PLACEBO THE SINGLES
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THE BITTER END
Words & Music by Brian Molko, Stefan Olsdal & Steve Hewitt

Original key Bbm (raise tuning 1 semitone)

Intro
Dm\add9

Gtr. 1 (elec.)

Verse
1. Since we're feeling so anaesthetised
2. Ev'ry step we take that's synchronised,

Gtr. 1 cont. in slashes

Bb\sus2
Bb5
Bbmaj7
Bb6
Bb5#11
Dm\add9 cont. sim.

Gr. 1

in our comfort zone.

Gr. 2 (elec.)

ev'ry broken bone.

w/distortion

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Reminds me of the second time
Reminds me of the second time

B♭maj7
B♭maj7
B♭maj7

B♭sus2

that I followed you home
We're You

B♭sus2

B♭maj7

running out of a libris,
show me with lullabies,

B♭maj7

from the
as you're

B♭sus2

B♭maj7

second of May,
walking away.

Dm add9

Re - minds me of the
Re - minds me that it's

Dm add9

TAB

TAB

TAB
B\textsuperscript{sus2} \hspace{1cm} B\textsuperscript{b5} \hspace{1cm} B\textsuperscript{b5}+ \hspace{1cm} B\textsuperscript{b}maj\textsuperscript{#11}

sum-mer-time,
kill-ing-time,
on this win-ter's
on this fate-ful

Chorus

Dm\textsuperscript{add9*} \hspace{1cm} \textsuperscript{cont. sim.}

2° Gtr. I tacet
day.
day.

B\textsuperscript{b5} \hspace{1cm} \textsuperscript{cont. sim.}

See you at the bit-ter-end.

Dm\textsuperscript{add9*} \hspace{1cm} \textsuperscript{cont. sim.}
See you at the bitter end.

From the time we intercepted

Feels more like suicide, suicide,

Come inside and cont ad lib. (see you at the bitter end.)
Never see them running round, don’t wanna

stick around, one of these

(See you at the bitter end.)
(Bb3)

(See you at the bitter end.)

(TAB)

18 18 17 17 18 18 17 17 18 18 17 17 18 18 17 17
15 15 14 14 15 15 14 14 15 15 14 14 15 15 14 14

10 10 9 9 10 10 9 9 10 10 9 9 10 10 9 9
8 8 7 7 8 8 7 7 8 8 7 7 8 8 7 7

18 18 17 17 18 18 17 17 18 18 17 17 18 18 17 17
15 15 14 14 15 15 14 14 15 15 14 14 15 15 14 14

10 10 9 9 10 10 9 9 10 10 9 9 10 10 9 9
8 8 7 7 8 8 7 7 8 8 7 7 8 8 7 7

18
BRUISE PRISTINE
Words & Music by Brian Molko, Stefan Olsdal & Robert Schultzberg

Original key Fm (raise tuning 1 semitone)

Gtr. 1 (elec.)
N.C.

Gtr. 2 (elec.)

Gtr. 3 (elec.)

w/ heavy distortion

* slide up harmonics on 6th string.

Fig. 1

1st & 2nd strings notated together

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Verse 8

1, 3. The means are right for taking.
2. 'Cause 'n lie

with a velvet glove, trying to be ruthless
reading like an open book

1st & 2nd string notated together
G\(^{3}\) E\(^{5}\#\) F\(^{3}\) F\(^{2}\#\) G\(^{3}\)

pristine.

C\(^{5}\#\)

To Coda \(\oplus\)

D\(^{5}\) E\(^{5}\)

We were born to lose.

All Gtrs.

Gtr. 3

We were born to lose.

Gtr. 2

\* slide harmonics up 6th string

Gtr. 2 Asus\(^{3}\)/E

Gtr. 3

1\(^{\circ}\) only let ring

m\(f\)

Cmaj\(^{7}\#\)

play behind bridge
N.C. (C)

1. Stuck between the do, or die, I feel emaciated.
2. Glass and petrol, vodka, gin, it feels like breathing methane.
3. Always goes against the grain and I can try and deny it.

