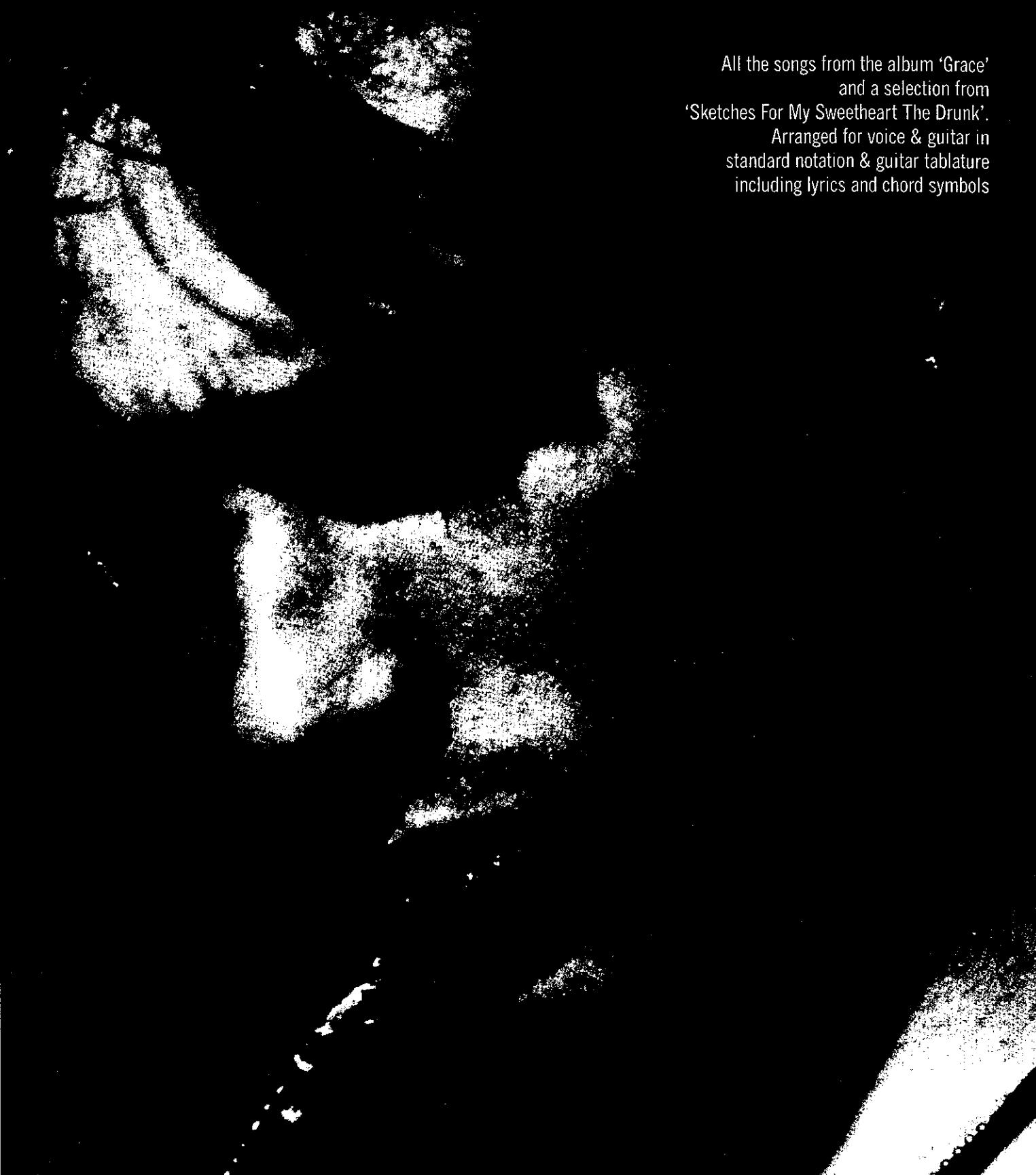


UITAR
TAB
DITION

JEFF BUCKLEY

GRACE



All the songs from the album 'Grace'
and a selection from
'Sketches For My Sweetheart The Drunk'.

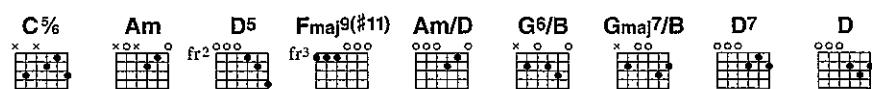
Arranged for voice & guitar in
standard notation & guitar tablature
including lyrics and chord symbols

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Mojo Pin

Words & Music by Jeff Buckley & Gary Lucas

- (1) = E
- (4) = D
- (2) = B
- (5) = A
- (3) = G
- (6) = D



Intro N.C.

1. [1. 2.]

Fig. 1

1, 2, 3.

4.

1. I'm

1° Gtr. 1: w/ Fig. 1, then with ad lib. fx

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Verse

C^{5/6} Am C^{5/6}

ly - in' my bed, the blan - ket is warm, this bo - dy will nev-er be

Gtr. 1: tacet

T A B

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

Am

C^{5/6}

Am

saved from harm. Still feel your hair, black ribbons of coal,

T A B

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

C^{5/6}

Freely

touch my skin to keep me whole, ah.

Gtrs. 2+3 (elec.) 6

rake let ring...

T A B

1 3 1 2 5 3 2 0 0 0

a tempo

C^{5/6}

Am

C^{5/6}

Am

2. Oh,- if

Gtr. 1: w/backward f/x

Gtr. 3: tacet

T A B

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

Verse C⁵/6

Am

C⁵/6

on - ly you'd come back to me, if you laid at my side.

Am

C⁵/6

Am

Would-n't need no Mo - jo Pin to

C⁵/6

rit.

D⁵

rit.

keep me sa - tis - - - fied.

Gtrs. 2+3

5:4

Slower tempo ♩ = 72

Chorus

*F maj⁹(#11)

Am/D

Don't wan-na weep for you, (I) don't wan - na know,

cont. si.

let ring...

*no 3rd

Fmaj9(#11)

Am/D

Fmaj9(#11)

I'm blind and tor - tured,— the white-hor - ses flow.— The me-mo-ries fire,— the

let ring...

Sheet music and tablature for the first section. The music is in F major, 9th position, 11th chord. The lyrics are "I'm blind and tor-tured,— the white-hor-ses flow.— The me-mo-ries fire,— the let ring...". The tablature shows a guitar part with various chords and notes.

Am/D

G⁶/B

Gmaj7/B

rhy - thms fall— slow.

let ring

Sheet music and tablature for the second section. The music is in G major, 6th position, B chord. The lyrics are "rhy - thms fall— slow.". The tablature shows a guitar part with various chords and notes.

Am/D

D⁷

Black beau - ty, I love you so,— oh, ah.—

Sheet music and tablature for the third section. The music is in Am, 5th position, D⁷ chord. The lyrics are "Black beau - ty, I love you so,— oh, ah.—". The tablature shows a guitar part with various chords and notes.

Original tempo = 118

C⁵/6

Am

C⁵/61.
Am

Sheet music and tablature for the fourth section. The music is in C⁵/6, Am, C⁵/6, Am. The lyrics are "Black beau - ty, I love you so,— oh, ah.—". The tablature shows a guitar part with various chords and notes.

Gtr. 1: w/ad lib. f/x
Gtr. 3: tacet

Sheet music and tablature for the fifth section. The music is in 12/8 time. The lyrics are "Gtr. 1: w/ad lib. f/x Gtr. 3: tacet". The tablature shows a guitar part with various chords and notes.

2.
Verse Am C^{5/6} Am

3. Oh— pre - cious, pre - cious sil - ver and gold and

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

C^{5/6} Am C^{5/6}

pearls— in oys - ter's flesh.— Drop down we two to

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

Am C^{5/6} Am

serve and pray— to love.— Born—

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

C^{5/6} Am C^{5/6}

— a - gain— from— the rhy - thm,— scream - ing down— from

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

Am C^{5/6} Am

C^{5/6} D⁵

Slower tempo $\text{♩} = 72$

Chorus

Fmaj⁹(#II)

Am/D

Fmaj⁹(#II)

Am/D

Fmaj⁹(#II)

So.

Freely

D

Slightly slower $\text{♩} = 122$

C $\frac{5}{6}$

Am

C $\frac{5}{6}$

|1.

Am

Gtr. 1: w/backward fx
Gtr. 3: tacet

|2.

Verse

Am

C $\frac{5}{6}$

Am

Am C^{5/6} rit. Freely D⁵ D.%, al Coda

life to see, it's you I've searched so hard for.

Gtrs. 2+3

rake

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

Grace

Words & Music by Jeff Buckley & Gary Lucas

Fm Gm Em D D6sus4 Fmaj7(#11)

Em/E♭ F♯dim G6 A6 Bm A%

① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

J = 64

Intro Fm Gm

Gtrs. 1+2 (elec.)

mf w/clean tone

E♭

Gtrs. 3+4 (acous.)

w/bar

f

3° only

D5 G5 D5

D

1. 2. 3. **1. 4.**

D6sus4

loco

Gtr. 1

Gtr. 2: tacet

sim.

**1. There's the
2. And she
3. And I**

TAB

(Optional)

Em *Fmaj7(#11) Em
 Verse cont. sim.
 moon ask - ing to stay long e - nough_ for the clouds_ to fly_ me a-
 weeps on my arm, walk - ing to the bright lights in
 feel them drown my name, so ea - sy to know and
 3^o Gtr. I plays rhythm slashes *f*
 T A 2 0 2 2 0 2 2 2 2 2 2 2 3 3 0 3 3 2 2 0 2 2 2
 B 2 2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 3 2 2 2 2 2 2 2
 *no 3rd
 Em/E♭ Fmaj9(#11) Em
 way. Oh, it's my time com - ing, I'm not a-
 sor - row. Oh, drink a bit of wine, we both might go to-
 forget with this kiss. I'm not a - fraid to go, but it
 T A 1 1 0 1 1 1 1 1 1 1 1 1 3 3 0 3 3 2 2 0 2 2 2
 B 1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 3 2 2 2 2 2 2 2
 Em/E♭ To Coda ♫ Em
 - afraid, (a-) afraid to die. My
 - mor - row, oh, my love. And the
 goes so slow...
 T A 1 1 0 1 1 1 1 1 1 1 1 1 2 2 0 2 2 2 2 0 2 2 2
 B 1 1 1 1 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 2 2 2
 Pre-chorus Em F♯ dim G⁶ A⁶ Bm A⁶/9
 fad - ing voice sings of love. my time has
 rain is fall - ing and I be - lieve
 cont. sim.
 let ring...
 T 0 0 0 0 0 4 4 4 4 4 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 7 0
 A 0 0 0 0 2 2 2 2 4 4 4 4 4 5 5 5 5 5 7 7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6 6 0
 B 2 2 2 2 4 4 4 4 4 4 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 9 0

Em Em F#dim G⁶ A⁶

come.

But she cries to the click-ing of
It re-minds me of the pain I might

TAB

0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 4 4 4 4 4 4	5 5 5 5 5 5 / 7 7 7 7 7 7
0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 2 2 2 2 2 2	4 4 4 4 4 4 / 6 6 6 6 6 6
2 2 2 2 2 2 2 2 0 2	2 2 2 2 2 2 2 2 2	2 2 2 2 2 2 4 4 4 4 4	5 5 5 5 5 5 / 7 7 7 7 7 7
2 2 2 2 2 2 2 2 2	0 2 2 2 2 2 2 2 2	2 2 2 2 2 2 4 4 4 4 4	5 5 5 5 5 5 / 7 7 7 7 7 7

Em/E♭
To Coda ♣ Em
D.C. al Coda ♣

♣ Coda Em
Em/E♭
Burn.

Fmaj⁹(#II)
G⁶

F♯II(b9)
Fmaj⁹(#II)
Em
G⁵ A⁵♯ B⁵(#5)
Ah.
Please.

Em F[#]dim G⁶ A⁶ Bm(add¹¹) 1, 2.
A add⁹

(2^o & 3^o vocal ad lib.) cont. sim. Please.

let ring

T A B

3. A add⁹ Em D.C. al Coda ♫

leave be hind ay ay.

