

GUITAR • VOCAL WITH TABLATURE

Dave Matthews Band

crash



Cherry  
Lane  
Music

Authorized Edition  
**guitar**



# Contents

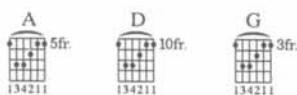
5	So Much To Say
12	Two Step
23	Crash Into Me
29	Too Much
42	#41
58	Say Goodbye
66	Drive In Drive Out
76	Let You Down
85	Lie In Our Graves
94	Cry Freedom
99	Tripping Billies
105	Proudest Monkey
112	<i>Tablature Explanation/ Notation Legend</i>



Left to right: Leroi Moore (saxophones), Boyd Tinsley (violin), Carter Beauford (drums/percussion), Stefan Lessard (bass), Dave Matthews (guitar/vocals)

# So Much To Say

Words and Music by David Matthews,  
Boyd Tinsley and Peter Griesar



Moderate Rock ♩ = 115

Intro

(Band tacet)

Am

Play 4 times

Intro musical notation. The vocal line features the lyrics: "Uh, ooh, uh, ooh, ee, oh." The guitar part (Gtr. I (acous.)) includes slurs (sl.) and a mezzo-forte (mf) dynamic. The bass line includes fret numbers 5, 6, 7, and 0.

1st Verse

Am

Fsus2

Dm

Gsus2

1st Verse musical notation. The vocal line includes the lyrics: "I say my hell is the closet I'm stuck in side." The guitar part includes a "Rhy. Fig. 1" label and a "Harm. (8va)" label. The bass line includes fret numbers 5, 6, 7, 1, 3, 5, 10, 7, 9, 5, 7, 7.

Am

Continuation of the 1st Verse musical notation. The vocal line includes the lyrics: "Can't see the light." The guitar part includes a "(end Rhy. Fig. 1)" label. The bass line includes fret numbers 5, 6, 7, 0, 7, 5, 0, 7.

w/Rhy. Fig. 1 (5 times)

Fsus2 Dm Gsus2 Am

And my heav - en is a nice house — in the sky. — Got cen - tral heat - ing

Fsus2 Dm Gsus2

and I'm al - right. — Yeah, yeah, — yeah, —

Am Fsus2

— can't — see the light. Keep it — locked up in - side. —

Dm Gsus2 Am

— Don't talk — a - bout it. — T - T - Talk a - bout the weath - er. —

(Band in) Fsus2 Dm Gsus2

Yeah, yeah, — yeah, —

\*Riff A (\*\*Gtr. II)

5 6 7 5 7 (7) 5 7 x x

\* Play w/slight variations ad lib. when recalled (throughout).  
 \*\* Elec. w/clean tone

Am

— can't — see the light.

(end Riff A)

x x 5 6 7 5 7 (7) 5 6 x 12

sl.



w/Riff A

Fsus2 Dm Gsus2 Am

O - pen - up - my head - and - let - me out,

Chorus  
w/Rhy. Fig. 1 and Riff A (both 2 times)

Am Fsus2 Dm Gsus2

a - lit - tle ba - by, 'Cause here we have been stand - in' for a long, long time.

w/Fill 1  
Am

Fsus2 Dm Gsus2

Tread - in' trod - den trails for a long, long time.

2nd Verse  
w/Rhy. Fig. 1 and Riff A (both 2 times)

Am Fsus2 Dm Gsus2

I say my hell is the clos - et I'm stuck in - side.

Am Fsus2

Can't see the light. And my heav - en is a

Dm Gsus2 Am

nice house in the sky. Got cen - tral heat - ing and I'm al - right. 'Cause

Chorus  
w/Rhy. Fig. 1 and \*Riff A (both 2 times)

Am Fsus2 Dm Gsus2 w/Fill 1 Am 2nd time Gtr. IV substitute Fill 3

here we have been stand - in' for a long, long time.

\* On D.S., Riff A is played by Gtrs. II & IV.

Fill 1 (\*Gtr. III)

14 12 14 12 15 12

\* Horns and violin arr. for gtr.

Fill 3

5 14 14 14 14 14 14 0

(Resume Riff A)

Fsus2 Dm Gsus2 w/Fill 2 Am

Tread - in' trod - den trails for a long, long — time, — time, time, time, — time, — time,

Bridge

A D

\*Gtr. I

time. I find

\*Gtr. II

let ring .....4 let ring .....4

9 10 7 10

\* 2nd time both gtrs. play w/slight variations ad lib.

G D

some - times it's eas - y — to be my - self. —

let ring .....4 let ring .....4

5 10 7 7

Fill 2 (Gtr. III)

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

A D

Some times

H Harm. (8va) H

let ring .....4 let ring .....4

H Harm. H

7 9 10 7 5 7 5

G D

I find it's bet - ter to be some - bod - y else...

let ring .....4 let ring .....4

7 7 7 9 7 10

w/Rhy. Fig. 1 and \*Riff A (both last 2 bars only)  
w/Fill 1

3rd Verse  
w/Rhy. Fig. 1 and Riff A (both 4 times)

To Coda

Am Am Fsus2

I see you young and soft,

\* Gtr. II doubled by Gtr. IV (elec. w/dist. tone) till Coda.

Dm Gsus2 Am

oh, lit - tle ba - by. Lit - tle feet, a - lit - tle

(Lit - tle hands,

Fsus2

feet, lit - tle feet, a - lit - tle ba - by. One year of cry - in' and the

lit - tle feet, lit - tle ba - by.)

Dm Gsus2 Am

words— creep up in - side,— creep in - to your mind,— yeah. ———

Fsus2 Dm Gsus2 w/Fill 1 Am

So much to say, so much— to say, so much to say, so much— to say. ———

Fsus2 Dm Gsus2 w/Fill 1 Am D.S. al Coda

So much to say, so much— to say, so much to say, so much— to say. ——— 'Cause

w/Rhy. Fig. 1 (4 times)  
Coda w/Riff A (Gtr. II: 4 times; Gtr. IV: 2 times)

⊕ Am Fsus2 Dm Gsus2 w/Fill 1 Am

So much to say, so much— to say, so much to say, so much— to say. ———

Fsus2 Dm Gsus2

— So much to say, so much— to say, so much to

w/Fill 1 Am

say, so much— to say. ———

Fsus2 Dm Gsus2 w/Fill 1 Am

So much to say, so much— to say, so much to say, so much— to say. ———

Gtr. IV

sl. P P sl. H

7 6 0 6 5 0 4 5 (5) 7 5 6 7 0 4 7

sl. sl.

The musical score for 'So Much to Say' is presented in three systems. The first system shows the vocal melody on a treble clef staff with lyrics 'So much to say, so much — to say, so much to'. Above the staff, the chords Fsus2, Dm, and Gsus2 are indicated. The second system continues the vocal melody, including slurs and a 'sl.' (sustained) marking. The third system shows the guitar and bass parts on a six-string staff. The guitar part includes a 'H' (harmonic) marking and a 'P' (palm mute) marking. The bass part includes a 'P' (palm mute) marking and a 'sl.' (sustained) marking. The score is in 4/4 time and features a key signature of one sharp (F#).

w/Fill 1  
Am

say, so much— to say, —

N.C.

O - pen— up— my head—

sl. let ring ————

Gtr. IV

Gtrs. I & II

14 12 14 (14) 14 12 14

0 7 14 0 7 5

sl. sl.

and \_\_\_\_\_ let \_\_\_\_\_ me out, \_\_\_\_\_

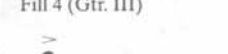
lit - tle ba - by. \_\_\_\_\_

Gtrs. I, II & IV

\* Harm.

\* Harm.

Fill 4 (Gtr. III)



14

12



## Two Step

Words and Music by  
David Matthews

Moderately ♩ = 120

Dm  
Riff A (\*Gtr. I)

(end Riff A)

## Intro

mf

Rhy. Fig. 1 (\*Gtr. II)

(end Rhy. Fig. 1)

 $mf$ 

\*Acous.

w/Rhy. Fig. 1 and Riff A

\*Gtr. III

Gtr. V (acous.)

(Gtr. III out)

Gtr. III

\*Gtr. IV

\*Gtrs. III & IV are acous. w/drop-D tuning: ⑥ = D.

[illegible][illegible]

(Resume Riff A)  
G5

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It begins with two measures of whole rests, followed by a melodic phrase: a half note D4, a quarter note E4, a quarter note F4, and a quarter note G4, all beamed together under a slur. Below this staff is a vocal line with the text "Ah." followed by a long horizontal line indicating a sustained note. The bottom staff is a guitar line in treble clef with a key signature of one flat. It contains a complex riff with various note values, including eighth and sixteenth notes, and rests. Below the guitar staff is a fretboard diagram showing the fret positions for the riff. The diagram is divided into three measures. The first measure shows frets 7, 5, 6, 5, 5. The second measure shows a circled 6. The third measure shows frets 7, 7, 5, 6, 7.

Dm

Ah.

7 5 6 5 5 (6) 7 7 5 6 7



C G5

w/vocal ad lib (next 10 bars)

\*Chords implied by bass (next 8 bars only).

w/Rhy. Fig. 1 (last 3 bars only)

Gm

Am

F

Dm

sl.

w/Rhy. Fig. 1 (3 times)

Dm

Gm

Am

F

P

P

Gm

Am

F

Dm

(Gtr. V out)

P

P

## Dm

F

(Gtr. VI out)

(Resume Riff A)

\* $Dm/F$  $C/E$ 

to

*let ring*

Rhy. Fig. 3 (Gtr. II)

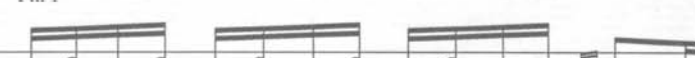
\*During all appearances of Riff C & Rhy. Fig. 3, chord symbols implied by gtr. & bass.

(Gtr. VII out)

\*Sax arr. for gtr. w/drop-D tuning: ⑥ = D.

