

JOHN MAY

THE GREAT GUITAR PE

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S S E
A A ES
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

BELIEF

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

by
yer

Intro
Free time

N.C.
Gtr. 1 (dist.)
mf

*Gm

*Chord symbols reflect overall harmony.

F

Bbsus2

V---+
3 6 3

Gm

Musical notation for the Gm section, consisting of two systems. The first system shows a treble clef staff with a melody and a bass clef staff with a bass line. The second system continues the melody and bass line with various fret numbers and techniques like triplets and bends.

Dm

Musical notation for the Dm section, consisting of two systems. The first system shows a treble clef staff with a melody and a bass clef staff with a bass line. The second system continues the melody and bass line with various fret numbers and techniques like triplets and bends.

Moderately slow ♩ = 104

Musical notation for the Moderately slow section, consisting of two systems. The first system shows a treble clef staff with a melody and a bass clef staff with a bass line. The second system continues the melody and bass line with various fret numbers and techniques like triplets and bends.

*Dm Riff A

Gm7

Musical notation for the Riff A section, consisting of two systems. The first system shows a treble clef staff with a melody and a bass clef staff with a bass line. The second system continues the melody and bass line with various fret numbers and techniques like triplets and bends.

*Chord symbols reflect implied harmony.
**T = Thumb on 6th string

Bb/C

Dm

Musical notation for the Bb/C and Dm section, consisting of two systems. The first system shows a treble clef staff with a melody and a bass clef staff with a bass line. The second system continues the melody and bass line with various fret numbers and techniques like triplets and bends.

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

Verse

Gr. 1: w/ Riff A (2 times)

Dm Gm7

1. Is there an - y - one who ___ ev

Bb/C Dm

chang - ing their mind from ___ tl

Dm Gm7

Is there an - y - one who ___ real - ly _

Bb/C Dm

- ing rank _ at all ___ for some - thing some - one y

Pre-Chorus

Gm7

C7

Gr. 2 (dist.)

mf

w/ fingers

w/ slide

**w/ octaver, delay & vol. pedal

10

5

*Vol. pedal indication

**Set octaver for one octave lower; set delay for quarter note regeneration w/ 1 repeat.

Gr. 1

Riff B

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

T

T

6

6

5

5

7

7

5

5

3

3

3

3

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

F Bbmaj7

in how th

T T

6 8 (8) 6 5/7

1 1 / 8 8 7 6 1 1

S S
A A
M M
P P
L L
E E

Gm7 C7

yeah. Oh

T T

11 (11) 13 11 10 11 10 8

3 3 / 7 7 5 5 3 3

S S
A A
M M
P P
L L
E E

Gr. 1: w/ Riff B (last 2 meas.)
F

Bbmaj7

and they're not go - ing eas

Gr. 2

6 8 6 5/7

Gm7

Bb/C

3

10 8

(7)

Verse

Gr. 1: w/ Riff A (2 times)
Gr. 2 tacet
Dm

Gm7

3

2. Be - lief ___ is a beau - ti - ful ar - mor, but mal

Bb/C

Dm

Like punch - ing un - der - wa - ter, you nev - er can

Dm

Gm7

Some need the ex - hi - bi - tion and some.

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

Bb/C Dm

It's the chem - i - cal weap - on for the war ___ that's rag

Gtr. 2

S S
A A
M M
P P
L L
E E

Pre-Chorus
Gtr. 1: w/ Riff B (2 times)
Gm7 C7

Oh, ev - 'ry - one ___ be - lieves, _

S S
A A
M M
P P
L L
E E

Bbmaj7 Gm7

emp - ti - ness ___ to ev - 'ry - thing. _____

C7 F

Oh, ev - 'ry - one ___ be - lieves. _____

Chorus

2nd time, Gtr. 2 tacet
Dm

Gm7

1st time, Gtr. 2 tacet
Gm6

We're nev - er gon - na win the world. _ We're nev

Gtr. 2

Gtr. 1 **Riff C**

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

T

Dm

Gm7

Gm6

We're nev - er gon - na beat this if ___ be - lief ___ is what _

Gtr. 1

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

T

Gtr. 1: w/ Riff C

Dm

Gm7

Gm6

We're nev - er gon - na win the world. _ We're ne

To Coda ⊕

Dm

Gm7

Gm6

We're nev - er gon - na beat this if ___ be - lief ___ is wh

Gtr. 2

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

Interlude

Gr. 1: w/ Riff A (2 times)

Dm

Gm7

Musical notation for the first system of the Interlude. It consists of a treble clef staff with a muted guitar symbol (an 'x' in a circle) and a bass staff. The bass staff contains fret numbers: (11) 10, 8, 10, 11, 6, 8, (8) 10. Wavy lines above the notes indicate tremolos.

Dm

Gm

Dm

Musical notation for the second system of the Interlude. It consists of a treble clef staff and a bass staff. The bass staff contains fret numbers: 12, (12), 12, 8/10, 10, 10, 10/13. Wavy lines above the notes indicate tremolos.

Gm7

Bb/C

Musical notation for the third system of the Interlude. It consists of a treble clef staff with a triplet of eighth notes and a bass staff. The bass staff contains fret numbers: 11/13, 10, 10, 10, 12, 10, 12, 10, 10, 10/12, 12. Wavy lines above the notes indicate tremolos.

Dm

Guitar Solo

Gr. 2 tacet

Gm7

Gr. 1

Musical notation for the fourth system of the Interlude. It consists of a treble clef staff and a bass staff. The bass staff contains fret numbers: (12), (12), 3, 5, 3, 5, 13, 15. Wavy lines above the notes indicate tremolos. A dynamic marking of *f* w/ dist. is present.

C7

F

Musical notation for the fifth system of the Interlude. It consists of a treble clef staff and a bass staff. The bass staff contains fret numbers: (12), 10, 12, 0, 0, 12, 10, 13, 10, 12, 10, 12, 12, 12, 12, 10, 12. Wavy lines above the notes indicate tremolos.

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

Bbmaj7 F/A Gm7

C7 F

Bbmaj7 Interlude N.C.

David Ryan

Gtr. 3 (clean) Riff D mf

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

mf
w/ ring modulator

12

9 9 9 9 X X X
10 10 10 10 X X X

8 8 8 8 8 X X X X

10 8 11

T

12 12 10 12

End Riff D

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

10

T

12 10 12 10 12 12 10 12 10 12

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

10 8 10

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

Gr. 3: w/ Riff D (2 times)

Dm Gm7 Gm6

Gr. 1

Dm Gm7 Gm6

Dm Gm7 Gm6

Dm Gm7 Gm6

Coda

Gm6 Csus2

Gr. Dm Voc

— is what — we're fight - ing for. — Say...

Gm6 C5 Dm Gm7

da da da da da da da da da da da

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

Dm Gm7 Gm6

What puts a hun - dred thou - sand chil - dren in th

S S
A A
M M
P P
L L
E E
oda
J off
S S
A A
M M
P P
L L
E E

Dm Gm7 Gm6 Csus2 Dm

yeah. Be-lief can, yeah. W

Gm6 C5 Dm Gm7

his moth-er's hands. Be-lief can. Oh,

Outro-Guitar Solo

Dm Gm7 Gm6

8va
Gtr. 1 loco

13 15 15 15 15 17 17 17 17 18 18 18 18 20 20 20 20 20 20 20 20 17 10 8

Dm7 Gm7 Gm6

13 13 13 13 15 15 15 X 13 13 12 12 10 12 12 12 12 10 10 11 11 11 10 10 10 12 12 14

Dm Gm7 Gm6

10 11 11 11 11 11 10 10 X 11 11 11 11 10 10 11 11 11 11 11

Dm Gm7 Gm6 C5

let ring let ring let ring

10 X X X 9 X X X 10 10 12

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

BLUES INTR

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

© by
ayer

A

Fast Shuffle ♩ = 158 (♩ = $\frac{3}{4}$)

Gtr. 1 (dist.)

*C7

*Chord symbols reflect basic harmony.

B
C7

F7

C7 G7

F7 C7

C
C7

F7

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

C7

13 / 20 20 20 X 11 11 | 8 8 10 10 9 10 15

F7 C7

14 13 13 16 13 16 15 13 15 13 X X | 8 X 6 10 10

D C7

8 X 10 10 8 9 X 10 X | 10 X 10 X 8 9 X 10 10

F7

12 12 12 12 12 12 12 12 12 12 12 12 | 11 12 12

C7

8 9 X 10 8 10 8 10 X | 8 9 X 10 8 9 10 10

F7 C7

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

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

E
C7

w/ pick and fingers

F7 C7

G7 F7

F
G7 C7

F7

C7

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

F7 C7

G C7

F7

C7

F7 C7

H C7

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

F7 C7

G7 F7 C7

I C7

F7

C7

F7 C7

S
S
A
A
M
M
P
P
L
L
E
E

S
S
A
A
M
M
P
P
L
L
E
E

J

C7

Musical notation for the first system, including a treble clef staff with a key signature of one flat and a guitar staff with fret numbers and chord diagrams.

F7

Musical notation for the second system, including a treble clef staff with a key signature of one flat and a guitar staff with fret numbers and chord diagrams.

C7

Musical notation for the third system, including a treble clef staff with a key signature of one flat and a guitar staff with fret numbers and chord diagrams.

F7

N.C.

Musical notation for the fourth system, including a treble clef staff with a key signature of one flat and a guitar staff with fret numbers and chord diagrams.

Musical notation for the fifth system, including a treble clef staff with a key signature of one flat and a guitar staff with fret numbers and chord diagrams.

