

BASS
RECORDED
VERSIONS

RED HOT CHILI PEPPERS

CALIFORNICATION





RED HOT CHILI PEPPERS CALIFORNICATION

Music transcriptions by Steve Gorenberg

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CONTENTS

4	Around the World
9	Parallel Universe
13	Scar Tissue
18	Otherside
26	Get on Top
35	Californication
41	Easily
46	Porcelain
49	Emit Remmus
53	I Like Dirt
57	This Velvet Glove
62	Savior
69	Purple Stain
73	Right on Time
76	Road Trippin'
80	Bass Notation Legend

Around the World

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderate Rock ♩ = 97
Double-Time Feel

N.C.(E5)

E5

Bass Fig. 1

Bass

f w/dist.

T
A
B

0 0 0 0 0 | 12 14 14 12 14 14 12 14 14 12 14 12 14 12 14 13 12 10

Bass: w/ Bass Fig. 1, 1 1/2 times

Whoa.

End Bass Fig. 1

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

End Double-Time Feel

N.C.(G5)

Bass

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

Verse

N.C.(G5)

1. All a-round the world we could make time, romp-in' and a, stomp-in' 'cause I'm in my prime.
2. Come back ba-by 'cause I'd like to say I've been a-round the world, back from Bom - bay.
3. Where you want to go? Who you want to be? What you want to do? Just come with me.

dist. off

3 15 17 1 0 14 15 3 15 17 1 0 15 14 13

Bass: w/ Bass Fill 1, 2nd time

Born in the north and sworn to entertain ya, 'cause I'm down for the state of Penn-syl-va-nia. I
 Fox hole love, pie in your face, a, liv-ing in and out of a big fat suit - case.
 I saw God and I saw the foun-tains, you and me, girl, sit-tin' in the Swiss moun-tains.

3 15 17 1 0 14 15 3 15 17 1 3 1 3 2 1 0

try not to whine but I must warn ya 'bout the moth-er fuck - in' girls from Cal - i - for - nia.
 Bo - na - fideride, step-a-side my john - son, yes I could in the woods of Wis - con - sin.
 Me, oh, my, oh, me and Guy o, fre-er than a bird 'cause we're rock - in' O - hi - o.

3 15 17 1 0 14 15 3 15 17 7 8 7 8 7 8 5 6 5 6 5 6

To Coda ⊕

Bass: w/ Bass Fill 2, 2nd time

Al - a - ba - ma ba - by said, "Hal - le - lu - jah," good God, girl, I wish I knew ya.
 Wake up the cake, it's a lake, she's kis-sin' me as they do when they do in Si - ci - ly.
 A-round the world I feel du-ti - ful;

3 15 17 1 0 14 15 3 15 17 1 3 1 5 3 5

Bass Fill 1

T 15 17 1 3 2 3 2 3
 B 3 1 3 1

Bass Fill 2

T 15 17 3 3
 B 3 0 1 3 1

Chorus

Ab Gm Fm

I know, I know for sure, that life is beau - ti - ful a -

Voc. Fig. 1

Ah, ah.

6 5 8 | 5 5 7 7 | 3 6 5

Bkgd. Voc.: w/ Voc. Fig. 1

Cm Ab Gm

round the world. I know, I know, it's you,

End Voc. Fig. 1

3 3 3 5 | 5 5 6 5 8 | 5 5 5 7 7

Fm Cm N.C.(G5) Cm

you say hel - lo and then I say I do. say I do.

3 6 5 | 3 3 3 5 | 3 3 3 10 18

Bridge
Double-Time Feel

End Double-Time Feel

Bass: w/ Bass Fig. 1, 4 times

E5

Who.

N.C.(G5)

Bass

dist. off

15 17 | 14 15 | 15 17 17 15 | 17 15 16 15

D.S. al Coda

⊕ Coda

Chorus

Ab

take a wife 'cause life is beau-ti-ful. I know, I know

3 1 0 1 3 1 0 3 5 3 5 | 6 6 X 6 8 6 6 6

Gm Fm Cm

for sure.

\$ % % & * ^ & ^ \$ @ # # % & ^ * (* (& % % ^ \$ % \$

5 3 3 3 5 5 | 6-8 X X 8 5 6 5 8 | 5 5 5 6 3 3 3 6

Bkgd. Voc.: w/ Voc. Fig. 1

Ab Gm Fm

I know, I know, it's you.

& * % ^ \$ # @ # \$ % ^ & * & () * *

4 4 X 4 6 5 3 4 | 3 3 3 3 3 3 2 | 1 1 3 3 4 4 6 6

Bkgd. Voc.: w/ Voc. Fig. 1, 2 times

Cm Ab Gm

% % \$ # @ # \$ % * % Moth-er Rus - sia, do not suf - fer, I know you're bold e-nough. I've

6 3 3 3 5 6 | 6 6 X 6 6 6 6 6 6 | 5 3 3 3 3 3

Fm Cm Ab

been a - round the world and I have seen your love. I know, I know

6 8 8 X X 5 5 8 8 | 6 6 3 6 3 5 6 5 3 | 4 4 X 4 6 0 4 0

Gm Fm Eb6

it's you, you say hel - lo and then I say I do.

3 3 3 3 3 X X | 1 1 8 8 5 6 5 8 | 6

Outro

*Dm

Bass: w/ Bass Fill 3, 2nd time
A7(no 3rd)/ D

5 8 7 5 5 5 5 5 5 0 3 0 | 5 8 7 5 5 5 5 5 5 0 3 0 | 5 8 7 5 5 5 5 5 5 0 3 0

* Chord symbols reflect overall tonality.

Bb maj7/ D

play 3 times

Dm

5 8 7 5 5 5 5 5 5 0 3 0 | 5 8 7 5 5 5 5 5 5 0 3 0 | 5 8 7 5 5 5 5 5 5 0 3 0

A7(no 3rd)/ D

Bb maj7/ D

5 8 7 5 10 10 10 10 10 0 3 0 | 5 8 7 5 12 12 12 12 (12)

Bass Fill 3

T
A
B 5 5 8 5 5 5 5 5 5 0 3 0

Parallel Universe

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately Fast ♩ = 124

Bass
N.C.
(Guitar)

* Cm
Bass Fig. 1

* Chord symbols reflect overall tonality.

Verse

Bass: w/ Bass Fig. 1, 1st 7 meas., 1st & 2nd times

Bass: w/ Bass Fig. 1, 3rd time

Cm

Bb

1. Deep in - side of a par - al - lel u - ni - verse
2. Star - ing straight up in - to the sky, oh, my, my.
3. Psy - chic chang - es are born in your heart, en - ter - tain.

Bass: w/ Bass Fill 1, 1st time
Bass: w/ Bass Fill 2, 2nd time

Dm Eb Gsus4 G

it's get - ting hard - er and hard - er to tell _____ what came first, _____
A so - lar sys - tem that fits _____ in your eye, _____ mi - cro - co - sm.
A ner - vous break-through that makes _____ us the same, _____ bless your heart, _____ girl.

Bass: w/ Bass Fig. 1
Cm Bb

un - der wa - ter where thoughts _____ can breathe _____ eas - i - ly. _____
You could die but you're nev - er dead, _____ spi - der web. _____
Kill the pres - sure it's rain - ing on _____ salt - y cheeks. _____

Dm Eb Gsus4 Gm G

Far a - way you were made _____ in a sea, _____ just _____ like me. _____
Take a look at the stars _____ in your head, _____ fields _____ of space, kid.
When you hear the be - lov - ed song, _____ I _____ am with you.

Chorus

C5 G5 Ab5 Eb5

Christ, I'm a side - wind - er, _____ I'm a

Bass Bass Fig. 2

f

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10	10 10	11 11 11 11 11 11 11 11	13 13 13 13 13 13 13 13
--	-------	-------------------------	-------------------------

G5

Cal - i - for - nia king. _____

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
--	--

Bass Fill 1

12 12 12 12 10 10 10 10	13 13 13 13 12 12 13 13
-------------------------	-------------------------

Bass Fill 2

10 10 10 10 10 10 10	13 13 13 13 13 12 12 12 12
----------------------	----------------------------

C5 G5 Ab5 Eb5

I swear it's ev - 'ry - where,

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 11 11 11 11 11 11 11 13 13 13 13 13 13 10

G5

1. 2.

it's ev - 'ry - thing.

End Bass Fig. 2

10 10

Bass: w/ Bass Fig. 2

C5 G5 Ab5 Eb5 G5

Christ, I'm a side - wind - er, I'm a Cal - i - for - nia king.

10 10

C5 G5 Ab5 Eb5 G5

To Coda ⊕

I swear it's ev - 'ry - where, it's ev - 'ry - thing.

