



THE SMITHS

The Singles Collection

all 19 of The Smith's
most popular single releases
Arranged for guitar tab

THE SMITHS

The Singles Collection

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A
B



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Ask	4
Bigmouth Strikes Again	14
The Boy With The Thorn In His Side	20
Girlfriend In A Coma	24
Hand In Glove	32
Heaven Knows I'm Miserable Now	28
How Soon Is Now?	39
I Started Something I Couldn't Finish	56
Last Night I Dreamt That Somebody Loved Me	64
Panic	70
Shakespeare's Sister	74
Sheila Take A Bow	92
Shoplifters Of The World Unite	100
Stop Me If You Think You've Heard This One Before	83
That Joke Isn't Funny Anymore	106
There Is A Light That Never Goes Out	115
This Charming Man	122
What Difference Does It Make?	127
William, It Was Really Nothing	132
Guitar Tablature Explained	142

Ask

Words & Music by
Morrissey & Johnny Marr



♩ = 166

Gtr. 1 (elec.)

mf clean tone w/chorus

let ring...

*G

Fig. 1 ----- 1

TAB

10 8 10 12 10 12 0 8 10 8 10

11 9 11 12 12 0 9 11 9 11

*Chords implied by harmony.

Gtr. 2 (elec.)

mf clean tone w/chorus

let ring...

Fig. 2 ----- 1

TAB

10 0 10 12 7 8 9 8 0 5 5 3 2 0 3

11 9 11 12 9 9 8 0 5 5 3 2 0 3

Gtr. 3 (acous. 12 str.)

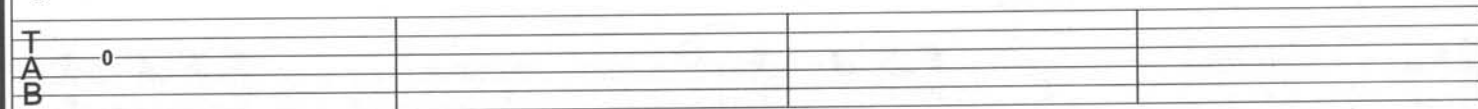
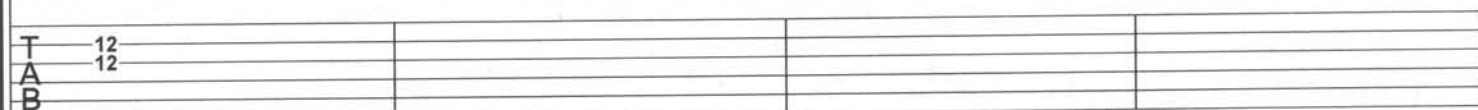
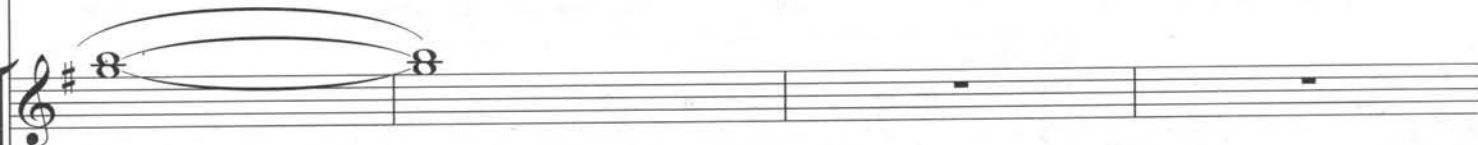
TAB

X X X 3 3

X X X x x

X X X x x

Verse G Am⁷ C Dsus² G Am⁷ C Dsus²



Gtr. 4 (elec.)

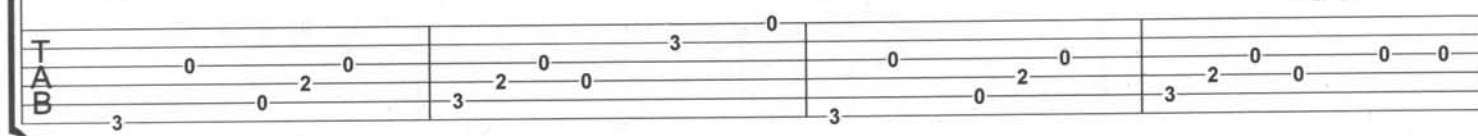
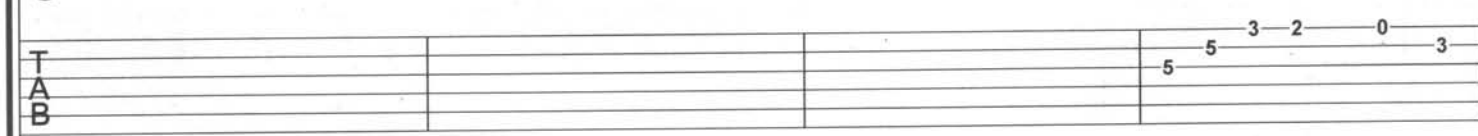
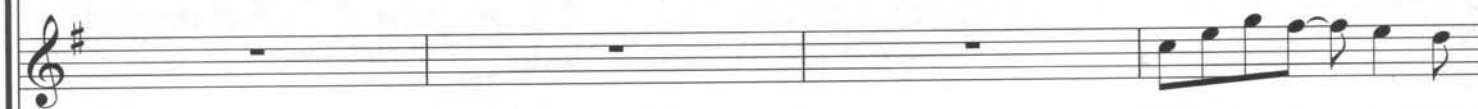
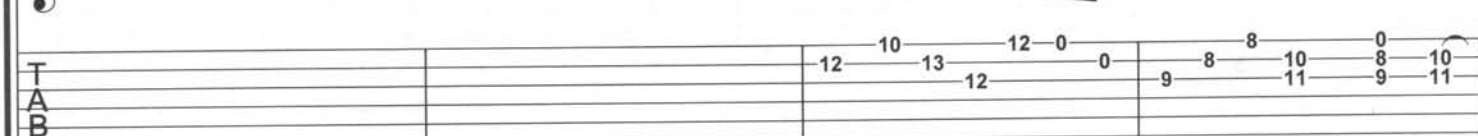
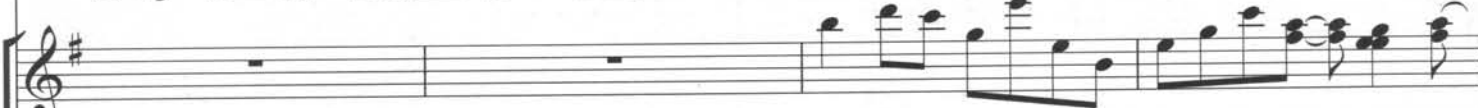
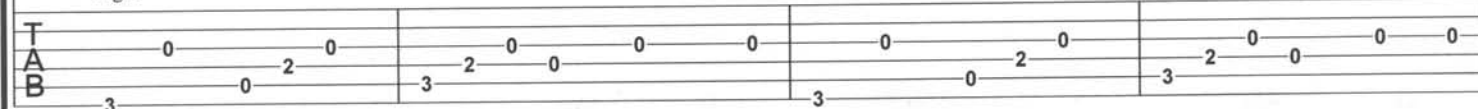


Fig. 3 ends -----

Verse

G Am⁷ C Dsus² G Am⁷ C Dsus²

(1.) Shy - ness is nice, and shy - ness can stop you from
 2. Coy - ness is nice, and coy - ness can stop you from

2° only

Gtr. 5

Gtr. 3 plays Fig.3

1° only

Gtrs. 1+2

G Am⁷ C Dsus² G Am⁷ C Dsus²

do - ing all the things in life you'd like to. } So if there's
 say - ing all the things in life you'd like to.

1° only

Gtr. 1

let ring...

1° only

Gtr. 2

Pre Chorus

G Am⁷ C Dsus² G Am⁷ C Dsus²

some - thing you'd like to try, — if there's some - thing you'd like to try, —

Gtr. 5 (elec./acous.)

mf w/chorus

Fig. 4

TAB

8 5 7 7

8 8

TAB

12 12 12 10 8 10 11 9 11

0

TAB

G Am⁷ C Dsus² G Am⁷ 1. C Dsus² 2. C Dsus²

ask me I won't say no. How could I? 3. Spend - ing

Gtr. 1 plays Fig.1
Gtr. 2 plays Fig.2

TAB

8 5 7 8

8

TAB

12 12

Verse

G Am⁷ C Dsus² G Am⁷ C Dsus²

(3.) warm sum - mer days in - doors. Writ - ing
4. Na - ture is a lan - guage, can't you read?

Gtr. 1

Gtr. 5 plays Fig. 4

let ring...

TAB

12 10 13 12 0 0 9 8 10 8 10 11

2° only

Gtr. 2

let ring...

TAB

12 12 7 8 9 8 0 0 5 5 3 2 0 3

Gtr. 4

let ring...

Gtr. 3 (acous. 12 str.) doubles

TAB

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

G Am⁷ C Dsus² G Am⁷ C Dsus²

fright - en - ing verse to a buck - toothed girl in Lux - em - bourg.
Na - ture is a lan - guage, can't you read? So,

TAB

12 12

Gtrs. 1+2

TAB

0 10 0 10 12 11 9 11 12

TAB

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

Chorus

G C/G G

Ask me, ask me, ask me. Ask me, ask me, ask me. Be - cause, —

Ask me, ask me, ask me. Ask me, ask me, ask me.

TAB 10 12 12 13 13 12 10 0 10 12 12 12 12 14 (14) 12 12 11 8 9 11

TAB 3

G Am⁷ C Dsus² G Am⁷ C Dsus²

if it's not love, then it's the bomb, the bomb, the bomb, the bomb, the

Gtr. 5 plays Fig. 4

Gtr. 4

Gtr. 3 (acous. 12 str.) doubles

TAB 12 12 12 12 10 0 10 11 8 9 11 3 0 0 0 0 0 3 0 3 1 0 2 0 3 2 0 0 0 3 2 0 0 0

1. Interlude

G Am⁷ C Dsus² Em⁷ Dsus²

bomb, the bomb, the bomb that will bring us to - geth - er.

Gtr. 6
Gtr. 7

Gtrs. 1+2 tacet

mp w/slide + clean tone

8va-----]

15 17 14 15

TAB

12 12

3 0 0 0 0 5 3

3

0 3 0 2

Cadd9 Em⁷ Dsus²

Gtr. 6
Gtr. 7

mp w/slide + clean tone

8va-----]

15 17 14 15

TAB

2 3 0

Chorus

G C/G G

ask me, ask me, ask me. Ask me, ask me, ask me, oh.

TAB

10 12 12 13 13 12 10 0 10

12 12 12 12 12 11 8 9 11

14 (14) 12 12

TAB

3

G Am⁷ C Dsus² G Am⁷ C Dsus²

La - la, la - la, la - la, la - la. La - la, la - la, la - la, la - la.

Gtr. 5 plays Fig.4

TAB

12 12 12 10 0 10 12 10 0 10

12 11 8 9 11 12 11 8 9 11

Gtr. 4

Gtr. 3 doubles

TAB

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

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

3 2 0 0 3

G Am⁷ C Dsus² G Am⁷ C Dsus²

La - la, la - la, la - la, la - la. La - la, la - la, la - la, la - la.

cont. ad lib. Gtr. 1 plays Fig.1
Gtr. 2 plays Fig.2

TAB

G Am⁷ C Dsus² G Am⁷ C Dsus²

TAB

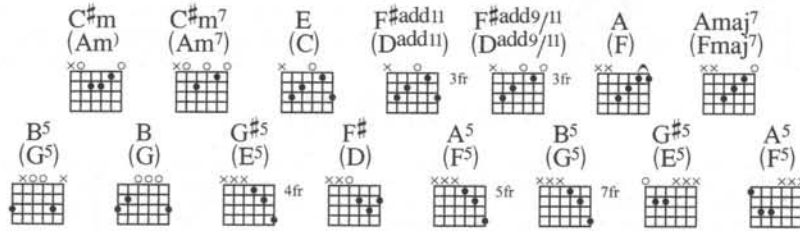
G Am⁷ C Dsus² G Am⁷ C Dsus² Repeat to fade

TAB

Bigmouth Strikes Again

Words & Music by
Morrissey & Johnny Marr

Capo 4th fret



Capo 4th fret

♩ = 133

Intro

* C#m (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	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	3	3	3	3	3	3
B	2	2	2	2	2	2	2	2	2	2	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	2	4	4	4	4	4	4
B	0	0	0	0	0	0	0	0	0	0	3	3	3	3	3	5	5	5	5	0	0

* Symbols in parenthesis represent chord names with respect to capoed guitar.
Symbols above represent actual sounding chords.

C#m (Am)

A (F)

Amaj7 (Fmaj7)

B5 (G5)

T	0	0	0	0	0	0	0	0	0	0	1	1	1	0	0	0	3	3	3	3	3	3
A	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3	
B	2	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	
B	2	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	
B	0	0	0	0	0	0	0	0	0	0	3	3	3	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	0	3	3	3	3	3	5	5	5	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	1	3	3	3	3	3	3	3	3	3	3	3	3	3	3
B	2	2	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	2
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	4	4	4	4	2
B	0	0	0	0	0	0	0	0	0	0	3	3	3	3	3	5	5	5	5	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 mash ev - 'ry tooth in your head.

TAB

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

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

Amaj⁷ (Fmaj⁷) B⁵ (G⁵) C^{#m} (Am) C^{#m}7 (Am⁷) E (C)

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

TAB

[illegible]

flames rose to her Ro-man nose how her Walk - man start - ed to melt.

[illegible]

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

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

C[#]m (Am) A (F) B (G) G[#]5 (E⁵)

start - ed to melt.

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

3 3

F# (D) G#5 (E5) A5 (F5) B5 (G5)

2 3 2 3 (0) 7 5 4 7 5 4 7 5 4 7 5 4 8 6 5 8 6 5 10 8 7 10 8 7 10 8 7 10 8 7

Chorus

G^{#5} (F⁵) F[#] (D) A⁵ (F⁵)

7 7 7 7 X X X X 7 X X 7 7 7 7 7 2 2 2 7 7 7 7 7 7 7 7 7 7 8 8
5 5 5 5 X X X X 5 X X 5 5 5 5 5 3 3 3 5 5 5 5 5 5 5 5 5 6 6
4 4 4 4 X X X X 4 X X 4 4 4 4 4 2 2 2 (4) 4 4 4 4 4 4 4 4 4 4 5 5

TAB

Chorus

B⁵ (G⁵) C^{#m} (Am) E (C) F^{#add11} (Dadd11)

cont. in stave

Big mouth la la la la.

Gtrs. 1+3

8 8 10 10 10 10 1 1 1 1 1 1 1 1 3 3 3
6 6 8 8 8 8 2 2 2 2 2 2 2 2 0 0 0
5 5 7 7 7 7 0 0 0 0 0 0 0 0 3 3 3
2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4
0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 5 5

TAB

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

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
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 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB

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,

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

TAB

Words & Music by
Morrissey & Johnny Marr

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

20

D Am

for love.

TAB

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

Verse

C* D G C*

1. How can they look in to my eyes,
2. How can they see the love in our eyes,

mp

TAB

7 8 10 5 7 5 5 5 3 3 X 3 3 3 0 0 1
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 0 0 0 0 0 0 0 0
(3)

D Am⁷ Dadd11 Dadd9/11

and still they don't be-lieve me?
and still they don't be-lieve us?

How can they
And af-ter all this

mf

TAB

2 2 2 2 2 2 2 2 0 0 0 3 3 3 3 3 3 0 0 0 0 0 3 3 5 5 5 5 0 0
3 3 3 3 3 3 3 3 0 0 0 1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3
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 4 4 4 4 4 4
(0) (0)

G C* D

hear me say those words, still they don't want to be-lieve

mp

TAB

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

Am⁷ Dadd⁹ Dadd^{9/11}

me? be - lieve us. And if they don't be -
And if they don't be -

mf

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

G C* D

- lieve me now will they ev -
- lieve us. now will they ev -

mp

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

Am⁷ Dadd¹¹ Dadd^{9/11}

- er be - lieve me? And if they don't be -
- er be - lieve us? And when you want to

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	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0
	(0)	(0)	2	2	2	2	2	2	2	2	2	(0)	(0)	2	4	5	5	5	5	5

G C* D

- lieve live me now will they ever, will they ev - er
how d'you start? Where d'you go? Who

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	3
B	0	0	X	0	0	0	0	2	2	2	2	2	2	2	2	2	0	0
	(3)						3	0	0	0	0	0	0	0	0	0	0	0

Am⁷ Dadd11 Dadd9/11

be - lieve me? no.
do you know? Oh, no.

mf

TAB

0	0	3	3	3	3	3	3	0	0	0	0	3	5	5	5	5	0	0
1	1	1	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	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4
(0)	(0)										(0)	(0)	5	5	5	5	5	5

C D Dsus² D C D Dsus² D

Oh, ah,

TAB

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

Dsus⁴ C* Dsus⁴ C* D G Am

oh, ha oh. Oh, oh...

