

Authorized Edition  
Guitar

GUITAR/VOCAL

# The Church starfish

WITH  
TABLATURE



Introduction by Wolf Marshall



FULL COLOR  
FOLD-OUT INSIDE

# The church

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starfish

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# The Church

## Introduction

Textural music in the rock/pop genre has become increasingly important and abundant since the late 1970's. Having made its initial impact on the scene with the sounds of Andy Summers (of the Police), it has subsequently evolved into a school of thought in music performance and production characterized by impressionistic tone colors, exploration of effects use and a minimalistic, ego-less approach to composition and solo playing. These elements are found in the work of players as diverse as Steve Stevens (Billy Idol), the Edge (U2), Warren Cuccerullo (Missing Persons) and bands like Big Country, the Cars and Duran Duran. These techniques are very much a part of *Starfish*, the 1988 album by The Church. Their music is atmospheric, hypnotic and melodic rock with a mainstream pop/dance feel, a la the English Beat style of Brian Ferry or Tears For Fears.

The Church utilize a variety of guitar timbres and sonic effects (electronic, mechanical and physical). Consider the colorful introduction of "Destination" with its distinctive fingerplucked colors (Rhy. Fig. 1: Gtr. I) and volume swells (in the course of Riff A: Gtr. II), or the palm muted ostinato (Riff A) and slurred perfect fourth diads (Riff B) of the opening measures of "Blood Money." The guitar part in the interlude of "North, South, East and West" has vintage amplifier tremolo tastefully incorporated into the sonic tapestry, while the guitar solo in "Under the Milky Way" is tinted with the subtle filtering of the wah-wah pedal. Heavily chorused arpeggiated chords can be heard in the intro of "Lost" (Rhy. Fig. 1: Gtr. I), and the use of delay (echo repeats) animates the rhythm of the verse and intro guitar phrase (Riff A). Guitar tones vary from extremely clean and twangy to distorted and processed. In this sense, The Church tend to use the guitar tones as a painter uses hues to create moods based entirely on the contrast and exposition of the raw materials...an approach which generates a whole greater than the sum of the parts.

Guitar orchestration, an important aspect of modern rock, is well displayed throughout *Starfish*. The individual guitar parts (Riffs and Rhythm Figures) seem to have been conceived with their orchestral manipulation in mind. A thicker, layered sonic effect is the result of compact and simple guitar parts which interlock and leave holes for each other to fill. These concepts of density and space as musical materials – equally as significant as tonality, harmony and melody – are specific criteria of the modern textural rock school. In the intro to "North, South, East and West," Gtr. I's part (Rhy. Fig. 1) is constructed of a repeating chordal idea which is drone-like in nature. Gtr. II's part (Riff A) supplies the orchestral ingredient by first extending the chord voicing (note the higher voicing in perfect 4ths and 5ths of the Csus2) and then providing a more active rhythmical part over the Am7sus4 chord of a constant 16th note counterline (note the use of the E minor pentatonic scale over the background Am7 chord). Similarly, the guitar orchestration/layering ethic can be heard in the intros to "Hotel Womb," "Reptile," "Destination" and more. As you experience this music, the technique becomes more apparent and recognizable.

Like most modern textural rock, the music on *Starfish* is distinctly *modal*—conventional key signatures, modulations and tonal practices are discarded in favor of harmonic openness and a feeling of suspension and space in chord movement. Without a clearly defined leading tone and its insistent resolution, the musical elements (particularly chordal structures) can float unresolved, drone polychordally or be suitable for a wide variety of pandiatonic applications. Note the mixed modes of "Destination": A Aeolian in the intro, F Lydian in the verse, and B Aeolian and F Lydian in the chorus. Also of particular interest is the curious modal sound of "Antenna." Here the haunting and repetitious chord pattern of Dm, Gsus2, Csus2 F6/9 (Rhy. Fig. 1) establishes a Dorian mode "tonal" center and the folkish 12/8 rhythm feel lends a pastoral quality of Celtic antiquity (found similarly in the Anglo-folk pieces of Jimmy Page, Bert Jansch and John Renbourn) as opposed to the typical 12/8 shuffle groove commonly associated with blues-based rock music. The chorus riff (Rhy. Fig. 1) of "Reptile" clearly demonstrates the flexibility of the modal system in composition. Here, the chords Gm7, F6/9 and Ebmaj9 all share the same theme - a phrase exploiting the consistent interval jump of a perfect fifth. The ambiguity of the chord progression (derived from the G Aeolian mode) allows for the superimposing of the simple four-note theme on all three chords with differing musical effect (found in the resultant chord names).

The guitar solos on *Starfish* are models of restraint and clarity. These sections function more often than not as instrumental bridges. As such, the guitarwork is simple and uncluttered, and contributes to the song's overall mood rather than standing out as instrumental overkill. Frequently, the melodies are closely aligned with internal structural elements of the song (i.e., a chorus, verse or bridge motif). This type of motivic/thematic relationship can be found in some of the greatest symphonic works of history and is a fundamental premise of composition.

-Wolf Marshall

starfish



starfish

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*C O N T E N T S*

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# Reptile

Lyrics by Steve Kilbey  
 Music by Steve Kilbey, Peter Koppes,  
 Richard Ploog and Marty Willson-Piper

Bright Rock  $\text{♩} = 160$

N.C. (Gm)

Intro Gtr. I Riff A



Chord progression for Intro Gtr. I Riff A: G, B, A, B, F, (Bb/F), B, A, B, (Eb), B, A, B, F, B, A, B.

w/Riff A

N.C. (Gm)

Gtr. II

Chord progression for Gtr. II: (Bb/F), (Eb).

1st, 2nd, 3rd Verses

w/Riff A (4 times)

N.C. (Gm)

(Bb/F)

(Eb)

D G G E D D E D (Gm)

Lyrics: 1. Too dan - ger - ous - to - keep -  
 2.3. See additional lyrics

(Bb/F)

(Eb)

D G G E D D E D (Gm)

(Bb/F)

(Eb)

Too fee - ble to - let go. -

And you want -

(Gm) (Bb/F) (Eb)

to bite the hand. Should - a stopped this long - a - go.