S S
 A A
 M M
 P P
 L L
 E E
 S S
 A A
 M M
 P P
 L L
 E E



COME WHEN I CALL

Intro
Moderately ♩ = 120 (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

*D7 C7

Gr. I (clean)

mf

T
A
B

*Chord symbols reflect basic harmony.

G7

Verse

G7 C7

1. Why won't you come, ba - by, why won't

**T - - - - -

**T = Thumb on 6th string

G7

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

G7

why won't you come when I call? _____

D7

I'm not up to sor

C7 G7

wan - na know ___ you, girl, ___ is all. ___

Verse

G7 C7

2. You got to know, ba - by, ev - 'ry

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

G7

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

C7

You got to know, ba - by, ev - 'ry

6 6 6 6 5 3 5 3

G7

time.

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

D7 C7

get to spare a mo - ment? I can't seem

5 4 5 X X 5 X X 4 4 X 5 5 X X X X X X X X X X

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

G7

mind.

T

V-----|
P.M.-----|

P.M.

3

Bridge

G7 N.C. G7 N.C.

Fri - day night you're bus - y, some-thing els

T

G7 N.C.

Sat - ur - day you're sleep - ing; you got work on

T

C7

Why won't you come, ba - by, why v

P.M.-----|

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

G7

D7

3

C7

up to some - thing fun - ny; I _____ just wan

G7

all.

Guitar Solo

G7

C7

G

grad. bend

S
S
A
A
M
M
P
P
L
L
E
E

S
S
A
A
M
M
P
P
L
L
E
E

S
S
A
A
M
M
P
P
L
L
E
E

S
S
A
A
M
M
P
P
L
L
E
E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

C7

N.C.

D7

C7

Bridge

D7

G7

N.C.

Keep the mo

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

G7 N.C. G7

leave your jack - et on. _____ If

driv - ing home at dawn, oh. _____ Why

let ring - - - - -

why won't you come when I call? _____

I'm not up to som

S S
A A
M M
P P
L L
E E

C7 G7

I just wan - na know you, girl, is all.

D7 Verse G7

3. Wh

C7 G7

why won't you come when I call? ____

C7

Wh

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

G7

why won't you come when I call? —

Detailed description: This system contains the first musical system. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "why won't you come when I call? —". A triplet of eighth notes is marked with a '3' above it. The guitar part consists of two staves: a treble staff with chord diagrams and an 'X' for muted strings, and a bass staff with a fretboard diagram showing frets 5, 3, and 5. A 'G7' chord symbol is placed above the second measure. The bass line includes a triplet of eighth notes.

D7

I'm not up

Detailed description: This system contains the second musical system. The vocal line continues with the lyrics "I'm not up". A triplet of eighth notes is marked with a '3' above it. The guitar part includes a treble staff with chord diagrams and a bass staff with a fretboard diagram showing frets 6, 5, 3, 5, 6, 5, 3, 5, 3. A 'D7' chord symbol is placed above the final measure. The bass line features several triplet markings.

C7 N.C. (♩ = ♪)

just wan - na know you, girl, is all.

Detailed description: This system contains the third musical system. The vocal line has the lyrics "just wan - na know you, girl, is all." and a tempo marking "(♩ = ♪)". The guitar part includes a treble staff with chord diagrams and a bass staff with a fretboard diagram showing frets 3, 5, 3, 5, 3. A 'C7 N.C.' chord symbol is placed above the first measure. The bass line includes a triplet of eighth notes.

Freely

Detailed description: This system contains the fourth musical system, labeled "Freely". It features a treble staff with a series of chords and a bass staff with fretboard diagrams. The fretboard diagrams show frets 10, 10, 10, 10, 15, 15, 14, 12, 15, 14, 12. The chords are represented by vertical lines with dots indicating finger positions.

S S
A A
M M
P P
L L
E E

COMFORTABLE

G5: A7: A7sus4: Eadd9/G#: D: Bm7: Gm:
 T 34 1114 1134 T 23 132 13121 T
 A: F: Am7: Bm7 type2: E7: G°7: A#:
 111 T34211 2 1 1 23 2 1 3 142 12

Capo III

Intro

Moderately ♩ = 62

* G A7add4 G/B G

Gtr. 1 (acous.)

mp
let ring w/ fingers
**

*All music sounds a minor 3rd higher than indicated due to capo. Capoeed fret is "0" in tab.

**Fret all 6th string notes with left-hand thumb throughout.

G Gmaj7/B A9 G

G° A Bm G°

G° A Bm Gmaj9#11



G A7add4 Bm

Gm6/Bb Bm7

G A7add4 G/B Em11

Verse
D Gm6/Bb

1. I just re - mem - bered that time at the mar - ket;

Rhy. Fig. 1

Am7 D9sus4 G5

jumped on my shop - ping - cart and

S S
A A
M M
P P
L L
E E

Em11 D

Aisle Five. You

Chord diagrams for Em11 and D are shown below the guitar staff.

Gm6/Bb Bm7

— back at me, — and crashed in - to a —

Chord diagrams for Gm6/Bb and Bm7 are shown below the guitar staff.

G5 A7sus4 G/B

— They asked us

Chord diagrams for G5, A7sus4, and G/B are shown below the guitar staff.

D

we could leave. —

End Rhy. Fig. 1

Chord diagram for D is shown below the guitar staff.

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

Bm7 Am7

S S
A A
M M
P P
L L
E E

Pre-Chorus

G5 A7

Gr. 1

can't re mem ber what v
life of the par ty, and

A7 A7sus4 G5

tem ber, though I'm sure you'd
art sy, but you could di

Eadd9/G#

had to.
Col - trane.

Chorus

D Gmaj7

Our love was

'ble and so

Asus4 A

in.

Gtr. 1

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

Verse

Gtr. 1: w/ Rhy. Fig. 1

D Gm6/Bb B

sleep with this new girl I'm still get - ting used _ to. My fri

Am7 D9sus4 G5

gon - na be good for you." They

Em11 D

high fives. She says

Gm6/Bb Bm7

_ that she reads _ and pre - fers _ that I _

G5 A7sus4 G/B Em7

ty. _ Well, your mouth was so

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

♩ Coda

Asus4
Rhy. Fig. 2

A

in.

She's per - fect ar

flaw - less, or _____

Bm7 type2

E7

End Rh

say. _____

G°7

Bm7 type2

so they say. _____

G5

Freely

A#°7

mp

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E



N.C.

Hey.

Gtr. 1

3 2 0 3

0 3 2 0 2 3 0 1

Verse
Tempo I

D Gm6/Bb E

3. She thinks I can't see the smile that she's fak - in' and I

Am7 D9sus4 G5

— be - ing ta - ken, ah. I

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

Em11

gray sweat pants,

Gmaj7 Asus4

make up, so

Chorus D

Gtr. 1 *mf*

Our love was

Em7

'ble and so

Gtr. 1: w/ Rhy. Fig. 2

Asus4 A Asus4 D

in.

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

Bm7

so flaw - less, and no,

Am7 Bm7

not im - pressed.

F Bm7 type2

Gr. 1

No, I want you back, back.

Em7 Bm7 type2

Bm7 type2 Em7

Too bad, too bad, bad.

Asus4 A G

Outro

Gr. 1

Rhy. Fig. 3

mp

let ring w/ fingers

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

G A7add4 G/B

A Bm G

Gr. 1: w/ Rhy. Fig. 3 (12 times)
G A7add4 G/B

— first love is ju

A7add4 G/B G

a tech - ni - cal - i - ty. _____

G A7add4 G/B

head of me. _____ That y

A7add4 G/B G

is just dumb, ___ dumb, ___ stu - pid ___

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E



G A7add4 G/B

cal - i - ty. _____ You will al - ways be a - h

A7add4 G/B G

oh, _____ tell me why I

G A7add4 G/B

prac - tice on you,

A7add4 G/B G A7ad

have to have prac - tice on

D Gm6/Bb A7

Oh. _____

Gtr. 1
mf
w/ pick

Gm6/Bb A7 D D/F#

rit.

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

COVERED IN R

S
S
A
A
M
M
P
P
L
L
E
E
S
S
A
A
M
M
P
P
L
L
E
E

by
ayer

Gr. 2: $E\flat\text{maj}7$ $B\flat\text{maj}7$ $E\flat\text{maj}9$ $B\flat\text{maj}9$

Gr. 1: $E\flat\text{maj}9^1$ $B\flat\text{maj}9^{\text{VIII}}$ $B\flat\text{sus}2$

Gr. 1: Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderately slow $\text{♩} = 72$
 $E\flat\text{maj}9$ $B\flat\text{maj}9$

Gr. 1 (clean)

mp
w/ fingers
let ring

TAB

$E\flat\text{maj}9$ $B\flat\text{maj}9$

$E\flat\text{maj}9$ $B\flat\text{maj}9$

Gr. 1

Gr. 2 (clean)

E♭maj9

B♭maj9

1 X 0 1 3 3 0 3 3 0 10 10 10 X

let ring ----- 1

E♭maj9

B♭maj9

3 3 3 1 1 3 3 3 1 3

3 0 0 3 0 0 3 0 0 3

1 1 1 3

3 2 2 3

E♭maj9

B♭maj9

3 3 3 1 1 3 3 1 1

3 0 0 3 0 0 3 0 0

1 1 1 1 0

3 2 2 3 0

6 7 8

6

*T
let ring -----

*T = thumb on 6th string

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

E♭maj9 B♭maj7

Chord diagrams for guitar: E♭maj9 (3 3 3 3 2 3 3 2 3) and B♭maj7 (3 3 3 3 3 0).

