

BASS
RECORDED
VERSIONS

RED HOT Chili Peppers

By the Way

RED
HOT

Chili

PEPPERS



BASS
RECORDED
VERSIONS

By the Way

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Music transcriptions by Chris Kringel and Steve Gorenberg

ISBN 0-634-05261-6

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CORPORATION
7777 W. BLUEMOUND RD., P.O. BOX 13819 MILWAUKEE, WI 53213

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By the Way

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

Drop D tuning:
(low to high) D-A-D-G

Intro

Moderately ♩ = 120

* F5 C/E A5

Bass Fig. 1

Bass

mf

TAB

15	15	15	15	15	15	15	15	14	14	14	14	14	14	14	14	12	12	12	12	12	12	12	12
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

* Chord symbols reflect overall harmony.

Chorus

F5 C

Stand - ing . in line ___ to see the show to - night ___ and there's a

End Bass Fig. 1 Bass Fig. 2

8va

12 12 12 12 12 12 12 12

17 17 17 17 17 17 17 17

21 21 21 21 21 21 21 21

A5/E F5

light on, ___ heav - y glow. ___ By the way, ___ I

8va *loco*

19 19 19 19 19 19 19 19

19 19 19 19 19 19 19 19

8 8 8 8 8 8 8 8

C5 A5 G5

tried to say ___ I'd ___ be ___ there, wait - ing for... ___

10 10 10 10 10 10 10 10

7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7

5 17

F5/C C A5

Dan - i, the girl, — is sing - ing songs to me — be - neath the mar - quee, —

8va

17 17 17 17 17 17 17 17 21 21 21 21 21 21 21 21 19 19 19 19 19 19 19 19

Interlude
Dm

o - ver - load. —

8va

End Bass Fig. 2 loco Bass Fig. 3

19 19 19 19 19 19 19 0 0 3 5 3 X 3 5 0 3 0 0 3 5 3 0 0 3 (X) 3 5

End Bass Fig. 3

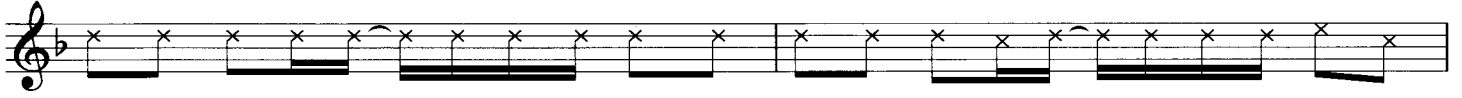
0 0 3 5 3 X 3 5 0 3 0 0 3 5 5 5 6 6 6 6 6 6

Verse
Bass: w/ Bass Fig. 3 (3 times)
Dm

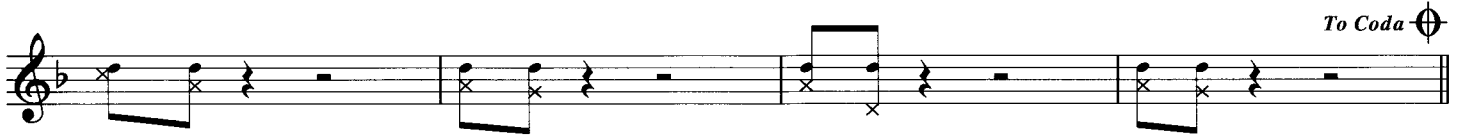
1. Steak knife. Card shark. Con job. Boot cut.
2. Black - jack. Dope dick. Pawn shop. Quick pick.



Skin that flick, she's such a lit - tle D J. Get there quick by street, but not the free - way.
 Kiss that dyke, I know you want to hold one. Not on strike, but I'm a - bout to bowl one.



Turn that trick to make a lit - tle lee - way. Beat that nic, but not the way that we play.
 Bite that mic, I know you nev - er stole one. Girls that like a sto - ry, so I told one.



To Coda

Dog - town. Blood bath. Rib cage. Soft tail.
 Song - bird. Main line. Cash back. Hard top.

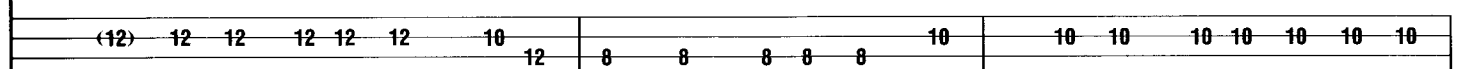
Chorus



Stand - ing in line to see the show to - night and there's a light on,



heav - y glow. By the way, I tried to say I'd be



Interlude
Dm

Am Bb

there, wait - ing for...
(Oh.)

D.S. al Coda

⊕ **Coda**

Chorus

Bass: w/ Bass Fig. 1
F5

Stand - ing in line to see the show to - night and there's a light on, heav - y glow.

Bass: w/ Bass Fig. 2
F5

By the way, I tried to say I'd be there, wait - ing for...

F5

Dan - i, the girl, is sing - ing songs to me be - neath the mar - quee, o - ver - sold.

F5/C

By the way, I tried to say I'd be there, wait - ing for...

Interlude

Bass: w/ Bass Fig. 3
Dm

Bridge

w/ Voc. ad lib (next 8 meas.)
Bass: w/ Bass Fig. 3 (2 times)
Dm 8

Chorus

F C Dm

Stand - ing in line ___ to see the show to - night ___ and there's a light on, ___

F C

heav - y glow. ___ By the way, ___ I tried to say ___ I'd be ___

Am Bb F C

___ there, wait - ing for... ___ Dan - i, the girl, ___ is sing - ing

Dm

songs to me — be - neath the mar - quee, — o - ver - sold. —

(10) 10 10 10 10 8 10 8 / 12 12 12 12 12 12 12 12 12 12-14 12

F

C

Am

Bb

By the way, — I tried to say — I know — you from be - fore. — (Oo.) —

8 8 8 8 8 10 10 10 10 10 10 0 7 7 7 7 7 7 7 8 8 8 8 8

Outro-Chorus

Bass tacet

F

C

Dm

Stand - ing in line — to see the show to - night — and there's a light on, — heav - y glow. —

By the way, — I tried to say — I'd be — there, wait - ing for... —

rit. Dm

rit.

12

Universally Speaking

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

Intro

Moderately ♩ = 124

Bass

* D Em7

mf

* Chord symbols reflect overall harmony.

D Bass Fig. 1 Em7 End Bass Fig. 1

Verse

Bass: w/ Bass Fig. 1 (4 times)

D Em7

1. I saw your face, — el - e - gant — and tired. —

D Em7

— Cut up from the chase, — still — I so — ad - mired. —

D Em7

— Blood - shot, your smile, — del - i - cate — and wild. —

D Em7

— Well, give me she - wolf style, — rip — right thru — me.

Chorus

* Bass: w/ Bass Fig. 1 (2 times)

D Em7

Sil - ver - et - ta, the jets ___ of a life - time.

Go and get her, I've got ___ her on my ___ mind.

* Don't tie last note, 2nd time.

D Em7

{ Noth - ing bet - ter, the feel - ing is so ___ fine. }
 { All the bet - ter to make ___ it so ___ fine. }

Sim - ply put, I saw ___ your love ___ stream flow. _

Bridge

D A

Come on, ba - by, 'cause there's ___ no name ___ for... ___
 (Oo. _____ Oo. _____)

Bass Bass Fig. 2

mf _____ *ff*

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 7 7 7 / 12 / 14 14 | 14 18 16 14 14

Amaj7 G Bm

Give it up and I got ___ what I came ___ for. _

U - ni - ver - sal - ly ___ speak - ing, ___ ah.

Oo. _____

End Bass Fig. 2

7 7 7 / 12 / 14 14 | 14 18 16 14 14 | 10 10 10 10 10 10 | 9 9 9

Bass: w/ Bass Fig. 2
A

Amaj7

Take it back and you make me ner - vous. Noth - ing bet - ter than love.

Oo. _____ Oo. _____

G

Bm

and ser - vice. U - ni - ver - sal - ly speak - ing, I

Oo. _____

F#m7b5

B+7

Em

To Coda

Ah. win in the long run. Ah.)

Bass

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

Interlude

* Bass: w/ Bass Fig. 1 (2 times)

D

Em7

* Don't tie first note, 1st time.

Verse

Bass: w/ Bass Fig. 1 (2 times)

D

Em7

2. I saw your crime, dy - ing to get high.

D.S. al Coda

D

Em7

Two of a kind beats all hands to - night.

⊕ Coda

Chorus

* Bass: w/ Bass Fig. 1 (3 times)

D Em7

Sil - ver - et - ta, the jets ___ of a life - time. Go and get her, I've got ___ her on my ___ mind.

* Don't tie 1st note, 1st time.
Don't tie last note, 3rd time.

D Em7

Noth - ing bet - ter, the feel - ing is so ___ fine. Sim - ply put, I saw ___ your love ___ stream flow. _

D Em7

Sim - ply put, I saw ___ your love ___ stream flow. _

Outro-Guitar Solo

D A

Let's go.

Bass

let ring-----

G

let ring-----

1., 2.
D

3.
D

A G D

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

This Is the Place

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

Intro

Moderate Rock ♩ = 116

Bass Fig. 1 End Bass Fig. 1

mf
w/ pick

Bass Fig. 2 End Bass Fig. 2

Verse

Bass: w/ Bass Fig. 2 (2 times)

D9sus4

1. This is the place__ where all the junk - ies go, _____ where time gets fast__ but ev - 'ry -
 2. This is the place__ where all the dev - ils plead _____ their case to take__ from you

thing gets slow. _____
 what they need. _____

Bass: w/ Bass Fig. 1

Can I get some Vas - e - line, step in - to a mod - ern scene, _ take a chance on that which seems to
 Can I i - so - late your gene? Can I kiss your do - pa - mine? _ In a way, I won - der if she's

Bass: w/ Bass Fig. 2

be the mak - ing of a dream? _____ I don't__ wan - na do _____ it like my dad - dy did.
 liv - ing in a mag - a - zine. _____ I don't__ wan - na say _____ it if it is - n't so.

