The Smashing Pumpkins
Mellon Collie and the Infinite Sadness
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Smashing Pumpkins's Billy Corgan presents a highly personal, alternative take on guitar playing in this, the first of six exclusive columns for Guitar World.

I'd like to begin this first installment of my new column with a statement: There is no right or wrong. What you read here represents just one person's views on the crazy, frustrating thing we call music. You have every right to disagree with me on any or every point—in fact, doing so will help to clarify your own point of view.

When it comes to guitar playing, the true judge of what's "good" and what's "bad" is the player himself. Some people say Frank Zappa, for example, was an awful guitarist. Others maintain he was a genius. Some people, like Steve Lukather, think I'm a terrible guitar player. Others disagree. The point is that everyone is entitled to his own opinion.

By Billy Corgan

Photo by Lisa Johnson
Typography by Steven Cerio
or her own opinion, and you shouldn't let someone else's taste influence you too much. (Although I would say that it "Hold The Line" was the best rock riff I'd ever written, I think I'd keep my mouth shut.)

Guitar playing, in and of itself, does not mean a whole heck of a lot. But guitar playing within the context of great music and great songs is a big deal. If you look at the guitarists who are most noted for their playing ability, you will find that their reputations are inextricably tied to the great songs they have written, or at least reinterpreted in their own unique ways. We appreciate the guitar-playing skills of Eric Clapton, Jimi Hendrix, Jimmy Page and others within the context of their songs. The downfall of the Yngwie Malmsteen school of guitar playing, which focuses almost solely on technical proficiency, has occurred because ultimately, no one really gives two shits about guitar playing in and of itself except maybe other guitar players.

These days, there are three-chord punk bands enjoying huge popularity, and no one can tell me that their style of playing—which doesn't even involve guitar solos—is somehow less influential than guitar playing based on virtuosity. When you get right down to it, the guitar playing of Green Day's Billie Joe Armstrong has a lot in common with that of a Seventies guitar hero like Ted Nugent. Both have been very influential because their styles are very accessible.

And there we come upon the magic word. My intention with these columns is to present an accessible approach to guitar playing that emphasizes individuality as expressed through songwriting. Among the topics I hope to discuss are:

1. Finding your own style. There is no reason to play the guitar just to sound like everyone else.
2. Using the guitar as a songwriting tool.
3. Developing a creative approach to guitar sound for both studio and live situations.
4. Understanding the important differences between recording and live performance. This topic will also include an exploration of the many possibilities the studio affords you, such as overdubbing, as well as a look at the ever-present problem of replicating "studio magic" in a live situation.
5. Dealing with six-string hopelessness; why bother playing guitar at all when real geniuses like Hendrix have already taken the instrument to such seemingly unsurpassable heights?
6. The ultimate riff: the topic of this month's column.

Every good rock song has a great riff, be it a single-note melody, or a chordal-based sequence, and that's probably what makes it a great song. Like a great refrain, a really good rock riff should have a hook, but quality. A great riff can take you over, you might find yourself playing it repeatedly for 10 minutes. There's something about it that keeps you want to indulge in it. I have to define the word "riff." I would say that it's an instrumental part of a song that gives the song a certain identity, defines it in some way. Led Zeppelin's "Whole Lotta Love" riff is a textbook example of this: the minute you hear it, you know what song it is. In my own experience, I've found that really complicated riffs, although they may sound great on their own, don't make for the best songs. Simplicity, it seems, is a key ingredient; once again, just listen to "Whole Lotta Love." That riff also has another very important attribute: you can sing over it. This is crucial, because while a powerful riff will often open up a song, it often will not be the riff that continues to drive the song along.

"Siva," from our first album, Gish, had one of those riffs (see FIGURE 1) that let me know immediately that I had a song, even though I had yet to work out all the parts. James Iha adds to the riff by playing a contrasting sequence (FIGURE 2). That riff sounded like my band — it had instant identity — and it got my blood going right away. There was something about it that was so distinctive that it made a lot of other songs I'd written seem wimpy and weak by comparison. Since then, I've always tried to find that weird marriage of a great riff and a song that fits with the riff. The "Siva" riff crystallized everything I was trying to do with the band. It had power and immediacy, and the song seemed to write itself around the riff.

When I wrote "Siva," I was working in a record shop, and I used to bring an acoustic guitar with me to work. When no one was in the store, I'd just sit behind the counter and play. So this was a riff that I wrote on acoustic, keeping in mind that I would transfer it to loud, heavily distorted guitar later. It was buzzing in my head.

Almost a reverse-case scenario occurred with the song "Today," from Siamese Dream. I had all of the chords and the melody, but no opening hook. At that point, we just started the song with the verse chord progression [Eb-Bb-Ab], which in and of itself is catchy because of the melody. I knew I had to come up with some sort of opening riff. Then, out of the blue, I heard the opening lick note for note in my
When I find that I can't seem to escape the shackles of what's already been done, or if I feel that I'm locked into a "traditional" way of thinking, I turn to rhythm guitar. Ultimately, that seems to open up infinite possibilities — far more than just sitting around noodling. Another option is to play the bass, which seems to push my writing in a more rhythmic direction. "I Am One," from God, is an example of a song that has a pretty decent guitar riff, but a killer bass riff to support it. Here's the bass riff [FIGURE 4], and here's the guitar part that goes over it [FIGURE 5].

You can start with the high-fattener idea of sitting down and writing the ultimate rock riff, but if you can't do that, or if you can't find something that sounds unique and different, you should go backwards — to the very nature of what makes music work, which is rhythm. Using a drum machine, playing the bass, or even just saying with different chords in different rhythms opens up a new possibilities that you may not otherwise discover.

Another way to inspire yourself to come up with good riffs is to use effects, and to try different tunings. The great thing about effects is that they change the way you hear the guitar, thereby changing the way you react to the guitar. The most mundane licks can turn into something completely different with the right effect. Phasers, flangers, fuzzboxes, and especially delay units will all inspire new ideas. David Gilmour has done some incredible things with delays in Pink Floyd.

For the song "Surfing," from Love/Hate, I had a riff [FIGURE 6] which didn't really do much for me. Then, I ran it through a fuzz (which gave it a droney sound and added some different harmonics), and painted it back and forth in time with the song. Soon, I started to hear an orchestration for the song. The effects inspired the arrangement, even though I didn't end up using the original on the final version of the song.

Different tunings — like effects, will make the guitar seem like a whole new instrument. James once wrote "Mayonnaised" (Siamese Dream) after just screwing around with tunings until he came up with something he liked (Gb, Bb, Eb, [same octave] Gb, Bb, Db). Using this tuning, he stumbled across an Fmaj7/Gbm7 chord progression, which ultimately shaped the song. For the record, we're working on now, we've tuned down a half step for everything. This alone is altering the way we play and how our songs will sound.

You must free yourself away from what you know in territory that is often uncomfortable, and occasionally disorienting. There is as much potential in songwriting as you are willing to mine, but it doesn't always come easily. You've got to work at it. I wish you the luck of the Metal Gods.
SEARCHING FOR STYLE

with my good eye closed

We have a saying in Smashing Pumpkins' "By hook or by crook." Which means, "no matter how it gets done, just get it done." Often, when we're arranging a song, we'll reach a point where it becomes boring to us or the arrangement is stale. At that point, we'll take the arrangement and totally fuck with it. After all, the worst thing that can happen is that we'll go into a complete circle and end up right where we started.

There's no harm in taking this approach; you shouldn't be afraid of the unknown. In fact, I think that fear of the unknown is one of the main reasons people tend to associate themselves with one specific music genre. My attitude is, why be only one kind of band? Why be just a rock band? Why be just a punk band? You are you, and you can do whatever you want to do, as long as it's within your limitations. And those limitations are always changing. The fact that Jimi Hendrix and Jimmy Page seem to have done it all already doesn't fucking matter. The notion of the past as somehow representing certain limitations for you today is bogus. I used to have so much reverence and respect for the great accomplishments of past artists like that it stifled me into thinking, "Gee, I could never do any of this." So the whole point of making music is that it's an expression of who you are, be it angry, happy or sad. If you can somehow reflect that musically, you've achieved something.

UNDER THE INFLUENCES

Everyone is influenced by the past, whether they want to believe it or not. When we start to play an instrument, we look to what we admire and what moves us, and we naturally gravitate to that direction. For the beginning guitarist, studying the work of others is a very important method of learning the instrument. But you'll lose your way if you start trying to think and play exactly like one of your mentors. I've often said of my own music that I don't always like what I do, but that at least it reflects my perspective.

The purpose of trying to find your own style is to discover how to express who you are via your instrument. What you need to address is how do I take those same, dumb three chords and turn them into a language all my own? If you're a 16 year-old heavy metal kid, you probably can't image that one day you'll be writing soft, balladry love song. But that's what happened to me! I've grown to appreciate that part of myself, but the fact of the matter is, it's something that I never, ever anticipated. It just happened because I allowed the sentimental, "wimpy" side of myself to emerge.

I think there is a correlation here to Jimi Hendrix's Axis: Bold As Love album. Jimi made the decision to make a beautiful album of love songs, instead of writing more macho, psychedelic material like "Purple Haze" and "Foxy Lady." This was not a calculated, mercenary move; nor was it a particularly popular one. I'm sure that although there were plenty of forces pushing against his making this type of album, he felt it necessary to do so. If you listen to Axis, you hear someone searching for new sounds and feelings. To me this represents a great accomplishment, and we should thank Jimi for having the guts to record what was in his heart.

There have been many people in my life who've tried to tell me what I am and what I'm not. For instance, I was told that I couldn't sing. Obviously, I didn't listen to that. There are better singers, and better guitar players, but I have achieved a certain degree of success with the abilities that I have. I think this success stems from my having respect for whatever talent I do have... call it God-given, inherent or whatever. I do not plan out the course of my evolution as a musician; I didn't grow up thinking that I'd be part guitarist, part singer, part anything. Those things happened on their own.

Though we naturally gravitate towards the things we admire and respect, those things don't necessarily reflect who we really are. When I was young, I was influenced by the gun-slinger: Yngwie/Eddie Van Halen school of guitar. In the end, though, that's not where my heart guided me; in any case, I probably don't have the talent to be that kind of guitar player. There came a day when I realized that even if I practiced eight hours a day, every day for five years, I still might not be that good. I had to make a realistic evaluation of what I was, and it involved a lot of soul searching.

When I was 16 years old, I reached a pivotal point. I was out of school, and I decided I was going to play music. I had long black hair, I looked weird, I acted weird, and I played a heavy metal style of guitar that was not popular with my friends. Everybody knew who I was. I played like Robert Smith of the Cure, and everybody who played like me had bad hair. Finally, I decided that the guitar playing angle was useless, and that I would start working on my songwriting. Then I began using my knowledge of the guitar to help me with the writing. My initial songwriting efforts were based on my ability to play interesting little guitar things. Today, I can pretty much do whatever I need to do on the guitar, relative to what's most important to me. I still can't play Yngwie-esque reverse sweep arpeggios, or whatever those runs are that I could never figure out, but I don't really have a need to play that stuff anyway.

PRACTICING

Practicing usually falls into one of two polar camps: the technique-oriented, "I must never make a mistake" camp and the punk rock camp, which holds that practice just makes you sound like everybody else. For me, the actual truth lies somewhere in between these two extremes. There have been times with my band when I felt the musically isn't proficient enough, and this is the way I explained my point of view to them. You should never let your technical limitations prevent you from achieving your goals. If you have the artistic vision of playing something grand, don't let your lack of technical ability keep you from getting there. The most important thing is what you're trying to say, and you need to work on whatever it is that will enable you to express yourself eloquently.

In terms of my own playing, I've always had a crazy vision of a lot of dynamic changes. So it's always been important that I have some technical proficiency. I never would have been able to execute something like "Geezer U.S.A." from Siamese Dream, without having practiced the guitar. You can't be a bad guitar player and play a song like that. But if all you care to play are punk rock/Barre chord kinds of songs, you'll be able to do that within a year of practicing for one hour a day.

At some point in your development, it's important to acquire a basic understanding of music theory. Most people who are musical have an intuitive understanding of the structure of music. After I'd been playing for about three years, I went out and got some books that explained the basic scales and their relationships, because I felt I couldn't develop any further without finding out why I was trying to put the notes together in the way that I was. Learning the mechanical reasons for how music works opened up other doors that I hadn't anticipated. There are certain aspects to musical language that, once understood, will help you to express yourself. This brings you into the realm of a kind of fearlessness, and an ability to embrace music as a whole. As you learn the language, you learn to speak your own unique dialect.
GUITAR GEEK U.S.A.

BY BILLY CORGAN

SONG COMPOSITION AND ARRANGING

In this month's column, we're going to look at the relative importance of guitar and vocal melodies, making the most of your band's instrumentation and understanding the different roles that your guitar plays as a lead, rhythm and ensemble instrument.

The first thing to address when writing a song is, what is your purpose? Are you in a band with no singer, and you'd like to write a song that's good to solo over? Or do you want to write a song with vocals and solos? Before trying to write a song, you should try to have a clear sense of purpose in mind.

In writing for Smashing Pumpkins, I sometimes try something known as creative visualization: before playing a single note, I try to imagine what kind of song I'd like to write—what it is I'd like to get across in the music. Am I trying to create a quiet, peaceful kind of vibe, or am I looking for a heavy metal bamboozle? The goal set for myself will have a huge influence on how I approach the guitar.

Let's assume that you've already developed something of a style, and have already written some riffs. Where do you go from there? It's always been my approach to prevent the riff from killing the song. In other words, the riff should ultimately be used only in such a way that it serves to bolster the song. It's the bigger picture—the song as a whole—that's most important.

