



silverchair frogstomp



Israel's Son

Words and Music by Daniel Johns



Drop D Tuning:

- ① = E ④ = D
- ② = B ⑤ = A
- ③ = G ⑥ = D

Intro

Moderately Slow Rock ♩ = 80

N.C.(D5)

F5

(bass) 8

Gtrs. 1 & 2 (dist.)

Musical notation for the Intro section. It features a bass line starting with a rest of 8 measures, followed by a rhythmic pattern. The guitar parts (Gtrs. 1 & 2) are in a distorted style, playing a rhythmic pattern. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. Dynamics include *f* and *P.M.* (pick attack). The tablature shows fret numbers 5 and 0.

Gtr. 3: w/ Fill 1

N.C.(D5)

Rhy. Fig. 1

End Rhy. Fig. 1

Musical notation for the guitar part of the Intro. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a rhythmic pattern with pick attack (*P.M.*) and a dynamic marking of *f*. The tablature shows fret numbers 0, 3, 5, and 5.

Verse

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

N.C.(D5)

Musical notation for the Verse section. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a melodic line with lyrics: "1. Hate _____ is what I feel for you, _____ and I want you to know that I want you dead. _____". The second line of the verse has lyrics: "_____ You're late _____ for the ex - e - cu - tion. If you're".

Fill 1

Gtr. 3 (dist.)

Musical notation for Fill 1. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a melodic line with a dynamic marking of *p* and a note marked with an asterisk and "fdbk." (microphonic feedback). The tablature shows fret numbers 0 and 5.

*Microphonic fdbk., not caused by string vibration.

Chorus
D5 G5 F5 D5 E5 F5

not here soon I'll kill your friend in - stead. _____ All the pain I feel _____

Gtrs. 1 & 2
Rhy. Fig. 2

P.M.4

0 0 5 3 0 2 3

D5 G5 F5 D5 E5 F5 D5 G5 F5 D5 E5 F5 Eb5 Ab5

could - n't start to heal, al - though I would like it to. _____

End Rhy. Fig. 2

P.M.4 P.M.4

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

Gtrs. 1 & 2: w/ Rhy. Fig. 1
N.C.(D5)

Gtr. 3: w/ Fill 1

2. I

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
N.C.(D5)

hate you _____ and your ap - a - thy. _____ You can leave, you can leave, I don't want you here. _____

_____ I'm play - ing _____ this pan - to - mime, _____ but I

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times
D5 G5 F5 D5 E5 F5

don't see you show - ing an - y signs of fear. _____ All the pain I feel _____

D5 G5 F5 D5 E5 F5 D5 G5 F5 D5 E5 F5 Eb5 Ab5

could - n't start to heal, al - though I would like it to.

D5 G5 F5 D5 E5 F5 D5 G5 F5 D5 E5 F5 Eb5 Ab5

This time I'm for real, my pain can - not heal. You will be dead when I'm through. _____

Interlude
D5

Gtr. 1

Gtr. 2

Harm.

*fdbk.

Harm.

*fdbk.

7 7 7 7

7 7 7 7

7 7 7 7

12

*Microphonic fdbk., not caused by string vibration.

N.C.(D5)

Harm. fdbk. Harm. Harm.

7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7

let ring

Harm.

7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7

*Microphonic fdbk., not caused by string vibration.

Verse

Gtrs. 1 & 2 tacet
N.C.(D5)

3. Hate _____ is what I feel for you, _____ and I want you to know that I want you dead. _____

You're late _____ for the ex - e - cu - tion. If you're

Chorus

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

D5 G5 F5 D5 E5 F5

Gtr. 1

F5 E5 Eb5

not here soon I'll kill your friend in - stead. _____ All the pain _____ I feel _____

D5 G5 F5 D5 E5 F5 D5 G5 F5 D5 E5 F5 Eb5 Ab5

could - n't start ___ to heal, ___ al - though I ___ would like it to.

D5 G5 F5 D5 E5 F5 D5 G5 F5 D5 E5 F5 D5 G5 F5 D5 E5 F5 Eb5 Ab5

This time I'm ___ for real, ___ my pain can - not heal. ___ You will be ___ dead when I'm through.

Eb5 Ab5 Eb5 Ab5 D5

oh, oh. _____

Gtrs. 1 & 2 *accel.*

accel.

Outro

Faster ♩ = 95

D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5 D5 G5 F5 N.C.

Rhy. Fig. 3

End Rhy. Fig. 3

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

D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5 D5 G5 F5 N.C.

Pain ___ and ex - e - cu - tion. ___ Put your hands in the air. Put your hands in the air. ___ Yeah..

D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5 D5 G5 F5 N.C.

yeah. _____

D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5

Ah! _____

Gtrs. 1 & 2

P.M. ... 4

***Double-Time Feel**

D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5 End Rhy. Fig. 4

Rhy. Fig. 4

*Tempo gradually increases until Free Time.

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

D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5

I am, I am Is-ra-el's son, _ Is-ra-el's son, _ I am, _ Put your hands in the air, _ Put your

D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5

hands in the air. I am, I am Is-ra-el's son, _ Is-ra-el's son, _ I am, _ Put your

D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5 **Quadruple-Time Feel**
D5 G5 F5 N.C. G5

hands in the air. Put your hands in the air. Ah! _____

D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5 D5 G5 F5 N.C. G5

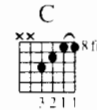
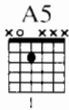
Yeah! *rit.*

Free Time

D5

Tomorrow

Words and Music by Daniel Johns and Ben Gillies



Intro

Moderately Slow Rock $\text{♩} = 72$

Gr. 1 (elec.) * A D C G/B G

mf w/ clean tone
let ring throughout

TAB

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

(9)

* Chord symbols reflect implied tonality.

Verse

A G D N.C.

I. It's twelve o' clock and it's a won-der-ful day.

Gtrs. 1 & 2 (elec.)

mf w/ clean tone

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

A G D N.C.

I know you hate me, but I'll ask an y-way.

sim.

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

A G D N.C.

Won't you come with me to a place in a lit-tle town?

Rhy. Fig. 1

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

A G D N.C.

The on - ly way — to get — there's to go — straight — down. —

Detailed description: This system contains the first musical phrase. The vocal line starts with a whole rest followed by eighth notes: 'The on - ly way — to get — there's to go — straight — down. —'. The guitar accompaniment features a steady eighth-note pattern in the treble clef. The guitar tablature shows fretting on strings 2, 3, and 4, with a capo on the 2nd fret. Chords are marked as A, G, D, and N.C. (Natural Chord).

Gtr. 3: w/ Rhy. Fill 1

A G D N.C.

There's no bath - room — and — there is — no sink. —

Detailed description: This system contains the second musical phrase. The vocal line has a whole rest followed by eighth notes: 'There's no bath - room — and — there is — no sink. —'. The guitar accompaniment continues with eighth notes. The guitar tablature shows fretting on strings 2, 3, and 4. Chords are marked as A, G, D, and N.C.

