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A CONSPIRACY

Intro: D C

Gtr. 1 (w/dist.) left channel

*TAB

*Gtr. 2 (w/dist.) right channel

C G D5 D A5 C5

*Gtr. 3 (w/wah and dist.)

*Arranged for one gtr.

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

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Verse:

Look here.

1. Did you ever hear the one
2. See additional lyrics

Gtr. 3 (w/whh and dist.) on 2nd verse

A Conspiracy – 11 – 2
about last year. Said, it was all a lie. Ain't it funny how
time flies. Said, what we gonna do, baby? What's
end Rhy. Fig. 1
left for us to prove, oh._

Never stolen nothing, no, not a

thing.______ Said I always tried to stay away from

this year's big thing._ It ain't as easy as it seems to find a
Pre-Chorus:

mutual dream, yeah, yeah.

Well, can you tell

let ring throughout

me wrong from right?

Well, do you know when to

A Conspiracy – 11 – 5
_freeze or take flight?_ Can you _tell_ me, more or less, _I've_

---

**Chorus:**

*A*

got to know... Con - fess._  Oh, _yes, _ don't ne - glect_

---

let ring throughout

---

*Overall harmony*
E/G#(bass)  

To Coda

ne- neglect me, ba-by.  

Come by and be,  

be my con-spir-

*Play on D.S.

1. D  

a- cy,  

yeah.  

my con-spir-a- cy.

2. D

*Doubled by Gr. 3

A Conspiracy – 11 – 8
Organ Solo:
Em11  A  Em

Yeah.

Gtr. 1 (clean w/slight dist.)

Gtr. 2

A  Em11

let ring

A Conspiracy – 11 – 9
D.S. ♫ al Coda

Got to know, ba-

Outro:
w/Rhy. Fig. 2 1¾ times, simile

a-cy.

I said, no, don't ne-

Gtr. 2 (panned center)
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.
I've got some good old lovin' and I got some more in store.

P.M.

B

when I get through throwin' it on ya, you got to come back for more.

(end Rhy. Fig. 1)

P.M.

Chorus

Boys have things that come by the dozen. That ain't nothin' but drug store lovin'.

P

Pretty little thing, let me light your candle 'cause, uh, ma-ma, I'm sure hard to handle now, yes, around.
Action speaks louder than words... and I'm a man... o' great experience. I know you got another man, but I can love you better than him... Take my hand, don't be afraid... I'm gonna...
prove ev'ry word I say...
I'm advertisin' love for free, so you can

place your ad with me...
Boys that come a-long, a dime by the dozen.

That ain't nothin' but ten cent lovin'.

Pretty little thing let me light your candle 'cause, uh, ma-ma, I'm sure hard to handle now, yes, a-round.
Yeah.
Hard to handle now.

Oh, baby.

3rd Verse
w/Rhy Fig. 1

Baby, 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 got some good ol' lovin' and I got some more in store.

When I get through throwin' it on you, you gotta come a runnin' back for more.
Chorus
F#5

Boys'll run a-long, a dime by the doze-n. That ain't noth-in' but drug-store lov-in'.

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 A E B

Riff C (Gtr. I)
Hard hard to han-dle now Oh, yeah, yeah, yeah, yeah, ooh, yeah.

Gtr. III 1/2

Riff D (Gtr. II)
(w/ slide)

*Standard tuning
Guitar solo w/Rhy. Fig. 1

A.H. (15ma)

A.H. pitches: D F B D

Chorus

Boys that run a long, a dime by the dozen. That ain't nothin' but ten cent lovin'.
Pretty little babe, let me light your candle 'cause, uh, ma-ma, I'm sure hard to handle now, yes, a-round.

Yeah... So hard to handle now... Oh, yeah.

Baby... Uh, good lov'in'.

Baby...

Baby, oh... oh... good lov'in'... I need good
Gtrs. 1 and 2 in G tuning:
6 = D 3 = G
5 = G 2 = B
4 = D 1 = D

Intro:
Freely
Gtr. 1 (Acoustic dobro) dbld. by mandolin

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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

1. Low down simile

w/slide

2. See additional lyrics

Gtr. 2

Downtown Money Waster – 10 – 3
Chorus:

G7

Well, _ I'm a round _ er, _ like to round a _ round._

Rhy. Fig. 2

Gtr. 2

Woo, who. _ Say, _ I'm a round _

w/slide

Downtown Money Waster – 10 – 5
And I like to round around.
Gr. 2

They've got

And get

Instrumental Interlude:

C9/E

down.

