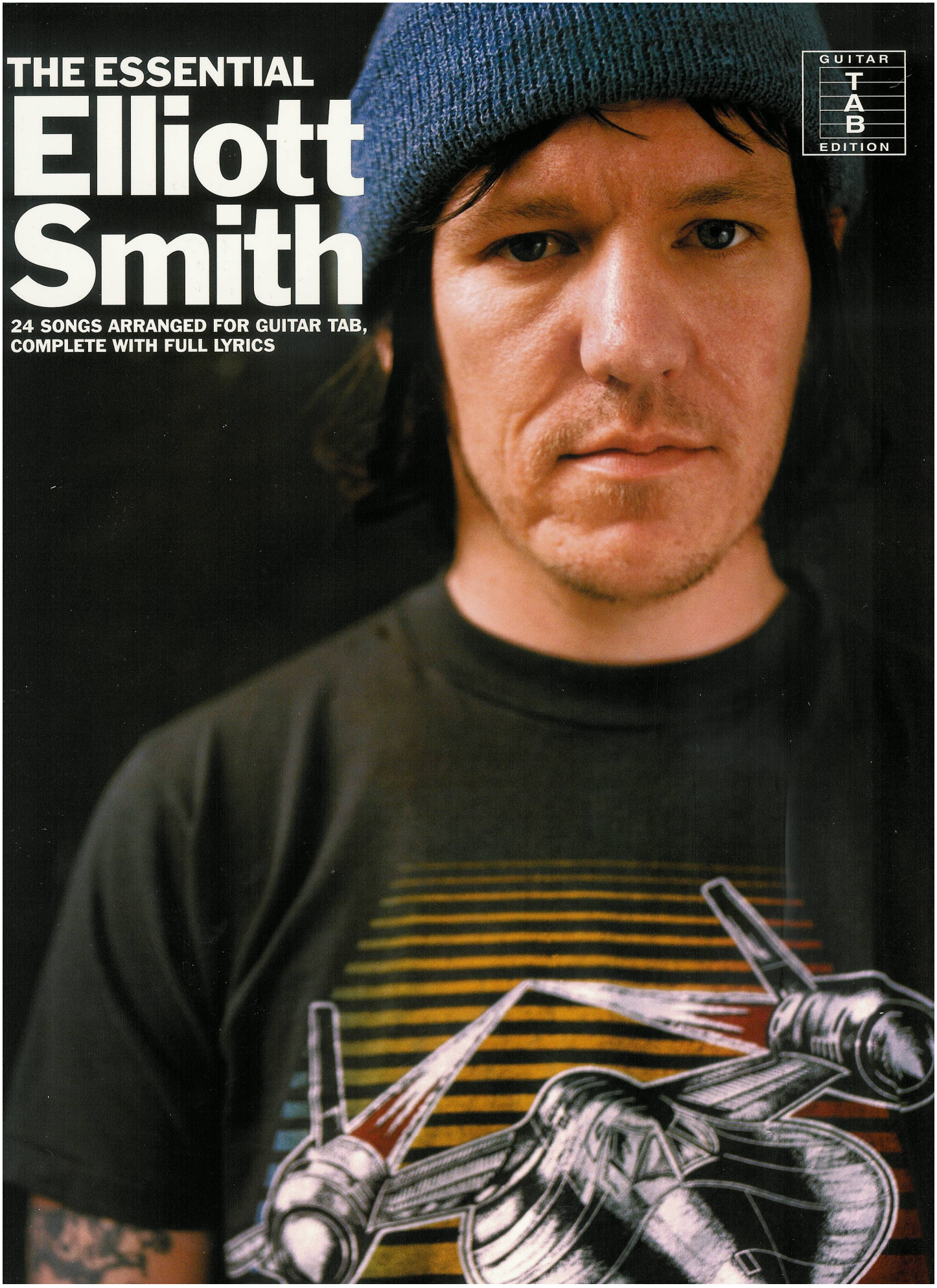
THE ESSENTIAL Elliott Smith

GUITAR TAB EDITION

24 SONGS ARRANGED FOR GUITAR TAB, COMPLETE WITH FULL LYRICS



THE ESSENTIAL Elliott Smith

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Published by
Wise Publications
14-15 Berners Street,
London W1T 3LJ, United Kingdom.

Exclusive distributors:
Music Sales Limited
Distribution Centre,
Newmarket Road, Bury St Edmunds,
Suffolk, IP33 3YB, United Kingdom.

Music Sales Pty Limited
20 Resolution Drive, Caringbah,
NSW 2229, Australia.

AM999075
ISBN 978-1-84938-318-9

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Compiled by Nick Crispin.
Edited by Adrian Hopkins.
Music arranged by Martin Shellard and Matt Cowe.
Music processed by Paul Ewers Music Design.
Photographs courtesy of Jamie Beeden/Corbis Outline.

Printed in the EU.

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ALAMEDA

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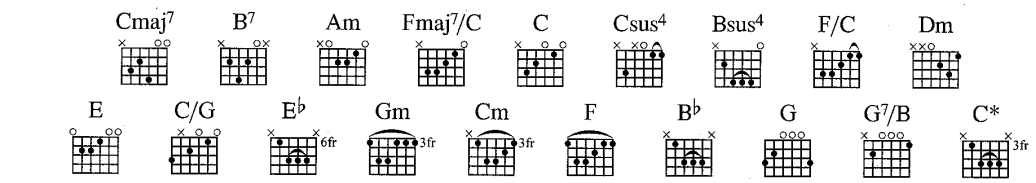
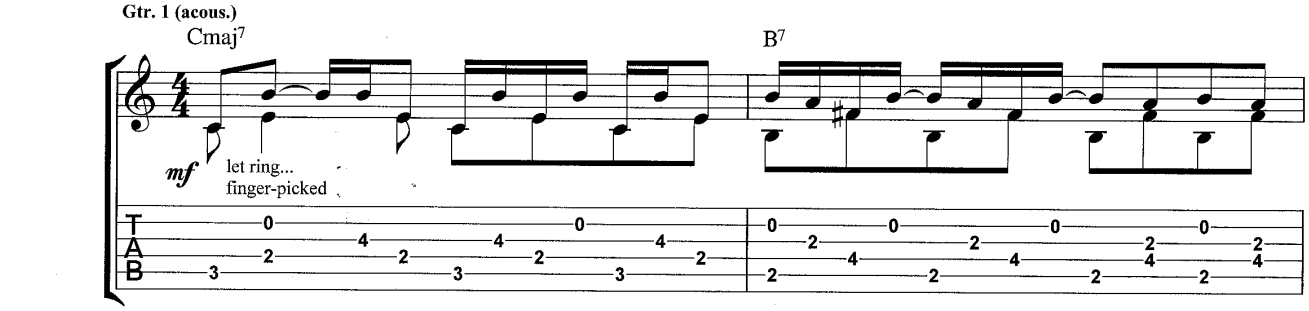


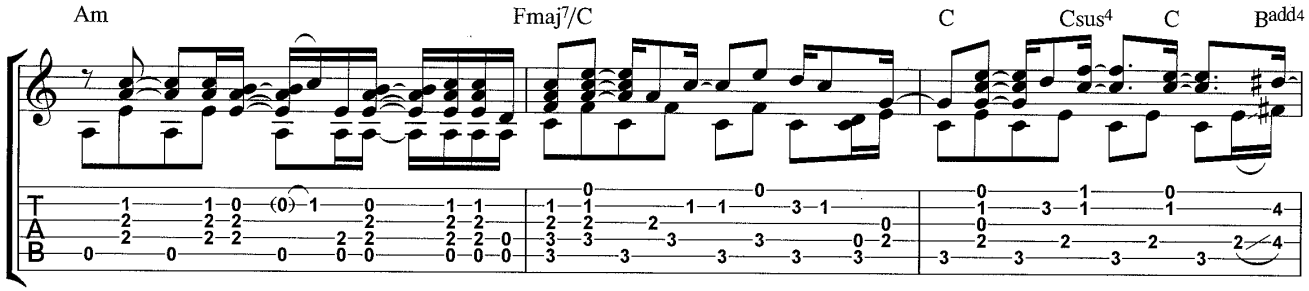
To match recording tune all strings down one tone

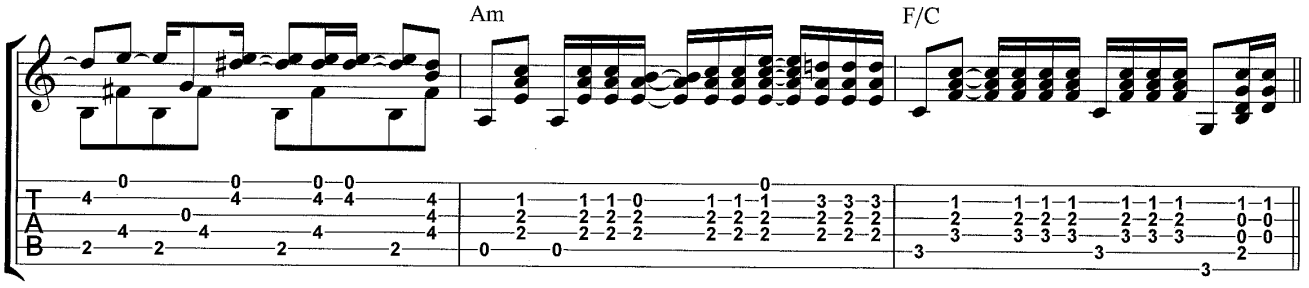
Intro

♩ = 78

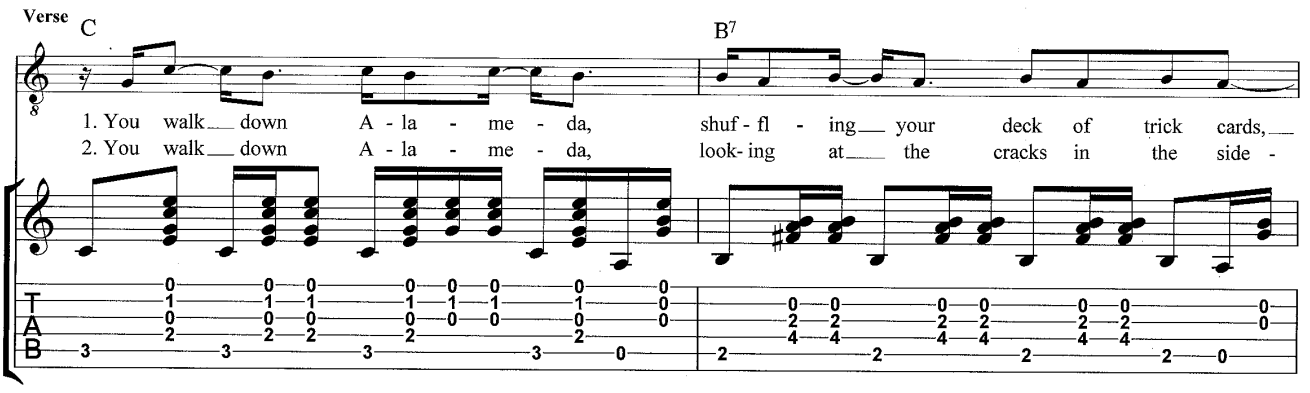
Gtr. 1 (acous.)







Verse



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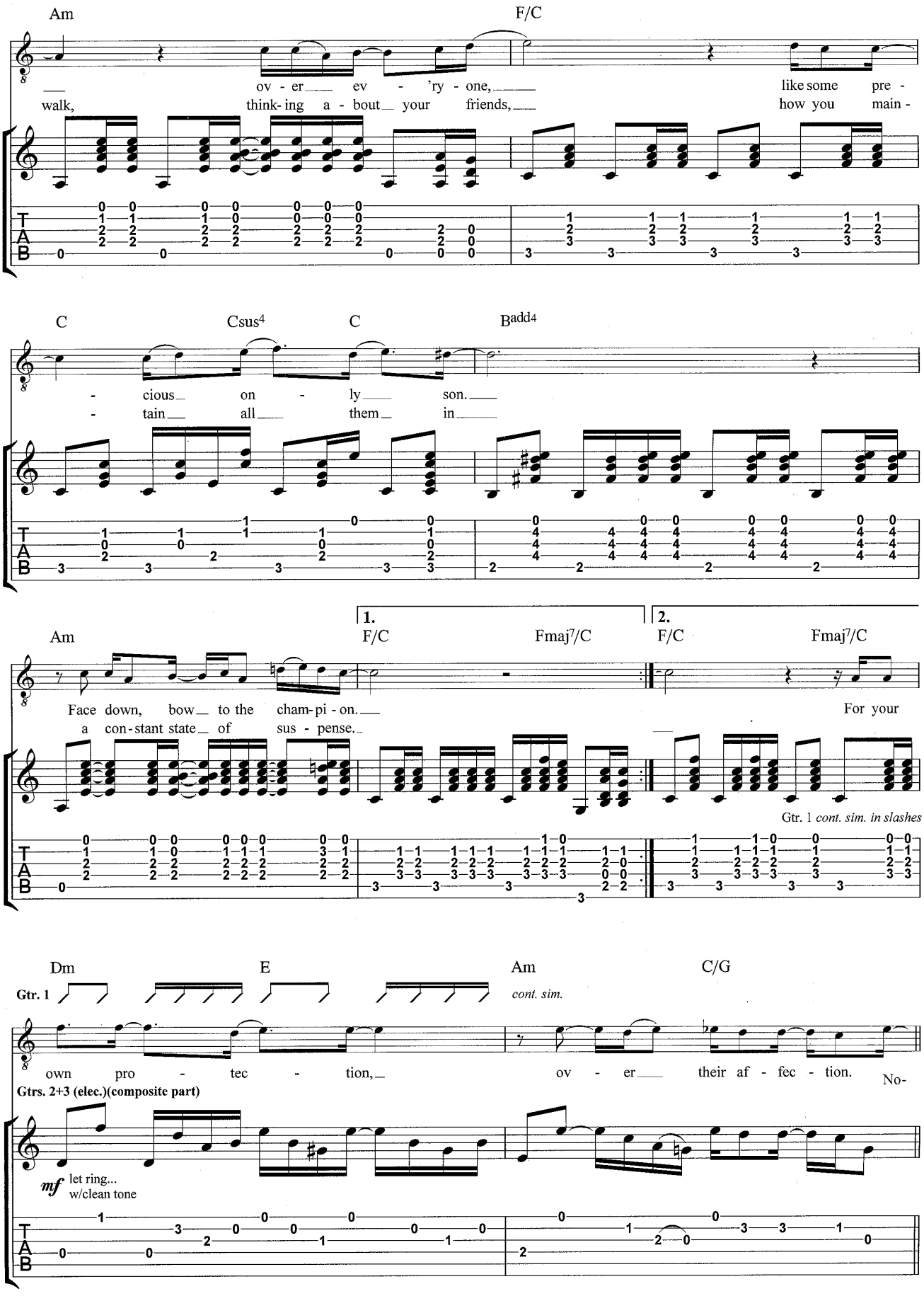
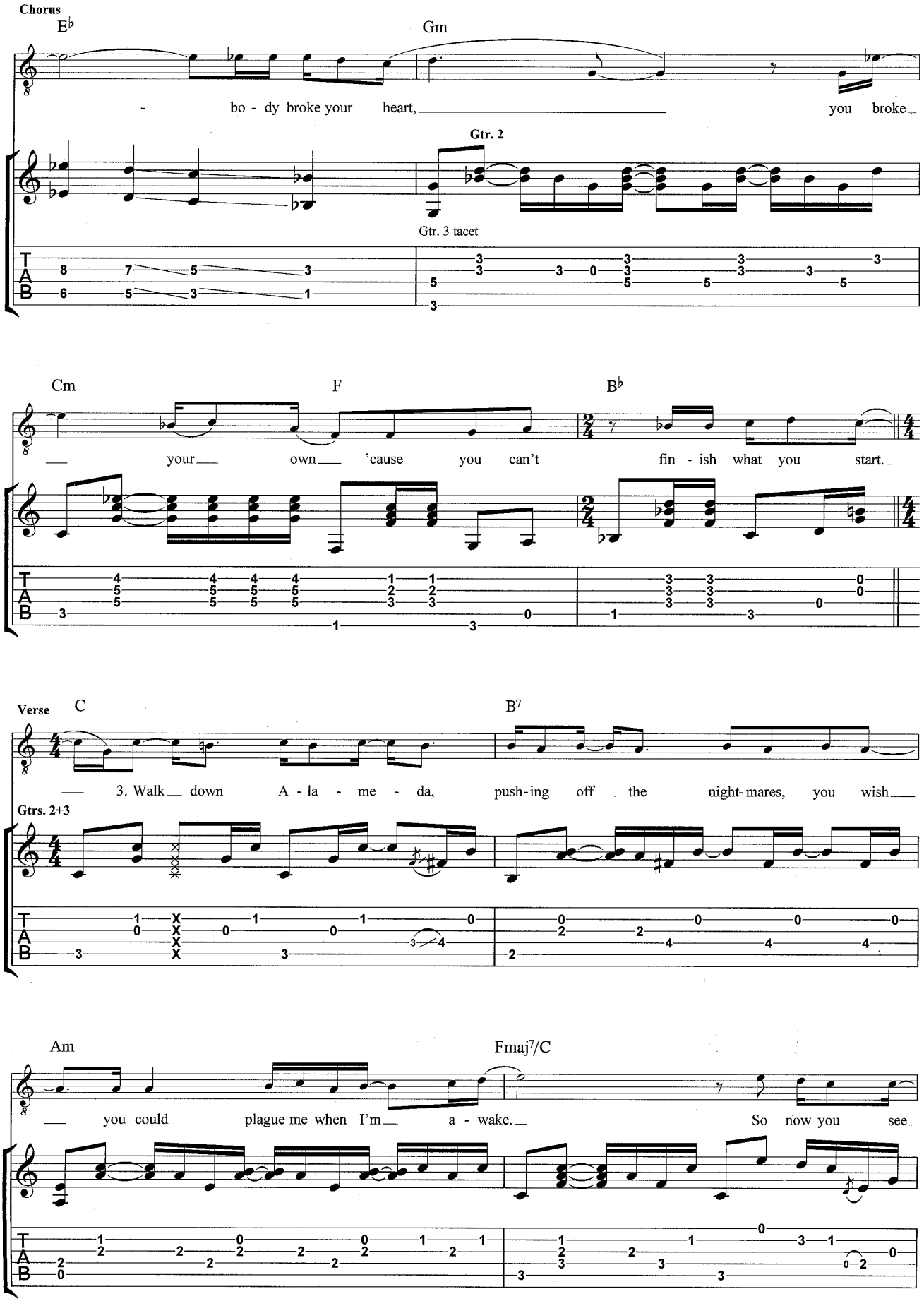
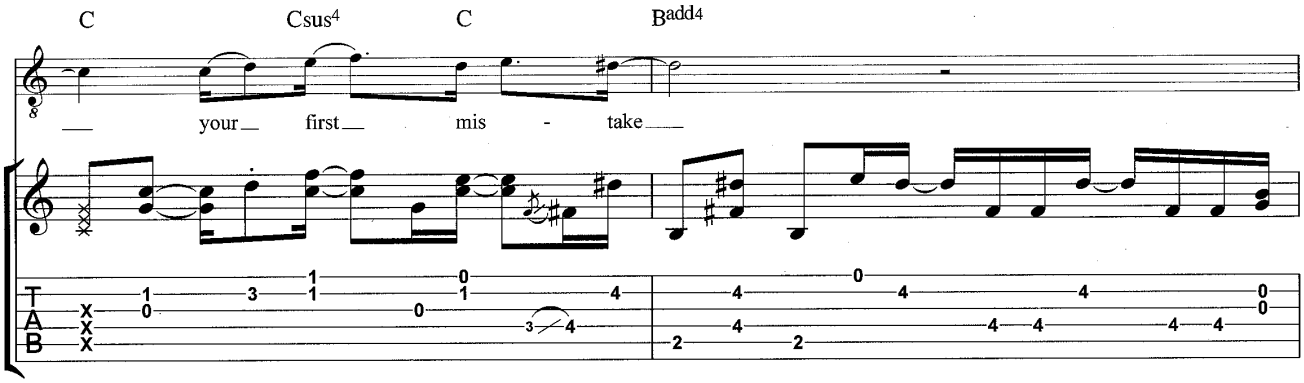
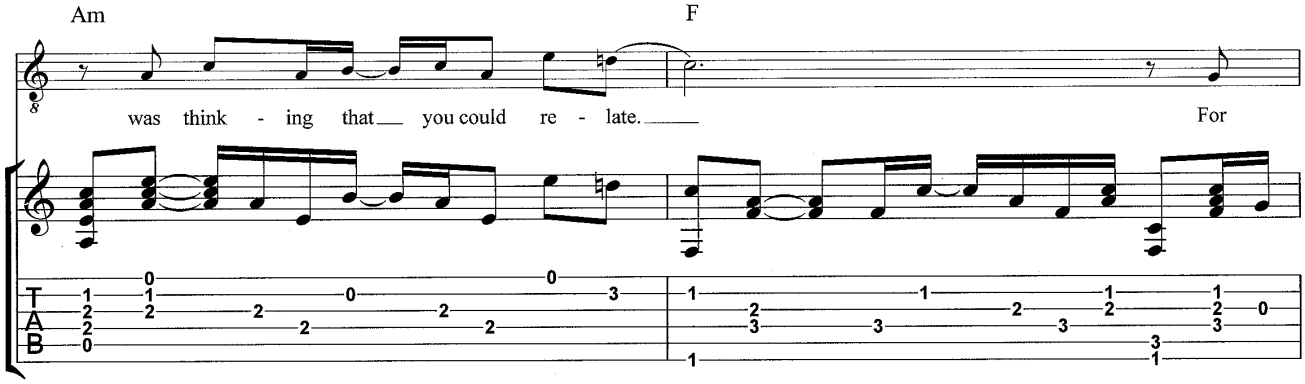
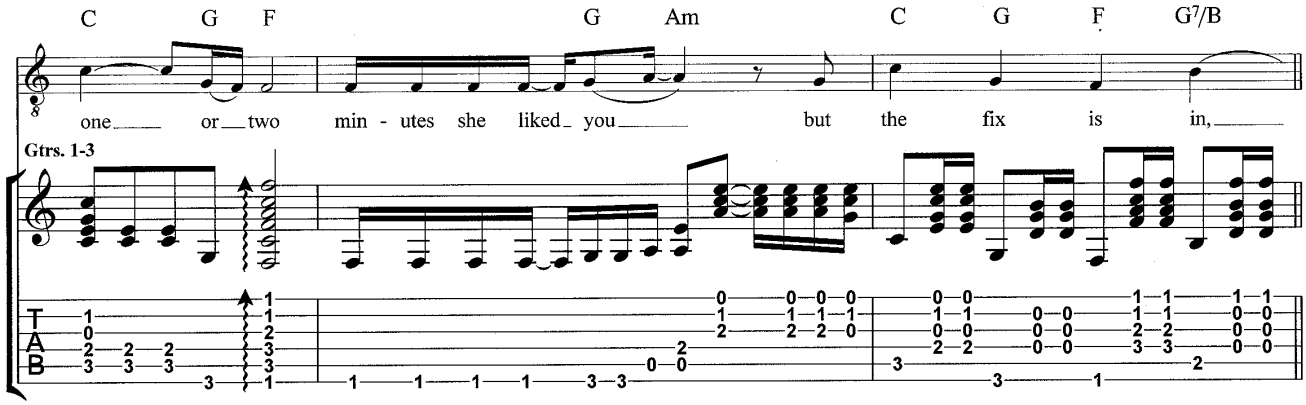
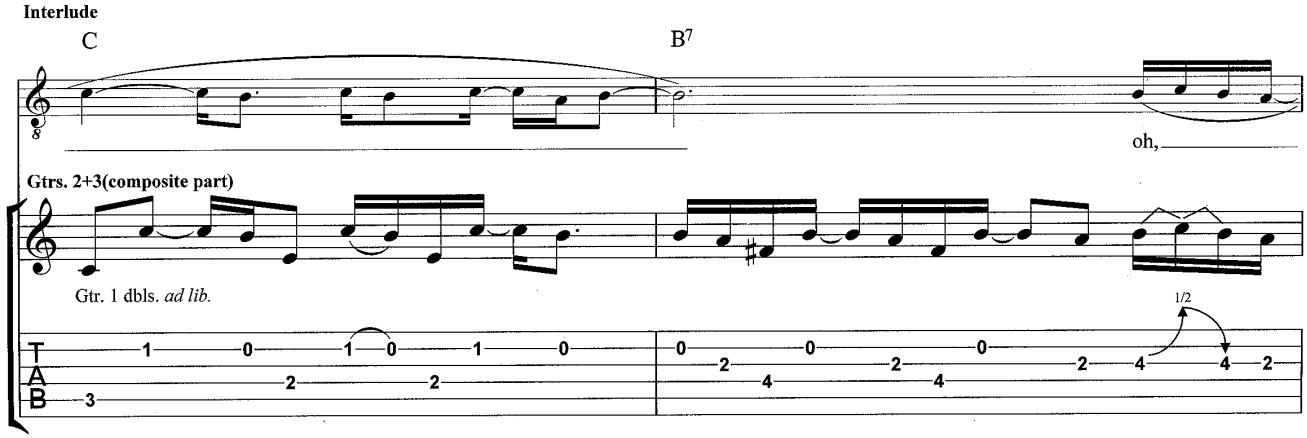

Am
F/C
ov - er ev - 'ry - one,
like some pre -
walk, think- ing a - bout your friends,
how you main -
C
Csus4
C
Badd4
- cious on - ly son.
- tain all them in
Am
1.
F/C
Fmaj7/C
2.
F/C
Fmaj7/C
Face down, bow to the cham- pi - on.
a con- stant state of sus - pense.
For your
Gtr. 1 cont. sim. in slashes
Dm
E
Am
C/G
Gtr. 1
cont. sim.
own pro - tec - tion,
ov - er their af - fec - tion.
No-
Gtrs. 2+3 (elec.)(composite part)
mf let ring...
w/clean tone

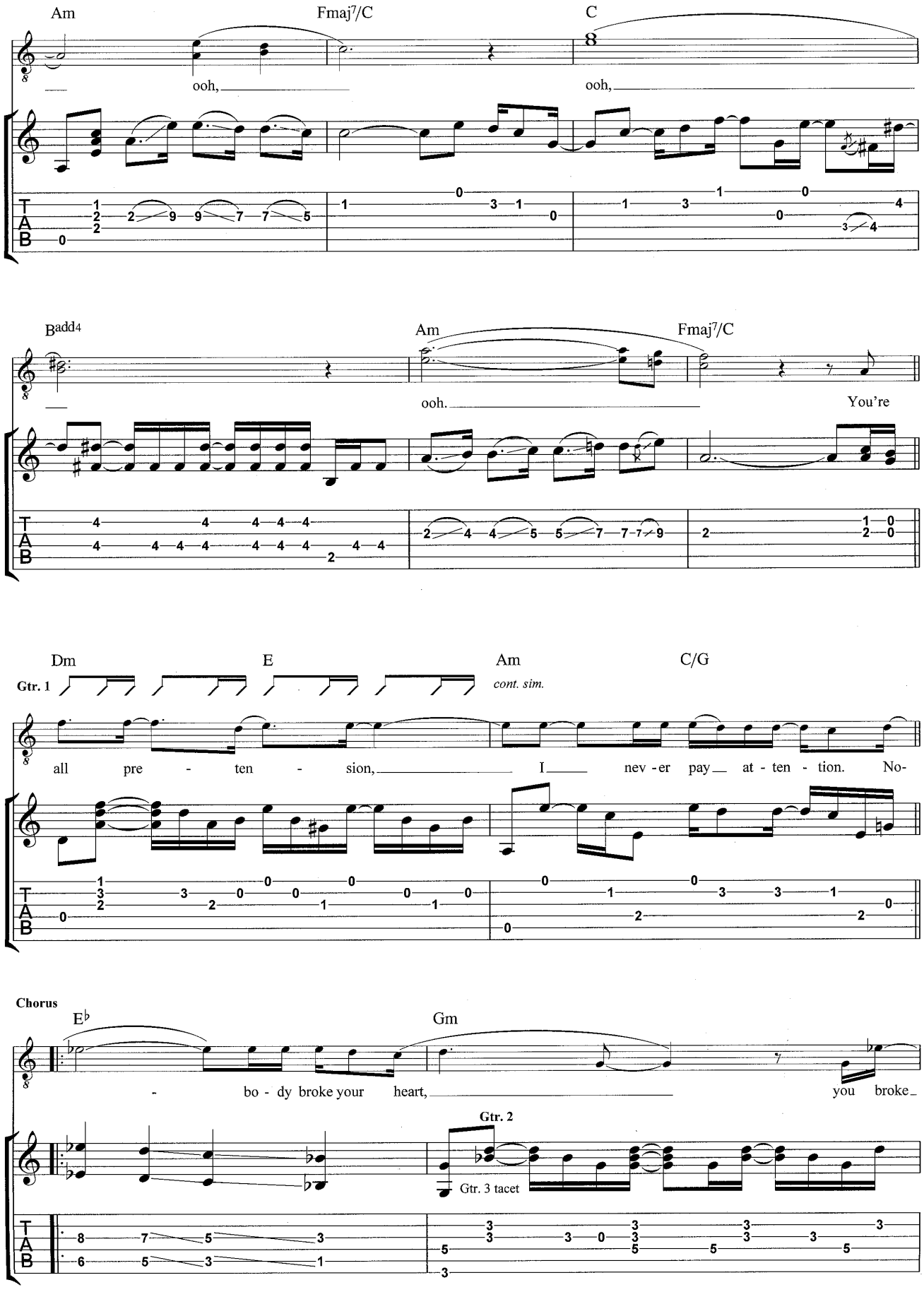

Chorus
E♭
Gm
- bo - dy broke your heart, you broke
Gtr. 2
Gtr. 3 tacet
Cm
F
B♭
your own 'cause you can't fin - ish what you start.
Verse
C
B7
3. Walk down A - la - me - da, push-ing off the night-mares, you wish
Gtrs. 2+3
Am
Fmaj7/C
you could plague me when I'm a - wake. So now you see

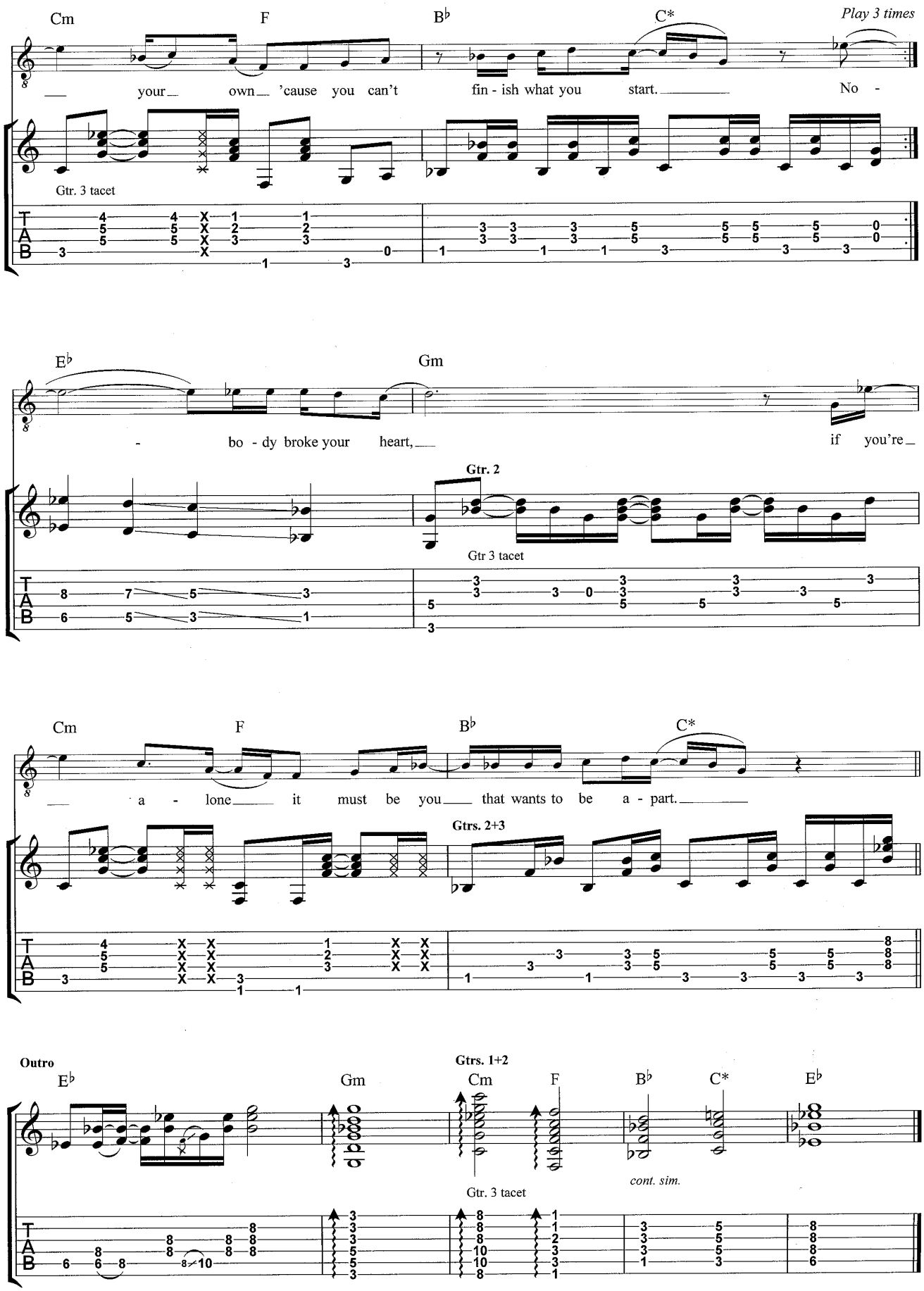

C
Csus4
C
Badd4
your first mis - take


Am
F
was think - ing that you could re - late.
For


C
G
F
G
Am
C
G
F
G7/B
one or two min - utes she liked you but the fix is in,
Gtrs. 1-3

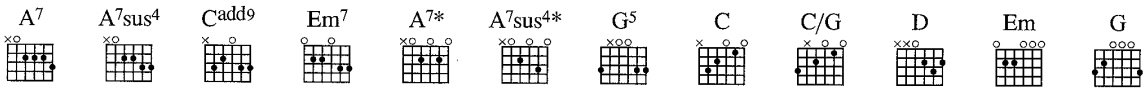

Interlude
C
B7
oh,
Gtrs. 2+3(composite part)
Gtr. 1 dbls. ad lib.
1/2


Am
Fmaj7/C
C
ooh,
ooh,
Badd4
Am
Fmaj7/C
ooh.
You're
Dm
E
Am
C/G
Gtr. 1
cont. sim.
all pre - ten - sion,
I nev - er pay at - ten - tion. No-
Chorus
E♭
Gm
- bo - dy broke your heart,
you broke
Gtr. 2
Gtr. 3 tacet


Cm
F
B♭
C*
Play 3 times
your own 'cause you can't fin - ish what you start. No -
Gtr. 3 tacet
E♭
Gm
- bo - dy broke your heart, if you're
Gtr. 2
Gtr 3 tacet
Cm
F
B♭
C*
a - lone it must be you that wants to be a - part.
Gtrs. 2+3
Outro
E♭
Gm
Gtrs. 1+2
Cm
F
B♭
C*
E♭
cont. sim.
Gtr. 3 tacet

ANGEL IN THE SNOW

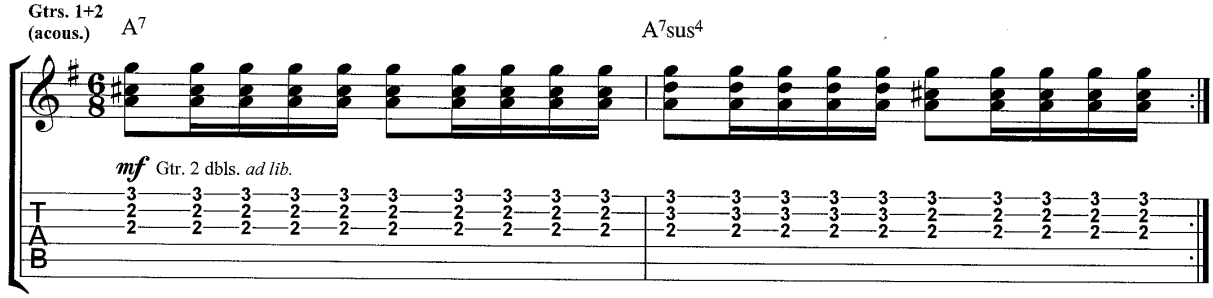
Words & Music by Steven Smith

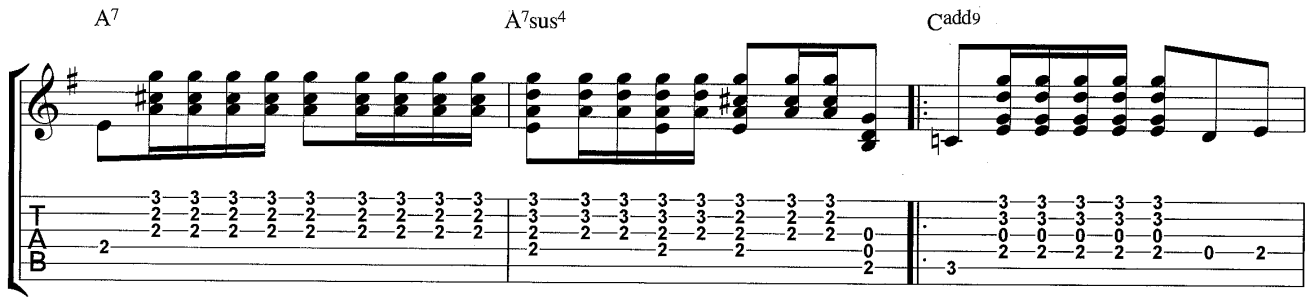


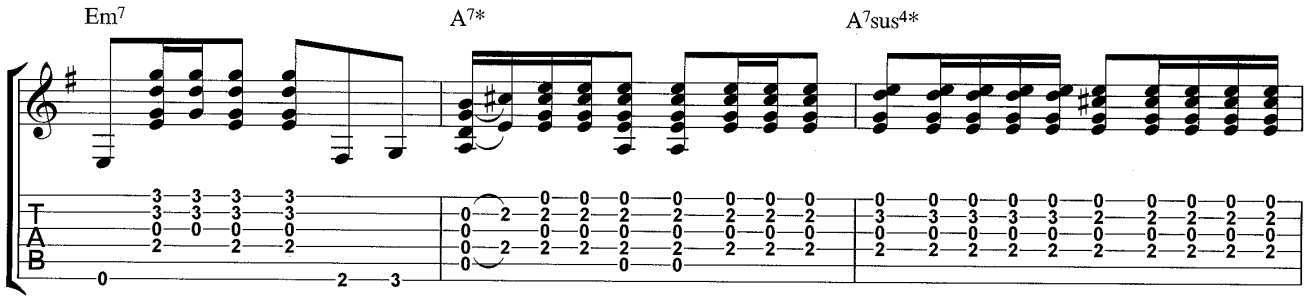
To match recording, tune all strings down one tone.

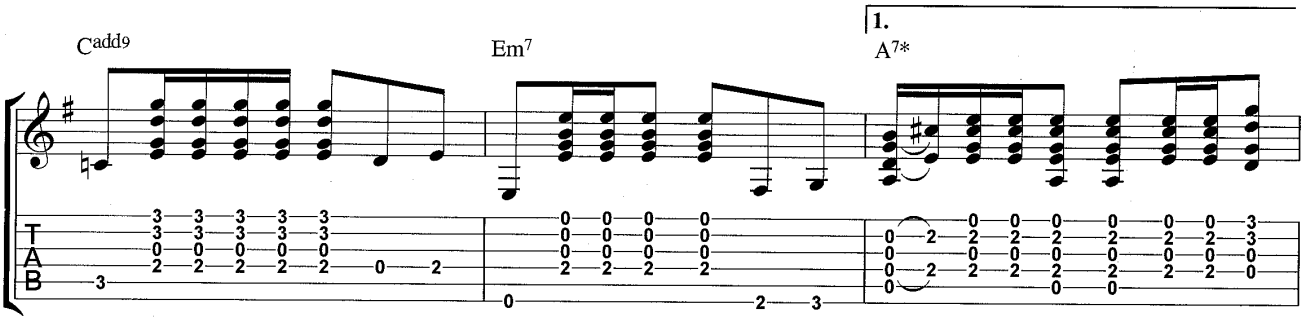
Intro ♩. = 73

Gtrs. 1+2 (acous.)









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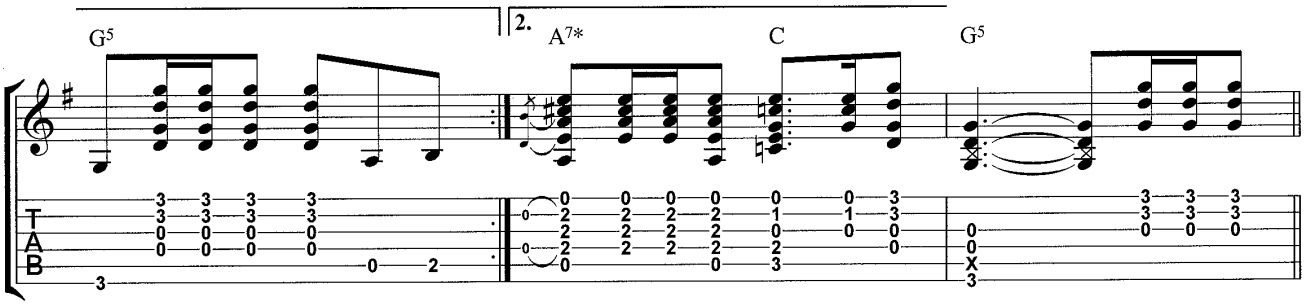
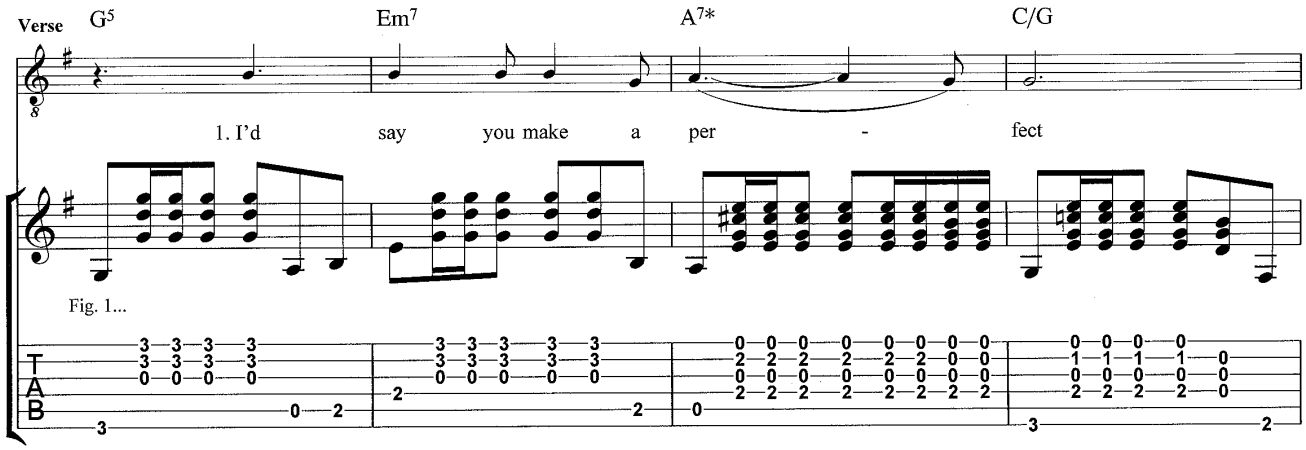
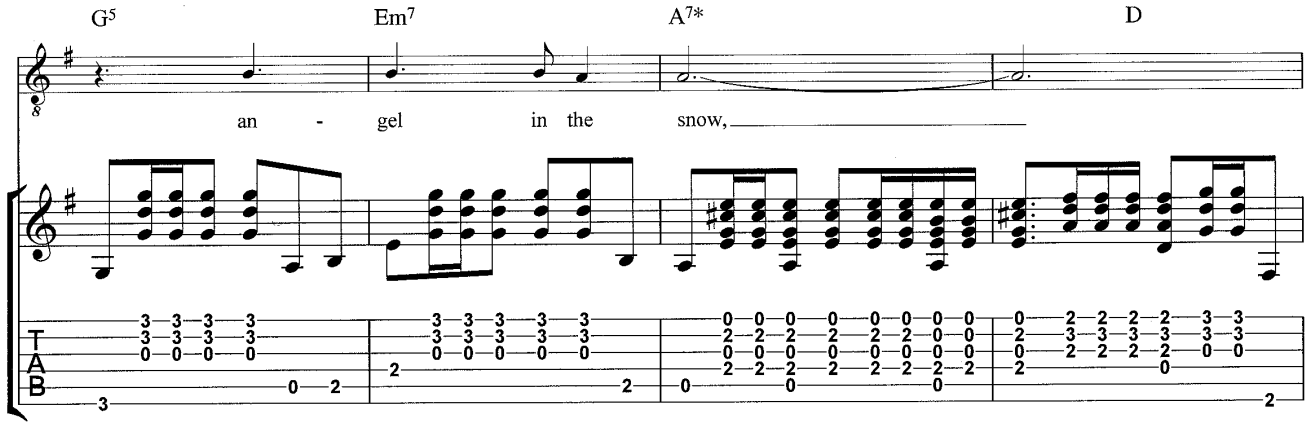
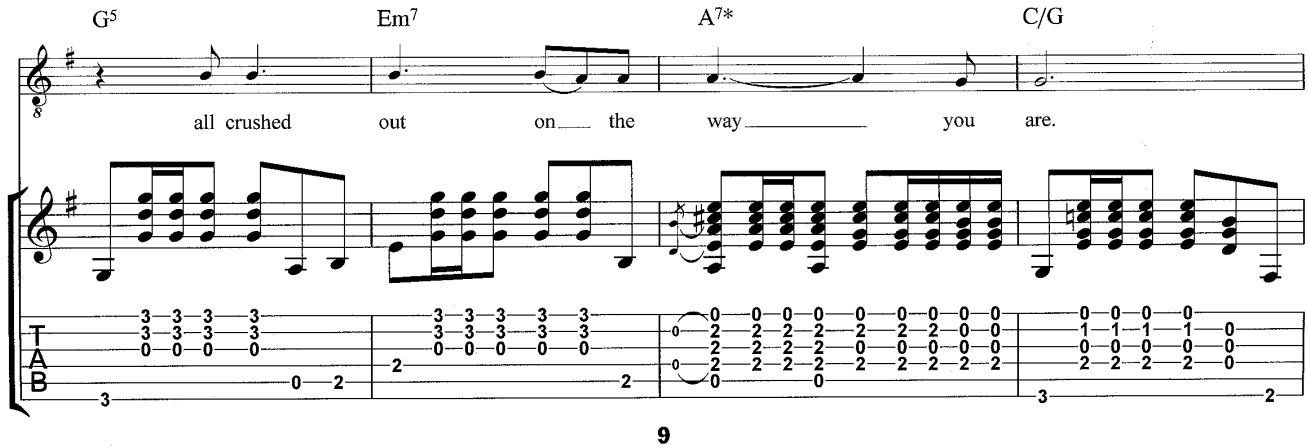
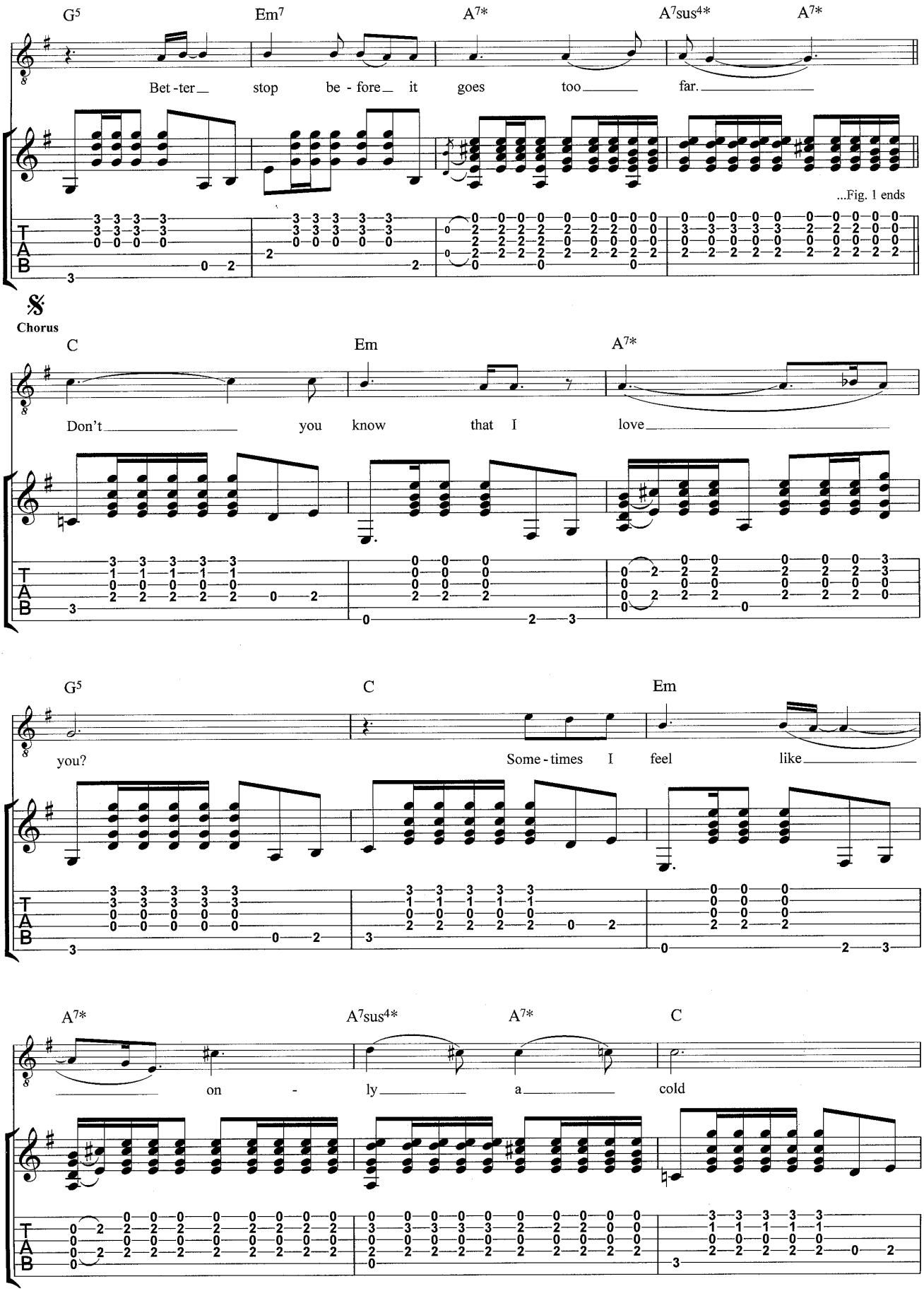
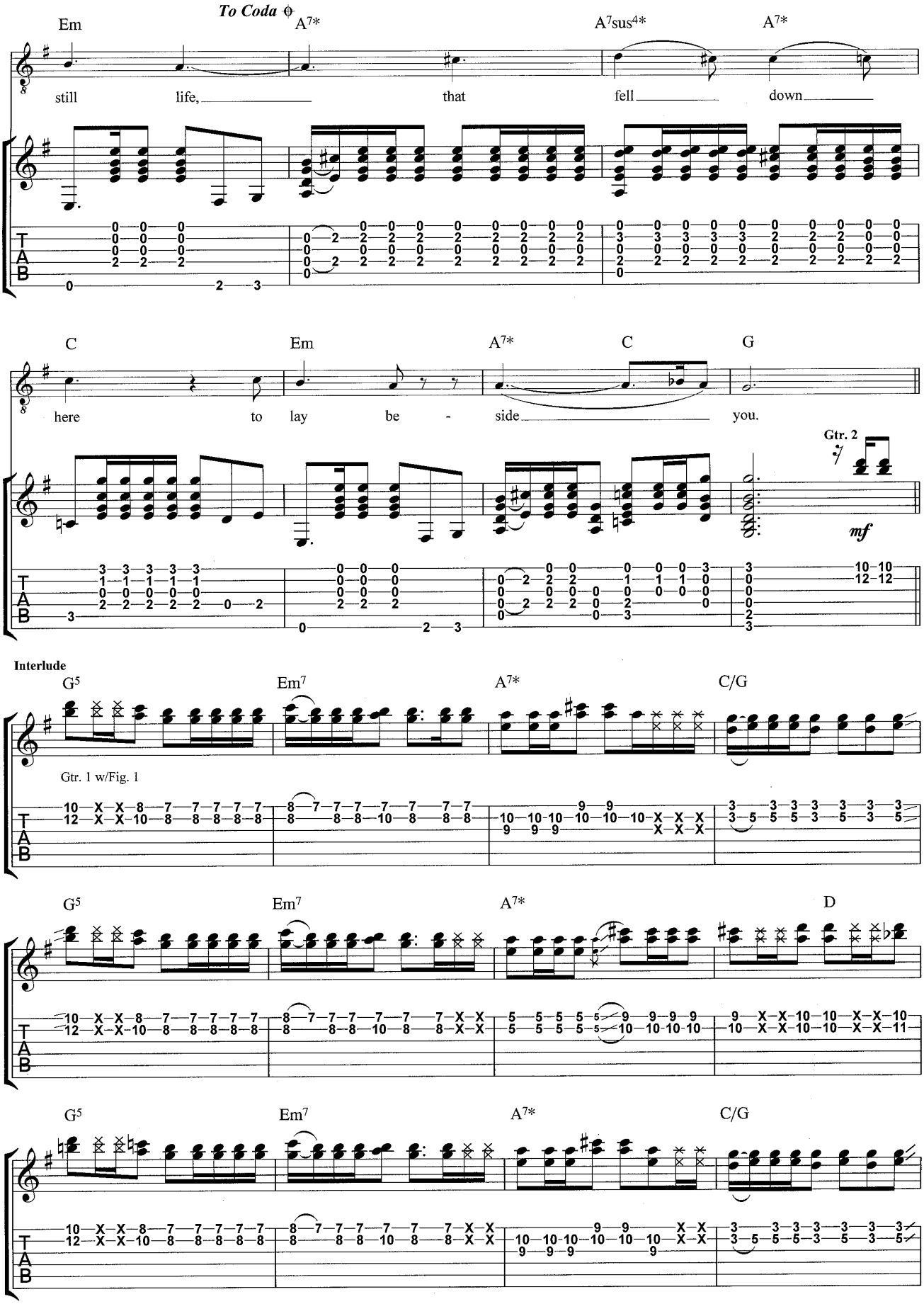

G5
2.
A7*
C
G5

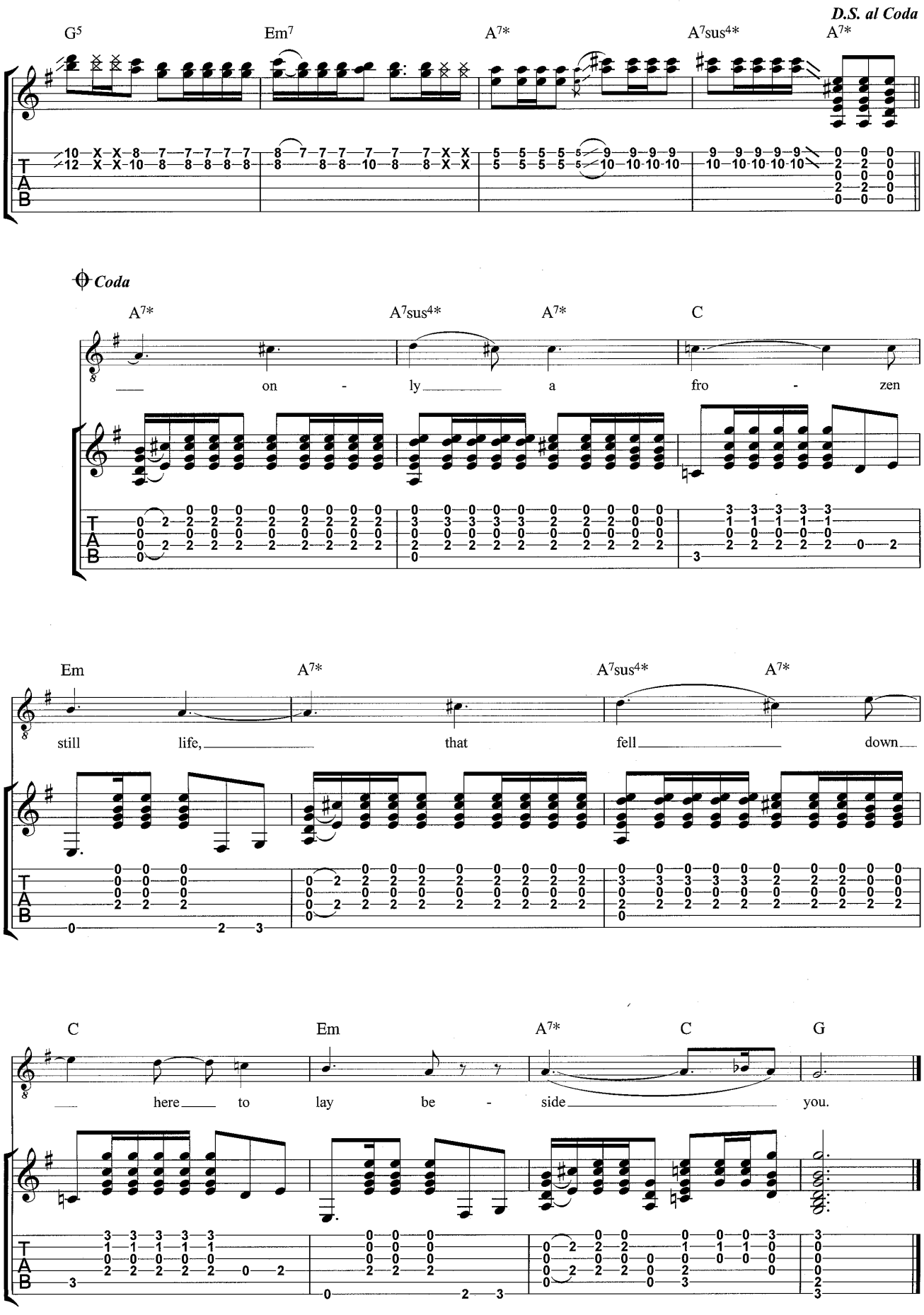

Verse
G5
Em7
A7*
C/G
1. I'd say you make a per - fect
Fig. 1...


G5
Em7
A7*
D
an - gel in the snow,


G5
Em7
A7*
C/G
all crushed out on the way you are.


G5
Em7
A7*
A7sus4*
A7*
Bet-ter_ stop be-fore_ it goes too_____ far._____
...Fig. 1 ends
Chorus
C
Em
A7*
Don't_____ you know that I love_____
G5
C
Em
you?
Some-times I feel like_____
A7*
A7sus4*
A7*
C
on - ly_____ a_____ cold

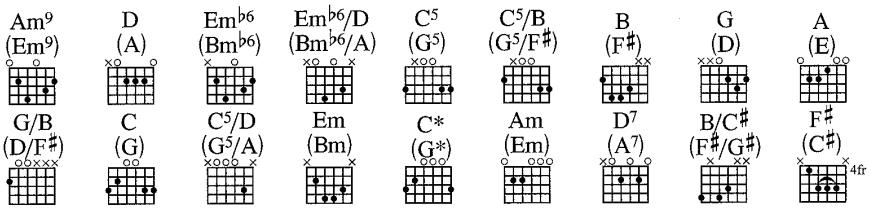

To Coda
Em
A7*
A7sus4*
A7*
still life, that fell down
C
Em
A7*
C
G
here to lay be - side you.
Gtr. 2
mf
Interlude
G5
Em7
A7*
C/G
Gtr. 1 w/Fig. 1
G5
Em7
A7*
D
G5
Em7
A7*
C/G
T
A
B


D.S. al Coda
G5
Em7
A7*
A7sus4*
A7*
Coda
A7*
A7sus4*
A7*
C
on - ly a fro - zen
Em
A7*
A7sus4*
A7*
still life, that fell down
C
Em
A7*
C
G
here to lay be - side you.

ANGELES

Words & Music by Elliott Smith

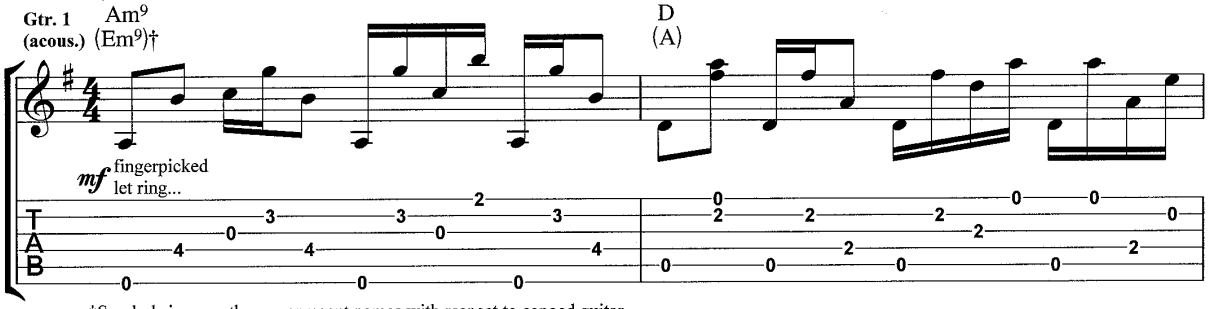
Gtr. capo 5th fret



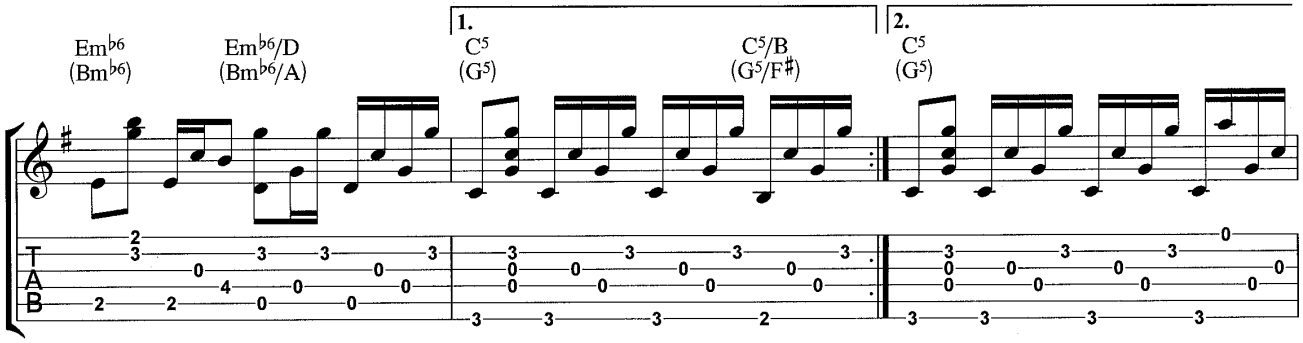
Intro ♩ = 118

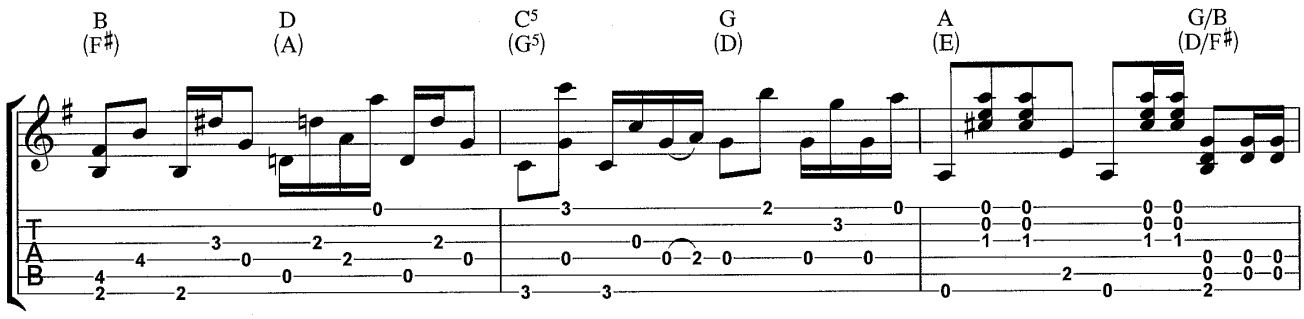
Gtr. 1 (acous.) Am9 (Em9)† D (A)

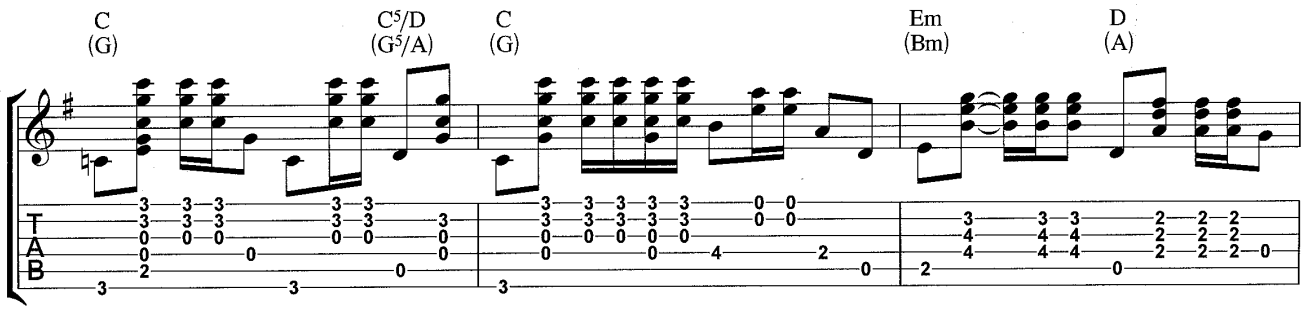
mf fingerpicked
let ring...



