

Authorized Edition

**Guitar**

GUITAR/VOCAL

# The Church starfish


WITH  
TABLATURE



Introduction by Wolf Marshall



FULL COLOR  
GOLD-OUT INSIDE



# The church

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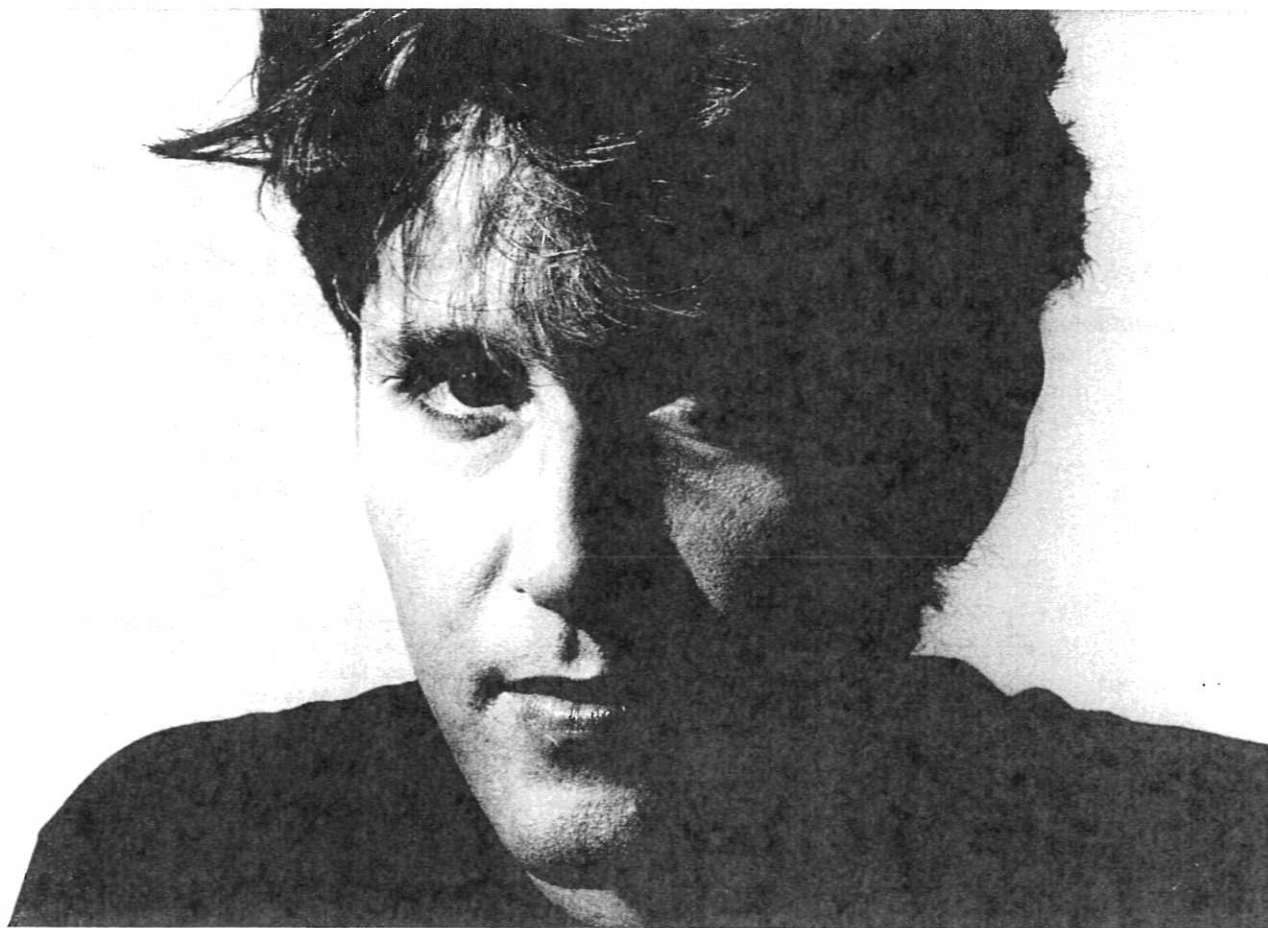
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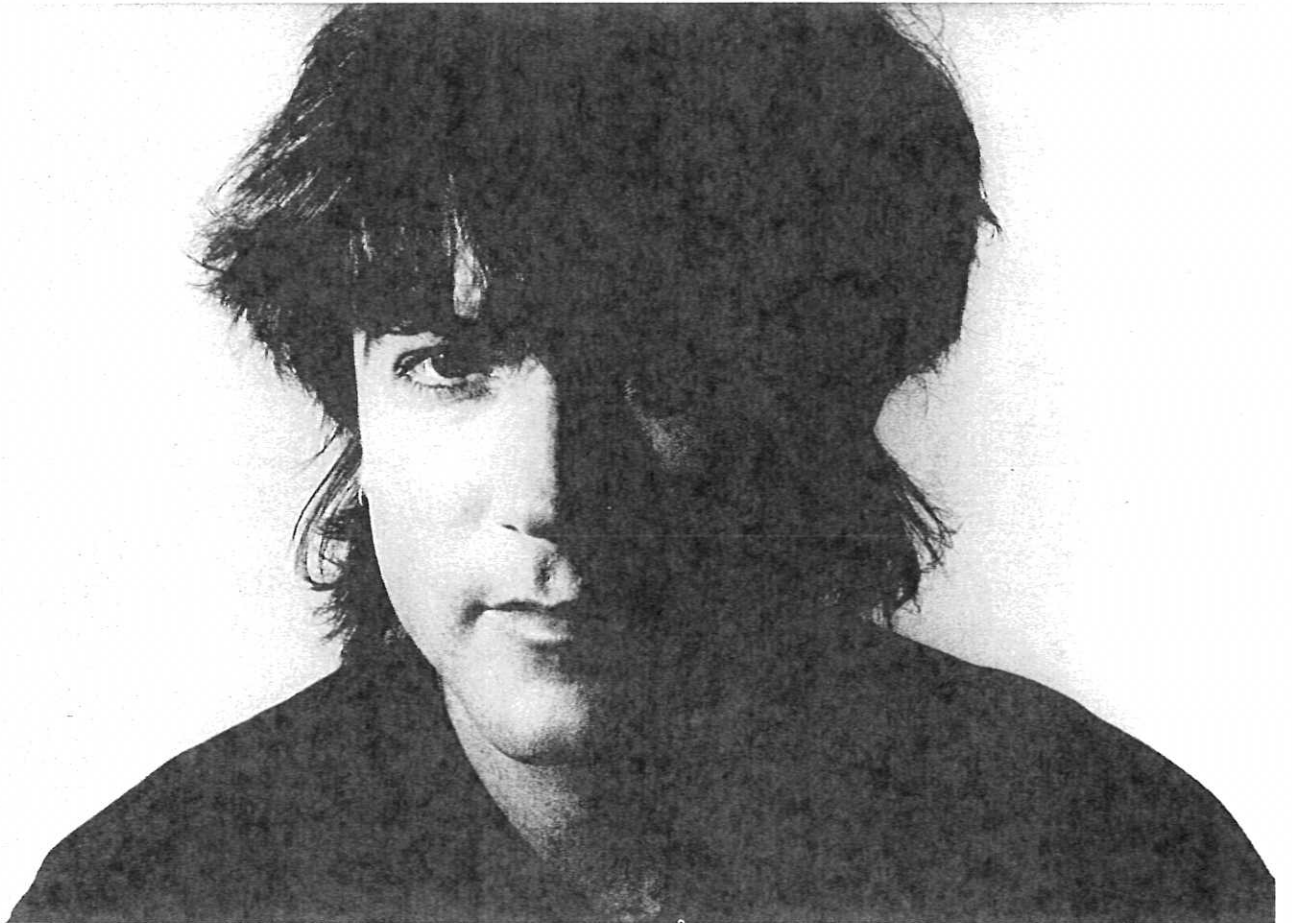


