THE ESSENTIAL
Elliott Smith
24 SONGS ARRANGED FOR GUITAR TAB, COMPLETE WITH FULL LYRICS
THE ESSENTIAL
Elliott Smith

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ALAMEDA
Words & Music by Elliott Smith

Cmaj7  B7  Am  Fmaj7/C  C  Csus4  Bsus4  F/C  Dm
E  C/G  Eb  Gm  Cm  F  Bb  G  G7/B  C

To match recording tune all strings down one tone

Intro
\( \frac{\text{\textit{j}}}{78} \)

Gtr. 1 (acous.)
Cmaj7

Am
Fmaj7/C
C
Csus4
C
Badd1

Verse
C
B7

1. You walk down Alameda, shuf-fl ing your deck of trick cards,
2. You walk down Alameda, look ing at the cracks in the side -

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2
ANGEL IN THE SNOW

Words & Music by Steven Smith

To match recording, tune all strings down one tone.

Intro

Gr. 1+2
(acon.)

A7

A7sus4

Cadd9

Em7

A7

A7sus4

G5

C

C/G

D

Em

G

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Verse

G\(^5\) \hspace{1cm} Em\(^7\) \hspace{1cm} A\(^7\#\) \hspace{1cm} C/G

1. I'd say you make a perfect

G\(^5\) \hspace{1cm} Em\(^7\) \hspace{1cm} A\(^7\#\) \hspace{1cm} D

angel in the snow,

G\(^5\) \hspace{1cm} Em\(^7\) \hspace{1cm} A\(^7\#\) \hspace{1cm} C/G

all crushed out on the way you are.
G5    Em7    A7#    A7sus4    A7#

Better stop before it goes too far.

Chorus
C    Em    A7#
Don't you know that I love you?

G5    C    Em
Sometimes I feel like

A7#    A7sus4    A7#
only a cold

10
still
life,
that
fell
down

here
to lay be-
side
you.

Interlude

G5

G5

G5
ANGELAS

Words & Music by Elliott Smith

Gtr. capo 5th fret

Am\(^9\)  D  Em\(^{bs}\)  Em\(^{bs}\)/D  C\(^5\)  C\(^{5}/B\)  B  G  A

G/B  C  C\(^{5}/D\)  Em  C\(^{5}\)  Am  D\(^{7}\)  B/C\(^{5}\)  F\(^{#}\)

Intro  \(\bar{\text{f}} = 118\)

Gtr. 1  Am\(^9\)  (acous.)  (Em\(^9\))

\(\text{mf} \text{fingerpicked let ring...}\)

Em\(^{bs}\)  Em\(^{bs}/D\)  C\(^5\)  C\(^{5}/B\)  C\(^3\)

B\(^{b}\)  D  G  A  G/B

\(\text{Symbols in parentheses represent names with respect to capoed guitar.}\)
\(\text{Symbols above represent actual sounding chords. Tab 0 = Capo 5th fret.}\)
Verse

Am (Em)

1. Some one's al ways com ing a round here.
2. Pick ing up the tick et shows there's
3. I could make you sa tis fied in

Em9 (Bm9)

Em9/D (Bm9/A)

C10 (G7)

C7/B (G7/F#)

trail ing some new kill.
mo ney to be made.
every thing you do.

Am9 (Em9)

D7 (A7)

Says I seen your pic ture on a
Go on and lose the gam ble, that's the
All your se cret wish es could right
BALLAD OF BIG NOTHING

Words & Music by Elliott Smith

Gtr. 1
6 = C  3 = E.
5 = G  2 = G.
4 = C  1 = C

\[ \begin{array}{c}
\text{G}^7 \\
\text{C}^\natural \\
\text{F}^5 \\
\text{G}^7 \\
\text{C}^\natural \\
\text{F}^5 \\
\text{D}^\flat \\
\text{G}^{\flat 7} \\
\text{C}^\natural \\
\text{D} \\
\text{G}^{\flat 11} \\
\text{G}^{\flat 13} \\
\text{C}^\natural \\
\end{array} \]

Intro
\( \text{J} = 110 \)

Grtr. 1 (acous)(composite part)

\[ \begin{array}{c}
\text{C} \\
\text{A}^5 \\
\text{C} \\
\text{A}^5 \\
\text{Fm} \\
\text{Dm}^{\flat 11} \\
\text{G}^7 \\
\text{C}^\natural \\
\text{Csus}^4 \\
\text{D} \\
\text{G}^{\flat 11} \\
\text{G}^{\flat 13} \\
\end{array} \]

Verse
\[ \begin{array}{c}
\text{G}^7 \\
\text{C}^\natural \\
\text{Csus}^4 \\
\text{C}^\natural \\
\text{D} \\
\text{G}^{\flat 11} \\
\text{G}^{\flat 13} \\
\end{array} \]

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

\[ \begin{array}{c}
\text{G}^{\flat 11} \\
\text{G}^{\flat 13} \\
\text{G}^7 \\
\text{G}^{\flat 13} \\
\end{array} \]

The helpless little thing with the dirty mouth, who's all
A tired man with only hours to go, just wait-

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18
Always got something to say.
Always got something to say.