TAB

3	3	3	3	5	0	0	0	0	3	3	3	3	5	0	2	7	7	7	7	7	7	8	8
1	1	1	1	1	1	1	1	1	2	3	3	3	3	1	3	8	8	8	8	8	8	8	8
0	0	0	0	0	0	0	0	0	0	2	2	2	2	0	2	.	.	.	.	.	.	.	.
2	2	2	2	2	2	2	2	2	0	0	0	0	2	2	0	.	.	.	.	.	.	.	.
3	3	3	3	3	3	3	3	3					3			.	.	.	.	.	.	.	.

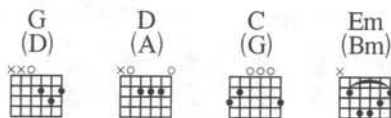
D Am C* D Repeat to fade cont. sim. rhythm w/ad lib. vocal

TAB

5	5	5	5	5	7	5	3	9	8	8	8	8	8	7	7	7	7	8	5	5	5	7
7	7	7	7	7	7	7	5	10	9	9	9	9	9	8	8	8	8	8	10	7	7	7

Girlfriend In A Coma

Words & Music by
Morrissey & Johnny Marr



All Guitars Capo 5th fret.

Intro

$\text{♩} = 104$

G
(D)

Gtr. 1 (acous.)

Intro section musical notation. Gtr. 1 (acous.) plays a rhythmic pattern. The guitar tablature shows fingerings for the acoustic guitar part.

First verse musical notation. Gtr. 1 plays a rhythmic pattern. Gtr. 2 (elec.) plays a melodic line. The guitar tablature shows fingerings for both parts.

1. Girl - friend in a co - ma, I know, — I know — it's

Gtr. 2 (elec.)

First verse musical notation. Gtr. 1 plays a rhythmic pattern. Gtr. 2 (elec.) plays a melodic line. The guitar tablature shows fingerings for both parts.

Second verse musical notation. Gtr. 1 plays a rhythmic pattern. Gtr. 2 (elec.) plays a melodic line. The guitar tablature shows fingerings for both parts.

C (G) D (A) G (D) D (A) C (G) D (A) G (D) D (A)

I know it's real - ly se - ri ous. There were times when I could have mur -

TAB

C (G) D (A) G (D) D (A) C (G) D (A) G (D) D (A)

dered her. But you know, I would hate a - ny - thing to

TAB

C (G) D (A) G (D) D (A) C (G) D (A)

hap - pen to her. No, I don't want to see her. Do you

TAB

Chorus

Em (Bm) D (A) C (G) D (A) Em (Bm) D (A)

real - ly think she'll pull through? Do you real - ly think she'll pull through?

Gtr. 1

TAB

Chords: C (G), D (A), Em (Bm), D (A), C (G), D (A)

Gtr. 1

Do.

Gtrs. 2+3 (acous. 12 str.)

TAB

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

Chords: G (D), D (A), C (G), D (A), G (D), D (A), C (G), D (A)

cont. sim.

Girl - friend in a co - ma, I know, I know it's se - ri - ous.

Gtr. 2

TAB

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

Verse

Chords: G (D), D (A), C (G), D (A), G (D), D (A), C (G), D (A)

My, my, my, my, my, my ba - by, good - bye. There were

Gtr. 2

TAB

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

Chords: G (D), D (A), C (G), D (A), G (D), D (A), C (G), D (A)

times when I could have stran - gled her. But you know, I would

Gtr. 2

TAB

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

G (D) D (A) C (G) D (A) G (D) D (A) C (G) D (A)

hate a - ny - thing to hap - pen to her. Would you please let me see her. Do you

TAB

Chorus

Em (Bm) D (A) C (G) D (A)

real - ly think she'll pull through? Do you real - ly think she'll pull through?

Gtr. 1

TAB

C (G) D (A) Em (Bm) D (A) C (G) D (A)

Do. Let me

Gtrs. 2+3

TAB

G (D) D (A) C (G) D (A) G (D)

whis - per my last good - byes, I know it's se - ri - ous.

Gtr. 2

TAB

B

C#

F#maj7

D#m

“Oh, I was look - ing for a job, and then I found a job and and
you’ve been in the house too long” she said and I

2° play chord arpeggios

TAB

7	7	7	9	6	11	11	11	11	9	11	11	11	11	11	11
8	8	8	8	10	11	10	10	10	10	10	11	11	11	11	11
					(9)						(13)				

G#m

G#m/F#bass

B

C#

F#maj7

Hea - ven knows I’m mis - ‘ra - ble now. In my life
naturally fled. In my life

TAB

12	11	7	7	7	7	6	11	11	11	9	11	9	11	11	11
13	12	8	8	8	8	6	10	10	10	10	10	10	10	10	10
13	11						11	11	11	11	11	11	11	11	11
11							(9)								

B

C#

F#maj7

D#m*

C#

why do I give val - u - able time to
why do I smile smile at

2° play chord arpeggios

w/percussive feel

TAB

7	7	7	7	9	6	11	11	11	11	9	11	9	7	7	7	6	6	6	6
8	8	8	8	8	10	11	10	10	10	10	10	10	8	8	8	8	6	6	6
						(9)													

(F#)

(F#/Ebass)

(B/D#bass)

(Bmaj7)

peo - ple who don’t care if I live or I
peo - ple who I’d much ra - ther kick in the

Fig. 1

TAB

11	11	11	11	9	11	11	11	11	9	11	11	11	11	11	11	11	11	11	11
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

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

die?
eye?

Gtr. 3 (elec.)

f

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

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

2. Two
4. I was

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

Gtrs. 1+2 cont in slashes

8va

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

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
hap - py in the haze of a drunk - en hour but Hea - ven knows I'm mis-'ra - ble now_ "Oh, you've

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

T 9 6 6 4 9 11 11 11 11 11 9
A 11 7 6 4 11 11 11 11 11 11 9
B 10 6 6 4 11 11 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_
been in the house too long" she said and I naturally fled.

T 9 6 6 4 9 11 11 11 11 11 9
A 11 7 6 4 11 11 11 11 11 11 9
B 10 6 6 4 11 11 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

*F#5(#7)

D#madd9

G#m G#m/F# C#sus4

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

Outro

(F#maj7)

(D#m)

w/percussive feel

(hand position)

(G#m)

(G#m7)

(C#)

F#maj7

Dmaj7

F#maj7/C#bass

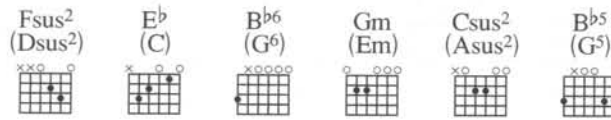
B7sus4

B5(6)

w/bar

Hand In Glove

Words & Music by
Morrissey & Johnny Marr



All Gtrs. Capo 3rd fret.

♩ = 138

Chords: F#sus2 (D#sus2), Eb (C), Bb6 (G6), F#sus2 (D#sus2), Eb (C), Bb6 (G6) *Play 3 times*

Gtr. 2 (acous.)

Gtr. 1 (elec.)

let ring...
f w/dist.

TAB

Verse

Chords: Gm (Em), Eb (C), F#sus2 (D#sus2), C#sus2 (A#sus2), Bb6 (G6), Gm (Em), Eb (C), F#sus2 (D#sus2), C#sus2 (A#sus2)

1. Hand in glove, the sun shines out of our be-hinds...
2. Hand in glove, the good peo-ple laugh.

Gtrs. 1+2

TAB

Chords: Bb5 (G5), Gm (Em), Eb (C), F#sus2 (D#sus2), C#sus2 (A#sus2), Bb6 (G6)

Yes No it's not may like be hid-den by love, this one is
but we've rags,

TAB

Gm (Em) E^b (C) F[♯]su² (D[♯]su²) C[♯]su² (A[♯]su²) B[♭]5 (G⁵) Gm (Em) E^b (C) F[♯]su² (D[♯]su²) C[♯]su² (A[♯]su²)

diff - 'rent be - cause it's us. Hand in glove,
 some - thing they'll nev - er have. Hand in glove,

TAB: 0 0 X 0 0 0 0 0 0 3 3 0 0 X 0 0 0 0 0

B[♭]6 (G⁶) Gm (Em) E^b (C) F[♯]su² (D[♯]su²) C[♯]su² (A[♯]su²) B[♭]5 (G⁵)

we can go where - ev - er we please. Yes And
 the sun shines out of our be - hinds. we

TAB: 0 0 0 0 0 0 0 0 X 0 0 0 0 0 0 0 0 3 3

Gm (Em) E^b (C) F[♯]su² (D[♯]su²) C[♯]su² (A[♯]su²) B[♭]6 (G⁶) Gm (Em) E^b (C) F[♯]su² (D[♯]su²) C[♯]su² (A[♯]su²)

ev - 'ry - thing de - pends up - on how near you stand to me.
 may be hid - den by rags, but we've some - thing they'll nev - er have.

TAB: 0 0 X 0 0 0 0 0 0 0 0 0 0 0 0 X 0 0 0

B^b5 (G⁵) Gm (Em) E^b (C) Fsus² (Dsus²) Csus² (Asus²) B^b6 (G⁶)

And if the peo - ple stare, then the

TAB

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

Gm (Em) E^b (C) Fsus² (Dsus²) Csus² (Asus²) B^b5 (G⁵) Gm (Em) E^b (C) Fsus² (Dsus²) Csus² (Asus²)

peo - ple stare. Oh, I real - ly don't know and I real - ly don't care.

TAB

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

B^b6 (G⁶) Gm (Em) E^b (C) Fsus² (Dsus²) Csus² (Asus²) B^b5 (G⁵)

It's my

Gtr. 2 cont. in slashes

TAB

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

Pre chorus

Chord progression for Pre chorus:

Fsus² (Dsus²) E^b (C) B^{b6} (G⁶) Fsus² (Dsus²) E^b (C) 1. B^{b6} (G⁶)

Gtr. 2

shame, oh, oh.

TAB

2. Chorus

Gm (Em) E^b (C) Fsus² (Dsus²) Csus² (Asus²) B^{b6} (G⁶)

So hand in glove I stake my claim, I'll fight to the

Gtrs. 1+2

TAB

Gm (Em) E^b (C) Fsus² (Dsus²) Csus² (Asus²) B^{b5} (G⁵) Gm (Em) E^b (C) Fsus² (Dsus²) Csus² (Asus²)

last breath. If they dare touch a hair on your

TAB

Gm (Em) E^b (C) F[♯]sus² (D[♯]sus²) C[♯]sus² (A[♯]sus²) B[♭]5 (G⁵) Gm (Em) E^b (C) F[♯]sus² (D[♯]sus²) C[♯]sus² (A[♯]sus²)

know my luck too well, and I'll prob - ably nev - er see you a - gain,

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

B[♭]6 (G⁶) Gm (Em) E^b (C) F[♯]sus² (D[♯]sus²) C[♯]sus² (A[♯]sus²) B[♭]5 (G⁵)

I'll prob - ably nev - er see you a - gain, I'll

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

Gm (Em) E^b (C) F[♯]sus² (D[♯]sus²) C[♯]sus² (A[♯]sus²) B[♭]6 (G⁶) Gm (Em) E^b (C) F[♯]sus² (D[♯]sus²) C[♯]sus² (A[♯]sus²)

prob - ably nev - er see you a - gain.

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

E^b
(C)

Oh,

oh.

Oh,

Gtr. 2 cont. in slashes

A musical score for the song "The Rose Tree". The score is written for a four-part vocal harmony (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The melody is simple and repetitive, with the lyrics "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree" repeated throughout. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The score is divided into two systems, each with a repeat sign at the beginning.

$$B^b_6$$

$$(G^6)$$

rhythm cont. sim.

oh.

Oh,

oh

TAB

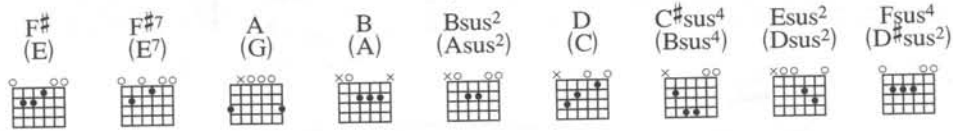
Gm
(Fm)

Play 4 times

[illegible]

How Soon Is Now?

Words & Music by
Morrissey & Johnny Marr



All Gtrs. Capo 2nd fret.

♩ = 96

*F# (E)

F#7 (E7)

F# (E)

F#7 (E7)

F# (E)

F#7 (E7)

Gtr. 2 (elec.)

Two guitars arr. for one

mf w/dist.

1/2

Gtr. 1 (elec.)

f

*chords implied by harmony throughout

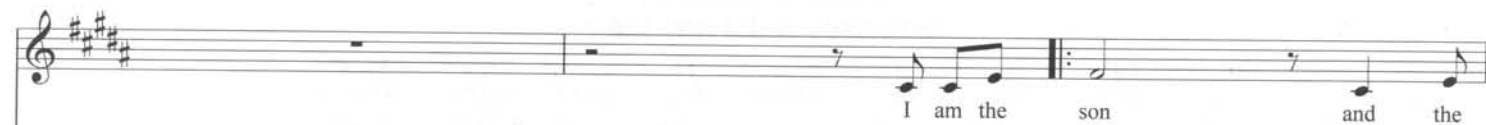
A (G)

B (A)

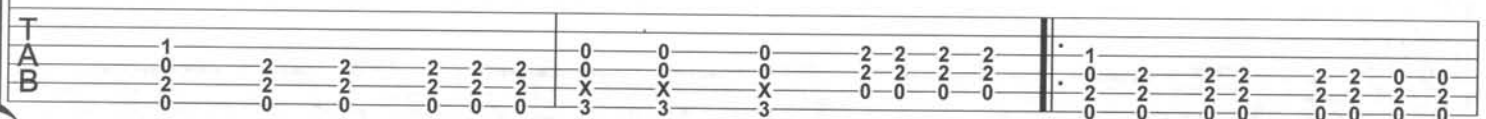
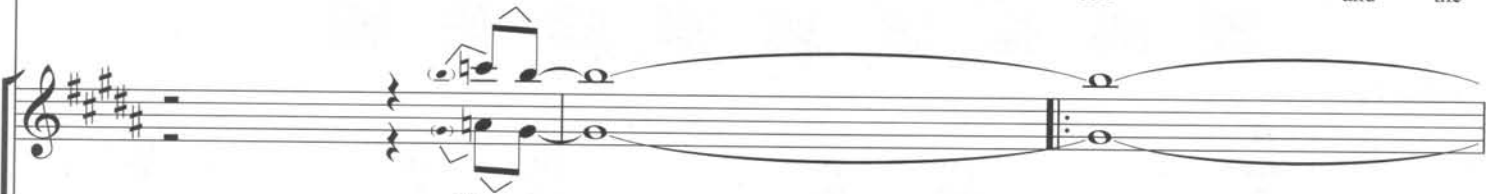
F#7 (E7) F# (E)

F#7 (E7) F# (E)

Gtr. 3 (elec.)

