

From: "Panic! At the Disco - A Fever You Can't Sweat Out"

I Write Sins Not Tragedies

by

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I WRITE SINS NOT TRAGEDIES

Words and Music by
BRENDON URIE, RYAN ROSS
SPENCER SMITH and BRENT WILSON

Moderately fast $\text{♩} = 88$

Intro:

Am Asus2 Am Asus2 Am Asus2 Am Asus2 D7/F# Em7

Musical notation for the Intro section, featuring a piano introduction in 2/2 time. The melody is simple, using eighth and quarter notes. The bass line is more active, featuring a mix of eighth and quarter notes. The key signature has one sharp (F#).

Verse:

D7/F# Em7 Fmaj7 Bdim/F Fmaj7 Bdim/F Am Asus2

Musical notation for the Verse section, featuring a piano introduction in 2/2 time. The melody is simple, using eighth and quarter notes. The bass line is more active, featuring a mix of eighth and quarter notes. The key signature has one sharp (F#).

Oh, well, im-ag -

(glockenspiel)

Am Asus2 Am Asus2 Am Asus2

Musical notation for the Verse section, featuring a piano introduction in 2/2 time. The melody is simple, using eighth and quarter notes. The bass line is more active, featuring a mix of eighth and quarter notes. The key signature has one sharp (F#).

- ine; _ as I'm pac - ing the pews _ in a church _ cor - ri - dor _ and I

D7/F#

Em7

D7/F#

Em7

Fmaj7

Bdim

can't help but to hear, — no, I can't help but to hear an ex-chang-ing of

Fmaj7

Bdim

Am

Asus2

Am

Asus2

words: — “What a beau - ti - ful wed - ding, — what a beau-

Am

Asus2

Am

Asus2

D7/F#

Em7

- ti - ful wed - ding!” says a brides - maid to a wait - er. — “And yes, but what a shame, —

D7/F#

Em7

Fmaj7

Bdim/F

N.C.

— what a shame the poor groom's bride is a whore.”

Chorus:
Am

F

D5

I'd chime in with a “Have-n’t you peo-ple ev-er heard ___ of ___

G5

Am

F

clos-ing the god - damn _ door?’’ _ No, it’s much bet - ter to face _ these _ kinds _

D5

G5

Am

Fmaj7

___ of things with a sense of poise and ra-tion-al-i-ty. ___ I’d chime _ in, “Have-n’t you peo-ple ev-er

D5

G5

Am

Fmaj7

heard of ___ clos-ing the god - damn door?’’ _ No, _ it’s much bet-ter to face _ these _ kinds _

To Coda I Φ *Verse:*

D5 G5 Am Asus2 Am Asus2

___ of things with ___ a ___ sense _ of... 2. Well, in fact, ___ well, I'll look _

Am Asus2 Am Asus2 D7/F# Em7

___ at it this ___ way, I mean tech - ni - c'ly our mar-riage is saved! _ Well, this calls _

D7/F# Em7 Fmaj7 Bdim/F Fmaj7 Bdim/F

___ for ___ a toast, ___ so ___ pour ___ the cham - pagne! _

Am Asus2 Am Asus2 Am Asus2

Oh, ___ well, in fact, ___ well, I'll look ___ at it this ___ way, I mean

Am

Asus2

D7/C

Em7

D7/F#

Em7

tech - ni - c'ly out mar-riage is saved! _ Well, this calls _ for a toast, _ so _ pour _

Fmaj7

Bdim/F

Fmaj7

Bdim/F

Fmaj7(#11)

Dm

_ the _ cham - pagne! _ pour _ the _ cham - pagne! _

G/B

F

Dm/A

Dm

D.S. % al Coda I
*Coda I**Bridge:*

%%

Fmaj7(#11)

D5

D5

G/B

_ a _ sense _ of _ poise and ra - tion - al - i - ty. _

Fmaj7(#11)

Am7/G

D5

A -

Fmaj7(#11)

G/B

Cmaj7

To Coda II ☐☐ Fmaj7

Fmaj9

gain. _____

Chorus:
Am

F

D5

G5

I'd chime in, "Have-n't you peo-ple ev-er heard _ of _ closing the god - damn door?" _

Am

F

D5

N.C.

_ No, it's much bet-ter to face _ these kinds _ of things with a sense of poise and ra-tion-al - i - ty. _

Am F D5 G5

I'd chime in, "Have-n't you peo-ple ev-er heard of ___ clos-ing the god - damn door?" _

Am F D5 *D.S.S. § al Coda II*

___ No, ___ it's much bet-ter to face _ these kinds _ of things with ___ a ___ sense _ of ___

Coda II

Fmaj7(#11) G⁶ Dsus2 Fmaj7(#11)