1/2

(5) 14 (14) 15 12 (12) (12)

Chorus

N.C. (Gm7) (F6/9) (Ebmaj9)

Go now, you've been set free. An - oth - er month or so you'll be poi - son - ing me with your love -

Rhy. Fig. 1 (Both gtrs.)

let ring

1/2 (end Rhy. Fig. 1)

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

w/Rhy. Fig. 1 (2 1/2 times)

(Gm7) (F6/9) (Ebmaj9) (Gm7)

ly smile. I see you slith - er a - way with your skin -

(F6/9) (Ebmaj9) (Gm7) (F6/9)

and your tail, your flick - er - ing tongue and your rat - tl - ing scales like a real rep - tile.

3rd time to Coda I;  
4th time to Coda II 1.

(Ebmaj9) w/Riff A (Gm) (Bb/F) (Eb) 2

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

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

Half time ♩ = 80

Gtr. I G A7 F#sus2 G (G) A7

Gtr. II Full Full Full Full Full Full Full

F#sus2 Full Full P G Full A7 Full F#sus2 Full G

Full Full p Full sl. Full sl. Full P

A7 F#sus2 G D.C. al Coda I

Coda I D.S. al Coda II

Ah, go...

Coda II

N.C. (Gm) (F) (Ebmaj7) Repeat and fade

let ring

Additional Lyrics

- 2. Had you coiled around my arm.  
How could you ever know  
How I loved your diamond eyes?  
But that was long ago. (To Chorus)
- 3. And I should have believed Eve.  
She said we had to blow.  
She was the apple of my eye.  
It wasn't long ago. (To Chorus)

# Under the Milky Way

Music and Lyrics by  
Steve Kilbey and Karen Jansson

Acous. Gtr. I:

Am: Am7sus4: Fmaj7/A: G: Fmaj7: C:

Acous. Gtr. II:  
(Capo 5th fret)

Am: Am7sus4: Fmaj7/A: G: Fmaj7: C:

Moderate Rock ♩ = 138

Intro  
Rhy. Fig. 1

*mf*

\*Am Am7sus4 Fmaj7/A G (end Rhy. Fig. 1)

\*All Rhythm slashes are played by two acous. gtrs.  
Gtr. I plays in open position; Gtr. II is capoed at  
the fifth fret. (See frames above.)

1st Verse  
w/Rhy. Fig. 1 (4 times)

Am Am7sus4 Fmaj7/A G

1. Some-times when this place gets kind of emp - ty,

Am Am7sus4 Fmaj7/A G

sound of their breath fades with the light.

Am Am7sus4 Fmaj7/A G

I think a - bout the love - less fas - ci - na - tion

Am Am7sus4 Fmaj7/A G

un - der the Milk - y Way to - night.

2nd, 3rd, 4th Verses  
w/Rhy. Fig. 1 (4 times) & Riff A  
Add Riff B 2nd time

\*Am Am7sus4/F# Fmaj7 G/E

2. Low - er the cur - tain down in Mem - phis,

3.4. And it's some - thing quite pe - cul - iar,

\*Chord names derived from Rhy. Fig. 1 combined with Riff A.

Riff B Play 4 times

Riff A (Bass arr. for gtr.) Play 4 times

Am Am7sus4/F# Fmaj7 G/E

low - er the cur - tain down\_ all right\_

some-thing that's shim - mer - ing\_ and white\_

Am Am7sus4/F# Fmaj7 G/E

I got no time\_ for pri - vate con - sul - ta - tion

Leads you here\_ de - spite your des - ti - na - tion

Am Am7sus4/F# Fmaj7 G/E

un - der the Milk - y Way\_ to - night\_

Chorus un - der the Milk - y Way\_ to - night\_ (end Rhy. Fig. 2)

w/Fill 1 2nd time (2 times)

Rhy. Fig. 2 G Fmaj7

w/Rhy. Fig. 2 G Fmaj7

Wish I knew\_ what you\_ were look - ing - for.

Might have known\_ what you\_ would find\_

Chorus w/Rhy. Fig. 2 & Fill 1 (both 2 times)

G Fmaj7

Wish I knew\_ what you\_ were look - ing - for.

To Coda Fmaj7

G Fmaj7

Might have known\_ what you\_ would find\_

D.S. (no repeat) al Coda

Synth solo (ad lib) C G Am Play 4 times

Coda Fmaj7

Fill 1

Coda Outro

w/Rhy. Fig. 1 & Riff A (both till end)

Am Am7sus4/F# Fmaj7 G/E Am Am7sus4/F#

Un - der the Milk - y Way - to - night. -

Fmaj7 G/E Am Am7sus4/F# Fmaj7 G/E

Un - der the Milk - y Way - to - night. -

*sl.*  $\frac{1}{2}$

Am Am7sus4/F# Fmaj7 G/E

Un - der the Milk - y Way - to - night. -

3

Am Am7sus4/F# Fmaj7 G/E Am Am7sus4/F#

H P H P H P H P

H P H P H P H P

Fmaj7 G/E Am Am7sus4/F# Fmaj7 G/E Repeat and fade

H P H P H P H P

H P H P H P H P

# Destination

Lyrics by Steve Kilbey  
 Music by Steve Kilbey, Peter Koppes,  
 Richard Ploog and Marty Willson-Piper

F A5 G5 C/G G Am

Moderate Rock ♩ = 120

Asus2  
 Intro Rhy. Fig. 1 (Gtr. I)

(end Rhy. Fig. 1)

*mf* w/out pick

T	7	7	7	7	7	7	7	7	%			%			%		
A	10	10	10	10	10	10	10	10	%			%			%		
B	9	9	9	9	9	9	9	9	%			%			%		
B	7	7	7	7	7	7	7	7	%			%			%		

w/Rhy. Fig. 1 (4 times)

Gtr. II 3

8va

*let ring*

8va

Riff A

w/Riff A (3 times)

Gtr. III

\*p-mf

p-mf

\*Vol. ped.

Our



1st Verse  
Rhy. w/Riff A (7 times)  
Fig. 2 F

(Gtr. I)

in - stru - ments\_ have no way of meas - ur - ing\_ this feel - ing, can

nev - er cut\_ be - low\_ the floor\_ or pen - e - trate\_ the ceil - ing. In the space\_

A5 G5 A5 G5

be - tween\_ our hous - es some bones have been\_ dis - cov - ered, but

Riff B (Gtr. III)

*mf*

9 (9) 7 8 7 9 7 (9) 7

A5 G5 A5 w/Riff A1 (end Rhy. Fig. 2)

our pro - ces - sion lurch - es on, as if we had re - cov - ered.

