

# **blur** *The Great Escape*

Each ti

lature & standard notation arrangements. Complete with lyrics & choro

Guitar  
Tab  
Edition



*blur*



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# The Great Escape...

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## Stereotypes

THE SUBURBS THEY ARE DREAMING  
THEY ARE A TWINKLE IN HER EYE  
SHE'S BEEN FEELING FRISKY  
SINCE HER HUSBAND SAID GOODBYE  
SHE WEARS A LOW CUT T-SHIRT RUNS A LITTLE B&B  
SHE MOST ACCOMMODATING WHEN SHE'S IN HER LINGERIE

WIFE SWAPPING IS THE FUTURE  
YOU KNOW THAT IT WOULD SUIT YOU

YES, THEY'RE STEREOTYPES  
THERE MUST BE MORE TO LIFE  
ALL YOUR LIFE YOU ARE DREAMING  
FROM TIME TO TIME YOU KNOW  
YOU SHOULD BE GOING ON ANOTHER BENDER

THE SUBURBS THEY ARE SLEEPING  
BUT HE'S DRESSING UP TONIGHT  
SHE LIKES A MAN IN UNIFORM HE LOVES TO WEAR IT TIGHT  
THEY ARE ON THE LOVERS SOFA THEY ARE ON THE PATIO  
AND WHEN THE FUN IS OVER WATCH THEMSELVES ON VIDEO

THE NEIGHBOURS MAY BE STARING  
BUT THEY ARE JUST PAST CARING

## Best Days

BOW BELLS SAY GOODBYE TO THE LAST TRAIN  
OVER THE RIVER THEY ALL GO AGAIN  
OUT INTO LEAFY NOWHERE HOPE SOMEONE  
WAITING OUT THERE FOR THEM  
CABBIE HAS HIS MIND ON A FARE TO THE SUN  
HE WORKS NIGHT BUT IT'S NOT MUCH FUN  
PICKS UP THE LONDON YOYO'S, ALL ON THEIR OWN DOWN SOHO  
PLEASE TAKE ME HOME

OTHER PEOPLE WOULDN'T WANT TO HEAR YOU  
IF YOU SAID THAT THESE ARE THE BEST DAYS OF THEIR LIVES  
OTHER PEOPLE WOULD TURN AROUND AND LAUGH AT YOU  
IF YOU SAID THAT THESE WERE THE BEST DAYS OF OUR LIVES

TRELICK TOWERS BEEN CALLING  
I KNOW SHE'LL LEAVE ME IN THE MORNING

IN HOTEL CELLS LISTENING TO DIAL TONES  
REMOTE CONTROLS AND CABLE MOANS  
IN HIS DRINK HE'S BEEN TALKING  
GETS DISCONNECTED SLEEPWALKING BACK HOME



## Country House

(SO THE STORY BEGINS)  
CITY DWELLER, SUCCESSFUL FELLA  
THOUGHT TO HIMSELF  
OOOPS I'VE GOT ALOT OF MONEY  
I'M CAUGHT IN A RAT RACE TERMINALLY  
I'M A PROFESSIONAL CYNIC  
BUT MY HEARTS NOT IN IT  
I'M PAYING THE PRICE OF LIVING LIFE AT THE LEGAL LIMIT  
CAUGHT UP IN THE CENTURIES ANXIETY  
IT PREYS ON HIM, HE'S GETTING THIN

NOW HE LIVES IN A HOUSE, A VERY BIG HOUSE IN THE COUNTRY  
WATCHING AFTERNOON REPEATS  
AND THE FOOD HE EATS IN THE COUNTRY  
HE TAKES ALL MANNER OF PILLS  
AND PILES UP ANALYST BILLS IN THE COUNTRY  
IT'S LIKE AN ANIMAL FARM.  
LOTS OF RURAL CHARM IN THE COUNTRY

NOW HE'S GOT MORNING GLORY, LIFE'S A DIFFERENT STORY  
EVERYTHING GOING JACKANORY  
IN TOUCH WITH HIS OWN MORALITY  
HE'S READING BALZAC, KNOCKING BACK PROZAC,  
IT'S A HELPING HAND  
THAT MAKES YOU FEEL WONDERFULLY BLAND  
OH, IT'S THE CENTURIES REMEDY FOR THE FAINT AT HEART  
A NEW START

HE LIVES IN A HOUSE, A VERY BIG HOUSE IN THE COUNTRY  
HE'S GOT A FOG IN HIS CHEST  
SO HE NEEDS ALOT OF REST IN THE COUNTRY  
HE DOESN'T DRINK SMOKE LAUGH  
HE TAKES HERBAL BATHS IN THE COUNTRY  
OH, IT'S LIKE AN ANIMAL FARM  
BUT YOU'LL COME TO NO HARM IN THE COUNTRY  
BLOW BLOW ME OUT I AM SO SAD I DON'T KNOW WHY



## Charmless Man

I MET HIM IN A CROWDED ROOM  
WHERE PEOPLE GO TO DRINK AWAY THEIR GLOOM  
HE SAT ME DOWN AND SO BEGAN, THE STORY OF A CHARMLESS MAN  
EDUCATED THE EXPENSIVE WAY, HE KNOWS HIS CLARET FROM A BEAUJOLAIS  
I THINK HE'D LIKE TO OF BEEN RONNIE KRAY  
BUT THEN NATURE DIDN'T MAKE HIM THAT WAY

HE THINKS HE'S EDUCATED, AIRS THOSE FAMILY SHARES  
WILL PROTECT HIM THAT WE WILL RESPECT HIM  
HE MOVES IN CIRCLES OF FRIENDS  
WHO JUST PRETEND THAT THEY LIKE HIM  
HE DOES THE SAME TO THEM, AND WHEN YOU PUT IT ALL TOGETHER  
THERE'S THE MODEL OF A CHARMLESS MAN

HE KNOWS THE SWINGERS AND THEIR CAVALRY  
SAYS HE CAN GET IN ANYWHERE FOR FREE  
I BEGAN TO GO A LITTLE CROSS EYED  
AND FROM THIS CHARMLESS MAN I JUST HAD TO HIDE

HE TALKS AT SPEED HE GETS NOSE BLEEDS  
HE DOESN'T SEE HIS DAYS  
ARE TUMBLING DOWN UPON HIM  
AND YET HE TRIES SO HARD TO PLEASE  
HE'S JUST SO KEEN FOR YOU TO LISTEN  
BUT NO ONE IS LISTENING  
AND WHEN YOU PUT IT ALL TOGETHER  
THERE'S THE MODEL OF A CHARMLESS MAN

## The Universal

THIS IS THE NEXT CENTURY  
THE UNIVERSAL IS FREE  
YOU CAN FIND IT ANYWHERE  
YES, THE FUTURE HAS BEEN SOLD  
EVERY NIGHT WE ARE GONE  
AND THE KARAOKE SONGS  
WE LIKE TO SING ALONG  
ALTHOUGH THE WORDS ARE WRONG

IT REALLY, REALLY, REALLY COULD HAPPEN  
WHEN THE DAYS SEEM TO FALL STRAIGHT THROUGH YOU  
JUST LET THEM GO

NO ONE HERE IS ALONE  
SATELLITES IN EVERY HOME  
THE UNIVERSAL IS HERE  
HERE FOR EVERYONE  
EVERY PAPER THAT YOU READ  
SAYS TOMORROW IS YOUR LUCKY DAY  
WELL, HERE'S YOUR LUCKY DAY

## Fade Away

THEY STUMBLED INTO THEIR LIVES  
IN A VAGUE WAY BECAME MAN AND WIFE  
ONE GOT THE OTHER THEY DESERVED ONE ANOTHER  
THEY SETTLED IN A BRAND NEW TOWN  
WITH PEOPLE FROM THE SAME BACKGROUND  
THEY KEPT THEMSELVES BUSY  
LONGS HOURS LEFT THEM DIZZY  
NOW WHEN HE'S IN SHE'S OUT

ALL YOU EVER DO IS FADE AWAY  
THEY ARE NOT MAKING PLANS  
BECAUSE NOW THEY UNDERSTAND  
ALL YOU EVER DO IS FADE AWAY

HE NOTICED HE HAD VISIBLE LINES  
SHE WORRIED ABOUT HER BEHIND  
THEIR BIRTH HAD BEEN THE DEATH OF THEM  
IT DIDN'T REALLY BOTHER THEM  
NOW WHEN SHE'S IN, HE'S OUT

## TOPMAN

THIS IS A PUBLIC WARNING  
BE CAREFUL WHEN YOU ARE OUT  
WE ARE HAVING FREAKY WEATHER  
THERE'S ALOT OF IT ABOUT  
THE TERRACES ARE SWINGING  
HE'S A MONKEY ON THE ROOF  
YOU'VE SEEN HIM ON THE TELLY  
SO LET ME INTRODUCE YOUR HOST TONIGHT

T.O.P.M.A.N.  
HE'S NAUGHTY BY NATURE  
ON DOUBLES AND CHASERS  
HE'S A LITTLE BOY RACER  
SHOOTING GUNS ON THE HIGH STREET OF LOVE

IN A CROWD IT'S HARD TO SPOT HIM, BUT ANONYMITY CAN COST  
HE'S NEVER CHEAP N' CHEERFUL, HE'S HUGO AND HE'S BOSS  
HE'S RIDING THROUGH THE DESERT ON A CAMEL LIGHT  
AND ON A MAGIC CARPET, HE'LL FLY AWAY TONIGHT  
OPEN SESAME

T.O.P.M.A.N.  
SEES HER IN DOUBLE  
THEN PUKES ON THE PAVEMENT  
LIKES HER ALL CLEAN AND SHAVEN  
SHOOTING GUNS ON THE HIGH STREET OF LOVE

## Mr. Robinson's Quango

MR. ROBINSON AND HIS QUANGO  
DIRTY DEALER, EXPENSIVE CAR  
RUNS THE BUSES AND THE EVENING STAR  
HE GOT A HAIR PIECE AND HE GOT HERPES  
HIS PRIVATE LIFE IS VERY DISCREET  
A NICER MAN YOU'LL NEVER GOING TO MEET

A SELF PROFESSED SAVIOUR OF THE DIM RIGHT WING  
HE'S GOT RESPIRATORY PROBLEMS AND A MASONS RING

MR. ROBINSON AND HIS QUANGO  
DRINKS WITH THE GENERAL AND THE COUNTY WIVES  
YES THE FAMILY BUSINESS IS DOING ALL RIGHT  
THEY ARE DOING TANGO'S DOWN IN THE QUANGO'S  
HE MAKES THEM TICK AND HE MAKES THEM TOCK  
AND IF HE DOESN'T LIKE YOU HE'LL PUT YOU IN THE DOCK

HE JUST SITS IN HIS LEATHER CHAIR AND TWIDDLES HIS THUMBS  
GETS HIS SECRETARY IN AND PINCHES HER BUM

HE RAN INTO THE TOILET IN THE TOWN HALL  
GOT A BIRO OUT AND WROTE ON THE WALL  
I'M WEARING FRENCH KNICKERS ON UNDER MY SUIT  
I'VE GOT STOCKING AND SUSPENDERS ON  
I'M FEELING RATHER LOOSE

OH I'M A NAUGHTY BOY  
OH I'M A NAUGHTY, NAUGHTY BOY

## He Thought Of Cars

MOSCOW'S STILL RED  
THE YOUNG MAN'S DEAD  
GONE TO HEAVEN INSTEAD  
THE EVENING NEWS SAYS HE WAS CONFUSED  
THE MOTORWAYS WILL ALL MERGE SOON  
THEY'VE COME TO SAVE US  
THE SPACE INVADERS ARE HERE

HE THOUGHT OF CARS  
AND WHERE, WHERE TO DRIVE THEM  
AND WHO TO DRIVE THEM WITH  
AND THERE, THERE WAS NO ONE, NO ONE

THERE'S A PANIC AT LONDON HEATHROW  
EVERYBODY WANTS TO GO UP INTO THE BLUE  
BUT THERE'S A TEN YEAR QUEUE  
COLUMBIA IS IN TOP GEAR  
IT SHOULDN'T SNOW AT THIS TIME OF YEAR  
NOW AMERICAS SHOT GONE  
AND DONE THE LOT

HE THOUGHT OF PLANES AND WHERE  
WHERE TO FLY TO  
AND WHO TO FLY THERE WITH  
AND THERE, THERE WAS NO ONE, NO ONE

## It Could Be You

CHURCHILL GOT HIS LUCKY NUMBER  
BUT TOMORROW THERE'S ANOTHER  
COULD BE ME COULD BE YOU  
NO SILVER SPOON  
STICKY TEETH THEY ROT TOO SOON  
YOU'VE GOT TO HAVE THE BEST TUNES  
OR THAT'S IT YOU'VE BLOWN IT

ALL WE WANT IS TO BE HAPPY  
IN OUR HOMES LIKE HAPPY FAMILIES  
BE THE MAN ON THE BEACH WITH  
THE WORLD AT HIS FEET  
YES, IT COULD BE YOU

THE LIKELY LADS  
ARE PICKING UP THE UGLIES  
YESTERDAY THEY WERE JUST PUPPIES  
BEERY SLURS NOW LIFE'S A BLUR  
TELE ADDICTS  
YOU SHOULD SEE THEM AT IT  
GETTING IN A PANIC  
WILL WE BE THERE  
TRAFALGAR SQUARE?