# starfish

❁ *Richard Ploog*

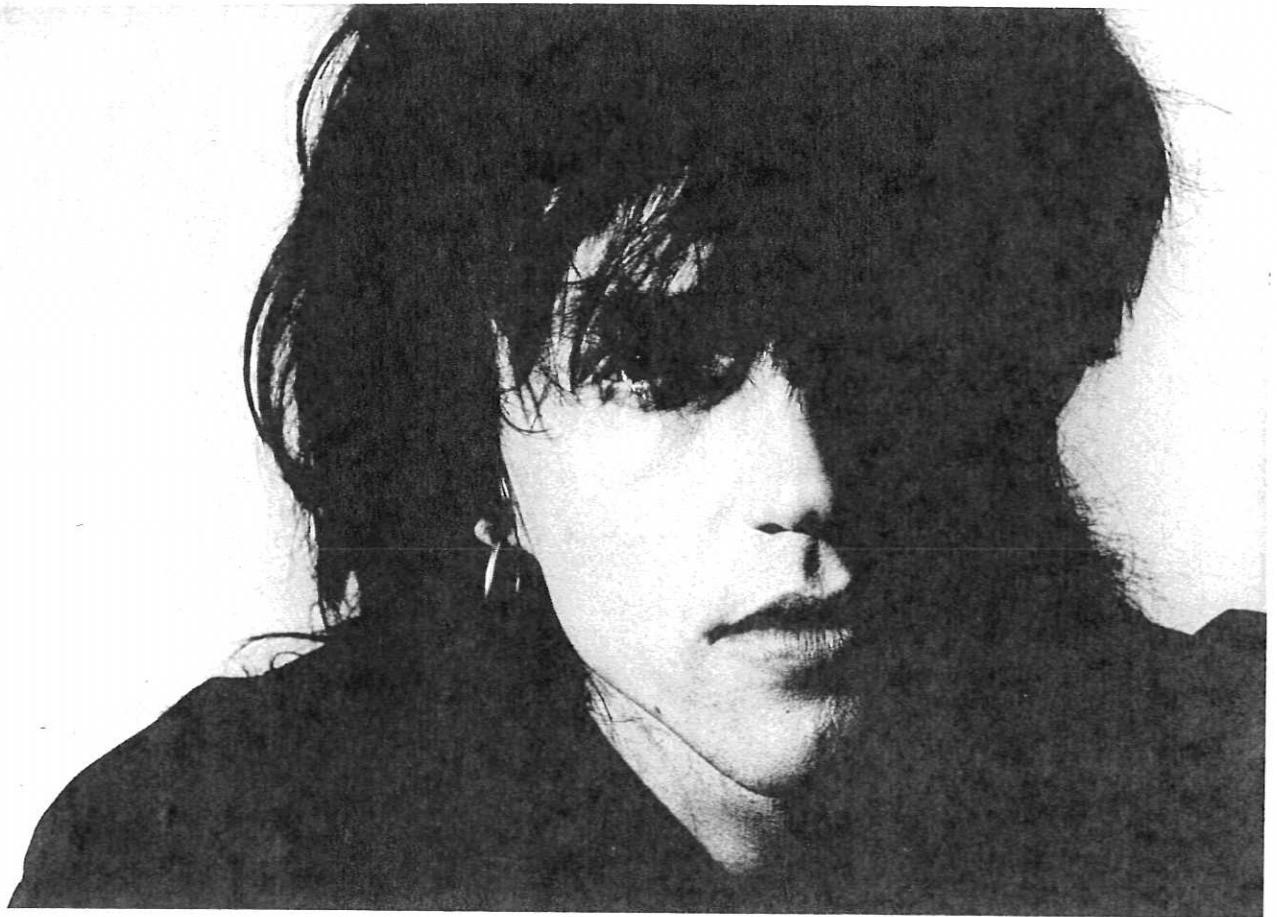


■ *Steve Kilbey*





■ *Marty Willson-Piper*



■ *Peter Koppes*



# 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 Cuccurullo (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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# Reptile

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

Bright Rock ♩ = 160

N.C. (Gm) Riff A

Intro Gtr. I

(B♭/F) (E♭)

*f*

G A7 F#sus2

T: 12 11 10 11 10 11 10 11 11 10 11 11 10 11

A: 12 10 10 13 13 13

B:

w/Riff A

N.C. (Gm) 1/2

Gtr. II

(B♭/F) (E♭)

*f*

1/2 1/2 1/2

2 (2) 5 (5) 5

1st, 2nd, 3rd Verses  
w/Riff A (4 times)

N.C. (Gm) (B♭/F) (E♭) (Gm)

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

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

5 (5) 5 3 5 3 (3) 14

(B♭/F) (E♭) (Gm) (B♭/F) (E♭)

Too fee - ble to - let go. - And you want -

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

(14) 14 12 (12) 7 (7) (7) 7 5 8 5

(Gm) (Bb/F) (Eb)

— to bite the hand. <sup>1/2</sup> Should - a stopped - this long - a - go.

