

# AEROPLANE

Words and Music by ANTHONY KIEDIS, FLEA,  
CHAD SMITH and DAVID NAVARRO

Moderately fast

Gm7/C



Csus2



B♭maj7/C



C



*p*

B♭maj7/C



C



B♭/C



C



Gm11



C7



Gm11



I like pleas-ure spiked \_ with pain and mu-sic is my aer-o - plane. It's my aer - o -

C7



Gm11



plane. Song - bird sweet and so - ur Jane and

C7 Gm11 C7

mu - sic is my aer - o - plane. It's my aer - o - plane. Pleas - ure - spiked

Gm11 C7 Gm11

with pain. — That moth-er fuck-er's al - ways — spiked with pain.

C7 Gm7

{ Look-ing in — my own eyes, —  
Sit-ting in — my kitch - en, —

C7 Gm7 C7

— hel - lo — I can't find the love I want. —  
— hey girl — I'm turn-ing in - to dust a - gain. — My

Gm7  C7  Gm7 

Some-one bet-ter slap me be-fore I start to rust be-fore I start to  
mel-an-chol-y ba-by, the star of maz-zy, must push her voice in -



C7  Gm7  C7 

de-com- pose. \_ Look-ing in my rear - view mir - ror,  
side of me. \_ I'm o - ver - com-ing grav - i - ty. \_ I'm



Gm7  C7  Gm7 

look-ing in my rear view mir - ror, \_ I can make it dis-ap - pear, \_  
o - ver - com-ing grav - i - ty. \_ It's eas - y when you're sad to be. \_



C7  Gm7  C7  G/F 

I can make it dis - ap - pear, have no fear.  
It's eas - y when you're sad, sad like me.



Gm11



C7



I like pleas - ure spiked \_ with pain and mu - sic is my aer - o - plane.

Gm11



C7



Gm11



It's my aer - o - plane. Song-bird sweet and so-ur Jane and

C7



Gm11



C7



mu - sic is my aer - o - plane. It's my aer - o - plane. Pleas - ure \_ spiked \_

Ebsus2



F6(no3rd)



Gm



\_ with pain.

E $\flat$ sus9                      F5(add6)                      Gm

The first system shows a piano accompaniment for two measures. The right hand plays a steady eighth-note accompaniment. The left hand plays a simple bass line. Above the staff are three guitar chord diagrams: Eb sus9 (6fr), F5(add6) (3fr), and Gm (3fr).

E $\flat$ sus9                      F5(add6)                      Gm

Just one note could make \_ me float, could make \_ me float a - way. \_

The second system includes a vocal line and piano accompaniment for two measures. The vocal line has lyrics: "Just one note could make \_ me float, could make \_ me float a - way. \_". The piano accompaniment continues with the same rhythmic pattern as the first system.

E $\flat$ sus9                      F5(add6)                      Gm

One note from the song \_ she wrote could fuck me where I lay. \_

The third system includes a vocal line and piano accompaniment for two measures. The vocal line has lyrics: "One note from the song \_ she wrote could fuck me where I lay. \_". The piano accompaniment continues with the same rhythmic pattern.

E $\flat$ sus9                      F5(add6)                      Gm

Just one note can make \_ me choke, one note that's not a lie. \_

The fourth system includes a vocal line and piano accompaniment for two measures. The vocal line has lyrics: "Just one note can make \_ me choke, one note that's not a lie. \_". The piano accompaniment continues with the same rhythmic pattern.

E $\flat$  sus9



F5(sus6)



Gm



Just one note could cut — my throat, one note could make me die.

Gm11



C7



I like pleas - ure spiked — with pain and mu - sic is my aer - o - plane.

Gm11



C7



It's my aer - o - plane.

Gm11



C7



Song - bird sweet and so - ur Jane and mu - sic is my aer - o - plane.



N.C.

It's my aer - o - plane. Pleas-ure spiked with pain.



Play 8 times

Is my aer - o - plane.

(w/Gtr. Solo)

# AROUND THE WORLD

Words and Music by ANTHONY KIEDIS, FLEA,  
JOHN FRUSCIANTE and CHAD SMITH

Medium Funk/Rock

N.C.

*f*

E5

Who!



G7(no3rd)



The first system of music consists of three staves. The top staff is a vocal line with a whole rest. The middle and bottom staves are piano accompaniment, featuring a rhythmic pattern of eighth notes and chords.

The second system of music consists of three staves. The top staff contains the lyrics "All a-round the world, we can make time" with 'x' marks above the notes. The middle and bottom staves are piano accompaniment. The instruction "8vb throughout" is written below the bottom staff.

The third system of music consists of three staves. The top staff contains the lyrics "romp-in' and-a stomp-in', 'cause I'm in my prime. Born in the north and sworn to en-ter-tain ya," with 'x' marks above the notes. The middle and bottom staves are piano accompaniment.

The fourth system of music consists of three staves. The top staff contains the lyrics "'cause I'm down for the state of Penn-syl-van - ia. I try not to whine, but I must warn ya" with 'x' marks above the notes. The middle and bottom staves are piano accompaniment.

'bout the moth-er-fuck-in' girls of Cal - i - for - nia. Al - a - bam - a ba-by said hal - le - lu - jah.

Good God, girl, I wish I knew ya. I know, I know for sure

*loco*

that life is beau - ti - ful a - round the world. Well, I know, I know

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

G7(no3rd)



G



Come back, ba-by, 'cause I'd like to say I've

*8vb throughout*

been a-round the world, back from Bom-bay, Fox hole, love pie in your face,

liv-in' in and out of a big fat suit - case. Bon-a-fide ride, step a-side my john - son.

Yes I could, in the woods of Wis - con - sin. A - wake up the cake; it's a lake. She's kiss-in' me



as they do when they do in Sic - i - ly, I know, — I know —

*loco*



for sure — that life is beau - ti - ful a - round the world. —



Well, I know, — I know — it's you. — You say hel - lo and then I

(Lead vocals tacet 1st time)



say I do. — Whoo!

The first system of music features a treble clef staff at the top with a long, sustained note. Below it is a piano accompaniment consisting of two staves: a right-hand staff with chords and a left-hand staff with a rhythmic bass line.

G7(no3rd)



The second system includes a treble clef staff with rests, indicating a guitar solo. The piano accompaniment continues with two staves, featuring a consistent rhythmic pattern in the bass line.

*8vb throughout*

G



The third system features a guitar staff with 'x' marks indicating muted strings. The lyrics are: "Where you wan-na go? Who you wan-na be? A - what you wan-na do? Just come with me." The piano accompaniment continues with two staves.

The fourth system features a guitar staff with 'x' marks. The lyrics are: "I saw God, then I saw the foun-tains. You and me, girl, sit-tin' in the Swiss moun - tains." The piano accompaniment continues with two staves.

Me oh my, oh, me and guy - o, fre - er than a bird, 'cause we're rock-in' O - hi - o.