T A B

♫ Coda Fmaj⁹(#11) Em

(5 - 7) Wait in the fire, wait in the fire.

(1 - 4 vocal ad lib.) cont. sim.

ff w/flanger

T A B

1 - 6. Em/E♭ 7. Freely Em/E♭

T A B

Last Goodbye

Words & Music by Jeff Buckley

G/D **D⁶** **F#m⁷** **Am⁷** **Em⁷** **Bm⁷** **A7/C⁷** **G6/B** **Aadd11**
G **A** **Dsus2** **D5** **D** **A*** **G** **Dm7** **C**
① = D ④ = D
② = B ⑤ = G
③ = G ⑥ = D
All Gtrs. w/G tuning

G5 **D5/A** **Bm** **Aadd9/11** **Em7/F#** **D*** **Gmaj7** **Gmaj7/B** **G%** **Dadd11**
Em7* **Bm7*** **Am11** **Cadd9** **G/B** **Aadd11*** **C/D** **Am/D** **D5/6** **E5/7**

Freely (♩=88)

Intro (F#m⁷) (Am⁷) (Em⁷) (Bm⁷) (F#m⁷) (Am⁷) (Em⁷) (Bm⁷)
Gtrs. 1+2 (elec.)

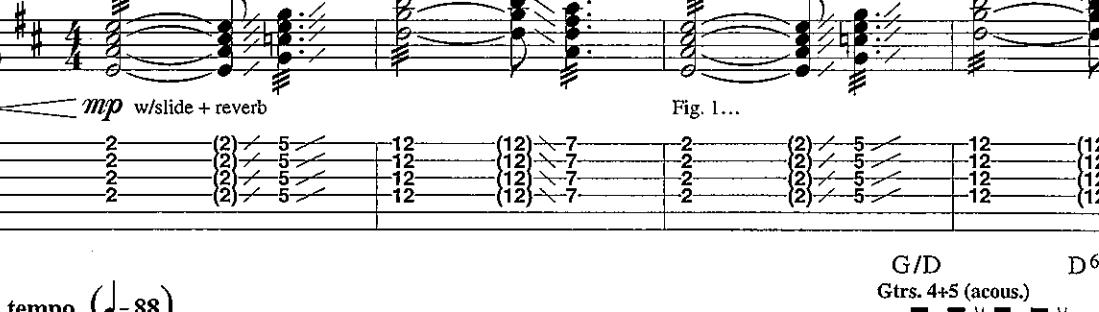


Fig. 1... ...Fig. 1 ends

a tempo (♩=88)

(F#m⁷) (Am⁷) (Em⁷) (Bm⁷)

Gtrs. 4+5 (acous.) D⁶ cont. sim.

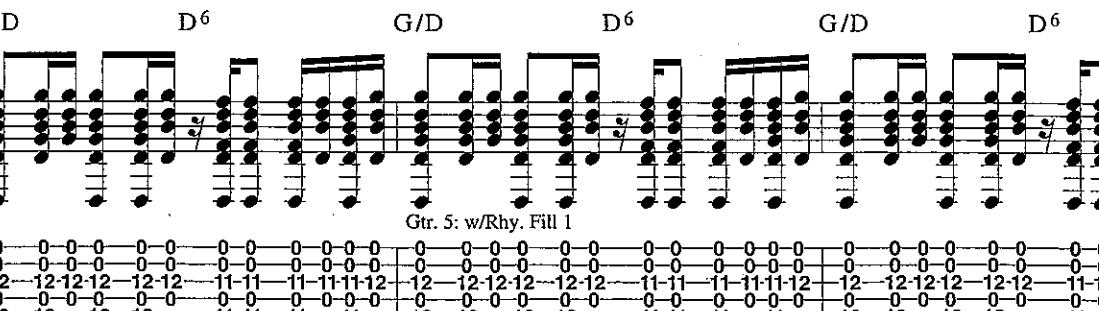


Bass arr. for Gtr.
Fig. 2...
Gtr. 1: w/Fig. 1
Gtr. 2: sim. ad lib.
*2^o Gtr. 3: sustained note into feedback...

Fig. 2 ends

G/D **D⁶** **G/D** **D⁶** **G/D** **D⁶**

Gtr. 5: w/Rhy. Fill 1



G

D

ov - er, just hear this and then I'll go.— You

TAB notation for G chord progression:

T	0	0	0	0	0	0	0	7	7	7	7	7	7	7	7	0
A	0	0	0	0	0	0	0	7	7	7	7	7	7	7	7	0
B	5	5	5	5	5	5	5	0	7	7	7	7	7	7	7	2

A

D sus²

D⁵

gave me more to live for,— more than you'll ev - er know.—

TAB notation for A, D sus², and D⁵ chords:

T	5	5	5	5	7	7	7	0	2	2	2	0	0	0	0	0
A	6	6	6	6	0	0	0	0	3	3	3	3	3	3	3	0
B	7	7	7	7	9	9	9	9	0	0	0	0	0	0	0	0

G/D

D⁶

G/D

D⁶

TAB notation for G/D, D⁶, G/D, and D⁶ chords:

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	12	12	12	12	12	11	11	11	11	12	12	12	12	12	11	11

G/D

D⁶

G/D

D⁶

2. Well,

TAB notation for G/D, D⁶, G/D, and D⁶ chords:

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	12	12	12	12	12	11	11	11	11	12	12	12	12	12	11	11

Verse G/D D⁶ G/D D⁶

this is our last em - brace, must I dream

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 12 12 12 12 12 11 11 11 11 11 11 12 12 12 12 12 12 11 11 11 11 11 11

G A D

can't we over - come this wall? Ba - by,

TAB

0 0 0 0 0 0	2 2 2 2 2 2	(0)
0 0 0 0 0 0	2 2 2 2 2 2	(0)
0 0 0 0 0 0	2 2 2 2 2 2	(0)
5 5 5 5 5 5	2 2 2 2 2 2	(0)
(5) (5)	2 2 2 2 2 2	(0)

A* G

may - be - it is just be - cause I did - n't know - you at all.

Dm⁷

Musical score for the Dm⁷ chord. The top staff shows a treble clef and a key signature of one sharp. The bottom staff is a guitar tablature (TAB) showing the strings A, D, G, B, E, and low E. The TAB indicates a power chord position with fingers 5, 3, and 0 across all strings.

Kiss

Musical score for the "Kiss" section. The top staff shows a treble clef and a key signature of one sharp. The bottom staff is a guitar tablature (TAB) showing the strings A, D, G, B, E, and low E. The TAB indicates a power chord position with fingers 5, 3, and 0 across all strings.

D

Musical score for the "D" section. The top staff shows a treble clef and a key signature of one sharp. The bottom staff is a guitar tablature (TAB) showing the strings A, D, G, B, E, and low E. The TAB indicates a power chord position with fingers 2, 2, 2, 2, 2, and 2 across all strings.

A

C

G

D

out of de - sire,—

babe,— and not

con - so - la - tion.

Oh,— you know it

Musical score for the final section. The top staff shows a treble clef and a key signature of one sharp. The bottom staff is a guitar tablature (TAB) showing the strings A, D, G, B, E, and low E. The TAB indicates a power chord position with fingers 2, 2, 2, 2, 2, and 2 across all strings.

A C G D

makes me so an - - gry, 'cause I know that in time,

TAB: 2 2 2 2 2 2 5 5 5 5 5 5 | 0 0 0 0 0 0 0 0 0 0 0 0 | 7 7 7 0
A 2 2 2 2 2 2 5 5 5 5 5 5 | 0 0 0 0 0 0 0 0 0 0 0 0 | 7 7 7 0
B 2 2 2 2 2 2 5 5 5 5 5 5 | 0 0 0 0 0 0 0 0 0 0 0 0 | 7 7 7 0

Musical score and tablature for guitar. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The first measure shows a G5 chord. The second measure shows a G chord. The third measure shows a G5 chord. The fourth measure shows a sustained note with a fermata. The fifth measure starts with 'cont. sim.' and continues with a melodic line. The tablature below shows six strings and six frets. The first measure has a 5 at the top and a 0 at the bottom. The second measure has a 5 at the top and a 3 at the bottom. The third measure has a 5 at the top and a 0 at the bottom. The fourth measure has a 5 at the top and a 0 at the bottom. The fifth measure has a 5 at the top and a 0 at the bottom. The sixth measure has a 5 at the top and a 0 at the bottom.

Bm A add⁹/II G
 ooh.

Bm A add⁹/II Em⁷ Em⁷/F# G Bm A add⁹/II
 Ooh. Aah.

G D* Gmaj⁷/B
 Did you say, "No"
 let ring...

A add¹¹ Gmaj⁷ D* Gmaj⁷/B
 this can't hap - pen to me?" (And) did you rush to the phone
 cont. sim.

D/A G⁵/6 G⁵ D Gmaj⁷/B

— to call? — Was there a voice un - kind — in the

(-)

T 4 4 4 5 4 4 4 2 2 2 2 0 0 0 4 4 4 5 4 4 5 5 5 5 4 4
A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
B 2 2 2 2 2 2 2 0 0 0 0 0 0 0 2 2 2 2 2 2 0 0 0 0 0 0 0 0
B (2) 0 0 0 0 0 0 0 (0) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D add¹¹(Abass) D add¹¹(Gbass) Em^{7*} Bm^{7*} Am¹¹ G⁵

 back of your mind, say-in', "May - hey - - - be" you did-n't

 Gr. 4: cont. in slashes

F#m⁷ Am⁷ Em⁷ Bm⁷

Ooh, you did-n't know.

Gtrs. 3+4

let ring... let ring...

T	2	2	2	5	5	5	0	0	0	0	7	7	7	0
A	2	2	2	5	5	5	0	0	0	0	7	7	7	0
B	2	2	2	5	5	5	0	0	0	0	7	7	7	0
	4	4	4	7	7	7	0	2	2	2	9	9	9	0
	2							0			7	7	7	0

F#m⁷ Am⁷ Em⁷ Bm⁷

Well, the
let ring... let ring... Well, the
T A B T A B T A B T A B

G/D D⁶ G/D D⁶
bells out in (the) church tow - er chime, burn - ing
T A B T A B T A B T A B

C add⁹(Dbass) G(Dbass) A add^{11*}(Dbass) G(Dbass)
clues in - to this heart of mine. Think - in'
T A B T A B T A B T A B

C/D D
so hard on her soft eyes and the
T A B T A B T A B T A B

C/D

D

Gtr. 4

cont. sim.

me-mo-ry _____ of her sighs _____ that it's all _____ ov-

Gtr. 4: cont. in slashes

T	5	5	5	5	5	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7
A	5	5	5	5	5	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7
B	5	5	5	5	5	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7

D^{5/6}

E^{5/7}

er.

3 8 0 0

T A B

7	7	7	7	7	7	6	5	6	6	9	11
7	7	7	7	7	7	6	5	6	6	9	11

0 0 3 0 2

Lilac Wine

Words & Music by James Shelton

Gm	E♭	D7	Am7(b5)	D7b9	Fdim	C	Cm	D	Dsus4
fr3	fr3	fr4	fr4	fr4	fr3	fr3	fr3	fr5	fr4
① = E	④ = D								
② = B	⑤ = A	G	G/F	D7*	C/E	F	G/D	E♭*	Am
③ = G	⑥ = D								
		fr3	fr3	xxo	xxo	xx	fr3	fr6	fr3
		x	x	o	o	x	x	x	x

Freely

Verse Gm E♭

1. I lost my-self on a cool damp night, I gave my-self in that mis-ty light... Was

Gtr. 1 (elec.)

mp w/clean tone

T A B

D7 Am7(b5) D7 Gm

hyp-no - tized— by a strange de - light— un - - - der... a li - lac tree.

T A B

E♭

I made wine— from the li - lac tree, put my heart in its re - ci - pe.

T A B

Am⁷(b5) D⁷ Gm

Makes me see— what I want to see,— and be— what I want to be.

F dim C Cm Gm F dim C

When I think more than I want to think,— and do things I nev-er should do.— I drink much more— than I ought to drink,— be-

mf *mp* *mf* *mp*

rit.

Am⁷(b5)

D sus⁴

D

a tempo

$\text{♩} = 62$

G/F

cause it brings me back you.—

mp let ring...

