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Music transcriptions by Jeff Jacobson and Jeff Story

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from *Ritual de lo Habitual*

Ain't No Right

Words and Music by Perry Farrell, Dave Navarro, Stephen Perkins and Eric Avery

Intro

Moderately fast ♩ = 152

(Drums)

N.C.

(A7)

Spoken: Uh. Ee. Ah.

Riff A

*Bass arr. for gtr.

Gtr. 1: w/ Riff A (till fade)

My sex, and my drugs, and my rock and roll ee,

End Riff A

on my brain and body. Ee. The sex, and my drugs, and my

rock and roll are the only thing that keeps

Begin fade

me here. Al - right. Spoken: So get your fucking piss cup out of my fucking face.

My sex, and my drugs, and my rock and roll, my fucking own business. I don't ask your wife

about what position she's fucking liking. Ah.

Slower ♩ = 134

(F#m) (C#5) (B5) (F#m) (C#5) (B5) (F#m) (C#5) (B5) (F#m) (C#5) (B5)

Get

Gtr. 2 (dist.)

sva-7 loco

mf Harm.

4

Gtr. 2 tacet N.C. (C#5) (B5) (F#m) (C#5) (B5) (F#m) (C#5) (B5)

out. 1. I am skin and bones. I am point - y nose, —

Verse

N.C. (F#m)

4

(F#m) (C#5) (B5) (F#m) (C#5) (B5) *A5

but it moth-er fuck-ing makes me try. It makes me try

*Gtrs. 2 & 3 (dist.)

Bridge

Rhy. Fig. 1

f P.S.

*Composite arrangement

*Chords symbols reflect overall harmony.

A add9 sus4 A C5

and that ain't wrong. — I'll tell you why. There ain't no

let ring P.M.

12

Chorus

The musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar and drums. The score is divided into two systems, each with two measures. The key signature is F# major (three sharps: F#, C#, G#). The time signature is 2/2.

System 1:

- Measure 1:** Chords F#m, C#5, B5. The guitar part (Gtr. 2) plays a rhythmic figure (Rhy. Fig. 2) with a "Harm." (harmonic) section. The drum part (Drum) plays a pattern of eighth notes.
- Measure 2:** Chords F#m, C#5, B5. The guitar part (Gtr. 2) plays a rhythmic figure (Rhy. Fig. 2) with a "Harm." (harmonic) section. The drum part (Drum) plays a pattern of eighth notes.

System 2:

- Measure 3:** Chords F#m, C#5, B5. The guitar part (Gtr. 3) plays a rhythmic figure (Rhy. Fig. 2A) with a "P.M." (palm mute) section. The drum part (Drum) plays a pattern of eighth notes.
- Measure 4:** Chords F#m, C#5, B5. The guitar part (Gtr. 3) plays a rhythmic figure (Rhy. Fig. 2A) with a "P.M." (palm mute) section. The drum part (Drum) plays a pattern of eighth notes.

The score includes a vocal line at the top, which is mostly silent, with the lyrics "right!" and "Uh." appearing above the staff. The guitar and drum parts are clearly marked with their respective figures and techniques.

[illegible]

F#m C#5 B5 F#m C#5 B5
 Ain't no wrong, — now, ain't no — right. —
loco *8va* *loco* *8va*
 Harm. Harm.
 2/2 X X 2/2 X 2/2 4 4 4 4 4 4 2/2 X X 2/2 X 2/2 4 4 4 4 4 4
 P.M. P.M.
 6/6 4/4
 0 2 2 2 2 2 2 2 2 2 0 0 2 2 2 2 2 2 0 2 2 2

F#m C#5 B5 F#m C#5 B5

There's on - ly pleas - ure and pain.

End Rhy. Fig. 2

loco 8va Harm. 4

2 2 2 2 2 2 4 4 4 4 4 4 2 2 2 2 2 3.2 3.2 3.2 3.2 3.2

End Rhy. Fig. 2A

P.M. 4

0 2 2 2 2 2 2 2 0 0 2 2 2 2 2 2 2 2

Bridge

Gtrs. 2 & 3: w/ Rhy. Fig. 1

A5 A add9 sus4 A C5

2. And a moth - er fuck - ing

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 2 & 2A

F#m C#5 B5 F#m C#5 B5 F#m C#5 B5

bad wind came, blew down my home and now the green grass
3. Bumped my head I'm a bat - ter - ing ram. I god - damn took the pain.

F#m C#5 B5 F#m C#5 B5 F#m C#5 B5

grows. Bad wind came, blew down my home.
I cut my self. I said, "So what?"

Bridge

Gtrs. 2 & 3: w/ Rhy. Fig. 1

F#m C#5 B5 F#m C#5 B5 A5

God - damn, good - ness knows! Where the green grass grows
Moth - er - fuck - ing took the pain. I said, "So what?"

A add9 sus4 A C5 To Coda

there can't be wrong. And good - ness knows there ain't no
I can't be wrong. I thought so but there ain't no

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A

F#m C#5 B5 F#m C#5 B5 F#m C#5 B5 F#m C#5 B5

right! — Ow. Ain't no wrong, — now, ain't no — right.

F#m C#5 B5 F#m C#5 B5 F#m C#5 B5 F#m C#5 B5

Ain't no wrong, — now, ain't no — right, — on - ly pleas - ure and pain.

Bridge

Gtrs. 2 & 3: w/ Rhy. Fig. 1

A5 A^{add9}_{sus4} A C5

Oo, yeah.

Guitar Solo

Gtr. 4 (dist.) F#m C#5 B5 F#m C#5 B5

mf w/ heavy reverb

Gtrs. 2 & 3 Rhy. Fig. 3

P.M. P.M.

F#m C#5 B5 F#m C#5 B5

1/2 grad. release

End Rhy. Fig. 3

P.M. P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 3

F#m

C#5

B5

F#m

C#5

B5

Gtr. 4

*8va 7

loco

P.H.

4 (4) 2 4 2 4 2 4 2 2 2 3 4 2 2 4 2 3 4 6

Pitch: D#

*Applies to P.H. only.

F#m

C#5

B5

F#m

C#5

B5

Oo, _____

5 4 6 5 4 6 5 4 6 4 6 4 14 14 14 14 14 14 (14) (14)

Bridge

Gtrs. 2 & 3: w/ Rhy. Fig. 1
Gtr. 4 tacet

D.S. al Coda

A5

A add9
sus4

A

C5

oh.

Coda

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A

F#m

C#5 B5

F#m

C#5 B5 F#m

C#5 B5

right! _ Ow. There ain't no wrong, _ now, ain't no _

Gtr. 4

mp

P.H.

4 (4) 2 4 2 4 4 (4) 2 4 (4) 2 4 2 2 X X X 2 X 2 4

Pitch: D

F#m C#5 B5 F#m C#5 B5 F#m C#5 B5

right. There ain't no wrong, — now, ain't no — right. —

12 9 12 9 12 9 10 10 10 10 10 10 10 17 17 (17) 14 16 16 14

Bridge
Gtrs. 2 & 3: w/ Rhy. Fig. 1

F#m C#5 B5 F#m C#5 B5 A5 A^{add9} _{cus4}

There's on - ly pleas - ure and pain.

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

A C5 F#5 N.C.

Lis - ten to me, dad - dy - oh. —

Gtr. 4

9 10 12 9 9 10 9 10 12 1/2 (12) 10 9 2 19

Gtrs. 2 & 3

0 2 2 2 0 2

*w/ echo repeats

from *Ritual de lo Habitual*

Been Caught Stealing

Words and Music by Perry Farrell, Dave Navarro, Stephen Perkins and Eric Avery

Intro

Moderately ♩ = 102 (♩ = ♩)

Chord symbols: *B \flat 7, A7, G7

Gtr. 1 (elec.) (muffled noise) 10 sec.

f w/ slight dist.

Gtr. 2 (acous.)

Rhy. Fig. 1

p

TAB

*Chord symbols reflect overall harmony.

Chord symbols: G5, G5add9, G7

TAB

G5

Gtr. 2: w/ Rhy. Fig. 1
G7

End Rhy. Fig. 1

Gtr. 3 (elec.)

mf w/ clean tone

G5

G5add9

G7

Verse

Gtr. 2: w/ Rhy. Fig. 1
G7

1. I've been caught steal - ing too. once — when I was five. — She'll go and get her a skirt.

Rhy. Fig. 2

Rhy. Fig. 2A

G5

G7

— I en - joy steal - ing. It's just as sim - ple as that. —
Stick it un - der her shirt. She grabbed a ra - zor for

Gtr. 2: w/ Rhy. Fig. 1 (last 3 meas.)

G5

G7 G6add#4 N.C.

G5

— me. A, well, it's just a — sim - ple fact. When I want — some -
And she did it — just like that. When she wants — some -

Chorus

G7 G5 C

thing and I don't want to pay for it. ____ Yeah, I walk right through the
 thing and she don't want to pay for it. ____ She walk right through the

End Rhy. Fig. 2 Rhy. Fig. 3

Bb C Bb F G Csus4 C

door, _ and I walk right through the _ door. _ }
 door, _ walk right through the _ door. _ }

Csus4 C7

Bb7

A7

Hey, all right, ____ If I get by _____ it's

End Rhy. Fig. 3

End Rhy. Fig. 3A

G7 G

mine, mine all mine. { Hey, }
{ Let's go. }

Rhy. Fig. 4 End Rhy. Fig. 4

Rhy. Fig. 4A End Rhy. Fig. 4A

1.

Interlude

Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A (2 times)

Gtr. 4
(elec.)