Gtr. 3: w/ Rhy. Fill 1 Gtrs. 4 & 5: w/ Rhy. Fill 2

A G D

The wa - ter out — of the tap — is ver - y — hard to —

End Rhy. Fig. 1

Detailed description: This system contains the third musical phrase. The vocal line has a whole rest followed by eighth notes: 'The wa - ter out — of the tap — is ver - y — hard to —'. The guitar accompaniment features eighth notes. The guitar tablature shows fretting on strings 2, 3, and 4. Chords are marked as A, G, and D. The system ends with 'End Rhy. Fig. 1'.

Rhy. Fill 1
Gtr. 3 (elec.)

mp w/ clean tone & amplifier vibrato

TAB

0 2 2 2 2 0

Detailed description: This box shows a rhythmic fill for guitar 3. It consists of a single eighth note on the 2nd fret of the 3rd string, followed by four eighth notes on the 2nd fret of the 2nd string, and ends with a whole note on the 2nd fret of the 4th string. The dynamic is mezzo-piano (mp) with clean tone and amplifier vibrato.

Rhy. Fill 2
Gtrs 4 & 5 (elec.)

w/ dist.

1/2

TAB

3 0 0 3 0 2 3

Detailed description: This box shows a rhythmic fill for guitars 4 and 5. It starts with a quarter note on the 3rd fret of the 4th string, followed by a quarter rest, then a quarter note on the 2nd fret of the 5th string, a quarter note on the 0th fret of the 5th string, a quarter note on the 3rd fret of the 4th string, a quarter note on the 0th fret of the 4th string, a quarter note on the 2nd fret of the 3rd string, and ends with a quarter note on the 3rd fret of the 3rd string. The dynamic is mezzo-piano (mp) with distortion (w/ dist.) and a half note (1/2) marking.

Pre-Chorus

Gtrs. 1 & 2 tacet
A5

B5/F#

C5/G

N.C.

— drink, ver - y hard to drink. —
(sing 1st time only)

Gtrs. 4 & 5 Rhy. Fig. 2 End Rhy. Fig. 2

P.M. 4

Interlude

Gtrs. 4 & 5 tacet

* Gtrs. 1 & 6 (relean)

Rhy. Fig. 3

End Rhy. Fig. 3

mf

A D C D

* composite arrangement

Gtrs. 1 & 6: w/ Rhy. Fig. 3, simile

A5

C

A5

Gtr. 4 P.M. *mf* *f* (cont. in notation)

Gtr. 5 *mf* *f*

Chorus

Gtrs. 1, 5 & 6 tacet

A5

Dsus2/A

Csus2/G

Dsus2/A

You wait till to - mor -
(You wait till to - mor -

Gtr. 4 Rhy. Fig. 4 End Rhy. Fig. 4

1. A5 Dsus2/A Csus2/G Dsus2/A 2. C5/G N.C.

row. row.

Verse

Gtrs. 1, 2 & 6: w/ Rhy. Fig. 1, simile
Gtrs. 4 & 5 tacet

A G D N.C. A

2. You say — that mon - ey — is - n't ev - 'ry - thing, — but I'd like — to see you live with-out

G D N.C. A G D N.C.

— it. — You think you can keep — on go - in' liv - in' like — a king, —

Pre-Chorus

Gtrs. 4 & 5: w/ Rhy. Fig. 2, 2 times
Gtrs. 1, 2 & 6 tacet

A G D N.C. A5 B5/F#

oo, — babe, — but I strong - ly doubt — it. — Ver - y hard to drink.

C5/G N.C. A5 B5/F# C5/G N.C.

Ver - y hard to drink. —

Chorus

Gtrs. 4 & 5: w/ Rhy. Fig. 4, 1 1/2 times, simile

A5 Dsus2/A Csus2/G Dsus2/A A5 Dsus2/A

You're gon - na wait till, fat boy, — fat boy, — wait till to - mor-row. —

Gtrs. 4 & 5: w/ Rhy. Fill 3 Csus2/G Dsus2/A Gtrs. 4 & 5: w/ Rhy. Fig. 4, 1 1/2 times, simile A5 Dsus2/A Csus2/G Dsus2/A

You're gon - na wait till, fat boy, — fat boy, — wait till to -

Rhy. Fill 3
Gtrs. 4 & 5

TAB

Gtrs. 4 & 5: w/ Rhy. Fill 4
Csus2/G Dsus2/A

A5 Dsus2/A

mor - row.

Guitar Solo

Gtrs. 4 & 5: w/ Rhy. Fig. 4, 4 times, simile

A5 Dsus2/A Csus2/G Dsus2/A

Gr. 7 (elec.)

f w/ dist. 1/4 1/2 P.M. full 1/4 1/2 full full

A5 Dsus2/A Csus2/G Dsus2/A

full 1/2 full

A5 Dsus2/A Csus2/G Dsus2/A

* 8va... loco

* P.H. 4

full 1/2 full 1/2 full hold bend

pitch: A B A

A5 Dsus2/A Csus2/G Dsus2/A

let ring...

let ring... full 1/2 full full full 1/2

Rhy. Fill 4
Gtrs. 4 & 5

T
A
B

Chorus

Gtrs. 4 & 5: w Rhy. Fig. 4, 1 1 2 times, simile

Gtr. 7: w Fill 1

A5

Dsus2/A

Csus2/G

Dsus2/A

Gtr. 7: tacet

A5

Dsus2/A

You _____ wait till to - mor - row. _____
 (You _____ wait till to - mor - row. _____)

Gtrs. 4 & 5: w Rhy. Fill 3

Csus2/G

Dsus2/A

Gtrs. 4 & 5: w Rhy. Fig. 4, 1 1 2 times, simile

A5

Dsus2/A

Csus2/G

Dsus2/A

You _____ wait till to - mor - row. _____
 (You _____ wait till to - mor - row. _____)

A5

Dsus2/A

Gtrs. 4 & 5: w Rhy. Fill 3

Csus2/G

Dsus2/A

Gtrs. 4 & 5: w Rhy. Fig. 4, 1 1 2 times, simile

A5

Dsus2/A

row. _____ You're gon - na wait till, fat boy, _____
 row. _____

Csus2/G

Dsus2/A

A5

Dsus2/A

Gtrs. 4 & 5: w Rhy. Fill 3

Csus2/G

Dsus2/A

fat boy, _____ wait till to - mor - row. _____

Gtrs. 4 & 5: w Rhy. Fig. 4, 1 1 2 times, simile

A5

Dsus2/A

Csus2/G

Dsus2/A

A5

Dsus2/A

You're gon - na wait till, fat boy, _____ fat boy, _____ wait till to - mor - ow, _____

Csus2/G

Dsus2/A

N.C.