SO DON'T WORRY  
IF IT'S NOT YOUR LUCKY NUMBER  
BECAUSE TOMORROW THERE IS ANOTHER  
COULD BE YOU, COULD BE ME

## Ernold Same

ERNOLD SAME AWOKE FROM THE SAME DREAM  
IN THE SAME BED AT THE SAME TIME  
LOOKED IN THE SAME MIRROR  
MADE THE SAME FROWN  
AND FELT THE SAME WAY AS HE DID EVERY DAY,  
THEN ERNOLD SAME CAUGHT THE SAME TRAIN  
AT THE SAME STATION, SAT IN THE SAME SEAT  
WITH THE SAME NASTY STAIN  
NEXT TO SAME OLD WHAT'S HIS NAME  
ON HIS WAY TO THE SAME PLACE TO DO THE SAME THING  
AGAIN AND AGAIN ... POOR OLD ERNOLD SAME.  
OH ERNOLD SAME,  
HIS WORLDS STAYS THE SAME,  
TODAY WILL ALWAYS BE TOMORROW,  
POOR OLD ERNOLD SAME,  
HE 'S GETTING THAT FELLING ONCE AGAIN,  
NOTHING WILL CHANGE TOMORROW.

## Globe Alone

WHO MADDEST ONE ON THE MI  
WHO HASN'T STOPPED SUCKING HIS THUMB  
WHO VERY STRAIGHT AND NEVER GRINS  
WHO CARES WHAT CAR HE'S DRIVING IN

HE IS BECAUSE HE SAW IT ON A COMMERCIAL BREAK  
AND IF HE DOESN'T GET WHAT  
HE WANTS THEN HE'LL GET A HEADACHE  
BECAUSE HE WANTS IT, NEEDS IT, ALMOST LOVES IT  
HE'S HERE ON HIS OWN, ON GLOBE ALONE

WHO JOINED HEALTH CLUB TO GLISTEN  
INTO HI FI PRECISION  
WHO'S MOBILE PHONE GIVES HIM THE BONE  
WHO VERY KEEN ON SHARON STONE

WHO ONLY EATS AT THE NEW BRASSERIE  
WHO ONLY EVERY GETS MERRY  
WHO WOULDN'T BE SEEN AT BED TIME  
WITHOUT PUTTING CALVIN KLEINS ON

## Dan Abnormal (The Meanie Leanie)

MEANIE LEANIE COME ON DOWN  
COME AND ENTERTAIN THE TOWN  
IT'S FRIDAY NIGHT AND WE'RE ALL BORED  
TIMES BEEN CALLED THERE IS NO MORE  
TIMES BEEN CALLED IT'S SUCH A BORE

DAN ABNORMAL NOT NORMAL AT ALL  
IT'S NOT HIS FAULT WE MADE HIM THIS WAY  
HE'LL IMITATE YOU TRY TO APE YOU  
BUT IT'S NOT HIS FAULT DAN WATCHES TV

THE MEANIE LEANIE STAYS UP LATE  
MOPES AROUND GETS IN A STATE  
HE'S THE KILLER IN YOUR ARCADE  
KILLING GANGSTAS READY MADE  
CAUSE THAT IS WHERE THE FUTURES MADE

TELE PORT ME

DAN WENT TO HIS LOCAL BURGER BAR  
I WANT McNORMAL AND CHIPS  
OR I'LL BLOW YOU TO BITS  
GIVE US IT

IT'S THE MISERIES AT HALF PAST THREE  
WATCHING VIDEO NASTIES  
HE HAS DIRTY DREAMS WHILE HE'S ASLEEP  
DAN'S JUST LIKE YOU YOU SEE  
HE'S THE MEANIE LEANIE

## Entertain Me

THE WEEKEND IS BACK  
BUT SO IS HE  
HEAD TO THE FLOODLIGHTS  
SEE THE FRATERNITY  
THEY ARE WAITING  
I HEAR THEM UP IN THE NORTH  
AND DOWN IN THE SOUTH  
ALL THAT IS SPEWING  
SPEWING OUT OF HIS MOUTH

ENTERTAIN ME  
AT HIS AND HERS DATING  
BORED MINDS AGREE  
REQUIREMENTS TO BE STATED  
REPLIES AWAITED  
SHE WANTS A LOOSE FIT  
HE WANTS INSTANT WHIP  
HE GUESSTIMATES HER ARRIVAL  
WILL SHE WANT IT REALLY BADIY

ENTERTAIN ME

A CAR, A HOUSE BOTH IN STREET  
THE BOREDOM OF THE SOBER WEEK  
THE WEEKEND IS HERE, HIP HIP HOORAY  
TO MAKE THE BLUES JUST GO AWAY

ENTERTAIN ME

## Yuko and Hiro

THIS IS MY WORK PLACE  
AND THESE ARE THE PEOPLE I WORK WITH  
YUKO AND HIRO  
WE WORK TOGETHER  
WE WORK FOR THE COMPANY  
THAT WORKS TO THE FUTURE  
THEY WILL PROTECT US  
WE WORK TOGETHER

I NEVER SEE YOU  
WE ARE NEVER TOGETHER  
I'LL LOVE YOU FOR EVER

I DRINK IN THE EVENINGS  
IT HELPS WITH RELAXING  
I CAN'T SLEEP WITHOUT DRINKING  
WE DRINK TOGETHER  
FROM MONDAY TO SATURDAY  
I GO TO MY WORKPLACE  
BUT ON SUNDAY WE ARE TOGETHER  
YUKO AND HIRO

# Stereotypes

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

$\text{♩} = 108$   
B $\flat$ 10

**TAB**

1. The

**TAB**

Verse: B $\flat$ 10 G $\sharp$ m G

sub - urbs they are dream - ing, there's a twin - kle in her eye, she's been feel - ing fris - ky since her

*See Block Lyrics for Verse 2*

**TAB**



F#sus4

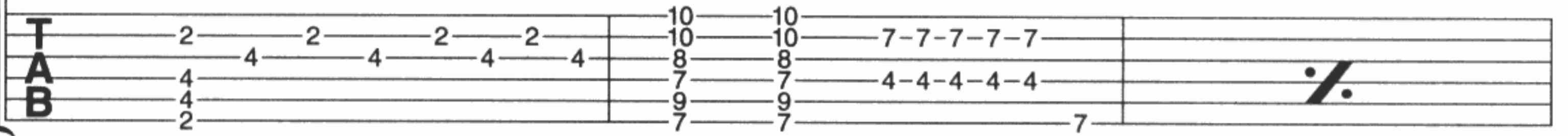
B7b10



hus - band said good - bye. She wears a low cut T - shirt, runs a lit - tle B and B, she's



Let ring...



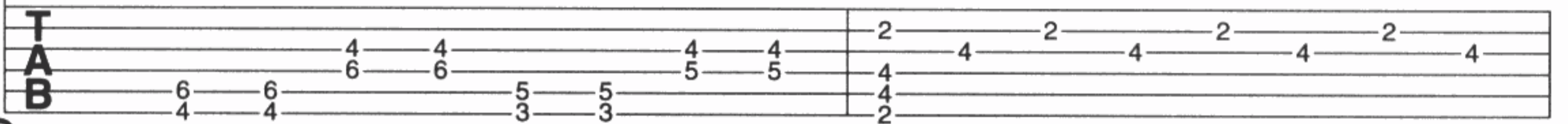
G#m

G

F#sus4



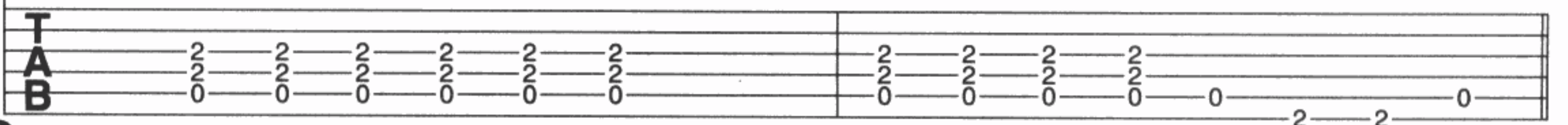
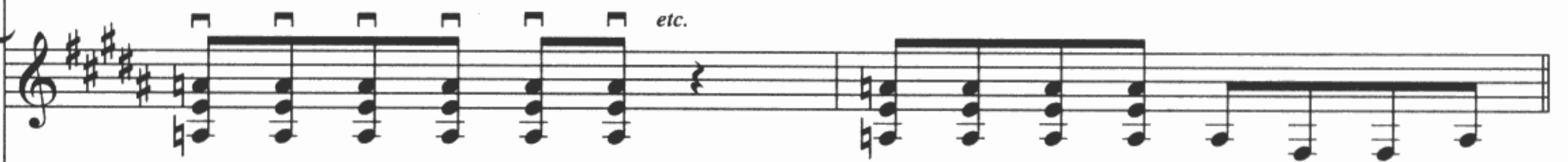
most ac - com - mo - dat - ing when she's in her lin - ger - ie. Wife



A



swap - ping is your fut - ure, you know that it would suit you.



▣ = downstroke

Chorus:

B<sup>7</sup><sub>b</sub>10

Yes they're ste - re - o - types, there must be more to

TAB: 10 10 7-7-7-7-7, 8 8 4-4-4-4-4, 7 7, 9 9, 7 7

G<sup>#</sup>m E B E B

life. All your life you're dream - ing, then you stop dream - ing. From

etc.

TAB: 10 10 6 4 0 2 0 4 4 4 4 0 0 0 0 4 4 4 4, 8 8 6 4 4 4 4 4 1 1 1 1 4 4 4 4, 7 7 6 6 2 4 4 4 2 2 2 2 4 4 4 4, 9 9 6 6 2 2 2 2 2 2 2 2 2 2 2 2, 7 7 4 4 0 0 0 0 0 0 0 0

C<sup>#</sup>7sus<sup>4</sup> C<sup>#</sup> D E

time to time I know you should be go - ing on an - oth - er ben - der.

TAB: 2 2 2 2 6 6 6 6 7 7 7 7 9 9 9 9, 4 4 4 4 6 6 6 6 7 7 7 7 9 9 9 9, 4 4 4 4 6 6 6 6 7 7 7 7 9 9 9 9, 4 4 4 4 4 4 4 4 5 5 5 5 7 7 7 7

1.

B<sup>7</sup>b<sup>10</sup>

2. The

TAB 10 10 7 7 7 7 7 7

2.

B<sup>7</sup>b<sup>10</sup>

Yes, there must be more to life than ste - re - o -

TAB 10 10 7 7 7 7 7 7

G<sup>#</sup>m

E

B

E

B

types. Synth. cue

TAB 10 10 6 4 6 2 2 2 2 4 4 4 4 4 4 4 4

E G F#

TAB

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

B<sup>7</sup>10 A<sup>5</sup>

TAB

10	10					2	2	2	2	2	2
10	10					2	2	2	2	2	2
8	8					0	0	0	0	0	0
7	7					0	0	0	0	0	0
9	9										
7	7										

B<sup>5</sup>

TAB

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

A

swap - ping is your fut - ure, you know that it would suit you.

Full Bend Bend Bend

TAB

B<sup>7</sup><sub>b</sub>10

Yes they're ste - re - o - types, there must be more to  
 Yes there must be more to life than ste - re - o -

TAB

G<sup>#</sup>m

E

B

E

B

life. } All your life you're dream - ing and then you stop dream - ing. From  
 - types. }

TAB

1. C#7sus4 C# D E 2. C#7sus4 C#

time to time you know you should be go - ing on a - noth - er bend - er. time to time you know — you

**TAB**

2	2	2	2	6	6	6	6	7	7	7	7	9	9	9	9	2	2	2	2	6	6	6	6
4	4	4	4	6	6	6	6	7	7	7	7	9	9	9	9	4	4	4	4	6	6	6	6
4	4	4	4	6	6	6	6	7	7	7	7	9	9	9	9	4	4	4	4	6	6	6	6
4	4	4	4	4	4	4	4	5	5	5	5	7	7	7	7	4	4	4	4	4	4	4	4

D E F# G B

rall. rall. Gliss

should go on a - noth - er ben - der be - fore you come to an end - er. ———

rall. Gliss

**TAB**

7	7	7	7	9	9	9	9									6	8
7	7	7	7	9	9	9	9									7	9
7	7	7	7	9	9	9	9	4	4	4	4	5	5	5	5	7	9
5	5	5	5	7	7	7	7	4	4	4	4	5	5	5	5	5	7
								2	2	2	2	3	3	3	3	5	7

Verse 2:

The suburbs they are sleeping but he's dressing up tonight  
 She likes a man in uniform, he likes to wear it tight  
 They're on the lover's sofa, they're on the patio  
 And when the fun is over, watch themselves on video.

The neighbours may be staring  
 But they are just past caring.

# Country House

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

♩ = 176  
N.C. A

*mf* P P

TAB

E Bm D

*sim.* P P

TAB

D/C# C#7

P H

TAB

Verse:

A E Bm

1. Ci - ty dwel - ler suc - cess - ful fel - ler, thought to him - self "Oops, I've got a lot of mon - ey, —  
See Block Lyrics for Verse 2

*mf* *sim.*

TAB

0 0 2 2 2 2 0 1 2 7 7 7 9 7 9 7 9 7

D D/C# C#7

— caught in a rat race — ter - mi - nal - ly. I'm a pro -

TAB

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

A E Bm

fess - 'nal cy - nic but my heart's not in it, I'm pay - in' the price — of liv - ing

TAB

0 0 2 2 2 2 0 1 2 7 7 7 9 7



D                                  D/C#                                  C#7

life at the li - mit, caught up in the cen - turies' an - xi - e - ty." Yes it

P P P

Gliss

Gliss

TAB

9-7 9 7-9-7 9-7 10-10 9-9 9-9 9

10 10 10 9  
10 10 10 9  
11 11 10

E

preys on him, he's get - ting thin. Now he

TAB

0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0

1-1 1-1 1-1 1-1 1-1 1-1 2-2 2-2 2-2

0-0 0-0

Chorus:

A                                                  E7

lives in a house, a ve - ry big house in the coun - try,

*f* *sim.*

TAB

0-0-0 0-0-0 0-0-0 0-0-0 0-0-0 0-0-0 4-4-4 4-4-4 4-4-4 4-4-4 4-4-4

2-2-2 2-2-2 2-2-2 2-2-2 2-2-2 2-2-2 3-3-3 3-3-3 3-3-3 3-3-3 3-3-3

2-2-2 2-2-2 2-2-2 2-2-2 2-2-2 2-2-2 4-4-4 4-4-4 4-4-4 4-4-4 4-4-4

0-0-0 0-0-0 0-0-0 0-0-0 0-0-0 0-0-0 2-2-2 2-2-2 2-2-2 2-2-2 2-2-2

E<sup>b</sup>7

D<sup>7</sup>

watch - in' af - ter - noon re - peats and the food he eats in the coun -

TAB

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

A

try. He takes all man - ner of pills and piles up

TAB

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

E<sup>7</sup>

E<sup>b</sup>7

an - a - lyst's bills in the coun - try. Oh, it's like an

TAB

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

**1.**

D7 A Ab

An - i - mal Farm, - lots of ru - ral charm - in the coun - try. 2. He's got

Gliss

TAB

Detailed description: This system contains the first two lines of the song. The vocal line starts with the lyrics 'An - i - mal Farm, - lots of ru - ral charm - in the coun - try.' and ends with '2. He's got'. The guitar staff features a D7 chord, followed by an A chord, and then an Ab chord. The tablature shows fingerings for these chords and includes a 'Gliss' instruction for the final measure.