10 10

Interlude
N.C.(Cm)

1., 2., 3. 4. **D.S. al Coda**
(take 2nd ending)

Bass *mf*

10 10

⊕ **Coda**

Outro
Cm

Bass

10 10

Scar Tissue

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro
Moderately Slow ♩ = 90 (♩♩♩♩ = ♩♩♩♩)

Verse

F 3

F C

1. Scar tis-sue that I wish you saw, —

Bass 3

Bass Fig. 1

mf

T
B 12 8 X 8 8 5 X 5 X 8

Dm C F C5

sar - cas - tic mis - ter know it all. — Close your eyes and I'll — kiss you 'cause —

End Bass Fig. 1

3 5 5 5 5 5 5 8 5 8 8 X 8 8 5 X 5 X 8

Chorus

D5 F C Dm C

— with the birds I'll share, — with the birds I'll share this lone - ly — view, —

Bass Fig. 2

End Bass Fig. 2

3 5 5 5 5 5 5 8 5 8 8 X 8 8 5 X 5 X 8 5 5 5 5 5 5 5 8 5 8

Bass: w/ Bass Fig. 2

F C Dm C F C

with the birds I'll share this lone - ly — view, — 2. Push me up a-against the wall, —

Bass: w/ Bass Fig. 1, 2 times

Dm C F C5

young Ken-tuck - y girl in a push up bra. Fall-in' all o - ver my - self to lick

Chorus
Bass: w/ Bass Fig. 2, 2 times

D5 C5 F C Dm C

your heart and taste _ your health 'cause with the birds I'll share this lone - ly _ _ _ view, _
(Share _ this lone - ly...)

F C Dm C

with the birds I'll share this lone lone - ly _ _ _ view, _
Share _ _ _ this lone - ly... Interlude

F Csus4 C Dm

with the birds I'll share this lone - ly _ _ _ view. _ _ _
Share _ _ _ this lone - ly...)

Bass Bass Fill 1 End Bass Fill 1 8va

8 8 8 8 8 8 X 8 8 | 5 5 5 8 8 | 19 19 19 19 17 0

8va C loco Dm Em

14 14 14 14 14 | 9 9 9 9 9 | 10 12 12 12 5 7 0

let ring _ _ _

Verse
Bass: w/ Bass Fig. 1, 1 1/2 times

F C Dm C

3. Blood loss in a bath - room stall, south - ern girl with a scar - let drawl.

Bass: w/ Bass Fill 2

Chorus
Bass: w/ Bass Fig. 2, 2 times

F C5 D5 F C

Wave good-bye _ _ to ma and pa 'cause _ _ with the birds I'll share, _ _ with the birds I'll share this lone -
(Share _ _ _ this lone -

Bass Fill 2

T
A
B 8 5 5 5 5 5 | 5 8 5 5 8 5

Dm C F C Dm C

ly view, with the birds I'll share this lone ly view.
ly... ly... Share this lone ly...)

Verse

F C Dm C

4. Soft spo-ken with a bro - ken jaw, step out - side, but not to brawl. _

Bass

8 8 8 7 X 7 X 10 10 | 8 10 10 10 10 X 5 8 5 8

F C5 D5

Au-tumn's sweet, we call it fall, I'll make it to the moon if I have to crawl. _

8 X 8 8 5 X 5 X 8 8 10 5 12 10 12 X 10

Chorus

Bass: w/ Bass Fig. 2, 2 times

F C Dm C F C

With the birds I'll share this lone ly view, with the birds I'll share this lone
(I will share this lone ly... I will share this lone

Bass: w/ Bass Fill 1

Dm C F C5 C Dm

ly view, with the birds I'll share this lone ly view.
ly... I will share this lone ly...)

Guitar Solo

D5 C5

8va

Bass

loco

19 19 19 19 17 14 14 17 14 14 | 9 9 9 9 9

8 8 8 8 8

D5 8va -----

8va ----- C5 *loco* D5 E5

Verse

Bass: w/ Bass Fig. 1, 1 1/2 times

F C Dm C5

Bass: w/ Bass Fill 3

F C5 D5

Chorus

Bass: w/ Bass Fig. 2, 2 times

F C Dm C F C

Bass: w/ Bass Fill 1

Dm C F Csus4 C Dm

Bass Fill 3

Outro-Guitar Solo

Dm

C6

8va

Bass

loco

let ring

19 19 19 19 17 14 14 14 14 14 9 9 9 9 9

0 0 0 0 0 0 0 0 0 0 8 8 8 8 8

Dm

8va

12 12 12 12 19 19 19 21 17 14 14 17 19 17 19 17

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

10 10 10 10 10 10

C6

loco

Dm

8va

9 9 9 9 9 12 12 12 12 19 19 19 21 17

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

8 8 8 8 8 10 10 10 10 10 10

8va

C6

loco

Dm

14 14 17 19 17 19 17 14 9 9 9 9 9 12 9 12 12 12

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

8 8 8 8 8 10 10 10 10 10 10

8va

C6

loco

Dm

19 19 19 19 17 14 14 17 19 17 19 17 9 10 9 10

0 0 0 0 0 0 0 0 0 0 0 0 8 8 8 8 10

*w/ rapid tremolo using vol. knob.

Otherside

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderate Rock ♩ = 123

Bass A5

F

C

G5

mf

Chorus

A5

F

C

G5

How long, — how — long — will I slide, — sep - ar - ate — my —

A5

F

C

G5

side? — I don't, — I don't — be - lieve — it's
let ring — — — — —

A5

F

C

bad; — slit my throat, it's all —

Verse

G Am Em

I ev - er... 1. I heard your voice through a pho - to - graph; -
 3. Pour my life in - to a pa - per cup; -

Bass Fig. 1

f

3 3 3 3 3 3 0 0 0 0 0 0 19 19 19 19

Am Em Am

I thought it up it brought up the past. — Once you know you can
 the ash-tray's full and I'm spill - in' my guts. — She wants to know am I

let ring — — — — —

0 0 0 0 0 0 0 19 19 19 19 19 0 0 0 0 0 0

Em G A To Coda 1 ⊕

nev - er go back. — I've got to take it on the oth - er side. —
 still a slut. —

End Bass Fig. 1

19 19 19 19 19 0 3 5

Verse

Bass: w/ Bass Fig. 1

Am Em Am

2. Cen - tu - ries are what it meant to me; — a cem - e - ter - y where I
 4. Scar - let star - let and she's in my bed, — a can - di - date, a, for my

Em Am Em

mar - ry the sea. — Strang - er things could nev - er change my mind. — I've got to
 soul mate bled. — Push the trig - ger and, pull the thread. —

G A G A

take it on the oth - er - side. Take it on the oth - er side.

Bass

3 5 3 5

To Coda 2 ⊕

G A

Take it on, (Take it on.) take it on.

let ring let ring

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

Chorus

A5 F C G5

How long, how long will I slide, a, sep - ar - ate my

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

A5 F C G5

side? I don't, I don't be - lieve it's

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

A5 F C G

bad; _____ a slit-tin' my throat, it's all _____ I _____ ev - er...

5 5 5 5 3 3 3 1 1 1 1 1 3 3 3 3 3 3 0 3 3 3 3 3 3 3

⊕ Coda 1

D.S.S. al Coda 2

(5)

⊕ Coda 2

Chorus

Am

How long, _____ how _____

How, _____

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

F

C

G5

Am

long _____ will I slide, sep - a - rate . my - side? _____

long, _____ slide. Side, _____

1 1 1 1 1 1 3 3 3 3 3 0 3 3 3 3 2 3 5 5 5 5 5 3

F C G5 Am

I don't, I don't be - lieve it's bad;

I don't. Bad,

1 1 1 1 1 1 | 3 3 3 3 3 0 | 3 3 3 2 2 5 | 5 5 5 5 5 3 3 3

F5 C5 G5 Bridge E5

a slit - tin' my throat, it's all I ev - er...

slit.)

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

Cmaj7 E5

7 5 7 0 5 7 | 8 8 7 8 8 | 10 10 9 10 | 0 0 7 5 7 0

Cmaj7 E5

Turn me on, take

7 5 7 0 0 5 7 | 8 8 7 8 8 | 10 9 7 9 10 7 10 | 0 0 0 5 7 0

Cmaj7 E5

me for a hard _ ride; burn me out, leave me on the oth - er side. _ I yell and tell it that it's

7 5 7 0 5 7 | 8 8 7 8 8 | 10 10 9 10 | 0 7 5 7 0

Cmaj7

not my friend, _ I tear it down, I tear it down and then it's born a - gain. _____

7 7 0 5 7 0 5 7 | 8 8 7 8 8 | 10 10 X X 9 10

Guitar Solo

Am F C G

5 5 5 5 3 | 1 1 1 1 1 1 1 1 | 3 3 3 3 3 3 3 0 | 3 3 3 3 3 3 2 2 3

Outro-Chorus

Am F C

How long, _ how _ long _ will I slide, a,

(How, _ long, _ I (I.)

3 5 5 5 5 3 | 1 1 1 1 1 1 1 1 3 | 3 3 3 3 3 3 0

G Am F

sep - a - rate - my - side? I don't, -

slide. Side, I

3 3 3 3 3 3 3 4 5 5 5 5 5 5 3 3 3 3 5 3

C G Am

I don't - be - lieve - it's bad.

don't (I don't - be - lieve - it's bad. bad.