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







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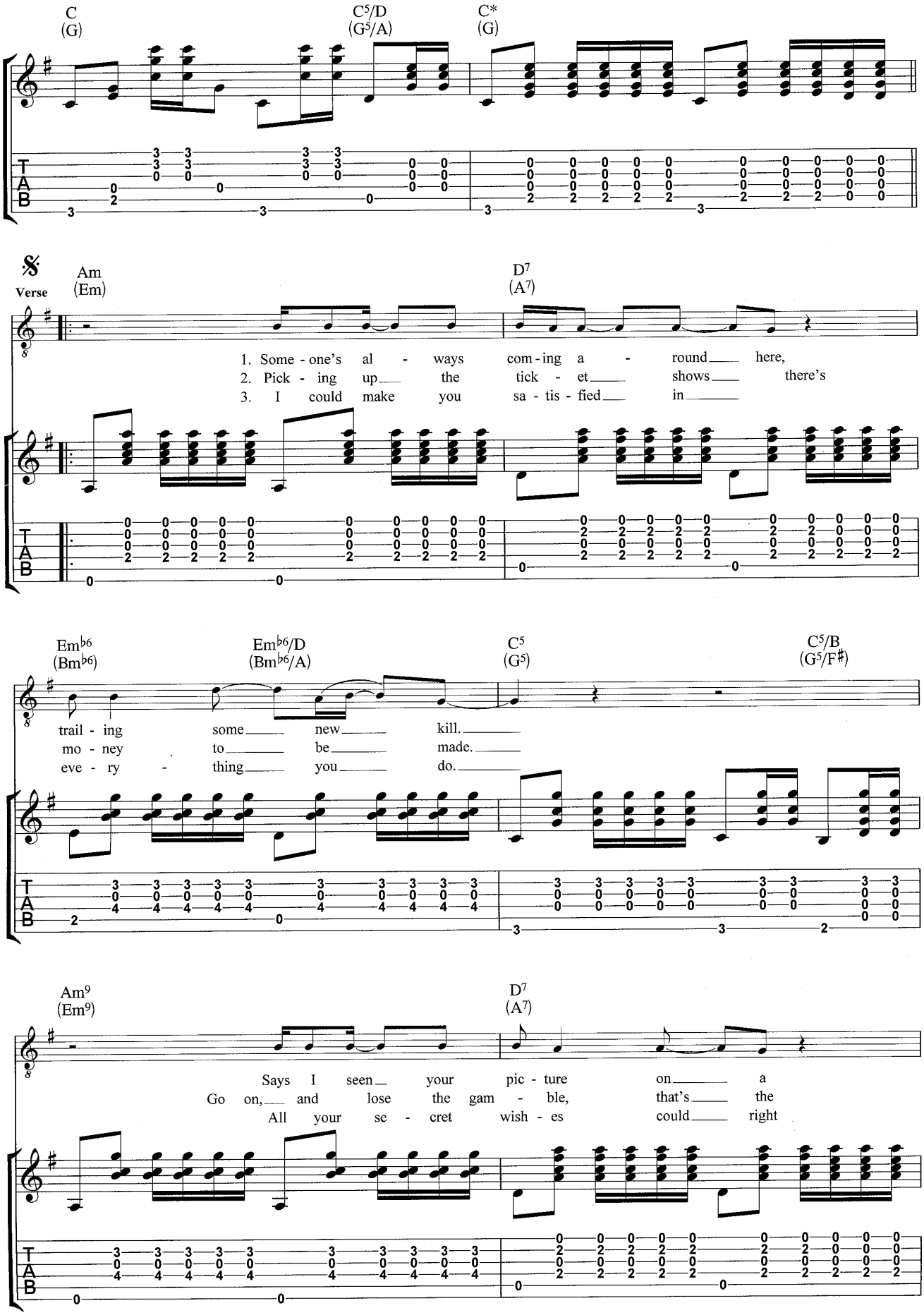
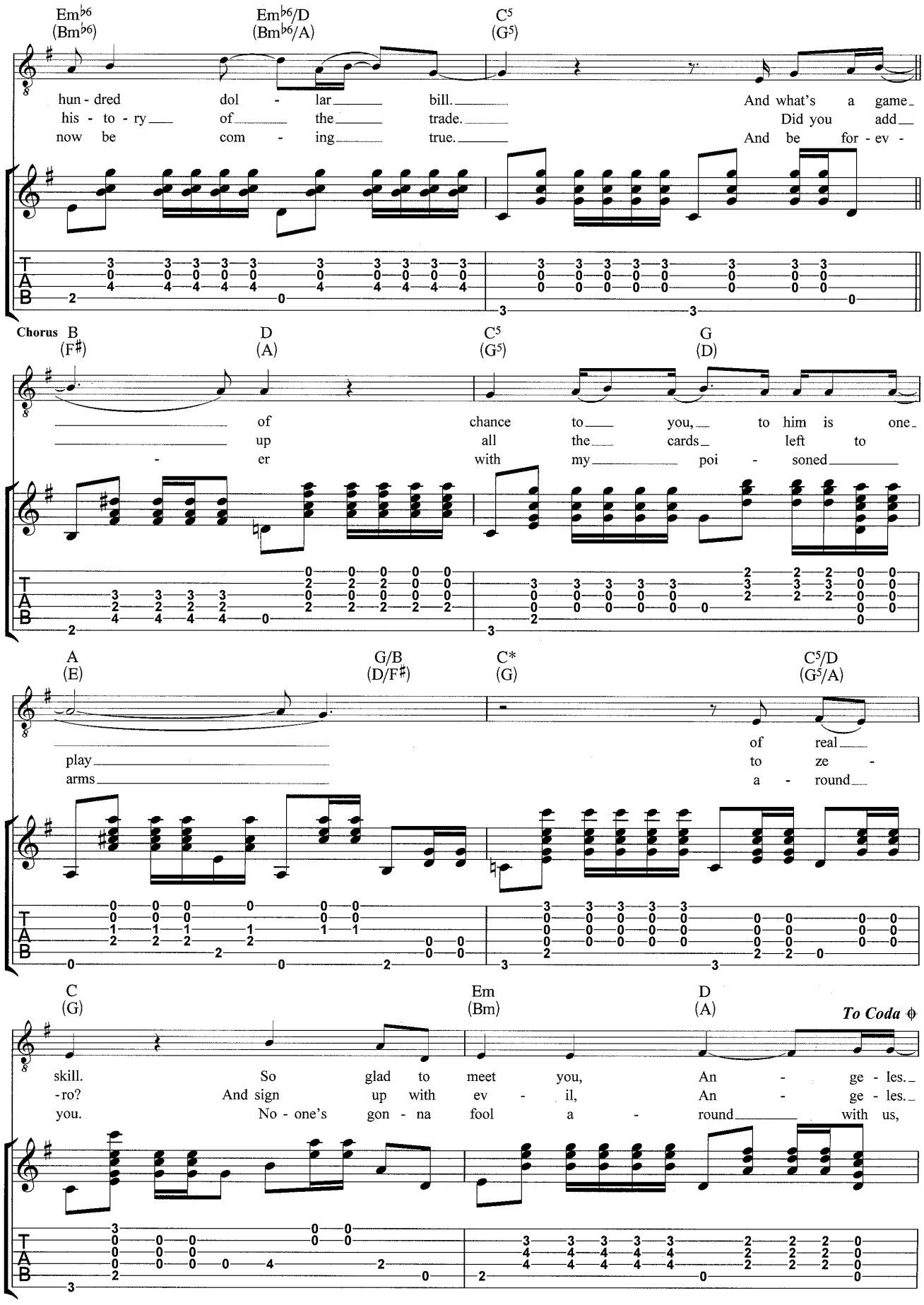
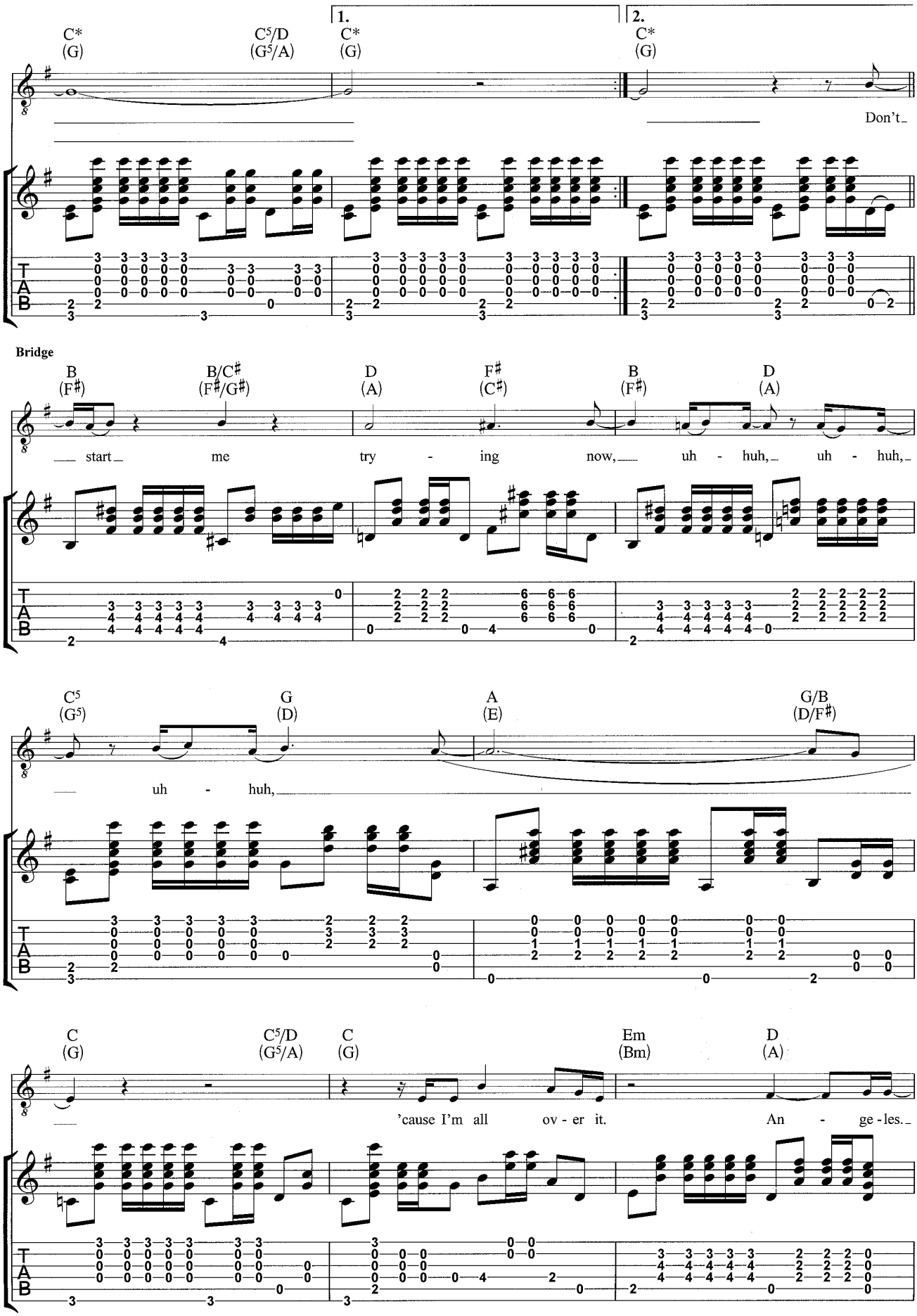
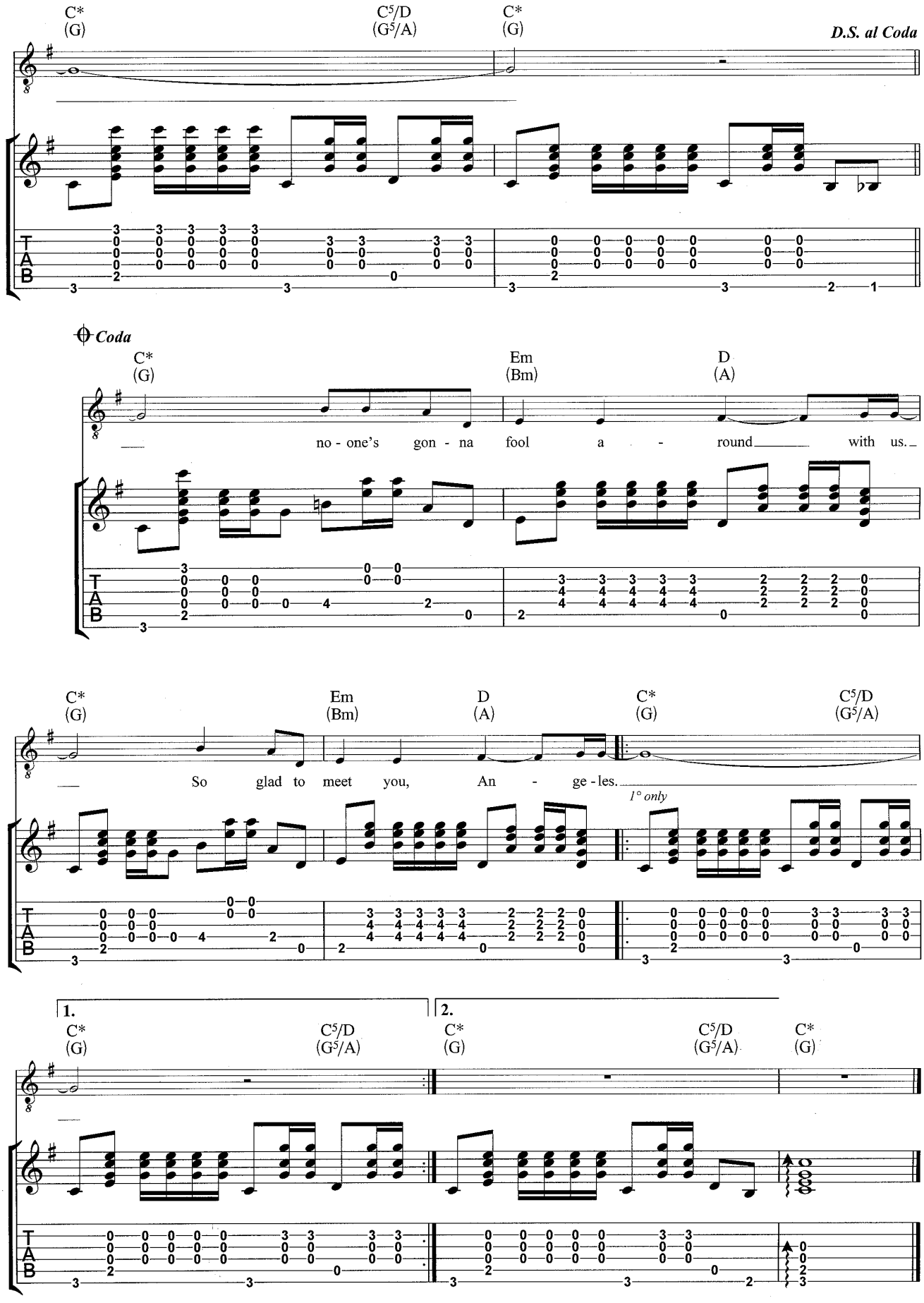

C
(G)
C5/D
(G5/A)
C*
(G)
Verse
Am
(Em)
D7
(A7)
1. Some - one's al - ways com - ing a - round here,
2. Pick - ing up the tick - et shows there's
3. I could make you sa - tis - fied in
Emb6
(Bmb6)
Emb6/D
(Bmb6/A)
C5
(G5)
C5/B
(G5/F#)
trail - ing some new kill.
mo - ney to be made.
eve - ry - thing you 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

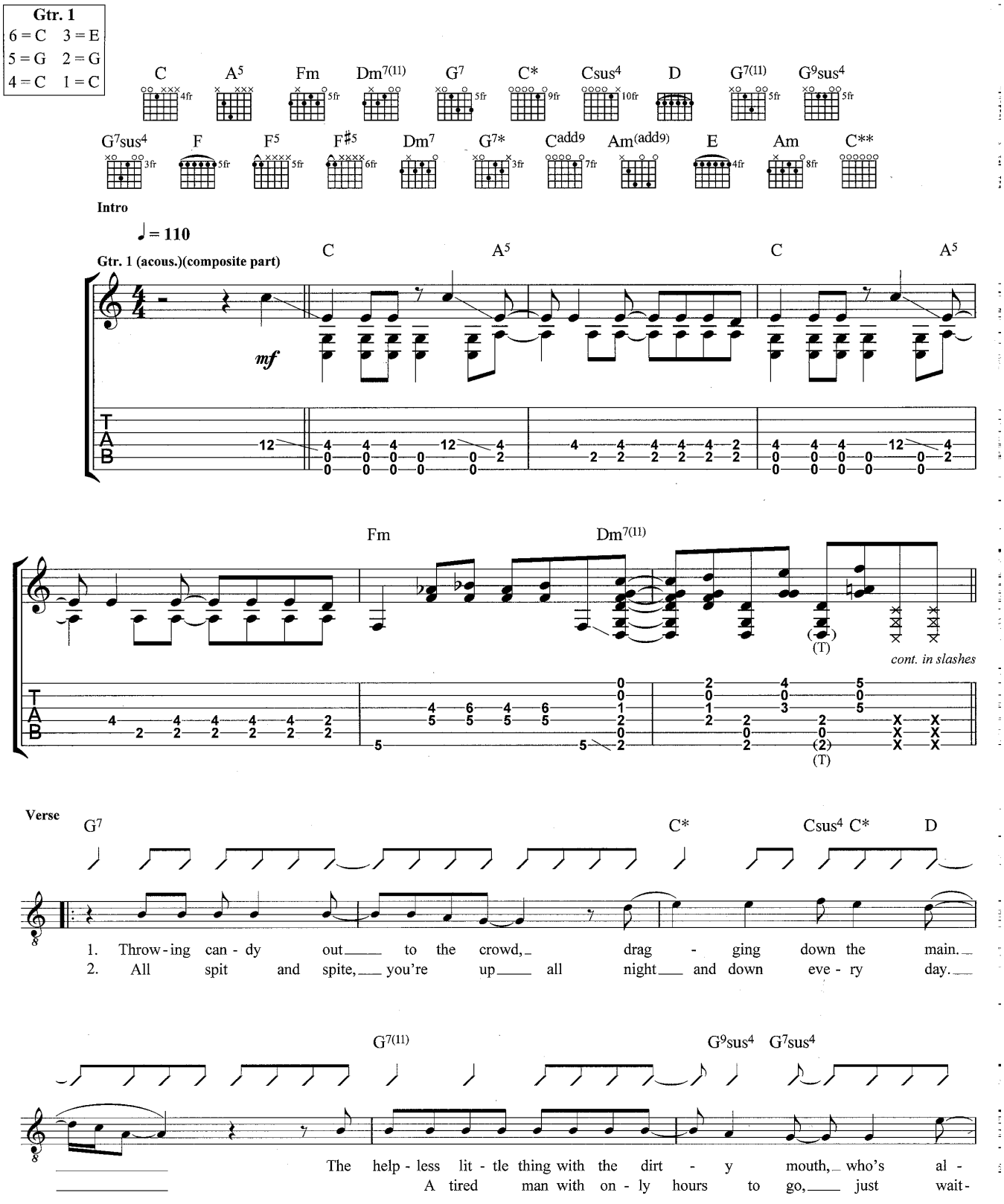

Em♭6 (Bm♭6)
Em♭6/D (Bm♭6/A)
C5 (G5)
hun - dred dol - lar bill. And what's a game
his - to - ry of the trade. Did you add
now be com - ing true. And be for - ev -
Chorus B (F♯)
D (A)
C5 (G5)
G (D)
of chance to you, to him is one
up all the cards left to
- er with my poi - soned
A (E)
G/B (D/F♯)
C* (G)
C5/D (G5/A)
play to ze -
arms a - round
of real
C (G)
Em (Bm)
D (A)
To Coda
skill. So glad to meet you, An - ge - les.
-ro? And sign up with ev - il, An - ge - les.
you. No - one's gon - na fool a - round with us,


1.
2.
C*
(G)
C5/D
(G5/A)
C*
(G)
C*
(G)
Don't_
Bridge
B
(F♯)
B/C♯
(F♯/G♯)
D
(A)
F♯
(C♯)
B
(F♯)
D
(A)
__ start_ me try - ing now,__ uh - huh,_ uh - huh,_
C5
(G5)
G
(D)
A
(E)
G/B
(D/F♯)
__ uh - huh,_
C
(G)
C5/D
(G5/A)
C
(G)
Em
(Bm)
D
(A)
__ 'cause I'm all ov - er it. An - ge - les._


C*
(G)
C5/D
(G5/A)
C*
(G)
D.S. al Coda
Coda
C*
(G)
Em
(Bm)
D
(A)
no - one's gon - na fool a - round with us.
C*
(G)
Em
(Bm)
D
(A)
C*
(G)
C5/D
(G5/A)
So glad to meet you, An - ge - les.
1° only
1.
C*
(G)
C5/D
(G5/A)
2.
C*
(G)
C5/D
(G5/A)
C*
(G)

BALLAD OF BIG NOTHING

Words & Music by Elliott Smith



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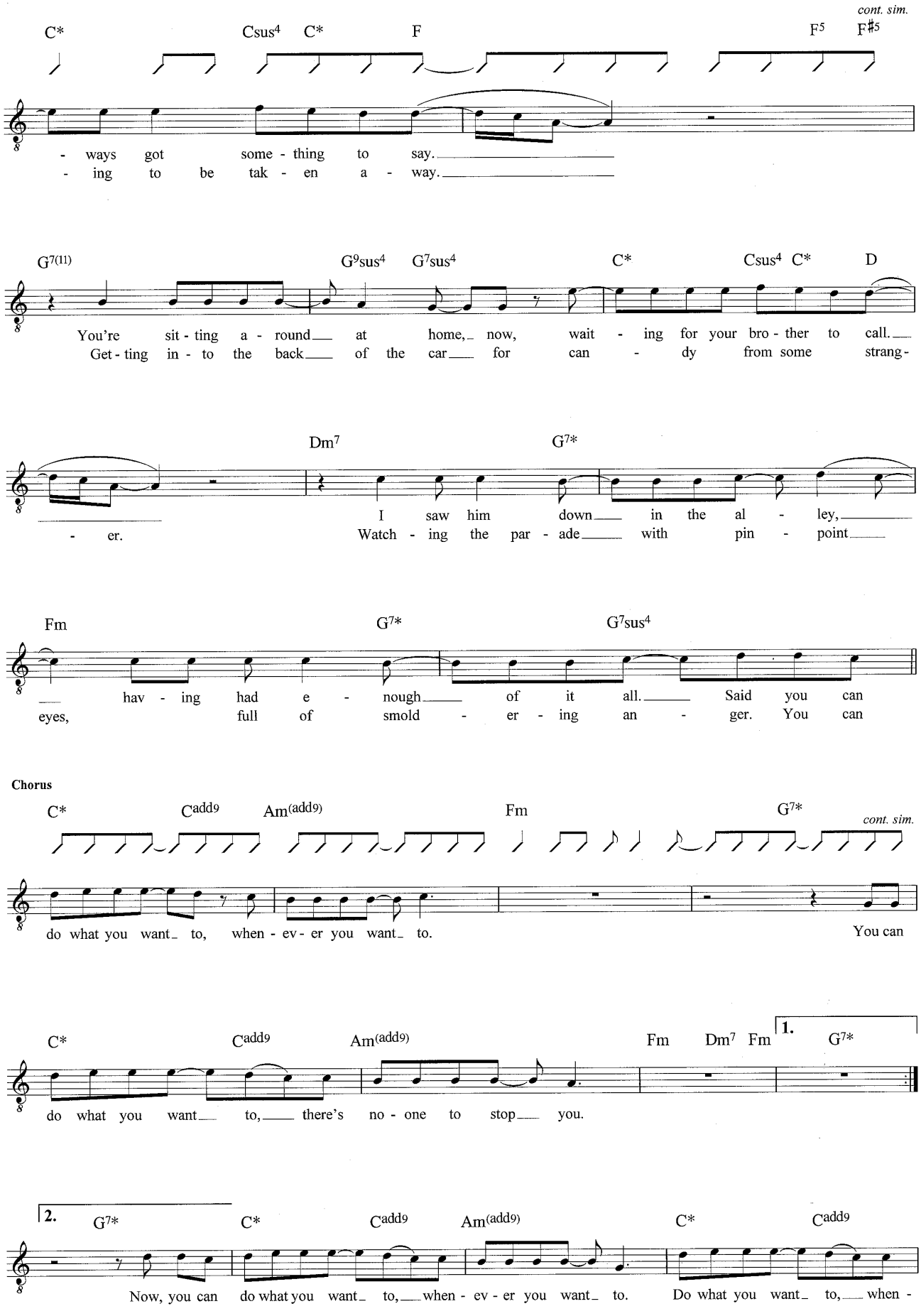
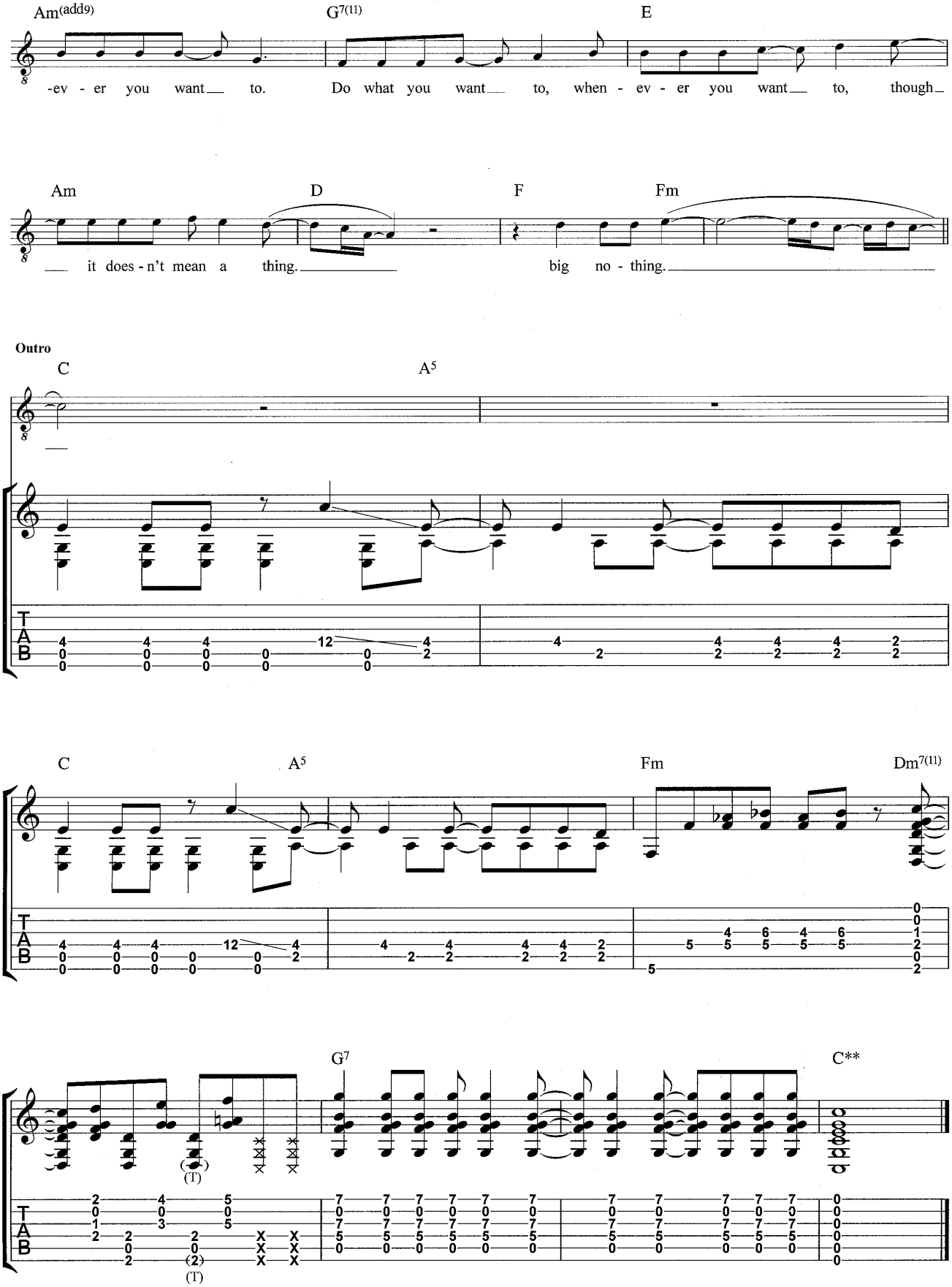
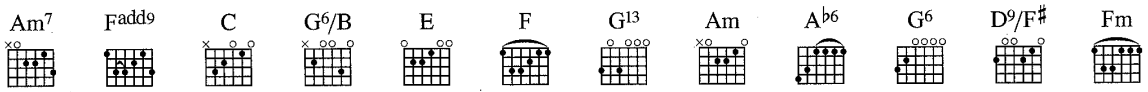

cont. sim.
C* Csus4 C* F F5 F#5
- ways got some - thing to say.
- ing to be tak - en a - way.
G7(11) G9sus4 G7sus4 C* Csus4 C* D
You're sit - ting a - round at home, now, wait - ing for your bro - ther to call.
Get - ting in - to the back of the car for can - dy from some strang -
Dm7 G7*
- er.
I saw him down in the al - ley,
Watch - ing the par - ade with pin - point
Fm G7* G7sus4
hav - ing had e - nough of it all. Said you can
eyes, full of smold - er - ing an - ger. You can
Chorus
C* Cadd9 Am(add9) Fm G7*
cont. sim.
do what you want to, when - ev - er you want to.
You can
C* Cadd9 Am(add9) Fm Dm7 Fm 1. G7*
do what you want to, there's no - one to stop you.
2. G7* C* Cadd9 Am(add9) C* Cadd9
Now, you can do what you want to, when - ev - er you want to.
Do what you want to, when -


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
Dm7(11)
G7
C**
(T)
(T)

BETWEEN THE BARS

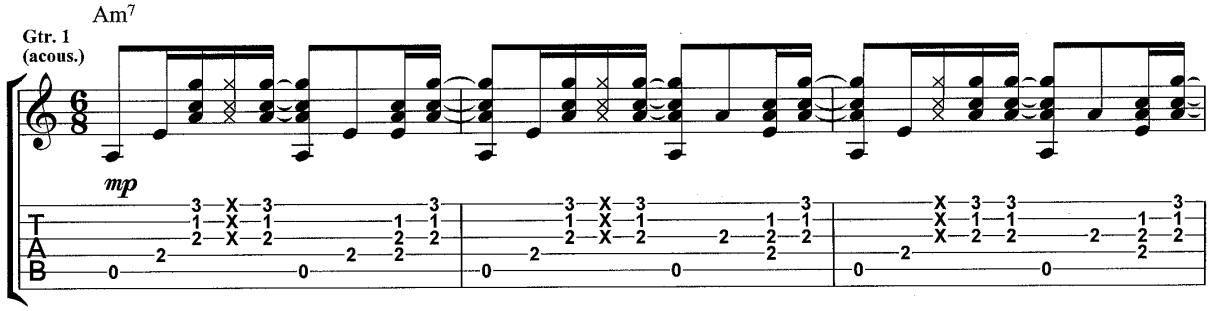
Words & Music by Elliott Smith



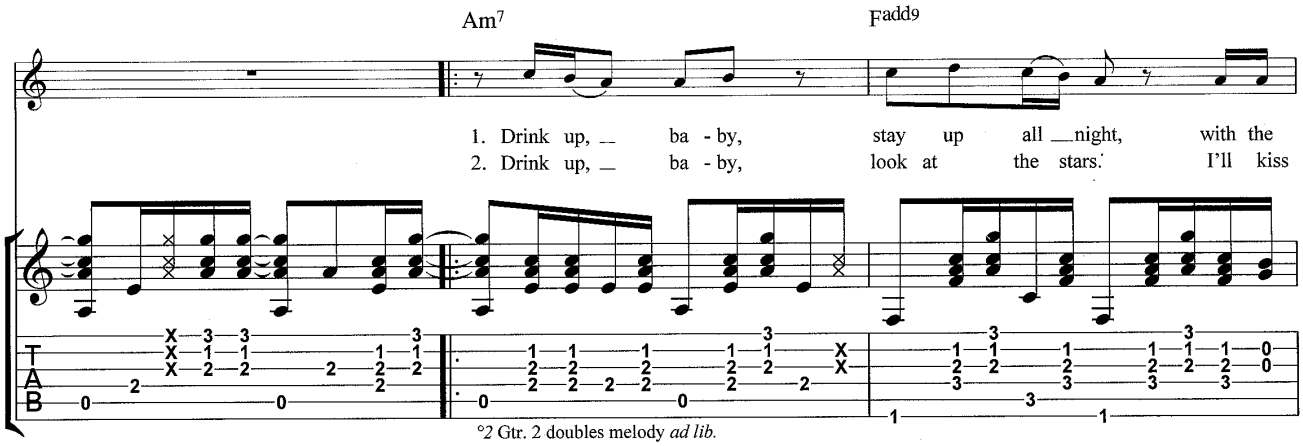
To match recording, tune all strings down one tone.

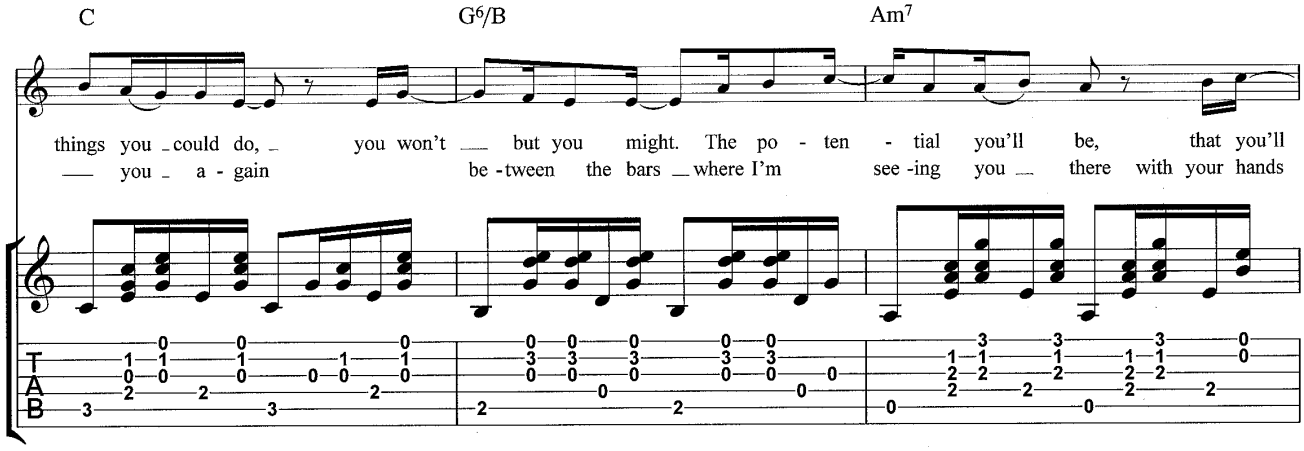
Intro

♩ = 138 (♫ = ♪³♪)



Verse





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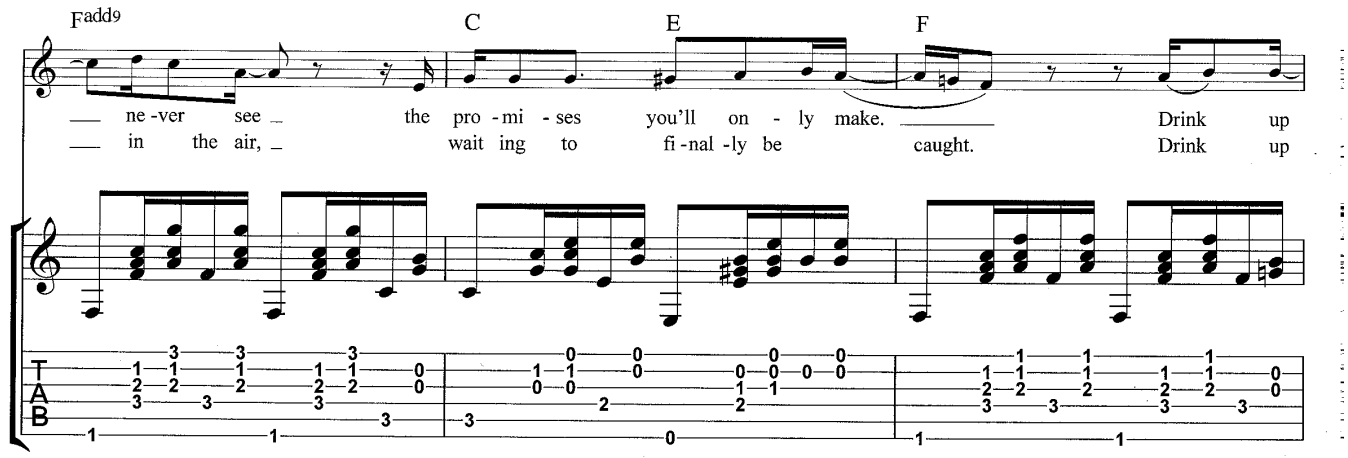
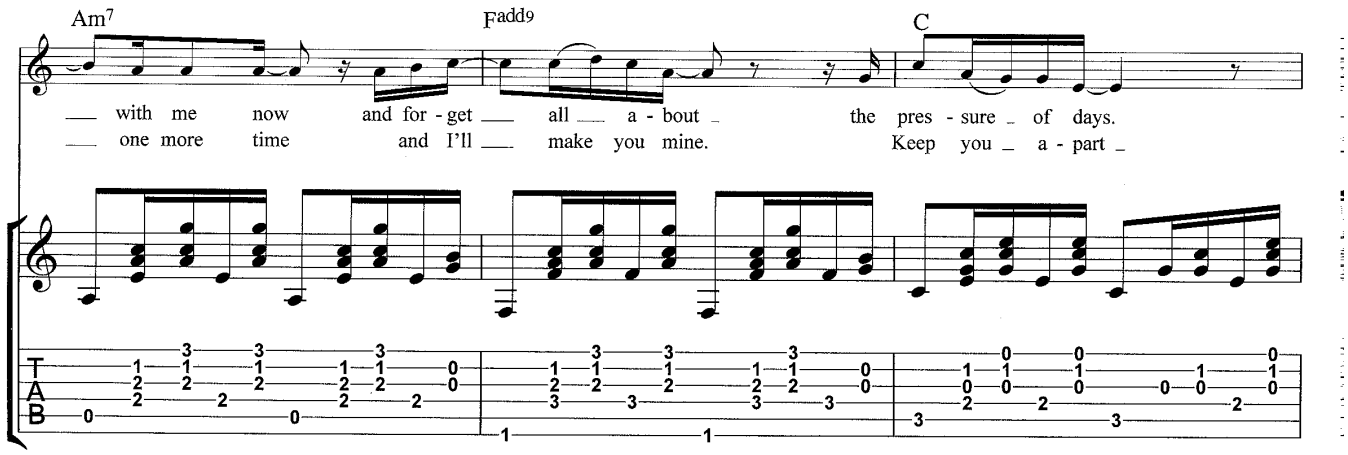
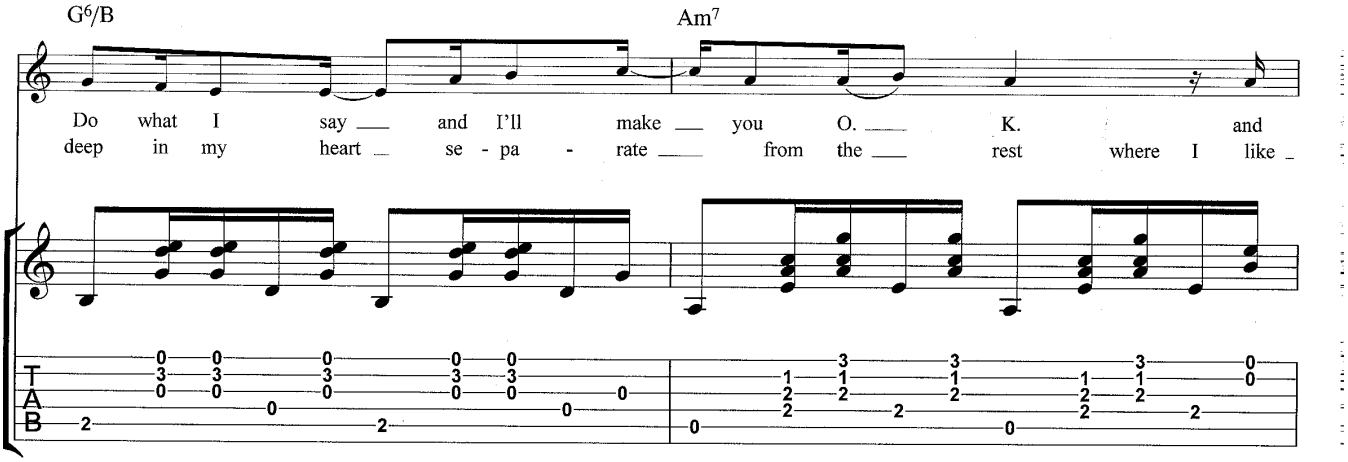
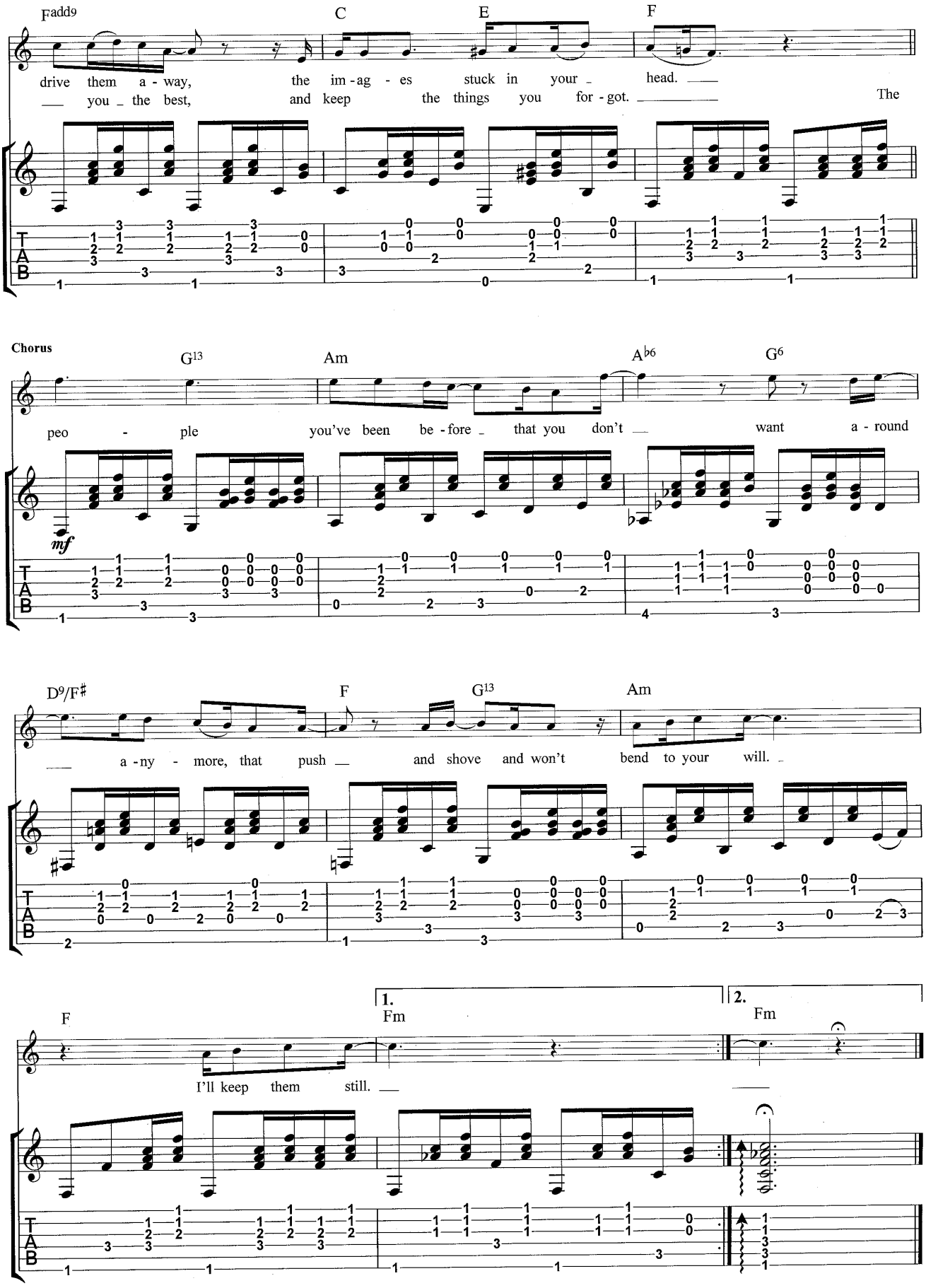

Fadd9
C
E
F
ne-ver see the pro-mi-ses you'll on-ly make. Drink up
in the air, wait ing to fi-nal-ly be caught. Drink up

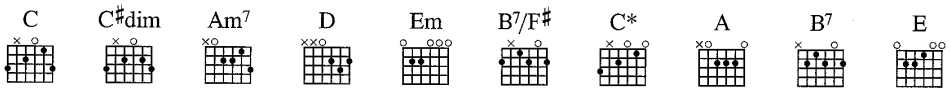

Am7
Fadd9
C
with me now and for-get all a-bout the pres-sure of days.
one more time and I'll make you mine. Keep you a-part

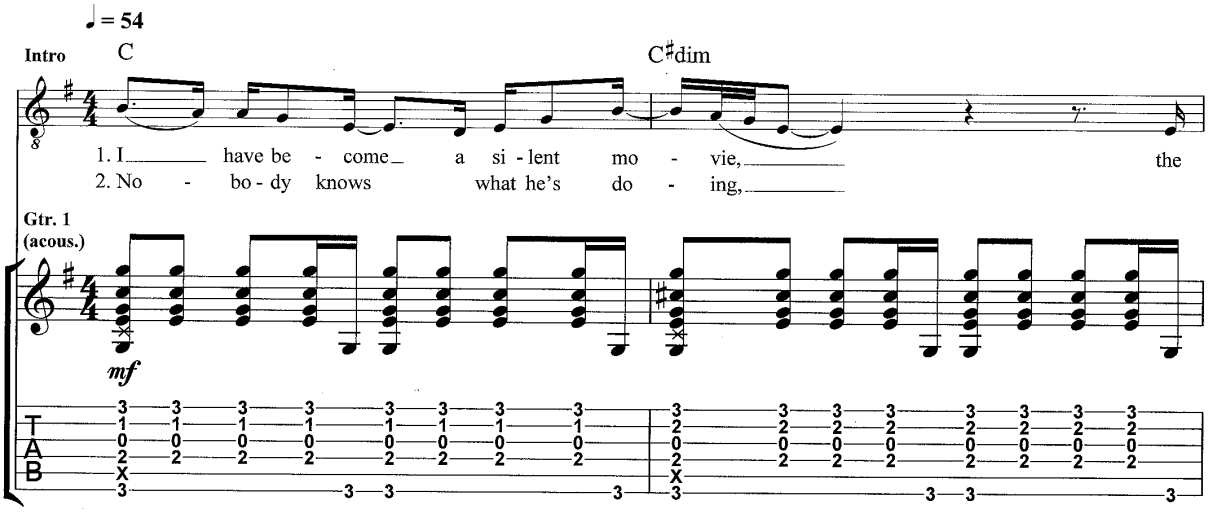

G6/B
Am7
Do what I say and I'll make you O. K. and
deep in my heart se-pa-rate from the rest where I like

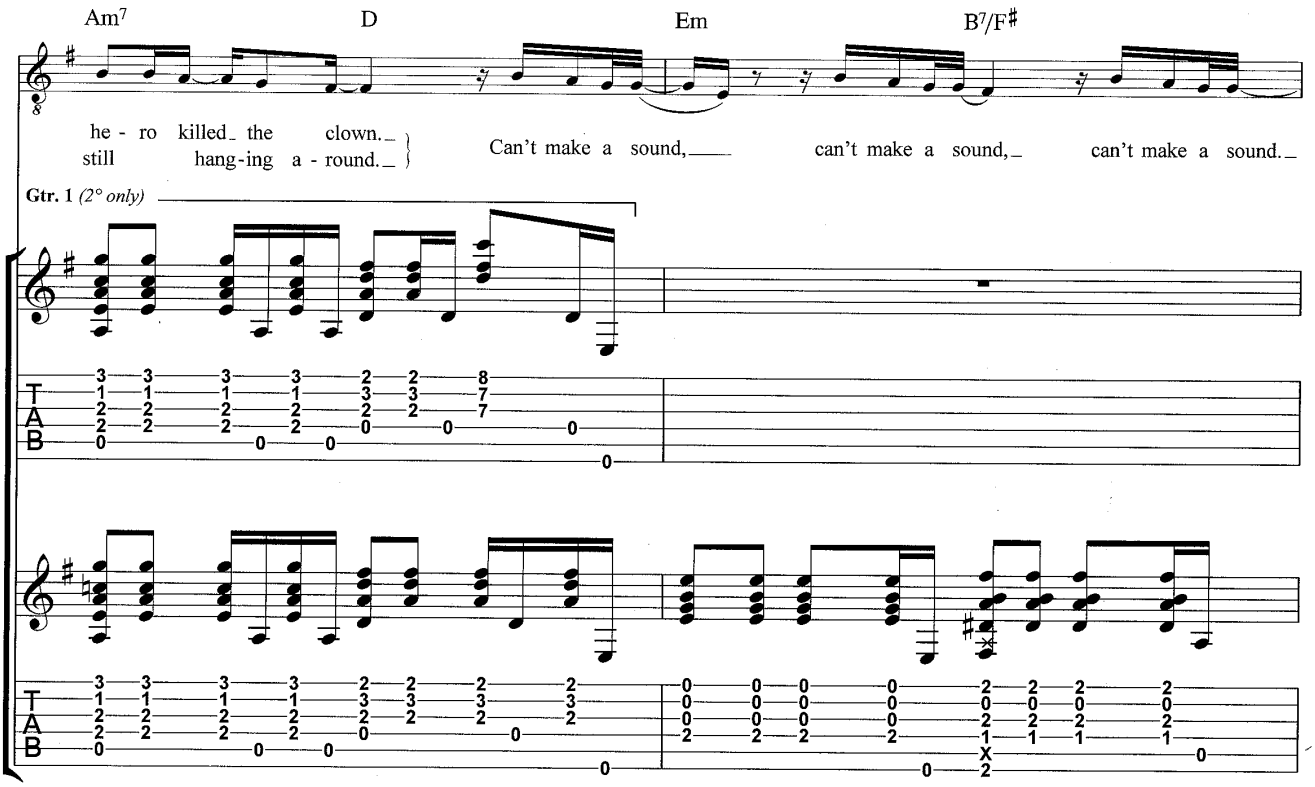

Fadd9
C
E
F
drive them a - way, the im - ag - es stuck in your head.
you the best, and keep the things you for - got. The
Chorus
G13
Am
A♭6
G6
peo - ple you've been be - fore that you don't want a - round
mf
D9/F♯
F
G13
Am
a - ny - more, that push and shove and won't bend to your will.
1.
2.
F
Fm
Fm
I'll keep them still.

CAN'T MAKE A SOUND

Words & Music by Elliott Smith







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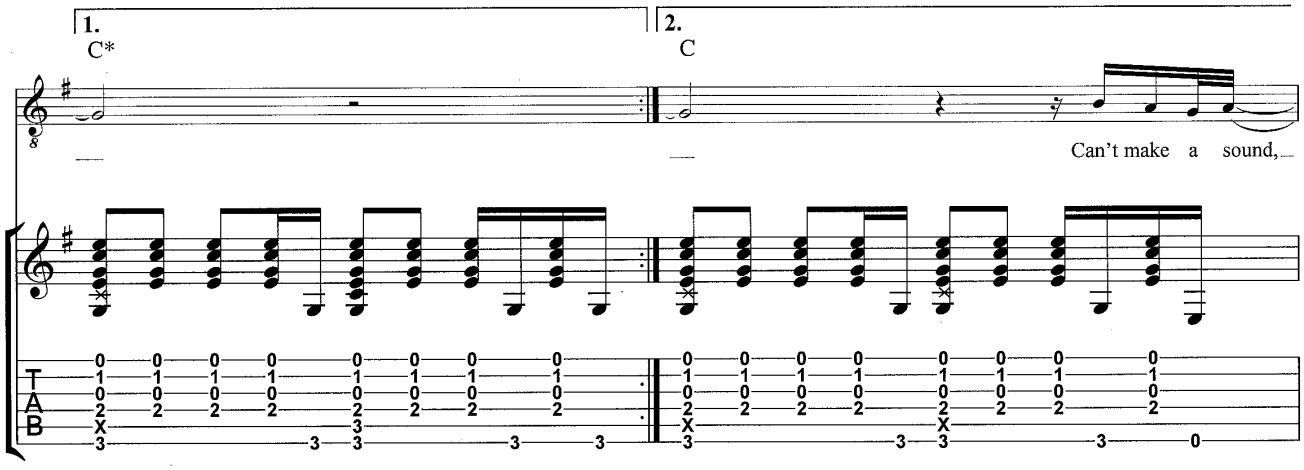
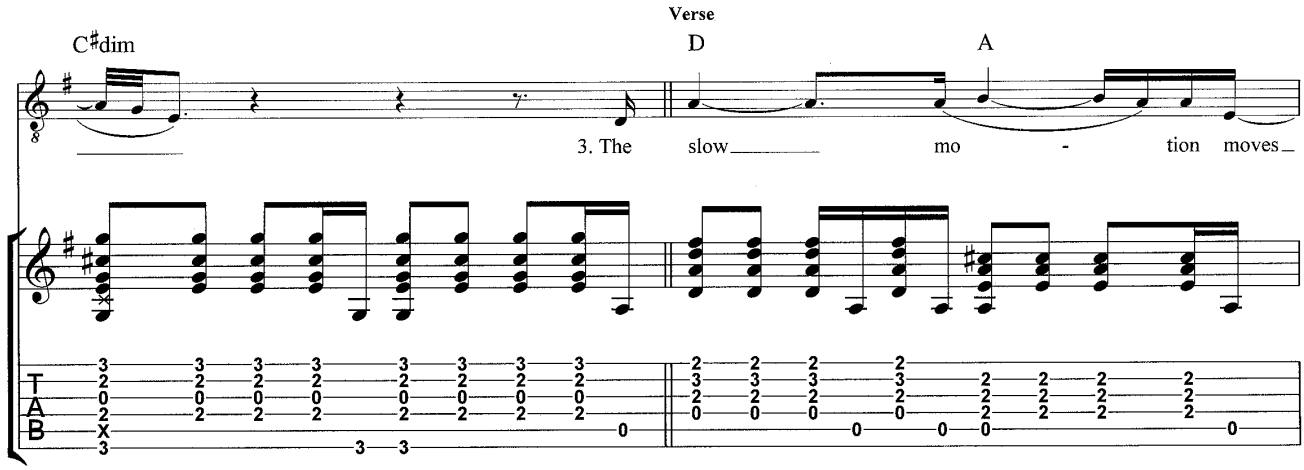
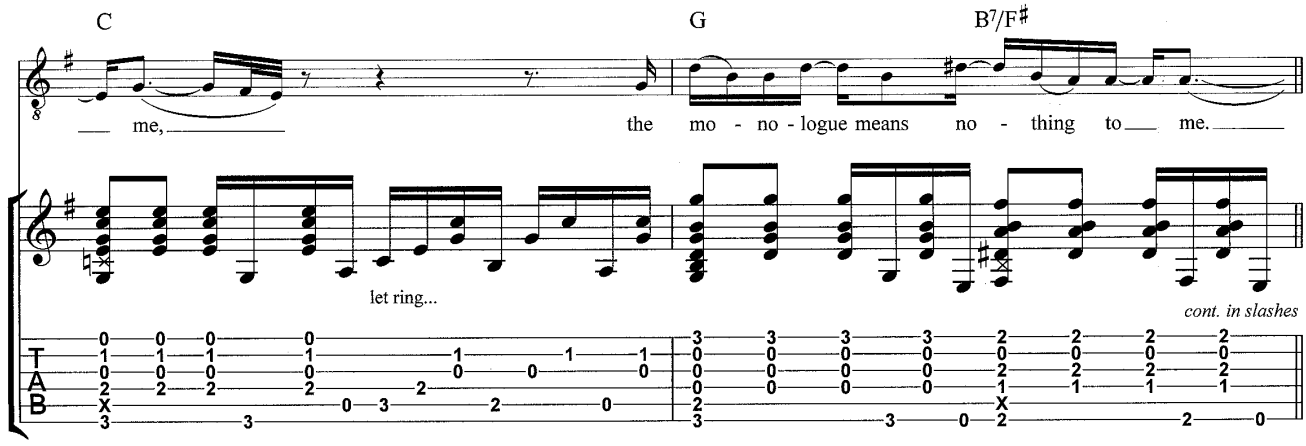
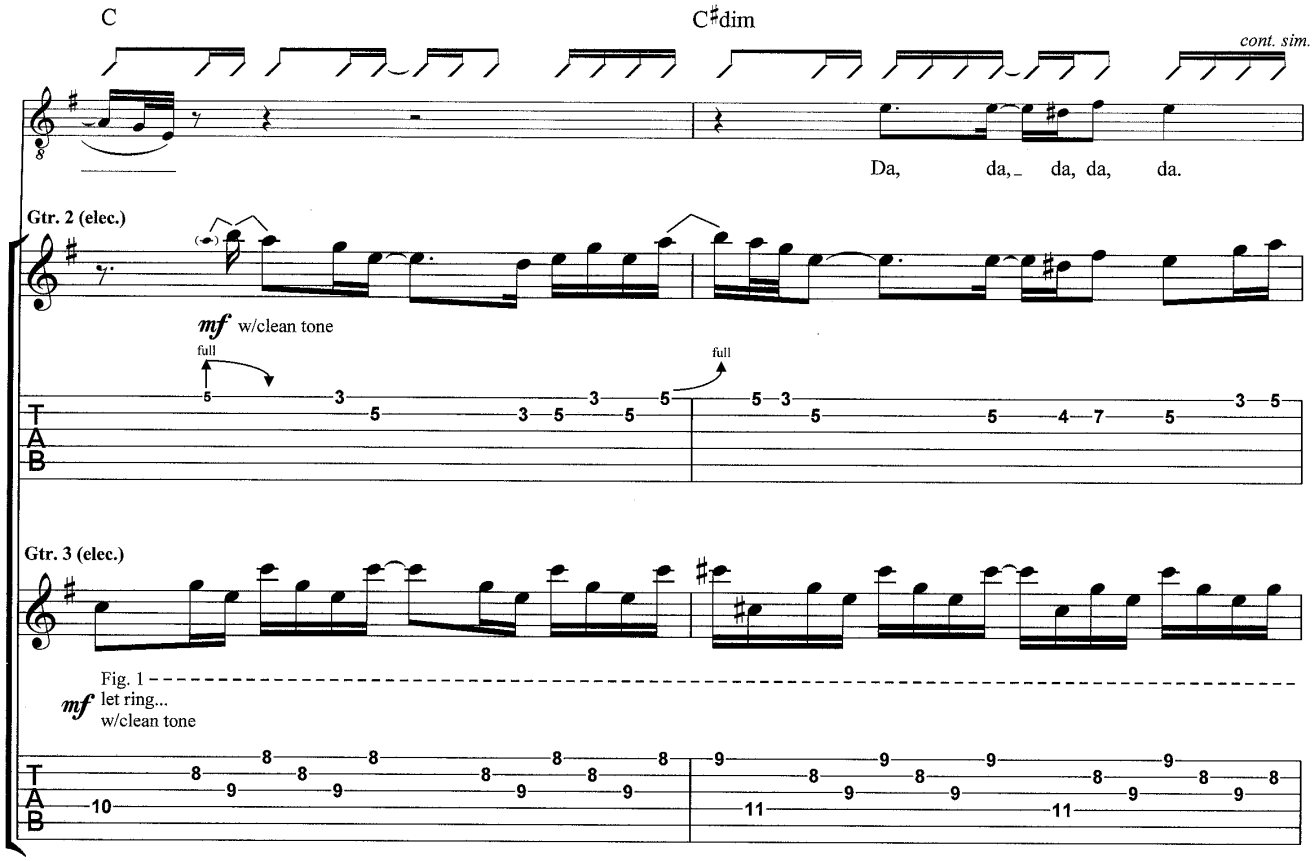
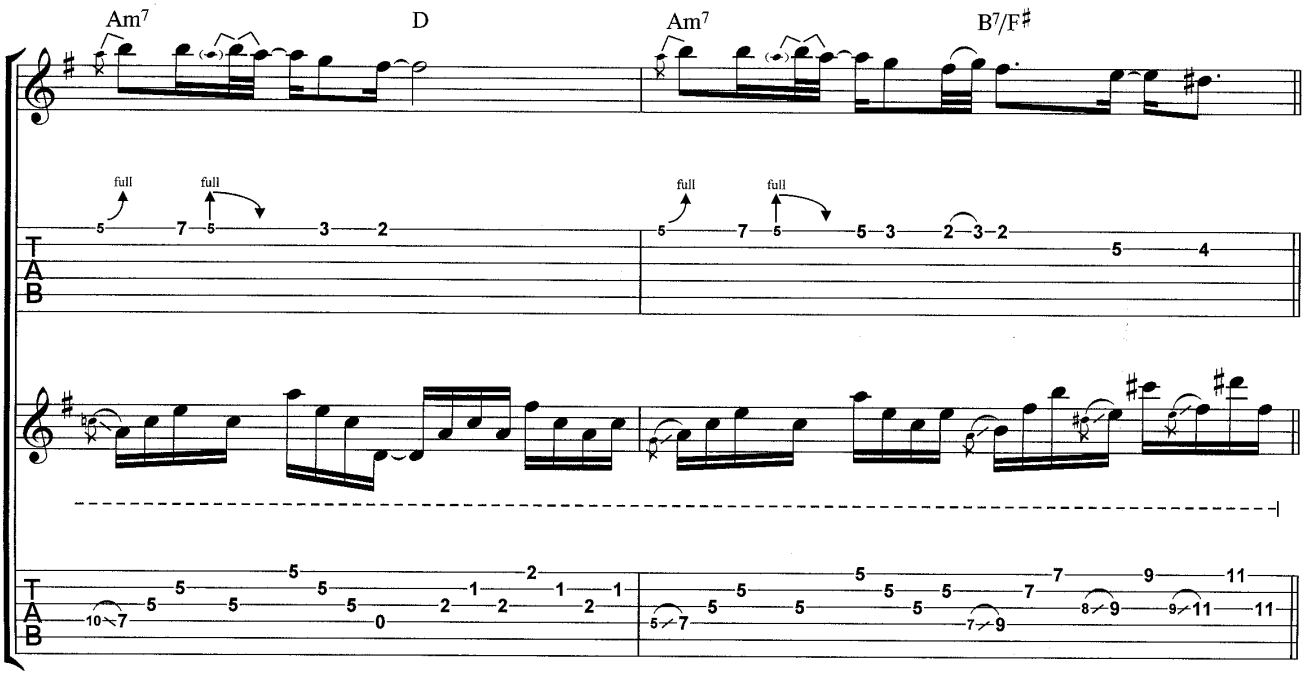

1.
C*
2.
C
Can't make a sound,


Verse
C♯dim
D
A
3. The slow mo - tion moves


C
G
B7/F♯
me,
the mo - no - logue means no - thing to me.
let ring...
cont. in slashes

Interlude


C
C♯dim
cont. sim.
Da, da, da, da, da.
Gtr. 2 (elec.)
mf w/clean tone
full
full
Gtr. 3 (elec.)
Fig. 1
mf let ring...
w/clean tone


Am7
D
Am7
B7/F♯
full
full
full
full

Gtr. 2 tacet
Gtr. 3 w/Fig. 1

Verse

C C♯dim

4. Bored in the role, but he can't stop. Stand - ing

Am7 D Am7 B7

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

C C♯dim

Spin - ning the world, like a toy top, 'til there's a

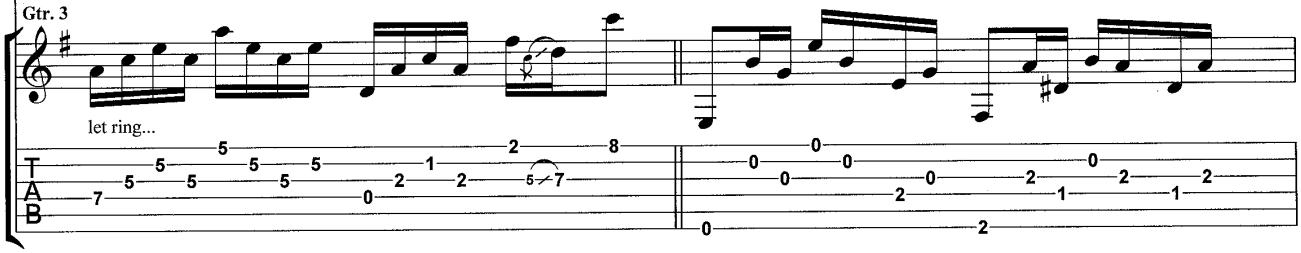
Chorus

Am7 D Em B7/F♯

ghost in ev - 'ry town. Can't make a sound, can't make a sound, can't make a sound,

Gtr. 3

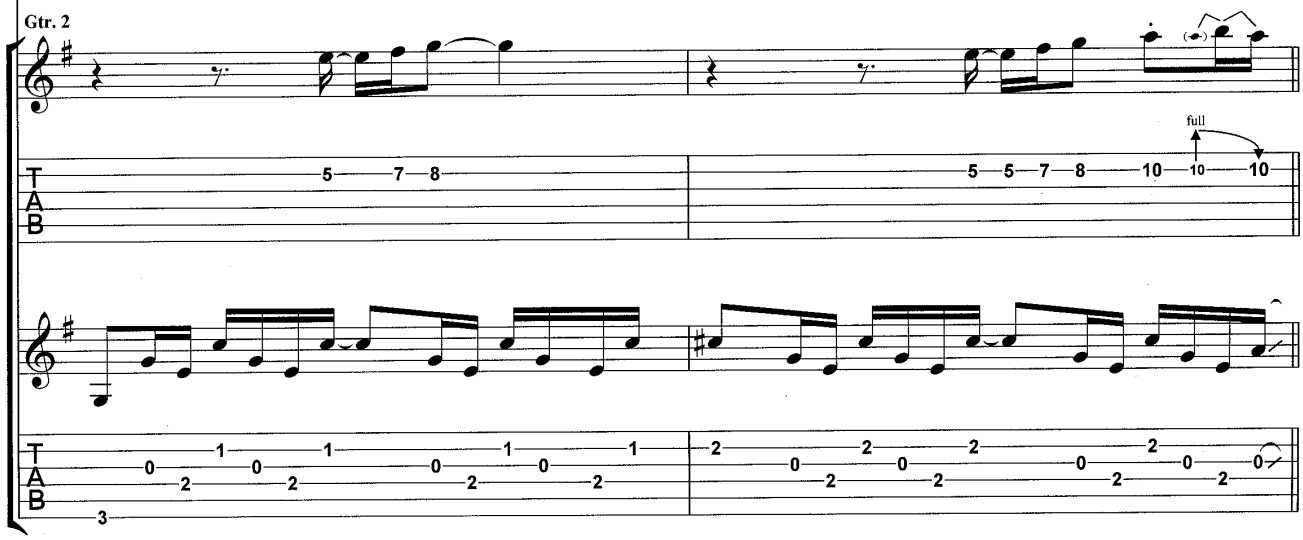
let ring...

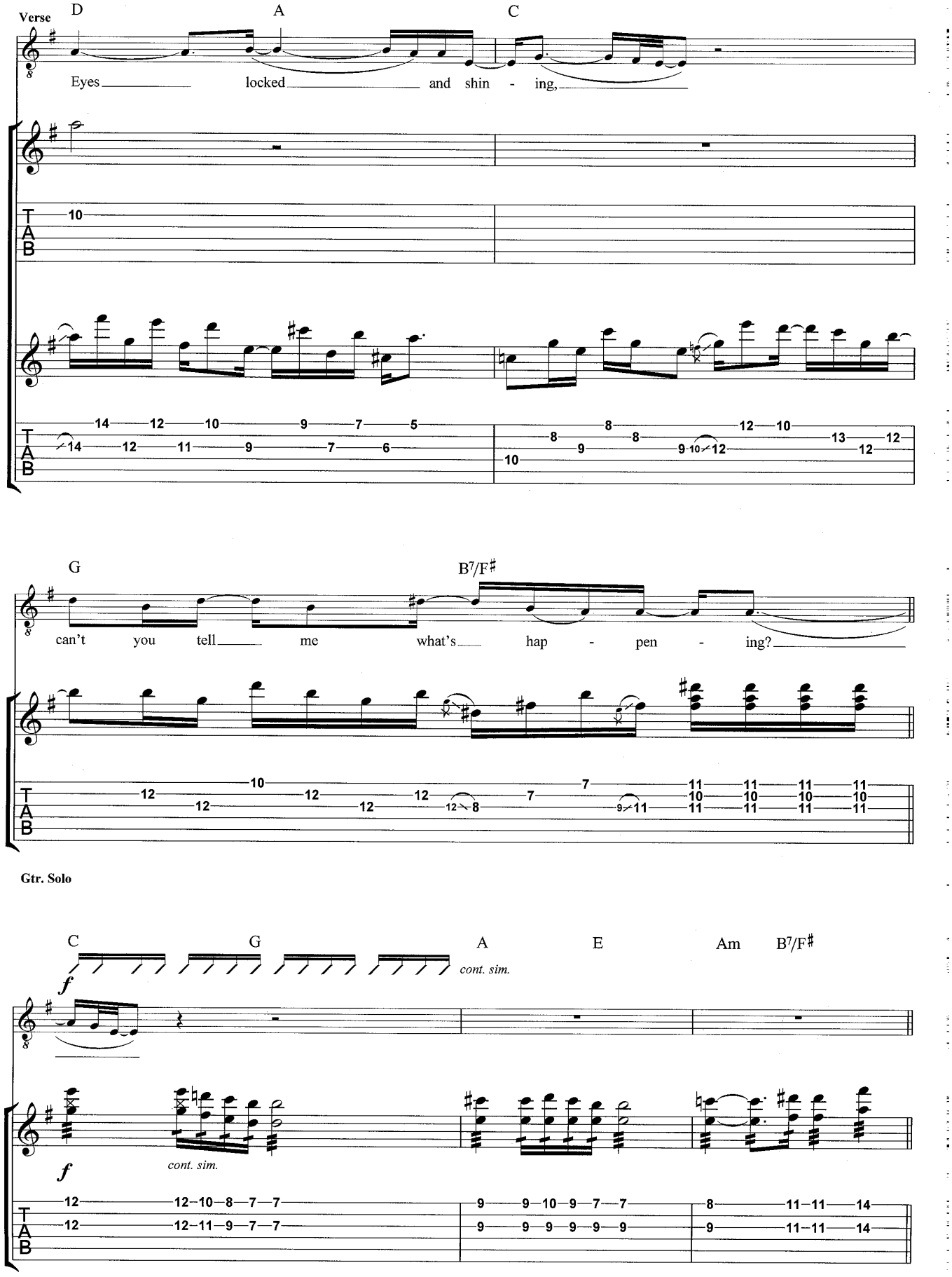


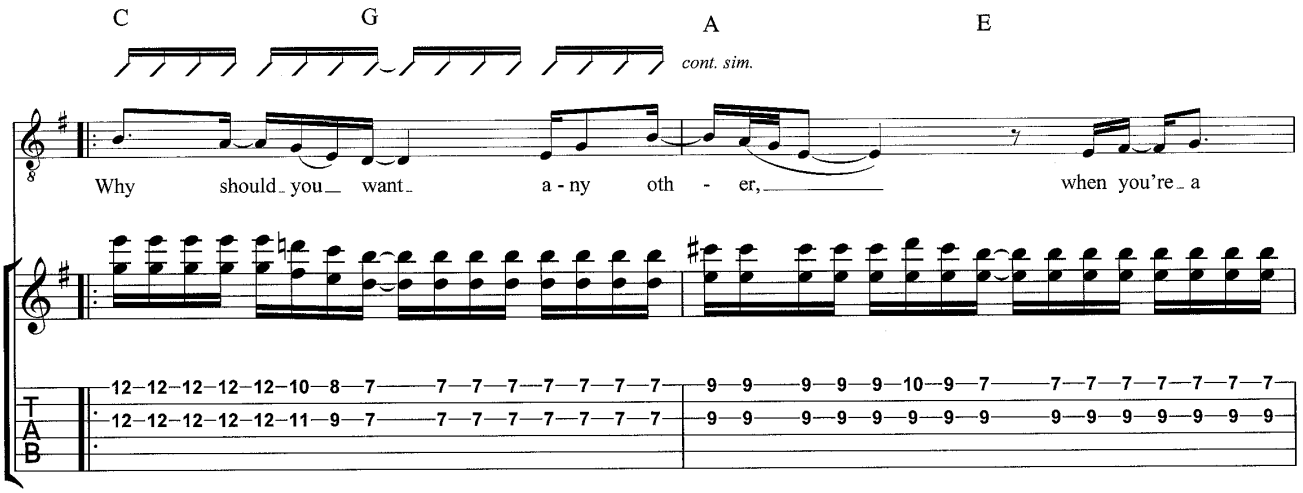
C C♯dim

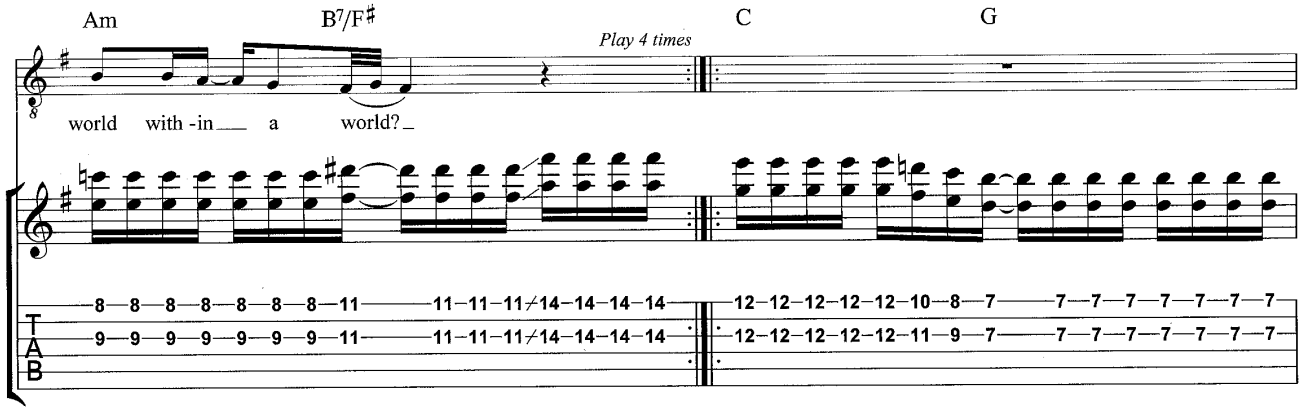
can't make a sound,

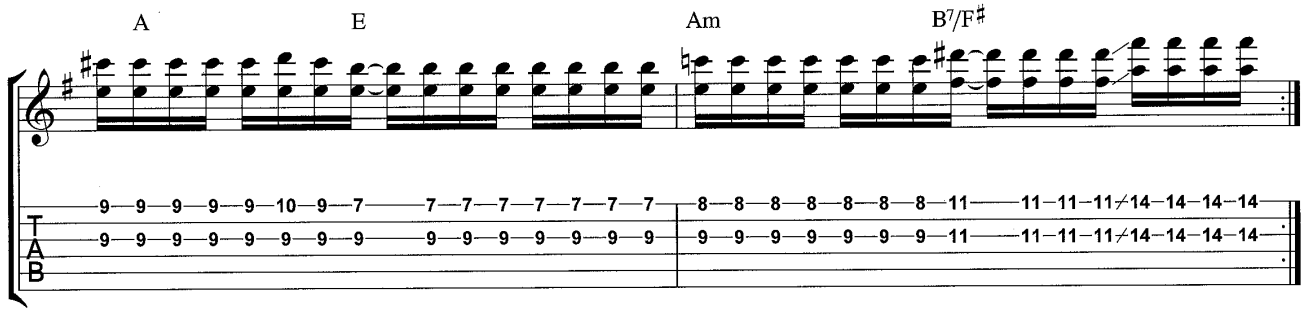
Gtr. 2



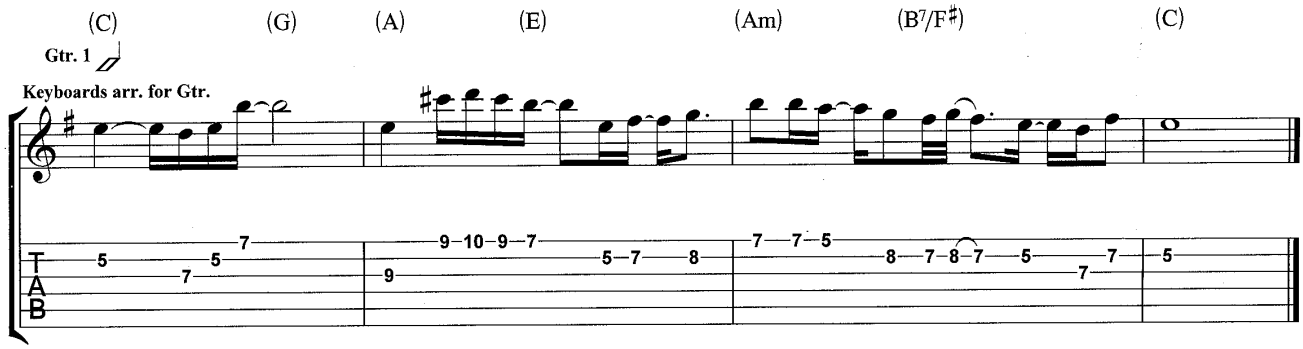

Verse
D
A
C
Eyes locked and shin - ing,
G
B7/F♯
can't you tell me what's hap - pen - ing?
Gtr. Solo
C
G
A
E
Am
B7/F♯
cont. sim.
cont. sim.


C
G
A
E
cont. sim.
Why should you want a-ny oth - er, when you're a


Am
B7/F♯
Play 4 times
C
G
world with-in a world?

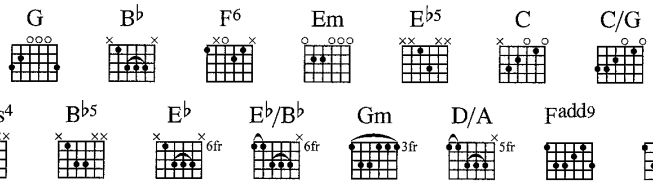

A
E
Am
B7/F♯

Outro


(C)
(G)
(A)
(E)
(Am)
(B7/F♯)
(C)
Gtr. 1
Keyboards arr. for Gtr.

COMING UP ROSES

Words & Music by Elliott Smith

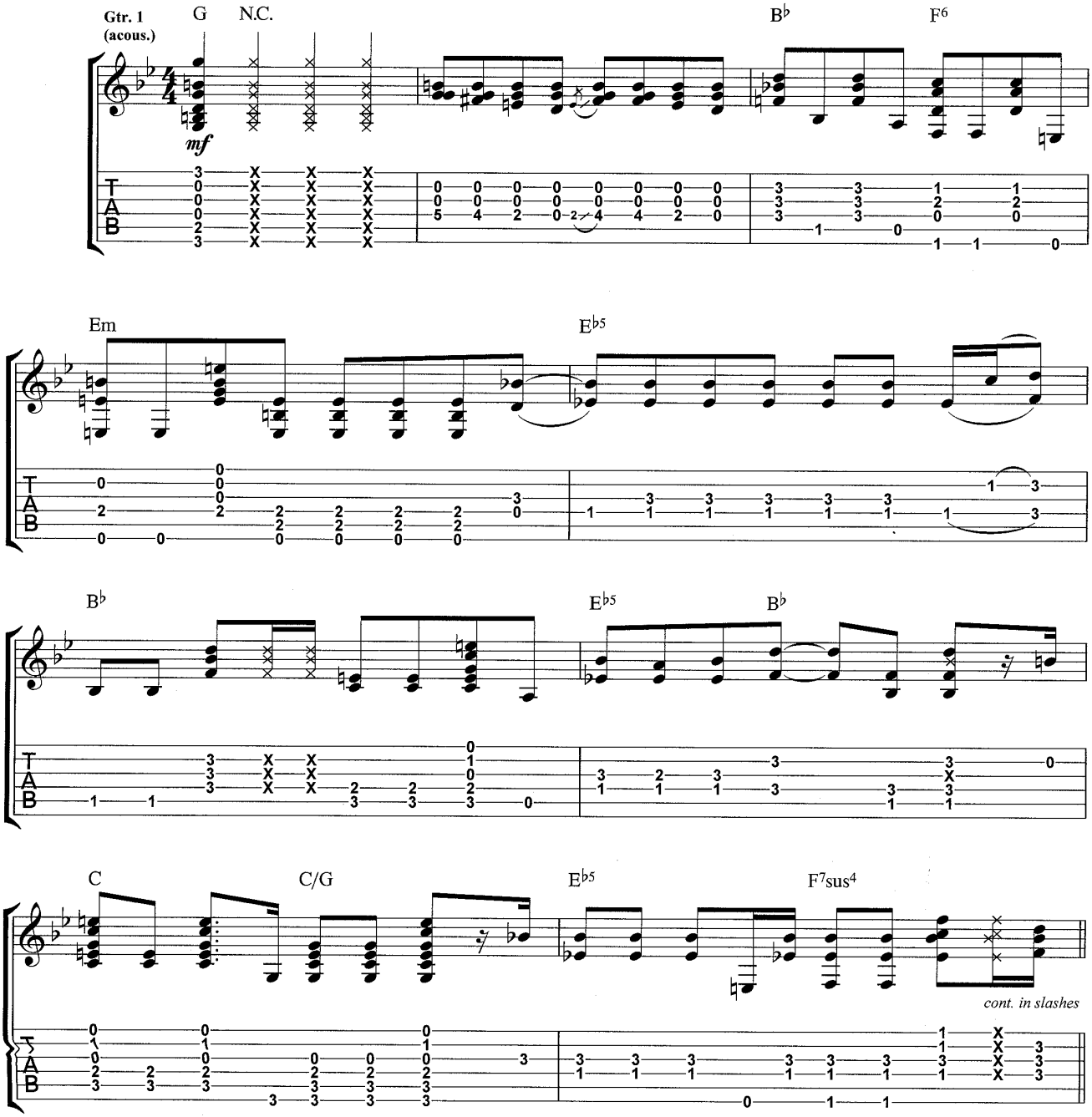


To match recording, tune all strings down one tone

Intro

♩ = 94

Gtr. 1 (acous.)



