

play guitar with...

the smiths

*six of their greatest songs with 'soundlike' backing tracks
and full instrumental demos on CD!*



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guitar tablature explained

guitar notation can be notated in three different ways: on a musical staff, in tablature, and in rhythm slashes

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G (6) (6) open 3fr

Strings: 4th string, 2nd fret; 1st & 2nd strings open, played together; open D chord

definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PICK SCRAPER: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

NOTE: The speed of any bend is indicated by the music notation and tempo.

SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

RAKE: Drag the pick across the strings indicated with a single motion.

VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.

additional musical definitions



(accent)

- Accentuate note (play it louder).



(accent)

- Accentuate note with great intensity.



(staccato)

- Shorten time value of note.



- Downstroke



- Upstroke

NOTE: Tablature numbers in brackets mean:

1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.

D.%. al Coda

- Go back to the sign (%), then play until the bar marked *To Coda* ⊕ then skip to the section marked ⊕ *Coda*.

D.C. al Fine

- Go back to the beginning of the song and play until the bar marked *Fine*.

tacet

- Instrument is silent (drops out).



- Repeat bars between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

bigmouth strikes again

Words & Music by Morrissey & Johnny Marr

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$C^{\#m}$ (Am)	$C^{\#m7}$ (Am ⁷)	E (C)	$F^{\#add11}$ (Dadd11)	$F^{\#add9/11}$ (Dadd9/11)	A (F)	A_{maj7} (Fmaj ⁷)	
B^5 (G ⁵)	B (G)	$G^{\#5}$ (E ⁵)	F [#] (D)	A^5 (F ⁵)	B^5 (G ⁵)	$G^{\#5}$ (E ⁵)	A^5 (F ⁵)

Capo 4th fret

♩ = 133

2 bar count in: $C^{\#m}$
Intro (Am)

$C^{\#m7}$
(Am⁷)

E
(C)

$F^{\#add11}$
(Dadd11)

$F^{\#add9/11}$
(Dadd9/11)

Gtrs. 1+2 (6+12 str. acous.)
Gtr. 3 (elec. 12 str.)

f Gtr. 3 w/clean tone *mp*

T	0	0	0	0	0	0	0	0	0	0	0	3	3	3	3	3	5	5	5	0	0	0	
A	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3	3
B	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	3	3	3	3	3	3	3	5	5	5	5	5	0	0	0

* Symbols in parenthesis represent chord names with respect to capoed guitar. (Tab 0 = 4th fret) Play written part (elec.) throughout
Symbols above represent actual sounding chords.

$C^{\#m}$ (Am)	A (F)	A_{maj7} (Fmaj ⁷)	B^5 (G ⁵)
-------------------	----------	------------------------------------	----------------------------

T	0	0	0	0	0	0	0	0	0	1	1	1	0	0	0	3	3	3	3	3	3	3	3
A	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3	3	3	3
B	2	2	2	2	2	2	2	2	2	0	3	3	3	3	3	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	3	3	3	3	3	3	3	X	X	X	X	X	X	X	X
																3	3	3	3	3	3	3	3

Verse

$C^{\#m}$
(Am)

$C^{\#m7}$
(Am⁷)

E
(C)

$F^{\#add11}$
(Dadd11)

$F^{\#add9/11}$
(Dadd9/11)

$C^{\#m}$
(Am)

A
(F)

1. Sweet - ness, sweet - ness, I was on - ly jok - ing when I said

T	0	0	0	0	0	0	0	0	0	3	3	3	3	3	5	5	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
A	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
B	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2
B	0	0	0	0	0	0	0	0	3	3	3	3	3	3	5	5	5	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3

Amaj7 (Fmaj7) B5 (G5) C#m (Am) C#m7 (Am7) E (C) F#add11 (Dadd11) F#add9/11 (Dadd9/11)

I'd like to smash ev - 'ry tooth in your head.

TAB

1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	3	3	3	3	5	5	5	0	0	0
1	1	1	1	1	3	3	3	3	3	3	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3
2	2	2	2	2	0	0	0	0	0	0	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	0	0	0	0	0	0	2	2	2	2	2	0	0	0	0	0	2	2	2	2	2	2
					X	X	X	X	X	X	0	0	0	0	0	3	3	3	3	3	5	5	5	5	0	0
					3	3	3	3	3	3											5	5	5	5	0	0

C#m (Am) A (F) Amaj7 (Fmaj7) B5 (G5) C#m (Am) C#m7 (Am7) E (C)

Oh, sweet - ness, sweet -

TAB

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

F#add11 (Dadd11) F#add9/11 (Dadd9/11) C#m (Am) A (F) Amaj7 (Fmaj7) B5 (G5)

- ness, I was on - ly jok - ing when I said by rights, you

TAB

3	3	3	3	3	5	5	5	0	0	0	0	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0
1	1	1	1	1	3	3	3	3	3	3	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3
0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	0	2	2	2	2	2	2	0	0
2	2	2	2	2	4	4	4	4	4	4	2	2	2	2	2	2	0	3	3	3	3	3	3	3	0	0
3	3	3	3	3	5	5	5	5	0	0	0	0	0	0	0	0				X	X	X	X	X	X	
																					3	3	3	3	3	3

C#m (Am) C#m7 (Am7) E (C) F#add11 (Dadd11) F#add9/11 (Dadd9/11) C#m (Am) A (F)

should be blud - geoned in your bed.

TAB

0	0	0	0	0	0	0	0	0	0	3	3	3	3	3	5	5	5	0	0	0	0	0	0	0	0	1
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3	1	1	1	1	1	1
2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	2	2	2	2	2	0	2
0	0	0	0	0	0	0	0	0	3	3	3	3	3	3	5	5	5	5	0	0	0	0	0	0	0	
																					0	0	0	0	0	3

2. And now I know how Joan of Arc felt, now

Verse

Amaj7 (Fmaj7) B⁵ (G⁵) C[#]m (Am) C[#]m7 (Am7) E (C)

TAB: 1 1 0 0 0 || 0 0 0 0 0 || 0 0 0 0 0 || 0 3 3 3 3 || 0 1 1 1 1 3

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

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

X X X X X || X X X X X || X X X X X || X X X X X || 0 0 0 0 3

3 3 3 3 3 || 3 3 3 3 3 || 3 3 3 3 3 || 3 3 3 3 3 || 0 0 0 0 3

I know how Joan of Arc felt. As the

F[#]add11 (Dadd11) F[#]add9/11 (Dadd9/11) C[#]m (Am) A (F) Amaj7 (Fmaj7) B⁵ (G⁵)

TAB: 3 3 3 3 3 || 5 5 5 0 0 0 || 0 0 0 0 0 0 0 0 1 || 1 1 0 0 0 || 3 3 3 3 3

1 1 1 1 1 || 3 3 3 3 3 || 1 1 1 1 1 1 1 1 1 || 1 1 1 1 1 3 3 3 3

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

2 2 2 2 2 || 4 4 4 4 4 4 4 || 2 2 2 2 2 0 3 || 3 3 3 3 3 X X X X

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

flames rose to her Roman nose and her Walkman started to melt.