N.C. (C)

Hard to breathe, I try and try, I'll get asphyxiated.
Throw yourself from skin to skin and still it doesn't dull the pain.
Give a monkey half a brain and still he's bound to fry it.
Swinging from the tallest height, with nothing left to hold on
Vanish like a lipstick trace, it always blows me away.
Now the happening scene is dead. I used to want to be there too.

1. Ev'ry sky is blue, but not for me and you.
2. Ev'ry cloud is grey, dreams of yesterday.

N.C. (C)
Chorus

N.C. (F bass)

Come home,

(C bass)

come home,

(A bass)

come home,

1.

2, 3.

(F bass)

(A bass)

come home.

come home.

\[23\]
(A bass) come home.

Asus\(^2\) rake behind bridge

1, 2.  3.

Asus\(^2\)

Gtrs. 1+2
**ENGLISH SUMMER RAIN**

Words & Music by Brian Molko, Stefan Olsdal, Steve Hewitt & Bill Lloyd

Original key Bbm (raise tuning 1 semitone)

\( \text{Original key Bbm (raise tuning 1 semitone)} \)

\( J = 108 \)

N.C.

\( \text{N.C. (Am)} \)

\( \text{always stays the same...} \)

\( \text{always stays the same...} \)

\( \text{Bass Synth. arr. for Gtr.} \)

\( \text{1st cont. sim. 2nd only} \)

\( \text{N.C. (F)} \)

\( \text{Nothing ever changes, English summer rain... seems to last... for ages.} \)

\( \text{Bass arr. for Gtr.} \)

\( \text{26} \)

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Always stays the same, nothing ever changes, English summer rain,

2nd only

seems to last for ages. I'm in the basement, you're in the sky,

1st & 2nd

I'm in the basement baby, drop on by.

I'm in the basement, you're in the sky, I'm in the basement baby, drop on by.
N.C. (Am)

Elec. Pno. arr for Gtr.

let ring

Bridge

N.C. (Am)

Hold your breath and count to ten and fall a - part and start a - gain.

Bass arr. for Gtr.

N.C. (F)

Hold your breath and count to teem. start a - gain, start a - gain.

N.C. (Am)

Hold your breath and count to ten and fall a - part and start a - gain,
Always stays the same, nothing ever changes, English summer rain.

seems to last for ages. Always stays the same,

nothing ever changes, English summer rain. Seems to last for ages.

Hold your breath and count to ten, fall apart then start again,
Start again start again, start again, start again,
F

hold your breath and count to ten, start again, start again, start again, start again.

Am

Hold your breath and count to ten then fall apart then start again, start again, start again, start again.

F

hold your breath and count to ten, start again, start again, start again.

Electric Piano Cue

start again, start again.
EVERY YOU EVERY ME
Words & Music by Brian Molko, Stefan Olsdal, Steve Hewitt & Paul Campion

Original key F (raise tuning 1 semitone)

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Verse

2. Sucker love, a box I choose, no other box
3. Sucker love, is known to swing, prone to cling
4. Like the naked leads the blind I know I'm self-

Chorus

no circumstances could excuse In the shape
there's never been so much at stake I serve my
some one to bruise and leave behind all alone

of things to come, too much poison come undone
in space and time, it's only comfort calling late

35
NANCY BOY
Words & Music by Brian Molko, Stefan Olsdal & Robert Schultzberg

Original key F (raise tuning 1 semitone)

Verse

1. Al - co - hol - ic kind of mood, lose my clothes,
2. Kind of buzz that lasts for days, had some help
3. Does his make-up in his room, douse him

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A5

--- lose my lube. Cruising for a piece of fun.
--- from insect ways Comes across all shy and coy.
--- self with cheap perfume, eye-holes in a paper bag.

--- looking out for number one. Different part.
--- just another nan-cy boy. Woman, man.
--- greatest lay I ever had. Kind of guy.

--- inner ev'ry night, so narcotic, out of sight.
--- or modern mon-key, just another happy jun-
--- who mates for life, got ta help him find a wife.

--- what a gas, what a beautiful ass.
--- Fifty pounds, press my button, going down.
--- we're a couple with our bodies double.

