Authorized Edition

Guitar

GUITAR/VOCAL

the church

starfish

WITH TABLATURE

Introduction by Wolf Marshall

PLAY IT LIKE IT IS™

FULL COLOR FOLD-OUT INSIDE

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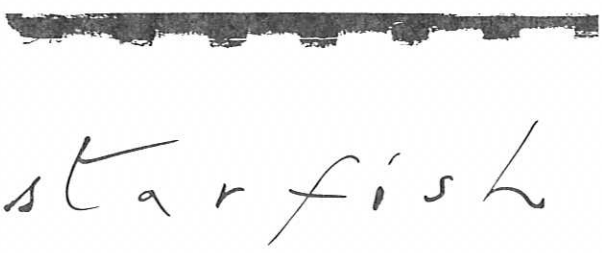
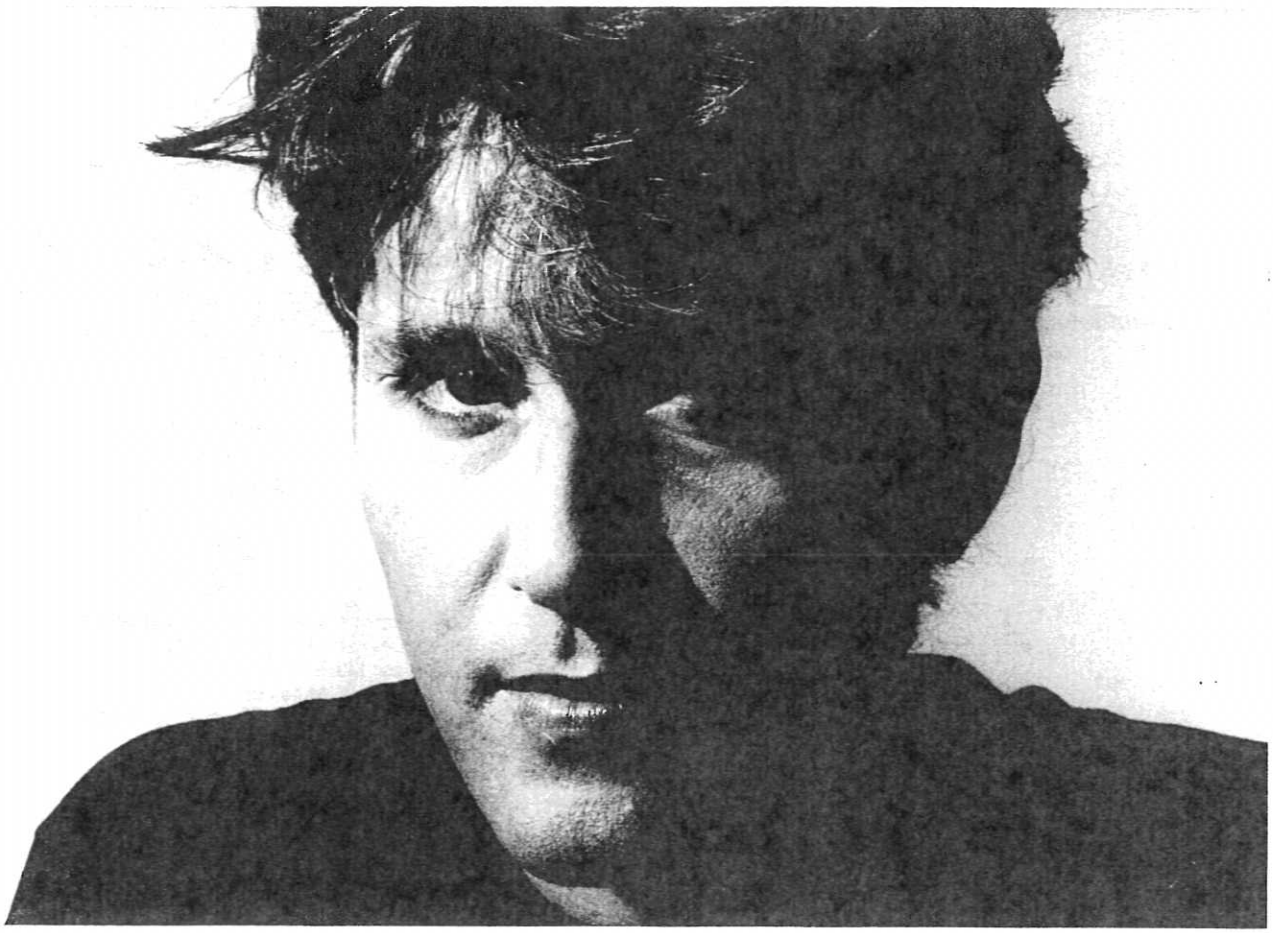
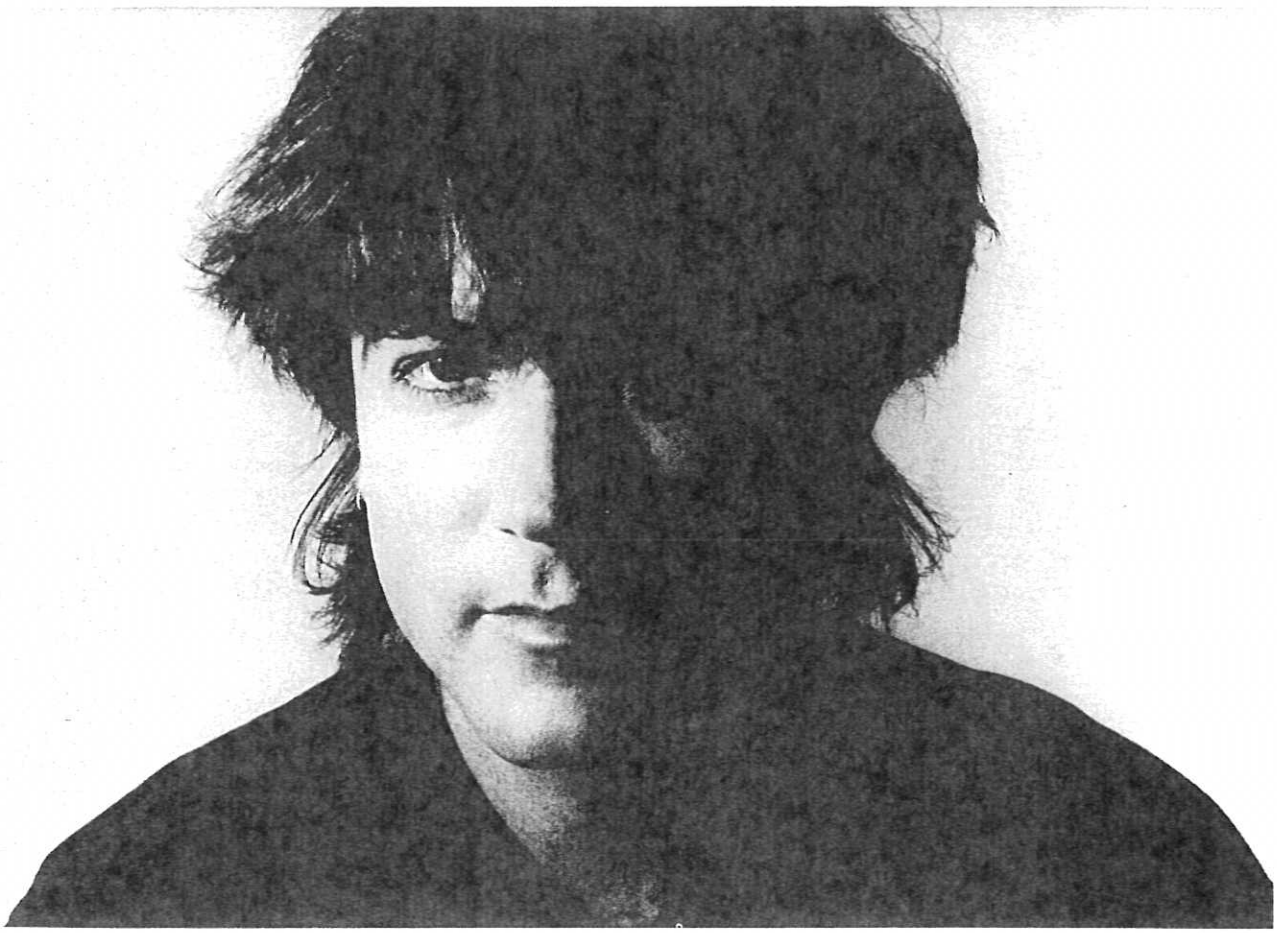


