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N.C.

G5

F5

There's some-thing I— don't wan-na see.

A new-thing grow-

PM.....4

(4/2) 2 2 2 2 2 2 2 2 2 2 2 2 0 5 5 5 4 (4) 4 4 4 4 4 4 4

N.C.

G5

F#5

N.C.

C#5

N.C.

ing

in—

me.

Uh.

(end Rhy. Fig. 1)

(Gtr. II out)

Gtr. I

PM.....4

sl.

2nd Verse

N.C.

It is the hard-est thing— to do—

PM.....4

PM...

to watch it grow— on top— of you—

....4

PM...

5 4 3 0 4 2 0 2 0

and see you're just like ev - 'ry - one...—

...4 P.M. ...

No fun! —

Gtrs. I & II

...4

Play 3 times

N.C. C#(b5) N.C. C#(b5) N.C. C#(b5) A5 C5 C#5 N.C. G5 N.C. F#5

P.M. P.M.4 P.M.4 sl. p

sl. p

Chorus
w/Rhy. Fig. 1 (Gtrs. I & II) (1st 6 bars only)

N.C. G5 F#5 N.C.

There's some - thing strong - er than me. — There's some - thing I —

G5 F#5 w/Rhy. Fig. 1 (1st 5 bars only) N.C.

— don't wan - na see. A new - thing grow - ing in me. —

N.C. G5 F#5

There's some-thing I don't wan-na see. Got a new thing grow-

N.C. G5 F#5 N.C.

ing in-me. There's some-thing I

G5 F#5 w/Rhy. Fig. 1 N.C.

don't wan-na see. There's some-thing strong-er than-me.

Gr. III *Fdbk. (8va) Sva 1/2 1/2 1/2 1/2

*Fdbk. trem. pick 14 14 (14) 14 14 14 14 14 14 14 14

*Microphonic fdbk.

G5 F#5 N.C. G5 F#5

There's some-thing I don't wan-na see.

Sva trem. pick (14) 14

Sva trem. pick (14) 14

N.C. G5 F#5 N.C. C#5

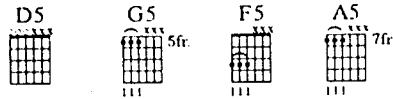
A new-thing grow-ing in-me!

Sva 1/2 1/2 (Gr. III out) Grs. I & II sl. (14) 14 14 14 12 8 6 4 4

Sva 1/2 1/2 (Gr. III out) Grs. I & II sl. (14) 14 14 14 12 8 6 4 4

RICOCHET

Words and Music by
Faith No More



Drop - D tuning:
⑥=D

Moderate Rock ♩ = 120

Rhy. Fig. 1
(Gtrs. II & III)

(end Rhy. Fig. 1) w/Rhy. Fig. 1 (3 times)

Intro

Gtr. I

w/dist. & wah

f

sl.

sl.

sl.

sl.

*Both gtrs.: dist. tone
 **Wah indications: O = open (bass)
 + = closed (treble)

H P

sl.

sl.

sl.

H H

P (wah off)

H P

sl.

10 (10) 7 6 6 4 0 2 4 4 0

sl.

sl.

H H

P

(Gtr. III out)

1st Verse

*w/Rhy. Fig. 1 (4 times)

D5

All of that thick time with - out you

**Rhy. Fig. 2 (Gtr. I)

w/lighter dist.

sl.

H P

sl.

sl.

sl.

11 11 12 12 12 12 12-14 12 11 11 11 (11) 7 7 (7)

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

*w/lighter dist.
 **Played w/slight variations ad lib when recalled.

has made me so thick and

11 0 11 0 12 0 12 0 12 0 12 0 | 12 0 14 12 11 11 0 11 0 7 0 7 0

drunk. (end Rhy. Fig 2)

7 0 7 0 | (7) 0

N.C.

"And it's o - kay to laugh a - bout it."

*Rhy. Fig. 3 (Gtrs. I & II)

11 0 11 0 12 0 12 0 12 0 12 0 | 12 0 14 12 11 11 0 11 0 11 0 15 15 15

*Rhy. Fig. 3A (Gtr. III)

9 0 9 0 10 0 10 0 10 0 10 0 | 10 0 12 10 9 9 0 9 0 9 0 13 13 13

*Played w/slight variations ad lib when recalled.

I said, "It's o - kay to laugh a - bout — it." (cont. in slashes) (end Rhy. Fig. 3)

sl. H 3 P sl.

(cont. in slashes) (end Rhy. Fig. 3A)

sl. H 3 P sl.

*All gtrs. G5 F5 D D5 (Gtr. III out)

Ⓞ open P.M.

*w/heavier dist.
*2nd, 3rd Verses w/Rhy. Figs. 1 (4 times) & 2

D5

2. Run - nin' twice — as fast to stay — in the same place.
3. See additional lyrics
*Both verses: All gtrs. w/lighter dist. (till indicated) 2nd time substitute Rhy. Fill 1

Don't catch — my breath till the end of the day.

*w/Rhy. Figs. 3 & 3A N.C.

And I'd rath - er be shot in the face — than hear — what you're go - ing to say. —

*All gtrs.: w/heavier dist. at beat 4 of last bar.

Rhy. Fill 1 (Gtr. I)

sl. sl. sl. sl.

*Beat 4 doubled by Gtr. II

Chorus

All gtrs.

G5 F5 A5

One day the wind will come up and you'll come up em - p - ty a - gain.

G5 F5

And who'll be laugh - ing then? You'll come up em - p - ty a - gain.

A5 G5 (cont. in notation)

There's no rea - son, no ex - pla - na - tion, so play the vi - o - lins.

G5 Gsus2 F6 Asus4

so play the vi - o - lins.

All gtrs.

sl. *On D.S., play w/slight variations ad lib.
*L.H. fingering

Aadd9 Gsus2 F6 Asus4

To Coda

Aadd9 Gsus2 F6

It's al - ways fun - ny un - til some - one gets hurt.

Rhy. Fig. 4

Asus4 Aadd9

and then it's just hi - lar - i - ous. It's al - ways fun - ny un - til

(cont. in slashes)
(end Rhy. Fig. 4)

let ring

F5 sl. A5 sl. G5 sl. D

some - one gets hurt and then it's just hi - lar - i - ous.

w/Rhy. Fig. 1 (*All gtrs.) (4 times) 1.2.3. 4. D.S. (Gtr. III out) at Coda

D5

*Gtr. I only: w/wah as filter (till D.S.) *2nd time: Gtr. II discontinues Rhy. Fig. 1 and plays gtr. effects (pick slides, etc.) ad lib till D.S.

Coda w/*Rhy. Fig. 4 (All Gtrs.) (4 times)

Gsus2 F6 Asus4

On the ric - o - chet, it's gon - na hit you. It's al - ways fun - ny un - til

*w/slight variations ad lib

Aadd9 Gsus2 F6

some - one gets hurt. On the ric - o - chet, it's gon - na hit you.

Asus4 Aadd9 Gsus2 F6

It's al - ways fun - ny un - til some - one gets hurt. You can laugh at me
*It's al - ways fun - ny un - til
*Slowly fade in.

Substitute Rhy. Fill 2

Aadd9 *A5/G

a - when it miss - es you. And you can laugh at me a - when it miss - es you.
some - one gets hurt and then it's just hi - lar - i - ous

*Bass plays G.