Get down.

wffret noise w/slide

w/slide

fret noise w/slide

(A) woo, who.

Downtown Money Waster – 10 – 7
Verse:

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

3. To my low down down town

w/slide

mp

mf w/slide
money waster. Your sav-in' grace was that I like to taste you, but your

flow-er is spoiled. Too ea-sy to make you.

Outro Chorus:

Well, I'm a round-er, got to round a-round.
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 \( \frac{j}{d} = 62 \) \((\frac{j}{d} = \frac{3}{4})\)

Intro:

Gtr. 1
(Acou.s.)

*Gtr. 2
(Elec.)

\( f \) wislide

Verse:

Am
Rhy. Fig. 1

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

Gtr. 2

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

Am

Lux-ury is tem-po-ra-ry, then _ it's gone._

Good Friday – 6 – 1

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Am

D

thought that we would happen. I guess I'm wrong... We'll say 'Hi' on the street... then we'll

2. See additional lyrics

gradual slide

*T - T - T - T -

T - T - T - T -

Gtr. 2 simile 2nd time.

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

hold

Chorus:

Am

D

soon you'll have a new boy_ to sing you songs._ I will not for_give_

Gtr. 2

Rhy. Fill 1

*Gtr. 3

played fingerstyle

*Banjo arr. for gtr.
you,
no.
Nor will I accept the blame.
I will see you on Good Friday.

To Coda

end Rhy. Fig. 2

Fri - day,
on Good Fri - day.

Good Friday - 6 – 3
Interlude:

w/Rhy. Fig. 1 (Gtr. 1) & Rhy. Fill 1 (Gtr. 3) Both 2 times

Am D Am D

D.S. $\&$ al Coda

Gtr. 2

2. I'm

hold

---

---

T

---- (7) 7 - 8 - 7 8 - 10 - 10 (10) 12 - 12 - 5 7 - 5 - 7 7 (7) 7

Coda

F/C C A

Bridge:

Fri - day.

And you, you come and go when

Gtr. 1

*Gtrs. 1 & 4

Fri - day.

*Two gtrs. arr. for one,

Gtr. 1 (Acous.) & Gtr. 4 (Elec.)

Gtr. 2

you please, I know un - ful-filled needs, I know you do

Good Friday – 6 – 4
too.

Oh, but I,

you know I didn't

see things through,

I didn't pay attention to you,

but honey, I

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

try.

I will not forgive you.

Good Friday – 6 – 5
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:)

Good Friday – 6 – 6
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.)

Rhy. Fill 1

Gtr. 3
Verse:

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

G7sus

1. Save me, save me, baby,

Rhy. Fig. 1A

Gtr. 1

Gtr. 1

G7sus

w/Lead Fill 1 (Gtr. 2)

save me from this season's dead air.

end Rhy. Fig. 1A

Gtr. 1

Gtr. 3

P.H.

Lead Fill 1

Gtr. 2

mp

w/E bow

T

A

B

Gone - 14 - 3
Take, take, take me baby, blind, naked and scared. So scared.

Gtr. 3 tacet
Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7
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,

4. See additional lyrics

Gtr. 2 on D.S.

mp

_ ba - by. _

Burn me _ and cov - er your eyes _ with my
w/Lead Fill 2 (Gtr. 2)

ashes.

Come on and why don't you pray for me,

Gtr. 3

hold bend

T

0 0 0

0 0 0

0 0 0

0 0 0

0 0 0

0 0 0

0 0 0

0 0 0

C G7sus

baby.

Sit back and watch my divine spark

$\frac{1}{2}$

Lead Fill 2

Gtr. 2 (w/E bow)
Chorus:  
*w/Rhy. Fig. 2A (Gtr. 3, 1½ times) simile
F5  G5  Bb(5)  G(5)  F5  G5

flash, yeah.  
Gone

Bkgd. vcl.: Gone.

Gtr. 1

Rhy. Fig. 2

Gtr. 2

mp

12

*Em7b5

Good rid-dance, I am gone.  
Gone.

end Rhy. Fig. 2

Bkgd. vcl: Gone.