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

F C G

A slit - tin' my throat, it's all I ev - er

Slit Slit.) my.

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

Am F C

had. I don't I

How, long, I (I.)

5 5 5 5 5 3 | 1 1 1 1 1 1 3 | 3 3 3 3 3 3 0

G Am F

don't be - lieve it's bad. A.

slide. Slide, I

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

C G A5

slit - tin' my throat, it's all I ev - er... don't.)

rit. 1/4

5 5 5 5 5 5 0 | 5 5 5 5 0 3 | 0

Get on Top

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately Fast Funk Rock ♩ = 115

N.C.(Em)

Voc. Fig. 1
(Guitar)

w/ Voc. Fig. 1, 2 times

N.C.(Em)

End Voc. Fig. 1

Get on top. Hit me,

come get me. I bite but

Verse

w/ Voc. Fig. 1, 2 times

N.C.(Em)

she bit me. 1. Go - ril - la, cunt - til - la,

Sam - my D. and a sal - mo - nel - la. Come with me 'cause I'm — an ass kill - er;

you're ill but I'm ill - er. I'll ma - lin - ger on your block and

0 0 0 0 19 19 17 19 0 17 17 17 18 18 19 19 0 0 0 19 19 17 19 0 0 X 3 0 3 0

give the fin - ger to a cop _ and pick a lock be - fore I knock _ and

0 0 0 0 19 19 17 19 0 0 0 0 5 0 3 5 0 0 0 19 19 17 19 0 0 X 3 0 3 0

Chorus
w/ Voc. Fig. 1, 4 times
N.C.(Am)

set you up to get on top. _

0 0 0 0 19 19 17 19 0 18 17 15 0 15 12 12 14 15 17 17 19 15 17 17 19 15 17

N.C.(Am)
Com - pli - ca - tions of a

15 17 17 19 15 17 17 19 15 17 15 17 15 17 15 17 15 17

mas - ter - mind, ___ last ___ temp - ta - tion of ___

15 17 17 19 15 17 17 19 15 17 15 17 15 17 17 19 15 17 17 19 15 17

my kind. ___ Ex - tra plan - e - ta - ry sign, _

15 17 17 19 15 17 15 17 15 17 17 1/2 (17) 15 17 17 19 15 17 17 19 15 17

when do we a - lign? _ All in - time, ___

15 17 17 19 15 17 15 17 15 17 15 17 17 19 15 17 17 19 15 17

Em w/ Voc. Fig. 1, 2 times N.C.(E5)

right on. Get up, a - come sit up.

19 19 19 19 0 0 0 19 19 17 19 0 0 X 3 0 3 0 0 0 0 0 19 19 17 19 0 6 5 0 3 0 3 0

Oh, I light but she lit up.

0 0 0 19 19 17 19 0 3 0 0 3 0 3 0 0 0 0 0 19 19 17 19 17 17 (17) 15 0 15 17 18

Verse

w/ Voc. Fig. 1, 2 times
N.C.(Em)

2. Grass - hop - per, show stop - per, the life of a wife swap - per.

0 0 0 19 19 17 19 0 0 X 3 0 3 0 0 0 0 0 19 19 17 19 0 5 (5) 10 0 10 0

Come with me 'cause I'm a big bop - per; you do but I wop - per.

0 0 0 19 19 17 19 0 3 0 0 3 0 3 0 0 0 0 0 19 19 17 19 17 17 (17) 17 0 17 18 19

Ex - ter - mi - nate my cause, you want to draw some straws,

0 0 0 19 19 17 19 0 0 X 3 0 3 0 0 0 0 0 19 19 17 19 0 0 0 0 15 0 15

be the one to see my flaws, - make me bleed with paint-ed claws. -

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 "be the one to see my flaws, - make me bleed with paint-ed claws. -". The bass line is in bass clef, and the guitar tablature is shown below. The tablature includes fret numbers (0, 19, 17, 19, 0, 0, X, 3, 0, 3, 0, 0, 0, 0, 0, 19, 19, 17, 19, 0, 17, 18, 17, 17, 17, 0, 17, 18, 19) and an 'X' indicating a natural harmonium.

Chorus

w/ Voc. Fig. 1, 4 times
N.C.(Am)

The first part of the chorus is shown in bass clef. The bass line consists of eighth notes with slurs. The guitar tablature below shows fret numbers: 17, 17-19, 15-17, 17-19, 15-17, 15-17, 17-19, 15-17, 17-19, 15-17, 15-17, 15-17.

Com - pli - ca - tions of a mas - ter - mind, —

The second part of the chorus includes a vocal line in treble clef with the lyrics "Com - pli - ca - tions of a mas - ter - mind, —". The bass line and guitar tablature continue with fret numbers: 15-17, 17-19, 15-17, 17-19, 15-17, 15-17, 17-19, 15-17, 17-19, 15-17, 15-17, 15-17.

last — temp - ta - tion of — my kind. —

The third part of the chorus includes a vocal line in treble clef with the lyrics "last — temp - ta - tion of — my kind. —". The bass line and guitar tablature continue with fret numbers: 15-17, 17-19, 15-17, 17-19, 15-17, 15-17, 17-19, 15-17, 17-19, 15-17, 15-17, 15-17.

Ex - tra plan - e - ta - ry sign, - a, when do we a - lign? -

15 17 17 19 15 17 17 19 15 17 15 17 17 19 17 19 (17)

All in - time, _____ right on.

Em

15 17 17 19 15 17 17 19 19 19 19 19

Interlude
Dm

T T P T P T T P T T P T T T P T P T T P T T P T

7 7 7 7 7 7 7 7

5 X X 7 7 7/8 8 7 5 X X 7 7 7/8 8 7

C/D

T T P T P T T P T T P T T T P T P T T P T T P T

7 7 7 7 7 7 7 7

5 X X 7 7 7/8 8 7 5 X X 7 7 7/8 8 7

Bb Am7 Bb

T T P T P T T P T P T T P T T P T P T T P T P T P T P T

8 8 8 8 8 7 7 7 7 7 7 8 8 8 10/12

6 6 6 6 6 6 6 6 6 5 5 5 5 5 5 5 5 5 6 6 6 6 6 8/10

Am7 Dm

T P T P T T T P T T P T T T P T T T P T T P T T P T T P T

5 7 5 5 5 5 5 X | 5 X X 7 7 7 8 8 7

Bb

T T P T P T T P T T P T T P T T P T T P T T P T T P T T P T T P T

5 X X 7 7 7 8 8 7 | 6 8 8 8 8 6 6 6

C Dm

T T P T P T T P T P T T P T T P T T P T T P T T P T T P T T P T T P T

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

Em Bb

T T P T P T T P T P T T T T T P T T P T T P T T P T T P T T P T

10 14 14 14 14 12 12 12 12 12 X X | 6 8 8 8 8 6 6 6

C A B

T T P T P T T P T P T T P T T P T P T T P T T T T T

6 10 10 10 10 10 | 5 7 7 7 7 5 5 5 5 7 7 7 (7)

w/ Voc. Fig. 1, 4 times
N.C.(Em)

* w/ wah-wah

19 17 17 17 17 19 19 19 19 | 17 17 17 17 19 19 19 19 17 17 17 17 19 19 19 19

* o = closed (toe down); + = open (toe up).

Bass line with fret numbers and rhythmic markings:

19 19 19 19 17 17 17 17 19 19 19 19 17 17 17 17 19 19 19 19 17 17 17 17 19 19 19 19 17 17 17 17

Rhythmic markings: + o + o + o + o

Vocal line: Hit me, come get me.

Bass line with fret numbers and rhythmic markings:

0 0 0 19 19 17 19 0 0 X 3 0 3 0 0 0 0 0 19 19 17 19 0 6 5 0 3 0 3 0

(wah-wah off)

Vocal line: I bite but she bit me.

Bass line with fret numbers and rhythmic markings:

0 0 0 19 19 17 19 0 0 X 3 0 3 0 0 0 0 0 19 19 17 19 0 17 17 (17) 15 0 17 18 19

1/2

Verse
w/ Voc. Fig. 1, 2 times
N.C.(Em)

Vocal line: 3. Speed - ball - er, Rhodes schol - ar, bot-tom bitch and a bot - tom dol - lar.

Bass line with fret numbers and rhythmic markings:

0 0 0 19 19 17 19 0 0 X 3 0 3 0 0 0 0 0 19 19 17 19 0 0 X 10 0 10

Come with me 'cause I'm a free fall - er; you hoot but oh, I hol - ler.

0 0 0 19 19 17 19 0 3 0 0 3 0 3 0 0 0 0 0 19 19 17 19 0 17 17 17 17 17 17 18 18 19 19

I'll ma - lin - ger on your block - and give the fin - ger to a cop - and

0 0 0 19 19 17 19 0 19 3 0 3 0 0 0 0 19 19 17 19 0 0 0 17 17

pick a lock be - fore I knock, on set you up to get on top.

