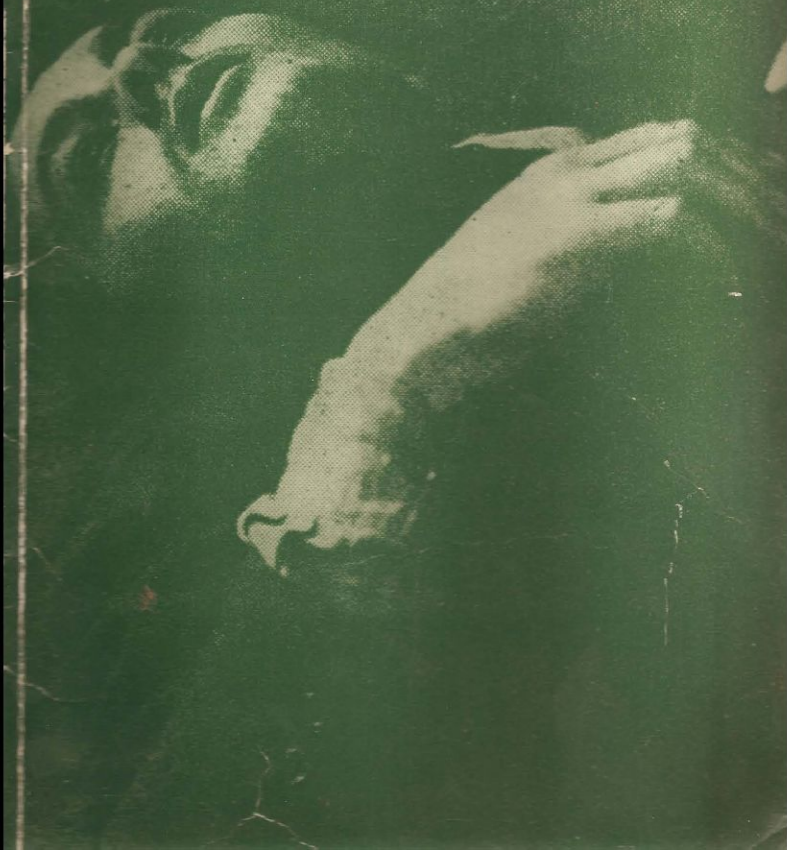


# THE SMITHS

*The Queen Is Dead*







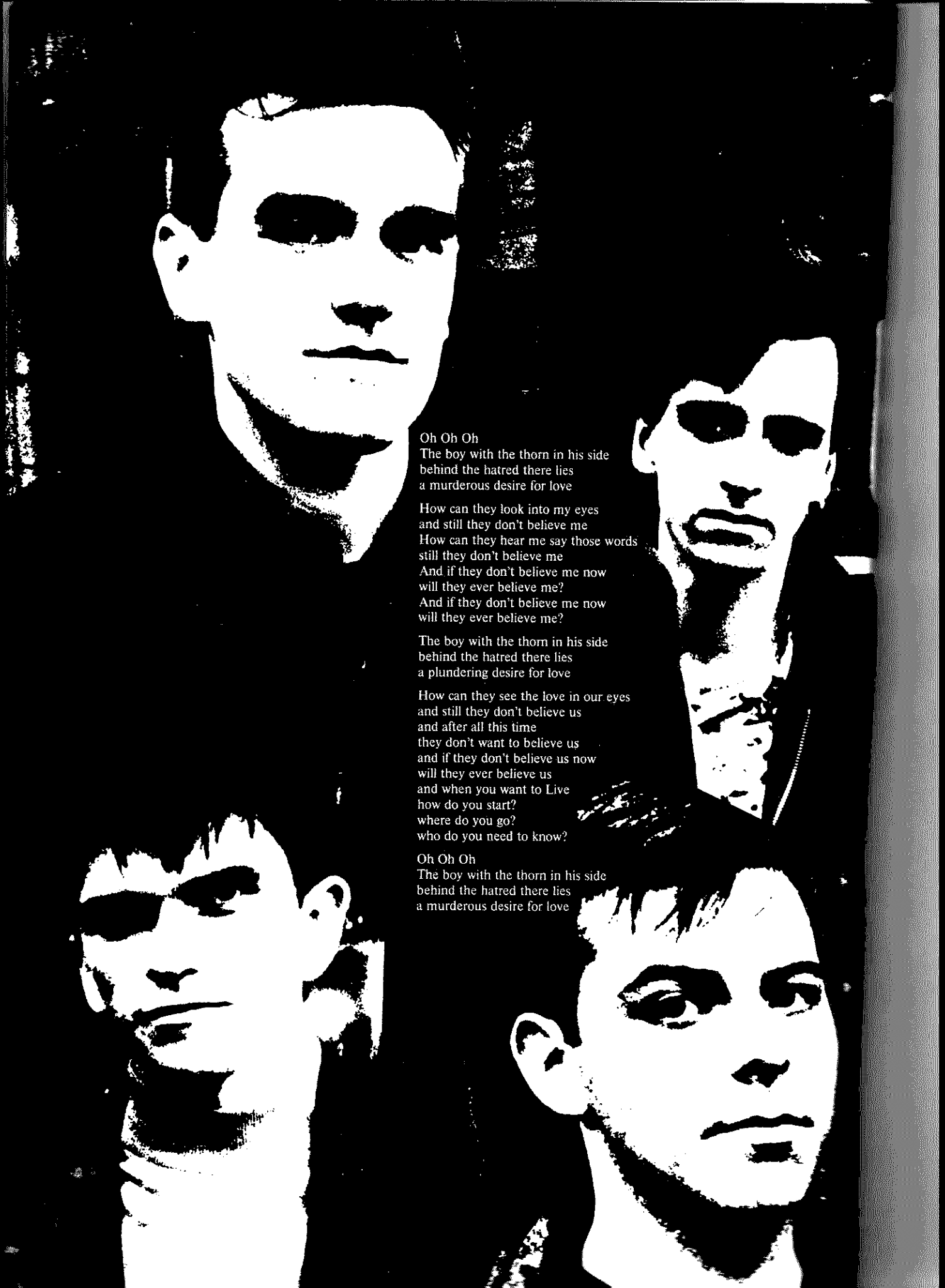
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Oh Oh Oh  
The boy with the thorn in his side  
behind the hatred there lies  
a murderous desire for love

How can they look into my eyes  
and still they don't believe me  
How can they hear me say those words  
still they don't believe me  
And if they don't believe me now  
will they ever believe me?  
And if they don't believe me now  
will they ever believe me?

The boy with the thorn in his side  
behind the hatred there lies  
a plundering desire for love

How can they see the love in our eyes  
and still they don't believe us  
and after all this time  
they don't want to believe us  
and if they don't believe us now  
will they ever believe us  
and when you want to Live  
how do you start?  
where do you go?  
who do you need to know?

Oh Oh Oh  
The boy with the thorn in his side  
behind the hatred there lies  
a murderous desire for love

# THE BOY WITH A THORN IN HIS SIDE

Words and Music by  
MORRISSEY and JOHNNY MARR

INTRO.)

C D C D C Cmaj7

(CHORUS)

Dsus4 C D G Am D

The boy with the thorn in his

Am7 C D G Am

side be-hind the ha-tred there lies a mur-der-ous de-sire

D Am7 C D

for love 1. How can they

G Am D Am7

look in - to my eyes and still they don't be - lieve me

Detailed description: This system contains the first four measures of the piece. The guitar part has chords G, Am, D, and Am7. The vocal line starts with the lyrics 'look in - to my eyes and still they don't be - lieve me'. The piano accompaniment features a steady bass line and chords in the right hand.

C D G Am D

How can they hear me say those words still they don't be - lieve

Detailed description: This system contains measures 5 through 8. The guitar part has chords C, D, G, Am, and D. The vocal line continues with 'How can they hear me say those words still they don't be - lieve'. The piano accompaniment continues with similar harmonic support.

Am7 C D G Am

me And if they don't be - lieve me now

Detailed description: This system contains measures 9 through 12. The guitar part has chords Am7, C, D, G, and Am. The vocal line continues with 'me And if they don't be - lieve me now'. The piano accompaniment maintains the harmonic structure.

D Am7 C D

will they ev - er be - lieve me? And if they don't be -

Detailed description: This system contains measures 13 through 16. The guitar part has chords D, Am7, C, and D. The vocal line continues with 'will they ev - er be - lieve me? And if they don't be -'. The piano accompaniment concludes the system with the same harmonic accompaniment.

