

THE ROLLING STONES

BEGGARS BANQUET

ALBUM NOTES

Release Date: November, 1968

Top Chart Position: No. 5, reached January 11, 1969

Standout Tracks: "Sympathy for the Devil," "Street Fighting Man," "No Expectations" and "Salt of the Earth"

Significance: Signified a return to the band's blues roots, forsaking psychedelic experimentation; included songs with social and political commentary that reflected the political turbulence of 1968; incorporated world music elements such as African rhythms in "Sympathy for the Devil."

Milestone: Considered among the greatest blues-based rock albums of all time.



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THE ROLLING STONES

BEGGARS BANQUET

FOREWORD

At the time of its release at the end of 1968, *Beggars Banquet* was widely hailed as a return to form for the Rolling Stones. Their *Satanic Majesties Request*, released the previous year, was thought to be a noble, but not entirely successful, experiment. Leaving the ethereal and psychedelic behind, the band first entered London's Olympic Studios in March with American producer Jimmy Miller, who had previously worked with The Spencer Davis Group and Traffic. *Beggars Banquet* would be Brian Jones' last hurrah with the band prior to his departure and subsequent death. His role in the band had been diminishing, but he is heard playing slide guitar on "No Expectations," harmonica on "Dear Doctor" and "Prodigal Son," tamboura on "Street Fighting Man," and Mellotron on "Stray Cat Blues."

The album's undisputed and eternal touchstone is its first track, "Sympathy for the Devil." Together with track one ("Street Fighting Man") on the original vinyl album's second side, "Sympathy for the Devil" encapsulated the political and social turbulence that swept through Western Europe and Britain at the time. The African rhythms and overtly satanic lyric content of "Sympathy" were the perfect musical underbed for the era. "Street Fighting Man" became the battle cry of the student uprisings that swept the European continent, the United States and Mexico; the Stones had provided the soundtrack for a revolution, it seemed.

Acoustic blues resonate through the album with the poignant "No Expectations" and anthemic "Salt of the Earth." The only non-original on the album is "Prodigal Son"—a rootsy, honest reworking of Reverend Robert Wilkins' song that was first recorded in Memphis in 1929. It's an earthy delight that includes guitar work from Ry Cooder. "Stray Cat Blues," with its sleazy theme of underage cheap thrills, reinforces the band's bad boy image in a most shocking and, perhaps, tongue-in-cheek way.

From a visual perspective, the album has resonated through the decades. The sessions were documented by French new-wave director Jean Luc Godard in the film *One Plus One* that was retitled *Sympathy for the Devil* in recognition of the power of the song. The album cover became almost as big a cause célèbre as the provocative songs it was meant to package. The band's choice was a shot of a raunchy toilet stall festooned with graffiti (one note reads "BOB DYLAN'S DREAM," with an arrow pointing to the flush handle). Both the U.K. (Decca) and U.S. (London) labels rejected the art and a standoff ensued with the band that delayed the release. Ultimately, a simple mock invitation in a florid script was used but the rawness of the music powered through the sanitized cover art.

Beggars Banquet proved to be a career landmark for the Rolling Stones. The songs confirmed the Jagger/Richards team preeminence in the field of primal, blues-based rock that would stand for all time.

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SYMPATHY FOR THE DEVIL

Words and Music by
MICK JAGGER and KEITH RICHARDS

Moderately ♩ = 112

Hi-Hat
Snare Drum
(snare off)
Bass Drum

Guero
Maracas
Congas

(cont. hi-hat, snare & bass drum pattern)

Guero

Verse:

1. Please al - low me__ to in - tro - duce my - self,__ I'm a man of wealth and taste.

I've been a - round__ for a long,__ long year,__ stole man-y a man's__ soul__ and faith__
2. See additional lyrics

I was a-round when Je - sus Christ__ had his mo-ment of doubt and

pain. Made damn__ *Chorus:* that Pi - late washed his hands and sealed his

fate.__ Pleased to meet__ you,__ hope you guess__ my

30     1. 

name.____ But what's puz-zling you__ is the na - ture__ of my

34     2.     

game.____ na-ture of__ my game. Oh, yeah.____

Verses 3 & 4:

39   

3. I watched with glee__ while your kings and queens__ fought for ten__ dec-ades for the gods.
4. See additional lyrics

42    

__ they made.____ I shout-ed out,____ "Who killed the Ken-ne - dys?"__ when__

45    

af - ter all__ it was you and me.____ Let me please_ in - tro - duce__

48     

__ my - self,____ I'm a man__ of wealth__ and taste.____ And I lay traps for

52     

trou-ba - dours_ who get killed be - fore_ they reach_ Bom - bay.____

Chorus:

56

B

A

E

Esus

E

Pleased to meet_ you, hope_ you guessed my name, oh yeah... But what's

60

B

E

B

A

E

Esus

E

Esus

E

puz-zling you_ is the na - ture of_ my game, oh_ yeah... Well, get down, *hit it.*

To Coda ♪

Guitar Solo:

64

E7

D7

A7

E7

8va throughout

Elec. Gtr.

mf

3

3

3

12 15-12 14 (14)-12 14

12 15-12 14 (14)-12 14

12-14-14

68

D7

A7

E7

1/4

1

1

1/4

14 12-14 15

17 17 15 17

72

D7

A7

E7

1

1

1

17-15 17-17-15 15 17 15-17-17 17-15-17-15 17 17-17-17 17-15-17-15 17

76

D7 A7 E7

T
A
B

Chorus:

81

B A E Esus E

Pleased to meet_ you,___ hope you guess_ my name. But what's con -

T
A
B

D.S. % al Coda

85

B E B A E Esus E Esus

fus - ing_ you_ is just the na - ture of_ my game... 4. Just as

Coda

Outro:

w/ad lib. gr. fills (use gr. solo as a model for improv.)

Repeat ad lib. and fade

89

E E7 D7 A7 E7

Mean it. Get down.