0 0 0 19 19 17 19 0 0 X 3 0 3 0 0 0 0 0 19 19 17 19 0 15 17 17 17 15 0 15

Outro

w/ Voc. Fig. 1, 4 times
N.C.(Em)

1., 2., 3.

4.

+ o + o + o + o + o + o
w/ wah-wah

19 19 19 19 17 17 17 17 19 19 19 19 17 17 17 17 19 19 19 19 17 17 17 17 19 19 19 19 17 17 17 17 19 19 19 19 17 17 17 17 19 19 19 19

Californication

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderate Rock ♩ = 96

*Am F Am F

Bass Fig. 1 End Bass Fig. 1

Bass

mf

7 7 9 9 7 9 7 10 8 8 10 7 7 9 9 7 9 7 10 8 8 10 10 7 .

* Chord symbols, reflect basic tonality.

Verse

Bass: w/ Bass Fig. 1

Am F

1. Psy - chic spies from Chi - na try to steal your mind's e - la - tion;
 edge of the world and all of wes - tern civ - 'li - za - tion; the
 3. Mar - ry me girl, be my fai - ry to the world, be my ver - y own con - stel - la - tion; a
 4., 5. See Additional Lyrics

Am F

lit - tle girls from Swe - den dream of sil - ver screen quo - ta - tions. And
 sun may rise in the east, at least it's set - tles in the fin - al lo - ca - tion. It's
 teen - age bride with a ba - by in - side get - tin' high on in - for - ma - tion. And

C G F Dm

1., 3.

if you want these kind of dreams it's Cal - i - for - ni - ca - tion.
 un - der - stood that Hol - ly - wood sells
 buy me a star on the bou - le - vard; it's Cal - i - for - ni - ca - tion.

Bass

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

Bass: w/ Bass Fig. 1

Am F Am F

2. It's the

2., 4., 5.

Bkgd. Voc.: w/ Voc. Fig. 1, 2 times, 2nd & 3rd times

F Dm Am Fmaj7

Cal - i - for - ni - ca - tion.

simile on repeats *f*

1 1 1 3 5 5 5 | 7 7 7 7 7 7 9 10 | 8 8 8 8 8 8 8 10 9 10

Bass: w/ Bass Fill 1, 2nd time

Bass: w/ Bass Fill 3, 3rd time

Am Fmaj7

7 7 7 7 7 7 7 7 7 9 10 | 8 8 8 8 8 8 10 14 14 12 10 9

Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, 4 times, 2nd & 3rd times

Am Fmaj7

Pay your sur - geon ver - y well to break the spell of a - ging. Ce -
 Born and raised by those who praise, con - trol of pop - u - la - tion.
 Pay your sur - geon ver - y well to break the spell of a - ging.

7 7 7 7 7 7 7 7 7 9 10 | 8 8 8 8 8 8 8 10 9 10

Voc. Fig. 1

Ooh.

Bass Fill 1

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

Bass Fill 3

T
A 8 8 8 7 7 5 5 3 2 0
B

To Coda 1 ⊕

To Coda 2 ⊕

Bass: w/ Bass Fill 2, 2nd time

Bass: w/ Bass Fill 4, 2nd time

Am Fmaj7 Am

leb-ri - ty skin, is this your chin, or is ___ that war you're wag - ing?
 Ev - 'ry - bo - dy's been there I don't mean on va - ca - tion. } First born un - i - corn, -
 Sic - ker than the rest there is no test, but this ___ is what you're cra - ving.

8 8 8 8 8 8 8 10 9 10 | 8 8 8 8 8 8 8 10 9 10 | 7 7 7 7 7 7 7 7 9 10

Fmaj7 Am Fmaj7

hard core ___ soft porn.

8 8 8 8 8 8 10 9 7 8 7 | 7 7 7 7 7 7 7 9 10 | 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Chorus

C G7 Dm9 Am C G7 Dm9

Dream of Cal - i - for - ni - ca - tion, - dream of Cal - i - for - ni - ca - tion. -
 (Dream of Cal - i - for - ni - ca - tion.)

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

Interlude

Bass: w/ Bass Fig. 1

Am F Am F

D.S. al Coda 1
(take repeat)

Bass Fill 2

T
A B 8 8 8 8 8 8 12 12 10 9

Bass Fill 4

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

⊕ Coda 1

Am Fmaj7 Am

First born un-i-corn, _____ hard core _____ soft porn. _

7 7 7 7 7 7 9 7 7 9 10 | 8 8 8 8 8 8 8 10 9 10 10 | 7 7 7 7 7 7 7 7 7 7 9 10

Fmaj7 Chorus C G7 Dm9 Am

Dream of Cal - i - for - ni - ca - tion, _

8 8 8 8 8 20 20 20 20 20 20 | 3 3 0 3 3 3 5 | 5 5 5 7 5 5 5

C G7 Dm9 C G7

dream of Cal - i - for - ni - ca - tion. _
 (Dream of Cal - i - for - ni - ca - tion.) Dream of Cal - i - for - ni - ca -

3 3 0 3 5 3 5 | 5 5 5 7 5 5 7 7 5 | 3 3 3 3 3 5

Dm Am C G7 Dm9

- tion, _ dream of Cal - i - for - ni - ca - tion. _
 (Dream of Cal - i - for - ni - ca - tion.)

5 5 5 7 5 5 | 3 5 3 5 5 3 2 3 5

Guitar Solo

Chord progression for first system: F#m, Dmaj7, F#m, D

Chord progression for second system: B5, Bm, D5, D, A, E, F#m, D

Chord progression for third system: F#m, D, B5, D, A, E

Chord progression for fourth system: B5, B, D, A, E, Bm, D, A, E

mf let ring -----

D.S. al Coda 2
(take 2nd ending)

Bass: w/ Bass Fig. 1

Chord progression: Am, F, Am, F

5. De -

⊕ Coda 2

Chord progression: Am, Fmaj7, Am

Lyrics: First born un-i-corn, hard core soft porn.

Chorus

Fmaj7 C G7 Dm9 Am

Dream of Cal - i - for - ni - ca - tion, —

8 8 8 8 8 20 20 20 20 20 20 3 3 3 3 3 3 5 5 5 5 5

C G7 Dm9 C G7

dream of Cal - i - for - ni - ca - tion. — Dream of Cal - i - for - ni - ca -
 (Dream of Cal - i - for - ni - ca - tion.)

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

Dm Am C G7 Dm9 rit.

tion, — dream of Cal - i - for - ni - ca - tion. —
 (Dream of Cal - i - for - ni - ca - tion.)

rit.

5 5 5 5 3 3 0 3 2 3 5

Additional Lyrics

4. Space may be the final frontier,
 But it's made in a Hollywood basement;
 Cobain can you hear the spheres
 Singing songs off station to station.
 And Alderon's not far away;
 It's Californication.

5. Destruction leads to a very rough road
 But it also breeds creation;
 And earthquakes are to a girl's guitar,
 They're just another good vibration
 And tidal waves couldn't save the world
 From Californication.

Easily

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately Fast ♩ = 122

Bass

*Am Dm F C/G Am Bass Fill 1 End Bass Fill 1

*Chord symbols reflect basic tonality.

Verse

Bass: w/ Bass Fill 1, 2nd time

Am Dm F C/G Am

1. Eas - - i - ly, _____ let's get car - ried a - way. _
 2. Eas - - i - ly, _____ let's get caught in a wave. _

Bass: w/ Bass Fill 2, 2nd time

Am Dm F C/G Am

Eas - i - ly, _____ let's get mar - ried to - day. _
 Eas - i - ly, _____ we won't get caught in a cage. _

Bass Fill 2

C G F Am

mind me if you will ex - act - ly what we're fight - ing for. } Call - ing, call - ing for
 think it's al - most o - ver but it's on - ly on the rise. }

9 10 10 10 8 0 3 5 5 3 1 3 3 0 0 5 5 7 7 7 7 5

1. End Half-Time Feel 2.

G F Am G F Am G F

some-thing in the air. Call - ing, call - ing I know you must be there. know you must be there. The

End Bass Fig. 1

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

Chorus

Bass: w/ Bass Fig. 1, 1st time
 Bass: w/ Bass Fig. 1, 1st 2 meas., 2nd time

C G F

stor - y of a wom - an on the morn - ing of a war. Re -
 I don't want to be your lit - tle re - search mon - key boy. The

Bass: w/ Bass Fill 4, 2nd time Bass: w/ Bass Fig. 1, meas. 4-6, 2nd time

C G F Am

mind me if you will ex - act - ly what we're fight - ing for. } Throw me to the wolves be - cause there's
 crea - ture that I am is on - ly go - ing to de - stroy. }

To Coda ⊕

G F Am G F

or - der in the pack. Throw me to the sky be - cause I know I'm com - ing back.