You’re sitting around at home now, waiting for your brother to call.

Getting into the back of the car for candy from some stranger.

I saw him down in the alley.
I saw him down in the alley.

Having had enough of it all. Said you can
eyes, having had enough of it all. Said you can

Chorus

You can do what you want to, whenever you want to.
You can do what you want to, whenever you want to.

Now, you can do what you want to, whenever you want to. Do what you want to, whenever you want to.
Am(add9)  G7(11)  E

ev-er you want    to.  Do what you want    to, when-ev-er you want    to, though...

Am  D  F  Fm

it does n't mean a thing.        big no-thing.

Outro  C  A5

C  A5  Fm  Dm(11)

G7  C++

20
BETWEEN THE BARS
Words & Music by Elliott Smith

Am7  paddy  C  G6/B  E  F  G13  Am  A♭6  G6  D9/F♯  Fm

To match recording, tune all strings down one tone.

Intro
\[ \begin{array}{l}
\text{\textit{Am7}} \\
\end{array} \]

Gtr. 1
\[(\text{acce.})\]

Verse
\[(\text{acce.})\]

1. Drink up, baby, stay up all night, with the
2. Drink up, baby, look at the stars. I'll kiss

things you could do, you won't but you might. The potential you'll be, that you'll be between the bars where I'm seeing you there with your hands

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never see
the promises
you'll only make.
Drink up

in the air,
waiting to
finally be
caught.
Drink up

with me now
and forget
all about
the pressure of days.
Keep you a part

one more time
and I'll make you mine.

Do what I say
and I'll make you O.K.
and

deep in my heart
separate from the rest where I like.
drive them away, the images stuck in your head. The
you the best, and keep the things you forgot.

Chorus
people you've been before that you don't want around

any more, that push and shove and won't bend to your will.

F
I'll keep them still.

1.
2.

Fm
CAN'T MAKE A SOUND
Words & Music by Elliott Smith

C Cdim Am7 D Em B7/F# C A B7 E

Intro
C
Cdim

J = 54

1. I have become a silent movie, the
2. No body knows what he's doing,

Gtr. 1
(acous.)

Am7 D Em B7/F#
he-ro killed, the clown,
still hang-ing a-round,
Can't make a sound, can't make a sound,
Can't make a sound,

Gtr. 1
(2nd only)

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1. C

Can't make a sound...

C4dim

Verse

D

A

3. The slow motion moves...

C

G

B7/F#

me,

the monologue means nothing to me.

let ring...

cont. in slashes
Interlude

C

C₅dim

dim

Gr. 2 (elec.)

m⁹
w/clean tone

T
A
B

Gr. 3 (elec.)

Fig. 1
m⁹
let ring...

w/clean tone

T
A
B

Am⁷

D

Am⁷

B⁷/F♯

m⁹
m⁹
m⁹
m⁹

T
A
B

26
Verse

4. Bored in the role, but he can’t stop.

Am7                  D                  Am7                B7
up to sit back down, or lose the one thing found.

C                    C#dim
Spinning the world, like a toy top, ’til there’s a

Am7                  D
ghost in every town.

Chorus

Em                  B7/F#
Can’t make a sound, can’t make a sound, can’t make a sound.

Gtr. 3

let ring...

Gtr. 2

can’t make a sound.
Verse

Eyes locked and shining.

G

can’t you tell me what’s happening?

Gtr. Solo

C

cont. sim.

A

cont. sim.

E

Am

B/F♯
Why should you want any other, when you're a

world within a world?

(C) (G) (A) (E) (Am) (B7/F♯) (C)

Gtr. 1

Keyboards arr. for Gtr.
COMING UP ROSES
Words & Music by Elliott Smith

To match recording, tune all strings down one tone

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Verse

1. I'm a junk-yard full of false starts,
   and I don't need your permission to bury my love.

   under this bare light bulb.

Pre-chorus

The moon is a scythe cell,
The things that you tell your self,

it'll kill you in time.

Your cold, white brother, alive.

-din' in your blood,
-in your blood,

like spun glass in your sore eyes.

Chorus

While the moon does its division you're
buried below, and you're coming up

To Coda

roses, everywhere you go, red roses follow.

D.S. ad Coda
Coda

E♭ D/A G B♭ F6 Em

ros - es. So you got in a kind of trou - ble that

E♭ G♭ C

no - bo - dy knows it's com - ing up ros - ses.

ev - er - where you go red ros - ses.

Outro

E♭5 G♭ pad Em

Gr. 1

E♭5 G♭ pad Em

Gr. 1

C C/G E♭ D/A

Gr. 1
CONDOR AVE.
Words & Music by Elliott Smith

To match recording, tune guitars slightly flat

Intro

\[ \frac{d}{4} = 88 \left( \frac{m}{4} = \frac{3}{4} \right) \]

Gtr. 1 (acous.)

