A dark, high-contrast photograph of a person's face, possibly a woman, with the text "THE SMITHS" overlaid in the top right corner. The image is heavily shadowed, with the person's features partially obscured by deep shadows. The overall tone is moody and artistic. The text is in a bold, white, sans-serif font.

THE
SMITHS

THE SMITHS

REEL AROUND THE FOUNTAIN

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YOU'VE GOT EVERYTHING NOW

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I DON'T OWE YOU ANYTHING

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SUFFER LITTLE CHILDREN

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THIS CHARMING MAN

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THE SMITHS

SMITHS BIOGRAPHICAL NOTES. . .

Contrived by Johnny Marr in Manchester, The Smiths evolved when Marr unearthed Morrissey and insisted upon a collaboration. The idea was to produce songs which were essentially instantaneous and listenable whilst also provoking deep thought; to mesh Morrissey's words with Marr's music in a sound which, above all, would stand apart without being inaccessible or esoteric. The guitar-based songs would blend melody without havoc, as the words — born out of absolute physical necessity, — would tug at the straps of cultural straightjackets.

Christened 'The Smiths' as an antidote to a prevalent idea that modern groups need only a pretentious multi-syllabic name to validate their artistry, the band was completed with Andy Rourke (the bass guitar) and Mike Joyce (the drums). Joyce had previously served time with a cluster of healthily depraved groups, whilst the other three members were without any previous serious musical involvement.

The Smiths first surfaced in September '82 — their live appearances were sporadic — they were determined that all their moves be surefooted and worthwhile. At their seventh gig ever, the University of London Union, a clutch of Rough Trade Records staff and John Peel Show producer John Walters were convinced that this unpretentiously charming band were something special.

Rough Trade, amidst six-figure competition from four major labels, signed The Smiths as its first serious long-term commitment to any band. Producer Walters booked them for what would be the first of five Radio One sessions (three for John Peel and two for David Jensen) that, at last count, have been broadcast sixteen times since July '83.

The first Smiths single, recorded and produced by the band themselves, was "Hand In Glove" b/w "Handsome Devil", released in May '83. Extensive recording ensued for a follow-up 45 and an album, with ex-Teardrop Explodes/Fashion member Troy Tate producing, but halfway through those sessions The Smiths met former Roxy Music bass player/producer John Porter when the two parties were thrown together for a Radio One David Jensen session.

The Smiths were so impressed with Porter's grasp of their sound and songs that the Tate-produced tracks were shelved, and the entire repertoire was re-recorded with John Porter in charge. From those sessions came the second single, "This Charming Man", b/w "Jeane" (the only Tate-produced track to be released), in October '83.

Extensive gigging, massive Radio One exposure, a big Rough Trade push, and the intrinsic magic of the Morrissey and Marr composition made "This Charming Man" a big surprise hit of 1983. With their national reputation established, and their first Top Of The Pops under their belts, the single peaked at number 25 in the charts. In the space of six months, The Smiths had become a household name.

The first half of 1984 was well mapped-out for The Smiths. A comprehensive six-week sell-out tour (marred only by Morrissey's bout with bronchitis) finished on March 20th, during which time their debut LP, "The Smiths", entered the U.K. Gallup chart at number two, and the band have since received "gold records" for it.

April 1984 saw the release of another milestone record, a collaboration of mutual admiration between veteran superstar Sandie Shaw and The Smiths which was a rockin' version of "Hand In Glove" b/w "I Don't Owe You Anything" featuring Johnny, Mike and Andy playing with Sandy belting out Morrissey's lyrics. Sandie's "Hand In Glove" rose into the top thirty whilst adding a new dimension of respect for the potent and prolific pens of the Morrissey and Marr songwriting team.

Two other Smiths' singles since "This Charming Man" have bolstered the Smiths' advance towards their eventual rightful position at the very top of the charts. "What Difference Does It Make?", released just prior to the album, reached number twelve and "Heaven Knows I'm Miserable Now" (May '84) ended up in the top ten thanks to the ever burgeoning ranks of Smiths' supporters.

At the time of this writing (August '84) The Smiths are fully committed to writing new material for their second album which they realise must be twice as good as their first. "William, It Was Really Nothing" is released 24 August, — the first of two singles planned for the rest of '84, the second will be "Nowhere Fast". With only half of the next LP composed, The Smiths will avoid serious touring in the U.K. until the beginning of 1985 when they can present an entirely new and different kind of show. This does not mean you will be seeing less of The Smiths, though, television appearances alone will ensure that. . . . just don't expect to see any 'promo videos'.

Stay tuned.

(August 1984)

THE SMITHS DISCOGRAPHY (UK RELEASES ONLY)

RT131	Hand in Glove/Handsome Devil	7"	May '83
RT136	This Charming Man/Jeane	7"	October '83
RTT136	This Charming Man/Wonderful Woman/Accept Yourself	12"	October '83
RT146	What Difference Does It Make?/Back To The Old House	7"	January '84
RTT146	What Difference Does It Make?//Back To The Old House/ These Things Take Time	12"	January '84
ROUGH 61	The Smiths	LP	February '84
RT130	*Hand In Glove/I Don't Owe You Anything	7"	April '84
RTT130	*Hand In Glove//I Don't Owe You Anything/Jeane	12"	April '84
RT156	Heaven Knows I'm Miserable Now/Suffer Little Children	7"	May '84
RTT156	Heaven Knows I'm Miserable Now//Girl Afraid/Suffer Little Children	12"	May '84
RT166	William, It Was Really Nothing/Please Please Please Let Me Get What I Want	7"	August '84
RTT166	William, It Was Really Nothing//How Soon Is Now?/Please Please Please Let Me Get What I Want	12"	August '84

* With Sandie Shaw

Folio produced by Ron Fry

Photo credits:

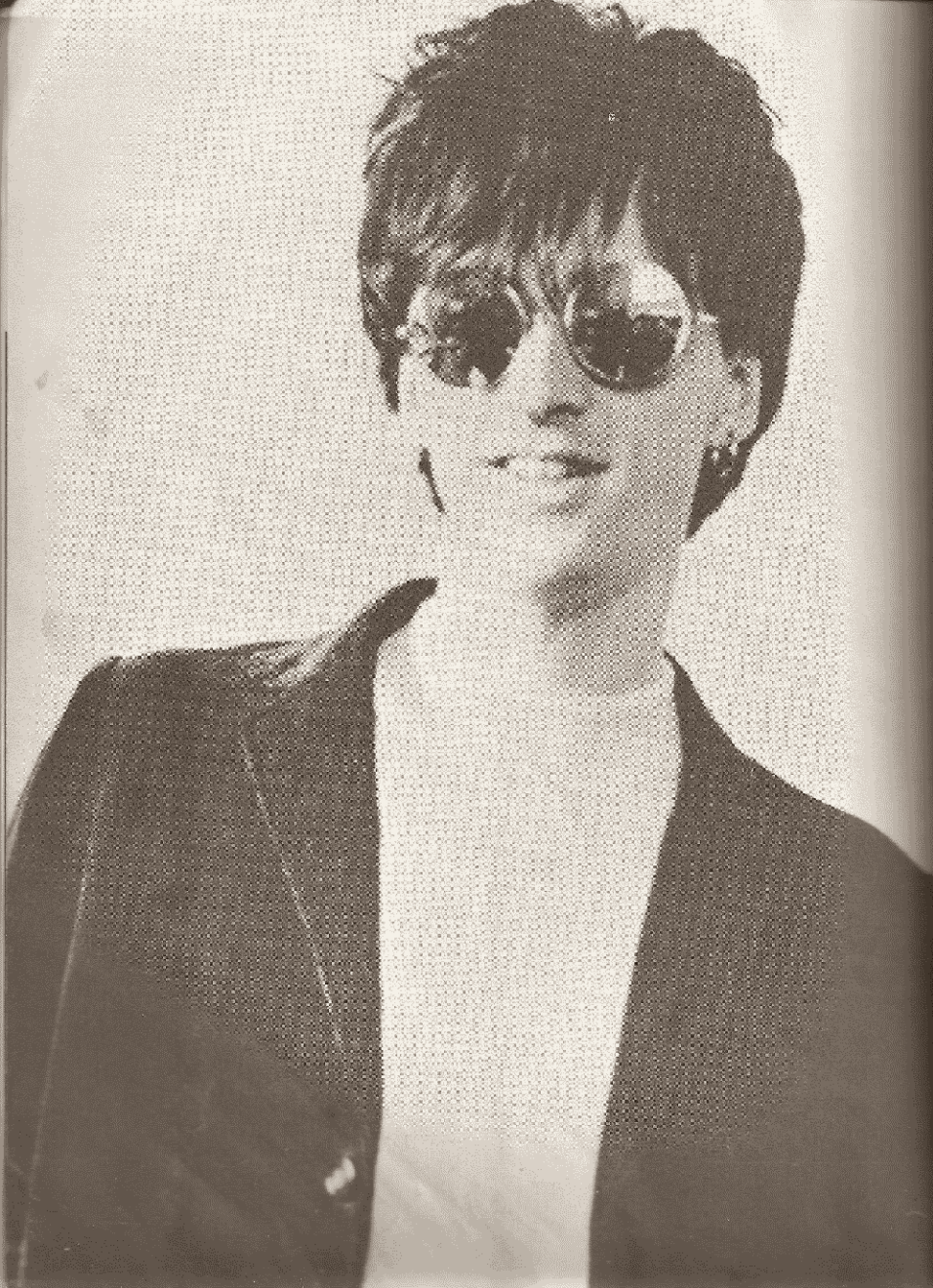
Photo page 4: Andy Catlin.

Photos pages 5 & 7: Paul Slattery.

Photo page 6: Angie Brown.









REEL AROUND THE FOUNTAIN

Words by MORRISSEY
Music by JOHN MARR

C# F G

A

E

It's time the tale were told of how you took a

E E E D C# C# A E E E E E

F#m

D

A

and you made him old

E A A A A A F# E E A A A A F# E D C# C# C#

E

it's time the tale were told of how you took a child

F#m D A G#

— and you made him old — you make him old. —

CHORUS

Gmaj7 F#m Bm Gmaj7

Reel a - round the four-tain slap — me on the pa-ti - o I'll — take it now.

F#m E

oh.

(MIDDLE)

A E F#m A E D A

Fif - teen min-utes with _ you _ well _ I would-n't say _ no oh peo-

This system contains the first two staves of music. The top staff is the vocal line with lyrics. Above it are guitar chord diagrams for A, E, F#m, A, E, D, and A. The bottom two staves are piano accompaniment.

E/G# D




_ ple said _ that you were vir - tual-ly dead and they were so _ wrong.

This system contains the second two staves of music. The top staff is the vocal line with lyrics. Above it are guitar chord diagrams for E/G# and D. The bottom two staves are piano accompaniment.

E A E F#m A

Fif - teen min-utes with _ you _ Oh _ I _

This system contains the third two staves of music. The top staff is the vocal line with lyrics. Above it are guitar chord diagrams for E, A, E, F#m, and A. The bottom two staves are piano accompaniment.

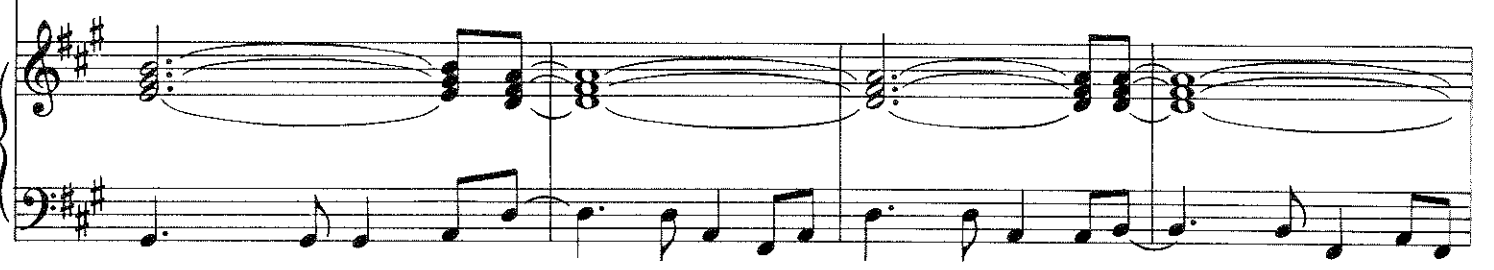
E  D  A 



would-n't say _____ no oh peo - ple said _____ that you were ea -



E/G#  D  Bm7 

_____ si-ly led _____ and they were half _____ right oh _____ they _____



D  Bm7 

oh they were half _____ right _____ oh. _____



The first system of music features a guitar part at the top with two chords: D (open D) and Bm7 (B minor 7). Below this is a piano accompaniment consisting of a treble and bass clef. The treble clef part has a melodic line with slurs and ties, while the bass clef part provides a steady rhythmic accompaniment with eighth and quarter notes.

