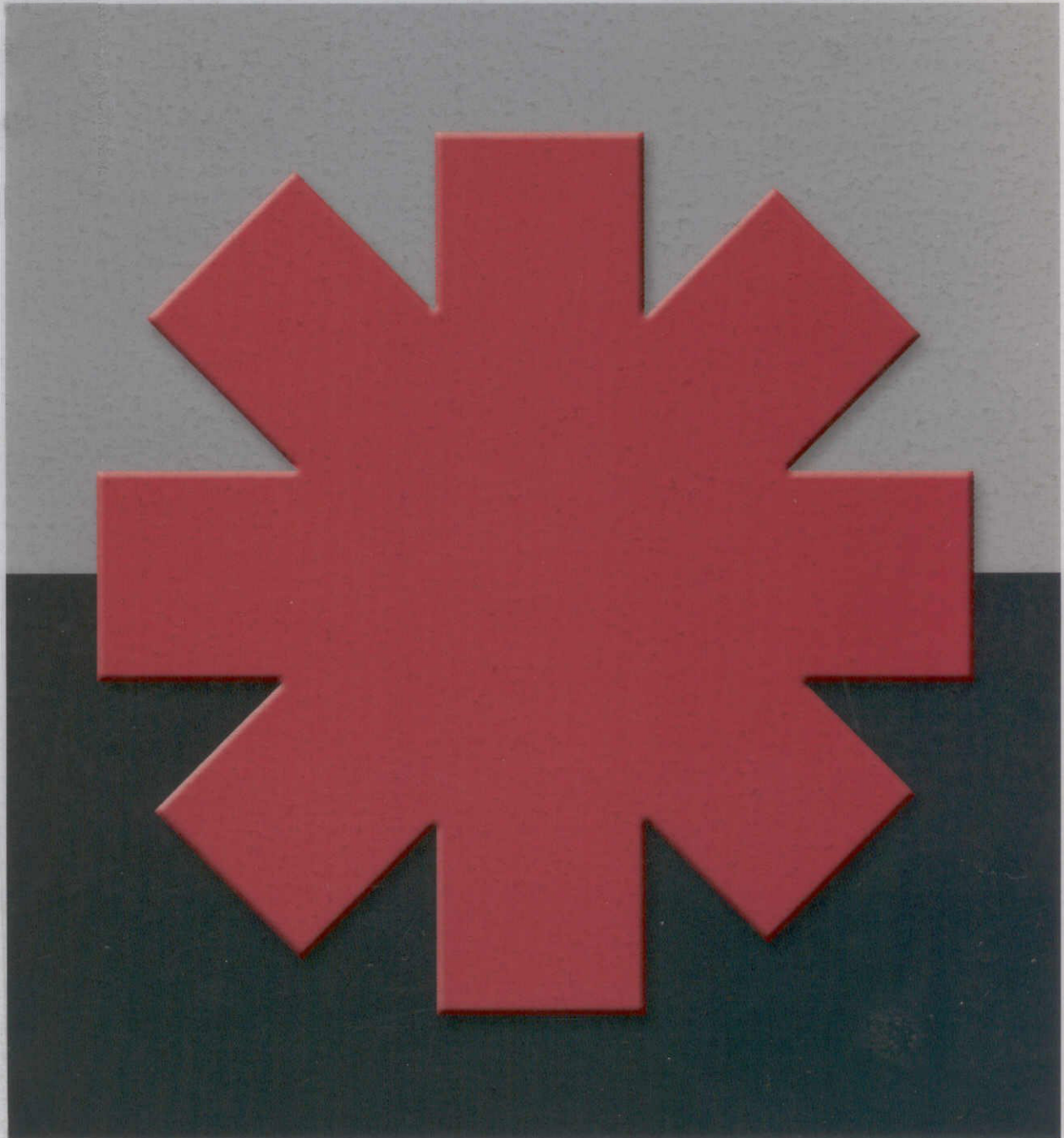


**BASS**  
RECORDED  
VERSIONS

RED HOT CHILI PEPPERS  
GREATEST HITS



PARENTAL  
ADVISORY  
EXPLICIT LYRICS



# RED HOT CHILI PEPPERS GREATEST HITS

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# Under the Bridge

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

## Intro

Moderately Slow ♩ = 68

## Verse

Faster ♩ = 76

(gtr.) 8

E B C#m G#m A

1. Some-times I feel \_\_\_ like I don't have a part - ner.  
drive on her streets - 'cause she's my com - pan - ion. I

E B C#m A E B

Some-times I feel \_\_\_ like my on - ly friend - is the cit - y I live \_\_\_ in, the  
walk through her hills \_\_\_ 'cause she knows who I am. \_\_\_ She sees my good deeds, - and she

C#m G#m A E B C#m A

cit - y of an - gels. Lone - ly as I \_\_\_ am, to - geth - er we cry. \_\_\_  
kiss - es me wind - y. I nev - er wor - ry, now, that is a lie. \_\_\_

1. Emaj7

mf

2.

2. I

## Pre-Chorus

F#m

E

B

F#m

E

I don't ev - er wan - na feel \_\_\_ like I did that day. Take me to the place I love, \_\_\_

6 4 2 2 4 2 4 2 4 4 4 4 4 6 4 2 2 4 2 4

B F#m E B F#m

take me all the way. I don't ev-er wan-na feel like I did that day.

4 2 4 4 4/6 4/6 4 6 4 2 2 4 2 4 2 4 4 4 4 4

E B F#m E B

Take me to the place I love, take me all the way, yeah.

Bass Fig. 1

6 4 2 2 4 2 4 4 2 4 0 2

C#m G#m A E B C#m A

Yeah, yeah.

3. It's

End Bass Fig. 1

4 0 0 2 4 0 0

**Verse**

Bass: w/ Bass Fig. 1, 2 times

E B C#m G#m A E B C#m G#m A E B C#m G#m A

hard to be - lieve that there's no - bod - y out there. It's hard to be - lieve that

I'm all a - lone. At least I have her love, the cit - y, she love me.

E B C#m A Emaj7

Lone - ly as I am, to - geth - er we cry.

6 9

Pre-Chorus

F#m E B F#m

I don't ev - er wan - na feel \_\_\_\_\_ like I did that day.

E B F#m E

Take me to the place I love, \_\_\_\_\_ take me all the way. \_\_\_\_\_ I don't ev - er wan - na feel \_\_\_\_\_

B F#m E B F#m

\_\_\_\_\_ like I did that day. Take me to the place I love, \_\_\_\_\_ take me all the way, \_\_\_\_\_

Bridge

A Am G6 Fmaj7 A Am

\_\_\_\_\_ yeah. \_\_\_\_\_ Yeah, \_\_\_\_\_ yeah. \_\_\_\_\_ Oh, no, \_\_\_\_\_ no, no, \_\_\_\_\_

G6 Fmaj7 A Am G6 Fmaj7

yeah, \_\_\_\_\_ yeah. \_\_\_\_\_ Love \_\_\_\_\_ me, \_\_\_\_\_ I say, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah. \_\_\_\_\_

Fmaj7

E7

G

Chorus

A

Am7

Spoken: One time.