A5

Ah. _____

Gtrs. 4 & 5

let ring

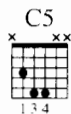
Fill 1
Gtr. 7

T
A
B

7	
---	--

Faultline

Words and Music by Daniel Johns and Ben Gillies



Drop D Tuning:

- ① = E ④ = D
- ② = B ⑤ = A
- ③ = G ⑥ = D

Intro

Moderately Slow $\text{♩} = 75$

Verse

N.C. B♭5 G5 D Dsus4 D Dsus2 D C N.C.

1. Un - sus - pect - - ing broth - er does-n't know what to do _
 2. Think - ing of _ the past, _ it's all o-ver now.

Gtr. 1 (clean) *mf*
 let ring - - 4 let ring - - - - - 4 2nd time simile let ring - - - - - 4

TAB

Cadd9 B♭sus2 Gsus2 D Dsus4 D Dsus2 D

— when ev - 'ry-thing just falls to the ground. _ He runs to find _ some
 — Mother Na - ture strikes once a - gain. _ It hap - pened, all so _

C N.C. Cadd9 B♭sus2 Gsus2

cov-er. He does-n't have a clue _ that his friend will nev - er be found. _ When
 — fast. _ My on - ly ques - tion's how. _ how could they let that build-ing de - scend? _

Chorus

Bbsus2 Csus2 Bbsus2 Gsus2 F5 G5 D5 E5

Gr. 1 tacet
D5

he's in - formed - that he will nev-er see - the boy,
Oh. yeah. Uh. huh. You'll nev-er see - the boy.

Gr. 1
Grts. 2 & 3 (dist.) divisi

Grts. 2 & 3

P.M. -4

F5 Eb5 Bb5 G5 N.C.

will nev-er see - the boy, will nev-er see him o - pen his eyes.
you'll nev-er see - the boy. you'll nev-er see him o - pen his eyes.

P.M. -4

D5 E5 F5 G5

Will nev-er see - the boy, nev-er see the boy,
You'll nev-er see - the boy, nev-er see the boy. You'll on-ly hear his
You'll on-ly hear his

P.M. -4

Bb5 G5 Bb5 C5 Bb5 G5 F5 G5

heav - en - ly cries. }
heav - en - ly cries. } Oh. yeah. Uh. huh.

P.M. -4

D5 A5 Bb5 D5 G5 N.C. D5 A5

Oo. Oo.

1. Bb5 C5 2. Bb5 C5 F5 G5 D5 A5

Yeah, no, no, no, no..

Bb5 D5 G5 N.C. D5 A5 Bb5 C5 F5 G5 D5

Interlude
Faster ♩ = 126

Gr. 2: w/ Fill 1, 4th time (see next page)
D5 F5 D5 G5
play 4 times

D F5 D5 G5 Gb5 F5

accel. Rhy. Fig. 1 End Rhy. Fig. 1

*Notes on 1st, 2nd & 3rd str. played by Gr. 3 only.

Bridge

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

D5 G5 Gb5 F5 D5 F5 D5 G5 D5 G5 Gb5 F5 D5 F5 D5 G5

Off to the new life, I live on death. You're leaving me all through the night. If he's

D5 G5 Gb5 F5 D5 F5 D5 G5 D5 G5 Gb5 F5 D5 F5 D5 G5

born a gain, I'll need you to find, need you to find where he

D5 Ab5 G5 F5 D5 E5 F5

Outro

Gtrs. 2 & 3

C5

is.

Gtrs. 2 & 3

Gtr. 4 (dist.)

(cont. in slash) *mf* P.M.

P.M.

Fill 1
Gtr. 2

P.M.

TAB

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

D5

P.M.

(cont. in notation)
play 7 times

Gtrs. 2, 3 & 4

D5 G5 D5 F5 D5 N.C. D5 G5 D5 F5 D5 N.C. D5 G5 D5 F5 D5 N.C.

1. D5 G5 D5 F5 D5 N.C. 2. D5 Ab5 G5 F5 D5 E5 F5

(Gtr. 4 cont. in slash)

D5

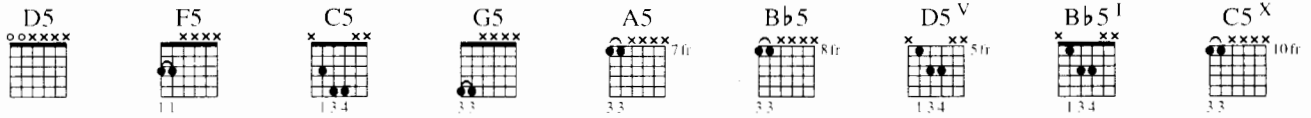
Gtr 4

Gtrs. 2 & 3

*Microphonic fdbk., not caused by string vibration

Pure Massacre

Words and Music by Daniel Johns and Ben Gillies



Drop D Tuning:

- ① = E ④ = D
- ② = B ⑤ = A
- ③ = G ⑥ = D

Intro

Moderate Rock ♩ = 90
N.C.(D5)

Gtr. 1 (clean)

Rhy. Fig. 1

End Rhy. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1, 6 times, simile
N.C.(D5)

Interlude

Verse

Gtr. 2: w/ Rhy. Fig. 1, 4 times, simile
Gtrs. 1 & 3 tacet
N.C.(D5)

Gtr. 1: w/ Rhy. Fig. 1, simile
D5 F5 D5 F5 D5 C5 D5 F5 D5 F5 G5 A5
Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 2 & 3 (dist.)

2. Fam - i - lies be - in'
3. Ma - chine guns pump - in'.

torn a part, _____ does-n't have to be this way. _____
 hearts thump in', _____ death is all a-round _____

Gtr. 3: w/ Rhy. Fig. 2, 2 times
 D5 F5 D5 F5 D5 C5 D5 F5 D5 F5 G5 A5 D5 F5 D5 F5 D5 C5

Some peo - ple just have no heart. It's hap - pen-in' ev - 'ry day.
 Peo-ple cry - in' for free - dom, no one hears a

Chorus
 D5 F5 D5 F5 G5 A5 G5 D5 F5 D5 G5 Bb5

Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 2 & 3 P.M. P.M. P.M.

sound. } Pure mas - sa - cre, pure mas - sa - cre.

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
 Gtr. 3 tacet N.C.(D5)

Gtr. 3: w/ Fill 1

Gtrs. 2 & 3: w/ Rhy. Fig. 3, simile
 Gtr. 1 tacet

G5 D5 F5 D5 G5 Bb5

Pure mas - sa - cre, pure mas - sa - cre.

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile
 D5

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

Fill 1
 Gtr. 3

T
A
B

Fill 2
 Gtr. 3

(cont. in slash)

T
A
B

Bridge

Gr. 1 tacet
 D5V Bb5I C5 G5
 Rhy. Fig. 4 End Rhy. Fig. 4
 Grs. 2 & 3 P.M. ...

