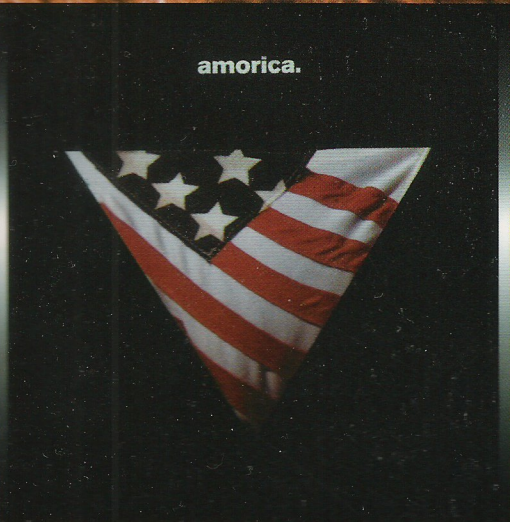
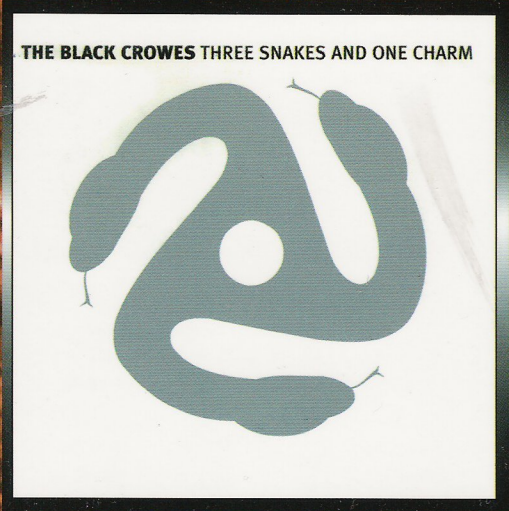


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BLACK CROWES

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

Intro: D C G

Gtr. 1 (w/dist.) left channel

f let ring $\frac{1}{2}$

Gtr. 2 (w/dist.) right channel

f $\frac{1}{2}$

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

C G D5 D A5 C5

*Gtrs. 1 and 2

Gtr. 3 (w/wah and dist.)

$\frac{1}{2}$

*Arranged for one gtr.

G

B

F#

Musical notation for the first system, including a treble clef staff with a key signature of two sharps and a guitar TAB staff with fret numbers.

Musical notation for the second system, including a treble clef staff with a key signature of two sharps and a guitar TAB staff with fret numbers and 'x' marks for muted strings.

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

Musical notation for the third system, including a treble clef staff with a key signature of two sharps and a guitar TAB staff with fret numbers.

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

f

Musical notation for the fourth system, including a treble clef staff with a key signature of two sharps and a guitar TAB staff with fret numbers and 'x' marks for muted strings.

C G(7)

a - bout last year. — Said, it was all a lie. — Ain't it fun-ny how

T
A
B

T
A
B

B F#(7)

time flies. Said, what we gon-na do, ba - by? — What's

T
A
B

T
A
B

end Rhy. Fig. 1

w/Rhy. Fig. 1, *simile*

left for us to prove, oh. _____ Nev - er stol-en noth-ing, - no, not a

TAB

Gtr. 2

TAB

thing. _____ Said I al - ways tried ___ to stay a - way ___ from

TAB

this year's ___ big thing. ___ It ain't as eas-y as it seems ___ to find a

TAB

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 -

T
A
B

E7/D

E7
 ⑥ open
 E

— freeze or take flight? — Can you — tell — me, more or less, — I've

T
A
B 5 6 7 6 5 6 7 6 5 | 7 6 7 6 7 6 7 5

mp *mf*

T
A
B (5) 6 7 7 7 (7) | 0 5 7 5

Chorus:
 *A

got to know. Con - fess. — Oh, — yes, — don't ne - glect —

Rhy. Fig. 2
let ring throughout

T
A
B 5 6 6 7 (6) 6 7 6 6 7 6 0 || 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

T
A
B (5) 6 7 7 (7) (7) | 4 (4) 2 1

*Overall harmony

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 -----|

TAB

Gtr. 2

mp

let ring -----|

TAB

A

Em11

let ring

TAB

TAB

D.S. al Coda

A Em11 A
 Got to know, ba -

let ring --- *let ring -----*

T
A
B

T
A
B

⊕ Coda D A
 a - cy. I said, no, don't ne -

Outro:
w/Rhy. Fig. 2 1 3/4 times, simile

T
A
B

Gtr. 2 (panned center)
let ring -----

T
A
B

E/G#(bass) G

glect me, ba - by _____ 'cause I want you a part of _____ my con -

T (5) 5 5 9-11 10 10 12 (12) 10 12 10 12

A

B

D A

spir - a - cy. _____ I tell you _____ and I beg you, and I _____ beg you, and I

hold bend

T (12) 10 11 12 12 10 11 12 12 12(12)10 12 10 12 12

A

B

E/G#(bass) G Gtr. 1 D5

pray, _____ and I pray _____ ev - 'ry night and day; be my con-spir - a - cy. _____

T (12) 12 12 10 12 12 12 10 12 10 10 12 12 (x) 10 (10)

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

B: x02333, Bsus4: xxx034, F#5: x02333, E5: x02211, B5: x02213, B(type 2): xx0111, E/B: xx0112

Moderate Rock ♩ = 102

N.C.
*Gtr. I

Intro (Drums)

*In open G tuning: ⑥ = D ⑤ = G ④ = D ③ = G ② = B ① = D

1st Verse

B Bsus4 B Bsus4

*Gtr. II

Ba - by, here I am, I'm a man on the scene.

Rhy. Fig. 1 (Gtr. I)

P.M.---1 P.M.-----1 P.M.--1

*Standard tuning

B Bsus4 B Bsus4

I can give you what you want, but you got to come home with me.

P.M.---1 P.M.-----1 P.M.---1

sl.

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'.

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.*

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

Bsus4 B Bsus4

H H

love you bet - ter than him_ Take_ my hand,_ don't_ be a - fraid_ I'm gon - na

B Bsus4 B Bsus4

sl. *sl.*

sl. *sl.*

Riff A (Gtr. II)

D E A E B

(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

B Chorus F#5

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

That ain't noth-in' but ten cent lov-in'.

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.

This system contains the first three lines of music. The top line is the vocal melody with lyrics "Yeah... Hard... to han-dle now." The second line is the guitar accompaniment. The third line is the guitar tablature, showing fret numbers and string numbers.

A E B A E B A5

Oh, ba-by.

This system contains the second three lines of music. The top line is the vocal melody with lyrics "Oh, ba-by." The second line is the guitar accompaniment, featuring a slide effect. The third line is the guitar tablature.

3rd Verse w/Rhy. Fig. 1

B Bsus4 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...

This system contains the third three lines of music, which is the 3rd Verse. The top line is the vocal melody with lyrics. The second line is the guitar accompaniment with chord markings B, Bsus4, and B. The third line is the guitar tablature.

Riff B (Gtr. II)

A E B A E B A E B A E B

(w/slide)

This section is enclosed in a box and shows the guitar riff. The top line is the guitar accompaniment with chord markings A, E, B. The second line is the guitar tablature, including a slide effect. The section ends with a double bar line and a repeat sign.

Chorus
F#5

Boys -'ll run a - long, a dime_ by the doz - en. That ain't noth - in' but drug - store lov - in'.

E5 F#5

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

w/Riff C
A E B

Hard, - hard to han - dle now, - Oh, yeah, - yeah, - yeah, - yeah, - ooh, yeah.

Riff C (Gtr. I) sl. * Gtr. III 1/2

sl. 1/2

Riff D (Gtr. II)

A E B A E B A E B A E B

(w/slide)

*Standard tuning

Guitar solo
w/Rhy. Fig. 1

B Bsus4 B Bsus4

1/2 1/2 1/2 1/2 P H sl. (7) sl.

1/2 1/2 1/2 1/2 P H sl. (6) sl.

B Bsus4 B Bsus4 B (type 2) B5 E/B

A.H. (15ma) 1/4 P Full Full sl. sl.

A.H. 1/4 P Full Full sl. sl.

9 9 9 7 7 9 7 9 9 5 6 4 (0) 7 6 4 6 9 (9) 9 7 10 10 (10) 13

A.H. pitches: D# B D H sl.

B Bsus4 B Bsus4 B

A.H. (8va) Full Full Full Full sl.

P A.H. P Full hold bend Full hold bend Full sl.

12 14 12 13 15 12 14 17 (17) 17 17 17 17 17 17 17 (17) 15 (17)

sl.

Chorus
F#5

sl.

Boys that run a - long, a dime_ by the doz - en. That ain't noth - in' but ten cent lov - in'.

10 10 11 11 11 11 11 11 10 11 11 11 11 11 11 11

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

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

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 3 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 hold bend

(17) 17 17 17 17 17 17 17 17 17 17 17 17 17 17 15 17 15 15 16

B

Bsus4 B

Bsus4

Ba - by, oh, oh, good lov - in'. I need good

8va-----

P P H sl. sl. H H H H P sl.

(16) 16 14 14 12 14 12 14 14 17 14 15 16 14 15 16 14 15 16 14 15 16 15 14 12 13

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-

H H H P Full 1/2 P loco sl.

H 10 H 10 H 10 P Full 1/2 P P sl.

14 15 14 15 14 15 15 14 11 17 17 16 (16) 14 14 14 11 15 14 12 14 14 (14) (0)

w/Riff C (3 1/2 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 Full 1/2 1/4 Full 1/2 1/4 Full

1/2 1/4 P H Full 1/2 1/4 Full 1/2 1/4 Full

9 9 9 7 9 7 9 9 9 7 9 0 10 9 9 9 7 9 7 9 9 9 7 9 9

(9) (9) (10) (10) (10) (10) (10)

sl.

w/Rhy. Fills 1 & 2

A E B Free time

Mm, mm.

1/2 1/4 P Full Full sl.

1/2 1/4 P Full Full sl. reverse rake

9 9 9 7 9 7 9 10 (10) (10) (10) (10)

P

Rhy. Fill 1 (Gtr. I)

A E B Free time

2 H 9 H 4 (4)

2 H 9 H 4

2 H 9 H 4

2 H 9 H 4

Rhy. Fill 2 (Gtr. II)

A E B Free time

(w/slide)

14 21 H 16 (16)

14 21 H 16 (16)

14 21 H 16 (16)

DOWNTOWN MONEY WASTER

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

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

G

mf w/slide
trem. picking

w/slide 3

T
A
B

*Gtr. 2

mp w/slide

T
A
B

*Pedal-steel arranged for gtr.

A tempo ♩ = 94

Band tacet

Perc. ↓ ↓ ↓ ↓

rit. poco a poco

*strike w/slide

mf

T
A
B

T
A
B

*G

w/Rhy. Fig. 1 (Gtr. 1, 7 times) simile Enter piano

Rhy. Fig. 1 end Rhy. Fig. 1 **Gtr. 3 (w/capo at 5th fret)

w/pick and fingers *mf*

mp \leftarrow *mf*
slow vol. swell

T 0 0 3 2 0 0 0 0 0 2 4 0 2 (2) 4 2 0 3
A 0 0 3 2 0 0 0 2 0 2 4 0 2 (2) 4 2 0 4
B (0) 3 2 0 0 0 0 2 0 2 4 0 2 (2) 4 2 0 4

T 12 12
A
B

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

w/slide *mf mp* w/slide

T (12) 11-12 12 (12) 14 14 12 12 12 7-9 7-5
A (12) 11-12 12 (12) 12 12 12 12 12 7-9 7-5
B (12) 11-12 12 (12) 12 12 12 12 12 7-9 7-5

1. Low _____ down _

simile

T
A
B

0 0 0 0 0 4 2 0 2 2 2 2 0 0 0 4 2 0 2 2 2 2 0 0 0 0

w/slide

T
A
B

(5) 10 12 12 11-12 11-12

Verse:

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

down - town mon - ey wast - er. Well _____ you're sav -

2. See additional lyrics

T
A
B

(12)
(12)

in' grace _____ is that I liked to taste you but your flow - er is

Gtr. 2

mp *w/slide*

T
A
B

3 2 3 3 1 2 3 5 5

spoiled. — Too ea - sy to make you. — You got a thir - ty -

mf

T 13 15 15 15 15

A 15 15 15

B

eight and your book of rev - e - la - tions. I got a for -

T 15 15 17 12 12 12 12 (12)

A 16 17 17 12 14 (14) 14 12 12 (12)

B

ty - four and a load — of temp - ta - tions.

w/Lead Fill 1 (Gtr. 2)

Gtr. 1

w/slide ----- 1

let ring throughout

T 5 5 5 (0) 0 0 0 3 2 0 0 0 2 0 0 0

A 0 0 0 3 2 0 0 0 2 0 0 0

B

Lead Fill 1
Gtr. 2

mf
w/slide throughout

T 11 12 12 11 12

A 12

B

Chorus:

G7

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

Rhy. Fig. 2

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

Gtr. 2

(12) 3 0 2 0 0 2 2 4 5 5

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

(5) 5 2 0 3 5 5 2 0 2 0 (0) 0 0 0 2 0 2 w/slide 12 12 12

10 12 12 12 11 15 5 (0) 3 (0) 2 0 10 12 12 12

er, _____ yes, I am. _____ And I like to round a - round..

end Rhy. Fig. 2

T 12 10 8 12 12 11 12 12 (12) 8 3 3 3 15 15
 A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 12 12 12 12 12-10 10 10
 A 12 12 12 12 12-10 7 10 10
 B 12 12 12 12 12-10 7 10 10

1.

T (15) 15 12 15 15 12 15 (15) 15 12 3 3 2 0 0 0 0
 A 15 12 15 15 12 15 15 15 12 3 3 2 0 0 0 0
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2

T 12 12 10 12 12 12 10 10 10 12 12
 A 12 12 10 12 12 12 10 10 10 12 12 12 12
 B 12 12 10 12 12 12 10 10 10 12 12 12 12 10 12

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

Gtr. 2

Musical notation for the first system, including a treble clef staff with notes and a guitar staff with fret numbers and slide markings.

Guitar staff notes: 5 5 | 10-12 12 9 | 2-3 2-3 | 5 | 0 5 5 | 8-9 | 10-12 9

Slide markings: w/slide (twice)

Musical notation for the second system, including lyrics and guitar accompaniment.

Lyrics: They've got | 2. | And get

Guitar staff notes: 11-12 12 | 3 | 3-1 | 3-4 5 | (15) 15-16 16 | 15 15-16 16 | 15 15-16 16 | 15 0 0 0

Instrumental Interlude:

C9/E

Musical notation for the instrumental interlude, including lyrics and guitar accompaniment.

Lyrics: down. | Get down.

Guitar staff notes: 8 9 | 6 0 2 0 0 2 | 0 3 0 2 | 12 12 12 12 | 7 0

Slide markings: w/slide, w/fret noise

Musical notation for the final system, including lyrics and guitar accompaniment.

Lyrics: (A) woo, who.

Guitar staff notes: 12 12 12 12 | 12 0 0 | 0 0 3 0 0 0 | 0 0 0 0 0 | 0 0 0 2

mon - ey wast - er. — Your sav - in' grace was that I like to taste you, — but your

T 11-12 5 x 5 10-12

A 12 12 10 12 12 10 12 12 12 12 12 12 12 12 12

B 10 10 12 12 12 12 12 12 12 12 12 12 12 12 12

w/Lead Fill 2 (Gtr. 2)

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

Gtr. 1

w/slide

T 0 0 0 3 2 0 3 3 (2) 2 2 0 3 0

A 0 0 0 3 2 0 0 0 0 2 2 2 0 0

B 3 2 0 0 2 0 3 3 0 2 2 2 0 0

Outro Chorus:

w/Rhy. Fig. 2 (Gtr. 2) simile

G7

Well, — I'm a round - er, got to round a - round, .

Gtr. 2

mf let ring w/slide . . .

T 10 10 12 10 12 10 10 12 10 12 10 9 7 7 9 5 0

A 10 10 12 10 12 10 10 12 10 12 10 9 7 7 9 5 0

B 10 10 12 10 12 10 10 12 10 12 10 9 7 7 9 5 0

Lead Fill 2

Gtr. 2

mp w/slide

T 12 12 15 14 12 10 12 12 9 0 12

A 12 12 (12) (15) 15 14 12 10 12 12 9 0 12

B 12 12 (12) (15) 15 14 12 10 12 12 9 0 12

now. And yes I do. I'm a round -

T 0 10 12 12 10 12 10 12 10 11 12 10 12

A 0 10 12 12 10 12 10 11 12 10 12

B 0 10 12 12 10 12 10 11 12 10 12

- er ba - by, got to round a - round, -

T (12) 12 10 10 12 12 10 10 12 12 17 17 (17) 19-21 17

A (12) 12 10 10 12 12 10 10 12 12 17 17 (17) 19-21 17

B (12) 12 10 10 12 12 10 10 12 12 17 17 (17) 19-21 17

now. Just got to.