G Am D Am7 C D

lieve me\_\_ now\_\_\_\_\_ will they ev will they ev - er\_\_\_\_\_ be-lieve me? Oh\_\_\_\_\_

(INTRO.) C D C D C Cmaj7 Dsus4 C D

Oh\_\_\_\_\_ Oh\_\_\_\_\_ Oh\_\_\_\_\_

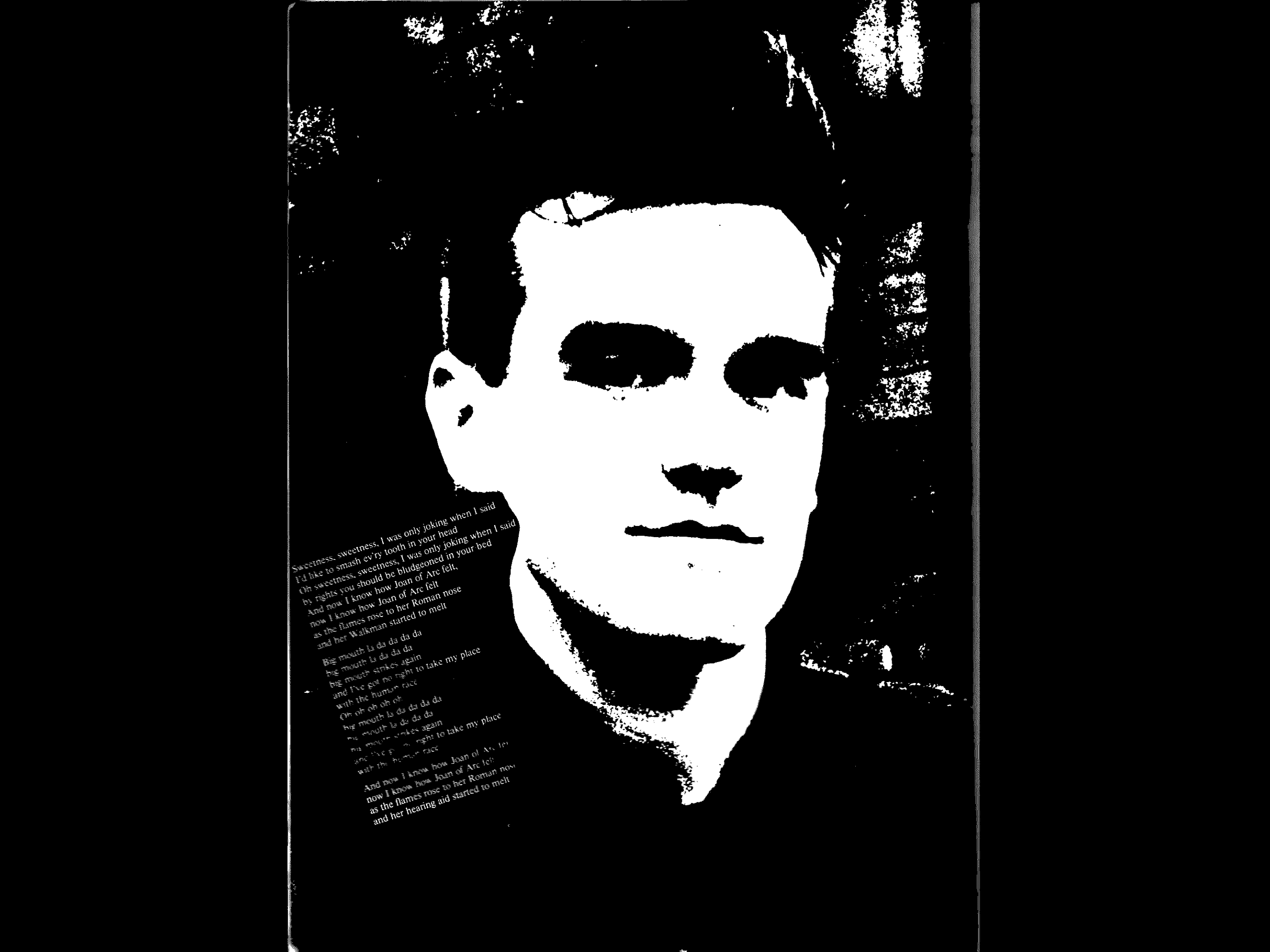
*CHORUS:* The boy with the thorn in his side  
 behind the hatred there lies  
 a plundering desire for love

*VERSE 2:* How can they see the love in our eyes  
 and still they don't believe us  
 and after all this time  
 they don't want to believe us  
 and if they don't believe us now  
 will they ever believe us  
 and when you want to Live  
 how do you start?  
 where do you go?  
 who do you need to know?

*INTRO:* (Repeat)

*CHORUS:* (Instr.)





Sweetness, sweetness, I was only joking when I said  
I'd like to smash ev'ry tooth in your head  
Oh sweetness, sweetness, I was only joking when I said  
by rights you should be bludgeoned in your bed  
And now I know how Joan of Arc felt,  
now I know how Joan of Arc felt,  
as the flames rose to her Roman nose  
and her Walkman started to melt

Big mouth la da da da da  
big mouth la da da da  
big mouth strokes again  
and I've got no right to take my place  
with the human race  
Oh oh oh oh oh  
big mouth la da da da da  
big mouth la da da da  
big mouth strokes again  
and I've got no right to take my place  
with the human race

And now I know how Joan of Arc felt,  
now I know how Joan of Arc felt,  
as the flames rose to her Roman nose  
and her hearing aid started to melt

# BIGMOUTH STRIKES AGAIN

Words and Music by  
MORRISSEY and JOHNNY MARR

Chords: C#m, E, F#, C#m, A, B

Chords: C#m, E, F#, C#m

Sweet - ness, sweet - ness, I — was on - ly jok - ing when I said —

Chords: A, B, C#m, E, F#

— I'd like — to smash ev - 'ry tooth in — your head.

Chords: C#m, A, B, C#m

Oh — sweet - ness, sweet -

E F# C#m A B

- ness, I was on - ly jok - ing when I said by rights - you

C#m E F# C#m

should be blud - geoned in your bed.