Chorus

Bass: w/ Bass Fig. 1

Am

I don't__ wan - na give _____ it to my ba - by's kid. } This is my call - ing, _____
 I don't__ wan - na weigh _____ it but I've got - ta know. }

Voc. Fig. 1

(Oo, oo,

Am7/F Am/D Csus2

I said, dar - ling. Shock - ing, ap - pall - ing, all I can do to you.

oo. Oo, oo, oo.)

oo. Oo, oo, oo.)

End Voc. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1
Bass: w/ Bass Fig. 2

Am Am7/F Am/D

Ham - mers are fall - ing, I said, dar - ling. Shock - ing, ap - pall - ing, all

1.

Interlude

Bass: w/ Bass Fig. 1

2.

Csus2 Csus2

I can do to you. I can do to you.

Interlude

2nd time, Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)
Bass: w/ Bass Fig. 1

A5 F5 D5 C5

Oh, whoa, whoa, whoa.

(Ah. yea.)

Bass: w/ Bass Fig. 2
A5 F5 D5 C5

Oh, whoa, whoa, whoa.

To Coda

Bridge

Bass tacet
F C Dsus4

I saw you out there yes - ter - day. What did you wan - na say?

F C Dsus4

A per - fect piece of D - N - A caught in a flash - ing ray.

F C Dsus4

I caught you out there in the fray. What did you wanna say?_

(Ah. _____)

F C Dsus4

A mas - ter - piece of D - N - A caught in a flash - ing ray. _

Ah.) _____

Verse
N.C.

3. Can I smell your gas - o - line? Can I get your wol - ver - ine?_

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

On the day my best friend died I could not get my cop - per clean. _____

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

Bass: w/ Bass Fig. 2
D9sus4

I don't wanna take it up with Lit - tle Joe. I don't wanna fake it but I've got - ta know.

Chorus

Bass: w/ Bass Fig. 1
Am

Am7/F Am/D Csus2

This is my call - ing, I said, dar - ling. Shock-ing, ap - pall - ing, all I can do to you.

Voc. Fig. 2

(Ah, ah.)

End Voc. Fig. 2

Bkgd. Voc.: w/ Voc. Fig. 2
Bass: w/ Bass Fig. 2

Am Am7/F Am/D Csus2

Ham-mers are fall - ing, I said, dar - ling. Shock-ing, ap - pall - ing, all I can do to you.

Bridge

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

A5 F5 D5 C5

I am a mis - fit, I'm born with all of it, the fuck - ing ul - ti - mate of love in - side the at - om split.

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

A5 F5 D5

I'm in a flash ray, A mash of D - N - A, an - oth - er pop - in', Jay who

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

D.S. al Coda

C5

thinks he's got some - thing to say.

3 3 3 3 3 5 5 5

Coda

D9sus4

5 5 7

Dosed

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

Intro

Moderately slow ♩ = 108

(Guitar) **3** *mf* *Cmaj7 Bass Fig. 1 D Em End Bass Fig. 1

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

* Chord symbols reflect combined tonality.

Verse

Bass: w/ Bass Fig. 1 (5 times)

Cmaj7

D Em Cmaj7 D Em

1. I _____ got dosed _____ by you _____ and _____ clos - er _____ than most _____ to you _____ and

Cmaj7 D Em Cmaj7

what am _____ I s'posed _____ to do? _____ Take it a - way, _____ I nev -

D Em Cmaj7 D Em

- er had it an - y - way. Take it a - way _____ and ev - 'ry - thing will be o - kay.

Cmaj7 D Em Cmaj7 D Em

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

Verse

Bass: w/ Bass Fig. 1 (4 times)

Cmaj7

D Em Cmaj7 D Em

2. In you _____ a star _____ is born _____ and _____ you cut _____ a per - fect form _____ and

Cmaj7 D Em Cmaj7 D Em

some - one _____ for - ev - er warm. Lay on, lay _____ on, lay _____ on, lay _____ on.

Chorus

Cmaj7 D Em G5

Lay on, lay — on, lay — on, lay — on. Way up on — the moun -

3 3 4 5 3 3 4 5 | 5 5 5 5 7 7 || 5 5 5 9 10

D Em C

- tain where — she died,

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

G5 D Em C

all I ev - er want - ed was — your — life.

5 5 5 5 | 5 5 5 5 | 7 7 7 7 6 | 3 3 3 3 3 3 2 3

G D Em C

Deep in - side — the can - yon, I — can't hide.

5 5 5 9 10 | 12 12 12 12 12 | 14 14 16 14 | 10 9 9 7

G5 D Em C

All I ev - er want - ed was your life.

5 5 5 5 7 | 5 5 5 5 0 | 7 7 10 9 7 5 | 3 3 3 3 3

Verse

Bass: w/ Bass Fig. 1 (6 times)

Cmaj7 D Em Cmaj7 D Em

3. Show love with no re - morse and climb on to your sea - horse and

Cmaj7 D Em Cmaj7 D Em

this ride is right on course. This is the way I want - ed it to be with you.

Cmaj7 D Em Cmaj7 D Em

This is the way I knew that it would be with you. Lay on, lay on, lay on, lay on.

Chorus

Cmaj7 D Em G5 D

Lay on, lay on, lay on, lay on. Way up on the moun - tain where she

3 3 4 5 3 3 4 5 | 5 5 4 5 7 7 7 | 5 5 5 9 10 | 12 12 11 12

Em C G5 D

died, all I ev - er want - ed was your

14 16 17 16 14 12 10 10 9 9 7 5 5 5 7 5 5 5 5

Em C G D

life. Deep in - side the can - yon, I can't

7 7 7 5 3 3 3 3 3 5 5 7 9 10 12 12 12 11 12

Em C G5 D

hide. All I ev - er want - ed was your

14 16 17 16 14 12 10 12 10 9 7 5 5 7 5 5 5 5 5

A7sus2 Cadd9

life.

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

Interlude
Cmaj7 Bass Fig. 2 D Em End Bass Fig. 2 Cmaj7 D Em

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

Verse

Bass: w/ Bass Fig. 2 (3 times)
Cmaj7

D Em Cmaj7 D Em

4. I _____ got dosed _____ by you _____ and clos - er _____ than most _____ to you _____ and

Cmaj7 D Em Bass: w/ Bass Fig. 1 Cmaj7 D Em

what am _____ I s'posed _____ to do? _____ Take it a - way, _____ I nev - er had it an - y - way.

Cmaj7 D Em Cmaj7 D Em

Take it a - way _____ and ev - 'ry - thing will be o - kay.
(Take it a - way _____ and ev - 'ry - thing will be o - kay.) _____

3 3 4 5 3 3 4 5 | 5 5 4 5 7 7 7 5 | 3 3 4 5 3 3 4 5 | 5 5 4 5 7 7 7 5

Chorus

Cmaj7 D Em G5 D

Way up on _____ the moun - tain where _____ she

3 3 4 5 3 3 4 5 | 5 5 4 5 7 7 7 | 5 5 5 9 10 | 12 12 11 12

Em C G5 D Em

died, _____ all I ev - er want - ed was _____ your life. _____

14 16 17 16 12 | 10 9 7 9 7 | 5 5 5 7 5 | 5 5 5 5 | 7 7 7 5

C G D Em C

Deep in- side the can - yon, I can't hide.

3 3 3 3 | 5 5 5 9 10 | 12 12 11 12 | 14 16 17 16 14 12 | 10 9 7 9 10 9

G5 D A7sus2

All I ev - er want - ed was your life.

(Life.)

5 5-7 5 7 | 5 5 5 5 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Outro-Guitar Solo

Bass: w/ Bass Fig. 1 (5 times)

Cmaj7

D

Em

Cadd9

10 10

3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 4 5 3 3 4 5 | 5 5 4 5 7 7 7

C G/B Am Am7 G

rit.

3 3 3 3 | 2 2 3 2 | 0 0 0 0 | 0 0 0 0 0 0 | 3

Don't Forget Me

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

Intro
Slow Rock ♩ = 66

1. 2.

A5 F5 C5 G5 C5 G5

Bass

mf

TAB

9 7 X X X X X X X X 10 8 X X X X X X X X 12 10 X X X X X X X X 12 10 X X X X X X X X 12 10 X X X X X X X X 12 10 X X X X X X X X

Verse

A5 F5 C5 G5

1. I'm an o - cean in your bed - room, make ya feel warm. — Make you want to re - as - sume. —

Bass Fig. 1

9 7 X X X X X X X X 10 8 X X X X X X X X 12 10 X X X X X X X X 12 10 X X X X X X X X

A5 F5 C5 G5

— Now we know — it all — for sure. —

End Bass Fig. 1

9 7 X X X X X X X X 10 8 X X X X X X X X 12 10 X X X X X X X X 12 10 X X X X X X X X

Bass: w/ Bass Fig. 1

A5 F5 C5 G5

I'm a dance hall, dirt - y break beat, make the snow - fall — up from un - der - neath your feet. —

A5 F5 C5 G5

Not a - lone, I'll be there. Tell me when you wan - na go.

Interlude
A5 F5 C5 G5 A5 F5

9 7 X X X X 10 8 X X X X 12 10 X X X X 12 10 X X X X 9 7 X X X X 10 8 X X X X

Verse
C5 G5 A5 F5 C5 G5

2. I'm a meth lab, first re - hab, take it all off and step in - side the run - ning cab. _____
3. I'm an in - bred and a pot - head, two legs that you spread in - side the tool _____ shed. _____

12 10 X X X X 12 10 X X X X 9 7 X X X X 10 8 X X X X 12 10 X X X X 12 10 X X X X

A5 F5 C5 G5 A5 F5

There's a love that knows the way. I'm the rain - bow in your jail cell,
Now we know it all for sure. I could show you to the free field,

9 7 X X X X 10 8 X X X X 12 10 X X X X 12 10 X X X X 9 7 X X X X 10 8 X X X X

C5 G5 A5 F5

all the mem - o - ries of ev - 'ry - thing you've ev - er smelled. _____ } Not a - lone, _____
 o - ver - come and more will al - ways be re - vealed. _____ }

12 10 X X X X 12 9 7 X X X X 10 8 X X X X

To Coda \oplus

Chorus

C5 G5 A5 G5 C5 G5

I'll be there. Tell me when you wan - na go. Oh. _____ oh.

