

NOTATION LEGEND

Legato Slide Shift Slide Pull-Off Hammer-On

Ghost Note Vibrato Trem. Trill

Percussive Tone (Muffled) Heavy Muting (P.M.) Staccato (Short Notes) Open Harmonic

Tap with Right-Hand Fingers Bend Microtone Bend Bend and Release

Tap with Left-Hand Fingers Slap (Thumb) Pop Strum

The Power Of Equality

By Anthony Kiedis, Flea, John Frusciante and Chad Smith



Tune Down 1/2 Step:

② = G♭ ③ = A♭

① = D♭ ④ = E♭

Intro

Moderate Funk ♩ = 104

Em7

play 3 times

Spoken: Hey, bat-ter bat-ter, hey, bat-ter, hey, bat-ter bat-ter. Hey, bat-ter bat-ter.

Verse

Em7

Swing. 1. I've got a soul that can-not sleep at
2. Right or wrong my song is strong,
3., 4. See Additional Lyrics

night when some-thing just ain't right. _ Blood red, but with-out sight, ex - plod - ing e - gos in the night.
you don't like it get a - long. Say what I want, do what I can, death to the mes-sage of the Ku Klux Klan.

Bass: w/ Bass Fig. 1, 1 3/4 times, 1st, 2nd & 3rd times
Bass: w/ Bass Fig. 1, 2 times, 4th time

Mix like sticks of dyn-a - mite, red black or white this is my fight. A come on cour-age, let's be heard, _
I don't buy su - prem-a - cy, a med-i-a chief you men - ace me. The peo-ple you say cause all the crime, wake up

turn feel-ings in - to words. A-mer - i-can e - qual - i - ty has al-ways been sour, _ an at - ti - tude. I would like to de-vour. My
moth-er fuck-er and smell the slime. _ Black - ist an - ger, whit - ist fear, Can you hear me? Am I clear? My

To Coda 2 ⊕

Chorus

E \flat 9

N.C.(Dm7)

(G9)

name is Peace, this is my hour, — } can I get just a lit-tle bit of pow-er? Pow - er — of — e - qual - i - ty —
 name is Peace, this is my hour, — }

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

(Dm7)

(G9)

(Dm7)

(G9)

is not yet what it ought to be. — It fills me up — like a hol - low tree, —
 (Ought to be. —) (A hol-low tree.)

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

To Coda 1 ⊕

Bass: w/ Bass Fig. 1

(Dm7)

(G9)

(G9)

the pow - er of e - qual - i - ty. — qual — i - ty. —
 —)

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

1. | 2. N.C.

but I'll break be - fore I bend. What-ev - er hap-pened to hu-man - i - ty? _____

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

9 9 9 9 5/7 9 9 9 5/7 10 9 8

5/7 7 X 5/7 7 7 7 5/7 7 X 5/7 10 9 8

Additional Lyrics

3. Well, I've got tapes, I've got C.D.'s
 I've got my Public Enemy.
 My lily-white ass is tickled pink
 When I listen to the music that
 Makes me think.
 Not another mother fuckin' politician
 Doin' nothin' but something for his
 Own ambition.
 Never touch the sound we make,
 Soul sacred love vows that we take.
 To create straight what is true,
 Yo, he's with me, and what I do.
 My name is Peace, this is my hour,
 Can I get just a little bit of power?

4. Maddier than a mother fucker, lick my finger,
 Can't forget 'cause the memory lingers.
 Count 'em all quick little picadilly sickness,
 Take me to the hick, oh, eat my thickness.
 I've got a welt from the bible belt, ah,
 Dealing with the hand that I've been dealt.
 Sitting in the grip of a killing fist,
 Giving up blood just to exist.
 Rub me wrong and I get pissed,
 I, no I cannot get to this.
 People in pain, I do not dig it.
 Change of brain for Mister Bigot.

If You Have To Ask

By Anthony Kiedis, Flea, John Frusciante and Chad Smith

Drop D Tuning:
① = G ③ = A
② = D ④ = D

Intro
Moderate Funk ♩ = 98

Verse

(gtr.) **3** Dm7 Dm13 Dm7

Spoken: 1. A wan-na be gang - ster think-in' he's a wise - guy,

Bass Fig. 1 **3** **3**

mf

rob an - oth - er bank, he's a sock 'em in the eye guy. Tank head, mis - ter Bon - nie and Clyde guy,

3 **3** **3**

look him in the eye, he is not my kind - a guy. Nev - er wan-na be con - fu - sion, pre - fer

2. Don't ask me why I'm fly - in' so high, Mis - ter

Dm13 Dm7

pud - ding sweet, but too a - loof - er. O - range eyed girl with a back - slide dew said,

Bub - ble meets Su - per Fly in my third eye. Search-in' for a soul bride, she's my freak - ette,

3 **3** **3**

"Yo, ho - mie, who you talk - in' to?" Backed up pad - dy wag - on, mack - in' on a cat's ass,

soak it up in - side, deep - er than a se - cret. Much more than meets the eye, to the

End Bass Fig. 1

Bass: w/ Bass Fig. 1
Dm13 Dm7

one up - per cut to the cold, up - per mid - dle class. Born to storm on bore-dom's face,
 funk I fall in - to my new ride. My hand, my hand,

Dm13 Dm7

add a lit - tle lust to the funk - y ass Flea bass. Most in the race just lose their grace,
 mag - ic on the one is a med - i - cine man. Think - in' of a few ta - boos that I ought to kill,

the black - est hole in all of space. Crook - ed as a hook - er, now, suck my thumb,
 danc - in' a face like a stage in Vaud - e - ville. I feel so good, can't be un - der - stood,

To Coda ⊕

Chorus

Dm13 N.C.(C5)

an - y - bod - y wan - na come get some? (If you have to ask, _____)
 boot - y of a hood - lum rock - in' my red hood.

you'll nev - er know. _ Funk - y moth - er fuck - er will not be told to go.

(If you have to ask, _____) you'll nev - er know. _ Funk - y moth - er fuck - er will not

D.S. al Coda

Interlude

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

be told to go - oh - oh - oh.

⊕ **Coda**

Chorus
N.C.(C5)

(If you have to ask, _____) you'll nev-er know. _ Funk-y moth - er fuck - er will not

3 3 1 X 3/4 3 1 3 1 | 3 3 1 X 3 4 5 0 1 | 3 3 1 X 3/4 3 1 3 1

be told to go. (If you have to ask, _____) you'll nev-er know. _

3 X 2/3 3 1 0 1 1 1 | 3 3 1 X 3/4 3 1 3 1 | 3 X 2/3 3 1 10 8 9 10\

Funk - y moth - er fuck - er will not be told to go - oh - oh - oh.

3 3 1 X 3/4 3 1 3 1 | 3 1 1

Interlude

G9 Gb9 F9 C7 Ebmaj9 Bb7 D7#9 G9 Gb9 F9 C7

5 4 3 3 | 1 1 5 | 5 X 4 X 3 X 3 3 X

Ebmaj9 Bb7 D7#9 G9 Gb9 F9 C7 Ebmaj9 Bb7 D7#9

1 X 1 X 5 X 0 0 0 | 5 X 4 X 3 X 3 3 X | 1 X 1 X 5 (5) 17

Guitar Solo

Bass: w/ Bass Fig. 1, 2 times

16

N.C.(D5)

0

Outro

Bass: w/ Bass Fig. 1,
1st 6 meas. **6**

Dm7

N.C.