A B C#m E F#

And now I know how Joan Of Arc felt, now I know how Joan Of

C#m A B C#m

Arc felt as the flames rose to her Ro - man

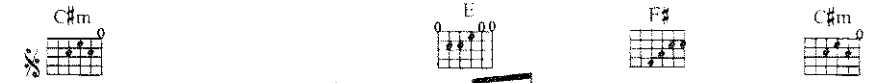
F F# C#m A B

nose and her {Walk - man } start-ed to melt.  
 {hear - ing aid }

1. C#m E F# C#m


A B C#m E F#

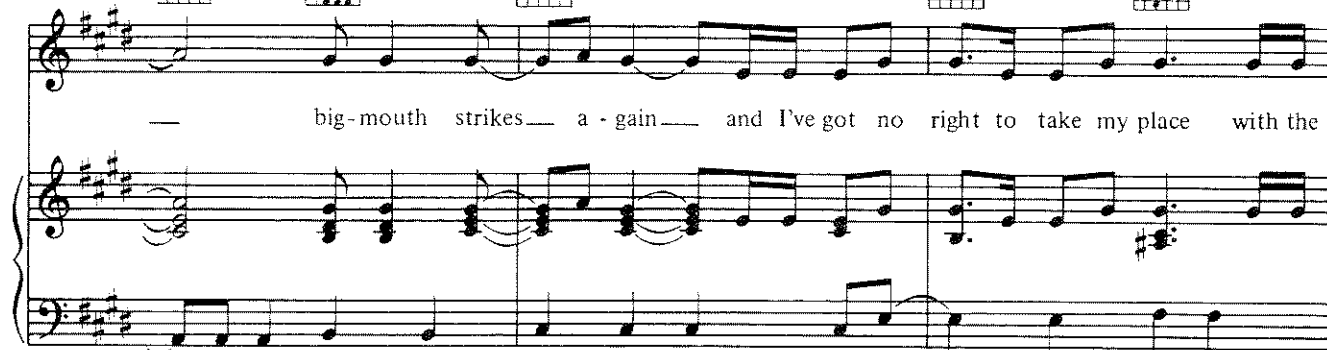
C#m A B



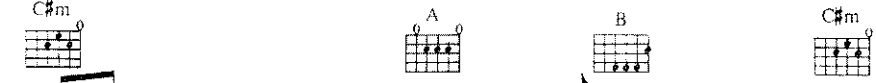



Big - mouth la da da da da big - mouth la da da da






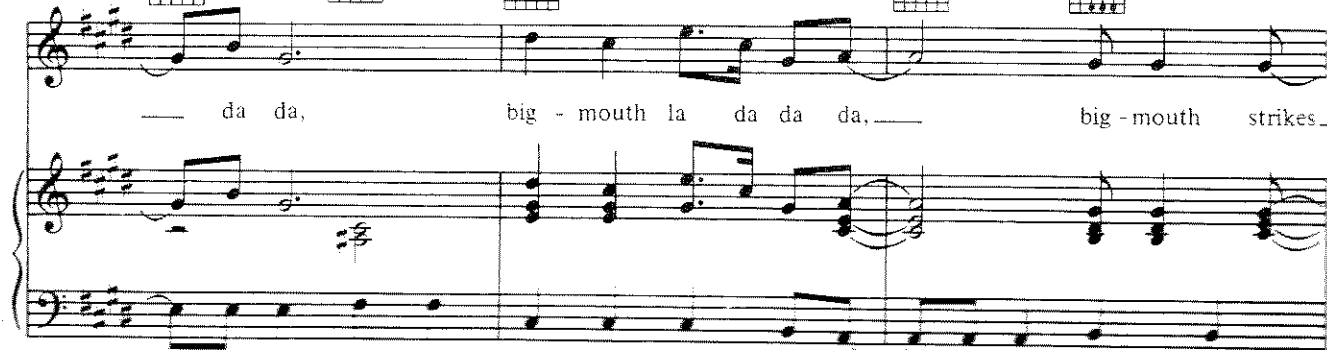
big-mouth strikes a - gain and I've got no right to take my place with the





hu-man race. Oh, oh, oh oh oh big - mouth la da da





da da, big - mouth la da da da, big - mouth strikes

C#m 1 F# C#m

a - gain — and I've got no right to take my place with the hu-man race.

A B 2. G#m F#

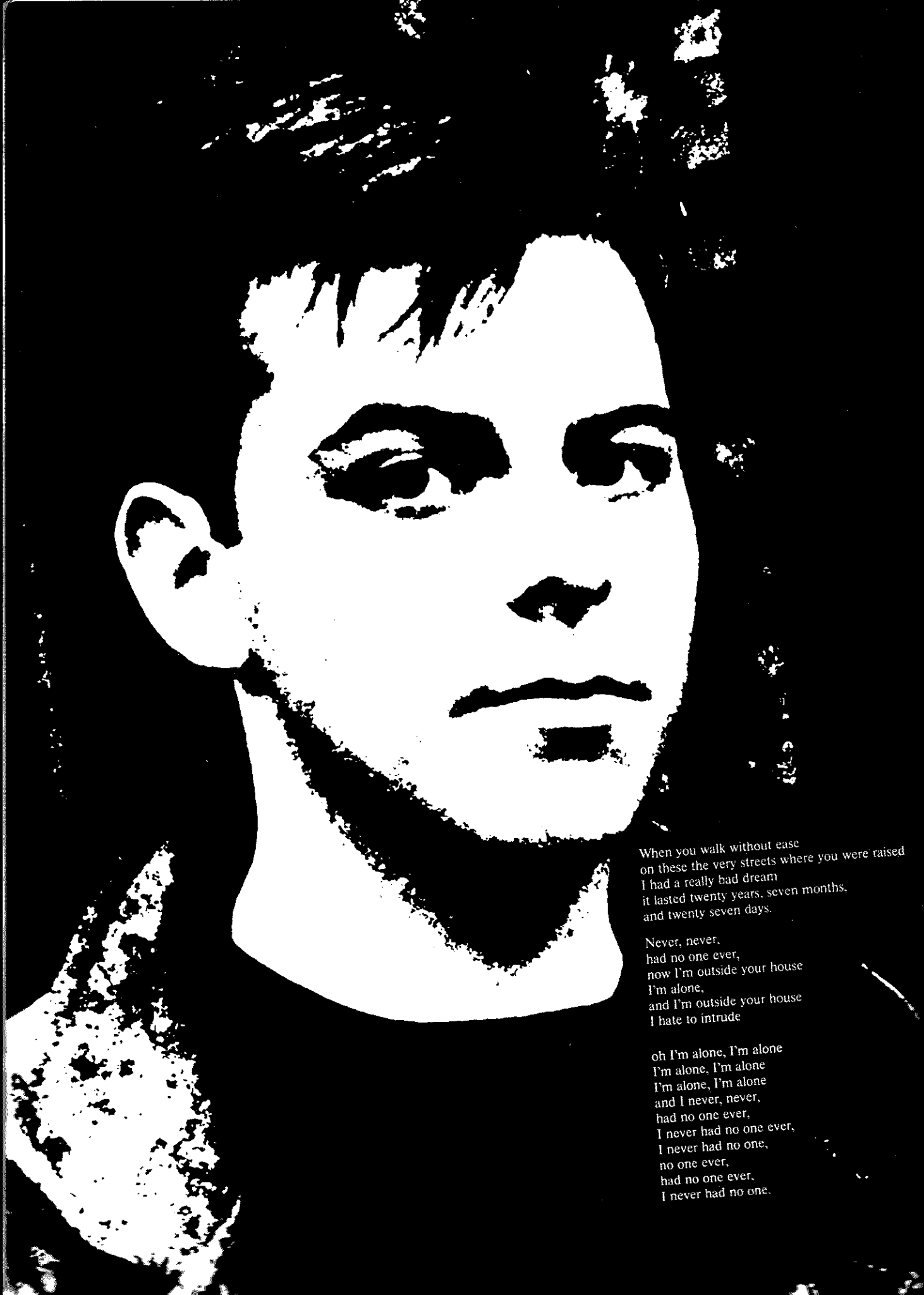
And now I know how Joan Of

G#m A B G#m

F# G#m A B Cm

*D.S. to FADE*





When you walk without ease  
on these the very streets where you were raised  
I had a really bad dream  
it lasted twenty years, seven months,  
and twenty seven days.

Never, never,  
had no one ever,  
now I'm outside your house  
I'm alone,  
and I'm outside your house  
I hate to intrude

oh I'm alone, I'm alone  
I'm alone, I'm alone  
I'm alone, I'm alone  
and I never, never,  
had no one ever,  
I never had no one ever,  
I never had no one,  
no one ever,  
had no one ever,  
I never had no one.

# NEVER HAD NO ONE EVER

Words and Music by  
MORRISSEY and JOHNNY MARR

Am

When you walk with-out ease \_\_\_\_\_ on these \_\_\_\_\_

Am

the ve - ry streets \_\_\_\_\_ where you were raised \_\_\_\_\_ I \_\_\_\_\_ had a \_\_\_\_\_

Am

\_\_\_\_\_ real - ly bad \_\_\_\_\_ dream, \_\_\_\_\_ it last - ed

Dm7 Em7

F G

Dm7 Em7

Am F G

twen - ty years, — se - ven months, — and twen - ty se - ven days.

F E

Ne - ver: — ne - ver.

Am Dm<sup>7</sup> Em<sup>7</sup>

— had no one ev - er.

Am F G

now I'm out - side your house — I'm a -

Am F G

- lone. — and I'm out - side your house — I hate —

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note 'A' on a whole rest, followed by a quarter note 'm' on a whole rest, then a quarter note 'e' on a whole rest, and continues with eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams for Am, F, and G are provided above the staff.

Am F F G

— to — in - trude — oh — I'm a -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'o' on a whole rest, followed by a quarter note 'h' on a whole rest, and then eighth notes. The piano accompaniment continues with chords and a bass line. Chord diagrams for Am, F, and G are provided above the staff.

Am

- lone, — I'm a - lone, — I'm a - lone, I'm a - lone, I'm a - lone, and I

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'e' on a whole rest, followed by eighth notes. The piano accompaniment continues with chords and a bass line. A chord diagram for Am is provided above the staff.

F F

ne - ver, — ne - ver, —

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note 'e' on a whole rest, followed by a half note 'r' on a whole rest, and then eighth notes. The piano accompaniment continues with chords and a bass line. Chord diagrams for F and F are provided above the staff.

Am Dm7 Em7

had no one ev - er, I ne - ver

Am F G

had no - one ev - er, I ne - ver

Am Dm7 Em7

had no one, no one ev -

Am F G

- er, had no one ev - er, I ne - ver

F E

had no

This system contains the first two lines of music. The top line is a vocal melody with lyrics 'had no'. Above it are guitar chord diagrams for F and E. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment.

Am Dm7 Em7

one.

This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics 'one.'. Above it are guitar chord diagrams for Am, Dm7, and Em7. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment.