(end Riff B)

(4) (4) 2 0 0 (0) 2 (2)

Riff A1

8va

(13) (13)

Chorus

\*Bm

Riff C1 (Gtr. I)

Musical notation for Riff C1 (Gtr. I) on a treble clef staff. It features a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with triplets over the first three notes and the last three notes. A slur covers the final two notes (B4, A4). The bass line below shows fret numbers: 7, 9, 10, 9, 7, 9, 9, 12, 10, 13, 10. A slide (sl.) is indicated over the 10th fret. The piece ends with a whole note chord F on the 10th fret, marked (10). The label "(end Riff C1)" is at the top right.

Riff D1 (Gtr. II)

Musical notation for Riff D1 (Gtr. II) on a treble clef staff. It features a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with a triplet over the first three notes. A slur covers the final two notes (B4, A4). The instruction "let ring" is written below the first three notes. The bass line below shows fret numbers: 4, 0, 4, 4, 5, 5, 3, 3, 0, 3. The piece ends with a whole note chord marked with a slash (/). The label "(end Riff D1)" is at the top right.

\*Chord names implied by bass line.

Bm

Riff C2

Musical notation for Riff C2 on a treble clef staff. It features a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with triplets over the first three notes and the last three notes. A slur covers the final two notes (B4, A4). The instruction "let ring" is written below the first three notes. The bass line below shows fret numbers: 7, 9, 10, 9, 7, 9, 9, 12, 10, 12, 13. A slide (sl.) is indicated over the 10th fret. The piece ends with a whole note chord Fmaj7 on the 13th fret, marked (13). The label "(end Riff C3)" is at the top right.

Riff D2

Musical notation for Riff D2 on a treble clef staff. It features a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with a triplet over the last three notes. A slur covers the final two notes (B4, A4). The instruction "let ring" is written below the first three notes. The bass line below shows fret numbers: 4, 0, 4, 4, 5, 0, 0, 0. The piece ends with a whole note chord marked with a slash (/). The label "(end Riff D2)" is at the top right.

Bridge

Rhy.

Fig. 3 C/G

(Gtr. I)

Musical notation for Bridge Rhythm on a treble clef staff. It features a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with a triplet over the last three notes. The instruction "p mf" is written below the first note. The bass line below shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 0. The piece ends with a whole note chord Am on the 13th fret, marked (13). The label "(end Rhy. Fig. 3)" is at the top right.

1. Dra - con - i - an win - ter un - fore - told. —  
 2. It's not a re - li - gion, it's just a tech - nique. —

Musical notation for Bridge Rhythm with lyrics on a treble clef staff. It features a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with a triplet over the last three notes. The instruction "p mf" is written below the first note. The bass line below shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 0. The piece ends with a whole note chord Am on the 13th fret, marked (13). The label "(end Rhy. Fig. 3)" is at the top right.

One so - lar day, — sud - den - ly you're old. —  
 It's just a way — of mak - ing you — speak. —

w/Rhy. Fig. 3  
C/G

Musical notation for Bridge Rhythm with lyrics on a treble clef staff. It features a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with a triplet over the last three notes. The instruction "p mf" is written below the first note. The bass line below shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 0. The piece ends with a whole note chord Am on the 13th fret, marked (13). The label "(end Rhy. Fig. 3)" is at the top right.

Your lit - tle en - ve - lope just makes me feel cold, —  
 Dis - tance and speed have left us too weak, —

Gtr. III

\*Vol. ped.

Musical notation for Gtr. III on a treble clef staff. It features a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with a triplet over the last three notes. The instruction "p mf" is written below the first note. The bass line below shows fret numbers: 5, 5, 7, 5, 7. A feedback (Fdbk.) effect is indicated over the last two notes (B4, A4). The piece ends with a whole note chord marked with a slash (/). The label "(7)" is at the bottom right.

\*Slight swell on each note (for 8 here)

2nd time to Coda I  
w/Riff A2 (1st time only)

C/G                                  G                                  Am

makes des - ti - na - tion start to un - fold.  
and des - ti - na - tion looks kind of bleak.

5                                  2                                  5                                  2                                  0                                  (0)

Interlude  
w/Riff A (3 times)

Gtr. I *Am* *1/2* *sim.*

Gtr. III *f* *1/2* (0) (12) 0 12 (0) (12) 10

w/Riff A3

2. Our  
*sl.*

let ring--

(10) 12 10 12 10 12 (12) 0 10 (10) 12 10 12 10 (10) 10 *sl.*

2nd, 3rd Verses  
w/Rhy. Fig. 2 & Riff A4                                  w/Riff A (6 times)

doc - u - ments are use - less, or forged be - yond be - liev -  
el - e - ments are burned out, our beasts have been mis - treat -

Riff A2

*8va*

let ring--

12 15 12 13

Riff A3

*8va*

let ring--

(13) 12 15 12

Riff A4

*8va*

let ring--

15 (15) 12 15 12 13

ing. Page for - ty - sev - en is un - signed, I need it by this eve -  
 ed. I tell you it's the on - ly way we'll get this road com - plet -

w/Riff B  
 A5 G5 A5  
 ning. In the space be - tween our cit - ies a storm is slow - ly form -  
 ed. In the space be - tween our bod - ies the air has grown small fin -

G5 A5 G5 w/Riff A1  
 A  
 ing. Some - thing eat - ing up our days, I feed it ev - 'ry morn - ing.  
 gers. Just one car - ess, you're pow - er - less, like all those clapped-out swing - ers

Chorus  
 w/Riffs C1 & D1  
 Bm C F Play 3 times  
 Des - ti - na - tion, des - ti - na - tion.

w/Riffs C2 & D2  
 Bm C Fmaj7  
 1st time D.S. al Coda I  
 2nd time to Coda II

Interlude  
 Coda I A5  
 Gtr. I P.M. sim. Gtr. III  
 p - mf p - mf

D.S. al Coda II  
 w/Riff A5  
 3. Our -

Coda II  
 C/G Gtr. I p - mf G Am p - mf

Riff A5 8va - - - - - 1  
 let ring - - - - - 1  
 12 15 12

# Hotel Womb

Music and Lyrics by  
Steve Kilbey

D Em7 Cadd9 A7sus4 A C Dadd2 Bbadd4 D5 A5(7) C5

Slowly ♩ = 60

Gtr. I Em add9 w/Rhy. Fig. 1 (3 times)

G/B Em add9

*p* let ring----- *mp*

Rhy. Fig. 1-----

Gtr. II

Fade in *pp* w/Fingers

G/B Em add9 G/B Em add9 G/B

let ring----- *sl.* let ring-----

Moderate Rock ♩ = 120

*mf* D Em7 Cadd9 Play 4 times

1st, 2nd, 3rd Verses  
w/Riff C 2nd time (4th time:) 1. Vol-

D A7sus4 Cadd9

*mf* P.M.

ca - no pierce the air, ash - es block out the sun.