(Un-der the bridge\_down - town, \_\_\_\_\_)

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

G6

Fmaj7

A

Am7

G6

Fmaj7

is where I drew some blood. (Under the bridge\_down-town, \_\_\_\_\_) I could not get e-nough. \_\_\_\_\_

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

A

Am7

G6

Fmaj7

A

Am7

(Un-der the bridge\_down-town, \_\_\_\_\_) for - got a - bout my love. \_\_\_\_\_ (Un-der the bridge\_down-town, \_\_\_\_\_)

7 9 7 10 7 5 7 5 7 5 3 5/7 5 7 5 7 7 9 7 0 9 7 0

G6

Fmaj7

A

Am7

G6

Fmaj7

I gave my life a - way, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah. \_\_\_\_\_ A -

(I gave my life a - way. \_\_\_\_\_)

5 7 5 3 3 5/7 5 7 5 7 7 9 7 10 7 5 7 5 7 5 3 5/7 5 7 5

A Am7 F6 Fmaj7 A Am7

Oh, no, no, no, no, yeah, yeah. Way down I said, oh, way. A - way.

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

G6 Fmaj7 A Am7 G6 Fmaj7

yeah, yeah. Spoken: Will I stay? A - way.

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

Outro  
A Am G6 Fmaj7 A Am

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

G5 Fmaj7 A Am G6 Fmaj7

5 7 5 3 5/7 5 7 5 | 7 9 7 10 7 5 7 | 5 7 5 3 5/7 5 7 5

A Am G6 Fmaj7 A

rit. let ring

0 9 0 0 9 2 | 0 7 0 3 | 0 14 14

# Give It Away

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

## Intro

Moderate Funk ♩ = 92

(drums) N.C.(A5) (gtr. & drums) **3**

*f* T T

5 17 5 15

## Verse

N.C.(A5)

1.,4. What I've got, you've got to give it to your ma - ma. What I've got, you've got to give it to your pa - pa.  
 2. Greed-y lit - tle peo - ple in a sea of dis - tress, keep your move to re - ceive your less.  
 3. See additional lyrics

Bass Fig. 1 End Bass Fig. 1

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

Bass: w/ Bass Fig. 1, 5 times

What I've got, you've got to give it to your daugh-ter, then you do a lit-tle dance, and then you drink a lit-tle wa - ter.  
 Un - im-pressed by ma-ter - i - al ex - cess, love is free, love me, say "Hell yes!"

What I've got, you've got to get it, put it in you. What I've got, you've got to get it, put it in you.  
 Low brow, but I rock a lit-tle know how. No time for the pig-gies or the hoose-gow.

What I've got, you've got to get it, put it in you. Reel-ing with the feel-ing, don't stop, con - tin - ue.  
 Get smart, get down with the pow - wow, nev - er been a bet - ter time then right now.

Re - al - ize — I don't wan-na be a mi - ser, con - fide with Sly, you'll be the wi - ser.  
 Bob Mar - ley, po - et and a pro - phet, Bob Mar - ley taught me how to off it

To Coda 1 ⊕

To Coda 2 ⊕

Young blood is the lov - in' up ri - ser. How come ev - 'ry - bod - y wan-na keep it like the Kai - ser? }  
 Bob Mar - ley walk-in' like he talk it. Good - ness me, can't you see I'm gon-na cough it? }



**Chorus**  
N.C.(A5)

Give it a-way, give it a-way, give it a-way now. - Give it a-way, give it a-way, give it a-way now. -

0 4 5 (5) 4

1.

Give it a-way, give it a-way, give it a-way now. - I can't tell if I'm a king-pin or a pau - per!

5 (5) 4 5 (5)

2.

Bass tacet

Oh. Oh, yeah! - Give it a-way, give it a-way, give it a-way now. -

5 (5)

Give it a-way, give it a-way, give it a-way now. - Give it a-way, give it a-way, give it a-way now. -

5 (5)

**Guitar Solo**  
N.C.(E5)

I can't tell if I'm a king-pin or a pau - per!

Bass Fig. 2 End Bass Fig. 2

0 X 10 12 10 0 3 X 3

Bass: w/ Bass Fig. 2, 6 times

**6**

3. Luck - y

**6** Bass Fig. 3 End Bass Fig. 3

0 10 0 9 0 7 0 5 0 4 0 3 0 2 0

**Coda 1**

**Chorus**

N.C.(A5)

Give it a-way, give it a-way, give it a-way now. — I can't tell if I'm a king-pin or a pau-per!

\* Played 1st time only.

**Guitar Solo**

Bass: w/ Bass Fig. 2, 3 times, simile  
N.C.(E5)

Bass: w/ Bass Fig. 3, simile

D.S. al Coda

**3**

**Coda 2**

**Out-Chorus**

Bass: w/ Bass Fig. 1, 1 1/2 times, simile  
N.C.(A5)

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

Give it a-way, give it a-way, give it a way now. — Give it a-way now. Give it a-way now.

0 X 12/14 12 14 14 12 12

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

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

Give it a-way now. Give it a-way now. Give it a-way now.

0 X 12/14 12 0 7 0 5 0 4 0

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

A5 D5 Db5 C5

A5

D5 Db5 C5

Give it a-way now. Give it a-way now. Give it a-way now.

play 3 times

0 X 12/14 12 0 3 0 3 0 3

Bass: w/ Bass Fig. 1, simile

A5 D5 Db5 C5

A5

D5 Db5 C5

A5

D5 Db5 C5

Give it a-way now. Give it a-way now. Give it a-way now.

0 X 12/14 12 X 3 0 3 0 0 3 0 5 0 6 0 7 0 9 0 10 0

A5

N.C.(Am)

A5

Am

Give it a - way - now. \_\_\_\_\_

12

### Additional Lyrics

3. Lucky me swimmin' in my ability,  
 Dancin' down on life with agility.  
 Come and drink it up from my fertility,  
 Blessed with a bucket of lucky mobility.  
 My mom, I love her 'cause she loves me,  
 Long gone are the times when she scrub me.  
 Feelin' good, my brother gonna hug me,  
 Drink up my juice, young love, chug-a-lug me.  
 There's a river born to be a giver,  
 Keep you warm, won't let you shiver.  
 His heart is never gonna wither,  
 Come on everybody, time to deliver.