Am F G

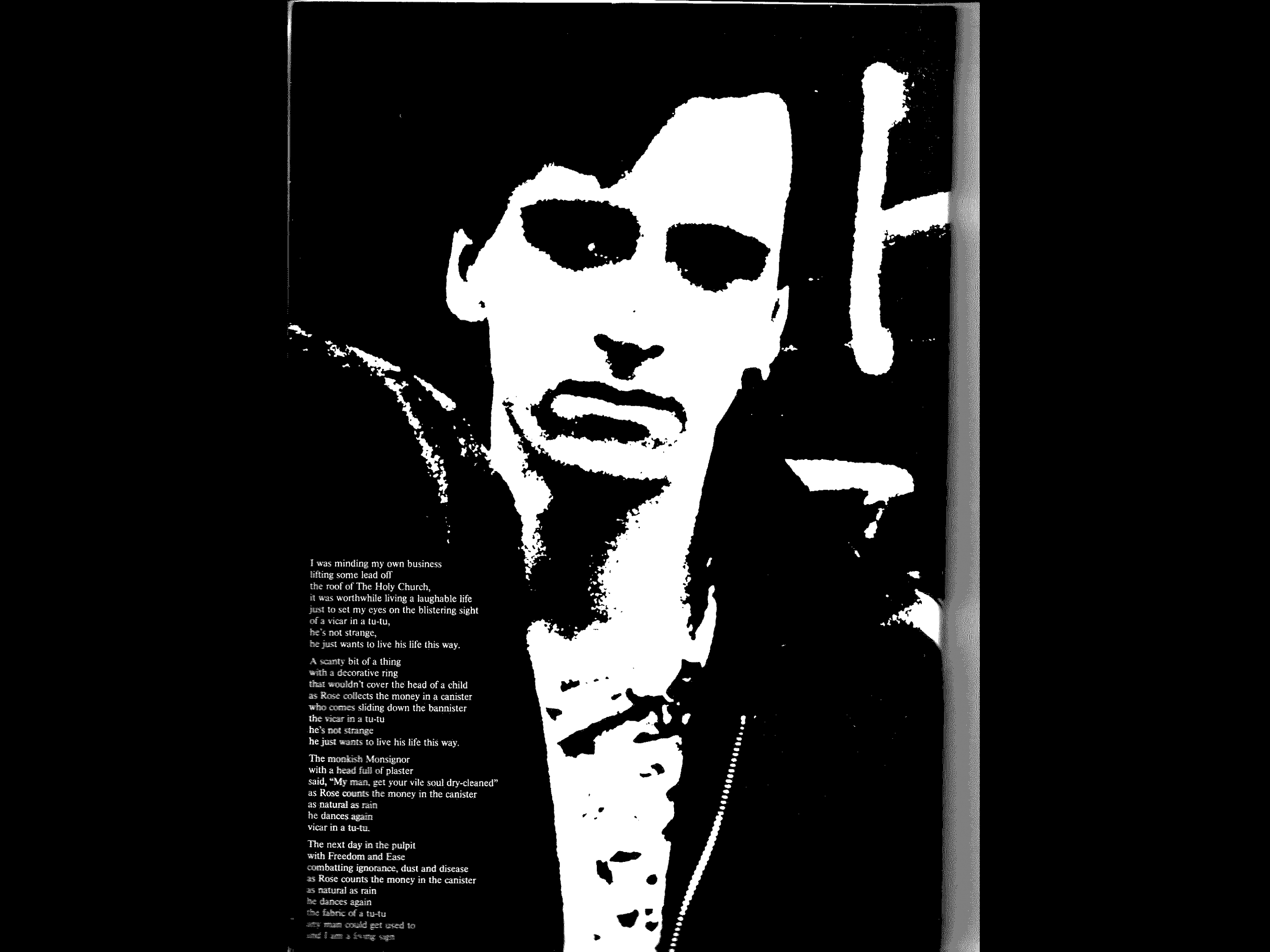
This system contains the fifth and sixth lines of music. The top line is a vocal melody. Above it are guitar chord diagrams for Am, F, and G. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment.

Am Dm7 Em7

*ad lib. to FADE*

This system contains the seventh and eighth lines of music. The top line is a vocal melody. Above it are guitar chord diagrams for Am, Dm7, and Em7. The middle line is the right-hand piano accompaniment, and the bottom line is the left-hand piano accompaniment. The system concludes with the instruction 'ad lib. to FADE'.





I was minding my own business  
lifting some lead off  
the roof of The Holy Church,  
it was worthwhile living a laughable life  
just to set my eyes on the blistering sight  
of a vicar in a tu-tu,  
he's not strange,  
he just wants to live his life this way.

A scanty bit of a thing  
with a decorative ring  
that wouldn't cover the head of a child  
as Rose collects the money in a canister  
who comes sliding down the bannister  
the vicar in a tu-tu  
he's not strange  
he just wants to live his life this way.

The monkish Monsignor  
with a head full of plaster  
said, "My man, get your vile soul dry-cleaned"  
as Rose counts the money in the canister  
as natural as rain  
he dances again  
vicar in a tu-tu.

The next day in the pulpit  
with Freedom and Ease  
combatting ignorance, dust and disease  
as Rose counts the money in the canister  
as natural as rain  
he dances again  
the fabric of a tu-tu  
any man could get used to  
and I am a sewing sage

# VICAR IN A TUTU

Words and Music by  
MORRISSEY and JOHNNY MARR

L7  
9 9 9 9

I was mind-ing my busi - ness lift ing some lead - off the  
 roof of the Ho - ly Name church, it was  
 worth while liv - ing a laugh - a - ble life — just to

The musical score consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system includes a guitar chord diagram for the first measure: L7, 9 9 9 9. The lyrics are: "I was mind-ing my busi - ness lift ing some lead - off the". The second system lyrics are: "roof of the Ho - ly Name church, it was". The third system lyrics are: "worth while liv - ing a laugh - a - ble life — just to".

set my eyes on the blis - er - ing sight — of a vi - car in a

C#m

tu - tu, he's not strange, — he just

A

1, 2, 3.  
B

wants to live his life this way. — (2.) A scan - ty

4

R

C#m

sign, — I'm a liv - ing sign — I —

A

B

am a liv - ing sign I'm a liv - ing

*VERSE 2:*


A scanty bit of a thing  
 With a decorative ring  
 That wouldn't cover the head of a child  
 As Rose collects the money in a canister  
 Who comes sliding down the bannister  
 The vicar in a tu-tu  
 He's not strange  
 He just wants to live his life this way.

*VERSE 3:*

The monkish Monsignor  
 With a head full of plaster  
 Said, My man, get your vile soul dry-cleaned  
 As Rose counts the money in the canister  
 As natural as rain  
 He dances again  
 Vicar in a tu-tu.

*VERSE 4:*

The next day in the pulpit  
 With Freedom and Ease  
 Combatting ignorance, dust and disease  
 As Rose counts the money in the canister  
 As natural as rain  
 He dances again  
 The fabric of a tu-tu  
 Any man could get used to  
 And I am a living sign.



From the Ice Age to the dole age  
there is but one concern  
and I have just discovered:  
Some girls are bigger than others  
some girls are bigger than others  
some girls' mothers are bigger than  
other girls' mothers  
some girls are bigger than others  
some girls are bigger than others  
some girls' mothers are bigger than  
other girls' mothers.

As Anthony said to Cleopatra  
as he opened a crate of ale:  
Some girls are bigger than others  
some girls are bigger than others  
some girls' mothers are bigger than  
other girls' mothers  
some girls are bigger than others  
some girls are bigger than others  
some girls' mothers are bigger than  
other girls' mothers.

# SOME GIRLS ARE BIGGER THAN OTHERS

Words and Music by  
MORRISSEY and JOHNNY MARR

C#m A B

First system of musical notation for guitar and piano. It features a treble clef and a common time signature. The guitar part is written in a single line with chord diagrams for C#m, A, and B. The piano part is written in a grand staff (treble and bass clefs).

C#m A B C#m

Second system of musical notation, continuing the guitar and piano parts with chords C#m, A, B, and C#m.

A B F

Third system of musical notation, continuing the guitar and piano parts with chords A, B, and F.

From the  
As

Fourth system of musical notation, including the lyrics "From the As".

C#m Bsus4

Ice Age to the dole age there is  
An - tho - ny said to Cle - o - pat - ra as he

Fifth system of musical notation, including guitar chords C#m and Bsus4, and the lyrics "Ice Age to the dole age there is An - tho - ny said to Cle - o - pat - ra as he".