C[#]m (Am) C[#]m7 (Am7) E (C) F[#]add11 (Dadd11) F[#]add9/11 (Dadd9/11) C[#]m (Am) A (F)

Fig. 1

TAB: 0 0 0 0 0 0 0 3 || 3 3 3 3 3 5 5 5 0 0 0 || 0 0 0 0 0 0 0 0 1 || 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 || 1 1 1 1 1 3 3 3 3 3 3 || 1 1 1 1 1 1 1 1 1

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

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

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

Bridge

Amaj7 (Fmaj7) B⁵ (G⁵) C[#]m (Am) E (C) F[#]add11 (Dadd11) B⁹ (C) G[#] (D)

Gtr. 4 (elec.)

Gtrs. 1+2 w/ Fig. 1 sim. ad lib. Gtr. 4 w/clean tone + slide (no capo)

TAB: 1 1 0 0 0 || 0 3 1 1 1 0 1 || 0 3 1 3 0

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

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

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

X X X X X || X X X X X || X X X X X

3 3 3 3 3 || 3 3 3 3 3 || 3 3 3 3 3

C#m
(Am)

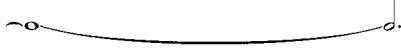
A
(F)

B5
(G5)

C#m
(Am)

E
(C)

F#add11 B G#
(Dadd11) ② ②
12fr 9fr



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The staff contains whole rests for the first four measures.

Musical staff with treble clef and key signature of three sharps. It contains a rhythmic accompaniment of eighth notes with slurs and accents.

TAB staff with six lines. It contains fret numbers: 0 3 1 1 1 3 1 | 1 1 1 1 1 3 0 | 0 3 1 1 1 0 1 | 0 3 1 3 0

C#m
(Am)

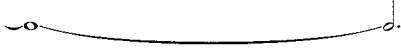
A
(F)

B5
(G5)

C#m
(Am)

E
(C)

F#add11 B G#
(Dadd11) ② ②
12fr 9fr



Musical staff with treble clef and key signature of three sharps. It contains whole rests for the first four measures, followed by a melodic line starting in the fifth measure.

Ooh, ooh.....

Musical staff with treble clef and key signature of three sharps. It contains a rhythmic accompaniment of eighth notes with slurs and accents.

TAB staff with six lines. It contains fret numbers: 0 3 1 1 1 3 1 | 1 1 1 1 1 3 0 | 0 3 1 1 1 0 1 | 0 3 1 3 0

C#m
(Am)

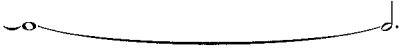
A
(F)

B5
(G5)

C#m
(Am)

E
(C)

F#add11 B G#
(Dadd11) ② ②
12fr 9fr



Musical staff with treble clef and key signature of three sharps. The staff contains whole rests for the first four measures.

Musical staff with treble clef and key signature of three sharps. It contains a rhythmic accompaniment of eighth notes with slurs and accents.

TAB staff with six lines. It contains fret numbers: 0 3 1 1 1 3 1 | 1 1 1 1 1 3 0 | 0 3 1 1 1 0 1 | 0 3 1 3 0

Chorus

C#m (Am) E (C) F#add11 (Dadd11)

Big - mouth la la la la la la.

Gtrs. 1+2 cont. sim, Gtr. 4 tacet

T	0	3	1	1	1	3	1	1	1	1	1	3	0	1	1	1	1	1	1	1	1	1	3	3	3
A														2	2	2	2	2	2	0	0	0	0	0	0
B														2	2	2	2	2	2	2	2	2	4	4	4
														0	0	0	0	3	3	3	3	5	5	5	

C#m (Am) A (F) B (G) C#m (Am) E (C) F#add11 (Dadd11)

Big - mouth la la la la. Big - mouth strikes a - gain and I've got no right to take my place in the

T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	0	0
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4
	0	0	0	0	0	3	3	3	3	0	0	0	0	0	0	0	3	3	3	3	3	5	5	5

C#m (Am) A (F) B (G) C#m (Am) E (C) F#add11 (Dadd11)

Hu - man race. Oh, oh, oh ho ho, Big - mouth la la la la

T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	0	0
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4
	0	0	0	0	0	3	3	3	3	0	0	0	0	0	0	0	3	3	3	3	3	5	5	5

C#m (Am) A (F) B (G) C#m (Am) E (C)

Big - mouth la la la la. Big - mouth strikes a - gain and I've got no

T 1 1 1 1 1 1 1 1 0 0 0 1 1 1 1 1 1
 A 2 2 2 2 2 2 3 2 2 2 2 2 2 2 2 2 0
 B 0 0 0 2 0 3 3 3 3 X 3 0 0 2 2 2 3

F#add11 (Dadd11) C#m (Am) A (F) B (G)

right to take my place in the Hu - man race. 3. And now I know how Joan of

T 1 1 1 3 3 3 1 1 1 1 1 1 1 1 1 0 0 0
 A 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 0 0 0
 B 3 3 3 5 5 5 0 0 2 2 2 0 3 3 3 X 3 3

Verse C#m (Am) E (C) F#add11 (Dadd11) C#m (Am) A (F)

Arc felt, now I know how Joan of Arc felt.

T 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 A 2 2 2 2 2 2 0 0 0 0 0 2 2 2 2 2
 B 0 0 0 2 0 3 3 3 5 5 5 0 0 2 2 3

B (G) C#m (Am) E (C) F#add11 (Dadd11)

As the flames rose to her Ro - man nose and her hear - ing aid

T 1 1 1 0 0 0 1 1 1 1 1 1 1 1 1 3 3 3
 A 2 2 2 0 0 0 2 2 2 2 2 2 0 0 0 0 0
 B 3 3 3 X 3 3 0 0 2 2 2 2 3 3 3 5 5 5

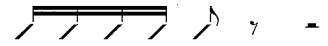
C#m
(Am)

A
(F)

B
(G)

Middle

G#5
(E5)



start - ed to melt.

T	1	1	1	1	1	1	1	1	0	0	0	7	7	7	7	7
A	2	2	2	2	2	2	2	2	0	0	0	5	5	5	5	5
B	0	0	0	0	0	3	3	3	X	0	0	4	4	4	4	4
									3		3					

F#
(D)

G#5
(E5)

A5
(F5)

B5
(G5)

G#5
(E5)

T	2	3	3	(0)	7	7	7	7	8	8	10	10	10	10	7	7	7	7	X	X	X	X	7	X	X	7
A	2	2	2	0	5	5	5	5	6	6	8	8	8	8	5	5	5	5	X	X	X	X	5	X	X	5
B					4	4	4	4	5	5	7	7	7	7	4	4	4	4	X	X	X	X	4	X	X	4

F#
(D)

A5
(F5)

B5
(G5)

cont. in stave

T	7	7	7	7	7	2	2	2	7	7	7	7	7	7	7	7	7	7	7	7	7	7	8	8	8	10	10	10	10
A	5	5	5	5	5	3	3	3	3	5	5	5	5	5	5	5	5	5	5	5	5	5	5	6	6	6	8	8	8
B	4	4	4	4	4	2	2	2	(4)	4	4	4	4	4	4	4	4	4	4	4	4	4	4	5	5	5	7	7	7

Chorus

C#m
(Am)

E
(C)

F#add11
(Dadd11)

Big - mouth la la la la.