# Californication

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

## Intro

Moderate Rock ♩ = 96

\*Am F Am F End Bass Fig. 1

Bass Fig. 1

Bass

*mf*

\* 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

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**

Bass: w/ Bass Fill 1, 2nd time  
Bass: w/ Bass Fill 3, 3rd time

Am Fmaj7

Voc. Fig. 1

Ooh. \_\_\_\_\_

Bass Fill 1

Bass Fill 3

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

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. }

7 7 7 7 7 7 7 7 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 8 8

Bass Fill 2

T  
B 8 8 8 8 8 8 / 12 12 10 9

Bass Fill 4

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

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

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)

⊕ 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 9 10

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 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 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

F#m Dmaj7 F#m D

*mf* let ring — — — — — let ring — — — — — let ring — — — — —

14 18 16 14 14 18 16 14 14 14 14 14 14 14 14 14 10 10 10 10 10 14 14 14 14 14 14 14 10 10 10 10 10 0



B5 Bm D5 D A E F#m D

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

F#m D B5 D A E

14 18 16 14 | 14 | 7 9 7 5 7 5 | 5 7 7 5 5 0 7 7 0 0

B5 B D A E Bm D A E

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

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

Bass: w/ Bass Fig. 1

Am F Am F

5. De -

**Coda 2**

Am Fmaj7 Am

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

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

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 - tion.)

Dream of Cal - i - for - ni - ca -

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

# 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*

TAB 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 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 ly view, \_  
Share \_ this lone - ly...

F Csus4 C Dm C

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

Bass Bass Fill 1 End Bass Fill 1

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

let ring

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

**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.

**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**

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... 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 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 C#sus4 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

*sva* *loco*

Bass

19 19 19 19 17 14 14 17 14 14 9 9 9 9 9  
 0 0 0 0 0 0 0 0 0 0 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

5. Scar tis - sue that I wish you saw, sar - cas - tic mis - ter know it all.

Bass: w/ Bass Fill 3

F C5 D5

Ah, close your eyes and I'll kiss you 'cause with the birds I'll share,

**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 Csus4 C Dm

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

**Bass Fill 3**

Fingering: 8, 5, 5, 5, 5, 5, 7, 5, 8, 5

Outro-Guitar Solo

Dm C6

Bass

8va

let ring

19 0 19 0 19 0 19 0 17 0 14 0 14 0 14 0 14 0 14 0 9 0 9 0 9 0 9 0

8 8 8 8 8

Dm 8va

10 10 12 10 12 10 12 10 12 10 12 10 19 0 19 0 19 0 21 0 17 0 14 0 14 0 17 0 19 0 17 0 19 0 17 0

C6 *loco* Dm 8va

let ring

9 0 9 0 9 0 9 0 9 0 12 10 12 10 12 10 12 10 19 0 19 0 19 0 21 0 17 0

8 8 8 8 8 10 10 10 10 10 10

8va C6 *loco* Dm

let ring

14 0 14 0 17 0 19 0 17 0 19 0 17 0 14 0 9 0 9 0 9 0 9 0 12 9 12 10 12 10 12 10

8 8 8 8 8 10 10 10 10 10 10

8va C6 *loco* Dm

rit. \*

19 0 19 0 19 0 19 0 17 0 14 0 14 0 17 0 17 0 14 0 17 0 14 0 9 10 9 10 10 10

8 8 8 8 10

\*w/ rapid tremolo using vol. knob.

# Soul to Squeeze

from the Paramount Motion Picture THE CONEHEDS

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

Intro  
Moderate Rock ♩ = 84

A

(Guitar) 2 Bass

*mf*

12 14 14 16 14 16 14 16 14

F Bass Fig. 1 Csus2 Dm Bbmaj7

Play 4 times

0 0 0 0 0 0 0 0 1 1 3/5 3 3 2 3 5 7 8 6

Dm F C Gm7 Gm9 F Bass Fig. 2 Csus2

End Bass Fig. 1

5 5 5 5 8 6 8 8 (8) 3 6 (6) 1 1 3/5 3 3 2 3

Dm Bbmaj7 Dm F C Gm7 Gm9

End Bass Fig. 2

5 7 8 6 8 8 8 5 5 5 5 8 6 8 8 (8) 3 6 (6)

## Verse

Bass: w/ Bass Fig. 1

F C Dm Bb Dm F C

1. I got a bad dis - ease, — all from my brain — is where —



Gm F C Dm Bb

I bleed. In - san - i - ty it seems

1 1 3/5 3 3 2 3 5 7 8 6 8

Dm F C Bb F Csus2

has got me by my soul to squeeze. Well all the love for me,

Bass: w/ Bass Fig. 2

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

Dm Bbmaj7 Dm F C Gm7 Gm9

with all the dy - ing trees I scream.

F Csus2 Dm Bbmaj7 Dm F C

The an - gels in my dreams, yeah, have turned to de - mons of greed,

1 1 3/5 3 3 2 3 5 7 8 6 5 5 5 5 8 6 8 8

Chorus

Gm7 Gm9 F C

— that's me. — Where I — go — I just don't know. —

(8) (8) \ 3 6 || 8 7 8 10 | 8 7 8 10

Dm(add9) Bbadd#4 F

I got to, got to, got - ta take it slow. — When I've found — my

5 5 5 7 8 | 6 6 6/8 10 8 9 | 8 7 8 10

C Dm(add9) Am Bb

piece of mind — I'm gon - na give you some of my good time. —

8 7 7 8 7 8/10 \ | 5 5 5 5 5 7 8 | 5 5 5 6 (6) \

Verse

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

F C Dm Bb Dm F C

2. To - day love smiled on me, — it took a - way — my pain, —

Gm F C Dm Bb

— say please. — Oh, let your ride be free, —

Dm F C Bb

you got - ta let — it be, — oh yeah. —

**Chorus**  
F

Where I go — I

5 5 5 5 8 6 8 8 | 10 8 6 8/10 8 10 8 \ 6 || 8 7 8 10

C Dm(add9) Bbadd#4

just don't know. — I got to, got - ta, got - ta take it slow. —

8 7 8 10 \ | 5 5 5 7 8 | 6 6 6 6 \ 8 10 9

F C Dm(add9)

When I've found — my piece of mind — I'm gon - na give you some of

8 7 8 10 | 10 8 7 10 \ | 5 5 5 5 5 5 7 8

Guitar Solo

Am Bb F C Dm Bb

my good time. \_\_\_\_\_

5 5 5 6 6 6 | 1 1 3 5 3 3 2 3 | 5 7 8 6 8 8 8

Dm F C Gm F C

5 5 5 8 6 8 8 | (8) 3 6 (6) | 1 1 3 5 3 3 2 3

Dm Bb Dm F C

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

Interlude

Dm C Am Am Bb

1., 2., 3. 4.

w/ slight dist.

10 12 10 10 | X X | 10 12 10 12 10 12 | 8 (8) | 5 5 5 6 (6)

Verse

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

F C Dm Bb Dm F C

3. Oh, so po - lite in - deed, \_\_\_\_\_ well I got ev - 'ry - thing \_\_\_\_\_

Gm F C Dm Bb

I need. Oh, make my days a - gree

(8) (8) 3 6 (6) 1 1 3 5 3 3 2 3 5 7 8 6

Dm F C Bb

and take a - way my self - de - struc - tion.