Sixth system of musical notation, continuing the piano and guitar accompaniment.



Amaj7      F#m7      G#m

but one con - cern.      And I have just dis - co -  
o - pened a crate of ale.

C#m      A      B

— vered. }      Some girls are big - ger than oth - ers,      some

C#m      Bsus4      A

— girls are big - ger than oth - ers.      Some girls' mo -

F#m7      G#m

- there are big - ger than oth - er girls'      mo - thers.      Some

C#m A B C#m

— girls are big - ger than oth - ers, some — girls are big - ger than oth -

Bsus4 A F#m7

- ers. Some girls' — mo - thers are big - ger than oth -

G#m C#m

- er girls' mo - thers.

A B C#m A B To FADE



Take me out tonight  
where there's music and there's people  
who are young and alive  
driving in your car  
I never never want to go home  
because I haven't got one  
anymore

Take me out tonight  
because I want to see people and I  
want to see lights  
driving in your car  
oh please don't drop me home  
because it's not my home, it's their  
home, and I'm not welcome no more

And if a double decker bus  
crashes into us  
to die by your side  
such a heavenly way to die  
and if a ten ton truck  
kills the both of us  
to die by your side  
the pleasure and the privilege is mine.

Take me out tonight  
oh take me anywhere, I don't care  
and in the darkened underpass  
I thought, oh God, my chance has come at last  
(But then a strange fear gripped me and I  
just couldn't ask)

Take me out tonight  
oh take me anywhere, I don't care  
just drive in your car  
I never want to go home  
because I haven't got one  
I haven't got one.

# THERE IS A LIGHT THAT NEVER GOES OUT

Words and Music by  
MORRISSEY and JOHNNY MARR

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The guitar chords are indicated by diagrams above the vocal line.

**System 1:** The vocal line begins with a whole rest, followed by the lyrics "Take me out". The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. Chords shown: F#m7, A, B, C#m.

**System 2:** The vocal line continues with "to - night" and "where there's". The piano accompaniment continues with similar rhythmic patterns. Chords shown: A, B, B.

**System 3:** The vocal line concludes with "mu - sic and there's peo - ple who are young and a - live." The piano accompaniment ends with a final chord. Chords shown: C#m, A.

E B C#m

Dri - ving in your car. I ne -

A E B C#m

- ver, ne - ver want to go home, be - cause I have - n't got one

A F B

a - ny - more.

F#m7 A B E

And if a dou - ble deck - er bus -

C#m A

crash - es in - to us

B E A

to die by your side such a hea - ven - ly way to die.

F#m E C#m

And if a ten ton truck,

A B

kills the both of us to die by your.



E A F#m

To Coda

side the plea - sure, the privi - lege is mine. —

*D.S. al Coda (rpt.)*

C#m

⊕ CODA

There is a light that ne - ver goes out, —

A E B

To FADE

there is a light that ne - ver goes out. —

**VERSE 2:**


Take me out tonight  
 Because I want to see people and I  
 Want to see lights  
 Driving in your car  
 Oh please don't drop me home  
 Because, it's not my home, it's their  
 home, and I'm welcome no more.

**VERSE 3:**

Take me out tonight  
 Oh take me anywhere, I don't care  
 And in the darkened underpass  
 I thought, oh God, my chance has come at last  
 (But then a strange fear gripped me and I  
 Just couldn't ask).

**VERSE 4:**

Take me out tonight  
 Take me anywhere, I don't care  
 Just drive in your car  
 I never never want to go home  
 Because I haven't got one  
 I haven't got one.



Frankly, Mr. Shankly, this position I've held  
it pays my way, but it corrodes my soul  
I want to leave, you will not miss me  
I want to go down in musical history

Frankly, Mr. Shankly, I'm a sickening wreck  
I've got the 21st Century breathing down my neck  
I must move fast, you understand me  
I want to go down in celluloid history

Fame, Fame, fatal Fame  
it can play hideous tricks on the brain  
but still I'd rather be Famous  
than righteous or holy, any day

But sometimes I'd feel more fulfilled  
making Christmas cards with the mentally ill  
I want to Live and I want to Love  
I want to catch something that I might be ashamed of

Frankly, Mr. Shankly, this position I've held  
it pays my way and it corrodes my soul  
oh, I didn't realise that you wrote poetry  
(I didn't realise you wrote such bloody awful poetry).

Frankly, Mr. Shankly, since you ask  
you are a flatulent pain in the arse  
I do not mean to be so rude  
but still? I must speak frankly, Mr. Shankly.

## FRANKLY, MR. SHANKLY

Words and Music by  
MORRISSEY and JOHNNY MARR

The musical score is written for voice and piano. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features chords and melodic lines in both the right and left hands. Chord diagrams are provided above the vocal line for each system.

**System 1:** The vocal line begins with a rest, followed by the lyrics "Frank - ly Mis - ter". The piano accompaniment features a sustained chord in the right hand and a simple bass line in the left hand.

**System 2:** The vocal line continues with "Shank - ly this po - si - tion I've held, — it pays my way —". The piano accompaniment continues with similar harmonic support.

**System 3:** The vocal line concludes with "— but it cor - rodes my soul. I want to leave,". The piano accompaniment ends with a final chord.

**Chord Diagrams:**

- E:** 0 2 2 3 4 0
- A:** 0 2 2 3 4 0
- C#m:** 0 2 3 4 5 0
- B:** 2 4 4 5 5 0
- C#m:** 0 2 3 4 5 0
- B:** 2 4 4 5 5 0
- E:** 0 2 2 3 4 0
- A:** 0 2 2 3 4 0

C#m B C#m

you will not miss me, I want to go down

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics underneath. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for C#m, B, and C#m are shown above the vocal line. The key signature has two sharps (F# and C#).

B A 1. B 2. B

To Coda

mu - si - cal his - to - ry.


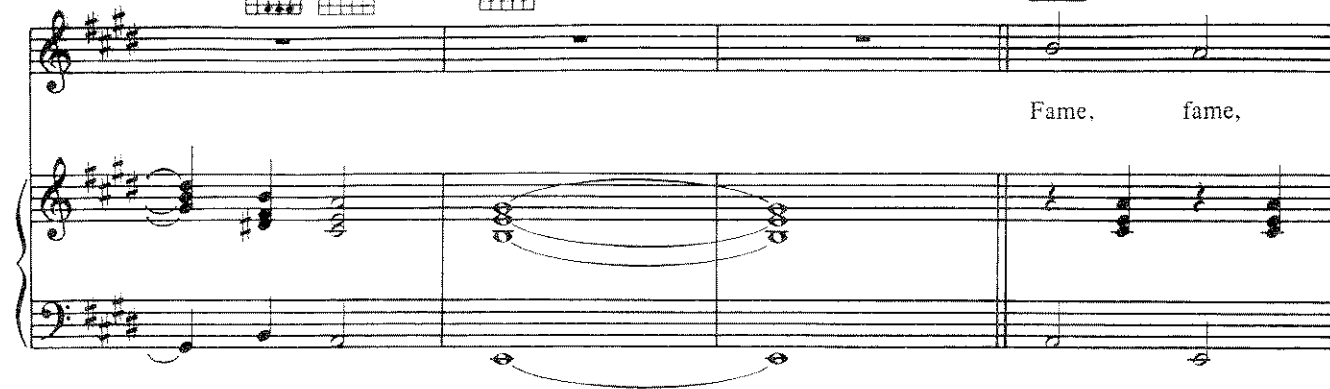
Detailed description: This system contains the third and fourth lines of music. The vocal line features a repeat sign with first and second endings. The piano accompaniment follows. Chord diagrams for B, A, B, and B are shown above the vocal line. The word "To Coda" is written above the first ending. The key signature remains two sharps.