**2.**

E

In the coun - try, in the coun - try,

*sim.*

TAB

Detailed description: This system contains the next two lines of the song. The vocal line repeats the lyrics 'In the coun - try, in the coun - try,'. The guitar staff features an E chord and includes a 'sim.' (simile) instruction. The tablature shows the corresponding fingerings for the E chord and the 'sim.' section.

Solo:

A

in the coun - try.

3 H Gliss 3 H Gliss 3 H Gliss Gliss Gliss

Continue *sim.* rhythm through solo

H Gliss H Gliss H Gliss Gliss Gliss

TAB

Detailed description: This system contains the final line of the song and a solo section. The vocal line ends with 'in the coun - try.'. The guitar staff features an A chord and includes a 'Solo:' instruction. The solo section consists of a series of triplets and glissandos, with the instruction 'Continue sim. rhythm through solo'. The tablature shows the specific fret numbers for these techniques: 5-7-9, 9-11-12, 11-12-14, and 9-10-14.

E Bm D

8va --- Bend

Gliss Gliss Gliss

1/2

16 16 14 11 11 8 11 11 12 12

D/C# C#7 A

P

Gliss

3 3 H Gliss Gliss Gliss

H Gliss H Gliss H Gliss Gliss Gliss

12 10 10 9 9 12 9 12 9 5 7 9 9 11 12 11 12 14 11 12 14

E Bm

8va ---

Gliss Gliss Gliss Gliss

H P H P

3 3

H P H P

14 10 11 14 17 16 14 14 16 14 12 14 12 15 17

D D/C# C#7

--- 7 loco

Gliss Gliss Gliss Gliss Gliss

17 19 17 17 9 11 4 11 13 14 12

Bridge:

A E D

Blow, blow me out, I am so sad, I don't

TAB

1. 2.

A A

know why. Oh, he

Let ring...

TAB

Chorus:

A E7

lives in a house, a ve - ry big house in the coun - try,

*See Block Lyrics for Chorus 2*  
*Vocal tacet on Chorus 3 & Fade*

*mf* *sim.*

TAB

E<sup>b</sup>7

D<sup>7</sup>

watch - in' af - ter - noon re - peats and the food he eats in the coun -

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "watch - in' af - ter - noon re - peats and the food he eats in the coun -". Below the vocal line is a guitar chord progression in treble clef, showing chords for E<sup>b</sup>7 and D<sup>7</sup>. At the bottom is a guitar tablature with six lines, showing fret numbers for each string.

A

try. He takes all man - ner of pills and piles up

The second system of music features a vocal line in treble clef with a key signature of three sharps. The lyrics are "try. He takes all man - ner of pills and piles up". Below the vocal line is a guitar chord progression in treble clef. At the bottom is a guitar tablature with six lines, showing fret numbers for each string.

E<sup>7</sup>

E<sup>b</sup>7

an - a - lyst's bills in the coun - try. Oh, it's like an

The third system of music features a vocal line in treble clef with a key signature of three sharps. The lyrics are "an - a - lyst's bills in the coun - try. Oh, it's like an". Below the vocal line is a guitar chord progression in treble clef, showing chords for E<sup>7</sup> and E<sup>b</sup>7. At the bottom is a guitar tablature with six lines, showing fret numbers for each string.

**D7** **1.**  
**A**

an - i - mal farm, — lots of ru - ral charm — in the coun - try.

**TAB**

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

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

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

**2.&fade** *Repeat to fade*  
*(Vocal tacet)*

**A**

Oh, — he - try. — Ooh, la, la,

**TAB**

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

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

**Verse 2:**

He's got morning glory  
 And life's a different story  
 Everything's going Jackanory  
 In touch with his own mortality  
 He's reading Balzac, knocking back Prozac  
 It's a helping hand that makes you feel wonderfully bland  
 Oh, it's the century's remedy  
 For the faint at heart, a new start.

**Chorus 2:**

He lives in a house, a very big house in the country  
 He's got a fog in his chest  
 So he needs a lot of rest in the country  
 He doesn't drink, smoke, laugh  
 Takes herbal baths in the country  
 But you'll come to no harm on the animal farm in the country.

# Charmless Man

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

♩ ≈ 118  
A

C#m7

Bm7

*f*

Gliss

Gliss

TAB

0-0-0-0-0-0-0-0

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

C#m7

Bm7

E

P

P

Gliss

Uni

Uni

Hold chord...

P

P

Gliss

P

P

Full

Full

TAB

3-2-3-2

2

4-6

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

3-2-3-2

2-5

7

5-7

D7

Verse:

A

A/G#

F#

1. I met him in a crowd - ed room...

*mf*

TAB

12-12-12-12-12-12-12-12

12-12-12-12-12-12-12-13

13-13-13-13-13-13-13-11

14-14-14-14-14-14-14-10

13-13-13-13-13-13-13-13

11-11-11-11-11-11-11-11

10-10-10-10-10-10-10-10

12-12-12-12-12-12-12-12

10-10-10-10-10-10-10-10

12-12-12-12-12-12-12-9

14-14-14-14-14-14-14-11

14-14-14-14-13-13-13-11



A                    A/G#                    F#

where peo - ple go to drink a - way — their gloom. — He

*sim.*

TAB

9-9-9-9-9-9-9-9	12-12-12-12-12-12-12-9	9-9-9-9-9-9-9-9
11-11-11-11-11-11-11-11	14-14-14-14-14-14-14-11	11-11-11-11-11-11-11-11

Bm7                    C#7                    D                    A                    D

sat me down and so — be - gan — the sto - ry of a charm - less man. —

TAB

10-10-10-10-9-9-9-10	10-10-10-10-10-10-10-10	12-12-12-12-10-10-10-12
12-12-12-12-9-9-9-10	10-10-10-10-10-10-10-10	14-14-14-14-10-10-10-14
11-11-11-11-10-10-10-11	11-11-11-11-11-11-11-11	14-14-14-14-11-11-11-14

Verse:  
A                    A                    A/G#                    F#                    A                    A/G#                    F#

2. Ed - u - cat - ed the ex - pen - sive way, — he knows his

*See Block Lyrics for Verse 3*

Gliss                    Heavy *f*                    Gliss                    1/4 ↑

TAB

12-12-12-12-12	Gliss	2-2-2-2-3	Gliss	6-7-5	1/4 ↑
14-14-14-14-14		2-2-2-2-4			
14-14-14-14-14	x	0-0			

A A/G# F# Bm7 C#m7

Cla - ret from his Beau - jol - ais. I think he'd like to have been Ron - nie Kray,

H Gliss Gliss

H Gliss Gliss

TAB

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

D E A D A

but then na - ture did - n't make him that way. He went

Hold...

Gliss Gliss

Gliss

TAB

5 7 7 9 9 7 5 10 11 10 9 10 9

Chorus:

A A/G# F# A A/G#

na na na na na na na, na na na na na na na na na na na na

See Block Lyrics for Chorus 2:

Bend Hold...

1/2 H

TAB

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

F# A

He thinks his ed - u - ca - ted airs, those fam - 'ly shares

Bend Hold...

TAB

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

2 4

C#m7 Bm7 C#m7 Bm7

will pro - tect him, that we'll res - pect

Gliss Hold... Gliss P P Gliss

TAB

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

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

E A

him. He moves in cir - cles of friends who just pre - tend

Bend p Bend p

TAB

3 2 3 2 2 4 1/2 P 1/2 P 0 0 0 0 0 0 0 0

4 0 4 0

C#m7                      Bm7                      C#m7                      Bm7

that they like him, he does the same

Gliss >                      P                      Gliss

Hold...                      P                      P                      Gliss

**TAB**

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

E                                              D7

to them and when you put it all together there's the model of a charmless man.

Uni                      Uni

Hold...                      P                      Full                      Full

**TAB**

3-2	3-2	2-5	7	9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	7
				9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	7
				9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	7
				7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5

**1.**                      A                      A/G#                      F#                      A                      A/G#

Na na na na na na, na na na na na na na na na na.

Bend                      Hold...                      H

1/2                      H

**TAB**

2	2	3	2-3	2	2	2	2
2	2						
2	2						
0	0	4	4	2	4	0	0

F# | 2. A A/G# F#

3. He knows the

Solo: Gliss Gliss 1/4 ↑

Bend Hold... H Gliss

1/2 H Gliss Gliss 1/4 ↑

TAB

A A/G# F# Bm7 C#m7

Gliss Gliss

Gliss Gliss Gliss

TAB

D E A D A

He thinks his

P H P H P Gliss

Gliss Gliss P H P H P Gliss

TAB

A C#m7 Bm7

ed - u - ca - ted airs, those fam - 'ly shares, will pro - tect

Gliss Hold...

TAB

C#m7 Bm7 E

him, that you'll res - pect him. And yet he

Gliss

Bend P Bend P

TAB

A C#m7 Bm7

tries so hard to please, he's just so keen for you to lis -

Gliss Hold...

TAB

C#m7

Bm7

E

ten with no one lis - ten - ing and when you

**TAB**  
 3-2-3-2 2 5 3 3-2-3-2 2-5 5

D7

A

A/G#

put it all to - geth - er there's the mo - del of a charm - less man. Na na na na na na na,

**TAB**  
 9-9-9-9-9-9-9-9 (7) 7-7-7-7-7-7-7-7 2 2 4-4

F#

A

A/G#

F#

na na na na na na na na, na na

**TAB**  
 3 2-3 2 2 2 2 2 3 2-3 2

A A/G# F# A A/G#

na na na na na na na. Na na na na na na na na,

Bend H Hold... 1/2 H

TAB 0-0 2-2 2-2 3-2-3 2-2 0-0 2-2 2-2 4-4

G7 F#7 F7 E7 D7 A7

rall. rall. Gliss

na na na na na na, na na na na na na na.

Hold... Hold... rall. Gliss

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

Verse 3:

He knows the swingers and their cavalry  
 Says he can get in anywhere for free  
 I began to go a little cross-eyed  
 And from this charmless man I just had to hide.

Chorus 2:

He went na na na na na na na  
 Na na na na na na na na na  
 He talks at speed, he gets nose bleeds  
 He doesn't see his days  
 Are tumbling down upon him  
 And yet he tries so hard to please  
 He's just so keen for you to listen  
 But no one is listening  
 And when you put it all together  
 There's the model of a charmless man.



# Best Days

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

♩ = 76

C G A<sup>b</sup> F

Drums:

*mf*

TAB

Detailed description: This system contains the first four measures of the song. The guitar part is in 4/4 time with a tempo of 76. It features a simple chord progression: C, G, A<sup>b</sup>, and F. The drum part shows a steady 2-beat pattern in the first two measures, followed by a more complex pattern in the last two measures. The bass part is also in 4/4 time, with a simple line of notes and rests corresponding to the chords.

Verse:

C G A<sup>b</sup> F C

1. Bow bells say  
Let ring...

*P*

TAB

Detailed description: This system covers the first four measures of the verse. The guitar part continues with the C, G, A<sup>b</sup>, F chord progression. The drum part is consistent with the previous system. The bass part includes the lyrics '1. Bow bells say' and 'Let ring...'. The guitar part has a 'P' (piano) marking under the F chord.

Am C Am

good - bye to the last train. O - ver the ri - ver they all go a - gain,

*sim.*

TAB

Detailed description: This system covers the next four measures of the verse. The guitar part features a progression of Am, C, and Am chords. The drum part continues. The bass part includes the lyrics 'good - bye to the last train. O - ver the ri - ver they all go a - gain,'. The guitar part has a 'sim.' (simile) marking under the Am chord.

Dm                  Dm/C                  G                  Dm                  Dm/C

out in - to leaf - y no - where.\_\_\_\_ Hope some - one's wait - ing out\_\_\_\_

TAB

F                                                  G

there for them.\_\_\_\_

TAB

Verse:

♩ C                                                  Am                                                  C

2. Cab - bie has his mind on a fare\_\_\_\_ to the sun,\_\_\_\_ he works

See Block Lyrics for Verse 3(♩)

TAB

Am Dm Dm/C G

nights but it's not much fun, picks up the Lon - don yo - yos

TAB

Dm Dm/C F G

all on their own down So - ho, take me home.

TAB

Chorus:

C C/B Am<sup>7</sup> A<sup>b</sup> A<sup>b</sup>/G

Oth - er peo - ple would - n't like to hear you if you said that these are the best

TAB

F            A<sup>b</sup>            G            C            C/B            Am<sup>7</sup>

— days of our lives. Oth - er peo - ple turn a - round — and laugh at you

**TAB**

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

*To Coda* ⊕

A<sup>b</sup>            A<sup>b</sup>/G            F            A<sup>b</sup>            G            C            G

if you said that these are the best — days of — our — lives.