Voc. Fig. 1

(Side - ways fall - ing. More will be re - vealed, my friend.

f

*w/ heavy dist.

12 10 X X X X 12 X X X X 9 7 X X X X 10 X X X X 12 10 X X X X 12 X X X X

*Random harmonics ring throughout Chorus due to left hand string muting.

Guitar Solo

A5 F5 C5 G5 A5 F5

Don't for - get me, I can't hide it. Come a - gain, get me ex - cit - ed.

End Voc. Fig. 1

Side - ways fall - ing. More will be re - vealed, my friend.)

mf
dist. off

9 7 X X X X 10 X X X X 12 12 X X X X 12/14 14 12 10 12 10 12 10 9 7 X X X X 10 X X X X

C5 G5 A5 F5 C5 G5

12 10 X X X X X X X X 12 10 X X X X X X X X 9 7 X X X X X X X X 10 8 X X X X X X X X 12 10 X X X X X X X X 12 10 X X X X X X X X

♩ Coda

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

A5 F5 C5 G5

Oh. _____ and...

f
*w/ heavy dist.

9 7 X X X X X X X X 10 8 X X X X X X X X 12 10 X X X X X X X X 12 10 X X X X X X X X

*Random harmonics ring throughout Chorus due to left hand string muting.

A5 F5 C5 G5

Don't for - get me, I can't hide it. Come a - gain, get me ex - cit - ed.

9 7 X X X X X X X X 10 8 X X X X X X X X 12 10 X X X X 0 12 X 12-14 12 14-12 10 12 0

A5 F5 C5 G5 A5 F5

Oh, oh, _____ and... Don't for - get me, I can't hide it.

9 7 X X X X X X X X 10 8 X X X X X X X X 12 10 X X X X X X X X 12 10 X X X X X X X X 9 7 X X X X X X X X 10 8 X X X X X X X X

Interlude

C5 G5 A5 F5

Grab a match, now let me light it. (Ah, ah, ah)

Voc. Fig. 2

Mellotron (Ah.)

12 12 10 12 (12) 10 12 12 (12) 10 12 10 12 10 | 9 7 X X X X 10 X X X X 12 X X X X 10 8 X X X X 12

C5 G5 A5 F5 C5 G5

ah, ah, Ah, ah, ah, ah, ah.

End Voc. Fig. 2

Ah.)

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

Bkgd. Voc.: w/ Voc. Fig. 2

A5 F5 C5 G5 A5 F5

Ah, ah, ah, ah, Ah, ah, ah.

9 7 X X X X 10 X X X 12 12 X X X X 12 X X 9 9 9 X X X 10 10 X X X X 9 7 7 7 X X X 10 10 X X X X 8 8 X X X X

Outro-Verse

A5

F5

C5 G5

ah, ah.)

4. I'm the blood stain on your shirt sleeve

dist. off

C5 G5 A5 F5

com - ing down and more are com - ing to be - lieve. Now we know it all

C5 G5 A5 F5

for sure. Make the hair stand up on your arm,

C5 G5 A5 F5

teach you how to dance in - side the fun - ny farm. Not a - lone,

C5 G5 A5 F5

I'll be there. Tell me when you wan - na go.

12 10 X X X X 12 10 X X X X 9 7 X X X X 10 8 X X X X 12 10

C5 G5 A5 F5

I'll be there to tell me when you wan - na go.

12 10 X X X X 12 10 X X X X 9 7 X X X X 10 8 X X X X 12 10

C5 G5 A5 F5

Come a - gain and tell me when you wan - na go.

12 10 X X X X 12 10 X X X X 9 7 X X X X 10 8 X X X X X X

C5 G5 A5 F5

More will be re - vealed, my friend.

12 10 X X X X 12 10 X X X X 9 7 X X X X 10 8 X X X X X X

The Zephyr Song

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

Intro

Moderately ♩ = 120

(Guitar) **4** Am Bass G Em Fmaj7

mf

T
A
B

7 5 2 3

Verse

Am7 G7 Em7

1. Can I get your hand to write on, — just a piece of leg to bite on? What a night to fly my kite on.

7 9 9 7 5 5 7 7 5 2 2 4 4 2

Fmaj7 Am7 G9

Do you want to flash a light on? Take a look, its on dis - play — for — you.

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

Em7 F5 Am7

Com - in' down, no not to - day. — Did you meet your for - tune tell - er, —
(Oo. —)

2 2 4 4 2 3 3 3 3 5 7 7 9 9 7

G7

Em7

Fmaj7

— get it off with no pro - pel - ler? Do it up, it's on with Stel - la. What a way to fi - nal - ly smell her.

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

Am7

G9

Em7

Pick - in' up, but not too strong ——— for ——— you. Take a piece and pass it on. ———
Oo.)

7 7 9 9 7 | 5 5 7 7 7 5 5 5 | 2 2 4 4 2 3

Chorus

D

Fmaj7

— Fly a - way on ——— my zeph - yr,

3 4 5 3 4 5 | 12 11 12 14 12 11 | 12 14 12 11 12

8va -
let ring

Gadd9

A

D

I feel — it more — than ev - er. — And in — this per - fect weath - er.

12 16 12 14 14 | 14 14 16 14 14 | 12 11 12 14 12 11 | 12 14 12 11 12

8va -
let ring

Bass Fill 1 End Bass Fill 1

Gadd9

A

Interlude

Am7

G7

Voc. Fig. 1

we'll find a place to - geth - er. Fly on
(Oo, _____)

8va
let ring
loco

12 16 12 14 14 14 14 16 14 14 | 7 7 9 9 7 7 | 5 5 7 7 5

Verse

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

Am7

End Voc. Fig. 1

my wind. 2. Reb - el and a lib - er - a - tor, _____
ah.)

Em7 Fmaj7

2 2 4 4 2 | 3 3 3 3 3 3 5 | 7 7 9 9 9 7 7 7

— find a way to be a skat - er. Rev it up to lev - i - tate her, su - per - friend - ly a - vi - a - tor.

G7 Em7 Fmaj7

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

Take a look, it's on dis - play _____ for you. Com - in' down, no not to - day. _____
(Oo, _____) ah.

Am7 G9 Em7

7 7 9 9 7 | 5 5 7 7 5 | 2 2 4 4 2

Chorus
D

Fmaj7

Fly a - way on my zeph - yr,

(Ah.)

8va

let ring

3 4 5 3 4 5 12 11 12 14 12 11 12 14 12 11 12

Gadd9

2nd time, Bass: w/ Bass Fill 1

A D

I feel it more than ev - er. And in this per - fect weath - er,

8va

let ring

12 16 12 14 14 14 14 14 16 14 14 12 11 12 14 12 11 12 14 12 11 12

Gadd9

2nd time, Bass: w/ Bass Fill 2

A6 D

we'll find a place to - geth - er. In the wa - ter where I

(Mm, la, la, la, la,

8va

let ring

12 16 12 14 14 14 14 14 16 14 14 12 11 12 14 12 11

Bass Fill 2

8va

(14) 14 14 14 16 14 14 12 11 12 14 12 11

F Am G

let ring -----|

10 10 10 10 10 14 14 14 16 16 14 14 14 14 12 12 12 14 14 12 12
 10 10 10 10 10 14 14 14 14 14 14 14 14 14 12 12 12 12 12 12 12

Em F Bridge Am(add9)

Whoa, whoa, whoa, whoa, whoa, whoa, whoa, _
 (Whoa, _____)

9 9 9 9 9 10 10 10 10 10 10 10 10 10 5 5 5 5 7 7 5 5 5 5 5
 9 9 9 9 9 10 10 10 10 10 10 10 10 10

Gadd9 Em

do you... Yeah, yeah, yeah, yeah, yeah, yeah. _____
 yeah. _____

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

Fadd9 Am(add9)

Whoa, whoa, whoa, whoa, whoa, whoa, whoa, _
 Whoa, _____

1 1 1 1 1 1 13 13 13 13 13 10 7 5 5 5 5 5 7 7 5 5 5 3

Gadd9

Em

Fadd9

D.S. al Coda

...want to? Yeah, yeah, yeah, yeah, yeah, yeah. yeah.)

(Yeah.)

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

⊕ Coda

G

A

Outro

D

We're gonna live for ever.

Oo, la, la, la.) (Ah.)

8va

let ring

12 16 12 14 14 14 | 14 14 16 14 14 | 12 11 12 14 12 11

Bkgd. Voc.: w/ Voc. Fig. 2 (3 times)

D

G

A

ah.)

8va

let ring

(11) 12 14 12 11 12 | 12 16 12 14 14 | 14 14 16 14 14 | 12 11 12 14 12 11

Gadd9

A

G/A

A

For - ev - er.

8va

let ring

(11) 12 12 11 12 12 11 12 16 12 14 14 14 14 14 14 16 14 14 12

D

Dsus4

D

G

8va

let ring

12 11 12 14 0 12 12 11 12 11 12 16 12 14 12 14 14

A

D

Dsus4

D

8va

let ring

(14) 14 14 16 14 16 14 12 11 12 14 12 11 12 12 11 12 12 11

G

A

G/A

A

D loco

8va

let ring

12 16 12 14 14 14 14 14 16 14 14 5

Can't Stop

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

Intro

Slow Funk-Rock ♩ = 88

Bass N.C. 1., 2., 3.

mp
cresc. poco a poco

4. Bass tacet 4

ff

T T T T T T T T T T T T T T T T

7 7 7 7 7 7 7 7 0 0 0 0 0 0 0 0

Verse

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

E7(no3rd)

Dsus2

1. Can't stop, ad - dict - ed to the shin - dig. Chop top, he says — I'm gon - na win big.
2. Sweet - heart is bleed - ing in the snow cone. So smart, she's lead - ing me to o - zone.

