T
A
B

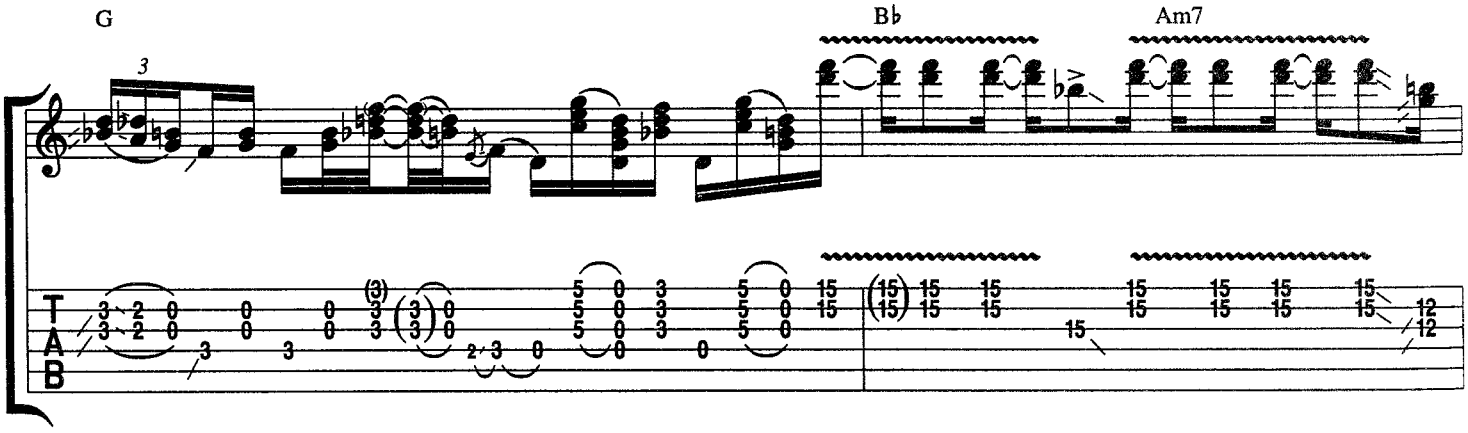


w/Rhy. Fig.'s 2 and 2A *(Gtrs. 1 and 2, 1st 3 bars only)*

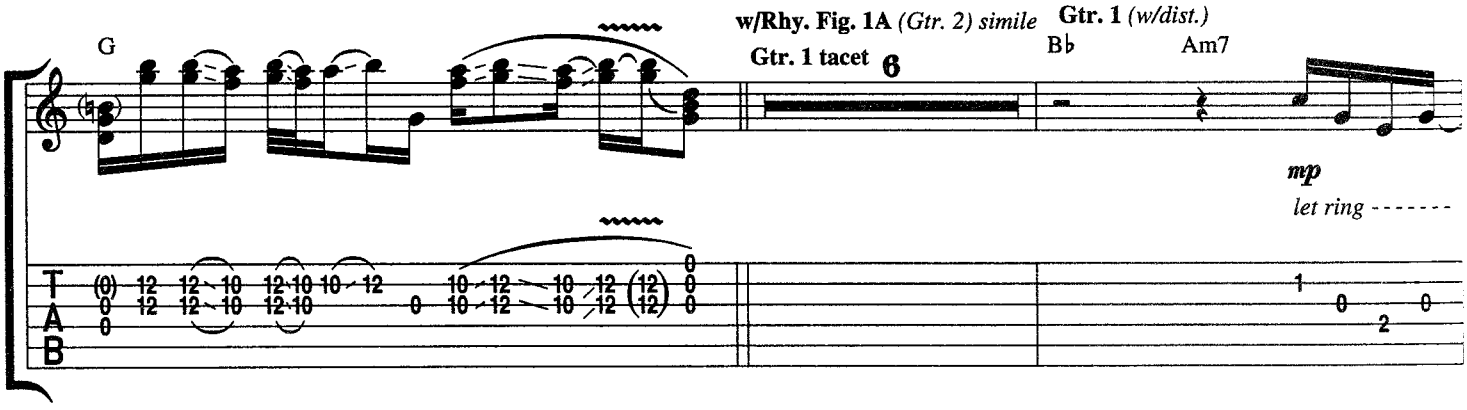



To Coda
G/B
G/D G/B C Am
well, I know it ain't ev - 'ry - day glo - ry be - yond our own reach.
w/Rhy. Fig. 1A (Gtr. 2, 1st 4 bars only)
G/B G B♭ Am7 G
Gtr. 1 (panned center) (w/dist.)
Gtr. 1
hold bend
Gtr. 2
D.S.𝄋 al Coda
B♭ Am G
3. Four-teen
hold bend
T
A
B


Coda
Guitar Solo:
w/Rhy. Fig.'s 1 and 1A (Gtrs. 1 and 2) simile
G
B♭
Am7
Gtr. 3 (Acoustic dobro)
Gtr. 1 divisi
mf poco dim. w/slide
Gtr. 2
poco dim.
let ring
let ring
T
A
B