The second system of music continues the guitar part with chords D and E. The piano accompaniment continues with similar melodic and rhythmic patterns. The system concludes with a vocal line starting with the lyric '1. It's'.

VERSE 1 + CHORUS: (Repeat)

MIDDLE: Fifteen minutes with you
 Oh I wouldn't say no
 People see no worth in you
 Oh but I do

VERSE 2: I dreamt about you last night
 And I fell out of bed twice
 You can pin and mount me like a butterfly
 But take me to the haven of your bed
 Was something that you never said
 Two lumps, please
 You're the bee's knees
 But so am I.

CHORUS: Meet me at the fountain
 Shove me on the patio
 I'll take it slowly.

MIDDLE: (Repeat as 2^o)

YOU'VE GOT EVERYTHING NOW

Words by MORRISSEY
 Music by JOHNNY MARR

E7(+9) D7(+9) F#m7

The first system of music features a piano accompaniment with a treble and bass clef. Above the treble clef, three guitar chord diagrams are provided: E7(+9) (x223333), D7(+9) (xx0232), and F#m7 (234567). The melody in the treble clef consists of chords and a few notes, while the bass clef provides a rhythmic accompaniment.

F#m7

The second system continues the piano accompaniment. A guitar chord diagram for F#m7 (234567) is shown above the treble clef. The vocal line begins with the lyrics "1. As mer - ry as the days".

1. As mer - ry as the days

C#m7 Emaj7


The third system continues the piano accompaniment. Two guitar chord diagrams are shown: C#m7 (234567) and Emaj7 (456789). The vocal line continues with the lyrics "were long I was right and you were wrong".

— were long — I was right — and you were — wrong —

F#m7

The first system of musical notation. It consists of three staves: a vocal line in treble clef, and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with a dotted quarter note followed by a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C#m7

The second system of musical notation. It consists of three staves: a vocal line in treble clef, and a piano accompaniment in grand staff. The vocal line contains the lyrics "Back at the old grey school I would win and you would". The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

F#m7

The third system of musical notation. It consists of three staves: a vocal line in treble clef, and a piano accompaniment in grand staff. The vocal line contains the lyrics "lose" and "but". The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

(CHORUS)

C#m7

A

G#m

F#m7

you've got ev - ery - thing now,

C#m7

A

G#m

F#m7

you've got ev-ery-thing now and what a

C#m7

Emaj7

F#m7

ter - ri - ble mess I've made of my life

C#m7 A G#m B

oh what a mess I've made of my life

(MIDDLE)

E B A B F#m7

No I've ne-ver had a job be - cause I've ne-ver want - ed one

E/G# A B

I've seen you smile but I've ne-ver real - ly heard you

MIDDLE: So who is rich and who is poor?
(cont.) I cannot say,

You are your mother's only son
 And you're a desperate one

But I don't want a lover
 I just want to be seen
 In the back of your car
 (C#m7)

VERSE 2: A friendship sadly lost?
 Well, this is true. . . . and yet, it's false

Did I ever tell you, by the way
 I never did like your face

CHORUS: *(Repeat)*

MIDDLE: No, I've never had a job
 Because I'm too shy
 I've seen you smile
 But I've never really heard you laugh
 So who is rich and who is poor?
 I cannot say
 You are your mother's only son
 And you're a desperate one
 But I don't want a lover
 I just want to be tied
 To the back of your car.
(fade on E / D / A / C / D)

MISERABLE LIE

Words by MORRISSEY
Music by JOHNNY MARR

Chords: D, A, G, D, A, G

1. So good-by

Chords: D, A, G, D, A, G

please — stay with your own kind

Chords: D, A, G, D, A, G

and — I'll — stay with

D A G D A G

there's some-thing a-gainst us, it's not time

D A G D A G

it's not time so good-bye

D A G D A G

good-bye good-bye good-bye I know

B A B D A F#m

2. I _____ need hard - ly _____ say _____ how much I

This system contains the first line of music. It features a vocal line with lyrics, guitar chord diagrams for B, A, B, D, A, and F#m, and a piano accompaniment with treble and bass staves.

B A B D A F#m

love your ca - su - al way _____ oh but

This system contains the second line of music. It features a vocal line with lyrics, guitar chord diagrams for B, A, B, D, A, and F#m, and a piano accompaniment with treble and bass staves.

B A B D A F#m

please put your tongue _____ a - way _____ a lit - tle

This system contains the third line of music. It features a vocal line with lyrics, guitar chord diagrams for B, A, B, D, A, and F#m, and a piano accompaniment with treble and bass staves.

B A B D A F#m

high - er and we're well a - way _____ the dark

B A B D A F#m

nights are draw - ing in _____ and your

B A B D A F#m

hum - our is as black as them. _____ I look at

B A B D A F#m

yours — you laugh at mine and

B A B D A F#m

love is just a mis - er - able lie. (You have des -)

VERSE 2: You have destroyed my flower-like life
 (Cont.) Not once – but twice
 You have corrupt my innocent mind
 Not once – but twice
 I know the wind-swept mystical air
 It means: I'd like to see your underwear
 I recognise that mystical air
 It means: I'd like to seize your underwear
 What do we get for our trouble and pain?
 Just a rented room in Whalley Range
 Into the depths of the criminal world
 I followed her. . . .

(cont.) I need advice, I need advice
 Because nobody ever looks at me twice
 I'm just a country-mile behind
 The world
 I'm just a country-mile behind
 The whole world
 So take me when you go.