Gtrs. 2 & 3: w/ Rhy. Fig. 4, 2 1/2 times, simile
 D5 Bb5 C5 G5

There's peo - ple - cry - in', there's peo - ple - dy - in'.
 (Dy - in')

D5 Bb5 C5 G5 Bb5 D5 Bb5 C5
 Grs. 2 & 3 P.M. ...

But some - one's tak - en it all.
 But some - one's tak - en it all.

Interlude

Gtrs. 2 & 3: w/ Rhy. Fig. 2, 4 times
 D5 F5 D5 F5 D5 C5 D5 F5 D5 F5 G5 A5 D5 F5 D5 F5 D5 C5

Gr. 4: w/ Fill 3
 D5 F5 D5 F5 G5 A5 D5 F5 D5 F5 D5 C5 D5 F5 D5 F5 G5 A5 D5 F5 D5 F5 D5 C5

Yeah.

Gr. 1: w/ Rhy. Fig. 1, 2 times, simile
 D5 F5 D5 F5 G5 A5 D5

Grs. 2 & 3

Fill 3
 Gr. 4 (dist.)
 mf

TAB

.	10	12	10	12	10	12	10	12	10	.
.	12	12	10	12	10	12	10	12	10	12

Verse

Gr. 1: w/ Rhy. Fig. 1, 4 times, simile
D5
Gtrs. 2 & 3
P.M.

Gtrs. 2 & 3 tacet
N.C.(D5)

4. Ma-chine_guns pump-in', hearts_thump - in', death_is all a-round.

Peo-ple cry - in' for free - dom, no one hears a sound.

Chorus

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

Gr. 1 tacet

G5 D5 F5 D5 G5 Bb5

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

D5

Pure_mas - sa - cre, pure_mas - sa - cre.

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

Gr. 1 tacet

G5 D5 F5 D5 G5 Bb5

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

Gr. 3 tacet

N.C.(D5)

Gr. 3: w/ Fill 1

Pure_mas - sa - cre, pure_mas - sa - cre.

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

Gr. 1 tacet

G5 D5 F5 D5 G5 Bb5

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

Gr. 3 tacet

N.C.(D5)

Gr. 3: w/ Fill 1

Pure_mas - sa - cre, pure_mas - sa - cre. Yeah.

Gtrs. 2 & 3: w/ Rhy. Fig. 3, 1st meas., simile

Gr. 1 tacet

G5 D5 F5 D5 G5 Bb5 C5x

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

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

D5 F5 D5 F5 D5 C5 D5 F5 D5 F5 G5 A5

Gtrs. 2 & 3
P.M.

Pure_mas - sa - cre, pure_mas - sa cre.

D5 F5 D5 F5 D5 C5 D5 F5 D5 F5 G5 A5 D5 F5 D5 F5 D5 C5 D5 F5 D5 F5 G5 A5

Gr. 4: w/ Fill 3

And it's gon-na be a pure

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

Gr. 1 tacet

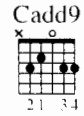
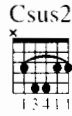
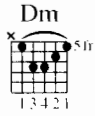
D5 F5 D5 F5 D5 C5 D5 F5 D5 F5 G5 A5 D5 Bb5

Gtrs. 2 & 3
P.M.

mas-sa - cre. Yeah. hey. (Ah. yeah.)

Shade

Words and Music by Daniel Johns and Ben Gillies



Intro

Moderately Slow ♩ = 70

Chords: Dm, Csus2, Am7, Fmaj7/A, G6/A, Dm, Csus2

Gtr. 1 (elec.)

mf w/ clean tone

let ring ----- 4

TAB

Chords: Am7, Fmaj7/A, G6/A, Dm, Csus2, Am7, Fmaj7/A, G6/A

Verse

Gtr. 5: w/ Rhy. Fig. 2, 2nd time

Chords: Dm, Csus2, Am7, N.C., Dm, Csus2

1. If you're hurt. _____
2. If you were a - bused. _____

Gtr. 1

let ring ----- 4

2nd time simile

Rhy. Fig. 2
Gtr. 5 (elec.)

mf w/ clean tone

1., 2., 3. | 4.

TAB

Am7 Bbsus2 G Dm Csus2 Am7 Bbsus2 G

why don't you tell some-one? help you.

find some-one to

Dm Csus2 Am7 Bbsus2 G Dm Csus2

Don't feel bad. you're not the only one. yeah.

I know you were used. what are you gonna do. yeah?

Chorus

Gtr. 3: w/ Fill 1, 1st time
 Gtr. 4: w/ Fill 2
 Gtrs. 1 & 2: w/ Fill 3, 2nd time
 Gtr. 3: w/ Fill 4, 2nd time
 Am7 N.C.

Gtr. 3: tacet
 Gtr. 5: tacet, 2nd time
 Dm F

Csus2 G

G A C D
 (6) (6) (5) (5)
 3fr 5fr 3fr 5fr
 End Rhy. Fig. 1A

Rhy. Fig. 1A

Gtr. 2

Don't go hid - in', hid - in' in the shade..

* Gtrs. 1 & 4

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

Gtr. 1 *divisi*

Rhy. Fig. 1

End Rhy. Fig. 1

(Gtr. 2 cont. in slash) 2nd & 3rd times simile

* Composite arrangement

Fill 1
 Gtr. 3 (elec.)
mf w/ clean tone

Fill 2
 Gtr. 4 (acous.)
mf

Fill 3
 Gtr. 2
 Gtr. 1 *divisi*
 let ring (Gtr. 2 cont. in slash)

Fill 4
 Gtr. 3

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

Dm F Csus2 G N.C. Dm F

ee. Don't go hid - in'.

Csus2 G N.C. Dm F

To Coda ⊕ 1.
 Cadd9

Gtrs. 1, 2 & 4 //

hid - in' in the shade, ee.

2.
 Gtrs. 1 & 2: w/ Rhy. Fill 1
 Cadd9

Guitar Solo

Gtrs. 1 & 2 tacet

Dm F Csus2 G

Gtr. 3

mf

10 12 10 12 12 10 12 10 13 12

* Gtr. 4 is doubled by a 2nd acous. gtr. for next 8 meas.

Dm F Csus2 G Dm F

12 \ 8 / 12 10 10 12 10 12 10 12 10 10 \ 9 9 9 9 \ 7 7 7 7 7 7 / 9 9 / 10 9 10 10 / 12 10

Rhy. Fill 1
 Gtrs. 1 & 2

T
A
B

Csus2 G Dm F Csus2

(cont. in notation)

Interlude D.S. al Coda

Gtr. 3 tacet
Dm Csus2 N.C. Dm Csus2 G N.C.