G7

8va

G

f w/ dist. & chorus

G Cm7

A, la, la, da, da, da, da, — da, da, — da, da, da,

Gr. 4

let ring -----

10 15 15 15 10 17 18 17 15 17 15 18 15 10 17 15 17 18 15 18 11 8 11 11 10 8 9 8 10 10 (10) 8 10 8

*Gtrs. 1 & 3

8 8 8 10 8 10 X X 8 10 X

*Composite arrangement

B7 Bb7 B7

da, da, da, da, da. — A, la,

**T

9 10 8 10 9 8 6 7 10 8 7 6 7 10 8 9

**T = Thumb on 6th string

8 8 8 10 8 X X 9 X X 8 9 9 14

[illegible]

The musical score for "The Rose Tree" is presented in a multi-staff format. The top staff is a treble clef with a key signature of one sharp (F#). It begins with a melodic line in the right hand, marked with a slur and a fermata. Above this staff, the chords Bb7 and B7 are indicated. The second staff is a bass clef, also with a key signature of one sharp. It features a complex, fast-moving line in the left hand, with a slur and a fermata. The third staff is a treble clef, showing a melodic line in the right hand. The fourth staff is a bass clef, showing a melodic line in the left hand. The fifth staff is a treble clef, showing a melodic line in the right hand. The sixth staff is a bass clef, showing a melodic line in the left hand. The seventh staff is a treble clef, showing a melodic line in the right hand. The eighth staff is a bass clef, showing a melodic line in the left hand. The score includes various musical notations such as slurs, fermatas, and dynamic markings. The title "The Rose Tree" is written in a decorative font at the top right. The tempo "Allegretto" is indicated below the title. The time signature "3/4" is shown at the bottom right. The score is for a piano and guitar, with the guitar part indicated by "Gtrs. 1 & 3 tacet" and "N.C.(G)".

Verse

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A
Gtr. 2: w/ Rhy. Fig. 1 (2 times)

Gtr. 4 tacet

G7

G

3. Sat a-round the pile, sat and _ laughed, sat and laughed _

G7

G5

G7

G5

_____ and waved it in-to the air. _____ And we did it just like that when we want _ some - thing _

Chorus

Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A

C

G7 G5

and we don't want to pay for it.

Bb C Bb F G Csus4 C Csus4 C7

We walk right through the

Bb7 A7 C Csus4 C7

door, walk right through the door. Hey, all right.

Gtr. 1 Gtr. 3

If I get by it's a mine, all mine, all mine, all mine, all

Free time

Bb7 A7 A6 G

mine, all mine, all mine, all mine, all mine. It's a mine.

from *Ritual de lo Habitual*
Classic Girl

Words and Music by Perry Farrell, Dave Navarro, Stephen Perkins and Eric Avery

Intro

Moderately slow ♩ = 88

*Gtr. 1 (elec.)

** A Rhy. Fig. 1

Dadd9 A Dsus2 D♯

f w/ clean tone and chorus
 let ring throughout

*Two gtrs. arr. for one.

**Chord symbols reflect basic harmony.

D6 D6sus4 A Dadd9 A

Dsus2 D♯ D6 D6sus4 A

Verse

Asus2 Badd11 B7

1. Four - o - five _____ in
 clas - sic girl _____ gives her man _____ a

End Rhy. Fig. 1

A Asus2 B7 Badd11

my neigh - bor - hood _____ when shots go _____ off. _____
 great i - de - a. _____ And hears you tell _____ your friends, _____ "Hey,

B7 Badd11 B7 A Asus2

_____ No one both - ers. _____ A _____
 man, _____ why don't you lis - ten to my great i - de - a?" _____ It's

B7 Aadd9

"Pop," and _____ a _____ re - ply, "Pop," and _____ no _____ re - ply. _____
 true I am _____ a vil - lain when you fall ill. _____ That's _____ prob-a-bly be - cause _____

B7

_____ Di - no - saurs _____ on the quilt I wore _____ with a _____
 men nev - er _____ can _____ be. _____ Not like a girl. _____

Chorus

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

Dadd9 Dsus4 D A Dadd9 A

girl. _____ } Such a clas - sic girl.

Dsus2 D# D6 D6sus4 A 1. Dadd9 A Dsus2 D#

Such a clas - sic girl. _____

2. D6 D6sus4 A Asus2 Dadd9 A Dsus2 D#

2. Such a Oh. _____

Interlude Double-time feel

D6 D6sus4 A Asus2 C/A A Asus2 Dadd9 C/A A

Hey, girl. _____

Gtr. 1

Gtr. 2 (acous.)

mf

Asus2 C/A A Asus2 Dadd9 C/A A

Uh, uh. Oo, oo, oo.

Rhy. Fig. 2

Rhy. Fig. 2A

Asus2 C/A A Asus2 Dadd9 C/A A

Say, say, say, say, say, say. They may

End double-time feel

End Rhy. Fig. 2

End Rhy. Fig. 2A

Verse

Gtr. 2 tacet Badd11

Gtr. 3 tacet A

say, "Those were the days."

Gtr. 1

Asus2 A Badd11

But in a way, _____ you know _____ for us _____ these are _____ the

0 2 0 0 2 2 0 0 0 4 4 4 5 4 0 4 4 5 4 4

A Asus2 A Badd11

days. _____ Yeah, for us these _____ are _____ the days,

Gtr. 1

Gtr. 2

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

0 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Dadd9 Dsus4 D

and you _____ know _____ you're my girl. _____ Such a clas - sic _____

4 4 4 0 4 4 4 0 7 7 7 7 7 7 7 8 7 7 5 7 7 5 5 7 7 7 7 7 7 7 7 7 0 0 0 0

0 0

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas.) (3 times)

[illegible]

The musical score is for the song "The Girl Who Was Too Good to Me" by Cole Porter. It is in 3/4 time and the key of D major (indicated by two sharps: F# and C#). The score is divided into two systems. The first system contains the vocal melody and the lyrics "girl. _____ You know for us these are _____ the". Above the melody, the chords are labeled: A, D, A, Dsus2, D%, D6, and D6sus4. The second system contains the piano accompaniment, which is a complex, rhythmic pattern. Below the piano part, there are two rows of numbers: the first row contains 0, 0, 0, 5, 0, 0, 0, 0, 0, 2, 2, 3, and the second row contains 2, 2, 2, 2, 2, 2, 3, 2, 2, 0, 0, 0, 0. These numbers likely represent fingerings or specific rhythmic values for the piano part.

Gr. 2: w/ Rhy. Fig. 3

A D A Dsus2 D# D6 D6sus4

days. _____ Oh. _____ Hey, _____ days. _____

Outro

Double-time feel

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (2 times)

Asus2	C/A A	Asus2	Dadd9	C/A A	Asus2	C/A A	Asus2	Dadd9	C/A A
-------	-------	-------	-------	-------	-------	-------	-------	-------	-------

Gtr. 3
(elec.)

mf w/ clean tone & chorus
let ring throughout

The musical score for Gtr. 3 (elec.) consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line starting with a half note G4, followed by a quarter rest, and then a series of eighth and sixteenth notes. The bottom staff is a fretboard diagram for a guitar, showing the fret positions for the notes in the melodic line. The fret numbers are: 6, 5, 6, 5, 5, 6, 5, 5, 7, 7, 7, 5, 6, 7, 5, 6, 5, 6, 5, 6, 6, 5, 7, 7, 7, 7, 5, 6, 6, 5, 7, 7, 7, 7, 5, 6, 6.

Asus2 C/A A Asus2 Dadd9 C/A A Asus2 C/A A Asus2 Dadd9 C/A A

The first system of musical notation for 'The Wind' consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The melody is written in a single line. Below the staff, there are two rows of guitar fret numbers. The first row contains the numbers 6, 5, 6, 5, 5, 6, 6. The second row contains the numbers 5, 7, 7, 7, 5, 7, 6, 6, 5, 5, 6, 5, 7, 7, 7, 7, 5, 6, 7, 5. The notation includes various musical symbols such as eighth notes, quarter notes, and chords.

C/A A Asus2 C/A A Asus2 C/A A Asus2

Oh, _____ oh, _____ la, la, la, la. Oo, la, la, _____ la, la, la, la, la, la,

Gtr. 3

Gtr. 1

End double-time feel Free time

C/A A D

Gtr. 3 tacet

la, la, la. _____

A Dmaj7

Spoken: Good night. Good night.

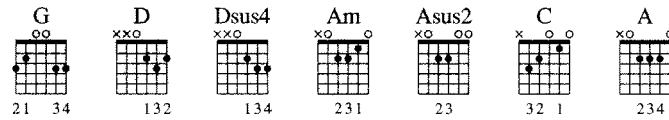
Gtr. 1

p

from *Strays*

Everybody's Friend

Words and Music by Perry Farrell, Dave Navarro, Stephen Perkins, Bob Ezrin and Christopher Chaney



Verse

Moderately slow $\text{♩} = 100$

2nd time, *Gtr. 2: w/ Rhy. Fig. 1 (2 times)

A

Am Em

1. Hey, man, _____ where did you go? _____
2. Hey, man, _____ what did you do? _____

Gtr. 1 (acous.) Rhy. Fig. 1 *mp*

TAB

*Gtr. 2 (acous.) played *mp*.

Am Em G

Gtr. 1: w/ Rhy. Fig. 1 A

Thought I, but I guess _____ I don't know you. I
Walked a-way, we were - n't through. Last time was a

End Rhy. Fig. 1

TAB

Am Em Am Em G

1.

gave it my heart; _____ you looked to take it a - part. _____
fake shak - en hand; _____ now I think it must be said. _____

Gtr. 1

TAB

2.

Chorus

G Rhy. Fill 1 End Rhy. Fill 1 D Rhy. Fig. 2 Dsus4 D

*Gtrs. 1 & 2

Gtr. 3 (elec.)

Hey, man, — can't be

mp w/ clean tone
1/2
7 (7)

*Composite arrangement

Am Asus2 End Rhy. Fig. 2 D Dsus4

Gtrs. 1 & 2: w/ Rhy. Fig. 2

ev - 'ry - bod - y's friend. — Hey, man, —

8 7 5 7 5 7 1/2 (7) 10 1

D Am Asus2

can't be ev - 'ry - bod - y's friend. —

(10) 7 1/2 (7) 5 8 (8)

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1 Gtr. 3 tacet Gtrs. 1 & 2: w/ Rhy. Fill 1

A Am Em Am Em G

Gtr. 3

Gtr. 4 *mp* w/ dist.
divisi

1 (8) 7 1 7 (7) 5 10 9 9 7 7 5 5 7 5

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Gtr. 4 tacet

A Am Em Am Em G

3. Man of peace, — man of war; — tell me, who knows more? —

A Am Em

— Peo - ple gath - er - ing by, by the well; —

Gtrs. 1 & 2: w/ Rhy. Fill 1

Am Em G

I think we could meet up a - gain. —

Gtr. 3

w/ slight dist.