And it

---

39
Chorus E5

all breaks down at the role reversal, got the muse in my head,

B5

she’s universal… Spinning me round, she’s coming over me –

A5

And it all breaks down at the

B5

first rehearsal, got the muse in my head, she’s universal…
Spinning me round, she's coming over me.

1.  

2.  Interlude

A\(^5\)

Gtr. 1

C\(^\#11\)

Bass arr. for Gtr.

D.S. al Coda

41
Coda

Chorus

E5

all breaks down at the role reversal, got the

B5

muse in my head, she's universal... Spinning me round,
A\(^5\)

she’s coming over me

E\(^5\)

And it

all breaks down at the first rehearsal, got the muse in my head,

B\(^5\)

she’s universal, spinning me round,

B\(^b5\)

she’s coming over me

A\(^5\)

ee,

E\(^5\)

ee.
Verse

Aoct

1. Run away from all your boredom, run away from all your boredom.

N.C. (E bass)

your boredom and wave your boredom and wave

(D bass)

- ries and cares good bye - ries and cares good bye

Aoct

T AB 7 7 7 7 7 0 7 0 0 0 0 7 6 6 7 7 6 6 6 7 7 6 6 6 7 7

T AB 7 7 7 7 7 0 7 0 0 0 0 7 6 6 7 7 6 6 6 7 7 6 6 6 7 7

T AB 7 7 7 7 7 0 7 0 0 0 0 7 6 6 7 7 6 6 6 7 7 6 6 6 7 7

T AB 7 7 7 7 7 0 7 0 0 0 0 7 6 6 7 7 6 6 6 7 7 6 6 6 7 7

45
2. All it takes is one decision, a lot of guts, a
3. I'm sick and tired of Maggie's farm, she's a bitch with

N.C. (E bass)
little vision to wave
broken arms to wave
your worries
your worries

(D bass)
-ries and cares
-ries and cares
goodbye
goodbye

It's a maze
PURE MORNING
Words & Music by Brian Molko, Stefan Olsdal & Steve Hewitt

Denotes D mixolydian (original key E mixolydian - raise tuning 1 semitone)

Intro

Gtr. 1 (elec.)
sample

Gtr. 2 (elec.)
cont. sim. throughout
w/clean tone + chorus

Verse

1. A friend in need's... a friend indeed, a friend with weed is better,
D 7
G/D 9
D 7
G/D 9

A friend with breasts and all the rest, a friend who's dressed in leather.

D 7
G/D 9
D 7
G/D 9

A friend in need's a friend indeed, a friend who'll tease is better.

D 7
G/D 9
D 7
G/D 9

Our thoughts compressed which makes us blessed and makes for stormy weather.
Verse

2. A friend in need’s a friend indeed, my Japanese is better.

3. A friend in need’s a friend indeed, a friend who’ll tease is better.

And when she’s pressed she will undress and then she’s boxing clever.

Our thoughts compressed which makes us blessed and makes for stormy weather.
A friend in need's a friend indeed, a friend who bleeds is better.

My friend confessed, she passed the test and we will never sever.

Day's drawing, skin's crawling.
— my Japanese is better. And when she's pressed she will undress.

—and then she's boxing clever. A friend in need's a friend in deed,

—a friend with weed is better. A friend with breasts and all the rest,

—a friend who's dressed in leather.
SPECIAL K
Words & Music by Brian Molko, Stefan Olsdal & Steve Hewitt

All Gtrs.
6 = E  3 = G
5 = A  2 = B
4 = D  1 = B

Original Key D (raise tuning 1 semitone)

\( \text{\textbullet} = 160 \)

Asus\(^2\)  F\(^5\)  C\(^3\)  D\(^3\)  F\(^5\)  C

Gtr. 1 (acous.)

*1st & 2nd strings notated together

Gtr. 2 (elec.)

w/distortion

Fig. 1

Gtr. 3 (elec.)

w/clean tone

harmonics

Fig. 2

Gtr. 1 w/Fig. 1

Fig. 2 ends

cont. in stave

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Verse
A\((\text{Es})^2\)

1. Coming up beyond belief on this coronary thief.

Ba da ba ba ba da da da, ba da ba ba ba da da da.