PRETTY GIRLS MAKE GRAVES

Words by MORRISSEY
Music by JOHNNY MARR

1. Up - on the sand — up - on the bay —

“There is a quick and ea - sy way,” you say, — be - fore you il - lus - trate — I'd rath - er

state I'm not the man — you think I

The score includes guitar chord diagrams for Bm, D, A, G, and includes a piano accompaniment with treble and bass staves.

Bm D A Bm D A Bm D A

am I'm not the man you think I am _____ and

This system contains the first line of music. It features a vocal line with guitar chord diagrams (Bm, D, A, Bm, D, A, Bm, D, A) above it. The lyrics are "am I'm not the man you think I am _____ and". Below the vocal line is a piano accompaniment consisting of a right-hand part with chords and a left-hand part with a simple bass line.

Bm G A Bm D A Bm D A

sor-row's na - tive _____ son he will not smile for an-y - one, _____

This system contains the second line of music. It features a vocal line with guitar chord diagrams (Bm, G, A, Bm, D, A, Bm, D, A) above it. The lyrics are "sor-row's na - tive _____ son he will not smile for an-y - one, _____". Below the vocal line is a piano accompaniment consisting of a right-hand part with chords and a left-hand part with a simple bass line.

Bm D A Bm G A Bm D A

_____ and pret-ty girls make graves. _____

This system contains the third line of music. It features a vocal line with guitar chord diagrams (Bm, D, A, Bm, G, A, Bm, D, A) above it. The lyrics are "_____ and pret-ty girls make graves. _____". Below the vocal line is a piano accompaniment consisting of a right-hand part with chords and a left-hand part with a simple bass line.

(BRIDGE)



Oh _____ oh _____



(8va) oh _____

VERSE 2: End of the pier, end of the bay
 You tug my arm and say: "Give in to lust,
 Give up to lust, oh heaven knows we'll
 Soon be dust. . . ."
 "I'm not the man you think I am
 I'm not the man you think I am."
 And Sorrow's native son
 He will not rise for anyone
 ♯And pretty girls make graves.

VERSE 3: I could have been wild and I could have
 been free
 But Nature played this trick on me
 She wants it Now
 And she will not wait
 But she's too rough
 And I'm too delicate
 Then, on the sand
 Another man, he takes her hand
 A smile lights up her stupid face
 (And well, it would)
 I lost my faith in Womanhood
 I lost my faith in Womanhood
 I lost my faith

BRIDGE: (Repeat)

BRIDGE: (Repeat) + Ad Lib Vox on F#7
 (fade: F#m / D
 F#

THE HAND THAT ROCKS THE CRADLE

Words by MORRISSEY
Music by JOHNNY MARR

C F G A/C# D/F# E/G# A/C# D/F# E/G#

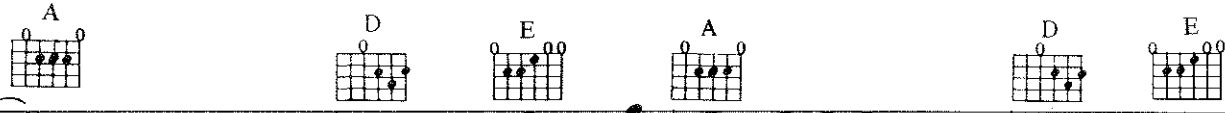
A E A F# A F# E A F# A - A E - A F# A F#

A D E A D E

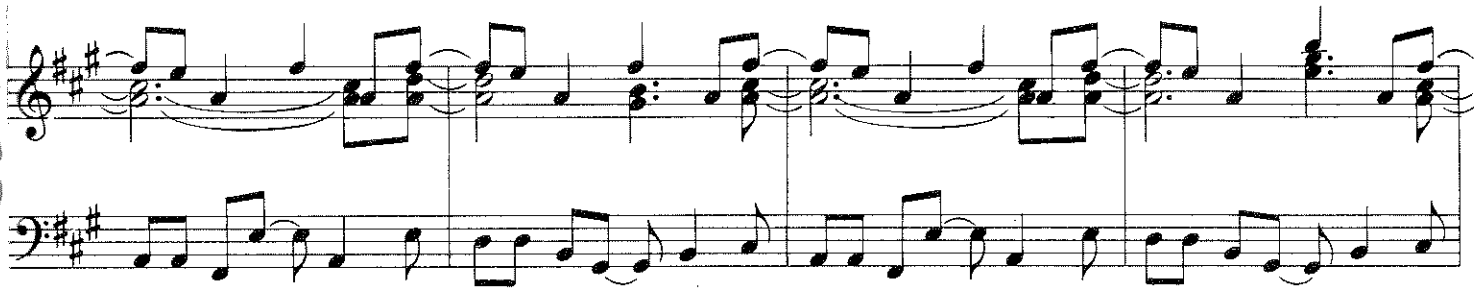
A D E A D E

1. Please don't cry

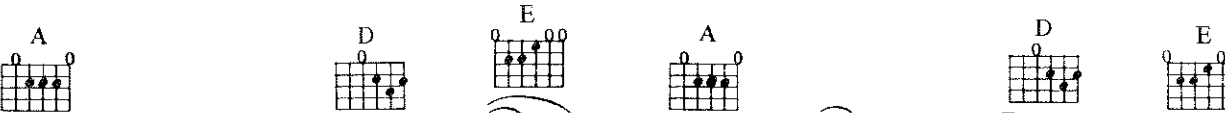
A D E A D E



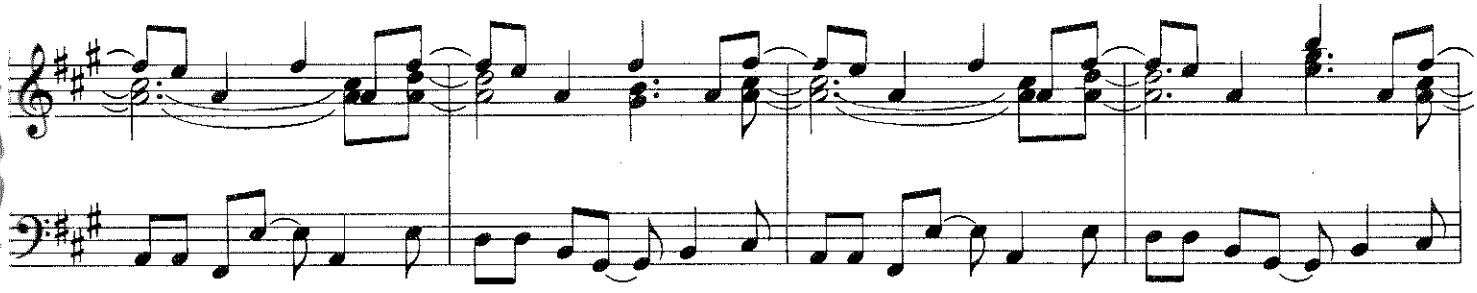
for the ghost and the storm out - side will