Gtrs. 1-3

T	1	1	1	1	1	1	1	1	1	3	3	3
A	2	2	2	2	2	2	0	0	0	0	0	0
B	0	0	0	2	2	2	3	3	3	5	5	5

C#m
(Am)

A
(F)

B
(G)

C#m
(Am)

E
(C)

Big - mouth la la la la. Big - mouth strikes a - gain and I've got no

T	1	1	1	1	1	1	1	1	0	0	0	1	1	1	1	1	1
A	2	2	2	2	2	2	3	3	0	0	0	2	2	2	2	2	2
B	0	0	0	2	2	2	3	3	X	X	X	0	0	0	2	2	2

F#add11
(Dadd11)

C#m
(Am)

A
(F)

B
(G) Repeat ad lib. to fade

right to take my place in the Hu - man race. Oh, oh, oh, oh ho ho.

T	1	1	1	3	3	3	1	1	1	1	1	1	1	0	0	0	0
A	0	0	0	4	4	4	2	2	2	2	2	2	2	0	0	0	0
B	3	3	3	5	5	5	0	0	0	2	3	3	3	X	X	X	X

heaven knows I'm miserable now

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♩ = 114

Capo second fret

Intro

2 bar count in:

Gtrs. 1+2 (elec.)

Intro

Chords: F#maj7, Dmaj7, C#m7, B*

mf w/clean compressed tone + chorus

w/bar

* Capo 2ft = open string

Chords: B^{sus2}*, B*, B^{sus2}*, C#* *sim.*, C#add11, C#*, C#add11

Chords: B*, B^{sus2}*, B*, B^{sus2}*, C#*, C#add11, C#*, C#add11

1. I was

Verse

Chords: F#maj7, D#m, (D#m7), G#m, (G#m/F#bass)

hap - py in the haze of a drunk - en - hour but Hea - ven knows I'm mis - ra - ble now.

B C# F#maj7 D#m (D#m7)

I was look - ing for a job, and then I found a job and

T 7 7 7-7-9 6 11 11 11 9 9 11 11 11 11 11

A 8 8 8-8-10 6 10 10 10 10 10 10 11 11 11 11 14

B 11 11 11 11 11 11 (13) 11 11 11

G#m (G#m/F#bass) B C# F#maj7

Hea - ven knows I'm mis - 'ra - ble now In my life

T 12 12 7 7 7 7 6 11 11 11 9 9 11

A 13 13 8 8 8 8 6 10 10 10 10 10 10

B 11 13 11 11 11 11 (9) 11 11 11 11 11 11

B C# F#maj7 D#m* C#

why do I give val - u - able time to

w/percussive feel

T 7 7 7 7-7-9 6 11 11 11 9 9 11 9 7 7 7 7 6 6 6 6

A 8 8 8 8-8-10 6 10 10 10 10 10 10 10 8 8 8 8 6 6 6 6

B 11 11 11 11 11 11 (9) 11 11 11 11 11 11 8 8 8 8 6 6 6 6

(F#) (F#/Ebass) (B/D#bass) (Bmaj7)

peo - ple who don't care if I live or

Fig. 1

T 11 11 11 11 9 11 11 11 11 9 11 11 11 11 11 11 11 11 11

A 10 10 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12 11 11 11 11

B 11

(B/D#bass) (C#/E#bass) (B/D#bass) (C#)

die?

Gtr. 3 (elec.)

f

T 7 7 7 7 7 7 9 9 9 9 9 9
A 8 8 8 8 8 8 10 10 10 10 10 10
B 9 7 7 7 7 7 7 7 7 7 6 6 6 11

(F#) (F#/Ebass) (B/D#bass) (Bmaj7) B C C#

2. Two

Gtrs. 1+2 w/ Fig. 1
Gtr. 3 w/ bright clean tone

Gtrs. 1+2 cont in slashes

8^{va}

T 11 9 7 11 9 7 7 9 11 11
A 8 8 8 8 8 8 8 8 8 8
B 16 17 18 16 17 18 16 17 18

Verse

F#5(7) D#madd9 G#m G#m/F# C#sus4

lov - ers en - twined... pass me by... and Hea - ven knows I'm mis - ra - ble now... I was

mp *Gtrs. 1+2 w/ picking using above chord names

T 9 9 6 6 4 9 11 11 11 11 9
A 11 11 6 6 4 11 11 11 11 9
B 9 9 6 6 4 9 11 11 11 11 10

F#5(7) D#madd9 G#m G#m/F# C#sus4

look - ing for a job, and then I found a job and Hea - ven knows... I'm mis - ra - ble... now...

T 9 9 6 6 4 9 11 11 11 11 9
A 11 11 6 8 4 11 11 11 11 9
B 9 9 6 8 4 9 11 11 11 11 10

F#5(#7) D#madd9 G#m G#m/F# C#sus4

In my life oh, why do I give val - u - able time to

TAB: 9 11 10 11 9 | 6 7 8 6 | 4 4 4 | 9 11 11 11 11 9 | 9 11 11 11 11 9 | 9 11 11 11 11 10

F#5(#7) D#madd9 G#m G#m/F# C#sus4

peo - ple who don't care if I live or die?

TAB: 9 11 10 11 9 | 6 7 6 6 | 4 4 4 | 9 11 11 11 11 9 | 9 11 11 11 11 9 | 9 11 11 11 11 10

F#maj7 Dmaj7 C#m7 B*

Gtr. 2 (2^o) cue: Harm. mf w/bar w/bar w/bar

TAB: 9 11 10 11 9 | 5 7 6 7 5 | 4 5 6 4 | 2 4 4 4 | 2 2 2

Bsus2* B* B* B* C#* sim. C#add11 C#* C#add11

TAB: 2 2 2 2 2 2 2 2 2 2 2 4 | 4 4 4 4 2 2 2 2 2 4 4 4 | 4 4 4 4 6 6 6 6 6 6 6 6 | 4 4 4 4 6 6 6 6 6 6 6 6 | 4 4 4 4 6 6 6 6 6 6 6 6 | 2 2 2 2 2 2 2 2 2 2 2 2

B* Bsus2* B* Bsus2* C#* C#add11 C#* C#add11

3. What she

TAB

T	2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	2	2	2	4	4	4	2	2	2	2
A	4	4	4	4	4	2	2	4	4	4	2	2	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
B	4	4	4	4	4	4	4	4	4	4	4	4	4	6	6	6	6	6	6	6	6	6	6	6	6	6	6

Verse F#maj7 D#m (D#m7) G#m (G#m/F#bass)

asked of me at the end of the day Ca - lig - u - la would have blushed.

TAB

T	11	11	11	9	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
A	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
B	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11

B C# *F#5(#7) D#madd9

— "Oh, you've been in the house too long" she said and I

TAB

T	7	8	9	10	11	11	11	11	9	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
A	9	9	9	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
B	9	9	9	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11

G#m (G#m/F#bass) B C# F#maj7

— nat - 'ral - ly fled. In my life

TAB

T	12	12	7	7	7	7	6	11	11	11	9	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
A	13	13	8	8	8	8	6	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
B	13	13	8	8	8	8	6	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11

B C# F#maj7 D#m* C#

why do I smile at

w/percussive feel

(F#) (F#/Ebass) (B/D#bass) (Bmaj7) (B/D#bass) (C#/E#bass)

peo-ple who I'd much ra-ther kick in the eye?