E♭maj9 B♭6

Chord diagrams for guitar: E♭maj9 (3 3 3 3 2 3 3 2 3) and B♭6 (1 0 3 2 1).

let ring - - - - -

Verse
E♭maj7 B♭maj7

Rhy. Fig. 1A

Gtr. 2

Lyrics: 1. In these days _ with the world get-tin' cold - er, she

Rhy. Fig. 1

Gtr. 1

Chord diagrams for guitar: E♭maj7 (3 3 3 3 3 3) and B♭maj7 (10 10 8 8).

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

Ebmaj7 Bbmaj7

ver. _____ than I _____ planned.

Ebmaj9 Bbmaj7

To - night we're gon - na or - der in, drink - in' wine and wa

Ebmaj9 Bbmaj9

dark, - I know, - but then a - gain it's the bright est thing I've

Gr. 1

Gr. 2

T
let ring -----

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

Chorus

Gtr. 2 Ebmaj7 Bbmaj7

mf

rain, rain,

Rhy. Fig. 2

Gtr. 1

mf

Ebmaj9 Bbmaj7

rain, rain, rain, rain.

Interlude

Gtr. 1 Ebmaj9 Bb6

let ring

Gtr. 2

SAMPLE SAMPLE

E♭maj9 B♭♯

S S
A A
M M
P P
L L
E E

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Rhy. Fig. 1A

E♭maj9 B♭maj9

E♭maj9 B♭maj9

S S
A A
M M
P P
L L
E E

Gtr. 2: w/ Rhy. Fig. 1A
E♭maj9 B♭maj9

E^bmaj9 B^bmaj9

puts her cry - in' hands _ in mine 'cause she's the bright-est thing

Gtr. 1

3 3 10
3 10
1 1 8

Gtr. 2

8 8 8 8 8 8 8 8 8
7 7 7 7 7 7 7 7
6 8 8 6 7 8

*Fret w/ thumb.

Chorus

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

E^bmaj7

Rhy. Fig. 3

Gtr. 2

mf

rain, rain,

E^bmaj9

B^bmaj7

rain, rain, rain, rain.

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

E^bmaj9

B^bmaj9

rain. Oh, I'm cov-ered in rain.

Gtr. 1

3
X
1
1 1

10 10 10
X X X
10 10 10
8 8 8
8 8 8

S
S
A
A
M
M
P
P
L
L
E
E

S
S
A
A
M
M
P
P
L
L
E
E

E \flat maj9 **B \flat maj9**

now. — Oh, now, — now, oh, — now, now, no. —

The first system shows a vocal line in treble clef with lyrics and a guitar accompaniment in bass clef. The second system shows a guitar accompaniment in bass clef. The third system shows a guitar fretboard diagram with strings 1-6 and frets 1-10 marked.

Guitar Solo
E \flat maj7 **B \flat maj7**

Rhy. Fig. 4

Gr. 2 *f*

The first system shows a guitar solo in treble clef with a rhythmic figure and a guitar fretboard diagram. The second system shows a guitar solo in treble clef with a rhythmic figure and a guitar fretboard diagram.

E \flat maj9 **B \flat maj7**

The first system shows a guitar solo in treble clef with a rhythmic figure and a guitar fretboard diagram. The second system shows a guitar solo in treble clef with a rhythmic figure and a guitar fretboard diagram.

Gr. 2: w/ Rhy. Fig. 4
E \flat maj7 **B \flat maj7**

The first system shows a guitar solo in treble clef with a rhythmic figure and a guitar fretboard diagram. The second system shows a guitar solo in treble clef with a rhythmic figure and a guitar fretboard diagram.

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

E♭maj7 B♭maj7

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

E♭maj7 B♭maj7

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

Gr. 1 E♭maj7 B♭maj7

10 10 (10) 12

Gr. 2

mf 1

E♭maj9 B♭maj7

mf 3 5 3 5 3 5 3 5 3 5 3 1 3 5 3 | 6 8 3 5 3

let ring 1

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

E♭maj7 B♭maj7

E♭maj7 B♭

E♭maj7 B♭maj7

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

E♭maj7 Rhy. Fig. 5 B♭maj7

Gtr. 2

Gtr. 1 *mp*

mp
w/ fingers

15 17 18 15 18 14 17 15 17 15 17 15 12

Gtr. 2: w/ Rhy. Fig. 5 (9 times)

E♭maj7 B♭maj7

15 15 13 12 15 17 17 18 18 15 17 15

E♭maj7 B♭ma

17 15 15 15 15 15 18 15 17 15

E♭maj7 B♭maj7

17 15 15 15 15 15 18 16 15 17 18 15

E♭maj7 B♭maj7

(20) 18 17 15 18 17 15 18 15 18 17 18 16 18 15 18 15 18 15 16

S
S
A
A
M
M
P
P
L
L
E
E

S
S
A
A
M
M
P
P
L
L
E
E

Fig. 5

15
18

E♭maj7

B♭maj7

E♭maj7

B♭maj7

E♭maj7

B♭maj7

E♭maj7

B♭maj7

S
S
A
A
M
M
P
P
L
L
E
E

S
S
A
A
M
M
P
P
L
L
E
E

S
S
A
A
M
M
P
P
L
L
E
E

S
S
A
A
M
M
P
P
L
L
E
E

E♭maj7

First system of musical notation for E♭maj7. It consists of a treble clef staff with a key signature of two flats and a bass clef staff with guitar-specific notation including fret numbers (5, 3, 4, 5) and an 'X' for a muted string.

B♭maj7

Second system of musical notation for B♭maj7. It consists of a treble clef staff with a key signature of two flats and a bass clef staff with guitar-specific notation including fret numbers (5, 3, 4, 5) and an 'X' for a muted string.

E♭maj7

Gtr. 2

grad. cresc.

Third system of musical notation for E♭maj7. It includes a guitar solo part for the second guitar (Gtr. 2) with a *grad. cresc.* marking, and the main chord progression below it.

B♭maj7

Fourth system of musical notation for B♭maj7. It includes a guitar solo part for the second guitar (Gtr. 2) and the main chord progression below it.

E♭maj9

Fifth system of musical notation for E♭maj9. It includes a guitar solo part for the second guitar (Gtr. 2) and the main chord progression below it.

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

B♭maj7

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

Double-time feel
E♭maj7
Rhy. Fig. 6

15 15 15 X 3 4 3 3 X 15 17 15 X 3 4 3 5

B♭maj7

15 16 15 3 4 3 3 15 16 15 3 4 15 17 15 X 3 5 X

E♭maj7

15 16 15 3 4 3 3 15 16 15 X X 3 5

B♭maj9

5 7 7 7 7

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

Gr. 2: w/ Rhy. Fig. 6
E♭maj7

Musical notation for E♭maj7 guitar part 1. The staff shows a sequence of notes: G4, A4, B♭4, C5, B♭4, A4, G4. The bass line includes triplets: (3 5 3), (5 3 3), (3 5 3), and a final triplet (3 5 3). Fingerings are indicated with '1' above notes.

B♭maj7

Musical notation for B♭maj7 guitar part 2. The staff shows notes: G4, A4, B♭4, C5, B♭4, A4, G4. The bass line includes triplets: (5 3 5), (5 5 5), (5 5 5), (5 3 5), and a final triplet (3 5 5).

E♭maj7

Musical notation for E♭maj7 guitar part 3. The staff shows notes: G4, A4, B♭4, C5, B♭4, A4, G4. The bass line includes triplets: (8 8 8), (6 9 9), (6 9 9), (6 8 8), and a final triplet (8 6 8). A '1/2' marking is above the first triplet.

B♭maj9
Gr. 2

Musical notation for B♭maj9 guitar part 4. The staff shows notes: G4, A4, B♭4, C5, B♭4, A4, G4. The bass line includes triplets: (9 8 6), (8 6 8), (10 8 8), (10 8 8), (8 10 8), (8 8 8), and a final triplet (11 10 12).

E♭maj7

Musical notation for E♭maj7 guitar part 5. The staff shows notes: G4, A4, B♭4, C5, B♭4, A4, G4. The bass line includes triplets: (11 10 13), (11 10 13), (11 10 13), (11 10 13), (11 10 13), (11 10 13), (11 10 13), (11 10 13), (11 10 13), (11 10 13), (11 10 13), (11 10 13), (11 10 13), (11 10 13), (11 10 13), (11 10 13), (11 10 13), (11 10 13).

