



best of the
the cranberries

Questions from • *Everybody Else Is Doing It, So Why Can't We?* • *No Need to Argue*



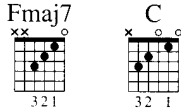
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FOR GUITAR

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Dreaming My Dreams

Lyrics and Music by Dolores O'Riordan



Intro

Moderately ♩ = 117

Gtrs. 1 & 2 (acous.)

C Rhy. Fig. 1 G6/B G6/A Am Gsus4 C F Fmaj7 C End Rhy. Fig. 1

pp
let ring throughout

C Rhy. Fig. 2 G6/B G6/A Am Gsus4 C Fmaj7 End Rhy. Fig. 2

mp *mf*

Gtrs. 1 & 2; w/ Rhy. Fig. 1, simile C G6/B G6/A Am Gsus4 C F Fmaj7 C Gtrs. 1 & 2; w/ Rhy. Fig. 2, simile G6/B G6/A Am Gsus4 C Fmaj7

Oo. oo. Oo. oo.

Verse

C G6/B G6/A Am Gsus4 C Fmaj7 C

All the things you said to me to day

Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 1 & 2; w/ Rhy. Fig. 3, 2 times, simile G6/B G6/A Am Gsus4 C Fmaj7 C

changed my per-spec-tive in ev-er-y way, ay. These things

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Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

G6/B G6/A Am Gsus4 C Fmaj7 C G6/B

count to mean so much to me. In to my faith, you and your.

Pre-Chorus

G6/A Am Gsus4 C Fmaj7 C G6/B G6/A Am Gsus4 C

ba-by. It's out there, it's out

F Fmaj7 C G6/B G6/A Am Gsus4 C F Fmaj7 C

there. It's out there, if you want me I'll be here.

G6/B G6/A Am Gsus4 C F Fmaj7 C

It's out there, it's out there. It's out

G6/B G6/A Am Gsus4 C Fmaj7

Gr. 1: Gr. 2: w/ Rhy. Fill 1

there if you want me I'll be here. I'll be

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 3/4 times, simile

C G6/B G6/A Am Gsus4 C F Fmaj7 C G6/B

dream-ing my dreams with you. I'll be dream-ing my dreams with you.

G6/A Am Gsus4 C F Fmaj7 C G6/B G6/A Am Gsus4 C

And there's no other place that I'd lay down my face.

To Coda ⊕

2nd time, D.S. al Coda

F Fmaj7 C G6/B G6/A Am Gsus4 C Fmaj7

Gtrs. 1 & 2:

I'll be dream-ing my dreams with you.

Rhy. Fill 1
Gtr. 2

T	0	0	0	0	0
A	1	1	1	1	1
B	3	3	3	3	3

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 3, simile
 Gtr. 3 C G6/B G6/A Am Gsus4 C Fmaj7 Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile C G6/B

mf w/ Leslie effect & clean tone
 let ring throughout

Pre-Chorus

G6/A Am Gsus4 C Fmaj7 Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile C G6/B G6/A Am Gsus4 C F Fmaj7 C

It's out there, _____ it's out there. _____
 (Out there, _____ out

Gtrs. 1 & 2: w/ Rhy. Fig. 3, simile G6/B G6/A Am Gsus4 C Fmaj7 Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 3/4 times, simile C

there. _____ It's out there if you want me I'll be here. _____ It's out

G6/B G6/A Am Gsus4 C F Fmaj7 C G6/B

there, _____ Out there, _____ it's out there. _____ out there. _____ It's out there if you want _____

G6/A Am Gsus4 C Gtr. 2: w/ Rhy. Fill 2 Fmaj7

Gtr. 1

A guitar solo for Gtr. 1 consisting of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

me I'll be here. I'll be

0 1 2 0 | 0 1 0 3

⊕ Coda

G6/A Am Gsus4 C F C G6/B G6/A Am Gsus4 C

Oo,

Gtr. 3

Rhy. Fig. 4

Gtrs. 1 & 2

let ring throughout

1 0 1 1 0 | 3 3 3 3 3 | 1 0 1 1 0 1

1 1 2 3 | 0 1 0 0 | 0 0 0 0 | 0 1 0 0 | 0 0 0 0

Rhy. Fill 2
Gtr. 2

TAB

0	0	0	0	0	0	0
1	1	1	1	1	1	1
2	2	2	2	2	2	2
3	3	3	3	3	3	3

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 3 times, simile

F C G6/B G6/A Am Gsus4 C

oo. Oo.

End Rhy. Fig. 4

F C G6/B G6/A Am Gsus4 C F

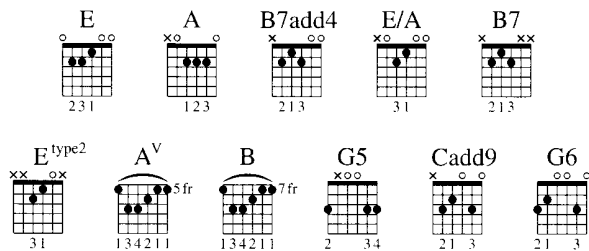
Gtr. 3

C G6/B G6/A Am Gsus4 C F C

Gtrs. 1 & 2

Dreams

Lyrics by Dolores O'Riordan
 Music by Dolores O'Riordan and Noel Hogan



Intro

Moderately ♩ = 128

E

A

B7add4

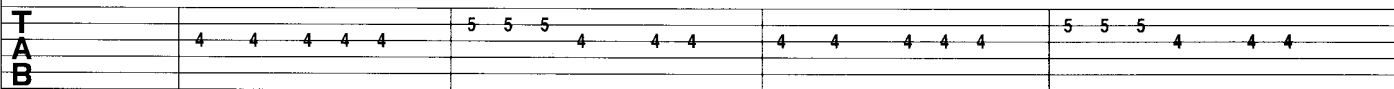
Rhy. Fig. 1

Gr. 2 (acous.)

mp

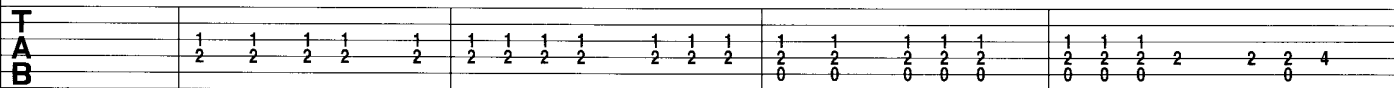
Gr. 3 (elec.)

mp w/ slight dist.
 P.M. throughout



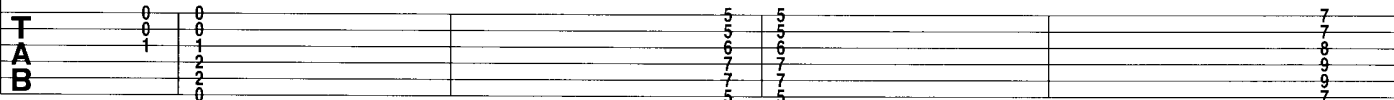
Gr. 4 (elec.)

mf w/ slight dist.



Gr. 1 (elec.)

f w/ slight dist.



E

End Rhy. Fig. 1

Gtrs. 2 & 3 tacet

* E

Amaj9

Gr. 1 Riff A

mf w/ clean tone
let ring throughout

Gr. 4 Riff A1

* Chord symbols reflect implied tonality.

B7 E End Riff A

End Riff A1

Verse

Gtr. 1: w/ Rhy. Fill 1, 1st time
 Gtr. 1: w/ Rhy. Fill 2, 2nd time
 Gtr. 1: w/ Rhy. Fig. 2, 3rd time, simile
 E5

A5

1., 3. Oh, my life is chang-in' ev-er-y day,
 2. I want more, im-pos-si-ble to ig-nore.

Gtr. 4 Rhy. Fig. 2 Gtrs. 1 & 4

w/ phaser & panning effect
 simile on repeats

B7 E

in ev-'ry pos-si-ble way.
 im-pos-si-ble to ig-nore.

End Rhy. Fig. 2

Rhy. Fill 1
 Gtr. 1

TAB

Rhy. Fill 2
 Gtr. 1

TAB

Gtrs. 1 & 4: w/ Rhy. Fig. 2, simile

To Coda ⊕

E

Gr. 3 *mf* w/ clean tone

E/A

And oh, my dreams, it's never quite as it seems,
And they'll come true, im-possible not to do,

Gtrs. 1 & 4: w/ Riffs A & A1, simile
E type2

B7

E

never quite as it seems. I know I've felt
im-possible not to do. And now I tell

Gr. 3 tacet

Amaj9

like this before, but now I'm feel in' it ev-en more
you o-pen-ly, you have my heart so don't hurt me.

B7

E

be-cause it came from you.
You're what I could n't find.

Gr. 2: w/ Rhy. Fig. 1, simile

E

A^v

Gr. 1

w/ slight dist.

Then I o-pen up and see the per-son fall-in' here is me,
A to-tal-ly a-maz-ing mind, so un-der-stand-ing and so kind.

Gr. 4

2/6 7/5 9/7

B E 1.

a dif-frent way to be.
You're ev-'ry-thing to me.