A-round the world I feel du - ti - ful. Take a wife, 'cause life is beau-ti - ful.

Ab Gm Fm

I know, — I know — for sure. — Bing-bang, dong-gong, ging-gang, dong -

*loco*

Cm Ab

gong, bing - dang. — Well, I know, — I know —

Gm  Fm 

it's you. — Bing - bang, dong - gong, ging - gang, dong -

8vb




Cm  Ab 


gong, bing - dang, — Moth-er Rus - sia, do not suf - fer.

loco



Gm  Fm 

I know you're bold e - nough. — I been a - round the world and I have



Cm  Ab 

seen your love. — Well, I know, — I know —



Gm  Fm  Cm 


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

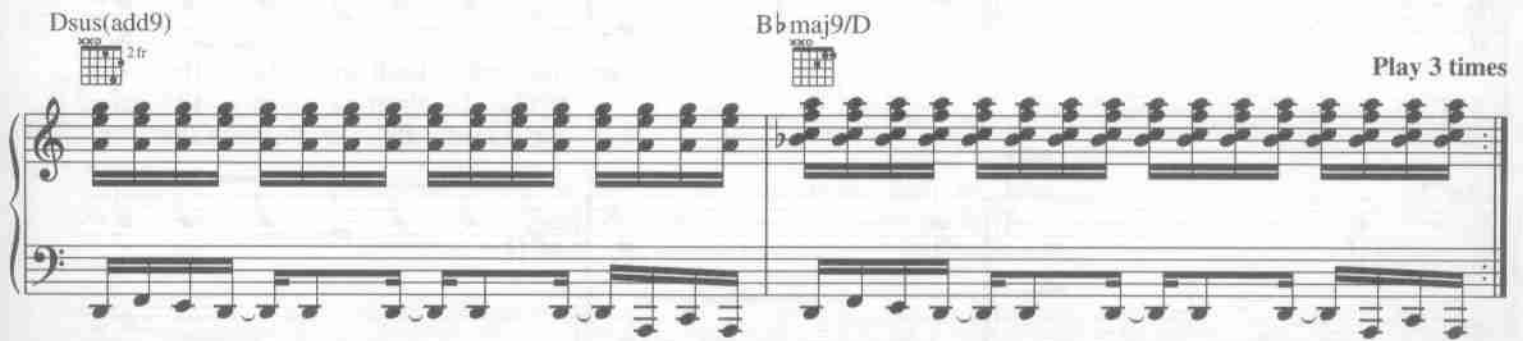
8vb



Dm 



Dsus(add9)  Bbmaj9/D  Play 3 times



Dm 



Dsus(add9)  Bbmaj9/D 





# BEHIND THE SUN

Words and Music by FLEA,  
ANTHONY KIEDIS, HILLEL SLOVAK,  
JACK IRONS and MICHAEL BIENHORN

Moderate Rock  
N.C.

mf

The piano introduction consists of two staves. The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth notes in a 4/4 time signature. The key signature has three sharps (F#, C#, G#).

D A E/D N.C. E9

This system shows the first four measures of the piano accompaniment. The right hand plays chords and moving lines, while the left hand continues the eighth-note pattern. Chord diagrams for D, A, E/D, and E9 are provided above the staff. The dynamic is marked 'mf'.

1 2 E9

One day, while bath-ing in the sea, -  
while I show-er in the rain, -  
is-land fly-ing through the sky, -

This system contains the vocal entry and piano accompaniment for the first line of lyrics. The vocal line starts on the second measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A first ending bracket is shown above the vocal line.

my talk-in' dol-phin spoke to me.  
I watch my dol-phin swim a-way.  
one day your son might ask you why.

This system contains the vocal entry and piano accompaniment for the second line of lyrics. The vocal line continues from the previous system. The piano accompaniment remains consistent with the previous system.

He spoke to me in sym-phony, —  
 The one who lis - tens to the surf —  
 And if your son should be a girl, —

from  
 can  
 she

free-dom's peace be - neath the sea.  
 feel the pulse beat of the earth.  
 too might ask you of this world.

N.C.

He looked at me, eyes full of love. —  
 And like my dol - phin swims so free, —  
 The sun shines sweet up - on your beach, —

Said,  
 the  
 and,

"Yes, we live be - hind the sun."  
 sun does swim in - to the sea.  
 yes, my dol - phin loves to teach.

Be - hind the sun. —

E9



F#8



E/D N.C. E9

Be - hind - the sun, -

D/A A/C# E/D N.C. E9

Be - hind - the sun, - yeah, yeah, yeah, - yeah, -

D/A A/C# E/D N.C.

yeah, yeah, - yeah, yeah, - be - hind - the sun. -

1.,3. (Spoken:) The  
2. Tacet

E9

sun goes up and the sun goes down, but like the heart of the sun, my heart continues to pound.

D/A A/C# E/D N.C. To Coda E9

Be - hind\_ the sun.

This system contains the first line of music. The vocal line starts with the lyrics "Be - hind\_ the sun." and features a melodic line with a slur over the first two measures. The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand. Chord diagrams for D/A, A/C#, E/D, and E9 are provided above the staff. The instruction "N.C." (No Chords) is placed above the vocal line in the third measure, and "To Coda" is written above the piano part in the same measure.

1 2 A7

Now,

This system contains the second line of music. The vocal line has two measures, with the first measure marked "1" and the second "2". The lyrics "Now," are written below the vocal line. The piano accompaniment continues with a similar rhythmic pattern. A chord diagram for A7 is shown above the piano part in the second measure.

1

This system contains the third line of music, which is entirely piano accompaniment. It features a complex rhythmic pattern with many sixteenth notes in both hands. A first ending bracket labeled "1" spans the final two measures of this system.

2 D.S. al Coda An

This system contains the fourth line of music. The vocal line has two measures, with the first measure marked "2". The lyrics "An" are written below the vocal line. The instruction "D.S. al Coda" is written above the vocal line. The piano accompaniment continues with a similar rhythmic pattern.

CODA E9

Wow!

This system contains the coda section. The vocal line has two measures, with the lyrics "Wow!" written below. The piano accompaniment features a final melodic flourish in the right hand and a bass line in the left hand. A chord diagram for E9 is shown above the piano part. The instruction "CODA" is written above the vocal line.

# BREAKING THE GIRL

Words and Music by ANTHONY KIEDIS, FLEA,  
JOHN FRUSCIANTE and CHAD SMITH

## Jazz/Rock Waltz

*f*

*Svb throughout*

G A/G Bb/G C/G G7sus C/G

D/G G A/G Bb/G

C/G D/G G

A/G Bb/G C/G G7sus C/G D/G G

I am a man  
Raised by my dad,

cut from the know. Rare ly do  
girl of the day. He was my

friends \_\_\_\_\_ come and then go.  
man. \_\_\_\_\_ That was the way.

