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the paul weller guitar archive

Due to the extensive technical update, new chords, tabs and lyrics will be delayed but available soon.

what's new?

5 February, 1999

- New additions: [Frightened](#) and [Tin Soldier](#).
- [Heat Wave](#) has been updated with some intro tab.
- There are lots of new additions to the [wanted page](#). Get transcribing!
- PWGA is now (finally) part of the [Weller Web Ring](#).
- Some broken links were fixed.

Old news is available [here](#).

about PWGA

This site consists of transcriptions of songs written or interpreted by Paul Weller, whether with [The Jam](#), [The Style Council](#) or as [a solo performer](#). These are offered for [the purposes of scholarly research](#).

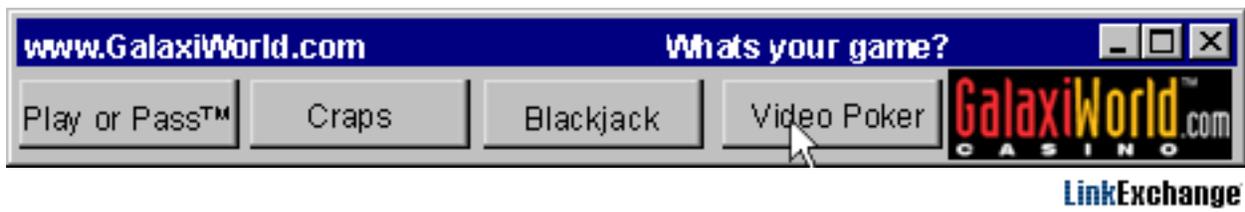
This page is subject to permanent quality checks by users and webmaster. If you find mistakes in lyrics,

tabs or chords, or broken links, [please contact me with your corrections](#). If you have tabs or chords that aren't available on PWGA, [please send them in, too](#).

Note that this site only includes songs written or interpreted by Paul Weller and The Jam and The Style Council. PWGA doesn't house any other transcriptions.

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[Credits](#)

See who worked to make PWGA what it is. Just think, [submit some material](#) and your name could appear here, too.

[FAQ](#)

Frequently Asked Questions about PWGA.

[Legal Statement](#)

PWGA is provided for scholarly research...

[Wanted](#)

Tabs & chords requested by users.

sign the guestbook

[Sign](#) or [view](#) the PWGA guestbook. Courtesy of [LPage](#).

other sites

Ready to leave PWGA? Here are some good [Paul Weller links](#) and [general guitar links](#) you might find useful. Come back soon!

[Weller Ring Homepage](#)



[Previous](#)

[Next Site](#)

[list next five sites](#)

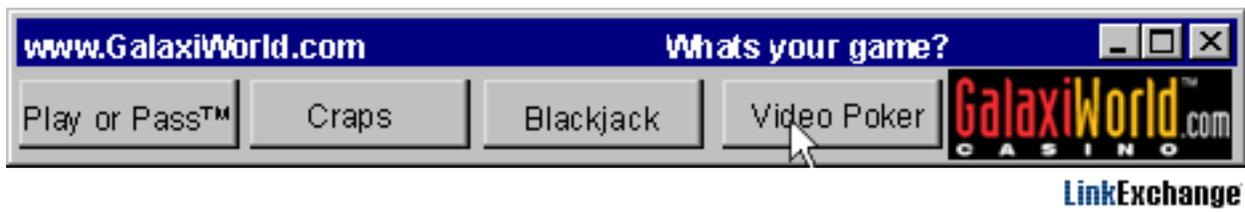
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tabs, chords and lyrics

As outlined in the [designer's statement](#), only the 'front end' of the site has been updated. This page serves as 'glue' between the (new) front end and the (old) back end.

All the tabs, chords and lyrics are searchable, and the navigation elements have been roughly hacked to allow navigation back to the front of the site. Much of the navigation, and particularly the chord window, will be broken. Try and persevere, if you find it too frustrating you can always [view the original PWGA](#) until the new version is complete.

Thanks for your patience and understanding.

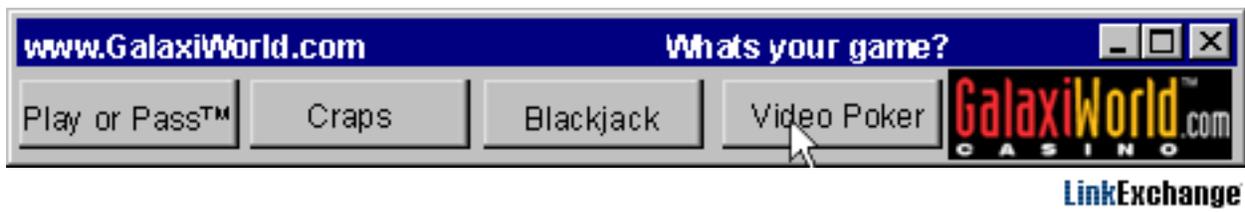
- [guitar tabs and chords](#)
- [bass tab](#)
- [lyrics](#)

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search

Search the full text of PWGA, including lyrics, tabs and chords. [Help on searching](#) is available.

What are you looking for?

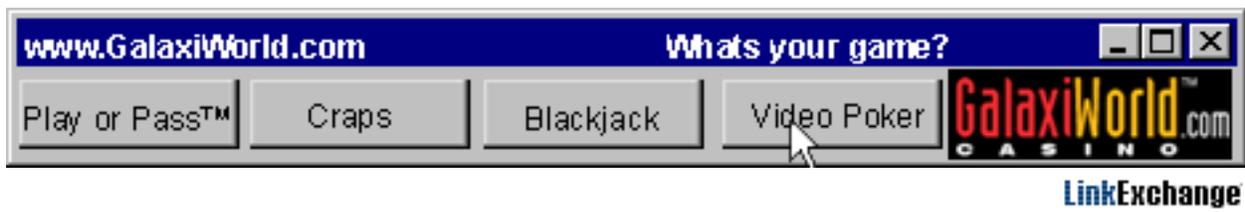
[Excite for Web Servers](#) search engine courtesy of [Excite](#).

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contact

If you have some tabs, chords or lyrics not available on PWGA, or you've seen an error in some, send a message to Christian Korbanka, korbanka@compuserve.com via email or the form below.

If you've seen something you think is more of a technical nature (e.g., an image is missing; or the search engine doesn't work) you might want the [technical contact page](#) instead.

Feedback and suggestions are always welcome.

Your email address:

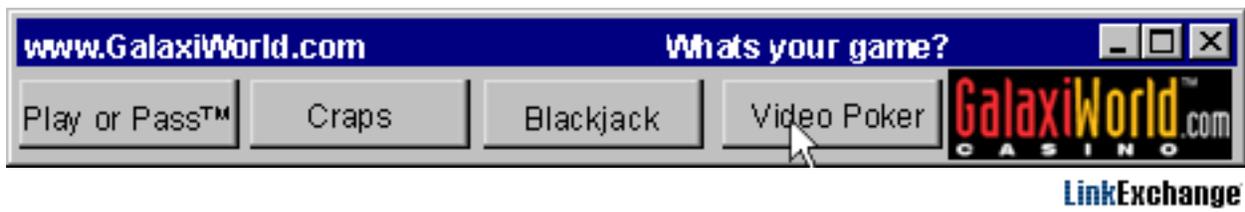
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technical contact

So you've seen an 'orrible bug, like a page is missing or a link is wrong. It would be greatly appreciated if you could send a description of the problem to Dominic Cooney, dominic@liquid3.com.au.

Also, feedback on the design or layout of the site would be good, if you have an opinion about that.

If you don't have something technical in mind, you might want to [contact the site creator](#), Christian Korbanka, instead.

Your email address:

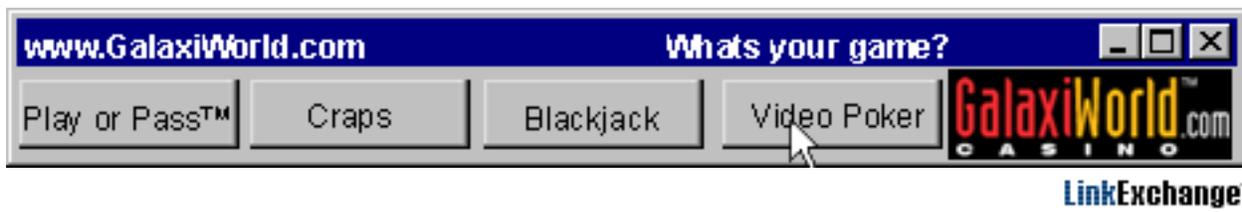
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about the author

Name Christian Korbanka

Date of birth 4 April, 1963

Home Roesrath, Northrhine-Westfalia, Germany

Occupation National economist

Hobbies music, playing guitar (a Fender Stratocaster, no less)

Other favour musicians [Elvis Costello](#), [Oasis](#), [Blur](#), [Pulp](#)

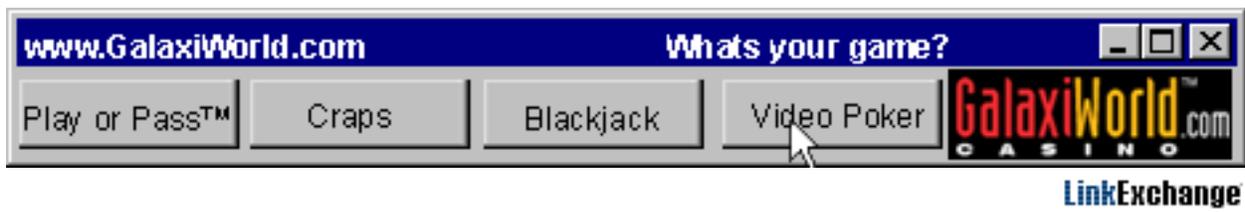
Favourite football team [Vfl Borussia Moenchengladbach](#)

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help on searching PWGA

To perform a basic search, enter some words you would like to find information about and press the search button. Generally, try to provide lots of words describing what you are looking for. For instance, searching for “wild wood” won’t work nearly as well as searching for “guitar tablature for songs off paul weller's album wild wood”

required words

This search engine uses *concepts* more than words. For instance, the documents returned to you might not contain any of your search words, but they will be on the concept your search describes. If you want a word to definitely appear in the resulting documents, just put a plus sign (+) in front of it. For example, “paul weller +scooter” will find documents about Paul Weller that contain the word ‘scooter’.

excluded words

The opposite of required words, and they use a minus sign (-). For instance, “paul weller music -house” will find documents about Paul Weller’s music, but not documents with the word ‘house’ in them.

boolean searching

There are also three special commands, AND, OR, and AND NOT. Basically, AND works exactly like a plus, and AND NOT works exactly like a minus. OR is a little more interesting, it will make sure documents contain one of the words joined by the OR. For example, “talbot AND weller OR fluckery AND NOT "slam slam"” will find documents with ‘talbot’ and ‘weller’ or documents with ‘talbot’ and ‘fluckery’. None of the documents will have ‘slam slam’.

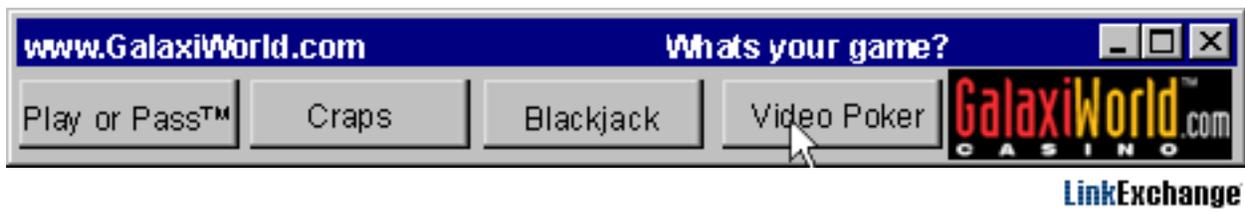
You can also use brackets () to group your AND, OR and AND NOT clauses.

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the planner's dream (goes wrong?)

Greetings fellow Weller enthusiast,

My name is Dominic Cooney, I am redesigning the Paul Weller Guitar Archive, and I thought some words to you, the user, would be appropriate to explain some of the rationale behind my design decisions.

Firstly, nothing has really changed in the way PWGA is being run. I'm completely subservient to Christian Korbanka, who'll still be handling all of your input.

I though PWGA was in need of a redesign for two reasons. Namely,

- the interface that worked well originally had grown unwieldy as topics were added, and
- by freeing Christian Korbanka from having to do HTML, he can concentrate on improving the site's *content*, which is ultimately the most important thing.

As it happens, redoing the site also had a number of positive spin-offs:

- a better URL, pwga.liquid3.com.au
- a second site, so now there will be PWGA on Compuserve and [liquid3](http://liquid3.com)'s server
- more capabilities (e.g. a search engine)
- modern HTML 4.0 and Cascading Style Sheets, resulting in a more accessible site.

Ultimately, of course, you (the user) will decide what the user interface should be like. If there's something you don't like, or you want a feature added, you can [contact me](#) and I'll fix it.

As you'll read below, the site isn't completely updated yet. I'd appreciate feedback on the user interface, and I thought you would like to start using features like the search engine right away. The rest of the site is being upgraded presently. In the mean time, the original 'back end' is accessible through the new front end, but if you want to wait until the *whole* site is ready, the original PWGA is still up at the original address, ourworld.compuserve.com/homepages/korbanka/.

phase one

Phase one is complete. It features:

- a demonstration of the new user interface, (feedback would be appreciated)
- the foundation of a new organisation, dispensing the large navigation lists of the original

- a search engine.

phase two

Phase two will be complete soon. It will feature:

- the whole site, updated, under a unified user interface
- a new chord chart window
- a better file nomenclature
- fixes of any bugs left over from phase one.

phase three

- bug fix from phase two
- thorough site checks

the future

After phase three the site will be completely 'working' again, the user interface will become static and my job will be mostly to integrate and index new content as it becomes available, and to fix errors when they occur. Of course, the site content will be updated during phase one, two and three, so keep checking back often. I envisage phase three will be complete in a couple of weeks, at the most.

For now, feel free to get acquainted with the new look. I sincerely hope it will make the brilliant material in the site more accessible to you. In the mean time, if you see any loose ends please report them.

Cheers,
Dominic Cooney

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Do you have [a suggestion](#)? Or are you experiencing [technical problems](#)? Let us know!

Frightened

by Paul Weller

"Frightened" by Paul Weller

W+M: Weller

Transcription by ldb addedni.gov.uk

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##

G C9
I shake and foam, underneath my sheet
G E(7)
The sunlight rising from my head down to my feet
C(M7) D G
Telling me to rise and face the light again
G C9
I plea to dawn, don't make me move
G E(7)
I just wanna vanish and forget all that's true
C Cm
Just one more night and I'll be alright

C D
Waiting to be everything you want
C D
I wish I was the man you thought I was
C D
Waiting to fly up on eagle's wings
C G A
If truth be told I'm not that bold - at all

Chorus:

G Bm
I'm more frightened - white lightning
C Cm
So sudden and blinding - but no more enlightening
G
Just a little more frightening

Gonna get you back, gonna get you soon
Just gotta catch up for my world to resume

You're The Best Thing

To see the light and hold you tight while you dream
I stand alone, so does everyone

It brings us closer as a strangest ensemble
So near so far, like distant stars

M8

(2nd Chorus)

I'm just frightened, of this morning light, yeah
And all the roads that lead back
Lead back to where's lonely - lonely

(chorus)

This page is maintained by [Christian Korbanka](#) | E-mail address: korbanka@compuserve.com | Last update: 1999-02-05



What's New [in 1997](#) [in 1996](#)

November, 8th:

new Bass tab for [Brand New Start](#) by Paul Weller. Transcription by *Werner Kreyes*.

November, 3rd:

new Chords for [Brand New Start](#) by Paul Weller. Transcription by *Keith Lewington*. Bass tabs for [Peacock Suit](#). Transcription by *Werner Kreyes*.

October, 20th:

new Improvement of [Saturday's Kids](#) by The Jam by *Jonathan Wilcock*. Improvement on [A Year Late](#) by Paul Weller by *Steve McEvoy*. Improvement of [Pretty Green](#) by The Jam by *LW Rawlings*. Bass tabs for [Out Of The Sinking](#), [The Changingman](#), [Time Passes...](#). All transcriptions by *Werner Kreyes*.

October, 8th:

new Chords for [Pretty Green](#) and [Scrape Away](#) by The Jam. Transcription by *Jeff Brake*.

October, 6th:

new Bass tab for [Above The Clouds](#) by Paul Weller. Transcription by *Manuel Zanzi*.

October, 5th:

new Chords for [David Watts](#) by The Jam. Transcription by *Danny*. Bass tab for [Strange Town](#) by The Jam. Transcription by *David Tucker*. Missing chords for [Everything Has A Price To Pay](#) by Paul Weller. Transcription by *Gary Parkinson*.

September, 16th:

new Chords for [As You Lean Into The Light](#) by Paul Weller.

September, 13th:

new Improvement of [Brushed](#) and suggestion for [Mermaids](#) by *Danny*. Both titles by Paul Weller.

September, 2nd:

new Bass Tab for [Broken Stones](#) by Paul Weller. Transcription by *Werner Kreyes*.

August, 17th:

new Chords for [Golden Sands](#) by Paul Weller. Improvement of [Heavy Soul](#) and [Mermaids](#) by Paul Weller.

August, 8th:

new Chords and tabs for [Big Bird](#) and [Get Yourself Together](#) by The Jam. Transcription by *Ian Chalmers*. Another version of [Shopping](#) by The Jam. Transcription by *Ian Chalmers*. Improvement of [In The City](#), [Private Hell](#) and [The Butterfly Collector](#) by The Jam. Improvement by *Ian Chalmers*. A correction on [Sunflower](#) by Paul Weller. Correction by *Ian Chalmers*. Bass tab for [All The Pictures On The Wall](#) by Paul Weller. Transcription by *Werner Kreyes*.

July, 31st:

new Chords for [Dream Time](#) and [But I'm Different Now](#) by The Jam. Transcription by *Mike Sherwill*.

July, 23rd:

new Chords for [Ain't No Love In The Heart Of The City](#) by Paul Weller. Chords for [In Love For The First Time](#) by The Style Council. Transcription by *Rebecca Finlayson*.

July, 20th:

new Bass tabs for [Ain't No Love In The Heart Of The City](#) by Paul Weller. Lyrics for [Ain't No Love In The Heart Of The City](#) by Paul Weller. Transcriptions by *Werner Kreyes*.

July, 10th:

new Tab for [Liza Radley](#) by The Jam. Transcription by *Simon Hawes* and *Mike Berry*.

June, 26th:

new Addition of a new page named [Weller Equipment](#) providing information about Weller's guitars, amps and effects.

June, 21st:

new Chords for [Here Comes The Weekend](#) by The Jam. Transcription by *John T. Roberts*. Intro riff for [It's Too Bad](#) by The Jam. Sent by *Thomas R. Hall*.

June, 10th:

new Chords and some tabs for [Little Boy Soldiers](#) by The Jam.

May, 31st:

new Chords for [Time For Truth](#) and [Saturday's Kids](#) by The Jam. Improvements including tabs of [English Rose](#) by The Jam. Tabs by *Ross Drayton*. More corrections on [Girl On The Phone](#) by *Antony Granger*.

May, 26th:

new Some corrections on [Girl On The Phone](#) and [Private Hell](#) by The Jam.

May, 24th:

new Another versions and some improvements including tabs of [Whirlpool's End](#) by Paul Weller. Sent by *Luc Gravely*.

May, 20th:

new Improvement of [You Do Something To Me](#), [Porcelain Gods](#) and [Woodcutters Son](#) by Paul Weller.

May, 17th:

new Addition of a chord chart window. Improvement of [Broken Stones](#), [Wings Of Speed](#) and [Whirlpool's End](#) by Paul Weller. Some minor corrections on [Speak Like A Child](#) by The Style Council. Corrections by *Antony Granger*.

May, 15th:

new Lyrics for [Funeral Pyre](#) by The Jam. Sent by *Paul Carey*.

May, 9th:

new Chords for [Heat Wave](#) by The Jam. Transcription by *Ross Drayton*. tabs for [Foot Of The Mountain](#) by Paul Weller. Transcription by *N.N.*

April, 19th:

new Chords for [Girl On The Phone](#) by The Jam. Transcription by *Thomas R. Hall*. Improvement of chords and some tabs for [Tales From The Riverbank](#) by The Jam.

April, 10th:

new Chords for [Aunties And Uncles \(Impulsive Youth\)](#) and [Innocent Man](#) by The Jam and [Strength Of Your Nature](#), [The Whole Point II](#), [With Everything To Lose](#) by The Style Council.

April, 9th:

new New chords for the refrain in [The Piccadilly Trail](#) by The Style Council. Transcription by *Stefano Ghidella*.

April, 7th:

new Modified intro riff for [The Place I Love](#) by The Jam. Transcription by *Jon Flynn*.

April, 4th:

new Chords for [Confessions 1, 2 & 3](#) by The Style Council. Chords for [Spin' Drifting](#) by The Style Council. Transcription by *Stefano Ghidella*. Alternate chords for [A Casual Affair](#) by TSC. Chords by *Thomas R. Hall*.

March, 28th:

new Chords for [A Casual Affair](#) and [The Piccadilly Trail](#) by The Style Council. Improvement with intro tab of [Into Tomorrow](#) by Paul Weller.

March, 27th:

new Improvement of [A Man Of Great Promise](#) and [Down In The Seine](#) by The Style Council. Addition of a [Chord Formation guide](#) by *Howard Wright*.

March, 20th:

new Guitar solo tab for [Billy Hunt](#) by The Jam. Transcription *Nick Smith*. Intro tab for [All The Pictures On The Wall](#) by Paul Weller. Transcription by *John McGivern*.

March, 13th:

new Improvement of bass tabs in [Down In The Tubestation At Midnight](#) by The Jam. Improvement by *Nick Thornbury*. Bass tabs in [Speak Like A Child](#) by The Style Council. Transcription by *Lee McManus* and *David Tucker*. Transcription of [Town Called Malice](#) by Paul Weller. Transcription by *John McGivern*.

March, 9th:

new PWGA now includes bass tabs!!! The first songs transcribed are all by The Jam: [Down In The Tubestation At Midnight](#) (transcription by *N.N.*), [Town Called Malice](#) (transcription by *Lee MacManus* and *Dave Tucker*), [When You're Young](#) by The Jam. (by *Mark Schnitzius*).

March, 8th:

new Improvement including tabs of [Hung Up](#) by Paul Weller. Improvement by *Luc*. Another version of [That's Entertainment](#) by The Jam. Transcription by *N.N.*

February, 26th:

new Improvement including tabs of [The Butterfly Collector](#) and [The Eton Rifles](#) by The Jam.

February, 14th:

new Chords [Worlds Apart](#) by The Jam.

February, 11th:

new Chords and intro riff for [Mr. Clean](#) by The Jam. Transcription by *Jeff Brake*. Correction of [Away From The Numbers](#) by The Jam. Correction by *Decor*.

February, 7th:

new Transcription of [Fly](#) by The Jam.

February, 2nd:

new Transcription of [Feelin Alright](#) by Paul Weller. Added [The Loved](#) by Paul Weller to the [\[missing chords\]](#) page.

February, 1st:

new Transcription of [I'd Rather Go Blind](#) and [It's A New Day, Baby](#) by Paul Weller.

January, 30th:

new Correction of the lyrics in [Shadow Of The Sun](#) by Paul Weller. Correction by *Paolo*. Improvement of [Above The Clouds](#) and [Wild Wood](#) by Paul Weller. Improvements by *Miltos Baralos*.

January, 25th:

new Another interpretation of the intro in [Sunflower](#) by Paul Weller. Suggestion by *Alison*.

January, 19th:

new Chords for [Everything Has A Price To Pay \('97 Version\)](#) and [Shoot The Dove](#) by Paul Weller.

January, 18th:

new Added [A Year Late](#) by Paul Weller to the [\[missing chords\]](#) page. First hints by *Alison*. Corrections of Lyrics for [A When You're Young](#), [News Of The World](#), [The Modern World](#) and [The Butterfly Collector](#) by The Jam. Suggestions by *Dominic*.

January, 10th:

new Chords for [Science](#) by Paul Weller. Transcription by *Neal Fishman*.



What's New 1997 [in 1996](#)

December, 14th:

new Tabs for [As You Lean Into The Light](#) by Paul Weller. Transcription by *Tony Carpenter*.

December, 7th:

new New version of [Foot Of The Mountain](#) by Paul Weller. Transcription by *Iain James Meldrum*. Correction of a chord in [My Ever Changing Moods](#) by The Style Council. Hint by *Hans van Stralen*. Another suggestions for the chords in [Whirlpools End](#) by Paul Weller. Hint by *Nick Harris*.

December, 5th:

new Chords for [Come To Milton Keynes](#), [A Stone's Throw Away](#), [Spring, Summer, Autumn](#) and [Homebreakers](#) by The Style Council. All transcriptions by *Stefano Ghidella*. Addition of the [\[missing chords\]](#) page. Listing of songs, that are not totally transcribed.

November, 29th:

new Chords for [I Shall Be Released](#) and [Sexy Sadie](#) by Paul Weller.

November, 28th:

new Improvement of [Down In The Seine](#) by The Style Council. Improvement by *Stefano Ghidella*.

November, 25th:

new Chords for [Down In The Seine](#) by The Style Council.

November, 22nd:

new Chords for [Into Tomorrow](#) and [Amongst Butterflies](#) by Paul Weller. Lyrics and new version of chords for [The Great Depression](#) by The Jam from *Jeff Brake*.

November, 14th:

new Chords for [The Great Depression](#) by The Jam and [It Just Came To Pieces In My Hands](#) by The Style Council. Correction of the lyrics of [Liza Radley](#) (single version) by *Jeff Brake*. Correction of the intro of [Sounds From The Street](#) by The Jam.

November, 8th:

new Improvement of [Porcelain Gods](#) by Paul Weller. Transcription by *Kevin Mulhern*.

November, 6th:

new Chords for [Brushed](#) by Paul Weller. Transcription by *Alfie*. Improvement of [Bitterness Rising](#) by The Jam from *Paul McGrath*.

November, 1st:

new Some more information on [That's Entertainment](#) by The Jam from *Paul McGrath*. Marking of songs on [\[Jam Era\]](#) list that are available on the new Jam sampler "The Jam". And: New songs on the [\[most wanted\]](#) page.

October, 16th:

new Tabs and chords for [Life From A Window](#) by The Jam. Transcription by *Thomas R. Hall*.

October, 11th:

new Chords for [Round And Round](#) by Paul Weller. Addition of a [\[faq\]](#) page.

October, 9th:

new Chords for [The Weaver](#) by Paul Weller. Transcription by *Stefano Ghidella*.

October, 5th:

new Improvement of chords and lyrics of [All Around The World](#) by The Jam. Addition of a [\[credits\]](#) page.

October, 4th:

new Chords for [The Combine](#) and [Sounds From The Street](#) by The Jam.

October, 1st:

new Addition of a [\[guide to tabs\]](#) page with explanation how to read and write guitar tablature. By kind permission of *Howard Wright*.

September, 29th:

new Tabs for [The Ghosts Of Dachau](#) by The Style Council. Transcription by *Martin Forrester*.

September, 24th:

new Chords for [Clues](#) by Paul Weller. Intro tabs for [You're The Best Thing](#) by The Style Council. Transcription by *Martin Forrester*. Addition of a guestbook.

September, 20th:

new Improvement of [Bull-Rush](#), [Remember How We Started](#) and [The Strange Museum](#) by Paul Weller.

September, 19th:

new Chords for [Billy Hunt](#) by The Jam.

September, 18th:

new Chords for [Rain](#) by The Jam (originally by The Beatles), [Dead End Street](#) by The Jam (originally by The Kinks) and [Stand By Me](#) by The Jam (originally by Ben E. King).

September, 13th:

new Tabs and chords for [Up In Suzes' Room](#) by Paul Weller. Transcription by *Luc Gravely*. Another suggestion for an improvement of the lyrics in [London Girl](#) by The Jam. Improvement by *N.N.*

September, 8th:

new Chords for [Mermaids](#), [Friday Street](#) and [I Should Have Been There To Inspire You](#) by Paul Weller.

September, 7th:

new New [\[complete listing - quickview\]](#) page with alphabetical listing of every song available. New column on the era pages [\[The Jam Era\]](#), [\[The Style Council Era\]](#) and [\[The Solo Era\]](#) indicating the type of transcription (tab or chord).

August, 31st:

new Guitar Solo for [The Changing Man](#) by Paul Weller. Solo transcription by *Luc Gravely*. Fourth improved tabs and chords for [Wild Wood](#) by Paul Weller. Transcription by *Luc Gravely*.

August, 21st:

new Chords for [Heavy Soul](#) by Paul Weller. Major layout changes including frames technique.

August, 17th:

new Chords for [Carnation](#) by The Jam. Transcription by *unknown*. Chords for [Driving Nowhere](#) by Paul Weller. Transcription by *Gavin Long*. Some notes on Paul Weller's [Bull-Rush](#) by *Simon Castle*. A third version of Paul Weller's [Wild Wood](#) by *Keith Dowling*. Improvement of the lyrics in [London Girl](#) by The Jam. Improvement by *Bert A. Fulmer*. And: New songs on the [\[most wanted\]](#) page.

June, 17th:

new Chords for [Shopping](#) by The Jam. Transcription by *Neil Cornish*. Marking of songs on [\[Jam Era\]](#) list that are available on the new Jam boxset "Direction, Reaction, Creation".

June, 16th:

new Chords for [Happy Together](#) by The Jam. Transcription by *Dave O'Hara*. Chords for [A Woman's Song](#) by The Style Council. Transcription by *Stefano Ghidella*. Improvement of [Hung Up](#) by Paul Weller. And: New songs on the [\[most wanted\]](#) page.

May, 11th:

new Chords for [Monday](#) and [It's Too Bad](#) by The Jam. Both Transcriptions by *Cam Baddeley*. Alternative intro of [Out Of The Sinking](#) by Paul Weller. New solo tabs for [Shadow Of The Sun](#) and [You Do Something To Me](#) by Paul Weller. Both transcriptions by *Ian Duckling*. Improvement of [I Didn't Mean To Hurt You](#) by Paul Weller.

February, 28th:

new Chords for [Tales From The Riverbank](#) by The Jam. Transcription by *Poor Alfie*.

February, 23rd:

new Chords for [All Mod Cons](#) by The Jam. Improved version of [The Bitterest Pill \(I Ever Had To Swallow\)](#) by The Jam. Improvement by *Poor Alfie*. Chords for [Sweet Loving Ways](#) by The Style Council. Chords for [Kosmos](#) by Paul Weller. Transcription by *Stefano Ghidella*.

February, 14th:

new Correction of the tabs for [The Place I Love](#) by *Don Bates* and chords for [Absolute Beginners](#) by The Jam. Transcription by *Yoshiyuki Kanazawa*.

February, 12th:

new Chords for [Uh Huh Oh Yeh](#) by Paul Weller. Transcription by *Stefano Ghidella*.

February, 11th:

new Chords for [English Rose](#) by The Jam and improvement of [Strange Town](#) by The Jam.

February, 5th:

new Chords for [Reason To Believe](#) by Paul Weller (originally by Tim Hardin). Transcription by *Stefano Ghidella*. Tabs and chords for [This Is No Time](#) by Paul Weller. Transcription by *Kevin Wathen*.

February, 3rd:

new New songs on the [\[most wanted\]](#) page and a new [copyright remark](#).

January, 29th:

new Improvement of [Bull-Rush](#) by Paul Weller from *Stefano Ghidella*.

January, 27th:

new Tabs and chords for [The Strange Museum](#) by Paul Weller and improvement of [Remember How We Started](#) by Paul Weller.

January, 22nd:

new A second - very sophisticated - transcription of [Wild Wood](#) by Paul Weller. Transcription by James Gauld. Chords for [Remember How We Started](#) by Paul Weller. Transcription by *Kevin Wathen*.

January, 19th:

 Chords for [Art School](#) by The Jam.

January, 18th:

 Tabs and chords for [Headstart For Happiness](#) (!!!) and chords for [Here Is One That Got Away](#) by The Style Council.

January, 11th:

 Chords for [Bitterness Rising](#) by Paul Weller.

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Tabs & Chords

[Complete](#) quickview of every song available - listed alphabetically

[Eras](#) recommended: search by album or complete listing for era including type of transcription (tab/chord), remarks for new or improved items

[Most Popular](#) ranking of those 10 songs that Weller fans all around the world like to play at the moment (results of an opinion poll in April/May 1998)

[Missing](#) songs that are transcribed, but lack some tabs or chords

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		Rap	Rock	Country	Alternative	Folk	Techno	Indie
	LinkExchange	Surf Point				<input type="button" value="Bookmark!"/>		

Tabs & Chords | Complete

[0...9](#) [A](#) [B](#) [C](#) [D](#) [E](#) [F](#) [G](#) [H](#) [I](#) [J](#) [K](#) [L](#) [M](#) [N](#) [O](#) [P](#) [Q](#) [R](#) [S](#) [T](#) [U](#) [V](#) [W](#) [X](#) [Y](#) [Z](#)

Song titles written in *italics* indicate that these songs not originally were written by Paul Weller, but have been interpreted by him.

[0...9](#) [up](#)

- [5th Season](#)

[A](#) [up](#)

- ["A" Bomb In Wardour Street](#)
- [Above The Clouds](#)
- [Absolute Beginners](#)
- [A Casual Affair](#)
- [All Around The World](#)
- [All Gone Away](#)
- [All Mod Cons](#)
- [All The Pictures On The Wall](#)
- [All Year Round](#)
- [Ain't No Love In The Heart Of The City](#)
- [A Man Of Great Promise](#)

- [Amongst Butterflies](#)
- [*And Your Bird Can Sing*](#)
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- [A Solid Bond In Your Heart](#)
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- [Aunties And Uncles \(Impulsive Youth\)](#)
- [Away From The Numbers](#)
- [As You Lean Into The Light](#)
- [A Woman´s Song](#)

B [up](#)

- [Beat Surrender](#)
- [*Big Bird*](#)
- [Billy Hunt](#)
- [Bitterness Rising](#)
- [*Black Sheep Boy*](#)
- [Bloodsports](#)
- [Boy About Town](#)
- [Boy Who Cried Wolf](#)
- [Brand New Start](#)
- [Broken Stones](#)
- [Brushed](#)
- [Bull-Rush](#)
- [Burning Sky](#)
- [But I´m Different Now](#)

C [up](#)

- [Can You Heal Us \(Holy Man\)?](#)
- [Carnation](#)
- [Clues](#)
- [Come To Milton Keynes](#)
- [Confessions 1, 2 & 3](#)
- [Country](#)

D [up](#)

- [David Watts](#)
- [Dead End Street](#)
- [Disguises](#)
- [Down In The Seine](#)
- [Down In The Tubestation At Midnight](#)
- [Dreams Of Children](#)
- [Dream Time](#)
- [Driving Nowhere](#)

E [up](#)

- [English Rose](#)
- [Everything Has A Price To Pay](#)
- [Everything Has A Price To Pay \('97 Version\)](#)

F [up](#)

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- [Fly](#)
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- [Friday Street](#)
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G [up](#)

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- [Going Underground](#)
- [Golden Sands](#)

H [up](#)

- [Happy Together](#)
- [Has My Fire Really Gone Out?](#)
- [Have You Ever Had It Blue](#)
- [Headstart For Happiness](#)
- [*Heat Wave*](#)
- [Heavy Soul](#)
- [Here Comes The Weekend](#)
- [Here Is One That Got Away](#)
- [Hey Mister](#)

- [Homebreakers](#)
- [Hung Up](#)

I [up](#)

- [I Didn't Mean To Hurt You](#)
- [*I'd Rather Go Blind*](#)
- [I Got By In Time](#)
- [I Need You \(For Someone\)](#)
- [I Should Have Been There To Inspire You](#)
- [*Innocent Man*](#)
- [In Love For The First Time](#)
- [In The City](#)
- [In The Crowd](#)
- [*In The Midnight Hour*](#)
- [Into Tomorrow](#)
- [*I Shall Be Released*](#)
- [It Just Came To Pieces In My Hands](#)
- [It's A New Day, Baby](#)
- [It's Too Bad](#)
- [*I Walk On Gilded Splinters*](#)

J [up](#)

- [Just Who Is The 5 O'Clock Hero?](#)

K [up](#)

- [Kosmos](#)

L [up](#)

- [Life From A Window](#)
- [Little Boy Soldiers](#)
- [Liza Radley](#)
- [Liza Radley \(demo version\)](#)
- [London Girl](#)
- [Long Hot Summer](#)

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- [Man In The Cornershop](#)
- [Mermaids](#)
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- [My Ever Changing Moods](#)
- [My Whole World Is Falling Down](#)

N [up](#)

- [News Of The World](#)

O [up](#)

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P [up](#)

- [Peacock Suit](#)
- [Pink On White Walls](#)
- [Porcelain Gods](#)
- [Precious](#)
- [Pretty Green](#)
- [Private Hell](#)

Q

R [up](#)

- [Rain](#)
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S [up](#)

- [Saturday's Kids](#)
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- [The Whole Point Of No Return](#)
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- [Thick As Thieves](#)
- [This Is No Time](#)
- [Time For Truth](#)
- [Time Passes...](#)
- [Tin Soldier](#)
- [To Be Someone \(Didn't We Have A Nice Time\)](#)
- [Town Called Malice](#) (The Jam)
- [Town Called Malice](#) (Paul Weller)

U [up](#)

- [Uh Huh Oh Yeh](#)

- [Up In Szues´ Room](#)

V

W [up](#)

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- [Wasteland](#)
- [When You´re Young](#)
- [Whirlpools End](#)
- [Wild Wood](#)
- [Wings Of Speed](#)
- [With Everything To Lose](#)
- [Woodcutter´s Son](#)
- [Worlds Apart](#)

X

Y [up](#)

- [You Do Something To Me](#)
- [You´re The Best Thing](#)

Z [up](#)

5th Season

Paul Weller

"5th Season" by Paul Weller from WILD WOOD

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##

[E](#)

E

A storm is raging, inside my head

E

The wind is howling, such thoughts of death

[A7](#)

Why am I so lost and confused?

E

D/E

Can't find the reason, for feeling blue

E

[Cmaj7](#)

[A](#)

There's so much I can't explain

C

[D](#)

[E7](#)

Hope this season changes soon.

E

The lightning strikes and the mountains fall

E

The sea's come crashing, against it all

[A7](#)

Hang on tight, in the tides of change

E

D/E

And get your bearings from those still sane

E

[Cmaj7](#)

[A](#)

There's so much I've yet to feel

C

[D](#)

[E7](#)

Hope the seasons change me too.

[Cmaj7](#) [A](#) [C](#) [E](#)

[D](#) [A](#) [C](#) [E](#)

E

The serpent tangles, in the lion's claw

E

5th Season

A cloud of darkness, hangs over all

A7

As fires soar, in search of sky

E

D/E

So blow embers, like fire flies

E Cmaj7

A

Hoping love is where they'll lie,

C D

E7

And the season change us too.

E A7 E

Cmaj7 A C D

E

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E

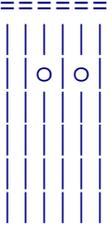


R

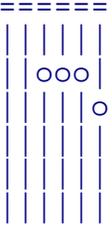




R

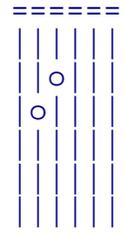


R



Cmaj7

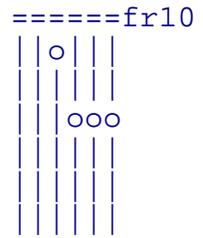
xR



R



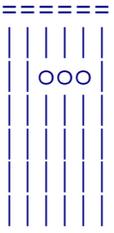
xxR



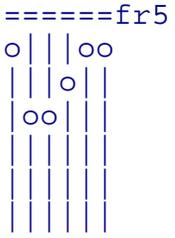
A



R

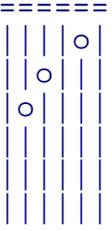


R

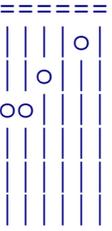




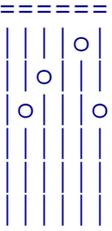
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R



R



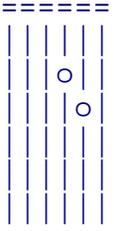
R



D



x R



E7



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	Rap	Rock	Country	Alternative	Folk	Techno	Indie
	Surf Point					<input type="button" value="Bookmark!"/>	

Christian Korbanka

date of birth: 1963-04-23
home: Roesrath, Northrhine-Westfalia, Germany
occupation: national economist
hobbies: music, playing guitar (Fender Stratocaster)
other favourite musicians/bands: [Elvis Costello](#), [Oasis](#), [Blur](#), [Pulp](#)
favourite football/soccer team: [Vfl Borussia Moenchengladbach](#)

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"A" Bomb In Wardour Street

The Jam

"A" Bomb In Wardour Street by The Jam from ALL MOD CONS

T+M: Weller

Transcritpion by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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 #song. You may only use this file for private study, scholarship, or research. #
 #-----##

[A](#) [E](#) A
 A E A

 A E A
 Where the streets are paved with blood

 A E A
 With cataclysmic overtones

 A E A
 Fear and hate linger in the air

 A E A
 A strictly no-go deadly zone

 B E
 I don't know what I'm doing here

 A E A
 'Cause it's not my scene at all

 A E A
 There's an 'A' bomb in Wardour Street

 E
 They've called in the army, they've called in the police

A E A
 A E A

 A E A
 I'm stranded on the vortex floor

 A E A
 My head's been kicked as I started to pour

 A E A
 Through the haze I can see my girl

 A E A
 Great big geezers gonna kick through the door

 B E
 I try to reach her but fall back to the floor

A Bomb In Wardour Street

A E A

There's an 'A' bomb in Wardour street

E

It's blown up the West End, now it's spreading through the city

A E A

A E A

A E A

'A' bomb in Wardour street

E

It's blown up the city, now it's spreading through the country

A E A

A E A

A E A

Law and order takes a turn for the worst

A E A

In the shape of a size 10 boot

A E A

Rape and murder throughout the land

A E A

And they tell you that you're still a free man

B E

Well if this is freedom, I don't want to stay

A E A

'Cause it seems like madness to me

A E A

'A' bomb in Wardour street

E

Hate bomb, hate bomb, hate bomb

A E A

A Phillistine nation

A E A

Of degradation

A E A

And hate and war

A E A

There must be more

A E A

It's Doctor Martins

A

E F F# G G#

A P O C A L Y P S E

A

Apocalypse!

B



xR



R

=====fr7



F



R



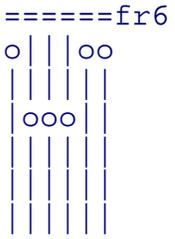
F#



R



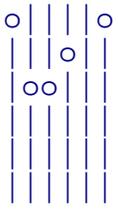
R





R

====fr4



Above The Clouds

Paul Weller

[BASS TAB](#) / GUITAR TAB & CHORD

"Above The Clouds" by Paul Weller from PAUL WELLER

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##

Intro:

[Emaj7](#) [Amaj7](#) Emaj7

Amaj7 Emaj7

Autumn blew its leaves at me

Amaj7 Emaj7

Threatening winter as I walked

Amaj7 Emaj7

Summer always go so quick

Amaj7 Emaj7

Barely stopping like my thought

[F#m](#)

[G#m](#) F#m

G#m

Which dip and spin and change so fast

F#m

G#m F#m [B13](#)

Emaj7

Amaj7 Emaj7

I have to wonder oh, will I last

[The next verses are the same until-]

[C#m](#) [F#m7](#)
As my anger shouts at my own self doubt

C#m F#m7

So a sadness creeps into my dreams

C#m F#m7

When youre scared of living but afraid to die

Amaj7 [Bb7sus4](#)

I get scared of giving and I must find the faith to be it

Emaj7 Amaj7 Emaj7

Oh yeh yeh yeh yeh

[The only other wierd part is the ending]

F#m7

B11

I catch the sail at evening tide

[Ill give you the chords since some of them are strange]

	Emaj7	Amaj7	F#m	G#m	B13	C#m	F#m7	B7sus4	B11
E	7	9	2	4	4	9	9	7	X
B	9	9	2	4	2	9	10	7	5
G	8	9	2	4	2	9	9	9	6
D	9	7	4	6	4	11	11	7	7
A	7	X	X	X	2	X	9	9	X
E	X	X	X	X	X	X	X	7	7

Have fun...

Here is another version...

Transcribed by: [Miltos Baralos](#)

This is my version , so any comments are welcomed

```

-7--4-----4--4-----
-9--4-----5--4-----
-8--4-----6--4-----
-9--6-----6--6-----
-7--6-----4--6-----
-7--4-----4--4-----

```

here is the intro and verse- changing inside the verse and go back to

```

-7--4-----
-9--4-----7-9-11-12-11-9-7/9-----
-8--4-----
-9--6-----
-7--6-----
-7--4-----

```

here is the little solo



Above The Clouds

Paul Weller

BASS TAB / [GUITAR TAB & CHORDS](#)

"Above The Clouds" by Paul Weller from PAUL WELLER

T+M: Weller

Transcription by [Manuel Zanzi](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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#-----##

[This is an attempt on the bass for above the clouds (the best Paul Weller song ever in my humble opinion). He makes a lot of variations of the bass lines, the ghost notes that appears here and there are some of the variations. The chords are the guitar parts.

Verse riff.

Emaj7 Amaj7 Emaj7
G-----
D-----
A-7---7-9-----7-7---7-9-r-(5h7p5)-
E---7---5--5-----7-----
E-(7)-

Chorus (above the clouds...)

F#m G#m F#m F#m B13
G----->-----
D-----three>-----
A-9---9/11-7-9-(7h9p7)-(11/)-times>-9-----
E---9-----then>>---9-7-7---7-7---

Bridge (as my anger shouts...)

C#m F#m7 C#m F#m7
G-----6-6-----6-6-----
D---6---6---4-4---6---6-----
A-4-----4)---4---4(2h4p2)-4-----2-2--2-4-2-
E-----2-----2-2--2-5-5--5-----

continued...

C#m F#m7 Amaj7 B7sus4
G-----6-6-----
D---6---6---4-4---7-7-----
A-4-----4---4---7---7-----
E-----2-----5-----7-7--7-7-7/--

The last part (run and hide...)

[very unsure about this]

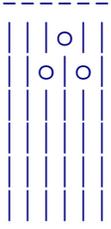
G-----

D-----
A-7---7-9-----7-7---7-9-----
E---7-----5--5-----7-----9--7--7---

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Amaj7

xR



xx

fr7

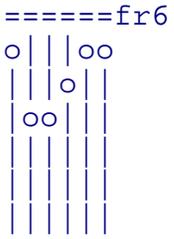


F#m

R



R

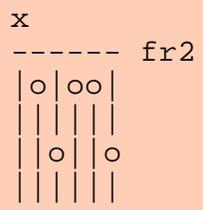




R
===== fr4
o | | o o o
o o		

R
=====fr8
o | | | o o
		o
o o		

B13

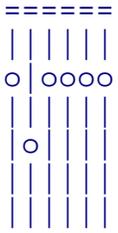




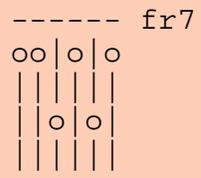
```
xR
=====fr4
oo|||o
|||o
|oo|
|||
|||
|||
```



R



B^b7sus⁴



Absolute Beginners

The Jam

"Absolute Beginners" by The Jam

T+M: Weller

Transcription by [Yoshiyuki Kanazawa](#)

#-----PLEASE NOTE-----#
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 #-----##

[G9](#) [D](#) [Bm](#) D Bm D Bm

D Bm
 In echoed steps I walked across an empty dream
 D C Bm
 I looked across this world, there was no one to be seen
 D Bm
 This empty feeling turned and quietly walked away
 D G9
 I saw no warmth in life - no love was in my eyes
 D Bm
 I stared a century thinking this will never change
 D C Bm
 As I hesitated, time rushed onwards without me
 D Bm
 Too scared to break the spell too small to take a fall
 D G9 [A9](#)
 But the Absolute luck is - love is in our hearts!

[B](#) [A#](#) [G#](#) [F#](#)
 I lost some hours thinking of it
 B A# [G#m](#) [D#](#) [C#](#)
 I need the strength to go and get what I want
 B A# G# F#
 I lost a lifetime thinking of it
 B A# G# A F# D Bm D Bm D Bm C [A](#)
 an' lost an era daydreaming like I do

D Bm
 I started a century thinking this will never change
 D c Bm
 as I hesitated time rushed onwards without me
 D Bm
 Too scored to break the spell,too small to take a fall

D G9
But the absolute luck is love is in our hearts

D Bm
In echoed steps you walk across an empty dream

D C Bm
But look around this world, there's millions to be seen

D Bm
Come see the tyrants panic see their crumbling empires fall

D G9 A9
Then tell 'em we don't fight for fools - 'cos love is in our hearts!

B A# G# F#
I lost some hours thinking of it

B A# G#m D# C#
I need the strength to go and get what I want

B A# G# F#
I lost a lifetime thinking of it

B A# G# A F# D Bm D Bm D Bm C A
an' lost an era daydreaming like I do

B A# G# F#
I lost some hours thinking of it

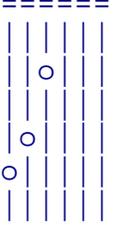
B A# G#m D# C#
I need the strength to go and get what I want

B A# G# F#
I lost a lifetime thinking of it

B A# G# A F# D Bm D Bm D Bm C A
an' lost an era daydreaming like I do



R

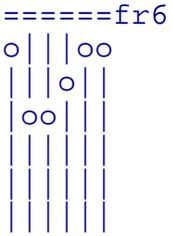




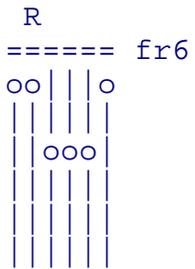
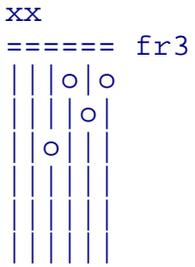
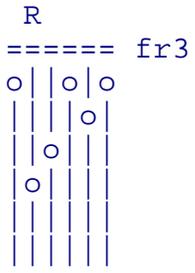
xR



R

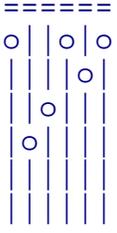


D#





R



xx



A Casual Affair

The Style Council

"A Casual Affair" by The Style Council from HERE'S SOME THAT GOT AWAY

T+M: Weller

Transcription by [Christian Korbanka](#)

Alternate chords in brackets by [Thomas R. Hall](#)

Suggestions and corrections are always welcome.

```
#-----PLEASE NOTE-----#
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#-----##
```

[Don't wonder - just tune your guitar down until A matches 4324 hz!!!!]

[G](#) [Em](#) [Am](#) [D](#)

 G Em
It's funny how time seems to soften the blow
 Am D
And only with time do I see at all
 G Em
That the promises made were the start of the fall
 Am D
The biggest mistake was to promise at all

[Cmaj7](#)

Shout the odds
 B (Bm) Em (Cmaj7)
And what does it matter now?
 B (Bm) Em
That dreams are a passing cloud
 Am
Their place is taken
 D
With many more fools like us

 G Em
The time that we had we now have to repay
 Am D
The sweet things we ate now leave a bitter taste
 G Em
Can you ever remember a night or a day
 Am D
You ever regretted eating that way

Cmaj7

Say I'm wrong

B (Bm) Em (Cmaj7)

But inside you know I'm right

B (Bm) Em

And useless to try and fight

Am

They say it was worth it

D

But you know it never was

Emaj7 F#m9 (A)

The hurt inside

Emaj7 F#m9 (A)

And all the wasted tears we've cried

Dmaj7 Em9 (G)

Oh, the fun we had

Dmaj7 Em9 (G)

All the good things just turned bad

Gmaj7 (Cmaj7) Am9 (F)

Oh, the memories

Gmaj7 (Cmaj7) (F) D

Rearrange themselves to misery for me

G Em Am D

G Em Am D

Cmaj7

Say I'm wrong

B (Bm) Em (Cmaj7)

But inside you know I'm right

B (Bm) Em

And useless to try and fight

Am

They say it was worth it

D

But you know it never was

Emaj7 F#m9 (A)

The hurt inside

Emaj7 F#m9 (A)

And all the wasted tears we've cried

Dmaj7 Em9 (G)

Oh, the fun we had

Dmaj7 Em9 (G)

All the good things just turned bad

Gmaj7 (Cmaj7) Am9 (F)

Oh, the memories

Gmaj7 (F) D

Rearrange themselves to misery for me

G Em
A casual affair in a casual way
Am D
We don't go far living from day to day
G Em
It just is a laugh that we left unnamed
Am D
You came here with pride but they told you was changed

Cmaj7
Shout the odds
B (Bm) Em
And what does it matter now?
B (Bm) Em (Cmaj7)
That dreams are a passing cloud
Am
Their place is taken
D
With many more fools like us

G Em Am D
G Em Am D

G



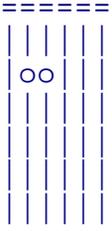
R



Em

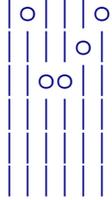


R



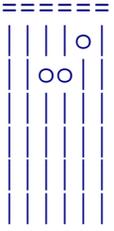
xR

====fr7

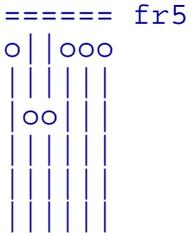


Am

R



R

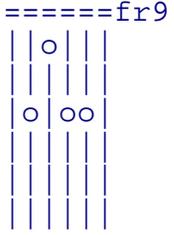


F#m⁹

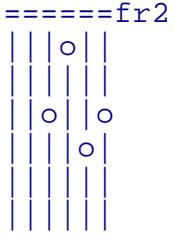
Rx



xR x

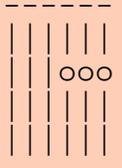


xxR



Dmaj7

x



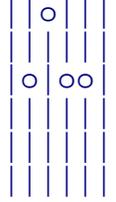


Rx



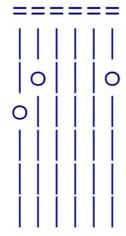
xR x

====fr7

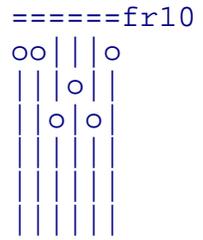


Gmaj7

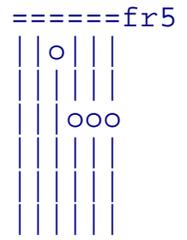
R



R



xxR





Rx

====fr5



All Around The World

The Jam

"All Around The World" by The Jam

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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 #song. You may only use this file for private study, scholarship, or research. #
 #-----##

Intro:

[G](#) [F#m](#) [Em](#)

F#m G A

Oi!

[A](#) G

A G

A G A G
 All over the country (We want a new direction)
 A G A G
 I said all over this land (We need a reaction)
 A G A G
 Well there should be a youth explosion (Inflate creation)
 A G
 But something we can command

[B](#) F
 What's the point in saying destroy

[D](#) [E](#)
 I want a new life for everywhere

A G

A G

A G A G
 We want a direction (All over the country)
 A G A G
 I said I want a reaction (All over this land)
 A G A G
 You've got to get up and be there (A youth explosion)
 A G

All Around The World

Because this is your last chance

B E
You can't dismiss what has gone before

D E
But there's foundations for us to explore

A D G
I said - All around the world I've been looking for new

G F#m Em
F#m G

A D G
All around the world I've been looking for new

G F#m Em
F#m G

A D G
All around the world I've been looking for new

A G

A G A G (repeat several times)
Youth explosion!

A G A G
A new direction -

A G A G
We want a reaction -

A G A G
Inflate creation -

A G
Looking for new!

A D G
All around the world I've been looking for new

G F#m Em
F#m G

A D G
All around the world I've been looking for new

G F#m Em
F#m G

A D G
All around the world I've been looking for new

G F#m Em
F#m G

All Gone Away

The Style Council

"All Gone Away" by The Style Council from OUR FAVOURITE SHOP

T+M: Weller

Transscription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

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#-----##

[Amaj7](#)

[C#m7](#) [F#m7](#)

[Bm7](#) [E9](#) Amaj7

Amaj7

The wind blows whispers down the street

[C#m7](#) [F#m7](#)

Having free reign with the town so bleak

[Bm7](#) [E9](#) [Amaj7](#) [E9](#)

Like everything else it's - all gone away

Amaj7

The Town Hall clock gives forth it's chime

[C#m7](#) [F#m7](#)

For no-one there to ask the time

[Bm7](#) [E9](#) [Amaj7](#) [E9](#)

Like everything else they've - all gone away

Amaj7

The Grocer's shop hangs up its sign

[C#m7](#) [F#m7](#)

The sign says „closed“, it's the sign of the time

[Bm7](#) [E9](#) [Amaj7](#) [A7](#)

Like everything else they've - all gone away

[Bm7](#)

[E](#)

But somewhere the party never ends

[C#m7](#) [F#m7](#)

And greedy hand rub together again

[Bm](#)

[D](#)

[E](#)

Shipping out the profits that they've stolen

Amaj7

[C#m7](#) [F#m7](#)

All Gone Away

Bm7 E9 Amaj7 A7

Amaj7

C#m7 F#m7

Bm7 E9 Amaj7 A7

Bm7

E

But somewhere the party never ends

C#m7

F#m7

And greedy hand rub together again

Bm

D

E

Shipping out the profits that they've stolen

Amaj7

An eerie wail comes from the pit

C#m7

F#m7

The ghost of the men take the morning shift

Bm7

E9

Amaj7

E9

Just like clockwork - rusting away

Amaj7

Come take a walk upon these hills

C#m7

F#m7

And see how monetarism kills

Bm7

E9

Whole communities

Bm7

E9

Even families

Bm7

E9

There's nothing left, so -

A

Amaj7

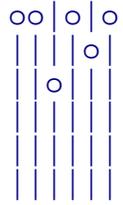
They've all gone away

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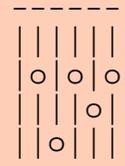
R

====fr4

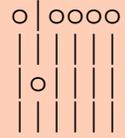


Bm⁷

x



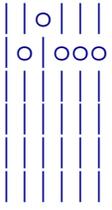
----- fr7





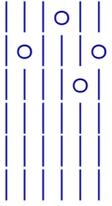
RR

====fr5



R

====fr4



All Mod Cons

The Jam

"All Mod Cons" by The Jam from ALL MOD CONS

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

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#-----##

[D](#) [A/C#](#)

D A/C#

D A/C# [E](#) A

D A/C# D A/C#
Seen you before, I know your sort,
D A/C# E A
You think the world awaits your every breath
D A/C# D A/C#
You'll be my friend, or so you say
D A/C# E A
You'll help me out when the time comes

E [B/D#](#) E B/D#
And all the time we're getting rich,
[F#](#) B
You hang around to help me out
E B/D# E B/D#
But when we're skint, Oh God Forbid!
[F#](#) B E
You drop us like hot bricks.

D A/C# D A/C#
Artistic Freedom. Do what you want,
D A/C# E A
But just make sure that the money ain't gone.
D A/C# D A/C#
I'll tell you what, I got you sussed,
D A/C# E A
You'll waste my time, when the time comes.
D A/C# E A
You'll waste my time, when the time comes.
D A/C# E A
You'll waste my time, when the time comes.

All The Pictures On The Wall

Paul Weller

[BASS TAB](#) / GUITAR TABS & CHORDS

"All The Pictures On The Wall" by Paul Weller from WILD WOOD

T+M: Weller

Transcription by [Christian Korbanka](#)

Intro by [John McGivern](#)

Suggestions and corrections are always welcome...

```
#-----PLEASE NOTE-----#
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#-----##
```

[This intro bit I think is best played while barring the bottom five strings on the 2nd fret

and hitting the 4th fret note on the A string with your ring finger.

It is easy to get to from the F#m7 chord and you get the E note by hitting the open E string

at the beginning of the riff.]

```

e -----
h -----
g -----
D ---4p2---4---2---2---2---2---4p2---4---2---2---2---2---2---2---
A -----2h4---2h4---2h4---2h4---2h4---2h4---2h4---
E -0-----0-----0-----

```

[E](#) [A/E](#) E

E [A/E](#) E

[A/E](#) E [G#m7](#)

And all the pictures on the wall

[F#m7](#) [F#m7/B](#) [Esus4](#) [E](#) [Esus4](#) E

Serve only to remind you of it all

[G#m7](#)

The wasted days we could have lived

[F#m7](#) [G](#) [A](#) E

Now we're left with nothing left to give

[G#m7](#)

There was a time I really loved you

[F#m7](#) [F#m7/B](#) [Esus4](#) E [Esus4](#) E

But when that was I just can't say

[G#m7](#)

As all the memories merge into one

[F#m7](#) [F#m7/B](#) [Esus4](#) E [Esus4](#) E

As each day becomes each day

All The Pictures On The Wall

G#m7

The clock hands ticking on the wall

F#m7 F#m7/B Esus4 E Esus4 E

Are just reminders of it all

G#m7

The wasted days we could have lived

F#m7 G A C#m7 Bsus4

Now we're left with nothing left to give

Amaj7 Esus4 E Esus4 E

Nothing left to give

G#m7

We used to meet each others' eyes

F#m7 F#m7/B Esus4 E Esus4 E

And that's all we'd have to say

G#m7

Now we don't talk that much at all

F#m7 F#m7/B Esus4 E Esus4 E

The further our eyes seem to stray

C#m7

And in a funny kind of way

A B C#m7

This empty room was full one day

A B C#m7

Full of love that we once shared

A G#m7 F#m7 E/G#

now it all looks so bare

A B C#m7

The silent walls whose cracks I feel -

F#m7 G A C#m Bsus4 A

But is there room to let the hatred heal?

E

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All The Pictures On The Wall

Paul Weller

BASS TAB / [GUITAR TABS & CHORDS](#)

"All The Pictures On The Wall" by Paul Weller from WILD WOOD

T+M: Weller

Transcription by [Werner Kreyes](#)

Suggestions and corrections are always welcome...

```
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#-----##
```

All the pictures on the wall (Bass tabs) by Werner Kreyes

Intro (during the whistle)

```
G-----9---9-9-----9---9-9-----9---9-9-----9-9-9-----9-6-----
D-----
A---7-----7-----7-----7-----
E-----0 7-9-----0 7-9-----0
7-9-----
```

Verse 1) - 5) , Verse 7) - 11) and Verse 13) -15)

```
G-----
D---6---6---6-6---6-9-6-----
A-----9---9---9-9-----7---7---7-7---7-----7---7---7-7---7-----
E-----7-9-7-----9-7-----9-7-----
```

Verse 6) and Verse 16)

```
G-----6-----6-----
D---6---6---6-6---6-9-6-----6-----6-----9---9---6-----
A-----9---9---9-9-----7-----7-----9-----9-----
E-----7-9-7-----
```

Verse 6

Verse 16 (at the end)

```
G-----I-----
D-----I-----
A-----7---7---7-7---7-----7---7---7-7---7-----I-----7-----
E-----9-7-----9-7-----I-----7---9-----
```

Verse 12)

All The Pictures On The Wall

G-----6---6-6-----6-6---6-4-----6---6-6---6-6---6-4-----
D-----7---6--7--6--4-----7---6--7--6--4-----
A-----
E-----

G-----6---6-6-----6-6---6-4-----6-4-----
D-----7---6--7--6-----6-4-----7--6-----
A-----4--6--7--6--4-----
E-----

G-----6---6-6-----6-6---6-4-----6-4-----
D-----7---6--7--6-----7--6-----7--6-----
A-----4--6--7--6--4-----9--7-----
E-----7-9-----

G-----
D-----
A-----7---7---7-7---7---7---7---7-7---7---
E-----9-7-----9-7-----

Numbers of the Verses

- 1) And all the pictures on the wall serve only to remind you of it all
- 2) The wasted days we could have lived - now we're left with nothing left to give
- 3) There was a time I really loved you - but when that was I just can't say
- 4) As all the memories merge into one as each day becomes each day
- 5) The clock hands ticking on the wall are just reminders of it all

- 6) The wasted days we could have lived - now we're left with nothing left to give

- 7) -----
- 8) We used to meet each others' eyes an' thats all we'd have to say
- 9) Now we don't talk that much at all the further our eyes seem to stray
- 10) And all the pictures on the wall serve only to remind you of it all
- 11) The wasted days we could have lived - now we're left with nothing left to give

- 12) And in a funny kind of way - this empty room was full one day
Full of love that we once shared - now it all looks so bare
The silent walls whose cracks I feel - but is there room to let the hatred heal?

- 13) -----
- 14) -----
- 15) The clock hands ticking on the wall are just reminders of it all
- 16) The wasted days we could have lived - now we're left with nothing left to give

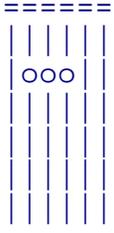


R





R





R



All Year Round

Paul Weller

"All Year Round" by Paul Weller from MORE WOOD

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##

[Em](#) [A](#)
Our eyes meet across the floor
Em A
We don't have to say much more
Em A
Lets take a chance on it
Em A
Say you'll be mine till spring

4x Em A

Em A
We kiss on crowded streets
Em A
We kiss everytime we meet
Em A
Who knows how it will go
Em A
Stay here till summer comes

8x Em A

Em A
I love you more each day God sends
Em A
Love you because you are my friend
Em A
Oh, don't say our luck has blown
Em A
Stay here till autumn goes

8x Em A

All Year Round

Em A

Lets make love in the light

Em A

Sleep together every night

Em A

With dark days all about

Em A

Lets stay together, see the winter out

Em A

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Ain't No Love In The Heart Of The City

Every place that I go

G Am

Oh, it seems so strange

D

Em

Without you there things have all changed

Em

G

Am

When night time calls there's a blanket of gloom

D

Dsus4 D

C

G

Another teardrop falls in my lonely room

And that's why I say

Em

Em7

Em

Ain't no love in the heart of the city

Am

Am7

Em

Ain't no love in the heart of the town

Em

Em7

Em

Ain't no love and it's sure 'nuff a pity

Am

B7

Em

Ain't no love cause you ain't around

Am

B7

Em

Ain't no love cause you ain't around

Am

B7

[Em9](#)

Ain't no love cause you ain't around

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Ain't No Love In The Heart Of The City

Paul Weller

BASS TAB / [GUITAR TAB & CHORDS](#)

"Ain't No Love In The Heart Of The City" by Paul Weller from BRUSHED - A HEAVY SOUL EP
T+M: Price/Walsh

Transcription by [Werner Kreyes](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#-----##
```

Bass Tabs (von Werner Kreyes)

Intro

```
G-----
D-----5-----
A-----5-----7-----7-5-----
E-----7-----
```

Refrain

```
G-----
D-----7-7---7-9-7-----
A---7-7---7-7-----7-7---7-7---5-----10-9---7-7---7-7-----
E-----5-7-5-----7-5-----5-7-5-----
```

Middle (When you were mine / Every place that I go ...)

```
G-----7-----
D-----5-----5-7---5-----7-9---9-7-----7-----
A---7-7---7-----7---5-7-----5-7-----7-5-----
E-----7-5-----
```

```
G-----7-----5-4-----
D-----5-----5-7---5-----7-9---9-7-----7-5-----7-5-7-----
A---7-7---7-----7---5-7----- (Übergang zum Refrain)-
```

E-----

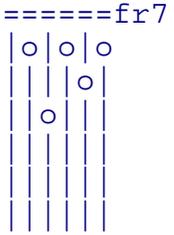
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R

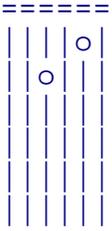


xR

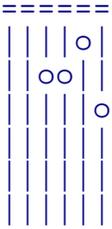


Am7

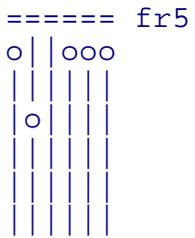
R



R



R

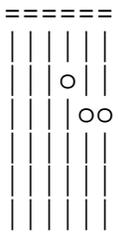


B7





x R



A Man Of Great Promise

The Style Council

"A Man Of Great Promise" by The Style Council from OUR FAVOURITE SHOP

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

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#-----##

[Em](#) [Am](#) [D](#) [G](#)

Em Am [Am7](#)
 I bought the paper yesterday
 D G G/F#
 And I saw the obituary
 Em Am Am7
 And I read of how you died in pain
 D G G/F#
 Well I just couldn't understand it

Em Am Am7
 If I could of changed that
 D G G/F#
 The Lord knows I'd do it now
 Em Am Am7
 But there is no going back
 D [Gmaj7](#) [G7](#)
 And what's done is done forever

[C](#)
 But you were always chained
 [Bm](#)

And shackled by the dirt
 Am
 Of every small town institution
 [B](#)
 And every big town flirt

Em Am
 D G
 Em Am
 D Gmaj7

A Man Of Great Promise

Em Am Am7
And I think of what you might have been
D G G/F#
A man of such great promise
Em Am Am7
Oh but, you seem to forget the dream
D G G/F#
And the more you saw you hated

Em Am Am7
But let's not talk of blame
D G G/F#
For what is only natural
Em Am Am7
Like a moth going to a flame
D Gmaj7 G7
You had a dangerous passion

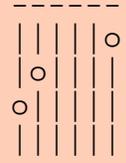
C
But you were always chained
Bm
And shackled by the dirt
Am
Of every small town institution
B
And every big town flirt

Em Am Am7
All the things that you might have been
D G G/F#
But who am I to say?
Em
Still I wonder
Am D G G/F#
If it's in the cold earth you prefer to lay
Em Am
Oh, If it's in the cold earth
D G G/F#
You prefer to stay

Em Am D G Em

This page is maintained by [Christian Korbanka](http://www.christian.korbanka.com) | E-mail address: korbanka@compuserve.com | Last update: 1998-08-18

G7



Amongst Butterflies

Paul Weller

"Amongst Butterflies" by Paul Weller from PAUL WELLER

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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#-----##

[D6](#) [E6](#)

C6add9

B6add9 Bb6add9 A

Bm7 A/C#

C6add9

B6add9 Bb6add9 A

A

The sunny sand we ran along

Bm7

Everyday began upon

F#m B7

The summer's kiss of love and adventure

Bm

And every dune that we fell into

E9 E13

Left a mark upon us too

F#m E13

Etched forever as a moment we'd remember

E7#9

And we'd remember

C6add9

B6add9 Bb6add9 A

Bm7 A/C#

C6add9

B6add9 Bb6add9 A

A

The empty woods where we played

Bm7

Every hour of every day

F#m B7

The holidays went on forever

Amongst Butterflies

Bm
And in the woods was a soldier's tomb
E9 E13
The ghost of which looked over you
F#m
And God was there amongst the trees
Bm9
Felt his whisper as the summer's breeze
Dmaj7
And every night and every day
E13 F#m
I learnt to love it in a special way
E13
As I remember
E7#9 Bm9
What it's like to walk amongst butterflies

E6add9 Bm9
Butterflies
E6add9 F#m7
Flying higher
Bm9
Butterflies

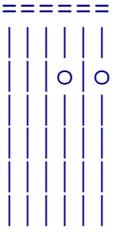
E6add9 F#m7
Bm9
Butterflies

E6add9 F#m7

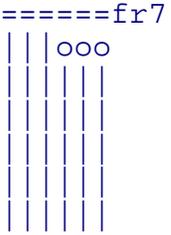
Bm9
And in the woods was a soldier's tomb
E9 E13
The ghost of which looked over you
F#m
And God was there amongst the trees
Bm9
Felt his whisper as the summer's breeze
Dmaj7
And every night and every day
E13 F#m
I learnt to love it in a special way
E13
As I remember
E7#9 Bm9
What it's like to walk amongst butterflies



x R



xxx





xxx
=====fr9
|||ooo

And Your Bird Can Sing

The Jam

"And Your Bird Can Sing" by The Jam from EXTRAS

T+M: Lennon/McCartney

From: [Marc Hertzberg](#)

Suggestions and corrections are always welcome...