Richard Ploog



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 charterized 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 Cuceurullo (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 Renbourne) 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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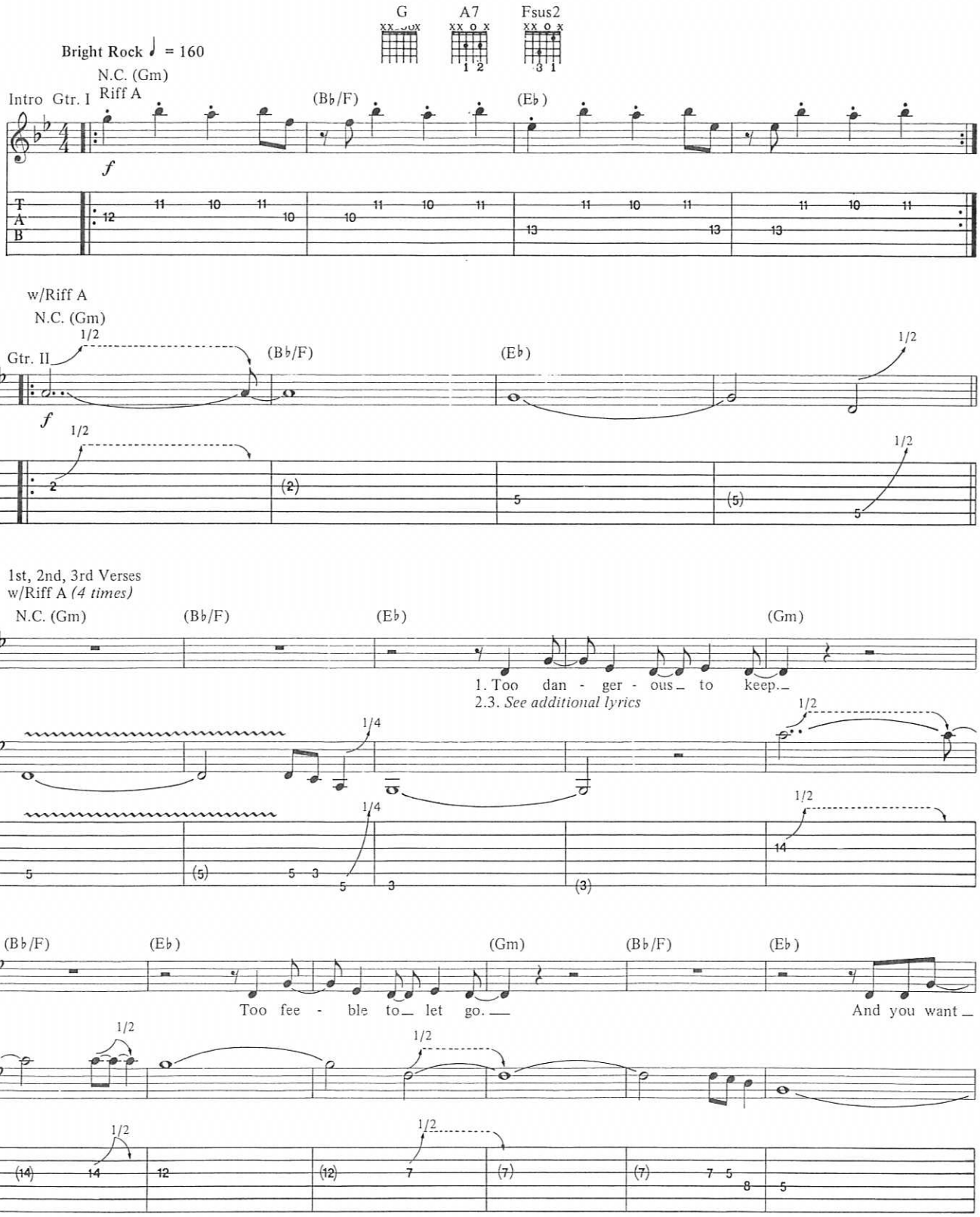
Reptile

