The Red Hot Chili Peppers

one hot minute

Aeroplane ............... 16 One Hot Minute .............. 63
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Warped
Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

Dsus4 D5 C#sus4 C# G#m B Eadd4 F#9 A9 E Em7

Gr. 4: Drop D Tuning:
1 = E  2 = D
2 = B  3 = A
3 = G  4 = D

Preamble
Free Time
*N.C.(E)

Gr. 1 (clean)

Gr. 2 (slight dist.)

*D Bass plays E pedal (next 21 meas.)

Gr. 2 tacet

(E)

**My tendency for dependency is offending me.

**Voc. w/ delay throughout

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It's ending me. I'm pretending, see, to be strong and free.

From my dependency. It's warping me.

Intro
Driving Rock
Gr. 1 tacet
N.C.(E7)

Ho!

Verse
Gr. 3: w/ Riff A, 16 times
N.C.(E7)

1. So much love, so rare to dare, afraid of ever be...
Guitar Solo
Gr. 3, w/ Rhy. Fig. 2
N.C. (A5)

*Delay time $\cdot \frac{\text{delay}}{}$ Set delay at 352 milliseconds.
Gtr. 3 tacet
N.C.(E7)

Gtr. 3
N.C.(E7) A7sus4 N.C.(E7) A7sus4

slight P.M.

Verse
Gtr. 3 w/ Riff A, 13 times
N.C.(E7)

3. Craving sends me crawling, oh.

Beg
for mercy, does it show?

A vacancy that's full

of holes.

Hold me please. I'm feeling cold.

D.S. al Coda

Coda

Dsus4  D5  Dsus4  Gtr. 3, w/ Rhy, Fig. 1

Dsus4  D5  Dsus4

being there.

Em7  Gtr. 3 w/ Rhy, Fig. 3, 6 times

Rhy. Fig. 3  End Rhy. Fig. 3

Gtr. 3

Gtr. 4

Gtr. 3

(Gtr. 3 cont. in slash)

(Gtr. 4 divis)
Aeroplane

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

Intro
Moderately \( \frac{d}{d} = 96 \)
C7sus4

<table>
<thead>
<tr>
<th>Gm7</th>
<th>C9</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>

Gtr. 1 (clean)

C7sus4

Gm/C
C13sus4
C

C13sus4

Csus2
C

Gtr. 2 w/ Fill 1

C9sus4

Chorus

I like pleasure spiked with pain and music is my aeroplane, it's my aeroplane

<table>
<thead>
<tr>
<th>*Gm11</th>
</tr>
</thead>
</table>

Gtr. 1: w/ Rhy. Fig. 1, 4 1/2 times

Gm11

Rhy. Fig. 1

End Rhy. Fig. 1

*bass plays G

Fill 1

Gtr. 2 (clean)

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Songbird sweet and sour Jane, and music is my aeroplane.

it's my aeroplane. Pleasure spiked with pain...

that motherfucker's always spiked with pain.

1. A
Verse

C7

Some one better slap me before I start to
grow, before I start to decompose.

C7

Looking in my rear view mirror.

C7

I can make it disappear.

C7

I can make it disappear, have no fear.
Chorus
Gir. 1: w/ Rhy. Fig. 1, 6 times
Gm11

C7
Gm11

I like pleasure spiked with pain and music is my aeroplane, it's my aeroplane.

C7
Gm11

Songbird sweet and sour Jane, and music is my aeroplane,

Gm11
C7
Gm11

it's my aeroplane. Pleasure spiked with pain.

Gir. 2

C7
Gm11

that motherfucker's always spiked with pain.

Verse
Gir. 1: w/ Rhy. Fig. 2, 7 1/2 times
Gm7

C7
Gm7

2. Sitting in my kitchen, hey, girl, I'm turning into dust again.

---------

5
My melancholy baby, the star of mazy

mp

w/clean tone & *phase shifter

*Speed knob at maximum.

must push her voice inside of me. I'm overcoming gravity.

I'm overcoming gravity. It's
Eas-y when you’re sad to be. It’s eas-y when you’re sad, saddle up me.

Chorus
Gr. 1: w/ Rhy. Fig. 1, 3 1/2 times
Gr. 2 tacet
Gm11
I like pleasure spiked with pain and music is my aeroplane, it’s my aeroplane.