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

F C Dm Bbmaj7

It's bit - ter, ba - by, and it's ver - y sweet. Ho - ly roll - er coast - er but I'm on my feet.

1 1 3 5 3 3 2 3 5 7 8 6 8

Dm F C Gm7

Take me to the riv - er, let me on your shore, well, I'll be com - in' back, ba - by, I'll be com - in' back for more.

5 5 5 5 8 6 8 8 (8) 3 6 6 6

F Csus2 Dm Bbmaj7

Do, do, do, do, ding, a, zing, — a, dong, dong, ga, ding, — ba, da, ma, sa, ma, na, ma, cong, gong, yeah. —

1 1 3 5 3 3 2 3 | 5 7 8 6

Dm F C Gm7 Gm9

I could not for-get, but I — would not en-deav-or sim-ple pleas-ures. I'm much bet-ter, but I won't re-gret it nev-er.

5 5 5 5 8 6 8 8 | 8 8 3 (3) 6 6

**Chorus**  
Fmaj7 C Dm(add9)

Where I go — I just don't know. — I got to, got to, got - ta

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

Bbadd#4 Fmaj7 C

take it slow. — When I've found — my piece of mind —

6 6 6 6 8 10 9 | 8 7 8 8 8 10 10 12 10 | 8 7 8 10 7 8 10 8 7 10

Dm(add9) Am Bb Fmaj7

I'm gon - na give you some of my good time. \_\_\_\_\_ Where I go \_\_\_\_\_ I

5 5 5 5 5 7 8 | 5 5 5 6 6 6 6 | 8 7 8 8 8 10 10/12 10

C Dm(add9)

just don't know. \_\_\_\_\_ I might end up some - where in

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

Bbadd#4 Fmaj7 C

Mex - i - co. \_\_\_\_\_ When I've found \_\_\_\_\_ my piece of mind \_\_\_\_\_

6 6 6 6/8 10 8 9 | 8 7 8 10 10/12 10 10 | 8 10 12 10 8 10 8 7 8 7

Dm(add9) Am Bb F

I'm gon - na keep it for the end of time. \_\_\_\_\_

5 5 5 5 5 5 7 8 | 5 5 5 6 (6) 1

# Otherside

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

## Intro

Moderate Rock ♩ = 123

Bass A5

Chords: A5, F, C, G5

mf

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

## Chorus

Chords: A5, F, C, G5

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

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

Chords: A5, F, C, G5

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

let ring — — — — —

5 5 5 3 | 1 1 1 1 1-3 | 3 3 3 3 0 | 3 5 3 4

Chords: A5, F, C

bad; — slit my throat, it's all —

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



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 3 | 0 0 0 0 0 0 | 19 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 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

G A

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

To Coda 2 ⊕

let ring let ring

Chorus

A5 F C G5

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

A5 F C G5

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

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

⊕ Coda 1

D.S.S. al Coda 2

(5)

⊕ Coda 2

Chorus

Am

How long, \_\_\_\_\_ how \_\_\_\_\_

How, \_\_\_\_\_

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

# Suck My Kiss

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

Intro  
Moderately ♩ = 102  
N.C.

Gm7

Well, I'm sail-in'. Yeah! Yeah! Oh, yeah!

Bass Fig. 1

f

1 3 1 1 3 1 3 1 1 3 1 3 1 1 3

1. N.C. | 2. N.C. N.C.(Gm7)

Hit me.

End Bass Fig. 1 Bass Fig. 2

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

1 3 3 1 3 3

End Bass Fig. 2

1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3

Verse  
Bass: w/ Bass Fig. 2  
N.C.(Gm7)

1., 3. Should have been, could have been, would have been dead \_ if I did-n't get the mes-sage go -in' to my head. \_\_\_\_  
2. Look at me, can't you see, all I real - ly want to be is free from a world that hurts me. \_\_\_\_

I am \_\_\_\_ what I am, \_\_\_\_ most moth - er fuck - ers don't give a damn. \_\_\_\_  
I need \_\_\_\_ re - lief, \_\_\_\_ do you want me girl to be your thief? \_\_\_\_

Fm7 F#m7 Bass: w/ Bass Fig. 2 Gm7 N.C.(Gm7)

Aw, ba - by, think you can? Be my girl, I'll be your man. Some-one full of fun, do me'till I'm well done.  
Aw, ba - by, just for you I'd steal an - y-thing that you want me to. K - i - s - s - i - n - g,

Bass Fig. 3 End Bass Fig. 3

1 3 3 3 4 4 4/



Lit - tle Bo Peep cum - in' from my stun \_\_\_ gun. \_\_\_ Be - ware, \_\_\_ take care, \_\_\_  
 chick - a chick - a - dee, do me like a ban - shee. Low brow, \_\_\_ is how, \_\_\_

Bass: w/ Bass Fig. 3  
 Fm7

most moth - er fuck - ers have a cold - ass stare. \_\_\_ Aw, ba - by, please be there, suck my kiss, cut me my share. \_\_\_  
 swim - ming in the sound of bow wow wow. \_\_\_ Aw, ba - by, do me now, do me here I do al - low \_\_\_

**Chorus**

Gm7 N.C.(Gm7) Bb7 E G Dsus4 G Dsus4 A

Hit me! You can't hurt me! \_ Suck my kiss!

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

**To Coda** ⊕

Bass: w/ Fill 1, 2nd time

E G Dsus4 G Dsus4 A E G Dsus4 G Dsus4 A E5

Kiss me! Please per - vert me! Stick with this! Is she { talk - ing dirt - y? \_\_\_ }  
 { gon - na curt - sy? \_\_\_ }

5 5 5 5 0 0 0 5 5 5 5 0 0 0 0 0 0 X

1. 2.

**D.S. al Coda**

**Guitar Solo**

Bass: w/ Bass Fig. 1

2 times

E G Dsus4 G Dsus4 A A Bb7

Give to me. sweet sa - cred bliss, { your } mouth was made to suck my kiss! mouth was made to. \_\_\_  
 { that }

5 5 5 5 0 0 0 0 0 1

⊕ **Coda**

A E5 E G Dsus4 G Dsus4 A

Give to me \_ sweet sa - cred bliss, that mouth was made to suck my kiss!