H P

Fill 1



HP

HP

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





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

w/Rhy. Fig. 3 and Riff C (both last 2 bars only)

Chorus  
F

Riff D (Gtr. I)

Rhy. Fig. 4 (Gtr. II)

\*Harmony is sung 2nd & 3rd times only. 3rd time harmony includes slight variations ad lib.

w/Rhy. Fig. 4 and Riff D (both 3 times)

F C Gm B♭ Am

'cause life is short but sweet for cer - tain. Hey,

F C Gm B♭ Am

we're climb - ing two by two

To Coda

Double time feel

w/Rhy. Fig. 3 & Riff C (both last 2 bars only)

F C Gm B♭ Am F B/D

to be sure these days con - tin - ue. Things we

1. w/Rhy. Fig. 1 and Riff A (both 3 times)

Am/C Gm/B♭ Gm \*Dm Gm Am F

can - not change.

Gtr. VIII

P.M.

14 15 15 17 15 15 13 13 13 13 15 15 12

12 12 12 12 12

\*Chords implied by bass (next 12 bars only).

Dm

Gm

Am

F

Dm

Change.

How would I want to change it? —

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

12 12 12 12 12

Gm

Am

F

Dm

Gm

Am

F

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

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

Dm Gm Am F Dm Gm Am F

Change. —

8va.....

P H P (Gtr. VIII out)

17 15 17 17 15 17 17 15 17 18 17 15 18 17 15 13 12 13 12 12 13 12 13 12 15 13 15 15 15

2. (end double time feel) w/Rhy. Fig. 4 and Riff D (both 4 times)

Am/C Gm/B $\flat$  Gm F C Gm B $\flat$  Am

can... I must cel - e - brate. (Cel - e - brate we will. Yeah, oh, you and

Riff E (Gtr. VIII)

P.M. ....

17 15 13 17 15 13 15 14 15 15 15 14 15 14 12 15 12

F C Gm B $\flat$  Am F C

me, oh, climb - ing two by Clim - ing two by

17 15 13 17 15 13 15 14 15 13 15 14 12 15 12 15 17 15 13 17 15 13 15 14





(w/last bar of Rhy. Fig. 3 and Riff C) (end double time feel) w/Rhy. Fig. 4 and Riff D (both 4 times)  
w/Riff E

Coda Am/C Gm/B♭ Gm F C

can... I can - not change. (Cel - e - brate we

Gm B♭ Am F C Gm B♭ Am

will. Oh, oh. Climb - ing two by Oh, two.

F C Gm B♭ Am F C

yeah. Climb - ing two by two. Sure - ly these days

**Double time feel**  
w/Rhy. Fig. 3 and Riff C (both last 2 bars only)

Gm B♭ Am F B♭/D Am/C Gm/B♭ Gm

con - tin - ue.) Things we can - not

Outro  
w/Rhy. Fig. 1 and Riff A  
4th time w/vocal ad lib (till end)

\*Dm Gm Am F Dm Gm Am F

change.  
(Sing 1st time only)

\*Chords implied by bass.

*Repeat and fade*

### Additional Lyrics

3. Hey, my love, you came to me like  
Wine comes to this mouth,  
Grown tired of water all the time.  
You quench my heart and, oh, you  
Quench my mind. (To Chorus)
4. Oh, my love, I came to you  
With best intentions.  
You lay down and give to me  
Just what I'm seeking.  
Say, love, watch me celebrate. (To Chorus)

# Crash Into Me

Words and Music by  
David Matthews

Moderately ♩ = 102

Intro C#m7 Rhy. Fig. 1 (\*Gtrs. I & II) Asus2 E5/B E5

*mp*  
*let ring*

\*Acous. (both gtrs.)

E/G# Asus2 E5/B E5

(2nd time:) 1. You've \_\_\_\_\_  
(end Rhy. Fig. 1)

1st Verse  
w/Rhy. Fig. 1 (4 times)  
C#m7 Asus2 E5/B E5 E/G# Asus2

— got your ball, — you've got your chain — tied — to — me tight. Tie —

E5/B E5 C#m7 Asus2 E5/B E5

me up — a - gain. Who's — got — their claws — in — you — my friend? In -

E/G# Asus2 E5/B E5 C#m7 Asus2

to — your heart I'll beat — a - gain. Sweet — like can - dy





E5/B E5 C#m7 Asus2 E5/B E5

it glows so. I'm bare - boned - and cra - zy for

Chorus  
\*w/Rhy. Fig. 2  
C#m7 N.C.

E/G# Asus2 E5/B E5

you. Oh, — when you — come crash in - to me,

\*w/slight variations ad lib

E D/F# w/Rhy. Fig. 1 C#m7 Asus2  
 yeah, ba - by. And I come in - to \_\_\_\_\_

w/Rhy. Figs. 3 & 3A  
C#m7

Asus2 E5/B

— dream, in a boy's — dream.

w/Fill 1

E5 E/G# Asus2 E5/B E5

3. On

2. E5/B E5 Outro w/Rhy. Fig. 1 C#m7 Asus2 E5/B E5

Oh, \_\_\_\_\_ hike up your skirt a lit - tle more \_\_\_\_\_ and show the

Fill 1 (\*Gtr. III) (Gtr. III out)

The musical score for 'Fill 1' is written for guitar. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The first measure contains a whole rest. The second measure starts with a quarter rest, followed by a series of eighth notes: F#4, A4, B4, G#4, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2, D2, C#2, B1, A1, G#1, F#1, E1, D1, C#1, B0, A0, G#0, F#0, E0, D0, C#0, B-1, A-1, G#-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G#-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G#-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G#-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G#-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G#-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G#-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G#-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G#-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G#-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G#-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G#-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G#-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G#-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G#-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G#-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G#-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G#-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G#-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G#-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G#-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G#-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G#-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G#-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G#-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G#-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G#-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G#-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G#-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G#-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G#-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G#-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G#-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G#-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G#-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G#-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G#-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G#-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G#-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G#-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G#-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G#-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G#-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G#-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G#-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G#-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G#-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G#-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G#-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G#-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G#-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G#-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G#-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G#-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G#-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G#-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G#-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G#-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G#-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G#-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G#-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G#-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G#-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G#-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G#-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G#-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G#-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G#-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G#-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G#-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G#-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G#-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G#-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G#-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G#-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G#-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G#-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G#-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G#-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G#-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G#-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G#-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G#-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G#-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G#-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G#-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G#-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G#-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G#-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G#-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G#-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G#-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G#-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G#-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G#-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G#-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G#-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G#-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G#-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G#-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G#-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G#-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G#-103, F#-103, E-103,



E/G# Asus2 E5/B E5 w/Rhy. Figs. 1 (5 times) (Gtr. II) & 3 (1st 2 bars only)  
 C#m7 Asus2  
 — world — to me. — Hike up your skirt a lit - tle more —  
 grad. cresc.

E5/B E5 w/2nd bar of Rhy. Fig. 3 (15 times) E/G# Asus2 E5/B E5  
 — and show your — world — to me. — In a boy's — dream, —

C#m7 Asus2 E5/B E5 E/G# Asus2  
 — in a boy's — dream. —

E5/B E5 C#m7 Asus2 E5/B E5  
 — Oh, I — watch you there, — through the win - dow, and I stare at you —

E/G# Asus2 E5/B E5 C#m7 Asus2  
 — wear — noth - ing, — but you wear — it so — well. Tied up and — twist - ed, the

E5/B E5 E/G# Asus2 E5/B E5  
 way I'd like to be. For you, for me, come — crash in - to me, ba -

C#m7 Asus2 E5/B E5 E/G# Asus2  
 by. — Come — crash — in - to me, yeah, — yeah. —

w/3rd bar of Rhy. Fig. 3 (3 times)  
 E5/B E5 E/G# Asus2  
 — Crash — in - to me. — Crash —

E5/B E5 E/G# Asus2 E5/B E  
 — Crash — in - to me. — Crash —

\*Beginning 3rd time, Rhy. Fill 1 is played w/ variations ad lib.

[illegible]

E/G# Asus2 E5/B E5 E/G# Asus2

in - to me. Crash in - to me.

E5/B E5 E/G# Asus2 E5/B E5

Oh. You know,

E/G# Asus2 E5/B E5 E/G# Asus2

I'm the king of the cas - tle, you're the dirt - y ras - cal. Crash in - to me.

E5/B E5 E/G# Asus2 E5/B E5 E/G# Asus2

Please, crash a lit - tle, babe.

E5/B E E/G# Asus2 E5/B E5

No, no, no, oh, yes, I see the wave come and crash in - to me.

E/G# Asus2 E5/B E5 E/G# Asus2

See the wave come and crash in - to me. Crash in - to me.

w/vocal ad lib (till end) E5/B E5 w/Rhy. Fig. 1 (last 2 bars only) (Gtr. II) w/Rhy. Fill 1 E/G# Asus2 E5/B E5 Repeat and fade

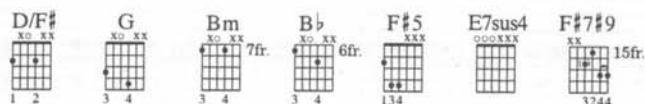
w/vocal ad lib (till end) w/Rhy. Fig. 1 (last 2 bars only) (Gtr. II) w/Rhy. Fill 1 Repeat and fade

### Additional Lyrics

3. Only if I've gone overboard,  
Then I'm begging you  
To forgive me, oh,  
In my haste.  
When I'm holding you so, girl,  
Close to me.  
Oh, and you come... (To Chorus)

# Too Much

Words by David Matthews  
Music by David Matthews, Carter Beauford,  
Stefan Lessard, Leroi Moore and Boyd Tinsley



Moderate Funk ♩ = 115

D/F# G Bm

\*Rhy. Fig. 1 (Gtr. I) *mf*

\*Riff A (\*\*Gtr. II)

Intro

\*Riff A1 (\*\*Gtr. III) *mf*

\*\*10/10 12/12 10/10 (10/10)

7 9 7 7

\*\*\*Gtr. IV *mf*

P.M. 7 7 10 7 7 9 7

2 4 7 (7)  
0 0 0 0  
2 3 7 7

\*Play all repeats and recalled guitar figures w/ variations ad lib (throughout)  
\*\*Gtr. II to left of slashes.  
\*\*\*Gtr. II is violin arr. for gtr.; Gtr. III is horns arr. for gtr.; Gtr. IV is two gtrs. arr. for one.