*trem. pick

F5  G5  Bb(5)  G(5)  F5  G5  Em7b5  F5  G5  Bb(5)  G(5)  F5  G5

E locrian tonality throughout this measure.

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

Em7b5

F5 G Bb5 G F5 E5

Gone in a wasted way, yeah.
Wasted my way and

Gtrs. 1
Rhy. Fig. 3

Gtrs. 2 and 3 tacet
w/Rhy. Fig. 1 (Gtr. 3, 1st 3 bars only) simile
G7sus

I'm gone.

end Rhy. Fig. 3

Gtr. 4

Gone - 14 - 8
Verse:

G7sus

w/Rhy. Fig. 1 (Gtr. 3, 7 times) simile
w/Rhy. Fig. 1A (Gtr. 1, 2 times) simile

3. So, push, push and pull on me,

w/Rhy. Fill 2 (Gtr. 1)

baby, with your fingernails full of fur. Yeah,

Gtr. 2

hold bend

I want you to stab me, baby, and

*Rhythmically touch string w/E bow

Rhy. Fill 2

Gtr. 1
do it, do it, 'cause you know it don't, it don't hurt.

Chorus:
F5 G5 Bb(5) G(5) F5 G5 Em7b5

Bkgd. Gone. Good rid-dance, I am gone.

F5 G5 Bb(5) G(5) F5 G5 Em7b5

and I'm wasted away, yeah, yeah. (A)

w/Rhy. Fig. 3 (Gtr. 1) simile
w/Rhy. Fig. 3A (Gtr. 3) simile
Guitar Solo:

Gtrs 2 and 3 tacet
w/Rhy. Fig. 4 (Gtr. 1, 8 times) simile
C(7)

wast-ed my way, I'm gone.

Gtr. 4 (w/slight dist.)

hold bend

Rhy. Fig. 4

Gtr. 1

mf let ring
Wasted!  Oh, wow!  Oh.

Gtr. 1

Rhy. Fill 3

Gtr. 3
Coda

w/Rhy. Fig. 2 (Gtr. 1, 4 times) simile

G7sus

D.S. $\text{\#3} \text{ al Coda}$

F5 G5 Bb(5) G(5) F5 G5

yeah, yeah.

Gtr. 3

Gtr. 4 (Gtr. 3 tacet)

Outro Chorus:

Em7b5

Oh, whoa, I tell you now... Gone.

Bkgd. vcl.: Gone.

mp hold bend

F5 G5 Bb(5) G5 F5 G5

Good rid-dance, I am gone.

Gone – 14 – 13
And I'm gone
Bkgd. vcl.: Gone.

Em7b5

in a wasted way, yeah.

F5 E5 F5 G5
Wasted my way. I'm gone.

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  \( \frac{\text{}}{\text{}} = 116 \)

Intro:
*Guitar 1 (Acoustic)
G5
GV G5 C/G

mf

*Guitar 2

With tremolo effect

 mf

Hold ---

Hold ---

C(addD)
G G
C/G

G C(addD)

Guitar 3 (Standard tuning)

mf

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

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Verse 1:

G

C/G

G  C(addD)

G  C(addD)

Oh good heavens baby, where is my medicine?

C(addD)

G  G

C/G

G  C(addD)

Well I must have left it outside with my etiquette.
hard to talk with a novacain tongue, yes it

Chorus:

This room smells like Hotel Illness.
The scars... I hide are now your business. I can't seem to make hair

not hide of this. No baby, love ain't a punishment...
Interlude:  

G  C(addD)  

G  C(addD)  

G  C(addD)  

No, no...  

Verse 2:  

G  C(addD)  

C/G  

Hypnotize by your rotten behavior.  

Hold...  

Guitar 4 (Acoustic)
Well, this week's fashion is a
last year's a fla-vor.

I got a head full of ser-mon and a
mouth full of spiders.  

Yeah, the politics of the world's...
greatest liar, every time.
Chorus:

This room, smells like Hotel Illness. The scars I hide are

Guitar 1

*Guitar 5

Guitar 2

Guitar 3

*On repeat only - end of Solo 1

now your business. I can't seem to make hair nor hide of this. No baby, love.
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
all those things that they say about you?
Guitar Solo 1:

Guitars 1 & 2

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

*Guitar 6

With slide Hold

All notes vib.