T A B

Chorus G G/F C (E bass) D^{7*} (2^o D^{7sus4})

1. Li-lac wine——— is sweet— and hea-dy,—
2. Li-lac wine——— is sweet— and hea-dy,—

2^o w/Gtr. 2 (elec.)

Gtr. 2: w/volume swells ad lib. (Pedal steel effect)

T A B

2.

Am

D

or am I just going cra - - - - - zy dear?

p

T
A
B

5
0 7 5
0

5 4
0

a tempo

G

G⁷

Li - lac wine, —

C

I feel —

cont. sim.

mp

T
A
B

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

D⁷

D⁵(Abass)

G

G/F

un - rea - dy —

for — my love.

Feel —

T
A
B

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

C/E

Am^{7b5}(Ebass)

D^{5/7}

G

un-re-a-dy —

for — my love.

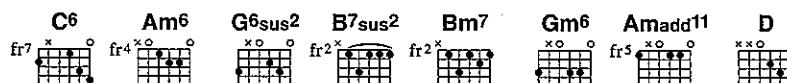
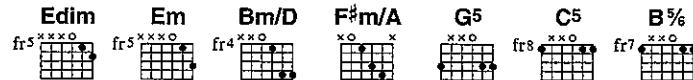
rake — — — — —

T
A
B

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

So Real

Words & Music by Jeff Buckley & Michael Tighe



Freely
Intro N.C.

cont. sim.

Gtr. 1 (elec.)

p w/clean tone let ring... *pp*

T A B 11-14-17-17-15-15-14-12-12-14-14-15-15-15-15-15-15

w/slight P.M. P.M.

T A B 15-12-12-12-12-12-14-12-12-14-14-14-12-12-10

S a tempo $\text{♩} = 80$

Verse E dim Em Bm/D F#m/A

(1) Love,— let me sleep to - night on your couch.
 (3) And I nev - er stepped on the cracks 'cause I thought I'd hurt my mo-ther.

*Gtrs. 1+2 (electro acous.)

(Gtr. 1 1° only)

mp let ring throughout

T A B 6-6-6-6-6-6-6 7-7-7-7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 6-6-6 4-4-4 4-4-4

* Gtr. 1 doubles Gtr. 2 but without bass notes

Em Bm/D F#m/A G⁵ C⁵ B^{5/6}

TAB: 7 7 7 7 7 7 | 7 7 7 | 7 7 7 | 3 8 8 8 8 8 | 7 7 7 7 |
A: 5 5 5 5 5 5 | 4 4 4 | 6 6 6 | 0 0 0 0 0 0 | 0 0 0 0 |
B: 0 0 0 0 0 0 | 0 | 4 4 4 | 3 - 8 | 7 |

Verse E dim Em Bm/D F#m/A

2. We walked a - round— till the moon got full,— like a plate.

TAB: 6 6 6 6 6 6 | 7 7 7 7 7 7 | 7 7 7 7 7 7 | 0 0 0 0 0 0 | 7 7 7 7 7 7 |
A: 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 0 0 0 0 0 0 | 4 4 4 4 4 4 |
B: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 |

G⁵ C⁵ B^{5/6} E dim

And the wind blew an in - vo - ca - tion,—

TAB: 3 8 8 8 8 8 | 7 7 7 7 7 7 | 6 6 6 6 6 6 | 5 5 5 5 5 5 | 6 6 6 6 6 6 |
A: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 |
B: 3 - 8 | 7 |

Em Bm/D F#m/A G⁵ C⁵ B^{5/6} D.%%. al Coda

I fell a-sleep at the gate.—

TAB: 7 7 7 7 7 7 | 7 7 7 7 7 7 | 3 8 8 8 8 8 | 7 7 7 7 7 7 |
A: 5 5 5 5 5 5 | 5 5 5 5 5 5 | 0 0 0 0 0 0 | 4 4 4 4 4 4 |
B: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 3 - 8 | 7 |

∅ Coda

N.C. (D⁵)

Freely

The musical score consists of four staves. The top staff is a treble clef staff with a key signature of one sharp. The second staff is a bass clef staff with a key signature of one sharp. The third staff is a TAB staff showing the strings T, A, B. The fourth staff is a treble clef staff with a key signature of one sharp. The score includes dynamic markings like *f*, *Pre*, *B*, and *Full*. It features various弓头 (stems) and arrows indicating specific fingerings and techniques. The bass staff has a 5th fret mark above the 5th string. The TAB staff shows fingerings such as (4), (4), 4-(5)-7, 5, 5, 5, 5, 5, 5, 5, 6. The bottom staff has a 6th fret mark above the 6th string. The score concludes with the spoken lyrics "(Spoken:) I love you," followed by a rest. The bottom staff also contains the text "Gtr. 1: cont. in slashes Gtr. 2: tacet".
 (Spoken:) I love you,
 Gtr. 1: cont. in slashes Gtr. 2: tacet

Verse Edim

Em

Bm/D

F#m/A

but I'm a-fraid to love you.

G⁵ C⁵ B^{5/6} E dim

I love you,

TAB notation below the staff shows fingerings and string numbers:

- Chorus 1: 3, 3, 0, 0, 0, 0
- Chorus 2: 8, 8, 8, 8, 8, 8
- Chorus 3: 7, 7, 0, 0, 0, 0
- Chorus 4: 7, 7, 7, 7, 7, 7
- Chorus 5: 6, 6, 0, 0, 0, 0
- Chorus 6: 6, 6, 5, 5, 5, 5
- Chorus 7: 6, 6, 5, 5, 5, 5
- Chorus 8: 6, 6, 5, 5, 5, 5

Em Bm/D F#m/A G⁵ C⁵ B^{5/6}

but I'm a-fraid to love you.

I'm a-fraid.

TAB notation below the staff shows fingerings and string numbers:

- Chorus 1: 7, 7, 7, 7, 7, 7
- Chorus 2: 5, 5, 5, 5, 5, 5
- Chorus 3: 5, 0, 0, 0, 0, 0
- Chorus 4: 7, 5, 0, 0, 0, 0
- Chorus 5: 7, 5, 0, 0, 0, 0
- Chorus 6: 7, 7, 7, 4, 4, 4
- Chorus 7: 7, 7, 7, 6, 6, 6
- Chorus 8: 3, 0, 0, 0, 0, 0
- Chorus 9: 8, 8, 8, 8, 8, 8
- Chorus 10: 8, 8, 8, 8, 8, 8
- Chorus 11: 7, 7, 7, 0, 0, 0
- Chorus 12: 7, 7, 7, 0, 0, 0

Chorus C⁶ Am⁶ C⁶

Oh, that was so real,

oh, that was

cont. sim.

mf

TAB notation below the staff shows fingerings and string numbers:

- Chorus 1: 10, 10, 10, 10, 10, 10
- Chorus 2: 9, 9, 9, 9, 9, 9
- Chorus 3: 9, 7, 7, 7, 7, 7
- Chorus 4: 5, 0, 0, 0, 0, 0
- Chorus 5: 5, 5, 5, 5, 5, 5
- Chorus 6: 5, 5, 5, 5, 5, 5
- Chorus 7: 5, 5, 5, 5, 5, 5
- Chorus 8: 5, 5, 5, 5, 5, 5
- Chorus 9: 5, 5, 5, 5, 5, 5
- Chorus 10: 5, 5, 5, 5, 5, 5
- Chorus 11: 10, 10, 10, 10, 10, 10
- Chorus 12: 9, 9, 9, 9, 9, 9
- Chorus 13: 9, 7, 7, 7, 7, 7
- Chorus 14: 7, 0, 0, 0, 0, 0
- Chorus 15: 7, 5, 5, 5, 5, 5
- Chorus 16: 7, 5, 5, 5, 5, 5
- Chorus 17: 7, 5, 5, 5, 5, 5
- Chorus 18: 7, 5, 5, 5, 5, 5
- Chorus 19: 7, 5, 5, 5, 5, 5
- Chorus 20: 7, 5, 5, 5, 5, 5

Am⁶(F#bass) C⁶ Am⁶

so real,

oh that was so real,

TAB notation below the staff shows fingerings and string numbers:

- Chorus 1: 0, 0, 0, 0, 0, 0
- Chorus 2: 0, 0, 0, 0, 0, 0
- Chorus 3: 0, 0, 0, 0, 0, 0
- Chorus 4: 0, 0, 0, 0, 0, 0
- Chorus 5: 0, 0, 0, 0, 0, 0
- Chorus 6: 0, 0, 0, 0, 0, 0
- Chorus 7: 0, 0, 0, 0, 0, 0
- Chorus 8: 0, 0, 0, 0, 0, 0
- Chorus 9: 0, 0, 0, 0, 0, 0
- Chorus 10: 0, 0, 0, 0, 0, 0
- Chorus 11: 0, 0, 0, 0, 0, 0
- Chorus 12: 0, 0, 0, 0, 0, 0
- Chorus 13: 0, 0, 0, 0, 0, 0
- Chorus 14: 0, 0, 0, 0, 0, 0
- Chorus 15: 0, 0, 0, 0, 0, 0
- Chorus 16: 0, 0, 0, 0, 0, 0
- Chorus 17: 0, 0, 0, 0, 0, 0
- Chorus 18: 0, 0, 0, 0, 0, 0
- Chorus 19: 0, 0, 0, 0, 0, 0
- Chorus 20: 0, 0, 0, 0, 0, 0

N.C. G⁶sus² B⁷sus² Bm⁷ Gm⁶ Amadd¹¹

Outro

2° & 3° vocal ad lib. cont. sim.

T A B TAB

G⁶ Amadd¹¹ N.C. G⁶sus²

Oh, that was so real, oh, that was

1, 2. B⁷sus² Bm⁷ Gm⁶

so real.

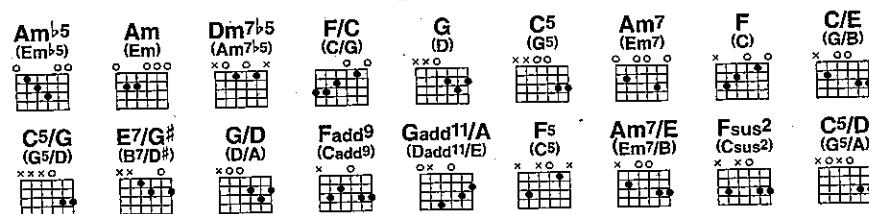
3. B⁷sus² Bm⁷ Gm⁶ N.C. (D)

so real.

Hallelujah

Words & Music by Leonard Cohen

Capo 5th fret



Capo 5th fret

Freely ♩ = 66

Intro

Gtr. 1
(elec.) N.C.

*Am♭5
(Em♭5)

Am
(Em)

*Symbols in parentheses represent chord names with respect to capoed Gtr. (TAB 0 = 5th fret)
Symbols above represent actual sounding chords.

Am♭5
(Em♭5)

Am
(Em)

mp

Am♭5
(Em♭5)

Am
(Em)

Dm7♭5
(Am7♭5)

F/C
(C/G)

G
(D)

T A B

mf

C⁵
(G⁵) Am⁷
(Em⁷) C⁵
(G⁵) Am⁷
(Em⁷)

T A B

mp

C⁵
(G⁵) Am⁷
(Em⁷) . C⁵
(G⁵) Am⁷
(Em⁷)

1. Well I

T A B

C⁵
(G⁵) Am⁷
(Em⁷) C⁵
(G⁵) Am⁷
(Em⁷)

Verse

(1.) heard there was a se - cret chord that Da - vid played and it pleased the Lord, but
(2.) faith was strong but you need-ed proof. You saw her bath - ing on the roof, her
(Verses 3 & 4 see block lyric)

T A B

F (C) G (D) C/E (G/B) C⁵/G (G⁵/D) G (D)

you don't real - ly care for mu - sic do ya?
 beau ty and the moon - light ov er - threw ya.
 Well it And she

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

C/E (G/B) F (C) G (D) Am (Em) F (C)

goes like this, the fourth, the fifth, the mi - nor fall and the ma - jor lift, the
 tied you to her kitch - en chair and she broke your throne and she cut your hair, and

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

G (D) E⁷/G[#] (B⁷/D[#]) Am⁷ (Em⁷)

baf - fled king com - pos - ing hal - le - lu - - jah. } Hal - le -
 from your lips you drew the hal - le - lu - - jah. }

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

Chorus F (C) Am (Em)

- lu - - - jah, hal - le - lu - - jah, hal - le -

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

1, 2, 3.