D/F# G Bb

(end Rhy. Fig. 1)

(Gtr. II out)  
(end Riff A)

(end Riff A1)  
(Gtr. III out)

10/10 12/12 10/11 (10/11) 10/10 10/10  
7 9 12 (10/12) 10 10

2 4 7 (7)  
0 0 0 0  
2 3 6 6

\*Accented notes are played 1st time only; omit when recalled.



3rd time w/Fill 4

F#5 E7sus4 F#5 E7sus4

low. Oh, breathe deep, take it all, it comes cheap.

P

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

**THE LINE**  
by The Roots

**Key:** F# Major (3 sharps)  
**Time:** 4/4

**Chords:** F#5, E7sus4, F#5, E7sus4

**Lyrics:**  
 Hmm, push it through the doors 'cause in between the lines.

**Instrumentation:** Vocal, Guitar, Bass

**Structure:** The score is divided into two systems. The first system contains the vocal melody and the guitar accompaniment. The second system contains the guitar solo and the bass line. The guitar solo is marked with a key signature change to E major (two sharps).

(end Rhy. Fig. 3)

F#5 E7sus4 F#5 E7sus4

I'm gon-na pack more lines so I can get down in.

(2nd & 3rd times cont. on lower staff)  
(end Rhy. Fig. 3A)

P

[illegible]





D/F# G Bm D/F# G Bb

w/Rhy. Figs. 2 & 2A  
F#5

Gtr. IV substitute Rhy. Fill 1

E7sus4

— I mean, — you nev-er know, — may-be —

Gtr. IV substitute Rhy. Fill 2

3rd Verse  
w/Rhy. Figs. 3 & 3A

F#5

E7sus4    F#5

E7sus4 F#5

E7sus4

you're\_ dream - ing. 3. Who do you think you're watch - ing? Who do you think you need? — Play.

Gtr. V

The musical score for 'The Rose Tree' is presented on two systems. The first system features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The second system continues the melody with a quarter note C5, followed by a quarter note B4, and then a half note A4. The accompaniment is written on a grand staff (treble and bass clefs). The bass line starts with a quarter note G2, followed by a quarter note F2, and then a half note E2. The treble line starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. The score is divided into three measures by double bar lines. The first measure contains the initial melody and accompaniment. The second measure contains a repeat sign. The third measure contains the final melody and accompaniment.

Rhy. Fill 1 (Gtr. IV)

x x x 2 x 4 x 4 2 3 3 4 4 5 5 6

Rhy. Fill 2 (Gtr. IV)

9 10  
9 9  
10 8

F#5 E7sus4 F#5 E7sus4 F#5 E7sus4

— for me, play more, ten times in the same— day.— I need more.—

*sl.*

*sl.*

9 12 12 12 12 11 11 11 11 12

F#5 E7sus4 F#5 E7sus4 F#5 E7sus4

I'm go-ing o - ver my- bor - ders.— Gon-na take more,— more from you,— let - ter— by let - ter.

(cont. in slashes)

9 9 11 11 11 11 12 12 12 12

w/Rhy. Figs. 3 & 3A  
F#7#9

Gtr. V Gtr. III

*sl.*

*sl.*

2 3 2 4 2 3 2 4 4 5 4 2 2 4 2 5 2 4 1

*sl.*

2 2 3 2 4 4 5 4 5 2 4 1 2 2 2 1 4

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

Gtr. IV substitute Rhy. Fill 3 (Gtr. V out)

5 2 4 1 2 4 *sl.* 5 5 5 4 4 2 2 3 2 1 4 1 4

Chorus w/Rhy. Figs. 4 & 4A

F#5 E7sus4 F#5 E7sus4

I eat too much. I drink too much.

10 9 9 7 (7 9 9 9)

F#5 E7sus4 F#5 E7sus4

I want too much. Too much!

Gtr. V (Gtr. III out) *sl.* (Gtr. V out)

trem. pick *sl.*

2 0 2 P H

Rhy. Fill 3 (Gtr. IV)

*sl.*

9 9 9 9 9 9 9 9





38



F#5

E7sus4 F#5

E7sus4

F#5

E7sus4

Suck it up, suck it up.—

Gtr. II

Gtr. III

10 10 10	10 10	10 10	10 10 10	12 12 12	12 12 12
11 11 11	11 9	9 9	9 9 9	10 10 10	10 10 10
				11 11 11	11 11 11
				4 4 4	4 4 4

Gtr. IV substitute Rhy. Fill 4

F#5

E7sus4 F#5

E7sus4

Suck it up, suck it up, suck it up, yeah.

(Gtr. II out)

12 12 12	10 10 10	10 10 10	10 10 10	10 10 10
10 10 10	9 9 9	9 9 9	8 8 8	11 11 11
4 4 4	2 2 2	2 2 2	1 1 1	4 4 4

F#5

E7sus4 F#5

E7sus4

Suck it up, — suck it up, suck it up.

Gtr. III

2 3	2 4	2 3	2 4	2 3
-----	-----	-----	-----	-----

F#5

E7sus4 F#5

E7sus4

Suck it up, suck it up, suck it up, suck it up, ba - by.

(9)	2 4	2 3	2 4	2
-----	-----	-----	-----	---

F#5

E7sus4 F#5

E7sus4

'Cause I eat too much.

3 1  
4 2

(1 2)

Gtr. IV substitute Rhy. Fill 4  
F#5

E7sus4

F#5

E7sus4

'Cause I drink too much.

2

Gtr. IV substitute Rhy. Fill 4

F#5

E7sus4 F#5

E7sus4 F#5

E7sus4

'Cause want too I much. Too much!

3 1  
4 2

(1 2)

Begin fade

F#5

E7sus4

F#5

E7sus4

F#5

E7sus4

I got - ta get it some - where.

2

3 1  
4 2

(1 2)

Gtr. IV substitute Rhy. Fill 4

F#5

E7sus4

F#5

E7sus4

F#5

E7sus4

F#5

E7sus4

I eat — too much. —

Gtr. IV substitute Rhy. Fill 4

F#5

E7sus4 F#5

Fade out

E7sus4

Too much!

### Additional Lyrics

2. Oh, traffic jam, got more cars than a beach got sand.  
Suck it up, suck it up, suck it up,  
Fill it up until no more.  
I'm no crazy creep.  
I've got it coming to me because I'm not satisfied.  
The hunger keeps on growing. (*To Chorus*)
4. I told God, "I'm coming to your country.  
I'm going to eat up your cities,  
Your homes, you know."  
I've got a stomach full,  
It's not a chip on my shoulder.  
I've got this growl in my tummy  
And I'm gonna stop it today. (*To Chorus*)

# #41

Words by David Matthews  
Music by David Matthews, Carter Beauford,  
Stefan Lessard, Leroi Moore and Boyd Tinsley



Moderately ♩ = 112

Intro

Amadd2  
Gtr. I

Bmadd6

*mf* clean tone  
let ring

Em7sus4

Dsus2

Am7  
\*Gtr. II ♩  
*mp*

Bm7

\*Acous.

Em9

D

(cont. in notation)

Amadd2  
Gtr. II

Bmadd♭6

Em9

*mf*  
*let ring*

Gtr. I

D w/Fill 1 N.C.(Am7) (Bm7)

Fill 1 (Gtr. III) (Gtr. III out)

*clean tone  
w/slide*

Emsus4 Em w/Riff A (Gtr. II out)

1st Verse  
w/\*Riff A (16 times)  
N.C.(Am7) (Bm7)

Come and see. I swear by now I'm

Gtr. I  
w/light dist.  
slight P.M.

\*Play all recalled gtr. figs. w/slight variations ad lib (throughout).

E5 Dsus2 Amadd2

play - ing time a - gainst my trou - bles, oh.

let ring

Riff A (\*Gtr. IV)

let ring.....4 let ring.....4

\*Acous.



Bmadd<sup>b</sup>6 Em7 Dsus2

Oh, I'm — com - ing slow but speed - ing.

Amadd2 Bm11 N.C.(Em)

Do you — wish — a dance? — And while — I'm in — the front, the

Dsus2 A5 B5

play on time is — won. Oh, — but the dif - fi -

E5 D

cul - ty's com - ing



## G

C

•T

G

H

## Rhy. Fig. 2A (Gtr. IV)

1.

---

2.

2nd Verse  
w/Rhy. Fig. 3 (2 times)  
Amadd2

[illegible]

Bmadd6 Em7 Dsus2

— Come down, — the ghosts come — back, reel — ing in you —

let ring

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

Rhy. Fill 1 (Gtr. III) (Gtr. III out)

w/light dist. let ring

3 3 5 (5) 5 5 5

Rhy. Fig. 3 (Gtr. IV)

Amadd2 Bmadd6 Em7

— now. — Oh, what if they came down

1 4 2

0 0 0 0 3 0 0 0 0 0 0 0

1 1 1 1 0 0 0 0 0 0 0 0

4 4 4 4 0 0 0 0 0 0 0 0

2 2 2 2 3 3 3 3 3 3 3 3

Dsus2

w/Riff A (8 times)  
Amadd2

Bmadd♭6

crush - ing?