Fig. 1

(B/D#bass) (C#) (F#) (F#/Ebass) B C

Gtr. 3 (elec.)

f Gtrs. 1+2 w/ Fig. 1
Gtr. 3 w/bright clean tone

Gtrs. 1+2 cont in slashes

C#

Verse

F#5(#7) D#madd9 G#m (G#m/F#)

4. I was hap-py in the haze of a drunk-en hour but Hea-ven knows I'm mis-'ra-ble now.

mp *Gtrs. 1+2 w/ picking using above chord names

C#sus4 *F#5(#7) D#madd9

"Oh, you've been in the house too long" she said and I

TAB: 6, 9-11-11-11 (circled), 11-9, 11-10, 9, 6, 7, 8, 6

G#m* G#m/F# C#sus4 *F#5(#7)

nat - 'ral - ly fled. In my life

TAB: 4, 4, 4, 6, 9-11-11-11 (circled), 11-9, 11-9, 11-10, 9

D#madd9 G#m* G#m/F# C#sus4

oh, why do I give val - u - able time to

TAB: 6, 7, 8, 6, 8, 6, 4, 4, 4, 6, 9-11-11-11 (circled), 11-9, 11-9, 11-10

F#5(#7) D#madd9 G#m G#m/F# C#sus4

peo - ple who don't care if I live or die?

TAB: 9, 11, 10, 11, 9, 6, 6, 6, 4, 4, 4, 6, 9-11-11-11 (circled), 11-9, 11-9, 11-10

Outro (F#maj7) (D#m)

w/percussive feel

T	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
A	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
B	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11

(hand position)

(G#m) (G#m7) (C#)

T	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	9	11	11	11	11	11	9	
A	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	11	11	11	11	11	11	11	9
B	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13

Outro (F#maj7) (D#m)

T	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	
A	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
B	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11

(G#m) (G#m7) (C#)

T	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	9
A	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	11	11	11	11	11	11	11	9
B	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13

F#maj7 Dmaj7 F#maj7/C#bass F#m7/B B5(6)

T	9	5	9	9	12	14
A	11	7	11	11	10	12
B	11	7	11	11	11	13

panic

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Chord diagrams for D⁵, F⁵, G⁵, D, Em, G, C, and G/B.

Chord diagrams for C, G/B, D, F⁵, and G, including fret numbers (8fr, 7fr, 5fr).

♩ = 131

Chord diagrams for D⁵, F⁵, G⁵, D, and Em, with 'Gtr. 3 (elec.)' label.

2 bars count in:
Intro

Melody line for the first phrase: 1. Pa - nic on the streets of Lon - don,

1. Pa - nic on the streets of Lon - don,

Gtr. 1 (elec.)

Electric guitar accompaniment for the first phrase, including dynamics like 'f w/dist.' and 'Gtr. 3 w/crunch dist.'.

Tablature for the first phrase, showing fret numbers for strings T, A, and B.

Gtr. 2 (12 str. acous.)

Acoustic guitar accompaniment for the first phrase, including triplets and 'cont. in slashes'.

Play Gtr. 1 part

Chord diagrams for G, D, Em, C, and G/B, with 'Gtrs. 2+3' and 'Gtr. 2+3*' labels.

Melody line for the second phrase: pa - nic on the streets of Bir - ming - ham, I won - der to my - self,

pa - nic on the streets of Bir - ming - ham,

I won - der to my - self,

Electric guitar accompaniment for the second phrase.

Tablature for the second phrase, showing fret numbers for strings T, A, and B.

D F⁵ G (Gtr. 3 G⁵) D Em

cont. sim.

could life ev - er be sane a - gain, on the

T 7 10 10 12 11 9 11
A
B 5 8 8 10 9 7 9

* Gtr. 3 holds chord, Gtr. 2 cont. rhythm.

G D Em Gtrs. 2+3* C G/B

Leeds side - streets that you slip down? I won - der to my - self.

T 12 14 9 14 17 12
A
B 10 12 7 12 15 10

* Gtr. 3 plays held chords.

Verse

G⁵ D Em Gtrs. 2+3 G D

Gtr. 3 *mp*

D F⁵

2. Hopes may rise in the Gras - mers. but Hon - ey Pie, you're not safe

T 7 10 10 12 11 9 12 14
A
B 5 8 8 10 9 7 10 12

Gtr. 2 cont. rhythm

Em Gtr. 2+3* C G/B D F5 cont. sim.

here, so you run down to the safe - ty of the town. But there's

pa - nic on the streets of Car - lisle, Dub - lin, Dun - dee, Hum -

T 9 14 17 12 7 10 10
A 7 12 15 10 5 8 8
B 7 12 15 10 5 8 8

* Gtr. 3 plays held chords (see chord boxes)

G (Gtr. 3 G⁵) Em G D

ber - side. I won - der to my - self.

T 12 11 9 11 12 14
A 10 9 7 9 10
B 10 9 7 9 10 12

* Gtr. 3 holds chord, Gtr. 2 cont. rhythm.

Em C 13fr (G/B) D 10fr F5

Gtr. 3

Gtr. 3 w/slide + sustain

T 9 14 17 12 7 10 10
A 7 12 15 10 5 8 8
B 7 12 15 10 5 8 8

Bridge G 12fr (E⁵) B^b 11fr B 12fr C# 14fr D 15fr D# 16fr

Gtrs. 1+2

Gtr. 2 w/ad lib. picking

T 0 3 3 4 4 4 6 6 7 7 8 8
A 0 1 1 2 2 2 4 4 5 5 6 6
B 0 1 1 2 2 2 4 4 5 5 6 6

E ② 17fr B^b ② 11fr B ② 12fr C[#] ② 14fr D ② 15fr

3 3 4 4 4 6 6 7 7

1 1 2 2 2 4 4 5 5

G D Em G D Em

3. Burn down the dis - co, hang the bless - ed D. J. be - cause the

3

cont. sim.

Gr. 2

Gr. 3 tacet

12 11 9 12 14 9 14

10 9 7 10 12 7 12

* Gtrs. 2+3

C G/B D G (Gtr. 3 G⁵) D Em

mu - sic that they con - stant - ly play, it says no - thing to me a - bout my life.

even 1s ----- 1

3

10 12 7 12 11 9 9

8 10 5 5 10 9 7 7

* Gtr. 3 plays held chords (see chords boxes)

G (Gtr. 3 G⁵) D 3 Em C G/B D F⁵

Hang the bless - ed D. J. be - cause the mu - sic they con - stant - ly play on the

12 (12) 14 14 9 (9) 12 14 17 12 7 10 10

10 (10) 12 12 7 7 10 12 15 10 5 8 8

G(Gr. 3 G⁵) D Em G(Gr. 3 G⁵) D Em

Leeds side-streets that you slip down, the pro-vin-ci-al towns you jog round. Hang the

T	12	(12) 11-11	9	(9) 12-12	14	9	14
A							
B	10	(10) 9-9	7	(7) 10-10	12	7	12

C G/B D C G/B D

D. J., hang the D. J., hang the D. J. Hang the D. J., hang the D. J., hang the D. J. Hang the

T	17	12	7	14	17	12	7	14
A								
B	15	10	5	12	15	10	5	12

*Gr. 3 plays held chords

Outro

C G/B D F⁵ G D Em

D. J., hang the D. J., hang the D. J. Hang the D. J., hang the D. J. Hang the D.

Gtr. 3 cont. sim.