Rhy. Fill 2 (All gtrs)

let ring

resume Rhy. Fig. 4
Gsus2

Substitute Rhy. Fiill 2
Aadd9

Musical staff with guitar accompaniment and lyrics. The staff shows a melody line with notes and rests, and a guitar accompaniment line with chords and rhythmic patterns. The lyrics are: "You can laugh at me a - when it miss - es you. It's al - ways fun - ny un - til some - one gets hurt and then it's just"

A5/G

All G5
gtrs.

F5

Musical staff with guitar accompaniment and lyrics. The staff shows a melody line with notes and rests, and a guitar accompaniment line with chords and rhythmic patterns. The lyrics are: "hi - lar - i - ous. It's al - ways fun - ny un - til some - one gets hurt"

A5

G5

Musical staff with guitar accompaniment and lyrics. The staff shows a melody line with notes and rests, and a guitar accompaniment line with chords and rhythmic patterns. The lyrics are: "and then it's just hi - lar - i - ous. It's al - ways fun - ny un - til"

F5

A5

Musical staff with guitar accompaniment and lyrics. The staff shows a melody line with notes and rests, and a guitar accompaniment line with chords and rhythmic patterns. The lyrics are: "some - one gets hurt and then it's just"

G5

⑥ open

D

D5

P.M.

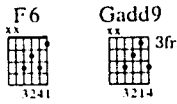
Musical staff with guitar accompaniment and lyrics. The staff shows a melody line with notes and rests, and a guitar accompaniment line with chords and rhythmic patterns. The lyrics are: "hi - lar - i - ous."

Additional Lyrics

3. You beat me every time you blink.
 If only I did not have to think.
 Think about you crackin' a smile,
 Think about you all the while. (To Chorus)

EVIDENCE

Words and Music by
Faith No More



Moderately ♩ = 100

Intro (Drum fill) *N.C.(Am) Gtr. I ***Play 4 times *Am An/6 Gtr. II

mf clean tone *p* clean tone (w/o wah)

*Chord implied by bass. **Wah indications: ○ = open (bass), + = closed (treble) ***w/slight variations ad lib. on repeats. After 4th time, Gtr. I is out. *Chords indicated by kybds. & bass (throughout).

Am/F# An/F Em

mf

1st Verse

Am Am/G An/F# An/F Em

If you want to open the hole, —

Rhy. Fig. 1

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (3 times)

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

Mm, just, mm, put your head, — mm, down and go. —

Gtr. I

(w/wah)

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

Mm, step be-side the piece — of - a cir - cum - stance - Mm,

sl.

Am Am/G Am/F# Am/F w/Fill 1 Em

got - ta — wash - a - way — the taste of ev - i - dence - Wash it a-way.

*Gtr. III

(w/o wah)

*Piano arr. for gtr.

Fill 1 (Gtr. I)

(w/wah) sl. sl. (Gtr. I out)

*Rock wah-wah pedal back & forth till beat 3 of last bar. (End w/pedal open.)

Am Am/G
Riff A (Gtr. III)

Am/F#

Am/F

Em

Riff A1 (Gtr. II)

Am

Am/G

Am/F#

Am/F

Em

(end Riff A)

H H H H

(end Riff A1)

H H H H

w/Riff A

Am

Am/G

Am/F#

Am/F

Em

Ev - i - dence, —

ev - i - dence, —

w/thumb & middle finger

Am Am/G Am/F# Am/F

ev - i - dence. - Got - ta taste the ev - i - dence. -

(12) 9 10 12 10 8 10 10 12 13 (13) 12-13
 9 7 9 7 5 7 7 9 10 10
 7

Em *Gtr. III Chorus w/Riff B N.C.

I did - n't feel a thing. -

*Rhy. Fig. 2 (Gtr. II)

w/pick

12 10-13 12 10 7 9 7 (7) 10 10 10 10
 9 10 9 7 5 7 5 (5) 7 7 7 7
 sl. sl. *Last note of Riff A. (7) sl. *Play w/slight variations ad lib when recalled (throughout).

Riff B (Gtr. III)

Sva.....

sl. sl. sl. sl.

1. 2.

15 14 16-15 (15) 15 17-14 14
 17 17 15 15 17 17

*Omit last note when Riff B is recalled for 1st time.

Ya did - n't mean a thing.

sl. sl. (b7)

(7)	12	12	12	12	10	(12)	12	10	10	10
7	12	12	12	12	10	12	12	12	10	9
9	12	12	12	12	10	13	12	10	10	10

*Gtr. II plays B (④ 9fr.) instead of C (④ 10fr.) at beat 4½ when Rhy. Fig. 2 is recalled (throughout).

w/Fill 2

Look in the eye and tes - ti - fy. Did - n't feel a thing.

sl. sl. sl. sl.

10	(10)			5	10	10	10	10
9	9			5				
10	10				7	7	7	7

Am Am/G Am/F# Am/F

(end Rhy. Fig. 2)

sl. sl. sl. sl.

*let ring

10	10	10	10	sl.	5	sl.	7	sl.	5
7	7	7	7	5	5	5	7	7	7

*Allow ringing notes on 1st stg. to slide when notes on 3rd stg. slide.

Fill 2 (Gtr. I)

(w/wah)

H >H

H H

Em

(cont. in notation) 2nd Verse
w/Rhy. Fill 1
Am

Am/G

*Gtr. I }

+

An - y - thing you say—

sl. sl. sl. Gtr. I sl.

sl. sl. sl. sl.

*Don't slide note.

*w/wah

w/Rhy. Fig. 1 (last 3 bars only)

Am/F#

Am/F

Em

— yeah, we know— you're guilt - y.—

w/Rhy. Fig. 1 (1st 2 bars only)

Am

Am/G

Am/F#

Am/F

w/Rhy. Fill 2

Em

Hands a - bove your head— and you won't e - ven feel— me.—

let ring let ring

Rhy. Fill 1 (Gtr. II)

Rhy. Fill 2 (Gtr. II)

*w/Riffs A & A1

Am

Am/G

Am/F#

Am/F

You won't feel me. Did - n't feel

Gtr. II

Gtr. III

*Gtr. I doubles 1st 2 bars of Riff A1 and is then out. Rock wah-wah pedal as before.

Em

Am

Am/G

Am/F#

Am/F

a thing.

Em

*Gtr. III

Chorus
w/Rhy. Fig. 2 (1st 7 bars only) & Riff B
N.C.

I did - n't feel a thing.

*Last note of Riff A.

Ya did - n't mean a thing.

w/Fill 2

Look in the eye and tes - ti - fy. Did - n't feel a thing.

THE GENTLE ART OF MAKING ENEMIES

Words and Music by
Faith No More

Fast Rock ♩ = 180

G#5/C#
Gtr. I

G#5/B

G#5/A

Intro

N.C. F#5 N.C. C5 N.C. F#5 (Band in) N.C. F#5 N.C. C5 N.C. E5
Gtrs. I & II

N.C. F#5 N.C. C5 N.C. F#5

N.C. F#5 N.C. C5 N.C. E5 Gtr. I N.C. G5 N.C. Bb5 N.C. G5 Bb5
Gtr. II

*Play 4 times

*After 4th time,
Gtrs. I & II are out.

