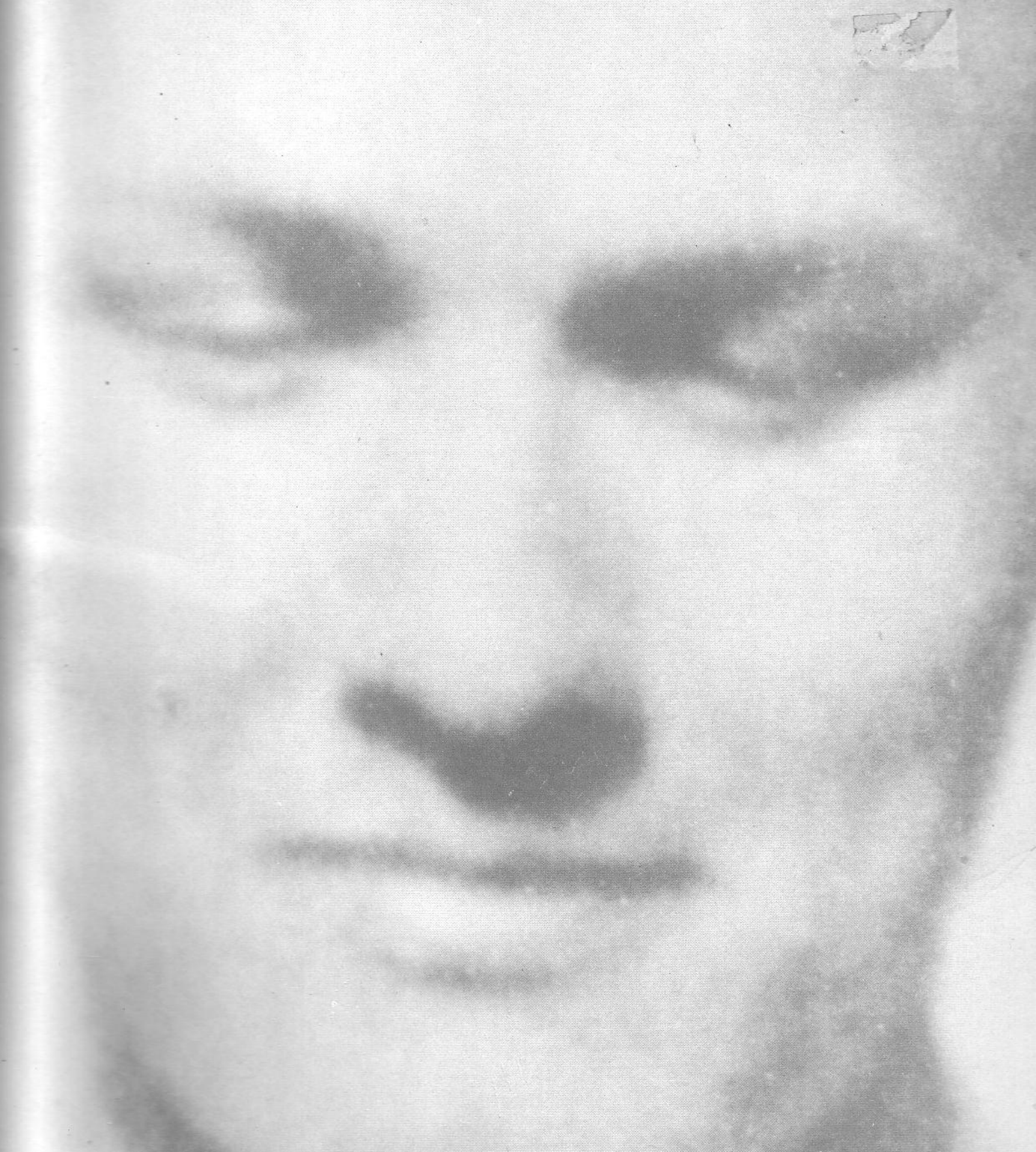


THE SMITHS

"STRANGEWAYS, HERE WE COME"



"8-95"

THE SMITHS

"STRANGWAYS, HERE WE COME"

Music Transcribed by Phil Davies
Music Processed by Musicprint Ltd
Photographs by Jo Novark
Designed and Printed by Panda Press

Copyright © 1987
WARNER BROS. MUSIC LTD
17 Berners Street
London W1P 3DD

THE SMITHS

"STRANGEWAYS, HERE WE COME"

- A Rush And A Push And The Land Is Ours 5
- I Started Something I Couldn't Finish 11
- Death Of A Disco Dancer 17
- Girlfriend In A Coma 21
- Stop Me If You Think You've Heard This One Before 27
- Last Night I Dreamt That Somebody Loved Me 33
- Unhappy Birthday 39
- Paint A Vulgar Picture 45
- Death At One's Elbow 51
- I Won't Share You 57

A RUSH AND A PUSH AND THE LAND IS OURS

HELLO

I am the ghost of Troubled Joe
hung by his pretty white neck
some eighteen months ago
I travelled to a mystical time zone
but I missed my bed
so I soon came home
they said:

“there’s too much caffeine
in your blood stream
and a lack of real spice
in your life”

I said:

“leave me alone
because I’m alright, dad
just surprised to still
be on my own”

Ooh, but don’t mention love
I’d hate the strain of the pain again
a rush and a push and the land that
we stand on is ours
it has been before
so it shall be again
and people who are uglier than you and I
they take what they need, and leave
Ooh, but don’t mention love
I’d hate the pain of the strain all over again
a rush and a push and the land that
we stand on is ours
it has been before
so why can’t it be now?
and people who are weaker than you and I
they take what they want from life
Ooh, but don’t mention love
no – just don’t mention love!
a rush and a push and the land that
we stand on is ours
your youth may be gone
but you’re still a young man
so phone me, phone me, phone me
so phone me, phone me, phone me
Ooh, I think I’m in love
Ooh, I think I’m in love
Ooh, I think I’m in love
Urrgh, I think I’m in lerv

A Rush And A Push And The Land Is Ours

Words by
MORRISSEY

Music by
JOHNNY MARR

Chord diagrams for guitar:

- Dm:
- C:
- Bb:

Chord diagrams for guitar (continued):

- C:
- Dm:
- C:

Chord diagrams for guitar (continued):

- Bb:
- C:
- Dm:
- C:
- Bb:
- C:

Chord diagrams for guitar (continued):

- Dm:
- C:
- Bb:
- C:
- Dm:
- C:

Lyrics:

Hello I am the
ghost of trou - bled Joe — hung by his pret - ty white neck some
eight-een months a - go — I trav-elled to a myst - i - cal — time zone.