```
#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

[Here's an arrangement of AYBCS for bands that have only two guitarists, and thus the lead guitar

has to play both parts while the rhythm guy chunks away at the chords. Admittedly a tad weak

in the middle section, but it sounds pretty good in my band.

I learned this by taping the chords *****very***** slow and playing until I knew it at that speed.

Once I had it learned, it sped up pretty easily for me.

What a masterpiece this is. Aren't those chords in the middle section amazing? When it gets back to

the 'E' chord (e.g., "You may be awoken"), it sure doesn't feel like the home key, does it? But it all

works beautifully. Cosmic bass playing by Mr. Mc Cartney, too. Enjoy.

Intro:

[E](#)

B R B

```
E -----
B ----9-7-5-7-5-4-5-4-2-0-----0-2-9-9-9-10-9-----12-12-----
G ----9-8-6-8-6-4-6-4-2-1-2-1-2-1-2-9-9-9-10-9-9-----9-11-13-11-9-----
D -----4-2-4-----9-11-----11-9---
A -----12-11--
E --0-----
```

Verse:

[E](#)

You tell me that you've got every thing you want And your bird can sing

[F#m](#) [A](#) [E](#)

But you don't get me You don't get me

Fill riff:

[B](#)

```
E -----
B -----12-12-----
G -----9-11-13-11-9-----
D -9-11-----11-9---
A -----12-11--
```

And Your Bird Can Sing

E -----

Verse:

You say you've seen seven wonders And your bird is green
But you can't see me You can't see me

Middle:

When your prize po--sessions start to weigh you down
G#m G+ B/F# C#/F

E -----4-----3-----2-----
B -----4--4--4-----4-4-4-----4--4--4-----7-6-----
G -----4-----6-4--4-----6-4--4-----6-4--6-6-6-----
D --6-----5-----4-----6-----6-----
A -----8-----8-----
E -----

E F#m B
Look in my di---rection I'll be 'round I'll be 'round

E -----0-----2-----2-----
B -----0-0-----2-2-2-----2-2-2-----7-----
G -----1-----2-----2-----2-----8-8-8-----
D -----6-9-----2-4-----4-4-----4--9-----9-----
A -7-----9-----
E -----7-----

Guitar Solo:

E

B R B

E -----7-7-----
B ----9-7-5-7-5-4-5-4-2-0-----0-2-9-9-9-10-9-----5-7-9-7-5----
G ----9-8-6-8-6-4-6-4-2-1-2-1-2-1-2-9-9-9-10-9-9-4-6-----6--
D -----4-2-4-----
A -----
E -----

F#m A E B R

E --2-4-5-7-5-4-2-0--0-2-4-5-6-9-11-12-12-12-14-12-----
B -----4-----12-----
G --2-4-6-8-6-4-2-1--1-2-4-6-8-9-11-13-13-13-14-13-13-13-----
D -----4-----14-14-----
A -----14-----
E -----

Middle:

When your bird is broken Will it bring you down?
You may be awoken I'll be 'round I'll be round

Verse:

Tell me that you've heard every sound there is And your bird can swing
But you can't hear me You can't hear me

And Your Bird Can Sing

Repeat guitar solo:
... then ...

End:

```

      E                                     A
E -----
B ----9-7-5-7-5-4-5-----9-7-5-7-5-4-5-----9-7-5-7-5-4-5--2---
G ----9-8-6-8-6-4-6-----9-8-6-8-6-4-6-----9-8-6-8-6-4-6--2---
D -----2-----
A -----
E --0-----0-----0-----

```

(B = bend up first note to second... R = release first note to second...
in both cases pick only first note)

Magic E Chord for use in AYBCS. Note that this is a real open,
twangy sounding E5 chord... sounds best on a Rickenbacker 325!
Also sounds great in Day Tripper.

```

E ---0---
B ---0---
G ---9---
D ---9---
A ---7---
E ---0---

```

From: [Richard Fowler](#)
Date: 10 Jun 1995 23:19:36 GMT
Subject: TAB:Lead "And Your Bird" - Beatles

And Your Bird Can Sing

```

| |-----0-2-0-4-4/5\4-0-----0-2-4-5-----
| |--9--7\5--4\2-----0-2-4-2-4-2-5-5-7-5--0-0-2-----2-4-7-----
| |*-9-8-6--4-2--4\2--1-2--1-2-4-----
| |*-----6-4-2-4-----
| |-----
| |-----

```

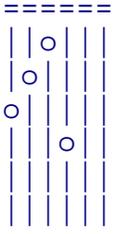
```

7--5-----9--11--12--14--16--16--17--16-----| |-----
9--7--9--7--5--7--9--10--12--10--12--14--16--17--17--19--17--12-----| |-----
-----9--8--6--8--9--11--13-----13-----| |-----
-----14--| |-----

```




R xx



xx



Art School

The Jam

"Art School" by The Jam from IN THE CITY

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#-----##
```

[A](#) [G](#) [D](#) [E](#)

A D A D
A D E G E

A D
Anything that you wanna do
A D
Anyplace that you wanna go

A D E G E
Don't need permission for everything that you want

A D
Any taste that you feel is right
A D
Wear any clothes just as long as they're bright
A D E G E
Say what you want, 'cos this is a new art school

B G
Do what you want if it takes your mind
B G
Better do it now, 'cos you won't have time
B G
And never worry if people laugh at you
D E
The fools only laugh 'cos they envy you

A D A D
A D E G E

A D
Time is motion and the hands are fast
A D
Young words are mumbled, they don't always last

Art School

A D E G E
It's up to us to be sure they understand

B G
Who makes the rules that make people select

B G
Who is to judge that your ways are correct

B G
The media as watchdog is absolute shit

D E G E
The TV telling you what to think

A D
Anything that you wanna do

A D
Anyplace that you wanna go

A D E G E
Don't need permission for everything that you want

A D
Any taste that you feel is right

A D
Wear any clothes just as long as they're bright

A D A
Say what you want, 'cos this is a new art school

A D A
Say what you want, 'cos this is a new art school

A D A
Do what you want, 'cos this is the new art school

A D A
Do what you want, 'cos this is the new art school

A G D E A

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A Solid Bond In Your Heart

A C#m/G# Bm E
A C#m/G# F#m E
Bm E A
A Bm
Oh, oh, oh, oh
A Bm
Oh, oh, oh, oh
A Bm
Oh, oh, oh, oh
A C#m/G# F#m E
Oh, oh, oh, oh
Bm E
Aah, I just want to build up
A
A solid bond in your heart
C#m/G# Bm
It's what's missing from this life
E A
And the trust you need to ignite
C#m/G# Bm
Any dream worth holding dear
E
When that dream is so near
A C#m/G# F#m E
You gotta try and try to get it back
Bm E
Push it to the limit and build
A Bm
A solid bond in your heart
A Bm
A solid bond in your heart

This page is maintained by [Christian Korbanka](http://www.christiankorbanka.com) | E-mail address: korbanka@compuserve.com | Last update: 1998-09-15

A Stone's Throw Away

The Style Council

"A Stone's Throw Away" by The Style Council from OUR FAVOURITE SHOP

T+M: Weller

Transcription by [Stefano Ghidella](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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#-----##

intro: [Em](#) [D](#) [G](#) [Cmaj7](#) [Em](#)

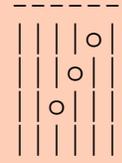
(Em)For liberty there is (D)a cost
(Cmaj7)it's broken skulls and (Em)leather cosh
from the boys in (D)uniform
(Cmaj7)now you know whose side (Em) they're on
with ([Am](#))backing and (Em)blessing from (Am)earthly gods not (Em)Heaven
a (Cmaj7) stone's throw away (D) to it (Cmaj7)all [Em](#) Cmaj7 [Em](#)

(Em)whatever pleasure (D)those who get
(Cmaj7)from stripping skin with (Em)rhino whip
are the kind that (D)must be stopped
(Cmaj7)before their kind take (Em)all we've got
with (Am)loving with (Em)caring
they (Am)take great pride in (Em)working
the (Cmaj7)stone's throw away(D) to it (Cmaj7)all ([Fmaj7](#)) (Em) (Am)
(Cmaj7) ([Fmaj7](#)) ([D7sus4](#))

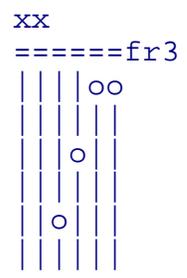
(Em)wherever hone(D)sty persists
(Cmaj7)you'll hear the snap of (Em)broken ribs
of any one who'll (D)take no more
(Cmaj7)of the lying (Em)bastards roar
in (Am)Chile in (Em)Poland
(Am)Johannesburg South (Em)Yorshire
a (Cmaj7)stone's throw away(D) now we're (Cmaj7)there ([C6](#))

Fmaj7

xx

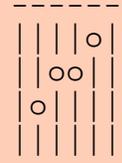


D⁷sus4



C6

x



Aunties And Uncles (Impulsive Youth)

The Jam

"Aunties And Uncles (Impulsive Youth)" by The Jam from DIRECTION, REACTION, CREATION

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

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#-----##

intro:

[Ab](#) [A](#) Ab A [Eb](#) [E](#) Eb E [2 times]

A E
Aunties and uncles

A E
And people who like us

[D](#) A E
But keep us apart all the same

A E
Friends and relations

A E
We're public relations

D
And we know in our hearts

[Dm](#)
That we're playing a part

A
Me and you

D [G](#)
One day they will know

D G
We don't need 'em no more

And my comfort is coming from the knowledge of knowing
[A7](#)

Love is growing fast

A E
Aunties and uncles

Aunties And Uncles

A E
Who try to help us
 D A E
By suggesting what they think is best

A E
The people around me
A E
Are looking for something
 D Dm A
But I've become blind 'cause I found what I'm looking for

D G
One day they will see
D G
One day only you and me

And my comfort is coming from the knowledge of knowing
 A7
Love is growing fast

A E A E
D A E
A E A E
D Dm A

D G
One day they will know
D G
We don't need 'em no more

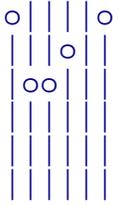
And my comfort is coming from the knowledge of knowing
 A7
Love is growing fast

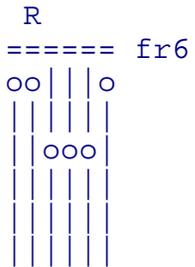
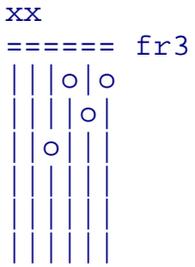
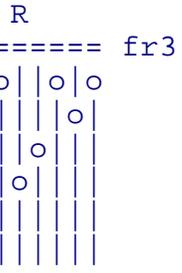
A E
Aunties and uncles
A E
And people who like us
 D
But keep us apart all the...
 Dm
But keep us apart all the same
 D
But keep us apart all the...
 Dm A
But keep us apart all the same



R

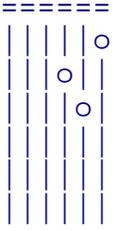
====fr4







R



R

=====fr10



Away From The Numbers

The Jam

"Away From The Numbers" by The Jam from IN THE CITY

T+M: Paul Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##

G C G
Things are getting just too cosy for me
G Am G
And I see people as they see me
G C G
Gonna break away and gain control
Em D
You free your mind, you free your soul

G C G
I was the type who knocked at old men (history's easy)
G Am G
Who together at tables sit and drink beer (somewhere is really)
G C G
Then I saw that I was really the same
Em D G
So this link's breaking away from the chain

G
Away from the numbers
Am Bm
Away from the numbers
C D
Is where I'm gonna be

G
Away from the numbers
Am Bm
Away from the numbers
D G
Is where I am free

I'm sick and tired of my little niche

As You Lean Into The Light

Paul Weller

"As You Lean Into The Light" by Paul Weller from HEAVY SOUL

T+M: Weller

Tab transcription by [Tony Carpenter](#)

Chord transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

```
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#-----##
```

[the best song on the album and my (somewhat futile) attempt- I'm a bassist, so chord names are a mystery]

```

gentle rain, here it comes again
-----0-----0-----0-----0-----
-----6-----7--H8-----6-----7--H8-----
-----5-----7-----5-----7-----
-----0-----0-----0-----0-----
-----5_3-----0-----0-----0-----
-----5-----x-----x-----x-----x-----
```

```

rattling round your window, threatening pain
-----0-----0-----
-----6-----7--H8-----
-----5-----7-----
-----0-----0-----
-----0-----0-----
-----x-----x-----
```

```

coming on like a friend but she knows better than
-----0-----0-----
-----3-----7--H8-----
-----2-----0--0-----7-----
-----3-----3--0--0--0-----0-----
-----0-----3--0-----0-----
-----x-----x-----
```

```

yesterday that held you by a different hand
-----0-----0__0-----5---
-----3-----3__5-----5---
-----2-----2__4-----4---
-----3-----3__5-----5---
-----0-----0__0-----0---
-----x-----x--x-----x---
```

```

hailing stones and all that's gone and everything that passes cuts to the bone
-----0-----0-----0-----0-----
-----6-----7--H8-----6-----7--H8-----
-----5-----7-----5-----7-----
```

As You Lean Into The Light

---0-----0-----0-----0-----
---0-----0-----0-----0-----
---x-----x-----x-----x-----

turning like a wheel dragging a heavy stone

---0-----0-----0-----
---3-----7--H8---
---2-----0--0-----7-----
---3-----3--0--0--0-----0-----
---0-----3--0-----0-----
---x-----x-----x-----

the weight that ties you down that you will never own

---0-----0___0-----5---
---3-----3___5-----5---
---2-----2___4-----4---
---3-----3___5-----5---
---0-----0___0-----0---
---x-----x___x-----x---

---0-----0-----0-----0-----
---6-----7--H8-----6-----7--H8---
---5-----7-----5-----7-----
---0-----0-----0-----0-----
---0-----0-----0-----0-----
---x-----x-----x-----x-----

---0-----0-----0-----0___0-----5---
---3-----7--H8-----3-----3___5-----5---
---2-----7-----2-----2___4-----4---
---0___0---0---0___0---0___0---0---H3-(X3)---3___5-----5---
---6___3---0---0___1---3___6---0---0---0___0-----0---
---x-----x-----x___x-----x---

strange to see a paper smile on me once she moved and left the room for a
song to be

---0-----0-----0-----0-----
---6-----7--H8-----6-----7--H8---
---5-----7-----5-----7-----
---0-----0-----0-----0-----
---0-----0-----0-----0-----
---x-----x-----x-----x-----

if I could be the sun I'd shine in your life

---0-----0-----
---3-----7--H8---
---2-----0--0-----7-----
---3-----3--0--0--0-----0-----
---0-----3--0-----0-----
---x-----x-----x-----

if I could be the rain I'd rain from your eyes

---0-----0-----

As You Lean Into The Light

```

-----3-----7--H8---
-----2-----0--0-----7-----
-----3-----3--0--0--0-----0-----
-----0-----3--0-----0-----
-----x-----x-----

```

and I'd wash away the emptiness you feel inside

```

-----0-----0__0-----5--
-----3-----3__5-----5--
-----2-----2__4-----4--
-----3-----3__5-----5--
-----0-----0__0-----0--
-----x-----x--x-----x--

```

```

-----0-----0-----0-----0----- ...
-----6-----7-----6-----7--H8----- ...
-----5-----7-----5-----7----- ...
-----0-----0-----0-----0----- ... (on out)
-----0-----0-----5__3-----0-----0-----5__3----- ...
-----x-----x-----5-----x-----x-----5-- ...

```

Intro:

[Dm9](#) [D](#)

Dm9 D

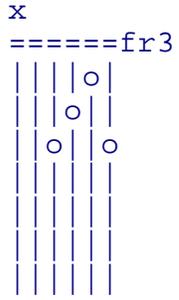
Dm9 D
 Gentle rain, here it comes again
 Dm9 D
 Rattling 'round your window, threat'ning pain
[F](#) D
 Coming on like a friend byut you know better than
 F [A9sus4](#)
 Yesterday that held you by a different hand

Dm9 D
 Hail and stone, and all that's gone
 Dm9 D
 Everything that passes cuts to the bone
 F D
 Turning like a wheel draggin a heavy stone
 F [A9sus4](#)
 A weight that ties you down that you will never own

Dm9 D
 Dm9 D
[Fsus2maj7](#)/Bb D
[F6](#) F6/E [A9sus4](#)

Dm9 D
 Strange to see a paper smile on thee
 Dm9 D
 When once you moved and lit the room for us all to be

A⁹sus4



Fsus²maj⁷

xx



F6

F6

xx



A Woman's Song

The Style Council

"A Woman's Song" by The Style Council from THE COST OF LOVING
Transcription by [Stefano Ghidella](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#  
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#-----##
```

Hush([Gm7](#)) little baby don't([Ab/Bb](#)) you cry
Momma's([Gm7](#)) gonna buy you a nursery([Ab/Bb](#)) rhyme
And if([Gm7](#)) that don't send you([Ab/Bb](#)) to sleep
Momma's gonna have to find([Ebmaj7](#)) the key

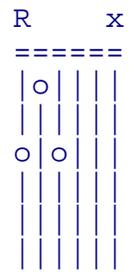
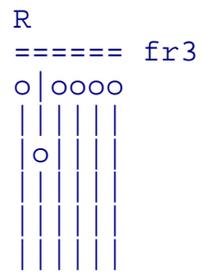
All([Gm7](#)) of our worries are not([Ab/Bb](#)) our choice
Someone([Gm7](#)) sees to that, I know([Ab/Bb](#)) not why
Things([Gm7](#)) that we've worked for they started([Ab/Bb](#)) to sell
Now heaven is for angels and earth([Fm7](#)) is hell([Fm6](#))

Hush([Gm7](#)) little baby your time([Ab/Bb](#)) may come
When things([Gm7](#)) as they are now will be([Ab/Bb](#)) undone
And you([Gm7](#)) as the change if you last([Bbm](#)) that long
And you([Cdim](#)) as the change if you last that long ([F7](#))

Hush([Gm7](#)) oh, my child, Momma's only([Ab/Bb](#)) sad
They've damned([Gm7](#)) nearly taken away all([Ab/Bb](#)) I have
And all([Gm7](#)) I have in the world([Ab/Bb](#)) is you
Just you and the future's that sees([Ebmaj7](#)) me through

But hush([Gm7](#)) oh, my child, Momma's only([Ab/Bb](#)) sad
They've damned([Gm7](#)) nearly taken away all([Ab/Bb](#)) I have
And all I have in the world([Bbm](#)) is you
All([Cdim](#)) I have in the world is you ([F7](#))
All([Gm7](#)) I have in the world([Ab/Bb](#)) is you
It's you and the future's that sees me through([Ebmaj7](#))

define:
[Ab/Bb](#) XX1113
[Fm7](#) XX1111
[Fm6](#) XX0111
[Cdim](#) XX1212

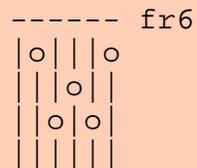


E^bmaj⁷

xx



x





R

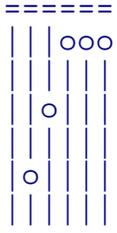




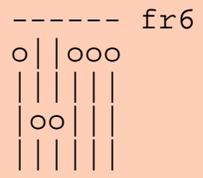
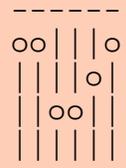
R

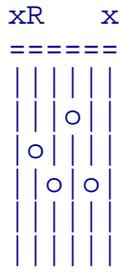


X



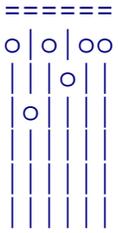
B^bm







R



Beat Surrender

The Jam

"Beat Surrender" by The Jam

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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#-----##

E7

Beat surrender

A G
Come on boy, come on girl
F#m G#
Succumb to the beat surrender

A G
Come on boy, come on girl
F#m G#
Succumb to the beat surrender

D F#m G
All the things that I care about
 Asus4 A
Are packed into one punch
D F#m G
All the things that I'm not sure about
 Asus4 A
Are sorted out at once

D D7/C
And as it was in the beginnning
G F#m
So shall it be in the end
 G6 F#m
That bullshit is bullshit
 D
It just goes by different names

A G
Come on boy, come on girl
F#m G#
Succumb to the beat surrender

Beat Surrender

A G
Come on boy, come on girl
F#m G#
Succumb to the beat surrender

D F#m G
All the things that I shout about
Asus4 A
But never act upon

D F#m G
All the courage of the dreams I have
G F#m
They seem to wait so long

D D7/C
My doubt is cast aside
G F#m
Watch phonies run to hide
G6 F#m D
The dignified don't even enter in the game

A G
Come on boy, come on girl
F#m G#
Succumb to the beat surrender

A G
Come on boy, come on girl
F#m G#
Succumb to the beat surrender

C#m
If you feel there's no passion
A
No quality sensation
C#m
Seize that young determination
A
Show the fakers you ain't fooling

C#m
You'll see me come running
A
To the sound of your strumming
C#m
Fill my heart with joy and gladness
A D/F# A/E
I've lived too long in the shadows of sadness

D F#m G
Asus4 A
D F#m G

Beat Surrender

Asus4 A

D D7/C
My doubt is cast aside
G F#m
Watch phonies run to hide
G6 F#m D
The dignified don't even enter in the game

A G
Come on boy, come on girl
F#m E/G#
Succumb to the beat surrender

A G
Come on boy, come on girl
F#m E/G#
Succumb to the beat surrender

A G
Come on boy, come on girl
F#m E/G#
Succumb to the beat surrender

A G
Come on boy, come on girl
F#m E/G#
Succumb to the beat surrender

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[Home](#)

Big Bird

The Jam

"Big Bird" by The Jam from

T+M: Weller

Transcription by [Ian Chalmers](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##

The opening riff and chorus is as follows:

Fret the 2nd (B) string at the 5th fret and leave the top string open, so you are playing 2 E notes then leaving the top E open move to the 7th , 8th & 10th fret.

The main chords are Em, G, and A followed by a pull off from G to open E on the top string.

The bridge to the chorus is:

C,G,C,B

Then into the opening riff for the chorus
Simple but effective.

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Billy Hunt

The Jam

"Billy Hunt" by The Jam from ALL MOD CONS

T+M: Weller

Transcritpion by [Christian Korbanka](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#-----##
```

Intro:

[C](#) [Bm](#) [Am](#) [G](#) [D](#) (4 times)

[If you're fast on your guitar, yo can play the Intro over the verse when the chord changes from C to G!!!]

```
C                G                C
If it's not you moaning then it's someone else
                G                C
Jumping down my throat ev'ry chance you get
                G                C
If it's not you crying then it's probably me
                G                A
You're the little dog messing up my tree
```

```
                A
Billy Hunt is a magical world
D
Full of strippers and long legged girls
```

```
A
Clark Kent's got nothing on me
                D                E
I'll spy like James Bond and die like King Kong
```

```
                Am
Billy Hunt, Billy Hunt, Billy Billy
                D
Billy Hunt, Billy Hunt, Billy Billy Billy
                D                G
Billy Hunt, Billy Hunt, Billy Billy Billy - Billy Hunt
```

```
C                G                C
I remember the first day at my job
                G                C
I didn't get on too well with the foreman Bob
                G                C
```

Billy Hunt

Do this, do that, don't even stop for a cough

G A

He used to be a sergeant in the R.A.F.

A

No one pushes Billy Hunt around

D

Well they do, but not for long

A

'Cause when I fit and grow bionic arms

Am

The whole world's gonna wish it weren't born

Am

Billy Hunt, Billy Hunt, Billy Billy

D

Billy Hunt, Billy Hunt, Billy Billy Billy

D

Billy Hunt, Billy Hunt, Billy Billy Billy - Billy Hunt

G

D

G

I could be a Superman

C

F

Satisfy any whim that I wanted to

D

G

I could be a human machine

C

F

G7

I could show Steve Austin a thing or two

C

G

C

If it's not you moaning then it's someone else

G

C

Jumping down my throat ev'ry chance you get

G

C

If it's not you crying then it's probably me

G

A

You're the little dog messing up my tree

A

No one pushes Billy Hunt around

D

Well they do, but not for long

A

'Cause when I fit and grow bionic arms

Am

The whole world's gonna wish it weren't born

Am

Billy Hunt, Billy Hunt, Billy Billy

D

Billy Hunt, Billy Hunt, Billy Billy Billy

D

Billy Hunt, Billy Hunt, Billy Billy Billy - Billy Hunt

G

Billy Hunt

Am

Billy Hunt, Billy Hunt, Billy Billy

D

Billy Hunt, Billy Hunt, Billy Billy Billy

D

G

Billy Hunt, Billy Hunt, Billy Billy Billy - Billy Hunt

[repeat intro and end on C]

Billy Billy Hunt etc.

Solo break after chorus "Billy Hunt, Billy Hunt, Billy Billy Billy!"
transcribed by [Nick Smith](#)

```

E -----9-----9-----9-----
B -----8*---p0-----10-----10*-----13*---
G -----7*---p0--7-----12-----
D ---5-----12-----
A -----
E -----

```

```

E -----8---8---5---5-----
B ---5--7-----8---8---6---6-----
G -----8-----
D -----
A -----
E -----

```

..... back into main riff

* Space after suggests at length of note (longer than all the other notes)

P = Pulloff

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Bitterness Rising

Paul Weller

"Bitterness Rising" by Paul Weller from PAUL WELLER

Transcription by: [Simon Castle](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

Notes on chord structures

	E	A	D	G	B	E
E	0	2	2	1	0	0
Esus	0	4	4	2	0	0
B11	X	2	4	2	0	0
E7/D	X	5	X	4	5	4
E*	X	X	6	4	5	4
F#m	X	X	4	2	2	2
E/G#	X	X	6	4	0	0
Aadd9	X	X	7	6	0	0
B*	X	X	9	8	0	0
C#m	X	4	6	6	5	4
G#m	X	X	6	4	4	4
A	X	0	2	2	2	X
B	X	2	4	4	4	X
E5	X	7	9	9	X	X

STRUM FREELY

E Esus

Un-fit to live in Just a-bout fit to burst

E B11

Like the banks of a swol-len ri-ver as bit-terness does it's worst

E Esus

Working on your feel-ings Eat-ing you all up

E B11

You got-ta shake that shit to move on Let love car-ry you on up

E Esus

It's just bit-ter-ness ris-ing Tak-in' you off

E B11 E Esus

Bit-ter-ness ris-ing You got-ta shake those feel-ings off

E Esus

Un-fair to give in And nev-er cha-nge course

E B11

Bitterness Rising

If you have the choice be-fore you You got-ta take it with a force
E7/D E*
Or the past will take you Keep you from the truth

E7/D F#m E/G# Aadd9 B*
As bit-ter-ness a-ris-es From the ash-es of your youth

E Esus
It's just bit-ter-ness ris-ing Tak-in' you off
E B11
Bit-ter-ness ris-ing You bet-ter shake those feel-ings off

C#m
Mo-ments in time, Finding the space
F#m
To be what-'cha wan-na be
G#m C#m
The things you never got life you ne-ver had
F#m G#m A B
The dreams that you once dreamed
C#m F#m G#m
Shoo-do do do shoo-do do do shoo-do do do-ee
C#m
Find-ing the space wait-ing your time
F#m7 E/G# Aadd9 B* E Esus
To be what-'cha wan-na be Just be! Be! Yeh! Yeh! Yeh!

E B11
E7/D E
Or the past will take you Keep you from the truth
E7/D F#m E/G# Aadd9 B*
As bit-ter-ness a-ris-es From the ash-es of your youth

Esus E
It's just bit-ter-ness ris-ing Tak-in' you off
Esus B11
Bit-ter-ness ris-ing You got-ta shake those feel-ings off
E Esus
Bit-ter-ness ris-ing Tak-in' you off
E B11
Bit-ter-ness ris-ing You bet-ter shake those feel-ings off

E5
instrumental ad-lib to fade)

Ris-ing ris-ing ris-ing
Ris-ing tak-in' you off
Ris-ing tak-in' you off
Ris-ing tak-in' you off

by [Paul McGrath](#)

Here's some further suggestions for chord inversions used in this song.
My sources being the 'Live at Brixton' video and my own visits to see PW
during his early 'comeback' tours (and my ears!?).

INTRO/VERSE

E: 0 7 6 4 5 0 (E*: 0 7 6 4 0 0) F#m: 2 4 4 2 0 0
(* B string played at fret 5 and open to give melody)
E/E* B: x 2 4 4 0 0

FUNKY BIT (Or the past ...)

E(jam): x x x 9 9 12 + x x 12 9 9 12 + x x x 12 9 12
(live version also adds slide on 'G' string 11-13)

FOLLOWED BY (Ashes of ...)

F#m*: 2 4 4 2 0 0 Abm*: 4 6 6 4 0 0 A*: 5 7 7 6 0 0 B*: 7 9 9 8 0 0
(* let B and top E strings ring)

MIDDLE 8 (Moments in time ...)

C#m F#m Abm

O.K.?

Seeya - Paul McG.

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Black Sheep Boy

Paul Weller

"Black Sheep Boy" by Paul Weller from MORE WOOD

T+M: Hardin

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##

D D/C# Bm Bm/A

Here I am back home again

A
And I'm here to rest

D D/C# Bm Bm/A

All they ask is where I've been

A D
Knowing I've been west -

Bm A
I'm the family's unkown boy

G D
Golden curls and envy hair

D D/C# Bm Bm/A

Pretty girls with faces fair

A D
See the shine in the black sheep boy -

D D/C# Bm Bm/A

A D
If you love me let me live in peace

A
And please understand
D D/C# Bm Bm/A
That the black sheep can wear the golden fleece

A D
And hold the winning hand

D D/C# Bm Bm/A

A D
I'm the family's unkown boy

Bloodsports

The Style Council

"Bloodsports" by The Style Council from HERE'S SOME THAT GOT AWAY

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

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#-----##

F Am C

F Am C
Who takes the heart from a stag
F Am C
Who gets a hard-on with blood on their hands
D G
Who strips the wonder of life
Am G
When they don't have the right
Am G
But they say it's fair game
Am C
And they won't feel no pain
Dm D
As we feel no shame

F Am C
So let the sun come down
F Am C
Let our eyes close the blind
D G
Let the rivers run dry
Am G
Let the forest life die
Am G
But who are they to decide
Am C
As if their right is divine
Dm D
As if their right sublime

F Am C
F Am C
D G

Bloodsports

Am G
Am G
Am C
Dm D

F Am C
Who wins the hooves loses respect
F Am C
Who kills the Grace treads with intent -
D G
Into Heaven's domain
Am G
Playing little Christians
Am G
Hear their voice soar in church
Am C
Giving thanks for this earth -
Dm D
Then destroying its birth

F Am C
So let the sun come down
F Am C
Let our eyes close the blind
D G
Let the rivers run dry
Am G
Let the forest life die
Am G
But who are they to decide
Am C
As if their right is divine
Dm D
As if their right sublime

F Am C
F Am C
D G
Am G

This page is maintained by [Christian Korbanka](http://www.christian.korbanka.com) | E-mail address: korbanka@compuserve.com | Last update: 1998-09-13

Boy About Town

The Jam

"Boy About Town" by The Jam from SOUND AFFECTS

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##

G D C D G

G D
See me walking around

C D
I'm the boy about town that you've heard of

G D
See me walking the streets

C D
I'm on top of the world that you've heard of

Am G
Oh, like paper caught in wind
D G D G
I glide up street - I glide down street

Am G
Oh, and it won't let you go
G
Till you finally come to rest

G
And someone picks you up
G
Up street - down street
D
And puts you in the bin

G D
See me walking around

C D
I'm the boy about town that you've heard of

G D
See me walking the streets

C D
I'm on top of the world that you've heard of

Boy About Town

C
La, la, la, la
G
La, la, la, la
Am
La, la, la, la
G G7
La, la, la

C
La, la, la ,la
G
La, la, la ,la
Am F D
That's all that you can hope for in this world

G D C D
G D C D

Am G
Oh, I'm sitting watching rainbows
D G D G
And watching the people going crazy
Am G
Oh, please leave me aside
G
I want to do what I want to do and
G
I want to live how I want to live and
G
Up street - down street
G
Like paper caught in wind
G
Up street - down street
D G
It won't let you go.

G D
See me walking around
C D
I'm the boy about town that you've heard of
G D
See me walking around
Em
I'm the boy about town that you've heard of
Am
The boy about town that you've heard of
C
The boy about town that you've heard of
D Dsus4 G
Oh, oh, oh, oh, oh, oh, oh

Boy Who Cried Wolf

The Style Council

#-----PLEASE NOTE-----#
 #This file is the author's own work and represents their interpretation of the #
 #song. You may only use this file for private study, scholarship, or research. #
 #-----##

From: [Juergen Helmers](#)

BOY WHO CRIED WOLF

The Style Council

This is a song from the second album "Our Favourite Shop" of The Style Council. I already worked out the chords a few years ago, but maybe someone is interested in, although it is a quiet old one, and The Style Council doesn't exist anymore.

INTRO

hm7 hm6 G^7 F#(#5)7 F#79

hm7 hm6
 As the rain comes down, upon this sad sweet earth

G^7 F#(#5)7 F#79
 I lie awake at night and - think about me

hm7 hm6
 All those usual things, like what a fool I've been

G^7 F#(#5)7 F#79 hm7 hm6 F#(#5)7 F#79
 I curse the awfull way - that I let you slip away.

hm7 hm6
 For what was forged in love, is now cooling down

G^7 F#(#5)7 F#79
 With only myself to blame for playing that stupid game

hm7 hm6
 I thought I need only call and you would run

G^7 F#(#5)7 F#79
 But that day you never showed honey - Well I sure learned.

G^7 D^7
That it seemes I need you more each day

G^7 D^7
Heaven knows why that it goes that way,

hm7 hm6
Now it's far too late - and I lost this time,

G^7 F#(#5)7 F#79 hm7 G^7 F#(#5)7 F#79 hm7
Like a Boy who cried wolf, like a boy who cried wolf.

G^7 D^7
And yes I know it's far too late

G^7 D^7
To ever win you back

G^7 D^7
No tale of nightmare's at my gate

C^7 G^7 F#(#5)7 F#79 hm7
Could make you turn, my lost concern.

hm7 hm6
And now the night falls down, upon my selfish soul

G^7 F#(#5)7 F#79
I sit alone and wonder, where did I go wrong?

hm7 hm6
It always worked before you kept the wolf from my door

G^7 F#(#5)7 F#79
But one day you never showed honey, now I'm not so sure

G^7 D^7
That it seems I need you more each day

G^7 D^7
Heaven knows why that it goes that way,

hm7 hm6
Now it's far too late, and I've lost this time

G^7 F#(#5)7 F#79 hm7 G^7 F#(#5)7 F#79 hm7

Boy Who Cried Wolf

Like a Boy who cried wolf, like a boy who cried wolf.

hm7 hm6 G^7 F#(#5)7 F#79 - hm7

Chords:

	hm7	hm6	G^7	F#(#5)7	F#79	D^7	C^7
e	---x-----	7-----	x-----	x-----	x-----	5-----	3-----
b	---7-----	7-----	3-----	3-----	2-----	7-----	5-----
g	---7-----	7-----	4-----	x-----	3-----	6-----	4-----
d	---7-----	6-----	4-----	2-----	2-----	7-----	5-----
a	---x-----	-----	x-----	x-----	x-----	5-----	3-----
e	---7-----	7-----	3-----	2-----	2-----	5-----	3-----

Hope you like it... Juergen



This page is maintained by [Christian Korbanka](#).

E-mail address: korbanka@compuserve.com

Last update: November 18, 1997

what's new on November, 8th 1998

- Bass tab for [Brand New Start](#) by Paul Weller. Transcription by *Werner Kreyes*.
- [Brand New Start](#) - new single by Paul Weller. This one's by *Keith Lewington*. Thanks Keith - I haven't even heard this song so far...
- MODERN CLASSICS - new Paul Weller longplayer is now 100 % transcribed before available in stores!!! Get the [tracklisting](#).
- The 5 CD box set THE COMPLETE ADVENTURES OF THE STYLE COUNCIL ist added to my album pages. Get the [tracklisting](#).
- **Meet all of you out there in the NET on Monday, 30th of November, in Cologne/Germany. Weller plays at the E-Werk. Paul, we'll all be there!!!**
- Get my page stats: nearly **50.000 visitors** in one year! Yeah!

quickview on the best Weller albums -

chosen by 

- [ALL MOD CONS](#) ★★★★★
- [SETTING SONS](#) ★★★★★
- [SNAP!](#) ★★★★★
- [SOUND AFFECTS](#) ★★★★★
- [CAFE BLEU](#) ★★★★★
- [EXTRAS](#) ★★★★★
- [GREATEST HITS](#) ★★★★★
- [IN THE CITY](#) ★★★★★
- [OUR FAVOURITE SHOP](#) ★★★★★
- [PAUL WELLER](#) ★★★★★
- [WILD WOOD](#) ★★★★★



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Note: This site only includes songs written by Paul Weller for The Jam, The Style Council and his solo career. It also includes songs interpreted by those bands. This site does not and will not contain any other transcriptions.



[Christian Korbanka](#) (webmaster PWGA)

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ALL MOD CONS | Quickview



[All Mod Cons](#)

[To Be Someone \(Didn't We Have A Nice Time\)](#)

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[The Place I Love](#)

["A" Bomb In Wardour Street](#)

[Down In The Tubestation At Midnight](#)

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To Be Someone (Didn't We Have A Nice Time)

The Jam

"To Be Someone (Didn't We Have A Nice Time)" by The Jam from ALL MOD CONS

T+M: Weller

Transcription by [Christian Korbanka](#)

Lyric correction by [Mark Lane](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##

A Asus4
To be someone must be a wonderful thing
A
A famous footballer or rocksinger
D Bm E A
Or a big filmstar, yes I think I would like that

A Asus4
To be rich and have lots of fans
A
Have lots of girls to prove that I'm a man
D Bm E A E A E A
And be No. 1 - and liked by everyone

A Asus4
Getting drugged up with my trendy friends
A
They really dig me and I dig them
D Bm E F#
And the bread I spend - is like my fame - it's quickly diminished

D A
And there's no more swimming in a guitar shaped pool
D A
No more reporters at my beck and call
D A
No more cocaine, it's only ground chalk
D A
No more taxis now we'll have to walk

E A
But didn't we have a nice time -
E A
Didn't we have a nice time
E G

To Be Someone (Didn't We Have A Nice Time)

Oh wasn't it such a fine time

A Asus4

I realize should have stuck to my guns

A
Instead shit out be one of the bastard sons

D Bm E F#
And lose myself - I know it was wrong - but it's cost me a lot

D A
And there's no more drinking after the club shuts down

D A
I'm now at my arse with the rest of the clowns

D A
It's really frightening without a bodyguard

D A
So I stay confined to my lonely room

E A
But didn't we have a nice time -

E A
Didn't we have a nice time

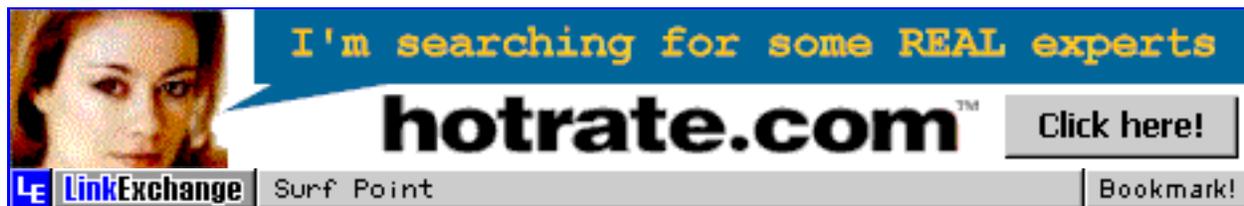
E G
Oh wasn't it such a fine time

A Asus4 A

To be someone must me a wonderful thing

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Tabs & Chords | Eras

The Jam (1977-1982)

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The Style Council (1982-1989)

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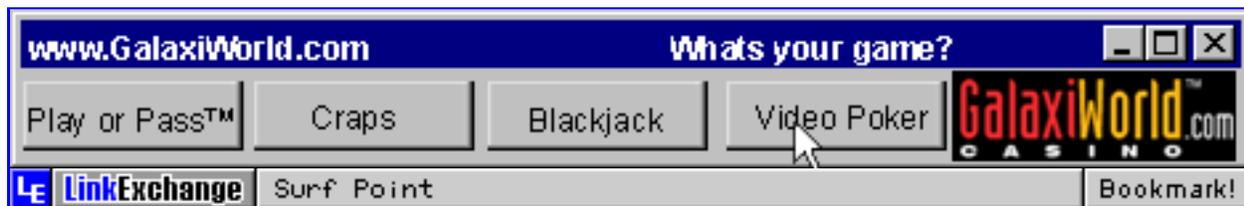
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Paul Weller (1991-)

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	Song Title	Longplayer	Type
	"A" Bomb In Wardour Street	ALL MOD CONS SNAP! / COMPACT SNAP! WASTELAND LIVE JAM DIRECTION, REACTION, CREATION THE VERY BEST OF THE JAM	Crd
	Absolute Beginners	SNAP! / COMPACT SNAP! DIRECTION, REACTION, CREATION THE VERY BEST OF THE JAM	Crd
	All Around The World	SNAP! / COMPACT SNAP! GREATEST HITS WASTELAND DIRECTION, REACTION, CREATION THE VERY BEST OF THE JAM	Crd
	All Mod Cons	ALL MOD CONS DIG THE NEW BREED DIRECTION, REACTION, CREATION	Crd
	And Your Bird Can Sing	EXTRAS	Crd Tab
	Art School	IN THE CITY THE PEEL SESSIONS DIRECTION, REACTION, CREATION	Crd
	A Solid Bond In Your Heart	EXTRAS	Crd
	Aunties And Uncles (Impulsive Youth)	DIRECTION, REACTION, CREATION	Crd
	Away From The Numbers	IN THE CITY SNAP! LIVE JAM COLLECTION DIRECTION, REACTION, CREATION THE JAM	Crd

	Beat Surrender	SNAP! / COMPACT SNAP! GREATEST HITS BEAT SURRENDER DIRECTION, REACTION, CREATION THE JAM THE VERY BEST OF THE JAM	Crd
	Big Bird	DIG THE NEW BREED	Crd Tab
	Billy Hunt	ALL MOD CONS SNAP! LIVE JAM DIRECTION, REACTION, CREATION	Crd Tab
	Boy About Town	SOUND AFFECTS EXTRAS LIVE JAM COLLECTION DIRECTION, REACTION, CREATION	Crd
	Burning Sky	SETTING SONS EXTRAS WASTELAND LIVE JAM COLLECTION DIRECTION, REACTION, CREATION	Crd
	But I'm Different Now	SOUND AFFECTS EXTRAS DIRECTION, REACTION, CREATION	Crd
	Carnation	THE GIFT LIVE JAM COLLECTION DIRECTION, REACTION, CREATION	Crd
	David Watts	ALL MOD CONS SNAP! / COMPACT SNAP! LIVE JAM GREATEST HITS WASTELAND DIRECTION, REACTION, CREATION THE VERY BEST OF THE JAM	Crd Tab
	Dead End Street	DIRECTION, REACTION, CREATION	Crd
	Disguises	EXTRAS	Crd

Down In The Tubestation At Midnight	ALL MOD CONS SNAP! / COMPACT SNAP! GREATEST HITS LIVE JAM DIRECTION, REACTION, CREATION THE JAM THE VERY BEST OF THE JAM	Crd Tab
Dreams Of Children	DIG THE NEW BREED SNAP! / COMPACT SNAP! EXTRAS DIRECTION, REACTION, CREATION THE VERY BEST OF THE JAM	Crd
Dream Time	SOUND AFFECTS DIRECTION, REACTION, CREATION	Crd
English Rose	ALL MOD CONS SNAP! COLLECTION DIRECTION, REACTION, CREATION	Crd Tab
Fly	ALL MOD CONS DIRECTION, REACTION, CREATION	Crd
Get Yourself Together	EXTRAS	Crd Tab
Ghosts	THE GIFT DIG THE NEW BREED COLLECTION DIRECTION, REACTION, CREATION	Crd
Girl On The Phone	SETTING SONS DIRECTION, REACTION, CREATION THE JAM	Crd
Going Underground	SNAP! / COMPACT SNAP! DIG THE NEW BREED GREATEST HITS DIRECTION, REACTION, CREATION THE VERY BEST OF THE JAM	Crd
Happy Together	THE GIFT DIRECTION, REACTION, CREATION	Crd
Heat Wave	SETTING SONS LIVE JAM DIRECTION, REACTION, CREATION THE JAM	Crd
Here Comes The Weekend	THIS IS THE MODERN WORLD DIRECTION, REACTION, CREATION THE JAM	Crd

Hey Mister	EXTRAS	Crd
I Got By In Time	IN THE CITY WASTELAND COLLECTION DIRECTION, REACTION, CREATION	Crd
I Need You (For Someone)	THIS IS THE MODERN WORLD COLLECTION DIRECTION, REACTION, CREATION	Crd
Innocent Man	DIRECTION, REACTION, CREATION	Crd
In The City	IN THE CITY THE PEEL SESSIONS DIG THE NEW BREED SNAP! / COMPACT SNAP! GREATEST HITS WASTELAND BEAT SURRENDER DIRECTION, REACTION, CREATION THE VERY BEST OF THE JAM	Crd
In The Crowd	ALL MOD CONS DIG THE NEW BREED WASTELAND COLLECTION DIRECTION, REACTION, CREATION	Crd
In The Midnight Hour	THIS IS THE MODERN WORLD BEAT SURRENDER DIRECTION, REACTION, CREATION	Crd
It's Too Bad	ALL MOD CONS DIG THE NEW BREED COLLECTION DIRECTION, REACTION, CREATION	Crd Tab
Just Who Is The 5 O'Clock Hero?	THE GIFT GREATEST HITS COLLECTION DIRECTION, REACTION, CREATION THE VERY BEST OF THE JAM	Crd
Life From A Window	THIS IS THE MODERN WORLD DIRECTION, REACTION, CREATION	Crd Tab
Little Boy Soldiers	SETTING SONS LIVE JAM DIRECTION, REACTION, CREATION	Crd Tab

	Liza Radley	COLLECTION DIRECTION, REACTION, CREATION	Crd	Tab
	Liza Radley (demo version)	EXTRAS	Crd	
	London Girl	THIS IS THE MODERN WORLD WASTELAND DIRECTION, REACTION, CREATION	Crd	
	Man In The Cornershop	SOUND AFFECTS SNAP! LIVE JAM COLLECTION DIRECTION, REACTION, CREATION	Crd	Tab
	Monday	SOUND AFFECTS COLLECTION DIRECTION, REACTION, CREATION	Crd	
	Mr. Clean	ALL MOD CONS SNAP! LIVE JAM COLLECTION DIRECTION, REACTION, CREATION	Crd	
	News Of The World	SNAP! / COMPACT SNAP! GREATEST HITS WASTELAND DIRECTION, REACTION, CREATION THE JAM THE VERY BEST OF THE JAM	Crd	
	Precious	THE GIFT SNAP! / COMPACT SNAP! GREATEST HITS DIRECTION, REACTION, CREATION THE VERY BEST OF THE JAM	Crd	
	Pretty Green	SOUND AFFECTS BEAT SURRENDER LIVE JAM COLLECTION DIRECTION, REACTION, CREATION	Crd	
	Private Hell	SETTING SONS DIG THE NEW BREED BEAT SURRENDER COLLECTION DIRECTION, REACTION, CREATION	Crd	
	Rain	DIRECTION, REACTION, CREATION	Crd	

	Saturday's Kids	SETTING SONS EXTRAS WASTELAND COLLECTION DIRECTION, REACTION, CREATION	
	Scrape Away	SOUND AFFECTS DIRECTION, REACTION, CREATION	
	Set The House Ablaze	SOUND AFFECTS DIG THE NEW BREED DIRECTION, REACTION, CREATION	
	Shopping	EXTRAS COLLECTION DIRECTION, REACTION, CREATION	
	Smithers-Jones	SETTING SONS SNAP! / COMPACT SNAP! EXTRAS LIVE JAM DIRECTION, REACTION, CREATION	
	So Sad About Us	EXTRAS	 
	Sounds From The Street	IN THE CITY DIRECTION, REACTION, CREATION	
	Stand By Me	DIRECTION, REACTION, CREATION	
	Standards	THIS IS THE MODERN WORLD DIG THE NEW BREED WASTELAND DIRECTION, REACTION, CREATION	
	Start!	SOUND AFFECTS DIG THE NEW BREED SNAP! / COMPACT SNAP! GREATEST HITS DIRECTION, REACTION, CREATION THE JAM THE VERY BEST OF THE JAM	
	Strange Town	SNAP! / COMPACT SNAP! GREATEST HITS WASTELAND LIVE JAM DIRECTION, REACTION, CREATION THE VERY BEST OF THE JAM	

	Tales From The Riverbank	SNAP! EXTRAS COLLECTION DIRECTION, REACTION, CREATION THE JAM	Crd	Tab
	That's Entertainment	SOUND AFFECTS DIG THE NEW BREED SNAP! / COMPACT SNAP! GREATEST HITS BEAT SURRENDER DIRECTION, REACTION, CREATION THE JAM THE VERY BEST OF THE JAM	Crd	Tab
	The Bitterest Pill (I Ever Had To Swallow)	SNAP! / COMPACT SNAP! GREATEST HITS DIRECTION, REACTION, CREATION THE VERY BEST OF THE JAM	Crd	Tab
	The Butterfly Collector	SNAP! EXTRAS LIVE JAM COLLECTION DIRECTION, REACTION, CREATION THE JAM	Crd	Tab
	The Combine	THIS IS THE MODERN WORLD DIRECTION, REACTION, CREATION	Crd	
	The Dreams Of Children	SNAP! / COMPACT SNAP! DIG THE NEW BREED EXTRAS DIRECTION, REACTION, CREATION	Crd	
	The Eton Rifles	SETTING SONS SNAP! / COMPACT SNAP! GREATEST HITS EXTRAS LIVE JAM DIRECTION, REACTION, CREATION THE VERY BEST OF THE JAM	Crd	Tab
	The Great Depression	EXTRAS COLLECTION DIRECTION, REACTION, CREATION	Crd	

The Modern World	THIS IS THE MODERN WORLD THE PEEL SESSIONS SNAP! / COMPACT SNAP! GREATEST HITS LIVE JAM BEAT SURRENDER DIRECTION, REACTION, CREATION THE VERY BEST OF THE JAM	Crd Tab
The Place I Love	ALL MOD CONS DIRECTION, REACTION, CREATION	Crd Tab
The Planners Dream Goes Wrong	THE GIFT DIRECTION, REACTION, CREATION	Crd
Thick As Thieves	SETTING SONS SNAP! EXTRAS LIVE JAM COLLECTION DIRECTION, REACTION, CREATION	Crd
Time For Truth	IN THE CITY DIRECTION, REACTION, CREATION	Crd
To Be Someone (Didn't We Have A Nice Time)	ALL MOD CONS DIG THE NEW BREED COLLECTION DIRECTION, REACTION, CREATION	Crd
Town Called Malice	THE GIFT SNAP! / COMPACT SNAP! GREATEST HITS LIVE JAM BEAT SURRENDER DIRECTION, REACTION, CREATION THE JAM THE VERY BEST OF THE JAM	Crd
Wasteland	SETTING SONS WASTELAND COLLECTION DIRECTION, REACTION, CREATION	Crd
When You're Young	SNAP! / COMPACT SNAP! GREATEST HITS LIVE JAM BEAT SURRENDER DIRECTION, REACTION, CREATION THE JAM THE VERY BEST OF THE JAM	Crd Tab
Worlds Apart	DIRECTION, REACTION, CREATION	Crd

[Crd](#) Chords [Tab](#) Tabs // [new](#) Transcription in October! [imp](#) Improvement in October! //

Song titles written in *italics* indicate that these songs were not originally written by Paul Weller.

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Burning Sky

The Jam

"Burning Sky" by The Jam from EXTRAS

T+M: Weller

Transcription by [Harlan L. Thompson](#)

#-----PLEASE NOTE-----#
 #This file is the author's own work and represents their interpretation of the #
 #song. You may only use this file for private study, scholarship, or research. #
 #-----##

D Bm A D Bm A D Bm A D Bm A

D Bm
 How are things in your little world
 G A
 I hope they're going well and you are too
 D Bm
 Do you still see the same old crowd
 G A
 The ones who used to meet every Friday?

D Bm
 I'm really sorry that I can't be there
 G A
 But work comes first I'm sure you'll understand

D Bm
 Things are really taking off for me
 G A Bm
 Business is thriving and I'm showing a profit and

Bm A D Bm A D
 And in any case, it wouldn't be the same
 Bm D Bm D
 Cause we've all grown up and we've got our own lives
 Bm D Bm D
 And the values that we had once upon a time
 Bm A
 Seem stupid now 'cause the rent must be paid
 Bm A Bm A D
 And some bonds severed and others made

Bm A D
 Dit dit dit dit dit do n do
 Bm A D
 Dit dit dit dit dit do n do

D Bm A D Bm A D Bm A D Bm A

Burning Sky

D Bm
Now I don't want you to get me wrong

G A
Ideals are fine when you are young

D Bm
And I must admit we had a laugh

G A
But that's all it was and ever will be cos

Bm A D Bm A D
Cos the burning sky keeps a burning bright

Bm D Bm D
And as long as it does, and it always will

Bm D Bm D
There's no time for dreams when commerce calls

Bm A
And the taxman's shouting 'cause he wants his dough

Bm A Bm A D
And the wheels of finance won't begin to slow

Bm A D
Dit dit dit dit dit do n do

Bm A D
Dit dit dit dit dit do n do

Bm A D Bm A D Bm A D

Bm A D
Dit dit dit...

Bm A
And it's only us realists who are gonna come through

Bm A
Cause there's only one power higher than that of truth

Bm A D Bm A D D Bm A D Bm A D Bm A

D Bm A
And that's the burning sky, it's the burning sky

Oh and by the way I must tell you

Before I sign off I've got a meeting next week

With the head of a big corporate

I can't disclose who but I'm sure you all know him and

And the burning sky keeps a burning bright

And it won't turn off til it's had enough

It's the greedy bastard who won't give up
And you're just a dreamer if you don't realise
And the sooner you do will be the better for you
And then we'll all be happy and we'll all be wise
And we'll all bow down to the burning sky
Dit dit dit dit dit do n do, dit dit dit dit do n do
Dit dit dit dit di do dit dit dit di do,
Dit dit dit dit di do dit dit dit di do
Then we'll all be happy and we'll all be wise
And together we will live beneath the burning sky

NOTE: this is taken from the acoustic version from the album Extras.



This page is maintained by [Christian Korbanka](#).

E-mail address: korbanka@compuserve.com

Last update: November 18, 1997



Tabs & Chords | Missing

Song Title	Era	Longplayer
A Year Late	Paul Weller	You Do Something To Me (CD Single)
The Loved	Paul Weller	More Wood (Little Splinters)

Here are some songs with missing chords. Perhaps YOU can help...

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A Year Late

Paul Weller

"A Year Late" by Paul Weller from YOU DO SOMETHING TO ME (CD single)

T+M: Weller

Transcription by [Alison](#) and [Steve McEvoy](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##

the chords for a year late are as follows: (EM) 075000, then you descend
like this: 075000, 075700, 075600, 0755000.

for this bit "the leaves around our door..." the chord is a AM7 which
you slide up to the 3rd fret and back. the final chord in the song is a
G.

Oh, for the descending bit you bounce your finger off of the D string.
so if you left your finger on it would be:077000.

hope that makes sense!

Steve Mcevoy

This is the main riff - all played on the high E string:

7-7-7-7-7-7-7-7-5-5-5-5-7-5-3-3-3-3-5-3-0-0

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The Loved

There's a man down there when it shoudn't clear

F#maj7 G#m9

I thought we knew, oh believed in it, too

F#maj7 G#m9

Anyone can see why

F#maj7 G#m9

So wipe away those phoney tears you cry

F#maj7 G#m9

An' don't come 'round here expecting votes

?? C#7

see who charts the course on a sinking boat

?? ??

And whatever you give, listen - you give to give

C#7

But humanities so weak - if it can't even give

F#maj7

The loved of the loved

G#m9

Oh, the love of the loved

F#maj7

The loved of the loved

G#m9

Oh, the love of the loved



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E-mail address: korbanka@compuserve.com

Last update: 1998-02-02



Bass Tabs

Song Title	Era	Longplayer
Above The Clouds	Paul Weller	PAUL WELLER
Ain't No Love In The Heart Of The City	Paul Weller	./.
All The Pictures On The Wall	Paul Weller	WILD WOOD
Brand New Start	Paul Weller	MODERN CLASSICS
Broken Stones	Paul Weller	STANLEY ROAD
Down In The Tubestation At Midnight	The Jam	ALL MOD CONS
Out Of The Sinking	Paul Weller	STANLEY ROAD
Peacock Suit	Paul Weller	PAUL WELLER
Speak Like A Child	The Style Council	INTRODUCING...
Strange Town	The Jam	SNAP!
The Changingman	Paul Weller	STANLEY ROAD
Time Passes...	Paul Weller	STANLEY ROAD
Town Called Malice	The Jam	THE GIFT
When You're Young	The Jam	SNAP!

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Brand New Start

Paul Weller

[Click here](#) for guitar tabs and chords of this song

"Brand New Start" by Paul Weller from MODERN CLASSICS

T+M: Weller

Transcription by [Werner Kreyes](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

The verse:

Bass starts at verse 3)

```
G-----
D-----
A-----
E-7(slide)-3---3-2-0-2-0---0-0-2-0-3---3-2-0-2-0-----
```

continue with

```
G-----
D-----2---2-0-----
A-----3-2-----3-----
E--0-0-2-0-3---3-2-0-2-3-----3-3-2-0-2-3-----
```

Pre guitar break :

„....but something real to me“

```
G-----
D--2-5--2-0-----
A-----3-----
E-----3---3-2-0-2-----
```

continue with

```
G-----
D-----2-0---0-0-0-----2-0-----
A--3-----3-0-5---5-5-5-----3-----
E-----
```

Now back to the verse (WITHOUT THE SLIDE) !

*) Here's an alternative version
for the instrumental verse 9)

G-----
D---5--5-0--0-2-----0-2-0-----5--5-0--02-----0-2-0-----
A-----2-----2-----
E-----

continue with

G-----
D---5--5-0--02-----0-2-0-----5--5-0-0--0-----2-0-----
A-----2-----3-----3-----
E-----

Now back to the verse (WITHOUT THE SLIDE) !

Number of the Verses

- 1) I'm gonna clear out my head
I'm gonna get myself straight
I know it's never too late
to make a brand new start
- 2) I'm gonna kick down the door
I'm gonna get myself in
I'm gonna fix up the yard
And not fall back again
- 3) I'm gonna clear up my earth
And build a heaven on the ground
Not something distant, unfound
But something real to me

But something real to me
(pre guitar break)
- 5) only instrumental
(guitar break)
- 6) All that I can, I can be
All that I am, I can see
All that is mine is in my hands
So to myself I call
- 7) There's somewhere else, I should be
There's someone else, I can see
There's something more, I can find
It's only up to me
- 8) I'm gonna clear up my earth
And build a heaven on the ground
Not something distant, unfound

But something real to me

But something real to me
(pre guitar break)

9) only instrumental
(guitar break)

10) I'm gonna clear out my head
I'm gonna get myself straight
I know it's never too late
to make a brand new start

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Broken Stones

Paul Weller

BASS TAB / [GUITAR TAB & CHORDS](#)

"Broken Stones" by Paul Weller from STANLEY ROAD

T+M: Weller

Transcription by [Werner Kreyes](#)

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```
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#-----##
```

The main pattern

```
G-----
D-----
A-----1--1-----1--1--3--1----
E-----0--1--0--1--0-----1--3--1-----
```

```
G-----
D-----3--3-----3--3--5--3----0-----1--1-----1----
A--0-----3--5--3-----1--3--1-----
E-----
```

```
G-----
D--1--3--1--0-----
A-----
E-----
```

Bridge after the revolving main pattern

```
G-----
D-----
A--3--3--3--0--3-----
E-----1-----
```

(use it for example: after 1st verse)

```
G-----
```

Broken Stones

D-----
A-----
E-----

Another bit shatters

G-----
D-----1-1-----1-1-3-1-----0-----
A-----0-1-0-1-0-----1-3-1-----
E-----

G-----
D-----3-3-----3-0-3-5-----
A--1-1-----1-1-3-1-0-----
E-----1-3-1-----

G-----1-1-----1-0-----
D-----0-5-----3-----
A-----1-----
E-----

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Broken Stones

Paul Weller

[BASS TAB](#) / GUITAR TAB & CHORD

"Broken Stones" by Paul Weller from STANLEY ROAD

T+M: Weller

Transcription by [Christian Korbanka](#)

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#-----##

Intro:

[Bb](#) [Cm](#) Bb
[F](#) Bb F
[Ebmaj7](#) [Ebmaj9](#)
Bb Cm Bb

 Bb Cm Bb
Like pebbles on a beach
 F Bb F
Kicked around, displaced by feet
 Ebmaj9 Ebmaj7 Cm F
Like broken stones - all trying to get home

 Bb Cm Bb
Like a loser's reach
 F Bb F
Too slow and short to hit the peaks
 Ebmaj9 Ebmaj7 Bb
So lost and alone - trying to get home

 Ebmaj9
As another piece shatteres
 Bb Cm Bb
Another little bit gets lost
 [Gm7](#) [Abmaj7](#) [C11](#)
And what else really matters - at such a cost?

[F11](#) Bb Cm Bb
Like a loser's reach
 F Bb F

Broken Stones

Too slow and short to hit the peaks
Ebmaj9 Ebmaj7 Bb
So lost and alone - trying to get home

Bb F
Ebmaj7 Bb

Ebmaj9
As another piece shatteres

Bb
Another little bit gets lost

Gm7 Abmaj7 C11
And what else really matters - at such a cost?

F11 Bb Cm Bb
Like pebbles on a beach

F Bb F
Kicked around, displaced by feet

Ebmaj9 Ebmaj7 Cm F
Like broken stones - all trying to get home

Bb Cm Bb
Like a loser's reach

F Bb F
Too slow and short to hit the peaks

Ebmaj9 Ebmaj7 Bb
So lost and alone - trying to get home

Eb
Trying to get home

Bb Bbsus4
Trying to get home

F F6
Like broken stones

Bbsus4
Trying to get home

Another version transcribed by [Matt Gilroy](#)...

Chords used

Abmaj7	Bb	Cm	C?	Eb	F	Gm7
3	1	3	3	x	1	3
1	3	4	3	4	1	3
1	3	5	3	3	2	3
1	3	5	3	1	3	3
x	1	3	3	1	3	5
x	x	x	x	x	1	3

(Intro and main rhythm throughout song)

Broken Stones

Bb Cm Bb | Bb | F Bb F | F | Eb | Eb

Bb Cm Bb | Bb |

Verse 1

Although the chords show only Bb etc, play the above rhythm pattern.
So although it may just say F it really means play the F Bb F rhythm.
The main chord changes are indicated above the text.

Bb...
Like pebbles on a beach
F...
Kicked around, displaced by feet
Eb Bb Cm F
Like broken stones - all trying to get home
Bb....
Like a losers reach
F....
Too slow and short to hit the peaks
Eb Bb
Yeah So lost and alone - trying to get home
Bb Eb
As another piece shatters
Bb Cm Bb
Another little bit gets lost
Gm7 Abmaj7 C?
And what else really matters - oh at such a cost?

Bb....
Like a losers reach
F....
Too slow and short to hit the peaks
Eb Bb
So lost and alone - trying to get home
Eb
As another piece shatteres
Bb
Another little bit gets lost
Gm7 Abmaj7 C
And what else really matters - at such a cost?

Bb....
Like pebbles on a beach
F....
Kicked around, displaced by feet
Like broken stones - all trying to get home
Like a losers reach
Too slow and short to hit the peaks

Broken Stones

So lost and alone - trying to get home

Trying to get home

Repeat to end

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xR



R

====fr6

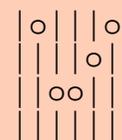


Cm

Cm

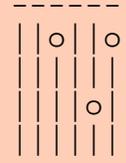
x

----- fr3



E^bmaj⁹

xx

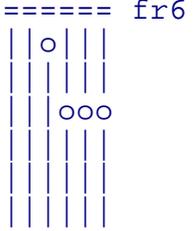


Abmaj7

xx

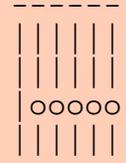


xx



C11

x



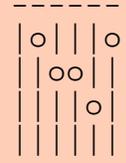
F11

xx



B^bsus⁴

x



Down In The Tube Station At Midnight

The Jam

BASS TAB / [GUITAR TAB & CHORDS](#)

"Down In The Tubestation At Midnight" by The Jam from ALL MOD CONS

T+M: Weller

Transcription by [Patrick Thornbury](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##

opening riff

```
G-----5--7-----5--5h7p0-----
D-----5--7-----7-----5--7--7-----
A-----7-----5-----7-----5-----
E-----5-----5-----
```

harmonics

```
G----- (7) -----5--7-----
D-----5--7----- (7) -----5--7--7-----
A-----7-----5----- (7) -----7-----5-----
E--5-----5-----
```

```
G-----5--5h7p0-----
D-----5--7--7-----
A-----7-----5-----
E-----3--3-----3--3-----5-----
```

```
G-----5--7-----
D-----5--7--7-----
A-----7-----5-----
E--5-----3--3-----3--3\-----
```

```
G-----
D-----
A-----
E-----
```

"the glazed dirty steps..."

```
G---| |-----
D---| |*-----2--2--3--3--5--5-----
A---| |*-----0--0--2--2--3--3--5--5--5--5-----0-----
E---| |-----
```

```
G-----
```

Down In The Tubestation At Midnight

D-----2--2--3--3--5--5-----
 A--0--2--2--3--3--5--5--5-----
 E-----3--3-----3-----

G-----||-----
 D-----*||-----
 A-----*||-----
 E--3--||-----

"except for toffee wrappers..."

G-----
 D-----
 A-----2--2-----2--2--5--5--3--0-----3--3--7--7-----
 E-----3--3-----3--0-----

repeat

G-----||-----
 D-----7--7-----5--*||-----
 A--5--0-----5--5-----*||-----
 E-----||-----

G-----
 D-----
 A-----
 E-----

final tag

"and I'm down in the tube station..."

G-----
 D-----5--5-----3-----
 A-----2--2-----2--2--5--5--3--0-----3--3-----5--5-----
 E--3--3-----3--0-----

G-----
 D--7--7-----5-----
 A-----
 E-----

G-----
 D-----
 A-----
 E-----

repeat roots until fade out

G--||-----
 D--||*-----
 A--||*-----2--2--2--2--2--2--2--2-----3--3--3-----
 E--||--3--3--3--3--3--3--3--3-----

G-----||-----
 D-----*||-----

```
A---3--3--3--3--3--3-----5--5--5--5--5--5--5--5--* | | -----
E-----| | -----
```

```
=====
==                               TABLATURE EXPLANATION                               ==
=====
```

-----	-----	-----t---
----5h8--- Hammeron	----(8)--- Ghost	----6--- Tap
-----	----- Note	-----
----5p8--- Pulloff	-----	-----
-----	-----	-----p--
----5/8--- Slide Up	----x--- Dead	----7--- Pop
-----	----- Note	--s-----
----5\8--- Slide Down	-----	--5----- Slap
-----	----- Repeat	-----
----5~~~--- Vibrato	*-----*	---5^--- Bend
-----	*-----*	-----
-----	-----	-----
-----	-----	-----
-4:----- Time	-----	-----
-4:----- Signature	-----	-----
-----	-----	-----

Rhythm:

w = whole note
h = half note
q = quarter note
e = eighth note
s = sixteenth note
t = 32nd note
x = 64th note
^ = triplet

W = dotted whole
H = dotted half
Q = dotted quarter
E = dotted eighth
S = dotted sixteenth
T = dotted 32nd
X = dotted 64th

```
=====
== Created with a demo version of BUCKET O' TAB ==
== tablature creation software for Windows ==
== http://www.his.com/~gse/bucket ==
=====
```

Down In The Tube Station At Midnight

The Jam

[BASS TAB](#) / GUITAR TAB & CHORD

"Down In The Tubestation At Midnight" by The Jam from ALL MOD CONS

T+M: Weller

Transcription by [Christian Korbanka](#)

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#-----##

Am D Am D

Am D
The distant echo -

Am D Gmaj7
of faraway voices boarding faraway trains

A D
To take them home to

Am D Gmaj7
the ones that they love and who love them forever

Am D
The glazed, dirty steps

Am D Gmaj7
Repeat my own and reflect my thoughts

Am D Am D
Cold and uninviting, partially naked

G Bm
Except for toffee wrappers and this morning's paper

C D
Mr. Jones got run down

G Bm
Headlines of death and sorrow - they tell of tomorrow

C D
Madmen on the rampage

G Bm C D
And I'm down in the tube station at midnight, ooooooh

Am D
I fumble for change

Down In The Tubestation At Midnight

Am D Gmaj7
And pull out the Queen, smiling, beguiling

Am D
I put in the money

Am D Gmaj7
And pull out a plum behind me

Am D
Whispers in the shadows

Am D Gmaj7
Gruff blazing voices, hating, waiting

Am D Am D
"Hey boy" they shout - "have you got any money?"

G Bm
And I said - "I've a little money and a take away curry,

C D
I'm on my way home to my wife.

G Bm
She'll be lining up the cutlery, you know she's expecting me

C D
Polishing the glasses and pulling out the cork"

G Bm C D
And I'm down in the tube station at midnight, oooooh

Am D
I first felt a fist

Am D Gmaj7
And then a kick, I could now smell their breath

Am D
They smelt of pubs

Am D Gmaj7
And Wormwood Scrubs and too many right wing meetings

Am D
My life swam around me

Am D Gmaj7
It took a look and drowned me in its own existence

Am D Am D
The smell of brown leather, it blended in with the weather

G
It filled my eyes, ears, nose and mouth

Bm
It blocked all my senses

C D
Couldn't see, hear, speak any longer

Down In The Tubestation At Midnight

G Bm C D
 And I'm down in the tube station at midnight, ooooooh
 G Bm C D
 I said I was down in the tube station at midnight, ooooooh
 G Bm
 The last thing that I saw as I lay there on the floor
 C D
 Was "Jesus Saves" painted by an atheist nutter

G Bm
 And a British Rail poster read "Have an Awayday
 C D
 A cheap holiday - do it today!"