F#7
(E7)A
(G)B
(A)Verse
F#7 (E7) F# (E)

I am the son and the



F#7 (E7) F# (E)

F#7 (E7)

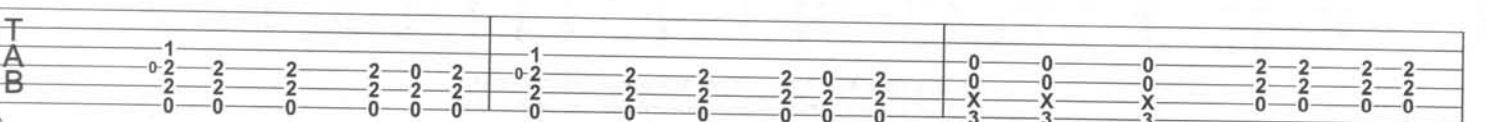
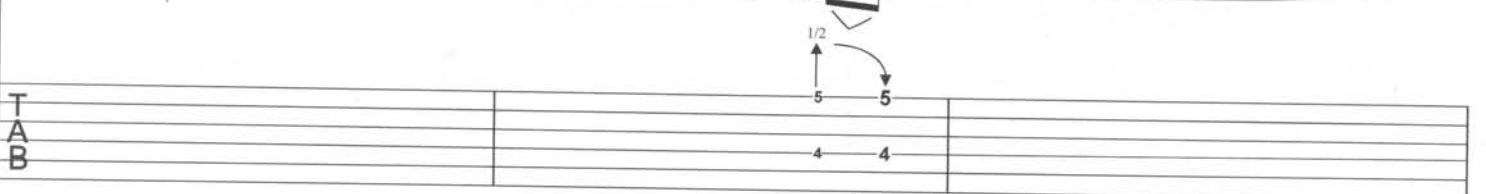
A (G)

B (A)



heir

of a shy - ness that is cri - min - al - ly vul -



F#7 (E7) F# (E)

F# (E)

F#7 (E7)

F# (E)

F#7 (E7)

- gar.

I am the son and heir,

of no-thing in part-i-cu-lar.

1/2

5 5

4 4

A (G)

B (A)

Bsus² (Asus²)

D (C)

You shut your mouth,

Gtr. 4 (elec.)

mf w/dist.

cont. sim.

Chorus

Gtrs. 2+3 tacet

A
(G)

Bsus²
(Asus²)

C[#]sus⁴
(Bsus⁴)

Esus²
(Dsus²)

how can you say _____ I go a - bout things the wrong

T	8	8	8	8	8	7	7	12	12	12	12	15	15	15	15	15
A	5	5	5	5	5	4	4	9	9	9	9	12	12	12	12	12
B																

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

F[#]
(E)

F[#]sus⁴
(Esus⁴)

F[#]
(E)

Bsus²
(Asus²)

D
(C)

_____ way? _____ I am _____ hu - man and I need to be loved, -

T	15	17	(17)	12	12	12	12	12	12	12	12	12	8	8	8	8
A	12	14	(14)	9	9	9	9	9	9	9	9	9	5	5	5	5
B																

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

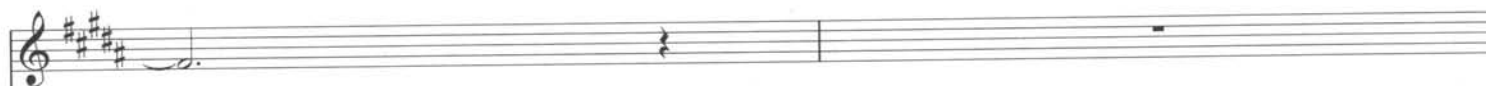
A
(G)B^{sus2}
(A^{sus2})C^{#sus4}
(B^{sus4})E^{sus2}
(D^{sus2})

just like ev - 'ry - bo - dy else does.

T	8	8	8	8	8	7	7	12	12	12	12	15	15	15	15	15
A	5	5	5	5	5	4	4	9	9	9	9	12	12	12	12	12
B																



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

F[#]
(E)F^{#sus4}
(E^{sus4})F[#]
(E)F^{#sus4}
(E^{sus4})

T	15	17	(17)													
A	12	14	(14)													
B																

Gtr. 5 (elec.)

mf w/dist.

T	0	12	12	0	12	12	0	0	12	12	0	0	12	12	0	14
A																
B																



T	1								1							
A	0	2	2	2	2	0	2	2	0	2	2	2	0	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

F#
(E)

F#sus4
(Esus4)

F#
(E)

F#sus4
(Esus4)

Gtr. 2

P.H.-----|

full

1/2

TAB

0 0 12-12 0 12-12 0 12-12 0 12-12 0 14

12 0 7 7 5 5

4 4

TAB

1 0 2 2 2 2 0 2 1 2 2 2 2 0 2 2

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

A
(G)

B
(A)

F#7 F#
(E7) (E)

F#7 F#
(E7) (E)

Gtr. 3

Gtr. 5 tacet

TAB

TAB

0 0 0 2 2 2 2 1 0 2 2 2 2 2 2 2

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

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

A
(G)B
(A)F#7
(E7) F#
(E)F#7
(E7)

TAB

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

F#7
(E7)A
(G)B
(A)B_{sus}²
(A_{sus}²)

There's a club, if you'd like to go?

Gtr. 4

cont. sim.

TAB

12	12	12	12	12	12	12	12	12	12	8	8	8	8
X	X	X	X	X	X	X	X	X	X	5	5	5	5
9	9	9	9	9	9	9	9	9	9	5	5	5	5

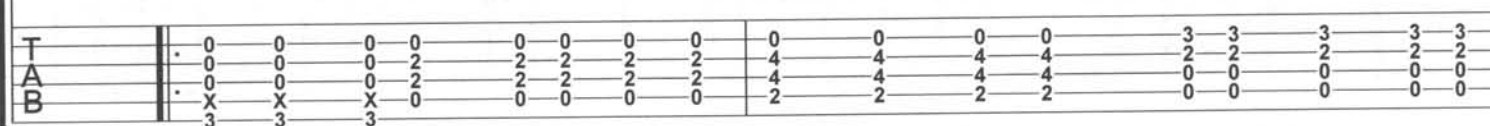
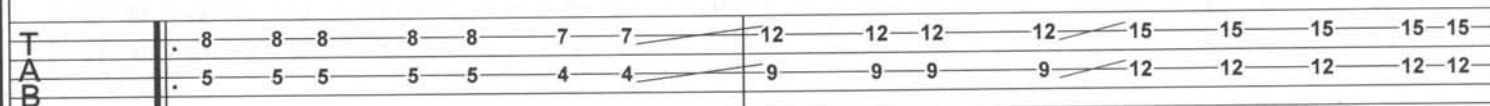
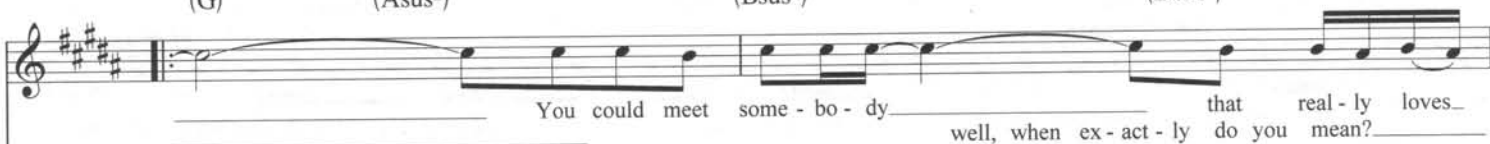
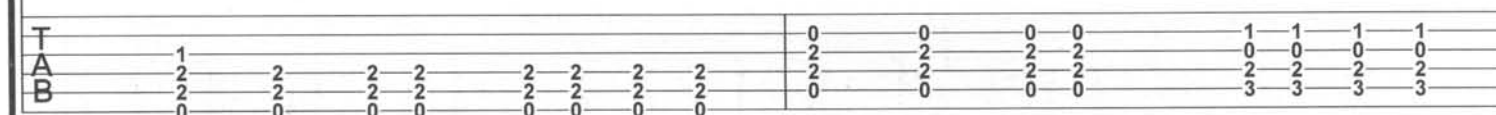
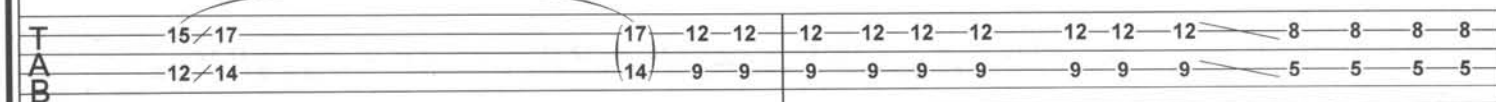
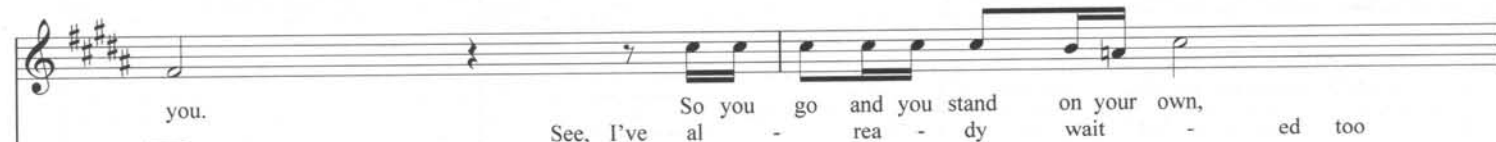
TAB

5	5	5	5	5	5	5	5	5	5	5	5	5	5
4	4	4	4	4	4	4	4	4	4	4	4	4	4

TAB

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

Chorus

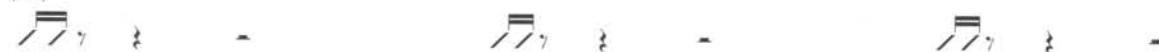
A
(G)B^{sus2}
(A^{sus2})C^{#sus4}
(B^{sus4})E^{sus2}
(D^{sus2})F[#]
(E)F^{#sus4}
(E^{sus4})F[#] B^{sus2}
(E) (A^{sus2})D
(C)

A
(G)B^{sus2}
(A^{sus2})C^{#sus4}
(B^{sus4})E^{sus2}
(D^{sus2})

long, and you leave on your own, and you go home and you cry and you want to die...
and all my hope is

T	8	8	8	8	8	7	7	12	12	12	12	15	15	15	15	15
A	5	5	5	5	5	4	4	9	9	9	9	12	12	12	12	12
B																

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

F^{#7}
(E⁷)

gone.



T	15/17	(17)
A	12/14	(14)
B		

Gtr. 5

2° ad lib.

mf w/dist.

T	0	12-12	0	12-12	0-0	12-12	0-0	12-12	0-14	0-0	12-12	0-14	0-0	12-12	0-14	0-0	12-12	0-14	0-0	12-12	0-0	12
A																						
B																						



1						1						1										
2	2	2	2	0	2	2	2	2	2	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	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

Interlude A (G) B (A) F#7 (E7) F# (E)

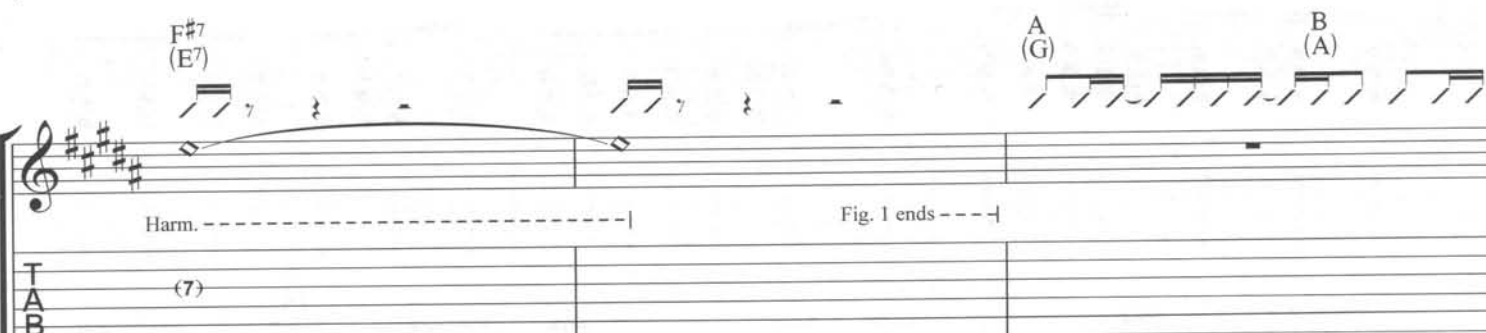
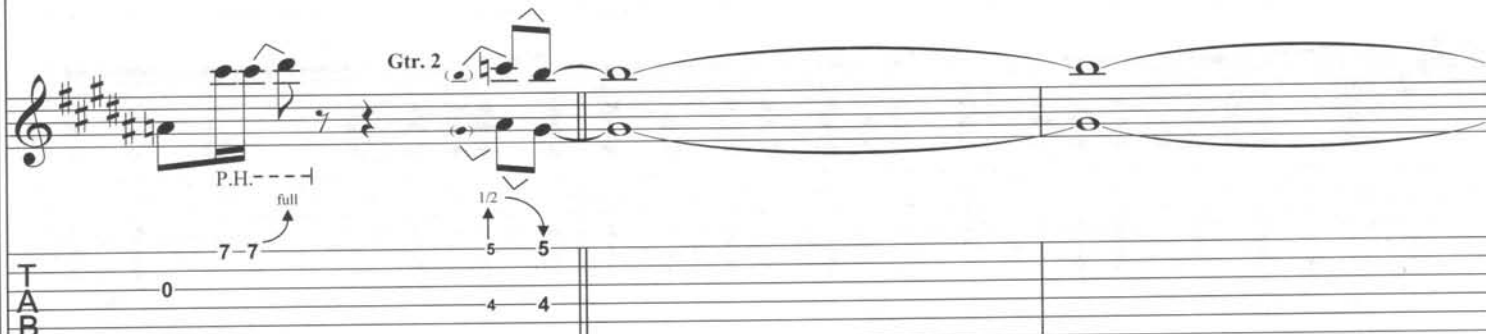


Gtr. 6 (elec.)

let ring...

Fig. 1 -----

Harm. -----
mf clean tone w/chorus (1° only)



2° Gtr. 6 plays Fig.1

Gtr. 2

A
(G)
$$\frac{B}{(A)}$$

F#7
(E7)

1° Gtr. 6 plays Fig. 1

A
(G
$$\frac{B}{(A)}$$

1.
Bsus²
(Asus²)

Gtr. 6 tacet

2.
Bsus²
(Asus²)

Gtr. 6 tacet

When you say it's gon - na hap - pen now, —

Gtr. 4

cont. sim.

cont. sim.

T	12	12	12	12	12	12	12	8	8	8	8	12	12	12	12	12	12	12	8	8	8	8
A	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
B	9	9	9	9	9	9	9	5	5	5	5	9	9	9	9	9	9	9	5	5	5	5

Musical staff with treble clef and key signature of three sharps (F#, C#, G#).

TAB staff for the first system.

Musical staff with treble clef and key signature of three sharps (F#, C#, G#).

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

Chorus (Instrumental)

A
(G)

Bsus²
(Asus²)

C#sus⁴
(Bsus⁴)

Esus²
(Dsus²)

F#
(E)

F#sus⁴
(Esus⁴)

Musical staff for the Chorus (Instrumental) section.

T	8	8	8	8	8	7	7	12	12	12	12	15	15	15	15	15	15	15	15	15/17	(17)	12	12
A	5	5	5	5	5	4	4	9	9	9	9	12	12	12	12	12	12	12	12	12/14	(14)	9	9
B																							

Musical staff for the Chorus (Instrumental) section.

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

Bsus²
(Asus²)

Chorus

A
(G)

Bsus²
(Asus²)

Gtr. 3 tacet

You shut your mouth, how can you say

Gtr. 4

cont. sim.