C7
Songbird sweet and sour Jane, and music is my aeroplane,

Gm11
it’s my aeroplane. Pleasure spiked with pain.

Bridge
Bb5/Eb Bb/F F6

Gtr. 1
Rhy. Fig. 3

* bass plays Eb

Rhy. Fill 4
Gr. 1

* bend
Bb/F  Gm  Bb5/Eb  Bb/F6  Bb/F  Gm

Gnr. 1: w/ Rhy. Fig. 3, 3 1/2 times

Bb5/Eb  Bb/F6  Bb/F  Gm

Just one note could make...me float, could make...me float away...

One note from the song...she wrote could

Rhy. Fig. 4
Gnr. 2 (clean)

Gnr. 2: w/ Rhy. Fig. 4, 2 times

Bb5/Eb  Bb/F6

with waw-waw

Bb/F  Gm  Bb5/Eb  Bb/F6  Bb/F  Gm

fuck me where I lay... Just one note could make...me choke, one note that's not a lie...

Chorus
Gnr. 1: w/ Rhy. Fig. 1, 4 times
Gnr. 2: w/ Rhy. Fill 5
Gnr. 1 & 2: w/ Rhy. Fill 5

Gm11

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

I like pleasure spiked, with pain and

C7  Gm11  C7

music is my aeroplane, it's my aeroplane.
song bird sweet and sour Jane, and music is my aeroplane, it's my aeroplane.

plane that's spiked with pain.

Bass Solo
N.C.(Gm7)

(C7)

(C7)

1., 2., 3.

4.

Sing 1st time only

Gr. 1

play 1st time only

w/ dist. & wah-wah

*For next 17 meas. gtrs. play w/ triplet feel (\( \frac{5}{4} \)).

Outro-Guitar Solo

Gm7

Rhy. Fig. 5

Gr. 2
(clean)

C9

Fad Rhy. Fig. 5

Gm7

Gr. 2: w/ Rhy. Fig. 5, 7 times

23
Deep Kick

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

Asus4  Aadd9  E7  F7  Csus2  Asus2  G5  A

C  D  Eb  C#  Dopen  Dsus4  E

Intro
Slowly \( \frac{3}{4} \) = 88
N.C.
(bass)

Spoken: It started when we were little kids, free spirits but already tormented by our own hands.

Gtr. 1 (elec.)

Spoken: We got together and wrote on desks and slept in laundry rooms near snowy mountains and slipped through
given to us by our parents.

A5  A7(no3rd)

Gtr. 2: w/ Rhy. Fig. 2, 3 times

Aadd9  Asus4

* Gtr. 2 (clean)

Spoken: We didn’t falter in portraying hysterical and tragic characters in smog-filled universe. We loved the

whatever cracks we could find, minds altered.

End Rhy. Fig. 2

End Rhy. Fig. 1

* Two gtrs. arr. for one.

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dirty city and the journey away from it. We had not yet been or seen our friends' selves chase tails round and round in downward spiral.

leaving a trail of irretrievable vital life juice behind. Still the brother-blood-comrades-partner-family-cuzz was inpenetrable and we lived inside it, laughing with no clothes. And everything experimental 'til death was upon us. In our face, mortality.

and lots of things seemed futile then. But love and music can save us and did while the giant gray monster grew more poisoned and...
volatile around us, jaws clamping down and spewing ugly shit around. Nothing is the same so we keep moving.

Faster \( \frac{j}{\text{bpm}} = 124 \)
Gtr. 1: w/ Rhy. Fig. 3, 4 times, simile
Em7

we keep moving.

Huh, huh, huh, huh, huh, huh, huh, huh, huh, huh, huh, huh,
Verse
Gr. 3 tacet
E7
Rhy. Fig. 4
F7  E7
End Rhy. Fig. 4A
Gr. 4 (acous.)

shit!

1. Went off and got some hair cuts,

Gr. 1  
Rhy. Fig. 4
End Rhy. Fig. 4

1/2 1/2

a-look-in' wild and got all drugged up. Hopped a train into the night a-got a ride with a trans-vestite.

Two boys in San Francis-co, a-two boys in San Francis-co blast-ed off in a BART bathroom.

Chorus
F7 E7
Fx2
Asus2

Those cop-ers woke us up, a-mother fuck-ers woke us up — (Two young broth-ers on a hov-er craft—

Yeah!