(9/7)

Bridge
Gtr. 2 tacet
G5 Cadd9

Ah, la, da, ah, la, da, ya.

G6 2. D.S. al Coda

la, ya, ya.

⊕ Coda

B7

E

'cause you're a dream to me. dream to me.

Outro

Gtrs. 1 & 4: w/ Riff A & A1. simile
 Gtr. 2: w/ Rhy. Fig. 1. 3 times. simile

E A^v B E

Gtr. 5 (elec.) Rhy. Fig. 3

w/ slight dist. w/ tremolo effect

12 0 0 0 1 2 0 0 0 1 2 1 0 0 2 1 2 0 0 1 2

Gtr. 5: w/ Rhy. Fig. 3. 2 times
 w/ Bkgd. Voc. ad Lib, 2nd time

E A^v B

Gtrs. 1 & 4

Voc. Fig. 1

Ah, da, da, da, da,

la, la,

Gtr. 4: w/ Rhy. Fill 3, 2nd time

End Voc. Fig. 1

w/ Bkgd. Voc. ad Lib, simile, till end
 w/ Voc. Fig. 1, 2 times

Gtrs. 1, 2, 4 & 5 tacet

Begin Fade

Fade Out

E

Gtrs. 1, 2, 4 & 5

10 4

Rhy. Fill 3
 Gtr. 4

T
A
B

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

How

Words and Music by Dolores O'Riordan

C **Dadd⁴** **Em** **Am** **D**

Intro
Moderately Slow ♩ = 71

E5 C Dadd4 B5 Em E5 C Dadd4 B5 Em

Gr. 2 (elec.)

mf
w/ clean tone

Gr. 1 (elec.) **Rhy. Fig. 1**

mf w/ clean tone

P.M. ----- P.M. -----

TAB

Verse

Gr. 1: w/ Rhy. Fig. 1, 3 3/4 times
Gr. 2: w/ Riff A, 3 times, 1st time
Gr. 2 tacet, 2nd time

E5 C Dadd4 B5 Em E5 C Dadd4 B5 Em E5 C

Gr. 1: w/ Rhy. Fig. 1

1. Look, _____
now _____

Gr. 2 **Riff A** **End Riff A**

Dadd4 B5 Em E5 C Dadd4 B5 Em E5 C

Gr. 2: w/ Fill 1, 2nd time

you're stand - ing a - lone, _____ stand - ing a - lone. _____ How
you're just walk - in' a - way, _____ walk - in' a - way, _____ When _____

Fill 1
Gr. 2

TAB

Dadd4 B5 Em E5 C **Gtr. 2: w/ Fill 1, 2nd time** Dadd4 B5 Em

ev - er, I should have known, _____ I should have known. _
 you said you al - ways would stay, _____ al - ways would stay. _

* E5 C Dadd4 B5 Em E5 C Dadd4 B5 Em

Nev-er be - fore, _ nev-er a - gain, _ you will ig - nore, _ I will pre - tend. _

* Lead Voc. doubled one octave higher & one octave lower, next 7 meas.

S E5 C **Gtr. 2: w/ Fill 1, 2nd & 3rd times** Dadd4 B5 Em E5 C Dadd4 B5 Em7/B

Nev-er be - fore, _ nev-er a - gain, _ you will ig - nore, _ I will pre - tend. _ In your

Gtr. 2
tacet on repeats

Gtr. 1

P.M. - - - - - (cont. in slash)

				0	0	0
0	0	0	0	0	0	0
4	4	4	4	0	0	0
5	5	5	5	2	2	2

Pre-Chorus
 Gtr. 2 *tacet*
 Gtr. 3: w/ Rhy. Fig. 3, 2nd & 3rd times

C Dadd⁴₉ C Dadd⁴₉

world, you're a-lone in your face. You're a-lone in your world, you're a-lone in your face. _____

Rhy. Fig. 3
 C Dadd⁴₉ C Dadd⁴₉

Gtr. 3
mp

Chorus

Em C Am D Em C
Rhy. Fig. 2
Gtrs. 1 & 3 (acous.)

How, you said you nev - er would_ leave me a - lone.

Gtr. 2 Riff A End Riff A
mf *mf* *mf*
let ring throughout

10 12 10 10 10 12 10 10 10 12 10 10 10 12 10 10 10 12 10 10

Gtr. 2: w/ Riff A, 3 times
Am D Em C Am D

ah. How, you said you nev - er would_ leave me a -

To Coda ⊕

Em C Am D
End Rhy. Fig. 2
Gtr. 1 tacet. 2nd time
Gtr. 3
(Gtr. 1. cont. in notation)

lone.

Gtr. 2
mf
let ring throughout

10 12 10 10 10 12 10 10 10 12 10 10 10

Gtr. 1

Interlude

Gtr. 3 tacet
Gtr. 1: w/ Rhy. Fig. 1
E5 C Dadd4 B5 Em E5 C Dadd4 B5 Em Dadd4 B5 Em

1. | 2.

D.S. al Coda

2. But

12 10 12 (12)

⊕ **Coda**

Gtr. 2: w/ Riff A

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff A, 6 times
Em C Am D

Am D

Gtrs. 1 & 3

How, you said you nev - er would _ leave me a - lone, _

Em C Am D Em C Am D

oh. How, you said you nev - er would _ leave me a - lone, _
(How, you said you nev - er would _ leave me a - lone, _

Em C Am D

Gtrs. 1 & 3

'lone)

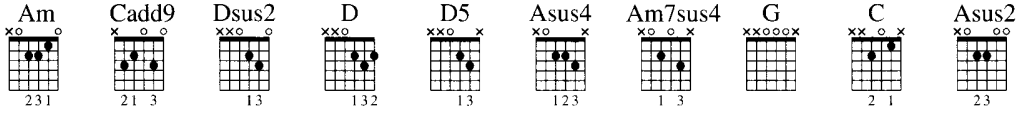
Gtr. 2

mf

10 12 10 10 10 12 10 10 10 12 10 10 10

I Still Do

Lyrics by Dolores O'Riordan
 Music by Dolores O'Riordan and Noel Hogan



Intro

Half-Time Feel ♩ = 118

* Am(add2)

Gtr. 1 (elec.)

mp w/ chorus
 let ring throughout

C

* Chord symbols reflect implied tonality.

Dadd⁴ Am7sus4 Am7add9 Am7sus4

Gtr. 2 (acous.)

Am(add2) *svu* Cadd9 Dadd⁴

Oo. Oo.

Rhy. Fig. 1

8va. Asus4 Verse Am7 Am G Am(add2) loco

Ah. Ah. I. I'm not read-

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line in treble clef with lyrics 'Ah.' and 'I. I'm not read-'. The second line is a guitar accompaniment line in treble clef. Below the guitar line are two sets of chord diagrams for the guitar. The first set shows chords for Asus4, Am7, Am, and G. The second set shows a chord for Am(add2). The guitar part includes a 'loco' section.

Gtr. 2 tacet Cadd9 Dadd⁺

- y for this, though I thought I would be. I can't see.

Gtr. 1

Detailed description: This system contains the third and fourth lines of the musical score. The top line is a vocal line in treble clef with lyrics '- y for this, though I thought I would be. I can't see.'. The second line is a guitar accompaniment line in treble clef. Below the guitar line are two sets of chord diagrams for the guitar. The first set shows chords for Cadd9 and Dadd+. The second set shows a chord for Dadd+ with a sharp sign. The guitar part includes a 'Gtr. 2 tacet' section.

Asus4 Cadd9 Am(add2)

the fu - ture, though I thought I could see. I don't want.

End Rhy. Fig. 1 Rhy. Fig. 2

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is a vocal line in treble clef with lyrics 'the fu - ture, though I thought I could see. I don't want.'. The second line is a guitar accompaniment line in treble clef. Below the guitar line are two sets of chord diagrams for the guitar. The first set shows chords for Asus4, Cadd9, and Am(add2). The second set shows a chord for Am(add2). The guitar part includes 'End Rhy. Fig. 1' and 'Rhy. Fig. 2' sections.

Cadd9 Dadd⁴

to leave you even though I have to I don't want

5 0 0 0 0 0 0 0 0 0 5 3 0 3 0 0 3 0 3 0

Asus4 Am7Am G Am(add2)

to love you Oh, I still do need some time

3 0 3 0 3 2 2 3 3 (0) 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 5 0

Cadd9 Dadd⁴

to find my self I wan-na live with in

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

Asus4 Gsus4 C G End Rhy. Fig. 2

Gtr. 1

3 0 3 0 3 3 2 2 3 3 0 3 3 3 1 1 0 0 0 0 0 2 0

Gtr. 2 Rhy. Fill 1 End Rhy. Fill 1

0

Verse

Gr. 2 tacet
Am

A Am A Cadd9
⑤ open ⑤ open

Gr. 3 (elec.)

f w/ slight dist.
*

2. Can I go my own way? Can I pray my own way?

Gr. 1

let ring ----- let ring -----

* Lead Voc. doubled one octave higher, next 10 meas.