0 5 3 0 5 | 0 2 3 5 X 4 5 | 3 3 5 3 5 5 3 0

Breaking The Girl

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

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 _____ 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. _____

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.

End Bass Fig. 2

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

Fill 1

Fill 2

Am E7/B C6 G/D E7

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 F7 E7

He loves no one else.

Bass: w/ Fill 3, 3rd time

1.

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

⊕ Coda

Am E7/B C6 G/D E7

Outro

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

Am E7/B C6 G/D F

16

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

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

Fill 3

T 3 3 3 3 / 7 8 7 9 | 9/10 9 7 9 7 | 7 9 10 9 7

B 8 7

Funky Monks

5-String Bass Tuning:

① = G ④ = E

② = D ⑤ = B

③ = A

By Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderate Funk ♩ = 88

Verse

(gtr.) **4** N.C.(G) *play 4 times*

Bass: w/ Bass Fig. 1, 7 times
N.C.(G)

1. There are no _ monks in my band. _
2. Ev - 'ry man _ has cer - tain needs. _
3. See Additional Lyrics

4 Bass Fig. 1 End Bass Fig. 1

TAB: 3 3 3 X 3

Bass: w/ Fill 2, 2nd time

(There are no _ monks in my band. _) There are no _ saints in me land. _ (There are no _ saints in me land. _)
(Ev - 'ry man _ has cer - tain needs. _) Talk - in' 'bout _ them dir - ty deeds. _ (Talk - in' 'bout them dir - ty deeds. _)

I'll be do - in' all I can, _ if I die an hon - est man. _
To these needs I must con - cede, _ liv - in' by my low - ly creed. _

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

Bass: w/ Bass Fig. 1, 6 times

(If I die an hon - est man. _) Con - fu - sion is my mid - dle name. _ (Con - fu - sion is my mid - dle name. _)
(Liv - in' by my low - ly creed. _) A wom - an please know that I'm good. _ (A wom - an please know that I'm good. _)

TAB: 3 3 3 3 1 3 1

Bass: w/ Fill 3, 2nd time

Ask me a - gain _ I'll tell you the same. _ (Ask me a - gain _ I'll tell you the same. _) Per - suad - ed by one sex - y dame. _
Know that I _ did all I could. _ (Know that I did _ all I could. _) But, yes, it's true the like - li - hood, _

Fill 1

TAB: 3 3 1 1 0 0 3 3

Fill 2

TAB: 3 3 X 1 1 0 0

Fill 3

TAB: 3 3 3 3 1 3 1 3

Fill 4

TAB: 3 3 3 / 4 \ 3 3 / 5 \ 3

No, I do not feel no shame. — }
 yeah, yeah, — of be-ing great is not so good. — }

Chorus

A5 C5 Eb5 D5 F7 E A5 C5 Eb5 D5
 (You are on the road. —) Can I get a lit-tle lov-in' from you, can I

F7 E A5 C5 Eb5 D5 F7 E
 get a lit-tle bit of that done did do? (You are on the road. —)

A5 C5 Eb5 D5 N.C.(A5) *To Coda* ⊕ 1.
 Tell me now girl did you need me, too? Aw! Tell me now girl 'cause I've got a feel-ing for you.

2. **Guitar Solo**
 N.C.(B5)

you. **Bass Fig. 2** **End Bass Fig. 2**

4

3

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

2 1 3 3 2

1 3 1 3

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

1 3 1 3 1 3 1 3

D.S. al Coda

2 1 3 3 2 2 1 3 0 5 3 5 4 3 2 1 3 3 2 2 1 3 1 4 3 1

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

⊕ *Coda*

Outro
With Slight Swing (=)
N.C.(B)

r31|31

you.

Bass Fig. 3

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

5 2 0 2 3 4 2 0 2

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

2 0 2 0 2

Additional Lyrics

3. There are no monks in my band.
 There are no saints in this land.
 I'll be doin' all I can,
 If I die and honest man.
 Virtue slipped into my shoe.
 No, I will not misconstrue.
 More rockin', more rockin', now, doobley do,
 Dancin' down your avenue.

Suck My Kiss

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

TAB: 1 3 1 1 3 1 3 1 1 3 1 3 1 3

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

Hit me. _

End Bass Fig. 1 Bass Fig. 2

TAB: 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

TAB: 1 3 3 1 3 3 1 3 1 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 1

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

TAB: 3 3 3 3 4 4 4/ | 1 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

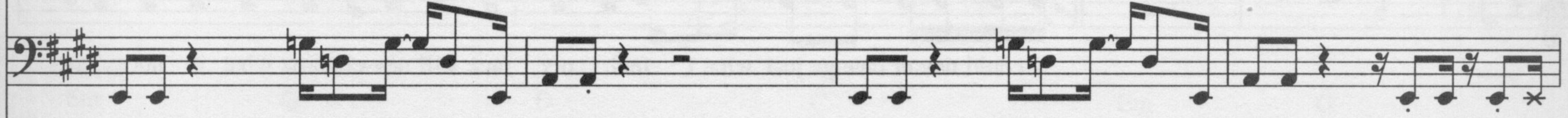
To Coda

Bass: w/ Fill 1, 2nd time

E G Dsus4 G Dsus4 A N.C. 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?



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

1.

2.

D.S. al Coda

Guitar Solo

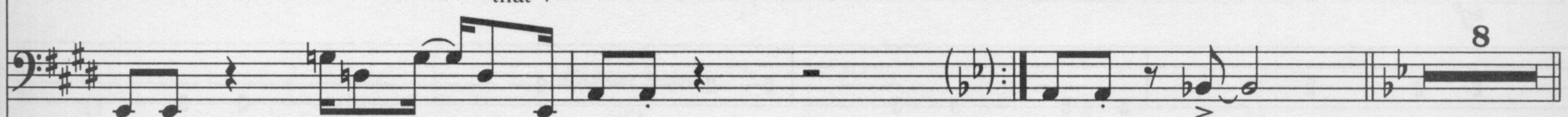
Bass: w/ Bass Fig. 1

2 times

8



Give to me. sweet sa - cred bliss, your mouth was made to suck my kiss! mouth was made to.



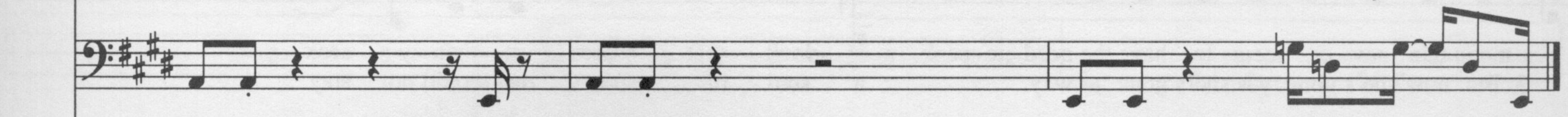
0 0 5 5 5 5 0 0 0 0 1

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 0 5 5 5 5 0

Fill 1

I Could Have Lied

By Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately Slow ♩ = 69

Verse

N.C.(Bm)

(gtr.) 4

1. There must be some-thing in the way I feel _ that she don't _ want _ me _ to feel..

(Bm) (A) (Gmaj7) (Bm) (A) (Gmaj7)

Stare she bears a - cut _ me, I don't _ care, _ you see so what if I bleed..