Gtrs. 1, 2 & 4

mp *mf*

let ring.....4

⊕ **Coda**

Outro Chorus

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

Dm F Csus2 G N.C.

Csus2 G G A C D
⑥ ⑥ ⑤ ⑤
3fr 5fr 3fr 5fr

Gtrs. 1, 2 & 4

f

— Hid - in'. hid - in'. Don't go hid - in'. hid - in'. hid - in' _____ in the shade..

* Additional 2 gtrs. (elec.) w/ dist. enter and double other gtrs. till end.

Dm F Csus2 G N.C. Dm F

_____ yeah. _____ In the shade. _____ in the. in the

Csus2 G N.C. Dm F Csus2 Dm

All gtrs. *rit.*

rit.

shade. in the shade. _____ In the shade. _____ in. _____ in _____ the shade. _____

Leave Me Out

Words and Music by Daniel Johns and Ben Gillies



Drop D Tuning:

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = D

Intro

Slow Rock ♩ = 65

B \flat 5 C5 D5 G5 F5 D5 D \flat 5 C5 *play 5 times*

Gtrs. 1 & 2 (dist.)

T
A
B

Verse

D5 G5 F5 D5 D \flat 5 C5 D5 G5 F5 D5 D \flat 5 C5

Oh, _____ you can lead a throne, _____ but

Rhy. Fig. 1

P.M. P.M. P.M. P.M.

D5 G5 F5 D5 D \flat 5 C5 D5 G5 F5 D5 D \flat 5 C5

I'm _____ some-thing you don't own, _____

P.M. P.M. P.M. P.M.

C5 G5 D5 F5 D5 E5 F5 D5 G5 F5 D5 D \flat 5 C5

Mm. _____ Greed is a sin, _____

End Rhy. Fig. 1

D5 G5 F5 D5 Db5 C5 D5 G5 F5 D5 Db5 C5 D5 G5 F5 D5 Db5 C5 C5 G5 D5 F5 D5 E5 F5

so don't lead me in. Oh.

Chorus
D5 B5 F5 D5 F5 G5 D5 B5 F5 D5 F5 G5 D5

You can leave me out, yeah, leave me out.

Rhy. Fig. 2
Gtrs. 1 & 2

7 7 7 7 X X 4
5 5 5 5 X X 2

3 0 3 5 5 0 7 7 7 7 X X 4
3 0 3 5 5 0 5 5 5 5 X X 2

B5 F5 D5 F5 G5 D5 B5 F5 D5 F5 G5 D5

leave me out.

7 7 7 7 X X 4 3 0 3 5 5 0 7 7 7 7 X X 4 3 0 3 5 5 0

5 5 5 5 X X 2 3 0 3 5 5 0 5 5 5 5 X X 2 3 0 3 5 5 0

A5 Ab5 G5 F5 D5 w/ Fill 1 G5 F5 D5 Db5 C5

Oh, yeah.

End Rhy. Fig. 2 Gtr. 1

P.M. P.M. P.M.

7 7 7 7 7 7 7 7 6 6 6 6 5 3 0 0 0 5 0 3 0 0 7 6 5
7 7 7 7 7 7 7 7 6 6 6 6 5 3 0 0 0 5 0 3 0 0 5 4 3

D5 G5 F5 D5 Db5 C5 D5 G5 F5 D5 Db5 C5

P.M. P.M. P.M. P.M.

0 0 0 5 0 3 0 0 7 6 5 0 0 0 0 5 0 3 0 0 7 6 5
0 0 0 5 0 3 0 0 5 4 3 0 0 0 0 5 0 3 0 0 5 4 3

Fill 1
Gtr. 2

P.M. P.M.

TAB
0 0 0 5 3 4 3 2
0 0 0 5 0 3 0 0

Guitar Solo

Gtr. 2 tacet
N.C.(D5)

D5 G5 F5 D5 Db5 C5

Gtr. 1

(G5) (F5) (D5) (Db5) (C5)

P.M. P.M.-----4

(D5) (G5) (F5) (D5) (Db5) (C5) (D5) (G5) (F5) (D5) (Db5) (C5) (D5) (G5) (F5) (D5) (Db5) (C5)

Gtrs. 1 & 2

rake 4 1/2 1/2 rake 4 1/2 rake 4 1/2 1/2

Chorus

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

D5 B5 F5 D5 F5 G5 D5 B5 F5 D5 F5 G5 D5 B5 F5 D5 F5 G5 D5

You can leave me out. ___ yeah. _ leave me out. ___ leave me

B5 F5 D5 F5 G5 D5 A5 Ab5 G5 F5

out. ___ Oh. ___

Interlude

D5 G5 D5 F5 D5 G5 D5 Eb5 D5 E5 D5 E5 D5 E5 D5 F5

yeah. Uh. Yeah. ___

Gtrs. 1 & 2

P.M.-----4 P.M.---4 P.M.---4

D5 G5 D5 F5 D5 G5 D5 Eb5/Ab D5 E5 F5 E5 D5 G5 D5 F5

G5 F5 G5 D5 Eb5 F5 Eb5 F5 D5

Oh. Ah.

F5 G5 F5 G5 G5 Ab5 Ab5 Bb5 A5 Ab5

Ah.

w/ wind effect N.C. *

* approx. 10 sec.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2
 D5 B5 F5 D5 F5 G5 D5 B5 F5 D5 F5 G5 D5 B5 F5 D5 F5 G5 D5

You can leave me out. yeah. leave me out. leave me out.

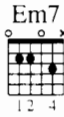
B5 F5 D5 F5 G5 D5 A5 Ab5 G5 F5 D5

Gtrs. 1 & 2

Oh. oh. yeah.

Suicidal Dream

Words and Music by Daniel Johns



Intro

Moderately ♩ = 96

Gtr. 2: w/ Fill 1

N.C. * B5 Gmaj7 Esus2 F#sus4 Asus2 B5 Gmaj7 Esus2 F#sus4 Asus2

Gtr. 1 (elec.)

Rhy. Fig. 1

End Rhy. Fig. 1

mf w/ clean tone
let ring throughout

* Chord symbols reflect implied tonality.

B5 Gmaj7 Esus2 F#sus4 Asus2 B5 Gmaj7 E5 Rhy. Fill 1 End Rhy. Fill 1

Gtrs. 1 & 3 (acous.)

mf

* Gtr. 3 plays note in parentheses.

** Gtr. 1 only

Verse

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

B5 Gmaj7 Esus2 F#sus4 Asus2 B5 Gmaj7 Esus2 F#sus4 Asus2

1. I dream a - bout how it's gon - na end, _____ ap-proach-ing me quick - ly. _____

B5 Gmaj7 Esus2 F#sus4 Asus2 B5 Gmaj7 Gtrs. 1 & 3: w/ Rhy. Fill 1 E5

Liv - ing a life of fear. _____ I on - ly want my mind to be clear. _____

Fill 1
Gtr. 2 (elec.)

p fdbk. *mf*
w/ dist.