The musical score is written in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a more complex accompaniment in the right hand, often using chords and eighth-note patterns. The lyrics are placed below the vocal line.

B \flat C Dm C B \flat C

— and I missed my bed — and I soon came home — they said "There's

Dm C B \flat C Dm C




too much caf-fine — in your blood stream — and a lack of re-al spice in your life".

B \flat C Dm C B \flat C


— I said leave me a-lone — be-cause I'm al-right — dad sur-








Dm C B \flat C


prised to still — be on my own."

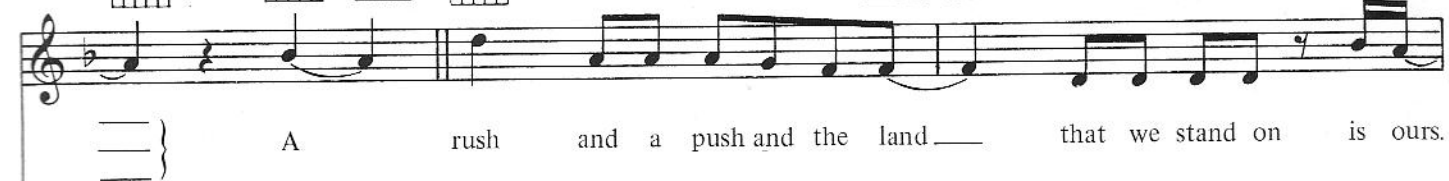





Ooh but don't men-tion — love I'd hate the strain of the pain a - gain.—
 Ooh but don't men-tion — love I'd hate the pain of the strain all over again.—
 Ooh but don't men-tion — love no no don't men - tion love—


















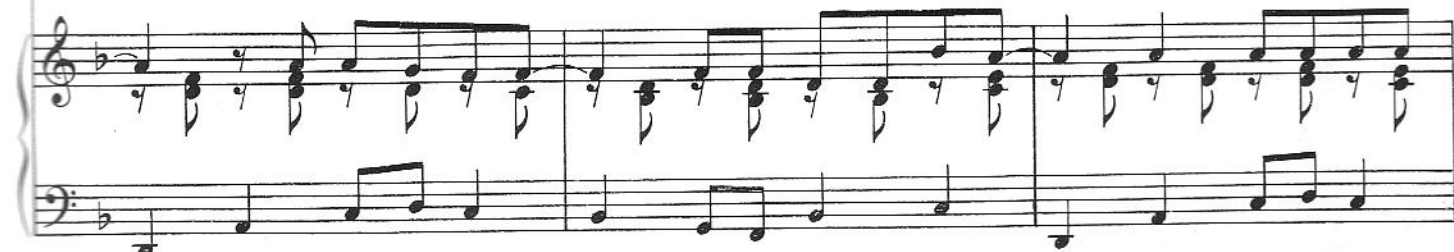


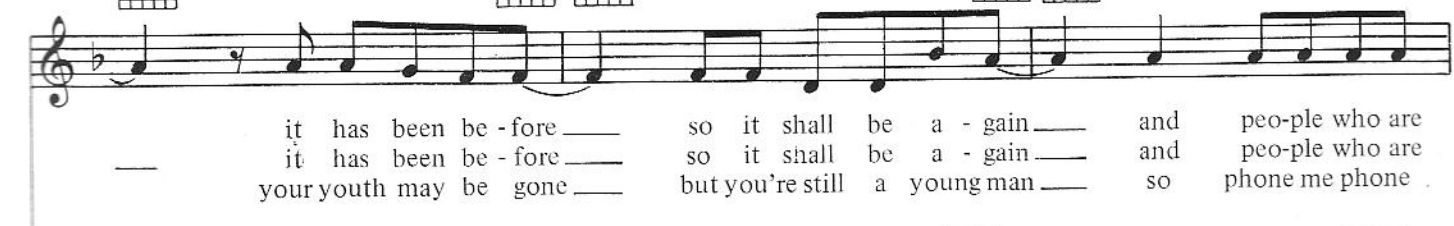


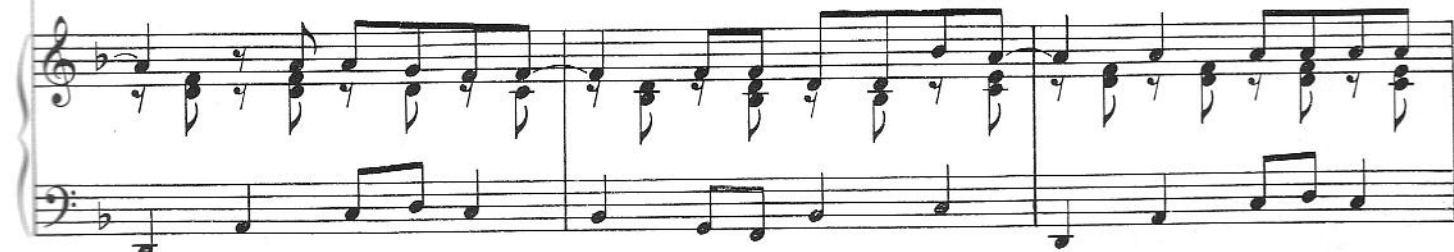


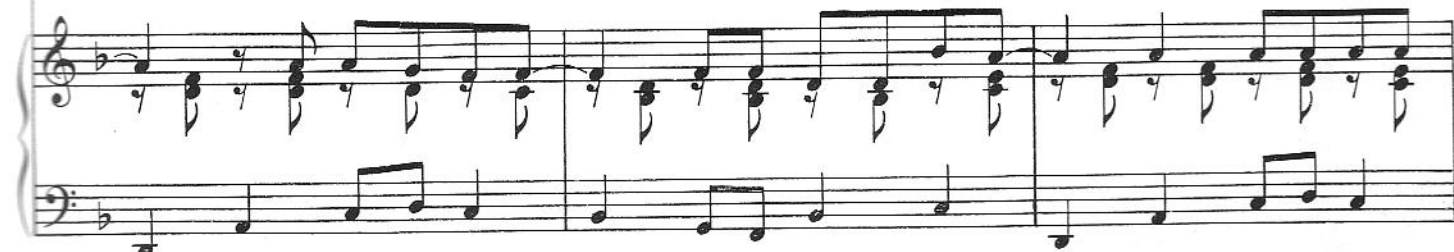












1. 2.

ug - li - er than you and I they take what they need and just leave.
 weak - er than you and I they take what they want from life.
 me so phone me phone me phone

3.