2.3. See additional lyrics

Riff C Play 4 times

*mf*

D *sim.* A7sus4 Cadd9

Down in the lair, well, I met her there with a price for ev - 'ry - one. I

w/Riff A  
D A7sus4 Cadd9

paid eight - y dol - lars for this wed - ding ring, I could - n't take it off if I tried. And the

D A7sus4 Cadd9

cac - tus sure tastes strange - ly sweet as it goes down in - side.

Chorus  
w/Riff B

Em Csus2 D5 G

I dream I'm safe in my ho - tel womb.

Rhy. Fig. 2

w/Rhy. Fig. 2

Em Csus2 D5 G

Soft and soul made, it's a won - der - ful room.

w/Rhy. Fig. 2 (2 times) & Riff B

Em Csus2 D5 G

I wish I'm back in my ho - tel womb.

Em Csus2 D5 G *To Coda*

Slip through the crack to that won - der - ful room.

Riff A

Riff B

*mf*

Guitar solo

Chords: A, C, D add2, Bbadd#4

Staff: Gtr. II, Gtr. I

Dynamic: *f*

The first system of notation shows a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes. The fretboard below shows fingerings: 10-10-10 for A, 12-10-12 for C, 11-10-11 for D add2, and 10-10 for Bbadd#4.

Chords: A, C, D add2, Bbadd#4, A

Dynamic: *sim.*

Techniques: *sl.*, *slow bend*, *Full*

The second system continues the melody. It includes a *slow bend* on the final A chord and a *Full* dynamic marking. The fretboard shows fingerings: 10-10-10 for A, 12-10-12 for C, 11-10-11 for D add2, 10-10-10 for Bbadd#4, and 12-10-12 for A.

Chords: C, D add2, Bbadd#4, A, C

Techniques: *Full*, *sl.*

The third system features a series of chords with *Full* dynamics. The fretboard shows fingerings: 12-10-10 for C, 12-10-12 for D add2, 12-12-12 for Bbadd#4, 17-17-19 for A, and 20-20-20 for C.

Chords: D add2, Bbadd#4, A, C, D add2

Techniques: *Full*, *sl.*, *pick slide*, *loco*, *3*, *1 1/2*, *trem. pick*

The fourth system includes a *pick slide* and *loco* technique. The fretboard shows fingerings: 20-20-20 for D add2, 20-20-20 for Bbadd#4, 10-10-13 for A, 13-13-13 for C, and 13-10-12 for D add2.

Chords: Bbadd#4, A, C, D add2, Bbadd#4, D5

Techniques: *Full*, *sl.*, *slow bend*, *Full*, *sl.*

The fifth system features a *slow bend* and *Full* dynamics. The fretboard shows fingerings: 16-17-19 for Bbadd#4, 17-20-17 for A, 17-20-17 for C, 22-22 for D add2, 22-22 for Bbadd#4, and 15 for D5.

\*Run left hand up and down neck while trem. picking with right hand.

Chords: A5(7), C5, D, A7sus4, Cadd9

Dynamic: *sim.*

Text: *D.S. (no repeat) al Coda*

The sixth system shows the final chords of the solo. The fretboard shows fingerings: 15 for A5(7), 15 for C5, 15 for D, and 15 for A7sus4. The Cadd9 chord is indicated by a slash and a 9. The system ends with a Coda symbol.

Coda w/Rhy. Fig. 2 & Riff B (both till end)

Additional Lyrics

2. Sudden voltage in the night  
 With a rainforest girl,  
 As we float downstream to the Amazon River  
 Where the black waters swirl.  
 I say, why are you people wearing those masks?  
 I say, can we be reconciled?  
 She says the mother of the storm has to roam the sky  
 Searching for her child. (To Chorus)

3. Morning comes at last  
 And she's lying by my side.  
 She's got the face of the widow who keeps following me  
 And the body of my bride.  
 I say, why are those buildings swaying like trees?  
 I say, can we stop for a while?  
 She says, can't you hear the city that's hidden in there?  
 It's just another mile. (To Chorus)



# Antenna

Lyrics by Steve Kilbey  
 Music by Steve Kilbey, Peter Koppes,  
 Richard Ploog and Marty Willson-Piper

Slow Rock  $\text{♩} = 66$

Intro

Dm Rhy. Fig. 1

F E D F G A Csus2 F6/9

(end Rhy. Fig. 1)

*mf*

The intro consists of a 12-measure sequence in 6/8 time. It features a series of chords: Dm, F, E, D, F, G, A, Csus2, F6/9, and F6/9. The rhythm is a steady eighth-note pattern. Chord diagrams are provided for each chord, and a detailed tablature is shown below the staff.

1st Verse  
 w/Rhy. Fig. 1 (4 times)

Dm Gsus2 Csus2 F6/9 Dm Gsus2

Why do you al-ways wrong-ly as-sume that you're so well a-ware of what's hap-p'ning there,

Csus2 F6/9 Dm Gsus2 Csus2 F6/9

right here in this room? You're just an an-ten-na, you're just a wire.— There's a

Dm Gsus2 Csus2 F6/9

thou-sand tongues— wag-gin' in your ears to -night and you turn a -round and you call me a li - ar.

The first verse is in 6/8 time and consists of four lines of music. Each line has a melody line and a guitar accompaniment line. The chords are Dm, Gsus2, Csus2, F6/9, Dm, Gsus2, Csus2, F6/9, Dm, Gsus2, Csus2, and F6/9. The lyrics are: "Why do you al-ways wrong-ly as-sume that you're so well a-ware of what's hap-p'ning there, right here in this room? You're just an an-ten-na, you're just a wire.— There's a thou-sand tongues— wag-gin' in your ears to -night and you turn a -round and you call me a li - ar."