0 0 0 5 5 5 5 0 0 0

**Fill 1**

T B 0 0 0 0

# 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

TAB

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

TAB

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... \_\_\_

5/17

TAB

10	10	10	10	10	10	10	10	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
----	----	----	----	----	----	----	----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

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

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

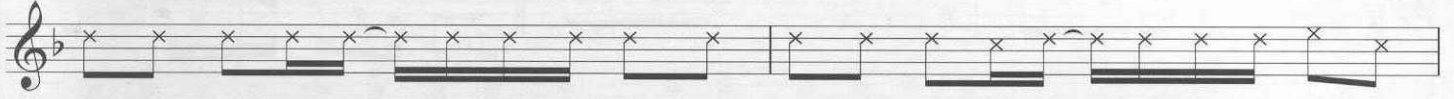
0 0 3 5 3 X 3 5 0 3 0 0 3 5 5 5 6 6 6 6 6 6

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

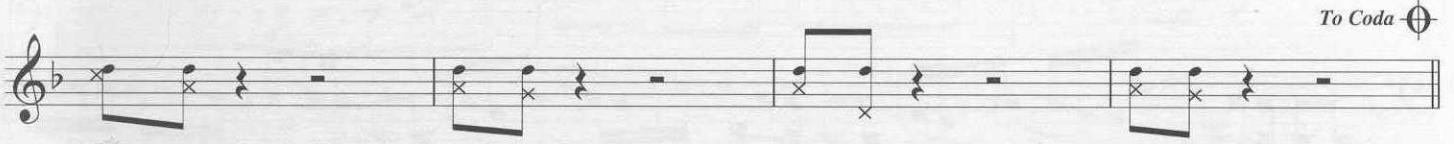
1. Steak knife. Card shark. Con job. Boot cut.  
2. Black - jack. Dope dick. Pawn shop. Quick pick.



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.

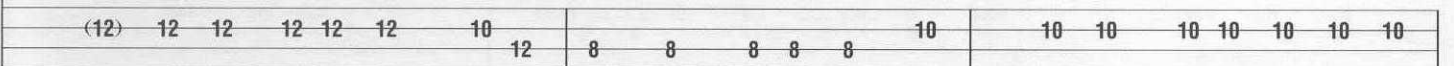
Chorus  
F C Dm



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



Am Bb Interlude Dm

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

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

D.S. al Coda

0 0 3 5 3 0 0 3 (X) 3 5 0 0 3 5 3 X 3 5 0 3 0 0 3 5 5 5 6 6 6 6 6 6

⊕ Coda

Chorus

Bass: w/ Bass Fig. 1  
F5

C/E A5

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

C5

A5/E

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

F5

C5

A5

G5

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

F5/C

C

A5

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 12/14 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. —

F C Am Bb rit. Dm

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

rit.

12

# 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

*mf*

X X X X X X 10 10 10 10 10 10 10 10 10 10 10 10 10 10

\* Chord symbols reflect overall tonality.

Bb

10 10 10 10 10 10 10 10 10 10 10 10 8

Dm Eb

12 12 12 12 12 12 12 12 12 12 12 12 12 12 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 10

Gsus4 G End Bass Fig. 1

10 10 10 10 10 10 10 10 10 10 10 10 10 10 12 12 12 12 10 10 10 10 13 13 13 13 12 12 12 12

## 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 Fig. 2

Bass

*f*

10 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

**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 10 13 13 13 13 13 12 12 12 12



Bass: w/ Bass Fill 3, 2nd time  
 Bass: w/ Bass Fill 4, 3rd time  
 Bass: w/ Bass Fill 5, 4th time

B $\flat$

10 10 10 10 10 10 10 10 10 10 10 10 10 10 | 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Dm

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 | 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Ab/E $\flat$  G

1., 2., 3.

\* Ah. \_\_\_\_\_

13 13 13 13 13 13 13 13 13 13 13 13 13 13 | 10 10 10 10 10 10 10 10 10 10 10 10 10 10 | 12 12 12 12 10 10 10 10 | 13 13 13 13 12 12 12 12

\* Sung 1st time only.

4.

Free Time

C5

12 12 12 12 10 10 10 10 | 13 13 12 12 13 13 13 13 | 10 (10) 1/2 (10) | 10 1/2 (10) 10

Bass Fill 3

10 10 10 10 10 10 10 10 10 10 10 10 10 10 12 12

Bass Fill 4

10 10 10 10 10 10 10 10 8 8 8 | 10 10 10 10

Bass Fill 5

10 10 10 10 10 10 10 10 10 10 10 10 12 12 12 12

# Breaking the Girl

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

Tune Down 1/2 Step:

① = G♭ ③ = A♭

② = D♭ ④ = E♭

## Intro

Moderately ♩. = 60

A G B/A Am7 D/A D/G D E6/A A

Bass Fig. 1 End Bass Fig. 1

*mf*

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

## Verse

Bass: w/ Bass Fig. 1, 4 times

A G B/A Am7 D/A D/G D E6/A A G

1. I am a man cut from the know. Rare ly do  
2. Raised by my dad, girl of the day. He was my

B/A Am7 D/A D/G D E6/A A G

friends come and then go. She was a  
man, that was the way. She He was the

B/A Am7 D/A D/G D E6/A A G

girl soft but es - tranged. We were the  
girl left a - lone. Feel - ing the

B/A Am7 D/A D/G D E6/A A

two our lives re - ar - ranged.  
need to make me her home.

5 7 7 5 7 7 7

Pre-Chorus

C G Am G6/A Am

Feel - ing so good that day.  
I don't know what, when or why.

C G Fmaj7

A feel - ing of love that day.  
The twi - light of love had ar - rived.

Chorus

Am E7/B C6 G/D E7

Twist - ing and turn - ing, your feel - ings are burn - ing, you're break - ing the girl.

Bass Fig. 2

Am E7/B C6 G/D F

She meant you no harm.

Bass: w/ Fill 1, 2nd time  
Bass: w/ Fill 2, 3rd time

End Bass Fig. 2

Fill 1

T 3 3 3 3 /10 7 8 9 10 12 10 9 7

B

Fill 2

T 3 3 3 3 /10 7 9 10 /12 10 9 10 7

B

Am E7/B C6 G/D E7 Bass: w/ Fill 3, 3rd time

Think you're so clev - er, but now you must sev - er, you're break - ing the girl.

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

Am E7/B C6 G/D F E7 Bass: w/ Fill 4, 3rd time

He loves no one else.