Gtr. 1

T (15) 15 12 15 15 15-16 0 15 8 9 0 0 0 2 0 3 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 2 0 3 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 2 0 3 0 0

Gtr. 2

mp w/slide

T 10 12 12 14 15 15 (15) 13 3 0 3 0 0 0 (0)

A 10 10 12 12 14 15 15 (15) 13 3 0 3 0 0 0 (0)

B 10 10 12 12 14 15 15 (15) 13 3 0 3 0 0 0 (0)

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

Am: x0231
D: xx0232
G/A: x02003
G: 134211
F: 134211
F/C: x34211
C: x321
E: 0231
A: x0211
D type2: x0232
E type2: 0x232
A type2: x0232

Slow rock ♩ = 62 (♩ = $\frac{3}{4}$)

Intro:

Chords: Am, D, C A (3fr open), A (open), Am G/A, Am G/A, D

Gtr. 1 (Acous.)
*Gtr. 2 (Elec.)

f w/slide

TAB: (14) 14, (14) 14, 7 8 8 10 10, (10) 12 12 9 9, 5 7 7

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

Verse:

Am D
Rhy. Fig. 1

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

Gtr. 1
Gtr. 2

hold - - - - - 3 hold - - - - -

TAB: (7) 7 7, 7 5, 7 5 7 7, (7) (7)

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

Am D

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

TAB: 7 10

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

TAB 5 8 7 5

*Gtr. 2 simile 2nd time.

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

hold

TAB 15 11 9 7 7 (7) 7 8 10

Chorus:

6 6
open 2tr
EF#

Am D G F

Rhy. Fig. 2

Gtr. 1

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

Gtr. 2

TAB 5 7 (7) 7 7 10 10 10 12 12 10

Rhy. Fill 1
*Gtr. 3

mf hold played fingerstyle hold

TAB 0 0 0 0 2 2 2 2
2 0 2 0 0 2 0 0 0 2 2 2 2

*Banjo arr. for gtr.

F/C

C

G

F

you, no. — Nor will I ac - cept the

TAB: 10 12 10 8 8 6 7 10 12 10 12 16 15 12 10 12 12 12 10

F/C

C

G

F

blame. I will see you on Good

TAB: 10 13 12 12 12 10 10 10 12 12 12 12 10 10 12 12

To Coda ⊕

F/C

C

end Rhy. Fig. 2

F/C

C

E

Fri - day, on Good Fri - day.

TAB: 12 12 12 10 10 10 10 12 12 12 12 2 0 0 0

Interlude:

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

D.S. $\frac{3}{8}$ al Coda

Am D Am D

Gtr. 2

2. I'm

hold -

hold - - - -

TAB

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

Coda

Bridge:

F/C C A D type2

Gtr. 1

*Gtrs. 1 & 4

f

Fri - day. - And you, - you come and go - when

Gtr. 2

Gtr. 2

TAB

(12 12 12 12)

12 12 12 12

*Two gtrs. arr. for one, Gtr. 1 (Acous.) & Gtr. 4 (Elec.)

A D type2 A D type2

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

TAB

A

6 6 6
open 3fr open
E G E
E type2
A type2
E type2
D type2

too. _____ Oh, but I, _____ you know I did-n't

hold _____

T
A
B

9 9/10 10 9 9 9

A
D type2
A
D type2

see things through, _____ I did-n't pay at - ten-tion to you, _____ but hon-ey, I _____

T
A
B

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

A
G
F
F/C
C

try. _____ I will not for - give _____ you.

Gtr. 2

hold _____ grad. slide

T
A
B

14 15 14 14 10 10 10 12 12 12 12 10 8 14 12 10 10 10 12 12 12

G F F/C C G F

Nor will I ac-cept the blame. I will see you on Good

8va

TAB

F/C C F/C C

Gtr. 1

Fri - day, on Good Fri - day. Good

grad. slide

TAB

F/C C F/C C E

Fri - day. On Good Fri - day, oh yes, I will.

p

TAB

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

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

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



Moderately ♩ = 76

Intro:

Percussion 4 Gtr. 1 (w/dist.) G7sus

mf

Gtr. 1

C G7sus G7sus

Gtr. 2 (w/dist.)

8va...
mf Feedback

C G7sus G7sus enter band 1/4

15ma Harm fdbk. w/"E bow" w/o E bow 1/4

w/Rhy. Fig. 1 (Gtr. 3, 3 times) simile
G7sus

This system contains two musical parts. The top part is a guitar rhythm track for G7sus, consisting of a treble clef staff with a series of eighth-note chords and a corresponding six-line tablature below it. The tablature uses numbers 5 and 3 and 'x' marks to indicate fretting and muting. The bottom part is a violin part, starting with a treble clef and a key signature of one flat. It features a long, sustained note followed by a melodic phrase. Below the staff is a wavy line representing the bowing pattern. A six-line tablature below the violin staff shows fingerings: 12, (12), 12 14 12, and 10.

w/Rhy. Fill 1 (Gtr. 3)

This system contains two musical parts. The top part is a guitar rhythm track for Gtr. 3, consisting of a treble clef staff with eighth-note chords and a corresponding six-line tablature. A dashed line with the text "let ring" is placed over the first few measures. The bottom part is a violin part with a treble clef and a key signature of one flat, featuring a melodic line with slurs and a fermata. Below the staff is a wavy line representing the bowing pattern. A six-line tablature below the violin staff shows fingerings: (10), 12 12 15 17, 14 17, (17)(17) 14 17 14 12, 14 12 14 12 10, 12 12 10 12 10 7 5 7 5 0.

Rhy. Fig. 1
Gtr. 3 (w/dist.)

This block shows a guitar rhythm track for Rhy. Fig. 1. It consists of a treble clef staff with eighth-note chords and a corresponding six-line tablature. The dynamic marking is *mf*. The tablature uses numbers 3 and 6 and 'x' marks to indicate fretting and muting.

Rhy. Fill 1
Gtr. 3

This block shows a guitar rhythm track for Rhy. Fill 1. It consists of a treble clef staff with eighth-note chords and a corresponding six-line tablature. The dynamic marking is *mf*. The tablature uses numbers 3, 6, 8, and 7 and 'x' marks to indicate fretting and muting.

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

G7sus

1. Save _____ me, _____ save _____ me, ba - by, _____

Rhy. Fig. 1A

Gtr. 1

T
A
B

G7sus

w/Lead Fill 1 (Gtr. 2)

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

Gtr. 1

end Rhy. Fig. 1A

T
A
B

Gtr. 3

P.H.

T
A
B

Lead Fill 1

Gtr. 2

mp
w/E bow

T
A
B

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

Take, — take, — take me ba - by, — blind, — na - ked and

Gtr. 3 tacet
G7sus

scared. — So scared. —

Gtr. 2

mf
12 14

Gtr. 3 Gtr. 4

f
 $\frac{1}{4}$

TAB: 3 3 x x x x x 3 3 x $\frac{1}{4}$ 0 2 0 3 0 2 x

TAB: 14 17 17 14 17 14 17 14

TAB: 6 3 6 3

♩ 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

T
A
B

T
A
B

_____ ba - by. _____ Burn me _____ and cov - er your eyes _____ with my

T
A
B

T
A
B

w/Lead Fill 2 (Gtr. 2)

ash - es. ____ Come on _ and why don't you pray _____ for me,

Gtr. 3

hold bend - 4

C

G7sus

ba - by. _ Sit back and watch my di - vine _ spark_

Lead Fill 2

Gtr. 2 (w/E bow)

mp mf

Chorus:

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

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

flash, yeah. Gone

Bkgd. vcl.: Gone.

Gtr. 1

Rhy. Fig. 2

TAB

3 6 3 8 8 10 8 8 6 7 6 7 5 3 5 3 5

Gtr. 2

TAB

12

mp

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

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

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

Good rid-dance, I am gone. Gone.

Bkgd. vcl: Gone.

end Rhy. Fig. 2

trem. pick

TAB

x x 2 3 2 3 2

x x 0 0 0 0 0

x x 2 3 2 3 2

TAB

(12) 10 12 12 12 14 1/2 (14) 12 14 10 12

*E locrian tonality throughout this measure.

Rhy. Fig. 2A

Gtr. 3

mf

TAB

3 5 3 5 3 5 5 (5) (5) (5) 3 5 x x 3 x 3 5 x x x x 5 3 5 0 0 6 6 5 5 0 0 6 6 5 5 3 3 5 5 3 3

To Coda ⊕

Em7b5

F5

G

Bb5

G

F5

E5

Gone in a wast - ed way, yeah. Wast - ed my way and

Gtr. 1

Rhy. Fig. 3

TAB

		3 5	5 7	5	X X	X X	3 3	0	0	3 5	3 5	3 5	X X	X X	2 2	2 2	X X	X X
		3 5	5 7	5	X X	X X	3 3	0	0	3 5	3 5	3 5	X X	X X	2 2	2 2	X X	X X

TAB

(12)	(12)	14 16	14 17 14
------	------	-------	----------

Gtrs. 2 and 3 tacet

w/Rhy. Fig. 1 (Gtr. 3, 1st 3 bars only) simile

G7sus

F5

G5

I'm gone.

end Rhy. Fig. 3

Gtr. 4

TAB

3 3	3 3	5 5	0	0	0	0	0	3	0	14	14	14 12	14	12	X	14	14	(14) 12	14	12	12	14
3 3	3 3	5 5	0	0	0	0	0	3	0	14	14	14 12	14	12	X	14	14	(14) 12	14	12	12	14

TAB

12	14	12	14	12	10	12	10	9
----	----	----	----	----	----	----	----	---

G7sus

1/2 1/2 1

T
A
B

Verse:

G7sus C/G G G7sus

Gtr. 1

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,

1/4 1/4 1/4

T
A
B

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 —

T
A
B

*Rhythmically touch string w/E bow

I want you to stab — me, ba - by, — and

T
A
B

Rhy. Fill 2

Gtr. 1

mf

T
A
B

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

Gtr. 3

T
A
B

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

Chorus:

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

Gone. Good rid-dance. I am gone

Bkgd. vcl.: Gone.

Gtr. 2

mp

T
A
B

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

F5 G5 B♭(5) G5 F5 G5 Em7♭5

F5 G5 B♭(5) G(5)

Gone, and I'm wast - ed a-way, yeah, yeah. (A)

Bkgd. vcl.: Gone,

T
A
B

Rhy. Fig. 3A

Gtr. 3

T
A
B

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.

mf

Gtr. 4 (w/slight dist.)

hold bend -----

1 1/2 1/2

TAB 14 16 14 17 14 12 14 12 14 12 10 12 10 9

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

TAB 3 3 5 0 3 0 3 5 5 5 3 5 3 5 (5) 3 5 3 5 3 5 3 5

Rhy. Fig. 4
Gtr. 1
mf let ring ----- 1

TAB 5 (5) 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Musical notation system 1: Treble clef staff with melodic line and guitar tablature (T, A, B strings) below. Includes fret numbers (5, 3, 5, 5, 3, 5, 3, 3, 5, 3, 5) and a "let ring" instruction with a dashed line.

Musical notation system 2: Treble clef staff with melodic line and guitar tablature. Includes fret numbers (5, 3, 5, 5, 5, 5, 6, 3, 6, 5, 5, 5, 3, 3) and a "let ring" instruction.

Musical notation system 3: Includes vocal line with lyrics "Wast-ed! Oh, wow! Oh." and guitar parts for Gtr. 1 and Gtr. 3. Gtr. 1 part includes a "w/Rhy. Fill 3 (Gtr. 3) w/Toy piano G7sus C" instruction. Tablature includes fret numbers and rhythmic markings like 1/4.

Musical notation system 4: A boxed section titled "Rhy. Fill 3 Gtr. 3" showing a guitar rhythm part with many 'x' marks representing muted notes. Includes a guitar tablature below with fret numbers 3, 3, 6, 6.

⊕ Coda

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

G7sus D.S. al Coda

T
A
B

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

— yeah, yeah. —

Gtr. 3 Gtr. 4 (Gtr. 3 tacet)

T
A
B

Em7b5 Outro Chorus:

Oh, whoa, I — tell you now. — Gone. —

Bkgd. vcl.: Gone.

mp hold bend ————— hold bend —————

T
A
B

Em7b(5) F5 G5 Bb(5) G(5) F5 G5

Good — rid-dance, I — am gone. —

(hold) ————— hold bend —————

T
A
B

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

And I'm gone
Bkgd. vcl.: Gone.

hold bend -----

Em7b5 w/Rhy. Fig. 3 (Gtr. 1) simile
F5 G5 Bb(5) G(5)

in a wast - ed way, _____ yeah. _____

(hold)-----

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

F5 E5 F5 G5
Gtr. 1

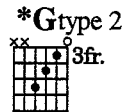
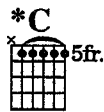
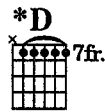
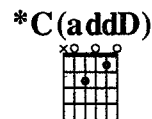
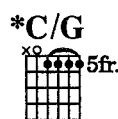
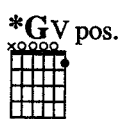
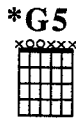
Wast - ed _____ my way, I'm gone.

w/"E bow"

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)

G5 GV G5 C/G G C(addD) G C(addD)

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

Guitar 3 (Standard tuning)

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

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

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff contains a guitar-specific melody with various articulations: a 'Hold' instruction with a dashed line and a bar line, and a 'P.M.' (palm mute) instruction with a dashed line and a bar line. The bottom staff shows guitar chord diagrams for the notes in the melody, with fret numbers (0, 1, 2, 3, 4, 5) indicated on the strings.

G C(addD) G C(addD) G

The second system of music also consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff contains a guitar-specific melody with articulations: a 'P.M.' instruction, and two 'Hold' instructions with dashed lines and bar lines. The bottom staff shows guitar chord diagrams for the notes in the melody, with fret numbers (0, 1, 2, 3, 4, 5) indicated on the strings.

Verse 1:

G C/G G C(add) G C(add)

Oh good hea-vens ba-by, where is my med-i-cine?

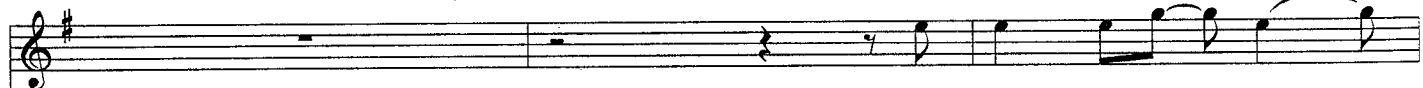
P.M. P.M. Hold Hold

C(add) G C/G G C(add)

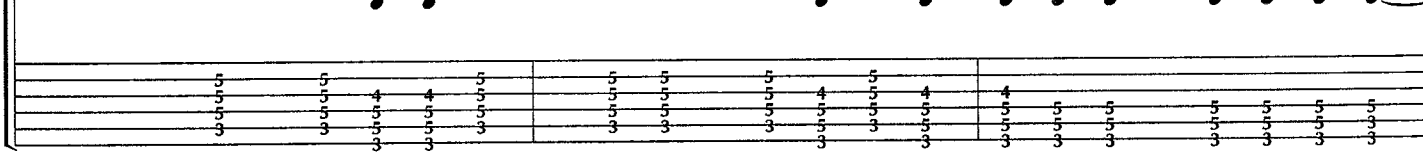
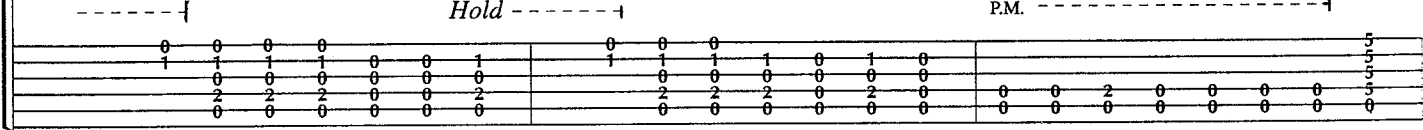
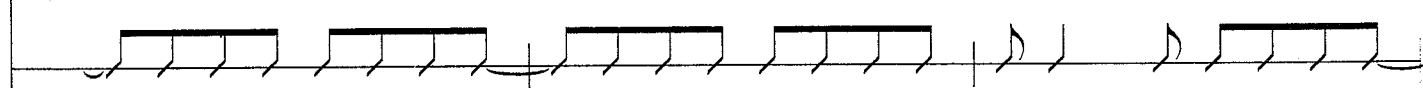
Well I must have left it out-side with my e-ti-quette.

