

GUITAR • VO

elliott smith
s o n g b o o k

Arranged by Fred Sokolow



elliott smith

songbook

Arranged by Fred Sokolow

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Editorial assistance provided by Ronny Schiff

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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

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.

– *Either/Or* (Kill Rock Stars), released 1997.

– *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

Chord diagrams for the following chords:

- Em9: 3 2 1
- A: 1 2 3
- Bm+: 1 3 2
- Dadd4/A: 3 2
- G: 2 1 3
- G/F#: 1 3
- F#: 1 3 4 2 1 1
- D: 1 3 2
- E: 2 3 1
- D/F#: 2 3
- Bm: 1 3 4 2 1
- Em: 1 2
- A7: 1 2
- F#/G#: 3 4 2
- C#: 1 3 3 3 (4fr)

Capo V

Intro
 Moderately fast

Gtr. 1

*Em9 A

mp
w/ fingers

TAB

*All notation and chord symbols respective to capoed guitar.

Bm+ Dadd4/A G G/F#

2. G F# A G D

E E
 ⑥ open ⑥ open F# D/F# G G G A A
 ⑥ ⑥ ⑥ ⑥
 open open 2fr 3fr 3fr 3fr open

G B Bm A A
 ⑤ ⑤
 2fr open

w/ Lick 1

G G G G A A G G G G
 ⑥ ⑥ ⑤ ⑥ ⑥
 3fr 3fr open 3fr 3fr

Verse

E Em E Em A A7 A A7
 ⑥ ⑥ ⑤ ⑤
 open open open open

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
simile

trail - in' some ___ new ___ kill. ___
 mon - ey to ___ be made. ___
 ev - 'ry - thing ___ you do. ___

Says, "I seen your
 Go on, lose the
 All your se - cret

Lick 1

G

A7 Bm+ Dadd4/A G

pic - ture on a hun - dred dol - lar bill." What's a game -
gam - ble, that's the his - t'ry of the trade. Did you
wish - es could right now be com - ing true, and be for -

F# A G D E D/F#

add of chance to you, to him is one
ev - er up all with the cards left to play
er with my poi - son arms

G A G Bm A G A

To Coda

of real skill. So glad to meet you, An - ge - les.
to ze - ro? Sign up with e - vil, An - ge - les.
a - round you. No one's gon - na fool a - round with

w/ Lick 1

1. 2. Bridge F# F#/G# A C#

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

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

uh - huh, uh - huh, uh - huh, -

G Bm A G A G

D.S. al Coda

'cause I'm all o - ver it, An - ge - les.

w/ Lick 1

Coda

G Bm A G Bm A

us, no one's gon - na fool a - round with us. So glad to meet you, An - ge -

w/ Lick 1

G A G A G A G A G

us, no one's gon - na fool a - round with us.

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, Ange - les.

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, Ange - les.

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, Ange - les.

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
 So glad to meet you, Ange - les.

|G A|G A|G A|G ||

G7 type2 Fadd9/G G7sus4 type2

the help-less lit-tle thing with the dirt - y mouth, - who's al -
a tired man with on - ly hours - to go just wait -

C F G7 type2

- ways got some-thing to say. _____ You're sit - ting a - round -
- ing to be tak - en a - way. _____ Get - ting in - to the back -

Fadd9/G G7sus4 type2 C D

_____ at home - now, wait - ing for your broth - er to call. _____
_____ of a car - for can - dy from some stran - ger,

Dm G7 type3 Fm G7 type3

I saw him down - in the al - ley, hav - ing had e - nough -
watch - ing the pa - rade with pin - point eyes full of smold -

Chorus C Am9 Am type2

_____ of it all. Said you can } do what you want - to, when - ev - er you want - to.
- er - ing an - ger. You can

Fm Fm/D Fm G7 type3 C Am9 Am type2

You can do what you want - to, there's no one to stop - you.

1. 2.

Fm Fm/D Fm G7 type3 G7 type3 C

Now, you can do what you want to, when-

Am9 C Am9

ev - er you want to, do what you want to, when - ev - er you want to,

G11 E Am type3

do what you want to, when - ev - er you want to, though it does - n't mean a thing,

D F Fm

big noth - ing.

Outro
w/ Rhy. Fig. 1

C Am C Am Fm G7sus4

G7 C/G G9 G7 type2 C

from - *Either/Or*
Ballad of Big Nothing

Words and Music by Elliott Smith

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

Intro | C | Am | C | Am | Fm G7sus4 | G7 C/G G9 |

Verse 1
G7^{type2} C D
Throwing candy out to the crowd, dragging down the main,
G7^{type2} Fadd9/G G7sus4^{type2} C F
The helpless little thing with the dirt - y mouth who's always got something to say.
G7^{type2} Fadd9/G G7sus4^{type2} C D
You're sitting around at home now, wait - ing for your brother to call.
Dm G7^{type3} Fm G7^{type3}
I saw him down in the alley, ___ having had e - nough of it all.

Chorus 1
C Am9 Am^{type2} Fm Fm/D Fm G7^{type3}
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
G7^{type2} Fadd9/G G7sus4^{type2} C D
All spit and spite, you're up all night ___ and down ev'ry day,
G7^{type2} Fadd9/G G7sus4^{type2} C F
A tired man with only hours to go just wait - ing to be taken a - way.
G7^{type2} Fadd9/G G7sus4^{type2} C D
Getting into the back of a car for candy from some stranger,
Dm G7^{type3} Fm G7^{type3}
Watching the pa - rade with pinpoint eyes full of smoldering anger.

Chorus 2
C Am9 Am^{type2} Fm Fm/D Fm G7^{type3}
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 ||

from - *Either/Or*

Between the Bars

Words and Music by Elliott Smith

Am7 Fadd9 C Em7/B E7 F

2314 1 3214 32 1 2 4 2 1 134211

G13 Am Ab6 G6 D9/F# Fm

3 4 231 4 1111 32 2 31 134111

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

Verse

Moderately

*Am7 Am7 Fadd9

————— w/ Lick 1 ————— simile

4

1. Drink up, ba - by, stay up all night with the
2. Drink up, ba - by, look at the stars. I'll

*All notation and chord symbols respective to detuned guitar.