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

2. To Coda ⊕ Interlude

F7 E7 Am F/C F/C

1. - 7. 8. D.S. al Coda take 2nd ending

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

⊕ Coda

Outro

Am E7/B C6 G/D E7

0 0 0 2 2 2 | 3 3 3 5 5 5 | 7 7 7 7 7 7/9 | 9 9 9 7 7 7

Fade Out

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

Am E7/B C6 G/D F

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

16

Fill 3

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

Fill 4

3 3 3 3 / 7 7 9 | 9 10 9 7 9 7 7 9 10 9 7

# My Friends

Words and Music by Anthony Kiedis, Flea, Chad Smith and David Navarro

## Intro

Moderately Slow ♩ = 84

Chords: Dsus2, Dm(add9), G/B, Cadd9, Dsus2, Dm(add9), G, Cadd9

*mf*

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

## Verse

Chords: Dsus2, Dm(add9), G/B, Cadd9, Dsus2, Dm(add9), G, Cadd9

1. My friends are so de-pressed. I feel the ques-tion of your lone-li-ness. Con-fide, 'cause

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

Chords: D, Dm(add9), G/B, Cadd9, Dsus2, Dm(add9), G, Cadd9

I'll be on your side. You know I will, \_\_\_ you know I will. \_\_\_

12 10 10 12 10 12 | 12 12 9 10 | 12 12 10 | 5 3 5 3 4

Verse

2. Ex-girl-friend called me up, a-lone and des-p'rate on the pris-on phone. They want to

Chords: Dsus2, Dm(add9), G/B, Cadd9, Dsus2, Dm(add9), G/B, Cadd9

Fretboard diagrams: 5 5 3 3 5 | 3 3 3 3 5 3 4 | 5 2 3 3 3 | 5 5 5 4 2

Chorus

give her sev-en years for be-ing sad. I love all of you

Chords: Dsus2, Dm(add9), G/B, Cadd9, C, Asus2

Fretboard diagrams: 5 5 3 3 5 | 3 3 3 || 3 3 5 | 0 0 7 9 9 7 7

hurt by the cold. So hard and lone-ly, too,

Chords: C, D, Aadd9, C, Asus2

Fretboard diagrams: 3 3 5 5 7 | 0 7 0 7 | 3 3 5 3 | 0 7 9 9 (9)

Verse

when you don't know your-self. 3. My friends are so dis-tressed. They're stand-ing

Chords: C, D, Aadd9, Dsus2, Dm(add9), G/B, Cadd9

Fretboard diagrams: 3 3 3/5 7 5 0 | 0 0 0 7 7 7 7 7 7 7 || 5 5 2 3 3 3 | 5 5 3 3 4



Dsus2 Dm(add9) G/B Cadd9 Dsus2 Dm(add9) G/B Cadd9

on the brink of emp-ti-ness. No words I know of to ex-press this emp-ti-ness.\_

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

**Chorus**  
C Asus2 C D Aadd9

I love all of you \_ hurt by the cold. \_

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

C Asus2 C D Aadd9

So hard and lone - ly, too, \_ when you don't know \_ your-self. \_\_\_\_\_

3 3 5 3 | 0 7 7 0 7 (7) | 3 3 3 3/5 7 7 0 | 0 0 0 0 0 0 0 0 0 0

**Guitar Solo**  
D Dm(add9) G/B Cadd9 D Dm(add9) G/B Cadd9

5 5 2 3 3 4 4 | 5 5 10 12 12 10 \ | 5 5 2 3 3 5 | 3 3 3 5 3 3 5 3 4

D Dm(add9) G/B Cadd9 D Dm(add9) G/B Dm(add9)

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

Bridge

E G6 F#7add4 Fmaj7#11

I - mag - ine me \_\_\_\_\_ taught by trag - e - dy. \_\_\_\_\_ Re -

2 2 2 2 2 2 2 2 2 2/5 5 5 5 7 5 5 5 7 5 5 5 4 4 4 4 4 4 6 4 4 3 3 5 3 3 5 3 5

C Bsus4 F5

lease is peace. \_\_\_\_\_

3 3 3 3 3 5 3 3 2 2 2 2 2 4 2 0 1 1 1 1 1 1 1 1 13 13 13 13 13 15 13 13

Verse

Dsus2 Dm(add9) G/B Cadd9 Dsus2 Dm(add9)

4. I heard a lit - tle girl, and what she said was some-thing beau - ti - ful.

5 5 2 3 5 3 5 3 5 5 2 5 5 2 3 3 3 5

G/B Cadd9 Dsus2 Dm(add9) G/B Cadd9

To give your love no mat - ter what, is what she said..

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

Chorus

C Asus2 C D Aadd9

I love all of you \_ hurt by the cold. \_

3 3 2 2 | 0 7 7 0 0 7 | 3 3/5 7 5 0 | 14 14 12 12 12

C Asus2 C D Aadd9

So hard and lone - ly, too, \_ when you don't know \_ your - self. \_\_\_\_\_

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

D Dm(add9) G/B Cadd9 D Dm(add9)

*f*

5 5 5 5 5 8 8 8 8 8 8 | 10 10 10 10 10 10 /10 10 10 10 10 10 | 5 5 5 5 5 5 8 8 8 8 8 8

G/B Cadd9 D Dm(add9) G/B Cadd9

10 10 10 10 10 12 | 10 10 10 10 10 10 10 | 5 5 5 5 5 5 3 3 3 3 3 3 | 2 2 2 2 2 2 3 3 3 3 3 3

D Dm(add9) G/B Cadd9 D5

let ring >

5 5 5 5 5 5 5 8 8 8 8 8 8 | 8 10 10 10 10 10 10 10 /10 10 10 10 10 10 | 12 10

Segue to "Coffee Shop"

Csus2 8va Dsus2 D6 D5

let ring *p* rit.

19 19 19 | 19

(12/10)

# Higher Ground

Words and Music by Stevie Wonder

## Intro

Moderately fast Funk Rock ♩ = 138

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

N.C.

Bass Fig. 1

sim.

End Bass Fig. 1

Bass Fig. 2

\*Em7 G A

\*Chord symbols reflect basic harmony.

Em7 N.C. Em7 G A Em7 End Bass Fig. 2

## Verse

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

E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5

1. Peo - ple, \_\_\_\_\_ keep on learn - in'.

pow - ers \_\_\_\_\_ a keep on ly - in', \_\_\_\_\_ while your

teach - ers, \_\_\_\_\_ a keep on teach - in', \_\_\_\_\_ Uh,

4. Lov - ers, \_\_\_\_\_ a keep on lov - in', \_\_\_\_\_ while be -

E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5

Sol - diers, \_\_\_\_\_ keep on war - rin'.

peo - ple \_\_\_\_\_ a keep on dy - in', \_\_\_\_\_ Uh,

preach - ers, \_\_\_\_\_ a keep on preach - in', \_\_\_\_\_ Uh,

liev - ers \_\_\_\_\_ keep on be - liev - in'.

F#m7      A      B      F#m7      N.C.      A      D      N.C.

world, \_\_\_\_\_ }  
 world, \_\_\_\_\_ }      keep on      turn - in'. \_ }  
 World, \_\_\_\_\_ }      just stop      sleep - in', \_ }      'cause it won't \_\_\_\_\_ be too  
 Sleep - ers, \_\_\_\_\_

4      7      9      4      6      7      7      7      5      7      5      7      7      6      5  
 2   2   2 5 5 7 7   2 2 2 4 4 5 5   5 5 5   5 5 5 4 4 3 3

1.      2.