The musical score is written for guitar and piano. It consists of five systems of music. Each system includes a guitar chord chart at the top, a vocal line in the middle, and a piano accompaniment in the bottom two staves. The piano part features a steady bass line and chords in the right hand. The guitar part provides harmonic support with various chords. The lyrics are interspersed between the vocal lines.

Original key: G# major. This edition has been transposed down one half-step to be more playable.

G  A/G  Bb/G  C/G 




She \_\_\_\_\_ was a girl, \_\_\_\_\_ soft \_\_\_\_\_ but es -  
 She \_\_\_\_\_ was the girl \_\_\_\_\_ left \_\_\_\_\_ a -




D/G  G  A/G  Bb/G 

tranged. \_\_\_\_\_ We \_\_\_\_\_ were the two, \_\_\_\_\_ our  
 lone, \_\_\_\_\_ feel \_\_\_\_\_ ing the need \_\_\_\_\_ to



C/G  D/G  G 

lives \_\_\_\_\_ re - ar - ranged. \_\_\_\_\_  
 make \_\_\_\_\_ me her home. \_\_\_\_\_



Bb  F  Gm  <sup>3fr</sup>

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



Bb



F



A feel - ing of love \_\_\_\_\_ that  
The twi - light of love \_\_\_\_\_ had ar -

Eb maj7



Gm



D7/A



day. }  
rived. }

Twist - ing and turn - ing, your

Gm/Bb



Csus



Dsus



D7



feel - ings are burn - ing, you're break - ing the girl. \_\_\_\_\_

Gm



Adim



Gm/Bb



F/C



Eb maj7



She meant you \_\_\_\_\_ no \_\_\_\_\_ harm.

Bb+ Gm D7/A Gm/Bb F/C

Think you're so clever, but now you must sever; you're

D7 Gm Adim

break - ing the girl. He loves

To Coda ⊕

Gm/Bb F/C Ebmaj7

1 D7 2 Eb7 D7

no one else.

Gm13


1-7 Cm/Bb 8 Cm/Bb D.S. al Coda

Percussion solo ad lib.



CODA

⊕ Eb maj7



D7



else.



Gm



Adim



Gm/Bb



Csus



D7




Gm



D7/F




Gm/D



F




Eb maj7



Repeat ad lib. and Fade

D7sus



D7



Optional Ending

Gm




# CALIFORNICATION

Words and Music by ANTHONY KIEDIS, FLEA,  
JOHN FRUSCIANTE and CHAD SMITH

Moderately slow

Am(add2) F(add2) Am(add2)

*mf*

F(add2) Am(add2) F(add2)

Psy - chic spies \_ from Chi - na try to steal your mind's e - la - tion, and

Am(add2) F(add2)

lit - tle girls \_ from Swe - den dream of sil - ver screen \_ quo - ta - tions, and

C G F Dm Am(add2)

if you want \_ these kind of dreams, \_ it's Cal - i - for - ni - ca - tion.

F(add2)



Am(add2)



F(add2)



It's the

Am(add2)



F(add2)



edge of the world\_ and all of west - ern civ - 'li - za - tion. The

Am(add2)



F(add2)



sun may rise in the east; at least it's set - tled in the fi - nal lo - ca - tion. It's



un - der - stood\_ that Hol - ly - wood\_ sells Cal - i - for - ni - ca - tion. \_




Pay your sur - geon ver - y well to break — the spell of ag - ing. Ce -



leb - ri - ty skin, is this your chin or is — that war you're wag - ing?



First born u - ni - corn.

Am Fmaj7

Hard - core soft porn.

C G7 Dm Am C G Dm

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

Am(add2) F(add2) Am(add2)

tion.

F(add2) Am(add2)

Mar - ry me, girl. Be my fair - y to the world, be my

F(add2) Am(add2)

ver - y own con - stel - la - tion. A teen - age bride with a ba - by in - side get - tin'

F(add2) C G

high - on in - for - ma - tion. And buy me a star on the boul - e - vard. It's

F Dm Am(add2) F(add2)

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

Am(add2) F(add2) Am(add2)

Space may be the fi - nal fron - tier, but it's

F(add2) Am(add2)

made in a Hol-ly-wood base-ment. And Co-bain, can you hear the spheres sing-in'

3

F(add2) C G F Dm

songs off sta-tion to sta-tion? And Al-de-ron's \_ not far a-way; it's Cal-i-for-ni-ca-tion. \_

Am Fmaj7

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



Am Fmaj7

Born and raised by those who praise \_ con-trol of pop-u-la-tion.


Am  Fmaj7 



Ev - 'ry - bod - y's been there and I don't — mean on va - ca - tion.




Am  Fmaj7 








First born un - i - corn.




Am  Fmaj7 

Hard - core — soft porn.



C  G7  Dm  Am  C  G7  Dm 

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





C G7 Dm Am To Coda

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

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a half note 'tion.' followed by a quarter rest, then a series of eighth notes: 'Dream of Cal - i - for - ni - ca - tion.' The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

C G7 Dm F#m Dmaj7

Dream of Cal - i - for - ni - ca - tion. Instrumental solo

The second system continues the vocal line and piano accompaniment. It includes a section labeled 'Instrumental solo' where the piano part features a more complex melodic line in the right hand. The lyrics 'Dream of Cal - i - for - ni - ca - tion.' are repeated.

F#m Dmaj7 Bm D A E

The third system shows the piano accompaniment continuing with various chords. The right hand has a melodic line with some grace notes, while the left hand maintains a rhythmic bass line.

F#m Dmaj7 F#m Dmaj7

The fourth system continues the piano accompaniment with a focus on the F#m and Dmaj7 chords. The melodic line in the right hand is more active, with some slurs.

Bm D A E Bm D A E

The fifth system concludes the piano accompaniment with a sequence of Bm, D, A, and E chords. The melodic line in the right hand ends with a final note.

Bm D A E Am(add2) F(add2)

3

Am(add2) F(add2) Am(add2)

De - struc-tion leads to a ver-y rough road, but it

3 3

F(add2) Am(add2)

al - so breeds cre - a - tion. And earth- quakes are, to a girl's gui - tar, they're

3

F(add2) C G

just an - oth - er good vi - bra - tion. And ti - dal waves - could-n't save the world - from

F Dm Am Fmaj7

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

Piano accompaniment for the first system, including treble and bass clefs.

Am Fmaj7

Pay your sur - geon ver - y well to break — the spell of ag - ing.

Piano accompaniment for the second system, including treble and bass clefs.

Am Fmaj7

Sick - er than the rest, there is — no test, but this — is what you're crav - ing.

D.S. al Coda

Piano accompaniment for the third system, including treble and bass clefs.

CODA C G7 Dm

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

Piano accompaniment for the coda, including treble and bass clefs.

# GIVE IT AWAY

Words and Music by ANTHONY KIEDIS, FLEA,  
JOHN FRUSCIANTE and CHAD SMITH

## Funk/Rock



*f*



What I've got, you've got to give it to your mam - ma.      What I've got, you've got to give it to your pa - pa.