Pre-Chorus

(Bm) (A) (Gmaj7) B D Aadd9 G6

I could nev-er change just what I feel, _ my face will nev-er show what is not real. _

N.C.(Bm) (A) (Gmaj7) (Bm) (A) (Gmaj7)

2. A

Bass Fig. 1 End Bass Fig. 1

mf

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

Verse

Bass: w/ Bass Fig. 1, 3 1/2 times
N.C.(Bm)

(A) (Gmaj7) (Bm)

3. But now she's gone, yes, she's gone a - way, a look that _ shares _ so man - y seek. _
a soul - ful _ song _ that would not stay. _

(A) (Gmaj7) (Bm) (A) (Gmaj7)

The sweet-est feel - ing I got from you, the things I _ said _ to you were true.
You see, she hides 'cause she is scared, but I _ don't _ care, I won't be

To Coda ⊕

Pre-Chorus

(Bm) (A) (Gmaj7) B D

spared. I could ne-ver change just what I feel, _ my

Aadd9 G6 N.C.(Bm) (A) (Gmaj7)

face will ne-ver show what is not real. I

Chorus

Em G D C Em G

could have lied, I'm such a fool, _ my eyes could nev-er, nev-er, nev-er keep their cool. Showed her and I told _ her how _ she

Guitar Solo

D C Bm A G

struck me but I'm _ fucked up now.

Bm A G Bm

A G Bm Bm7 Bm A G 6

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

⊕ Coda

(A) (Gmaj7) Chorus Em G D C

Could have lied, - I'm such a fool, - my eyes could nev-er, nev-er, nev-er keep their cool.

Bass Fig. 2 End Bass Fig. 2

5 3 7 5 5 5 5 3 3

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

Em G D C Em G

Showed her and I told - her how she struck me but I'm - fucked up now. I could have lied - I'm such a - fool, my

5 3 7 5 5 5 5 3 3

D C Em G D C

eyes could nev-er, nev-er, nev-er keep their cool. I showed her and I told - her how - she struck me but I'm - fucked up now. -

5 7 5 3 3

Outro

Em G D C Bass: w/ Bass Fig. 3, 3 times

Spoken: Fucked up.

Bass Fig. 3 End Bass Fig. 3

7 7 5 5 5 5 3 3 6 9

Mellowship Slinky In B Major

By Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderate Funk ♩ = 86

N.C.

Bass Fig. 1

f

4 3 2 0 5 6 | 7 0 0 7 5 7 7 5 7 \ | 4 3 2 0 5 6

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

End Bass Fig. 1

3

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

(B7)

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

Verse

N.C.(B7)

1. I've got a mel-low-ship, I've got a fel-low-ship, I've got a non-stop, "Yo, swan," hel-lo Chip.

Bass Fig. 2

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

Bass: w/ Bass Fig. 2, 1st 3 meas.

Born to a-dore the big bad bi - son, a thun-der storm and a man like Ty - son. Pop-corn, pea-nuts, look-in' at big butts,

End Bass Fig. 2

9 9 X 9 9 X 8 7 9 7 7 7 6 5 X 8 7 9 7

no I can-not keep my mouth shut. Rock-in' to the beat of the fab-u-lous Fo-rum, my La - kers, I a - dore 'em.

Bass Fig. 3 End Bass Fig. 3

9 8 7 X 8 7 9 7

Bass: w/ Bass Fig. 2, 1st 3 meas.

Blush my la - dy when I tell her that I do in-deed love to smell her. Sop-ping wet your pink um - brel - la,

N.C. Chorus Bm C#m

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

I do the dog with Is - a - bel - la. I'm so in love, yes, with an ar - tist, i -
(Do ___ the dog ___ with Is - a - bel-la.) (Oo, oo, oo,

Bass Fig. 4

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

mag-i - na - tion, he's the smart-est. A Rob-ert Wil-liams stroke and splat - ter, I at - test to your gray mat - ter.
oo, oo, oo. Oo, oo.)

Bm Bbm Bm C#m Bm Bbm

9 9 X 9 7 X 8 7 9 9 9 X 9 9 X 8 7 9 7 7 6 5 X 8 7 9 7

Bm C#m Bm Bbm Bm C#m

Liv-ing kings, how true it rings, these are just a few of my fa-vor-ite things. _
(Oo, oo, oo, oo, oo, oo. Oo, oo. _

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

Bridge

N.C. F#7sus4 N.C.(E5) (D5)

—) Good God, where's my sleigh now? Good God, play-ing for days now.

End Bass Fig. 4 Bass Fig. 5

9 8 7 / 9 5 || 7 5 7 5 7 5 7 5 7 4 5 4 5 4 5 4 5 5 4 5

(E5) (D5) Bass: w/ Bass Fig. 5 (E5)

Good God, well an-y day now. Good God, take me a-way now. } Good God, the pur-ple haze now.
Good God, De-Nir-o's in-sane now.

End Bass Fig. 5

7 5 7 5 7 5 7 5 7 4 5 4 5 4 5 4 5 4 5 4

(D5) (E5) (D5)

Good God, the bad-dest of brains now. Good God, well an - y day now. Good God, rid-in' my sleigh now. _
Good God, rack-in' my brains now. Good God, well an - y day now. Good God, take me a-way now. _

To Coda

Chorus

Bass: w/ Bass Fig. 2, 1st 3 meas.

G9 Gb9 F9sus4 N.C.

Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. It contains a melody with a triplet of eighth notes in the first measure and various rests.

Be-ing that I'm the duke of my do - main, - my hat goes off to Mark Twain.

Take me a-way._

Musical staff with bass clef, containing a bass line with a triplet of eighth notes in the first measure.

5 4 3 5

Bass: w/ Bass Fig. 3

Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains a melody with a triplet of eighth notes in the first measure.

Sing-ing a song a - bout what true men don't do,

kil-lin' an - oth - er crea - ture that's kind of blue. _

Bass: w/ Bass Fig. 4

Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains a melody with a triplet of eighth notes in the first measure.

Writ-ing a - bout the world of the wild coy - o - te,

a good man Tru - man Ca - po - te.

Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains a melody with a triplet of eighth notes in the first measure.

Talk-in' a - bout my thoughts 'cause they must grow, -

cock my brain to shoot my load. _

Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains a melody with a triplet of eighth notes in the first measure.

I'm on the porch 'cause I lost my house key,

pick up my book I read Bu - kow - ski.

Musical staff with treble clef, key signature of two sharps, and a common time signature. It contains a melody with a triplet of eighth notes in the first measure.

Can I get an - oth - er kiss from you?

Kiss me right here on my ta - too.

D.S. al Coda
F#7sus4

Coda

Guitar Solo
N.C.(Bm)

(Am)

play 3 times

First system of the Coda section. Treble clef staff with a key signature of one sharp (F#). Bass clef staff with a key signature of one sharp (F#). Guitar tablature below the bass staff shows fret numbers: /2, 5, 2, 4, 2, /2, 5, 2, 4, 2, /7, 5/7, 9, 8, 7.

Second system of the Coda section. Treble clef staff with a key signature of one sharp (F#). Bass clef staff with a key signature of one sharp (F#). Guitar tablature below the bass staff shows fret numbers: /7, 5/7, 9, 7, 8, 7, 9/5, 3, 2, 1, 0, 9/5, 3, 2, 8, 7, 9, 7.