N.C.

Gtr. 2 (acous.)

Cmaj7

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Verse

Cmaj7 C Am Asus4 Cmaj7 C Am Asus4
She took the Olds-mobile out past Con-dor Ave-nue, and she
She took the Olds-mobile out past Con-dor Ave-nue, the fair
She took the Olds-mobile out past Con-dor Ave-nue,

G D/F# D(maj7)/F# G D/F# D(maj7)/F# G D/F# D(maj7)/F# G
locked the car, and slipped past
locked the car, and slipped past
locked the car, and slipped past
ground's lit, a drunk man sits
by the gate she's driv-ing through.
ground's lit, a drunk man sits
by the gate she's driv-ing through.
ground's lit, a drunk man sits
by the gate she's driv-ing through.
E D/F# D(maj7)/F# G E D/F# D(maj7)/F# G E D/F# D(maj7)/F# G
They were run-ning a-round the scene
look-ing for some kind of clue.
They were run-ning a-round the scene
look-ing for some kind of clue.
They were run-ning a-round the scene
look-ing for some kind of clue.

Cmaj7 C Am Asus4 Cmaj7 C Am Asus4
Lights burn-ing, voice dry
They never get up tight
got his hat tipped, bottle back
dry and hoarse.

G D/F# D(maj7)/F# G D/F# D(maj7)/F# G D/F# D(maj7)/F# G
I threw the screen door like a ba-
un-less a light bulb rea-
chimes fell over each other
I can't think about you

Cmaj7 C Am Asus4 Cmaj7 C Am Asus4
I'm ly-ing down,
I'm ly-ing down,
I'm ly-ing down,
knees. The sound of the car driving off made me feel diseased.

little whispers smoke signs that you'll never get.

A sick shouting like you hear at the fair ground,
you're in your Oldsmobile driving by the moon.

They

now I'm picking up to put away anything of yours that's still around.

head lights burning bright a head of you.

And some
What a shit-ty 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 a-lone, you can
EASY WAY OUT

Words & Music by Elliott Smith

Gtr. 1

D5 D D/G# D/A Eadd9 E/D G5 Bsus(G4) Bm7 F#/C#

G7/D G/C# Gmaj7/B D/A F#/m7 Em7 F#7 A9 A7 E7 Gm

To match recording tune all strings down a semitone

Gtr. 1 (acous.)

mf let ring...
finger-picked

Verse

D D/G# D/A Gmaj7/B D/A

1. You'll... take advan... age till you

2. There's no escape... for you... ex...

3. I heard... you found un... oth... er

Fig. 1

Gtr. 2 tacet at #

Eadd9 E/D G5

think you're being used...

except in some one else.

au... di... ence... to bore.

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Bridge

Bm$^{11}$

While I watch you making mistakes,
I wish you luck...

Bm$^{11}$

I really do.
But the problem with the puzzle,

Bm$^{11}$

what-ever's left of you.

Bm$^{11}$

A$^{9}$

E$^{7}$

Gm

D

D/G$^{7}$

D/A

Grtr. 2 (elec.)

mf w/clean tone

2 2 2 4 9
2 2 2 2 7
2 4 4 2 7
2 4 0

3 3 3 3
2 2 2 2
2 4 4 2
2 5

4 3 3 3
2 2 2 2
2 4 4 2
2 5

5 5 5 5
2 2 2 2
2 4 4 2
2 5

42
Coda

It's all about taking the easy way out for you, I suppose.
EVERYTHING REMINDS ME OF HER

Words & Music by Elliott Smith

To match recording tune all strings down one tone

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44
Verse

1. I never really had a problem,
   because of leaving.

2. The spin of the earth im-paled a silhouet-tee of the sun on the steeple.

But every thing reminds me of her,
   And I got ta hear the same sermon all the time.
now from you this evening.

So if I seem a little out of it,
Why are you staring into outer space.

sor - ry.
crying.

C

Fmaj7

C

A7
Fmaj7  Dm

Just because you came across should I lose it and

Chorus
Am  Fmaj7  D7

Every thing reminds me of her...

Fmaj7  N.C.