Dsus2

Gr. 2: w/ Rhy. Fill 2

D D5 Dsus2 Asus4 Am7sus4 Asus4 G C G

I don't want to leave you. Oh, I need you.

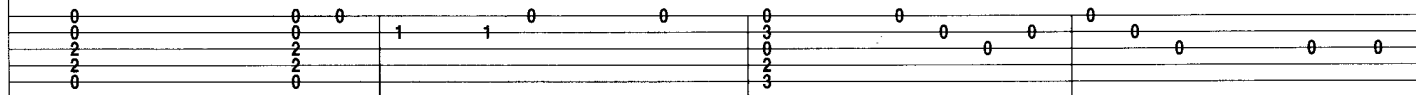
let ring ----- let ring -----

Rhy. Fill 2
Gr. 2

**T
A
B**

Asus2
Rhy. Fig. 3

Cadd9



Dsus2

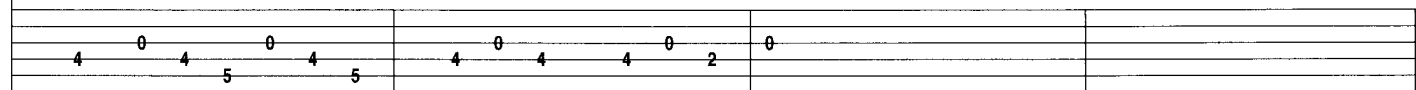
Gr. 2: w/ Rhy. Fill 2

Am7sus4

G
End Rhy. Fig. 3



let ring ----- let ring -----



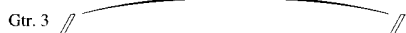
Verse

Gr. 1: w/ Rhy. Fig. 1, simile

Gr. 2 & 3 tacet

Am

Cadd9



Dadd⁺₉ Asus4 Am7 Am G

I don't want to love you. Oh, I still do.

Am(add2) Cadd9 Dadd⁴₉

Ah, la, la, la, da, da.

Gr. 2

2 0 2 3

* Lead Voc. doubled one octave higher. next 15 meas.

Outro

Gr. 1: w/ Rhy. Fig. 2, simile
Gr. 3: w/ Rhy. Fig. 3, 2 times, simile
Asus2

Gr. 2 tacet Asus4 Cadd9

ah, I still do.

Cadd9 Dsus2

Ah, la, la, la, da, da.

Gr. 2: w/ Rhy. Fill 2 Am7sus4 G Asus2

ah, I still do.

Gr. 2 tacet Cadd9 Dsus2 Gr. 2: w/ Rhy. Fill 2 A7sus4 G

ah, I still do.

Am7sus4 Gtrs. 1, 2 & 3 tacet N.C.(C) (D) (E/G#)

Gr. 1 // Gr. 3 *Gr. 4

w/ bar slack p mf

slack * Piano arr. for gr.

3 0 4

Verse

Gr. 2: w/ Riff A, 3 1/2 times, 1st time

Gr. 3: w/ Rhy. Fill 1, 2nd time

Gr. 5: w/ Fill 3, 2nd time

Gtrs. 3 & 5 tacet, 2nd time

C Rhy. Fig. 1

Cmaj7

Cadd9

C

Cmaj7

Am

Am(sus2)

Am(sus4)

Am

Am(sus2) End Rhy. Fig. 1

Gr. 1

now _____ it's all the same to me. Be what-ev-er you want _

Gr. 2 *loco*

* play 2nd time only

3 0 | 3 3 3 0 | 3 1 0

* next 8 meas.

Gr. 1: w/ Rhy. Fig. 1, 3 times, simile

C

Cmaj7

Cadd9

C

Cmaj7

Am

Am(sus2)

Am(sus4)

Am

Am(sus2)

to be _____ and go wher - ev - er you need to go. { And And

1 | 1 3 3 | 3 1 0

Rhy. Fill 1
Gr. 3

TAB

Fill 3
Gr. 5

TAB

Gr. 4: w/ Fill 4, 2 times, 2nd time

C Cmaj7 Cadd9 C Cmaj7 Am Am(sus2) Am(sus4) Am Am(sus2)

when _____ it all _____ seems like a mis - take, take what - ev - er you need -
 when _____ there's nothing left be - hind tak - en what - ev - er you need -

1 0 3 3 3 0 1 3 1 0

Gr. 2: w/ Fill 1, 1st time

C Cmaj7 Cadd9 C Cmaj7 Am Am(sus2) Am(sus4) Am Am(sus2)

_____ you take. _____ Leave the rest _____ for _____ my _____ own sake.
 - ed to _____ and leave it all _____ in _____ to _____ my mind.

1

Fmaj7 Rhy. Fig. 2 G6 Fmaj7 G6 G#(addb6) End Rhy. Fig. 2

Gr. 1

Gr. 2

0 1 0 1 0 0 3 0 3 0 0 1 0 1 0 3 0 3 4 0 4

Gr. 3 Rhy. Fig. 2A (elec.)

End Rhy. Fig. 2A

mf w/ clean tone

0 1 2 3 0 3 4 5 0 1 2 3 4 5 6

Fill 1
Gr. 2

sva -----

TAB 17

Fill 4
Gr. 4

mf

TAB 7 10 8 7 10 8 5

Chorus

Gr. 1: w/ Rhy. Fig. 1, 2 times, simile

Gr. 3 tacet

Gr. 4: w/ Fill 2, 1st time

C Cmaj7 Cadd9 C Cmaj7 Am Am(sus2) Am(sus4) Am Am(sus2) C Cmaj7 Cadd9 C Cmaj7 Am Am(sus2) Am(sus4) Am Am(sus2)

I will al - ways go be - side you. You will al - ways un - der - stand it.

The musical score for the chorus consists of three staves. The top staff is the vocal line in G major, with lyrics: "I will always go beside you. You will always understand it." The middle staff is the acoustic guitar accompaniment, showing a series of chords and strumming patterns. The bottom staff is the electric guitar accompaniment, which is mostly silent (tacet) during this section.

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A

Fmaj7

G6

1.

Fmaj7

G6

G#(addb6)

Fmaj7

G6

G#(addb6)

Aadd2

Gtrs. 1 & 3

Gr. 5 (elec.)

w/ clean tone
let ring - - -
* hybrid picking

The electric guitar part 5 (Gr. 5) is a melodic line in G major, played with a clean tone and hybrid picking. It includes a first ending and a second ending. The first ending leads back to the start of the phrase, and the second ending leads to a final G6 chord.

Gr. 2

The electric guitar part 2 (Gr. 2) is a melodic line in G major, played with a pick and fingers. It includes a first ending and a second ending. The first ending leads back to the start of the phrase, and the second ending leads to a final G6 chord.

* Play w/ pick and fingers.

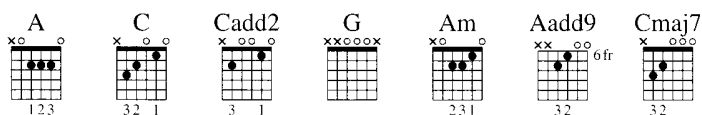
Fill 2

Gr. 4 (nylon-string acous.)

Fill 2 is a short melodic phrase for nylon-string acoustic guitar, consisting of two measures. The first measure contains notes G4, A4, B4, C5, and the second measure contains notes B4, A4, G4, F4. The guitar tablature below the staff shows the fret numbers for each note: 7, 10, 8, 7, 7, 10, 8, 9.

The Icicle Melts

Lyrics and Music by Dolores O'Riordan



Intro

Moderately Slow ♩ = 66

* Asus2 Am(add9)

Gr. 1 (elec.) *8va*

mf ** w/ clean tone & delay
Harm. ---
let ring throughout

TAB 7 7 7

Gr. 2 (elec.) **Riff A**

w/ clean tone & chorus
p
let ring throughout

TAB 2 0 2 0 2 0 2 0 5 0 5 0 5 0 5 0

* Chord symbols reflect implied tonality.
** Delay set for eighth note regeneration (330 ms) w/ 2 repeats.

Asus2 Am(add9)

Gr. 1 (elec.) *8va*

Harm. ---

TAB 7 7 7

End Riff A *mf*

TAB 2 0 2 0 2 0 2 0 5 0 5 0 5 0 5 0

Gr. 1 tacet
Gr. 2: w/ Riff A

A C Cadd2 C Cadd2 C G

Rhy. Fig. 1

Gr. 3 (acous.) *mf*

A C Cadd2 C Cadd2 C G

End Rhy. Fig. 1

Verse

Gr. 3: w/ Rhy. Fig. 1, 2 times, simile
 Gr. 2: w/ Riff A, 2 times
 Gr. 1: w/ Rhy. Fill 1, 2nd time
 Gr. 4: w/ Fill 1, 2nd time

A C Cadd2 C Cadd2 C G

1. When, _____ when will the i - ci - cle melt? The i - ci - cle, i - ci - cle. And
 2. How, _____ how could you hurt a child? How could you hurt a child?