"Gooch U.S.A." (Siamese Dream) is a good example of this "song first" way of thinking. Originally, the intro riff was like this (FIGURE 1). We played it this way for a while, but it never really took off and it sounded too Black Sabbath-y. What ultimately happened proved to be a good argument for observing the commandment, "Never throw a riff away." For if you keep playing it, and keep playing it, sooner or later you might find a use for it. This rejected riff lingered in my head for about a year. Finally, I was just fiddling around with it one day, and I played it like this (FIGURE 2). Our drummer, Jimmy Chamberlin, started playing a syncopated rhythm under-
neath, and: boom, that was it!

I knew had to decide whether this was going to be the riff I was going to sing over. I ruled against this, so I needed to find a version to play under the vocals. I then wrote this (FIGURE 3). During the process of writing a song, you will often create complimentary riffs which essentially are spin-offs of the original riff. This is where working with a vocalist-or being a vocalist yourself—will prove integral to the development of the song. Ultimately, it's the vocals that determine the "success" of the song.

The next step in writing "Geek U.S.A." was to ascertain whether I could use the initial riff for the chorus. I didn't work out, so then I had to write another part. The chorus riff (FIGURE 4) is a spin-off of the verse riff. I now had the main riff, the verse riff and the chorus riff, which led me back to the initial riff shown in FIGURE 2. But instead of just repeating it verbatim, I overlaid both high single notes and a couple of little riffs on top of it. Even though the addenda are minor, I used these little melodic guitar figures to carry the song's arrangement along.

When I look back at our two-minute point, I wanted to do something that would change up the song and send it in another direction. After two minutes, a song's heavy ceases to have any dynamic impact. You can't play any louder, and you can't play it any faster. My trick is to use opposite dynamic direction, which we refer to as "hate." We use the dynamics by quieting down the song, which serves to increase the impact of getting loud and heavy again. So at that two-minute point we start to play this (FIGURE 5). The funny thing is, that little beat was actually my original song idea. Remember, never throw out a riff.

After all these shifts in dynamics, the song then kicks back into ultra-heaviness. This new surge of adrenaline gave me a few choices of where to go, and in this case I opted for a guitar solo to jack up the song.

After the solo section ends, I follow with a vocal section that I wrote thinking, "What can I sing over that will sustain the momentum and weight of the song without killing everything that I've set up?" I wrote this ascending chordal figure (FIGURE 6) specifically to address my needs at that point of the song. Initially, I was going to play a crazy solo during that section, but while we were in the studio, I decided that a light, contained part was more appropriate. That line of thought led me to this descending figure (FIGURE 7) which is played over the ascending chordal figure. What I did here compositionally is use the technique of contrary-motion to elevate the song's dynamics.

What is clearly illustrated is that "Geek U.S.A." was completely spawned on the guitar. It may not be the most melodic song ever written, but it's a motherf*cking guitar song. I use the guitar throughout the song to bring the dynamics up and up and up.

When we were done recording the song, it was a minute and a half longer than the version released on Siamese Dream. I had to look at the song as a whole and edit it down. The guitar solo section, for example, was originally a bit longer, but when I stepped back and looked at the whole picture, I realized that the solo was the least important thing.

Another very important point to make about arranging is that guitarists should cultivate an understanding of the other instruments they're working with. When I was a teenager, I'd make demos on my four-track and play the bass parts myself. My father came over to me one day and said, "You play the bass like a guitar player. You've got to sit down and learn to base playing on records and learn how the instrument functions in the music." This has proved to be invaluable lesson, not only in terms of songwriting, but in terms of my guitar playing, too.

It's very important to understand why a drummer goes to his ride cymbal on the chorus, or why, during a verse, a drummer will push the Hi-Hat halfway open. Going outside of my little guitar head and understanding why the other musicians play what they play has been extremely valuable in terms of learning about how these instruments interlock. Focusing on these things has only helped me to further understand what it is I want to do with the guitar. In the context of rock, I cannot stress enough how important it is to understand the function of your instrument in the pursuit of creating powerful, effective arrangements.

CompServe members can download audio files to this lesson from the Guitar World File Library (GO GUITAR).
THE ELEMENTS OF TONE

Your tone has a lot to do with how people react to your playing, and your music as a whole. It is as important as the quality of a singer's voice or the acoustics with which he or she delivers a particular vocal. Many guitarists fail to realize that every aspect of the equipment they use affects their sound, and therefore how they are perceived as an artist. The type of guitar—the wood it's made of, whether it has a rosewood or maple fretboard—the amp, the strings, the pick, the pickups, the effects, and the length of your cord all play important roles.

With so many possible gear combinations to choose from, there is only one way to find sounds that appeal to your experimentation. Only experimenting will show you that slight variations in your basic setup will yield drastically different, and often welcome, results.

Listed below are the essential ingredients that combine to create a guitar sound.

GUITARS

Most electric guitars are based on basic designs created by Gibson and Fender. Few guitars seem to feel equally comfortable with both designs. Gibsons produce a fat round sound; while Fenders have a more cutting tone. I have never played a Fender Stratocaster until the day that I bought one, but the second I picked it up, I immediately felt like, "This is it. This is the sound I've always been looking for." I wished that I had done more experimenting with different guitars, because I would have started playing a Strat much earlier. You really need to try lots of different guitars to find the right one. Avoid getting fixated on one particular instrument simply because one of your heroes plays one.

Once you find a guitar design that you're comfortable with, don't just settle on the first instrument of its type that you come across. Mass-produced guitars are often inconsistent. If you walk into a music store and play five guitars of the same model, one will probably be much better than the others, so play as many as possible. Also, be open to the possibility of buying a used instrument, or even an obscure, no-name guitar, if that's the one that really feels and sounds right to you.

PICKUPS

It's very hard to determine which pickups are best for you, because it's unlikely that you can afford to go out and buy five different sets and try them all in your guitar. A good alternative is to bring a guitar you like to a music store, then compare its sound with similar guitars that are fitted with different pickups. I did this with my Strat, which is how I determined that I liked the sound of Lace Sensor pickups. In essence, I'd find the right blend between the best of both worlds: the cut of a Strat and the bottom end of an SG. That's right at home producing huge overdriven sounds without generating a shrill top end. After I tried a few guitars with Lace Sensor pickups, I decided to try them in my guitar, and they worked out well.

AMPS

Experimenting with different amps is one of the hardest things for a guitarist to do. It's virtually impossible to walk into a music store and crank up one amp, let alone a bunch of them. I recommend that young guitarists with a lot of amp experience buy rack-mountable amps and preamps because their sounds are generally very consistent and easy to tailor to whatever you need. I used an ADA MP-1 preamp for all of the songs I've written the songs on that unit, and I couldn't imagine them being played in any other way.

If you end up with a tube amp, make sure the tubes are working properly. Also, if possible, experiment with different power tubes. I'm a huge fan of using KT-88s in my Marshall. Most people prefer EL-34s but I hate them. The Gain-Smase Dream guitar sound has so much to do with KT-88s, which add a round, fat bottom to my sound.

Before buying any amp, be choosy. Talk to as many guitarists as you can get different opinions and see what other people like and don't like. I've always done that, and it's always been helpful.

PEDALS

As fun, inexpensive and radical-sounding as pedals can be, their presence in your signal path will usually decrease the overall quality of your sound. If you can, run your effects through your amp's effects loop instead of sticking them in-line, where they will really wreck havoc on your tone.

Sometimes, though, a nice lo-fi pedal is just what you need. When we did Siamese Dream, I developed a technique of plugging my Big Muff pedal into the low sensitivity input of a 100-watt Marshall JCM 800, with the master volume on full and the preamp volume barely on all. To me, the Electro-Harmonix Big Muff produces the ultimate super-gain VROOM sound. Live, however, a Big Muff doesn't give you enough definition. I just keep experimenting with different combinations of pedals—and guitars—to get the ideal sound.

Some of the other distortion boxes I use are the Fender Blender, which generates the most saturated, harmonically-laden sound you can imagine. When it's turned all the way up, it sounds like the end of the world! I also have a wah-fuzz that looks as if it must have been made by Uni-Vibe. Finally, the nasal, squeezed-up lead tone that I use so often—as on "Pisces," for example—I ripped off from Michael Schenker! I used an Electro-Harmonix Micro-Synthesizer and some unknown fuzz pedal, plus an MXR Phase 100.

PICKS, STRINGS & PATCH CHORDS

Most people seem to be unaware of how much their strings affect their sound. I find that the guitar sounds much better when it has relatively new strings. When the strings are brand new, however, they usually sound too bright for me, so I play on them for an hour or so before a show. When Smashing Pumpkins are on tour, we have to change our strings for every show. The sweat from just one gig will completely change their sound for the worse. Old strings lose all of their clarity and brightness, and, worse, will not intonate correctly, so your guitar will be out of tune on different parts of the neck. When this occurs, the strings must be changed—don't just wait until they break.

Your string gauge also has a drastic effect on your tone. If you play very heavy, metal-type riffs, you should probably go with a set that's slightly heavier than a standard rock gauge—.052 to .010, for example. For more all-purpose rock guitar styles that involve a lot of solos and string bending, I recommend .010-.046, when I use.

Even though I change their strings regularly, I often forget to put sufficient effort into their pick selection, perhaps because it takes a great deal of experimentation to find the perfect gauge. Even though we're talking tenths of millimeters here, the effect a given pick will have on your playing is enormous. Texture is also an important consideration; some picks will slip out of your hand more easily than others. Personally, I prefer a heavy, thin pick because it provides me with the right combination of control and power to create the sound I want. You will actually play better when you find the right pick, so take your time and explore what the market has to offer.

As far as patch chords are concerned, I've often heard that your signal loses 1db of gain for every 10 feet of cable you use. For years, I used a 30-foot cord when I played live, and couldn't understand why my guitar didn't sound as good as when I played at home, where I used a much shorter cable. The loss of db created by a long cord can make a huge difference in your sound. Again, you need to experiment with different lengths and types of cords, and find what works best for you.

Searching for the perfect gear recipe to suit your tastes is an endless, evolving process. If you buy a better amp, you may notice how shitty your guitar is, and vice versa. I've already spent thousands of dollars in pursuit of the perfect guitar sound, which I'm sure I'll never completely capture. But when I come really close, it's inspiring, and makes me want to play all day.
GUITAR OVERDUBS

Some people are averse to overdubbing because they view it as a "politically incorrect" act. Their view is that overdubbing is not "honest"; that it cheapens, cheapens the quality, and allows the artist to hide behind production techniques. I disagree. When you are faced with making a permanent record, representation of a song, why not do it with the grandest possible vision? Also, I feel that the electric guitar vocabulary has been so thoroughly explored that without "guitar production" techniques like overdubbing, it's extremely difficult to create a sound that's all unique or new.

The notion of overdubbing guitar parts has always appealed to me. I was experimenting with layering guitar tracks long before I ever set foot in a real recording studio. Early on, I overdubbed by using two cheap tape machines. Then I graduated to a four-track. Every step of the way, I was trying to find different ways to present the guitar—anything to expand the language and find a new voice.

At some point, I realized I needed to be afraid to take chances, and to record the songs anyway I could think of. I'd do anything to the guitar's signal in the name of finding something different, be it in picking it in a delay, or whatever. Finally, all this experimentation helped me to find things I didn't know existed; chord combinations, ways seemingly unrelated, but related in a recorded context.

For our first album, Eqsh. I did a handful of overdubbing, but on the second record, Siamese Dream. I took overdubbing as far as I could, even though I knew that the overdubs would be difficult to recreate when we performed the songs from the album in a live setting. I also knew that some of the songs would be virtually impossible to recreate in concert. In the end, I had faith that we'd be able to present these songs live in a different but equally effective way.

"Soma," from Siamese Dream, is a good example of a song with extreme overdubs. The song was originally supposed to have only two distinct guitar parts throughout, just like it would have when we played it live. I got the idea of adding different guitar overdubs from the way (Smashing Pumpkins' rhythm guitarist) James Iha and I were playing our respective parts together during the intro, we were playing different overdubs in slightly different cadences, which created a weird kind of flow. That sound inspired me to build the song subtly as it progressed, and to embark on the B-E-G chord progression from which it barely strayed.

In the intro, James' rhythm part is like this (Figure 1), to which I added this melody (Figure 2). To me, the song didn't sound interesting with just two guitars playing their respective parts, so I began looking for subtle ways to embellish the arrangement. One of my first thoughts was to create a "spacey" atmosphere. I wanted the listener to feel as if the song began in a grand, expansive space, and then to have the music shrink back down to something more immediate. The idea was to evoke the experience of hearing someone from across a large expanse, and then to suddenly have them right in your face. To widen the sonic landscape on the intro I used delay and reverb effects on two tracks of guitars playing arpeggios, creating the illusion that there are dozens of overdubbed guitars.

At the beginning of the first verse (1:00), is a guitar overdub that sounds like a bubbly spaceship noise. That was a patch on an Eventide Harmonizer. There's no change in the notes or the music, but I achieved a subtle change in the feeling of the music with the use of this odd sound effect. Then, on the downbeat at 1:28, I added an acoustic guitar for just one chord, and this served to give the song a little "lift." I'm always looking for ways to bring the song from Point A to Point B to Point C without having it lose momentum, and I'll do whatever I can to serve that purpose.

At 2:28, I brought in a piano to create some contrast with the guitar parts. Then, at the guitar solo section of 2:13, I recorded 14 different tracks of a Bowed acoustic guitar, compressed and EQ'd them, and then mixed them down to two-track stereo to create one big mass. (For those of you unfamiliar with the E-Bow, it's a device invented in the Seventies, made from an electromagnet that can make a guitar oscillate—along the lines of what happens when you strum a violin. The resultant sound is akin to the bowing of a violin. Guitars with "sustainer" pickups use very much the same mechanism.) The melodies I played were all improvised, but were intended to fit together in some sort of way. What ended up happening was that a certain number of the guitars created a base, and then one or two notes over the top and created a prevalent melody.