Gr. 2
INDEPENDENCE DAY

Words & Music by Elliott Smith

Gtr. 1

\[ \begin{align*}
\text{Intro} & : \quad \text{Cm}^9, \quad \text{B}/\text{C}, \quad \text{C}, \quad \text{B}^{\#6}, \quad \text{A}^b, \quad \text{C}/\text{G}, \quad \text{F}, \quad \text{F}^7, \quad \text{Gsus}^4, \quad \text{Dm}^7/\text{A}, \quad \text{Fm}^{\flat} \text{B}^b/\text{C} \\
\text{Gtr. 1 (acous.)} & : \quad \text{mf let ring} \quad \text{Cm}^9 \\
\text{T} & : \quad 0, 8, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10 \\
\text{B} & : \quad 10, 8, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10 \\
\end{align*} \]

\[ \begin{align*}
\text{C} & : \quad 2, 5, 8, 11, 12, 12, 12, 10, 8, 8, 8, 8, 8, 7, 8 \\
\text{B}/\text{C} & : \quad 8, 11, 10, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8 \\
\text{F} & : \quad 5, 5, 7, 5, 5, 7, 8, 8, 8, 8, 8, 8, 8, 8 \\
\text{F}^7 & : \quad 5, 5, 5, 5, 5, 5, 8, 8, 8, 8, 8, 8, 8, 8 \\
\text{G} & : \quad 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5 \\
\text{Gsus}^4 & : \quad 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5 \\
\text{A}^b & : \quad 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5 \\
\text{C} & : \quad 2, 5, 8, 11, 12, 12, 12, 10, 8, 8, 8, 8, 8, 7, 8 \\
\end{align*} \]

\[ \begin{align*}
\text{C} & : \quad 0, 12, 10, 10, 10, 10, 10, 10, 10, 10, 10, 8, 8, 8, 8 \\
\text{B}/\text{C} & : \quad 8, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10 \\
\text{F} & : \quad 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8 \\
\text{F}^7 & : \quad 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8 \\
\text{G} & : \quad 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8 \\
\text{Gsus}^4 & : \quad 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8 \\
\text{A}^b & : \quad 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8 \\
\text{C} & : \quad 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8 \\
\end{align*} \]

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Verse

Dm7/A

Fminor9/C

1. A future _ but - ter - fly, _
2. I saw you caught _ be - tween, _

gon - na spend the day,
all the peo - ple out.

Dsus4

E5 G5 F

G7(11) F5

high - er than _ high.
_ mak - ing the _ scene.
You’ll
And a
Coda

F

everybody knows,
everybody knows,

C

everybody knows, you only live a day,

F

G7

but it's brilliant any way.

F

Ab

Ach...
C

Chorus

C  Bb6  A\(^b\)  C/G

I saw you in a perfect place,

F  F\(^7\)  G  Gsus\(^4\)G  A\(^b\)  C

it's gonna happen soon, but not today.

So go to sleep, and make the change.
I'll meet you tomorrow, Independence Day,

Independence Day, Independence Day,

Independence Day, Independence Day,
LET'S GET LOST

Words & Music by Steven Smith

All Gtrs. Capo 5th fret

D\(^{sus}\) (A\(^{sus}\))
Dm\(^{7}\) (Am\(^{7}\))
Dm\(^{9}\) (Am\(^{9}\))
Dm (Am)
E\(^{7}/B\) (B\(^{7}\))/F\(^{#}\)
Am (Em)
Cmaj\(^{7}\) (Gmaj\(^{7}\))
F/C (C/G)
G (D)
F (C)
C/E (G/B)
E\(^{7/11}\) (B\(^{7}\))/E\(^{11}\)

\( \text{f} = 91 \)

Gtr. 1 (acous.) (composite part).

Intro

let ring...

Cont. sim.

Symbols in parentheses represent names with respect to capoed guitar. Symbols above represent actual sounding chords. Tab 0 = Capo 5th fret.

Verse

Am (Em)
Cmaj\(^{7}\) (Gmaj\(^{7}\))

1. I've been outside,
2. I had true love,
3. Well I don't know,

invited in.
I made it die.
where I'll go now,

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but I couldn’t abide,
I pushed her away,
and I don’t really care,
wouldn’t miss it again.
she said please stay,
who follows me there.

1, 2. Burning every bridge that I cross,
3. But I’ll burn every bridge that I cross,

to find some beautiful place to get lost.
and find some beautiful place to get lost.
MISS MISERY

Words & Music by Elliott Smith

Dm Caddº Bº F Bºmajº/F Gm Am C Aº C/E Bº/D
F/C G Aº Cm Dºmajº D Gº A/Cº G/B F/A C/G

Verse

1. I’ll fake it through the day__ with some help__

2. You had plans for both__ of us__ that __involved__

Gtr. 1 (acous.)

Bºmajº/F

--- from John - ny Walk - er red__ Send the poi -

--- a trip out of town__

F Am C Bº

--- I’ve seen__ down the drain__ to put__

--- in a ma - ga - zine__ that you__

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Verse
Dm  Cadd9  Bb  F  Bb(maj)/F
Two tickets torn in half and a lot of
I don't have you with me but I keep a
Gm  F  C/E
no thing to do.
Do you miss me,
Bb/D  F/C  G  Bb  F
Miss Misery, like you say you do?

Bridge
Ab  Cm  F  Dbmaj
A man in the park read the lines in my hand,
Ab  C
I told him I'm strong and I'm hardly ever wrong, I said man you mean...
Verse

Dm          Cadd9           B♭           F
cont. ad lib. sim.

