Elliott Smith Songbook

Arranged by Fred Sokolow
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**GUITAR NOTATION LEGEND**

80

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INTRODUCTION

Elliott Smith said that the Beatles’ multi-faceted White Album inspired him to be a musician, so it’s not surprising that the six albums he released during his short life (1969–2003) reveal an eclectic, varied musical taste. Pop, folk, classical, and punk sensibilities abound. Lyrically, the songs are full of pain, disillusionment, and despair, but also beauty, humor, and sometimes hope. Above all, the nihilism and anguish of his words are belied by the musical craftsmanship he poured into his compositions and performances, both live and recorded. He wrote every song on his albums, played most of the instruments, sang all the lead vocals, and most of the vocal harmonies. The obvious commitment he made to his art is in itself a statement of hope and value.

In the early 1990s, when Smith’s band Heatmiser was building a following in Portland, his girlfriend talked him into sending a demo of eight original songs he had cobbled together on borrowed equipment to Cavity Search Records; so began his career as a solo artist. Four years later, in 1998, he signed with DreamWorks.

Smith came close to achieving pop stardom. His song, “Miss Misery” was nominated for a “Best Original Song” Oscar in 1998 for its use in the film Good Will Hunting. He appeared on Saturday Night Live, The Letterman Show and other TV shows, and by the time of his death in 2003, he had attained quite a large following as an indie-pop hero. Two biographies have been written and a number of tribute albums have been released by other indie artists, as well as tribute songs by Rilo Kiley, Third Eye Blind, Ben Folds, Rhett Miller, Earlimart, and others. He continues to inspire a great amount of web activity among his fans.

Smith’s main instrument was guitar, but he also played bass, drums, clarinet and had some classical piano chops (there’s a YouTube video of him playing Rachmaninoff). He performed both as a solo acoustic act and with a full band on electric guitar. He usually played with his fingers, in a unique style that blended folk/blues fingerpicking with strumming. A Dylan “Don’t Think Twice” influence is evident in songs like “Somebody That I Used to Know” and “Memory Lane,” while “Condor Avenue” is reminiscent of Simon and Garfunkel. The a capella “I Didn’t Understand” shows his classical roots (as well as an affinity for the Beatles and the Beach Boys). Other, fully-produced rock offerings like “Son of Sam” and “Pretty (Ugly Before)” reveal all kinds of pop influences spanning the Sixties, Seventies, Eighties, and Nineties. Smith also employed some unusual open guitar tunings that added to the individuality and uniqueness of his sound.

Despite the indie and punk influences in Smith’s music, his songs are more harmonically complex than most pop or rock. There are more chords per tune, including jazz or orchestral chords, more unique and rambling progressions, and ascending or descending bass lines. Above all, he created his own sound (which he described as “impressionistic”) and presented his work with the commitment and passion of a genuine, authentic artist. This book is an offering to make his music and guitar styling accessible to his fans, to keep his songs circulating, and to spread the word about the legacy he left behind.

Fred Sokolow

Fred Sokolow
DISCOGRAPHY

Smith recorded six albums, although the last was not totally finished when he died:

– *Roman Candle* (Cavity Search), released 1994, was recorded in the basement of his girlfriend’s house in Portland in 1993.

– *Elliott Smith* (Kill Rock Stars), released 1995, was mostly recorded at Elliott’s friends’ houses.


– *XO* (DreamWorks), released 1998, was mostly recorded in Los Angeles.

– *Figure 8* (DreamWorks), released 2000, was partly recorded in Los Angeles, and some tracks were recorded at Abbey Road Studios in England.

– *From a Basement on the Hill* (Anti-) was unfinished when Elliott died. Most of the album was recorded at Satellite Park Studios in the Malibu hills. His friends and family completed it for release in 2004.

– *New Moon* (Kill Rock Stars), also released posthumously in 2007, consists of previously unreleased tracks Smith recorded during the Kill Rock Stars years, 1994-97.

– *Elliott Smith* (Domino) is a repackaging of *Roman Candle, Elliott Smith* and *Either/Or* into a single package.
from - Either/Or

Angeles

Words and Music by Elliott Smith

Capo V

Intro
Moderately fast

Gr. 1

*Em9

A

Bm+

Dadd4/A

G

G/F#

F#

D

E

D/F#

Bm

Em

A7

F#/G#

C#
Verse

E Em E Em A A7 A A7

1. Some-one's al-ways com-in' a round here,
2. Pick-in' up the tick-et shows there's
3. I could make you sat-is-fied in

Bm+ Dadd4/A G G/F# Em9

trail-in' some kill
money to be made.
every thing you do.

Says, "I seen your
Go on, lose the
All your se-cret
picture on a hundred dollar bill."

What's a game.

Of real skill, So glad to meet you, Angeles.

to zero? Sign up with evil, Angeles.

Did you and be for -

of up chance to you, to him is one

ever all the cards left to play

G A G w/ Lick 1

with my poison arms

G A G A

Add up of chance to you, to him is one

ever all the cards left to play

G A G A

I'm all over it, Angeles.

D.S. al Coda

To Coda Θ

Bridge

G F# F#/G# A C#

Don't start me tryin' now,

F# A G D E D/F# G A

uh huh, uh huh, uh huh,

G w/ Lick 1

Bm A G A G

'cause I'm all over it, Angeles.

Θ Coda

G w/ Lick 1

Bm A G w/ Lick 1

Bm A

us, no one's gonna fool around with us. So glad to meet you, Angeles.

G A G A G A G A G
from - Either/Or

**Angeles**

Words and Music by Elliott Smith

**Capo V**

**Verse 1**

Em A7 Bm+ Dsus4/A G G/F#

Someone's always coming around here trailing some new kill.

Em9 A7 Bm+ Dsus4/A G

Says, "I seen your picture on a hundred dollar bill."

F# A G D E D/F# G A G

What's a game of chance to you, to him is one of real skill.

Bm A G A G

So glad to meet you, Angeles.

**Verse 2**

Em A7 Bm+ Dsus4/A G G/F#

Pickin' up the ticket shows there's money to be made.

Em9 A7 Bm+ Dsus4/A G

Go on, lose the gamble that's the hist'ry of the trade.

F# A G D E D/F# G A G

Did you add up all the cards left to play to ze-ro?

Bm A G A G

Sign up with evil, Angeles.

**Bridge**

F# F#/G# A C# F# A G D E D/F# G A

Don't start me try-in' now, uh-huh, uh-huh, uh-huh,

G Bm A G A G D/F#

'Cause I'm all over it, Angeles.

**Verse 3**

Em A7 Bm+ Dsus4/A G G/F#

I could make you satisfied in every thing you do.

Em9 A7 Bm+ Dsus4/A G

All your secret wishes could right now be com-ing true,

F# A G D E D/F# G A G

And be for-ev-er with my poison arms a-round you.

Bm A G

No-one's gonna fool a-round with us.

Bm A G

No-one's gonna fool a-round with us.

Bm A G A G

So glad to meet you, Angeles.

| G A G A G A G |
from - Either/Or

Ballad of Big Nothing
Words and Music by Elliott Smith

Tuning:
(low to high) C-G-C-E-G-C

C       Am     Fm       G7sus4   G7       C/G     G9      G7 type2   D       Fadd9/G
        13     2 3 1 4  2 1 4     2 4     3 4     13 4     1 1 1 1 1 1 3 4

G7sus4 type2    F       Dm       G7 type3   Am9      Am type2   Dm      G11     E       Am type3
3 1 5 4 8fr     1 1 1 1 1 1 2 1 4 1 1 1 1 1 1 2 1 3 4

Intro
Moderately

Gr. 1
C

Rhy. Fig. 1

Am

mf

TAB

12

0     0     0     0     0     0     0     0

C       Am     Fm       G7sus4   G7       C/G     G9

End Rhy. Fig. 1

Verse
G7 type2

*(Fadd9/G

G7sus4 type2)

C

D

simile

1. Throwing candy out to the crowd, dragging down the main,
2. All spit and spite, you're up all night and down ev'ry day,

*2nd time only.
the helpless little thing with the dirty mouth, who's al-
a tired man with only hours to go just wait-

always got something to say, You're sitting around.
ing to be taken away. Getting into the back

at home now, waiting for your brother to call.
of a car for candy from some stranger.