G Bm
 I glanced back on my life and thought about my wife
 C D
 'Cause they took the keys - and she'll think it's me

G Bm
 And I'm down in the tube station at midnight
 C D
 The wine will be flat and the curry's gone cold

G Bm C D
 I'm down in the tube station at midnight, ooooooh
 G Bm C D
 Don't want to go down in a tube station at midnight, ooooooh

Down in a Tube Station at Midnight
 Written by Paul Weller of The Jam
 From their album "All Mod Cons"
 Transcription by [Mark Schnitzius](#)

'p' means 'pull off'
 'h' means 'harmonic'

 -----5-7-----5-7p5-----
 -----5--7-----7-----5--7-----7-----7--
 -----7-----5-----7-----5-----
 ---5-----5-----

 -----h7-----
 -----5--7-----h7-----
 -----7-----5-----h7---

and then a kick
I could now smell their breath
It smelt of pubs and Wormwood scrubs
and too many right-wing meetings
My life swam around me
It took a look
and it drowned me in it's whole existence
The smell of brown leather
It blended in with the weather
Filled my eyes, ears, nose and mouth
It blocked all my senses
Couldn't see, hear, speak any longer

And I'm down in a tube station at midnight

The last thing that I saw as I lay there
on the floor was "Jesus saves" painted by
an atheist nutter and a British rail poster
reading "Have an away day, a cheap holiday,
oh do it today", I glanced back on my life
and thought about my wife 'cause they took
the keys and she'll think it's me, I'm down
in a tube station at midnight, the wine will
be flat and the curry's gone cold

And I'm down in a tube station at midnight
Don't want to go down in a tube station at midnight

Out Of The Sinking

Paul Weller

[Click here](#) for guitar tabs and chords of this song

"Out of the Sinking" by Paul Weller from STANLEY ROAD

T+M: Weller

Transcription by [Werner Kreyes](#)

#-----PLEASE NOTE-----#
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#-----##

Intro:

(play it 3 x)

```
G-----
D-----
A-----7-7-----7-7-----7-7-----7-7-7-7-7-7-----
E--0-0-----0-0-----0-0-----
```

Main (part I):

passed midnight's hold ...

```
G-----
D-----2-----4-----
A-----7-7-----7-7-----7-7-----2-4-----4-----
E--0-0-----0-0-----0-0-----
```

```
G-----2-2--1-1-----
D--4-4-4-4-4-4-4-4-----4-4--2-----2-----
A-----2-4-----4-2-----
E-----
```

```
G--4-4--2-1-----4-----
D-----4-2-----2-----4-2-----2-----
A-----2-4-----2-4-----4-2-----
E-----
```

Hey baby say ...

```
G-----6-4-6-----
D-----7-6-4-----2-----
A--4-----7-----2-4-----4-----
E-----2-4-2-0-2-----
```

```
G-----6-4-6-----
D-----7-6-4-----
```

Out Of The Sinking

A---4-----7-----
E-----

Across the water...

G-----
D---7-6-4-----7-6-4-----7-6-4-----
A-----7-6-----7-6-----7-----
E-----5-----5-----

G-----
D-----
A---7-7-----7-7-----7-7-----7-7-7-7-7-7-----
E--0-0-----0-0-----0-0-----

G-----
D-----0-2-----
A---7-7-----7-7-----7-----0-2-----
E--0-0-----0-0-----0-0-0-0-----

In the middle:

first instrumental - then (it is shining for me ...)

(play it 2 x)

G-----
D--4-4---0-4-2--0-2-----0-2--2-0-----2-----
A-----0-2-----2-0-----
E-----0-2-----

(at the 3rd time)

G-----
D--4-4---0-4-2--0-2-----0-2--2-0-----
A-----0-2-----2-0--2-----
E-----0-2-----

(play it 2 x)

G-----
D-----
A---7-7-----7-7-----7-7-----7-7-7-7-7-7-----
E--0-0-----0-0-----0-0-----

then...

G-----
D-----2-----4-----
A---7-7-----7-7-----7-7-----2-4-----4-----
E--0-0-----0-0-----0-0-----

G-----2-2--1-1-----
D--4-4-4-4-4-4-4-4-----4-4--2-----2-----
A-----2-4-----

E-----

Main (part II):

Late at night - when the world ...

G-----

D-----2-----4-----

A-----7-7-----7-7-----7-7-----2-4-----4-----

E--0-0-----0-0-----0-0-----

G-----2-2--1-1-----

D--4-4-4-4-4-4-4-4-4-----4-4--2-----2-----

A-----2-4-----4-2-----

E-----

G--4-4--2-1-----4-----

D-----4-2-----2-----4-2-----2-----

A-----2-4-----2-4-----4-2-----

E-----

Hey baby say ...

G-----6-4-6-----

D-----7-6-4-----2-----

A--4-----7-----2-4-----4-----

E-----2-4-2-0-2-----

G-----6-4-6-----

D-----7-6-4-----

A--4-----7-----

E-----

Across the water...

G-----

D--7-6-4-----7-6-4-----7-6-4-----

A-----7-6-----7-6-----7-----

E-----5-----5-----

Far from the madness ...

G-----6-4-6-----

D-----7-6-4-----2-----

A--4-----7-----2-4-----4-----

E-----2-4-2-0-2-----

G-----6-4-6-----

D-----7-6-4-----

A--4-----7-----

E-----

Across the water...

G-----
D---7-6-4-----7-6-4-----7-6-4-----
A-----7-6-----7-6-----7-----
E-----5-----5-----

G-----
D-----
A-----7-7-----7-7-----7-7-----7-7-7-7-7-7-----
E--0-0-----0-0-----0-0-----

(play it 2 x)

G-----
D-----
A-----7-7-----7-7-----7-7-----5-7-----
E--0-0-----0-0-----0-0-0-0-----7-----

then...

G-----
D-----0-2-----
A-----7-7-----7-7-----7-----0-2-----
E--0-0-----0-0-----0-0-0-0-----

At the end:

first instrumental - then (it is shining for me ...)

(play it 2 x)

G-----
D--4-4---0-4-2--0-2-----0-2--2-0-----2-----
A-----0-2-----2-0-----
E-----0-2-----

(at the 3rd time)

G-----
D--4-4---0-4-2--0-2-----0-2--2-0-----2-----
A-----0-2-----2-0-----
E-----0-2-----

Out Of The Sinking

Paul Weller

[click here](#) for bass tabs of this song

"Out of the Sinking" by Paul Weller from STANLEY ROAD

T+M: Weller

Transcription by [Matt Gilroy](#)

```
#-----PLEASE NOTE-----#
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#-----##
```

Chords used

A	B	C#m7	D	E	Emaj7	F#m	F#m7add4	F#m/A	F#m/E	G
--0--2--4--2--0--4--2--2--2--2--2--3--	--2--4--5--3--0--4--2--2--2--2--3--	--2--4--4--2--1--4--2--4--2--2--0--	--2--4--6--0--2--2--4--2--4--4--0--	--0--2--4--x--2--x--4--4--0--x--2--	--x--x--x--x--0--x--2--2--x--0--3--					

Guitar 2 riff

PM throughout

```
-----
-----
-----
-----
-----7-----7-----
--0--0-----
```

Intro (with riff)

```
| E      |      | Emaj7  |      |
| E      |      |      |      |
```

Verse pattern

```
E                F#m
Past midnights hold      where the worlds awaiting
```

```
F#m7add4      Emaj7
                I'll wait for your love
```

E B F#m/A A
But I close my eyes as theres pain too in paradise

E
Am we pay our price

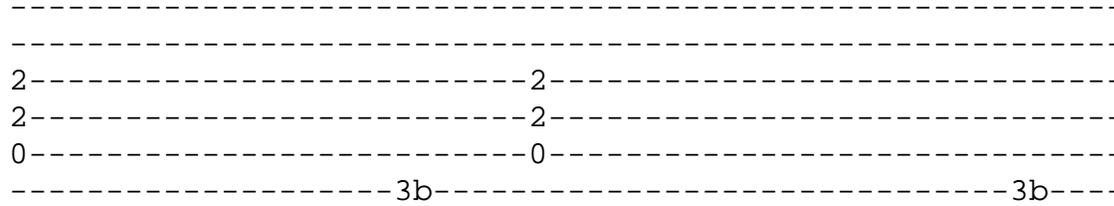
Chorus Pattern

C#m7 F#m7add4
Hey baby say just what your thinking

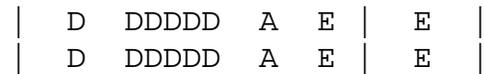
C#m7 F#m7add4
Know I know it yeah feel I'm sinking

C#m7 F#m7add4
Know I feel it I know you feel it too

A
Across the water there's a boat that



Emaj7
will take us away



D A E E
Is it shining for me

D A E E
All I need it to be

D A E E
But I can't find the key

D A E B
The cue to make me believe

With riff



| Emaj7 | |

Repeat patterns for verse and chorus

Will take us away

Emaj7 F#m/E Emaj7 G A
and there we will stay

Emaj7 | G A | Emaj7 | Emaj7 |

| D DDDDD A E | E |
| D DDDDD A E | E |

D A E E
But I can't find the key

D DDDDD A E

Here is another version of the INTRO:

I believe the opening chords to "out of the sinking" use a different chord shape than you show. Here's my version:

--5-/--7-7-----
--7-/--9-9-----
--6-/--8-8-----
--7-/--9-9-----
string
--5-/--7-7-----
play the

P.S. : / = Sliding

Later on in the song, using the first chord shape, you pull off the 7th fret of the 2nd string to the 5th fret of the 2nd string. Then you second shape.

By [unknown](#)

[Home](#)

Peacock Suit

Paul Weller[click here](#) for guitar tabs and chords of this song

"Peacock Suit" by Paul Weller from HEAVY SOUL

T+M: Weller

Transcription by [Werner Kreyes](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#-----##
```

The verse:

```
G-----
D-----
A-----1-0-1-0-----
E--3---1-3---1-3-3---1-3-----
```

Play it this way before each refrain !

```
G-----
D-----
A-----
E--3---1-3---1-3-3---1-3-----
```

The Refrain (I don't need a ship ...):

```
G-----
D-----
A-----0-5-5---5-0-5---0-3-3---3-0-----
E---0-3--0-3-----3-0---
```

```
G-----
D-----
A--- --5-5---5-0-5---0-3-3-3-3---3-3-0-----
E-----3-0-----
```

During the guitar-solo in the middle:

play it 3 times

```
G-----
```

Peacock Suit

D-----
A-----0---3-0---5-5-5-5---5-5-5-5---5-5-5-5-----
E---3-----

at the 4th time

G-----
D-----3-2-0-----
A-----0---3-0---5-5-5-5---5-5-5-5-----3-0-----
E---3-----

At the end:

repeat while fading

G-----
D-----3---1-0-----3---1-0-----
A-----3-0-----
E---1-----1-----

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Peacock Suit

Paul Weller

[click here](#) for bass tabs of this song

"Peacock Suit" by Paul Weller from HEAVY SOUL

T+M: Weller

Transcription by [Christian Korbanka](#)

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```
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#-----##
```

G7

G7

I've got a grapefruit matter

G7

It's as sour as shit

G7

I have no solutions

G7

Better get used to it

D7

C7

I don't need a ship to sail in stormy weather

D7

C7

I don't need you to ruffle the feathers of my

G7

Peacock suit

G7

I'm Narcissus in a puddle

G7

In shop windows I gloat

G7

Like a bell of fleece lining

G7

In my camel skin coat

D7

C7

I don't need a ship to sail in stormy weather

D7

C7

I don't need you to ruffle the feathers of my

G7

Peacock suit

Peacock Suit

D7 G7

G7

Nemesis in a muddle

G7

In a mirror I look

G7

Like a streak of sheet lightnin´

G7

In my rattlesnake shoes

D7

C7

I don't need a ship to sail in stormy weather

D7

C7

I don't need you to ruffle the feathers of my

G7

Peacock suit

Did you fink I should

F C7 F C7

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Speak Like A Child

The Style Council

BASS TAB / [GUITAR TAB & CHORDS](#)

"Speak Like A Child" by The Style Council from INTRODUCING

T+M: Weller

Transcription by [Lee McManus](#) and [David Tucker](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#-----##
```

Your hair hangs in golden steps

```
G---| |-----|-----|-----|
D---| |*-----2h4p2-----|-----|-----|
A---| |*-----4-----|-----|-----|
E---| |--0--5-----2--|--2--2--|-----|
```

(1st & 3rd time) (2nd & 4th time)

```
G-----|-----2--2---| |-----| |-----x4
D-----2h4p2-----|-----*| |-----*| |-----
A-----4-----4-----|-----*| |-----*| |-----
E--0--5-----2--|--2-----| |--2--2--2---| |-----
```

and I believe it when you look...

```
G---| |-----|-----|-----x2
D---| |*-----|-----*| |-----| |-----
A---| |*-----|-----*| |-----7--7--7--7--| |-----
E---| |--7/9\7\5--|--2--2--2---| |--1--1--1--| |-----
```

```
G-----|-----|-----2x
D-----|-----|-----*--7--7--|-----6--6--*| |-----
A--7--7--7--7--|--7--7--5--4--2--| |*--5-----|-----4-----*| |-----
```


Speak Like A Child

The Style Council

BASS TAB / GUITAR TAB & CHORD

"Speak Like A Child" by The Style Council from INTRODUCING

T+M: Weller

Transcription by [Christian Korbanka](#)

Corrections by [Antony Granger](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

```

A                F#m
Your hair hangs in golden steps
      A                F#m
You're a bonafide in every respect
      A                                F#m
You are walking through streets that mean nothing to you
A                                F#m
You believe you're above it and I don't really blame you

A                F#m
Maybe that's why you speak like a child;
A                                F#m
The things you're saying like "I'm so free and so wild"
Bm                F#m
And I believe it when you look in my eyes;
Bm                F#m
You offer me a life, and never lies
      F                E
Least only the kind to make me smile

A                                F#m
Your clothes are clean and your mind is productive
A                                F#m
It shops in store where only the best buy
A                                F#m
You're cool and hard, and if I sound like a lecher
A                                F#m
It's probably true, but at least there's no lecture

A                                F#m
I really like it when you speak like a child
A                                F#m
The crazy sayings like "I'm so free and so wild"

```

Speak Like A Child

Bm F#m
You have to make a bargain with me now
Bm F#m
A promise that you won't change somehow
F E
No way, now how

[Dmaj7](#) [C#m](#)
Spent all day thinking about you
Dmaj7 C#m
Spent all night coming to terms with it
Dmaj7 C#m
Time and conditions are built to tame
F#m F
Nothing lasts with age, so people say
E A F#m
But I will always try to feel the same

A F#m
I really like it when you speak like a child
A F#m
I really like it when you speak like a child
A F#m
The way you hate the homely rank and the file
A F#m
The way you're so proud to be oh, so free and so wild

A F#m
A F#m
I really like it when you speak like a child
A F#m
I really like it when you speak like a child
A F#m
I really like it when you speak like a child
A F#m
The way you're so proud to be oh, so free and so wild

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Strange Town

The Jam

BASS TAB / [GUITAR TAB & CHORDS](#)

"Strange Town" by The Jam

T+M: Weller

Transcription by [David Tucker](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#-----##
```

Intro

G	---		-----		-----		-----		-----		-----		-----
D	---		-----		-----		-----		-----		-----		-----
A	---		--3--3--3--		--3--3--3--		---0--2--		---0--2--		--0--3--		-----
E	---		-----		-----		--3--		--3--		-----		-----

verse

G	---		-----		-----		-----		-----		-----		-----
D	---		*-----		-----		-----		-----		-----		-----
A	---		*--3--2--3--2--3--		-----		-----		-----		-----		-----
E	---		-----		--5--3--5--3--0--		--1--0--1--0--1--3--		-----		-----		-----

3x

chorus

3x

G	-----				-----		-----		-----		-----		-----
D	-----*				*-----3-----		-----5-----3--5--*		-----		-----		-----
A	-----0--2-----*				*-----3-----3--		-----5-----5-----*		-----		-----		-----
E	--3-----3--				--1-----		--3-----		-----		-----		-----

G	-----		-----		-----		-----		-----		-----		-----
D	-----		-----		-----		-----		-----		-----		-----
A	-----		-----		-----		---0--2--0--		---0--2--0--		-----		-----
E	--1-----1--1--		--1-----1--1--		--3-----		--3-----		-----		-----		-----

solo - follow chords

G	---		-----		-----		-----		-----		-----		-----
D	---		*-----		-----		-----		-----		-----		-----
A	---		*--3--3--3--0--3--0--		-----		-----		-----		-----		-----
E	---		-----		--5--5--5--0--5--0--		-----		-----		-----		-----

2x

bridge

```

G-----|-----| | |-----|-----
D-----|-----*| | |*-----|-----
A-----|-----*| | |*-----5/7\5--3--|-----
E--1--1--1--0--1--0--|--3--3--3--0--3--0--| | |--1-----|-----

```

2x instrumental

```

G-----|-----| |-----|-----|-----
D-----|-----*| |-----|-----|-----
A-----|-----*| |-----|-----0--2-----0--2--|-----
E--3--3/5\3--0--|--0--0--| |--5--5--|--3-----3-----|-----

```

```

G-----|-----|-----|-----|-----
D-----|-----|-----|-----|-----
A--3--3--3--3--|--3--3--3--3--|--2--2--2--2--|--2--2--2--2--|-----
E-----|-----|-----|-----|-----

```

```

G-----|-----|-----|-----|-----
D-----|-----|-----|-----|-----
A-----|-----|-----|-----|-----
E--5--5--5--5--|--5--5--5--5--|--3--3--3--3--|--3--3--3--3--|-----

```

```

G-----|-----|-----|-----|-----
D-----|-----|-----|-----|-----
A--3--3--3--3--|--3--3--3--3--|--2--2--2--2--|--2--2--2--2--|-----
E-----|-----|-----|-----|-----

```

```

G-----|-----|-----|-----|-----
D-----|-----|-----|-----|-----
A-----|-----|-----|-----|-----
E--5--5--5--5--|--5--5--5--5--|--3--3--3--3--|-----

```

back to verse

```

G-----|-----|-----|-----|-----
D-----|-----|-----|-----|-----
A-----|-----|-----|-----|-----
E--3--3--3--3--|-----|-----|-----|-----

```


Strange Town

They say don't know, don't care - and I've got to go, mate

F Gsus4 G
They worry themselves about feeling low
F Gsus4 G
They worry themselves about the dreadful snow
F Gsus4 G
They all ignore me 'cause they don't know
F Gsus4 G
I'm really a spaceman from those UFOs

C Am7
You've got to move in a straight line
F G
You've got to walk and talk in four four time
C Am7
You can't be weird in a strange town
F G
You'll be betrayed by your accent and manners

C Am7
You've got to wear the right clothes
F G
Be careful not to pick or scratch your nose
C Am7
You can't be nice in a strange town
F G
'Cause we don't know, don't care - and we got to go, man

F Gsus4 G
Rush my money to the record shops
F Gsus4 G
I stop off in a back street buy myself a snort
F Gsus4 G
We got our own manifesto - be kind to queers
F Gsus4 G
And I'm so glad the revolution's here - It's nice and warm now!

C Am7 F G
C Am7 F G

Dm G
I've finished with clubs where the music's loud
Dm G
'Cause I don't see a face in a single crowd
Em
There's no one there
Dm G
I look in the mirror but I can't be seen
Dm G
Just a thin, clean layer of Mister Sheen

Strange Town

Em Am G C
Looking back at me - oh, oh

C Am7
Found myself in a strange town
F G
Though I've only been here for three weeks now
C Am7
I've got blisters on my feet
F G
Trying find a friend in Oxford Street

C Am7
I bought an A to Z guide book
F G
Trying to find the clubs and YMCAs
C Am7
But when you ask in a strange town
F G
They say don't know, don't care - and I've got to go, mate

F Gsus4 G
They worry themselves about feeling low
F Gsus4 G
They worry themselves about the dreadful snow
F Gsus4 G
They all ignore me 'cause they don't know
F Gsus4 G
I'm really a spaceman from those UFOs

Break it up, burn it down, shake it up...

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The Changingman

Paul Weller

[click here](#) for guitar tabs and chords of this song

"The Changingman" by Paul Weller from STANLEY ROAD

W: P. Weller/M: P. Weller & Brendan Lynch

Transcription by [Werner Kreyes](#)

#-----PLEASE NOTE-----#
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 #-----##

The main pattern (repeating)

```
G-----
D-----1-0-----
A-3-3-0-3---1-1-0-1---0-0-----
E-----0-1-0-1-----
```

Numbered by the effect / The more I see

```
G-----
D-----1-0--
A-3-0-3---3-0-3---1-0-1---1-0-1--0-0-----
E-----0-1-0-1-----
```

It's a bigger part ... / A shot in the dark

```
G-----
D-----
A-3-3-3-3---0-3---0-0-0---1-0-1-----
E-----
```

```
G-----
D-----
A-3-3-3-3---0-3---0-0-0-----1-0-1-----
E-----
```

The Changingman

Paul Weller

[click here](#) for bass tabs of this song

"The Changingman" by Paul Weller from STANLEY ROAD

W: P. Weller/M: P. Weller & Brendan Lynch

Transcription by [Matt Gilroy](#)

The Solo added by [Luc Gravely](#)

#-----PLEASE NOTE-----#
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 #-----##

Intro/(Riff A)

C	/Bb	/A	/Ab
-----1-----1-----	-----1-----1-----	-----1-----1-----	-----1-----1-----
---0---0---0---	---0---0---0---	---0---0---0---	---0---0---0---
-----	-----	-----	-----
--3-----3-----3---	-1-----1-----1---	-0-----0-----0---	-----
-----	-----	-----	---4---4---4---

[C](#)

[Bb](#)

Is happiness real

[Bb](#)

[Am7](#)

[Ab](#)

Or am I so jaded I can't

[C](#)

[Bb](#)

[Am7](#)

[Ab](#)

see or feel like a man been tainted

[C](#)

[Eb](#)

Numbed by the effect aware of the muse too in-

[F](#)

[Ab](#)

[Bb](#)

(Riff A)

touch with myself I light the fuse I'm the changing man

[/B](#)

[/A](#)

[/Ab](#)

[Bb](#)

oh I'm built on shifting sand yeah I'm the

[C](#)

[/Bb](#)

[/A](#)

[Ab](#)

changing man ooh I'm waiting for the bang as I light a bitter fuse

Riff A

Verse 2

The Changingman

(Rhythm over guitar solo)

C | Bb | Am7 | Ab Bb |

PM.....etc...

Ab Bb C Am Bb
Its a bigger part when our in stincts act

C Am Ab Bb C
oh a shot in the dark

Am Bb C Am Ab
a movement in black

Use above rhythms for rest of song.

End riff - Note 4/\ = bend up then release

C C C C C C C C Am Am Am Ab

-----7--7--7--6-----
-----7--7--7--6-----
-----5--5--5--4/\-----

The Changingman Guitar Solo by

Whether you can understand this solo or not, you should be able to get an idea of how the solo goes, and half way play it yerself.

- S = Slur
/ or \ = Slide
B = Bend
R = Release
H = Hamer On

C5 C5/Bb
e---h11--8-----
B-8-h11----11-b13-13r-11--8--8-----
G-----8--8--10-b12r--10-8-----
D-----10--8--8-----
A-----
E-----

C5/A C5/Ab
e-----8-----8-----
B-----8--8--8--8--8-----
G-----8-----x-----10-10--b12--
D-10--10-\1-----8--10-----10-----

The Changingman

A-----/10--10-10-----
E-----

C5

e-8-----11-----12----
B-x-----11--11--11-13-11-0-11-11-11-
G-8--8--8-\2-/12--0--/12-----
D-----
A-----
E-----

C5/Bb

C5/A

e-----12-----
B-11-13-11--11--11--11--11-----
G-----12-----12-\10-8-----8--10-b12--
D-----10-----
A-----
E-----

C5/Ab

e-8-----
B-----
G--8--8-----
D-----10-----8--8--8-----
A-----0--8-10-----10--\8-6-----
E-----8--\2--0-----

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Time Passes

Paul Weller

[Click here](#) for guitar tabs and chords of this song

"Time Passes" by Paul Weller from STANLEY ROAD

T+M: Paul Weller

Transcription by [Werner Kreyes](#)

```
#-----PLEASE NOTE-----#
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#-----##
```

Verses 1), 2), 4), 5), 7), 8), 10), 11)

```
G-----
D-----
A---3-3---0---3-3---0-----
E-----1-1---0-1-3-1-0-----
```

Verses 3), 6), 9)

```
G----2-2---0-2-0-----
D-----5---5-3-2-----0-5-----
A-----5-0-3-----0-3-----
E-----
```

Number of the verses:

- 1) I saw you today, or at least I think it was
- 2) It's hard to say we've all changed so much
- 3) Compelled to look, but I hid my face
It's hard to trace - these feelings
- 4) Gone so soon , the time I spent with you
- 5) And like an old, old tune - keeps running
through my head
- 6) I wanted to say, so many things
But my mouth went dry - and one word
and I'd cry.
- 7) Slender bright, your beauty shines from you
- 8) And forever more, I'll be on your side for sure
- 9) A light in your life, that always burns for you
as time passes ... so quickly.
- 10) The final stage, we've both reached some way
- 11) As we board our trains to different stations
- 12) And the parts we play, and the things we say,

Time Passes...

words on the way - to discovery.

This page is maintained by [Christian Korbanka](#) | E-mail address: korbanka@compuserve.com | Last update: 1998-10-20

[Home](#)

Time Passes

Paul Weller

[click here](#) for bass tabs of this song

"Time Passes" by Paul Weller from STANLEY ROAD

T+M: Paul Weller

Transcription by [Matt Gilroy](#)

#-----PLEASE NOTE-----#
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 #-----##

Chords Used

```

  Am  Am7  Bb  Bbmaj7  C  Em  Fmaj7  G
---0---0---1---1-----0--0---0-----3--
---1---1---3---3-----1--0---1-----3--
---2---0---3---2-----0--0---2-----0--
---2---2---3---3-----2--2---3-----0--
---0---0---1---1-----3--2---x-----2--
---x---x---x---x-----x--0---x-----3--

```

Intro

| [C](#) | [Fmaj7](#) | C | Fmaj7 |

C
 I saw you today or at least I

Fmaj7
 think it was ---

C
 its hard to say we've all changed

Fmaj7 [Am](#) [G](#)
 so much Compelled to look but I hid my face

[Bb](#) C G
 its hard to trace these feelings

| C | Fmaj7 | C | Fmaj7 |

C Fmaj7
 Gone so soon, the time I spent with you

C Fmaj7
 And like an old, old tune keeps running through my head

Time Passes...

Am G

I wanted to say so many things

Bb C G

But my mouth went dry and one word and I'd cry

| Fmaj7 | Am | Em G | Bmaj7 Am7 G |

| C G |

C
Slender bride your beauty

Fmaj7 C
Shines from you and for ever more I'll be on your

Fmaj7 Am
Side for sure A light in your life that always

G Bb
Burns for you as time passes so ----

C G
quickly

| C | Fmaj7 |
| C | Fmaj7 |

C Fmaj7
The Final stage weve both reached some way as we

C Fmaj7
Board our trains to different stations And these

Am Em G
Parts we play and the things we say Words

Bbmaj7 Am7 G C G
on the way to discovery

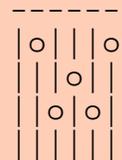
[Use similar chord patterns for repeat]

[End with ad lib vocals on following pattern]

| C | Fmaj7 |

B^bmaj⁷

x



Town Called Malice

The Jam

BASS TAB / [GUITAR TAB & CHORDS](#)

"Town Called Malice" by The Jam from THE GIFT

T+M: Weller

Transcription by [Lee McManus](#) and [David Tucker](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##

Intro and Chorus

4x

```

G--- | |-----|-----| |-----|
D--- | |*-----|-----* |-----|
A--- | |*--5--5--5p2----|--5--5--5p2----2--* |-----|
E--- | |-----5--|-----5--| |-----|

```

Verse (better stop dreaming...)

```

G-----|-----4h5p4-----|-----|-----|
D-----4h5p4-----|-----7--5--|-----4h5p4-----|-----|
A-----7--5--|-----|-----7--5--|-----|
E--2-----|--0-----|--2-----|-----|

```

```

G-----5p4-----4--|-----|
D-----7-----|-----|
A-----|-----|
E--0-----|-----|

```

(and stop apologizing for the things...)

```

G-----|-----|
D-----|-----|
A-----|-----|
E--3--3--3-----3--3--3-----3--3--3-----2--2--2-----2--2--2-----|

```

```
G-----  
D-----  
A-----0--4--5-----  
E--2-----5--5--5-----5--5--5-----5--5-----
```

Middle bit (a whole streets belief...)

```
G-- |-----|-----  
D-- |-----|-----  
A-- |--4\2/4\2--|-----  
E-- |-----|-----
```

tab key :

- h = hammer on
- p = pull on
- / = slide up
- \ = slide down

Town Called Malice

The Jam

BASS TAB / GUITAR TAB & CHORD

"Town Called Malice" by The Jam from THE GIFT

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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#-----##

D

F#m

Better stop dreaming of a quiet life,

Em

`Cause it's the one we'll never know

F#m

And quit running for that runaway bus

Em

`Cause those rosy days are few

G

And stop apologizing,

F#m

For the things you've never done

A

`Cause time is short and life is cruel

A

But it's up to us to change

D

This town called Malice

F#m

Rows and rows of disused milk

Em

Floats stand dying in the dairy yard

F#m

And a hundred lonely housewives

Em

Clutch empty milk bottles to their hearts

G

Hanging out their old love letters

F#m

On the lines to dry

A

It's enough to make you stop believing

Town Called Malice

A

When tears come fast and furious

D

In this town called Malice

F#m Em

F#m Em

G

Struggle after struggle

F#m

Year after year

A

The atmosphere's a fine blend of ice

A

I'm almost stone cold dead

D

In this town called Malice

Db

A whole street's belief

Bm

in Sunday's roast beef

Dbm

Bm

Gets dashed against the Co-Op

A

To either cut down on beer

A

Or the kid's new gear

A7

D

It's a big descicion in this town called Malice

Oh, yeah

F#m

The ghost of a steam train

Em

Echoes down my track

F#m

It's at the moment bound for nowhere

Em

Just going round and round

G

Playground kids and creaking swings

F#m

Lost laughter in the breeze

A

I could go on for hours and I propably will

A

But I'd sooner put some joy back in

D

This town called Malice

Town Called Malice

D

This town called Malice

D

This town called Malice



This page is maintained by [Christian Korbanka](#).

E-mail address: korbanka@compuserve.com

Last update: 1998-03-09

When You're Young

The Jam

BASS TAB / [GUITAR TAB & CHORDS](#)

"When You're Young" by The Jam from SNAP!

W+M: Weller

From: [Mark Schnitzius](#)

```
#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

INTRO

```
| Bass: |
|-----|
|-----|
|-----|
|-0-2-0-5-5--5-2--2--2---|
```

[Three times, then]

```
| Bass: |
|-----7---7---4---4---4---4-----|
|-----7---7---5---5---5---2---2---2---2---2-----|
|-----5---5---5-----|
|-----|
```

Bass (repeats through the 'quiet' middle part):

```
|-----|
|-----|
|-----|
|--5--5---5--5---2--2---0--0--|
```

You're feeling so bright you can't be stopped when you're young...

When You're Young

The Jam

[BASS TAB](#) / GUITAR TAB & CHORD

"When You're Young" by The Jam from SNAP!

W+M: Weller

From: [Mark Schnitzius](#)

```
#-----PLEASE NOTE-----#
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#-----##
```

If you see this and appreciate it, please drop me a line and let me know. I'd hate for it to fall on deaf ears.

Paul Weller chord progressions are usually quite odd and difficult to figure out -- he doesn't seem to follow any rules, yet somehow manages to pull it off. This song is no exception.

INTRO

Guitar:

A F#m

```
|-----5---2--2--2---|
|-----5---2--2--2---|
|-----6---2--2--2---|
|-----7---4--4--4---|
|-----7---4--4--4---|
|-----5---2--2--2---|
```

Bass:

```
|-----|
|-----|
|-----|
|-0-2-0-5-5--5-2--2--2---|
```

[Three times, then]

Guitar:

D G E E

```
|---2-----3-----0-----0-----|
|---3-----0-----0-----0-----|
```

When You're Young

```

|-----2-----0-----1-----1-----|
|-----0-----0-----2-----2-----|
|-----2-----2-----2-----2-----|
|-----3-----0-----0-----0-----|
|
| Bass:
|-----7---7---4---4---4---4-----|
|-----7---7---5---5---5---2---2---2---2---2-----|
|-----5---5---5-----|
|-----|

```

A F#m
 Life is time you spend alone when you're young

A F#m
 Used to fall in love with everyone

A F#m
 Any guitar and any bass drum

D G
 Life is a drink, and you get drunk

E
 When you're young

[As above]
 Life is new and there's things to be done
 You can't wait to be grown up
 Acceptance into the capital world
 You pull out some weed and their bullets are warm
 When you're young

```

|-----A-----E-----|
|-----0-----0-----0-----0-----0-----0-----0-----0-----|
|-----2-----2-----2-----2-----2-----2-----2-----2-----|
|-----|
|-----|

```

But you find out life isn't like that
 [As above]
 It's so hard to comprehend
 But you set up your dreams
 To have them smashed in the end

D
 But you don't mind
 C#m
 You got time on your side

When You're Young

Bm

And they're never gonna

F#

make you stand in line

D

E A F#m A F#m

You're just waiting for the right time

You're feeling so great you can't be stopped when you're young

You swear you're never ever gonna work for someone

No corporations for the new age sons

Tears of rage roll down your face

But still you says it's fun

But you find out life isn't like that

You try hard to understand

Well the world is your oyster

but your future's a clam

It's got you in its grip

Before you're born

You're stoned with a user that I can't afford[*]

They'll let you be a king

But you're really a pawn

A F#m A F#m A F#m A

Bass (repeats through the 'quiet' middle part):

```

|-----|
|-----|
|-----|
|--5--5---5--5---2--2---0--0--|

```

You're feeling so bright you can't be stopped when you're young

Guitar:

```

|-----|
|-----|
|-----2---2-2-2-2-2-----|
|-----2-----0--1--2-----|
|--0--4-----0--4-----|
|-----|

```

^Guitar 1 ^Guitar 2 ^Guitar 1

Used to fall in love with everyone

[Repeat guitar riff from above]

Any guitar and any bass drum

```

|-----|
|-----|
|---2---2---2-----2-----2-----|

```

When You're Young

```

|-----4---4---4-2-4-----4-2-4-----4-2-4-----|
|--0-----0-----0-----|
|-----|

```

[Repeat 3 times:]

```

|-----5-----4-----2-----5-----|
|---7---7---5---5---3---3---5-----|
|-7-----6-----4-----6-----|
|-----7-----|
|-----|
|-----|

```

```

|-----5-----4-----2---7--7-7--7--7-7----|
|---7---7---5---5---3---3--9--9-9--9--9-9----|
|-7-----6-----4-----9--9-9--9--9-9----|
|-----9--9-9--9--9-9----|
|-----7--7-7--7--7-7----|
|-----|

```

A F#m (repeat ad lib to fade)

Country -- the lights are going out
 In millions of homes and thousands of flats
 Goin' out, goin' out, goin' out, goin' out
 Goin' out, goin' out, goin' out, goin' out

 [*] 50 quatloos to the first person who tells me what
 this line really says

here are some suggestions on the lyrics...

by [Dominic](#)

Life is timeless, days are long when you're young
 Used to fall in love with everyone...etc...

...Acceptance into the Capital World
 You pull on some weed then you pull on someone when you're young
 (Chorus is as you printed...)

You're fearless and Brave you can't be stopped when you're young...

(All ok until...)
 ...Its got you in its grip Before you're born
 It's done with the use of a dice and a board
 they let you think you're king but you're really a pawn

You're fearless and brave you can't be stopped when you're young
(Then all ok 'til...)
All over the country etc...etc...

more suggestions for the right lyrics

by [David Howlett](#)

line with [*] in the transcription:

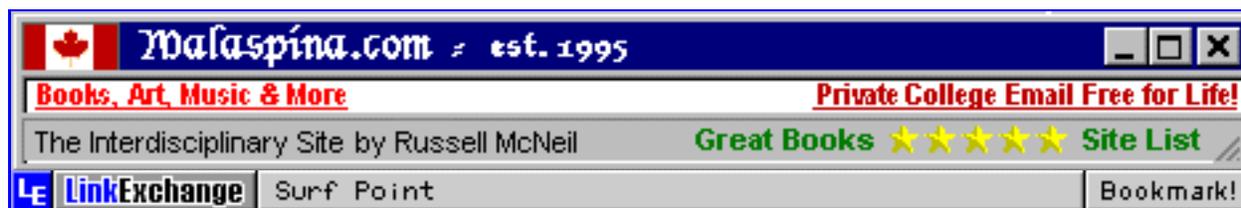
"It's done with the use of a dice and a board"



This page is maintained by [Christian Korbanka](#)

E-mail address: korbanka@compuserve.com

Last update: 1998-03-09



Lyrics

Song Title	Era	Longplayer
Bricks And Mortar	The Jam	In The City
David Watts	The Jam	All Mod Cons
Don't Tell Them You're Sane	The Jam	This Is The Modern World
Funeral Pyre	The Jam	Snap!
In The Street, Today	The Jam	This Is The Modern World
I've Changed My Address	The Jam	In The City
London Traffic	The Jam	This Is The Modern World
Non-Stop Dancing	The Jam	In The City
Takin' My Love	The Jam	In The City
Tonight At Noon	The Jam	This Is The Modern World

Song listed here only come with lyrics and contain no guitar or bass tunes. For more lyrics check [Tabs & Chords](#) pages.

If you don't find the lyrics you want there, then check Amanda Siegelson's brilliant [Little Splinters](#) Paul Weller home page for complete lyrics by The Jam, The Style Council and Paul Weller. **Notice:** To get to the lyrics, first choose the era and then select the longplayer, the song you need the lyrics of can be found on.

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Bricks And Mortar

The Jam

"Bricks And Mortar" by The Jam from IN THE CITY

T+M: Weller

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##

Bricks and mortar, reflecting social change,
Cracks in the pavement, reveal cravings for success

Why do we try to hide our past
By pulling down houses and build car parks
Windows and mirrors like a two-way glass
This is progress, nothing stands in its path

Yellow bulldozers, the donkey jackets and J.C.B.'s
While hundreds are homeless they're constructing a parking space

Why do they have to knock them down
And leave the site dormant for months on end?
Who has the right to make that choice?
A man whose home has cost forty grand

Tell me!

Bricks and mortar, bricks and mortar
Knock 'em down!

David Watts

The Jam

"David Watts" by The Jam from ALL MOD CONS

T+M: Ray Davies

Transcription by [Danny](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

Main Riff:

```
e-----
B-----
G-----
D-7-7-7-9-7-10-9-7-
A-5-5-5-5-5--5-5-5-
E-----
```

"E" Riff

```
e-----
B-----
G-----
D-9-9-9-11-9-12-11-9-
A-7-7-7--7-7--7--7-7-
E-----
```

INTRO: main riff x 4

w/main riff [D]

Ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba

I am a dull and simple lad

Cannot tell water from champagne

and I have never met the Queen

G A G A

And I wish I could have all he has got OY!

A

I wish I could be like David Watts

Main riff [D]

Ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba

F#

And when I lie on my pillow at night

Bm

David Watts

I dream I could fight like David Watts

E

And lead the school team to victory

A

Take my exams and pass the lot

Main riff [D]

wish i could be like david watts

wish i could be like david watts

"E" riff

wish i could be like david watts

A

wish i could be like david watts.

w/main riff [D]

Ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba

He is the head boy at the school

He is the captain of the team

His is so gay and fancy free

G A G A

And I wish I could have all the money he's got

A

I wish I could be like David Watts

w/main riff [D]

Ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba

F#

And all the girls in the neighbourhood

Bm

Try to go out with David Watts

E

They try their best but can't succeed

A

For he is of pure and noble creed

Main riff [D]

wish i could be like david watts

wish i could be like david watts

"E" riff

wish i could be like david watts

A

wish i could be like david watts.

main riff (softly)

Wish i could Be like

loud again, main to end

David Watts

BA BA BA BA BA BA BA BA

BA BA BA BA BA BA BA BA

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Don't Tell The You're Sane

The Jam

"Don't Tell The You're Sane" by The Jam from THIS IS THE MODERN WORLD

T+M: Foxtan

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##
```

A boy I know is sick in his head -
At least that's what the doctors say he is
Shut in his room for hours on end
Looks like he's forgotten, but is he

His mind it ticks, more than you know
One day something in his head will click
Warders fill him full of lies, he fights he knows
They'll never convince him that he's mad!

At breakfast he is strapped in a chair (won't go far)
Just a word out of place, he's sent to his room

Don't tell them you're sane
They'll laugh and put you to sleep
Don't tell them you're sane, but you are

Tell me what you did today, was it good
What was it like and who was it with
Don't think I'm prying I'd just like to know
Why it is you do things so slow

Take him to the doctor, see what he says
I don't know why he bothers, he's in for good

Funeral Pyre

The Jam

"Funeral Pyre" by The Jam from SNAP!

T+M: Weller

Sent by [Paul Carey](#)

Suggestions and corrections are always welcome!

```
#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##
```

Down in amongst the streets tonight books will burn people laugh and cry in
their turmoil

(turmoil turns rejoiceful)

Shed your fears and lose your guilt tonight we burn responsibility in the
fire

We'll watch the flames grow higher,

But if you get too burnt

You can't come back home

Oh! As I was standing by the edge

I could see the faces of those who led

Pissing theirselves laughing (As the flames grew higher)

Their mad eyes bulged, their flushed faces said

The weak get crushed as the strong grow stronger.

We feast on flesh and drink on blood

Live by fear and despise love in a crisis

(what with today's high prices)

Bring some paper and bring some wood

Bring what's left of all your love for the fire

We'll watch the flames grow higher,

But if you get too burnt

You can't come back home

Oh! As I was standing by the edge

I could see the faces of those who led

Pissing theirselves laughing (As the flames grew higher)

Their mad eyes bulged, their flushed faces said

The weak get crushed as the strong grow stronger.

In the funeral pyre

We'll watch the flames grow higher,

But if you get to burnt

You can't come back home

In the funeral pyre

(Well I feel so old, when I feel so young, well I just can't grow up to
meet the demands)

[What's New](#) | [Tabs & Chords](#) | [Missing Chords](#) | [Bass Tab](#) | [Wanted](#) | [Lyrics](#) | [Guitar School](#) | [Guitar Links](#) | [Weller Links](#) | [Sign
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Wanted

The Jam:	The Style Council:	Paul Weller:
Big Bird (lyrics)	Angel	<i>Autumn Stone</i>
Billy Hunt (tabs)	April's Fool	A Year Late (missing chords and tabs)
Bricks And Mortar	Blue Café	Bitterness Rising (tabs)
Don't Tell Them You're Sane	Long Hot Summer (bass tab)	<i>Don't Let Me Down</i>
In The Street Today	Wanted	Heavy Soul (bass tab)
London Traffic	Why I Went Missing	Here's A New Thing
Music For The Last Couple	You're The Best Thing (tabs)	Ohio
News Of The World (tabs)	The Story of Someone's Shoe	Peacock Suit (tabs)
Pretty Green		<i>Red Balloon</i>
Scrape Away		Round And Round (tabs)
<i>Slow Down</i>		The Loved (missing chords)
<i>Stoned Out Of My Mind</i>		
Sweet Soul Music		Neil Young's <i>Ohio</i> (off Highlights and Hang Ups)
Tonight At Noon		You Do Something To Me for bass
No-one in the World		Brand New Start (tabs)
Round and Round for bass		
	Amongst Butterflies for bass	

Here are the songs, fans of Paul Weller want to be transcribed next. There are many requests for Weller bass tabs, too. So if you have some guitar or bass transcriptions, send them to korbanka@compuserve.com.

Long Hot Summer

The Style Council

"Long Hot Summer" by The Style Council from INTRODUCING...

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##

Dmaj7 Bm7 Em
Dmaj7 Bm7 Em

Dmaj7 Bm7 Em
I play out my role why I've even been out walking
Dmaj7 Bm7 Em
They tell me that it helps but I know when I'm beaten

Dmaj7 Bm7 Em

Dmaj7 Bm7 Em
All those lonely films, and all those lonely parties
Dmaj7 Bm7 Em
But the feeling is off-screen, an' the tears for real not acted
Dmaj7 Bm7 Em
Anymore

Dmaj7 Bm7 Em
I'm all mixed up inside, I want to run but I can't hide
Dmaj7 Bm7 Em
And however much we try, we can't escape the truth and the fact is

Dmaj7 Gmaj7
Don't matter what I do - it don't matter what I do
Dmaj7 Gmaj7
Don't matter what I do - don't matter what I do
Dmaj7 Gmaj7 Dmaj7
Don't matter what I do - 'cause I end up hurting you

Dmaj7 Bm7 Em
Dmaj7 Bm7 Em

Dmaj7 Bm7 Em
One more covered sigh, and one more glance you know means goodbye
Dmaj7 Bm7 Em
Can't you see that's why, we're dashing ourselves against the rocks of a lifetime

Long Hot Summer

Dmaj7 Gmaj7
Don't matter what I do - it don't matter what I do
Dmaj7 Gmaj7
Don't matter what I do - don't matter what I do
Dmaj7 Gmaj7 Fmaj7
Don't matter what I do - 'cause I end up hurting you

Cmaj7

Fmaj7
In my mind different voices call
Cmaj7
What once was pleasure now's pain for us all
Fmaj7
In my heart only shadows fall
Cmaj7
I once stood proud now I feel so small
Fmaj7
I don't know whether to laugh or cry
Em/A Dmaj7
The long hot summer just passed me by

Dmaj7
Shee-dee dee dee, dee dee dee bop
Bm7 Em
Shee-dee dee dee, dee dee dee bop

Dmaj7
Shee-dee dee dee, dee dee dee bop
Bm7 Em
Shee-dee dee dee, dee dee dee bop

Dmaj7
Shee-dee dee dee, dee dee dee bop
Bm7 Em
Shee-dee dee dee, dee dee dee bop

Dmaj7
Shee-dee dee dee, dee dee dee bop
Bm7 Em
Shee-dee dee dee, dee dee dee bop
Bm7 Em
I want to run, but I can't hide

Dmaj7 Gmaj7
Don't matter what I do - it don't matter what I do
Dmaj7 Gmaj7
Don't matter what I do - don't matter what I do
Dmaj7 Gmaj7 Dmaj7
Don't matter what I do - 'cause I end up hurting you

Dmaj7 Gmaj7
Don't matter what I do - it don't matter what I do

Long Hot Summer

Dmaj7

Gmaj7

Don't matter what I do - don't matter what I do

Dmaj7

Gmaj7

Dmaj7

Don't matter what I do - 'cause I end up hurting you



This page is maintained by [Christian Korbanka](#).

E-mail address: korbanka@compuserve.com

Last update: November 18, 1997

Heavy Soul (pt 1)

Paul Weller

"Heavy Soul (pt 1)" by Paul Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome.

#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##

[Am7](#) [Asus2](#) Am7 Asus2 [D](#)

Am7

We're words upon a window

[D7](#)

Written there in steam

Am7

In the heat of the moment

D7

At the birth of a dream

Am7

Vapors passing really

D7

So I'm touched by the thoughts

Am7

In the fleeting minutes after

D7

The time that we've come

[Fadd#4](#)

Am7

Come and go, you know, where the wind blows

[Fsus2](#)

An' though I couldn't define

[G5](#)

I can only tell you that I

[Am](#)

D7

Got a heavy soul

Am7 Am

Am7

Tuesdays dressed in shearling

D7

Anchored on belief

Am7

Heavy Soul

In the sunlight on the water

D7

Or rain upon a leaf

Am7

And I'm touched by its' beauty

D7

And I hope to touch you too

Am7

'Cause I still seek the same things

D7

That I once sought to be true

Fadd#4 Am7

And you know, that where the wind blows

Fsus2

Tho' I wouldn't be lying,

G5

When I tell you that I

Fmaj7 G

Got a heavy soul

Fmaj7 G

It's a joy to know

Fmaj7 G

I've got a heavy soul

Am Dsus2 (4 times)

Am7

We're words upon a window

D7

Written there in steam

Am7

In the heat of the moment

D7

Everything is what it seems

Am7

Vapors passing nearly

D7

So I'm touched by the thought

Am7

That I can't be beaten

D7

And I can't be bought

Fadd#4 Am7

And you know, that where the wind blows

Fsus2

Tho' I wouldn't be lying,

G5

When I tell you that I

Fmaj7 G

Got a heavy soul

Heavy Soul

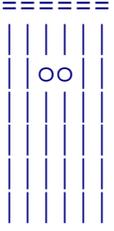
Fmaj7 G
It's a joy to know
Fmaj7 G
I've got a heavy soul

Am7
That where the wind blows
Fsus2
I don't think I'd be lyin'
G5
When I tell you that I
Fmaj7 G
Got a heavy soul
Fmaj7 G
It's a joy to know
Fmaj7 G
I've got a heavy soul

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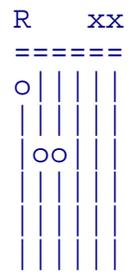
R



D7

x







x R



You're The Best Thing

The Style Council

"You're The Best Thing" by The Style Council from CAFÉ BLEU

W+M: Weller

Transcription by [Christian Korbanka](#)

Intro by [Martin Forrester](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##

Intro tab:

```

E|-----|
B|-----|
G|-9-9-9-----|
D|-----11-11-----9-11-----|
A|-----9s11-----11s9s11-----7-9---7---7-9-7-9---|
E|-----7s9-----9-----|

```

```

E|-----|
B|-----|
G|-----9-9---11s13-----9-9---|
D|-----9-9-9h11-----9s11---11-----9s11---11---|
A|-9s11-----11-9s7---7-----|
E|-----9-----|

```

```

E|-----12-12---14b(15)-14---|
B|-12-----12-12h14-----14-----|
G|---9-----9---11s13-----|
D|-----9h11---11-----|
A|-----9s11-----|
E|-----|

```

```

E|-14p12---14s16---12-----|
B|-----14-----14---12-----|
G|-----14-13-----|
D|-----|
A|-----|
E|-----|

```

You're The Best Thing

Please excuse if my notation is non-standard!

s = slide

p = pull-off

-14b(15)- = fret and pick 14th fret and bend to pitch of 15th fret

[Amaj7](#) [G#m](#) [F#m](#) [A/B](#)

Amaj7 G#m F#m A/B

Amaj7 G#m
I could be discontent and chase the rainbows end

F#m A/B

I might win much more but lose all that is mine

Amaj7 G#m

I could be a lot but I know I'm not

F#m A/B

I'm content just with the riches that you bring

Amaj7 G#m

I might shoot to win and commit the sin

F#m A/B

Of wanting more than I've already got

Amaj7 G#m

I could runaway but I'd rather stay

F#m A/B

In the warmth of your smile lighting up my day

A/B

The one that makes me say, heh

[F#](#)

[D#m7](#)

'Cause you're the best thing that ever happened

F# D#m7

To me or my world

F# D#m7

You're the best thing that ever happened

[C#m7](#) F#

So don't go away

Amaj7 G#m

F#m A/B

Amaj7 G#m

F#m A/B

Amaj7 G#m

I might be a king and steal my peoples things

F#m A/B

But I don't go for that power crazy way

Amaj7 G#m

All that I could rule but I don't check for fools

F#m A/B

All that I need is to be left to live my way

You're The Best Thing

A/B

Say listen what I say

F# D#m7
'Cause you're the best thing that ever happened
F# D#m7
To me or my world
F# D#m7
You're the best thing that ever happened
C#m7 F#
So don't go away

Amaj7 G#m
I could chase around for nothing to be found
F#m A/B
But why look for something that is never there
Amaj7 G#m
I may get it wrong sometimes but I'll come back in style
F#m A/B
For I realise your love means more than anything
A/B
The song you make me sing - yeah

F# D#m7
'Cause you're the best thing that ever happened
F# D#m7
To me or my world
F# D#m7
You're the best thing that ever happened
C#m7 F#
So don't go away

F# D#m7
'Cause you're the best thing that ever happened
F# D#m7
To me or my world
F# D#m7
You're the best thing that ever happened
C#m7 F#
So don't go away

Amaj7 G#m
I could chase around for nothing to be found
F#m A/B
But why look for something that is never there
Amaj7 G#m
I may get it wrong sometimes but I'll come back in style
F#m A/B
For I realise your love means more than anything
A/B
The song you make me sing - yeah

You're The Best Thing

F# D#m7
'Cause you're the best thing that ever happened
F# D#m7
To me or my world
F# D#m7
You're the best thing that ever happened
C#m7 F#
So don't go away

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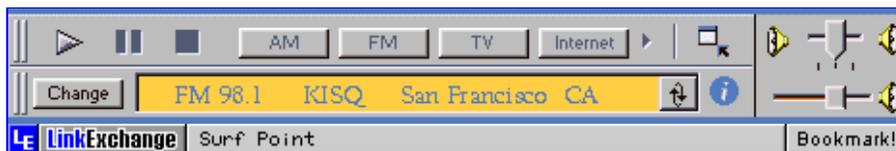
Guitar School

[tab guide](#) how to read and write tab, with kind permission by [Howard Wright](#)

[cord formation guide](#) how to form a chord, with kind permission by [Howard Wright](#)

[chord chart](#) find (nearly) every chord you want to play

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Guitar School | Tab Guide

Written by [Howard Wright](#)

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- [What TAB will tell you](#)
- [What TAB won't tell you.](#)

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What is TAB

TAB or tablature is a method of writing down music played on guitar or bass. Instead of using symbols like in standard musical notation, it uses ordinary ASCII characters and numbers, making it ideal for places like the internet where anybody with any computer can link up, copy a TAB file, and read it.

What TAB will tell you

TAB will tell you what notes to play - it will tell you which string to hit and which fret to fret it at.

TAB will tell you where hammer-ons, pull-offs, bends, slides, harmonics and vibrato are used.

TAB will tell you what tuning the piece is in. If this isn't given explicitly, assume normal tuning. TAB should also give you information on use of capos etc.

TAB will give you an indication of the rhythm of the piece - i.e it will tell you which are the long notes and which are the short notes.

However it will not tell you exactly how long or how short they are.

This leads me on to ...

What TAB won't tell you

TAB will (usually) not tell you the note lengths of the notes - so in most cases *you will **have** to listen to the song yourself*, with the TAB in front of you to work out the rythm of the notes.

TAB will not tell you which fingers you use to fret which note.

TAB will (usually) not tell you anything about picking and strumming - you will have to decide for yourself where to use upstrokes/downstrokes and so on.

TAB notation - the basics

TAB is simple to read, and should be simple to write if you want to submit a song you have worked out yourself. The idea is this :

You start out with 6 lines (or four for bass). These correspond to the strings of the instrument. The top line is the highest pitch string, and the bottom line is the lowest pitch string. Below is a blank bit of TAB with the string names at the left.

```
E-----
B-----
G-----
D-----
A-----
E-----
```

Numbers are written on the lines to show you where to fret the string with the left hand. If a zero appears , this means play the open string. Like standard musical notation, you read from left to right to find out what order to play the notes. The following piece of TAB would mean play the sequence of notes (E F F# G G# A) on the bottom E string by moving up a fret at a time, starting with the open string.

```
E-----
B-----
G-----
D-----
A-----
E--0--1--2--3--4--5-----
```

OK so far ?

Here we have notes being played one at a time. If two or more notes are to be played together, they are written on top of one another, again just like standard notation.

In the next example we have a G bar chord.

```
E---3-----
B---3-----
G---4-----
D---5-----
A---5-----
E---3-----
```

So this means play all these notes together as a chord.

You might see the same chord written like this :

```
E-----3-----
B-----3-----
G-----4-----
D-----5-----
A-----5-----
E-----3-----
```

Which would mean strum the same shape starting at the bottom string, so that each string is hit slightly later than the last string, but all notes will ring together. Below is an example of the same shape again, but now the gaps between the notes are bigger - so you would probably pick the strings separately instead of slowly strumming the shape.

```
E-----3-----
```

Guide To Tab Notation

```
B-----3-----3-----  
G-----4-----4-----  
D-----5-----5-----  
A-----5-----5-----  
E--3-----3-----
```

You might ask - How do I know how fast or slow to play this ? Are all the notes supposed to be the same length ? This is where TAB differs from standard notation. Most often TAB will **not** give you any information on the note lengths. It is usually left up to you to listen to the song to pick up the rhythm. However - don't despair. TAB should give you some indications of timing. In the example above all the notes are evenly spaced so you can reasonably assume that the notes are the same length (maybe all eighth notes or quavers) but this may not always be true - it depends on who wrote the TAB.

As a general rule, the spacing of the notes on the TAB should tell you which notes are the long ones, and which are the short and fast ones, but obviously it won't tell you if a note is a triplet or anything like that. Again, this will depend strongly on the person who wrote the TAB.

As an example, here are the first few notes of the American National Anthem in TAB. You should see fairly clearly that the different spacing corresponds to the different note lengths.

```
E-----0-----4--2-0-----  
B--0-----0-----0-----  
G--1-----1-----1--3-----  
D--2-----  
A-----  
E-----
```

Obviously it will be a lot easier to play the TAB for a song you know well than for a song you've never heard of because you will already be familiar with the rhythms of the familiar song.

Other symbols used in TAB

So far I've looked at what notes to play : which string to hit, and where to fret it. I've mentioned how to get an idea of note lengths by looking at the spaces between notes on the TAB, but this can only be a rough guide. You will always have to check with the original track to work out details of the rhythm.

A lot of other important information can be included in a piece of TAB. This includes hammer-ons, pull offs, slides, bends, vibrato and so on.

The standard practice is to write extra letters or symbols between notes to indicate how to play them. Here are the letters/symbols most often used :

- h - hammer on
- p - pull off
- b - bend string up
- r - release bend
- / - slide up
- \ - slide down
- v - vibrato (sometimes written as ~)
- t - right hand tap
- x - play 'note' with heavy damping

For slides, s is sometimes used to indicate either an up or down slide. Symbols for harmonics are explained below in Section 3.2 That last one, the x, is used to get a choppy, percussive sound. You usually use your fretting hand to lightly damp the strings so that when you pick the note it sounds dead.

Note that the use of 'x' is **totally** different from the use of an 'x' when giving chord shapes.

For example if you wrote the chord of D, you would see :

```
EADGBE  
xx0232
```

where the 'x's mean do not play this string. In tab it is implicitly assumed that a string is not played if it is not marked. So the same chord in TAB would be :

```
E----2-----  
B----3-----  
G----2-----
```

```
D-----0-----
A-----
E-----
```

with no 'x'. The x is only used in TAB to represent a heavily muted string which is picked/strummed to give a percussive sound.

There are a number of other symbols for things like whammy bar bends, pick scrapes and so on. There seems to be no particular standard way of writing these - details should be given in the TAB to explain what the symbols mean.

Bass TAB will probably need a few extra symbols to cope with the different techniques used in bass playing - for example slapping and 'popping' the string with thumb or middle finger. You could use 's' for slap and 'p' for pop as long as you wrote them **underneath** the lines of tab to distinguish them from slide and pull off which would be written **on** the lines of tab.

Hammer ons and pull offs

With hammer-ons and pull-offs you might find things like these :

```
E-----
B-----
G-----
D-----
A-----5h7-----5h7-----
E--0--0-----0--0-----
```

which would mean play the open E twice, then hit the A string at the 5th fret and hammer on to the 7th fret.

Pull offs look very similar :

```
E----3p0-----
B-----3p0-----
G-----2p0-----
D-----2-----
A-----
E-----
```

Here we have a descending blues scale using pull-offs to the open strings. For each pull off you only pick the first note of the pair with the right hand - so in this example you would pick all the notes on the 3rd and 2nd frets, and the open strings would be sounded by pulling off.

Because you give the string an extra bit of energy when you hammer on and pull off, you only need to hit the first note with the picking hand. You could even have a long string of hammer-ons and pull-offs like this :

```
E-----
B-----
G---2h4p2h4p2h4p2h4p2h4p2-----
D-----
A-----
E-----
```

In this case you only pick the first note.

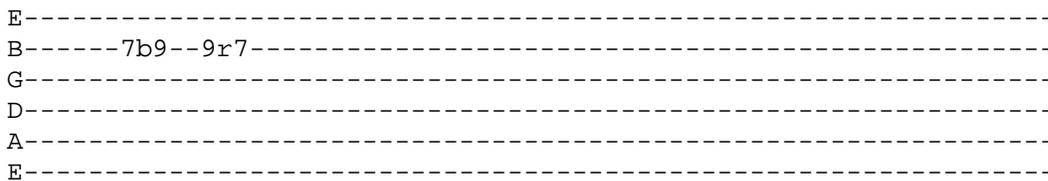
Bends

When bends are involved you need to know how much to bend the note up. This is indicated by writing a number after the 'b'. For example, if you see this :

```
E-----
B-----7b9-----
G-----
D-----
A-----
E-----
```

it means strike the B string at the 7th fret, then bend the note up two semitones (one whole step) so that it sounds the same pitch as a note fretted at the 9th fret would do. (Sometimes the bend is written with the second part in brackets, like this ---7b(9)---)

Something like this :

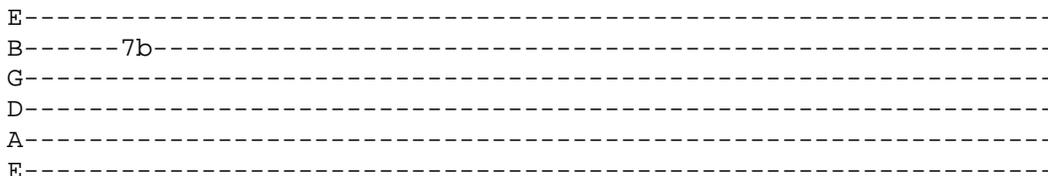


means play the note at the 7th fret, bend up two semitones, strike the note again whilst it is still bent, then release the bend so that the note has its normal pitch. You sometimes get a note which is bent up only a quarter of a tone or so. In this case it would look a bit strange to write :



if you have to bend it up half a fret's worth. Instead it's written as :

bend up 1/4 tone



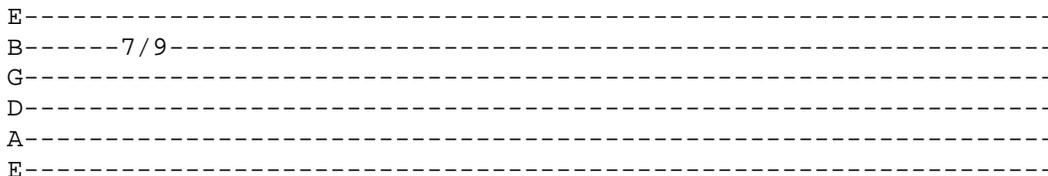
with instructions on how much to bend written above the note.

Slides

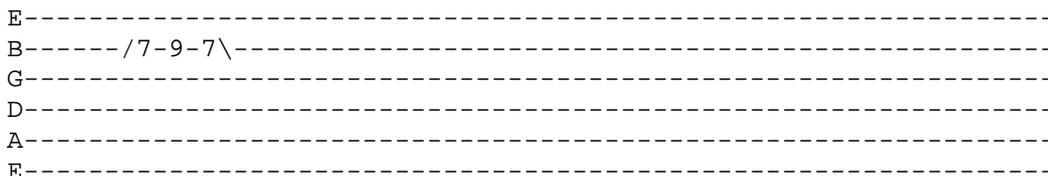
The most common symbols used for slides are / for a slide up and \ for a slide down.

You might also see 's' used to mean slide.

You don't always need separate symbols for 'up' and 'down' slides since a line of TAB reading :

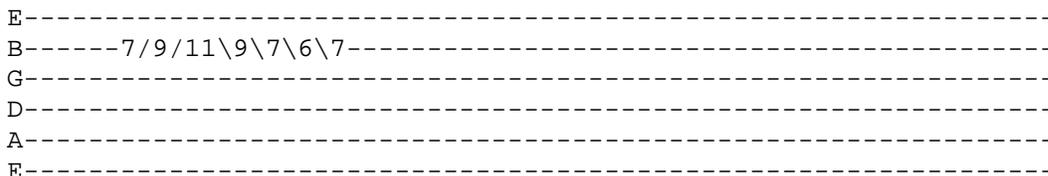


is clearly a slide **up** from 7th to 9th fret. However you might also see things like these :



where the exact start or finish of a slide is not given. Here you have to know whether you're sliding up or down. In these cases use your judgement to choose the starting or finishing fret. The effect usually desired is to have a note 'swooping in' from a lower pitch or dropping suddenly in pitch as the note fades.

You could have a whole series of slides running together, like this



which would mean you only strike the first note with the pick using the sustain to produce the other notes.

Note length information

Occasionally you will find TAB which includes information on all of the note lengths. There seems to be no particular 'standard' way of doing this, but it usually involves a line of letters or symbols above the TAB.

See below (Section 3.2 part 6) for more details.

If the explanation of the timing symbols is not given in the TAB then you've got a problem ! In this case a quick email to the author to ask for enlightenment is the only way forward.

Writing TAB - getting started

Perhaps one of the most important things to do before you start typing up a piece of TAB is to decide exactly how much information to include in it. The trick is to convey the right amount of information in a clear, easily readable form.

Questions you can ask yourself are :

- Is the song played using mostly chords ?
- Are there a number of riffs which appear throughout the song ?
- Is there a clear verse/chorus/middle bit structure ?

By planning ahead a little you should be able to produce a clearly structured TAB which will not only be easier for others to read, but also easier for you to type in.

There are also choices to be made when deciding what package to use when typing the TAB in. All you really need is a simple text editor, however a mouse-driven editor will probably make things easier.

When you start typing in it saves time if you draw out one blank stave and then make 8 or 10 copies of these before you start typing in the fret numbers etc.

If you use a more complicated package like Microsoft Word then make sure that the characters you use are all the same length. If an 'm' character is wider than an 'i' character then your TAB is going to look very strange on another text editor. Choose a font where all characters get the same width - Courier usually does the job.

There are also a number of programs available by ftp which were written specifically to make TAB writing easier. Details of these programs including ftp addresses are in the 'TABBING MADE EASY' FAQ by John Kean, along with other useful hints for writing TAB.

To TAB or not to TAB

If a song can be described well with just chords, then it will be a lot easier to read and write if you just use the chord shapes, rather than tab out the chords.

BUT - if you do just send in the chords it makes things **much** clearer if you give the chord shapes as well. For example, if you wanted to send in Led Zepp's 'Gallows Pole' you could write:

Intro : A7 G/A A7 Am7 Dadd4/A A7 G/A A7 Am7 Dadd4/A

Verse : A7 G/A A7 Am7 Dadd4/A A7 G/A A7 Am7 Dadd4/A
 A7 G/A A7 Am7 Dadd4/A G D
 A7 G/A A7 Am7 Dadd4/A A7 G/A A7 Am7 Dadd4/A

(You should really have the words underneath as well, but I can't remember them at the moment !)

Now this is OK, but how many people actually know how to play Dadd4/A off the top of their heads ?

What you need to do is include some chord shapes like this :

EADGBE	EADGBE	EADGBE	EADGBE	EADGBE	EADGBE
x02020	x02010	x04035	320033	xx0232	x00000
A7	Am7	Dadd4/A	G	D	G/A

To TAB out these chords will take a lot longer to type in, and will probably take people a lot longer to read and understand. Where a chord is based around chords like this, it makes things much easier if you just give chord shapes and names, then show where the chords go in relation to the words.

Things to do when writing TABs

One of the most important considerations when typing in TAB is to make it clear and easily readable.

There are a few simple things you can do to make things work.

- **Use spaces !**

It's amazing the difference it can make if you insert a few blank lines in the right place. If you are used to writing the words above or below the lines of TAB make sure you leave a few lines free so that it's clear whether the words belong to the line of TAB above or below. Space out the individual lines of TAB and the whole thing will be a lot easier for others to understand.

- **Define the symbols you use.**

It would make everybody's life a lot easier if everyone used the same symbols for hammer ons, bends etc.

BUT - if you are convinced that your particular way of writing bends and slides makes much more sense than anyone else's, that's OK as long as you tell everybody what system you use. It makes very good sense to start your TAB file with a list of symbols used.

The list of most commonly used symbols is below :

- h - hammer on
- p - pull off
- b - bend string up
- r - release bend
- / - slide up
- \ - slide down
- v - vibrato (sometimes written as ~)
- t - tap (with strumming hand)
- x - muted, struck string

when you get on to harmonics , you might see a variety of symbols used. Even in standard music notation, an accepted way of writing natural and artificial harmonics has neverbeen agreed ! However, using brackets is the standard way of writing harmonics, so a natural harmonic at the 12th fret would be :

```
E-----
B-----
G-----
D-----
A-----
E-----&lt;t12>-----
```

Normal brackets () are sometimes used for grace notes or optional notes so 'pointy' brackets <> is the usual choice for harmonics. Because there are no standards (in written music or tablature) to distinguish between natural and artificial harmonics, some confusion sometimes arises. If you are writing out some tab with harmonics, it's best to add a note to say whether they are natural harmonics (most commonly at the 5th, 7th and 12th frets) or artificial (pinched) harmonics. With artificial harmonics, you have to fret a note with the left hand (say at the 2nd fret) and pinch the harmonic an octave above (at the 14th fret) so you should make it clear whether the number you write in the tab is the fretted or pinched note. It is more common to tab out the pinched notes, so if you see tab like this :

```
E-----
B-----
G-----
D-----
A-----
E-----&lt;t14>--&lt;t16>--&lt;t17>--&lt;t16>--&lt;t14>-----
```

It will usually mean fret notes at the 2nd, 4th and 5th frets, and play the artificial harmonics at the frets shown in the tab.

- **Label bits of the TAB**

It makes things a lot easier if you can see where the 'verse' and 'chorus' parts of a song are, so put a few labels in certain places to guide people through it.

Many songs will have clear 'verse' and 'chorus' structures - so you can tab out the riffs/chords or whatever for these just once, and then indicate where these are repeated. Or there maybe a couple of important riffs which are used - so TAB these out and label them 'Riff One' and 'Riff Two' - then when they come up later in the song you can just say 'repeat Riff One four times' instead of tabbing the whole thing

again.

As long as it's clear which bits of TAB go with which label, you will save yourself time this way as well as making it easier to read for others.

● **Include Artist/album**

It's useful for others to know where to find the original song, so at the beginning of each TAB include some information on the artists who recorded the original, and the album on which the song can be found.

● **General comments**

It's also useful to include a few lines at the beginning of the TAB to explain the style of the song, or to point out important features such as alternative tunings, use of capos etc.

A few words along the lines of "use a staccato, funky kind of strumming style for the chords, then change to a sustained feel for the lead line" will help people to get an idea of how to approach the playing style.

Information on the type of guitar (electric/acoustic, 6 string/12 string) and effects used would be useful.

One point on the use of capos and alternative tunings :

It's a lot easier for people to understand chord names etc if they are written as though played **without** a capo. For example, if you have a D shape chord played with a capo at the 2nd fret you should write it as D major even though you will actually be fretting notes at the 4th and 5th frets.