End Half-Time Feel

Bass Fill 4

9 10 9 10 10 8 8

Guitar Solo

Am Dm F7 C/G Am

5 5 5 5 7 5 5 | 5 5 5 5 5 7 5 | 3 3 3 3 3 5 7 | 7 7 7 10 14 12 (12)

Dm F7 C/G Am

5 5 5 5 7 5 5 | 5 5 5 5 5 7 5 | 3 3 3 3 3 5 7 | 7 5 7 5 5 7 5 5

Verse

Am Dm F C/G Am

3. Shao Lin shak-in' for the sake of his soul. Ev-'ry-thing must go.

5 5 5 5 7 5 5 | 5 5 5 5 5 7 5 | 3 3 3 3 3 5 7 | 7 7 7 7 5 7 5 7

Dm Fsus2 C/GAm *D.S. al Coda (take 2nd ending)*

Look-in' might-y tired of all the things that you own. Ev-'ry-thing must go. 3. The

5 5 5 5 7 5 5 | 5 5 5 5 5 7 5 | 3 3 3 3 5 7 | 7 7 7 7 7 7 7 0 0

Coda

Am G F **Outro**
C

Throw me to the sky be-cause I know I'm com-ing back.

Bass

5 7 7 | 4 5 | 4 5 5 3 3 | 0 0 | 8 8 8 8 8 0 0

G F C G F Am

5 5 3 1 3 3 0 0 | 8 8 9 10 10 8 0 | 3 5 5 3 1 3 3 0 0 | 5 7 7 5

G F Am G F C

4 5 5 3 1 3 3 0 0 | 5 5 7 7 7 7 5 | 4 5 5 3 1 3 3 0 0 | 8 8 9 10 10 8 0

G F C G F Am

5 5 3 1 3 3 0 0 | 8 9 10 9 10 10 8 | 5 5 3 1 3 3 0 0 | 5 5 7 7 7 7 5

G F Am G F C

4 5 5 3 1 3 3 0 0 | 5 5 7 7 7 7 5 | 4 5 5 3 1 3 3 0 0 | 8 8 9 10 10 8 0

G F C G F Am

5 5 3 1 3 3 0 0 | 8 10 9 10 10 10 | 3 5 5 3 1 3 3 0 0 | 5 5 7 7 7 7 5

G F Am G F C6

4 4 5 5 3 1 3 3 0 0 | 5 7 7 5 | 4 4 5 5 3 1 3 3 | 3 (3)

rit.

Porcelain

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Verse

Slowly ♩. = 47

N.C.

* Dmaj7

A

Dmaj7

F#m

(Drums) 4

1. Por - c'lain. Are you wast-ing a - way in your skin?

Bass

mf

TAB: 5 6 7 5 | 5 5 5 | 5 6 7 5 | 2

Dmaj7

A

Dmaj7

F#m

Are you miss-ing the _ love of your kin? _ Drift-ing and float-ing and fad-ing a - way.

TAB: 5 6 7 5 | 5 5 5 | 5 6 7 5 | 2

Dmaj7

A

Dmaj7

F#m

Por - c'lain. Do you smell like a girl when you smile?

TAB: 5 6 7 5 | 5 5 5 | 5 6 7 5 | 2

Dmaj7 A Dmaj7 F#m

Can you bear not to share with your child? — Drift-ing and float-ing and fad-ing a - way.

6 7 5 | 5 7 5 | 6 7 5 | 2

Chorus
Bm F#m A Bm A Bm F#m A

Lit - tle — lune. — All day. — Lit - tle — lune. —

Bass Fig. 1

2 2 | 5 | 2 5 | 2 2 | 5

Verse
E Dmaj7 A Dmaj7

2. Por - c'lain. Do you car - ry the

End Bass Fig. 1

0 4 | 7 7 || 5 6 7 5 | 5 | 5 6 7 5

F#m Dmaj7 A Dmaj7

moon in your womb? Some-one said that you're fad - ing too soon. — Drift - ing and float - ing and

2 | 5 6 7 5 | 5 | 5 6 7 5

F#m Dmaj7 A Dmaj7 F#m

fad - ing a - way. Por - c'lain. Are you wast - ing a - way - in your skin?

2 5 6 7 5 5 5 7 5 7 5 6 7 5 2

Dmaj7 A Dmaj7 F#m

Are you miss - ing the - love - of your kin? - Nod - ding and melt - ing and fad - ing a - way.

5 6 7 5 5 6 7 5 2

Chorus

Bass: w/ Bass Fig. 1

Bm F#m A Bm A Bm F#m A E

Lit - tle - lune. All day. Lit - tle - lune.

Bm F#m A Bm A

Lit - tle - lune. All day.

Bass

2 2 5 2 2 4 2 5

Bm F#m A E rit. Dmaj7

Lit - tle - lune.

2 2 5 7 6 6 9 9 11 9 0

Emit Remmus

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderate Rock ♩ = 112

Bass Fm(add4)
Bass Fig. 1

mf

Fm

1. The

End Bass Fig. 1

Verse

Bass: w/ Bass Fig. 1, 2 times

Fm(add4)

Cal - i - for - nia an - i - mal is a bear, — An - ge - le - no but the
2. Hes - i - tate but don't re - fuse, — the choice was yours — but
Cal - i - for - nia flow - er is a pop - py child, — fel - o - ny send(s) — me all the

Fm(add4)

dev - il may care. — Sum - mer time to talk — and — swear, —
you said — choose. — The look she used was green — and — sharp, —
gold in your smile. — Drift a - way from an - y - one you can, —

Fm

la - ter may - be we could share some — air. — I'll
stabbed that boy all — in his — heart. —
noth - ing ev - er goes ac - cord - ing to plan. —

take you to the mov - ies there, _____
 Come what may, the cos - mos will, _____
 Though I know that ev - 'ry riv - er bends, _____

Bass Bass Fig. 2

6 8 8 6 5 6 5 6 6 6 | 6 8 8 6 5 6 5 6 6 6

Fm

we could walk through Lei - 'ster Square. _____
 take me up and down on Prim - rose Hill. _____
 time to say hel - lo to snow on the Thames. _____

End Bass Fig. 2

6 8 8 6 5 6 5 6 6 6 | 6 8 8 6 5 6 5 6 6 6

Bass: w/ Bass Fig. 2
 Fm(add9) Fm

What could be wet - ter than an En - glish girl, A - mer - i - can man? _____

Chorus

Eb5 F5 Ab5 Ab6 Eb5 F5 Ab5 Bb9sus4 Eb5 F5 Ab5 Ab6 Eb5 F5 Ab5 N.C.(Bb5)

Lon - don in the sum - mer time, call me now, use the sat - el - lite. _____

Bass Bass Fig. 3

f

6 8 8 8 6 6 x | 6 8 8 8 6 6 6 6 | 6 8 8 8 6 6 x | 6 8 8 8 6 6 6 6

To Coda ⊕

Bass: w/ Bass Fig. 3

Eb5 F5 Ab5 Ab6 Eb5 F5 Ab5 Bb9sus4 Eb5 F5 Ab5 Ab6 Eb5 F5 Ab5 Bb9sus4

Lon - don in the sum - mer time, cuss me out, and it - 'll feel all right. _____

1.

Bass: w/ Bass Fig. 1

Fm(add4) Fm Eb5 F5 Ab5 Bb9sus4

Aw. feel all right, _____

2.

Bridge
Cm

Ab Bb

yeah. Cuss me out and it - 'll

3 3 3 3 4 4 4 4 6 6 6 6 6 6 6 0

F5 Cm Ab

feel all right. It's all right, now.

1 1 1 1 1 1 1 0 3 3 5 6 5 3 4 6 5 3 4 3

Bb Fm Cm

Call me now, use the sat - el - lite. It's all right, it's all

6 6 6 6 6 0 1 1 1 1 1 1 0 3 5 6 3 6 5 3

Ab Bb6 Bb F5

right. Down and out and it - 'll sound all right. It's all

4 4 4 6 5 4 6 6 6 6 6 0 1 1 1 13 13 13

Cm Ab Bb Fm

right, _____ now. *Voc. ad lib.* _____ It's all _____

3 3 5 6 5 3 | 4 4 4 4 4 3 | 6 6 6 6 6 0 | 1 1 1 1 1 1

N.C.(Fm) *D.S. al Coda*

right 3.The

mf

6 8 8 6 5 6 5 6 | 6 8 8 6 5 6 5 6 | 6 8 8 6 5 6 5 6 | 6 8 8 6 5 6 5 6 8 ^{1/2}

⊕ *Coda*

Outro-Guitar Solo
Bass: w/ Bass Fig. 3

Eb 5 F5 N.C.(Ab5)(Bb5)N.C.(Fm)

feel all right. Hey, hey, hey, hey, hey.

N.C.

Whoa, ho.

Bass

6 8 8 8 6 6 X | 6 8 8 8 6 6 | 6 8 8 8 6 6 | 6 8 8 8 6 11

I Like Dirt

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 108

Bass Bm/A Bm N.C. Bm/A Bm N.C. Bm/A Bm N.C. Bm/A Bm N.C.

f

T
A
B

5 7 5 7 5 7 5 7

Verse

* Bm

1. Some come up and some _ come young. _ Live to love and give _ good tongue. _

Bass Fig. 1 End Bass Fig. 1

5 7 9 X 5 7 X 9 7 9 X 5 7 X 5 7 X 9 7 8 9 X

* Chord symbols reflect basic tonality.