What I've got, you've got to give it to your daugh - ter. You do a lit - tle dance and then you drink a lit - tle wa - ter.

## YAWGIE

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.

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.

Re - al - ize I don't want to be a mi - ser. Con - fide with Sly; you'll be the wis - er.

Young blood is the lov-in' up - ris - er. How come ev-ery-bod-y want to keep it like the kai - ser?

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.

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.

Greed-y lit - tle peo-ple in a sea of dis - tress. Keep your more to re - ceive your less.

Un - im-pressed by ma - te - ri - al ex - cess. Love is free love. Me say, "Hell, yes."

Low brow, but I rock a lit - tle know - how. No time for the pig-gies or the hoose - gow.

Get smart. Get down with the pow wow. Nev - er been a bet - ter time than right now.

Bob Mar - ley, po - et and a proph - et. Bob Mar - ley taught me how to off it.

Bob Mar - ley, walk-in' like he talk it. Good - ness me, can't you see, I'm gon-na cough it.

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.

Give it a-way. Give it a-way. Give it a-way now. Oh, oh, yeah.

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.

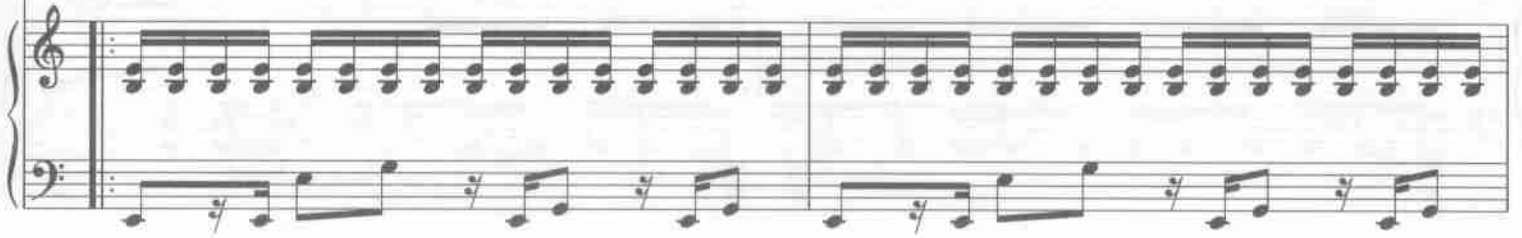
Give it a-way. Give it a-way. Give it a-way now. I can't tell if I'm a king-pin or a pau - per.



Em



Backwards Guitar Solo



1



2



Luck-y



Am



me, swim-min' in my a-bil-i-ty. — Danc-in' down on life with a-gil-i-ty. Come and



drink it up from my fer-til-i-ty. — Blessed with a buck-et of luck-y mo-bil-i-ty.

My Mom, I love her 'cause she love me. Long gone are the times when she scrub me.

Feel-in' good, my broth-er gon-na hug me. Drink-in' my juice, young love, chug-a-lug me.

There's a riv-er born to be a giv-er. Keep you warm, won't let you shiv-er.

His heart is nev-er gon-na with - er. Come on eve-ry-bod-y, time to de - liv - er.

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.

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.



*Backwards Guitar Solo*

Musical score for the first system, featuring a treble clef staff with a whole rest, and piano accompaniment in grand staff with eighth-note chords and a bass line.

Am

What I've got, you've got to give it to your mam - ma.      What I've got, you've got to give it to your pa - pa.

Musical score for the second system, including a guitar chord diagram for Am (x0212311) and lyrics: "What I've got, you've got to give it to your mam - ma. What I've got, you've got to give it to your pa - pa." The piano accompaniment continues with eighth-note chords and a bass line.

What I've got, you've got to give it to your daugh - ter. You do a lit - tle dance and then you drink a lit - tle wa - ter.

Musical score for the third system, including lyrics: "What I've got, you've got to give it to your daugh - ter. You do a lit - tle dance and then you drink a lit - tle wa - ter." The piano accompaniment continues with eighth-note chords and a bass line.

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.

Musical score for the fourth system, including lyrics: "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." The piano accompaniment continues with eighth-note chords and a bass line.

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.

Re - al - ize I don't want to be a mi - ser. Con - fide with Sly; you'll be the wis - er.

Young blood is the lov-in' up - ris - er. How come ev - ery - bod - y want to keep it like the kai - ser?

Am

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.

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.

The first system consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a 7/8 time signature. It features six measures of music, each containing a triplet of eighth notes marked with an 'x' above them. The lyrics are placed below the notes. The piano accompaniment is written in two staves (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays a simple bass line with eighth notes.

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

The second system continues the musical piece. The vocal line has two measures of music, each with a triplet of eighth notes and the lyrics "Give it a-way now." The piano accompaniment continues with similar patterns to the first system.

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

The third system continues the musical piece. The vocal line has two measures of music, each with a triplet of eighth notes and the lyrics "Give it a-way now." The piano accompaniment continues with similar patterns to the first system.

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

The fourth system continues the musical piece. The vocal line has two measures of music, each with a triplet of eighth notes and the lyrics "Give it a-way now." The piano accompaniment continues with similar patterns to the first system.

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

This system features a vocal line with a triplet of eighth notes marked with 'x' and a '3' below it, followed by a quarter note. The lyrics 'Give it a-way now.' are written below the notes. The piano accompaniment consists of a treble and bass clef with a steady eighth-note bass line and a treble line with quarter and eighth notes.

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

This system is similar to the first, but the piano treble part features a long, sustained chord in the second measure, indicated by a large oval.

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

This system continues the musical structure with a vocal line and piano accompaniment, maintaining the eighth-note bass line and quarter-note treble accompaniment.

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

This system features a more complex piano accompaniment in the treble clef, with a series of chords and eighth-note patterns, while the bass line remains consistent with the previous systems.

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

The first system of music features a vocal line at the top with two measures. Each measure contains a triplet of eighth notes marked with an 'x' and a '3' below them, followed by a quarter note. The lyrics "Give it a-way now." are written below the notes. Below the vocal line is a piano accompaniment consisting of a right-hand staff with chords and a left-hand staff with a simple bass line.

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

The second system of music is identical in structure to the first, featuring a vocal line with triplets and piano accompaniment. The lyrics "Give it a-way now." are repeated under the notes.

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

The third system of music is identical in structure to the first two, featuring a vocal line with triplets and piano accompaniment. The lyrics "Give it a-way now." are repeated under the notes.

Give it a-way.

The fourth system of music is identical in structure to the previous systems, featuring a vocal line with triplets and piano accompaniment. The lyrics "Give it a-way." are written under the notes. At the bottom of the page, there are two double bar lines with a curved line connecting them, indicating the end of the piece.