Verse 2:

Stuck around Saint Petersburg
When I saw it was a time for a change.
Killed the Tzar and his ministers;
Anastasia screamed in vain.
I rode a tank, held a general's rank
When the blitzkrieg raged and the bodies stank.
(To Chorus:)

Verse 4:

Just as every cop is a criminal
And all the sinners, saints.
As heads is tails, just call me Lucifer
'Cause I'm in need of some restraint.
So if you meet me, have some courtesy,
Have some sympathy and some taste.
Use all your well learned politesse
Or I'll lay your soul to waste.
(To Chorus:)

NO EXPECTATIONS

Words and Music by
MICK JAGGER and KEITH RICHARDS

Moderately slow ♩ = 92

Intro:

Acous. Gtr. 1 *mf*

Acous. Gtr. 2 *mf* w/slide

*Acous. Gtr. 2 in Open E tuning: ⑥ = E; ⑤ = B; ④ = E; ③ = G#; ② = B; ① = E

The musical score for "Our Father" is presented in three systems. The first system shows the guitar part with a treble clef and a key signature of three sharps (F#, C#, G#). The guitar part includes a 11-measure rest, followed by a series of chords: E, Esus, E, Esus, E. The vocal part begins with the lyrics "4. Our" and features a melodic line with a wavy line indicating a tremolo or vibrato. The second system continues the guitar part with a 12-measure rest, followed by a series of chords: E, Esus, E, Esus, E. The vocal part continues with a melodic line and a wavy line. The third system shows the guitar part with a 12-measure rest, followed by a series of chords: E, Esus, E, Esus, E. The vocal part continues with a melodic line and a wavy line. The TAB part is shown at the bottom, with a key signature of three sharps and a 12-measure rest, followed by a series of chords: E, Esus, E, Esus, E.

Verse:

Amaj7 9fr.

E 9fr.

Amaj7 9fr.

14

Acous. Gtr. 1 cont. simile

1. Take me to _____ the sta - tion and put me on _____ a train._
2. Once I was _____ a rich _____ man, and now I am _____ so poor._
3.4.5. See additional lyrics

TAB

17

E 9fr.

Amaj7 9fr.

E 9fr.

D 132

I've got no ex - pec - ta - tions to pass through
But nev - er in my sweet short life have I felt like

TAB

0 0 4 5 5 5 5 0 0 0 10 10 10 10 10 10 4 4 4 4 4 4

10

A E Esus E Esus

21

here a - gain.
this be - fore.

TAB

1.2.4. 3. D.S. 5.

E E E

24

3. Your
5. So

TAB

Outro:

Amaj7 E Amaj7 E Amaj7

27

Acous. Gtrs. 1 & 2 cont. simile

32

rit.

E D A E Esus E

Verse 3:
Your heart is like a diamond.
You throw your pearls at swine.
And as I watch you leaving me
You pack my peace of mind.

Verse 4:
Our love was like the water
That splashes on a stone.
Our love was like our music,
It's here and then it's gone.

Verse 5:
So take me to the airport
And put me on a plane.
I've got no expectations
To pass through here again.

JIGSAW PUZZLE

Words and Music by
MICK JAGGER and KEITH RICHARDS

Moderately ♩ = 100

Intro:

B  8fr.

A(9)  6fr.

F#7  231

E  231

*Acous. Gtr. *mf*

**Elec. Gtr. 1 *mf* w/slide

TAB: 22 22 20+22+20 20 14 14 15
23 23 21+23+21 21 15 15 16

*Acous. Gtr. in standard tuning.

**Elec. Gtr. 1 in open E tuning: ⑥ = E; ⑤ = B; ④ = E; ③ = G#; ② = B; ① = E

§ **Verses 1, 2, & 3:**

B  8fr.

A(9)  6fr.

F#7  231

*Acous. Gtr. cont. rhy. simile

5

1. There's a tramp sit-tin' on my door - step try'n' to waste his time.

2.3. See additional lyrics

*Acous. Gtr. tacet 8 meas., 1st time only.

E  231

B  8fr.

A(9)  6fr.

F#7  231

E  231

8

With his men-tho-lat-ed sand - wich he's a walk-ing clothes-line.

Elec. Gtr. 1

TAB: 7 2 0 0 2
4 4 2 2 2
7 4 2 2 3
2 4 2 2 4
0 4 7 4 2

12



13 *Elec. Gtr. 1 cont. simile*

And here comes the bish-op's daugh-ter_____ on the oth - er side_____



17

And she looks a tri - fle jea - lous,_____ she's been an out - cast all her life._____

Chorus:



21

Me, I'm wait-ing so_____ pa - tient-ly, ly - ing on the floor._____

Elec. Gtr. 1

TAB

12 12 12 14 14 14 17 17 17 19 19 19



To Coda ♪

25

I'm just try'n' to do {my} jig - saw puz - zle_____ be - fore it rains_____ an - y - more..

TAB

7 7 7 7 5 5 5 17 17 17 17

*Elec. Gtr. 2

8va throughout

mf w/slide

TAB

19 19 19 19 19 19 19 19 19 19

*Elec. Gtr. 2 in Open E tuning: ⑥ = E; ⑤ = B; ④ = E; ③ = G#; ② = B; ① = E; 2nd & 3rd time only.

1. B
x 8fr.
231

2. B
x 8fr.
231

28

2. Oh, the

TAB

19 19 19

19 22 22

19 19 19 19 19 19 19 19 21

Interlude:

Interlude:

B 8fr. A(9) 6fr. F#7 E 1.2.3. E 4.

Elec. Gtr. 1

32

TAB

Elec. Gtr. 2

TAB

Chorus:

37 *Elec. Gtr. 1 resume Chorus fig. simile*

Me, I'm wait - ing so____ pa - tient - ly, ly - ing on the floor.