Hey, hey, hey, hey, hey.
Verse
Gtrs. 1 & 4: w/ Rhy. Figs. 4 & A, 9 times
2. Storm the stage of Universal, slim shine talk box so sub-ver-sal. Papa’s proud and so he sent us poundi-ng hearts full and re-lent-less. Two boys in London, England, two boys in London, England climbing out of hostel windows wearing gear so out but in though. Come on, kid, and do the no-no.

Chorus
Gtrs. 1 & 4: w/ Rhy. Fig. 5, 2 times
Csus2
Asus2
(Two young brothers on a hovercraft.) Yeah.
Guitar Solo
Gr. 3: w/ Rhy. Fig. 3, 12 times
Gr. 4: w/ Rhy. Fig. 4a, 12 times

E7    F7    E7
Huh, huh, huh, huh, huh, huh, huh, huh, huh, huh, huh,

F7    E7
w/ wah-wah

(14) 12-14 12-12 12-12 12-12 12-12 12-14 12-12 12-12 12-12 12-12 12-12 12-12 12-12 12-12 0 0 0

F7    E7
huh, huh, huh. Oh,

F7    E7
full

0 0 12 12 12 12 12 12 14 (14) 16 15 17 15 16 15 16 15 17 15 17 17 17 0

F7    E7
shit!

F7    E7
Oh,

F7    E7
with bar

15 14 15 15 15 15 14 14 14 14 14 14 15 14 15 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

F7    E7
shit!

F7    E7
15ma loco

F7    E7
P.M. .4

F7    E7
P.H.

15 14 14 12 12 0 X X X X X X X X X 12 0 X X X X X X 12
Verse
Gr 3: w/ Rhy, Fig. 3, 13 times
Gr 4: w/ Rhy, Fig. 4, 13 times.

E7    F7    E7    F7    E7
3. We went to Fair-fax High School, jumped off build-ings in-to their pools. We'd sit down, grease at Cant-ers,
F7    E7    F7    E7    F7    E7
run like hell 'cause they can't catch us. Two boys in L. A. prop-er, a-two boys in L. A. prop-er
F7    E7
a-steal-in' an-y thin', that we could. Got-ta sneak in- to the Star-wood, a-got-ta peak in- to the deep good.

Outro
Half-Time J = 62
Asus2

C#    Dopen
I re-mem-ber___
ten years a-go in Hol-ly-wood we did some
don’t know what was going on

E    Asus2
End Rhy. Fig. 6
good and we did some real bad stuff, but the But-tle Sur-fers said

D    Asus2
it was bet-ter to re-gret some-thin' you did than some-thin' ya did-n't do. Yeah, we were.

D    Dsus4    D    E
* wah-wah off
young___ but we were look-in', look-in', look-in' for the

Asus2    C#    D    Dsus4    D    E
deep kick. Yeah, seen 'em come, seen 'em go.

Whispered: And I feel like getting close to you.

Segue to "My Friends"
Repeat and Fade

Grs. 1 & 4: w/ Rhy. Fig. 6, simile
Grs. 3: Continue vib. bar effects till end
Asus2
My Friends
Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

Intro
Moderately Slow \( \frac{4}{4} \) = 84

Grit: 2 Drop D Tuning:
1 = E  4 = D
2 = B  3 = A
5 = G  6 = D

Chords:
- D
- Dm(add9)
- G/B
- Cadd9
- E
- G6
- F#7add4
- Fmaj7#11
- C
- B sus4
- F5
- D5
- D5\(^{b5}\)

**Chord symbols reflect overall tonality.**
**Bass plays F**

Grit. 1 (acous.):

Grit. 2 (acous.):

Verse

1. My friends are so de-pressed.

I feel the
question of your loneliness.

I'll be on your side.

You know I will, you know I will.

Verse

Ex-girlfriend called me up, alone and
D7sus2 D7m(add9) G/B Cadd9 D7sus2 D7m(add9) des-p’rate on a pris-on phone. They want to give her sev-en years

G/B Cadd9 Chorus C As7sus2 C D Aadd9 for be-ing sad... I love all of you... hurt by the cold...

C As7sus2 C D Aadd9 So hard and lone-ly, too... when you don’t know... your-self...