C Em7/B Am7

things you could do, you won't, but you might. The po - ten - tial you'll be, that
kiss you a - gain be - tween the bars, where I'm see - ing you there with your

Fadd9 C E7 F

you'll nev - er see; the prom - is - es you'll on - ly make. ____ Drink -
hands in the air, wait - ing to fi - n'ly be caught. ____ Drink -

Am7 Fadd9 C

up with me now and for - get all a - bout ____ the pres - sure of days.
up one more time and I'll make you mine and keep you a - part,

Em7/B Am7 Fadd9

Do what I say and I'll make you o - kay, and drive them a - way, the
 deep in my heart, sep - a - rate from the rest, where I like you the best and

Chorus

C E7 F F G13 Am C

im - ag - es stuck in your head. }
 keep - the things you for - got. }

Peo - ple you've been be - fore that you

w/ Lick 2

Ab6 G6 D9/F# F G13

don't want a - round an - y - more, that push and shove and won't

Am C F

1. Fm 2. Fm

w/ Lick 2

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

Lick 2

Am C

TAB

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

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** **A^b6** **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.



Bottle Up & Explode

Words and Music by Elliott Smith

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**
Sepa - rate from the rest, where I like you the best

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

Chorus 2

F **G13** **Am** **C** **A^b6** **G6** **D9/F[#]**
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

13	23	13421	3111	312	1324	123	3114
134211	231	123411	134211	123	1333	2314	1334

Intro

Moderately

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

Gr. 1 *mf* w/ Lick 1

Chords: A, E/G#, F#, C#m

Verse

Chords: C#m, A, E

simile

1. Bot - tle up and ex - plode o - ver and o - ver, keep the
 2. You look at him like you've nev - er known him, but I

Chords: G#sus4, G#, A, F#

trou - ble - mak - er be - low. Put it a - way,
 know for a fact that you have. The last time you cried,

2nd time, Bsus4 Esus4

Chords: A, C#m

— check out for the day. And in for a round —
 — who'd you think was in - side? Think-ing that you —

A E G#sus4 G#

— of o - ver - ex - po - sure, the thing Moth - er Na - ture pro - vides -
 — were 'bout to come o - ver, but I'm tired now of wait - ing for you. —

Chorus

A F# B C°7

— to get up and go. — Bot - tle up and ex - plode, - see - ing stars -
 — You nev - er show. — Bot - tle up and go, if you're gon - na hide, -
 (3.) Bot - tle up and go, I can make it out -

C#m B/D# E A#m7b5 A E/G#

— sur - round - ing you, — red, — white — and blue. —
 — it's up — to you, — I'm — com - ing through. —
 side. I'll — get through, - be - com - ing you. —

To Coda \oplus **Guitar Solo**

F# G# C#m A E G#sus4 G#

\oplus **Coda**

2nd time, D.S. al Coda

A F# A E

Be - com - ing — you, —

F# G# A E F#

— hoo - hoo, — be - com - ing — you. —

Lick 1

C#m B/D# E^{IV} A#m7b5

TAB

5 5 4 4 5 4 2
 6 6 4 4 4 4 1

4 6 4 6 0 1 2 1

from - XO

Bottle Up & Explode

Words and Music by Elliott Smith

Intro | B5 | C(b5) | C#m B/D# | E^{IV} A#m7b5 | A | E/G# | F# | C#m |

Verse 1 C#m A E G#sus4 G# A
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 C°7 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 C#m A E G#sus4 G# A
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 C°7 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 B C°7 C#m B/D# E
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

Chord diagrams and fingerings:

- C(#4): 132
- Csus4: 132
- C: 32
- E7sus4: 2 1
- F⁶: 111111 (5fr)
- Fmaj9: 111131 (5fr)
- G7: 213
- F6: 2 341
- G: 2 341 (5fr)
- C type2: 132 (7fr)
- D7: 111123
- Fmaj7: 111134 (5fr)
- D9: 111121
- G13: 2134
- A^b6: 111113 (8fr)
- F6 type2: 111113 (5fr)
- F6 type3: 111111 (5fr)
- A^b: 11111 (8fr)

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

Intro Moderately

Gtr. 1

Chords: C(#4), Csus4, C

mf

Verse

Gtr. 1

Chords: C, C (6 open)

w/ Lick 1

1. Wak - ing you up ___ to close _ the bar. ___
 2. You drank your - self ___ in - to ___ slo - mo, ___

Gtr. 1

Chords: E, E7sus4

w/ Lick 2

Street's wet, you can tell ___ by the sound _ of the cars. ___
 made an an - gel in ___ the snow. ___

Lick 1

Chord: C

Lick 2

Chord: C

C

w/ Lick 1

The bar-tend-er's sing - ing "Clem - en - tine" —
 An - y - thing - to pass - the time —

C

⑥ open

w/ Lick 2

while he's turn-ing a - round - the "o - pen" sign. —
 and keep that song - out of - your mind. —

To Coda

F \sharp Fmaj9F \sharp G7

Dread - ful sor - ry, Clem - en - tine. —

Gtr. 1 Rhy. Fig. 1 End Rhy. Fig. 1

C C(#4) Csus4 C

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1 F F6 G G C C type 2

⑥ 5fr ⑥ 7fr ⑥ open

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 *D.S. al Coda*

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

Coda

Ab6 F6 type2 Fmaj7 F6 type3 C

(Oh, Oh, my dar - lin', oh, my dar - lin', oh, my dar - lin' Clem-en - tine.)

Gr. 1: w/ Rhy. Fig. 1

D9 F9 Fmaj9 F9 G7 C Ab

Dread-ful sor-ry, Clem-en-ti-i-

Gr. 1: w/ Rhy. Fig. 1

D9 F9 Fmaj9 F9 G7

-ine, dread-ful sor-ry, Clem-en-tine.

Gr. 1: w/ Rhy. Fig. 2 (2 1/2 times)

C C(#4)Csus4 C C C(#4)Csus4 C C C(#4)Csus4 C

w/ Lick 5

Lick 5
Csus4 C

ritard

1 3 1 3 0

from - Elliott Smith
Clementine
Words and Music by Elliott Smith

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

Intro ||: C(b5) Csus4 | C :||

Verse 1 C
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#m Fmaj9 F#m 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?

Verse 2 C E7sus4
You drank yourself into slo-mo, made an angel in the snow.

C 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#m Fmaj9 F#m G7 C Ab D9
Dread - ful sorry, Clementine.