7 (7)

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

D Dsus4 D Am Asus2

Hey, man, — can't — be ev - 'ry - bod - y's friend. —

1/2 7 (7) 5 7 5 7 7

D Dsus4 D Am Asus2

Hey, man, — can't be ev - 'ry - bod - y's friend. —

7 10 (10) 7 (7) 5 3 (3)

Interlude

Am

Rhy. Fig. 3

D

C

End Rhy. Fig. 3

Gtrs.
1 & 2

Gtr. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

Am

D

C

Am

D

C

Am

D

C

Am Em G A

Am Em Am Em G

Chorus

Gtrs. 1 & 2: w. Rhy. Fig. 2 (2 times)
Gtr. 3 tacet

D Dsus4 D Am

Hey, man, _____ can't be ev - 'ry - bod - y's friend. _

Asus2 D Dsus4 D

_____ Ain't no way, man, _____ to be

Am Asus2 Gtr. 3 tacet A

ev - 'ry - bod - y's friend. _____

Gtr. 3 Gtr. 4

Gtr. 4 divisi

11 12 11 9 9 7

from *Kettle Whistle*

Had a Dad

Words and Music by Perry Farrell, Dave Navarro, Stephen Perkins and Eric Avery

Intro

Moderately slow Rock ♩ = 104

N.C.

(Drums)

I _____ put up with it!

*Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

f

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

T
A
B

15

*Composite arrangement

A5 G5 A5 A A5 G5 A5 A A5 G5 A5 A

End Rhy. Fig. 1

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

Verse

1st time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtr. 1: w/ Rhy. Fig. 1
2nd time, Gtr. 2: w/ Rhy. Fig. 4

A5 G5 A5 A A5 G5 A5 A A5 G5 A5 A

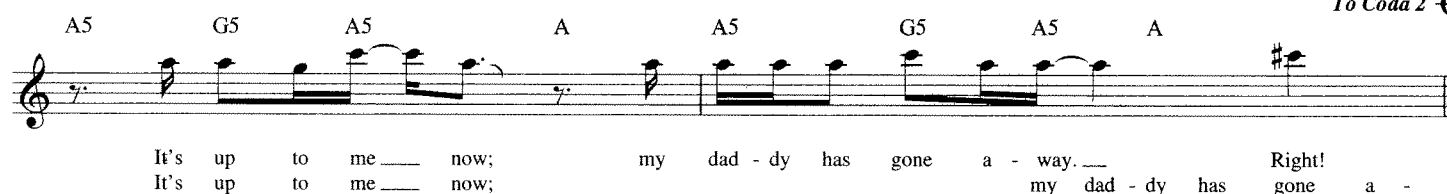
1. Had a dad, _ big and strong. _ Turned a - round _ and
3. I had a dad, _ he was big and strong. _ When I turned a - round _ me, man, _ I

2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st meas.) (4 times)

A5 G5 A5 A A5 G5 A5 A A5 G5 A5 A

found my dad - dy gone. _ He was the one _ made me what I am _ to - day. _
found my dad - dy gone. _ He was _ the one _ who made _ me what I am _ to - day. _

A5 G5 A5 A A5 G5 A5 A



It's up to me now; my dad - dy has gone a - way. Right!
It's up to me now; my dad - dy has gone a -

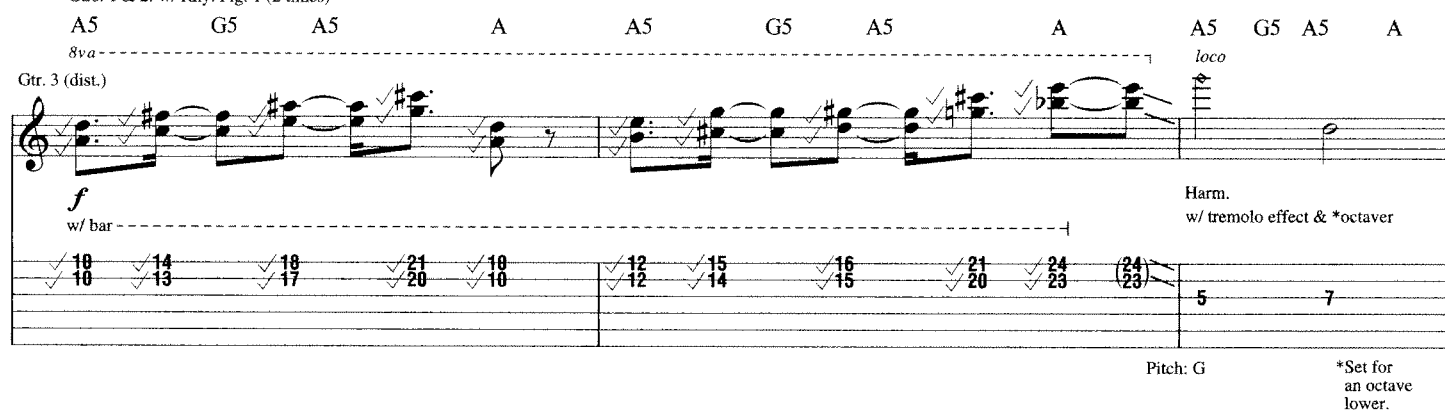
Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

A5 G5 A5 A A5 G5 A5 A A5 G5 A5 A

8va - loco

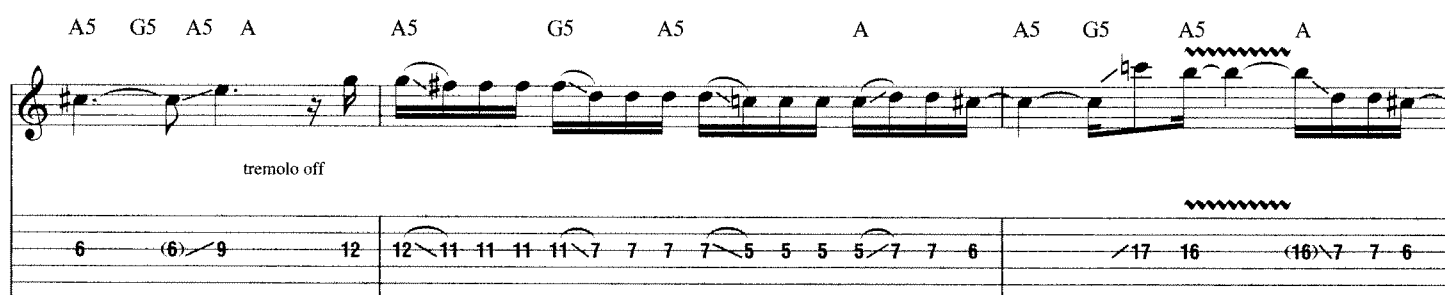
f w/ bar - Harm. w/ tremolo effect & *octaver



Pitch: G *Set for an octave lower.

A5 G5 A5 A A5 G5 A5 A A5 G5 A5 A

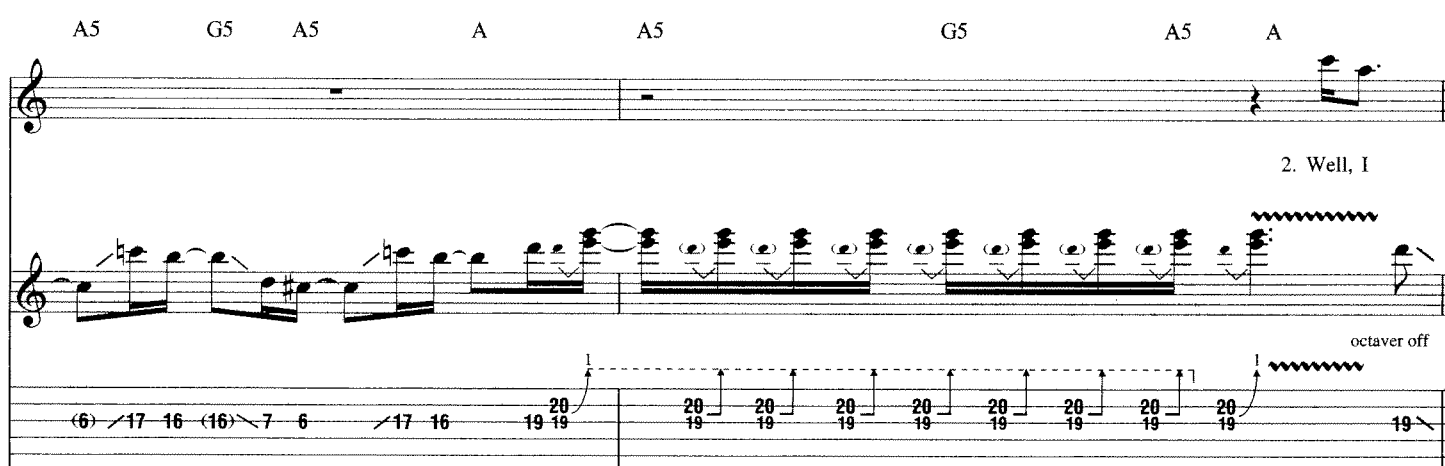
tremolo off



A5 G5 A5 A A5 G5 A5 A

2. Well, I

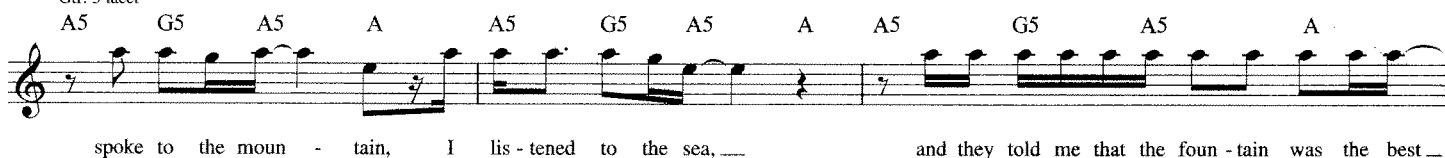
octaver off


Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gtr. 3 tacet

A5 G5 A5 A A5 G5 A5 A A5 G5 A5 A



spoke to the moun - tain, I lis - tened to the sea, and they told me that the foun - tain was the best

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st meas.) (4 times)

A5 G5 A5 A A5 G5 A5 A

— that you — can be. My dad - dy's hand, — it grew

A5 G5 A5 A A5 G5 A5 A A5 G5 A5 A

slow to the lick - in'. — Son - ny boy, — grow to whip — him!