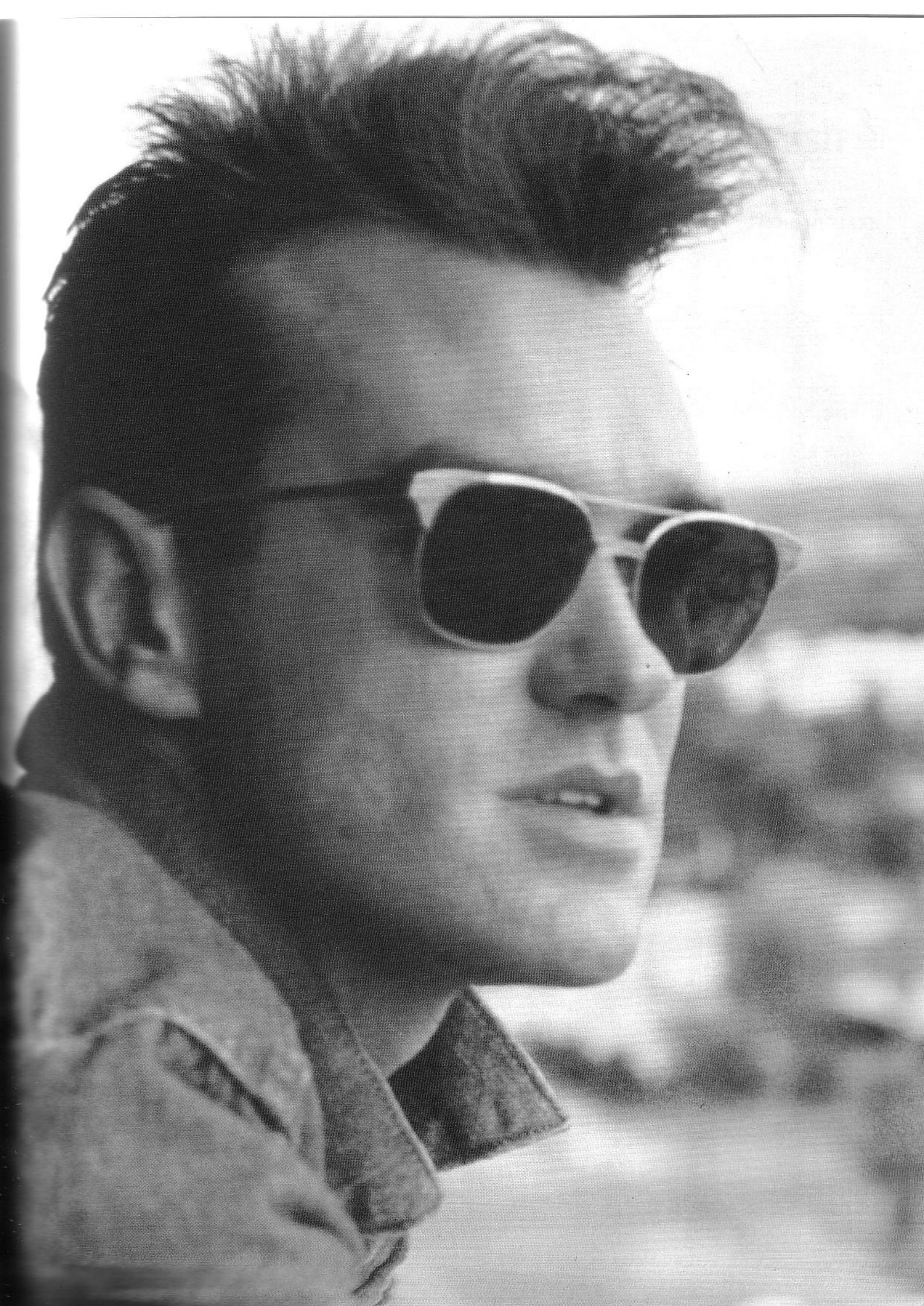
me. Ooh I think I'm in love



ooh I think I'm in love ooh I think I'm in love



think I'm in love urrgh I think I'm in love. etc.



I STARTED SOMETHING I COULDN'T FINISH

The lanes were silent
with nothing or no one around for miles
I doused our friendly venture
with a hard-faced
three-word gesture
I started something
I forced you into a zone
and you were clearly
never meant to go
hair brushed and parted
typical me, typical me
typical me
I started something
... and now I'm not too sure
I grabbed you by the gilded beams
that's what Tradition means
and I doused another venture
with a gesture
that was... absolutely vile
I started something
I forced you into a zone
and you were clearly
never meant to go
hair brushed and parted
typical me, typical me
typical me
I started something
... and now I'm not too sure
I grabbed you by the gilded beams
that's what Tradition means
and now eighteen months' hard-labour
seems... fair enough
I started something
I forced you into a zone
and you were clearly
never meant to go
hair brushed and parted
typical me, typical me
typical me
I started something
and now I'm not too sure


I Started Something I Couldn't Finish

Words by
MORRISSEY


Music by
JOHNNY MARR


C#m7  C#7 



Bm 

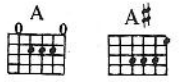
1. The lanes were si lent there was
2. 3. grabbed you by the guided beams



D  E  F# 

noth - ing no-one noth - ing a - round for miles.
that's what tra - di - tion means





I
And I
And now



doused our friend - ly ven - ture with a ____
 doused a no - ther ven - ture with a ____
 eighteen months ____ hard labour seems ____



hard ____ faced ____ three - word ____ ges - ture. ____
 ges - ture ____ that was ab - solutely vile. ____
 fair enough. ____

CHORUS C#m7



I start - ed some - thing — I forced you in - to a — zone.



— and — you — were — clear — ly — ne - ver — meant — to go. —



— Hair brushed and — part -



— ed — ty - pi - cal me ty - pi - cal me ty - pi - cal me I — start - ed —

D7

E7

F7

1. 3.
F#

some - thing — and now I'm not too — sure. —

(to CHORUS — 3^o)

A A#

2. I

2.
F#

— sure. —

A A#

3. I



DEATH OF A DISCO DANCER

The death of a disco dancer
well, it happens a lot 'round here
and if you think Peace
is a common goal
well, that goes to show
just how little you know
The death of a disco dancer
well, I'd rather not get involved
I never talk to my neighbour
I'd just rather not get involved
Love, peace and harmony?
Love, peace and harmony?
Oh, very nice
very nice
very nice
very nice
...but maybe in the next world

Death Of A Disco Dancer

Words by MORRISSEY

Music by JOHNNY MARR

B A G#m7 G B A

G#m E B A G#m7 G

The death of a dis-co dan-cer well it
 death of a dis-co dan-cer well I'd

B A G#m7 E

hap-pens a lot round here and
 ra-ther not got in-volved I never



if you think peace is a com-mon goal — that goes to show how lit - tle you know.
talk to my neigh - bour — I'd — ra - ther not get in - volved.