F#m Fmaj9 F#m G7 C(b5) Csus4 C
Dread - ful sorry, Clementine.

||: C(#4) Csus4 | C :||

Verse

w/ Rhy. Fig. 1 (2 times)

E F#m F# G

1. She took the Olds - mo - bile out ___ past Con - dor Av - e - nue, ___ and she
 2. She took the Olds - mo - bile out ___ past Con - dor Av - e - nue. ___ The
 3. She took the Olds - mo - bile out ___ past Con - dor Av - e - nue. ___

Cmaj7 C D Em7

locked the car ___ and slipped past ___ in - to a rhyth - mic qui - e -
 fair-ground's lit, ___ a drunk man sits by the gate she's driv - ing
 Cops were run - nin' a - round the scene look - ing for some kind of

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

tude. Lights burn - ing, ___ voice dry and hoarse.
 through. Got his hat tipped, bot - tle back in - be - tween ___ his teeth.
 clue. They nev - er get up - tight when a moth ___ gets crushed,

E F#m F# G

I threw the screen _ door like a bas - tard back and forth, ___ the
 Looks like ___ he's bur - ied in the sand ___ at the beach. _
 un - less a light - bulb real - ly loved ___ him ver - y much. _

Cmaj7 C D Em7

chimes fell o - ver each oth - er. I fell on - to ___ my knees. _
 ___ I can't think a - bout you driv - ing off to leave, bare - ly a - wake, _
 I'm ly - in' down, blow - in' smoke from my cig - a - rette, _

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

___ The sound _ of the car ___ driv - ing off ___ made me feel dis - eased. _
 ___ to take a lit - tle nap ___ while the road is straight.
 ___ lit - tle whis - per smoke signs ___ that you'll nev - er get. _

§ E Gtype2 Am

Sick shout - ing like you hear at the fair - ground.
 I wish that car had nev - er been dis - cov - ered. They
 You're in your Olds - mo - bile, driv - ing by the moon. _

E G type2 Am

Now I'm pick-ing up _____ to put a - way _____ an - y - thing of yours _____ that's still a - round -
 took a - way the bot - tle and the hat he was un - der.
 Head - lights burn-ing bright _____ a - head of you.

E G type2 Am

_____ I don't know _____ what to do _____ with your clothes or _____ your let - ters. -
 That's the one _____ thing _____ that he could nev - er
 Some - one's burn - ing out, _____ out _____ on Con - dor Av - e - nue -

Em D C

do, and It - 'll } make a whis - per out of you.
 try - in' _____ to

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

C/B C G type2

\oplus Coda

Rubato E G type2

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 dis-eased,
E G^{type2} Am
Sick shouting like you hear at the fairground.
E G^{type2} Am
Now I'm picking up to put away anything of yours
E G^{type2} Am
That's still around. I don't know what to do with your clothes or your letters.
Em D C C/B C G^{type2}
It'll make a whisper 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-between 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,

Am Bm F# type2 Am G/B C
To take a little nap while the road is straight.

E G type2 Am
I wish that car had never been discovered.

E G type2 Am
They took away the bottle and the hat he was under.

E G type2 Am
That's the one thing that he could never do,

Em D C C/B C G type2
And it'll make a whis - per out of you.

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

Chord diagrams and fingerings:

- F: 134211
- C: 1333
- D: 1333 (5fr)
- E: 1333 (7fr)
- F type2: 1333 (8fr)
- Am: 134111 (5fr)
- G/B: 3114 (5fr)
- G: 134211
- G#: 134211 (4fr)
- D/F#: 2 34

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

Intro Moderately

*N.C.

Play 4 times
w/ Lick 1

Verse

Chord diagrams for Verse: F, C

1. I'm float-ing in a black bal-loon.

*All notation & chord symbols respective to detuned guitar.

Chord diagrams for second line: D, E, F type2, Am, G/B

O. D. on Eas-ter af-ter-noon.

My ma-ma told me,
2. Guitar Solo

Chord diagrams for third line: F type2, C, D, F

"Ba-by, stay clean, there's no in-be-tween."

Lick 1
N.C.
Gtr. 1

mf

Am G/B C D 2nd time, C E

And all you la - dies and you gen - tle - men, be - tween's all you've ev - er
3. Sun's ris - ing on a trop - ic glare, rain drop - pin' ac - id brought up

F Am G/B F type2 C

seen or been. Fit poor - ly and e - rase the sight, doll it up in
in the air. A dis - tort - ed re - al - i - ty now a nec -

D E F type2 G

vir - gin white. to be free.
es - si - ty

Am G F D

simile

You dis - ap - point me, you peo - ple rak - ing in on the world.
It's so dis - ap - point - ing; at first I put it all down to luck.

E F type2 G D F

The dev - il's script sells
God knows why my

To Coda $\text{\textcircled{C}}$

C G Am G# F

you the heart of a black - bird. Shine on me, ba -
coun - try don't give a fuck.

C D F

- by, 'cause it's rain - in' in my heart.

D.S. al Coda

♣ Coda
Guitar Solo
Am

G# C D/F#

Fuck! —

G# C G

1. 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-Eb

Verse 1

F C D E F^{type2}
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 - raise 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 F
Shine on me, ba - by, 'cause it's rain - in' in my heart.

Guitar Solo 1 | Am G/B | F^{type2} C | D | F |

Verse 2

Am G/B C D C F
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 - torte 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 | C | D/F# | G# | C | G | Am |
| G# | C | D/F# | G# | C | G |

Outro

Am G# C D
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 134211
G#7 131211 4fr
C#m 13421 4fr
A 123
B 1333
F#m 134111
F#o7 2 131
Bbm 13421

A(#5) 4231
Db/Ab 11333 4fr
Gm7b5 2 341
Gb 134211
Ebm 13421 6fr
Db 1333 4fr
Ab 134211 4fr

Intro
Moderately

F

w/ Lick 1

Verse

G#7

C#m

1. Some - one found a fu - ture as a stat -
 2. I picked up the song - and found my

A

B

A

G#7

simile

- ue in a foun - tain, at at - ten - tion look - ing back - ward in _____ a
 pic - ture in the pa - per, the re - flec - tion in the wa - ter showed _ an

Lick 1
Gr. 1

F

mf

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

F#m F#°7 F Bbm A(#5)

pool of wa - ter wish - es with a blue song - bird on his shoul - der who keeps
i - ron man — still try - ing to sa - lute peo - ple from a time when he was

Db/Ab Gm7b5 Gb

sing - ing o - ver ev - 'ry - thing: — } “Ev - 'ry - thing means noth - ing to me,
ev - 'ry - thing — he's s'posed to be. — }

1.

ev - 'ry - thing means noth - ing to me, ev - 'ry - thing means noth - ing to me.” —

2.