A C Cadd2 C Cadd2 C G

when _____ when will the pic - ture show end? The pic - ture show, pic - ture show.
 Now, _____ does this make you sa - tis - fied, sa - tis - fied, sa - tis - fied?

A C Cadd2 C Cadd2 C G

I should not have read the pa - per to - day _ 'cause a
 I don't know what's hap - 'ning to peo - ple to - day _ when a

A C Cadd2 C Cadd2 C G

child, child, child, child, he was tak - en a - way. _
 child, child, child, child, he was tak - en a - way. _
 (Tak - en a - way. _____)

Chorus

Gr. 2 tacet
 C Am C Am

Gr. 3

There's a place for the ba - by that died, _____ and there's a time for the moth - er who cried. _____
 Ah. _____ Ah. _____

Gr. 1
 let ring throughout

Gr. 4 (elec.)
 mp w/ slight dist.

Fill 1
 Gr. 4

TAB

Rhy. Fill 1
 Gr. 1

TAB

C Am C

Musical notation (treble clef) for the first line of the main section, including lyrics and a Coda symbol at the end.

And { she } will hold him in { her } arms some - time 'cause nine months is
 { *you } { *your }

Ah. _____)

Musical notation (treble clef) for the second line of the main section, including lyrics.

3 0 2 1 0 0 7 0 5 7 0 0 | 3 0 2 1 0 0

Musical notation (treble clef) for the third line of the main section, including lyrics.

* Sung 3rd time.

Interlude

Gtr. 1: w/ Rhy. Fill 2, 2nd time
Gtr. 3: w/ Rhy. Fig. 1
Aadd9

Am

Gtr. 1

Musical notation (treble clef) for the first line of the interlude, including lyrics.

too long, too long, too long. Na, na, na, na, na, na, na, na, na, na, na, na,

Musical notation (treble clef) for the second line of the interlude, including lyrics.

(cont. in slash)

0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Musical notation (treble clef) for the third line of the interlude, including lyrics.

w/ slide

5 5

Rhy. Fill 2
Gtr. 1

Musical notation (treble clef) for Rhythm Fill 2, Gtr. 1.

Cmaj7

Aadd9

na, na, na, na, na. Na. na. na. na. na. na. na.

0 12 14 5

1. Cmaj7 Cmaj7

2. Cmaj7 *D.S. al Coda*

na, na, na, na, na. na, na, na, na.

0 12 0

Coda

Gtr. 4 tacet
Am

Gtr. 3

Aadd9

(cont. in notation)

too long, too long, too long too long.

Gtr. 1

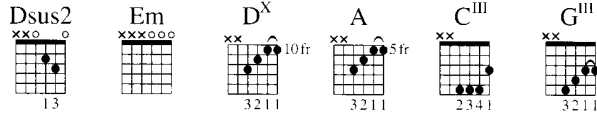
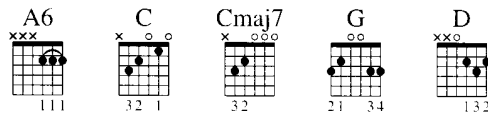
Gtrs. 1, 2 & 3

rit.

0 0 0 0 0
5 0 0 0 0
7 5 5 5 6
0 7 7 7 0

Linger

Lyrics by Dolores O'Riordan
Music by Dolores O'Riordan and Noel Hogan



Intro

Slowly ♩ = 65

Gr. 1 (elec.) *Gmaj7(no 3rd) D End Riff A

Riff A

mp w/ clean tone
let ring throughout

T	0	3	2	0	3	2	0	3	2	0	3	2	2	3	2	2	3	2	2	3	2
A																					
B																					

Gr. 2 (acous.) Riff A1 End Riff A1

mp
**w/ delay
† hybrid picking

T	2	2	2	2
A	0	0	2	2
B				

* Chord symbols reflect implied tonality.
** Set for eighth note regeneration (183 ms) w/ 3 repeats
† Play w/ pick and fingers.

Gtrs. 1 & 2: w/ Riffs A & A1, 3 1/2 times, simile
Gmaj7(no 3rd) D Gmaj7(no 3rd) D

Mmm, _____ mmm. _____ mmm. _____

Gmaj7(no 3rd) D Gmaj7(no 3rd)

Mmm, _____ mmm. _____

Faster ♩ = 95

Gtr. 1 tacet
A6

Gtr. 5: w/ Rhy. Fill 1

F# A6

C

①
2fr

*Gtrs.
2 & 3

mf

Musical staff for Gtr. 1 and 2 & 3, showing rhythmic patterns and dynamics.

Rhy. Fig. 1

Gtr. 4 (elec.)

mf w/ chorus & delay

Musical staff for Gtr. 4 (elec.) showing rhythmic figures and dynamics.

Fretboard diagram for Gtr. 4 (elec.) showing fingerings.

* Gtr. 3: clean elec.

Gtr. 5 tacet

G

(Gtr. 2 cont. in notation)

1. If you, —

End Rhy. Fig. 1

Musical staff for Gtr. 2 continuation.

Musical staff for Gtr. 4 continuation.

Fretboard diagram for Gtr. 4 continuation.

Rhy. Fill 1

Gtr. 5 (acous.)

Musical staff for Rhy. Fill 1.

mf

TAB notation for Rhy. Fill 1.

Verse

Gtr. 4 tacet

D
Rhy. Fig. 2A

Dsus2

D

Dsus2

D

Em

Gtr. 3

Rhy. Fig. 2

Gtr. 2

Gtr. 5

Rhy. Fig. 2B

A6

Em

C

Em

rude, — but it's just your at - ti - tude. — It's tear - in' me — a - part. —
 hand? — Is that the way we stand? — Were you ly - in' all — the time? —

G

1.

End Rhy. Fig. 2A

it's ru'n - in' ev - 'ry - thing. — 2. I swore, —
 Was it just a game to you? —

End Rhy. Fig. 2

End Rhy. Fig. 2B

Chorus

Gtr. 7 tacet, 3rd time
 Bkgd. Voc.: w/ Voc. Fig. 1
 Gtrs. 2, 3 & 5: w/ Rhy. Figs. 2, 2A & 2B
 Gtr. 4: w/ Rhy. Fill 2, 3rd time

D Dsus2 D Dsus2 D Em



But I'm in _____ so deep. You know I'm such a fool _____

Gtr. 4: w/ Rhy. Fig. 1
 A6

for you. You got me wrapped a - round your fin - ger. _____ ah. _____

To Coda 1 ⊕

To Coda 2 ⊕

Do you have to let it lin - ger? Do you have to, do you have to, do you have to let it lin -

Verse

Gtrs. 2, 3 & 5: w/ Rhy. Figs. 2, 2A & 2B, 2 times, simile

D Dsus2 D Dsus2 D Em A6

- ger? _____ 3. Oh, _____ I thought _____ the world _____ of you. _____

Em C

Em

I thought noth - ing could _____ go wrong. _____ but I was wrong..

Verse

D

Dsus2 D

I was wrong. _____ 4. If you, _____ if you could get

Dsus2

D

Em

A6

Em

by try - ing not to lie, _____ things would - n't be so _____ con -

Voc. Fig. 1

(Oo, ah. _____ Oo, ah. _____ Oo, _____ ah. _____)

Rhy. Fill 2

Gtr. 4

TAB

	3	2	
	3	2	
	3	2	

C Em

fused — and I would-n't feel — so used, — but you al - ways real - ly knew. —

G D.S. al Coda 1

— I just wan - na be — with you, — and I'm in — so

⊕ Coda 1

Guitar Solo

Gtrs. 2, 3 & 5: w/ Rhy. Figs. 2, 2A & 2B. simile
Gtr. 4: w/ Rhy. Fill 2

Gtr. 4: w/ Rhy. Fig. 1
A

D^x
Rhy. Fig. 3

Gtr. 7 (elec.) *mf* w/ tremolo effect

have to, do you have to let it lin - ger? —

Gtr. 6 (elec.) *mf* w/ clean tone & slide

D.S. al Coda 2

C^{III} G^{III} Gtr. 6 tacet

And I'm in — so

End Rhy. Fig. 3

⊕ Coda 2

Outro

Bkgd. Voc.: w/ Voc. Fig. 1, 1 1/2 times, simile
Gtrs. 2, 3 & 5: w/ Rhy. Figs. 2, 2A & 2B, 2 times, simile
Gtr. 4: w/ Rhy. Fill 2

D Dsus2 D Dsus2 D Em

have to, do you have to let it lin - ger? — You know I'm such a fool —

Gtr. 6 w/ slide

Gtr. 6 tacet
Gtr. 4: w/ Rhy. Fig. 1
A6

Em C

— for you. You got me wrapped a - round your fin - ger. — oh. —

Em G

Do you have to let it linger? Do you have to, do you

Gtr. 4: w/ Rhy. Fill 2
Gtr. 7: w/ Rhy. Fig. 3

D Dsus2 D Dsus2 D Em

have to, do you have to let it linger?