Also - for TAB using a capo, it's standard practice to write the numbers of the frets **relative** to the position of the capo. So again, if you had a D major chord with a capo at the 2nd fret the TAB would be :

```
E----2-----
B----3-----
G----2-----
D----0-----
A-----
E-----
```

even though you actually fret the notes at the 4th and 5th frets.

It's similar with TAB for guitars tuned a semitone or tone lower than usual. If a song should be played with the guitar tuned to Eb Ab Db Gb Bb Eb, and it has this chord :

```
Eb----0-----
Bb----0-----
Gb----1-----
Db----2-----
Ab----2-----
Eb----0-----
```

it makes things a lot easier to understand if the you call the chord 'E' rather than Eb.

That way, if you decide to play in standard tuning, you don't get confused.

● **Timing information**

You may want to get really serious and include details giving the precise rhythm of the piece. This will involve a lot more typing, but it means all the information necessary to play the piece is given explicitly.

One way to approach this is to write a line of dashes interspersed with numbers which count the beats. So in 4-4 time, you would have : 1---2---3---4---1---2---3---4--- etc Under this you can write a line of d's and u's to represent down and upstrokes. Here is a simple example where the rhythm is 2 crotchets (quarter notes) followed by 4 quavers (8th notes)

```
1---2---3---4---1---2---3---4--- etc
d---d---d-u-d-u-d---d---d-u-d-u-
```

You could expand on this to use upper and lower case letters to indicate accents and so on. If you use this method make sure that you clearly separate the 2 lines of rhythm information from the 6 lines of TAB !!!

One other way of including timing information is to use one letter/symbol for each note type.

For example use e for 8th note (quaver), s for 16th note (semi- quaver) and so on. The letters you use may well differ depending on whether you're used to the american system of quarter notes, 8th notes etc or the english system of crotchets and quavers , but the method is the

same.

If you're not sure of the 'translations' here they are :

whole note	semibreve
half note	minim
quarter note	crotchet
8th note	quaver
16th note	semiquaver
32nd note	demisemiquaver
64th note	hemidemisemiquaver

Simply write the letters above the corresponding note in the TAB. (Make sure you define which letters/symbols you use)

Here's an example of what this looks like :

This is the opening riff from the Beatles' Ticket To Ride

q e e t t t q e e t t t

```

E-----0-----0-----0-----0-----
B-----2-----0-----2-----0-----
G--2-----2-----2-----2-----
D-----
A-----
E-----
    
```

Here I've used q for quarter note, e for 8th note and t for triplet quarter note.

If you want to send in a TAB with rhythm information like this then it's **essential** to explain the system you use. I've seen a lot of different systems of letters and numbers of varying degrees of simplicity and readability. Whichever you choose to use, you'll have to explain all your symbols to make sure others can work out what the hell you're on about.

If you want to give a few clues as to the rhythm of the TAB, but don't want to get too involved, use of bar lines is an effective way of conveying timing information.

Simply insert a vertical line of |'s to indicate the end of a bar. So using the national anthem example I had before, with bar lines it looks like this :

```

E-----|-----|0-----4--2-|0-----|-----
B--0----|-----0----|-----|-----|0-----
G-----1-|-----1-----|-----|-----1---3---|-----
D-----|2-----|-----|-----|-----
A-----|-----|-----|-----|-----
E-----|-----|-----|-----|-----
    
```

● **Lyrics**

It's a lot easier to follow a piece of TAB when you've got at least some of the lyrics to follow, and you can match up the notes/riffs in the TAB to the lyrics.

Try to include lyrics for at least the first verse and chorus. If you're not sure of the words you can ftp cs.uwp.edu - there is a large collection of song lyrics held there.

Failing that a request to the newsgroups along the lines of

" Please mail me the lyrics to such and such so that I can make a proper job of the TAB I'm working on"

will usually get a sympathetic response.

As a final note on writing TAB I should say that whenever you post to the newsgroups ALWAYS cross post to both guitar groups, and also mail a copy to guitar@nevada.edu so that it can be included in OLGA.

For more information on posting to the guitar newsgroups and OLGA see the other FAQs regularly posted to the guitar newsgroups.

Things to avoid

- **Tab Wraparound**

One of the most common problems in writing TAB is text wraparound. This makes the TAB almost impossible to read but is very easily avoided.

The problem occurs when you write a line of TAB which is maybe 80 or 90 characters long. For a lot of people this is too wide for their screen, so what should be a single line of tab ends up being split onto two lines.

Here is what it looks like :

```
E-----0-----
B-----2--4----4--2-----
G-----1--2--4-----4--2--1-----
D-----1--2--4-----4--2--1-----
A-----0--2--4-----4--2--0-----
E--0--2--4-----4--2--0-----
```

Now this will probably look pretty weird when you see it. When I wrote it, using Windows 'Notepad', it looked fine because I could fit the whole thing on one screen. For most newsreaders though, it is too long and you run into problems.

All you have to do is be careful when you type in TAB so that you the maximum width of line is say 60 characters.

I've tried to do that in this FAQ so that the maximum width is about

```
|-----|
```

this much. If you limit your TABs in the same way, you should be OK.

Of course, if TAB **does** get wrapped around the author might not realise because it looked fine on his/her screen when they wrote it. It might be worth letting them know of the problem, so they can be careful in the future.

(This includes me ! If parts of this FAQ are too wide for your screen, please let me know !)

- **Very squashed TAB**

It's amazing how easy it is to ruin an otherwise good piece of TAB by not spacing it out so that the end result is a mass of cramped TAB, explanations, labels etc.

When you finish typing up, go back through the TAB and see if you can insert a few blank lines here and there to separate verse from chorus or whatever. It really does make it a lot easier for others to read.

It might also be worth considering if you've included too much detail in the TAB. Usually this will not be the case, but I have seen a few TABs which go into great details, but are extremely off-putting to try to read because of the sheer quantity of information.

- **Unnecessary repetition**

If a line of TAB or a particular riff is repeated a number of times then save yourself the effort, TAB it once.

It's also easier to read like this.

That's all I **think** you need to know about reading and writing TAB. If there's anything important you think I've left out or if there are bits of the FAQ which you can't understand then let me know.

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Guitar School | Chord Formation Guide

Written by [Howard Wright](#)

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```
*****  
*** 1.0 INTRODUCTION ***  
*****
```

The idea of this FAQ is to give you the information you need to be able to work out and understand which notes make up a certain chord. Using this FAQ you will be able to :

Work out the notes you need for **any** chord.

Work out what chord name should be given to a particular bunch of notes.

A lot of people are put off from delving into a little chord theory because there seems so much to learn, it often seems confusing, and it's hard to give hard and fast rules. When someone posts a chord shape and asks 'What is the name of this chord' there are usually at least four different replies given. It is true that in a lot of cases there is more than one way to look at things, and often a chord could be given two names, but it's still surprisingly easy to get to grips with the basics of chord names.

What do you need to know to be able to work out chord names for yourself ?

Well it is hard to give 'Golden Rules' of harmony or music theory which can be followed to the letter always giving the right answer.

However there are a small number of basic guidelines which you can follow that should take 95% of the mystery away from music theory as applied to chords.

First things first. To work out chord names the first and most important skill is to be able to count. Hopefully everybody mastered this skill some years ago, so we're off to a good start.

The second most important skill is to know the major scale. Most people will be pretty familiar with this too, but in any case it is very easy to learn.

The scale is characterised by the distances between successive notes. If we choose G as our starting point, it goes like this :

Note of the scale	Distance up from root note	Actual note
1 (root note)	0	G
2	2 semitones	A
3	4 semitones	B
4	5 semitones	C
5	7 semitones	D
6	9 semitones	E
7	11 semitones	F#
8	12 semitones	G

*** Important note for all you folks in America ***

Over in Britain we have things called tones and semitones.
>From what I know, you have things called whole steps and half steps.
The conversion is :

One tone = one whole step

One semitone = one half step

As I'm used to writing about tones/semitones, those are the words you'll see. I think you can translate easily enough to steps/half steps.

*** Another note for people in Germany and Scandinavia ***

I will use the British conventions for note names - so there will be Bs and Bbs. To 'translate' :

German/Scandinavian		British/Others
H	=	B
B	=	Bb

Likewise, if any of you that are used to Bs and Bbs see chord names like H7, use the above to translate back.

Anyway ...

The pattern of tones and semitones is what characterises the scale.

Obviously you can choose whatever note you like to start on, but if you simply count up in semitones, using the middle column above, you will get the major scale of that note.

It makes things easier if we refer to the notes of the scale as 'the 7th' or 'the 3rd'. If we know we are talking about a major scale and we know what the starting note is, then we can work out what the '7th' or '3rd' of that scale is. We use this idea to "spell out" chords - this is where you say something like :

The major chord is made up of 1st 3rd 5th

This means choose your starting note (the 1st) find the 3rd and 5th of it's major scale and you have the right notes for the chord. The advantage of this method is that it can be used to find *any* major chord - you just change the starting note.

If you want to put in a little effort, you can quite easily learn the major scales of every key. That way you don't have to actually count up in semitones every time you want to find the 5th of a certain key. (See Appendix C)

BUT - if you want to keep things really simple, counting will work just as well.

So, a little example.

You want to find out what notes are in a D major chord.

Your starting note or root note is D (the 1st)

To get the 3rd of the major scale count up 4 semitones - F#

To get the 5th count up 7 semitones - A

So the notes are : D F# and A

So all this chord stuff comes down to these 3rds, 5ths and so on. These are called INTERVALS.

```
*****  
*** 2.0 INTERVALS ***  
*****
```

This is a way of referring to notes by describing the 'distances' between them.

In the G major scale above, we can see that the distance between the 1st note (or root note) and the 2nd note is 2 semitones - this is called a 2nd

The distance between the root note (G) and the 3rd note in the scale is 4 semitones - this is called a 3rd

Pretty easy so far.

All you need to do is count up from the root note using notes of the scale, and if you end up on the 5th note of the scale you have a 5th, if you're on the 7th note, you've got a 7th.

Surely it can't be that simple ... ?

```
*****  
*** 2.1 INTERVAL FLAVOURS ***  
*****
```

Well not quite. As well as major scales, there are minor scales. You could also have a 'weird' note or chromatic note that didn't fit into either scale.

To cope with this, the intervals come in different flavours.

You can have a minor 3rd or a major 3rd.
You can have a normal 5th (perfect 5th) or an augmented 5th.
You can have a 9th or a flat 9th

All that changes here is that the 'distance' or interval is either stretched or squeezed by one semitone (half step).

So a minor 3rd is a semitone less than a major 3rd.
An augmented 5th is a semitone more than a perfect 5th.

You will see a few different terms here which mean the same thing.

- * An AUGMENTED or SHARP interval means one semitone higher.
- * A DIMINISHED or FLAT interval means one semitone lower.

You also have minor and major intervals which differ by a semitone - the minor interval is one semitone lower than the major interval.

Here is a table of intervals with their corresponding 'distances' in semitones.

```
*****
***  2.2  TABLE OF INTERVALS  ***
*****
```

Semitones	Interval
0	Unison
1	flat 2nd
2	2nd
3	minor 3rd
4	major 3rd
5	perfect 4th
6	flat 5th (diminished 5th or augmented 4th)
7	perfect 5th
8	minor 6th (or sharp 5th/augmented 5th)
9	major 6th
10	minor 7th (flat 7th)
11	major 7th
12	octave
13	flat 9th
14	9th
15	sharp 9th/minor 10th (just minor 3rd one octave higher)
16	major 10th (just major 3rd one octave higher)
17	11th
18	augmented 11th
19	perfect 12th (octave above perfect 5th)
20	flat 13th
21	13th

So to work out any particular note, say the major 6th of an A major scale, start with A, find the distance for a major 6th (9 semitones) and just count up from A.

You should end up with F#, so this is a major 6th up from A.
(see chromatic scale - Appendix A)

So, to recap. Chords are described or 'spelled out' using intervals. These intervals tell you far above the root note the other notes of the chord are. By using the table above you can find out how many

semitones you need to move up for any given interval.

Here is a simple example.

Bm7 - the spelling for this is : 1st, minor 3rd, 5th, minor 7th

Start with B - count up 3 semitones for a minor 3rd - you get D.

Count up 7 semitones from B to get the 5th - F#

Count up 10 semitones to get the minor 7th - A

So the notes are : B D F# A

So - if you know the spelling of a particular chord (i.e the intervals which describe it) then it's simple to use the table above to find out what notes you need.

What if you don't know the chord spelling ?

If you just have a chord name, like F#m9, then you need to know how this chord is built.

The basic building blocks of *all* chords are triads.

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*****  
*** 3.0 TRIADS ***  
*****
```

These are the basic building blocks of chords. A triad is a group of 3 notes and determines the basic sound of a chord.

E.g if the chord is a minor chord, it will be based on a minor triad.

If the chord is major, it will be based on a major triad.

3.1 - Major and Minor triads

The major and minor triads are made up form these notes :

1st 3rd 5th

but REMEMBER - use a minor 3rd for the minor triad, and the major 3rd for the major triad.

A list of all major and minor triads is given at the end of this FAQ (Appendix B). If you want to learn them, it makes life easier, but it's easy enough to just count up in semitones from the root note to get the notes for any triad you're interested in.

The only difference between a major *chord* and a major *triad* is that a chord will usually have more than 3 notes, so you just double up on some of them. The root (1st) is most likely to be doubled, but you can double up on the 1st, 3rd or 5th, although you will get subtly different sounds.

Take C major for example.

C major triad = 1st, major 3rd, 5th = C E G

Everybody knows this chord :

```
EADGBE
x32010
```

C

If we look at the notes, we see it has :

(low to high) : C E G C E

Which is the same as : 1st 3rd 5th 1st 3rd

So here the 1st and 3rd have been doubled.

Remember that the root note must always be the lowest note of the chord. If you want to have the 3rd or 5th at the bottom of the chord, you have to write it as C/E or C/G meaning a C chord with an E (or G) bass. See section 7.0 for more details on X/Y type chords.

3.2 - Suspended triads

The thing to remember here is that the 3rd has been replaced with another note - either the 2nd or the 4th.

So whereas with major and minor triads you have the 3rd to give the 'flavour' of the chord (i.e major or minor), with suspended triads you have no 3rd, so the chord is neither major nor minor.

A suspended 4th triad would be : 1st 4th 5th

A suspended 2nd triad would be : 1st 2nd 5th

As with major and minor chords, you just double up on notes to go from the triad to the chord.

BUT - you almost never double the 'suspended' note - you usually only double the 1st or 5th.

So take Asus4 as our example.

Asus4 triad is : 1st 4th 5th = A D E

The shape is :

EADGBE
x02230

Asus4

The spelling for this is :

(low to high) : A E A D E (1st 5th 1st 4th 5th)

So here the 1st and 5th appear twice in the chord, with just one 4th.

So now I've covered major and minor chords, suspended 2nd and suspended 4th chords.

*** 4.0 7th Chords ***

4.1 - Minor 7ths

For minor chords there is one common type of 7th - the minor 7th.

As you might expect, you start with the minor triad, then add the minor 7th.

So, as an example lets take D minor 7th (Dm7)

The spelling is : 1st, minor 3rd, 5th, minor 7th

Using the table of intervals above, we count up from D to get the other notes.

To get the min 3rd, count up 3 semitones - F

To get the 5th count up 7 semitones - A

To get the min 7th count up 10 semitones - C

So Dm7 is made up of the notes : D F A C

If you use the open D string for th D note, you could use these two shapes :

EADGBE	EADGBE
xx0211	xx0565
Dm7	Dm7

Min/maj 7th chords

There is another chord called the min/maj7th. This is a bit of a weird fish, but you might come across it once in a while. It's made up by taking the minor triad and adding the major 7th to it.

So Dm/maj7th would be : D F A C#

4.2 - Major 7ths and flat 7ths (dominant 7ths)

With major triads you can build 2 types of 7th chord. If you add the major 7th of the scale, you get the major 7th chord. If you add the *flat* 7th to the major triad you get the so-called dominant 7th chord.

When guitarists talk about '7th chords' as in 12-bar blues etc, then they mean chords with the *flat* 7th.

Major 7th chords are written as Cmaj7, Dmaj7 etc but the flat 7 or 'blues' 7th is written simply as C7, D7 etc.

So for a major 7th chord the spelling is :

1st major 3rd 5th major 7th

If we start with F as our root, and count up we get this :

Go up 4 semitones from F for major 3rd : A

Go up 7 semitones from F for 5th : C

Go up 11 semitones from F for maj 7th : E

So the notes of the chord Fmaj7 are : F A C E

To build an F7 chord, the only difference is that we add a flat 7 instead of a maj7. So we add an Eb instead of E, so the notes of a F7 chord are : F A C Eb

As with simple triads, you can double up on some of the notes to make a chord. With 7th chords you could double up on the root, 3rd, 7th or 5th.

Take a standard 7th chord, E7 :

```
EADGBE
020100
```

The notes are : E B D G# B E, so the root and 5th have both been doubled.

```
*****
*** 5.0 6th chords ***
*****
```

To make a 6th chord, start with the triad and add the 6th.

- But note that the *major 6th* is added to make both major and minor 6th chords - the 'minor' or 'major' bit comes from the triads.

So - for a C6 chord, start with a C major triad (CEG) and add

the major 6th (A).

C6 = C E G A

For a Cm6, start with a C minor triad (CEbG) and add the major 6th (A).

Cm6 = C Eb G A

6/9 chords

These are similar to 6th chords, but they have a 9th added, as you may have guessed !

I've always seen this as major chords, but I guess there's no reason why you couldn't have something like Dm6/9

Anyway they are built up by taking the basic triad, and adding the 6th and the 9th.

So C6/9 would be : 1st, maj 3rd, 5th, 6th, 9th

i.e the notes are : C E G A D

(The 5th can sometimes be left out)

A nice shape for this C6/9 would be :

EADGBE
x32233

C 6/9

*** 6.0 9th, 11th and 13th chords ***

Once you move beyond 7ths and start adding notes from higher up the scale (.eg. 9ths, 11ths, 13ths) there is one very important thing to remember.

*** All of these chords must have a 7th in them ***

Just as there are 3 types of 7th chord (7th, min 7th, maj 7th) you end up with 3 types for 9th 11th and 13th chords by simply adding to the basic 7th chord.

To get a 9th chord, add the 9th to the (flat) 7th chord
To get a min 9th, add the 9th to the min 7th chord
To get a maj 9th, add the 9th to the maj 7th chord

To get 11th chords you can add the 11th to the 3 types of 9th chord, but most of the time the 9th is not needed, so you simply add an 11th to the 7th chords to build the 3 types of 11th chord, and similarly with 13ths.

If you have a voicing of a 13th chord that *also* has a 9th or 11th in it, then that's fine : it's still a 13th chord, but most of the time these chords are just a normal 7th with an added note (9th, 11th or 13th)

6.1 - 9th 11th and 13th chords

The spelling for chords like C9, C11, C13 (i.e chords built on C7 - so they have a flat 7th in them) is :

9th : 1st, maj 3rd, 5th, flat 7th, 9th

11th : 1st, maj 3rd, 5th, flat 7th, 11th

13th : 1st, maj 3rd, 5th, flat 7th, 13th

It's worth noting here that the 5th can be omitted from the chord. The *essential* notes for C9, C11 and C13 are the 1st, 3rd, 7th and 9th/11th/13th

6.2 - Minor 9ths, 11ths, 13ths

The same principle applies for the minor versions of these chords. Start with the minor 7th chord, and add the 9th or 11th or 13th.

So the spellings are :

For a minor ninth chord : 1st, min 3rd, 5th, flat 7th, 9th

For a minor 11th chord : 1st, min 3rd, 5th, flat 7th, 11th

For a minor 13th chord : 1st, min 3rd, 5th, flat 7th, 13th

As before, the 5th can be left out, but all other notes must be in the chord.

You could also include the 9th in an 11th chord, or the 9th and 11th in a 13th chord, but on a guitar this is usually not done.

6.3 - Major 9ths, 11ths, 13ths

Again, a very similar principle. Start with the major 7th chord and add the 9th, 11th or 13th.

It's very important to be clear on the difference between a 7th, a min 7th and a maj 7th to be able to build these chords correctly !

The spellings are :

maj 9th : 1st, maj 3rd, 5th, maj 7th, 9th

maj 11th : 1st, maj 3rd, 5th, maj 7th, 11th

maj 13th : 1st, maj 3rd, 5th, maj 7th, 13th

(Again the 5th is the only optional note)

A quick example :

To find the notes for A13 , we have A as the root.

Move up 4 semitones for the maj 3rd : C#

Move up 7 semitones for the 5th : E

Move up 10 semitones for the flat 7th : G

Move up 21 semitones for the 13th : F#

So A13 = A C# E G F#

Note that when counting up large intervals, like 13ths, you can count up 9 semitones (21-12) to get the right note name since subtracting 12 just means an octave lower.

BUT - when forming the chord, the 13th must be at the right 'distance' from the root - i.e it must be more than an octave higher than the root, otherwise it is just an ordinary 6th.

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*****  
*** 7.0 X/Y type chords ***  
*****
```

This seems to be a commonly misunderstood term.

If a chord is written as something like C/G then it simply means that you play the chord given by the first letter, with the bass note given by the second letter - in this example, we have C major with a G bass note.

Chords like these may have a bass note which is already part of the chord itself, as in this example (C major is made up of the notes C E G , so the G bass is part of the chord)

or they may have a bass note which is 'outside' the chord, something like E/A (A is not part of the E major chord).

Working out what notes are in these type of chords presents no extra problems - simply work out the notes in the chord given by the first letter, then add the bass note.

These X/Y type of chords can get more complicated than straight major/minor chords with things like Asus2/C#, but the principle is the same.

To work out this chord, start with Asus2.

spelling = 1st 2nd 5th

look up the intervals in the table of intervals to get the number of semitones you have to count up for each note.

2nd = 2 semitones up from A = B

5th = 7 semitones up from A = E

so Asus2 = A B E

therefore Asus2/C# = C# A B E

(it's standard practice to 'spell' chords from low to high)

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*****  
*** 8.0 'Add' chords and chromatic chords ***  
*****
```

Just to recap, here are the triads and chords I've covered so far :

Major, minor, sus2 and sus4 triads and chords
Major 7th, flat 7th and minor 7th chords
9th, min 9th, maj 9th, 11th, min 11th, maj 11th,
13th, min 13th, maj 13th chords

All other chords fall into the series of chords with 'added' notes
or chords with altered notes.

--- Added chords ---

Chords with 'added' notes are just what they sound like.
They are usually written as something like Cadd2, Cadd4 etc.

Simply start with the 'base' chord (C in this example) and add
the appropriate note. You can of course add to any 'base' chord
whether it's major or minor or whatever.

Be sure you understand the difference between add2 and sus2 chords,
and add4 and sus4 chords - the sus chords have the 3rd *replaced* with
another note. The 'add' chords simply add to the triad, so Cadd2 would
be :

Cadd2 = C triad + 2nd = 1st, 2nd, maj 3rd, 5th

Csus2 = Csus2 triad = 1st, 2nd, 5th

Similarly there is an important difference between 'add9' and '9'
chords. A C9 chord *must* have the flat 7th in it (see above), but
the Cadd9 chord will not - it's just a C major triad with a 9th added.

You can carry on adding as many notes as you want. If you play around
with alternative tunings you could quite easily come across chords
like Aadd2add4, but most of the time you'll just have one added note.

You can of course add a note to a chord that isn't a simple major
or minor chord - you can have things like Csus4add9 etc.

--- Altered chords ---

These are chords with chromatic alterations.
The 5th, 2nd, 4th, 9th etc can all be chromatically altered - i.e moved up or down by a semitone (halfstep)

Examples of this are chords like E7#9 and E7b9

- the 9th of a normal E9 chord has been sharpened in the E7#9, and flattened in the E7b9.

So what are the notes for these ?

Well, starting with the 'E7' bit :

E7 = 1st, maj 3rd, 5th, flat 7th = E, G#, B, D

Now add the #9 (count up 15 semitones from E) - G

So E7#9 = E G# B D G

Similarly E7b9 = E G# B D F

There are a few different ways to write these chords.

'-' and '+' signs are sometimes used to mean 'flat' and 'sharp' respectively, but 'b' and '#' are used as well.

You might even see 'dim' and 'aug' (diminished and augmented) used too for the same thing.

So E7#9 could be written as E7+9 or E7aug9

and E7b9 could be written as E7-9 or E7dim9

With these chromatically altered chords there is almost no limit on the number of chords you can create - most of these will be used in jazz, but some (like the E7#9) appear quite a lot in rock music too.

Too work out the notes to these types of chord it's best to start with the 'basic' chord, then add the chromatic notes

to this. So , as above for E7#9, start with E7, then add the #9.

You may find several chromatic notes in one chord -

like A13b5b9 - treat it just the same way - build up the A13 chord, then swap the 5th and 9th for the flat 5th and flat 9th.

```
*****  
*** 9.0 Diminished and augmented chords ***  
*****
```

The only chords left to cover are the diminished and augmented.

The diminished chords is either written as 'dim' or sometimes using a small circle like the symbol for degrees.

A diminished chord is made up of these notes :

1st, min 3rd, flat 5th, double flat 7th

(double flat 7th is the same note as the major 6th, but it's usually written as double flat 7th - don't ask me why !)

So A diminished would be : A, C, Eb, Gb

As a point of interest, the intervals between successive notes in a diminished chord are ALL minor thirds.

This means if you start to build a dim chord on a C, you end up with the same notes as for the A dim.

In other words Adim = Cdim = Ebdim = Gbdim = A+C+Eb+Gb

So when you play a diminished chord, if you move it up the neck by 3 frets you still have the same chord !!

There is also a chord called the half-diminished, or diminished 7th. I usually write this one as something like E7-5 - just another name for the same chord. It's best if you're aware of the different names used for the same chord.

The difference between this one and a 'normal' diminished is that the 7th of the chord is a flat 7th not a double flat 7th (hence half-diminished).

So the spelling is 1st, min 3rd, flat 5th, flat 7th

An augmented chord is made up of these notes :

1st, maj 3rd, sharp 5th

So A augmented would be : A C# F

(Intervals between successive notes are all maj 3rds - i.e 4 semitones)

You can see augmented chords written as something like 'A aug' or 'A+'.

*** Appendix A ***

Chromatic scale :

Enharmonic equivalents are written on top of one another
(i.e C# is the same as Db etc)

C C# D D# E F F# G G# A A# B
Db Eb Gb Ab Bb

Obviously this is a continuous thing - if you want to count up 4 semitones from A, you count one (A#), two (B), go *back* to the beginning for three (C) then four (C#) - so C# is the note 4 semitones above A.

*** Appendix B ***

The major triads The minor triads

C E G C Eb G
Db F Ab Db Fb Ab

D F# A	D F A
Eb G Bb	Eb Gb Bb
E G# B	E G B
F A C	F Ab C
F# A# C#	F# A C#
G B D	G Bb D
Ab C Eb	Ab Cb Eb
A C# E	A C E
Bb D F	Bb Db F
B D# F#	B D F#

 *** Appendix C ***

Circle of 5ths and Key Signatures

You've probably heard the phrase 'circle of 5ths' before. It relates to the way key signatures are written, which tells us how many sharps or flats to play.

C major has no sharps or flats
 G major has one sharp (F#)
 D major has 2 sharps (F# and C#)

if we carry on finding the keys with 3, 4, 5 sharps we find that the next key in the series is a 5th higher than the previous one.

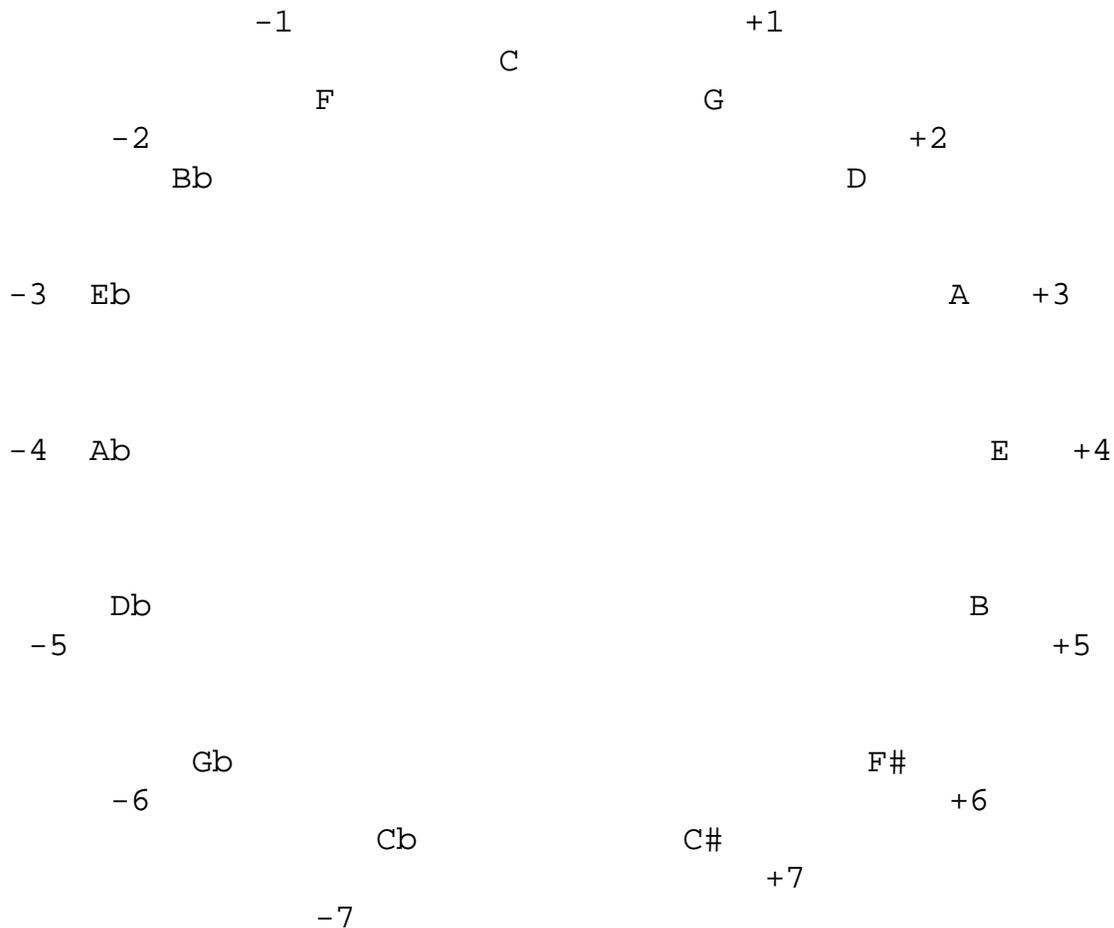
So when we start with C major, go up a 5th to G major, then up a 5th to D, then A and so on.

It also works for the flat key signatures if we go down in 5ths. So a 5th down from C is F (one flat), then another 5th down is Bb (2 flats), then Eb and so on.

Here is my attempt at drawing it as the famous 'circle' of 5ths (more like an ellipse in my case)

Everytime you move round one position, you go up or down by a 5th. The + signs are for the sharps, the - for the flats. Note that this is for the major keys only.

Chord Formation Guide



The only other thing you need to know here is which are the flat and sharp notes.

Here again there is another 5ths relationship.

If we list the sharp notes we need to add as we move clockwise round from C major we get :

F#, C#, G#, D#, A#, E#, B#

so starting from the F#, the series goes up a 5th every time.

So how does it all work ?

For G major, from the circle we see it has 1 sharp. Take the 1st sharp from the series above : F#

So we need F# for a G major scale/key signature

For D major, we need 2 sharps, so we take F# and C#

For A major, we take F#, C# and G#

.. and so on for all the other sharp keys.

For the flat notes, the series is :

Bb, Eb, Ab, Db, Gb, Cb, Fb

(yet another 5ths relationship ...)

So if we pick a flat key, say Eb major, from the circle we see it has 3 flats, so we need Bb, Eb and Ab.

Because all the things you need to know here are connected with relationships of a 5th, it's fairly easy to learn the circle of 5ths. This makes it very easy to work out notes of a scale.

Note that this is all for the *major* scale.

For minor scales you need to find the relative major key. The relative major key is always 3 semitones higher than the minor key (e.g Cmajor / Aminor - C is 3 semitones above A)

So, say you want to know the scale of Ab minor.

The relative major key is Cb major.

So you need all 7 flats !

The scale is : Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab

When you see things like Fb, it sounds a bit strange, but it makes things a lot easier if you stick to these conventions instead of saying 'E is the same as Fb'.

The idea is that for EVERY scale, the letter names appear once only. So every scale will have an F of some sort, but in some it will be F natural, some it will be F# and some it will be Fb.



Guitar Links

Searchengine YAHOO

- [Yahoo Index for guitar stuff](#)
- [Yahoo Index for pages with guitar tablatures](#)

Usenet

- [Usenet: alt.guitar.tab](#)
- [Usenet: rec.music.makers.guitar.tablature](#)

Tablature archives on the WWW

- [Adam Fitch's Tab and Chord Land](#)
- [Adam Schneider's Chord/Tab Archive](#)
- [Bem's Guitar Chord Archive](#)
- [Dave's Asylum](#)
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Searchengine YAHOO

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Paul Weller on the WWW

[Paul Weller Gopher/WWW Archives](#)

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FAQ

- How can I send you transcriptions?

Just use my e-mail address korbanka@compuserve.com. There is no need for any special formatting. Just add the transcription to the mail text.

- Could you add tabs and chords of songs from bands and artists related to Paul Weller?

No! The list of related artists is very long. It would take lots of time to maintain these new tabs and chords. This time time would be lost for transcribing weller songs. PWGA would lose its uniqueness, too.

- Do you have any information about new releases of tour dates or other news related to Paul Weller?

No! I have no more information than anyone can get from the music news media. I have no relationship to Paul Weller or his record company.

- Could you add any pictures of Paul Weller or any other information on him to your pages?

No! There already is a brilliant unofficial Paul Weller homepage by Amanda Siegelson called [Little Splinters](#). So why create another one? Spending time on collecting more PW information would cost time transcribing PW songs, too.

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Credits

lp cover scans

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guitar transcriptions

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[Paul Carey](#), [Werner Kreyes](#)

weller equipment information

[Jeff Brake](#), [Luc Gravely](#), [Thomas R. Hall](#), [Berry Pugatch](#)

PWGA is the result of the work of a lot of people. I say THANK YOU to all of them for serving lots of Weller fans all around the world.

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News Of The World

The Jam

"News Of The World" by The Jam

T+M: Foxton

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
 #This file is the author's own work and represents their interpretation of the #
 #song. You may only use this file for private study, scholarship, or research. #
 #-----##

G Bm/F# G Bm/F# E
 G Bm/F# G Bm/F# E
 D A

E C D E C D

Read about the things that happen throughout the world

E C D E C D

Don't believe in everything you see or hear

C D Em

The neighbours talk day in day out about the goings on

C D Em

They tell us what they want they don't give an inch

E

E C D E C D

Look at the pictures taken by the camera, they cannot lie

E C D E C D

The truth is in what you see not what you read

C D Em

Little men tapping things out, points of view

C D Em

Remember their views are not the gospel truth

G A E G A E

Don't believe it all and find out for yourself

G A E

Check before you spread

G A E G A E

News of the world, news of the world

E D C D

Never doubt, never ask, never moan

E D C

Never search, never find, never know

News Of The World

D E G A E
The news of the world, news of the world

E C D E C D
Each morning our piece of the world comes through the door

E C D E C D
More than often it's just a comic, not much more

C D Em
Don't take it too serious, not many do

C D Em
Read between the lines and you'll find the truth

G Bm/F# G Bm/F#
Read all about it, read all about it

E
News of the world

G Bm/F# G Bm/F#
Read all about it, read all about it

E
News of the world

E A G
E A G
E A G F

Here are the lyrics of the intro (by [Dominic](#))

-(Intro) - Punk - Rock - Power - Pop.
(Interesting, as it was Weller's satire on the music press who, in 1978,
decided that Power Pop was the new term for Punk Rock.)

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Round And Round

Paul Weller

Paul Weller: "Round And Round" from PAUL WELLER

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##

Dm9

Tell us if our future's far

Bm9 Dm9 Am9

If our future's far

Dm9

Tell us if our future's far

Bm9 Dm9 Am9

If our future's far

Dm9 Bm9

Only surface - Jus' skin deep

Dm9 Am9

When words fly like angels around your feet

Dm9 Bm9

Need the something - feel real inside

Am9
Cling together - as together we ride

Dm9 Bm9

Round and round and up and down

Dm9 Am9

Here we go in this moment in time

Dm9 Bm9

Round and round and up and down

Am9
Here we go again - yeh, yeh

Dm9 Bm9

Dm9

Tell us if our future's far

Bm9 Dm9 Am9

If our future's far

Dm9 Bm9

Round And Round

Movin' up to collect our prizes

Dm9 Am9

Sinkin' fast into life's surprises

Dm9 Bm9

Win today but lose tomorrow

Am9

Lending what we just can't borrow

Dm9 Bm9

Around and round

Dm9 Am9

Up and down, oh

Dm9 Bm9

Around and round

Dm9 Am9

Up and down, oh

Am9 Dm9

Here we go again - yeh, yeh

Dm9

Tell us if our future's far

Bm9 Dm9 Am9

If our future's far

Dm

Time around us - time to live

Getting back everything we give

Freedoms truth is the only truth

To save the day and pave the route

Dm

Be the first one on your block

To know the time and own a clock

Whose hands point upwards to the stars

Am7 Am9

To tell us if our future's far

Dm9 Bm9

Around and round

Dm9 Am9

Up and down, oh

Dm9 Bm9

Around and round

Dm9 Am9

Round And Round

Up and down, oh

Am9

Dm9

Here we go again - yeh, yeh



This page is maintained by [Christian Korbanka](#).

E-mail address: korbanka@compuserve.com

Last update: 1997-11-29

In The Street, Today

The Jam

"In The Street, Today" by The Jam from THIS IS THE MODERN WORLD

T+M: Weller/Waller

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#

#This file is the author's own work and represents their interpretation of the #

#song. You may only use this file for private study, scholarship, or research. #

#-----##

In the street today

Murder on the terraces
And fools in high places
It's all so sickening
And we're so satisfied -

In the street tonight

Hate on every pavement
Paranoia on shop doorways
The kids want some action
And who can fucking blame them now

It's all so sickening, and we're so satisfied

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I've Changed My Address

The Jam

"I've Changed My Address" by The Jam from IN THE CITY

T+M: Weller

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#

#This file is the author's own work and represents their interpretation of the #

#song. You may only use this file for private study, scholarship, or research. #

#-----##

Knew the time to leave had come when you pointed out your ring

Never could see what was in this matrimony thing

Baby, baby, baby you sure made a noise when I left

And your father started shouting lest you ironed my shirts

'fore I left

Would've liked to explain first but it was a split decision thing

Couldn't see me settling down with a mortgage and a kid

Now I hear you've been looking for me

Combing every single inch

You'll probably find me in Hyde Park

Try the hotel first then a bench

Baby, baby, baby I've changed my address

I didn't mean to make you cry but I know it's for the best

Baby, baby, baby I've changed my address

It's OK being in love girl, but then fun is second best

No one's gonna tie me down

Nobody tell me what to do

Don't you see I've got to be free

Sorry baby that's the way it is - get with me

I said maybe!

I didn't mean to break your heart and I know it's not your choice

Better think of it this way, there's other fools to entice

That's right!

Baby, baby, baby I've changed my address

I didn't mean to make you cry but I know it's for the best

Baby, baby, baby I've changed my address

It's OK being in love girl, but then fun is second best

Baby, baby, baby I've changed my address

I didn't mean to make you cry but I'm sure it's for the best

Baby, baby, baby I've changed my address

It's OK being in love girl, but then fun is second best

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London Traffic

The Jam

"London Traffic" by The Jam from THIS IS THE MODERN WORLD

T+M: Foxtan

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#

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#song. You may only use this file for private study, scholarship, or research. #

#-----##

London traffic (state of confusion)

London traffic (blocking the streets)

London traffic (going nowhere)

London traffic (polluting the air)

Drive round London in a car

Don't really want to go far

So many cars fill the streets

Wonder why we bother at all

London traffic is a problem

London traffic too many cars

One way systems look very neat

Coloured signs direct the streets

No one knows the answer

No one seems to care

Take a look at our city

Take the traffic elsewhere

Leave the city free from traffic

Give the place a chance to survive

Dirt and filth cover London

Give it a chance to breath again

Non-Stop Dancing

The Jam

"Non-Stop Dancing" by The Jam from IN THE CITY

T+M: Weller

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#

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#song. You may only use this file for private study, scholarship, or research. #

#-----##

Non-stop dancing, truly out on the floor

Non-stop moving, baby, baby

Still you scream out for more

We don't care if it rains or shines

Cause everything's fine inside, when we're dancing

Non-stop dancing

I said, non-stop loving, with my girl by my side

Everything's just cool, now baby, baby

She's the sweetest thing I know

I don't even mind guys trying to compete

I know our love's as strong as the beat, when we're dancing

Non-stop dancing

People say we're wasting our time

They don't seem to understand

Cause when you're dancing all night long

It gives you the feeling that you belong

Non-stop dancing, I'm truly out of my head

But I ain't sleepy, baby, baby

You see the dance is my bed

Things are really getting wild

The kids are screaming for that James Brown style, when we're dancing

Non-stop dancing

Takin' My Love

The Jam

"Takin' My Love" by The Jam from IN THE CITY

T+M: Weller

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##

Well come on pretty baby you know what I like now
You're shakin' all over and it's feeling alright now
You're rockin' and rollin' and I don't know what to say
But daddy's little cat's gonna rock all day

Well come on pretty woman you know what I mean now
Try and stop me or what's it gonna be babe,
Gonna fuck ya right to the end
The beat's just screaming right thru' your head

You're shakin' my heart, you're shakin' my soul -
I just go crazy when you rock-n-roll
There you go takin' my love from me
There you go takin' my love from me

Drive you home my country rose now
Hold you tight never let you go now
Kissing and huggin' outside your door
Til your pa sees and wants no more

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Tonight At Noon

The Jam

"Tonight At Noon" by The Jam from THIS IS THE MODERN WORLD

T+M: Weller

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##

Tonight at noon, tonight at noon
When we meet in the midnight hour,
I will bring you night flowers (coloured)
Like your eyes

Tonight at noon, I'll touch your hand
Held for a moment amongst strangers
Amongst the dripping trees
Country girl

Walking in city squares in winter rain -
Walking down muddy lanes or empty streets -
Arranging a time and place to meet -

Tonight at noon, you'll feel my warmth
You'll feel my body inside you
We'll be together for hours
Time and tears -

Won't wait for evermore
For the time is now -
And now is the time to explore
Why waste the world outside
When you're sure -

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Mr. Clean

The Jam

"Mr. Clean" by The Jam from ALL MOD CONS

T+M: Weller

Transcription by [Jeff Brake](#) and [Christian Korbanka](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#-----##
```

intro riff:

```

x      x      x      on 4th time add:      x
8      6      3
7      5      2
x      x      x
x      x      x
x      x      x

```

riff:

```

x      x      x
8      6      3
7      5      2
x      x      x
x      x      x
x      x      x

```

```

Dm                Am                riff
Daylight dawns, you wake up and yawn, Mr Clean
  Dm                Am                riff
A piece of toast from the one you love most, and you leave
  Am                G
You get the bus, in the 8 o'clock rush
  Am                G
And catch the train in the morning rain
  C
Mr Clean, Mr Clean

```

Intro riff

```

Dm                Am                riff
If you see me in the street, look away
  Dm                Am                riff
'Cos I don't ever want to catch you looking at me Mr Clean
  Dm                G

```

Mr. Clean

'Cos I hate you and your wife

Dm G

And if I get the chance I'll fuck up your life

C

Mr Clean, Mr Clean, is that seen?

Intro riff

G6 F6

Surround yourself with dreams

C Bm C D

Of pretty young girls, and anyone you want, but

G6 F6 Bm C D

Please don't forget me, or any of my kind

G6 F6 C Bm

'Cos I'll make you think again when I stick your face in the grind

C Bm

C Bm

Getting pissed at the annual office do

C Bm

Smart blue suit and you went to Cambridge too

C Bm

You miss page 3 but The Times is right for you

C Bm

And Mum and Dad are very proud of you

C Bm

Mr Clean etc.

C Bm Am G D C G

End on intro riff



This page is maintained by [Christian Korbanka](#).

E-mail address: korbanka@compuserve.com

Last update: Februar 11, 1998

English Rose

The Jam

"English Rose" by The Jam from ALL MOD CONS

T+M: Weller

Transcription by [Christian Korbanka](#)

Tabs by [Ross Drayton](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#-----##
```

```
-----
-----
---5-----5-----5-----5-----5-----5-----5-----5-----
---6-----6-----6-----6-----6-----6-----6-----6-----6---
--6---6---6---6---6---6---5---5---5---4---4---4---
-----4-----
                No matter where i   roam                I will come.etc
```

```
-----
-6-----6-----6---6---6---6-----6-6-6-6-6-6-6-6-
-----
-----
-4-4-4-4-4-4-4-4-0-5-5-5-5-5-5-5-5-5-4-4-4-4-4-4-
-----
```

English rose No bonds ever keep me from she

[Just before the verse starting 'I've been to anicent worlds' there is a key change - the whole song moves up 1 semitone. I have not written the music out here but just move everyting up 1 fret until the end.]

[Ab](#) [Dm7b5](#)

No matter where I roam

[Dbmaj7](#)

I will return to my English Rose

[Dm7b5](#)

[Dbmaj7](#)

[Ab/Eb](#)

For no bonds can ever tempt me from she

[Ab](#) [Dm7b5](#)

I've sailed the seven seas

[Dbmaj7](#)

[Ab/Eb](#)

Flown the whole blue sky

[Ab](#) [Dm7b5](#)

But I've returned with haste

[Dbmaj7](#)

[Ab/Eb](#)

To where my love does lie

English Rose

Ab Dm7b5
No matter where I go
Dbmaj7
I will come back to my English Rose
Dm7b5 Dbmaj7 Ab/Eb
For nothing can ever tempt me from she

Ab Dm7b5
I've searched the secret mists
Dbmaj7 Ab/Eb
I climbed the highest peaks
Ab Dm7b5
Caught the wild wind home
Dbmaj7 Ab/Eb
To hear her soft voice speak

Ab Dm7b5
No matter where I roam
Dbmaj7
I will return to my English Rose
Dm7b5 Dbmaj7 Ab/Eb
For nothing can ever tempt me from she

A D#m7b5
I've been to ancient worlds
Dmaj7 A/E
I've scoured the whole universe
A D#m7b5
And caught the first train home
Dmaj7 A/E
To be at her side

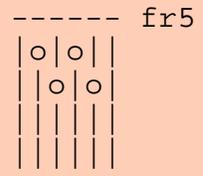
A D#m7b5
No matter where I roam
Dmaj7
I will return to my English Rose
D#m7b5 Dmaj7 A/E
For nothing can ever tempt me from she

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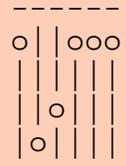
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Dm7b5

x



D^bmaj⁷



In The Crowd

The Jam

"In The Crowd" by The Jam from ALL MOD CONS

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##

[D](#)

When I'm in the crowd, I don't see anything

D

My mind goes a blank in the humid sunshine

[Em](#)

D

When I'm in the crowd, I don't see anything

D

I fall into a trance, at the supermarket

D

The noise flows me along, as I catch falling cans

Em

D

Of baked beans of toast, technology is the most.

[G](#)

[A](#)

D

And everyone seems just like me

G

A

D

They struggle hard to set themselves free

[C](#)

[Bm](#)

A

And their waiting for a change

D

When I'm in the crowd, I can't remeber my name

D

And my only link is pots of Wall's ice cream

Em

D

When I'm in the crowd - I don't see anything

G

A

D

Sometimes I think that it's a plot

G

A

D

An equilibrium melting pot

C

Bm

A

The government sponsors underhand.

In The Crowd

Bm

When I'm in the crowd

[B7](#)

When I'm in the crowd

Em

A

D

Em

D

When I'm in the crowd

[Am](#)

Am/G#

And everyone seems that they're acting a dream

Am/G

Am/F#

'Cause they're not just thinking about each other

Am

Am/G#

And their taking orders, which are media spawned

Am/G

Am/F#

And they should know better, now you have been warned

[F](#)

G

A

And don't you forget you saw it first

D

When I'm in the crowd, I don't see anything

D

My mind goes a blank in the humid sunshine

Em

D

When I'm in the crowd, I don't see anything

G

A

D

And life just simply moves along

G

A

in simple houses, simple jobs

C

Bm

A

And no ones wanting for the change

Bm

When I'm in the crowd

B7

When I'm in the crowd

Em

A

When I'm in the crowd

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It's Too Bad

The Jam

"It's Too Bad" by The Jam from ALL MOD CONS

T+M: Weller

Transcription by [Cam Baddeley](#)

Intro riff by [Thomas R. Hall](#)

```
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#-----##
```

```
e -----|
b -----|
g -----2--|
D ----0-----2---0-4----|
A ---2---3-2-0---3---3-----|
E -3-----3-----|
```

```
[G] [C] [D]
[G] [C] [D]
[G] [C] [D]
[G] [C] [D]
```

```
[G] All we seem to do is [C] talk a[D]bout it
[G] Always end up [Em] shouting about it
[Am] There was a time we could [D] overcome it
[Am] But it's too late to say we'll [D] just forget it
```

```
[G] It's too bad that we [C] had to [D] break up
[G] And too much said for us to [Em] ever make up
[Am] I could get by if I could [D] just forget you
[Am] But things remind me and I [D] feel so sad now
```

[G] [Em] [C] [D]

```
[G] Same old feeling every [C] time I [D] see you
[G] And every avenue I [Em] walk I'm behind you
[Am] Your back is turned and your [D] eyes are closed girl
[Am] You move in circles that are [D] out of my reach now
```

```
[Bm] I could say I'm sorry
[Bm] But it's not the point, is it?
[Em] You want to play your games and
[C] You don't mind if I get [D] hurt
```

[G] [Em] [C] [D]

[G] It's too bad that we [C] had to [D] break up
[G] And too much said for us to [Em] ever make up
[Am] I could get by if I could [D] just forget you
[Am] But things remind me and I [D] feel so sad now

[G] [C] [D]

[G] [C] [D]

[G] [C] [D]

[G] [C] [D]

(It's too bad) [G] All we seem to do is [C] talk a[D]bout it

(It's too bad) [G] Always end up [Em] shouting about it

REPEAT TO FADE

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Fly

I want us to be like Peter Pan,

G/D F#m/A A/D

But dreams it seems are weightless as sand,

G/D F#m/A A/D

And man's supposedly is made of sand,

G/D Fm#/A Dsus2

It seems that man cannot survive at all.

A Amaj7

Let's disappear love, let's fly away,

A7 A6 Bsus4 B

Into the demi-monde, into the twilight zone.

D Dmaj7 D6 D

G/D F#m/A A/D

The times inside I spent screaming at you,

G/D F#m/A A/D

Release me please from this mortal jail,

G/D F#m/A A/D

One shrug or smile can determine my fate,

G/D Fm#/A Dsus2

I'm lost for days and have myself to blame.

A Amaj7

A7 A6 Bsus4 B

D Dmaj7 D6 D

D Dmaj7 D6 Dmaj7

Something I'm giving

D Dmaj7 D6 Dmaj7

Is yours for the taking,

E B A B

Something like sunlight

E B A B

Love is a spotlight,

D Dmaj7 D6 Dmaj7

Love is all sorrow

D Dmaj7 D6 Dmaj7

Still I'll meet you tomorrow

E B A B

And look forward to see you

E B A B

Now I can't live without you.



Fly

E-mail address: korbanka@compuserve.com

Last update: Februar 07, 1998

The Place I Love

The Jam

From: [Fred Maslin](#)

Correction by [Don Bates](#)

Subject: /j/jam/the_place_i_love.crd (improved)

The Place I Love

Paul Weller of the Jam

>From "All Mod Cons"

This is the improved version: new words and chord fix courtesy of Davide Musiani
<reti023@didasun1.cineca.it>

#-----PLEASE NOTE-----#
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#-----##

The opening riff is kinda like:

```
E -|-----  
B -|-----  
G -|-----  
D -|-----  
A -|-----7-5-7-5-----  
E -|---5-5-----7---- Repeated 8 times.
```

Then it goes into an A B E progression. 1 bar A, 1 bar B, two bars E. I play it kind of ska-like because I can't quite get the chunk-a-chunka rhythm from the record. Play the progression twice and then over the verses.

```
A           B           E  
The place I love is a million miles away.  
A           B           E  
It's too far for the eye to see.  
Bm          E           A           F#m  
Still it's me at least, and you can't come there.  
A           B           C  
No one is allowed at all.  
Bm          E           A           F#m  
Only animals that love, will always, only ever could be.  
A           B           E
```


The Place I Love

E
B
G 1 1 1 1 1
D 2 2 2 2 0 2 2 0 2 2 0 2 0 etc
A 0 0 4 4 0 0 4
E

The end bit is rather like "Life from a Window" - although that is obviously slower.

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SETTING SONS | Quickview



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- [Saturday's Kids](#)
- [The Eton Rifles](#)
- [*Heat Wave*](#)

Song titles written in *italics* indicate that these songs were not originally written by Paul Weller.

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Girl On The Phone

The Jam

"Girl On The Phone" by The Jam from SETTING SONS
 T+M: Weller
 Transcription by [Thomas R. Hall](#)
 Corrections by [Christian Korbanka](#) and by [Antony Granger](#)
 Suggestions and corrections are always welcome!

#-----PLEASE NOTE-----#
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 #-----##

[G](#) [A](#)

[D](#) G A D
 D G A D
 D G A D
 D G A D

D G A D
 Girl on the phone keeps a-ringing back
 D G A D
 Her voice is smooth but the tone is bland
 D G A D
 She's telling me this and she's telling me that
 D G A D
 She talks about me and I must agree

[Bm](#) [Bm7](#)

With what she says
 Bm Bm7
 About me
 Bm Bm7
 About how nice
 Bm Bm7
 I can be
 Bm Bm7
 But it makes no
 Bm Bm7 [F#m](#) G A D
 Difference to my mind

D G A D
 Girl on the phone keeps a-ringing back
 D G A D
 She knows all my details - she's got my facts
 D G A D
 She tells me my height and she knows my weight
 D G A D

Girl On The Phone

She knows my age and says she knows my fate

Bm Bm7

And I must say

Bm Bm7

It's logical

Bm Bm7

What foresight

Bm Bm7

She must have

Bm Bm7

I've got to meet her

Bm Bm7 F#m G A

Whenever I get time

N.C. (F# bass) (B bass)

Says she knows everything about me

N.C. (D# bass) (G# bass)

Every word I've ever said

A F#m

Every book I've ever read

C# F#m

She told me that we met along time ago

C# B G A D

I can't think when but she should know

D G A D

Girl on the phone keeps a-ringing back

D G A D

Knows where I get my shirts and where I get my pants

D G A D

Where I get my trousers where I get my socks

D G A D

My leg measurements and the size of my cock

Bm Bm7

And I must say

Bm Bm7

It's un-nerving

Bm Bm7

To think that

Bm Bm7

she knows me

Bm Bm/A# Bm/A

Knows me so well - better than anyone

Bm/G# [bass walks down in semitones under Bm chord]

[Guitar plays ascending B C# D E F# A B notes over these same two bars.]

Better than myself

Girl On The Phone

F#m Bm
Says she knows everything about me
[Eb](#) [Ab](#)
Every record I've listened to
A F#m
Every window that I've looked through
C# F#m
She told me that we met along time ago
C# B A B
I can't think when but she should know

[E](#) A B E
Girl on the phone keeps a-ringing back
E A B E
She's telling me this and she's telling me that

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Thick As Thieves

The Jam

"Thick As Thieves" by The Jam from SETTING SONS

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
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 #-----##

A D A
 Time were so though but not as tough as they are now
 A D F#m Bsus4
 We were so close and nothing came between us or the world
 Ab E
 No personal situation

A D A
 Thick as thieves, us, we'd stick together for all time
 A D F#m Bsus4
 And we meant it, but it turns out just for a while, we stole
 Ab E
 The friendship that bound us together

A E
 We stole from the schools and their libraries
 A E
 We stole from the drugs that sent us to sleep
 A E
 We stole from the drink that made us sick
 A E
 We stole anything that we couldn't keep
 F#m
 And it was enough
 G#m A
 We didn't have to spoil anything
 B A
 And always be thick as thieves

C#m A B
 Like a perfect stranger
 C#m E B A
 You came into my life
 C#m A
 Then like a perfect lone ranger
 B

Thick As Thieves

You rode away, rode away

G#

Run away, run away

A D A

A D F#m Bsus4

Ab E

We stole the love from young girls in ivory towers

We stole autumn leaves and summer showers

We stole the silent wind that says you are free

We stole everything that we could see

But it wasn't enough

And now we've gone and spoiled anything

Now we're no longer thick as thieves

C#m A B

You came into my life

Then like a perfect stranger

You walked away, walked away

Walked away, walked away

Thick as thieves, us, we'd stick together for all time

And we meant it, but it turns out just for a while, we stole

The friendship that bound us together

We stole the burning sun in the open sky

We stole the twinkling stars in the black night

We stole the green belt fields that made us believe

we stole everything that we could see

Something came along that changed our mind

Thick As Thieves

A E

I don't know what and I don't know why

A E

But we seemed to grow up in a flash of time

A E

While we watched our ideals helplessly unwind

A E

And now we're no longer as thick as thieves, no

A E

We're not as thick as we used to be, no

A E

No, we're no longer as thick as thieves, no

A E

We're not as thick as we used to be

F#m

No, it wasn't enough,

G#m A

And now we've gone and spoiled anything

B A

Now we're no longer thick as thieves



This page is maintained by [Christian Korbanka](#).

E-mail address: korbanka@compuserve.com

Last update: 1997-12-07

Private Hell

The Jam

"Private Hell" by The Jam from SETTING SONS

T+M: Weller

Chords from [Davide Musiani](#)

Corrections by [Christian Korbanka](#) and [Ian Chalmers](#)

```
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#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

[Try it starting in E with an Em7 at the 7th fret and the bottom E string left open so it gives you the droning E bass sound.]

[To get the right sound play the following:]

Em7 on 7th fret
 C on 8th fret
 D on 10th fret

[on the "refrain" "Private hell..." you can play Em on 12th fret!]

Em7

Closer than close - you see yourself - a mirrored image,

C Em7

of what you wanted to be

Em7

As each day goes by - a little more - you can't remember

C Em7

What it was you wanted anyway

Em7

The fingers feel the lines - they prod the space - your ageing face

C D C D

The face that once was so beautiful - is still there but unrecognizable

Em7

Private Hell, Private Hell

Em7

The man who you once loved - is bald and fat - and seldom in

C Em7

Working late as usual

Em7

Your interest has waned - you feel the strain - the bed springs snap

C D C D

On the occasions he lies upon you - close your eyes and think of nothing but

Private Hell

Em7

Private Hell, private Hell

[G](#) [Am](#) G Am

Think of Emma - wonder what she's doing

G Am G Am

her husband Terry - and your grandchildren

[A](#) [Bm](#) A Bm

Think of Edward - who's still at college

A Bm A Bm

you send him letters - which he doesn't acknowledge

Em

'Cause he don't care - they don't care

C D

'Cause they're all going through their own

Em7

Private hell, private hell

Em7

The morning slips away - in a valium haze - and catalogues

C Em7

A numerous cups of coffe

Em7

In the afternoon - the weekly food - is put in bags

C Em7

You float off down the high street

Em7

The shop windows reflect - play a nameless host - to a closet ghost

C D C D

A picture of your fantasy - a victim of your misery

Em7

Private Hell, private Hell

Em7

Alone at 6 o'clock - you drop a cup - you see it smash

C

Inside you crack - you can't go on - but you sweep it up

D Em7

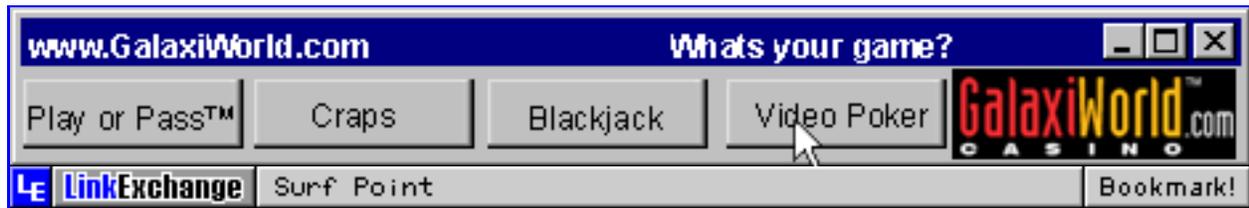
Safe at last inside your - private hell

C D Em7

Sanity at last inside your - private hell

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Weller Equipment

No doubt. Only Paul Weller plays like Paul Weller. But to get as near as you can get it is not sufficient to play the right chords, the right tune. To make it sound like The Jam, The Style Council or Paul Weller you have to use his equipment. Here it is:

This information is by [Jeff Brake](#), [Thomas R. Hall](#), [Luc Gravely](#) and [Berry Pugatch](#).

The Jam:

Rickenbacker 330 semi-acoustic guitar, various colours. Also used a Fender Telecaster for "Precious". Amps were mainly Vox AC30s. Roland Power Chorus used for the SOUND AFFECTS album and tour and Marshall Stacks on several Jam occasions.

The Style Council:

12 String Rickenbacker 360 model (cover of OUR FAVOURITE SHOP), Fender Stratocaster (THE COST OF LOVING), Epiphone Casino, various Yamaha, Jazz guitars for first album. Amps were mainly Vox AC30s.

Solo:

Epiphone Casino (cover of "The Changingman" single), Gibson SG (cover of LIVE WOOD). Amps tend to be the classic 1958 Marshall Bluesbreaker (valve amps).

Also, Paul Weller also uses an Ovation Acoustic Guitar with a natural finish.

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Little Boy Soldiers

The Jam

"Little Boy Soldiers" by The Jam from SETTING SONS

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

Are the chords for the verses really correct?

What about the "Come on outside..." part?

What about the "It was done beneath the flag..." part?

```
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#-----##
```

riff 1:

4x

```
E---| |-----0-----| |---| |-----0-----0-----0-----
B---| |-----3-----3---| |---| |-----3-----3-----3-----1-----1-----
G---| |*--0-----*| |---| |*--0-----0-----0-----2-----
D---| |*-----*| |---| |*-----
A---| |-----| |---| |-----
E---| |-----| |---| |-----
```

2x

```
E-----2---| |-----
B---3-----| |-----
G-----*| |-----
D-----*| |-----
A-----| |-----
E-----| |-----
```

riff 1

Its funny how you never knew what my name was,

Our only contact was a form for the election.

```

E           E/D#           A/C#           B
These days I find that you don't listen,
E           E/D#           A/C#           B
These days I find that we're out of touch,
E           E/D#           A/C#           B
These days I find that I'm too busy,
E           E/D#           A/C#           B
So why the attention now you want my assistance -
```

Little Boy Soldiers

C D E

what have you done for me?

G C D

You've gone and got yourself in trouble,

G C D

Now you want me to help you out.

E E/D# A/C# B

These days I find that I can't be bothered,

E E/D# A/C# B

These days I find that its all too much,

E E/D# A/C# B

To pick up a gun and shoot a stranger,

E E/D# A/C# B

But I've got no choice so here I come

C D E

war games.

E A

[you get the typical sound by playing E 7th fret and A on 5th fret. Play the melodyline like follows:]

riff 2:

```

E---7--7--7--7--7--7--7-----
B-----9-----
G-----11--9-----
D-----
A-----
E-----

```

riff 2

E A

I'm up on the hills playing little boy soldiers,

E A

Reconnaissance duty up at 5:30.

E A

Shoot shoot shoot and kill the natives,

E A

You're one of us and we love you for that.

F# B

Think of honour, Queen and country.

F# B

You're a blessed son of the British Empire,

F# B

God's on our side and so is Washington.

G C
Come out on the hills with the little boy soldiers.
G C
I'm up on the hills playing little boy soldiers.
G C
Come out on the hills with the little boy soldiers.

[Cmaj7](#)

Come on outside - I'll sing you a lullaby,
[Am](#) Cmaj7 Am Cmaj7
And tell the tale of how goodness prevailed.

Cmaj7
We ruled the world - we killed and robbed,
Am Cmaj7 Am Cmaj7
The fucking lot - but we don't feel bad.

F [bass only] C [Bm](#) Am G
It was done beneath the flag of democracy,
[F](#) Am G
You'll believe - and I do, yes I do - yes I do -
F E D [Dsus4](#) D
Yes I do -

E E/D# A/C# B
These days I find that I can't be bothered,
E E/D# A/C# B
To argue with them - well, what's the point?
E E/D# A/C# B
Better to take your shots and drop down dead,
E E/D# A/C# B
then they send you home in a pine overcoat.
C D E
With a letter to your mum

E E/D# [C#m](#) B A [B7](#) E
Saying 'find enclosed one son, one medal' - and a note to say he won.

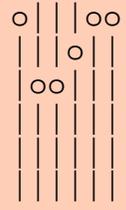
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Gb

$$G^b = F^\#$$

===== fr2



Wasteland

The Jam

"Wasteland" by The Jam from SETTING SONS

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

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 #-----##

G F#m G F#m
 G F#m G F#m
 G F#m Em A

G A D
 Meet me on the wastelands - later this day,
 G A D
 We'll sit and talk and hold hands maybe,
 G A D
 For there's not much else to do
 G F#m G Em A
 In this drab and colourless place.

G A D
 We'll sit amongst the rubber tyres,
 G A D
 Amongst the discarded bric-a-brac - people have no use for,
 G A D Em A
 Amongst the smouldering embers of yesterday.

F# G A
 And when or if the sun shines,
 G F#m
 Lighting our once beautiful features,
 C# D
 We'll smile, but only for seconds,
 G A
 For to be caught smiling's to acknowledge life,
 G F#m
 A brave but useless show of compassion,
 C# D E A
 And that is forbidden in this drab and colourless world.

G A D
 Meet me on the wastelands - the ones behind,
 G A D

Wasteland

The old houses - the ones left standing pre-war -
G A D
The ones overshadowed by those monolith monstrosities -
G F#m G E A
Councils call homes

G A D
And there amongst the shit - the dirty linen,
G A D
The holy Coca-Cola tins - the punctured footballs,
G A D
the ragged dolls - the rusting bicycles,
G F#m
We'll sit and probably hold hands.

G F#m
And watch the rain fall - watch it, watch it -
G F#m
Tumble and fall - tumble and falling -
G F#m
Like our lives - like our lives -
Em A
Just like our lives.

G A D
We'll talk about the old days,
G A D
When the wasteland was release, when we could play,
G A D
And think - without feeling guilty - meet me later
G F#m
But we'll have to hold hands.
G F#m
Tumble and fall - tumble and falling -
G F#m
Like our lives - like our lives -
Em A A7 D
Exactly like our lives.



This page is maintained by [Christian Korbanka](#).

E-mail address: korbanka@compuserve.com

Last update: 1997-12-07

Smithers-Jones

The Jam

"Smithers-Jones" by The Jam from SETTING SONS

T+M: Bruce Foxtton

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

[C](#)

```

      C              Csus4      C
Here we go again, it's Monday at last,
      C              Csus4      C
He's heading for the Waterloo line.
      Bb              G
To catch the 8am fast, its usually dead on time,
      Bb              G
Hope it isn't late, got to be there by nine.
```

```

      C              Csus4      C
Pin stripe suit, clean shirt and tie,
      C              Csus4      C
Stops off at the corner shop, to buy The Times
      Bb              G
'Good Morning Smithers-Jones'
      Bb              G
'How's the wife and home?'
      Bb              G
'Did you get the car you've been looking for?'
      Bb              G
'Did you get the car you've been looking for?'
```

```

F              G              C              F
Let me get inside, let me take control of you,
      Bb              G
We could have some good times,
      Bb              G
All this worry will get you down,
      Bb              G              G7              C              Csus4      C
I'll give you a new meaning to life - I don't think so.
```

```

      C              Csus4      C
```

Smithers-Jones

Sitting on the train, you're nearly there

C Csus4 C

You're a part of the production line,

Bb G

You're the same as him, you're like tin-sardines,

Bb G

Get out of the pack, before they peel you back.

C Csus4 C

Arrive at the office, spot on time,

C Csus4 C

The clock on the wall hasn't yet struck nine.

Bb G

'Good Morning Smithers-Jones',

Bb G

'The boss wants to see you alone'.

Bb G

'I hope its the promotion you've been looking for'

Bb G

'I hope its the promotion you've been looking for'

F G

'Come in Smithers old boy'

C F

'Take a seat, take the weight off your feet'.

Bb G

'I've some news to tell you'

Bb G G7

'There's no longer a position for you'

C Csus4 C

- 'Sorry Smithers-Jones'.

F C G C

Put on the kettle to make some tea

F C G C

It's all a part of feeling groovy

F C G C

Put on your slippers turn on the TV

F C G C

It's all a part of feeling groovy

F C G C

It's time to relax now you've worked your arse off

F C G C

But the only one smilin' is the sun tanned boss

F C G C

Work and work and work and work til you die

F C G C

Cause there's plenty more fish in the sea to fry.

F C G C



R



R



Saturday's Kids

E C#m
Dip in silver paper when their pints go flat

A D
How about that - far out!

G C D
Their mums and dads smoke Capstan non filters,

G C D
Wallpaper lives 'cause they all die of cancer,

E C#m
What goes on - what goes wrong.

A D
Save up their money for a holiday,

A D
To Selsey Bill or Bracklesham Bay,

A D
Think about the future - when they'll settle down,

A D
Marry the girl next door - with one on the way.

Bm D
These are the real creatures that time has forgot,

E
Not given a thought - its the system -

F D
Hate the system - what's the system? Oh....

[intro riff]

[alternate riff]

G C D
Saturday's kids live in council houses,

G C D
Wear v-necked shirts and baggy trousers,

G C D
G C D

E C#m
Drive Cortinas - fur trimmed dash boards,
A D
Stains on the seats - in the back, of course!

[intro riff]

La, la, la...

G C D [repeat four times]
G

The Eton Rifles

The Jam

"The Eton Rifles" by The Jam from SETTING SONS

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#-----##
```

Am F G

```

C          D
Sup up your beer and collect your fags
          C          D
There's a row going on down near Slough
C          D
Get out your mat and pray to the West
C          D          F G
I'll get out mine and pray for myself

```

```

C          D
Thought you were smart when you took them on
          C          D
But you didn't take a peep in their artillery room
C          D
All that rugby puts hairs on your chest
          C          D          F G
What chance have you got against a tie and a crest?