Gtrs. 1+2

To vanish into oblivion

B♭maj7/F    Gm

it's easy to do. And I try

F          C/E         B♭/D          F/C

—to be but you know me, I come back

G/B    B♭    F/A   C/G

when you want me to. Do you miss

F      C/E    B♭/D      F/C

me, Miss Misery.

G         B♭       F

like you say you do?
NEEDLE IN THE HAY

Words & Music by Elliott Smith

F\(sus^2\)  C  E\(3^7\)  A\(^5\)  A\(^5^7\)  F/C  E\(^3\)

Intro

\[ J = 115 \]

Gtr. 1 (acous.)

Verse

A\(^3^7\)  Fsus\(^2\)  A\(^5\)  Fsus\(^2\)  C  E\(^3\)  A\(^5\)  Fsus\(^2\)

1. Your hand on his arm, hay-stack charm around your neck...
(2.) wearing your clothes, head down to toes, a reaction to you. You say you

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64
Strung out and thin, know what he did, but you idiot kid, trying to cash some cheque. He's
acting dumb, sometimes they just caught in the eye you're pulling him through.

Chorus

A\(^5\)

Needle in the hay,
neee-dle in the hay,
Gr. 1 w/Fig. 1

A\(^5\)

A\(^3\)  C

To Coda  *

F/C

needle in the hay,  needle in the hay.

Bridge

Gr. 1

A\(^5\)  Fsus\(^2\)  A\(^5\)  Fsus\(^2\)  C  E\(^5\)  A\(^5\)  Fsus\(^2\)

A\(^5\)  Fsus\(^2\)  C  E\(^5\)  A\(^5\)  Fsus\(^2\)

Interlude

Gr. 1

Am  Fmaj\(^7\)/C  Am  Fmaj\(^7\)/C

C  E\(^5\)  F
G     E     Am   F/C
A\(9\)   [1.]  [2.] A\(^5\)  Fsus\(^2\)

Verse  A\(^5\)  Fsus\(^2\)  C  E\(^9\)  A\(^9\)  Fsus\(^2\)

3. Now on the bus, nearly touching this dirty retreat,

A\(^5\)  Fsus\(^2\)  C  E\(^5\)  A\(^5\)  Fsus\(^2\)

Falling out, Sixth and Powell, a dead sweat in my teeth, gonna
walk, walk, walk, be my self, I can't be my self then I don't wanna talk I'm

Fig. 2

Down, down stairs, so I can be quiet when-

-er I want, So leave me alone, you ought to be proud

that I'm getting good marks

D.S. al Coda
A FOND FAREWELL
Words & Music by Elliott Smith

Gtr. 1 chords - capo 2nd fret

Intro

Gtr. 1 (acous.)

G#m
(A)
B
(F#)
D#m
(C#m)
A#
(G#)
B#
(A#)
G#
(F#)
Bm
(Am)
Bm(add11)/F#

Bm
(Am/add13)/E

cont. zim.

Gtr. 2 (elec.)

let ring throughout
w/clean tone

†Symbols in parentheses represent names with respect to capoed guitar.
Symbols above represent actual sounding chords. Tab 0 = Capo 2nd fret.
* Recording features a guitar with a B-Blender fitted.
All asterisked notes are originally bent up from 1 tone below.

G#m
(A)
B
(F#)
D#m
(C#m)

G#m
(A)
B
(F#)
D#m
(C#m)

† Originally on B string
Verse

Literate's now black and white,
He said "Really I just wanna dance."

'cause you took apart a picture that was
Good and evil matched perfect it's a

I see you're leaving me
and taking up with the

mf with clean tone

A♯

Pitch burning on a shining sheet,
I can deal with some psychic pain,
The cold comfort of the in between,

B♯

A♯

G♯

the only maker that you wanna meet.
A dying man in a living room
if it'll slow down my higher brain.
Veins full of disappearing ink.

B

A little less than a human being.
A little less than a happy high.

B

F♯
who's shadow passes the floor
vomiting in the kitchen sink,
A little less than a suicide.

Who'll take you out in the
dis-connecting from the
The only things that you

open door,
missing link,
really tried,
this is not my life.

It's just a

w/chorus

Chorus

fond farewell to a friend,
it's not what I'm like.

It's just a
F# (E)  D#m (C#m)  G#m (F#m)  B (A)

fond fare -well to a friend  who could -n’t get things right.

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

fond fare -well to a friend.

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

this is not my life.  It’s just a fond fare -well to a friend,  Mmm.
PRETTY MARY K
Words & Music by Elliott Smith

(A7) D Gm/D B9 Gm F#m Em B9 D7 G7 Bb F E E7 G C6
B9m Dm C7 C G Bm7 D5 Asus5 G5 Bb6

Verse
D 6Gm/D

Gr. 1

1. Al - most for-got,...

Gr. 2 (elec.)