1.



2.



The





Love peace and har - mo - ny —



love peace and har - mo - ny — oh



ve - ry nice — ve - ry nice ve - ry nice — ve - ry nice but may - be in the



D.S.

next world.

GIRLFRIEND IN A COMA

Girlfriend in a coma, I know
I know – it's serious
Girlfriend in a coma, I know
I know – it's really serious
there were times when I could
have 'murdered' her
(but, you know, I would hate
anything to happen to her)
NO, I DON'T WANT TO SEE HER
Do you really think
she'll pull through?
Do you really think
she'll pull through?
Girlfriend in a coma, I know
I know – it's serious
there were times when I could
have 'strangled' her
(but, you know, I would hate
anything to happen to her)
**WOULD YOU PLEASE
LET ME SEE HER!**
Do you really think
she'll pull through?
Do you really think
she'll pull through?
Let me whisper my last goodbyes

I know – IT'S SERIOUS

Girlfriend In A Coma

Words by
MORRISSEY

Music by
JOHNNY MARR

System 1: Piano introduction. Treble clef, G major chord diagram above. Bass clef accompaniment.

System 2: Vocal melody and piano accompaniment. Chord diagrams: G, Gmaj7, C, D. Lyrics:
 Girl - friend in a co - ma, I know, — I know, — it's
 Girl - friend in a co - ma, I know, — I know, — it's

System 3: Vocal melody and piano accompaniment. Chord diagrams: G, Gmaj7, C, D, G, Gmaj7. Lyrics:
 ser - i - ous girl friend in a co - ma I know,
 ser - i - ous my my my my my —

System 4: Vocal melody and piano accompaniment. Chord diagrams: C, D, G, Gmaj7. Lyrics:
 — I know, — it's real - ly ser - i - ous —
 — my ba - by good - bye —

C D G Gmaj7

There were times when I could have mur-
 There were times when I could have stran-

C D G Gmaj7 C D

dered her. But you know I would
 gled her. But you know I would

G Gmaj7 C D

hate an - y - thing to hap - pen to her,
 hate an - y - thing to hap - pen to her,

G Gmaj7 C D

no I don't want to see her. } Do you
 would you please let me see her. }

Em D C D Em D

real - ly think she'll pull through, do you real - ly think she'll pull through.

Em D

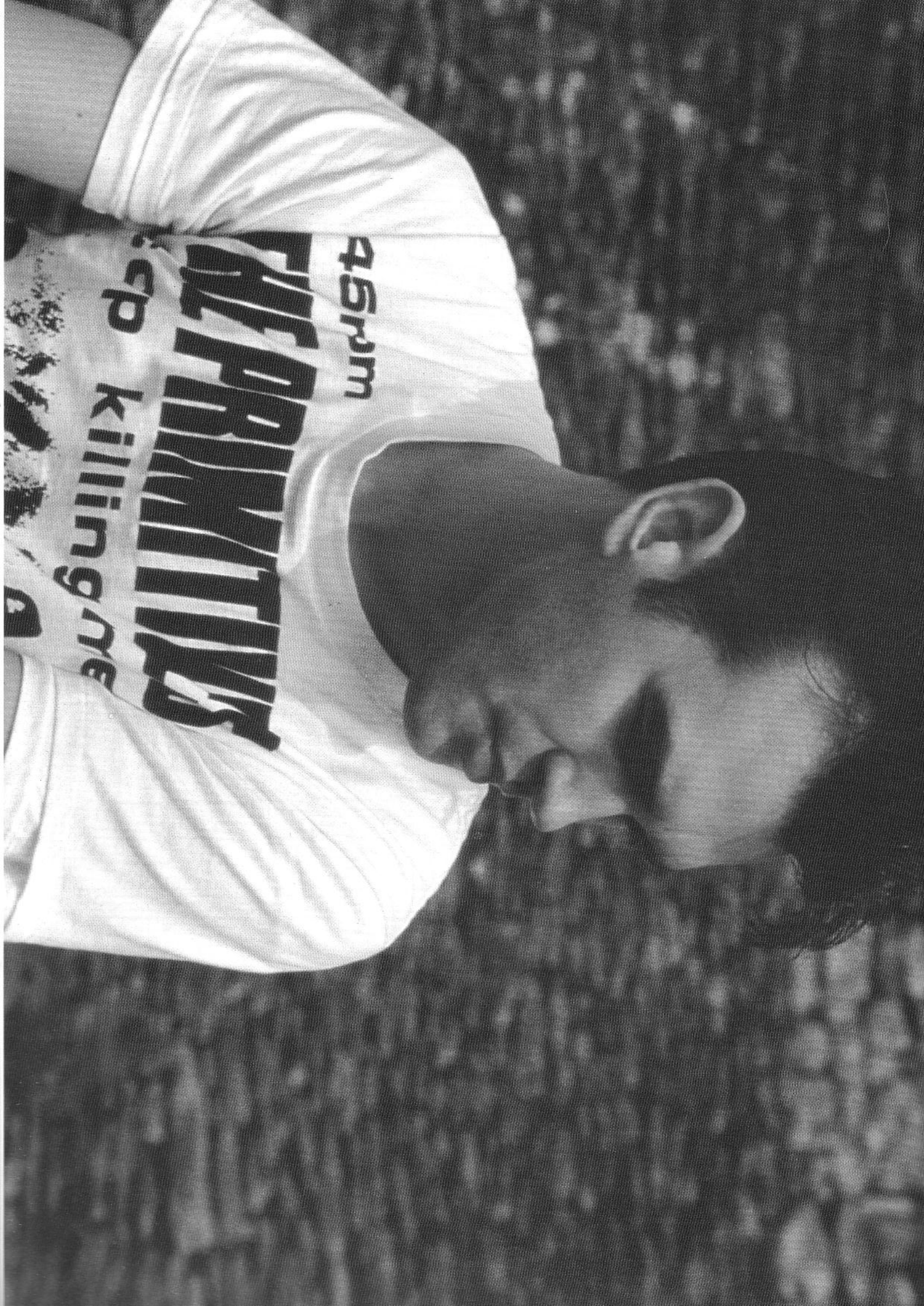
ooh.

1. C D 2. C D

Let me

G Gmaj7 C D G

whis - per my last good - byes. I know it's ser - i - ous.