P.M. P.M. Hold

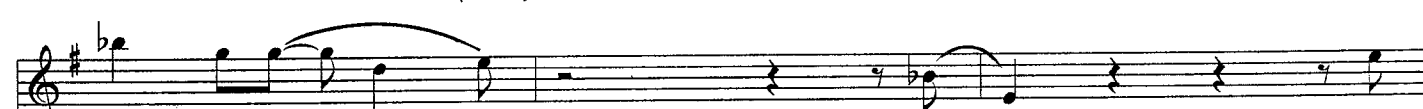
G C(addD) C(addD) G G C/G



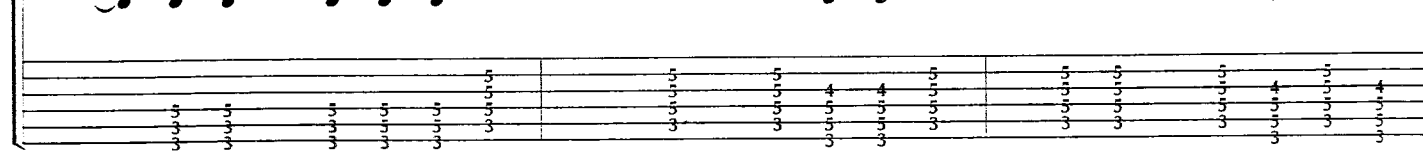
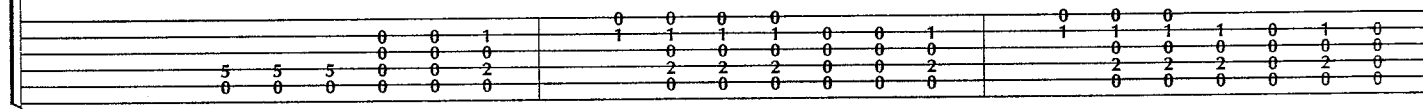
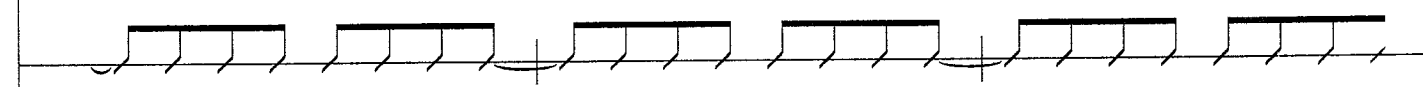
The un - der - tak - er's



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



rule of thumb, yeah, it's



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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics 'The scars— I hide are now your busi - ness. I can't seem to make hair'. The second line is a guitar accompaniment with a steady eighth-note pattern. The third line is a bass line with a similar eighth-note pattern. Chord symbols D, C, G, C, and D are placed above the vocal line. The system concludes with a double bar line.

C G C D C G C(addD)

not hide of— this.— No ba - by, love— ain't a pun - ish - ment.—

Detailed description: This system contains the next two lines of music. The top line is the vocal melody in G major, with lyrics 'not hide of— this.— No ba - by, love— ain't a pun - ish - ment.—'. The second line is a guitar accompaniment with a steady eighth-note pattern. The third line is a bass line with a similar eighth-note pattern. Chord symbols C, G, C, D, C, G, and C(addD) are placed above the vocal line. The system concludes with a double bar line.

Interlude :

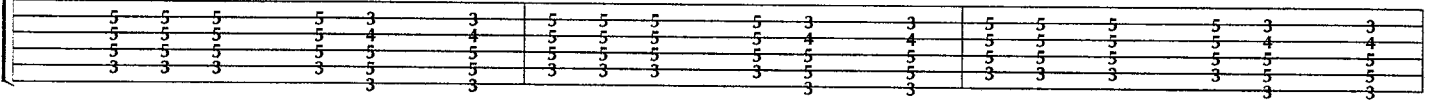
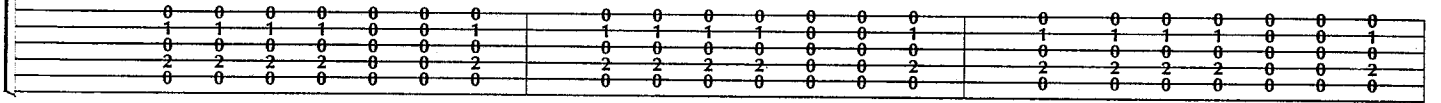
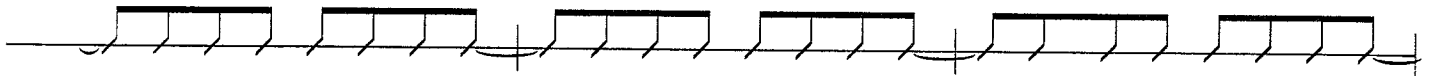
G C(addD)

G C(addD)

G C(addD)



No, no...



Verse 2:

G

b

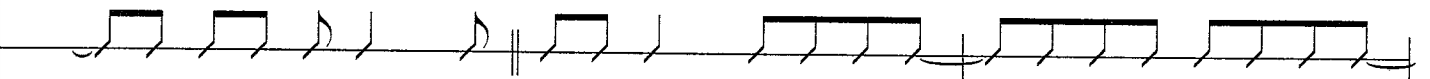
C/G

G

C(addD)



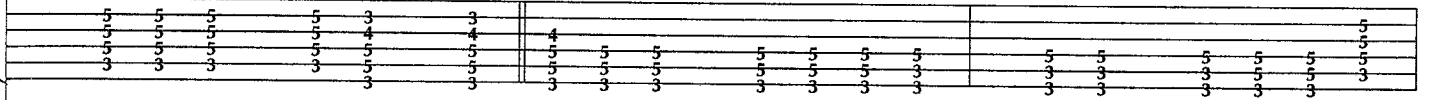
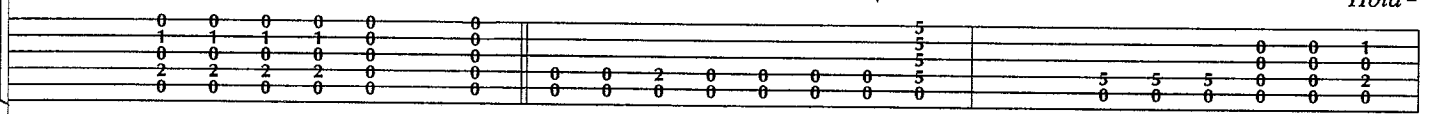
Hyp - no - tize by your rot - ten be - hav - ior.



P.M.

P.M. - 1

Hold -



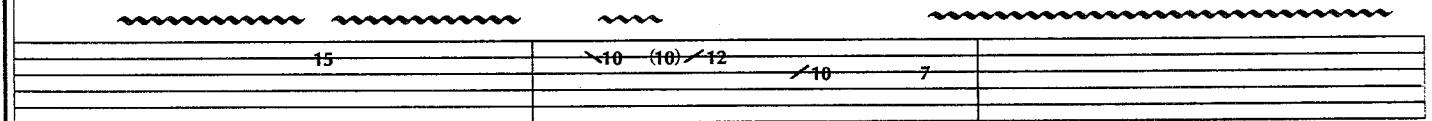
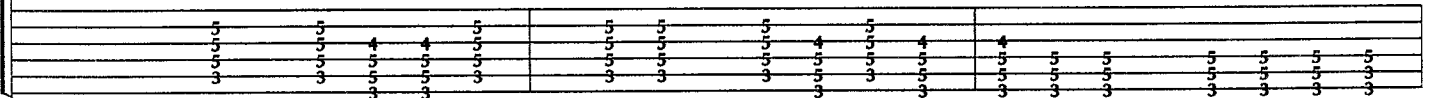
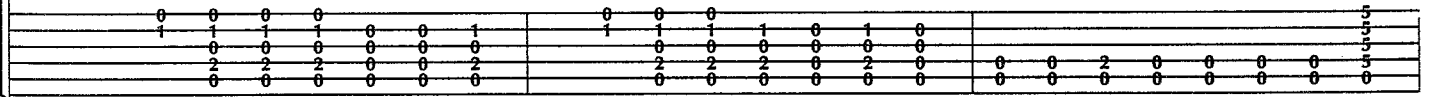
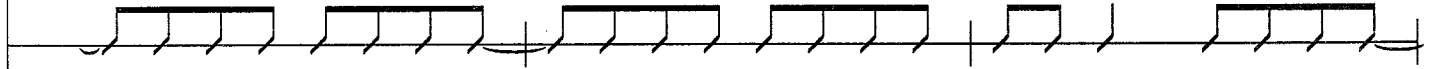
Guitar 4 (Acoustic)

mf
With slide

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



Well, _____ this week's fash-ion is a

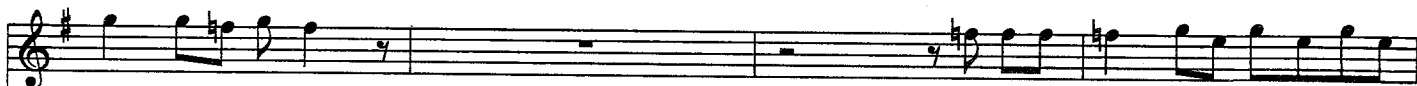


G C(addD)

G C(addD)

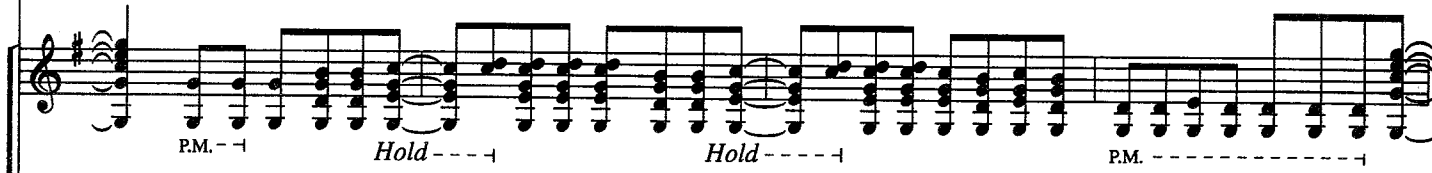
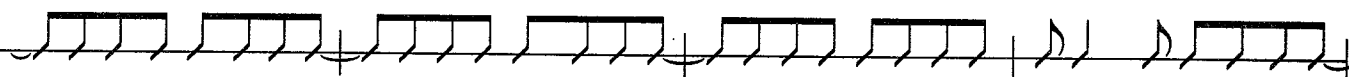
C(addD)
G G

C/G



last year's a fla-vor.

I got a head full of ser-mon and a

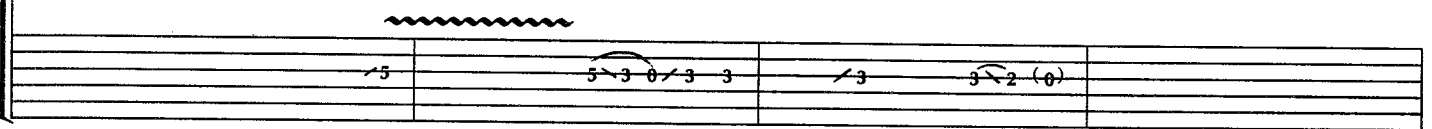
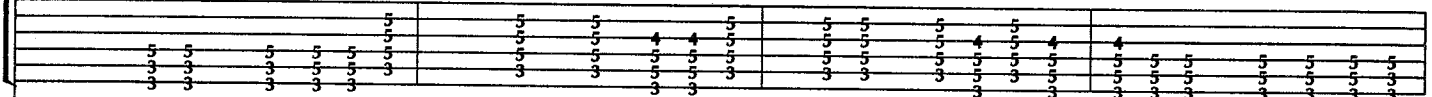
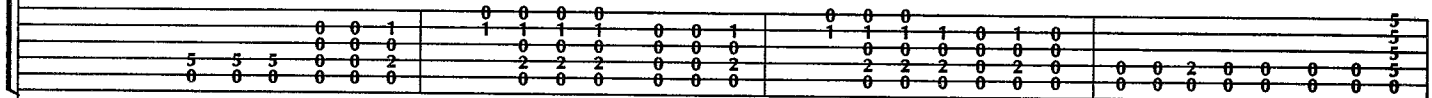


P.M. - - -

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. —

Vocal melody line in treble clef, G major key signature. The lyrics are "great-est li - ar, ev - 'ry time." The melody consists of quarter and eighth notes with some rests.

Guitar accompaniment line in treble clef, G major key signature. It features a rhythmic pattern of eighth notes. Annotations include "P.M. - - |" (palm mute), "Hold - - - - |" (sustained notes), and "Hold - - - - |" (sustained notes). Fret numbers are indicated below the staff.

Guitar accompaniment line in treble clef, G major key signature. It features a rhythmic pattern of eighth notes. Fret numbers are indicated below the staff.

Guitar accompaniment line in treble clef, G major key signature. It features a rhythmic pattern of eighth notes. Fret numbers are indicated below the staff.

Chorus:
D

C G C D

This room... smells like Ho - tel Ill - ness. The scars... I hide are

Guitar 1

*Guitar 5

Guitar 2

7	8	8	7	8	7	7	7	5	0	7	7	8	7	7	7	8
7	7	7	7	7	7	7	7	5	0	5	7	7	7	7	7	7
7	9	9	7	9	7	7	7	5	0	5	7	7	9	7	7	9
7	7	7	7	7	7	7	7	5	0	5	7	7	7	7	7	7

Guitar 3

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

*On repeat only - end of Solo 1

C G C D C G C D C

now your busi - ness. I can't seem to make hair... nor hide of... this... No ba-by, love...

7	7	7	5	0	7	7	8	7	7	7	8	7	7	7	7	8
7	7	7	5	0	5	7	7	9	7	7	7	9	7	7	7	7
7	7	7	5	0	5	7	7	7	7	7	7	5	0	5	7	7
7	7	7	5	0	5	7	7	7	7	7	7	5	0	5	7	7

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

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. —

— 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, —

No, no. —

So tell me ba - by, — is it true, —

Rhythm Fill 1

With Fill 1 (on repeat only) To Coda ☉

G C(add) G C(add) G C(add)

all those things that they say a-bout you?

Guitar 5

Fill 1
Guitar 5

Hold +1

Guitar Solo 1:

Guitars 1 & 2 G C(add) G C(add) G C(add)

Guitar 5

f Hold - - - - -

*Guitar 6

With slide Hold - All notes vib. *mf* Hold - All notes vib.

1 0 0 0 2 0 2 4 3 (3) 3 3 5 3 3 3 4 2 0 0 2 0

12 12 (12) 12 12 12 12 12 12 12 12

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

G C(add) G C(add) G C(add)

Hold - +1 Hold - +1 Hold - +1

All notes vib. All notes vib. All notes vib.

2 (2) 0 2 0 0 0 0 0 10 10 0 0 (10) 0 10

12 11 12 12 12 12 12 12 12 11 12 12 12 12 12 12

G C(add) G C(add) G

All notes vib.

All notes vib.

12 12 12 12 12

Coda
 Ⓢ **Guitar Solo 2:**

G C(add) G C(add) G C(add)

Hold ----- 1

15 15 15 15 15

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

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

G C(add)

G C(add)

The first system of music consists of four staves. The top staff shows guitar chords for G and C(add). The second staff is a treble clef staff with notes and rests. The third staff is a bass clef staff with fret numbers (0, 2, 4, 5) and a 3/4 time signature. The bottom staff is a double bass line with notes and rests, including a +1 sign above the first measure.

G C(add)

G C(add)

The second system of music consists of four staves. The top staff shows guitar chords for G and C(add). The second staff is a treble clef staff with notes and rests. The third staff is a bass clef staff with fret numbers (0, 2, 4, 5) and a 3/4 time signature. The bottom staff is a double bass line with notes and rests, including a +1 sign above the first measure.

G C(add)

G C(add)

This system contains three staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature. It contains a sequence of chords: G, C(add), G, and C(add). The middle staff is a bass clef staff with a key signature of one sharp (F#) and a common time signature, containing a sequence of chords: G, C(add), G, and C(add). The bottom staff is a guitar-specific staff with a key signature of one sharp (F#) and a common time signature, containing a sequence of fret numbers: 15 15 15, 15 15 15, 17 17, 15 15 15, 15 15 15, 17 17, 15 15 15, 15 15 15, 17 17, 15 15 15, 15 15 15, 17 17, 15 15 15, 15 15 15, 17 17, 15 15 15. There are four instances of a +1 slide instruction over the fret numbers.

rit.