Bm(add4)

2nd time: w/ Bass Fill 1

Cadd9

Choose not a life — of im - i - ta - tion, dis - tant cous - in to — the res - er - va - tion.
Mu - sic, the great — com - mu - ni - cat - or, use two sticks to make — it in the na - ture.

E7(no3rd)

Dsus2

De - funct, the pis - tol that you pay for. This punk, the feel - ing that you stay for.
I'll get you in - to pen - e - tra - tion, the gen - der of — a gen - er - a - tion.

Bass Fig. 1

mf

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

7 9 7 9 X 7 9 7 9 X

7 7 X X 7 5 5 5 X X 5

Bass Fill 1

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

10 10 12 X 11 X

8 8 10 X 9 X

Bm(add4) Cadd9

In time I want — to be your best friend. East side love is liv - ing on the west end.
The birth of ev - 'ry oth - er na - tion. Worth your weight, the gold - of med - i - ta - tion.

End Bass Fig. 1

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

9 9 9 9 X 10 10 10 10 X 5

7 7 7 X X 7 8 8 8 X X

2nd time, Bkgd. Voc.: w/ Voc. Fig. 2
E7(no3rd) Dsus2

Knocked out, but, boy, — you'd bet - ter come to. Don't die, you know — the truth is some do.
This chap - ter's gon - na be a close one. Smoke rings, I know — you're gon - na blow one.

Voc. Fig. 1

(Ah, _____ ah, _____ oh, _____)

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

7 9 7 9 X 7 9 7 9 X

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

Bm(add4) Cadd9

2nd time, Bass: w/ Bass Fill 2

Go write your mes - sage on the pave - ment. Burn - in' so bright, I won - der what the wave meant.
All on a space - ship, per - se - ver - ing, use my hands for ev - 'ry - thing but steer - ing.

ah. _____

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

9 9 9 9 X 10 10 X 12 X

7 7 7 X X 7 8 X 8 8 X 10 X

Voc. Fig. 2

(Hey.) _____

Bass Fill 2

T P P T

10 10 19 17 12 X X 12 0

8 8 8 8

2nd time, Bkgd. Voc.: w/ Voc. Fig. 2
E7(no3rd)

Dsus2

White heat is scream - ing in the jun - gle. Com - plete the mo - tion if you stum - ble.
Can't stop the spir - its when they need you. Mop - tops are hap - py when they feed you.

(Ah, _____ ah, _____ oh, _____)

T P P T T P T P T P T T P P T T P T P T P T
7 9 7 7 9 X 7 9 7 9 X
7 7 X X 7 5 5 5 X X 5

Bm(add4)

Cmaj7

To Coda

Go ask the dust for an - y an - swers. Come back strong with fif - ty bel - ly danc - ers. } The
J. But - ter - fly is in the tree - top. Birds that blow the mean - ing in - to be - bop. }

ah, _____ ah.) _____

T P P T T P T P T P T T P P T
9 9 9 9 X 10 10 10 10 X
7 7 7 X X 7 8 8 8 X X 8

End Voc. Fig. 1

Chorus

G D Bm Cmaj7

world — I love, the tears, — I drop to be — part of the wave, — can't stop.

10 X 9 10 12 | 9 12 9 12 10 X 0 10 12

G D Bm Cmaj7 G D

Ev - er won - der if it's all for you. — The world — I love, the trains — I hop to be —

10 10 9 10 12 12 | 9 12 9 12 10 / 14 12 10 9 10 12

Bm Cmaj7 G D Bm7 Cmaj7 *D.S. al Coda*

— part of the wave, — can't stop. Come and tell me when it's time to.

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

⊕ Coda

Chorus
G D Bm Cmaj7

world I love, the tears, — I drop to be — part of the wave, — can't stop.

10 0 9 10 12 | 9 12 9 12 10 12 10 9

G D Bm Cmaj7 G D

Ev - er won - der if it's all for you. — The world I love, the trains — I hop to be —

10 0 9 10 12 | 9 12 9 10 14 12 10 9 | 10 10 9 10 12

Bm Cmaj7 G D Bm7 Cmaj7

— part of the wave, — can't stop. Come and tell me when it's time to.

9 12 9 12 10 | 9 12 10 X 9 10 12 | 9 10

Bridge
Em D D6 Bm Bm7 C D

Wait a min - ute, I'm pass - ing out, win or — lose, — just like you. —

9 9 | 14 12 0 12 | 9 9 | 12 10 10 | 8 8

Em C/B D D6 Bm

Far more shock - ing than an - y - thing I ev - er knew. — How 'bout you. —

9 9 | 14 12 0 0 | 9 9 | 7 7

C D Em Em(add6) D D6

Ten more rea - sons why I need some - bod - y new,

12 10 10 9 9 14 12 0 12
8 10 11 7 7

Bm7 Cmaj7 D Em Em(add6)

just like you. Far more shak - ing than an -

9 9 12 10 10 10 12 14
7 7 8 10 11 12 12 12

D D6 Bm7 C *cresc.*

- y - thing I ev - er knew, right on cue.

14 12 0 12 9 9 12 10 10
7 7 8

Interlude

E5 D5

T P P T T P T P T P T T P P T T P T P T
7 9 7 9 X 7 9 X
7 7 X X 7 5 5 5 X X 5

B5 C5

T P P T T P T P T P T T P *L T P T

7 9 9 7 7 X X 7 8 X X 8 12 14 12 10 12 10

*Left hand slap.

Verse
E5 D5

3. Can't stop, ad - dict - ed to the shin - dig. Chop top, he says - I'm gon - na win big.

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

7 9 7 9 X 7 9 7 9 X

B5 C5

Choose not a life - of im - i - ta - tion, dis - tant cous - in to - the res - er - va - tion.

T P P T T P T P T P T T T P L T P T T P T P T P T P

7 9 9 7 7 X X 7 8 X X 8 10 10 X 12 X 14 X

Bkgd. Voc.: w/ Voc. Fig. 1
E7(no3rd)

Dsus2

De - funct, the pis - tol that you pay for. This punk, the feel - ing that you stay for.

(Ah, ah, ah, ah, ah, ah)

Voc. Fig. 3

End Voc. Fig. 3

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

7 9 7 9 X 7 9 7 9 X

Bm(add4)

Cadd9

In time I want to be your best friend. East side love is liv - ing on the west end.
ah.

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

9 9 9 9 X 10 10 10 10 X

7 7 X X 7 8 8 8 X X 8

Bkgd. Voc.: w/ Voc. Fig. 3
E7(no3rd)

Dsus2

Knocked out, but, boy, you'd bet - ter come to. Don't die, you know the truth is some do.
Ah, ah, ah,

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

7 9 7 9 X 7 9 7 9 X

7 7 X X 7 5 5 5 X X 5

Bm(add4)

Cadd9

Go write your mes - sage on the pave - ment. Burn - in' so bright, I won - der what the wave meant.
ah.)

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

9 9 9 9 X 10 10 10 10 10 12 10 12

7 7 X X 7 8 X 8 8 X 10 12 10 12

E7(no3rd)

Dsus2

Kick start the gold - en gen - er - a - tor. Sweet - talk, but don't in - tim - i - date her.

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

7 9 7 9 X 7 9 7 9 X

7 7 X X 7 5 5 5 X X 5

Bm(add4) C

Can't stop the gods from en - gi - neer - ing, feel no need for an - y in - ter - fer - ing.

T P P T T P T P T P T T P L T P T T P T P T P T

9 9 9 9 X X 10 10 10 X

7 7 7 X X 7 8 X X 8 8 X X 8

E7(no3rd) Dsus2

Your im - age in the dic - tion - ar - y, this life is more than or - di - nar - y.

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

7 9 7 9 X 7 9 7 9 X

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

Bm(add4) Cadd9

Can I get two, may - be e - ven three of these? Com - in' from a space to teach you of the Ple - ia - des.

T P P T T P T P T P T T P L T P T T P T P T P T

9 9 9 9 X X 10 10 10 X

7 7 7 X X 7 8 X X 8 8 X X 8

Bass tacet
E5 N.C.

Can't stop the spir - its when they need you. This life is more than just a read - thru.

I Could Die for You

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

Intro
Slowly ♩ = 84
Bass (fretless)

* Played behind the beat.

Verse

Dmaj7/F# C#7 Dmaj7/F#

1. Some - thing ___ in - side the cards I know ___ is right. ___ Don't want ___ to live some -

9 9 9 11 9 9 9 12 9 11-12 11 12 11

C#7 A

bod - y else - 's life. ___ This is what I want ___ to be and this ___

9 9 9 9 12 12 13

Bm(add11) A

___ is what I'd give to you ___ be- cause I get it free. ___ She smiles ___ while I

14 12 9 10

Chorus

Bm(add11) A E Bm F#m A E

do my time. I could die for you. Oh, this life I

11 5 7 7 9 5 7

Bm A Amaj7 A/G#

choose.

7 9 7 9 7 0 0 0 12 14 0 14 16 0 16 14 14 14 14 0 0 11

Verse

Dmaj7/F# C#7 Dmaj7/F#

2. I'm here to be your on - ly go - be - tween to tell you of the

9 9 9 11 9 9 9 9 X 9 11 9 11 12 11 12 11

C#7 A

sights these eyes have seen. What I real - ly want to do is turn

9 9 9 9 9 12 12 12 12 12 12 13

Bm(add11) A

— it in - to mo - tion, beau - ty that I can't a - buse. — You know — that I'd

14 14 14 14 14 14 | 12 12 12 9 10

Bm(add11) C#add11 A

use — my sens - es to... You can see — that it's on - ly ev - 'ry - where. —

11 11 11 11 11 | 9 9 11 12 14 11 11 12 11 12 14 14

C#add11 A Pre-Chorus E

I'd take it all and then I'd find — a way — to share. — Come a - long and go a -

11 11 9 9 11 12 12 12 12 | 14

Dmaj7 E Dmaj7

long — with me. — Wan - der with me, yo, it's all — for free. —

12 14 16 14 16 14 | 12

Chorus

A E Esus4 Bm F#m A E Esus4

I ___ could die ___ for ___ you. What you wan - na do? Oh, ___ this life ___ I ___

5 7 7 9 5 7

Bm7 A E Esus4 Bm F#m

choose. ___ I ___ could die ___ for ___ you. What you wan - na do?