Fig.1...

**TAB**

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

A<sup>b</sup>            F            C            Am<sup>7</sup>

*sim.*

**TAB**

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

C Am Dm Dm/C

Trel - lick Tower's been call -

*sim.*

TAB

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest in the first measure, followed by a half note 'Trel - lick' in the second measure, and a half note 'Tower's' in the third measure. The guitar line features a 'sim.' (simulazione) effect in the first measure, indicated by a wavy line. The tablature shows fret numbers for each string across the three measures.

G Dm Dm/C

- ing. I know she'll leave me in the

H P H H P H

TAB

Detailed description: This system contains measures 4-6. The vocal line continues with 'ing.' in measure 4, 'I know' in measure 5, and 'she'll leave me in the' in measure 6. The guitar line includes articulation marks: 'H' (hammer-on) and 'P' (pull-off) in measures 5 and 6. The tablature provides fret numbers for the guitar accompaniment.

F G *D.º. al Coda*

mom - ing. 3. In

P H Gliss H P

...end Fig.1

TAB

Detailed description: This system contains the final two measures of the piece. The vocal line has 'mom - ing.' in measure 7 and '3. In' in measure 8. The guitar line features a 'Gliss' (glissando) in measure 7 and ends with a 'Coda' symbol. The tablature shows the final fretting for both measures.

Coda ⊕

C G A<sup>b</sup> F C

lives. Of our lives.

With Fig.1... Piano solo arr. for guitar

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

Am<sup>7</sup> P C

Hold... P sim.

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

Am<sup>7</sup> P Dm Dm/C

P Gliss

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

G Dm Dm/C

H P H P H H P Gliss

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

Chorus:

F                      G                      C                      C/B

Oth - er peo - ple would - n't like to  
Oth - er peo - ple break in to a

**TAB**

```

1 — 1 — 1 | 2 — 3 — 0 — 3 | 0 — 0 — 0 | 0 — 3 — 3 — 2 — 2 — 0 | 0 — 1 — 0 — 0 — 1 — 0
2 — 3 — 0 — 3 | 0 — 3 — 3 — 2 — 2 — 0 | 0 — 3 — 3 — 2 — 2 — 0 | 0 — 3 — 3 — 2 — 2 — 0 | 0 — 1 — 0 — 0 — 1 — 0
3 — 3 — 3 — 3 | 3 — 3 — 3 — 3 | 3 — 3 — 3 — 3 | 3 — 3 — 3 — 3 | 3 — 3 — 3 — 3 | 3 — 3 — 3 — 3
  
```

Am<sup>7</sup>                      A<sup>b</sup>                      A<sup>b</sup>/G                      F                      A<sup>b</sup>                      G

hear cold you sweat } if you said that these are the best days of our lives.

**TAB**

```

3 — 1 | 4 — 5 — 6 — 1 — 1 | 1 — 2 — 3 — 3 — 5 — 4 | 2 — 3 — 3 — 5 — 6 — 5 | 3 — 4 — 6 — 3 — 5
2 — 3 — 1 | 4 — 5 — 6 — 1 — 1 | 1 — 2 — 3 — 3 — 5 — 4 | 2 — 3 — 3 — 5 — 6 — 5 | 3 — 4 — 6 — 3 — 5
0 — 0 | 4 — 3 — 1 — 1 | 1 — 2 — 3 — 3 — 5 — 4 | 2 — 3 — 3 — 5 — 6 — 5 | 3 — 4 — 6 — 3 — 5
  
```

C                      C/B                      Am<sup>7</sup>                      A<sup>b</sup>                      A<sup>b</sup>/G

Oth - er peo - ple turn a - round\_ and laugh at you if you said that these are the best\_

**TAB**

```

0 — 1 — 0 — 0 — 1 — 0 | 2 — 3 — 4 — 4 — 5 — 1 — 1 | 0 — 1 — 0 — 0 — 1 — 0 | 2 — 3 — 4 — 4 — 5 — 1 — 1 | 0 — 1 — 0 — 0 — 1 — 0
3 — 2 — 0 — 0 — 2 — 3 — 4 — 4 — 5 — 6 — 1 — 1 | 3 — 2 — 0 — 0 — 2 — 3 — 4 — 4 — 5 — 6 — 1 — 1 | 3 — 2 — 0 — 0 — 2 — 3 — 4 — 4 — 5 — 6 — 1 — 1
3 — 2 — 0 — 0 — 2 — 3 — 4 — 4 — 5 — 6 — 1 — 1 | 3 — 2 — 0 — 0 — 2 — 3 — 4 — 4 — 5 — 6 — 1 — 1 | 3 — 2 — 0 — 0 — 2 — 3 — 4 — 4 — 5 — 6 — 1 — 1
  
```

1. F A<sup>b</sup> G 2. F A<sup>b</sup> G C

\_\_\_ days of our lives. \_\_\_ days of \_\_\_ our \_\_\_ lives.

TAB

1 3 3 3 5 6 4 5 1 3 3 5 6 4 5 3 2 2 2 2 3

A<sup>b</sup> G C A<sup>b</sup> G C

Of \_\_\_ our \_\_\_ lives.

TAB

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

Verse 3:  
 In hotel cells listening to dull tones  
 Remote controls and cable moans  
 In his drink he's talking  
 Gets disconnected sleep-walking back home.



# Top Man

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

♩ = 108

A

E

A

E

3

Drums

Synth cue

*mf*

3

TAB

6 6 5 6 1 1 1  
7 7 5 7 2 2 2  
5 5 5 5 0 0 0

A

E

A

E

G

D

D<sup>b</sup>

G

TAB

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

G

D

D<sup>b</sup>

G

G<sup>#</sup>

A

E

E<sup>b</sup>

D

1. This

TAB

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

Verse:

A E A E A E A E

is a pub - lic warn - ing, be care - ful when you're out, we're

*See Block Lyrics for Verse 3*

**TAB**

6	6	5	6	1	1	1	/	/	/
7	7	5	7	2	2	2	/	/	/
5	5	5	5	0	0	0	/	/	/

G D D<sup>b</sup> G D D<sup>b</sup> G G<sup>#</sup>

hav - ing freak - y weath - er, there's a

**TAB**

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

A E E<sup>b</sup> D

lot of it a - bout. 2. On the

**TAB**

6	6	5	6	6	6	6	0	0	8	8	7
7	7	5	7	7	7	7	0	0	8	8	7
7	7	5	7	7	7	7	0	0	8	8	7
5	5	5	5	5	5	5	0	0	6	6	5

A E A E A E A E

ter - ra - ces it's \_\_\_ swing - ing, he's a mon - key on the \_\_\_ roof, you've

**TAB**

6	6	5	6	1	1	1	/	/	/
7	7	5	7	2	2	2	/	/	/
7	7	5	7	2	2	2	/	/	/
5	5	5	5	0	0	0	/	/	/

G D D<sup>b</sup> G D D<sup>b</sup> G G<sup>#</sup>

seen him on the \_\_\_ tel - ly so

**TAB**

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

Chorus:

A E E<sup>b</sup> D A E

let me in - tro - duce: T. O. P. M. A. N. He's

**TAB**

6	6	5	6	6	6	6	0	8	8	7	6	6	5	6	1	1	1
7	7	5	7	7	7	7	0	8	8	7	7	7	5	7	2	2	2
7	7	5	7	7	7	7	0	8	8	7	7	7	5	7	2	2	2
5	5	5	5	5	5	5	0	6	6	5	5	5	5	5	0	0	0

A E A E A E

naugh - ty by na - ture, \_\_\_\_\_ T. O. P. M. A. N. on doub - les and chas - ers, \_\_\_\_\_

**TAB**

6	6	5	6	1	1	1	/		/	
7	7	5	7	2	2	2	/		/	
7	7	5	7	2	2	2	/		/	
5	5	5	5	0	0	0	/		/	

G D D<sup>b</sup> G D D<sup>b</sup> G G<sup>#</sup>

T. O. P. M. A. N. he's a lit - tle boy rac - er.

**TAB**

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

A E E<sup>b</sup> D

T. O. P. M. A. N. Shoot - ing guns on the high \_\_\_\_\_ street of \_\_\_\_\_

**TAB**

6	6	5	6	6	6	6	0	8	8	7
7	7	5	7	7	7	7	1	8	8	7
7	7	5	7	7	7	7	2	8	8	7
5	5	5	5	5	5	5	0	6	6	5

1. A E A E A E

love.

TAB 6 6 5 6 1 1 1 7 7 7 2 2 2 5 5 5 7 7 7 2 2 2 0 0 0

2. A E A E A E

3. In a T. O. P. M. A. N. love. Sees her in dou - ble,

TAB 6 6 5 6 1 1 1 6 6 5 6 1 1 1 7 7 7 5 5 5 7 7 7 2 2 2 5 5 5 7 7 7 2 2 2 0 0 0

A E A E G D D<sup>b</sup> G

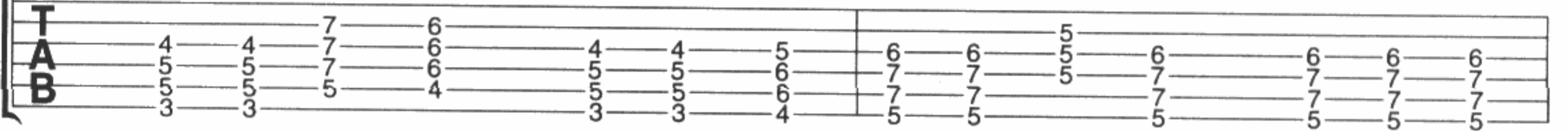
T. O. P. M. A. N. then pukes on the pave - ment. T. O. P. M. A. N. He likes her

TAB 6 6 5 6 1 1 1 4 4 7 6 4 4 4 7 7 5 6 5 5 5 5 5 5 3 3 5 4 5 5 5 3 3 3

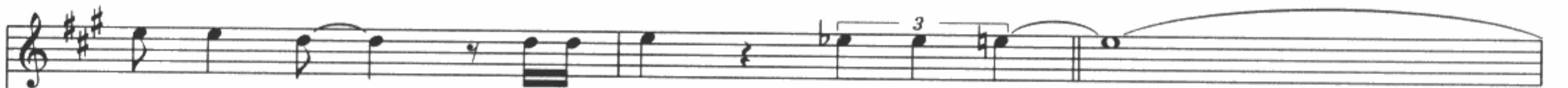
G D D<sup>b</sup> G G<sup>#</sup> A



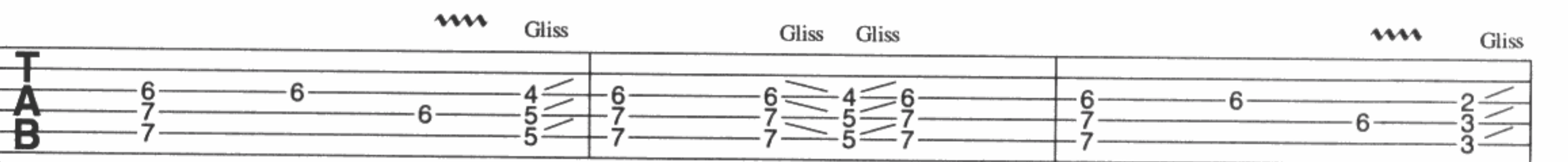
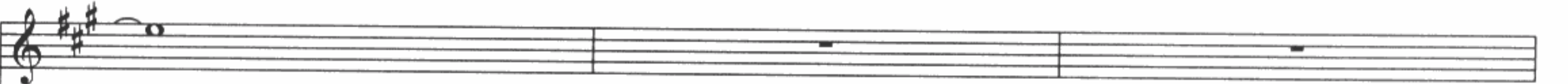
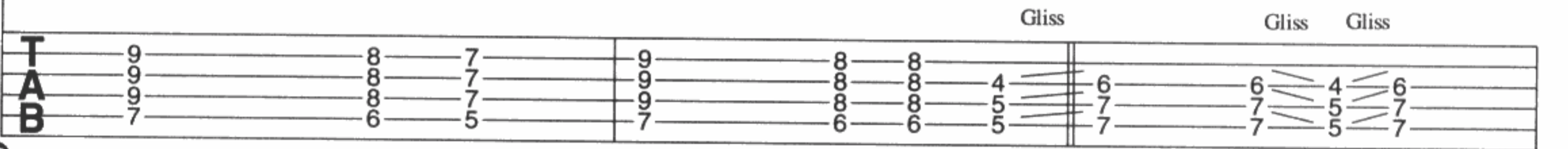
all clean and sha - ven. T. O. P. M. A. N.



E E<sup>b</sup> D E E<sup>b</sup> A



Shoot - ing guns on a high street of love.



G

A

Gliss Gliss Gliss Gliss Gliss

T  
A  
B

E

E<sup>b</sup>

D

A

E

A

E

T. O. P. M. A. N He's naugh - ty by na - ture, \_\_\_\_\_

T  
A  
B

A

E

A

E

G

D

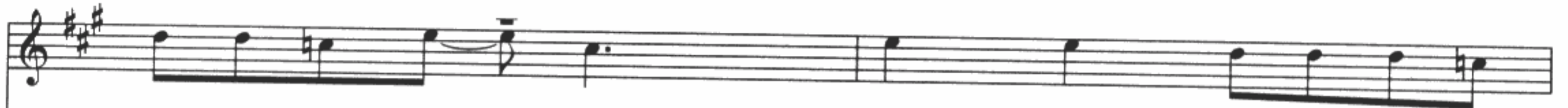
D<sup>b</sup>

G

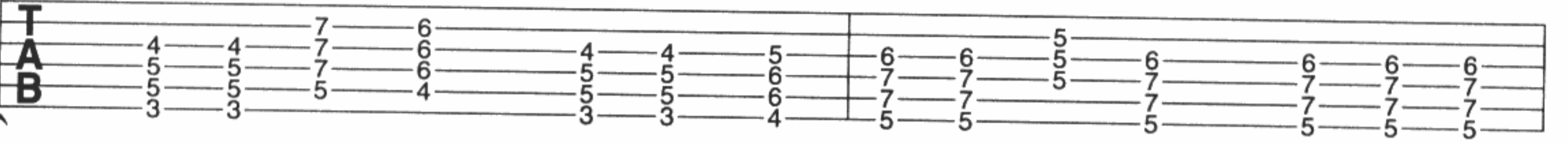
T. O. P. M. A. N. on dou - bles and cha - sers, \_\_\_\_\_ T. O. P. M. A. N. he's a

T  
A  
B

D D<sup>b</sup> G G<sup>#</sup> A



lit - tle boy ra - cer. T. O. P. M. A. N.