(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.) <sup>1/2</sup> (end Rhy. Fig. 1)

let ring

10 8 10 8 10 (10) 8 10 8 10 8 10 0 10 (10) <sup>1/2</sup>

w/Rhy. Fig. 1 (2½ 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. w/Riff A (Gm) (Bb/F) (Eb) | 2.

(Ebmaj9)

<sup>1/2</sup> <sup>1/2</sup> <sup>1/2</sup> <sup>1/2</sup>

10 8 10 8 10 (10) 8 10 (10) (10) (10) (10) (10) 8 10 <sup>1/2</sup>



Half time  $\tau = 80$

The musical score for guitar is divided into two staves. The top staff, labeled 'Gtr. I', features a series of chords: G, A7, F#sus2, G, (G), and A7. The bottom staff, labeled 'Gtr. II', includes a triplet of eighth notes, a 'Full' technique mark, and a series of fretted notes (0, 0, 0, 0, 2, 2) with 'Full' technique marks. The score is written in treble clef with a key signature of one sharp (F#).

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part on a single staff and a bass part on a five-line staff. The guitar part features various chords (F#sus2, G, A7) and dynamic markings (Full, P, sl.). The bass part includes fret numbers (0, 2, 12, 14, 14, 14, 14, 0, 3, 0, 0, 2, (2), 0) and dynamic markings (Full, p, sl., P). The score is divided into three measures, with the first measure containing a guitar solo and the second and third measures containing a bass solo.

Musical score for "D.C. al Coda I". The score is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score is divided into measures by bar lines. Above the staff, there are chord symbols: A7, H, F#sus2, and G. The notation includes eighth notes, quarter notes, and half notes. A double bar line with repeat dots is present. The score ends with a Coda symbol.

Coda I

*D.S. al Coda II*

Ah, go.

(10) 8 10

Coda II

1/2

1/2

(10) 8 10

N.C. (Gm) (F) (E♭maj7) Repeat and fade

let ring

11 10 13 11 10 8 10 8 8 10 8 10 11 13 12 12 10 13 12 12 10 13 12 12

### 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\_ }

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

Chorus w/Fill 1 2nd time (2 times) (end Rhy. Fig. 2)

Rhy. Fig. 2 G Fmaj7

w/Rhy. Fig. 2 Wish I knew\_ what you\_ were look - ing - for.

G Fmaj7

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.

G To Coda 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

Fill 1

Chords: C, G, Am, Fmaj7

Notes: C, G, Am, Fmaj7

Figures: 3, 3, 0, 3, 3, 0, 3, 3, 0, 3, 3, 0

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. —

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

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

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

sl. 1/2 sl. 1/2

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

Am Am7sus4/F# Fmaj7 G/E

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

3

(7) 0 10 (10) 12 13 10 (10) 0

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 H P

5 (5) (5) 6 5 6 5 6 5 6 5 6 5 7 10 (10) 12 13

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

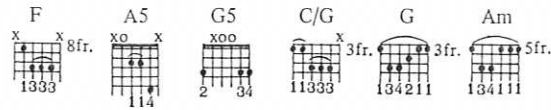
H P H P H P H P H P

H P H P H P H P

10 8 10 10 (10) 0 0 1 0 1 0 1 0 1 0 1 5 3 5 3 5 (5)

# Destination

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



Moderate Rock ♩ = 120

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

(end Rhy. Fig. 1)

*mf* w/out pick

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

w/Rhy. Fig. 1 (4 times) Gtr. II 3

8va

let ring

13 15 (15) (15) 13 15 (15)

8va Riff A

w/Riff A (3 times)

(15) 12 15 12 13 (13) (13) 12 15 12 13

Gtr. III

*p* *mf* 1/2

12 (12) (12) 12 (12)

\*Vol. ped.

*p* *mf* 1/2

*f* 1/2

12 (12) (12) 12 (12)

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 \_

— 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) 1/2

A5 G5 w/Riff A1 A5 (end Rhy. Fig. 2)  
 our pro - ces - sion lurch - es on, as if we had re - cov - ered.

(end Riff B)  
 P

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

Riff A1  
 8va

(13) (13)



Chorus

\*Bm

Riff C1 (Gtr. I)

7 9 10 9 7 9 9 *sl.* 12 10 13 10 (10)

(end Riff C1)

Riff D1 (Gtr. II)

let ring- 4 0 4 4 5 5 3 0 3

(end Riff D1)

\*Chord names implied by bass line.

Bm

Riff C2

7 9 10 9 7 9 9 *sl.* 12 10 12 13 dim. (13)

(end Riff C3)

Riff D2

4 0 4 4 5 0 0 0 dim.

(end Riff D2)

Bridge

Rhy.

Fig. 3 C/G

(Gtr. I)

*p* *mf* *p* *mf* *p* *mf* dim.

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

*p* *mf* *p* *mf* *p* *mf* dim. (end Rhy. Fig. 3)

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

w/Rhy. Fig. 3

*p* *mf* *p* *mf* *p* *mf* dim.

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

Gtr. III

\*Vol. ped.

5 7 5 7 (7)

Fdbk. (8va)

\*Slight swell on each note (for 8 bars).