**STOP ME IF YOU THINK YOU'VE
HEARD THIS ONE BEFORE**

Stop me, stop me
stop me if you think that you've
heard this one before
stop me, stop me
stop me if you think that you've
heard this one before
nothing's changed
I still love you, oh I still love you
... only slightly less than I used to
I was delayed, I was way-laid
an emergency stop
I smelt the last ten seconds of life
I crashed down on the crossbar
and the pain was enough to make
a shy, bald buddhist reflect
and plan a mass-murder
who said I'd lied to her?
who said I'd lied because I never
who said I'd lied because I never
I was detained, I was restrained
he broke my spleen
he broke my knees
(and then he really laid into me)
Friday night in Out-patients
who said I'd lied to her?
who said I'd lied - because I never
who said I'd lied - because I never
Oh, so I drank one
or was it four
and when I fell on the floor ...
... I drank more
stop me, stop me
stop me if you think that you've
heard this one before
nothing's changed
I still love you
I still love you
but only slightly
less than I used to

Stop Me If You Think You've Heard This One Before

Words by
MORRISSEY

Music by
JOHNNY MARR

Chord diagrams: C7, Gm7, Eb, F, F#m7, G7, C7, Gm7, Eb, F, C7.

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line, a piano accompaniment (right and left hand), and guitar chord diagrams. The first system is an instrumental introduction. The second system begins with the lyrics 'Stop me oh stop me'. The third system continues with the lyrics 'stop me if you think that you've heard this one before stop me oh'. The piano accompaniment features a steady bass line and chords that support the vocal melody. The guitar part is indicated by chord diagrams above the staff.

Stop me oh _____ stop me

stop me if you think that you've heard this one _____ be-fore stop me oh _____

Gm7 Eb F

stop me. Stop me if you think that you've heard this one be - fore

C7 Gm7 Eb

no - thing's changed I still love you oh I still love you

F To Coda C7 Gm7

on - ly slight - ly on - ly slight - ly less than I

Eb F G#maj7(+9)

used to my love.

C#m7(+9)



G#maj7(+9)



Musical notation for the first system, including treble and bass staves with piano accompaniment.

Bb



G



Bb



Musical notation for the second system, including treble and bass staves with piano accompaniment.

C7



Gm7



I was de - layed — I was way - laid an e -
 I was de - layed — I was re - strained he broke my

Musical notation for the third system, including lyrics and piano accompaniment.

Eb



F



mer - gen - cy stop I smelt the last ten se - conds of life —
 spleen he broke me knee and then he real - ly laid in - to me —

Musical notation for the fourth system, including lyrics and piano accompaniment.

C7 Gm7 Eb

I crashed down on the cross - bar and the pain was en - ough to make a
 Fri - day night in out pa - tients who said I'd lied to her

F C7 Gm7

shy bald Bud - dist re - flect — and plan — a mass mur - der who
 oh who said I'd lied be - cause I never I never

Eb F C7

said I'd lied to her — oh and who said I'd lied — be - cause I
 who said I'd lied because I never — and so I drank one — it be - came

Gm7 Eb F

ne - ver I ne - ver who said I'd lied — be - cause I ne - ver.
 four and when I fell on the floor I drank more.

G#maj7(+9)



C#m7(+9)

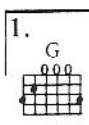


The first system of music consists of three staves. The top staff is a single treble clef line with rests. The middle staff is a grand staff (treble and bass clefs) with a whole note chord of G#maj7(+9) in the first measure, which then transitions to a whole note chord of C#m7(+9) in the second measure. The bottom staff is a bass clef line with a melodic line of eighth notes: G#2, A2, B2, C#3, B2, A2, G#2, F#2, E2, D2, C#2, B1.

G#maj7(+9)



The second system of music consists of three staves. The top staff is a single treble clef line with rests. The middle staff is a grand staff with a whole note chord of G#maj7(+9) in the first measure, which then transitions to a whole note chord of C#m7(+9) in the second measure. The bottom staff is a bass clef line with a melodic line of eighth notes: G#2, A2, B2, C#3, B2, A2, G#2, F#2, E2, D2, C#2, B1.



D.S. al Coda

The third system of music consists of three staves. The top staff is a single treble clef line with rests. The middle staff is a grand staff with chords: Bb in the first measure, G in the second, Bb in the third, and G in the fourth. The bottom staff is a bass clef line with a melodic line of eighth notes: Bb1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B0.

⊕ CODA



The fourth system of music consists of three staves. The top staff is a single treble clef line with rests. The middle staff is a grand staff with chords: F#m7 in the first measure, G7 in the second, and F#m7 in the third. The bottom staff is a bass clef line with a melodic line of eighth notes: F#2, G2, A2, B2, C#3, B2, A2, G#2, F#2, E2, D2, C#2, B1.

rall.

LAST NIGHT I DREAMT THAT
SOMEBODY LOVED ME

Last night I dreamt
that somebody loved me
no hope – but no harm
just another false alarm
Last night I felt
real arms around me
no hope – no harm
just another false alarm
so, tell me how long
before the last one?
and tell me how long
before the right one?
this story is old – I KNOW
but it goes on
this story is old – I KNOW
but it goes on

Last Night I Dreamt That Somebody Loved Me

Words by
MORRISSEY

Music by
JOHNNY MARR

(Freely)

Chord diagrams: Eb(addD)/F, Ab, Am7(+9), Bb, Eb/F

Chord diagrams: Ab, Am7(+9), Bb, Eb/F, Ab

(a tempo)

Chord diagrams: Am/C, Bb/D, F/C, Am, Bb/D

Chord diagrams: C/E, Am/D, Am/C, Gm, Bb/F



Musical notation for the first system, including treble and bass staves with piano accompaniment.



Musical notation for the second system, including treble and bass staves with piano accompaniment.






Musical notation for the third system, including treble and bass staves with piano accompaniment.