Free time

G C(add) F6 G(type2) F6

This system contains three staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature. It contains a sequence of chords: G, C(add), F6, G(type2), and F6. The middle staff is a bass clef staff with a key signature of one sharp (F#) and a common time signature, containing a sequence of chords: G, C(add), F6, G(type2), and F6. The bottom staff is a guitar-specific staff with a key signature of one sharp (F#) and a common time signature, containing a sequence of fret numbers: 17, 15 15 15, 15 15 15, 17 17, 15 15 15, 15 15 15, 17 17, 17. There are three instances of a +1 slide instruction over the fret numbers. The text 'With slide Grad. slide' is written above the fret numbers, and 'Hold - -' is written above the final fret numbers.

KICKING MY HEART AROUND

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

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

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

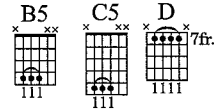
Freely

Moderately fast rock ♩ = 146

Intro:

N.C.

Elec. Gtr. 3 (center)



Staff 1: Musical notation for Elec. Gtr. 3 (center) in 4/4 time. Includes a fermata over the first measure and a *f w/slide* instruction for the second measure.

Staff 2: Tablature for Elec. Gtr. 3 (center) showing fret numbers 7, 8, 7, 7.

Elec. Gtr. 2 (right)

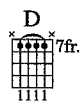
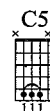
Staff 1: Musical notation for Elec. Gtr. 2 (right) in 4/4 time. Includes a *f hold* instruction for the second measure.

Staff 2: Tablature for Elec. Gtr. 2 (right) showing fret numbers 0 5 0 3 and 0 5 0 2 (2).

Elec. Gtr. 1 (left)

Staff 1: Musical notation for Elec. Gtr. 1 (left) in 4/4 time. Includes a *f steady gliss. w/slide* instruction for the first measure and a *hold* instruction for the second measure.

Staff 2: Tablature for Elec. Gtr. 1 (left) showing fret numbers 7, 12, 12, 12, (12), 4, 5, 7, 4, 5, 7, 4, 5, 7.



Musical notation for the first system, including a treble clef staff and a guitar TAB staff. The TAB staff shows fret numbers for strings T, A, and B.

T 7 0 5 4 0 5 (5) 4 0 0 5 0 0 0 0 5 4 0 7

A 0 0 0 5 4 0 7

B 0 0 0 5 4 0 7

Musical notation for the second system, including a treble clef staff and a guitar TAB staff. The TAB staff includes a '1/2' time signature and a 'hold--' instruction.

T 0 2 0 0 2 2 0 0 2 0 0 0 0 0 2 2 0 2

A 0 2 0 0 2 2 0 0 2 0 0 0 0 0 2 2 0 2

B 0 2 0 0 2 (2) 0 0 0 0 2 2 0 2

Musical notation for the third system, including a treble clef staff and a guitar TAB staff.

T 7 0 5 4 0 5 (5) 4 0 0 0 2 0 0 0 0 2 0 4 5 7

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

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



Look out!_

steady gliss.

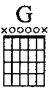
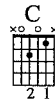
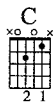
TAB: 7 8 8 7 7 5 4 0 5 (5) 4 0 0 0 5 0 0 0 5 5

TAB: (2) 2 2 (2) 0 0 2 (2) 0 0 2 (2) 0 0 0 0 0 0 2

TAB: 7 5 4 0 5 (5) 4 0 0 0 0 0 0 0

Elec. Gtr. 3 tacet

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



Elec. Gtr. 2
Rhy. Fig. 1A

TAB: 3 5 3 2 0 0 5 5 0 0 0 0

Elec. Gtr. 1
Rhy. Fig. 1

w/slide

TAB: 3 5 3 0 0 5 5 0 0 0 0

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



Musical staff with treble clef, key signature of one sharp (F#), and a repeat sign. The melody consists of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4.

1. Just come ___ out and say ___ it.
___ the be - gin - ning,

*Elec. Gtr. 2

Musical staff with treble clef, key signature of one sharp (F#), and a repeat sign. The accompaniment consists of a single eighth note G4.

Tablature for the first system, showing fret numbers 12 and 12 on the bass strings.

*Elec. Gtr. 2 simile 2nd time.



Musical staff with treble clef, key signature of one sharp (F#), and a slur over the notes G4, A4, B4, A4, G4, F#4, E4, D4. A breath mark (h) is placed above the G4 note.

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

Musical staff with treble clef, key signature of one sharp (F#), and a slur over the notes G4, A4, B4, A4, G4, F#4, E4, D4. A breath mark (h) is placed above the G4 note.

hold ----

Tablature for the second system, showing fret numbers 12, 12, 14, 12, 12, 14, 12, 12.



Musical staff with treble clef, key signature of one sharp (F#), and a slur over the notes G4, A4, B4, A4, G4, F#4, E4, D4. A breath mark (h) is placed above the G4 note.

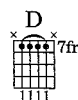
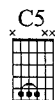
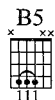
There needs ___ no ex - plain - in' ___ 'cause we ___
And now ___ when they're send - ing, ___ I can't.

Musical staff with treble clef, key signature of one sharp (F#), and a slur over the notes G4, A4, B4, A4, G4, F#4, E4, D4. A breath mark (h) is placed above the G4 note.

hold -- hold --

Tablature for the third system, showing fret numbers 12, 12, 14, 12, 12, 15, 14, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12.

Chorus:



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

Elec. Gtr. 2

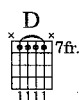
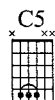
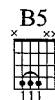
hold - - - - -

TAB 12 12 3 2 (2) (2) (2) 2 (2)

Elec. Gtr. 1

w/slide

TAB 3 5 3 0 0 0 5 5 0 4 4 5 7 7 7 7



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

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

TAB 0 2 0 0 2 2 0 0 0 0 0 0 0 2 0 3 2 (2) 0 2

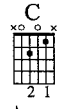
7 0 5 4 0 5 (5) 4 0 4 5 7 4 5 7 4 5 7



time, _____ stop kick-ing my heart _____ a - round. _____

TAB (2) 0 2 0 0 0 2 0 0 2 0 0

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



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

w/slide

TAB 0 2 0 0 2 0 5 5 5 5 5 5 5 5 5 5 5 4 0 5

TAB 0 0 3 3 5 5 5 5 (5) 3 5 5 4 0 5



B5



C5



D



7fr.

Musical staff with lyrics: Got to get my show on the road. Just stop

oo, oo, oo, oo, oo, oo.)

Musical staff with performance instructions: hold, w/o slide, hold

TAB staff with fret numbers: (5) 4 0, 2 (2) 0 2 (2)

Musical staff with wavy lines indicating vibrato or tremolo

TAB staff with fret numbers: (5) 4 0, 12 12, 12 10, 12, 4 4 4, 5 5 5, 7 7 7

To Coda



Musical staff with lyrics: kick-ing my heart a - round. Al-right!

kick-ing my heart a - round. Al-right!

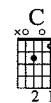
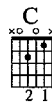
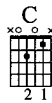
Musical staff with performance instructions: w/slide

TAB staff with fret numbers: 0 2 0 0 2 2 0 2 (2) 0 0, 12 12, 12 14 17 17, 17

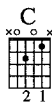
Musical staff with performance instructions: hold

TAB staff with fret numbers: 0 0 5 4 0 5 (5) 4 0 0 0 0 2 2 0 0 0

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



Musical staff with rhythmic notation for the first system.



2.



Musical staff with lyrics: 2. I said in a - round. Get on, get on, get on!

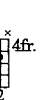
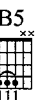
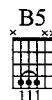
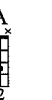
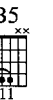
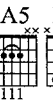
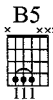
Musical staff with performance instructions: hold, w/slide

TAB staff with fret numbers: 10/12

Musical staff with performance instructions: hold, hold, Cont. in slashes

TAB staff with fret numbers: 5, 4, 0, 5, 4, 0, 2, 0, 0, 1, 0, 0, 0, 0, 2, 2

Harmonica Solo:



Musical staff for Elec. Gtr. 1

Musical staff for Elec. Gtr. 2 with performance instruction: w/o slide

TAB staff with fret numbers: 11/13, 3, 2, 2, 4, 2, 2, 4, 4, 4, 2, 2, 2, 4, 4, 4

B5 A5 B5 D/A A5 B5 A5 B5 G5 C

T
A
B

	2	4	2	4	3	3	2	4	4	0	0	1	1
	2	4	2	4	2	2	2	2	2	4	4	0	0
	2	4	2	4	2	2	2	2	2	4	4	0	0

G A5 B5 A5 B5 D/A A5

Elec. Gtr. 3

w/slide

Elec. Gtr. 2 cont. in slashes

steady gliss.

T
A
B

	0	0	12	12	12	10	(10)	12
	0	0						
	0	0						

*Elec. Gtrs. 1 & 2.

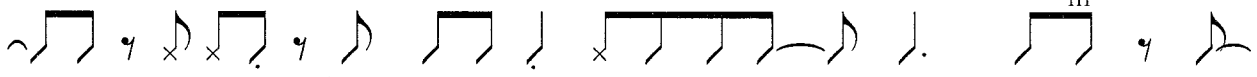
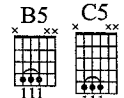
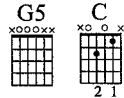
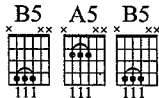
B5 A5 B5 E 4fr. B5 A5 B5 A5 B5 D/A

T
A
B

						10	9	10	9	10	9	9	10

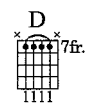
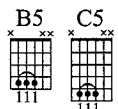
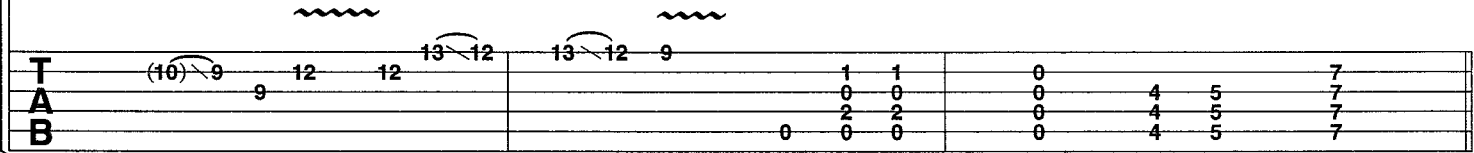
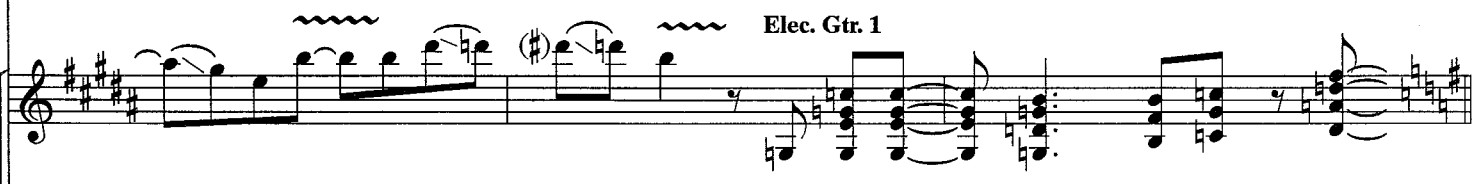
Elec. Gtr. 3 tacet

D.S. al Coda



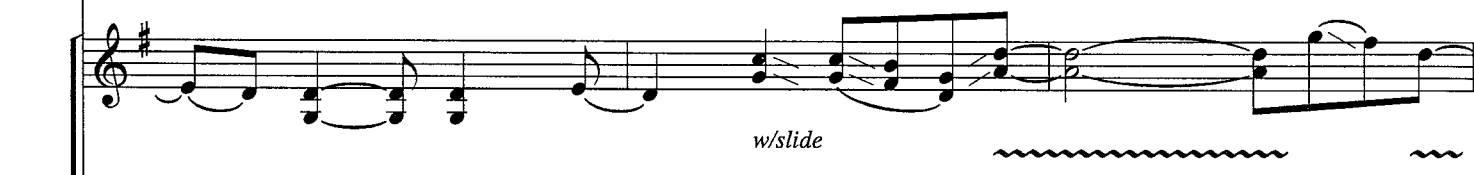
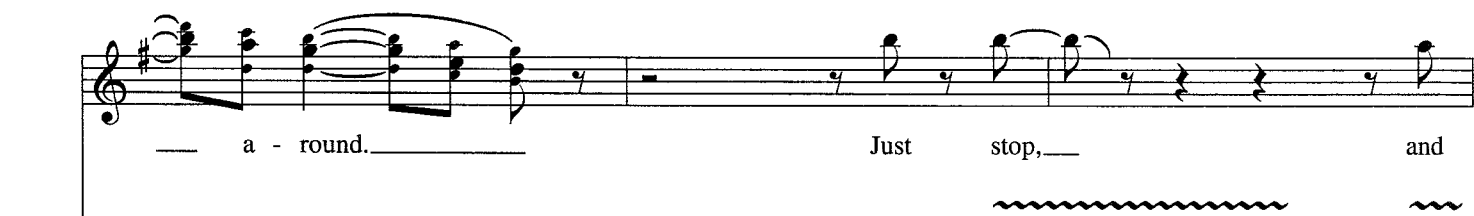
Whoa! _____ Just stop

Elec. Gtr. 1

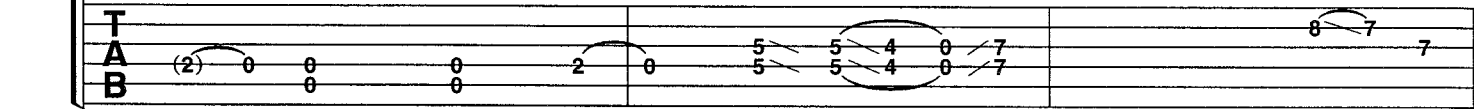


Coda

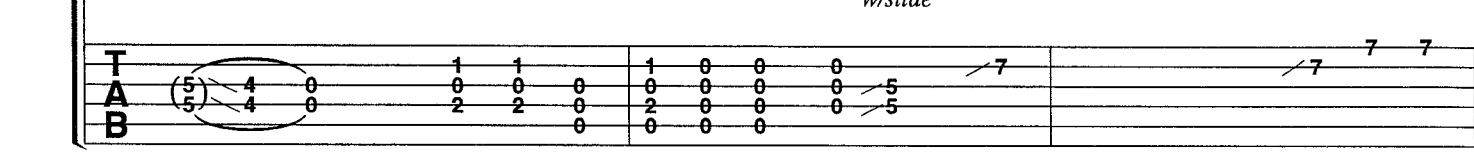
_____ a - round. _____ Just stop, _____ and

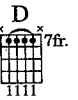


w/slide



w/slide





you're gon-na say please. Whooh!

TAB: 5 4 0 5 (5) 4 0 0 5 0 0 0 4 5 7 7 7

TAB: 7 5 7 5 4 0 5 (5) 4 0 0 5 0 0 0 4 5 7 7 7



TAB: 8 8 7 7 5 4 0 5 (5) 4 0 0 0

TAB: 10 8 7 7 7 0 5 4 0 5 (5) 4 0 0 0

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



Elec. Gtr. 3

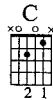
Wavy lines above the staff indicate a tremolo effect. The notation includes a 'w/slide' instruction. The TAB below shows fret numbers: 17, 0, 0, 0, 17, 17, 17, 17, 17, 17, 19, 17, 17.

Elec. Gtr. 2

The notation shows a melodic line with a slur over the notes 0, 2, 0. The TAB below shows the corresponding fret numbers: 0, 2, 0.

Elec. Gtr. 1

The notation shows a melodic line with a slur over the notes 0, 0, 0, 0. The TAB below shows the corresponding fret numbers: 0, 0, 0, 0.



The notation includes wavy lines above the staff indicating tremolo. The TAB below shows fret numbers: 17, 15, 15, 15, 14, 15, 14, 15, 15, 15, 17, 17, 14, 13, 13, 12, 12, 12, (12), 10.



Musical notation for the first system, including a treble clef staff with a key signature of one flat and a guitar tablature staff with fret numbers.

T
A 10 10 9 10 9 10 10 10 12 12 12 12 12 11 12 11 12 12
B

Elec. Gtr. 2

Musical notation for the second system, including a treble clef staff and a guitar tablature staff.

T
A 3 5 3 2 0 0 5 5 0
B 4 4 5 5 0 0

Elec. Gtr. 1

Musical notation for the third system, including a treble clef staff with a w/slide instruction and a guitar tablature staff.