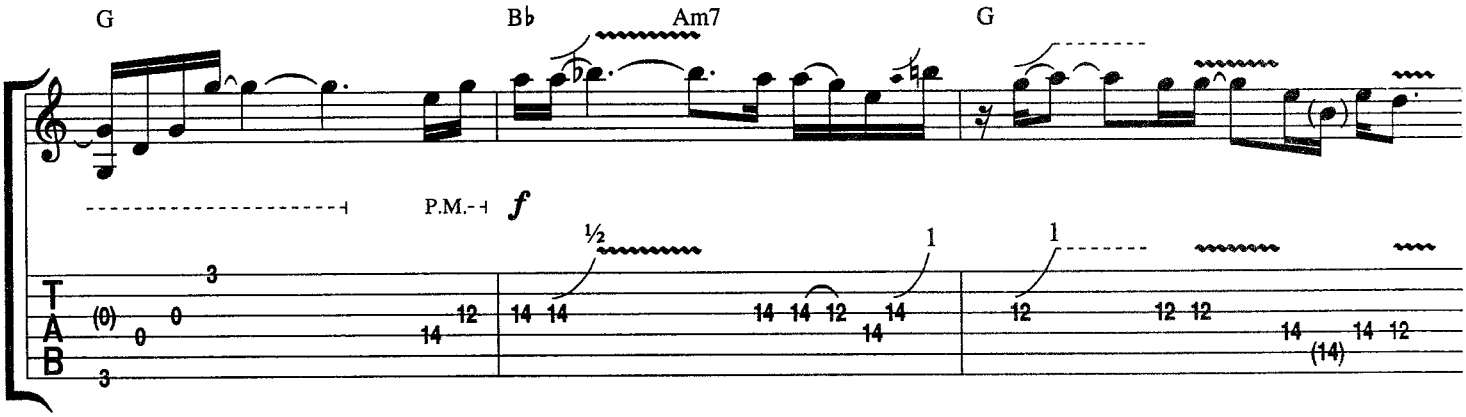


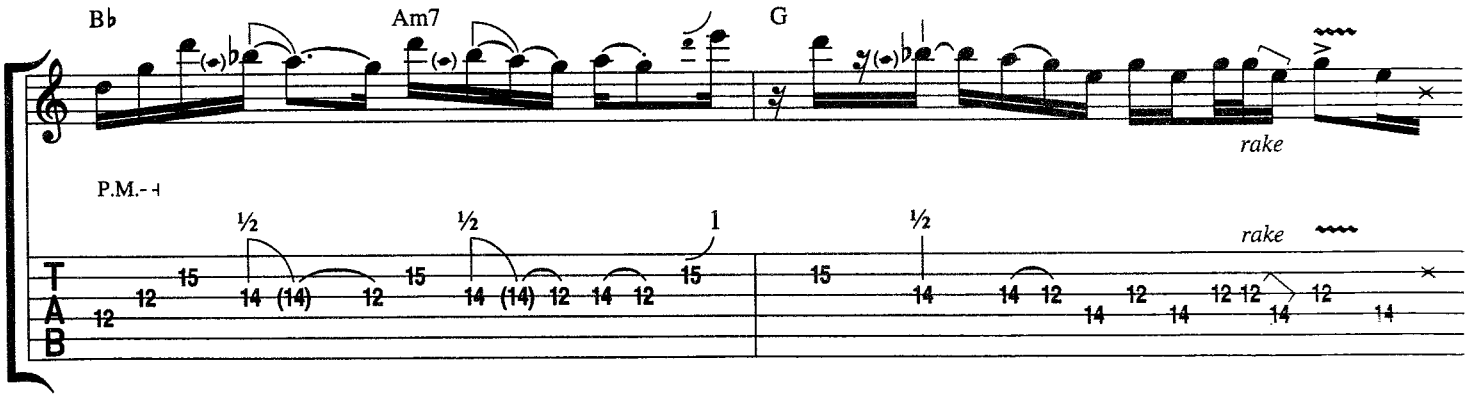
Keyboard Solo:

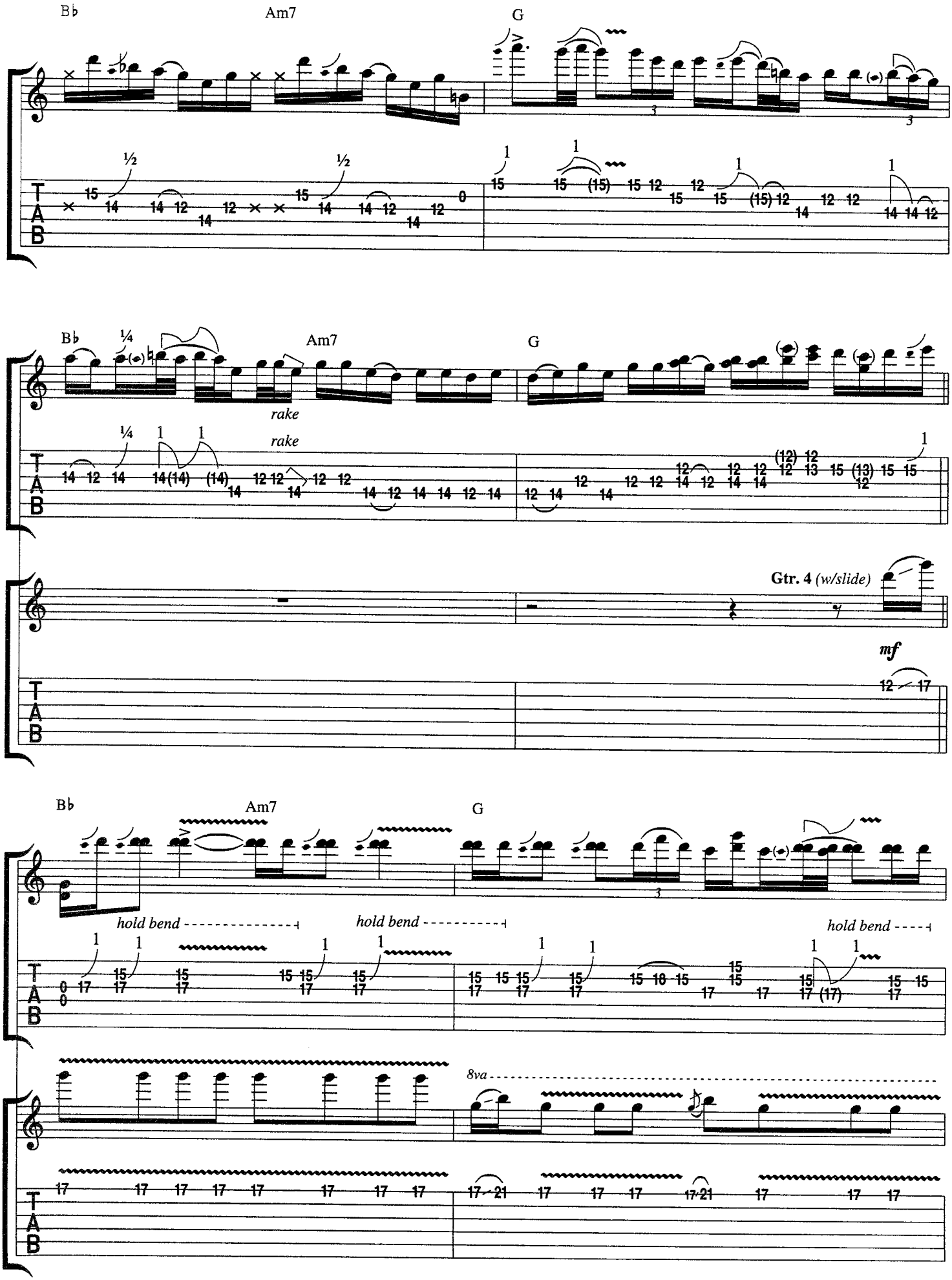


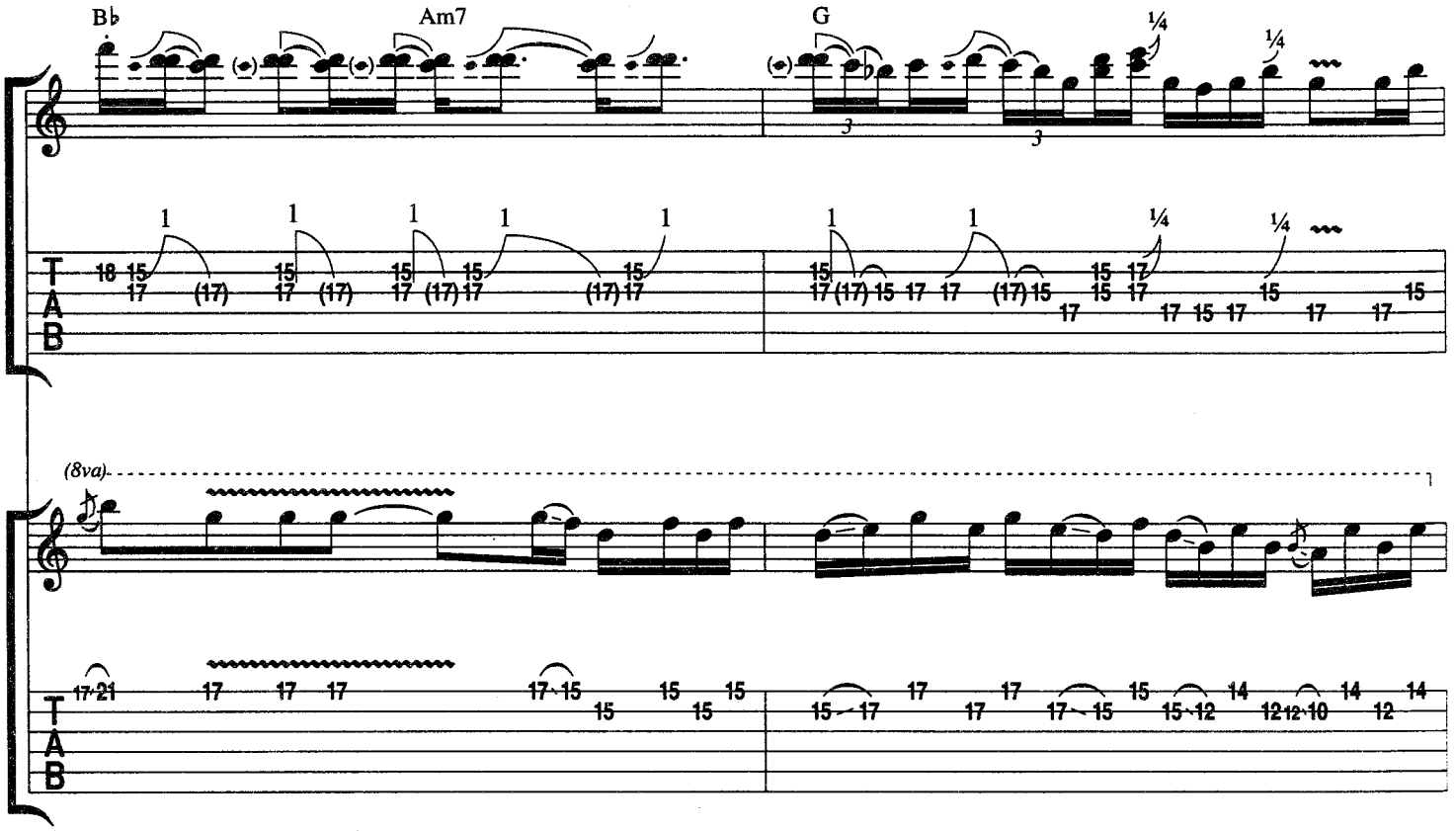
Guitar Solo:

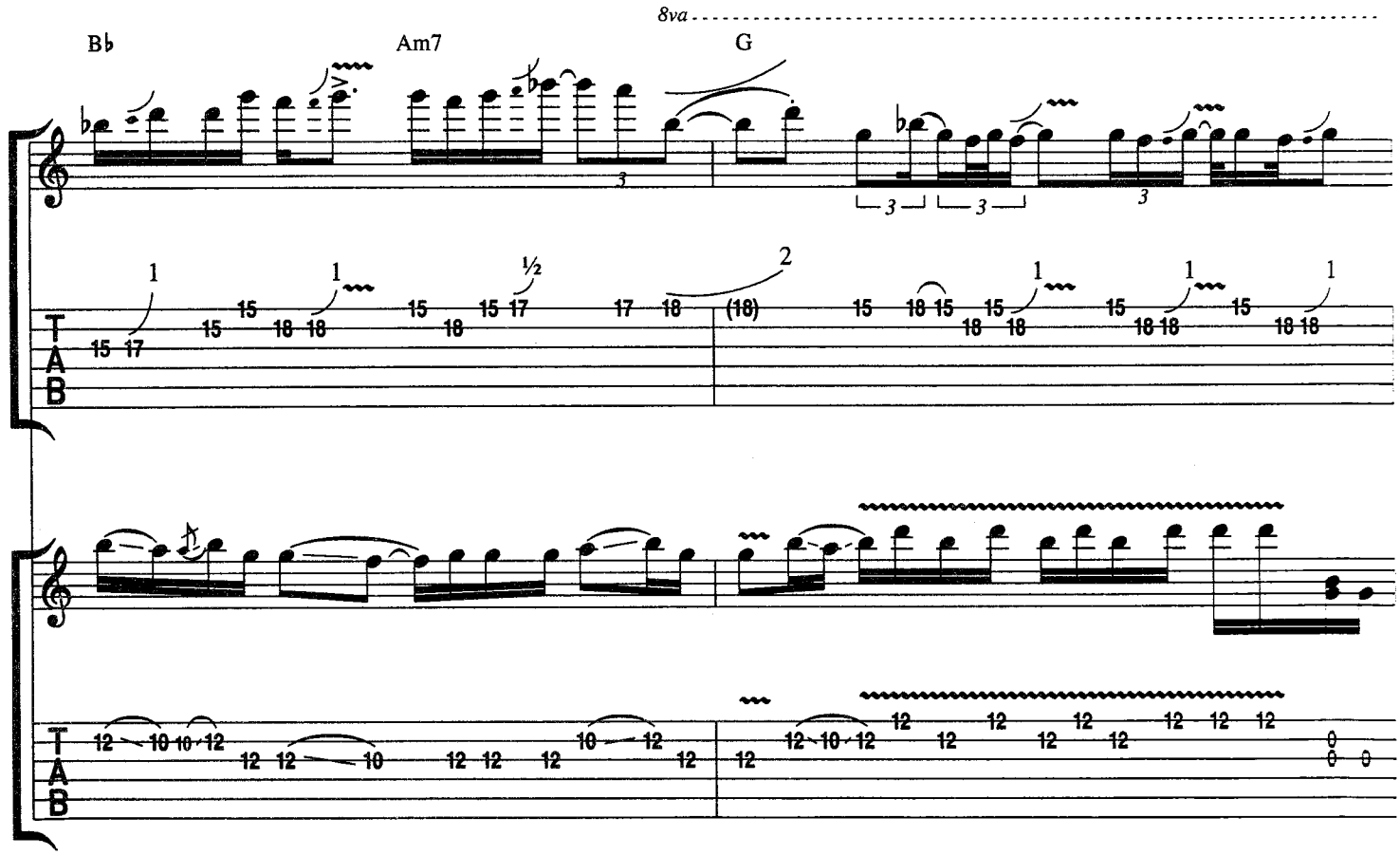
w/Rhy. Fig. 1A *(Gtr. 2, 1 7/8 times) simile*