Hold

All notes vib.

* Guitar 6 in open G tuning: \( 6 = D, 5 = G, 4 = D, 3 = G, 2 = B, 1 = D \)
KICKING MY HEART AROUND

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

Estein = Db  4 = Gb
4 = Gb  3 = Bb
4 = Db  1 = Gb

Moderately fast rock  \( j = 146 \)

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

Freely
Intro:

N.C.

Elec. Gtr. 3 (center)

Elec. Gtr. 2 (right)

Elec. Gtr. 1 (left)

f  steady gliss.  hold
w/slide

Kicking My Heart Around - 13 - 1

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Look out! _

steady gliss.

Elec. Gtr. 3 tacet

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

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

1. Just come out and say it.
   the beginning.

*Elec. Gtr. 2

Can't spit the words out of your mouth...
no, there was no wrong you could do.

hold ---

There needs no explainin'
And now when they're sending,

'cause we I can't.

hold --- hold ---

Kicking My Heart Around - 13 - 4
both felt it go south.
stand look-in' at you.}

So just stop.

Elec. Gtr. 2

kick my heart around.

For the last.

Elec. Gtr. 1

w/slide
time, stop kicking my heart around.

Well, I told you so, now it's time to go.
(Do, oo, oo, oo, oo, oo, oo,)

w/slide

Kicking My Heart Around - 13 - 6
Got to get my show on the road. Just stop.

hold

To Coda

Kicking my heart around. Alright!
w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Elec. Gtr. 2)
both 4 times

2. I said in a round. Get on, get on, get on!

Harmonica Solo:

Elec. Gtr. 1

Elec. Gtr. 2

w/o slide
Kicking My Heart Around - 13 - 10

Whoa! Just stop_

Coda

Just stop, and

w/slide

w/slide
you're gon-na say please.

Whoo!

Kicking My Heart Around - 13 - 11
Outro:

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

Elec. Gtr. 3

Elec. Gtr. 2

Elec. Gtr. 1

Kicking My Heart Around - 13 - 12
ONLY A FOOL

Intro:

Moderately \( j = 92 \)

Elec. Gtr. 1 (left)

Elec. Gtr. 2 (right)

Only a Fool - 10 - 1

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Verse:

1. Your words__ buzz a - round___ my head._
2. When we're ly-ing in our big, old bed._

You make me feel

We wake up just

Only a Fool - 10 - 2
warm again to fall asleep again. You are my lover, When I dream

hold

my song and my best friend. And I don't want this to ever end.

of the time we spent, ah, it makes me so happy I just can't quit.

Only a Fool - 10 - 3
You hold my heart in your hands.
I see the love in your eyes.
Our home is like a
I know it will stay

promised land.

the rest of our lives.

And after that, and after that,

I, I just want you, just want you to un-
der-stand. Tell ya, ba-by!  
ver and o-ver and o-ver a-gain.  

Chorus:

fool would let you go.  

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

Only a fool, and I should know...

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

C G

Only a fool would let you go.

I need
you so, ba - by, please don’t go.

Don’t go, girl!

Guitar Solo:

Elec. Gtr. 3 (center)

Elec. Gtr. 1 (left)

Elec. Gtr. 2 (right)

Only a Fool - 10 - 5
Wow!

Only a

hold bend

*Bass plays E.

**Bass plays G.
Chorus:

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

fool would let you go. On - ly a fool, and I should know...

Only a fool would let you go. I need

1.

you so, ba - by, please don’t go. On - ly a

2.

rit.

you so, ba - by, please don’t go.

Elec. Gtrs. 1 & 2

Elec. Gtr. 1 only

harm.
REMEDY

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

Moderate Rock  \( \text{Tempo} = 80 \)

Intro:

Guitar 1

\( F5 \ C \)

\( E5 \ Bb \)

\( C \ C F/C \ C F/C/C \)

\( F/C C \)

* Two Guitars arranged as one

Remedy - 9 - 1

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Verses I & 2:

1. Baby, baby why can't you sit still?

2. See additional lyrics

Substitute with Rhythm Fill 1 (2nd time)

[Music notation]

Rhythm Fill 1
Guitar 1

[Music notation]
If I come on like a dream.

will you let me show you what I mean?