Bass: w/ Bass Fig. 1

Sit down, get down in the sun. _ Rock-et to the wom-an is on _ the one. _

Chorus

Bass: w/ Bass Fig. 1

Bm

I like dirt, I like _ dirt, I like dirt. 2. The earth is made of dirt and wood, _ and

Verse

Bass: w/ Bass Fig. 1, 1 1/2 times

Bm

I'd be wa - ter if I could. _ Live in a dream. _ In your _ stream.

Bass: w/ Bass Fill 1 Bass: w/ Bass Fig. 1

Bass Fill 1

T
A
B

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

Verse

Bass: w/ Bass Fig. 1, 2 times

Bm

Live in a dream. _ 3. Some come up and some _ come young. _ Live to love and give _ good tongue. _

Sit down, get down in the sun. _ Rock-et to the wom-an is on _ the one. _

Chorus

Bm

I like dirt, I like _ dirt. I like dirt, I like _ dirt.

Bass Fig. 2

End Bass Fig. 2

Verse

Bass: w/ Bass Fig. 1, 2 times

Bm

4. Some come slow and o - ver - load. _ Must roll o - ver when you're told. _

Let's un - zip and let's un - fold. _ A let - ter to the pet bet - ter get it to go. _

Chorus

Bm

I like dirt, I like _ dirt, I like dirt.

Verse

Bass: w/ Bass Fig. 1, 1 1/2 times
Bm

Bass: w/ Bass Fill 1

5. Space is made of a ev-'ry - thing, _ and I'd be fire that I bring. _ Live in a dream. _

In your _ spring. Live in a dream. _

Bass Fig. 1A

End Bass Fig. 1A

Interlude

N.C.(Cm)

Verse

Bass: w/ Bass Fig. 1
Bm

6. Some come slow and o - ver - load. _ Must roll o - ver when you're told. _

Bass: w/ Bass Fig. 1A

Let's un - zip and let's un - fold. _ let - ter to the pet bet - ter get it to go. _

Chorus

Bass: w/ Bass Fig. 2
Bm

I like dirt, I like _ dirt. I like dirt, I like _ dirt.

Guitar Solo

Em

Bm

1. | 2.

9 9 7 9 | 9 9 7 8 9 | 9

5 7 X 5 7 X X | 5 7 X 5 7 X X | 5 7 X 5 7 10 10 10 9 7 0

Verse

Bass: w/ Bass Fig. 1, 2 times

Bm

7. Some come up and some _ come young. _ Live to love and give _ good tongue. _

Sit down, get down in the sun. _ Rock-et to the wom-an is on _ the one. _

Chorus

Bm

I like dirt, I like _ dirt. I like dirt, I like _ dirt.

Bass

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

5 7 7 5 7 7 | 5 7 7 7 5 7 7

Verse

Bass tacet

Bm

8. Some come up and some _ come young. _ Live to love and give _ good tongue. _

Sit down, get down in the sun. _ Rock-et to the wom-an is on _ the one. _

This Velvet Glove

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately Fast Rock ♩ = 119

Bass

Dm C Bb Dm C Bb

mf let ring throughout

TAB 12 12 10 10 9 10 8 | 9 8 10 8 9 8 9 | 10/12 10 12 10 10 9 8

Dm C Bb Dm C Bb

(8) 9 8 10 9 8 8 10 | 10/12 12 12 10 10 10 8 | 8 8 8 8 8 8 | 10/12 12 12 10 10 9 8

Verse

Dm C Bb

1. Close to my skin I'm fall - ing in
3. Sail - in' for the sun 'cause there is one

Bass Fig. 1

simile on repeat

(8) 8 8 8 8 8 8 | 10/12 12 10 10 9 10 8 | 9 8 10 8 9 8 9

Dm C Bb Dm C Bb

some - one who's been. Sit - tin' by the phone,
knows where I'm from. I care for you,

10/12 10 12 10 10 9 8 | 9 8 10 9 8 8 10 | 10/12 12 10 10 9 10 8

Dm C Bb

I'm left a - lone in an - oth - er zone.
I real - ly do, I real - ly do.

End Bass Fig. 1

(8) 9 8 10 8 9 8 9 | 10/12 10 12 10 10 9 8 | 9 8 10 8 9 8 10

Bass: w/ Bass Fig. 1, 1st time
Bass: w/ Bass Fig. 1, 1st 7 meas., 2nd time, simile

Dm C Bb Dm C Bb

John says to live a - bove hell; my will is well.
Come clo - ser now so you can lie right by my side.

To Coda ⊕

Dm C Bb Dm C Bb

No one is wait - ing for me to fail, my will could sail, yeah.
Sit a - lone in the sun, I wrote a let - ter to you get - tin' o - ver my - self,

Interlude

Dm C Bb Dm C Bb

10/12 12 12 10 10 10 8 | 8 8 8 8 8 8 | 10/12 12 12 10 10 10 8 | 8 8 8 8 8 8 10

Dm C Bb Dm C Bb Bb

10/12 12 12 10 10 9 8 | 8 8 8 8 8 8 | 10/12 12 10 10 9 10 8 | 9 9 10 10 9 9 8 8

Verse

Bass: w/ Bass Fig. 1, last 4 meas.

Dm C Bb Dm C Bb

2. It's such a waste to be wast - ed in the first place; I want to taste the taste of be - ing

(Ooh, doo, doo, doo, ooh. Ooh, doo, doo, doo.)

Bass: w/ Bass Fig. 1, 1st 3 meas.

Dm C Bb Dm C Bb

face to face with com-mon grace; to med-i - tate on the warm - est dream; - and when I walk a-lone I

Ooh, - doo, doo, - doo, ooh. Ooh, - doo, doo, - doo, ooh. -

Chorus

Dm Am

lis - ten to our se - cret theme. - Your so - lar eyes are like noth - in' I have ev - er seen;

Bass Fig. 2

Bass

f T P T T T T T P T P P T T P P T T T

(8) 9 8 10 9 8 8 10 7 5 5 5 5 5 5 5 7 7 5 7 7 5 7 7 X X X X X X

Dm Am Dm Am

some-bod - y close that can see - right - through. I'd take a fall and you know -

T T T T T T T P T T P T T P P T T T T T T T T T P T

5 5 X X 5 5 5 5 5 5 7 7 7 5 5 5 X X 5 5 5 5 5 5

C Am

- that I'd do an - y - thing, I will for you. -

P P T T P P T T T * T T T T * T T T T T T

(5) X X X X X X 3 3 3 3 3 3 3 3 5 5 5 5 5 5

End Bass Fig. 2

*Strum chords w/fingers.

Interlude

D.S. al Coda

Dm C Bb Dm C Bb

mf

10 12 12 10 10 9 10 8 9 8 10 8 9 8 10 10 12 10 9 10 9 10 8 9 8 10 9 8 8 10

⊕ Coda

Interlude

Am

yeah.

Bass

f

(8) 8 8 8 8 8 8 8 12 12 12 12 12 12 12 12

Am(add9)

Am(add4)

Am

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Chorus

Bass: w/ Bass Fig. 2, 2 times, simile

Dm

Am

Dm

Am

Your so - lar eyes are like noth - in' I have ev - er seen; some - bod - y close that } can see —
was made —

(Ooh. _____) (Ooh. _____)

Dm

Am

right through. } I'd take a fall and you know —
for you. _____

(Ooh. _____)

C

Am

that I'd do an - y - thing, I will for you. _____

(Ooh. _____)

Bass

Dm C Bb Dm C Bb

Outro-Verse

Bass: w/ Bass Fig. 1, last 4 meas.

Dm C Bb Dm C Bb

4. Close to my skin, some - one who's been, I'm a, fall - ing in.

Bass: w/ Bass Fig. 1, 1st 3 meas.

Bass: w/ Bass Fill 1

Dm C Bb Dm C Bb

Di - sas - ters are just an - oth - er star fall - ing in my yard.

Bass: w/ Bass Fig. 1, 1st 4 meas.

Dm C Bb Dm C Bb

John says to live a - bove hell; my will is well.

Dm C Bb Dm C Bb

Long to be with some - one to tell; I love your smell.

Bass

rit.

Bass Fill 1

T
A
B

(0) 9 10 8 9 10 8 9 10 8 10

Savior

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 84

Bass

Dm

C

G

Dm

f

T	5	5	5	5	5	5	5	0	0	3	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	0	0
B																												

Verse

C

G

Dm

C

G

1. Dust - ing off your sav - ior. —

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

Dm

C

G

Dm

You were al - ways my fav - 'rite. Al - ways my man. —

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

C

G

Dm

C

G

All in a hand. — To cel - e - brate you is great - er, now that I can. —

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

E7add4

AI

Bass Fig. 1

13 11 9 9 11 13

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

Verse

Dm C G

ways my man. 2. Now you see what I came for. 4. I would nev - er be - tray you.