7 9 7 9 7 9 0 7 9 7 9 9 9

Bridge

A E Bm7 Bm C#7

Oh, ___ this life ___ I ___ choose. ___ Come a - gain and tell ___ me where you want to go.

7 9 7 9 7 9 4 4 4 6 0 2 4

Dmaj7 C#7

What it means to me ___ to be with you a - lone. ___ Close the door and no ___ one has to know

5 5 5 7 5 4 4 4

Pre-Chorus
E

Dmaj7 E Dmaj7

how we are. Come a-long and go a-long with me.

5 7 14 12

Chorus

E Dmaj7 A E Esus4

Wan-der with me, yo, it's all for free. I could die for

14 16-14 12 7 9 7 9 0 7 9

Bm F#m A E Esus4 Bm7

you. What you wan-na do? Oh, this life I choose.

7 9 9 7 9 7 9 9 9 9 9

A E Esus4 Bm F#m A E Esus4

I could die for you. What you wan-na do? Oh, this life I

12 9 11 9 11 9 11 9 9 7 9 9 12 9 11 9 11 9 11 11

Bm7 Bm A E Esus4

choose. _____ Make me wan - na sing. I _____ could die _____ for _____

9 9 9 | 12 9 11 9 11 14 9

7 9 7 9 7

Bm F#m7 A E Esus4

you. _____ What you wan - na do? Oh, _____ this life _____ I _____

9 11 14 | 12 9 11 9 11 14 9

Bm A E Esus4

choose. _____ I _____ could die _____ for _____

14 16 14 16 14 14 14 12 | 7 9 7 9 0 7 9

Bm F#m7 A E Bm7 Bm

Freely

you. _____ What you wan - na do? Oh, _____ this life _____ I _____ choose. _____

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

Midnight

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

Intro

Moderately slow ♩ = 100

1. 2.

(Strings) 8 Bass F#m Dmaj7 Dmaj7

mf

11 9 7 6 4 2 0 2 4 4 2 4

Verse

F#m Dmaj7 F#m

1. Things will nev - er be the same. Still I'm aw - f'ly glad I
 2. The ris - ing moon is on the shine. The blood of scor - pi - o's a

11 9 7 6 4 2 0 2 4 11 9 7 6 4 2

2nd time, Bass: w/ Bass Fill 1 Dmaj7 2nd time, Bkgd. Voc.: w/ Voc. Fig. 1 Bm7 2nd time, Bass: w/ Bass Fill 2 D

came. Res - o - nat - ing in the shape of things to come. —
 nine. Like the fear that's in the eyes of ev - 'ry Doe, —

4 2 4 4 6 11 9 7 6 4 2 0 2 4

Voc. Fig. 1

(Ah, ah.)

Bass Fill 1

4 2 4 9 11 9

Bass Fill 2

0 2 4 2 4

Bm7 D F#m

Nev-er wait - ing when I know there's on - ly one. — Messed it up — but rests as -
 say it now — 'cause John and Jane would like — to know. Is it safe — in - side your

4 2 4 2 4 2 | 4 2 0 | 11 9 7 6 4 2

Dmaj7 F#m 2nd time, Bass: w/ Bass Fill 3 Dmaj7

sured, no one ev - er thinks they're cured.
 head? Songs to ser - e - nade the dead.

0 2 4 | 11 9 7 6 4 2 | 4 2 4 9 11 9

Bm7 D Bm7

Just a min - ute while I re - in - vent — my - self. — Make it up — and then I
 All a - long — I said I know no en - e - mies. — Mix it up — un - til there

11 9 7 6 4 2 | 0 2 4 | 4 2 4 2 4 2

Bass Fill 3

4 2 4 9 11 9 11

Pre-Chorus

D A E F C

take it off the shelf. }
are no ped - i - grees. }

O - ver the laws of light, o - ver the moon by mid - night.

A E F Fmaj7 To Coda

Let's do it all this time, ev - 'ry - one wish - ing well, we go and...

Chorus

C G# C D A C G#

Ev - 'ry - one knows an - y - thing

D A C G# D A

goes, and now... We are the lo - tus kids, oh, bet - ter take note of this

C G⁶ Dsus2

for the sto - ry.

This system contains the first line of music. The treble staff has a C chord, followed by a G⁶ chord with a melodic line, and then a Dsus2 chord with a sustained chord. The bass staff provides a rhythmic accompaniment. Below the bass staff are guitar fretboard diagrams showing fingerings: 3 3, 3, 3, 5 5 5 5 5, 5 5 5 5 5, and 5 5 5 5.

♣ Coda

Chorus

C G⁶ D A C G⁶

Ev - 'ry - one knows an - y - thing

Bass Fig. 1

This section is the Coda, marked with a double bar line and a Coda symbol. It features a Chorus with chords C, G⁶, D, A, C, and G⁶. The lyrics are "Ev - 'ry - one knows an - y - thing". The bass staff includes a "Bass Fig. 1" and the lyrics "goes, _____ and now... We are the lo - tus kids, oh, bet - ter take note _____ of this _____". Fretboard diagrams show fingerings: 3 3, 3, 3 X, 5 4 7, 5 5 5 X, 3 3, 3, 3 3 X.

D A C G⁶ D A

goes, _____ and now... We are the lo - tus kids, oh, bet - ter take note _____ of this _____

This system continues the Coda section with chords D, A, C, G⁶, D, and A. The lyrics are "goes, _____ and now... We are the lo - tus kids, oh, bet - ter take note _____ of this _____". The bass staff continues the "Bass Fig. 1" and the lyrics. Fretboard diagrams show fingerings: 9 7 5, 5 5 5, 3 3, 3 3 3, 5 4 7, 5 5 5 X.

C G⁶ Dsus2

for the sto - ry.

End Bass Fig. 1

This system concludes the Coda section with chords C, G⁶, and Dsus2. The lyrics are "for the sto - ry.". The bass staff includes the "End Bass Fig. 1" and the lyrics. Fretboard diagrams show fingerings: 3 3, 3, 3, 3, 5 5 5 5 5, 5 5 5 5 5, and 5 5 5 5.

Pre-Chorus

A E F C A E

O - ver the laws — of light, o - ver the moon — by mid-night. Let's do it all — this time,

F C A E F C

in - to the shad - ow show and... En - ter the roll - ing tide, o - ver the o - cean so wide.

A E F Fmaj7

Let's do it all — this time, ev - 'ry - one wish - ing well, — we go — and...

Outro-Chorus

1st time, Bass: w/ Bass Fig. 1
2nd time, Bass: w/ Bass Fig. 1 (1st 8 meas.)

C G⁶ D A C C⁶ D A

Ev - 'ry - one knows an - y - thing goes, — and now...

C G⁶ D A C G⁶ Dsus2 Dsus4

We are the lo - tus kids, oh, bet - ter take note — of this — for the sto - ry. —

2.

Dsus4

C

G⁶

D

A

Ev - 'ry - one knows

5 17 17 17 17 17 17 17 17 17 | 3 3 3 3 3 X | 5 4 7 7 5 5 X

C

G⁶

D

A

C

G⁶

an - y - thing goes, _____ and now... We are the lo - tus kids, oh,

3 3 5 5 5 | 11 9 7 7 7 | 3 3 5 5 5

D

A

C

G⁶

D5

bet - ter take note _____ of this _____ for the sto - ry.

5 4 7 5 5 5 X | 3 3 3 3 3 X | 5 5 5 5 5

Dsus4

Am

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

Throw Away Your Television

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

Intro
Moderately ♩ = 128

* A5 Bass Fig. 1 E5 Play 4 times
End Bass Fig. 1

Bass

mf

T A B

5 5 5 X 5 5 5 5 0 5 3 0 0 7 0 7 7 7 7 0 0 8

* Chord symbols reflect implied harmony.

Verse
Bass: w/ Bass Fig. 1 (8 times)

A5 E5 A5 E5

1. Throw a - way — your tel - e - vi - sion. Time to make — this clean de - ci - sion.
2. Throw a - way — your tel - e - vi - sion. Make a break, — big in - ter - mis - sion.

A5 E5 A5 E5

Mas - ter waits — for its col - li - sion — now. — } It's a re - peat
Re - cre - ate — your su - per vi - sion — now. — }

A5 E5 A5 E5

of a sto - ry told. — It's a re - peat

A5 E5 A5 E5

and it's get - ting old. —

Chorus

Am Em Em/G Am Em Em/G

Ren - e - gades — with fan - cy guag - es — slay the plague — for it's con - ta - gious. —

let ring — — — — | let ring — — — — | let ring — — — — | let ring — — — — |

14 14 14 14 14 16 14 14 12 12 14 14 14 14 16 14 14 12 12

Am Em Em/G G5 F To Coda

Pull the plug — and take the stag - es. Throw a - way — your tel - e - vi - sion

let ring — let ring — let ring — let ring —

14 14 14 14 14 16 14 14 12 12 12 12 12 12 10 10 10 10 10 10

Interlude

Bass: w/ Bass Fig. 1 (2 times)

A5 E5 A5 E5

now. Oy, — oy, — oy. —

Verse

Bass: w/ Bass Fig. 1 (8 times)

A5 E5 A5 E5

3. Throw a - way — your tel - e - vi - sion. Take the noose — off your am - bi - tion.

A5 E5 A5 E5

Re - in - vent — your in - tu - i - tion — now. — It's a re - peat

A5 E5 A5 E5

of a sto - ry told. — It's a re - peat

A5 E5 A5 E5 *D.S. al Coda*

and it's get - ting old. —

Coda

Guitar Solo

A5 E5/B

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

1. G5/D D5

10 12 12 12 12 12 12 12 14 14 12 12 12 12 12 12 12 12

2. G5/D D5

10 12 12 12 12 14 14 14 14 14 14 12 12 12 12

3. G5/D D5

10 12 12 12 12 14 14 14 14 14 14 12 12 12 12

4. G5/D D5 **Outro-Verse** Am

4. Throw a - way — your

Bass Fill 1 End Bass Fill 1

10 12 12 12 14 14 14 14 14 14 12 12 12 12 12 12 12 12

5

Bass tacet Em Em/G Am Em Em/G Am

tel - e - vi - sion. Sal - i - vate — to rep - e - ti - tion. Le - vi - tate — this

Em Em/G Am Em Em/G Bass: w/ Bass Fig. 1 (4 times) Am

ill con - di - tion — now. — It's a re - peat.