2nd time to Coda /  
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)

Am

Gtr. I  $\frac{1}{2}$  *sim.*  $\frac{1}{2}$

Gtr. III  $\frac{1}{2}$   $\frac{1}{2}$  10

0 12 (0) 12 (0) 12 (0) 12

w/Riff A3

let ring — 2. Our

(10) 12 10 12 10 12 (12) 0 10 (10) 12 10 12 10 (10) 10

2nd, 3rd Verses  
w/Rhy. Fig. 2 & Riff A4

F

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. ed. 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 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 6 6 5 5 (5) (5) p = mf 6 6

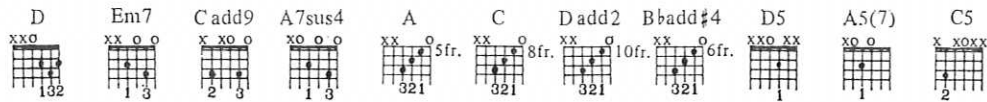
D.S. al Coda II  
w/Riff A5  
p = mf 5 5 (5) (5) f tr 0 (2) (0 (2)) 7 (9) 3. Our

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

Riff A5 8va  
let ring  
12 15 12

# Hotel Womb

Music and Lyrics by  
Steve Kilbey



Slowly  $\text{♩} = 60$

Gtr. I Em add9

G/B

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

w/Rhy. Fig. 1 (3 times)

Em add9

Rhy. Fig. 1- - - - - 1

Gtr. II

Fade in *pp* w/Fingers

G/B

Em add9

G/B

Em add9 *sl.*

G/B

*let ring- - - - -*

*sl.*

*let ring- - - - -*

Moderate Rock  $\text{♩} = 120$

D

Em7

Cadd9

Play 4 times

1st, 2nd, 3rd Verses  
w/Riff C 2nd time

D

A7sus4

Cadd9

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

2.3. See additional lyrics

(4th time:) 1. Vol -

Riff C

Play 4 times

*mf*

*sim.* D 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

Gtr. II  
Gtr. I

*f*

A C D add2 Bb add #4

A *sim.* C D add2 Bb add #4 A Full *slow bend* Full *slow bend*

C Full D add2 Bb add #4 A *8va* C Full Full

D add2 Bb add #4 A *8va* C *loco* 3 1½ 1½ 1½ C 1½ D add2 *trem. pick*

Bb add #4 A C Full *slow bend* Full *sl.* D add2 Bb add #4 D5

A5(7) C5 *sim.* D A7sus4 C add9 D.S. (no repeat) al Coda

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

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

Em

*mf*

Csus2

*sl.*

*8va-*

D5

3

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

G

*8va-*

3

*sl.*

Em

*loco*

*sl.*

Csus2

*sl.*

*8va-*

17 15 15 15 (15) 11 12 12 14 14 14 15

D5

*8va-*

Full

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

Em

*8va-*

Csus2

*8va-*

*loco*

D5

G

Repeat and fade

(15) 14 (15) 15 15 15 15 0 0 (0) 0 0

### 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 Gsus2 Csus2 F6/9 (end Rhy. Fig. 1)

*mf*

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.

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,

*f*

Riff A

*f*

12 12 12 12 12 12 14 12 15 15 15 15 15 13 12 13 13 13 13 13 12 14 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. at 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 10-10 9-10 10-10 10-12 12-12 12-12 10-12 12-12 12-14 14-14 14-14 12-14 14-14 14-0 4

## A

[illegible]

## Dm

Musical notation for the first line of the song. The key signature is A major (three sharps). The melody is written on a single staff. Chords are indicated above the staff: A, A/G, A/F#, A/E, Dm, Gsus2, Csus2, and F6/9. The lyrics 'You're just an an - ten - na, you're just a gauge. \_ You' are written below the staff.

dis - turb my slum - ber and round up the num - bers and put them in - side your vel - vet - y cage. —

## G5


Light - ly, babe, oh the fine lights can - not find you. She say, (end Riff C)

Riff C

12 12 12 12 12 14 12 13 15 15 15 15 15 15 13 12 13 13 13 13 13 12 13 13 13 12 13 13 12 13 12 14

make my day, and the sun - light will not blind you.

G5 Dsus4 Em7 Dsus4 Em7 Dsus4



Light - ly, babe, oh the fine lights can - not find you. I may

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

trem. pick

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

Begin fade

Fade out

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

Moderate Rock ♩ = 126

Em9      D5    Csus2    G       Dm     D  
x x    x    x x    x x    x x    x o x  
7fr.    5fr.    3fr.    10fr.    10fr.

Rhy. Fig. 1                  Am7sus4                  (end Rhy. Fig. 1)

f let ring

T    2 2 2 3    3    0    0    3    0    3    0    3  
A    3 3 3 3    3    3    0    3    0    3    0    3  
B    0 0 0 0    0    0    2    0    2    0    0

Bass: 2 2 2 2    3 (3)    3    0    2    2    0    0

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

Csus2

8va- Am7sus4

*f*

*sl.*

15 17 (17) 19 (19) *sl.*

19 *sl.*

w/Rhy. Fig. 1 (4 times)