40

I'm just try'n' to do this jig - saw puz - zle____

43  

be - fore it rains___ an - y - more.____ Oh the

$\emptyset$ B 

46

Elec. Gtr. 1

Elec. Gtr. 2

19 19 19 19 19 19 19 19 21

T
A
B

Verse 4:

B  A(9)  F#7  E 

48 *Elec. Gtrs. 1 & 2 resume Interlude fig. simile*

twen - ty thous - and grand - ma's___ wav-in' their hank - ies___ in the air.____

B  A(9)  F#7  E 

52

And burn-ing up___ their pen - sions,____ and shout-ing, "It's not fair."____

B  A(9)  F#7  E 

56

There's a reg-i - ment_ of sol - diers____ stand - ing,___ look-ing on.____

B  A(9)  F#7  E 

60

And the Queen is brave-ly shout - ing,____ "What the hell___ is go-ing on?"____

64

B 8fr. A(9) 6fr. F#7 231 E 231

With a blood-curd - ling, "Tal - ly - ho!" she charged in - to the ranks.

68

B 8fr. A(9) 6fr. F#7 231 E 231

And blessed all those grand - ma's who with their dy - ing breaths screamed, "Thanks!"

Chorus:

72

Elec. Gtr. 1 resume Chorus fig. simile

F#7 231 A(9) 6fr. B 8fr. 231

Me, I'm just wait-ing so pa - tient-ly with my wom - an on the floor.

76

A(9) 6fr. B 8fr. 231

We're just try'n' to do this jig - saw puz - zle be-fore it rains an-y - more.

Outro:

81

B 8fr. A(9) 6fr. F#7 231 E 231

Elec. Gtrs. 1 & 2 resume Interlude fig. simile

Repeat and fade

Verse 2:

Oh, the gangster looks so frightening
 With his Luger in his hand.
 When he gets home to his children
 He's a family man.
 But when it comes to the nitty-gritty,
 He can shove in his knife.
 Yes, he really looks quite religious,
 He's been an outlaw all his life.
 (To Chorus:)

Verse 3:

Oh, the singer, he looks angry
 At being thrown to the lions.
 And the bass player, he looks nervous
 About the girls outside.
 And the drummer, he's so shattered,
 Tryin' to keep up time.
 And the guitar players look damaged,
 They've been outcasts all their lives.
 (To Chorus:)

Verses 1 & 2:

E
231

17 *Acous. Gtr. cont. simile*

help me, please, ma-ma, I'm sick - 'ning. It's to - day that's the
(2.) wor - ry, get dressed, I cried my moth - er as she plied me with

A
111

E
231

D
132

22

day of the plunge. Oh the gal I'm to mar - ry is a bow - leg - ged
bour - bon so sour. "Pull your socks up, put your suit on, comb your long hair

A
111

E
231

A
111

E
231

28

sow. I've been soak-in' up drink like a sponge. 2. "Don't ya So
down. For you will be wed in the hour.

Chorus:

E
231

34

help me, please, doc - tor, I'm dam-aged. There's a pain where there

A
111

E
231

39

once was a heart. I'm sleep-in', it's a beat-in'. Can't ya

D
132

A
111

E
231

A
111

E
231

44

please take it out, and pre - serve it right there in that jar. Yup!

18

E 4fr. 132

Am/E 5fr. 111

Edim 5fr. 213

E7 5fr. 314

50

Acous. Gtr.

Oh

TAB

4 4 4 5 5 5 6 6 6 7 7 7

4 4 4 4 4 4 5 5 5 5 5 5 6 6 6 6 6 6 7 7 7 7 7 0

Chorus:

54

A

help me, please, doc-tor, I'm dam-aged. There's a pain_ where there

5 5
2 2 1 2

2 1 2

2 1 2

2 1 2

5 5
2 2 2 2

0 0 0 0 × 0 2

59

D

A

once_ was a heart. It's sleep-in', it's a beat-in'. Can't ya

5 2 2 x | 11 12 12 10 | 11 10 11 | 2 2 2 1 2 | 5 5 2 2

TAB

64

G D A D A

21 3 132 111 132 111

please tear it out, and pre-serve it right_ there__ in that jar.__ 3. I was

TAB

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

Dear Doctor - 4 - 4
25774

PARACHUTE WOMAN

Medium blues shuffle ♩ = 112 (♩ = ♩³)

Words and Music by
MICK JAGGER and KEITH RICHARDS

Intro:

Elec. Gtr. (w/overdrive)

E D E D E D E

mf 3

Acous. Gtr. 1

mf 3

Acous. Gtrs. 1 & 2

mf 3

TAB

Verse:

Asus

5

1. Par-'chute wom - an, land on me to - night...
2. Par-'chute wom - an, join me for a ride...
3. Par-'chute wom - an, will you blow me out?...

Elec. Gtr.

TAB

Acous. Gtr. 2
Rhy. Fig. 1

end Rhy. Fig. 1

TAB

Acous. Gtr. 1
Rhy. Fig. 2

end Rhy. Fig. 2

TAB

1. E D E || 2. E D E

231 132 231 231 132 231

15

Damn!

hold -----

TAB

5 7 1 5 7 5 7 1

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

2 0 0 0 0 2 2 0 0 0 0 2 2 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 2 1 1 1 3 2 1 1 1

0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0

Instrumental:

Play 3 times

D.S. § al Coda

E D E

231 132 231

Acous. Gtrs. 1 & 2 cont. simile

D E

132 231

19 Elec. Gtr.

10 11 10 11 10 11 10 11 10 11

1/2 1/2 1/2 1/2 1/2 1/2

TAB

22

E D E D

Hey.

Elec. Gtr.

Acous. Gtr. 2

Acous. Gtr. 1

TAB

Outro:

E D E D E D

Acous. Gtrs. 1 & 2 cont. simile

24 Elec. Gtr.

TAB

Repeat and fade

E D E D E7 D E7 D

Acous. Gtrs. 1 & 2

TAB

④ = D ① = D

Moderate rock ♩ = 126

C

×

10fr.

|||||

F(9)

x

10fr.

3|2|1

C

×

10fr.