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

Bbmaj7

11 11

10 10

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

Ebmaj7

11 11

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

12 12 12 12 12 12 12 12 12 12 12 12 12 13 13 13 13 13 13 13 12 12

Bbmaj7

10 10

10 10

10 10

Gr. 2: w/ Rhy. Fig. 3 (3 times)

Ebmaj7 Bbmaj7

11 11 11 11 11 9 11 11 12 0 11 11 11 11 11 11 11 9 11 9 11 11

Ebmaj7 Bbmaj7

rake -1

X X 8 8 6 8 6 8 8 6 8 6 8 8 6 8 6 8 6 9 9

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

E \flat maj7

B \flat maj7

E \flat maj7 B \flat maj9

Gr. 2

E \flat maj7 B \flat maj7

Gr. 2: w/ Rhy. Fig. 5

E \flat maj7 B \flat maj7

S S
 A A
 M M
 P P
 L L
 E E
 S S
 A A
 M M
 P P
 L L
 E E

Verse

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 5 (3 times)

E♭maj7

B♭maj7



3. And come De - cem - ber, Lyd - i - a left.

She men - tioned some - thi

E♭maj7

B♭maj7



and I can't say I dis - a - gree, and it's

E♭maj7

B♭maj7

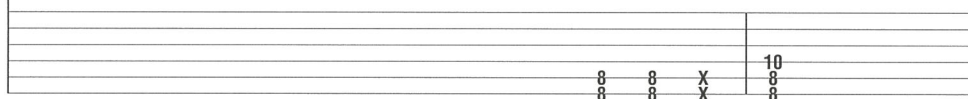


And now I'm stand - ing fac - ing west,

trac - ing my fin - ger



let ring -----



E♭maj7

B♭maj7



mf

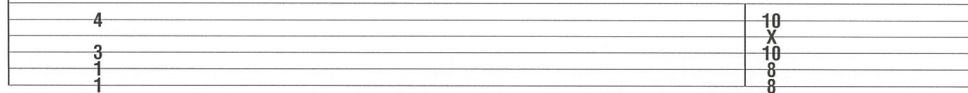


have - n't got - ten used _____ to you, but it's the best thing I



mf

w/ pick



S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

Chorus

Gr. 2: w/ Rhy. Fig. 3 (6 times)

Ebmaj9¹

Bbmaj9^{viii}

Gr. 1

Ebmaj9¹

Bbmaj9^{viii}

Ebmaj9¹

Bbmaj9^{viii}

Bbsus2

Ebmaj9¹

Bbmaj9^{viii}

Ebmaj9¹

Bbmaj9^{viii}

S
S
A
A
M
M
P
P
L
L
E
E

S
S
A
A
M
M
P
P
L
L
E
E

E♭maj9^I B♭maj9^{VIII}

oh.

Outro

Gtr. 1: w/ Rhy. Fig. 4 (1 1/2 times)

E♭maj9

B♭♯

Gtr. 1

let ring

E♭maj9

B♭♯

E♭maj9

B♭♯

ooh, _____ ooh. _____

E♭maj7

B♭maj♯

rit.

rit.

*Vibi

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

EVERY DAY I HAVE T

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

by
nan

Intro
Moderately slow $\text{♩} = 100$ ($\text{♩} = \text{♩}^{\text{3}}$)

Gtr. 1 (dist.)

C9 Db9

f

*T T T T T T

TAB

*T = Thumb on 6th string

Db9 C9

C9 N.C.

V-----|

1/4

N.C. C9

Play 3 times

V-----|

1/4

C9 Db9 Verse C9

1. Ev - 'ry day, —

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

C9 Db9

I have the blues. — Say, ev - 'ry

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Verse C9

ev - 'ry day, I have the blues. —

P.M. P.M. P.M. P.M. P.M. P.M. P.M. V-----

G7 Gb7 F7

me wor - ry, ba - by, — it's you I hate to lose. —

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

Verse

Db9 C9

2. No - bod - y loves me;

C9

no - bod - y seems to care. _____

C9

no - bod - y seems to care. _____

G7 Gb7 F13

wor - ries and prob - lems, peo - ple. Oh, you know I've had

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

Guitar Solo
*C7

Woh.

7 10 10 14 13 13 14 15 (15) 13 14

*Chord symbols reflect implied harmony (till 3rd verse).

13 14 15 (15) 13 15 13 15 13 15 13 16 13 15 13 16 13 15 13 16 13 15

C7

14 13 13 15 14 15 (15) 13 14 13 14 15 13 13 10 8 11 10

G7 F7

10 12 10 12 10 12 11 10 12 10 12 11 10 13 8 10 8 10 8

C7 Db7 C7

8 (10) 8 (10) 8 (10) 8 (10) 8 (10) 10 13 10 10 10 8 0

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

First system of musical notation. Treble clef staff contains a triplet of eighth notes. Bass clef staff contains fret numbers: (8) 10 8 10 0 0. A 1/2 bend is indicated over the first 10 fret.

F7

Second system of musical notation. Treble clef staff contains triplets of eighth notes. Bass clef staff contains fret numbers: 11 11 11 8 11 8 11. A 1/2 bend is indicated over the final 11 fret.

G7

Third system of musical notation. Treble clef staff contains triplets of eighth notes. Bass clef staff contains fret numbers: 8 8 3 12 12 0 10 10 8 11 8 8 11 8 8 11 8. A 1/2 bend is indicated over the final 11 fret.

C7 Db7

sim.

Fourth system of musical notation. Treble clef staff shows chords for C7 and Db7. Bass clef staff contains fret numbers: 11 11 11 12 12 13 13 13 13. A 1/2 bend is indicated over the final 13 fret.

F7 C7

grad. bend

Fifth system of musical notation. Treble clef staff shows chords for F7 and C7. Bass clef staff contains fret numbers: 12 12 11 13 13 11 13. A 1/2 bend is indicated over the final 13 fret, labeled "grad. bend".

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

A vertical column of ten guitar fretboard diagrams. Each diagram shows a single fret number on the first string, corresponding to the letters in the 'SAMPLE' text: 8, 11, 10, 11, 10, 11, 10, 11, 10, 11.

F7

grad. bend

grad. bend

3

16 16 16 (16) 13 15 13 16 13 15

G7

F7

wah-wah off

3

3

3

8 8 10 8 10 12 16 15 15 17 16 15 18 15 18 17 15 14 13

C7

Db7

3. Ev - 'ry

3

3

3

3

T

8 0 0 10 8 10 8 10 10 8 8 8 8 8 0 9 10 0

day, yeah. — Now ev - 'ry day, ev - 'ry day, ev - 'ry

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

3

7 8 7 8 7 8 7 8 7 8 7 8

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

F7

day, — ev - 'ry day, ev - 'ry day, ev - 'ry day. Ev -

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

G9

day, yeah. Ev - 'ry day, now.

P.M.

Slower

Free time

rit. D9 Db9 C9 N.C.

blues.

w/ bar — hold bend

1/4 1/2 1/4 1/2

**Bend both strings toward floor w/ index finger.

S S
A A
M M
P P
L L
E E

GOOD LOVE IS ON THE

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

Intro
Free time

A G A

Good love!

Gr. 1 (dist.)

TAB

Detailed description: This system shows the beginning of the song. The vocal line starts with a rest followed by a quarter note G4, then a quarter note A4. The guitar line features a distorted electric guitar sound with a sustained chord in the A position, followed by a G chord and an A chord. The guitar tablature shows the fretting for these chords: A (2-2-3-2), G (2-0-2), and A (2-2-3-2). There are also some rhythmic markings like '1/4' and '3' in the tablature.

A

Good love, good love, good love, — good love, — oh,

Detailed description: This system continues the vocal line with the lyrics 'Good love, good love, good love, — good love, — oh,'. The guitar accompaniment consists of a sustained chord in the A position.

A/G

oh, is on, — oh, is on, —

Detailed description: This system continues the vocal line with the lyrics 'oh, is on, — oh, is on, —'. The guitar accompaniment features a chord progression from A to G, with the A chord being a barre across the first five frets.

D/F# Fsus2

the way. I heard her say. Y

*T = Thumb on 6th string

Moderately slow ♩ = 100

A N.C. G

let ring -----

Verse

**A G

1. I'm a la - zy lov - er,

slight P.M.

**Chord symbols reflect basic harmony.

A G

er, wast - ing time.

slight P.M.

S S
A A
M M
P P
L L
E E

A G

Then one day _____ this sum - mer,

slight P.M.

0 2 2 0 2 0 0 0 2 0 2 | 2 0 4

A G

- ber _____ to cut my _____ line. _____

slight P.M.

0 2 2 2 2 2 2 2 0 2 0 2 | 2 0 2 0

Chorus

D/F# Gsus2

Good

Rhy. Fig. 1

3 2 3 2 3 3 3 3 3 3 3 3

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

2 2 2 2 2 3 3 3 3 3 3 3

A

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

0 0 4 4 5 4 5 4 0 0 0 0 0 0 0

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

D/F# Gsus2

lone - ly but I know I'll be o - kay.

A

Verse A G

2. Three years I've been bro - ken - heart - ed.

A G

is fi - n'ly gone.

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E



A G

I'm done with, _ done _ with bro - ken peo - ple. _____

slight P.M. -----

T

A Gsus2

I've _ been _ work - ing on. _____

slight P.M. -----

T

Chorus

Gtr. 1: w/ Rhy. Fig. 1

D/F# Gsus2

Good love

A

D/F# Gsus2

- ly but _ I know _ I'll be o - kay. _____

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

Gtr. 1

A

Bridge

D5/G D5/F# D5/E D5 N.C. A

Good to

let ring -----

D5/G D5/F# D5/E D5 N.C. A

Bags are

let ring -----

D5/G D5/F# D5/E D5 N.C. A

You can

let ring -----

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

D5/G D5/F# D5/E D5 G E7

need _ them an - y - more.

let ring -----|

T-----|

w/ wah
*+

10 7 7 9 7 7 7 7 5 5 X X 0 0 0 0 0 1 0 2 0

S
A
M
P
L
E
S
A
M
P
L
E

Guitar Solo

A G

grad. bend

(10) 12 (12) 5 12 12 12 (12) 12 10 12 (1

S
A
M
P
L
E
S
A
M
P
L
E

A G

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

A G

0 0 13 1/2 13 12 13 12 13 12 13 12 10 12 1/2 12 (12) 10 13 1 12 1

A G

Chorus
*Dsus2/F# Gadd9

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

*Bass plays F#.