A D E A D E



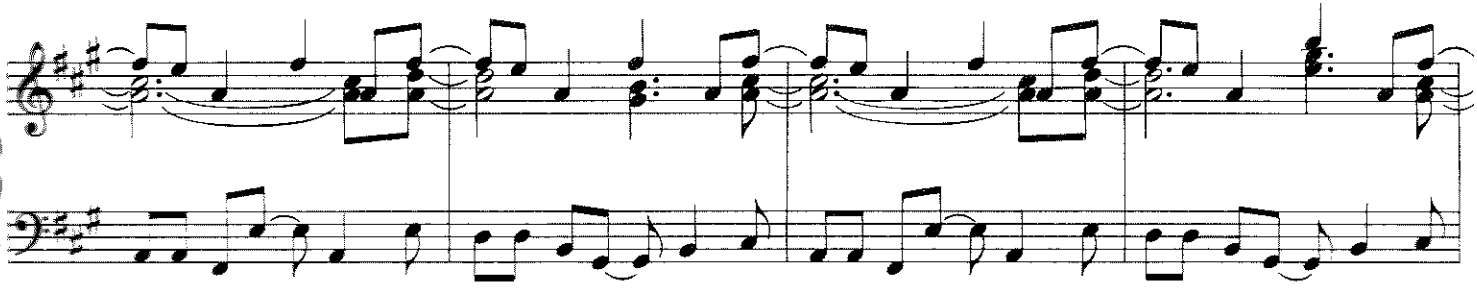
not in - vade this sa - cred shrine nor in - fil - trate your mind my



A D E A D E



life down I shall lie if the bo - gey man should try to



A D E A D E

play tricks on your sa-cred mind to tease, tor - ment and tan - ta - lise

This system contains the first line of music. It features a vocal line with guitar chord diagrams (A, D, E, A, D, E) above it. Below the vocal line is a piano accompaniment consisting of a right-hand melody and a left-hand bass line. The key signature has two sharps (F# and C#).

A D E A D E

waver - ing sha-dows loom a pi - a - no plays in an emp - ty room, - there'll be

This system contains the second line of music. It features a vocal line with guitar chord diagrams (A, D, E, A, D, E) above it. Below the vocal line is a piano accompaniment consisting of a right-hand melody and a left-hand bass line. The key signature has two sharps (F# and C#).

A D E A D E

blood on the clea-ver to - night and when dark - ness lifts and the room is bright, - I'll

This system contains the third line of music. It features a vocal line with guitar chord diagrams (A, D, E, A, D, E) above it. Below the vocal line is a piano accompaniment consisting of a right-hand melody and a left-hand bass line. The key signature has two sharps (F# and C#).

A D E A D E

still be by your side for you are all that matters and I'll

This system contains a vocal line with guitar chord diagrams (A, D, E) above it, and a piano accompaniment consisting of a grand staff with treble and bass clefs.

A D E A D E

love you till the day I die there never need be long-ing in your eyes

This system continues the musical notation from the first system, featuring the same vocal line with guitar chords and piano accompaniment.

A D E A D E

As long as the hand that rocks the cradle is

A D E

mine.

VERSE 2: Ceiling shadows shimmy by
 And when the wardrobe towers like a beast
 of prey
 There's sadness in your beautiful eyes
 Your untouched, unsoiled, wonderous eyes
 My life down I shall lie
 Should restless spirits try
 To play tricks on your sacred mind
 I once had a child, it saved my life.
 But whom I never even gave a name
 I just looked into his wonderous eyes
 And said, "Never never never again."
 All too soon I did return
 Just like a moth to a flame

(cont.)

So rattle my bones all over the stones
 Because I'm only a beggar-man whom
 nobody owns
 See how words as old as sin
 Fit me like a glove
 I'm here and here I'll stay
 Together we lie, together we pray
 There never need be longing in your eyes
 As long as the hand that rocks the cradle
 is mine.

+ Climb upon my knee sonny boy
 Although you're only three sonny boy
 (etc Ad Lib Vox to fade)

STILL ILL

Words by MORRISSEY
Music by JOHNNY MARR

Capo 4th FRET

(n.c.) 1.2.3. 4.

I de -

C#m7 A B

cree to - day that life is sim - ply tak - ing and not giv -

A G#m7 C#m7 A B

ing, Eng - land is mine it owes me a liv - ing,

A G#m C#m7 A

but ask me why and I'll spit in your eye,

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: A (0 2 2 2 0 0), G#m (2 3 3 2 0 0), C#m7 (0 2 2 2 0 0), and A (0 2 2 2 0 0). The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

B A G#m C#m7

oh ask me why and I'll

This system contains the next four measures. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: B (2 4 4 2 0 0), A (0 2 2 2 0 0), G#m (2 3 3 2 0 0), and C#m7 (0 2 2 2 0 0). The piano accompaniment continues with chords and moving lines.

A B A G#m

spit in your eye. But we

This system contains the final four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: A (0 2 2 2 0 0), B (2 4 4 2 0 0), A (0 2 2 2 0 0), and G#m (2 3 3 2 0 0). The piano accompaniment concludes with chords and moving lines.

E A B

— can-not cling to the old — dreams an - y - more, — no we —

G#m7 E A B

— can-not cling — to those — dreams. — (2. Does the)

VERSE 2: Does the body rule the mind
 Or does the mind rule the body?
 I dunno. . . .
 Under the iron bridge we kissed
 And although I ended up with sore lips
 It just wasn't like the old days anymore
 No, it wasn't like those days
 Am I still ill?