F(9)

×

10fr.

3 1 2 1 1

C

$\times$

10fr.

11111

F(9)

×

10fr.

31211

C

x

10fr.

F(9)

$\times$ 10fr

31211

C

$\times$

10f

1111

[illegible]

F(9)

×

10fr.

31211

C

x

10fr.

|||||

F(9)

×

10fr.

31211

C

x

10fr.

A 5x5 grid with 4 dots in the top row and 4 vertical lines below it.

F(9)

$\times$  10fr.

31211

C

$\times$

10fr.

1 1 1 1

F(9)

x

10ft

3|2|1|1

[illegible] mf

Acous. Gtr. 2

mf

TAB

10 10 10 10 10-10 10 10 10 10 10 10 10

12 12 12 12 10-10 10 10 10 10 10 10 12

11 11 11 11 10-10 10 10 10 10 10 10 11

10 10 10 10 10-10 10 10 10 10 10 10 10

Verses 1 & 2:

Acous. Gtrs. 1 & 2 cont. simile throughout

8

- 'ry - where I hear the sound of march - ing, charg - ing feet, -
 (2.) Think the time is right for a Pal - ace Rev - o - lu -

C F(9) C F(9) C F(9) C F(9) C F(9)

10fr. 10fr. 10fr. 10fr. 10fr. 10fr.

11111 31211 11111 31211 11111 31211 11111 31211

11

- boy, 'cause sum - mer's here and the time is right for fight -
 - tion. But where I live the game to play is Com -

C F(9) C F(9) C F(9) C F(9) C F(9) C F(9)

10fr. 10fr. 10fr. 10fr. 10fr. 10fr.

11111 31211 11111 31211 11111 31211 11111 31211

15

- ing in the street, boy. } Well, then what -
 - pro - mise Sol - u - tion!

C F(9) C F(9) C F(9) C G

10fr. 10fr. 10fr. 10fr. 5fr.

11111 31211 11111 31211 11111 11111

Chorus:

18

- can a poor boy do ex - cept to sing for a rock 'n' roll band -

Gsus G Gsus

5fr. 5fr. 5fr.

11211 11111 11211

To Coda

21

- 'cause in sleep - y Lon - don town there's just no place for a street fight - ing man! -

G Gsus G D

5fr. 5fr. 5fr.

11111 11211 11111

1.

25

- No! Hey! -

C F(9) C F(9)

10fr. 10fr. 10fr. 10fr.

11111 31211 11111 31211

2.

32

- No! Get down!

D C F(9)

10fr. 10fr.

11111 31211

Verse 3:

41

C 10fr. F(9) 10fr. C 10fr. F(9) 10fr. C 10fr. F(9) 10fr. C 10fr. F(9) 10fr.

Hey! — Said my name — is called — Dis - turb -

45

C 10fr. F(9) 10fr. C 10fr. F(9) 10fr. C 10fr. F(9) 10fr. C 10fr. F(9) 10fr. C 10fr. F(9) 10fr.

- bance. I'll shout — and scream, — I'll kill — the king, — I'll rail —

D.S. al Coda

49

C 10fr. F(9) 10fr. C 10fr. F(9) 10fr. C 10fr. F(9) 10fr. C 10fr. G 5fr.

— at all — his ser - vants. — Well, then what —

Coda

52

D

No! — Get down!

Outro:

C 10fr. F(9) 10fr. G 5fr. Gsus 5fr. D

Shehnai (arr. for gtr.)

56

mf

1

TAB

6 — 8 — 8 — 8 — 8 — 8 — 8 — 8 — 8 — 8 — 8 — 10 — 8 — 8

Repeat and fade

62

1/2

TAB

8 — 8 — 8 — 10 — 9 — 10 — 9 — 8 — 8 — 9 — 10 — 9

Verse:



15

poor boy__ took his fa-ther's bread_ and start-ed down_ the road,____

2.-7. See additional lyrics

1/4 1/4 1/4 1/4

TAB

A/C#



E



19

start-ed down_ the road.____ Took all__ he had and start - ed down_ the road.____

1/4 1/4 1/4 1/4

TAB

A/C#



E



24

Go-ing out__ in this world, where_ God on - ly knows.____

TAB

1.-6.

28

And that'll be the way__ to get a - long.____ 2. Well,

TAB

17.

33

T
A
B

38

T
A
B

A E E9 4fr.

Verse 2:

Well, poor boy spent all he had, famine come in the land,
 Famine come in the land.
 Spent all he had and famine come in the land.
 Said, I believe I'll go and hire me to some man.
 And that'll be the way I'll get along.

Verse 3:

Well, man said, "I'll give you a job for to feed my swine,
 For to feed my swine.
 I'll give you a job for to feed my swine."
 Boy stood there and hung his head and cried
 'Cause that is no way to get along.

Verse 4:

Said, "I believe I'll ride, believe I'll go back home,
 Believe I'll go back home.
 Believe I'll ride, believe I'll go back home
 Or down the road as far as I can go.
 And that'll be the way to get along."

Verse 5:

Well, father said, "See my son coming after me,
 Coming home to me."
 Father ran and fell down on his knees.
 Said, "Sing and praise, Lord, have mercy on me,
 Mercy."

Verse 6:

Oh, poor boy stood there, hung his head and cried,
 Hung his head and cried.
 Poor boy stood and hung his head and cried.
 Said, "Father, will you look on me as a child?"
 Yeah.

Verse 7:

Well, father said, "Eldest son, kill the fatted calf,
 Call the family 'round.
 Kill the calf and call the family 'round.
 My son was lost but now he is found.
 'Cause that's the way for us to get along."
 Hey.