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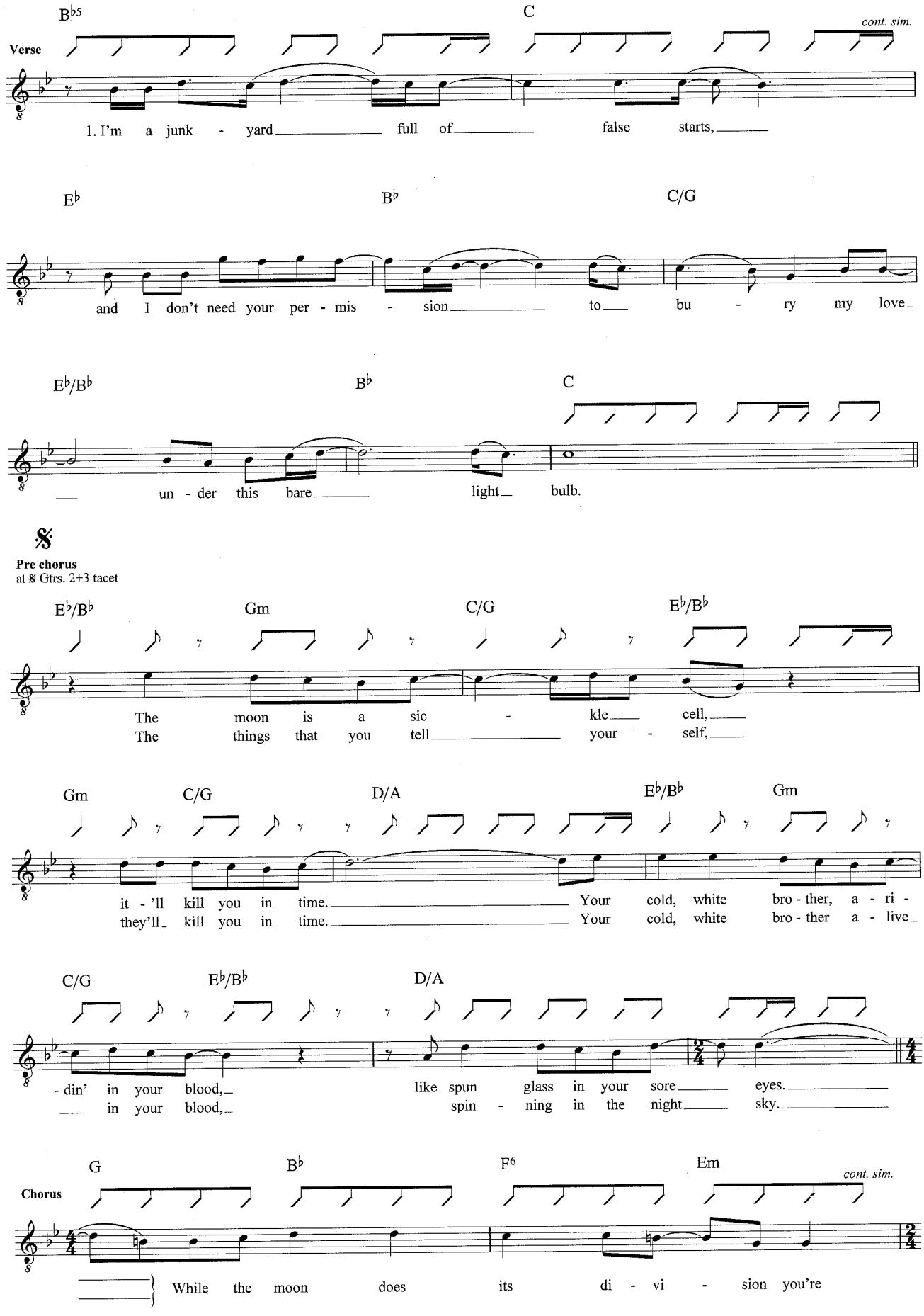
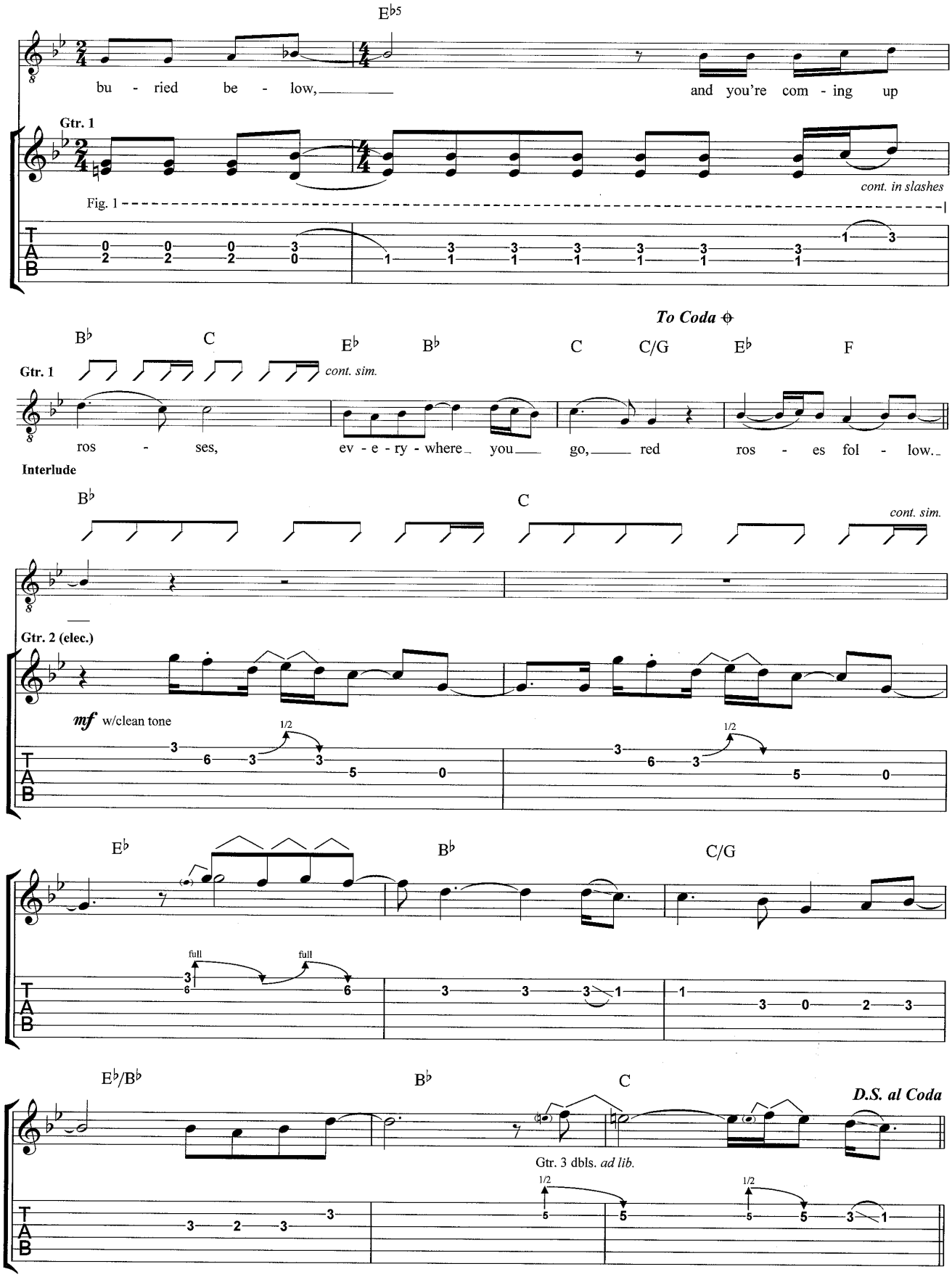
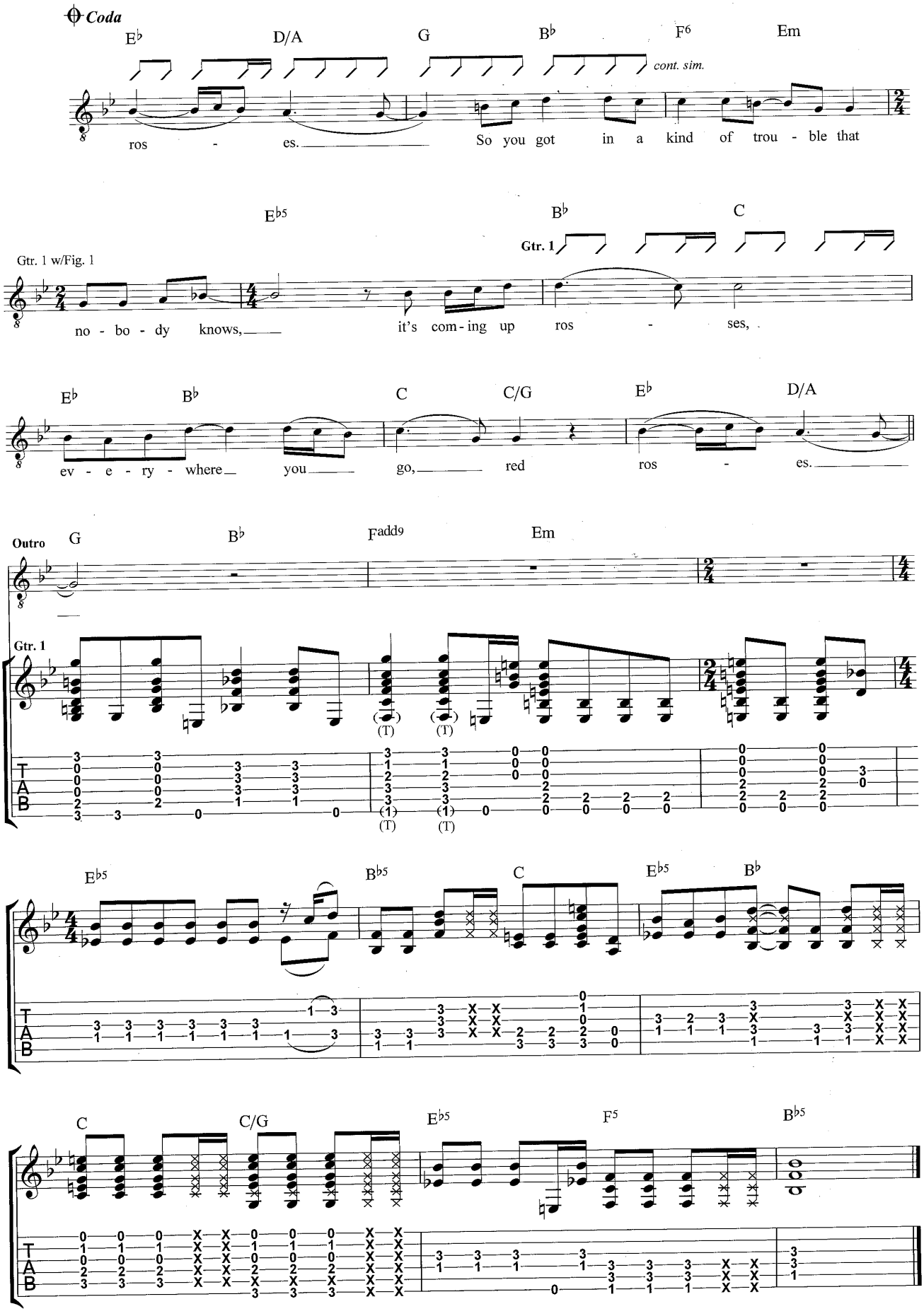
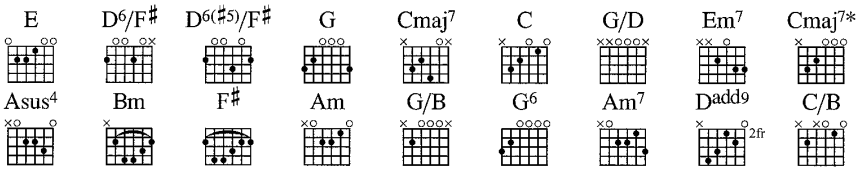

B♭5
C
cont. sim.
Verse
1. I'm a junk - yard full of false starts,
E♭
B♭
C/G
and I don't need your per - mis - sion to bu - ry my love
E♭/B♭
B♭
C
un - der this bare light bulb.
𝄋
Pre chorus
at 𝄋 Gtrs. 2+3 tacet
E♭/B♭
Gm
C/G
E♭/B♭
The moon is a sic - kle cell,
The things that you tell your - self,
Gm
C/G
D/A
E♭/B♭
Gm
it - 'll kill you in time. Your cold, white bro - ther, a - ri -
they'll kill you in time. Your cold, white bro - ther a - live
C/G
E♭/B♭
D/A
- din' in your blood, like spun glass in your sore eyes.
in your blood, spin - ning in the night sky.
G
B♭
F6
Em
cont. sim.
Chorus
While the moon does its di - vi - sion you're


E♭5
bu - ried be - low,
and you're com - ing up
Gtr. 1
cont. in slashes
Fig. 1
To Coda
B♭ C E♭ B♭ C C/G E♭ F
Gtr. 1
cont. sim.
ros - ses, ev - e - ry - where you go, red ros - es fol - low.
Interlude
B♭ C
cont. sim.
Gtr. 2 (elec.)
mf w/clean tone
1/2
E♭ B♭ C/G
full
E♭/B♭ B♭ C
D.S. al Coda
Gtr. 3 dbls. ad lib.


Coda
E♭
D/A
G
B♭
F6
Em
cont. sim.
ros - es. So you got in a kind of trou - ble that
E♭5
B♭
C
Gtr. 1
Gtr. 1 w/Fig. 1
no - bo - dy knows, it's com - ing up ros - ses,
E♭
B♭
C
C/G
E♭
D/A
ev - e - ry - where you go, red ros - es.
Outro
G
B♭
Fadd9
Em
Gtr. 1
E♭5
B♭5
C
E♭5
B♭
C
C/G
E♭5
F5
B♭5

CONDOR AVE.

Words & Music by Elliott Smith

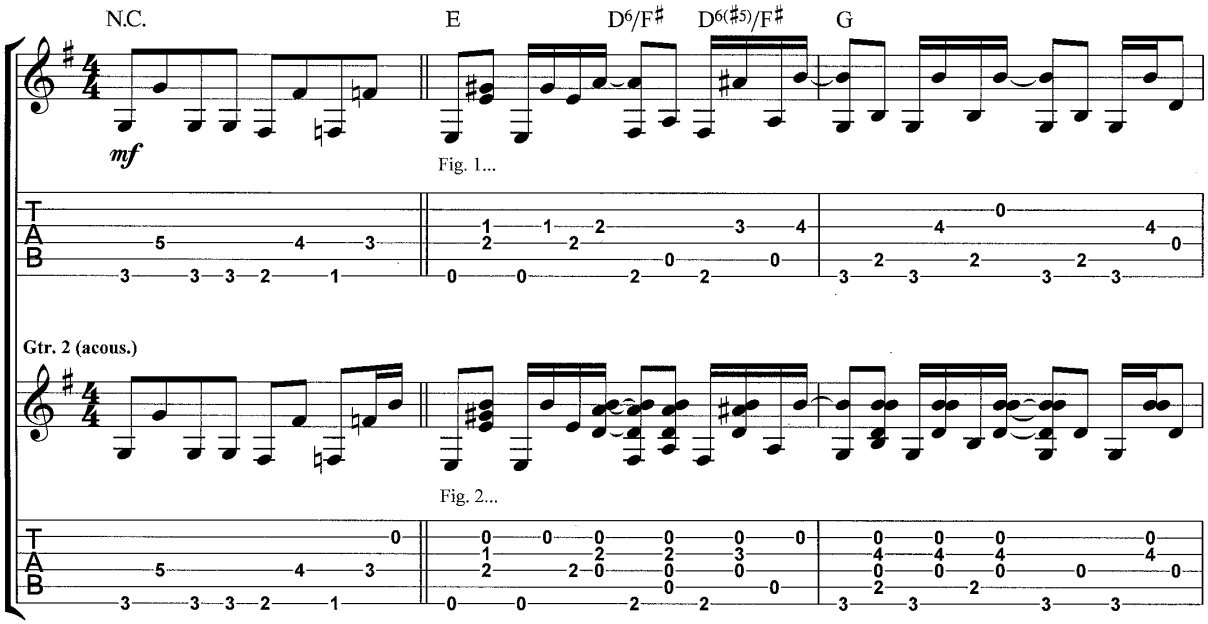


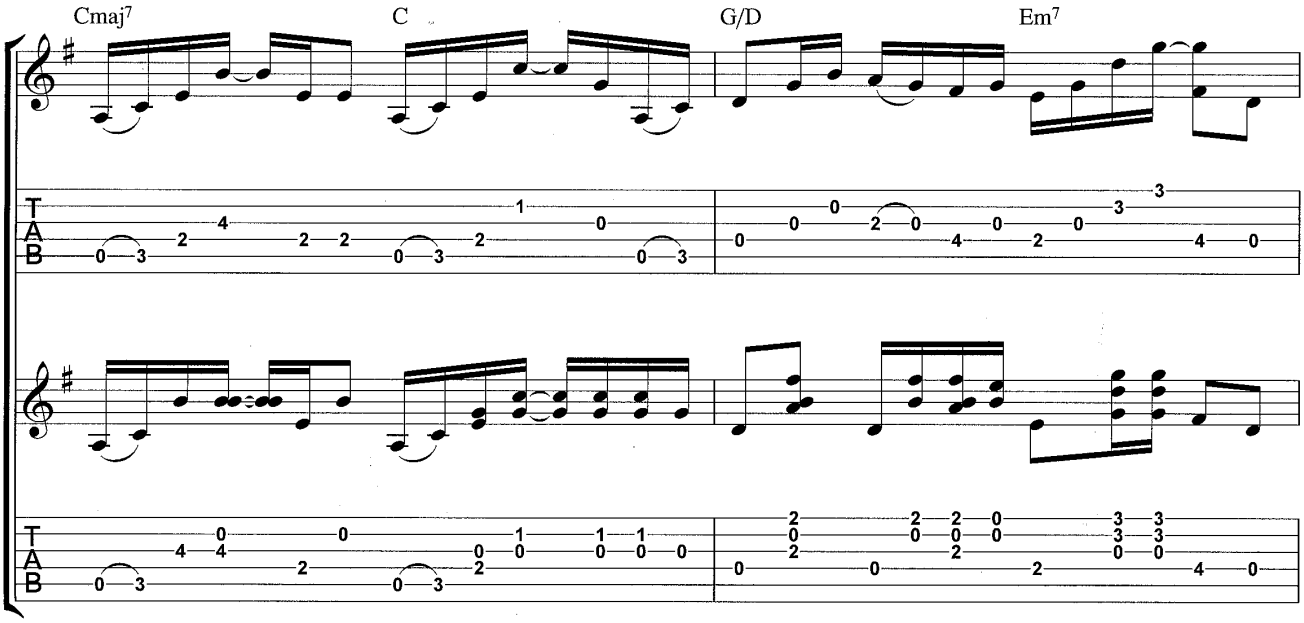
To match recording, tune guitars slightly flat

Intro

♩ = 88 (♫ = ♪³♪)

Gtr. 1 (acous.)





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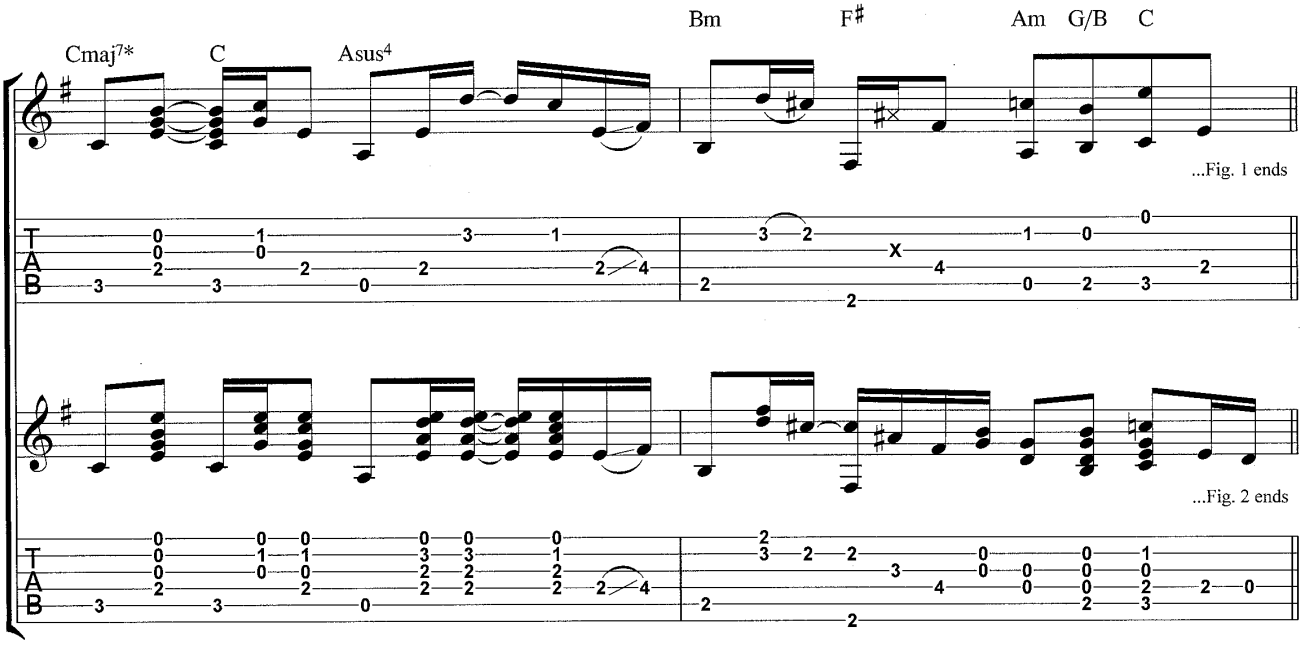
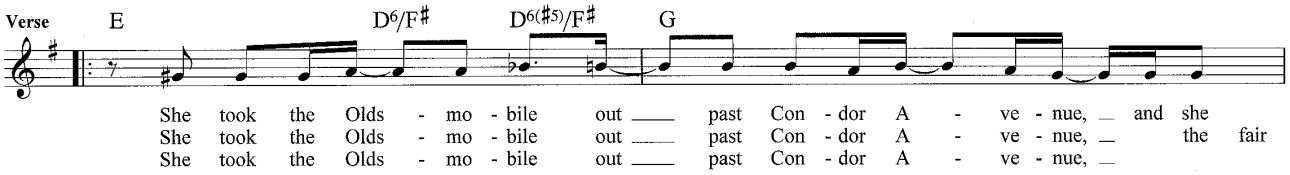
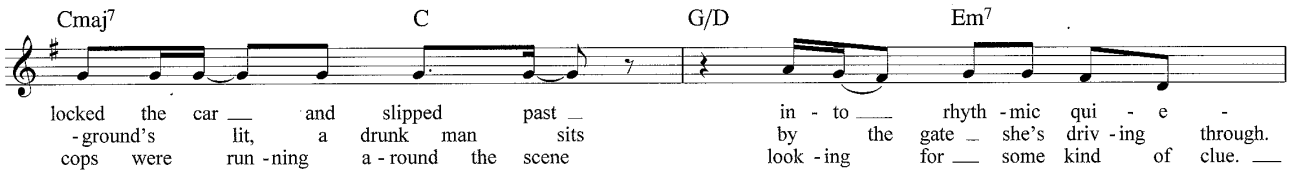


Gtr. 1 w/Fig. 1 *(x2)*
Gtr. 2 w/Fig. 2 *(x2)*

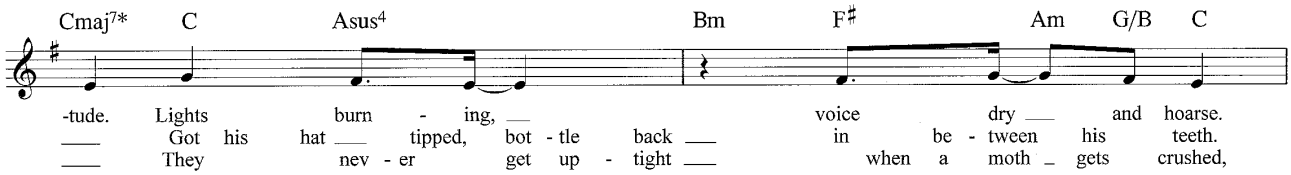
Verse



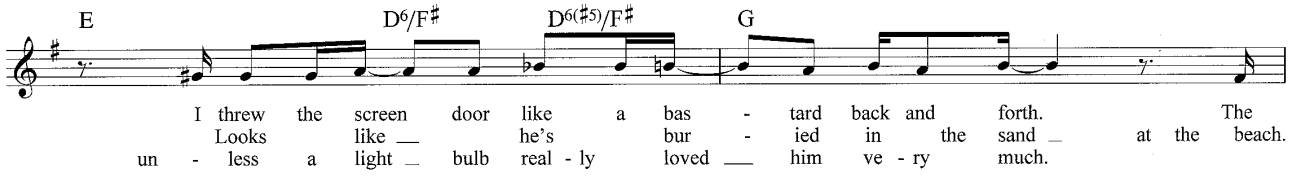
She took the Olds - mo - bile out ___ past Con - dor A - ve - nue, _ and she
She took the Olds - mo - bile out ___ past Con - dor A - ve - nue, _ the fair
She took the Olds - mo - bile out ___ past Con - dor A - ve - nue, _



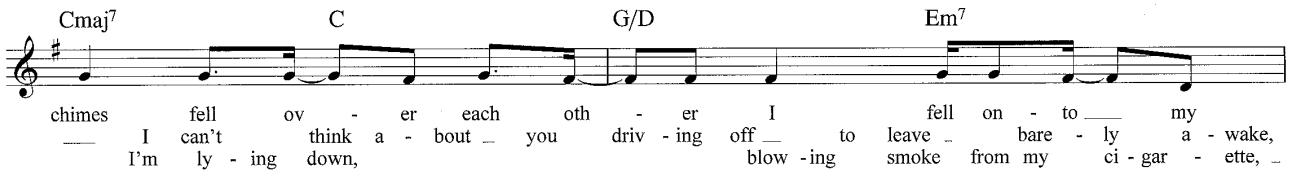
locked the car ___ and slipped past _ in - to ___ rhyth - mic qui - e -
- ground's lit, a drunk man sits by the gate _ she's driv - ing through.
cops were run - ning a - round the scene look - ing for ___ some kind of clue. ___



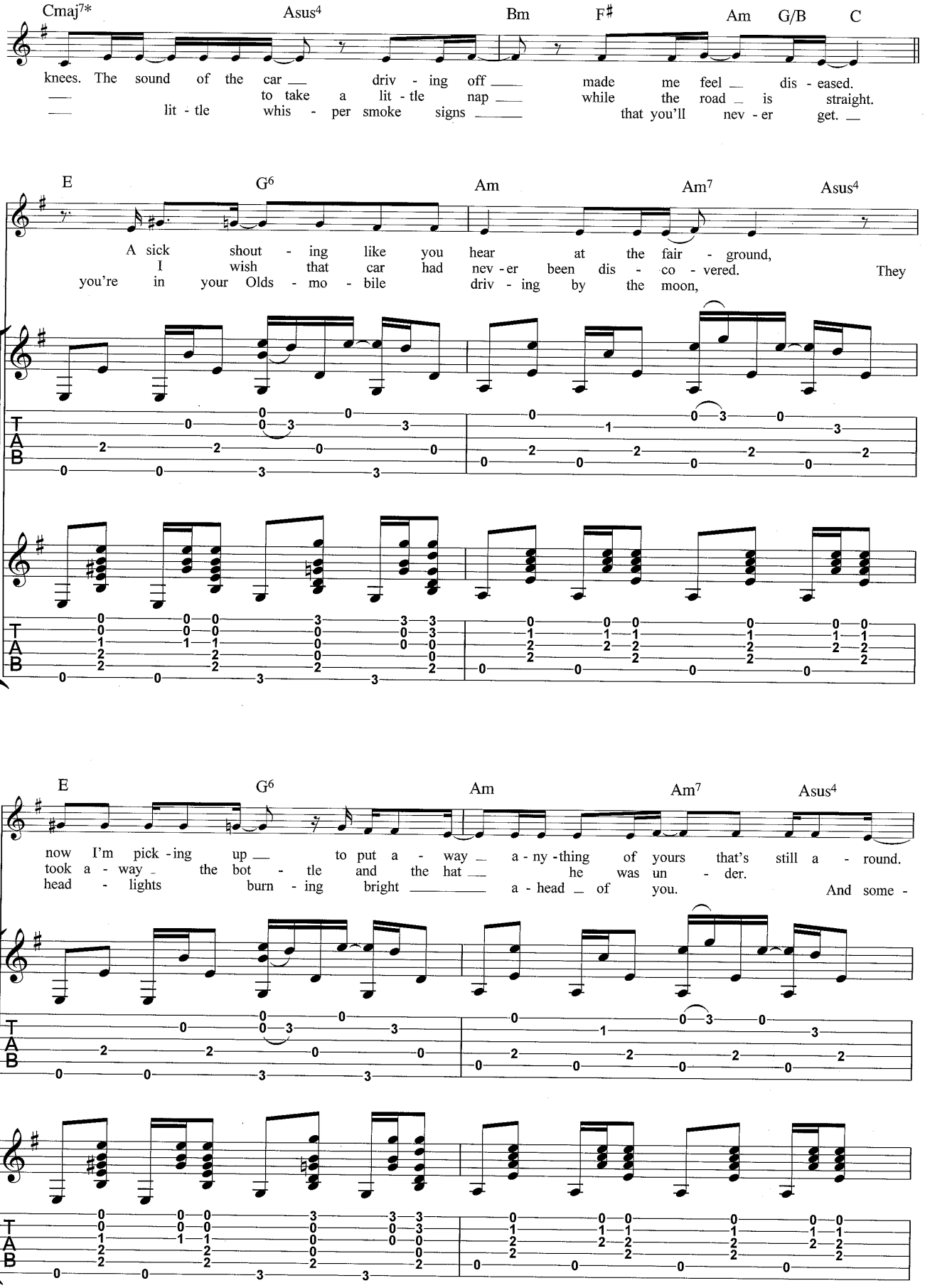
-tude. Lights burn - ing, ___ voice dry ___ and hoarse.
___ Got his hat ___ tipped, bot - tle back ___ in be - tween his teeth.
___ They nev - er get up - tight ___ when a moth _ gets crushed,

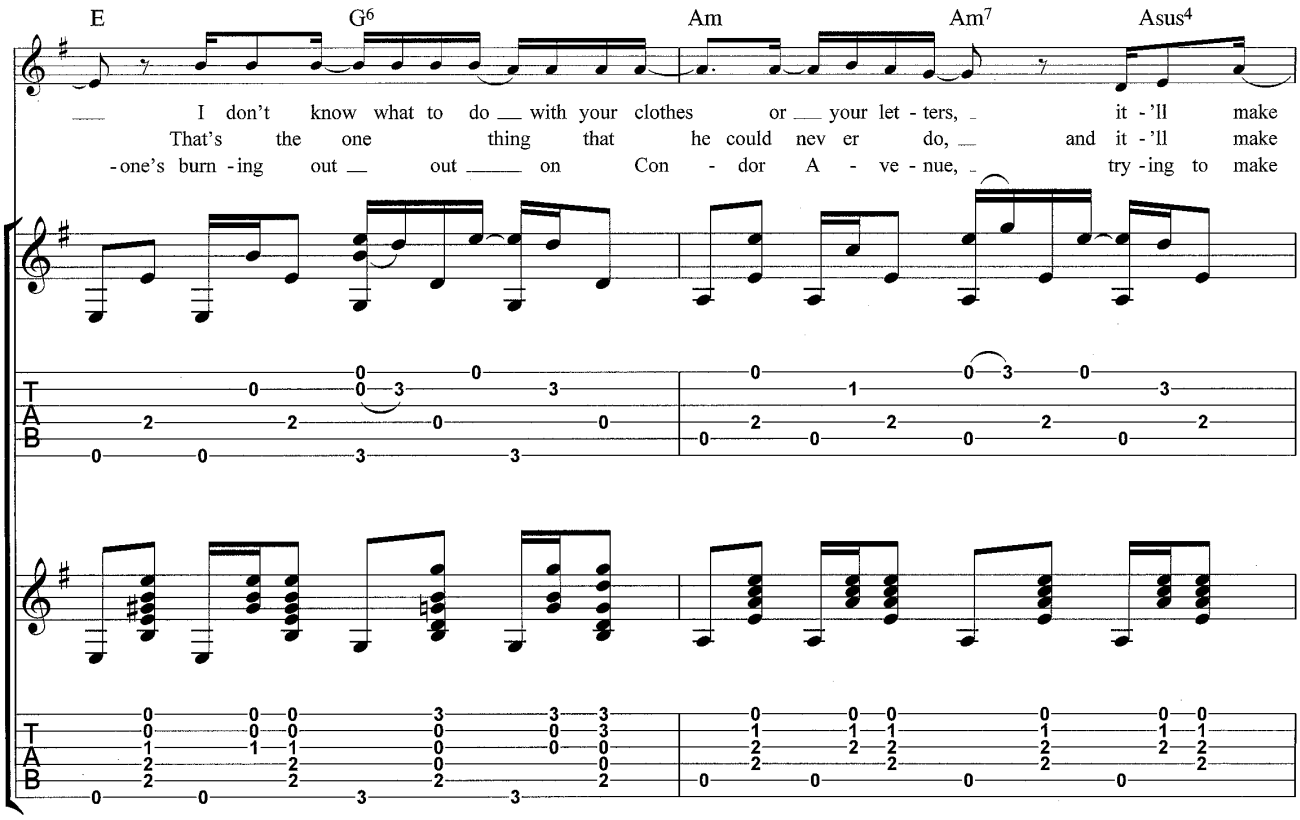


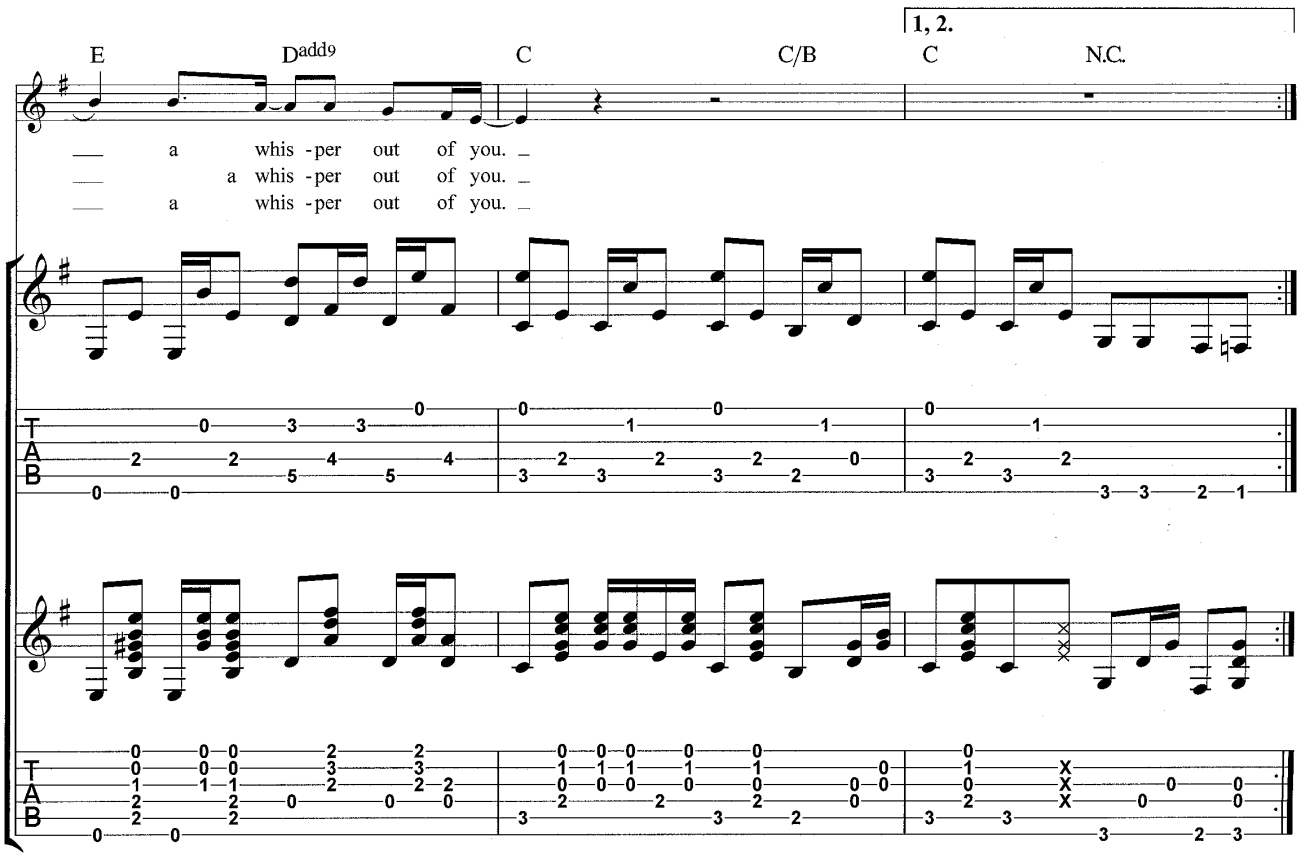
I threw the screen door like a bas - tard back and forth. The
Looks like ___ he's bur - ied in the sand _ at the beach.
un - less a light _ bulb real - ly loved ___ him ve - ry much.

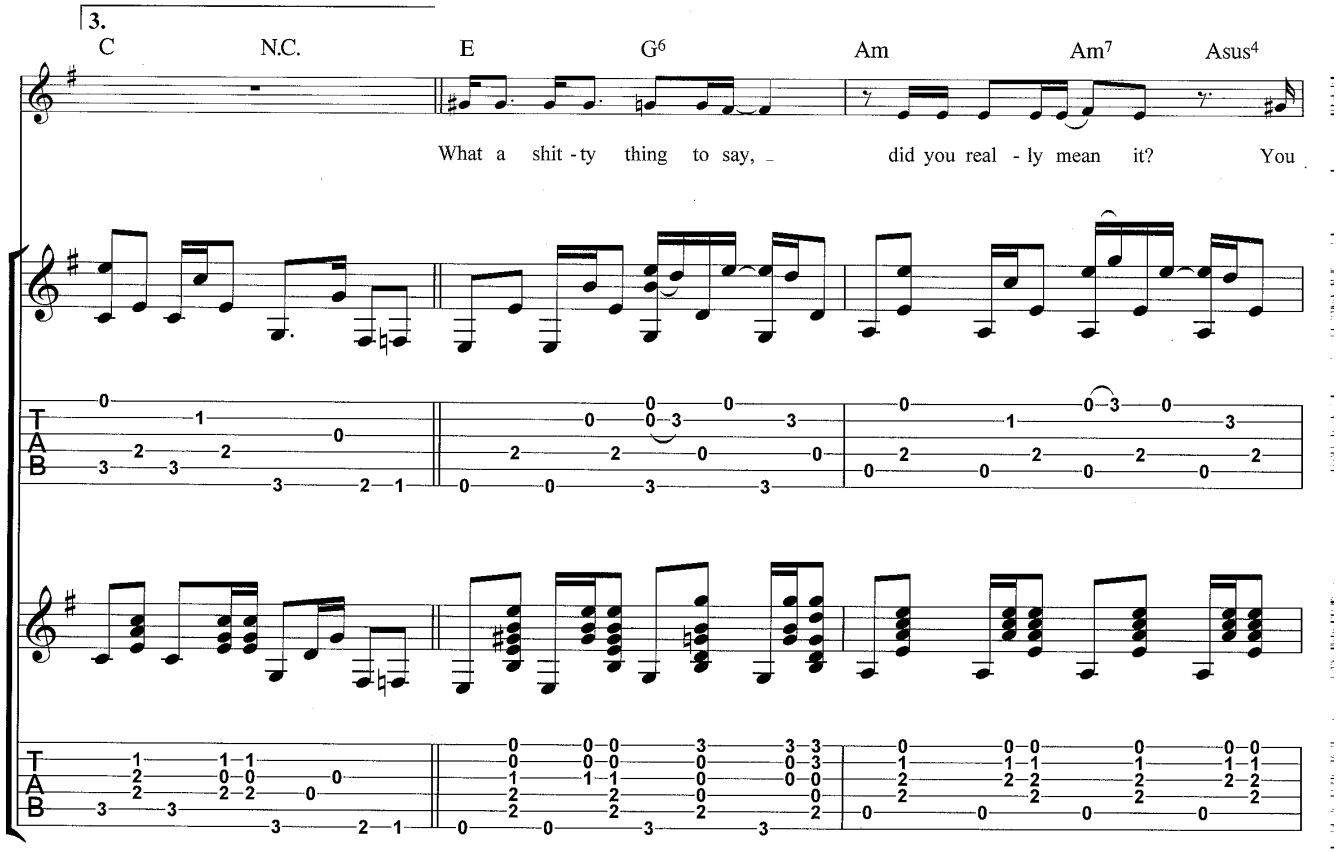


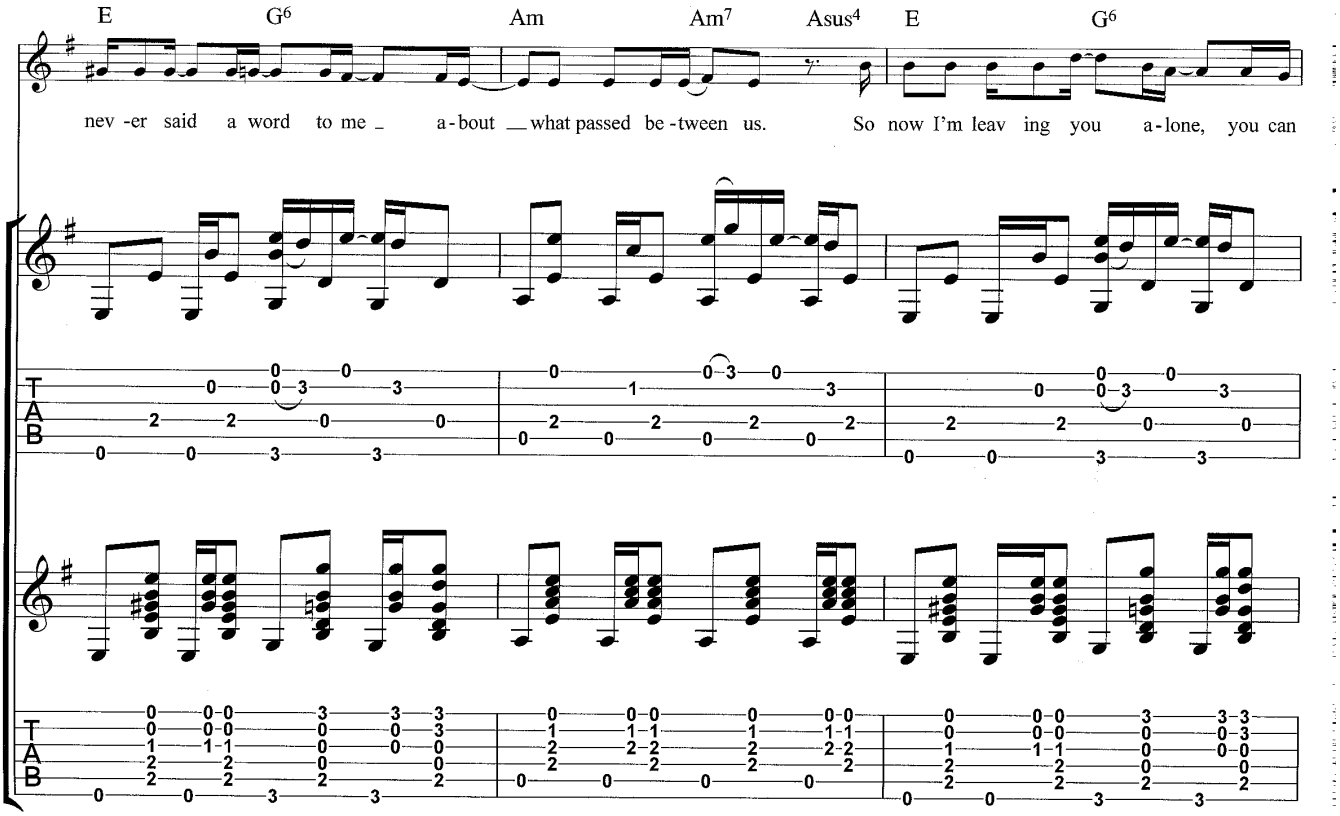
chimes fell ov - er each oth - er I fell on - to ___ my
___ I can't think a - bout _ you driv - ing off ___ to leave _ bare - ly a - wake,
I'm ly - ing down, blow - ing smoke from my ci - gar - ette, _

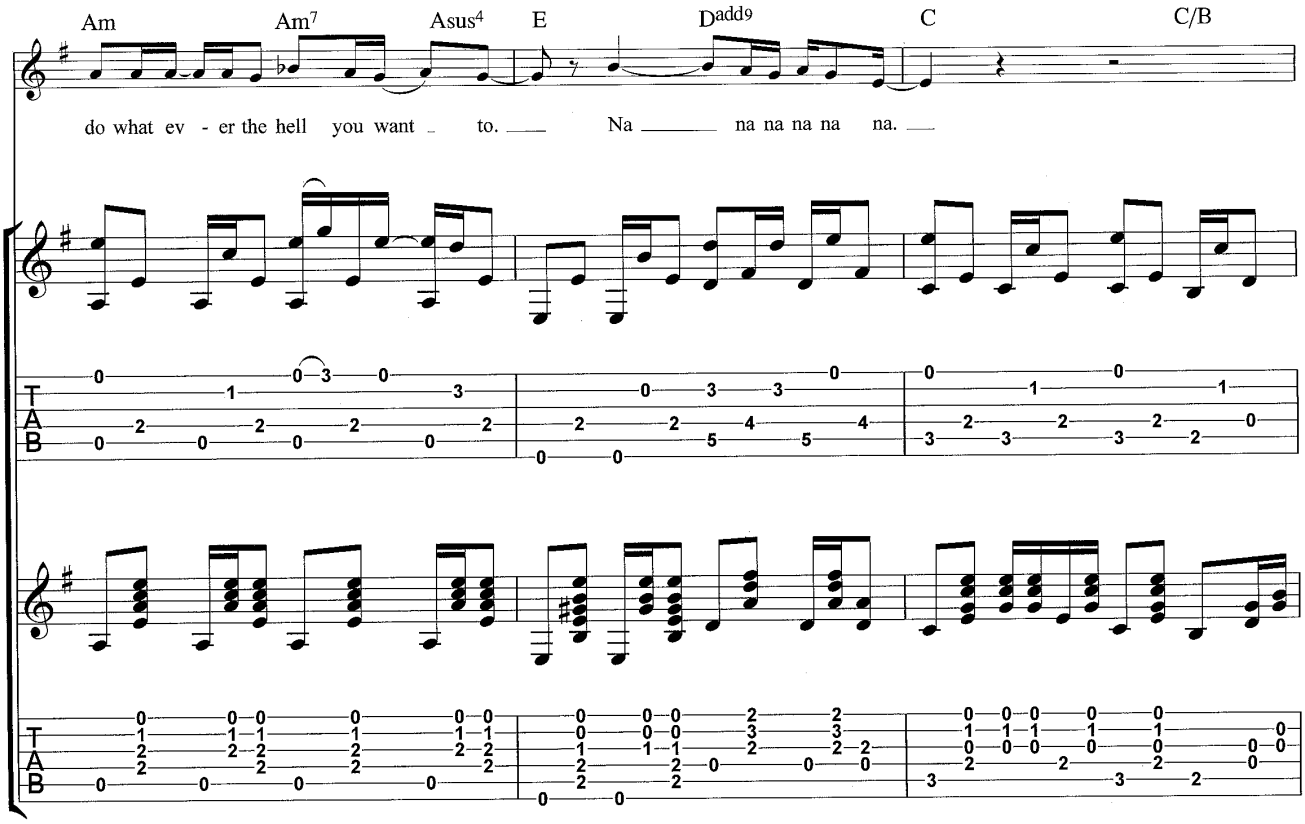

Cmaj7* Asus4 Bm F♯ Am G/B C
knees. The sound of the car driv - ing off made me feel dis - eased.
to take a lit - tle nap while the road is straight.
lit - tle whis - per smoke signs that you'll nev - er get.
E G6 Am Am7 Asus4
A sick shout - ing like you hear at the fair - ground,
I wish that car had nev - er been dis - co - vered. They
you're in your Olds - mo - bile driv - ing by the moon,
E G6 Am Am7 Asus4
now I'm pick - ing up to put a - way a - ny - thing of yours that's still a - round.
took a - way the bot - tle and the hat he was un - der.
head - lights burn - ing bright a - head of you. And some -

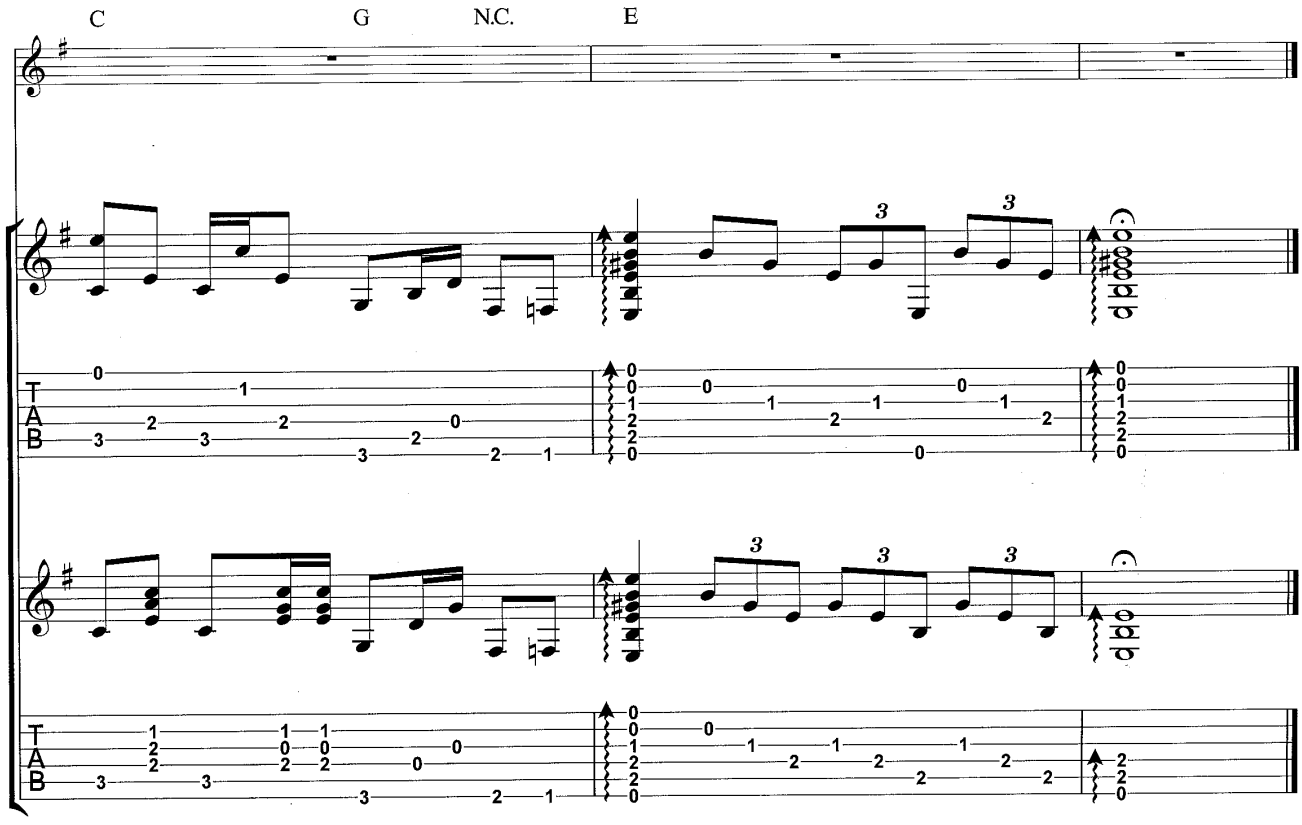

E
G6
Am
Am7
Asus4
I don't know what to do with your clothes or your let - ters, it - 'll make
That's the one thing that he could nev er do, and it - 'll make
- one's burn - ing out out on Con - dor A - ve - nue, try - ing to make


1, 2.
E
Dadd9
C
C/B
C
N.C.
a whis - per out of you.
a whis - per out of you.
a whis - per out of you.


3.
C
N.C.
E
G6
Am
Am7
Asus4
What a shit - ty thing to say, _ did you real - ly mean it? You


E
G6
Am
Am7
Asus4
E
G6
nev - er said a word to me _ a - bout _ what passed be - tween us. So now I'm leav ing you a - lone, you can

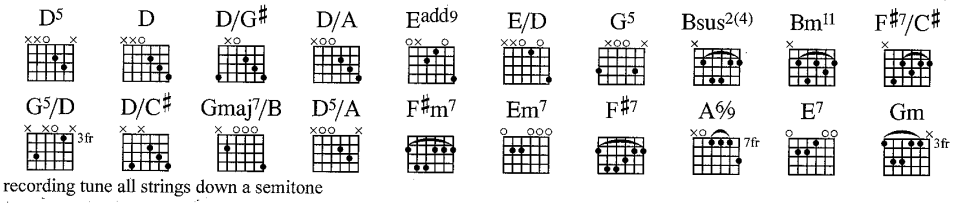

Am
Am7
Asus4
E
Dadd9
C
C/B
do what ev - er the hell you want to. Na na na na na na.


C
G
N.C.
E

EASY WAY OUT

Words & Music by Elliott Smith

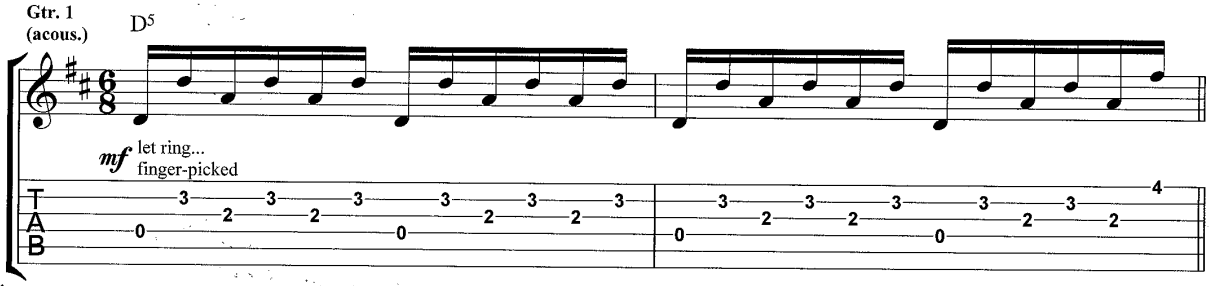
Gtr. 1	
6 = D	3 = F
5 = G	2 = A
4 = C	1 = C



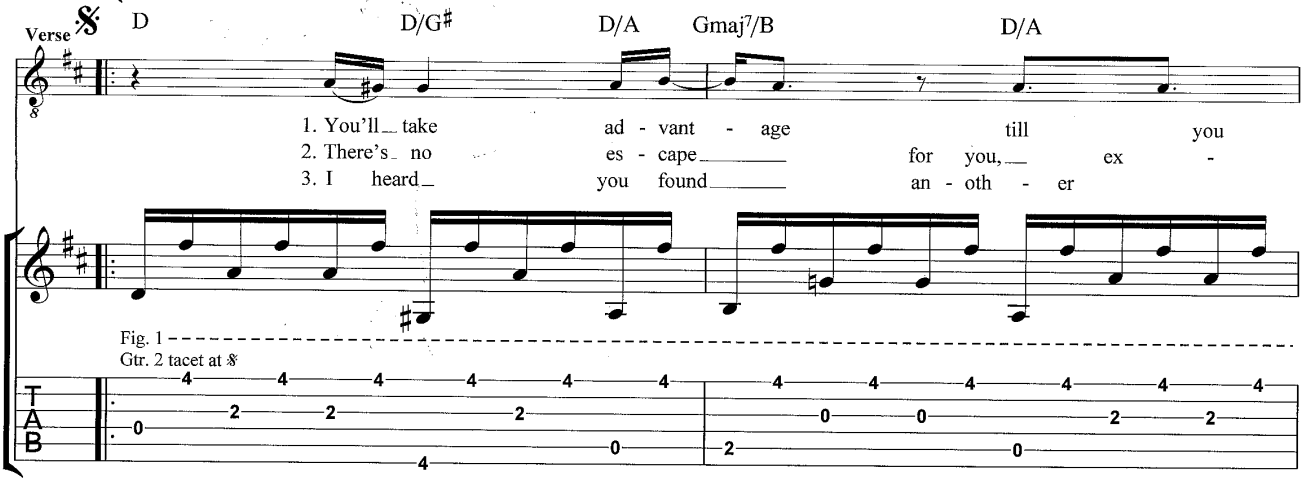
To match recording tune all strings down a semitone

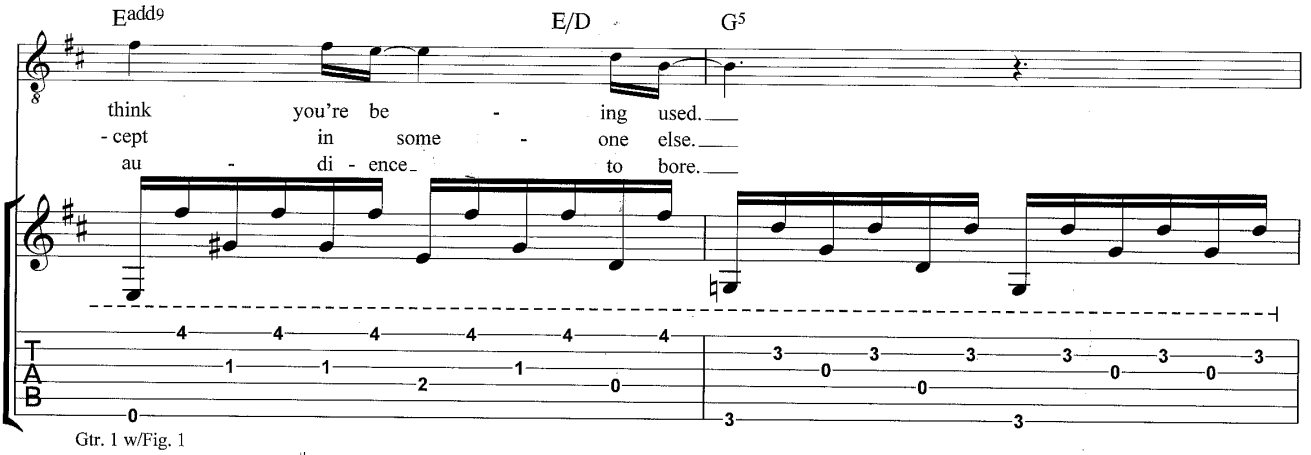
♩. = 50

Gtr. 1 (acous.)

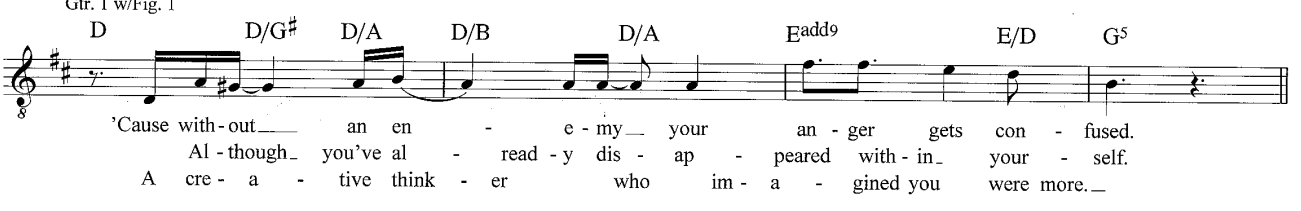


Verse





Gtr. 1 w/Fig. 1



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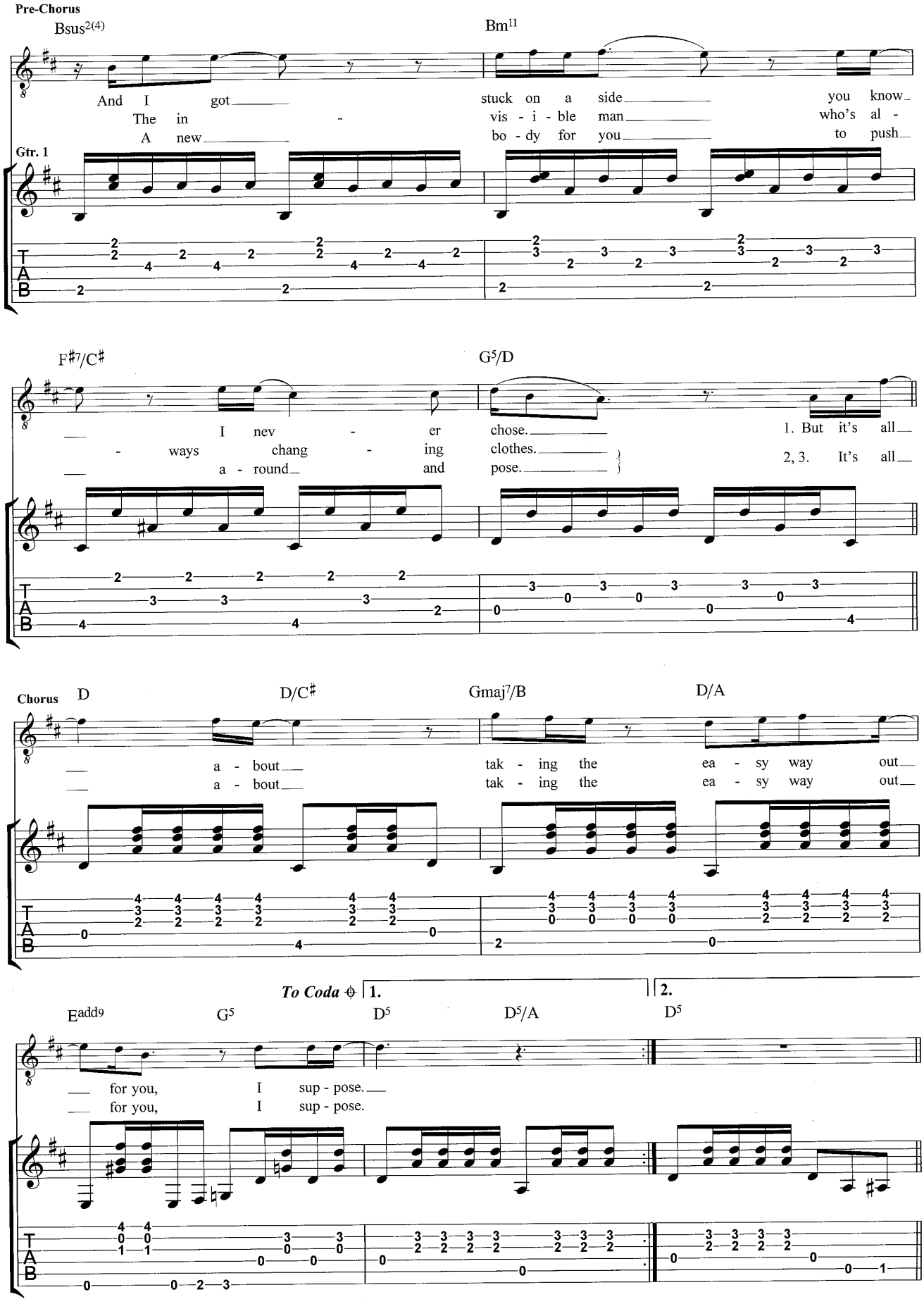
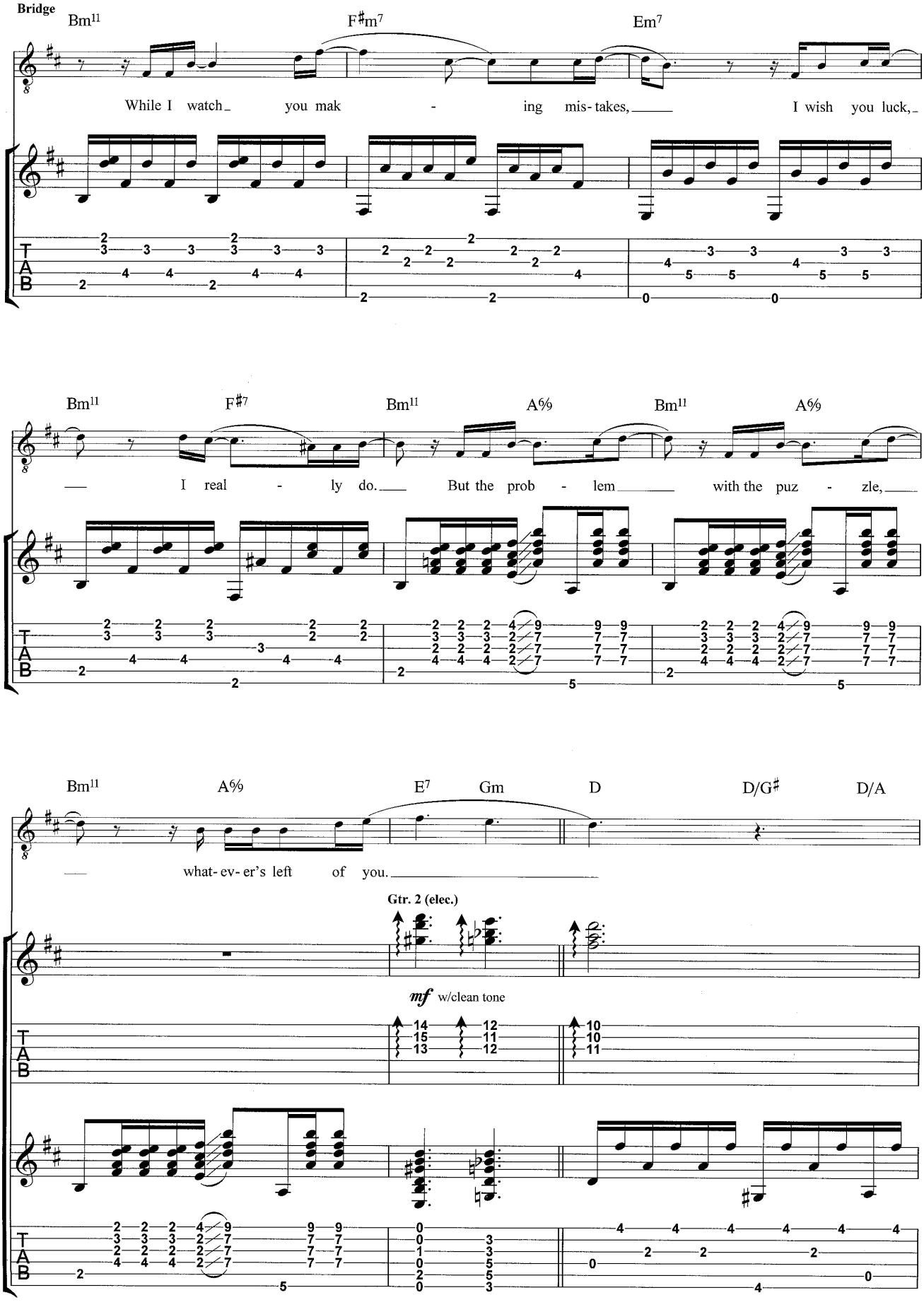
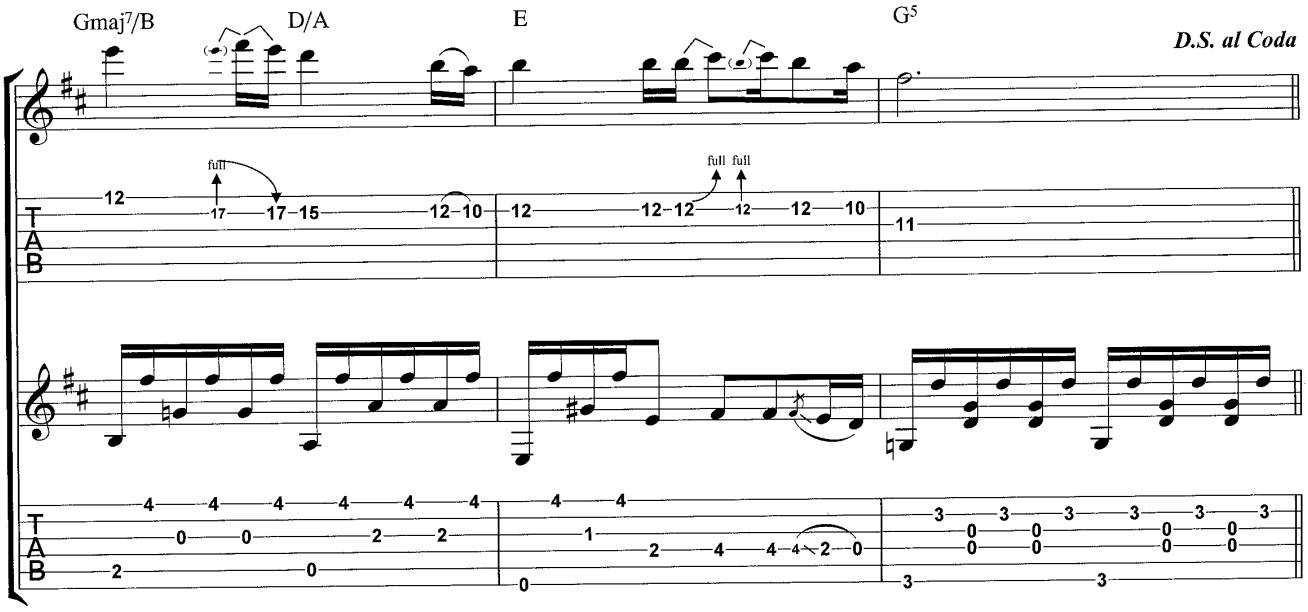
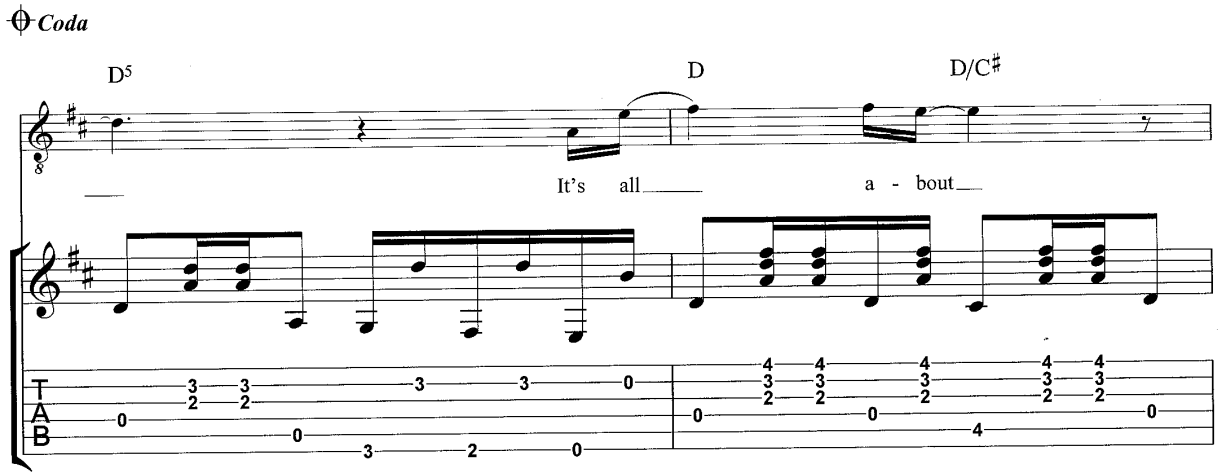
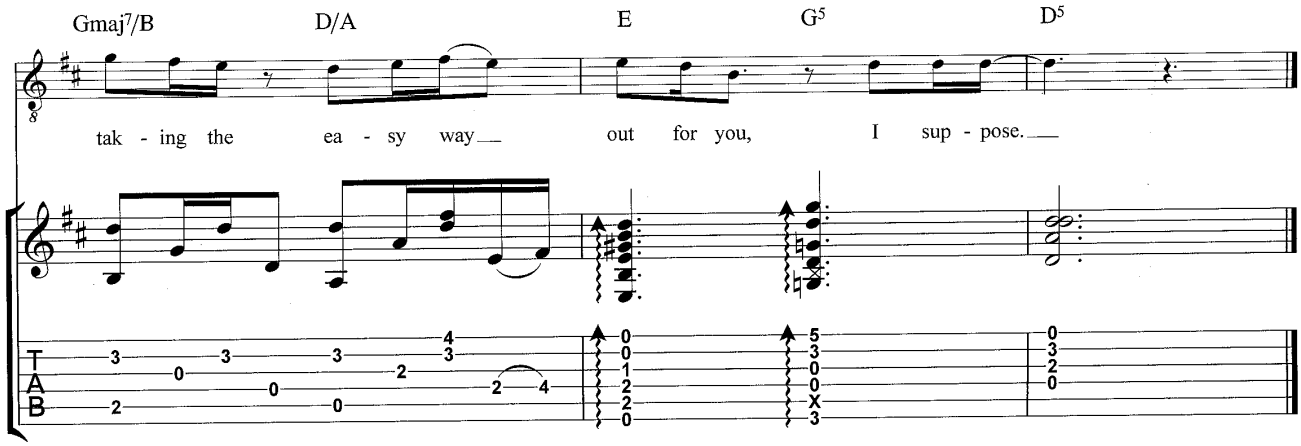

Pre-Chorus
Bsus2(4)
Bm11
And I got stuck on a side you know
The in - vis - i - ble man who's al -
A new bo - dy for you to push
Gtr. 1
F#7/C#
G5/D
I nev - er chose. 1. But it's all
- ways chang - ing clothes. 2, 3. It's all
a - round and pose.
Chorus
D
D/C#
Gmaj7/B
D/A
a - bout tak - ing the ea - sy way out
a - bout tak - ing the ea - sy way out
To Coda
1.
2.
Eadd9
G5
D5
D5/A
D5
for you, I sup - pose.
for you, I sup - pose.


Bridge
Bm11
F♯m7
Em7
While I watch you mak - ing mis-takes, I wish you luck,
Bm11
F♯7
Bm11
A6/9
Bm11
A6/9
I real - ly do. But the prob - lem with the puz - zle,
Bm11
A6/9
E7
Gm
D
D/G♯
D/A
what-ev-er's left of you.
Gtr. 2 (elec.)
mf w/clean tone
T
A
B

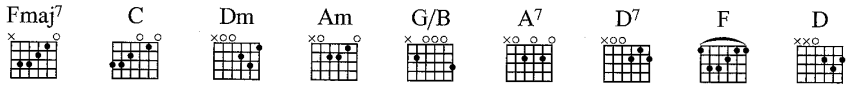

Gmaj7/B
D/A
E
G5
D.S. al Coda
full
full full


Coda
D5
D
D/C♯
It's all
a - bout

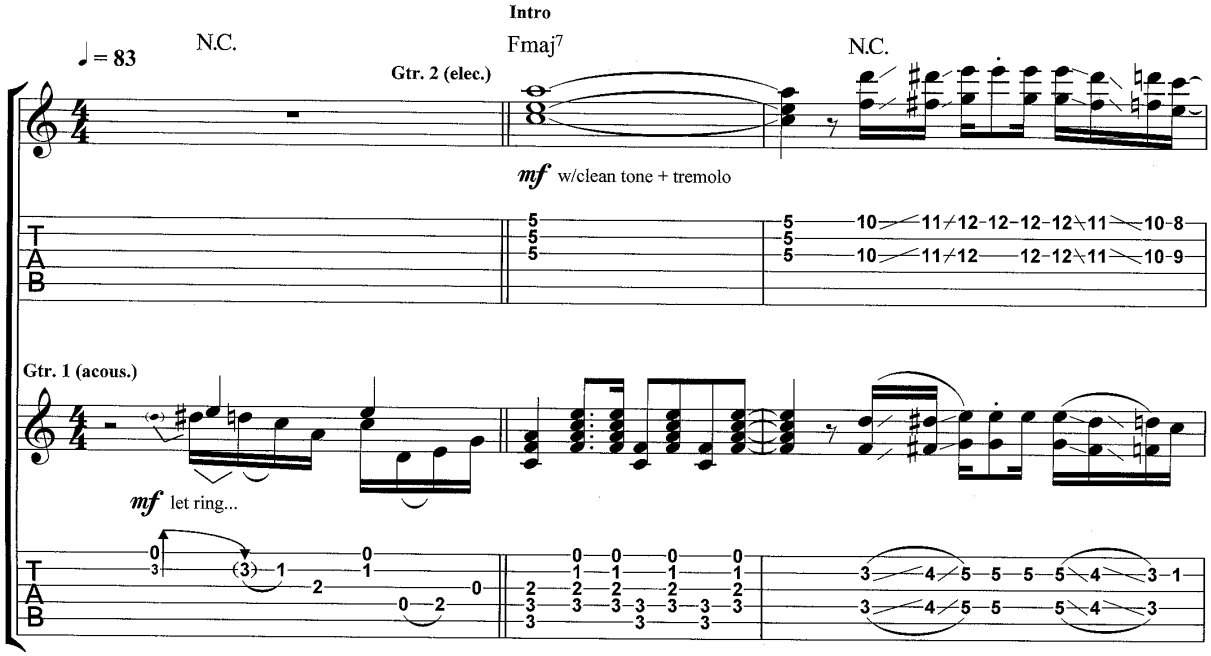

Gmaj7/B
D/A
E
G5
D5
tak - ing the
ea - sy way
out for you,
I sup - pose.