---

36
Verse

3. My friends are so distressed.  They're standing on the brink of emptiness.  No words, I
4. I heard a little girl  and what she said was something beautiful.  To give your

To Coda

Chorus

know what to express,  this emptiness.  I love all of you
love no matter what  is what she said...

C  D  Aadd9  C  Asus2

hurt by the cold.  So hard and lonely, too.

Guitar Solo

C  D  Aadd9

when you don't know yourself.

37
Coda

Chorus
Gtrs. 1 & 3: w/ Rhy. Fig. 2
C
Asus2 C D Aadd9
I love all of you hurt by the cold.

Gtr. 2
let ring let ring let ring...

C
Asus2 C D Aadd9
So hard and lonely, too when you don't know your self.

C
Asus2 C D Aadd9
(contr. in slash)

let ring

Rhy. Fill 1
Gtr. 1

peace.
Coffee Shop
Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

Intro
Moderate Rock \( \text{\LaTeX} \) $\cdot 128$

N.C.

* Gr. 1 (clean)

\begin{verbatim}
w/ wah-wah
\end{verbatim}

Gr. 2 (slight dist.)

* Doubled throughout

Gr. 1 tacet

End Rhy. Fig. 1A

Rhy. Fig. 1

** Gr. 3

Horns

(first time only)

** Doubled throughout.

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41
Verse

Gtr. 2 tacet
Gtr. 3: w/ Rhy. Fig. 1, 6 times
Gtr. 4: w/ Rhy. Fig. 1A, 5 1/2 times

E5

1. I am just a lousy bum searching for the unknown crumb, the crumb.

G5 E5

G5

Some thing or some one to come, come along, illuminate my

G5 E5

lust.

Com bust.

Con fu cius might have been confused and

G5 E5

Buddha might have blown a fuse, I ooze the muse.

Chorus

A5

Rhy. Fig. 2A

Meet me at the coffee shop. We can dance like Iggy Pop.
Another go in the parking lot,
fre-wak the cheek on your hot spot.

Verse
Gtr. 3: w/ Rhy. Fig 1, 4 times
Gtr. 4: w/ Rhy. Fig 1A, 3 1/2 times

2. Back and forth my body's jerking, will to thrill, will not stop working,

work and work. Take you on a honeymoon, jumpin' on the bed in a hotel room, the

Chorus
Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 4A

Meet me at the coffee shop.

We can dance like Iggy Pop.

Another go in the parking lot,
fre-wak the cheek on your hot spot.
(c) Coda

Bass Solo

D.S. al Coda

Segue to "Pra"
Pea

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

Moderately Slow $\frac{\text{dottedquarternote}}{\text{quarternote}} = 90$

N.C.

I’m a little pea

I love the sky and the trees.

*Gr. 1

mf

I’m a tee-ny, ti-ny, little ant,

checking out this and that.

* Bass arr. for grt. Recording sounds one octave lower than indicated.

And I am nothing, ah, so you have nothing to hide.

And I’m a pac-i-fist, so I can fuck your shit up.
Oh yeah, I'm small.

F**k you asshole, you homophobic red-neck dick.

Big and tough and macho, you can kick my ass. So fucking what.

So fucking what.

Segue to "One Big Mob"

Free Time

So fucking what. So fucking what.
One Big Mob

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

Intro

Moderately \( \frac{1}{4} \) = 128

\[
\begin{align*}
\text{F5} & \quad \text{E5} & \quad \text{F#5} & \quad \\
\text{E5} & \quad \text{F#5} & \quad \text{N.C.} & \quad \\
\end{align*}
\]

(l am _ you _ are me. I am _ you _ are me, huh!

Gr. 1 (dist.)

Rhy. Fig. 1

Horn.

TAB

\[
\begin{align*}
\text{F#5} & \quad \text{E5} & \quad \text{F#5} & \quad \\
\text{E5} & \quad \text{F#5} & \quad \text{N.C.} & \quad \\
\text{F#5} & \quad \text{E5} & \quad \text{F#5} & \quad \\
\end{align*}
\]

I am _ you _ are me. I am _ you _ are me, Good woman said you gotta believe, huh!

End Voc. Fig. 1

15 mega

P.H.

E5 F#5 N.C.

F#5 E5 F#5

E5 F#5 N.C.