Em9  
Riff A

Csus2

Am7sus4

The musical score is written on a single staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The first measure is a double bar line followed by a quarter rest. The second measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The third measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The fourth measure contains a quarter note F#3, a quarter note G3, and a quarter note A3. The fifth measure contains a quarter note B3, a quarter note C4, and a quarter note D4. The sixth measure contains a quarter note E4, a quarter note F#4, and a quarter note G4. The seventh measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The eighth measure contains a quarter note D5, a quarter note E5, and a quarter note F#5. The ninth measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The tenth measure contains a quarter note C6, a quarter note D6, and a quarter note E6. The eleventh measure contains a quarter note F#6, a quarter note G6, and a quarter note A6. The twelfth measure contains a quarter note B6, a quarter note C7, and a quarter note D7. The thirteenth measure contains a quarter note E7, a quarter note F#7, and a quarter note G7. The fourteenth measure contains a quarter note A7, a quarter note B7, and a quarter note C8. The fifteenth measure contains a quarter note D8, a quarter note E8, and a quarter note F#8. The sixteenth measure contains a quarter note G8, a quarter note A8, and a quarter note B8. The seventeenth measure contains a quarter note C9, a quarter note D9, and a quarter note E9. The eighteenth measure contains a quarter note F#9, a quarter note G9, and a quarter note A9. The nineteenth measure contains a quarter note B9, a quarter note C10, and a quarter note D10. The twentieth measure contains a quarter note E10, a quarter note F#10, and a quarter note G10. The twenty-first measure contains a quarter note A10, a quarter note B10, and a quarter note C11. The twenty-second measure contains a quarter note D11, a quarter note E11, and a quarter note F#11. The twenty-third measure contains a quarter note G11, a quarter note A11, and a quarter note B11. The twenty-fourth measure contains a quarter note C12, a quarter note D12, and a quarter note E12. The twenty-fifth measure contains a quarter note F#12, a quarter note G12, and a quarter note A12. The twenty-sixth measure contains a quarter note B12, a quarter note C13, and a quarter note D13. The twenty-seventh measure contains a quarter note E13, a quarter note F#13, and a quarter note G13. The twenty-eighth measure contains a quarter note A13, a quarter note B13, and a quarter note C14. The twenty-ninth measure contains a quarter note D14, a quarter note E14, and a quarter note F#14. The thirtieth measure contains a quarter note G14, a quarter note A14, and a quarter note B14. The thirty-first measure contains a quarter note C15, a quarter note D15, and a quarter note E15. The thirty-second measure contains a quarter note F#15, a quarter note G15, and a quarter note A15. The thirty-third measure contains a quarter note B15, a quarter note C16, and a quarter note D16. The thirty-fourth measure contains a quarter note E16, a quarter note F#16, and a quarter note G16. The thirty-fifth measure contains a quarter note A16, a quarter note B16, and a quarter note C17. The thirty-sixth measure contains a quarter note D17, a quarter note E17, and a quarter note F#17. The thirty-seventh measure contains a quarter note G17, a quarter note A17, and a quarter note B17. The thirty-eighth measure contains a quarter note C18, a quarter note D18, and a quarter note E18. The thirty-ninth measure contains a quarter note F#18, a quarter note G18, and a quarter note A18. The fortieth measure contains a quarter note B18, a quarter note C19, and a quarter note D19. The forty-first measure contains a quarter note E19, a quarter note F#19, and a quarter note G19. The forty-second measure contains a quarter note A19, a quarter note B19, and a quarter note C20. The forty-third measure contains a quarter note D20, a quarter note E20, and a quarter note F#20. The forty-fourth measure contains a quarter note G20, a quarter note A20, and a quarter note B20. The forty-fifth measure contains a quarter note C21, a quarter note D21, and a quarter note E21. The forty-sixth measure contains a quarter note F#21, a quarter note G21, and a quarter note A21. The forty-seventh measure contains a quarter note B21, a quarter note C22, and a quarter note D22. The forty-eighth measure contains a quarter note E22, a quarter note F#22, and a quarter note G22. The forty-ninth measure contains a quarter note A22, a quarter note B22, and a quarter note C23. The fiftieth measure contains a quarter note D23, a quarter note E23, and a quarter note F#23. The fifty-first measure contains a quarter note G23, a quarter note A23, and a quarter note B23. The fifty-second measure contains a quarter note C24, a quarter note D24, and a quarter note E24. The fifty-third measure contains a quarter note F#24, a quarter note G24, and a quarter note A24. The fifty-fourth measure contains a quarter note B24, a quarter note C25, and a quarter note D25. The fifty-fifth measure contains a quarter note E25, a quarter note F#25, and a quarter note G25. The fifty-sixth measure contains a quarter note A25, a quarter note B25, and a quarter note C26. The fifty-seventh measure contains a quarter note D26, a quarter note E26, and a quarter note F#26. The fifty-eighth measure contains a quarter note G26, a quarter note A26, and a quarter note B26. The fifty-ninth measure contains a quarter note C27, a quarter note D27, and a quarter note E27. The sixtieth measure contains a quarter note F#27, a quarter note G27, and a quarter note A27. The sixty-first measure contains a quarter note B27, a quarter note C28, and a quarter note D28. The sixty-second measure contains a quarter note E28, a quarter note F#28, and a quarter note G28. The sixty-third measure contains a quarter note A28, a quarter note B28, and a quarter note C29. The sixty-fourth measure contains a quarter note D29, a quarter note E29, and a quarter note F#29. The sixty-fifth measure contains a quarter note G29, a quarter note A29, and a quarter note B29. The sixty-sixth measure contains a quarter note C30, a quarter note D30, and a quarter note E30. The sixty-seventh measure contains a quarter note F#30, a quarter note G30, and a quarter note A30. The sixty-eighth measure contains a quarter note B30, a quarter note C31, and a quarter note D31. The sixty-ninth measure contains a quarter note E31, a quarter note F#31, and a quarter note G31. The seventieth measure contains a quarter note A31, a quarter note B31, and a quarter note C32. The seventy-first measure contains a quarter note D32, a quarter note E32, and a quarter note F#32. The seventy-second measure contains a quarter note G32, a quarter note A32, and a quarter note B32. The seventy-third measure contains a quarter note C33, a quarter note D33, and a quarter note E33. The seventy-fourth measure contains a quarter note F#33, a quarter note G33, and a quarter note A33. The seventy-fifth measure contains a quarter note B33, a quarter note C34, and a quarter note D34. The seventy-sixth measure contains a quarter note E34, a quarter note F#34, and a quarter note G34. The seventy-seventh measure contains a quarter note A34, a quarter note B34, and a quarter note C35. The seventy-eighth measure contains a quarter note D35, a quarter note E35, and a quarter note F#35. The seventy-ninth measure contains a quarter note G35, a quarter note A35, and a quarter note B35. The eightieth measure contains a quarter note C36, a quarter note D36, and a quarter note E36. The eighty-first measure contains a quarter note F#36, a quarter note G36, and a quarter note A36. The eighty-second measure contains a quarter note B36, a quarter note C37, and a quarter note D37. The eighty-third measure contains a quarter note E37, a quarter note F#37, and a quarter note G37. The eighty-fourth measure contains a quarter note A37, a quarter note B37, and a quarter note C38. The eighty-fifth measure contains a quarter note D38, a quarter note E38, and a quarter note F#38. The eighty-sixth measure contains a quarter note G38, a quarter note A38, and a quarter note B38. The eighty-seventh measure contains a quarter note C39, a quarter note D39, and a quarter note E39. The eighty-eighth measure contains a quarter note F#39, a quarter note G39, and a quarter note A39. The eighty-ninth measure contains a quarter note B39, a quarter note C40, and a quarter note D40. The ninetieth measure contains a quarter note E40, a quarter note F#40, and a quarter note G40. The hundredth measure contains a quarter note A40, a quarter note B40, and a quarter note C41. The hundred-first measure contains a quarter note D41, a quarter note E41, and a quarter note F#41. The hundred-second measure contains a quarter note G41, a quarter note A41, and a quarter note B41. The hundred-third measure contains a quarter note C42, a quarter note D42, and a quarter note E42. The hundred-fourth measure contains a quarter note F#42, a quarter note G42, and a quarter note A42. The hundred-fifth measure contains a quarter note B42, a quarter note C43, and a quarter note D43. The hundred-sixth measure contains a quarter note E43, a quarter note F#43, and a quarter note G43. The hundred-seventh measure contains a quarter note A43, a quarter note B43, and a quarter note C44. The hundred-eighth measure contains a quarter note D44, a quarter note E44, and a quarter note F#44. The hundred-ninth measure contains a quarter note G44, a quarter note A44, and a quarter note B44. The hundred-tieth measure contains a quarter note C45, a quarter note D45, and a quarter note E45. The hundred-first measure contains a quarter note F#45, a quarter note G45, and a quarter note A45. The hundred-second measure contains a quarter note B45, a quarter note C46, and a quarter note D46. The hundred-third measure contains a quarter note E46, a quarter note F#46, and a quarter note G46. The hundred-fourth measure contains a quarter note A46, a quarter note B46, and a quarter note C47. The hundred-fifth measure contains a quarter note D47, a quarter note E47, and a quarter note F#47. The hundred-sixth measure contains a quarter note G47, a quarter note A47, and a quarter note B47. The hundred-seventh measure contains a quarter note C48, a quarter note D48, and a quarter note E48. The hundred-eighth measure contains a quarter note F#48, a quarter note G48, and a quarter note A48. The hundred-ninth measure contains a quarter note B48, a quarter note C49, and a quarter note D49. The hundred-tieth measure contains a quarter note E49, a quarter note F#49, and a quarter note G49. The hundred-first measure contains a quarter note A49, a quarter note B49, and a quarter note C50. The hundred-second measure contains a quarter note D50, a quarter note E50, and a quarter note F#50. The hundred-third measure contains a quarter note G50, a quarter note A50, and a quarter note B50. The hundred-fourth measure contains a quarter note C51, a quarter note D51, and a quarter note E51. The hundred-fifth measure contains a quarter note F#51, a quarter note G51, and a quarter note A51. The hundred-sixth measure contains a quarter note B51, a quarter note C52, and a quarter note D52. The hundred-seventh measure contains a quarter note E52, a quarter note F#52, and a quarter note G52. The hundred-eighth measure contains a quarter note A52, a quarter note B52, and a quarter note C53. The hundred-ninth measure contains a quarter note D53, a quarter note E53, and a quarter note F#53. The hundred-tieth measure contains a quarter note G53, a quarter note A53, and a quarter note B53. The hundred-first measure contains a quarter note C54, a quarter note D54, and a quarter note E54. The hundred-second measure contains a quarter note F#54, a quarter note G54, and a quarter note A54. The hundred-third measure contains a quarter note B54, a quarter note C55, and a quarter note D55. The hundred-fourth measure contains a quarter note E55, a quarter note F#55, and a quarter note G55. The hundred-fifth measure contains a quarter note A55, a quarter note B55, and a quarter note C56. The hundred-sixth measure contains a quarter note D56, a quarter note E56, and a quarter note F#56. The hundred-seventh measure contains a quarter note G56, a quarter note A56, and a quarter note B56. The hundred-eighth measure contains a quarter note C57, a quarter note D57, and a quarter note E57. The hundred-ninth measure contains a quarter note F#57, a quarter note G57, and a quarter note A57. The hundred-tieth measure contains a quarter note B57, a quarter note C58, and a quarter note D58. The hundred-first measure contains a quarter note E58, a quarter note F#58, and a quarter note G58. The hundred-second measure contains a quarter note A58, a quarter note B58, and a quarter note C59. The hundred-third measure contains a quarter note D59, a quarter note E59, and a quarter note F#59. The hundred-fourth measure contains a quarter note G59, a quarter note A59, and a quarter note B59. The hundred-fifth measure contains a quarter note C60, a quarter note D60, and a quarter note E60. The hundred-sixth measure contains a quarter note F#60, a quarter note G60, and a quarter note A60. The hundred-seventh measure contains a quarter note B60, a quarter note C61, and a quarter note D61. The hundred-eighth measure contains a quarter note E61, a quarter note F#61, and a quarter note G61. The hundred-ninth measure contains a quarter note A61, a quarter note B61, and a quarter note C62. The hundred-tieth measure contains a quarter note D62, a quarter note E62, and a quarter note F#62. The hundred-first measure contains a quarter note G62, a quarter note A62, and a quarter note B62. The hundred-second measure contains a quarter note C63, a quarter note D63, and a quarter note E63. The hundred-third measure contains a quarter note F#63, a quarter note G63, and a quarter note A63. The hundred-fourth measure contains a quarter note B63, a quarter note C64, and a quarter note D64. The hundred-fifth measure contains a quarter