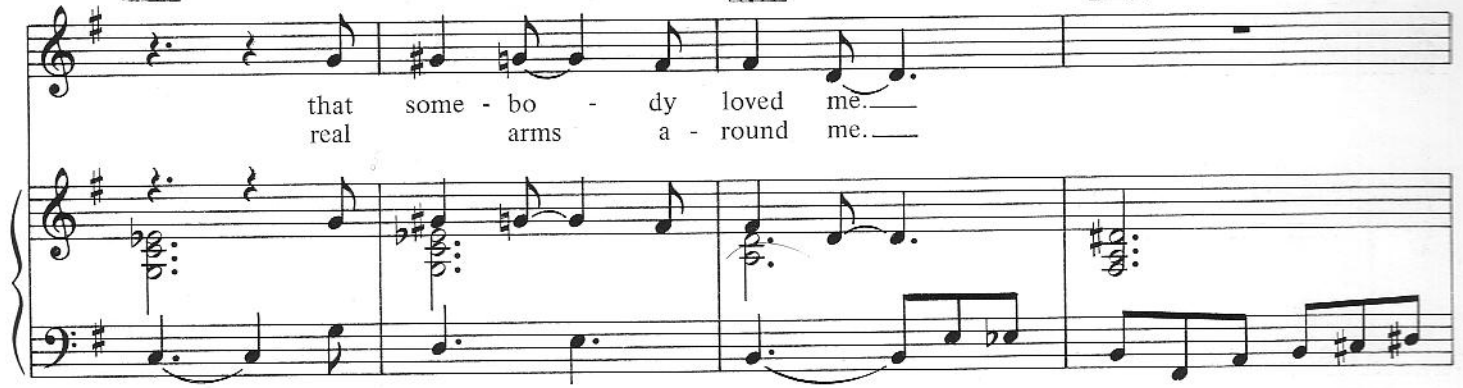




Musical notation for the fourth system, including treble and bass staves with piano accompaniment and lyrics.

1. Last night I dreamt
2. Last night I felt

Cm  Bm7  B7 

that some - bo - dy loved me. —
 real arms a - round me. —



Em  C 


no hope — no heart — just a -
 no hope — no heart — just a -




Cm  1. Bm7 

no - ther false — a - larm. —
 no - ther false — a - larm. —



2. B7  Bm7  B7 

So tell me how — long —





be - fore the last one
I know but it goes on



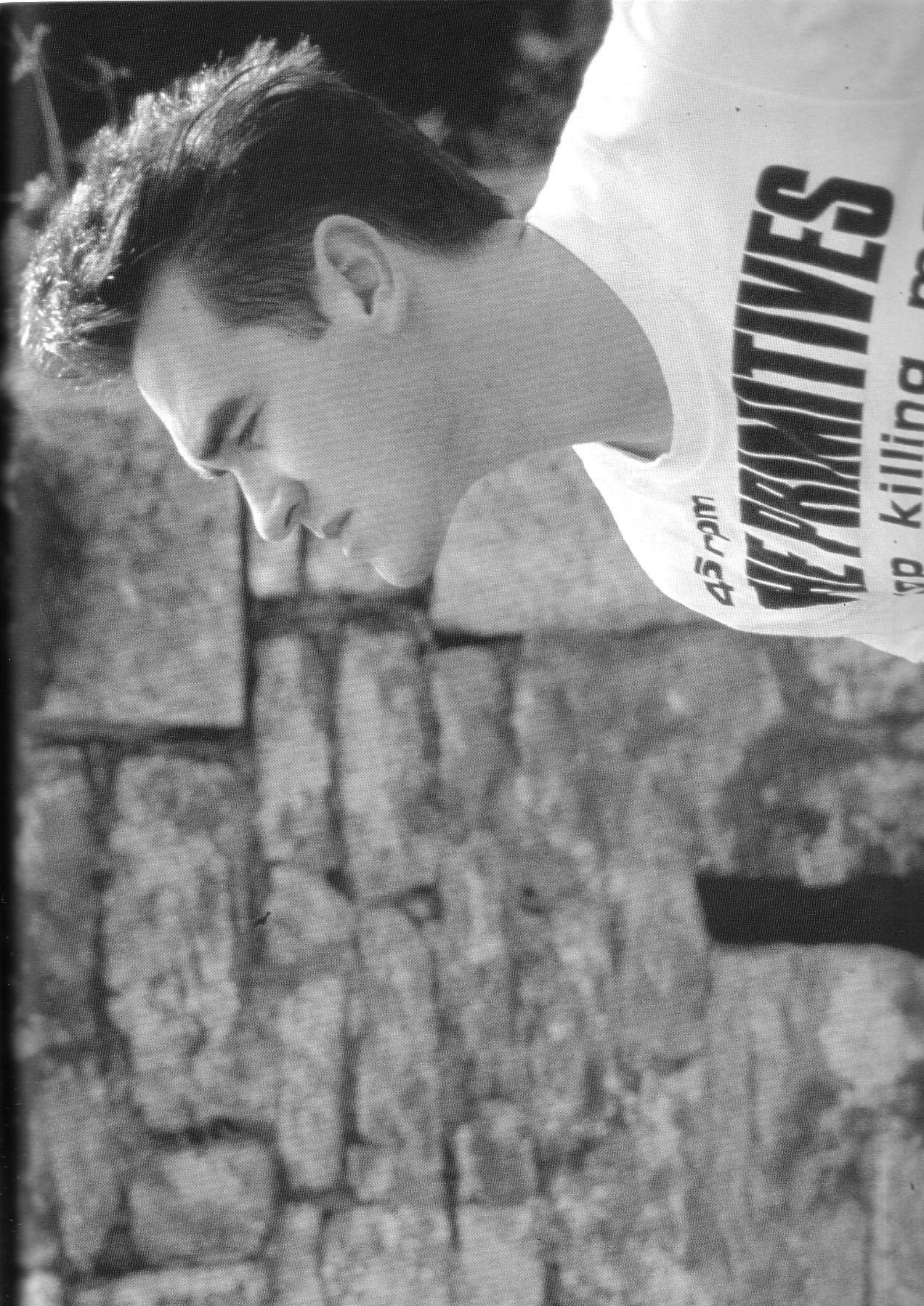
and tell me how long
this story is old



be - fore the right one
I know but it goes on



This story is old



45 rpm

EXPERIMENTS

sp. killing

UNHAPPY BIRTHDAY

I've come to wish you an unhappy birthday
I've come to wish you an unhappy birthday
because you're evil
and you lie
and if you should die
I may feel slightly sad
(but I won't cry)
Loved and lost
and some may say
when usually its Nothing
surely you're happy
it should be this way?
I say "No, I'm gonna kill my dog"
and: "May the lines sag heavy
and deep tonight XXX"
I've come to wish you an unhappy birthday
I've come to wish you an unhappy birthday
because you're evil
and you lie
and if you should die
I may feel slightly sad
(But I won't cry)
Loved and lost
some people say
when usually its Nothing
surely you're happy
it should be this way?
I said "No"
and then I shot myself
so, drink, drink, drink
and be ill tonight
from the one you left behind
from the one you left behind
from the one you left behind
from the one you left behind
XXXXXXXXXX

Unhappy Birthday

Words by
MORRISSEY

Music by
JOHNNY MARR

Chord diagrams: D, A, Cmaj7

I've

Chord diagrams: D, F6, Bb6

come to wish you an un-hap-py birth-day.
come to wish you an un-hap-py birth-day.