T	17	12	7	10-10	12	11	9
A							
B	15	10	5	8-8	10	9	7

G D Em C G/B D F⁵ Repeat to fade

J., hang the D. J. Hang the D. J., hang the D. J., hang the D. J. Hang the D.

T	12	14	9	14	17	12	7	10-10
A								
B	10	12	7	12	15	10	5	8-8

the boy with the thorn in his side

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C D Dsus² Em/G Dsus⁴ C* Am G Am⁷ Dadd11 Dadd9/11

Intro ♩ = 118
2 bar count in:

Gtrs. 1+2 (acous.)
*Gtr. 3 (elec. 12 str.)

C D Dsus² D C D Dsus² D C Em/G (Dsus⁴)

mf Gtr. 3 w/clean tone

3 3 3 X 3 0 2 2 0 2 3 3 3 X 3 0 2 2 0 2 3 3 3 3 0 0 0 3 3
 1 1 1 X 1 0 3 3 3 3 1 1 1 X 1 0 3 3 3 3 1 1 1 1 0 0 0 0 3 3
 0 0 0 X 0 0 2 2 2 2 0 0 0 X 0 0 2 2 2 2 0 0 0 0 0 0 0 2 2
 2 2 2 X 2 0 0 0 0 2 2 2 2 X 2 0 0 0 0 2 2 2 2 2 2 2 2 2 2
 3 3 3 X 3 3 3 3 X 3 3 3 3 X 3 3 3 3 3 (3) (3) (3)

Play written part throughout.
* Composite part.

Dsus⁴ C* D G* Am D *cont. sim. ad lib.*

Chorus

Gtrs. 1+2

Gtr. 3 + mandolin

The boy with the thorn in his

3 3 3 3 0 0 2 7 7 7 7 7 7 7 8 8 5 5 5 5 7 5
 3 3 3 3 3 5 1 3 8 8 8 8 8 8 8 10 10 7 7 7 7 7 7 8
 2 2 2 2 0 0 3 7 7 7 7 7 7 8 8 7 7 7 7 7 7 7 7 8
 0 0 0 0 0 0 0 8 8 8 8 8 8 8 10 10 7 7 7 7 7 7 7 7 8 9

Am C* D G Am

side, be - hind the hat - red there lies a mur - der - ous de - sire

9 8 8 8 8 8 7 7 5 5 7 7 7 7 8 8 8 8 8 8 8 8 8 8 5
 10 9 9 9 9 9 8 8 10 7 7 7 7 8 8 8 8 8 8 8 8 8 8 10 10

D Am

for love.

TAB

5 5 5 5 7 5 8 | 7 8 8 8 8 7 7 7

7 7 7 7 7 7 8 | 7 9 9 9 9 8 8 8

C* Verse D G C*

1. How can they look in to my eyes,

Gtrs. 1-3

mp Mandolin tacet

TAB

7 8 5 5 5 5 | 3 3 3 3 3 0

8 10 7 7 7 7 | 0 0 X 0 0 0

0 0 0 0 0 0 | 0 0 X 0 0 0

0 0 0 0 0 0 | 0 0 X 0 0 0

(3) (3) 0 1 0 2 3

D Am7 Dadd11 Dadd9/11

and still they don't believe me? How can they

mf

TAB

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

3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

0 0

(0) (0) 0

G C* D

hear me say those words, still they don't believe.

mp

TAB

3 3 X 3 3 3 0 2 2 2 2 2 2 2 2 2 2 0 0

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

0 0 X 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 X 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

Am7 Dadd11 Dadd9/11

me? And if they don't be -

mf

T	0	0	3	3	3	3	0	0	0	0	0	3	3	5	5	5	5	0	0
A	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4
B	(0)	(0)								(0)	(0)			5	5	5	5	5	5

G C* D

- lieve me now will they ev -

mp

T	3	3	X	3	3	3	0	2	2	2	2	2	2	2	2	2	0	0
A	0	0	X	0	0	0	1	3	3	3	3	3	3	3	3	3	3	0
B	0	0	X	0	0	0	0	2	2	2	2	2	2	2	2	2	0	0
B			X				3	0	0	0	0	0	0	0	0	0		

Am7 Dadd11 Dadd9/11

- er be - lieve me? And if they don't be -

mf

T	0	0	3	3	3	3	0	0	0	0	0	3	3	5	5	5	5	0	0
A	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4
B	(0)	(0)						(0)	(0)					5	5	5	5	5	5

G C* D

- lieve me now will they ever, will they ev - er

mp

T	3	3	X	3	3	3	0	2	2	2	2	2	2	2	2	2	0	0
A	0	0	X	0	0	0	1	3	3	3	3	3	3	3	3	3	3	0
B	0	0	X	0	0	0	0	2	2	2	2	2	2	2	2	2	0	0
B			X				3	0	0	0	0	0	0	0	0	0		

Am7 Dadd11 Dadd9/11

be - lieve me? Oh, no.

mf

T	0	0	3	3	3	3	3	0	0	0	0	0	3	3	5	5	5	5	0	0
A	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4
B	(0)	(0)											(0)	(0)	5	5	5	5	5	5

C D Dsus² D C D Dsus² D C C*

Oh, ah, oh, ha

T	3	3	3	3	3	2	0	2	3	3	3	3	3	2	0	2	3	3	3	3	5	0	0	0	0
A	1	1	1	1	1	3	3	3	1	1	1	1	1	3	3	3	1	1	1	1	1	1	1	1	1
B	0	0	0	0	0	2	2	2	0	0	0	0	0	2	2	2	0	0	0	0	0	0	0	0	0
B	3	3	3	3	3	0	0	0	3	3	3	3	3	0	0	0	3	3	3	3	3	3	3	3	3

Chorus

C C* D G* Am D cont. sim. ad lib.

oh. The boy with the thorn in his

Gtr. 3 + mandolin

T	3	3	3	3	5	0	2	7	7	7	7	7	7	7	8	8	5	5	5	5	7	7	5	8
A	3	3	3	3	1	3	8	8	8	8	8	8	8	8	10	10	7	7	7	7	7	7	7	8
B	0	0	0	2	0	0											7	7	7	7	7	7	8	9
B				3																				

Am C* D G Am

side, be - hind the hat - red there lies a plun - der - ing de - sire

T	9	8	8	8	8	7	7	7	8	5	5	5	7	7	7	7	8	8	5
A	10	9	9	9	9	8	8	8	10	7	7	7	8	8	8	8	10	10	5
B																			

D Am C* D

for love. 2. How can they

Gtrs. 1-3

5 5 5 5 7 5 8 7 8 8 8 7 7 7 7 8 10 5 5 5 5

7 7 7 7 7 7 8 7 9 8 9 9 8 8 8 8 8 8 8 7 7 7

Verse

G C* D Am⁷

see the love in our eyes, and still they don't believe us?

mp Mandolin tacet *mf*

3 3 X 3 3 3 0 2 2 2 2 2 2 2 2 0 0 0 3 3 3 3 3 0 0 0

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

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

0 0 X 0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

(3) (0) (0)