```

```

F          G          C          Em7/B Am
Hello, hooray, what a nice day

```

```

e -----3-0-----3-0-----0-----0-----
h ----1-----1-----1---1---1---1---
g --2-----2-----2-----2-----
D -----
A -----
E -----

```

```

Am
For the Eton Rifles - Eton Rifles (see riff)
F          G          C          Em7/B Am
Hello, hooray, I hope rain stops play

```

Eton Rifles

Am

With the Eton Rifles - Eton Rifles (*see riff*)

C

D

Thought you were clever when you lit the fuse

C

D

Tore down the House Of Commons in your brand new shoes

C

D

Composed a revolutionary symphony

C

D

F G

Then went to bed with a charming young thing

F

G

C

Em7/B Am

Hello, hooray, cheers then mate

Am

It's the Eton Rifles - Eton Rifles (*see riff*)

F

G

C

Em7/B Am

Hello, hooray, an extremist scrape

Am

With the Eton Rifles - Eton Rifles (*see riff*)

Em

F

What a catalyst you turned out to be

Em

F

G

Loaded the guns then you run off home for your tea

G

Left me standing like a guilty school boy

C D C D C D C D Am

Em

F

What a catalyst you turned out to be

Em

F

G

Loaded the guns then you run off home for your tea

G

Left me standing like a guilty school boy

C

D

We come out of it naturally the worst

C

D

Beaten and bloody, and I was sick down my shirt

C

D

We were no match for their untamed wit

C

D

F G

Though some of the lads said they'll be back next week

F

G

C

Em7/B Am

Hello, hooray, there's a price to pay

Am

For the the Eton Rifles - Eton Rifles (*see riff*)

F

G

C

Em7/B Am

Hello, hooray, I'd prefer the plague

Eton Rifles

Am

To the Eton Rifles - Eton Rifles (*see riff*)

F G C Em7/B Am

Hello, hooray, there's a price to pay

Am

For the the Eton Rifles - Eton Rifles (*see riff*)

F G C Em7/B Am

Hello, hooray, I'd prefer the plague

Am

To the Eton Rifles - Eton Rifles (*see riff*)

Am

Eton Rifles - Eton Rifles (*see riff*)



This page is maintained by [Christian Korbanka](#).

E-mail address: korbanka@compuserve.com

Last update: 1998-02-26

Heat Wave

Tearing me apart

Am Bm Em
Whenever she calls my name, Sounds so soft sweet and plain
Am Bm Em
Right then, right there. I feel this burning pain.
Am Bm
This High blood pressure got a hold on me
C D
I said this ain't the way love's supposed to be,

REPEAT CHORUS

Yeah - Yeah - Yeah etc Chords = (Am/Bm/Em) x2

Am Bm
This High blood pressure got a hold on me
C D
I said this ain't the way love's supposed to be,

REPAT CHORUS

Instumental - =Chords =(Am/Bm/Em)x2 then - (Am/Bm/C/D) G

Am Bm Em
Whenever I'm with you, Something inside
Am Bm Em
Starts burning And my hearts filled with fire

Am Bm
Something's got me amazed
C D
Don't know what to do, My head's in a haze

REPEAT CHORUS

Yeah - Yeah - Yeah etc Chords = (Am/Bm/Em) x2

Am Bm
This High blood pressure got a hold on me
C D
I said this ain't the way love's supposed to be,
G
I got a Heatwave!

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SNAP | Quickview



*songs only on the vinyl version called "Snap!"

[In The City](#)
[Away From The Numbers](#) *
[All Around The World](#)
[The Modern World](#)
[News Of The World](#)
[Billy Hunt](#) *
[English Rose](#) *
[Mr. Clean](#) *
[David Watts](#)
["A" Bomb In Wardour Street](#)
[Down In The Tubestation At Midnight](#)
[Strange Town](#)
[The Butterfly Collector](#) *
[When You're Young](#)
[Smithers-Jones](#)
[Thick As Thieves](#) *
[The Eton Rifles](#)
[Going Underground](#)
[Dreams Of Children](#)
[That's Entertainment](#)
[Start!](#)
[Man In The Cornershop](#) *
[Funeral Pyre](#)
[Absolute Beginners](#)
[Tales From The Riverbank](#) *
[Town Called Malice](#)
[Precious](#)
[The Bitterest Pill \(I Ever Had To Swallow\)](#)
[Beat Surrender](#)

Song titles written in *italics* indicate that these songs were not originally written by Paul Weller.

The Modern World

The Jam

"The Modern World" by The Jam from THIS IS THE MODERN WORLD

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##

A D A

This is a modern world

A D A

This is the modern world

C G C F G
What kind of fool do you think I am?

C G C C7
You think I know nothing of the modern world

Am F Am
All my life has been the same

F Am
Of a trip I hate and pain

F D F G
It's my inspiration trap

C G C F G
I've learned more then you'll ever know

C G C C7
Even in school I felt quite sure

Am F Am
That one day I would be on top

F Am
Another down upon the map

F D C G A
The teachers mad said I'd be a fail

D E A C G A
This is the modern world that I've learned about

D E A
This is the modern world, we don't need no one

Bm G A
To tell us what's right or wrong

D A D G A
Say what you like, 'cause I don't care


```

|-----10-12--12b14b12--12b14b12--12b14b12--12po10----12b14b12--12b14b12--12po10|
|-14b16-----12-----|
|-----13-----|
|-----|
|-----|
|-----|
|-----15b16-----|
|12-----14-12-14-12--10-----10-----10-----8--10-----10-----10-----|
|-----12b14b12--12b14b12--12po10----12b14b12--12b14b12--12po10--7|
|-----|
|-----|
|-----|

```

|G |G |G |G |

VERSE

MID EIGHT(ii)

OUTRO

```

|D |E |A |B G A|D |E |A |A |A |A |D
|E |
|A |Bm |G |G |G |G |A D A|A D A|A D A|

```

LYRICS

INTRO

This is a modern world, This is the modern world.

VERSE 1

What kind of fool do you think I am?
To think I know nothing of the modern world.

MID EIGHT(i)

All my life it's been the same,
I've learnt to live by hate and pain,
It's my inspiration trap.

VERSE 2

I've learnt more than you'll ever know,

The Modern World

Even at school I felt quite sure,

MID EIGHT(ii)

That one day I would be on top,
Another dot upon the map,
The teachers who said I be nothing!

CHORUS

This is the modern world that I've learnt about,
This is the modern world we don't need no-one,
To tell us whats right or wrong.

VERSE 3

Say what you like cos I don't care,
I know where I am and going to.

MID EIGHT(ii)

It's somewhere I won't preview,
To have to explain myself to you,
I don't give two fucks about you if you.*

CHORUS

This is the modern world that I've learnt about,
This is the modern world we don't need no-one,
To tell us whats right or wrong.

OUTRO

Modern world this is this is this is this is,
This is this is this is,
Hey we don't need no-one,
To tell us whats right or wrong,
Ahh, This is a modern world, this is the modern world.

Not to sure about the solo, try it and see.

* "two fucks" replaced by "a damn" on single.

Contact address k940372@crystal.king.ac.uk

some more suggestions on the lyrics by [Dominic](#)

...All my life has been the same
I've learned to live by hate and pain
It's my inspiration drive

That one day I would be on top
And I'd took down upon the map
The teachers who said I'd be nothing

Say what you like, 'cause I don't care
I know where I am and going to
It's somewhere I won't preview

Don't have to explain myself to you

I don't give a damn about your review

(Album version - "I don't give 2 f**ks about your review")



This page is maintained by [Christian Korbanka](#).

E-mail address: korbanka@compuserve.com

Last update: 1998-01-18

The Butterfly Collector

The Jam

"The Butterfly Collector" by The Jam from SNAP!

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions on the lyrics by [Dominic](#)

Corrections and suggestions for playing the song by [Ian Chalmers](#)

Further suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

[playing the arpeggiated Em7 this way and see what you think:

Bottom E Open

A string fretted at 7th Fret with 3rd finger

D string fretted at 5th Fret with 1st finger

It makes the move to the Bm7 and Am7 easier

Hope it helps.]

[intro an verse you play:]

Em Bm7 Am7

```
e -----
h -----
g -----0-----
D ----2---2-----7-----5-----
A -----9---9---7---7-----
E --0-----7-----5-----
```

[Em](#)

[Bm7](#)

So you finally got what you wanted

[Am7](#)

Bm7

Am7

Bm7

Em

You've achieved your aim by making the walking lame

Em

Bm7

And when you just can't get any higher

Am7

Bm7

Am7

Bm7

Em

You use your senses to suss out this week's climber

Em

Bm7

And the small fame that you've acquired

Am7

Bm7

Am7

Bm7

Em

Has brought you into cult status, but to me you're still a collector

The Butterfly Collector

As you carry on 'cause it's all you know
 G A C G
You can't light a fire, you can't cook or sew
 G A C G
You go from day to day by filling your head
 G A C G
But you surely must know the appeal between your legs
 F
Has worn off

 Em Bm7
And I don't feel any sorrow
 Am7 Bm7 Am7 Bm7 Em
Towards the Kings and Queens of the butterfly collectors

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This page is maintained by [Christian Korbanka](#) | E-mail address: korbanka@compuserve.com | Last update: 1998-11-08

Going Underground

E F#
I want no-thing this so-ci-e-ty's got_

Verse 2

~~~~~  
Some people might get some pleasure out of hate,  
Me I've e-nough alrea-dy on my plate.  
People might need some tension to relax, me I'm to  
Busy dod-ging between the  
Flak. What you see\_ is what you get, you've  
Made your bed you betterlie in it you  
Choose your leaders and place your trust  
As their lies wash you down and their prom-  
ises rust, you'll see  
Kid-ney machines re-placed by rockets and guns and the  
Public wants what the public gets but  
I don't get what this so-ci-e-ty wants

Chorus

~~~~~  
B Bmaj7
I'm going un-der-ground (going un-der-ground) well let the

E F#
brass bands play and feet start to pound go-ing

B Bmaj7
un-der-ground (going un-der-ground) {well} let the
{so }

E F#
boys all sing and let the boys all shout for to-

[First time]

B Bmaj7 E F#
-morrow

[Second time]

C#m B C#m B
-morrow la la la la la la la la We

C#m B
talk and we talk until my head ex-plodes I

C#m B
turn on the news and my body froze the

D#m E
braying sheep on my T.V. screen make

F#
this boy shout make the boy scream going

Going Underground

C# C#maj7 F# G#
underground I'm going

C# E#m7 F# G#
un-derground I'm going

Badd9 D#m E F#
un-derground I'm going

B D#m E F#
un-derground

Shouty bit in the middle

~~~~~

C B  
(Hey!) La la la la la [X4]

Almost end

~~~~~

D#m E
These braying sheep on my T.V. screen make

F#
The boy shout, make the boy scream going

End

~~~

C# C#maj7  
un-der-ground (go-ing un-derground) well let the

F# G#  
brass bands play and {feet start to pound go-ing} [first time]  
{ feet go pound pound pound go-ing} [second time]

C# C#maj7  
un-der-ground (go-ing un-derground) {well} let the  
{so}

F#  
boys all sing and let the

G#  
boys all shout Go-ing [First Time]

G# F#6  
boys all shout for to -mor-row [Second time]

-----

Only knowing the chords doesn't really help play this.  
You have to listen to get the right 'chu\_gg - chu\_gg - ching - eh - eh - eh'  
rhythm at the start.

Hope the layout makes sense, it was a real pain to try and  
set it out correctly. The first two lines in the verses run  
together a bit.

Graeme Renfrew.  
Glasgow Caledonian Univ.  
{25/5/95}.

---

/ If this is freedom, I don't understand /

-----



This page is maintained by [Christian Korbanka](#).  
E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)  
Last update: November 18, 1997



Dreams Of Children

F#m G#m  
Something's gonna crack on your dreams tonight  
F#m G#m  
Something's gonna crack on your dreams tonight  
F#m G#m  
You gonna crack on your dreams tonight  
F#m G#m  
You will crack on your dreams tonight  
F#m G#m  
Something's gonna crack on your dreams tonight  
F#m G#m  
You will crack on your dreams tonight

B C#m  
I fell in love with the dreams of children  
B C#m  
I saw a vision of all the happy days  
B C#m  
I've caught a vision from the dreams of children  
B C#m  
But woke up sweating from this modern nightmare, and

B C#m  
I was alone, no one was there  
B E A B  
I was alone, no one was there

F#m G#m  
Something's gonna crack on your dreams tonight  
F#m G#m  
You will crack on your dreams tonight  
F#m G#m  
Something's gonna crack on your dreams tonight  
F#m G#m  
You will crack on your dreams tonight  
F#m G#m  
Something's gonna crack on your dreams tonight  
F#m G#m  
You will choke on your dreams tonight  
F#m G#m  
Something's gonna crack on your dreams tonight  
F#m G#m  
You will crack on your dreams tonight

and so on...



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# That's Entertainment

## The Jam

"That's Entertainment" by The Jam from SOUND AFFECTS

T+M: Weller

From: Tim Norris

```
#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

The chords are Bb - Gm (verse), then Cm - Ab (chorus).

Play them thus:

|        |        |        |        |
|--------|--------|--------|--------|
| Bb     | Gm     | Cm     | Ab     |
| EADGBE | EADGBE | EADGBE | EADGBE |
| 688766 | 355333 | x35543 | 466544 |

In fact, the Gm is more of a Gm7 that resolves to Gm (in tune with the la-la-la-la-las), but it's a pig to play that and sing the words (which don't really scan properly) at the same time, so I don't bother. It sounds okay.

From: [Harlan L. Thompson](#)

THAT'S ENTERTAINMENT- The Jam

```
Bb          Gm
A police car and a screaming siren
Bb          Gm
Pneumatic drill and ripped up concrete
Bb          Gm
A baby wailing, stray dog howling
Bb          Gm
The screech of brakes and lamp light blinking
Cm          Ab          Cm          Ab          Bb  Gm  Bb  Gm
That's entertainment, that's entertainment
```

The smash of glass and the rumble of boots  
An electric train and a ripped up phone booth  
Paint splatters walls and the cry of a tomcat  
Lights going out and a kick in the balls

I say that's entertainment, that's entertainment-Ahh! (la la la)

Days of speed and slow time Mondays  
Pissing down with rain on a boring Wednesday  
Watching the news and not eating your tea

That's Entertainment

A freezing cold flat, and damp on the walls

I say that's entertainment, that's entertainment

Waking up at 6am on a cool warm morning

Opening the windows and breathing in petrol

An amateur band rehearsing in a nearby yard

Watching the telly and thinking about your holidays

That's entertainment, that's entertainment-Ahh! (la la la)

Waking up from bad dreams and smoking cigarettes

Cuddling a warm girl and smelling stale perfume

A hot summer's day and sticky black tarmac

Feeding ducks in the park and wishing you were far away

That's entertainment, that's entertainment

Two lovers kissing amongst the scream of midnight

Two lovers missing the tranquility of solitude

Getting a cab and travelling on buses

Reading the grafitti about slashed seat affairs

I say that's entertainment, that's entertainment-Ahh! (la la la)

La la la... (to fade)

---

From: [Jerry Cornelius](#)

Message-Id: <9304011030.AA27091@unix2.tcd.ie>

To: mcdonghj

Status: RO

Thats Entertainment by the Jam.

I have no notion what these chords actually are,  
I suffer the fact that I thought myself so I have  
sod all idea what chords I'm playing.

That aside these chords are correct, I have a good ear.

For all of the verses the chords are

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

The 'Thats Entertainment' chorus is

---3-----4-----

---4-----4----  
---5-----5----  
---5-----6----  
---3-----6----  
---3-----4----

And thats it!!

It is simple and sounds cool.  
If anyone has the chords please post!

Brian.

-----

Some more information from: [Paul McGrath](#)

In the Jam  
days PW used a capo on the third fret which makes the chords:

Verse - G shape and Em(7) shape  
Chrs - Am shape and F shape

Your other contibutors had the right chords but hadn't figured out the us  
of the capo.

During the PW Movement days Pauls electric version was based on Morrissey's  
cover which used (no capo this time):

Verse - A(2) and F#m(same with open E and B)  
Chs - Bm(same with open top E) and G(using - 3X0033)

I hope this is clear, if not let me know.

-----

here is another version from N.N.  
That's Entertainment by The Jam

The guys have been playing this cover live a fair bit lately, it's  
a very easy song to play so i thought i'd transcribe it. There is  
two ways of playing it, one with a capo and the other without. Live,  
Bernie plays this with the capo on an acoustic guitar, while Darren  
and Ian play the normal barr chords. Enjoy :)

VERSE CHRODS:  
(with capo on 3rd fret)      (without the capo)  
E- | --3---0-- | -                      - | --6---3-- | -  
B- | --3---0-- | -                      - | --6---3-- | -  
G- | --0---0-- | -                      - | --7---3-- | -

D- | --0---2-- | -  
A- | --2---2-- | -  
E- | --3---0-- | -

- | --8---5-- | -  
- | --8---5-- | -  
- | --6---3-- | -

CHORUS CHORDS:

(with capo on 3rd fret)

(without the capo)

E- | --0---4-- | -  
B- | --1---4-- | -  
G- | --2---5-- | -  
D- | --2---6-- | -  
A- | --0---6-- | -  
E- | -----4-- | -

- | --3---4-- | -  
- | --4---4-- | -  
- | --5---5-- | -  
- | --5---6-- | -  
- | --3---6-- | -  
- | -----4-- | -



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1998-03-08



Start!

E7

It will be a start.

Am7

D

For knowing that someone in this life,

Am7

D

Loves with a passion called hate.

G7

D7

And what you give is what you get.

G

And what you give is what you get.

---

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# Man In The Corner Shop

## The Jam

Subject: TAB: The Jam -- "Man in the Corner Shop" from SOUND AFFECTS  
 T+M: Weller  
 From: [Mark Schnitzius](#)

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

### Intro

```

D                Bm                G
-2--0-----3--2--0-----
-3----3--2--0-----0--2--3--0-----3--
-2-----4-----0-----
-0-----4-----0-----
-----
-----

```

```

A
----0-----0--
-0--2--0--2--3----- (repeats)
----2-----
----2-----
-----
-----

```

```

B                Abm                F#7
Puts up the 'Closed' sign does the man in the corner shop
B                G#m                F#7
Serves his last and says goodbye to him
E                A
He knows it is a hard life
C#m                F#m
but its nice to be your own boss really
D                Bm
Walks off home does the last customer
D                Bm
He is jealous of the man in the corner shop
D                Bm
He is sick of struggling so hard
G                A
Says it must be nice to own a factory
(With intro tab)

```

Man In The Corner Shop

D                    Bm        G                    A  
La la la la la la        La la la la la la

The rest of the song uses these chord progressions at different points.  
Let me know if you're a Jam fan and you're alive.



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-11-22

# Tales From The Riverbank

## The Jam

"Tales From The Riverbank" by The Jam from SNAP!

T+M: Weller

Transcription by [Poor Alfie](#)

Tabs and some chord corrections by [Christian Korbanka](#)

Suggestions and corrections are always welcome

It still needs some improvement!!!

```
#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

intro tab and tab during verses:

```
E---| |-----| |-----|
B---| |-----| |-----|
G---| |*-----3-----2-----2--3--5--3--2-----*| |-----|
D---| |*--5-----3-----5-----3--*| |-----|
A---| |-----| |-----|
E---| |-----| |-----|
```

(Gm)Bring you a (F)tale from the (Gm)pastel (F)fields  
 (Gm)Where we (F)ran when (Gm)we were (F)young  
 (Gm)This is a (F)tale from the (Gm)water (F)meadows  
 (Gm)Trying to (F)spread some (Gm)hope into your (D)heart

(Gm)It's mixed with (F)happiness - it's (Gm)mixed with (F)tears  
 (Gm)Both life a (F)death are (Gm)carried in this (F)stream  
 (Gm)That open (F)space you could (Gm)run for (F)miles  
 (Gm)Now you don't (F)get so (Gm)many to the (F)pound

(F)True it's a dream (Dm)mixed with nostalgia (A)  
 (F)But it's a dream that I'll (Dm)always hang on to  
 (A)That I'll always run to  
 Won't you (Dm)join me by the riverbank (A) (Dm) (A)

(Gm)Paradise (F)found down (Gm)by the still (F)waters  
 (Gm)Joined in the (F)race to the (Gm)rainbow's (F)end  
 (Gm)No fears no (F)worries just a (Gm)golden (F)country  
 (Gm)Woke at (F)sunrise, went (Gm)home at sunset

Now (C)life is so critical, (G6)life is too cynical  
 (Bb)We lose our innocence, (A)we lose our very soul  
 (Dm)(A) X4

(F)True it's a dream (Dm)mixed with nostalgia (A)

(F)But it's a dream that I'll (Dm)always hang on to  
That (A)I'll always run to

(F)True it's a dream (Dm)mixed with nostalgia (A)  
(F)But it's a dream that I'll (Dm)always hang on to  
That (A)I'll always run to

Won't you (Dm)join me by the riverbank (A)  
Come on and (Dm)join me by the riverbank (A)  
(Gm) (F) X As many times as you want

=====  
== TABLATURE EXPLANATION ==  
=====

|                       |                  |               |
|-----------------------|------------------|---------------|
| -----                 | -----            | -----t---     |
| ----5h8--- Hammeron   | ----(8)--- Ghost | ----6--- Tap  |
| -----                 | ----- Note       | -----         |
| ----5p8--- Pulloff    | -----            | -----         |
| -----                 | -----            | -----p--      |
| ----5/8--- Slide Up   | ----x--- Dead    | ----7--- Pop  |
| -----                 | ----- Note       | --s-----      |
| ----5\8--- Slide Down | -----            | --5----- Slap |
| -----                 | -----   Repeat   | -----         |
| ----5~~~--- Vibrato   | *-----*          | ---5^--- Bend |
| -----                 | *-----*          | -----         |
| -----                 | -----            | -----         |
| -----                 | -----            | -----         |
| -4:----- Time         | -----            | -----         |
| -4:----- Signature    | -----            | -----         |
| -----                 | -----            | -----         |

Rhythm:

|                    |                      |
|--------------------|----------------------|
| w = whole note     | W = dotted whole     |
| h = half note      | H = dotted half      |
| q = quarter note   | Q = dotted quarter   |
| e = eighth note    | E = dotted eighth    |
| s = sixteenth note | S = dotted sixteenth |
| t = 32nd note      | T = dotted 32nd      |
| x = 64th note      | X = dotted 64th      |
| ^ = triplet        |                      |

=====  
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# Precious

## The Jam

"Precious" by The Jam from THE GIFT

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

Bm

Your precious love, that means so much

Bm

Will it ever stop, or will just lose touch

G

F#

What I want to say but my words just fail

Bm

Is that I need it so, I can't help myself

Bm

Like a hungry child, I just help myself

G

F#

And when I'm all full up I go out to play

Bm

Bm

Lonely as the moors on a winter's morning

Bm

Quiet as the sea on a cool calm night

G

F#

In your tranquil shadow I try and follow

Bm

I hear your distant shoe clicks to the midnight beat

Bm

I feel trapped in your sorrow in this imagery

G

F#

But that's how I am and why I need you so

Bm

Em

D

But I don't mean to bleed you dry

Gm

D

Or take you over for the rest of your life

Bm

G

F#

Precious

It's just that I need something solid in mine

Bm

Your precious love, that means so much

Bm

Will it ever stop, or will just lose touch

G

F#

What I want to say but my words just fail

Bm

I hear your distant shoe clicks to the midnight beat

Bm

I feel trapped in your sorrow in this imagery

G

F#

Bm

But that's how I am and why I need you so



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-11-23

# The Bitterest Pill (I Ever Had To Swallow)

## The Jam

---

From: [Juddy](#)

Subject: The Bitterest Pill by The Jam

W/M by Paul Weller

```
#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##
```

Here's a stab at pro chord in a tune that's ok for acoustic guitar. From Juddy@AOL.com(Gads, one of them!)

(A)In your white lace and your (C#m>wedding bells  
(Bm)You look the pic(D)ture of con(F#m)tented new (E)wealth.  
(A)But from the onlooking fool who bel(C#m)ieved your lies  
(F#m)I wish this grave would open up and swallow me alive

### CHORUS

(Bm)For the bitterest (D)pill is (G)hard to swal(A)low  
(Bm) The love I (D)gave hands in (G)sad colored (A)mocking shadows, yeah (C)  
yeah, (Bm- A - D)

When the wheel of fortune broke you fell to me,  
out of grey skies to change my misery  
the vacant spot your beating heart took its place.  
But now I watch smoke leave my lips and fill an empty room.

### Chorus

(Bm)For the bitterest (D)pill is (G)hard to swal(A)low  
(Bm) The love I (D)gave hands in (G)sad colored (A)mocking shadows, yeah (C)  
yeah, (Bm- A - D)

(D)The bitterest pill is (Bm)mine to take,  
(D)But if I took it for 100 years I (C)couldn't feel (Bm)any more ill

repeat

Now Autumn's breeze blows summer's leaves through my life,  
Twisted and broken dawn, no days with sunlight.  
The dying spark you left your mark on me.  
The promise of your kiss but with someone else.

### Chorus

(Bm)For the bitterest (D)pill is (G)hard to swal(A)low

The Bitterest Pill (I Ever Hand To Swallow)

(Bm) The love I (D)gave hands in (G)sad colored (A)mocking shadows, yeah (C)  
yeah, (Bm- A - D)

(D)The bitterest pill is (Bm)mine to take,  
(D)But if I took it for 100 years I (C)couldn't feel (Bm)any more ill

repeat, then end with

(D)The bitterest pill is (Bm)mine to take,  
(D)But if I took it for 100 years I (C)couldn't feel (Bm)any more (A)ill,  
ill, yeah, yeah.

-----  
The Bitterest Pill (I Ever Had To Swallow)  
From: [Poor Alfie](#)

This is just a slight tweaking of the version that was previously on these pages, note: the tabbed intro, a slight shifting of chords here and there and the change in the middle of the second chorus-y bit.

Intro (PLAY TWICE)

|                                   |   |    |   |   |
|-----------------------------------|---|----|---|---|
| D                                 | C | Bm | A | D |
| E--5-----5--3-----3--2-----0----- |   |    |   |   |
| B-----7-----5-----3-----3~5-----  |   |    |   |   |
| G-----7-----5-----2-----          |   |    |   |   |
| D-----                            |   |    |   |   |
| A-----                            |   |    |   |   |
| E-----                            |   |    |   |   |

3~5=Hammer on/ pull of in rapid succession

(A)In your white lace and your (C#M>wedding bells  
(Bm)You look the pic(D)ture of con(F#m)tented new (E)wealth.  
(A)But from the onlooking fool who bel(C#m)ieved your lies  
(F#m)I wish this grave would open up and swallow me alive

CHORUS

(Bm)For the bitte(D)rest pill is (G)hard to (A)swallow  
(Bm) The love I (D)gave hands in (G)sad colored (A)mocking sha(D)dows, yeah (C)  
yeah, (Bm- A - D)

The Bitterest Pill (I Ever Had To Swallow)

(A)When the wheel of fortune broke you (C#m) fell to me,  
(Bm)out of grey (D)skies to change my (F#m)misery (E)  
(A)the vacant spot your beating (C#m)heart took its place.  
(F#m)But now I watch smoke leave my lips and fill an empty room.

Chorus

(Bm)For the bitterest (D)pill is (G)hard to swal(A)low  
(Bm) The love I (D)gave hands in (G)sad colored mocking sha(A)dows oh oh oh  
OH!!!!!!

(D)The bitterest pill is (Bm)mine to take,  
(D)But if I took it for 100 years I (C)couldn't feel (Bm)any more (A)ill

repeat

Play intro once

(A)Now Autumn's breeze blows summer's (C#m)leaves through my life,  
(Bm)Twisted and (D)broken dawn, no (F#m)days with sun(E)light.  
(A)The dying spark you left your (C#m)mark on me.  
(No chord) The promise of your kiss (F#m) but with someone else.

Chorus

(Bm)For the bitterest (D)pill is (G)hard to swal(A)low  
(Bm) The love I (D)gave hands in (G)sad colored mocking sha(A)dows, oh oh oh  
OOOOOOOOOOOOOOOOOOOOOOH!

(D)The bitterest pill is (Bm)mine to take,  
(D)But if I took it for 100 years I (C)couldn't feel (Bm)any more (A)ill

Repeat until you get bored.

Hints and tips!!!! Play the A's as barred E's, the C#m's as barred Am's etc., it sounds a lot better. If you don't want to (or can't) sing the high bit at the end of each verse, slide the F#m (Em barre) up to an F#m (Am barre). It is a good substitute for those of us without very high voices.

Also, I really like this way of positioning chords, it is more helpful for singing guitar players and cannot be misplaced due to formatting.

Thank you and goodnight.

Poor Alfie (env@oak.u-net.com)

-----  
-----  
A proud U-NET customer

someone@somewhere.u-net.com  
-----



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1998-02-14



# Pretty Green

## The Jam

---

"Pretty Green" by The Jam from SOUND AFFECTS

T+M: Weller

Transcription by [Jeff Brake](#)

Corrections by [Ian Chalmers](#)

Riff by [LM Rawlings](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##

On Pretty Green after the G at the end of "you can't do nothing unless it's  
in the pocket Oh No"

Put in a D chord then back to the G

Intro: G

G

I've got a pocketful of pretty green  
I'm gonna put it in the fruit machine  
I'm gonna put it in the jukebox  
I'm gonna play all the records in the hit parade.

G

I've got a pocketful of pretty green  
I'm gonna give it to the man behind the counter  
He's gonna give me food and water  
I'm gonna eat that and look for more

B

This is the pretty green, this is society  
C D G  
You can't do nothing unless it's in the pocket, oh no!

G

I've got a pocketful of pretty green  
I'm gonna put it in the fruit machine  
I'm gonna put it in the jukebox  
I'm gonna play all the records in the hit parade.

B

This is the pretty green, this is society  
C D G  
You can't do nothing unless it's in the pocket, oh no!

Pretty Green

E

C

And they didn't teach me that in school

E

C

It's something that I learnt on my own

E

A7

That power is measured by the pound or the fist

Am

C

D

G

It's as clear as this, oh!

A

I've got a pocketful of pretty green

I'm gonna put it in the fruit machine

I'm gonna put it in the jukebox

I'm gonna play all the records in the hit parade.

A

I've got a pocketful of pretty green

I'm gonna give it to the man behind the counter

He's gonna give me food and water

I'm gonna eat that and look for more

C#

This is the pretty green, this is society

D

E

A

You can't do nothing unless it's in the pocket, oh no!

A

I've got a pocketful of pretty green

-----

E

A

D

G

7

B 5 7 5 7 5

x 3

E

[It appears in this part of the song: " Its as clear as this, oh! (riff x 3)

"I've got a pocket full of Pretty Green etc

Hope this is of some help

Regards LM Rawlings]

# Monday

## The Jam

"Monday" by The Jam from SOUND AFFECTS

T+M: Weller

Transcription by [Cam Baddeley](#)

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

And here is my best attempt at "Monday". Most of the harmony in the "Sound Affects" version is carried by Foxton's bass, so this is a bit tricky. I'm particularly unsure about the [F#m] [Bm] sequence, for which there are no clues in the melody.

[Dm] [G] [Dm] [G]

[Dm] Oh, [G] baby, I'm [Dm] dreaming of [G] Monday  
 [Dm] Oh, [G] baby, when I [Dm] see you a[G]gain  
 [Dm] Oh, [G] baby, I'm [C] dreaming of [C/B] Monday,  
 [Am7] dreaming of [C/G] Monday [G]

[Dm] Oh, [G] baby, I'm [Dm] dreaming of [G] Monday  
 [Em] Oh, [Am] baby, when I [Dm] see you a[G]gain  
 [Dm] Oh, [G] baby, said I'm [C] dreaming of [C/B] Monday,  
 [Am7] [C/G] [G]

[F#m] Rain clouds came and [Bm] stole my thunder  
 [F#m] Left me barren [Bm] like a desert  
 But a [C] sunshine girl like [Bm] you  
 [C] It's worth going [Bm] through  
 I will [F] never be embarrassed about [E] love again

[Dm] Oh, [G] baby, I'm [Dm] dreaming of [G] Monday  
 [Em] Oh, [Am] baby, when I [Dm] see you a[G]gain  
 [Dm] Oh, [G] baby, I'm [C] dreaming of [C/B] Monday,  
 [Am7] dreaming of [C/G] Monday [G]

[Dm] Oh, [G] baby, I'm [Dm] dreaming of [G] Monday  
 [Em] Oh, [Am] baby, when I [Dm] see you a[G]gain  
 [Dm] Oh, [G] baby, said I'm [C] dreaming of [C/B] Monday,  
 [Am7] (dreaming of [C/G] Monday [G])

[F#m] Tortured winds that [Bm] blew me over  
 [F#m] When I start to think that I'm [Bm] something special  
 And [C] tell me that I'm [Bm] not  
 And they're [C] right, and I'm glad that I'm [Bm] not  
 I will [F] never be embarrassed about [E] love again

Monday

[Dm] Oh, [G] baby, I'm [Dm] dreaming of [G] Monday  
[Em] Oh, [Am] baby, when I [Dm] see you a[G]gain  
[Dm] Oh, [G] baby, said I'm [C] dreaming of [C/B] Monday,  
[Am7] (dreaming of [C/G] Monday [G])

[Dm] Oh, [G] baby, I'm [Dm] dreaming of [G] Monday  
[Em] Oh, [Am] baby, when I [Dm] see you a[G]gain  
[Dm] Oh, [G] baby, said I'm [C] dreaming of [C/B] Monday,  
[Am7] (dreaming of [C/G] Monday [G])

[Dm] Oh, [G] baby, I'm [Dm] dreaming of [G] Monday  
[Em] Oh, [Am] baby, when I [Dm] see you a[G]gain  
[Dm] Oh, [G] baby, said I'm [C] dreaming of [C/B] Monday,  
[Am7] (dreaming of [C/G] Monday [G])

[Dm] [G] [Dm] [G]  
[Em] [Am] [Dm] [G]  
[Dm] [G] [C] [C/B] [Am7] [C/G] [G]

REPEAT TO FADE



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# But I'm Different Now

## The Jam

"But I'm Different Now" by The Jam from SOUND EFFECTS

T+M: Paul Weller

Transcription by [Mike Sherwill](#)

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

B  
 Picked you and let you down- and I never a word  
                   C#7                                  E                                  B  
 but I'm different now and Im glad that you're my girl

B  
 Messed you round and upset you I hurt you most of all  
                   C#7                                  E                                  B  
 but I'm different now and I'm glad that you're my girl

A                  D          A          D  
 Ay ay -ay ay ay  
 A                  D          A          D  
 ay ay -ay ay ay  
 A                  D          A          D  
 ay ay- ay ay  
 A                  D          A          D    B  
 ay ay -ay ay ay

B  
 Fun lasts for seconds love lasts for days but you can't have both  
                   C#7                                  E                                  B  
 and I'm different now but I'm glad that you're my girl  
                   G#m                                  G#m maj7/G  
 Cause I know I done some things that  
 G#m7/F#                                  G#m6/F  
 I should never have done  
                   C#                                  E                                  B  
 but I'm different now and I'm glad that you're my girl

A                  D          A          D  
 Ay ay -ay ay ay  
 A                  D          A          D  
 ay ay -ay ay ay  
 A                  D          A          D  
 ay ay- ay ay ay  
 A                  D          A          D    B  
 ay ay -ay ay ay

B

Picked you and let you down- and I never a word

C#7

E

but I'm different now and I'm glad that you're my

glad that you're my

glad that you're my

B

So glad that you're my - girl

---

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# Set The House Ablaze

## The Jam

---

"Set The House Ablaze" by The Jam from SOUND AFFECTS

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##

Bm G [repeat]

Bm

I was in the Pub last night

When a mutual friend of ours said

G

He'd seen you in the uniform.

Bm

Yeah the leather belt looks manly

The black boots butch

G

But oh what a bastard to get off.

Bm

Promises, promises

They offer real solutions

G

But hatred has never won for long.

Eb

Cm

And something you said set the house ablaze

Eb

Cm

And something you said set the house ablaze

Eb

F

D

And something you said set the house ablaze

Bm

You was so open minded

But by someone blinded

G

And now your sign says closed.

Set The House Ablaze

Bm

Promises, promises

They offer real solutions

G

But hatred has never won for long.

F#m

C#

I think we've lost our perception -

F#m

C#

I think we've lost sight of the goals we should be working for

F#m

C#

I think we've lost our reason

F#m

C#

We stumble blindly and that vision must be restored!

D

C#m

I wish that there was something

A

I could do about it

D

C#m

I wish that there was some way

A

I could try to fight it

Bm

E

Scream and shout it -

Eb

Cm

And something you said set the house ablaze

Eb

Cm

And something you said set the house ablaze

Eb

F

D

And something you said set the house ablaze

Bm G [repeat]

Eb

Cm

And something you said set the house ablaze

Eb

Cm

And something you said set the house ablaze

Eb

F

D

And something you said set the house ablaze

Bm G [repeat]

---

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# Dream Time

## The Jam

"Dream Time" by The Jam from SOUND EFFECTS

T+M: Paul Weller

Transcription by [Mike Sherwill](#)

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

C Bb  
 Streets I ran in this whole town

D G A G  
 Back streets and all I wanted to leave there

C Bb  
 But no matter how fast I run

D G A G  
 My feet were glued I just couldn't move there

B7 C7  
 I saw the hate and lots of people I

Heard my name across the noise and

D7  
 I tried to speak but my tongue was tied

E  
 Bumped into emptyness I started to cry I said oh no

C F  
 I saw the lights and the pretty girls and I

C F  
 Thought to my-self what a pretty world

C F  
 but there's something else here that puts me off

G A G G A G  
 And I'm so scared dear my love comes in frozen packs

F C  
 bought in a supermarket

Bb C  
 Supermarket

Bb G  
 Supermarket

C Bb  
 Streets I ran through wind and rain



Dreamtime

Thought to my-self what a pretty world

C

F

but there's something else here that puts me off

C

F

I saw the lights and the pretty girls and I

C

F

Thought to my-self what a pretty world

C

F

but there's something else here that puts me off

G

A

G

G

A

G

[F6](#)

And I'm so scared dear my love comes in frozen packs -----

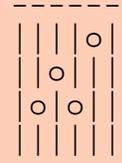
[Play it with the LP and you'll get it !]

---

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# C7

x



# Scrape Away

## The Jam

---

"Scrape Away" by The Jam from SOUND AFFECTS

T+M: Weller

Transcription by [Jeff Brake](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##

Dm

Your twisted cynicism makes me feel sick  
Your open disgust for idealistic naive  
You've given up hope, you're jaded and ill  
The trouble is your thoughts are catching disease

Dm9 F

Oh, you need to get away

Dm9 F

Oh, you need a change of pace

Dm

Because you've all dried up and you don't believe

F

You reckon I'm dreaming when I still feel real

Dm

You say you work for yourself and it's the only way

F

Dm

But I look at you talking and to me you just scrape away

Dm

What makes once young minds get in this state  
Is it age or just the social climate  
You're talking like some fucking hardened MP  
You're saying power's all and it's power you need

Bflat A

Oh, you need to get away

Bflat Dm

Oh, you need a change of pace

Dm

You're saying powers all and it's power you need.

Dm9 F

Oh, you need to get away

Scrape Away

Dm9 F  
Oh, you need a change of pace

Dm  
Because you've given up on hope, you're motionless  
F Dm  
You've no need for love, it's just hate, hate, hate  
F Dm  
But I look at you shaking and it's you who is scraping away  
You who is scraping away

---

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## CAFE BLEU | Quickview



- Mick's Blessings
- [The Whole Point Of No Return](#)
- Me Ship Came In!
- Blue Café
- [The Paris Match](#)
- [My Ever Changing Moods](#)
- Dropping Bombs On The Whitehouse
- A Gospel
- [Strength Of Your Nature](#)
- [You're The Best Thing](#)
- [Here Is One That Got Away](#)
- [Headstart For Happiness](#)
- Council Meetin'

Song titles written in *italics* indicate that these songs were not originally written by Paul Weller.

---

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Oh it's so easy. Oh, so easy.

am7 bm7 am7 bm7

am7 bm7  
All righteousness they build thy arrow,  
am7 bm7  
To shoot it straight into their lies.  
am7 bm7  
Who would expect the might sparrow  
am7 Gmaj7  
Could rid the world of all their kind?

Cmaj7 D  
Rising up and taking back  
bm7  
The property of ev'ry man.  
Cmaj7 D  
It's so easy. Oh, so easy.

am7 bm7 am7 bm7

Cmaj7 D  
Rising up to break this thing.  
bm7  
From family trees the dukes do swing.  
Cmaj7 D  
Just one blow to scratch the itch.  
bm7  
The law's made for 'em by the rich.  
Cmaj7 D  
It would be easy. So, so easy.

am7 bm7 am7 bm7

Hope you enjoy this... Juergen

--

Juergen Helmers                      Inst. f. Biochemie  
Lab: + 49 30 8445-2737              FU BERLIN  
home:+ 49 177 205 33 16              helmers@chemie.fu-berlin.de  
<http://www.chemie.fu-berlin.de/user/helmers/index.html>



# The Paris Match

## The Style Council

---

"The Paris Match" by The Style Council from INTRODUCING

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##

Bbm7 Bm7 Gmaj7 Bm7 Gmaj7

Bm7 Gmaj7  
Empty hours spent combing the streets  
Bm7 Gmaj7  
In daytime showers they've become my beat  
Em7 A7 Dmaj7  
As I walk from caf, to bar  
E9  
I wish I knew where you are  
Gm C9 Dmaj7  
Because you've clouded my mind  
Bm7 E7 Amaj7  
And now I'm all out of time

Bm7 Gmaj7  
Empty skies say try to forget  
Bm7 Gmaj7  
Better advice is to have no regrets  
Em7 A7 Dmaj7  
As I tread the boulevard floor  
E9  
Will I see you once more?  
Gm C9 Dmaj7  
Because you've clouded my mind  
Bm7 E7 Amaj7  
'Till then I'm biding my time.

Gmaj7 F#m7  
I'm only sad in a natural way  
Gmaj7 F#m7  
And I enjoy sometimes feeling this way  
C#m7 F#7 Dmaj7  
The gift you gave is desire  
Bm7 E7 Amaj7

The Paris Match

The match that started my fire

Gmaj7 F#m7 Gmaj7 F#m7  
C#m7 F#7 Dmaj7 Bm7 E7 Amaj7

Bm7 Gmaj7  
Empty nights with nothing to do  
Bm7 Gmaj7  
I sit and think, ev'ry thought is for you  
Em7 A7 Dmaj7  
I get so restless and bored  
E9  
So I go out once more.

Gm C9 Dmaj7  
I hate to feel so confined  
Bm7 E7 Amaj7  
Feel like I'm wasting my time

Gmaj7 F#m7  
I'm only sad in a natural way  
Gmaj7 F#m7  
And I enjoy sometimes feeling this way  
C#m7 F#7 Dmaj7  
The gift you gave is desire  
Bm7 E7 Amaj7  
The match that started my fire

Gmaj7 F#m7 Gmaj7 F#m7  
C#m7 F#7 Dmaj7 Bm7 E7 Amaj7

C#m7 F#7 Dmaj7  
The match that started my fire  
Bm7 E7 Amaj7  
The match that started my fire  
Bm7 E7 Amaj7  
The match that started my fire



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-12-05

# My Ever Changing Moods

## The Style Council

---

"My Ever Changing Moods" by The Style Council from CAFÉ BLEU

W+M: Weller

Transcription by [Christian Korbanka](#)

Corrections by [Hans van Stralen](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##
```

```
Bm7                Amaj7        Bm7                Amaj7  
Daylight turns to moonlight - and I'm at my best  
Bm7                Amaj7        Bm7                Amaj7  
Praising the way it all works - gazing upon the rest  
    Dmaj7  
The cool before the warm  
    Amaj7  
The calm after the storm  
    Dmaj7  
The cool before the warm  
    Amaj7  
The calm after the storm  
E/G#           Em/G   D/F#           Bm7                E7  
I wish to stay forever - letting this be my food  
                Bm7                E7  
Oh, but I'm caught up in a whirlwind  
                C#7                D                E  
And my ever changing moods - Yeah
```

```
Bm7                Amaj7        Bm7                Amaj7  
Bitter turns to sugar - some call a passive tune  
Bm7                Amaj7        Bm7                Amaj7  
But the day things turn sweet - for me won't be too soon  
    Dmaj7  
The hush before the silence  
    Amaj7  
The winds after the blast  
    Dmaj7  
The hush before the silence  
    Amaj7  
The winds after the blast  
E/G#           Em/G   D/F#           Bm7                E7  
I wish we'd move together - this time the bosses sued  
                Bm7                E7
```

My Ever Changing Moods

But we're caught up in the wilderness

C#7 D E

And an ever changing mood

Bm7 Amaj7 Bm7 Amaj7  
Teardrops turn to children - who've never had the time  
Bm7 Amaj7 Bm7 Amaj7  
To commit the sins they pay for through - another's evil mind  
Dmaj7  
The love after the hate  
Amaj7  
The love we leave too late  
Dmaj7  
The love after the hate  
Amaj7  
The love we leave too late  
E/G# Em/G D/F# Bm7 E7  
I wish we'd wake up one day - an' everyone feel moved  
Bm7 E7  
But we're caught up in the dailies  
C#7 D E  
And an ever changing mood

Bm7 Amaj7 Bm7 Amaj7  
Evil turns to statues - and masses form a line  
Bm7 Amaj7 Bm7 Amaj7  
But I know wich way I'd run to - if the choice was mine  
Dmaj7  
The past is knowledge  
Amaj7  
The present our mistake  
Dmaj7  
And the future  
Amaj7  
We always leave to late  
E/G# Em/G D/F# Bm7 E7  
I wish we'd come to our senses and see there is no truth  
Bm7 E7  
In those who promote the confusion  
C#7 D E  
For this ever changing mood.



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-12-07

# Strength Of Your Nature

## The Style Council

---

"Strength Of Your Nature" by The Style Council from CAFÉ BLEU

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome.

```
#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##
```

The whole songs is played in E7

The lyrics go:

"When you gonna get the strength of your nature

When you gonna let yourself take control"

That's all!

---

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# Here Is One That Got Away

## The Style Council

---

"Here Is One That Got Away" by The Style Council from CAFÉ BLEU

T+M: Weller

Transcription by [Christian Korbanka](#)

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##  
Suggestions and corrections are always welcome

[A](#) [Amaj7](#) [D](#) [A7](#) [Bm](#) [E](#)

A Amaj7

The pub talk, the scandals

D A7 Bm E

Like vandals they try to tear you down

A Amaj7

The whispers, turn rumours

D A7 Bm E

There's no truth but that don't stop those cats

A Amaj7

They need the little bit extra

D A7 Bm E

They don't mind if it's only conjecture, yeah

D [C#m](#)

They tried to tell me I wasn't full time

D C#m

I tried to think of an alibi

[F#m](#) Bm D E

I felt so awful I spat in their faces and ran for my life

A Amaj7 D A7 Bm E

A Amaj7 D A7 Bm E

A Amaj7

They need that little bit extra,

D A7 Bm E

They don't mind if it's only conjecture, yeah

D C#m

They tried to tell me their's was the right way,

D C#m

Here Is One That Got Away

I tried to shout that was a lie

F#m Bm D E  
I felt so sick I spat in their lifestyles with a runaway pride!

A Amaj7  
Untouched by unhuman hands

D A7 Bm E  
'cause only God knows I don't call that a man

A Amaj7  
Who spends his waking days

D A7 Bm E  
Telling others what to think and what to say

D C#m  
They tried to tell me I wasn't normal,

D C#m  
I tried to shout there's no such thing!

F#m Bm D E  
I felt so sick I spat on their lifestyles with a runaway pride!

A Amaj7  
So catch me if you can

D A7 Bm E  
'cause I would rather be dead than live like that -

Hey, hey, hey!

A Amaj7 D A7 Bm E

---

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Headstart For Happiness

Now I'm not gonna hide.

[Intro]

F#

All the roads that lead to struggles

Bm

Bring you back to where you need

F#

Some reassurance in your own depth

Bm

D D# Em

Only you can see, but let others feel

G7

F#7

Bm

Peace in my mind I'm so happy to find

G

Dmaj7

As I get on my trek with a headstart back to you.

Dmaj7

You'll find it can happen

Em

You'll find you've got the strength

Dmaj7

You can move a mountain

Em

You just need the confidence

Emaj7

A/E

In yourself and all you've got

Emaj7

A/E

To take this world and shake it up

Emaj7

A/E

Let no one say they're better than you

C#m

G#

A

You must believe you've got the power

[Intro]

Dmaj7

Em

When I find you waiting hours, oh

Dmaj7

Em

It's my heart, not my head that takes control

Emaj7

A/E

And you've got to lead where your heart says go

Emaj7

A/E

And this hope that it turns out so

Emaj7

A/E

And that's all that you can hope for

C#m

Bm

Cm

C#m

Can you expect much more?

G7

F#7

Bm

Naive and wise with no sense of time

## Headstart For Happiness

G

As I set my clock with a heart beat, tick tock

G7 F#7 Bm

Violent and mild - common sense says I'm wild

G

With this mixed up fury, crazy beauty

G7 F#7 Bm

It's healthy to find all these feelings inside

G

Dmaj7

As I get on my trek with a headstart back to truth.



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997



## EXTRAS | Quickview



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[Tales From The Riverbank](#)  
[Liza Radley \(demo version\)](#)  
*Move On Up*  
[Shopping](#)  
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 Pop Art Poem  
[Boy About Town](#)  
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[But I'm Different Now](#)  
*I Got You (I Feel Good)*  
[Hey Mister](#)  
[Saturday's Kids](#)  
*We've Only Started*  
[So Sad About Us](#)  
[The Eton Rifles](#)

Song titles written in *italics* indicate that these songs were not written by Paul Weller.

---

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# Liza Radley (demo version)

## The Jam

---

"Liza Radley" (demo version) by The Jam from EXTRAS

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections (lyrics!!!) are always welcome

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##

A E A E  
Liza Radley, see the girl with long hair  
A E A  
See her creeping 'cross summer lawns at midnight

E  
And all the people in the town where we live  
  
Say she's not quiet right, but she don't fit in  
A  
With a small town  
E  
They just can't understand why she's got to be free  
Bm  
And for their lifes only she cries.

A E A E  
Liza Radley, see her jump through loneliness  
A E D A  
Liza Radley, take me when you go.

E  
And all the people in the town where we live  
  
Say she's not quiet right, but she don't fit in  
A  
With a small town  
E  
They just can't understand why she's got to be free  
Bm  
And for their lifes only she cries.

A E A E

A E D

E

And all the people in the town where we live

Say she's not quiet right, but she don't fit in

A

With a small town

E

They just can't understand why she's got to be free

Bm

And for their lifes only she cries.

A

E

A

E

Liza Radley, I pledge myself to you alone.

A

But she kissed my face and said:

E

D

A

Love means nothing at all

A

She kissed my face and said:

E

D

A

Life means nothing at all



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: Februar 07, 1998

# Shopping

## The Jam

---

"Shopping" by The Jam from EXTRAS

T+M: Weller

Transcription by [Neil Cornish](#)

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

### CHORDS

C: X32XXX  
 A5: XX22XX  
 G: 32XXX3  
 Em: X22XXX  
 F#m:244222  
 F: 133211  
 ??? :x2221x

intro

walking bass line E F# G

          C                  A5  
 High town -- high street connections  
          G (?)                          Em  
 With clothes at the top of my list  
          C                                  A5  
 You could steal things from the jewelry department  
          G                          Em  
 But you can't take kind or steal a kiss

          C                          A5  
 As I flit from shop window to window  
          G                                  Em  
 I'm trying to pick up a friendly bargain  
          C                                  A5  
 But it's not like the adverts all make out  
          G                                  Em  
 And there's no one to greet you as a friend

Chorus

          G                  F#m  
 I dress myself for the part  
          G                          F#m  
 I smile but it just don't work



## Shopping

I'm trying to pick up a friendly bargain  
But it's not like the adverts all make out  
And there's no one to greet you as a friend

G(no 3rd) G F#m/A  
I dress myself for the part  
G(no 3rd) G F#m7  
I smile but it just don't work

Amaj7  
Something about my face

F  
Must just be the wrong shape

Em A  
I better try another brand pretty quick

I'm haunted by the colours and hoardings  
They're reminders that I must be inadequate  
High town high street connection  
With clothes at the top of my list

[Regards,  
Ian]

---

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# Disguises

## The Jam

---

"Disguises" by The Jam

T+M: Townshend/Daltrey

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

From: [Christian Korbanka](#)

Suggestions and corrections are always welcome!

E

I used to know ev'rything about you

E

But today when I tried to point you out

F#

To one of my friends

B

I picked the wrong girl again

F#

Can't see you in a crowd anymore

B

I think it's you but I can't be sure

E

You're wearing disguises

F#

Occasion'lly it still surprises me

B

D

When she turns out to be you

E

Wearing disguises.

E

I don't think you want me to see you ever again

E

But today I saw you dressed

F#

As a flower bed

B

Last week you had a wig on your head

F#

Misdirecting traffic in the street

B

And your shoes were too big for your feet

E

You're wearing disguises

F#

Disguises

Occasion'lly it still surprises me

B

D

When she turns out to be you

E

D

Wearing disguises.

E

D

Wearing disguises.

E

D

Wearing disguises.



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: April 13, 1998

# Get Yourself Together

## The Jam

---

"Get Yourself Together" by The Jam from EXTRAS

T+M: Marriot/Lane

Transcription by [Ian Chalmers](#)

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##

### Intro

A, C#7(no 3rd ), D(no3rd), Dmaj7(no 3rd), D6(no 3rd), Dm, D2, A, Asus4, A  
(done as a hammer on then pull off), B, D, Dsus4, D,

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

A C#  
I know that you miss him  
D Dm  
I can tell by the way you're kissin'  
A B  
Get yourself together  
D A  
An' you'll be alright

You say that you love him  
But now he's gone so please forget him  
Get yourself together  
An' you'll be alright

G  
I'm just like you  
A

So hear my plea  
G  
You see me as a friend Yeah  
D Dm  
Oh I'm a friend in need

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

### Break

Get Yourself Together

So if you feel that you need me  
I'm here beside you, can't you see me?  
Get yourself together  
And you'll be alright

A E D E A

A F# E D E A

---

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# Hey Mister

## The Jam

---

"Hey Mister" by The Jam from EXTRAS

T+M: Weller

Transcription by [Christian Korbanka](#)

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##  
Suggestions and corrections are always welcome

[C](#) [Fmaj7](#)

C Fmaj7

C Fmaj7  
Because it's real you think it's a joke  
C Fmaj7  
Because it's on your doorstep you have to have a poke  
[Dm](#) [G7](#)  
At someone

C Fmaj7  
It's only a cliché because it's all true  
C Fmaj7  
Time after time it happens through and through  
Dm G7  
To a new generation

C Fmaj7  
You're just so smug in your elected seat  
C Fmaj7  
You've got your papers sorted out but you can't find your feet  
Dm G7  
Well, I'm not surprised

[G](#) G/B  
Hey mister with your head in the clouds  
G G/B  
You can't see further than the shillings and pounds  
G G/B  
The things that you say don't mean nothing anymore  
G G/B  
You have no control they've broken down all the doors  
[F](#) [Fm](#)  
And the only way that you'll fix them up  
C

Hey Mister

Is another war

C Fmaj7

C Fmaj7

C

Fmaj7

If you think I'm gonna die in a financial war

C

Fmaj7

You've got another thing coming and - and what's more

Dm

G7

There's lots like me

C

Fmaj7

You juggle lives around with the stroke of a pen

C

Fmaj7

But we've paid to see that move and now we won't pay again

Dm

G7

The cost is too high

G

G/B

Hey mister your smiles been erased

G

G/B

You can't understand why we're losing face

G

G/B

Perhaps it's the promises that you never kept

G

G/B

"Never had it so good" Well do you want a bet?

F Fm C

---

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Fm



R



# So Sad About Us

## The Jam

"So Sad About Us" by The Jam from EXTRAS

T+M: Townshend

Transcription by [Dave O'Hara](#)

```
#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

[Intro]

```

      A Asus2 A  Asus4      A Asus2
----|-----|-----|
----|---2-0-----2--3-----|---2-0-----2-----|
----|---2-2-----2--2-----|---2-2-----2-----|
----|---2-2-----2--2-----|---2-2-----2-----|
----| -0-----|-----|
-0-|-----|-----0-|
```

```
A  Asus2 A  Asus4 A  Asus2 A
La la   la la   la la   la
```

F#m D E

```
A      | D      | A
So sad   about us
        |-----|-----|
        |---10-9-10-12-|---10-9-10--|
        |---9--9-9--9--|---9--9-9--|
        |---11-9-11-12-|---11-9-11--|
        | -0-----|-----|
        |-----|-----|
```

```
A      | D      | A [play same as above, throughout]
So sad   about us
```

F#m

Sad that the news is out now

Bm

Sad s'pose we cant turn back now

D

So sad

E

'Bout us

[Intro]





# GREATEST HITS | Quickview



- [In The City](#)
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- [The Modern World](#)
- [News Of The World](#)
- [David Watts](#)
- [Down In The Tubestation At Midnight](#)
- [Strange Town](#)
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- [Town Called Malice](#)
- [Precious](#)
- [Just Who Is The 5 O'Clock Hero?](#)
- [The Bitterest Pill \(I Ever Had To Swallow\)](#)
- [Beat Surrender](#)

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---

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# Just Who Is The 5 O'Clock Hero?

## The Jam

---

"Just Who Is The 5 O'Clock Hero?" by The Jam from THE GIFT

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##

A Dbm  
Hello darlin' I'm home again,  
A F#m7 Bm  
Covered in shit and aches and pains,  
D Db  
Too knackered to think, so give me time to come round,  
D Bb  
Just gimme the livingroom beat to the T.V. sound.

Gm Bb Gm

A Dbm  
My hard earned dough goes in bills and the larder,  
A F#m7 Bm  
And that Prince Philipp tells us we gotta work harder,  
D Db  
It seems a constant struggle just to exist,  
D Bb  
Scrimping and saving and crossing off lists.

Gm Bb Gm

Eb D  
From this window I've seen the whole world pass,  
Eb D  
From dawn to dusk I've heard the last laugh laughed,  
Eb C  
I've seen enough tears to wash away this street,  
F Dm Gm  
I've heard wedding bells chime, and a funeral march,  
Eb D  
When as one life finishes the other one starts.

G Bm G Em Am Cmaj7 B

C B

Just Who Is The 5 O'Clock Hero?

From this window I've seen the whole world pass,

C

B

From dawn to dusk I've heard the last laugh laughed,

C

A

I've seen enough tears to wash away this street,

D

Bm

Em

I've heard wedding bells chime, and a funeral march,

C

B

E

When as one life finishes the other one starts.

A

Dbm

Alright the love, so I'll be off now,

A

F#m7

Bm

It's back to the lunchbox and worker/management rows,

D

Db

There's gotta be more to this old life than this,

D

Bb

Scrimping and saving and crossing off lists.

G

Bm

G

Em

Am

Cmaj7

B



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997



## IN THE CITY | Quickview



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[I Got By In Time](#)

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*Batman Theme*

[In The City](#)

[Sounds From The Street](#)

Non-Stop Dancing

[Time For Truth](#)

Takin' My Love

Bricks And Mortar

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---

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# I Got By In Time

## The Jam

---

From: [Mark Schnitzius](#)

Subject: TAB: The Jam -- "I Got By In Time" from IN THE CITY

#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##

T+M: Paul Weller

[INTRO]

B B/A G#m G#m/F#

B B/A G#m G#m/F#

B B/A G#m G#m/F#

B B/A G#m G#m/F#

F#

B G#m

Saw a girl that I used to know

B G#m

I was deep in thought at the time

B G#m

Didn't recognize her face at first

B G#m

'Cos I was probably looking at mine

E

Yeah she was the only girl I've ever loved

B G#m

Though my folks didn't dig her so much

F# E

I was young So serious

F# E

To me she was the world (she was my world now)

F# E

Thought I'd never live without her but

F# G#m

I got by in time

Let me tell ya now

Just saw a guy that I used to know

Man he'd changed so much

Think it hurt him to say hello

'Cos he hardly opened his mouth

Yeah he was my best friend a few years ago

Truly inseparable

We were young We were full of ideas

We were gonna rule this whole world

Something happened I didn't know why and

I Got By In Time

That's the way that it goes

B

I suppose

C#m D#m

What you say, what you do

B

Don't mean nothing (nothing at all) yeah

C#m D#m

And all the bonds you make between

B

Can be broken anytime you want, now

D# G#m

Please tell me if my philosophy's wrong

D# G#m

I got to know the truth

E B

I don't mean to offend anyone but

C#m F#

You know it's somethin' I do o-o-oh

So nice to see you tonight and I'm

So glad that you came

I'm sure the people standing outside say

'Sure feel the same'

Yeah my point is in a roundabout way

In time you will always forget

'Cos the memories are like a shot in the arm

To me they're everything (they're everything now)

I know they always will be mine and

No one can take 'em away

[Outro]

B B/A G#m G#m/F#

B B/A G#m G#m/F#

B B/A G#m G#m/F#

B B/A G#m G#m/F#

F# B



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# Sounds From The Street

## The Jam

---

"Sounds From The Street" by The Jam from IN THE CITY

T+M: Weller

From: [Christian Korbanka](#)

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##

Eb7 Db7 Bb7

F Bb C F  
Sounds from the street

Bb C F  
Sound so sweet

Bb C F  
What's my name

Bb C F Bb C  
It hurts my brain to think

F Bb C F  
Sounds from the city

Bb C F  
Sound so pretty

Bb C F  
Young bands playing

Bb C F  
Young kids digging

Bb C7 Dm C7  
And I dig them

Bb  
The USA's got the sea

F  
Yeah, but the British kid's have got the street  
C7 Bb7

I don't mind the city's right  
C7 Bb7 Gm  
Sounds from the street sounds just fine

F

F Bb C F  
Oh oh oh ooh  
Bb C F

Sounds From The Street

Oh oh oh ooh

Bb C F

Oh oh oh ooh

Bb C

Oh oh oh ooh

Bb C

Dm Bb C

I know I come from Woking

Dm Bb C

And you say I'm a fraud

Dm Bb

But my heart is in the city

C

Where it belongs

Eb7 Db7 Bb7

F Bb C F

Words from the voices

Bb C F

Rock and roll rejoices

Bb C F

It's something new

Bb C F C7 Dm C7

It's something young for a change

F Bb C F

Sounds from the street

Bb C F

They sound so sweet

Bb C F

They gotta take notice

Bb C F

Why should they stop us

Bb C7 Dm C7

We don't them

Bb

We're never gonna change a thing

F

And the situation's rapidly decreasing

C7

Bb7

But what can I do, I'm trying to be true

C7

Bb7

Gm

That's more than you at least I'm doing something

F

F Bb C F

Oh oh oh ooh

Sounds From The Street

Bb C F  
Oh oh oh ooh  
Bb C F  
Oh oh oh ooh  
Bb C  
Oh oh oh ooh

F



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)  
Last update: 1997-11-29

# Time For Truth

## The Jam

"Time For Truth" by The Jam from IN THE CITY

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

E A Asus4

A Asus4 [repeat 7 times]

A Asus4 A Asus4 A Asus4 A  
 Whatcha trying to say that you haven't tried to say before  
 Asus4 A Asus4 A  
 You're just another red balloon with a lot of hot gass  
 Asus4 A Asus4 A  
 Why don't you fuck off?

D

A  
 And you think you've got it worked out  
 D A  
 And you think you've got it made  
 D A  
 And you trying to play the hero  
 D E  
 But you never walk home in the dark

A Asus4  
 I think it's time for truth  
 A Asus4 A Asus4 A Asus4  
 And the truth is you've lost uncle Jimmy  
 A Asus4 A Asus4 A Asus4 A  
 Admit your failure and decline with honour while you can

D A  
 And you think you've got it sussed out  
 D E A  
 And you think that we're brain washed  
 D A  
 And you're trying for a police state  
 D E  
 So you can rule our bodies and minds

D A

What ever happend to the great empire?

G D G E

You bastards haved turned it into manure

A G E

Time for the young to stick together now

A Asus4 A Asus4 A Asus4 A Asus4  
I bet you sleep at night with silk sheets and a clean mind

A Asus4 A Asus4 A Asus4 A  
While killers roam the streets in numbers dressed in blue

D A  
And you're trying to hide it from us

D E A  
But you know what I mean

D A  
Bring forward those six pigs

D E  
We wanna see them swing so high

A

---

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# Asus<sup>4</sup>





## OUR FAVOURITE SHOP | Quickview



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[Walls Come Tumbling Down](#)

[Shout To The Top](#)

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---

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# Homebreakers

## The Style Council

"Homebreakers" by The Style Council from OUR FAVOURITE SHOP

T+M: Weller/Talbot

Transcription by [Stefano Ghidella](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

intro: (Dm) (Dm6) (C#+) (Dm7)

Good (Dm)morning day, how (Dm6)do you do  
I wonder - (C#+)what will you do for me?(Dm7)  
I should be(Dm) on my way, I should be (Dm6)earning pay,  
I should be (C#+)all the things that I'm not (Dm7)

And I've (Bbmaj7)tried on my own (Am9),  
now there's (Gm9)nothing to keep me at home(Dm),  
Like my (Bbmaj7)Brother has too(Am9) -  
gotta leave (Gm9)to get out of this (Dm)view,  
You see they, tell you to move around -  
If you can't (G)find work in (Dm)your own town(A)

As I (Dm)rise from my bed I can (Dm6)hear the old man  
Blaming (C#+)Heaven & Mother for this(Dm7)  
30 (Dm)Years with one firm, 13 (Dm6)months redundant,  
Yes I'd (C#+)say that's unlucky for (Dm7)some -

Now our (Bbmaj7)tears fall like rain(Am9),  
as my (Gm9)Mother walks me to my train(Dm),  
With a (Bbmaj7)kiss & a wave(Am9) -  
"Come home (Gm9)weekends" - that's if I can save(Dm).  
I swear I'll take it out on the man -  
Who ever (G)devised this (Dm)economy (A)plan.

(Ebmaj7)All the love in the (Bbmaj7)world  
(Ebmaj7)can't put -dinner on the (Bbmaj7)table -  
(Abmaj7)All the hate that I feel(Ebmaj7) no love could put (F)right (G)

(Dm)Good morning day, (Dm6)how do you do  
I wonder - (C#+)what will you do for (Dm7)me?  
I should (Dm)be on my way, I should (Dm6)be earning pay  
I should (C#+)be all the things that I'm (Dm7)not -

And I've (Bbmaj7)tried on my own (Am9),

## Homebreakers

now there's (Gm9)nothing to keep me at home(Dm),  
All the (Bbmaj7)love and the (Am9)strength  
has been (Gm9)taken by this Government(Dm),  
You see they, tell you to move around -  
If you can't (G)find work in (Dm)your own town(A)

(Dm)Father's in the kitchen, (Dm6)counting out coins,  
(C#+)Mother's in the bedroom, (Dm7)looking through pictures of her boys,  
(Dm)One is in London, (Dm6)looking for a job,  
(C#+)The other's in Whitehall - (Dm7)Looking for those responsible!

define: Dm6     XX0201  
          C#+     XX3221

---

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# Come To Milton Keynes

## The Style Council

---

"Come To Milton Keynes" by The Style Council from OUR FAVOURITE SHOP

T+M: Weller

Transcription by [Stefano Ghidella](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##

verse 1

(A)May I (Bm)walk you (A)home (Bm)tonight?  
(A)on this fine (C#m)and love(F#m)ly night tonight?  
(E7)We'll walk past the (Bm)luscious houses  
(C#m)the rolling lawns and (B7)lovely flowers  
Our (A)nice new town where the (Bm)curtains are drawn,  
where (A)hope is started and (B7)dreams can be borne

verse 2

(A)let us (Bm)share our (A)insanity(Bm)  
(A)god mad (C#m)together in (F#m)community  
(E7)boys on the corner looking (Bm)for their supper  
(C#m)boys round the green looking (B7)for some slaughter  
we (A)used to chase dreams now we (Bm)chase the dragon  
(A)mine is the semi with the (B7)Union Jack on

(Dmaj7) In our paradise lost we'll be finding our (C#m7)sanity (F#m7)  
(Am7) in this paradise found we'll be losing our (E7)way  
for a (C#m)brave new day (A) (Bm) ...as verse 1

(A)May I (Bm)slash my (A)wrists (Bm)tonight  
(A)on this (C#m)fine (F#m)conservative night tonight?  
I was (E7)looking for a job so I (Bm)came to town  
I (C#m)easily adopt when the (B7)chips are down  
I (A)read the 'ad' about the (Bm)private schemes  
I (A)liked the idea but now I'm (B7)not so Keyne

take a look at the lyrics,  
maybe there's some mistakes...



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-12-05

# Down In The Seine

## The Style Council

"Down In The Seine" by The Style Council from OUR FAVOURITE SHOP

T+M: Weller

Transcription by [Christian Korbanka](#) and [Stefano Ghidella](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

Em7 Dm7  
Em7 Dm7

Emaj7 Dmaj7 Emaj7  
 Catch me I'm falling so fast and I can't seem to find  
 Dmaj7 Emaj7  
 All the reasons I had when the purpose was mine  
 Dmaj7 Emaj7 Dmaj7  
 Now I stumble so fast rolling into the night

Em7 Dm7 Em7  
 Kiss me quick before I land and am broken in two  
 Dm7 Em7  
 Keep me on the right track, hold my dreams in tact too -  
 Dm7 Amaj7  
 I get lost in this place - I get lost, yes its true

Amaj7 Dmaj7 Amaj7  
 Quand on n'a plus rien en soi - Quand on n'a plus de refuge -  
 Dmaj7 Amaj7  
 Quand on ne peut plus fuir - Quand on ne sais on courrir  
 Dmaj7 Amaj7  
 Noir comme la nuit - Oui, noir comme mon ame -  
 Dmaj7 Dm6/E  
 Noir comme les eaux - Dans lesquels je sombre

Em7 Dm7  
Em7 Dm7

Emaj7 Dmaj7 Emaj7  
 Help me I'm sinking so fast into waters unplanned  
 Dmaj7 Emaj7  
 That I once held onto but have got out of hand  
 Dmaj7 Emaj7 Dmaj7  
 Now the things that I loved are the things I can't stand



# With Everything To Lose

## The Style Council

---

"With Everything To Lose" by The Style Council from OUR FAVOURITE SHOP

T+M: Weller/White

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome.

```
#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

C#m Bm [4 times]

Emaj7

From the playground to the wasteground

F#m

Hope ends at 17 -

Emaj7

Sweeping floors and filling shelves

F#m

Forced into government schemes -

B

11 years spent to dig out ditches,

C#m

Forget your schoolday dreams -

Bm7

Guarantees and lie-filled speeches,

F#m

But nothings what it seems -

Bm7

F#m (???)

C#

Qualified and patronised and with everything to lose.

C#m Bm [4 times]

Emaj7

No choice or chance for the future

F#m

The rich enjoy less tax -

Emaj7

Dress the girls in pretty pink

F#m

The shit goes to the blacks

B

A generation's heart torn out

C#m

With Everything To Lose

And covered up the facts

Bm7

The only thing they'll understand

F#m

Is a wall against their backs

Bm7

F#m (???)

C#

The only hope now left for those - with everything to lose.

C#m Bm [4 times]

Emaj7

C#7

In desperation empty eyes,

F#m

C#dim

Signed up and thrown away -

Emaj7

C#7

There's drugs replacing dignity,

F#m

C#dim

The short sharp shock repaid -

B

There'll be no money if you dare to question

C#m

Working the Tory way -

Bm7

The truth is up there carved in stone,

F#m

Where 21 dead now lay -

Bm7

F#m (???)

C#

A family's loss for a few pounds saved - with everything to lose.