In a way, I used to play for all

*sl.*

*sl.*

5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 0 0 1 0 0 3 0 4 3 0 4 3 0 4

[illegible]

Bmadd♭6                      Em9                      D5                      Dsus2

Boy - - - - - beg - - - - - ging, slow I'm com - - - - - ing

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

Amadd2

Bmaddb6

E5



D

Amadd2

Bmaddb6



Em9

Em7

D5

Amadd2



Bmaddb6

E5

D



Amadd2

Bmaddb6

Em9

Em7

D5



Chorus

w/Rhy. Figs. 2 (2 times) & 2A

G

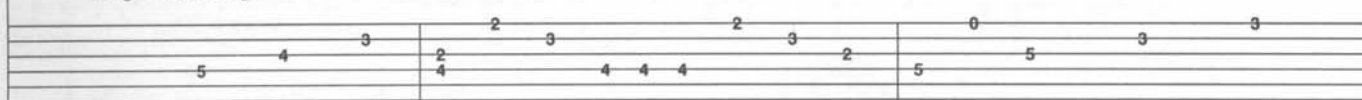
D/F#

Cadd2



Gtr. III

w/light dist. let ring



G

D/F#





Csus2

w/Rhy. Fig. 2A

G

by. I will bring wa - ter. Why won't you ev - er be

D/F#

Cadd2

glad? It melts in - to won - der. I came in pray - ing for

G6

D/F#

— you. Why won't you run in - to the rain — and —

C6/9

C

— play and let tears splash — all o - ver — you? —

(Gtr. III out)

## D

*w/fingers*

D

\*Refers to both gtrs.

Am Riff B1                      Bm                      Em                      D                      (end Riff B1)

Fingering: 0 3 2    2 0 4    2 0 4    0 2 4

Fingering: 7 5 5    8 7 7    7 5 7    5 3 5 5

Fingering: 7 5 5    9 7 7    7 5 7    5 4 5 5

w/Riff B1  
Am  
Gtr. I                      Bm                      Em

Fingering: 3 1 7    5 3 8    7 5 5

Fingering: 4 2 7    5 4 9    7 5 5

D                      (Gtr. V out) (Flute enters)  
Am7                      Bm7

Fingering: 3 7 5    1 0 1    3 5 3

Fingering: 4 7 5    2 0 2    4 4 4

let ring

Em7                      D                      D/A

Gtr. IV                      Gtr. I

Fingering: 4 0    4 0 2 0 4 0 2 0    4 2 0 4 2 0

Fingering: 8 10 8    7 5 7    3 5 3

Fingering: 9 9 7    7 7 7    4 4 4

let ring

Bm D/E D

(Gtr. I out)

N.C.(Am) Rhy. Fig. 4 (Gtr. IV) (Bm)

slight P.M.

(Sax enters) (Em) (D) (end Rhy. Fig. 4)

w/Rhy. Fig. 4 (Am) (Bm) E5 Dsus2

Gtr. I (w/pick) slight P.M. let ring

w/Rhy. Fig. 4

Am7

Bm7

Em9

Dsus2

Play 4 times

\*Play w/slight variations ad lib on repeats.

\*\*Play notes in parentheses 1st time only.

w/Rhy. Fig. 5 (4 times)

Am7

Bm7

Em

Rhy. Fig. 5 (Gtr. IV)

Em7 Dsus2 Am7

Bm7 Em7 D5

\*Am7sus4 Gtr. IV G/B Em11 D

\*Chord names indicated by Gtr. IV till end.

Gtr. I

Am7sus4 G/B Em11 D



Am7sus4 G/B

*let ring*

Em11 D

(Gtr. I out)

(Violin enters)  
Am7sus4 Gtr. IV G/B Em11 D

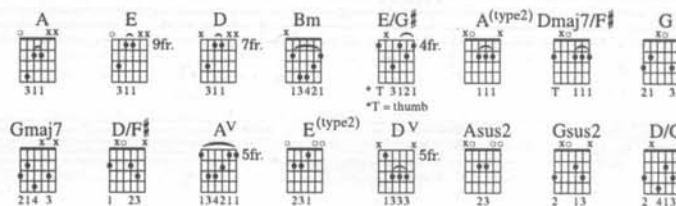
N.C.(Am7) Harm. G/B Em11

*slight rit.*

Segue to "Say Goodbye"

# Say Goodbye

Words and Music by  
David Matthews



Moderately, Reggae feel ♩ = 104

Intro (Drums, flute, pizzicato violin, \*gtrs.) 29 N.C.(A) Gtrs. I & II E5 D5

*mf* let ring .....4

7 9 9 7 5 7 5

\*Gtr. I (acous.) occasionally strums stgs. behind nut (otherwise tacet).  
Gtr. II (acous.) strums muted stgs. ad lib.

A5 (Gtr. II cont. in slashes) A Gtr. II { } E { }

\*Rhy. Fig. 1 (Gtr. I)

Gtr. I Gtr. II

let ring .....4

7/7 7/7 2 6 6 x 6 7 7 7 x x 9 9 9 9 9 9 9 9 11 11 11 11

5/5 0 4 4 x 4 4 5 5 5 x 11

sl. sl. sl.

\*Play all rhy. figs. w/slight variations ad lib when recalled (throughout).

D A

So here we are to - (end Rhy. Fig. 1)

11 11 11 6 x x 6 6 6 6

x 9 9 9 9 10 sl. sl. 5 4 x x 4 4 4 4

10 10 10 10 10 sl. 5 5 x x 5 5 5 5

1st Verse

Rhy. Fig. 2A

A

E

night, you and me to - geth - er with the storm out -

Rhy. Fig. 2

sl.

D

A

(end Rhy. Fig. 2A)

side and the fi - re's bright. Oh, and in your

(end Rhy. Fig. 2)

sl.

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

E

eyes I see what's on my mind. And you got me wild, -

D

A

turned a - round in - side. Oh, and then de - si -

E

re, see, is creep - ing up heav - y, ah, in - side

D A

here, \_\_\_\_\_ and the way I feel the same way as I do \_\_\_\_\_

E

\_\_\_\_\_ now. Let's make this an eve - ning. Lov - ers for a \_\_\_\_\_

D A

\_\_\_\_\_ night, \_\_\_\_\_ lov - ers for \_\_\_\_\_ to - night, \_\_\_\_\_ for us. Stay \_\_\_\_\_

Chorus  
Bm E/G#

Rhy. Fig. 3A (Gtr. II)

\_\_\_\_\_ here \_\_\_\_\_ with me, \_\_\_\_\_ love, to - night, -

Rhy. Fig. 3 (Gtr. I)

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

A (type2) Dmaj7/F# (end Rhy. Fig. 3A)

\_\_\_\_\_ just for an eve - ning. And when I will be -

(end Rhy. Fig. 3)

2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
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
0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2

w/Rhy. Figs. 3 & 3A  
Bm E/G# A (type2)

gin in the pas - sion - ate pic - tures, you and me twist up, a se - cret crea -

Dmaj7/F#

Rhy. Fill 1 (Gtrs. I & II) G Gmaj7 D/F# (end Rhy. Fill 1)

tures. And we'll stay \_\_\_\_\_ here, \_\_\_\_\_ to -

w/Rhy. Fig. 1 and Fill 1 A E

mor - row \_\_\_\_\_ go back to be - ing friends. Yeah, - yeah, yeah, -

D A

— yeah, yeah, - yeah. — Oh, \_\_\_\_\_ go back to be - ing

2nd Verse w/Rhy. Figs. 2 & 2A (both 3 times) A E

friends, but to - night - let's be lov - ers. Oh, we kiss — and —

D A

— sweat. We'll turn — this — bet - ter thing — to — the best

E

of all we can of - fer. — Oh, — this rogue — kiss, —

D A

— tan - gled tongues — and — lips. — Oh, see me — this

E

way. Oh, I'm — turn - in' and turn - in' for you. — Oh, — girl, —

Fill 1 (Gtr. II)

The guitar solo consists of a series of eighth and sixteenth notes, primarily on the higher strings, with some bends and slurs. It is marked with 'sl.' (slide) at the beginning and end of the phrase.

10 9 10 9 10 9 10 9 (10) 9 9 9 9 10 10 11 10 11 10 11 10 11 10 8 9

D A

oh, — just to — night. Run a — way —

Chorus  
w/Rhy. Figs. 3 & 3A (both 4 times)

Bm E/G# A (type2)

— here — with — me, oh, — an eve - ning. — Oh, just wait -

Dmaj7/F# Bm E/G#

— and see. — But to - mor - row — go back to your man. I'm back to my world -

A (type2) Dmaj7/F# Bm

— and — we're back to be - ing friends. Oh, — wait and see — me. —

E/G# A (type2) Dmaj7/F#

— Oh, — to - night, — oh, — let's do — this thing. — All we — are

Bm E/G# A (type2)

is wast - in' ho - urs. Till — the sun — comes, it's all —

Dmaj7/F# Gtrs. I & II G Gmaj7 D/F#

ours. — On our way — here. Come to -

w/Rhy. Fig. 1 A<sup>v</sup> Gtr. II E (type2) ⑥4fr. 2fr. G# F# sl.

mor - row, — go back to be - ing friends. Yeah, - yeah, -

D<sup>v</sup> A<sup>v</sup>

— yeah, yeah, - yeah, yeah. — Oh, go back to be - ing



3rd Verse  
w/Rhy. Fig. 2 (2 times)

Rhy. Fig. 2B

friends. To - night\_ let's be lov - ers. Oh please, -

DV

to - night\_ let's\_ be\_ lov - ers. Say ya will. -

w/Rhy. Fig. 2B

To - night\_ let's\_ be\_ lov - ers. Oh yeah, -

DV

to - night\_ let's\_ be\_ lov - ers. And hear -

A<sup>V</sup>

(end Rhy. Fig. 2B)

E<sup>(type2)</sup>

6 4fr. G# 2fr. F# sl.