Em Em/G Am Em Em/G Am

It's a re - peat. It's a re - peat.

Em Em/G Am Em Em/G Bass: w/ Bass Fill 1 Am

It's a re - peat. It's a re - peat.

Cabron

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

* Bass: Capo VII

Intro

Freely ♩ = 104

Moderately ♩ = 120

(Guitar) **6** **3** Bm

* Notes and tab at 7th fret played as open strings.

Ca -

Chorus

D Bm D Bm

bron, Ca - bron. Ca - bron, Ca - bron.

Bass

mf

Verse

D Bm D

1. I see you in the park, — you're al - ways wear - ing Dodg - er blue, — mad dog - gin' me — and an - y -
 2. I'll come a-round — and make peace, get down, have a bar - be - que. — Let's keep the moon — a - wake and

Bm G

one from an - y - oth - er crew. — I am small but I'm — strong, —
 do e - lec - tric boog - i - loo. — I am small but I'm — strong, —

17 17 17 17 19 21 19 17 16 17 14 14 14 14 12 14 12 14 14 10 10 10 10

I don't want to fight, — I

what else can they just like you —
that they're do? —

D Bm G Pre-Chorus

12 14 14 14 14 14 14 14 12 10 10 10 10 10 9 12 14 14 14 14 12 14 16

from an - y - thing - you do. — If you want — them — to, —
from an - y - thing - you do. — If you want — them — to, —
knew — ly —

A D Bm

10 10 10 10 12 10 7 7 7 10 12 9 12 12 10 12 12 12

what else can I do? — I —
that I'm just — like you. —
Ev - ry - one — would take a cue —
All the world — would take a cue —

D Bm A G

12 14 14 14 12 10 10 10 10 10 10 9 9 7 7 7 7 9

I'll get it on — with you — If you want — me — to, —
— you see, I'm just — like you — If you want — me — to, —
knew — ly —

A D Bm A

Coda
 D5
 D
 Guitar Solo
 Bm
 a - - - bout the lo - - cal news.

Chorus
 D
 Bm
 D
 Bm
 Ca - - bron,
 Ca - - bron,
 Ca - - bron,
 bron,
D.S. al Coda

Interlude
 Bass tacet
 D
 Bm
 D
 Bm
 Ca -

To Coda
 A/E
 G
 E
 want to get a - long - with you. This time of night's - for sing - in' songs - a - bout the lo - cal news.

D Bm D Bm D

10 10 10 9 12 10 | 7 7 7 7 9 9 | 10 10 10 9 12 10 | 7 7 7 7 9 9 | 10 10 12 9 12 9 | 12 10

Pre-Chorus
Bm G A/E

I don't want to fight, — I want to get a-long — with you.

7 7 7 10 12 9 || 10 10 10 10 10 10 | 12 12 12 12 12 12

Outro-Chorus
G A/E D

This time of night's — for sing-in' songs — a-bout the lo-cal news. — Ca-bron, Ca-

10 10 10 10 10 10 | 12 12 12 12 12 12 || 10 10 10 9 12 10

Bm A D Bm A D Bm A

bron. Ca-bron, Ca-bron. Ca-bron, Ca-bron.

7 7 7 7 9 | 10 10 10 12 9 12 | 7 7 7 7 9 9 | 10 10 10 12 9 12 10 12 | 7 7 7 7 9

D Bm A D Bm A D

Ca - bron, Ca - bron. If you want me to, what else can I

10 10 10 12 9 12 7 7 7 7 9 10 10 10 9 12 10 7 7 7 7 9 10 10 10 10 12 9 10

Bm A D Bm A D

do? 'Cause I'm just like you. If you on - ly

7 7 7 7 9 10 10 10 9 12 10 7 7 7 7 9 10 10 10 12 9 12 10 12

Bm A D Bm A D Bm A

knew. Ca - bron, Ca - bron. Ca - bron, Ca - bron.

7 7 7 7 9 10 10 10 9 12 10 12 7 7 7 7 9 10 10 10 12 9 12 7 7 7 7 9

D Bm A D Bm A D

Ca - bron, Ca - bron. Ca - bron, Ca - bron.

10 10 10 9 12 10 12 7 7 7 7 9 10 10 10 12 9 12 10 12 7 7 7 7 11 12

Tear

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

Intro
Slowly ♩ = 68

Verse

*C (Kybd.) C G7 Am C G7 Am

1. This is my time, this is my tear. _____

Bass Bass Fig. 1 End Bass Fig. 1

mf

3 3 5 3 3 5

* Chord symbols reflect basic harmony.

Bass: w/ Bass Fig. 1 (4 1/2 times)

C G7 Am C G7

I can see clear - ly now that this ___ is not a place for play - ing sol - i - taire. ___ Tell me where ___ you want ___

Am C G7 Am

___ me. ___ This is my time, ___ this is my tear. _____

C G7 Am C G7

Com - ing on strong, Bau - de - liare. _____ Seems to me ___ like all the world ___

Am C G7 Am

___ gets high ___ a when you take a dare. ___ Let it rise ___ be - fore ___ you. _____

5 5 7 5 7 6 5 3 3 5

Chorus

C G7 C C/B

2nd time, Bass: w/ Bass Fill 1
Am(add9) Am/G

This is my crime. All and all and I'm lov - ing ev - 'ry rise and fall the sun
(Woo.)

Voc. Fig. 1

(Ah.)

3 3 10 12 10 9 12 9 7 9 7 5 7 9 7 5

Fsus2 C/E Dm G C C/B

will make and I will take breath to be sure of this. In the end and then,
Woo. Woo.

Ah. Ah.

3 3 2 2 0 2 3 5 7 9 10 12 10 9 14 12 9

Bass Fill 1

7 9 7 5 7 5 3 5 2 5 3 2 2

2nd time, Bass: w/ Bass Fill 2
Am(add9)

Am/G

Fsus2

C/E

all will be for - giv - en when sur - ren - der ris - es high and I Woo.

Ah.)

7 9 5 3 5 3 2 2

Dm

G

Am

To Coda

gave what I came to give. Say it now be - cause you nev - er know. Oo.)

End Voc. Fig. 1

let ring

0 2 3 5 5 6 7 0 7 5 6 7 0 7

Bass Fill 2

7 9 7 5 10 9

Verse

C G7 Am C G7

2. Dev - il may cry, dev - il may care. _____ Dis - til - ler's got a scream and now I know _

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

Am C G7 Am

— just why — when she's mov - in' air. — Can you feel — the vol - tage? —

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

Guitar Solo

C G7 C G Am

This is my time. _____

3 3 3 5 (5) 7 | 3 3 2 3 5 | 3 3 2 3 5 | 5 0 5 5 7 5 5 7 5 5 7 5 7 5

Verse

C G Am C G7

3. Cal - i - for - nia skies got room to spare. —

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

Am C G7 *D.S. al Coda*

This is my time. _____

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

⊕ **Coda**

Oh, _____ nev - er know.

7 0 7

Interlude
Fmaj7 E7 Fmaj7

13 15 15 13 | 12 12 10 12 10 13 12 | 13 15 17 15 15 13 15 13

E7 E7b9 Fmaj7 E7 Fmaj7

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

E7 F G C Gadd9 Am(add9) C Gadd9

12 12 12 13 15 | 3 3 2 3 5 | 3 3 2 3 5 | 5 5 5 5 5 | 3 3 2 3 5 | 3 3 2 3 5

Verse
Am(add9) C G7 Am

4. Take it out - side, take it out there. _____

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

C G7 Am C G7

Seems to me _ like all the world _ gets high _ a when you take a dare. _ In the fi - nal mo -

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

Am C G7 Chorus C C/B

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

ment, _ this is my time. _ All and all _ and I'm _ (Woo. _)

(Oh. _)

5 5 5 5 5 3 3 5 5 10 12 10 9 12 9

Asus2 Am/G Fsus2 C/E

lov - ing ev - 'ry rise _ and fall _ the sun _ will make _ and I _ will take _ Woo. _

Oh. _

7 7 9 7 5 5 7 5 3 3 3 3 2 2 2 2

Dm G C C/B Asus2 Am/G

breath to be sure ___ of this. In the end ___ and then, ___ all will be for- giv - en when ___ sur- ren-
Woo. _____

Oh. _____

0 2 3 5 5 5 7 9 | 10 10 12 10 9 14 12 9 | 7 7 9 7 5 10 9

Fsus2 C/E Dm G

- der ris - es high ___ and I ___ gave what I came ___ to give. ___
Woo.) _____

Oh. _____

3 3 3 3 2 2 2 2 | 0 2 3 5 | 5 6

Am

Say it now ___ be - cause you nev - er know. ___ Oh, nev - er know. ___

Oo.) _____

let ring - | let ring - - - - - | let ring - - - - - |

7 0 7 5 6 | 7 0 7 5 6 | 7 0 7 5 6 | 7 7 3 7

On Mercury

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

Intro
Fast = 180

Bass

* Bm Bass Fig. 1 G A F# G F# End Bass Fig. 1

* Chord symbols reflect overall harmony.