T	12	12	12	12	12	12	12	8	8	8	8	8	8	8	7	7
A	X	X	X													
B	9	9	9	9	9	9	9	5	5	5	5	5	5	5	4	4



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

C[#]sus⁴
(Bsus⁴)

Esus²
(Dsus²)

F[#]
(E)

F[#]sus⁴
(Esus⁴)

F[#]
(E)

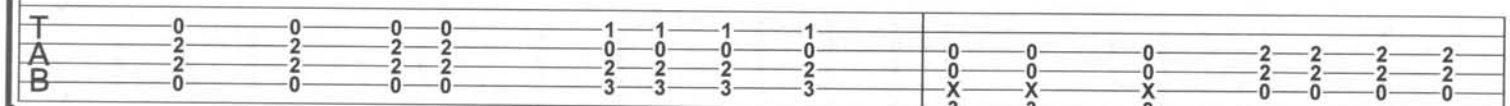
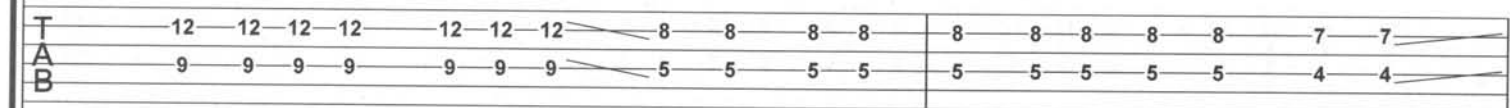
I go a- bout things the wrong way? I am hu -



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



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

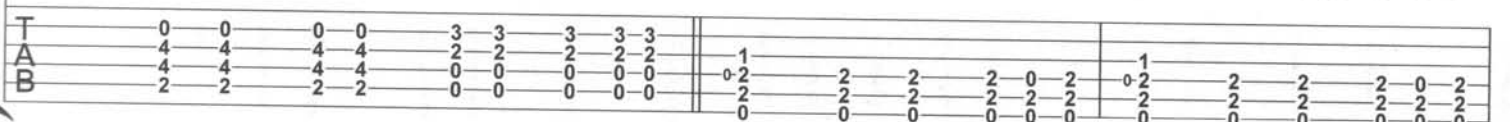
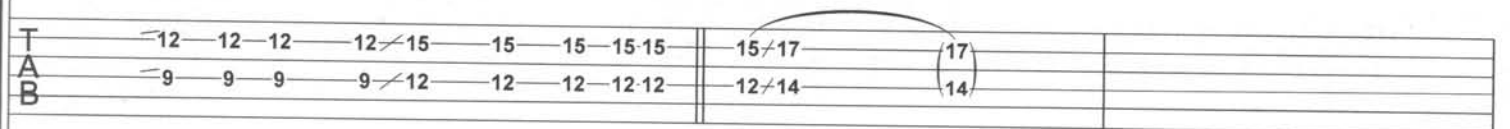
Bsus²
(Asus²)D
(C)A
(G)Bsus²
(Asus²)

Outro

C[#]sus⁴
(Bsus⁴)E^bsus²
(D^bsus²)F[#]7
(E⁷)

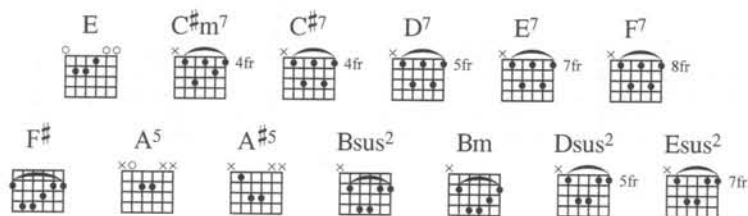
Gtr. 3

Gtr. 5 plays ad lib.



I Started Something I Couldn't Finish

Words & Music by
Morrissey & Johnny Marr



$\text{♩} = 136$ $\text{♪} = \text{♪}$ $\text{♪} = \text{♪}$

Intro

E

TAB

C#m7 C#7

TAB

TAB

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Chord progression: D⁷ E⁷ F⁷ F[#] A⁵ A^{#5}

The first system consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a series of chords: D⁷, E⁷, F⁷, F[#], A⁵, and A^{#5}. The middle staff is a guitar TAB staff with six lines. It shows fret numbers: 7, 5, 7, 5 for the first measure; 0, 1 for the second; 2, 4, 4, 4, 4, 4 for the third; 2, 2, 3, 3, 4, 4 for the fourth; 2, 2, 3, 3, 4, 4 for the fifth; and 0, 1 for the sixth. The bottom staff is a bass clef with notes corresponding to the chords.

Verse



Chord progression: Bsus² Bm Dsus² Esus²

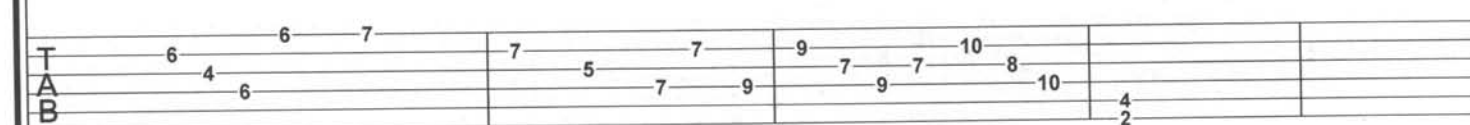
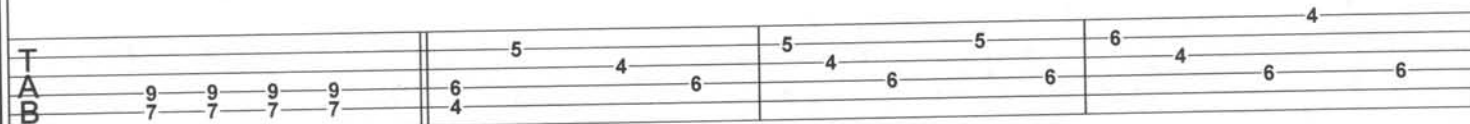
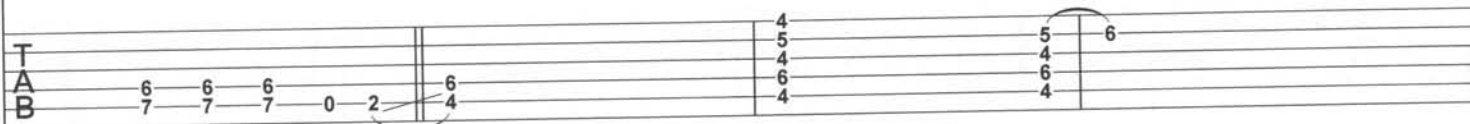
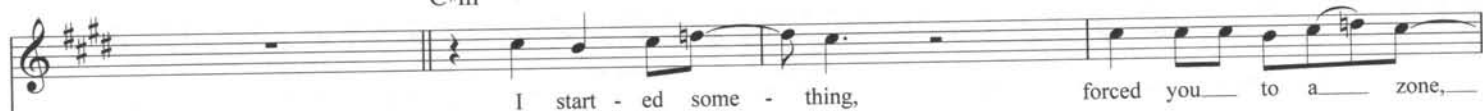
1. The lanes were si - lent, there was no - thing, no no - thing a - round for miles.
 (2.) grabbed you by the guild - ed beams, uur, that's what tra - di - tion means.
 (3.) grabbed you by the guild - ed beams, uur, that's what tra - di - tion means.

The verse section consists of three staves. The top staff is a treble clef with a key signature of three sharps. It contains the melody for the verse, with lyrics written below. The middle staff is a guitar TAB staff with fret numbers: 4, 2, 4, 2, 2, 2, 2, 2, 2, 0, 2, 0, 1. The bottom staff is a bass clef with notes corresponding to the melody.

Chorus

C#m7

C#7



A⁵ A^{#5}

1. D.S. al Coda

A⁵ A^{#5} A⁵ A^{#5}

2. F[#]

The image displays a musical score for guitar, consisting of three systems. The first system features a melody line in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a first ending bracketed section, followed by a second ending bracketed section. The second system shows a complex chordal accompaniment in treble clef, featuring a series of triplets of eighth notes. The third system includes a guitar tablature section with fret numbers (0, 1, 2, 3, 4, 7, 11, 12) and a final ending bracketed section. The score is written for a single guitar, with the melody line and the guitar tablature section being the primary focus.

⊕ Coda

F# C#m7 C#7
 I start - ed some - thing, I start - ed some -
 T 2 4 5 6 4 5 6
 A 4 4 4 4 4 4 4
 B 4 4 4 4 4 4 4
 T 3 5 4 5 6 6 4 9
 A 4 6 4 6 6 6 6 6
 B 4 4 4 4 4 4 4 4
 2 4 4 4 4 4 4 4

D7 E7 F7 F# C#m7
 some - thing, and now I'm not too sure.

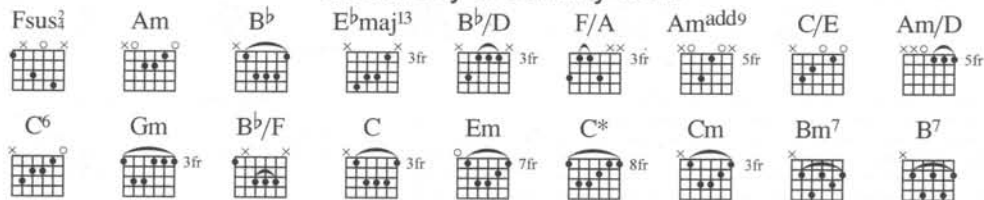
T A B
 7 5 7 5 0 1 2 4 2 6 4

C#7 D7 E7 F7 *Fade out*

T A B
 4 5 4 6 4 5 6 4 6 7 4 5 0 1

Last Night I Dreamt That Somebody Loved Me

Words & Music by
Morrissey & Johnny Marr



♩ = 68

F#sus2

N.C.

Am

Bb

F#sus2

Piano arr. for guitar

mf

N.C.

Am

Bb

Ebmaj13

N.C.

Am

Bb/D

F/A

Amadd9

Bb/D

C/E

Am/D

C6

Gm

Bb/F

Bm⁷ B⁷ Em

goes on.

TAB

T	3	3	3	3	3	3	4	4	4	4	4	4	8	8	8	8	8	8	8	8	8	8
A	2	2	2	2	2	2	2	2	2	2	2	2	9	9	9	9	9	9	9	9	9	9
B	4	4	4	4	4	4	4	4	4	4	4	4	9	9	9	9	9	9	9	9	9	9
B	2	2	2	2	2	2	2	2	2	2	2	2	7	7	7	7	7	7	7	7	7	7

TAB

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

C* Cm Bm⁷ B⁷ Repeat and fade

Goes

TAB

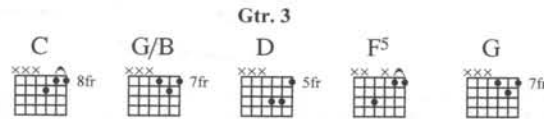
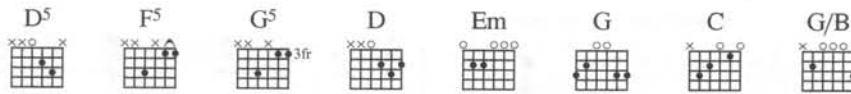
T	8	8	8	8	8	8	8	8	8	8	8	8	4	4	4	4	4	4	4	4	4	4	3	3	3	3	3	3	4	4	4	4	4	4	.
A	9	9	9	9	9	9	9	9	9	9	9	9	5	5	5	5	5	5	5	5	5	5	2	2	2	2	2	2	2	2	2	2	2	.	
B	10	10	10	10	10	10	10	10	10	10	10	10	5	5	5	5	5	5	5	5	5	5	2	2	2	2	2	2	2	2	2	2	2	.	
B	8	8	8	8	8	8	8	8	8	8	8	8	3	3	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	2	2	2	.	

TAB

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

Panic

Words & Music by
Morrissey & Johnny Marr



♩ = 131 ♩ = ♩♩

Intro

Gtr. 3 (elec.) D⁵ F⁵ G (Gtr. 3 G5) D Em *cont. in slashes*

w/crunch dist. *mp*

1. Pa - nic on the streets of Lon - don,
2. Hopes may rise in the Gras - meres,

Gtr. 1 (elec.) *f* w/dist. (2°)

T	5	12	7	10	10	12	11	9	(11)
A									
B	3	10	5	8	8	10	9	7	(9)

Gtr. 2 (12 str. acous.)

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

(3) (2)

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

pa - nic on the streets of Bir - ming - ham, I won - der to my - self,
but Ho - ney Pie you're not safe here, so you run down to the safe - ty of the town.

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

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

D F5 G (Gtr. 3 G*) D Em

cont. sim.

3

But there's could life ev - er be sane a - gain, on the
 Dub - lin, Dun - dee pa - nic on the streets of Car - lisle,

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

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

1.

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

Leeds side - streets that you slip down? I won - der to my - self.
 Dub - lin, Dun - dee Hum - ber - side. I won -

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

* Gtr. 3 plays held chords.

2. C ② 13fr (G/B) D ② 10fr F5

Gtr. 3 w/slide + sustain

- der to my - self.

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

Bridge (E5)

Bb ② 11fr B ② 12fr C# ② 14fr D ② 15fr D# ② 16fr

Gtr. 2 w/ad lib. picking

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

B \flat ② 11 fr B ② 12 fr C \sharp ② 14 fr D ② 15 fr

TAB: 0 | 3 3 4 | 4 | 4 6 6 | 7 | 7

Gtr. 2 G D Em G D Em *cont. sim.*

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

Gtr. 3 tacet

TAB: 12 11 9 | 12 14 9 | 10 9 7 | 10 12 7 | 14 12

Gtr. 2 + 3* even 3

G/B D G D Em

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

TAB: 10 12 7 | 10 5 7 | 12 11 9 | 8 10 5 | 10 9 7 | 9 7

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

G D 3 Em C G/B D F \sharp

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

TAB: 12 (12) 14 14 | 9 (9) 12 14 | 17 12 | 10 (10) 12 12 | 7 (7) 10 12 | 15 10 | 7 10 10 | 5 8 8

G D Em G 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	10	(10) 9 9	7	(7) 10	10	12	7	12
B								

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	15	10	5	12	15	10	5	12
B								

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.

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

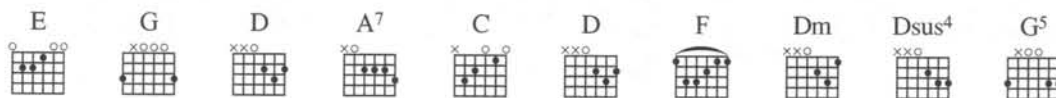
G D Em C G/B D F⁵ Repeat to fade

— 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	10	12	7	12	15	10	5	8 8
B								

Shakespeare's Sister

Words & Music by
Morrissey & Johnny Marr



♩ = 125

Gtr. 2 (Elec.) E
mf w/tremolo + clean tone

E

Gtr. 1 (elec.)

Gtr. 1 (elec.)
mf w/slide+clean tone

10 7

Gtr. 1 tacet

TAB

Gtr. 3 (elec.)

Gtr. 3 (elec.)
mf clean tone

TAB

Verse

E

G D E

G D

Gtr. 2 tacet

1. Young bones groan and the rocks be - low say,
2. Young bones groan and the rocks be - low say, "Throw..."

TAB

E G D E G D A⁷

"Throw your skin - ny bo - dy down son." But I'm go - ing to meet the one I love, —
 — your white bo - dy down." — But I'm go - ing to meet the one I love, —

Gtr. 1

w/slide

10

TAB

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

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

1 1 1 1 0 2 1 1 1 1 1 0 2 2 2 2 2 2 2 2 2 2 2 2

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

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

C D E

Gtr. 2 (elec.)

so please don't stand in my way. — Be - cause I'm
 at last, at last, at last. I'm

8 7 8 3 5

TAB

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

1 3 0 0 0 0 0 3 0 0 0 0 0 0 0 0 3

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

2 0 2 1 1 1 1 0 2 2 2 2 2 2 2 0 0

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

A⁷

C

D

go - ing to meet the one I love.
 go - ing to meet the one I love. La - di - da, la - di - da.


Gtr. 1 tacet

T
A
B

10 8 7 8

T
A
B

Chorus

Gtr. 2 

C

D

No, Ma - ma let me go.

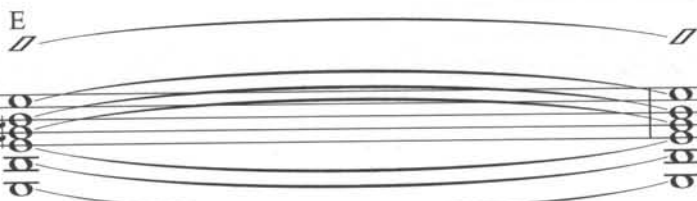
Gtr. 3 tacet

T
A
B

Gtr. 4 (acous.)