VERSE 3: Does the body rule the mind
 Or does the mind rule the body?
 I dunno. . . .
 Ask me why, and I'll die
 Ask me why, and I'll die
 And if you must go to work tomorrow
 Well, if I were you I wouldn't bother.

VERSE 4: For there are brighter sides to life
 And I should know because I've seen them
 But not very often. . . .
 Under the iron bridge we kissed
 And although I ended up with sore lips
 It just wasn't like the old days anymore
 No, it wasn't like those days
 Am I still ill?

BRIDGE: E / A / B / G#m / E / A / B
 + Oh am I still ill?

INTRO: (Repeat) — END on C#m7

HAND IN GLOVE

Words by MORRISSEY
Music by JOHNNY MARR

CAPo 3rd FRET

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music. Each system includes a guitar part with chords and a capo instruction, a vocal line with lyrics, and a piano accompaniment. The guitar part uses a capo on the 3rd fret. The piano accompaniment features a steady bass line and chords that support the vocal melody.

System 1: Chords: F9, Eb, Bb, F9. Lyrics: 1. Hand in glove the sun

System 2: Chords: Eb, Bb, Gm, Eb, F, Cm9, Eb, Gm/Bb. Lyrics: shines out of our be - hinds, no it's not like an - y oth - er love

System 3: Chords: Gm, Eb, F, Cm9, Bb, Gm, Eb, F, Cm9.

Eb Gm/Bb Gm Eb F Cm9 Bb
 This one is differ-ent be-cause it's us, _____

VERSE 2: Hand in glove
 We can go wherever we please
 And everything depends upon
 How near you stand to me

VERSE 3: And if the people stare
 Then the people stare
 I really don't know and I really don't care

INTRO: (Repeat)

VERSE 4: Hand in glove
 The Good People laugh
 Yes, we may be hidden by rags
 But we have something they'll never have

VERSE 5: Hand in glove
 The sun shines out of our behinds
 Yes we may be hidden by rags
 But we've something they'll never have

VERSE 3 + INTRO: (Repeat)

VERSE 6: So, hand in glove I stake my claim
 I'll fight to the last breath

If they dare touch a hair on your head
 I'll fight to the last breath

VERSE 7: The Good Life is out there, somewhere
 So stay on my arm, you little charmer

But I know my luck too well
 And I'll probably never see you again.

INTRO: (Repeat) to END on Gm7(sus4)

WHAT DIFFERENCE DOES IT MAKE?

Words by MORRISSEY
Music by JOHNNY MARR

CF Bm D E D

Handwritten bass notes: B D F# A B F# A D F# A B F# A E G# B E A D F#

Bm D

1. All men have secrets and here is mine

E D Bm

so let it be known for we have been through hell

D E D Bm

and high tide I think I can re - ly on you.

This system contains the first four measures of the piece. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line are four guitar chord diagrams: D (open), E (open), D (open), and Bm (open). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

D E D

And yet you start to re - coil hea - vy words are so light - ly thrown.

This system contains the next four measures. It continues the vocal line and piano accompaniment. Above the vocal line are three guitar chord diagrams: D (open), E (open), and D (open). The piano accompaniment continues with chords and a bass line.

Bm D

but still I'd leap in front of a

This system contains the final four measures of the piece. It continues the vocal line and piano accompaniment. Above the vocal line are two guitar chord diagrams: Bm (open) and D (open). The piano accompaniment concludes with chords and a bass line.

(CHORUS)

E D B E

fly - ing bul-let for you. So what dif - ference does it make?

The first system of the chorus features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "fly - ing bul-let for you. So what dif - ference does it make?". Above the vocal line are four guitar chord diagrams: E (open), D (open), B (open), and E (open). The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

F#

1 A 2 A

Musical notation for the second system of the chorus, including vocal line and piano accompaniment.

The second system continues the chorus. The vocal line has a treble clef and two sharps. It features a first ending marked "1" and a second ending marked "2", both leading to an A chord. Above the vocal line are guitar chord diagrams for F# (open) and two versions of the A chord (first and second fingerings). The piano accompaniment continues with chords and moving lines.

G#m E F# G#m

It makes none but now you have gone

The third system concludes the chorus. The vocal line has a treble clef and two sharps. The lyrics are "It makes none but now you have gone". Above the vocal line are four guitar chord diagrams: G#m (open), E (open), F# (open), and G#m (open). The piano accompaniment continues with chords and moving lines.

and you must be look - ing ve - ry old to - night.

VERSE 2: The devil will find work for idle hands to do
I stole and I lied, and why? Because you asked me to
Now you make me feel so ashamed because I've only got two hands
Well I'm still fond of you.

CHORUS: So what difference does it make?
So what difference does it make?
It makes none
But you have gone
And your prejudice won't keep you warm tonight.




VERSE 3: The devil will find work. . . me to
But now you know the truth about me
You won't see me anymore
Well I'm still fond of you, oh, oh, oh.

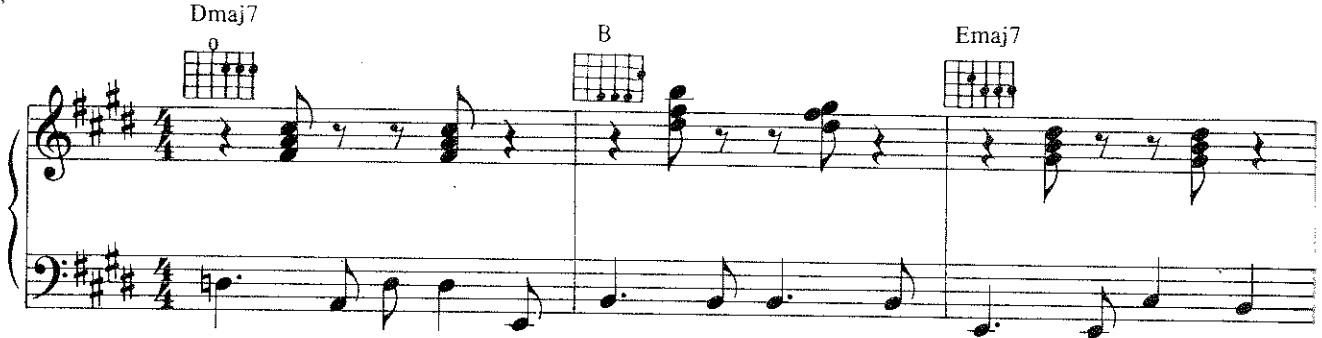
CHORUS: But no more apologies
No, no more apologies
I'm too tired
I'm so sick and tired
And I'm feeling very sick and ill today
But I'm still fond of you, oh, oh.