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



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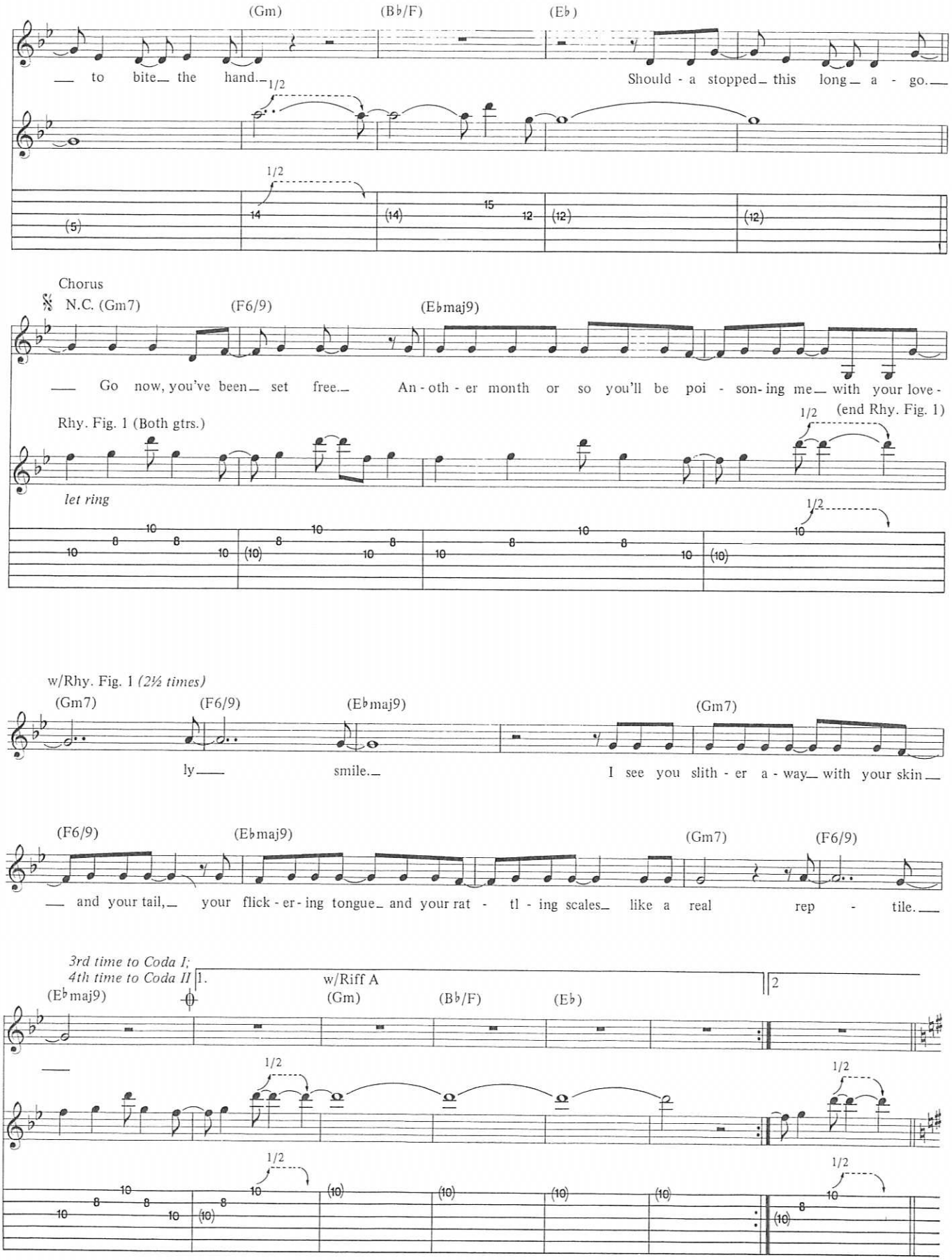
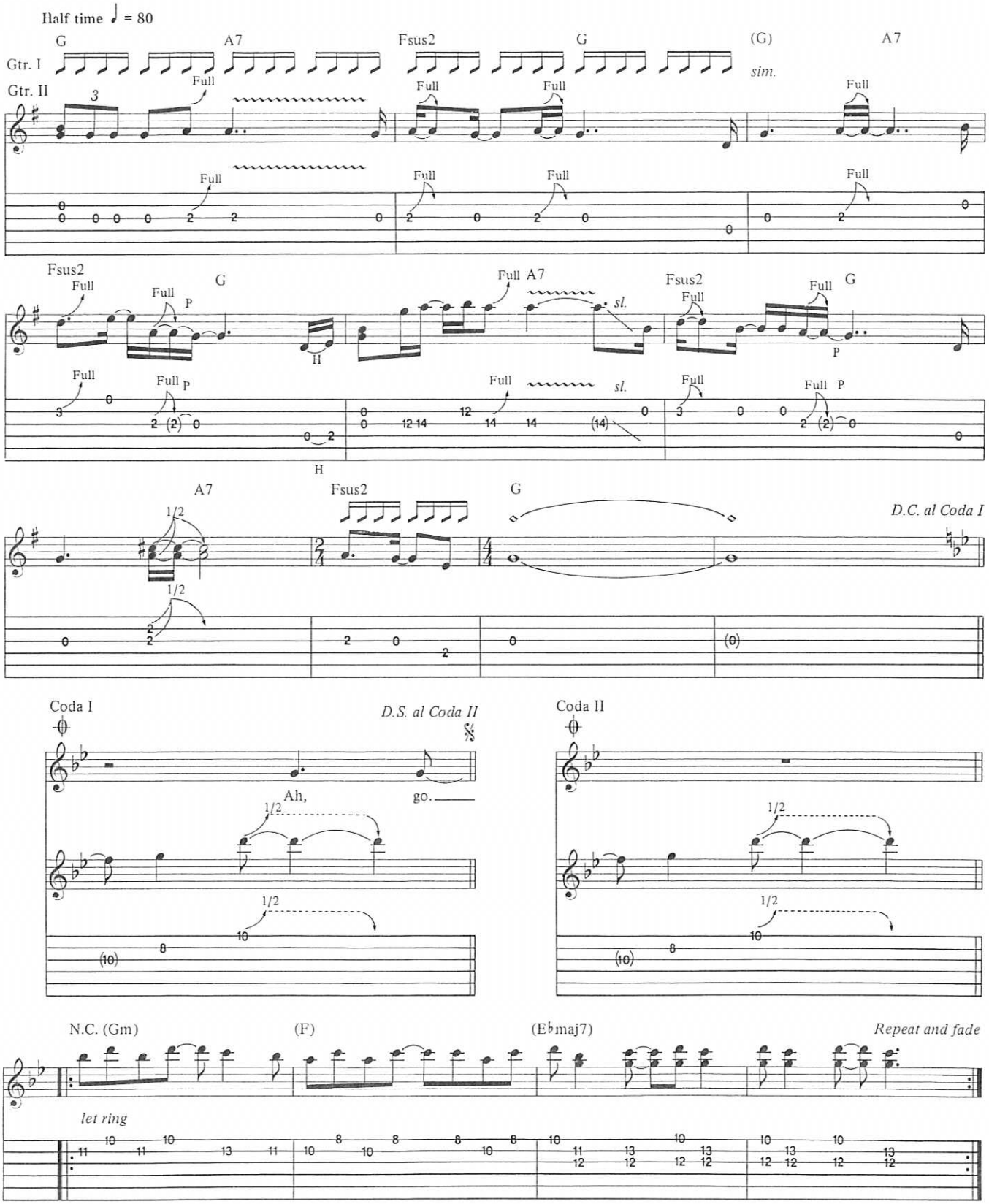