FACTORY GIRL

Moderately ♩ = 116

Intro:

Words and Music by
MICK JAGGER and KEITH RICHARDS



Acous. Gtr.

mf hold throughout

Verse:



Acous. Gtr. cont. simile



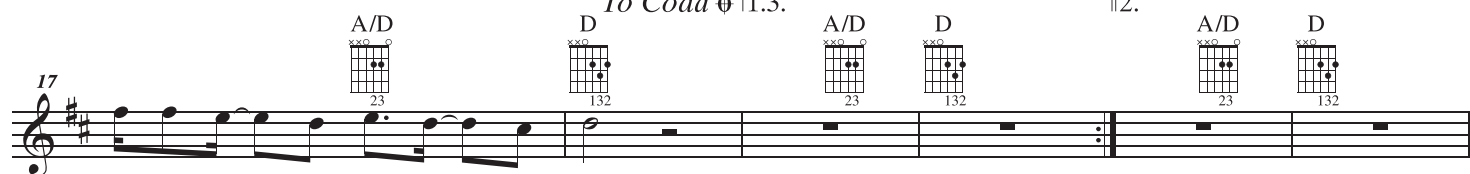
1. Wait-ing for__ a girl who's got curl - ers in__ her hair. Wait-ing for__ a girl, she's no
 2. Wait-ing for__ a girl and her knees are much_ too fat. Wait-ing for__ a girl who wears
 3.4. See additional lyrics



mon - ey an - y - where. We get bus - es ev - 'ry - where.}
 scarves in - stead_ of hats. Her zip broke down_ the back.}

To Coda Φ 1.3.

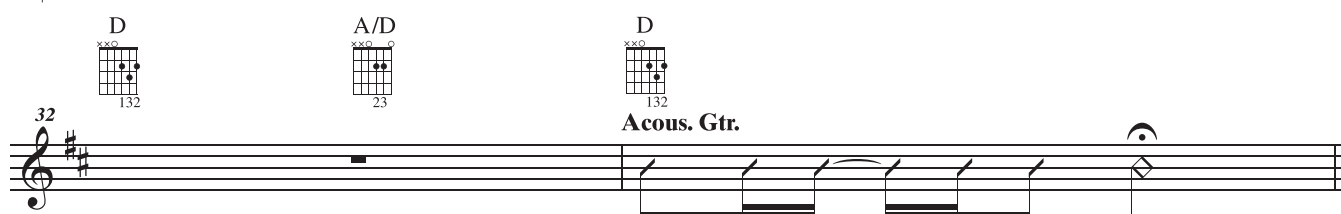
||2.



Wait-ing for__ a fac - to - ry girl.

Instrumental:

Acous. Gtr. cont. simile

D.S. $\S$ al Coda Φ Coda

Verse 3:

Waiting for a girl and she gets me into fights.
 Waiting for a girl, we get drunk on Friday night.
 She's a sight for sore eyes.
 Waiting for a factory girl.

Verse 4:

Waiting for a girl, she's got stains all down her dress.
 Waiting for a girl and my feet are getting wet.
 She ain't come out yet.
 Waiting for a factory girl.

Words and Music by
MICK JAGGER and KEITH RICHARDS

The musical score consists of three staves:

- Vocal Staff:** Treble clef, key signature of two sharps (F# and C#), time signature of 4/4. The melody begins in the fifth measure with the lyrics "Yeah, got some tail." The notes are G4, A4, B4, and A4.
- *Elec. Gtr. 1:** Treble clef, same key signature and time signature. It features a continuous eighth-note pattern starting from the first measure. The notes are primarily E4, F#4, and G4, with occasional higher notes like A4 and B4. The dynamic marking *mf* hold throughout is present.
- TAB:** Bass staff showing fret numbers for the electric guitar part. It corresponds to the notes in the *Elec. Gtr. 1 staff, with fret numbers 5 and 7 indicated for the E and G notes respectively.

§ Verses 1, 2, & 4:

D F C G F D F C

6

1. I hear the click-clack of your feet on the stairs._
2. I can see that you're fif-teen years old._
4. See additional lyrics

I know_ you're_ no scare-eyed
No, I_ don't_ want your I

TAB

0 0 3 10 10 10 5 5 5 5 5 5 5 3 3 3 x 0 0 3 10 10 10 0 5 5 5 5 5 5 5 3 3 3 x 0 0 3 10 10 10 0 0 0 3 10 10 10 0 5 5 5 5 5 5 5 3 3 3 x 0 0 3 10 10 10 0 0 0 3 10 10 10 0

9

G 5fr. F D F C G 5fr.

hon-ey.____
D._____

There'll be a feast____ if you just
I can see____ that you're so far come up - stairs... But_
from home... But_

TAB

5 5 5 5 5 5 5 3 3 3 × 0 0 3 10 10 10 0 5 5 5 5 × 0 0 7
5 5 5 5 5 5 5 3 3 3 × 0 0 3 × × 10 10 10 0 5 5 5 5 × 0 0 7
5 5 5 5 5 5 5 3 3 3 × 0 0 3 × × 10 10 10 0 5 5 5 5 × 0 0 7
5 5 5 5 5 5 5 3 3 3 × 0 0 3 × × 10 10 10 0 5 5 5 5 × 0 0 7

To Coda ♯

A 7fr. D(9)/A 7fr. A 7fr. D(9)/A 7fr. A 7fr.

24 {scream bite} like that. I bet your moth-er don't know you can {spit bite} like that.

TAB

(9) 7 9 7 9 2 2 2 0 2 0 2 (2)

Verse 3:

D 10fr. F C 10fr. G 5fr. F D F C 10fr.

Elec. Gtr. 1 resume verse fig. simile

27 You look so wierd, but then so, lost from home. But you don't real-ly miss your

TAB

9 8 9 10 10 10 10 8 9 9 (9)

G 5fr. F D F C 10fr. G 5fr. F

30 moth - er. Don't look so scared, I'm not no mad-brained bear. Well,

TAB

0 3 0 3 15 15 15 (15)

A 7fr. D(9)/A 7fr. A 7fr. D(9)/A 7fr. A 7fr. D(9)/A 7fr. A 7fr. D(9)/A 7fr.