Interlude

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

Uh! What?!

Gtrs. 1 & 2

Chorus

2nd time, Gtrs. 3 & 6 tacet
*Asus2

G5 Dsus4 D

If you see — my dad,

Rhy. Fig. 2 End Rhy. Fig. 2

let ring — let ring — *mp* — *p*

*Chord symbols reflect implied harmony.

C B5 N.C. Asus2

tell him — my broth - ers all gone — mad; — (they're)

let ring — let ring —

C B5 N.C. G

heat - ing on each oth - er. I walked a - round, e - ven tried to call.

let ring-----

mf

3 2 0 2 3 2

To Coda 1

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st meas.) (3 times)

Esus4 E A G5 A5 A

Have that fun - ny feel - ing he's not there at all...

Gtr. 3

8va

fdbk. *mp*

f

19 12 15 12 17 15 17 16 12

Gtrs. 1 & 2

2 2 2 0 1 2 2 0

A G5 A5 A A G5 A5 A

Yeah!

8va

Gtr. 3

19 12 15 12 17 12 15 12 15 17 15 19 12 15 12 17 12 15 12 17 12 15

1/4

D.S. al Coda 1

⊖ Coda 1

E5 N.C. A5 G5 A5 A

God is _____ dead. _____ He's not there at

Gtrs. 1 & 2

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

2 2 0 2 2 0 2 2 0 2 2 0 3 3 3 2 0 0 0 9 10 9

Gtr. 1: w/ Rhy. Fig. 1

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st meas) (12 times)

A5 G5 A5 A A5 G5 A5 A A5 G5 A5 A5 G5 A5 A

way, gone a - way, gone a - way, gone a - way. ____ Guess I'll say good-bye.

Gtr. 3

w/ bar

10 12 12 14 13 15 14 16 15 17 18 (18) 19 17 17

[illegible]

A5 G5 A5 A A5 G5 A5 A A5 G5 A5 A

yeah! Yeah! _____ Say now, hey. _____ Yeah, yeah, _ yeah, yeah, _ yeah. _

8va

17 19 (19) 17 18 19 17 (17) 20 (20) 17 20 (20) 17 20 (20) 17 20 20 17

A5 G5 *loco* A5 A A5 G5 A5 A

8va

20 17 20 19 17 20 17 20 17 19 17 19 17 16 17 16 19 16 19 17 19 17 16 17 16 19 16 19 17 19 17 16 17 16 16 15 17

A5 G5 A5 A G5

I know, _____ I know, _ I know, _ I know, _ I know, _

8va *loco* Gtrs. 1, 2 & 3

P.H.

(17) 17 15 17 15 17 15 (17) 15 17 15 17

Pitches: A B A G
*Refers to P.H. only.

Dsus4 D A5 G5 A5 N.C.

I know, _ I know, _ I know, _ I know, _ I know, _ I know. _

let ring P.M.

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

from *Nothing's Shocking*

Jane Says

Words and Music by Perry Farrell, Dave Navarro, Stephen Perkins and Eric Avery

Intro

Slowly ♩ = 88

G5 A G5 A

Rhy. Fig. 1 End Rhy. Fig. 1

*Gtr. 1 (acous.)

mf *let ring - - - - -* *let ring - - - - -*

TAB

The intro guitar tab is written for a single guitar (Gtr. 1) in standard tuning (E A D G B E). It starts with a G5 chord (G-B-D) and an A chord (A-C-E). The rhythm is slow, with a tempo of 88 beats per minute. The tab includes fingerings (3, 3, 3, 2, 2, 2, 4, 2, 3, 3, 3, 2, 2, 2, 4, 2) and a 'let ring' instruction for the final notes of each phrase.

*Two gtrs. arr. for one.

Verse

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

G5 A G5 A G5 A

The verse guitar melody is written for Gtr. 1, which plays the Rhy. Fig. 1 (6 times). The melody is in G major and 4/4 time. It consists of a series of eighth and quarter notes, with a G5 chord (G-B-D) and an A chord (A-C-E) indicated above the staff.

1. Jane says, "I'm done with Serg - i - o; _____ he treat me like a rag _____
 2. Jane says, "Have you seen my wig a - round? _ I feel na - ked _ with - out _

*Vocals doubled in unison throughout except where harmonies are indicated.

G5 A G5 A G5 A

The verse guitar melody continues with the same G5 and A chord progression. The melody is in G major and 4/4 time. It consists of a series of eighth and quarter notes, with a G5 chord (G-B-D) and an A chord (A-C-E) indicated above the staff.

_____ doll." She hides _ her tel - e - vi - sion. _____
 _____ it." She knows they all want her to go. _____

G5 A G5 A G5 A

The verse guitar melody continues with the same G5 and A chord progression. The melody is in G major and 4/4 time. It consists of a series of eighth and quarter notes, with a G5 chord (G-B-D) and an A chord (A-C-E) indicated above the staff.

Says, "I don't owe _ him noth - ing. _ But if he comes back _ a - gain,
 But that's o - kay; _ man, she don't like them an - y - way. _ Jane says, "I'm go - ing a - way _ to Spain _

G5 A G5 A G5 A

The verse guitar melody continues with the same G5 and A chord progression. The melody is in G major and 4/4 time. It consists of a series of eighth and quarter notes, with a G5 chord (G-B-D) and an A chord (A-C-E) indicated above the staff.

_____ tell him to wait right here _ for me or try a - gain _ to - mor - row."
 _____ when I get my mon - ey saved. Gon - na start to - mor - row."

Chorus

G5 Gsus2#11 G5 Gsus2#11

1., 2. "I'm gon - na kick _ to - mor row.
3. "I want 'em if _ they want me.

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

Interlude

Gtr. 1: w/ Rhy. Fig. 2 G5 Gsus2#11 G5 Gsus2#11

I'm gon - na kick _ to - mor row."
I on - ly know _ they want me."

Gtr. 1: w/ Rhy. Fig. 1 (2 times) G5 A G5 A

Verse

G5 A G5 A G5 A G5 A

3., 5. She gets mad _ and she starts to cry. _ She

takes a _ swing, _ man. She can't hit! She don't _

Gtr. 1 let ring - - - - - let ring - - - - -

1st time, Gtr. 1: w/ Rhy. Fig. 1 (2 times)
 2nd time, Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)

G5 A G5 A G5 A

mean no harm; she just don't know (Don't know, don't know.) what else to do about

Verse

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

G5 A G5 A G5 A G5 A

it. 4. But Jane goes to the store at eight; she walks up on St.

G5 A G5 A G5 A

An - drews. She waits and a gets her din - ner there.

G5 A G5 A G5 A

She pulls her din - ner from her pock - et. Jane says, "I ain't nev - er been in

D.S. al Coda

G5 A G5 A G5 A

love; I don't know what it is." She on - ly knows if some-one wants her.

Coda

G5 A G5 A

it. Jane says...

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

G5 Gsus2#11 G5 Gsus2#11 G5 Gsus2#11 G5 Gsus2#11

Jane _____ says... _____

Detailed description: A musical staff in G major (one sharp) for guitar. It contains a series of eighth and sixteenth notes with various chord markings above: G5, Gsus2#11, G5, Gsus2#11, G5, Gsus2#11, G5, Gsus2#11. There are two long horizontal lines below the staff for lyrics: 'Jane' and 'says...'.

Outro

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

G5 A G5 A G5 A

Ah. _____ Hoo, hoo, hoo, _____ hoo, hoo,

Detailed description: A musical staff in G major for guitar. It contains a series of eighth and sixteenth notes with chord markings above: G5, A, G5, A, G5, A. There are two long horizontal lines below the staff for lyrics: 'Ah.' and 'Hoo, hoo, hoo, hoo, hoo, hoo,'.

G5 A G5 A G5 A

hoo, hoo. _____

Detailed description: A musical staff in G major for guitar. It contains a series of eighth and sixteenth notes with chord markings above: G5, A, G5, A, G5, A. There is a long horizontal line below the staff for lyrics: 'hoo, hoo.'.

G5 A G5 A G5 A

Detailed description: A musical staff in G major for guitar. It contains a series of eighth and sixteenth notes with chord markings above: G5, A, G5, A, G5, A.

Begin fade

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

G5 Gsus2#11 G5 Gsus2#11 G5 Gsus2#11

Detailed description: A musical staff in G major for guitar. It contains a series of eighth and sixteenth notes with chord markings above: G5, Gsus2#11, G5, Gsus2#11, G5, Gsus2#11.

Fade out

Gtr. 1: w/ Rhy. Fig. 1

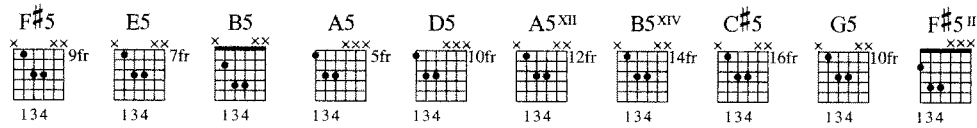
G5 Gsus2#11 G5 A G5 A

Detailed description: A musical staff in G major for guitar. It contains a series of eighth and sixteenth notes with chord markings above: G5, Gsus2#11, G5, A, G5, A.

from Strays

Just Because

Words and Music by Perry Farrell, Dave Navarro, Stephen Perkins, Bob Ezrin and Christopher Chaney



Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately slow Rock ♩ = 104

****B5**

*Gtr. 1 (dist.) **Riff A**

f let ring -----

T 16 16 16 16 16 (16)

B 14 14 14 14 14 14

*Doubled throughout.

**Chord symbols reflect overall harmony.

Asus2

Gtrs. 2 & 3 (dist.)

B
⑥
19 fr.
f
(cont. in notation)

End Riff A

let ring -----

16 16 16 16 16 (16)

12 12 12 12 12 12

Gtr. 1: w/ Riff A (1st 3 meas.)