F Ebm

w/ Lick 1

ev - 'ry - thing means noth - ing to me,

Gb

ev - 'ry - thing means noth - ing to me, ev - 'ry - thing means noth - ing to me,

Ebm Db Ab

ev - 'ry - thing means noth - ing to me, ev - 'ry - thing means noth - ing to me,

Outro

Play 7 times and fade
(vocal first 3 times)

Gb Db Ab

ev - 'ry - thing means noth - ing to me, ev - 'ry - thing means noth - ing to me, ev - 'ry - thing means noth - ing to me,

from - Figure 8

Everything Means Nothing to Me

Words and Music by Elliott Smith

Intro

| F |

Verse 1

G#7 C#m A B
Someone found the future as a statue in a fountain

A G#7 F#m F#o7
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."

Verse 2

G#7 C#m A B
I picked up the song and found my picture in the paper,

A G#7 F#m F#o7
The re - flection 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. :|| *Play 3 times*

Gb Db 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.

Chord diagrams and fingerings:

- Dm: 231
- Dm/C: 4 231
- Bb: 1333
- A: 123
- C: 32 1
- A/C#: 3111
- F/Eb: 1211
- F/C: 34211
- C/Bb: 1 2
- F/A: 3211
- Gm7: 2 333
- F: 134211
- C7: 3241
- A7: 2 3
- A7+: 2 31

Intro Moderately

Verse

Dm Dm/C Bb Am Dm Bb C

Musical notation for the first system, including vocal line, guitar line, and TAB.

Vocal line: Ah. _____

Guitar line: *mf* (Moderato feroce)

Lyrics: 1. Thought you'd be look - ing for the next - wait - ed for a bus to sep - a - rate -

Rhythm figure: Rhy. Fig. 1

W/ fingers

TAB:

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

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

Musical notation for the second system, including vocal line, guitar line, and TAB.

Vocal line: _____ in line to love, then ig - nore, put out, _____ and put a - way. _____

Lyrics: _____ the both of us, _____ and take me off _____ far _____ a - way _____ from you. _____

End Rhy. Fig. 1

TAB:

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

Gr. 1: w/ Rhy. Fig. 1

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



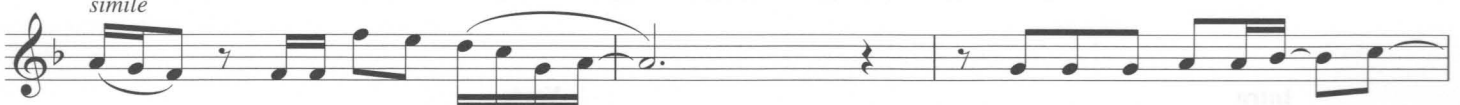
so you'd soon be leav - ing me a - lone like I'm sup - posed _ to be _ to - night, _ to - mor - row and ev - 'ry day. _
feel - ings nev - er change _ a bit, I al - ways feel like shit. _ I don't know why, _ I guess _ that I just _ do. _

Bb C/Bb F/A Gm7



There's noth - ing here that you'll _ miss, _ I can guar - an - tee _ you
You once talked to me a - bout _ love, _ and you paint - ed pic - tures

F Gm7 Dm C7



this _ is a cloud of smoke, _ try - in' to oc - cu - py _ space. _
of _ a nev - er - nev - er - land. _ And I could have gone to that _ place. _

F Gm7 F Gm7

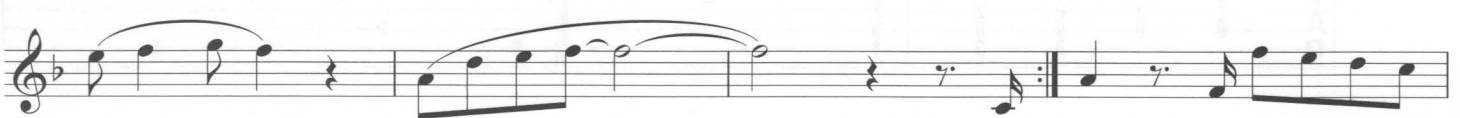


What a fuck - ing joke, _ what a fuck - ing joke.
but I did - n't un - der - stand. I did - n't un - der -

1.
Gr. 1: w/ Rhy. Fig. 1
Am Dm Bb C

Ooh, _____

A/C# Dm F/Eb Dm Dm/C Bb F Gm7

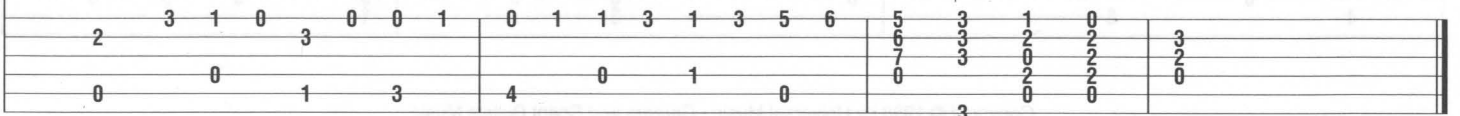


ooh, _____ ah. _____
2. I stand, I did - n't un - der -

Am Dm Bb C A/C# Dm F/Eb A7 Dm Gm A7+ A Dm



stand.
Ooh, _____ ooh, _____ ah. _____



from - XO
I Didn't Understand

Words and Music by Elliott Smith

Intro

Dm Dm/C B \flat
Ahhh...

Verse 1

Am Dm B \flat C A/C \sharp Dm F/E \flat

Thought you'd be looking for the next ___ in line to love,

Dm F/C B \flat

Then ignore, ___ put out, ___ and put away.

Am Dm B \flat C A/C \sharp Dm F/E \flat

And so you'd soon be leav - ing me a - lone like I'm supposed ___ to be,

Dm F/C B \flat

Tonight, tomorrow and everyday.

C/B \flat 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 B \flat C

What a fucking joke, what a fucking joke.

| A/C \sharp Dm F/E \flat | Dm Dm/C | B \flat |

I Didn't Understand
Words and Music by Elliott Smith

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 a - way 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 under - stand,

Gm7 F
I didn't under - stand,

Gm7 Am Dm Bb C
I didn't under - stand.

|A/C# Dm F/Eb A7 |Dm Gm A7+ A |Dm ||

from - *From a Basement on the Hill*
Memory Lane

Words and Music by Elliott Smith

Capo IV

Intro
 Moderately fast

Gr. 1

mf

*C C7 Cm6 B°7/C

TAB

*All notation and chord symbols respective to capoed guitar.