Verse

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 3 1, 2 times, simile
B5 Gmaj7

Esus2 F#sus4 Asus2 B5 Gmaj7 Esus2 F#sus4 Asus2

2. Peo - ple mak - ing fun of me _____ for no rea - son but jeal - ous - y. _____

B5 Gmaj7 Esus2 F#sus4 Asus2 B5 Gmaj7 Em7

Gtrs. 1 & 3 //

I fan - ta - size a - bout my death. _____ I'll kill my - self from hold - ing my breath. _____ My

Chorus

Gtrs. 1 & 3 tacet
Bm F# Em G

Bm F# Em G Bm F# Em

su - i - ci - dal dream. _____ Voic - es tell - ing me _____

Rhy. Fig. 2

Gtrs. 2 & 4 (elec.) End Rhy. Fig. 2

mf w/ slight dist. let ring ----- let ring ----- let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

G Bm F# Em G

_____ what to do. _____ My su - i - ci - dal dream. _____
(su - i - ci - dal dream. _____)

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

Bm F# Em G

I'm sure you _____ will get _____ yours too. _____

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

* Gtrs. 2 & 4
Gtr. 1 *divisi*

* Let chord ring through the first beat of next meas.

Verse

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

Gtrs. 2 & 4 tacet

Gtr. 2: w/ Fill 2

B5 Gmaj7 Esus2 F#sus4 Asus2 B5 Gmaj7 Esus2 F#sus4 Asus2

3. Help me, com - fort me, stop me from feel - ing what I'm feel - ing now.

B5 Gmaj7 Esus2 F#sus4 Asus2 B5 Gmaj7 Em7

Gtrs. 1 & 3

The rope is here, now I'll find a use. I'll kill my-self, I'll put my head in a noose. My

Chorus

Gtrs. 1 & 3 tacet

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

Bm F# Em G Bm F# Em G

su - i - ci - dal dream. Voic - es tell - ing me what to do. My

Bm F# Em G Bm F# Em G

su - i - ci - dal dream. I'm sure you will get yours too. (su - i - ci - dal dream.)

Bridge

B5/F# D5/A G5 F#5 B5/F# D5/A

Dream - ing a -

Gtr. 3

mp

4 7 4 | 5 4 7 6 7 | 4

Gtrs. 2 & 4

mp

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

Fill 2

Gtr. 2

mf

w/ amplifier vibrato let ring

let ring

T A B

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

G5 F#5 B5/F# D5/A Gtr. 3 tacet G5 F#5

bout my death. _ Dream.

4 4/5 4 0 2

Chorus

Gtr. 3 tacet
Gtrs. 2 & 4: w/ Rhy. Fill 2

Bm F# Em G Gtrs. 2 & 4: w/ Rhy Fig 2, 3 times, simile Bm F# Em G

Su - i - ci - dal. su - i - ci - dal. su - i - ci - dal dream. _____ I'm

Bm F# Em G Bm F# Em G

su - i - ci - dal. su - i - ci - dal dream. _____

Outro

1.. 2.. 3. | 4.

Bm F# Em G Em G Free Time Bm

* Gtrs. 2, 4 & 5 (elec.)
f w/ dist. rit

** fdbk.
8va loco

* Composite arrangement

pitches: A# A#
** Microphone fdbk., not caused by string vibration.

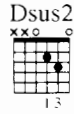
Rhy. Fill 2
Gtrs. 2 & 4

let ring - - - -

T
A
B

Madman

Words and Music by Daniel Johns



Drop D Tuning:

- ① = E ④ = D
- ② = B ⑤ = A
- ③ = G ⑥ = D

A

Moderately Fast Rock ♩ = 130
N.C.(D5)

Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

B

Double-Time Feel

E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5 D5

E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 C#5

Musical notation for a guitar part, featuring a treble clef, a series of chords, and a guitar tablature below. A long slur is positioned above the staff.

D

Half-Time Feel

Gtr. 3 tacet
Dsus2

Gtr. 2: w/ Rhy. Fig. 2. 2 1/2 times
D5

*Gtr. 4 //

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2

Gtr. 1

Musical notation for guitar parts D, including a treble clef, a series of chords, and a guitar tablature below. The tablature includes fret numbers and pickup indicator 'P.M.'

*Play 3rd time only.

To Coda ⊕

Gtr. 2: w/ Rhy. Fill 1

Musical notation for guitar part E, including a treble clef, a series of chords, and a guitar tablature below. The tablature includes fret numbers and pickup indicator 'P.M.'

E

E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5 D5

Gtrs. 1 & 2

Musical notation for guitar part E, including a treble clef, a series of chords, and a guitar tablature below. The tablature includes fret numbers and pickup indicator 'P.M.'

Rhy. Fill 1
Gtr. 2

Musical notation for Rhy. Fill 1, including a treble clef, a series of chords, and a guitar tablature below. The tablature includes fret numbers and pickup indicator 'P.M.'

D.S. al Coda
(no repeats)
End Half-Time Feel

E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5 D5

Coda

F

Gtr. 1 Gtr. 2: w/ Rhy. Fig. 2. last meas.

Gtr. 2: w/ Rhy. Fig. 2. 4 times

Dsus4 Dsus2

Gtr. 1 D

Dsus4 Dsus2 D

Dsus4 Dsus2

G

Gtr. 3 tacet

E5 D5 E5 D5 E5 F5 D5 E5

Gtrs. 1 & 2

D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5 D5

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

E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5 D5 *play 4 times*

*Uh!

*1st time only.

E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5 D5

E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5 D5 **End Half-Time Feel**

H
Double-Time Feel

E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5 D5

E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 C#5

Mad - man.

Undecided

Words and Music by Daniel Johns and Ben Gillies

Drop D Tuning:

- ① = E ④ = D
- ② = B ⑤ = A
- ③ = G ⑥ = D

Intro

Moderately Slow Rock ♩ = 85

N.C. * Gtrs. 1 & 2 (dist.) E5 F5 E5 D5

(bass) 3 Rhy. Fig. 1 Harm. End Rhy. Fig. 1

T
A
B

* composite arr.

Verse

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

E5 F5 E5 D5 E5 F5 E5 D5

1. Oh, _____ there's no time _____ to choose _____ for your - self. _____

E5 F5 E5 D5 E5 F5

It's like the can - dle's lit at both ends now, _____ de - te - ri - o - rat - ing health...

E5 D5 E5 F5 E5 D5

Par - ents break - ing up.