A E B C#m A E B C#m

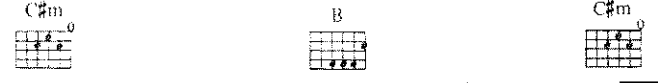
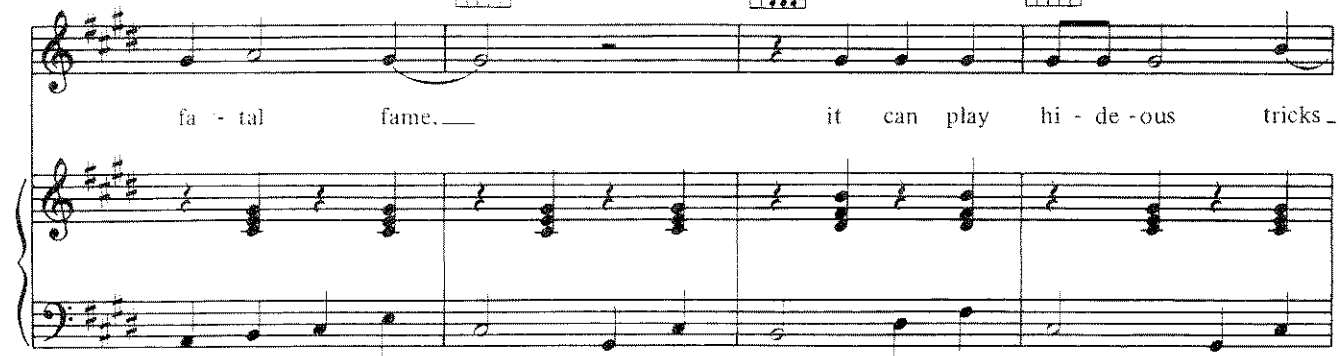
Detailed description: This system contains the fifth and sixth lines of music, which are piano accompaniment only. Chord diagrams for A, E, B, C#m, A, E, B, and C#m are shown above the top staff. The piano accompaniment is spread across the top and bottom staves. The key signature remains two sharps.

A E B C#m G 1. B E

Detailed description: This system contains the seventh and eighth lines of music, which are piano accompaniment only. Chord diagrams for A, E, B, C#m, G, and B, E are shown above the top staff. The piano accompaniment is spread across the top and bottom staves. The key signature remains two sharps.

2.  


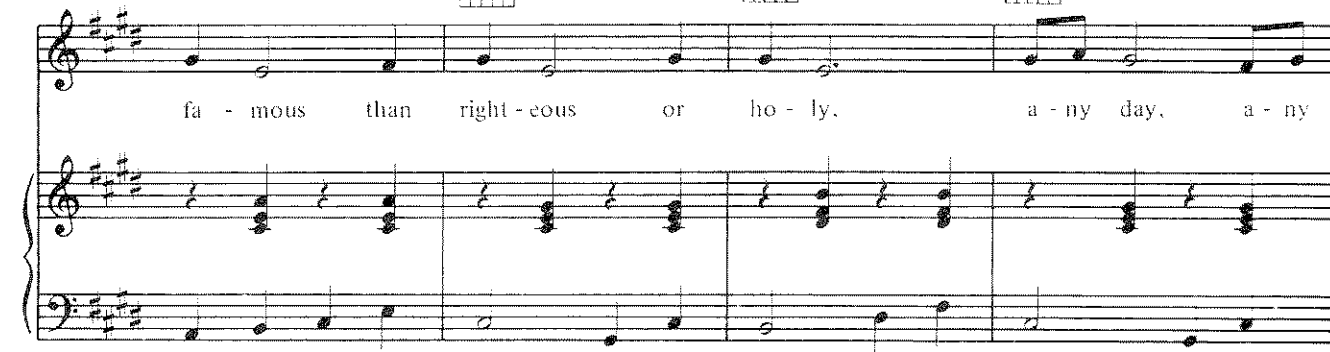
Fame, fame,

fa - tal fame, — it can play hi - de - ous tricks —

— on the brain — but still I'd ra - ther be

fa - mous than right - eous or ho - ly, a - ny day, a - ny

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line has lyrics under the notes. There are three guitar chord diagrams: B major (x22232), A major (022202), and B major (x22232). The score ends with a double bar line and a repeat sign.

B

A

B

*D.C.*  
(Repeat x3)

day, a - ny day.

**⊕ CODA**

B

E

oh, give us your mo - ney.

Frankly Mr. Shankly, I'm a sickening wreck  
 I've got the 21st Century breathing down my neck  
 I must move fast, you understand me  
 I want to go down in celluloid history.

But sometimes, I'd feel more fulfilled  
 Making Christmas cards with the mentally ill  
 I want to live and I want to love  
 I want to catch something that I might be ashamed of.

Frankly Mr. Shankly, this position I've held  
 It pays my way and it corrodes my soul  
 Oh I didn't realise that you wrote poetry  
 (I didn't realise that you wrote such bloody awful poetry).

Frankly Mr. Shankly, since you ask  
 You are a flatulent pain in the arse  
 I do not mean to be so rude  
 But still, I must speak frankly. Mr. Shankly.



A dreaded sunny day  
so I meet you at the cemetery gates  
Keats and Yates are on your side  
a dreaded sunny day  
so I meet you at the cemetery gates  
Keats and Yates are on your side  
while Wilde is on mine  
So we go inside and we gravely read the stones  
all those people, all those lives  
where are they now?  
with loves, and hates  
and passions just like mine  
they were born  
and then they lived  
and then they died  
which seems so unfair  
and I want to cry  
you say "ere thrice the sun hath done  
salutation to the dawn"  
and you claim these words as your own  
but I'm well-read, have heard them said  
a hundred times (maybe less, maybe more)  
if you must write prose/poems  
the words you use should be your own  
don't plagiarise or take "on loan"  
there's always someone, somewhere  
with a big nose, who knows  
and who trips you up and laughs  
when you fall  
who'll trip you up and laugh  
when you fall  
you say: "ere long done do does did"  
words which could only be your own  
you then produce the text  
from whence was ripped  
(some dizzy whore, 1804)

A dreaded sunny day  
so let's go where we're happy  
and I meet you at the cemetery gates  
Keats and Yates are on your side  
a dreaded sunny day  
so let's go where we're wanted  
and I meet you at the cemetery gates  
Keats and Yates are on your side  
but you lose  
because Wilde is on mine.

# CEMETRY GATES

Words and Music by  
MORRISSEY and JOHNNY MARR

Guitar chord diagrams for G and C are shown above the first staff. The system includes a vocal line with lyrics, a piano accompaniment, and a bass line.

A dreaded sun-ny day — so I meet you at the cem-e - try gates —

Guitar chord diagrams for D, Em, D, C, and D are shown above the first staff. The system includes a vocal line with lyrics, a piano accompaniment, and a bass line.

Keats and Yeats — are on your side.

Guitar chord diagrams for G and C are shown above the first staff. The system includes a vocal line with lyrics, a piano accompaniment, and a bass line.

A dread-ed sun-ny day — so I meet you at the cem-e - try gates, —



D Em C D C D To Coda

Keats and Yeats — are on your side while Wilde — is on

1. G 2. 3. G



mine. (cry.) You say 'ere

Bm Gmaj7

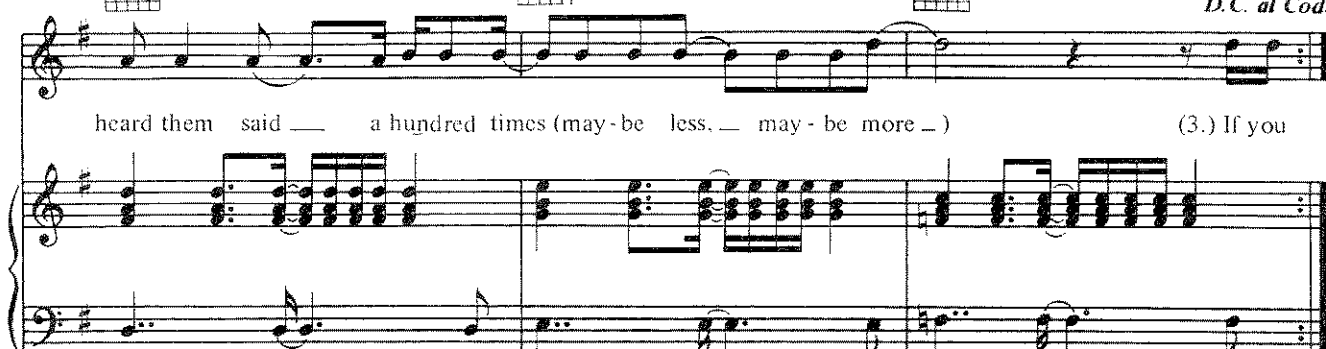
thrice the sun — hath done sal - u - ta - tion to the dawn. and you







Bm Gmaj7 C

claim these words as your own. But I'm well read, have —


D  Em  F  *3rd time  
D.C. al Coda*

heard them said — a hundred times (may-be less. — may - be more —) (3.) If you



**⊕ CODA** G  C  G  C  /D  Gmaj7  *To FADE*

mine.


**VERSE 2:**

So we go inside and we gravely read the stones  
 All those people all those lives  
 Where are they now?  
 With loves, and hates  
 And passions just like mine  
 They were born  
 And then they lived  
 And then they died  
 Which seems so unfair  
 And I want to cry.