1st, 2nd Verses

*N.C.(F#5)



1. The words are so fa - mil - iar. All the same greats, the same mis - takes,-
2. See additional lyrics

*Chords implied by bass (next 16 bars only).



*2nd time: E#5

it does - n't have to be like this.



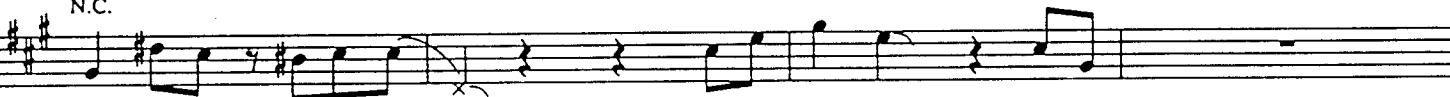
If you don't make a friend, now, one might make you, so learn the



gen - tle art of mak - ing en - e - mies.

Pre-chorus

N.C.



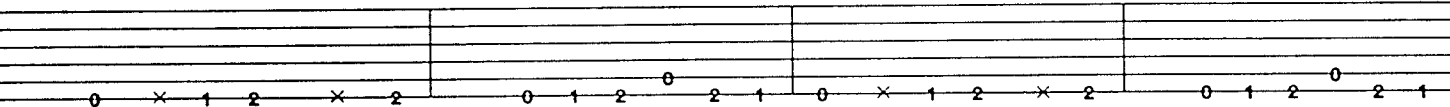
1. Don't ya look so sur - prised. Happy birth - day, fuck - er.
2. See additional lyrics

Gtr. I



P.M. 4

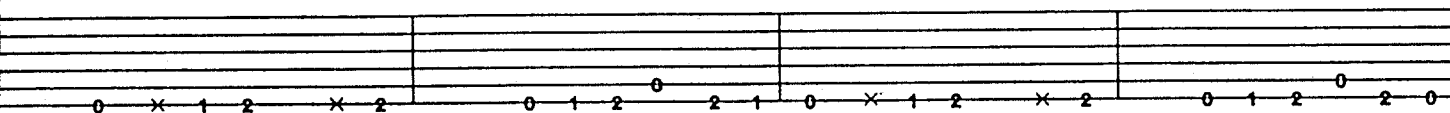
P.M. 4 P.M. 4



Ya blow that can - dle out, we're gon-na kick you, kick you.



P.M. ..



F#(b5) F#5 N.C. F#(b5) F#5

Don't say you're not be - cause you are. — Don't say you're not be - cause you are. —

Gtrs. I & II

P.M.

N.C. F#(b5) F#5 N.C.

His - to - ry tells us that you are. —

P.M.

F#(b5) F#5 A5 Chorus B5

His - to - ry tells us that you are. — When all you need —

A5 G5

— is just one more — ex - cuse. —

sl. P.M.

N.C. E5 A#5 E5

you put up one hell of a fight, you put up one hell of a

PM. PM.

w/Rhy. Fig. 1
A#5 *Bmsus2 B5/A Gmaj7

fight. I wan - na hear — your ver - y best — ex - cuse..

*For next 4 bars only, chords indicated by Gtr. III (Rhy. Fig. 1).

N.C. E5 A#5

I nev - er felt this much a - live,

Gtrs. I, II & III

PM. PM.

Rhy. Fig. 1 (Gtr. III)

let ring

1. **E5** **A#5** 2. **E5**

I nev - er felt this much a - live. I nev - er felt this much a -

(All gtrs. out)

P.M. 4 P.M. 4

Fretboard diagrams: 0 0 0 0 0 0 0 0 0 | 0 0 3 1 | 0 0 0 0 0 0 0 0

A#5 **F#5/B** **F#5/A**

live.

(Gtrs. I & II tacet) **Gr. III**

..... 4

Fretboard diagrams: 0 0 3 | 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6

F#5/G Gtrs. I & II (cont. in notation) *sl.* N.C. **F#5** N.C. **C5** N.C. **F#5**

*Rhy. Fig. 2 (Gtrs. I, II & III)

P.M. 4 P.M. 4

Fretboard diagrams: 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 | 0 4 0 5 | 3 0 4

*1st time only; Gtrs. II & III are tacet until beat 4/4 of 1st bar (as in intro).

N.C. **F#5** N.C. **C5** N.C. **E5** (end Rhy. Fig. 2)

P.M. 4 P.M. 4

Fretboard diagrams: (4) 4 4 4 4 4 4 4 4 | 0 4 0 5 | 3 0 2 | (4) 4 4 4 4 4 4 4 4

w/Rhy. Fig. 2 (Gtrs. I & II)

N.C. F#5 N.C. C5 N.C. F#5

N.C. F#5 N.C. C5 N.C. E5

Riff A (Gtr. III)

(end Riff A)

Musical notation for Riff A, including guitar staff with notes and fretboard diagram below.

w/Rhy. Fig. 2 (3½ times)

N.C. F#5 N.C. C5 N.C. F#5

N.C. F#5 N.C. C5 N.C. E5

I nev - er felt, nev - er felt this much a - live, I nev - er felt, nev -

Musical notation for Riff B, including guitar staff with notes and fretboard diagram below.

w/Riff A

N.C. F#5 N.C. C5 N.C. F#5

er felt this much a - live. I nev - er felt, nev - er felt this much a - live,

(end Riff B)

Musical notation for the end of Riff B, including guitar staff with notes and fretboard diagram below.

N.C. F#5 N.C. C5 N.C. E5

w/Riff B (1½ times)

N.C. F#5 N.C. C5 N.C. F#5

I nev - er felt, nev - er felt this much a - live. I nev - er felt, nev -

Musical notation for the end of the piece, including guitar staff with notes and fretboard diagram below.

N.C. F#5 N.C. C5 N.C. E5

er felt this much a - live. I nev - er felt, nev - er felt this much a - live.
 *Gtr. IV: sporadic fdbk. (next 4 bars).

N.C. F#5 N.C. C5 N.C. F#5 w/Fill 1 w/Rhy. Fill 1 N.C. F#5 N.C. C5 N.C. E5

I nev - er felt, nev - er felt this much a - live. I nev - er felt, felt — this much a - live.

Fill 1 (Gtr. IV)

Rhy. Fill 1 (Gtrs. I, II & III)

*Gtrs. I & II: Play both notes (w/out vib.).
 Gtr. III: Play C (5 3fr.) only (w/vib).

Additional Lyrics

2. Your day has finally come,
 So wear the hat and do the dance
 And let the suit keep wearing you.
 This year you'll sit and take it.
 And you will like it.
 It's the gentle art of making enemies.

2nd Pre-chorus:
 And I deserve a reward
 'Cause I'm the best fuck that you ever had.
 And if I tighten up my hole,
 You may never see the light again.
 There's always an easy way out.
 There's always an easy way out.
 You need something wet in your mouth.
 You need something wet in your mouth. (To Chorus)

STAR A.D.

Words and Music by
Faith No More

Moderately ♩ = 128

*Aadd9
Gtr. I

C7

B7#9

Bb7

E7#9

f w/light dist.

Bass line: 5 4 4 | 5 5 9 | 9 2 1 | 9 3 3 | 8 7 6 | 8 6 7

*Bass plays A.