C type2 B5 Fmaj7/C Rhy. Fig. 1

TAB

Am G/B C6 F/C C type3

TAB

Am F/G C

End Rhy. Fig. 1

Verse

E Em F F Ab6

⑥ open ⑥ 1fr

Gtr. I *simile*

1. This is the place you end up when you lose the
 may - or's name is fear; his force pa - trols the
 com - f'ta - ble a - part, it's all writ - ten on my

C^{type3} Dm7b5 E7 Am C/G

chase, where you're dragged a - gainst your will from a base - ment on the hill.
 pier from the moun - tain of cli - ché that ad - vanc - es ev - 'ry day.
 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
 — The doc - tor spoke a cloud. He rained out
 ly. I do what peo - ple say and lie in bed all

Am Dm G

w/ Lick 1

them. And they kick you in the head and send you
 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

C C7/Bb A°7



back to bed. I - so - la - tion pulled you past its tun - nel to a
 soul a - gain. But i - so - 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

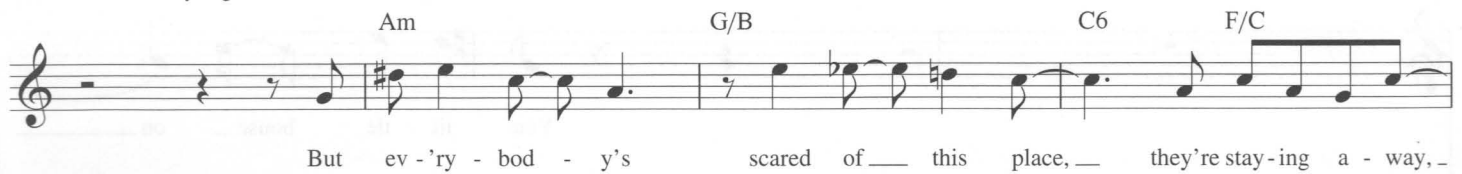
Ab°7 C/G type2 F#°7 F



bright world where you can make a place to stay.
 aches, down the on - ly road it ev - er takes.
 shame to a place where suf - fer - ing is just a game.


Gr. 1: w/ Rhy. Fig. 1

Am G/B C6 F/C



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

C Am F/G To Coda



your lit - tle house on Mem - o - ry Lane.

1. 2. Bridge Am E/G#



2. The If it's your de - ci - sion to be

C/G D/F# F



o - pen a - bout your - self, be care - ful or else,

from - *From a Basement on the Hill*
Memory Lane
 Words and Music by Elliott Smith

Capo IV

Instrumental Intro | C | C7 | Cm6 | B^o7/C | C^{type2} | B5 | Fmaj7/C | / |
 | Am | G/B | C6 F/C | C^{type3} | Am | F/G | C | / |

Verse 1

Em F Ab6 C^{type3}
 This is the place you'll end up when you lose the chase,
 Dm7b5 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/Bb A^o7 Ab^o7 C/G^{type2}
 Isolation pulled you past its tunnel to a bright world
 F#^o7 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^{type3}
 The mayor's name is fear; his force patrols the pier
 Dm7b5 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/Bb A°7 Ab°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 Ab6 C^{type3}
Un - comf' table apart, it's all written on my chart,

Dm7b5 E7 Am C/G F
And I take what's given me most co - oper - ative - ly.

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/Bb A°7 Ab°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.

from the Miramax Motion Picture GOOD WILL HUNTING

Miss Misery

Written by Elliott Smith

Dm x00231	Cadd9 x0231	Bb x1333	F 134211	Bbmaj7 xx1113	Gm xx3111	Am x0231	C x321	A7/E 00231	Am/E 00231	Bb/D xx0341
F/C x34211	G/B x024	Ab 134211 4fr	Cm 13421	Dbmaj7 xx13141 4fr	D/A xx11333 5fr	C type2 x1333	G7 x321	A/C# x3111	F/A x3211	C/G x3421

Verse
Moderately

D ④ open	Dm	C Cadd9 ⑤ 3fr	Bb Bb ⑤ 1fr	F F ⑥ 1fr	F Bbmaj7 ④ 3fr	F Bbmaj7 F# ④ 3fr ④ 4fr
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Gr. 1 *mf*

1. I'll fake it through the day with some help from John-ny Walk - er
 2. You had plans for both of us that in - volved a trip out of
 3. Next door the T. V.'s flash - ing blue frames on the

G ④ 5fr	Gm	G Gm ④ 5fr	F	Am	C	Bb
---------------	----	------------------	---	----	---	----

simile

Red. town wall. Send the to a place It's a poi - son I'd seen in a mag - a - zine that com - e - dy of er - rors, you see. It's a -

F	A7/E	Dm	Cadd9
---	------	----	-------


put bad thoughts in my head. With two tick - ets
 she left ly - ing a - round. I don't have you
 bout tak - ing a fall. To van - ish in -

Bb	F	Bbmaj7	Gm
----	---	--------	----

torn in half and a lot of noth - ing to do, do you
 with me, but I keep a good at - ti - tude. Do you
 to o - bliv - i - on, it's eas - y to do. And I

To Coda 

F Am/E B \flat /D F/C G/B B \flat 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

A \flat Cm F D \flat maj7




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

2.

Bridge

A \flat C D/A C type2 B \flat



strong, hard-ly ev - er wrong. I said, "Man, you mean...?" I know you'd rath-er see me be gone — than to

F G7 B \flat



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

D.C. al Coda

 Coda

C A/C \sharp




life an - y - way. —

F/A C/G F Am/E



to. — Do you miss me, —

B \flat /D F/C G/B B \flat *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 Bb F Bbmaj7 Gm
I'll fake it through the day with some help from Johnny Walker Red.
F Am C Bb F A7/E
Send the poison rain down the drain to put bad thoughts in my head.
Dm Cadd9 Bb F Bbmaj7 Gm
With two tickets torn in half and a lot of nothing to do,
F Am/E Bb/D F/C G/B Bb F
Do you miss me, Miss Miser - y, like you say you do?

Bridge 1

Ab Cm F Dbmaj7 Ab
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 Bb F Bbmaj7 Gm
You had plans for both of us that in - volved a trip out of town,
F Am C Bb F A7/E
To a place I'd seen in a maga - zine that you left lying a - round.
Dm Cadd9 Bb F Bbmaj7 Gm7
I don't have you with me, but I keep a good atti - tude.
F Am/E Bb/D F/C G/B Bb F
Do you miss me, Miss Miser - y, like you say you do?

Bridge 2

D/A C^{type2} Bb F
I know you'd rather see me be gone than to see me
G7 Bb C A/C#
The way that I am, but I am in the life any - way.