Verse

Bass: w/ Bass Fig. 2, 1 3/4 times, simile
N.C.(B7)

First line of the Verse section. Treble clef staff with a key signature of one sharp (F#). Lyrics: 2. Me and my friends and the sex ma - chine, do un - to oth - ers like my broth - er Bean.. I

2. Me and my friends and the sex ma - chine, do un - to oth - ers like my broth - er Bean.. I

Second line of the Verse section. Treble clef staff with a key signature of one sharp (F#). Lyrics: know you've got a moth-er, so give her a hug, I know you've got a moth-er with a whole lot of love..

know you've got a moth-er, so give her a hug, I know you've got a moth-er with a whole lot of love..

Third line of the Verse section. Treble clef staff with a key signature of one sharp (F#). Lyrics: Bil - ly sings and Ba - sle swings, these are just a few of my fa - vor - ite things. —

Bil - ly sings and Ba - sle swings, these are just a few of my fa - vor - ite things. —

Bass: w/ Bass Fig. 3

Bass: w/ Bass Fig. 2, 1st 3 meas.

Fourth line of the Verse section. Treble clef staff with a key signature of one sharp (F#). Lyrics: These are just a few of my fa - vor - ite things. —

These are just a few of my fa - vor - ite things. —

These are just a few of my fa - vor - ite things. —

Outro

Bass: w/ Bass Fig. 1,
1 3/4 times

N.C.

First line of the Outro section. Treble clef staff with a key signature of one sharp (F#). Lyrics: These are just a few. — Whoa!

These are just a few. — Whoa!

Second line of the Outro section. Bass clef staff with a key signature of one sharp (F#). Guitar tablature below the bass staff shows fret numbers: 9, 8, 7, 7, 0, 0, 7, 5, 7, 7, 0.

9 8 7

7 0 0 7 5 7 7 0

The Righteous And The Wicked

By Anthony Kiedis, Flea, John Frusciante and Chad Smith

5-String Bass Tuning:

- ① = G ④ = E
- ② = D ⑤ = B
- ③ = A

Intro

Moderately ♩ = 84

N.C.

**T
A
B**

5 5 | : 5 7 5 7 0 0 0 | 5 5 5 | 5 7 5 7 5 7 | 5 5

Verse

Bm7

1. I can't rest in war,
2. Ho - ly moth - er earth,
3. See Additional Lyrics

Bass Fig. 1

5 7 5 7 0 0 0 | 5 5 : | 5 7 5 7 0 0 0 | 5 5 5

Esus4 E N.C.(Bm7) Esus4 E

will you be my friend? _____ Dark - a - ges nev-er change, - well, I can't com-pre - hend. _____
cry - ing in - to space. _____ Tears - on her pret-ty face, - a for she has been raped. _____

End Bass Fig. 1

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

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

Bm7 Esus4 E N.C.(Bm7)

Kiss me, we self de-struct, can you hear me Lord? _____ Yes, - I - think we're fucked, but
Kill - ing your fu - ture blood, fill her with di - sease. _____ Glo - bal a - bor - tion please,

Chorus

Esus4 E

Bm

C7

Bm

Musical notation for the first staff of the chorus, including treble clef, key signature, and notes.

I can't rest in war. that is what she needs. (Right-ous and the wick - ed on the war and peace. The The

Musical notation for the second staff of the chorus, including bass clef and notes.

Guitar fretboard diagram for the first staff, showing fingerings and barre positions.

Musical notation for the third staff of the chorus, including treble clef and notes.

right-ous and the wick-ed, war and peace, the kill-ing fist _ of the hu-man beast. P. O. P. prod - i - gies of peace, kill - ing fist of the hu - man beast. P. O. P. prod - i -

Musical notation for the fourth staff of the chorus, including bass clef and notes.

Guitar fretboard diagram for the second staff, showing fingerings and barre positions.

To Coda 2

To Coda 1

Musical notation for the fifth staff of the chorus, including treble clef and notes.

hear me when I'm call-ing you from my knees. I am pray-ing for a bet - ter day. ges of peace, hear me when I'm call-ing you from my knees.)

Musical notation for the sixth staff of the chorus, including bass clef and notes.

Guitar fretboard diagram for the third staff, showing fingerings and barre positions.

Bridge

Bm

G#°7

F°7

G°7

Bm

G#°7

F°7

G°7

Musical notation for the first staff of the bridge, including treble clef and notes.

Oh, yeah, play-in' for a bet-ter day, an-y way.

Musical notation for the second staff of the bridge, including bass clef and notes.

Guitar fretboard diagram for the fourth staff, showing fingerings and barre positions.

D.S. al Coda 1

Bass: w/ Bass Fig. 2, 1st 3 meas.

Bm

G#°7

F°7

G°7

Bm

G#°7

F°7

G°7

Musical notation for the third staff of the bridge, including treble clef and notes.

Oh, yeah. Oh! Pray-in' for a bet-ter day. O - kay.

Musical notation for the fourth staff of the bridge, including bass clef and notes.

Guitar fretboard diagram for the fifth staff, showing fingerings and barre positions.

⊕ Coda 1

Bridge

Bass: w/ Bass Fig. 2

Bm G#°7 F°7 G°7 Bm G#°7 F°7 G°7

Oh, yeah. Play-in' for a bet-ter day, an-y way.

Guitar Solo

N.C.(B5)

(C#5)

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

7 8 7 9 7 8 7 9 7 8 7 9 7 9 8 9 7

D.S. al Coda 2

(B5) (F#)

5 6 5 7 5 6 5 7 5 6 5 7 5 2 2 / 5 / 6 / 7 / 8 / 9 / 10 / 12 / 20 (20) \ 5 5

⊕ Coda 2

Bm

C7

I am play-in' for a bet-ter day,
hear me when I'm call-ing you from my knees.

7 X X 3/ 7 X X 5 7 7 5 7 8 8 8 8 8 8 8 8

Bm(add9)

yeah.

8 8 8 8 8 8 8 8 7 0

Additional Lyrics

3. Are we fire flies flashing in the night?
Big thunder, rumble fish, did you get it right?
Head strong battle song, exploding souls be gone.
Marvin Gaye, my love, where did we go wrong?

Give It Away

By Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro
Moderate Funk ♩ = 92

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

The Intro section consists of two staves. The top staff is a bass line in 4/4 time, starting with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The bottom staff shows guitar and drum notation, including a triplet of eighth notes (G2, F2, E2) and a triplet of eighth notes (D2, C2, B1). The guitar part includes a triplet of eighth notes (G2, F2, E2) and a triplet of eighth notes (D2, C2, B1). The drum part includes a triplet of eighth notes (G2, F2, E2) and a triplet of eighth notes (D2, C2, B1).

Verse

N.C.(A5)

The Verse section consists of a single staff with a vocal line. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The lyrics are: "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 Additonal Lyrics"

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 Additonal Lyrics

Bass Fig. 1

Bass Fig. 1 consists of a bass line in 4/4 time. The melody starts with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The lyrics are: "End Bass Fig. 1"

End Bass Fig. 1

The guitar fretboard diagram shows the following fret numbers: 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

The Bass line consists of a single staff with a bass line. The melody starts with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2.

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!"

The Verse section consists of a single staff with a vocal line. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4.

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.

The Verse section consists of a single staff with a vocal line. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4.