Chorus  
 w/Riff A (2 times)

G5 Dsus4 Em7 Dsus4 Em7 Dsus4

Rhy. Fig. 2 Light-ly, babe, oh the fine lights can-not find you. (She stay say, She say,

The chorus is in 6/8 time and consists of two lines of music. Each line has a melody line and a guitar accompaniment line. The chords are G5, Dsus4, Em7, Dsus4, Em7, and Dsus4. The lyrics are: "Light-ly, babe, oh the fine lights can-not find you. (She stay say, She say,". The guitar accompaniment features a rhythmic figure (Rhy. Fig. 2) consisting of eighth-note chords.

Riff A

*f*

Riff A is a 12-measure sequence in 6/8 time, marked *f*. It consists of a single melodic line on the guitar. The notes are: 12, 12, 12, 12, 12, 12, 14, 12, 15, 15, 15, 15, 15, 13, 12, 13, 13, 13, 13, 13, 12, 13, 13, 13, 13, 13, 12, 13, 12, 14.

G5 Dsus4 Em7 Dsus4 Em7 Dsus4

out my way, it's the pulse I am a - lined to.) And  
 that's the way, that's the fate " I am re - signed to.)

(end Rhy. Fig. 2)

w/Riff B (2 times) A A/G A/F# A/E A A/G To Coda A/F# A/E

ev - 'ry - thing you say, you'll need — that breath one day. Well, you're

Rhy. Fig. 3 (end Rhy. Fig. 3)

let ring

w/Rhy. Fig. 1 (2 times) Dm Gsus2 Csus2 F6/9 Dm Gsus2

just an an - ten - na, you're just a code... You trans - late like a book, the fus - es all cook. You

Csus2 F6/9 D.S. al Coda Coda w/Last bar of Rhy. Fig. 3 A/F# A/E

eat hum - ble pie and it tastes of the road... day.

Riff B

sl. H sl. H sl. H sl.

f sl. H sl. H sl. H sl.

9 10 10 10 10 0 10 10 10 12 12 12 12 10 12 12 12 12 14 14 14 14 14 14 14 14 14 4

Interlude  
w/Rhy. Fig. 3

Interlude guitar notation. Treble clef, key signature of two sharps (F# and C#). Chords: A, A/G, A/F#, A/E. Fingerings: H, H, H. Slur (sl.) over the final notes. Bass clef shows fret numbers: 9-10-10-10-10-9, 10-10-10-10-10-10, 9-10-10-10-10-9, 10-10-10-10-10-10. A '4' is written below the final fret number.

3rd Verse  
w/Rhy. Fig. 1 (2 times)

3rd Verse guitar notation. Treble clef, key signature of two sharps. Chords: A, A/G, A/F#, A/E, Dm, Gsus2, Csus2, F6/9. Lyrics: You're just an an - ten - na, you're just a gauge... You

Continuation of 3rd Verse guitar notation. Treble clef, key signature of two sharps. Chords: Dm, Gsus2, Csus2, F6/9. Lyrics: dis - turb my slum - ber and round up the num - bers and put them in - side your vel - vet - y cage...

Chorus  
w/Rhy. Fig. 2 (2 times)

Chorus guitar notation. Treble clef, key signature of two sharps. Chords: G5, Dsus4, Em7, Dsus4, Em7, Dsus4. Lyrics: Light - ly, babe, oh the fine lights can - not find you. She say, (end Riff C)

Chorus guitar notation with bass clef. Fret numbers: 12-12-12-12-14, 12-13-15-15-15-15-15-13-12, 13-13-13-13-13-12-14, 13-13-13-13-12-13-12-13-12, 14. Fingerings: H, H.

Chorus guitar notation with bass clef. Chords: G5, Dsus4, Em7, Dsus4, Em7, Dsus4. Lyrics: make my day, and the sun - light will not blind you.

Chorus guitar notation with bass clef. Fret numbers: 12-12-12-12-14, 12-13-15. Slur (sl.) over the final notes.

w/Riff C (2 times)

w/Riff C guitar notation. Treble clef, key signature of two sharps. Chords: G5, Dsus4, Em7, Dsus4, Em7, Dsus4. Lyrics: Light - ly, babe, oh the fine lights can - not find you. I may

G5 Dsus4 Em7 Dsus4 Em7 Dsus4

nev - er pray to the for - tune that's be - hind you.

Guitar solo  
w/Rhy. Fig. 2 (till end)

G5 Dsus4 Em7 Dsus4 Em7 Dsus4 G5 Dsus4 P

*trem. pick*

Em7 Dsus4 Em7 Dsus4 G5 Dsus4

H P H P H H P H P H P H P H P H P H P H

Em7 Dsus4 Em7 Dsus4 G5 Dsus4

P H P H P H P H P P P P P

Em7 Dsus4 Em7 Dsus4 G5 Dsus4 Em7 Dsus4 Em7 Dsus4 G5 Dsus4

*Begin fade*

Em7 Dsus4 Em7 Dsus4 G5 Dsus4 Em7 Dsus4 Em7 Dsus4

*Fade out*

H P H P H P H P H P H P H H H

# North, South, East and West

Lyrics by Steve Kilbey  
 Music by Steve Kilbey, Peter Koppes,  
 Richard Ploog and Marty Willson-Piper

Moderate Rock ♩ = 126

Em  $\begin{array}{|c|c|c|c|c|c|} \hline X & & & & & \\ \hline & X & & & & \\ \hline & & X & & & \\ \hline & & & X & & \\ \hline & & & & X & \\ \hline & & & & & X \\ \hline \end{array}$  7fr.  $\begin{array}{|c|c|c|c|c|c|} \hline X & & & & & \\ \hline & X & & & & \\ \hline & & X & & & \\ \hline & & & X & & \\ \hline & & & & X & \\ \hline & & & & & X \\ \hline \end{array}$  5fr. Csus2  $\begin{array}{|c|c|c|c|c|c|} \hline X & & & & & \\ \hline & X & & & & \\ \hline & & X & & & \\ \hline & & & X & & \\ \hline & & & & X & \\ \hline & & & & & X \\ \hline \end{array}$  3fr. G  $\begin{array}{|c|c|c|c|c|c|} \hline X & & & & & \\ \hline & X & & & & \\ \hline & & X & & & \\ \hline & & & X & & \\ \hline & & & & X & \\ \hline & & & & & X \\ \hline \end{array}$  10fr. Dm  $\begin{array}{|c|c|c|c|c|c|} \hline X & & & & & \\ \hline & X & & & & \\ \hline & & X & & & \\ \hline & & & X & & \\ \hline & & & & X & \\ \hline & & & & & X \\ \hline \end{array}$  10fr. D  $\begin{array}{|c|c|c|c|c|c|} \hline X & & & & & \\ \hline & X & & & & \\ \hline & & X & & & \\ \hline & & & X & & \\ \hline & & & & X & \\ \hline & & & & & X \\ \hline \end{array}$  xx0