B5 A5 B5 A5 B5 A5 B5 E5 F#5 A5 B5 A5 B5 A5 B5 A5 B5 E5 F#5 A5

Gtrs. 2 & 3

Rhy. Fig. 1

4 2 4 2 4 4 2 4 4 2 4 2

4 2 4 2 4 4 2 4 4 2 4 2

B5 A5 B5 A5 B5 A5 B5 A/B B

1. If I were you, —

Gtrs. 1, 2 & 3 End Rhy. Fig. 1

Verse

Gtr. 1 tacet

B5 A5 B5 A5 B5 A5 B5 E5 F#5 A5 B5 A5 B5 A5 B5 A5 B5

I'd bet - ter watch out. —

Gtrs. 2 & 3 Rhy. Fig. 2

A5/B D/B F#5/B

When — was the last —

End Rhy. Fig. 2

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 3 meas.)

B5 A5 B5 A5 B5 A5 B5 E5 F#5 A5 B5 A5 B5 A5 B5 A5 B5 E5 F#5 A5 A5/B

time you did an - y - thing -

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (last meas.)

A/B

B

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1 3/4 times)

B5 A5 B5 A5 B5 A5 B5 E5 F#5 A5 B5 A5 B5 A5 B5 A5 B5 E5 F#5 A5

not for me or an - y - one else? -

A5/B

D/B

F#5/B

B5

A5 B5

A5 B5

A5 B5

E5 F#5 A5

Just be - cause? -

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (last meas.)

B5

A5 B5

A5 B5

A5 B5

E5 F#5 A5

A5/B

A/B

B

Just be - cause? -

Chorus

Gtr. 1: w/ Riff A (1 3/4 times)

B5

D5/B

You, oh, you real - ly should have known.

Gtrs. 2 & 3

4 4 X 4 X 4 4 4 X 4 X 4 7 7 X 7 X 7

A/B

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (last meas.)

B

2. You got the most, ____

let ring - - - - -

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

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1 1/2 times)

B5 A5 B5 A5 B5 A5 B5 E5 F#5 A5 B5 A5 B5 A5 B5 A5 B5 E5 F#5 A5

ah, but no - bod - y

A5/B D/B F#5/B

loves you. No - bod - y

B5 A5 B5 A5 B5 A5 B5 E5 F#5 A5 B5 A5 B5 A5 B5 A5 B5 E5 F#5 A5

has to. Just be - cause.

A5/B A/B B

D.S. al Coda 1

Gtrs. 2 & 3

let ring - - - - -

10 10 10 10 10 10 10 10 10 10 10 10 14 14 14 (14) 16

⊕ Coda 1

E5 B5 A ⑤ 17fr

P.S.

Just be - cause.

(cont. in slashes)

14 14 13 14 13 4
X X X X X X
12 12 11 12 11 2

Guitar Solo

A5 D5 A5^{XII} B5^{XIV} A5^{XII} B5^{XIV} A5^{XII} B5^{XIV}

Rhy. Fig. 3

Gtrs. 2 & 3

Al - right, now.

Gtr. 4

15 15 15 15 15 15 18 18 18 18 18 17 17 17 17 16 17 19 19 19 19 16 17 19 19 19 19 16 17 19

A5 D5 A5^{XII} B5^{XIV} C#5 B5^{XIV} C#5 B5^{XIV} C#5

Oh, bet - ter watch out.

15 15 15 15 15 15 18 18 18 18 18 18 17 17 17 17 18 18 18 18 18 18 18 18 21 21 21 21 21 21 21

A5

D5

A5^{XII}

G5

F#5

End Rhy. Fig. 3



(Gtr. 3 cont. in notation)

G5

F#5

Gtr. 2



3. When we first met, _____

Gtr. 3

Verse

Gtr. 4 tacet

B

ah, we passed a - round gifts. —

Gtrs. 2 & 3

let ring — —

A5/B

D/B

F#5/B

B

That was a long — time — a -

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

10 4 7 7 4/6 7 4 4

D.S. al Coda 2

A5/B

A/B

B

go, and yours did - n't fit. — Yeah...

let ring — — — — — let ring — — — — —

(4) 4 9 10 14 14 14 14 16 16 17 16 16

⊕ Coda 2

F#5 E5 B5 A ⑥ 17 fr

Just be - cause. Just be - cause.

Outro - Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 3

A5 B5 A5 B5 A5 B5 A5 B5 A5 D5 A5

Al - right, now.

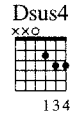
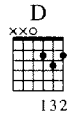
B5 C#5 B5 C#5 B5 C#5 A5 D5 A5

Oh, you bet - ter watch out.

from *Nothing's Shocking*

Mountain Song

Words and Music by Perry Farrell, Dave Navarro, Stephen Perkins and Eric Avery



Intro

Slow ♩ = 76

N.C.

(Bass)

Gtr. 1 (elec.)

p *mp*

*w/ dist., panning delay & wah-wah as filter

delay off

*Delay set for half note regeneration, w/ 1 repeat.

E

E7#9

E

E7#9

Gtr. 1

f

let ring -----

Gtr. 2 (elec.)

f

let ring -----

w/ dist.

**w/ echo set for dotted eighth note regeneration, w/ 3 repeats.

2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

E5

D5 E5 G5 E5 D5 E5

1. Com - in' down the moun - tain, _____
com - in' down the moun - tain, _____

I met a

*Gtrs. 1 & 2

P.M. _____

2	0	7	9	12	9	7	9	2	2	2	2
0	0	5	7	10	7	5	7	0	0	0	0

*Composite arrangement

D5 E5

G5 E5

D5 E5

D5 E5

G5 E5

D5 E5

one of man - y chil - dren. _____
child, man, she had pin _____ eyes. _____

We

Rhy. Fig. 1

End Rhy. Fig. 1

[illegible]

P.M. _____

P.M. ---

$\begin{array}{c} 7 \\ 5 \end{array} \begin{array}{c} 9 \\ 7 \end{array}$	$\begin{array}{c} 12 \\ 10 \end{array} \begin{array}{c} 9 \\ 7 \end{array}$	$\begin{array}{c} 7 \\ 5 \end{array} \begin{array}{c} 9 \\ 7 \end{array}$	$\begin{array}{c} 2 \\ 0 \end{array}$	$\begin{array}{c} 2 \\ 0 \end{array}$	$\begin{array}{c} 2 \\ 0 \end{array}$	$\begin{array}{c} 2 \\ 0 \end{array}$	$\begin{array}{c} 7 \\ 5 \end{array} \begin{array}{c} 9 \\ 7 \end{array}$	$\begin{array}{c} 12 \\ 10 \end{array} \begin{array}{c} 9 \\ 7 \end{array}$	$\begin{array}{c} 7 \\ 5 \end{array} \begin{array}{c} 9 \\ 7 \end{array}$	$\begin{array}{c} 2 \\ 0 \end{array}$	$\begin{array}{c} 2 \\ 0 \end{array}$	$\begin{array}{c} 2 \\ 0 \end{array}$	$\begin{array}{c} 2 \\ 0 \end{array}$
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Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5 E5

G5 E5

D5 E5

D5 E5

G5 E5

D5 E5

Ev - 'ry - bod - y has their own o - pin - ion.
had the same o - pin - ion,

Ev - 'ry - bod - y has their own o - pin - ion.
had the same o - pin - ion.

She was

D5 E5

G5 E5

D5 E5

D5 E5

G5 E5

D5 E5

Hold - ing it back, } it hurts ____ so bad; ____ jump on out of my flesh and I ____ said... ____
hold - ing it back, }

D Rhy. Fig. 2A Dsus4 D

Gtr. 3 (acous.) *mp*

You bet - ter cash up! in!

Gtrs. 1 & 2 Rhy. Fig. 2

Dsus4 D

End Rhy. Fig. 2A

End Rhy. Fig. 2

let ring - - - - -

Chorus

Gtrs. 1 & 2; w/ Rhy. Fig. 1
Gtr. 3 tacet

D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5

Cash in ____ now, hon - ey; ____ cash in ____ now. ____ Cash in ____ now, ba - by. ____

D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5

____ Cash in ____ now, hon - ey; ____ cash in, ____ Miss Smith. ____

D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5

Gtrs. 1, 2 & 3; w/ Rhy. Figs. 2 & 2A
D Dsus4

Cash in ____ now, ba - by. ____ Oh, oh, oh, oh, oh.

D Dsus4 D

2. I was

2.

Guitar Solo

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

D D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5

Gtr. 4 (elec.)

f

w/ dist. & wah-wah as filter

*w/ delay

string noise

*Set for eighth note regeneration, w/ 8 repeats.

D5 E5 G5E5 D5 E5 D5E5 G5E5 D5E5 D5E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5

string noise

P.M. -----

D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5

**w/ wah-wah

hold bend

**+ = closed (toe down): o = open (toe up)

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A

D Dsus4 D

8va

Dsus4

Outro

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

D D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5

Oo, oo, oh, oh, oh, — yeah. —

8va

1 1/2

17 17 17 17 19 (19) (19) 19 (19) (19) 19 (19) 19 (19) 19 (19)

Gtr. 4 tacet

D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5

Oo, oo, oh, oh, oh, — yeah. — Oo, oo,

D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5 E5

oh, oh, oh, — yeah. — Oo, oo, oh, oh, oh, — yeah. — Ah,

D Dsus4 D Dsus4

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

(Ah ————— ah.)

D D5 E5 G5 E5 D5 E5

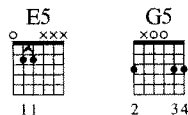
ah, ah. Ah, ah.) —————

Gtrs. 1 & 2

7 9 12 9 7 9 2

5 7 10 7 5 7 6

Words and Music by Perry Farrell, Dave Navarro, Stephen Perkins and Eric Avery



Slowly ♩ = 48

*Gtrs. 1 & 2

G6/D

F#11/C#

Fmaj7#11/C

*Gtr. 1 (elec.) w/ clean tone; Gtr. 2 (acous.)
Composite arrangement

E/B

Fmaj7#11/C F#11/C# G6/D

F#11/C#

[illegible]

Moderately slow Rock ♩ = 96

Gtrs. 1 & 2 tacet

** E5

G

Fmaj7#11/C

rit.