*f*T
A
B

1.



Gtr. 4 tacet



Gtr. 3



mf



2.

Bridge



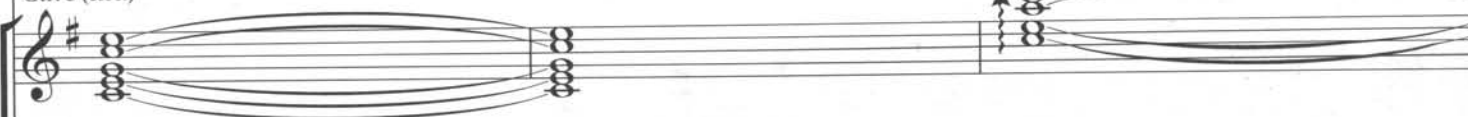
F

Gtr. 2 tacet



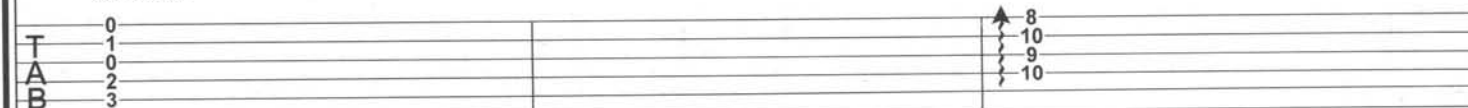
Ooh, la, la, la, La, la,

Gtr. 5 (elec.)

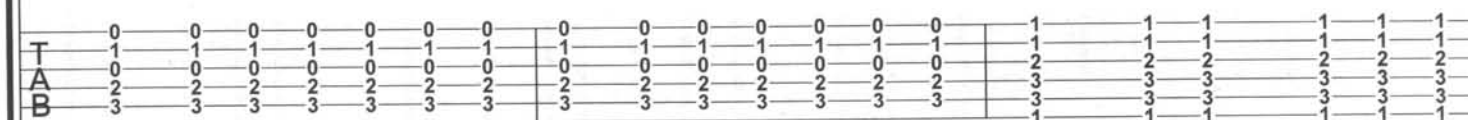
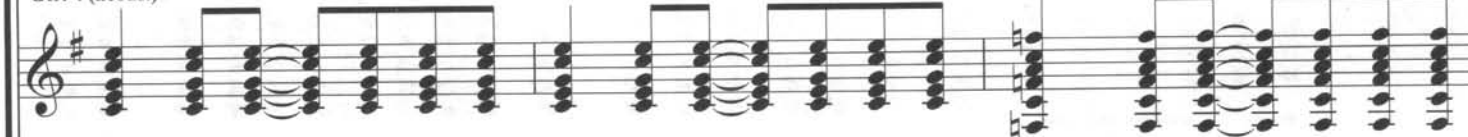


mf w/chorus + clean tone

Gtr. 3 tacet



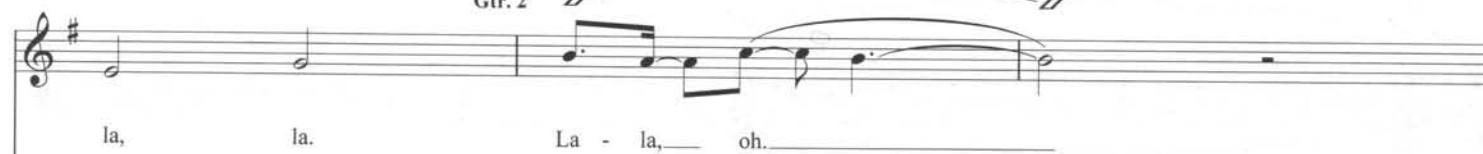
Gtr. 4 (acous.)



C(F bass)

Dm

Gtr. 2



let ring -----

T
A
B5
6
7
7

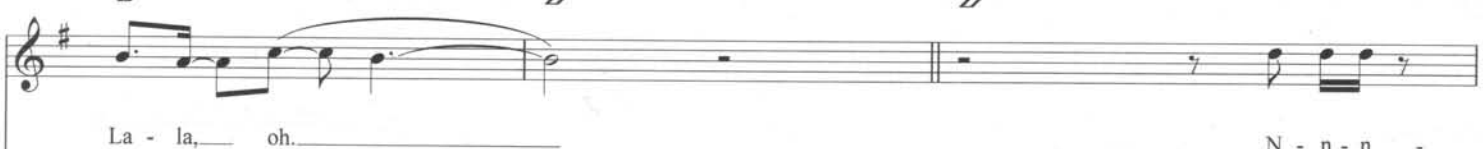
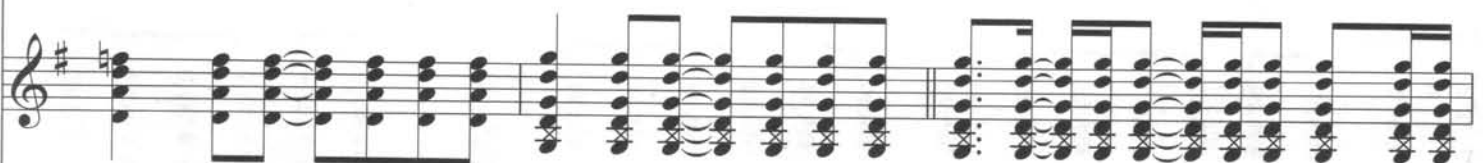
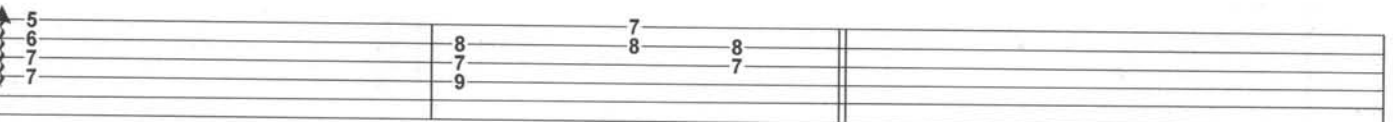
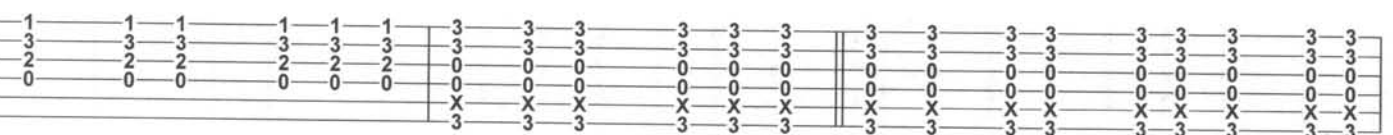
7

6

T
A
B

Dm

G

T
A
BT
A
B

C D Dsus⁴ E

- n - no, nev - er be lone - ly. Ba - da,

Gtr. 3

TAB

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

TAB

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

G E

ba - da, ba - da. N - n - nev - er be lone - ly.

Gtr. 3

TAB

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

TAB

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

E

G D E

~//

TAB

TAB

Verse

E

G D A⁷

~//

Gr. 2 tacet

3. I thought that if you had an a - cous - tic gui - tar then it

Gr. 1

w/slide

10

TAB

TAB

C D E

meant that you were a pro - test sing - er. oh, I can

TAB

8 7 8 3 5

TAB

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

A⁷ C D

smile a - bout it now, but a the time it was ter - ri - ble. No

TAB

10 8 7 8

TAB

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

Chorus

G G⁵

Ma - ma let me go.

Gtrs. 3+4

f

Gtr. 2 tacet

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

C D G

No, no, no, no, no, no, no, no.

Gtrs. 3+4

Gtr. 2 tacet

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

A⁷ C D E

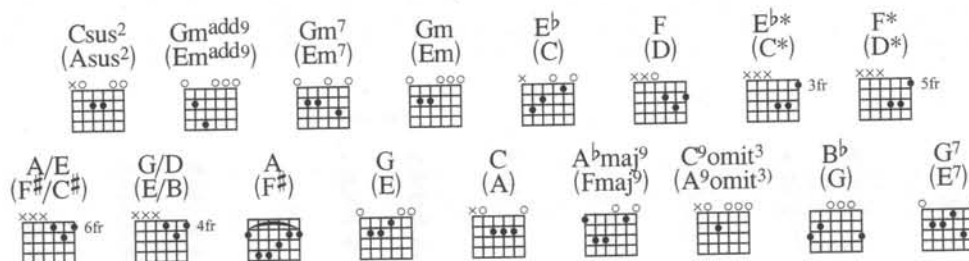
Gtrs. 3+4

Gtr. 2 tacet

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

Stop Me If You Think You've Heard This One Before

Words & Music by
Morrissey & Johnny Marr



All Gtrs. capo 3rd fret.

♩ = 134

Csus²
(Asus²)

Gmadd⁹
(Emadd⁹)

E^b*
(C*)

Gtr. 1 (elec. 12 str.)

w/clean tone

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

Csus²
(Asus²)

Gm⁷
(Em⁷)

Gm
(Em)

E^b
(C)

Gtr. 2 (acous. 12 str.)

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

Gtr. 3 (elec. 6 str.)

w/slight distortion

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0

F* (D*) A/E (F#/C#) G/D (E/B)

T 5 5 5 5 5 0 6 6 6 6 6 4 4 4 4 0
 A 7 7 7 7 7 0 7 7 7 7 7 5 5 5 5 0
 B 7 7 7 7 7 0 6 6 6 6 6 4 4 4 4 0

F (D) A (F#) G (E)

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

T - - -
 A - - -
 B 1 2 2 0

Verse

C (A) Gm7 (Em7) Gm (Em) Eb (C)

1. Stop me, oh, oh, oh, stop me, stop me if you think that you've
 2. I was de-layed, I was way-laid, an e-mer-gen-cy stop: I smelt the
 3. I was de-tained, I was re-strained, and broke my spleen and broke my knee and then he

Gtrs. 1+2

* combined part

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

T - - -
 A - - -
 B 0

F (D) C (A) Gm7 (Em7) Gm (Em)

heard this one be - fore. Stop me, oh, oh, oh, stop me, and the
 last ten se - conds of life. Fri I crashed down on the cross - bar tients. Who
 real - ly lays in - to me.

TAB

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

TAB

0

Eb (C) F (D) C (A)

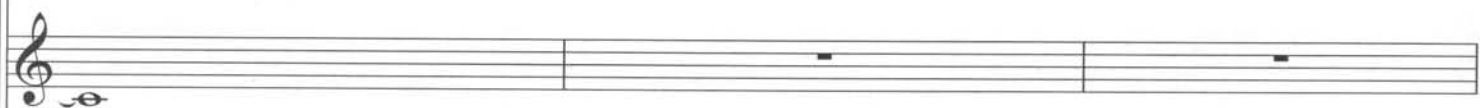
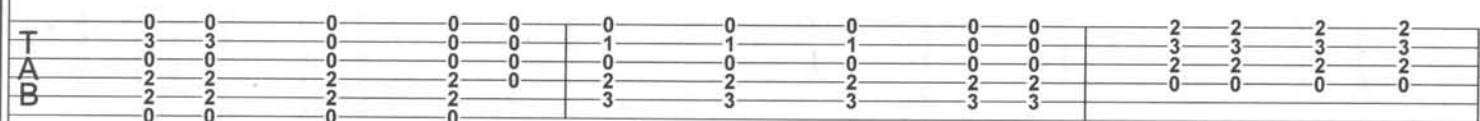
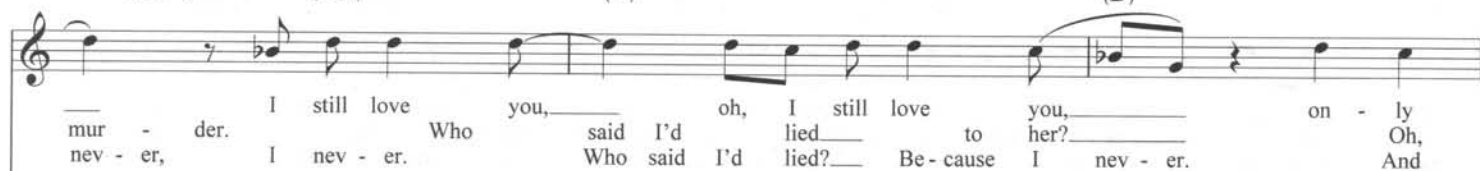
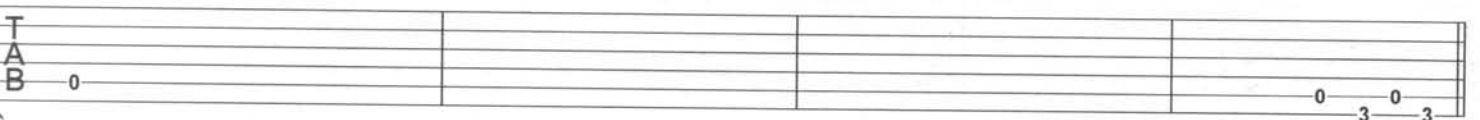
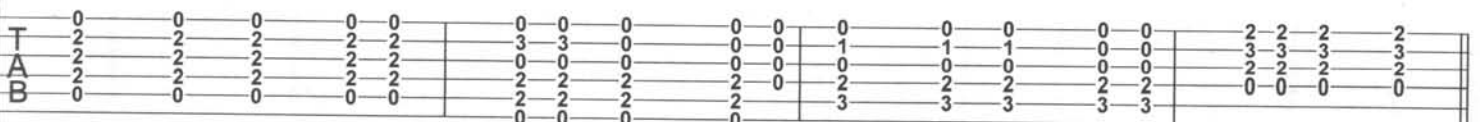
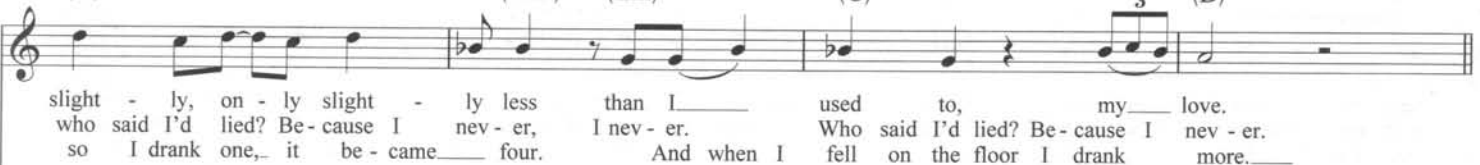
stop me if you think that you've heard shy, this one be - fore. No - thing's changed, -
 pain was e - nough to make a bald, budd - hist re - flect and plan a mass
 said I'd lied to her? Oh, who said I'd lied? Be - cause I

TAB

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

TAB

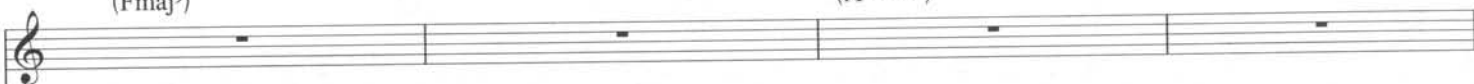
0

Gm⁷
(Em⁷)Gm
(Em)E^b
(C)F
(D)C
(A)Gm⁷
(Em⁷)Gm
(Em)E^b
(C)F
(D)

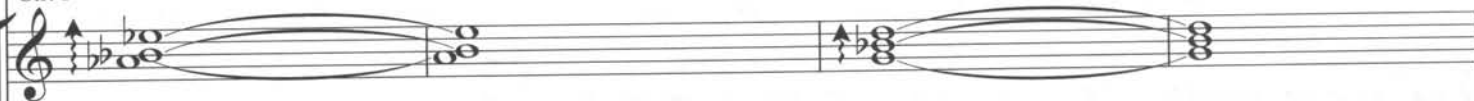
Interlude

A^bmaj⁹
(Fmaj⁹)

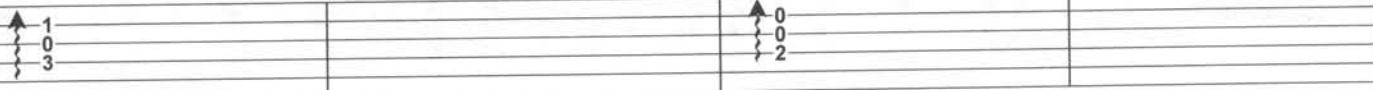
C⁹omit3
(A⁹omit3)