Dadd11 Dadd9/11 G C* D

And af - ter all this time they don't want to

mp

0 0 3 3 5 5 5 0 0 3 3 X 3 3 3 0 2 2 2 2 2 2 2 2 0

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

0 0 0 0 0 0 0 0 0 0 0 X 0 0 0 0 2 2 2 2 2 2 2 2 0

2 2 2 2 4 4 4 4 4 0 0 X 0 0 0 0 0 0 0 0 0 0 0 0 0

(0) (0) 5 5 5 5 5 5 3 3 0 0 0

Am⁷ Dadd11 Dadd9/11 G C*

— be - lieve us. — And if they don't be - lieve us — now —

mf *mp*

T	0	0	3	3	3	3	3	0	0	0	0	0	3	3	5	5	5	0	0	3	3	X	3	3	3	0	1
A	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	0	0	X	0	0	0	0	0
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	0	0	X	0	0	0	0	2
B	(0)	(0)										(0)	(0)		5	5	5	5	5			(3)				3	

D Am⁷ Dadd11 Dadd9/11

will they ev - er be - lieve us? And when you want to

mf

T	2	2	2	2	2	2	2	0	0	0	3	3	3	3	3	0	0	0	0	0	0	3	3	5	5	5	0	0
A	3	3	3	3	3	3	3	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	
B	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4
B								(0)	(0)											(0)	(0)		5	5	5	5	5	

G C* D Am⁷

live how d'you start? Where d'you go? Who d'you need to know?

mp *mf*

T	3	3	X	3	3	3	0	2	2	2	2	2	2	2	0	0	0	3	3	3	3	3	3	0	0	0	0
A	0	0	X	0	0	0	1	3	3	3	3	3	3	3	0	1	1	1	1	1	1	1	1	1	1	1	1
B	0	0	X	0	0	0	0	2	2	2	2	2	2	2	0	2	2	2	2	2	2	2	2	2	2	2	2
B							3								(0)	(0)											

Dadd11 Dadd9/11 C D Dsus² D C D Dsus² D

Oh, no, Oh, ah,

T	0	0	3	3	5	5	5	5	0	0	3	3	3	3	3	2	0	2	3	3	3	3	3	2	0	2	
A	1	1	1	1	3	3	3	3	3	3	1	1	1	1	1	3	3	3	1	1	1	1	1	3	3	3	
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	0	0	0	0	0	0	2	2	2
B	(0)	(0)			5	5	5	5	5	5	3	3	3	3	3	0	0	0	3	3	3	3	3	0	0	0	

C C* Dsus⁴ C* D G Am

oh, ha - oh, Oh, oh...

Gtr.3 + mandolin

T	3	3	3	3	5	0	0	0	0	3	3	3	3	5	0	2	7	7	7	7	7	7	7	8	8
A	1	1	1	1	1	1	1	1	1	3	3	3	3	1	1	3	8	8	8	8	8	8	8	10	10
B	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	0	.	.	.	.	.	.	.	.	.
B	3	3	3	3	3	3	3	3	3	0	0	0	0	3	3	0	.	.	.	.	.	.	.	.	.

D Am C* D *Repeat to fade cont. sim. rhythm*

w/vocal ad lib.

T	5	5	5	5	5	7	5	3	9	8	8	8	8	8	8	7	7	7	7	8	8	5	5	5	7
A	7	7	7	7	7	7	7	5	10	9	9	9	9	9	9	8	8	8	8	8	10	10	7	7	7
B																									

this charming man

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Capo second fret

Intro ♩ = 104

2 bar count in:

* Gtr. 1 (elec)

f w/slight crunch & chorus

* Tracked
 Play written part throughout

(2fr = open string)

(Bm) (D)

(open string) (open string) etc.

(A)

1. Punc - tured

Verse

(Bm)

(D)

bi - cy - cle on a hill - side, des - o - late.

T 7 7 5 7 9 (2) 7 5 7 7 7 5 7 (2) 5-7 7 (2) 7
A 7-9 9 10 9
B

(A)

let ring... Will na - ture make a man of me
let ring...

T 6 5 5 5 5 (2) 5 4 4 4 (2) 4
A 6 7 7 7 7 7 5 5 5 5
B 7 7 7 7 7 7

(Bm)

(D)

yet? When in this

T 7 7 5 7 9 (2) 7 5 7 7 7 5 7 0 5-7 7 (2) 7
A 7-9 9 10 9
B

(A)

charm - ing car this charm

T 6 5 5 5 5 (2) 5 4 4 4 (2) 4
A 6 7 7 7 7 7 5 5 5 5
B 7 7 7 7 7 7

(Bm)

ing man. 2. Why

TAB: 7 7 5 7 9 (2) 7 5 7 7 7 5 7 (2) 5 7 7 (2) 7 9 9 10 9

Verse (A)

pam - per life's com - plex - i - ties when the leath - er runs smooth on the
 out to - night but I have - n't got a
 man said "It's grue - some that some - one so

let ring... let ring...

TAB: 6 5 5 5 5 (2) 5 6 5 4 5 7 7 7

(Bm)

pass - en - ger seat?
 stitch to
 hand - some should wear care."

TAB: 4 4 (2) 4 7 7 5 7 9 (2) 7 5 7

(D)

1, 2. 3. Chorus (D)

I would go Ah! A
 This

let ring...

TAB: 7 7 5 7 (2) 5 7 7 (2) 7 5 7 7 (2) 7 9 9 11 10 11

(E6) (F#m) (B9) (D)

jumped - up coun - try boy who nev - er knew his place he

sim.

T	9	9	9	10	10	9	8	10	9	9	11	10	11
A	11	9	9	11	11	11	9	11	11	11	9	11	11
B													

(B9) (F#m) (D)

said "Re - turn the ring." He knows so much a -

T	14	10	10	10	9	9	9	10	10	10	10	9	10	11
A	14	13	14	11	11	11	9	9	9	9	11	11	11	11
B	14			(9)	(9)	(9)	9	9	9	11	11	11	9	12

To Coda ☐

(E6) (F#m) (B9) (D) (B7)

bout these things. He knows so much a - bout these

T	9	9	10	10	9	8	10	9	12	14
A	11	9	11	11	11	11	11	11	10	14
B										14

(F#m) (E/F#) (F#m) (G#m) (F#m) (E/F#) (F#m)

things. 3. I would go

T	10	10	10	9	9	9	10	10	10	9	9	9	10
A	11	11	11	9	9	9	11	11	11	2	4	9	11
B	(9)	9	9	9	9	9	11	11	11	(4)	(6)	9	11

(2fr = open strings)

Verse

(A) (Bm)

out to - night but I have - n't got a stitch to wear...
 man said "It's grue - some that some - one so hand - some should care."
 na na na na this charm - - ing

let ring... let ring...

TAB: 6 5 5 5 5 (2) 5 | 6 5 5 4 4 4 (2) 4 | 7 7 5 7 9

(D) 1-3. 4. D.S. al Coda

man. 3° & 4° Na na This na Ah!...

TAB: (2) 7 5 7 | 7 7 5 7 (2) 5 7 7 (2) 7 | 5 7 7 (2) 7 | 9 9 9 10 9 | 5 7 7 (2) 7 | 9 9 10 9

⊕ Coda (F#m) Outro (D)

things... He knows so

let ring...

TAB: 10 10 10 9 9 9 10 | 10 10 9 9 | 9 11 10 11 | 11 11 11 8 8 | 11 11 9 9 | 9 11 10 11

(E6) (F#m) (B9)

much a - bout these

sim.