Gtrs. 1 & 2

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 2 End Rhy. Fig. 2

T
A
B

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

E5 F5 E5 D5 E5 F5 E5 D5

wish they _____ would de - cide _____ wheth - er to _____ stay to - geth -

E5 D5 E5 F5 E5 D5

er. _____ can't make _____ up their minds. _____

G5 A5 Bb5 End Rhy. Fill 2

Gtrs. 1 & 2
Rhy. Fill 2

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 1/2 times E5 F5 E5 D5 E5 F5 E5 D5 E5 F5

Gtrs. 1 & 2: w/ Rhy. Fill 1 Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times E5 D5 E5 G5 A5 Bb5

2. They won-der why _ you'd need some - one, _ you get no free-dom at home. _ They want you to drop
down and con - form, _ they make your self - es - teem full. _

Chorus

E5 G5 D5 F5 G5 Bb5

Un - de - cid - ed, _

Gtrs. 1 & 2
Rhy. Fig. 3

E5 G5 D5 A5 D5

can't make up their minds. _

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3

E5 G5 D5 F5 G5 Bb5 E5 G5 D5 A5 D5

Her par - ents col - lid - ed, _ and left you be - hind, _
(and left you be - hind, _

To Coda 1 ⊕
To Coda 2 ⊕

E5 F5 E5 D5 E5 F5 E5 D5

now.)

Gtrs. 1 & 2

P.M. P.M.

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

E5 F5 E5 D5 E5 F5

3. If there's a lock to their minds, can you tell me please, I'll be straight,

D.S. al Coda 1

E5 D5 G5 A5 Bb5

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

straight to get the key?

⊕ **Coda 1**

Bridge

E5 D5 F#5 B5 D5 E5

Her moth-er does - n't e - ven know her name..

Gtrs. 1 & 2

Rhy. Fig. 4 End Rhy. Fig. 4

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

F#5 B5 D5 E5 F#5

Un - de - cid - ed. If there is trou - ble, well she

B5 D5 E5 F#5 B5 D5 F5 N.C.

just gets the blame, but de - nies it.

Gtrs. 1 & 2

P.M.

E5 F5 E5 D5 E5 F5

⊕ Coda 2

Gtrs. 1 & 2; w/ Rhy. Fig. 3, 2 times

E5 G5 D5 F5 G5 Bb5 E5 G5 D5 A5 D5

Un - de - cid - ed. Un - de - cid - ed.

E5 G5 D5 F5 G5 Bb5 E5 G5 D5 A5 D5

Un - de - ced - ed. Un - de - cid - ed.

E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 E5 F5 E5 D5

Uh!

Gtrs. 1 & 2

P.M. P.M.

E5 D5 E5 D5 E5 F5 E5 D5 E5 N.C.

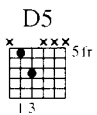
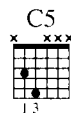
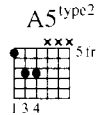
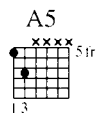
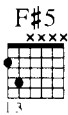
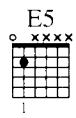
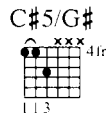
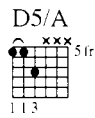
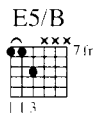
P.M. * (dbk.)

pitch: F#

* Both gtrs. gradually let E5 chord become (dbk.)

Cicada

Words and Music by Daniel Johns and Ben Gillies



Intro
Moderate Rock ♩ = 107

**E5

G

Aadd4

G

Aadd4

*Gtrs. 1 & 2 (dist.)

let ring throughout

* composite arr.

**Chord symbols reflect implied tonality.

E5 G Aadd4 E5

Faster ♩ = 120
1., 2., 3.

G5 Asus2 E5 Rhy. Fig. 1 G5 Asus2

accel. f

4.

G5 Asus2 Cadd9 Dadd²/₄ End Rhy. Fig. 1

let ring

Verse

E5 *Badd4/F# **D5/G A5 Gtrs. 1 & 2: w/ Rhy. Fig. 2, 4 times, simile E5 Badd4/F# D5/G A5

1. When he ___ was just ___ a lit - tle boy, ___

Rhy. Fig. 2 End Rhy. Fig. 2

*bass plays F# **bass plays G

E5 Badd4/F# D5/G A5 E5 Badd4/F# D5/G A5

he on - ly had ___ one fav - 'rite ___ toy, ___ And

E5 Badd4/F# D5/G A5 E5/B D#5/A# E D5/A C#5/G# E

Rhy. Fig. 3 Gtrs. 1 & 2 open open

he had noth - ing on ___ his mind. _ he nev - er left ___ an - y - thing ___ be - hind, ___

Verse

C5/G D5/A Gtrs. 1 & 2: w/ Rhy. Fig. 2 E5 Badd4/F# D5/G A5

no. ___ 2. As he ___ got old - er things _ got worse..

End Rhy. Fig. 3

E5 F#5 G5 A5 E (6) open Gtrs. 1 & 2: w/ Rhy. Fig. 2 E5 Badd4/F# D5/G A5

Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 1 & 2 P.M.

like he'd _ been born ___ un - der ___ a ___

Gtrs. 1 & 2: w/ Rhy. Fig. 4 E5 F#5 G5 A5 Gtrs. 1 & 2: w/ Rhy. Fig. 2 E5 Badd4/F# D5/G A5

___ curse. ___ Things start - ed to fall a - part, ___ they

Gtrs. 1 & 2: w/ Rhy. Fig. 3, simile E5/B D#5/A# D5/A C#5/G# C5/G D5/A

weren't like they ___ were at ___ the start. ___ no. ___

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 8 meas.

E5/B D5/A A5^{type2}

E5

G5

Asus2

E
⑤
7fr

Gtrs. 1 & 2

It's like a civ - il war. Grow - ing up, _____

E5 G5 Asus2 E5 G5 Asus2

it's like a civ - il war. _____ Don't turn a - way. _____

To Coda ⊕

Gtrs. 1 & 2: w/ Rhy. Fig. 3, last 2 meas.

E5 G5 Asus2

C5/G

D5/A

it's some-thing you can't ig - nore. _____ Grow - ing up, _____

E5/B D5/A A5^{type2}

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

E5

Badd4/F#

A ⑤ open
D ④ open

Gtrs. 1 & 2

it's like a civ - il war. _____

Verse

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

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 5 times

D5/G A5

E5

F#5

G5

A5

E5

F#5

3. And now _____ that he _____

G5 A5 E5 F#5 G5 A5 E5 F#5

_____ was in _____ his teens, _____ he start - ed to _____

G5 A5 E5 F#5 G5 A5 E5 F#5

_____ learn what _____ life _____ means. _____ Prob - lems were still ap - pear -

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

G5 A5

E5/B

D#5/A#

D5/A

C#5/G#

_____ ing, _____ they did - n't look _____ like dis - ap - pear - ing,

C5/G D5/A E5/B D5/A A5^{type2}

D.S. al Coda

E
⑤
7fr

Gtrs. 1 & 2

no. _____ It's like a civ - il war.