I saw him down in the alley, having had enough.
watching the parade with pinpoint eyes full of smold-

Chorus

of it all. Said you can. do what you want to, whenever you want to.

You can do what you want to, there's no one to stop you.
Now, you can do what you want to, whenever you want to, do what you want to, whenever you want to, though it doesn't mean a thing.

big nothing.

Outro

w/ Rhy. Fig. 1

G7 C/G G9 G7sus4
Ballad of Big Nothing
Words and Music by Elliott Smith

from - Either/Or

Tuning:
(low to high) C-G-C-E-G-C

Intro

G7  C  D
C  G7sus4  G7 C/G G9

Verse 1

Throwing candy out to the crowd, dragging down the main,
G7  Fadd9/G G7sus4  C  F
The helpless little thing with the dirt - y mouth who’s always got something to say.
G7  Fadd9/G G7sus4  C  D
You’re sitting around at home now, wait - ing for your brother to call.
Dm  G7  Fm  G7
I saw him down in the alley, having had e - nough of it all.

Chorus 1

Said, you can do what you want to, when - ever you want to.

C  Am9  Am type2  Fm  Fm/D  Fm  G7 type3
You can do what you want to, there’s no one to stop you.

Verse 2

All spit and spite, you’re up all night__ and down ev’ry day,
G7  Fadd9/G G7sus4  C  D
A tired man with only hours to go just wait - ing to be taken a - way.
G7  Fadd9/G G7sus4  C  D
Getting into the back of a car for candy from some stranger,
Dm  G7  Fm  G7
Watching the pa - rade with pinpoint eyes full of smoldering anger.

Chorus 2

You can do what you want to, when - ever you want to.

C  Am9  Am type2  Fm  Fm/D  Fm  G7 type3
You can do what you want to, there’s no one to stop you.

C  Am9
Now you can do what you want to, when - ever you want to,

C  Am9
Do what you want to, when - ever you want to,

G11  E
Do what you want to, when - ever you want to,

Am type3  D  F  Fm
Though it doesn’t mean a thing, big nothing.

Outro

C  Am  C  Am  Fm  G7sus4  G7  CG  G9  G7 type2  ×  C ||
Between the Bars

Words and Music by Elliott Smith

from - Either/Or

Verse

Am7

Moderately

Fadd9

Am7

Verse

Fadd9

Verse

Verse

Verse

Verse

Verse
Em7/B
Am7
Fadd9

Do what I say and I'll make you okay, and drive them away, the deep in my heart, separate from the rest, where I like you the best and

C E7 F
Chorus
F G13 Am C

Images stuck in your head, keep the things you forgot.
People you've been before that you

Ab6 G6 D9/F♯ F G13

don't want around anymore, that push and shove and won't

Am C F

1. Fm
2. Fm

bend to your will, I'll keep them still, still.

Lick 1

Am7

Gtr. 1

mf

TAB 3 3 3 3 3 3 3 3 3

0 3/3 2/2 3/2 3/2 3/2 2/2 2/2 2/2 2/2 2/2

Lick 2

Am C
from - Either/Or

Between the Bars
Words and Music by Elliott Smith

Tune down 1 step:
(low to high) D-G-C-F-A-D

Verse 1

Am7 Fadd9
Drink up, baby, stay up all night
C Em7/B
With the things you could do, you won’t, but you might.
Am7 Fadd9
The po - tential you’ll be, that you’ll never see
C E7 F
The promises you’ll only make.

Am7 Fadd9
Drink up with me now and for - get all about
C Em7/B
The pressure of days. Do what I say

Am7 Fadd9
And I’ll make you okay and drive them away,
C E7 F
The images stuck in your head.

Chorus 1

F G13 Am C Ab6 G6 D9/F#
Peo - ple you’ve been be - fore that you don’t want a - round anymore,
F G13 Am C
That push and shove and won’t bend to your will,
F Fm
I’ll keep them still.
Verse 2

Am7          Fadd9
Drink up, baby, look at the stars.

C          Em7/B
I’ll kiss you again, between the bars

Am7          Fadd9
Where I’m seeing you there with your hands in the air,

C          E7          F
Waiting to fin’ly be caught.

Am7          Fadd9
Drink up one more time and I’ll make you mine,

C          Em7/B
Keep you apart, deep in my heart,

Am7          Fadd9
Separate from the rest, where I like you the best

C          E7          F
And keep the things you for - got.

Chorus 2

F         G13         Am
The peo - ple you’ve been be - fore that you don’t want a - round anymore,

F         G13         Am         C
That push and shove and won’t bend to your will,

F         Fm
I’ll keep them still.
from - XO

Bottle Up & Explode

Words and Music by Elliott Smith

```
Intro
Moderately
B5  C(b5)  C#m  B/D#  E IV  A#m7b5  A  E/G#

Verse
C#m

A

B5  C(b5)  C#m  B/D#  E  A#m7b5

1. Bottle up and explode over and over, keep the
2. You look at him like you've never known him, but I

G#sus4

G#

trouble-maker below.

A

know for a fact that you have.

Put it away,

F#

The last time you cried,

A

2nd time, Bsus4

Esus4

C#m

check out for the day.

And in for a round

who'd you think was inside?  Thinking that you
```
A  E  G#sus4  G#

were 'bout to come over,

of over-exposure,

the thing, Mother Nature provides,

but I'm tired now of waiting for you.

\section*{Chorus}

\begin{center}
A  F#  C7
\end{center}

\begin{center}
B
\end{center}

to get up and go.

Bot-tle up and explode, seeing stars.

You never show.

Bot-tle up and go, if you're gonna hide.

(3.) Bot-tle up and go, I can make it out.

\begin{center}
C#m  B/D#  E  A#m7b5  A  E/G#
\end{center}

sur-round-ing you, red, white and blue.

it's up to you, I'll get through.

side.

I'm coming through. I'm coming through you.

\section*{To Coda}

\section*{Guitar Solo}

\begin{center}
F#  G#  C#m  A  E  G#sus4  G#
\end{center}

\section*{Coda}

2nd time, D.S. al Coda

A  E  F#

\begin{center}
A  E  F#
\end{center}

\begin{center}
F#  G#  A  E
\end{center}

Becoming you,

hoo-hoo, becoming you.

\section*{Lick 1}

\begin{center}
C#m  B/D#  E7\textsuperscript{iv}  A#m7b5
\end{center}
Intro
| B5 | C(b5) | C#m | B/D# | E iv | A#m7b5 | A | E/G# | F# | C#m |

C#m     A     E     G#sus4     G#     A
Verse 1
Bottle up and ex - plode over and o - ver, keep the trouble - maker below.
F#     A     Esus4
Put it away, check out for the day.
C#m     A     E     G#sus4     G#     A
And in for a round of overexpo - sure, the thing Mother Nature provides
F#
To get up and go.

Chorus 1
B     C7     C#m | B/D# | E
Bottle up and ex - plode seeing stars
A#m7b5     A | E/G# | F# | G#
Sur - rounding you, red, white and blue.

Verse 2
You look at him like you’ve never known him, but I know for a fact that you have.
A     F# | A     Bsus4
The last time you cried, who’d you think was in - side?
C#m     A     E     G#sus4     G#     A
Thinking that you were ’bout to come o - ver, but I’m tired now of waiting for you.
F#
You never show.

Chorus 2
B     C7     C#m | B/D# | E
Bottle up and go. If you’re gonna hide,
A#m7b5     A | E/G# | F# | G#
It’s up to you, I’m coming through.

Guitar Solo
[/: C#m | A | E | G#sus4 | G# | A | F#7 :/]

Chorus-Outro
Bottle up and go, I can make it out - side.
A#m7b5     A | E/G# | F# | G#
I’ll get through, be - coming you.
A     E     F#     G#     A     E     F#
Becom - ing you hoo - hoo, be - coming you.
from - Elliott Smith

Clementine
Words and Music by Elliott Smith

Tuning:
(low to high) C-G-C-E-A-D

Intro
Moderately

Verse

C

1. Walking you up to close the bar,
2. You drank yourself into slow mo,

Street's wet, you can tell by the sound of the cars,
made an angel in the snow.