Bass: w/ Bass Fig. 1 (2 times)  
 Em7      G      A      Em7      G      A      Em7      G      A      Em7      G      A      Em7      G      A

long.      3., 4. Oh, no! \_\_\_\_\_      2. Uh,      I'm

\*Gang vocals, next 10 meas.

**Chorus**  
 A7      Em7      A7

so darn glad he let me try it a - gain, \_\_\_\_\_ 'cause my last time on earth I lived a

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

Em7      A7      Em7

whole world of sin. \_\_\_\_\_ I'm so glad that I \_\_\_\_\_ know more than I knew then. \_\_\_\_\_ Gon - na

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

To Coda

F#5 B7#5 Em7 G A

keep on try in' till I reach the high - est ground.

7 9 9 11 10 9 8 9 9 8 9 7 9 9 8 7 10 9 8 7 10 7 0 0 0 3 3 5 5

D.S. al Coda  
(take repeat)

Em7 G A Em7 G A Em7 G A

3. Uh,

steady gliss.

2 5 7 2 5 7 12 2 3 3 5 5

Coda

B7#5

I reach the high - est

7 5 7 5 7 5 7 5 7 5

Bass: w/ Bass Fig. 2 (2 3/4 times)

\*Em7 G A Em7 N.C. Em7 G A

ground. Till

Spoken: An' Stev - ie knows that, uh, no - bod - y's gon - na bring me down.

\*Upstemmed gang vocals till end.

\*\*Sung as even eighth notes.

Em7 G A Em7 N.C.

I reach the high - est ground. 'Cause me 'n' Stev - ie, see, we're gon - na be a sail - in' on

Em7 G A Em7 G A

the get funk-y sound. Till I reach the high-est ground. Bust-in' out, an' I'll

Em7 N.C. Em7 G A Em7

break you out, 'cause I'm sail-in' on. Till I reach the high-est

Bass

0 0 2 0 5 4 2 3

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

G A Em N.C. Em7 G A

ground. Just, uh sail-in' on, sail-in' on the high-er ground. Till

**Outro**  
Very fast ♩ = 320

Em7 E5\* G5 A5 G5

I reach the high-est ground.

0 0 2 0 5 4 2 3

\*Vocal disregards tempo change.

E5 G5 A5 G5 E5 G5 A5 G5 E5 N.C.

I reach the high-est ground.

*f*

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

Play 4 times

# 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 the 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	7	7	7	12	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.

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 nervous. Nothing better than love.

G

Bm

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

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

Em7

D.S. al Coda

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

5 7 5 7 5 7 5 7 5 7 5 7 14 14 12 14 12 14 12

G D D

let ring

12 12 12 12 12 12 12 12 10 10 10 10 10 10 10 10 10 10

1., 2. 3.

A G D

let ring

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

# 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. — Fully 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

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 4 meas.

Em C G+/B

Let's go get lost, \_ let's go get lost. \_

**Chorus**  
 Bass: w/ Bass Fig. 1  
 Em

Blue, you

C G+/B Em

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

C G+/B

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

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

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. ...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

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

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

Verse

Bass: w/ Bass Fig. 1

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

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

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

2 5 7 5 4

C Bass: w/ Bass Fill 1 G+/B Am G/B C

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

G/D Am G/B C G/D

Mir These smil - ing eyes are just a 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

G/B C G/D

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

Am G/B C G/D Am

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

G/B C G/D

are just a mir - ror for... )

**Outro**  
Bass tacet  
Em

12

# Fortune Faded

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

## Intro

Moderate Rock ♩ = 116

Bass F#

## \* B5

Bass Fig. 1

\*Chord symbols reflect implied harmony.

## D5

## A5

## G5

End Bass Fig. 1

## Verse

1st time, Bass: w/ Bass Fig. 1 (3 times)

2nd & 3rd times, Bass: w/ Bass Fig. 1 (2 3/4 times)

## B5

## D5

1. They say in chess — you've got to kill — the queen and then you made it, — or — what
2. You took a town — by storm, the mess you made was nom - i - nat - ed, — or — what
3. The med - i - cat - ed state of mind — you found is o - ver - rat - ed, — or — what



A A/G B5

do — you? A fun - ny thing, — the king who gets him - self as - sas - si - nat - ed. —  
do — you? Now put a - way — your wel - come, soon you find you've o - ver - stayed it. —  
do — you? You saw it all — come down and now it's time to im - i - tate it. —

D5 A A/G B5

Hey — now, ev - 'ry time — I lose, — at - ti - tude. —

1. 2. D5 A5 G5 A5 G5

5 5 5 5 5 5 5 5 3

Chorus A D A G A Bm Bm7

So di - vine, — hell of an el - e - va - tor. All — the while — my for -

Bass Fig. 2

7 7 7 7 7 5 5 5 5 5 5 5 7 9 9 9 9 9 9 9

A D A G A

- tune's fad - ed. Nev - er - mind — the con - se - quenc - es of the

End Bass Fig. 2

(9) 7 5 7 5 5 7 7 7 7 7 7 5 5 5 5 5 5 5 7

**Bm** **N.C.**

crime is time, my for - tune's fad - ed.

9 9 9 9 9 9 9 | 9 9 9

**Interlude**

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

**B5** **D5** **A5** **G5**

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

**B5** **D5** **A5** **G5**

**Coda**

**Bridge**

Bass: w/ Bass Fig. 1

**B5** **D5** **A5** **G5**

**B5**

Come on God, do I seem bul - let proof? (Oo.)

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

D5 A5 G5

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

F#

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

11 11 11 11 11 11 11 11 11 11 11 11 11 11 | 11 11 11 11 11 11 11 11 11 11 11 11 7 7

**Chorus**  
Bass: w/ Bass Fig. 2

A D A G A Bm Bm7

So di - vine, — hell of an el - e - va - tor. All — the while — my for -

A D A G A

- tune's fad - ed. Nev - er - mind — the con - se - quenc - es of the

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

Bm Bm7

crime — is time, — my for — tune's — fad — ed.

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

A D A G A

So di - vine, — hell of an el - e - va - tor.

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

Bm Bm7 A D A

All — the while — my for — tune's fad — ed. Nev - er - mind —

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

G A Bm N.C.

the con - se - quenc - es of the crime — is time, — my for — tune's fad — ed.

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

# Save the Population

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

**Intro**  
Moderate Rock ♩ = 120

(Drums) Bass \*Gm B♭ Dm

The first system of the Intro features a bass line in 4/4 time with a moderate rock tempo of 120 beats per minute. The bass line starts with a quarter rest, followed by eighth notes G2, B♭2, and D3, then a series of eighth notes with slurs and ties. The guitar tablature below shows fret numbers 3, 3, 3, X, 6, X, 6, X, 6, 5, 5, 5, X, 5, 0, 5, 3, 5, 0.

\*Chord symbols reflect overall harmony.