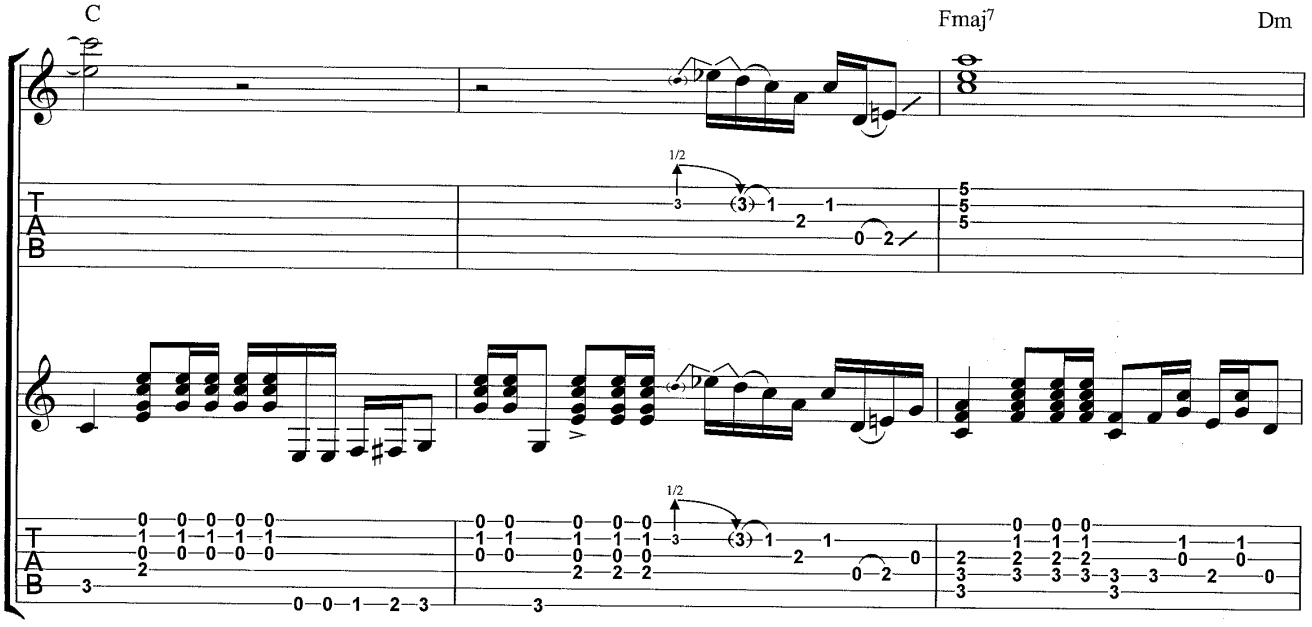
EVERYTHING REMINDS ME OF HER

Words & Music by Elliott Smith



To match recording tune all strings down one tone





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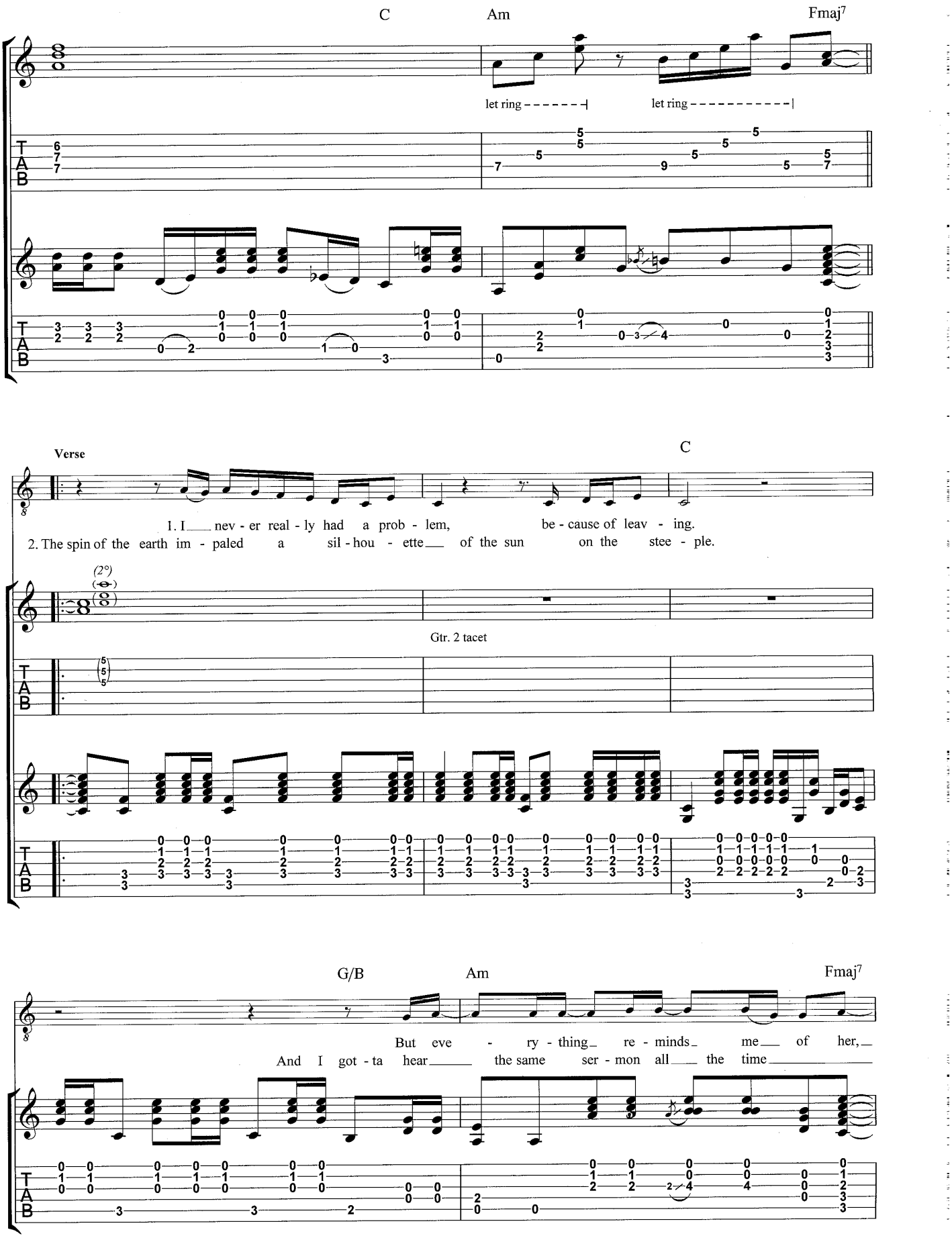
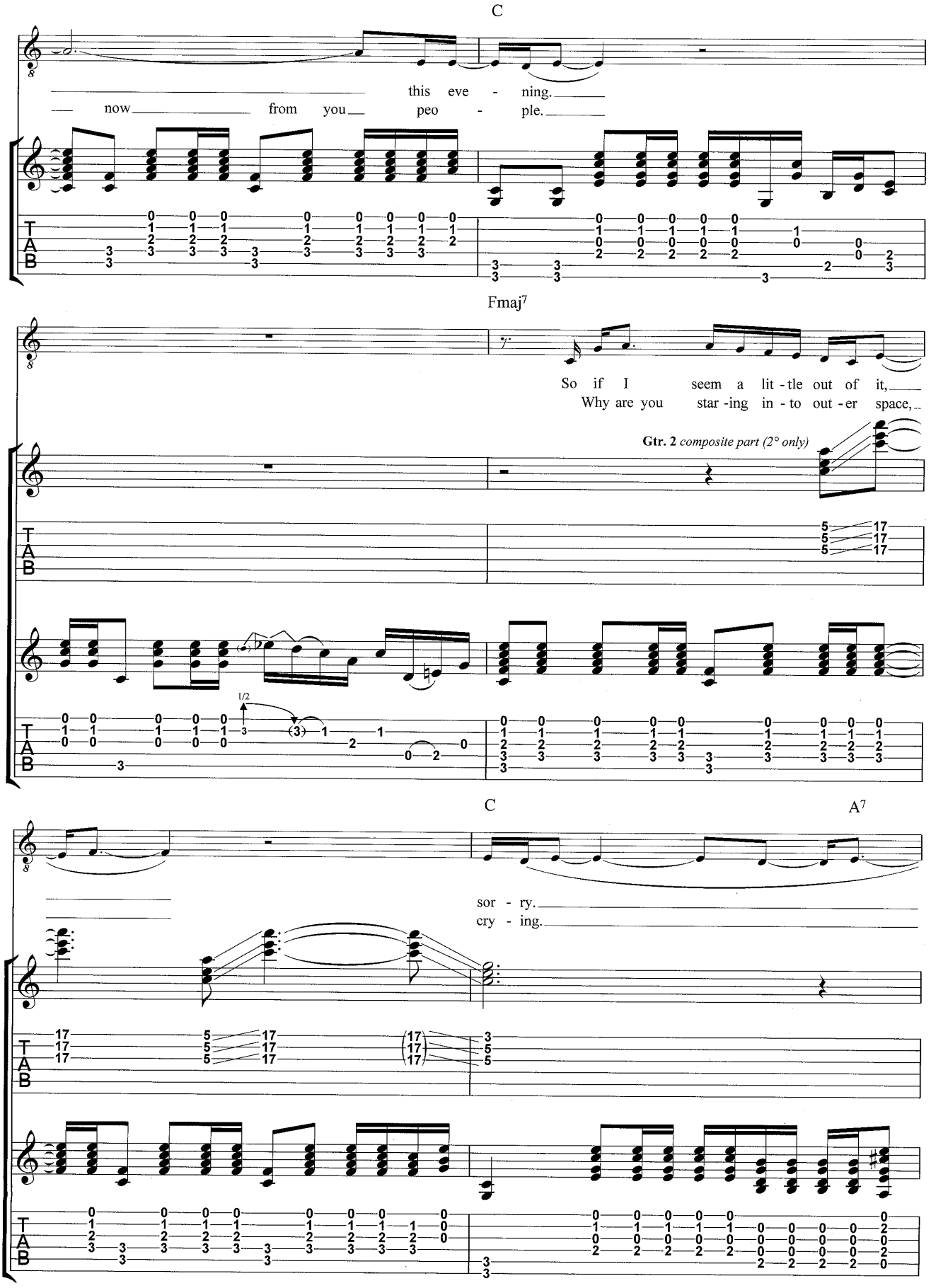
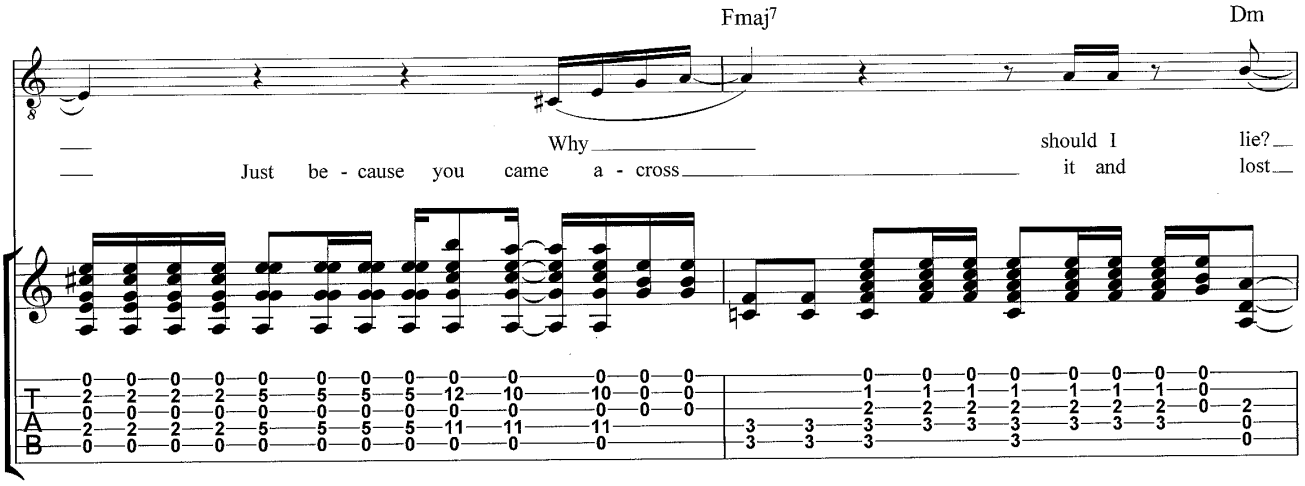
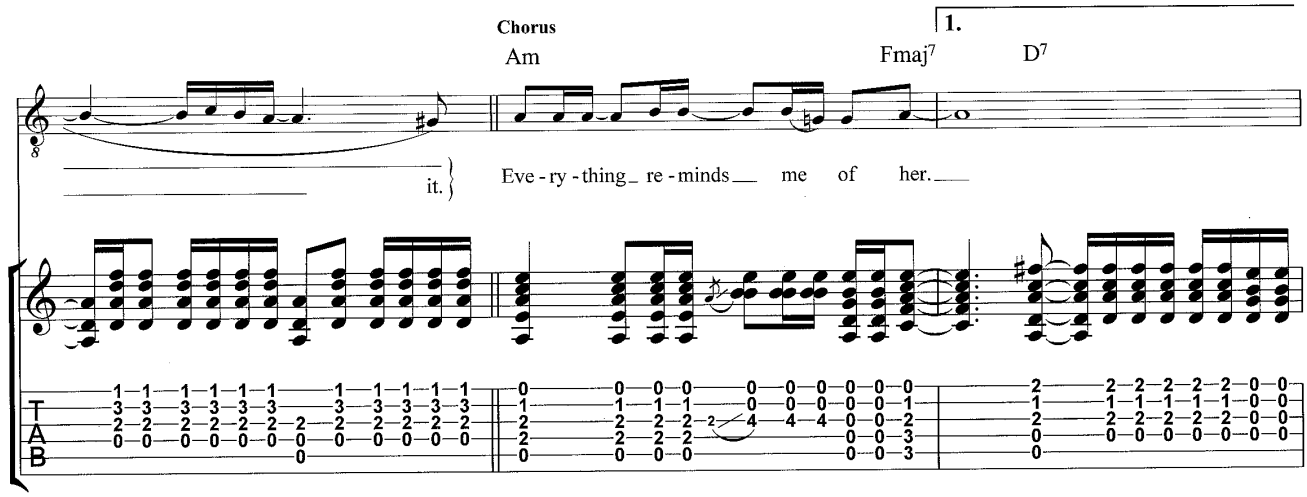
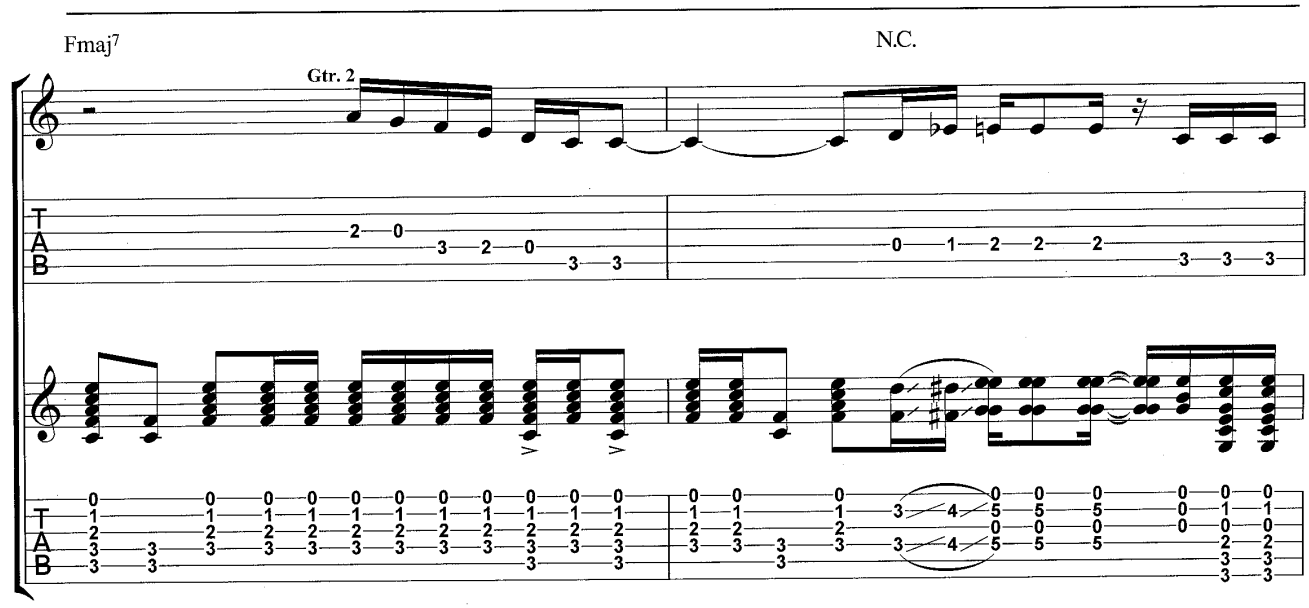
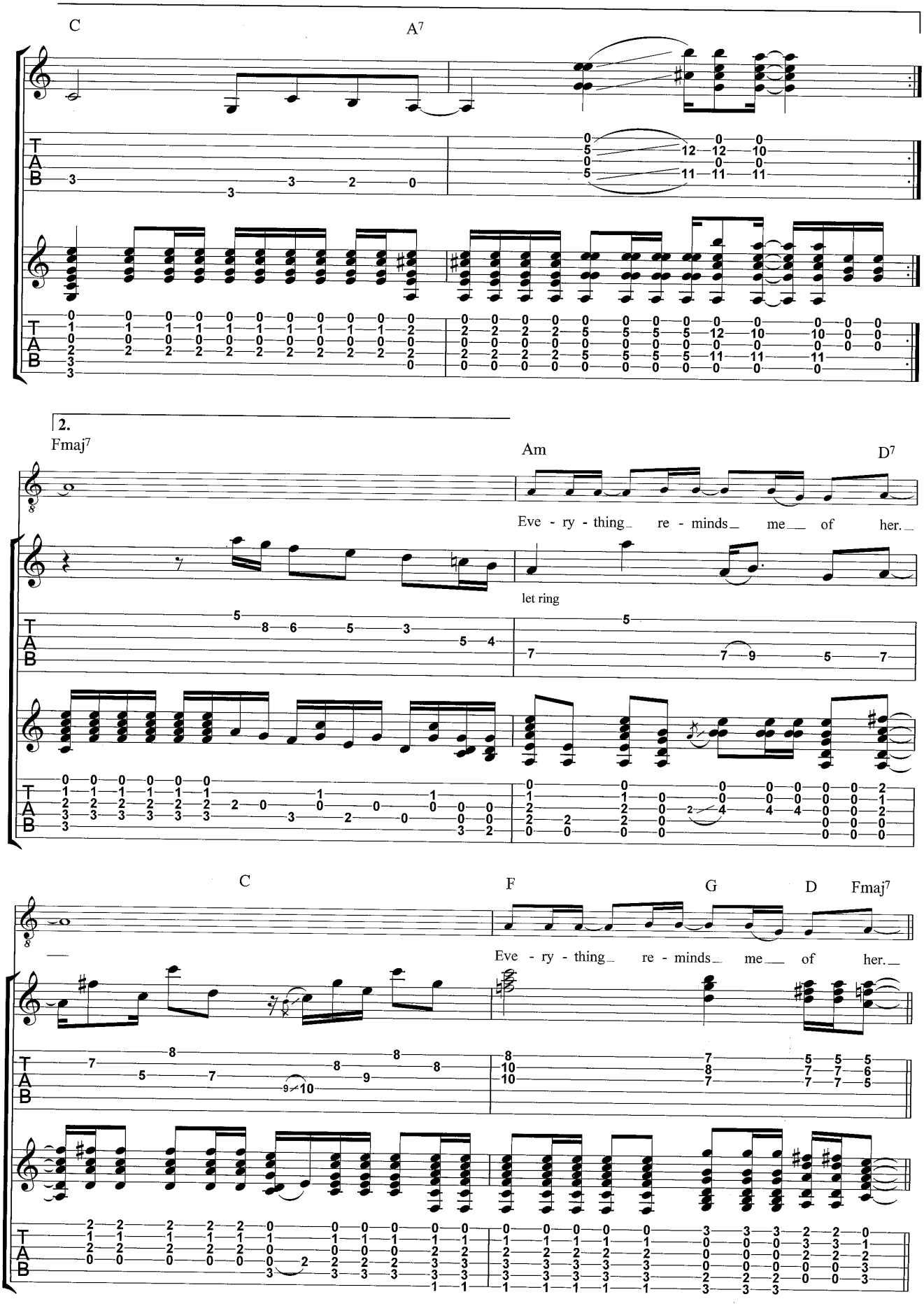

C
Am
Fmaj7
let ring
let ring
Verse
C
1. I never really had a problem, because of leaving.
2. The spin of the earth impaled a silhouette of the sun on the steeple.
(2°)
Gtr. 2 tacet
G/B
Am
Fmaj7
But everything reminds me of her,
And I got-ta hear the same sermon all the time

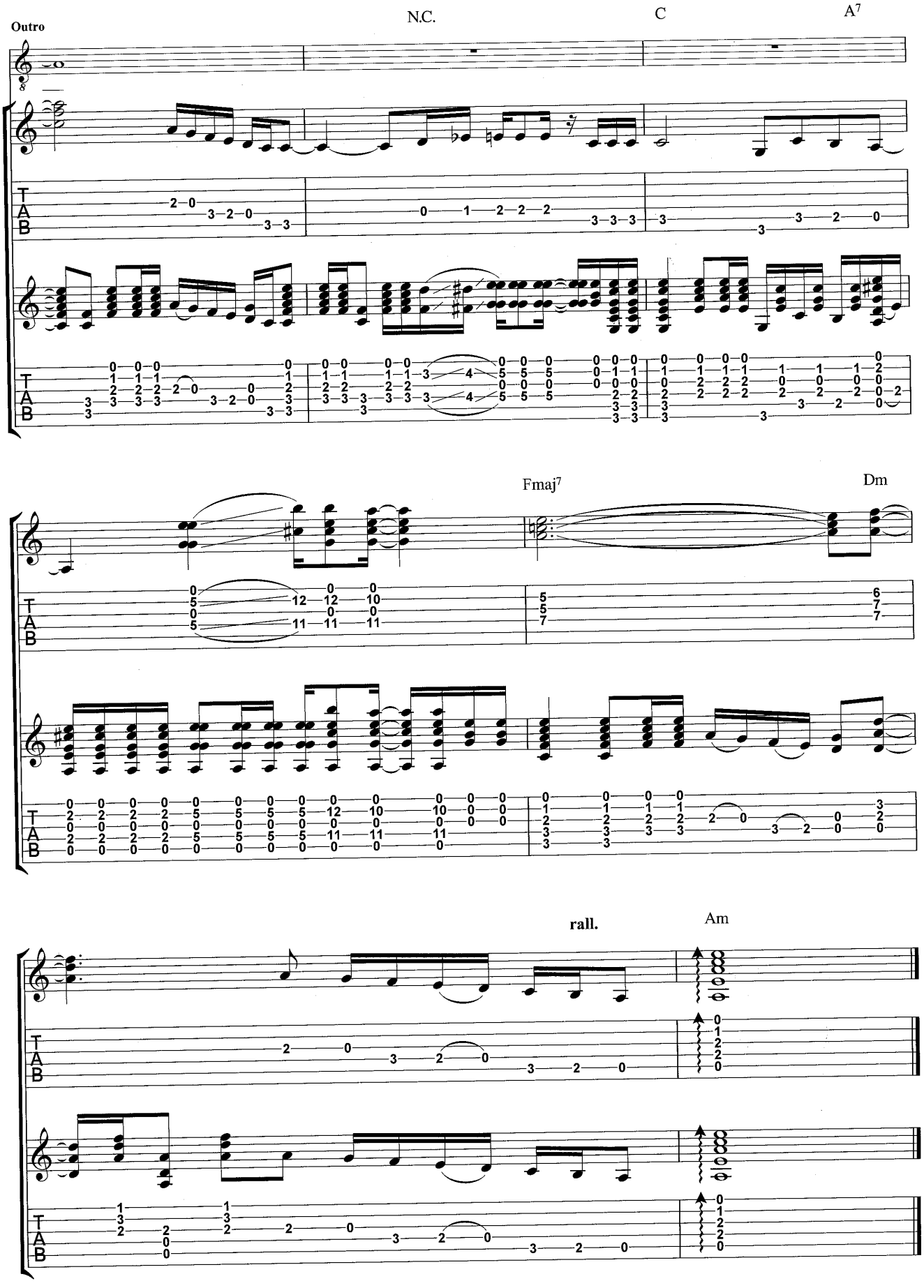

C
this eve - ning.
now from you peo - ple.
Fmaj7
So if I seem a lit - tle out of it,
Why are you star - ing in - to out - er space,
Gtr. 2 composite part (2° only)
1/2
C
A7
sor - ry.
cry - ing.


Fmaj7
Dm
Why
should I
lie?
Just be - cause you came a - cross
it and
lost


Chorus
Am
Fmaj7
D7
1.
it.
Eve - ry - thing re - minds me of her.

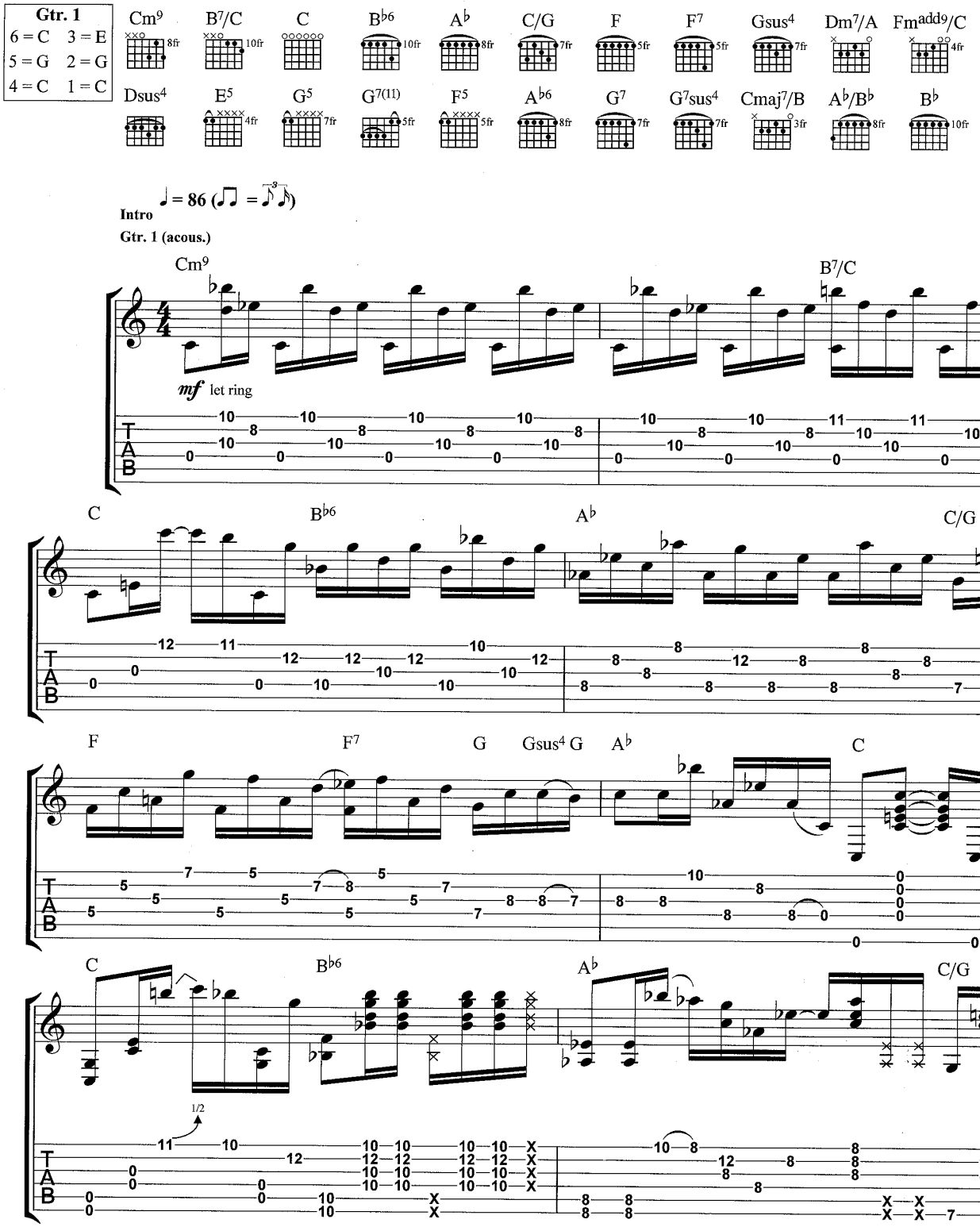

Fmaj7
N.C.
Gtr. 2


C
A7
2.
Fmaj7
Am
D7
Eve - ry - thing re - minds me of her.
let ring
C
F
G
D
Fmaj7
Eve - ry - thing re - minds me of her.


Outro
N.C.
C
A7
Fmaj7
Dm
rall.
Am

INDEPENDENCE DAY

Words & Music by Elliott Smith



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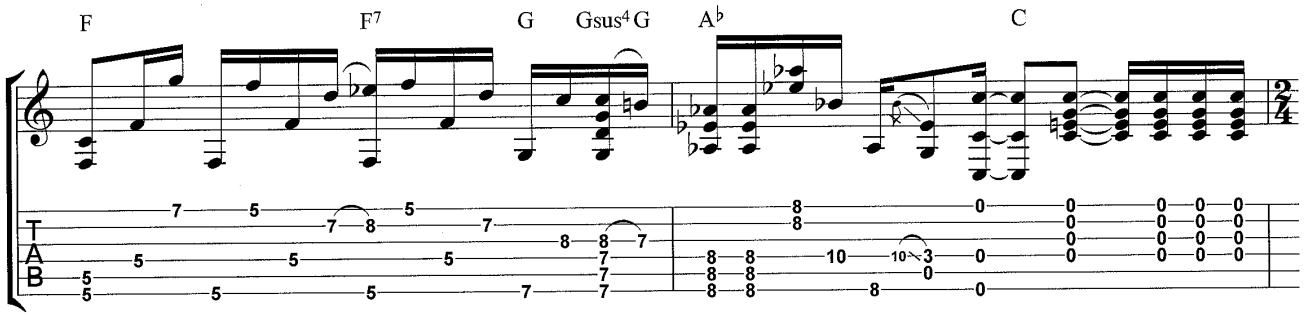
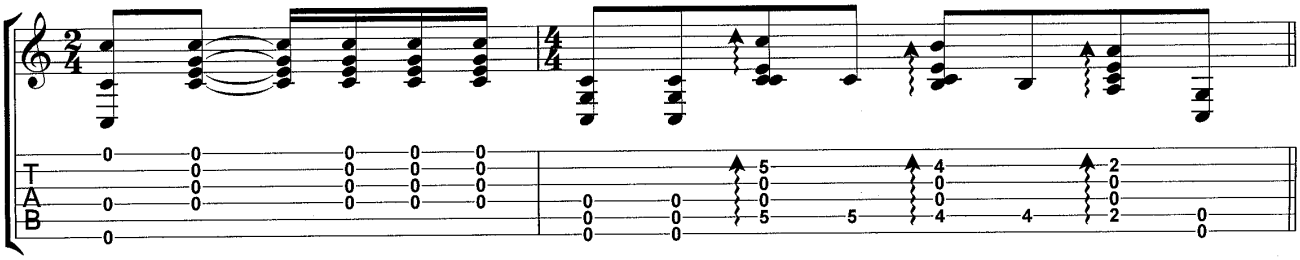
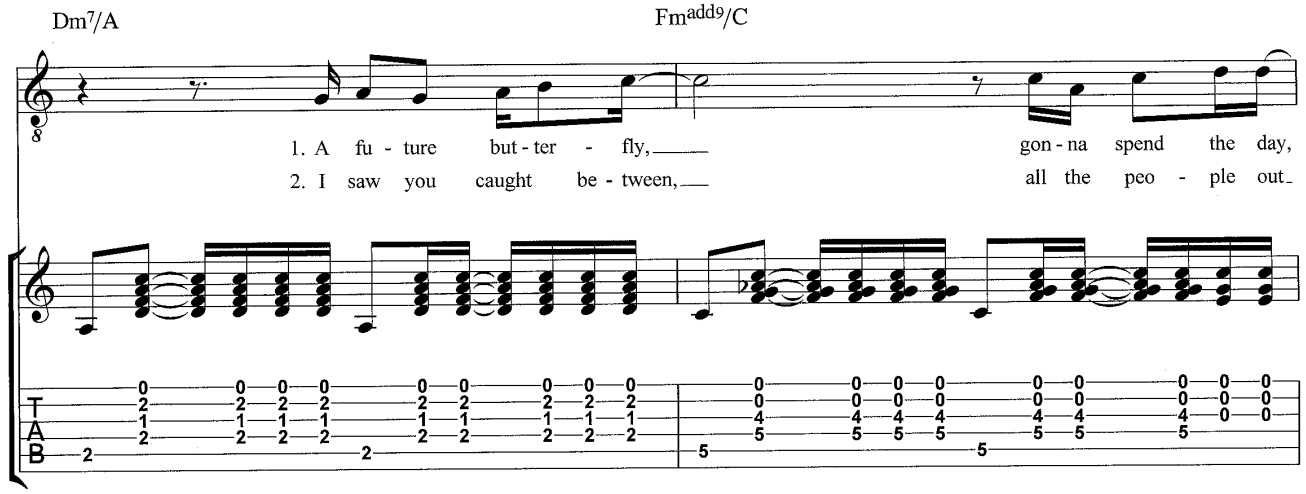
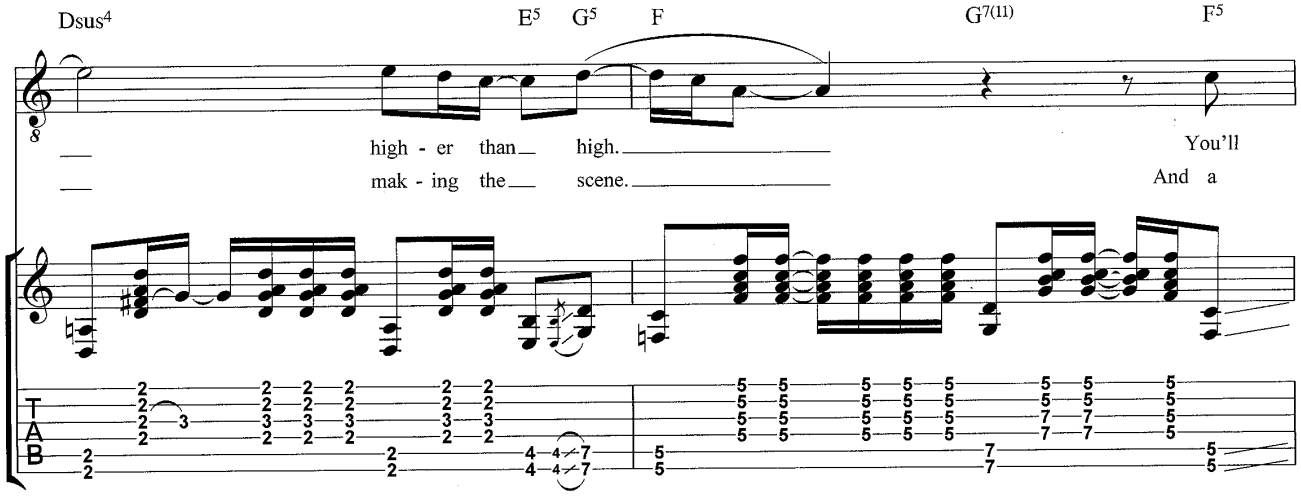
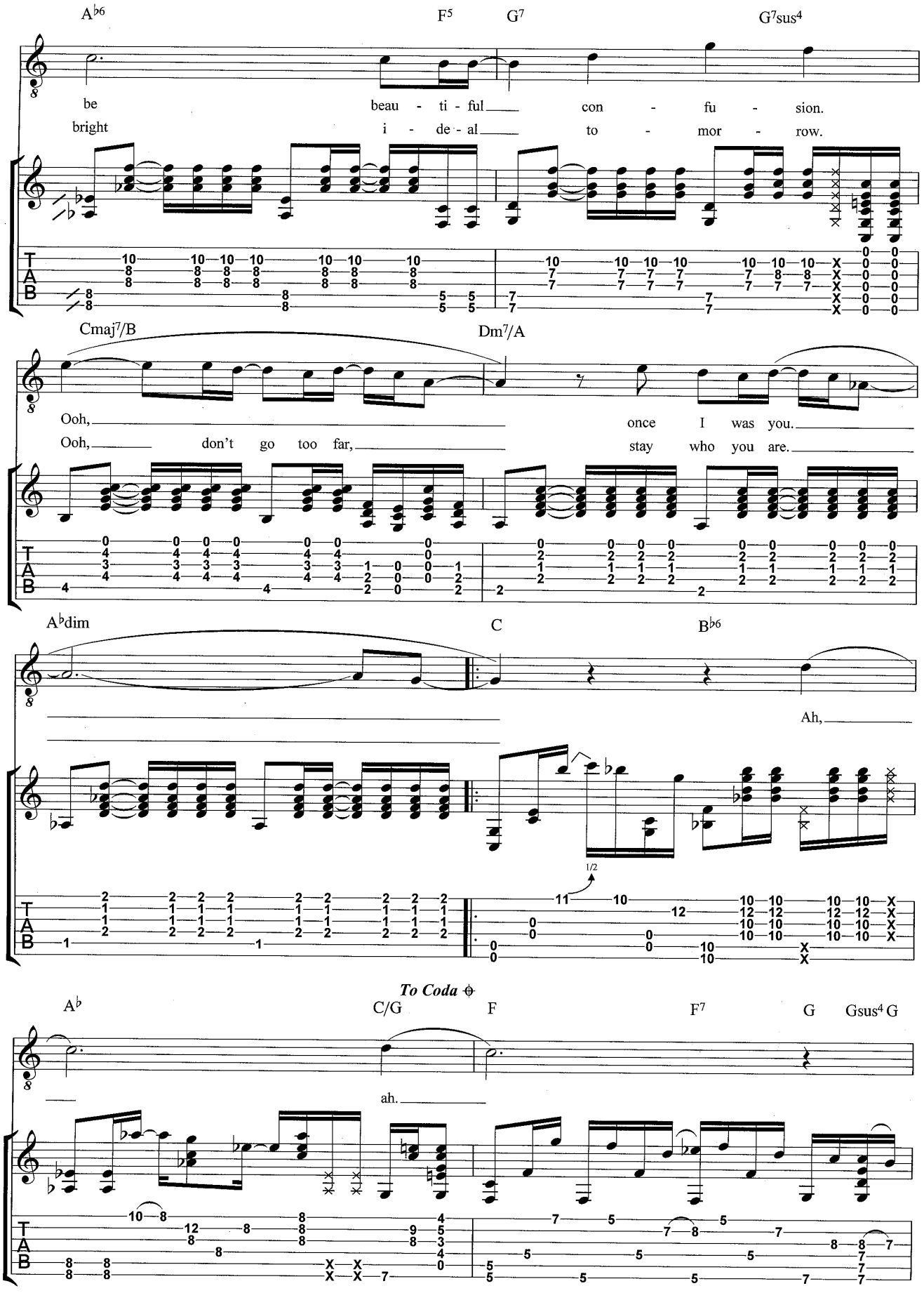
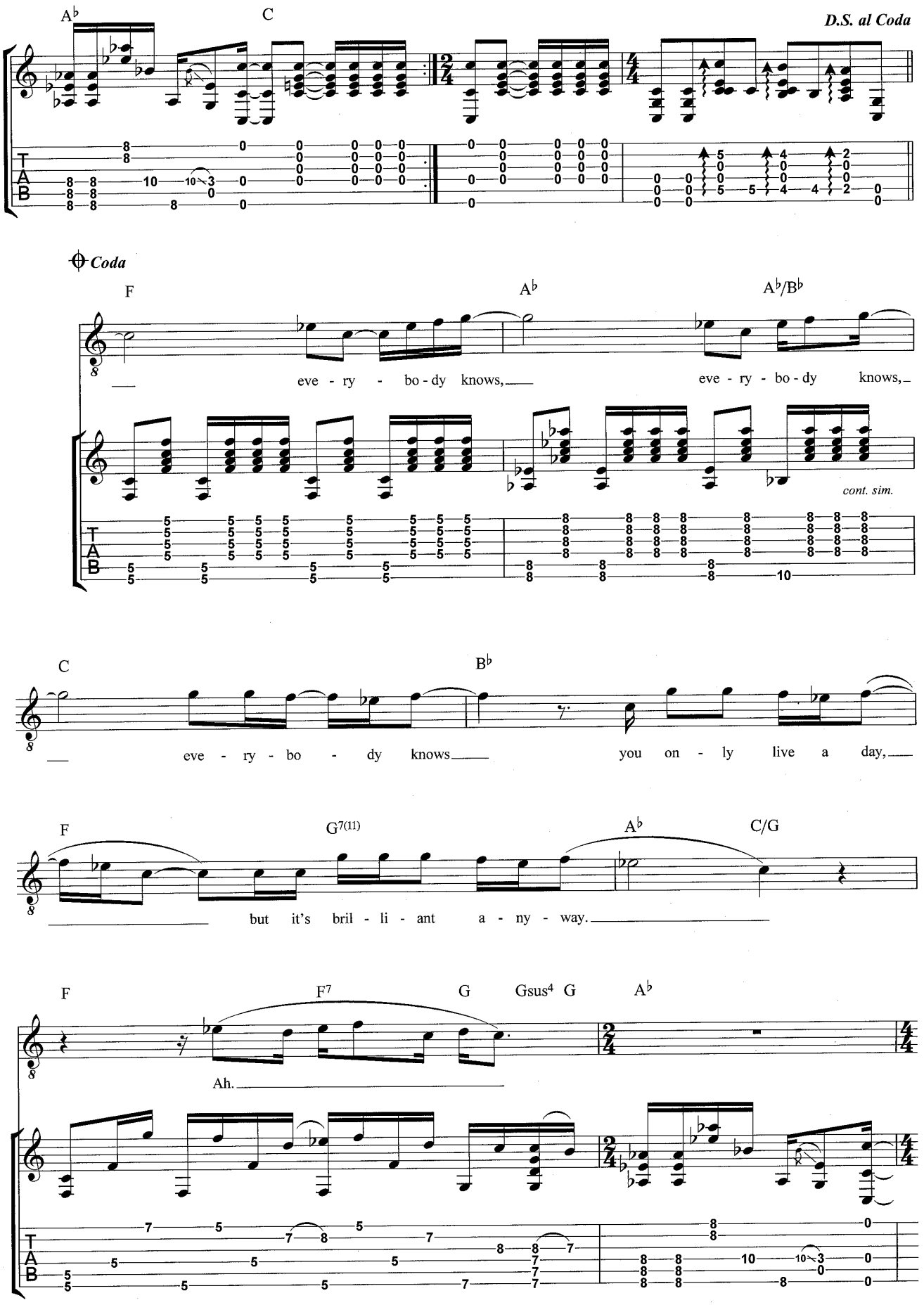

F
F7
G
Gsus4 G
A♭
C

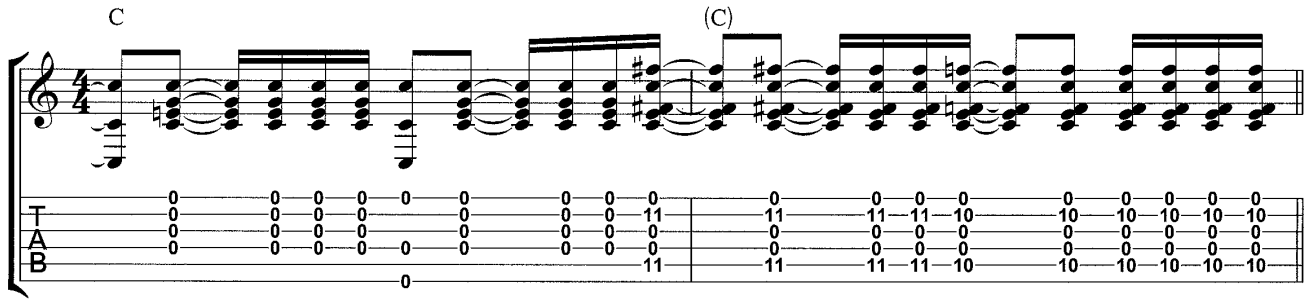



Verse
Dm7/A
Fmadd9/C
1. A fu - ture but - ter - fly,
gon - na spend the day,
2. I saw you caught be - tween,
all the peo - ple out_

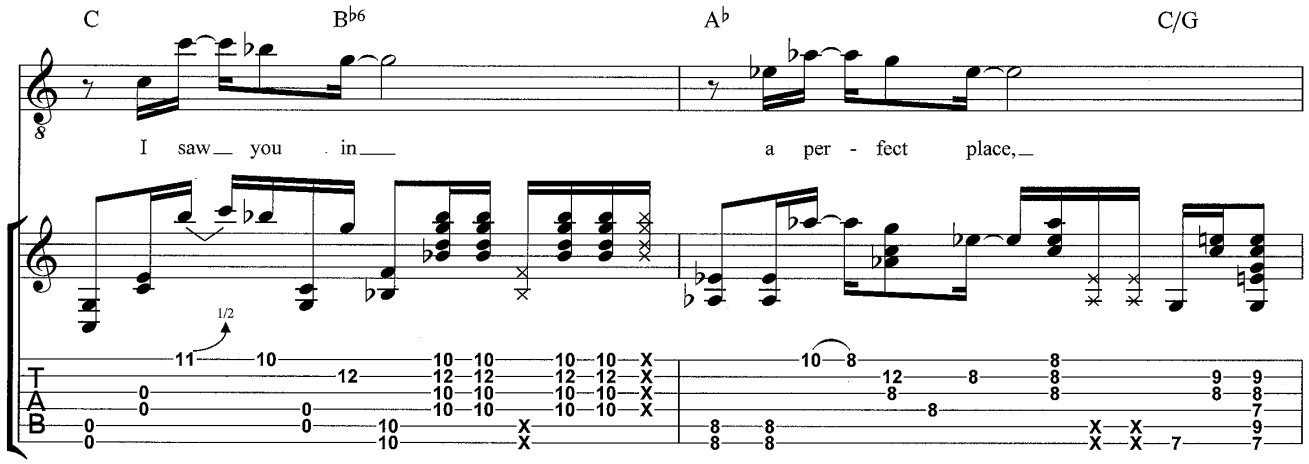

Dsus4
E5
G5
F
G7(11)
F5
high - er than high.
You'll
mak - ing the scene.
And a

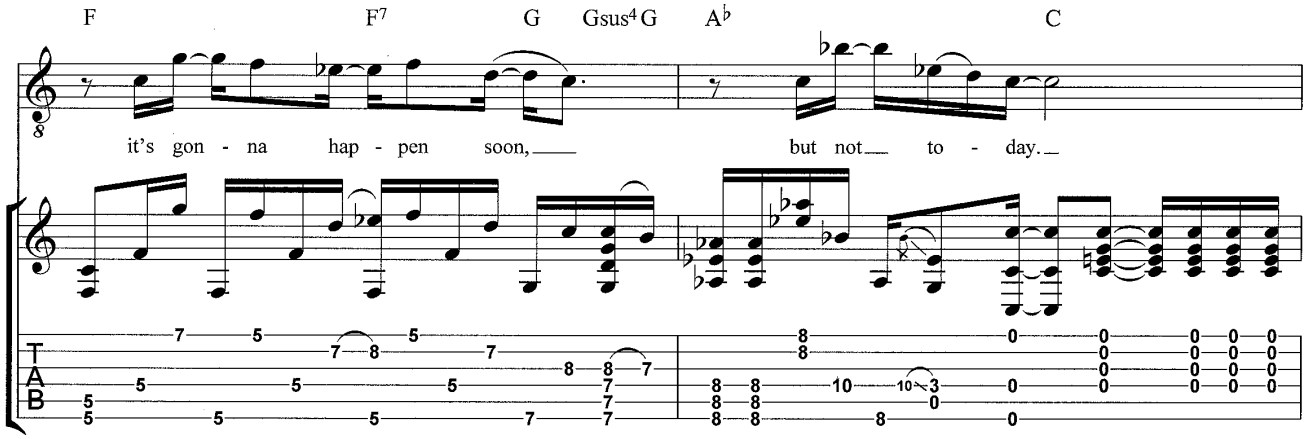

A♭6
F5
G7
G7sus4
be beau - ti - ful con - fu - sion.
bright i - de - al to - mor - row.
Cmaj7/B
Dm7/A
Ooh, once I was you.
Ooh, don't go too far, stay who you are.
A♭dim
C
B♭6
Ah,
1/2
To Coda
A♭
C/G
F
F7
G
Gsus4 G
ah.

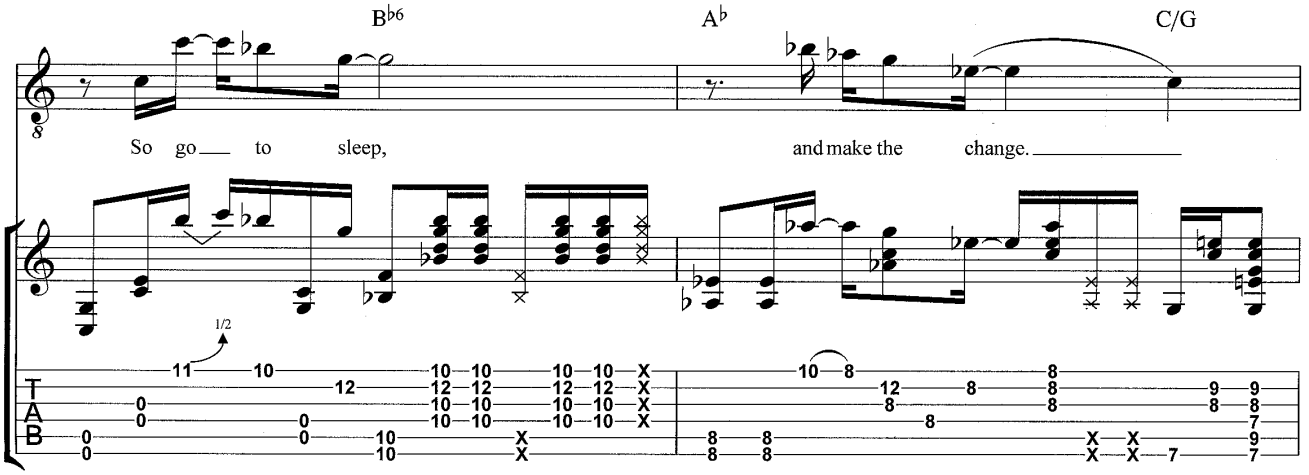

A♭
C
D.S. al Coda
Coda
F
A♭
A♭/B♭
eve - ry - bo - dy knows,
eve - ry - bo - dy knows,
cont. sim.
C
B♭
eve - ry - bo - dy knows
you on - ly live a day,
F
G7(11)
A♭
C/G
but it's bril - li - ant a - ny - way.
F
F7
G
Gsus4
G
A♭
Ah.

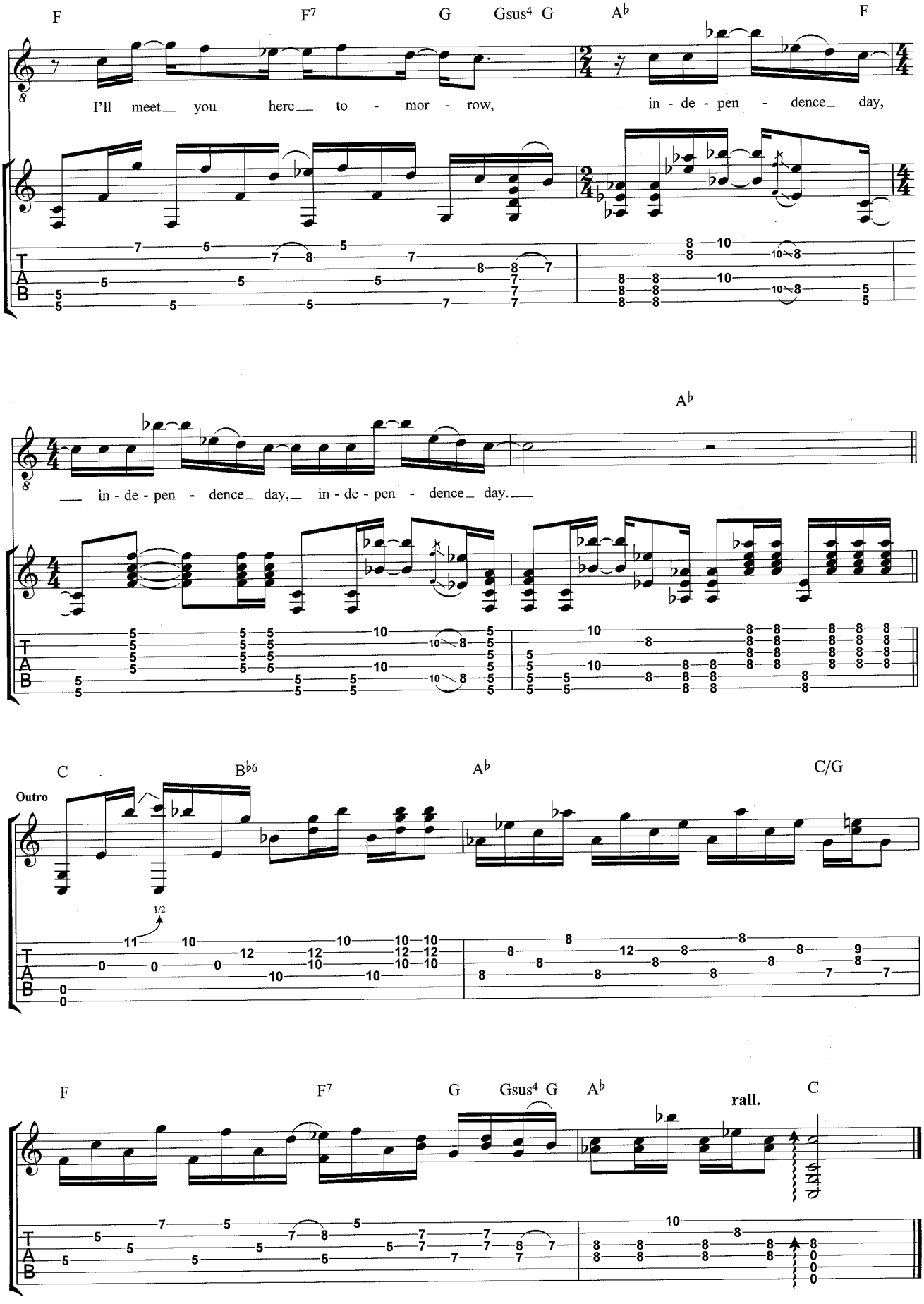

C
(C)

Chorus


C
B♭6
A♭
C/G
I saw you in
a per - fect place,
1/2


F
F7
G
Gsus4 G
A♭
C
it's gon - na hap - pen soon,
but not to - day.

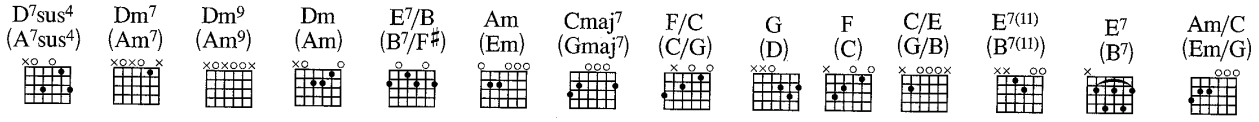

B♭6
A♭
C/G
So go to sleep,
and make the change.
1/2


F
F7
G
Gsus4 G
A♭
F
I'll meet you here to - mor - row,
in - de - pen - dence day,
A♭
in - de - pen - dence day, in - de - pen - dence day.
C
B♭6
A♭
C/G
Outro
1/2
F
F7
G
Gsus4 G
A♭
rall.
C

LET'S GET LOST

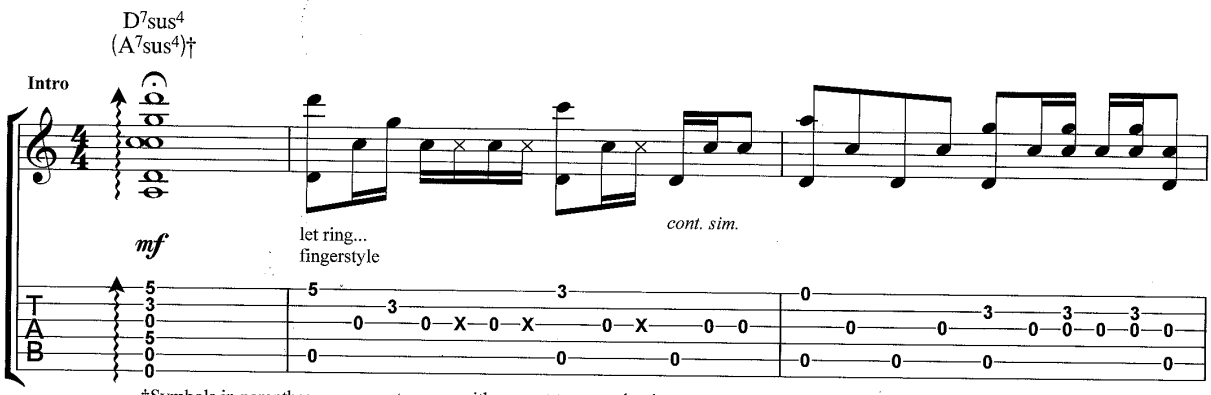
Words & Music by Steven Smith

All Gtrs. Capo 5th fret

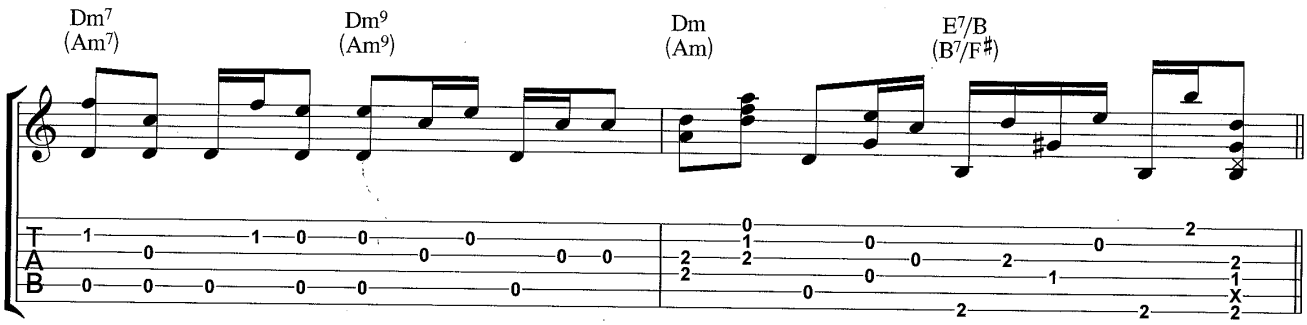


♩ = 91

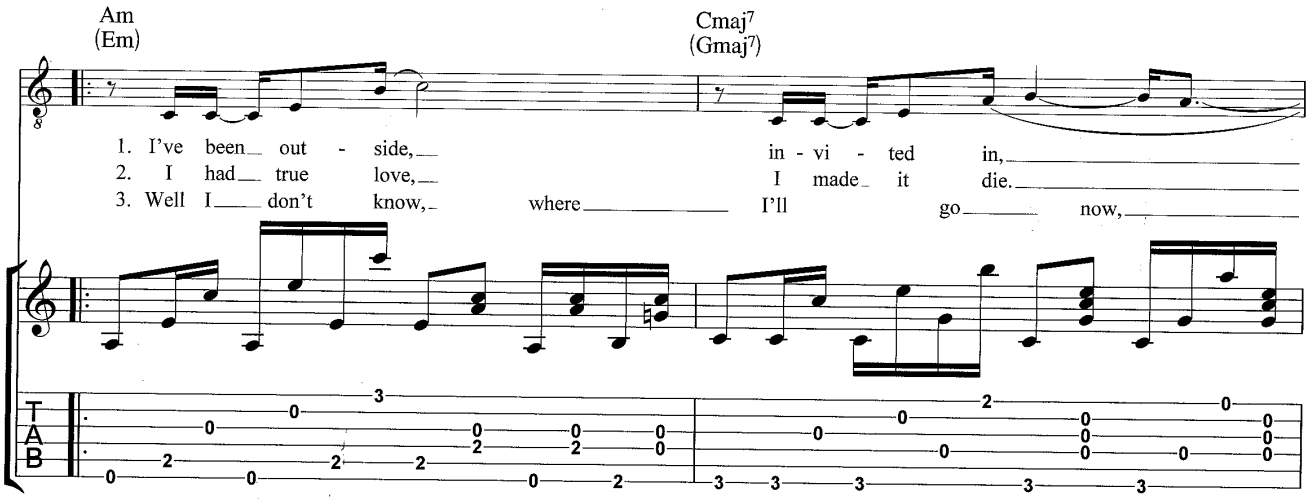
Gtr. 1 (acous.) (composite part).



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



Verse



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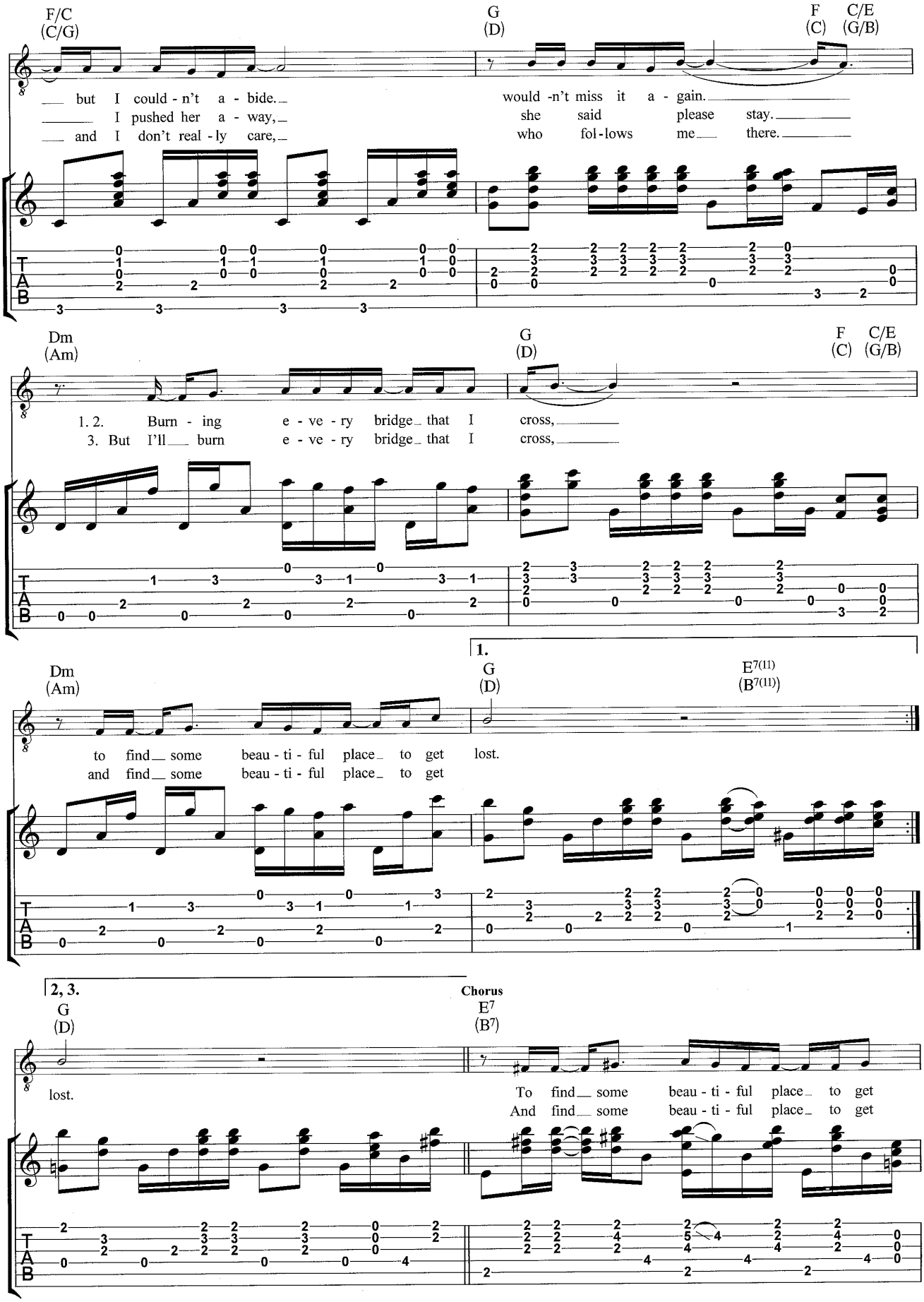
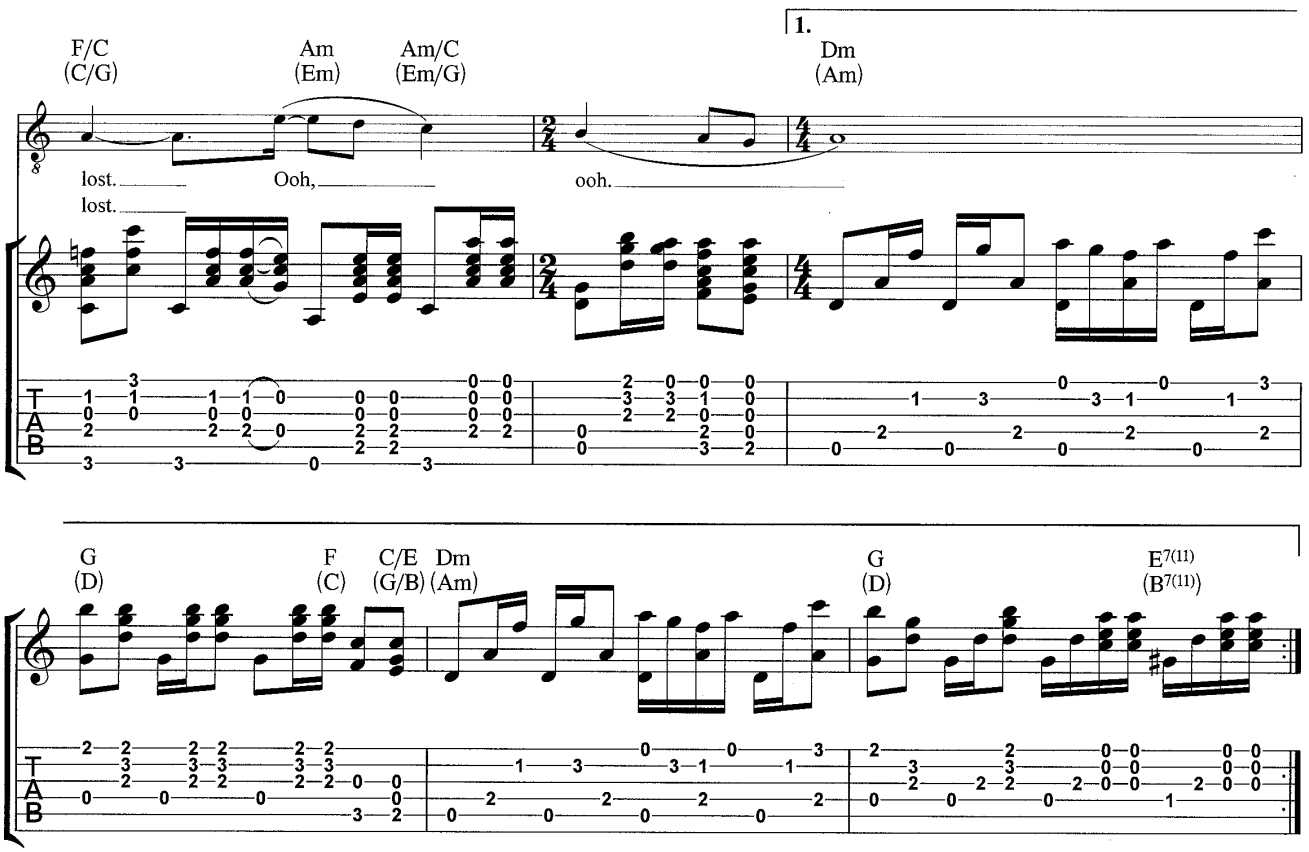
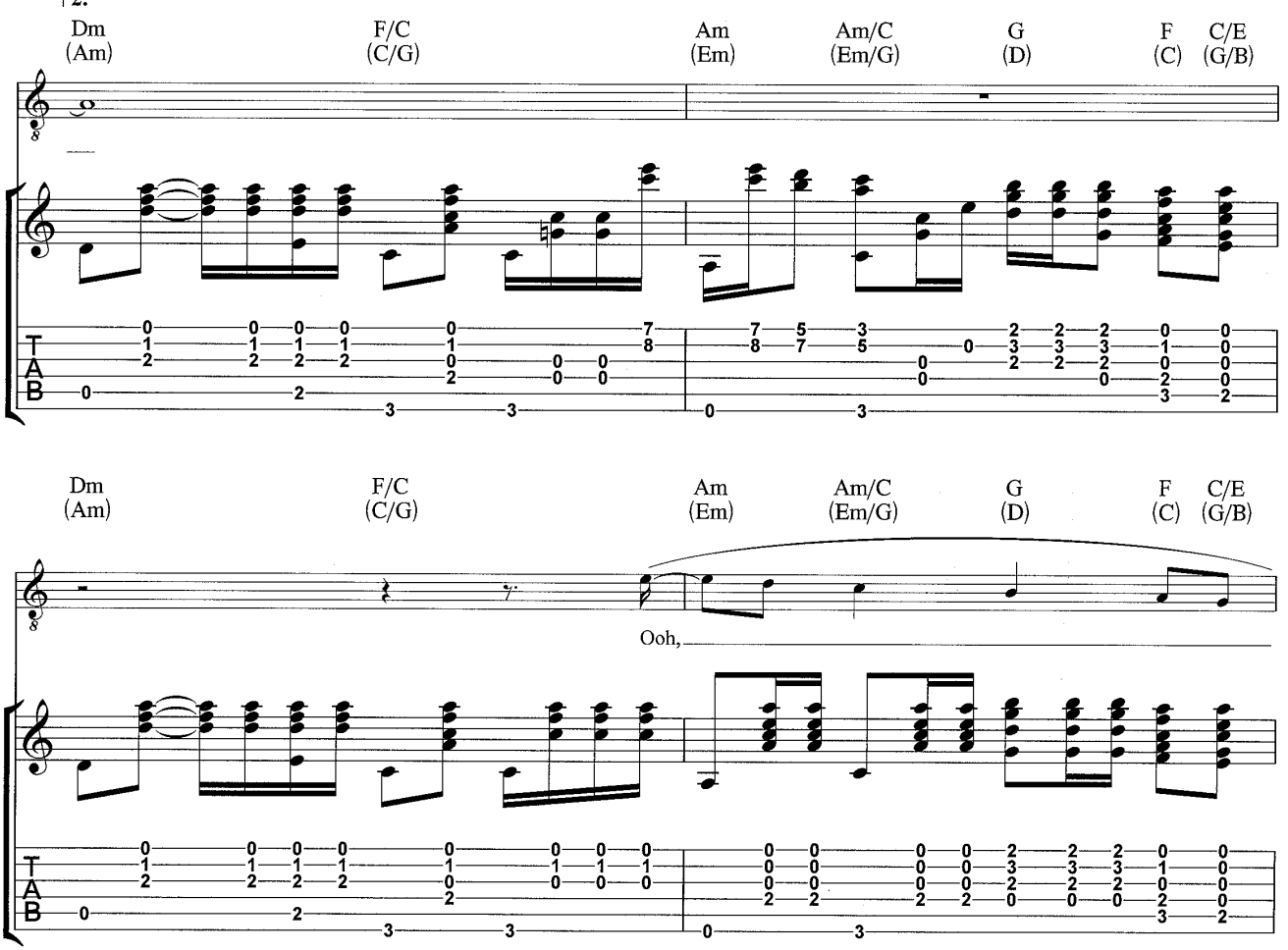
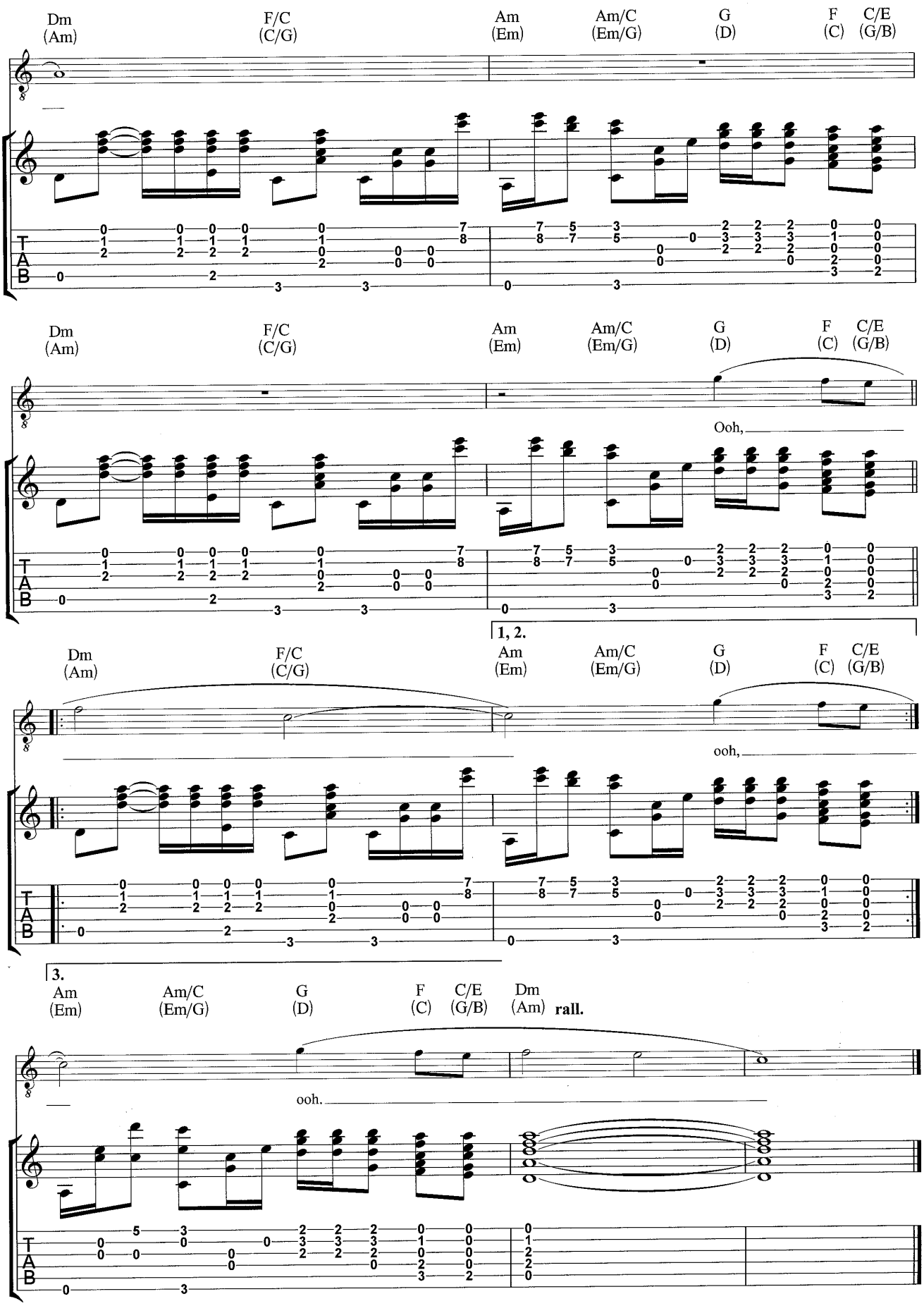

F/C
(C/G)
G
(D)
F
(C)
C/E
(G/B)
but I could - n't a - bide.
I pushed her a - way,
and I don't real - ly care,
would -n't miss it a - gain.
she said please stay.
who fol - lows me there.
Dm
(Am)
G
(D)
F
(C)
C/E
(G/B)
1. 2. Burn - ing e - ve - ry bridge that I cross,
3. But I'll burn e - ve - ry bridge that I cross,
1.
Dm
(Am)
G
(D)
E7(11)
(B7(11))
to find some beau - ti - ful place to get lost.
and find some beau - ti - ful place to get
2, 3.
G
(D)
Chorus
E7
(B7)
lost.
To find some beau - ti - ful place to get
And find some beau - ti - ful place to get


1.
F/C
(C/G)
Am
(Em)
Am/C
(Em/G)
Dm
(Am)
lost.
Ooh,
ooh.
lost.
G
(D)
F
(C)
C/E
(G/B)
Dm
(Am)
G
(D)
E7(11)
(B7(11))

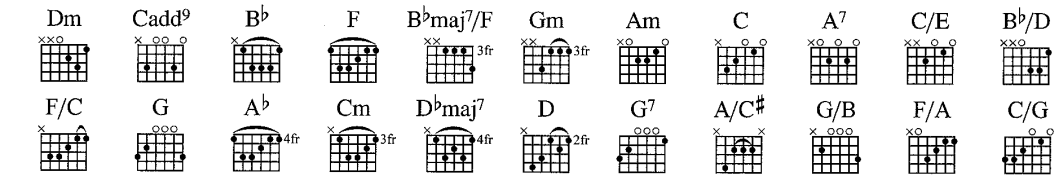
Interlude


2.
Dm
(Am)
F/C
(C/G)
Am
(Em)
Am/C
(Em/G)
G
(D)
F
(C)
C/E
(G/B)
Dm
(Am)
F/C
(C/G)
Am
(Em)
Am/C
(Em/G)
G
(D)
F
(C)
C/E
(G/B)
Ooh,


Dm (Am)
F/C (C/G)
Am (Em)
Am/C (Em/G)
G (D)
F (C)
C/E (G/B)
Ooh,
1, 2.
ooh,
3.
rall.
ooh.