# KNOCK ME DOWN

Words and Music by ANTHONY KIEDIS, FLEA,  
JOHN FRUSCIANTE and CHAD SMITH

Moderately fast Rock

N.C. *mf* Dm7 N.C. Dm7

N.C. Dm7 F5 Dm7 Am7 Gm7

Nev - er too soon to

be through be - in' cool, too much too soon.

D5 5fr C5 3fr Bb5

Dm7 Am7 Gm7

Too much for me, too much

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system shows the piano introduction with a 'Moderately fast Rock' tempo. The second system begins the vocal melody with the lyrics 'Nev - er too soon to'. The third system continues the vocal melody with 'be through be - in' cool, too much too soon.' The fourth system concludes with 'Too much for me, too much'. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and a mix of eighth and quarter notes in the left hand. Chord diagrams are provided for various chords: Dm7, F5, Am7, Gm7, D5 (5fr), and Bb5 (3fr). The score includes dynamic markings like 'mf' and 'N.C.' (Natural Chord).

A5 5fr Bb5

for you. — You're gon-na lose in time. —

Em7 Bm7 2fr Am7 Em7 D5 5fr C5 3fr





Don't be a - fraid \_ to show \_ your friends \_ that you hurt in - side, \_ in - side. -

Em7 Bm7 2fr Am7


Pain's part of life, \_ don't hide be - hind your false pride, it's a

B5 C5 3fr A5 5fr D5 5fr C5 3fr

lie, your lie. — If you see me act-in' might - y, if you

see me get - tin' high, — knock me down. —








I'm not big - ger than life. — If you see me get - tin' might - y, if you








see me get - tin' high, — knock me down. —

To Coda ⊕









I'm not big - ger than life. —



Chords: Dm7, C, Bb, Dm7, Am7, Gm7 (3fr)

I'm tired of be - in' un - touch -

Chords: Dm7, C, Bb

- a - ble, I'm not a - bove the love.

Chords: Dm7, Am7, Gm7 (3fr), A5 (5fr)

I'm part of you and you're part of me. Why did you go a - way?

Chords: Bb5, Em7, Bm7 (2fr), Am7

Find - ing what you're look - in' for can end up be - in',

C#m7 4fr      G#m7 4fr      F#m9 2fr      Em7      Bm7 2fr      Am7

be - in' such - a bore. — I pray for you most ev -

C#m7 4fr      G#m7 4fr      F#m7      D.S. al Coda

'ry day, my love's with you. Now fly - a - way. — If you

CODA C      G      F#5      E5

I'm not big-ger than life. — If you see me get-tin' might - y, if you

F#5      E5      C#m7 4fr      G#m7 4fr

see me get-tin' high, — knock me down. —

E5  B5  F#5  E5 

I'm not big-ger than life. — If you see me get-tin' might - y, if you



F#5  E5  C#m7  4fr G#m7  4fr

see me get-tin' high, — knock me down. —



E5  B5  C#5 

I'm not big-ger than life. — It's so lone - ly when you



E5  B5 

don't e - ven know — your-self. — It's so lone - ly.

Repeat and Fade



# MY FRIENDS

Words and Music by ANTHONY KIEDIS, FLEA,  
CHAD SMITH and DAVID NAVARRO

Moderately

N.C. *p*

Dsus2 Dsus2/F G C

Dsus2 Dsus2/F G Gsus F6/9 Dsus2 Dsus2/F

My friends are so de-pressed.

G C(add9) Dsus2 Dsus2/F G Gsus F6/9

I feel the ques-tion of your lone-li-ness. Con-fide, 'cause

Dsus2 Dsus2/F G C(add9) Dsus2 Dsus2/F

I'll be on your side; you know I will, - you know I will. -

G C(add9) D Dsus2/F G C(add9)

Ex girl-friend called me up a - lone and  
My friends are so dis-tressed and stand - ing  
I heard a lit - tle girl, and what she

D Dsus2/F G C(add9) D Dsus2/F

des-p'rate on the pris - on phone. They want to give her sev - en years  
on the brink of emp - ti - ness. No words I know of to ex - press  
said was some-thing beau - ti - ful: "To give your love no mat - ter what."

G Csus2 C Asus2

for be - ing sad. }  
this emp - ti - ness. } I love all of you —  
is what she said. }



C D A(add2) C Asus2

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

C D A(add2) To Coda ⊕ D Dsus2/F

when you don't know your - self.

G C(add9) D Dsus2/F

1

G F6 E G6

2

I - mag - ine me,

F#7(add4)

F

C

taught by trag - e - dy. Re - lease is

Bsus

F5

F7

D.S. al Coda

peace.

CODA

D

F6/9

G9

C6/9

D

F6/9

G(add4)

C

Slower

Dsus2

F6

G

Csus2

Dsus2

Dm6

D5

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment with treble and bass staves. The first system covers the lyrics 'taught by tragedy. Release is'. The second system covers 'peace.' and includes the instruction 'D.S. al Coda'. The third system is the Coda section, marked 'CODA' and 'Slower', ending with a double bar line and repeat sign. Chord diagrams are provided for various chords: F#7(add4), F, C, Bsus, F5, F7, D, F6/9, G9, C6/9, D, F6/9, G(add4), C, Dsus2, F6, G, Csus2, Dsus2, Dm6, and D5.

# OTHERSIDE

Words and Music by ANTHONY KIEDIS,  
FLEA, JOHN FRUSCIANTE and CHAD SMITH

Moderately

**A5** 5fr **F** **C** **G5** 3fr

*mf*  
R.H.

How long, — how long ————— will I slide?

**G5** 3fr **A5** 5fr **F**

Sep - a - rate my slide, ————— I don't, —

**C** **G5** 3fr **Am** **F**

— I don't be - lieve it's bad. —————

C G To Coda ⊕ Am

Slit - tin' my throat, it's all \_\_\_\_\_ I ev - er. { I heard your voice through a  
Pour my life in - to a

Em Am Em

pho - to - graph. — I thought it up, it brought up the past. —  
pa - per cup. — The ash-tray's full and I'm spill - in' my guts. —

Am Em G

Once you know, you can nev - er go back. — I got - ta take it on — the  
She wants to know, am I still a slut? — I got - ta take it on — the

Am

oth - er - side. —  
oth - er - side. —

Cen - tu - ries are what it  
A scar - let star - let and she's

Em Am E

meant to me. — A cem - e - ter - y where I mar - ry the sea. —  
in my bed. — A can - di - date for my soul - mate bled. —

Am Em G

A - stran - ger things could nev - er change my mind. — I got - ta } take in on — the  
Push the trig - ger and I pull the thread. — I got - ta }

Am G Am G

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

Am

1 2 D.S. al Coda

Take it on. —

CODA

E5

Cmaj7

E5

Cmaj7

E5

Cmaj7

Turn me on, take — me for a hand — ride. Burn me out, leave —

E5

— me on the oth - er - side. — I yell and tell it that it's not my friend. — I tear it

Cmaj7



Am



down. I tear it down and then it's born a - gain. —

Fmaj7



C



G



Am



Fmaj7



C



G6



How long, — how long — will I slide? Sep - a - rate the

Am



Fmaj7



C



side. — I don't, — I

G Am Fmaj7 C

don't be - lieve it's bad. \_\_\_\_\_ Slit-tin' my throat, it's all \_

G Am Fmaj7

\_\_\_\_\_ I ev - er had. How long? I don't, \_

C G Am

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

Fmaj7 C G A5 5fr

\_\_\_\_\_ Slit - tin' my throat, it's all \_\_\_\_\_ I ev - er.