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.

The Verse section consists of a single staff with a vocal line. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4.

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 ⊕

The Verse section consists of a single staff with a vocal line. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4.

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 | 3 | 5 | (5)\ | 3

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)\ | 3 | 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. _

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.

play 4 times play 3 times

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.

play 3 times play 3 times

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

play 3 times

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

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.

X 12/14 12 0 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.

Blood Sugar Sex Magik

By Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro
Free Time

Moderately Slow ♩ = 74

A5 C5 D5 E5 C5 D5 G5 A5 B5

Bass Fig. 1

The Intro section features a bass line with plucked notes (marked with 'x') and a drum part with a '3' time signature. The guitar part includes a fretboard diagram with chord positions: 9/7, 12/10, 14/12, 12/14, 7/9, 9/7, and 11/9.

* Pluck first string behind nut.

Verse

Bass: w/ Bass Fig. 1, 3 1/2 times

* N.C.(A5)

C5D5 B5C5 F#5G5 A5 C5
play 4 times

Spoken: 1. Blood, su-gar, suck-er-fish in my dish, how man-y piec - es do you wish? _
2. Glor - i - ous eu - phor - i - a is my must, e - rot - ic shock is a func-tion of lust. Tem-po-

End Bass Fig. 1

The End Bass Fig. 1 section includes a bass line and a guitar fretboard diagram with chord positions: 12/14, 11/12, 6/7, 9/7, 12/10, 10/12, 9/10, and 4/5.

* Gtr. pedals A5 as bass reflects chords from Bass Fig. 1

Step in - to a heav - en where I keep it on the soul side, girl please me, be my soul bride.
ra - ri - ly blind, di - men - sions to dis - cov - er, in time, _ each in - to the oth - er. Un - con -

Ev - 'ry wom - an has a piece of Aph - ro - dite, cop - u - late to cre - ate a state of sex - u - al light. _
trol - a - ble notes _ from her snow white throat fill a space in which two bod - ies _ float. _ Op - er -

Kis-sing her vir-gin-i-ty, my af-fin-i-ty, I min-gle with the gods, I min-gle with di-vin-i-ty.
 at-ic by voice, a fa-nat-ic by choice, ar-o-mat-ic is the flow-er, she — must be moist.

12/14 11/12 6/7
 10/12 9/10 4/5

3/15

Chorus
 N.C.(E5)

Blood su-gar ba-by, she's ma-gic, sex ma-gic, sex ma-gic.
4th time: (my girl,)

Bass Fig. 2 End Bass Fig. 2

0 0 0 0 7 0 5 7 5 5 7 6 5 3 0 0 0 0 7 0 5 7 3 0 0 4 5

Blood su-gar ba-by, she's ma-gic, sex ma-gic, sex ma-gic.

0 0 0 0 7 0 5 7 5 5 7 6 5 3 0 0 0 0 7 0 5 7 3 0 0 4 0 5

Bass: w/ Bass Fig. 2, 2 times

Blood su-gar cra-zy, she has it, sex ma-gic, sex ma-gic. Blood su-gar ba-by, she's ma-gic,

To Coda 1 ⊕ 1.

To Coda 2 ⊕ Bridge

F5 Fm G A5 C5

sex ma - gic, sex ma - gic.

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

9 12
7 10

2. Interlude

Bass: w/ Bass Fig. 1, 2 times

C5 D5 C5

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

D.S. al Coda 1

D5 C5 D5 D#5

7 5 5 5 7 0 5 7 5 5 7 5 4 5 3 3 3 3 3 4 7 5 5 5 5 5 5 6 6 6

⊕ Coda 1 Interlude

C5 D5 C5

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

D.S. al Coda 2 D#5

D5 C5 D5

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

⊕ Coda 2

Freely

Dm D#m Em Gm

0

Under The Bridge

By Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately Slow ♩ = 68

Verse

Faster ♩ = 76

(gtr.) 8

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

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

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. 2.

mf

2. I

0 0 0 0 0

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 2 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 2 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

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

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

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. —

8 9

Pre-Chorus

F#m E B F#m

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

(9) 6/4 2 2 4 2 4 | 2 4 2 4 4/6 4 2 4

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 _____

6/4 2 2 4 2 4 | 2 4 2 4 (4) 2 2 | 6/4 2 2 4 2 4

B F#m E B F#m

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

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

Bridge

A Am G6 Fmaj7 A Am

_____ yeah. _____ Yeah. _____ yeah. _____ Oh, no, _____ no, no, _____

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

G6 Fmaj7 A Am G6 Fmaj7

yeah, _____ yeah. _____ Love _____ me, _____ I say, _____ yeah, _____ yeah. _____

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, yeah, yeah. Way down - I said, oh, 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.

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

Naked In The Rain

By Anthony Kiedis, Flea, John Frusciante and Chad Smith

Drop D Tuning:

① = G ③ = A

② = D ④ = D

Intro

Moderate Funk Rock ♩ = 116
N.C.(A5)

Gm9

Bass Fig. 1

play 4 times

End Bass Fig. 1

Verse

Bass: w/ Bass Fig. 1, 8 times

Gm9

D♭m Dm Gm9

D♭m Dm

1. Stand-in' on the corn-er of a civ-i-li-za-tion, — there's a time, — there's a place — for me. —

Gm9

D♭m Dm Gm9

D♭m Dm

In a world — where I can't — be found, — cold and mean, — peo-ple give — me the creeps. —

Pre-Chorus

C5 D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 D5

Go-ing to the jun-gle where the el-e-phant roams, — got to get — a - way, — gon-na make it my home. —

Bass Fig. 2

End Bass Fig. 2

Verse

Bass: w/ Bass Fig. 1, 2 times

Bass: w/ Bass Fig. 1, 8 times

Gm9

D♭m Dm Gm9

D♭m Dm

2. Los-ing my — taste — for the hu-man race, —
nev-er met an an-i-mal that I did-n't like, —

4. See Additional Lyrics

Gm9 Dbm Dm Gm9 Dbm Dm

so - cial grace _ is a waste _ of time. _ It's ab - surd _ when I look _ a - round, _
 you can come _ to me, I won't bite. _ Don't you know _ dog is man's _ best friend? _

Pre-Chorus

Bass: w/ Bass Fig. 2

Gm9 Dbm Dm C5 D5 C5 D5 C5 D5 C5 D5

so sub - lime _ that we blow _ my mind. _ Na - ked in the rain with a kill - er whale, _
 There is some _ love that you _ can't buy. _ Na - ked in the rain with a black tat - toos, _

Bass: w/ Bass Fig. 1, 4 times

C5 D5 C5 D5 C5 D5 C5 D5 Gm9

I can taste _ the salt _ when I lick _ his tail. _
 run - nin' through _ the woods and _ laugh - in' at _ the blues. _

Chorus

F5 Csus2 Gm9 Dbm Dm

Na - ked in the rain. _ Doc - tor Doo - lit - tle what's your se - cret?

Bass Fig. 3

simile 2nd & 3rd times

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

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

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

1.