---

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# Walls Come Tumbling Down

## The Style Council

---

"Walls Come Tumbling Down" by The Style Council

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##
```

Em7 A D A/C# Bm7 B  
Em A D F#m/c# D/C B

Em A  
You don't have to take this crap  
Em A  
You don't have to sit back and relax  
D F#m/C# Bm B  
You can actually try changing it

Em A  
I know we've always been taught to rely  
Em A  
Upon those in authority -  
Em A  
But you never know until you try  
Em A  
How things just might be -  
D F#m/C# Bm B  
If we came together so strongly

G A  
Are you gonna try to make this work  
F# Bm  
Or spend your days down in the dirt  
Em7  
You see things can change -  
A D  
Yes and walls can come tumbling down!

D F#m/C#  
Governments crack and systems fall  
F#m7-5/C# B  
'cause Unity is powerful -  
Em G A D  
Lights go out - walls come tumbling down!

Walls Come Tumbling Down

D

Yes, they do

F#m/C#

Yes, they do

Yes, they do

F#m7-5/C# B

Yes, they do

Em A

The competition is a colour TV

Em A

We're on still pause with the video machine

D F#m/C# Bm B

That keep you slave to the H.P.

Em A

Until the Unity is threatend by

Em A

Those who have and who have not -

Em A

Those who are with and those who are without

Em A

And dangle jobs like a donkey's carrot -

D F#m/C# Bm B

Until you don't know where you are

G A

Are you gonna realize

F# Bm

The class war's real and not mythologized

Em7 A D

And like Jericho - You see walls can come tumbling down!

D F#m/C#

Governments crack and systems fall

F#m7-5/C# B

'cause Unity is powerful -

Em G A D

Lights go out - walls come tumbling down!

D

Yes, they do

F#m/C#

Yes, they do

Yes, they do

F#m7-5/C# B

Yes, they do

Em A

Are you gonna be threatend by

Em A

## Walls Come Tumbling Down

The public enemies No. 10 -

Em A  
Those who play the power game

Em A  
They take the profits - you take the blame -  
D F#m/C# Bm B  
When they tell you there's no rise in pay

G A  
Are you gonna try an' make this work  
F# Bm  
Or spend your days down in the dirt -  
Em  
You see things can change -  
A D  
Yes an' walls can come tumbling down!

D F#m/C#  
Governments crack and systems fall  
F#m7-5/C# B  
'cause Unity is powerful -  
Em G A D  
Lights go out - walls come tumbling down!

D  
Yes, they do  
F#m/C#  
Yes, they do  
  
Yes, they do  
F#m7-5/C# B  
Yes, they do



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-12-07

# Shout To The Top

## The Style Council

---

"Shout To The Top" by The Style Council from OUR FAVOURITE SHOP

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##

[Am7](#)

[Gmaj7](#) [G6](#) [G](#) G6 Gmaj7 G6 G Gmaj7

Am7

Am7

I was half in mind - I was half in need,

And as the rain came down - I dropped to my knees and prayed

Gmaj7 G6 G G6 Gmaj7 G6 G Gmaj7

Am7

I said "oh Heavenly thing - please cleanse my soul,

I've seen all on offer and I'm not impressed at all".

Gmaj7 G6 G G6 Gmaj7 G6 G Gmaj7

Am7

I was halfway home - I was half insane,

And every shop window I looked in just looked the same

Gmaj7 G6 G G6 Gmaj7 G6 G Gmaj7

Am7

I said send me a sign to save my life

'Cause at this moment in time there is nothing certain in these day's of mine

Gmaj7 G6 G G6 Gmaj7 G6 G Gmaj7

[Cmaj7](#)

[C](#) Cmaj7

You see it's a frightening thing when it dawns upon you

[Dsus4](#)

Shout To The Top

That I know as much as the day I was born  
Cmaj7 C Cmaj7  
And though I wasn't asked I might as well stay  
Dsus4  
And promise myself each and every day - that -

Am7  
When you're knocked on your back - an' your life's a flop  
and when you're down on the bottom there's nothing else  
Gmaj7 G6 G G6 Gmaj7 G6 G Gmaj7  
but to shout to the top!  
Gmaj7 G6 G G6 Gmaj7 G6 G Gmaj7  
Oh, we gonna shout to the top  
Am7  
Oh, we gonna shout to the top

Cmaj7 C Cmaj7  
You see it's a frightening thing when it dawns upon you  
Dsus4  
That I know as much as the day I was born  
Cmaj7 C Cmaj7  
And though I wasn't asked I might as well stay  
Dsus4  
And promise myself each and every day - that -

Am7  
When you're knocked on your back - an' your life's a flop  
and when you're down on the bottom there's nothing else  
Gmaj7 G6 G G6 Gmaj7 G6 G Gmaj7  
but to shout to the top!  
Gmaj7 G6 G G6 Gmaj7 G6 G Gmaj7  
Oh, we gonna shout to the top  
Am7  
Oh, we gonna shout to the top

---

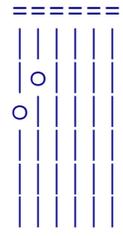
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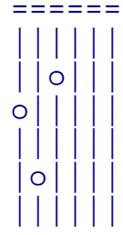
G6

# G<sup>6</sup>

R



R





# PAUL WELLER | Quickview



- [Uh Huh Oh Yeh](#)
- [I Didn't Mean To Hurt You](#)
- [Bull-Rush](#)
- [Round And Round](#)
- [Remember How We Started](#)
- [Above The Clouds](#)
- [Clues](#)
- [Into Tomorrow](#)
- [Amongst Butterflies](#)
- [The Strange Museum](#)
- [Bitterness Rising](#)
- [Kosmos](#)

Song titles written in *italics* indicate that these songs were not originally written by Paul Weller.

---

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# Uh Huh Oh Yeh

Paul Weller

---

"Uh Huh Oh Yeh" by Paul Weller from PAUL WELLER

W+M: Weller

Transcription by [Stefano Ghidella](#)

#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----#

Intro : B7 A7 G7 A7 B7 A7 G7 A7

B7 A7 G7 A7  
I took a trip down boundary lane Try an' find myself again  
B7 A7 G7 A7  
At least the part I left somewhere Buried under a hedgerow near

Badd4 A\*  
A lazy bridge on a hot afternoon  
E/G# Em/G  
Water glistening while it plays a tune  
Badd4/F# E Badd 4/D# G6/D A/C#  
Cloud burst on a rainy day Wiping all my sleep away

B7 A7 E7/G# G7 B7 A7 E7/G# G7  
Uh-huh Oh-Yeh! Uh-huh Oh-Yeh! Always there to confuse and fool ya

F#7susA

B7 A7 G7 A7  
And in my mind I saw the place As each memory returned to trace  
B7 A7 G7 A7  
Dear Reminders of who I am The very roots upon which I stand

Badd4 A\* E/G# Em/G  
And there they were for all to see My long, lost, used to be's  
Badd4/F# E  
And all the dreams I had to dream  
Badd4/D# G6/D A/C#  
Were really something, not make believe

B7 A7 E7/G# G7 B7 A7 E7/G# G7  
Uh-huh Oh-Yeh! Uh-huh Oh-Yeh! Always there to confuse and fool ya  
B7 A7 E7/G# G7 B7 A7 E7/G# G7  
Uh-huh Oh-Yeh! Uh-huh Oh-Yeh! Always there to confuse and fool you

F#7susA B7 A7 G7 A7 B7 A7 G7 A7

E\*                            E7sus4/D            Cmaj7                            Bsus4  
A lazy tree by a wishing well    I wish now that I could tell  
E\*                            Dmaj7/F#            G6/D                            A\*\*  
If all the dreams I have to dream    Are really something or make believe

Badd4                            A\*  
A lazy bridge on a hot afternoon  
E/G#                            Em/G  
Water glistening while it plays a tune  
Badd4/F#                            E            Badd 4/D#                            G6/D            A/C#  
Cloud burst on a rainy day    Wiping all my sleep away

B7            A7            E7/G#            G7  
Always there to confuse and fool ya  
B7            A7            E7/G#            G7  
Always there to confuse and fool you

Uh-huh Oh-Yeh!...

Define :

B7            797677  
A7            575655  
G7            353433  
Badd4    XXX440  
A\*            XXX220  
E/G#        XXX100  
Em/G        XXX000  
Badd 4/F#    X99800  
E            X76X00  
Badd/D#     X6X400  
G6/D        X55430  
A/C#        X4222X  
E7/G#        4X243X  
F#7sus4     242422  
E\*            X79900  
E7sus4/D    X57700  
Cmaj7        X35500  
Bsus4        X24400  
Dmaj7/F#    X-9-11-11-0-0  
G6/D        X10-12-12-0-0  
A\*\*         X-12-14-14-0-0



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-12-07

# I Didn't Mean To Hurt You

Paul Weller

---

"I Didn't Mean To Hurt You" by Paul Weller from PAUL WELLER

T+M: Weller

Transcription by [Christian Korbanka](#)

#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##  
Suggestions and corrections are always welcome

Bm

I've heard them all talking

A

I guess you have too

G

F#m

Adding flickers to the flame

D

How I've treated you

Bm9

I take the blame

G

E9

But let me say - that they don't know

The really don't know - the fools don't know

F#m Esus4 A

That I really didn't mean to hurt you.

A9

Bm Esus4 A

Oh darling, I didn't mean to hurt you.

A9

Please believe me when I say

A9

F#m

Esus4

A

That I didn't mean to hurt you.

A9

Bm

Esus4

A

I didn't mean to hurt you girl.

Bm

Whatever they tell you

A

There's more I could say

G

F#m

Lending motion to the wheel

D

How you built me up

Bm9

When I was falling down

F7

E9

I Didn't Mean To Hurt You

But who knows - you just might find

Just might find - That I'm just your kind

F#m Esus4 A

And I really didn't mean to hurt you.

A9

Oh, darling

Bm Esus4 A

I don't mean to hurt you.

A9

F#m

Esus4 A

Deep down inside, I didn't mean to hurt you girl.

Bm Esus4 A

I don't mean to hurt you.

F#m7-4

And tho' I was looking there for something

Bm9

Some things have no meaning

F#m7-4

While I was looking there for something

Bm9

Everything had gone

Bm7

And still as I looked; I lived

F#m7

And still as I lived; I wondered.



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# Bull-Rush

Paul Weller

"Bull-Rush" by Paul Weller from PAUL WELLER

Transcription by [Christian Korbanka](#)

Some missing chords by [Stefano Ghidella](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

E D C#m Bm7  
 E D E D

E D D2  
 In a momentary lapse of my condition  
 E D  
 That sent me tumbling down into a deep despair  
 E D D7  
 Lost and dazed so I had no real recollection  
 Em7 A E  
 Until the rain cleared the air

E D D2  
 When you wake to find that everything has left you  
 E D D7  
 And the clothes you wear belong to someone else  
 E D  
 See your shadow chasing off towards the shore line  
 Em7 A E  
 Drifting into emptiness

D D2 E  
 There are bullrushes outside my window  
 A G D G E Esus4  
 And their leaves whisper words in the wind  
 D Dsus4 E  
 Tomorrow I'll walk to the harbour  
 G A E Esus4  
 And catch the first boat that's coming in  
 G A E Esus4  
 And catch the first boat that's coming in

E D Dsus2  
 Like a child too small to reach the front door handle  
 E D D7

Bull-Rush

Or maybe just too scared to know what I would find

E D

Now I feel I'm strong enough to take the slow ride

Em7 A E

Not knowing when I will arrive

D D2 E  
There are bullrushes outside my window  
A G D G E Esus4

And their leaves whisper words in the wind

D Dsus4 E  
Tomorrow I'll walk to the harbour

G A E Esus4  
And catch the first boat that's coming in

G A E Esus4  
And catch the first boat that's coming in

D E  
I do believe I'm going home

D E  
'Cause I don't call this place my own

Gmaj7 A  
I'm missing what I had

Dm9 C9  
Happy times and sad  
Bb9 Gsus4 Asus4

More than I ever thought could be

E D  
La la la...

Em7 A E  
Not knowing when I will arrive

D D2 E  
There are bullrushes outside my window  
A G D G E Esus4

And their leaves whisper words in the wind

D Dsus4 E  
Tomorrow I'll walk to the harbour

G A E Esus4  
And catch the first boat that's coming in

G A E Esus4  
And catch the first boat that's coming in

G A E  
And catch the first boat that's coming in

G A E  
And catch the first boat that's coming in



# Remember How We Started

Paul Weller

---

"Remember How we Started" by Paul Weller from PAUL WELLER

T+M: Weller

Transcription by [Kevin Wathen](#)

Improvement by [Christian Korbanka](#)

#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##

Intro

Em7 Aadd9

Em7 Aadd9

Em9

Bm7

Bm9

Remember how we started on a summer's night

Em9 Bm7 Bm11

Too drunk to care about what might

Cmaj9#11 Fmaj7

You turned my head to kiss your lips

F#m7 Bm9

Time stood still as my heart skipped a beat

Em9 Bm7 Bm9

And if I could I'd take your hand

Em9 Bm7 Bm11

And lead you off back to the past

Cmaj9#11 Fmaj7

I know a trail - a secret mile

F#m7 Bm9

Better to cry than never smile

Em7 Aadd9

Em7 Aadd9

Em9 Bm7 Bm9

The moonlight shining through your flowered curtains

Em9 Bm7 Bm11

I think we knew it was for us certain

Cmaj9#11 Fmaj7

And just the things that we hoped for

F#m7 Bm9

Was building up into something more

Bm7/A Dm9

Oh Ive been searching, searching

Remember How We Started

Bm7/A Dm9  
Trying to find the words to say  
Bm7/A Dm9  
Oh Ive been searching, searching  
Bm7/A Cmaj7 Bm7 Em9  
Trying to get back to the love we made yesterday

Bm9 Em9 (repeat 4 times)

Em7 Aadd9  
Em7 Aadd9

Em9 Bm7 Bm9  
Remember how we started on a summers night  
Em9 Bm7 Bm9  
Too young to know about what might  
Cmaj9 Fmaj7  
Just as well - as we might not  
F#m7 Bm9  
Have ever started on this course at all

Em9 Bm9  
Remember how we started on a summers night  
Em9 Bm9  
Remember how we started  
Em9 Bm9  
Remember how we started on a summers night  
Em9 Bm9  
Remember how we started

Em9 Bm9 (repeat 6 times)



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)  
Last update: 1997-11-29

# Clues

Paul Weller

---

Paul Weller: "Clues" from PAUL WELLER

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#-----##
```

Intro: Dadd9 Cadd9 G/B G (2 times)

Dadd9 Cadd9 G/B G Dadd9

I'll meet you on a bus at dawn

Dadd9 Cadd9 G/B G Dadd9

An open top one if it's warm

Dadd9 Cadd9 G/B G Dadd9

And if the flowers are in bloom

A13

I'll lose myself to you

Dadd9 Cadd9 G/B G Dadd9

I'll be whistling down a street

Dadd9 Cadd9 G/B G Dadd9

You'll hear our footsteps start to meet

Dadd9 Cadd9 G/B G Dadd9

Then the craziness begins

A13

An' like chalk and cheese

Bm9

We'll shoot the breeze

F#m F#m7add4

Heading up west

Em7

In an open top deck

A7sus4 A7sus4add6 A7sus4 A7sus4add6

Trying to remember just what for

Dadd9 Cadd9 G/B G (2 times)

Dadd9 Cadd9 G/B G Dadd9

Then we'll talk for hours and hours

Dadd9 Cadd9 G/B G Dadd9

About nothing much at all

Dadd9 Cadd9 G/B G Dadd9

With your long hair falling down

Clues

A13

In curl after curl

Dadd9 Cadd9 G/B G (2 times)

Dadd9 Cadd9 G/B G Dadd9

And I too shy to ask

Dadd9 Cadd9 G/B G Dadd9

What I really want to do

Dadd9 Cadd9 G/B G Dadd9

Racked, with my own self doubt

A13

I stumble and fall

Bm9

Like a fool in love

F#m

My mind in the air

Em7

Heaven knows where

F#m

Yeh, heading up west

Em7

In an open top deck

A7sus4

Trying to remember just what for

Dadd9 Cadd9 G/B G (2 times)

Dadd9 Cadd9 G/B G Dadd9

I'll meet you on a bus at dawn

Dadd9 Cadd9 G/B G Dadd9

An open top one if it's warm

Dadd9 Cadd9 G/B G Dadd9

And if the flowers are in bloom

A13

I'll lose myself to you



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# Into Tomorrow

Paul Weller

"Into Tomorrow" by Paul Weller from PAUL WELLER

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#-----##
```

Intro tab:

```
E-----
B-----
G-----0-----0-----0-----0-----
D-----2-----2--0h2-----2-----2--0h2-----2-----2--0h2-----2-----2--0-----
A--0-----0-----0-----0-----0-----
E-----
```

Am7

Am7  
 Into the mists of time and space  
 Where we have no say over date and place  
 Don't get embarrassed if it happens a lot,  
 That you don't know how you started or where you're gonna stop

C D7sus4  
 And if at times it seems insane - all the tears in searching;  
 Am D7sus4  
 Turning all your joy to pain - in pursuit of learning;  
 Fmaj7 G6  
 Buy a dream and hideaway - can't escape the sorrow;  
 Am9 B7sus4 E Am7  
 Your mojo will have no effect - as we head into tomorrow

```
E-----
B-----
```

Into Tomorrow

G-----0-----0-----0-----0-----  
D-----2-----2--0h2-----2-----2--0h2-----2-----2--0h2-----2-----2--0-----  
A--0-----0-----0-----0-----0-----0-----0-----  
E-----

Am7

Round and round like a twisted wheel

Spinning in attempt to find the feel

Find the path that will help us find

D7sus4

Am

A feeling of control over lives and minds

C

D7sus4

And if at times it seems insane - all the tears in searching;

Am

D7sus4

Turning all your joy to pain - in pursuit of learning;

Fmaj7

G6

Buy a dream and hideaway - can't escape the sorrow;

Am9

B7sus4

E

Am7

Your mojo will have no effect - as we head into tomorrow

Am

Into the stars and always up

Fmaj7

Drinking from a broken cup

Am

Whose golden gleam is fading fast

Bm11

E7

Am7

Praying that it has not passed

Am

Into tomorrow

---

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# The Strange Museum

Paul Weller

"The Strange Museum" by Paul Weller from PAUL WELLER

T+M: Weller/Talbot

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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 #-----##

Intro:

e -----  
 b -----  
 g -----11-----  
 D ----13-----13-----7--9--7-----  
 A -----  
 E 11-----7-----

Ebm            Bbm        Ebm                    Bbm  
 Come on in - admissions free  
       Ebm                    Bbm                    Ebm                    Bbm  
 I won't refuse - those who wanna see  
                           Ab   Abm/Gb   F7dim5   Bb   Ebm   Bbm  
 Said it's strange - ooh

Ebm                            Bbm        Ebm                    Bbm  
 Bring your loved ones - those you hold dear  
       Ebm                    Bbm                    Ebm                    Bbm  
 Bring them all - there's no restrictions here  
                           Ab   Abm/Gb   F7dim5   Bb   Ebm   Bbm  
 Said it's strange - ooh

Ebm                            Bbm        Ebm                    Bbm  
 But don't look for blame - as an easy escape  
                           Ebm                    Bbm                    Ebm                    Bbm  
 There's nothing on show - that isn't your shame  
                           Ab   Abm/Gb   F7dim5   Bb   Ebm   Bbm  
 Said it's strange - ooh

Ebm                    Bbm                    Ebm                    Bbm  
 So come on in - it's a small price to pay  
                           Ebm                    Bbm                    Ebm                    Bbm  
 And I won't refuse - those who've lost their way  
                           Ab   Abm/Gb   F7dim5   Bb   Ebm   Bbm  
 Said it's strange - ooh



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-12-07

# Kosmos

Paul Weller

---

Kosmos by Paul Weller from PAUL WELLER

T+M: Paul Weller

Transcription by [Stefano Ghidella](#)

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

[Am](#) [D](#) [Gm7](#) [C](#) [Dm/A](#) Dm Gm7 C [A13](#) D/A

(Am)Life's complexities ([D7](#))trouble your rise ([D9](#))  
 (Am)As you attempt to as([D7](#))cend into the high ([D9](#))  
 (Gm7)Is there nowhere else left (C)to run,  
 But to the ([Dmaj7/A](#))Kosmos - men gaze - to look for heaven (Am)

Flying high([D7](#)) - ne([D9](#))ver come down (Gm7)  
 Flying high([C6](#)) - don't know how to come down (Am)  
 Flying high([D7](#)) - ne([D9](#))ver come down (Gm7)  
 Flying high([C6](#)) - OH ([Dmaj7](#))

(Am)Take a ride into ([D7](#))the soon([D9](#))  
 (Am)Be the first one on ([D7](#))the moon ([D9](#))  
 (Gm7)Take a slide - come back to earth(C)  
 But it's to the ([Dmaj7/A](#))Kosmos - men dare -  
 to look for something (Am)

Flying high([D7](#)) - ne([D9](#))ver come down (Gm7)  
 Flying high([C6](#)) - don't know how to come down (Am)  
 Flying high([D7](#)) - ne([D9](#))ver come down (Gm7)  
 Flying high([C6](#)) - OH ([Dmaj7](#))

([Am7](#))No time to spare - ([F#m9](#))Destiny is here  
 (Am7)No time to lose - bet([B9](#))ter if we choose  
 ([Em9](#))Less time to share  
 ([Gm9](#))People stop and stare  
 (C)To look for hope above the cl([D](#))ouds  
 aND look([C7](#)) for ([Dm/A](#))heaven

(Am)A world away, a million light ([D7](#))years ([D9](#))  
 (Am)That's how far des([D7](#))truction seems ([D9](#))  
 (Gm7)Now our dreams are sad, slow crea(C)tures  
 Dying to ([Dmaj7](#))know - who am I? - what am I?

Where am I to go? God knows  
(Am)who am I? - what am I?  
Where am I (D7)to go? (D9)  
(Gm7)who am I? - what am I?  
Where am I (C9)to go?

A13 X05675 D9 XX0210 D/A X07775 C6 X35555 F#m9 242224 Em9 X75777 Gm9  
353335

---

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# A13

Rx

=====fr5

```

o | o | |
| | o |
| | | oo
| | |
| | |
| | |
| | |

```

R

=====fr5

```

o | o | o
| | |
| o | oo
| | |
| | |
| | |
| | |

```

xR

=====fr11

```

| | o | |
| o | oo
| | |
| | |
| | |
| | |
| | |

```

# D9

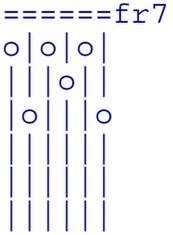
-----fr4  
| | o | | |  
| o | o o o  
| | | | | |  
| | | | | |



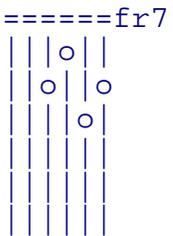
xR



R



xxR

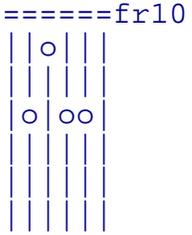




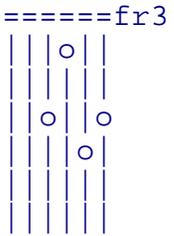
R



xR x

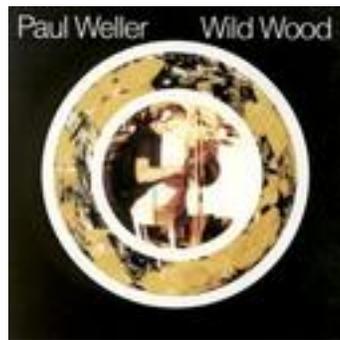


xxR





# WILD WOOD | Quickview



- [Sunflower](#)
- [Can You Heal Us \(Holy Man\)?](#)
- [Wild Wood](#)
- [Instrumental \(pt 1\)](#)
- [All The Pictures On The Wall](#)
- [Has My Fire Really Gone Out?](#)
- [Country](#)
- [Instrumental Two](#)
- [5th Season](#)
- [The Weaver](#)
- [Instrumental \(pt 2\)](#)
- [Foot Of The Mountain](#)
- [Shadow Of The Sun](#)
- [Holy Man \(Reprise\)](#)
- [Moon On Your Pyjamas](#)

Song titles written in *italics* indicate that these songs were not originally written by Paul Weller.

---

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# Sunflower

Paul Weller

"Sunflower" by Paul Weller from WILD WOOD

Tabbed by : [Chris Fewtrell](#)

[Ben Ritchie](#)

[Donald Needham](#) - University of Nottingham

Chord format by : [Demed L'Her](#)

Some corrections by : [Ian Chalmers](#)

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

{c:Intro}

{sot}

(E7)

```

-----7-----|
----5-----5-|
-7-----|
-----|
-----|
-----|

```

(C#m7)

```

-----7-----|
----5-----5-|
-6-----|
-----|
-----|
-----|

```

(Cmaj7)

```

-----7-----|
----5-----0-|
-6-----|
-----|
-----|
-----|

```

(Bsus4)

```

-----7-----|
----5-----0-|
-5-----|
-----|
-----|
-----|

```

```

-----7-----|
----5-----5-|
-4-----4-|
-----|
-----|
-----|

```

```

-----7-----|
----5-----5-|
-4-----4-|
-----|
-----|
-----|

```

```

-----7-----|
----5-----5-|
-7-----|
-----|
-----|
-----|

```

```

-----7-----|
----5-----5-|
-7-----|
-----|
-----|
-----|

```

```

-----7-----|
----5-----5-|
-6-----|
-----|
-----|
-----|

```

```

-----7-----|
----5-----0-|
-6-----|
-----|
-----|
-----|

```

```

-----7-----|
----5-----5-|
-5-----|
-----|
-----|
-----|

```

All I gotta do

is think of you.

All I gotta

```

-----7-----|
----5-----0-|
-5-----|
-----|
-----|
-----|

```

```

-----4-----|
----5-----5-|
-4-----4-|
-----|
-----|
-----|

```

```

-----4-----|
----5-----5-|
-4-----4-|
-----|
-----|
-----|

```



Sunflower

{ci:this bit hes got a phasor or flanger on the go.}

{sot}

|                                  |                               |
|----------------------------------|-------------------------------|
| --4-----7----4-----9-9-9-9-7-0-- | --4-----7----4---9-7-9-7-7-0- |
| --5-----5----5-----9-9-9-9-9-9-- | --5-----5----5---9-7-9-7-9-9- |
| --4-----4----4-----9-9-9-9-9-9-- | --4-----4----4---9-9-9-9-9-9- |
| --4 h 6--(6)--(6)-----           | --4 h 6--(6)--(6)-----        |
| -----                            | -----                         |
| -----                            | -----                         |

{ci:Repeat two times}

{ci:He plays this bit fast and so it can be tricky getting ya little }  
 {ci:fingers moving and so if you're finging it hard to play the 2nd bar}  
 {ci:correctly - just play the first one twice since you can't tell}  
 {ci:the difference when playing through a phasor}

{ci:Play chorus again with these words}  
 And I miss you so - I miss you so  
 All I gotta do, is think of you - and I miss you so  
 Baby I'm afraid to say why - I miss you so

{c:MIDDLE BIT (again)}

{c:ENDING}  
{sot}

|                    |                    |               |                 |
|--------------------|--------------------|---------------|-----------------|
| --4-----7----4--   | --4-----7----4--   | --9---7---4-- | --4-----7--12-  |
| --5-----5----5--   | --5-----5----5--   | --9---5---5-- | --5-----5--9--  |
| --4-----4----4--   | --4-----4----4--   | --9---4---4-- | --4-----4--9--  |
| --4 h 6--(6)--(6)- | --4 h 6--(6)--(6)- | -----6---6--  | --4 h 6--6--9-- |
| -----              | -----              | -----         | -----           |
| -----              | -----              | -----         | -----           |

{eot}

{ci: There's no garantees about the ending it sounds about right but}  
 {ci:there more than one way to play any tune (right) and when you've}  
 {ci:spent an hour or so listening to the same four second segment of}  
 {ci:song then you kinda get sick of the whole thing. So if your not}  
 {ci:satisfied with it, play around with it a little yourself }

another interpretation of the intro riff by [Alison](#)

Here's my interpretation of that little riff in the beginning of 'Sunflower'- it's the barely audible guitar bit, played on the B string:

Sunflower

5-10-12-10-8-5-3-5 (the first 5-10 is sometimes played, not always).  
Then, during the secing chorus, there's a two-note bit played on a high E:  
12-12, which repeats.

Hope that helps!

Alison

---

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# Can You Heal Us (Holy Man)?

Paul Weller

"Can You Heal Us (Holy Man)?" by Paul Weller from WILD WOOD

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome...

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##

Ebm Absus4 Cbmaj7 Ebm

Ebm Absus4 Cbmaj7 Ebm  
Crystal words, that hang so fine - But none will stop us falling

Ebm Absus4 Cbmaj7 Ebm  
Pulling faster all the time - Powerless to warnings

Ebm Absus4 Cbmaj7 Ebm  
If you feel the hand of God - Can you guide it holy man?

Ebm Absus4 Cbmaj7 D Ebm  
But you are only flesh and blood - Waiting too for judgement

Gb Ab  
Still saying Daddy don't weep, Momma don't cry  
Cb D/F#

Everybody gets their time

Ebm Gb  
Don't be sad, don't be blue

Ab Cb D Ebm  
Pray for me, I'll do the same for you

Ebm Absus4 Cbmaj7 Ebm  
Split the Father and the Son - Hand words to ease them

Ebm Absus4 Cbmaj7 E Ebm  
In the other is a gun - baptised by fear and

Ebm Absus4 Cbmaj7 Ebm  
If you have the hand of God - Can you heal us, holy man?

Ebm Absus4 Cb D Ebm  
But you are only flesh and blood - Waiting too for judgement

Gb Ab  
Still saying Hang on tight, hang on strong  
Cb D/F#

How much longer can this go on  
Ebm Gb

Can You Heal Us (Holy Man)?

But don't be sad, don't be blue

Ab Cb D

It's one more thing sent to confuse

Gb Ab

Daddy don't weep, Momma don't cry

Cb D/F#

Every fear must have its time

Ebm Gb

Don't be sad, don't be blue

Ab Cb D Ebm

Pray for me, I'll do the same for you.

Ebm Absus4 Cbmaj7 Ebm

Can you bring the hand of God? Can you stop the killing?

Ebm Absus4 Cbmaj7 Ebm

Get us back to hope and love - Never more be needed

Gb Ab

Still saying! Bloods gone bad, bad to worse

Cb D/F#

Worse to bad and back again

Ebm Gb

But don't be sad, don't be blue

Ab Cb D

It's one more thing sent to confuse

Gb Ab

Daddy don't weep, Momma don't cry

Cb D/F#

Every fear must have its time

Ebm Gb

Don't be sad, don't be blue

Ab Cb D Ebm

Pray for me, I'll do the same for you.



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# Wild Wood

Paul Weller

"Wild Wood" by Paul Weller from WILD WOOD

W+M: Weller

From [Luc Gravely](#)

```
#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

Here is the last tab you`ll need of Wild Wood  
from the only American fan Paul has, me!  
Every thing here is correct to the T. Enjoy.

Chords: All relative to Capo on the 2nd fret.

```
Am      [x02210]
Am9     [x02000]
Dm7     [xx0211]
Dm7b5   [xx0111]
```

Intro:

```

          Am
e-----0-----0-----0-0---0-0-----
B-----1-----1-1---1-1---1-1-0-----
G-----0-2---2-2-2-2-2---2-2-2-2-2-0-----
D---0-2-----2-2-2-----2-----
A-----0-----0-----
E-----

Am9              Dm7
e----0----0----0----0-0-0--1--1-1-1--1--1-1-1-1-
B----0--0--0--0--0--0-0-0-0--1--1-1-1--1--1-1-1-
G----0--0--0--0--0--0-0-0-0--2--2-2-2--1-1-1-1-1-
D--2---2---2---2---2-2-2-2--0--0--0--0-0--0--0--
A--0-----
E-----

          Am              Etc.....
e-0-0-----0--0-----0--0-----0-----
B-0-0--1---1---1---1---1-1-----1-0-----1-----
G-0-0--2---2---2---2---2-2-2---2--2--0--2--0-----
D-----2-----2-----2---2---0-2-----
A-----0-----0--0-----
E-----
```

Verse 1:

```
Am          Am9
High tide,  mid-afternoon,
Dm7         Dm7b5
People fly by,
          Am
And the traffics boom
Am          Am9
Going, just where you're blowing,
```

Wild Wood

Dm7 Dm7b5  
Getting to where,  
Am Am  
You should be going

Verse 2:  
Am Am9  
Don't let, them get you down,  
Dm7 Dm7b5  
Making you feel,  
Am  
Guilty about.  
Am Am9  
Golden Rain, will bring you riches,  
Dm7 Dm7b5  
Of the good things,  
Am  
You deserve and now....

Solo: (tabed as if there is no capo, but chords are relative to capo.)

Am Am9  
e-----  
B-----  
G-----  
D-----7---7---  
A--7--9--9--9-----7--9--7--9-----  
E-----10-----  
Dm7 Dm7b5 Am  
e-----  
B-----  
G-----7-7---  
D-----7-9-----7-9  
A-9-\7--5---5--7---7--5--7--5--7-/9--9-0-----  
E-----7-----

Verse 3:  
Am Am9  
Climbing, forever trying,  
Dm7 Dm7b5  
Find your way out,  
Am  
Of the wild wild wood.  
Am Am9  
Now there's no justice,  
Dm7 Dm7b5  
If only yourself,  
Am  
Now you can trust in...and I say....

Verse 1 Repeated:  
Am Am9  
High tide, mid-afternoon,  
Dm7 Dm7b5  
People fly by,  
Am

Wild Wood

And the traffics boom

Am Am9

Going, just where you're blowing,

Dm7 Dm7b5

Getting to where,

Am Am

You should be going

Solo: (tabed as if there is no capo, but chords are relative to capo.)

Am Am9

```

e-----
B-----
G-----
D-----7-----7-----
A--7--9--9--9-----7--9--7--9-----
E-----10-----
Dm7 Dm7b5 Am

```

```

e-----
B-----
G-----7-7-----
D-----7-9-----7-9
A-9-\7--5--5--7---7--5--7--5--7-/9--9-0-----
E-----7-----

```

Verse 4:

Am Am9

Day by day, your world fades away,

Dm7 Dm7b5

Waiting to feel,

Am

All the dreams that say.

Am Am9

Golden Rain will bring you riches,

Dm7 Dm7b5

Of the good things,

Am

You deserve and now

Am Am9

Climbing, forever trying,

Dm7 Dm7b5

Find your way out,

Am

Of the wild wild wood.

Dm7 Dm7b5

Said you're gonna find you way out,

Am

of the wild wild wood.

Here is the last tab you`ll need of Wild Wood

from the only American fan Paul has, me!

Every thing here is correct to the T. Enjoy.

-----  
Author : From [James Gauld](#)

Date : 7:07pm 7/26/96

Song : 'Wild Wood' - (by Paul Weller)

Source : 'Stanley Road' album

## Wild Wood - Paul Weller

\*\*\*\*\*

## Chord tab:

```

Am = X02210    {Use a capo on the 2nd fret, and just play
Em = 022000    {these chord formations. The same goes for
Dm7 = XX0211   {the intro tab below....just play as if the
Fm = 133111    {capo is the nut of the guitar.
                {Really, the song is played with Bm,F#m, etc.

```

## Intro:

```

          Am                      Em
          D      D      D U  U D U      D      D      D U  U D U
E-|-----0-----0-----0-0--0-0-0-----0-----0-----0-0--0-0-0-|
B-|-----1-----1-----1-1--1-1-1-----0-----0-----0-0--0-0-0-|
G-|-----0-----2-----2-----2-2--2-2-2-----0-----0-----0-0--0-0-0-|
D-|-0_2-----2-----2-----2-2--2-2-2-----2-----2-----2-2--2-2-2-|
A-|-----0--0--0--0--0--0--0--0--0--0--0-----2-----2-----2-2--2-2-2-|
E-|-----0-----0-----0-----0-----0-----0-----0-----0-----0-0--0-0-0-|

```

```

          Dm7          Fm          Am
          D D U D D U  U D  U D      D      D      U D U D U D U
E-|----1-1-1-1-X-1--1-1--1-X-----0-----0-----0-0-0-0-0-0-0-----|
B-|----1-1-1-1-X-1--1-1--1-X-----1-----1-----1-1-1-1-1-1-1-----|
G-|----2-2-2-2-X-1--1-1--1-X-----2-----2-----2-2-2-2-2-0-2-----|
D-|-0--0-0-0-0-X-3--3-3--3-X-----2-----2-----0-0-0-0-2-2-2-----|
A-|-----3--3-3--3-X--0--0--0--0-----0-----0-----0-----0-----|
E-|-----1--1-1--1-X-----0-----0-----0-----0-----0-----0-----|

```

NOTE: This same rhythm is played throughout the song.

NOTE: U = Upstroke, D=Downstroke

## Verse 1:

```

Am          Em
High tide,  mid-afternoon,
Dm7          Fm
People fly by,
          Am
And the traffics boom.
Am          Em
Going, just where you're blowing,
Dm7          Fm
Getting to where,
          Am
You should be going.

```

[strum Am formation for a bit]

## Verse 2:

```

Don't let, them get you down,
Making you feel,
Guilty about.

```

Wild Wood

Golden Rain, will bring you riches,  
Of the good things,  
You deserve and now....

[one cycle of chords + nice guitar bit]

Verse 3:

Climbing, forever trying,  
Find your way out,  
Of the wild wild wood.  
Now there's no justice,  
If only yourself,  
Now you can trust in...and I say....

[repeat verse 1]

[one cycle of chords + nice guitar bit]

Verse 4:

Day by day, your world fades away,  
Waiting to feel,  
All the dreams that say.  
Golden Rain will bring you riches,  
Of the good things,  
You deserve and now  
Climbing, forever trying,  
Find your way out,  
Of the wild wild wood.  
Siad you're gonna find you way out,  
of the wild wild wood.

[chords once again]

-----  
Please, send any comments/suggestions you may have to the address above.  
-----

---

From [Harlan L. Thompson](#)

Bm F#m Em/G Gm Bm

Bm F#m  
High tide, mid afternoon  
Em/G Gm Bm  
People fly by, in the traffics boom  
Bm F#m  
Knowing, just where you're blowing  
Em/G Gm Bm  
Getting to where you should be going

Don't let them get you down  
Making you feel guilty about  
Golden rain, will bring you riches  
All the good things you deserve now



Wild Wood

-2--2--2--2-----  
-2--2--2--2-----

Use CAPO- second fret, otherwise it will be difficult!!? Follow the cords!



This page is maintained by [Christian Korbanka](#)

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1998-01-30

# Has My Fire Really Gone Out?

Paul Weller

---

"Has My Fire Really Gone Out?" by Paul Weller from WILD WOOD

T+M: Weller

Transcription by [Christian Korbanka](#)

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##  
Suggestions and corrections are always welcome...

D Am C G

D Am C G  
And when I open my eyes - will it then be morning?

D Am C G  
First rays of summer sun - coming down and shining

D Am C G  
And if I open my heart and say all that you would want

D Am C G  
Hold faith and all I believe will be there to greet me

Ebmaj7 Dm7 G  
And put an end to all your doubts -

Ebmaj7 Abmaj7 Gm7 C D Am  
Has my fire really, really gone out?

C G  
Has my fire really gone out?

D Am C G  
And if I open my head, remember all that I said

D Am C G  
Hey baby, what will you find - coming down to meet you?

C7 G  
A lot of words but no one talking

C7 G  
I don't want no part of that

C7 G  
Something real is what I'm seeking

C7 G  
One clear voice in the wilderness

D Am

C G  
Has my fire really gone out?

Has My Fire Really Gone Out?

D Am C G

Ebmaj7 Dm7 G  
And put an end to all your doubts -  
Ebmaj7 Abmaj7 Gm7 C  
Has my fire really, really gone out?

C7 G C7 G



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# Country

Paul Weller

"Country" by Paul Weller from WILD WOOD

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome...

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##

D Dsus4

D Dsus4

I know a place not far from here

D Gmaj7

Where life's sweet perfume fills the air

G D Dsus4

And if you want I'll take you there

C G D Dsus4

If you want I'll take you there

D Dsus4

Into the light out of the dark

D Gmaj7

Where only love can heal your heart

G D Dsus4

And if you want I'll make a start

C G D Dsus4

If you want I'll make a start

Fmaj7 Em7

This place I say, half hour away

Fmaj7 Em7

Is that so far to go so near?

Fmaj7 Em7

And further on we'll find the time

Fmaj7 Em7 Em9/A

And lose the discontent we feel

D

That we feel

Dsus4 D Dsus4 Gmaj7 G

D Dsus4 D Dsus2 D C G D

Dsus4 D Dsus4 D

Fmaj7 C G G/C G

I feel the time we've yet to reach

Country

Fmaj7 C D  
Is not yet within our own belief  
Fmaj7 C G  
But I feel sure that time will come  
F  
If it goes on at all  
C  
Said if it goes on and on  
G  
Oh, it goes on at all  
D G/D D  
Hey, it goes on and on

D Dsus4  
I know a place not far from here  
D Gmaj7  
Where fresh cut grass fills the air  
G D Dsus4  
And if you want we'll lay a while there  
C G D Dsus4  
If you want we'll lay a while there  
Fmaj7 C D  
If you want we'll lay a while there

---

From: [Harlan L. Thompson](#)

D5 Dsus4 D\* Dsus4 D5  
I know a place not far from here  
D5 Dsus4 Bm Em G  
Where life's sweet perfume fills the air  
G D  
And if you want I'll take you there  
C G D Dsus4 D5  
If you want I'll take you there

D5 Dsus4 D\* Dsus4 D5  
Into the light out of the dark  
D5 Dsus4 Bm Em G  
Where only love can heal your heart  
G D  
And if you want I'll make a start  
C G D Dsus4 D5  
If you want I'll make a start

F Em  
This place I say, half hour away  
F Em  
Is that so far to go so near?  
F Em  
And further on we'll find the time  
F Em  
And lose the discontent we feel

Country

G Em D Dsus4 D5  
That we feel

D5 Dsus4 D\* Dsus4 D5  
D5 Dsus4 Bm Em G  
G D  
C G D Dsus4 D5

F C G G/C G  
I feel the time we've yet to reach  
F C D Dsus4 D  
Is not yet within our own belief  
F C G  
But I feel sure that time will come  
F  
If it goes on at all  
C G  
Said if it goes on and on, wo, goes on at all  
D G D  
Hey it goes on and on and on and on and on

D5 Dsus4 D\* Dsus4 D5  
I know a place not far from here  
D5 Dsus4 Bm Em G  
Where fresh cut grass will fill your air  
G D  
And if you want we'll lay a while there  
C G D Dsus4 D5  
If you want we'll lay a while there  
F C D  
If you want we'll lay a while there

D\*= I believe that at the end of the first line there is a brief Dsus2: x  
x 0 2 3 0 (following the melody line), not to mention other little extra  
notes here and there throughout the song.



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# The Weaver

Paul Weller

"The Weaver" by Paul Weller from WILD WOOD

T+M: Weller

Transcription by [Stefano Ghidella](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

(D)Can you put a smile(A) back on -  
 (D)all these differ(A)ent faces  
 (D)Of all these p(A)eople from -  
 (G)such different places  
 (D)And if you (A)can succeed -  
 (D)what then (A)will you achieve  
 (D)With a different (F#m7)tune to play -  
 (G)you've been saving for a (Cadd9)rainy day

(D)Will you heal the (A)scar that's on - (D)the years been (A)wasted  
 (D)The tears spent (A)on the past -(G) just filling spaces  
 (D)Or is love for(A)ever gone, (D)banished to a (A)smaller part  
 (D)Hide behind your (F#m7)wall and start -(G) to get to the (C)very heart

An' if you (F#m)wanna shoot the (B)moon -  
 make (D)sure that you (A)know why  
 (F#m)Careful, fly (B)too soon -  
 (D)better let (E)someone else try

(D)I'm the we(A)aver of your dreams -  
 (D)I get rid of(A) your bogeyman  
 (D)I'm here to smash (F#m7)the shell you're under  
 (B)An' get you into another thing -

(D)I'm the wea(A)ver of your dreams -  
 (D)I put paid (A)to the rocketman  
 (D)I'm here to break (F#m7)the spell you're under  
 (G)And get you (C)started with an(G)other plan(D) (A) (D) (A)

(D)Could you put a (A)kiss back on - (D)the lips so (A)twisted  
 (D)Waiting for the (A)chance to start - (G)dipping into wishes  
 (D)Or is love for(A)ever gone - (D)banished to a (A)smaller part  
 (D)Hide behind your (F#m7)wall and start - (G)to get to the(C6) very heart

(D)And in the midst(A) of the darkest night  
 (G)Think of me (A)and hold me tight

The Weaver

(D)So that I might (F#m)live to see  
(B)All the weaving of my dreams.

Ciao

Stefano



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-12-07

# Foot Of The Mountain

Paul Weller

"Foot Of The Mountain" by Paul Weller from WILD WOOD

W+M: Weller

Transcription by [Christian Korbanka](#)

Tabs by [N.N.](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

```
E-----| |-----| |-----
B-----| |-----| |-----
G-----| |-----0--0-----| |-----
D-----| |-----0h2-----0h2p0-----| |-----
A-----| |-----3--0--0-----| |-----
E-----| |-----3-----| |-----
```

## Main strumming riff

```
E---| |--0--0--0--0--0--0--0--0--0--0--0--0--0--0--0--3--3--0--| |-----
B---| |--1--1--1--1--1--3--1--1--1--1--1--1--1--1--1--1--1--| |-----
G---| |--0--0--0--0--0--0--0--0--2--2--2--2--2-----2--| |-----
D---| |--2--2--2--2--2--2--2--0--0--0--0--0--0-----| |-----
A---| |--0--0--0--0--0--0--0-----| |-----
E---| |-----| |-----
```

## First part of chorus

```
E-| |--1--1-----1--1-----1--1-----1--1-----0-----0-----0--0--0--0--| |
B-| |--3--3-----3--3-----3--3-----3--3-----1-----1-----1--1--1--1--| |
G-| |--2--2-----2--2-----2--2-----2--2-----2-----2-----2--2--2--2--| |
D-| |--3--3-----3--3-----3--3-----3--3-----2-----2-----2--2--2--2--| |
A-| |--0--0-----0--0-----0--0-----0--0-----0-----0-----0--0--0--0--| |
E-| |-----| |-----
```

## rest of chorus

```
E--| |--1--1-----1--1-----1--1-----1--1-----0-----0-----0-----| |
B--| |--3--3-----3--3-----3--3-----3--3-----1-----1-----1-----1--| |
G--| |--2--2-----2--2-----2--2-----2--2-----0-----0-----0-----0--0--| |
D--| |--3--3-----3--3-----3--3-----3--3-----2-----2-----2h3--3--2--| |
A--| |--0--0-----0--0-----0--0-----0--0-----3-----3-----3-----3--3--| |
E--| |-----| |-----
```

## finishes with (slips away, never stays)

```
E---0--0-----0--0-----0--0-----0--0-----0--0-----0--0-----0--0--| |
B---1--1-----1--1-----1--1-----1--1-----1--1-----1--1-----1--1--| |
```

Foot Of The Mountain

G---0--0-----0--0-----0--0-----0--0-----2--2-----2--2-----2--2-----2--2---||  
D---2--2-----2--2-----2--2-----2--2-----0--0-----0--0-----0--0-----0--0---||  
A---0--0-----0--0-----0--0-----0--0-----0-----0-----0-----0-----0-----0---||  
E-----0-----0-----0-----0-----0-----0-----0-----0-----0-----0-----0---||

Am7 D7 D7sus4  
Am7 D7 D7sus4

Am7 D7 D7sus4  
Like a dream on the ocean  
Am7 D7 D7sus4  
Always drifting away  
Am7 D7 D7sus4  
And I can't catch up  
Am7 D7 D7sus4  
She just skips away, on the tide

Am7 D7 D7sus4  
Sometimes a great notion  
Am7 D7 D7sus4  
Can lead you astray  
Am7 D7 D7sus4  
So weak to devotion  
F6 Am7 G6  
So strong to desire

F6 C  
Baby, baby, baby won't you let me ride  
F6 C  
Take me off on your sailboat ride  
F6 C  
Come on now, angels are on your side  
Am7 D7  
But she slips away, oh and never stays

Am7 D7 D7sus4  
Am7 D7 D7sus4  
Am7 D7 D7sus4  
Am7 Am7 INTRO RIFF

Am7 D7 D7sus4  
Like mercury gliding  
Am7 D7 D7sus4  
A silver teardrop that falls  
Am7 D7 D7sus4  
And I can't hold on  
Am7 D7 D7sus4  
Through my fingers she's gone

Am7 D7 D7sus4  
At the foot of the mountain  
Am7 D7 D7sus4  
Such a long way to climb  
Am7 D7 D7sus4

Foot Of The Mountain

How will I ever get up there  
F6 Am7 G6  
Though I know I must try

F6 C  
Baby, baby, baby won't you let me ride  
F6 C  
Take me off on your sailboat ride  
F6 C  
Come on now, angels are on your side  
Am7 D7  
But she slips away, oh and never stays

Am7 D7 D7sus4  
Like a dream on the ocean  
Am7 D7 D7sus4  
Always drifting away  
Am7 D7 D7sus4  
And I can't catch up  
Am7 D7 D7sus4  
She just skips away, on the tide

Am - INTRO RIFF- Am

-----  
From: [Harlan L. Thompson](#)

FOOT OF THE MOUNTAIN- Paul Weller

E -----  
B -----  
G -----0-0----- (go into Am)  
D -0h2-----0h2p0-----  
A -----3--0---0-  
E -----3---

Am D Dsus4 Am D Dsus4  
Am D Dsus Am D Dsus  
Like a dream on the ocean, always drifting away  
Am D Dsus Am D Dsus  
And I can't catch up, she just skips away, on the tide  
Am D Dsus Am D Dsus  
Sometimes a great notion can lead you astray  
Am D Dsus F Am  
So weak to devotion, so strong to desire

CHORUS:  
F C Csus  
Baby, baby, baby won't you let me ride  
F C Csus  
Take me off on your sailboat ride  
F C  
Come on now, angels are on your side  
Am D Dsus

But she slips away, oh and never stays

Am D Dsus Am D Dsus Am D Dsus Am Am INTRO RIFF

Like mercury gliding, a silver teardrop that falls  
And I can't hold on, through my fingers she's gone  
At the foot of the mountain, such a long way to climb  
How will I ever get up there, though I know I must try  
CHORUS

Like a dream on the ocean, always drifting away  
And I can't catch up, she just skips away, on the tide  
Oh slips away, on the tide, oh slips away, on the tide  
Am INTRO RIFF Am

Dsus(4): x x 0 2 3 3 Csus: x 3 2 0 1 1

-----  
Transcription by [Iain James Meldrum](#)  
Chords (I don't know all the names)

- #1. 002210 - Am
- #2. 002230 - Asus
- #3. 002200
- #4. 000210
- #5. 000213
- #6. 133211 - F
- #7. 032010 - C
- #8. 032011 - Csus
- #9. x00232 - D
- #10. 002010

|            |   |              |                   |
|------------|---|--------------|-------------------|
| #1         |   | #1 #2 #1 #3  | #4 #5 #4          |
| Like a     |   | dream on the | ocean             |
| #1         |   | #1 #2 #1 #3  | #4 #5 #4          |
| Always     |   | drifting a   | - way             |
| #1         |   | #1 #2 #1 #3  | #4 #5 #4          |
| And        | I | can't        | catch up She just |
| #1         |   | #1 #2 #1 #3  | #4 #5 #4          |
| slips away |   | on the       | tide              |

|                  |   |               |            |
|------------------|---|---------------|------------|
| #1               |   | #1 #2 #1 #3   | #4 #5 #4   |
| Some             | - | times a great | notion     |
| #1               |   | #1 #2 #1 #3   | #4 #5 #4   |
| Can              |   | lead you a    | - stray    |
| #1               |   | #1 #2 #1 #3   | #4 #5 #4   |
| So               |   | weak to dev   | - otion So |
| #6               |   |               | #1 #3      |
| strong to desire |   |               |            |

|                          |             |                |    |         |    |
|--------------------------|-------------|----------------|----|---------|----|
| #6                       |             | #7             | #7 | #8      | #7 |
| Baby baby baby won't you |             | let me ride    |    |         |    |
| #6                       |             | #7             | #7 | #8      | #7 |
| Take me up on your       |             | sail boat ride |    |         |    |
| #6                       |             | #7             | #7 | #8      | #7 |
| Come on now angels are   |             | on your side   |    | But she |    |
| #1                       | #9          |                |    |         |    |
| slips away, oh           | never stays |                |    |         |    |

Same as for other verses and choruses.

Twiddly bit at beginning and throughout song is same as in the transcription on the tab page.

At end of song, there is the twiddly bit again and then a chord instead of the last note. The chord is chord #10 above.

---

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This page is maintained by [Christian Korbanka](#) | E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com) | Last update: 1998-05-08

# Shadow Of The Sun

Paul Weller

"Shadow Of The Sun" by Paul Weller from WILD WOOD

T+M: Weller

Transcription by [Christian Korbanka](#)

Some lyric corrections by [Paolo](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

E E E G#m7  
 B C#m/B B D/A A E Esus4

E D A G/A

Do you still feel the same way about it

E D A C D

Like you always said you would

E D A G/A

Or has time re-written everything

Am7 Bm7 E

Like you never dreamt it could

E D A G/A

Remember when we wanted to fly forever

E D A C D

On a magic carpet ride

E D A G/A

Well forever seems a long time

Bm7

Cutting us down in size

B7

No matter how hard we try -

E G#m B E B

And I could see all I had done

D A E

Just chasing dreams across the fields

F#m7 G#

In the shadow of the sun

E G#m/D B E B

I plan to have it all while I'm still young

D A E

And chase the fields across my dreams

D A

Shadow Of The Sun

In the shadow of the sun

E D C D

In the shadow of the sun

E Esus4 E C D

E Esus4 E C D

E D A G/A

Once upon a time I might have told you

E D A C D

But know nothing seems that plain

E D A G/A

However much we're changing

Bm7

There are some things the same

B7

And those same things still say

E G#m B E B

And I could see all I had done

D A E

Just chasing dreams across the fields

F#m7 G#

In the shadow of the sun

E G#m/D B E B

I plan to have it all while I'm still young

D A E

And chase the fields across my dreams

D A

In the shadow of the sun

E D C D

In the shadow of the sun

E Esus4 E C D

E Esus4 E C D

-----  
Here is another version (altered tabs):

Tabs by [Ian Duckling](#)

Shadow Of The Sun

Paul Weller

-----  
"Shadow Of The Sun" by Paul Weller

Chords by [Christian Korbanka](#)

Additions by [Ian Duckling](#)

Intro

e-----

b-----9-----10-----12----

Shadow Of The Sun

g-----  
d-----7/9-----9/11-----11/13-----  
a-----  
e--0-----

x2

B C#m/B B D/A A E Esus4

d-----2---  
a---2h4-----

E E E G#m7  
B C#m/B B D/A A E Esus4

E D A G/A  
Do you still feel the same way about it  
E D A C D  
Like you always said you would  
E D A G/A  
Or has time re-written everything  
Am7 Bm7 E  
Like you never dreamt it could

E D A G/A  
Remember when we wanted to fly forever  
E D A C D  
On a magic carpet ride  
E D A G/A  
Well forever seems a long time  
Bm7  
Cutting us down in size  
B7  
No matter how hard we try -

E G#m B E B  
And I could see all I had done  
D A E  
Just chasing dreams across the fields  
F#m7 G#  
In the shadow of the sun

E G#m/D B E B  
I plan to have it all while I'm still young  
D A E  
And chase the fields across my dreams  
D A  
In the shadow of the sun  
E D C D  
In the shadow of the sun

E Esus4 E C D

Shadow Of The Sun

E Esus4 E C D

E D A G/A

Once upon a time I might have told you

E D A C D

But know nothing seems that plain

E D A G/A

However much we're changing

Bm7

There are some things the same

B7

And those same things still say

E G#m B E B

And I could see all I had done

D A E

Just chasing dreams across the fields

F#m7 G#

In the shadow of the sun

E G#m/D B E B

I plan to have it all while I'm still young

D A E

And chase the fields across my dreams

D A

In the shadow of the sun

E D C D

In the shadow of the sun

E Esus4 E C D

E Esus4 E C D

Solo (quite a bit of Wah-Wah, as the rest of the lead)

I'm tabbing this without a Wah-Wah, so most of it's probably wrong.

e-----  
b-----  
g--/14--12-14-12----12h14p12-----12--  
d-----14----/12-12-14-----  
a-----  
e-----

e-----  
b-----  
g--14b15b14b15b14--12-14b15--12h14p12-----  
d-----14--  
a-----  
e-----

e-----  
b-----15-12-15-12^^^^\--15b16b15-12-15b16b15-----  
g--12-14-----16p14h16----

Shadow Of The Sun

d-----  
a-----  
e-----

e-----  
b-----12-----  
g-12-14-----14-14b1514-12-----14h16p14-12-14b15b14-12p14h12-  
d-----  
a-----  
e-----

e-----  
b-----12-12b13b12-----  
g--12h14-----14^^-  
d-----  
a-----  
e-----

Repeat verse 2 and chorous

outro (when drums come in)

e-----0-----  
b-----0-----0---  
g-----0-----  
d-----4-----  
a---3-----  
e-----

wih variations such as....

e-----0-----0---  
b-----0-----0-  
g-----0-----  
d-----  
a---3-----  
e-----

under piano and outro/solo  
repeated with variations

e-----  
b---12-12-12---12-----12-12-12--12-13-15-  
g-----14--12-----  
d-----  
a-----  
e-----



This page is maintained by [Christian Korbanka](#)

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1998-01-30

# Moon On Your Pyjamas

Paul Weller

"Moon On Your Pyjamas" by Paul Weller from WILD WOOD

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

[A](#) [Dmaj7](#) A [D](#)

[Amaj7](#) D

Was that a shooting star I saw

[Amaj7](#) D/E

It's rare for me to make a wish at all

[C#m](#) [Bm](#)

Because I feel that I can only hope

[C#m](#) D/E

These dangerous time, we are barely afloat

[Amaj7](#) [Bm7](#)

And I hope the world will heal itself

[Amaj7](#) D

And our worn out souls along with it

[Bm7](#) [C#m7](#) [Dmaj7](#) [C#m7](#)

So that you'll get the chance to say

[Bm7](#) [C#m7](#) [Dmaj7](#) D/E

That you have seen a better day

A

You've got the moon on your pyjamas

[Dmaj7](#) [Amaj7](#) [Dmaj7](#)

And the stars in your eyes

A [Dmaj7](#) [Amaj7](#) [Dmaj7](#)

Sweet child you're a dream in disguise

[Bm7](#) [E](#)

Angels on silver strings hang from above

[F#m](#) [B](#) D/E

Let love and laughter shine wherever you go

[Amaj7](#) D

Through your new eyes I've come to see

[Amaj7](#) D/E

Moon On Your Pyjamas

How beautiful my life can be

C#m Bm

And I'll keep this wish this time I think

C#m D/E

And blow it in with a kiss upon your head

Amaj7 Bm7

And I hope the world will heal itself

Amaj7 D

And our worn out souls along with it

Bm7 C#m7 Dmaj7 C#m7

So that you will get the chance to see

Bm7 C#m7 Dmaj7 D/E

A Summer's blue sky behind green trees

A

You've got the moon on your pyjamas

Dmaj7 Amaj7 Dmaj7

And the stars in your eyes

A Dmaj7 Amaj7 Dmaj7

Sweet child you're a dream in disguise

Bm7 E

Angels on silver strings hang from above

F#m B D/E

Let love and laughter shine wherever you go

---

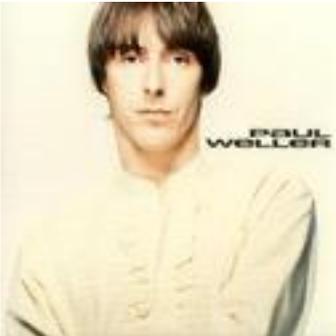
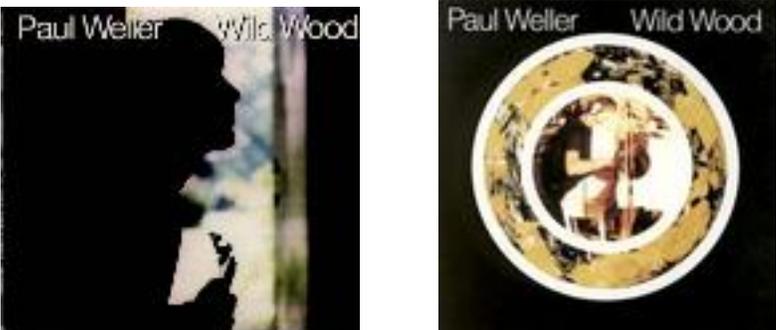
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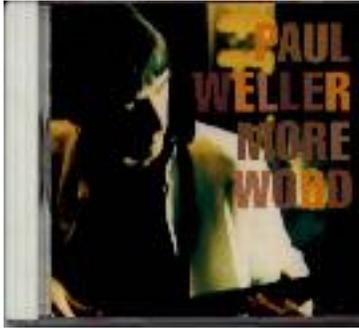
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| Longplayer                                                                                           | Song title                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
|------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  <p>PAUL WELLER</p> | <a href="#">Uh Huh Oh Yeh</a><br><a href="#">I Didn't Mean To Hurt You</a><br><a href="#">Bull-Rush</a><br><a href="#">Round And Round</a><br><a href="#">Remember How We Started</a><br><a href="#">Above The Clouds</a><br><a href="#">Clues</a><br><a href="#">Into Tomorrow</a><br><a href="#">Amongst Butterflies</a><br><a href="#">The Strange Museum</a><br><a href="#">Bitterness Rising</a><br><a href="#">Kosmos</a>                                                                           |
|  <p>WILD WOOD</p>  | <a href="#">Sunflower</a><br><a href="#">Can You Heal Us (Holy Man)?</a><br><a href="#">Wild Wood</a><br>Instrumental (pt 1)<br><a href="#">All The Pictures On The Wall</a><br><a href="#">Has My Fire Really Gone Out?</a><br><a href="#">Country</a><br>Instrumental Two<br><a href="#">5th Season</a><br><a href="#">The Weaver</a><br>Instrumental (pt 2)<br><a href="#">Foot Of The Mountain</a><br><a href="#">Shadow Of The Sun</a><br>Holy Man (Reprise)<br><a href="#">Moon On Your Pyjamas</a> |



MORE WOOD (LITTLE SPLINTERS)

[This Is No Time](#)  
[Fly On The Wall](#)  
Another New Day  
[Feelin Alright](#)  
That Spiritual Feeling (New Mix)  
The Loved  
[All Year Round](#)  
[Everything Has A Price To Pay](#)  
Ends Of The Earth  
[Black Sheep Boy](#)  
[The Strange Museum](#)  
Kosmos Sxdub 2000



LIVE WOOD

[Bull-Rush/Magic Bus](#)  
[This Is No Time](#)  
[All The Pictures On The Wall](#)  
[Remember How We Started/Dominoes](#)  
[Above The Clouds](#)  
[Wild Wood](#)  
[Shadow Of The Sun](#)  
[Can You Heal Us \(Holy Man\)?](#)  
War  
[5th Season](#)  
[Into Tomorrow](#)  
[Foot Of The Mountain](#)  
[Sunflower](#)  
[Has My Fire Really Gone Out?](#)



STANLEY ROAD

[The Changingman](#)  
[Porcelain Gods](#)  
[I Walk On Gilded Splinters](#)  
[You Do Something To Me](#)  
[Woodcutter's Son](#)  
[Time Passes...](#)  
[Stanley Road](#)  
[Broken Stones](#)  
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[Pink On White Walls](#)  
[Whirlpools End](#)  
[Wings Of Speed](#)



HEAVY SOUL

[Heavy Soul \(pt 1\)](#)  
[Peacock Suit](#)  
[Up In Suzes' Room](#)  
[Brushed](#)  
[Driving Nowhere](#)  
[I Should Have Been There To Inspire You](#)  
[Heavy Soul \(pt 2\)](#)  
[Friday Street](#)  
[Science](#)  
[Golden Sands](#)  
[As You Lean Into The Light](#)  
[Mermaids](#)

MODERN CLASSICS

[Out Of The Sinking](#)  
[Peacock Suit](#)  
[Sunflower](#)  
[The Weaver](#)  
[Wild Wood](#)  
[Above The Clouds](#)  
[Uh Huh Oh Yeh](#)  
[Brushed](#)  
[The Changingman](#)  
[Friday Street](#)  
[You Do Something To Me](#)  
[Brand New Start](#)  
[Hung Up](#)  
[Mermaids](#)  
[Broken Stones](#)  
[Into Tomorrow](#)

Song titles written in *italics* indicate that these songs were not written by Paul Weller.

---

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# This Is No Time

Paul Weller

"This Is No Time" by Paul Weller from MORE WOORD

T+M: Weller/Nelson

Transcription by [Kevin Wathen](#)

Suggestions and corrections are always welcome...

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

Em7 A7  
 This is no time for fumbling  
 Em7 A7  
 This is no time for turning down  
 Em7 A7  
 Seems like its no time for wandering  
 Em7 A7  
 All too much we stumble and fall  
 Em7 A7  
 We stumble and fall

[Verse 2 is same]

Em7 A7  
 This is no time for dreaming  
 Em7 A7  
 When you sleep you wake to find  
 Em7 A7  
 That something or someone  
 Em7 A7  
 Has stolen your precious time  
 Em7 A7  
 As you start to climb

Asus4 to Gsus4  
 Asus4 to Gsus4  
 Asus4 to Gsus4  
 F#m  
 Em7 A7

[Verse 4 same like 1 and 2]

Fill before each verse

Em7 A7  
 E-----0---0---X-----  
 A--2-H5-----2---0-----

This Is No Time

D-----2-H5--2-2-----2-----2-----  
G-----0-----2-----  
B-----3-----2-----  
E-----0-----3-----

Asus4      Gsus4  
xx7755    xx5533



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)  
Last update: 1997-12-07

# Feelin Alright

Paul Weller

---

"Feelin Alright" by Paul Weller from MORE WOOD

T+M: Mason

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##
```

```
[C7]Seems I got to have a [F7]change of scene  
[C7]Cause every night I have the [F7]strangest dreams  
[C7]Imprisoned by the way things [F7]used to be  
[C7]Left here on my own or [F7]so it seems  
[C7]I got to get down before I [F7]start to scream  
[C7]But someone's locked the door and [F7]took the key
```

```
Feelin' [C7]alright [F7] not feelin' too [C7]good myself [F7]  
Feelin' [C7]alright [F7] not feelin' too [C7]good myself [F7]
```

```
[C7]Boy you sure took me for [F7]one big ride  
[C7]And even now I sit and [F7]wonder why  
[C7]And I think of you and I [F7]start to cry  
[C7]But I just can't waste my time with [F7] ...???  
[C7]Gotta stop by leaving and [F7]all your lies  
[C7]'Cause there's too much to do be[F7]fore I die
```

```
Feelin' [C7]alright [F7] not feelin' too [C7]good myself [F7]  
Feelin' [C7]alright [F7] not feelin' too [C7]good myself [F7]
```

guitar solo

```
[C7]Don't get too lost in [F7]all I say  
[C7]At that time I really [F7]felt that way  
[C7]But that was then and now [F7]it's today  
[C7]Can't get off feelings so I'm [F7]here to stay  
[C7]Before someone comes along and [F7]takes my place  
[C7]With a different name and yes a [F7]different face
```

```
Feelin' [C7]alright [F7] not feelin' too [C7]good myself [F7]  
Feelin' [C7]alright [F7] not feelin' too [C7]good myself [F7]
```



Feelin Alright

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1998-02-02

# Porcelain Gods

Paul Weller

"Porcelain Gods" by Paul Weller from STANLEY ROAD

T+M: Weller

Chords by [Christian Korbanka](#)

Tabs by [Matt Gilroy](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

Note 2^4 = hammer on from 2nd to 4th fret

```
-----|-----|-----|
-----|-----|-----|
-----0-----|-----0-----|
-----0-----2-----|-----0-----2^4-----|
-----2^4-----2^4-----|-----2^4-----2^4-----|
--0-----|--0-----|--0-----|
```

```
-----|
-----|
-----|
-----0-----|
-----2^4-----2^4-----|
--0-----|
```

I'm not sure whether this was played on bass or not. But as most of the verse does not have any guitar work it gives us guitar players something to do.

N.C.

Beware false prophets - take a stand!

My fortune cookie crept up in my hand

More advice to fill up your head

[A](#) More empty words from the living [G](#) dead

[A](#) Who seek to explain what can't really be said [G](#)

[Dmaj7](#) And how disappointed I was [D](#)

[B7](#) To turn out after all

Porcelain Gods

D

Just a porcelain God

F#m

That shatteres when it falls

N.C.

Too much will kill you - too little ain't enough

You shout my name but I'll call your bluff

Most who see me - see me not for real

We fake and fawn - play games 'til dawn

A G  
But I could see what you can see

A G  
And I hate to what you hate in me

Dmaj7

D

And how disappointed I am

B7

To find me part of no plan

D

Just a porcelain God

F#m

That shatteres when it falls

B F#m

N.C.

I shake it off and start again

„Don't lose control“ - I tell myself

Life can take many things away

A G  
Some people will try - and take it all

A G  
They'll pick off pieces and they watch you crawl

Dmaj7

D

And how disappointed I was

B7

To turn out after all

D

Just a porcelain God

F#m

That shatteres when it falls

Em

That shatteres when it falls

N.C.

Porcelain Gods

Beware false prophets - take a stand!

My fortune cookie crept up in my hand

From: [Kevin Mulhern](#)

Subject: Porcelain Gods by Paul Weller

Date: Sun, 28 Jan 1996 18:35:20 GMT

From: [Andrew Mulhern](#)

Subject: Porcelain Gods By Paul Weller

Porcelain Gods

By  
Paul Weller

Heres one from Paul's brilliant  
new album "Stanley Road"

INTRO:

N.C.

|   |                       |                       |
|---|-----------------------|-----------------------|
| E | -----                 | -----                 |
| B | -----                 | -----                 |
| G | -----0-----           | -----                 |
| D | -----0-----2--        | -----0-----2h4--      |
| A | -----2/4-----2/4----- | -----2/4-----2h4----- |
| E | --0-----              | --0-----              |

|   |                |                   |
|---|----------------|-------------------|
| E | -----          | -----             |
| B | -----          | -----             |
| G | -----0-----    | -----             |
| D | -----0-----2-- | -----0-----       |
| A | -----2/4-----  | -----2/4-----4~~~ |
| E | --0-----       | --0-----          |

This is used all through the song, there are a few changes during the song but if you listen to it you'll soon get them :)

VERSE 1:

[Play with intro tab]

Beware false prophets, Take a stand

Porcelain Gods

My fortune cookie, Craked up in my hand  
More advice to fill up my head

E|-----|  
B|-----2---|  
G|--5-4-2-0--2---|  
D|-----2---|  
A|-----0---|  
E|-----|

[A]More empty words from the living [G]dead  
[A]Who seek to explain what can really be [G]said  
How [Dmaj7]diappointed I was to [Bm]turn out after all  
Just a [D]Porcelain God thet [F#m]shatters when it falls

VERSE 2:

Too much will kill you, Too little ain't enough  
You shout my name but, I call your bluff

Most who see me, See me not for real  
We fake and fall, Play games 'til dawn

E|-----|  
B|-----2---|  
G|--5-4-2-0--2---|  
D|-----2---|  
A|-----0---|  
E|-----|

[A]But I can see what you can [G]see  
[A]And I hate too what you hate in [G]me  
How [Dmaj7]disappointed I am to find me [Bm]part of no plan  
Just a [D]Porcelain God that [F#m]shatters when it falls  
Yeah, when it falls

SOLO:

VERSE 3:

I shake it off, And start again  
Don't loose control, I Tell myself  
Life can take many Things away

E|-----|  
B|-----2---|  
G|--5-4-2-0--2---|  
D|-----2---|  
A|-----0---|



# I Walk On Gilded Splinters

Paul Weller

"I Walk On Gilded Splinters" by Paul Weller from STANLEY ROAD.

T+M: Dr John Creaux

Transcription by [Matt Gilroy](#)

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

Intro riff. (Riff A)

|          |           |           |                 |          |
|----------|-----------|-----------|-----------------|----------|
| -0-0-0-- | --0-0-0-- | -----     | -----           | --0----- |
| -3-2-3-- | --2-0-2-- | --0-0-0-- | --0-0-----      | --0----- |
| -----    | -----     | --4-2-4-- | --2-0-0--0--    | --1----- |
| -----    | -----     | -----     | -----4--4/5\4-- | --2----- |
| -----    | -----     | -----     | -----           | --2----- |
| -----    | -----     | -----     | -----           | --0----- |

During the verse play an E at various parts. I use both the open E and the E5 at the 7-9th frets.

For the chorus try this E7 chord

e 0  
 B 8  
 G 7  
 D 6  
 A 7  
 E 0

Chorus

[E7](#) [G](#)  
 Kon Kon the kiddy kon kon walk on gilded splinters

This song is fairly awkward. Be fairly free form and improvise.

---

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# You Do Something To Me

Paul Weller

"You Do Something To Me" by Paul Weller from STANLEY ROAD

W+M: Weller

Chords by [Christian Korbanka](#)

Solo transcription by [Ian Duckling](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

Add a touch of overdrive and reverb

```
e-----
b----(17)b15--12h15-----
g-----14\-----12-----14b15b14--12-----12---
d-----12-12-12-12/14----(14)-----14-12/14-----
a-----
e-----
```

```
e-----12----17-15-17-15-17b18b17-----
b-----15-12-15-----
g--14b1514-14b15b14h12-----12-14-----
d-----14-----
a-----
e-----
```

```
e---17b18b17--15-17-15-----
b-----17-15-17-----12-15-12-15-15b17b15-----12b13b12-----
g-----14-----14-12~~~
d-----
a-----
e-----
```

^hard to hear  
this last bit

```
Em           D           Am7    Bm7           Em
You do something to me - something deep inside
Em           D      Am7      Bm7           Em
I'm hanging on the wire - for a love I'll never find
Em           D      Am7      Bm7           Em
You do something wonderful - the chase it all away
Em           D      Am7      Bm7           Em
Mixing my emotions - that throws me back again
```

```
           C7/G Am7           D11           Em
Hanging on the wire, I'm waiting for the change
```



You Do Something To Me

Here's a little fill I play after the D chord

(F1)

h p  
-2-3-2-  
-3-----  
-2-----  
-0-----  
-----  
-----

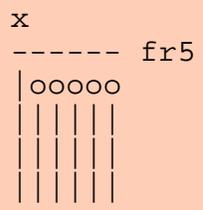
D F1 Am7 Bm7 Em  
 You do something to me - something deep inside  
  
 D F1 Am7 Bm7 Em  
 Im hanging on the wire - for a love Ill never find  
  
 D F1 Am7 Bm7 Em  
 You do something wonderful - then chase it all away  
  
 D F1 Am7 Bm7 Em  
 Mixing my emotions - that throws me back again  
  
 C7 Am Bm Em  
 Hanging on the wire, Im waiting for the change  
  
 C7 G A7  
 Im dancing through the fire, just to catch a flame  
  
 C Em  
 an feel real again

Hanging on the wire, Im waiting for the change  
 Im dancing through the fire, just to catch a flame - an feel real again  
 You do something to me - somewhere deep inside  
 Im hoping to get close to - a peace I cannot find  
 Dancing through the fire -yeah - just to catch a flame  
 Just to get close to, just close enough - to tell you that...  
 You do something to me - something deep inside

---

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# D11



# Woodcutter's Son

Paul Weller

"Woodcutter's Son" by Paul Weller

W+M: Weller

Chords by [Christian Korbanka](#)

Tabs by [Matt Gilroy](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

Note - 3/0 Means bend 3rd fret then release and pull off to open string.