Verse

Bass: w/ Bass Fig. 1 (4 times)
Bm

1. I've got my - self in a mas - och - is - tic hold. ____
2. Look - ing up in - to a re - verse ver - ti - go. ____

Why don't you ____ let go? Shake it off a just to re - di - rect ____ my flow. ____
What an un - der - tow. Give it up, an - oth - er stub - born Scor - pi - o. ____

____ } Come on, let's ____ go. Sit up straight, ____ I'm on a dou - ble date. ____ I've got to

find my way in - to the light, heav - y mid - dle weight. Oh, we don't stop, ____ a rock a -

round the clock, ____ a mo - tor mouth - ing off in front of ev - 'ry oth - er road block.

To Coda

Pre-Chorus

G A G F# F#7

Come a - gain and tell me what you're go - ing thru,

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

G A G F# F#7

like a girl who on - ly knew her child was due.

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

Chorus

Bm D A Em

Mem - o - ries of ev - 'ry - thing, of lem - on trees on Mer - cu - ry and...

Voc. Fig. 1

(Ah. _____)

Bass Fig. 2

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

Bm D A F#7

Come to me with rem - e - dies ___ from five or six ___ of sev - en seas ___ and...

Ah.

7 9 9 9 0 | 5 7 7 7 | 5 7 7 7 0 | 2 2 2 2

Bm D A Em

You al - ways took me with ___ a smile ___ when I ___ was down. ___

Ah.

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

Bm D A/C# F#7/A#

Mem - o - ries of ev - 'ry - thing ___ that blew ___ thru. ___

Ah. Ah.)

D.S. al Coda

End Voc. Fig. 1

End Bass Fig. 2

7 9 9 9 | 5 7 7 7 | 11 8

⊕ Coda

Pre-Chorus

G A G F# F#7

Come a - gain and tell — me what you're go - ing thru, —

5 5 5 5 | 5 7 5 5 | 4 4 4 4 | 4 4 5 5 7

G A G F# F#7

like a girl who on - ly knew her child was due. —

4 5 5 5 5 | 9 9 9 9 7 5 5 | 4 4 4 4 | 7 4 4 5 5 7 7

G A G F# F#7

To the moon, she gave — an - oth - er good re - view. —

5 5 5 5 5 | 5 7 5 5 5 | 4 4 4 4 | 4 5 7 5

G A G F# F#7

Turn a - round and look — at me, it's real - ly, real - ly you. —

5 5 5 5 | 9 9 9 7 7 5 5 | 4 4 4 4 4 | 4 4 4 4 4 4 4

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
 Bass: w/ Bass Fig. 2 (1st 9 meas.)

Bm D A Em

Mem - o - ries — of ev - 'ry- thing, — of lem - on trees — on Mer - cu - ry — and... —

(Oo, al, la, — la. Oo, la, la, — la. Oo, la, la, — la. Oo, la, la, — la.

Bm D A F#7

Come to me with rem - e - dies — from five or six — of sev - en seas — and... —

Oo, la, la, — la. Oo, la, la, — la. Oo, la, la, — la. Oo, la, la, — la.

Bm Bass: w/ Bass Fill 1 D A Bass: w/ Bass Fig. 2 (last 5 meas.) Em

You al - ways took me with — a smile — when I — was down. —

Oo, la, la, — la. Oo, la, la, — la. Oo, la, la, — la. Oo, la, la, — la.

Bm D A/C# F#7/A#

Mem - o - ries of ev - 'ry - thing — that blew — thru. —

Oo, la, la, — la. Oo, la, la, — la. Oo.) —

Bass Fill 1

Interlude

Bm G A F# G F#

Bm G A F# G F#

Verse

Bass: w/ Bass Fig. 1 (1 1/2 times)

Bm G A

F# G F# Bm G

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (* 2 times)
 1st time, Bass: w/ Bass Fig. 2 (1st 10 meas.)
 2nd time, Bass: w/ Bass Fig 2 (1st 3 meas.)

A/F# F# G F# Bm D

* 2nd time, last meas. w/ fermata.

A Em Bm D

2nd time, Bass: w/ Bass Fill 4
 2nd time, Bass: w/ Bass Fig. 2 (meas. 5 - 8)

Bass Fill 2

Bass Fill 4

1.

A F#7 Bm D Bass: w/ Bass Fill 3 A

five or six of sev - en seas and... You al - ways took me with a smile when I was down

Bass: w/ Bass Fig. 2 (last 4 meas.)

Em Bm D A/C# F#7/A#

Mem - o - ries of ev - 'ry - thing that blew thru.

2.

Bm D A Em

You al - ways took me with a smile when I was down.

Bm D A/C# F#7/A#

Mem - o - ries of ev - 'ry - thing that blew thru.

Bass Fill 3

Minor Thing

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

Intro Moderate Rock ♩ = 128

(Drums) Bass **F#m7** **Bass Fig. 1** **C#m**

f
w/ pick

TAB: 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 4 X X

D **Dmaj7** **Bm7** **End Bass Fig. 1**

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

Verse Bass: w/ Bass Fig. 1 (2 times)

C#m

you see to me its just a
de - fine the line and make your

*Voc. Fig. 1

(Ah, _____ ah.) _____

*simile on repeats

Dadd9 **Bm11** **Bkgd. Voc.: w/ Voc. Fig. 1** **F#m7**

mi - nor thing, y'all. He knows ev - 'ry - thing. To re - ad - just, you've got to trust
cir - cle sing, y'all. He knows ev - 'ry - thing. You make a sound, the spell is bound

End Voc. Fig. 1

C#m **D** **Dmaj7** **Bm7** **To Coda**

that all the fuss is just a mi - nor thing, y'all. He knows ev - 'ry - thing.
to come a - round. It's just a mi - nor thing, y'all.

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

F#m7 C#m Dmaj7 Bm9

It's just a mi - nor thing — and I'm a mi - nor king. — He knows ev - 'ry - thing.

Interlude

A E D A E

Oo, oo, — oo. Oo, wee,

5 5 5 5 5 5 12 12 12 10 10 10 10 10 10 10 10 5 5 5 5 5 12 12 12

Bridge

D F#m A5 *B5/G#

oo. You've got your bit part, Mo - zart, hot dart ac - cel - er - a - tion.

Bass Fig. 2

10 10 10 10 10 10 10 10 5 2 2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5

*Chord refers to gtr.

F#m A5 E/G#

Pop art, pis - tol chas - in' cat fight in - tim - i - da - tion.

1. End Bass Fig. 2

2 2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5

Bass Fill 1

9 9 9 9 9 9 9 9 11 9 9 11 11 11 9 4

Interlude

Bass: w/ Bass Fig. 1

F#m7 C#m D Dmaj7 Bmaj7

Oh, oh, oh, oh.

2.

Bass: w/ Bass Fig. 2 (2nd meas.)

Bass: w/ Bass Fig. 2

A5 E/G# F#m A5 B5/G#

cat fight in-tim-i-da-tion. All out in-ter-fac-ing, black star mo-ti-va-tion.

Guitar Solo

Bass: w/ Bass Fig. 1

F#m A5 E/G# E/G# C#5

Vam-pire su-gar junk-ie, da-ta bas-in' in-fil-tra-tion.

D.S. al Coda

Bass: w/ Bass Fill 2

Bass: w/ Bass Fig. 1 (last 2 meas.)

D5 B5 F#5 C#5 D5 B5

Coda

Bass: w/ Bass Fig. 1 (2 times)

F#m7 C#m D Dmaj7 Bm7

It's just a mi-nor thing and I'm a mi-nor king.

F#m7 C#m Dmaj7 Bm9

It's just a mi-nor thing and I'm a mi-nor king.

Outro

E

E Eadd9 F#m

Bass Fill 2

F#m(add9) E E7

F#m 1. F#m7 E

Eadd9 F#m F#m(add9)

E E7 F#m

2. F#m7 E

Eadd9 F#m F#m(add9)

E F#m rit.

Warm Tape

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

Intro

Moderately ♩ = 120

B Bass Fig. 1

D#5

C#

E5

B

D#5

C#5

E5

End Bass Fig. 1

Verse

Bass: w/ Bass Fig. 1 (4 times)

B

D#5

C#

E5

B

D#5

C#

E5

1. Shiv - er for me, ___ girl. ___
 2. Shad - ow my free ___ form, ___
 3. Shiv - er for me ___ now. ___

De - liv - er for me, ___ my dar - ling. ___
 a wom - an that I ___ could keep ___ warm. ___
 De - liv - er for me, ___ my dar - ling, ___

To Coda 2

___ Push - in' up to ___ you, ___
 ___ Quiv - er for me, ___ girl. ___
 ___ a liv - ing that I ___ could ___

a riv - er that runs ___ right thru ___ you.
 Give me your head ___ and shoul - ders.
 be giv - ing to you, ___ my sweet ___ love.

Swim for your smile in a blue ___ rock quar - ry. Make it for me ba - by, you won't ___ be sor - ry.
 Shot from the pag - es of love ___ and glo - ry. Sleep - ing next to you and I'm in ___ your sto - ry.

To Coda 1

Shiv - er for me ___ now. ___
 Shad - ow my free ___ form, ___

De - liv - er for me, ___ my dar - ling. }
 a wom - an that I ___ could keep ___ warm. }

Chorus

G#m B5 Eadd9 G#m B5 Eadd9

Miles and miles ___ of neth - er - worlds I ___ roam.

11 11 11 11 11 11 9 9 7 7 11 11 13 13 11 11 9 11 9 7 7

G#m B5 Eadd9 F# F#sus4

Set - tle for love, ___ I'm nev - er far from ___ home.

11 11 11 11 11 9 9 7 7 9 9 9 9

F# Emaj7#11 Esus2 G#m B5 Eadd9

Car - ry me down ___ in - to the wa - ters ___ of...

(9) 9 9 9 7 11 11 11 11 11 9 9 7 7

G#m B5 Eadd9 G#m

Car - ry me down ___ in - to the wa - ters of ___ love. Two of us ___ were made of

11 11 13 13 11 11 9 11 9 9 7 7 11 11 11 11 11

B5 Eadd9 F# F#sus4 F# Eadd9 Emaj7

an - gels — dust. I've been a - round — but not a - round e - nough.