Intro Rhy. Fig. 1 Gtr. I  
 Em9 Csus2 Am7sus4 (end Rhy. Fig. 1)

*f* *let ring*

w/Rhy. Fig. 1 (Gtr. I)  
 Em9 Gtr. II Csus2 Am7sus4

*f* *8va* *sl.*

w/Rhy. Fig. 1 (4 times)  
 Em9 Riff A Csus2 Am7sus4

*P*

1st, 2nd, 3rd Verses  
 Em Rhy. Fig. 2 (Gtr. I) D

*Play 4 times*  $\frac{3}{4}$

(4th time:) 1. A war's be-ing waged\_ and the world's\_ just a stage  
 2.3: See additional lyrics

Riff B (Gtr. II)

*P*

w/Rhy. Fig. 2 & Riff B (both 3 times)

Csus2 Em D

(in this cit - y). — The real "es - tate's prime, the num - ber plates rhyme\_

Csus2 Em D

(liq - uid - i - ty). — Wear a gun and be proud, but bare breasts — aren't al - lowed

Csus2 Em D

(in this cit - y). — Dream up a scam — and then rake — in the clams —

Chorus  
2nd time to Coda I w/Rhy. Fig. 1 & Riff A (both 4 times)

Csus2 Em9 Csus2

(liq - uid - i - ty). — (It's nei - ther here nor there.) — It's nei - ther here nor there. —

Am7sus4 Em9 Csus2

North and south — and east — and west. — (It has to be some - where.) — It ought - a be some - where. —

Am7sus4 Em9 Csus2

North and south — and east — and west. — I take my pay - ment, I catch my flight, — and —

Am7sus4 Em9

don't wait up — for me to - night. —

(And you might find me there.) —  
1st time, D.S. al Coda I  $\frac{8}{8}$  ;  
2nd time to Coda II

Csus2 Am7sus4

And you might find me there. — North and south — and east — and west. —

Coda I Gtr. I  $\frac{8}{8}$   
Rhy. Fig. 3 (Gtr. II)

(end Rhy. Fig. 3)

Dm G Dm

w/Rhy. Fig. 3 (1½ times) (Gtr. II)

G Dm

1. G Dm

2. G D (Gtr. III out)

D.S. al Coda II

Guitar solo

Coda II w/Rhy. Fig. 1 (till end) (Gtr. I)

Em9 Csus2 Am7sus4 Em9

North, south,

Csus2 Am7sus4 Em9

east, west.

Csus2 Am7sus4 Em9

8va

Csus2 8va- Am7sus4 Em9 loco

15 17 19 20 20 20 2 2 2 3 0

Csus2 Am7sus4 sl. sl. sl. sl. sl. sl.

3 0 3 0 3 3 0 3 5 3 0 3 5 3 0 3 5 5 7 7 5 5

Begin fade Em9 Csus2 Am7sus4 trem. pick sl. 3

0 0 0 3 0 3 0 3 0 3 0 3 0 3 (3) 5 5 7 0 10 12

Em9 Csus2 Am7sus4

15 12 12 12 14 12 12 12 15 12 12 15 12 12 14 12 12 12 15 12 12

Em9 Csus2 Am7sus4 8va- Fade out

15 12 12 12 14 12 15 12 14 12 15 (15) 12 17 12 17 12 17 15 14 15

*Additional Lyrics*

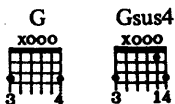
2. Have a quick throw or host your own show (in this city).  
To a wolf from a lamb for just half a gram (liquidity).  
The face of today just a scalpel away.  
Restore your lost soul for two dollars plus toll (liquidity). (To Interlude)
3. Bucks are patted when calves are fatted (in this city).  
The emperor's clothes are host for the proles (liquidity).  
The guys with the brains are all bitter and vain (stupidity).  
The guys with the luck got the bimbos and bucks (liquidity). (To Chorus)



# Lost

Lyrics by Steve Kilbey  
 Music by Steve Kilbey, Peter Koppes,  
 Richard Ploog and Marty Willson-Piper

Moderate Rock ♩ = 92



C5  
 Rhy. Fig. 1 (Gtr. I)

Am7

Intro

Gsus4

Fsus2

Gtr. II

1st, 2nd, 3rd Verses  
 w/Rhy. Fig. 1 (Gtr. I)

♩ C5

Am7

1. Some-times I'm won-d'ring un-der pre-his-tor-ic skies. I feel it's all be-gin-ning right be-  
 2.3. See additional lyrics

\*Riff A

\*3rd time, omit Riff A  
 for 7½ bars.

Gsus4 Fsus2

fore\_ my\_ eyes\_ I must go back, re - ex - am - ine my love\_ (end Riff A)

w/Rhy. Fig. 1 & Riff A

C5 Am7

Here she comes with the pen - e - trat - ed stare. I don't know when, but I wish I knew\_ where\_

Gsus4 Fsus2

Quick cal - cu - la - tion, there's not near - ly e - nough\_ Be - cause we're

G Gsus4 G Gsus4 G Gsus4 G Gsus4

lost\_ Be - cause we're lost\_

Gtr. I

w/Rhy. Fig. 2 (3 times)

G sim. Gsus4 G Gsus4

Rhy. Fig. 2 (Gtr. II)

let ring\_

G Gsus4 G Gsus4 G Gsus4 G

Cold des - ert stars, feel them spar - kle and frost, \_ they are so lost\_

3rd time to Coda

Guitar solo

F#m Full P Full H Full H

slow bend Full P Full H Full H

16 (16) (16) 14 16 14 16 14 16 16 (16) 16 14 16 17 (17) 15 17

sl.

Gtr. I

let ring\_

D.S. al Coda

Musical score for the first system. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features notes with 'H' (harmonic) markings above them. A triplet of three notes is indicated with a '3' above it. The bottom staff is a guitar line with fret numbers: 16-17, 15-17, 14, 16, 14, 14, and (14). A 'C' (chord) marking is present above the staff.

dim.