End Bass Fig. 1

simile on repeat

9 5 5 5 5 5 5 0 3 3 3 3 3 3 3 3

Bass: w/ Bass Fill 1, 2nd time

Dm C G Dm

No one here is to blame for, mis - un - der - stand. Face in the sand.

Look at me who could raise you.

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

Bass Fill 1

3

T

B

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

C G Dm C G

All in a hand. — Just like you 'cause you made — me all that I am. —
 Safe in your hand. — You were al - ways my fav - 'rite. Al - ways my man. —

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

E7sus4

All in a hand. —
 All in a hand. —

rit. rit.

13 11 9 9 11 13 9

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

Chorus
Faster ♩ = 128

To Coda 1 ⊕

* D5 Csus2 G5 D5 Csus2 G5 Bb

8va

mf let ring

19 19 19 19 19 19 19 19 19 19

17 17 15 15 15 15 15 17 17 15 15 15 15 18 18

* Chord symbols reflect overall tonality.

D7sus4 Csus2 Gsus4 D7sus4 Csus2 Gsus4

but - ter - fly that flaps its wings af - fect - ing al - most ev - 'ry - thing. The more I hear the or - ches - tra the
 (Fly — that — flaps — its wings. — Have — some — thing —

(8va)

19 19 19 19 19 19 19 19

17 17 15 15 15 15 15 17 17 15 15 15 15



Bb

D7sus4

Csus2

Gsus4

more I have some-thing to bring. And now I see you in a beau-ti-ful and diff-'rent light.
 to bring. In a diff-'rent light.

8va

Bass: w/ Bass Fill 2, 2nd time

D7sus4

Csus2

Gsus4

Bb

D7sus4

Csus2

Gsus4

He's just a man and {an-y dam-age done} will be al-right. Call _____
 And it will be _____ al-right. _____ Call out my _____

8va

D7sus4

Csus2

Gsus4

Bb

_____ name. out my _____ name. _____ Call and I _____ came.

8va

Bass Fill 2

8va

To Coda 2 ⊕

D7sus4 Csus2 Gsus4 D7sus4 Csus2 Gsus4

Call _____ out my _____ name. and I _____ came. Call and I _____ came.)

8va.....

19 19 19 19 19 19 19

17 17 15 15 15 17 17 15 15 15

Verse

A Tempo ♩ = 84

Dm C G Dm

1. Dust-ing off your sav - ior. For - giv - ing an - y be - hav -

loco

f

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

C G Dm C G

- ior. He's just a man. All in a hand.

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

Dm C G

Your he - ro's des - tined to wav - er, an - y - one can.

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

Bass: w/ Bass Fig. 1

D.S. al Coda 1

E7add4

Al - ways my man.

⊕ *Coda 1*

B \flat

D7sus4

Csus2

Gsus4

We are the red hots and we're lov - in' up the love me nots. The
(We are the red hots and...)

8va

19 19 19 19 19 19

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

D.S.S. al Coda 2

D7sus4

Csus2

Gsus4

B \flat

flow - ers in your flow - er pots are danc - ing on the ta - ble tops.
On the ta - ble tops.)

8va

19 19 19 19

17 17 15 15 15 15 18 18

⊕ *Coda 2*

Verse

A Tempo ♩ = 84

Dm

C

G

5. Dust - ing off your sav - ior.

came.)

8va

loco

f

(15) 5 5 5 5 5 5 5 0 0 3 3 3 3 3 3 3 3

Outro-Guitar Solo

Dm

C

G

Dm

The life that you have nar - ra - ted. You were my man.

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

C G Dm C G

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

Dm C G Dm

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

C G Dm C G

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

Dm C G Dm

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

C G Dm C G Dm

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

rit.

Purple Stain

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro
Moderate Funk Rock ♩ = 102

Verse

N.C.(Em)
(Guitar)

N.C.(Em)

Bass

Bass Fig. 1

f *steady gliss.*

1. To fin-ger paint is not a sin, I put my mid-dle fin-ger in. Your

0 19 0 12 (7) 0 0 0 12 0 3

month-ly blood is what I win, I'm in your house, now let me spin. Py-thon, a pow-er, straight from a Mon-ty,

0 19 0 12 (7) 0 0 0 12 0 2 3 0 19 0 12 (7) 0

cel-lu-loid loves got a John Fru - scian-te. Spread your head and spread the blank-et, she's too free and I'm the pa-tient.

3

End Bass Fig. 1

0 0 10 9 7 9 7 5 3 0 19 0 (12) (7) 0 0 0 12 0 3 7

N.C.

Pre-Chorus

* A7#9

Voc. Fig. 1

A black and white, — a red and blue, —

Bass Fig. 2

End Bass Fig. 2

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

*Chord symbols reflect basic tonality.

things that look good _ on you. And if I scream, _ don't let me go; _ a pur-ple stain, _ I know.

5 7 7 5 7 5 7 | 5 7 7 7 5 7 7 7 | 5 7 7 5 7 5 5 5

Verse

Bass: w/ Bass Fig. 1, 1st 3 meas.

N.C.(Em)

2. Knock on wood, we all stay good'cause we all live in Hol - ly - wood with Dra - cu - la and Dar - la Hood, un -

Bass: w/ Bass Fill 1

Bass: w/ Bass Fig. 1, last 4 meas.

spo - ken words were un - der - stood. Up to my ass in al - li - ga - tors, let's get it on with the al - li - ga - tor ha - ters. -

Did what you did, did what you said, what's the point, _ yo, what's the spread?

Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

A7#9

Black and white, _ a red and blue, _ things that look good _ on _ you. And

Bass

Bass Fill 2

End Bass Fill 2

if I scream, _ don't let me go; _ a pur - ple stain, _ I know. And

5 7 7 7 5 7 7 7 | 5 7 7 5 7 5 7

if I scream, _ don't let me go; _ a pur - ple stain, _ I know. And

if I scream, _ don't let me go; _ a pur - ple stain, _ I know. And

5 7 7 7 5 7 7 7 | 5 7 7 5 7 5 5 7

Bass Fill 1

0 0 12 0 4 5

Bass: w/ Bass Fill 2, 2nd time

if I call _ for you to stay _ come hit the funk on _ your _ way. It's

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

way out there _ but I don't care _ 'cause this is where _ I go.

5 7 7 7 5 7 7 7 5 7 7 5 5 5 0

Chorus

N.C.(G) (E5) E7#9 N.C.(G) (E5) (G) (E5) E7#9

Knock on wood, we all stay good 'cause we all live in Hol - ly - wood with Dra - cu - la and Dar - la Hood, un -

3 3 5/7 5 7 0 7 0 3 3 5/7 5 7 0 7 5 3 3 5/7 5 7 0 7 0

To Coda ⊕

N.C.(G) (E5) N.C.(G) (E5) E7#9 N.C.(G) (E5)

spo - ken words were un - der - stood. Way out there but I don't care 'cause this is what I wan - na wear.

3 3 5/7 5 7 0 7 5 3 3 5/7 5 7 0 7 0 3 3 5/7 5 7 0 12/14 12

(G) (E5) E7#9 N.C.(G) (E5) (Em)

Knock on wood, we all stay good'cause we all live in Hol - ly - wood. 3. To

3 3 5/7 0 7 0 7 0 3 3 5/7 5 7 0 7 0 0 12

Verse

Bass: w/ Bass Fig. 1
N.C.(Em)

fin - ger - paint is not a sin, I put my mid - dle fin - ger in. Your month - ly blood is what I win; I'm

in your house, now let me spin. Feath - er light but you can't a, move this; Far - ley is an an - gel and I can ap - prove this.

Bass: w/ Bass Fig. 2
N.C.

D.S. al Coda

Pur - ple is a stain up - on my pil - low, let's sleep, a weep - in' wil - low. A

Coda

N.C.(G) (E5) N.C.(G) (E5) E7#9 N.C.(G) (E5)

this is what I wan - na wear. Knock on wood, we all stay good'cause we all live in Hol - ly - wood.

3 3 5/7 5 7 9 7 5 7 5 3 3 5/7 5 7 0 7 0 3 3 5/7 5 7 0 7 0

Interlude

(Band tacet)
N.C.(E5)

14 14 14 14 14 14 14 14 14 14 12 14 12 14

12 12 12 12 12 12 12 12 12 12 12 12 12 14

Outro

N.C.(Em7)

Free Time

play 18 times E5

simile on repeats

14 14 14 14 12 14 14 14 14 14 12 14 14 12 11

12 12 12 12 12 12 12 12 12 12 12 12 12 12

Right on Time

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Verse

Moderately Fast ♩ = 126

N.C. **E5

1. One shot, all I need. I've got rhythm when I bleed.
 2., 3. See Additional Lyrics

Bass Fill 1 **End Bass Fill 1**

Bass

f T

7 9 7 9 X 9 9 X 9 X | 7 9 7 9 X 9 9 X 9 X

** Chord symbols reflect basic tonality.

Bass: w/ Bass Fill 1, 2nd & 3rd times

'Til death do us part. Break my heart so I can start.