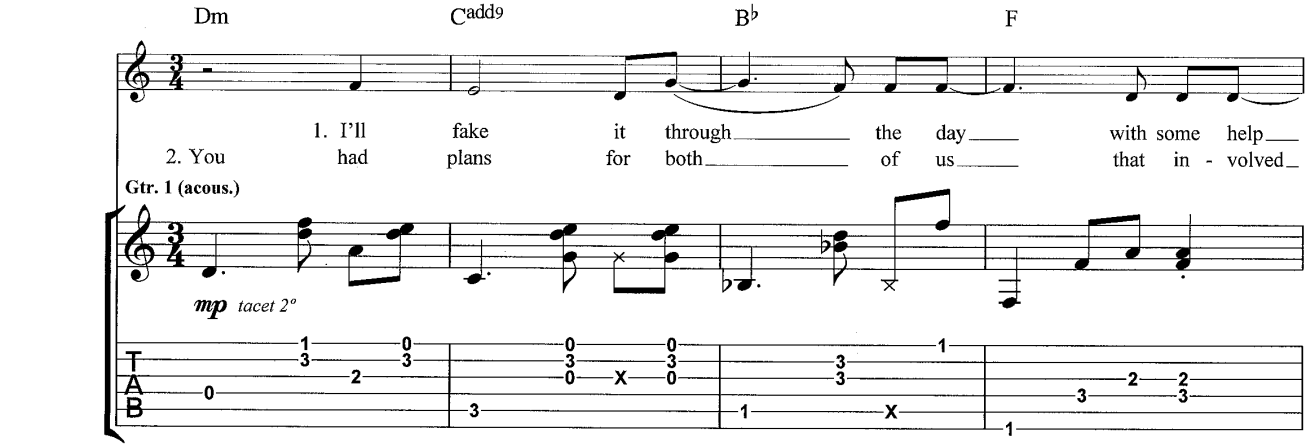
MISS MISERY

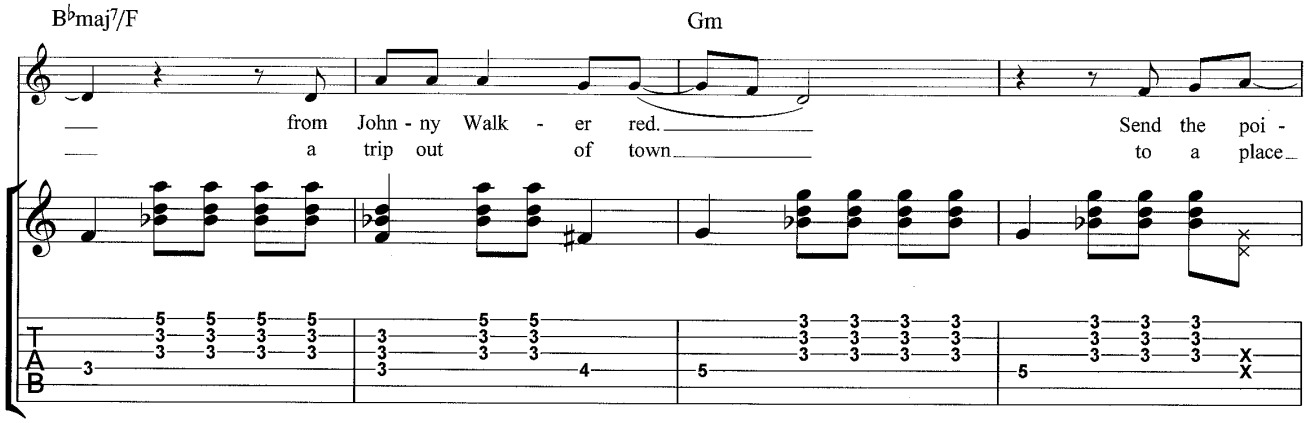
Words & Music by Elliott Smith

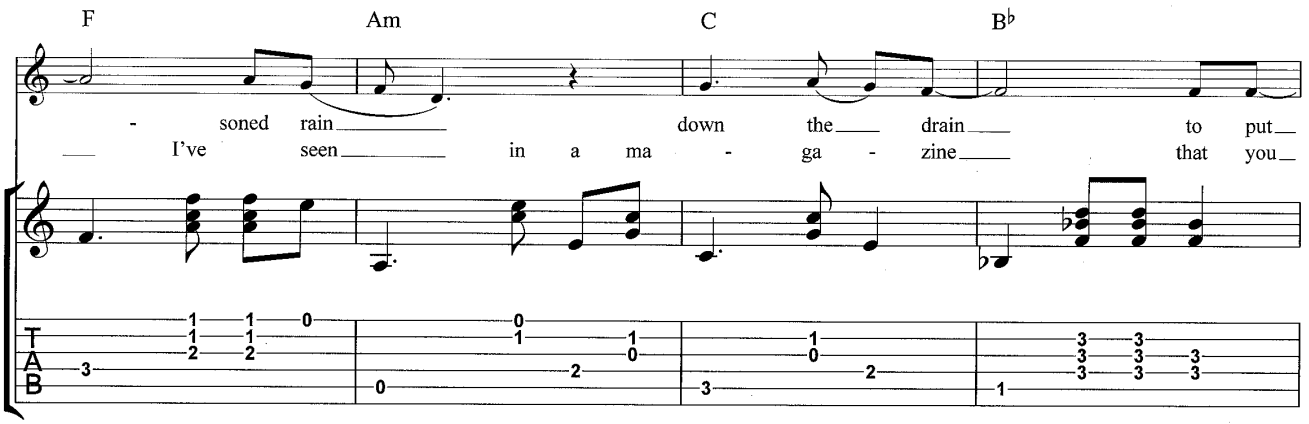


Verse

♩ = 126 ♫ = ♩³♪







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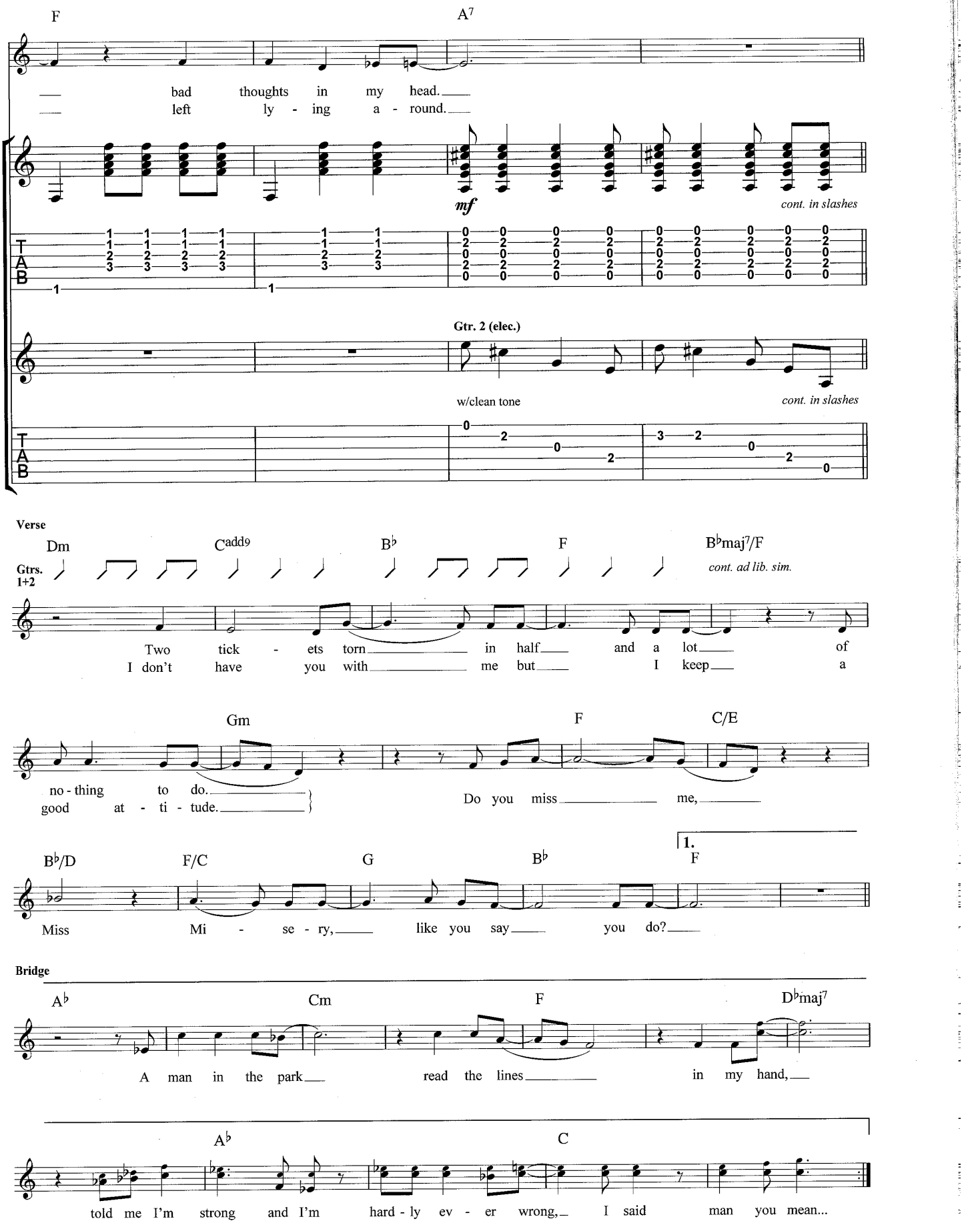
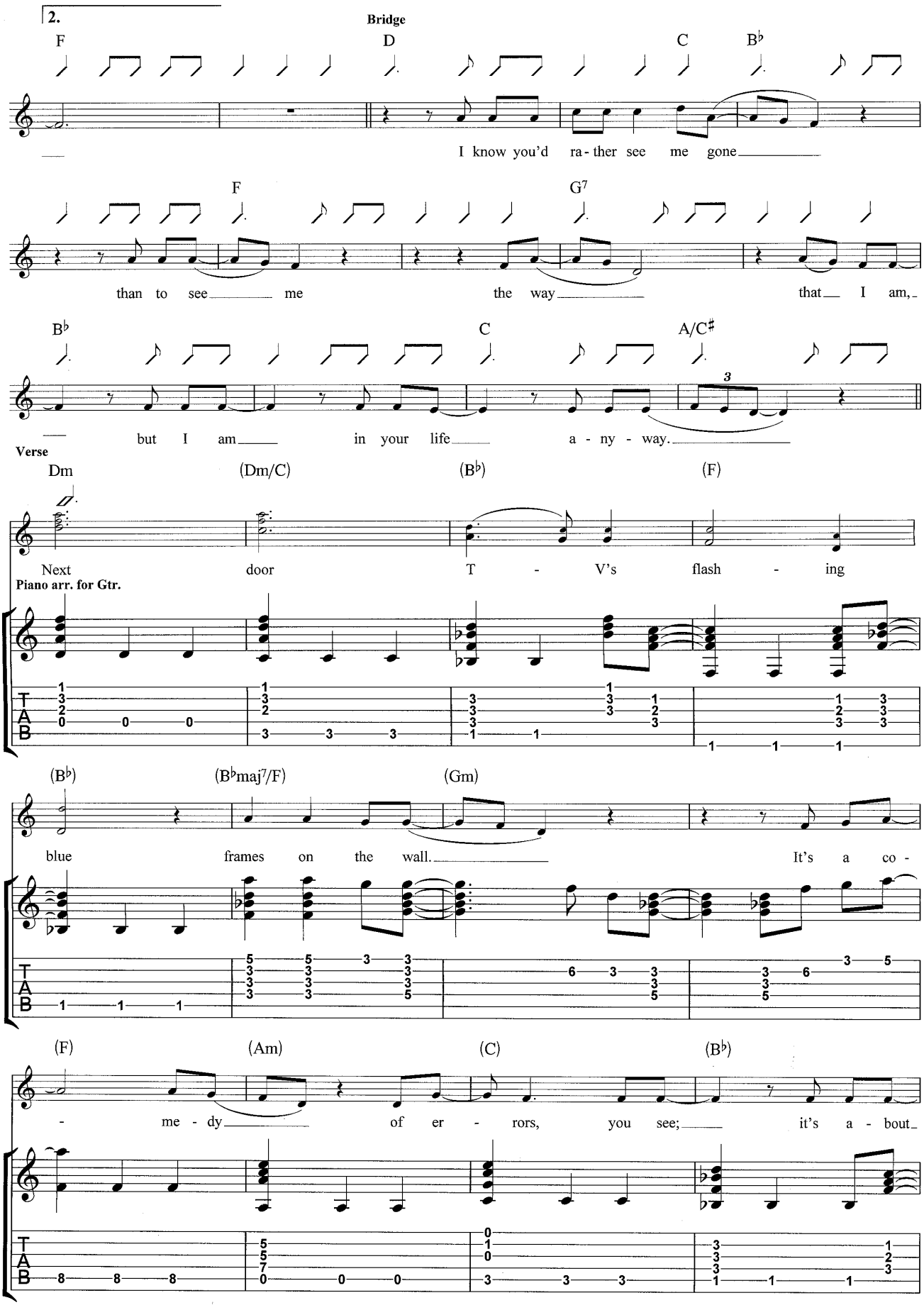
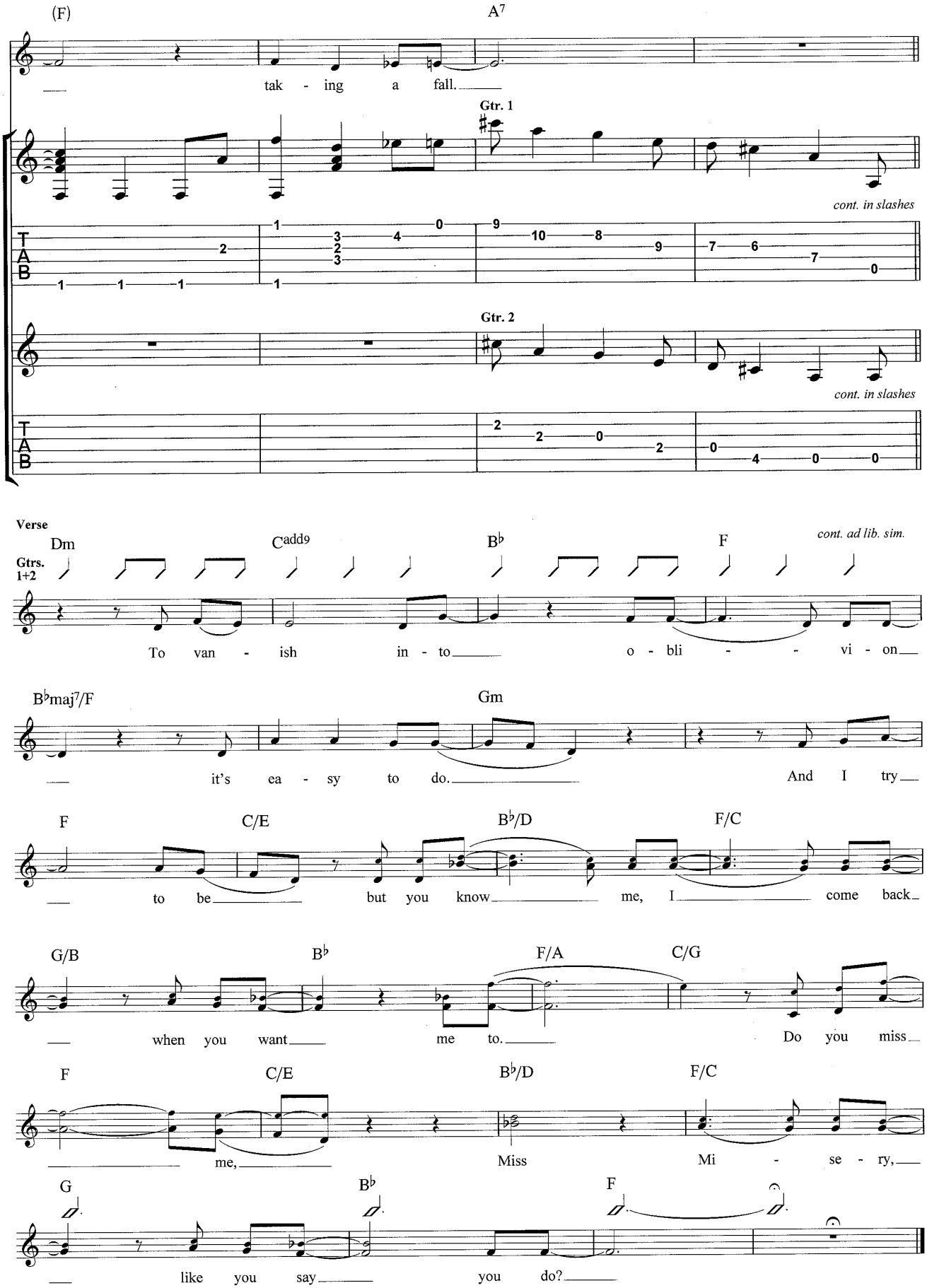
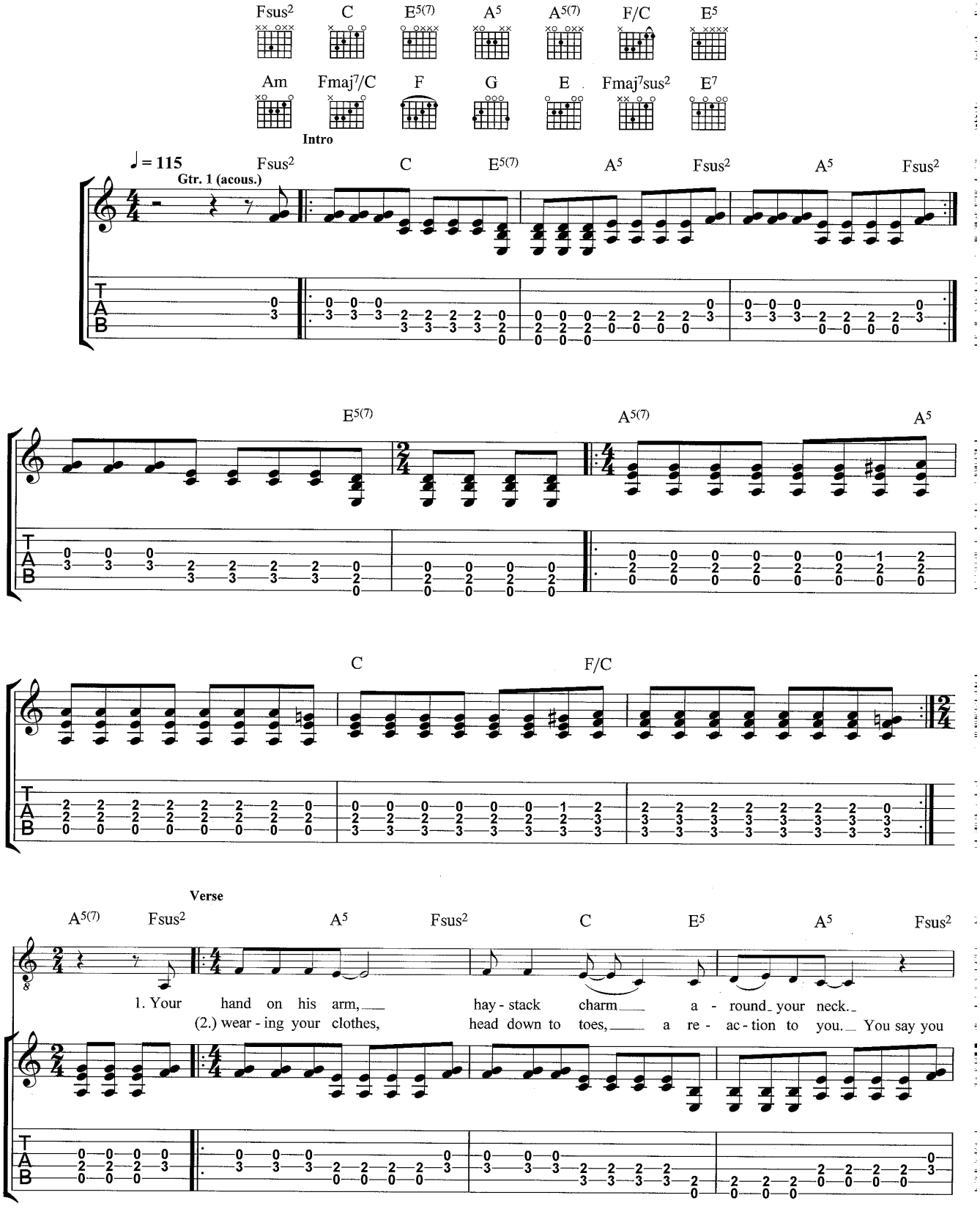

F
A7
bad thoughts in my head.
left ly - ing a - round.
mf
cont. in slashes
Gtr. 2 (elec.)
w/clean tone
cont. in slashes
Verse
Dm
Cadd9
B♭
F
B♭maj7/F
Gtrs. 1+2
cont. ad lib. sim.
Two tick - ets torn in half and a lot of
I don't have you with me but I keep a
Gm
F
C/E
no - thing to do.
good at - ti - tude.
Do you miss me,
B♭/D
F/C
G
B♭
1.
F
Miss Mi - se - ry, like you say you do?
Bridge
A♭
Cm
F
D♭maj7
A man in the park read the lines in my hand,
A♭
C
told me I'm strong and I'm hard - ly ev - er wrong, I said man you mean...


2.
Bridge
F
D
C
B♭
I know you'd ra - ther see me gone
F
G7
than to see me the way that I am,
B♭
C
A/C♯
but I am in your life a - ny - way.
Verse
Dm
(Dm/C)
(B♭)
(F)
Next door T - V's flash - ing
Piano arr. for Gtr.
(B♭)
(B♭maj7/F)
(Gm)
blue frames on the wall. It's a co -
(F)
(Am)
(C)
(B♭)
- me - dy of er - rors, you see; it's a - bout


(F)
A7
tak - ing a fall.
Gtr. 1
cont. in slashes
Gtr. 2
cont. in slashes
Verse
Gtrs. 1+2
Dm
Cadd9
B♭
F
cont. ad lib. sim.
To van - ish in - to o - bli - - vi - on
B♭maj7/F
Gm
it's ea - sy 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 Mi - se - ry,
G
B♭
F
like you say you do?

NEEDLE IN THE HAY

Words & Music by Elliott Smith



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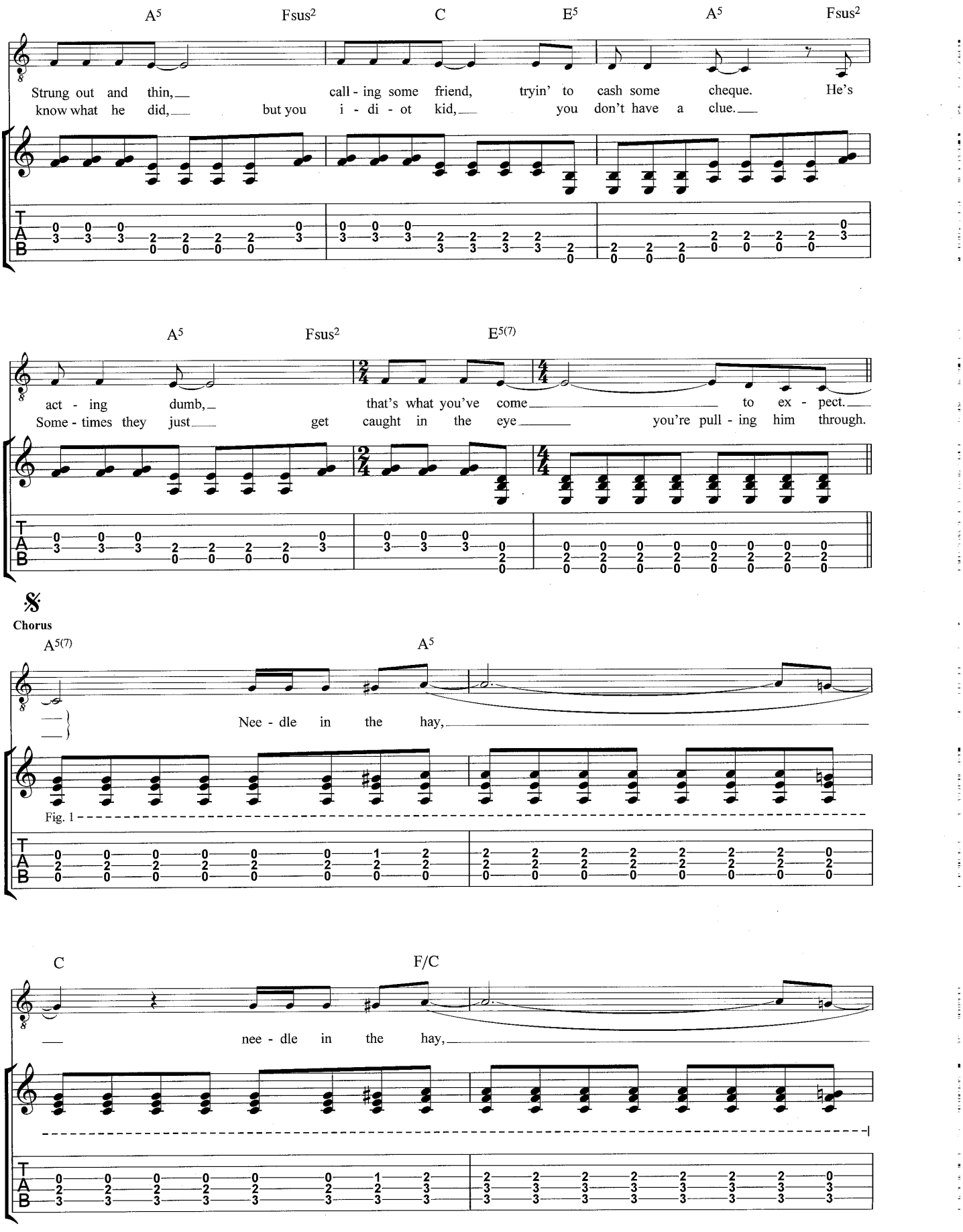
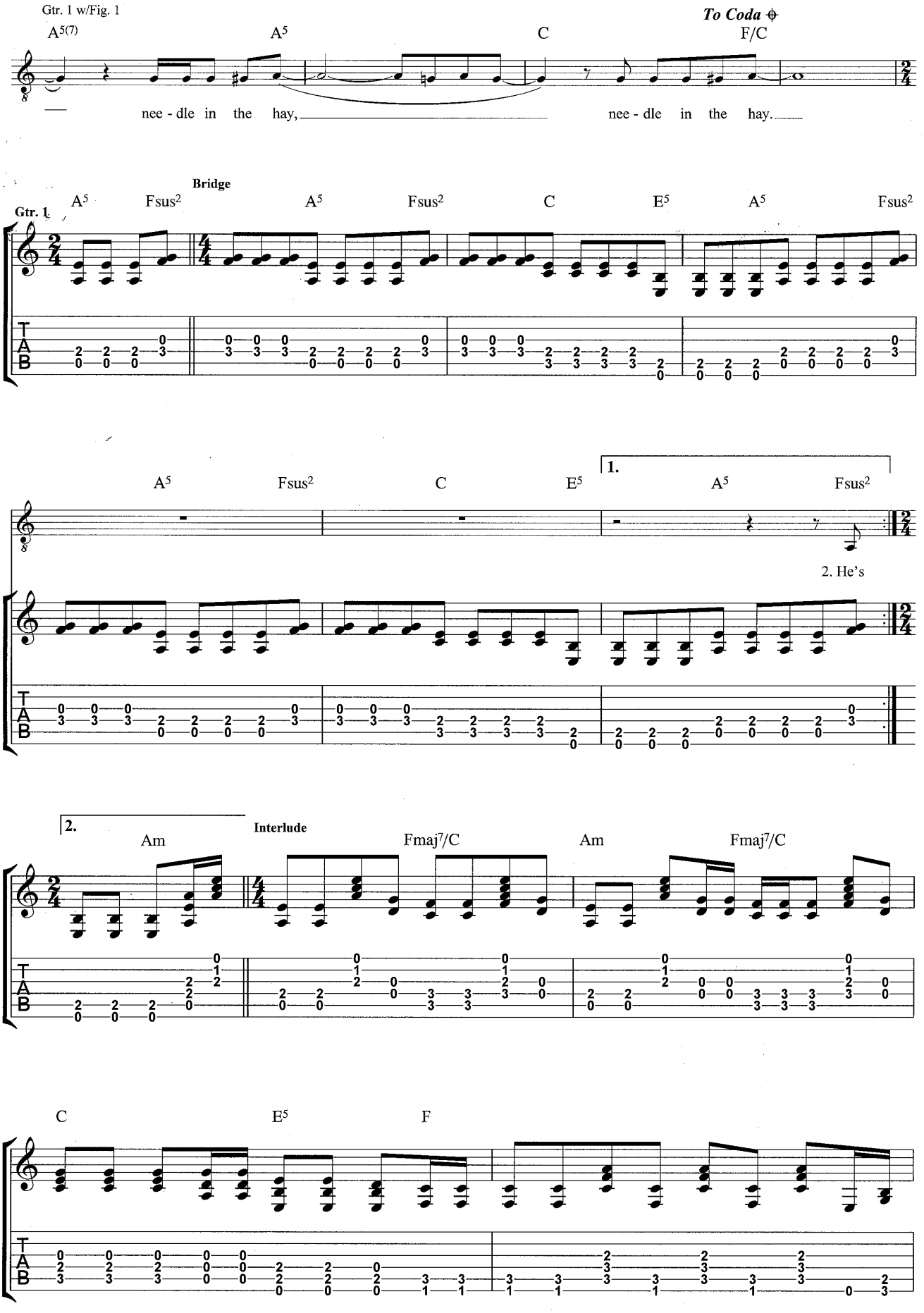
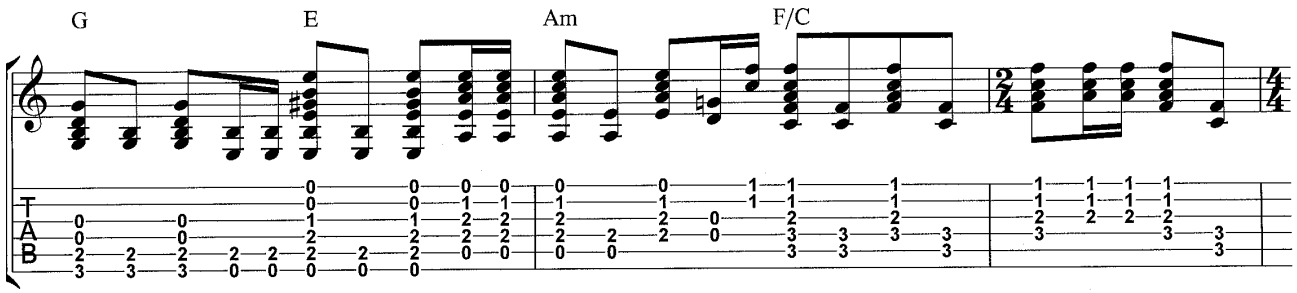
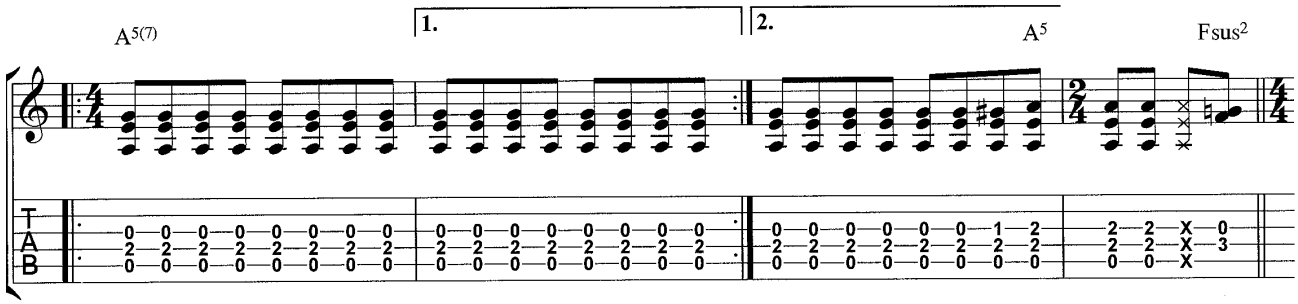
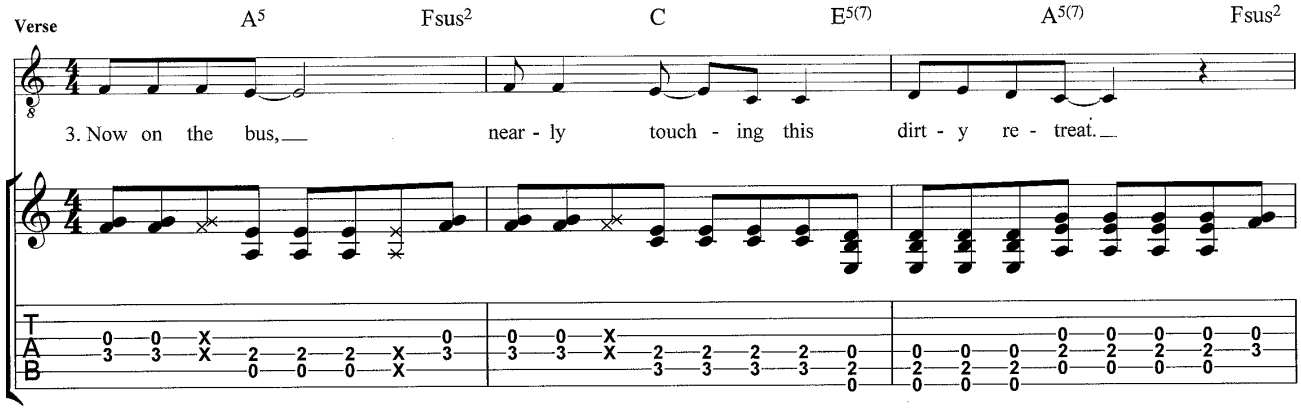
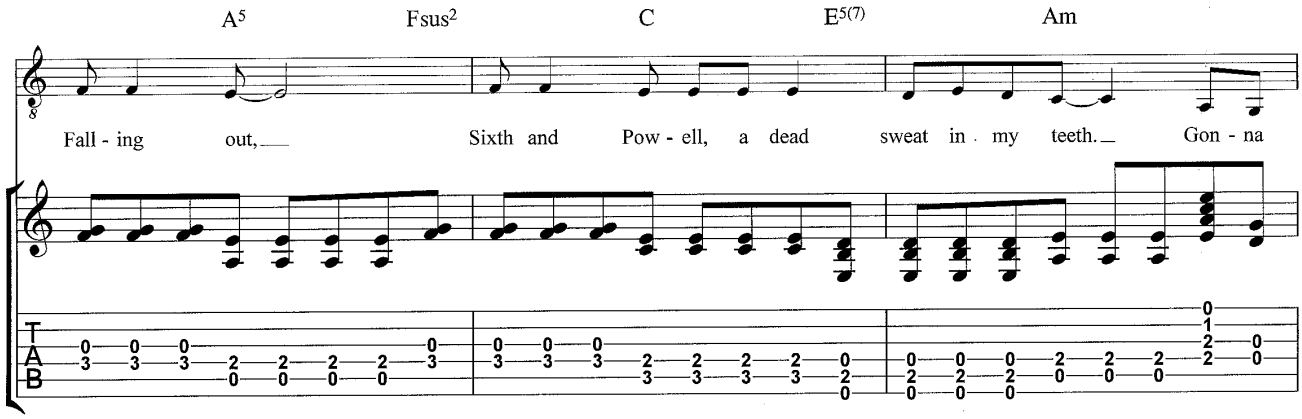

A5 Fsus2 C E5 A5 Fsus2
Strung out and thin, call - ing some friend, tryin' to cash some cheque. He's
know what he did, but you i - di - ot kid, you don't have a clue.
A5 Fsus2 E5(7)
act - ing dumb, that's what you've come to ex - pect.
Some - times they just get caught in the eye you're pull - ing him through.
Chorus
A5(7) A5
Nee - dle in the hay,
Fig. 1
C F/C
nee - dle in the hay,

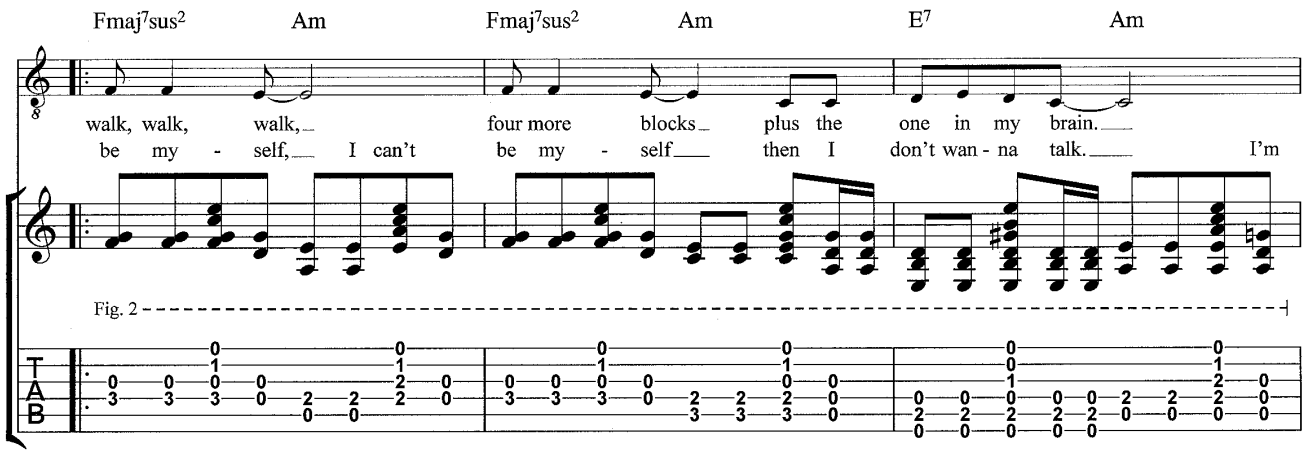

Gtr. 1 w/Fig. 1
A5(7)
A5
C
To Coda
F/C
nee - dle in the hay,
nee - dle in the hay.
Bridge
Gtr. 1
A5
Fsus2
A5
Fsus2
C
E5
A5
Fsus2
A5
Fsus2
C
E5
1.
A5
Fsus2
2. He's
2.
Am
Interlude
Fmaj7/C
Am
Fmaj7/C
C
E5
F

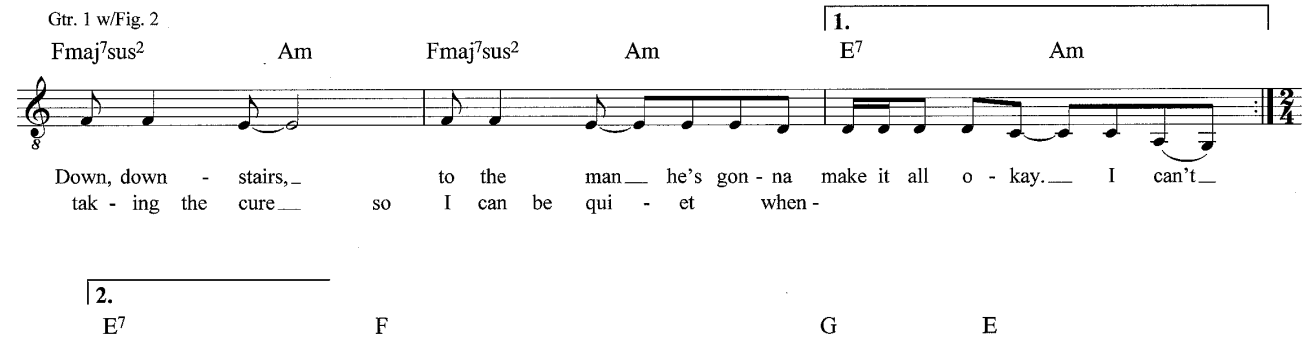

G
E
Am
F/C

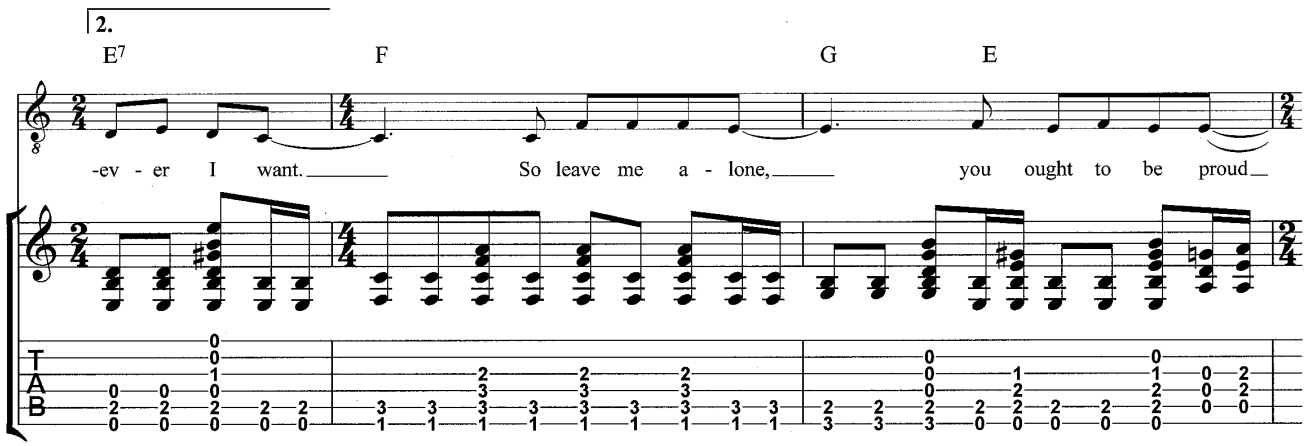

A5(7)
1.
2.
A5
Fsus2

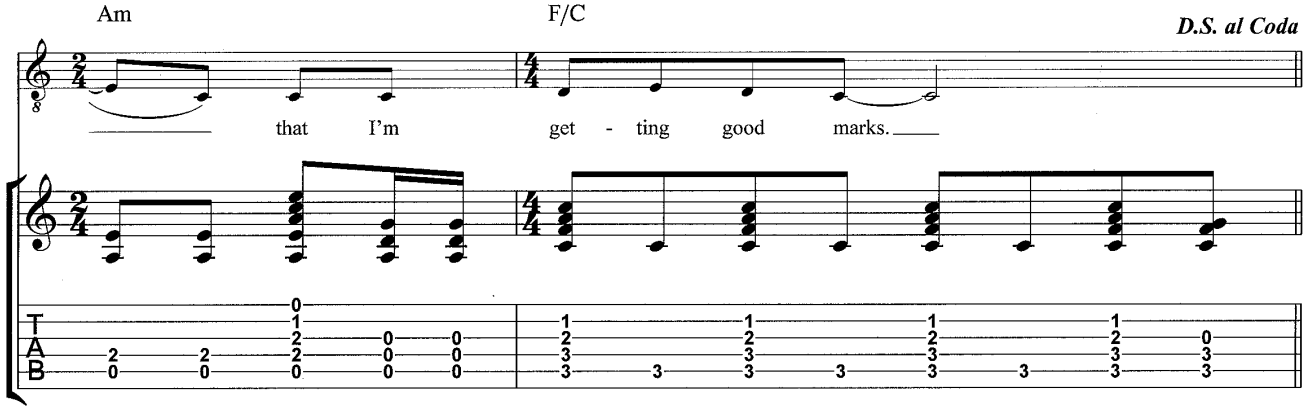

Verse
A5
Fsus2
C
E5(7)
A5(7)
Fsus2
3. Now on the bus, near - ly touch - ing this dirt - y re - treat.


A5
Fsus2
C
E5(7)
Am
Fall - ing out, Sixth and Pow - ell, a dead sweat in my teeth. Gon - na


Fmaj7sus2 Am Fmaj7sus2 Am E7 Am
walk, walk, walk, four more blocks plus the one in my brain.
be my - self, I can't be my - self then I don't wan - na talk. I'm
Fig. 2
T
A
B


Gtr. 1 w/Fig. 2
1.
Fmaj7sus2 Am Fmaj7sus2 Am E7 Am
Down, down - stairs, to the man he's gon - na make it all o - kay. I can't
tak - ing the cure so I can be qui - et when -


2.
E7 F G E
-ev - er I want. So leave me a - lone, you ought to be proud
T
A
B


Am F/C
D.S. al Coda
that I'm get - ting good marks.
T
A
B

Coda

F/C Am cont. sim.

Nee - dle in the hay,

Gtr. 1

cont. in slashes

C Fmaj7/C Am C Fmaj7/C

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

Am F/C Am F/C C E

1° only

Outro

A5 F A5 F C E F

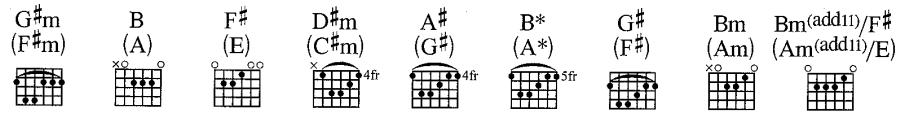
rall.

G E A5 F E5(7) F

A FOND FAREWELL

Words & Music by Elliott Smith

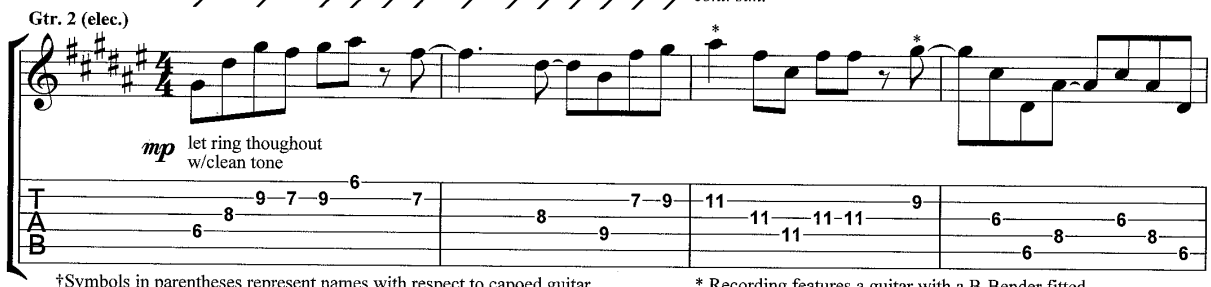
Gtr. 1 chords - capo 2nd fret



Intro ♩ = 122

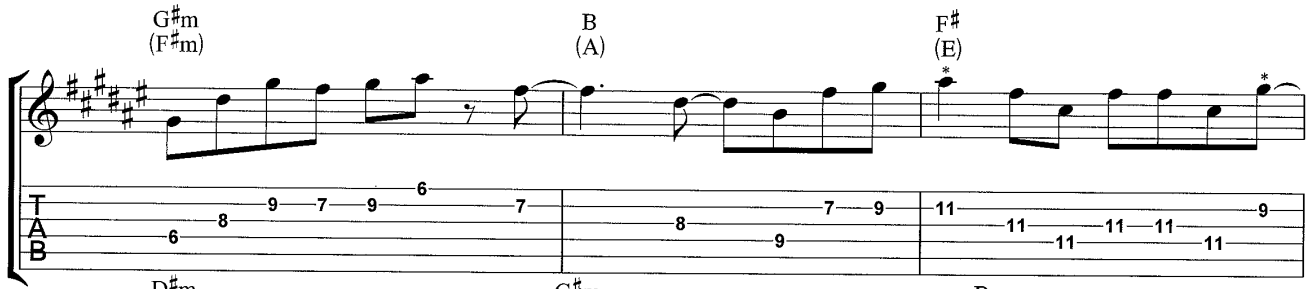
Gtr. 1 (acous.) G♯m (†F♯m) B (A) F♯ (E) D♯m (C♯m) cont. sim.

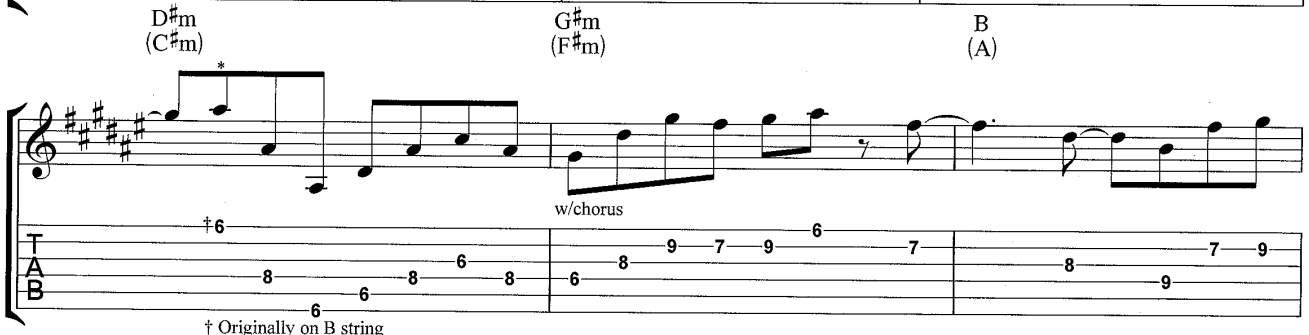
Gtr. 2 (elec.)

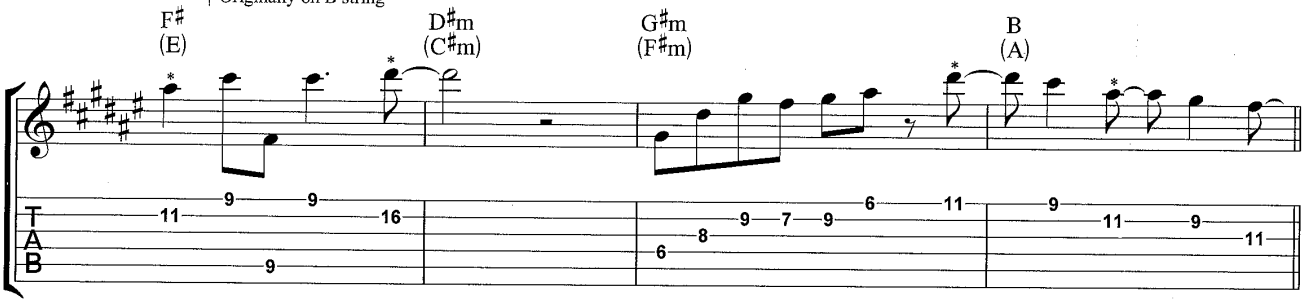


†Symbols in parentheses represent names with respect to capoed guitar. Symbols above represent actual sounding chords. Tab 0 = Capo 2nd fret.

* Recording features a guitar with a B-Bender fitted. All asterisked notes are originally bent up from 1 tone below.







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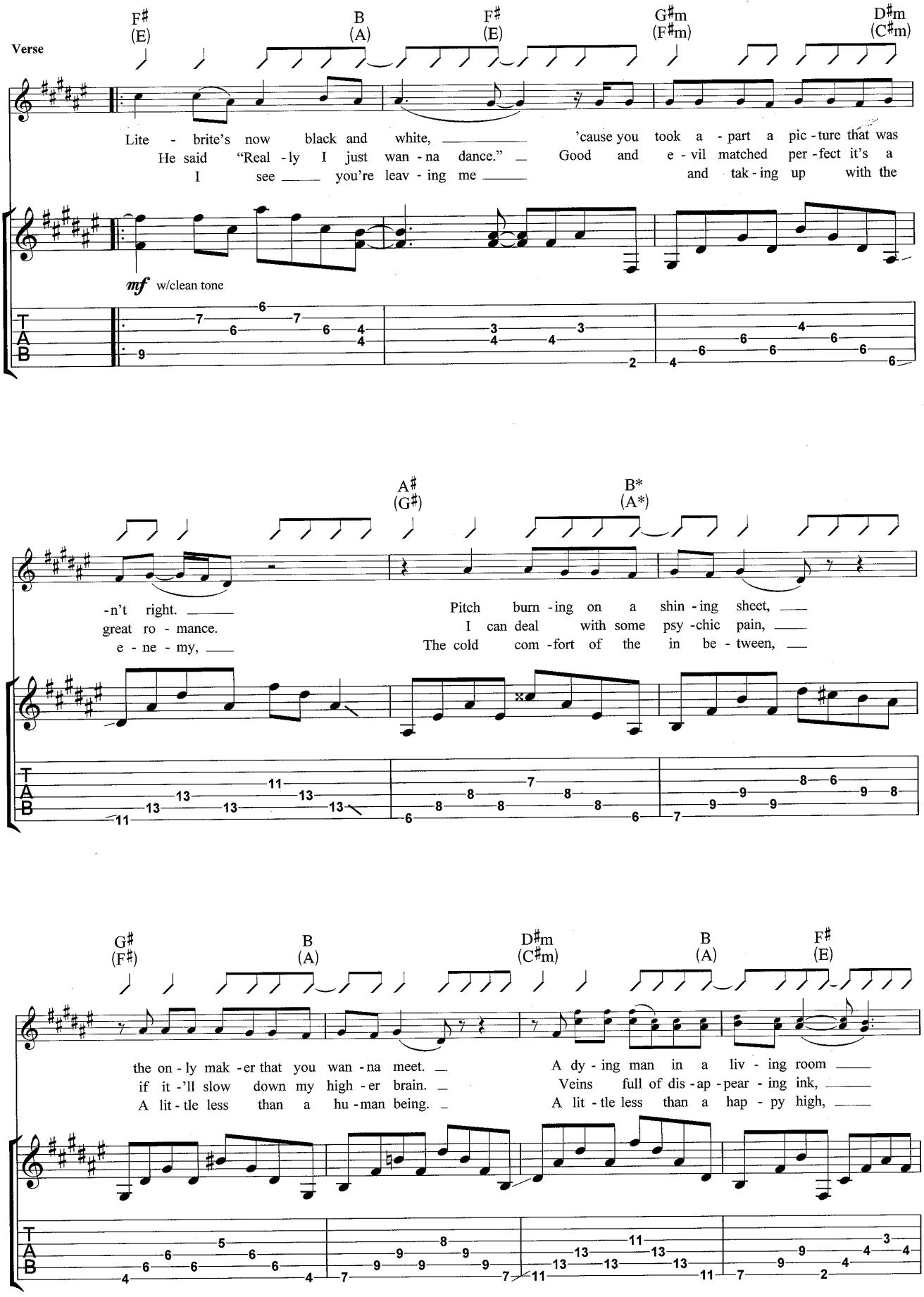
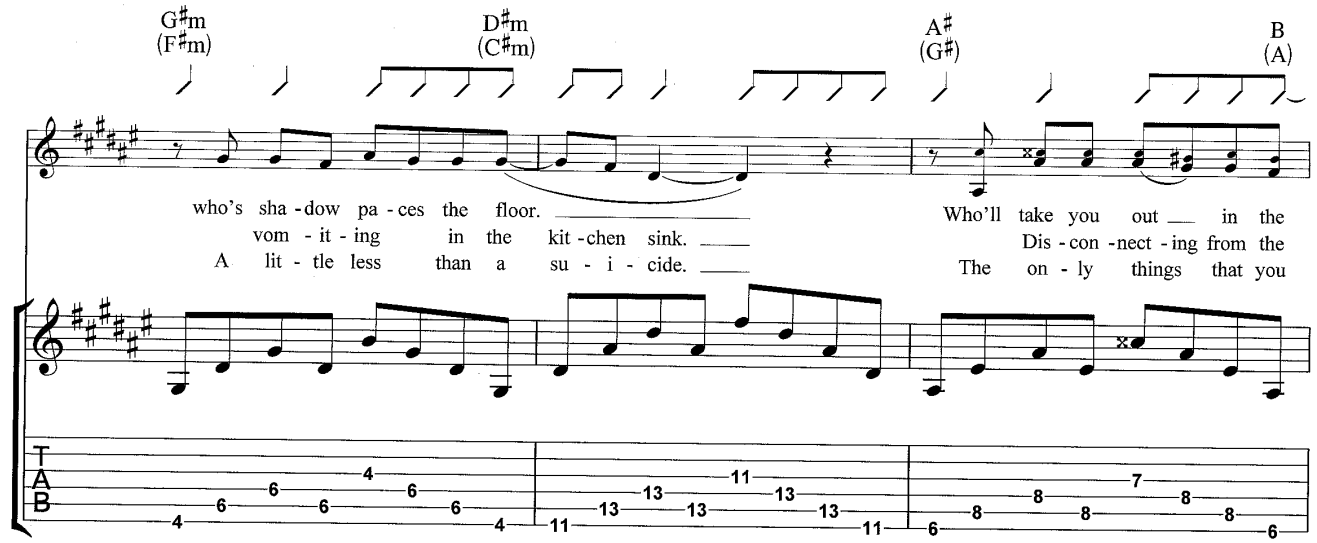
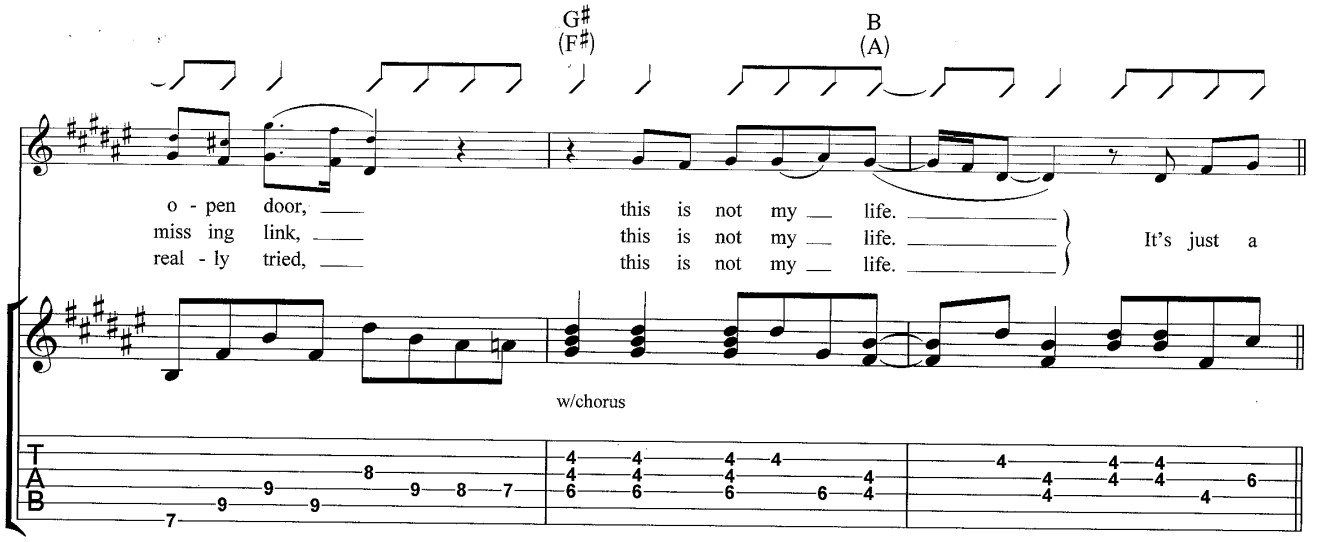
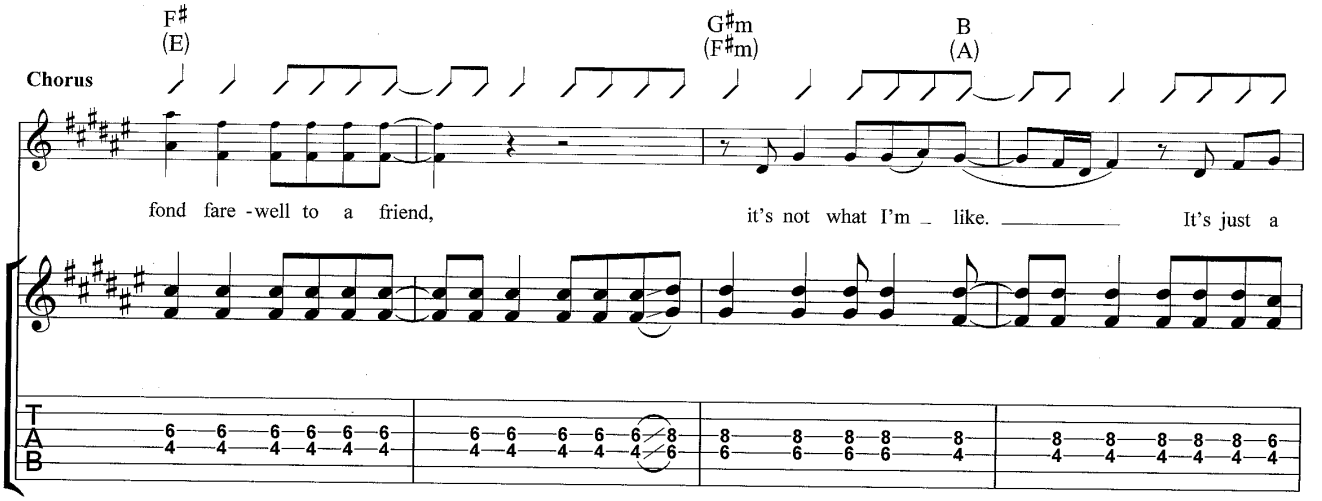
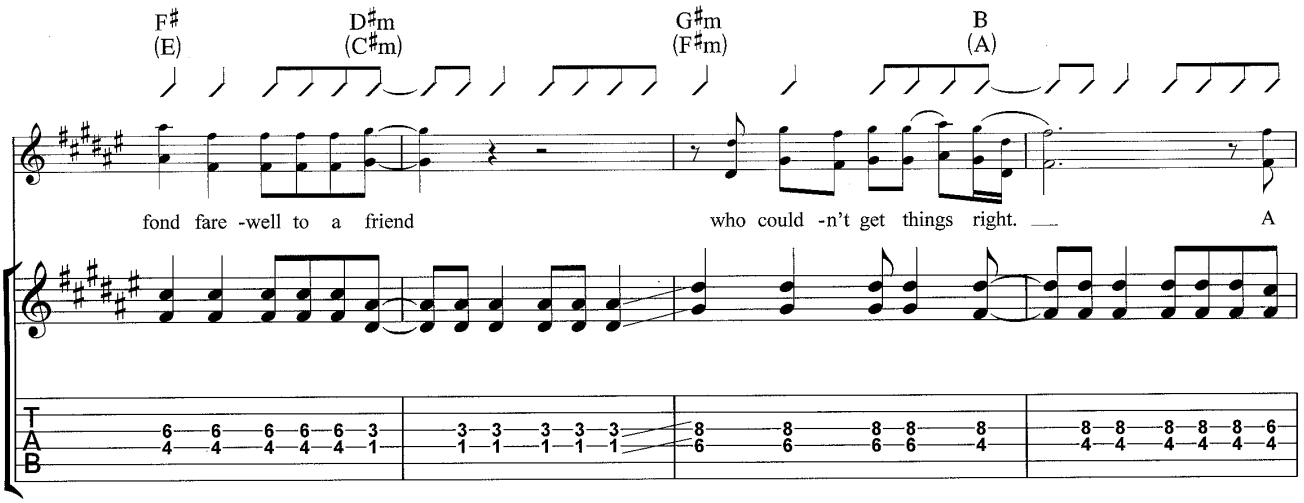
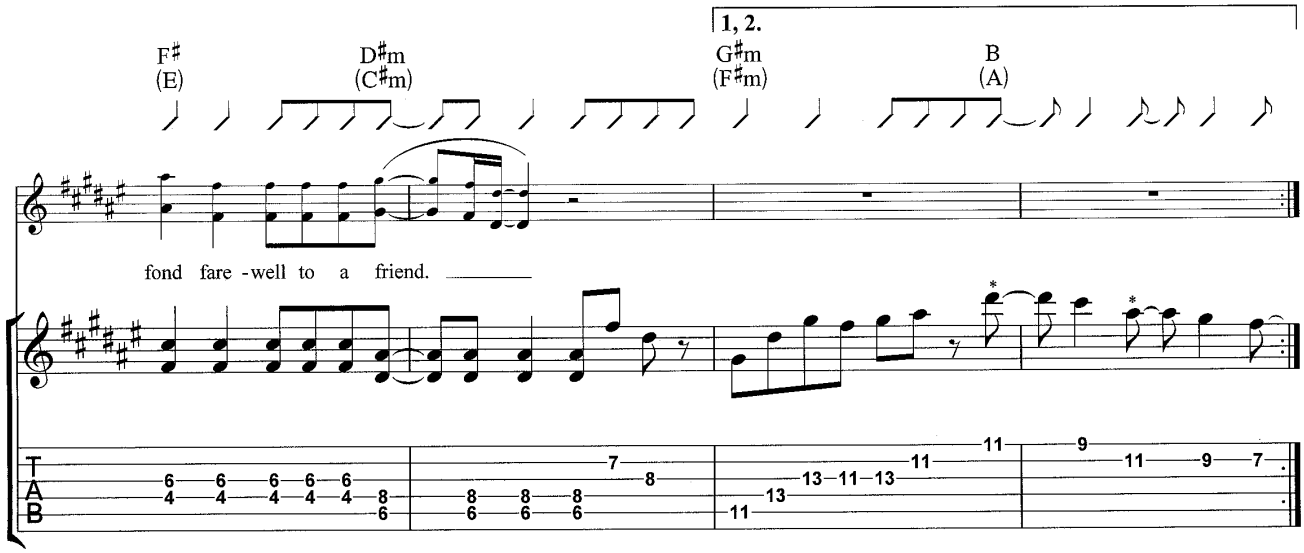

Verse
F♯ (E)
B (A)
F♯ (E)
G♯m (F♯m)
D♯m (C♯m)
Lite - brite's now black and white, 'cause you took a - part a pic - ture that was
He said "Real - ly I just wan - na dance." Good and e - vil matched per - fect it's a
I see you're leav - ing me and tak - ing up with the
mf w/clean tone
A♯ (G♯)
B* (A*)
-n't right. Pitch burn - ing on a shin - ing sheet,
great ro - mance. I can deal with some psy - chic pain,
e - ne - my, The cold com - fort of the in be - tween,
G♯ (F♯)
B (A)
D♯m (C♯m)
B (A)
F♯ (E)
the on - ly mak - er that you wan - na meet. A dy - ing man in a liv - ing room
if it -'ll slow down my high - er brain. Veins full of dis - ap - pear - ing ink,
A lit - tle less than a hu - man being. A lit - tle less than a hap - py high,

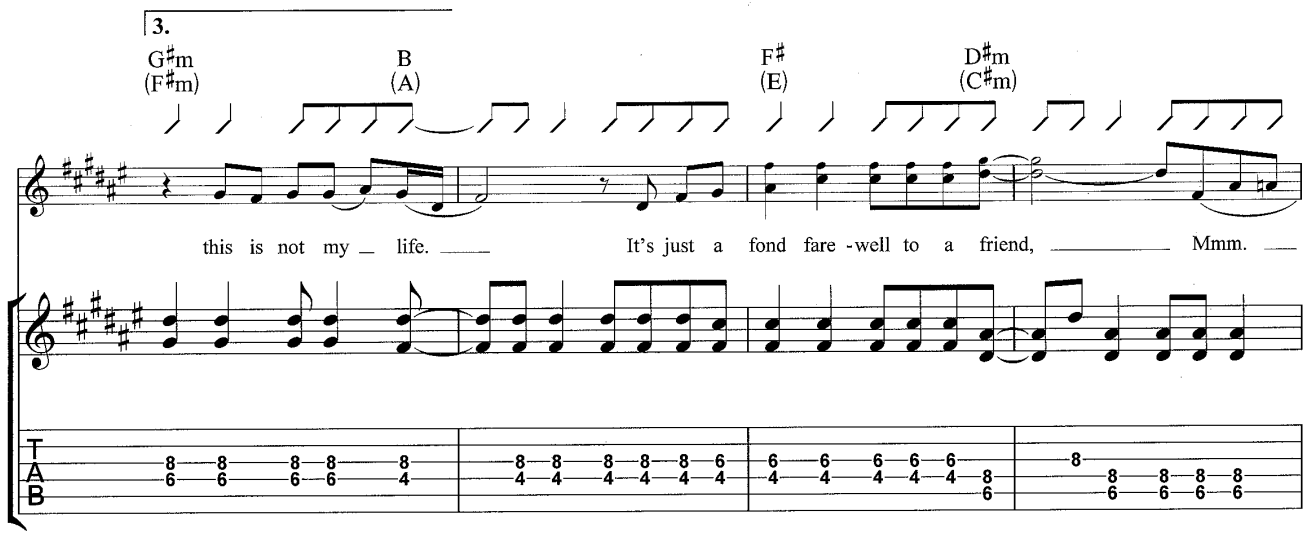

G♯m
(F♯m)
D♯m
(C♯m)
A♯
(G♯)
B
(A)
who's sha - dow pa - ces the floor.
vom - it - ing in the kit - chen sink.
A lit - tle less than a su - i - cide.
Who'll take you out in the
Dis - con - nect - ing from the
The on - ly things that you

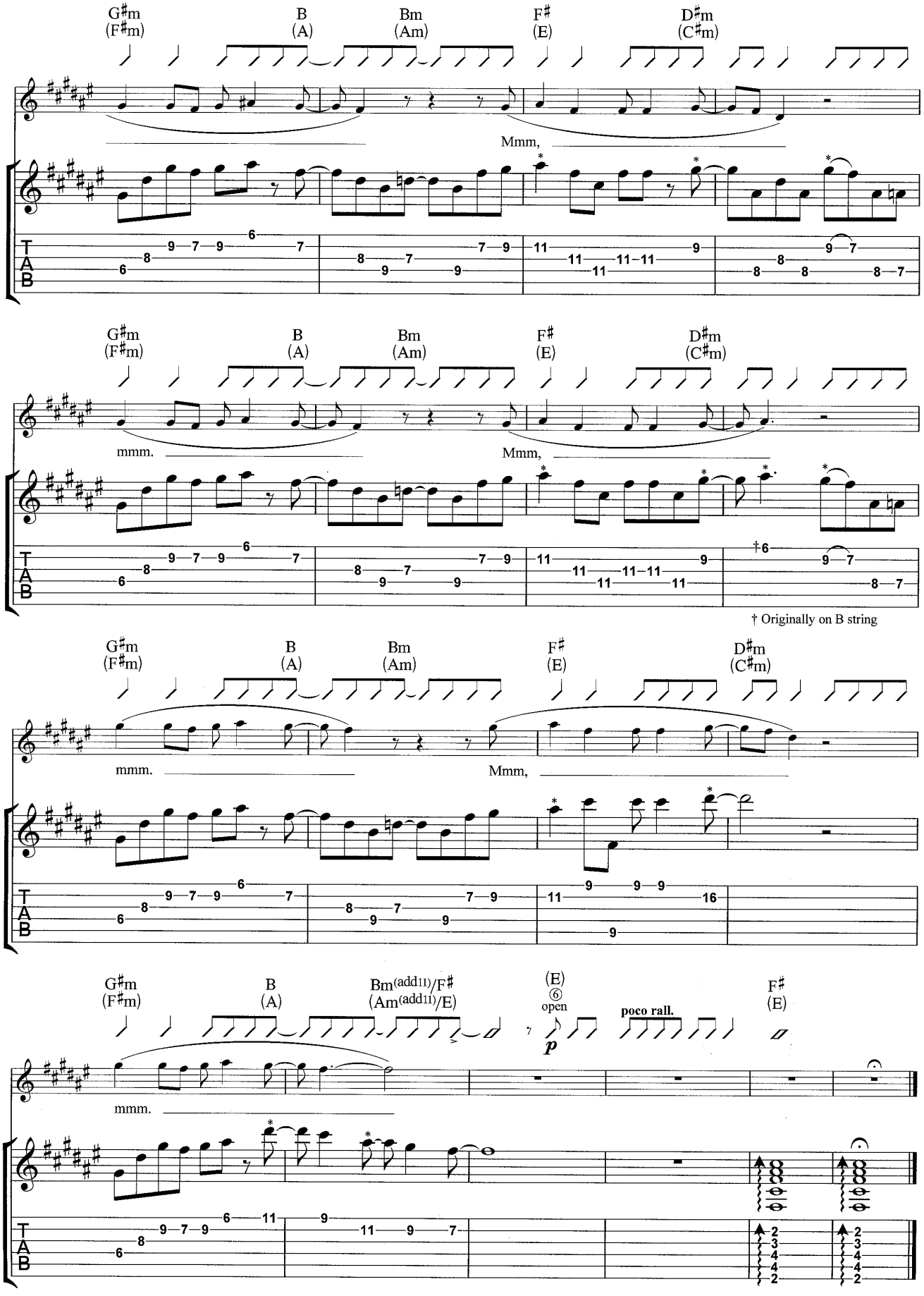

G♯
(F♯)
B
(A)
o - pen door,
miss ing link,
real - ly tried,
this is not my life.
this is not my life.
this is not my life.
It's just a
w/chorus


F♯
(E)
G♯m
(F♯m)
B
(A)
Chorus
fond fare - well 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.
A

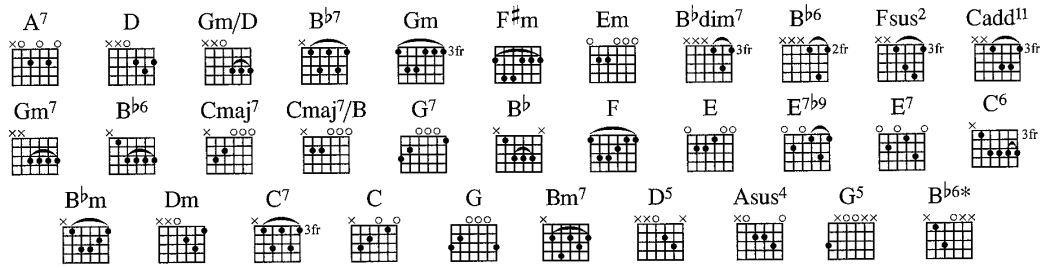

1, 2.
F♯ (E)
D♯m (C♯m)
G♯m (F♯m)
B (A)
fond fare -well to a friend.


3.
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.