Fsus2 Csus2 Gm9 Dbm Dm

Give it to _ me doc - tor, don't keep it. _

3.1

End Bass Fig. 3

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

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

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

To Coda ⊕

Bass Solo
N.C.(Gm)

Dbm Dm

D.S. al Coda
take 2nd ending

⊕ Coda
Chorus

Bass: w/ Bass Fig. 3, simile

Fsus2 Csus2

Gm9

Na - ked in the rain. — Doc - tor Doo - lit - tle what's your se - cret? —

Outro

Bass: w/ Bass Fig. 1, 16 times

Gm

Fsus2

Csus2

Gm9

Give it to — me doc - tor, — don't keep it. —

16

16

5

Additional Lyrics

4. Listen to the talking heart in my chest,
 With this gift, good Lord, I am blessed.
 There's a lump, and it's in my throat,
 I'm in love with the wilderness.
 In the waterfall, I just wanna play.
 Naked in the river, skinny dippin' my way

Apache Rose Peacock

By Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderate Funk ♩ = 95
N.C.(E9)

mf

Em

Verse

N.C.(E9)

1. Sit-tin' on _ that sack of beans, _ sit-tin' down in New Or - leans. _ You won't be - lieve _ what I've seen, _
2. A lit-tle boy came a - long, _ a name of Lou - is Arm - strong. _ Said that girl who left me sil-ly, a

Bass Fig. 1

simile 2nd time

sit-tin' on that sack of beans. Lun-a - tics _ on po-go sticks, an - oth-er south-ern fried freak on a cru-ci - fix. _
she liked the looks of me and my wil-ly. So I found her in the quar - ter, good God, how I a-dored her.

Chorus

Dm7

Hicks don't mix with pol - i - tics, the peo - ple on the street just kick-in' to the licks.
Oh, she made me feel so co - zy, when she told me I could call her Rose - y.

1. Yes, my fa - vo - rite _
2. I'll kiss your hair, _ your _

End Bass Fig. 1

place to be _
skin so bare, _

is not a land called
I'll take you with me girl

Ho - nah Lee. _
an - y - where. _

Dm7 A7 Dm7

A men - tal - ly or phys - i - c'lly, I wan - na be in
 You fare well in storm - y weath - er, I nev - er met a girl that

X 7 (7) \ 0 3 X 3 | 0 0 0 3 3 3 0 3 4 5 | X 7 (7) \ 0 3 X 3

Bridge

A7 Ab7 A7 Ab7 A7

New Or - leans. 1. Oh, good broth - er, just when I thought that I had seen it all, my
 I liked bet - ter. 2. Twin - kle twin - kle lit - tle star, shin - ing down on my blue car.
 3. See Additional Lyrics

Bass Fig. 2 End Bass Fig. 2

simile 2nd & 3rd times

0 X 0 X 0 | 0 4 || 0 4 2 4 0 2 | 0 4 4 5 4 0 2

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

Ab7 A7 Ab7 A7

eyes popped out, my dick got hard and I dropped my jaw. I saw a bird walk-in' down the block, her
 Dri - vin' down the boul - e - vard, she was soft and I was hard. A - pach - e Rose got a rock - in' pea - cock,

A7 Ab7 A7

name A-pach-e Rose Pea-cock. I could not speak, I was in shock, but I told my knees to please not knock.
 hot - test ass on the god-damn block. Rock-in' to the beat of the funk-y ass me-ter, she has one of those built in heat-ers.

0 4 4 5 4

Chorus

Dm7 A7 Dm7

1., 3. Yes, my fa - vo - rite place to be, is not a place called
 2. I'll kiss your hair, your skin so bare, I'll take you with me girl

X 7 (7) \ 0 3 X 3 | 0 X 0 X 3 3 0 3 | 5 X 7 (7) \ 0 3 X 3

A7 Dm7 A7

Ho - nah Lee. A men - tal - ly or phys - i - c'lly,
 an - y - where. You fare well in storm - y weath - er,

X 7 (7) \ 0 3 X 3 | 0 0 0 3 4 5 3 5 3 4

To Coda ⊕ *Interlude*

Dm7 A7 Em C

I wan - na be in _____ New Or - leans. _____
 I nev - er met a girl that I liked bet - ter. _____

Ba, do, bom,
 (Do, do, do, do, do,

5 X 7 (7) \ X 3 | 0 | | 7 7 3 3

D A B11#9 Em C

bom, bom, bom, bom-n-om-n - mo-n-om, oh, yeah. _____
 do, do, do, do, do, do. _____

Bu, do, ba, do, bom,
 Do, do, do, do, do,

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

| 1. | | 2. |

D A B11#9 *D.S. al Coda*

bom, bom bom, ba-by, nom-a-nom-n-com - in' fo' ya! _____
 do, do, do, do, do, do. _____)

5 5 | 0 0 0 | 2 2 5 | 2 2 2 2 5 | 2 2 5 2 2 2 5 \ | 2 2 5 2 2 2 5 \

⊕ *Coda*

Outro

Bass: w/ Bass Fig. 1
 N.C. (E5)

A7

New Or - leans. _____

0 | | 0 0 0 5 5 5 3

Additional Lyrics

3. Voodoo gurus casting their spells,
 Cockatoo drag queens shakin' their bells.
 A silver sound escapes the trumpets,
 Watch your leg, someone might hump it.
 Chicken strut your butt, let's rock!
 Gettin' it on under your frock.
 Flowin' like a flame all through the night,
 My girl's insane but it's alright.

The Greeting Song

By Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately Fast ♩ = 136

A5 C5 A5 C5 A5 C5 A5 C5

Aah.

f

0 X 0 0 3 3 3 3

A5 C5 A5 C5 A5 C5 A5 C5

Whoo. Whoo.

Bass Fig. 1

0 3 0 0 0 0 0 0 0 X 0 0 3 3 3 3 0 3 0 3 3 3 3 3

Verse

Bass: w/ Bass Fig. 1, 2 times

A5 C5 A5 C5 A5 C5 A5

1. Dri - vin' a - round, I've got my

End Bass Fig. 1

0 X 0 0 3 3 3 3 0 3 0 0 0 0 0 0

A5 C5 A5 C5 A5 C5 A5 C5 A5 C5 A5 C5

ba - by and my top down, Mer - ry go round, I ride you for my love. Throw-in' me down in the

back seat, un - der - ground, _ I'm on the mound, _ I make it for my love.

Bass Fig. 2 End Bass Fig. 2

Verse

Bass: w/ Bass Fig. 1, 2 times

A5 C5 A5 C5 A5 C5 A5 C5 A5 C5 A5 C5 A5

2. Mak - in' my way, _ I brake an - oth - er L. _ A. _ day, time in the town, _ I need it for my love. _
 3. Sought and I found _ a life of mak-in' my blood sound, do an - y - thing _ for the one I love. _

C5 A5 C5 A5 C5 A5 C5 A5 C5 A5 C5 A5

My Chev-ro - let, _ your roll-in' to an - oth - er play _ day, this is the sound, _ I lis - ten for my _ love. }
 Some-thing pro - found, _ the face of God is a sen - so - round, I'm on the mound, I make it for my _ love. }

Pre-Chorus

Bass: w/ Bass Fig. 2, 3 times

B5 D5 E5 E#5 F#5 B5 D5 E5 E#5 F#5 B5 D5 E5 E#5 F#5

(Who you talk - in' to? Talk to me you. _
 (Who you talk - in' to? Talk to me you.)