Obviously, it's impossible to recreate that exact sound live with only two guitarists. We compensate by using some delays and other effects to generate a vibe similar to the recording's. To recreate the E-Bow section, I use a backwards patch on the Eventide Harmonizer, which does well in creating a similar effect. There is about a half-second delay between when I actually play the notes and when the affected signal comes out sounding backwards, so I need to anticipate that small lag time as I'm playing. On the album, the dynamics are extremely subtle, whereas live, the dynamic shifts are more pronounced.

I don't believe that we can recreate some of our album tracks exactly, because when I go to see a band, I like to be surprised. I might know their record inside and out backwards; that is all the more reason I want to hear the song played differently. I like to be moved in a way that the record can't move me. That's why I encourage you to never look into one specific thought about a song. Be open, and let the song itself show you where to go.
INSPIRATION

Inspiration is a funny thing, because there are times when you are completely at a loss. You feel like you are not special, that you have nothing to say, and that everything you play is a bunch of shit; blah, blah, blah. When you hit that point, you have to let go. You can try so hard to reach something that you end up pushing it farther away. At those times when I'm at a loss, I force myself to remember that music is not the only thing that exists in this world. Sometimes, you just have to put the guitar down, instead of throwing it against the wall.

You can sit around and wait for God to intervene, but moments of clarity and understanding—those moments of pure inspiration—are very rare. Most of the time, you have to mine your creativity, you have to search for it. That's where having an awareness of who you are, how you feel, and what you want in this world is completely crucial. If you want to be a pop star, be a pop star. If you'd rather sit in your room and play the guitar all day, that's great, too. There is no right or wrong way to explore and share in the great mystery that is music.

Inspiration can come from any one of many different sources. "Spaceboy" from Siamese Dream began with the basic chordal riff (FIGURE 1). I was thinking, "Why am I writing a song like this?" The answer was that at that point. I wasn't supposed to be writing rock songs for the album; the last thing I needed was another quiet acoustic song. As I continued to mess with the riff, it occurred to me that I was writing about something that had to do with a certain kind of alienation, an "out-of-touch-ness." I began to think about my brother, and the fact that he and I share a certain identity by virtue of the similar experiences we had growing up. I felt there had been handicaps in my life that reflect the handicaps he has experienced in his. Suddenly, I had stumbled upon feelings and thoughts that moved me, and the song kind of wrote itself.

In and of itself, "Spaceboy" doesn't seem to be anyone's favorite song. Our producer, Butch Vig, didn't think it was an album track, and the band didn't think so, either. But, yet, the spirit of the song—what it meant to me, and what it ended up being about—made it worth putting on the album. This is a good example of where inspiration turned just another song into something that I'm proud of. Of course, if I assessed "Spaceboy" on the criteria of "Was it a hit song?" the answer is no. Did it have a video? No. Do people cite it as their favorite song? No. Do they scream for it at concerts? No. But does it mean something to me? Yes. And would I do it again? Yes.

The things that are obvious are easy to see. The day after I wrote "Today," my manager heard it and said, "It's a hit." I guess in a way, it was. The success of "Disarm" was no mystery to anyone, either. "Spaceboy" doesn't have the same qualities as those songs; it's different, and that's what I like about it. It grew from a unique kind of inspiration.

So many of us refuse to acknowledge, tolerate, or appreciate that there is other music out there than what's hurled at us by MTV and the radio; and that there are other reasons to play music besides trying to make a lot of money. Just because you dislike a certain kind of music doesn't make it bad. There was plenty of music that I thought sucked when I was 14, but, by the time I was 19, I loved it. I've learned as much about music from things that don't appeal to me as I have from things that do. I'll ask myself, "What is it that everybody likes about this music?" For example, I used to hate jazz. I thought it was a bunch of soporific people walking off, just to show how well they could play their instruments. For the most part, I was wrong about that. I always hated country music, too, I thought it was about beating your wife and drinking too much. Sometimes it is about that, but not usually. I chanced that there was a whole world of country music that was interesting, rich, and rock and roll was in part born out of that. There's an entire history of classical music, blues, soul and R&B to be studied and all kinds of other things that are incredibly vibrant and powerful.

Often, I'll turn to music that is very removed from what I'm trying to do as a source of inspiration. I've been blown away by the power of [Massaquoi Delta] bluesmen] Son House's music. He was someone that had been forgotten about when he re-appeared in the Sixties, he hadn't played for 20 years, but he still was able to record albums of incredible power, beauty and dignity. Unfortunately, most people have never even heard of him.

Reading interviews with musicians that I respect has also been very valuable. Finding out what has influenced and inspired them has, in turn, inspired me to go back to those same sources. When Stevie Ray Vaughan first came out, he was quickly painted as a Hendrix clone. But, if you listen to Stevie Ray play, you can tell that he not only listened to Hendrix, he listened to the same things that inspired Hendrix: such as Muddy Waters, Howlin' Wolf and Albert King.

Neil Young is someone who has never done what he "should" have done—he's always gone in the opposite direction. He's a great example of someone who has followed his muse, and obsessed it in a big circle. It took him 20 years to come back around to where he started, but when he did, he had new things to say, most likely as a result of his explorations. The fearlessness and adventurousness he has shown throughout his career has always been very inspirational to me.

Remember, when inspiration is not there, don't be afraid to try anything. Sometimes, I'll try turning the guitar ten different ways just to see what happens. The worst thing that can happen is that you get nothing out of it, and you end up in the exact same place as you started. Be open to anything. Divine inspiration is a tiny part of trying to be a musician and only one out of a billion is a Beethoven. If you are passionate about it, though, you will uncover the talent that is inside you. But you have to work at it. You have to search. The easy thing to do is to say, "What is everyone else doing?" and then do the same thing. We've all been guilty of that. But, ultimately, it's all for naught if you are not willing to throw yourself out into the unknown and be yourself.
MELLO Collie AND THE INFINITE SADNESS

The piano part has been arranged for solo guitar. The following chord frames show the basic chord shapes used in the guitar arrangement and can also be used to strum along with the piano.

D 7fr.

Em 7fr.

G

C 8fr.

A9 7fr.

Gmaj7 3fr.

Fmaj7 3fr.

G/B 4

C 5fr.

Am

F 5fr.

C 5fr.

C

D

Em7 5fr.
G7 | C | Am | G7 | C
T | 3 | 3 | 5 | 5 | 3 | 3 | 5 | 5
A | 2 | 2 | 3 | 5 | 3 | 5 | 3 | 5
B | 2 | 2 | 2 | 3 | 2 | 3 | 2 | 3

Am | G | F
T | 3 | 5 | 7 | 5 | 3 | 5 | 4 | 3 | 5 | 4 | 1 | 3 | 2 | 1 | 0 | 0
A | 3 | 5 | 7 | 5 | 3 | 5 | 3 | 3 | 1 | 1
B | 3 | 5 | 7 | 5 | 3 | 3 | 3 | 1 | 1

D | Em | G | D
T | 10 | 10 | 10 | 10 | 9 | 3 | 4 | 10 | 10 | 10 | 10 | 9 | 7 | 9 | 9 | 7
A | 10 | 10 | 9 | 7 | 9 | 9 | 7 | 9 | 9 | 7
B | 10 | 10 | 9 | 7 | 9 | 9 | 7 | 9 | 9 | 7

Em | G | C | G | D
T | 8 | 7 | 9 | 3 | 4 | 5 | 7 | 5 | 3 | 4 | 10 | 7 | 9 | 7 | 9 | 7
A | 8 | 7 | 9 | 3 | 4 | 5 | 7 | 5 | 3 | 4 | 10 | 7 | 9 | 7 | 9 | 7
B | 8 | 7 | 9 | 3 | 4 | 5 | 7 | 5 | 3 | 4 | 10 | 7 | 9 | 7 | 9 | 7

A9 | Gm7 | F7 | Em7
T | 7 | 5 | 3 | 2 | 1 | 0 | 3 | 1 | 3 | 0 | 3 | 1 | 0
A | 7 | 5 | 3 | 2 | 1 | 1 | 3 | 3 | 2 | 0 | 2 | 0
B | 7 | 3 | 1 | 1 | 1 | 0 | 0 | 2 | 0 | 2 | 0 | 2

Free time
(Strings (acet)

Gmaj7 | Em7
T | 3 | 3 | 0 | 0 | 3 | 1 | 0 | 2 | 3 | 9 | 10 | 22
A | 3 | 3 | 0 | 0 | 3 | 1 | 0 | 2 | 3 | 9 | 10 | 22
B | 3 | 3 | 0 | 0 | 3 | 1 | 0 | 2 | 3 | 9 | 10 | 22
The guitars in this song are tuned to "dropped D"—the 5th string is tuned down a whole-step to "D". With this tuning, the basic three note power chord on the bottom three strings can be played with one finger (see the chord frames below), making faster power chord riffs like the intro figure easy to play. To match the recording, tune whole guitar down one half-step.

- G5
- F♯5
- D5
- C5
- D5
- A5
- D5
- D(9)
- C5
- C(9)
- G(9)
- B5
- F♯(9)
- B(9)
- D♯5
- E5
- F5
- G♯5
- A♯5
- C♯5
- D♯5
- E5
JELLYBELLY

Words and Music by
BILLY CORGAN

Moderate rock \( \downarrow = 116 \)

Intro:

Gtrs. 1 & 2 G5 F5 D5 G5 F5 D5 G5 F5 D5 G5 F5 D5 G5 F5 D5 G5 F5 D5

\( f \) w/very heavy distortion

G5 F5 D5 G5 F5 D5 G5 F5 D5 G5 F5 D5 G5 F5 D5 G5 F5 D5

\( \frac{3}{4} \) grad. release

G5 F5 D5 G5 F5 D5 G5 F5 D5 G5 F5 D5 G5 F5 D5 G5 F5 D5

\( \text{Both gtrs.} \)

\( ^\text{Gtr. 1 tabbed on left, Gtr. 2 tabbed on right.} \)
Verse 1:
A5  C5  D5  C5  D5  C5  D5  G5
Wel - come_ to no - where fast

A5  C5  D5  C5  D5  C5  D5  G5
Nath - ing_ here_ ev - er lasts_
Verse 2:

A5  C5  D5  C5  D5  C5  G5

Living makes me sick.

A5  C5  G5  D5 F#5  G5  A5  B5  C5

So sick, I wish I'd die.
Down in the belly of the beast.

I can't lie; you're nowhere. You're nowhere. You're nowhere to be.

Chorus:

w/Rhy. Figs. 2 (Gtrs. 1 & 2) and 2A (Gtr. 3)

I can't lie; you're nowhere. You're nowhere. You're nowhere to be.

pick slides

No where... you're nowhere... you're nowhere to
Bridge 1:

D    G(9)    F#(9)    B(9)

Gtr. 1 & 2

There's nothing left to do.

D    G(9)    F#(9)    B(9)

There's nothing left to feel.

D    G(9)    F#(9)    B(9)

Doesn't matter what you want... so...

Fill 1

Gtr. 3

Jellybelly - 13 - 8
Guitar Solo:

"Whammy pedal."

D5  E5  F5  G5  A5  B5

C5  D5  D#5  E5  G5  N.C.

10 11 12 13 14 15
10 11 12 13 14 15

"Slide up steadily while strumming 16ths."

Yeah!

Grad. bend

Gtr. 3

D5  C5  D5  G5  D5  C5  D5  C5  G5

Grad. bend

Gtr. 4

D5  C5  D5  C5  G5  D5  C5  D5  G5  F#5  D5  G5  F#5  D5  G5  F#5

Both notes vib.

Fill 2

Gtr. 5

Both notes vib.

Both notes vib.

Gtr. 6
Bridge 2:

A5

To make yourself feel better.

Gr. 5

Gr. 6

both notes vib.

T

A

B

4

5

Gtr. 3

Gtr. 4

T

A

B

7

9

7

9

you make it so you'll never

T

A

B

9

9

7

6

7

5

4

7
TONIGHT, TONIGHT

G

Gsus

Em

Em(b6)

C(9)

G/B

Dsus2

G/C

G/D

Dsus/F♯

Am

C
TONIGHT, TONIGHT

Moderately up tempo rock $\downarrow = 152$

Intro:

w/Synthesized strings
Gtrs. 1 & 2 (Elec.)
G

G

Gsus

Em

G

Gsus

Em

Em(6)

Em

1.

Em(6)

end Rhy. Fig. 1

Em(6)

C(9)

G/B

Dsus2

C(9)

G/B

Dsus2

C(9)

G/B

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Verse 1:

G/C

Time is never time at all. You can

Rhy. Fig. 2

G/D

never ever leave without
leaving a piece of youth...

And our lives are forever changed... We will never be the same...

The more you change, the less you feel...

be lieve in me.

Pre-Chorus 1:
(Strings in)

be lieve that life...

can change, that you're not stuck in vain.
Daytime feel
To Code G

Em

A(9)

Half-time feel
C(9)
G/B

so bright.
Tonight.

Dsus2

C(9)
G/B
Dsus2
to-night.

Double-time feel

G
Gsus
G

Gsus

Em
Verse 2:

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

G

Though you know you're never sure, but you're

Gsus

sure you could be right, if you held yourself up in

Em

the light. And the embers never fade in your

Gsus

city by the lake, the place where you were born.

Em(6)

Believe.

G/C

in me.

G/D

be-lieve.
Believe

in the resolute urgency of now.

And if you believe there's not a chance tonight.

We'll crucify the insincere tonight.

Tonight. We'll make things right, we'll feel it all tonight.
HERE IS NO WHY

Words and Music by BILLY CORGAN

Amaj7 E E(9) Dsus2 D5 A5 F#5 A5 C#5 D5 E5

Moderately slow rock  \( j = 80 \)

Intro:
Gtrs. 1 & 2
Amaj7

mf "wild/ distortion"

1. E E(9)

2. E Dsus2 D5

Verse 1:
Amaj7

use-less drag... of an-o-her day.
the end-less drags... of a death... rock boy...