Gtr. 1



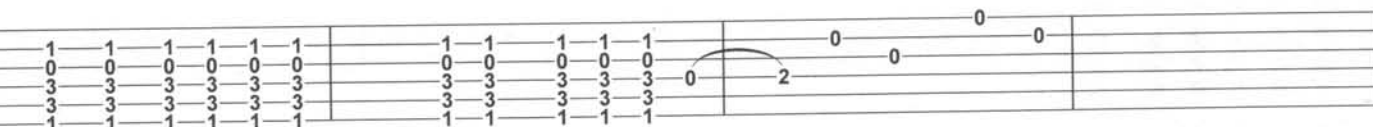
T
A
B



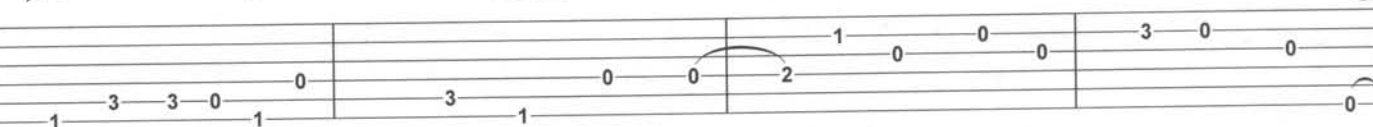
Gtr. 2



T
A
B



T
A
B



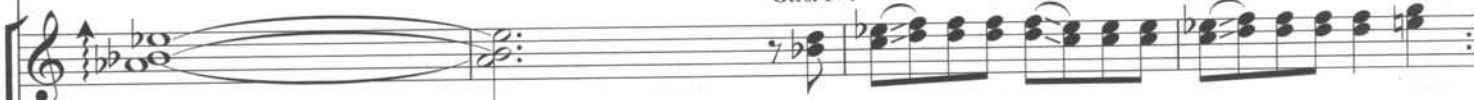
A^bmaj⁹
(Fmaj⁹)

B^b
(G)

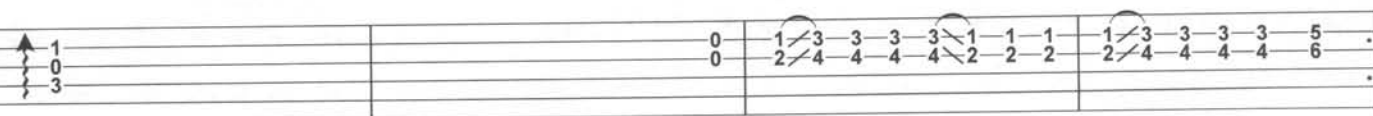
1, 2.
G
(E)



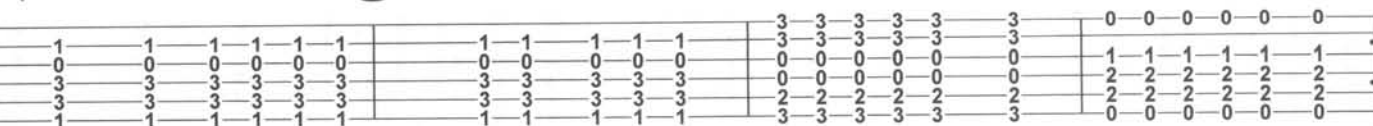
Gtrs. 1+4



T
A
B



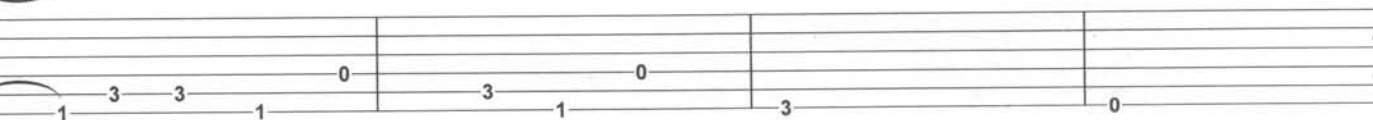
T
A
B



Gtr. 3



T
A
B



3. Verse

G C Gm7 Gm Eb

(E) (A) (Em7) (Em) (C)

(1, 2, 3.) Stop me, oh, oh, oh, stop me, stop me if you think that you've

Gtrs. 1+2

* combined part

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

TAB

0	0	0	0	0	0										
1	1	1	1	1	1										
2	2	2	2	2	2										
2	2	2	2	2	2										
0	0	0	0	0	0										

TAB

0															
0															
0															
0															

F C Gm7 Gm Eb

(D) (A) (Em7) (Em) (C)

heard this one be- fore. Stop me, oh, oh, oh, stop me, stop me if you think that you've

TAB

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

TAB

0															
0															
0															
0															

Outro
Csus²
(Asus²)

Gmadd⁹
(Emadd⁹)

E^b
(C)

F
(D)

Gtr. 1

TAB

0	0	0	0	0	0	0	0	0	0	3	3	3	3	3	5	5	5	5	5	0
0	0	0	0	0	0	0	0	0	0	5	5	5	5	5	7	7	7	7	7	0
2	2	2	2	2	2	2	2	2	2	5	5	5	5	5	7	7	7	7	7	0
0	0	0	0	0	0	0	0	0	0											

Csus²
(Asus²)

Gm⁷
(Em⁷)

Gm
(Em)

E^b
(C)

F
(D)

Gtr. 2
(Gtr. 5)

TAB

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

TAB

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	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	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	0	0	0	0	0	0

rit.

A/E
(F[♯]/C[♯])

G/D
(E/B)

G⁷/D
(E⁷/B)

TAB

6	6	6	6	4	4	4	4	0	4											
7	7	7	7	5	5	5	5	0	3											
6	6	6	6	4	4	4	4	0	4											

A
(F[♯])

G
(E)

G⁷
(E⁷)

Fade out

TAB

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

Gtr. 5

TAB

1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Chorus

E⁵
(D⁵)

D
(C)

A
(G)

F[#]sus⁴
(Esus⁴)

F[#]m
(Em)

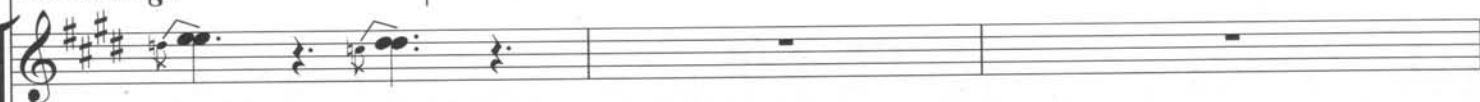
C⁵
(B^b5)

D⁵
(C⁵)



Gtr. 3 (elec.)

8va



mf w/dist.

full

12
13

full

10
11



Gtr. 2 doubles

Gtr. 2 tacet



E⁵
(D⁵)

D
(C)

A
(G)

F[#]sus⁴
(Esus⁴)

F[#]m
(Em)



1^o only

8va



full

13

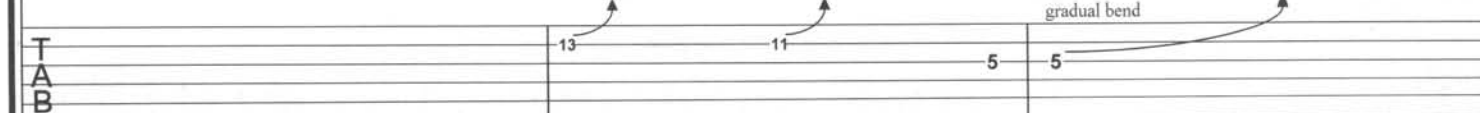
full

11

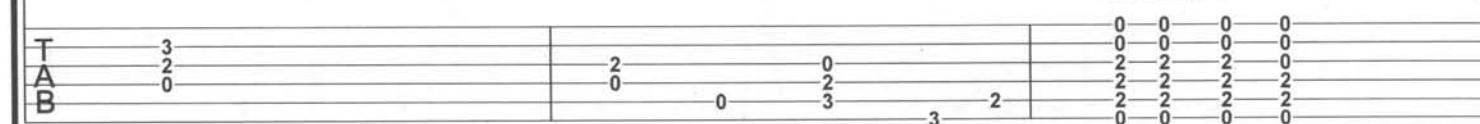
gradual bend

5

full



Gtr. 2 doubles



C⁵
(B^{b5})D⁵
(C⁵)E⁵ D⁵ C⁵
(D⁵) (C⁵) (B^{b5})D⁵
(C⁵)1.
E⁵
(D⁵)

one that you love_ and who loves you,

One that you love_ and who loves_ you.

Gtr. 4 (elec.)

mf w/dist.

1/2

1/2

5

(5)

5

(5)

3

2

full

full

6

(6)

6

(6)

5

3

3

5

0

5

3

3

1

3

0

3

1

1

5

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3

E⁵ (D⁵) D (C) A (G) F[#]sus⁴ (Esus⁴) F[#]m (Em) C⁵ (B^b5) D⁵ (C⁵)

la - la, la. You're a girl and I'm a boy. La, la, la, la - la,

Gtr. 3 8va

full 12 13 full 10 11

Gtr. 2 doubles ----- Gtr. 2 tacet

TAB

3 2 0 2 0 0 0 0 0 3 5

0 0 2 3 2 2 2 2 3 5 3

0 3 2 2 2 2 2 1 3

0 0 0 0 0

E⁵ (D⁵) D⁵ (C⁵) C⁵ (B^b5) D⁵ (C⁵) E⁵ (D⁵) D (C) A (G)

la - la, la. La, la, la - la, la - la. Take my hand and off we stride.

Gtr. 4

1/2 5 (5) 1/2 5 (5) 3 2

Gtr. 3 8va

full 6 (6) full 6 (6) 5 3 full 12 13 full 10 11

TAB

0 5 3 3 5 3 2 0 0 2

0 3 1 1 3 0 0 3 3 2

0 0 0 0 0

F#sus⁴ (Esus⁴) F#m (Em) C⁵ (B^{b5}) D⁵ (C⁵) E⁵ (D⁵) D (C) A (G)

Oh, la, la, la, la - la, la - la, la. I'm a girl and you're a boy.

Gtr. 3 8va

full 12 13 full 10 11

Gtr. 2 doubles ----- | Gtr. 2 tacet

TAB

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

F#sus⁴ (Esus⁴) F#m (Em) C⁵ (B^{b5}) D⁵ (C⁵) E⁵ (D⁵) D⁵ (C⁵) C⁵ (B^{b5}) D⁵ (C⁵)

La, la, la - la, la - la. La, la, la - la, la - la.

Gtr. 4

1/2 5 (5) 3 2 5 (5) 5 (5) 3

Gtr. 3

full 6 (6) 5 3 6 (6) 6 (6) 5

Gtr. 2 doubles ----- | Gtr. 2 tacet

TAB

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

Chorus

E⁵ (D⁵) E⁵ (D⁵) D (C) A (G) F[#]sus⁴ (Esus⁴) F[#]m (Em)

Shei - la take a, Shei - la take a bow.

Gtr. 3
8va

Gtr. 2 doubles

TAB

2

3

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

C⁵ (B^b5) D⁵ (C⁵) E⁵ (D⁵) D (C) A (G)

La, la, la, la - la, la - la, la. Throw your home - work on - to the fire,

Gtr. 2 tacet

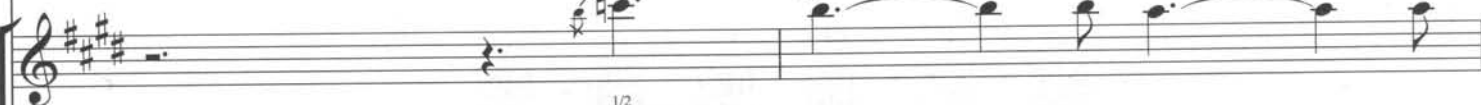
TAB

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

F#sus4
(Esus4)F#m
(Em)C5
(Bb5)D5
(C5)

come out and find the one that you love,—

Gtr. 4



1/2

5

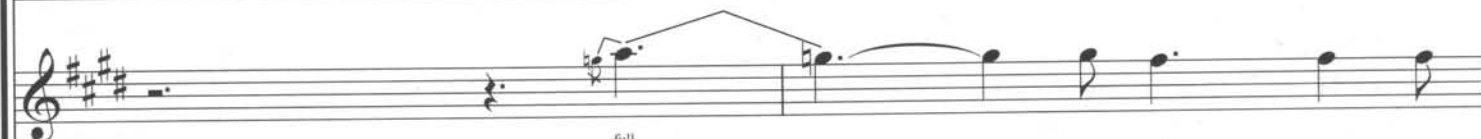
(5)

(5)

5

3

3

T
A
B

full

6

(6)

(6)

6

5

5

5

T
A
B

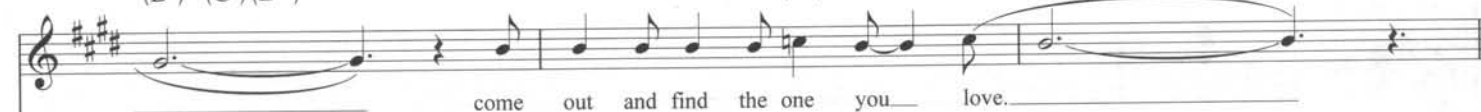
Gtr. 2 doubles

Gtr. 2 tacet

T
A
B

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

3	5
3	5
1	3

E5 D5 C5
(D5) (C5) (Bb5)D5
(C5)E5
(D5)

come out and find the one you love.---



1/2

2

5

(5)

1/2

5

(5)

(5)

5

3

3

8

8

8

8

8

T
A
B

full

3

6

(6)

full

6

(6)

(6)

6

5

5

5

10

10

10

10

10

T
A
BT
A
B

0	5	3
0	5	3
0	3	1

3	5
3	5
1	3

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

Words & Music by
Morrissey & Johnny Marr

Words & Music by
Morrissey & Johnny Marr



Verse

G

E

G⁵ A⁵

A5

1. Learn__ to love__ me, as - sem - ble the ways.___
2. Learn__ to love__ me, and as - sem - ble the ways.___

Gtr. 2 (elec.)

Gtr. 1 (elec.)

mf w/dist.+chorus

Gtr. 3 (elec.)

P.M.-

mf w/slight dist.

E5

G⁵ A⁵ E⁵

Gtr. 1 *//*

Now, to - day, to - mor - row and al - ways.
Now, to - day, to - mor - row and al - ways.

My on - ly weak - ness is a
My on - ly weak - ness is a

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

list-ed crime.
list-ed crime.

My on - ly weak-ness is well, nev-er mind, nev-er mind, oh.)
But last night the plans for a fu-ture war, was all I saw on Chan-nel Four.

TAB

P.M.-----

TAB

Chorus G⁵ C G/B Am Dsus⁴ D G⁵ C G/B Am Dsus⁴ D G⁵ C G/B Am

1. 2.

Dsus⁴ D G⁵ C G/B Am Dsus⁴ D G⁵ C G/B Am Dsus⁴ D

— hand it ov - er, hand it ov - er, hand it ov - er. - er, hand it ov - er, hand it ov - er.

TAB

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

Interlude
Gtr. 4 E⁵

Dsus²/G A

(2° only) 8va

f w/dist. full w/bar

T
A
B

Gr. 2

TAB

Gr. 3

TAB

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

1. Dsus² A 2. E⁵* Gtr. 4

f w/dist.

TAB

TAB

TAB

TAB

Solo

G⁵ C G/B Am Dsus⁴ D G⁵ C G/B Am Dsus⁴ D

Gtrs. 2+3

TAB

TAB

G⁵ C G/B Am Dsus⁴ D G⁵ C G/B Am Dsus⁴ D

TAB

TAB

Bridge

G⁵ C G/B Am Dsus⁴ D G⁵ C G/B Am

Gr. 4 tacet

A heart - less hand on my shoul - der, push and it's ov - er. A - la - bast - er crash - es down,

Gtrs. 2+3

Dsus⁴ D G⁵ C G/B Am

Dsus⁴ D

— six months is a long time. Tried liv - ing in the real world, in - stead of a shell.