Gtr. 1 tacot

*B chords implied by harmony

Gr. (acous.)

let ring...  10 9 10 9 10 9 9 8 9 8 8 8 8 8 8 8 8 7 8 8 8 8

T A B

A7 Gm

start - ed to say,... rode in - to the sun...

A7 F#m Em

past ev'ry one,...
Verse

D Gm7 Bb7 A7

Gtrs. 1+2

2. I found faith in the
4. I walk round the dock in the
and talk to Saint James,
though I'm all

Bb6 A7 F#m Cmaj7 Cmaj7/B

-dier lying in bed, ready done,
with a wound to the head

Chorus

Bb dim7 Bb6 F sus2 Cadd11 Gm7 To Coda Ø

Gtrs. 1+2

-Calling out to have you seen her?
Prett-ty Mary K.
Prett-ty Mary K.
Bridge

B^b

Here's what you get
for things...

C6

that have 'n't hap pened yet
PRETTY (UGLY BEFORE)

Words & Music by Elliott Smith

Gmaj7  Gmaj7sus4  Gmaj9  G  E  C  D7sus2

F  Am  G/B  D7/F#  G7  Dsus4  D  Dsus2

Intro

\( \text{Gtr. 1+2 (elec.)} \)

Keyboards arr. for Gtr. (G)

\( \text{let ring...} \)

Verse

Gmaj7sus4  Gmaj9  Gmaj7sus4  Gmaj7

1. Sun shine, been keep ing me up for days.

There is no

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Gmaj7sus⁴  Gmaj⁹  Gmaj⁷sus⁴  Gmaj⁷
night time, it's only a passing phase. And I feel

Gmaj7sus⁴  Gmaj⁹  Gmaj⁷sus⁴  Gmaj⁷  G
pretty, pretty enough for you.

E  C  cont sim
Gr. 1-2
I felt so ugly before,

D⁷sus²  F  Am  G/B
I didn't know what to do.

F D⁷/G♯  cont. in slashes
Verse
C

2. Sometimes, it's all I feel up to now.
3. Sunshine, been keeping me up for days.
G

worth it to you, 'cause you got ta get high some how.

But it's not
There is no

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

Gtrs. 1+2 w/ Fig. 2

C

Is it de struc tion,
And I'll feel pret ty,
that you re quire to

G

feel two,
like some bo dy wants you?

Gtrs. 1+2

E

C

cont. sim.

D/F♯

To Coda

Am

Gtrs. 3 (acous.) dbb.

Some one that's more for real.
I didn't know what to do.

Gtrs. 3 (acous.)

cont. sim.

Gtrs. 1+2

mf w/ chorus

82
Interlude

C

D/F♯

F

Am

Am

D.S. al Coda

F

Am

C

Coda

cont. sim.

I felt so ugly before,

D/F♯

I didn’t know what to do.

I felt so

C

D/F♯

F

Am

Gtrs. 1-3

wind lib. backwards gtr.
ROMAN CANDLE

Words & Music by Elliott Smith

Intro

Verse

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G\textsuperscript{5}  

A\textsuperscript{\#5}  

and me, knew we'd put up  

Bm\textsuperscript{(add4)}  

C\#\textsuperscript{II}  

with an y - thing.

G\textsuperscript{5}
Chorus

Bm\(^{(add4)}\)  D\(^{5}\)  Em\(^{7}\)

I want to hurt him, I want

Bm\(^{(add4)}\)  D\(^{5}\)  Em\(^{7}\)

to give him pain. I'm a ro-

Bm\(^{(add4)}\)  D\(^{5}\)  Em\(^{7}\)

man can - dle, my head
Verse

Bm(add4)

G5

C#II

G5

Bm(add4)

D5

Em7

is full of flames.

2. I'm hallucinating.

Gtr. 2

[Musical notation and tablature]
Chorus

I want to hurt him,
I want to give him pain.
I'm a man can die,
my head is full of flames.
SAY YES

Words & Music by Elliott Smith

G  G/F#  Em  D  C  G/B  A7  C/G
G/Eb  G/E  G/F  G/D  Am7  F  Cm

Tune all guitars down 1 tone. Original key (including vocals): F

Gtr. 1 (acous.)

Em  D

2nd Gtr. 2 w/Fig. 2

Fig. 1

C  G/B  A7  G  G/F#

who's still a round the morn ing af ter.
—and feel like shit the morn ing af ter.

Em  D  C  G/B  A7

and I grew up I did'nt know I'd be a round the morn ing af ter.
—and in stead of fall ing down, I'm stand ing up the morn ing af ter.

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Situations get screwed up and turned around sooner or later...
A open A open A7 open A open A7

la -
ter.