C (G) Am⁷ (Em⁷) C (G) Am⁷ (Em⁷)

- jah.

2. Well, your

T 3 3 3 3 3 3
A 0 0 0 0 0 0
B 3 -2 0 2 3 2 0 2

4.
 F add⁹
 (C add⁹)

G add¹¹/A
 (D add¹¹/E)

- jah.

mf

T 3 3
 A 0 3
 B 3 2

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

Musical score for guitar:

Chords: F (C), C/E (G/B), G (D)

TAB (String 6 to String 1):

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

C (G) Am⁷ (Em⁷) C (G) Am⁷ (Em⁷)

C⁵ (G⁵) N.C. C (G)

F (C) G (D) Am (Em) F (C) G (D)

F (C) G (D)

p

Verse C Am⁵ (G⁵) Am (Em)

5. May - be there's - a God a - bove, but all I've ev - er learned from love was

F
(C)G
(D)C/E
(G/B)G
(D)

how to shoot some - bo - dy who out - drew ya.

Guitar tablature below the staff:

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

C
(G)F⁵
(C⁵)G
(D)Am
(Em)

And it's not a cry that you hear at night, it's not some-bo - dy who's

Guitar tablature below the staff:

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

F
(C)G
(D)E⁷/G[#]
(B⁷/D[#])Am
(Em)

seen the light, it's a cold and it's a

bro - ken hal - le - lu - jah.

Hal - le -

Guitar tablature below the staff:

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

Chorus

F
(C)Am
(Em)

- lu - jah,

hal - le - lu - jah.

Hal - le -

Guitar tablature below the staff:

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

Verse 3:

Baby, I've been here before
I've seen this room and I've walked this floor
You know, I used to live alone before I knew ya.
But I've seen your flag on the marble arch
And love is not a victory march
It's a cold and it's a broken hallelujah.

Verse 4:

Well there was a time when you let me know
What's really going on below
But now you never show that to me, do ya?
But remember when I moved in you
And the holy dove was moving too
And every breath we drew was hallelujah.

Lover, You Should've Come Over

Words & Music by Jeff Buckley

D Dsus² C Em add⁹ Em Em⁷ C#m⁷b5 F#7b5 Bm D/A
 G F# Dm/F D/F# Gm⁶ Aadd⁹ G/B Aadd⁹/C# Cmaj⁷ Bmadd¹¹ F#5

Intro Freely

Organ arr. for Gtr.
w/Bass pedal drone
let ring...

TAB

BPM: 120 (♩ = ♩)

Gtrs. 1+2 (acous.)

Gtr. 3 (elec.)

mf w/clean tone
Fig 1...

TAB

Em add⁹ Em Em⁷ Em cont. sim.

VOL.

TAB

Verse

§ D Dsus² D Dsus² D Dsus² D C Em add⁹ Em

(1.) Look-ing out the door, I see the rain fall up - on the fu - neral mourn-ers.
(2.) bro - ken down and hun - gry for your love with no way to feed it.
(Verse 3 see block lyric)

Gtr. 3 (2°)

*1° Gtr. 3: w/Fig. 1 (x2)
3° Gtr. 3: w/Fill 1*

TAB

Em⁷ Em Dsus² D Dsus² D Dsus² D Dsus² D C

Pa - rad - ing in a wake of sad re - la - tions as their shoes fill up with
Where are you to - night, child you know how much I

TAB

Fill 1

D Dsus² D Dsus² D Dsus² D C Emadd⁹ Em Em⁷ Em

Gtr. 3

Harm.

TAB

Dsus² D Dsus² D Dsus² D Dsus² D Csus² Emadd⁹ Em Em⁷ Em *To Coda ♪*

TAB

F#7(5) /E Bm D/A G F#

on, _____ and too old to just break free and run.

TAB: T 2 3 3 | 2 3 3 3 | 2 2 2 | 2 2 2 | 0 0 0 0 | 2 2 2 | 2 2 2 2 2
 A 2 | 3 3 3 3 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 4 4 4 4 | 3 3 3 3 | 4 4 4 4
 B 2 | 3 3 3 3 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 4 4 4 4 | 3 3 3 3 | 4 4 4 4

Bridge Bm Em Bm

Some-times a man gets car-ried a-way when he feels like he should be— hav-ing his

Gtrs. 1, 2+3

T 2 2 2 2 2 2 0 0 0 0 0 0 0 2 2 2 2 2 2 2 0
3 3 3 3 3 3 0 0 0 0 0 0 0 3 3 3 3 3 3 3 0
A 4 4 4 4 4 4 0 0 0 0 0 0 0 4 4 4 4 4 4 4 0
B 4 4 4 4 4 4 0 2 2 2 2 2 2 2 4 4 4 4 4 4 0
2 2 2 -2 -2 2 2 2 2 2 2 2 2 2 2 2 2 2 0

Em Bm Em

fun.— And much too blind to see (the) da-mage he's done.— And

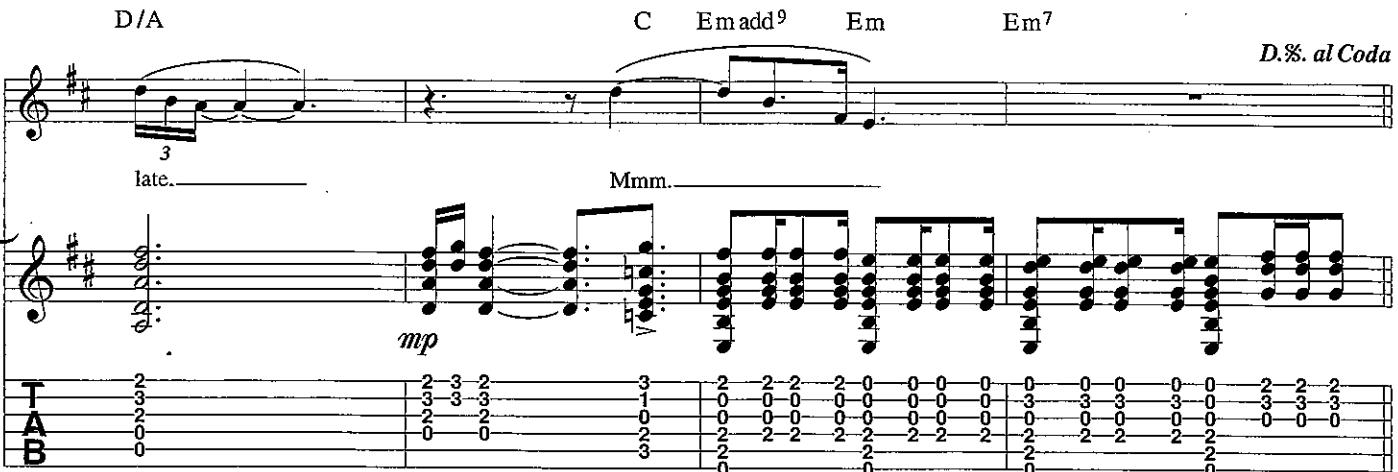
TAB

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

Em⁷ D dim/F D/F# Gm⁶ /Bb


 A add⁹ G⁶/B A add⁹/C#


 Cmaj⁷ Bm add¹¹ A add⁹/C# G⁶/B A add⁹ F#⁵ Em Em⁹ Em⁷


 D/A C Em add⁹ Em Em⁷
D.%%. al Coda


⊕ Coda

C#m7(b5)

Gtrs. 1+2

F#7(#5)

F#7(#5)/E

Gtr. 3

My — bo - dy turns — and yearns — for a

Gtr. 3

T
A
B

4

2

0

0

2

3

D

Bm

D/A

G

D dim/F

sleep that won't

ev - er

come.

It's nev - er

T
A
B

2

3

2

0

3

4

3

3

3

0

3

4

2

2

2

0

3

0

0

0

0

3

2

3

0

2

3

3

2

2

0

3

D ov - er — my king - dom for a kiss up - on her shoul - der.

(2^o ad lib.) ov - er —

all my blood for the sweet - ness of her laugh - ter.

f 2^o w/ ad lib. fills

T
A
B

2

3

2

3

2

2

2

2

0

0

0

0

0

2

0

0

0

0

0

0

0

0

0

0

0

Em add⁹(Bbass) (Dbass)

D

cont. sim.

C

It's nev - er ov - er, all my rich - es for her smiles, when I slept so soft a -

It's nev - er ov - er,

she's a tear that hangs in - side my soul for

T
A
B

3

0

0

3

2

0

0

0

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A add⁹/C♯Cmaj⁷Bm add¹¹A add⁹/C♯ G⁶/B

Gtrs. 1, 2+3

A add⁹

F♯s

oh ah, ah,
deaf, dumb and blind to see the damage I've done.

ah, Sweet lov - er you should - 've come
you should - 've come

1, 2.

Em Em add⁹ Em⁷

3.

Em Em add⁹ EmEm⁷

ov - er.—

Yeah yeah yes.

Oh, love but I've waited for you.

ov - er.—

It's not too

Gtrs. 1+2

Gtrs. 3+4: tacet

D

Gtr. 3

C Em add⁹

late.

Verse 3 (§):

Lonely is the room, the bed is made
The open window lets the rain in
Burning in the corner, is the only one
Who dreams he had you with him.

Corpus Christi Carol

from *A Boy Was Born*

Music: Benjamin Britten, arranged by Jeff Buckley

Words: From *Ancient English Christmas Carols*, collected and arranged by Edith Rickert

(1) = D (4) = D

(2) = A (5) = G

(3) = G (6) = D

Capo 7th fret

$\text{♩} = 52$

Intro N.C.

The musical score consists of two staves. The top staff is for voice, starting with a rest followed by a melodic line. The bottom staff is for electric guitar, with a dynamic instruction 'Gtr. 1 (elec.)' above it. The guitar staff includes tablature below the staff, showing fingerings like '3' and 'let ring throughout w/fingers + clean tone'. The music is in common time, with a key signature of one sharp (F#). Measures 18 and 19 are shown at the end of the staff.

Verse

The musical score continues with two staves. The top staff shows a vocal line with lyrics: 'He bare him up, he bare— him down, he bear him in - to an or - chard brown.' The bottom staff shows electric guitar tablature with fingerings like '3', '5', '7', '0', '1', '3', '5', '7', '0', '5', '3', '2', '5'. The music is in common time, with a key signature of one sharp (F#). Measures 18 and 19 are shown at the end of the staff.

[†]Original Benjamin Britten text

The musical score continues with two staves. The top staff shows a vocal line with lyrics: 'Lul - ly lul - lay— lul - ly lul - lay. The fal - con hath borne— my make— a - way.' The bottom staff shows electric guitar tablature with fingerings like '3', '5', '3', '2', '3', '2', '3', '5', '3', '2', '3', '5', '2', '0', '2', '0', '2', '0', '2', '0'. The music is in common time, with a key signature of one sharp (F#). Measures 18 and 19 are shown at the end of the staff.

And in that or - chard there was a hall, — that was hang - ed with pur - ple and pall. And

T 5 7 5 3 1 3 5 7 5 0 5
A 3 0 2 0 3 3 0 5 2 5
B 0 0 0 0 0 0 5 5 5 5

in that hall there was— a bed, — and it was hang - ed with gold— so red.

T 5 7 5 3 1 3 5 7 5 3 3
A 3 0 2 0 3 3 0 5 3 2 5
B 0 0 0 0 0 0 5 5 5 5

Lul - ly lul - lay — lul - ly lul - lay. The fal - con hath borne — my make — a - way.