Chord diagrams: G, D, F6

I've come to wish you an un-hap-py birth-
I've come to wish you an un-hap-py birth-

Bb6 G D

— day 'cos you're ev - il and you lie — and if you — should
 — day 'cos you're ev - il and you lie — and if you — should

F6 Bb6 G

— die — I may feel slight - ly — sad — but I won't
 — die — I may feel slight - ly — sad — but I won't

D F6 D

cry.
 cry.

G D

Loved and lost — and some may

C6

D

say when us - ual - ly it's noth - ing — sure-

Am7(+4)

Cmaj7(+6)

Guitar chord diagram for Am7(+4)

Guitar chord diagram for Cmaj7(+6)

ly — you're hap - py it should be this way. — I say I said

D

D

"no" "no" I'm gon - na kill my — dog' — and then I shot my — self —

D

"may the lines sag — the lines sag hea - vy and — so drink drink — drink and be I'll —

Am7(+4)

Cmaj7(+6)

1.

deep to - night. _____
to - night. _____

2. I've

2.

D

F6

From _____ the one you left be - hind _____

Bb6

G

D

from the one you left be - hind _____ from the

F6

Bb6

G

(etc.)

one you left _____ be - hind _____ from the one you left be - hind _____



PAINT A VULGAR PICTURE

At the record company meeting
On their hands – a dead star
and ooh, the plans that they weave
and ooh, the sickening greed
At the record company party
on their hands – a dead star
the sycophantic slags all say:
“I knew him first, and I knew him well”
Re-issue! Re-package! Re-package!
Re-evaluate the songs
double-pack with a photograph
Extra Track (and a tacky badge)
A-list, playlist
“Please them, please them!”
“Please them! please them!”
(sadly, THIS was your life)
but you could have said no
if you’d wanted to
you could have said no
if you’d wanted to
BPI, MTV, BBC
“Please them! Please them!”
(sadly, this was your life)
but you could have said no
if you’d wanted to
you could have walked away
... couldn’t you?
I touched you at the soundcheck
you had no real way of knowing
in my heart I begged “please, take
me with you ...”
I don’t care where you’re going ...”

But to you I was faceless
I was fawning, I was boring
just a child from those ugly new houses
who could never begin to know
who could never really know
Best of! Most of!
Sate the need
slip them into different sleeves!
Buy both, and be deceived
climber – new entry, re-entry
World tour! (“media whore”)
“Please the Press in Belgium!”
(THIS was your life ...)
and when it fails to recoup?
Well, maybe:
You just haven’t earned it yet, baby
I walked a pace behind you at the soundcheck
you’re just the same as I am
what makes most people feel happy
leads us headlong into harm
so, in my bedroom in those ‘ugly new houses’
I dance my legs down to the knees
but me and my ‘true love’
we will never meet again ...
At the record company meeting
on their hands – at last! – a dead star!
but they cannot taint you in my eyes
no, they cannot touch you now
No, they cannot hurt you my darling
they cannot touch you now
but me and my ‘true love’
will never meet again

Paint A Vulgar Picture

Words by
MORRISSEY

Music by
JOHNNY MARR

F# F#9 A D G

A D G A Bm G A G A

Bm G A D G

1. At the re - cord com - pa - ny — meet -
3. A list play list please them!
4. I. M. T. V. B. B. C. — please

A D G A

ing please them on their please them hands — a dead star and ooh —
sadly — this was your life —
sadly — this was your life —

Bm G A G A

— the plans they weave — and ooh —
 — but you could have said no — if you'd want - ed to you
 — but you could have said no — if you'd want - ed to you

Bm G A F#

— the sick - en - ing — greed — 2. At the
 could have said no if you'd wanted to B. P. (to v. 4.)
 could have walked a - way couldn't you.

B E F# B

re - cord com - pa - ny — par - ty on their hands
 5. I touched you at the — sound check you had no real

E F# G#m

a dead star the sy - cho - phan - tic
 way of know - ing in my heart I begged

E G#m E F#

say "I knew him first and I new him well"
 with you" "I don't care where you're go - ing

B E

but re - is - sue re - pack - age re - pack -
 to you I was face - less I was fawn -

F# B E F#

age re - e - val - u - ate the songs
 ing I was bor - ing a child from those ug - ly new houses who could

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

dou-ble pack with a pho-to-graph ex-tra track and a tack-y badge...
ne-ver begin to know who could never real-ly know...

1. A

2. A

VERSE (Instr.)
(As v. 1)

VERSE:
(As v. 5)

Best of! Most of! Satiating the need slip them into different sleeves!
Buy both and feel deceived climber new entry re-entry
World tour ("media whore") "Please the Press in Belgium"
(This was your life) and when it fails to recoup?
Well maybe:
You just haven't earned it yet baby.

VERSE:
(As v. 1)

I walked a pace behind you at the soundcheck you're just the same
as I am what makes most people feel happy leads us headlong into
harm so in my bedroom in those 'ugly new houses' I dance my legs
down to the knees but me and my 'true love' we will never meet
again

VERSE:
(As v. 5)

At the record company meeting on their hands at last! A dead star!
But they cannot taint you in my eyes no they cannot touch you now
No they cannot hurt you my darling they cannot touch you now
but me and my 'true love' will never meet again.

(FADE ON A7)



DEATH AT ONE'S ELBOW

Ooh Glenn
don't come to the house tonight
Ooh, Glenn
don't come to the house tonight
because there's somebody here
who really really loves you
stay home
be bored
(it's crap, I KNOW)

Ooh, Glenn
don't come to the house tonight
Ooh, Glenn
don't come to the house tonight
because there's somebody here
who'll take a hatchet to your ear
how the frustration renders me
hateful, Glenn!

don't come to the house tonight
don't come to the house tonight
because you'll slip on the
trail of my bespattered remains
and so, that's why

GOODBYE MY LOVE, GOODBYE MY LOVE
GOODBYE MY LOVE, GOODBYE MY LOVE
GOODBYE MY LOVE, GOODBYE MY LOVE

Belch

Death At One's Elbow


Words by
MORRISSEY

Music by
JOHNNY MARR

A  C 



1. Ooh — Glenn don't come to the
2. Glenn don't come to the
3. don't come to the




D  A7 

house to - night. — Ooh Glenn
house to - night. — Ooh Glenn
house to - night. — Ooh Glenn



A  C 

ooh — Glenn don't come to the
ooh — Glenn don't come to the
ooh — Glenn don't come to the





house to - night. _____ Ooh Glenn

house to - night. _____
 house to - night. _____
 house to - night. _____



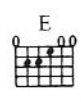
be - cause there's some - bo - dy _____ here _____ who

be - cause there's some - bo - dy _____ here _____ who'll
 be - cause you'll slip on the _____ trail _____



real - ly real - ly loves _____ you ooh

take a hatchet to your ear _____ that's
 of all my sad remains _____



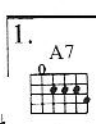
Glenn stay home be bored
 why that's why the good frus - tra - tion it ren -
 why that's why the good frus - tra - tion it ren -

bye my love



it's crap I know
 ders me hate - ful
 good - bye my love

to - night
 Glenn!
 good



1. ooh Glenn. Ooh

2.