Chorus  
w/Rhy. Figs. 3 & 3A (both 4 times)  
Bm

me\_ call, oh, soft -

A<sup>(type2)</sup>

spo - ken, whis - p'ring love. Woh, a thing -

Bm

or two\_ I have to say\_ here. Oh, to - night -

E/G#

A<sup>(type2)</sup>

let's go\_ all the way\_ then. Oh, love,

Bm

I'm gon - na see you\_ just for an eve -

E/G#

A<sup>(type2)</sup>

Dmaj7/F# Bm

ning. Oh, let's strip down, trip out at

E/G# A (type2)

this. One eve - ning all starts with a

Dmaj7/F# Gtrs. I & II G Gmaj7

kiss. And a - way

D/F# Asus2

here then. And to - mor -

G Rhy. Fig. 4 Gmaj7

row back to be - ing friends.

D/F# Asus2

Yeah, but now, lov - ers,

(end Rhy. Fig. 4) Outro w/Rhy. Fig. 4 G Gmaj7

love you, yeah.

D/F# Asus2

Just for to - night, one night,

love you, \_\_\_\_\_ yeah, \_\_\_\_\_

oh. \_\_\_\_\_ And to - mor - row \_\_\_\_\_ say \_\_\_\_\_ good -

bye. \_\_\_\_\_ To - mor -

row \_\_\_\_\_ say \_\_\_\_\_ good - bye. \_\_\_\_\_

To - mor -

row \_\_\_\_\_ say \_\_\_\_\_ good - bye. \_\_\_\_\_

(Gtr. I out) \_\_\_\_\_

Fill 2 (Gtr. II) (cont. in slashes)

sl. sl.

0 7 (0) 7 7 7 7 7 0 7 2

# Drive In Drive Out

Words and Music by  
David Matthews



Moderately slow  $\text{♩} = 88$

N.C.(A7)

\*Riff A (\*\*Gtr. I)

Intro

(G)

(end Riff A)

\*Play all gtr. figs. w/slight variations ad lib when recalled (throughout).

\*\*Acous.

w/Riff A  
N.C.(A7)

Play 3 times

(G)

Riff A1 (\*Gtr. II)

(3rd time:) 1. I

Harm.....  
(8va)

(end Riff A1)

Harm.....

\*Acous.

1st Verse

w/Riffs A & A1 (both 8 times)

N.C.(A7)

(G)

hear \_\_\_\_\_ more \_\_\_\_\_ than I'd \_\_\_\_\_ like to. \_\_\_\_\_ So I

(A7)

(G)

boil \_\_\_\_\_ my head \_\_\_\_\_ in a sense of \_\_\_\_\_ hu - mor. I

(A7)

(G)

laugh \_\_\_\_\_ at what I \_\_\_\_\_ can - not \_\_\_\_\_ change. \_\_\_\_\_ And I

(A7) (G)

throw it all on the pile a - gain. And,

w/Riff B (4 times)  
(A7) (G)

oh, when I do this, I do it for you, when all

(A7) (G)

that I want is so bad - ly to be

(A7) (G)

by my self a - gain.

(A7) (G)

It's go - in' to drive me right out of my brain.

Riff B (Violin arr. for gtr.)

2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

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

3

Chorus  
N.C.(G) (Bm) (A)

Drive in, drive out, I'm leav - in'.

Rhy. Fig. 1 (Gtrs. I & II) (end Rhy. Fig. 1)

5 5 5 5 5 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 0 4 0 0 4 0

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

sl. sl.

w/Rhy. Fig. 1 (2 times)  
(G) (Bm) (A)

Drive in, drive out, I come back a - gain.

(G) (Bm) (A)

Drive in, drive out, I'm leav - in'.

Bridge  
Rhy. Fig. 2 (Gtr. I)

(G) (Bm)

Drive in, drive out. I don't care

Rhy. Fill 1 (Gtrs. I & II) (Gtr. I cont. in slashes) (end Rhy. Fill 1) Gtr. II

let ring

5 5 5 5 5 5 9 3 2 2 0

3 3 3 3 3 3 7 sl.

D C Dadd4 A5 A6 A5

if we all turn to waste.

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

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



(end Rhy. Fig. 2)

A6 A5 w/Rhy. Fig. 2 (2 times) D

So when I beg, you

C Dadd4 A5 A6 A5 A6 A

a - void me. Be - cause I smell of

D C Dadd4 A5 A6 A5 A6

dirt, hun - gry, hun - gry boy.

w/Rhy. Fig. 2 (1st 3 bars only)

A D C Dadd4

Once you won't leave me all a -

N.C.(A7)

lone. \_\_\_\_\_ The

Gtrs. I & II

(G) N.C.(G) (Bm)

boy won't go. Soon - er \_\_\_\_\_ or lat - er \_\_\_\_\_ we're \_\_\_\_\_

Rhy. Fig. 3

sl.

(A) w/Rhy. Fig. 3 (2 times) (G)

gone. \_\_\_\_\_ Soon - er \_\_\_\_\_ or

(end Rhy. Fig. 3)

(Bm) (A)

lat - er \_\_\_\_\_ I'm gone be - cause, be cause... \_\_\_\_\_

(G) (Bm) (A)

Soon - er - or lat - er - we're - done.

w/Rhy. Fill 1 (G) (Bm)

Soon - er - a - way.

(A7) Riff A2 (Gtrs. I & II) w/Rhy. Fill 2 Gtr. I (G) (end Riff A2)

0 4 0 0 4 0 0 4 0 0 3

2nd, 3rd Verses  
w/Riffs A & A2 (Gtr. II) (both 4 times)  
§ N.C.(A7)

2. Ooh. my head is pound ing now.  
3. See additional lyrics

(G) (A7)

God has all but

(G) (A7)

left me be hind. Not

Rhy. Fill 2 (Gtr. II)

0 4 4 0 0 4 0

(G)



(A7)

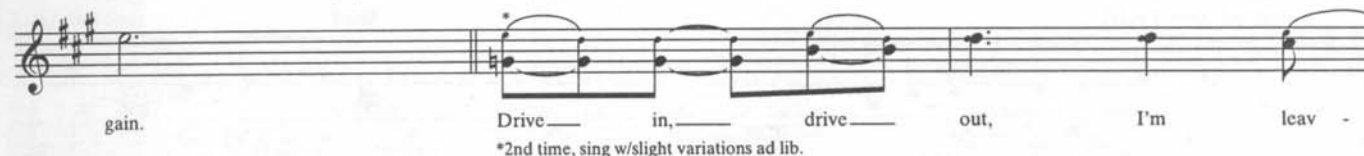
2nd time Gtr. II substitute Fill 1



Chorus  
w/Rhy. Fig. 1 (3 times)  
N.C.(G)

(G)

(Bm)



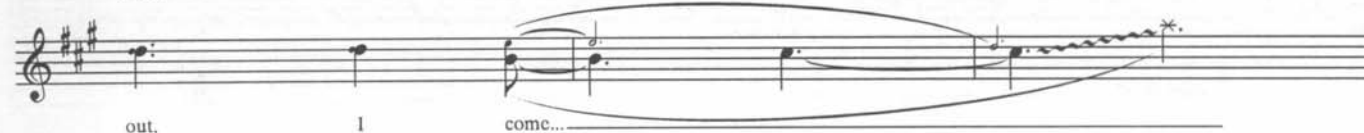
(A)

(G)



(Bm)

A



(G)

(Bm)

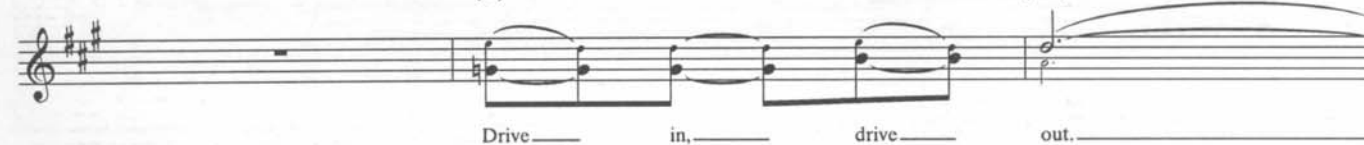
(A)



w/Rhy. Fill 1  
(G)

To Coda

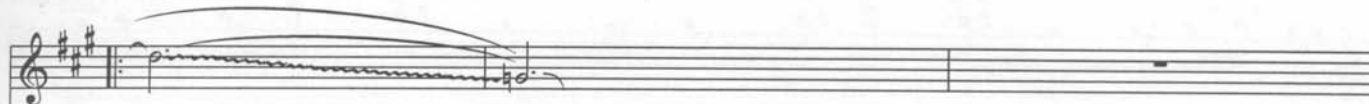
(Bm)



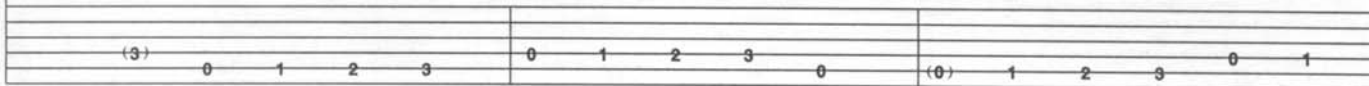
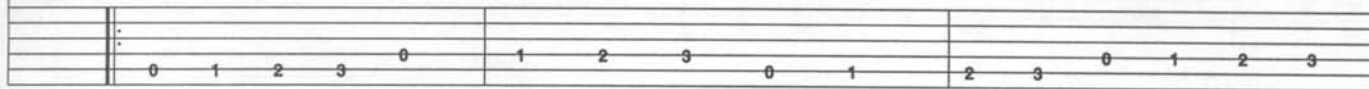
Fill 1  
Harm.  
(8va)



N.C.