T
A 3 5 3 0 0 5 5 12 12 12 12
B 3 5 2 0 4 5 5 0 12

ONLY A FOOL

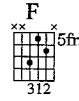
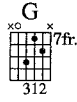
All gtrs. in open G tuning:

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

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

Moderately ♩ = 92

Intro:



Elec. Gtr. 1 (left)

f
hold -----

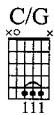
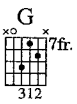
f
hold -----

f
hold -----

T
A
B

7 8 7 | 8 8 | 5 6 5 | 6 6 | 0 2 0 1 |

9 7 | 7 9 | 7 5 | 5 7 | 0 0 0 |



hold -----

hold -----

hold -----

T
A
B

0 0 | 0 2 0 1 | 0 0 | 7 8 7 | 8 8 | 5 6 5 |

0 0 | 0 0 | 0 | 9 7 | 7 9 | 7 5 |

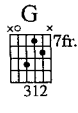
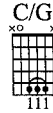
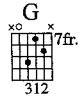
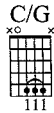
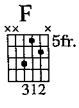
Elec. Gtr. 2 (right)

mf
hold -----

hold -----

T
A
B

7 9 | 8 | 9 10 |



Musical notation for the first system, including a treble clef staff with notes and rests, and a guitar TAB staff with fret numbers and fingerings.

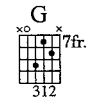
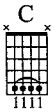
hold -----

hold -----

Musical notation for the second system, including a treble clef staff with notes and rests, and a guitar TAB staff with fret numbers and fingerings.

hold -----

Verse:



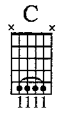
Musical notation for the verse, including a treble clef staff with notes and rests, and a guitar TAB staff with fret numbers and fingerings.

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

hold ----

Musical notation for the final system, including a treble clef staff with notes and rests, and a guitar TAB staff with fret numbers and fingerings.



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of quarter and eighth notes with slurs and ties.

warm a - gain. You are my lov - er,
to fall a - sleep a - gain. When I dream

Musical staff with treble clef and key signature of one sharp. It features triplets of eighth notes and chords. There are 'hold' markings with dashed lines.

hold -----

hold---

Tablature for the first system, showing fret numbers for strings T, A, and B.

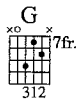
T	0	0	0	2	0	2	0	2	0	5	5	5	5	5	5	6
A	0	0	0	2	0	2	0	2	0	5	5	5	5	5	5	6
B	0	0	0	2	0	2	0	2	0	5	5	5	5	5	5	7

Musical staff with treble clef and key signature of one sharp. It shows rests and a few notes.

P.M.---

Tablature for the second system.

T	0	13
A	0	12
B	0	14



Musical staff with treble clef and key signature of one sharp. The melody includes a flat sign (b) and slurs.

my song and my best friend. And I don't want this to ev - er end.
of the time we spent, ah, it makes me so hap - py I just can't quit.

Musical staff with treble clef and key signature of one sharp. It features chords, slurs, and 'hold' markings with dashed lines.

hold -----

hold -----

hold---

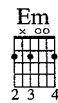
Tablature for the third system.

T	5	5	5	5	5	6	12	12	10	8
A	5	5	5	5	5	7	0	0	12	10
B	5	5	5	5	5	7	0	0	12	10

Musical staff with treble clef and key signature of one sharp. It shows rests and notes.

Tablature for the fourth system.

T	13	12	0
A	12	12	0
B	14	12	0



You hold my heart in your hands.
I see the love in your eyes.

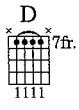
Our home is like a
I know it will stay

Musical staff with lyrics and a 'hold' instruction.

TAB section for the first system.

Musical staff with lyrics and 'hold' instructions.

TAB section for the second system.



prom - ised land.
the rest of our lives.

And af - ter that, I, I just want you,
and af - ter that, just want you to un -
o -

Musical staff with lyrics and a 'hold' instruction.

TAB section for the third system.

Musical staff with lyrics and 'hold' instructions.

TAB section for the fourth system.

der - stand. _____ Tell ya, ba - by!
 ver and o - ver and o - ver a - gain. See! } On - ly a

T 7 7 7 8 7 8 8 8 8 10 10 10 10 8 7
 A 7 7 7 9 7 9 9 9 9 11 11 11 11 11 9 7
 B 7 7 7 9 7 9 9 9 9 11 11 11 11 11 9 7 9 7

T 10 10 9 7 9 9 7 9 7 7 7 9 7 7 9 7 9 7 9 7
 A 9 7 9 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7
 B 9 7 9 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7

Chorus:

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

G

C

G

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

Elec. Gtrs. 1 & 2

Rhy. Fig. 1

hold ----- hold -----

T 1 3 1 0 0 0 0 5 5
 A 0 0 0 0 0 0 0 5 5
 B 0 0 2 4 2 0 0 5 5

C

G

C

On - ly a fool would let you go. _____ I need

Guitar chord diagrams: **G** (x02320) 7fr. 312, **C** (x32311) 1111, **C** (x32311) 1111.

1. 2.

you so, ba - by, please don't go. Don't go, girl!

Guitar Solo:

Guitar chord diagrams: **F/G** (x02320) 5fr. 312, **G** (x02320) 7fr. 312, **F/G** (x02320) 5fr. 312.

Elec. Gtr. 3 (center)

f *hold bend*

1/2

TAB: 14 (14) 12 12 12 | 15 12 (12) | 15 15 13 14

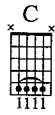
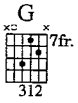
Elec. Gtr. 1 (left)

TAB: 9 8 7 | 0 0 0 | 3 0 3 1 1 0

Elec. Gtr. 2 (right)

w/slide

TAB: 14 12 | 12 14 | 14 14 14 (14) 12 14 12



Musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff below it. The tablature shows fret numbers: 15, 14, 15, 14 (14), (14), 12, 14, 14, (14), 12, 16, 12, 12, 12, 14, 12, 12, 14, 12, 12, 14, 12. A '1' is written above the first measure, and a '1/2' is written above the eighth measure. Wavy lines indicate vibrato or tremolo effects.

Musical notation for the second system, including a treble clef staff and a guitar tablature staff. The tablature shows fret numbers: 3, 0, 2, 9. The word "hold" is written at the end of the staff. Wavy lines indicate vibrato or tremolo effects.

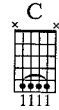
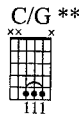
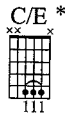
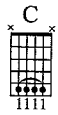
Musical notation for the third system, including a treble clef staff and a guitar tablature staff. The tablature shows fret numbers: 12, 12, (12), 3, 0, 3, 5, 0, 6, 5, 0. The text "w/slide" is written above the first measure. Wavy lines indicate vibrato or tremolo effects.



Musical notation system 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various articulations including slurs, accents, and wavy lines. Below the staff is a guitar tablature with fret numbers: 12, 14, 14, (14), 12, 14, 12, 15, 15, 15, (15), 12.

Musical notation system 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long note followed by a rest and then a sequence of notes. Below the staff is a guitar tablature with fret numbers: 8, 0, 1, 3, 0, 0, 1, 0. A dashed line with the word "hold" is positioned above the staff.

Musical notation system 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long note followed by a sequence of notes. Below the staff is a guitar tablature with fret numbers: 3, 0, 5, 0, 3, 4, 5, 3, 3, 3, 0, 1, 1, 0, 0. A dashed line with the word "hold" is positioned above the staff.



Musical staff with treble clef and key signature of one sharp (F#). The staff contains a few notes and rests, corresponding to the lyrics below.

Wow!

On - ly a

Musical staff with treble clef and key signature of one sharp (F#). It features a melodic line with various notes, including a sharp sign (#) on a note, and a dashed line indicating a bend.

hold bend

Tablature staff (TAB) with six lines. It shows fret numbers for the guitar: 14, 12-14, 13, 14, 15-15, 12-14, 14, 15, 15, 14, 15, 15, 15, 15, 14, 14, 14, 14(14), 12, 14, 14, 12, 12, 14.

Musical staff with treble clef and key signature of one sharp (F#). It shows a series of chords and notes, including a dashed line at the beginning.

Tablature staff (TAB) with six lines. It shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.

Musical staff with treble clef and key signature of one sharp (F#). It shows a series of chords and notes, including a sharp sign (#) on a note.

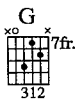

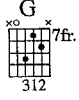
Tablature staff (TAB) with six lines. It shows fret numbers: 1, 1, 1, 2, 3, 2, 1, 0, 5, 5, 5, 5, 5, 6, 5, 5, 5, 5, 6, 5, 5, 5, 5, 5, 5, 5.

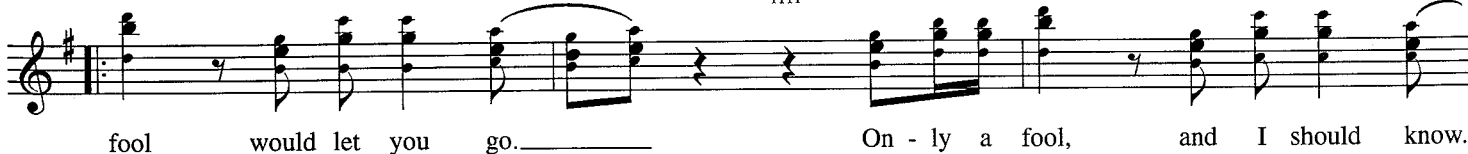
*Bass plays E.

**Bass plays G.



Chorus:

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

G  7fr.   7fr.



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

  7fr. 




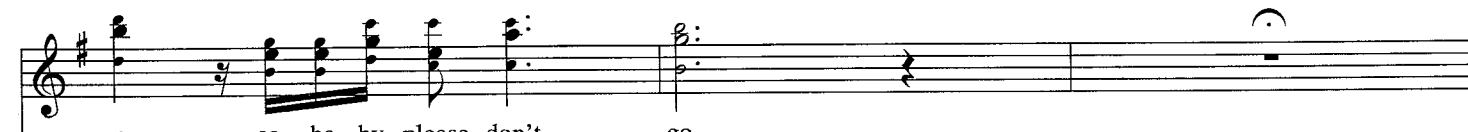
On - ly a fool would let you go. I need

1.  7fr. 



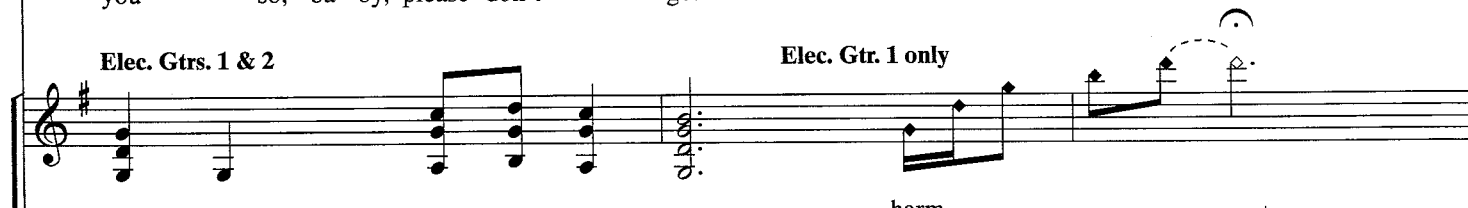
you so, ba - by, please don't go. On - ly a

2.  7fr. *rit.*



you so, ba - by, please don't go.

Elec. Gtrs. 1 & 2 **Elec. Gtr. 1 only**



harm. -----

T		1	3	1	0				12	12
A	0	0	0	0	0					
B	0	0	2	4	2	0	12	12	12	

REMEDY

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

Moderate Rock ♩ = 80
Intro:

Guitar 1* F5 C

First system of musical notation for the guitar intro. The treble clef staff shows a melodic line starting with a forte (*f*) dynamic. The bass staff contains fret numbers for the left hand, with a 15-15 barre indicated at the beginning. Chord changes to E^b and B^b are marked above the staff.

F5 C

Second system of musical notation. The treble clef staff continues the melodic line. The bass staff includes fret numbers and a +1 harmonic marking. Chord changes to F5 and C are indicated above the staff.

E^b5 B^b

C

F/C

C F/CC

Third system of musical notation. The treble clef staff continues the melodic line. The bass staff includes fret numbers and a +1 harmonic marking. Chord changes to E^b5 B^b, C, F/C, and C F/CC are indicated above the staff.

F/C C

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass staff includes fret numbers and a +1 harmonic marking. Chord changes to F/C and C are indicated above the staff.

* Two Guitars arranged as one

Remedy - 9 - 1

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

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

Bb Eb/Bb Bb Eb/Bb Bb Eb/Bb Bb Eb/Bb Bb

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

C F/C C F/C C F/C C Eb5

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

Rhythm Fill 1
Guitar 1

E^b5 B^b

If I come — on — like a dream, — A dream. —

F5 C E^b5

will you let — me show — you what I mean? — What I mean. —

Substitute with Rhythm Fill 2 on repeat.

B^b

Will you let — me come — on — in — side? — In — side. —

F5 C B^b

Ooh, — will you let it glide? — Let it glide. —

Rhythm Fill 2

Guitar 1

Hold — — — — — Hold — — — — —

Chorus:

Bb Db Gb/Db Db Ab Eb Db Bb Db Gb/Db Db

Musical staff with notes and rests.

All I want is a rem-e dy,_____

Background Vocal

Musical staff with notes and rests.

Can I have some rem - e - dy?_____ Rem - e - dy_____ for

Rhythm Figure 1

Musical staff with chords and rhythm markings.

Hold 1

Chord diagram for the first system.

Ab Eb Db Bb Db Gb/Db Db Ab Eb Db

Musical staff with notes and rests.

for all of the things in me._____ Ooh, I would take e-nough-

Musical staff with notes and rests.

me please._____ If I had some rem - e - dy,_____

Musical staff with chords and rhythm markings.

Chord diagram for the second system.

Bb Db Gb Db Ab Eb

Musical staff with notes and rests.

please_____ me._____

Musical staff with notes and rests.

I'd take e - nough to please me._____

Musical staff with chords and rhythm markings.

End Rhythm Figure 1

Chord diagram for the third system.

C

Musical score for E♭5 in C major. The score is written in two systems. The first system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes a 'Hold' instruction. Fingering numbers are provided for both hands.

B♭5

Musical score for E♭5 in B♭ major. The score is written in two systems. The first system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes a 'Hold' instruction. Fingering numbers are provided for both hands.

F5

C

C

F/C C

F/C C

F/C B♭

Musical score for E♭5 in F major. The score is written in two systems. The first system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes a 'Hold' instruction. Fingering numbers are provided for both hands.

Interlude:

(D \flat) A \flat E \flat B \flat D \flat A \flat E \flat

Musical staff with notes and rests.

Ooh, I need a

Guitar 1

Guitar 1 musical staff with notes and guitar tablature. Includes 'A.H.' markings above the staff.

B \flat D \flat A \flat E \flat B \flat D \flat

Musical staff with notes and rests.

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

Musical staff with notes and guitar tablature. Includes 'A.H.' markings above the staff.

A \flat E \flat B \flat D \flat A \flat E \flat

Musical staff with notes and rests.

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

Musical staff with notes and guitar tablature. Includes 'P.M.' markings below the staff.

B \flat D \flat A \flat E \flat

Musical staff with notes and rests.

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

Musical staff with notes and guitar tablature. Includes 'A.H.' and 'P.M.' markings above and below the staff.

Chorus:

B \flat D \flat A \flat E \flat

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

If — I had — some rem - e - dy, —

Guitar 1

With Rhythm Figure 1*

B \flat D \flat A \flat E \flat

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

I'd — take e - nough — to please me. —

B \flat D \flat G \flat /D \flat D \flat A \flat E \flat D \flat

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 \flat D \flat G \flat /D \flat D \flat A \flat E \flat D \flat

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

Rem - e - dy — for me please. —

B⁷ D⁹ G^b/D^b D^b A^b E^b D⁷

rem - e - dy, rem - e - dy, rem - e - dy, rem - e - dy, rem - e - dy, rem - e - dy, rem - e - dy, rem - e - dy, — yeah.

If I had some rem - e - dy,

B^b D^b G^b/D^b D^b A^b E^b

Rem - e - dy that's what I need. Wow I see it.

I'd take e - nough to please me.

Guitar 2 E^b B^b Free time

Guitar 1

F C

gradual bend +1 pick slide

Hold Feedback Gradual slide (8th)

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

Very slowly ♩ = 39

Intro * Gtr. I A Rhy. Fig. 1

*Use open G tuning (low to high): D G D G B D and place capo at 2nd fret.
TAB numbers shown are actual fret numbers. A "2" in TAB is thought of as an open string.