Lick 1

Lick 2
The bar-tender's singing "Clementine"
Anything to pass the time

while he's turning around the "open" sign.
and keep that song out of your mind.

Dreadful sorry,

Though you're still her man, it seems a long time gone.
D7  simile  Fmaj7  Fmaj9  D9

May-be the whole thing's wrong.

Fmaj7  Fmaj9  G7  G13  G7

What if she thinks so, but just didn't say so-o-o-o?

∅ Coda

Ab6  F6\(^{\flat}\)  Fmaj7  F6\(^{\flat}\) C

Oh, my dar- lin', oh, my dar-lin', oh, my dar-lin' Clementine.

D9  F\(^{\flat}\)  Fmaj9  F\(^{\flat}\)  G7  C  Ab

Dread-ful sor-ry, Clementi-

D9  F\(^{\flat}\)  Fmaj9  F\(^{\flat}\)  G7

dread-ful sor-ry, Clementine.

Gr. 1: w/ Rhy. Fig. 1

C  C\(^{(4)}\) Csus4  C  C\(^{(4)}\) Csus4  C  C\(^{(4)}\) Csus4  C

C  C\(^{(4)}\) Csus4  C

w/ Lick 5

Lick 5

Csus4  C
Intro

C(b5)     Csus4    C

C

Verse 1

Waking you up to close the bar.

E7sus4

Street’s wet, you can tell by the sound of the cars.

C

The bartender’s singing “Clementine”

E7sus4

While he’s turning around the “open” sign.

F$  Fmaj9  F$  G7    C  C(b5)  Csus4  C

Dread      ful sorry,  Clementine.

F6          G    C type2    D7

Though you’re still her man, it seems a long time gone.

Fmaj7       Fmaj9    D9  Fmaj7       Fmaj9  G7       G13  G7

Maybe the whole thing’s wrong. What if she thinks so, but just didn’t say so?

C

Verse 2

You drank yourself into slo-mo, made an angel in the snow.

E7sus4

Anything to pass the time and keep that song out of your mind.

Ab6      F6 type2  Fmaj7  F6 type3 C    D9

Oh, my darlin’, oh, my darlin’, oh, my darlin’ Clementine,

F$  Fmaj9  F$  G7    C  Ab  D9

Dread      ful sorry,  Clementine.

F$  Fmaj9  F$  G7    C(b5)  Csus4  C

Dread      ful sorry,  Clementine.

C(#4)     Csus4    C
from - Roman Candle

Condor Avenue
Words and Music by Elliott Smith

Capo I

Intro
Moderately fast (♩=♩=♩)

*Gtr. 1
**N.C.

E
Rhy. Fig. 1

F♯m

G

Cmaj7

A♯

Bm

F♯6

G/B

G♯6

Em

C/B

**Two gtrs. arr. for one.

**All notation and chord symbols respective to capoed guitar.

Cmaj7

C

Am

Bm

F♯6

Am

G/B

C

End Rhy. Fig. 1
Verse
w/Rhy. Fig. 1 (2 times)

E F#m F# G

1. She took the Oldsmobile out past Condor Avenue, and she
2. She took the Oldsmobile out past Condor Avenue. The
3. She took the Oldsmobile out past Condor Avenue.

Cmaj7 C Am Bm F#type2 Am G/B C

locked the car...and slipped past...fair-ground's lit...a drunk man sits...Cops were runnin' around the scene...into a rhythmic quiet...by the gate she's driving...looking for some kind of
tude. Lights burning,...hat tipped, bottle back...voice dry and hoarse.
through. Got his hat tipped, bottle back...in between...his teeth.
clue. They never get up tight...when a moth...gets crushed.

E F#m F# G

I threw the screen door like a bastard back and forth,...the...I can't think about you driving off to leave, barely awake.
Looks like...he's buried in the sand...at the beach.
un-less a light bulb really loved...him very much.

Cmaj7 C Am Bm F#type2 Am G/B C

chimes fell over each other. I fell onto my knees...I'm lyin' down,...blowin' smoke from my cigarette.

Cmaj7 C Am Bm F#type2 Am G/B C

— The sound of the car...driving off...made me feel diseased.
— little whisper smoke signs...that you'll never get.

E G#type2 Am

Sick shouting like you hear at the fairground.
You're in your Oldsmobile, driving by the moon.
Now I'm picking up to put away anything of yours that's still around.
took away the bottle and the hat he was under.
Headlights burning bright ahead of you.

I don't know what to do with your clothes or your letters.
That's the one thing that he could never

Someone's burning out, out on Con-dor Avenue,
do, and it'll tryin' to make a whisper out of you.

To Coda 3rd time, D.S. al Coda

Additional Lyrics

4. What a shitty thing to say. Did you really mean it?
You never said a word to me about what passed between us.
So now I'm leaving you alone. You can do whatever the hell you want to.
Na, na, na, na, na, na.
from - Roman Candle

Condor Avenue
Words and Music by Elliott Smith

Capo I

Intro
| E | F#m | F# | G | Cmaj7 | C | D | Em7 |
| Cmaj7 | C | Am | Bm | F# | Am | G/B | C |

Verse 1

E F#m F# G
She took the Oldsmobile out past Condor Avenue,

Cmaj7 C D Em7 Cmaj7
And she locked the car and slipped past into a rhythmic quietude.

C Am Bm F#type2 Am G/B C
Lights burning, voice dry and hoarse.

E F#m F# G
I threw the screen door like a bastard back and forth.

Cmaj7 C D Em7 Cmaj7
The chimes fell over each other. I fell onto my knees.

C Am Bm F#type2 Am G/B C
The sound of the car__ driving off made me feel_d eased,

E Gtype2 Am
Sick shouting like you hear at the fairground.

E Gtype2 Am
Now I’m picking up to put a-way anything of yours

E Gtype2 Am
That’s still around. I don’t know what to do with your clothes or your letters.

Em D C C/B C Gtype2
It’ll make a whisk - per out of you.

Verse 2

E F#m F# G
She took the Oldsmobile out past Condor Avenue.

Cmaj7 C D Em7 Cmaj7
The fairground’s lit. A drunk man sits by the gate she’s driving through.

C Am Bm F#type2 Am G/B C
Got his hat tipped, bottle back in - be - tween his teeth.

E F#m F# G
Looks like he’s buried in the sand

Cmaj7 C D Em7 Cmaj7
At the beach. I can’t think about you driving off to leave, barely awake,
Verse 3

E F#m F# G
She took the Oldsmobile out past Condor Avenue.

Cmaj7 C D Em7 Cmaj7
Cops were runnin’ a - round the scene, looking for some kind of clue.

C Am Bm F# type2 Am G/B C
They never get up - tight when a moth gets crushed,

E F#m F# G
Unless a light bulb really loved him very much.

Cmaj7 C D Em7 Cmaj7
I’m lyin’ down, blowin’ smoke from my cigarette,

C Am Bm F# type2 Am G/B C
Little whisper smoke signs that you’ll nev - er get.

E G type2 Am
You’re in your Oldsmobile, driving by the moon.

E G type2 Am
Headlights burning bright, ahead of you.

E G type2 Am
Someone’s burning out, out on Condor Avenue.

Em D C C/B C G type2
Tryin’ to make a whis - per out of you.

Verse 4

E G type2 Am
What a shitty thing to say. Did you really mean it?

E G type2 Am
You never said a word to me a - bout what passed between us,

E G type2 Am
So now I’m leaving you alone. You can do whatever the hell you want to.

Em D C C/B C G type2 E
Na, na, na, na, na, na.
from - From a Basement on the Hill

A Distorted Reality Is Now a Necessity to Be Free

Words and Music by Elliott Smith

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro
Moderately
*N.C.

Verse
F
C

1. I'm floating in a black balloon.

*All notation & chord symbols respective to detuned guitar.

O. D. on Easter afternoon.

2. Guitar Solo

"Baby, stay clean, there's no in between."