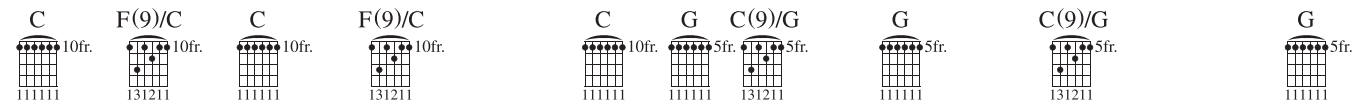
33 it's no hang-ing mat - ter, it's no cap-i - tal crime. Oh, oh.

TAB

7 8 7 10 7 10 9 9 9 7 9

Guitar Solo:

35



Elec. Gtr. 1 resume chorus fig. simile

37

Who!

Elec. Gtr. 2

hold - - - - -

TAB

8-10 8 8-10 8 14 13 15 (15) 15-13 14



41

I bet your ma-ma don't know you can

hold - - - - - hold - - - - -

TAB

10-12 10 10-12 10 10-12 10 5-7 5 5-7 5



D.S. al Coda

44

scratch like that. I bet you don't know you can bite like that.

hold - - - - -

TAB

7 (7) 9 5-7 5 5-7 5 5-7 5 5-7 5 3 4 2 1 0 2 (2) 0 2

Coda



Outro:

Elec. Gtrs. 1 & 2 tacet

17

47

I bet she nev-er saw you scratch my back.



Play 3 times

66 Elec. Gtr. 1

TAB: 2 7 7 9 7 10 7 9 2 7 7 9 7 10 7 9 2

Elec. Gtr. 1 cont. simile

69 Elec. Gtr. 2

TAB: 16 15-17 17 17 (17) 5-7 5-7 5-7 5 5-7 5-7 5-7 5

hold -----

73

TAB: 5-7 5-7 5-7 5 5-7 5-7 5-7 5 5-7 5-7 5-7 5 5 5

(hold) -----

Begin fade

77

TAB: 3 2 5 2 5 7-8 7-10 7 9 (9) 9 16

Fade

82

TAB: 0 15 16 15 15 (15) 16 14 16 15 (15) 16 17 17 15 15

Verse 4:

You say you got a friend, that she's wilder than you.
 Why don't you bring her upstairs?
 If she's so wild, then she can join in too.
 It's no hanging matter,
 It's no capital crime.
 (To Chorus:)

Words and Music by
MICK JAGGER and KEITH RICHARDS

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11

E B^{sus} E/G# A E/G#

who Let's drink to the salt of the earth.____
need lead - ing but get gam - blers in - stead.____

Elec. Gtr.

grad. slide

T 12 12 12
A 12 12 12
B 12 12 12

Verses 2 & 4:

13

E B^{sus} E/G# A E

2. Say a prayer for the com - mon foot sol - dier,
4. Spare a thought for the stay - at - home vot - er,

T 0 12 12 12 12 12
A 0 12 12 12 12 12
B 0 12 12 12 12 12

15

E B^{sus} E/G# A E E B^{sus}

spare a thought for his back break - ing work.____ Say a prayer for his
his emp - ty eyes gaze at strange beau - ty shows.____ and pa - rades of the

T 0 12 12 12 12 12 0 5 7
A 0 12 12 12 12 12 0 5 7
B 0 12 12 12 12 12 0 5 7

18

E/G# A E E B^{sus} E/G# A E

wife and his chil - dren who burn the fires and who still tills the earth..
gray suit - ed graft - ers. A choice of can - cer or po - li - o.____

T 12 12 12 12 12 0 7 7 7 12 12 12 12 12
A 12 12 12 12 12 0 7 7 7 12 12 12 12 12
B 12 12 12 12 12 0 7 7 7 12 12 12 12 12

E A(9)/E E A(9)/E E A(9)/E E

Acous. Gtr. 21 *Cont. rhy. simile*

Bridge:

C#m G#m C#m

25 *Acous. Gtr. cont. simile*

1. And when I search a face - less crowd, a swirl - ing mass of gray -
 2. And when I look in the face - less crowd, a swirl - ing mass of grays.

G#m F#m G#m A

28

— and black and white. They don't look real to me, in fact, they look so
 — and black and white. They don't look real to me, or don't they look so

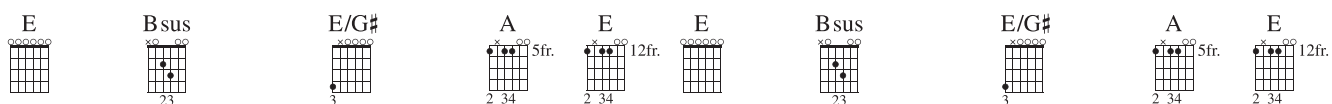
Bsus

31

strange.
 strange.

1. 2.

Verse 5:

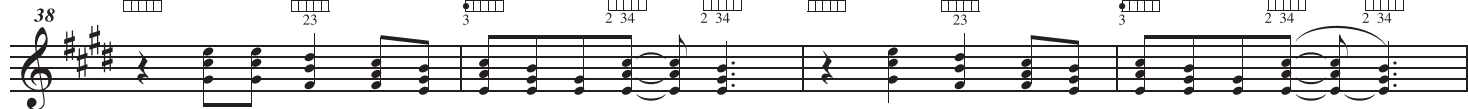
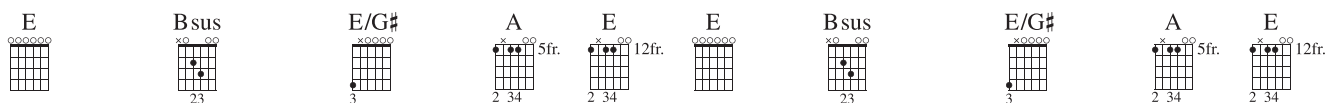