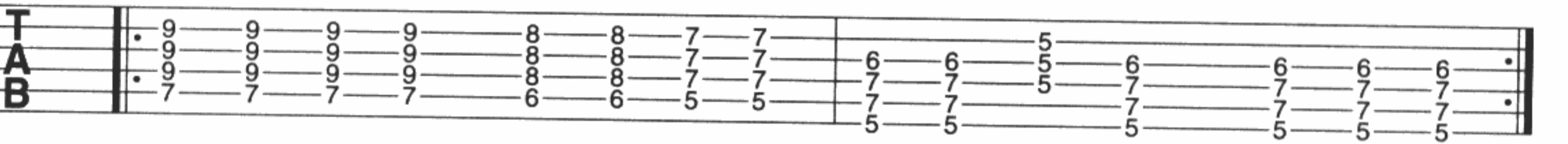


E E<sup>b</sup> D A



Shoot - ing guns in the high streets of \_\_\_\_\_ T. O. P. M. A. N.

*Repeat to fade*



Verse 3:  
 In a crowd it's hard to spot him  
 But anonymity can cost  
 It's never cheap or cheerful  
 He's Hugo and he's Boss.

Verse 4:  
 He's riding through the desert  
 On a camel light  
 And on a magic carpet  
 He'll fly away tonight.



# Fade Away

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

♩ = 172

4 C 1,2,3. F#m 4. F#m

Drums: 4 mf P P Gliss Gliss

1. They

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

## Verse:

C F#m C F#m

stum - bled in - to their lives, in a

P P Gliss Gliss 2

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

C F#m C F#m

vague way be - came man and wife.

P P Gliss Gliss 2

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

B G#m B G#m

One got the oth - er, they de - serve one an - oth - er.

2

TAB

4 (4) 4 4 (4) 4 4

2 4 6 (6) 6

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics: "One got the oth - er, they de - serve one an - oth - er." The chords B and G#m are indicated above the staff. The middle staff shows a guitar melody with a double bar line and a '2' above it at the end. The bottom staff is a guitar tablature with fret numbers: 4 (4) 4 4 (4) 4 4 on the top string and 2 4 6 (6) 6 on the bottom string. There is a double bar line with a '2' above it at the end of the tablature.

C F#m C F#m

2. They

P.M.

TAB

3 2 3 2 3 2-2-3 4 4 4 4 4-4-3 3 2 3 2 3 2-2-3 4 4 4 4 4

Detailed description: This system contains three staves. The top staff has a vocal line with lyrics: "2. They". The chords C and F#m are indicated above the staff. The middle staff shows a guitar melody with a double bar line and a '2' above it at the end. The bottom staff is a guitar tablature with fret numbers: 3 2 3 2 3 2-2-3 4 4 4 4 4-4-3 3 2 3 2 3 2-2-3 4 4 4 4 4. There is a double bar line with a '2' above it at the end of the tablature.

C F#m C F#m

set - tled in a brand new town, with

See Block Lyrics for Verse 3

P.M.

TAB

3 2 3 2 3 2 4 4 4 4 4 4 4 2

Detailed description: This system contains three staves. The top staff has a vocal line with lyrics: "set - tled in a brand new town, with". The chords C and F#m are indicated above the staff. A note below the first two lyrics says "See Block Lyrics for Verse 3". The middle staff shows a guitar melody with a double bar line and a '2' above it at the end. The bottom staff is a guitar tablature with fret numbers: 3 2 3 2 3 2 4 4 4 4 4 4 4 2. There is a double bar line with a '2' above it at the end of the tablature.

C F#m C F#m

peo - ple from the same back - ground. \_\_\_\_\_ They

TAB 3 2 3 2 3 2 4 4 4 4 4 4

B G#m B G#m

kept them - selves bu - sy, long hou - rs left them \_\_\_\_\_ diz - zy, now

Gliss

TAB 2 4 2 4 6 4 6 7 4 6 6 6 6 6 6 6 6 6

G#m G G#m G

when he's in \_\_\_\_\_ she's out. \_\_\_\_\_

Open

TAB 4 4 6 6 4 4 4 4 3 4 4 5 4 3

Chorus:

C F#m C F#m

All you e - ver do \_\_\_\_\_ is fade a - way, \_\_\_\_\_

TAB

1 0 0 2 2 2 2

0 1 0 2 2 2 2

3 3 3 4 4 4 4

2

C F#m C F#m

all you e - ver do \_\_\_\_\_ is fade a - way. \_\_\_\_\_

TAB

1 0 0 2 2 2 2

0 1 0 2 2 2 2

3 3 3 4 4 4 4

2

G#m F#m G#m F#m

He's } stopped mak - ing plans 'cos now he } un - der - stands,  
She's }

TAB

4 4 2 2

4 4 2 2

4 4 4 4

6 6 6 6 4 4 4 4

2

C F#m C F#m

all you e - ver do \_\_\_\_\_ is fade a - way. \_\_\_\_\_

Gliss

TAB

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

♩ C F#m C F#m

out. (♩ only)

P.M.

TAB

2	2	2-2-3	4	4	4	4-4-3	2	2	2-2-3	4	4	4	4	4
3	3	3	4	4	4	4	3	3	3	4	4	4	4	4

C F#m C F#m

TAB

2	2	2-2-3	4	4	4	4-4-3	2	2	2-2-3	4	4	4	4	4
3	3	3	4	4	4	4	3	3	3	4	4	4	4	4

**1,3.**  
 G#m F#m G#m F#m

Open

TAB

C F#m C F#m To Coda ⊕

P.M.

Gliss

Gliss

TAB

3. He

**2.**  
 G#m G G#m G *D.%. al ⊕ Coda*

When he's in she's

TAB

Coda ⊕

C F#m C F#m

All you e - ver do \_\_\_\_\_ is fade a - way, \_\_\_\_\_

**TAB**

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

2

C F#m C F#m

all you e - ver do \_\_\_\_\_ is fade a - way. \_\_\_\_\_

**TAB**

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

2

G#m F#m G#m F#m

They're not mak - ing plans 'cos now they un - der - stand, you must

**TAB**

4 4 2 2  
 4 4 2 2  
 6 6 6 6 4 4 4 4

2

G#m F#m G#m F#m

learn to for - get, \_\_\_\_\_ 'cos this is all you'll e - ver get. \_\_\_\_\_

TAB

4 4 2 2 2

4 4 4 4 4

6 6 6 6 4 4 4 4

2

C F#m C F#m

All you e - ver do \_\_\_\_\_ is fade a - way. \_\_\_\_\_

TAB

1 0 0 2 2 2 1 0 0

0 1 0 2 2 2 0 1 0

3 3 3 4 4 4 3 3 2

Gliss

Gliss

C F#m C F#m

All you e - ver do \_\_\_\_\_ is fade a - way, \_\_\_\_\_

TAB

1 0 0 2 2 2

0 1 0 2 2 2

3 3 3 4 4 4

2



C F#m C F#m

all you e - ver do is fade a - way.

TAB

G#m F#m G#m F#m

They're not mak - ing plans, 'cos now they un - der - stand.

TAB

C F#m C F#m Repeat to fade

All you e - ver do is fade a - way.

Gliss

Gliss

TAB

Verse 3:  
 He noticed he had visible lines  
 She worried about her behind  
 Their birth had been the death of them  
 It didn't really bother them  
 Now when she's in, he's out.

# The Universal

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

♩ ≈ 82

Am<sup>6</sup>/C                      A                      C#m                      1,2.                      A                      C#m

String cue:

*mf*

TAB: 5 5 4 3 | 0 | 5 5 4 3 | 0 | 5 5 4 3 | 0 | 5 5 4 3 | 0

3.

Verse:

A                      C#m                      A                      C#m                      A                      C#m

1. This is the next cen - t'ry where the

*See Block Lyrics for Verse 2*

TAB: 5 5 4 3 | 0 | 5 5 4 3 | 0 | 5 5 4 3 | 0 | 5 5 4 3 | 0

A                      C#m                      A                      C#m                      E                      Bm

Un - i - ver - sal's free.                      You can find it an - y - where,

TAB: 5 5 4 3 | 0 | 5 5 4 3 | 0 | 4 5 4 | 0 | 2 3 4 | 0

E Bm A C#m A C#m

yes, the fu - ture's been sold. Ev - 'ry night we're gone, and to

TAB

A C#m A C#m E Bm

Kar - a - o - kee's songs, how we like to sing a - long,

TAB

Chorus:  
Asus<sup>4</sup> D

though the words are wrong. It real - ly, real - ly, real - ly could hap - pen, yes it real -

*etc.*

*f*

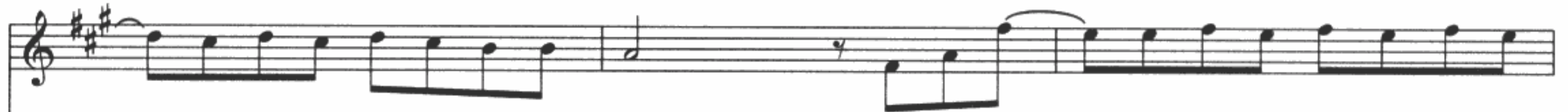
TAB

▣ = downstroke

Asus<sup>4</sup>

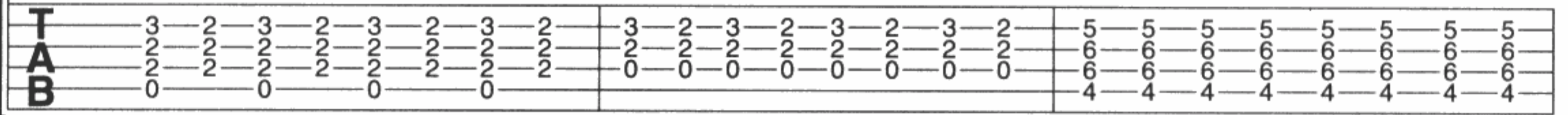
D

C#m



- ly, real - ly, real - ly could hap - pen.

When the days\_\_\_\_\_ they seem to fall through you, well



1.

D

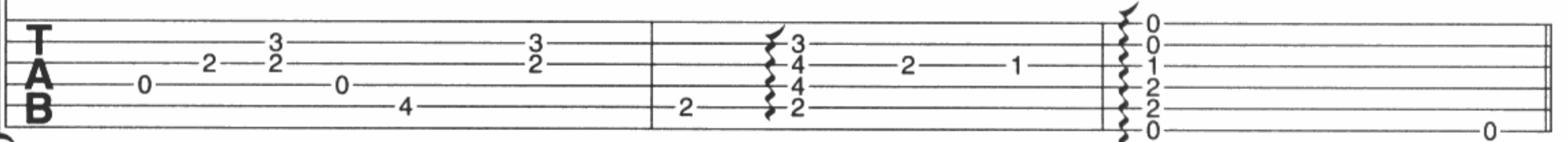
D/C#

Bm

E



just\_\_\_\_\_ let them go.\_\_\_\_\_



A

C#m

A

C#m

A

C#m

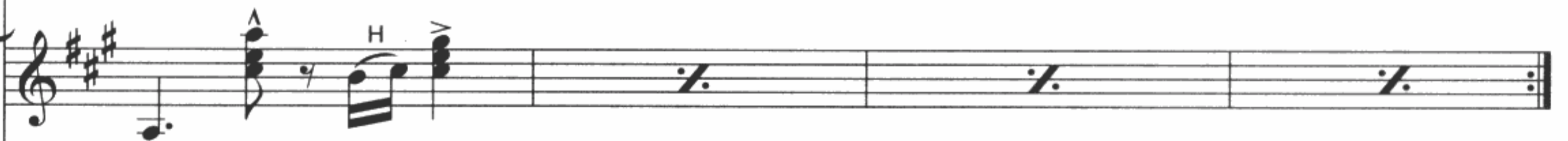
A

C#m

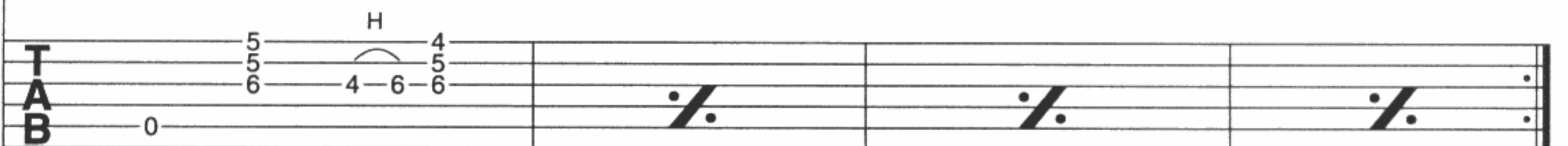


Trumpet arr. for guitar

2. Now



*mf*



2,3. Bm E Asus<sup>4</sup>

Well it real - ly, real - y, real - ly could hap -  
*Lead vocal tacet 2nd & 3rd (%) times*

Let ring...

**TAB**

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

D Asus<sup>4</sup> D

pen, yes it real - ly, real - ly, real - ly could hap - pen. When the days\_\_

**TAB**

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

1. C#m D D/C# Bm

they seem to fall through you, well just let them go.