Lick 1
N.C.

Gr. 1

mf
And all you ladies and you gentlemen, between's all you've ever seen or been.
in the air. A distorted reality now a necessity to be free.

You disappoint me, you people raking in on the world. It's so disappointing;

The devil's script sells

Shine on me, baby, 'cause it's raining in my heart.

D.S. al Coda
Coda
Guitar Solo
Am
G#  C  D/F#

Fuck!

[1.]
G#  C  G  Am  G#

[2.]
Outro
Am
G#  C

Shine on me, ba - by, 'cause it's rain - in' in my heart...

D  G#  C

Shine on me, ba - by, 'cause it's rain -

G  Am  G#

- in' in my heart.

C  D/F#  G#

(Vocal ad lib.)

Repeat & fade

C  G  Am  G#
from - From a Basement on the Hill

A Distorted Reality Is Now a Necessity to Be Free

Words and Music by Elliott Smith

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Ab

F C D E F type2

Verse 1
I'm floating in a black balloon. O. D. on Easter afternoon.
Am G/B F type2 C D F
My momma told me, "Baby, stay clean, there's no in-between."
Am G/B C D E F
And all you ladies and you gentlemen, "between" is all you've ever seen or been.
Am G/B F type2 C D E F type2
Fit poorly and e - rase the sight, doll it up in virgin white.
Am G F D E
You disappoint me, you people raking in on the world.
F type2 G D F C G Am G#
The dev - il's script sells__ you the heart of a black - bird.
F C D E
Shine on me, ba - by, 'cause it's rain - in' in my heart.

Guitar Solo 1
<table>
<thead>
<tr>
<th>Am G/B F type2 C D</th>
</tr>
</thead>
</table>

Am G/B C D E F
Verse 2
Sun's rising on a tropic glare, rain droppin' acid brought up in the air.
Am G/B F type2 C D E F G Am
A dis - torted re - ality is now a nec - essity to be free.
Am G F D E
It's so disappoint - ing. At first I put it all down to luck.
F type2 G D F C G Am G#
God knows why my__ country don't give a fuck. Fuck!

Guitar Solo 2
<table>
<thead>
<tr>
<th>C D/F# G# C G Am</th>
</tr>
</thead>
<tbody>
<tr>
<td>G# C D/F# G# C G</td>
</tr>
</tbody>
</table>

Am G# C D
Outro
Shine on me, ba - by, 'cause it's rain - in' in my heart.
G# C G Am G#
Shine on me, ba - by, 'cause it's rain - in' in my heart.

||: C D/F# G# C G Am G# :|| Repeat and fade
from - Figure 8

Everything Means Nothing to Me

Words and Music by Elliott Smith

F       G#7      C#m      A       B       F#m      F#7      Bbm
134213  131213  134213  123    1333    134111  2  131     134211
A(#5)   Db/Ab    Gm7b5   Gb     Ebm     Db      Ab
4231    11333   2  341   134211  134211  1333    134211

Intro
Moderately
F

Verse
G#7
C#m

1. Someone found a future as a statistic
2. I picked up the song and found my

A
B
A

simile

true in a fountain, at attention looking backward in a
picture in the paper, the reflection in the water showed an

Lick 1

F

Gtr. 1
pool of water wishes with a blue
iron man still trying to salute
songbird on his shoulder who keeps
people from a time when he was

singing over everything
he's supposed to be.
"Everything means nothing to me,
everything means nothing to me, everything means nothing to me.

1.

ev'rything means nothing to me, ev'rything means nothing to me.

2.

Everything means nothing to me, everything means nothing to me, everything means nothing to me,

Outro

Play 7 times and fade
(vocal first 3 times)
from - Figure 8

**Everything Means Nothing to Me**

Words and Music by Elliott Smith

**Intro**  
| F |

| G#7 | C#m | A | B |

**Verse 1**  
Someone found the future as a statue in a fountain  
| A | G#7 | F#m | F#7 |

At attention looking backward in a pool of water wishes with a blue  
| F | Bbm | A(#5) | Db/Ab | Gm7b5 |

Songbird on his shoulder who keeps singing over everything,  
| Gb |

“Everything means nothing to me, everything means nothing to me,”  
| Gb | F |

Everything means nothing to me.”

| G#7 | C#m | A | B |

**Verse 2**  
I picked up the song and found my picture in the paper,  
| A | G#7 | F#m | F#7 |

The reflection in the water showed an iron man still trying to salute  
| F | Bbm | A(#5) | Db/Ab | Gm7b5 |

People from a time when he was everything he’s s’posed to be.  
| Gb |

Everything means nothing to me, everything means nothing to me,  
| Ebm | Gb |

Everything means nothing to me, everything means nothing to me,  
| Ebm |

Everything means nothing to me, everything means nothing to me,  
| Db | Ab |

Everything means nothing to me.

**Outro**  
| Gb |

Everything means nothing to me, everything means nothing to me,  
| Db | Ab |

Everything means nothing to me.  
| Gb | Dm | Ab |

Everything means nothing to me.

| Gb | | Db | Ab |

Repeat and fade
from - XO

I Didn’t Understand
Words and Music by Elliott Smith

Smith recorded “I Didn’t Understand” a capella, with multiple vocal harmony overdubs, on the album XO. Here’s a guitar/vocal arrangement. You can simply strum the chords all the way through, or play the fingerstyle figure (Rhy. Fig. 1) at the beginning and end of the verses where indicated.

**Intro**

Moderately

<table>
<thead>
<tr>
<th>Dm</th>
<th>Dm/C</th>
<th>Bb</th>
</tr>
</thead>
</table>

**Verse**

<table>
<thead>
<tr>
<th>Am</th>
<th>Dm</th>
<th>Bb</th>
<th>C</th>
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</table>

I. Thought you’d be looking for the next, wait ed for a bus to separate...

Gr. 1

w/ fingers

<table>
<thead>
<tr>
<th>T</th>
<th>A</th>
<th>B</th>
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</table>

A/C# Dm F/Eb Dm F/C Bb

in line to love, then ignore, put out, and put away. And

the both of us, and take me off far away from you. ’Cause my

End Rhy. Fig. 1

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</tr>
</thead>
</table>
so you'd soon be leaving me alone like I'm supposed to be tonight, tomorrow and every day.
Feelings never change a bit, I always feel like shit. I don't know why, I guess that I just do.

There's nothing here that you'll miss, I can guarantee you
You once talked to me about love, and you painted pictures

this is a cloud of smoke,
of a never-never-land.
And I could have gone to that place.

What a fucking joke, what a fucking joke.
but I didn't understand. I didn't understand.

Ooh.

ooh, ah.

2. I stand, I didn't understand.

Ooh, ooh, ah.
I Didn’t Understand

Words and Music by Elliott Smith

Intro
Dm Dm/C Bb
Ahhh...

Verse 1
Am Dm Bb C A/C# Dm F/Eb
Thought you’d be looking for the next in line to love,
Dm F/C Bb
Then ignore, put out, and put away.
Am Dm Bb C A/C# Dm F/Eb
And so you’d soon be leaving me alone like I’m supposed to be,
Dm F/C Bb
Tonight, tomorrow and everyday.

C/Bb F/A
There’s nothing here that you’ll miss,
Gm7 F Gm7 Dm
I can guarantee you this is a cloud of smoke,

C7 F
Trying to occupy space.

Gm7 F Gm7 Am Dm Bb C
What a fucking joke, what a fucking joke.

| A/C# Dm F/Eb | Dm Dm/C Bb |
Verse 2

Am Dm Bb C A/C# Dm F/Eb
I waited for a bus to separate the both of us

Dm F/C Bb
And take me off far away from you.

Am Dm Bb C A/C# Dm F/EB
'Cause my feelings never change a bit, I always feel like shit.

Dm F/C Bb
I don't know why I guess that I just do.

C/Bb F/A
You once talked to me about love

Gm7 F Gm7 Dm
And you painted pictures of a never-never land.