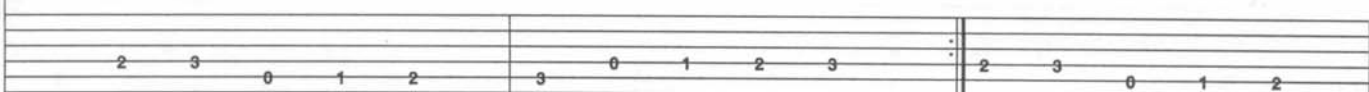


(Sing 1st time only)



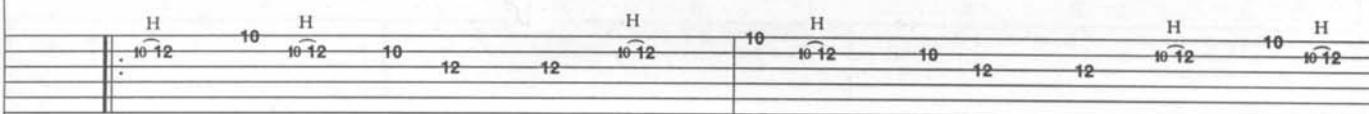
1.

2.



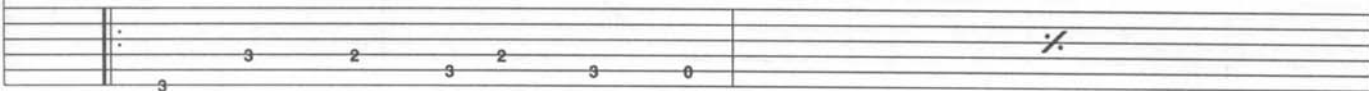
N.C.(G7)

Riff C1 (\*Gtr. III)



\*Horns arr. for gtr.

Riff C (Gtrs. I & II)



(end Riff C1)

(end Riff C)

(A7)

1. 2. *D.S. al Coda*

(G) (Gtr. III out)



Coda (w/2nd bar of Rhy. Fill 1)  
(Bm)

out.

N.C.(A5)

Riff D (Gtrs. I & II)

(G5) (A5) Play 4 times (end Riff D)

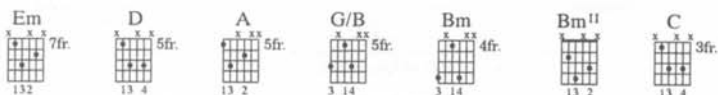
w/Riffs C & C1 N.C.(G7) w/Riff D (6 times) N.C.(A5) (G5) 1.-5. (A5) 6. (A5)

### Additional Lyrics

3. Here, oh, I'm over this arrangement.  
Around here, oh, emptiness sounded so good.  
I want to drive you right into my world. (To Chorus)

# Let You Down

Words by David Matthews  
Music by David Matthews and Stefan Lessard



Moderately ♩ = 120  
Triplet feel (♩ = ♩ = ♩)

Intro Em Riff A (\*\*Gtr. II) D A G/B

*mp*

\*\*Elec. w/clean tone

\*Gtr. I (acous.)

*mp*

let ring.....4 let ring.....4 let ring.....

\*Two acous. gtrs. arr. for one

Bm Em (end Riff A) D A

Rhy. Fig. 1

The musical score is written for guitar and bass. The guitar part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass part is in bass clef. The score includes an introduction, a main section with a triplet feel, and a rhythmic figure. Chord diagrams are provided for Em, D, A, G/B, Bm, Bm<sup>11</sup>, and C. The score includes dynamic markings like *mp* and performance instructions like *let ring* and *Riff A*.

G/B Bm Em

1. 1

(end Rhy. Fig. 1)

let ring .....

1st, 3rd Verses  
w/Rhy. Fig. 1 (5 times)

D A G/B Bm

let you down. \_\_\_\_\_ Let

3. See additional lyrics

\*Riff B (Gtr. II)

\*Play w/slight variations ad lib on D.S.  
and when recalled (throughout).

Em D A G/B

me pick you up. \_\_\_\_\_ I let you

Bm Em D A

down. \_\_\_\_\_ Let me climb up you

7 7 (7) 7 6 7 7

G/B Bm Em D

to the top so I can see the view from

7 7 7 (7) 6 7 7

P.M. ....

A G/B Bm Em

up there. \_\_\_\_\_ Tan -

(end Riff B)

(7) 6 7 7 7 7 7

P.M. ....

\*Omit ties when Riff B is recalled.

D A G/B Bm

gled in your hair. \_\_\_\_\_

(7) 6 7 7 9 7 (7) 6 7 7 7 7

w/Rhy. Fig. 1 (1st 4 bars only)

Em D A G/B

I let you down.

7/9 6/7 7/9 7/9 6/7 7/9 7/9 7/9

Chorus  
2nd time Gtr. II substitute Riff D

Bm Em D

Gtr. I

I have no lid up - on

7/9 7/9 6/7

A G/B Bm Em Rhy. Fig. 2 Bm<sup>II</sup>

my head, but if I did, you could look

\*Riff C

P.M.

7/9 7/9 7/9 7/9

\*Play w/slight variations ad lib on D.S. and when recalled (throughout).

To Coda

C A G/B Bm

in - side and see what's on my mind.

7 9 9 10 9 10 6 7 7 9 7 9

Em Bm<sup>11</sup> C A

You could look in - side and see what's on my mind.

slight P.M.

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

G/B Bm Em

(end Rhy. Fig. 2)

2. 1

(end Riff C)

(6 7) 7 6 7 7 (7 9) 9 7 9 (7 9) 9 7 9



2nd Verse  
w/Rhy. Fig. 1 (4 times)  
w/Riff B

D A G/B Bm

let you down. Oh, for

Em D A G/B

give me. You give me love.

Bm Em D A

Let me walk with you,

G/B Bm Em D

may - be I could say, may - be talk with you.

A G/B Bm Em

O - pen up and let me through. Don't walk

w/Riff C Gtr. I Bm<sup>II</sup> C A G/B

a - way.

Bm Em Bm<sup>II</sup> C

Don't walk

A G/B Bm

a - way.

**Chorus**  
Em D A Bm Em

have no lid up - on my head, but if I did,

**Riff D (Gtr. II)** (end Riff D)

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

w/Rhy. Fig. 2 & Riff C

Bm<sup>II</sup> C A G/B

you could look in - side and see what's on my mind.

Bm Em Bm<sup>II</sup> C

You could look in - side and see what's on my

A G/B Bm Em

mind.

D.S. al Coda

3. 1

**Coda**

w/Rhy. Fig. 2 & Riff C (both last 7 bars only)

Em Bm<sup>II</sup> C A G/B Bm

A - woh, it's you.

**4th Verse**  
w/Rhy. Fig. 1 (2 times)  
w/Riff B (1st 17 bars only)

Em D A G/B Bm

4. 1 let you down. I'm a pup -

Em D A G/B Bm

py for your love. I'm a pup -

w/Rhy. Fig. 1 (1st 4 bars only)

Em D A G/B Bm

py for your love.

Gtr. I

A G/B Bm (Gtr. II tacet) A G/B

For - give me. \_\_\_\_\_ For - give me. \_\_\_\_\_

w/Riff B1

Bm A G/B Bm A

Oh, oh, oh. \_\_\_\_\_ For - give me. \_\_\_\_\_

\_\_\_\_\_

I

Outro  
w/Rhy. Fig. 1 & \*Riff A (both 6 times)  
w/whistling ad lib

Em D A G/B Bm Em

let you down. \_\_\_\_\_

\*Gtr. III Full

\*\* < *mf*

Full

10 7 (7)

\*Elec. w/dist. tone  
\*\*Vol. knob swell

\*After 1st time, play w/ variations ad lib (till end).

Full D 1 1/2 A G/B Bm Em

1/2 1/2 1/2 1/2 1/2

3 3 3

Full 10 10 11 (11) (11) 6 (6) (6)

Riff B1 (Gtr. II)

(Gtr. II out)

P.M. .... 4

P.M. .... 4

9 9 9 (7) 6 7 9 9 9 (7) 6 7 9

D A G/B Bm Em D

\*Sound all notes w/vol. knob swells (till end).

A G/B Bm Em

D A (\*Sax enters) G/B Bm Em

\*Whistling ends.

D A G/B Bm Em

w/Rhy. Fig. 1 & Riff A

Repeat and fade  
Em

D A G/B Bm

\*Elec. w/dist. tone. Sound all notes w/vol. knob swells (till end).

\*\*Play beat 1 1st time only; tacet on repeats.

### Additional Lyrics

3. I let you down.  
How could I be such a fool like me?  
I let you down.  
Tail between my legs.  
I'm a puppy for your love.  
I'm a puppy for your love. (To Chorus)

# Lie In Our Graves

Words by David Matthews  
Music by David Matthews, Carter Beauford,  
Stefan Lessard, Leroi Moore and Boyd Tinsley



Moderately ♩ = 116

Intro

D Rhy. Fig. 1 (\*Gtr. I) \*\*Bm \*\*Em G6 (end Rhy. Fig. 1) w/Rhy. Fig. 1 (3 times) D Bm

*f* let ring.....4 let ring.....4

\*Acous. \*\*Chord implied throughout.

Em G6 D Bm Em G6

Rhy. Fill 1 (\*Gtr. II)

slight P.M.---

\*Acous.

D Bm Em G6

Oh, when I \_\_\_\_\_

(Gtr. II out)  
(end Rhy. Fill 1)

.....4

## w/Rhy. Fill 1 (1st 2 bars only)

Rhy. Fill 2 (Gtr. II)

3 4 5 3 4 5 3 4 5 3 4

*sl.*



Em G6 D Bm Em G6

splish, splash, me and you tak - in' a bath. Oh, when I'm

(end Rhy. Fill 3)

D Bm Em G6

walk - in' by the wat - er, come up through my toes

D Bm Em G6

to my an - kles to my head to my soul. I'm blown a -

D Am

way. (Sing 1st time only)

\*Rhy. Fig. 2 (Gtrs. I & II)

(end Rhy. Fig. 2)

let ring .....4 sl. let ring .....4

H P H P

\*Doubled by 12-stg. acous.

N.C.(D) (C) (D) Am

sl.