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E   E(9)   Amaj7

Mas·ca·ra·sure and lip·stick lost.

E   Dsus2   D5

glit·ter burned by restless thoughts of being forgot-

Chorus 1:

A5   F5   A5   E

ten.

And in your sad machine.

Rhy. Fig. 1

with heavy distortion
Verse 2:

Amaj7

Some - where, he pulls his hair down

o - ver a frown - ing smile. A hidden diamond you can - not find. A

secret star that can - not shine o - ver to you.
w/Rhy. Fig. 1A (Gr. 1 & 2)  Substitute w/Fill 4 (2nd time only)

To Coda 0

F♯5  A♯5  E♯5
F♯5  A♯5  E♯5  D♯5

Burning up in speed...  Lost inside the dreams... of teen ma...

Gr. 3

Gr. 4

both notes vib.

sim.

Amaj7

chines.

Gr. 4

Gr. 3

w/bar

grad. release

Gtr. 5

mf

Gtr. 6

w/bar

w/bar

Gtr. 7

mf

(slight vibs.)

* The "melodies" played in this section are produced by feedback, E-Bow (a magnetic device), slide guitar and conventional picking. This is an arrangement of many guitar overdubs.
Verse 3:
without additional guitar effects.

useless drags, the empty days. The lonely towers of long mistakes.

Folk pitch: E

A5  C7  B

gotten faces and faded loves. Sitting still was never enough!

Notes on B: 2nd sig. & D (4th sig.) played by Gtr. 7. Notes on G (3rd sig.) played by Gtr. 8.
Guitar Solo:

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

Grad. bend

Rhy. Fig 2
Gtrs. 1 & 2
Coda

chines.
Gtrs. 1 & 2

Gtr. 1

\( \text{rit.} \)

Gtr. 2

both notes vib.

Rhy. Fig. 2A
Gtrs. 1 & 2
BULLET WITH BUTTERFLY WINGS

Words and Music by
BILLY CORGAN

Moderate rock \( \dot{\text{j}} = 120 \)

Verse 1:

Band tacet

The world is a vamp-ire

Rhy. Fig. 1

\( ^* \) Gtr. 1 & 2

end Rhy. Fig. 1

\( ^* \) Two gtrs. arr. for one gtr.

\( ^* * \) Hold B5 throughout, changing only the bass notes.

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 6 times

\( ^* \) B5

/G /E

/A

B5 /A /G /E

se - cret de - stroy - ers

/A

B5 /G /E

/A

hold you up to the flames

And what do I get

B5 /G /E

/A

B5 /G /E

for my pain?

/A

B5 /G /E

/A

Be - trayed de - sires

and a piece of the
Pre Chorus:

w/Fill 3 (Gtr. 3) 2nd time only, 4 times

B5 /E /G /A
game,
same.  

Rhy. Fig 2
Gtr. 1 & 2

end Rhy. Fig. 2

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

though I know.

1 suppose I'll show

/A B5 /E /G /A

all my cool and cold like old

w/Fill 3 (Gtr. 3) 1st bar only
w/Fill 4 (Gtr. 2) 2nd time

乔布

f w/heavy distortion

Fill 3
Gtr. 3

Fill 4
Gtr. 2
Chorus
Rhy. Fig. 3A
B5 A G5 D5 D A Asus2 E Em G5

spite all my rage, I am still just a rat in a cage.

De-

Rhy. Fig. 3

B5 A G5 D A Asus2 E Em G5 E B5 A G5 D5

spite all my rage, I am still just a rat in a cage.

Then someone will say what is

To Codaⅰ

B5 A Asus2 E Em G5 E B5 A G5 D5 D A Asus2 E

lost can never be saved.

Despite all my rage, I am still just a rat in a cage.

Em G5 E F5 A5

Now I'm naked.

Verse 2:
w/ Rhy. Fig. 1 (Gtr. 1) & Fill 1 (Gtr. 2) both 7 times
B5 /A /B /G /E

Nothing... but an animal...
but can you fake it

And what do you want? I want to change.

And what have you got when you feel the...

Guitar Solo:

Gr. 1 & 2

Gr. 3

doubled by a 2nd Gr.

*Both gtrs w/maximum distortion.

Fill 1

Gr. 2

echo repeats

Fill 2

Gr. 3

mf clean tone hold throughout
Bridge:
Rhy. Fig. 4

E5 \[ G5 \]

Tell me I'm the only one.

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

E5 \[ G5 \]

Tell me there's no other one. Jesus was an only son. yeah. Tell me I'm the chosen one.

E5 \[ G5 \]

Jesus was an only son for you.

"Vibrato whole chord."
Breakdown Chorus:

spite all my rage, I am still just a rat in a cage.

Em/B

Em/A

G6

Dsus2

Em

G

someone will say what is lost can never be saved.

Em/A
w/Rhy. Figs. 5/ Gtr. 1 & 5A/ Gtr. 2 both 10 times

spite all my rage. I am still just a rat in a... de...

spite all my rage. I am still just a rat in a cage!

Tell me I'm the only one.

Tell me there's no other one. Jesus was an only son for you. And

Bullet With Butterfly Wings - 9 - 8
PG9602
I still believe that I cannot be saved. And I still believe that I cannot be saved. And

I still believe that I cannot be saved. And I still believe that I cannot be saved.

w/Rhy. Fill (Gr. 2)

w/Rhy. Figs. 5 (Gr. 1)
& 5A (Gr. 2) 1st bar only

Gtr. 1

Gtr. 1 & 2

Rhy. Fill I

Gr. 2
TO FORGIVE

G sus2  F#m7  Esus2  A7sus  Em  G

Bm  A7  G5  A5  D/F#  G/B

E5  A(9)  Bm7sus  C#m7  Dsus2  Em7
TO FORGIVE

Words and Music by BILLY CORGAN

Slow rock  \( j = 63 \)

**Intro:**

Gr. 1  \( \text{Gsus2} \)

\( \text{Fm7} \quad \text{Esus2} \)

\( \text{mf semi-clean tone} \)

\( \text{fbdk. hold throughout} \)

<table>
<thead>
<tr>
<th>F</th>
<th>0</th>
<th>2</th>
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<tr>
<td>B</td>
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Fast pitches: F

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<td>B</td>
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Chords:

Gr. 1  \( \text{Gsus2} \)

\( \text{Fm7} \quad \text{Esus2} \)

\( \text{fbdk.} \)

<table>
<thead>
<tr>
<th>N.C.(Bm)</th>
<th>A7sus</th>
<th>Em</th>
<th>N.C.(G)</th>
<th>(Bm)</th>
<th>A7</th>
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<td>B</td>
<td>2</td>
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Fast pitches: F

Fbdk. pitch: E

**Verse 1:**

G5  \( \text{Fm7} \quad \text{Esus2} \)

Ten times removed...

I forget about...

Rhy. Fig. 1

\( \text{fbdk.} \)

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Fast pitches: F

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where it all began

Bastard son of a bastard son of a wild-eyed child of the sun

And right as rain I'm

w/Till (Gtr. 2) N.C. (Bm) A7sus
Em  G   N.C.(Bm)  A5  Em7  G5

not the same, but I feel the same, I feel nothing.  

Chorus:
G  D/F:  Esus2

Holding back the fool again.

* Last time, "doubled" by 2nd gir., w/wah (very low in mix).

To Coda II
G  D/F:  Esus2  Gsus2

Holding back, the fool pretends. I forget to forget

To Coda I
G/B  A7sus  Gsus2  D/F:  E5

nothing is important. Holding back the fool again.
Verse 2:
with Rhy. Fig. 1 (Gtr. 1)

I sensed my loss before.

re-ember my birth-days.

I even learned to talk.

Empty party afternoons won't come back.

And I

Coda 1

Bridge:

Holding back the fool again.

I forget to forget me.

I forget to forget you see.

Vocal is doubled.
Nothing is important to me.

Verse 1:

I knew my loss before I even learned to speak.

And all along I knew it was wrong but I played along with my birthday song.

Coda II

I forget to forget nothing is important. Holding back the fool again.

Fill 2

(Keybd. arr. for gtr.)

Slight vib.
ZERO

This song begins with octave shapes sliding from “C” to “B” (see frames below). The rest of the intro guitar figure is based on natural harmonics. The “B” and “G#” harmonics found at the 3rd and 4th frets aren’t too hard to produce, just lightly touch the 6th string directly over the indicated fret, remove your finger from the string as soon as you sound the harmonic. The “D” harmonic is found somewhere in-between the 2nd and 3rd frets. Experiment until you find just the right spot on your guitar.

(C octave)  (B octave)  (E octave)  (F# octave)  (G octave)

D  Em  Esus  E5
ZERO

Tune down 1/2 step:
\[ \begin{align*}
\sharp 3 &= \text{Eb} & \flat 3 &= \text{Gb} \\
\sharp 2 &= \text{Ab} & \flat 2 &= \text{Bb} \\
\sharp 1 &= \text{D} & \flat 1 &= \text{E} \\
\end{align*} \]

Words and Music by
BILLY CORGAN

Moderate rock \( \dot{=}126 \)

Intro:

N.C.  

Gtr. 1

\[
\begin{array}{cccccccc}
\text{TAB} & 5 & 4 & 4 & 5 & 5 & 4 & 4 \\
\text{B} & 2 & 2 & 2 & 3 & 4 & 2 & 2 \\
\end{array}
\]

Gtr. 2

\[
\begin{array}{cccccccc}
\text{TAB} & 5 & 4 & 4 & 5 & 5 & 4 & 4 \\
\text{B} & 2 & 2 & 2 & 3 & 4 & 2 & 2 \\
\end{array}
\]

Gtr. 1 & 2

\[
\begin{array}{cccccccc}
\text{TAB} & 5 & 4 & 4 & 5 & 5 & 4 & 4 \\
\text{B} & 2 & 2 & 2 & 3 & 4 & 2 & 2 \\
\end{array}
\]

Verses 1 & 2:

1. My reflection.
2. Dirty mirror.

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

there's no connec-tion to my-self. I'm your lover.

I'm your zero. I'm the face in your dreams of glass.

Pre-Chorus:

D  N.C. (Em)

1. So save your prayers
2. See additional lyrics

for when we're really gonna need 'em.

Throw out your

N.C. (Em)

D

cares and fly.

Wanna go for a ride?

To Coda ◊
Chorus:

She's the one for me,

She's all I really need, oh yeah.
She's the one for me.

Interlude:

Emp - ti - ness is lone - li - ness, and lone - li - ness is clean - li - ness, and clean - li - ness is god - li - ness, and god is emp - ty just like

Interlude:

Emp - ti - ness is lone - li - ness, and lone - li - ness is clean - li - ness, and clean - li - ness is god - li - ness, and god is emp - ty just like
w/ Rhy. Fig. 2, Gtr. 1 & 2
N.C. (Em)

wiharm (or whammy pedal) & heavy distortion

w/ Rhy. Fill 1 (Gtrs. 1 & 2)

D.S. \(\frac{8}{8}\) al Coda

Guitar Solo:
N.C. (Em)

Coda
N.C.

w/bar (wide vib.)

w/wham. Notes produced by wham. shown in parentheses
(harmonizer set so harmonic relationships are not constant).

Pick slide

Scraper pick back and forth across strings while sliding down.

Rhy. Fill 1
Gtrs. 1 & 2
*Harmonizer produces aural, high-pitched noises.

** All notes sound one octave higher due to harmonizer effect.
w/Fill 1 (Gtr. 3)
really need... oh... yeah. She's the one... for me...

Gtrs. 1 & 2
(15ma)

Band tacet

(15ma)

Fill 1
(15ma)

*All notes sound two octaves higher due to whammy pedal.

Verse 2:
Intoxicated with the madness. I'm in love with my sadness.
Bullshit fakers, enchanted kingdoms,
The fashion victims chew their charcoal teeth.

Pre-Chorus:
I never let on that I was a sinking ship.
I never let on that I was down.
FUCK YOU (AN ODE TO NO ONE)

Tune down 1/2 step:
$\text{C} = \text{Eb} \quad \text{D} = \text{Gb}$
$\text{A} = \text{Ab} \quad \text{G} = \text{Bb}$
$\text{F} = \text{Db} \quad \text{E} = \text{Eb}$

Words and Music by
BILLY CORGAN

Moderate rock $j = 120$

Gtrs. 1 & 2
N.C. (F5)

Verse 1:

never coming back.

I'm
never giving in.

never the shine in your

end Rhy. Fig. 1

split. (tweeze repeats)

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

dis - connect the dots.

I dis - connect the dots.

I dis - connect the me__ in
me.

Gtrs. 1 & 2

N.C. (F5)

Verse 2:

(And) you're mis - tak - en... it's you that's fak - ing...

Rhy. Fig. 2
living, breathing, dying, too.

This message is for anyone who dares to hear.

a fool.

end Rhy. Fig. 2
Verse 3:
with Rhy. Fig. 1 (Gtrs. 1 & 2) 1st 6 meas. only

You can't bring me back.
You can't bring me back 'cause I
give it all back to you.

Thru sacred alleys,
the living wrecks, yeah,

war their havoc upon this world,
The disenchanted, the romantics,

(of) you is gone down that deep, black hole.

Verse 4:
with Rhy. Fig. 1A (Gtrs. 1 & 2)  

N.C. F5 with Rhy. Fig. 2 (Gtrs. 1 & 2)  
N.C. F5

The disenchanted, the romantics, (the) body and face and soul.

of you is gone down that deep, black hole.
Verse 5:

Destroy the mind, destroy the body.

but you cannot destroy the heart.
Destroy the mind, destroy the body.

but you cannot destroy the heart. And you,

Chorus 1:

(C5)

you make.

Rhy. Fig. 3

(B5) (C5) (E) (F5)

it so I need to disconnect.
And you make it______ so____ real.