C7 F
And I could've gone to that place

Gm7 F
But I didn’t understand,

Gm7 F
I didn’t understand,

Gm7 Am Dm Bb C
I didn’t understand.

| A/C# Dm F/EB A7 | Dm Gm A7+ A | Dm |
Memory Lane
Words and Music by Elliott Smith

from - From a Basement on the Hill

Capo IV

Intro
Moderately fast

*All notation and chord symbols respective to capoed guitar.
Verse

1. This is the place you end up when you lose the mayor's name is fear, his force patrols the
may - or's name is fear; it's all written on my
com - for - ta - ble a - part,

chase, where you're dragged a - gainst your will from a base - ment on the hill,
chase, where you're dragged a - gainst your will from a base - ment on the hill.

Dm7b5

E7

Am

C/G

chart, and I take what's giv - en me most co - op - er - a - tive -
chart, and I take what's giv - en me most co - op - er - a - tive -

F

G

F

C

G/B

And all an - y - bod - y knows is you're not like
And all any - bod - y knows is you're not like

The doc - tor spoke a cloud. He rained out
I do what peo - ple say and lie in bed all

Am

Dm

w/ Lick 1

G

them._ And they kick you in the head loud, you keep your doors and win - dows shut and swear you'll nev - er show a
day, ab - so - lute - ly hor - ri - fied._ I hope you're

Lick 1

Dm
back to bed. I so l a tion pulled you past its tunnel to a
soul a gain. But iso la tion push es you 'til ev 'ry mus cle
sat is fied. I so la tion push es past self ha tred, guilt and
bright aches, world where you can make a place to stay.
shame to a place where suf fer ing is just a
game.

But ev 'ry bod y's scared of this place, they're stay ing a way,

your lit tle house on Mem o ry Lane.

1. |
2. Bridge
2. The If it's your de c i sion to be

o pen a bout your self, be care ful or else,
Memory Lane
Words and Music by Elliott Smith

Capo IV

Instrumental Intro

Em F Ab6 C\textsuperscript{type3}

Verse 1

This is the place you’ll end up when you lose the chase,

Dm7\textsuperscript{b5} E7 Am C/G F

Where you’re dragged against your will from a basement on the hill.

G F C G/B Am

And all anybody knows is you’re not like them,

Dm G

And they kick you in the head and send you back to bed.

C C7/B\textsuperscript{b} A\textsuperscript{07} A\textsuperscript{b07} C/G\textsuperscript{type2}

Isolation pulled you past its tunnel to a bright world

F\textsuperscript{b7} F

Where you can make a place to stay.

Am G/B F/C C

But ev’rybody’s scared of this place, they’re staying away,

Am F/G C

Your little house on Memory Lane.

Verse 2

Em F Ab6 C\textsuperscript{type3}

The mayor’s name is fear; his force patrols the pier

Dm7\textsuperscript{b5} E7 Am C/G F

From the mountain of cli - ché that ad - vances everyday.

G F C G/B Am

The doctor spoke a cloud. He rained out loud,

Dm G

You keep your doors and windows shut and swear you’ll never show a soul again.
C C7/B♭ A♭7 A♭7
But isolation pushes you 'til ev'ry muscle aches,
C/G type2 F♯7 F
Down the only road it ever takes.
Am G/B F/C C
But ev'rybody's scared of this place, they're staying away,
Am F/G Am
Your little house on Memory Lane.

Bridge
E/G♯ C/G D/F♯ F Fm
If it's your de-cision to be open about your self, be careful or else, be careful or else.

Verse 3
Em F A♭6 C type3
Un-comf'table apart, it's all written on my chart,
Dm7♭5 E7 Am C/G F
And I take what's given me most co-operatively.
G F C G/B Am Dm
I do what people say and lie in bed all day, abso-lutely horrified.
G
I hope you're satisfied.
C C7/B♭ A♭7 A♭7
Isolation pushes past self-hatred, guilt and shame
C/G type2 F♯7 F
To a place where suffer-ing is just a game.
Am G/B F/C C
But ev'rybody's scared of this place, they're staying away,
Am F/G Am C/G D9/F♯
Your little house on Memory Lane.
Fmaj7 F/G C
Your little house on Memory Lane.
Verse
Moderately

1. I'll fake it through the day with some help from Johnny Walker.
2. You had plans for both of us that involved a trip out of
3. Next door the T.V.'s flashing blue frames on the

Red. town wall. Send the poison rain down the drain to
the place I'd seen in a magazine that

It's a comedy of errors, you see. It's a-

With two tickets
I don't have you
To vanish in -

Gm C Gm F Am C Bb
F A7/E Dm Cadd9

put bad thoughts in my head.

With two tickets
I don't have you
To vanish in -

Bb F Bbmaj7 Gm

torn in half and a lot of nothing to do,

Do you
Do you
And I
To Coda

F  Am/E  Bb/D  F/C  G/B  Bb  F

miss me,  Miss  Mis - er - y, like you say you do?
miss me,  Miss  Mis - er - y, like you say you do?
try to be,  but you know me,  I come back when you want me

1. Bridge

Ab  Cm  F  Dbmaj7

A man in the park read the lines in my hand, told me I'm

2. Bridge

Ab  C  D/A  C typo  Bb

strong, hardly ever wrong. I said, "Man, you mean...?" I know you'd rath - er see me be gone than to

F  G7  Bb

see me the way that I am, but I am in the

D.C. al Coda

C  A/C#  F/A  C/G  F  Am/E

life an - y - way. to. Do you miss me.

Bb/D  F/C  G/B  Bb ritard  F

Miss  Mis - er - y, like you say you do?
from the Miramax Motion Picture GOOD WILL HUNTING
Miss Misery
Written by Elliott Smith

Verse 1
Dm Cadd9 B♭ F B♭maj7 Gm
I'll fake it through the day with some help from Johnny Walker Red.
F Am C B♭ F A7/E
Send the poison rain down the drain to put bad thoughts in my head.
Dm Cadd9 B♭ F B♭maj7 Gm
With two tickets torn in half and a lot of nothing to do,
F Am/E B♭/D F/C G/B B♭ F
Do you miss me, Miss Miser - y, like you say you do?

Bridge 1
A♭ Cm F D♭maj7 A♭
A man in the park read the lines in my hand, told me I'm strong,
C
Hardly ever wrong, I said, "Man you mean...?"

Verse 2
Dm Cadd9 B♭ F B♭maj7 Gm
You had plans for both of us that involved a trip out of town,
F Am C B♭ F A7/E
To a place I'd seen in a magazine that you left lying around.
Dm Cadd9 B♭ F B♭maj7 Gm7
I don't have you with me, but I keep a good attitude.
F Am/E B♭/D F/C G/B B♭ F
Do you miss me, Miss Miser - y, like you say you do?

Bridge 2
D/A C♯ C B♭ F
I know you'd rather see me be gone than to see me
G7 B♭ C A/C♯
The way that I am, but I am in the life any way.

Verse 3
Dm Cadd9 B♭ F B♭maj7 Gm
Next door the T.V.'s flashing blue frames on the wall.
F Am C B♭ F A7/E
It's a comedy of errors, you see. It's about taking a fall.
Dm Cadd9 B♭ F B♭maj7 Gm
To vanish into oblivion, it's easy to do.
F Am/E B♭/D F/C G/B B♭ F/A C/G
And I try to be, but you know me, I come back when you want me to.
F Am/E B♭/D F/C G/B B♭ F
Do you miss me, Miss Miser - y, like you say you do?
from - Elliott Smith

Needle in the Hay
Words and Music by Elliott Smith

Intro
Moderately

Gr. 1

mf

Verse
Am7

simile

1. Your hand on his arm,
2. He's wearing your clothes,
3. Now on the bus,

hay-stack charm a round your neck.
head down to toes, a reception to you.
neary toouch ing this dirty retreat.
Fadd9  Am7  Fadd9  C  E7  Am7

Strung out and thin, calling some friend, try'n to cash some check.
You say you know what he did, but you idiot kid, you don't have a clue.
Fall-ing out, Sixth and Powell, a dead sweat in my teeth.