I DON'T OWE YOU ANYTHING

Words by MORRISSEY
 Music by JOHNNY MARR

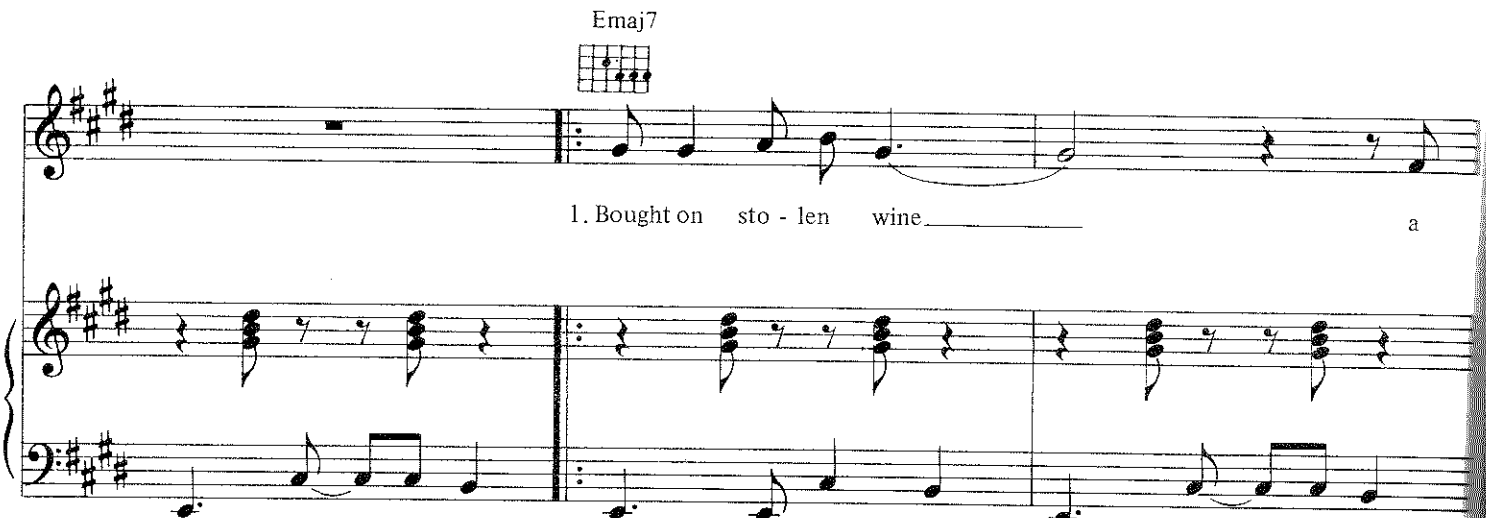
Capo 4th Fret


Dmaj7  B  Emaj7 



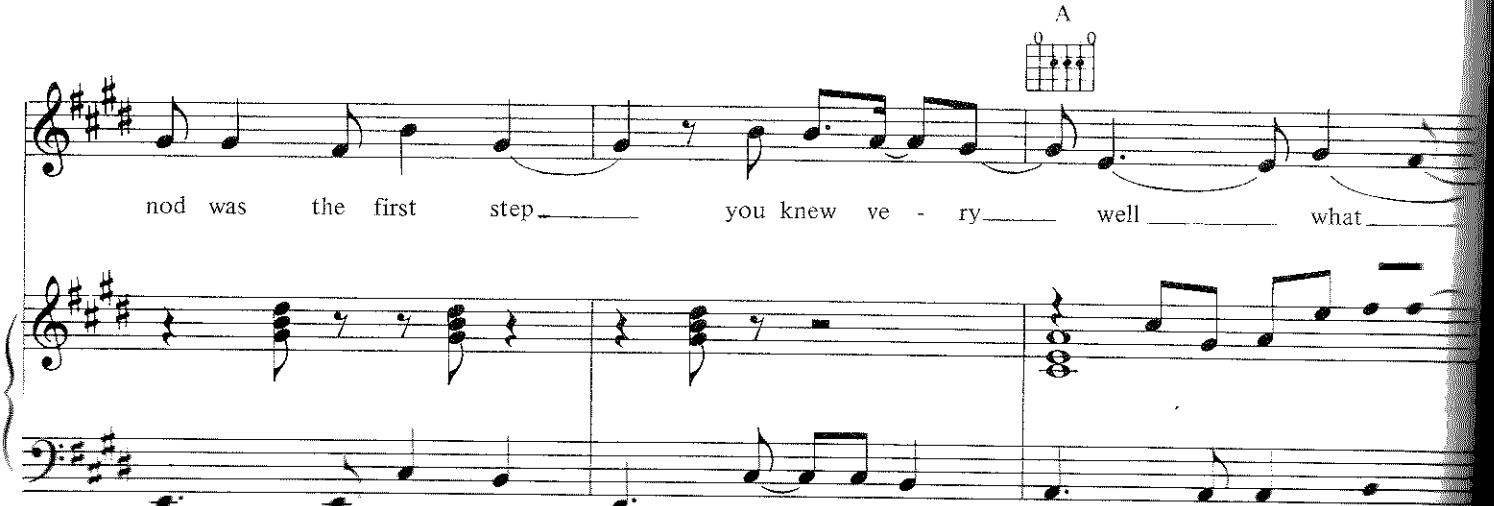
Emaj7 

1. Bought on sto - len wine _____ a



A 

nod was the first step _____ you knew ve - ry _____ well _____ what



B

Emaj7

Musical staff with guitar chord diagrams for B and Emaj7. A first ending bracket is shown above the staff.

was com- ing next.

Piano accompaniment for the first system, including treble and bass clefs.