A Asus4 A

let ring -----

Dsus2/F# Gadd9

- ly but I know_ I'll be o - kay. _____

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

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E



A Asus4 A

10 10 10 10 10 10 10 10 10 10 10 10 | 10 10
 9 9 9 9 9 9 9 9 9 9 9 9 | 9 9
 11 11 11 12 12 12 12 12 12 12 11 11

Dsus2/F# Gadd9

lone - ly, lone - ly, lone - ly, yeah. —

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

9 10 9 12 12 12 9 12 10 10 12 9

A

12 (12) 10 10 12 11 10 12 10 12 10 12

Dsus2/F# Gadd9

— hoo, ————— yeah.

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

9 10 9 12 9 12 9 10 9 12 10 12 9

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

A Asus4 A

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

D5/G D5/F# D5/E D5 N.C. D5/G D

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

D5/G D5/F# D5 D/F# G5 Free time A

let ring ----- *

*Using a gr. selector bac

4 2 0 (0) 2 4 6 4 6/9 6 9/11 9 11/14 12 14 1:

**

0 4 2 0 4 2 0 (0)

**Open 4th string sounded by index finger during pull-off; don't pick

SAMPLES

SAMPLES

SAMPLES

SAMPLES

GRAVITY

Intro
Free time
N.C.

Gr. 1 (clean)

Musical notation for the first system of the guitar intro. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written on a single staff with a dynamic marking of *mf* and the instruction "w/ fingers". A guitar tablature (TAB) is provided below the staff, showing fret numbers and fingerings. The first measure contains a 7/9 chord, followed by a sequence of notes: 7, 9, 4, (4), 2, 4, 2, 0, 2, 0, 2. The second measure contains a 4 chord and a (4)/7 chord.

Musical notation for the second system of the guitar intro. It continues the melody from the first system. The treble clef, key signature, and time signature remain. The dynamic marking is *mf*. The instruction "let ring" is present. The guitar tablature shows a (7) chord, followed by a 7/9 chord, a sequence of notes: 7, 5, 4, 2, 0, 1/2, 1/2, 3, and a 2 chord.

Musical notation for the third system of the guitar intro. It continues the melody. The treble clef, key signature, and time signature remain. The dynamic marking is *mf*. The instruction "let ring" is present. The guitar tablature shows a 4 chord, followed by a (4) 2 6 2 chord, a sequence of notes: 0, 2, 4, 2, 0, 2, 0, 2, 3, and a 2 chord.

Musical notation for the fourth system of the guitar intro. It concludes the melody. The treble clef, key signature, and time signature remain. The dynamic marking is *mf*. The instruction "let ring" is present. The guitar tablature shows a C chord, followed by a sequence of notes: 13, 14, 12, 12, 14, 12, 11, 9, 12, 8, 9, 10, 8, 7, 9, and an 8 chord.

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

G

C

C G C N.C.

C

dreams to re - mem - ber. _____

Gtr. I: w/ Rhy. Fig. 1 (3 times)

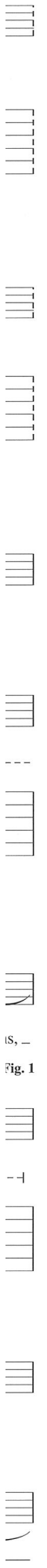
G

_____ dreams _____ to

G

I got dreams. _____ Oh,

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E



C G

I got d - rear

to re - mem , to re - mem - ber. Oh

grav - i - ty. Oh.

Gtr. 1

let ring

*G C6

*Chord symbols reflect overall harmony.

C6

G

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

C6

Verse
G

1. Grav - i - ty — is work - ing a -

mp T w/ pick let ring

G

And grav - i - ty, —

let ring

C

Oh, I'll

let ring

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

D7

makes this man, with all the love
twice as good and can't sus - tain

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

Gm/Bb

heart can stand, dream of ways
one - half could. It's want - ing more

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

To Coda
To Coda

Ebmaj9

D7

throw it all a - way. Yeah.
send me to my knees. Yeah.

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

Verse

G

2. Grav - i - ty is work - ing a - ga

let ring ----- let

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

G

Oo. _____ And grav - i - ty, _____

let ring ----- T

7 5 5 7 5 5 5

C

oh, it wants to bring me down. _____

let ring -----

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

♩ Coda 1

Guitar Solo

G

mf
w/ slight dist.

13 12 12 14 14

C

13 14 14 14 15 12 14 11 12

G

15 15 (15) 12 15 15 (15) 12 15 15

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

C

14 (14) 12 13 12 14 12 14 12 14 12 14 14

G

(17) (17) 15 15 16 12 13 15 17 (17)

C

17 17 15 15 12 14 14 12 15 14 16 14 15

w/ flu

G

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

C

15 15 17 15 14 16 15 14 17 15 17 15 14 16 15 16 14 17 15 17 15 16 14 16 14 1

w/ pick

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

♩ Coda 2

Verse
G

N.C.

Help me! _____ 3. Grav - i - ty, —

let ring -----

C

way from me. _____

G

Grav - i - ty, yeah, —

let ring -----

C

— than me, yeah. — Oh, now how can that be? — Just, —

let ring -----

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

Interlude

G

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line. Includes a fermata and a measure with a slash and a 7.

is. _____

Ju

Musical staff with treble clef, key signature of one sharp (F#), and a sustained chord with a fermata.

(Oo. _____

Riff A

Gtr. 2 (clean)

Musical staff with treble clef, key signature of one sharp (F#), and a rhythmic guitar riff.

mp

P.M. _____

Guitar fretboard diagram for Gtr. 2 with fret numbers: 7/9, 5/7, 4/5, 5/7, 7/9 | 7/9, 5/7

Gtr. 1

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line.

mf

w/ clean tone

let ring - - - - -

T

Guitar fretboard diagram for Gtr. 1 with fret numbers: 3, 3/4, 5/5, 3/4, 5, 3/4, 5/5, 3/4, 3/4, 5, 3/4

3

C

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line with a triplet.

is. _____

Musical staff with treble clef, key signature of one sharp (F#), and a sustained chord with a fermata.

Oo. _____

Musical staff with treble clef, key signature of one sharp (F#), and a rhythmic guitar riff.

P.M. _____

Guitar fretboard diagram with fret numbers: 7/9, 5/7, 4/5, 5/7, 7/9 | 7/9, 5/7

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line with a triplet.

let ring - - - - -

Guitar fretboard diagram with fret numbers: 5/7, 5, 7, 8, 8, 5, 7

S
A
M
P
L
E

S
A
M
P
L
E

Gr. 2: w/ Riff A (3 times)

G

is. May it

Oo.

Gr. 1

T

let ring

3 5 3 5 3 5 | 3 4 5

C

where the light is. Keep your - selves where the light

Oo.

let ring

8 8 5 | 7

G

Oo.

Oo.

w/ fingers

let ring

3 3 3 | 3 3

2/4 4 4 | 4 4

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E



G/C Am/C G

Oh, where the light is. ———

Voc. Fig. 1

Oo.

let ring -----

7 7 5 5 2/4 3

Dm/C C

Oo, ——— oo. ——— Keep it go - in' now.

Oo, ——— oo.) ———

let ring -----

3 3 5 7 10 8 4 5 7 10 9

Outro-Guitar Solo

Bkgd. Voc.: w/ Voc. Fig. 1 (11 times)
 Gtr. 2: w/ Riff A (10 times)
 G

Harm. -----

1/2 1/2 ** 1 1/2 1/2

(12) (12) (12) 12 (12)

**All vibrato on harmonics achieved by repeatedly pushing down on string behind nut and releasing.

S S
 A A
 M M
 P P
 L L
 E E
 S S
 A A
 M M
 P P
 L L
 E E

G/C Am/C G

Harm. ---| Harm. ---

Dm/C

Harm. ---

G/C Am/C G

Harm. ---

Dm/C C

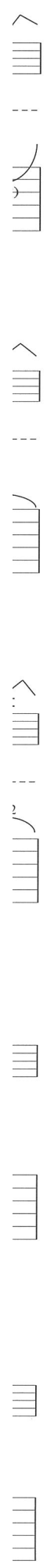
Harm. ---

G

Harm. ---

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E



Dm/C C G/C

G Dm/C

G

Dm/C C G/C

G

G/C Am/C G

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

Sva Dm/C

G/C Am/C

Sva *loco*

Dm/C C

G

G/C Am/C G

Slower, freely (♩ = ♩) Free tim N.C.

Dm/C C G/B Am

*Vol. sw

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

I'M GONNA FIND ANO

S S
A A
M M
P P
L L
E E

© by
ayer

Gr. 3: Open A tuning:
(low to high) E-A-E-A-C#-E

Intro
Freely

A D A F#m A E+

Verse
Slowly ♩ =

A

1. It's real-ly o - ver;

Gr. 1 (clean)

mp let ring ---|

let ring ---| *T

TAB

*T = Thumb o

our

our

A7

D

stand. You got me cry - ing,

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

T T

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

5 5

S

S

M

M

P

P

D#°7

A

plan. But when my _____

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

T

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

5

Bm E7 A

I'm gon-na find _____ an-oth-er you. _____

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

A E7 Verse A

2. You take your sweat - ers, yeah; _

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 1

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

A7 D

time. _____ You know you got your rea - sons, _____

D#°7 A

nev-er have, _ nev-er have my _ rhyme. _____ I'm gon-na _____

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

Bm E7 A

I'm gon-na find _____ an-oth-er you. _

Bridge

A N.C. Bm

See, _ when I was,

let ring -----

Bm F#m Bm

no, no, no, no one else _ would do. _____ If I was forced to find _

B E

looks like you. _____ Yeah, and she's nic - er,

let ring -----

S S
A A
M M
P P
L L
E E

Fig. 1

Guitar Solo

A
Gtr. 2 (slight dist.)