N.C.(Am)

H H H P

Bass line: 5 5 5 x x | 5 5 5 x x | 5 5 5 x x | 5 5 5 x x | 5 5 5 x x | 5 5 5 x x

5 7 | 5 7 | 6 5 | 3 7

H sl. P

*B/A

N.C.(D) (Am)

Star _____ A. D.

**p _____ f

Bass line: 7 7 7 | 7 7 7 | 5 5 5 x x | 5 5 5 x x | 5 5 5 x x | 5 5 5 x x

8 8 7 | 8 8 7 | 5 5 5 x x | 5 5 5 x x | 5 5 5 x x | 5 5 5 x x

(7) H

*Bass plays A.

**Use volume pedal (next 7 bars only).

N.C.(D) (Am)

A. D. A lit - tle

(Gtr. I out)

f

7 7 7 5 5 5 x x x x 5
8 8 7 5 5 5 x x x x 5

*Am

joke that's un - der - stood, it's all o - ver the

*Chord played by organ.

1.

2.

world. A lit - tle world. A lit - tle joke that's un - der - stood, it's all

Gtr. I

let ring

Am Am(b5)

2 2 1 2 1 0 1 2
2 0 0 0 1 0

Am(b5)

Am(b5)

Am

Am(b5)

o - ver the world. A lit - tle joke that's un - der - stood, it's all

2 2 1 2 1 0 1 2 2 2 1 2 1 0 1 2
2 0 0 0 0 0 0 0 0 0

A5 B7#9/D# D5 C6 Aadd9 C7 B7#9 Bb7

o - ver and o - ver and o - ver and o - ver.

Rhy. Fig. 2

let ring.....4 let ring.....4 let ring.....4

E7#9 Am6/9 w/Rhy. Fig. 2 Aadd9 C7

hey. O - ver.

(end Rhy. Fig. 2)

sl. sl. sl.

B7#9 Bb7 E7#9 Am6/9

hey.

w/Rhy. Fig. 2 (1st 3 bars only)

Aadd9 C7 B7#9 Bb7 E7#9 Aadd9 C7 To Coda

O ver. O

Gtr. 1

let ring.....4

*B7#9 Bb7 E7#9 Sax solo
Am6/9

ver. ooh.

let ring

sl.

sl.

*Chord implied.

Am Am(#5)

(Spoken: And dying is dry like a fact of

clean tone w/amp. vibrato

Am6 Am9(#5) Am(#5)

history. And when you die, you become something worse than dead. You'll become

Am

a legend. Ooh.

trem. bar trem. bar (amp. vibrato off)

(Gtrs. I & II out)

C#9 D7 D#7 E7#5 E7#9

You don't need your free-dom.

sl.

N.C.

*We are for - ev - er, we are for - ev - er, we are for - ev - er, we...

*Multiple voices (next 4 bars only).

(Bass & drums)
N.C.

N.C.

Yeah, mm. A lit - tle joke that's un - der -

1. | 2. *D.S. al Coda*
%

stood, it's all o - ver the world. A lit - tle uh. A lit - tle

Coda B7#9 Bb7 E7#9 Am6/9

ver. hey.

Gtr. I
let ring

sl.

CUCKOO FOR CACA

Words and Music by
Faith No More

Tune down 1/2 step:

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

E5 F5 F♯5 A5 Bm/E

Moderate Rock ♩ = 103

Rhy. Fig. 1
(Gtrs. I & II)

E5

Ⓞ Open

E F5 F♯5 E5

Ⓞ Open

E F5 F♯5

(end Rhy. Fig. 1)

Intro

Riff A (*Gtr. III)

(end Riff A)

*Kybd. arr. for gtr.

1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (1½ times)
3rd time w/Riff A (1½ times)
3rd time Gtrs. I & II substitute Rhy. Fill 1

♩ E5

2.3. See additional lyrics.

Ⓞ Open

E F5 F♯5 E5

Ⓞ Open

E F5 F♯5 E5

Ⓞ Open

E F5 F♯5

nev-er tastes bet-ter, it nev-er tastes bet-ter.

Gtrs. I & II

P.M.

Rhy. Fill 1 (Gtrs. I & II)

E5

(Gtr. II out)
(Gtr. I cont. in notation)

Play 3 times
E♭5

Gtrs. I & II A5 7 } N.C.

Riff B (*Gtr. IV) Rhy. Fig. 3 (Gtr. I)

*Bass arr. for gtr.

**Note in parentheses is played 3rd time and when Rhy. Fig. is recalled only.

N.C. C5 D5

You can't kill it! You can't kill it!

Rhy. Fig. 4 (Gtrs. I & II) Rhy. Fig. 4A

Bm/E (Gtr. II out)

(Gtr. II cont. in slashes)

E5 Gtr. II Gtr. I

let ring
mf

D.S. al Coda

Em *Bm/E Gtr. II

pick slide (steady gliss.)

let ring let ring pick slide (steady gliss.)

*Bass plays E.

E5 F5 E5 G5 G♯5 w/Riff B Play 4 times ⑤ 5fr. A

Coda

drop my— good— side.

*Gradually release P.M.

w/Rhy. Fig. 4 N.C. Play 3 times w/Rhy. Fig. 4A C5 D5 N.C. w/Rhy. Fig. 4 w/Rhy. Fill 2

You can't— kill— it!— You can't— kill— it!—

w/Rhy. Fig. 4 w/Rhy. Fig. 4A w/Rhy. Fig. 3 (*2 times) (Gtrs. I & II) C5 D5 N.C. E♭5 N.C. E♭5

Take it from— our drum - mer, "Puff," be - ing good,— it gets you stuff.

*2nd time last chord of Rhy. Fig. 3 is played staccato.

Rhy. Fill 2 (Gtrs. I & II)

8 7 8 7 8 7 8 7 5 7
6 5 6 5 6 5 6 5 3 5
5 6 5 6 5 6 5 5

Additional Lyrics

2. Being good gets you stuff.
Being stuff gets you good.
Good stuff gets you being, and wheelin' and dealin' and squealin'.
Shit lives forever, the shit lives forever.
3. Eat is just as deep as you can fuck it,
So cough it up or go down.
And there's only one thing that seperates
A man.

CARALHO VOADOR

Words and Music by
Faith No More

Moderately $\text{♩} = 114$

Intro Em7sus2 Bm11 Amadd2/C (end Rhy. Fig. 1)

Rhy. Fig. 1 (Gtr. I)

mp
clean tone
let ring throughout.

0 0 0 0 0 0 0 0
11 11 11 11 11 7 7 7 9 9
12 12 12 12 12 7 7 7 7 7

w/Rhy. Fig. 1 (4 times)

Em7sus2 Bm11 Amadd2

And they all know— me by— my car.—

Em7sus2 Bm11 Amadd2

They know I'm gone,— but not— how far.—

Em7sus2 Bm11 Amadd2

I'm head- ing straight— down One-O - One.—

Em7sus2 Bm11 Amadd2

I'm goin' to go— and get— me some.—

A7 G7 G13

My lips are mov - in' but there's— no— sound.

Rhy. Fig. 2 (Gtrs. I & *II)

mf

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

*Gtr. II w/clean tone, let ring throughout.

w/Rhy. Fig. 2
A7

G7

G13

Uh, some - day some - bod - y's gon - na get a - run - down. (Spoken:) Gon - na get run down.