Bkgd. Voc.: w/ Voc. Fig. 2

Gtr. 4 A6 Em C Em G

3 delay off 3 3 3 1 0 3 14 1/2 3 3 3 3

Gtr. 8 (elec.) w/ clean tone mp

Gtrs. 2, 3 & 5 // Gtr. 7 tacet D

Gtrs. 2-5 tacet Gmaj7(no 3rd) D

11 11 10 11 11

Gtr. 4

8 6 7

Gtr. 1 mp let ring throughout

2 3 2 2 3 2 0 3 0 3 0 2 2 3 2 3 2

Gtr. 8 tacet

Gtr. 1 Gmaj7(no 3rd) D Gmaj7(no 3rd) D

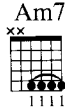
2 3 0 2 3 0 2 2 3 2 2 3 2 2 0 3 0 3 0 2 2

Voc. Fig. 2

(Oo, ah, Oo, oo.)

Pretty

Lyrics by Dolores O'Riordan
 Music by Dolores O'Riordan and Noel Hogan



Intro
 Moderately ♩ = 98

N.C.

Gtr. 2 (clean)

Am7



End Riff A

Riff A

Gtr. 1 (clean)

mf
 w/ flange effect

TAB: 3 X 0 X | 1 X 0 X | 3 X 0 X | 1 X 0 X

Verse

Gtr. 2 tacet

Gtr. 1: w/ Riff A, 2 times

* Dm Csus2 Gm/C D5 Dm Csus2 Gm/C D5

You're so pret - ty the way _ you are. _ You're _ so pret - ty the way _ you are. _ And you

* Chord symbols reflect overall tonality.

Dm Csus2 Gm/C D5 Dm Csus2 Gm/C D5

had no rea - son to be so in - so - lent to me. You're _ so pret - ty the way _ you are. _

Dm Csus2 Gm/C D5 Am7 Dm Csus2 Gm/C D5

La, _ la, _ you got to say it if you want to, but you won't change me.

Gtr. 1 **Riff B**

End Riff B

TAB: 3 X 0 X | 1 X 0 | 3 X 0 X | 1 X 0 X

Gtr. 1: w/ Riff B

Dm Csus2 Gm/C D5 Am7 Dm Csus2 Gm/C D5

La, _ la, _ you got to say it if you want to, but you won't change me.

1.

Gr. 2: Dm Csus2 Gm/C D5 Dm Csus2 Gm/C D5 Am7

Gr. 3: w/ Fill 1

mf
let ring throughout

3 2 1 2 0 2 1 2 | 3 2 1 0 3 0 | 8 7 5 7 8 5 | 4/5 5 5 5 5

Gr. 1

3 x 0 x | 1 x 0 x | 3 x 0 x | 1 x 0

2.

Gr. 1: w/ Riff A

Gr. 2: Dm Csus2 Gm/C D5 Dm Csus2 Gm/C D5

Gr. 3 (clean)

mf

let ring throughout

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

10 8 7 10 7 | 8 10

Fill 1

Gr. 3 (clean)

T 4/5 5 5

A

B

Gr. 2

Dm Csus2 Gm/C D5 Am7 Gtr. 2 tacet Dm Csus2

8 7 5 7 5 5 | 8 8 |

Gr. 3

(10) | | 10 8 7 10 7

Gr. 1

3 X 0 X | 1 X 0 | 3 X 0 X

Gr. 3

Gm/C D5 Am7 Dm Csus2 Gm/C D5 Am7

8 10 | |

Gr. 1

1 X 0 | 3 X 0 X | 1 X 0

Put Me Down

Lyrics by Dolores O'Riordan
Music by Dolores O'Riordan and Noel Hogan

Intro Moderately Slow ♩ = 75

Gtr. 1 (elec.) *Cmaj9 G6 C G
mf w/ clean tone & chorus
 Harm. (cont. in slash)

Gtr. 2 (elec.)
mf w/ clean tone & amplifier vibrato

* Chord symbols reflect overall tonality.

Verse

Gtr. 2: w/ Fill 2, 2nd time (see next page)
 Cadd9 Rhy. Fig. 1

Gtr. 2: w/ Fill 3, 3rd time
 G5

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 3 times
 Cadd9

Gtrs. 1 & 3 (acous.)
mp

End Rhy. Fig. 1

1., 3. Oh, _____ let me take you by the hand a - way from here, -
 2. I can't take this an - y - more. I de - cid - ed to leave, -

Fill 3
 Gtr. 2

1., 2. | 3.

G5 Cadd9 G5

to an - oth - er land. Oh, this land in which we live,
 walked out through that door. Oh, and why do you think I go?_

15 3

Cadd9 G5 Chorus Am

Gtrs. 1 & 3

where peo - ple love and are meant to for - give. } And you
 Be - cause you know it can nev - er be so. }

16 14 4 5

Fmaj7 F Am Fmaj7 type2 To Coda ⊕

al - ways put me wrong 'cause you're al - ways put - tin' me down.

(cont. in notation, 2nd time)

(cont. in slash, 2nd time)

2 14 16 4 5 2

Fill 2
 Gtr. 2

3

T
 A
 B

15 3

Interlude

Gtr. 3 tacet

C

Rhy. Fig. 2

Em

Gtr. 2

f

Vocal line in treble clef, key of D major. The melody starts with a long note on G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The lyrics are "Oo, _____ la, la, la. _____".

Guitar 1 part labeled "Riff A". It features a melodic line in treble clef and a bass line in bass clef. The bass line consists of a sequence of triplets: 3 1 0 3 1 0 3 1 0 3 1 0 3 0 0 3 0 0 3 0 0 3 0.

Guitar 4 part labeled "Riff A1" for "Gtr. 4 (elec.)". It features a melodic line in treble clef and a bass line in bass clef. The bass line starts with a triplet: 3 1. The instruction "*f* w/ dist." is present.

1. | 2.

A7

D.S. al Coda
End Rhy. Fig. 2

Vocal line in treble clef, key of D major. The melody starts with a long note on G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The lyrics are "Oo. _____".

Guitar 1 part labeled "End Riff A". It features a melodic line in treble clef and a bass line in bass clef. The bass line consists of a sequence of triplets: 3 2 2 3 2 2 3 2 2 3 2 2 3 0 3 2 2 3 2 2 3 2 2 3 0.

End Riff A1

Guitar 4 part labeled "End Riff A1". It features a melodic line in treble clef and a bass line in bass clef. The bass line consists of a sequence of triplets: 3 2 2 3 2 2 3 2 2 3 0 2 3 2 2 3 2 2 3 2 2 3 0.

⊖ **Coda**

Gtr. 3 tacet
 Gtr. 1: w/ Riff A, 1st 4 meas.
 Gtr. 2: w/ Rhy. Fig. 2, 2 times
 Gtr. 4: w/ Riff A1, 2 times

C Em A7

Voc. Fig. 1 End Voc. Fig. 1

Oo, _____ la, la, la. _____ Oo. _____

Gtr. 5 (12-str. acous.) Riff B End Riff B

12 10 13 | 12 12 13 12 | 15 12 14 15 | 12

w/ Voc. Fig. 1, 3 times
 Gtr. 5: w/ Riff B, 3 times

C Em

Gtr. 1 Rhy. Fig. 3

3 1 0 3 1 0 3 1 0 3 1 | 0 3 0 0 3 0 0 3 0 0 3 0

A7

End Rhy. Fig. 3

3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

Gtr. 1: w/ Rhy. Fig. 3, 2 times, simile

Gtrs. 2, 4 & 5 tacet

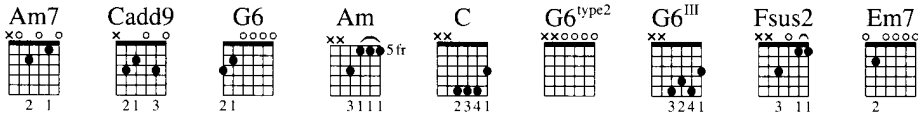
C Em A7 A7

Gtr. 1

3 3 3 3 | 3 3 3 3

Ridiculous Thoughts

Lyrics by Dolores O'Riordan
 Music by Dolores O'Riordan and Noel Hogan



Intro
 Moderately ♩ = 118

Gtr. 1 (elec.) *A Riff A A7 G5

fade in (pp)
 w/ clean tone & amplifier vibrato *cresc.*

TAB: 5 6 7 5 6 7 5 | 7 8 6 7 8 6 7 5 3 | 3 0 3 0 5 5 5 (5)

* Chord symbols reflect implied tonality.

Fsus2 C/F* End Riff A A A7

mf

TAB: 1 0 1 0 1 | 5 6 5 6 5 | 8 6 8 6 5 3

* bass plays F

D/G* G5 C/F Gtr. 1: w/ Riff A, 4 times, simile A A7

Ah, ah, ah,

TAB: 3 3 0 3 1 | 1 0 1 0 1 5

* bass plays G

Gtr. 1: w/ Fill 1, 2nd time G5 Fsus2 C/F A A7 Gtr. 1: w/ Fill 1, 2nd time G5 Fsus2 C/F

ah, Ah, ah, ah,

Fill 1
 Gtr. 1

TAB: 3 0 3 0 3
 5 4 4

Moderate Rock ♩ = 101

A

Am7 Rhy. Fig. 1 Cadd9 G6

*Gtrs. 1 & 2 (acous.)