Verse 3

Dm Cadd9 Bb F Bbmaj7 Gm
Next door the T.V.'s flashing blue frames on the wall.
F Am C Bb F A7/E
It's a comed - y of errors, you see. It's a - bout taking a fall.
Dm Cadd9 Bb F Bbmaj7 Gm
To van - ish in - to o - blivi - on, it's easy to do.
F Am/E Bb/D F/C G/B Bb F/A C/G
And I try to be, but you know me, I come back when you want me to.
F Am/E Bb/D F/C G/B Bb 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

 3	 32	 2	 2	 21	 23	 321
 342	 231	 134211	 231	 21 3	 2 1	 342 1

Intro Moderately

Gtr. 1 *mf*

Fadd9 C E7 Am7 Fadd9 Am7 Fadd9 C

E7 Am7 Fadd9 Am7 Fadd9 C E7 Am7

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

Verse

simile Am7 Fadd9 Am7 Fadd9 C E7 Am7

1. Your hand on his arm, — hay-stack charm — a-round your neck. —
 2. He's wear-ing your clothes, — head down to toes, — a re-ac-tion to you. —
 3. Now on the bus, — near-ly touch-ing this dirt-y re-treat. —

Fadd9 Am7 Fadd9 C E7 Am7

Strung out and thin, ___ call - ing some friend, ___ try'n to cash some check. _
 You say you know what he did, ___ but you id - i - ot kid, ___ you don't have a clue. _
 Fall - ing out, ___ Sixth and Pow'll, _ a dead sweat in my teeth. _

To Coda \oplus

Fadd9 Am7 Fadd9 E7 Am7

He's act - ing dumb, ___ that's what you've come ___ to ex - pect. ___
 Some - times they just get caught in the eye ___ you're pull - ing him through. _
 Gon - na walk, walk, walk ___

Chorus

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

Nee - dle in the hay, ___ nee - dle in the hay, _

Am7 Am(maj7) A5 C

nee - dle in the hay, _

Interlude

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

nee - dle in the hay. _

E7 Am7 Fadd9 Am7 Fadd9 C 1. E7 Am7

2.

E7 Am F Am F C E

F G E Am F Am7

D.S. al Coda

⊕ Coda

Fadd9 C E7 type2 Am F

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

Am F C E7 type2 Am F

to the man, he's gon - na make it all O. K. I can't beat my - self,

Am F C E7 type2 Am F

I can't beat my - self, and I don't wan - na talk. I'm tak - ing the cure,

Am F C E7 type2 F

so I can be qui - et wher - ev - er I want. So leave me a - lone,

C/G E7 type2 Am F

you ought - a be proud that I'm get - ting good marks.

Chorus

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

Nee-dle in the hay, nee-dle in the hay,

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

nee-dle in the hay, nee-dle in the hay.

Outro

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

④ open ④ open ④ open ④ open ⑤ open ⑤ open

1., 2.

3.

C D E D F G E D

④ open ④ open ④ open ④ open

Am D F E F

④ open

rit.

from - Elliott Smith
Needle in the Hay

Words and Music by Elliott Smith

Intro | Fadd9 | C E7 | Am7 Fadd9 | Am7 Fadd9 |
| C E7 | Am7 Fadd9 | Am7 Fadd9 | C E7 |
||: Am7 Am(maj7) | A5 | C C(#5) | F/C :||

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 Am7
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 Am7
Sometimes you just get caught in the eye, you're pulling him through.

Pretty (Ugly Before)

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 | / | / | / |

Verse 3

Am7 Fadd9 Am7 Fadd9 C E7 Am7
 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 :|| *Play 3 times*
 | F | G E | Am F | E F ||

from - From a Basement on the Hill

Pretty (Ugly Before)

Words and Music by Elliott Smith

Gmaj7 **Gmaj7sus4** **D6/G** **G** **E** **C** **D7/F#** **F** **Am**

Intro
Moderately (♩ = ♩³)

Gr. 1 **Gmaj7**

mf

TAB

Verse

Gmaj7sus4 **D6/G**

1. Sun - shine - - - - - been keep - in' me up for days. -

Gmaj7 *simile* **Gmaj7sus4** **D6/G**

There is - - - no - - - night - - - time, - - -

Gmaj7

- - - it's on - ly a pass - ing phase. - - - And I - - - feel - - -

Gmaj7sus4 D6/G G

pret - ty, _____ pret - ty e - nough for _____ you. _____

E C D7/F#

I felt so _____ ug - ly be - fore, _____ I did - n't know what to do. _____

Verse

F Am C D7/F#

_____ 2. Some - times _____ is all I feel up to now. _____
 3. *Guitar Solo*
 4. Sun - shine _____ been keep-in' me up for days. _____

G C

_____ w/ Lick 1 _____

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

D7/F# G

_____ w/ Lick 1 _____

'cause you got - ta get high _____ some - how. _____ Is it _____ de -
 on - ly a pass - ing phase. _____ And I'll _____ feel

Lick 1

G

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

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. _

To Coda

1. 2.

C D7/F# F Am

D.S. al Coda

⊕ Coda

Am C

I felt _ so ug - ly be - fore, _ ly be - fore, _
 (Ug - ly be - fore, _)

1., 2. D7/F# F Am

I did - n't know what to do. _____ I felt _ so
 do.) _____

3. D7/F# F Am

ooh!) _____

from - Either/Or

Rose Parade

Words and Music by Elliott Smith

Dsus4
xx0
134

D
xx0
132

A
x0
123

E
0
231

G
000
21 3

F#7
131211

Bm
13421

E/G#
3114

F#7 type2
21 43

D/F#
1 243

1.

Intro

Moderately

Dsus4 D A E G

Gr. 2
mf

Lick 1

Gr. 1
mf

TAB

2.

G

1. They

End Lick 1

(10) 9 7 0 3 0 3 3 2 0 3

Verse

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

D A E G

asked me to come down and watch the pa - rade, to
o - ver a dog in a choke - chain col - lar.
trum - pet has ob - vi - ous - ly been drink - ing, 'cause he's

D A E G

march down the street like a Dur - a - cell bun - ny, with a
Peo - ple were shout - ing and push - ing in - sane. I
fuck - ing up e - ven the sim - pl - est lines. They

D A E G

wink and a wave from the cav - al - cade, —
 trad - ed a smoke for a food stamp dol - lar.
 say it's a sight that's quite worth see - ing.

A ri -
 It's just that

D A E G

throw - ing out can - dy that looks like mon - ey
 dic - u - lous march - ing band start - ed play - ing.
 ev - 'ry - one's in - t'rest is strong - er than mine.

F#7 Bm A E/G# G

to peo - ple pass - ing by that all seem to be go - ing the oth - er way.
 Got me sing - ing 'long with some half - heart - ed vic - t'ry song.
 And when they clean the street, I'll be the on - ly shit that's left be - hind.