Riff A * Gtr. II

*Standard tuning

F#m7 (end Rhy. Fig. 1) A F#m7 N.C.

1st, 2nd Verses
w/Rhy. Fig. 1 (2 times)
A

F#m7

1. I find it hard_ to shed a tear._
2. See additional lyrics

Brought it on your - self, _ my dear._

Riff B

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. sl. sl. sl.

10 12 10 9 11 9 10 12 10 9 11 9 10

2. D5 Pre-chorus

Gtr. II *mf* B5

And this love - tears - us - a - part - Won't find me bent down - on my

Gtr. I H sl. H

mf sl.

H H

7 7 7 7 7 7 7-9 7 8 | 4 5 4 5 4 5 4 4 4 4 4 4

7 7 7 7 7 7 7 7-9 7 8 | 4 4 4 4 4 4 4 4 4 4 4 4

4 4 6 4 4 6 4 4 4 4 6 4 4 4 4 4 4 4

E5 E B5 B B5

knees. - Oh - yeah. - Ain't bend-in' o - ver back-wards, ba - by, not to

sl. 3 sl.

sl.

9 10 9 10 8 10 9 10 10 | 4 5 4 5 4 4 5 4 5

9 9 9 9 9 9 9 9 9 | 4 4 4 4 4 4 4 4 4

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

9 9 9 9 9 9 9 9 9 | 4 4 4 4 4 4 4 4 4

Chorus
w/Bkgd. Voc. Fig. 1
G5 D A

E5 E

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

Guitar Tablature:
 0 10 0 10 0 10 0 10 0 0 7 7 7 2 2 2 2
 0 9 9 9 9 9 9 9 9 7 7 7 2 2 2 2
 0 9 9 9 9 9 9 9 9 7 7 7 2 2 2 2

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

Guitar Tablature:
 8 8 7 7 2 0 2 2 8 8 7 7 2 2 2 2
 7 7 7 7 2 2 2 2 7 7 7 7 2 2 2 2
 7 7 7 7 7 4 2 2 7 7 7 7 7 2 2 2

G5 D mp

Organ solo
w/Riff A
A

life, in my life, yeah.

Guitar Tablature:
 8 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2
 9 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2
 7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2

Bkgd. Voc. Fig. 1

Sing 3 times

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

F#m7 A F#m7 N.C.

3rd Verse w/Riff B A N.C. F#m7

And I _____ used to dream _____ a bet - ter day_ that nev - er came_

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_

Rhy. Fill 1 Gtr. II D

let ring-1 let ring--1

Pre-chorus
B5

Gtr. II *mf*

You won't_ find me down on, — on_ my knees_ — Oh, no, no, no_ —

sl. E5 E E E E5

⑥ open

B B5

Gtr. II *mf*

Won't find me o-ver back-wards, ba-by, — just to please_ — Oh, yeah, yeah, yeah, yeah_ Cause I'm-a

sl. E E5 E

⑥ open

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.

G5 D A w/Rhy. Fig. 3 (4 times)
G5 D A

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

8 8 7 7 2 3 2 3 2
7 7 7 7 2 2 2 2
9 9 7 7 2 4 2 4 2
7 9 9 7 7 2 2 2 4 2

G5 D A G5 D A

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

down on my knees_ for_ the first time_ in my life,_ in my life_ Oh yeah._

(Gtr. I)

8 7 2
7 7 2
9 7 2
7 7 2

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

Intro

N.C. *Acous. gtr. *mf* *let ring*

H *sl.* H P E N.C. H *sl.* H

*Use open E tuning (low to high): E B E G# B E

E Rhy. Fig. 1 A6/9 E A6/9 E Harm. B

E A6/9 E A6/9 E N.C. *sl.* E A6/9 E A6/9 E

N.C. E A6/9 E A6/9 E

She nev-er men-tions the word ad-

(end Rhy. Fig. 1) Rhy. Fig. 2 (end Rhy. Fig. 2)

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

Rhy. Fig. 3 *Harm.-----}

*Harm.-----}

*Harm. refers to all notes except low E (Ⓞopen)

2nd, 3rd, 4th, Verses
w/Rhy. Fig. 2 (3 times)

E A6/9 E A6/9 E

A6/9 E A6/9 E

night, now. Pulls those shades down tight.

3.4. See additional lyrics

A6/9 E A6/9 E

Yeah, she gives a smile when the pain comes. The pain gon-na make ev-ry-thing al-

w/Rhy. Fill 1

A6/9 E A6/9 E

Chorus

B

E/B

B

A

right. Says she talks to an-gels.

E

A6/9 E A6/9 E

E (type 2)

They call her out by her name. Oh yeah, she talks to

To Coda

1.

w/Rhy. Fig. 3

A6/9 E A6/9 E

B

E/B

B

A

Asus2 A Asus2 A E

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

B

E

A6/9 E A6/9 E

3. She keeps a lock of hair in her

2.

(type 2)

E A6/9 E A6/9 E

A6/9 E

Bridge

A Asus2(#11) Asus2(type 2) E

her name. She don't know no lov-

A/E

E

A

Asus2(#11) Asus2(type 2) E

A/E

E

er, none that I ev-er seen.

A

Asus2(#11) Asus2(type 2) E

A/E

E

Asus2

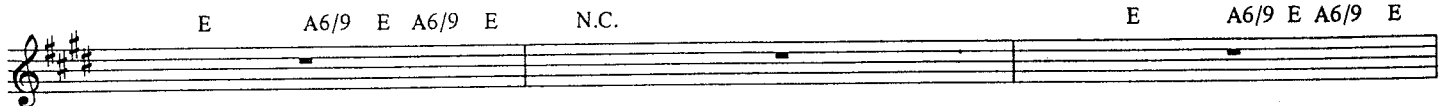
Yeah, to her that ain't noth-in', but to me, it means,

E
w/Rhy. Fig. 1
A6/9 E A6/9 E B

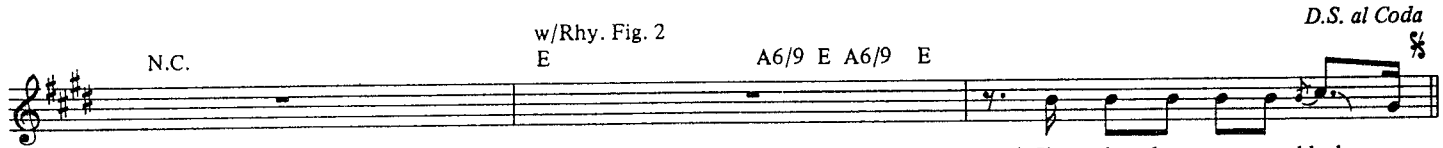


means ev - 'ry - thing.

E A6/9 E A6/9 E N.C. E A6/9 E A6/9 E

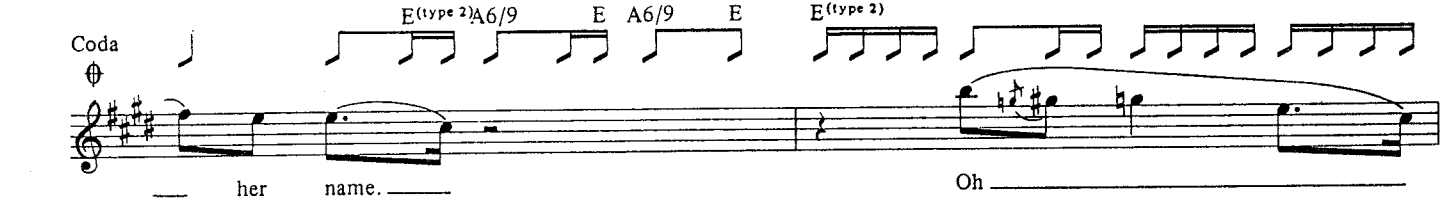


N.C. w/Rhy. Fig. 2 E A6/9 E A6/9 E D.S. al Coda



4. She paints her eyes as black as

Coda E(type 2) A6/9 E A6/9 E E(type 2)



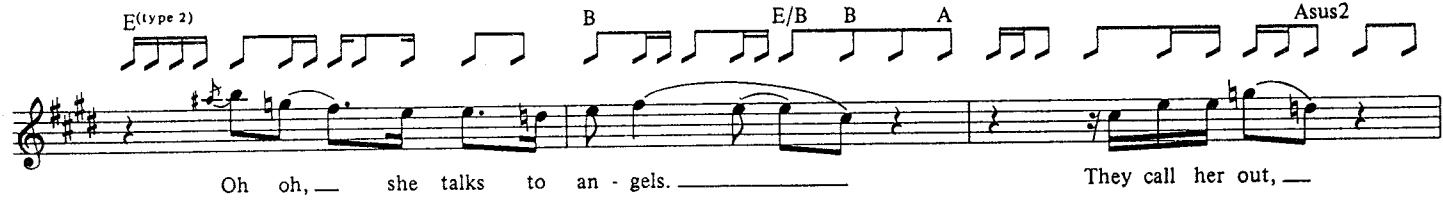
her name. Oh

B E/B B A E A6/9 E A6/9 E



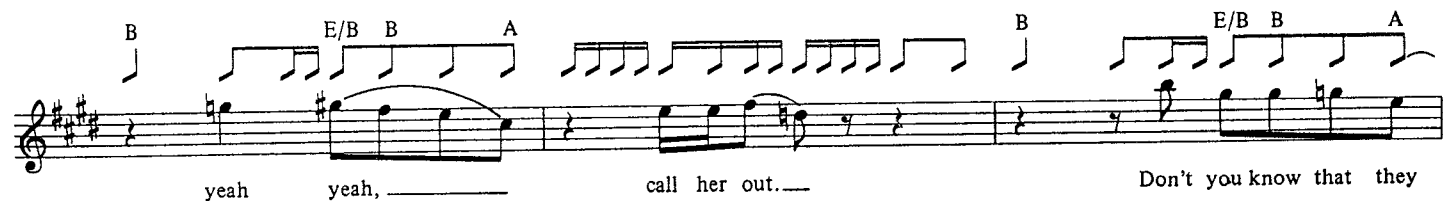
an - gels, they call her out by her name.

E(type 2) B E/B B A Asus2



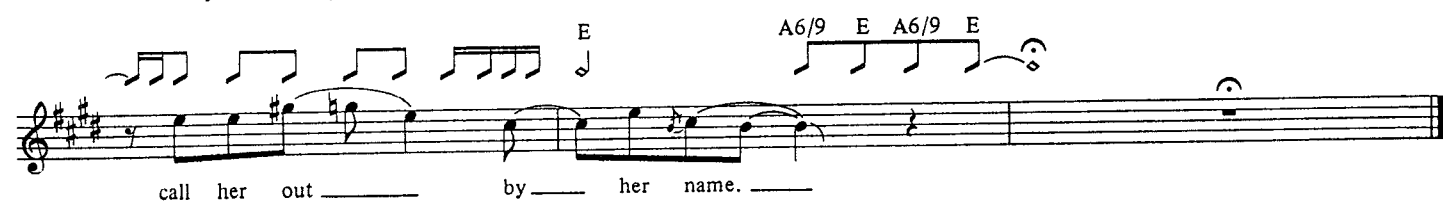
Oh oh, she talks to an - gels. They call her out,

B E/B B A B E/B B A



yeah yeah, call her out. Don't you know that they

E A6/9 E A6/9 E



call her out by her name.

Additional Lyrics

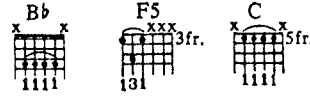
3. She keeps a lock of hair in her pocket.
 She wears a cross around her neck.
 The hair is from a little boy,
 And the cross from someone she has not met, well, not yet. (To Chorus)

4. Repeat 2nd Verse

SISTER LUCK

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

Moderately slow Rock $\text{♩} = 68$



Intro

C F/C C

*Gtr. I

mf >H P

H P H P

5 6 6 6 6 5 5
5 7 7 7 7 5 5
5 5 5 5 5 5 5

5 6 6 6 6 5 5
5 7 7 7 7 5 5
5 5 5 5 5 5 5

*Use open G tuning (low to high): D G D G B D.

Rhy. Fig. 1

F/C C B \flat C

w/Rhy. Fig. 1 (5 times)

*Gtr. II $\frac{1}{2}$

H P sl. P sl.

H P P $\frac{1}{2}$

5 6 6 5 5 5 5 5
5 7 7 5 5 5 5 5
5 3 3 3 3 3 3 3
5 3 3 3 3 3 3 3
5 3 3 3 3 3 3 3

5 6 6 5 5 5 5 5
5 7 7 5 5 5 5 5
5 3 3 3 3 3 3 3
5 3 3 3 3 3 3 3
5 3 3 3 3 3 3 3

B \flat $\frac{1}{2}$ Eb/B \flat B \flat C F/C C Full B \flat $\frac{1}{2}$ $\frac{1}{2}$ C Full Eb/B \flat B \flat C

*Standard tuning

H sl. H sl. H sl.

$\frac{1}{2}$ Full $\frac{1}{2}$ $\frac{1}{2}$ sl.

(0) 6 5 7 6 6 6 8 6 6 (0)

5 7 7 6 6 8 6 6 (0)

5 7 7 6 6 8 6 6 (0)

F/C Full C Full B \flat (Band.in) Eb/B \flat B \flat C F/C C Full

Full Full $\frac{1}{2}$ P Full H Full

10 8 8 6 7 6 8 8 (0) 6 7 8 (0)

5 7 7 6 6 8 6 8 (0)

5 7 7 6 6 8 6 8 (0)

B \flat $\frac{1}{2}$ $\frac{1}{2}$ Eb/B \flat B \flat C F/C Full C $\frac{1}{2}$ $\frac{1}{2}$ B \flat Eb/B \flat B \flat C

Full Full $\frac{1}{2}$ P Full sl. sl.

$\frac{1}{2}$ $\frac{1}{2}$ sl. Full $\frac{1}{2}$ $\frac{1}{2}$ P sl. sl.

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

8 6 (0) 10 8 6 7 8 8 (0) 6 7 8 8 10

8 6 (0) 10 8 6 7 8 8 (0) 6 7 8 8 10

1st Verse
w/Rhy. Fig. 1 (7 times)
F/C C Bb Eb/Bb Bb C

w/Rhy. Fig. 1A (2½ times)
F/C C Bb Eb/Bb 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)

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 w/Rhy. Fig. 1A (3½ times) F/C C Bb Eb/Bb Bb C

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 \flat N.C. B \flat

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

Rhy. Fig. 2 (Gtr. II)

Gtr. I

Detailed description of the first system: The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Sis - ter Luck is a - scream-in' out some - bod - y else - 's". The guitar parts are in the same key signature. The rhythm figure for guitar II is a complex pattern of chords and single notes, marked with accents and slurs. The guitar I part features a melodic line with slurs and accents.

E \flat /B \flat B \flat D G/D D C F/C C B \flat

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

(end Rhy. Fig. 2)

Detailed description of the second system: The vocal line continues with the lyrics "name... Sis - ter Luck is a - scream-in' out". The guitar parts continue with the same key signature and include the "end Rhy. Fig. 2" marking. The guitar I part continues with its melodic line, including slurs and accents.

N.C. Bb Eb/Bb Bb

some - bod - y else - 's name. —

1/2 *sl.* *H*

1/2 *H*

1/2 *P*

w/Rhy. Fig. 1 (2 times)
C F/C C Bb Eb/Bb Bb C F/C C Bb Eb/Bb Bb C

H *Full* *1/2 1/2* *sl.* *Full* *Full* *1/2 P* *sl.* *sl.* *sl.* *A*

H *Full* *1/2 1/2* *sl.* *Full* *Full* *1/2 P* *sl.* *sl.*

5 7 7 6 6 8 6 6 *sl. 10 8* *Full 6 7 6 8* *1/2 P 8 (8) 6 7* *sl. sl. 6 8 8 10*

2nd Verse
w/Rhy. Fig. 1 (3 times) & Rhy. Fig. 1A (4 times)
F/C C Bb Eb/Bb Bb C F/C C Bb Eb/Bb Bb C

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

Held my hand o-ver a can-dle... The flame burn-in',but I nev-er weep... w/Rhy. Fill 1

F/C *C* *Bb* *sl.* *Full* *Full* *1/2 P* *sl.* *sl.*

5 7 7 6 6 8 6 6 *sl. 10 8* *Full 6 7 6 8* *1/2 P 8 (8) 6 7* *sl. sl. 6 8 8 10*

Rhy. Fill 1 (Gtr. I)
C F/C C Bb

H *P* *sl.* *P.M. - 1* *P* *sl.*

5 6 6 5 6 5 5 5 5 5 3 3 3 3 3 3 *sl.* *4 3 3 3 3 3 3* *sl.*

Chorus
w/Rhy. Fig. 2
D G/D

D C F/C C B \flat N.C. B \flat

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 \flat

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

(end Rhy. Fig. 3)

P sl. H P sl.

w/Rhy. Fill 2

N.C. B \flat E \flat /B \flat B \flat

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

*Gtr. III

*Standard tuning

(Gtr. I)

1/2

Rhy. Fill 2 (Gtr. II)

B \flat N.C. B \flat

1/2 sl.