TAB: 11 9 9 9 | 10 10 9 11 | 9 8 10 9

(D) (B⁷/D[#]) (F[#]m)

things. Oh.

TAB: 9 11 10 11 | 14 13 14 | 10 10 10 9 9 9 10 / 11 11 11 9 9 9 11 / (9) (9) (9)

(D) (E⁶)

let ring... sim.

TAB: 10 10 2 4 / 11 11 2 4 / 11 11 4 6 | 9 11 10 11 | 11 9 9 9

(F[#]m) (B⁹) (D) (B⁷/D[#])

TAB: 10 10 9 / 11 11 11 / 11 11 | 9 8 10 9 | 9 11 10 11 | 14 13 14

(F[#]m)

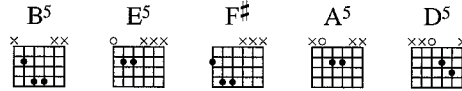
TAB: 10 10 10 9 9 9 10 / 11 11 11 9 9 9 11 / 11 11 11 9 9 9 11 | 10 10 2 4 / 11 11 2 4 / 11 11 4 6 | 10 10 9 9 9 10 / 11 11 9 9 9 11 / (10) (11) (11)

what difference does it make?

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Gtr. 2 (no capo)



2 bar count in: ♩ = 163 ♩♩ = ³♩♩♩
Capo 2nd fret B⁵
Intro Reverse Piano

Gtr. 1 (elec.)

f let ring throughout
w/crunch dist. + chorus

Tab 0 = 2nd fret
Play Gtr. 1 part throughout

Gtr. 2 (elec.)

Fig. 1

Gtr. 2 w/crunch dist. (no capo)

Verse

N.C. (B⁵) (D⁵) (E⁵) (D⁵)

1. All men have secrets and here is mine so let it be known.
2. The de-vil will find work for id-le hands to do.
3. Oh, the de-vil will find work for id-le hands to do.

Gtr. 2 w/Fig. 1 (x4)

(B⁵) (D⁵)

For we have been through Hell and high tide, I think I
 I stole and I lied and why? Be -
 I stole and then I lied just be -

T
A
B

(E⁵) (D⁵) (B⁵)

can re - ly on you.
 - cause you asked me to.
 - cause you asked me to.
 And yet you start
 But now you make me feel
 But now you know the truth.

T
A
B

(D⁵) (E⁵) (D⁵) (B⁵)

to re - coil hea - vy words are so light - ly thrown. But
 so a - shamed be - cause I've on - ly got two hands. Well
 a - bout me you won't see me any - more. Well

T
A
B

(D⁵) (E⁵) (D⁵)

still I'd leap in front of a fly - ing bul - let for you.
 I'm still fond of you, ah ha ha.
 I'm still fond of you, ah ha ha.

T
A
B

Chorus

B⁵

E⁵

F^{#5}

A⁵

Gtr. 2



1. 2. So what diff - erence does it make?
 3. But no more a - po - lo - gies, no more,

let ring... *sim.*

T 0 0 0 5 5 7 8 5 8 9 7 7 9 7 9 10 10 9 10 9 0
 A 2 2 2 5 5 7 8 5 8 9 9 9 9 7 9 10 10 9 10 9 0
 B 2 2 2 5 5 7 8 5 8 9 9 9 9 7 9 10 10 9 10 9 0
 0 0 0 5 5 7 8 5 8 9 9 9 9 7 9 10 10 9 10 9 0

B⁵

E⁵

F^{#5}

A⁵

So what diff - erence does it make?
 no more a - po - po - gies, oh.

T 0 0 0 5 5 7 8 5 8 9 7 7 9 7 9 10 10 9 10 9 0
 A 2 2 2 5 5 7 8 5 8 9 9 9 9 7 9 10 10 9 10 9 0
 B 2 2 2 5 5 7 8 5 8 9 9 9 9 7 9 10 10 9 10 9 0
 0 0 0 5 5 7 8 5 8 9 9 9 9 7 9 10 10 9 10 9 0

G[#]

G[#]

D[#]

C[#]

E

F[#]

G

G[#]

G[#]

D[#]

C[#]

E

F[#]

G

1. It makes none but now you have gone and you
 2. It makes none but now you have gone and your
 3. I'm too tired, I'm so sick and tired and I'm

T 2 2 2 2 0 5 4 0 2 2 2 2 0 5 4 0
 A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

1, 2. 3.

G# ⑥ 4fr G# ④ 6fr A# ③ 3fr C# ⑤ 4fr E ④ 2fr F# ⑥ 2fr B ⑤ 2fr E ④ 2fr F# ⑥ 2fr

must be look - ing ve - ry old to - night sick and ill to -
 pre - ju - dice won't keep you warm to - night.
 feel - ing ve - ry

T 2 2 2 5 4 5 5 4 5 5 4 5
 A 4 4
 B

B⁵ D⁵ E⁵ D⁵

day. But I'm still fond of you, ah ha ha.

Fig. 2

T 2 2 0 2 2 2 0 2 3 2 0 0 2 0 0
 A 0 0 0 2 0 0 0 0 3 3 3 3 0 0
 B 0 0 0 0 0 0 0 0 3 3 3 3 0 0

B⁵ D⁵ E⁵ D⁵

Gtr. 1 w/ Fig. 2

T 2 2 0 2 2 2 0 2 3 2 0 0 2 0 0
 A 0 0 0 2 0 0 0 0 3 3 3 3 0 0
 B 0 0 0 0 0 0 0 0 3 3 3 3 0 0

B⁵ D⁵ E⁵ D⁵

Gr. 1

Fig. 2
2° Gtr. 3 w/ Fig. 3

TAB: 2 2 0 | 2 2 2 0 | 2 2 0 0 | 2 3 0 0

B: 0 0 0 0 | 0 0 2 0 | 3 3 3 3 | 2 0 0 2 0 0

Gr. 3 (elec.)

Ah, ah, ah.

Fig. 3
Gtr. 3 w/clean tone + chorus
Gtr. 1 w/ Fig. 2

TAB: 2 2 0 | 2 2 2 0 | 2 2 0 0 | 2 3 0 0

B: 0 0 0 0 | 0 0 2 0 | 3 3 3 3 | 2 0 0 2 0 0

(Vocal 1° only) Ah, ah, ah.