\*Gtr. I only;  
Gtr. II tacet

Bm C Bm (2nd time Gtr. II out)

w/Rhy. Fig. 1 D Bm Em G6 Play 4 times

(4th time:) When I'm

2nd Verse  
w/Rhy. Fig. 1 (4 times) and \*Rhy. Fill 3 (2 times)

D Bm Em G6

walk - in' by the wa - ter, splish, splash,

\*w/slight variations ad lib

D Bm Em G6

me and you tak - in' a bath. Oh, when I'm

D Bm Em G6

walk - in' by the wa - ter, it comes up through my toes

D Bm Em G6

to my an - kles to my head to my soul. I'm blown

w/Rhy. Fig. 2 D Am Play 4 times (4th time Gtr. II out)

a - way.

(Sing 1st time only)

Interlude

D

\*Gtr. III

A/C#

Bm

G

A

mp  
let ring .....4

5 5 6 7 9 4 4 6 6 7 7

\*Elec. w/light dist.

Gtr. I

mp

sl.

2 3 2 0 9 7 4 4 6 (6) 5

9 7 3 3 5 (5)

sl.

D

A/C#

Bm

G

A

sl.

sl.

sl.

(7) 5 5 6 7 7 3 3 5 7 7

5 6 7 7 9 4 4 6 7

sl.

11 9 7 4 4 6 (6) 5

10 9 7 3 3 5

sl.

Em

Bm

A

D/F#

G

sl.

sl.

let ring.....4

9 9 9 7 7 6 4 2 3 2 3 3 4 3 4

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

sl.

12 7 6 2 2 4 4

12 7 5 2 2 3 3

sl.

Em Bm A

*sl.* *let ring* *P*

D/F# G D A/C#

*mf*

Rhy. Fig. 3

*mf* *let ring*

Bm G A

*sl.* *sl.*

(end Rhy. Fig. 3)



Bm A D/F# G

Em Bm A

D/F# G w/Rhy. Fig. 3 (2 times) D A/C#

Bm G A D

A/C# Bm G A

D Gtr. II A/C# Bm G A



4.  
G A

I can't be - lieve that we would

4 4 6  
3 3 5

3rd Verse  
w/Rhy. Fig. 1 (7½ times)

D Bm w/\*Rhy. Fill 1 Em G6

lie in our graves won - d'ring if we had spend our

\*Play all rhy. fills w/slight variations ad lib (till end).

D Bm Em G6

liv - ing days well. I can't be - lieve that we would

D Bm w/Rhy. Fill 1 (1st 2 bars only) Em G6

lie in our graves dream - ing of things that we

D Bm w/Rhy. Fill 2 Em G6 D Bm

might have been. Would you not like to be?

w/Rhy. Fill 1 Em G6 D Bm

I can't be - lieve that you would not like to be

Em G6 D Bm Em G6

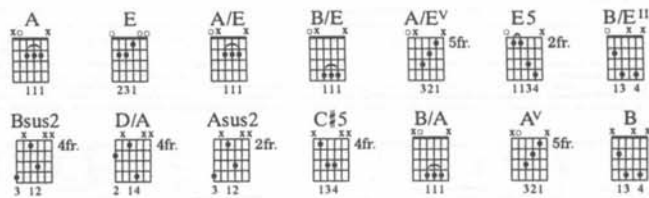
o - kay, o - kay, o - kay, o - kay,

D Bm G6 Gtrs. I & II slight rit. A

o - kay, o - kay,

# Cry Freedom

Words and Music by  
David Matthews



Moderately slow ♩ = 100

Intro

Gtr. I (acous.) A

Gtr. II (elec.)

*mf*  
clean tone  
let ring.....4

let ring.....4

(Gtr. II out)

A/E B/E A/EV E5 B/EII E

How can I turn a - way? — Broth - er, Sis - ter, go danc - ing through my head, -

A/E B/E E open A/EV E5

— hu - man — as to — hu - man. The fu -

B/EII E A G# (4fr.) F# (2fr.) E

ture is — no place to place your — bet - ter — days.

1st, 2nd Verses

Rhy. Fig. 1  
(\*Gtrs. I & II)

Bsus2 D/A Asus2

1. Cry — free-dom, — cry, from a — crowd — ten thou-sand —

2. See additional lyrics

\* Gtr. II: w/light dist.  
Play w/rhythmic variations ad lib on repeat.

w/Rhy. Fig. 1 (3 times)

(end Rhy. Fig. 1) Bsus2 D/A

C#5

— wide. Hope — laid up - on — hope that this crowd —

Asus2 C#5 Bsus2

— will not — sub - side. — Let this — flag — burn —

D/A Asus2 C#5

— to — dust, — and a new, — a fair — de - sign — be raised —

Bsus2 D/A

while we — wait, — head in — hands, — hands in prayer, and

Asus2 C#5

fall in - to a dream - less sleep a - gain. And we — wave —

Chorus

Rhy. Fig. 2  
(Gtrs. I & II)

E A B/A A<sup>v</sup> E5

— our hands, — hands and — feet — are all a - like, but gold —

\*B E A B/A A<sup>v</sup> E5

— be - tween — di - vide — us. Hands and — feet — are all a - like, but fear —

\*Bass plays D# when gtr. plays B (throughout).

(end Rhy. Fig. 2)

1. E

B E A

— be - tween — di - vide — us all — slip a - way. —

2. E  
◇ (Gtr. II out) 3rd Verse Gtr. I

3. In this room— stood a lit - tle— child— And in— this room—

Asus2 C#5 Bsus2  
mp — this lit - tle child— she would re - main— un - til some - one—

D/A Asus2 C#5  
— might de - cide— to dance this— lit - tle child— a - cross— this— hall in - to a

Bsus2 D/A Asus2  
mf cold, dark— space where she might— nev - er trace her way— a - cross— this crook - ed mile—  
\* Gtr. II doubles Gtr. I w/rhythmic variations ad lib (till Chorus).

C#5 Bsus2 D/A  
— a - cross— this crook - ed page.— Cry— free - dom, — cry, from deep in - side—

Chorus  
w/Rhy. Fig. 2  
E

Asus2 C#5  
— where we are all— con - fined.— So wave— our hands.—

A B/A AV E5 B E  
How can I turn a - way? — Broth - er, Sis - ter, go danc - ing through my head,—

A B/A AV E5  
— hu - man— as to— hu - man.— The fu -

B E A 64fr. G# 2fr. F# Gtrs. I & II E  
ture is— no place— to place your— bet - ter— days.—

Rhy. Fig. 3  
(\*Gtrs. I & II)

Outro

A B/A A<sup>V</sup> E5 B E (end Rhy. Fig. 3)

Hands and feet are all a - like, but gold be - tween di - vide us.

\*Gtr. II w/rhythmic variations ad lib

w/Rhy. Fig. 3 (7 times)

A B/A A<sup>V</sup> E5 B E

Hands and feet are all a - like, but fear be - tween di - vide us.

A B/A A<sup>V</sup> E5 B E

Hands and feet are all a - like, yeah. Hear what I say.

A B/A A<sup>V</sup> E5 B E

Hear what I say. Oh, so be it, yeah. I wan-na dance a -

w/Fill 1

A B/A A<sup>V</sup> E5 B E A B/A A<sup>V</sup>

way, yeah, ba ba ba.

Fill 1 (acous. gtr.)

E5 B E A B/A A<sup>v</sup>

How can I turn a - way? —

E5 B E A B/A A<sup>v</sup>

Broth - er, Sis - ter, go danc - ing through my head, — hu - man — as to —

E5 B E

— hu - man. — The fu - ture is — no place —

A Gtrs. I & II rit. 6/4fr. G# 2fr. F# E

— to place your — bet - ter — days. —

### Additional Lyrics

2. There was a window,  
And by it stood a mirror  
In which he could see himself.  
He thought of something,  
Something he had never had  
But hoped would come along.  
Cry freedom, cry,  
From deep inside,  
Where we are all confined  
While we wave hands in fire, yeah. (To Chorus)



# Tripping Billies

Words and Music by  
David Matthews

Moderately ♩ = 124

Intro (Percussion) 3 Gtr. I (acous.) D/F# G w/Rhy. Fig. 1A Rhy. Fig. 1 D/F# G

*fade in*

*f*

\*L.H. fingering

Bm Aadd4 D/F# G

*sl.*

*sl.*

1. D/F# G Aadd4 Bm D/F# G 2. D/F# G Aadd4 Bm (end Rhy. Fig. 1)

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

Rhy. Fig. 1A (\*Gtr. II)

*let ring* .....4

*let ring* .....4

*Play 3 times*

\*Clean elec.

## A

Rhy. Fig. 2

A

---

BS

1. Eat,  
2.3. So

Rhy. Fig. 2A (Gtr. II)

\*Play w/slight variations ad lib on repeat.

## Aadd4

Rhy. Fig. 3

\*Sing harmony  
3rd time only.

*Play 3 times*

1. Bm Aadd4 D/F# G Aadd4 Bm

mor - row - we - die. 'Cause we're trip - ping

Rhy. Fill 2

7 7 7 6 6 6 6 6 2 4 6 7  
0 0 0 0 0 0 0 0 0 0 0 0  
7 7 7 5 5 5 5 5 2 3 5 7  
sl. sl.

w/Rhy. Figs. 2 & 2A A D5 C B5 A D5 D/F# G

Bil - lies.

A D5 C B5 A D5 D/F# G

2. w/Rhy. Fill 1 Bm Aadd4 D/F# G Aadd4 Bm D/F# G w/Rhy. Figs. 1 & 1A D/F# G

hap - py - hu - man race, yeah.