G⁵ C G/B Am Dsus⁴ D G⁵ C G/B Am

But be - fore I be - gan, I was bored be - fore I ev - en be - gan.

Chorus

Dsus⁴ D G⁵ C G/B Am Dsus⁴ D

Shop - lift - ers of the world,

G⁵ C G/B Am Dsus⁴ D G⁵ C G/B Am

u - nite and take ov - er. Shop - lift - ers of the world,

TAB

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

Dsus⁴ D G⁵ C G/B Am Dsus⁴ D

u - nite and take ov - er.

TAB

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

G⁵ C G/B Am Dsus⁴ D G⁵ C G/B Am

Shop - lift - ers of the world, u - nite and take ov -

TAB

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

Dsus⁴ D G⁵ C G/B Am Dsus⁴ D G⁵

- er. Shop - lift - ers of the world, take ov - er.

TAB

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

That Joke Isn't Funny Anymore

Words & Music by
Morrissey & Johnny Marr

Chord diagrams for the song:

B (A) Badd9 (Aadd9) Bmaj9 (Amaj9) E (D) F# (E) G#m (F#m) G#m11 (F#m11) A6 (G6) Amaj7 (Gmaj7) Gmaj7 (Fmaj7) E* (D*)

Gadd9 (Fadd9) Eadd11 (Dadd11) A5 (G5) Asus4 (Gsus4) D (C) A (G) Gmaj7#11 (Fmaj7#11) F#augadd11 (Eaugadd11) F#aug (Eaug) F#aug* (Eaug*) Dmaj7 (Cmaj7) Emaj9 (Dmaj9)

All Gtrs capo 2nd fret.

Verse $\text{♩} = 180$

B (A) Badd9 (Aadd9) Bmaj9 (Amaj9) Badd9 (Aadd9)

Gtr. 1 (acous. 12 str.) 1. Park the car...

mf

TAB

E (D) F# (E) G#m (F#m) F# (E)

at the side of the road, you should

TAB

G#m11 (F#m11) F# (E) A6 (G6)

know time's tide will

TAB

Amaj⁷ (Gmaj⁷) A⁶ (G⁶) B (A)

smoth - er you, and I will

TAB

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

Gmaj⁷ (Fmaj⁷) A⁶ (G⁶) Bmaj⁹ (Amaj⁹)

too. When you laugh a - bout peo - ple

TAB

0	0	0	0	0	0	0	0	0	0	4	4	4	4	4	4	4
1	1	1	1	1	3	3	3	0	0	0	0	0	0	0	0	0
2	2	2	2	2	4	4	4	0	0	0	0	0	0	0	0	0
3	3	3	3	3	5	5	5	0	0	6	6	6	6	6	6	6
3	3	3	3	3	5	5	5	0	0	7	7	7	7	7	7	7

Badd⁹ (Aadd⁹) Bmaj⁹ (Amaj⁹) Badd⁹ (Aadd⁹) E* (D*) F# (E)

who feel so ve - ry lone - ly, their on - ly de - sire is to die.

TAB

0	0	0	4	4	4	4	0	0	0	0	2	2	2	2	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	3	3	3	3	0	0	0	0
6	6	6	6	6	6	6	6	6	6	6	2	2	2	2	1	1	1	1
7	7	7	7	7	7	7	7	7	7	7	0	0	0	0	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

G#m (F#m) F# (E) G#m¹¹ (F#m¹¹)

Well, I'm a - fraid it

TAB

2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0
4	4	4	4	4	4	1	1	1	1	2	2	2	2	2	2	2	2	2
4	4	4	4	4	4	2	2	2	2	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	0	0	0	0	2	2	2	2	2	2	2	2	2

A⁶
(G⁶)

does - n't make me smile,

B
(A)

B*
(A*)

B
(A)

Gmaj⁷
(Fmaj⁷)

A⁶
(G⁶)

I wish I could laugh.

Chorus

Gadd⁹
(Fadd⁹)

Eadd¹¹
(Dadd¹¹)

But that

Gmaj⁷
(Fmaj⁷)

A⁵
(G⁵)

Asus⁴
(Gsus⁴)

A⁵
(G⁵)

D
(C)

E*
(D*)

joke is - n't fun - ny a - ny - more, it's

Gadd9 (Fadd9) Eadd11 (Dadd11)

too close to home... and it's too near the bone... It's

TAB

8	8	8	8	8	8	8	8	5	5	5	5	5	5	5	5	0	0
6	6	6	6	6	6	6	6	3	3	3	3	3	3	3	3	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	7	7	7	7	7	7	7	4	4	4	4	4	4	4	4	0	0
8	8	8	8	8	8	8	8	5	5	5	5	5	5	5	5	5	5

Gmaj7 (Fmaj7) A⁵ (G⁵) Asus⁴ (Gsus⁴) A (G) D (C) Eadd11 (Dadd11)

too close to home... and it's too near the bone... more than

TAB

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

Gmaj7 (Fmaj7) Gmaj7#11 (Fmaj7#11) A⁶ (G⁶) Gmaj7 (Fmaj7) Gmaj7#11 (Fmaj7#11) A⁶ (G⁶)

you'll ev - er... know.

TAB

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

B* (A*) B (A) Gmaj7 (Fmaj7) A⁶ (G⁶)

TAB

5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0	0	0
5	5	5	5	5	5	5	5	5	1	1	1	1	1	3	3	3	3
6	6	6	6	6	6	6	6	6	2	2	2	2	2	4	4	4	4
7	7	7	7	7	7	7	7	7	3	3	3	3	3	5	5	5	5
0	0	0	0	0	0	0	0	0	3	3	3	3	3	5	5	5	5
									1	1	1	1	1	3	3	3	3

F#augadd11 (Eaugadd11) F#aug (Eaug) F#aug* (Eaug*) Amaj7 (Gmaj7)

kick them when they fall down,

TAB

5 5 5 7 7 7 8 8 8 8 7 2 2 2 2 2 2 0 0 0 0

5 5 5 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0 0 0

6 6 6 6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4 4 4

7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5

TAB

5 3 4 5

5 5 6 7

1, 2. 3.

Dmaj7 (Cmaj7) Emaj9 (Dmaj9) Dmaj7 (Cmaj7) Emaj9 (Dmaj9)

kick them when they fall down. kick them when they fall down.

TAB

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

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

TAB

0 8 9 10 0 10 11 12 0 8 9 10 0 10 11 12

Chorus Gadd9 (Fadd9) Fadd11 (Dadd11) Gmaj7 (Fmaj7) A5 (G5) Asus4 (Gsus4) A (G)

It was dark as I drove the point...

TAB

8 8 8 8 8 8 8 8 8 5 5 5 5 5 5 5 0 0 0 0 0 0 3 3 3

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 1 1 1 1 1 1 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 0 0 0

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 3 3 3 3 3 3 0 0 0

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 3 3 3 3 3 3 0 0 0

TAB

1 3 3 3

D (C) E* (D*) Gadd9 (Fadd9)

home. And on cold leath - er seats, well, it

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

Eadd11 (Dadd11) Gmaj7 (Fmaj7) A⁵ (G⁵) Asus⁴ (Gsus⁴) A (G)

sud - den - ly struck me; I just might die with a

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

D (C) Eadd11 (Dadd11) Gmaj7 (Fmaj7) Gmaj7#11 (Fmaj7#11) A⁶ (G⁶) Gmaj7 (Fmaj7) Gmaj7#11 (Fmaj7#11) A⁶ (G⁶)

smile on my face af - ter all.

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

B* (A*) B (A) Gmaj7 (Fmaj7) A⁶ (G⁶)

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

$$\frac{B^*}{(A^*)}$$
$$F^{\#aug}_{add11}$$

$$(E^{aug}_{add11})$$
$$\begin{matrix} \text{F\#aug} \\ (\text{Eaug}) \end{matrix}$$
$$F^{\#aug*}$$

$$(Eaug^*)$$
$$\text{Amaj}^7$$

$$(\text{Gmaj}^7)$$

TAR
5 5 5 5 5 5 5 5 | 5 5 5 7 7 7 8 8 8 8 7 | 2 2 2 2 2 2 0 0 0 0
5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5 | 0 0 0 0 0 0 0 0 0 0
6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 6 6 6 | 4 4 4 4 4 4 4 4 4 4
7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5 5 5
0 0 0 0 0 0 0 0 | 7 7 7 7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5 5 5

w/clean tone + reverse delay (originally recorded in reverse)

Gtr. 3 (elec.)

w/clean tone + reverse delay (originally recorded in reverse)

TAB

Measure	Fingering
1	10
2	9
3	12
4	10
5	12
6	15

$$\frac{D_{maj}^7}{(C_{maj}^7)}$$
$$\begin{array}{l} \text{Emaj}^9 \\ (\text{Dmaj}^9) \end{array}$$
$$\frac{B^*}{(A^*)}$$
$$F^{\#aug}_{add11}$$

$$(E_{aug}_{add11})$$
$$\frac{F^{\#aug}}{(Eaug)}$$
$$\frac{F^{\#aug*}}{(Eaug^*)}$$

I've seen this hap - pen _____ in oth - er peo - ple's lives, and

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

5 5 5 5 5 5 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

4 4 4 4 4 4 4 6 6 6 6 6 6 6 5 5 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6 6 6 6 6

3 3 3 3 3 3 5 5 0 0 0 0 0 0 7 7 7 7 7 7 7 7 7 7 7 7

A⁷_{maj}
(G⁷_{maj})

D⁷_{maj}
(C⁷_{maj})

E⁹_{maj}
(D⁹_{maj})

B^{*}
(A^{*})

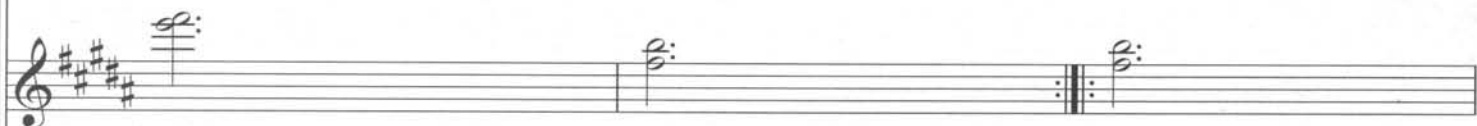
Play 12 times w/vocal ad lib then fade out

fade in

now... it's hap - 'ning in mine... I've seen this



T	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	5	5	5	5	5	5	5	5
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	5	5	5	5	5	5	5
B	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	6	6	6	6	6	6	6	6
	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7



T	12	15	10	9	10	9
A						
B						

F^{aug}_{add11}
(E^{aug}_{add11})

F^{aug}
(E^{aug})

F^{aug*}
(E^{aug*})

A⁷_{maj}
(G⁷_{maj})

D⁷_{maj}
(C⁷_{maj})

Play 8 times then fade out

E⁹_{maj}
(D⁹_{maj})



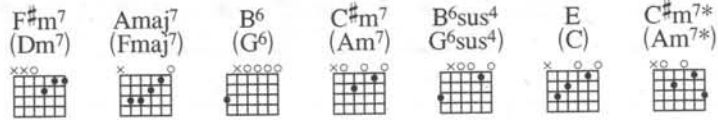
T A B	5	5	5	7	7	7	8	8	8	8	7	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	0	0	0	0	0	0	0	0	0	0	0	0
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T	12	10	12	15	10	9
A						
B						

There Is A Light That Never Goes Out

Words by Morrissey
Music by Johnny Marr



All Gtrs capo 4th fret.

♩ = 135

Verse

Chords for Verse: F#m7 (Dm7), Amaj7 (Fmaj7), B6 (G6), C#m7 (Am7), B6sus4 (G6sus4), B6 (G6), C#m7 (Am7), B6sus4 (G6sus4), B6 (G6).

1. Take me out to - night,
3. Take me out to - night,

Gtr. 2 (elec.) *mf* clean tone w/chorus

Gtr. 1 (acous.) *mf* Gtr. 3 (elec.) doubles throughout w/clean tone

TAB notation for Gtr. 1 and Gtr. 2.

Chords for Chorus: A (F), Amaj7 (Fmaj7), E (C), B6 (G6), C#m7 (Am7), B6sus4 (G6sus4), B6 (G6).

where there's mu - sic and there's peo - ple, and they're
take me a - ny - where, I don't care, I don't care,

TAB notation for Gtr. 1 and Gtr. 2.

[illegible]

E (C) B⁶ (G⁶) C[#]m⁷* (Am⁷) B⁶sus⁴ (G⁶sus⁴) B⁶ (G⁶) C[#]m⁷* (Am⁷) B⁶sus⁴ (G⁶sus⁴) B⁶ (G⁶)

Be - cause I have - n't got one, a - ny - more..
But then a strange fear gripped me and I just could - n't ask.

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

Verse

A (F) Amaj⁷ (Fmaj⁷) E (C) B⁶ (G⁶) C[#]m⁷* (Am⁷) B⁶sus⁴ (G⁶sus⁴) B⁶ (G⁶)

2. Take me out_
4. Take me out_

T	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	3	3	0	0	0	0	0
A	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
G	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

C[#]m⁷* (Am⁷) B⁶sus⁴ (G⁶sus⁴) B⁶ (G⁶) A (F) Amaj⁷ (Fmaj⁷) E (C) B⁶ (G⁶)

to - night, to - night, Oh, take me be - cause I

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

C[#]m⁷* (Am⁷) B⁶sus⁴ (G⁶sus⁴) B⁶ (G⁶) C[#]m⁷* (Am⁷) B⁶sus⁴ (G⁶sus⁴) B⁶ (G⁶) A (F) Amaj⁷ (Fmaj⁷)

want to see peo - ple and I want to see life.
 an - y where, I don't care, I don't care. I don't care.

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

E (C) B⁶ (G⁶) C[#]m⁷* (Am⁷) B⁶sus⁴ (G⁶sus⁴) B⁶ (G⁶) C[#]m⁷* (Am⁷) B⁶sus⁴ (G⁶sus⁴) B⁶ (G⁶)

And driv - ing in your car, oh, please -
 And driv - ing in your car, I nev -

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

A (F) Amaj⁷ (Fmaj⁷) E (C) B⁶ (G⁶) C[#]m⁷* (Am⁷) B⁶sus⁴ (G⁶sus⁴) B⁶ (G⁶)

— don't drop me home. Be - cause it's not my home, it's their home and I'm
 - er, nev - er want to go home. Be - cause I have - n't got one, la - di - da.

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

$C^{\#}m7^*$ (Am7) B^6sus4 (G^6sus4) B^6 (G^6) A (F) $Amaj7$ ($Fmaj7$) E (C) B^6 (G^6)

wel - come no more. _____
 No, I have - n't got one. }

TAB

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

Chorus

$F^{\#}m7$ ($Dm7$) $Amaj7$ ($Fmaj7$) B^6 (G^6) E (C) $C^{\#}m7$ ($Am7$)

And if a dou - ble - deck - er bus _____

Gtr. 3 1° only

TAB

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

$Amaj7$ ($Fmaj7$) G^6 (B^6) E (C)

crash - es in - to us, _____ to die by your _____

TAB

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

Amaj⁷ (Fmaj⁷) F#m⁷ (Dm⁷) E (C) C#m⁷ (Am⁷)

side, is such a heav - en - ly way to die. And if a ten ton truck

TAB

0	0	0	0	0	0	0	0	0	1	1	1	1	1	1	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
0	0	0	0	0	0	0	0	0	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
3	3	3	3	3	3	3	3	3	3	0	0	0	0	0	0	3	3	3	3	0

Amaj⁷ (Fmaj⁷) G⁶ (B⁶) E (C)

kills the both of us, to die by your

TAB

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

1. 2.

Amaj⁷ (Fmaj⁷) F#m⁷ (Dm⁷)

side, well the plea - sure, the pri - vi - lege is mine. Oh,

TAB

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	1	1	1	1	1	1	1	1	1
0	0	0	0	0	0	0	0	0	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
3	3	3	3	3	3	3	3	3	0	0	0	0	0	0	0	0	0	0	0	0

Outro

C#m7 (Am7) Bbmus4 (Gbmus4) Bb6 (Gb6) C#m7 (Am7) Bbmus4 (Gbmus4) Bb6 (Gb6)

there is a light and it nev - er goes out,

TAB

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

there is a light and it nev - er goes out. There is a light and it

Repeat to fade

This Charming Man

Words & Music by
Morrissey & Johnny Marr

Intro ♩ = 104

Gtr. 1 (elec)

f w/slight crunch & slight chorus

(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.