Gtr. 1

let ring -----|

let ring -----|

D

rake ---|

let ring -----|

let ring -----|

let ring -----|

A7

15ma -----|

loco

P.H.

7

7

A

F#m

let ring -----|

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

Guitar Solo

Gr. 2: w/ Rhy. Fig. 1
A

Gr. 1

11 10 10 11 12 (12) 10 10 11

D

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

D#°7

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

A F#m

17 13 14 17 13 14 13 14 13 14 12 13 12 15 12 13 12 10 12 10

Bm E7

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

Gr. 2: w/ Rhy. Fi
A D Dm A

9 10 10 11 10 9 11 9 12 10 12 4 6 5 8 7 7 5 5 6 5 6 7 7 5 3 4

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

A

Gtr. 3 (dist.)

mf
w/ slide
w/ fingers
w/ slight delay

A7

D

D#07

A

Bm

E7

A

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

Gr. 1: w/ Rhy. Fill 1
A

E7

Verse
Gr. 3 tacet
A

3. So go on, ba - by, —

A9

D

get - a - way, yeah. —

My pride will keep me com - pa - ny. —

D

D#°7

A

gave — yours all a - way. —

Oh. —

Now — I'm g

Bm9

E7

once for me —

and once for some - one new. —

let ring

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

C#m9 F#7

do some things, — do some things you would-n't let m

let ring —

11 9 11 9 9 12

Freely

Bm9 E7

oh, — al - right, — yeah. I'm gon-na find —

rit.

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

A tempo

A D A F#m A C F C Am C E A E

Ooh, — ooh. —

let ring ---| let ring ---| rit. let ri

5 5 8 8 8 12 12
7 7 9 10 9 12 14
7 6 7 10 9 13 14
7 4 7 10 7 10 14

A6

12 12 17 17

S S
A A
M M
P P
L L
E E

NEON

Fm7add4 3fr
 T 312
 Gm7add4 5fr
 T 312
 Ab 4fr
 321
 Cm7 1312
 Bb/C 1111
 Absus2 8fr
 T 113
 Abadd9 4fr
 3214
 Ab6 5fr
 T 312
 Gb6 3fr
 T 3124
 Ab6 type2 5fr
 T 3124

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

Intro
Moderately slow ♩ = 96

Gtr. 1 (acous.) Cm

mp
w/ fingers
let ring - - - - -

TAB

0 7 10 7 7 9 0

let ring - - - - - **

TAB

10 10 10 10 0 8 8 X

7 10 0 7 9 12 0 X

****Lightly hit 6th string**

sim.

TAB

12 0 X 0 8 X 0 8 X 0 8 X 12 0 X

C7#9 C7#9/G Bb5 C7#9

TAB

12 0 X 0 8 X 0 8 X 0 8 X 10 X 0 8

*****T**

*****T = Thumb on 6th string**

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

C7#9 C7#9/G Eb5/Bb F5/C

T

F5/C C7#9

Bb9 C7#9

T T

C7#9 C7#9/G Bb9 C7#9

T T

N.C.

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

3b



ger.



C7#9/G Bb9 C7#9 C7#9

w/ fingers T T T

C7#9 C7#9/G Bb9 C7#9 C7

T T

Faster ♩ = 104 (♩ = $\frac{3}{4}$)

Csus4 Eb9sus2 Fm7add4

Rhy. Fig. 1

w/ thumb & index finger T T

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

Csus4 Eb9sus2 Fm7add4

1. When sky blue gets dark e -

Csus4 Eb9sus2 Fm7add4

to see the colors of the cit -

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

Csus4 Eb7sus2 Fm7add4

a trail of ru - by red and dia -

Csus4 Eb7sus2 Fm7add4

hits her like a sun - rise.

Pre-Chorus

Ab7 Gm7add4

and goes and comes and goes

Gtr. 1

w/ thumb & index finger
let ring - - - - - let ring - - - - -
T T T
5 6 5 5 6 5 5 5 5 5 | 5 8
8 8 8 8 8 8 8 8 8 8 | 7

Gb7

one can.

let ring - - - - -
T T T T
3 4 3 3 4 3 3 3 3 | 3
6 6 6 6 6 6 6 6 6 | 6

Interlude

Csus4 Eb7sus2 Fm7add4

Rhy. Fig. 2

w/ thumb & index finger
T T

X X 8 10 0 3 3 4 5 6 | 6 3 4
0 0 3 0 0 5

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

Csus4 Eb^bsus2 Fm7add4

S
A
M
P
L
E

S
A
M
P
L
E

Verse

Gr. 1: w/ Rhy. Fig. 1 (4 times)

Csus4 Eb^bsus2 Fm7add4

night she's out to lose her self

Csus4 Eb^bsus2 Fm7add4

find a high on Peach tree Street

Csus4 Eb^bsus2 Fm7add4

From mixed drinks to techno beats it's al

Csus4 Eb^bsus2 Fm7add4

y in to ev'ry thing

S
A
M
P
L
E

S
A
M
P
L
E

Pre-Chorus

Ab^b6

Gm7add4

and goes, she comes and goes

Rhy. Fig. 3

w/ thumb & index finger
let ring

let ring

Gb⁹

one can. —

let ring —

T T T T

3 4 3 3 4 3 3 4 | 3 4

6 6 6 6 6 6 6 6 | 6

Ab⁹ Gm7add4

— and goes — and no one

sim. T T T

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

8 8 8 8 8 8 8 7

Fm7add4 Gm7add4 Ab

*Gr. 1

- ping through — my hands. —

*Chords in slashes are strummed w/ index finger throughout.

Chorus

Fm7add4 Rhy. Fig. 4

She's al - ways buzz - ing just — like — ne

Bb/C Cm7 Bb/C Cm7 Fm7add4

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

Bb/C Cm7 Bb/C Cm7 Fm7add4

yeah. Who

Bbsus2 End Rhy. Fig. 4 Absus2

how long, how long

Ab Abadd9 Ab

go be - fore she burns

Fm7add4 Absus2 Bb6 Csus4 Ebbsus2 F#

a - way, yeah.

Verse
Eb/C D/C Ebbsus2 Fm7add4

can't be her an - gel now.

Gtr. 1
w/ fingers

T --- | T

0	8	7	X	4	4	4	4
	8	7	X	3	3	3	3
				3	3	3	3

0 2/3 0 4

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

F/C Eb[♭]sus2 Fm7add4

not my place to hold her down.

6 X X 4 4 T
7 X X 3 3
0 2/3 0 4

Cm Eb[♭]sus2 Fm7add4

for me to take a stand

8 4 4 T
10 X X 3 3
0 2/3 0 4

Csus4 Eb[♭]sus2 Fm7add4

her any way I can.

w/ thumb & index finger

8 4 4 T T
10 0 3 3 4 5 6 6 3
0 0 3 0 5

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 3

Ab[♭]6

Gm7add4

and she goes like no

can. She comes and she goes,

Ab[♭]6

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E



Fm7add4 Gm7add4 Absus2

Gr. 1

- ping through my hands. She's al - way

Chorus

Gr. 1: w/ Rhy. Fig. 4

Fm7add4 Gm7add4 Cm7 Bb/C C

ne - on, ne - on.

Fm7add4 Gm7add4 Cm7

Ne - on, ne - on.

Fm7add4 Gm7add4 Cm7

Who knows how long, I

Absus2

Gr. 1

long she can go be -

Bridge

Fm7 Gm7 Abm7

burns a - way.

Gr. 1

w/ fingers
T

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

*Lightly hit strings w/ fingers.

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

Fm7 Gm7 Abm7

way, yeah.

sim. *let ring* *let ring*

4 5 6 5 X X X 6 7 8 7 X 7 8 X X X

Fm7 Gm7 Abm7 Bbm7

-urn, -urn, -urn, -urn, -urn, -urn,

let ring

4 5 6 5 4 5 6 7 8 9 10 11 10 9 8 7 6 5 4 3 2 1

Interlude

C7#9 C7#9/G Bb9 C7#9

-urn.

w/ fingers T P.M.

8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1

Cm(add9) N.C. Csus4 Cr

9 10 7 8 7 6 5 4 3 2 1 11 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

C7#9 C7#9/G Bb \sharp C7#9 Eb/G Bb \sharp

T T 10 8 10 8 T T

8 8 8 8 8 8 8 11 8 8 8 8

0 7 7 10 0 7 7 10

C7#9 Eb/G Bb \sharp N.C. C7#9 Eb/G

T T T

8 8 8 8 8 8 8 8 8 8 8 8

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

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

Oh. _____

0 3 1 0 5 3 0 7 5 0 3 1 0 5 3 0 7 5 5 12

Pre-Chorus

Ab \sharp Gm7add4

Gtr. 1

and _____ she goes _____

S
S
A
A
M
M
P
P
L
L
E
E
S
S
A
A
M
M
P
P
L
L
E
E

Gb \sharp

can, yeah, like no one can

Ab \sharp type2 Gm7add4 type2

and she goes.

Fm7add4 Gm7add4 Ab \flat sus2

- ping, oh, through my hands. Oh, she's al -

\oplus Coda

Outro

Gtr. 1: w/ Rhy. Fig.
Csus4 Eb \flat s

Ab Abadd9 Ab

go be - fore she burns

Csus4 Eb \flat sus2 Fm7add4 Ab \flat sus2

Yeah, yeah, yeah.