I don't need your____ love____ to dis____ con____nect____

end Rhy. Fig. 3
Interlude:

run-a-round kids... in get-go cars... with Vaseline after-births and

neon coughs... Galaxies full of nobodies...

*Hold note continually while feedback pitches change (guitar is held in different positions in relation to amp, with none of the notes picked.) Feedback occurs as the result of high volume and distortion.

*Bend B (3rd stg./4th fr.) w/ 3rd finger, catching F♯ (4th stg./4th fr.) under it, which subsequently produces next feedback note, A♯.
giving us the farewell run-arounds. I took a virgin Mary axe to

(f/dbk.)

rit. poco a poco
(free/v)

her sweet baby Jane, lost my innocence to

grad. bend

w/additional miscellaneous f/dbk.

a no good girl, scratch my face with anvil hands (and)

pick sl.

Free time

Band tacet

coil my tongue 'round a bumblebee mouth... And I
In time \( \frac{3}{4} \) = ca. 56

**Double time \( \frac{3}{2} \) = 126**

**Gtr. 1**
mf

give it all back to you... I give it all back to you... yeah. I'll

**Gtr. 2**
mf
freely

(fdbk.)

**TAB**
5 2 2 2: 16 0 7 7 7 2 0 2 2 2 2 2 0 0 C7 (F5) G5 F5

AS E

\( \text{AS} \) z8
\( \text{str.} \)
\( \text{E} \) open

\( \text{E} \)

give it all back to you... for you.

(fdbk.)

(gm)

(fdbk.)

hold

\( \text{C5} \)

\( \text{G} \)

\( \text{E} \)

\( \text{F5} \& \text{G5} \)

\( \text{E} \)

\( \text{F5} \& \text{G5} \)

\( \text{g5} \)

cresc.

grad. bend

(Don't pick)

\( \text{E} \)
\( \text{F5} \& \text{G5} \)
\( \text{G5} \)
\( \text{A5} \)
Chorus 2:
with Rhy. Fig. 3 (Gtr. 1 & 2)
N.C. (F5) (Gr. 5)

No way, I don't need it, I don't need your love to disconnect.

And you make it so real, I don't need your love to disconnect.

Guitar Solo:
Gtr. 3
N.C. (F5)

*Gtr. 1 tabbed on left:
Gtr. 2 tabbed on right.

Fdbk. pitches: E (Gtr. 2) A (Gtr. 1)

**This content is a musical score and diagram, not written text.**
No way, (w/echo repeats) no way.

no way, yeah... yeah... to disconnect.

And you make it so real.

I don't need your love (to) disconnect.
No way, no way.

Grad. bend

No way, yeah, to disconnect.

Grad. bend

*Bend an additional quarter tone.

W/ additional distorted noises

Gtr. 3

Yeah!

(Slow, wide vib.)

W/ trem. bar

Gtrs. 1 & 2
LOVE

Words and Music by BILLY CORGAN

Moderate rock  \( \frac{3}{4} \) = 96

Intro:

Band tacet

G5

\* Gtr. 1

mf

\* Gtr. 2

Band in

Rhy. Fig. 1

mf

\* Treated w/Boss “Purple” flanger.

“Gtr. 2 is a "sample", repeated through the track.

Verses 1 & 2:

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

G5

1. To my mis-takes.
2. See additional lyrics

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w/Rhy. Fig. 1A (Gtr. 2)
B5 E
G5

She shimmies she shimmies

w/Rhy. Fig. 1A (Gtr. 2)
B5 E
G5

Born of the airs

& Fill 1 (Gtr. 3) 1st time only
B5 E

and dues

my airs of madness do declare

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

that it's okay

w/Rhy. Fig. 1A (Gtr. 2)
B5 E

it's love

Rhy. Fig. 1A

Gtr. 2

Fill 1

Gtr. 3
Pre-Chorus 1:

E

It's what you wanted to see. it's who you wanted to be.

Gtr. 1

for what you needed to need. she'll make it up.

Chorus:

Gtrs. 1 & 2

Love. love. it's who you know. Love. love.

To Coda

it's who you know. Love. love. it's who you know.

1. Love. love.

2. C5 E5
Bridge:

And when I lost my mind, I knew I was in

Guitar Solo:

for a long night. Oo. oo...

*Harmonizer & heavy distortion

*Harmonizer doubles all notes one fifth higher.
Pre-Chorus 2:

Can I look up to you as you look down on me.

can I feel into you as you felt into me? I can't help what you see.

D.S. al Coda

I can't help but be for what I needed to need she'll make it.
Verse 2:
Machine gun blues, her vacant rush is so steel.
I'm unaware, lost inside your visions.
I got mine too over, I got mine and I got you.
'Cause I know you, you're love.
CUPID DE LOCKE

Words and Music by
BILLY CORGAN

Emaj7  Amaj7  Cm7  Asus2  Fm7sus  Eadd2/G  Aadd2

Moderate rock  \( \frac{d}{=} = 92 \)

Intro:
- Riff A (Gtr. 1) 12 times
- Piano & synthesized harp, bass and drums tacet
- N.C. (Emaj7)

Bass in:
- *Emaj7

- While strumming, gradually move from low to high strings & back, within each bar.

Drums in:

Amaj7 (continue similar strumming pattern)

Verse 1:

1. Cupid hath pulled back his sweet-heart's bow_ to cast di-vine ar-rows

2. See additional lyrics

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Amaj7
into her soul... to grab her attention swift and quick... or

Emaj7
morrow or marrow of her bones be thick...

Chorus:
Cam7  Asus2  Fm7sus  E(2)/G:

1. With tur- pen- tine kisses and mis- taken
   blows.

2. See additional lyrics

w/Riff A (Gtr. 1) 4 times

Emaj7

2. See, the

w/Riff A (Gtr. 1) 2 times

Emaj7

Your world be shat- tered with nar- y a note... of
one Cupid's arrow under your coat.

**Ou'tro:**

*with recitation (see below)*

Sing... yeah... yeah... yeah...

Sing... yeah... yeah... yeah... yeah... yeah...

Sing... yeah... yeah... yeah... yeah... yeah... yeah...

Sing... yeah... yeah... yeah... yeah... yeah... yeah... yeah...

Return:

And in the land of star-crossed lovers,
And broken-hearted wanderers,
Forever lost in forsaken miseries and Satan's pull,
We seek the unspeakable and we speak the unspeakable.
Our hopes dead, gathering dust to dust
In faith, in compassion and in love.

Verse 2:
See, the devil may do as the devil may care,
He loves none sweeter than sweeter the dare.
Her mouth the mischief he doth seek,
Her heart the captive of which he speaks.

Chorus 2:
So none all ye lovers in love with the sound.
Your world be shattered with nary a note
Of one cupid's arrow under your coat.
GALAPOGOS

Words and Music by BILLY CORGAN

Slow rock _ = 58
Intro: * Gtr. 1 Rhy. Fig. 1
Cymbal roll

D(2) Dmaj7 D(2) Dmaj7

(Approx. 3 secs.)

mf clean tone
hold throughout

* Doubled by another gtr.

Em/D

D(2)

7 7 7 7 10 7 8 7 8 0 10 0 10 0 10 0 10 0

"Or G6/D.

Dmaj7

Em/D

end Rhy. Fig. 1

im.

Verse 1:

w Rhy. Fig. 1 (Gtr. 1)

D(2) Dmaj7 D(2) Dmaj7 Em/D D(2)

Ain't it funny how we pretend we're still a child.

D(2)

Dmaj7

Em/D

mp

Softly stolen under our blanket skies.
Pre-Chorus:
Rhy. Fig. 2
Bm7  D/F♯  Em  G

1. And rescue me... from me...
2. And tell me... I am still...

Rhy. Fig 2A
Gtr. 2
mf

Chorus:
w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2) 2 times
Bm7  D/F♯  Em  G

I won't deny the pain... To Coda

Bm7  D/F♯  Em  G

I won't deny the change... And should I fall... from grace... here... with you...

w/Rhy. Fill 1 (Gtr. 2)

w/Rhy. Fill 1 (Gtr. 1) 1st bars only
D(2)  Dmaj7  D(2)  Dmaj7  Em/D

will you leave me, too?
Carve out your heart for keeps in an old tree.

Hold me for goodness sakes.

Byes and whispered hullabies.

Will you leave me, too?

D5

Gtr. 1:

Gtr. 2:

Gtr. 3:
Interlude:
Gtrs. 1 & 2

F#msus  Em(9)  F#msus  Em(9)

Too late to turn, back now...

F#msus  Em(9)  Dsus2

*Two gtrs. arr. for one gtr.*
I'm running out of sound and I am changing,

And if we died right now,

this fool you love somehow is here with you.

Chorus:
With Fig. 2 (Gtr. 1) & 2A (Gtr. 2) 3 times

1 won't deny the pain.
This song uses an altered tuning, the "B" (2) string is tuned down a whole-step to "A". Billy then uses simple and shapes in combination with the ringing open E and A strings (E and A) to produce some beautiful chord sounds.

Moderate rock J = 88

Verse 1: A5 Bass, drums & 2nd gtr. tacet

Gtr. 1

Rhy. Fig. 1

f/\ with heavy distortion

A5

G9

Bm7

verse

just like every one.

To lie here and die.

end Rhy. Fig. 1

Gtr. 2

sim.

character

among the sorrows, adrift among the days.

For

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Pre-Chorus 1:

Dsus2

everything I ever said and everything I've ever done is gone

E

and dead.

As all

Chorus:

G(9) Bm7(11) A5 G(9) Bm7(11)

things must surely have to end and great loves will one day have to part

Rhv. Fig. 2

To Coda Θ G(9) Bm7(11) Dsus2

I know that I am meant for this world

Muzzle - 8 - 2
PG96/02
My life has been extraordinary, blessed and cursed, and won-

Time heals but I'm forever broken.

by and by the way... have you ever heard the words...

I'm singing in these songs? It's for the girl...

*Gtrs. 3 & 4 employ the use of an E-Bow in this section.
And in my mind as I was floating
far above the clouds some children laughed I'd fall for certain for

thinking that I'd last forever But
Interlude:

G9 (G9)

Bm7(11)

A5

Rhy. Fig. 4

G9 (G9)

Bm7(11)

Gr. 1

Gr. 2 enters, doubling Gr. 1

Bass & drums enter

A5

w/Rhy. Fig. 4 (Gr. 1) 5 times, w/slight improv.

A5

And I knew the meaning of it all.

And I knew the distance to the sun.

And I knew the echo that is love.

And I knew the secrets in your spires.

And I knew the emptiness of youth.

And I knew the solitude of heart.

And I knew the murmur of the soul.

And the world...
Out-Chorus:
w/Rhy. Fig. 2 (Parts 1 & 2) 4 times, w/slight improv.

And I knew the silence of the world.

And I knew the silence of the world.

knew the silence of the world.

And I knew the silence of the world.

And I knew the silence of the world.


**TAKE ME DOWN**

Words and Music by JAMES IHA

```
Fm7sus/E  Emaj7  A6sus2(#4)  A (9)  Amaj9  A6sus2  E5  B sus/D#  C#m

B sus  A(9)  E7  Amaj7  Emaj7/G#  A(9)/B  A6/B  E/F#  E
```

**Slow ballad \( \downarrow = 66\)**

**Intro:**

* Gtr. 1
  
  *Acoustic*

```
Fm7sus/E

Emaj7

Fm7sus/E

Emaj7

---

* w/light chorusing & echo. (doubled by another acoustic gtr.)
```

**Verse 1:**

```
Fm7sus/E  Emaj7  Fm7sus/E  Emaj7

And take me down to the un- der-ground.  Won't you take me down to the un- der-ground?

A6sus2(#4)  A (9)  A6sus2(#4)  Amaj9  A6sus2(#4)  A (9)  A6sus2(#4)

Why, oh why, there is no light?  And if I can't sleep, can you hold my life?  And

**Gtr. 2**