Three, four!

Rhy. Fig. 1

†Gtr. 3 (elec.)

f
w/ dist.

**Chord symbols reflect overall harmony.

†Doubled throughout

A

G

E5

N.C.

E5

G

A

G

A

G

End Rhy. Fig. 1

Sheet Music for 'The Rose Tree' in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The piece ends with a double bar line and repeat dots.

E5 Rhy. Fig. 2 G A G E5 G

Verse

2nd time, Gtr. 4: w/ Rhy. Fill 1

A G E5 E5 G A G E5 G5/D

1. Wish I was o - cean size.
2. I was made with a heart of stone

End Rhy. Fig. 2

Gtr. 3

let ring ----- 1/4

E5 G A G A G E5 G

- (They) can - not move you, man, no one tries. No one pulls you out
to be bro - ken with one hard blow. I've seen the o - cean break

To Coda 1

A G E5 G A G E5

- from your hole like a tooth ach - ing a jaw bone.
on the shore, come to - geth - er with no harm done.

let ring ----- 1/4 (2nd time, cont. in slashes)

Rhy. Fill 1

Gtr. 4

Interlude

1st time, Gtr. 3: w/ Rhy. Fig. 1
2nd time, Gtr. 3: w/ Rhy. Fig. 2

E G A G E G

Gtr. 4 (elec.) Rhy. Fig. 3

f
w/ dist.

1. 2.

A G A G A G E5 *D.S. al Coda 1*

Huh!

End Rhy. Fig. 3 Rhy. Fill 2 End Rhy. Fill 2

⊕ Coda 1

Pre-Chorus

2nd time, w/ Bkgd. Voc. ad lib (next 3 meas.)
2nd time, Gtr. 4: w/ Rhy. Fill 1
2nd time, Gtr. 5: w/ Fill 1

E5

Gtr. 3 *mp*

Gtrs. 1 & 2 *mp*

1. It ain't
2. *Vocal tacet*

Fill 1

Gtr. 5

G5

(cont. in notation)

eas - y liv - ing. I want to

Gtr. 1 tacet
G5

D

A Asus2 A Asus2

be as deep as the

*Gtrs. 2 & 3

f *let ring*

*Composite arrangement

Chorus

Gtr. 2 tacet
E G A G E

o - cean. Moth - er

Gtr. 4

Gtr. 3

[illegible][illegible]

Gr. 3: w/ Rhy. Fig. 2 (last meas.)
Gr. 4: w/ Rhy. Fill 2
A G E5

G#m A G E5 G A G E5

Gr. 3: w/ Rhy. Fig. 2 (2 times)
Gr. 4: w/ Rhy. Fig. 3 (1st 3 meas.)

In the sky lives a spy. (I want to be more like

In the sky lives a spy. _____

(I) want to be _____ more like _____

Gr. 4: w. Rhy. Fill 2

A G E5 G A G E5

the o - cean. No talk - ing and all ac - tion...

the o - cean.

No talk - ing and _____

all ac - tion...

Gtr. 4: w/ Rhy. Fig. 3 (1st 3 meas)

w/ voc. ad lib. (next 4 meas.)

G A G E5 G

No talk - ing and all ac - tion...

Gtr. 4: w/ Rhy. Fill 2

Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A

A G E5 G A G N.C.

Gtrs. 1 & 2: w/ Rhy. Fig. 5

E G Asus²₄

Die,

Gtr. 5

*fdbk.

*Microphonic fdbk.,
not caused by string
vibration.

Outro-Guitar Solo

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

E5 G Asus²₄ G E5

die!

loco

let ring ---

G A G E5

w/ pick & fingers

let ring ---

Gtr. 4: w/ Rhy. Fig. 3 (2 times)

Fig. 5 (2 times)

G A G E5

w/ pick
1/4

1/2

12 12 14 12 14 14 14 14 12 12 14 12 14 12 15 14 12 14 12 15 12 15 14 15 14 12 14 12 14 15 12 (12) 14 14

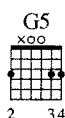
The musical notation for the guitar solo in "Sweet Home Alabama" is shown on a single staff. The key signature is three sharps (F#, C#, G#). The solo begins with a *loco* section, indicated by a bracket and the word "loco". This section consists of six measures of sixteenth-note runs. The first three measures are marked with a "6" below them, indicating a sixteenth-note triplet. The fourth measure is marked with a "3" below it, indicating a triplet of eighth notes. The solo then continues with a series of chords: G, A, G, and E5. The notation includes various guitar-specific markings such as bends, slides, and vibrato. The solo ends with a final chord, E5.

The musical score for 'Guitar 5' and 'Guitar 3 & 4' is shown. The 'Guitar 5' part features a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a whole note chord of E5 (E, G#, B) and continues with a series of eighth-note tremolos. The 'Guitar 3 & 4' part is indicated by a diamond symbol and a whole note chord of E5. It includes a vocal-like line with the text 'Uh. (w/ delay repeats)' and a series of eighth-note tremolos. The score is divided into two measures by a double bar line.

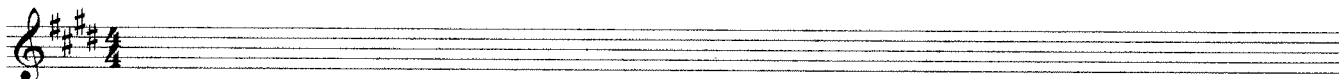
from *Ritual de lo Habitual*

Stop

Words and Music by Perry Farrell, Dave Navarro, Stephen Perkins and Eric Avery



Intro Free time



Spoken: Señores y señoras, nos otros de nemos mas influencia con sucijos que tu tiene. Pero los queremos. Creado y reado de Los Angeles, Juanes Adiccion.

Moderate Rock ♩ = 128

*E7 D#7 E7 F7

Gtr. 1 (dist.)

mf

*Chord symbols reflect overall harmony.

E7 D#7 E7 F7 F7#9

Here we

Chorus

Gtr. 1 tacet

E5 B5 D5 A/C# A5 B5 E5 B5 D5 A/C# E5 B5 D5 A/C# A5 B5

{ go. No. }
{ No. one. }

**Gtrs. 2 & 3 (dist.)

f

**Composite arrangement

The musical score for "No one" by The Beatles is presented in three staves. The top staff is the vocal line, the middle is the guitar line, and the bottom is the bass line. The key signature is D major (two sharps). The guitar part includes a solo section with a diamond-shaped diagram indicating a specific fretting technique. The bass part includes a section with a diamond-shaped diagram indicating a specific fretting technique. The lyrics "No one." are written under the vocal line. Chord symbols E5, E7, A, and G are placed above the vocal line. The guitar and bass parts include fret numbers and a 1/2 note symbol.

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1

E7 A

Gon - na stop. Now, _ go.

let ring - - - - - | P.S.

16 16 15 15 14 12 14 12 14 14 14 14 12 12 14 14 14 14 14 0

The musical score is written for guitar in E major (three sharps). It features two systems of music. The first system includes a melodic line on a treble clef staff and a fretboard diagram below it. The melodic line starts with a mezzo-forte (*mp*) dynamic and contains notes for E5, G5, A5, E5, G5, and A5. Some notes are marked "let ring". The fretboard diagram shows fingerings: index (1) and middle (2) fingers for the first phrase, and thumb (1), index (2), and middle (3) fingers for the second phrase. The second system continues the melodic line and includes another fretboard diagram with fingerings like half (1/2), index (2), and middle (3) fingers.

Gtr. 2

Rhy. Fig. 1

P.M. - - - - - | P.M. | P.M. - | P.M. - | sim.

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

[illegible]

E5 G5 A5 E5 G5 A5

1. You'll

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

End Rhy. Fig. 1

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1

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

save the com - plaints ____ for par - ty ____ con - ver - sa - tion. The
2. Farm peo - ple, ____ book wa - vers, soul sav - ers

E5 E G5 A5 E5 E G5 A5

world ____ is ____ load - ed. ____ It's
love ____ teach - ing. They're

Gtrs. 2 & 3

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

E5 E G5 A5 E5 N.C.

lit to pop ____ and no - bod - y ain't gon - na stop. ____
lit to pop ____ and no - bod - y ain't gon - na stop. ____

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

Gtrs. 2 & 3 tacet

E7

D#7 E7

F9

Gtr. 1

E7

D#7 E7

F#9

The

Interlude

Half-time feel

E7

F7

E7

one

to

*Gtrs. 1 & 2

**let ring throughout

*Composite arrangement

Gtr. 3

**let ring throughout

w/ bar

+ 1/2

w/ bar

+ 1/2

**Next 40 meas.

F7 E7 F7

get con - trol of a mind like that. Move ___ on.

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

w/ bar + 1/2 w/ bar + 1/2 w/ bar + 1/2

7 6 7 (7) 7 6 7 (7) 7 6 7 (7) 7 6 7 (7)

E7 F7 E

One come a day the wa - ter will run, no

3 2 2 1 3 (3) 4 9 9 9 9 9 11 11 11 11

w/ bar + 1/2 w/ bar + 1/2

7 6 7 (7) 7 6 7 (7) 7 6 7 (7) 7 6 7 (7)

Rhy. Fig. 2

E5 G5

wa - ter will run.

let ring

Gtr. 3: w/ Rhy. Fig. 2

E5

One come a day the wa - ter will run, no man will stand for things that he had

Gtrs. 1 & 2

End Rhy. Fig. 2

G5 E5

done. — Hur - rah.

Gtrs. 1 & 2

G5 E5

And the wa - ter will run.

G5 E5

It will run. Oh.

Gr. 3: w/ Rhy. Fig. 2 (1st 7 meas.)

G5 E5

It will run. Oh.

End half-time feel

G5 G ⑥ 3fr Gtr. 3 (cont. in notation)

Get. Go.

Gtrs. 2 & 3

B5 D5 A/C# A5 B5

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)

Gtr. 4 (dist.)