**VERSE 3:**


If you must write prose/poems  
 The words you use should be your own  
 Don't plagiarise or take "on loan"  
 There's always someone, somewhere  
 With a big nose, who knows  
 And who trips you up and laughs  
 When you fall  
 Who'll trip you up and laugh  
 When you fall.

**MIDDLE:**

You say 'ere long done do does did  
 Words which could only be your own  
 You then produce the text  
 From whence was ripped  
 (some dizzy whore, 1804)

**VERSE 4:**

A dreaded sunny day  
 So let's go where we're happy  
 And I meet you at the cemetery gates  
 Keats and Yeats are on your side  
 A dreaded sunny day  
 So let's go where we're wanted  
 And I meet you at the cemetery gates  
 Keats and Yeats are on your side  
 But you lose  
 Because Wilde is on mine.



Oh Mother, I can feel the soil falling over my head  
and as I climb into an empty bed  
oh well, enough said.  
I know it's over - still I cling  
I don't know where else I can go.  
Oh Mother, I can feel the soil falling over my head  
see, the sea wants to take me  
the knife wants to cut me  
do you think you can help me?

Sad veiled bride, please be happy  
handsome groom, give her room  
loud, loutish lover, treat her kindly  
(although she needs you  
more than she loves you)  
and I know it's over - still I cling  
I don't know where else I can go  
I know it's over  
and it never really begun  
but in my heart it was so real  
and you even spoke to me and said:  
"If you're so funny  
then why are you on your own tonight?"

and if you're so clever  
why are you on your own tonight?  
if you're so very entertaining  
why are you on your own tonight?  
if you're so terribly good looking  
then why do you sleep alone tonight?  
because tonight is just like any other night  
that's why you're on your own tonight  
with your triumphs and your charms  
while they are in each other's arms..."

It's so easy to laugh  
it's so easy to hate  
it takes strength to be gentle and kind  
it's so easy to laugh  
it's so easy to hate  
it takes guts to be gentle and kind  
love is Natural and Real  
but not for you, my love  
not tonight, my love  
love is Natural and Real  
but not for such as you and I, my love  
Oh Mother, I can feel the soil falling over my head  
Oh Mother, I can feel the soil falling over my head  
Oh Mother, I can feel the soil falling over my head  
Oh Mother, I can feel the soil falling over my head  
Oh Mother, I can feel the soil falling over my head.

# I KNOW IT'S OVER

Words and Music by  
MORRISSEY and JOHNNY MARR

C

Oh — mo - ther, — I can feel — the soil fall - ing ov - er, my head \_

Am<sup>7</sup> F G C

— and as I climb in - to an empty bed, \_

Am<sup>7</sup> 1, 3. F G

oh — well — e - nough said. — I know it's

F G Em G

ov - er still I cling, I don't know where else I can go.

F G F G *3<sup>o</sup> segue*

(2.) Oh

2. 4. *3<sup>o</sup> cont.* F G F

(3.) Sad veiled bride over and it never really began

G F G Am F G

but in my heart it was so real and you even

G F G 5. F G

spoke to me and said Be - cause to -

Detailed description: This system contains the first two lines of music. The top line shows guitar chords for G, F, and G, followed by a measure with a '5.' above it, and then F and G. The vocal melody is written on a single staff with lyrics 'spoke to me and said' and 'Be - cause to -'. The piano accompaniment is shown in two staves (treble and bass clef) with chords and moving lines.

C

- night — is just like a - ny oth - er night, that's why you're on your

Detailed description: This system contains the third and fourth lines of music. The top line shows a C chord. The vocal melody continues with lyrics '- night — is just like a - ny oth - er night, that's why you're on your'. The piano accompaniment continues in two staves.

Am7 F G

own — to - night With your

Detailed description: This system contains the fifth and sixth lines of music. The top line shows Am7, F, and G chords. The vocal melody continues with lyrics 'own — to - night With your'. The piano accompaniment continues in two staves.

C Am7

tri - umphs and your charms, while they're in each oth - er's arms, —

Detailed description: This system contains the seventh and eighth lines of music. The top line shows C and Am7 chords. The vocal melody concludes with lyrics 'tri - umphs and your charms, while they're in each oth - er's arms, —'. The piano accompaniment concludes in two staves.

F G F G

it's so ea - sy to laugh, it's so ea - sy to hate, it takes

F G Fmaj9 G F G

strength to be gen-tle and kind. It's so ea-sy to

C F G F G

laugh, it's so ea - sy to hate, it takes guts to be gen - tle and kind.

Am7 F G F G C F

Love is nat - u - ral and real

G F G Em

but not for — you my love, not to —

F G C F

night my love love is nat - u - ral and real. —

G F G Am F

but not for such as you — and I — my

G F G C F

love. Oh mo - ther, — I can feel — the



G F G Em F G

soil fall - ing ov - er my head, — oh

C F G F G

mo - ther I can feel the so - il fall - ing ov - er my head..

Am7 F G F G *ad lib.*

Oh

**VERSE 2:**

Oh mother I can feel the soil falling over my head  
 See, the sea wants to take me  
 The knife wants to cut me  
 Do you think you can help me?

**VERSE 3:**

Sad veiled bride, please be happy  
 Handsome groom, give her room  
 Loud loutish lover, treat her kindly  
 (Although she needs you  
 More than she loves you)  
 And I know it's over — still I cling  
 I don't know where else I can go  
 I know it's over.  
 (Continue 3rd time continuation bar)

**VERSE 4:**

If you're so funny  
 Then why are you on your own tonight?  
 And if you're so clever  
 Why are you on your own tonight.

**VERSE 5:**

If you're so very entertaining  
 Why are you on your own tonight?  
 If you're so terribly good looking  
 Then why do you sleep alone tonight?  
 (Continue 5th time bar)

Farewell to this lands cheerless marshes  
hemmed in like a boar between arches  
her very Lowness with her head in a sling  
I'm truly sorry - but it sounds like a wonderful thing  
dear Charles, don't you ever crave  
to appear on the front of the Daily Mail  
dressed in your Mother's bridal veil?

So, I checked all the registered historical facts  
and I was shocked into shame to discover  
how I'm the 18th pale descendant  
of some old queen or other  
has the world changed, or have I changed?  
has the world changed, or have I changed?  
as some 9-year old tough peddles drugs  
(I never even knew what drugs were)

And so, I broke into the Palace  
with a sponge and a rusty spanner  
she said: "Eh, I know you, and you cannot sing"  
I said: "that's nothing - you should hear me play piano"

We can go for a walk where it's quiet and dry  
and we can talk about precious things  
but when you're tied to your Mothers' apron  
no one talks about castration

We can go for a walk where it's quiet and dry  
and we can talk about precious things  
like love and law and poverty  
these are the things that kill me




We can go for a walk where it's quiet and dry  
and we can talk about precious things  
but the rain that flattens my hair  
these are the things that kill me

Passes the Pub that saps your body  
and the church who'll snatch your money  
the Queen is dead, boys  
and it's so lonely on a limb  
Passed the pub that wrecks your body  
and the church - all they want is your money  
the Queen is dead, boys  
you can trust me, boys

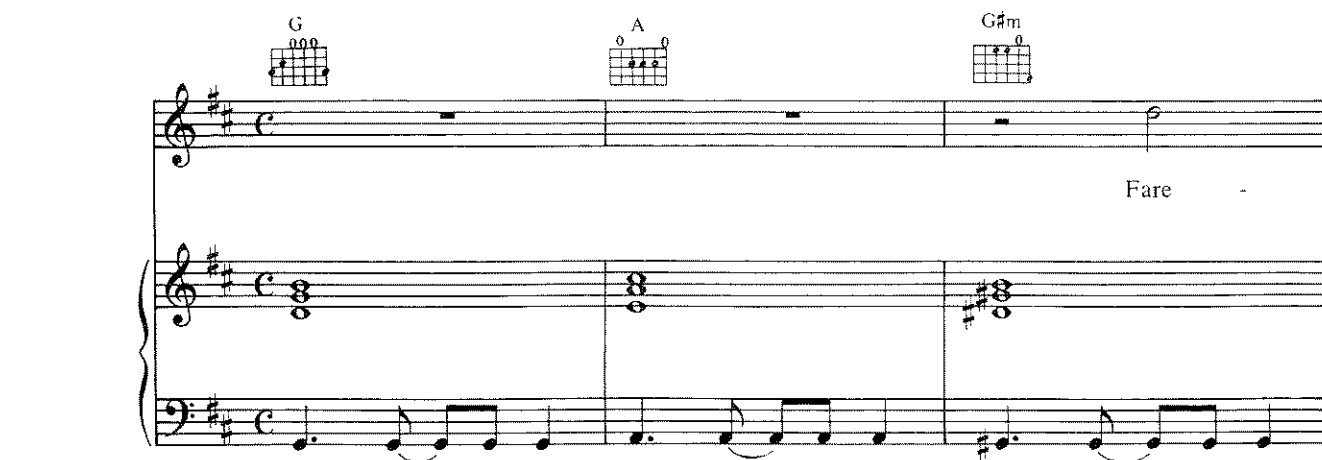
life is very long, when you're lonely  
life is very long, when you're lonely  
life is very long, when you're lonely  
life is very long, when you're lonely.