N.C. (A5) Bass: w/ Bass Fig. 2, 3 times

Sound of mu - sic. (Who you talk - in' to? Talk to me

Bass Fig. 3 End Bass Fig. 3

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

Chorus

Bass: w/ Bass Fig. 3

B5 D5 E5 E#5 F#5 N.C. (A5) A5 C D

Talk to me you. _ Sound of mu - sic. I love you,
 you.)

Bass Fig. 4 End Bass Fig. 4

Bass: w/ Bass Fig. 4, 3 times

A5 G5 D/F# A5 C D

swim through me. Good feelings,

1. 2. To Coda ⊕ Guitar Solo N.C.(F)

A5 G5 D/F# D/F#

come to me. to me.

8 8 10/12 12 10

Interlude D5 Db5 C5

(Am) play 4 times

10 10 12 12 10 12 10 12 12 12 11 11 10 10 9 9 8 7 5 5 5 4 4 4 3 3

B5 Bb5 A5 Eb5 D5 Db5 C5 B5 Bb5

play 3 times

3 2 2 2 1 0 6 6 6 5 5 5 4 4 4 3 3 3 3 2 2 1 0

D.S. al Coda take 2nd ending

⊕ Coda

Outro Chorus

B5 D E B5 A5 E/G#

I love you, swim through me.

9 9 9 7 9 9 9 7 7 6 6 7 9 9 9 9 9 7 7 6 6 7 9 0

Bass: w/ Bass Fig. 4, 2 times

A5 C D A5 G5 D/F# A5

Good feelings, come to me. Yeah!

0

My Lovely Man

By Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 114

N.C.(Em)

Bass Fig. 1

(Am) (Em)

f

7 5 7 5 7 5 | 7 5 7/9 7 9\7 5 | 7 5 7 5 7 5

Verse

Bass: w/ Bass Fig. 1, 2 times

N.C.(Em)

(Am) (Am)

1. I used to shout a-cross the room to you, and
2. Rest with me my love-ly broth-er, hey,

End Bass Fig. 1

5 3 5/7 5 7\5 3

(Em) (Am) (Em)

you'd come danc-ing like a fool. Ow! Shuf- fle step, you funk- y moth- er.
for you see there is no oth- er. Mem- or- y so sad and sweet,

(Am) (Em) (Am)

Hey! Come to me all warm as cov- ers.
I'll see you soon, save me a seat.

1. N.C.(E) 2. (drums) 2

7 5 7 5 7 5 7 5 | 7 5 7 5 7 5 7\

Chorus

Am7 Bm7 Em7

Oh, well, I'm cry - in' now my love - ly - man.

Bass Fig. 2 End Bass Fig. 2

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

Bass: w/ Bass Fig. 2, 2 3/4 times, simile

Am7 Bm7 Em7

Oh, yes, I'm cry-in' now and no one - can.

Am7 Bm7 Em7

Will nev - er fill the, - the hole you left my - man.

Bass: w/ Fill 1

Am7 Bm7 Em7

I'll see you la - ter - my love-ly man, if I - can.

Verse

Bass: w/ Bass Fig. 1, 2 times

N.C.(Em) (Am) (Em)

3. In my room I'm all a - lone, hey, - wait - ing for you - to get
4. Just in case you nev - er knew, I - miss you Slim, I - love you,

(Am) (Em) (Am)

home. I'll lis - ten to Ro - bert - a Flack,
too. Oh, see my heart, it's black and blue,

To Coda

(Em) (Am)

but I know - you - won't come back.
when I die - I - will find you.

(drums) 2

Fill 1

5 7 7 7 7 7 7

Interlude

N.C.(Am7) (Bm7) (Em7)

(Am7) (Bm7)

(Em7) (Am7)

Oh, well, I'm cry - in' -

now my love - ly - man.

I'll see you la - ter, - my love - ly man, if I can.

Guitar Solo
N.C.(Em)

play 4 times

Detailed description of the sheet music: The page contains six systems of music. The first system is an interlude in bass clef with chords N.C.(Am7), (Bm7), and (Em7). The second system continues the interlude with chords (Am7) and (Bm7). The third system introduces a vocal line in treble clef with the lyrics 'Oh, well, I'm cry - in' -' and continues with guitar accompaniment. The fourth system has the lyrics 'now my love - ly - man.' and continues with guitar accompaniment. The fifth system has the lyrics 'I'll see you la - ter, - my love - ly man, if I can.' and continues with guitar accompaniment. The sixth system is a guitar solo in bass clef with the chord N.C.(Em), marked 'play 4 times'. The guitar part consists of a repeating eighth-note pattern in the bass clef and a corresponding treble clef line.

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

(Am7) (Bm7) (Em7)

Well, I'm cry - in', yeah, they'll nev - er know. Yeah.

(Am7) (Bm7) (Em7) Bass: w/ Fill 3

Ah, I'll miss you when I die my

(Am7) (Bm7) Bass: w/ Bass Fig. 2, simile

love - ly man. I'll see you la - ter

(Em7) (Am7)

my love - ly man. We had some good times

(Bm7) (Em7)

my love - ly man.

(Am7) (Bm7) (Em7)

Yeah! Bom, bom, bom.

Fill 3

7 9 7 / 12 14 14 12 14 12 14

Sir Psycho Sexy

By Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderate Funk ♩ = 77

N.C.(Em7)

Bass Fig. 1

f

TAB: 2 0 1 2 4 0 0 | 2 0 1 2 4 0 4 | 2 0 1 2 4 0 0

Verse

N.C. (Em7)

Spoken: 1. A long, long, long, long time a-go,

be-fore the wind, be-fore the snow, _____

End Bass Fig. 1 Bass Fig. 2

TAB: 2 0 2 0 | 2 0 1 2 4 0 0 | 2 0 1 2 4 0 4

Bass: w/ Bass Fig. 1 (w/ phaser)

Em7Em9

Em7

lived a man, lived a man I know, lived a freak of na - ture named Sir Psy-cho. Sir Psy-cho Sex - y, that is me, some-

End Bass Fig. 2

TAB: 2 0 1 2 4 0 0 | 2 0 1 2 0 0 0 0

Em9 Em7

Em9

Em7 Em9

Em7

Em9

Em7

times I find I need to scream. _____

Aaaah! _____

Bridge

Bass: w/ Bass Fig. 2

Em7 Em9

Em7

Em9

Em7 Em9

Em7 Em9

Em7

He's a freak of na - ture but we love him so. _____

He's a freak of na - ture but we

Verse

Bass: w/ Bass Fig. 1, 1 3/4 times

Em9 Em7Em9

Em7 Em9

Em7

Em9

Em7

Em9

Musical staff with treble clef, key signature of one sharp (F#), and a bass line with 'x' marks. The melody starts with a quarter rest followed by a series of eighth notes.

let him go. — Spoken: 2. Deep in-side the Gar-den of E-den, stand-in' there with my hard on bleed-in'. There's a

Em7 Em9

Em7

Em9

Em7

Musical staff with treble clef, key signature of one sharp (F#), and a bass line with 'x' marks. The melody consists of eighth notes.

de - vil in my dick and some de-mons in my se - men, good God no, that would be trea-son.

Em9

Em7

Em9

Em7Em9

Musical staff with treble clef, key signature of one sharp (F#), and a bass line with 'x' marks. The melody consists of eighth notes.

Be-lieve me, Eve, she gave good rea-son, boot - y look - in' too good not to be squeez-in'.