**TAB**

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

E

2,3. D D/C# To Coda ⊕

Backing vocals  
Just \_\_\_\_\_ let them go. \_\_\_\_\_

TAB

Bm E D.%. al Coda ⊕

Brass pick up:

TAB

Coda ⊕ Bm E A

*mf*

TAB

Verse 2:  
No one here is alone  
Satellites in every home  
Yes, the Universal's here  
Here for everyone.

Every paper that you read  
Says tomorrow's your lucky day  
Well, here's your lucky day.

# Mr. Robinson's Quango

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

♩ = 88  
Em A7/C#

Ooh, ah, ooh.

PM.  
*mf*

TAB

Em A7/C#

Ooh, ah, ooh.

P P P

TAB

B G#m

etc. Gliss

*f*  
Heavy

Gliss

TAB

▣ = downstroke

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B

G#m

1. Oh, Mis - ter

Gliss

Gliss

Gliss

Gliss

TAB

9 9 7 9 9 7 5 6 7 7 9 9 7 9 6 6 6 4 6 6 6 4 6 6 6 4

Verse:

B

G#m

Rob - in - son \_\_\_\_\_ and his Quan - go, \_\_\_\_\_  
 See Block Lyrics for Verse 2

Gliss

P

Bend

P

Gliss

P

1/2 P

TAB

9 9 7 9 9 7 5 6 7 7 9 9 7 9 6 6 6 4 6 6 6 4 6 6 6 4 6 6 6 4

G

A

dir - ty deal - er, ex - pen - sive car, \_\_\_\_\_ runs the bus - es and the Eve - ning Star. He got a

Gliss

Gliss

Gliss

Gliss

TAB

3 3 3 7 10 12 12 5 12 12 5 5 5 14 14 7 14 14 7 7 6 6 7 7 7



**B** **G#m**

hair piece, ooh, he got - ta her - pes, his

Gliss P Bend P

Gliss P 1/2 P

**TAB**

5 7 (7) 6 8 (8) 9 7 6 4 6 4 6 4 6 4

9 9 7 9 9 9 6 6 6 6 6 6 6 6

7 7 7 7 7 7 4 4 4 4 4 4 4 4

**G** **A**

pri - vate life is ve - ry dis - creet, a nic - er man, no you're ne - ver gon - na meet. He's a

Gliss Gliss

Gliss Gliss

**TAB**

12-12 5 4-4 14-14 7 6-6

12-12 5 5-5 14-14 7 7-7

3 3 3 7 10 5 5 5 9 12

**F#5**

self - pro - fessed Sav - iour of the dim right - wing, he's got res - pi - t'ry prob - lems and a Mas - on's ring.

H H H H

**TAB**

4 4 0 4 0 0 4 0 0 2 0 0 2 0 2

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

1. Em Em/D

Em /D A/C# Am/C

Gliss Gliss Gliss

Clean / 12 string Hold...

TAB

2,3. Em Em/D

A/C# Am/C

2. Oh Mis - ter

Gliss Gliss

TAB

A/C# Am/C Em Em/D

Gliss Gliss

TAB

A/C#                      Am/C                      Em                      Em/D

Gliss

Gliss

Gliss

T  
A  
B

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

A/C#                      Am/C                      To Coda ⊕                      B

He ran to the toi - lets in the Town Hall, he got his  
(Last time Vocal tacet)

mf  
Clean sound

T  
A  
B

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

bi - ro out and he wrote on the wall: "I'm wear - ing

T  
A  
B

2 4 2 4 4 4 4 2 4 2

A

black French knick - ers un - der my suit, I got

TAB

3 2 2 0 2 2 2 2 2 2 2

stock - ings and sus - pen - ders and I'm real - ly ra - ther loose. —

TAB

3 2 2 0 2 3 2 0 3 2 0

F#5

Oh, I'm a naugh - ty boy, oh, I'm a naugh - ty, naugh - ty boy." —

*f*  
Heavy

H H  
H H

TAB

4 4 4 4 4 4 0 2 0 2

B G#m

(1st time only) I said "Ooh".

etc. Bend

H  $\frac{1}{2}$

TAB

▣ = downstroke  
▽ = upstroke

1. A

G

Gliss

Gliss

TAB

2. A

D.%. al Coda

He's a

TAB

Coda ⊕

F#5

Play 4 times

"Ooh, I'm a naught - y boy. — Ooh, I'm a naugh - ty boy." —  
*Ad lib. vocals on repeats*

P.M.  
 Heavy  
*f*

H H  
 H H

T  
 A  
 B

4-4-0-2 0-0-2 0-0-2 0-0-2 0-2

F#7b10

F#5

Play 4 times

F#

*Ad lib. rhythm on repeats*

T  
 A  
 B

10-10-10-10-10-10  
 10-10-10-10-10-10  
 9-9-9-9-9-9  
 8-8-8-8-8-8  
 9-9-9-9-9-9

4-4-2-4 2-2-4 2-4 2-4 2-4 2-4 2-4

2-2-0-2 0-0-2 0-0-2 0-0-2 0-2

Verse 2:

Mister Robinson and his Quango  
 Drinks with Generals and County wives  
 The family business is doing alright  
 They are doing tangos down in the Quangos  
 He makes them tick and he makes them tock  
 And if he don't get it he puts you in the dock.

He just sits in his leather chair and twiddles his thumb  
 Gets his secretary in and pinches her bum.

# It Could Be You

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

♩ = 126

C Eb A G C Eb

*f* *sim.* *etc.* *Gliss*

**TAB**

▣ = downstroke

1. A G 2. A G Verse: C Eb

1. Ch - Ch - Ch - Church - ill  
See Block Lyrics for Verse 3

*Gliss* *Gliss*

**TAB**

A G D E7

got his luck - y num - ber, \_\_\_\_\_ to - mor - row there's an -

*etc.* *sim.* *Gliss*

**TAB**

Am Am/G D G Gaug

oth - er. Could be me, could be you.

TAB

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

2. No sil - ver spoon, stick - y teeth they

See Block Lyrics for Verse 4&5(%)

C Eb A G

Gliss

TAB

4 4 4 4 4 4 4 4 5 5 5 5 9 9 9 8 8 8 8 8 8 5 5 5 3 3  
 4 4 4 4 4 4 4 4 10 10 10 8 8 8 8 8 8 4 4 4 2 2  
 5 5 5 5 5 5 5 5 10 10 10 6 6 6 6 6 6 7 7 5 5 5 0 0  
 3 8 8 8 6 6 6 7 5 3 3

D E7 Am Am/G

rot too soon. You've got - ta have the best tunes,

TAB

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



D G Gaug F E

or that's it, you've blown it. All we want

**TAB**

Chorus:

A A/G D F E A A/G

is to be hap - py in our homes, like hap - py fam -

**TAB**

D F E C B $\flat$  Am G

'lies. Be the man on the beach with the world at his feet, yes it

Let ring...

**TAB**

1.

D E7 To Coda ⊕ C Eb

could be you. \_\_\_\_\_ Oh, oh, oh. \_\_\_\_\_ Da, da, da, etc.

(1st time only) -----!

The first system of music features a vocal line with lyrics "could be you. \_\_\_\_\_ Oh, oh, oh. \_\_\_\_\_ Da, da, da, etc." and a guitar accompaniment. The guitar part consists of a series of chords and melodic lines. The tablature below the staff shows the following fret numbers: 3 2 0, 3 2 0, 3 2 0, 3 2 0, 3 2 0, 3 2 0, 0 3 2, 0 3 2, 9 10 10, 9 10 10, 9 10 10, 8 8 8, 8 8 8, 8 8 8.

A G C Eb A G

da, da, oh. Da, da, da, da, da, oh. 3. The

Gliss sim. Gliss

The second system of music features a vocal line with lyrics "da, da, oh. Da, da, da, da, da, oh. 3. The" and a guitar accompaniment. The guitar part includes glissando markings and a dynamic marking of *sim.* The tablature below the staff shows the following fret numbers: 8 9, 5 5 6, 4 4 4, 5 5 5, 5 5 5, 9 9 9, 10 10 10, 10 10 10, 8 8 8, 8 8 8, 8 8 8, 8 9, 5 6, 4 4 4, 5 5 5, 5 5 5, 3 3 3.

2.

C Bb Am G C Bb Am G

Could be me, could be you, (could be you.)

*mf* P P P 2

The third system of music features a vocal line with lyrics "Could be me, could be you, (could be you.)" and a guitar accompaniment. The guitar part includes a dynamic marking of *mf* and a *P* (piano) marking. The tablature below the staff shows the following fret numbers: 1-0, 0, 1, 1-0, 1, 1-0, 0, 3, 1-0, 0, 2, 3, 1.

C B $\flat$  Am G C B $\flat$  Am G

Could be me, (could be you,) could be you, (could be you,) could be me, (could be you,) could be you, (could be you.)

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

C B $\flat$  Am G C B $\flat$  Am G

Could be me, (could be you,) could be you, (could be you,) could be me, (could be you,) could be you, (could be you.)

*f*  
Heavy

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

C B $\flat$  Am G D E $^7$  D. $\&$ . al  $\oplus$  Coda

Should be me, (could be you,) should be you, (could be.) 5. Well don't

TAB 9-9-9 7-7-7 5-5-5 4-4-4-4 3-3-3 3-3-3 0 0  
10-10-10 8-8-8 7-7-7 5-5-5-5 2-2-2 2-2-2 3 3  
10-10-10 8-8-8 7-7-7 5-5-5-5 0-0-0 0-0-0 1 1  
8-8-8 6-6-6 5-5-5 3-3-3-3 0 0 2 2

Coda ⊕

C Eb A G C Eb

Da, da, da, da, da, oh. Da, da, da,

Gliss

Gliss

TAB

9	9	9	8	8	8	8	9	5	5	5	9	9	9	8	8	8		
10	10	10	8	8	8	8	9	7	6	4	4	4	10	10	10	8	8	8
10	10	10	6	6	6	6	7	5	5	5	5	5	10	10	10	6	6	6
8	8	8	6	6	6	6	5	3	3	3	3	8	8	8	6	6	6	

A G C Eb Ab G

da, da, oh. Da, da, da, da, da, oh, ah.

Gliss

Gliss

TAB

8	9	5	4	4	4	9	9	9	8	8	8	8	9	5	7
7	6	6	5	5	5	10	10	10	8	8	8	8	10	10	8
7	5	5	5	5	5	10	10	10	6	6	6	6	7	7	7
5	3	3	3	3	3	8	8	8	6	6	6	6	5	5	5

Verse 3:  
 The likely lads  
 Are picking up the uglies  
 Yesterday they were just puppies  
 Beery sluts, now life's a blur.

Verse 4:  
 Telly addicts  
 You should see them at it  
 Getting in a panic  
 Will we be there, Trafalgar Square?

Verse 5(⌘):  
 Well don't worry  
 If it's not your lucky number  
 Because tomorrow there's another  
 Could be you, could be me.

# He Thought Of Cars

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

♩ = 82

N.C.

Gliss  
f  
Gliss

Gliss  
Gliss  
Gliss  
Gliss

T  
A  
B

4 12 | 12 4 6 7 7 4 4 4 4 12  
2 10 | 10 2 4 5 5 2 2 2 2 10

1,2,3. | 4.

1. Mos -

Gliss  
Gliss  
Gliss  
Gliss  
Gliss  
Gliss

Gliss  
Gliss  
Gliss  
Gliss  
Gliss

T  
A  
B

12 4 6 7 7 4 4 4 4 12 | 12 4 6 7 7 5 5 5 5 7 7 4  
10 2 4 5 5 2 2 2 2 10 | 10 2 4 5 5 3 3 3 3 5 5 2

Verse:

Bm

F#

D

cow's still red, the young man's dead, gone to heaven instead, the

See Block Lyrics for Verse 2

mf  
Light strum

T  
A  
B

2 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 0 0 0 0 0 0 0 2  
2 2 2 2 2 2 2 2 2 2 | 3 3 3 3 3 0 0 0 0 0 0 0 2  
4 4 4 4 4 4 4 4 4 4 | 4 4 4 4 4 0 0 0 0 0 0 0 2  
2 2 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0 0 0 0 0 2

C Em C Em

eve - ning news says he was con - fused. The

TAB

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

1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

Bm F# D

mo - tor - ways will all merge, lot - te - ry win - ner buys the moon, they

TAB

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

2 2 2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 3

4 4 4 4 4 4 4 4 4 4 4 4 4 4 0 0 0 0

4 4 4 4 4 4 4 4 4 4 4 4 4 4 0 0 0 2

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

C Em C Em

came to save us, the space in - va - ders. He thought of

TAB

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

1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

Chorus:

A

cars and where, where to drive

*See Block Lyrics for Chorus 2*

*f*

TAB

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

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

Em

them, (and) who to drive them with,

TAB

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

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

Bm

and there, there was no

TAB

2 2 2 2 2 2 2 2 2 2 2 2

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

2 2 2 2 2 2 2 2 2 2 2 2

A F# To Coda ⊕

one, no one. Aah, ha, ha.

**TAB**

4	2	2	2	2	4	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Bm A G#m7

Heavy...

**TAB**

3	7	5	8	7	7	7	7	7	7	7	7	7	7	7	7
4	7	5	8	7	7	7	7	7	7	7	7	7	7	7	7
4	9	6	7	6	8	8	8	8	8	8	8	8	8	8	8
2															2

G

Vocal tacet 1st time

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

Gliss

Gliss

Gliss

Gliss

**TAB**

		6	7	7	7	4	4	6	7	7	7	4	4	4	4
		4	5	5	5	2	3	2	3	3	4	5	5	5	2
2	2	3	3					2	2	3	3				
															3



Bm A G#m7

Vocal tacet 1st time  
La, la, la, la, la. \_\_\_\_\_

Clean... Heavy...