(Gm)
(B♭/F)
(E♭)
— to bite— the hand.—
Should - a stopped— this long— a - go.—
1/2
1/2
14
15
12
(5)
(14)
(12)
(12)
Chorus
N.C. (Gm7)
(F6/9)
(E♭maj9)
— Go now, you've been— set free.— An - oth - er month or so you'll be poi - son- ing me— with your love -
Rhy. Fig. 1 (Both gtrs.)
(end Rhy. Fig. 1)
1/2
let ring
1/2
w/Rhy. Fig. 1 (2½ times)
(Gm7)
(F6/9)
(E♭maj9)
(Gm7)
ly—
smile.—
I see you slith - er a - way— with your skin—
(F6/9)
(E♭maj9)
(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
2
(E♭maj9)
(Gm)
(B♭/F)
(E♭)
1/2
1/2
1/2
1/2



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: Am Am7sus4 Fmaj7/A G Fmaj7 C
(Capo 5th fret)

Moderate Rock ♩ = 138

Intro
Rhy.Fig.1

*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*

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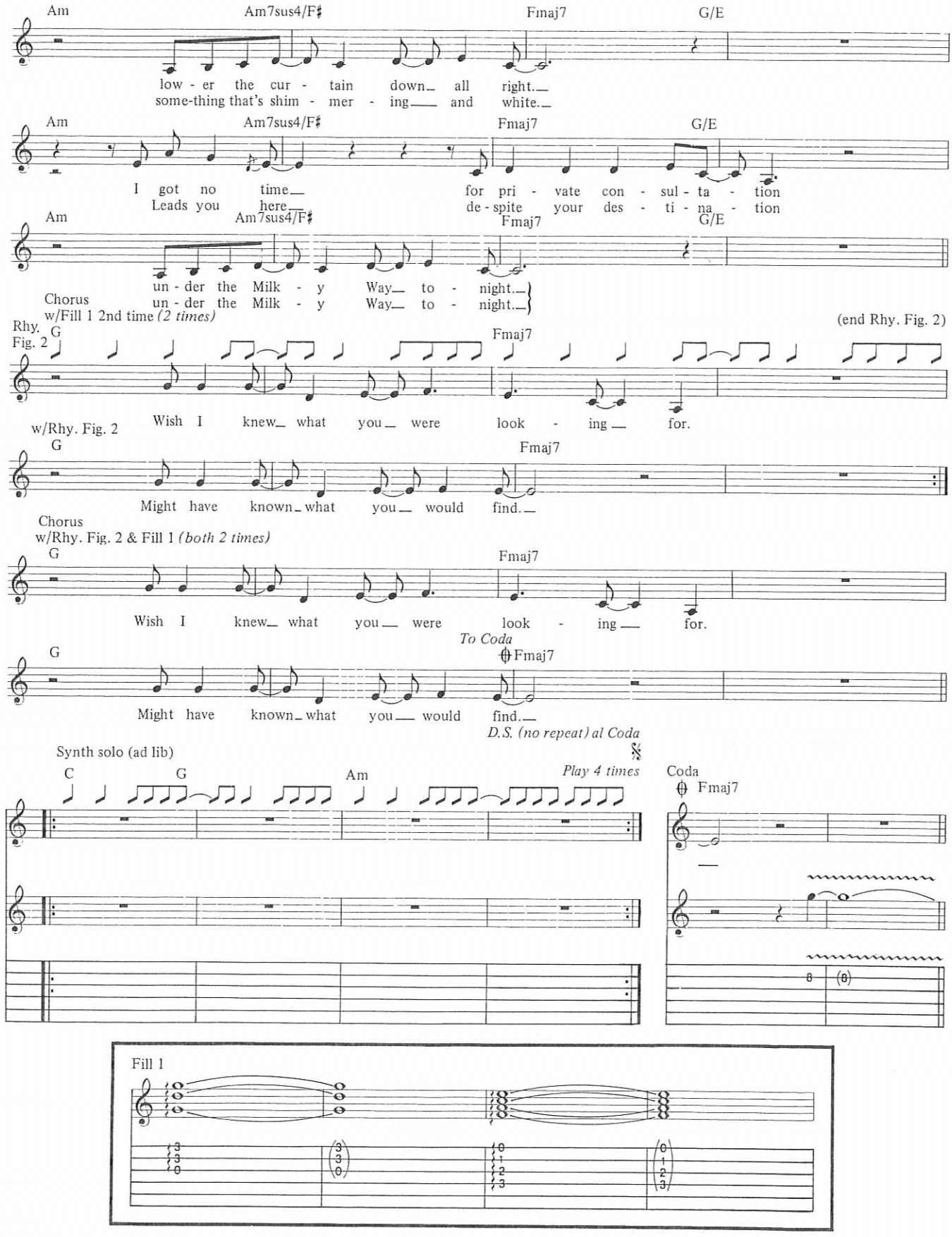
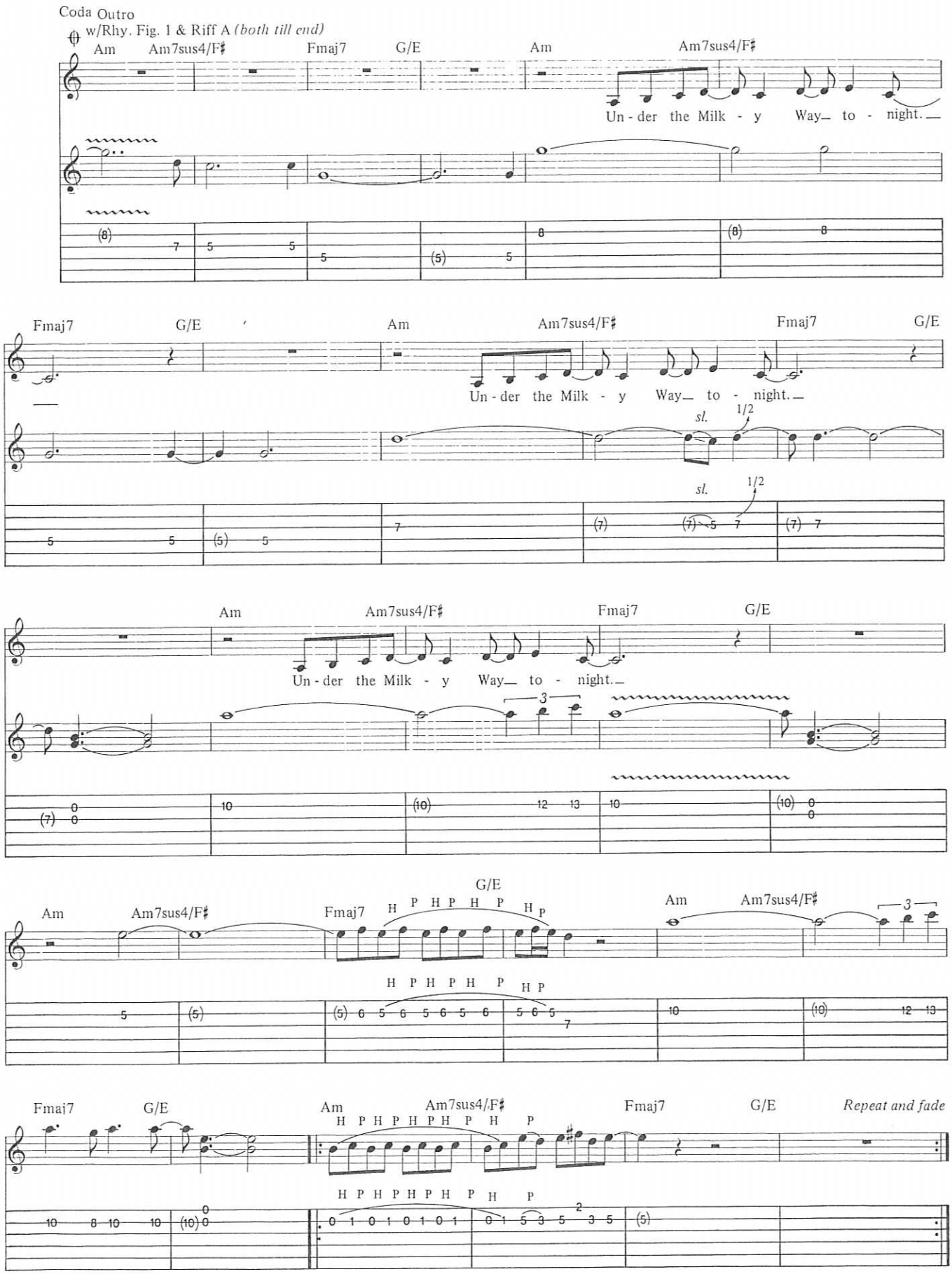
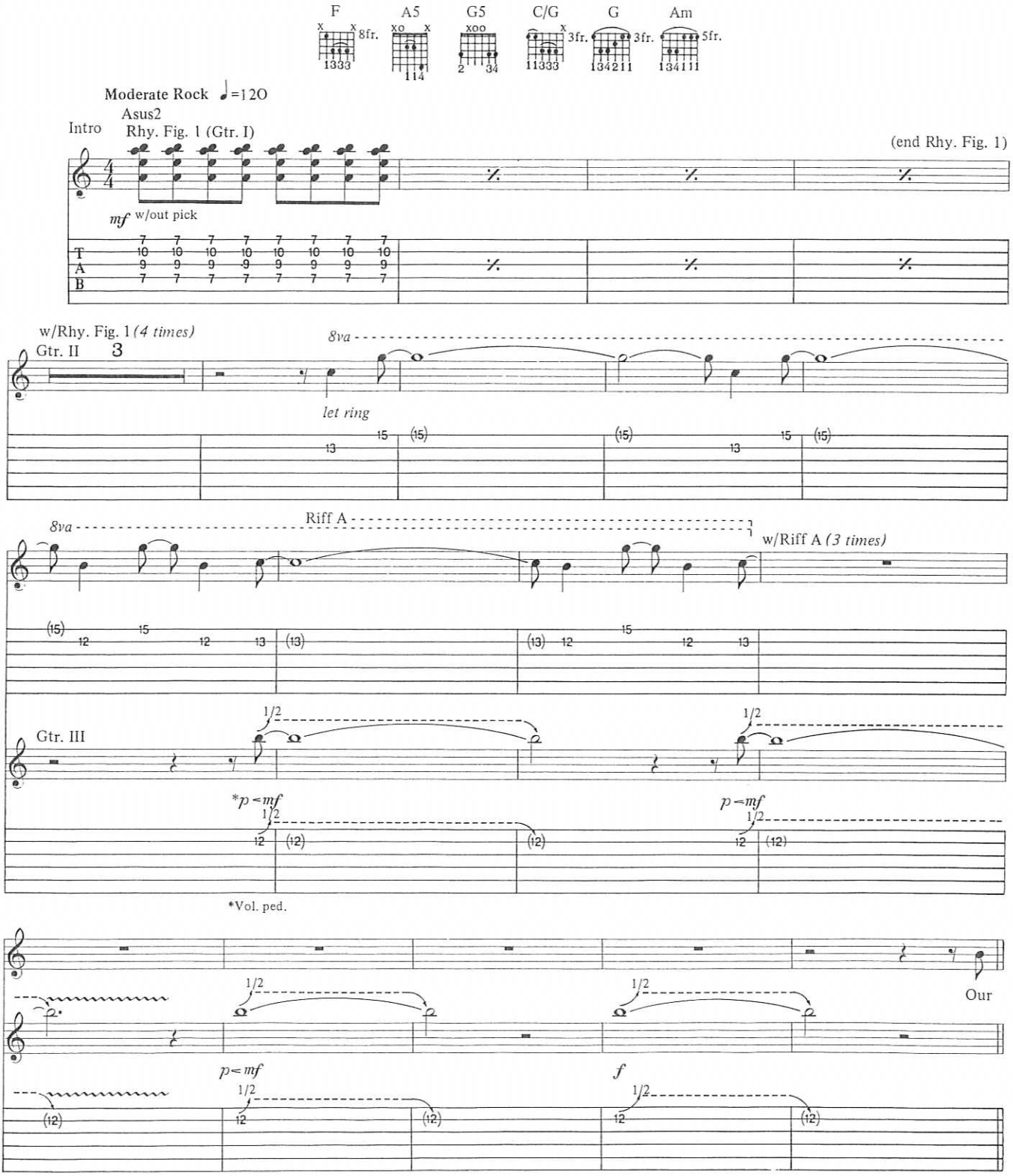