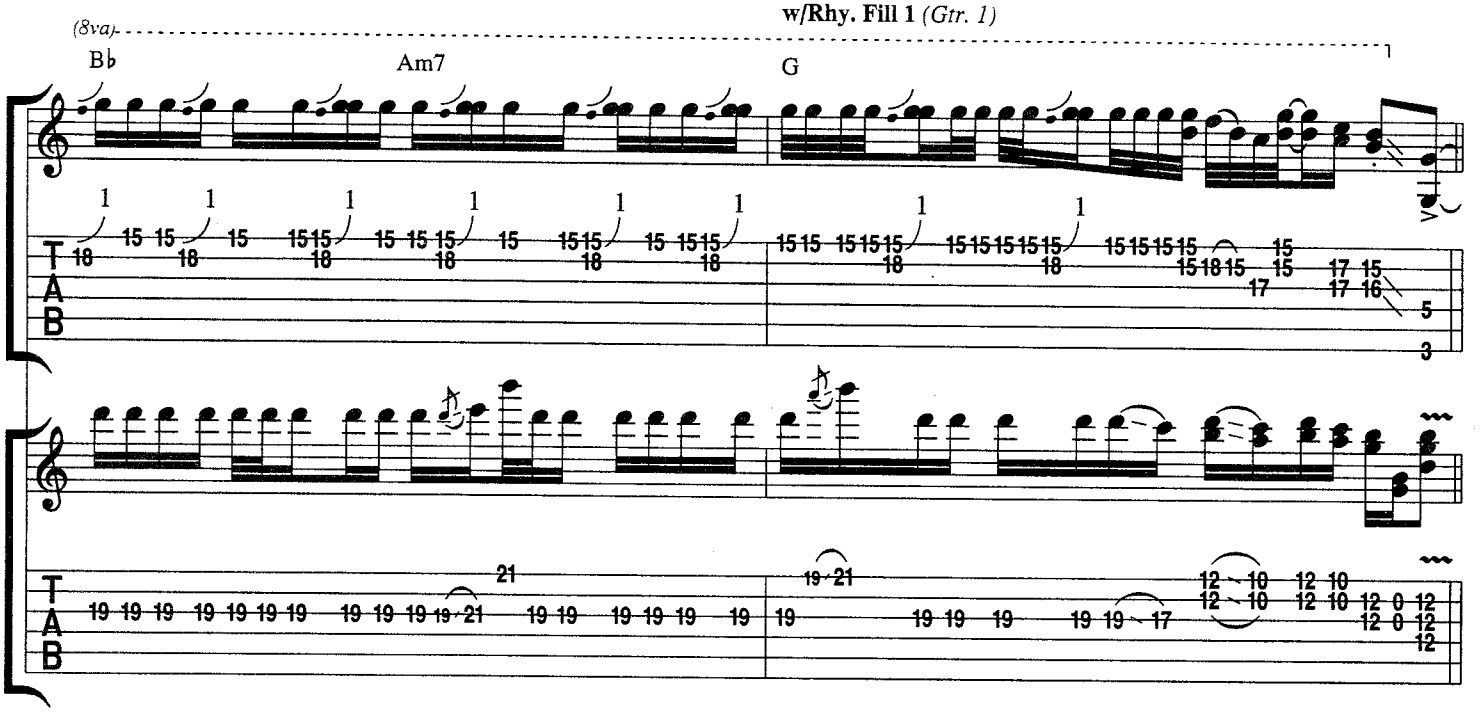





B♭
Am7
G
rake
rake
Gtr. 4 (w/slide)
mf
hold bend
hold bend
hold bend
8va

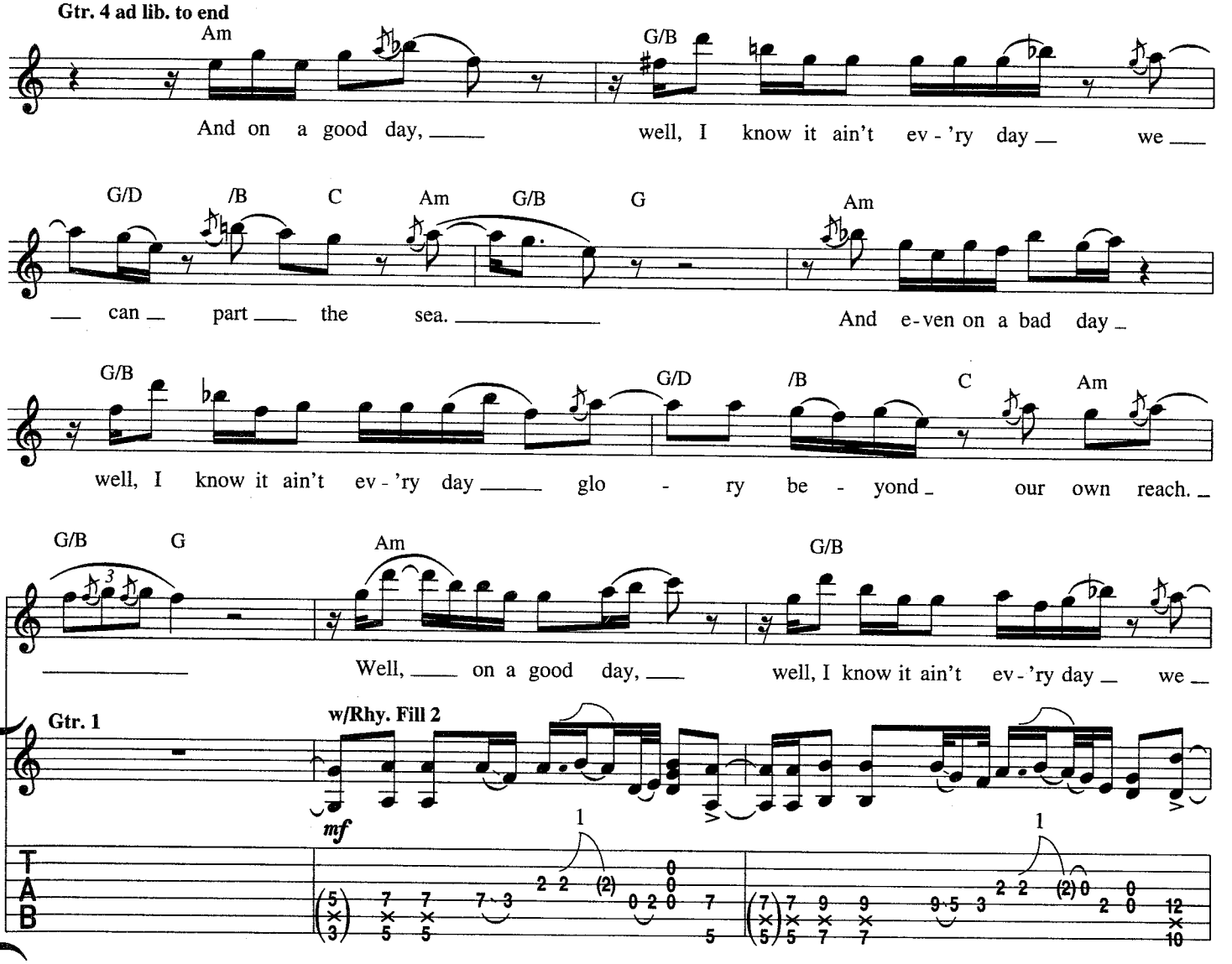

B♭
Am7
G
(8va)