G♯m (F♯m)
B (A)
Bm (Am)
F♯ (E)
D♯m (C♯m)
Mmm,
mmm.
† Originally on B string
Bm(add11)/F♯ (Am(add11)/E)
(E) ⑥ open
poco rall.
p

PRETTY MARY K

Words & Music by Elliott Smith



Verse

♩. = 47

(A7) D *Gm/D

Gtr. 1

1. Al - most for - got,

Gtr. 1 (acous.) Gtr. 2 (elec.)

f let ring...

mf let ring... w/clean tone + w/rotating speaker

Gtr.1 tacet

*chords implied by harmony

B♭7 A7 Gm

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

A7 F♯m Em

past ev' - ry - one,

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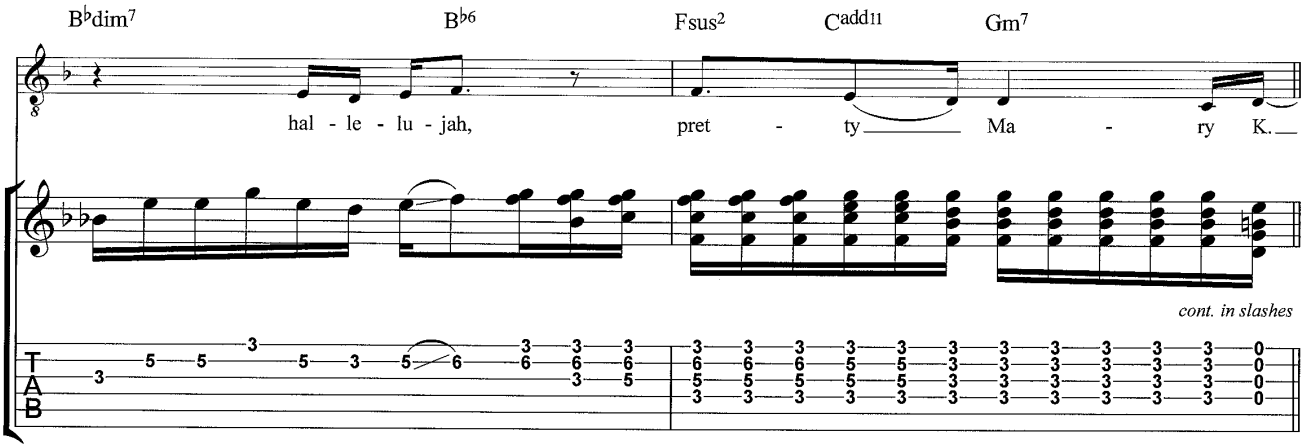
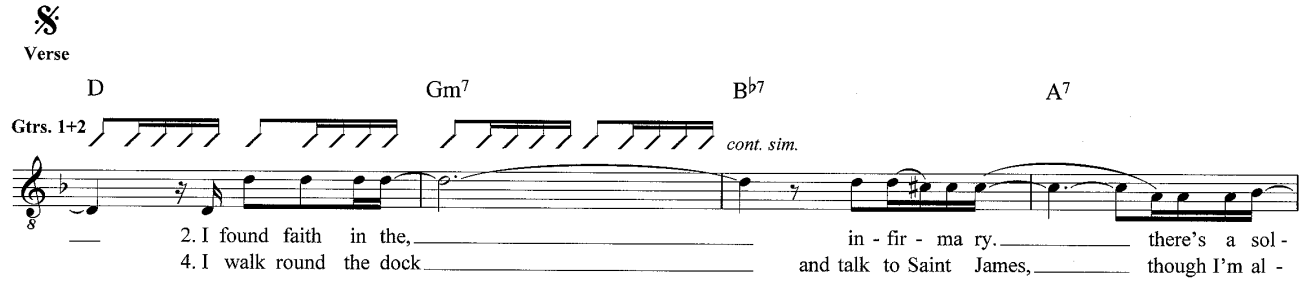
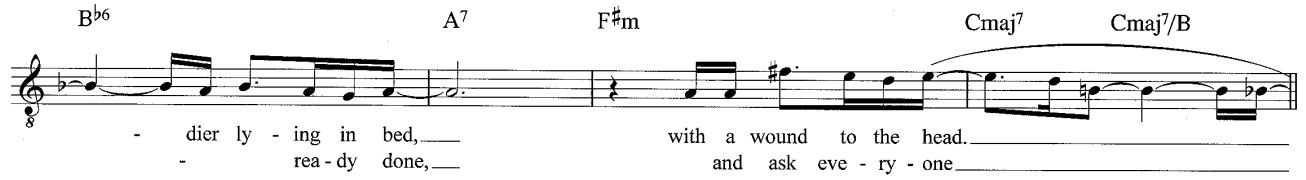
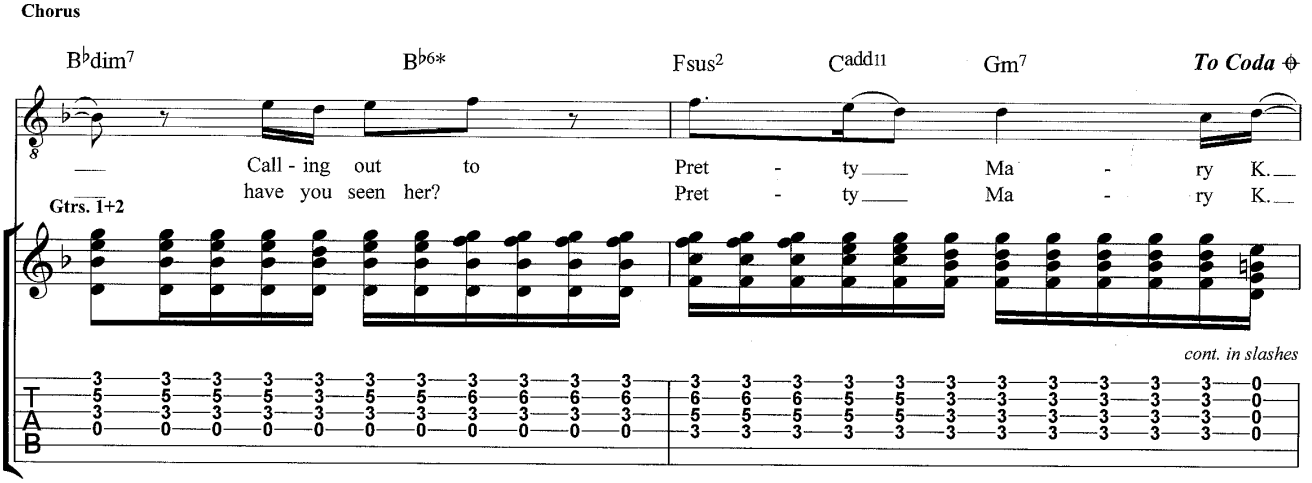
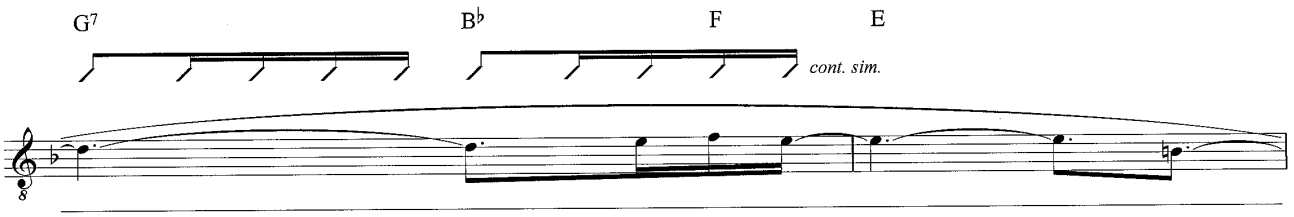
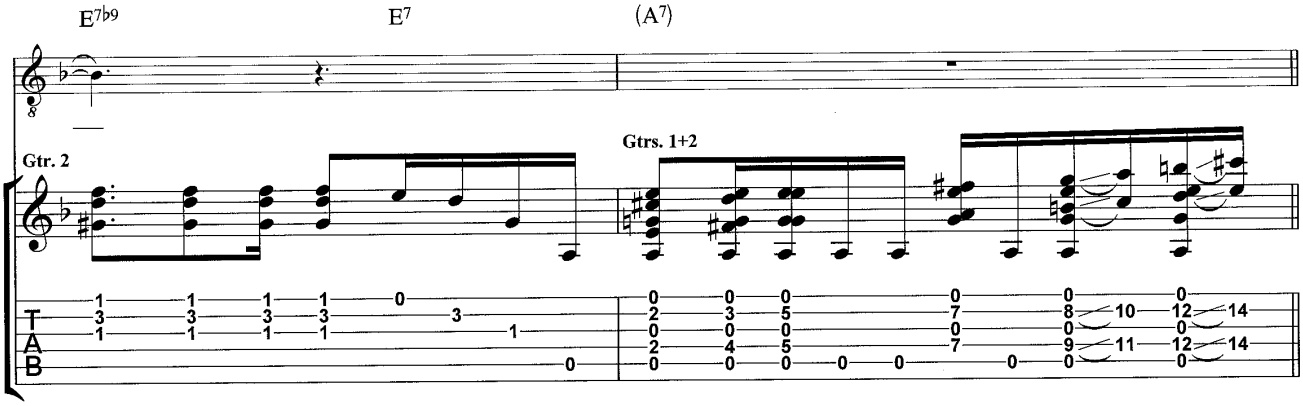

B♭dim7
B♭6
Fsus2
Cadd11
Gm7
hal - le - lu - jah,
pret - ty
Ma - ry K.
cont. in slashes
T
A
B

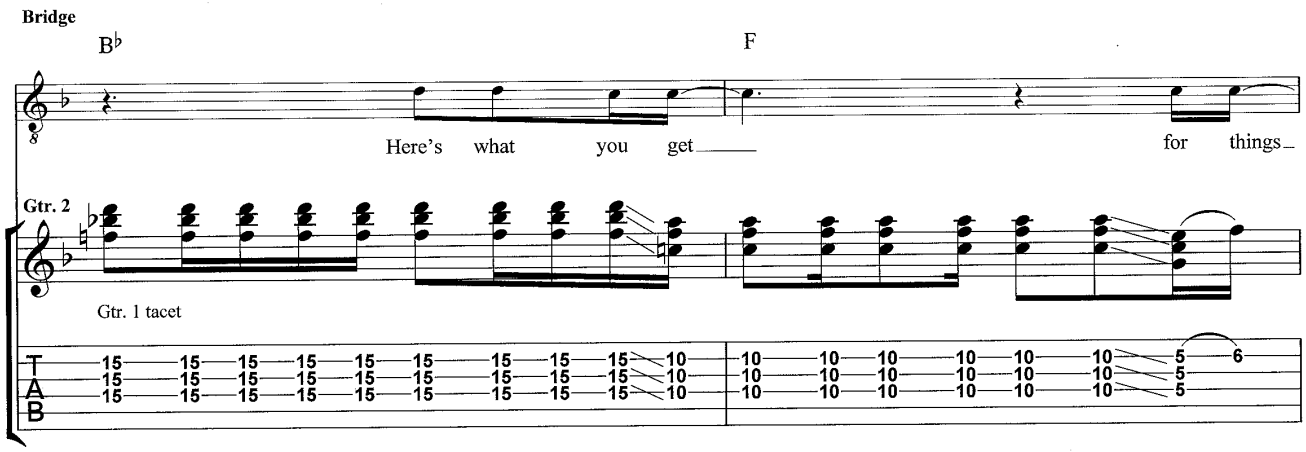

Verse
D
Gm7
B♭7
A7
Gtrs. 1+2
cont. sim.
2. I found faith in the,
in - fir - ma ry.
there's a sol -
4. I walk round the dock
and talk to Saint James,
though I'm al -

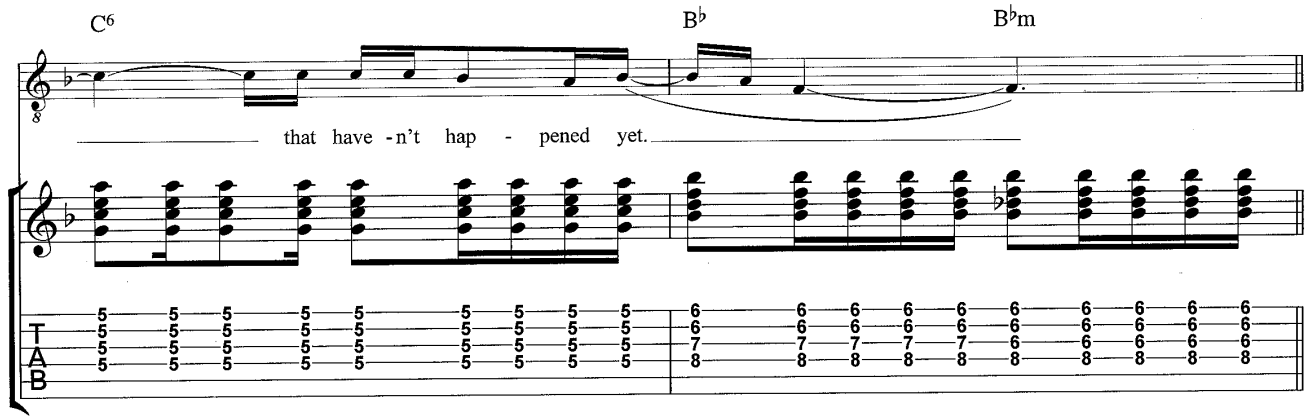

B♭6
A7
F♯m
Cmaj7
Cmaj7/B
- dier ly - ing in bed,
with a wound to the head.
- rea - dy done,
and ask eve - ry - one

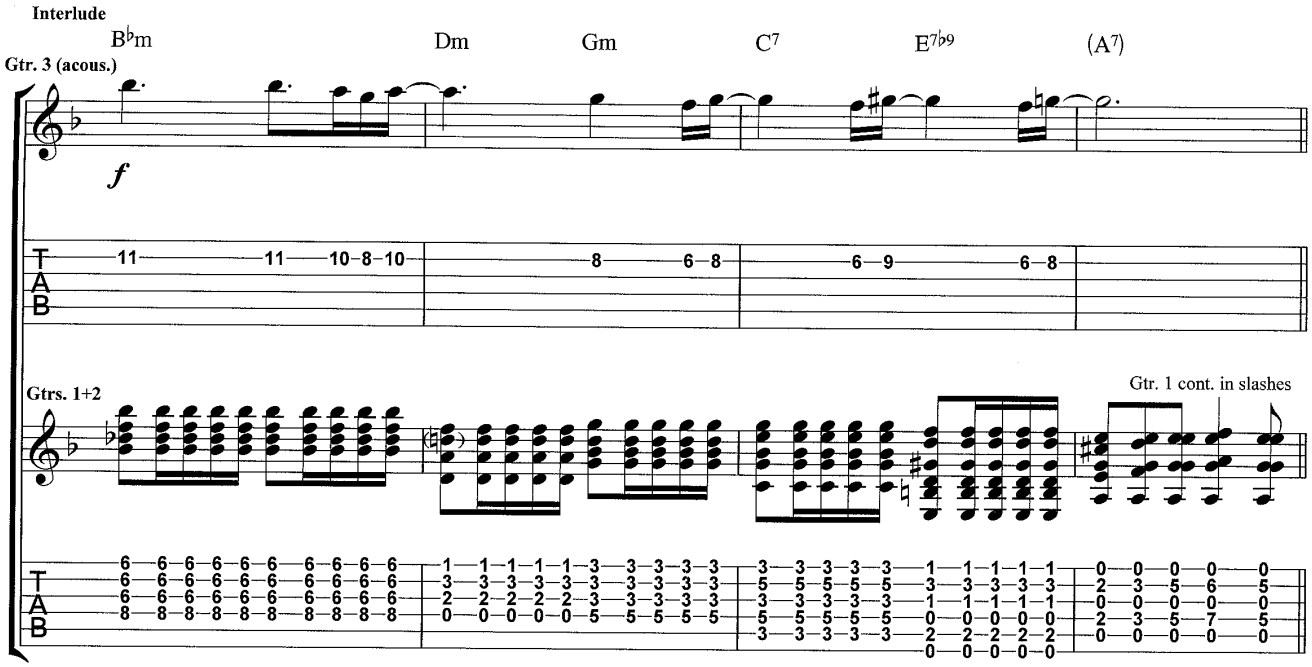

Chorus
B♭dim7
B♭6*
Fsus2
Cadd11
Gm7
To Coda
Call - ing out to
have you seen her?
Pret - ty
Ma - ry K.
Gtrs. 1+2
cont. in slashes
T
A
B

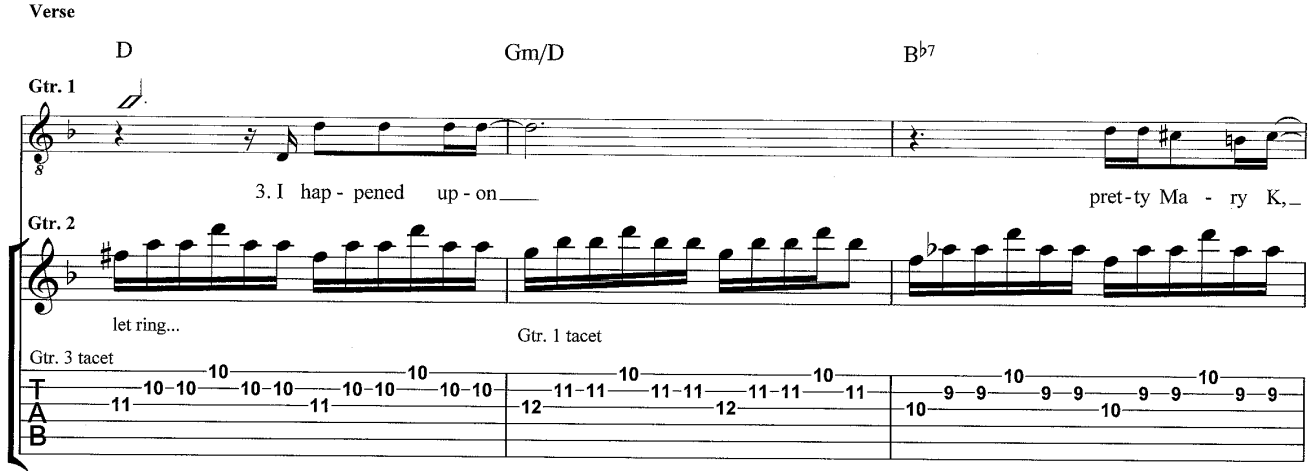

G7
B♭
F
E
cont. sim.

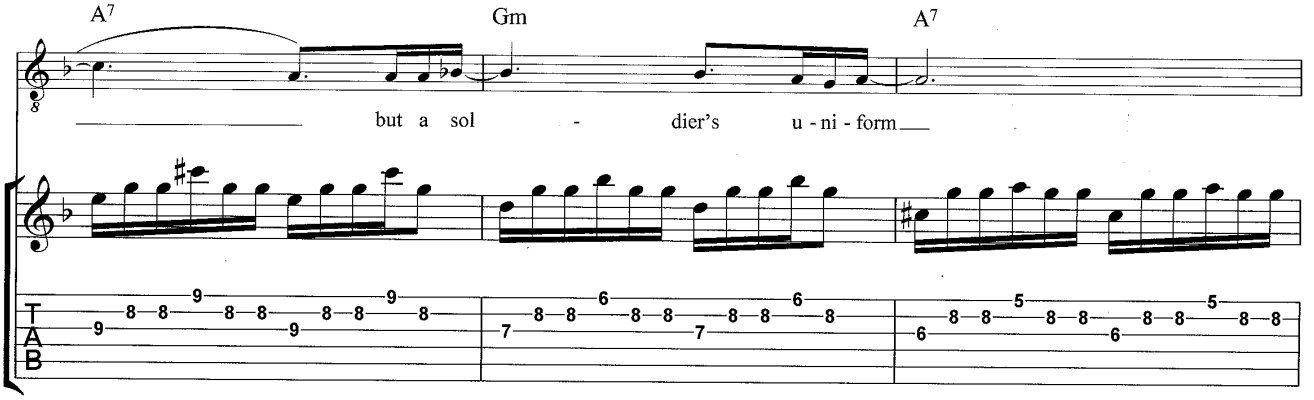

E7♭9
E7
(A7)
Gtr. 2
Gtrs. 1+2
T
A
B

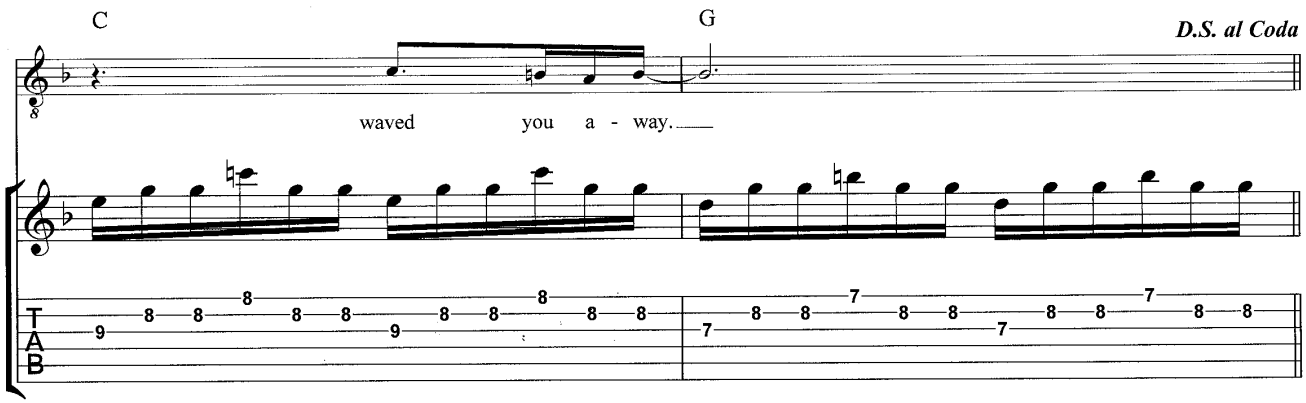

Bridge
B♭
F
Here's what you get
for things
Gtr. 2
Gtr. 1 tacet
T
A
B

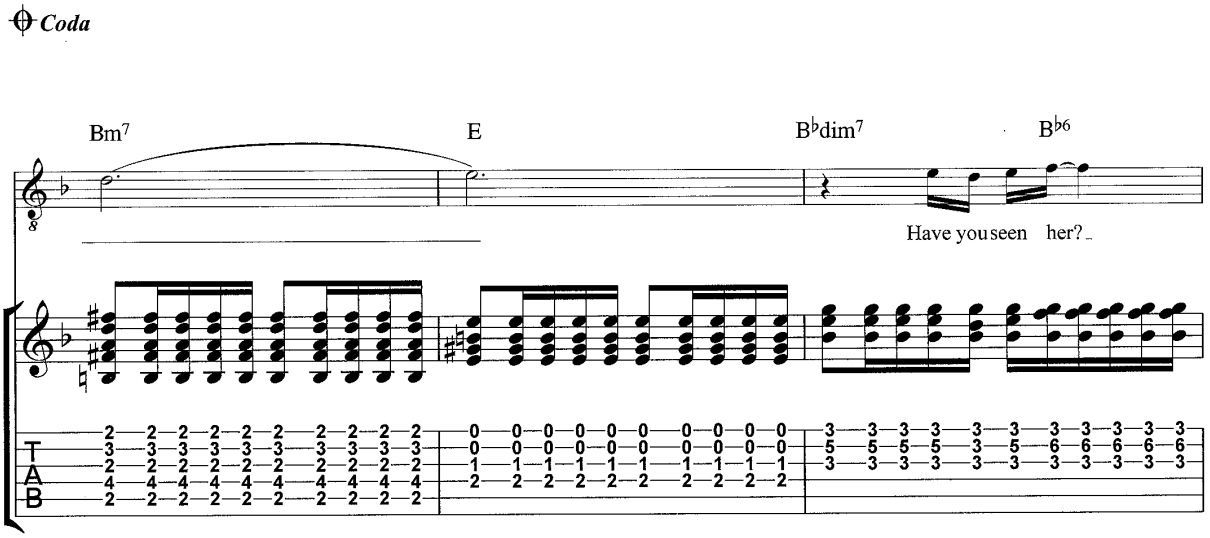

C6
B♭
B♭m
that have -n't hap - pened yet.
T
A
B

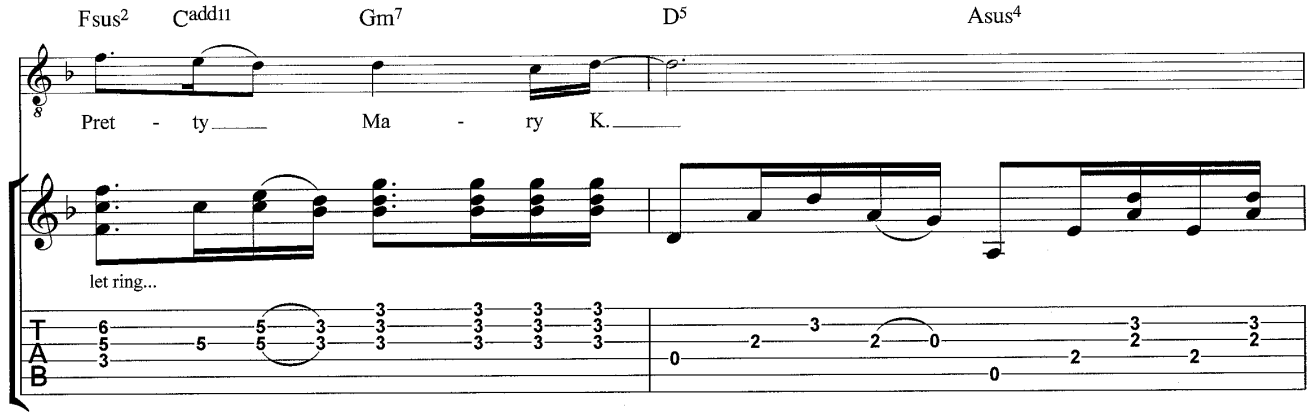

Interlude
B♭m
Dm
Gm
C7
E7♭9
(A7)
Gtr. 3 (acous.)
f
Gtrs. 1+2
Gtr. 1 cont. in slashes

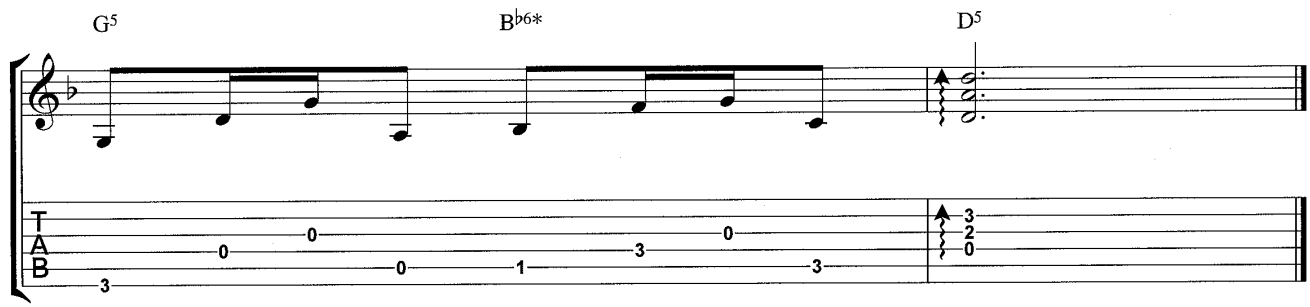

Verse
D
Gm/D
B♭7
Gtr. 1
3. I hap - pened up - on___
pret-ty Ma - ry K,_
Gtr. 2
let ring...
Gtr. 1 tacet
Gtr. 3 tacet


A7
Gm
A7
but a sol - dier's u - ni - form___


C
G
D.S. al Coda
waved you a - way.

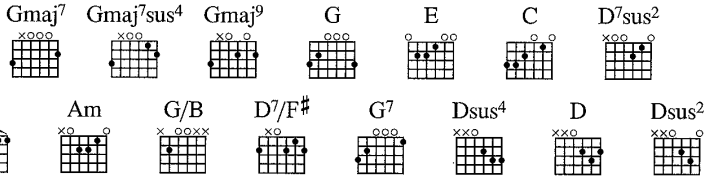

Coda
Bm7
E
B♭dim7
B♭6
Have you seen her?


Fsus2
Cadd11
Gm7
D5
Asus4
Pret - ty Ma - ry K.
let ring...


G5
B♭6*
D5

PRETTY (UGLY BEFORE)

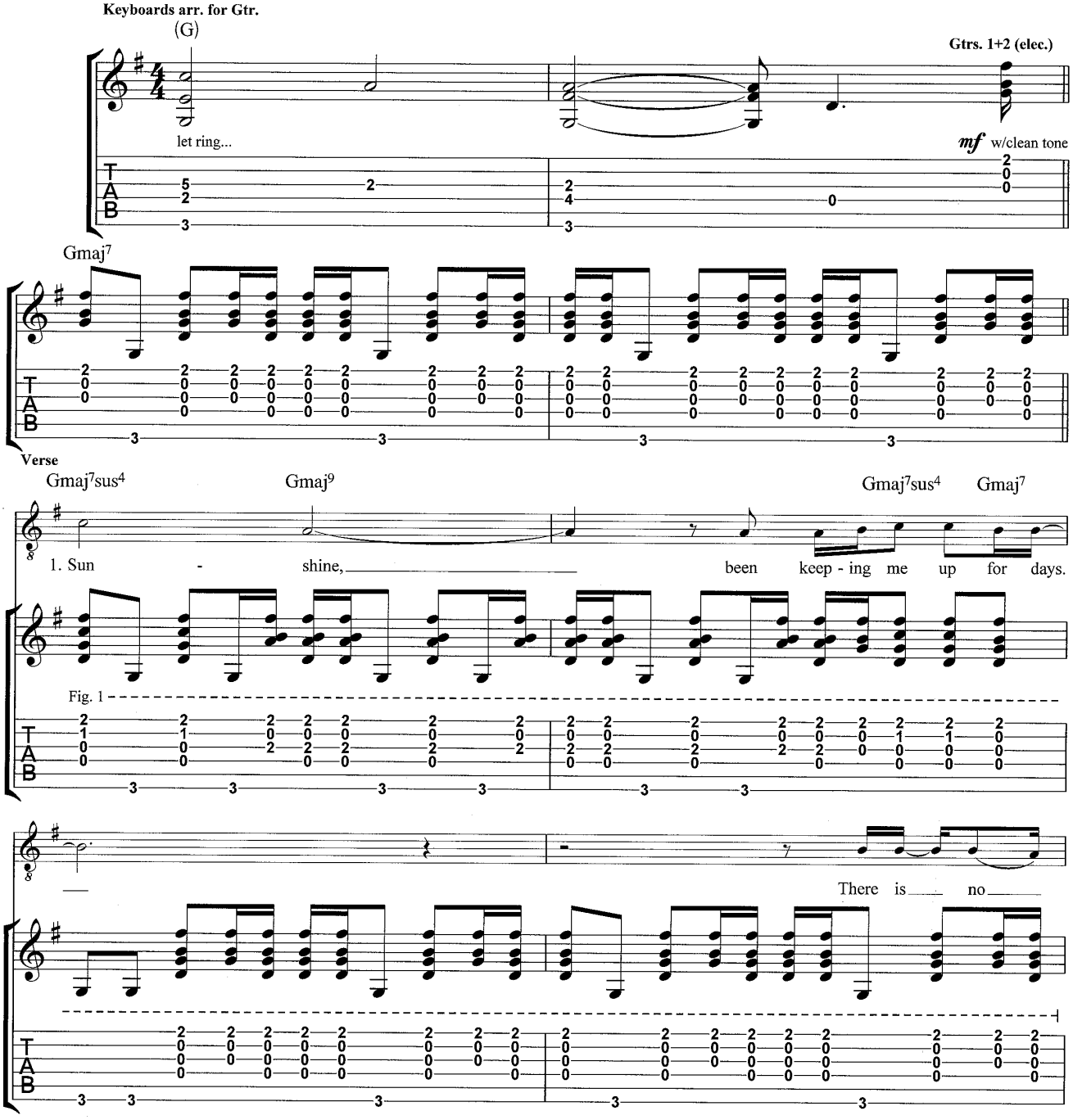
Words & Music by Elliott Smith



Intro

♩= 76 (♫=♪³♪)

Keyboards arr. for Gtr.



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Gtrs. 1+2 w/Fig. 1

Gmaj7sus4 Gmaj9 Gmaj7sus4 Gmaj7

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

Gmaj7sus4 Gmaj9 Gmaj7sus4 Gmaj7 G

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

Gtrs. 1+2

cont. in slashes

E C

Gtrs. 1+2

cont. sim.

I felt so ug - ly be - fore,

D7sus2 F Am G/B

I did - n't know what to do.

Gtrs. 1+2

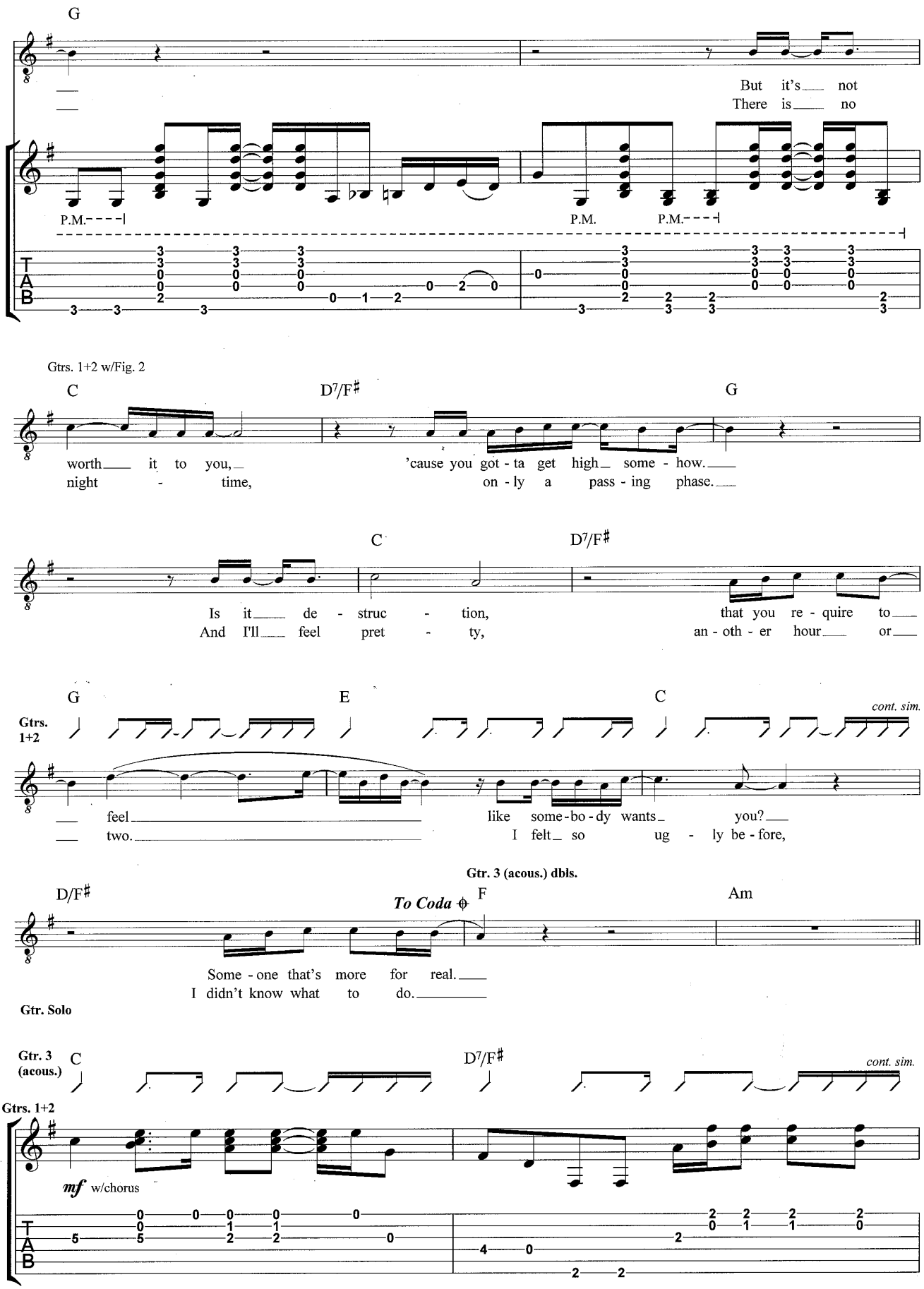
Verse

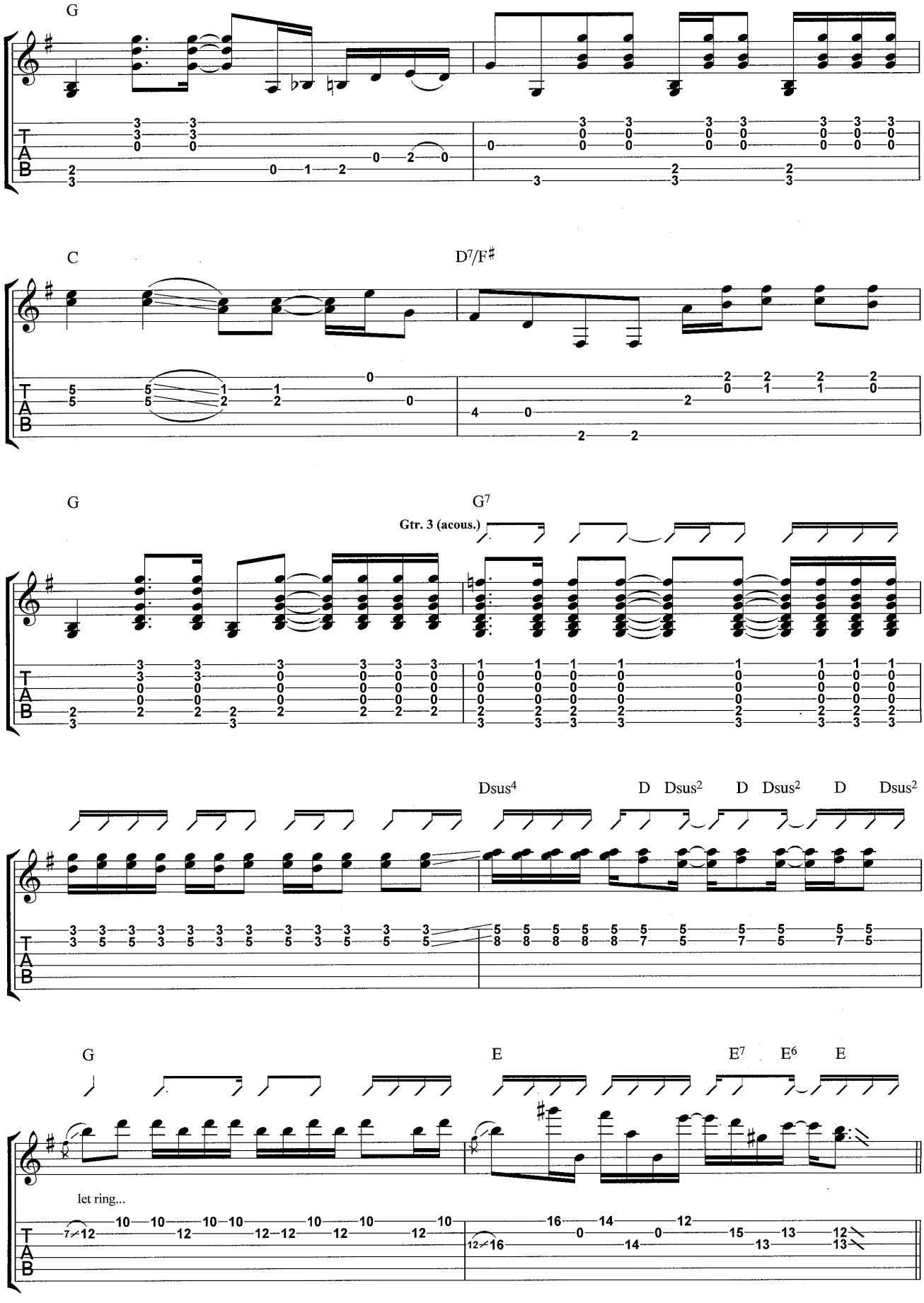
C D7/F♯

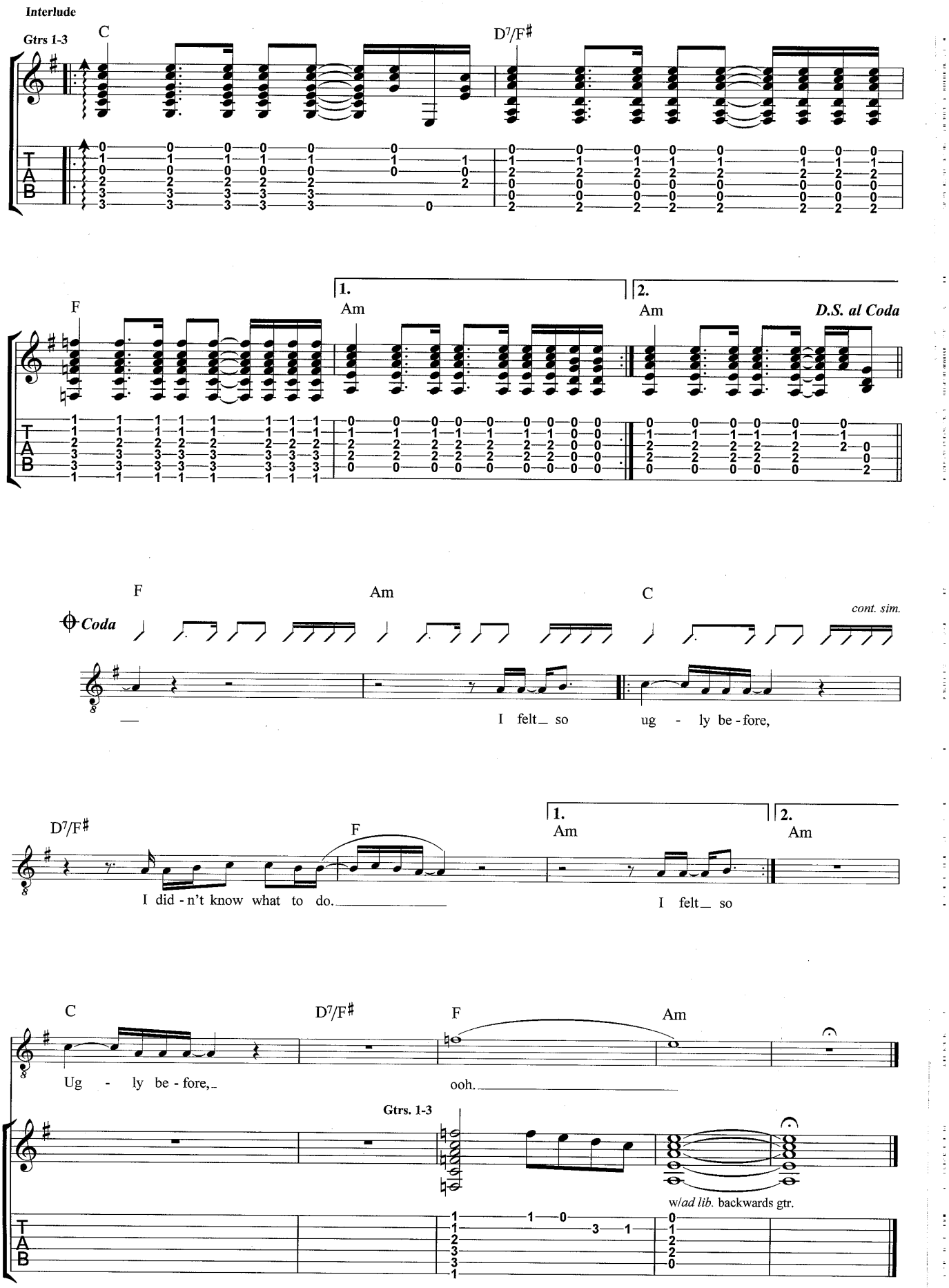
2. Some - times, it's all I feel up to now.
3. Sun - shine, been keep - ing me up for days.

P.M. P.M. P.M.

Fig. 2


G
But it's not
There is no
P.M.
P.M.
P.M.
Gtrs. 1+2 w/Fig. 2
C
D7/F♯
G
worth it to you,
night - time,
'cause you got - ta get high some - how.
on - ly a pass - ing phase.
C
D7/F♯
Is it de - struc - tion,
And I'll feel pret - ty,
that you re - quire to
an - oth - er hour or
G
E
C
cont. sim.
Gtrs. 1+2
feel
two.
like some - bo - dy wants you?
I felt so ug - ly be - fore,
Gtr. 3 (acous.) dbls.
D/F♯
To Coda
F
Am
Some - one that's more for real.
I didn't know what to do.
Gtr. Solo
Gtr. 3 (acous.)
C
D7/F♯
cont. sim.
Gtrs. 1+2
mf w/chorus
T
A
B


G
C
D7/F♯
G
G7
Gtr. 3 (acous.)
Dsus4
D
Dsus2
D
Dsus2
D
Dsus2
G
E
E7
E6
E
let ring...
T
A
B


Interlude
Gtrs 1-3
C
D7/F♯
F
1.
Am
2.
Am
D.S. al Coda
F
Am
C
Coda
cont. sim.
I felt_ so ug - ly be - fore,
D7/F♯
F
1.
Am
2.
Am
I did - n't know what to do.
I felt_ so
C
D7/F♯
F
Am
Ug - ly be - fore,
ooh.
Gtrs. 1-3
w/ad lib. backwards gtr.

ROMAN CANDLE

Words & Music by Elliott Smith

All Gtrs.	
6 = D	3 = G
5 = A	2 = B
4 = D	1 = D

Bm(add4) Bm C♯11 G5 A7sus4 Em7

D5 Dm(maj7) G Em7* D5* Cmaj7 Cadd9

Intro

♩ = 119

Gtr. 1 (acous.)

Bm(add4)

mf

Verse Bm C♯11

1. He played him - self,

G5

did - n't need

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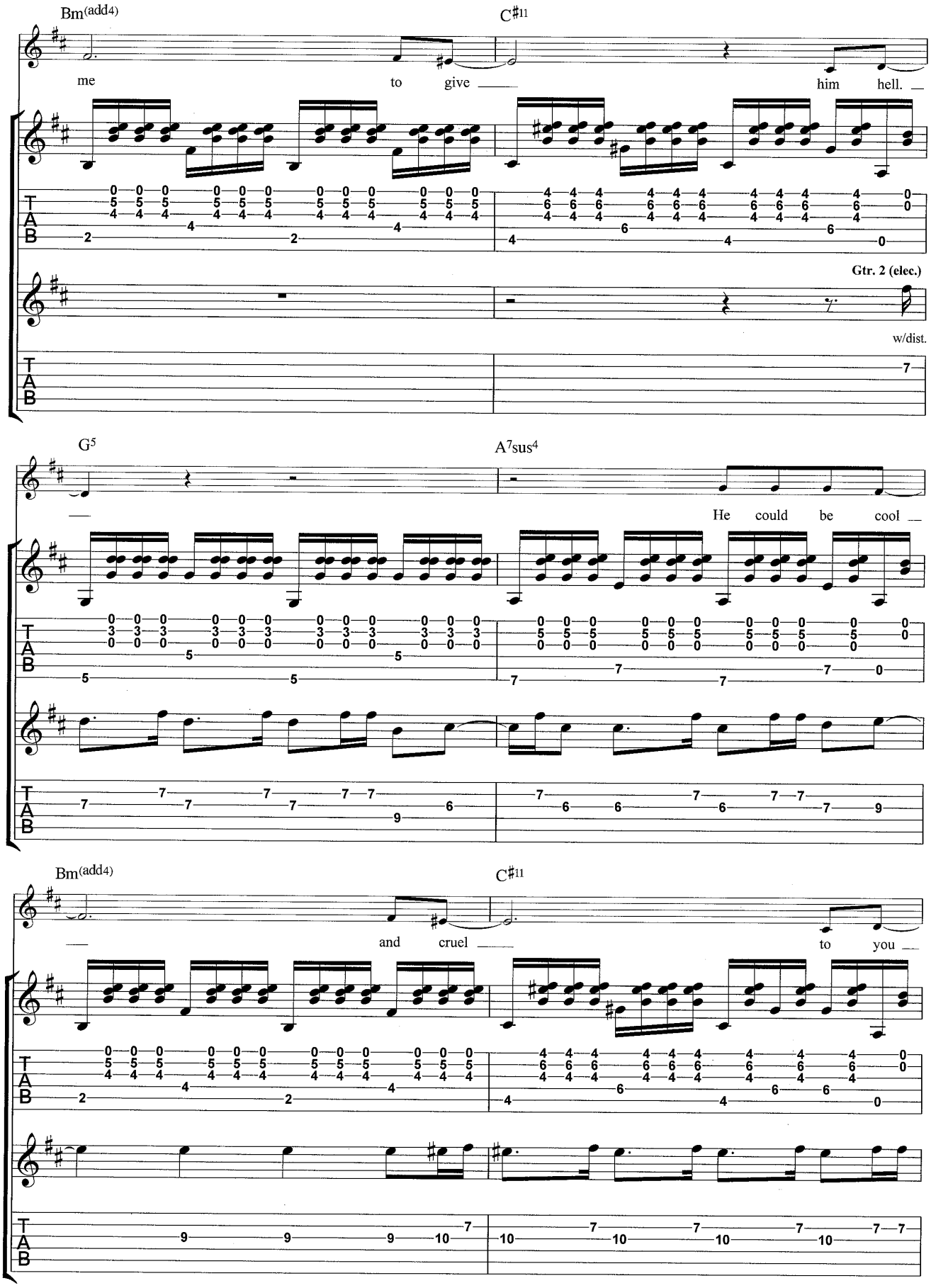
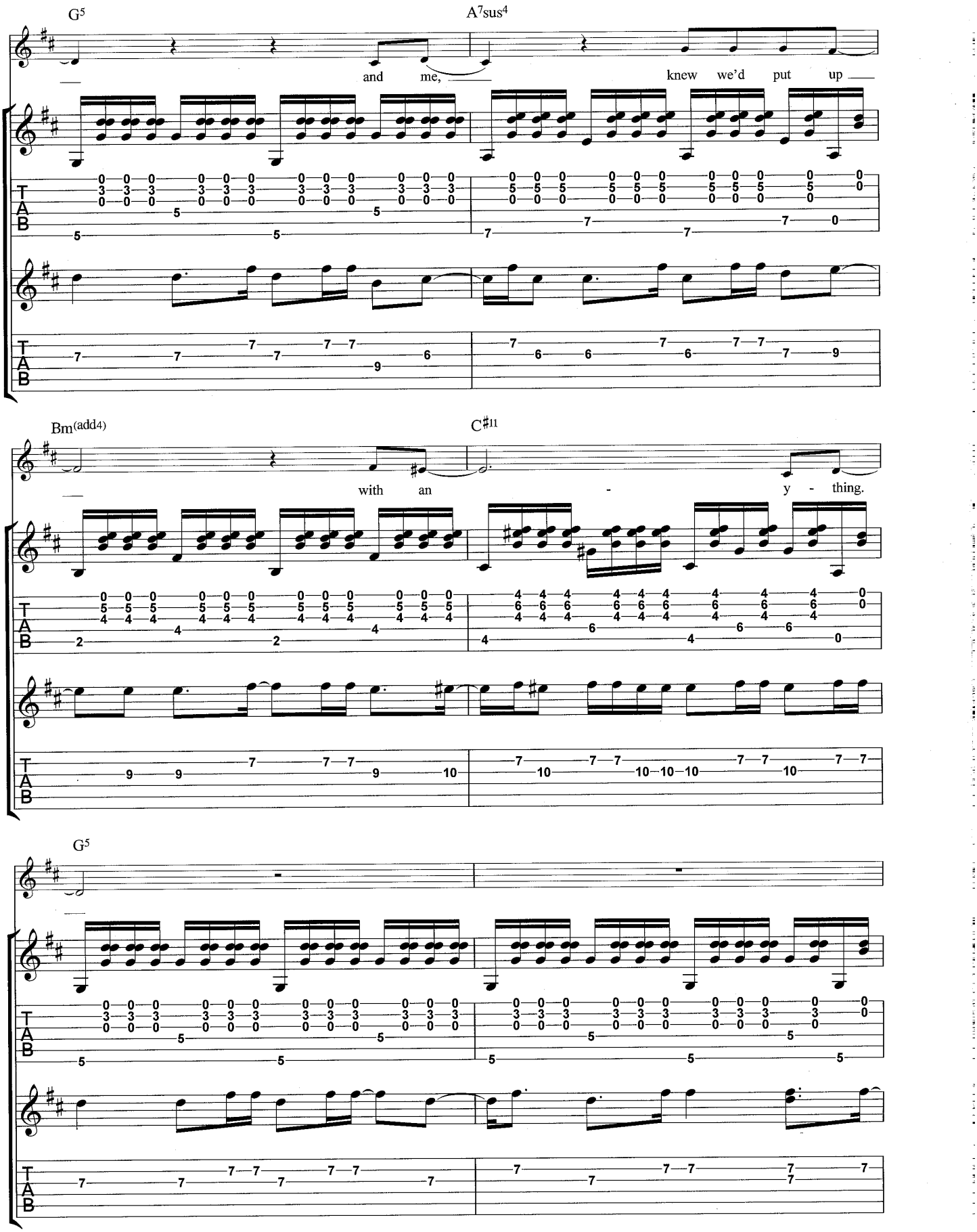
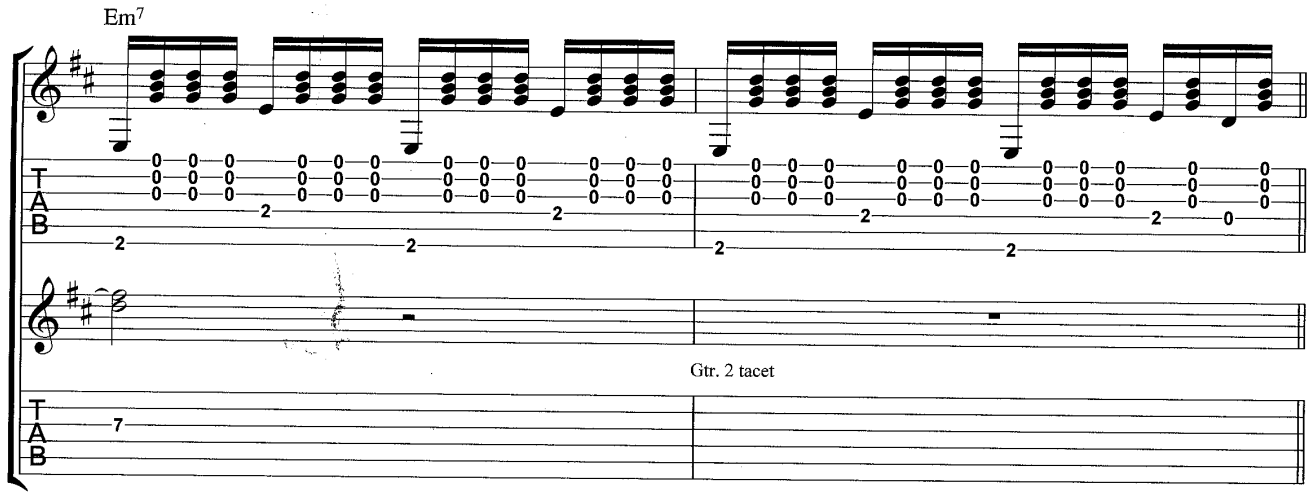
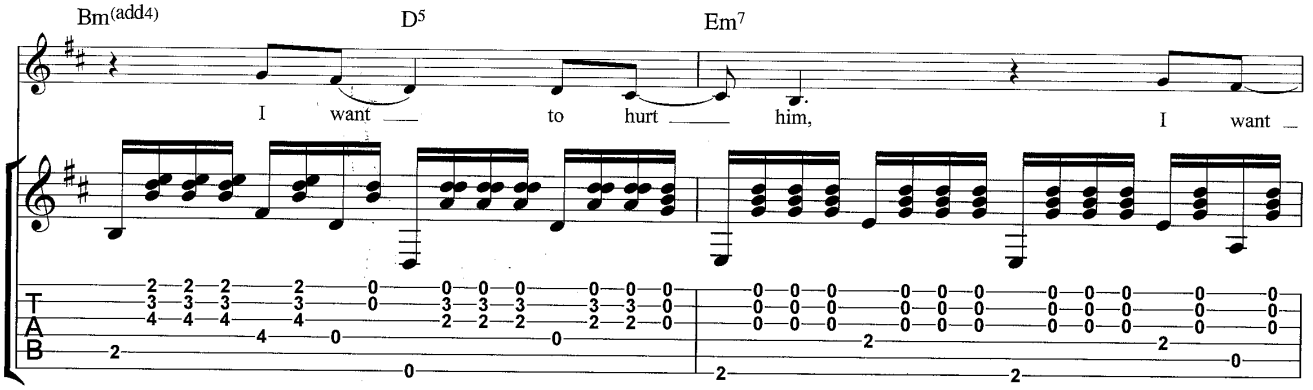
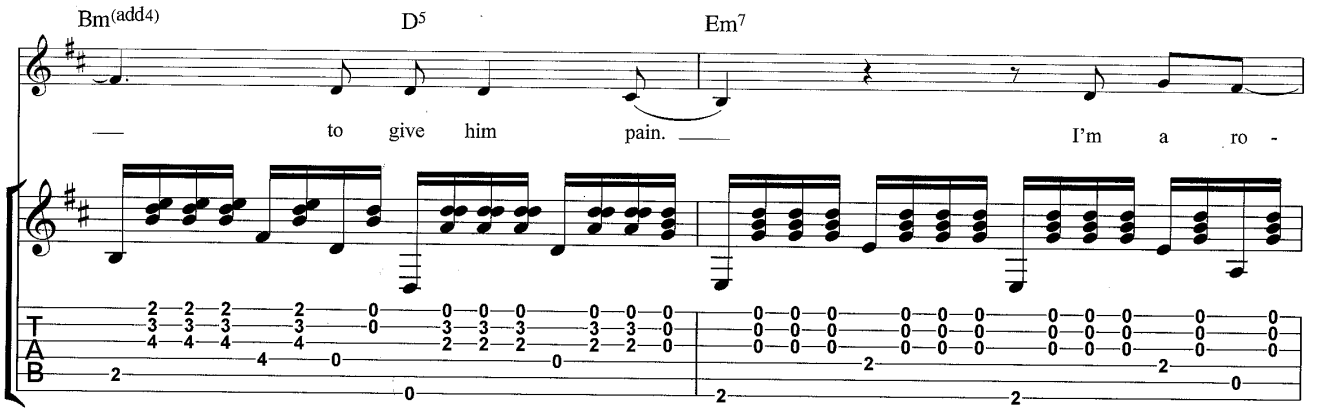

Bm(add4)
C♯11
me
to give
him hell.
Gtr. 2 (elec.)
w/dist.
G5
A7sus4
He could be cool
Bm(add4)
C♯11
and cruel
to you

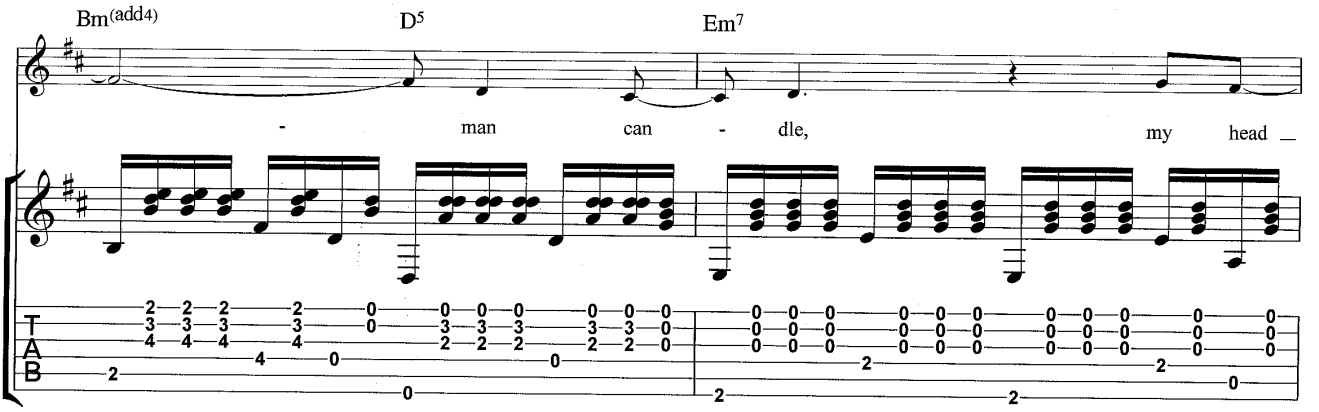

G5
A7sus4
and me,
knew we'd put up
Bm(add4)
C♯11
with an - y - thing.
G5

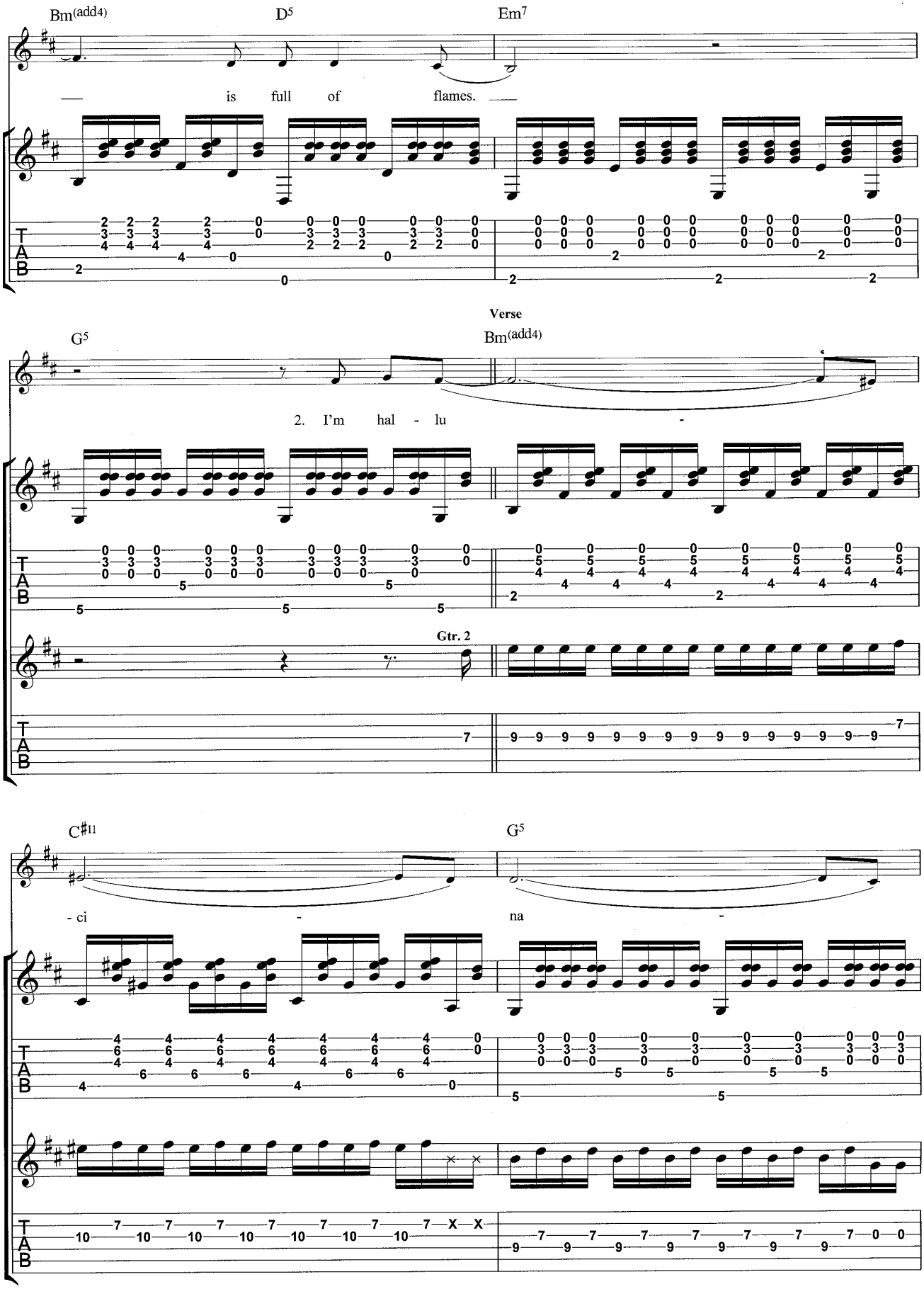

Em7
Gtr. 2 tacet

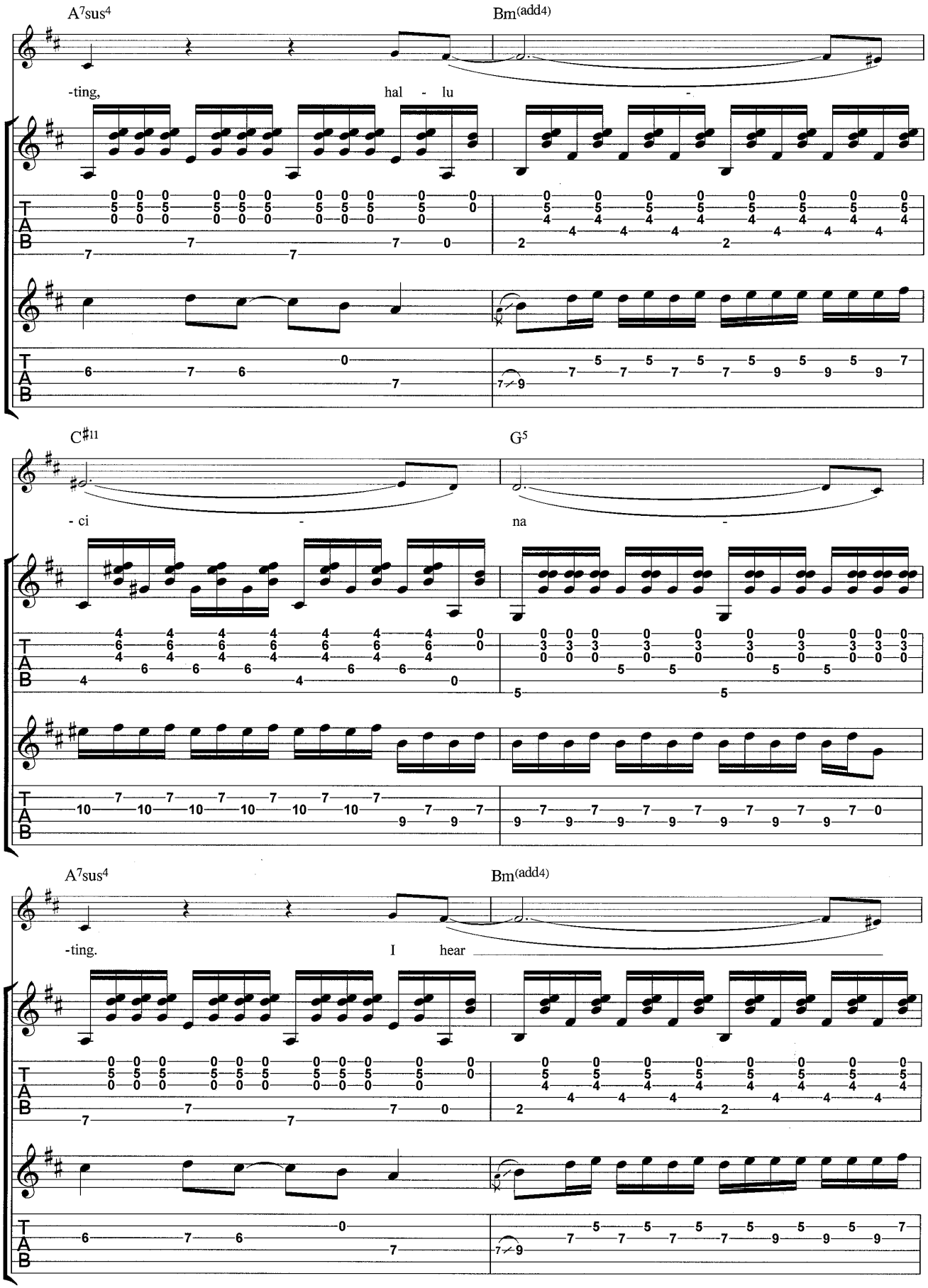
Chorus

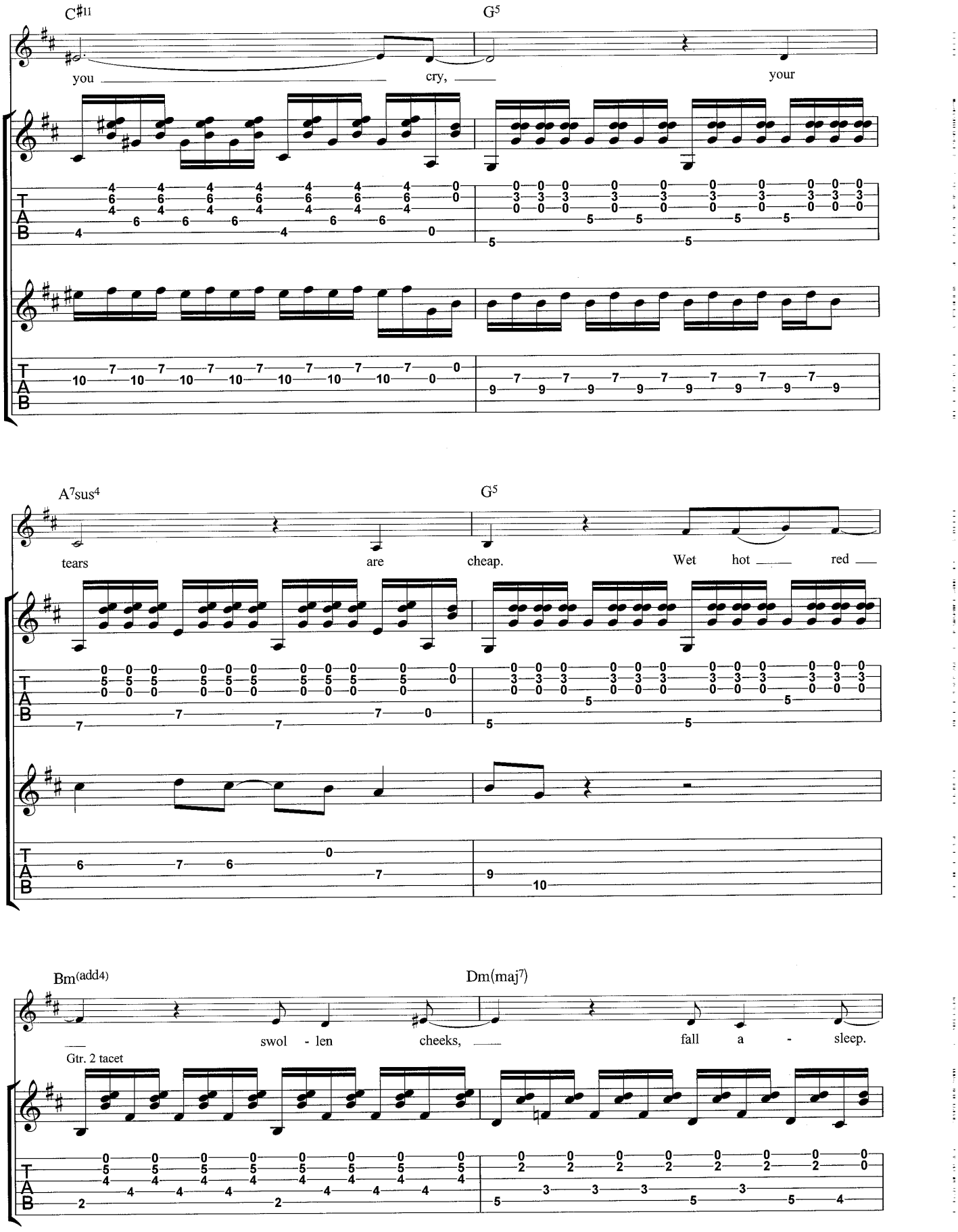

Bm(add4)
D5
Em7
I want to hurt him, I want


Bm(add4)
D5
Em7
to give him pain. I'm a ro -

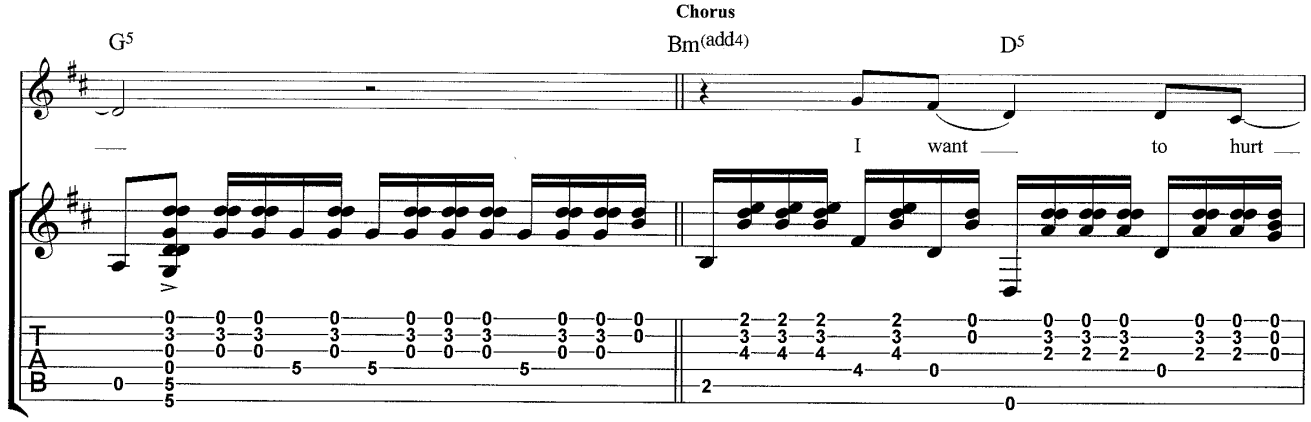

Bm(add4)
D5
Em7
- man can - dle, my head

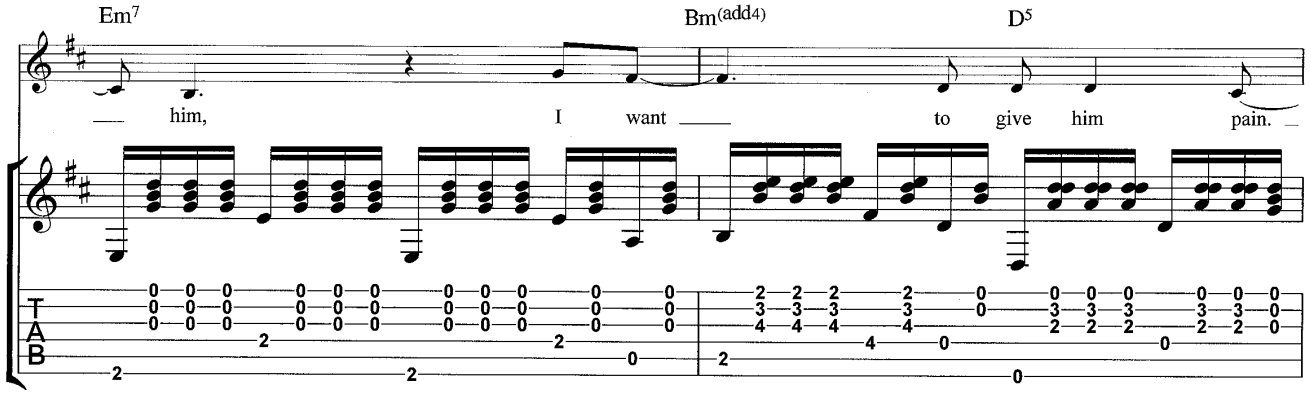

Bm(add4)
D5
Em7
is full of flames.
Verse
G5
Bm(add4)
2. I'm hal - lu -
Gtr. 2
C#11
G5
- ci -
na -

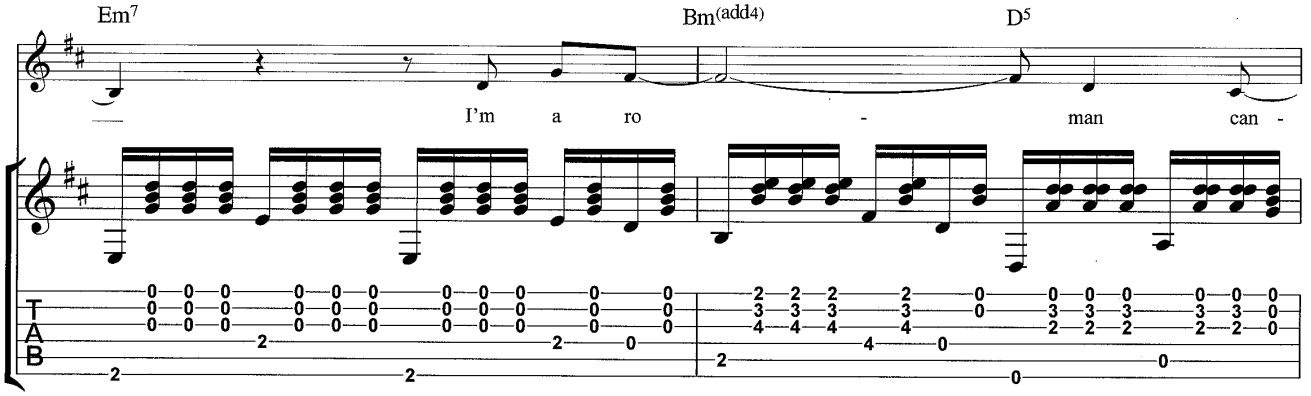

A7sus4
Bm(add4)
-ting,
hal - lu
C#11
G5
- ci
na
A7sus4
Bm(add4)
-ting.
I hear

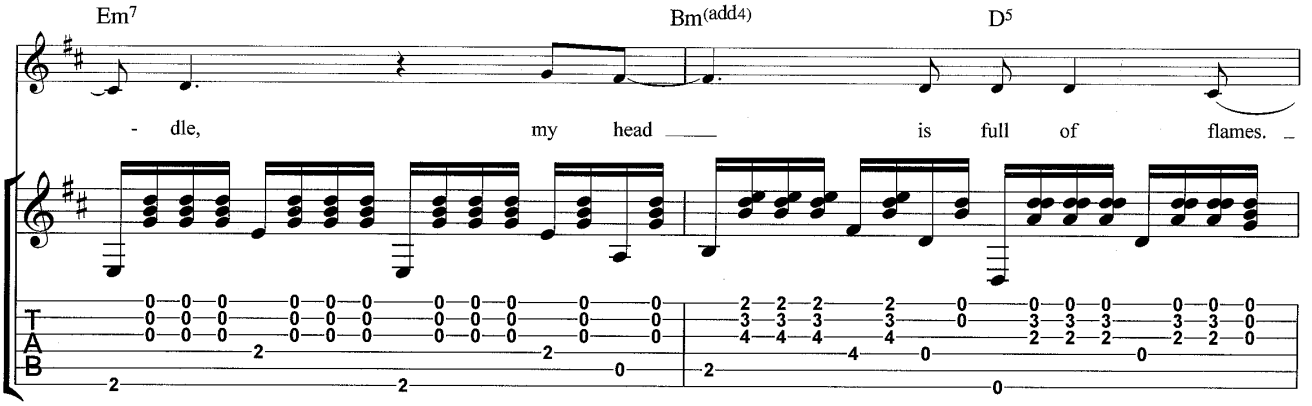

C♯11
G5
you
cry,
your
A7sus4
G5
tears
are
cheap.
Wet
hot
red
Bm(add4)
Dm(maj7)
swol - len
cheeks,
fall a - sleep.
Gtr. 2 tacet

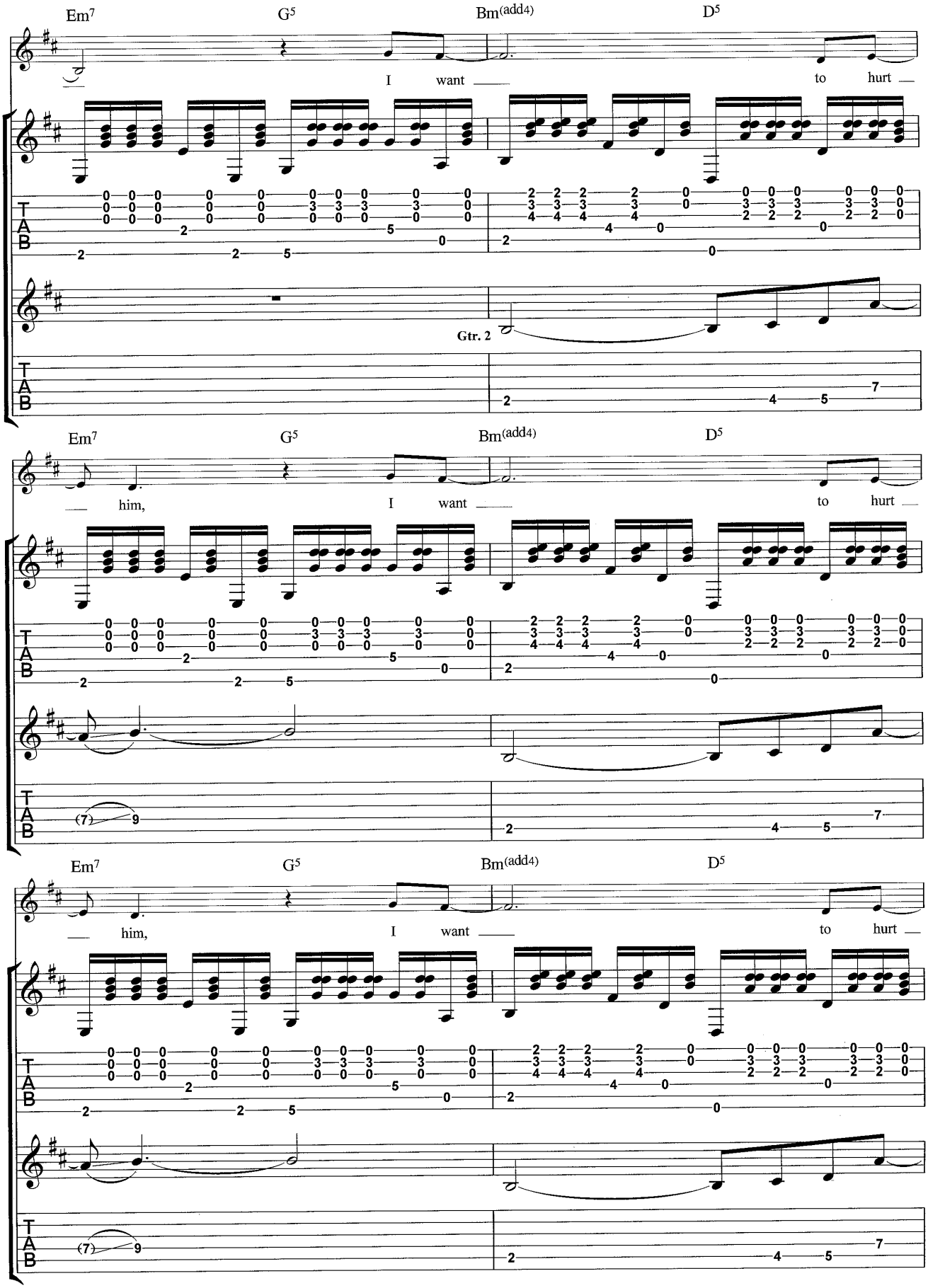
Chorus

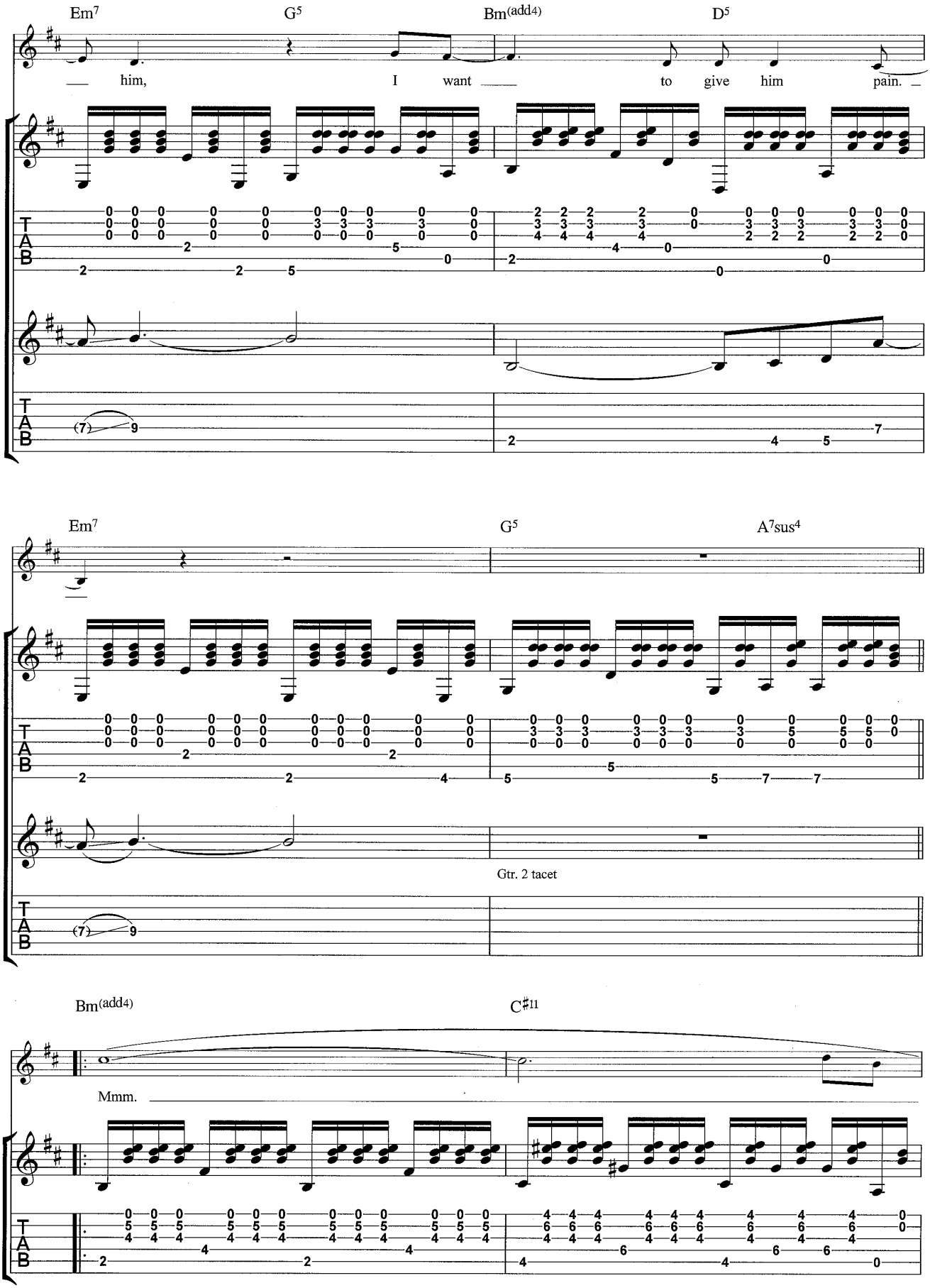

G5
Bm(add4)
D5
I want to hurt

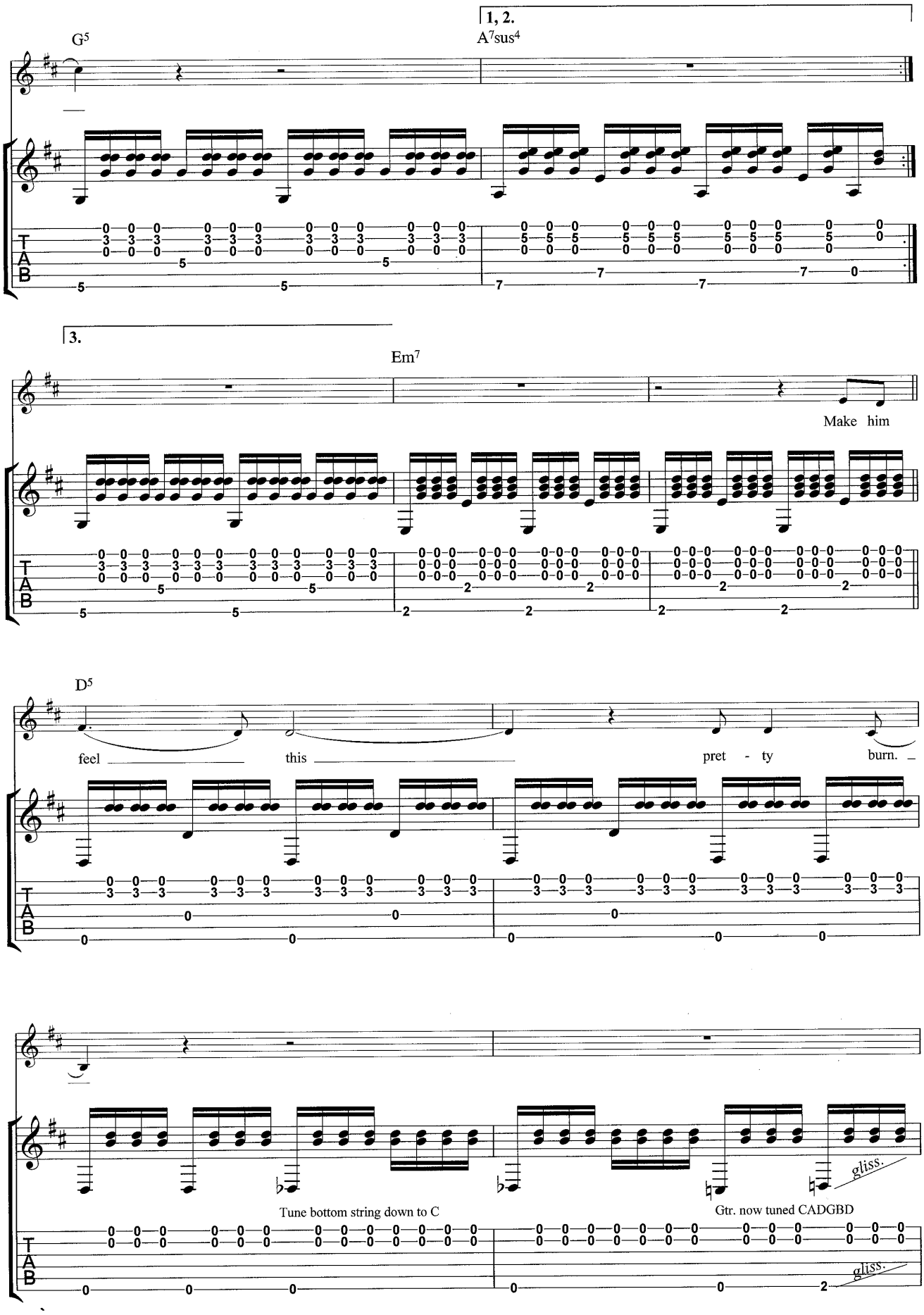

Em7
Bm(add4)
D5
him, I want to give him pain.