Em Rhy. Fig. 2 (Gtr. I)

Play 4 times

(4th time:) 1. A

2.3. See additional lyrics

Riff B (Gtr. II)

(end Riff A)

war's be - ing waged and the world's just a stage

P

15 12 P P P P

15 12 15 12 14 12 14 12 14 12

12 15 13 12 13 14 12

Csus2 w/Rhy. Fig. 2 & Riff B (both 3 times) Em D

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

13 14 12 13 (13) 14 12 13

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

(liq - uid - i - ty). 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 3

North and south and east and west. I take my pay - ment, I catch my flight, and don't wait up for me to - night.

Csus2 Am7sus4

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

Coda I Gtr. I G Dm G Dm (end Rhy. Fig. 3)

Rhy. Fig. 3 (Gtr. II)

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

w/Rhy. Fig. 3 (1½ times) (Gtr. II)

G Gtr. III Dm

1. G Dm

2. G D (Gtr. III out)

Gtr. II Gtr. III

D.S. al Coda II

Guitar solo

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

Em9 Csus2 Am7sus4 Em9

North, south,

Gtr. II trem. pick

Csus2 Am7sus4 Em9

east, west.

P sl. sl. sl. sl. sl. sl.

Csus2 Am7sus4 Em9

trem. pick



Csus2  
8va-

Am7sus4

Em9

loco

sl.