Asus\(^2\)

More than just a leitmotif, more chaotic, no relief.

Ba da ba ba ba da da da ba da ba ba ba da da da.
2. I'll describe the way I feel; weeping wounds.
3. I'll describe the way I feel; you're my new...

F₃

—that never heal.
Achilles heal.
Ba da ba ba ba da da da,
Ba da ba ba da da da.

Can the saviour be for real?
Or are you just...

Asus²

my seventh seal?
Ba da ba ba ba da da da ba da ba ba da da da ba da da ba

F₅

TAB

59
Pre Chorus

N.C. (C bass)  (D bass)

ba ba da da da. No hesi-ta-tion. no de-lay, you come on

(F bass)  (C bass)  (D bass)

just like Spe-cial K. Just like I swal-lowed half my stash I nev-er,

(F bass)  C5  D5

ev-er wan-na crash. No hesi-ta-tion, no de-lay, you come on

Gtr. 3

(F bass)  C5  D5

just like Spe-cial K. Now you’re back and don’t de-mand, I’m on

Gtr. 2 w/Fig. 3 (x2)

w/distortion
1.

every time
you seem to come around

2.

to come around.

No escaping

Asus\(^2\)

gavity,

no escaping gravity,

C\(^5\)
guess I thought you had the flavour.

and just nineteen, a dream obscene, with

six months off for bad behaviour.

Interlude

Remember me,

Gr. 1

2nd & 3rd w/Gr. 2
TASTE IN MEN
Words & Music by Brian Molko, Stefan Olsdal & Steve Hewitt

Key signature denotes F# phrygian
Original key G phrygian (raise tuning 1 semitone)

Intro

Grtr. 1 (elec.) N.C.

w/clean tone (sample)

Grtr. 2 (elec.)

w/e-bow

Grtr. 1 cont. sim.

Chorus

Gtr. 2

1' & 3' only

w/distortion e-bow

Grtr. 3 w/Fig. 3 (1' & 3' only)

2' Gtr. 2 w/Fig. 1 (x4)

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

3' Gtr. 4 (elec.)

w/backwards delay

TAB

10 10 9

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Come back to me a while...

Change your style again.

Gr. 3 (elec.) 1st & 3rd only

Fig. 2 ends ———— Fig. 3 ————

w/distortion
Gr. 2 w/Fig. 2 (x3)

Change your taste in men.

1, 3. It's 2. I'm been this way since Christmas day, dazed, doused in gin.

killing time on Valentine's, waiting for the day to end.

Change your taste in men.
Change your taste in men, change your taste in men,
Change your taste in men, change your taste in men,
Change your taste in men, change your taste in men,
Change your taste in men, change your taste in men,
Asus² A⁵

___ eye, like the road__ kill,___
___ time, trapped in am__ ber,___
___ I'm pa__ ra__ lysed___
___ pe__ tri__ fied___

N.C. (D bass)

You see___ through my__ dis__ guise___
I'm still___ not sa__ tis__ fied___

A⁵₈

A⁵₈

A⁵₈

Asus² A⁵

Airs and so__ cial gra__ cies,___ elo__ cu__ tion so di__ vine,___

At the drive__ in___ dou__ ble fea__ ture,___
Asus²       A⁵

--- pull the lever, --- break the fever ---
--- I'll stick to my needle --- and my fav'rite waste of time ---

N.C. (D bass)                         (G bass)

--- er --- say --- your last --- good ---
--- both spine --- less and --- sublime ---

A⁵#

--- Since ---

Chorus F⁵       E⁵

--- I was born --- I started to decay ---
1, 2.

P♯5

E♯5

no - thing ev - er, ev - er goes my way.

3.

rall.

P♯5

E♯5
WITHOUT YOU I’M NOTHING
Words & Music by Brian Molko, Stefan Olsdal & Steve Hewitt

All Gtr.
6 = E  3 = G
5 = A  2 = B
4 = D  1 = B

Original key Bbm (raise tuning 1 semitone)

Intro
Gr. 1 (elec.)