To Coda

Fadd9  Am7  Fadd9  E7  Am7

He's acting dumb, that's what you've come to expect.
Sometimes they just get caught in the eye, you're pulling him through.
Gonna walk, walk, walk

Chorus

Am7  Am(maj7) A5  C  C(#5) F/C

Needle in the hay, needle in the hay.

Am7  Am(maj7) A5  C

Needle in the hay.

Interlude

C(#5) F/C  Am7  Fadd9  Am7  Fadd9  C

Needle in the hay.

E7  Am7  Fadd9  Am7  Fadd9  C  E7  Am7
Coda

Fadd9 C E7type2 Am F

four more blocks plus the one in my brain. Down, down stairs

to the man, he's gonna make it all O.K. I can't beat myself,

I can't beat myself and I don't wanna talk. I'm taking the cure,

so I can be quiet wherever I want. So leave me alone.
you ought-a be proud that I'm getting good marks.

Chorus
Am7 Am(maj7)A5 C C(♯5)F/C
Needle in the hay, needle in the hay,

Am7 Am(maj7)A5 C C(♯5)F/C
Needle in the hay, needle in the hay,

Outro
Am D F D Am D F D C A E A E

C D E D F G E D

Am D F E F

rit.
from - Elliott Smith

Needle in the Hay
Words and Music by Elliott Smith

Intro
<table>
<thead>
<tr>
<th>Fadd9</th>
<th>C</th>
<th>E7</th>
<th>Am7</th>
<th>Fadd9</th>
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<td>E7</td>
<td>Am7</td>
<td>Fadd9</td>
<td>Am7</td>
<td>Fadd9</td>
<td>C</td>
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<tr>
<td>Am7</td>
<td>Am(maj7)</td>
<td>A5</td>
<td>C</td>
<td>C(#5)</td>
<td>F/C</td>
<td></td>
</tr>
</tbody>
</table>

Verse 1
Am7    Fadd9  Am7  Fadd9  C  E7   Am7  
Your hand on his arm, haystack charm around your neck.
Fadd9  Am7  Fadd9  C  E7   Am7 
Strung out and thin, calling some friend, try’n’ to cash some check.
Fadd9  Am7  Fadd9  E7 
He’s acting dumb, that’s what you’ve come to expect.

Chorus 1
Am7 Amaj7 A5 C  C(#5) F 
Needle in the hay, needle in the hay,
Am7 Amaj7 A5 C  C(#5) F 
Needle in the hay, needle in the hay.

Interlude 1
| Am7  | Fadd9  | Am7  | Fadd9  | C  | E7  |

Verse 2
Am7  Fadd9  Am7  Fadd9  C  E7   Am7 
He’s wearing your clothes, head down to toes a reaction to you.
Fadd9  Am7  Fadd9  C  E7   Am7 
You say you know what he did, but you idiot kid, you don’t have a clue.
Fadd9  Am7  Fadd9  E7 
Sometimes you just get caught in the eye, you’re pulling him through.
Chorus 2  Repeat Chorus 1

Interlude 2  
| Am7 | Fadd9 | Am7 | Fadd9 | C | E7 |
| Am | F | Am | F | C | E | F | G | E | Am | F |
| Am7 | X | X | X | X |

Am7 Fadd9  Am7 Fadd9 C  E7  Am7
Verse 3  Now on the bus, nearly touching this dirty re - treat,
Fadd9  Am7 Fadd9  C  E7  Am7
Falling out, Sixth and Pow’ll, a dead sweat in my teeth.
Fadd9  Am7 Fadd9  C  E7  Am7
Gonna walk, walk, walk, four more blocks, plus the one in my brain.
F  Am7  F  C  E7  Am
Down, down - stairs, to the man, he’s gonna make it all OK.
F  Am  F  C  E7  Am
I can’t beat myself, I can’t beat myself, and I don’t wanna talk.
F  Am  F  C  E7  F
I’m taking the cure, so I can be quiet wher - ever I want.
C/G  E7  Am  F
So leave me alone, you ought to be proud that I’m getting good marks.

Chorus 3  Repeat Chorus 1 (2 times)

Outro  
| Am  F | Am  F | C | E |
| F | G | E | Am | F | E | F |
Pretty (Ugly Before)

Words and Music by Elliott Smith

from - From a Basement on the Hill

Intro
Moderately (♩=♩)
Gmaj7

Verse
Gmaj7sus4
D6/G

1. Sunshine been keep-in' me up for days.

simile

Gmaj7sus4
D6/G

There is no night time,

Gmaj7

it's only a passing phase.

And I feel
Verse
G
D6/G
C
D7/F#

pretty,
prett
ey

enough for
you.

I felt so ugly before,
I didn't know what to do.

2. Sometimes is all I feel up to now.
3. Guitar Solo
4. Sunshine been keepin' me up for days.

But it's not worth it to you,
There is no night time,

'cause you gotta get high somehow.
Is it de-
only a passing phase.
And I'll feel...
C  D7/F♯  G
struc__tion____ that you re__quire to___ feel___
pret__ty,____ an__oth__er hour or two.

E  C  D7/F♯
like some__bod__y wants you,____ some-one that's more for real?___
I felt so ug__ly be__fore,___ I did_n't know what do do.___

F
To Coda

1.  2.
Am  Am

D.S. al Coda

C  D7/F♯  F  Am

Ω Coda

Am

Outro
C
I felt so ug__ly be__fore,___ (Ug right before,___

1., 2.
D7/F♯  F  Am
I did_n't know what to do.___
I felt so do.)

3.
D7/F♯
F  Am

__ oooh!)
from - From a Basement on a Hill

Pretty (Ugly Before)
Words and Music by Elliott Smith

Gmaj7 Gmaj7sus4 D6/G        Gmaj7
Sun - shine been keepin’ me up for days.

Gmaj7sus4 D6/G        Gmaj7
There is no night - time, it’s only a passing phase.

Gmaj7sus4 D6/G        G5 E
And I feel pret - ty, pretty enough for you.

C        D7/F#        F Am
I felt so ugly before, I didn’t know what to do.

C        D7/F#        G
Sometimes____ is all I feel up to now.

C        D7/F#        G
But it’s not worth it to you, ’cause you gotta get high somehow.

C        D7/F#        G E
Is it de - struction that you require to feel

C        D7/F#        F Am
Like somebody wants you, someone that’s more for real?

Guitar Solo

<table>
<thead>
<tr>
<th>C</th>
<th>D7/F#</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>D7/F#</td>
<td>G E</td>
</tr>
<tr>
<td>---</td>
<td>-------</td>
<td>---</td>
</tr>
</tbody>
</table>

C        D7/F#        G
Sunshine been keepin’ me up for days.

C        D7/F#        G
There is no night time, only a passing phase.

C        D7/F#        G E
And I’ll feel pretty, another hour or two.

C        D7/F#        F Am
I felt so ugly before, I didn’t know what to do.

C        D7/F#        F Am
I felt so ugly before, I didn’t know what to do.

C        D7/F#        F Am
I felt so ugly before, I didn’t know what to do.

C        D7/F#        F Am
Ugly before, ooh!
Rose Parade

Words and Music by Elliott Smith

Intro

Moderately

Dsus4

Gr. 2

Gr. 1

mf

Lick 1

Verse

Gr. 1: w/ Lick 1 (2 times)
Gr. 2: cont. simile

D A E G

asked me to come down and watch the parade,

over a dog in a choke chain collar,

trumpet has obviously been drinking,

'tcause he's

D A E G

march down the street like a Duracell bunny,

People were shouting and pushing Insane.

fucking up even the simplest lines.

They

Copyright © 1997 by Universal Music - Careers and Snare Bullets Music
wink and a wave from the carnival,
tried a smoke for a food stamp dollar.
say it's a sight that's quite worth seeing.
A ride

throwing out candy that looks like money
dilapidated marching band started playing.
everyone's interest is stronger than mine.

F#7  Bm  A  E/G#

to people passing by that all seem to be going the other way.
Got me singing 'long with some half-hearted victory song.
And when they clean the street, I'll be the only shit that's left behind.

Chorus

F#7  A  D  A  E  G

So won't you Wont you Wont you
Wont you follow me down to the Rose Parade?