```
pp ——— mp

w/slide

---

w/slide
```

* Lap-steel, played w/E-Bow arr. for gtr. (All notes articulated w/volume swells.)

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Chorus:

E5 Bsus/D4 Cm Bsus A(9)

and all I see is you.

Fm7sus/E Emaj7 Fm7sus/E Emaj7

Verse 2:

Fm7sus/E Emaj7

And take my hand, I lost where I began. In my
heart. I know all of my faults. Will you help me understand?

I believe in you, you're the other half of me.
Soothe and heal... when you

sleep, when you dream, I'll be there if you need me. whenever I hear you sing...
Amaj9

There is a sun. it'll come.
(Gr. 3 out)

Chorus:
E5 Bsus/D  Cm
the sun hear them call me down.

E5 Bsus/D  Cm
held you once a love that once a life had just begun and you're

A9

Tablature:

Take Me Down - 5 - 4
PG9602
All I see... and trumpets blew, and angels flew on the other side, dear, and you're all I see... and you're all I need. There's a love that God puts in your heart.
PORCELINA OF THE VAST OCEANS

A (2)

Am9

A

C (9)

G5

Asus2

C (9)

D (2)

Csus2

C

G

D

A

C

G
PORCELINA OF THE VAST OCEANS

Slow rock \( \text{\textit{J}} = 48 \)

Intro: w/miscellaneous fdbk. and overdubbed effects (through first 26 bars only)

Rhy. Fig. 1

Gr. 1  A(2)

Gr. 2  A(2)

Gr. N.C. (D)

Am9

Play 5 times

end Rhy. Fig. 1

Gr. 1 & 2  A(2)

Am9

Play 4 times

Gr. 1 & 2  A(2)

Am9

Play 4 times

Play 4 times

Double-time \( \text{\textit{J}} = 112 \)

Gr. N.C. (D)

A

C\(^{\text{\textit{3}}}\)

\( \text{\textit{f}} \) Heavy distortion

T 11 14 9 11 7 9 9 7 6 6 6 6 6 4 2 0

B 9 12 0 7 10 0 5 7 5 0 0 0 0 0 0 0 0 0 10

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Verse 1:

far as you take me, that's where I believe the
realm of soft delusions, floating on the leaves. On a
end Rhy. Fig. 2

w/Rhy. Fig. 2 (Gtr. 2) 2 times, w/slight improv:

distant shoreline, she waves her arms to me as

all the thought police are closing in for sleep.
dilly dilly of my bright lit stay the

stream of my misfortunes has given me the power to be afraid

And in my mind I'm every one And in my mind

end Rhy. Fig. 3
Without a care in this life, It's what you take...

tab

Grad. 1 & 2

Gtr. Riff A
grad. bend

G

To Coda 0

that makes it right...

tab

grad. bend

To Vast Oceans • 16 • 7
Half-time \( \text{\textit{d}} = 54 \)

Chorus 2: w/Rhy. Fig. 2 (Gr. 2) w/slight improv.

D(2) \hspace{1cm} \text{A5} \hspace{1cm} C(\text{sus2})

\text{Por-ce-li-na} \hspace{1cm} \text{of the}

\text{Por-ce-li-na}

w/Rhy. Fig. 2 (Gr. 2) 1st 3 bars only; w/slight improv.

D(2) \hspace{1cm} \text{A5}

Free time

w/Rhy. Fill 1 (Gr. 1)

\text{Por-ce-li-na. Por-ce-li-na.}

\text{Por-ce-li-na. Por-ce-li-na.}

Rhy. Fill 1

Gr. 2

Free time
In the slipstream of thoughtless thoughts the

light of all that's good

C\(^{(9)}\)  G

To the

don't pick
don't pick

G5  C5

end Rhy. Fig. 4
My secret thoughts come alive.

And in my mind I'm even.

Rhy. Fig. 3A
Gtr. 2
You make it right....

Wah directive: At this point, begin with wah set to full treble, slowly backing the pedal off (into bass tone) through both this and the next bar. Repeat wah manipulation for each time the figure is played.

It's all all right....
WHERE BOYS FEAR TO TREAD
Words and Music by BILLY CORGAN

Moderate rock \( \text{\textbackslash j = 116} \)
Intro: N.C.
Gtr. 1 (Electric w/dist.)

Enter Gtr. 2 (ad lib. sounds)

* String scrape.

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Verse: w/Rhy. Fig. 1 (Gtr. 1) dbld.

E7: \[(F5) (G5)\] (E7) (F5) (G5) (E7) (F5)

1. Candy cane walks down.

G5: \[(E7) (F5) (G5)\] (F5) (E5) (F5) (E5)(F5)

to build a bonfire,

to break my fall.

(E5) (F5) (E5)(F5) (E5) (F5) (E5)(F5)

My baby, my sweet thing.

(E5) (F5) (E5) (F5)

just maybe we could lose ourselves this time

See additional lyrics

2. King of the horse flies. Bkgd. vel: Do, do, do, do...

(E7) (F5) (G5) (E7) (F5)

Dark prince of death. Do, do, do, do.

w/Rhy. Fig. 2 (Gtr. 2) dbld.

(E7) (F5) (G5) (E7) (F5)

his tragic forces Do, do, do, do...

(G5) (F5) (E5)(F5) (E5) (F5)

are heaven sent.

In sweet things.

Bkgd. vel: Sweet.
Verse:
with Rhy. Fig. 1 (Gtr. 1, dbl'd.)
*(E7) (E5) (G5)*
last._ A go._ go._ go._ kid.
*(E7) (F5) (G5)*
style.
with Rhy. Fig. 2 (Gtr. 1) dbl'd.
*(F5) (E5) (F5) (E5) (F5)*
smile._ As_ al- ways.
*(E5)(F5) (E5)(F5)*
D.S. % al Coda
*(E5)(F5) (E5)(F5)*
a veiled_ prom- ise to__ nev- er die__

Coda
*(E5) F5 E5 F5 E5 F5)*
dbl'd. 8'th
*E5*

Rhy. Fig. 3
*(T 3 3 1 2 3)*
end Rhy. Fig. 3

with Rhy. Fig. 3 (Gtr. 1) 2 times
*(F5 E5 F5 E5 F5)*
skies.

Outro:
with Rhy. Fig. 3 (Gtr. 1) dbl'd., 2 times, simile
*(F5 E5 F5)*
on, get on, get on__ the bomb.
*(F5 E5)*
back, get back__ where you__ be - long.__
Verse 4:
On dead highways, her black beauties roam.
For June angels so far from home.
For a love lost, a faded picture,
To tread lightning...
Guitar 1 is tuned to “dropped D” — the 6th string is tuned down a whole-step to “D”. This song is very “riff” based, the chord symbols in parentheses indicate the implied chords. The following chord frames show how the implied chords would be voiced in “dropped D” tuning. To match the recording, tune the whole guitar down one half-step.
BODIES

Words and Music by
BILLY CORGAN

Gtr. 1: tune down 1/2 step:
5 = D7  3 = G7
5 = A7  2 = B7
3 = D9  1 = E9

"Dropped D" tuning, 1/2 step low.

Moderately fast  = 114

Intro:
w/Riff A (Gtr. 2) 4 times
Rhy. Fig. 1
(F)

"Gtr. 1 (Electric w/dist, dBld.)

(F)

(Am)  (Em)  end Rhy. Fig. 1

Verse 1:

w/Rhy. Fig. 1 (Gtr. 1) 3 1/2 times

F

1. Cast the pearls aside
   of a simple life of need.

**Implied harmony.

Come into my life forever.

Riff A

Gtr. 2 (Electric w/dist. and wah for tone effect)

*Standard tuning down one half-step.

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Verses 2 & 4:

G5

2. The empty bodies stand at rest.

Rhy. Fig. 3 (Abbrev.)

Gtr. 1

4. See additional lyrics

w. Rhy. Fig. 3 (Gtr. 1) 3 times

G5

Casualties of their own flesh Afflicted by

F5

A5 (D5) G5

their dispossession

G5

But no bodies ever knew.

Rhy. Fig. 4

Gtr. 1

end Rhy. Fig. 4

w. Rhy. Fig. 4 (Gtr. 1) 3 times

C(9)

No body's And no bod-

D5 F(9) C(9)

ies felt like you No body's

To Coda
Half time feel

Chorus:

w/Riff B (Gtr. 4) 4 times

(Gtr. 3) (Electric w/clean tone, whammy pedal and octave effect, left channel)

mp ⊂
hold

(Am)

F

(C)

Love is suicide, love is suicide.

Verse 3:

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

(F)

3. Now we drive the night

Gtr. 2 (w/dist. and octave effect)

**Implied harmony.

Riff B

w Gtr. 4 (Electric w/clean tone)

mp
hold

3 1 1

0 3 3

*Standard tuning down one half-step.
to the ironies of peace. You can't help.

deny forever.

The tragedies reside in you. The secret sights hide in you.

D.S. \# al Coda

The lonely nights divide you in two, in two.

Coda w/Rhy. Fig. 4 (Gtr. 1, abbd.)

No bodies ever knew. No body's.

No bodies ever knew. No body's.
Outro Chorus:
w/Rhy. Fig. 1 (Gtr. 1) 3 1/2 times
w/Riff A (Gtr. 2) 4 times

(F) (Am) (Em) (F) (Am) (Em)
Love is suicide, love is suicide,

(F) (Am) (Em) (F)
love is suicide, love is suicide,

A5 (F5) E5 D5

Gtr. 1 (dble)

Verse 4:
All my blisters now revealed,
In the darkness of my dreams.
In the spaces in between us,
But no bodies ever...
THIRTY - THREE

Words and Music by
BILLY CORGAN

The opening guitar figure is basically an open G chord with a shifting note on the 6th string. This shifting note forms the G, Gmaj7 and G 9 chord voicings shown in the first three frame diagrams.

Slow in 2 \( \frac{4}{4} = 64 \)

Intro:
Rhy. Fig. 1
w/Riff A (Gtr 3)

G

\*Gtr. 1 (Acoustic 6 string)

\*Gtr. 2 (Electric w/dist., simplified)

\*Multiple gtrs. arranged for one

Riff A

\*Gtr. 3 ( doubling by Acoustic gtr.)

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Verse:

w/Riff B (Gtr. 3)

G

C(9)

1. Speak to me in a lan-

Rhy. Fig. 2

T

0 0 0 0 0 0 0 0

A

0 0 8 8 8 8 8 8

B

0 0 7 7 7 7 7 7

Lead Fig. 1

T

7 12 12 7

A

9

B

0 0 0 0 0 0 0 0

w/Rhy. Fig. 2 (Gtr. 1 and 4) 7 times, silence

w/Riff B (Gtr. 3) 7 times, silence

G

- guage I can hear

end Rhy. Fig. 2

T

0 6 3 3 3 3 3 3

A

0 6 0 0 0 0 0 0

B

0 0 0 0 0 0 0 0

end Lead Fig. 1

T

7 4 4 4

A

7

B

0 3 2 3 (3) 5 3 2 3

Riff B

Gtr. 3 (d/bd. by Acoustic gtr.)

T

3 2 3

A

3 5 3 2 3

B

0 0 0 0 0
Pre-Chorus:

w/Riff A (Gtr. 3) 1/2 times, simile

C

I know I'll make it, love can last

G

forever. Graceful swans of never

Cmaj7

To Coda

Dsus

topple to the earth

And you

Chorus 1:

w/Rhy. Fig. 2 (Gtrs. 1 and 4) 3 times, simile
w/Riff B (Gtr. 3) 3 times, simile

G

can make it last forever

C(9) Dsus G
can make it last forever.
You can make it last.

for a moment I lose myself wrapped up in my pleasures of the world.

Cmaj7

topple to the earth.
Tomorrow's just an excuse.

Cmaj7

cause tomorrow's just an excuse.
And you

Chorus 2:
with Rhy. Fig. 2 (Gtr. 1) 3 times, simile
with Riff B (Gtr. 3) 3 times, simile

C(9) Dsus G

can make it last forever.

D.S. al Coda (G)

C9 Dsus2

G
Verse 4:
I've journeyed here and there, and back again.
But in the same old haunts, I still find my friends.
Mysteries not ready to reveal.
Sympathies I'm ready to return.
I'll make the effort, love can last forever...
IN THE ARMS OF SLEEP

Words and Music by
BILLY CORGAN

Gtrs. 1, 3 & 4 tune:
\[ E = Eb \quad D = G^\# \]
\[ A = Ab \quad B = Bb \]
\[ D = Db \quad C = Eb \]

Gtr. 2 standard tuning down 1/2 step.

*Guitars 1, 3 and 4 use an interesting tuning on this song. Essentially, compared to standard tuning the 3rd string is tuned up a half-step to G, (again the whole guitar is then tuned down a half-step to E). Billy then uses simple chord shapes in combination with the open strings to produce some really interesting chord sounds.

Slowly \( \frac{3}{4} = 64 \)

Intro:

---

\( * \) See tuning guide.

\( ** \) Multiple gtrs. w/ E-bow.

\( *** \) Gtrs. 3 and 4 are 12-string gtrs.

---

written here for 6-string guitar.

---

end Rhy. Fig. 1

---

\[ C \]
Verse:

w/Rhy. Fig. I (Gtr. 1) 3/4 times, simile

1. Sleep will not come to this
2. See additional lyrics

In The Acts Of Sleep - 11-2
tired body now. Peace will not

come to this lonely heart.

In The Arms Of Sleep - 11 - 3
There are some things I'll live without.

But I want you to know that I need you right now.

Lead Fill 1
Gtr. 2 (overdub)

pp — mf
mf — pp
vol. swells

pp — mf
mf — pp

In The Arms Of Sleep - 11 - 4
Page 16
now.

I need you to-night.
mind. But sometimes someone is so hard to find, and I'll do anything to end Rhy. Fig. 3

w/Rhy. Fig. 3 (Gtr. 1) 2/4 time, simile
keep her here to-night. And I'll say anything to

make her feel all right. And I'll be anything to

keep her here to-night.
'Cause I want you to stay with me.

I need you to-night.

now...
"Outro"

G#m
Amaj9

Suffer my desire.

G#m
Amaj9

Suffer my desire for you.
Verse 2:
I steal a kiss from her, sleeping shadow moves,
'Cause I'll always miss her wherever she goes,
And I'll always need her more
Than she could ever need me.
I need someone to ease my mind.

Verse 3:
She comes to me like an angel out of time.
As I play the part of a saint on my knees.
There are some things I'll live without.
But I want you to know that I need you right now.
Moderate rock \( \frac{3}{4} = 126 \)
Intro:
Drums and electronic percussion

w/Vocal echo effect
Gtrs. 1 & 2 Rhy. Fig. 1
Emaj7
N.C.(E)

Verse 1 & 2:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times
w/Vocal echo effect

Emaj7
N.C.(E)

1. Shake-down nine-teen seven nine.
2. June-bug skip-ping like a stone.

With the Cool kids nev-er have the time.
We were sure we'd nev-

On a live wire right up off the street end you and I.

The Cranberries
(Slimbridge 1996)