F#5 E5 F#5

sub merge into the urge of we,
deliciously, the

E5 F#5 N.C.

F#5 E5 F#5

E5 D#5 E5 D#5 C#5

Chorus

N.C. (F#5)

mystery, the mystery,

(Oh, yeah, oh yeah!)

One big mob.
Verse
Gr. 1: w/ Riff A
N.C.(F#5)

1. Ooze in-to, in-to, my noodle,
East or West, sheep-herd or poo-dle.
Lady-bug, pine tree to min-gle with the bumble-bee, a

3. See Additional Lyrics

(B5) (A)

Chorus
Gr. 1: w/ Riff A
N.C.(F#5)

lover to the sun and a broth-er to the cool breeze.
(One big mob is...) One big mob.
Oh, yeah, oh yeah!

Verse
Gr. 1: w/ Riff A
N.C.(F#5)

2. We live in the cit-y, we live in the jun-gle.
It’s time to be drink-ing a thim-ble hum-ble Oh,

4. See Additional Lyrics

To Coda ♪

Everything you ever see is never more than you and me.
Give it on in to the beau-ty of the mys-ter-y.
(One big mob is...)
Interlude
Half-Time Feel

Bm

** (E5)  (D5)

(Ah.)

w/ slight dist. & delay

* Additional gns. w/ random fdbk.

** Chords implied by bass.

Bm

w/ bar + 1/2

***

*** Pull bar up as far as possible.

Bm

One big mob is one __ big home, __ a bro-ken home: __

End Rhy. Fig. 2

Rhy. Fig. 2
delay off

Bm

like to share some air ___ with you, ___ some air with you.

Bm

A morn-ing for-est full ___ of truths, ___ the green is

E

D5

blue.

E

D5

Bm

The head that’s get-ting
Additional Lyrics

3. You wrote upon a wall of a bathroom stall,
   I think you ought to note that’s what you owe.
   One, two, buckle my shoe,
   Take care of me ’cause I might be you.

4. Picabo Street in Timbuktu,
   Do I need to repeat that a boy named Sue
   Rockin’ to the beat of the kangaroo.
   Let me kiss your feet and forehead, too.
Verse

Am9

1. I think I'll go on a walk about and find out, uh, what it's all about, and that ain't

D7

hard.

A just me and my own two feet, in the heat I got myself to meet.

D7

Am9

Grit 1: w/Rhy. Fig. 1, 1st 3 meas., simile

End Rhy. Fig. 1

D7

Am9

Grit 1: w/Rhy. Fig. 2

Grit 1: w/Rhy. Fig. 1, 1st 3 meas., simile

A detective of perspective, I need to try and get a bigger eye.
Am9
D7

Open wide.
Blood, wood, flowers in my gaze.
walk about, uh, in a sunny daze.

Chorus
N.C.

Do me now.
On a walk about.

wah-wah off

Verse

Am9

2. You could do it in the city, you could do it in a zone, you could

End Riff A
w/ wah-wah

* Omit when Riff A is recalled.

D7
Am9
D7

do it in the desert, you could do the unknown on a walk about.

Rhy. Fill 3
Gtr. 1
High desert skies are what I spy, so fly, you gotta wonder why.

The sting-rays must be fat this year, I'm moving slow in my lowest gear.

The digi-ti-do original man with a dream.
D7

I believe the Aboriginal.

Am9

Chorus

"Gr. 3: w/ Rhy. Fill 5"

N.C.

On a walkabout.

3. You could

Verse

Am9

D7

do it with a shuffle, you could do it with a stroll, you could do it with a stride, you could do the unknown on a

Am9

D7

Am9

walkabout, hm, hm, hm.

A walk could cure most all my blues.

Rhy. Fill 5

Gr. 3

w/ wah-wah

** Tap w/ side of pick on muted notes.
Verse
Gir. 2: w/ Fill 1
Am9

4. I think I’ll go on a walk about and find out what it’s all about.

Can’t hurt to try...
A use your legs to rock it wide, or take a ride to the other side.

Exhale: Huh.

huh.
Tearjerker
Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

Intro
Free Time
D5
Dsus2

Gtr. 1 (clean)

Spoken: "Could you turn up the track a little bit, please?"