Will you let me come on inside?

Ooh, will you let it glide?

Substitute with Rhythm Fill 2 on repeat.

Rhythm Fill 2

Hold

Guitar 1

Hold
All I want is a remedy,
Can I have some remedy?
Remedy for
for all of the things in me.
Ooh, I would take enough
me please.
If I had some remedy,
I'd take enough to please me.

Remedy - 9.2
Guitar Solo

2.
Guitar 2
Eb5

Remedy - 9 - 5
Interlude:

Guitar 1

Ooh, I need a remedy, huh, yeah, for what is ailing me you see... Huh, I need a remedy... for what is ail-ing me... I need a remedy... yeah, for what's ail-ing me... yeah.

Wow, everybody ought to have a remedy... you see I'll
Chorus:

B♭  D♭  A♭  E♭

find it. Find it. You see... baby I want it. Want it. Ooh, you see I'll

Guitar 1

If I had some remedy.

With Rhythm Figure 1

B♭  D♭  A♭  E♭

find it. Find it. Ooh... all I really want... I really want it... You see I

I'd take enough to please me.

B♭  D♭  G♭/D♭  D♭  A♭  E♭  D♭

need it. Oh... I really wanna tell you all about it, yeah... I wanna

Can I have some remedy?

B♭  D♭  G♭/D♭  D♭  A♭  E♭  D♭

sing it, huh. Ooh... I feel I just want a shot... for myself... I need a

Ready... 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?
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.

Riff B

sl. sl.

sl. sl.

sl.

And wrong, yes, I...
may be...
Don't leave a light on...
for me.

A/G

F#m7

'scause I...
ain't comin' home...
It hurts me, baby, to be a-
alone.

Rhy. Fig. 2

1. D

2 2 2 2 2 2

6 7 7 7 7 7

5 5

(end Riff B)

Seeing Things - 7 - 2
Yes, it hurts me, baby.

And this love tears us apart.
Won't find me bent down on my knees. Oh yeah.

Ain't bendin' over backwards, baby, not to
Chorus
w/Bkgd. Voc. Fig. 1
G5 D A

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

Organ solo
w/RIff A
A

Bkgd. Voc. Fig. 1
Sing 3 times
See-in' things for the first time. Oo, oo, oo.
3rd Verse w/Riff B

And I ______ used to dream ______ a better day, that never came...

w/Rhy. Fig. 1

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

w/Rhy. Fig. 2

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

Rhy. Fill 1

let ring-4

let ring-4
You won't find me down on, on my knees. Oh, no, no, no.

Won't find me over backwards, baby... just to please... Oh, yeah, yeah, yeah. 'Cause I'm a

see-in' things for the first time. I'm see-in' things for the first time.

See-in' things for the first time. Oo, oo, oo.
See - in'_ things for the first time._ Oh, I'm see - in'_ things for the first time._ Yeah._
Rhy. Fig. 3

see - in'_ for the first time._ Oh, saw with my eyes for the first time._ Yeah,
G5
D
A
G5
D
A
(Gtr. II out)

down on my knees for the first time in my life in my life._ Oh yeah._

(Gtr. I)

---

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 \( \text{\textit{d}} = 80 \)

Intro

\textit{mf let ring}

\textit{N.C.}

\textit{Acous. gtr.}

E / Sl. / Str. / 11 / 11 / E / A6/9 / E / G / B / B / E

Rhy. Fig. 1

E A6/9 E A6/9 E

Harm.......

Harm.......

E A6/9 E A6/9 E

N.C.

sl.

E A6/9 E A6/9 E

She neve-r men-tions the word ad-

@end Rhy. Fig. 1

Rhy. Fig. 2

@end Rhy. Fig. 2

She Talks to Angels - 4 - 1
1st Verse
w/Rhy. Fig. 2 (3 times)

E A6/9 E A6/9 E

Yes, she'll tell you she's an orphan after you meet her fam-

A6/9 E A6/9 E

Rhy. Fill 1

(end Rhy. Fill 1)

E(B&B) B A
E A6/9 E A6/9 E

2. She paints her eyes as black as

Rhy. Fig. 3

*Harm.

She Talks to Angels - 4 - 2
2nd, 3rd, 4th, Verses
w/Rhy. Fig. 2 (3 times)

night, now. Pulls those shades... down... tight...