Gtr. 1 Fm7add4 Ab \flat sus2 Bb \sharp

rake ----- T rake ----- T

5 6 3 4 3 0 8 8 9 10 7

5 0 8 10

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

OUT OF MY MIND

Intro
Slowly ♩ = 46 (♩ = $\frac{3}{4}$)

Gtr. 1 (clean) **D7 G7

mp grad. bend

T
A
B

*Control dynamics w/ gtr.'s vol. knob throughout.
**Chord symbols reflect basic harmony.

Let me first say how wonderful it feels to know that it's 2007 and we just launched into a slow blues and 7,000 people in L.A. went nuts. All is not lost.

D7 G7

mf w/ dist.

D7

let ring

steady gliss.

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

D7

11 13 10 13 12 10 12 10 12 10 12 10 8 0 13 10 13 12 10 12 10 12 10 8 0

13 12 10 13 10 13 12 10 13 10 13 12 10 13 10 13 12 10 12 10 12 10 10 11 1

A7

grad. bend

12 (12) 10 13 10 10 13 10 10 13 10 12 12 11 10 13 10

G7

13 10 (10) 12 12 (12) 10 9 (9) 12 9 (9) 12 9 (9) 10

D7

13 10 13 10 10 13 10 13 10 10 13 10

D7

13 12 (12) 10 13 (13) 10 10 10 12 10

S
A
M
P
L
E

S
A
M
P
L
E

Verse

D7

1. I'm put - ting you, ba - by, _____

*T
10
9
10
X
10
*T = Thumb on 6th string

G7

I'm put - ting you right out, _____

D7

I'm put - ting you right out, _____

I'm put - ting you right out, _____

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

G7

I'm put - ting you, ba - by, ha, I

I'm put - ting you right out, I

my mind.

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

A7

So tired — of run - ning af - ter you, girl, — be

G7

be - ing one and one — and one and on

let ring -----|

D7

G7

hind all the time.

let ring -----|

D7

A7

V-----|

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

Verse

D7

2. Go tell your friends, your stu - pid friends

T

10 11 / 9 10 11 / 10 X / 10

G7

go tell your friends _____ just what Jo

let ring-----|

10 12 / 9 10

D7

And don't lie a - bout it ei - ther; tell the truth, ba - by.

mf

13 10

9 10 / 9 9 (9 10 / 9)

*trill

*trill

10 12 10 / 12 11 10 / 13 10 8 5 / 4 3 1 (2) 3 / 11 / 11

*Execute trill by sliding between notes.

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

G7

Go _____ tell your friends, _____

9-10 10 9-10 10 9-10 10

go tell your friends ex - act - ly,

10 12 10 (10) 10

D7

yeah. _____

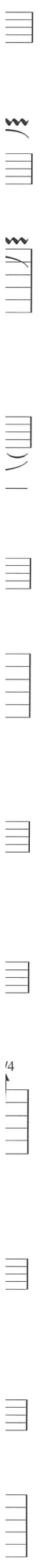
*trill ** 10 (12) 12 10 (12) (10) 12 10 0

*Trill normally. **Pick strings indicated

Oh, no. _____ Oh, no. _____

10 12 10 11 10 12

S S A A M M P P L L E E S S A A M M P P L L E E S S A A M M P P L L E E



A7

If they don't tell you that you're stu - pid and cra - zy, t

11 12 12
10 11 11
11 12 12

G7

no, _____ they're just as messec

let ring -----

9 10 10
8 9 9
9 10 10

D7

G7

Can I play my gui - tar? Car

12 10 11 12 10 12 (12)

A7

* <mp f

11 13 15 15 15

*Vol. swell

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

Guitar Solo
D7

G7

D7

*Catch and bend both strings w/ ring finger.

8va

G7
loco

S A M P L E S A M P L E S A M P L E S A M P L E

D7

A7

G7

D7 G7 D7

S
S
A
A
M
M
P
P
L
L
E
E

S
S
A
A
M
M
P
P
L
L
E
E

D7

8va

1 1/2

17 17 15 15 16 16 15 15 17 17 17 15

G7

8va

1 1/2

17 17 17 17 (17) 15 15 18 18 17 18 15 18 17 (17) 15 16

11

*Catch and bend both strings as before.

D7

1

13 10 13 10 12 10 13 10 13 12 10 12 13 12 10 12 10 12 10 11 10 12 10 13

18

G7

9/11 10/12 12/13 14/15 14 14 14 14 14 15 15 15 15 15 0 10 10 10

**

**Played as even 16th notes.

D7

(10) 12/14 (14) 10 14 14 12 9 4 2 0 7 5 7 13

S S A A M M P P L L E E S S A A M M P P L L E E

10

A7

G7

D7 G7 A7

mf

3

D7

tr

1/2

5

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

G7

D7

G7

mf

Ha, ha, ha. Oh, now.

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

D7

Oh. Put - ting you, b

S S
A A
M M
P P
L L
E E

put - ting you, ba - by, that's _ right.

S S
A A
M M
P P
L L
E E

A7

I'm put - ting you, ba - by, _____ right

G7

I'm put - ting you, ba - by, _____ right

D7 G7

out of my mind. Right out.

D7 A7

Right out. Right out. Right

So tired of run-ning af-ter you, girl, —

f

G7

and be-ing one and one-half steps, and be-ing one and one

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

A little slower, freely

N.C.

one and one and one and one and one and one and one and one - half steps be

Free time

D7

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

VULTURES

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

by
lino
dan

Intro
Moderately ♩ = 104 (♩ = $\frac{3}{4}$)

(Drums) 8

*F#m11
Riff A
Gtr. 1 (clean)

mf
w/ fingers

T
A
B

14 16 16 13 16
14 16 16 14 16

Riff A

*Chord symbols reflect implied harmony.

14 16 16 13 16
14 16 16 14 16

14 16 16 13 16
14 16 16 14 16

Verse
F#m11

1. Some of us, we're hard - ly ev - er here.

14 16 16 13 16
14 16 16 14 16

born to dis - ap - pear. How do I stop my - self

End Riff B

14 16 16 13 13 16 14 14 16 16 14 16 16 13 16 14 16 16

How will I hold my head to keep from go - ing

14 16 16 13 16 14 16 16 14 16 16

Chorus
Amaj9

Down to the wi - re. I want - ed wa - ter but I

14 16 16 13 16 14 16 16 14 16 13 14

Amaj9

If this is what it takes to take me e - ven high - er,

14 16 13 14 16 14 16 16 13 16 14 16 16

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

To Coda 1 \oplus
To Coda 2 \oplus

B^{\flat} sus4

do when the world keeps test - ing me, test - ing me, test

Verse

Gtr. 1: w/ Riff B (3 times)

F#m11

2. How did they find me here? — What do they want from me?

right out - side my door. — I hear them whis - per - ing, — and

Gtr. 1: w/ Riff B (last meas., 2 times)

'Cause they've nev - er gone this long — with - out a kil

\oplus Coda 1

Guitar Solo
F#m11

test - ing me, test - ing me, test - ing me.

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

1/4

14 16 16 14 16 13 14 16 14 16

1 1 1 hold bend 1/2 1/2 1/2

16 16 16 13 14 16 17 16 (16) 16 (16) 14 16 16 (16)

Amaj9

1/2 1 1/2

14 14 17 17 17 17 14 16 13 14 16 (16) 14

F#m11

1/2

14 14 16 13 14 17 16 14 14 14 13 16 14 14 16 16 14 14 16 16 14

F#m11

1/4

X 13 13 14 14 14 X 14 16 14 14 14 14 16 14 14 16 14 14 16 14 14 16 14

S
S
A
A
M
M
P
P
L
L
E
E

S
S
A
A
M
M
P
P
L
L
E
E

Verse

N.C.(F#m11)

3. Wheels up, I got to leave this eve - ning.

dist. & delay off

F#m11

off of my trail. 'Cause pow - er is made

We keep on run - ning to pro - tect our sit

Coda 2

Interlude
Amaj9

test - ing me, test - ing me now. Who,

S S
A A
M M
P P
L L
E E

Gtr. 1: w/ Riff A (3 times)
B^b9sus4

whooh. _____

_____ yeah, whooh. _____

Interlude
F#m11

give up, give up.

w/ dist.

*Harmon.

**T

*Harmonic

**T = Thum!

Don't give

Don't give up, give up,

T

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

Outro

F#m11

14 16 16 13 16 16 14 16 14 16 14 16 14

17 16 14 14 16 14 16 14 16 14 16 14 17 14

14 13 16 14 14 16 14 14 14 14 16 14 14 14 14 14 14 14 14 14

16 13 14 16 14 16 16 16 13 14 14 16 14 14 16 14

16 14 16 14 16 14 16 16 14 16

N.C.

mf

17 14 13 16 X X 16 X 14 16 14 X X 17 14 16 14 13 14

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

17 14 17 14 16 14 13 13 14 14 17 14 17 14 16 14

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

14 14 14 14 14 14 0 14 14 14 14 0 14 14 14 14

X X X

16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

14 14 14 14 14 14 0 14 14 14 14 0 14 14 14 14

P.M. ---|
T ---|

12 14

*Played as straight 16th notes.

16 16 16 16 16 16 16 16 16 16 17 16

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

14 14 14 14 14 14 0 14 14 14 14 14 14 14 14 14

P.M. ---|
T ---|

12 14

P.M. P.M. P.M. P.M.

T T T T

13 13 13 16 14 16 13 13 16

14 14 14 16 14 X 16 17 17 14

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

1/4

P.M. rit.

T

16 16 14 16 14 16 14 0 17

14 14 X 16 16 14 X 16 14 14 14 14

14

Free time
N.C.(F#m)

T

14 (16) 14 (16) 14 (16) 14 (15) 14 (15)

{ 14 (16) }
{ 14 }

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

WHO DID YOU THIN

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

by
yer

Intro
Moderately ♩ = 100

1., 2., 3.