**Gtr. 2

Slowly \( \Delta = 84 \)

***D
D/C# Gm7\#11 D/A D D/C# Gm7\#11

Gtr. 1

let ring throughout

Gtr. 2

*** Chord symbols reflect overall tonality throughout.

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Verse

Gr. 2 tacet

D   D/C#   G   A   D   D/C#   Bm

1. My mouth fell open hop-in' that the truth would not be true. Re-fuse the news.

Gr. 1

D   D/C#   G   A   D   D/C#   Bm

Gr. 3 (clean)

Rhy. Fig. 1

let ring throughout

D   D/C#   G   A   D   D/C#   Bm   A   Bb

I'm feelin' sick now. What the fuck am I supposed to do, just lose and lose?

End Rhy. Fig. 1
Verse
Gtr. 3 tacet
Gtr. 3: w/ Rhy. Fig. 1

1. I tried so hard to
   get a look at you
2. First time I saw you,
   you were sitting back stage in a dress,
3. I liked your whiskers,
   and I like the dimple in your
chin, your pale blue eyes.

Chorus

Gtr. 1: w/ Fill 3, 1st time
Gtr. 4: w/ Fill 2, 1st time

To Coda

Fill 1
Gtr. 3
(cont. in slash)

Fill 2
Gtr. 4 (slight dist.)

Fill 3
Gtr. 1

*Gtrs. 1 & 2
One Hot Minute
Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

Intro
* Slowly \* - 76
N.C.

* 1st 5 meas. are not in strict time.

Verse
N.C.(E7)

1. Well, I was rid-ing, rid-ing on my bike. . .
Me with my friend, we’re so a-like.

* Gtrs. 2 & 3 (dist.)

Pre-Chorus
N.C.(C) A C5 D#5 E5 N.C.(E7)

Am I all a lone?

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

2. She said all we
4. Close your eyes

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Pre-Chorus
N.C.(C)

a - have is this... A - we just had to stop and a - share a kiss... Am I all a - lone?

Gtr. 2: w/ Fill 1, 4 times (see previous page)
N.C.(E7)

3., 5. One hot min - ute and I'm in it, come and get it.

A - one hot min - ute and I'm in it, come and get it. A - one hot min - ute and I'm in it, come and get it.

Pre-Chorus
N.C.(C)

If I chase it I might waste it, come and spin it... Am I all a - lone?
Chorus
Gtrs. 2 & 3: w/ Rhy. Fig. 2, 3 1/2 times, 2nd time, simile
F#5
Rhy. Fig. 1
E5

Gtrs. 2 & 3

Am I all alone?

Sitting in the fire,

(cont. in slash)

B5
A5
End Rhy. Fig. 1

F#5
E5
B5
A5
F#5
E5

a get a-long and have some fun,

Floating to be high-er,

a-may-be I’m your spe-cial one,

Si-lent tes-ti-fi-er,

Rhy. Fig. 2
Gtrs. 2 & 3
a breathe the moon and eat the sun... Sitting in the fire...

Bridge
Gtrs. 2 & 3; w/ Rhy. Fig. 3, 5 times
E5
Say goodbye to where you bought it now... Pay your father, pay your twenty, take a bow...

Say goodbye to where you bought it now... Pay your momma, pay your father take a bow...

Say goodbye to where you bought it now... Pay your father, pay your twenty take a bow...
Csus2

let ring

E

Three pounds of love inside my skull.

A million more lives, it's

C5

never dull.

Just a few times spun, spun around the sun.

let ring

#F   #F   #F   #F
Chorus
Gtrs. 2 & 3: w/ Rhy. Fig. 2, 3 1/2 times, simile
F#5  E5

A cou·ple more or less and then we're done.

Sitting in the fire,

w/dist.

B5  A5  N.C.  F#5  E5  B5  A5  N.C.  F#5  E5

a-get a-long and have some fun.

Floating to be high·er,

a·may·be I'm your spe·cial·one.

Si·lent tes·ti·fire

Segue to “Falling Into Grace”

B5  A5  N.C.  F#5  E5  C7

Gtr. 2: w/ Fill 2

* E5 open

a breathe the moon and eat the sun.

Sitting in the fire.

* Gtrs. 2 & 3: w/ fdbk.
& vib, bar effects
ad lib.

Fill 2
Gtr. 2

TAB

3 3 3 3
Falling Into Grace

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

Intro
Moderately \( \frac{3}{4} \) = 92 (\( \frac{3}{4} \)

N.C.