3. A. See additional lyrics

Yeah... she gives a smile... when the pain... comes...

The pain gon'na make ev'rything al-

right. Says she talks to an-gels.

They call her out by... her name.

Oh yeah, she talks to

an-gels. Says... they call her out by... her name.

3. She keeps a lock of hair in her

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
1st Verse
w/Rhy. Fig. 1 (7 times)
F/C C Bb Eb/Db Bb C F/C C Bb Eb/Db Bb C
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)
H
F/C C Bb Eb/Db 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/Db Bb C F/C C Bb Eb/Db Bb C
right.
F/C C 3 Bb Eb/Db Bb C F/C C
Feel - ing sec - ond fiddle to a dead man.
Up to my neck with your dis - re - gard.
F/C C Bb Eb/Db Bb C F/C C
Like a beat dog that's a - walk - in' on the
w/Fill 2
Bb
Broad - way.
No one wants to hear you when you're down.

Fill 1 (Gtr. II)

Fill 2 (Gtr. II)
Chorus

D    G/D   D    C
     F/C   C    B♭    N.C.   B♭

Sister Luck is a screamin' out somebody else's

Rhy. Fig. 2 (Gtr. II)

Gtr. I

Eb/Bb B♭   D    G/D   D    C
     F/C   C    B♭

name...

Sister Luck is a screamin' out

(end Rhy. Fig. 2)
some - bod - y else - 's name.

2nd Verse
flip of a coin might make a head turn.

Held my hand o-ver a can-dle.

The flame burn-in', but I nev-er weep...

Sister Luck - s
Sister Luck is a-scream-in' out somebody else's name.

Sister Luck is a-scream-in' out somebody else's name, what a shame.

*Standard tuning
SOMETIMES SALVATION

Words and Music by
CHRIS ROBINSON and RICH ROBINSON

Moderate Rock  \( \frac{J}{J} = 100 \)

(\( \frac{J}{J} = \frac{3}{4} \))

Verse 1:

To lessen my troubles stopped hangin' out with vultures and empty saviors like
A (addB)

you....

B

Oh I wish I had a.

B/A

nick-el for e' ev-ry mir-a-cle that you eas-ly tricked

A

B/A

Chorus:

E

D75 C75 B

me in-to.

You can lead a horse to wa-ter,

Guitar 1

Guitar 2

Hold

Hold

Sometimes Savano - 9 - 2
Oh, but faith is another matter.

Oh, so don't you surrender, oh, no, no. 'Cause
sometimes salvation
in the eye of the storm

To Coda

Sister did you want to try and find me?

Sometimes Salvation
Verse 2:

I've no time for accusations or conversations on all the bad, bad...

things that you do. Just a note from your jailor; drugs in the relation to all the people around you.

D.S. al Coda
Ow! I've kept secret your superstitions and all its twisted wisdom.

that I fell into.

Oh, yeah.

Oh so don't you... so don't you surrender, no, no, no, no. Sometimes, sometimes.

Hold
sal-vation, sal-vation, a sal-vation in the eye of the storm.
Whoa, whoa, whoa... Yeah...

Sister, do you want to try and find me? Hey,

**Fill 1**

Guitar 2
Sister, do you want to try and find me? Hey,

Sister, hey, do you want to try and find me?
Verse 1:
N.C.(G)  F  C/E

feel like a riot, then don't you deny it.  Background vocal: Put your good foot for -
ward.

No need for her- o- ics, I just-a want you to show me.

C/E

G5

Now’s the time to shine.

Your in- de- pen- dence is a half-
ass delivery. Your train has left the stat-

The recognition of that same old condition. Your
Pre-Chorus:

C G5

gard-less of the truth, you still act so aloof.

Sting Me - 23 - 6
In the face of a judge and jury, you got the nerve to say--not guilty. Can you
Chorus:

Sting me? Yeah.
Sting me?
Sting me?
Sting me?
Can you sting me?
Can you sting me?
Can you sting me?

To Coda

Oo, you wanna, oh, can you sting me?
Can you sting me?
Can you sting me?

Sting Me - 23 - 8
sting me? Right to my rotten bones. Yeah,

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

a-right down to...
(G5)

Verse 2:
N.C.(G)

F

Well, the bell rings out for the crime of the century.