T 5 3 2 3 2 3 5 3 3 0 2 3 3
A 3 2 3 2 3 2 0 2 0 2 0 0 0
B 0 0 0 0 0 0 5 5 5 5 0 0

Gtr. 1 And in that bed there li - eth a knight, — his wound - es bleed - ing day - and night. By that

T 5 7 5 3 1 2 0 5 7 5 3 3 5
A 3 0 2 0 0 0 3 3 0 3 3 5
B 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 2 (nylon acous.) (Standard tuning)

let ring throughout

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

A musical score for a single melodic line. The score begins with a treble clef and a common time signature (indicated by a 'C'). The melody consists of eighth-note patterns, starting with a dotted half note followed by a sixteenth-note rest, then a sixteenth-note rest followed by a dotted half note. This pattern repeats three times. The score then transitions to a new section with a key signature of one sharp (F#) and a time signature of 12/8. The melody continues with eighth-note patterns, including a sixteenth-note rest followed by a dotted half note, and a sixteenth-note rest followed by a dotted half note.

bed - side kneel-eth a may, and she weep-eth both night and day.

A tablature diagram for a guitar string set (T, A, B) across six horizontal lines representing the strings. The notes are indicated by vertical stems with small numbers above them. The first measure starts with a '3' on the top string (T), followed by a '5' on the second string (A), and a '3' on the third string (B). The second measure starts with a '7' on the fourth string (A), followed by a '5' on the fifth string (B), and a '3' on the bottom string (T). The third measure starts with a '1' on the fifth string (B), followed by a '2' on the fourth string (A), and a '3' on the third string (T). The fourth measure starts with a '3' on the top string (T), followed by a '5' on the second string (A), and a '3' on the third string (B). The fifth measure starts with a '1' on the fourth string (A), followed by a '2' on the fifth string (B), and a '3' on the bottom string (T). The sixth measure starts with a '0' on the top string (T), followed by a '1' on the second string (A), and a '3' on the third string (B).

A musical score showing measures 12-13. The key signature is one sharp. Measure 12 starts with a half note followed by a eighth-note triplet. Measure 13 begins with a quarter note. The time signature changes to 12/8 for measure 13. Measures 12-13 end with a fermata over a half note.

Fretboard diagram for the A major scale. The neck has 12 frets. Frets 1-5 are on the first string, and frets 6-12 are on the second string. Fingerings are indicated above the strings: T (thumb) at fret 2 on the first string, A (index) at fret 3 on the first string, B (middle) at fret 3 on the first string, and G (ring) at fret 2 on the second string. The diagram shows the notes A, B, C#, D, E, F#, G, A.

Lul - ly lul - lay _____ **lul - ly lul - lay.** The fal - con hath borne____ my make____ a - way.

A musical score page featuring two staves of music. The left staff uses a treble clef and the right staff uses a bass clef. Measures 18 and 19 are shown, separated by a double bar line with repeat dots. Measure 18 consists of six eighth-note chords. Measure 19 begins with a single eighth note, followed by a measure rest, and then continues with a series of eighth notes.

Tablature for guitar string 6:

3	2	3	3	2	0	2	0
5	3	3	3	2	3	2	3
3	2	3	2	0	2	2	2
3	2	3	2	2	0	0	0
T	A	B					

A musical score fragment in treble clef. It shows a dotted half note, followed by a measure number '18' above an eighth note, then another dotted half note, followed by two more dotted half notes, and finally a sixteenth note.



By that bed-side stand-eth a stone, — Cor-pus Chris-ti writ-ten there-on. —



T 3 7 5 3 1
A 3 2 5 0 2
B 3 3 0 3 5

Tablature for guitar strings T, A, and B. The first measure shows fingerings 3, 7, 5; 3, 2, 5; and 3, 0, 2 respectively. The second measure shows fingerings 3, 5, 7; 3, 3, 5; and 3, 5.



T
A
B

Tablature for guitar strings T, A, and B. Both measures show an empty staff with no fingerings or positions indicated.



Ooh. —

Ooh. —



harp. arr. for gtr.

T 1 3 0 2 3 2 3 5 7 9 15
A
B

Tablature for guitar strings T, A, and B. The first measure shows fingerings 1, 3, 0, 2, 3; 2, 3, 5, 7, 9. The second measure shows fingerings 15, 12, 10, 10, 10.



T 3 5 7 9 5 7 9 10 8 5 7 8 10 12 12
A
B 0 0 0 0 0 0 0 0 0 0 0 13 12 14

Tablature for guitar strings T, A, and B. The first measure shows fingerings 3, 5, 7, 9; 5, 7, 9, 10, 12. The second measure shows fingerings 8, 5, 7, 8, 10, 12; 12, 13, 14.

Dream Brother

Words & Music by Jeff Buckley, Mick Ronzani & Matt Johnson

Chord chart showing fingerings for various chords:

- Gm (Bbass): x x
- Am7b5 (Cbass): fr3 x x
- D7: fr3 x x o
- E♭maj7: fr3 x o o
- Cm: fr3 x o o
- F: o o o
- Fsus2: x o o
- G5: x o o
- Cmaj7: fr5 x x
- Fsus2*: x x o x
- G5*: fr3 x x o x
- C/F: x x o o
- G13/F: x x o o
- G5/F: x x o o

$\text{♩} = 96$

Intro N.C.

Gtr. 2
(elec.)

Intro N.C. (No Chorus)

Indian str. Gtr. improv.
based upon scale above.

Gtr. 1 (elec.)

mp Gtr. 1: w/clean tone + reverb
let ring throughout

Gtr. 2: w/clean tone (pp)

TAB

Verse

1. There's a child sleep-ing near his twin,— the pic-tures run wild in a

Gtr. 2: ad lib. (pp)

TAB

rush of wind.— That dark an - gel, he is shuff-ling in, watch-ing

TAB

ov - er them with his black vel - vet wings un - furled.

Verse

2. The love you lost with her skin so fair, is free with the wind in her

mp

but - ter-scotch hair.— Her green eyes blew good - byes, — with her head—

in her hands,— and your kiss on the lips of an - oth - er.

Dream broth - er with your tears— scattered round— the

world.

Chorus

Gm(B^bbass)

Am^{7(b5)}(C**b**ass)

D⁷

Don't be like the one who made me so old, don't be like the one who left be - hind

Instrumental

N.C.

Play 6 times Cm F

Ooh.
(Vocal ad lib. on repeat)

Gtrs. 1+2

poco a poco cresc.

f w/dist.

TAB

Gtrs. 1+2
Cmaj⁷

F
F sus²
G⁵

Gtr. 1: w/clean tone
Gtr. 2: w/dist.

TAB

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

Cmaj⁷

F

TAB:

T	3	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	1	1
A	0	9	9	9	9	9	9	9	9	9	9	9	9	9	5	5	5	1	1
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	5	5	2	2
	3	7	7	7	7	7	7	7	7	7	7	7	7	5	5	5	3	3	
	3	7	7	7	7	7	7	7	7	7	7	7	7	5	5	5	3	3	
														5	5	5	1	1	

Fill 1

Chords: Cmaj7, F, Fsus2, G5

Gtr. 2

Full TAB:

T	7 7 7 7 7			
A	5 5 5 5 5			
B	5 5 5 5 2			

Fretboard diagram:

String 6: 7, 7, 7, 7, 7, 7
 String 5: 3, 3, 5, 5, 5, 5
 String 4: 1, 3
 String 3: 3, 5
 String 2: 3
 String 1: 0-2-2-2-2-2-2-2-2-0

Chorus

Fsus² G⁵ Am^{7(b5)}(Dbass) D^{7(Gbass)}

Don't be like the one who made me so old, don't be like the one who left behind

Gtr. 1

poco a poco cresc.
Gtr. 1: w/clean tone
Gtr. 2: tacet

TAB

1	3	5 5 5 5 5 5 5	5 5 5 5	5 5 5 5
0	0	4 4 4 4 4 4 4	3 3 3 3	3 3 3 3
3	0	5 5 5 5 5 5 5	5 5 5 5	5 5 5 5
B	3	5 5 5 5 5 5 5	5 5 5 5	5 5 5 5
	3			

D⁷ E♭maj⁷

no - bo - - - dy ev - er _____ came. _____

mf Gtr. 2: w/Fill 2

TAB

5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3

Chorus

Gm(B♭bass)

Am⁷(b5)(Cbass)

Don't be like the one who made me so old, don't be

Gtrs. 1+2

mf poco a poco cresc.

T A B

D⁷E♭maj⁷

Gm(B♭bass)

like the one who left be - hind his name... 'Cause they're wait-ing for you like I

T A B

Am⁷(b5)(Cbass)D⁷E♭maj⁷

wait - ed for mine,— and

no - bo - dy ev - er

came.— (No - bo dy ev - er came...)

Gtr. 2: cont. in slashes

T A B

Gtr. 2
1° only Fsus^{2*} G^{5*} C/F G¹³/F C/F G⁵/6/F Fsus^{2*} G^{5*} C/F G¹³/F C/F G⁵/6/F

f

T A B

Verse N.C.

3. I feel a-fraid and I call your name,— I love your voice and your dance in - sane... I

Gtr. 1

mp Gtr. 2: tacet

TAB notation for Gtr. 1:

4	0	4	3	0	3		1	0	1	3	1	3
A												
B												

hear your words— and I know your pain,— your head in your hands— and her kiss on the lips of an-

Gtr. 2

Gtr. 1

TAB notation for Gtr. 1:

4	6	0	4	3	0	3	8	1	0	1	3	1
A												
B												

- oth - er. Your eyes to the ground,— and the world spin-nig round for -
Harm.

TAB notation for Gtr. 1:

4	0	1	3	12	0	3	0	1	0	1	3	1
A												
B												

ev - er.— A - sleep— in the sand, with the o - cean wash-ing ov - er....
Harm.

TAB notation for Gtr. 1:

4	0	4	3	12	0	3	0	1	0	1	3	1
A												
B												

Eternal Life

Words & Music by Jeff Buckley

Intro $\text{♩} = 96$

Gtr. 1 (elec.) NC.

p let ring... w/clean tone

1, 2, 3. **4.** *f*

Gtrs. 1+2 (elec.) **E⁵** **D⁶/E**

ff w/overdrive *I^o* Gtr. 2: w/Fill 1

Fill 1
Gtr. 2 **D⁶/E**

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Verse Gtr. 2 C G F N.C. (A⁵)

1. E - ter - nal life is now on my trail.
2. Ra - cist ev 'ry - man, what have you done?
(Verse 3 see block lyric)

Gtr. 1

Gtrs. 1+2

3rd Gtr. 2: w/Fill 2

let ring throughout

TAB

C

Gtr. 2

Got my red glit - ter cof - fin, man,
Man, you've made a kill -

Gtr. 2: cont. in slashes

TAB

G just need a one last nail.
er of your un - born son.

F N.C. (A⁵)

While Oh,

Gtrs. 1+2

3^o Gtr. 2: w/Fill 3

Gtr. 2: cont. in slashes

TAB

C all these ug - ly gen - tle - men - your play out their fool - ish a games -
crown my fear king out at the point of a gun.

G F

TAB

Fill 3

Gtr. 2

A⁵

N.C. (A⁵)

Gtrs. 1+2

There's a flam - ing red ho - ri -
All I want to do

3^o Gtr. 2: w/Fill 4

Gtr. 2: cont. in slashes

T A B 5 4 0 0 0 5 5 5 5 4 0 0 0 3 2 0 0 0 0 0 0 3 3 3 3 3 3 3 3

To Coda ♦

G F A⁵

- zon that screams our names.
is a love ev - 'ry one.

Gtrs. 1+2

Gtr. 2: cont. in slashes

T A B 0 0 0 0 0 0 0 0 0 2 3 2 3 0 1 5 4 0 0 5 5 5 5 4 0 0 5

Chorus G⁵

Gtr. 2

Gtr. 1

And as your fan - ta - sies are bro - ken in two,
did you

T A B 2 2 2 2 4 4 4 4 4 4 5 5 5 5 5 5 7 7 7 7 7 7 7 7

Fill 4

A⁵

Gtr. 2

8va

The sheet music shows a guitar part in A⁵ tuning. The first measure consists of four groups of three eighth-note chords (B), each followed by a sixteenth-note chord (B). The second measure also consists of four groups of three eighth-note chords (B), each followed by a sixteenth-note chord (B). The bass line below shows eighth-note patterns with fingerings: 12-15, 12-15, 12-15, 15-18; 12-15, 12-15, 12-15, 17-20; and 12-15, 12-15, 17-20.