(CHORUS)

2

Amaj7

B

Musical staff with guitar chord diagrams for Amaj7 and B. A second ending bracket is shown above the staff.

Did I real - ly walk all this way

Piano accompaniment for the second system, including treble and bass clefs.

Emaj7

Ebmaj7

Dmaj7

Musical staff with guitar chord diagrams for Emaj7, Ebmaj7, and Dmaj7.

just to

Piano accompaniment for the third system, including treble and bass clefs.

B Emaj7

hear you say "Oh I don't

Amaj7 B Emaj7

want to go out to-night."

Ebmaj7 Dmaj7 B

"Oh I don't want to go out to-night."

C#m7



Dmaj7



Oh but you will for you must.

B



Emaj7



G#m7



E



G#m/D#



A



Emaj7



C#m7



I don't owe you an-y - thing no

G#m7 C#m7 G#m7 E G#m/D# A

but you owe me some - thing, re - pay me

Dmaj7 B

now. (2. you should ne - ver)

VERSE 2: You should never go to them
 Let them come to you
 Just like I do
 You should not go to them
 Let them come to you
 Just like I do

CHORUS: (Repeat)

VERSE 3: Too freely on your lips
 Words prematurely sad
 Oh but I know what will make you smile tonight.

Life is never kind
 Life is never kind
 Oh but I know what will make you smile tonight.

END: Emaj7 / Ebmaj7 / Dmaj7 / B / Emaj7

SUFFER LITTLE CHILDREN

Words by MORRISSEY
Music by JOHNNY MARR

Dmaj7 Amaj7(+6) Dmaj7 Amaj7(+6)

Dmaj7 Amaj7(+6) Bm7 Dmaj7 C#m7

Dmaj7 Amaj7(+6) Dmaj7 Amaj7(+6)

1. Ov - er the moors _____ take me to the moors _____

Dmaj7 Amaj7(+6) Bm7 Dmaj7 C#m7

dig a shal - low _____ grave and I'll lay me down

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The guitar chords are Dmaj7, Amaj7(+6), Bm7, Dmaj7, and C#m7. The lyrics are "dig a shal - low _____ grave and I'll lay me down".

Bm7 E G#m7 G

Les - ley Anne _____ and your _____ pret - ty white beads _____ oh

The second system continues the musical piece. The guitar chords are Bm7, E, G#m7, and G. The lyrics are "Les - ley Anne _____ and your _____ pret - ty white beads _____ oh".

A Bm7 D E

John you'll ne - ver be a man _____ and you'll ne - ver see _____ your _____

The third system concludes the musical piece. The guitar chords are A, Bm7, D, and E. The lyrics are "John you'll ne - ver be a man _____ and you'll ne - ver see _____ your _____".

Bm7 E G#m7 G

home home a - gain

A Bm7 D E

Oh Man - ches - ter so much to ans - wer for.

VERSE 2: Edward, see those alluring lights?
Tonight will be your very last night.
A woman said, "I know my son is dead
I'll never rest my hands on his sacred
head."

Hindley wakes and Hindley says:
"Wherever he has gone, I have gone."

VERSE 3: But fresh lilaced moorland fields
Cannot hide the stolid stench of death
Hindley wakes and Hindley says:
"Whatever he has done, I have done."

VERSE 4: But this is no easy ride
For a child cries:

"Oh find me . . . find me, nothing more
We're on a sullen misty moor
We may be dead and we may be gone
But we will be right by your side
Until the day you die
This is no easy ride."

VERSE 5: We will haunt you when you laugh
Yes, you could say we're a team
You might sleep
BUT YOU WILL NEVER DREAM!

VERSE 6: Oh Manchester, so much to answer for
Oh Manchester, so much to answer for
Over the moor, I'm on the moor
The child is on the moor.

(etc + Ad lib Vox + Gtr Solo) – Fade

THIS CHARMING MAN

Words by MORRISSEY
 Music by JOHNNY MARR

Bm7 D E

A F#m E A E

1. Punc - tured

Bm7 D E

bi - cy - cle on a hill - side des - o - late

A F#m E A E

will na - ture make a man of me

This system contains the first four measures of the piece. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). Above the vocal line, guitar chord diagrams are provided for the notes: A (022211), F#m (232123), E (022211), A (022211), and E (022211). The lyrics are: "will na - ture make a man of me".

Bm7 D E

yet when in this

This system contains measures 5 through 8. The vocal line continues with the lyrics "yet" and "when in this". The piano accompaniment provides harmonic support. Above the vocal line, guitar chord diagrams are provided for Bm7 (212321), D (022211), and E (022211).

A F#m E A E

charm - ing car this charm

This system contains the final four measures of the piece. The vocal line concludes with the lyrics "charm - ing car this charm". The piano accompaniment ends with a final chord. Above the vocal line, guitar chord diagrams are provided for A (022211), F#m (232123), E (022211), A (022211), and E (022211).

Bm7 D E

ing man. 2. Why

A F#m E A E

pam-per life's com-plex-i-ties when the leather runs smooth on the passenger seat.

Bm7 D E

(3. I would go)

VERSE 3: I would go out tonight
 (4x 3, 2) But I haven't got a stitch to wear
 This man said "It's gruesome
 That someone so handsome should care."

(MIDDLE)

D9 C#m7/E F#m7

A jumped - up pan - try boy _____ who

The first system of music features a vocal line and piano accompaniment. Above the vocal staff are three guitar chord diagrams: D9 (x00000), C#m7/E (x33333), and F#m7 (x33333). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

B7(+9) D9 C#m7/E

ne - ver knew ___ his place, he said re -

The second system continues the vocal and piano accompaniment. Above the vocal staff are three guitar chord diagrams: B7(+9) (x22333), D9 (x00000), and C#m7/E (x33333). The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

F#m7 D

turn the ring _____ (he knows so much a -

The third system concludes the vocal and piano accompaniment. Above the vocal staff are two guitar chord diagrams: F#m7 (x33333) and D (x02321). The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

C#m7/E

1 F#m7

B

bout these things.) He

2 F#m7

(3. I would go)

VERSE 3: (Repeat) + This charming man...

MIDDLE: (Repeat) + Instr.