Acous. & Elec. Gtrs. resume Verse fig. simile

Gospel choir

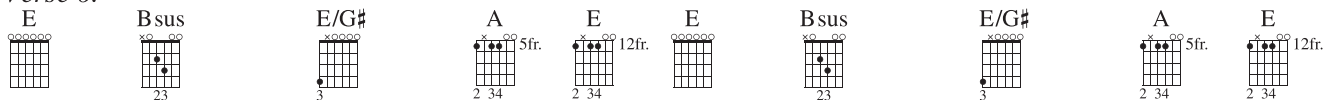


Let's drink to the hard work-ing peo - ple. Let's drink to the low - ly of birth.____



Spare a thought for the rag tag - gy peo - ple. Let's drink to the salt of the earth.____

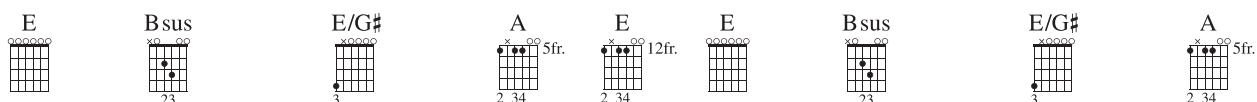
Verse 6:



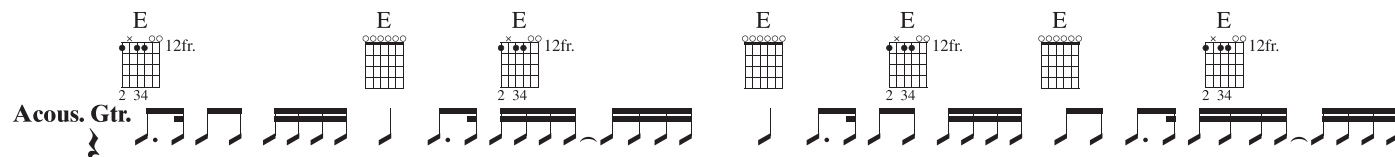
Gospel choir w/lead vocal



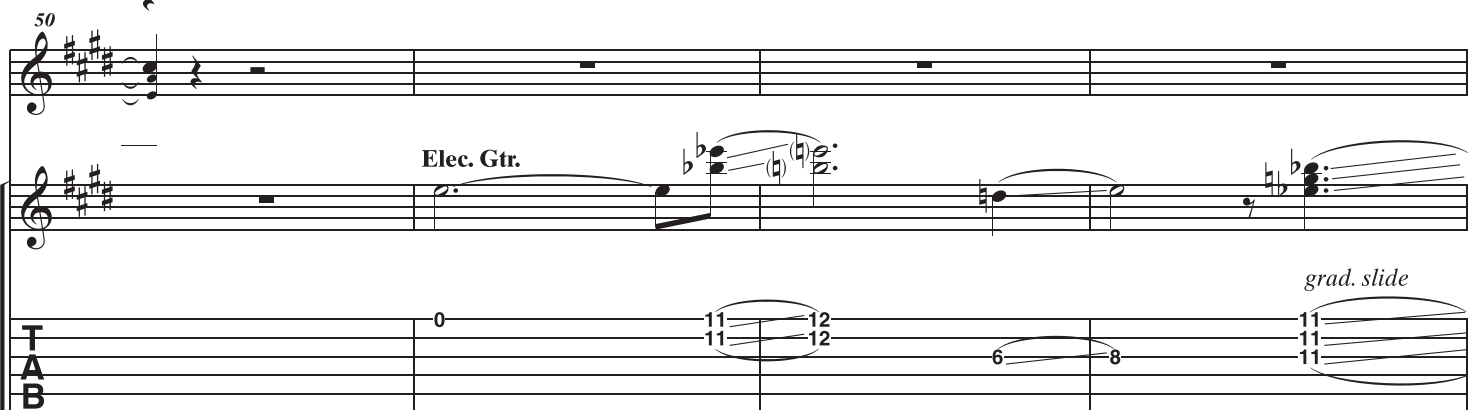
Let's drink to the hard work-ing peo - ple. Let's drink to the salt of the earth.____



Let's drink to the two thou-sand mil - lion. Let's think of the hum-ble of birth.____



Acous. Gtr.



Elec. Gtr.

grad. slide

Outro:

1.2.3.

4.

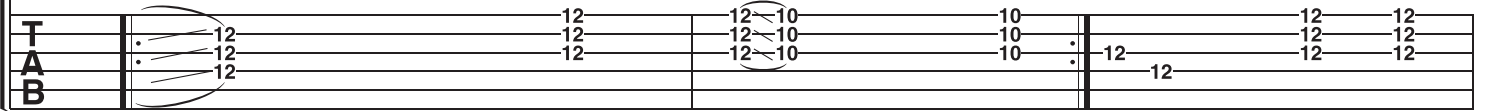
*Cont. rhy. simile**Cont. rhy. simile*

54 Gospel choir

Ooh, ooh, ooh.

Ooh, ooh, ooh.

Let's take a drink,



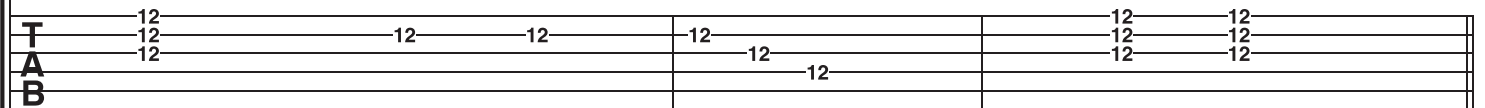
Dbl. time



57

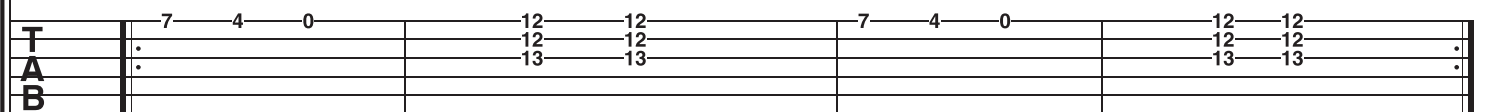
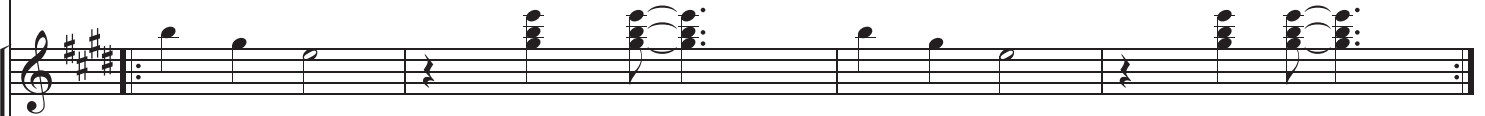
to the salt of the earth.