TAB

3	7	5	8	7	7	7	7	7	7	7	2
4	7	5	8	7	7	7	7	7	7	7	3
4	7	6			8	8	8	8	8	8	
2	9	7			6	6	6	6	6	6	

G

1.

Vocal tacet 1st time  
La, la, la, la, la. \_\_\_\_\_

2. There's

Gliss Gliss Gliss Gliss

Gliss Gliss

TAB

	6	7	7	7	4	4	6	7	7	7	4	4	6	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
	4	5	5	5	2	3	4	5	5	5	2	3	2	4	2

2.

C Em

la.

Gliss

mf Hold -----  
Clean with tremolo

Gliss

TAB

	6	7	7	7	4	4	4	4	5	5	6	5	7	8	9	9	9	9
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
	4	5	5	5	2	3	2	0	2	2	5	5	7	8	9	9	9	9

C Em C Em A Em

*D. &. al Coda*

He thought of

Hold ...

Hold ...

Gliss

Gliss

Gliss

Gliss

TAB

5 5 6 7 5 8 9 9 9 9 6 6 5 7 7 8 10 10 12 12 12 12

5 5 9 9 9 9 7 7 7 7 6 6 5 7 7 8 10 10 12 12 12 12

3 3 7 7 7 7 5 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7

*Coda*

Bm A G#m7

La, la, la, la, la.

Heavy...

TAB

3 7 5 8 7 7 7 7 7 7 7 7 7 7 2 3

4 7 6 8 7 8 8 8 8 8 8 8 8 8 2 3

4 9 7 7 7 7 7 7 7 7 7 7 7 7 2 3

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3

G

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

Gliss

Gliss

Gliss

Gliss

TAB

6 7 7 7 4 4 6 7 7 7 4 4 4 4

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

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

Bm A G#m

La, la, la, la, la.

TAB

3 7 5 7 7 7 7 7 7 7 7 7 2  
 4 7 5 8 7 7 7 7 7 7 7 7 3  
 4 7 6 8 8 8 8 8 8 8 8 8 3  
 2 9 7 6 6 6 6 6 6 6 6 6 3

G *Repeat to fade*

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

Gliss Gliss

Gliss Gliss

TAB

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

Verse 2:  
 There's panic at London Heathrow  
 Everybody wants to go up into the blue  
 But there's a ten year queue  
 Colombia is in top gear  
 It shouldn't snow this time of year  
 Now America's shot  
 She's gone and done the lot.

Chorus 2:  
 He thought of planes  
 And where, where to fly  
 And who to fly there with  
 And there, there was no one, no one.

# Ernold Same

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

$\text{♩} = 172$   
C Db C

Spoken: Ernold Same woke from the same dream and the

*mf*

Gliss

TAB

**With bounce**

B $\flat$ m C Am

same bed at the same time. Looked in the same mirror, made the same

Hold

TAB

E $\flat$  G C

frown, felt the same way as he did every day. Then

TAB

B $\flat$ m C B $\flat$ m

Ernold Same caught the same train at the same station, sat in the same seat

TAB

1 1 1 1 0 0 0 0 1 1 1 1

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

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

1 3 3 1

C Am E $\flat$

with the same nasty stain, next to the same old 'what's his name'.

TAB

0 0 0 0 0 0 8 8 8 8

1 1 1 1 1 1 8 8 8 8

0 0 0 0 2 2 8 8 8 8

3 3 2 0 0 6 6 6 6

G D $\flat$

On his way to the same place with the same name

*Sung:* La, la, la, la, la,  
to do the same thing

TAB

3 3 3 3 6 6 6 6 6 6 6 6

3 3 3 3 6 6 6 6 6 6 6 6

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

5 3 4 8 4 8 6 6

**E<sub>b</sub>** **D<sub>b</sub>**

la. again and again and again, La, la, la, la, la, la. poor old Ernold Same.

**TAB**

8	8	8	8	8	8	8	6	6	6	6
8	8	8	8	8	8	8	6	6	6	6
8	8	8	8	8	8	8	6	6	6	6
6	10	6	10	6	4	8				

**E<sub>b</sub>** **D** **G**

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

**TAB**

6	6	6	6	8	8	8	8	8	8	7	3
6	6	6	6	8	8	8	8	8	8	7	4
6	6	6	6	8	8	8	8	8	8	7	5
4	8	6	10	6	5						

**C** **Am**

Old Ern - old Same, his world stays the same, to -

*f*

**TAB**

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

F Am/E Dm G

day — will al - ways be to - mor - row.

TAB

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

1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3

2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4

1 1 0 0 0 0 5 4 4 4 3

C Am

Poor old Ern - old — Same, he's get - ting that feel - ing once a - gain, —

TAB

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

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

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

3 3 3 3 2 0 0 0 0 0 3

F Am/E Dm G

no - thing, no - thing will change to - mor - row. —

TAB

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

1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3

2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4

1 1 0 0 0 0 5 4 4 4 3

Db

Eb

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

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It contains six measures of music with the lyrics "La, la, la, la, la, la." The notes are: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4. The second staff is a guitar staff in treble clef with a key signature of one flat. It contains six measures of music with chords: Bb7, Bb7, Bb7, Bb7, Bb7, Bb7. The third staff is a guitar tablature line with six measures: 4-6-6, 8-6-6, 4-6-6, 8-6-6, 6-8-8, 10-8-8.

Db

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

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains six measures of music with the lyrics "La, la, la, la, la, la." The notes are: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4. The second staff is a guitar staff in treble clef with a key signature of one flat. It contains six measures of music with chords: Bb7, Bb7, Bb7, Bb7, Bb7, Bb7. The third staff is a guitar tablature line with six measures: 6-8-8, 10-8-8, 4-6-6, 8-6-6, 4-6-6, 8-6-6.

Eb

D

G7

C

la.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains four measures of music with the lyrics "la." The notes are: Bb4, Bb4, Bb4, Bb4. The second staff is a guitar staff in treble clef with a key signature of one flat. It contains four measures of music with chords: Bb7, Bb7, D, G7, C. The third staff is a guitar tablature line with four measures: 6-8-8, 10-8-8, 5-7-7, 3-2-2.



# Globe Alone

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

♩ ≈ 152

C# B C# F#

Synth cue: (tacet 1st time)

*f*

**TAB**

6	6	x-x	4	4	x-x	6	6	x-x	3	3	3	3	3	3	3	3	3
6	6	x-x	4	4	x-x	6	6	x-x	3	3	3	3	3	3	3	3	3
6	6	x-x	4	4	x-x	6	6	x-x	4	4	4	4	4	4	4	4	4
4	4		2	2		4	4		4	4	4	4	4	4	4	4	4
									2	2	2	2	2	2	2	2	2

1,2.

3.

C# B C# F# C# F#

**TAB**

6	6	x-x	4	4	x-x	6	6	x-x	3	3	3	3	3	3	3	3	3
6	6	x-x	4	4	x-x	6	6	x-x	3	3	3	3	3	3	3	3	3
6	6	x-x	4	4	x-x	6	6	x-x	4	4	4	4	4	4	4	4	4
4	4		2	2		4	4		4	4	4	4	4	4	4	4	4
									2	2	2	2	2	2	2	2	2

Verse:

C# B C# F#

1. Who mad - dest one on the M. I?  
See Block Lyrics for Verse 2&3(%)

**TAB**

6	6	x-x	4	4	x-x	6	6	x-x	3	3	3	3	3	3	3	3	3
6	6	x-x	4	4	x-x	6	6	x-x	3	3	3	3	3	3	3	3	3
6	6	x-x	4	4	x-x	6	6	x-x	4	4	4	4	4	4	4	4	4
4	4		2	2		4	4		4	4	4	4	4	4	4	4	4
									2	2	2	2	2	2	2	2	2

C# B C# F#

Who has - n't stopped suck - ing his thumb?

*sim.*

**TAB**

6	6	x-x-4	4	x-x	6	6	x-x	3	3	3	3	3	3	3	3
6	6	x-x-4	4	x-x	6	6	x-x	4	4	4	4	4	4	4	4
6	6	x-x-4	4	x-x	6	6	x-x	4	4	4	4	4	4	4	4
4	4	2	2		4	4		2	2	2	2	2	2	2	2

C# B C# F#

Who ve - ry straight and ne - ver grins?

**TAB**

6	6	x-x-4	4	x-x	6	6	x-x	3	3	3	3	3	3	3	3
6	6	x-x-4	4	x-x	6	6	x-x	4	4	4	4	4	4	4	4
6	6	x-x-4	4	x-x	6	6	x-x	4	4	4	4	4	4	4	4
4	4	2	2		4	4		2	2	2	2	2	2	2	2

C# B C# F#

Who cares what car he's driv - ing in?

**TAB**

6	6	x-x-4	4	x-x	6	6	x-x	3	3	3	3	3	3	3	3
6	6	x-x-4	4	x-x	6	6	x-x	4	4	4	4	4	4	4	4
6	6	x-x-4	4	x-x	6	6	x-x	4	4	4	4	4	4	4	4
4	4	2	2		4	4		2	2	2	2	2	2	2	2

Chorus:

C# A# D# B C# A#

He is 'cos he saw it on a com - mer - cial break and if he does - n't get what he wants then he

*ff* Gliss Gliss Gliss Gliss Gliss

T	6	6	6	6	3	3	3	3	8	8	8	8	4	4	4	4	6	6	6	6	3	3	3	3
A	6	6	6	6	3	3	3	3	8	8	8	8	4	4	4	4	6	6	6	6	3	3	3	3
B	4	4	4	4	1	1	1	1	6	6	6	6	2	2	2	2	4	4	4	4	1	1	1	1

D# B C# A# D# B

gets a head - ache, 'cos he needs it, wants it, al - most loves it.

Gliss

T	8	8	8	8	4	4	4	4	6	6	3	3	8	8	4	4
A	8	8	8	8	4	4	4	4	6	6	3	3	8	8	4	4
B	8	8	8	8	4	4	4	4	6	6	3	3	8	8	4	4
B	6	6	6	6	2	2	2	2	4	4	1	1	6	6	2	2

C# A# F#5 To Coda ⊕

He's here on his own \_\_\_\_\_ on Globe A - lone, \_\_\_\_\_ here on his own. \_\_\_\_\_

T A B

T	6	6	6	6	3	3	3	3										
A	6	6	6	6	3	3	3	3										
B	6	6	6	6	3	3	3	3	4	4	4	4	4	4	4	4		
B	4	4	4	4	1	1	1	1	4	4	4	4	4	4	4	4		
B									2	2	2	2	2	2	2	2		

1. C# B C# F#

*f*

TAB

6	6	x-x	4	4	x-x	6	6	x-x	3	3	3	3	3	3	3	3
6	6	x-x	4	4	x-x	6	6	x-x	4	4	4	4	4	4	4	4
6	6	x-x	4	4	x-x	6	6	x-x	4	4	4	4	4	4	4	4
4	4		2	2		4	4		2	2	2	2	2	2	2	2

C# B C# F#

*sim.*

TAB

6	6	x-x	4	4	x-x	6	6	x-x	3	3	3	3	3	3	3	3
6	6	x-x	4	4	x-x	6	6	x-x	4	4	4	4	4	4	4	4
6	6	x-x	4	4	x-x	6	6	x-x	4	4	4	4	4	4	4	4
4	4		2	2		4	4		2	2	2	2	2	2	2	2

2. F#

on Globe A - lo - lo - lo - La, la, la, lone...

*f*

TAB

4	4	4	4	4	4	4	4	4	/							
4	4	4	4	4	4	4	4	4	/							
2	2	2	2	2	2	2	2	2	/							

C# B C# F#

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

TAB

6	6	x-x	4	4	x-x	6	6	x-x	3	3	3	3	3	3	3	3
6	6	x-x	4	4	x-x	6	6	x-x	3	3	3	3	3	3	3	3
6	6	x-x	4	4	x-x	6	6	x-x	4	4	4	4	4	4	4	4
4	4		2	2		4	4		4	4	4	4	4	4	4	4
									2	2	2	2	2	2	2	2

C# B C# F#

la, la, la, la, la, la, la, la.

*sim.*

TAB

6	6	x-x	4	4	x-x	6	6	x-x	3	3	3	3	3	3	3	3
6	6	x-x	4	4	x-x	6	6	x-x	3	3	3	3	3	3	3	3
6	6	x-x	4	4	x-x	6	6	x-x	4	4	4	4	4	4	4	4
4	4		2	2		4	4		4	4	4	4	4	4	4	4
									2	2	2	2	2	2	2	2

E G# D A#

TAB

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

1. D# A G# 2. G# D.%. al Coda

La, la, la,

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features two phrases: the first phrase is marked '1.' and contains the notes D#4, A4, G#4; the second phrase is marked '2.' and contains G#4. The lyrics 'La, la, la,' are written below the notes. The middle staff is a guitar accompaniment in treble clef, showing a rhythmic pattern of eighth notes with various chords and accidentals. The bottom staff is a guitar tablature with six lines, showing fret numbers for each string across the measures.

Coda ⊕

F#

here on his own on Globe A - lone,

The Coda section consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a common time signature. The lyrics are 'here on his own on Globe A - lone,'. The middle staff is a guitar accompaniment in treble clef, showing a rhythmic pattern of eighth notes. The bottom staff is a guitar tablature with six lines, showing fret numbers (4 and 2) for each string.

C#

here on his own.

The second Coda section consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a common time signature. The lyrics are 'here on his own.'. The middle staff is a guitar accompaniment in treble clef, showing a rhythmic pattern of eighth notes. The bottom staff is a guitar tablature with six lines, showing fret numbers (4 and 6) for each string.

Verse 2:  
 Who joined health club to glisten?  
 Into hi-fi precision?  
 Who mobile phone gives him the bone?  
 Who very keen on Sharon Stone?

Verse 3(⌘):  
 Who only eats at the new brasserie?  
 Who only ever gets merry?  
 Who wouldn't be seen at bed time  
 Without putting Calvin Kleins on?