# SCAR TISSUE

Words and Music by ANTHONY KIEDIS, FLEA,  
JOHN FRUSCIANTE and CHAD SMITH

Moderately

F Dm

*mf*

F Dm



F Dm

(1., 3.) Scar-tis-sue that I wish you saw. —  
(2.) Blood loss in a bath-room stall, —

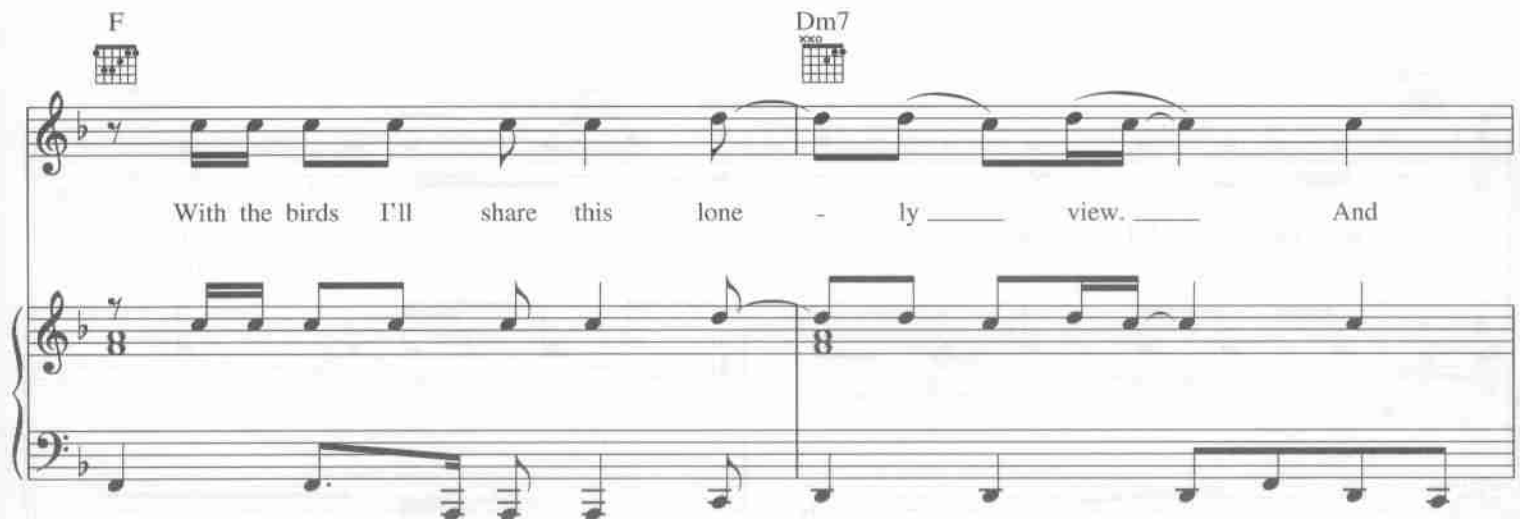
Sar-cas-tic mis-ter-know-it - all. —  
South-ern girl with a scar-let drawl. —

F Dm

Close your eyes and I'll — kiss you 'cause — with the birds I'll share. — }  
Wave good-bye to Ma — and Pa 'cause — with the birds I'll share. — }

F  Dm7 

With the birds I'll share this lone - ly \_\_\_\_\_ view. \_\_\_\_\_ And



F  Dm7  To Coda 

with the birds I'll share this lone - ly \_\_\_\_\_ view. \_\_\_\_\_ And



F  Dm 



{ Push me up a- gainst the wall, \_ young Ken- tuck- y girl in a push- up bra. \_  
Soft spo- ken with a bro - ken jaw, \_ step out- side, but not to brawl. \_




F  Dm 

Fall - in' all o - ver my - self to lick \_\_\_\_\_ your heart and taste \_ your health. 'Cause {  
Au- tumn's sweet, we call it fall. I'll make it to the moon if I have to crawl, And }



F  Dm7 

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



The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat). The time signature is 7/8. The vocal line begins with a quarter rest, followed by eighth notes for 'with the birds', a quarter note for 'I'll', eighth notes for 'share this', a quarter note for 'lone', a half note for 'ly', a quarter note for 'view.', and a quarter rest for 'And'. The piano accompaniment consists of eighth-note patterns in the right hand and quarter-note patterns in the left hand.

F  Dm7 

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






The second system of music is identical to the first, featuring the same vocal line and piano accompaniment.

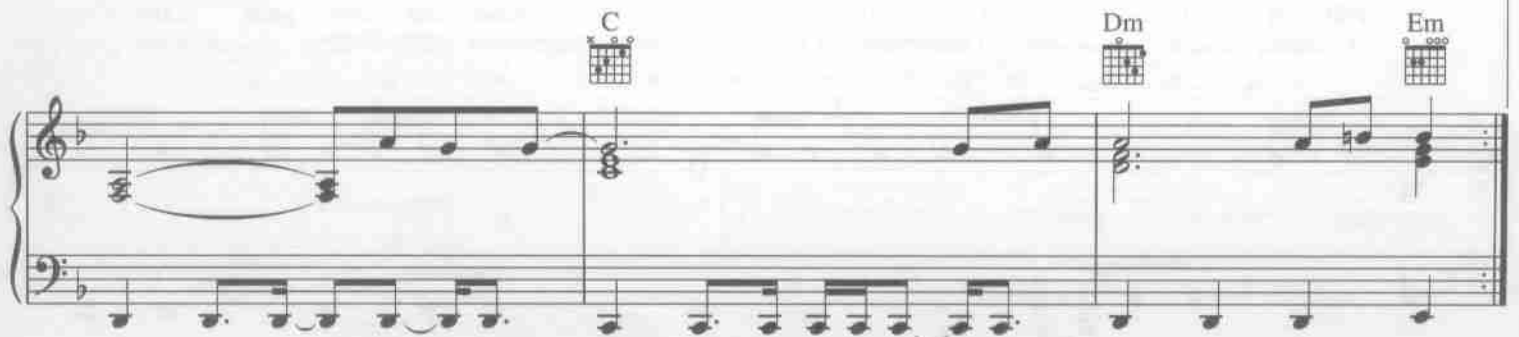
F  1 Dm 

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



The third system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest for 'with the birds', eighth notes for 'I'll share this', a quarter note for 'lone', a half note for 'ly', and a quarter note for 'view.'. The piano accompaniment continues with eighth-note patterns in the right hand and quarter-note patterns in the left hand.