Guitar solo
C Bb C Bb C

w/wah as filter

grad. bend

Full Full

H H H H H

Rhy. Fig. 4 (Gtr. I)

sl. P P P P

sl. P P P P

Bb F5 C

w/Rhy. Fig. 4

Full Bb

let ring -----

Full

sl. sl. H

(end Rhy. Fig. 4)

sl.

C Bb C 1/2 1/2 Full Full

Full Full

let ring --- 4 let ring --- 4

Full Full

Full Full

sl.

P P Full 1/2 1/2 Full Full Full Full

Chorus
w/Rhy. Figs. 2 & 3 (2 times)
D G/D

Sis - ter Luck _____ is a - scream - in' _____ out _____

*Gtr. IV

15 14 12

13 14 13 14 13 14

10 10 10 12 12 13 12

*Standard tuning

N.C. Bb D G/D D

some - bod - y else - 's name. _____ Sis - ter Luck _____ is a -

10 12 10 12 13 13 15 13 15 15 15 14 14 14 12 14 14 14 14

C F/C C Bb w/Rhy. Fill 2 N.C. Bb

scream-in' _____ out _____ some-bod - y else - 's _____ name, _____ what a shame. _____

12 12 14 12 10 13 10 10 10 10 10 10 10 10

Outro
w/Rhy. Fig. 4 (2 times)
C

Gtr. III

15 17 17 17 17 17 17 17 17 17 17 17 15 17 17 18 17 17 17 17 17 17 17 17 15 17 17 19 17 17 17 17 17 17 17 17 17 17 17

SOMETIMES SALVATION

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

Moderate Rock ♩ = 100

($\overset{\frown}{\text{♩}} = \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Guitars 1 & 2

f

Guitar 1

Guitar 2

f

B/A

A

G#m

A(addB)

Verse 1:

B

B/A

A

G#m

To les - sen my trou - bles stopped hang - in' out with vul tures and emp - ty sav - iors like

A(addB) B

you. — Oh I wish — I had a

Detailed description: This system contains the first two lines of the score. The top staff is the vocal line with lyrics "you." and "Oh I wish — I had a". The second staff is the guitar accompaniment, featuring chords A(addB) and B. It includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. Fingering numbers (6, 4, (6), 4) and a triplet of three notes are indicated. The bottom staff shows the guitar fretboard with strings 1-6 and frets 0-7.

B/A A B/A F#

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

Detailed description: This system contains the second two lines of the score. The top staff is the vocal line with lyrics "nick - el for e' ev - 'ry mir - a - cle that you eas - i - ly tricked". The second staff is the guitar accompaniment, featuring chords B/A, A, B/A, and F#. It includes a treble clef, a key signature of three sharps, and a 4/4 time signature. Fingering numbers (7, 6, (6), 4) and a triplet of three notes are indicated. The bottom staff shows the guitar fretboard with strings 1-6 and frets 0-11.

§ Chorus: E D#5 C#5 B

me in-to. You can lead. a horse — to wa-ter,

Guitar 1

Guitar 2

Hold — — — — — 4 Hold — — — — — 4

Detailed description: This system contains the third two lines of the score. The top staff is the vocal line with lyrics "me in-to. You can lead. a horse — to wa-ter,". Above the staff, the word "Chorus:" is written with a double bar line and repeat signs. The second staff is labeled "Guitar 1" and features a treble clef, a key signature of three sharps, and a 4/4 time signature. It includes a treble clef, a key signature of three sharps, and a 4/4 time signature. It includes a treble clef, a key signature of three sharps, and a 4/4 time signature. The bottom staff is labeled "Guitar 2" and features a treble clef, a key signature of three sharps, and a 4/4 time signature. It includes a treble clef, a key signature of three sharps, and a 4/4 time signature. The bottom staff shows the guitar fretboard with strings 1-6 and frets 0-9. The word "Hold" is written above the staff with a dashed line and a bar line.

G#m

D#5

E5

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. —

3

9 9 9 9 9 9 9 9 11 9 9 9 9 9 9 8
 7 7 7 7 7 7 7 7 9 11 11 9 9 7 7 7 7 6

9 9 9 9 9 9 9 9 11 11 11 11 11 11 7
 9 8 8 9 11 11 11 11 11 11 11 11 11 11 8
 7 9 9 9 9 9 9 9 9 9 9 9 9 9 9 6

To Coda ⊕ ⊕ C#m F# E D#m C#m B

Sis-ter did you want to try and — find — me?

3 3

8 8 8 6 6 6 6 11 11 11 11 9 9 9 9 8 8 8 8 6 6 6 6 4
 8 8 8 6 6 6 6 8 11 11 11 9 9 9 9 8 8 8 8 6 6 6 6 4
 6 6 6 4 4 4 4 9 9 9 7 7 7 7 6 6 6 6 4 4 4 4 2

8 5 5 5 11 11 11 9 9 9 9 7 7 7 5 5 5 5 5 4
 8 11 11 11 11 11 9 9 9 9 8 8 8 8 8 8 8 8 6 6 6 6 4
 6 6 6 4 4 4 9 9 9 7 7 7 6 6 6 6 6 6 6 6 6 6 4
 4 2

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. $\frac{3}{4}$ al Coda \oplus
E

la - tion_ to all_ the_ peo-ple a - round_ you_

Guitar 1

Guitar 2

Hold ----- 1

Coda

Guitar 3 **B** **B/A** **A** **G#m**

Guitar 1

D.S. \% al Coda $\text{\textcircled{+}}$

A (add B) **B** **B/A** **A**

Grad. bend **B** **B/A** **A**

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. 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

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

Guitar 1

Guitar 2

Guitar 2

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

E D#m C#m F#

Guitar 2

Fill 1

Guitar 2

F# F#sus4 F#sus4 E Esus4 Esus4₃ D#m D#sus4 D#sus4 C#m C#sus4 F#

Guitar 1

11 11 11 11 11 11 11 11 11 9 9 9 9 9 9 9 9 9 | 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5

11 11 11 11 11 11 11 11 11 9 9 9 9 9 9 9 9 9 | 8 8 8 8 8 8 8 8 8 6 6 6 6 6 6 6 6 6

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

Guitar 2

F# F#sus4 F# F#sus4 F# E Esus4 E Esus4 E

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

F#9sus4/D# F#9sus4/D# F#9sus4/D# F#/C#
F#/D# F#/D# F#/D# F#/D# F#9sus4/C# B

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 | 4 4 4 4 4 4 4 4 4

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 | 2 2 2 2 2 2 2 2 2

STING ME

Words and Music by
CHRIS ROBINSON and
RICH ROBINSON

Chord diagrams for the following chords:

- B \flat** : 6fr.
- F**
- F5**
- C5**: 3fr.
- *B \flat (addC)/F**
- *F**: 10fr.
- *F5**: 10fr.
- *B \flat /F**: 10fr.
- *G5**
- *C5**: 5fr.
- *F/C**: 5fr.
- *C**: 5fr.
- *B \flat 5**
- G**

Moderate Rock $\text{♩} = 120$

Intro:

**Guitar 1*

G7 **C/G G**

f P.M. - - 1

P.M. - - 1 P.M. P.M. - - 1 P.M.

C7/G **G** **C7/G** **G5** **C/G G** **G6**

P.M.

G5 **C/G G5** **G** **G6** **G**

+1/2

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

C/G G5 C/G G5

Guitar 1 G5 F

Guitar 2 (Standard tuning) mf

C/E G5

F6

C/E

G5

If you

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest for two measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The middle staff is a guitar melody in treble clef, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a quarter note A4. The bottom staff shows guitar chords and fret numbers: F6 (3-5), C/E (0-5, 5-5, 0-0, 1-2, 3), G5 (1-0, 2-0, 1-0, 3), and F6 (0-0, 0-3, 0-3, 0-0, 0-0).

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 -

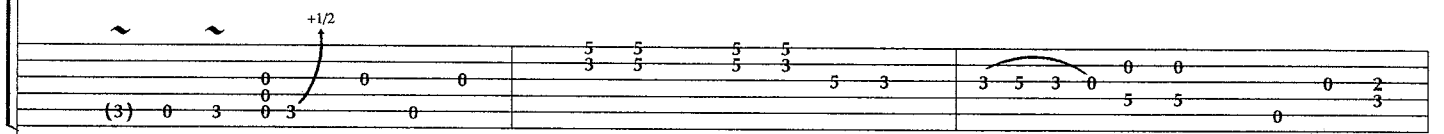
The second system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and a quarter note A4. The middle staff is a guitar melody in treble clef, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a quarter note A4. The bottom staff shows guitar chords and fret numbers: N.C.(G) (5-5, 5-5, 5-5, 3-3, 5-5, 5-5, 3-3), F (3-3, 5-3, 0-5, 5-0, 0-0, 3), C/E (1-0, 2-1, 0-3), and F6 (5-3, 5-3, 5-3, 1-3).

G5

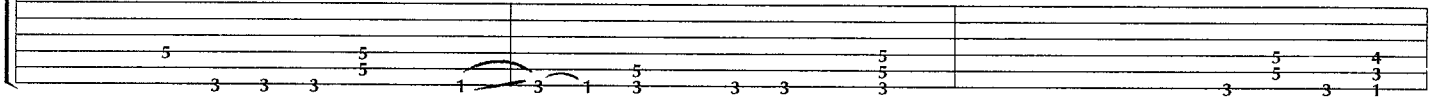
F



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



P.M. - - 1

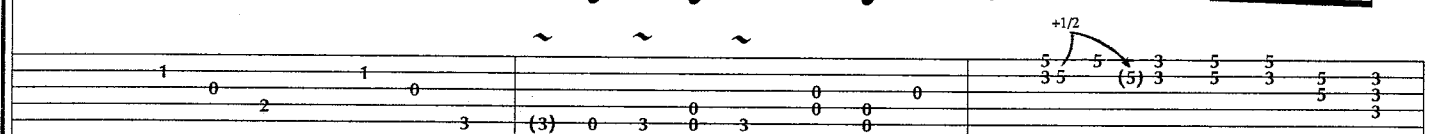


C/E

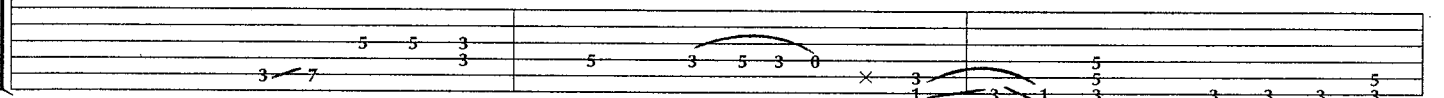
G5



Now's- the time— to shine.— Your in - de - pen-dence is a half-



P.M. - - - - 1



ass de - liv - er - ance. Your train_ has left_ the stat -

F C/E

P.M. - - - - |

ion. The re - cog - ni - tion of that same_ old con - di - tion. Your

G5 F(addG)

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

C/E G5 F

symp - tom's show - ing through. Well, re -

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "symp - tom's show - ing through. Well, re -". The guitar part is in treble clef, with a key signature of one sharp. It features a C/E chord in the first measure, a G5 chord in the second, and an F chord in the third. The bass line is in bass clef. The guitar part includes a "P.M." (Percussion Mute) marking in the third measure.

Pre-Chorus:

C G5 F C G5

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

Detailed description: This system contains the Pre-Chorus section, consisting of five measures. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "gard - less of the truth, you still act so a - loof.". The guitar part is in treble clef, with a key signature of one sharp. It features C, G5, F, C, and G5 chords in sequence. The bass line is in bass clef. The guitar part includes a "P.M." (Percussion Mute) marking in the fifth measure.

F C G5

In the face of a judge and jur -

This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by a half note 'In', a quarter note 'the', a quarter note 'face', a quarter note 'of', a quarter note 'a', a quarter note 'judge', and a quarter note 'and'. The guitar accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The guitar tablature shows the fretting for each measure.

F C G5 Bb

y, you got the nerve to say not guilt - ty. Can you

This system contains the next four measures. The vocal line continues with a quarter note 'y,', a quarter note 'you', a quarter note 'got', a quarter note 'the', a quarter note 'nerve', a quarter note 'to', a quarter note 'say', a quarter note 'not', a quarter note 'guilt', and a quarter note 'ty'. The guitar accompaniment continues with the same rhythmic pattern. The guitar tablature shows the fretting for each measure, including a barre in the fourth measure.

Chorus:

B \flat **F** **F5** **B \flat** **F** **F5**

sting — me? — Yeah. — Can you sting me? —
 sting — me? — Can you sting me? —

B \flat **F** **F5** **B \flat** *To Coda* \oplus **B \flat**

Oo, you wan-na, oh, can you sting — me? — Can you sting — me? — Can you sting — me? —
 Can you sting — me? — Can you sting — me? — Can you sting — me? —

F

C5

N.C.(G)

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

The first system of music includes a vocal line with lyrics and a guitar line with fretboard tablature. The guitar line is written on a six-string staff with a key signature of one sharp (F#). It features various chords and melodic lines, including a sequence of notes 10 11 10 12 12 10 10 10 10 10 10 10 7 7 5 7 6 6 6 6 5 0 5 5 (5) 3 5 5 3 5 3 5 3. A '+1/2' fret bend is indicated above the 5th fret.

The second system of music continues the guitar line with fretboard tablature. The notes are 6 6 7 8 8 6 1 2 3 3 3 1 (1) 3 3 3 3 3 3 3 3.

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

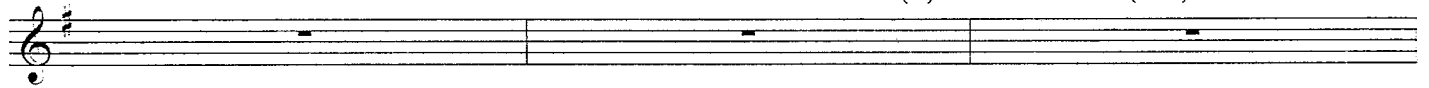
— a-right down to...

The third system features a vocal line with the lyric 'a-right down to...' and a guitar line with a complex rhythmic pattern. The guitar line includes many sixteenth and thirty-second notes. The tablature is 3 5 3 0 5 5 3 0 3 0 0 3 0 0 3 0 0 3 0 0 0 5 5 5 (5) 3 5 3.

The fourth system of music features a guitar line with fretboard tablature. The notes are 5 5 5 3 5 3 2 3 2 6 (6) 3 6 3 6 3 2 3.

(F)

(C/E)



The first system contains a guitar melody on a single staff. The guitar accompaniment consists of two staves with numerical fretting (0-5) and includes bends indicated by a '+1' symbol.

The second system continues the guitar melody and accompaniment from the first system. The accompaniment includes a triplet of eighth notes and a final fretted note.

(G5)

Verse 2:
N.C.(G)

F

The third system shows the start of Verse 2 with a guitar melody. The lyrics 'Well, the bell rings out for the crime of the cen-tur-y.' are written below the staff.

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

With improvisation

The fourth system contains the first part of an improvisation section. It features a guitar melody with a 'With improvisation' instruction above it. The guitar accompaniment includes a bend marked '+1/2'.

With improvisation

The fifth system contains the second part of an improvisation section, continuing the guitar melody and accompaniment with a 'With improvisation' instruction and a '+1/2' bend in the bass line.

C/E G5

Cour-tes - y of your moth - er. Well, the sign reads a - wel-come to the

1 0 2 1 0 3 (3) 0 3 0 3 0 0 5 5 5 5 5 3

3 3 7 5 3 5 5 3 3 3 5 1 3 1 3 3 3 5

F C/E G5

val - ley of dis - cov - er - y. Look at what mon - ey can buy.

3 5 3 0 0 0 0 2 1 0 2 1 0 3 (3) 0 3 0 3 0 0 0

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

Sons and daugh-ters bet-ter o - pen your eyes. ——— Tell me what_ you're see -

The first system of music features a vocal line in treble clef with a key signature of one flat (B-flat major) and a common time signature. The lyrics are "Sons and daugh-ters bet-ter o - pen your eyes. ——— Tell me what_ you're see -". Below the vocal line is a guitar accompaniment line in treble clef, with a capo on the 5th fret. The guitar part includes various chords and melodic lines, with some notes marked with a wavy line indicating a vibrato effect. The fretboard diagram below the guitar line shows fingerings for the strings, including a half-step bend (+1/2) on the 5th string.