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

Em7sus2

*Gtr. III

Bm11

Amadd2

mp
sl.

Uh, some - day some - bod - y's gon - na get a - run - down. (Spoken:) Gon - na get run down.

*Kybd. arr. for gtr.

w/Rhy. Fill 1

Em7sus2

Bm11

Am7

(Spoken:) Eô non posso dirigir e agora

Bm11

Amadd2

*w/Rhy. Fig. 1
Em7sus2

a pares. Neô dedu indehado no neô naris.

*w/slight variations.

Bm11

Amadd2

*w/Rhy. Fig. 2 (4 times)
A7

(Mm) my lips are mov - in' but there's a - no

*w/slight variations.

G7

G13

A7

— sound. Some - day some - bod - y's gon - na get run

Rhy. Fill 1 (Gtr. I)
Bm11

Am7

0 0 12 (12)
0 0 13 (13)
7 7 12 (12)
7 7 14 (14)
7 7 12 (12)

G13

A7

— down. My lips are mov - in' but there's no

G7 Substitute Rhy. Fill 2 G9 Resume Rhy. Fig. 2 A7

— sound. Some - day some - bod -

G7 2nd time Gtr. II substitute Rhy. Fill 2 G13 To Coda

y's gon - na get run — down. (Spoken:) Gon - na get run down.

G7 G13

*w/Rhy. Fig. 1 (2 times)

Em7sus2

Bm11

Amadd2

Gtr. III *sl.* H H

*w/slight variations.

Em7sus2

Bm11

Amadd2

D.S. al Coda

sl. *sl.* H

Coda w/Rhy. Fig. 1

Em7sus2

Bm11

Amadd2

Outro w/Rhy. Fig. 1 w/vocal ad lib.

Em7sus2

Bm11

Amadd2

*Play 5 times and fade

*3rd time begin fade.

Rhy. Fill 2

UGLY IN THE MORNING

Words and Music by
Faith No More



Moderate Rock ♩ = 108

Intro

Fmaj7 Gtrs. I & II

B♭/F

Emaj9

f

let ring

Fmaj7

B♭/F

Emaj7

let ring

1st Verse

Fmaj7

B♭/F

Emaj9

1. You did one— thing— wrong. you woke— up.

let ring

let ring

Fmaj7

B♭/F

Emaj9

It looked bet - ter be - fore, more, more.

let ring

let ring

(Gtr. II out)

vib. w/bar

Pre-chorus
N.C.

1. And— the stom - ach turns— Say noth - ing with - out wast - ing a word—
2. It does - n't mat - ter how much you think— or the num - ber of hairs— in the sink—

Riff A (Gtr. I)

*w/flanger

*Till end of Pre-chorus.

w/Riff A

I know ex - act - ly— what you meant—
I did it to my - self a - gain—

Gtr. II

Gtrs. I & II

w/Riff A (3 times)
2nd time w/Riff A1
N.C.

I— know how pig - gy feels— He starves— with - out miss - ing a meal—

Gtr. II

(Gtr. II out)

sl.

Riff A1 (Gtr. III)

Play 3 times

2nd Verse
Fmaj7

Bb/F

Emaj7

2. When the head - ache is gone, _____ the sun is not. _____

Gtr. I

let ring.....

16 16 16 14 14 14 16 16 16 14 14

Gtr. II

let ring.....

17 17 15 15 15 16 16 16 14 14 0 0 14 0 0 0 14

Fmaj7

Bb/F

Emaj9

D.S. al Coda

For - got to turn the a - larm _____ on. _____ on. _____

let ring let ring let ring vib. w/bar

17 17 15 15 15 15 15 15 15 4 4 4 4 4 4 2 2 2 2 0 0 0 2 2 2 2

let ring let ring let ring pick slide (steady gliss.)

17 17 15 15 15 15 15 15 15 4 4 4 4 4 4 2 2 2 2 0 0 0 (0) x x x x

Coda C5 G5 Ab5 Bb5 B5 C5 C#5 N.C. Play 4 times

Don't look at me, I'm ug - ly in the morn - ing. (Spoken:) Don't look at me, I'm ug - ly in the morn - ing.

(Gtrs. I & II out) Riff B (*Gtr. IV)

*Bass arr. for gtr.

w/Riff B Play 4 times Play 14 times
 N.C. Bb5 C#5 B5 F5 N.C. Bb5 C#5 B5 F5

Don't look at me, I'm ug - ly in the morn - ing. Don't look at me, I'm ug - ly in the morn - ing.

Gtr. I Rhy. Fig. 1 (Gtrs. I & II)

P.M.4 P.M.4 P.M. P.M.4 P.M.4 P.M.4 P.M.

w/Rhy. Fig. 1 w/vocal ad lib. Play 4 times Freely
 N.C. Bb5 C#5 B5 F5 N.C. *w/Gtrs. I & II ad lib w/vocal ad lib (till end)

E5

Gtr. I 7

3

Gtr. II

P.M.4

*Gtrs. I & II play random portions of Rhy. Fig. 1 interspersed with assorted power chords and pick slides ad lib, next 3 bars.

(w/last 2 bars of Rhy. Fig. 2)

w/Rhy. Fig. 1

Coda

B5 A5 B5 D5 B5 A5 B5 C5 C5

A \flat C5 D5 B \flat D5

C5 A \flat C5 D5

Oh. _____

B \flat maj7 C5 A \flat maj7

And it's out - ta this world, - com - fort - a - ble, -

D5 B \flat maj7 C5

out - ta this world, - com - fort - a - ble, - out - ta this world, -

A \flat maj7 D5 w/Rhy. Fill 1 B \flat maj7

com - fort - a - ble, - out - ta this world, - com - fort - a - ble! _____

Rhy. Fill 1 (Gtr. 1)

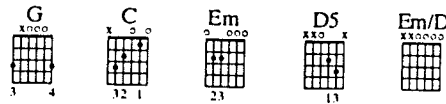
let ring.....

Additional Lyrics

2. I know you have a reason why
 That knot is better left untied.
 I just went and undid mine,
 It takes some time.
 And the shadow's so big,
 It takes the sun out of the day.
 And the feeling goes away
 When you close the door.
 Comfortable. (etc.)

TAKE THIS BOTTLE

Words and Music by
Faith No More



Slowly $\text{♩} = 60$

Intro (Drum fill) *mf*

*Rhy Fig. 1
(**Gtr. 1)

*Throughout Rhy. Fig. 1, generally only lowest note of chord is played on beats 1 & 3. Rhy. Fig. 1 is played w/slight variations ad lib on repeat and when recalled (throughout).
**w/light dist.

1st, 2nd Verses
w/Rhy. Fig. 1 (3½ times)

G C G

1. I — can wait to love — in heav - en. I — can wait for —
2. See additional lyrics

2nd time w/Fill 2

2nd time w/Fill 2 (*last 2 bars only)

C G C

— you. Far — a - way, I'll treat — you bet - ter,
*Omit 1st 2 beats of 1st bar.

Fill 2

(Two gtrs.)

w/slide

Rhy. Fill 1 (Gtr. I) w/*Fill 1
 *Rhy. Fig. 2

G C Em/D Em D5

bet-ter than- down- here. Be- cause I've- done wrong- and I'm a lit- tle a- fraid.-

Rhy. Fig. 2A (**Gtr. II)

*Play w/slight variations ad lib when recalled (throughout).
 **Two gtrs. arr. for one.