Gr. 1 (dist.) *A7

f

**T

*Chord symbols reflect basic harmony.
**T = Thumb on 6th string

4.

Verse
A7

1. I got half a s
morn - ing v
one who p

I got a re - flec - tion
I make up my mind
Is he the one who

2nd time, Gtr. 1: w/ Fill 1
3rd time, Gtr. 1: w/ Fill 2

F#m

Got a brand - new blues _
I'm a shift - er of _
Will I keep shin - ing till

T

5 5 4 5 6 5 X X 7 5 7 5 5 8 5 8

1/4 1/4

T

2 2 2 2 4 2 2

G

A7

Who did you think _ I was? _

T

0 3 3 3 2 4 2 5 2 5 3 0 3 5 5 6 5 X X

1/4 T

1.

2.

2. Ev - 'ry

T

5 5 4 5 6 5 X X 7 5 7 5 5 8 5 8

1/4 1/4

T

5 5 4 5 6 5 X X

Fill 1

Gtr. 1

T

5 5 4 5 6 5 X X 8 5 8 7 5 7 5 7 5 7

1

Fill 2

Gtr. 1

8 10 8 7 9 7

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

F#m11 Em7

num - ber but I al - ways knew the score.

let ring -----

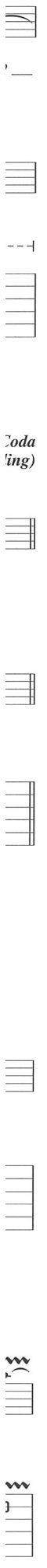
To Coda ⊕

A7

⊕ Coda

Guita

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E



F#m G

A7

Bridge

F#m N.C. G5

Here is a line that you won't un - der - stand: _

F#m11 G5

Half of the boy _ but I'm twice the man. _

let ring -----

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

F#m G5

_____ of the world_ in the palm of my hand. _____

T-----|

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

A7

T---| T 1/4 1/4 T

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

T 1/4 1/4 T

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

Interlude
N.C.(A7)

Na na na _____ na na na. Na na

T 1/4 T

5 5 7 5 7 8 5 5 7

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

s? _

s? _

Na na na — na na na. Na na na

T

5 7 5 7 8 5 7 5

Na na na — na na na. Na na r

T

5 7 5 7 8 5 7 5

Na na na — na na na. Na na

T

5 7 5 7 8 5 7 5

N.C. (Drum fill) N.C.(A7)

7 7 7 5 7 7 7

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

S S A A M M P P L L E E S S A A M M P P L L E E S S A A M M P P L L E E



13 (13) 10 10 12 0 10 12 10 13 10 10 13

10 10 10 10 10 10 10 10 10 13 0 0 5 5

P.M.
T

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

V-----|

5 7 5 5 5 7 5 5 5 7 5 5 7 5 5 8

T P.M.--| P.M.

7 7 5 5 8 5 8 7 (7) 5 7 7 5 5 8 5

Harm.

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

*Using a gtr. selector bac

**Move pickup selector as before.

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E



WHY GEORGIA

Em7 11 3 D/F# T 23 G5 T 3 Csus2 2 3 Am 231 D5 13
 F T 321 G7/F T 3 C 32 1 Gmaj7 T 4 3 Fsus2 134 Bb 1:
 Csus2^{III} 134 Dadd4 32 1 Em7^{VII} 13121 Dsus2 13411 Cm9 2134 Fs T:

Verse
Moderate Rock ♩ = 96

Gsus2 Dadd4 Gsus2

1. I am driv - ing up Eight

Rhy. Fig. 1 End Rhy. Fig. 1

Gr. 1 (acous.)

mf
w/ fingers
let ring throughout
*T

TAB

*T = Thumb on 6th string
**Slap string w/ R.H. thumb.

Gsus2 Dadd4 Gsus2

kind of morn - ing that lasts

T T

TAB

C⁹

Rhy. Fig. 2

T T

TAB

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E

Gtr. 1: w/ Rhy. Fig. 1 (6 times)
 Gsus2 Dadd4 Gsus2 Dadd4 Gsus2

yeah.

Gsus2 Dadd4 Gsus2

my a - part - ment, but I

Gsus2 Dadd4 Gtr. 1: w/ Rhy. Fig. 2 C⁶₉

keep the car in drive

Gsus2 Dadd4 Gsus2

hind.

Gtr. 1

T T

3 0 2 3 0 4 0 5 4 0 3

3 X 0 5 X 5 4 0 3

Pre-Chorus

2nd time, Gtr. 3: w/ Rhy. Fig. 3

Em7

D/F#

Rhy. Fig. 3

Gtr. 1 w/ pick

won - der some - times

Gtr. 2 (elec.)

mf
 w/ clean tone
 Harm. -----| Harm. -----
 let ring -----

won - der some - times

12 12 10 12 12 12 12 10 12 12

S S
 A A
 M M
 P P
 L L
 E E
 S S
 A A
 M M
 P P
 L L
 E E

Csus2 Em7

- come of a still

Harm. -----| Harm. -----
let ring -----

(12) 12 12 10 12 12 12

D/F# G5

- dict - less life.

Harm. -----| Harm. -----
let ring -----

(12) 12 12 10 12 12 12

Chorus
1st time, Gtr. 2 tacet
2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 4
D5 Asus4 G5
Rhy. Fig. 4

liv - ing it right?

D5 Asus4 Em7

D5 Asus4 G5

liv - ing it right?

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

F G7/F F

why,

Gsus2 Dadd4 Gsus2

Gtr. 2 Riff A

w/ slight dist.
let ring

0 3 3 2 2 3 0 3

Gtr. 3 (elec.) Riff B

mf w/ slight dist. slight P.M.

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

Gtr. 1 Rhy. Fig. 5

T-----| T-----| T-----|

3 3 2 3 2

Gtr. 1: w/ Rhy. Fig. 5
Gtr. 3: w/ Riff B
Gsus2 Dadd4 Gsus2

Gtr. 2

let ring

0 3 3 0 2 2 3 2 3 0 0 0 3 0

S S A A M M P P L L E E S S A A M M P P L L E E S S A A M M P P L L E E



Gtr. 1: w/ Rhy. Fig. 5 (2 times)
 Gtr. 2: w/ Riff A
 Gtr. 3: w/ Riff B (2 times)
 Gsus2

Dadd4 Gsus2

2. I rent a room and I fill

Gsus2 Dadd4 Gsus2

wood in places to make

Gtr. 1: w/ *Rhy. Fig. 2
 C₆

But

Gtr. 2

let ring

Gtr. 3

let ring

*w/ pick

Gtr. 1: w/ Rhy. Fig. 5
 Gsus2

Dadd4 Gsus2

It might be

let ring

slight P.M.

S S
 A A
 M M
 P P
 L L
 E E
 S S
 A A
 M M
 P P
 L L
 E E

Gtr. 1: w/ Rhy. Fig. 2
C⁶

- sis, _____ or just

Riff C

let ring -----

0 3 0 | 0 2 3 2

Riff C1

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

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

Gtr. 1: w/ Rhy. Fig. 5
Gsus2

Dadd4

Gsus2

let ring -----

0 3 3 2 3 0 | 3 3

slight P.M. -----

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

⊕ Coda

G5

Gmaj7

G5

Gtrs. 1, 2 & 3

Spoken: You know what to do...

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

Csus2III B♭sus2 F

got a smile on, but it's

Csus2III B♭sus2 G5

Gtrs. 1, 2 & 3 *f*

- et su - per - sti - tions in my head.

Dadd4 Csus2 G5 Csus2 D

Don't be - lieve me,

Em7 VII Dsus2 Cm9 Fsus2 type2

Gtrs. 1 & 2

Gtr. 3

say I've, say I've got it down.

*Gr.
Gr.
Gst

*w/ fi

Verse

Gsus2 Dadd4 Gsus2 Dadd4 N.C.

3. Ev - 'ry - bod - y is

Gtr. 1

T

3

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

S
A
M
P
L
E

G5
Gtr. 1 w/ pick

that's the dan - ger in go - ing my own

Gtr. 1: w/ Rhy. Fig. 5
Gsus2 Dadd4

Guess it's the price I'm go'n' to pay ev'

Em7 D/F#

ev - ry - thing hap - pens

Gtr. 3

2 4 0 4 2 0 2 4 0 4 2 0 2 0

G5 Asus4

- son' is no rea - son

2 4 0 4 2 0 2 4 0 4 2 0 2 4 0 4 2 0

S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E
S S
A A
M M
P P
L L
E E

Chorus
Gtrs. 1 & 3
D5

my - self if I'm liv - in

Gr. 2

Gr. 3
divisi

let ring --

2 4 0 4 2 0 2 4 0 4 2 0 2 0 10 10 14 1

D5

Am I liv - ing it

let ring -----

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

Em7 D5

Am I liv - ing

let ring -----

12 14 10 14 10 10 10 10 11 12 10 10 14 10

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

S S
A A
M M
P P
L L
E E

G5

F
*Gtrs.
1 & 3

Why, _____

let ring -----|

12 14 10 14 10 10 10 10 | 8 8 8 8 8
10 10 10 10 10 10 10 10

*Composite arrangement

F G7/F F

tell _____ me _____ why, _____

8 8 8 8 8 8 8 8 8
10 10 10 10 10 10 10 10 9

F C Freely G5
rit.

Geor - gia, why? _____

rit.

8 8 8
10 10 10
10 10 9

4 4/2

S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E
S
A
M
P
L
E