Musical notation for the second system, including treble and bass staves with piano accompaniment.

3.



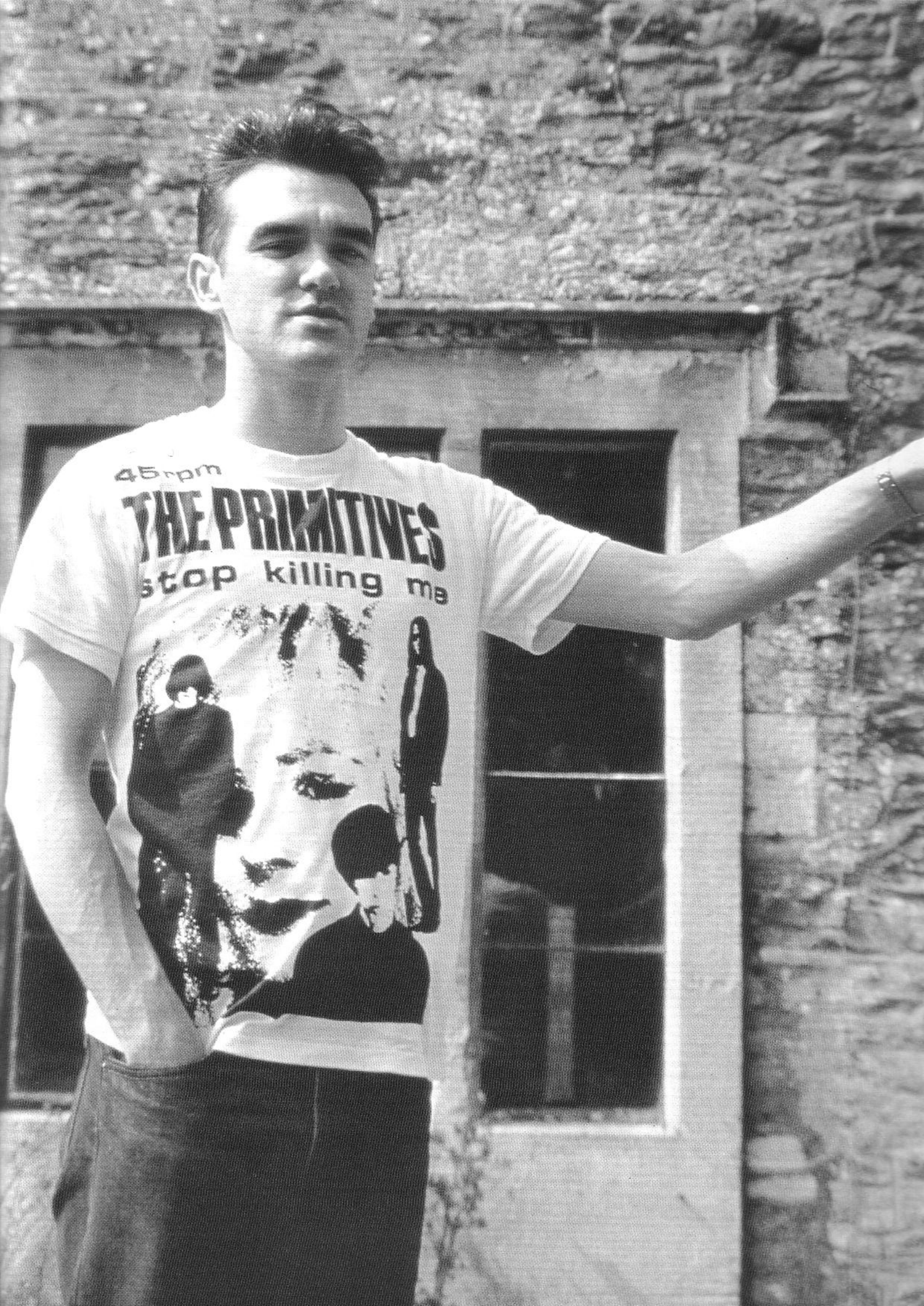
Musical notation for the third system, including lyrics: "bye my love — good - bye my love." and piano accompaniment.



Musical notation for the fourth system, including the word "Good" and piano accompaniment.



Musical notation for the fifth system, including lyrics: "bye my love — good - bye my love." and piano accompaniment.



45 rpm

THE PRIMITIVES

stop killing me



I WON'T SHARE YOU

I won't share you
I won't share you
with the drive
the ambition
and the zeal I feel
this is my time
as the note I wrote
was read, she said
has the Perrier gone
straight to my head
or is life plainly sick and cruel, instead?
"YES!"

No - no - no - no - no - no
I won't share you
I won't share you
with the drive
and the dreams inside
this is my time
Life tends to come and go
well, that's OK
just as long as you know
Life tends to come and go
well, that's OK
just as long as you know
I won't share you
I won't share you
with the drive
and the dreams inside
this is my time
this is my time

I Won't Share You

Words by
MORRISSEY

Music by
JOHNNY MARR

G Am C D7

1. I won't_ share you
2. I won't_ share you
3. I won't_ share you
4. I won't_ share you

G Am C D7

I won't_ share you with the
I won't_ share you with the
I won't_ share you with the
I won't_ share you I'll see you

G Am C D7

drive and am - bi - tion the zeal I feel _____ this is _____ my _____
drive and the dreams in - side _____ this is _____ my _____
drive and the dreams in - side _____ this is _____ my _____
some - where I'll see you some time dar -

G Am C D7

time.
time.
time.

ling.

The
Life
I want the

Bm Em

note I wrote _____ she read _____ she said _____ has the
tends _____ to _____ come and go
freedom and I _____ want the guile _____ I want the

C D7

Per - ri - er _____ gone _____ straight to my _____ head
that's O. K. _____ as _____ long as you _____ know
free - dom _____ and _____ the guile _____ oh

KY 24780

Order Ref. 21077

WARNER BROS. MUSIC LTD.



International Music Publications
Southend Road, Woodford Green, Essex IG8 8HN, England.

ISBN 0-86359-490-5



9 780863 594908