G Em D5 G (end Rhy. Fig. 2)

And I ain't- too strong- and this ain't eas- y to say.- Take— this
 (Gtr. II out)
 (end Rhy. Fig. 2A)

let ring trem. bar 1/2 P.M.

*2nd time, sing next 3 1/2 bars 8va.

Chorus
 w/Rhy. Fig. 1 (1 1/2 times)

w/Rhy. Fill 1

G C G C Em/D

bot- tle. Take— this bot- tle and— just

w/Rhy. Figs. 2 & 2A and Fill 1

1.
 G (Gtr. II out)

Em D5 G Em D5

walk— a- way,- the both of you. And let me feel— the pain- I've done to you.

Fill 1

w/slide
 clean tone

2.

w/Fill 3

G

3rd Verse
2nd time w/Bkgd. Voc. Fig. 1
w/Rhy. Fig. 1 (1 1/2 times)

G

2nd time w/Fill 2 (*last 2 bars only)

C

(Gtr. II out) %



you.

I can wait to love in heav - en.
*As before.

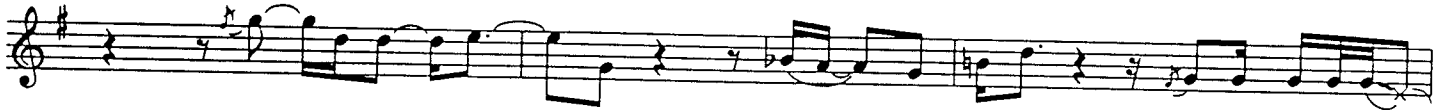
G

w/Rhy. Fill 1
C

Em/D

w/Rhy. Figs. 2 & 2A and Fill 1
Em

D5



I can wait for you. Take this bot - tle and just walk a - way.

G

Em

D5

w/Fill 4
G

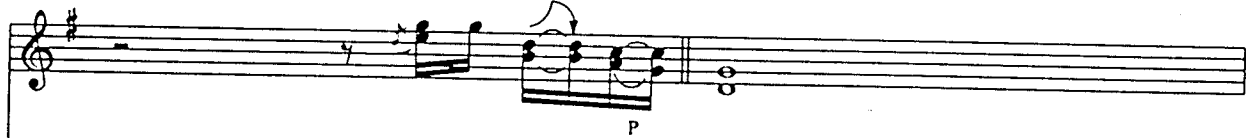
(Gtr. II out)



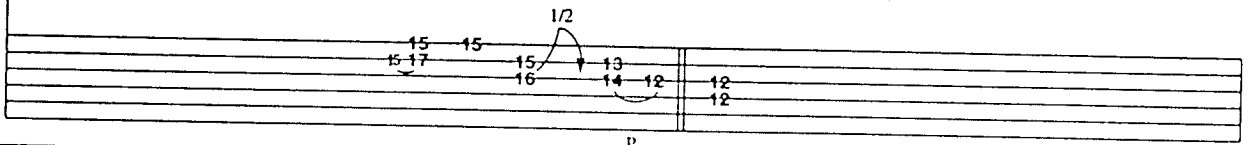
Take this bot - tle and just walk a - way. Take this

Fill 3

8va



P

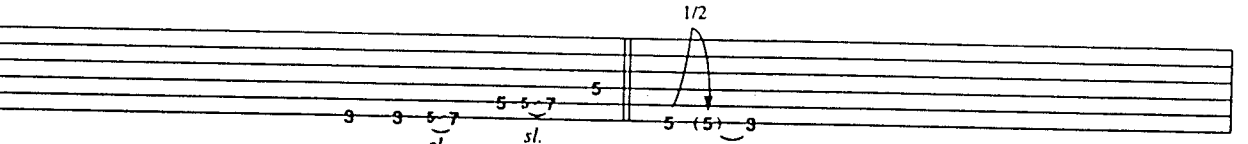


P

Fill 4



P



P

Chorus
w/Rhy. Fig. 1 (1½ times)

w/Fill 5

G
*Bkgd Voc. Fig. 1

C

*Refers to cue-size notes only.

G

w/Rhy. Fill 1

C

Env/D

(end Bkgd. Voc. Fig. 1)

w/Rhy. Figs. 2 & 2A and Fill 1

Em

D.S. and fade

G

⌘

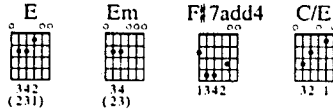
Fill 5

Additional Lyrics

2. I can hope we'll be together
With a better roof over our heads.
I can hope the stormy weather,
It passes on, it passes on.
But I've hoped too long,
Hoped for me to change.
But that hope is gone,
So listen to what I say. (To Chorus)

KING FOR A DAY

Words and Music by
Faith No More



Moderately slow Rock ♩ = 104

Intro Rhy. Fig. 1 (*Gtr. I) *mf*

E Em F#7add4

*Two acous. gtrs. arr. for onc.

Play 4 times
(end Rhy. Fig. 1)

1st, 2nd Verses
w/Rhy. Fig. 1 (4 times)

E Em

1. It is not a good day — if you are not look-ing good.
*2. See additional lyrics
*2nd verse sung 8va.

F#7add4 E

This is the best par -

Em F#7add4

ty that I've ev - er been to. —

E Em F#7add4

To - day I asked for a god — to pour some wine in my eyes. —

E Em F#7add4 (Gtr. I out)

To - day I asked for some - one — to shake some salt on my life. —

Chorus

C5 N.C. C7#9 E

Look, ev - 'ry - thing's spin - nin'. We're on the ground.

*Gtr. II

f

let ring

*Two gtrs. arr. for one.
 **On repeat, play next 8 bars w/slight variations ad lib.

C5 N.C. C7#9

— Nev - er cheer be - fore — you know — who's win - nin'.

let ring

E

A - don't make — a sound.

Rhy. Fill 1

let ring

N.C. C5

Look, ev - 'ry - thing's spin - nin'.

(Gtr. II out)
(end Rhy. Fill 1)

Rhy. Fill 2

D5 C5 B5

We're on the ground!

(end Rhy. Fill 2)

sl.

let ring

C5 D5 D#5

N.C.
Gtr. III sl.

trem. pick

(Gtr. II)

sl.

trem. pick

sl.

B5

Never cheer before you know who's winnin'.

let ring

C5 D5 D#5 N.C.

Don't make a sound. Don't make a sound!

sl.

trem. pick w/wah

*wah indications: o = open (bass)
+ = closed (treble)

(Gtr. III out)

sl.

C5 D5 E

Rhy. Fig. 2 (end Rhy. Fig. 2)

sl.

let ring

*w/Rhy. Fig. 2

C5

D5 E

Ev - 'ry - thing's - spin - nin'. We're - on - the ground! _____

*w/slight variations ad lib.

w/Rhy. Fill 2

C5

D5 C5 B5

Ev - 'ry - thing's - spin - nin'. We're - on - the ground! _____

w/Rhy. Fill 1

(Gtr. II out)

N.C.

Outro

Gtr. I
mf

*E

Em E Em

*Use alternate fingerings for E & Em till end.