Em⁷ (D add II/A) Em⁷ (D add II/A)

real - ly think - this bloo - dy road - would pave the way - for you? - You bet - ter

Gtrs. 1+2

TAB

1. D A

turn a - round - and blow your kiss, hel - lo to life e - ter - nal

E⁵

an - - - - gel.

2. D/F# A

turn a - round - and blow your kiss, hel - lo to life e - ter - nal.

TAB

(C \sharp m) (C) (F \sharp)

Oh. Woah.

T A B

6 6 6 6 6 6 | 5 5 5 5 5 5 | 4 4 4 4 4 4 | 4 4 4 4 4 4 | 2 2 2 2 2 2 | 2 2 2 2 2 2 |

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

A 5
Gtr. 1 cont. sim.

(F) (B 7)

Yeah, yay - ee.

Gtr. 1: cont. in slashes

T A B

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

1 1 1 1 1 1 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 1 1 1 1 1 1 | 0 0 0 0 0 0 |

Ah ho ha oh. Ah ho ho oh ha ha.

T A B

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

Middle C \sharp dim C F \sharp 7

There's no time for ha - tred, on - ly

Gtr. 3 (elec.)

(Gtrs. 1+2)
mp w/clean tone Gtrs. 1+2: tacet

T A B

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

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

F B A*

Gtr. 1 cont. sim.

ques - tions. What is love?— Where is hap - pi - ness?— What is life?—

Gtr. 2

Gtr. 3: tacet f w/overdrive

TAB

G* F E⁵

Where is pe - ace?— When will I find the strength to

Gtrs. 1+2

TAB

D.‰. al Coda

bring me re - lease?

Φ Coda (A⁵) (G)

Gtr. 1 An - - - gel,

TAB

Gtr. 2 B Full B Full

TAB

Em

Ah. An.

T
A
B

(8^{vo})

B

f Full

T
A
B

D A E⁵

gel.

Gtrs. 1+3

w/feedback

T
A
B

(8^{vo})

Gtrs. 2

Full loco

T
A
B

Verse 3 (%%):

Tell me where is the love in what your prophet has said?
 Man, it sounds to me just like a prison for the walking dead
 And I've got a message for you and your twisted hell
 You better turn around and blow your kiss goodbye to life eternal.

The Sky Is A Landfill

Words & Music by Jeff Buckley & Michael Tighe

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

B **G#m** **G** **D5/7** **B5** **Dmaj7** **G*** **D5** **D7**
 fr² x x fr⁴ x x fr⁴ x x fr⁹ x x fr⁹ x x fr⁹ x x fr⁶ x x fr⁹ x x
F#7 **A5** **E5** **G5** **G6** **B5(b9)** **G#5(b9)** **G%(#11)**
 fr² x x x x fr⁵ x x x x fr⁸ x x x x fr⁹ x x x x fr⁶ x x x x fr⁹ x x x x

Harm. E
 ① 12fr

Intro **N.C.** **Gtr. 1 (elec.)** **Gtr. 3 (elec.)** **Gtrs. 1+2 (elec.)**

Synth. **mf** w/slight dist. + chorus **f** Gtr. 2: w/dist. Gtr. 3: w/slight dist.

TAB

Verse **D5/7** **(Em add⁹)** **(D7)** **(G6)**

1. Cir- cle a-round the park,— join-ing hands in si-lence, watch the ev-il black the sky. The

Gtr. 2
mf Gtr. 1: w/Rhy. Fig. 1 Gtr. 3: tacet

TAB

Rhy. Fig. 1

Gtr. 1 **D5/7** **(Em add⁹)** **(D7) cont. sim.**
 mp Harm.
 12-12-12-12-12-12-10-10 12-12-12-12-12-12-10
 14-14-14-14-14-14-12-12 14-14-14-14-14-14-12

(G6) **(D7)** **(Em add⁹)**
 10 12-12-12-12-12-10-10 10
 12 14-14-14-14-14-14-12-12 12 7
 Harm. Cont. in slashes

(D⁷) (Em add⁹)

storm has ripped the shel - ter of il - lu - sion from our brow.

Gtr. 1: cont. in slashes

TAB: T 2 2 2 2 / A 1 1 1 1 / B 2 2 2 0

Gtr. 1: B⁵ G#m G⁵

This pow - er's no mys - - tery to us now.

P.M. Gtr. 2: cont. in slashes

TAB: T 9 9 9 9 / A 9 9 9 9 / B 9 9 9 9

Gtr. 2: Dmaj⁷ G* cont. sim.

Leave your spi - rit ge - no - cide, the can - cer you won't re - move.

*Gtrs. 1+3

TAB: T 2 / A 3 2 / B 0 0 0

Dmaj⁷ G*

We cast our fu - ne - ral rose in - side, and bu - ry the need to prove.

TAB: T 3 / A 2 / B 0 0

*Composite part of Gtrs. 1+3

Rhy. Fig. 2

Gtr. 1 D⁵ (D7)

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

B⁵ G^{#m} G⁵ G

Gtr. 1 Gtr. 2: cont. in slashes

peo - ple that the pub - lic can ig - nore.

T A B T A B

§ Dmaj⁷ G*

Gtr. 2 cont. sim.

This way of life is so de - vised to snuff out the mind that moves,
 (%) Their yel - low haze and crowds of eyes will plug up the mind that moves,

Gtrs. 1+3 Gtr. 1 Gtr. 3

f

On **§** sim. ad lib.

T A B T A B

Dmaj⁷ G*

and mov-ing with grace, the men des - pise. and wo-men have learned to lose.
 and mov-ing with grace, the men des - pise. and wo-men have learned to lose.

Gtr. 1 Gtr. 3

T A B T A B

Dmaj⁷(Abass) G*(Bbass) D⁵

Throw off your shame or be a slave to the sys - tem.
 We'll share our bo - dies in dis - dain for the sys - tem.

Gtr. 1 Gtr. 3

T A B T A B

D⁵

The sky is a land - fill! _____

The sky is a land - fill! _____

Gtrs. 1, 2+3

Gtr. 2

f

mp (Gtrs. 1+3)

T A B T A B

0 3 4 2 2/5 5 5/9 9 0 (0) 2 0 0 2 0 0 0 0

D⁵ B⁵ D⁷

We see you take an - oth - er drag,
I see you take an - oth - er drag,

f w/dist.
Fig. 1

T 2 0 0 0
A 1 0 2 0
B 4 5 4 5 4 5 5 2 4 2 2 5 0

D⁵ B⁵ D⁵ B⁵
 let's see you take an - oth - er drag.
 let's see you take an - oth - er drag.
 Gtr. 3 B
 B
 B
 B
 w/heavy dist.
f Gtrs 1+2: w/Fig. 1 (x4)
 Fig. 2...
 TAB 6 6 6 7 7 9 9 11 11 X 6 6 6 7 7 9 9 11 10
 1/2 1/2 Full

D⁵B⁵D⁵B⁵*To Coda ♪*

I have no fear You like to
of this ma-chine.

B

Fig. 2 ends

1/2

1/2

10

T
A
B

6 6 6 7 7 9 9 11

F#7

Gtrs. 1+2

G

dance to the roll - ing head of the a - dul-teress, you sing in praise..

w/octave divider

B

B

1/2

1/2

T
A
B

5 4 5 4

1 1 4 1 1 2 1

A⁵ D⁵ E⁵ D⁵ G⁵

F#7

of su - i - cide..

We know you're use-less, like cops at the scene of the crime..

B

B

T
A
B

0 0 0 0 2 2 0 5

5 4 5 5 4 1 1 4 2 2

A⁵ D⁵ E⁵ D⁵ G⁵

◆

With your ste - roids and your feed - bag, and your

Gtr. 3: cont. in slashe

T
A
B

0 0 0 2 2 0 5

Gtr. 3 G⁶ B^{b5} B^{5(b9)} G^{#5(b9)} G^{6/9(#11)}

sta-ble and your train-er, yeah, I got a mail bomb for your Mis-ter Strong Arm.

Gtr. 2 mp Gtr. 1:acet

TAB: 0 0 0 | 13 13 13 13 | 10 10 | 10 10 | 5
 A 0 0 0 8 8 8 8 | 11 11 11 11 | 8 8 | 8 8 | 0
 B 5 5 5 8 8 8 8 | 9 9 9 9 | 6 6 6 6 | 6 6 6 6 | 5

(D⁷) (Em⁹)

Throw out the stones from all the ce - me - te - ry homes, for the

Gtr. 2 mp Gtr. 3: ad lib. (pp)

TAB: 2 2 2 2 | 2 0 | 2 0 |

(D⁷) (G⁶)

vio - lence of a na - tion gone by. For the

Gtr. 3:w/Rhy. Fig. 3

TAB: 2 2 2 2 | 1 1 1 1 | 2 2 2 2 | 0 0 0 0 | 0 0 | 5 5 | 3 0 0 | x x x x |

Rhy. Fig. 3

(G⁶) (D⁷) (G⁶) B⁵ G^{#m} G⁵

Gtr. 3

P.H.
w/clean tone+tremolo

T A B

12-12-12-12-12-12-10
14-14-14-14-14-14-12
12-12-12-12-12-12-12
14-14-14-14-14-14-14
12-12-12-12-12-12-12
12-12-12-12-12-12-12

(D⁷) (G⁶)

po - li - tics— of weak - ness and the gar - bage dump of souls— that will now

Gtr. 1

D. S. al Coda

black the sky.

Φ Coda

Gtr. 1

Gtr. 2:w/Fig. 1 (x4)
Gtr. 3:w/Fig. 2 (x2)

Full

TAB

Gtr. 1

D⁵ **B⁵** **D⁵** **B⁵**

Gtr. 2

Gtr. 3

D⁵ **B⁵** **D⁵** **B⁵**

TAB

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of two sharps. It contains four measures of chords: D5, B5, D5, and B5. The bottom staff is a TAB staff with six horizontal lines representing the guitar strings. The TAB shows the fingerings for each chord: D5 has fingers 8-11-11-11-11-11; B5 has fingers 8-11-11-11-11-11; D5 has fingers 9-11-11-11-11-11; and B5 has fingers 9-11-11-11-11-11.

Gtrs. 1, 2+3
TAB

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

Nightmares By The Sea

Words & Music by Jeff Buckley

A5/E F#(b5) Am C G5 Bb5
 fr4 fr2 fr5 fr6 fr5 fr3 fr6
 A5 E5/Bb (Dbass) Csus2 Cm D5/A Fm6/C

Intro $\text{♩} = 134$

Gtr. 1 (elec.) A5/E

F#(b5)

A5/E

F#(b5)

mf w/stereo chorus effect
let ring throughout

Verse A5/E

F#(b5)

A5/E

F#(b5)

Gtrs. 1+2 (1.) Be - ware the bot-tled thoughts- of an - gry young men.
 (elec.) (2.) I've loved so ma-ny times,— and I've drowned them all.

Gtr. 2: w/clean tone+P.M.

A5/E

F#(b5)

A5/E

F#(b5)

Se - cret com - part - ments hide all - of the ske - le - tons.
 From the co - ral - graves they rise up - when dark - ness falls.

Note: Transcription based on Tom Verlaine - produced version of this song from *Sketches For My Sweetheart The Drunk*.

Pre-chorus

F#(b5) Am C Am

shore she won - ders.
don't know what you asked for.

Gtr. 3

Gtr. 1: w/Rhy. Fig. 1 (3x)
Gtr. 2: w/Rhy. Fig. 2 (3x)

TAB

Rhy. Fig. 1

Gtr. 1 Am C

TAB

Rhy. Fig. 2

Am C
cont. sim.

Gtr. 2

T A B

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

S

Chorus G⁵ B_b5 A_b5

all young lov - ers know why

Gtrs. 1+2 cont. sim.

TAB

Gtr. 3

pp On % only

Fm⁶/C To Coda ♫

floor, you know damn well where you'll go.

Gtr. 2

*1° Gtr. 1: w/Fill 1
2° Gtr. 1: w/Fill 2*

Interlude

Gtrs. 1+2 (A \flat)



f w/dist.

T	8	(8)	5	12	12-13-(13)-12
A					
B	6	(6)	3	10	10-11-(11)-10

Gtrs. 3



mf let ring...