Let's take a drink,

*Cont. rhy. simile**Repeat and fade*

to the salt of the earth.

Let's take a drink,



GUITAR TAB GLOSSARY

TABLATURE EXPLANATION

TAB illustrates the six strings of the guitar.
Notes and chords are indicated by the placement of fret numbers on each string.

String 6, 3rd fret String 5, 12th fret A "C" chord C chord arpeggiated
String 4, 13th fret String 3, 13th fret

BENDING NOTES

Half Step:

Play the note and bend string one half step (one fret).

Whole Step:

Play the note and bend string one whole step (two frets).

Slight Bend/Quarter-Tone Bend:

Play the note and bend string sharp.

Prebend (Ghost Bend):

Bend to the specified note before the string is plucked.

Prebend and Release:

Play the already-bent string, then immediately drop it down to the fretted note.

Unison Bend:

Play both notes and immediately bend the lower note to the same pitch as the higher note.

Bend and Release:

Play the note and bend to the next pitch, then release to the original note. Only the first note is attacked.

Bends Involving More Than One String:

Play the note and bend the string while playing an additional note on another string. Upon release, relieve the pressure from the additional note allowing the original note to sound alone.

Bends Involving Stationary Notes:

Play both notes and immediately bend the lower note up to pitch. Release bend as indicated.

Reverse Bend:

Play the already bent string, then immediately release to drop pitch to fretted note.

Unison Bend:

Play both notes and immediately bend the lower note to the same pitch as the higher note.

Double Note Bend:

Play both notes and immediately bend both strings simultaneously up the indicated intervals.

ARTICULATIONS

Hammer On (Ascending Slur):
Play the lower note, then “hammer” your finger to the higher note. Only the first note is plucked.

Pull Off (Descending Slur):
Play the higher note with your first finger already in position on the lower note. Pull your finger off the first note with a strong downward motion that plucks the string—sounding the lower note.

Legato Slide:
Play the first note and, keeping pressure applied on the string, slide up to the second note. The diagonal line shows that it is a slide and not a hammer-on or a pull-off.

Muted Strings:
A percussive sound is produced by striking the strings while laying the fret hand across them.

Palm Mute:
The notes are muted (muffled) by placing the palm of the pick hand lightly on the strings, just in front of the bridge.

Left Hand Hammer:
Using only the left hand, hammer on the first note played on each string.

Glissando:
Play note and slide in specified direction.

Bend and Tap Technique:
Play note and bend to specified interval. While holding bend, tap onto fret indicated with a “t.”

Fretboard Tapping:
Tap onto the note indicated by the “t” with a finger of the pick hand, then pull off to the following note held by the fret hand.

Pick Slide:
Slide the edge of the pick in specified direction across the length of the strings.

Tremolo Picking:
The note or notes are picked as fast as possible.

Trill:
Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

Vibrato:
The pitch of a note is varied by a rapid shaking of the fret-hand finger, wrist, and forearm.

Accent:
Notes or chords are to be played with added emphasis.

Staccato (Detached Notes):
Notes or chords are to be played about half their noted value and with separation.

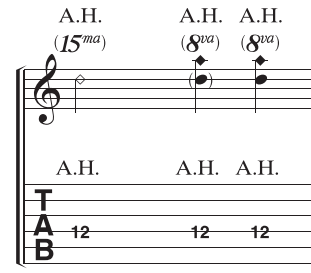
HARMONICS



Natural Harmonic:
A finger of the fret hand lightly touches the string at the note indicated in the TAB and is plucked by the pick producing a bell-like sound called a harmonic.

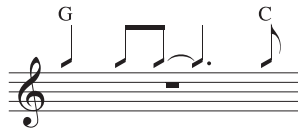


Artificial Harmonic:
Fret the note at the first TAB number, lightly touch the string at the fret indicated in parens (usually 12 frets higher than the fretted note), then pluck the string with an available finger or your pick.

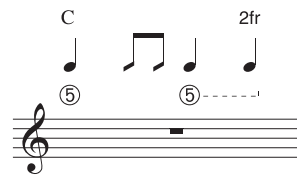


Artificial "Pinch" Harmonic:
A note is fretted as indicated in the TAB, then the picking hand produces a harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and the A.H. are heard simultaneously.

RHYTHM SLASHES



Strum Marks/Rhythm Slashes:
Strum with the indicated rhythm pattern. Strum marks can be located above the staff or within the staff.



Single Notes with Rhythm Slashes:
Sometimes single notes are incorporated into a strum pattern. The circled number below is the string and the fret number is above.

TREMOLO BAR

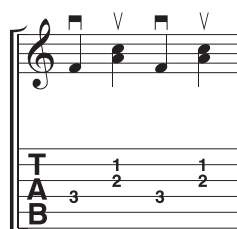


Specified Interval:
The pitch of a note or chord is lowered to the specified interval and then return as indicated. The action of the tremolo bar is graphically represented by the peaks and valleys of the diagram.



Unspecified Interval:
The pitch of a note or chord is lowered, usually very dramatically, until the pitch of the string becomes indeterminate.

PICK DIRECTION



Downstrokes and Upstrokes:
The downstroke is indicated with this symbol (▣) and the upstroke is indicated with this (▴).