Rhy. Fig. 3

E Em C/E E

This is the best par - ty I've been to.

*Play 4 times
(end Rhy. Fig. 3)

w/Rhy. Fig. 3

E Em C/E

Don't let me - die with - that sil - ly look in my eyes. -

*Beginning 2nd time, Gtr. II plays fdbk.
& trem. bar effects ad lib (till end).

w/Rhy. Fig. 3 (7 1/2 times)

E

Play 4 times

E Em C/E

Don't let me - die with - that sil - ly look in my eyes. -

1. - 7.

E

(Gtr. I)

E

Additional Lyrics

- You sniff the glass and let it roll around on your tongue.
Let me introduce you to someone before the party is done.
Someone to look to in need or in want or in war.
If you give him everything he may give you even more. (To Chorus)

WHAT A DAY

Words and Music by
Faith No More

Moderate Rock $\text{♩} = 161$
Half time feel

(end half time feel)

Intro

F#5 G5 F#5 G5 F#5 G5 N.C. G5 N.C.(E5)

Rhy. Fig. 1

1st Verse
E5

w/Rhy. Fig. 2 (7 times)

A piece of mail, a let - ter - head, a piece of hair from a

Rhy. Fig. 2

P.M. P.M.

hu - man head. — They're say - in' to me — I should - 've killed — it.

Half time feel
w/Rhy. Fig. 1

(end half time feel)

F#5 G5 F#5 G5 F#5 G5 N.C. G5

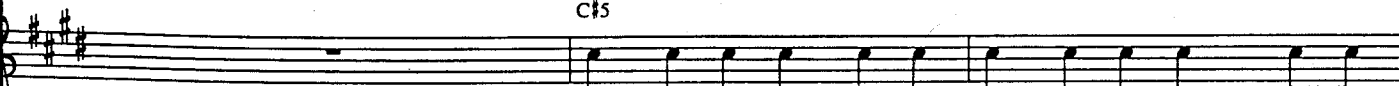
I should - 've killed it. I should - 've killed it. I should - 've killed it be -

2nd Verse
w/Rhy. Fig. 2 (8 times)
E5

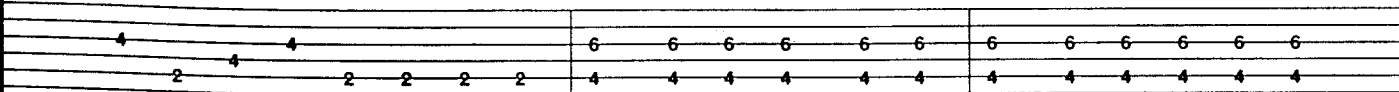
fore. You're right. You're right. Kill the bod - y and the

head will die. They're laugh - in' at me. — I should - 've learned — it.

C#5



day, what a day, what a day, what a day, what a



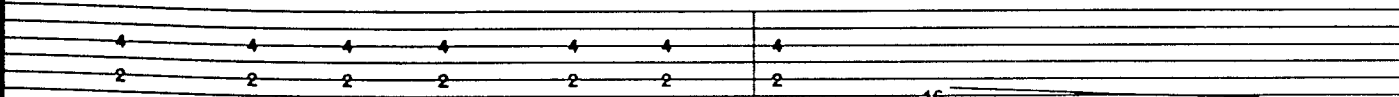
B5



day, what a day, what a... Don't touch it!



steady gliss. sl.



w/Rhy. Fig. 3
C#5



What a day, what a day, what a day. Don't_ you touch it. What a day, what a day,

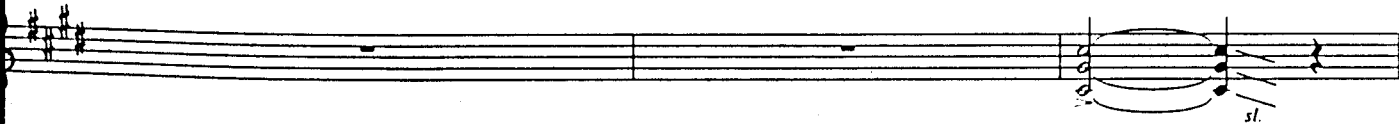


what a day. Don't_ you touch it. What a day, what a day, what a day. Don't_ you touch it.

B5



What a day, what a day, what a day. Don't you touch!



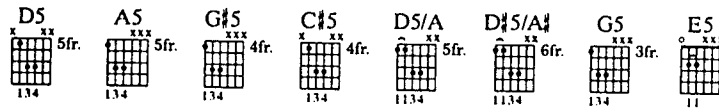
sl.



sl.

THE LAST TO KNOW

Words and Music by
Faith No More



Moderate Rock ♩ = 124
Half time feel

1st, 2nd Verses

N.C. E F#7add4 E

1. Where it grows long er on than trees a but nev er. life cr. time.

Gtrs. I & II

f let ring 4 *sl.* let ring 4 P.M. 4

2nd time Gtr. II substitute Rhy. Fill 2

F#5 E5

nev - er blooms. Takes the least a - mount - of ef - fort.

sl. *sl.*

P.M. 4 let ring 4

Rhy. Fill 2

E F#7add4

Where Feels it hurts bet - ter than - - - - - least for a who - ev - bar -

sl. *let ring* 4 *sl.* *let ring* 4

The first system contains a vocal line with lyrics, a guitar accompaniment line with slurs and accents, and a fretboard diagram with fingerings: (9) 11 11 11 11 9 9, (9) 11 11 11 11 11 11, and (7) 11 11 11 11 11 11. It also includes slurs and accents like *sl.* and *let ring* with a 4-measure dotted line.

E

er gain saw just it first. it's there. - - - - -

P.M. 4 *P.M.* 4 *let ring* 4

The second system contains a vocal line with lyrics, a guitar accompaniment line with slurs and accents, and a fretboard diagram with fingerings: (9) 4 4, (4) 0 0 0, (4) 0 0 0, (4) 0 0 0, (4) 0 0 0, (4) 0 0 0, and (4) 0 0 0. It also includes slurs and accents like *P.M.* and *let ring* with a 4-measure dotted line.

1st time Gtr. II substitute Rhy. Fill 1
2nd time Gtr. I substitute Rhy. Fill 1

F#5 E5

sl. (cont. in slashes) *sl.*

The third system contains a guitar accompaniment line with slurs and accents, and a fretboard diagram with fingerings: (9) 11 11 11 11 11 11, (9) 11 11 11 11 11 11, (7) 9 9 9 9 9 9, (11) 9 9 9, (11) 9 9 9, (9) 11 11 11 11 9 9, (9) 11 11 11 11 11 11, and (7) 11 11 11 11 11 11. It also includes slurs and accents like *sl.* and *(cont. in slashes)*.

Rhy. Fill 1

The Rhy. Fill 1 section contains a guitar accompaniment line with slurs and accents, and a fretboard diagram with fingerings: (11) 9 9, (11) 9 9, and (9) 7 7. It also includes slurs and accents like *sl.*.

Chorus

(cont. in notation)

Gtrs. D5 I & II

1.2. First to go and the last to
3. I know where, but I can not

N.C.(C5) (D5) (E5) F#7add4 F#

know. share.

