

# WHAT IT'S LIKE

As Recorded by Everlast  
 (From the Tommy Boy Recording **WHITEY FORD SINGS THE BLUES**)

Transcribed by Troy Nelson  
 Tablature Explanation page 63

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## Intro

Moderately Slow ♩ = 85

1.2.3. | 4.

Gtr. 1 (acous.) Dsus4 Riff A Dm Fmaj7 C Fmaj7 C

End Riff A

*mf*  
let ring throughout

full

The Intro section consists of two measures. The first measure is repeated three times, and the second measure is repeated once. The guitar part features a melodic line in the upper register and a bass line in the lower register. The tablature shows fingerings and triplets. A dynamic marking of *mf* is present, along with the instruction 'let ring throughout'. A 'full' dynamic marking is also present at the end of the second measure.

## Verse

Dm Fmaj7 C Dsus2 Dm

1. We've all seen the man at the liq- uor store— beg- gin' for your change.—

Riff B

End Riff B

The first line of the Verse features a vocal melody over a guitar accompaniment. The guitar part includes a riff labeled 'Riff B' and an 'End Riff B' section. The tablature shows fingerings and triplets.

Fmaj7 C Dsus2 Dm

The hair on his face— is dirt - y, dread - locked and full of mangle.—

Riff B1

End Riff B1

The second line of the Verse continues the vocal melody and guitar accompaniment. It features a riff labeled 'Riff B1' and an 'End Riff B1' section. The tablature shows fingerings and triplets.



# What It's Like

## Interlude

Dm Em7/D Dm Em7/D E7sus4/D Em7/D

Dm Em7/D Dm

## Verse

Gtr. 1: w/Riff B  
Dm

Fmaj7 C Dsus2 Dm

2. Mar - y got preg - nant from a kid named Tom, who said he was in love. —  
3. I knew this kid named Max, he used to get fat stack out on the cor - ner with drugs. —

Gtr. 1: w/Riff B1, 5 times

Fmaj7 C Dsus2 Dm

He said, "Don't wor - ry 'bout a thing, ba - by doll, I'm the man you've been dream - in' of." —  
He liked to hang out late, he liked to get shit - faced and keep the pace with thugs. —

Fmaj7 C Dsus2 Dm

But three months lat - er he say he won't date her or re - turn her call. —  
Un - til late one night, there was a big gun fight and Max lost his head. —

Fmaj7 C Dsus2 Dm

And she swore, "God damn, if I find that man I'm cut - tin' off his balls." —  
He pulled out his chromed for - ty - five, talked some shit and wound up dead. —

Fmaj7 C Dsus2 Dm

And then she heads for the clin - ic and she gets some stat - ic walk - in' through the door. —  
Now his wife and his kids are caught in midst of all his pain. —

*D.S. al Coda 1  
To Coda 2*

Fmaj7 C Dsus2 Dm

They call her a kill - er, and they call her a sin - ner, and they call her a whore. —  
They don't crum - ble that way, at least that's what they say when he played the game. —

# What It's Like

## ♯ Coda 1

### Bridge

Gtr. 1: w/Riff A, 5 times

Dsus4

Dm

Fmaj7

C



I've seen a rich man beg,— I've seen a good man sin,— I've seen a tough man cry.—

Dsus4

Dm

Fmaj7

C



I've seen a los - er win— and a sad man grin,— I heard an hon - est man— lie.

Dsus4

Dm

Fmaj7

C



I've seen the good side of bad and the down side of up and ev - 'ry-thing be - tween.—

Dsus4

Dm

Fmaj7

C



I licked the sil - ver spoon,— drunk from gold - en cup, and smoked— the fin - est— green.

Dsus4

Dm

Fmaj7

C



I stroked the bad - dest dimes— at least a cou - ple of time— be - fore I broke they heart.—

*D.S.S. al Coda 2*

Dsus4

Dm

Fmaj7

C



You know where it ends,— yo, it u - su - 'ly de - pends on where you start.—

Gtr. 1



# What It's Like

## ⊕ Coda 2

### Chorus

Gr. 1: w/Riff B1, 4 times

Dm

Fmaj7 C Dsus4 Dm

God for - bid — you ev - er had to wake — up to hear the news. —

Fmaj7 C Dsus4 Dm

'Cause then you real - ly might know what it's like — to have — to lose. —

Fmaj7 C Dsus2 Dm

Then you real - ly — might know what it's like. —

Fmaj7 C Dsus2 Dm

Then you real - ly — might know what it's like. —

Fmaj7 C

Then you real - ly — might know what it's like — to have to lose. —

Gr. 1

(1) 1 1 0 0 0 0 0 0 0 0 0 0 3 0 3

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

## Outro

Dm

Fmaj7

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

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

# What It's Like

C Dm

0 1 0 1 0 1 0 0 | 1 3 1 3 3 1 3 3

3 2 | 0 2 3 2 3 2 3 2

Fmaj7

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

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

C Dm *Begin fade*

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

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

Fmaj7

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

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

C Dm *Fade Out*

0 1 0 1 0 1 0 0 | 1 3 1 3 3 1 3 3

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