# THE QUEEN IS DEAD

Words and Music by  
MORRISSEY and JOHNNY MARR

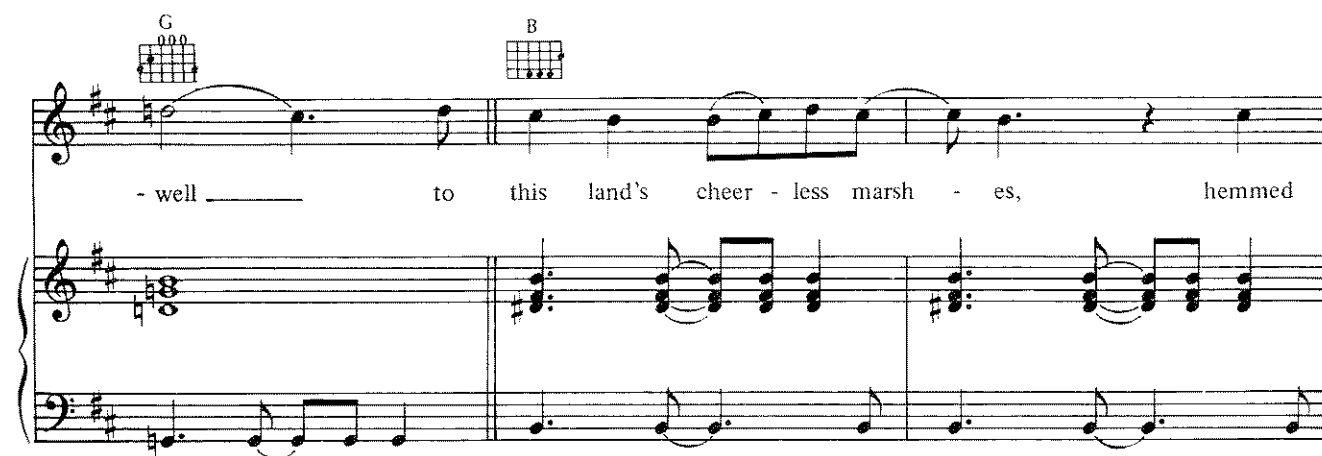
G  A  G#m 

Fare -



G  B 

- well \_\_\_\_\_ to this land's cheer - less marsh - es, hemmed



in like a boar be-tween arch - es, her ve - ry low-ness with her head in a sling ...



D E

— I'm tru-ly sor-ry but it sounds like a won-der-ful thing. —

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (D major). It features a melody with lyrics: "— I'm tru-ly sor-ry but it sounds like a won-der-ful thing. —". Above the staff are two guitar chord diagrams: a D major chord (x02321) and an E major chord (022100). The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

B B

Dear Charles don't you ev-er crave

This system contains the next two staves of music. The top staff is a vocal line with lyrics: "Dear Charles don't you ev-er crave". Above the staff are two guitar chord diagrams, both for B major (x21202). The piano accompaniment continues with chords in the right hand and a bass line in the left hand.




to ap-pear on the front of the Dai-ly Mail,

This system contains the third two staves of music. The top staff is a vocal line with lyrics: "to ap-pear on the front of the Dai-ly Mail,". The piano accompaniment continues with chords and a bass line.


D F G

dressed in your mo-ther's bri-dal veil?

This system contains the final two staves of music on the page. The top staff is a vocal line with lyrics: "dressed in your mo-ther's bri-dal veil?". Above the staff are three guitar chord diagrams: D major (x02321), F major (113333), and G major (000233). The piano accompaniment concludes with chords and a bass line.

A   

So I

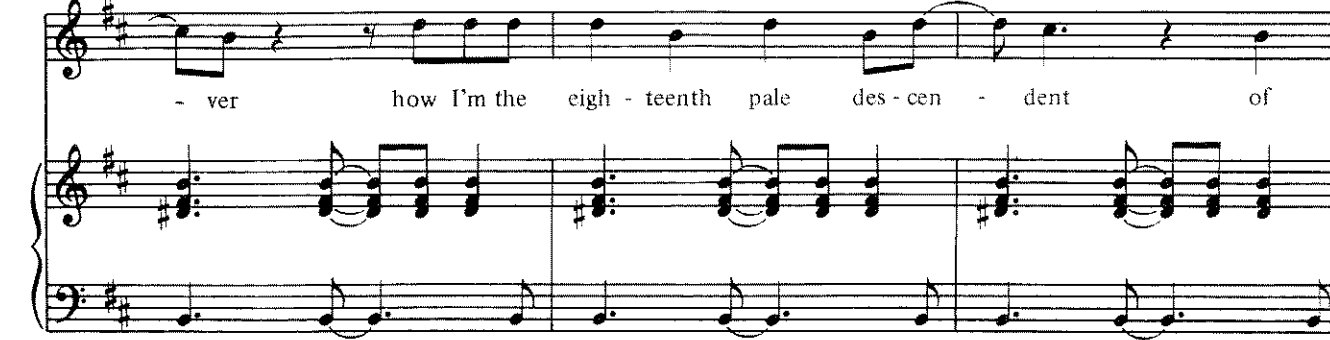





B 

checked all the re-gis-tered his-tor-i-cal facts—and I was shocked in-to shame—to dis-co-




- ver how I'm the eigh-teenth pale des-cen-dent of



D   

some old queen—or oth-er— has the world changed or have I—



— changed? Has the world changed or have I — changed? As some

nine year old tough — ped-dles drugs, I ne-ver ev - en knew — what drugs.

D

— were.

E G A

And so I broke in - to the Bu-

G#m G B

- ace with a sponge and a rus - ty span - ner, She said eh, I

know you and you can-not sing, — I said that's nothing, you should hear me play — pi - a - no...

— We can go for a walk where it's qui - et and dry — and we can

talk a - bout pre-cious things, but when you're tied — to your

D E

mo-ther's a - pron, no one talks a - bout cas - tra

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for D and E are shown above the staff.

G A G#m

- tion.

Detailed description: This system contains the next two measures. The vocal line has a half rest followed by a half note G4. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for G, A, and G#m are shown above the staff.

G 2. G B

(See block lyric) We can

Detailed description: This system contains the next two measures. The vocal line has a half rest followed by a half note G4. The piano accompaniment features a steady eighth-note bass line. Chord diagrams for G, G (second ending), and B are shown above the staff.

B

Passed the pub that saps your bo - dy and the  
pub that wrecks your bo - dy and the

Detailed description: This system contains the final two measures. The vocal line has a half rest followed by a half note G4. The piano accompaniment continues with similar rhythmic patterns. A chord diagram for B is shown above the staff.





— who'll snatch your mo - ney, — the queen — is dead — boys, and it's so  
 — all they want is your mo - ney. — the queen — is dead — boys, you can



lone - ly on a limb. Passed the  
 trust me boys.




55

B

Musical notation for the first system, including a guitar chord diagram for B major.

D E

Life is ve - ry long ——— when you're lone - ly.

Musical notation for the second system, including guitar chord diagrams for D and E major.

B

Musical notation for the third system, including a guitar chord diagram for B major.

We can go for a walk where it's quiet and dry  
And we can talk about precious things  
Like love and law and poverty  
These are the things that kill me  
We can go for a walk where it's quiet and dry  
And we can talk about precious things  
But the rain that flattens my hair  
These are the things that kill me.





*The Queen Is Dead*  
*Frankly, Mr. Shankly*  
*I Know It's Over*  
*Never Had No One Ever*  
*Cemetery Gates*  
*Bigmouth Strikes Again*  
*The Boy With The Thorn In His Side*  
*Vicar In A Tutu*  
*There Is A Light That Never Goes Out*  
*Some Girls Are Bigger Than Others*

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