Gtrs. I & II

P.M. 4

1. 2. N.C. Rhy. Bridge Fig. 1 A5 (Gtrs. I & II)

2. Lasts 1. Can't you see
2. You'll call me.

(cont. in slashes)

P.M. 4

*Play only lowest note of chord when P.M. is indicated (throughout).

Gf5

P.M. 4

there's on ly in one me?
Stand line till

To Coda (end Rhy. Fig. 1) D5/A D#5/A# (cont. in notation)

P.M. 4

And then that me is me.
I'll be

Interlude
N.C.(E5)
Riff A (Gtrs. I & II)

1. | 2. *D.S. (take 2nd ending) al Coda*
C#5/G#

Coda

Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A fermata is placed over the final note, C4, with the letter 'H' underneath it.

Two empty guitar strings with fret numbers written below them. The top string has fret numbers 16, 13, 15, 11. The bottom string has fret numbers 14, 11, 13, 9. The second measure of the bottom string has fret numbers 11, 9, 9, 9, 9. The third measure of the bottom string has fret numbers 7, 9, 9, 9, 6, 6. A fermata is placed over the final note, 6, with the letter 'H' underneath it.

Musical staff with treble clef, key signature of two sharps, and a common time signature. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Above the staff, there are four upward-pointing arrows, each labeled 'Full', indicating a full bend on the notes G4, A4, B4, and C5.

Two empty guitar strings with fret numbers written below them. The top string has fret numbers 7, 10, (7), 7, 10, 7, 10, 10. The bottom string has fret numbers (6), 4, 4, 4, 0, 0. Above the top string, there are four upward-pointing arrows, each labeled 'Full', indicating a full bend on the notes G4, A4, B4, and C5.

Musical staff with treble clef, key signature of two sharps, and a common time signature. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Above the staff, there are eight upward-pointing arrows, each labeled 'Full', indicating a full bend on the notes G4, A4, B4, C5, B4, A4, G4, and F#4. The word '8va' is written above the first note. The word 'hold bend' is written above the notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The word 'Full' is written above the final note, C4.

Musical staff with treble clef, key signature of two sharps, and a common time signature. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Above the staff, there are six upward-pointing arrows, each labeled 'Full', indicating a full bend on the notes G4, A4, B4, C5, B4, and A4. The word 'loco' is written above the first note. The word 'sl.' is written above the notes G4, A4, B4, C5, B4, and A4. The word 'H P' is written above the notes G4, A4, B4, C5, B4, and A4.

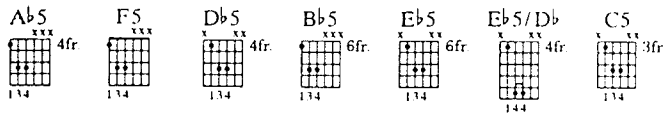
Two empty guitar strings with fret numbers written below them. The top string has fret numbers 17, 19, 19, 19, 17, 17. The bottom string has fret numbers 17, 16, 16, 14, 14, 16, 14, 13. The second measure of the bottom string has fret numbers (13), 11, 11, 11. The word 'sl.' is written below the first two notes of the top string. The word 'H P' is written below the notes G4, A4, B4, C5, B4, and A4.

Musical staff with treble clef, key signature of two sharps, and a common time signature. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Above the staff, there are six upward-pointing arrows, each labeled 'Full', indicating a full bend on the notes G4, A4, B4, C5, B4, and A4. The word 'sl.' is written above the first note. The word 'Gtrs. I & II' is written above the notes G4, A4, B4, C5, B4, and A4. The word 'E5' is written above the notes G4, A4, B4, C5, B4, and A4.

Two empty guitar strings with fret numbers written below them. The top string has fret numbers 12, 14, 9, 12. The bottom string has fret numbers 9, 9, 9, 9, 6, 7, 4, 0. The word 'sl.' is written below the first two notes of the top string.

JUST A MAN

Words and Music by
Faith No More



Slow Rock ♩ = 76

1st, 3rd Verses
w/Rhy. Fig. 1 (8 times)

Intro C *Play 4 times*

Sky is clear to -

*Rhy. Fig. 1 (Gtr. I).....

Gtr. II

mf P.M.

*clean tone

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

*w/slapback echo

*On repeat, sing *Sva* (next 7 bars).

night. ——— Sky is clear ——— to -

H

H

14 17 14 12 9 5 7 9 12

Pre-chorus

Dm

mor - row... A star is out... I

H H P sl. *Gtr. I
H H P sl. Gtr. II w/tremolo let ring (Gtr. II out)

*Slapback echo off.

reach for one to spar - kle in my hand... (In your hand.)

Am

*Sing bkgd. vocals on repeat only (next 5 bars).

Dm C To Coda

star is out... I will not touch you. I am just a man... ('Cause he is just a man)..

let ring

2nd Verse w/Rhy. Fig. 1 (5 times) C

Sky is clear to -

Gtr. II

night. _____ Sky is clear

H P *sl.*

(14) 12 17 14 12 14 12 9 5 7

w/Rhy. Fill 1
Am G C

to - mor - row. _____

H H P

9 12 14 17 14 12 14 12 9

Chorus
Ab5 F5 Db5

*P.M. ** P.M. P.M. P.M.

And ev - 'ry night I shut my eyes so I don't have to

*Play only lowest note of chord when P.M. is indicated (throughout).
 **Doubled by harmony vocal one octave lower (next 9 bars).

Rhy. Fill 1 (Gtr. I)

P.M.

Bb5 Ab5 F5

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

see the light — shin - ing so — bright. — I'll dream a - bout a

Eb5 Eb Eb5/Db C5

5fr. Eb

D.S. al Coda

cloud - y sky. — a - bout a cloud - y sky. —

Coda

Bridge

*N.C.(E5) (C5)

(Spoken:) Man was born to love, though often he has sought, like Icarus, to fly

*Chords implied by bass gtr. (next 8 bars).

(E5) (C5) (E5)

too high and far too lonely than he ought, to kiss the sun of east and west and hold the

Gtr. II

P.M.

trem. pick

(C5) (E5) (C5)

world at his behest, to hold the terrible power to whom only gods are blessed. But me, I am just a man.

pick slide

Chorus.
 Rhy. Fig. 2 (Gtr. II)
 Ab5 F5 Db5
 P.M. P.M. P.M. P.M. P.M.

And ev - 'ry night I shut my eyes so I don't have to
 (Ah. Ah.)

Bb5 Ab5 *F5
 P.M. P.M. P.M.

see the light See the light shin - ing so bright. I dream a - bout a
 See the light shin - ing so bright. I

*On repeats and when Rhy. Fig. 2 is recalled, substitute 2nd bar of Rhy. Fig. 2 for this bar.

Eb5 Eb5/Db C5 (end Rhy. Fig. 2)
 P.M. w/Rhy. Fig. 2
 Ab5

cloud - y sky, a - bout a dream, cloud - y sky. And ev - 'ry night.
 dream a - bout cloud - y sky. Ah.

F5 Db5 Bb5

I shut my eyes, but now I got them o - pen wide.
 Ah. O - pen wide.

Ab5 F5

You've fall - en in - to my hands, and now you're
 You've fall - en, fall - en in - to my hands.)

*Beginning 2nd time, lead vocals sing ad lib till end.

Eb5 Eb5/Db C5 Repeat and fade

burn - ing me. And now you're burn - ing me.