15 17 17 19 19 20 20 20 2 2 2 3 0  
17 19 19 20 20 20 20 3 3 3 3 0

[illegible]

*Begin fade*

Em9 Csus2 Am7sus4

*trem. pick*

*sl.*

0 0 0 3 0 3 0 3 0 3 0 0 3 (3) 5 5 7 8 10 12

Em9 Csus2 Am7sus4

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

Em9 Csus2 Am7sus4 δva- Fade out

15 12 12 14 12 15 12 14 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. Backs 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)

Intro

*mf*  
let ring-----

G Gsus4

Am7

Gsus4 Fsus2 Gtr. II

let ring-----

(end Rhy. Fig. 1)

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 F#sus2

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

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

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 F#sus2

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

Gtr. I G Gsus4 G Gsus4 G w/Rhy. Fig. 2 (3 times) Gsim. Gsus4 G Gsus4

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

Rhy. Fig. 2 (Gtr. II)-

let ring- 5 0 3 0 3 5 0 3 P

3 5 0 3 3 5 0 3 5 3

3rd time to Coda

G Gsus4 G Gsus4 G Gsus4 G

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

Guitar solo F#m Full P Full H sl. Full H

Gtr. II slow bend Full P Full H Full H

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

sl.

Gtr. I

let ring- 2 2 2 2 2 3 0 3 2 2 2 2 2 2 3 0 3 2 2 2 2 2

4 2 4 4 2 2 3 2 4 2 4 2 4 2 3 2 4 2 4 2

*D.S. al Coda*

15 17 15 17 14 16 14 14 (14)

(2) 2 2 3 0 3 2 4 2 2 2 2 2 2 2 3 0 3 2 0 1 0 2 3

dim.

Rhy. Fig. 3 (Gtr. I)

let ring--

3 0 1 3

3 0 2

w/Rhy. Fig. 3 (till end)

C Gtr. II P H \*Am7 P H Repeat and fade

8 0 10 8 7 9 (9) 10 8 7 9 8 0 10 8 7 9 (9) 10 8 7 9

\*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

**Guitar Chord Diagrams:**

- G5: x00
- Cadd9: x o
- Am7sus4: xo
- Dsus4: xxo
- D: xxo
- C/G: x x
- D/A: x x
- F/C: x x
- G/D: x x

**Moderate Rock ♩ = 104**

**Intro**

**Rhy. Fig. 1**

**f let ring**

**w/Fill 1**

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

**1st Verse w/Rhy. Fig. 1 (2½ times)**

**G5 C 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 sim.**

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

**Cadd9 Am7sus4 Cadd9 Dsus4**

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

**Fill 1 Play 9 times**

**let ring**

**w/Distortion sl. sl.**

Guitar solo  
D

C/G D/A C/G

15 15 15 (15) 7 15 15 (15) 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 3

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 5 7 (8) 8 7 8

Fill 3 Play 15 times Play 4 times

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

Fill 4 Play 4 times

w/Slide

14 12 14 12

Csus2                      G5                      w/Rhy. Fill 1  
 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 -  
 Cadd9                      Am7sus4                      Cadd9                      Dsus4  
 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*

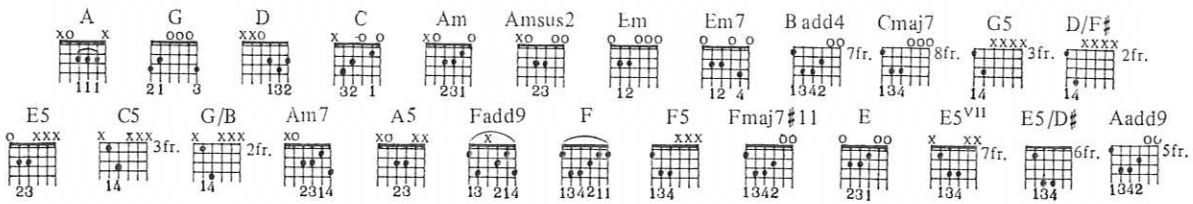
Fill 6

Rhy. Fill 3



# Spark

Music and Lyrics by  
Marty Willson-Piper



Bright Rock ♩ = 144

Intro

D D/C# Gmaj7/B Asus4 A Asus4 Asus4 (cont, in slashes) A

*flet ring-----4 sim.*

T 3 0 3 3 0 3 3 2 3 3 2 2 2 2 2 2  
A 2 0 2 0 2 2 2 0 2 2 2 2 2 2 2 2  
B 0 4 2 0 0 0 0 0 0 0 0 0 0 0 0 0

A

1st, 2nd Verses

G D C G

Rhy. Fig. 1

D C G

w/Rhy. Fig. 1

(end Rhy. Fig. 1)

D C G

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...  
that I could learn...

(1.3.) In re - flec - tion  
(2.) Splen - did hills,

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

I'll see you a - gain...  
un-con-qu'ra-ble moun - tains.

Ap-proach me...  
Climb, don't...

Rhy. Fill 1

Am C D5 D Dsus4 D Dsus2 D5

*let ring*

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

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.

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

let ring sim. spark!

Interlude

E5<sup>vii</sup> E5/D# A add9 B add4

Fill 1 Play 6 times

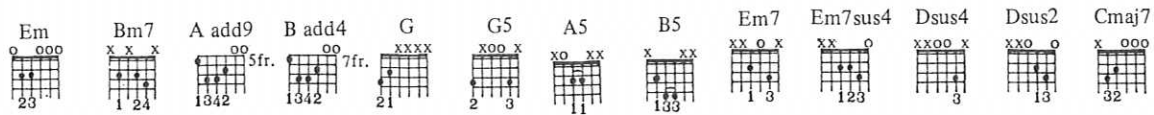
B add4      A add9      B add4      B add4  
 3rd Verse  
 w/Rhy. Fig. 2  
 G5      D5      C5      G  
 G5      D5      C      G      G5  
 I'm  
 D5      C      G      G5      D5      C      G  
 sat - u - rat - ed,      wet with your tears. —  
 G5      D5      C      G      D.S. al Coda  
 Coda      Fmaj7 #11      F5      They spill      Fmaj7 #11      so eas - i - ly. —  
 let ring-      sim.      F5      Fmaj7 #11      F5      Fmaj7 #11      F5      Fmaj7 #11  
 just      a —  
 E  
 rit.      spark. —

Rhy. Fig. 2

The musical notation for Rhythm Figure 2 consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It begins with a double bar line and a repeat sign. The first measure contains a quarter note G5, followed by a quarter rest. The second measure contains a quarter note D5, followed by a quarter rest. The third measure contains a quarter note C, followed by a quarter rest. The fourth measure contains a quarter note G, followed by a quarter rest. This is followed by a bracketed section labeled '1. - 4.' containing four measures of eighth notes: G5, A5, B5, and C6. This is followed by another bracketed section labeled '5.' containing four measures of eighth notes: D6, E6, F#6, and G6. The bottom staff is a bass clef staff with fingerings indicated by numbers 0, 2, 3, and 0. It begins with a double bar line and a repeat sign. The first measure contains a quarter note G, followed by a quarter rest. The second measure contains a quarter note D, followed by a quarter rest. The third measure contains a quarter note C, followed by a quarter rest. The fourth measure contains a quarter note G, followed by a quarter rest. This is followed by a bracketed section labeled '1. - 4.' containing four measures of eighth notes: G, A, B, and C. This is followed by another bracketed section labeled '5.' containing four measures of eighth notes: D, E, F#, and G. The bottom staff also includes a 'P.M.' (Pedal Marking) line with a dashed line and a vertical bar line.