1.  2.

G

2. Tripped

Won't you follow me down to the Rose Parade?

To Coda

D.S. al Coda
(take 2nd ending)

E  D/F#  G

Coda
Rose Parade
Words and Music by Elliott Smith

Intro
\[ Dsus4 \quad D \quad A \quad E \quad E \quad G \quad x \quad \]

Verse 1
They asked me to come down and watch the parade,
\[ D \quad A \quad E \quad G \]
To march down the street like the Duracell bun-ny,
\[ D \quad A \quad E \quad G \]
With a wink and a wave from the cavalcade,
\[ D \quad A \quad E \quad G \]
Throwing out candy that looks like mon-ey
\[ F#7 \quad Bm \quad A \quad E/G\# \quad G \quad F#7 \quad \text{type2} \]
To people passing by that all seem to be going the other way.

Chorus 1
So won't you follow me down to the Rose Parade?
\[ A \quad D \quad A \quad E \quad G \]

Verse 2
Tripped over a dog in a choke chain col-lar.
\[ D \quad A \quad E \quad G \]
People were shouting and pushing insane.
\[ D \quad A \quad E \quad G \]
I traded a smoke for a food stamp dollar.
\[ D \quad A \quad E \quad G \]
A ridiculous marching band started playing.
\[ F#7 \quad Bm \quad A \quad E/G\# \quad G \quad F#7 \quad \text{type2} \]
Got me singing 'long with some half-hearted vic-t'ry song.
Chorus 2

A D A E G
Won’t you follow me down to the Rose Parade?

D A E G
Won’t you follow me down to the Rose Parade?

F#7 E A E D/F# G
Won’t you follow me down to the Rose Parade?

Verse 3

D A E G
The trumpet has obviously been drinking,

D A E G
’Cause he’s fucking up even the simplest lines.

D A E G
I’d say it’s a sight that’s quite worth seeing.

D A E G
It’s just that everyone’s interest is stronger than mine.

F#7 Bm A E/G# G F#7 type2
And when they clean the street I’ll be the only shit that’s left behind.

Chorus 3

A D A E G
Won’t you follow me down to the Rose Parade?

D A E G
Won’t you follow me down to the Rose Parade?

F#7 E A E D/F# G
Won’t you follow me down to the Rose Parade?
Say Yes

Words and Music by Elliott Smith

from - Either/Or

Verse

Moderately

*G

G/F#    Em    D    C    G/B    A7    C/G

1. I'm in love__ with the world__ through the eyes__ of a girl__

2. It's al- ways been__ wait and see__, a hap- py day__ and then you pay__

Gtr. 1

mf

TAB

All notation & chord symbols respective to detuned guitar.

C    G/B    A7    G    G/F#

who's still a-round__ the morn-ing__ after.

and feel like shit__ the morn-ing__ after.

We broke up__ a month a-go__ But now I feel__ changed a-round

Em    D    C    G/B    A7

and I grew up__ I did-n't know__ I'd be a-round__ the morn-ing__ after.

and in stead__ of fall-ing down__ I'm stand-ing up__ the morn-ing__ after.

Interlude

G    G/F#    Em    D    C    G/B    A7

0 2 3/4 4 2 0 0 1 3 3 2 4 2 0 0 2 3 3 0 0 4 2 0 0 2 0 2
Situation get fucked up and turned around sooner or later.

3. And I could be another fool, or an exception to the rule.

You tell me, the morning after. Crooked spin can't come to rest.

I'm damaged bad at best. She'll decide what she wants.

I'll probably be the last to know. No one says until it shows. See how it is.

They want you or they don't. Say yes! I'm in love with the world.

through the eyes of a girl who's still around the morning after.
from - Either/Or

Say Yes

Words and Music by Elliott Smith

Tune down 1 step:
(low to high) D-G-C-F-A-D

Verse 1
G G/F# Em D C
I'm in love with the world through the eyes of a girl
G/B A7
Who's still around the morning after.
G G/F# Em D C
We broke up a month ago and I grew up, I didn't know
G/B A7
I'd be around the morning after.

Interlude
| G G/F# | Em D | C G/B | A7 |

Verse 2
G G/F# Em D C
It's always been wait and see, a happy day and then you pay
G/B A7
And feel like shit the morning after.
G G/F# Em D C
But now I feel changed around and instead falling down
G/B A7
I'm standing up the morning after.

Bridge 1
C D Em G A7 C/G
Situations get fucked up and turned around sooner or later.

Verse 3
G G/F# Em D C
And I could be another fool or an exception to the rule.
G/B A7
You tell me the morning after.

Bridge 2
G G/Eb Em7 G7/F Em7
Crooked spin can't come to rest. I'm damaged bad at best.
G/D C
She'll decide what she wants.
G G/Eb Em7 G7/F Em7
I'll probably be the last to know. No one says until it shows.
G/D Am G F/G G F Em Cm
See how it is. They want you or they don't. Say yes!

Outro-Verse 4
G G/F# Em D C
I'm in love with the world through the eyes of a girl
G/B A7
Who's still around the morning after.
Somebody That I Used to Know
Words and Music by Elliott Smith

Intro
Moderately fast

*All notation and chord symbols respective to capoed guitar.

Verse

C/G

1. I had tender feelings that you made hard, but it's your...
Additional Lyrics

3. I watched you deal in a dying day
   And throw a living past away.
   So you can be sure that you’re in control.
   You’re just somebody that I used to know.

4. I know you don’t think you did me wrong,
   And I can’t stay this mad for long
   Keeping a hold of what you just let go.
   You’re just somebody I used to know.
from - Figure 8

Somebody That I Used to Know
Words and Music by Elliott Smith

Capo I

Intro      | C/G           | ☑ | Fmaj7/C      | Em      | G/F | G7   | ☑ | F/C      | ☑ |
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</thead>
<tbody>
<tr>
<td>☑ Ab</td>
<td>Bº  F(b5)/C</td>
<td>G7</td>
<td>☑ F/C</td>
<td>Fm/C</td>
<td>☑ Fm/C G6</td>
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</tbody>
</table>

Verse 1

C/G           Fmaj7/C
I had tender feelings that you made hard,

Em         G/F G7
But it’s your heart, not mine, that’s scarred.

F/C Ab  Bº F(b5)/C G7
So, when I go home I’ll be happy to go.

F/C Fm/C G6
You’re just someone that I used to know.

Verse 2

C/G           Fmaj7/C
You don’t need my help any more.

Em         G/F G7
It’s all now to you, there ain’t no more.

F/C Ab  Bº F(b5)/C G7
Now that you’re big enough to run your own show,

F/C Fm/C G6
You’re just someone that I used to know.
Verse 3
C/G       Fmaj7/C
I watched you deal in a dying day
Em         G/F     G7
And throw a living past a-way,
F/C       Ab         B         F(b5)/C     G7
So____ you can be sure that____ you're in____ con-trol.
F/C       Fm/C       C/G
You're____ just some-body that I used to know.
Interlude
Repeat Intro

Verse 4
C/G       Fmaj7/C
I know you don't think you did me wrong.
Em         G/F     G7
And I can't stay this mad for long,
F/C       Ab         B         F(b5)/C     G7
Keep-ing a-hold of what____ you just____ let go.
F/C       Fm/C       C/G
You're____ just some-body that I used to know.

Outro
| C/G | ☒ | Fmaj7/C | Em | G/F | G7 | ☒ | F/C |
| Ab  | B | F(b5)/C | G7 | ☒ | F/C | Fm/C | D | B |
| F/C | Ab | E7 | C/G |
from - Figure 8

Son of Sam
Words and Music by Elliott Smith

Intro
Moderately (♩=♩)

Am7

*Rhy. Fig. 1

Ab(#5)

*Gtr. 1

Gtr. & piano arr. for gtr.

Am7

D

D7

Abm7b5

*
Verse

A

Gtr. 1

1. Something's happening, don't speak too soon.
2. I'm not uncomfortable feeling weird.

D7

F

Simile

Told the boss off and made my move, got nowhere.
Lonely, leered, options disappeared, but I know

E7

Am

Bm7

Son of Sam, son of the shining path,
Son of Sam, son of a doctor's touch,
Son of Sam, son of the shining path,
Son of Sam, son of a doctor's touch,

F/C

C/G

F#7

F

Am

E7/B

the clouded mind, the couple killer
a nurse's love, acting under
the clouded mind, the couple killer
To Coda

1.