```
Intro *
-----
-----6--6--6--
--2-x-2-x-2-x-2-----2-x-2-x-2-x--5--5--5--
--2-x-2-x-2-x-2-----2-x-2-x-2-x--4--4--4-- Repeat upto * mark.
--0-x-0-x-0-x-0-3/0---0-x-0-x-0-x--5--5--5--
-----3-----
*

```

[A](#) [D9](#)  
A [D7](#) A D7  
A D7 A D7

A [A7](#)  
Sugartown - yeah - has turned so sour  
A7  
It's people angry in their sleep  
A7  
There's more small town paranoia  
A7  
Sweeping down it's evil sheets

[C7](#)  
You better give me a chance  
[G7](#)  
I'll cut you down with a glance  
[Bb](#) [F](#)  
Yeh, with my small axe - so help me  
C7  
And tho' I'm the only one  
[Gm](#)

Woodcutter's Son

And tho' weak I'm strong

Bb

And if it comes to the crunch

F

C

G

A

Then I'm the woodcutter's son

A

You can tell it's witching hour

A7

You can feel the spirit rise

A7

When the room goes very quiet

A7

And there's hatred in their eyes

C7

You better give me a chance

G7

I'll cut you down with a glance

Bb

F

Yeh, with my small axe - so help me

C7

And tho' I'm the only one

Gm

And tho' weak I'm strong

Bb

And if it comes to the crunch

F

C

G

A

Then I'm the woodcutter's son

[spoken]

And I'm cutting down the wood

For the good of everyone

[no chords]

There's a silence when I enter

And a murmur when I leave

A

I can see their jealous faces

A

I can feel the ice they breathe

C7

You better give me a chance

G7

I'll cut you down with a glance

Bb

F

Yeh, with my small axe - so help me

C7

And tho' I'm the only one

Gm

Woodcutter's Son

And tho' weak I'm strong

Bb

And if it comes to the crunch

F

C

G

A

Then I'm the woodcutter's son

---

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# Stanley Road

Paul Weller

---

"Stanley Road" by Paul Weller from STANLEY ROAD

T+M: Weller

Transcription by [Matt Gilroy](#)

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

## Chords Used

[Am7](#) [Bbm7](#) [Bbm](#) [C](#) [Cm](#) [C9](#) [C/G](#) [D](#) [D9](#) [Db9](#) [Eb/Bb](#) [F#m7](#) [Gm](#) [Gm7](#)

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 1 | 1 | 0 | 3 | 3 | 0 | 0 | 5 | 4 | 3 | 2 | 3 | 3 |
| 2 | 2 | 2 | 1 | 4 | 3 | 1 | 2 | 5 | 4 | 4 | 2 | 3 | 3 |
| 0 | 1 | 3 | 0 | 5 | 3 | 0 | 3 | 5 | 4 | 3 | 2 | 3 | 3 |
| 2 | 3 | 3 | 2 | 5 | 2 | 2 | 0 | 4 | 3 | 5 | 2 | 5 | 3 |
| 0 | 1 | 1 | 3 | 3 | 3 | 3 | x | 5 | 4 | x | 4 | 5 | 5 |
| x | x | x | x | x | x | 3 | x | x | x | x | 2 | 3 | 3 |

## Intro rhythm (Piano)

Gm C/G | Gm C/G | Gm C/G | Gm C/G |  
 Bbm Eb/Bb | Bbm Eb/Bb | Bbm Eb/Bb | Bbm Eb/Bb |  
 Gm C/G | Gm C/G | Gm C/G | Gm |

## Verse

C

A hazy mist hung down the street the length of its mile

Cm Gm C/G Gm C/G  
 as far as my eye could see

## Rhythm A

Gm C/G Gm Gm7

C  
The sky is wide the houses tall

Cm Gm C/G (Into Rhythm A)  
or so they seem to be so they seemed to be so small

Gm Bbm7  
And it gleamed in the distance

Am7 D9 Db9 C9  
And it shone like the sun

Gm C/G Gm etc..  
Like silver and gold it went on and on it went on and on

-----

Verse 2

-----

Interlude

D Am7  
The rolling stock rolled me to sleep

D Am7  
Amber lights flashing cross the street

F#m7 Am7 C D  
and on the corner a dream to meet yeah going

Gm C/G  
on and on.....

-----

Solo

Rhythm over solo

Gm C/G | Gm C/G | Gm C/G | Gm C/G |  
Bbm Eb/Bb | Bbm Eb/Bb | Bbm Eb/Bb | Bbm Eb/Bb |  
Gm C/G | Gm C/G | Gm C/G | Gm C/G |

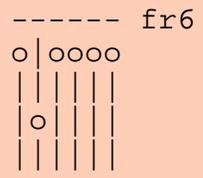
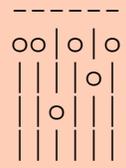
-----

Use the same Gm C/G rhythm for outro verse until end

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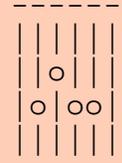
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# B<sup>b</sup>m<sup>7</sup>



# C<sup>9</sup>

x





xR



# Pink On White Walls

Paul Weller

"Pink On White Walls" by Paul Weller from STANLEY ROAD

T+M: Weller

Transcription by [Matt Gilroy](#)

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

Chords used:-

[A](#) [Am](#) [A7](#) [A/C#](#) [Bm7](#) [C](#) [C7](#) Cadd9 [Em](#) [G](#)

```

---0--0---0---x-----2---0---0-----3-----0---3--
---2--1---2---x-----3---1---1-----3-----0---3--
---2--2---0---2-----2---0---3-----0-----0---0--
---2--2---2---2-----4---2---2-----2-----2---0--
---0--0---0---4-----2---3---3-----3-----2---2--
---x--x---x---x-----x---x---x-----x-----0---3--

```

Intro

|   |    |    |   |  |
|---|----|----|---|--|
| G | A  | C7 | G |  |
| G | A7 | C7 | G |  |
| G |    |    |   |  |

V 2 \_\_\_\_\_  
 |  
 G G A7  
 The sun shone pink on white walls -

C7 G  
 And the tree's stood so tall ----

A/C# C G  
 Defiant proud and loud against the sky

Verse 1, (2 + 3 similar)

G G A7  
 There's No sign there's no plan

C7 G

Pink On White Walls

There ain't even a helping hand

Just the bitter tang -- of sweet vi-rtue

Don't waste your time

Don't hesitate

oh life is but a moment you can't wait

Go and have your fun

Go and lose your mind

But can you get back to the ones you left behind

The Sun shone.....(Return to V 2 | \_\_\_\_\_ )

Guitar solo

|   |      |    |  |
|---|------|----|--|
| G | A7   | C7 |  |
| G | A/C# | C  |  |
| G | G    |    |  |

And the sun shines pink on my wall

And the trees stand so tall

I'm empty now but funny how

Defiant proud and loud against the sky

| G | A7 | C7 G..... end.

Lyrics

Verse 2

Yeah when it comes it comes quick  
An when youre least expecting it  
But the tops the bottom  
An the bottom is all you got

Verse 3

When it comes it comes quick  
When your least expecting it  
But the tops the bottom  
The bottoms all you got

---

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# Whirlpool's End

Paul Weller

"Whirlpools End" by Paul Weller from STANLEY ROAD

W+M: Paul Weller

Transcription by [Matt Gilroy](#)

Improvement by [Christian Korbanka](#)

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

Intro:

[A](#) [Cmaj7add13](#) [G](#) [Fmaj7](#)

[A](#) [Cmaj7add13](#)  
 The sun came out and hung above  
[G](#) [Fmaj7](#) [A](#)  
 Over our heads but far enough to see  
[Cmaj7add13](#)  
 A bomb exploding in another town  
[G](#) [Fmaj7](#)  
 Children choking on a poison cloud  
[A](#) [Cmaj7add13](#)  
 While on the streets where lovers once walked  
[G](#) [Fmaj7](#)  
 Side by side in idle talk  
[A](#) [Cmaj7add13](#)  
 Bullets fall like unholy rain  
[G](#) [Fmaj7](#)  
 People change as the panic sets in  
[A](#) [Cmaj7add13](#)  
 A frightened baby by her dead mothers side  
[G](#) [Fmaj7](#) [Em](#)  
 In a brutal world where theres nowhere to run hide or cry  
[Fmaj7](#)  
 Now nothing feels the same way  
[C](#)  
 Feel like I'm changing again  
[D](#)  
 Upon a street with no name  
[Fmaj7](#)  
 Its hard to find me again

[Repeat where necessary]

[Use the following for the `sha la la' parts]

| A | Cmaj7 | G | Fmaj7 |

-----

Here is another suggestion for playing the main chords:  
by [Nick Harris](#)

Although I am no expert,  
I think I'm right, as it took me a lot of time pausing the video to see  
how it is done. This is what I think is correct...

| A      | Fmaj7   | G       | Fmaj7   |
|--------|---------|---------|---------|
| --5--- | ---5--- | ---3--- | ---0--- |
| --5--- | ---5--- | ---3--- | ---1--- |
| --6--- | ---5--- | ---4--- | ---2--- |
| --7--- | ---7--- | ---5--- | ---3--- |
| --7--- | ---8--- | ---5--- | ---3--- |
| --5--- | ---8--- | ---3--- | ---x--- |

-----

Here's another version by [Luc Gravely](#)

Wirpool's End  
Paul Weller

Chords:

|       |                               |
|-------|-------------------------------|
| A     | [577655]                      |
| C6    | [335555] or correct name C6/G |
| G     | [355433]                      |
| Fmaj7 | [xx3210] or Fmaj7/C [x33210]  |
| A5    | [577xxx]                      |
| D     | [xx0232]                      |
| Em    | [022000]                      |
| Fadd9 | [xx3213]                      |
| C     | [x32010]                      |

Using the chords above makes the song sound typically.  
The links to the chord chart may offer other ways to play the chords

A [C6](#) G Fmaj7  
A C6 G Fmaj7

A C6  
The Sun came out and hung above  
G Fmaj7 A5  
Over our heads but far enough to see

Whirlpool's End

A C6  
 A bomb exploding in another town  
 G Fmaj7  
 Children choking on a poison cloud  
 A C6  
 While on the streets where lovers once walked  
 G Fmaj7  
 Side by side in idle talk  
 A C6  
 Bullets fall like unholy rain  
 G Fmaj7  
 People change as the panic sets in  
 A C6  
 A frightened baby by her dead mothers side  
 G Fmaj7  
 In a brutal world where theres nowhere

to run hide or cry  
 Em  
 e-----0-----  
 B-----0-----  
 G-----0-----  
 D--2-----0--2-----  
 A--2--0--2-----2-----  
 E-0-----

Bridge:

Fmaj7 Fadd9 Fmaj7  
 Now nothing feels the same way  
 C  
 Feel like I'm changing again  
 D  
 Upon a street with no name  
 Fmaj7  
 Its hard to find me again

A C6 G Fmaj7

A C6 G Fmaj7

Chorus:

A C6 G Fmaj7  
 La la la Sha la la la la la Sha la la la  
 A C6 G Fmaj7  
 La la la Sha la la la la la Sha la la la  
 A C6  
 I ran as fast as my feet could fly  
 G Famj7  
 Down country lanes where I took my time  
 A C6  
 Time like a hound snapping at my heels  
 G Fmaj7

Whirlpool's End

I got past thinking so I could feel  
A C6  
Feels like a film playing in my head  
G Fmaj7  
And I kept rolling down green Surrey hills

Em

In Spring

e-----0-----  
B-----0-----  
G-----0-----  
D--2-----0--2-----  
A--2--0--2-----2-----  
E-0-----

Bridge:

Fmaj7  
Now I don't feel the same way

C

Feels like I'm changing again

D

Upon a street with no name

Fmaj7

It's hard to find me again

Chorus:

A C6 G Fmaj7  
La la la Sha la la la la la la Sha la la la  
A C6 G Fmaj7  
La la la Sha la la la la la la Sha la la la

Verse:

A C6  
The sun came out & hung above  
G Fmaj7 A  
over our heads but far enough to see  
C6 G Fmaj7  
hung above over our heads but far enough to see

Solo/Jam Outro:

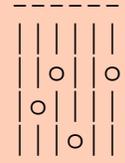


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# Cmaj<sup>7</sup>add<sup>13</sup>

x



# Wings Of Speed

Paul Weller

"Wings of Speed" by Paul Weller from STANLEY ROAD

W+M: Weller

Transcription by [Matt Gilroy](#)

Improvement by [Christian Korbanka](#)

#-----PLEASE NOTE-----#  
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 #-----##

Intro

|     |      |     |           |
|-----|------|-----|-----------|
| C   | F Em | C   |           |
| E7  | Am   | Bb7 |           |
| Dm7 | G11  | C   | Fmaj7 G11 |

C F C/E C  
 Fly on wings of speed  
 E7 Am  
 That will bring you home to me  
 Bb7 F  
 I'll never be free  
 Bb7 Dm7  
 From the darkness I see  
 G11 C Fmaj7 G11  
 As I wait for your smile

C F C/E C  
 Though my hands are tired  
 E7 Am  
 My feet are bound by fate  
 Bb7 F  
 With clay at the base  
 Bb7 Dm7  
 As I sit and wait  
 G11 C Fmaj7 G11  
 What visions I see

F G11  
 into Choir

|    |      |     |  |
|----|------|-----|--|
| C  | F Em | C   |  |
| E7 | Am   | Bb7 |  |

Wings Of Speed

| F | Bb7 | F |  
| G | C | Fmaj7 G |

C F C/E C  
In dreams she floats on a stream

E7 Am  
With Jesus at the helm

D Am  
The water reeds that beg

Bb7 Dm7  
Her boat along the way

G11 C  
As she comes to me

[Eb](#)  
Now as the light is falling

[Db](#) [Ab](#)  
One candle left to light the way A -----  
E -5---3-2-1--

E A  
Sailing home to morning she comes  
A7 F  
To me calling, brighten up my darkest day

Bb7 Dm7 G11 C  
And the world fades away with her smile

Fmaj7 G11 C  
yeah, oh yeah

Fmaj7 G11 C Fmaj G11 C Fmaj7 G11  
I'll wait for your smile, yeah, yeah, yeah

[Follow similar, | C | Fmaj7 G11 |, pattern to the end]

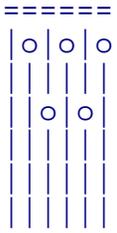
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xR



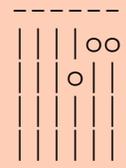
R

====fr6



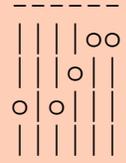
# Dm7

x



# G11

x





R



xx



# Brushed

Paul Weller

---

Paul Weller: "Brushed" from HEAVY SOUL

T+M: Weller/White/Nelson

Transcription by [Alfie](#)

Corrections by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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#-----##

[B5](#)

It's in a (B5)stroke of a brush

It's in the wave of a hand

And a ([A5](#))view so bright

It ([E](#))turns the world

And (B5)makes all right

Yet ([Asus4](#))seems to say

(E)Come what may

You will (B5)be what you will

With a ([E5/A](#))brush stroke of fate

You will ([D5/E](#))have to think again

If you (B5)touch by it all

Lucky to be brushed by it all -

Than (E5/A)walk a crooked mile

In a (D5/E)worn out smile

That you ([A7sus2](#))found on the ground

Somebody ([Dsus2/E](#))else threw it down

Looks like that you're the (B5)next bessed in town

It's in a (B5)verse that you read

It's in the tune in your head

That (A5)makes all light

(E)Turns your world

I(B5)lluminates life

And (Asus4)makes you see

(E)All the love within

Is still (B5)yet to come out

Like the (E5/A)word - as a bang!

You(D5/E)have to think again

Brushed

And get (B5)touched by it all

Than (E5/A)walk in single file

In a (D5/E)worn out smile

That you (A7sus2)found on the ground

Somebody (Dsus2/E)else threw it down

Looks like you're the (B5)next blessed in town

---

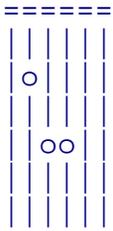
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xR xxx



xR x



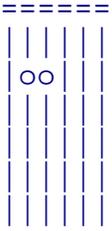


xR xx





R x



x x

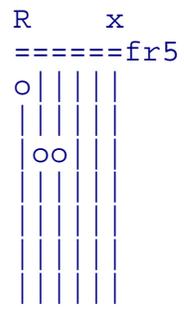




xxR x



# A<sup>7</sup>sus<sup>2</sup>



# Driving Nowhere

Paul Weller

"Driving Nowhere" by Paul Weller from HEAVY SOUL

T+M: Weller

Transcription by [Gavin Long](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#-----##
```

Intro

```
G          C
G          C
G          C
G
```

```
[G]Driving [Am] nowhere[D] - going[G] no place
I'm just [Am]drifting -[D] I've[G] got low faith
[Am]I'm just waiting [C]for a tide[D]
[C] [B]To take me[F] nowhere - along for a [G] ride
```

same as first verse

```
Pleasure sifting - can you keep it
And as I'm drifting - it's hard to feel it
I feel I'm floating in a time
Driving nowhere - along for a ride
```

```
[F]I've nowhere to[C] be - [F]only leave[C] some miles[G] behind
[F]And within me I[C] see,[F] there's places[C] I've yet to [D] find
```

```
Driving nowhere - going no place
I get restless - I'm still curious
And I'm just waiting for a tide
To take me nowhere - along for a ride
I'm driving nowhere
```

The chord changes might not be in the right postions compared to the lyrics but it's basically how the song goes, you may need to tidy it up a little to fit your format, but I thought I'd post it to you anyway.



Driving Nowhere

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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# I Should Have Been There To Inspire You

Paul Weller

---

Paul Weller: "I Should Have Been There To Inspire You" from HEAVY SOUL

T+M: Paul Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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#-----##

G

          C/E    D        G  
Nothing I'd say or I could do  
                  C        D        G  
Could move the mountains from your view  
          C/E    D        G  
Nothing I see or I could show  
                  C        D        G  
There's only darkness now I know

                  C          C/B    G  
I should have been there to inspire you  
                  C          D        G  
Not paint your world a cold, cold blue  
                  C          C/B    G  
I should have been there to inspire you  
                  C          D        G  
I could have told you truthful too  
          G/F  
That I believed in you  
          C          D        G  
Told you truthful too

                  Em          Am  
I could have been there within your reach  
          Em                  Am        G  
This is not self pity of which I speak  
          C/E          D          G  
I never took time to see how you'd grown  
                  C          D        G  
I never took the care it takes to know  
          C/E          D          G  
Never took the time to see what you'd found  
                  C          D        G  
But always had the time to bring you down

I Should Have Been There To Inspire You

                  C          C/B    G  
I should have been there to inspire you  
                  C          D          G  
Not paint your world a cold, cold blue  
                  C          C/B    G  
I should have been there to inspire you  
                  C          D          G  
I could have told you truthful too  
                  G/F  
That I believed in you  
                  C          D          G  
Told you truthful too

Em  Am  
Em  Am  G

                  C/E    D          G  
More than all this I do not know  
                  C          D          G  
Only that love is here to show  
                  C/E          D          G  
Someone a world, to be themselves  
                  C          D          G  
A place to fall when all else fails

                  C/E          D          G  
And friends harsh words cut deep and sore  
                  C          D          G  
But believe me mine will hurt me more  
                  C/E          D          G  
In those moments before I sleep  
                  C          D          G  
When I am truly alone to see

                  C          C/B    G  
I should have been there to inspire you  
                  C          D          G  
Not paint your world a cold, cold blue  
                  C          C/B    G  
I should have been there to inspire you  
                  C          D          G  
I could have told you truthful too  
                  C          C/B    G  
I should have been there to inspire you  
                  C          D          G  
Not paint your world a cold, cold blue  
                  C          C/B    G  
I should have been there to inspire you  
                  C          D          G  
I could have told you truthful too  
                  G/F

I Should Have Been There To Inspire You

That I believed in you

C                    D                    G

Told you truthful too

G/F

That I believed in you

C                    D                    G

Told you truthful too

---

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# Friday Street

Paul Weller

Paul Weller: "Friday Street" from HEAVY SOUL

T+M: Paul Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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 #-----##

Em D  
 Minds alive! On Friday Street  
 Em D  
 Summerflies around my feet  
 Cmaj7  
 And wee still stars  
 D Dsus4 D  
 Are in my eyes  
 G C G C G C G C  
 And mine's alive on Friday Street

Em D  
 A pulse goes on, on Friday Street  
 Em D  
 Time seems longer against its beat  
 Cmaj7  
 And it's easy to remember  
 D Dsus4 D  
 And it's hard to forget  
 G C G C  
 That mine's alive on Friday Street  
 G C G C G C  
 Yeh! Mine's still alive on Friday Street

D  
 And I see myself  
 Em  
 And it seems so clear  
 D  
 I can walk through the world  
 Cmaj7  
 Like I'm not really here  
 D Dsus4 D  
 And I really don't care  
 G C G C G C G C  
 'Cause mine's still alive on Friday Street

Em D

Friday Street

Lives alive on Friday Street

Em D

You start to shine in a brand new heat

Cmaj7

And the world is clear

D Dsus4 D

Like you're not really here

Em

And I see myself

D Dsus4 D

And I'm really not scared

G C G C

'Cause mine's still alive on Friday Street

G C G C

Yeh! Mine's still alive on Friday Street

C G C

It's like plugging back in on Friday Street

C G C G

May it always come alive! on Friday Street



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# Science

Paul Weller

---

"Science" by Paul Weller from HEAVY SOUL.

T+M: Weller

Transcription by [Neal Fishman](#)

#-----PLEASE NOTE-----#  
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 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

|   | E9 | Fmaj7/A | C/G | Baug | Em7 | A | B7 |
|---|----|---------|-----|------|-----|---|----|
| E | 7  | o       | o   | 3    | o   | o | 2  |
| B | 7  | 1       | 1   | o    | 3   | 2 | o  |
| G | 7  | 2       | o   | o    | o   | 2 | 2  |
| D | 6  | 3       | 2   | 1    | 2   | 2 | 1  |
| A | 7  | o       | 3   | 2    | 2   | o | 2  |
| E | x  | x       | 3   | x    | o   | x | x  |

Verse 1

E9  
 I have my thoughts to position

But do I know how to act?

I have no silent ambitions

But does that make me a man?

Fmaj7/A C/G

Until I learn all I can

Fmaj7/A

And mean all I understand

C/G

As a way of giving

Verse 2

E9  
 I'm a piece of the earth

I take no offense

I can be who I am

I have no pretence

Fmaj7/A C/G

Only to what you can be

Fmaj7/A

If you want to be  
C/G  
It's a way of living

Chorus 1

Baug Em7 A  
I've got a pen in my pocket, does that make me a writer?  
Em7 A  
Standing on the mountain doesn't make me no higher  
Em7 A  
Putting on gloves don't make you a fighter  
Em7 B7  
And all the study in the world doesn't make it science

Verse 3

E9  
So grab a piece in the air  
Try and make it sing

Try and be who you can

It's the real, real thing  
Fmaj7/A C/G  
I'm into what you can be  
Fmaj7/A  
If you want to be  
C/G  
As a way of living

Chorus 2

Baug Em7 A  
I've got a pick in my pocket, does that make me a player?  
Em7 A  
Words can't do what action does louder  
Em7 A  
Putting on gloves don't make me a fighter  
Em7 B7  
And all the study in the world doesn't make it science

Chorus 1

Baug Em7 A  
I've got a pen in my pocket, does that make me a writer?  
Em7 A  
Standing on the mountain doesn't make me no higher  
Em7 A  
Putting on gloves don't make you a fighter

Science

Em7

B7

And all the study in the world doesn't make it science

Chorus 2

Baug Em7 A  
I've got a pick in my pocket, does that make me a player?

Em7 A  
Words can't do what action does louder

Em7 A  
Putting on gloves don't make me a fighter

Em7 B7  
And all the study in the world doesn't make it science



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# Golden Sands

Paul Weller

---

"Golden Sands" by Paul Weller from HEAVY SOUL

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##

[C](#)

Try, try if you can

[F7](#)

Try and get your back up

[Fm7](#)

[Ab7](#) [G7](#)

And off the golden sands

[C](#)

Try to get somewhere

That you've never been

[F7](#)

As you sit up upon the green grass

[Fm7](#)

[Ab7](#)

There's still so much to see.

[Am7](#)

[Bb7](#)

[C](#)

And find yourself waiting just to try, try, try

[C](#)

Just what you want is just what you'll get

[F7](#)

As you fall upon the real path

[Fm7](#)

Or take the safer bet

[C](#)

And you can give me ev'rything

Still none comes to you

[F7](#)

you can hang life 'round your neck y'all

[Fm7](#)

[Ab7](#)

I may hang there, too

[Am7](#)

[Bb7](#)

[C](#)

And find myself waiting just to try, try, try

[Ab7](#)

[Am7](#)

[Bb7](#)

[C](#)

Golden Sands

To find myself waiting just to fly, fly, fly

[C7](#) [B7](#)

C7 B7

C7 B7

C7

F7 Fm7 Ab7 G7

C

Try, try if you can

F7

Try and get your back up

Fm7

And off the golden sands

C

Just don't remember

If only for you

F7

you can hang life 'round your neck y'all

Fm7

Ab7

You can be there, too

Am7

Bb7

C

And find myself waiting just to try, try, try

---

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# Ab<sup>7</sup>

xx



R

====fr4



# Mermaids

Paul Weller

---

Paul Weller: "Mermaids" from HEAVY SOUL

T+M: Paul Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##

C          D5  
She's in my head  
          G          Gsus4  G  
She's in my mind  
                  B7          E5  
And I'm all she says  
Em7      Am      Am7/G  
Yes she knows me well  
D/F#          G  Gsus4  G  
As well as you can

          C          D5  
She's on my side  
          G          Gsus4  G  
I often hide  
          B7          E5  
In her magic hair  
Em7          Am      Am7/G  
And there I learn again  
D/F#          G  Gsus4  G  
The joy of life

                  B7  
The wonder of it all  
D5          Am  G  
And this I feel  
Am7/G                  B7  
- that through her I learn  
D5          C5  
Another way to be

D5          C5  
Sha la la la la  
D5          G  Gsus4  G

Mermaids

Sha la la la la

D5 C5

Sha la la la la

D5 G Gsus4 G

Sha la la la la

B5

Am7

You take my breath, I feel consumed

F7 D/F# C5 G

Take it all - I want to know

B7 Em Am Am7/G

What lies behind - your smiles and shells

D/F# G Gsus4 G

Wish I knew you well

C D5

Come in my head

G Gsus4 G

Come in my mind

B7 E5

You can only love

Em7 Am Am7/G

When you open up

D/F# G Gsus4 G

To be yourself

D5 C5

Sha la la la la

D5 G Gsus4 G

Sha la la la la

D5 C5

Sha la la la la

D5 G Gsus4 G

Sha la la la la

[repeat and fade]

Suggestion by [Danny](#)

I dont know about the changes to mermaids. this is what i play on the "she's in my mind" line:

G C-Cadd9-C G

shes in my mind

G bieng 32003

c bieng x32010

and cadd9 bineg x32030

i throw my pinky down on that third fret of the B string, and that always sounded right to me. i dunno, just a suggestion.

---

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Rx



R





xRx



# Hung Up

Paul Weller

"Hung Up" by Paul Weller from LIVE WOOD

T+M: Weller

Transcription by [Harlan L. Thompson](#)

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
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 #-----##  
 Suggestions and corrections are always welcome

C Bb Am F  
 C Bb Am F  
 Hidden in the back seat of my head  
 C Bb Am F G  
 Some place I can't remember where  
 Am G F  
 I found it just by coincidence  
 C G F Bb C Bb Am F C Bb Am F G  
 And now I'm all hung up again

C Bb Am F  
 Just like a soldier from my past  
 C Bb Am F G  
 Who won't be told it's over yet  
 Am G F  
 Refusing to lay down his gun  
 C G F C G  
 He'll keep on fighting till his war is won  
 F  
 He's gotta hurt someone  
 C G F Bb C Bb Am F  
 Yeah, he'll keep on fighting till his war is won  
 C G F C G

BRIDGE:

Ab Eb  
 Waiting for the moment  
 Bb  
 Keep on looking for a sign  
 Ab Eb  
 Extraordinary  
 G  
 Trying to cease the war inside (come on and fly)

SOLO (over C Bb Am F C Bb Am F)

## Hung Up

C                    Bb                    Am    F  
Hidden in the back seat of my head  
C                    Bb                    Am    F    G  
Some place I can't remember where  
Am                    G                    F  
I found it just by coincidence  
C    G                F                Bb    C    Bb    Am    F  
And now I'm all hung up again  
C    G                F                Bb    C    Bb    Am    F  
And now I'm all hung up again  
C    G    F    Bb    C

(from Wild Wood, 1994. Get this album if you dont have it  
already!)

-----

Here is another version

From: [James Marshall Boswell](#)

Opening chords: C B-flat7 Am F

C                    B-flat7                    Am    F  
Hidden in the backseat of my head  
C                    B-flat7                    Am    F    G  
Someplace I can't remember where  
Am                    G                    F                    B-flat7  
I found it just by coincidence  
C G                F                B-flat7    C    Bflat7    Am F    repeat  
Now I'm all hung up again

[Second verse is exactly the same, except for the last line, which goes:]

C    G                F                    C                G    Gsus  
He'll keep on fighting till his war is won  
G                    F  
He's gotta hurt someone  
C    G                F                    B-flat7    C    B-flat    Am    F  
He'll keep on fighting till his war is won

[Bridge]

C    G    F    C    G

A-flat  
Waiting for the moment  
E-flat                    B-flat  
Keep on looking for a sign  
A-flat  
It's extraordinary  
E-flat                    D                    G

## Hung Up

Trying to keep the war inside (inside)

[Then you do the intro again during the solo, repeat the last verse, and take it home]

Good luck with it!

---

### COMMENTS ON THE TRANSCRIPTIOINS

---

Comment on both versions:

The Second chord in the intro to "Hung up" as printed in your lists is written in Version one as Bb and in Version two as Bb7. Unfortunately both are wrong. The correct chord is played by barring the three highest strings and striking the open D at the same time. This will produce the notes (from lowest to highest) D Ab C and F - in other words a Dmin7b5. It appears Paul has been exploring his Jazz repertoire again !!

From: [Chris](#)

---

Another comment on both versions:

Just to add some more confusion to the B-chord controversy: the Bb chord throughout the song is actually:

E A D G B E  
x 1 0 1 1 1

I can't remember the name for it.

Also, there are 2 different F-chords: the second (played during the "I found it just by coincidence" part) is a regular F barre chord, but the first F-chord (played over the "Hidden in the back seat of my head" part) is:

E A D G B E  
x x 3 2 1 0

which I think is Fmaj7.

Hope this clears things up!

From: [Simon Jolly](#)

---

comment on the second version:

Hung Up

These chords are almost right except the second chord of the intro and verses is:

String: 1 2 3 4 5 6  
Fret: 1 1 1 0 0 0

There yu go. This chord is very distinctive and I'm not sure what it's called but I'm pretty sure it's not Bflat7. I could be wrong though. Have fun.

From: [BRT](#)

-----  
yet another version by [Luc](#)  
including tabs!!!

Hung Up  
Paul Weller

C [x32010]  
Dm7b5 [xx0111]  
Fmaj7 [xx3210]  
F [133211]  
G [355433]  
Am [x02210]  
A5 [577xxx] Electric Guitar  
G5 [355xxx] "  
F5 [133xxx] "  
Ab [466544]  
Eb [x68886]  
Bb [688766]  
Dm [557765]

C Dm7b5 Am Fmaj7

C Dm7b5 Am Fmaj7  
Hidden in the back seat of my head  
C Dm7b5 Am F G  
Some place I can't remember where  
Am G Fmaj7  
I found it just by coincidence  
C G F Dm7b5 C  
And now I'm all hung up again

C Dm7b5 Am Fmaj7 C Dm7b5 Am F G

C Dm7b5 Am Fmaj7  
Just like a soldier from my past  
C Dm7b5 Am F G  
Who won't be told it's over yet



Hung Up

```

B--15b17r15---13-h15-----8-----
G-----v14v---7-b9----7--5-----
D-----
A-----
E-----

```

Fmaj7

C

Just Like a

```

e-----8-h10---10-/12-----
B-----8-h10-----
G--5-h7--7-h9-----
D-----
A-----
E-----

```

Dm7b5

Am

Fmaj7

Soldier from my past

```

e--(fading guitar)-----15b17r15--12-----
B----- (fade out)-15b17--
G-----
D-----
A-----
E-----

```

```

C           Dm7b5           Am   F   G
Some place I can't remember where
Am           G           Fmaj7
I found it just by coincidence
C   G       F           Dm7b5  C
And now I'm all hung up again
C   G       F           Dm7b5  C   Dm7b5  Am   F
And now I'm all hung up again
C   G       F           Dm7b5  C   Dm7b5  Am   F
And now I'm all hung up again

```

C G F Dm7b5 C

And no Bb9 [x10111] chords that were mentioned I think in past tabed versions are in this song. That was a common mistake to look to the Bb, but the rythm guitar never plays a Bb. The bass line plays a Bb over the Dm7b5 chord, and the lead guitar sometimes plays a Bb.



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1998-03-08

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LIVE! HOME & ABROAD

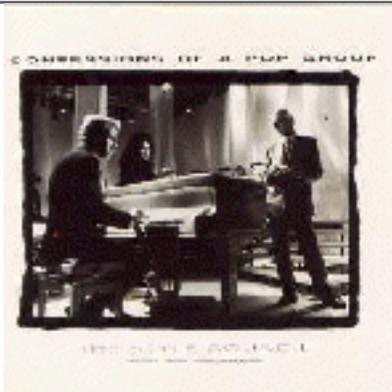
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[Walls Come Tumbling Down](#)  
Internationalists



THE COST OF LOVING

It Didn't Matter  
Right To Go  
Heavens Above  
Fairy Tales  
*Angel*  
Walking The Night  
[Waiting](#)  
[The Cost Of Loving](#)  
[A Woman's Song](#)



CONFESSIONS OF A POP GROUP

It's A Very Deep Sea  
The Story Of Someones Shoe  
Changing Of The Guard  
The Little Boy In A Castle  
The Gardener Of Eden  
Life At A Top Peoples Health Farm  
Why I Went Missing  
How She Threw It All Away  
Iwasadoledadstoyboy  
[Confessions 1, 2 & 3](#)  
Confessions Of A Pop Group



THE SINGULAR ADVENTURES OF THE STYLE COUNCIL -  
GREATEST HITS VOL. 1

[You're The Best Thing](#)  
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Long Hot Summer (89 Mix)  
The Lodgers (Version)  
[Walls Come Tumbling Down](#)  
[Shout To The Top](#)  
Wanted  
It Didn't Matter  
[Speak Like A Child](#)  
A Solid Bond In Your Heart  
Life At A Top Peoples Health  
Farm  
Promised Land



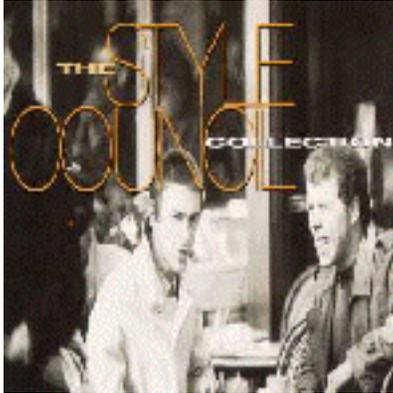
HEADTART FOR HAPPINESS

Long Hot Summer (89 mix)  
Why I Went Missing  
*Angel*  
[Waiting](#)  
*Move On Up (live)*  
[Spring, Summer, Autumn](#)  
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Come To Milton Keynes  
Wanted  
Heavens Above  
Everybody's On The Run (Version One)  
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Francoise  
[It Just Came To Pieces In My Hands](#)  
Mr. Cool's Dream  
[Headstart For Happiness](#) (version)



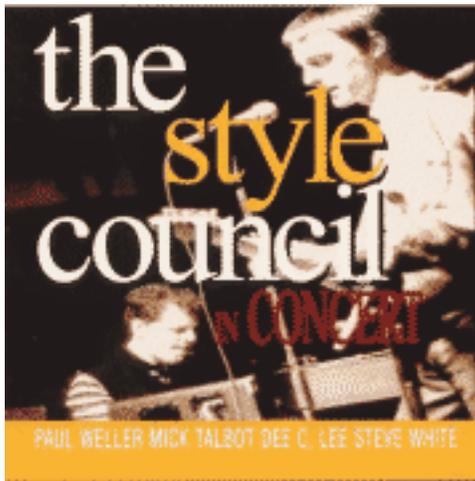
HERE'S SOME THAT GOT AWAY

*Love Pains*  
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My Very Good Friend  
April's Fool  
[In Love For The First Time](#)  
[Big Boss Groove](#)  
*Mick's Company*  
[Bloodsports](#)  
*Who Will Buy*  
I Ain't Goin' Under  
I Am Leaving



COLLECTION

[A Stone's Throw Away](#)  
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[Headstart For Happiness](#)  
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[The Cost Of Loving](#)  
Changing Of The Guard  
Why I Went Missing  
It's A Very Deep Sea



IN CONCERT

*Meeting (Over) Up Yonder*  
*Up For Grabs*  
[Long Hot Summer](#)  
*One Nation Under A Groove*  
*Le Depart*  
[Spring, Summer, Autumn](#)  
*Hanging On To A Memory*  
[It Just Came To Pieces In My Hands](#)  
[Here Is One That Got Away](#)  
[My Ever Changing Moods](#)  
[A Man Of Great Promise](#)  
[Boy Who Cried Wolf](#)  
[A Stone's Throw Away](#)  
[Speak Like A Child](#)  
*Mick's Up*  
Money-Go-Round/Soul Deep/[Strength Of Your Nature](#)  
*Move On Up*  
[Down In The Seine](#)  
It's A Very Deep Sea  
Heavens Above

## THE COMPLETE ADVENTURES OF THE STYLE COUNCIL

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## DISC THREE:

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## DISC FOUR:

Wanted Of Waiter There's Some Soup In My Flies / [The Cost Of Loving](#) (12" Version) / Life At A Top Peoples Health Farm (Um & Argh Mix) / [Sweet Loving Ways](#) / It's A Very Deep Sea / The Story Of Someones Shoe / Changing Of The Guard / The Little Boy In A Castle/A Dove Flew Down From The Elephant / The Gardener Of Eden A Three Piece Suite / A In The Beginning / B The

Gardener Of Eden / C Mourning The  
Passing Of Time / Why I Went Missing /  
How She Threw It All Away /  
Iwasadoledadstoyboy / [Confessions 1, 2 & 3](#)  
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The First Time](#) / I Do Like To Be B-Sionde  
The A-Side - The Mixed Companions

DISC FIVE:

Promised Land (Longer Version) / Can You  
Still Love Me? / Long Hot Summer (89 Mix) /  
Everybody's On The Run (Version One) /  
Modernism: A New Decade: A New Decade  
/ Can You Still Love Me? / The World Must  
Come Together / Hope (Feelings Gonna  
Getcha) / The Spiritual Feeling /  
Everybody's On The Run / Love Of The  
World / Sure Is Sure

Song titles written in *italics* indicate that these songs were not written by Paul Weller.

---

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# Waiting

## The Style Council

"Waiting" by The Style Council from THE COST OF LOVING

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

Intro: (play 2 times)

```
e -----
b -----0--1--0-----0--1--0--3--
g -----2-----2-----
d -2-----2-----2-----
a -----
e -----
```

```
A                Asus4
I don't mind what people say,
      Fmaj7/E          Fmaj7addD A
They always think the worst anyway
      A                Asus4
And if I'm wrong I'll pay the price
      Fmaj7/E          Fmaj7addD      A      A7
It's a cost that I don't count as sacrifice
```

```
Am
  I'm gonna love you anyway
Em
  I don't care what people say
Am
  I'm gonna love you come what may
Em
  I don't care what people say
```

```
      A                Asus4
An opinion held is such demand
      Fmaj7/E          Fmaj7addD      A
But I'd much sooner hold your hand
      A                Asus4
It's a question of priority
      Fmaj7/E          Fmaj7addD      A      A7
And I think that you would still be here for me
```

Am

Waiting

I'm gonna love you anyway

Em

I don't care what people say

Am

I'm gonna love you come what may

Em

I don't care what people say

Gm

Am

I'd be a fool to bow to their advice

Gm

F

As if their wish were my command

Gm

Am

And I would be a fool to say goodbye

Gm

Am7

To the love that lies waiting, now

repeat intro

A Asus4

A Asus4

I don't mind what people say,

Fmaj7/E

Fmaj7addD

A

They always think the worst anyway

A

Asus4

And if I'm wrong I'll pay the price

Fmaj7/E

Fmaj7addD

A

A7

It's a cost that I don't count as sacrifice

Am

I'm gonna love you anyway

Em

I don't care what people say

Am

I'm gonna love you come what may

Em

I don't care what people say

Am

I'm gonna love you anyway

Em

I don't care what people say

Am

I'm gonna love you come what may

Em

I don't care what people say



Waiting

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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-12-07

# The Cost Of Loving

## The Style Council

---

"The Cost Of Loving" by The Style Council from THE COST OF LOVING

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##

Bm A (4 x)

G

The cost of loving's on the line again

F#m

Honey, that just won't do

G

As we turn another blind eye

A

Oh, they steal it from you.

Bm

But the feelings coming back

A

Guess it always will

Bm

And no matter how hurt you've been

A

Love will always find a way

G

Cost of loving's on the line

F#m

Honey that just won't do

G

Might take a little bit of time

A

Oh, but I've faith in me and you

Bm A (4 x)

G

The black market on the side

F#m

Oh, we take more than we need

The Cost Of Loving

G

And take it in our stride

A

Starving those who we feed

Bm

When the feeling starts again

A

Then we'll do more right than wrong

Bm

Waiting for a brighter day

A

Has always been too long

G

The cost of loving's on the line

F#m

Honey that just won't do

G

The cost of loving's on the line

F#m

Honey that just won't do

Bm A (4 x)

Bm

When the feeling starts again

A

Then we'll do more right than wrong

Bm

Waiting for a brighter day

A

Has always been too long

G

The cost of loving's on the line

F#m

Honey that just won't do



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Last update: 1997-12-05

# Confessions 1, 2 & 3

## The Style Council

---

"Confessions 1, 2 & 3" by The Style Council from CONFESSIONS OF A POP GROUP

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome.

```
#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##
```

Amaj7 C#m [2 times]

Amaj7  
Confessions 1, 2 & 3  
C#m  
Count me off, but don't count me down,  
Amaj7  
Down to what you wanted of me,  
C#m  
now I know - I could not be,

Amaj7  
Confessions of the fool of dreams  
C#m  
As I once - once took the blame  
Amaj7  
Now I just laugh and sing  
C#m  
That it's all - all in the game.

Amaj7 C#m  
You once my judge - once my jury too  
Amaj7 C#m  
One is too much - once I realised you.

Amaj7 C#m [2 times]

Amaj7  
Confessions of a peeping Tom  
C#m  
Watching life - take its clothes off,  
Amaj7  
Stripped for all the world to see  
C#m  
At the time - I could not see!

Amaj7

Confessions that I'll now proceed

C#m

Written down - for me and you.

Amaj7

So make sure you understand

C#m

and don't sign what isn't true.

Amaj7

C#m

Take it away - get your lawyer involved

Amaj7

C#m

Take it to court in accordance with love!

Amaj7 C#m [2 times]

Amaj7

Dmaj7

Sometimes full - mostly empty within.

Amaj7

B7

But check this out - I won't get there again

Amaj7

Confessions 1, 2 & 3

C#m

Count them off, but don't count me in,

Amaj7

In on what you thought it was

C#m

and you know - whatever that was,

Amaj7

Confessions that will now proceed

C#m

Written down - for me and you,

Amaj7

So tell me that you won't sign

Amaj7

What you know - know is the truth.

Amaj7

C#m

You once my judge - once my jury too

Amaj7

C#m

One is too much - once I realised you.

---

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# Have You Ever Had It Blue

## The Style Council

---

"Have You Ever Had It Blue" by The Style Council

T+M: Weller

Transcription by [Christian Korbanka](#)

#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##  
Suggestions and corrections are always welcome

[Ema<sup>7</sup>](#) [F#m<sup>7</sup>](#)

Ema<sup>7</sup> F#m<sup>7</sup>

[G#m<sup>7</sup>](#) F#m<sup>7</sup>

G#m<sup>7</sup> F#m<sup>7</sup>

Ema<sup>7</sup> F#m<sup>7</sup>  
Have you ever chased the night that sailed in front of you  
Ema<sup>7</sup> F#m<sup>7</sup>  
On a boat that's bound for hope - But left you in the queue

[B](#) [C#m<sup>7</sup>](#)  
With your shouting, waving, taunting, flaunting friends as crew

[Bm<sup>7</sup>](#) F#m<sup>7</sup>  
Telling you that every lie you ever heard was true

[Em<sup>7</sup>](#)  
Have you stood upon that deck  
[D](#) [C#](#)

Have you ever had it blue.

Ema<sup>7</sup> F#m<sup>7</sup>  
Have you ever woke to find the morning didn't come  
Ema<sup>7</sup> F#m<sup>7</sup>  
Undelivered with the papers - stolen by someone

[B](#) [C#m<sup>7</sup>](#)  
Found the milkman bound and gagged and shackles' round the sun  
[Bm<sup>7</sup>](#) F#m<sup>7</sup>

And the holder of the keys turns out to be the one  
[Em<sup>7</sup>](#)

The girl you had your heart set on  
[D](#)

Have you ever had it blue  
[Em<sup>7</sup>](#)

Have you ever had it blue  
[D](#) [C#](#)

## Have You Ever Had It Blue

Have you ever had it blue

Emaj7 F#m7  
Have you ever watched the day, passing by your door  
Emaj7 F#m7  
Powerless to change its course, your feet fixed to the floor  
B C#m7  
When all the people you thought you knew are changing more and more  
Bm7 F#m7  
Even the girl you thought would see, seems only to ignore  
Em7  
The only love worth fighting for  
D  
Have you ever had it blue  
Em7  
Have you ever had it blue  
D C#  
Have you ever had it blue

---

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# Spring, Summer, Autumn

## The Style Council

---

"Spring, Summer, Autumn" by The Style Council from the EP THE BIRD'S AND THE B'S  
T+M: Weller

Transcription by [Stefano Ghidella](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##
```

(A)I will learn, (E) I will grow  
(A)And for my pain, (E)my strength shall show  
(C#m)For as surely as (F#m)Spring will come  
(A)Bringing freshness to (C#m)order's dance  
(F)Until the ices (A)melt away  
(B)Then we will live (A)again (E)

(A)I will try, (E)I will succeed  
(A)To train my sights (E)upon the deep  
(C#m)And wait for Summer's (F#m)bloom to come  
(A)Bringing warmth to the (C#m)frozen hearts  
(F)Until the skies are (A)filled with love  
(B)Then we will live (A)again (E)

(A)I will search, (E)I will find  
(A)And grow again (E)the parts that died  
(C#m)Like the changes that (F#m)Autumn brings  
(A)We need the courage to (C#m)go ahead  
(F)And not cling on (A)to the past  
(B)Then we can live (A)again (E)

---

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# Spin´ Drifting

## The Style Council

---

"Spin´ Drifting" by The Style Council from HEAD START FOR HAPPINESS

T+M: Weller

Transcritpion by [Stefano Ghidella](#)

Suggestions and corrections are always welcome.

```
#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##
```

(Dmaj7)I was hoping to be (G)found alive  
in (Bm)pool of lies and an (C)ocean of tears  
(Dmaj7)I was looking a (G)ship ahoy  
I was (Bm)waiting, bottom line, for a (C)miracle

(Dmaj7)All I hope is that (G)when they find me  
I (Bm)have the good sense to (C)say a prayer  
(Dmaj7)For all that is (G)dear to me  
I (Bm)hope I still find them (C)waiting there

(Dm7)Knowing that I (G)should be grateful  
(C)is not enough or a (Am)reason at all  
(Dm7)It's only right to (G)mean my feelings  
And (C)even the best at (Fmaj7)times get bored (Dmaj7) (G) (Bm) (C)

(Dmaj7)I was waiting for (G)quite a while  
with my (Bm)fingers resting in the (C)deep blue sea  
(Dmaj7)I was watching the (G)spin drift dancing  
(Bm)Flowin' away to (C)forever from me

(Dm7)I couldn't sleep (G)forever a Sunday  
(C)Waiting for something or (Am)even someone  
(Dm7)I could've watched the (G)whole world pass me  
(C)Just for the sake of being (Fmaj7)reasonable

(E) (A)

(Dmaj7)I was hoping to be (G)found alive  
in (Bm)pool of lies and an (C)ocean of tears  
(Dmaj7)I was looking a (G)ship ahoy  
I was (Bm)waiting, bottom line, for a (C)miracle

(Dmaj7)All I hope is that (G)when they find me  
I (Bm)have the good sense to (C)say a prayer  
(Dmaj7)For all that is (G)dear to me  
I (Bm)hope I still find them (C)waiting there

(Dm7)Knowing that I (G)should be grateful  
(C)is not enough or a (Am)reason at all  
(Dm7)It's only right to (G)mean my feelings  
And (C)even the best at (Am)times get bored

(Dm7)I couldn't sleep (G)forever a Sunday  
(C)Waiting for something or (Am)even someone  
(Dm7)I could've watched the (G)whole world pass me  
(C)Just for the sake of being (Fmaj7)reasonable

(E) (A)

---

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# It Just Came To Pieces In My Hands

## The Style Council

---

"It Just Came To Pieces In My Hands" by The Style Council from INTRODUCING  
T+M: Weller

Transcription by [Christian Korbanka](#)

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##  
Suggestions and corrections are always welcome

Bb Cm Eb Dm Cm  
Bb Cm Eb F7

Bb Cm  
I stood as tall as a mountain  
Eb Dm Cm  
I never really thought about the drop  
Bb Cm  
I trod over rocks to get there  
Eb F7  
Just so I could stand on top

Bb Cm  
Clumsy and blind I stumbled  
Eb Dm Cm  
As I crawled through desert sands  
Bb Cm  
I didn't stop to think about the consequences  
Eb F7 Bb  
As it came to pieces in my hands

Bb Cm Eb Dm Cm  
Bb Cm Eb F7  
Doop doo doop.....

Bb Cm  
I thought I was a maritime marvel  
Eb Dm Cm  
I believed that I ruled the waves  
Bb Cm  
All I could say is time is motion  
Eb F7  
And every effort others made I would save

Bb Cm  
I was a shit stained statue





# The Whole Point II

## The Style Council

---

"The Whole Point II" by The Style Council from HERE'S SOME THAT GOT AWAY

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome.

```
#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

Am7 Bm7/E [2 times]

Am7 Bm7/E  
The harbour lights that shine before me  
Am7 Bm7/E  
The jewels that gleam from a beckoning sea  
Am7 Bm7/E  
The rising shrieks that come from below me  
Am7 Bm7/E  
The rushing winds of age and time

C D  
To close my eyes and feel the fall  
E Bm7/E  
To not resist unto the pull  
C  
Oh it's easy  
D  
So, so easy

Am7 Bm7/E [2 times]

Am7 Bm7/E  
The tiny scent that breezes past me  
Am7 Bm7/E  
The promise that all could be mine  
Am7 Bm7/E  
Just lose myself and make it easy  
Am7 Bm7/E  
But I'm not prepared to live the lie

C D  
To shut my mouth and just say yes  
E Bm7/E  
To make a vow and then confess

The Whole Point II

C

It's too easy

D

Much too easy

Am7 Bm7/E [6 times]

C

All the power that I possess

D

E

Bm7/E

My faith alone shall stand the test

C

D

To live my life as I see best

E

Bm7/E

Without dark glasses a rose is picked

C

It's not easy

D

Not so easy

Am7 Bm7/E...

---

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# The Ghosts Of Dachau

## The Style Council

"The Ghosts Of Dachau" by The Style Council HERE'S SOME THAT GOT AWAY

T+M: Weller

Transcription by [Martin Forrester](#)

```
#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

Here's my version of the tab for "The Ghosts of Dachau", one of my favorite Weller tunes, and on your most-wanted list...

Note 1: This is the song structure using the part designations I use below:

A(4X)--B--A(3X)--B--A(4X)--B--C--A(3X)--B--C--A(2X)--D

Note 2: I haven't notated the natural harmonics that a 2nd guitar plays throughout (except in the last measure since it sounds better if you play the second part if you're playing solo).

Note 3: Chord symbols can sometimes be taken literally, but usually are just a guideline.

Without further ado...

Chords: Em7                    Bm7

```
"A" E |-----0-0-0-----2-----| (open E doesn't
    B |-----3-1-0-----3h5p3-----| always sound)
    G |-----0-0-0-----2-----2-0-|
    D |----2-----4-----|
    A |--2-----2-----|
    E |-0-----2-----|
```

Gmaj7      G7            Am7            B7

```
"B" E |-7--7-7---7--7-7---7--7-7-----7-----|
    B |-7--7-7---6--6-6---8--8-8---7--7-10-8-|
    G |-7--7-7---7--7-7---5--5-5---8--8--8-8-|
    D |-5--5-5--5---5-5-----|
    A |-----|
    E |-----5---5-5-7---7--7-7-|
```

Em7

"C" E |-----|

The Ghosts Of Dachau

```

B |-----0-----0-----0-----0--|
G |---0---0---0---0---0---0---0---0---|
D |-2-----2-----0-----1-----|
A |-----|
E |-----|
    
```

```

|<----- 3 times ----->|
E |-----|
B |-----0-----0-----0-----0--|
G |---0---0---0---0---0---0---0---0---|
D |-2-----1-----0-----1-----|
A |-----|
E |-----|
    
```

Am7

B7

```

E |-----5-----7-----|
B |---5---5---8---7---10-7--|
G |---5---5-----8-----|
D |-----7-----|
A |-----|
E |-5-----7-----|
    
```

Em7

1st guitar harmonics

"D"

```

E |-----| --(12)-----|
B |---1-3-1---|-----|
G |---0---0---|-----|
D |-----2---|-----|
A |---2-----|-----|
E |-0-----|----- (12)---|
    
```

2nd guitar harmonics

```

|-----|
|--(7)-(12)-|
|-----|
|-----|
|-----|
|-----|
    
```

h = hammer-on  
p = pull-off



The Ghosts Of Dachau

This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-12-05

# Sweet Loving Ways

## The Style Council

---

"Sweet Loving Ways" by The Style Council from HERE'S SOME THAT GOT AWAY

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##

Cm Fm Gm

Cm Fm Gm  
Can it be a part of me has changed alot  
Cm Fm Gm  
That you have come into my life and brought so much

Bbmaj7  
With your sweet loving ways  
Ebmaj7  
I don't want to change  
Bbmaj7  
Sweet loving ways  
Ebmaj7  
Let me just say  
Bbmaj7 G7  
That your sweet loving ways have saved

Cm Fm Gm  
I remember watching you from far away  
Cm Fm Gm  
Now my love grows stronger near you every day

Bbmaj7  
With your sweet loving ways  
Ebmaj7  
I don't want to change  
Bbmaj7  
Sweet loving ways  
Ebmaj7  
Let me just say  
Bbmaj7 G7  
That your sweet loving ways have saved

Cm  
Every night in your bed

Sweet Loving Ways

Fm

Every day in my head

Bb

How those nerves sound so dear

G7

As I hold you so near

Cm Fm Gm

Gm Cm

You saved me, you saved me

Gm Cm

You saved me, you saved me

Gm Cm

You saved me, you saved me

Bbmaj7

Sweet loving ways

Ebmaj7

Don't you change

Bbmaj7

Sweet loving ways

Ebmaj7

Don't you change

Bbmaj7

Sweet loving ways

Ebmaj7

Don't you change

Bbmaj7 G7

Sweet loving ways

Cm

Every night in your bed

Fm

Every day in my head

Bb

How those nerves sound so dear

G7

As I hold you so near

Cm Fm Gm

Can it be a part of me has changed alot

Cm

Fm

Gm

That you have come into my life and brought so much

Bbmaj7

With your sweet loving ways

Ebmaj7

I don't want to change

Bbmaj7

Sweet loving ways

Sweet Loving Ways

Ebmaj7

Let me just say

Bbmaj7

That your sweet loving ways

Ebmaj7

I don't want to change

Bbmaj7

Sweet loving ways

Ebmaj7

Let me just say

Bbmaj7

That your sweet loving ways

Ebmaj7

With them I'm saved

Bbmaj7

Sweet loving ways

Ebmaj7

I don't want to change

Bbmaj7

Sweet loving ways

Ebmaj7

Let me just say

Bbmaj7

That your sweet loving ways

Ebmaj7

Bbmaj7

With them I'm saved



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-11-29

# The Piccadilly Trail

## The Style Council

---

"The Piccadilly Trail" by The Style Council from HERE'S SOME THAT GOT AWAY  
T+M: Weller

Transcription by [Christian Korbanka](#)

Corrections by [Stefano Ghidella](#)

Suggestions and corrections are always welcome.

The could be some mistakes in the chords, especially in the refrain!!!

#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##

T+M: Weller

Dmaj7 G Dmaj7  
Dmaj7 G Dmaj7

Dmaj7 G F#m  
What you asked for is what I gave  
Dmaj7 G Em  
No questions stopped at and nothing safe  
Bm Em  
But my scarcity in presence to my rarely seen bed  
Bm Em  
I took you in hoping that you'd be a friend  
G D A D Dmaj7  
Now I'm so scared of the weeks ahead

Dmaj7 G F#m  
What I dreamed of I saw in you  
Dmaj7 G Em  
I needed someone that I could trust  
Bm Em  
But you smashed all my faith with your careless lies  
Bm Em  
From the etching of daybreak to the canvas of moonlight  
G D G A  
And now I'm so scared that your review was mine

G F Dmaj7  
Betrayal, you let me down  
G F Dmaj7  
Betrayal, you let me down  
G F Dmaj7

The Piccadilly Trail

Betrayal, I'm so ashamed of you  
G D A D Dmaj7  
Now I'm so scared of the weeks ahead

Bm Em  
From the silence I'm lost here in my lonely room  
Bm Em  
Tears are what brought you now you won't move  
Bm Em  
In the fading light of sun in my empty half moon  
G D G A  
Can you ever explain the need to cause me pain

Dmaj7 G F#m  
I hear the whispers in the solo cafes  
Dmaj7 G Em  
The poison gossip of the 10 'p' arcades  
Bm Em  
Of looks and the stares of those who know  
Bm Em  
Now their hateful eyes are the ones I close  
G D G A  
And I'm so scared of the years ahead

G F Dmaj7  
Betrayal, you let me down  
G F Dmaj7  
Betrayal, you let me down  
G F Dmaj7  
Betrayal, I'm so ashamed of you  
G D A D Dmaj7  
Now I'm so scared of the weeks ahead

---

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In Love For The First Time

F#maj7 Abm7

If I make the same mistake

B

Of thinking it's all quite plain

Bm7

Please excuse my ignorance

D Bm9

But I've never felt this before

F#maj7 Ebm7 Ebm9

In love for the first ti -ime

F#maj7 Ebm7 Ebm9

Our hearts beat almost in ti -ime

Bm7

Bm9

And nothing else seems to matter

F#maj7 Abm7

There's nothing else that's on my mind

B

I have no sense of time

Bm7

Only necking, mating

F#maj7

D

Bm9

I think you'll know when we're apart the time goes so slow

F#maj7 Ebm7 Ebm9

In love for the first ti -ime

F#maj7 Ebm7 Ebm9

Our hearts beat almost in ti -ime

Bm7

Bm9

And nothing else seems to matter

C# Ebm7 Ebm9 (see \*below)

And where to start I do not know

B

These things take time

C# D

And time to grow

Gmaj7

Gmaj7 C Cm7

Gmaj7 Cm7 Cm9

Gmaj Am7

Now nothing else is on my mind

C

I have no sense of time

Cm7

Only necking, mating

Gmaj7

Eb

Cm9

I think you'll know when we're apart the time goes so slow

## In Love For The First Time

Gmaj7                    Em7            Em9  
In love for the first ti -ime  
Gmaj7                    Em            Em9  
Our hearts beat almost in ti -ime  
Cm7                                   Cm9  
And nothing else seems to matter

[\* At this point in the song I think Paul plays these two chords high on the fret board, at the eleventh fret, in which case they look as follows:

Ebm7            11   11   11   11   13   11  
Ebm9            13   11   11   11   13   11

The jazzy shape I use for the Bm7 and Cm9 and so forth will also do the job here: just go to the eleventh fret[

---

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# The Big Boss Groove

## The Style Council

---

"Big Boss Groove" by The Style Council from HERE'S SOME THAT GOT AWAY

T+M: Weller/Talbot

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##

[Em](#) A (4x)

Em [A](#)  
Hold on is what they say

Em A  
To get any back to you will have to pay

Em A  
Don't shout or get upset

Em A  
It's the same message from the holy Tory government

Em A  
Don't rock the sinking ship

Em A  
And don't fly in the face of it

Em A  
Work for your heaven's way

Em A  
It's the same bullshit from the pulpit and the president

[C](#) [G](#)  
Hear keys getting in my way

C G  
It drives me crazy when I hear them say

[B7](#) Em  
"Let us pray" 'cause I want my heaven here on earth

Em A  
Get up is what we say

Em A  
Don't wait for judgement day

Em A  
There's too much going on

Em A



# Paul Weller Guitar Archive

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## what's new on November, 8th 1998

- Bass tab for [Brand New Start](#) by Paul Weller. Transcription by *Werner Kreyes*.
- [Brand New Start](#) - new single by Paul Weller. This one's by *Keith Lewington*. Thanks Keith - I haven't even heard this song so far...
- MODERN CLASSICS - new Paul Weller longplayer is now 100 % transcribed before available in stores!!! Get the [tracklisting](#).
- The 5 CD box set THE COMPLETE ADVENTURES OF THE STYLE COUNCIL ist added to my album pages. Get the [tracklisting](#).
- **Meet all of you out there in the NET on Monday, 30th of November, in Cologne/Germany. Weller plays at the E-Werk. Paul, we'll all be there!!!**
- Get my page stats: nearly **50.000 visitors** in one year! Yeah!

quickview on the best Weller albums -

chosen by 

|                                    |       |
|------------------------------------|-------|
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| <a href="#">SNAP!</a>              | ★★★★★ |
| <a href="#">SOUND AFFECTS</a>      | ★★★★☆ |
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| <a href="#">GREATEST HITS</a>      | ★★★★☆ |
| <a href="#">IN THE CITY</a>        | ★★★★☆ |
| <a href="#">OUR FAVOURITE SHOP</a> | ★★★★☆ |
| <a href="#">PAUL WELLER</a>        | ★★★★☆ |
| <a href="#">WILD WOOD</a>          | ★★★★☆ |

chord chart window



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[Christian Korbanka](#) (webmaster PWGA)

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Carnation

With me you'll have now escape  
And at the same time there'll be nowhere to settle.

Gm Eb6  
And if you're wondering by now who I am  
D Bm  
Look no further than the mirror -  
E Am  
Because I am the Greed and Fear  
D Cm  
And every ounce of Hate in you.

Outro: D/Bm/E/Am/D  
Cm/D/Bm/E/Am/D



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)  
Last update: November 18, 1997

# Dead End Street

## The Jam

"Dead End Street" by The Jam from DIRECTION, REACTION, CREATION

T+M: Davies

Transcription by [Christian Korbanka](#)

#-----PLEASE NOTE-----#  
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 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

Am C G  
 There's a crack up in the ceiling  
 D F Am  
 And the kitchen sink is leaking  
 Am C G  
 Out of work and got no money  
 D F Am  
 A Sunday jam of bread and honey  
 Am G F E7  
 What are we living for? Two roomed apartment on the second floor?  
 Am G F E7  
 No money comin' in, the rent collector's knockin' trying to get in  
 A D E  
 We are strictly second class, we don't understand  
 F#m Am  
 Why we should be in dead end street  
 F#m Am  
 People are livin' in dead end street  
 F#m Am  
 People are dying in dead end street  
 C F C F  
 Dead end street (yeah!) Dead end street (yeah!)  
 C F C F  
 Dead end street (yeah!) Dead end street (yeah!)

Am C G  
 On a cold and frosty morning  
 D F Am  
 Wipe my eyes and stop me yawning  
 Am C G  
 And my feet are nearly frozen  
 D F Am  
 Boil the tea and put some toast on  
 Am G F E7  
 What are we livin' for? Two roomed apartment on the second floor?  
 Am G F E7  
 No chance to emigrate, I'm deep in debt and now it's much too late

Dead End Street

A Dm E  
We both have to work so hard, we can't get the chance  
F#m Am  
Dead end! People live on dead end street  
F#m Am  
Dead end! People are dyin' on dead end street  
F#m Am  
Dead end! I'm gonna die on dead end street  
C F C F  
Dead end street (yeah!) Dead end street (yeah!)  
C F C F  
Dead end street (yeah!) Dead end street (yeah!)

Am C G  
On a cold and frosty morning  
D F Am  
Wipe my eyes and stop me yawning  
Am C G  
And my feet are nearly frozen  
D F Am  
Boil the tea and put some toast on  
Am G F E7  
What are we livin' for? Two roomed apartment on the second floor?  
Am G F E7  
No chance to emigrate, I'm deep in debt and now it's much too late  
A Dm E  
We both have to work so hard, we can't get the chance  
F#m Am  
Dead end! People live on dead end street  
F#m Am  
Dead end! People are dyin' on dead end street  
F#m Am  
Dead end! I'm gonna die on dead end street  
C F C F  
Dead end street (yeah!) Dead end street (yeah!)  
C F C F  
Dead end street (yeah!) Dead end street (yeah!)

---

From: [Harlan L Thompson](http://www.harlanlthompson.com)

DEAD END STREET- The Kinks

Am C G  
There's a crack up in the ceiling  
Dm F Am  
And the kitchen sink is leaking  
Am C G  
Out of work and got no money  
Dm F Am

Dead End Street

A Sunday jam of bread and honey

Am G F E7

What are we living for? Two roomed apartment on the second floor?

Am G F E7

No money comin' in, the rent collector's knockin' trying to get in

A Dm E

We are strictly second class, we don't understand

F E Am G

Dead end! Why we should be in dead end street

F E Am G

Dead end! People are livin' in dead end street

F E Am G

Dead end! I'm gonna die in dead end street

C F C F

Dead end street (yeah!) Dead end street (yeah!)

Am C G

On a cold and frosty morning

Dm F Am

Wipe my eyes and stop me yawning

Am C G

And my feet are nearly frozen

Dm F Am

Boil the tea and put some toast on

Am G F E7

What are we livin' for? Two roomed apartment on the second floor?

Am G F E7

No chance to emigrate, I'm deep in debt and now it's much too late

A Dm E

We both have to work so hard, we can't get the chance

F E Am G

Dead end! People live on dead end street

F E Am G

Dead end! People are dyin' on dead end street

F E Am G

Dead end! I'm gonna die on dead end street

C F C F

Dead end street (yeah!) Dead end street (yeah!)

Dead end! People live on dead end street

Dead end! People are dyin' on dead end street

Dead end! I'm gonna die on dead end street

Dead end street (yeah!) Dead end street (yeah!)

Dead end street (yeah!) Head to my feet (yeah!)

Dead end street ...

(from a single in 1967, found on Kinks Kronikles album)

(sent by Harlan at harlant@hawaii.edu)



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# Ghosts

## The Jam

---

"Ghosts" by The Jam from THE GIFT

T+M: Weller

Transcription by [Christian Korbanka](#)

#-----PLEASE NOTE-----#  
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 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##  
 Suggestions and corrections are always welcome

E  
 Why are you frightened - can't you see that it's you  
 E  
 That ain't no ghost - it's a reflection of you  
 E  
 Why do you turn away - an' keep it out of sight

C#m                    B            A            E  
 Oh - don't live up to your given roles  
 C#m                    B                    A            E  
 There's more inside you that you won't show

E  
 But you keep it hidden just like everyone  
 E  
 You're scared to show you care - it'll make you vulnerable  
 E  
 So you wear that ghost around you for disguise

C#m                    B                    A            E  
 But there's no need just 'cos it's all we've known  
 C#m                    B                    A            E  
 There's more inside you that you haven't shown

E  
 So keep on moving, moving, moving your feet  
 E  
 Keep on shuf-shuf-shuffling to this ghost dance beat  
 E  
 Just keep on walking down never ending streets

C#m                    B                    A            E  
 One day you'll walk right out of this life  
 C#m                    B                    A            E  
 And then you'll wonder why you didn't try

Ghosts

E  
To spread some loving all around  
E  
Old fashioned causes like that still stand  
E  
Gotta rid this prejudice that ties you down

C#m                    B                    A                    E  
How do you feel at the end of the day

C#m                    B                    A                    E  
Just like you've walked over your own grave

E  
So why are you frightened - can't you see that it's you  
E  
At the moment there's nothing - so there's nothing to lose  
E  
Lift up your lonely heart and walk right on through

C#m   B   A   E  
C#m   B   A   E



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)  
Last update: November 18, 1997



Happy Together

We're happy together now-



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# Here Comes The Weekend

## The Jam

---

"Here Comes The Weekend" by The Jam from THIS IS THE MODERN WORLD

Transcription by [John T. Roberts](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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#-----##

C D E (4 x)

E C D E  
If we tell you that you've got two days to live  
E C D E  
Then don't complain, 'cos that's one more than you'd get in Zaire -

F Bb  
So don't hang around and be foolish  
G C  
Do something constructive with your weekend -

C D E  
E C D E  
From Monday morning I work for Friday nights  
E C D E  
Collect my wages, then try to paint on the smell of soap -

F Bb  
'Cause tonight I get ready early  
F Bb  
Score what I need and go pick a girl up  
G C  
It seems like ages since we had some fun -

Bb C Bb F  
Here comes the weekend - I get to see the girls  
A Bb C F  
Long live the weekend, the weekend starts here

Dm G  
Everything feels right now  
Dm G  
I know why I'm alive now  
Em A  
Everything else is a lie now

Here Comes The Weekend

Bb C  
Now I know why I'm here

Bb C Bb F  
Here comes the weekend - I'm gonna do my head  
A Bb C Dm F  
Long live the weekend, the weekend is dead

[notice the semi-tone modulation]

F C# D# E#  
From Monday morning I work for Friday nights  
F C# D# E#  
Collect my wages, then try to paint on the smell of soap -  
F# B  
'Cause tonight I get ready early  
F# B  
Score what I need and go pick a girl up  
G# C#  
It seems like ages since we had some fun -

B C# B F#  
Here comes the weekend - I get to see the girls  
A# B C# D#m F#  
Long live the weekend, the weekend is here

B C# B F#  
Here comes the weekend - I'm gonna do my head  
A# B C# D#m F#  
Long live the weekend, the weekend is dead

[notice the semi-tone modulation, again]

D E F#  
D E F#  
D E F#  
D E F#

---

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I Need You (For Someone)

I need you to turn me off,  
D  
When you think I've said enough,  
D7 A  
To the extent of being a bore

A B  
I need you to tell me no  
D  
Slap my wrists and send me home  
D7 A  
Tell me I can't come again

G#m  
Now why are you crying -  
A D E  
Have I gone too far - again -

A B  
I need you to keep me straight,  
D  
When the world don't seem so great,  
A  
And it's hard enough you know

G#m  
Now what have I done,  
A D E  
Was it something I said - oh dear



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# Innocent Man

## The Jam

"Innocent Man" by The Jam from DIRECTION, REACTION, CREATION

T+M: Foxtan

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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 #-----##

D A G [6 times]

D A G A D A G

Nothing seems too clear to him anymore

D A G A D A G

Oh funny how he's the one who's always so confused

D A G A D A G

People point the finger - they all look at him

D A G A D A G

Well can't somebody tell him what he's done wrong

D A G [4 times]

D A G A D A G

Well what has he done to you or someone

D A G A D A G

Nobody speaks or should he know

D A G A D A G

Things are all a blank - nothing clear to him anymore

D A G A D A G

Can't think straight - can't sort himself out

D A G  
 Innocent, that man

A D  
 You know he is innocent

A G  
 Don't lie

A  
 You know you have

D A G  
 Innocent, he'll die

A D A G  
 If the truth is missed out

E B

Innocent Man

The time has come

D E  
For that man to be hung  
E B  
I hope you're convinced  
D A E  
That he was the one

D A G [2 times]

D A G A D A G  
It's alright for you - just another case  
D A G A D A G  
And you don't give a damn - just another face  
D A G A D A G  
Well what about his friends, his family, and his wife  
D A G A D A G  
You don't have the right to take that man's life

C# D  
An innocent man  
C#  
Condemned by you  
D Asus4 A  
Instead of him - it should be you

D A G  
Innocent, that man  
A D  
You know he is innocent  
A G  
Don't lie  
A  
You know you have  
D A G  
Innocent, he'll die  
A D A G  
If the truth is missed out

D A G [6 times]

---

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# In The City

## The Jam

"In The City" by The Jam from IN THE CITY

T+M: Weller

Transcription by [Christian Korbanka](#)

Intro chords and some corrections by [Ian Chalmers](#)

Corrections to intro chords by [Dagobert](#)