(A)

Will na - ture make a man of me

let ring...

let ring...

TAB

(Bm) (D)

yet? When in this

TAB

(A)

charm - ing car this charm - - -

let ring...

let ring...

TAB

(Bm)

- ing man. 2. Why

TAB

(A)

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

let ring...

TAB

(Bm)

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

TAB

(D)

1, 2.

3.

Chorus
(D)

3. I would go
This Ah! A

let ring...

TAB

(E⁶)

(F^{#m})

(B⁹)

(D)

(B⁹)

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

sim.

TAB

(F#m) (D) (E6)

- turn the ring." He knows so much a - bout these

T 10 10 10 9 9 9 10 10 10 9 10 11 10 11

A 11 11 11 9 9 9 11 11 11 9 11 12 11 11

B (9) (9) (9) 9 9 9 11 11 11 9 12 11 9 11

(F#m) (B9) (D) (B7) *To Coda* ☺

things. He knows so much a - bout these

T 10 10 9 10 9 12 14

A 11 11 11 11 11 11 14

B 11 11 11 11 11 11 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 2 4 10 10 9 9 9 10

A 11 11 11 9 9 9 11 11 11 2 3 11 11 9 9 9 11

B (9) 9 9 9 9 9 11 11 11 (4) (6) 11 11 9 9 9 11

(fr2 open string)

Verse

(A) (Bm)

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

let ring... let ring...

T 6 5 5 5 (2) 5 4 4 4 (2) 4 7 7 5 9

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

D

1-3. 4. *D.S. al Coda*

man. 2° This 3° & 4° Na na Ah!...

⊕ Coda

(F#m) (D) (E6)

things. He knows so much a -

tacet 1° only

let ring... *sim.*

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

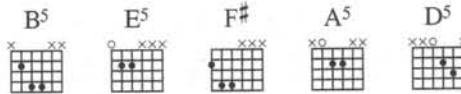
- bout these things. Oh.

(F#m)

What Difference Does It Make?

Words & Music by
Morrissey & Johnny Marr

Gtr. 2 (no capo)



♩ = 163 ♩ = ♩ = ♩

Intro

B⁵
Reverse Piano

Gtr. 1 (elec.)

Capo 2nd fret
Tab 0 = 2nd fret

f let ring throughout
w/crunch dist. + chorus

Gtr. 2 (elec.)

Fig. 1
w/crunch dist. (no capo)

B (5) 2fr, A (5) open 2fr, B (5) open 2fr, A (5) open 2fr, B (5) open 2fr, D (5) 5fr, C# (5) 4fr, D (5) 5fr, E (5) 7fr, A (5) open, D (5) 5fr, A (5) 5fr open

Verse

N.C. (B⁵)

(D⁵)

(E⁵)

(D⁵)

1. All men_ have se - crets 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 hand to do.

Gtr. 2 w/ Fig. 1

(B⁵) (D⁵)

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

TAB

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

(E⁵) (D⁵) (B⁵)

can re - ly on you.
 - cause you asked me to.
 cause you asked me to.

But now you yet you start
 But now you know the truth

TAB

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

(D⁵) (E⁵) (E⁵)

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

But Well
 Well

TAB

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

(D⁵) (E⁵) (D⁵)

still I'd leap in of 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.

TAB

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

Chorus

B⁵

E⁵

F⁵

A⁵

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

let ring...

TAB 0 0 0 5 5 7 8 5 8 9 7 7 9 7 9 10 10 9 10 0

B⁵

E⁵

F⁵

A⁵

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

TAB 0 0 0 5 5 7 8 5 8 9 7 7 9 7 9 10 10 9 10 0

G⁵ (6) 4fr G⁵ (4) 6fr D⁵ (5) 6fr C⁵ (5) 4fr E (4) 2fr F⁵ (6) 2fr G (6) 3fr G⁵ (6) 4fr G⁵ (4) 6fr D⁵ (5) 6fr C⁵ (5) 4fr E (4) 2fr F⁵ (6) 2fr G (6) 3fr

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

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

1, 2.

3.

G⁵ (6) 4fr G⁵ (4) 6fr A⁵ (3) 3fr C⁵ (5) 4fr E (4) 2fr F⁵ (6) 2fr B (5) 2fr E (4) 2fr F⁵ (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 - 'n' ve - ry

TAB 2 2 2 5 4 5 5 4 5 5 4 5 5 4 5

B⁵D⁵E⁵D⁵

day.

But I'm still fond of you,

ah ha ha.

2° w/ad lib. vocal

Fig. 2

2° Gtr. 3 w/Fig. 3

B⁵D⁵E⁵D⁵

Ah,

ah,

ah.

* Gtr. 2 (elec.)

Fig. 3

Gtr. 3 w/clean tone + chorus *mp*
Gtr. 1 w/Fig. 1

* Combined part.

B⁵D⁵E⁵D⁵

(Vocal 1 & 2° only) Ah,

ah,

ah,

ah.

Gtr. 3 cont. w/Fig. 3

Gtr. 4 (elec.)

Tacet 1°

w/bright clean tone

Play 4 times

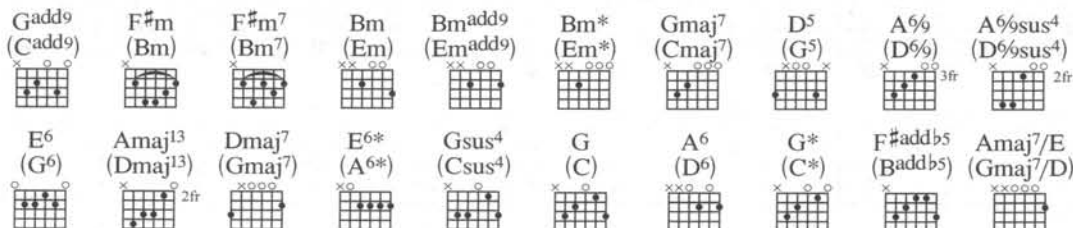
First system of musical notation. It includes a vocal line with lyrics "Ah, ah, ah, ah." and a guitar line. The guitar line features a treble clef, a key signature of three sharps (F#, C#, G#), and a time signature of 4/4. The guitar line is divided into four measures, each corresponding to a vocal phrase. The first measure is marked with a B⁵ chord, the second with a D⁵ chord, the third with an E⁵ chord, and the fourth with a D⁵ chord. The guitar line includes a TAB section with fret numbers (0, 2, 3) and a final measure with a 3/5 chord.

Second system of musical notation. It includes a vocal line and a guitar line. The guitar line features a treble clef, a key signature of three sharps (F#, C#, G#), and a time signature of 4/4. The guitar line is divided into four measures, each corresponding to a vocal phrase. The first measure is marked with a B⁵ chord, the second with a D⁵ chord, the third with an E⁵ chord, and the fourth with a D⁵ chord. The guitar line includes a TAB section with fret numbers (0, 2, 3) and a final measure with a 3/5 chord.

Third system of musical notation. It includes a vocal line and a guitar line. The guitar line features a treble clef, a key signature of three sharps (F#, C#, G#), and a time signature of 4/4. The guitar line is divided into four measures, each corresponding to a vocal phrase. The first measure is marked with an E⁵ chord, the second with a D⁵ chord, the third with a B⁵ chord, and the fourth with a B⁵ chord. The guitar line includes a TAB section with fret numbers (0, 2, 3) and a final measure with a 3/5 chord.

William, It Was Really Nothing

Words & Music by
Morrissey & Johnny Marr



All Gtrs. capo 7th fret.

♩ = 132

Intro.

Gadd9
(Cadd9)

F#m
(Bm)

F#m7
(Bm7)

Bm Bmadd9 Bm*
(Em) (Em⁹add) (Em*)

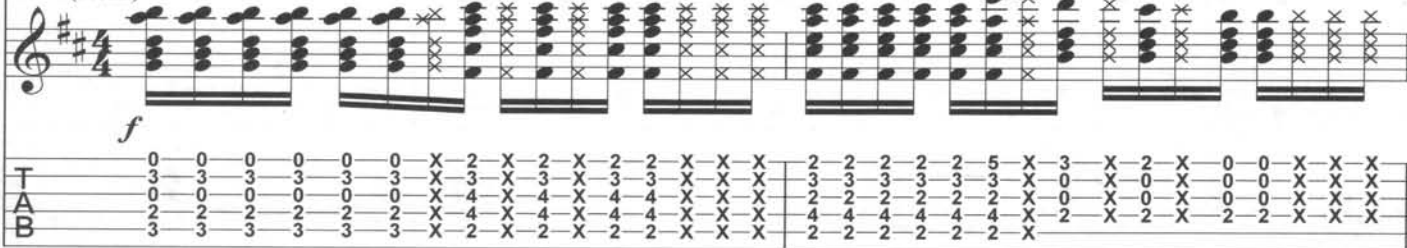
Gtr. 2 (elec. 12 str.)

1. The

mf clean tone



Gtr. 1 (acous.)



Verse

Gadd9
(Cadd9)

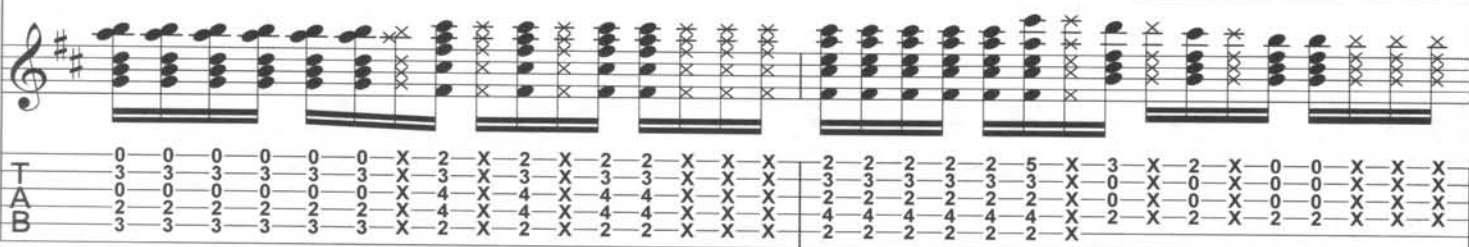
F#m
(Bm)

F#m7
(Bm7)

Bm* Bm⁹ Bm
(Em*) (Em⁹) (Em)

rain falls hard on a hum - drum town,

Fig. 1



G^{add9}
 (C^{add9})
 $F^{\#m}$
 (Bm)
 $F^{\#m7}$
 (Bm^7)
 Bm
 (Em)
 Bm^9
 (Em^9)
 Bm
 (Em)

this town has dragged you down. Oh, the

(Fig. 1)

TAB

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

G^{add9}
 (C^{add9})
 $F^{\#m}$
 (Bm)
 $F^{\#m7}$
 (Bm^7)
 Bm
 (Em)
 Bm^{add9}
 (Em^{add9})
 Bm^*
 (Em^*)

rain falls hard on a hum - drum town,

Gr. 2 play Fig. 1

TAB

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

G^{add9}
 (C^{add9})
 G^{maj7}
 (C^{maj7})

this town has dragged you down,

TAB

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

Pre chorus

Gsus⁴
(Csus⁴)

G*
(C*)

Dsus²
(Gsus²)

Gtr. 1

rhythm cont. sim.

Fig. 2 ---

A⁶
(D⁶)

G*
(C*)

A⁶
(D⁶)

Chorus

G*
(C*)

D
(G)

Wil - li - am,

G*
(C*)

A⁶
(D⁶)

Bm^{add9}
(Em^{add9})

Wil - li - am it was

real - ly no -

G^*
(C*)
 D
(G)
 G^*
(C*)
 A^6
(D⁶)

like to mar-ry me?— And if you like you can buy the ring.—

TAB

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

Bm^{add9}
(Em^{add9})
 $F^{\#addb6}/A^{\#}$
(Badd^{b6}/D[#])

She does - n't care a - bout an - y - thing. "Would you

TAB

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

G^*
(C*)
 D
(G)
 G^*
(C*)
 A^6
(D⁶)

like to mar-ry me?— And if you like you can buy the ring.—

TAB

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

Bm^{add9}
(Em^{add9})
 $F^{\#addb6}/A^{\#}$
(Badd^{b6}/D[#])

I don't dream a - bout an - y - one,

TAB

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

Bm^{add9} (Em^{add9}) F^{#addb6/A#} (Badd^{b6/D#})

real - ly no - thing.

TAB

G* (C*) D (G) G* (C*) A⁶ (D⁶)

Wil - li - am, Wil - li - am,

TAB

Bm^{add9} (Em^{add9}) F^{#addb6/A#} (Badd^{b6/D#})

oh,

TAB

A^{maj7}/E (G^{maj7}/D) E⁹ (A⁹)

oh.

reverse fx ad lib. to fade

TAB

Guitar Tablature Explained

Guitar music can be notated in three different ways: on a musical stave, in tablature, and in rhythm slashes

RHYTHM SLASHES are written above the stave. 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 open 3fr

Strings: E B G D A E

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 SCRAPE: 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.

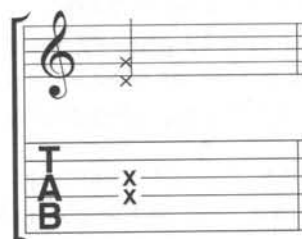
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

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

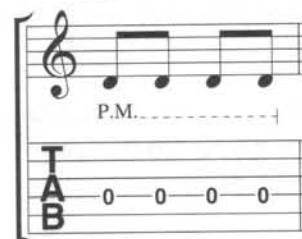
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.



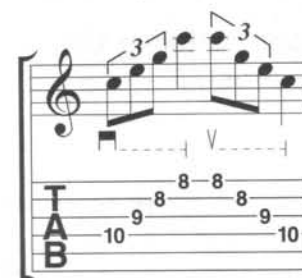
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



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



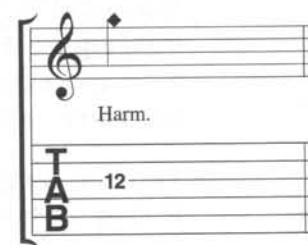
SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



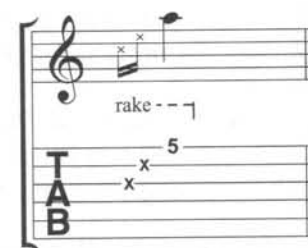
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



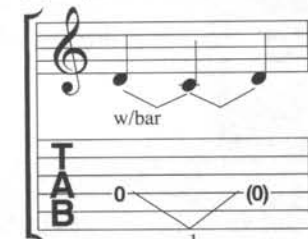
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



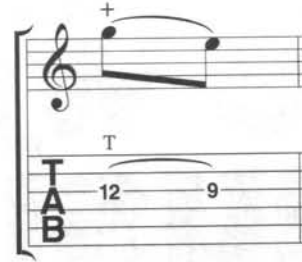
RAKE: Drag the pick across the strings indicated with a single motion.



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.



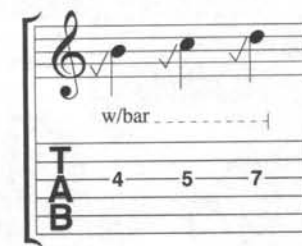
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



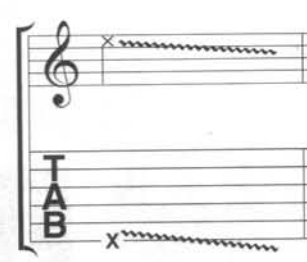
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



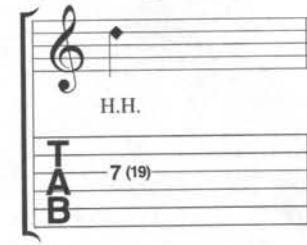
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



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

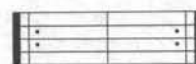
NOTE: Tablature numbers in brackets mean:

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.

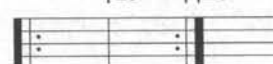
D.%. al Coda

D.C. al Fine

tacet



1. 2.



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

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

- 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.



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William, It Was Really Nothing



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