# Dan Abnormal

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

$\text{♩} = 126$   
N.C.

(G<sup>7</sup>)  
La, la, la, la. \_\_\_\_\_

*mf* *etc.* *Let ring...*

▣ = downstroke  
▽ = upstroke

A<sup>7</sup> G<sup>7</sup> A<sup>7</sup> G<sup>7</sup> A<sup>7</sup> G<sup>7</sup>

La, la, la, la. \_\_\_\_\_

Gliss *sim.* Gliss

Gliss

1. A<sup>7</sup> G<sup>7</sup> 2. A<sup>7</sup> G<sup>7</sup>

La, la, la, la. \_\_\_\_\_ La, la, la, la, \_\_\_\_\_

TAB

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Verse:

A7 G7 A7 G7 A7 G7 A7 G7



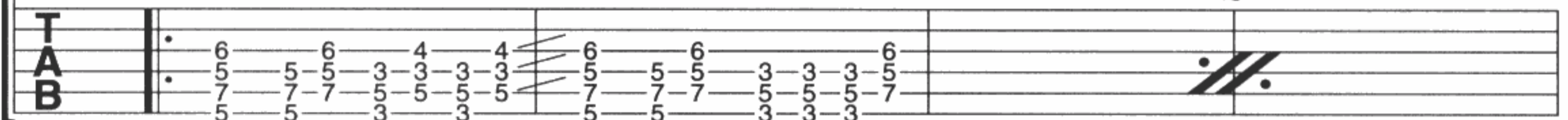
1. Mean - ie Lean - ie come on down, come and en - ter - tain the town, It's  
*See Block Lyrics for Verses 2&3(%)*



Play Fig. 2. last time

Gliss

2



A7 G7 A7 G7 A7 G7 A7 G7

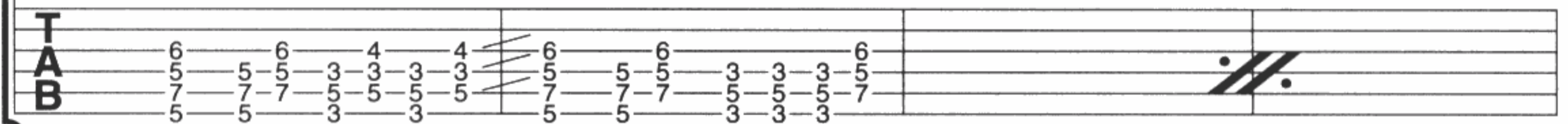


Fri - day night and we're all bored, time's been called there is no more,



Gliss

2



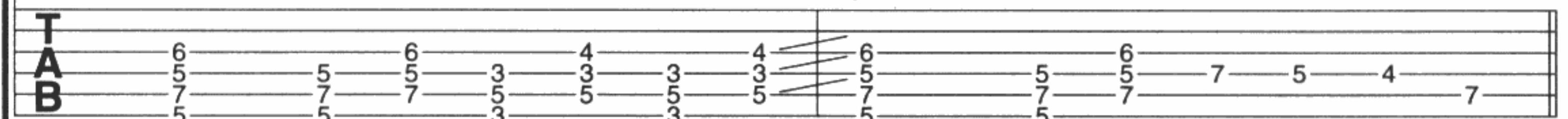
A7 G7 A7 G7



time's been called it's such a bore.



Gliss





Chorus:

A G A G

Dan Ab - nor - mal not nor - mal at all,

*f*

**TAB**

5 5 3 3 3 3 5 5 3 3 3 3 2 2  
 5 5 3 3 3 3 5 5 3 3 3 3 2 2  
 7 7 4 4 4 4 7 7 4 4 4 4 3 3

F# D B D/E

it's not his fault, we made him this way. He'll

**TAB**

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

A G A G

im - i - tate you, try to ape you, but

*sim.*

**TAB**

5 5 3 3 3 3 5 5 3 3 3 3 2 2  
 5 5 3 3 3 3 5 5 3 3 3 3 2 2  
 7 7 4 4 4 4 7 7 4 4 4 4 3 3

F# D B D/E To Coda ⊕

it's not his fault Dan watches T.

TAB

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "it's not his fault Dan watches T.". The guitar accompaniment is in the same key signature and features a steady eighth-note bass line. The guitar tablature below shows fingerings: 2-2-4, 2-2-4, 2-2-0, 2-2-0, 4-4-4, 4-4-4, 4-4-2, 4-4-2, 3-2-2, 3-2-2.

A7 G7 A7 G7 A7 G7

v. La, la, la, la. me.)  
2nd time only: (Te - le - port

*mf* Fig. 1.... ...Fig 1. ends

TAB

Detailed description: This system contains measures 4-6. The vocal line has a vocalise "La, la, la, la." and a second line for "2nd time only: (Te - le - port me.)". The guitar accompaniment continues with a similar pattern. The guitar tablature shows fingerings: 7-5-7-5-5-5, 7-5-7-3-3-5, 7-5-7-3-2-1-0, 7-5-7-5-5-5, 7-5-7-3-3-5.

A7 G7 A7 G7 A7 G7

La, la, la, la. La, la, la, la. (Te - le - port

Continue Fig.1. through Verse 2

TAB

Detailed description: This system contains measures 7-9. The vocal line repeats "La, la, la, la." and "(Te - le - port". The guitar accompaniment continues. The guitar tablature shows fingerings: 7-5-7-3-2-1-0, 7-5-7-5-5-5, 7-5-7-3-2-1-0.

A7 G7 A7 G7 F#

me.) Dan went to his lo - cal bur -

*f*

**T**

**A**

**B**

7 7 7 5 5 5 5 7 7 3 2 1 0 2 3 3 2 2 3 3 3 3 3

7 7 5 5 7 7 5 5 7 7 5 5 3 2 1 0 4 4 x 4 4 4 4 4

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

D C Bb G

- ger bar, "I want Mac - Nor - mal and chips or I'll blow you to bits, give us it."

**T**

**A**

**B**

7 x 7-7-7 7 5 5 5 5 3 3 3 3 5 5 5 5

7 x 7-7-7 7 5 5 5 5 3 3 3 3 3 3 3 3

5 x 7-7-7 7 3 3 3 3 1 1 1 1 5 5 5 3

Solo: A G A G A G

*f*

Gliss Gliss Bend

Fig. 2... ...Fig. 2. ends

**T**

**A**

**B**

7 7 7 5 5 7 7 7 3 2 0 4 7 7 7 5 5 3

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

A G A G A G

Bend Pre Bend Bend Bend

Gliss Gliss Gliss Gliss

TAB 7 7 7 3 2 0 4 7 7 7 5 5 7 7 7 3 2 0 4

A G A G *D.S. al Coda*

Gliss Gliss Gliss Bend

Gliss Gliss

TAB 7 7 7 5 5 7 7 7 3 2 0 4

*Coda* A G A G

Dan Ab - nor - mal not nor - mal at all,

*f*

TAB 5 5 3 3 3 3 5 5 3 3 3 3 3 2 2 5 5 4 4 4 4 4 4 3 2 2 7 7 5 5 5 5 5 5 5 5

F# D B D/E

it's not his fault, we made him this way. He'll

**TAB**

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

A G A G

im - i - tate you, try to ape you, but

*sim.*

**TAB**

5	5	3	3	3	3	5	5	3	3	3	3	2	2
6	6	3	3	3	3	6	6	3	3	3	3	2	2
7	7	4	4	4	4	7	7	4	4	4	4	3	3
				5	5					5			

F# D B D/E

it's not his fault, Dan Ab - nor - mal's

**TAB**

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

A<sup>7</sup> G<sup>7</sup> A<sup>7</sup> G<sup>7</sup>

me. La, la, la, la. \_\_\_\_\_

**TAB**

0 2-2 0 2 2 3 5 3 | 0 2-2 0 2 2 3 3 1 0

A<sup>7</sup> G<sup>7</sup> A<sup>7</sup> G<sup>7</sup> A<sup>7</sup>

La, la, la, la. \_\_\_\_\_

**TAB**

0 2-2 0 2 2 3 5 3 | 0 2-2 0 2 2 3 2 1 0

Verse 2:  
 The Meanie Leanie stays up late  
 Mopes around, gets in a state  
 He's the killer in your Arcade  
 Shooting gangsters ready made  
 'Cause that is where the future's made.

Verse 3(s):  
 It's the miseries at half past three  
 Watching video nasties  
 Has dirty dreams when he's asleep  
 'Cos Dan's just like you and me  
 He's the Meanie Leanie.

# Yuko and Hiro

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

♩ = 116  
(Em<sup>7</sup>)

*mf*  
With flange effect  
Harmonics...

T  
A  
B

Gently

G

D/G

C

1.

F

2.

G

T  
A  
B

Verse:

♩ G

D

C

F

1. This is my work place and these are the peo - ple I  
- e - ver. See Block Lyrics for Verses 2,3&4(%)

Hold... *sim.* P

T  
A  
B

G D C G

work with, Yu - ko and Hi - ro, we work to - geth - er.

P Gliss

TAB

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

G D C F

We work for the com - pa - ny — that looks to the fu - ture, we work —

P

TAB

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

G D C To Coda ⊕ To Coda ⊕ ⊕ G

hard to please — them, — they will pro - tect us. I ne - ver

P H Gliss

TAB

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



1.

D C Cm

see you, we're ne - ver to - geth - er, I'll love you for -

Gliss

TAB

10-10-10-10-10 14-14-12-10 10 11 8-8-12-12-10 8 8-8-9-8-10

2.

C Cm G D.%. al Coda

geth - er, I'll love you for - e - ver.

TAB

8-8-8 12-12-10 8 8 9-8 10 12-12-12-12-12 12-12-13 10 13-12

Coda

G D C

I ne - ver see you, we're ne - ver to - geth - er,

TAB

12-12 12 10-10-10-10-10 14-14-12-10 10 11 8-8-8 12-12-10

D C

I ne - ver see you, we're ne - ver to - geth - er,

**TAB**

8 8 9 10 10 10 10 10 10 14 14 12 10 10 11 8 8 8 12 12 10

*D.%. al* ⊕ ⊕ Coda

Coda ⊕ ⊕

Cm

I'll love you for -

**TAB**

8 8 9 8 8 8

G

+ echoes to fade

**TAB**

12 12 12 12 10 12 12 12 10

Verse 2:  
 I drink in the evening  
 It helps with relaxing  
 I can't sleep without drinking  
 We drink together.

From Monday to Saturday  
 I go to my workplace  
 But on Sunday we're together  
 Yuko and Hiro  
 I never see you  
 We're never together  
 I'll love you forever.

Verse 3:  
 Instrumental (ad lib.)

Verse 4(%):  
 Instrumental

# Entertain Me

Words & Music by Damon Albarn, Graham Coxon, Alex James & David Rowntree

♩ = 120

A

F

*mf*  
Keyboard arr. for gtr.

**TAB**

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

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

C

G

F

**TAB**

1-0-1-0-1-0-1-0  
0 0 0 0  
2 2 2 2

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

1  
1  
2  
3

A

F

F7

C

Hold...  
*ff*  
Heavy distortion + flange

*sim.*

**TAB**

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

7 7 3 3 3  
5 5 1 1 3

Verse:  
A

G

*Quasi spoken:* 1. The week - end is back —  
See Block Lyrics for Verse 2

Hold... *sim.*

**TAB**

F                      F7                      C                      G

but so is he.                      En - ter the flood - lights,                      see the fra - ter - ni - ty,

**TAB**

A                      F

they're wait - ing. —                      I hear them up in the North, —                      down in the South..

**TAB**

F7 C G

All that is spew - ing, spew - ing out of his mouth. En - ter -

TAB

Detailed description: This system contains the first part of the musical score. It features a vocal line with lyrics, a guitar accompaniment line with chords (F7, C, G), and a guitar tablature line. The lyrics are "All that is spew - ing, spew - ing out of his mouth. En - ter -". The guitar accompaniment consists of chords and single notes. The tablature shows fingerings for the guitar strings.

Chorus:

A F F7

tain me, en - ter - tain me, en - ter -

Hold... *sim.*

TAB

Detailed description: This system contains the chorus of the song. It features a vocal line with lyrics, a guitar accompaniment line with chords (A, F, F7), and a guitar tablature line. The lyrics are "tain me, en - ter - tain me, en - ter -". The guitar accompaniment includes chords and single notes. The tablature shows fingerings for the guitar strings. There are performance markings "Hold..." and "sim." under the guitar accompaniment.

C G

tain me, en - ter - tain

1,3.

TAB

Detailed description: This system contains the continuation of the chorus. It features a vocal line with lyrics, a guitar accompaniment line with chords (C, G), and a guitar tablature line. The lyrics are "tain me, en - ter - tain". The guitar accompaniment includes chords and single notes. The tablature shows fingerings for the guitar strings. There is a performance marking "1,3." above the guitar accompaniment.



Coda ⊕ G

Backing vocals sing Chorus:  
car, a house both

Hold...  
Guitar plays Fig. 1. 3rd time

**TAB**  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
5 6 7 5

F F7 C

in the street, the bore - dom of a so - ber week. The week - end's here, hip,

*sim.*

**TAB**  
5 1 4 5  
6 2 2 5  
7 3 1 3

G *Repeat ad lib. to fade*

hip, hoo - ray, to make the blues just go a - way. A

**TAB**  
5 3 3 4 5 3 4 5

Verse 2:  
At 'His and Her' dating  
Bored minds agree  
Requirements to be started  
Replies awaited  
She wants a loose fit  
He wants instant whip  
He guesstimates her arrival  
Will she want it really badly.

# The Great Escape...

Stereotypes Country House Best Days Charmless Man Fade Away Top Man The Universal Mr. Robinson's Qu  
He Thought Of Cars It Could Be You Ernold Same Globe Alone Dan Abnormal Entertain Me Yuko and Hiro



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