Chorus

F#7 type2 A D A E G

So won't you
 Won't you } fol - low me down to the Rose Pa - rade?
 Won't you }

1. 2.

D A E

2. Tripped

Won't you fol - low me down to the Rose Pa - rade? _

G F#7 E A

Gr. 2

Won't you fol - low me down to the Rose Pa - rade? _

To Coda ⊕

⊕ Coda

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

E D/F# G

from - *Either/Or*

Rose Parade

Words and Music by Elliott Smith

Intro

||:Dsus4 D A E|E |G | / :||

Verse 1

D A E G
They asked me to come down and watch the parade,

D A E G
To march down the street like the Duracell bun - ny,

D A E G
With a wink and a wave from the cavalcade,

D A E G
Throwing out candy that looks like mon - ey

F#7 Bm A E/G# G F#7 type2
To people passing by that all seem to be going the other way.

Chorus 1

A D A E G
So won't you follow me down to the Rose Parade?

Verse 2

D A E G
Tripped over a dog in a choke chain col - lar.

D A E G
People were shouting and pushing insane.

D A E G
I traded a smoke for a food stamp dollar.

D A E G
A ri - diculous marching band started playing.

F#7 Bm A E/G# G F#7 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 obvious - ly been drink - ing,
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 see - ing.
D A E G
It's just that ev'ryone's int'rest 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?

2.

Bridge

C D Em G A7

Sit-u - a - tions get _ fucked up _ and turned a - round _ soon-er or lat -

Verse

C/G G G/F# Em D

er. 3. And I could be _ an-oth - er fool, _ or an ex-cep - tion to the rule. _

Bridge

C G/B A7 G G/Eb

_ You tell me, _ the morn - ing _ af - ter. Crook-ed spin _ can't come to rest. _

Em7 G7/F Em7 G/D C

_ I'm dam - aged bad _ at best. _ She'll de - cide _ what she wants. _

G G/Eb Em7 G7/F Em7 G/D

I'll prob -'ly be _ the last _ to know. _ No one says un - til it shows. See how _ it

Outro-Verse

Am G F/G F Em Cm G G/F#

w/Lick 1

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

Em D C G/B A7

_ through the eyes _ of a girl _ who's still a - round _ the morn - ing _ af - ter.

Lick 1 Am

from - Figure 8

Somebody That I Used to Know

Words and Music by Elliott Smith

 C/G 3 4 2 1	 Fmaj7/C 3 4 2 1	 Em 1 2	 G/F 1	 G7 3 2 1	 F/C 3 4 2 1 1	 Ab°7 2 1 3 4
 B°7 2 3 1	 F(b5)/C 3 4 2	 Fm/C 3 4 1 1 1 1	 G6 x x x x x x	 D°7 1 2	 Ab 1 1 1	 E7 2 1

Capo I

Intro Moderately fast

Gr. 1

mf
w/ fingers

*C/G Fmaj7/C Em G/F

*All notation and chord symbols respective to capoed guitar.

G7 F/C Ab°7 B°7 F(b5)/C G7

F/C Fm/C G6

strum

Verse

C/G Fmaj7/C Em

Gr. 1 *simile*

1. I had ten - der feel - ings that you made hard,
 2. You don't need my help an - y - more.
 3., 4. See additional lyrics

but it's _ your _
 It's all now to

G/F G7 F/C

heart, not mine, that's scarred. So, when I go
you, there ain't no be - fore. Now that you're

Ab°7 B°7 F(b5)/C G7

home I'll be hap - py to go. You're
big e - nough to run your own show, you're

F/C Fm/C 1., 2. G6

just some - bod - y that I used to know.

3. **Guitar Solo**

C/G Fmaj7/C Em G/F

G7 F/C Ab°7 B°7 F(b5)/C G7

To Coda

D.S. al Coda
(take 3rd ending)

F/C Fm/C

Coda

D°7 B°7 C F/C D Ab E7 C/G

⑤ 3fr ④ open

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 |
|Ab° |B° F(b5)/C |G7 | /: |F/C |Fm/C | /: |Fm/C |G6 |

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° B° F(b5)/C G7
So, ___ when I go home I'll be hap - py to go.
F/C Fm/C G6
You're ___ just some - body 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 be - fore.
F/C Ab° B° F(b5)/C G7
Now ___ that you're big enough to run your own show,
F/C Fm/C G6
You're ___ just some - body that I used to know.

Somebody That I Used to Know

Chords and Lyrics by Ed Sheeran

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 **A^b°** **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 **A^b°** **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	\neq	Fmaj7/C	Em	G/F G7	\neq	F/C		
A^b°	B°	F(b5)/C G7	\neq	F/C	Fm/C	D°	B°	
F/C	A^b	E7 C/G						

from - Figure 8

Son of Sam

Words and Music by Elliott Smith

Am7 231
Ab(#5) 1 23 4fr
D 243
D7 213
Abm7b5 3 421
G6 32
D9/F# 2 31
F 134211
E 231
A 123
D7/A 213
E7 1 2
Am 231
Bm7 13121
F/C 34211
G/C 342 1
F#o7 2 131
E7/B 2 1
C 32 1
B7b9 21314
A type2 3211 5fr
A7 3241 5fr
F type2 1333 8fr
D7 type2 1113 7fr
F6 13333 8fr
F7 1113 10fr
A7 type2 1113 14fr
F type3 2341 8fr
G 32 4
E/G# 3114
D9/A 241
D9 3241 3fr
Am type2 311 5fr
Am(maj7) 211 5fr
Am9 23 5fr
Am9 13 4fr
G9 2 11
F#m7b5 2 341
E7sus4 2 3

Intro Moderately (♩ = $\frac{3}{4}$)

Am7

Ab(#5)

Rhy. Fig. 1

*Gtr. 1

mf

T
A
B

5 5 3 5 5 3 5 5 5 5 5 4 3 5 0

*Gtr. & piano arr. for gtr.