T	4	3	4	4	3	4	4	3	1	1	3	4	3	3	4	3	3
A									1								
B										0							

(A \flat)

(Cm)



T	8	(8)	5	12
A				
B	6	(6)	3	10



T	4	3	4	4	3	4	4	3	1	1	3	4	3	3	4	3	3
A									1								
B										0							

(A \flat)



T	12-13-(13)-12	12-13-(13)-12
A		
B	10-11-(11)-10	10-11-(11)-10



T	1	3	3	3	4	3	3	4	3	1	4	3	4	3	4	1	4
A																	
B	0																

Verse G⁵ B^b A^{b5}

Stay with me un - der these waves to-night.

(Gtr. 3)

Gtr. 2

mp

Gtrs. 1+3: tacet

E^{b5/B^b}

B^b C^{sus2}

free for once in your life to - night.

Your

C^m E^{b5/B^b}

D^{5/A}

tuber is young and hand - some, so new— to your bed-room floor,

Gtr. 2

Gtr. 1

TAB

Fm⁶/C D. al Coda

you know damn well where you'll go.

TAB

B 8 8 8 8 8 8 8 | 8 8 6 0 0

TAB

B 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3

Morning Theft

Words & Music by Jeff Buckley

B = 90

Intro *F*

Gtr. 1 (elec.)

cont. sim.

mp w/clean tone

Verse *F*

B *b5/F* *F*

1. Time takes care of the wound— and so I can— be - lieve.
2. Your eyes and bo - dy— bright - en si - lent wa - ters— deep.

B *b5/F* *F*

You had so much to give— you thought I could-n't see.
Your pre - cious daugh - ter in - the oth - er room a - sleep.

D♭(add#II)

N.C.

E♭maj⁹

- grate - - - ful.
grace - - - ful.

Gtr. 1+2 (elec.)
p
w/clean tone

T
A
B

3 0 1 1 3
0 0 0 0 0 0 0 0 0 0
6 5 7 7 5 6 5 7 7 5 5

Dm

Am

/Cbass

brought you— here— to me.

A place— where— we can— ac—

T
A
B

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

Gm

Dm⁷

E♭maj⁹

- cept this love.

Friend - ship bat - tered down by

T
A
B

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

Dm

Am

use - less his - to - ry,

un - ex - am - - - ined

cont. sim.

T
A
B

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

Gm Dm

fail - ure.

T A B T A B

F⁵ C^{5/G} F/A F⁵ C^{5/G} F/A

mf Gtr. 3: w/Fill 1

T A B T A B

F⁵ C^{5/G} F/A F⁵ C^{5/G} F/A

What am I still to you?— Some thief who stole from you—

Gtr. 2

Gtr. 1:w/Fig. 2
Fig. 1... let ring...

T A B T A B

Fill 1

Gtr. 3 (12 string elec.)

F⁵ C^{5/G} F/A F⁵ C^{5/G} F/A F⁵ C^{5/G} F/A

T A B T A B

F⁵ C^{5/G} F/A Dm C⁵ B^{b5}

T A B T A B

Dm C⁵ B_b⁵

or some fool— dra - ma queen— whose chan - ces were— few?— That—

...Fig. 1 ends
...Fill 1 ends

A heart that beats as both si - phon and re-ser - voir.—
We come to-gether mak - ing chance in the star - light. Meet me

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

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

T
A
B

8 8 8 8 8 10 10 10 10 10 10 10 10 10 10	8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
10 10 10 10 10 8 8 8 8 8 6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Fill 2

Gtr. 3 (12 string elec.)

F⁵ C⁵/G F/A F⁵ C⁵/G F/A Dm C⁵ B^{b5}

TAB

T						
A	3	2-3		2-	5	3
B						1

Musical score for 'I Want You' featuring a vocal line and a rhythmic pattern. The vocal line includes lyrics: 'to - mor - row night mean - ing fits.' and 'or a - ny day There's no re - lief in this.' Chords indicated above the staff are F⁵, C^{5/G}, F/A, F⁵, C^{5/G}, and F/A.

Gtr. 3: w/Fill 2

Dm C⁵ B[♭]⁵ B[♭]⁵

have no right to won - der just how or when. You know the friend.

1. 2.

A musical score for 'The Bells' featuring three staves of music. The first staff starts in A♭ major (G clef) and ends in B♭ major (F clef). The second staff starts in B♭ major (F clef) and ends in F major (C clef). The third staff starts in F major (C clef). The lyrics 'I had— to send it a - way— to bring her— back— a - gain.' are written below the notes.

Musical score and tablature for guitar. The score consists of two staves: the top staff shows a melodic line with grace notes and eighth-note heads, and the bottom staff is a six-string tablature with corresponding fingerings (1, 2, 3, 4) above each string.

Music Staff:

Tablature (Six-String Guitar):

T						
A		1				
B	4	3	1			

Music Staff:

Tablature (Six-String Guitar):

T			3	3	3	3
A		1	3	3	3	3
B	1	3	3	3	3	3

Music Staff:

Tablature (Six-String Guitar):

T						
A						
B	1	3	2	1		

Music Staff:

Tablature (Six-String Guitar):

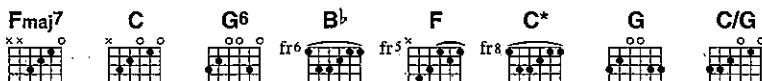
T						
A						
B	1	3	3	3	3	3

Slower

A♭ A♭(b5) A♭ A♭(b5) D♭(add #11) *rall.* F

Everybody Here Wants You

Words & Music by Jeff Buckley



J = 62

Intro N.C.

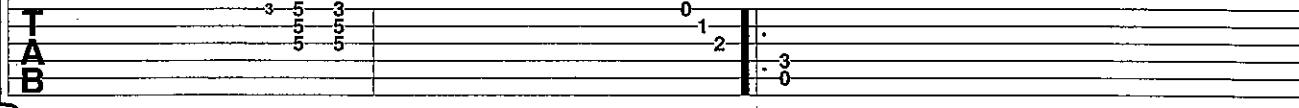
Verse

(Fmaj7/E)

(1.) Twen-ty - nine pearls in your kiss,— a sing-ing smile,
(2.) Mm, such a thing of won - der in this crowd,

mp All gtrs.
w/clean tone

rake -----
let ring...



(Em7)

cof-fee smell and li - lac skin, your flame in me.
I'm a stran - ger in this town, you're free with me.

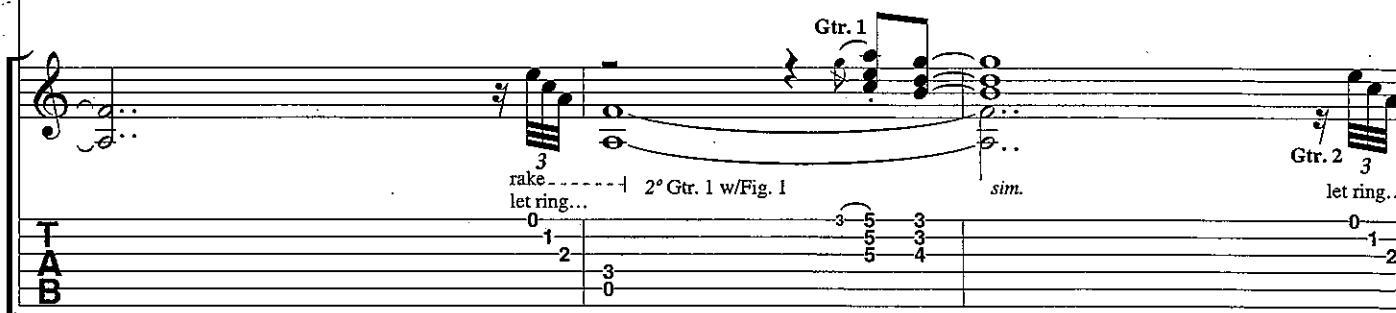
Twen-ty - nine
And our eyes

rake -----
let ring...

2^o Gtr. 1 w/ Fig. 1

sim.

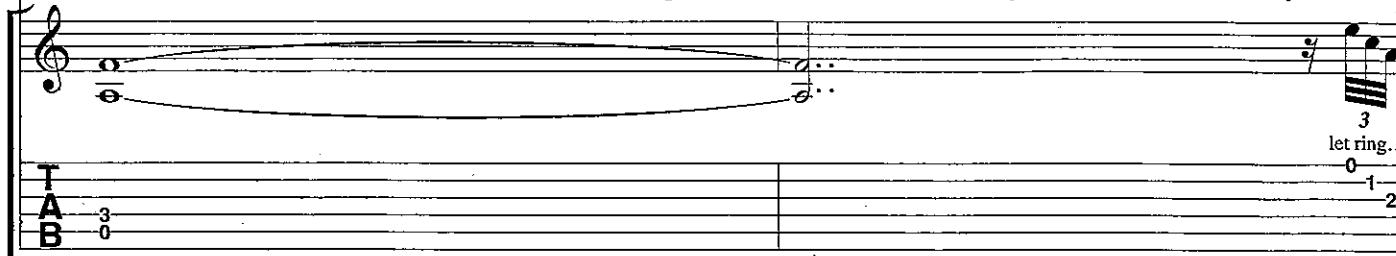
Gtr. 2
let ring...



(Fmaj7/E)

pearls in your kiss,— a sing-ing smile,
locked in down - cast love, I sit here proud,

cof - fee smell and li - lac skin, your
ev - en now you're un - dressed in your



(Em⁷)(Fmaj⁷/E)flame in me.
dreams with me.I'm on - ly
I'm on - lyhere
here

for this mo - ment.}

I know

2° Gtr. 1: w/Fig. 1

let ring...

let ring...

TAB notation for the 6th string of the first guitar. The notes are: 0, 1, 2, 3, 0, 1, 2.

Chorus

(Fmaj⁷/E)

(C/E)

(Em⁷)

ev - 'ry - bo - dy here wants you,

I know

Fig. 1...

Gtr. 1

...Fig. 1 ends

Gtr. 2: strumming pattern indicated by a curved line.

TAB notation for the 6th string of the first guitar. The notes are: 3-5, 3, 3-5, 3, 3-5, 0.

TAB notation for the 6th string of the second guitar. The notes are: 5, 5, 5, 5, 4, 3, 4, 2.

Fmaj⁷

Gtr. 2 ♫

C

G⁶

ev - 'ry - bo - dy here thinks he needs you,

I'll be wait -

TAB notation for the 6th string of the first guitar. The notes are: 3-5, 3, 3-5, 3, 3-5, 1.

TAB notation for the 6th string of the second guitar. The notes are: 5, 5, 5, 5, 4, 3, 4, 2.

Fmaj⁷

♪

(C/E)

(Em⁷)

- ing right here just to show you,

how our

TAB notation for the 6th string of the first guitar. The notes are: 3-5, 3, 3-5, 3, 3-5, 0.

TAB notation for the 6th string of the second guitar. The notes are: 5, 5, 5, 5, 4, 3, 4, 2.

Fmaj⁷

1. 2.

love will blow it all a-way. all a-way. I know the

Gtr. 2

Gtr. 1: w/Fill 1 3 let ring...

T A B

Middle B♭

Gtr. 2 ◇ F C*

tears we cried, have dried on yes - ter - day. The

Gtr. 1

mf w/warm dist.

T A B

B♭ F C* G

sea of fools has part-ed for us, there's noth-ing in our way, my love.

Gtr. 2 3 rake... 0 1 2

T A B

Fill 1 Gtr. 1

Fill 1: 3-4 5-7 5-8

Fill 1

Gtr. 1

Fill 1: 3-4 5-7 5-8

Verse

(F maj⁷/E)

(3.) Don't you— see,— don't— you— see? You're just— a torch to put

Gtr. 1: w/Fill 2

mp

let ring...

T 0
A 3
B 0

0 1 2 3
1 2 0

the flame to all our guilt and shame.
 And I'll rise...

Fill 2

Gtr. 1

F maj⁷ C/G G⁶ cont. sim.