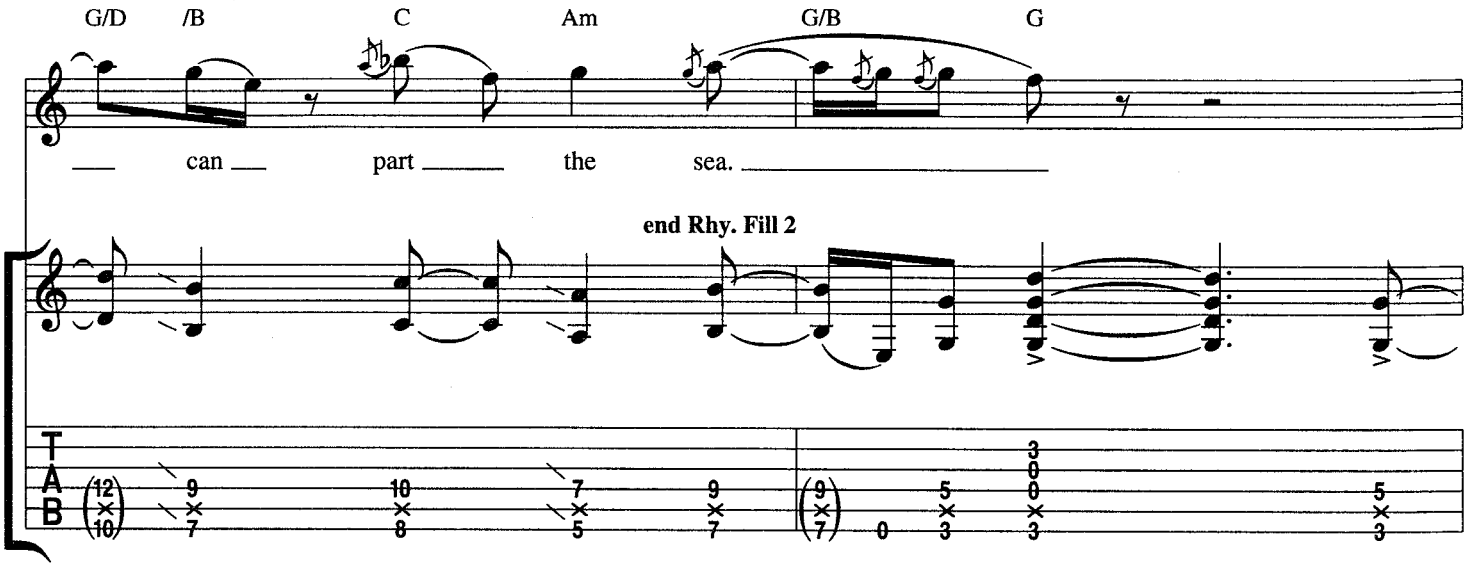

8va
B♭
Am7
G

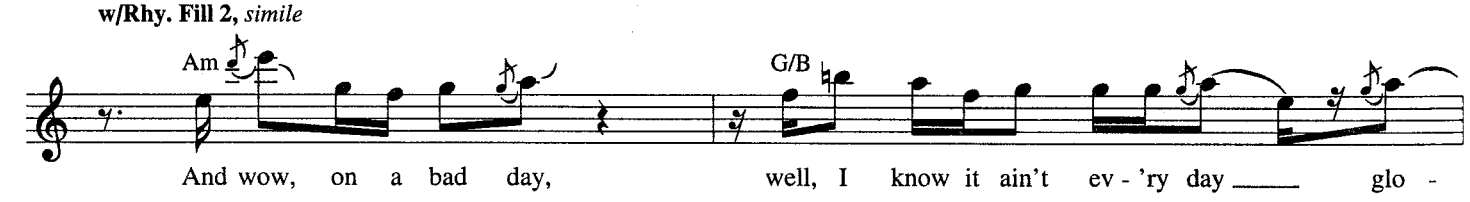


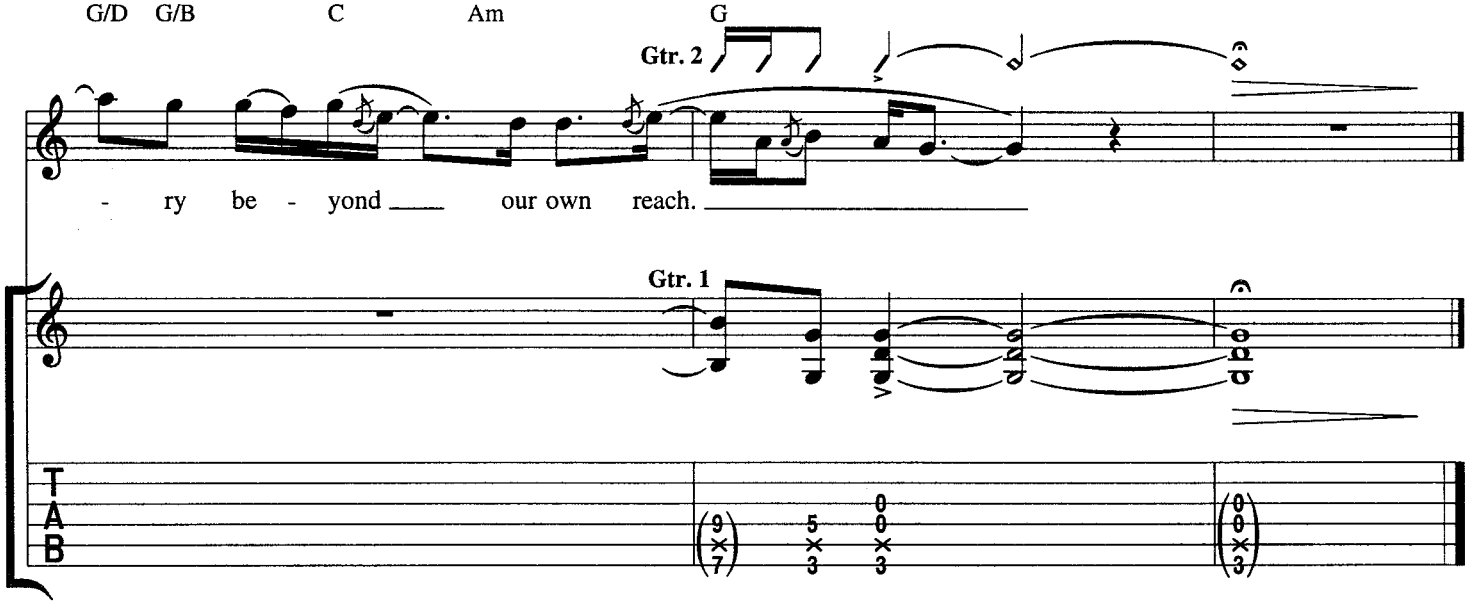
Outro Chorus:

w/Rhy. Fig. 2 *(Gtr. 1, 2 times) simile*
w/Rhy. Fig. 2A *(Gtr. 2, 3¾ times) simile*
Gtr. 4 ad lib. to end









