

Verse
Half-Time Feel

E C#m E C#m

I. Sap - py, pa - thet - ic, lit - tle me. ___

Rhy. Fig. 1

mf

4 4 4 4 4 4 4 4
5 5 5 5 5 5 5 5
4 4 6 6 4 4 6 6

0 2 2 2 4 2 4 4 4 2 4 2 2 4 4

E C#m E C#m

That was the girl ___ I used ___ to be. ___

End Rhy. Fig. 1

4 4 4 4 4 4 4 4
5 5 5 5 5 5 5 5
4 4 6 6 4 4 6 6

0 2 2 2 2 4 2 4 4 4 2 4 0 0 4 4

A C#m E

But you had me on my knees. —

Rhy. Fig. 2 End Rhy. Fig. 2 Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 2

f

Gtr. 3 (dist.) Riff A End Riff A

Bass Fill 1 End Bass Fill 1

Verse

Gtr. 3 tacet
Gtr. 2: w/ Rhy. Fig. 1
E

Bass: w/ Bass Fill 2, 2nd time
E

C#m E C#m

2. I'd trade you places any day. —
3. You're trying my shoes on for a change. —

*2nd time resume Half-Time Feel.

Bass Fill 2
Bass

T
A
B

2 2 2 4 4 4

E C#m E C#m

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

I nev - er thought you could be that way.
They look so good but fit so strange,

0 2 2 2 2 4 2 | 4 4 4 2 4 | 0 2 0 | 4 4 4

A C#m E

Bass: w/ Bass Fill 1, simile
Gtrs. 2 & 3: w/ Rhy. Fig. 2

Bass: w/ Bass Fig. 1, 2 times
Gtr. 3: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 3

But you looked like me on Sun - day.
out of fash - ion, so I can't com - plain.

End Half-Time Feel Chorus

Gtr. 3 tacet, 2nd time Gtr. 3 tacet

A B/A A B/A A B/A C#m

You came in with the breeze.

Rhy. Fig. 4
Gtr. 2

Bass Fig. 2

2 4 2 4 2 4 | 5 5 5 5 | 6 6 6 6 | 6 6 6 6 | 4 4 4 4

Rhy. Fill 2

Gtr. 2

T 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
B 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Bass Fill 3

Bass

T
A
B 0 0 0 | 4 4 4

C#m B A C#m

an - y warn - ing. I thought I knew you. (Whoa.)

*let ring throughout

simile on repeat

*next 6 meas.

A E A

Gtr. 1: w/ Fill 1, 1st time
C#5

1., 2. I thought I knew you.)
3. But I've got a new view.) I thought I knew you well...)
Whoa.)

Fill 1

Gtr. 2

let ring w/ bar let ring w/ bar

TAB

	16	17		16	(16)		
		(16)			16		
					16		

Bass: w/ Bass Fig. 1, 2 times, simile
Gtr. 3: w/ Riff A, 1st & 3rd times

E

1., 2. So _____ well.
3. Oh, _____ well.

Rhy. Fill 1 End Rhy. Fill 1

1.

Bass: w/ Bass Fig. 1, simile
Gtr. 3: tacet
N.C.(E)
Riff B

End Riff B

2.

A *B/A A B/A A B/A B C#m/B B

Bass

*Chord symbols reflect overall tonality.

Bridge

C#m/B B C#m/B C#m

I know who I am, but who are you? You're not

Gtr. 4 (dist.)

f
w/ slide & sustain

Gtr. 2

Rhy. Fig. 5 End Rhy. Fig. 5

Bass Fig. 3 End Bass Fig. 3

Bass: w/ Bass Fig. 3, 3 times, simile
Gtr. 2: w/ Rhy. Fig. 5, 7 times

look - ing like you used to. You're on the oth - er side of the mir - ror,

Gtr. 4

so noth - ing's look - ing quite as clear.

Thank you for turn - ing on the lights. _ Thank you, now you're the

Gtr. 4

Bass

par - a - site. _ I did - n't think you had it in you. And now you're

w/o slide w/ slide

Chorus

Bass: w/ Bass Fig. 2, 2 times, simile
 Gtr. 2: w/ Rhy. Fig. 4, 2 times
 C#m

look - ing like I _ used to! _ You came in with the breeze

Sva

⊕ Coda

Outro

Bass: w/ Bass Fig. 1, 2 times
 Gtr. 3: w/ Riff A
 Gtr. 2: w/ Riff B, 3 times
 N.C.(E)

Gtr. 2: w/ Rhy. Fill 1

Oo, on Sun - day morn - ing with
 (Sun - day morn - ing.)

Gtr. 3: w/ Rhy. Fig. 1
 E

C#m

out a warn - ing.
 (Sun - day morn - ing.)

Bass Fig. 4
 Bass

End Bass Fig. 4

2 2 | 0 2 4 2 | 4 4 | 0 2 4 2

Bass: w/ Bass Fig. 4, 3 times

E

C#m

E

I thought I know you.

)

C#m

E

C#m

Oh, you want me badly.

(Sun - day morn - ing.)

Gtr. 3 tacet
 N.C.(E)

C#m

Bass: w/ Bass Fig. 5, 2 times
 E

You can - not have me.

Gtr. 2

0 2 | 0 2 4 2 | 4 | 0 2 4 2 | 7 | 0 2 4 2

Bass

Rhy. Fig. 5

End Rhy. Fig. 5

2 | 0 2 4 2 | 4 | 0 2 4 2

C#m E C#m

Sun - day morn - ing. On Sun - day morn - ing.
 (Sun - day morn - ing.)

The first system of the score features a vocal line with lyrics "Sun - day morn - ing. On Sun - day morn - ing." and a guitar line with a bass line. The guitar line includes a barre at the 7th fret. Chords C#m, E, and C#m are indicated above the vocal line.

E C#m Free Time N.C.(E)

Sun - day morn - ing.
 (Sun - day morn - ing.)

Gtr. 2

Bass

The second system continues the vocal line and guitar line. It includes a section labeled "Free Time N.C.(E)". The guitar line has a barre at the 7th fret. The bass line is also present.

Gtr. 1

Harm. let ring

12 12 12

Gtr. 2

Bass

The third system features a guitar line with a "Harm. let ring" instruction and a bass line. The guitar line has a barre at the 12th fret. The bass line is also present.