Rhy. Fig. 3 (Gtr. I)

Musical score for the second system, labeled 'Coda' and 'Rhy. Fig. 3 (Gtr. I)'. The top staff shows a guitar line with notes and rests, with a 'let ring' instruction below it. The bottom staff shows fret numbers: 3, 0, 1, 3, and three rests. The system ends with '(end Rhy. Fig. 3)'. A 'C' (chord) marking is present above the staff.

w/Rhy. Fig. 3 (till end)

Musical score for the third system, labeled 'Gtr. II'. The top staff shows a guitar line with notes and 'P' (pizzicato) markings above them. The bottom staff shows fret numbers: 8, 10, 8, 7, 9, (9), 10, 8, 7, 9, (9), 10, 8, 7, 9, (9), 10, 8, 7, 9. A '\*Am7' chord marking is present above the staff. The system ends with 'Repeat and fade'.

\*Implied by bass line.

Additional Lyrics

2. Follow her down to worship some god.  
 Who never speaks to me, I wonder if that's odd.  
 Then he says you're never listening.  
 The pursuit of adulation is your butter and your bread.  
 It's an exquisite corpse and its lips are red  
 And its teeth are glistening.  
 But you are lost, but you are lost.  
 Now hang up 'cause the lines are all crossed, you are so lost.
  
3. If you're alone and you're feeling blue,  
 Everyone in Persia probably feels like that too.  
 I just hope they don't believe like you do.  
 Here she comes with her unforgiving web.  
 Almost forever I been drinking these dregs.  
 It must be time to change our brew  
 Before we're lost, before we're lost.  
 Look at the map, add up the cost before we're lost.

# A New Season

Music and Lyrics by  
Peter Koppes

**G5** **Cadd9** **Am7sus4** **Dsus4** **D** **C/G** **D/A** **F/C** **G/D**

Moderate Rock ♩ = 104

Intro

G5

Rhy. Fig. 1

*f let ring*

w/Fill 1

C

(end Rhy. Fig. 1)

1st Verse

w/Rhy. Fig. 1 (2½ times)

G5

C

Shad - ed crys - tal wa - ter bathed in by God's daugh - ter.

G5

C

G5

Sigh - ing whis - pers near, — a new sea - son pass - es here. — Sen - so - ry gifts to all — who come —

G

Cadd9

G5

soak up the stars and set - ting sun. It's strange — and wild - er, age - less be -

Cadd9

Am7sus4

Cadd9

Dsus4

D

child - er saved — by fire, — touched — and fin - er. —

Fill 1

Play 9 times

*let ring*

w/Distortion

*sl.*

*sl.*

*sl.*

*sl.*

Guitar solo

D C/G D/A C/G

15 15 15 (15) 7 15 15 (16) 15 13 13 13 13

D/A F/C G/D 2nd Verse w/Fill 2 G5 Rhy. Fig. 2

12 12 12 13 13 13 13 12 12 15 sl. let ring

w/Fills 3 & 4 G/B Csus2 G5 G/B

Gray stands the tow - er in the dis - tance. Days pass like

(end Rhy. Fig. 2)

2 3

Fill 2

let ring

7 8 7 5 8 (8) 5 8 7 5 8

Fill 3 Play 15 times Play 4 times

5 8 7 8 9 8 7 (7) (7) 9 8 7 (7)

Fill 4 Play 4 times

w/Slide

14 12 14 12

w/Rhy. Fill 1

Csus2 G5 Am7

warm sun on the face. new

w/Rhy. Fig. 2 (1½ times)

G5 G/B Csus2 G5

sea - son. Shared is the cure to con-quer lone - li - ness...

w/Rhy. Fill 2

G5 Cadd9 G5 sim. Cadd9 G5

It's strange and wild - er, age - less be -

Dsus4

Cadd9 Am7sus4 Cadd9

child - er saved by fire, touched and fin - er.

3rd Verse

w/Rhy. Fig. 2 (2 times) & Fill 5

G5 w/Fill 6 G/B Csus2 G5

Peace - ful, bliss - ful un - ion is the priest - ess.

w/Rhy. Fill 3

G/B Csus2 G5 G

Doubt flows the riv - er in - to dark - ness.

Rhy. Fill 1

Rhy. Fill 2

Play 8 times

Fill 5

Play 9 times

Fill 6

1. 2.

w/Slide

Rhy. Fill 3

# Spark

Music and Lyrics by  
Marty Willson-Piper

**A** **G** **D** **C** **Am** **Amsus2** **Em** **Em7** **Badd4** **Cmaj7** **G5** **D/F#**  
**E5** **C5** **G/B** **Am7** **A5** **Fadd9** **F** **F5** **Fmaj7#11** **E** **E5VII** **E5/D#** **Aadd9**

**Bright Rock** ♩ = 144

Intro **D** **D/C#** **Gmaj7/B** **Asus4** **A** **Asus4** **Asus4** (cont. in slashes) **A**

*f* let ring - - - - 1 *sim.*

**A** **G** **D** **C** **G**

1st, 2nd Verses **Rhy. Fig. 1**

**D** **C** **G** **D** **C** **G**

(end Rhy. Fig. 1) **w/Rhy. Fig. 1**

1. I'm sat - u - rat - ed.  
2. I'm in - ter - est - ed,

I'm wet with your tears...  
you've al - ways been a sub - ject

**D** **C** **G** **Am**

you spill so eas - i - ly... (1.3.) In re - flec - tion  
that I could learn... (2.) Splen - did hills,...

**Amsus2** **Am** **Em** **Em7** **Em** **w/Rhy. Fill 1** **Am**

I'll see you a - gain... Ap - proach me...  
un - con - qu'ra - ble moun - tains. Climb, don't...

**Rhy. Fill 1**

**Am** **C** **D5** **D** **Dsus4** **D** **Dsus2** **D5**

*let ring*

C D5 D Dsus4 D Dsus2 D5 B add4

soak me. Faith,  
 ev - er turn back. Seed,

faith, breathe. }  
 seed, grow. }  
 w/Fill 1 D/F# 'Cause it's  
 G5 P.M. E5

here, it's where the air is clear, where

C5 G/B Am7

far off things could be quite near. *To Coda*

A5 Am7 F add9 F F5 F

No re - pairs are need - ed, just

Fmaj7#11 F5 Fmaj7#11 F5 Fmaj7#11 F5 Fmaj7#11 F5 Fmaj7#11

let ring sim. a

E E5 E E5 E E5 E

spark! let ring sim.