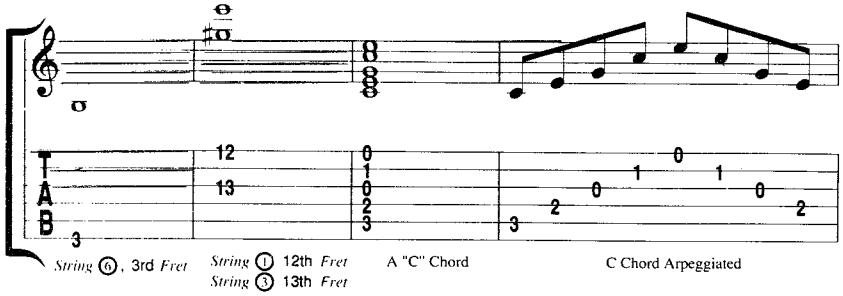
Verse 2:
You read the line every time,
Ask me about crime in my mind.
Ask me why another road song,
Funny, but I bet you never left home.

Verse 3:
Fourteen seconds until sunrise,
Tired, but wiser for the time.
Lightning thirty miles away,
Three thousand more in two days.

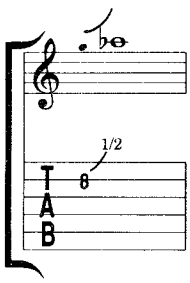
GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

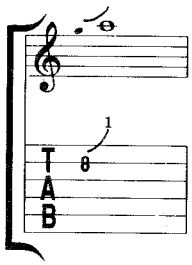
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



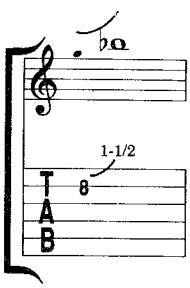
BENDING NOTES



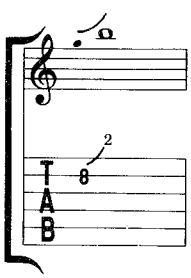
HALF STEP: Play the note and bend string one half step.*



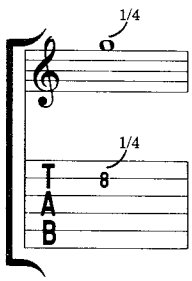
WHOLE STEP: Play the note and bend string one whole step.



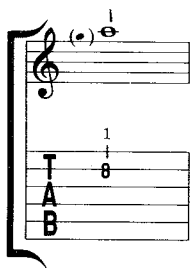
WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



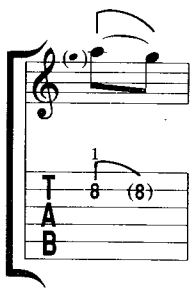
TWO STEPS: Play the note and bend string two whole steps.



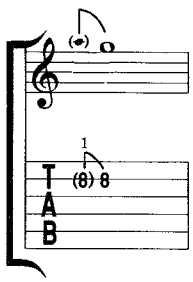
SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



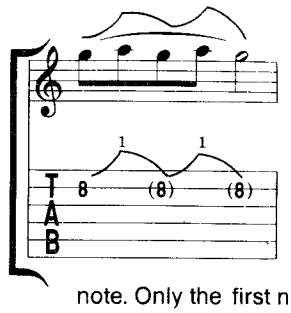
PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



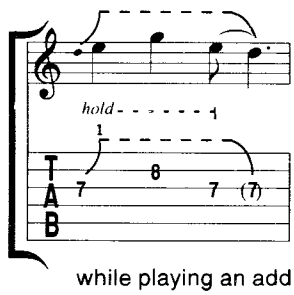
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



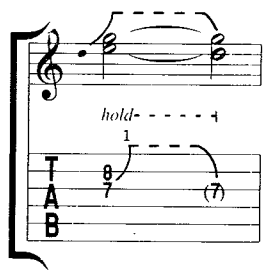
REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



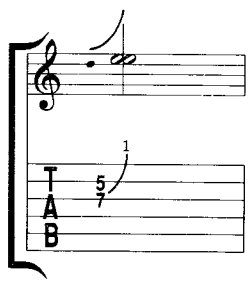
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



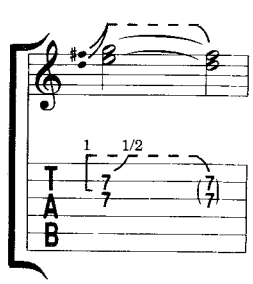
BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



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



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



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

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

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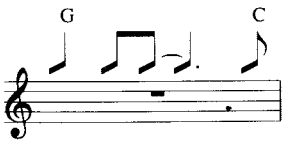
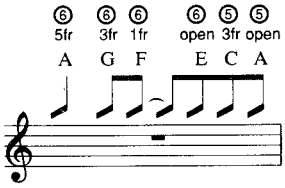
**By Kenn Chipkin and Aaron Stang

RHYTHM SLASHES

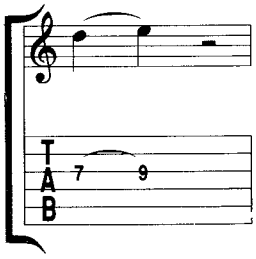


STRUM INDICATIONS: Strum with indicated rhythm. The chord voicings are found on the first page of the transcription underneath the song title.

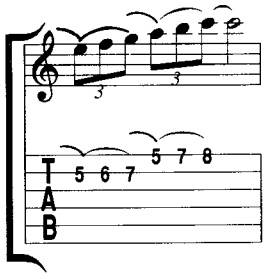


INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

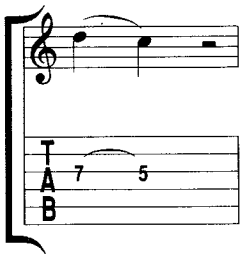
ARTICULATIONS



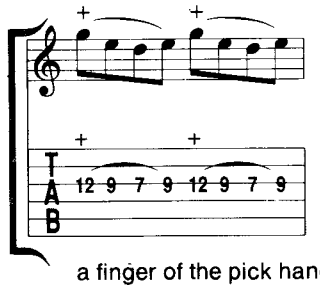
HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



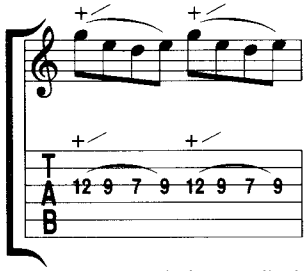
LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.