Gr. 1

Gr. 3 cont. w/ Fig. 3

TAB: 2 2 0 | 2 2 2 0 | 2 2 0 0 | 2 3 0 0

B: 0 0 0 0 | 0 0 2 0 | 3 3 3 3 | 2 0 0 2 0 0

Gr. 4 (elec.) *Tacet 1° only*

w/clean bright tone (no capo)

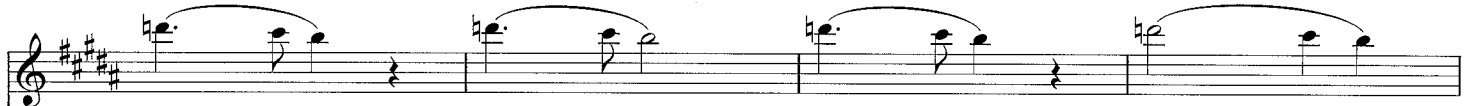
TAB: 12 15 | 11 14 | 14 13 | 10 12 | 11 11

B⁵

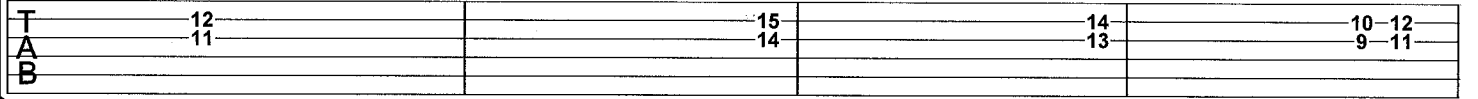
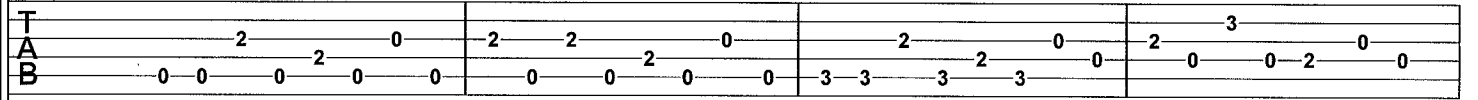
D⁵

E⁵

D⁵



Ah, ah, ah, ah.

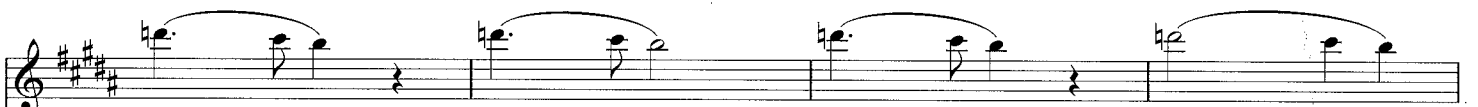


B⁵

D⁵

E⁵

D⁵

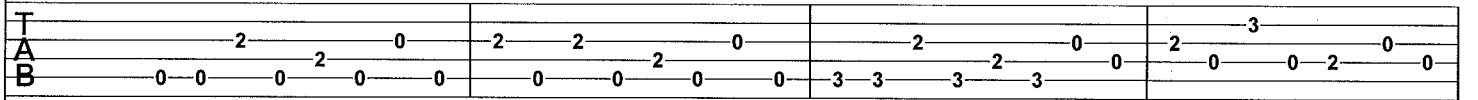


Ah, ah, ah, ah.

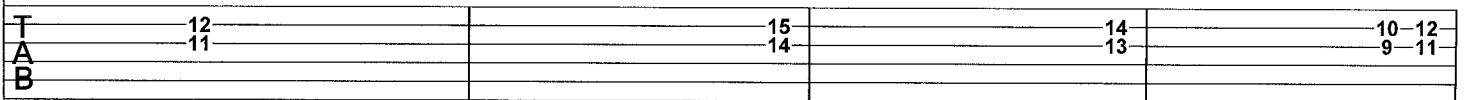


Gtr. 1

Gtr. 3 cont. w/Fig. 3



Gtr. 4 (elec.)



B⁵

D⁵

E⁵

D⁵



4/2

Ah. _____

Melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/2 time signature. The melody consists of eighth and quarter notes.

TABLATURE for the first system, showing fret numbers for strings T, A, and B.

Harmonic accompaniment in treble clef, featuring sustained chords with a 7th fret bend.

TABLATURE for the second system, showing fret numbers for strings T, A, and B.

B⁵

D⁵



Melodic line in treble clef, continuing the piece.

TABLATURE for the third system.

Harmonic accompaniment in treble clef.

TABLATURE for the fourth system.

E⁵

D⁵

B⁵

B⁵



Melodic line in treble clef.

TABLATURE for the fifth system.

Harmonic accompaniment in treble clef.

TABLATURE for the sixth system.

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zombie
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Includes:
all right now
fire and water
wishing well
Order No. AM960960

david gilmour

Includes:
learning to fly
on the turning away
take it back
Order No. AM954602

buddy holly

Includes:
rave on
words of love
peggy sue
Order No. AM943734

john lee hooker

Includes:
boom boom
the healer
i'm in the mood
Order No. AM951885

b.b. king

Includes:
every day i have the blues
rock me baby
the thrill is gone
Order No. AM951874

the kinks

Includes:
all day and all of the night
waterloo sunset
you really got me
Order No. AM951863

kula shaker

Includes:
govinda
hey dude
hush
Order No. AM943767

john lennon

Includes:
cold turkey
happy xmas (war is over)
woman
Order No. AM943756

bob marley

Includes:
i shot the sheriff
jamming
no woman, no cry
Order No. AM937739

metallica

Includes:
enter sandman
fade to black
the unforgiven
Order No. AM92559

metallica Book 2

Includes:
creeping death
seek and destroy
whiskey in the jar
Order No. AM95597

alanis morissette

Includes:
hand in my pocket
ironic
you oughta know
Order No. AM943723

oasis

Includes:
cigarettes & alcohol
morning glory
supersonic
Order No. AM935330

ocean colour scene

Includes:
the circle
the day we caught the train
the riverboat song
Order No. AM943712

elvis presley

Includes:
all shook up
blue suede shoes
hound dog
Order No. AM937090

pulp

Includes:
common people
disco 2000
sorted for e's & wizz
Order No. AM938124

the rolling stones

Includes:
brown sugar
(i can't get no) satisfaction
jumpin' jack flash
Order No. AM90247

stereophonics

Includes:
just looking
pick a part that's new
the bartender & the thief
Order No. AM960950

sting

Includes:
an englishman in new york
fields of gold
if you love somebody
set them free
Order No. AM928092

the stone roses

Includes:
i am the resurrection
i wanna be adored
ten storey love song
Order No. AM943701

the stone roses Book 2

Includes:
fool's gold
love spreads
one love
Order No. AM955890

suede

Includes:
animal nitrate
electricity
we are the pigs
Order No. AM955955

paul weller

Includes:
the changingman
out of the sinking
wild wood
Order No. AM937827

the who

Includes:
i can see for miles
pinball wizard
substitute
Order No. AM955867

the 60's

Includes:
all along the watchtower
(jimi hendrix)
born to be wild (steppenwolf)
not fade away (the rolling stones)
Order No. AM957748

the 70's

Includes:
all right now (free)
hotel california (the eagles)
live and let die (wings)
Order No. AM957759

the 80's

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CD track listing

1 tuning notes

Full instrumental performances (with guitar)...

2 bigmouth strikes again

**3 heaven knows I'm
miserable now**

4 panic

**5 the boy with the thorn
in his side**

6 this charming man

**7 what difference does
it make?**

all tracks:

(Morrissey/Marr)

Chrysalis Music Limited/

Universal Music Publishing Limited

Backing tracks only (without guitar)...

8 bigmouth strikes again

**9 heaven knows I'm
miserable now**

10 panic

**11 the boy with the thorn
in his side**

12 this charming man

**13 what difference does
it make?**

To remove your CD from the plastic sleeve,
lift the small lip to break the perforations.
Replace the disc after use for convenient storage.

**play guitar with the CD backing tracks
and the matching music book**

**bigmouth strikes again
heaven knows I'm
miserable now
panic
the boy with the
thorn in his side
this charming man
what difference does
it make?**

what you get in this pack...

on the CD

*two specially recorded 'soundalike'
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**1 full demo with guitar showing
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