Chorus ev - 'ry - bo - dy here wants you, ooh. And I know
(Vocal ad lib. on repeats)

T A B 3 0 1 2 0

F maj⁷ C/G G⁶

ev - 'ry - bo - dy here thinks he needs you, I'll be wait -
let ring... 3 0 1 2 0

T A B 3 0 1 2 0

1, 2.
F maj⁷ C/G G⁶

- ing right here just to show you, oh, let me show you.
let ring... 3 0 1 2 0

T A B 3 0 1 2 0

3. Freely
C/G G⁶ F maj⁷
Gtr. 1: 3 Gtr. 2: tacet

and I'll be wait - ing right by to show you.
let ring... Gtr. 2: tacet

T A B 3 0 1 2 3 0

Satisfied Mind

Words & Music by Red Hayes & Jack Rhodes

Freely ($\text{C} = c.92$) ($\text{B} = \text{A}^{\text{3}}$)

Intro A D A* E/G# D/F#

Gtr. 1 (elec.) ($\text{B} = \text{A}^{\text{3}}$)

w/fingers let ring throughout

mp

w/fingers let ring throughout

A Asus⁴ A

E/A

D/A

A

Asus⁴

A

Bm C#m

* L.H. thumb frets bass notes

D add⁹ A/C#

Bm

N.C.

B

B

B

Full

Full

3

A E⁷ D A D add¹¹

TAB

A: 5 6 5 6 5 6 9
B: 5 7 0 0 3 4 7 0

A: 7 6 6 6 7 7 7 7
B: 5 7 5 4 2 0

A: 2 2 2 2 0 3 0 3
B: 2 2 2 2 4 4 0

Em/A A Em/A

1. How many

TAB

A: 5 0 5 8 8
B: 0 5 0 9 9 9

A: 10 10 12 8 0
B: 11 11 11 12 9 9

A: 8 0 8 0 8 7 0 7
B: 10 10 9 9

Full

Verse D* A* E* D* A* A sus⁴

times have you heard some - one say,

TAB

A: 2 3 0 2 2 0 0 1 3 2 3 5
B: 0 2 2 2 2 0 1 0 2 3 6 7

A: 0 0 0 0 (0) 0 5
B: 0 0 0 0 0 7

A E⁷ D** A/C# Bm

"If I had mo - ney, I would do things my

TAB

A: 5 5 5
B: 6 6 6

A: 7 7 7 0 0 0
B: 0 0 0 0 0 0

A: 5 5 5
B: 6 6 6

A: 12 12 12 10 10 10
B: 11 11 11 12 12 12

A: 9 9 9
B: 12 12 12

A: 7 7 7
B: 9 9 9

A

way." But lit - tle they know _____

B B 3 B

$\frac{1}{4}$ $\frac{1}{2}$ Full

T A B T A B

E D* A* Asus⁴ A

that it's so hard to find one rich man in

T A B T A B

E⁷ D** A/C# Bm A D/A

ten, with a sa - tis - fied mind.

T A B T A B

A⁷

tr. 2. Mo - ney can't

tr. mp

T A B T A B

Verse D A E D* A Asus⁴

buy back oh your youth when you're old,

A⁷ **E⁷** **D**** **A/C# Bm**

tr... a friend when you're lone - ly or - peace to your

A **Asus⁴** **A** **D** **A**

soul. The weal-thi-est per - son

E* **D*** **A** **Asus⁴** **A**

is a pau - per at times, com-pared to the

E⁷ D** A/C[#] Bm A Asus⁴

 Asus⁴ D/A E/A D/A

 A A E⁷

 D** Bm A

Verse D A* E D* A Asus⁴

ov - - - er, and my time has run out,
r (=)

A E⁷ D** C#m Bm

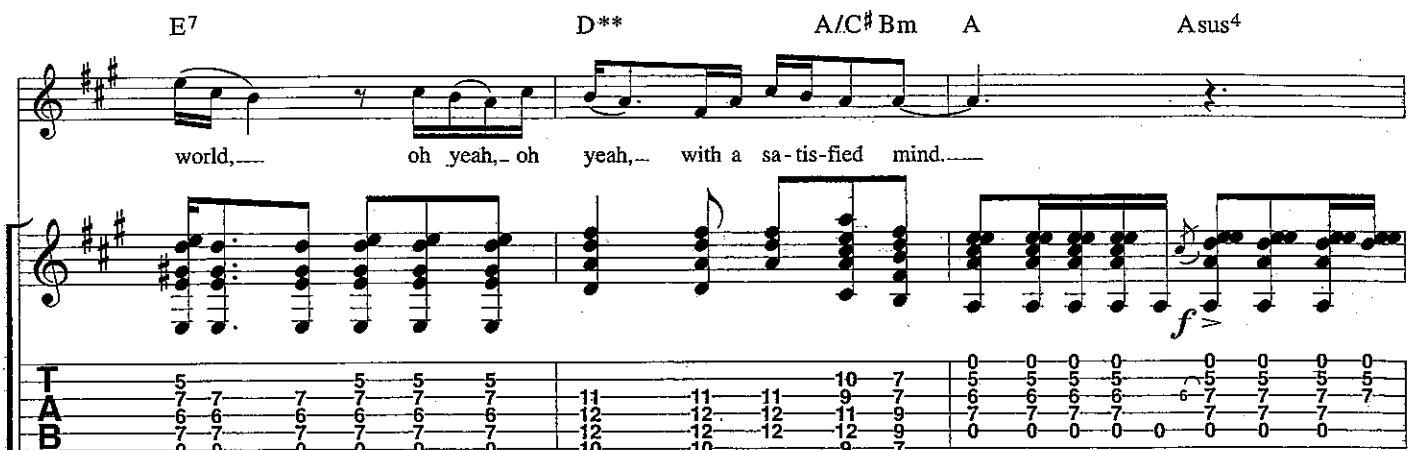
my friends and my loved ones, I will leave them no

A D/A A D A

doubt. But one thing's for cer - - - tain,

E D* A Asus⁴ A⁷

when it comes my time, I'll leave this old

E⁷ D** A/C# Bm A Asus⁴


 world,--- oh yeah,--- oh yeah,--- with a sa-tis-fied mind,---
 f>

A⁷ E⁷ rit. D


 One thing's for cer - tain,--- when it comes--- my time,---
 mf

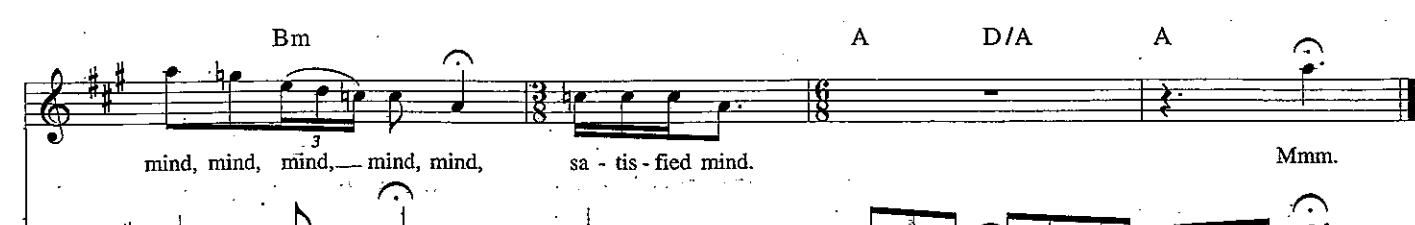
A Asus⁴ A D E⁷ Freely rall. D** A/C#



 --- oh yeah,--- I'll leave--- this old.. world--- a-with a sa-tis-fied---
 p

TAB

5	5	5	5	5	5	5	5	5	5	5	5	11	9	9	9	9	9	9	9	9	9	9
6	6	6	6	6	6	6	6	6	6	6	6	7	7	7	7	7	7	7	7	7	7	7
7	7	7	7	7	7	7	7	7	7	7	7	6	6	6	6	6	6	6	6	6	6	6
5	5	5	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	7	7	7

Bm A D/A A


 3 mind, mind, mind,--- mind, mind, sa - tis - fied mind. Mmm.

TAB

7	9	7	5	6	6	7	7	7	7	7	7	0	5	6	6	7	7	7	7	7	6	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Guitar Tablature Explained

Guitar music can be notated 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.

Notes:

Strings:

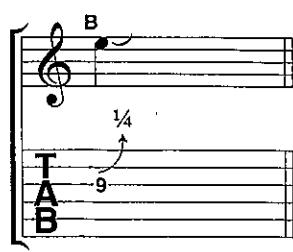
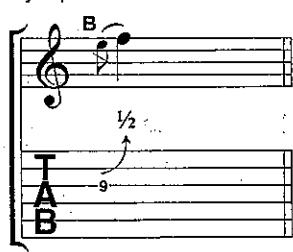
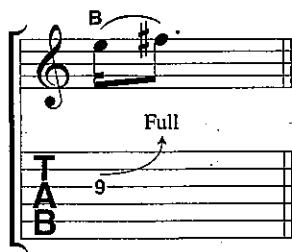
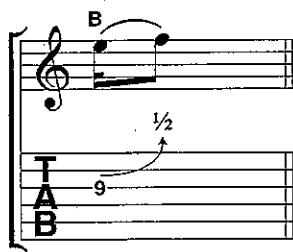
4th string, 2nd fret 1st & 2nd strings open, played together open D chord

SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole 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 1/4 step.

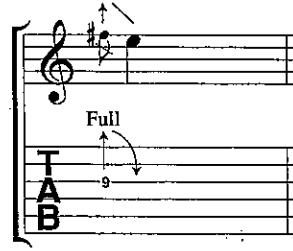
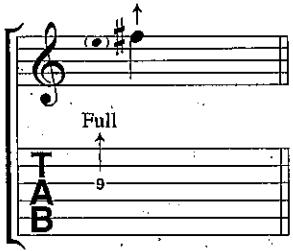
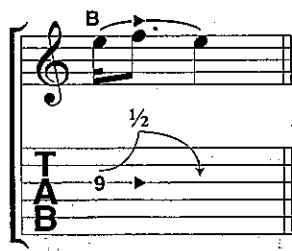
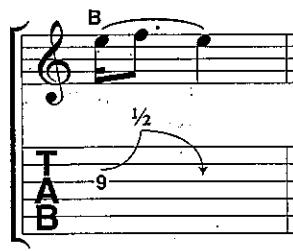


BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

BEND & RESTRIKE: Strike the note and bend as indicated then restrike the string where the symbol occurs.

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.

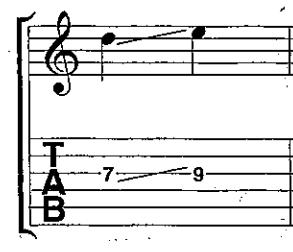
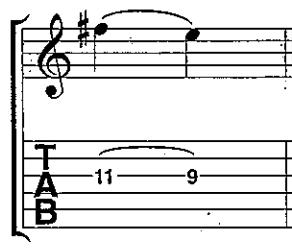
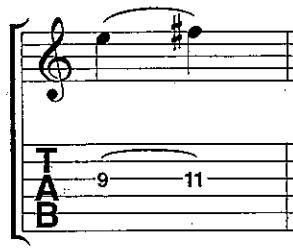


HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

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

LEGATO SLIDE (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.

SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

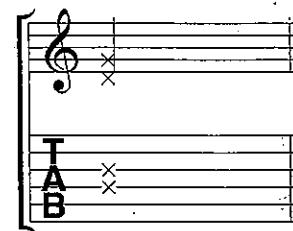
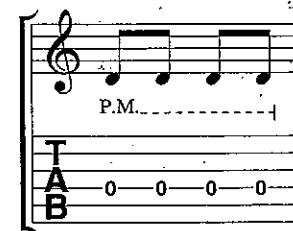
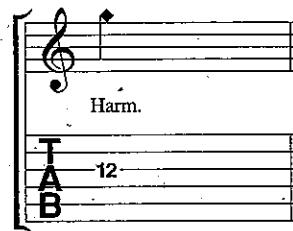


NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

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.

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



NOTE: The speed of any bend is indicated by the music notation and tempo.

GUITAR
T
A
B
EDITION

A selection of songs from both albums
in guitar tablature & standard notation,
including chord symbols, melody line
and lyrics

Mojo Pin
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Last Goodbye
Lilac Wine
So Real
Hallelujah
Lover, You Should've Come Over
Corpus Christi Carol
Eternal Life
Dream Brother
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