G
G/F# Em D

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

Gr.1 w/Fig.1

C G/B A7

you tell me the morn - ing af - ter.
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
Verse

D♭/A♭
(C/G)

I had tender feelings that you made hard,
2. You don’t need my help anymore,
3. I watched you deal in a dying day,
4. I know you don’t think you did me wrong,

G♭maj7/D♭
(Fmaj7/C)

Fm
(Em)

but it’s your heart, not mine, that’s scarred.
now it’s all now to you, there ain’t no be-fore.
and throw a liv- ing past a way.
and I can’t stay this mad for long.

A♭/G♭
(G7/F)

-A♭7
(G7)

So.
Now.
So.
keep -

G♭/D♭
(F/C)

when I go home, I’ll be happy to go,
that you’re big e-nough to run your own
you can be sure that you’re in con-trol
-ping a hold of what,

Adim7
(G♯dim7)

F7
(E7)

G♭maj7(#11)
(Fmaj7#11)

0000011111
show,

just some body that I used to know...
SON OF SAM
Words & Music by Elliott Smith

Intro

$\text{\textbf{Am}}$

\textbf{G}_{\text{aug}}$

\textbf{Am}^7$

$D^7$

$G_{\text{m}^7}$

$G^6$

$D^7/F^\#$

$F^6$

$E$

$A^5$

$F^\#$

$D^7/F^\#$

$F^7$

$D^7$

$A^7$

$G$

$E/G^\#$

$A_{\text{sus}^4}$

$E_{\text{sus}^4}$

$A_{\text{m}}$

$G_{\text{aug}}$

$Am^9$

$A^\flat$

$G_{\text{m}^7/\flat}$

$G^\flat$

$D^\flat/F^\#$

$D^\flat/F^\#$

$E^7$

$E_{\text{sus}^4}$

\section*{Performance}"

\textbf{Gtr. 1 (elec.)}

\textbf{mf} w/clean tone palm mute all down-stemmed notes

$T$

$A$

$B$

\section*{Chords}"

*chords implied by harmony

\section*{Credit}"

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106
Verse

A

D7/A

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

D9

F

I told the boss off and made my move. Got nowhere.
Lonely, options disappear, but I know what.

Chorus

E

Am

Gr. 1 (at 8)

Son of Sam, (1.3) son of the shining path,
Son of Sam, (2) son of a doctor's touch,

to go.
to do.

B711

B711/F#

the clouded mind, oh.
a nurse's love, oh.
The couple killer, each and every time... oh...
Acting under orders from above... oh...
The couple killer, running out of time... oh...

I.
Am

G#aug
E5

Interlude

2.
A\(^5\)

Gr. 2 (elec.)

Gr. 2 w/dist.
Gr. 1 dbls on tab.

D7#5

F6#
Outro

Am\n
Shi - va op - ens her arms - now, to make

Am\n
I don’t get too far... I may talk in my sleep to-night, ’cause

G\n
I don’t know what I am... I’m a little like you.

D\n
more like son of Sam...}

rall.

F E sus Am

Ah.
TOMORROW TOMORROW

Words & Music by Elliott Smith

Bm\add4  Bm7  A  A*  C  C*  E\add9  E

Bm  C/G  G/D  G\add9/D  C7dim7  Cmaj7  G  B/F#

E6  G6  G6/D  A/C7  A7  E5  E7  C7  B7

\( \text{\textit{J = 85}} \)

Gtr. 1 (Nashville tuned acous. arr. for standard tuning)

Bm\add4

\( \text{Bm7} \)  3  3  3  3  3  3  3  3  3  3  3  3  3  3  3  3  3  3  3  3  3  3  3

C  C*  E\add9  E

\( \text{C7} \)  3  3  3  3  3  3  3  3  3  3  2  2  0  0  1  1  1  1  1  1  1  1  1  1  1

\( \text{C7} \)  3  3  3  3  3  3  3  3  3  3  2  2  0  0  1  1  1  1  1  1  1  1  1  1  1

\( \text{C7} \)  3  3  3  3  3  3  3  3  3  3  2  2  0  0  1  1  1  1  1  1  1  1  1  1  1

\( \text{C7} \)  3  3  3  3  3  3  3  3  3  3  2  2  0  0  1  1  1  1  1  1  1  1  1  1  1

\( \text{C7} \)  3  3  3  3  3  3  3  3  3  3  2  2  0  0  1  1  1  1  1  1  1  1  1  1  1

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Verse  Bm

1. Every body knows.
2. I've got static in my head,

Gtr. 2 (Nashville tuned acous. arr. for standard tuning)

C/G                      Eadd9                      E

straight to over.
the reflected sound of every thing.

Bm                      A

No one wants to see
Tried to go to where it led,

C/G                      Eadd9                      E

straight to over.
but it didn't lead to anything.
Pre chorus

G/D        Gadd9/D   G/D    Cdim7

I heard the hammer at the lock,
The noise is coming out,

Gtr. 2 1st

T
A
B

Gtr. 2 2nd

T
A
B

Cmaj7

(E)

say you're deaf... and dumb and done.
and if it's not out now,
though, they won't know 'til tomorrow.

Oh, oh, let ring...