With improvisation

With improvisation

Sting Me - 23 - 10
Courtesy of your mother.

Well, the sign reads a welcome to the valley of discovery.

Look at what money can buy.
Sons and daughters better open your eyes. Tell me what you're seeing.

'Cause this submission is a tired tradition. It's
ev - r y - one's sac - ri - fice.

Well,

be - lieve in me.

I've got noth ing up my sleeve.
'cept this heart, and a chip on my shoulder. You see I'm young and don't like gettin' older. Can you
Coda

sting me?

Right to my - a rotten bones,

---

Guitar Solo

N.C.

---

oh!

Ow, ow ow, ow, yeah!

---

Sting Me - 23 - 15
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

Sting Me - 23 - 16
come on a my sweet young a thing... What new things you wanna

show me to-day? I got one question, believe it's subjective:

(All notes vib.)
what is a wasp— without her sting?

Pre-Chorus:
I don't mean— to sound bit-ter, but you touch me ba-by, just like a mur-

Sting Me - 25 - 19
der. Liv-in' ain't so easy when all I want from you is to sting me.

Can you Can you
Chorus:  

Can you sting me?  

Can you (etc.) (Continue with bkgd. vocal)

Oh, yeah, you wanna sting me.  

Alright, you wanna
F(tone2) F5

sting me.

Oh, yeah, you wanna wanna, wanna,

Bb F5

wanna. Can you sting me?

Oo, girl, you wanna,
WISER TIME

Gtrs. 2, 3 and 4 in G tuning:

Moderately slow \( \frac{\text{d}}{\text{beats per minute}} = 78 \)

Intro:
Segue from "Ballad in Urgency" Bb

Drums

Rhy. Fig. 1

\( \text{mf w/pick and fingers} \)
\( \text{let ring throughout} \)

Rhy. Fig. 1A

\( \text{mf let ring throughout} \)

\( \text{Wise Time – 12 – 1} \)

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Verse:

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

1. No time left now for shame. _____________________________________________
2. 3. See additional lyrics

1 1 1 1 1 1 1 1 1 1 1 1

p i n e. _____________________________________________ Wind-swept stars blink and smile.
G/B

oh, I know it ain't ev'-ry-day we can part the sea.

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

And on a bad day,

end Rhy. Fig. 2

end Rhy. Fig. 2A
well, I know it ain't ev'-ry-day
glo-ry beyond our own reach.

w/Rhy. Fig. 1A, Jtr. 2, 1st 4 bars only)

Gtr. 1 (panned center) (w/dist.)

D.S. § al Coda

3. Four-teen

Wiser Time - 12 - 6
Guitar Solo:

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

Bb Am7

Gtr. 3 > (Acoustic dobro)

poco dim.
w/slide

Gtr. 1 divisi

let ring

G

Bb Am7

let ring
Outro Chorus:

w/Rhy. Fig. 2 (Gtr. 1, 2 times) simile
w/Rhy. Fig. 2A (Gtr. 2, 3/4 times) simile

Gtr. 4 ad lib. to end

Am

And on a good day,____ well, I know it ain't ev-'ry day____ we____

G/D /B C Am G/B G Am

--- can part the sea. And e-ven on a bad day ---

G/B

well, I know it ain't ev-'ry day____ glo-ry be-yond our own reach.

G/B G

--- Well, on a good day, well, I know it ain't ev-'ry day we ---

Gtr. 1

w/Rhy. Fill 2
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.
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).

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

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

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then 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.

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.

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

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

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

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).

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

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

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

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 (m.) or upstroke (v.) 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.

TREMOLO BAR

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

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

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.
SHAKE YOUR
MONEY MAKER
HARD TO HANDLE
SEEING THINGS
SHE TALKS TO ANGELS
SISTER LUCK

THE SOUTHERN HARMONY
AND MUSICAL COMPANION
HOTEL ILLNESS
REMEDY
SOMETIMES SALVATION
STING ME

AMORICA
A CONSPIRACY
DOWNTOWN MONEY WASTER
GONE
WISER TIME

THREE SNAKES
AND ONE CHARM
GOOD FRIDAY

BY YOUR SIDE
KICKIN’ MY HEART AROUND
ONLY A FOOL