The second system of music continues the vocal line and guitar accompaniment. The guitar part includes two instances of "P.M." (palm mute) indicated by a dashed line and a vertical bar. The fretboard diagram shows fingerings for the strings, including a 7th fret bend.

G5

F(addG)

ing. 'Cause this— sub - mis-sion is a tired — trad - i - tion. It's

The third system of music features a vocal line in treble clef with a key signature of one flat. The lyrics are "ing. 'Cause this— sub - mis-sion is a tired — trad - i - tion. It's". Below the vocal line is a guitar accompaniment line in treble clef, with a capo on the 5th fret. The guitar part includes various chords and melodic lines, with some notes marked with a wavy line indicating a vibrato effect. The fretboard diagram below the guitar line shows fingerings for the strings, including a 7th fret bend.

The fourth system of music continues the vocal line and guitar accompaniment. The guitar part includes two instances of "P.M." (palm mute) indicated by a dashed line and a vertical bar. The fretboard diagram shows fingerings for the strings, including a 7th fret bend.

C/E

G5

F

ev - 'ry - one's sac - ri - fice. Well, —

0 0 0 1 0 0 3 (3) 0 4 0 3 0 0 3

P.M.

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

C

G5

F

C

G5

1 0 0 0 0 0 0 0 3 1 0 0 0 0 0 0 0 0

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

'cept this heart, and a chip on my

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "'cept this heart, and a chip on my". The guitar accompaniment is shown in two staves: the top staff uses a treble clef and the bottom staff uses a bass clef. Chord diagrams are provided below the guitar staves, showing fingerings for chords F, C, and G5. A triplet of eighth notes is indicated in the vocal line.

This block continues the guitar accompaniment and chord diagrams from the first system. It shows the continuation of the F, C, and G5 chords across the guitar staves.

D.S. al Coda ☼

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

The second system of music continues the vocal line and guitar accompaniment. The lyrics are "should - er. You see I'm young and don't like— get - tin' old - er. Can you". The guitar accompaniment continues with chords F, C, G5, and Bb. Chord diagrams are provided below the guitar staves. The system concludes with a double bar line.

This block continues the guitar accompaniment and chord diagrams from the second system, showing the continuation of the F, C, G5, and Bb chords across the guitar staves.

BbaddC **F**

Coda

sting me? Right to my - a rot - ten bones, -

sting me? _____

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

10	10	10	10	10	10
11	10	10	10	10	10
10	10	10	10	10	10
12	10	10	10	10	10
10	10	10	10	10	10

Guitar 1

B \flat addC/F F F5 B \flat addC/F

Guitar 2

Gradual bend

F

Bb(addC)/F

15 15 (15) 13 15 13 15 13 13 (13) (13) 15 15 15 13 15 13 13 13 13 13

+1 +1 +1/2 +1

3

F

G/F

15 13 13 13 13 (15) 16 16 16 (16) 0 16 (16) 13 16 (0) 16

+1 +1/2 +1 +1 +1 +1

8^{va} loco

F

G5

C5

F/C

C

Bb

(0) 13 13 15 13 15 13 13 16 13 13 13 15 15 (15) 13 13 15 15 (15) 0 15 0 15 15

+1 +1 +1 +1

Oo, —

Both notes vib.

Gm7 B^b Gm7 B^b Gm7 B^b

_____ come on_____ a my sweet_____ young a thing._ What new things- you wan-na

The first system of music features a vocal line in treble clef with lyrics: "_____ come on_____ a my sweet_____ young a thing._ What new things- you wan-na". The guitar accompaniment is in standard tuning with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is in bass clef. Chord changes are indicated above the staff: Gm7, B^b, Gm7, B^b, Gm7, B^b. The guitar part includes various fretting techniques such as triplets and bends.

Gm7 B^b Gm7 B^b Gm7 B^b

show me to-day?— I got one ques-tion, be - lieve it's sub-jec-tive:

The second system of music features a vocal line in treble clef with lyrics: "show me to-day?— I got one ques-tion, be - lieve it's sub-jec-tive:". The guitar accompaniment continues in standard tuning with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is in bass clef. Chord changes are indicated above the staff: Gm7, B^b, Gm7, B^b, Gm7, B^b. The guitar part includes various fretting techniques such as triplets, bends, and vibrato. A wavy line indicates vibrato for the notes in the bass line.

(All notes vib.)

Gm7 Bb Gm7 G F

what is a wasp — with - out her sting? —

Gm7 Bb

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with lyrics. The second line is the guitar accompaniment in treble clef. The third line is the bass line in bass clef. Chords Gm7, Bb, Gm7, G, and F are indicated above the vocal line. The guitar part features a mix of eighth and sixteenth notes. The bass line includes a wavy line indicating a tremolo effect on the 18th fret.

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 -

Detailed description: This system contains the Pre-Chorus section. The top line is the vocal melody in treble clef with lyrics. The second line is the guitar accompaniment in treble clef. The third line is the bass line in bass clef. Chords C, G5, F, C, and G5 are indicated above the vocal line. The guitar part consists of block chords. The bass line features a wavy line indicating a tremolo effect on the 18th fret.

F C G5 F

der. _____ Liv - in' _____ ain't so eas - y _____ when all I

C G5 Bb

want from you _____ is to sting _____ me. Can you
Can you

Chorus:

F

F5

F

Bb

F

F5

sting _____ me? _____
 sting _____ me? _____

Can you sting _____ me? _____
 Can you (etc.) (Continue with bkgd. vocal)

11						10	10	10	10	10		11							
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
12	10	10	10	10	10	10	10	10	10	10	10	10	12	10	10	10	10	10	10
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

6	1	1										6	6						
6	2	2	2	2	2	2	2	2	2	2	2	6	6	7	7	7	7	7	7
8	3	3	3	3	3	3	3	3	3	3	3	8	8	8	8	8	8	8	8
6	1	1										6	6	1	1	1	1	1	1

Oh, yeah, — you wan - na sting _____ me. _____

Al - right, — you wan - na

10	10	10	10	10	10	10	10	10	10	11		11							
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

6												6	6						
6	7	7	7	7	7	7	7	7	7	7	7	6	6	1	1	1	1	1	1
8	3	3	3	3	3	3	3	3	3	3	3	8	8	8	8	8	8	8	8
6	1	1										6	6	1	1	1	1	1	1

F(type2) F5 B \flat F5

sting me. Oh, yeah, you wan- na wan- na, wan- na,

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "sting me. Oh, yeah, you wan- na wan- na, wan- na,". Above the vocal line are chord symbols: F(type2), F5, B \flat , and F5. The middle staff shows guitar chord diagrams for each measure. The bottom staff is the bass line in treble clef, with fret numbers written below the notes.

The second system of the musical score consists of two staves. The top staff shows guitar chord diagrams for each measure. The bottom staff is the bass line in treble clef, with fret numbers written below the notes.

B \flat F5 B \flat

wan- na. Can you sting me? Oo, girl, you wan- na,

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "wan- na. Can you sting me? Oo, girl, you wan- na,". Above the vocal line are chord symbols: B \flat , F5, and B \flat . The middle staff shows guitar chord diagrams for each measure. The bottom staff is the bass line in treble clef, with fret numbers written below the notes.

The fourth system of the musical score consists of two staves. The top staff shows guitar chord diagrams for each measure. The bottom staff is the bass line in treble clef, with fret numbers written below the notes.

F5 B \flat F5 *Bkgd. vocal tacet*

yeah, you wan - na ev - en try — to yeah, — you wan - na,

Fretboard diagrams for guitar:

11						10	10	10	10	10	10	11	11						
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
12	10	10	10	10	10	10	10	10	10	10	10	10	10	12	12	×	10	10	10
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	×	10	10	10

Fretboard diagrams for guitar (continued):

15	15	15	13	14	15	15	15	15	15	15	15	15	15	15	13	13			
15	15	15	13	14	15	15	15	15	15	15	15	15	15	15	15	13	14		
15	15	15			15	15	15			15	15	15	15	15	15			15	15
					13	13	13			13	13							13	13

C5 C7no3rd C5 *Free time* G

wan - na sting — a me! —

Hold

Fretboard diagrams for guitar:

6	6	6	6	6	8	8	0	0	0	0	0	0	0	0	0	0	0	0	0
7	7	7	7	7	7	7	0	0	0	0	0	0	0	0	0	0	0	0	0
5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0	0	0	0	0

Fretboard diagrams for guitar (continued):

5	5	3	5	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	5	3	5	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

G

Fretboard diagrams for guitar:

0	0	3	0	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	3	0	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	3	0	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Fretboard diagrams for guitar (continued):

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

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:

Segue from
"Ballad in Urgency" B♭

w/pedal-steel background swells

Rhy. Fig. 1

Drums

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

B \flat Am7 G

T
A
B

T
A
B

B \flat Am7 G end Rhy. Fig. 1

T
A
B

end Rhy. Fig. 1A

T
A
B

Verse:

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

B \flat Am7 G B \flat Am7

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

G B \flat Am7 G

pain. _____ Wind - swept stars — blink and smile. An -

1.
G

B \flat Am7

oth - er song — an - oth - er mile. Oh, yeah.

Gtr. 1

mf let ring *mp*

T A B

Gtr. 2

mf let ring

T A B

Gtr. 1 (panned center) w/dist.

B \flat Am7 G

f

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ 1

T A B

Gtr. 2

T A B

Bb Am7 G

2. You

hold bend $\frac{1}{2}$ partial P.H. ----- 1 1

TAB 2 2 2 2 2 (2) 0 2 0 2 2 2 0

TAB 3 0 0 1 0 0 0 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2.3. w/Lead Fill 1 (Gtr. 3) Chorus: Am

home. And on a good day, —

let ring Rhy. Fig. 2

TAB 3 0 0 3 3 0 0 0 1 0 0 0 0 0 0 5 (5) 7 7 7 7

Rhy. Fill 1 end Rhy. Fill 1 Rhy. Fig. 2A

let ring throughout

TAB 0 0 0 1 1 1 1 1 0 0 0 0 0 0 0 0 0 1 0 0 0 0 0 0

Lead Fill 1

Pedal-steel gtr. arranged for gtr. in G tuning

Gtr. 3

mf w/slide

TAB 14 12 12 12 10 10 10 11 10 12 12 12

G/B

G/D

G/B

C

Am

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

T									
A	(7)	9	9	12	(12)	9	10	7	9
B	(5)	7	7	10	(10)	7	8	5	7

T	(0)	0	3	0	0	(0)	0	0	1	1	1	0
A	(1)	0	0	0	0	(6)	3	0	0	0	0	0
B	(2)	4	4	7	7	(7)	4	5	0	0	0	0

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

G/B

G

Am

And on a bad day, _

end Rhy. Fig. 2

T			0		
A	(9)	5	0	5	
B	(x)	x	x	x	
	(7)	3	3	3	

end Rhy. Fig. 2A

T	0	0	5	5	5	5	5	5	0
A	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0

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 \flat Am7

G

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

Gtr. 1

hold bend

1/2 1/2 1

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A (9) 5 0 14 14 (14) 12 12 14 12 12 14 12 12 14 12 14 12

B (x) 0 x x 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(7) 0 3 3

Gtr. 2

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D.S. al Coda

3. Four-teen

B \flat

Am

G

hold bend - - -

1/2 1/2 1

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

A 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

B 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14



Coda

G

Guitar Solo:

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

Bb

Am7

Gtr. 1 *divisi*

Gtr. 3 > (Acoustic dobro)

mf poco dim. w/slide

Gtr. 2

poco dim.

G

Bb

Am7

let ring

G

Bb

Am7

let ring

G Bb Am7

T
A
B

Keyboard Solo:

w/Rhy. Fig. 1A (Gtr. 2) simile **Gtr. 1 (w/dist.)**
Gtr. 1 tacet Bb Am7

G Bb Am7

T
A
B

mp
let ring -----

Guitar Solo:

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

G Bb Am7 G

T
A
B

P.M.-1 *f*

Bb Am7 G

T
A
B

P.M.-1 rake

B \flat Am7 G

1/2 1/2 1 1 1 1

TAB: 15 14 14 12 12 15 14 14 12 14 12 0 15 15 (15) 15 12 12 15 (15) 12 14 12 12 14 14 12

B \flat Am7 G

1/4 1 1 rake rake 1

TAB: 14 12 14 14 (14) (14) 14 12 12 14 12 12 14 12 14 14 12 14 12 14 12 12 14 14 (12) 12 12 13 15 (13) 15 15 12

Gtr. 4 (w/slide) mf

TAB: 12 17

B \flat Am7 G

hold bend hold bend hold bend

TAB: 0 17 15 17 15 17 15 17 15 17 15 17 15 17 15 10 15 17 15 17 15 17 (17) 15 15

8va

TAB: 17 17 17 17 17 17 17 17 17 17-21 17 17 17 17-21 17 17 17

B \flat Am7 G

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

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

(8va)

TAB 17-21 17 17 17 17-15 15 15 15 15-17 17 17 17-15 15-12 12-12-10 12 14 14 14

B \flat Am7 G 8va

1 1 1/2 2

TAB 15 17 15 18 18 15 18 17 18 (10) 15 18 15 18 18 15 18 18 15 18 18

TAB 12 10 10 12 12 12 10 12 12 12 12 12 12 12 12 12 12 12 12 0 0

w/Rhy. Fill 1 (Gtr. 1)

(8va)-----

B \flat Am7 G

Outro Chorus:

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

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

Gtr. 4 ad lib. to end

Am G/B

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 G/D /B C Am

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

G/B G Am G/B

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

Gtr. 1

w/Rhy. Fill 2

mf

G/D /B C Am G/B G

can part the sea.

end Rhy. Fill 2

T
A
B (12) 9 10 7 9 (9) 5 3 3 5
(x) 7 x 8 x 7 (x) 0 x 3 x 3

w/Rhy. Fill 2, simile

Am G/B

And wow, on a bad day, well, I know it ain't ev-'ry day glo -

G/D G/B C Am G

Gtr. 2

ry be - yond our own reach.

Gtr. 1

T
A
B (9) 5 0 (0) 0 0
(x) 3 x x 3 (x) 3

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).

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.

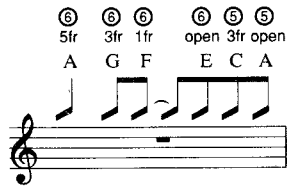
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



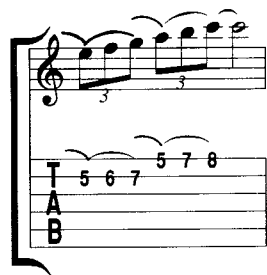
INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

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.

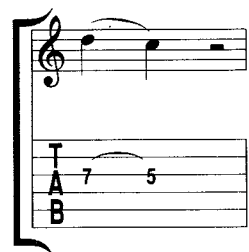
ARTICULATIONS



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.



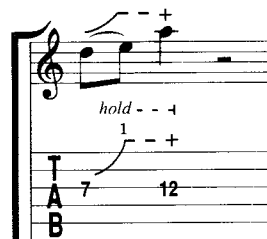
FRET-BOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.

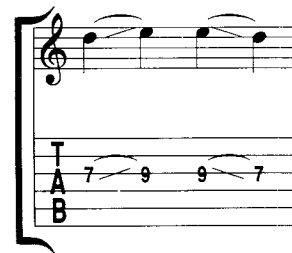


TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

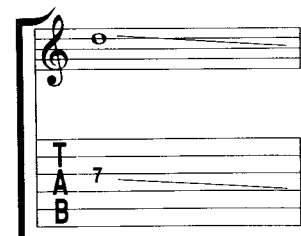
fretboard, then pulled off to the following note.



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.



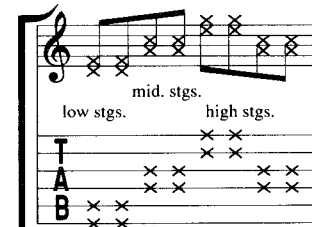
SHORT GLISSANDO:
DO: Play note for the full value and slide in specified direction at

the last possible moment.



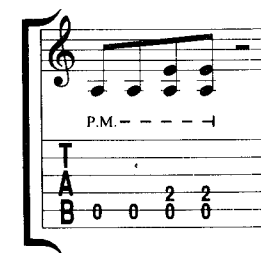
PICK SLIDE:
Slide the edge of the pick in specified direction

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

(v) or upstroke (u) 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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