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these zipper blues. And we don't know.

just where our bones will rest.

to dust. I guess. For got -

- ten and ab sorbed in to the earth be low.

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

E5  Emaj7  E5  N.C.(E)  (A)  E5  Emaj7  N.C.(E)
Double cross the vacant and the bored.

They're not sure just what we have in store.

Morphine city slippin' dues.

Chorus 2:

w/Rhv. Fig. 2 (Gtr. 1 & 2) 3 times
w/Rhv. Fig. 2A (Gtr. 3) 1st 4 meas., 3 times

E5 Emaj7 E5 N.C. (A)

don't even care, as restless as we are.

E5 Emaj7 E5 N.C. (A)

We feel the pull in the land of a thousand guilts.

E5 Emaj7 E5 N.C. (A)

And poured cement lamented and assured.

1979 - 7 - 4
PG9602
w/Rhy. Figs. 3 (Girs. 1 & 2) & 3A (Gir. 3) 2 times

Faster than the speed of sound

w/Rhy. Fig. 4

Faster than we thought we'd go beneath the sound of hope
Verse 4:

Justine never knew the rules.

hung down with the freaks and ghouls.

polo(gies ever ne(e)d he made.

I know you better than you fake it. To see that we.

The street heeds the urgency of now.

As you see there’s no one around.

Rhy. Fill 1
Gtr. 3

Fade
TALES OF A SCORCHED EARTH

E5

G5

A5

B5

D5

E

A5

C5

F♯5

G♯5

A 5

B 5

C♯5

A m

B m/A

A

D/A
TALES OF A SCORCHED EARTH

Words and Music by
BILLY CORGAN

All gtrs. tune down whole step.
Music sounds one whole-step lower than written.

Moderately fast rock \( \frac{3}{4} = 128 \)

end Rhy. Fig. 1

Plus 3 times

end Rhy. Fig. 2

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Verse:

w/Rhy. Fig. 2 (Gtr. 1) 2 times, slower

1. Fare - well, good - night, last one out turn out the lights and

2. 'Cause the

die is cast and the bitch is back. And

4. See additional lyrics
Solo:

w/Rhy. Fig. 1 (Gtr. 1) 4 times
w/Gtr. 2, 3 ad lib.

8
N.C.
4
N.C.

Spoken: Ev'ryone's lost, just

Gtr. 1

mf grad. dive w/bar

D.S. $\frac{8}{6}$ al Coda

waiting to be found. And ev'ryone's a thought, just waiting to fade. So

Coda

E5

w/pick scrapes

4
Gtr. 1

Verse 4:
So fuck it all 'cause I don't care.
So what, somehow, somewhere we dared
To try to dare, to dare for a little more...
Mellon Collie Reprise, Gtr. 1 capo 3.
THRU THE EYES OF RUBY

Tune all gtrs. down 1/2 step:
E = Ep  F = Gp
G = Ab  B = Bp
Db = Dp  Eb = Ep

Slow rock  = 70
Intro:
E
Piano arranged for gtr. (sounds like)

\[
\begin{array}{cccccccccccc}
mf & & & & & & & & & & & \\
hold & hold & hold & hold & hold & hold & hold & hold & hold & hold & hold & hold \\
T & 12 & 12 & 10 & 14 & 14 & 14 & 14 & 14 & 14 & 14 & 14 \\
A & 13 & 13 & 12 & 14 & 14 & 14 & 14 & 14 & 14 & 14 & 14 \\
B & 14 & 14 & 12 & 15 & 14 & 14 & 14 & 14 & 14 & 14 & 14 \\
\end{array}
\]

E
G
F:
A

Piano

Gtr. 1 (whistled)

\[
\begin{array}{cccccccccccc}
mp & & & & & & & & & & & \\
whip & fingers & hold throughout & cresc. poco a poco & \\
T & 2 & 0 & 4 & 0 & 4 & 0 & 7 & 6 & 6 & 0 & 6 & 0 & 9 & 0 & 9 & 0 \\
A & & & & & & & & & & & & & & \\
B & 2 & 2 & 0 & 0 & 5 & 0 & 0 & 3 & 0 & 3 & 0 & 2 & 2 & \\
\end{array}
\]

Gtr. 2 (whistled)

\[
\begin{array}{cccccccccccc}
mp & & & & & & & & & & & \\
hold throughout & cresc. poco a poco & w/vibrato effect & \\
T & 2 & 1 & 0 & 0 & 3 & 0 & 5 & 0 & 3 & 2 & 4 & 4 & 0 & 0 & 2 & 2 & \\
A & & & & & & & & & & & & & & \\
B & 2 & 2 & 2 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
\end{array}
\]

Rhy. Fig. 1

E
Gtrs. 1 and 2

\[
\begin{array}{cccccccccccc}
mf & & & & & & & & & & & \\
T & 2 & 4 & 0 & 0 & 7 & 0 & 5 & 0 & 0 & 9 & 0 & 0 & 9 & 0 & 9 & 0 \\
A & & & & & & & & & & & & & & \\
B & 2 & 2 & 4 & 4 & 5 & 7 & 0 & 0 & 7 & 7 & 6 & 6 & 0 & 6 & 0 & 9 & 0 & 9 & 0 \\
\end{array}
\]

The Eyes Of Ruby - 13 - 1

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w/Rhy. Fig. 1
(Gtrs. 1 and 2) 2 times
w/longer effects

Verse:

w/Rhy. Fig. 1 (Gtrs. 1 and 2) 4 times, simule

1. Wrap me up in always,

and drag me in with maybes. And

your innocence is

treasure. your innocence is death. your innocence is all I have.
Breathing underwater

Gtrs. 1 and 2 (wiffanger effect)

Chorus:

and living under glass

And if you spin your love

Riff A
Gtr. 3 (semi-clean wiffanger)
a-round the secrets of your dreams you may find your love

end Rhy. Fig. 2

mp mf

is gone. And it is not quite what it seemed to appear to dis-

m
appear beneath all your darkest fears...
Verse:
E \[ G \quad D(5) \quad D \quad F\sharp \quad A(5) \quad A \]

2. I believe in never...

Rhy. Fig. 3
Gtrs. 1 and 2
end Rhy. Fig. 3

w/Rhy. Fig. 3 (Gtrs. 1) 2 times, simile

But belief is not to notice. belief is just some faith...

And faith can't help you to escape.

To Coda Θ
And with this ring, I wed thee true.

And with this ring, I wed thee now.
And with this ring, I play so dead...

But no one's asking for the truth, so let me tell...

Chorus:
with Riff A (Gtr. 3) 3 times

You. If you spin your love around the secrets of your dreams...

end Rhy. Fig. 4
__you may find__ your love is gone. And is not quite what it seemed__ to ap__ pear__ to dis__

A(5) G5 F#sus

__appear__neath all your darkest fears__

Gtrs. 1 and 2

Rhy. Fig. 5 end Rhy. Fig. 5

w/Rhy. Fig. 5 (Gtrs. 1 and 2) 9 times, smile (F#sus)

To the revelations of fresh faced youth__

No one will come to save you__ So speak your peace__ in the

F#sus

mur__ murs_ drawn__ But youth is_wasted on_the young__
"Mellon Collie Reprise"
Tune gtrs. down 1/2 step:

Slowly \( \text{\texttt{\#}} = 76 \)

\[ \text{G m} \quad \text{B\#} \quad \text{F} \]

Gr. 1 (Acoustic w/reapao at 3rd fret)

Fade in

t hold throughout

Gr. 2 (Clean tone electric)

\[ \text{G m} \quad \text{B\#} \quad \text{F} \]

The number zero in tablature represents capped open string.

\[ \text{T AB} \]

\[ \text{T AB} \]

\[ \text{T AB} \]

\[ \text{T AB} \]

\[ \text{T AB} \]

\[ \text{T AB} \]

\[ \text{T AB} \]

\[ \text{T AB} \]
Verse 3:
Your strength is my weakness,
Your weakness my hate.
My love for you just can't explain
Why we're forever frozen.
Forever beautiful.
Forever lost inside ourselves...
This is another song in which Billy uses simple chord shapes (mostly power chords) in combination with open strings to produce more complex and interesting chord sounds.
STUMBLEINE

Words and Music by
BILLY CORGAN

Slowly \( \frac{j}{4} = 62 \)
Verse:
D
Dsus
Bm
A(5)

Rhy. Fig. 1
Gtr. 1 (Acoustic 6-string)

mf hold throughout
w/pick/fingers

1. Bore-dom's in the bath-room, shaking out the loose teeth...

D
Dsus
Bm
A(5)

Sall-ly in the stir - rups, claim-ing her own des-ti-ny.

D
Dsus
Bm
A(5)

And no - bod-y no - where un-der-stands an- y-thing

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Verse:
A7
G5
Csus2
G5

About me and all my dreams.

Asus
Bm
D
Dsus
Bm
A(5)
D
Dsus

Lost at sea Jack it up Judy set your heart a light

Bm
A(5)
D
Dsus
Bm
A(5)

Mistress of the satellites Misspent youth faking up a rampage
to hold off the real slaves Paid off and staid

Chorus:
Asus
G5
Dsus
Asus
G5

And what you never knew can never get to you So fake
Verse:

w/Rhy. Fig. 1 (Gtr. 1) 8 bars only

Bm

Verse:

D Dsus Bm

A(5)

D Dsus Bm A(5)

A(5)
of tears and idle threats, misplaced... And...

Coda

you me.

Outro:

Come around, Ruby, I could never sleep alone.
Tune all gtrs. down 1/2 step:

\[\begin{align*}
\frac{\text{6}}{\text{4}} &= \text{E} & \frac{\text{3}}{\text{2}} &= \text{C} \\
\frac{\text{5}}{\text{4}} &= \text{A} & \frac{\text{3}}{\text{2}} &= \text{B} \\
\frac{\text{4}}{\text{3}} &= \text{D} & \frac{\text{2}}{\text{1}} &= \text{E}
\end{align*}\]

Moderate rock \( \frac{\text{4}}{\text{3}} = 114 \)

Intro:

N.C.

*Gtrs. 1 & 2 (w/dist.)*

\( \text{mf} \)

<table>
<thead>
<tr>
<th>Tab</th>
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<td>B</td>
<td>13</td>
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*Two gtrs. arranged for one.*
Verse 1:

1. She didn’t wanna be, she didn’t wanna know.

Rhy. Fig. 1

She couldn’t run away ’cause she was crazy.

w/Rhy. Fig. 1 (Gtr. 1, dbl'd)

She gave it all away, she saw her baby break. And in the air it hung that she was dull razors.
Rhy. Fig. 2

And I said I wanna fill you up, I wanna break you.

I wanna give you up from one another. Another one should come.

to one another. No one should come between us.

end Rhy. Fig. 2

Bridge:

And I hurt where I can't feel.

Gtr. 2 (w/dist.) plays pick slides

refr.
I feel where I can't hurt. And I know where.

I can't know, and I bleed for me and mine!

Verse 2:

3. Kaboom, rat-tat-tat

and some good old (bliss,) I'm a sister and I'm a mother fuck.
And

F5 E5

I am made of shamrocks.

F5 E5

I am made

P.M. throughout

F5 E5

of stern stuff and I am never enough.

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5

I am the forgotten child.
Verse 3:

4. And I said I wan-na fill you up. I wan-na break, I wan-na give you up from one an-oth-er. No one should ever come in be-tween us, be-tween us and our love...

GS5

Gtrs. 1 and 2

rit. poco a poco

Slower (1/2 time feel) \( \frac{74}{4} \)

N.C.

Rhy. Fig. 3

end Rhy. Fig. 3

Verse 4:

w/Rhy. Fig. 3 (Gtr. 1, dbld) 9 1/2 times, simile

N.C. (Em)

5. Mar-ry had a lit-tle lamb. her face was white as snow. And ev-ry-where that Mar-ry went. I was sure to go. Now, Mar-ry’s got a prob-lem and Mar-ry’s not a stu-pid girl. Mar-ry’s got some deep shit.

Mar-ry does not for-get. And this is how Mar-ry’s gar-den grows.

This is how Mar-ry has her ghosts.
Spoken: And in the eyes of the jackal I say ka

Verse 5:

Rhy. Fig. 4. Now we begin descent
end Rhy. Fig. 4

w/Rhy. Fig. 4 (Gtr. 1, dbd) 9 times, simile

accel, poco a poco

to where we've never been. There is no going back. this wasn't meant to last.

This is a hell on earth, we are meant to serve. She will never learn,

she will never learn.
W/ly, fig. 4 (Gr. 1, double) 10 times, simile/ed lib.

Stop!

accel, poco a poco

Slower $j = 78$

Outro:
Gr. 1 and 2
N.C., w/vel. ad lib.

*Play 7 times, simile

*Gr. 1 ad lib. w/harmonic feedback on 3rd to 6th repeat.

Freely

steady slow gliss. up neck

Verse 2:
Still I was lonely and she was by my side,
My one and only knows that she could never hide.
I couldn’t feel her and it was just a game,
’Cause I was lonely and she was crazy.
Rat-a-tat, ka-boom-boom, now take that.
And just a bit of this,
’Cause I’m a watcher and I’m a doer of none.
Come to save you, ’cause you’re all mine.

*Bridge:*
WE ONLY COME OUT AT NIGHT

Words and Music by
BILLY CORGAN

Moderately bright \( \frac{3}{4} = 106 \) (\( \frac{3}{4} = \frac{3}{4} \))

Intro:
Synth/perc. 4

G Dm C G Dm C

Gtr. 1

mf

T A B

"Autoharp arranged for gtr.

G Dm F G Dm C

Chorus:
(Guitar cont. simile throughout.)

G Dm C G Dm

only come out at night, we only come out at night.

C G Dm F

The days are much too bright. We
Verse:
F     Am     F     Am     C
1. And once again you pretend to know me well.

G     Dm     F     Am
my friends. And once again

F     Am     C     G
I'll pretend to know the way through

Dm     C     Dm
the empty space Through the secret places of

C     G     Dm     F
the heart.

Chorus:
G     Dm     C     G     Dm
only come out at night, we only come out at

C     G     Dm     F
night. The days are much too bright.

To Coda
G     Dm     C     C7
only come out at night.
Verse 2:
I walk alone. I walk alone to find the way home.
I'm on my own. I'm on my own to see the ways,
That I can't help the days.
You will make it home o.k.
I know you can, and you can...
BEAUTIFUL

Words and Music by BILLY CORGAN

Moderately slow rock  \( \downarrow = 80 \)

Intro:

A\# Vernonhubbed keybd. & backwards grt. effects
N.C.(A)

Piano arr. for grt.

Riff A

\( mf \)

T 12 14 14 12 14 14

B

Verse 1:

Continue keybd. & backwards grt. effects
w/Riff A (2 times)

A

Beau - ti - ful, you're

Organ arr. for grt.

end Riff A

T 12 14 14 12 14 14

B