Gtr. 1 Riff B Gtr. 3 (elec.)

(cont. in slash)

mf w/ clean tone

* doubled

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 3/4 times
Gtr. 3: w/ Riff B, 1 3/4 times

Am7 Cadd9 G6 End Rhy. Fig. 1

1. Twist - er, oh, _____ does
2. Twist - er, oh, _____ I

mf

End Riff B

G6 Am7 Cadd9 G6

an - y - one see through you? You're a twist - er, oh, _____ a, na, na, na. But you're so
should-n't have trust - ed in you. Twist - er, oh, _____ a, na, na, na. It's not gon - na

Am7 Cadd9 G6 Am7 Cadd9

hap - py, _____ oh, _____ I did-n't go a - long with you. So hap - py, _____ oh, _____ a, na, na, na.
hap - pen, _____ oh, _____ you're not gon-na make fun of me, _____ hap - pen, _____ oh, _____ a, na, na, na.

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
Gtr. 3: w/ Riff B, 2 times

Gtr. 3 tacet G6

Rhy. Fig. 2

Gtr. 4 (elec.) *mf* w/ clean tone

Am C G6^{type2} G6^{III} End Rhy. Fig. 2

But you're gon-na have to hold on, _____ you're gon-na have to hold on. _____ You're gon-na

Gr. 4: w/ Rhy. Fig. 2, 2 1/2 times, simile

Am C G6 Am C

have to hold on, — hold on, hold on, or we're gon-na have to move on. — We're gon-na

G6 Am C G6 type2

have to move on. Oh, we're gon-na have to move on, move on, move on.

Gtrs. 3 & 4 tacet
Fsus2
Rhy. Fig. 3

Em7 Am7

(Na, na, na, na. I feel al - right and I cried —

Gr. 1

Riff C

let ring throughout

1 0 3 1 0 3 0 0 0 0 0 0 1 0 2 1 0 2 0

3 3 3 2 2 2 0

Em7 Fsus2 Em7

— so — hard, — the ri - dic - u - lous — thoughts, — oh. — I feel — al - right,

2 0 0 0 0 0 0 1 0 3 1 0 3 0 0 0 0 0 0

3 3 3 2 2 2

1. | 2.

Chorus

Gr. 2: w/ Rhy. Fig. 3
Fsus2

Am7

End Rhy. Fig. 3

End Riff C

Gr. 1: w/ Riff C

Em7

Am7

Em7

Fsus2

Em7

Am7

Fsus2

Rhy. Fig. 4

Em7

Riff D

let ring throughout

* doubled by dist. gr. till end.

Am7 End Rhy. Fig. 4

have to hold on, _____ you're gon - na have to hold on. _____ You're gon - na

End Riff D

1 0 2 1 0 2 1 | 1 0 2 1 0 2 1

0 2 0 2 0 2 0

Gtr. 1: w/ Riff D, 3 times
Gtr. 2: w/ Rhy. Fig. 4, till fade
Fsus2

have to hold on, — you're gon-na have to hold on, — you're gon-na have to hold on, — you're gon-na

Fsus2 Em7 Am7

have to hold on. But you're gon-na have to hold on, — you're gon-na have to hold on, hold on,

Am7 Fsus2

hold on, hold on, hold on, hold on, hold. Well, you're gon-na have to hold on, — you're gon-na

Em7 Am7

have to hold on to me _____

Fsus2 Em7 Gtr. 1: w/ Fill 2, 3rd time
Am7

(Ah. _____)

Gtr. 1

1 0 3 1 0 3 1 | 0 0 0 0 0 | 0 5 0 5 0 | 0 5 0 5 0

(3) 3 2 2 2 0 7 5 7 0

Play 4 Times and Fade

Fill 2
Gtr. 1

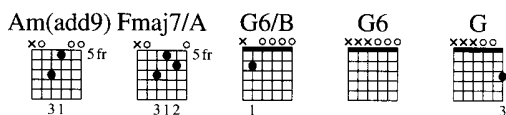
T
A
B

1 0 1 0 1 | 1 0 1 0 1

0 2 0 2 0 2 0

Still Can't Recognize the Way I Feel

Lyrics by Dolores O'Riordan
 Music by Dolores O'Riordan and Noel Hogan



Intro Moderately ♩ = 140

* Am(sus2)
 Riff A

Gtr. 1 (elec.)

Am(sus2) Fmaj7/A G6/B End Riff A

mf w/ clean tone
 let ring throughout

* Chord symbols reflect implied tonality.

Gtr. 1: w/ Riff A, 1 1/2 times

Am(add9) Fmaj7/A

G6/B

End Rhy. Fig. 1A

Gtr. 3
 acous.

Gtr. 2
 elec.

Rhy. Fig. 1

End Rhy. Fig. 1

w/ slight dist.

Verse

Gtr. 1 tacet
 Gtr. 2: w/ Rhy. Fig. 1, 4 times
 Gtr. 3: w/ Rhy. Fig. 1A, 3 1/2 times
 Am(add9)

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A
 Am(add9) Fmaj7/A

G6/B

Gtr. 1

1. Still can't re - cog - nize -
 2. May-be if you could see -

Fmaj7/A

G6/B

Am(add9)

the way I feel, I feel, I feel. Noth - ing of what you said -
 be - yond your nose, your nose, your nose. Who knows? Noth - ing of what has hap -

Fmaj7/A

G6/B

Gtr. 1: w/ Riff A, 1 1/2 times
 Am(add9)

pened to me was real. And you still can't find the strength.
 sure - ly shows. But your e - go ex - celled and

Fmaj7/A G6/B

to a - pol - o - gize, 'o - gize, 'o - gize, 'o - gize. You just go
 then your at - ti - tude, 'i - tude, 'i - tude. And you went

Am(add9) Fmaj7/A G6/B

Gtrs. 1 & 3 (Gtr. 1 cont. in notation)

on laugh - ing and tell - ing ev - 'ry - one lies. } Cause you want - ed it all, _
 on laugh - ing and shout - ing it's all to soon.

Chorus

Gtr. 2: w/ Rhy. Fig. 1, 2 times
 Am(add9) Fmaj7/A G6 G6/B G6
 Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 3

you want - ed it all, you want - ed it all. No, and there's noth - ing at all, _

Gtr. 1 Rhy. Fig. 2A End Rhy. Fig. 2A

0 0 0 0 6 6 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 7 7 7 7 7 X 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr. 1: w/ Rhy. Fig. 2A
 Am(add9) Fmaj7/A G6 G6/B G G6

there's noth - ing at all, there's noth - in' at all. all.

2., 3.

Interlude
 Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A, 2 times, simile
 Gtr. 2: w/ Rhy. Fig. 1, 2 times

G6 Am(add9) Fmaj7/A G6 G6/B

Na, na, na, na, dum, da, da, da, dum, da, da, da.

G6 Am(add9) Fmaj7/A G6 G6/B G6

La, da, da, da, dum, da, da, da, dum, da, da.

Verse

Gr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Fig. 1A, 3 1/2 times
Am(add9)

Fmaj7/A G6/B

3. Still can't re-cog-nize the way I feel, I feel, I feel.

Am(add9) Fmaj7/A G6/B

Noth-ing of what you said to me was real. And you still

Gr. 1: w/ Riff A, 1 1/2 times
Am(add9)

Fmaj7/A G6/B

can't find the strength to a-pol-o-gize, 'o-gize, 'o-gize. He lies. You just go

D.S. al Coda
(take 3rd ending)

Am(add9)

Fmaj7/A

Gr. 2: w/ Rhy. Fill 1
G6/B

Gtrs. 1 & 3

on laugh-in' and tell-in' ev-'ry-one lies. 'Cause you want-ed it all,

Coda

Gr. 2: w/ Rhy. Fig. 1, till fade
Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A, till fade

G6 Am(add9) Fmaj7/A G6 G6/B

Want-ed it all, want-ed it all, you want-ed it all.

1.

2.