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

Interlude

Bass: w/ Bass Fig. 1

D.S. al Coda 1

B D#5 C# E5 B D#5 C# E5

Coda 1

Chorus

G#m B5 Eadd9 G#m

Miles and miles — of neth - er - worlds I — roam.

11 11 11 11 11 11 | 9 9 7 7 | 11 11 13 11 13 11

B5 Eadd9 G#m B5 Eadd9 F# F#sus4

Set - tle for love, — I'm nev - er far from — home.

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

F# Emaj7#11 Esus2 G#m B5 Eadd9

Car - ry me down in - to the wa - ters of...

(9) 11 9 7 7 | 11 11 11 11 11 | 9 9 7 7

G#m B5 Eadd9 G#m

Car - ry me down in - to the wa - ters of love. Two of us were made of

11 11 13 13 11 11 | 9 11 9 7 7 9 | 11 11 11 11 11

B5 Eadd9 F# F#sus4 F# Eadd9 Emaj7

an - gels dust. I've been a - round but not a - round e - nough.

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

C#m C#m(add9) **Bridge** E B

Let's go. I know, I make it

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

E B C#m(add9) C#m(add11)

for two — and if in - tu - i - tion's on - ly what you take from it.

11 9 7 7 7 7 7 7 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 7

E B E B C#m(add9)

I know, — I make it for two — and then you were there — and —

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

E B E B

I was for - tu - nate. I know, — I make it for two — and a

9 9 9 9 9 9 9 9 9 9 9 7 7 6 9 7 7 7 18 16 14 14 14 14

C#m(add9) C#m(add11) E B

mes - sy bed, — a pot of tea that I will pour for you. I know, — I make it

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 7 7 6 9 7 7 7 7

E B E B E B

for two — I'll make it for two, — I'll make it for two, — yeah.

18 16 14 14 14 14 | 18 16 14 14 14 14 | 18 16 14 14 14 14

⊕ Coda 2

B D#5 C# E5 B D#5 C# E5

Swim for your smile in a blue — rock quar - ry. Make it for me ba - by, you won't — be sor - ry.

B D#5 C# E5 B D#5

Shot from the pag - es of love — and glo - ry. Sleep - ing next to you and I'm in —

Outro

Bass: w/ Bass Fig. 1

C# E5 B D#5 C#5 E5 B D#5 C# E5

— your dream. Set - tle for love. — Set - tle for love. —

Free time

B D#5 C# E5 rit. B Bmaj7

— Set - tle for love. —

let ring — rit.

8 13 10 16

7 7 11 11 9 9 12 12 7

Venice Queen

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

Intro
Slowly ♩ = 92

E5 (Guitar) 2 Bass

* *pp*

* Fade in.

Cmaj9(#11) A7sus²₄

E5 Bass Fig. 1

Cmaj9(#11) A7sus²₄

Play 3 times
End Bass Fig. 1

Verse
Bass: w/ Bass Fig. 1 (2 times)
E5

1. Does it go from a east to west, _ y'all? Bod - y free and a bod - y less, _ y'all.
2. Do it all then it all a - gain, _ y'all. Make it up and you make a friend, _ y'all.

*Sing vocal harmony, 2nd time only

*-----

Come a - gain just to start a - fresh and once a - gain to find a home
 Pad - dle on just a - round the bend and find a place where you can see

Cmaj9(#11) A7sus2

in the mo - ment of the mean - time.
 all the ma - mas and the pa - pas.

E5

Drop - in' in, com - in' thru the mesh, y'all. Check - in' in just to get it blessed, y'all.
 Take a chance on a rec - om - mend, y'all. Hard as hell just to com - pre - hend, y'all.

*-----

Hard to leave when its pic - tur - esque and find a form thats free to roam.
 Dis - be - lief that I do sus - pend and eas - y now to find a breeze.

Cmaj9(#11) A7sus2

Where you come from? Where you go - ing?

Voc. Fig. 1 End Voc. Fig. 1

(Ah, ah.)

Bass: w/ Bass Fig. 1 (last 4 meas.) Bkgd. Voc.: w/ Voc. Fig. 1

E5 Cmaj9(#11) A7sus2

Where you come from? Where you go - ing?

E5

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

Interlude

Faster ♩ = 120

* Em D/C Em D/C Em D/C Asus2 D/F#

dim.

7 7 7 7 7 7 7 7 7 7 7 0

* Chord names refer to gtr.

Em D/C Em D/C Em D/C

f

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

A7sus2 D7

Bridge
Em D/C

We all want to tell _

Bass Fig. 2

7 7 7 7 7 7 | 12 12 12 12 12 12 12 12 12 12 | 7 7 7 7 7 7 8 7 5

Em D/C Em D/C A7sus2 D

her, tell her that we love her.

End Bass Fig. 2

7 7 7 7 7 7 | 7 7 7 7 7 7 8 7 5 | 7 7 7 7 7 7 7 7 | 12 12 12 12 12 12 12 12 12 12

Bass: w/ Bass Fig. 2 (2 times)

Em D/C Em D/C Em D/C A7sus2 D

Ven - ice gets a queen, _ best I've ev - er seen. _

Em D/C Em D/C Em D/C A7sus2

Musical staff with lyrics: We all want to kiss her, tell her that we miss her.

Bass: w/ Bass Fig. 2 (1st 3 meas.)

D Em D/C Em D/C Em D/C

Musical staff with lyrics: Venice gets a queen, best I've ever...

Verse

A Gsus2

Musical staff with lyrics: 3. I know you said you don't believe in God. Do you still disagree

Bass Fig. 3

Bass line with fretboard diagrams: 12 12 12 12 12 12 | 12 12 12 12 12 12 12 12 12 | 10 10 10 10 10 | 10 10 10 10 10 10 10 10 10

Fmaj7 D7sus2

Musical staff with lyrics: now that it's time for you to leave? G-L-O-R-I-A is

End Bass Fig. 3

Bass line with fretboard diagrams: 8 8 8 8 8 8 | 8 8 8 8 8 8 8 8 8 | 10 10 10 10 10 | 10 10 10 10 10 10 10 10 10

Chorus

Bass: w/ Bass Fig. 3 (1st 7 meas.)

A Gsus2 Fmaj7

Musical staff with lyrics: love, my friend, my friend,

Verse

Bass: w/ Bass Fill 1 (see next page) Bass: w/ Bass Fig. 1 (1st 3 meas.) A

G6

Musical staff with lyrics: my friend. 4. Your stylish mess of silver hair,

Voc. Fig. 2

Musical staff with lyrics: (You see my

Gsus2

Bass: w/ Bass Fill 2

Bass: w/ Bass Fig. 1 (last 4 meas.)
Fmaj7

_____ a wom - an of _____ your kind _____ is rare. _____ Your u - ni - form _____ re - turns _____ to air. _____

_____ line, _____ my _____ light, _____ my _____

Chorus

Bass: w/ Bass Fig. 3 (1st 7 meas.)
A

Gsus2

_____ G - L - O - R - I - A _____ is love, _____ my friend, _____

End Voc. Fig. 2 Voc. Fig. 3

lie.) _____ (You _____ see my _____ line, _____

Fmaj7

G6

Bass: w/ Bass Fill 1

_____ my friend, _____ my friend. _____

End Voc. Fig. 3

_____ my _____ light, _____ my _____ lie.) _____

Verse

Bkgd. Voc.: w/ Voc. Fig. 2
1st time, Bass: w/ Bass Fill 3 (see next page)
2nd time, Bass: w/ Bass Fig. 3 (1st 6 meas.)
A

1st time, Bass: w/ Bass Fig. 3 (meas. 3-6)
Gsus2

5. And now it's time _____ for you _____ to _____ go. _____ You taught me most _____ of what _____ I know. _____

6. I see you stand - ing by _____ the _____ sea. _____ The waves you made _____ will al - ways be. _____

(You _____ see my _____ line, _____ my _____

Bass Fill 1

(10) 10 10 10 10 10 10 10 10 10 10

Bass Fill 2

(10) 10 10 10 10 10 12 12 10 8

Fmaj7

Bass: w/ Bass Fill 4
D7sus2

Where would I be with-out you, Glo? }
A kiss good-bye be-fore you leave. } G - L - O - R - I - A is

light, my lie.)

Chorus
Bkgd. Voc.: w/ Voc. Fig. 3
Bass: w/ Bass Fig. 3 (1st 7 meas.)
A

Gsus2

love, my friend, my friend,

(You see my line, my

Fmaj7

G6

Bass: w/ Bass Fill 1

my friend.

light, my lie.)

Outro
1st time, Bass: w/ Bass Fig. 3 (1st 6 meas.)
2nd time, Bass: w/ Bass Fig. 3 (1st 4 meas.)
A

Gsus2

Fmaj7

Bass: w/ Bass Fill 4
D7sus2

1.

2.

Fmaj7

D7sus2

Bass Fill 3

12 12 1212 12 12 1212-12 121214 14 12 12

Bass Fill 4

10 10 1010 10 10 17 1717 17 171717 17 171717

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:
G
F
E
D
C
B
A

Strings:
high G
D
A
low E

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

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, but 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 vibrato by rapidly bending and releasing the note with the fretting hand.

SHAKE: Using one finger, rapidly alternate between two notes on one string by 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.



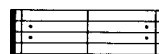
- Downstroke

tacet

- Instrument is silent (drops out).



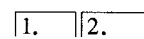
- Upstroke



- Repeat measures between signs.

D.S. al Coda

- Go back to the sign (Coda symbol), 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).



BY THE WAY
UNIVERSALLY SPEAKING
THIS IS THE PLACE

DOSED

DON'T FORGET ME

THE ZEPHYR SONG

CAN'T STOP

I COULD DIE FOR YOU

MIDNIGHT

THROW AWAY YOUR TELEVISION

CABRON

TEAR

ON MERCURY

MINOR THING

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