```
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#-----##
Suggestions and corrections are always welcome
```

Intro:

|       |   |   |   |
|-------|---|---|---|
| Gsus4 | G | D | G |
| 3     | 3 | 2 | 3 |
| 3     | 3 | 3 | 3 |
| 5     | 4 | 2 | 0 |
| 5     | 5 | 0 | 0 |
| x     | x | x | 2 |
| x     | x | x | 3 |

|                                                            |   |   |
|------------------------------------------------------------|---|---|
| G                                                          | C | G |
| In the city there's a thousand things I want to say to you |   |   |
| G                                                          | C | G |
| But whenever I approach you, you make me look a fool       |   |   |
| Em                                                         |   |   |
| I wanna say, I wanna tell you                              |   |   |
| C                                                          |   |   |
| About the young ideas                                      |   |   |
|                                                            | D |   |
| But you turn them into fears                               |   |   |
| G                                                          | C | G |
| In the city there's a thousand faces all shining bright    |   |   |
| G                                                          | C | G |
| And those golden faces are under 25                        |   |   |
| Em                                                         |   |   |
| They wanna say, they gonna tell ya                         |   |   |
| C                                                          |   |   |
| About the young idea                                       |   |   |
|                                                            | D |   |
| You better listen now you've said your bit                 |   |   |

D G D [10th fret]



# In The Midnight Hour

## The Jam

---

"In The Midnight Hour" by Wilson Pickett, interpreted by The Jam  
from THIS IS THE MODERN WORLD  
Transcription by [Dave O'Hara](#)

#-----PLEASE NOTE-----#  
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#-----##

Intro: Bb G F D#

Verse: C F

C F C F  
I'm gonna wait 'till the Midnight Hour

C F C.....etc.  
That's when my love comes tumblin' down

I'm gonna wait 'till the Midnight Hour

That's when there's no one else around

(chorus)

G F  
I'm gonna take you, gonna hold you

G F  
Do all the things I told you

C F  
In the Midnight Hour

C F  
Oh Baby

Intro: Bb G F D#

Verse  
I'm gonna wait till the stars come out  
And see the sweet love in your eye  
I'm gonna wait till the Midnight Hour  
That's when my love begins to shine

Chorus

In The Midnight Hour

We gonna roll ay(?)  
Girl I know  
Really love you so  
In the Midnight Hour

Intro  
into harmonica bit which is played over the verse  
(sans the Fs after first two measures)

Intro

Repeat first verse and chorus

Intro  
(end on a C)



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# Liza Radley

## The Jam

"Liza Radley" by The Jam

T+M: Weller

Transcription by [Simon Hawes/Mike Berry](#)

Lyrics by [Jeff Brake](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

Chords used:

```
A: [022200]
A6: [222200]
Asus4: [232220]
E: [001220]
E7: [001020]
D: [232000]
Bm: [234400]
```

```

                                          Liza Radley see the girl
Intro: A   A6   A   E7                   A   A6   A   E                   A                   E7
e-----4---5---7-----7---4-----#
B-----5-----7---5-----#
G-----#
D-----#
A-----#
E-----#
```

```

with long hair                   See her creeping 'cross summer lawns at midnight
      A                   E                   A                   E7                   A
e-----4---5---7-----#
B-----7---5-----5-----#
G-----#
D-----#
A-----#
E-----#
```

```

and all the people in the town where we live say she's not
      E                   E
e-----7---4-----#
B---7---5-----5-----#
G-----#
D-----#
A-----#
E-----#
```

```

quite right she don't fit in with the small town           they just can't
                                A           Asus4   A   Asus4           E
e-----#
B-----2-3-3---2---3-3-----#
G-----#
D-----#
A-----#
E-----#
```

```

understand why she doesn't say much, but in her darkened room for their lives only
e-----#
```

Liza Radley

B-----  
G-----  
D-----  
A-----  
E-----

she cries

Bm

Liza Radley, see her jump through loneliness

A

E7

A

E

e-----4---5---7  
B-----7---5  
G-----2---1  
D-----  
A-----  
E-----

Liza Radley take me when you go

A

E

D

A

and as the people pass by

E

e-----  
B--5-----2---3---2--  
G-----  
D-----  
A-----  
E-----

their heads in the air haunting with their noise she recalls a lonely sigh

A

e-----  
B-----  
G-----  
D-----  
A-----  
E-----

but no matter what they say in her mind she knows their

Asus4 A Asus4

E

e-----  
B--2-3-3--2--3-3--  
G-----  
D-----  
A-----  
E-----

dream of life they won't ever find

Bm

SOLO:

A

E

e-----  
B-----7---5  
G-----2---1-----6---7---6---4---1  
D-----  
A-----  
E-----

A

E7

A

E

D

e-----4---5---7  
B--7---5-----5---7---5  
G--2-----6---7---6---4---1---2  
D-----4-----4---6---7--  
A-----7  
E-----

and all the people in the town where we live say she's not

E

e-----4-----4-----4-----4-----  
 B-----5-----5-----5-----5-----  
 G--4--6--7--9--  
 D-----  
 A-----  
 E-----

quite right she don't fit in with the small town

A

e--4-----4-----4-----4-----  
 B-----5-----5-----5-----5-----  
 G-----6-----6-----6-----  
 D-----7-----7-----7-----  
 A-----  
 E-----

they just can't understand why she doesn't say much but in a darkened room

E

e-----  
 B-----5-----  
 G--6--6--  
 D--7--  
 A-----  
 E-----

it's for their lives only she cries

A E

e-----  
 B-----  
 G-----  
 D-----4--6--7--9--7--6--4--4--  
 A-----7-----7-----7--6--  
 E-----

Liza Radley I pledge myself to you alone

but she kissed

A E7 A E A

e-----4--5--7--  
 B-5--7-5-----7--5-----5-----  
 G-----6--7--6-4--1-2--  
 D-----  
 A-----  
 E-----

my face and said love means nothing at all

D

she kissed my face

A

e-----  
 B--7--5-----2--3--2--5-----7--5--  
 G-----6-----7--6--4--1--2--  
 D-----4-----  
 A-----  
 E-----

and said life means nothing at all.

E D A

e-----  
 B-----  
 G--6--7--6--4--1--2--  
 D-----  
 A-----  
 E-----

Liza Radley

"Liza Radley" by The Jam

T+M: Weller

Transcription by [Christian Korbanka](#)

Lyrics by [Jeff Brake](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##

A E A E  
Liza Radley, see the girl with long hair  
A E A  
See her creeping 'cross summer lawns at midnight

E  
And all the people in the town where we live  
Say "she's not quiet right" - she don't fit in  
A  
With a small town  
E  
They just can't understand why she doesn't say much  
Bm  
But in her darkened room it's for their lifes only she cries.

A E A E  
Liza Radley, see her jump through loneliness  
A E D A  
Liza Radley, take me when you go.

E  
And as the people pass by, their heads in the air  
Haunting with their noise  
A  
She recalls a lonely sigh  
E  
But no matter what they say in her mind she knows their dream of life  
Bm  
They won't ever find

A E A E  
A E D

E  
And all the people in the town where we live  
Say she's not quiet right, she don't fit in  
A  
With a small town  
E  
They just can't understand why she doesn't say much  
Bm E  
But in a darker room it's for their lifes only she cries.

A E A E  
Liza Radley, I pledge myself to you alone.  
A  
But she kissed my face and said:  
E D A  
"Love means nothing at all"

Liza Radley

A

She kissed my face and said:

E

D

A

"Life means nothing at all"

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# London Girl

## The Jam

---

"London Girl" by The Jam from THIS IS THE MODERN WORLD

T+M: Weller

Transcription by [Dave O'Hara](#)

Improvement of lyrics by [Bert A. Fulmer](#) and [N.N.](#)

#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##

Intro (chorus):

C F Bb(maj7) C(maj7)  
La la la la la london girl  
F Bb(maj7) C(maj7)  
London girl  
F Bb(maj7) C(maj7)  
London girl  
F Bb C  
London Girl

Bb A

Am G  
Do you know what you're looking for  
Am G  
Streets of gold, fame and fortune  
Am G  
You didn't fancy working in a factory  
Bb C  
But you're mom and dad didn't agree X2

Chorus

Bb A

Am G  
Take the Waterloo station to (????)  
Am G  
Now you've moved to a posher score  
Am G  
You wonder where you're next meal will come from  
Bb C  
Still it's better than living at home X2

Chorus

London Girl

Bridge: Bb Fmaj7 Csus2 X4

C Bb A

Am G  
You're looking tired cause it's been three weeks  
Am G  
Since you changed your clothes and washed your feet  
Am G  
But you're learning fast, overtime  
Bb C  
I took your cigarettes and beers X2

Chorus

Bridge over:  
I don't condemn what you've done  
I know what it is to be young  
Your only searching for Today  
To see the answer about yesterday  
And I hope you'll find...

Bb// Fmaj7// Csus2/

-----  
phrase I took your ciggeretts and beers  
should be:  
LEARN HOW TO CADGE CIGGERETTES AND PILLS!  
Bert A. Fulmer

-----  
You gotta get hip to the Tube and Brit slang:

"Slept in Waterloo station at first  
now you've moved to a posher squat...

...how to cadge[steal or beg] cigarettes and beer..."

N.N.



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# Rain

## The Jam

---

"Rain" by The Jam from DIRECTION, REACTION, CREATION

T+M: Lennon/McCartney

Transcripion by [Christian Korbanka](#)

#-----PLEASE NOTE-----#  
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 #-----##

          G                  C          D          G  
 When the rain comes they run and hide their heads

          C          D          G  
 They might as well be dead

          C  
 When the rain comes

          G  
 When the Rain comes

          G                  C          D          G  
 When the sun shines they slip into the shade

          C          D          G  
 And sip their lemonade

          C  
 When the rain comes

          G  
 When the rain comes

G C/G

Rain

          G  
 I don't mind

G C/G

Shine

          G  
 The weather's fine

          G                  C          D          G  
 I can show you that when it starts to rain

          C          D          G  
 Everything's the same

          C  
 I can show you

          G  
 I can show you

G C/G

Rain

          G  
 I don't mind

Rain

G C/G

Shine

G

The weather's fine

G

C

D

G

Can you hear me that when it rains and shines?

C

D

G

It's just a state of mind

C

Can you hear me?

G

Can you hear me?

G C/G

Rain

G

I don't mind

G C/G

Shine

G

The weather's fine

-----  
#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----#  
#

From 9605705J@bunyip.ph.rmit.edu.au Fri Mar 21 11:36:40 1997

Date: Fri, 14 Mar 1997 13:01:01 EST-10ESUT

From: [Mende Joveski](mailto:Mende Joveski)

To: [guitar@nevada.edu](mailto:guitar@nevada.edu)

Subject: CRD: Rain - The Beatles

RAIN - The Beatles (Lennon/McCartney) - this one's sung by John

ALBUMS: Hey Jude (1970) & Past Masters Volume 2

This is the first Beatles song to feature 'backward vocals' and it's the first Beatles song that doesn't mention anything about love. It was recorded at a higher speed and then slowed down and it was issued as the double A side single with "Paperback W

Here comes...

# Rain

          G                  C          D                  G  
If the Rain comes they run and hide their heads  
          C          D          G  
They might as well be dead  
          C  
If the Rain comes  
          G  
If the Rain comes  
  
                                  C          D                  G  
When the sun shines they slip into the shade  
          C          D          G  
And sip their lemonade  
          C  
When the sun shines  
          G  
When the sun shines  
          C9  
Raaaaaaaaain  
          G  
I don't mind  
          C9  
Shiiiiiiiine  
          G  
The weather's fine

I can show you that when it starts to rain  
Everything's the same  
I can show you  
Raaaaaaaaain  
I don't mind  
Shiiiiiiiine  
The weather's fine

Can you hear me that when it rains and shines?  
It's just a state of mind  
Can you hear me?  
Raaaaaaaaain  
I don't mind  
Shiiiiiiiine  
The weather's fine

## Chords used:

C          x32010  
C9         x32030  
D          xx0232  
G          320033





# Stand By Me

The Jam

---

"Stand By Me" by The Jam from DIRECTION, REACTION, CREATION

T+M: Ben E. King

Transcription by [Christian Korbanka](#)

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

F Dm Bb C F

F

When the night has come

Dm

And the land is dark

Bb

C

F

And the moon is the only light we'll see

F

No, I won't be afraid,

Dm

No, I won't be afraid

Bb

C

F

Just as long as you stand, stand by me.

F

So, darling, darling, stand by me,

Dm

Oh, stand by me.

Bb

C

Oh, stand, stand by me,

F

Stand by me.

F

If the sea that we look upon

Dm

Should tumble and fall

Bb

C

F

Or the mountain should crumble in the sea,

F

I won't cry, I won't cry,

Dm

No, I won't shed a tear

Bb

C

F

Just as long as you stand, stand by me.

F

So, darling, darling, stand by me,

Stand By Me

Dm

Oh, stand by me.

Bb C

Oh, stand, stand by me,

F

Stand by me.



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-11-29

# Standards

## The Jam

"Standards" by The Jam from THIS IS THE MODERN WORLD

T+M: Paul Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

E                    B                    A                    B  
Oh we make the standards and we make the rules

A                    B  
And if you don't abide by them you must be a fool

E                    B                    A                    B  
We have the power to control the whole land

A                    B  
You never must question our motives or plans -

C#m                    B  
We'll outlaw your voices, do anything we want

A                    B                    E  
We've nothing to fear from the nation

C#                    B  
We'll throw you out of your houses if you get too much

A                    B  
If we have to we'll destroy your generation

E                    B                    A                    B  
We've built up a frontage and we've gained respect

A                    B  
There's no one to endanger our position -

F#                    B  
Standards rule OK

E                    B                    A                    B  
And we don't like people who stand in our way

A                    B  
Awareness is gonna be redundant

Standards

E

B

A

B

And ignorance is strength, we have God on our side

A

B

Look, you know what happend to Winston -

F#

B

Standards rule OK



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: September, 1997-11-29



The Combine

G# A B E  
I wanna close my eyes and be like the rest  
G# A B A B A B  
I mean, nobody wants to die, although the crowd say they do

A E  
Look, life is very intricate,  
B D A  
When you're in the crowd

D E A  
Life becomes the movies  
D E A  
And everyone has a role  
D E A  
It's easy being the actor  
D E A  
When the combine's the only star

*in the following section you change between  
B, B9 and B7.  
You can play the melodyline on the e string  
with B on 7th fret.*

B  
Sunday papers and the dailies  
B  
Ena Sharples - page 3 girls  
B  
News at ten - war in Rhodesia  
B  
Far away in a distant land  
B  
But we're alright  
B  
We're nice and warm here  
B  
No one to hurt us  
B A  
Except ourselves



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-12-05



The Dreams Of Children

Something's gonna crack on your dreams tonight

F#m G#m

You will crack on your dreams tonight

B C#m

I fell in love with the dreams of children

B C#m

I saw a vision of all the happy days

B C#m

I've caught a vision from the dreams of children

B C#m

But woke up sweating from this modern nightmare, and

B C#m

I was alone, no one was there

B E A B

I was alone, no one was there

F#m G#m

Something's gonna crack on your dreams tonight

F#m G#m

You will crack on your dreams tonight

F#m G#m

Something's gonna crack on your dreams tonight

F#m G#m

You will crack on your dreams tonight

F#m G#m

Something's gonna crack on your dreams tonight

F#m G#m

You will choke on your dreams tonight

F#m G#m

Something's gonna crack on your dreams tonight

F#m G#m

You will crack on your dreams tonight

and so on...



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-12-05

# The Planners Dream Goes Wrong

## The Jam

---

"The Planner's Dream Goes Wrong" by The Jam from THE GIFT

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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#-----##

F Bb

Bb F Bb F  
Letting loose the lunatics - wasn't the greatest of ideas  
C F  
Giving them plans and money to squander -  
Eb Dm F  
Should have been the worst of our fears

Bb F Bb F  
The dream life luxury living was a pleasant No. 10 whim,  
C F  
But somewhere down the line of production  
Eb Dm Bb  
They let out human beings

A  
They were gonna build communities  
Dm C A  
It was going to be pie in the sky -  
Cm F  
But the piss stench hallways and broken down lifts  
Eb Dm Bb  
Say the planners dream went wrong

Bb F Bb F  
C F  
Eb Dm Bb

A  
If people were made to live in boxes  
Dm C A  
God would have given them string  
Cm F  
To tie around their selves at bed time  
Eb Dm F

The Planners Dream Goes Wrong

And stop their dreams falling through the ceiling

Bb F Bb F  
And the public school boy computers - keep spewing out our future -  
Bb F  
The house in the country designs the 14th floor  
Bb F  
Old Mrs. Smith don't get out much more -  
Bb F  
Coitus interruptus 'cause of next doors rows  
Bb F  
Your washing gets nicked when the lights go out -  
C F  
Baby's scream in the nightmare throng  
Eb Dm Eb F Bb  
But planners just get embarrassed when their plans go wrong!  
Eb Dm Eb F Bb  
But planners just get embarrassed when their plans go wrong!

---

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## Worlds Apart

I can't think of the words to stay.

F Bb C  
Worlds Apart, you and I  
F Bb C  
We're worlds apart.

Dm G  
I'm finished with clubs where the music's loud  
Dm G  
'Cos I see your face in every crowd  
E  
But it's not really you.

Dm G  
It's like having a cold on a summers day.  
Dm G  
Something ain't right and I want you to stay  
E A  
You must know that.

F Bb C  
Worlds Apart, you and I  
F Bb C F  
We're worlds apart.

---

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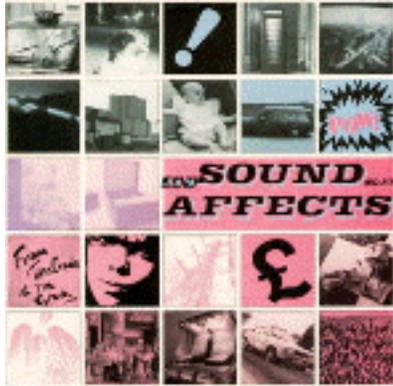
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| <div data-bbox="155 982 548 1375" style="border: 1px solid red; padding: 5px;"> <p data-bbox="162 1161 542 1192">[This Is The Modern World]</p> </div> <p data-bbox="120 1409 581 1440">THIS IS THE MODERN WORLD</p> | <p data-bbox="678 989 943 1020"><a href="#">The Modern World</a></p> <p data-bbox="678 1026 883 1058">London Traffic</p> <p data-bbox="678 1064 824 1096"><a href="#">Standards</a></p> <p data-bbox="678 1102 966 1134"><a href="#">Life From A Window</a></p> <p data-bbox="678 1140 870 1171"><a href="#">The Combine</a></p> <p data-bbox="678 1178 1096 1209"><i>Don't Tell Them You're Sane</i></p> <p data-bbox="678 1215 969 1247">In The Street, Today</p> <p data-bbox="678 1253 844 1285"><a href="#">London Girl</a></p> <p data-bbox="678 1291 1060 1323"><a href="#">I Need You (For Someone)</a></p> <p data-bbox="678 1329 1063 1360"><a href="#">Here Comes The Weekend</a></p> <p data-bbox="678 1367 909 1398">Tonight At Noon</p> <p data-bbox="678 1404 980 1436"><a href="#">In The Midnight Hour</a></p>                                           |
|  <p data-bbox="228 1879 474 1911">ALL MOD CONS</p>                                                                                | <p data-bbox="678 1451 868 1482"><a href="#">All Mod Cons</a></p> <p data-bbox="678 1488 1344 1520"><a href="#">To Be Someone (Didn't We Have A Nice Time)</a></p> <p data-bbox="678 1526 818 1558"><a href="#">Mr. Clean</a></p> <p data-bbox="678 1564 852 1596"><a href="#">David Watts</a></p> <p data-bbox="678 1602 867 1633"><a href="#">English Rose</a></p> <p data-bbox="678 1640 870 1671"><a href="#">In The Crowd</a></p> <p data-bbox="678 1680 815 1711"><a href="#">Billy Hunt</a></p> <p data-bbox="678 1717 852 1749"><a href="#">It's Too Bad</a></p> <p data-bbox="678 1755 722 1787"><a href="#">Fly</a></p> <p data-bbox="678 1793 919 1824"><a href="#">The Place I Love</a></p> <p data-bbox="678 1831 1076 1862"><i>"A" Bomb In Wardour Street</i></p> <p data-bbox="678 1869 1203 1900"><a href="#">Down In The Tubestation At Midnight</a></p> |



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[Saturday's Kids](#)  
[The Eton Rifles](#)  
[Heat Wave](#)



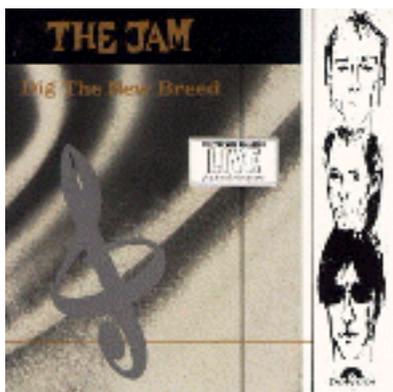
SOUND AFFECTS

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COMPACT SNAP

\*songs only on the vinyl version called SNAP!

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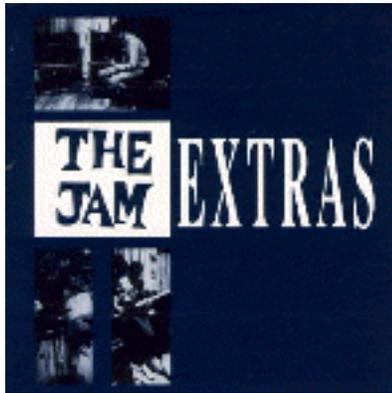
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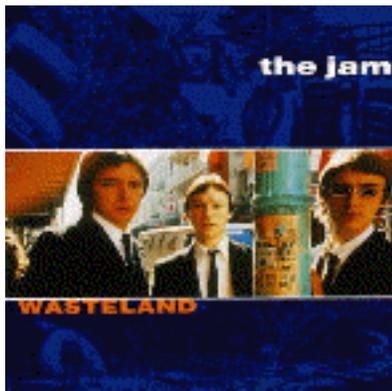
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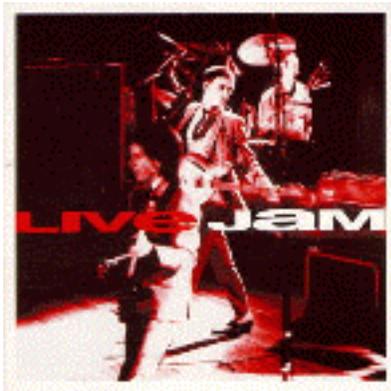
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DISC ONE:

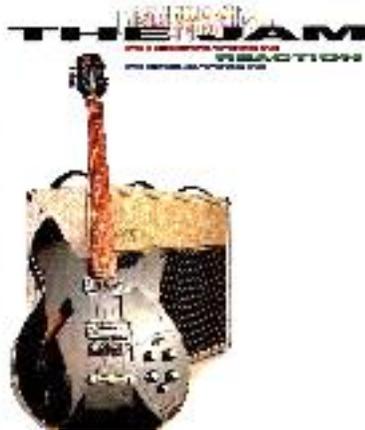
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*Carnaby Street*  
[Girl On The Phone](#)  
*Sweet Soul Music/Back In My Arms Again/Bricks And Mortar*

pic n/a

THE JAM



THE VERY BEST OF THE JAM

[In The City](#)  
[All Around The World](#)  
[The Modern World](#)  
[\*News Of The World\*](#)  
[\*David Watts\*](#)  
["A" Bomb In Wardour Street](#)  
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[The Bitterest Pill \(I Ever Had To Swallow\)](#)  
[Beat Surrender](#)

Song titles written in *italics* indicate that these songs were not written by Paul Weller.

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# Life From A Window

## The Jam

"Life From a Window" by The Jam from THIS IS THE MODERN WORLD

T+M: Weller

Transcription by [Thomas R. Hall](#)

```
#-----PLEASE NOTE-----#
#This file is the author's own work and represents their interpretation of the #
#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

(Corrections/Additions certainly welcome)

### [VERSE]

```
G                D                A
  Looking from a hilltop
G                D                A
  Watching from a lighthouse,      just dreaming
G                D                A
  Up here I can see the world
G                D                A
  Sometimes it don't look nice,    that's OK
```

### [CHORUS]

```
G                D
  Life from a window, I'm just taking in a view
G                A
  Life from a window, ..... observing all there is around you
```

### [VERSE]

```
G                D                A
  Staring at a grey sky
G                D                A
  Ooh....., I try to paint it blue,  teenage blue
```

### [CHORUS]

```
G                D
  Life from a window, I'm just taking in a view
G                A
  Life from a window, ..... observing all there is around you
```

### [RIFF] (sounds like!)

```
---|-----|-----|
---|--3-2-----|--3-2-----|
```

Life From A Window

```
---|--2-----2-2-|--2---2-2-|
---|--2-----|--2-----|
---|-----|-----|
---|-----|-----|
```

[BRIDGE]

Bm

F

Some people that you see around you

C

G A

Tell you how devoted they are

Bm

F

They tell you something on Sunday,

G

A

But come Monday, they've changed minds

[VERSE]

G

D A

I'm looking from a skyscraper

G

D A

I'm standing on the Post Office Tower, So I can see ...

(A/No Chord) D (.....with some modifications)

All there is to see OH....,

[CHORUS]

G

D

Life from a window, I'm just taking in a view

G

A

Life from a window, ..... observing all there is around you

[VERSE]

G

D A

I'm looking from a skyscraper

G

D A

I'm standing on the Post Office Tower, So I can see ...

(A/No Chord) D G A D

All there is to see

[The lyrics are lined up as close to the chord changes as possible. The G chord in the verses sounds like a muted barre, emphasizing the bass notes (it sounds OK if played "fuller" as long as the quick pace is followed).]

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|            | Song Title                                             | Longplayer                                  | Type    |
|------------|--------------------------------------------------------|---------------------------------------------|---------|
|            | <a href="#">5th Season</a>                             | WILD WOOD<br>LIVE WOOD                      | Crd     |
|            | <a href="#">Ain't No Love In The Heart Of The City</a> | n/a                                         | Crd     |
|            | <a href="#">All The Pictures On The Wall</a>           | WILD WOOD<br>LIVE WOOD                      | Crd Tab |
|            | <a href="#">Above The Clouds</a>                       | PAUL WELLER<br>LIVE WOOD<br>MODERN CLASSICS | Crd     |
|            | <a href="#">All Year Round</a>                         | MORE WOOD (LITTLE SPLINTERS)                | Crd     |
|            | <a href="#">Amongst Butterflies</a>                    | PAUL WELLER                                 | Crd     |
|            | <a href="#">As You Lean Into The Light</a>             | HEAVY SOUL                                  | Crd Tab |
|            | <a href="#">Bitterness Rising</a>                      | PAUL WELLER                                 | Crd     |
|            | <a href="#">Black Sheep Boy</a>                        | MORE WOOD (LITTLE SPLINTERS)                | Crd     |
| <b>new</b> | <a href="#">Brand New Start</a>                        | MODERN CLASSICS                             | Crd     |
|            | <a href="#">Broken Stones</a>                          | STANLEY ROAD<br>MODERN CLASSICS             | Crd     |
|            | <a href="#">Brushed</a>                                | HEAVY SOUL<br>MODERN CLASSICS               | Crd     |
|            | <a href="#">Bull-Rush</a>                              | PAUL WELLER<br>LIVE WOOD                    | Crd     |
|            | <a href="#">Can You Heal Us (Holy Man)?</a>            | WILD WOOD<br>LIVE WOOD                      | Crd     |
|            | <a href="#">Clues</a>                                  | PAUL WELLER                                 | Crd     |
|            | <a href="#">Country</a>                                | WILD WOOD                                   | Crd     |

|                                                             |                                |         |
|-------------------------------------------------------------|--------------------------------|---------|
| <a href="#">Driving Nowhere</a>                             | HEAVY SOUL                     | Crd     |
| <a href="#">Everything Has A Price To Pay</a>               | MORE WOOD (LITTLE SPLINTERS)   | Crd     |
| <a href="#">Everything Has A Price To Pay ('97 Version)</a> | n/a                            | Crd     |
| <a href="#">Feelin Alright</a>                              | MORE WOOD (LITTLE SPLINTERS)   | Crd     |
| <a href="#">Fly On The Wall</a>                             | MORE WOOD (LITTLE SPLINTERS)   | Crd     |
| <a href="#">Foot Of The Mountain</a>                        | WILD WOOD<br>LIVE WOOD         | Crd Tab |
| <a href="#">Friday Street</a>                               | HEAVY SOUL<br>MODERN CLASSICS  | Crd     |
| <a href="#">Frightened</a>                                  |                                | Crd     |
| <a href="#">Golden Sands</a>                                | HEAVY SOUL                     | Crd     |
| <a href="#">Has My Fire Really Gone Out?</a>                | WILD WOOD<br>LIVE WOOD         | Crd     |
| HEAVY SOUL                                                  | HEAVY SOUL                     | Crd     |
| <a href="#">Hung Up</a>                                     | LIVE WOOD<br>MODERN CLASSICS   | Crd Tab |
| <a href="#">I Didn't Mean To Hurt You</a>                   | PAUL WELLER                    | Crd     |
| <a href="#">I'd Rather Go Blind</a>                         | n/a                            | Crd     |
| <a href="#">Into Tomorrow</a>                               | PAUL WELLER<br>MODERN CLASSICS | Crd Tab |
| <a href="#">I Shall Be Released</a>                         | n/a                            | Crd     |
| <a href="#">I Should Have Been There To Inspire You</a>     | HEAVY SOUL                     | Crd     |
| <a href="#">It's A New Day, Baby</a>                        | n/a                            | Crd     |
| <a href="#">I Walk On Gilded Splinters</a>                  | STANLEY ROAD                   | Crd Tab |
| <a href="#">Kosmos</a>                                      | PAUL WELLER                    | Crd     |
| <a href="#">Mermaids</a>                                    | HEAVY SOUL<br>MODERN CLASSICS  | Crd     |

|                                                |                                             |         |
|------------------------------------------------|---------------------------------------------|---------|
| <a href="#">Moon On Your Pyjamas</a>           | WILD WOOD                                   | Crd     |
| <a href="#">My Whole World Is Falling Down</a> | n/a                                         | Crd     |
| <a href="#">Out Of The Sinking</a>             | STANLEY ROAD<br>MODERN CLASSICS             | Crd Tab |
| <a href="#">Pink On White Walls</a>            | STANLEY ROAD                                | Crd     |
| <a href="#">Peacock Suit</a>                   | HEAVY SOUL<br>MODERN CLASSICS               | Crd     |
| <a href="#">Porcelain Gods</a>                 | STANLEY ROAD                                | Crd Tab |
| <a href="#">Reason To Believe</a>              | n/a                                         | Crd     |
| <a href="#">Remember How We Started</a>        | PAUL WELLER<br>LIVE WOOD                    | Crd     |
| <a href="#">Round And Round</a>                | PAUL WELLER                                 | Crd     |
| <a href="#">Science</a>                        | HEAVY SOUL                                  | Crd     |
| <a href="#">Sexy Sadie</a>                     | n/a                                         | Crd     |
| <a href="#">Shadow Of The Sun</a>              | WILD WOOD<br>LIVE WOOD                      | Crd Tab |
| <a href="#">Shoot The Dove</a>                 | n/a                                         | Crd     |
| <a href="#">Stanley Road</a>                   | STANLEY ROAD                                | Crd     |
| <a href="#">Sunflower</a>                      | WILD WOOD<br>LIVE WOOD<br>MODERN CLASSICS   | Crd Tab |
| <a href="#">The Changingman</a>                | STANLEY ROAD<br>MODERN CLASSICS             | Crd Tab |
| <a href="#">The Strange Museum</a>             | PAUL WELLER<br>MORE WOOD (LITTLE SPLINTERS) | Crd Tab |
| <a href="#">The Weaver</a>                     | WILD WOOD<br>MODERN CLASSICS                | Crd     |
| <a href="#">This Is No Time</a>                | MORE WOOD (LITTLE SPLINTERS)<br>LIVE WOOD   | Crd Tab |
| <a href="#">Time Passes...</a>                 | STANLEY ROAD                                | Crd     |
| <a href="#">Tin Soldier</a>                    |                                             | Crd     |

|  |                                        |                                           |         |
|--|----------------------------------------|-------------------------------------------|---------|
|  | <a href="#">Town Called Malice</a>     | n/a                                       | Crd     |
|  | <a href="#">Uh Huh Oh Yeh</a>          | PAUL WELLER<br>MODERN CLASSICS            | Crd     |
|  | <a href="#">Up In Suzes' Room</a>      | HEAVY SOUL                                | Crd Tab |
|  | <a href="#">Whirlpools End</a>         | STANLEY ROAD                              | Crd Tab |
|  | <a href="#">Wild Wood</a>              | WILD WOOD<br>LIVE WOOD<br>MODERN CLASSICS | Crd Tab |
|  | <a href="#">Wings Of Speed</a>         | STANLEY ROAD                              | Crd     |
|  | <a href="#">Woodcutter's Son</a>       | STANLEY ROAD                              | Crd Tab |
|  | <a href="#">You Do Something To Me</a> | STANLEY ROAD<br>MODERN CLASSICS           | Crd Tab |

Crd Chords Tab Tabs // new Transcription in November! imp Improvement in  
 October! // Song titles written in *italics* indicate that these songs were not originally written by Paul Weller.

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# Everything Has A Price To Pay

Paul Weller

"Everything Has A Price To Pay" by Paul Weller from MORE WOOD

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions by [Gary Parkinson](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##

Am                   C    D                   Am       C  D  
Here is the tune I've been writing -  
Am                   C    D                   Am    C  D  
It's been so long in the making  
Am                   C    D                   Am    C  D  
I hope it's worth all the waiting  
F            C                            E  
Not expect it all for free

Am            C    D            Am    C  D  
Everything has one ending -  
Am            C    D            Am    C  D  
Everything has it's day  
Am            C    D            Am    C  D  
There's no use in pretending -  
F            C                            E  
Yes, everything has a price to pay

Am                                           Dsus4  
You just asked me, what I'm feeling  
Am                                           Dsus4  
Should I tell you? - nothing is for free  
E  
Can't you see - can't you see?  
Am    C    D    Am  
Everything has a price to pay

Am            C    D            Am    C  D  
Everything that I know is -  
Am            C    D            Am    C  D  
Hanging on my melody  
Am            C    D            Am    C  D  
Everything has an ending  
F            C                            E

## Everything Has A Price To Pay

Yes, everything has a price to pay

Am Dsus4  
You just asked me, what I'm feeling  
Am Dsus4  
Should I tell you? - nothing is for free  
E  
Can't you see - can't you see?  
Am C D Am  
Everything has a price to pay

[unknown chords following]

Am C D Am C D  
Here is the tune I've been writing -  
Am C D Am C D  
It's been so long in the making  
Am C D Am C D  
I hope it's worth all the waiting  
F C E  
Yes, everything has a price to pay

-----

After running through the rather Neil Young-esque Am - C - D chord sequence, it's time to look good by moving up the neck. Play Am as an 'open barre' at the fifth fret (x07555), followed by Dm add9 (x x 0 10 10 12) alternating with G/D (xx0787). Second time through, put a brief suspended note on the G/D (xx0788). To finish the hopefully impressive middle section, play the G/D chord followed by (gently) playing all six strings openly as an Em7add4 (000000).

This sounds complicated, but play along with Paul and you'll see what I mean. Correspondence welcome, suggestions and improvements also.

[Gary Parkinson](#)

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# Everything Has A Price To Pay ( '97 Version)

Paul Weller

"Everything Has A Price To Pay" by Paul Weller from MERMAIDS (CD single)

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##

Am C C/B Am C C/B  
Here is the tune I've been writing -  
Am C C/B Am C C/B  
It's been so long in the making  
Am C C/B Am C C/B  
I hope it's worth all the waiting  
F C E  
Not expect it all for free

Am C C/B Am C C/B  
Everything has one ending -  
Am C C/B Am C C/B  
Everything has it's day  
Am C C/B Am C C/B  
There's no use in pretending -  
F C E  
Yes, everything has a price to pay

Am Dsus4  
You just asked me, what I'm feeling  
Am Dsus4  
Should I tell you? - nothing is for free  
E  
Can't you see - can't you see?  
Am C C/B Am  
Everything has a price to pay

Am C C/B Am C C/B  
Everything that I know is -  
Am C C/B Am C C/B  
Hanging on my melody  
Am C C/B Am C C/B  
Everything has an ending  
F C E

Everything Has A Price To Pay ('97 Version)

Everyone has a price to pay

Am Dsus4  
You just asked me, what I'm feeling  
Am Dsus4  
Should I tell you? - nothing is for free  
E  
Can't you see - can't you see?  
Am C C/B Am  
Everything has a price to pay

Am C C/B

Am C C/B Am C C/B  
Here is the tune I've been writing -  
Am C C/B Am C C/B  
It's been so long in the making  
Am C C/B Am C C/B  
I hope it's worth all the waiting  
F C E  
Everything has a price to pay



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: Januar 18, 1998

# Fly On The Wall

Paul Weller

#-----PLEASE NOTE-----#  
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 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

From: [Harlan L. Thompson](#)

"Fly On The Wall" by Paul Weller from MORE WOOD

T+M: Weller

D C/D G/D F G D  
 D C/D G/D F G  
 Where angels meet, their words are whispers  
 D C/D G/D F Em D\*  
 As sea touches shore, the clouds move swiftly and me so small  
 Am7 D\*  
 Compared to it all  
 Am7 Em F G  
 Like a fly on the wall

D C/D G/D F G  
 As pieces sweep, their meaning is still no clearer  
 D C/D G/D F Em D\*  
 And under my feet, there's nothing to stop my own free fall  
 Am7 D\*  
 Down and down I go  
 Am7 Em  
 And compared to it all  
 F G F G  
 I'm a fly on the wall

(SOLO)

D C/D G/D F G  
 Our children sleep, resting our hopes and wishes  
 D C/D G/D F Em D\*  
 The night in between, I'm casting my scope, just fishing ooh  
 Am7 D\*  
 And spite of it all  
 Am7 D\*  
 Oh I look at me so small  
 Am D\*  
 And compared to it all  
 Am Em F G  
 I'm a fly on the wall

D\* Am7 D\*

Fly On The Wall

Compared to it all

Am7 D\*

I'm a fly on a wall

Am7 D\*

Oh compared to it all

Am7 D\*

Like a fly on the wall

Am7 D\*

Compared to it all

Am7 D\*

Oh I'm a fly on the wall

Am7 D\* Am7

C/D: x 3 2 0 3 3 G/D: 3 2 0 0 3 3 Am7: x 0 2 0 1 0

D\*: in these places add the sus note ever so briefly D Dsus4 D

(Dsus4: x x 0 2 3 3)

(from More Wood, the Japanese collection of stuff that didn't make it onto Wild Wood)



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 18, 1997

# I'd Rather Go Blind

Paul Weller

"I'd Rather Go Blind" by Paul Weller from THE CHANGINGMAN (CD Single)

T+M: Jordan/Foster

Transcription by [Massimo Guadalupi](#) and [Christian Korbanka](#)

Suggestions and corrections are always welcome

There might be some mistakes in the lyrics...

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##

E F#m B E

E F#m  
Something told me it was over  
B E  
When I see you here, by-walking  
E F#m  
Something deep down in my soul ...  
B E  
When I see you here ... talking

E F#m  
I will rather go blind  
B E  
Than to see you walk away from me, child  
E F#m  
So you see I love you so much - I don't wanna let you go, baby  
B E  
Most of all, I don't wanna be free

E F#m  
I will rather go blind  
B E  
Than to see you walk away from me, child

E  
I was just, I was just, I was just  
F#m  
Just sitting here and thinking  
B E  
Of your kiss and your warm embrace  
E F#m  
When the reflection of a glass I hold to my lips now, babe  
B E  
Review the tears that were on my face



# I Shall Be Released

Paul Weller

"I Shall Be Released" by Paul Weller from OUT OF THE SINKING LIMITED EDITION EP

T+M: Dylan

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

E F#m  
 They say everything can be replaced

A B E  
 Yet every distance is not near

E F#m  
 So I remember every face

A B E  
 Of every man who put me here.

E F#m  
 I see my light come shining

A B E  
 From the west unto the east.

E  
 Any day now,

F#m  
 Any day now,

A B E  
 I shall be released

F#m A B E

E F#m  
 They say every man needs protection

A B E  
 They say every man must fall

E F#m  
 So I swear I see my reflection

A B E  
 Some place so high above the wall

E F#m  
 I see my light come shining



# It's A New Day, Baby

Paul Weller

"It's A New Day Baby" by Paul Weller from THE CHANGINGMAN (CD Single)

T+M: weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

There might be some mistakes in the lyrics...

#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##

[A](#)

[E](#)

I breathe the new day, baby, wild and free

[D/A](#) [C](#) A

As alive and fresh as it used to be

A

E

Spring wind blowing straight through the window

[D/A](#) [C](#) A

And a message tied to the breeze

[C#m](#) A

And I hear this is a new day

[C#m](#) D A

Swear this is a new way

D A

It won't be before you feel it, too

A

E

You may think I'm drugged or crazy

[D/A](#) C A

But I haven't felt like this for so long

A E

I've been boxed up, locked up in a cage

[D/A](#) C A

But I'll undo the chains with my own hands

[C#m](#) A

And I hear this is a new day

[C#m](#) D A

Swear this is a new way

D E

It won't be before you feel it, too

[C#m](#) A

And I hear this is a new day



# My Whole World Is Falling Down

Paul Weller

---

"My Whole World Is Falling Down" by Paul Weller from YOU DO SOMETHING TO ME (EP)  
T+M: Jones/Crutcher for William Bell  
Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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#song. You may only use this file for private study, scholarship, or research. #  
#-----##

A D (8 x)

A D  
I wake up in the morning

A D  
Think I wanna drink

A D  
Can't even get water

A D  
From the kitchen sink

A D  
The dog that we once loved

A D  
Raised from a pup

A D  
Tried to bite my hand off

A D  
Every time I pick him up

D C#m Bm E [tacet]  
Because I need you more

A D  
My whole world is fallin' down

A D A D  
All around me, yeah

A D  
Tears and heartache

A D  
It took for us to live

A D  
I turned my back on you

A D  
You had so much love to give



My Whole World Is Falling Down

Clothes are hangin' off me girl

A

D

You oughta see the way I look

D

C#m

Bm

E [tacet]

Because I need you more

A

D

My whole world is fallin' down

A D A D

All around me, yeah

D

C#m

Bm

E [tacet]

Because I need you more

A

D

My whole world is fallin' down

A D A D

My whole world is fallin' down

Crumbling all around me yeah

A D A D

My whole world is fallin' down

A D A D

My whole world is fallin' down

A D A D

My whole world is fallin' down

A D A D

My whole world is fallin' down



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-11-29

# Reason To Believe

Paul Weller

"Reason To Believe" by Paul Weller

T+M: Tim Hardin

Transcription by [Stefano Ghidella](#)

Suggestions and corrections are always welcome...

#-----PLEASE NOTE-----#  
 #This file is the author's own work and represents their interpretation of the #  
 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

C F G C  
 If I listened long enough to you  
 F G C  
 I'd find a way to believe that it's all true  
 D G F C  
 Knowing that you lied straight faced while I cried  
 Am F G  
 Still I look to find a reason to believe

F G Am G  
 Someone like you makes it hard to live without somebody else  
 F G  
 Someone like you make it easy to give  
 Am G  
 never thinking of myself

C F G C  
 If I had the time to change my mind  
 F G C  
 I'd find a way to leave the past behind  
 D G F C  
 Knowing that you lied straight faced while I cried  
 Am F G  
 Still I look to find a reason to believe

F G Am G  
 Someone like you makes it hard to live without somebody else  
 F G Am G  
 Someone like you make it easy to give never thinking of myself

chords as first verse

D G F C  
 Knowing that you lied straight faced while I cried  
 Am F G  
 Still I look to find a reason to believe

Note: this track is played with two acoustic guitars and I think is one "unreleased".



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: November 23, 1997

# Sexy Sadie

Paul Weller

"Sexy Sadie" by Paul Weller from OUT OF THE SINKING EP

T+M: Lennon/McCartney

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
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 #song. You may only use this file for private study, scholarship, or research. #  
 #-----##

G F# Bm C D G F#

G F# Bm  
 Sexy Sadie, what have you done?  
 C D G F#  
 You made a fool of everyone  
 C D G F#  
 You made a fool of everyone  
 F D  
 Sexy Sadie, oh what have you done?

G F# Bm  
 Sexy Sadie, you broke the rules  
 C D G F#  
 You laid it down for all to see  
 C D G F#  
 You laid it down for all to see  
 F D  
 Sexy Sadie, oh you broke the rules

G Am Bm C  
 One sunny day, the world was waiting for a lover  
 G Am Bm C  
 She came along to turn on every one,  
 C A7 Ab7  
 Sexy Sadie, the greatest of them all

G F# Bm  
 You gave her everything you owned  
 C D G F#  
 Just to sit at her table  
 C D G F#

Sexy Sadie

Just as her smile would light up everything [I forget words here]

F D

Sexy Sadie, the latest and the greatest of them all

G F# Bm C D G F#

G F# Bm

Sexy Sadie, how did you know,

C D G F#

The world was waiting just for you

C D G F#

The world was waiting just for you

F D

Sexy Sadie, how did you know?

G F# Bm

You gave her everything you owned

C D G F#

Just to sit at her table

C D G F#

Just as her smile would light up everything [I forget words here]

F D

Sexy Sadie, the latest and the greatest of them all

G F# Bm C D G F#

[fade]



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-11-30

# Shoot The Dove

Paul Weller

---

"Shoot The Dove" by Paul Weller from BRUSHED (CD single)

T+M: Weller

Transcription by [Christian Korbanka](#)

Suggestions and corrections are always welcome

```
#-----PLEASE NOTE-----#
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#song. You may only use this file for private study, scholarship, or research. #
#-----##
```

G Bm7 C/E

G D/F# C/E  
I felt the glow upon the wall

G Bm7 C/E  
A fine July had made me warm

D/A Em C  
Down below others came and went

D C G  
But I just seemed to fade into the rain

G D/F# C/E  
On white-washed stone a summer spent

G Bm7 C/E D G  
So much time I wasted there

D/A Em C  
Down below others came and went

G  
Walking in a flow

D/F# C/E  
Into evening time where it's pretty sure

D C B7  
Neon lights that burn so slippery slow

Cmaj7  
And we kill the love

G  
When we shoot the dove

Cmaj7  
Everything in life

G  
You make sparks fly

Cmaj7  
You kill the dream

G

Shoot The Dove

When you start to scream

B7

And we kill the love

Em C

When we shoot the dove

Am Cmaj7 G

That had brought some peace into our lives

Am Cmaj7 G

That had brought some peace into our lives

Am D G

Am D G

G D/F# C/E

You need belief to make her mine

G Bm7 C/E D G

All the words I wish were kind

D/A Em C

Stay at bay and are hard to find

G

Oh tender love

D/F# C/E

Into evening time where its pretty sure

D C B7

Neon lights that burn so slippery slow

Cmaj7

And we kill the love

G

When we shoot the dove

Cmaj7

Everything in life

G

You make sparks fly

Cmaj7

You kill the dream

G

When you start to scream

B7

And we kill the love

Em C

When we shoot the dove

Am Cmaj7 G

That could have brought some peace into our lives

Am Cmaj7 G

That could have brought some peace into our lives

Am Cmaj7 G

That could have brought some peace into our lives

Am Cmaj7 G

That could have brought some peace into our lives

Am D G



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1998-01-18

# Tin Soldier

by The Small Faces

---

"Tin Soldier" by The Small Faces

T+M: Marriot/Lane

Transcription by [Dodger](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----#

Verse: E,G,Dsus4(D),Asus4(A),E D,F,A,D,A,D

M8: E,G,D,A x 3 G

E,G,A,G x 8

End: A,B,C,D,E

I am a little tin soldier that wants to jump into your fire  
You are the look in your eyes a dream passing by in the sky

And I don't understand and I need is treat me like a man  
cos I ain't no child take me as I am

I gotta know I belong to you do anything that you want me to  
Sing any song that you want me to sing to you

I don't need no complications I just got to make you  
I just got to make you my occupation

Your eyes as you whispered hello smiles melting snow in the road  
Your eyes seem deeper than time say a lot that won't rhyme without words

So now I've lost my way I need help to show me things to say  
So give me your love before mine fades away (M8)

All I need is your whispered hello smiles melting snow nothing heard  
Your eyes they're deeper than time said love that won't rhyme without words

---

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# Town Called Malice

Paul Weller

---

"Town Called Malice" by Paul Weller (from the Video HIGHLIGHTS AND HANGUPS)

T+M: Weller

Transcription by [John McGivern](#)

Suggestions and corrections are always welcome

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##

C#m

You better stop dreaming of a quiet life,

Bm

´Cause it's the one we'll never know

C#m

And quit running for that runaway bus

Bm

´Cause those rosy days are few

D

And stop apologizing,

C#m

For the things you've never done

E

´Cause time is short and life is cruel

E

But it's up to us to change

A

This town called Malice

C#m

Rows and rows of disused milk

Bm

Floats stand dying in the dairy yard

C#m

And a hundred lonely housewives

BEm

Clutch empty milk bottles to their hearts

D

Hanging out their old love letters

C#m

On the lines to dry

E

It's enough to make you stop believing

E

When tears come fast and furious

A

In this town called Malice

Town Called Malice

C#m Bm  
Ba bap....  
C#m Bm  
Ba bap...

D  
Struggle after struggle  
C#m  
Year after year  
E  
The atmosphere's a fine blend of ice  
E  
I'm almost stone cold dead  
A  
In this town called Malice

C#m  
The ghost of a steam train  
Bm  
Echoes down my track  
C#m  
It's at the moment bound for nowhere  
Bm  
Just going round and round  
D  
Playground kids and creaking swings

C#m  
Lost laughter in the breeze  
E  
I could go on for hours and I propably will  
E  
But I'd sooner put some joy back in  
A  
This town called Malice  
A  
This town called Malice  
A  
This town called Malice  
Yeah, yeah, yeah



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E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)  
Last update: 1998-03-15

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## Tabs & Chords | Most Popular

| Ranking | Song Title                                          | Era               | Points |
|---------|-----------------------------------------------------|-------------------|--------|
| 1       | <a href="#">Hung Up</a>                             | Paul Weller       | 16     |
| 2       | <a href="#">Wild Wood</a>                           | Paul Weller       | 15     |
| 3       | <a href="#">Sunflower</a>                           | Paul Weller       | 10     |
| 4       | <a href="#">The Butterfly Collector</a>             | The Jam           | 9      |
| 5       | <a href="#">Down In The Tubestation At Midnight</a> | The Jam           | 7      |
|         | <a href="#">A Man Of Great Promise</a>              | The Style Council | 7      |
| 7       | <a href="#">Mermaids</a>                            | Paul Weller       | 6      |
|         | <a href="#">Remember How We Started</a>             | Paul Weller       | 6      |
|         | <a href="#">My Ever Changing Moods</a>              | The Style Council | 6      |
|         | <a href="#">Tales From The Riverbank</a>            | The Jam           | 6      |
|         | <a href="#">Town Called Malice</a>                  | The Jam           | 6      |

These are songs, Weller fans like most to play on guitar...(April 1998).

---

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## What's New 1996

### December, 27th:

- Tabs for [So Sad About Us](#) by The Jam (originally written by Pete Townshend for The Who). Transcription by *Dave O'Hara*.

### December, 22nd:

- Chords for [Above The Clouds](#) by Paul Weller. Correction of the intro of [Waiting](#) by The Style Council.

### December, 21st:

- Chords for for [The Cost Of Loving](#) by The Style Council.

### December, 20th:

- Chords for [I Need You \(For Someone\)](#) by The Jam and [Waiting](#) by The Style Council.

### December, 19th:

- Revision of the layout and the menu structure and addition of the page [\[other Paul Weller links\]](#)

### December, 17th:

- Chords for the the B-side version of [Liza Radley](#) and correction of the lyrics of [Liza Radley \(demo version\)](#) by The Jam.

### December, 15th:

- Chords for [Big Boss Groove](#) by The Style Council and [My Whole World Is Falling Down](#) by Paul Weller (originally by William Bell).

### November, 17th:

- Chords for [I Didn't Mean To Hurt You](#) by Paul Weller. Addition of the page [\[most wanted\]](#) where all requests for transcriptions are listed.

### November, 16th:

- Chords for [Peacock Suit](#) by Paul Weller and tabs for [And Your Bird Can Sing](#) by The Jam (originally by The Beatles) and [Disguises](#) by The Jam (originally by The Who)

### October, 11th:

- Chords for [London Girl](#) and [In The Midnight Hour](#) by The Jam. Transcriptions by *Dave O'Hara*.

### October, 3rd:

- Chords for [Boy About Town](#) by The Jam and a new transcription of the Jam's version of [A Solid Bond In Your Heart](#)

### October, 2nd:

- Chords for [Dreams Of Children](#) and [Strange Town](#) by The Jam.

This page is maintained by [Christian Korbanka](#) | E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com) | Last update: 1998-10-20

# The Great Depression

## The Jam

---

"The Great Depression" by The Jam

T+M: Weller

Transcription by [Christian Korbanka](#)

#-----PLEASE NOTE-----#  
#This file is the author's own work and represents their interpretation of the #  
#song. You may only use this file for private study, scholarship, or research. #  
#-----##

Suggestions and corrections are always welcome  
ain't got the lyric - so here are the chords

E C#m G#m

E C#m G#m

E C#m G#m

E C#m G#m

F#m G#m

F#m G#

C#m F#m

A B C

F Dm Am

F Dm Am

Bb F Eb C

-----  
Here is another version by [Jeff Brake](#)

E C#m  
I think we must have all gone mad  
G#m  
Maybe right turned over  
E C#m  
They promise us the earth  
G#m  
Instead we've got the great depression

The Great Depression

E C#m  
Now you're free and easy with the base  
G#m  
You blame your brothers and sisters  
E C#m  
And neurotics say "sod the rest"  
G#m  
It's the new dissention

A B  
Into the abyss  
A  
By pushing forwards  
G#  
It's always down  
C#m  
It's a desperate war  
F#m  
You're trying to blow yourselves up  
A B C  
You don't care who you stand... with the help about  
F Dm Am  
Hey hey - well that's not the way (x2) A#/F/D#/C

No sense or reason in your fussing and fighting  
And your violent obsession  
Who's ever really left feeling fine  
After the great depression?  
No sense of purpose in the competition  
Keeping up with the Jones's  
You buy a house,  
You buy a car  
You buy a marriage and a bed of roses

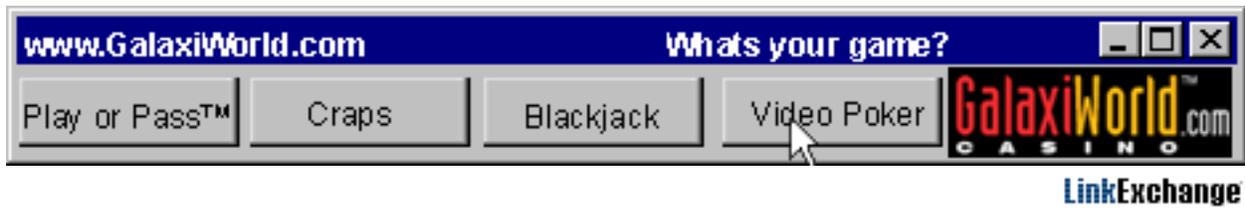
Into the abyss  
By pushing forwards  
It's always down  
It's a desperate war  
You're trying to blow yourselves up  
You don't care who you stand ... with the help about  
Hey hey - well that's not the way



This page is maintained by [Christian Korbanka](#).

E-mail address: [korbanka@compuserve.com](mailto:korbanka@compuserve.com)

Last update: 1997-11-22



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# placeholder

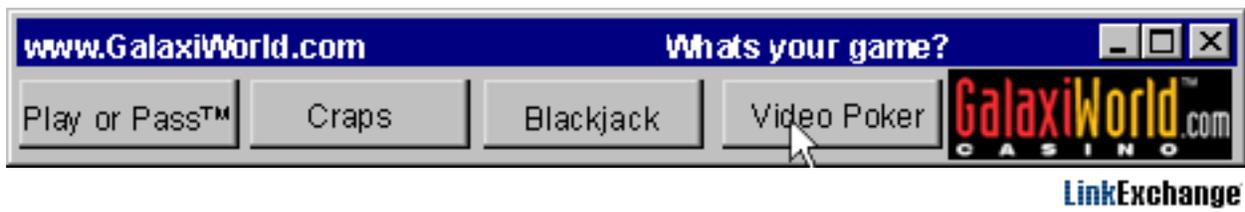
Well, you've hit a placeholder. This file is sitting where another document would, while that document is being updated. Sorry for the inconvenience. You could [search for what you were looking for](#).

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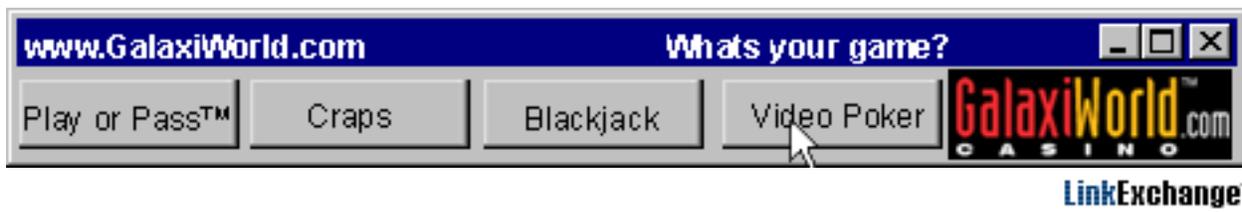
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## credits

Firstly, thank you to all the people listed here. It is through the tireless work of users that PWGA improves and expands.

If your name should be here, but it isn't, please accept my apologies and [let me know](#) so it can be fixed.

## cover scans

Amanda Siegelson of [Little Splinters](#) fame.

## guitar transcriptions

Alfie, Skip Allums, Cam Baddeley, Miltos Baralos, Don Bates, Mike Berry, James Marshall Boswell, Jeff Brake, BRT, Tony Carpenter, Simon Castle, Ian Chalmers, Chris, Jerry Cornelius, Neil Cornish, Danny, Decor, Dominic, Keith Dowling, Ross Drayton, Ian Duckling, Chris Fewtrell, Rebecca Finlayson, Neal Fishman, Jon Flynn, Martin Forrester, Bert A. Fulmer, James Gauld, Stefano Ghidella, Matt Gilroy, Antony Granger, Luc Gravely, Massimo Guadalupi, Thomas R. Hall, Nick Harris, Simon Hawes, Juergen Helmers, Marc Hertzberg, David Howlett, Simon Jolly, Mende Joveski, Juddy, Yoshiyuki Kanazawa, Keith Lewington, Demed L'Her, Gavin Long, Fred Maslin, Steve McEvoy, John McGivern, Paul McGrath, Iaian James Meldrum, Andrew Mulhern, Kevin Mulhern, David Musiani, Donald Needham, Tim Norris, Dave O'Hara, Paolo, Poor Alfie, L.M. Rawlings, G.D. Renfrew, Ben Ritchie, John T. Roberts, Mike Sherwill, Nick Smith, Mark Schnitzius, Hans van Stralen, Harlan L. Thompson, Kevin Wathen, Johnathon Wilcock.

## bass transcriptions

Werner Kreyes, Lee McManus, Marck Schnitzius, Patrick Thornbury, David Tucker, Manuel Zanzi.

## lyrics

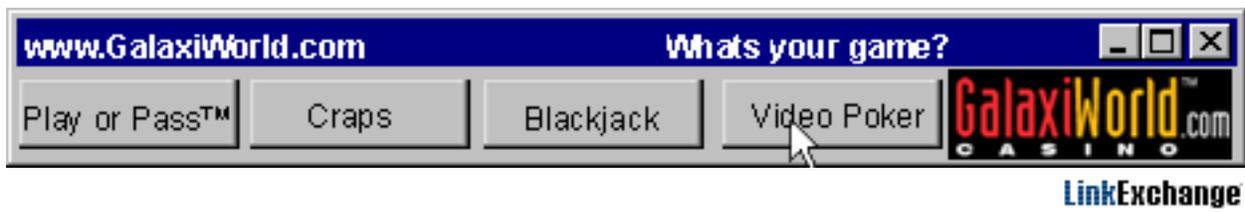
Paul Carey, Werner Kreyes.

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# frequently asked questions

How can I send you transcriptions?

Just use my email address, [korbanka@compuserve.com](mailto:korbanka@compuserve.com), or [this web-based form](#) and include the tab in the text of your message. There's no need for any special formatting.

Can you add songs by artists related to Paul Weller?

No. Weller was a prolific contributor to other bands, and the list of artists is too long. The time spent maintaining those chords could be better spent transcribing more Weller songs! Also, PWGA would risk losing its unique-ness.

Do you have any information about new releases or tour dates?

No. I'm just a member of the public, I have no connection to Paul Weller or his record company. I, like you, find out these things through the music news media.

Could you add pictures or biographies?

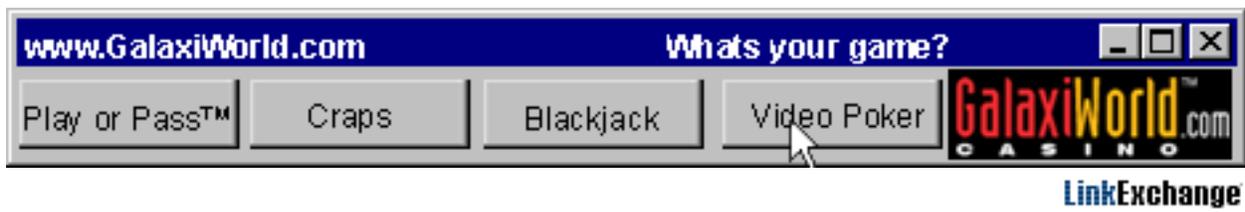
No. It's the Paul Weller *Guitar* Archive, after all. Amanda Siegelson's [Little Splinters](#) already fills that niche, anyway.

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## other paul weller sites

There's a sizeable Paul Weller following on the internet. Here are some good Paul Weller sites.

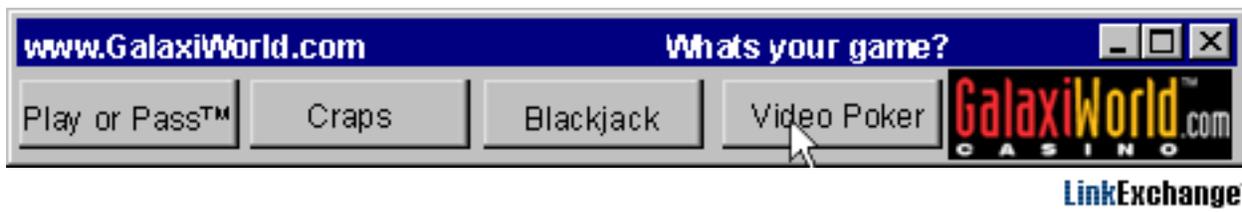
- [Paul Weller on Yahoo!](#)
- [Little Splinters](#), a comprehensive biographical site.
- [Boy About Town](#), the Paul Weller fanzine.
- [Andi Kane's Paul Weller page.](#)
- [Luc Gravely's Paul Weller page.](#)
- [Alfie's Paul Weller quote generator](#), a lot of fun and sometimes profound.
- [An index of Weller links.](#)

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## other guitar sites

- Usenet
  - [alt.guitar.tab](#)
  - [rec.music.makers.guitar.tablature](#)
- World Wide Web
  - [Bem's Guitar Chord Archive](#)
  - [Guitar Chord of the Week](#)
  - [Dave's Asylum](#)
  - [Adam Fitch's Tab & Chord Land](#)
  - [Guitar Playing](#)
  - [Guitar Tabs](#)
  - [GuitarTab](#)
  - [Harmony Central's Guitar Tab](#)
  - [Kif Rides Again](#)
  - [Music Lynx > The Tabs](#)
  - OLGA (Online Guitar Archive)
    - [OLGA at olga.net](#)
    - [OLGA at LEO](#) (Link Everything Online)
  - [Online Guitar Chord Encyclopedia](#)
  - [Adam Schneider's Chord/Tab Archive](#)
  - [The Screaming Sound](#)
  - [TAB USA](#)
  - [Tab World](#)
  - [Tablature](#)
  - Yahoo
    - [Guitar](#)
    - [Guitar Tablature](#)

- Software

- [Creative Logic](#)

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