# Blood Money

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



Medium Rock ♩ = 134

Intro N.C. (Am) w/Riff A (Gtr. I) 1 Riff B (Gtr. II)

*mf* P.M. *mf* let ring-

T A B

2 4 5 4 2 2 4 5 4 2 7

0 0 0 0 0 0

w/Riff A (4 times)

*sl.* *sl.* 1. 2. (end Riff B)

*sl.* *sl.* 1. 2. (end Riff B)

8 10 10 (10) 5 6 8 8 (8) 7 (8) 7

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

Rhy. 1st Verse  
Fig. 1

(Gtr. II) Em Bm7 Em

1. Blind with dol lars, bought

Riff C (Gtr. I)

P.M.

2 2 4 2 5 2 4 2 2 4 2 5 2 4 4 2 2 4 5 2 4 4 2 2 5 4 2 2 2 4 2 5 2 4 2

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

2 4 2 5 2 4 4 2 2 4 5 2 2 4 2 2 4 5 4 2 2 2 4 2 5 2 4 4

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.) —

G Gtr. II G5 (end Bkgd. Voc. Fill 1)

Blood — mon - ey. —

Fill 1

Harm. — 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.

w/Riff D A5 P.M.

B5 A5 B5

"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

1 0 1 0 1 0 1 0 2 0 2 0

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

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



\* (E5)

Gtr. I

\*Chord names implied by bass line.

(E5)

Em7

Em7sus4

Em7

Gtr. II |

Gtr. 1

Em7sus4

Dsus4

Dsus2

Dsn4

Em7 Em7sus4 Em7 Em7sus4 Cmaj7

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

Interlude  
w/Riff A (6 times)  
N.C. (Am)  
sl.  
w/Riff B  
10  
D.S. al Coda

Coda

The Coda section consists of four measures. The first measure is a whole note chord of E minor (E2, G2, B2) with a 'Harm.' (harmonic) marking above it. The second measure is a whole note chord of D6/9 (D2, F#2, A2, C3, E3, G#2) with a 'Harm.' marking above it. The third measure is a whole note chord of E minor (E2, G2, B2) with a 'Harm.' marking above it. The fourth measure is a whole note chord of D6/9 (D2, F#2, A2, C3, E3, G#2) with a 'Harm.' marking above it. The bass line for the first measure is a whole note chord of E minor (E2, G2, B2). The bass line for the second measure is a whole note chord of D6/9 (D2, F#2, A2, C3, E3, G#2). The bass line for the third measure is a whole note chord of E minor (E2, G2, B2). The bass line for the fourth measure is a whole note chord of D6/9 (D2, F#2, A2, C3, E3, G#2).

2. Cmaj7

Cmaj7

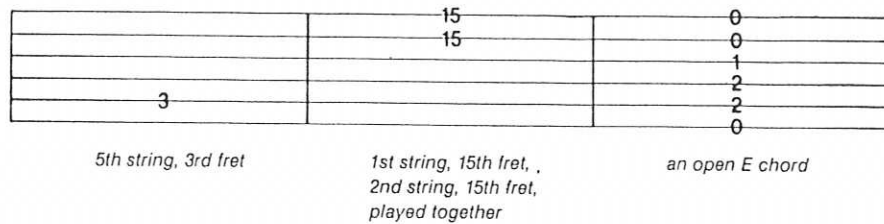
Repeat and fade

let ring-

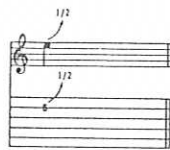
let ring-

# TABLATURE EXPLANATION

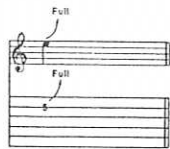
**TABLATURE** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



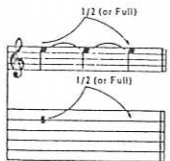
## Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



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



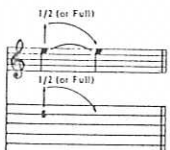
**BEND:** Strike the note and bend up a whole step (two frets).



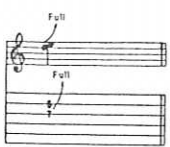
**LEGATO BEND AND RELEASE:** Strike the note. Bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



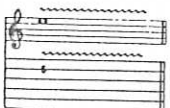
**GHOST BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it.



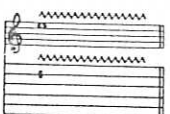
**GHOST BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step. Strike it and release the bend back to the original note.



**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.



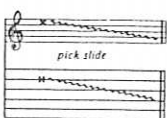
**SLIDE:** Same as above, except the second note is struck.



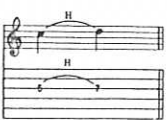
**SLIDE:** Slide up to the note indicated from a few frets below.



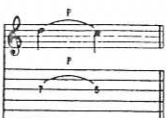
**SLIDE:** Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



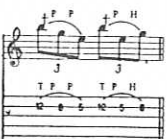
**PICK SLIDE:** The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



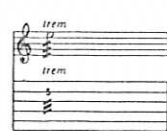
**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



**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.



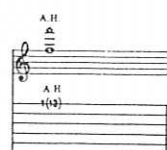
**FRETBOARD TAPPING:** Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



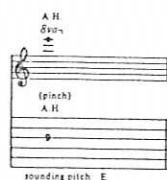
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



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



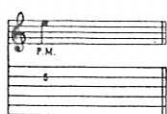
**ARTIFICIAL HARMONIC:** The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



**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  
A New Season  
Hotel Womb



Cherry  
Lane Music  
Company, Inc.  
quality in printed music