Oh, oh, oh,
WALTZ #2 (XO)

Words & Music by Elliott Smith

Am  C/G  F  C/E  G7  G6/B  D7/F#

To match recording, tune all strings down one tone

Intro

\[ \begin{align*}
  j &= 132 \\
  \text{Gtr. 1 (acous.)} &\quad \text{Am}
\end{align*} \]

N.C.

\[ \text{(drums)} \]

\[ \text{mf} \]

Gtr. 1

Gtr. 2 (elec.)

Am  C/G  F  C/E  F  C/E

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118
Verse
Am

1. First the mic, then a half cigarette,
2. Now she’s done and they’re calling someone,
3. Looking out, on the substitute scene,

F     D7/F♯

singing “Cathy’s Clown.”
Such a familiar name,
Still going strong,

That’s the man,
I’m so glad
X O

Dm     Am

— she’s married to now,
— that my memory’s remote,
Mom,

‘cause I’m

Bm11   E7

doing just fine, hour to hour, round town,
It’s O.K., it’s all right, nothing’s wrong.

Bm11   E7

that’s the girl that he takes note to note,
She appears
composed, so she is, I suppose. Who can really tell?
Here it is, the revenge to the tune, you're no no.
Tell Mister Man with impossible plans, to just leave me a

G7  
Dm  
Am

good. She shows no emotion at all, no good, no good, no good. In the place, where I make no mistakes.

Bm11  
F#m11  
E7

stares into space like a dead china doll. Can't you tell that it's well understood. In the place, where I have what it takes.

120
Chorus

(*Am)  
(C/G)  
(F)

Gr. 1

I'm never gonna know you now...

**chords implied by harmony

(C/E)  
(F)  
(C/E)  
(G7)  
To Coda ♫

but I'm gonna love you anyway...

Interlude

Am  
C/G  
F  
C/E

Gr. 1+2

F  
C/E  
G7  
[1.

C
Bridge
Dm

Gtrs. 1-2

F

C

cont. sim.

I'm here today and expected to stay on, and on,

G₇/B

Am

Dm

and on. I'm tired, I'm tired.

F

D.S. al Coda

Gtrs. 1-2

122
WOULDN'T MAMA BE PROUD?
Words & Music by Elliott Smith

To match recording tune all strings down one tone

Verse

\[ J = 120 \]

Am\(^7\) \hspace{1cm} D^9/A \hspace{1cm} F/C \hspace{1cm} Fsus^2/C \hspace{1cm} C \hspace{1cm} Cadd\^b \hspace{1cm} C

The question is, wouldn't Mama be proud?
If I send you postcards, from the side of the road.

Am\(^7\) \hspace{1cm} D^9/A \hspace{1cm} F/C \hspace{1cm} Fsus^2/C \hspace{1cm} C

There's a silver lining in the corporate cloud.
Photographs of moving parts about to implode.

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124
Am7  D9/A  F/C  Fas2/C  C  Cad9  C

And the pretty post that you're taking as a,
If I crawl to keep it together like you say you know I can do.

Chorus
Am    C    D7    F    G
- Would n't Ma ma be proud?

Verse
Am7   D9/A  C/E  F  C  G/B
2. "Can I take your order?" Asked the heavenly host.
Am7    D9/A    C/E    F    C    G/B

Tick - et to the jet - stream, blaw - ing coast - to coast.

Am7    D9/A    C/E    F    C

The long_ stemmed glass - es, a mov - ie and a plea - sant dream in mid - air.

Dadd4   F

"You got - ta tell me quick - ly, 'cause we're al - most there."

Chorus

Am    C    D7    F    G

Would - n't Ma - ma be proud?

Bridge

Gtr. 2 tacet

F    E7    Am    D7

Point - ed out of the win - dow at the sky gone black.

F    E7

"Kid, you're on the right track."

126
GUITAR TABLATURE EXPLAINED

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

RHYTHM SLASHES: are written above the stave. String chords in the rhythm indicated. Round noteheads indicate single notes.

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

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

Definitions for special guitar notation

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

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

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

QUARTER-TONE BEND: Strike the note and bend up a % step.

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

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

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

PRE-BEND & RELEASE: Bend the note back to the original pitch.

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

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

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

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

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

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

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

SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.
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ANGELUS
BALLAD OF BIG NOTHING
BETWEEN THE BARS
CANT MAKE A SOUND
COMING UP ROSES
CONDOR AVE.
EASY WAY OUT
EVERYTHING REMINDS ME OF HER
A FOND FAREWELL
INDEPENDENCE DAY
LETS GET LOST
MISS MISERY
NEEDLE IN THE HAY
PRETTY MARY K
PRETTY (UGLY BEFORE)
ROMAN CANDLE
SAY YES
SOMEBODY THAT I USED TO KNOW
SON OF SAM
TOMORROW TOMORROW
WALTZ #2 (XO)
WOULDN’T MAMA BE PROUD?

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