Verse

harmony 2° only

1. Strange infatuation seems to grace the evening tide,
2. Instant correlation sucks and breeds a pack of lies,

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(D bass) pad

I'll take it by your side.

Such imagination seems to help the feelings slide.

Over saturation curls the skin and tans the hide.

(E bass) G

N.C. (A bass)

Am9

I'll take it by your side.

Interlude

Amadd9

Tick, tock, tick.
your spleen_I seem to lose_the power of speech, you're

slipping slowly from my reach_You grow me like an
evergreen, you've never seen the lovely me at all

Am(add9)

Am
N.C. (D bass)

(E bass)  Am\"addo  Am

Take the plan,

spin it side ways.

N.C. (D bass)

(E bass)  Am\"addo  Am

fall.
Chorus
D\(^{omitted}\)

Gr. 2 (elec.)
w/dist. + reverb.

F

Am\(^{add9}\)*

Asus\(^{2}\)

Without you

I'm nothing

Am\(^{add9}\)

Asus\(^{2}\)

D\(^{omitted}\)

cont. sim.

Take the plan, spin it sideways

{ Without you

{ Without you I'm

2^ fade out

Am\(^{add9}\)

Asus\(^{2}\)

Am\(^{add9}\)

Asus\(^{2}\)

I'm nothing

no - thing at all

Am\(^{add9}\)

Asus\(^{2}\)
Verse

A5

Gtr. 2 (2') fr. 0

Dmaj7

1. If it's a bad
day,
case,
then you accelerate.
You're in the getaway

2. If it's a bad
case,
place,
you're on the back page.
You're in the getaway

Dmaj7

you try to suffocate.
you're on the rampage.

A5

Another memory
Another memory

scarred.
If it's a bad

Dmaj7

You're in the wrong.
Dmaj7

Gtr. 2 (elec.)

C#7/G#

Chorus

You don't care

D/A

cont. sim.

about us.

Oh,

C#7/G#

you don't care

D/A

about us.

C#7/G#

oh,

you don't care

about
D/A

us.

C/G#

Oh, you don't care.

D/A

about us.

Bridge

2, 3.

D/A

E/G#

D/F#

A/C#

It's your age.

D/F#

E/G#

it's my rage.

87
THIS PICTURE
Words & Music by Brian Molko, Stefan Olsdal & Steve Hewitt

Original key D# (raise tuning 1 semitone)

\[ j = 154 \]

(C\(^5\))

Intro
Bass arr. for Gtr.

Verse

(C\(^5\))

(E\(^5\))

Spoken: 1. I hold an image of the ash-tray girl as the cigarette burns on my chest.

(C\(^5\))

(E\(^5\))

I wrote a poem that described her world, that put my friendship to the test.

(A\(^5\))

(E\(^5\))

And late at night whilst on all fours, she used to watch me kiss the floor.
What's wrong with this picture?

2. Farewell the ash-tray girl, forbidden snowflake.

3. Farewell the ash-tray girl, angelic fruitcake.

-ware this troubled world, watch out for earthquakes.

-ware this troubled world, control your intake.

To open sores, to broken center floor.

Goodbye and further more.

We
Chorus

Gtrs. 1+2

know we miss her, we miss her picture.

Gtr. 3 (elec.) 10th fret

f w/distortion + delay

sometimes it's faded, disintegrated, for fear

of growing old

sometimes it's faded, assassinated for fear

\[ \text{C5} \]
Bridge

E5

And hang on,

All Gtrs.

ff

though we try,

it's gone.

E5

Hang on,

A5

A5

93
though we try
it's gone.

D.S. al Coda

We can't stop growing old.

Coda

We can't stop growing old.
THE BITTER END
BRUISE PRISTINE
COME HOME
ENGLISH SUMMER RAIN
EVERY YOU EVERY ME
NANCY BOY
PURE MORNING
SLAVE TO THE WAGE
SPECIAL K
SPECIAL NEEDS
TASTE IN MEN
TEENAGE ANGST
THIS PICTURE
WITHOUT YOU I'M NOTHING
YOU DON'T CARE ABOUT US