* Fade in w/volume control.

G

beautiful as beautiful as the sun

D

pp mf pp mf pp mf

A

T 10 10 10

B 12 11 12

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Wonderful, you're wonderful, as

This part is a representation of the overall harmony created by the various keybd., backwards gtr. & bass parts.

w/Riff B (3 times)

Can't help but feel attached to the feelings I can't even match.

With my face pressed up to the glass wanting you.

Verse 2:

w/Riff C (4 times)

Beautiful, you're beautiful, as beautiful as the sky.
Wonderful, it's wonderful to know that you're, just like I...

Chorus:
with Riff D (4 times); on D.S., substitute Riff B for Riff D

And I'm sure you know me well, as I'm sure you don't...

But you just can't tell

To Coda 0

with Riff D (1st bar only); on D.S., with Riff B (1st bar only)

who you'll love and who you won't, no, no, who you'll love and who you won't.

Riff D
Piano arr. for gtr.
Bridge:

A    G5    N.C.(D)   (F)   A    G5

1 love you,
Rhy. Fig. 1

N.C.(D)   (F)   w/Rhy. Fig. 1 (Gr. 1) 5 times   G5

as you love me.
(Bkgd. vel.) Na na na na na na na na

Gtr. 3  (both notes vib.)

Gtr. 2

N.C.(D)   (F)   Bkgd. Vel. part 1

na na na Na na na na na na na

Riff E (both gtrs.)

w/Bkgd. Vocal part 1 (3 times)
& Riff E (Gr. 2 & 3) 3 times

A    G5    N.C.(D)   (F)   A    G5

So let the clouds roll by your face. We'll let the world spin on

N.C.(D)   (F)   A    G5    N.C.(D)   (F)

to another place. We'll climb the tallest tree above it all
to look down on you and me and them.

No, no, who you'll love and who you won't, no, no.

w/overdubbed keybd. & backwards grt. effects

Rhy. Fig. 2

Don't let your life wrap up around you. Don't forget to call.

Bkgd. Vocal Part 2
LILY (MY ONE AND ONLY)

Words and Music by BILLY CORGAN

Gus2  Am  Bm  D7  C  Cmaj7  C(9)  Asus2  C/E  Bm

Tune all gtrs. down 1/2 step:
3 = Eb  7 = Gb
5 = Ab  8 = Bb
4 = Db  6 = Eb

Moderately \( j = 98 \) (\( j = \frac{3}{4} \))  Rhy. Fig. 1
Gtr. 1 (Electric w/clean tone)

Intro:
Drums

Gus2

\(^n\)Gtr. 2

\(^n\)Keyboard arranged for gtr.

Gus2

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Verse:

w/Rhy. Fig. 1 (Gtr. 1) 1 1/2 times, simile

Gsus2

1. Lily, my one and only.
2-3. See additional lyrics

Gtr. 2 (on D.S.)

Gtr. 3 (on Verse 2) mp

divisi

Gsus2

I can hardly wait 'til I see her.

(Verse 2 only)

mp
divisi

end Rhy. Fig. 1
Gsus2

Silly I know I'm

Gtr. 3 (on D.S.)

Am

Bm

sil - ly 'Cause I'm hang - ing in this tree

Gtr. 1

smile

To Coda Θ

Am

D7

in the hopes that she will catch a glimpse of me

Gtr. 3

(Verse 2 only)

Gtr. 3

(Verse 1 mf only) divisi

*T Play D7 on Verse 2.

Lily (My One and Only) - 6 · 3
PG9602
And through her window shade, I watch her shadow.
Beg'd vel: Shade...

mf

I wonder if she...

Lead Fig. 1
Gtr. 3 (Clean tone electric)
Bridge:

And when I'm with her, I feel fine.

If I could kiss her, I wouldn't mind.
Verse 2:
Lily, my one and only.
Love is in my heart and in your eyes.
Will she or won’t she want him.
No one knows for sure.
But an officer is knocking at my door...

Verse 3:
My Lily, my one and only.
I can hardly wait ’til I see her.
Oh, Lily, I know you love me.
’Cause as they’re dragging me away,
I swear I saw her raise her hand and wave
(Goodbye).
BY STARLIGHT

Dsus 2

Dmaj7

Am

G

Dmaj 9

Em

A

A(9)

D

Bm

Gmaj 7
BY STARLIGHT

Words and Music by

BILLY CORGAN

Moderately \( \mathbf{= 106} \)

Intro:
Fade in
Gtr. 1 (Clean-tone electric, dble. by Gtr. 2 w/dist. and flanger effect)
Dsus2
Dmaj9

Am

G

*Slight variation played with 1/2 step down tuning for tape recording.*

Verse:

(D)

star - light. I'll kiss you and promise to be.

By Starlight - 9 - 1

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your one and only

make you feel happy and leave you to be

lost in mine

And where will we go, what will we

By Starlight - 9 2
G5
Em
A

Soon, said I, we'll know.

Chorus:
D
Dmaj7
Am
And are you just like me?

Rhvs. Fig. 1

Lead Fig. 1
Gtr. 3 (Electric w/dist.)

G5
D
Dsus2
Dmaj9
Dead eyes, dead eyes, are

Hold
Hold
Hold

mf

B: Starlight - 9 - 3
PG-602
Am
Gr 2
Em
Bm

you just like me?

Her eyes

hold

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

A(5)
Em
G
Gmaj7

her eyes were as vacant as the sea,

yeah

TAB
2 2 0 0 0 0 0 3 3 3

TAB
11 14 14 12 11 12 14 12 15

By Starlight - 9 - 4
PG9492
Dead eyes, dead eyes, are you just like me?

And all along we knew.
Chorus:
w/Rhy. Fig. 1 (Gtrs. 1 and 2) similar
w/Lead Fig. 1 (Gtr. 3) similar

Dsus2  Am

last.

G  Dsus2  Dmaj9  Dmaj9

Dead eyes... dead eyes... are

Am  G  Em  Bm

— you just like me? — Her eyes,

A  Em  G

her eyes were as vacant as the seas, yeah...

Dsus2  Dmaj9  Am

Dead eyes... dead eyes... are you just like

G  Em  Dsus  Dmaj9

— me? —

Gtrs. 1 and 2  Rhy. Fig. 2

And are

Gtr. 3  Lead Fig. 2
Am

you just like me?

G

end Rhy. Fig. 2

hold

T 2 2 2 2
A 2 2 2 2
B

end Lead Fig. 2

Gtr. 2

Gtr. 3
divisi

Dmaj9

Am

G

And are you just like me?

Outro:

Dsus2

Dmaj9

Am

G

And are you just like me?

*Lead Fig. 3

mf

T
A
B

end Lead Fig. 3

*Two gtrs. arranged for one.

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

w/Lead Fig. 2 (Gtr. 3)

Dsus2

Dmaj9

Am

G

Play 4 1/2 times and fade

Hoo. hoo. Hoo. hoo.
FAREWELL AND GOODNIGHT

This song uses the same altered tuning as "Muzzle". Compared to standard tuning, the 2nd string is tuned down a whole-step to "A" (then the whole guitar is tuned down a half-step).

C6  Fmaj7  Gsus  F  Am7  D9  Em(#5)

Gtr. 3 (standard tuning)

Am  D  F  G  C
FAREWELL AND GOODNIGHT

Words and Music by
JAMES IHA and BILLY CORGAN

Tune Gtr. 1 and 2 down 1/2 step:
\( \#6 = Eb \quad \#5 = Gb \)
\( \#3 = Ab \quad \#2 = Ab \quad \text{Tune 2nd string down 1 1/2 steps:} \quad 4 = Db \quad 1 = Eb \)

\[ \text{Slowly} \quad \bar{=} \quad 72 \]

Intro:

Percussion

C6
Gr. 1 (Acoustic)

mf

\[ \text{Hold throughout} \]

\[ \text{Enter low-mix piano} \]

\( \text{Gtr. 2 (Electric w/wha) } \)


Verse:

Gr. 2

Good night, to ev'ry little hour that you

Rhy. Fig. 1

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sleep 'til it. May it hold you through the winter of a long night and end Rhy. Fig. 1

Gsus

keep you from the loneliness of yourself

F

Heart, strung is your
heart, frayed and empty. 'cause it's hard luck when

no one understands your love. It's unsung and I say...

Chorus:
Am7

Good night, my love, to every hour

in every day.
Goodnight, al-ways, to all that's pure_

that's in your heart

Verse:

w/Rhy. Fig. 1 (Gtrs. 1 and 2) simile

w/Rhy. Fig. 1 (Gtrs. 1 and 2) twice, simile

Goodnight, may your dreams be so happy and your

head lite with the wishes of a sand-man and a night light. Be

careful not to let the bed-bugs sleep lite, nested in your covers. The
sun, shines, but I don't.

end Rhy. Fig. 3

w. Rhy. Fig. 3 (Gtr. 1) 2 1/2 times, simile

C6   Fmaj7   D9   F   C6   Fmaj7
silver rain will wash away. The sun shines but I

don't. An silver rain will wash

D9   Gsus   F   Em(65)
-

a - way. And you can tell it's just as well.

Gtr. 1

D9   F   Em(65)   D9

And you can tell it's just as well.
Chorus:
with Rhy. Fig. 2 (Gtrs. 1 and 2) simile
Am7
\[\text{\(\text{D9}\)}\]
\[\text{\(\text{F}\)}\]
\[\text{\(\text{G\sus}\)}\]
\[\text{\(\text{Am7}\)}\]
\[\text{\(\text{D9}\)}\]
\[\text{\(\text{F}\)}\]
\[\text{\(\text{G\sus}\)}\]

Good night, my love, to every hour, in every day.
Good night, always, to all that's pure.

that's in your heart.

Outro:
with Rhy. Fig. 2 (Gtr. 1) 1st 3 bars, simile and fade
Am
Piano
Bend tacet
\[\text{\(\text{D}\)}\]
\[\text{\(\text{F}\)}\]

\(\text{mf}\)
\(\text{dim. hold throughout}\)

* Tune down 1/2 step - piano arranged here for gtr.
Sounds octave higher than written.

\[\text{G}\]
\[\text{Am}\]
\[\text{D}\]

\[\text{C}\]
\[\text{G}\]
\[\text{D}\]

\(\text{Play 5 times, simile and fade}\)
**TABLATURE EXPLANATION**

**READING TABLATURE:** Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string.

---

**BENDING NOTES**

**HALF STEP:**
Play the note and bend string one half step.

**WHOLE STEP:**
Play the note and bend string one whole step.

**WHOLE STEP AND A HALF:**
Play the note and bend string a whole step and a half.

**SLIGHT BEND:**
(Microbend): Play the note and bend string slightly to the equivalent of half a fret.

**PREBEND:**
(Ghost Bend): Bend to the specified note, before the string is picked.

**PREBEND AND RELEASE:**
Bend the string, play it, then release to the original note.

**REVERSE BEND:**
Play the already-bent string, then immediately drop it down to the fretted note.

---

**UNISON BEND:**
Play both notes and immediately bend the lower note to the same pitch as the higher note.

**DOUBLE NOTE BEND:**
Play both notes and immediately bend both strings simultaneously.

**BENDS INVOLVING MORE THAN ONE STRING:**
Play the note and bend string while playing an additional note or notes on another string(s). Upon release, release pressure from additional notes, causing original note to sound a tone.

**BENDS INVOLVING STATIONARY NOTES:**
Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

---

**HARMONICS**

**NATURAL HARMONIC:**
The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

**ARTIFICIAL HARMONIC:**
A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parentheses are found around the fretted note, it does not sound. No parentheses means both the fretted note and A.H. are heard simultaneously.

---

**TREMOLO BAR**

**SPECIFIED INTERVAL:**
The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.
**Rhythm Slashes**

The chord voicings are found on the first page of the transcription underneath the song title.

**Strum Indications:**
Strum with indicated rhythm.

**Fretboard Tapping:**
"Tap" onto indicated note, indicated by "with a finger of the pick hand, then pull off to the following note held by the free hand.

**Short Glissando:**
Play note for its full value and slide in specified direction at the last possible moment.

**Tap Slide:**
Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

**Pick Slide:**
Slide the edge of the pick in specified direction across the length of the strings.

**Muted Strings:**
A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).

**Hammer On:**
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

**Left Hand Hammer:**
Hammer on the first note played on each string with the left hand.

**Bend and Tap Technique:**
Play note and bend to specified interval. While holding bend, tap onto note indicated.

**Legato Slide:**
Play note and slide to following note. (Only first note is attacked.)

**Palm Mute:**
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

**Pull Off:**
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

**Long Glissando:**
Play note and slide in specified direction for the full value of the note.

**Tremolo Picking:**
The note or notes are picked as fast as possible.

**Trill:**
Hammer and pull off consecutively and at least one note between.

**Accent:**
Notes loud, chord to be played up at the beginning.

**Stack (Double):**
Notes to be played together.

**Down Stroke and Up Stroke:**
Notes to be played either a down or up stroke of the pick.

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dawn to dusk
mellon collie and the infinite sadness
tonight, tonight
jellybelly
zero
here is no why
bullet with butterfly wings
to forgive
an ode to no one
love
cupid de locke
galapagos
muzzle
porcelina of the vast oceans
take me down

twilight to starlight
where boys fear to tread
bodics
thirty-three
in the arms of sleep
1979
tales of a scorched earth
thru the eyes of ruby
stumbleine
x,y,u
we only come out at night
beautiful
lily (my one and only)
by starlight
farewell and goodnight