T

7 9 7 9 X 9 9 X 9 X | 7 9 7 11 11 11 11 11 11 11 11

Bass: w/ Bass Fill 2, 3rd time

Su - per - cal - i - frag - il - is - tic, kiss me in the fu - tur - is - tic.

T

7 9 7 9 X 9 9 X 9 X | 7 9 7 9 X 9 9 X 9 X

Bass Fill 2

T

7 9 7 11 X 11 11 X 11 11 9

Twist - ed but I must in - sist. It's time to get on top of this.

T

7 9 7 9 X 9 9 X 9 X | 7 9 7 9 X 9 9 X 9 X

(0) (0) 9 X 9 9 X 9 X | (0) 9 (0) 9 X 9 9 X 9 X

Chorus

C#m E B F#m

Voc. Fig. 1

(It's _____ right _____ on _____ time.

Bass Fig. 1 End Bass Fig. 1

mf

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

9 9 9 9 7 7 7 7 | 7 7 7 7 9 9 9 9

Bass: w/ Bass Fig. 1, 2 times

Bkgd. Voc.: w/ Voc. Fig. 1

C#m E B F#m C#m E B F#m

End Voc. Fig. 1

It's _____ right _____ on _____ time.) It's right on time, it's right on time, it's right on time, it's right on time.

C#m E B F#m

Look-in' fine, you're look-in' fine and get on nine - teen - nine - ty - nine.

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

9 9 9 9 7 7 7 7 | 7 7 7 7 9 9 9 9

F#m F#m/A E Bm

(It's _____ right _____ on _____ time. _____)

Bass Fig. 2 End Bass Fig. 2

16 16 16 16 14 14 14 14 14 14 16 16 16 16

14 14 14 14 12 12 12 12 | 12 12 12 12 14 14 14 14

Bass: w/ Bass Fig. 2, 2 times

F#m F#m/A E Bm7 F#m F#m/A E Bm

It's right on time.

It's right on time.

F#m F#/A E N.C.(Bm) D.S. al Coda

It's right on time.)

3. A

16 16 16 16 14 14 14 14 14 14 14 14 14 14 14 14 14 14

14 14 14 14 12 12 12 12 12 12 14 14 14 14 14 14 14 14

⊕ Coda

N.C. (C#m) (E) (B) (F#m)

1., 2., 3.

mf

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

9 9 9 9 7 7 7 7 7 7 9 9 9 9

4.

(B) (F#m) C#m

Oh, Lord.

f T

7 7 9 9 9 9 9 9 9 9 7 (0) 9 7 (0) 9

Additional Lyrics

2. Discard to bombard.
 Calling all you shooting stars.
 Holy cow. Bow-wow-wow.
 Now I'm here, I'm nowhere now.
 Joan of Arc reincarnated.
 Maybe we could be related.
 So much blood to circulate,
 And so much space to decorate.

3. Plain and simple pain.
 I want to but I can't complain.
 Death row, let us go.
 It's time to blow up for the show.
 All the world reverberated.
 Coming through we motorcaded.
 Vibrate when we operated.
 Turning up in solid stated.

Road Trippin'

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately Slow $\text{♩} = 108$

Bass Em C G+/B Em

mf

TAB: 7 7 7 | 5 4 7 | 3 5 5 3 | 2 2 5 4 | 7 7 7 7

Verse

Bass: w/ Bass Fill 3, 2nd time
Em

C G+/B

1. Road trip-pin' with my two
3. In Big Sur we take some

Bass Fig. 1

TAB: 5 4 7 | 3 5 5 3 | 2 2 3 2 || 0 7 7 7 | 5 4 7

C G+/B Em C

fa - v'rite al - lies. — Ful - ly load - ed, we got snacks and sup - plies. —
time to lin - ger on. — We three hunk - y do - ries got our snake —

TAB: 3 5 5 3 | 2 2 5 4 | 7 7 7 7 | 5 4 7 | 3 5 5 3

Bass Fill 3

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

Bass: w/ Bass Fill 2, 2nd time

G+/B Em C G+/B

fin - ger on. — It's time to leave — this town, it's time to steal a - way. —
 Now let us drink the stars, it's time to steal a - way. —

End Bass Fig. 1

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

Em C G+/B

Let's go get lost — an - y - where in the U. S. A. —
 Let's go get lost — right here in the U. S. A. — }

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

Bass: w/ Bass Fig. 1, 1st meas.

Em C G+/B **Chorus**
 Bass: w/ Bass Fig. 1
 Em

Let's go get lost, — let's go get lost. — Blue, you

C G+/B Em

sit so pret - ty west of the one. — Spar - kles

C G+/B Bass: w/ Bass Fig. 1, 1st 7 meas.
 Em

light with yel - low ic - ing, just a mir - ror for the sun.

C G+/B Em C

Just a mir - ror for — the sun. — Just a

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

mir - ror for the sun. (...sun.)

Bass Fill 1 End Bass Fill 1 Bass Fig. 2 End Bass Fig. 2

2 2 5 4 | 7 7 7 7 | 9 9 9 9 | 10 10 10 10 | 12 12 12 12

Am G/B C G/D

Mir These smil - ing eyes are just a mir - ror for...
ror for.

2 2 2 2 | 4 4 4 4 | 10 10 10 10 | 12 12 12 12

Verse

Bass: w/ Bass Fig. 1, 1 3/8 times

Em C G+/B Em

2. So much as came be - fore those bat - tles lost and won. This life is shin - ing more for -

Chorus

C G+/B Em C

ev - er in the sun. Now let us check our heads and let us check the surf.

Bass: w/ Bass Fill 2

Bass: w/ Bass Fig. 1, last 4 meas.

G+/B Em C G+/B

Stay - ing high and dry's more trou - ble than it's worth in the sun.

Bass: w/ Bass Fig. 1, 1st 7 meas.

Em C G+/B Em

Just a mir - ror for the sun.

Bass Fill 2

T
A
B 2 5 7 5 4

C Bass: w/ Bass Fill 1 G+/B Am Bass: w/ Bass Fig. 2, 2 times G/B C

Just a mir - ror for the sun. (...sun.)

G/D Am G/B C G/D

These smil - ing eyes are just a mir - ror for...
Mir - ror for.)

Interlude

Bass Em7 A7 C D7 Em7 A7

C D#°7/F# Em7 A7 C D7

Em7 A7 C D#°7/F# D.S. al Coda

let ring - - - - -

Coda

Bass: w/ Bass Fig. 2, 3 times
Am

Am G/B C G/D Am

These smil - ing eyes are just a mir - ror for...
(Mir - ror for.)

Am G/B C G/D Am

These smil - ing eyes are just a mir - ror for...
Mir Your smil - ing eyes -

G/B C G/D

are just a mir - ror for...
Mir)

Outro
Bass tacet
Em

12

Bass Notation Legend

Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

3rd string, open 2nd string, 2nd fret 1st & 2nd strings open, played together

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

SHAKE: Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.

NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.

BEND: Strike the note and bend up the interval shown.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

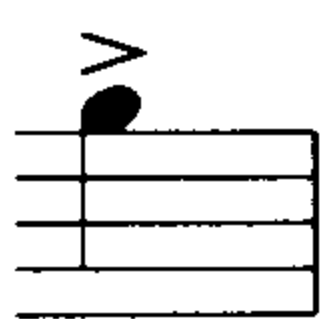
RIGHT-HAND TAP: Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.

LEFT-HAND TAP: Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.

SLAP: Strike ("slap") string with right-hand thumb.

POP: Snap ("pop") string with right-hand index or middle finger.

Additional Musical Definitions

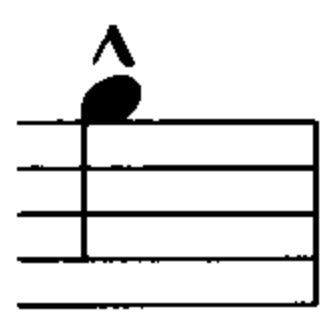


(accent)

- Accentuate note (play it louder)

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "*Fine*" (end).



(accent)

- Accentuate note with great intensity

Bass Fig.

- Label used to recall a recurring pattern.



(staccato)

- Play the note short

Fill

- Label used to identify a brief pattern which is to be inserted into the arrangement.



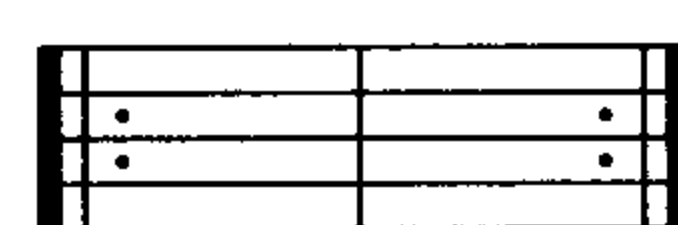
- Downstroke

tacet

- Instrument is silent (drops out).



- Upstroke



- Repeat measures between signs.

D.S. al Coda

- Go back to the sign (⌘), then play until the measure marked "*To Coda*," then skip to the section labelled "*Coda*."



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

AROUND the WORLD
PARALLEL UNIVERSE
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