Am7 D D7 Abm7b5

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

G6 D9/F# F E End Rhy. Fig. 1

Verse

A

D7/A

Gr. 1

1. Some - thing's hap - pen - ing, _ don't speak - too soon.
 2. I'm not un - com - f' ta - ble _ feel - ing weird.

D7

F

Told the boss _ off _ and made my _ move, _ got no - where _
 Lone - ly, leered, _ op - tions dis - ap - peared, _ but I know



E7

Am

Bm7

_ to go. _ Son of Sam, _ son of the shin - ing path, _
 what to do. _ Son of Sam, _ son of a doc - tor's touch, _
 Sam, son of the shin - ing path, _

F/C

C/G

F#°7

F

Am

E7/B

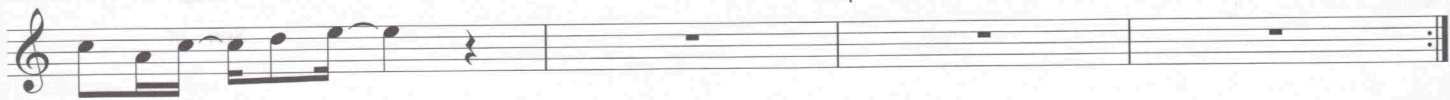
_ the cloud - ed mind, _ the cou - ple kill - er
 _ a nurs - e's love, _ act - ing un - der
 _ the cloud - ed mind, _ the cou - ple kill - er

1.

To Coda

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

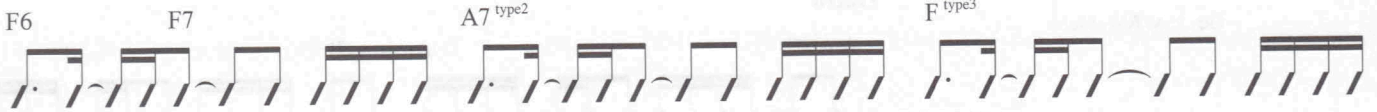
w/ Lick 1



each and ev - 'ry time. -
or - ders from a - bove. -
run - ning out of time. -

2.

Bridge



King for a day. _____



Instrumental



Lick 1

Am7 Ab(#5) E7



F E

Son of

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

1 1 1 1 0 0 0 0

⊕ Coda

Gtr. 1: w/ Rhy. Fig. 1

Outro

Am^{type2} Am(maj7)

8

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

Am9

Am⁹

E/G#

simile

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

G⁶

F#m7b5

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

F

E

Am

F

E7sus4

Am

ritard

more like Son of Sam.

from - Figure 8

Son of Sam

Words and Music by Elliott Smith

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

Verse 1 A D7/A
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#°7 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.

Verse 2 A D7/A
I'm not uncomf' table feeling weird.

D7 F E7
Lonely, leered, options disappeared, but I know what to do.
Am Bm7 F/C C/G F#°7 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 from a - bove.

Bridge |A^{type2} A7 |F^{type2} |D7^{type2} |F6 F7 |
A7^{type2} F^{type3} D7^{type2} F G E/G#
King for a day.
|A |D9/A |D9 |F |E |
Am Bm7 F/C C/G F#°7 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.

Intstrumental Repeat Intro

Outro Am^{type2} Am(maj7) Am9 Am6
Shiva opens her arms now, to make sure I don't get too far.
E/G# G6 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.

Verse

A
⑤
open
Am
A
⑤
open
Am
C
⑤
3fr
C
C
⑤
3fr
C

1. First the mic, _____ then a half cig - a - rette,
2. Now she's done, _____ and they're call - ing some - one,
3. See additional lyrics

F
D7/F#
G7 type2

simile

sing - in' "Cath - y's Clown." _____ That's the man -
 such a fa - mil - iar name. _____ I'm so

Dm
Am

glad that my she's mar - ried to now. _____
 mem - 'ry's re - mote, _____ 'cause I'm

Bm7b5
E7

That's the girl _____ that he takes _____ a - round town. _____ She ap - pears -
 do - in' just fine, _____ hour to hour, _____ note to note. _____

Am
C

_____ com - posed, _____ so she is, _____ I sup - pose. _____
 Here it is, the re - venge _____ to the tune _____

F
D7/F#
G7 type2

Who can real - ly tell? _____ She _____
 "you're no _____ good, _____ you're no

Dm Am

shows good, you're no good, you're no e - mo - tion good, you're no at all. "good."

Bm7b5 E7

Stares in - to space like a dead Chi - na doll. Can't you tell that it's well un - der - stood?

Chorus

Am C/G F C/E

I'm nev - er gon - na know you now, but

To Coda \oplus Interlude

F6 C/E G7 Am C/G

I'm gon - na love you an - y - how.

F C/E type2 F C/E type2 G7 type2

1. 2. **Bridge**

C Dm

I'm here to - day, -

C Fmaj7 C

and ex - pect - ed to stay on and

G/B Am Dm

on and on. I'm tired,

D.S. al Coda

Fmaj7

I'm tired.

Coda

Am C/G F C/E

how. I'm nev - er gon - na know you now, but

F6 C/E G7 1. Am

I'm gon - na love you an - y - how. I'm nev - er

2. Am G F C/E^{type2}

how.

F C/E^{type2} G C

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

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

Intro

Am	/	/	/					
: Am	C	F	C/E	F6	C/E	G7	C	:
C	C/G	C	/					

Verse 1

Am	C	F	D7/F#	G7 type2
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 ap - pears 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

Am	C/G	F	C/E type2	F	C/E type2	
G7 type2	C	/	/	/		

Verse 2 Am C F D7/F# G7 type2
 Now she's done and they're calling someone, such a fa - miliar name.
 Dm Am Bm7b5 E7
 I'm so glad that my mem'ry's re - mote, cause I'm doing just fine hour to hour, note to note.
 Am C F D7/F# G7 type2
 Here it is, the re - venge to the tune "you're no good,
 Dm Am Bm7b5 E7
 You're no good, you're no good, you're no good." Can't you tell that it's well understood?

Chorus 2 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 2 | Am | C/G | F | C/E type2 | F | C/E type2 | G7 type2 | C |

Bridge Dm Fmaj7 C G/B Am Dm Fmaj7
 I'm here today and ex - pected to stay on and on and on. I'm tired, I'm tired.

Verse 3 Am C F D7/F# G7
 Looking out on the substitute scene, still going strong,
 Dm Am Bm7b5 E7
 XO, Mom. ___ It's okay, it's al - right, nothing's wrong.
 Am C F D7/F# G7
 Tell Mister Man with im - possible plans to just leave me a - lone,
 Dm Am Bm7b5 E7
 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 | Am | G | F | C/E type2 | F | C/E type2 | G | C ||

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 noteheads 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.

Notes: D A D E G

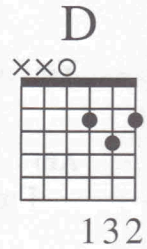
Strings: high E B G D A low E

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

⑥ open 3fr

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 MUTING: 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.

N.C.

- No chord. Instrument is silent.

D.S. al Coda

- Go back to the sign (%), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

- Repeat measures between signs.

D.C. al Fine

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

- 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 (XO)



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