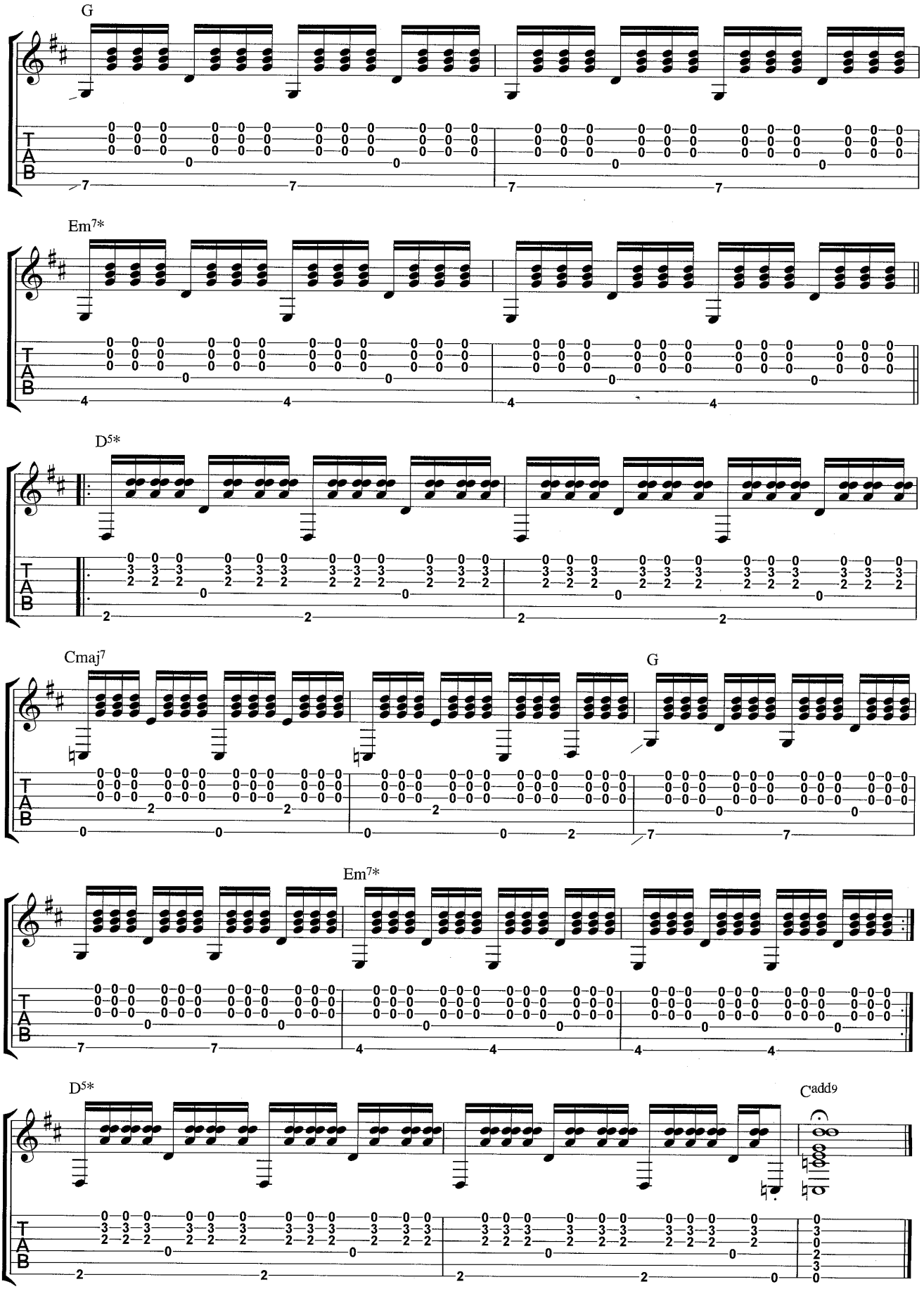

Em7
Bm(add4)
D5
I'm a ro - man can -


Em7
Bm(add4)
D5
- dle, my head is full of flames.


Em7
G5
Bm(add4)
D5
I want
to hurt
Gtr. 2
him,
I want
to hurt
him,
I want
to hurt

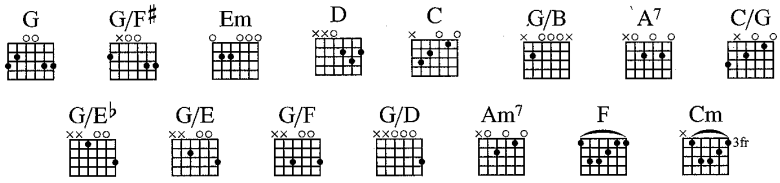

Em7
G5
Bm(add4)
D5
him,
I want
to give him pain.
Em7
G5
A7sus4
Gtr. 2 tacet
Bm(add4)
C♯11
Mmm.


1, 2.
G5
A7sus4
3.
Em7
Make him
D5
feel
this
pret - ty
burn.
Tune bottom string down to C
Gtr. now tuned CADGBD
gliss.
gliss.

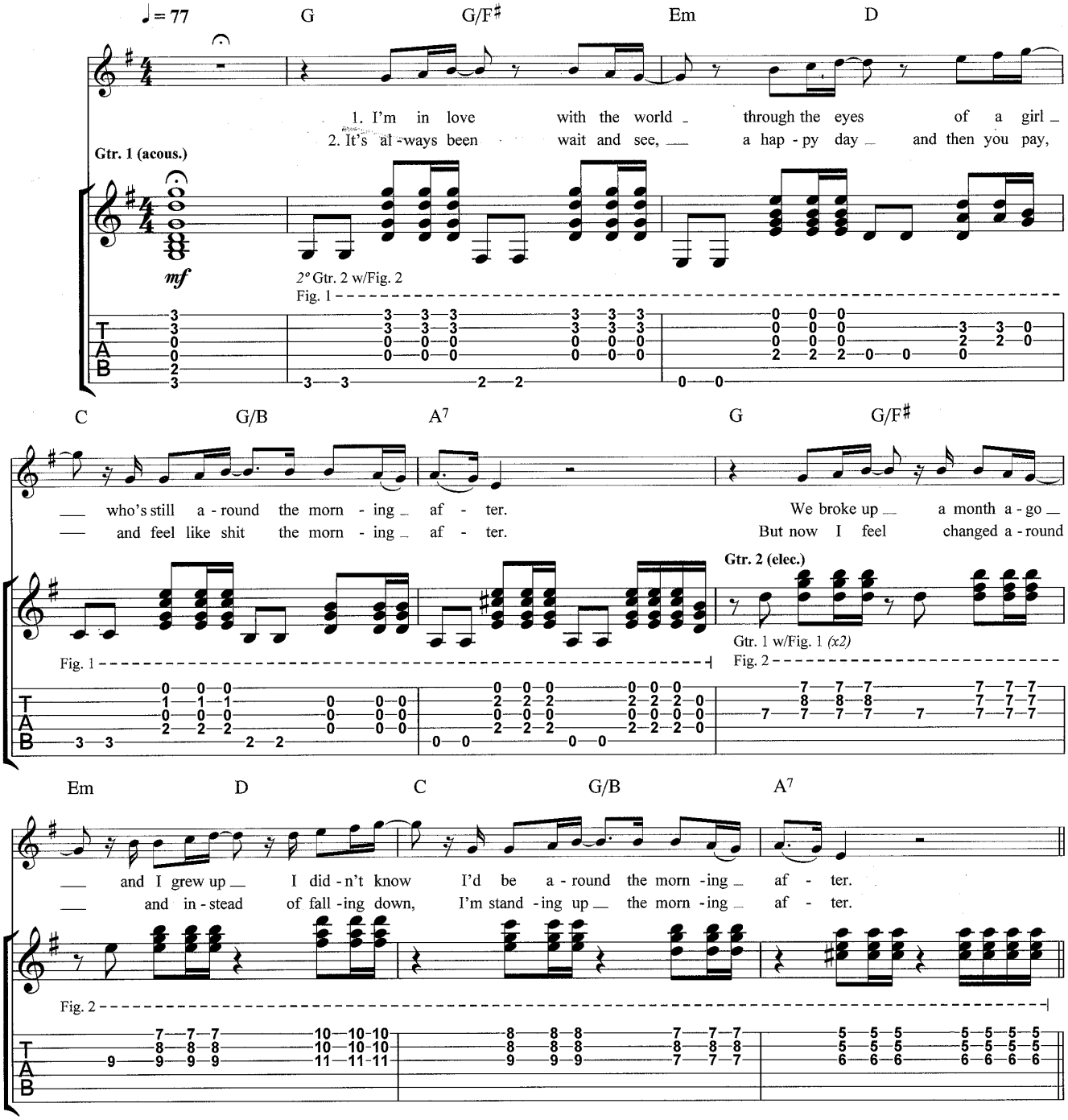

G
Em7*
D5*
Cmaj7
G
Em7*
D5*
Cadd9

SAY YES

Words & Music by Elliott Smith



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



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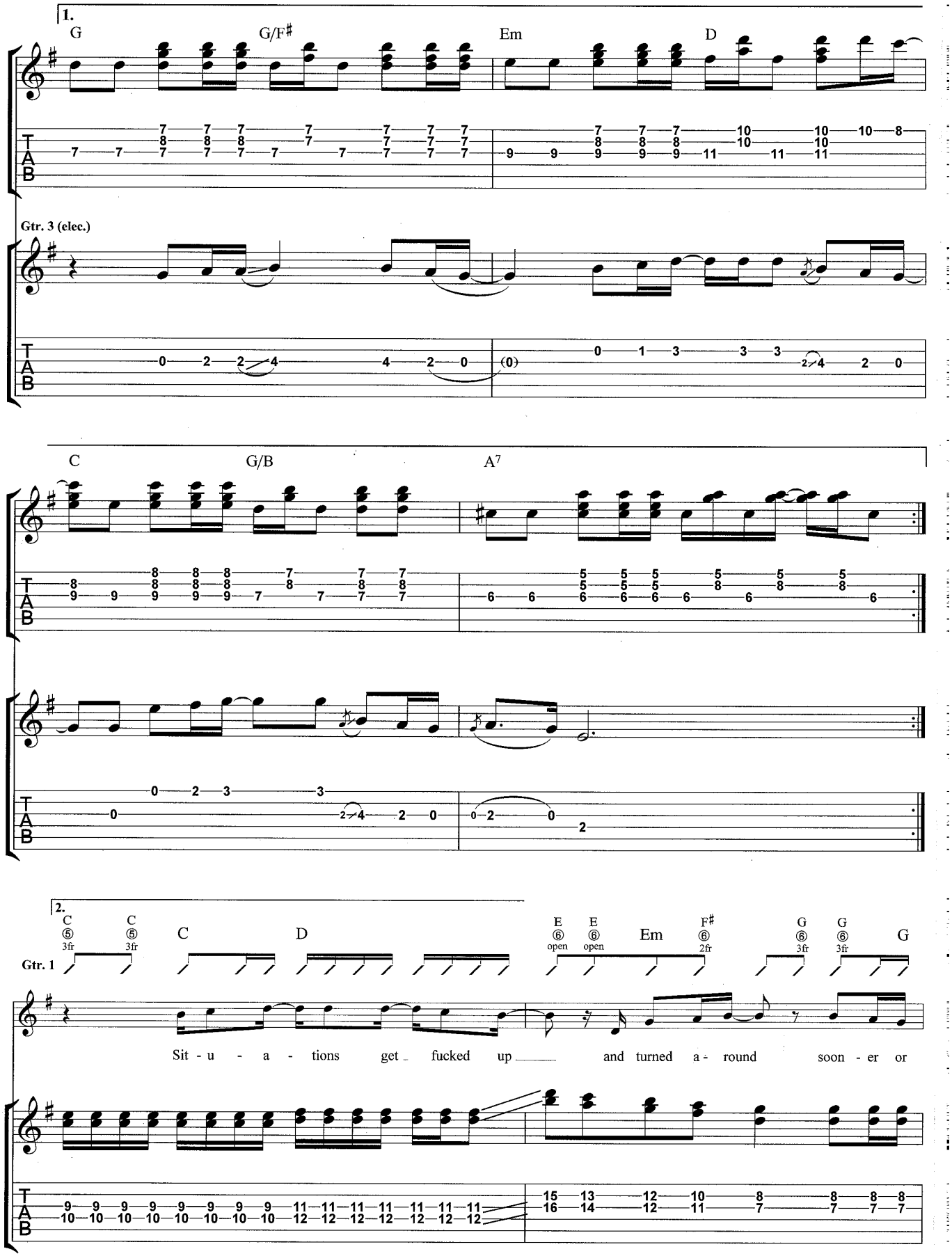
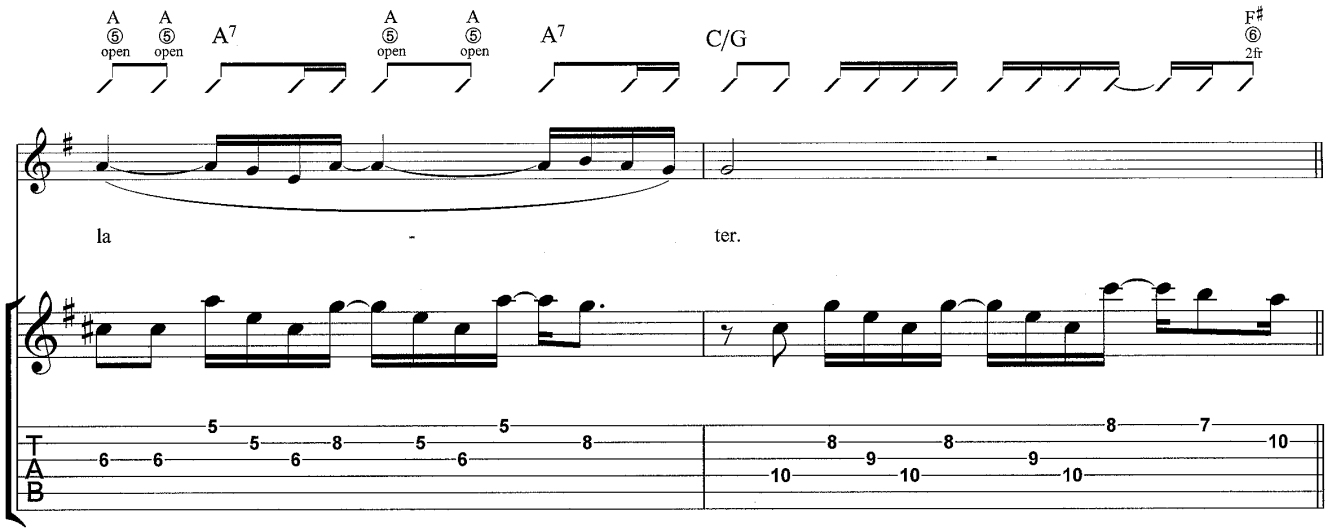
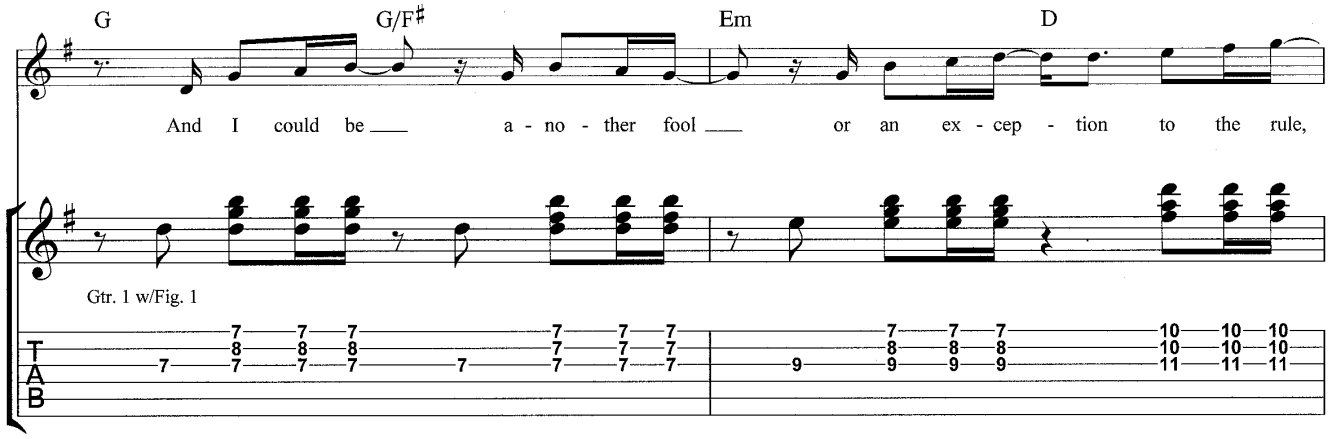
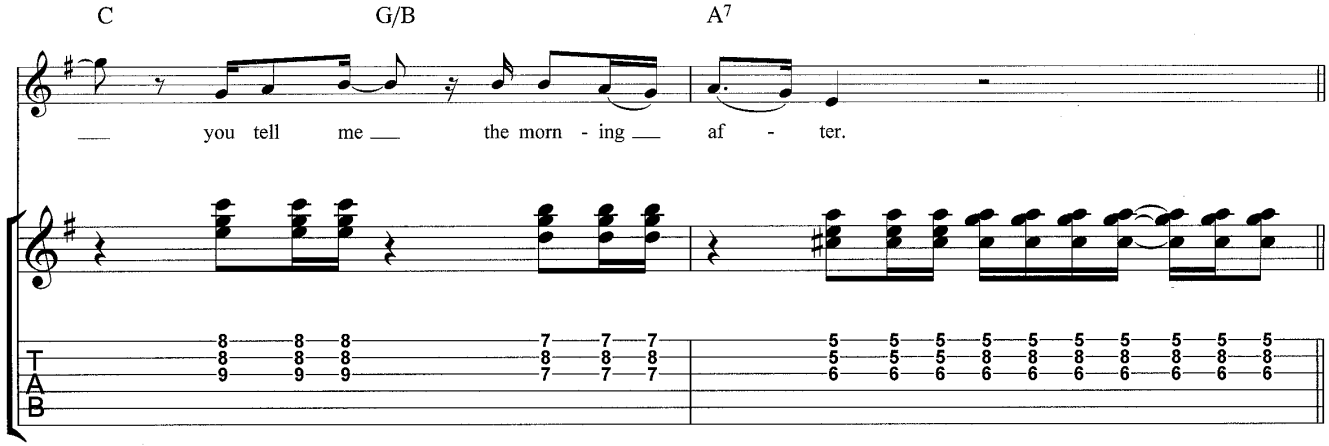
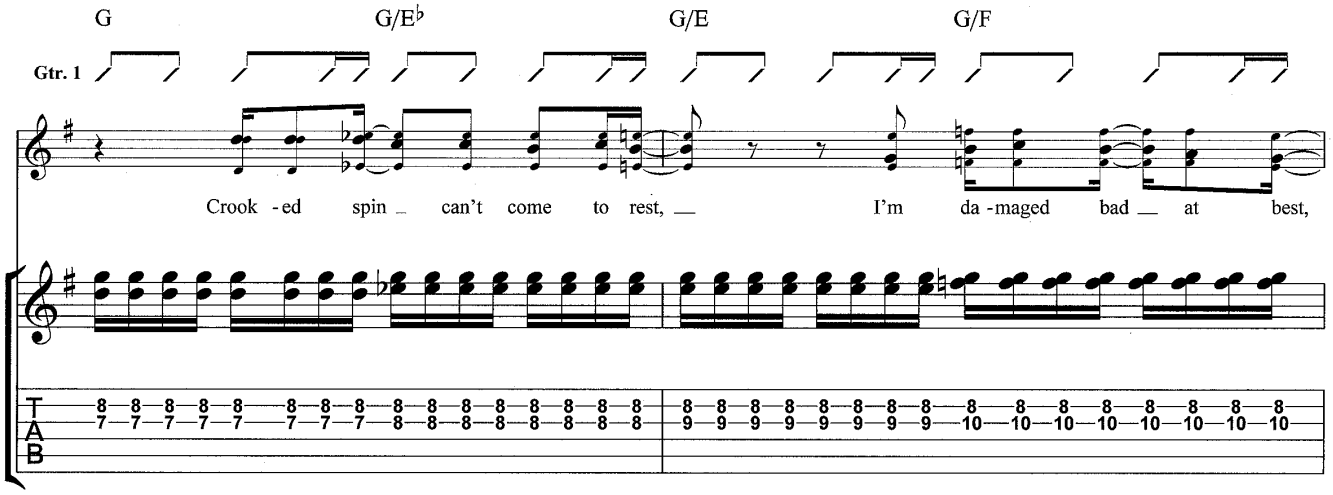
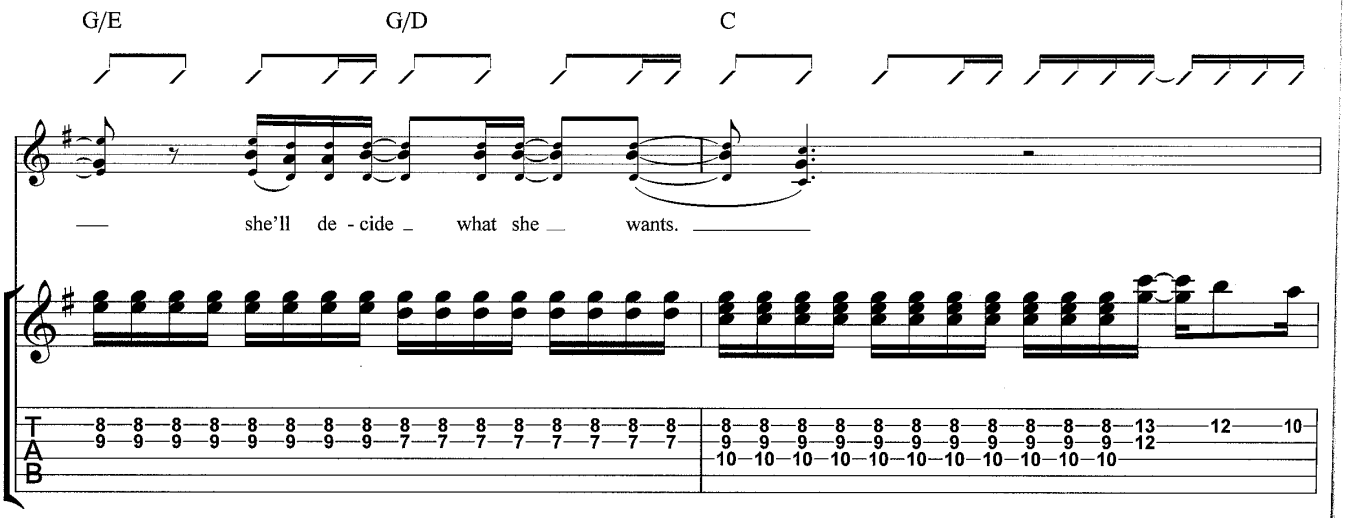

1.
G
G/F♯
Em
D
Gtr. 3 (elec.)
C
G/B
A7
2.
C
C
C
D
E
E
Em
F♯
G
G
G
Gtr. 1
Sit - u - a - tions get fucked up and turned a - round soon - er or

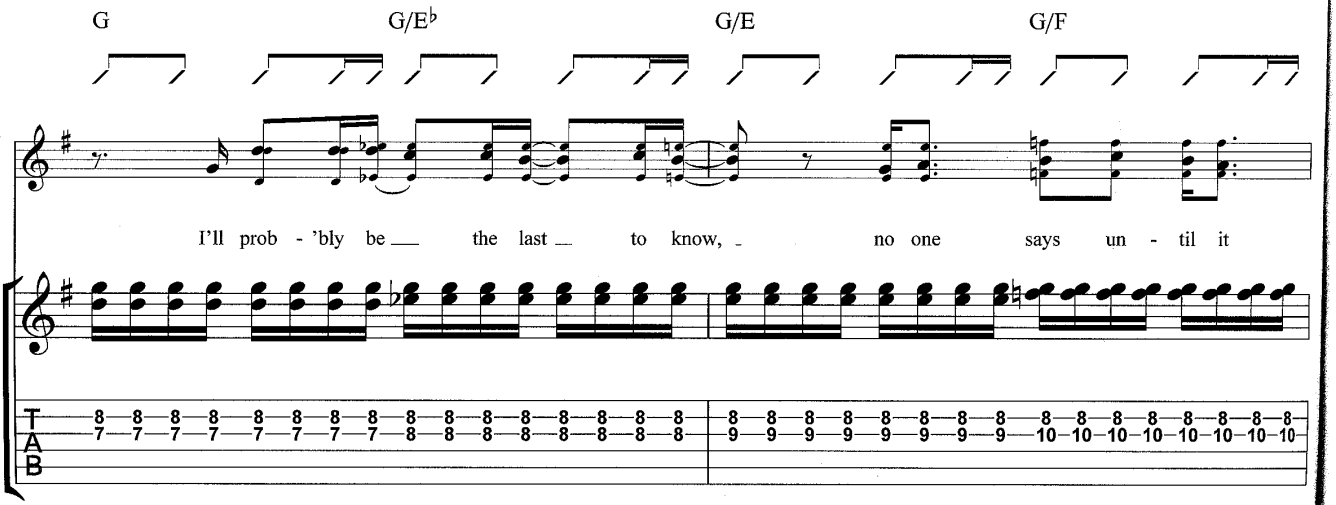

A ⑤ open
A ⑤ open
A7
A ⑤ open
A ⑤ open
A7
C/G
F♯ ⑥ 2fr
la - ter.

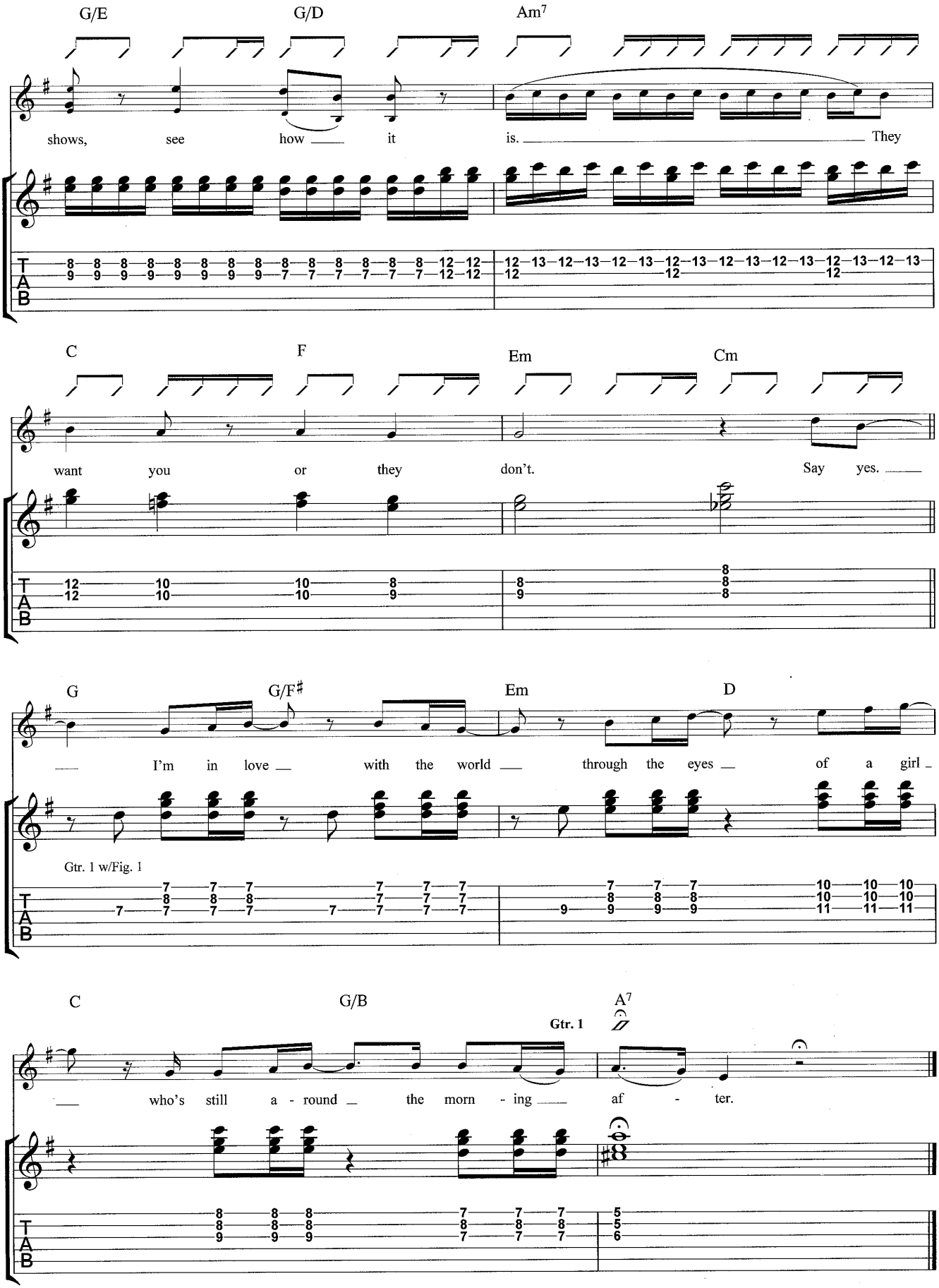

G
G/F♯
Em
D
And I could be a - no - ther fool or an ex - cep - tion to the rule,
Gtr. 1 w/Fig. 1


C
G/B
A7
you tell me the morn - ing af - ter.


G
G/E♭
G/E
G/F
Gtr. 1
Crook - ed spin _ can't come to rest, _ I'm da - maged bad _ at best,


G/E
G/D
C
_ she'll de - cide _ what she _ wants. _

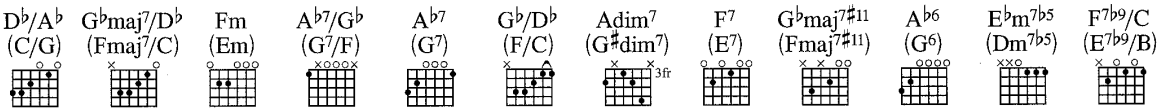

G
G/E♭
G/E
G/F
I'll prob - 'bly be _ the last _ to know, _ no one says un - til it


G/E
G/D
Am7
shows, see how it is. They
C
F
Em
Cm
want you or they don't. Say yes.
G
G/F♯
Em
D
I'm in love with the world through the eyes of a girl
Gtr. 1 w/Fig. 1
C
G/B
A7
Gtr. 1
who's still a - round the morn - ing af - ter.
T
A
B

SOMEBODY THAT I USED TO KNOW

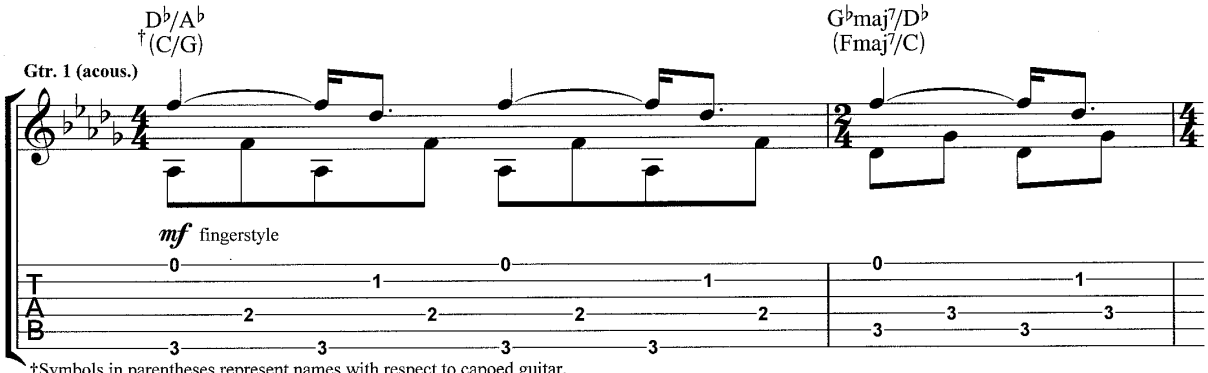
Words & Music by Elliott Smith

All Gtrs. Capo 1st fret

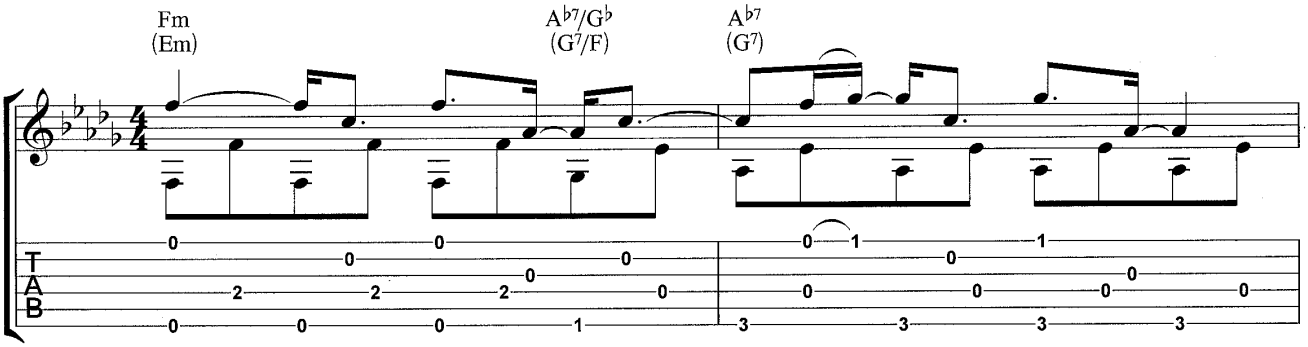


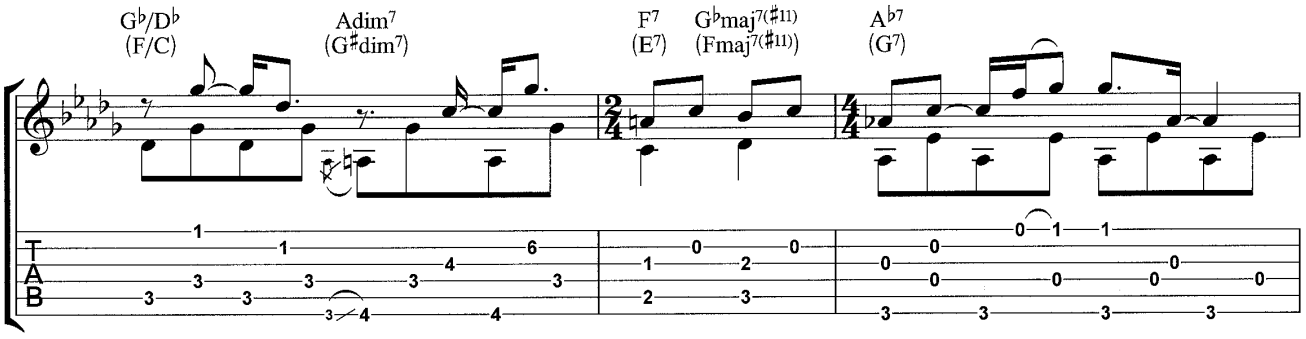
Intro

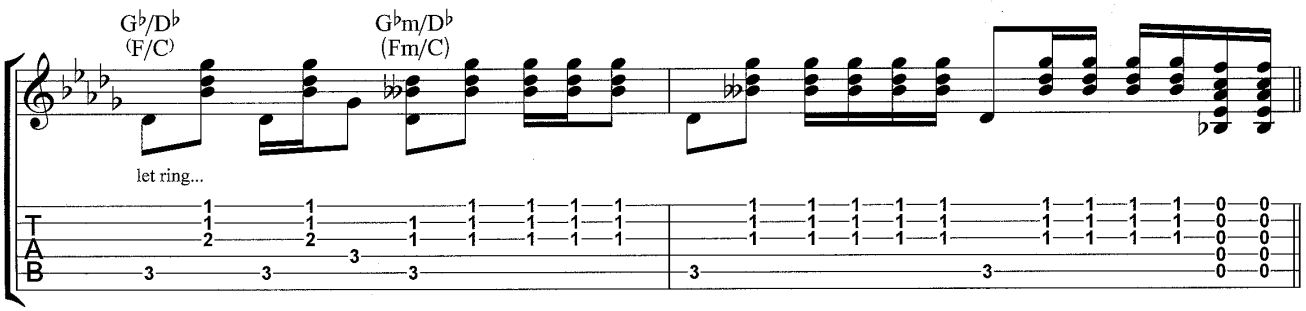
♩ = 110



†Symbols in parentheses represent names with respect to capoed guitar.
Symbols above represent actual sounding chords. Tab 0 = Capo 1st fret.







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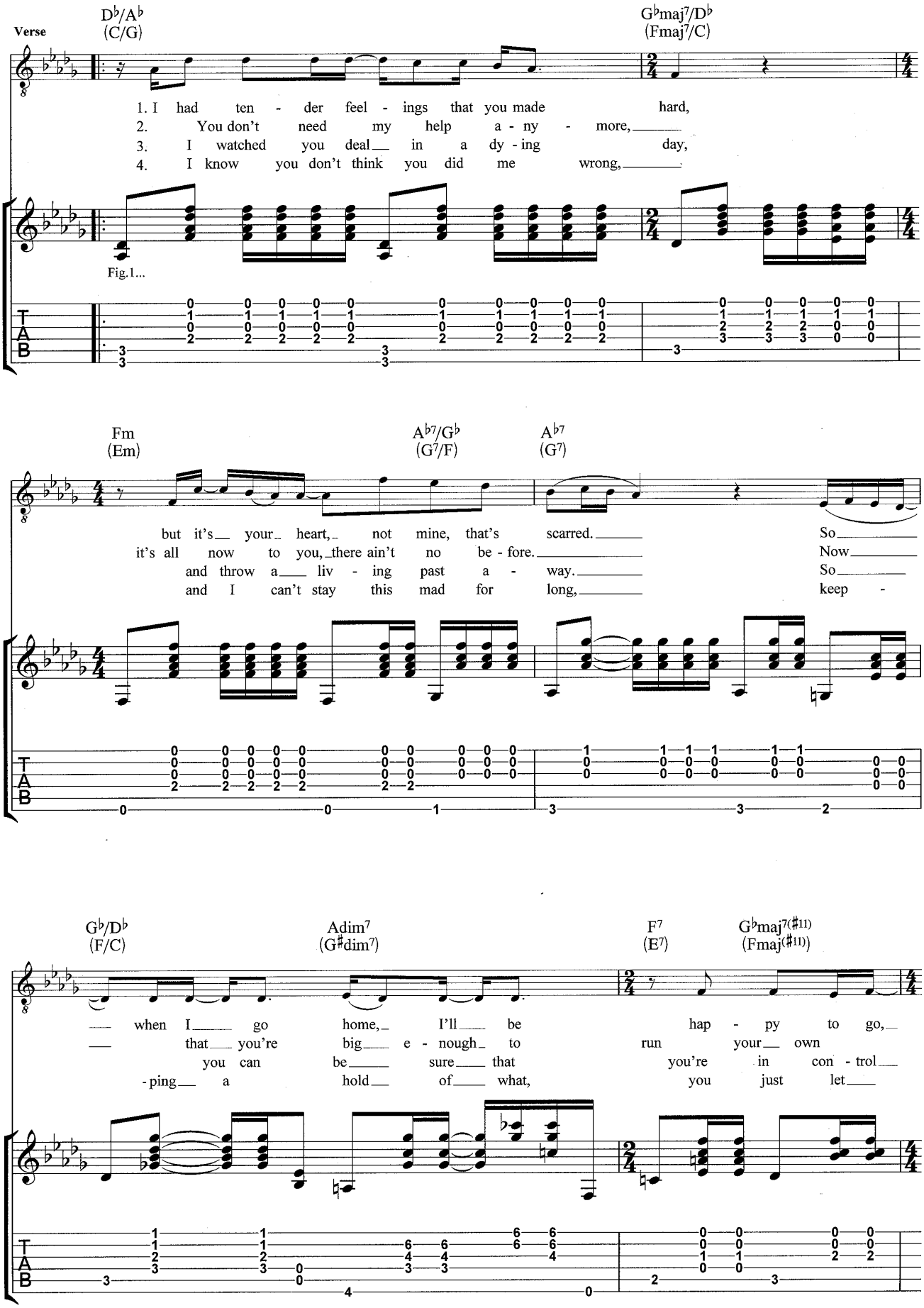
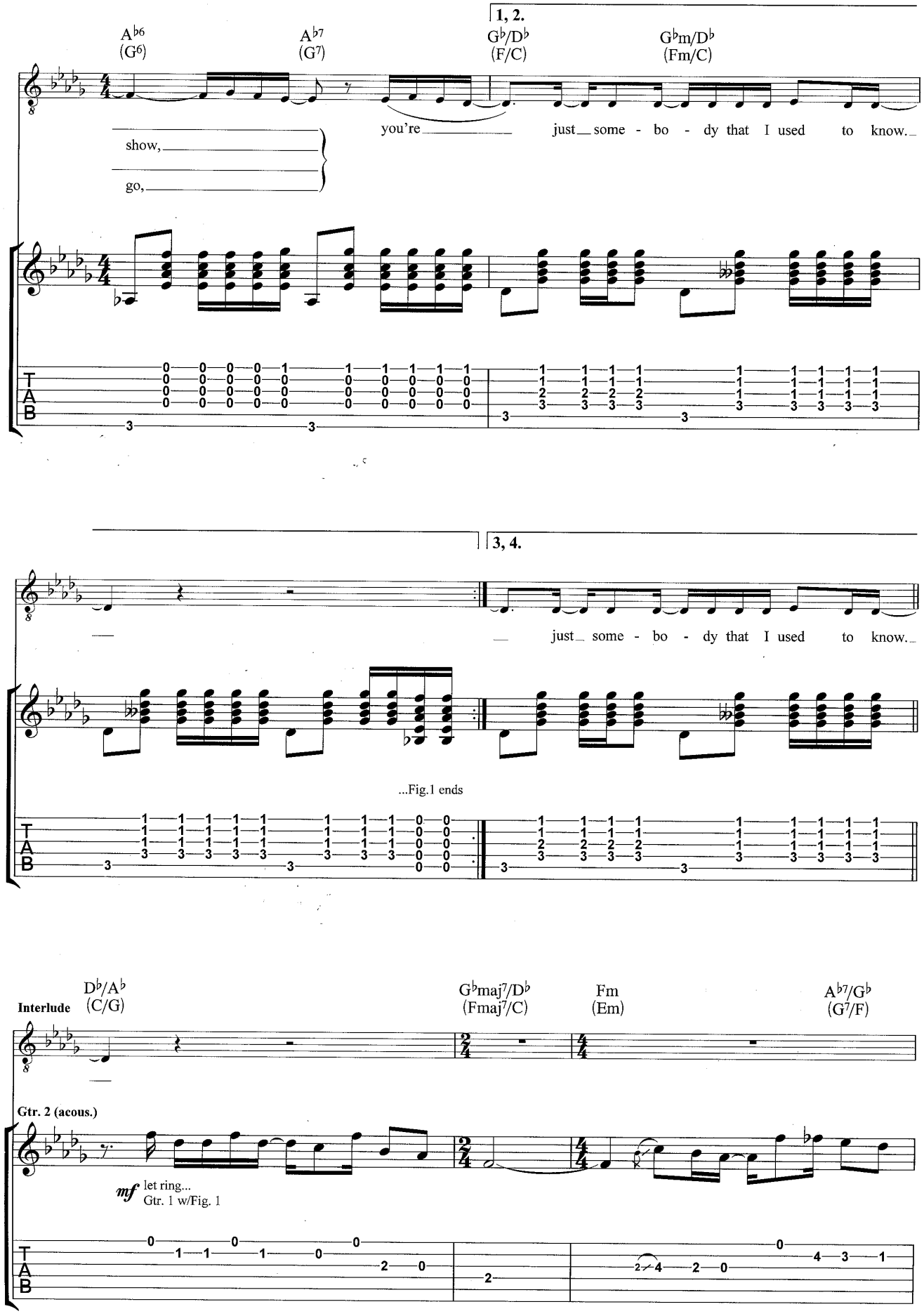
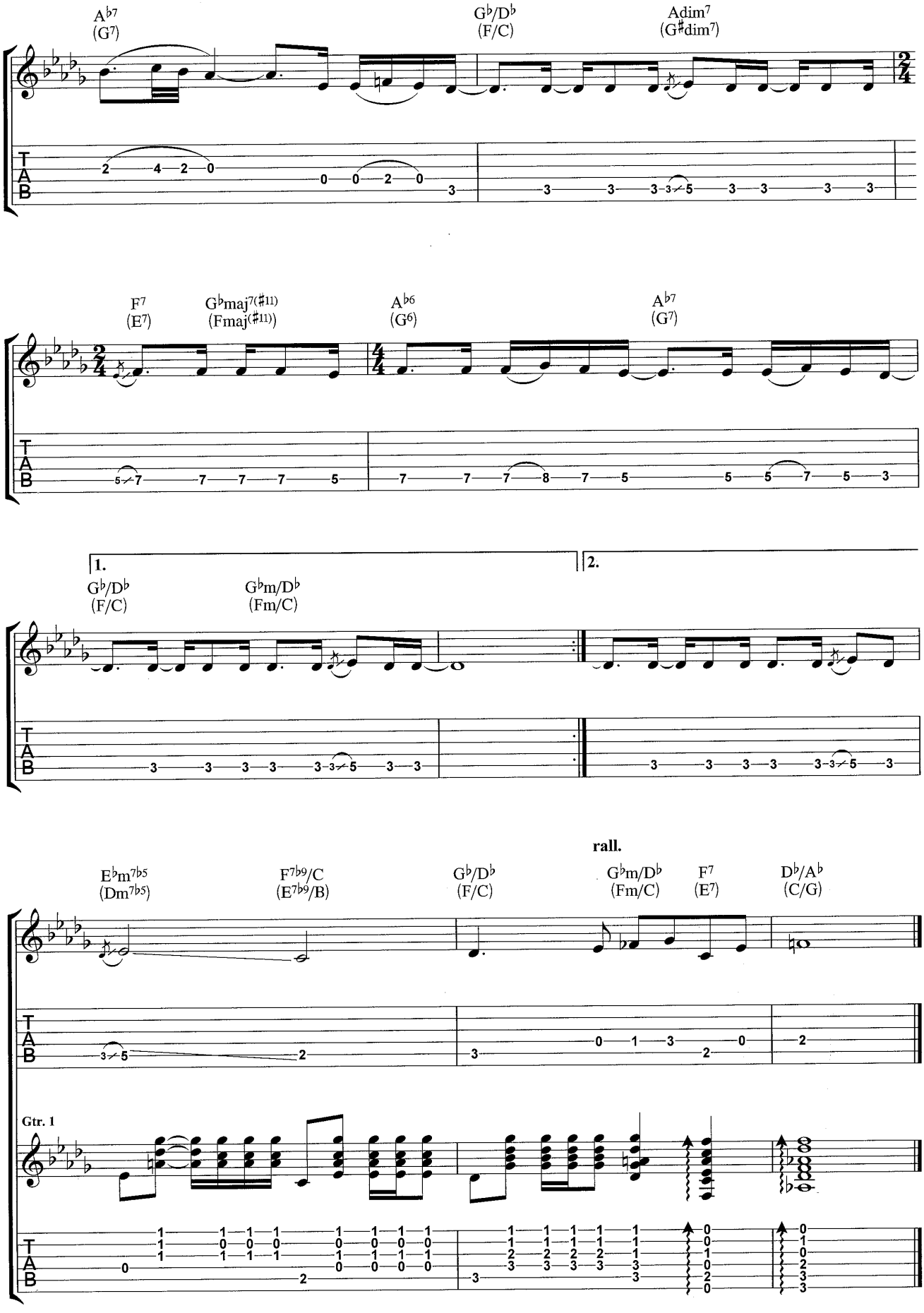
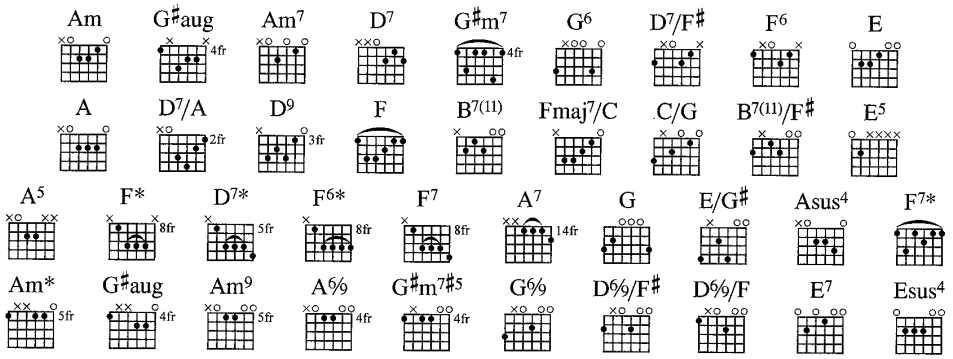

Verse
D♭/A♭
(C/G)
G♭maj7/D♭
(Fmaj7/C)
1. I had ten - der feel - ings that you made hard,
2. You don't need my help a - ny - more,
3. I watched you deal in a dy - ing day,
4. I know you don't think you did me wrong,
Fig.1...
Fm
(Em)
A♭7/G♭
(G7/F)
A♭7
(G7)
but it's your heart, not mine, that's scarred.
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,
So
Now
So
keep -
G♭/D♭
(F/C)
Adim7
(G♯dim7)
F7
(E7)
G♭maj7(♯11)
(Fmaj(♯11))
when I go home, I'll be hap - py 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, you just let


1, 2.
A♭6
(G6)
A♭7
(G7)
G♭/D♭
(F/C)
G♭m/D♭
(Fm/C)
you're just some - bo - dy that I used to know.
show,
go,
3, 4.
just some - bo - dy that I used to know.
...Fig.1 ends
Interlude
D♭/A♭
(C/G)
G♭maj7/D♭
(Fmaj7/C)
Fm
(Em)
A♭7/G♭
(G7/F)
Gtr. 2 (acous.)
mf let ring...
Gtr. 1 w/Fig. 1


A♭7
(G7)
G♭/D♭
(F/C)
Adim7
(G♯dim7)
F7
(E7)
G♭maj7(♯11)
(Fmaj(♯11))
A♭6
(G6)
A♭7
(G7)
1.
2.
G♭/D♭
(F/C)
G♭m/D♭
(Fm/C)
rall.
E♭m7♭5
(Dm7♭5)
F7♭9/C
(E7♭9/B)
G♭/D♭
(F/C)
G♭m/D♭
(Fm/C)
F7
(E7)
D♭/A♭
(C/G)
Gtr. 1
T
A
B

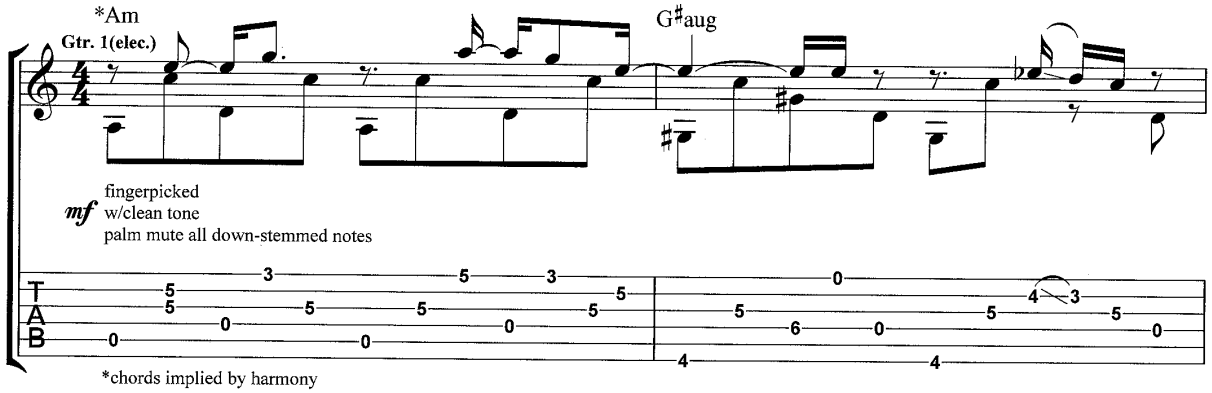
SON OF SAM

Words & Music by Elliott Smith

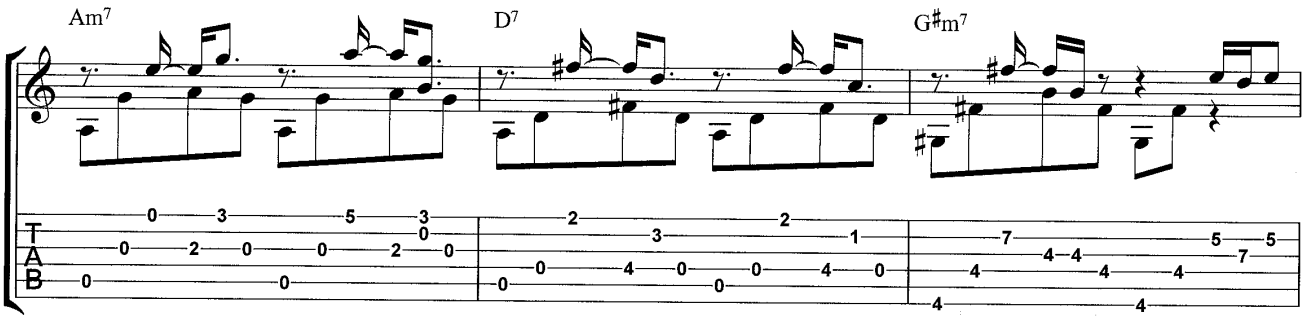


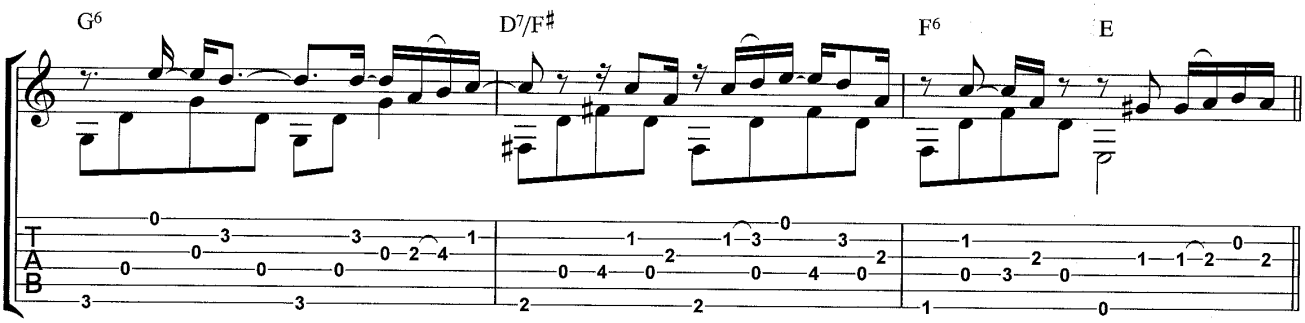
Intro

♩ = 98 (♫ = ♪³♪)



*chords implied by harmony





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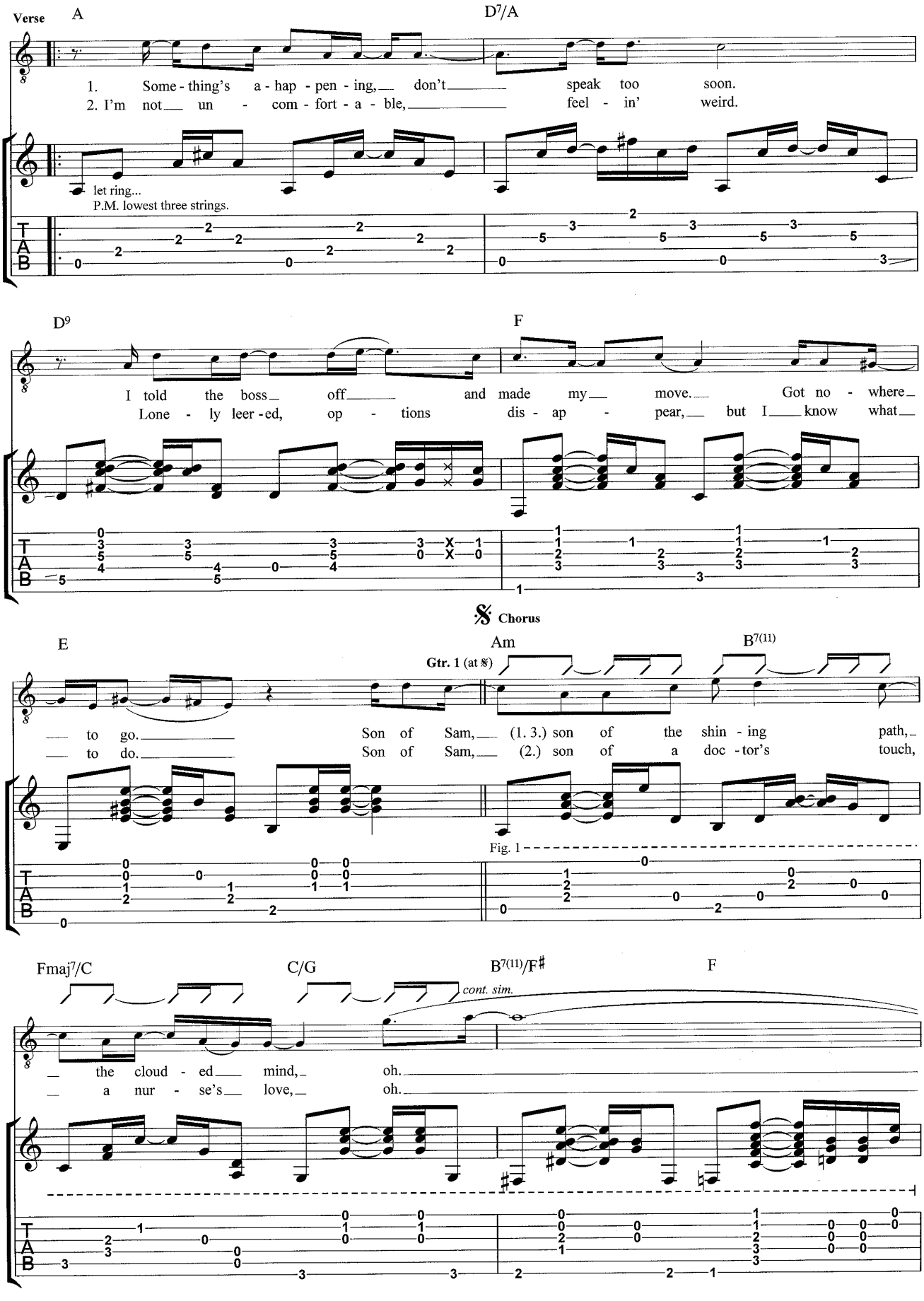

Verse
A
D7/A
1. Some - thing's a - hap - pen - ing, don't speak too soon.
2. I'm not un - com - fort - a - ble, feel - in' weird.
let ring...
P.M. lowest three strings.
D9
F
I told the boss off and made my move. Got no - where
Lone - ly leer - ed, op - tions dis - ap - pear, but I know what
Chorus
E
Am
B7(11)
Gtr. 1 (at 𝄋)
to go. Son of Sam, (1. 3.) son of the shin - ing path,
to do. Son of Sam, (2.) son of a doc - tor's touch,
Fig. 1
Fmaj7/C
C/G
B7(11)/F♯
F
cont. sim.
the cloud - ed mind, oh.
a nur - se's love, oh.

(1°+2°)Gtr. 1 w/Fig. 1

Am B7(11) Fmaj7/C C/G B7(11)/F♯ F *To Coda*

The cou - ple kill - er, each and eve - ry time, oh.
Act - ing un - der or - ders from a - bove, oh.
The cou - ple kill - er, run - ning out of time, oh.

1.
Am G♯aug E5

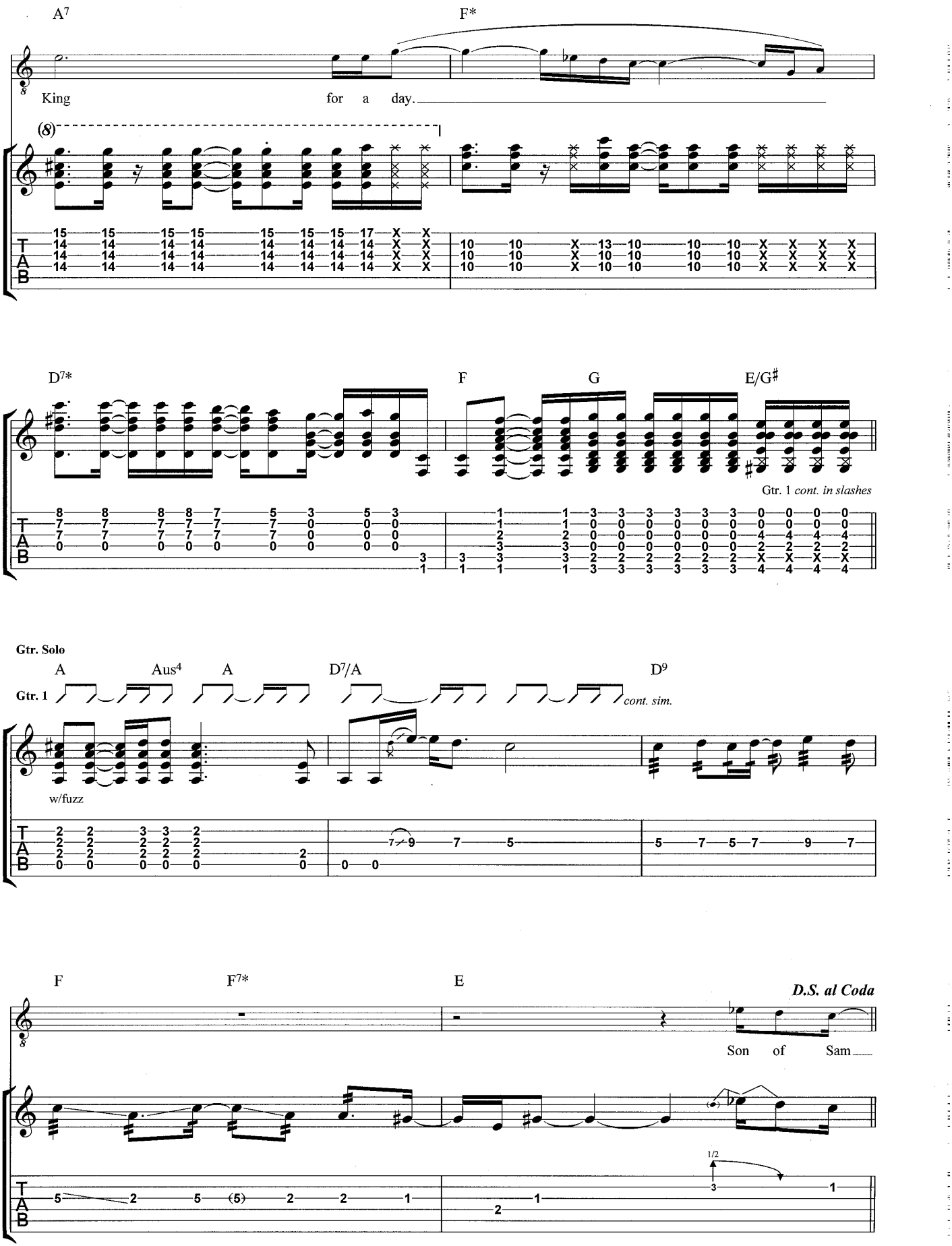
Interlude

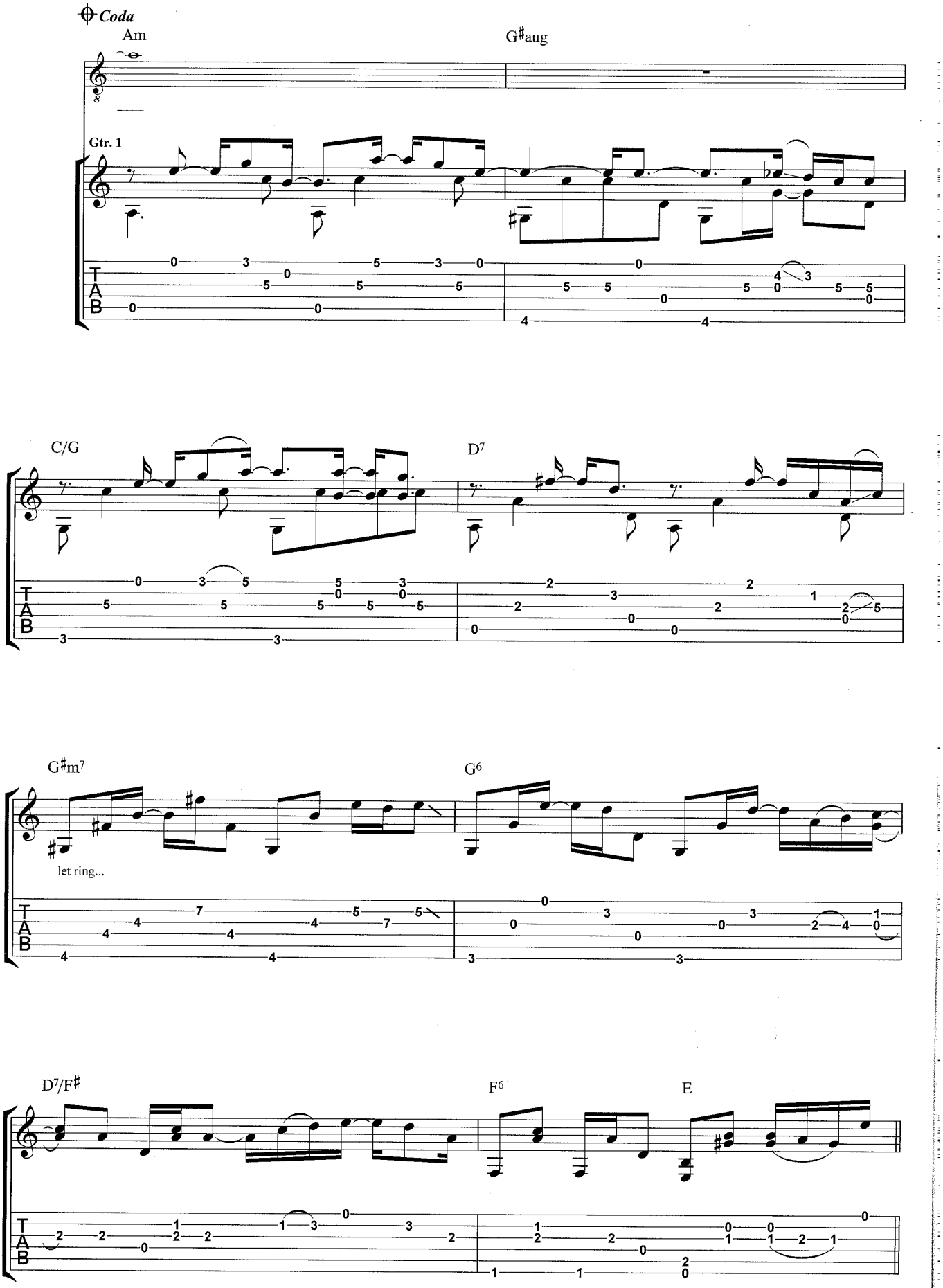
2.
A5 F*

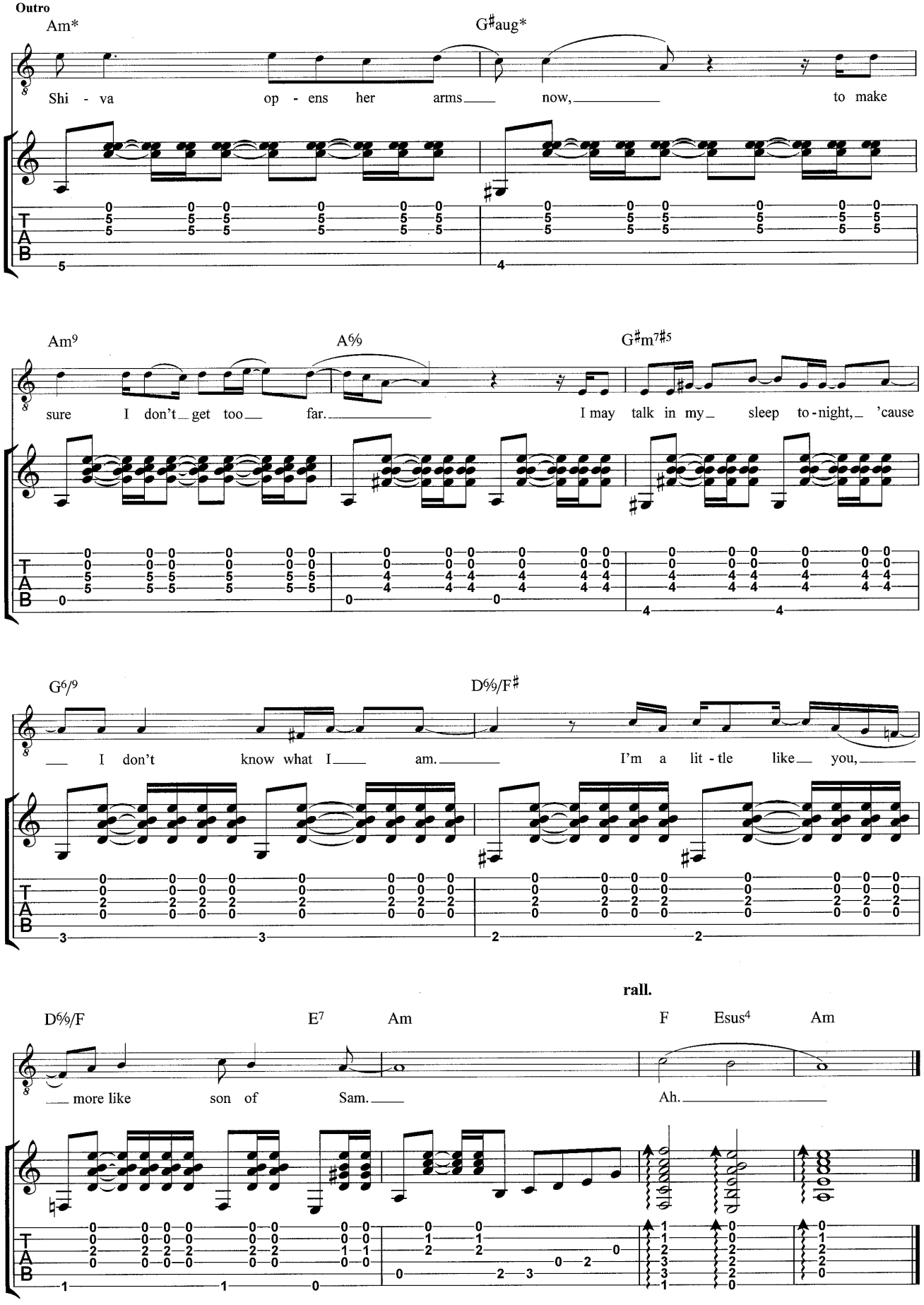
Gtr. 2 (elec.)

f Gtr. 2 w/dist.
Gtr. 1 dbls *ad lib.*

D7* F6* F7 8va

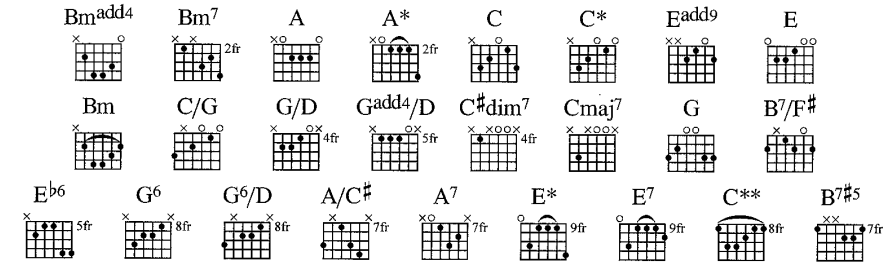

A7
F*
King for a day.
(8)
D7*
F
G
E/G♯
Gtr. 1 cont. in slashes
Gtr. Solo
A
Aus4
A
D7/A
D9
Gtr. 1
cont. sim.
w/fuzz
F
F7*
E
D.S. al Coda
Son of Sam
1/2


Coda
Am
G♯aug
Gtr. 1
C/G
D7
G♯m7
G6
let ring...
D7/F♯
F6
E


Outro
Am*
G♯aug*
Shi - va op - ens her arms now, to make
Am9
A6/9
G♯m7♯5
sure I don't get too far. I may talk in my sleep to-night, 'cause
G6/9
D6/9/F♯
I don't know what I am. I'm a lit - tle like you,
rall.
D6/9/F
E7
Am
F
Esus4
Am
more like son of Sam. Ah.