Coda

Guitar Solo
 E5/B D5/A A5^{open} C5 D5 D (5 Str) D5

Rhy. Fig. 5 End Rhy. Fig. 5

Gtrs. 1 & 2 P.M. P.M.

Gtr. 3 (dist.) *f* P.M. grad. bend

Gtrs. 1 & 2: w/ Rhy. Fig. 5, 2 1/2 times
 A5 C5 D5 A5

1/2 full *full* *full* *full* *full* hold bend

C5 D5 A5 C5 D5

Gtrs. 1 & 2 (cont. in notation)

full

Interlude

Gtr. 3 tacet
Bb5

B5 C5 D5/A

Gtrs. 1 & 2 P.M. Harm.

E5 G5/E A5/E E5 G5 A5

play 3 times P.M.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 8 meas., 4 times

E5 G5 Asus2 E5 G5 Asus2

Grow-ing up. _____ it's like a civ-il war. _____

E5 G5 Asus2 E5 G5 Asus2

Don't turn a-way, _____ it's some-thing you can't ig-nore. _____

N.C.(E5) A5 N.C.(E5) A5

Grow-ing up. _____ it's like a civ-il war. _____

Gtrs. 1 & 2

P.M. 1 4 2 0 2 0 x x

N.C.(E5) A5 N.C.(E5) A5

Don't turn a-way, _____ it's some-thing you can't ig-nore. _____

P.M. 1 4 2 0 2 0 x x (cont. in slash)

C5/G D5/A E5 B D5/A A^{type2}

Gtrs. 1 & 2

Grow-ing up. _____ it's like a civ-il war. _____

Free Time

Gtrs. 1 & 2 tacet

drums & studio chatter (approx. 41 sec.)

Findaway

Words and Music by Daniel Johns

Tune Down 1 Step; Drop D Tuning:

- ① = D ④ = C
- ② = A ⑤ = G
- ③ = F ⑥ = C

Csus2



Intro

Fast Rock ♩ = 194
Bb5

Verse

Musical notation for the first system of the song, including guitar and bass parts. The guitar part features a distorted lead with a 'Rhy. Fig. 1' pattern. The bass part is a simple bass line. Chord diagrams for Csus2 and Gsus2 are shown above the guitar staff.

1. You've been locked up and

Gr. 1 (dist.)
f P.M. ... P.M. ... P.M. ... P.M. ...

Rhy. Fig. 1

Csus2 Gsus2

TAB

8	8	8	8	8	8	8	8	8	8	12	12	12	12	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	12	12	12	12	7	7	7	7	7
10	10	10	10	10	10	10	10	10	10	10	10	10	10	5	5	5	5	5
8	8	8	8	8	8	8	8	8	8	10	10	10	10	5	5	5	5	5

Musical notation for the second system of the song. The guitar part continues with the distorted lead and 'Rhy. Fig. 1' pattern. The bass part follows the vocal line. Chord diagrams for Bbsus2, Fsus2, Csus2, and Gsus2 are shown above the guitar staff.

you need to es - cape. You broke the law, it was your first of - fense..

Bbsus2 Fsus2 Csus2 Gsus2

TAB

10	10	10	10	5	5	5	5	5	12	12	12	12	7	7	7	7	7
10	10	10	10	5	5	5	5	5	12	12	12	12	7	7	7	7	7
8	8	8	8	3	3	3	3	3	10	10	10	10	5	5	5	5	5
8	8	8	8	3	3	3	3	3	10	10	10	10	5	5	5	5	5

Musical notation for the third system of the song. The guitar part features a 'Harm.' (harmonic) section and 'End Rhy. Fig. 1'. The bass part continues. Chord diagrams for Bbsus2, Csus2, and Gsus2 are shown above the guitar staff.

Drug ad - dic - tion, sub -

Gr. 1: w/ Rhy. Fig. 1. simile
Csus2 Gsus2

End Rhy. Fig. 1

Harm.

TAB

10	10	7	X	X	10	10	10	10	10									
10	10				10	10	10	10	10									
8	8				8	8	8	8	8									
8	8				8	8	8	8	8									

Musical notation for the fourth system of the song. The guitar part continues with the distorted lead and 'Rhy. Fig. 1' pattern. The bass part follows the vocal line. Chord diagrams for Bbsus2, Fsus2, Csus2, Gsus2, and Bbsus2 are shown above the guitar staff.

tract - ing all your priv - leg - es. Giv - ing up just makes no sense.

Bbsus2 Fsus2 Csus2 Gsus2 Bbsus2

1., 2., 3. | 4.

Interlude
Absus2

G5 F5 G5 F5 F5 G5

(sing 1st time only)

Gtrs. 1 & 2 (dist.)

Rhy. Fig. 2

End Rhy. Fig. 2

Chorus

Dsus2 Bsus2 Csus2 G5

Rhy. Fig. 3

We'll find a way.

End Rhy. Fig. 3

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

Dsus2 Bsus2 Csus2 G5

We'll find a way.

Dsus2 Bsus2 Csus2 G5

Don't give in. Don't give in. Don't give in. Don't give in. oh.

Dsus2 Bsus2 Csus2 G5

To Coda

Interlude

Gtrs. 1 & 2

Csus2 Gsus2 Bbsus2 Fsus2

Harm.

Csus2 Gsus2 Bbsus2

Harm.

Verse

* Csus2 Gsus2 Bbsus2 Fsus2

2. All you can — think a - bout — is break - ing free. —

fdbk.

* Chord symbols derived from bass. pitch: C

Csus2 Gsus2 Bbsus2 Gtrs. 1 & 2 tacet

You can't make — it on — your own. —

Csus2 Gsus2 Bbsus2 Fsus2

Think - ing neg - a - tive, noth - ing can go right. —

Csus2 Gsus2 Bbsus2 D.S. al Coda

It's eat - ing you — down to — the bone. —

Gtr. 1 Gtrs. 1 & 2

Harm. ----->

Coda

Guitar Solo

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

Gr. 2

Csus2 Gsus2 Bbsus2 Fsus2

Csus2 Gsus2 Bbsus2

Interlude

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

Ab sus2 G5 F5 G5 F5 Ab sus2 G5 F5 G5 F5

Ho. _____

Ab sus2 G5 F5 G5 F5 Ab sus2 G5 F5 G5

Ho. _____

Chorus

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

Dsus2 Bsus2 Csus2 G5

We'll find a way. _____

Dsus2 Bsus2 Csus2 G5

We'll find a way. _____

Dsus2 Bsus2 Csus2 G5

Don't give in. _____ Don't give in. _____ Don't give in. _____ Don't give in. _____ oh. _____

Dsus2 Bsus2 Csus2 G5 Csus2

Gtrs. 1 & 2



israel's son

tomorrow

faultline

pure massacre

shade

leave me out

suicidal dream

madman

undecided

cicada

findaway

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