E5 G5 A5 E5 G5 A5

f w/ wah-wah

Gtr. 5 (dist.)

mp w/ bar

Gtrs. 2 & 3

E5 G5 A5 E5 G5 A5

Gtr. 4

Gtr. 5

w/ bar

Gtr. 5 tacet

E5 G5 A5 E5 G5 A5

Gtr. 4

[illegible]

Gtr. 4

E5 G5 A5 E5 G5 A

let ring

let ring

Gtrs. 2 & 3

The musical score for Guitars 2 and 3 consists of two staves. The top staff is written in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a single-line bass staff containing fret numbers (0, 2, 3, 5, 7) and rhythmic markings (X's) indicating specific techniques or effects.

Interlude

G# A Bb B C C# D

Give me that. Give back that au - to - mo -

The musical score for the 'Interlude' section is written for guitar. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into two systems. The first system contains a melody line, a bass line, and a guitar part with fret numbers. The second system contains a melody line, a bass line, and a guitar part with fret numbers. The guitar part includes a final double bar line and a key signature change to one sharp (F#).

Gtrs. 2, 3, & 4 tacet
N.C.

bile, turn off that smoke stack and that god - damn ra - di - o. Hum a - long with

me. Hum a - long with T V. Oh, oh. Oh.

oh. Oh, oh, oh. Oh, no.

E5 B5 D5 A/C# A5 B5 E5 B5 D5 A/C# E5 B5 D5 A/C# A5 B5

No one's gon - na

Gtrs. 2 & 3

Guitar tablature for Gtrs. 2 & 3, showing fret numbers and chord symbols.

E5

stop.

Gtr. 2

stop. grad. bend 1/2 1

Gtr. 3

stop. 1/2 15

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

Gtrs. 1-6 & 10: Drop D tuning:
(low to high) D-A-D-G-B-E
Gtrs. 7, 8 & 9: Double Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-C

Moderately slow Rock ♩ = 96

C5 D5 F5 E5 D5

play 4 times

*Gtr. 2 (dist.) played *f*. Composite arrangement

Gtrs. 1 & 2 tacet
2nd time, Gtr. 5 tacet
N.C.

Gtr. 3: w/ Riff A

Power trip - ping, your luck is switched. Oh, so
Porn chick - calls her - self a ther - a - pist. Babe, I'll call it

Gtr. 3 (dist.)

Riff A

mf

Harm. - - - - -

End Riff A

Gtrs. 1 & 2

8va - - - - -

loco

P.M. - - -

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

12 0 0

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

N.C.

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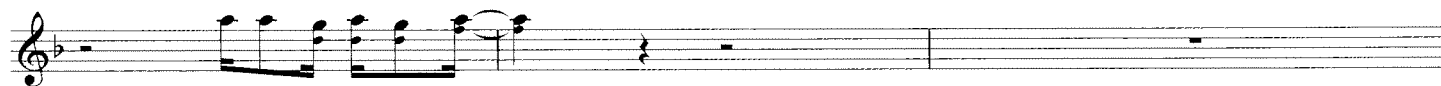
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

F5 E5 D5

C5 D5 F5 E5 D5

F5 E5 D5

C5 D5 F5 E5 D5



(you) go poke the run-ning joke! —
world, we'll go to war — for back - ward he - roes.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (8 times)

3rd time, Gtr. 10 tacet

**Dsus4

D

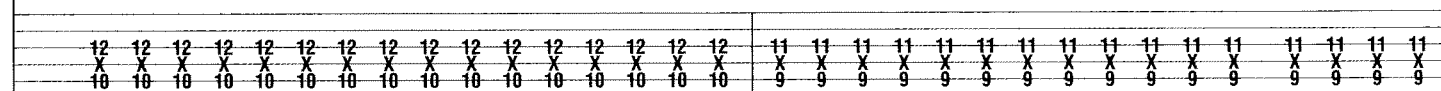


1., 3. Scor - ing to points with _ God, _ get no
2. Come to res - cue _ you _ just to

*Gtr. 4 (dist.)



f



*Doubled throughout

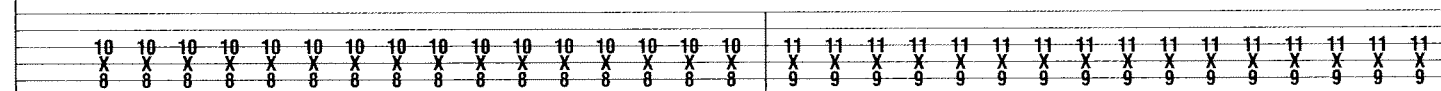
**Chord symbols reflect implied harmony.

Dm

D

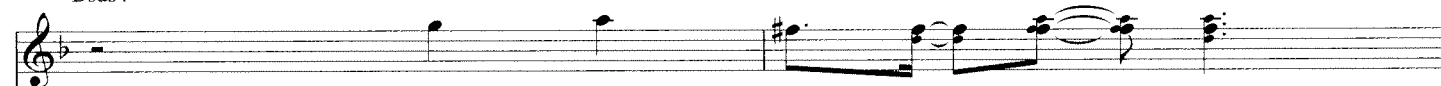


per - fect { marks; _ man, } your grades keep fall - ing.
lien on { marks, _ and } with in - t'rest soar - ing.

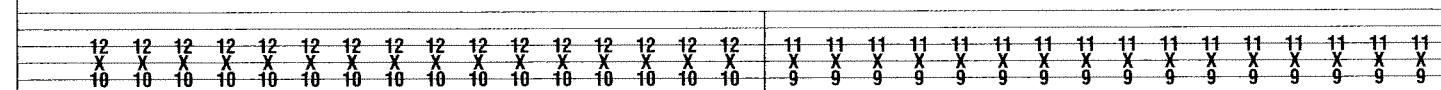


Dsus4


D



How you treat the _ weak _ is

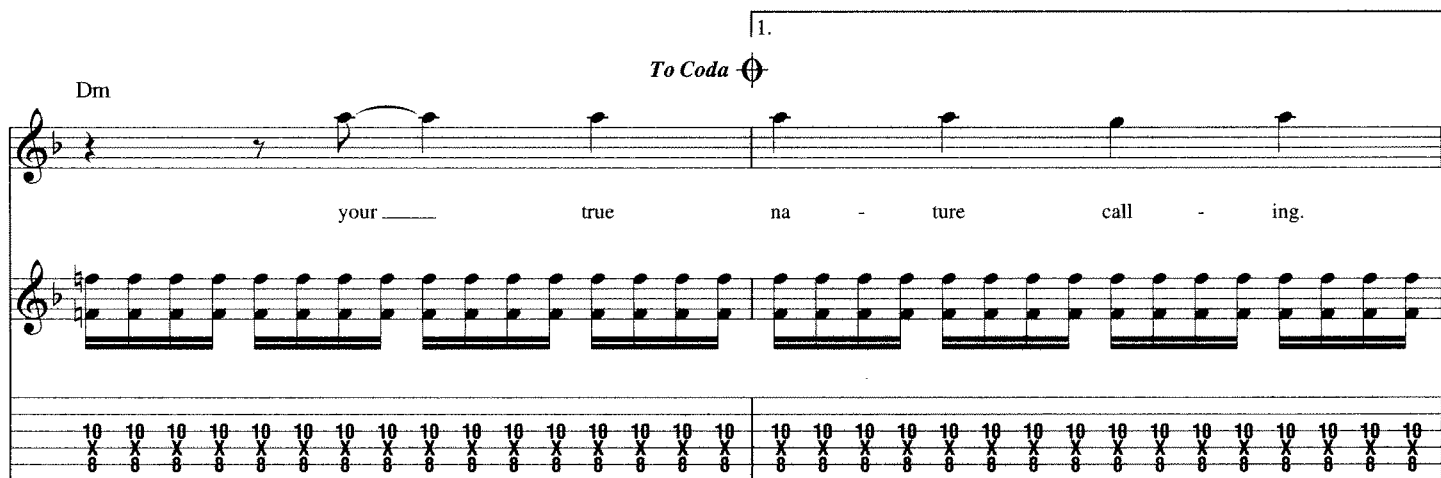


1.

To Coda 

Dm

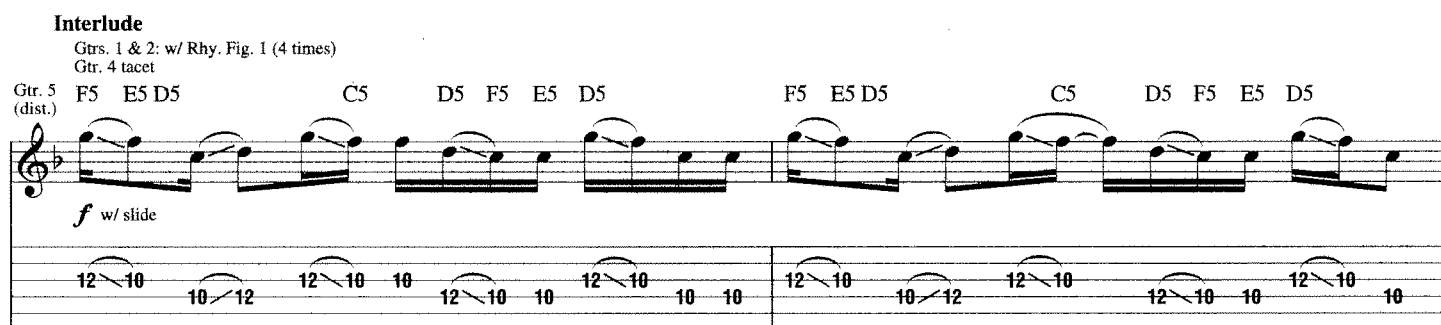
your — true na — ture call — ing.



Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)
Gtr. 4 tacet

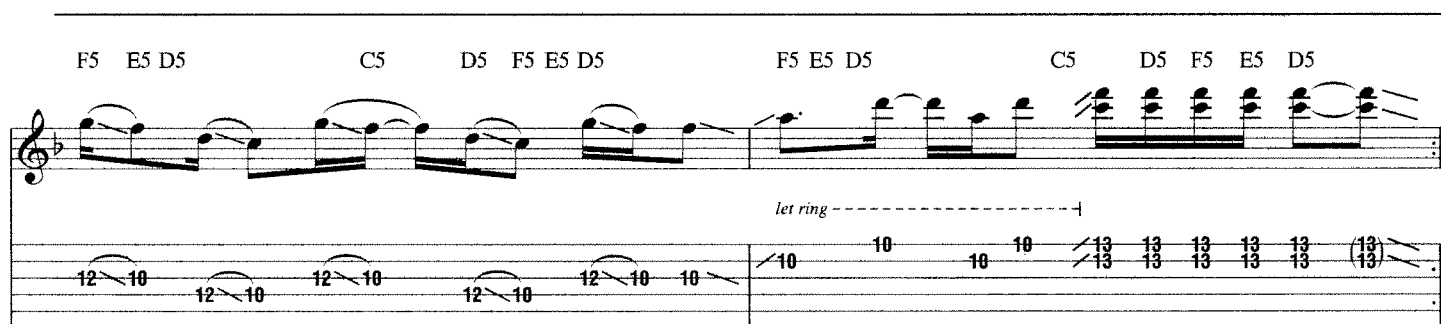
Gtr. 5 (dist.) F5 E5 D5 C5 D5 F5 E5 D5 F5 E5 D5 C5 D5 F5 E5 D5

f w/ slide



F5 E5 D5 C5 D5 F5 E5 D5 F5 E5 D5 C5 D5 F5 E5 D5

let ring ————



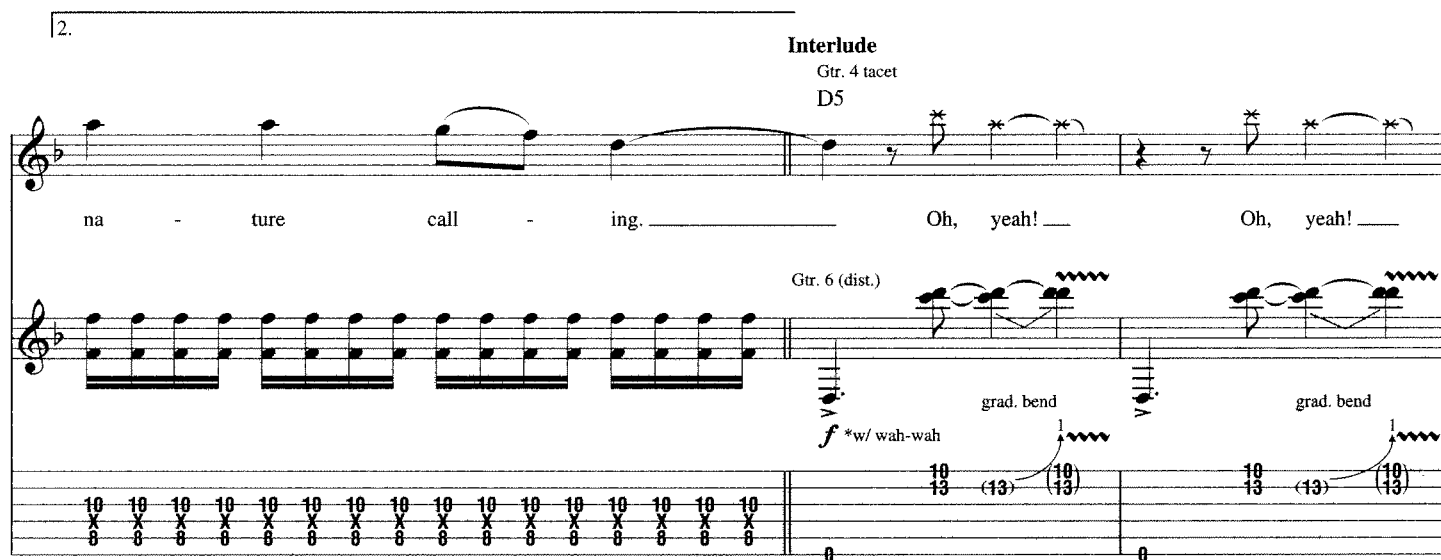
2.

Interlude
Gtr. 4 tacet
D5

na — ture call — ing. — Oh, yeah! — Oh, yeah! —

Gtr. 6 (dist.)

f w/ wah-wah grad. bend



*Used as filter.

C7 C5
(D7) (D5)

C7
(D7)

C7sus4
(D7sus4)

A \flat (\sharp 4)/C A \flat /C
(B \flat (\sharp 4)/D) (B \flat /D)

po - et - ry. All these years and we be - lieved,

B \flat /C B \flat sus2/C
(C/D) (Csus2/D)

B \flat /C B \flat sus2/C
(C/D) (Csus2/D)

Csus2
(Dsus2)

C
(D)

yeah.

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (8 times)
Gtrs. 8 & 9 tacet

F5 E5 D5

C5

D5

F5

E5 D5

F5

E5 D5

C5

D5

F5

E5 D5

[illegible]

D.S. al Coda

F5 E5 D5 C5 D5 F5 E5 D5 F5 E5 D5 C5 D5 F5 E5 D5

8va-----

(15) (15) 15 (15) 15 (15) 18 (18) 20 (20)

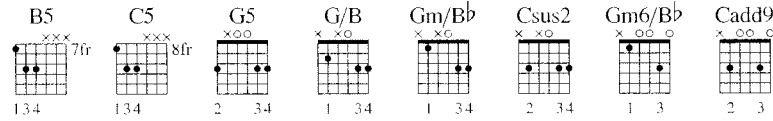
⊕ Coda

[illegible]

from *Strays*

Wrong Girl

Words and Music by Perry Farrell, Dave Navarro, Stephen Perkins, Bob Ezrin and Christopher Chaney



Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro
Moderately slow Rock ♩ = 96

N.C.
Gtr. 1 (dist.)

The Intro section consists of a guitar solo in D major (one sharp) and 4/4 time. The guitar part starts with a treble clef and a key signature of one sharp (F#). The bass line is in the same key and time, starting with a bass clef. The guitar solo is marked with a wavy line indicating distortion and a dynamic marking of *f* (forte). The bass line features a mix of eighth and quarter notes, with some fret numbers (9, 7, 9) and a 1/4 note pickup at the end.

The first two measures of the main section continue the guitar solo and bass line. The guitar part includes a key signature change to D major (one sharp) and a time signature change to 3/4. The bass line continues with eighth and quarter notes, including fret numbers (9, 7, 9) and a 1/2 note pickup. The section ends with a double bar line and a repeat sign.

Verse
N.C.

The Verse section begins with a guitar solo in D major (one sharp) and 4/4 time. The guitar part starts with a treble clef and a key signature of one sharp (F#). The bass line is in the same key and time, starting with a bass clef. The guitar solo is marked with a wavy line indicating distortion and a dynamic marking of *f* (forte). The bass line features a mix of eighth and quarter notes, with some fret numbers (9, 7, 9) and a 1/4 note pickup at the end. The section includes lyrics: "1. You messed with the wrong girl; she's small but she's fierce."

She shat-tered the glass _____ out _____

Pre-Chorus

with the highs of a heel. _____ You led _____ with the wrong -
En - ters in cag -

Rhy. Fig. 1

line es when you called her c*** and all. _____
with no bites when she leaves. _____

Rhy. Fig. 2

B5

C5

End Rhy. Fig. 2

*Gtr. 2 (dist.)

f

End Rhy. Fig. 1

*Doubled throughout

Gtr. 2 tacet
N.C.


So what makes a guy _____ think
If guys are too rough _____ now;

that it hurts _____ a girl? _____
well, that's what you think! _____

♯♯ Chorus
E7

She kicks and screams as she dances

End Rhy. Fig. 3

To Coda 1 

To Coda 2

and keeps a pret - ty face. —

Verse

Gtr. 2 facet
N.C.

[illegible]

means. _____

She laughs at the traf -

D.S. al Coda 1

- fic from the eas - y streets. _____

⊕ Coda 1

Interlude

Gtrs. 1 & 2 tacet

G5

Rhy. Fig. 4A

Gtr. 5
(dist.)

f

C#7

Al - right. —

Gtrs. 1 & 2

Gtr. 4
(dist.)

Riff A

f

let ring —

Gtr. 3
(dist.)

Rhy. Fig. 4

f

G/B Gm/Bb Csus2

She's like a ____

Gtr. 6

Bridge

Gtr. 4: w/ Riff A (1 1/2 times)
Gtr. 5: w/ Rhy. Fig. 4A (1 1/2 times)
G5

Gtr. 3: w/ Rhy. Fig. 4 (last 2 meas.)
G/B

____ moth - er ea - gle ____ com - in' down. ____

Gtr. 6

f

Gtr. 3 Riff B End Riff B

Gm/Bb Csus2 Gtr. 3: w/ Riff B G5

She's like a ____ moth - er ea - gle com - in' down. ____

Gtr. 6

Cadd9

Gtrs. 3,
4 & 5

The musical score for "Ow!" consists of two staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half rest, and then a quarter note G5 with a breath mark (x) above it. The bottom staff is for guitar, labeled "Gtr. 6" in the key signature. It features a complex melodic line with many slurs and ties, including a section with a wavy line indicating a tremolo. The fret numbers 10, (10), 8, 8, 10, 8, 10, 13, 15, 11, 13, and (11) are written below the staff. A dynamic marking of *f* (forte) is placed at the beginning of the guitar part. The piece concludes with a double bar line and a key signature change to one sharp (F#).

Gtrs. 3, 4, 5 & 6 tacet

N.C.

dist)

Gtr. 7 (dist.)

[illegible]

*Used as filter.

N.C.

[illegible]

Pitch: E

Gtr. 2: w/ Rhy. Fig. 2 (1st meas.)

E C#5 C5 C#5 E C#5 F# C#5 E C#5 F# B5

'Cause cars ain't for park - in' man;

D.S.S. al Coda 2

C#5 E C#5 F# C#5 E C#5 B5/C# N.C.

a car's what you pass. It don't stop the girl;

Gtr. 1

Gtrs. 1 & 2

⊕ Coda 2

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (last meas.)

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 1/4 times)

F7 N.C. E7 F7 N.C.

Oh, I love her pret - ty face! I love her pret - ty face!

E7 F7 N.C. E7

What a pret - ty face!

F7 E7 F7 E7 F7

Al - right, al - right.

Gtrs. 1 & 2