F/C C B7b9 F Am7 Ab(#5) E7

each and ev'ry time,
or-ders from above,
run-ning out of time.

Bridge

A type2 A7 F type2 D7 type2

F6 F7 A7 type2 F type3

King for a day.

Instrumental

A D9/A D9

Lick 1

Am7 Ab(#5) E7
Coda

Outro

Son of

Gtr. 1: w/Rhy. Fig. 1

Shi-va o-pens her arms now, to make

Am9

Am$b

E/G#
simile

sure, I don’t get too far, I may talk in my sleep to-night, ’cause

G$b

F#m7b5

I don’t know that I am, I’m a little like you,

more like Son of Sam. (Ch.)
Son of Sam
Words and Music by Elliott Smith

Intro
| Am7 | Ab(#5) | Am | D | D7 | Abm7b5 | G6 | D9/F# | F | E |

A            D7/A
Verse 1
Something’s happening, don’t speak too soon.
D7    F    E7 I told the boss off and made my move, got no - where to go.
Am   Bm7   F/C   C/G   F#97 F Son of Sam, son of the shining path, the clouded mind,
Am     E7/B F/C   C     B7b9 F Am7    Ab(#5) E7 The couple killer each and every time.

A            D7/A
Verse 2
I’m not uncom’table feeling weird.
D7    F    E7 Lonely, leered, options disappeared, but I know what to do.
Am   Bm7   F/C   C/G   F#97 F Son of Sam, son of a doctor’s touch, a nurse’s love,
Am     E7/B F/C   C     B7b9 F Acting under orders a above.

Bridge
| A7 | A7 | D7 | F6 | F7 |
| A7 | A7 | D7 | F   G E/G# |
King for a day.
| Am | D9/A | D9 | F | E |
| Am | Bm7 | F/C | C/G | F#97 F Son of Sam, son of the shining path, the clouded mind,
Am     E7/B F/C   C     B7b9 F The couple killer running out of time.

Instrumental
Repeat Intro

Am7 Am(maj7) Am9 Am‡
Outro
Shiva opens her arms now, to make sure I don’t get too far.
E/G#     G‡    F#m7b5
I may talk in my sleep tonight ‘cause I don’t know that I am.
F    E    Am    F E7sus4 Am I’m a little like you, more like Son of Sam.
Waltz #2 (XO)
Words and Music by Elliott Smith

This arrangement of "Waltz #2 (XO)" includes Smith's piano/guitar introduction. He plays a similar figure as an interlude, just after the first and second choruses. The first four bars of the intro are a good example of the basic strum pattern Smith used throughout the song.

Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro
Moderately \(\text{\(\text{\(\frac{3}{4}\)}\)}}\)

*All notation and chords respective to detuned guitar.
Verse

Verse

1. First the mic, then a half cigarette.
2. Now she's done, and they're calling someone.
3. See additional lyrics.

F

D7/F♯

G7 type2

sing in' "Cath y's Clown." That's the man.

such a familiar name.

Dm

Am

glad that my memory's remote, 'cause I'm

Bm7♭5

E7

That's the girl that he takes around town. She appears doin' just fine, hour to hour, note to note.

Am

C

composed, so she is, I suppose.

Here it is, the revenge to the tune

F

D7/F♯

G7 type2

Who can really tell? She you're no
shows good, you're no emotion you're no at all."

Stares into space like a dead China doll.

Can't you tell that it's well understood?

I'm never gonna know you now, but

I'm gonna love you anyhow.

[1.] Bridge

I'm here today,

[2.] and expected to stay on and
on and on. I'm tired.

D.S. al Coda

I'm tired.

Coda

how. I'm never gonna know you now, but

F6 C/E G7

I'm gonna love you anyhow. I'm never

1. Am

2. Am G F C/E type 2

how.

Additional Lyrics

3. Looking out on the substitute scene, still going strong.
   XO, Mom. It's okay, it's alright, nothing's wrong.
   Tell Mister Man with impossible plans to just leave me alone.
   In the place where I make no mistakes,
   In the place where I have what it takes.
from - XO

Waltz #2 (XO)

Words and Music by Elliott Smith

Intro
<table>
<thead>
<tr>
<th>Am</th>
<th>x</th>
<th>x</th>
<th>x</th>
<th>x</th>
</tr>
</thead>
<tbody>
<tr>
<td>Am</td>
<td>C</td>
<td>F</td>
<td>C/E</td>
<td>F6</td>
</tr>
<tr>
<td>C</td>
<td>C/G</td>
<td>C</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

Verse 1
First the mic then a half cigarette singing "Cathy’s Clown."

Dm        Am        Bm7b5        E7
That’s the man she’s married to now. That’s the girl that he takes around town.

Am        C        F        D7/F#        G7 type2
She appears composed, so she is, I suppose. Who can really tell?

Dm        Am        Bm7b5        E7
She shows no emotion at all, stares into space like a dead china doll.

Chorus 1
Am        C/G        F        C/E        F6        C/E        G7        Am
I’m never gonna know you now, but I’m gonna love you any how.

Interlude 1
<table>
<thead>
<tr>
<th>Am</th>
<th>C/G</th>
<th>F</th>
<th>C/E type2</th>
<th>F</th>
<th>C/E type2</th>
</tr>
</thead>
<tbody>
<tr>
<td>G7 type2</td>
<td>C</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>
Verse 2
Now she’s done and they’re calling someone, such a fa - miliar name.

I’m so glad that my mem’ry’s re - mote, cause I’m doing just fine hour to hour, note to note.

Here it is, the re - venge to the tune “you’re no good,”

You’re no good, you’re no good, you’re no good.” Can’t you tell that it’s well understood?

Chorus 2
I’m never gonna know you now, but I’m gonna love you any - how.

Interlude 2

Bridge
I’m here today and ex - pected to stay on and on and on. I’m tired, I’m tired.

Verse 3
Looking out on the substitute scene, still going strong,

XO, Mom. It’s okay, it’s al - right, nothing’s wrong.

Tell Mister Man with im - possible plans to just leave me a - lone,

In the place where I make no mistakes, in the place where I have what it takes.

Chorus 3
Repeat Chorus 2 (3 times)

Outro
Guitar Notation Legend

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

**Rhythm Slashes** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheds indicate single notes.

**The Musical Staff** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

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

**Chord Diagrams** graphically represent the guitar fretboard to show correct chord fingerings.
- The letter above the diagram tells the name of the chord.
- The top, bold horizontal line represents the nut of the guitar. Each thin horizontal line represents a fret. Each vertical line represents a string; the low E string is on the far left and the high E string is on the far right.
- A dot shows where to put your fret-hand finger and the number at the bottom of the diagram tells which finger to use.
- The "O" above the string means play it open, while an "X" means don't play the string.

**Definitions for Special Guitar Notation**

**Half-Step Bend:** Strike the note and bend up 1/2 step.

**Whole-Step Bend:** Strike the note and bend up one step.

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

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

**Hammer-On:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**Pull-Off:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**Legato Slide:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**Shift Slide:** Same as legato slide, except the second note is struck.

**Additional Musical Definitions**

**Lick**
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**D.S. al Coda**
- Go back to the sign (§), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

**D.C. al Fine**
- Go back to the beginning of the song and play until the measure marked "Fine" (end).

**N.C.**
- No chord. Instrument is silent.

**Repeat Measures Between Signs.**
- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.
Angeles
Ballad of Big Nothing
Between the Bars
Bottle Up & Explode
Clementine
Condor Avenue
A Distorted Reality Is Now a Necessity to Be Free
Everything Means Nothing to Me
I Didn't Understand
Memory Lane
Miss Misery
Needle in the Hay
Pretty (Ugly Before)
Rose Parade
Say Yes
Somebody That I Used to Know
Son of Sam
Waltz #2 (X0)