Gr. 1 (elex.)

\( \text{Riff A} \)

End Riff A

1. What

\( \text{w/talk box & dist.} \)

Gr. 1: w/ Riff A, 1st time

Gr. 1: w/ Fill 2, 2nd time

N.C.

Verse

ev-er, nev-er knew that I could feel so good, the smile in your eyes. What

2. Mov-in' in a rap-ture that her cap-sule might land on your star. Med-i-

Gr. 1: w/ Fill 1

ev-er, nev-er knew that I could walk through wood, I guess I nev-er tried. A

ta-ting in the morn-ing head dressed in white, beau-ty ba-zaar. You can

Gr. 1: w/ Riff A

mil- lion years old but just a lit-tle girl, a-vib-in' off the gong. A

smell the pur-ply light com-in' from her a-get lost and wet. I

\* Fill 1

Gr. 1

\* Play similar when recalled.

\* Fill 2

Gr. 1

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75
rub-bin' on the bowls make you float around, treat you like a teacher 'cause that's what you are, a-make your lovin' strong. And when we

Pre-Chorus
N.C.

get in the same place at the same time, it is your grace that I wanna fall right into now.

Chorus

C5 B5 Em7

I'm falling into grace with you. I'm falling into grace with you.

C5 B5

falling into guru muhk. I said I'm falling into grace with you. (I'm falling into grace with you.)

Em7

oh, yeah.

C5 B5 N.C.

I'm falling into guru muhk.

End Rhy. Fig. 1
Guitar Solo
Gr. 2 tacet
B7
Gr. 4 (acous.)

C7

falling into guru mukh...

* Gr. 3 (elec.)
Gr. 2 divis.
steady glide.

* w/ dist. & chorus

B7
Rhy. Fig. 2
C7

End Rhy. Fig. 2

Gr. 4: w/ Rhy. Fig. 2, ± 1/2 times
B7

C7

B7
Interlude
w/ chanting
Gr. 3 & 4 tacet
Gr. 1: w/ Riff A
N.C.

[Music notation]

1.
Gr. 1: w/ Fill 3

2.
Gr. 1: w/ Fill 1

Outro-Chorus
Gr. 2: w/ Rhy. Fig. 1
C5

I'm falling into grace with you.

Em7  C5  B5  Em7  C5  B5
(I'm falling into grace with you.

Em7  C5  B5  N.C.  N.C.
(I'm

Seque to
"Shallow Be Thy Game"

[Music notation]

FILL 3
Gr. 1

Ham.

w/ bar

Tab

78
Shallow Be Thy Game

Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

Intro
Moderately  = 124

Gtr. 1 (clean)  N.C.

mf w/ phase shifter

Gtr. 1 tacet
E5

Gtr. 4 (dist.)

Gtr. 2 & 3 (dist.)  Riff A

Phase shifter off

End Riff A

* 608k

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** Play similar when recalled. Gr. 2 uses neck pickup when playing Rhy. Fig. 1.

Verse
Gr. 3: w/ Rhy. Fill 1
Gr. 2 & 3: w/ Rhy. Fig. 1

N.C. E7#9
N.C. E7#9

End Rhy. Fig. 1

1. I was not created in the
like-ness of a fraud. Your hell is something scary. I prefer a loving god. We are not the center of this funny universe. And what is worse, I do not serve in fear of such a curse.

Interlude

Rhy. Fill 2
Ger. 2

Rhy. Fill 3
Ger. 3
I am the power free. Truth belongs to everybody.

Interlude

Verse

3. To
course, it’s fuck-in’ rude.

Verse
Gtrs. 2 & 3: w/ Rhy. Fig. 1
N.C. E7#9 N.C. E7#9
4. To think that you’re above the laws of nature, what a joke. Oh,

N.C. E7#9
Gtr. 2: w/ Rhy. Fill 8
N.C. E7#9
Gtr. 3: w/ Rhy. Fill 9
pur-ple sash-es feed-ing mass-es smoke on which to choke. Well, I might be a mon-key when it comes.

Rhy. Fill 8
Gtr. 2

Rhy. Fill 9
Gtr. 3
Coda

Gtr. 2 & 3: w/ Riff A, 4 times, simile
E5

Gtr. 3 *

* Let chord ring w/ random 5ths, and vib. bar effects ad Lib. over next 8 meas.