Interlude  
 E5vii E5/D# A add9 B add4

Fill 1 *Play 6 times*



B add4 A add9 B add4 B add4

3rd Verse w/Rhy. Fig. 2

G5 D5 C G G5

D5 C G G5 D5 C G

sat - u - rat - ed, wet with your tears. —

G5 D5 C G D.S. al Coda

Coda Fmaj7#11 F5 They spill so eas - i - ly. —

let ring... sim.

just

F5 Fmaj7#11 F5 Fmaj7#11 F5 Fmaj7#11 F5 Fmaj7#11

a

E

rit. spark.

Rhy. Fig. 2

G5 D5 C G 1.-4. G5 5.

P.M.

# Blood Money

Lyrics by Steve Kilbey  
 Music by Steve Kilbey, Peter Koppes,  
 Richard Ploog and Marty Willson-Piper

Em **Bm7** A add9 B add4 G G5 A5 B5 Em7 Em7sus4 Dsus4 Dsus2 Cmaj7

Medium Rock ♩ = 134

Intro N.C. (Am) w/Riff A (Gtr. I) Riff A (Gtr. I) Riff B (Gtr. II)

w/Riff A (4 times)

Rhy. 1st Verse Fig. 1

(Gtr. Em II) Bm7 Em

1. Blind with dol lars, bought

Riff C (Gtr. I) P.M.

Bm7 A add9 B add4

(end Rhy. Fig. 1) and sold. And you pay for ev-ry-thing in cold,

(end Riff C) Riff D

Chorus  
N.C. (Am)  
Bkgd. Voc. Fill 1

A add9      B add4

— hard cash. — Bet - ter read through the fine — print, you sift through the ash. (end Riff D) (Both gtrs.) (In the hand, —

P.M.

(G)      (Am)

Blood — mon - ey. — in the sand.) —

Gtr. II      G      G5

Blood — mon - ey. — (end Bkgd. Voc. Fill 1)

P.M.

Fill 1

let ring —

Harm.

2nd, 3rd Verses  
w/Rhy. Fig.1, Riff C & \*Fill 1

Em Bm7 Em

2. She's worth the ran - som. He says,  
3. He's worth the ran - som. She says,

\*Play Fill 1 1st time only.

Bm7 A5 P.M.

"Do you ac - cept my card, or can I pay for it now in cold,  
B5 "Why can't you get hot?" A5 Be - cause you pay for this now in cold,

— hard cash?" I'm price - less, you're worth - less, but it's not a bad match. And I know  
— hard cash. You make the front page. I'm gon - na bring back the lash. Then I'll know

Chorus  
w/Bkgd. Voc. Fill 1 (2 times) & Fill 2

Am G

— you un - der - stand } it's blood - mon - ey. There's such a  
— you'll un - der - stand }

Rhy. Fig. 2

w/Rhy. Fig. 2 (3 times)

Am G

— big de - mand — for blood - mon - ey. A hun -

Am G

dred and fif - ty grand, blood - mon - ey. It's  
To Coda

Am G

flow - ing un - der the land — like blood mon - ey.

Fill 2

2

Play 4 times

Guitar solo

\*(E5)

Gtr. I H H

Rhy. Fig. 3 (Gtr. II)

\*Chord names implied by bass line.

w/Rhy. Fig. 3

(D6/9) (E5)

(Cmaj7) Em7 Em7sus4 Em7

Gtr. II Gtr. I

Em7sus4 Dsus4 Dsus2 Dsus4

Em7      Em7sus4   Em7      Em7sus4      Cmaj7

7 7 7 7 7 (7) 7 7 7 8 8 8 (8) 8 8 8 8 8 10

Interlude  
w/Riff A (6 times)

N.C. (Am) *sl.*      w/Riff B      10

*D.S. al Coda*  $\frac{5}{4}$

(10) 10 10 10 10 10 10 10 (10) *sl.*

Coda

Em      Harm.-----1      1. D6/9

Harm.-----1

P H      *sl.*      *sl.*      *sl.*      *sl.*

P H      *sl.*      *sl.*      *sl.*      *sl.*

12 12 3 3 3 3 3 3 (9) 2 4 4

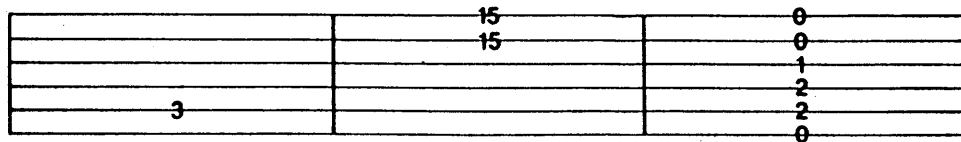
2. Cmaj7      Cmaj7      Repeat and fade

*let ring*-----      H      H

*let ring*-----      H      H

(9) 1 1 1 1 (9) 2 2 2 2 3 3

**TABLATURE** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



5th string, 3rd fret

1st string, 15th fret,  
2nd string, 15th fret,  
played together

an open E chord

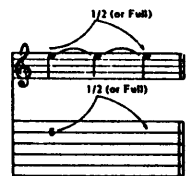
## Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



**LEGATO BEND AND RELEASE:** Strike the note. Bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



**GHOST BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it.



**GHOST BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step. Strike it and release the bend back to the original note.



**UNISON BEND:** The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



**VIBRATO:** The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



**SHAKE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



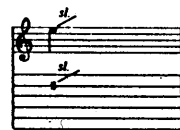
**SLIDE:** The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



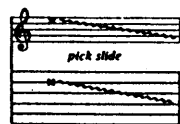
**SLIDE:** Same as above, except the second note is struck.



**SLIDE:** Slide up to the note indicated from a few frets below.



**SLIDE:** Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



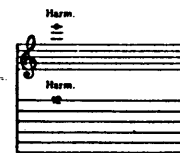
**PULL-OFF:** Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



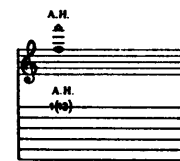
**FRETBOARD TAPPING:** Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



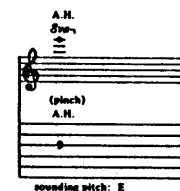
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



**ARTIFICIAL HARMONIC:** The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



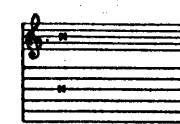
**ARTIFICIAL "PINCH" HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



**TREMOLO BAR:** The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



**PALM MUTE (P.M.):** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

Destination  
Under the Milky Way  
Blood Money  
Lost  
North, South, East and West  
Spark  
Antenna  
Reptile  
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