Outro

G6 G6 Am(add9) Fmaj7/A G6 G6/B G6

Want-ed it all

Begin Fade

Am(add9) Fmaj7/A G6 G6/B G6 Am(add9) Fmaj7/A G6 G6/B

Fade Out

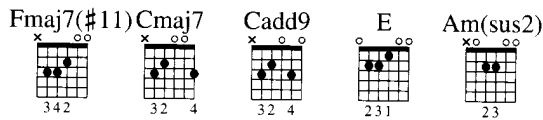
G6

Rhy. Fill 1
Gr. 2

G6/B

Sunday

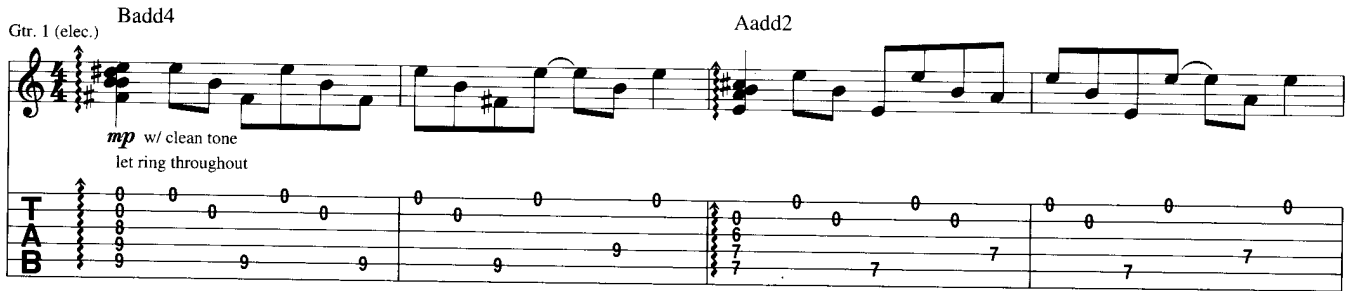
Lyrics by Dolores O'Riordan
 Music by Dolores O'Riordan and Noel Hogan

Fmaj7(#11) Cmaj7 Cadd9 E Am(sus2)


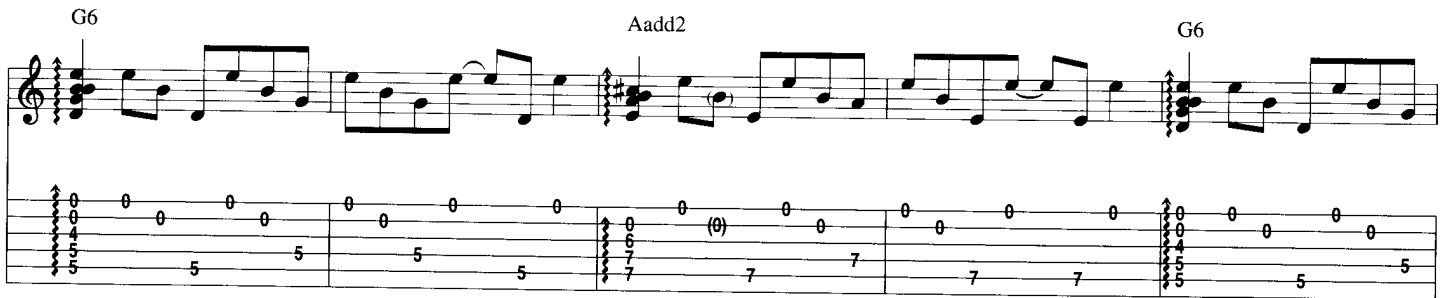
Intro
 Moderately ♩ = 100

Gr. 1 (elec.) Badd4 Aadd2

mp w/ clean tone
 let ring throughout



G6 Aadd2 G6



Fmaj7 Riff A C End Riff A

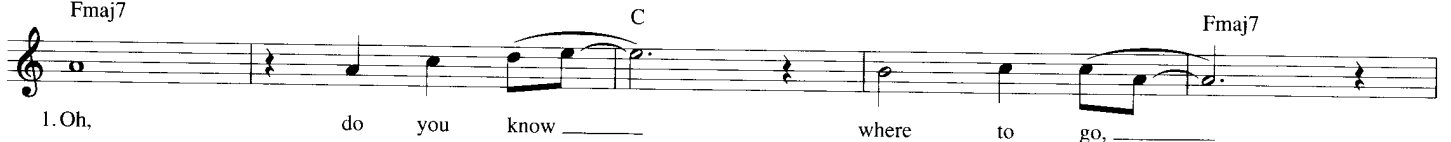


Verse

Gr. 1: w/ Riff A, 4 times, simile
 Fmaj7

C Fmaj7

1. Oh, do you know _____ where to go, _____



C **Fmaj7**

where — to go? — Oh, — some - thin' on — your mind, —

Gtr. 2 (elec.)
mf w/ clean tone

3 2 3 2 3 2 3

C **Fmaj7** **C**

— wan - na leave me — be - hind, — wan - na leave me be - hind. —

2 3 2 3 2 3 2 3

Verse

Faster ♩ = 109

Gtr. 1 tacet

Gtr. 2: w/ Fill 1, 2nd time

Fmaj7#11

Rhy. Fig. 1

Fmaj7

Gtr. 1

Gtr. 3
(acous.)

Cmaj7

2., 5. You're spin-nin' me — a - round, — my feet are off — the ground. —

let ring

3 2 3 2 3 2 3

0 1 1

Fill 1
Gtr. 2

T 1 (t)

A

B

Fmaj7#11

Cmaj7

Fmaj7#11

— I don't know where I stand. — Do you have to hold my hand? You mys - ti - fy — me, —

let ring —

Cadd9

Fmaj7#11

To Coda ⊕

Cmaj7

End Rhy. Fig. 1

— you mys - ti - fy — me, — you mys - ti - fy — me. — 3. Oh, —

let ring —

Verse

Gtr. 3: w/ Rhy. Fig. 1

Fmaj7#11

Cmaj7

— when he walked in - to — the room — it hap - pened, oh, — so soon. —

Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

Guitar chord diagram for Gtr. 1 with Rhythmic Figures 1 and 2.

Gtr. 2

let ring —

Guitar chord diagram for Gtr. 2.

Gtr. 1: w/ Rhy. Fig. 2, 3 times, simile
Fmaj7#11

Cmaj7

Fmaj7#11

I did-n't want to know. Does he real - ly have to go? You mys - ti - fy me,

Gtr. 2

let ring -----

Gtr. 2 tacet
Cadd9

Fmaj7#11

Cmaj7

you mys - ti - fy me, you mys - ti - fy me. Oh.

Interlude

Fmaj7#11
Rhy. Fig. 3

E

Am(sus2)

E

End Rhy. Fig. 3

Gtr. 2

play 3 times

mp *f*

3 | 7 5 5 3 2 3 2 | 5 | 7 5 (5) 3 2 3 2 |

Gtr. 1

Verse

Gtr. 3: w/ Rhy. Fig. 1, simile
Fmaj7#11

Gtrs. 1 & 2 tacet
Cmaj7

Am(sus2)

4. But I did-n't find the words to say, "I love

you." and I could-n't find the time to say, "I need you." I would-n't come out

right, it would-n't come out right. It just came out all wrong. Oh,

mp *mf*
let ring

D.S. al Coda

⊕ Coda

Verse

Gtr. 1: w/ Rhy. Fig. 2, 4 times, simile
Gtr. 3: w/ Rhy. Fig. 1
Fmaj7#11

Cmaj7

Gtr. 3 Cmaj7

6. Oh, do you know where to go,

let ring

Fmaj7#11 Cmaj7 Fmaj7#11

where _ to go? _____ Is some - thin' on _ your mind? _

3 2 3 2 3 2

Cadd9 Fmaj7#11 Cmaj7

Wan - na leave me _ be - hind, wan - na leave me be - hind. _

3 2 3 2 3 2 3 2 3 2 3

Outro

Gr. 3: w/ Rhy. Fig. 3

Fmaj7#11 E

Am(sus2) E

Am(sus2)

E

Gr. 3 /

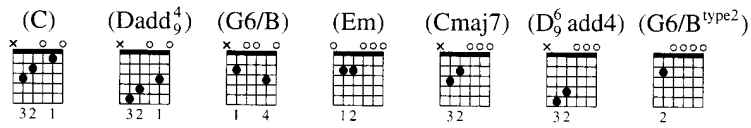
Gr. 2 *f* *play 3 times*

7 5 5 3 2 3 2 5 7 5 (5) 3 2 3 2 5 5 2

Gr. 1

Twenty One

Lyrics by Dolores O'Riordan
 Music by Dolores O'Riordan and Noel Hogan



Capo III

Intro

Moderately ♩ = 121

* (C) (Dadd⁴) (G6/B) (C)

Gtr. 1 (acous.) **** mf**

Gtr. 2 (elec.) **mf** w/ chorus & clean tone
let ring throughout

* Symbols in parentheses represent chord names respective to capoed guitar and do not reflect actual sounding chord. Capoed fret is "0" in TAB.
 ** w/ delay set for quarter note regeneration (app. 200 ms.) w/ one repeat.

(C) (Dadd⁴) (G6/B) (C)

Rhy. Fig. 1 (delay off) End Rhy. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times

E^b Fadd⁴ B^b6/D E^b

† (C) (Dadd⁴) (G6/B) (C)

I. I don't think — it's going — to hap-pen an - y - more. —

† Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chord.

E^b (C) Fadd⁴₉ (Dadd⁴₉) B^b6/D (G6/B) E^b (C)

You took my thoughts from me, now I want nothing more.

E^b (C) Fadd⁴₉ (Dadd⁴₉) B^b6/D (G6/B) E^b (C)

And did you think you could just take it all away?

E^b (C) Fadd⁴₉ (Dadd⁴₉) B^b6/D (G6/B) E^b (C)

I don't think it's happenin'. This is what I say.