C  Dm  Em 



The fourth system of music shows the piano accompaniment continuing. The right hand has a long note with a slur, and the left hand continues with quarter-note patterns. The system concludes with a double bar line.

2 Dm  D5 5fr 

ly new.



C5 3fr  D5 5fr 



C5 3fr  D5 5fr  D.S. al Coda N.C.



CODA  F  Dm  F 

With the birds I'll share this lone - ly view.



This musical score is arranged for guitar and piano. It consists of five systems of music. The guitar part is written in a single staff with a key signature of one flat (B-flat) and a common time signature. The piano part is written in two staves (treble and bass clefs) with the same key signature and time signature. The score includes several chord diagrams for the guitar: Dm (D minor), C (C major), and C (C major). The piano part features a consistent eighth-note accompaniment in the bass line and a more melodic line in the treble. The final system concludes with a *rall.* (ritardando) marking and a double bar line.

# SOUL TO SQUEEZE

from the Paramount Motion Picture THE CONEHEDS

Words and Music by ANTHONY KIEDIS, FLEA,  
JOHN FRUSCIANTE and CHAD SMITH

Moderately, not too fast

A



*mf*

F      Csus2      Dm      B♭maj7      Dm      F      C

Gm7 Bbmaj7 F Csus

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a simple harmonic accompaniment. Above the staff, guitar chord diagrams are provided for Gm7, Bbmaj7, F, and Csus (3fr).

Dm Bbmaj7 Dm F C Gm - Bbmaj7

Musical notation for the second system, continuing the melody and accompaniment. Chord diagrams for Dm, Bbmaj7, Dm, F, C, and Gm - Bbmaj7 (3fr) are shown above the staff.

F C Dm Bb Dm F C

I got a bad dis - ease. — From my brain — is where —  
 Oh, so po - lite, in - deed. — Well, I got ev - 'ry-thing.

Musical notation for the third system, which includes the vocal line with lyrics. Chord diagrams for F, C, Dm, Bb, Dm, F, and C are positioned above the staff.

Gm Bb F C Dm Bb

— I bleed. — In - san - i - ty it seems —  
 — I need. — Oh make my days a breeze. —

Musical notation for the fourth system, including the final vocal line with lyrics. Chord diagrams for Gm (3fr), Bb, F, C, Dm, and Bb are positioned above the staff.

Dm F C Bb

has got me by my soul to squeeze.  
Take a way my self de struc - tion.

F C Dm Bb

Well, all the love from me  
To - day, love smiled on me.  
*It's bitter, baby, and it's very sweet. A Holy roller coaster, but I'm on my feet.*

Dm F C Gm7 Bb maj7

with all the dy - ing trees I scream.  
Took a way my pain, said please.  
*Take me to the river. Lay me on your shore. Well, I'll be comin' back, baby. I'll be comin' back for more.*

F C Dm Bb maj7

The an - gels in my dream,  
All let your ride be free.



Dm F C Gm Bb

had turned to de - mons of greed — that's mean. —  
 You got - ta let it be, — oh yeah, —

*I cannot forget, but I will not endeavor. Simple pleasures are much better, but I won't regret it never.*

F C Dm(add9)

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

Bb F C

take it slow. — When I find — my piece of mind —

Dm(add9) To Coda F/A Bb

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

F C Dm Bb Dm F C

This system contains the first three measures of the piece. Above the treble clef staff, guitar chord diagrams are provided for F, C, Dm, Bb, Dm, F, and C. The piano accompaniment consists of a treble and bass clef staff. The treble staff begins with a whole rest, followed by a melodic line starting on the second measure. The bass staff provides a rhythmic accompaniment with eighth and quarter notes.

Gm Bb F C Dm Bb

This system contains measures 4 through 6. Chord diagrams for Gm, Bb, F, C, Dm, and Bb are shown above the treble staff. The piano accompaniment continues with a melodic line in the treble and a bass line in the bass staff. Measure 6 ends with a double bar line and repeat dots.

Dm F C Dm C

This system contains measures 7 through 9. Chord diagrams for Dm, F, C, Dm, and C are shown above the treble staff. The piano accompaniment continues. Measure 9 ends with a double bar line and repeat dots.

Dm C Am/C

This system contains the final three measures (10-12). Chord diagrams for Dm, C, and Am/C are shown above the treble staff. The piano accompaniment concludes the piece. Measure 12 ends with a double bar line and repeat dots.

2 Am B♭maj7 D.S. al Coda

CODA F/A B♭

F C Dm(add9)

Where I go — I just don't know. — I might end up some-where in

B♭ F C

Mex-i - co. — When I find — my piece of mind —

Dm(add9) F/A B♭ F

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

# SUCK MY KISS

Words and Music by ANTHONY KIEDIS, FLEA,  
JOHN FRUSCIANTE and CHAD SMITH

Funky



Yeah. Oh yeah.

8vb

*f*

8vb



(2nd time only)

2. (Hit me!)

(8vb)

8vb

(8vb)

(8vb)



Should have been could have been would have been dead if I

(8vb)

(8vb)

did-n't get the mes-sage go-in' to my head. — I am what I am.

Fm7

Most moth-er-fuck-ers don't give a damn. — Aw ba-by, think you can

F#m7                      Gm

be my girl? I'll be your man. Some-one full of fun, do me 'til I'm well done.

Lit-tle Bo Peep com-in' from my stun-gun. Be-ware, take care:

Fm7



most moth-er-fuck-ers have a cold ass stare. Aw ba-by, please be there.

F#m7



Gm



Suck my kiss give me my share.

8vb

Bb7



E



G



A



Hit me; you can't hurt me. Suck my kiss.

(8vb)-----J

E



G



A



E



G



To Coda ⊕

Kiss me. Please per-vert me. Stick with this. Is she talk-ing dirt-y?



Give to me — sweet sa - cred bliss. Your



mouth was made to suck my kiss.

8vb

(8vb)

(8vb)

Look at me; can't you see? All I real-ly want to be

(8vb)

(8vb)

is free from a world that hurts me. I need re - lief.

Fm7



Do you want me, girl, to be your thief? — Aw ba - by, — just for you I'd

F#m7



Gm



steal an - y - thing that you want me to. K - I - S - S - I - N - G. —

Chick-a chick-a - dee, do me like a ban - shee. Low brow is how.



Fm7



Swim-min' in the sound of bow wow wow. — Aw ba - by, do me now.

F#m7



Gm



Bb7



Do me here, I do al - low. —

8vb



Hit me; you can't hurt me. Suck my kiss. Kiss me. Please per - vert me.



Stick with this. Is she draw-in' a curt - sey?



Give to me — sweet sa - cred bliss. That mouth was made to... —

Gm



Guitar solo ad lib.

Guitar solo ad lib.