Bass: w/ Fill 1

Em9

Em7 Em9

Em7

Musical staff with treble clef, key signature of one sharp (F#), and a bass line with 'x' marks. The melody consists of eighth notes.

Cream-y beav-er, hot - ter than a fe - ver, and I'm a giv - in' 'cause she's the re - ceiv - er. I

Bass: w/ Bass Fig. 1

Em7 Em9

Em7

Em9

Em7 Em9

Em7 Em9

Em7

Musical staff with treble clef, key signature of one sharp (F#), and a bass line with 'x' marks. The melody consists of eighth notes.

won't and I don't hang up un-til I please her, mak-in' her feel like an o-ver a-chiev-er. I take it a-way for a min-ute just to tease her,

Chorus
N.C.(G7)

Em9

8va

Musical staff with treble clef, key signature of one sharp (F#), and a bass line with 'x' marks. The melody starts with a quarter rest followed by eighth notes. An 8va line is indicated above the staff.

then I give it back a lit-tle bit deep-er.

{He's} a man that {I} met one time.
{I'm} {you}

(Sir Psy-cho, Sir Psy-cho, yeah!...)

Musical staff with bass clef, key signature of one sharp (F#), and a bass line with 'x' marks. The melody consists of eighth notes.

phaser off

Bass line with fret numbers: 0 3 0 0 3 0 | 0 0 | 3 3 3 3 X 3

Fill 1

Musical staff with bass clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes.

TAB: 6 7 | 7 7 5 6 7 | 0 4 5 5

8va

(Sir Psy-cho, Sir Psy-cho, yeah!_)

{He's I'm} the man that {left me leave you} blind.

(Sir Psy-cho, Sir Psy-cho, yeah!_)

0 3 0 0 3 0 | 0 0 | 0 3 0 0 3 0

(3) X 3 | 3 3 3 3 X 3 | X 3

To Coda ⊕

8va - 1

8va

(Bb)

{He's I'm} the man, {he's I'm} the man, {he's I'm} the man. ____

Yeah! Shit!

(Sir Psy-cho, Sir Psy-cho, yeah! ____)

0 0 | 0 3 0 0 3 0 | 1

(3) 3 3 3 3 X 3

Bridge

Bass: w/ Bass Fig. 1 (w/ phaser)
Em7 Em9 Em7 Em9 Em7 Em9 Em7 Em9 Em7

He's a freak of na - ture but we love him so..

He's a freak of na - ture but we

Verse

Bass: w/ Bass Fig. 2
Em9 Em7 Em7 Em9 Em7 Em9 Em7 Em9

let him go. ____ Spoken 3. I got stopped by a la - dy cop in my ____ aut - o - mo - bile, she

Bass: w/ Bass Fig. 1
Em7 Em9 Em7 Em9 Em7

said, "Get out and spread your legs," and then she tried to cop a feel. ____ That cop, she was all dressed in blue. Was she

Verse
 Bass: w/ Bass Fig. 1 (w/ phaser)
 N.C.(Em7)

lo young wom-an, that I love, - pret-ty punk rock-er ma-ma that I'm think-in' of. - Hold me na-ked if you will, - in your

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

arms, in your legs, in your pus-sy I'd kill. To be with you, - to kiss with you. - I do miss you, - I

Bridge

love you.

(La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

Bass Fig. 3

phaser off

Lay me down, lay me down, lay me down, - oh, lay me down. - Lay me down, lay me down, lay me down, -
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

oh, lay me down. -
 la, la, la, la. -)

End Bass Fig. 3

Bass: w/ Bass Fig. 3
 N.C.(Em7)

De-scent-ing waves of - grace-ful pleas-ure. - For your love there
 (La, la,

(B7) (Em7) (B7)

is no meas - ure. Her curves, they bend with sub - tle splen - dor. _____
 la, la, la, la. _____ La, la, la, la, la, la, la, la, la, la, la, la. _____)

Verse
 Bass: w/ Bass Fig. 1, 1 3/4 times (w/ phaser)
 Em7 Em9 Em7

Cmaj7 B7

Lo! _____ Ho! *Spoken: 5.* Now I lay me down to sleep, I

3 3 0 3 | 2 2 0 4

Em9 Em7 Em9 Em7 Em9 Em7 Em9 Em7

pray the funk will make me freak. If I should die be - fore I wa - ked, al - low me Lord to rock out na - ked.

Em9 Em7 Em9 Em7 Em9 Em7 Em9 Em7

Bored by the or - di - nar - y time to take a trip, call - ing up a lit - tle girl with a bull whip. A lick - e - tysplit, go snap, snap,

Bass: w/ Fill 3 Bass: w/ Bass Fig. 1

Em9 Em7 Em9 Em7 Em9 Em7 Em9

girl get - ting off all in my lap. The tall - est tree, the sweet - est sap, - blow - in' my ass right off the map.

Outro
 Em7 Em9 Em7 Em9 Em7 Em9 Em7 Em9

Ooh, and it's nice out here. I think I'll stay for a - while.

phaser off

2 2 2 2 2 2

Eb Bb D Ab Eb

1 1 1 1 1 | 1 1 1 1 | 0 0 0 0 | 4 4

Fill 3

TAB 7 0 5 6 7 0 6 7 5

Cm Ab G Em

3 3 3 3 3 4 4 4 4 3 3 3 3 3 3 3 3 2 2 2 2 2 2

Eb Bb D Ab Eb

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

Cm Ab G Em

3 3 3 3 4 4 4 4 4 4 3 3 3 3 3 3 3 3 2 2 2 2 2 2

Eb Bb D Ab Eb

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

Cm Ab G7 Em

3 3 3 3 4 4 4 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

Eb Bb D Ab Eb

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

Cm Ab G7 Em

3 3 3 3 4 4 4 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

Eb Bb D Ab Eb

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

N.C.(Cm) (Ab) (G7)

3 3 3 3 4 4 4 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Repeat and Fade

They're Red Hot

By Robert Johnson

Chorus
Very Fast $\text{♩} = 152$

C B A7 D7 G7

Hot ta - ma - les, they're red hot! Yeah, she got 'em for

mf

TAB 3 3 2 2 5 5 5 5 5 5 3 3

C B A7 D7

sale. Hey! Hot, hot, they're red hot,

3 3 3 3 3 2 2 5 5 5 5

Bass: w/ Fill 1, 2nd, 3rd & 4th times

Verse

G7 C

ah, she's got 'em for sale.

1. I got a girl, says she's
2. You know the mon - key, now the
3., 4. See Additional Lyrics

0 0 0 0 3 3 3 3 3

Fill 1

TAB 5 4 5 7

F/A Fm/Ab

long and tall, _____ sleeps in the kitch - en with her feets in the hall. Hey! }
 ba-boon play - in' in the grass, well, the mon-key stuck his fin - ger in that old "Good Gulf Gas." Hey! }

(3) 3 5 5 4 4

Chorus

C B A7 D7 G7

Hot ta - ma - les, they're red hot, ah, she's got 'em for

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

C D7 G7 C C

1., 2., 3. 4.

sale. Oh! Yeah, she's got 'em for sale. Oh yeah, girl! sale. Oh yeah!

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

Additional Lyrics

3. She got two for a nickel, got four for a dime,
 Would sell you more, but they ain't none of mine.
4. I'm 'onna upset your backbone, put your kidneys to sleep out,
 I'll due to break'way your liver an' dare your heart to beat 'bout.