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1

E^b (C) Fadd⁴₉ (Dadd⁴₉) B^b6/D (G6/B) E^b (C)

Leave me alone, leave me alone, leave me alone 'cause I found it all.

Riff A

Chorus

Gtr. 1: w/ Rhy. Fig. 1

E \flat (C) Fadd $_9^4$ (Dadd $_9^4$) B \flat 6/D (G6/B) E \flat (C)

Twen-ty - one, ___ twen-ty - one, ___ twen-ty - one. ___

End Riff A

(0) 0 5 0 5 0 0 4 0 4 0 0 4 0 4 0 0 5 0 5 0

Interlude

Gtrs. 1 & 3 tacet

(E m)
Rhy. Fig. 2

Gtr. 3 (acous.)
mf

Gtr. 4 (elec.)
Riff B

p * w/ dist. fdbk. *mf*

0 4

Gtr. 2

5

Gtr. 1

* Fade in w/ volume pedal.

Verse

Gr. 1: w/ Rhy. Fig. 1, 2 times

Gr. 3 tacet

Gr. 4 tacet

(C) **End Rhy. Fig. 2** (Dadd⁴₉) B \flat 6/D (G6/B) Eb (C)

2. So I don't think — it's going — to hap-pen an - y - more. —

Gr. 4 **End Riff B**

fdbk. *p*

Gr. 2

E \flat (C) Fadd⁴₉ (Dadd⁴₉) B \flat 6/D (G6/B) E \flat (C)

I don't think — it's going — to hap-pen an - y - more. —

Chorus

Gr. 1: w/ Rhy. Fig. 1, 4 times

E \flat (C) Fadd⁴₉ (Dadd⁴₉) B \flat 6/D (G6/B) E \flat (C)

— Twen - ty - one, — twen - ty - one, — twen - ty - one. —

Eb (C) Fadd⁴₉ (Dadd⁴₉) Bb/D (G6/B) Eb (C)

Twen-ty - one, — twen-ty - one, — twen-ty - one. — To -

(0) 5 0 0 0 0 | 4 0 3 0 3 0 | 4 0 0 0 0 | 5 0 0 0

Eb (C) Fadd⁴₉ (Dadd⁴₉) Bb6/D (G6/B) Eb (C)

Bkgd. Voc. Fig. 1 End Bkgd. Voc. Fig. 1

day, — ay, — ay, — ay, — to - day, — ay, — ay, — ay, — To -
 (Hey, hey. — Hey, hey. — Hey, hey. — Hey, hey. —)

(0) 5 0 0 0 0 | 4 0 3 0 3 0 | 4 0 0 0 0 | 5 0 0 0

w/ Bkgd. Voc. Fig. 1

Eb (C) Fadd⁴₉ (Dadd⁴₉) Bb6/D (G6/B) Eb (C)

day, — ay, ay, — ay, — to - day, — ay, ay, — ay, — ay, —

(0) 5 0 0 0 0 | 4 0 3 0 3 0 | 4 0 0 0 0 | 5 0 0 0

Outro

Gtr. 2 tacet
 Gtr. 3: w/ Rhy. Fig. 2
 Gtr. 4: w/ Riff B, simile
 Gtr. 1 tacet

Gtr. 1 (Em)

(Ah, meh, ah, eh, ah, meh, oh, meh, — meh, ah. —)

Gtr. 1: w/ Rhy. Fig. 1, 6 times
 Gtr. 2: w/ Riff A, 3 times
 Gtr. 3 tacet
 Gtr. 4 tacet

Eb (C) Fadd⁴₉ (Dadd⁴₉) Bb6/D (G6/B) Eb (C)

Bkgd. Voc. Fig. 2

Oo, — oh. Twen - ty - one, — Oh. — ah. — oh.

(0) 5 0 0 0 0 | 4 0 3 0 3 0 | 4 0 0 0 0 | 5 0 0 0

End Bkgd. Voc. Fig. 2

Fadd⁴₉ (Dadd⁴₉) Bb6/D (G6/B) Eb (C)

Oo, oh. Twen - ty - one, Oh, twen - ty - one.

w/ Bkgd. Voc. Fig. 2

Fadd⁴₉ (Dadd⁴₉) Bb6/D (G6/B) Eb (C)

Twen - ty - one, twen - ty - one.

Gr. 5 (elec.)
mf w/ clean tone

4 2 4 0	0 2 0 5	4 2 4	
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Fadd⁴₉ (Dadd⁴₉) Bb6/D (G6/B) Eb (C) Fadd⁴₉ (Dadd⁴₉)

Twen - ty - one, twen - ty - one. (Ah. Twen - ty - one, Ah. twen - ty - one.

0 0 2 0	5	4 4 4 4 4 4 4	2 2 2 2 2 2 5
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Bb6/D (G6/B) Eb (C) Fadd⁴₉ (Dadd⁴₉)

Ah. twen - ty - one. Ah. Twen - ty - one, twen - ty - one.

5 5 5 5 5 5 5	0 0 0 0 0 0 0	4 4 4 4 4 4 4	2 2 2 2 2 2 5
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Bb6/D (G6/B) Eb (C) (Cmaj7) (D⁶add4) (G6/B^{type2}) (Cmaj7)

Gtrs. 1 & 2

twen - ty - one.

5 5 5 5 5 5 5	0 0 0 0 0	2 4 2 4 2 4	4 0 5
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Zombie

Lyrics and Music by Dolores O'Riordan

Intro

Moderately Slow Rock ♩ = 80

Gr. 1 (clean)
Em Rhy. Fig. 1

Cmaj7

p w/ chorus effect
let ring throughout

TAB

G6

D6sus²/₄/F#

End Rhy. Fig. 1

Gr. 1: w/ Rhy. Fig. 1

*Gr. 2 (dist.)
†Em Rhy. Fig. 2

Cmaj7

G6

D6sus²/₄/F#

End Rhy. Fig. 2

mf

*Doubled throughout

†Chord symbols reflect combined tonality.

Gr. 2: w/ Rhy. Fig. 2

Gr. 1 Em

C

G

Dsus²/₄/F#

mp

Gtr. 2 Em C

Gtr. 2 tacet
Gtr. 3 G (dist.)
Dsus $\frac{2}{4}$ /F#

mf

Gtr. 1

Verse

Gtr. 3: w/ Fill 1

*Em Cmaj7 G6 Dsus $\frac{2}{4}$ /F# Em

1. An-oth - er head_ hangs low - ly, child_ is slow - ly tak - en.
2. An-oth - er moth - er's brak - in' heart_ is tak - ing o - ver.

Gtr. 1

*Chord symbols represent combined tonality of gtr. and bass.

Cmaj7 G6

And the vio - lence caused_ such si - lence, who_ are we mis - tak -
When the vio - lence caus - es si - lence, we_ must be mis - tak -

Fill 1

Gtr. 3

T
A
B

Dsus²/₄/F# Em Cmaj7

en? But you see, it's not me, it's not my fam - i - ly. In your head,
 en. It's the same old theme since nine - teen - six - teen. In your head,

G6 Dsus²/₄/F# Em

— in your head they are fight - ing with their tanks, and their bombs — and their bombs —
 — in your head they're still fight - ing with their tanks, and their bombs — and their bombs —

Cmaj7 G6 Dsus²/₄/F#

— and their guns. — In your head. — in your head they are cry - ing —
 — and their guns. — In your head. — in your head they are dy - ing — in your

Chorus

Gtr. 1 tacet
 Gtr. 2: w/ Rhy. Fig. 2, 3 times, simile
 E5

C5 G

head, — in your head, — zom - bie, — zom - bie, — zom - bie, —

Dsus⁴/F# E5 C5

— hey, — hey. — What's in your head, — in your head, — zom - bie, —

G *Dsus4/F#* *1.*
E5

zom - bie, zom - bie? Hey, hey, hey, oh, doo, doo, doo, doo,

C5 *G* *Dsus4/F#*

doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo,

2. *E5* *C5* *G* *Dsus4/F#*

oh, oh, oh, oh, oh, oh, hey, oh, ya, ya.

Gtr. 2: w/ Rhy. Fig. 2

E5 *C5* *G* *Dsus4/F#*

Guitar Solo

Gtr. 2 *E5* Gtr. 2 tacet
Gtr. 1

p

12 12 12
12 12 12
9 9 9

Gtr. 3

7 8 5 7 7 8 5 7 7 7 7 7 8 5 7 7 7 7 7 8 5 7 7 7 7 7 7

Gtr. 1

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12
12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12
9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

Gr. 1: w/ Rhy. Fig. 3, 12 times
 Gr. 2: w/ Rhy. Fig. 2, 3 times, simile

E5 C5 G Dsus4/F#

Gr. 3

mf

E5 C5 G Dsus4/F#

E5 C5 G Dsus4/F#

Outro

Gr. 3 E5 *Cmaj7 Em Cmaj7 Em Cmaj7 Em N.C.

Gr. 2 *divisi*

Gr. 3 tacet

p *mf*

fdbk. -----

*Chord symbols derived from bass.

Rhy. Fig. 3

Gr. 1

TAB

12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9