8vb

8vb

1

(8vb)

2

(8vb)

D.S. al Coda

End solo

(8vb)

(8vb)

CODA



Give to me — sweet sa - cred bliss. That mouth was made to suck my kiss.

# UNDER THE BRIDGE

Words and Music by ANTHONY KIEDIS, FLEA,  
JOHN FRUSCIANTE and CHAD SMITH

Slow Rock ballad

D



F#



*mf*

D



E



1

F#



2

F#



E



B



Some-times I feel — like I  
drive on her streets — 'cause  
hard to be - lieve — that there's

C#m



G#m



A



E



B



don't have a part - ner.  
she's my com - pan - ion. I  
no - bod - y out — there. It's

Some - times I feel — like  
walk through her hills 'cause she  
hard to be - lieve — that

C#m A E B

my on - ly friend — is the cit - y I live — in, the  
 knows who I am. — She sees my good deeds — and she  
 I'm all a - lone. — At least I have her — love, the

C#m G#m A E B

cit - y of an - gels. Lone - ly as I — am, to -  
 kiss - es me wind - y. I nev - er wor - ry. Now,  
 cit - y, she loves — me. Lone - ly as I — am, to -

C#m A Emaj7 1 2,3

geth - er we cry. —  
 that is a lie. — }  
 geth - er we cry. — }

F#m E B F#m

I don't ev - er want to feel — like I did that day.

E B F#m

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

E B F#m

I don't ev - er want to feel \_\_\_\_\_ like I did that day.

To Coda ⊕

E B F#m E B

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

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

yeah, yeah. \_ It's

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

CODA



B

F#m

A

Am7

G6

Fmaj7

— take me all the way, — yeah, — yeah, — yeah. —

A

Am7

G6

Fmaj7

Oh, no — no no, yeah, — yeah. —

A

Am7

G6

Fmaj7

Love me, — I said, yeah, — yeah. —

E7

G6

A

C

One time. Un-der the bridge down-town

G6 Fmaj7 A Am7

is where I drew some blood. Un-der the bridge down-town

G6 Fmaj7 A Am7

I could not get e-nough. Un-der the bridge down-town

G6 Fmaj7 A Am7

for - got a - bout my love. Un-der the bridge down-town

G6 Fmaj7 A Am G6 Fmaj7 A

I gave my life a - way. *Vocal ad lib.*

last time - rit.

# WARPED

Words and Music by ANTHONY KIEDIS, FLEA,  
CHAD SMITH and DAVID NAVARRO

## Medium Rock

N.C.

Introduction for piano. The right hand plays a whole note chord (F#4) in the first measure, followed by a whole rest in the second measure. The left hand plays a steady eighth-note bass line. The dynamic marking is *f*.

First system of piano accompaniment. The right hand has a whole rest in the first measure, followed by a half note chord (F#4) in the second measure. The left hand continues with the eighth-note bass line. The word "My" is written below the second measure.

Second system of piano accompaniment. The right hand plays a melody with notes corresponding to the lyrics: ten, den, cy, for, de, pen, den, cy, is. The left hand continues with the eighth-note bass line.

Third system of piano accompaniment. The right hand plays a melody with notes corresponding to the lyrics: of, fend, ing, me. The left hand continues with the eighth-note bass line.



It's up - end - ing me.

I'm pre - tend - ing, see, to be

strong and free from

my de - pen - den - cy.

It's warp - ing me.

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The vocal line consists of a dotted quarter note, followed by a half note, a quarter note, and a dotted quarter note. The lyrics "It's warp - ing me." are aligned with the notes. The piano accompaniment has a treble clef with a dotted quarter note and a half note, and a bass clef with a continuous eighth-note accompaniment.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata, indicated by a double bar line and a curved line. The piano accompaniment continues with the same rhythmic pattern in both staves.

Ho!

The third system of the musical score shows the vocal line with a single note marked with a fermata, with the lyric "Ho!" underneath. The piano accompaniment continues with the eighth-note accompaniment in both staves.

The fourth system of the musical score shows the piano accompaniment continuing with the eighth-note accompaniment in both staves. There is no vocal line in this system.

So much I love, so rare

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line contains the lyrics "So much I love, so rare" with a long note on "love," and a fermata over "rare". The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth notes.

to dare, a

The second system continues the vocal line with the lyrics "to dare, a". The vocal line has a long note on "dare," and a fermata over "a". The piano accompaniment continues with the same rhythmic pattern as the first system.

fraid of ev er be

The third system features the lyrics "fraid of ev er be". The vocal line has a long note on "ev" and a fermata over "be". The piano accompaniment continues with the same rhythmic pattern.

ing there.

The fourth system concludes the vocal line with the lyrics "ing there.". The vocal line has a long note on "ing" and a fermata over "there.". The piano accompaniment continues with the same rhythmic pattern.

Take me home; I need

re - pair. Take

me, please, to an - y - where.

Dsus D Dsus

D Dsus

D Dsus

De - scend all the way,

D

N.C.

all the way. — Ho!

De - scend - ed from

de - ment - ed men. Strug -

gle \_\_\_\_\_ with the art \_\_\_\_\_ of \_\_\_\_\_ Zen. \_\_\_\_\_

\_\_\_\_\_ Please \_\_\_\_\_ don't look too \_\_\_\_\_ close at

me. \_\_\_\_\_ You \_\_\_\_\_ might not \_\_\_\_\_ like \_\_\_\_\_ what \_\_\_\_\_



\_\_\_\_\_ you see. \_\_\_\_\_ She said, \_\_\_\_\_

all the way, all the way ev - 'ry day.

Warped and scared of

Dsus D

be - ing there, of be - ing there.

Dsus D Dsus2 Dsus D D5 5fr Dsus D D5 5fr

To Coda ⊕

D7sus Am7

Play 4 times

Dsus  D 



Em11  7fr



Crav - ing sends me



crawl - ing, oh. Beg for mer - cy.





Does it show, a va - can -

cy that's full of holes? Hold

me please; I'm feeling cold. She

D5  5fr

D.S. al Coda

CODA

N.C.  Play 3 times Play 3 times

C#sus 4fr  
C#  
G#m 4fr

First system of musical notation. The treble clef staff contains a sequence of chords and melodic lines. The bass clef staff provides a harmonic accompaniment. The key signature has three sharps (F#, C#, G#).

E(add4) 2fr

Second system of musical notation. The treble clef staff features a melodic line with a long slur. The bass clef staff has a steady accompaniment. The key signature remains three sharps.

F#9 3fr

Third system of musical notation. The treble clef staff shows a melodic line with some chromatic movement. The bass clef staff continues the accompaniment. The key signature is three sharps.

A7

Fourth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a simple accompaniment. The key signature is three sharps.

Slower

Asus

A7

Em

E

Fifth system of musical notation, marked 'Slower'. The treble clef staff contains a melodic line. The bass clef staff has a simple accompaniment. The key signature is three sharps.