Bm Aadd4 D/F# G D/F# G Aadd4 Bm D/F# G D/F# G

Bm Aadd4 D/F# G Gtr. 1 substitute Rhy. Fill 2 D/F# G Aadd4 Bm

'Cause we're trip - ping

Rhy. Fill 1 (Gtr. 1)

7 7 7 6 6 6 6 6 2 4 6 7 2 4  
0 0 0 0 0 0 0 0 0 0 0 0 0 0  
7 7 7 5 5 5 5 5 2 3 5 7 2 3  
sl. sl.

w/Rhy. Figs. 2 & 2A

A D5 C B5 A D5 D/F# G

Bil - lies. \_\_\_\_\_

D.S. al Coda

A D5 C B5 A D5 D/F# G

Coda  
w/Rhy. Fig. 3 (last 2 bars only)  
(w/last 2 bars of Rhy. Fig. 3A)

Bm Aadd4 D/F# G Aadd4 Bm w/Rhy. Figs. 3 (2 times) & 3A Aadd4

hap - py - hu - man race. \_\_\_\_\_ Eat, drink - and be - mer - ry, -

D/F# G Aadd4 Bm Aadd4 Bm Aadd4 D/F# G Aadd4 Bm

\_\_\_\_\_ for - to - mor - row - we - die. \_\_\_\_\_ Eat, drink -

Aadd4 D/F# G Aadd4 Bm Aadd4 Bm Aadd4

\_\_\_\_\_ and be - mer - ry, - for - to - mor - row - we - die. \_\_\_\_\_

D/F# G Aadd4 Bm (Gtr. II out) w/Rhy. Fig. 3 Bm Aadd4 D/F# G Aadd4 Bm Aadd4

\_\_\_\_\_ Take it, moun - tain boy, \_\_\_\_\_ yeah.  
(Sing 1st time only)

Bm Aadd4 D/F# G Aadd4 Bm Play 5 times w/Rhy. Fig. 3 Bm Aadd4

D/F# G Aadd4 Bm Aadd4 Bm Aadd4 D/F# G Aadd4 Bm

Oh, \_\_\_\_\_ cat, drink -

Chorus  
w/Rhy. Figs. 3 (3½ times) & 3A

Bm Aadd4 D/F# G Aadd4 Bm Aadd4 Bm Aadd4

\_\_\_\_\_ and be - mer - ry, - for - to - mor - row - we - die. \_\_\_\_\_

D/F# G Aadd4 Bm Aadd4 D/F# G Aadd4 Bm Aadd4

\_\_\_\_\_ Eat, drink - and be - mer - ry, - for - to -

Bm Aadd4 D/F# G Aadd4 Bm w/Rhy. Fig. 3A Aadd4

mor - row - we die. Eat, drink and be mer - ry,

D/F# G Aadd4 Bm Aadd4 Bm Aadd4 D/F# G Aadd4 Bm

for to - mor - row we die. Eat, drink

Aadd4 D/F# G Aadd4 Bm Aadd4 w/Rhy. Fill 1 Bm Aadd4

and be mer - ry, for to - mor - row we die,

Outro (Gtr. II out) w/Rhy. Fig. 1 (1st 6 bars only)

D/F# G Aadd4 Bm D/F# G Bm Aadd4 D/F# G

yeah.

w/Rhy. Fig. 1A (1st 2 bars only) (2 times)

D/F# G Aadd4 Bm D/F# G

D/F# G Bm Aadd4 D/F# G

w/Rhy. Fig. 1A (\*last 2 bars only)

Gtr. I D/F# G Aadd4 Bmadd9

rit. sl. sl. trem. strum

\*Gtr. II

Gtr. I sl.

\*Whole rest w/fermata in last bar

\*w/echo

#### Additional Lyrics

2. We're wearing nothing,  
Nothing but our shadows.  
Shadows falling down on the beach sand.  
Remembering once,  
Out on the beaches,  
We wore pineapple grass bracelets. (To Chorus)
3. We are all sitting,  
Legs crossed 'round a fire.  
My yellow flame, she dances.  
Tequila drinking,  
Oh, our minds will wander  
To wondrous places. (To Chorus)

# Proudest Monkey

Words by David Matthews  
Music by David Matthews, Carter Beauford,  
Stefan Lessard, Leroi Moore and Boyd Tinsley

Slowly ♩ = 64

Intro

\*A<sup>b</sup>  
Gtr. I (acous.)

D<sup>b</sup>

A<sup>b</sup>

D<sup>b</sup>

\*Chords implied throughout.

A<sup>b</sup>  
Rhy. Fig. 1

D<sup>b</sup>

A<sup>b</sup>

D<sup>b</sup>

w/Rhy. Fig. 1 (2 times)  
A<sup>b</sup>  
(end Rhy. Fig. 1) Gtr. II (elec.)

D<sup>b</sup>

A<sup>b</sup>

D<sup>b</sup>

A<sup>b</sup>

D<sup>b</sup>

A<sup>b</sup>

D<sup>b</sup>

1st Verse  
w/Rhy. Fig. 1 (8 times)

A<sup>b</sup>

D<sup>b</sup>

A<sup>b</sup>

D<sup>b</sup>

A<sup>b</sup>

D<sup>b</sup>

1. Swing

in this tree.



$A\flat$   $D\flat$   $A\flat$   $D\flat$   
 Mm, oh, I am bounce a - round so well, branch

(6) 6  $\frac{3}{4}$   $\frac{3}{4}$  (3) 6  $\frac{3}{4}$

$A\flat$   $D\flat$   $A\flat$   $D\flat$   $A\flat$   $D\flat$   
 — to branch, limb to limb, you see, all in a day's

$\frac{6}{3}$   $\frac{6}{6}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{6}{3}$   $\frac{6}{6}$   $\frac{3}{4}$

$A\flat$   $D\flat$   $A\flat$   $D\flat$   
 dream. I am stuck like the oth - er

$\frac{3}{4}$  8 8 9 6 4 10 6 6

$A\flat$   $D\flat$   $A\flat$   $D\flat$   
 mon - key here. I am a

(4) 8 9 6 4 (4) 8 9 6 4  
 (6) 6 10 6 6 (6) 10 10 6 6

A $\flat$  D $\flat$  A $\flat$  D $\flat$

hum - ble — mon - key, — sit - ting up in here —

let ring-----4

A $\flat$  D $\flat$  A $\flat$  D $\flat$

— a - gain. — 2. But then came the

let ring-----4

2nd, 3rd Verses  
w/Rhy. Fig. 1 (8 times)

§ A $\flat$  D $\flat$  A $\flat$  D $\flat$

day — I — climbed — out — of these —

(3.) See additional lyrics

w/pick  
let ring-----4

let ring-----4

\*Play w/ variations ad lib on D.S.

A $\flat$  D $\flat$  A $\flat$  D $\flat$

— safe limbs, — ven - tured — a - way, —

sim.

A $\flat$  D $\flat$  A $\flat$  D $\flat$

walk - ing tall, head high up and

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three flats (B $\flat$ , E $\flat$ , A $\flat$ ). It contains the lyrics "walk - ing tall, head high up and". The guitar line is in treble clef and contains fret numbers: 4, 6, 5, 6, 6, 3, 4, 3, 4, 6, 6, 3, 4, 5, 3.

2nd time Gtr. II substitute Fill 1

A $\flat$  D $\flat$  A $\flat$  D $\flat$

sing - ing. I went to the cit - y,

w/fingers

The second system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three flats (B $\flat$ , E $\flat$ , A $\flat$ ). It contains the lyrics "sing - ing. I went to the cit - y,". The guitar line is in treble clef and contains fret numbers: 5, 6, 6, 4, 5, 6, 6, 3, 4, 4, 8, 8, 9, 9, 6, 4, 8, 8, 10, 6, 6.

A $\flat$  D $\flat$  A $\flat$  D $\flat$

car horns, cor - ners and the

w/pick H H

The third system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three flats (B $\flat$ , E $\flat$ , A $\flat$ ). It contains the lyrics "car horns, cor - ners and the". The guitar line is in treble clef and contains fret numbers: (4), (6), 5, 5, 1, 3, 4, 1, 3, 4, 1, 4, 5, 6, 3, 4, 3, 4.

Fill 1

sl. w/fingers

The fourth system of music is enclosed in a box and consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three flats (B $\flat$ , E $\flat$ , A $\flat$ ). It contains the lyrics "Fill 1". The guitar line is in treble clef and contains fret numbers: 5, 5, 3, 3, 6, 6, 8, 9, 6, 4, 4, (4), (6), 3, 4.

A $\flat$  D $\flat$  A $\flat$  D $\flat$

grit - ty. \_\_\_\_\_ Now I am the

let ring .....4

A $\flat$  D $\flat$  A $\flat$  D $\flat$

proud - est mon - key \_\_\_\_\_ you've ev - er seen. \_\_\_\_\_

A $\flat$  D $\flat$  A $\flat$  D $\flat$  To Coda

Mon - key see, mon - key do, yeah. \_\_\_\_\_

A♭  
Gtr. III (acous.)

\*After 1st time, play w/ variations ad lib.

\*Played behind the beat.

P.M. --4

S

S

Riff A (Gtr. II)

w/fingers

A $\flat$  D $\flat$  A $\flat$  D $\flat$  A $\flat$  D $\flat$

D.S. al Coda

A $\flat$  D $\flat$  A $\flat$  D $\flat$

3. Then comes the day.

\*Let ring through 1st beat of D.S. (Gtr. III is then out.)

Coda

w/Rhy. Fig. 1  
w/sax, vocal ad lib  
A $\flat$  D $\flat$  A $\flat$  D $\flat$

\*Play w/ variations ad lib on repeats.

### Additional Lyrics

3. Then comes the day.  
Staring at myself, I turn  
To question me.  
I wonder, do I want  
The simple, simple life  
That I once lived in well?  
Oh, things were quiet then.  
In a way, they were the better days.  
But now I am the proudest monkey  
You've ever seen.  
Monkey see, monkey do, yeah.



So Much To Say  
Two Step  
Crash Into Me  
Too Much  
#41  
Say Goodbye  
Drive In Drive Out  
Let You Down  
Lie In Our Graves  
Cry Freedom  
Tripping Billies  
Proudest Monkey

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