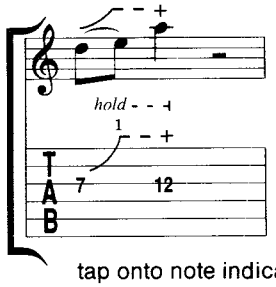
PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



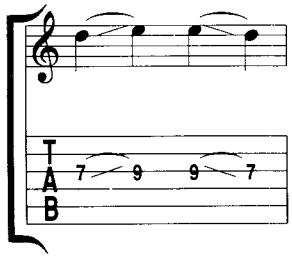
FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



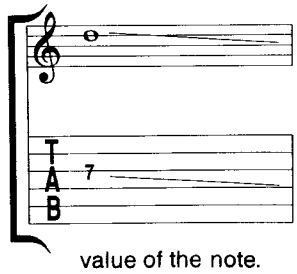
TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



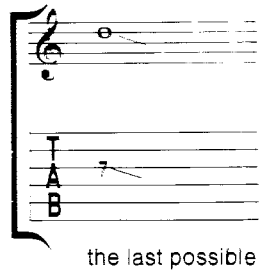
BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.



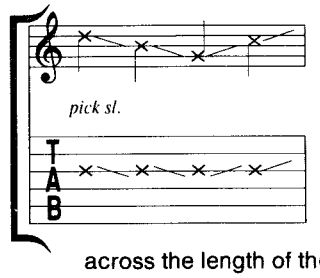
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).



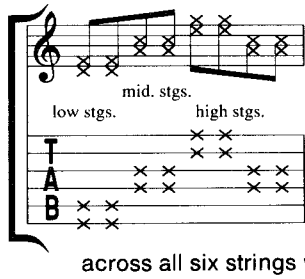
LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.



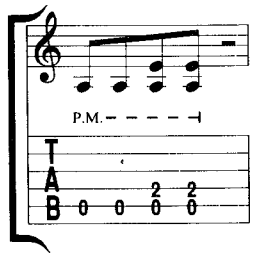
SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.



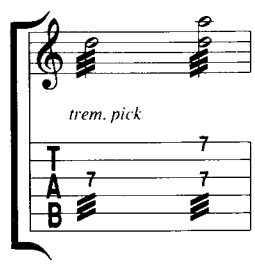
PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).



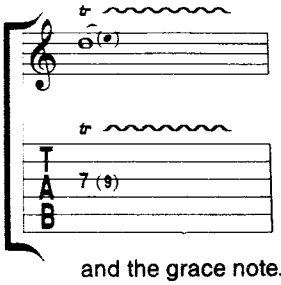
MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).



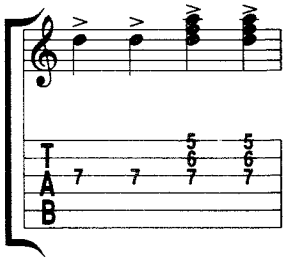
PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



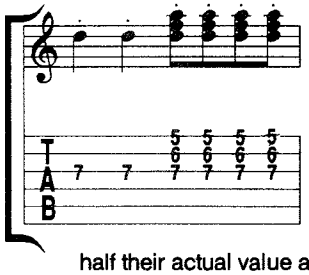
TREMOLO PICKING: The note or notes are picked as fast as possible.



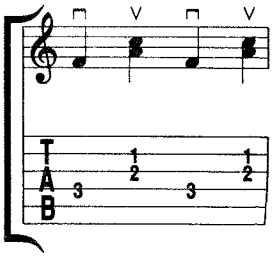
TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.



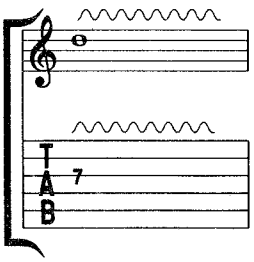
ACCENT: Notes or chords are to be played with added emphasis.



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

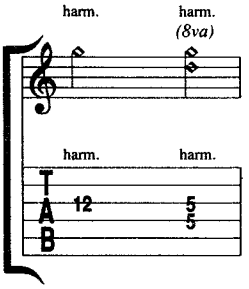


DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (∨) of the pick.

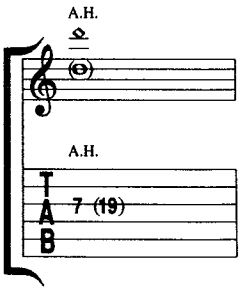


VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

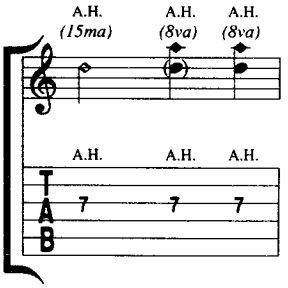
HARMONICS



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

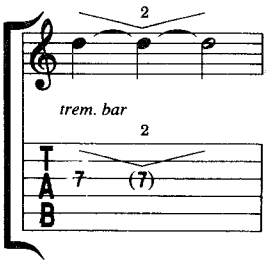


ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

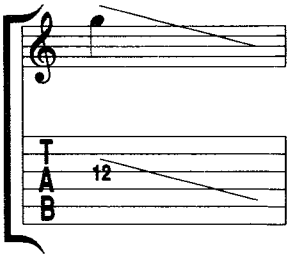


ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the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

TREMOLO BAR



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



UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

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