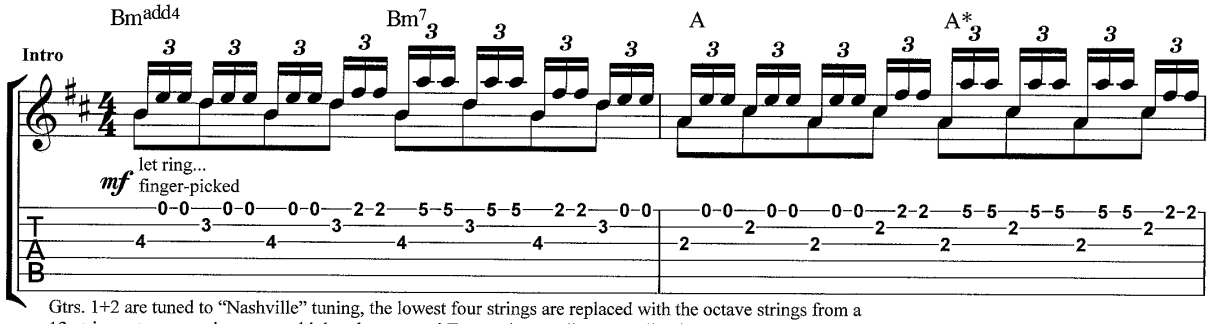
TOMORROW TOMORROW

Words & Music by Elliott Smith

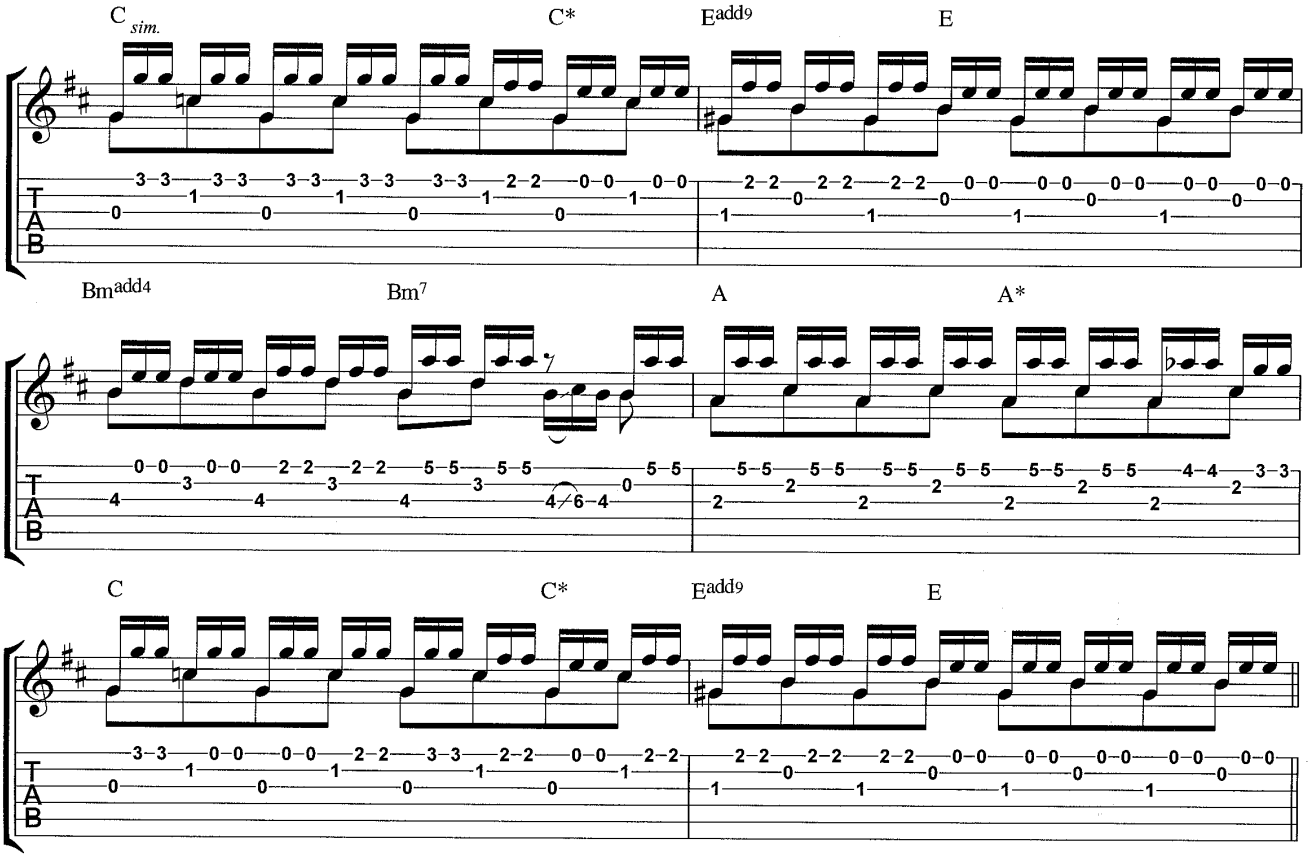


♩ = 85

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



Gtrs. 1+2 are tuned to "Nashville" tuning, the lowest four strings are replaced with the octave strings from a 12-string set, so sound an octave higher than normal.To match recording tune all strings down a tone



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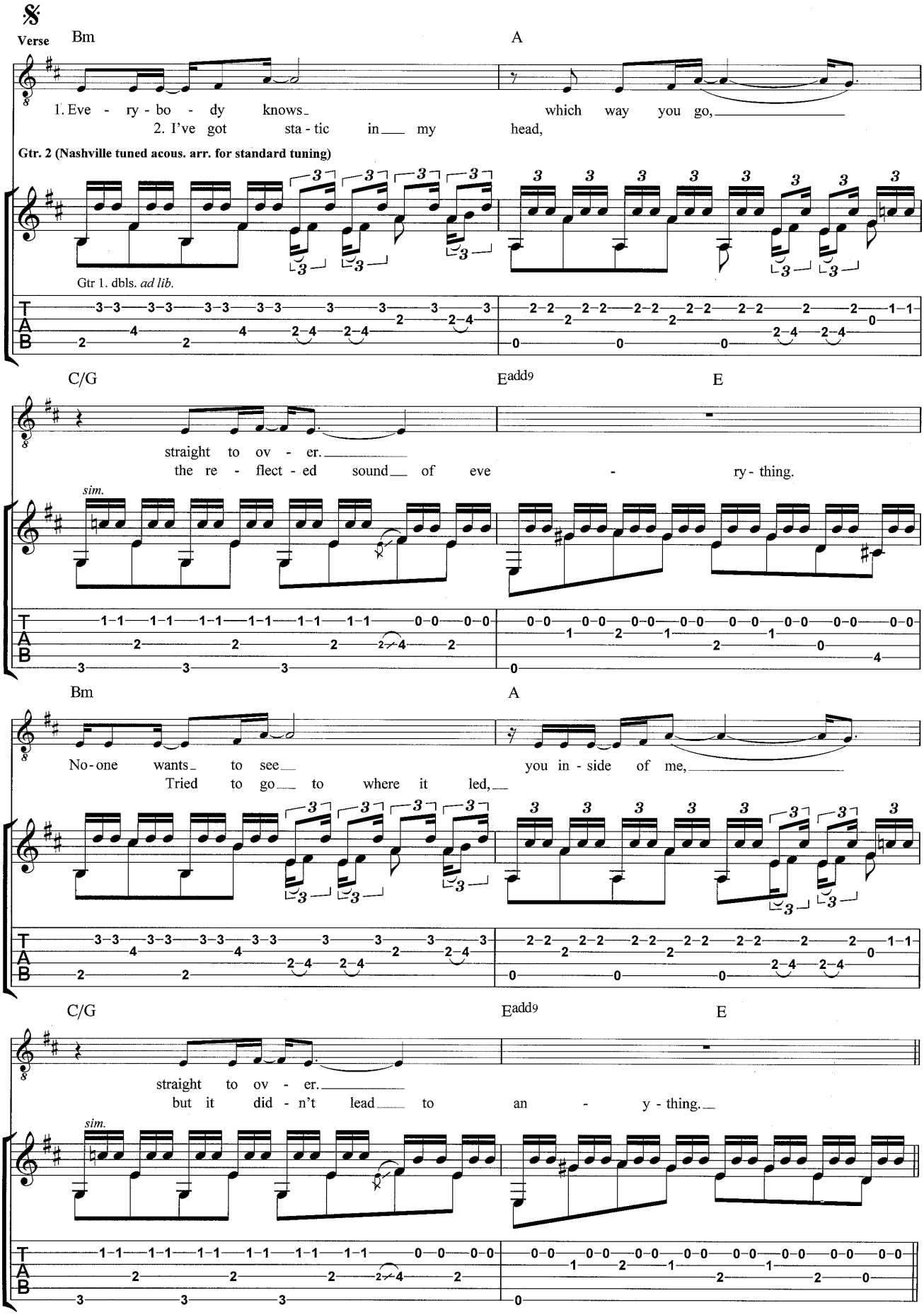

Verse
Bm
A
1. Eve - ry - bo - dy knows_ which way you go,
2. I've got sta - tic in___ my head,
Gtr. 2 (Nashville tuned acous. arr. for standard tuning)
Gtr 1. dbls. ad lib.
C/G
Eadd9
E
straight to ov - er.
the re - flect - ed sound___ of eve - ry - thing.
sim.
Bm
A
No - one wants_ to see___ you in - side of me,
Tried to go___ to where it led,___
C/G
Eadd9
E
straight to ov - er.
but it did - n't lead___ to an - y - thing.___
sim.

Pre chorus

G/D Gadd4/D G/D Cdim7

I heard the ham - mer at the lock,
The noise is com - ing out,

Gtr. 2 *1°*

Gtr. 2 *2°*

Fig. 1

Cmaj7 (E)

say you're deaf and dumb and done.
and if it's not out now,

G/D Gadd4/D G/D Cdim7 *To Coda*

Give your - self an - oth - er talk,
I know it's just a - bout

2° Gtrs. 1+2+3 w/Fig. 1

Cmaj7 (E)

this time make it sound like some - one. The noise

Chorus (E) C* G

is com - ing out and if it's not out now, then to - mor - row, to - mor-

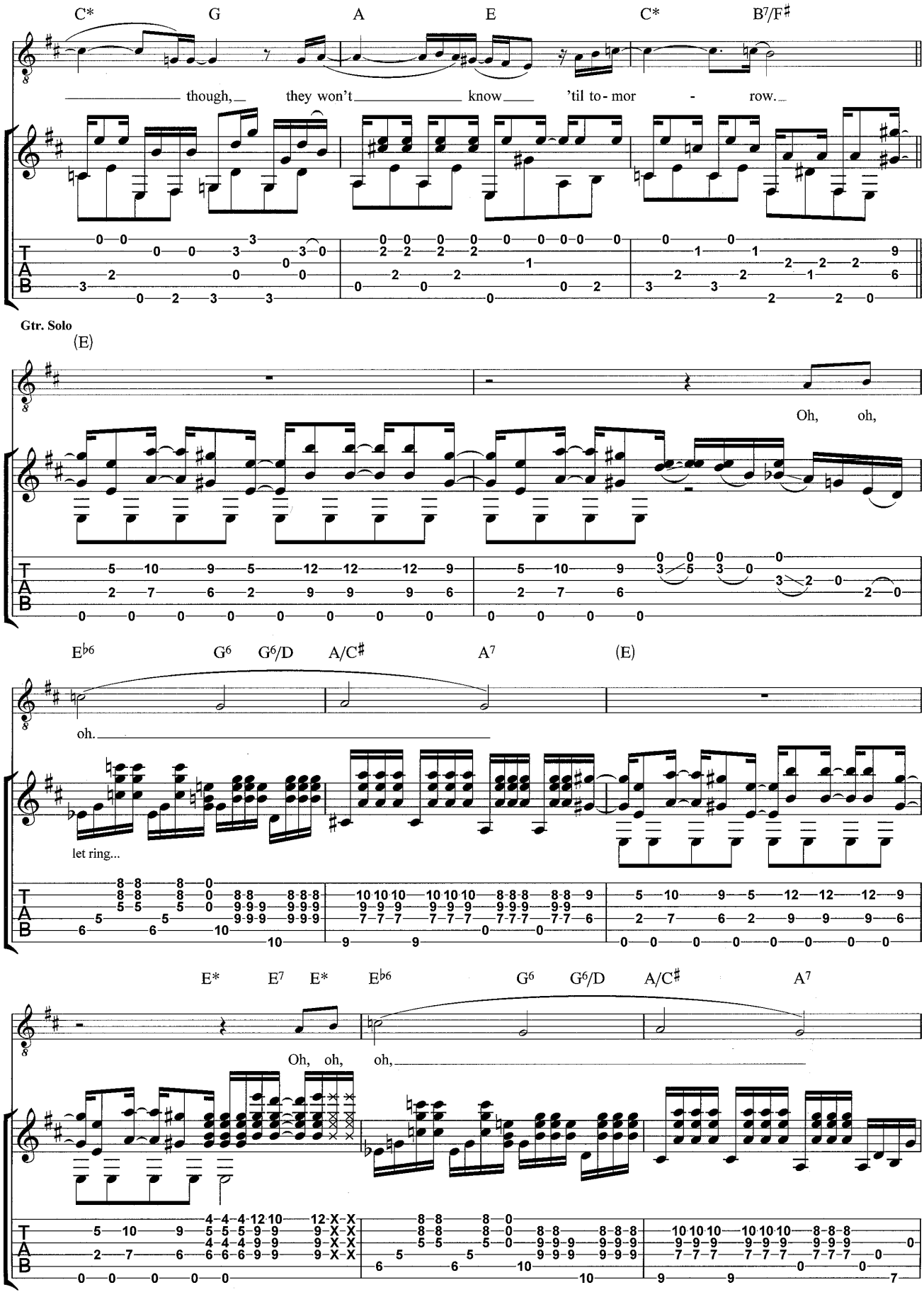
Gtr. 3 (acous.)

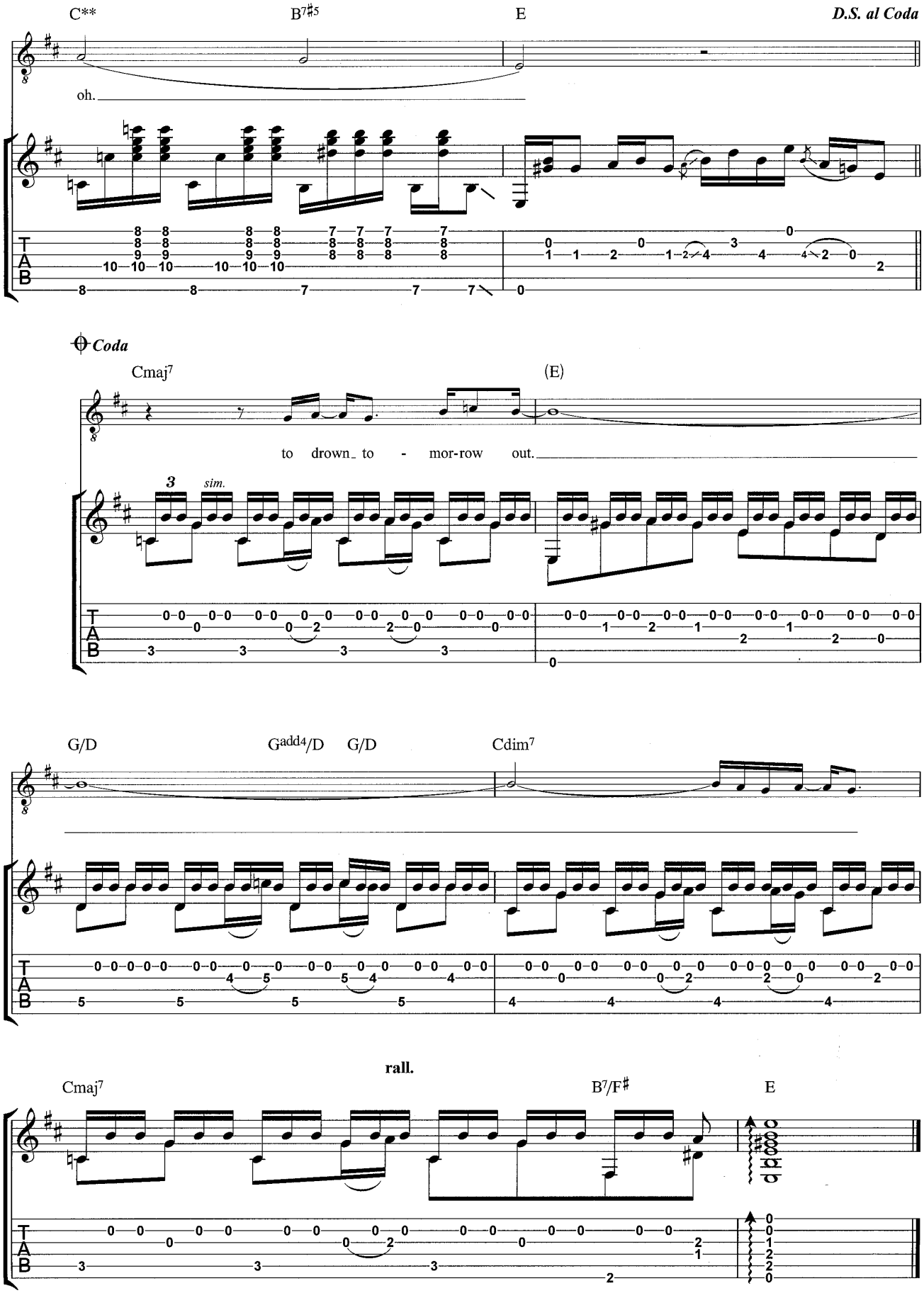
Gtr. 1 plays *ad lib.*

Gtrs. 1+2 dbl. *ad lib.*

A E (E)

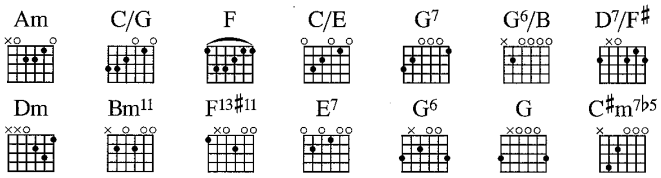
- row. They took your life a - part, they called you fail - ure's art, they were wrong


C* G A E C* B7/F#
though, they won't know 'til to- mor - row.
Gtr. Solo
(E)
Oh, oh,
Eb6 G6 G6/D A/C# A7 (E)
oh.
let ring...
E* E7 E* Eb6 G6 G6/D A/C# A7
Oh, oh, oh,


C**
B7♯5
E
D.S. al Coda
oh.
Coda
Cmaj7
(E)
to drown_ to - mor-row out.
3
sim.
G/D
Gadd4/D
G/D
Cdim7
rall.
Cmaj7
B7/F♯
E

WALTZ #2 (XO)

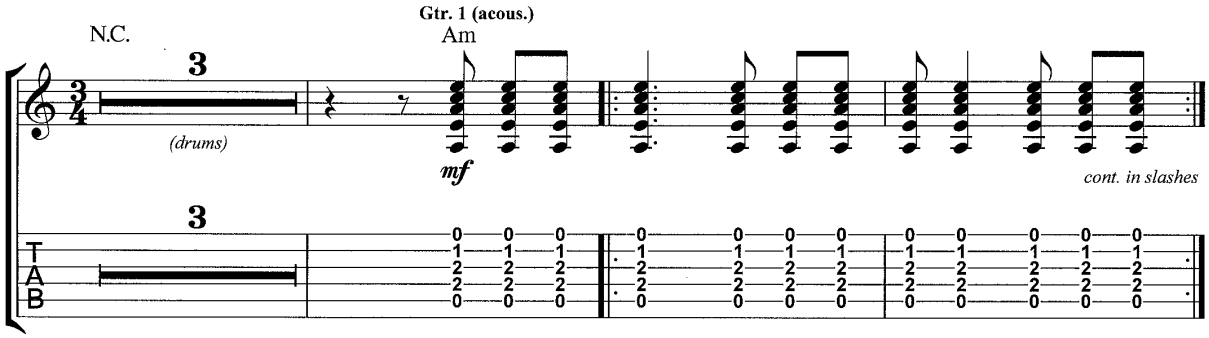
Words & Music by Elliott Smith

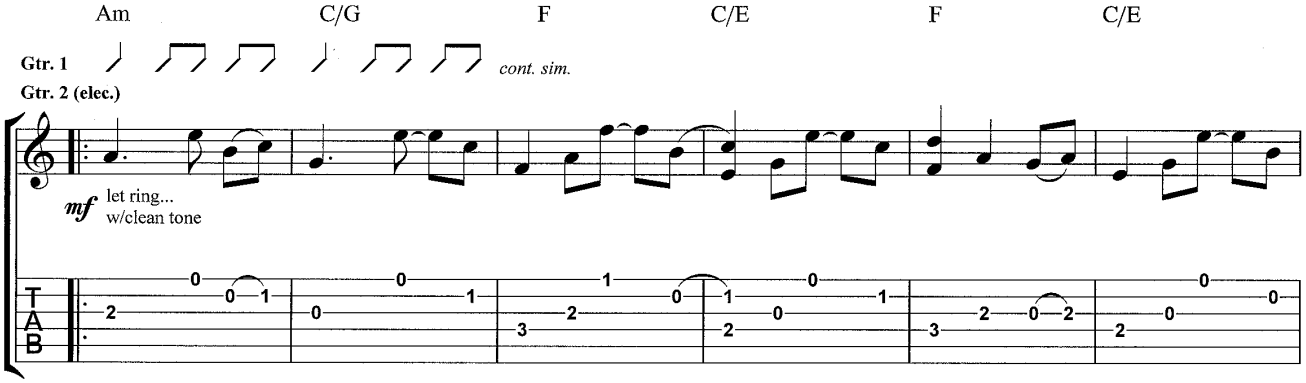


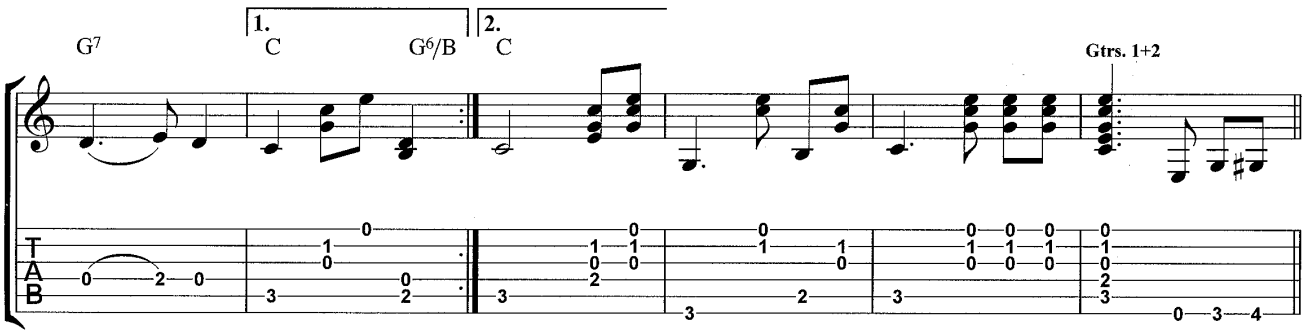
To match recording, tune all strings down one tone

Intro

♩ = 132 (♫ = ♩³♪)







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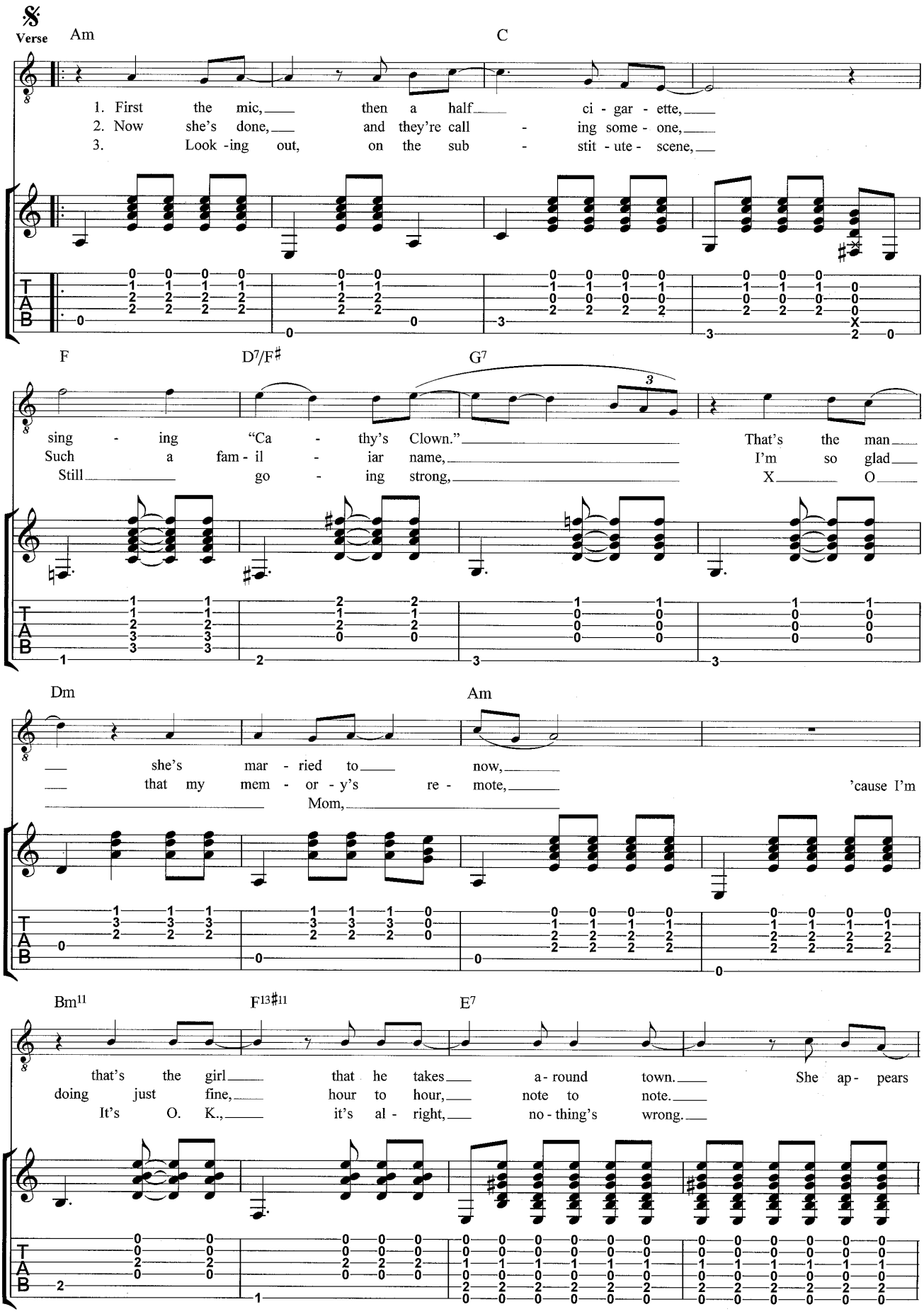
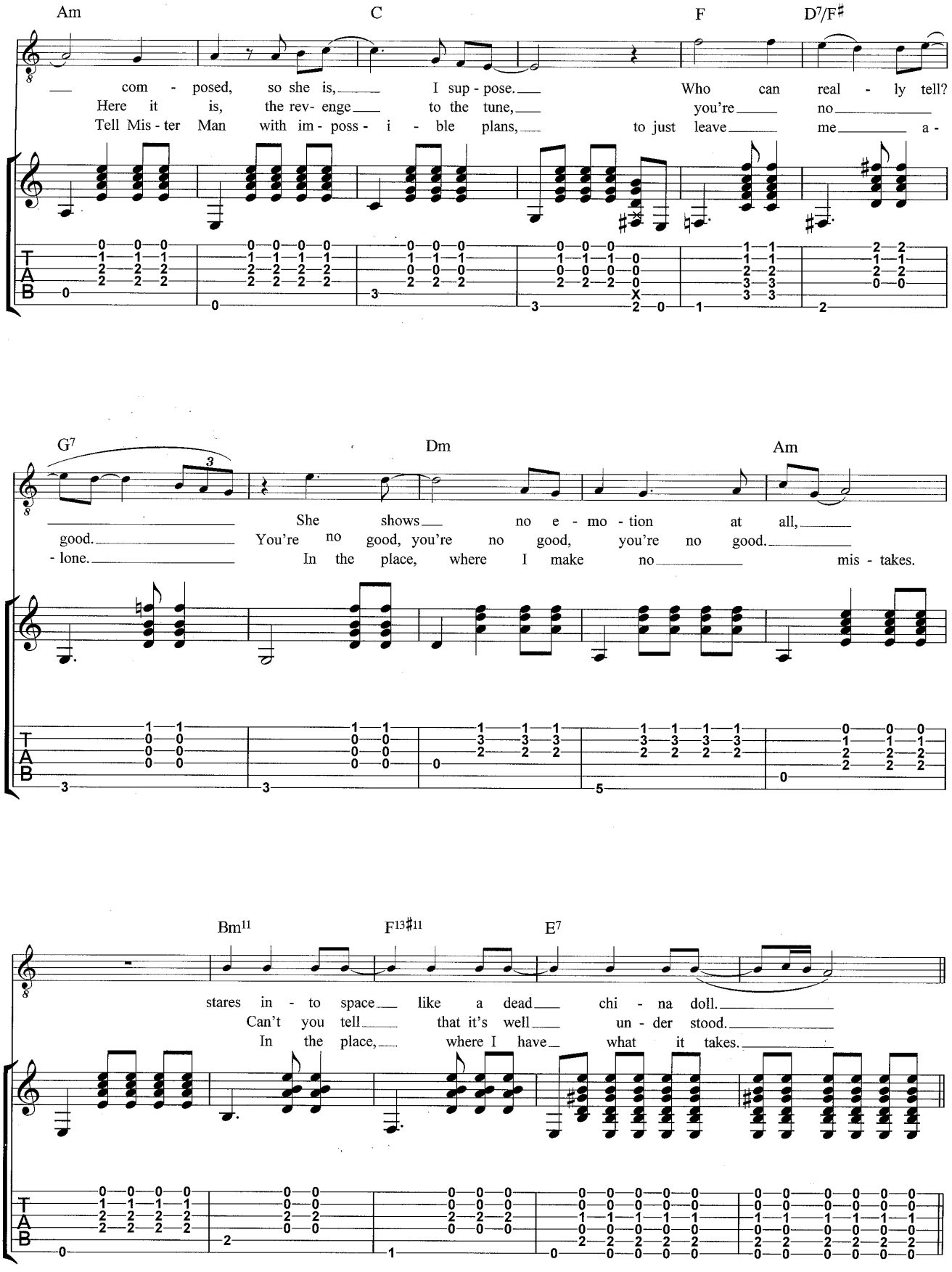

Verse
Am
C
1. First the mic, then a half ci - gar - ette,
2. Now she's done, and they're call - ing some - one,
3. Look - ing out, on the sub - stit - ute - scene,
F
D7/F♯
G7
sing - ing "Ca - thy's Clown." That's the man
Such a fam - il - iar name, I'm so glad
Still go - ing strong, X O
Dm
Am
she's mar - ried to now,
that my mem - or - y's re - mote, 'cause I'm
Mom,
Bm11
F13♯11
E7
that's the girl that he takes a - round town. She ap - pears
doing just fine, hour to hour, note to note.
It's O. K., it's al - right, no - thing's wrong.

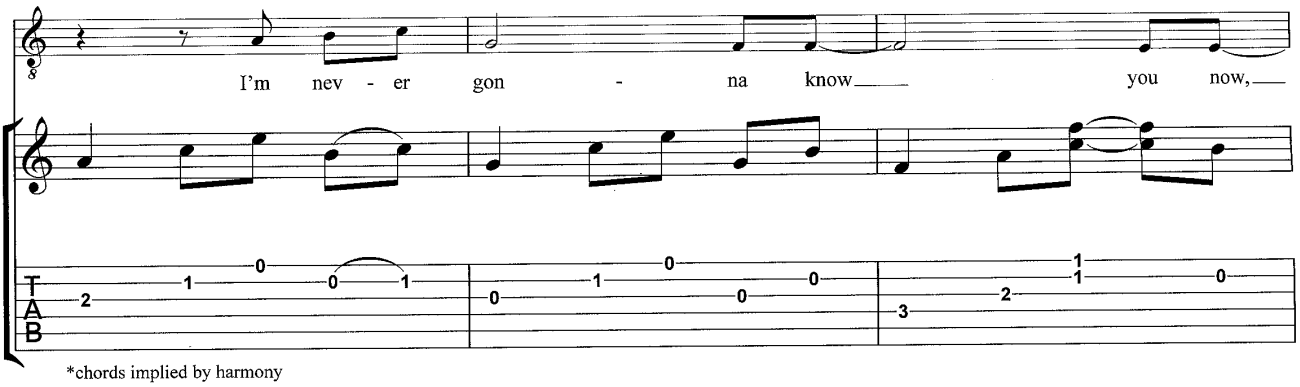

Am C F D7/F♯
com - posed, so she is, I sup - pose. Who can real - ly tell?
Here it is, the rev- enge to the tune, you're no
Tell Mis - ter Man with im - poss - i - ble plans, to just leave me a -
G7 Dm Am
She shows no e - mo - tion at all,
good. You're no good, you're no good, you're no good.
- lone. In the place, where I make no mis - takes.
Bm11 F13♯11 E7
stares in - to space like a dead chi - na doll.
Can't you tell that it's well un - der stood.
In the place, where I have what it takes.

Chorus

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

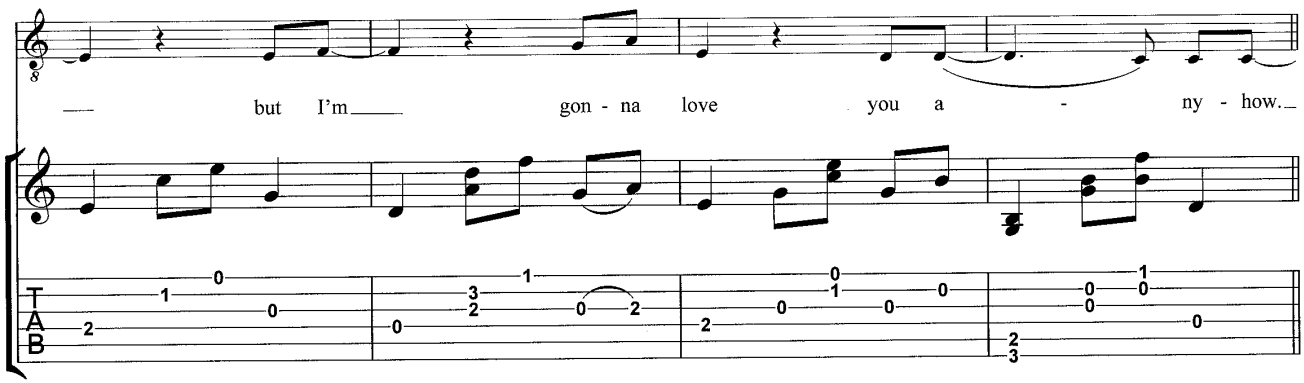
Gtr. 1

Gtr. 1 tacet



*chords implied by harmony

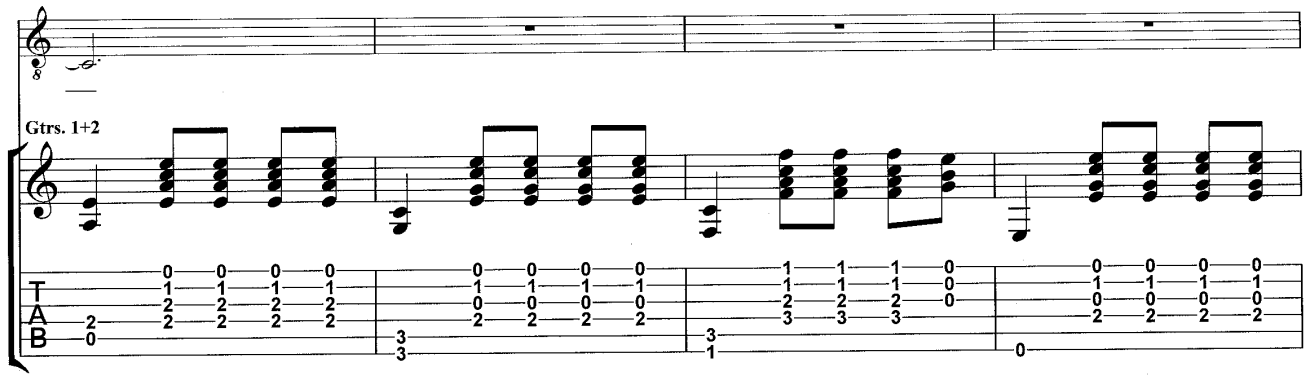
(C/E) (F) (C/E) (G^7) *To Coda*



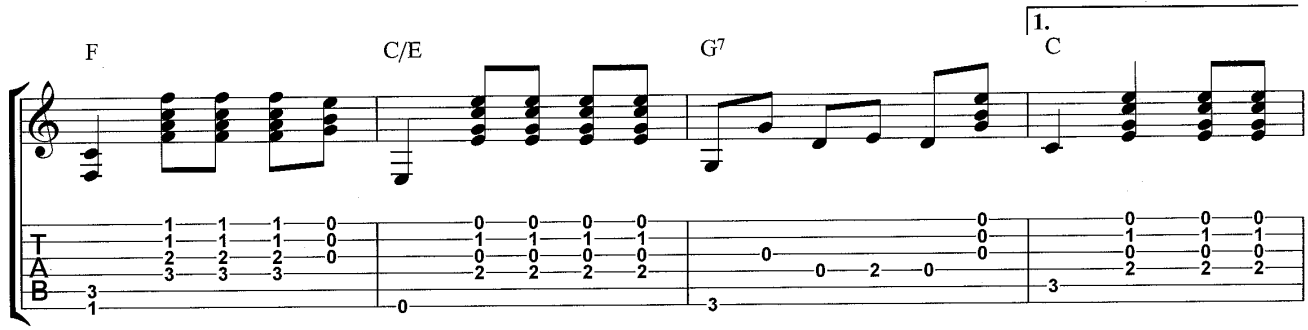
Interlude

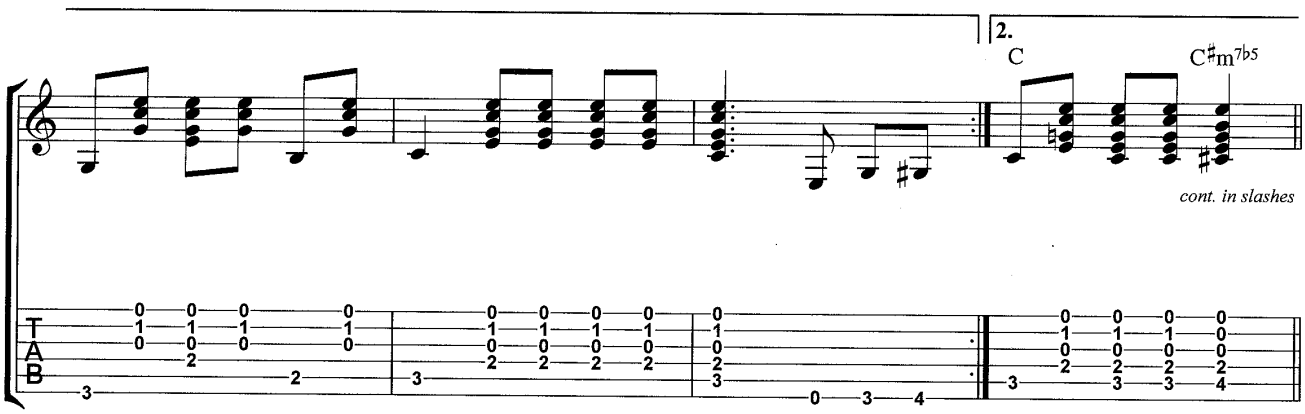
Am C/G F C/E

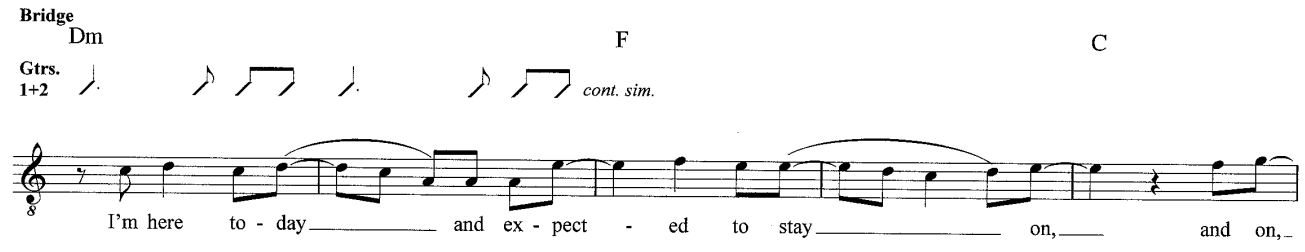
Gtrs. 1+2

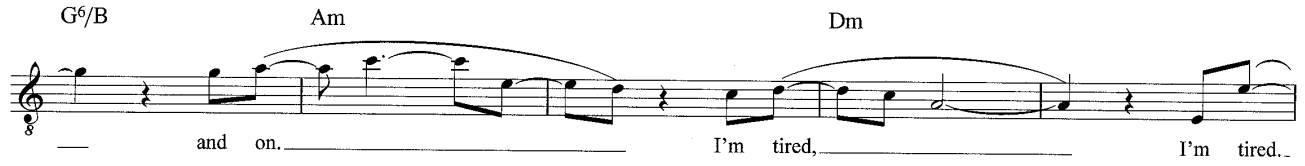


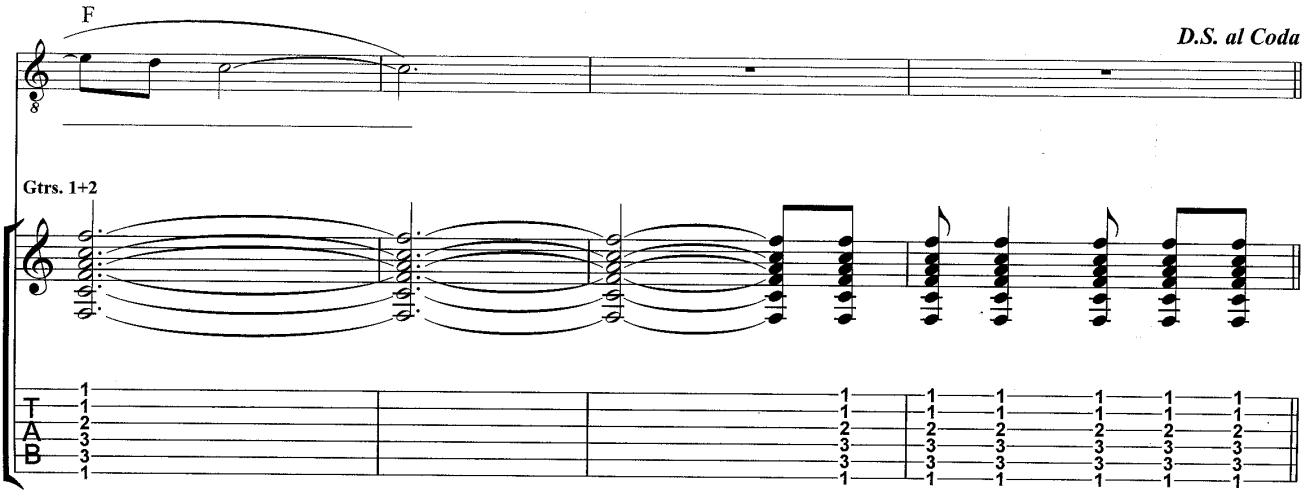
F C/E G^7 1. C

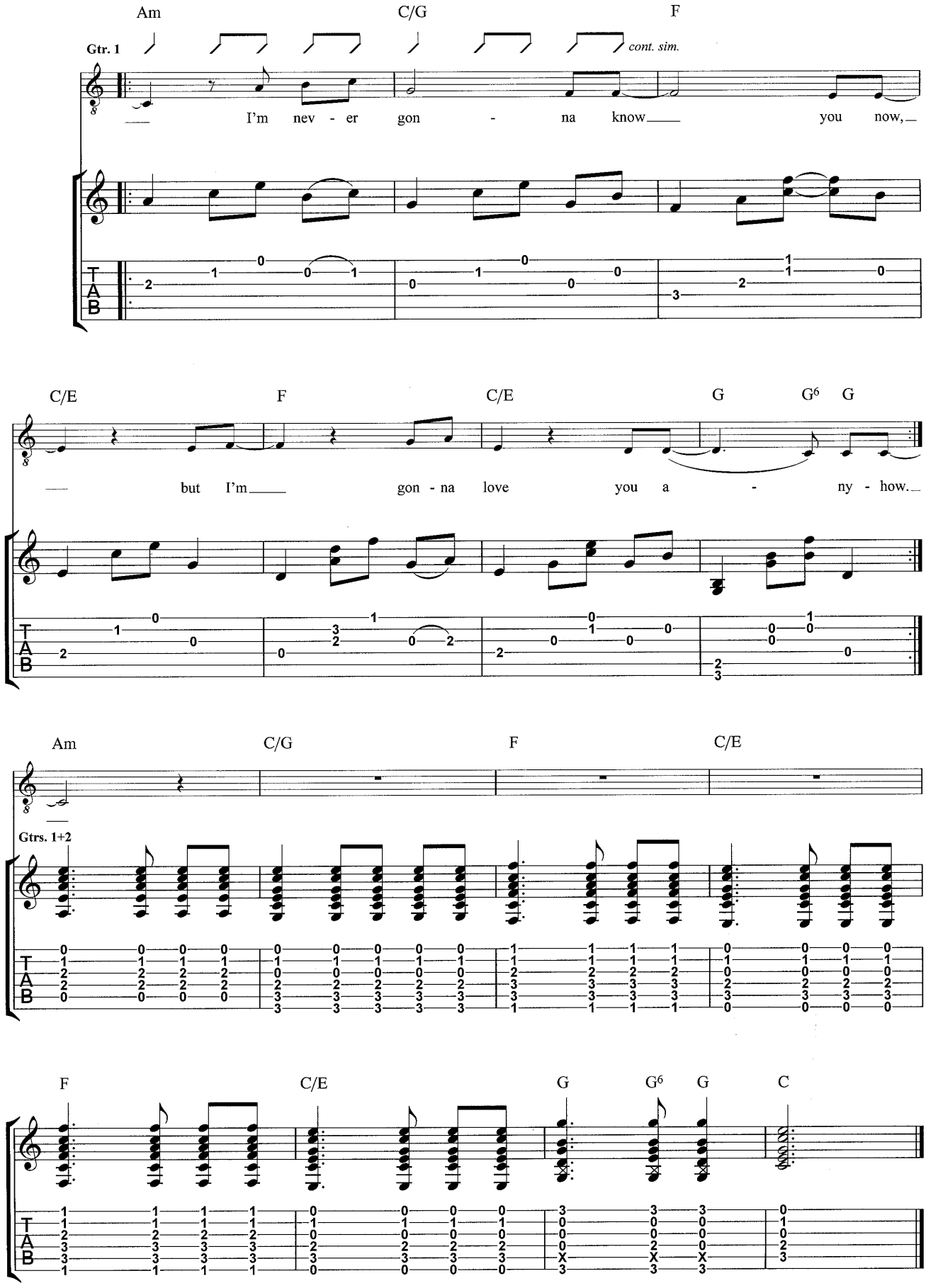



2.
C
C♯m7♭5
cont. in slashes


Bridge
Dm
F
C
Gtrs. 1+2
cont. sim.
I'm here to - day and ex - pect - ed to stay on, and on,

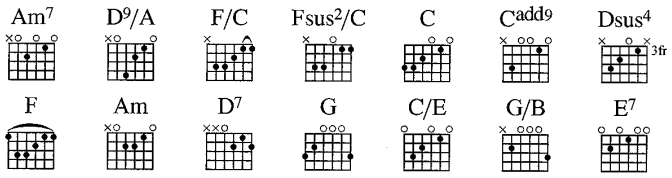

G6/B
Am
Dm
and on.
I'm tired,
I'm tired.


F
D.S. al Coda
Gtrs. 1+2


Coda
Am
C/G
F
Gtr. 1
cont. sim.
I'm nev - er gon - na know you now,
C/E
F
C/E
G
G6
G
but I'm gon - na love you a - ny - how.
Am
C/G
F
C/E
Gtrs. 1+2
F
C/E
G
G6
G
C

WOULDN'T MAMA BE PROUD?

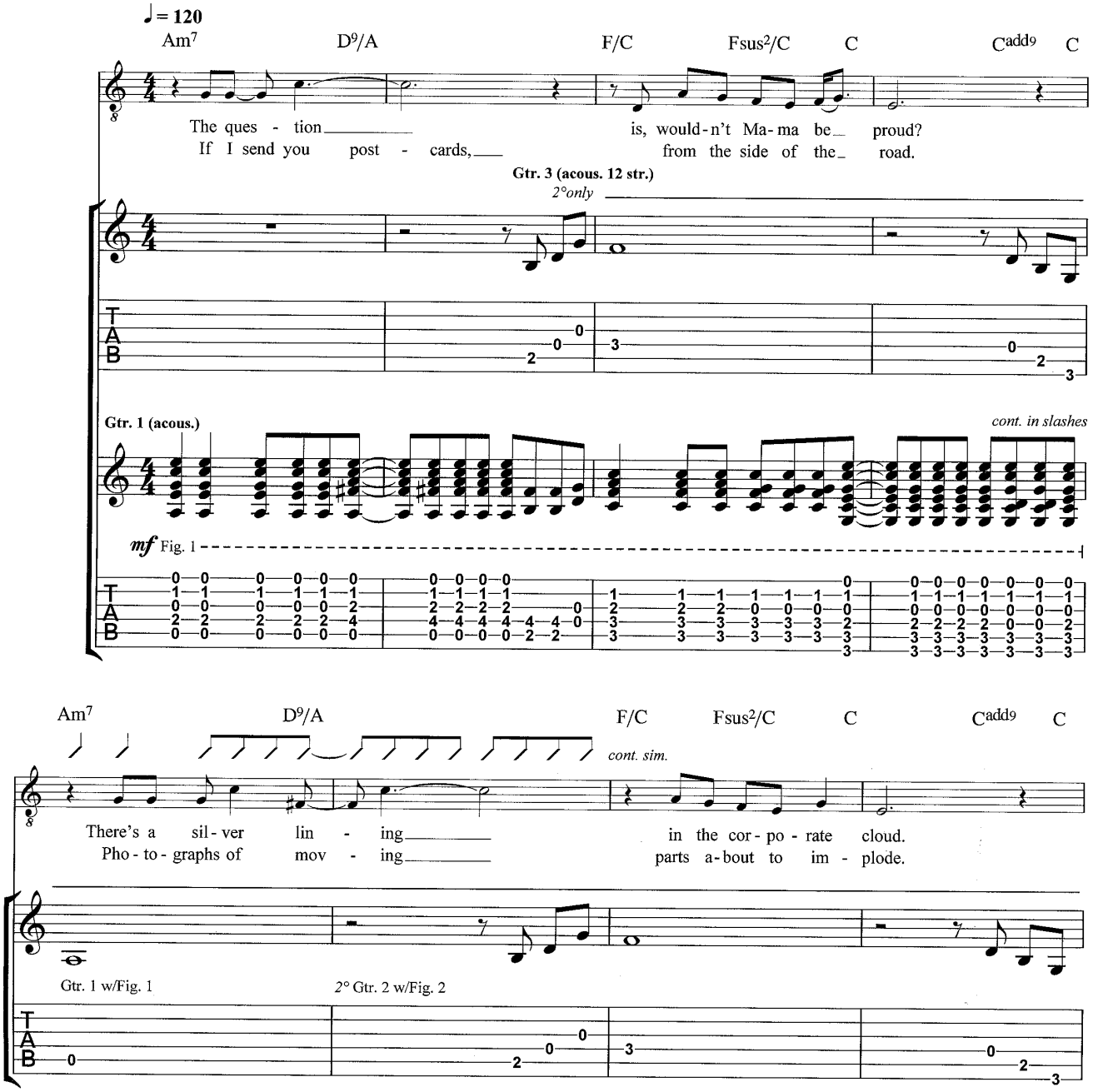
Words & Music by Elliott Smith



To match recording tune all strings down one tone

Verse

♩ = 120



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Am7 D9/A F/C Fsus2/C C Cadd9 C

And the pret - ty post___ that you're tak - ing as a, as an N.___ C. O.___
If I crawl to keep___ it to - geth - er like you say you know I can do.___

2° Gtr. 3 tacet

Dsus4 F *To Coda*

Gtr. 1

of the Great Pre - ten - der,___ I should sure_ think__ so.__
To trans - mit the mo - ment___ from___ me__ to___ you._

Gtr. 2 (elec. 12 str.)

mf Fig. 2
w/clean tone + tremolo

Chorus

Am C D7 F G

Would - n't Ma - ma___ be__ proud?___

f

Verse

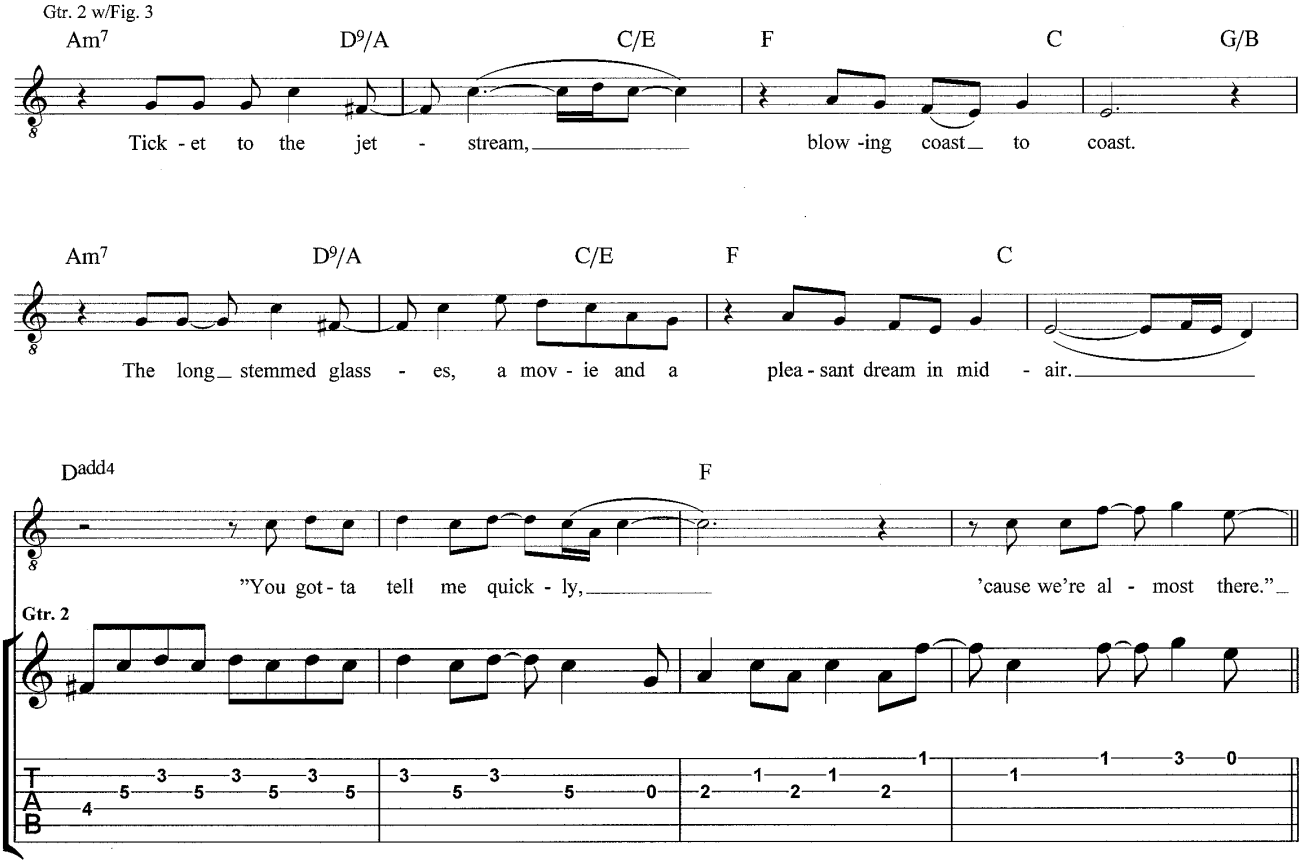
Am7 D9/A C/E F C G/B

cont. sim.

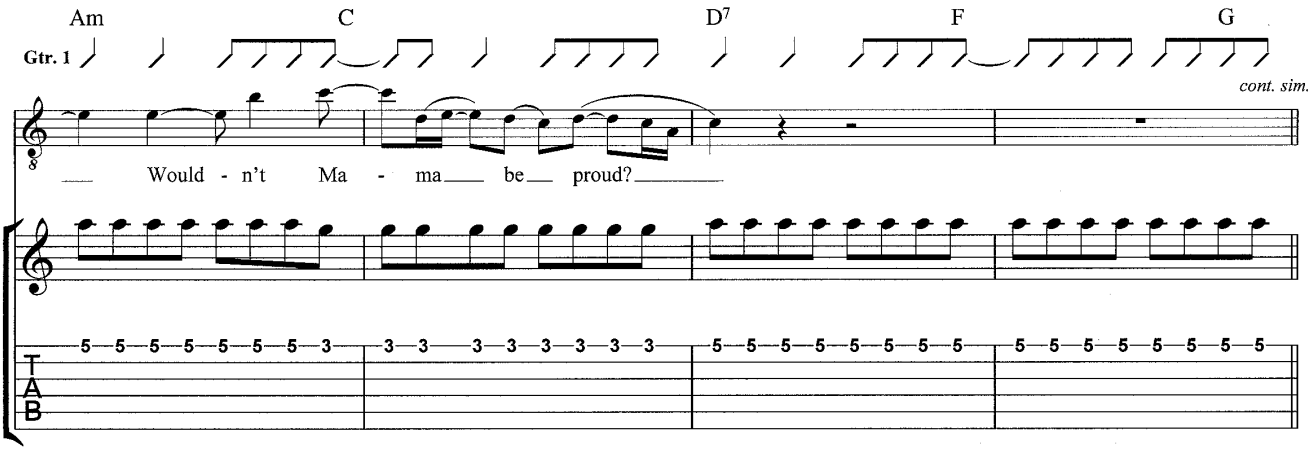
2. "Can I take your or - der?"___ Asked the hea-ven - ly host.

Fig. 3
let ring...

Gtr. 2 w/Fig. 3

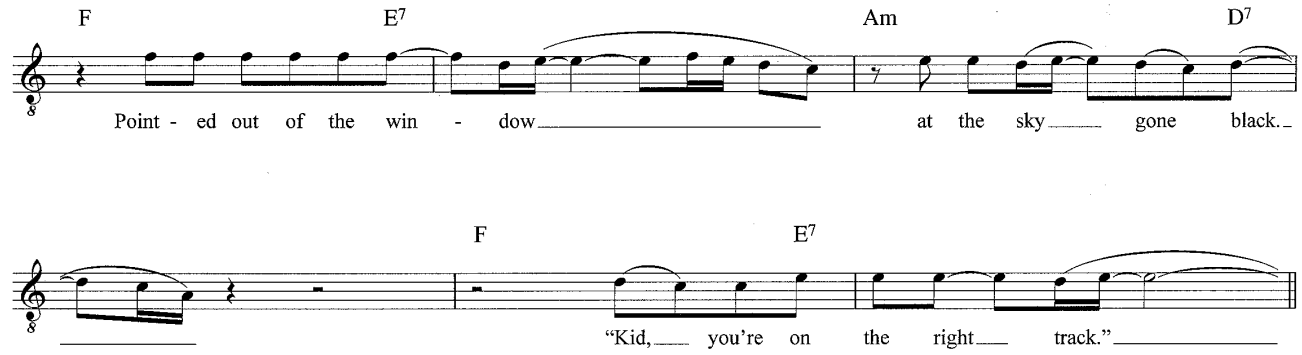


Chorus



Bridge

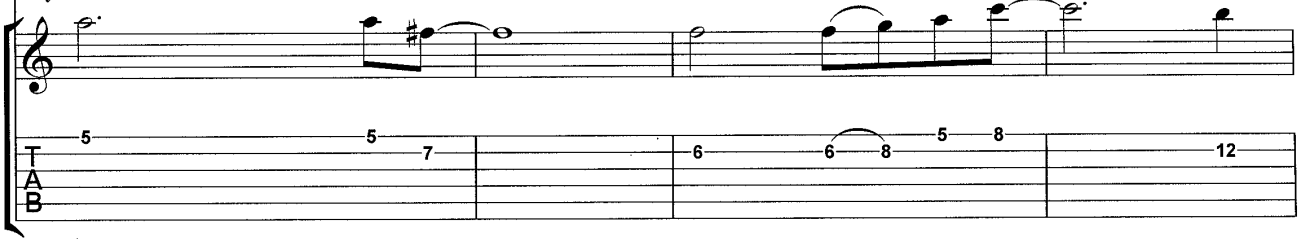
Gtr. 2 tacet



Interlude

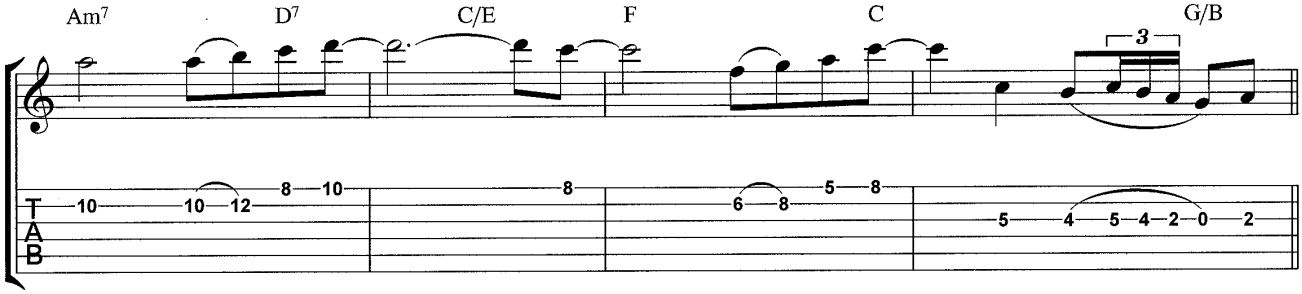
Am7 D9/A F/C Fsus2/C C Cadd9 C

Keyboards arr. for Gtr.



D.C. al Coda

Am7 D7 C/E F C G/B



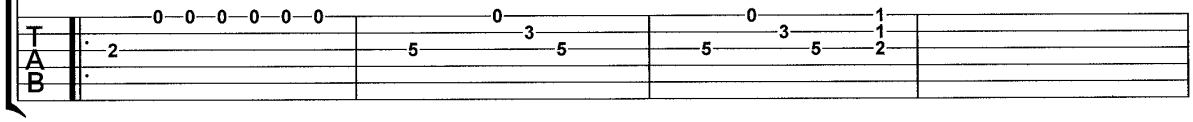
Coda

Am C D7 F *cont. sim.*

Would - n't Ma - ma be proud?

Gtr. 2

Fig. 4



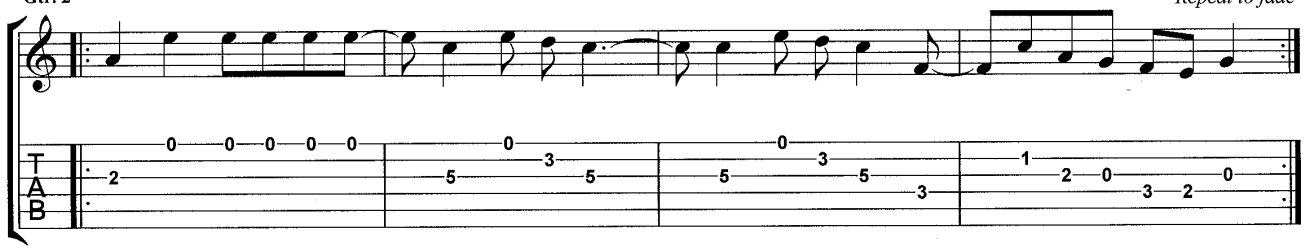
Gtr. 2 w/Fig. 4

Am C D7 F

Would - n't Ma - ma be proud?

Outro

Gtr. 2 Am C D7 F *Repeat to fade*



1 2 3 4 5 6 7 8 9

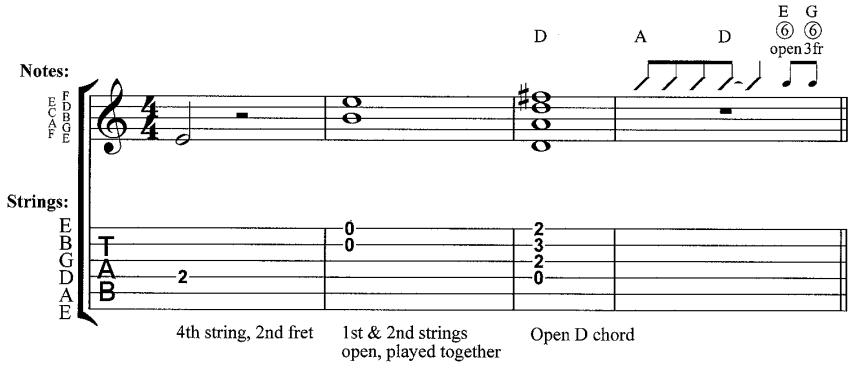
GUITAR TABLATURE EXPLAINED

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. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

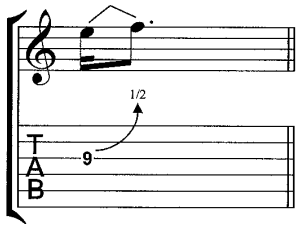
THE MUSICAL STAVE: shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

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

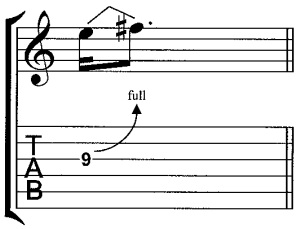


Definitions for special guitar notation

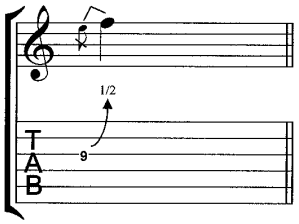
SEMI-TONE BEND: Strike the note and bend up a semi-tone (½ step).



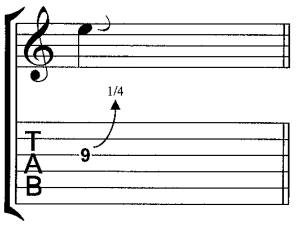
WHOLE-TONE BEND: Strike the note and bend up a whole-tone (full step).



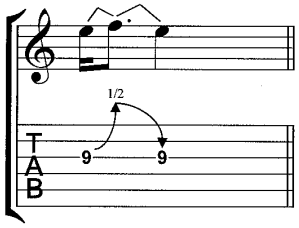
GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.



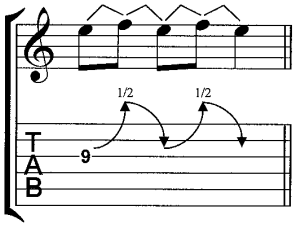
QUARTER-TONE BEND: Strike the note and bend up a ¼ step



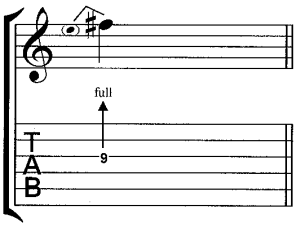
BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.



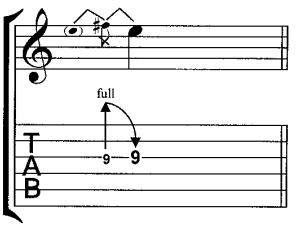
COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.



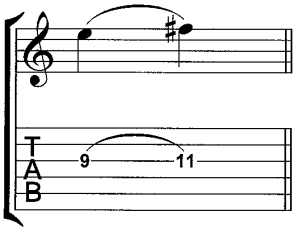
PRE-BEND: Bend the note as indicated, then strike it.



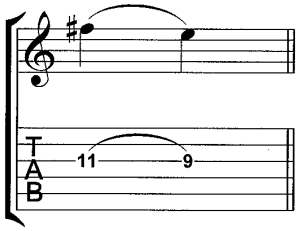
PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.



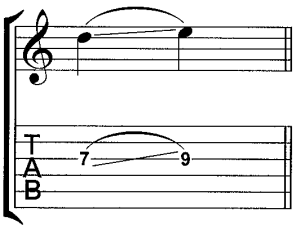
HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.



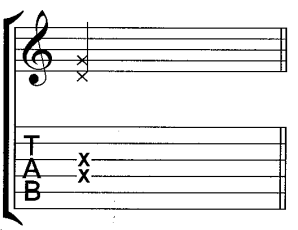
PULL-OFF: Place both fingers on the note to be sounded, strike the first note and without picking, pull the finger off to sound the second note.



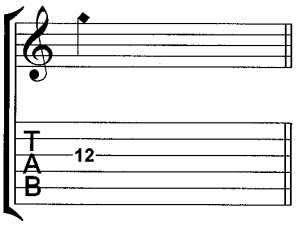
LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



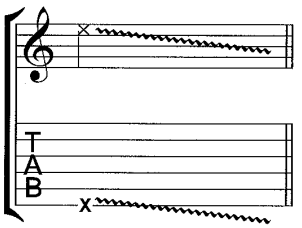
MUFFLED STRINGS: A percussive sound is produced by laying the first hand across the string(s) without depressing, and striking them with the pick hand.



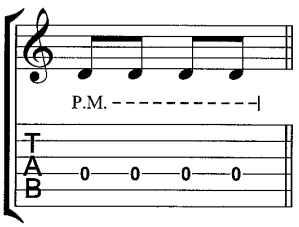
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



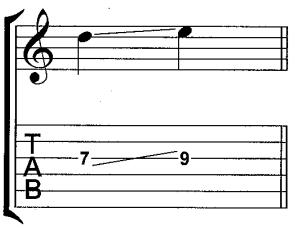
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



PALM MUTING: 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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A FOND FAREWELL
INDEPENDENCE DAY
LET'S 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
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ISBN 978-1-84938-318-9