Oh yeah!

Guitar Solo

Gtr. 3: w/ Rhy. Fig. 3, 7 times, simile

** w/ octave

** Doubles an octave below.

Rhy. Fill 10

Gtr. 2

Rhy. Fill 11

Gtr. 2 & 3
Verse

Gr. 2 & 3 w/ Rhy. Fig. 1
N.C. E7#9 N.C. E7#9 N.C. E7#9

5. I was not created in the likeness of a fraud. Your hell is something scary. I prefer a loving god.

Gr. 2 & 3 w/ Rhy. Fig. 1
N.C. E7#9 N.C. E7#9 N.C. E7#9

We are not the center of this funny universe. And what is worse I do not serve in fear of such a...

Chorus

Gr. 2, 3 & 4 w/ Rhy. Figs. 2 & 2A, 2 times

E5 D5 A/C#

You'll never burn me, you'll never burn me. I will be your heretic, yeah.

E5 G5 A5 Em7

You can't contain me, I am the power free. Truth belongs to everybody.
Outro
Gtrs. 2, 3 & 4; w/ Rhy. Fig. 4, 8 times
E7

** Chord symbols reflect combined totality.
** Gtr. 5: w/ talk box

Free Time
Segue to "Transcending"

Rhy. Fig. 4
Gtrs. 2, 3 & 4

TAB
Transcending
Words and Music by Anthony Kiedis, Michael Balzary, Chad Smith and David Navarro

Intro
Moderately \( \frac{4}{4} \) = 90

F\#5
Gr. 1 (clean)
Rhy. Fig. 1

(bass) F\#5
Gr. 1

\( *E5/B \)

\( *F\#5 \)

\( *A5/B \)

Verse
Gr. 1: w/ Rhy. Fig. 1
F\#5
E5/B
F\#5
A5/B

are my god, you are my dog. You kept me close, love never lost

Chorus
Gr. 1: w/ Rhy. Fig. 1
F\#5
E5/B
F\#5
B5

called you hippie you said, "Fuck off." Said you brother's a real punk rock'er.

Some thing gonna happen, uh,

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

some thing very soon. Trans cend ing flesh could be a breeze send ing me oh, over the moon.
Verse
Ger. 1: w/ Rhy. Fig. 1
F#5 ES/B F#5 A5/B

2. Friends near death you gave respect, sympathetic intellect.

Ger. 2 & Rhy. Fig. 2
Gr. ect.

Choices are for one and all, all we are is, leaves that

End Rhy. Fig. 2

Interlude
Ger. 2 leaet
F#5 *B7/E B

That’s all.

End Riff A

Ger. 1: w/ Riff A, 3 times
F#5 B7/E B F#5 B7/E B F#5
Always be loving you.

Now I’m away from you.

Ger. 1: w/ Rhy. Fig. 1
F#5 B7/E B F#5 ES/B F#5 A5/B F#5 ES/B F#5 B5

Always be loving you.

Verse
Ger. 1: w/ Rhy. Fig. 1
F#5 ES/B F#5 A5/B F#5 ES/B

part of me left that only you knew will
never be understood,
never be understood.
Hey, gone to stay, entire lifetime flash before me
**Vib. w/ bar till end.**
N.C. in a loving stream.

E7♯9 Hey, mother may

I have

lost a child, but she gave birth to a loving stream.

Oh, never knew.

N.C. When the gods will come and take you to a loving stream.

92
Oh, heart of gold, the most special things you gave me were

N.C. from your loving stream.

N.C. In a loving stream.

*For next 4 1/2 bars, continue holding note while manipulating fóbik as indicated.

**At beat 4, change to fast vib. Stack
Em

FUCK THE MAGAZINES, FUCK THE GREEN MACHINE.

See the human being

N.C.

Em

IN A LOVING STREAM.

FUCK THE LEGAL GREED, FUCK THE NOTHING SCENE.

N.C.

Em

SEE THE FAMILY IN A LOVING STREAM.
one hot minute
The Red Hot Chili Peppers

Warped • Aeroplane • Deep Kick • My Friends • Coffee Shop • Pea
One Big Mob • Walkabout • Tearjerker • One Hot Minute
Falling Into Grace • Shallow Be Thy Game • Transcending

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