Gm B♭ Dm7 Gm B♭

The second system continues the bass line with similar rhythmic patterns. The guitar tablature shows fret numbers 3, 3, 3, X, 6, X, 6, X, 6, 3, 5, 5, 5, X, 5, X, 5, 5, 5, 5, 5, 3, 3, 3, X, 6, X, 6, 0, 6, 0.

Dm Gm B♭ Dm

The third system concludes the Intro with a final bass line and guitar tablature. The guitar tablature shows fret numbers 5, 5, 5, X, 5, 0, 5, 3, 5, 0, 3, 3, 3, X, 6, X, 6, 6, 6, 3, 5, 5, 5, X, 5, 0, 5, 5, 6, 5.

**Verse**

\*Gm B♭ Dm Gm B♭

1. His - to - ry — so strong. — His - to - ry — so strong. —

The Verse begins with a vocal melody in the treble clef and a bass line in the bass clef. The lyrics are "1. His - to - ry — so strong. — His - to - ry — so strong. —". The guitar tablature shows fret numbers 3, 3, 3, X, 6, X, 6, X, 6, 5, 5, 5, X, 5, 0, 5, 3, 5, 0, 3, 3, 3, X, 6, X, 6, X, 6, 3.

\*Chord symbols reflect overall harmony.

Dm9 Gm Bb Dm

His - to - ry so strong.

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

Gm(add4) Bb F5 D(b5)

His - to - ry so strong.

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

Gm Bb Dm7

Sink an - oth - er drink, it's song the honk - y tonk will do.

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

Gm Bb Dm Gm Bb

Make an - oth - er break and bomb your fa - v'rite in - ge - nue. This the dis - tant dawn.

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

D Gm B♭ D

This the dis - tant dawn.

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

Pre-Chorus  
Gm B♭

I put my cards up - on the ta - ble. I do this feat -

3 3 3 3 3 3 3 3 3 3 6 6 6 6 6 6

Gm

'cause I am a - ble. One picks his bro - ken down de - vo - tion.

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

B♭ Eb

I threw my pis - tol in the o - cean. Eyes wide with rev - e - la - tion.

6 6 6 6 6 6 6 6 6 6 6 6 6 6 3 6

Cm D D7 D

Shine at the po - lice sta - tion. And when the ver -

(Ah.)

3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5

D7 D7sus4

- dict comes 'round, I'm sure that you will go down.

(Ah.) (Ah.)

5 5 5 5 5 5 5 5 5 5 5 5 5 5

**Chorus**  
Eb F Gm

Stay all night, we'll save the pop - u - la - tion.

6 6 6 6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10 8

Eb F

Stay all night, we'll save the pop - u - la -

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



Gm Eb

tion. Stay all night, we'll save

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 6 6 6 6 6 6 6 6 6 6

F Gm

the pop u - la - tion.

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 8 6

Eb F Gm

Stay all night, we'll save the pop u - la - tion.

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

**Interlude**

Gm Bb Dm

(10)10 10 10 10 10 10 10 10 3 3 3 X 6 X 6 X 6 5 5 5 X 5 0 5 3 5 0

Gm Bb Dm Gm Bb

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

Dm Gm(add4) Bb6 D5 D(b5)

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

Verse

Gm Bb Dm Gm Bb

2. Pis - tol and \_\_\_ it's pawn, \_\_\_ sail it through the lex - i - con. \_\_\_

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

Dm Gm Bb Dm

\_\_\_ A pis - tol and \_\_\_ it's pawn, \_\_\_

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

Gm(add4) Bb6 D5 D(b5) Gm Bb

blood and bor - der lines be drawn. \_\_\_ Take an - oth - er bot - tle down that brought the

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

Dm7 Gm Bb

lamb, the shrew. \_\_\_ Make an - oth - er of - fer, sound the ride, the

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

Dm Gm B♭ D

goth - ic through. — His - to - ry — so strong. —

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

Gm B♭ D7

His - to - ry — so strong. —

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

**Pre-Chorus**  
Gm B♭

I put my cards — up - on the ta - ble. I do this feat —

3 3 3 3 3 3 3 3 3 3 6 6 6 6 6 6

Gm B♭

— 'cause I am a - ble. One picks his bro - ken down de - vo - tion. I threw my pis -

6 6 6 6 (6) 3 3 3 3 3 3 3 3 3 3 6 6 6 6 6 6

E $\flat$

- tol in the o - cean. Eyes wide with rev - e - la - tion.

(Ah. \_\_\_\_\_)

6 6 6 6 6 | 6 6 6 6 6 6 | 6 6 8 8

C $m$

D

D7

D

Shine at the po - lice sta - tion. And when the ver -

Ah.) \_\_\_\_\_

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

D7

D7sus4

- dict comes 'round, I'm sure that you \_\_\_\_\_ will go \_\_\_\_\_ down.

5 5 5 5 5 | 5 5 5 5 5 | 5 5 5 5 5

Chorus

Chorus system 1. Treble clef, Eb, F, Gm. Lyrics: Stay all night, we'll save the popu- la- tion.

Bass clef accompaniment.

6 6 6 6 6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10 10 10

Chorus system 2. Treble clef, Eb, F. Lyrics: Stay all night, we'll save the popu- la-

Bass clef accompaniment.

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

Chorus system 3. Treble clef, Gm, Eb. Lyrics: - tion. Stay all night, we'll save the popu- la- tion.

Bass clef accompaniment.

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

F Gm

the pop - u - la - tion.

Stay all night, we'll save the pop u - la -  
Stay all night, we'll save

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

E♭

Stay all night, we'll save

tion. the pop u - la - tion.

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

F Gm

the pop u - la - tion.

Stay all night, we'll save the pop u - la - tion.  
Stay all night, we'll save the pop u - la -

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 10 10 10 10 0

*E<sub>b</sub>* *F* *Gm*

Stay all night, — we'll save — the pop - u - la - tion. —

— tion. Stay all night, — we'll save — the pop - u - la - tion. Stay all night, — we'll save —

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

*E<sub>b</sub>* *F*

Stay all night, — we'll save — the pop - u - la -

— tion. — the pop - u - la - tion. Stay all night, — we'll save —

(10)10 10 10 10 10 10 10 8 | 6 6 6 6 6 6 6 5 6 | 8 8 8 8 8 8 8 8 8 8

*Gm*

— tion. —

— the pop... — we'll save — the pop - u - la - tion.

Stay all night, — we'll save — the pop - u - la - tion.

10 10 10 10 10 10 10 10

Under The Bridge  
Give It Away  
Californication  
Scar Tissue  
Soul To Squeeze  
Otherside  
Suck My Kiss  
By The Way  
Parallel Universe  
Breaking The Girl  
My Friends  
Higher Ground  
Universally Speaking  
Road Trippin'  
Fortune Faded  
Save The Population