Am
Am7sus4/F♯
Fmaj7
G/E
low - er the cur - tain down_ all right._
some-thing that's shim - mer - ing__ and white._
I got no time__
Leads you here__
for pri - vate con - sul - ta - tion
de - spite your des - ti - na - tion
Chorus
un - der the Milk - y Way__ to - night._
un - der the Milk - y Way__ to - night._
w/Fill 1 2nd time (2 times)
Rhy. Fig. 2
(end Rhy. Fig. 2)
Wish I knew__ what you__ were look - ing__ for.
w/Rhy. Fig. 2
Might have known_ what you__ would find._
Chorus
w/Rhy. Fig. 2 & Fill 1 (both 2 times)
To Coda
D.S. (no repeat) al Coda
Synth solo (ad lib)
Play 4 times
Coda
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. 1/2
Am Am7sus4/F♯ Fmaj7 G/E
Un - der the Milk - y Way_ to - night._
G/E
Am Am7sus4/F♯ Fmaj7 H P H P H P H P Am Am7sus4/F♯
H P H P H P 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 H P H P H P P H P

Destination

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



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1st Verse
Rhy. w/Riff A *(7 times)*
Fig. 2
(Gtr.I)

F

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

1/2

1/2

w/Riff A1

A5 G5 A5

(end Rhy. Fig. 2)

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

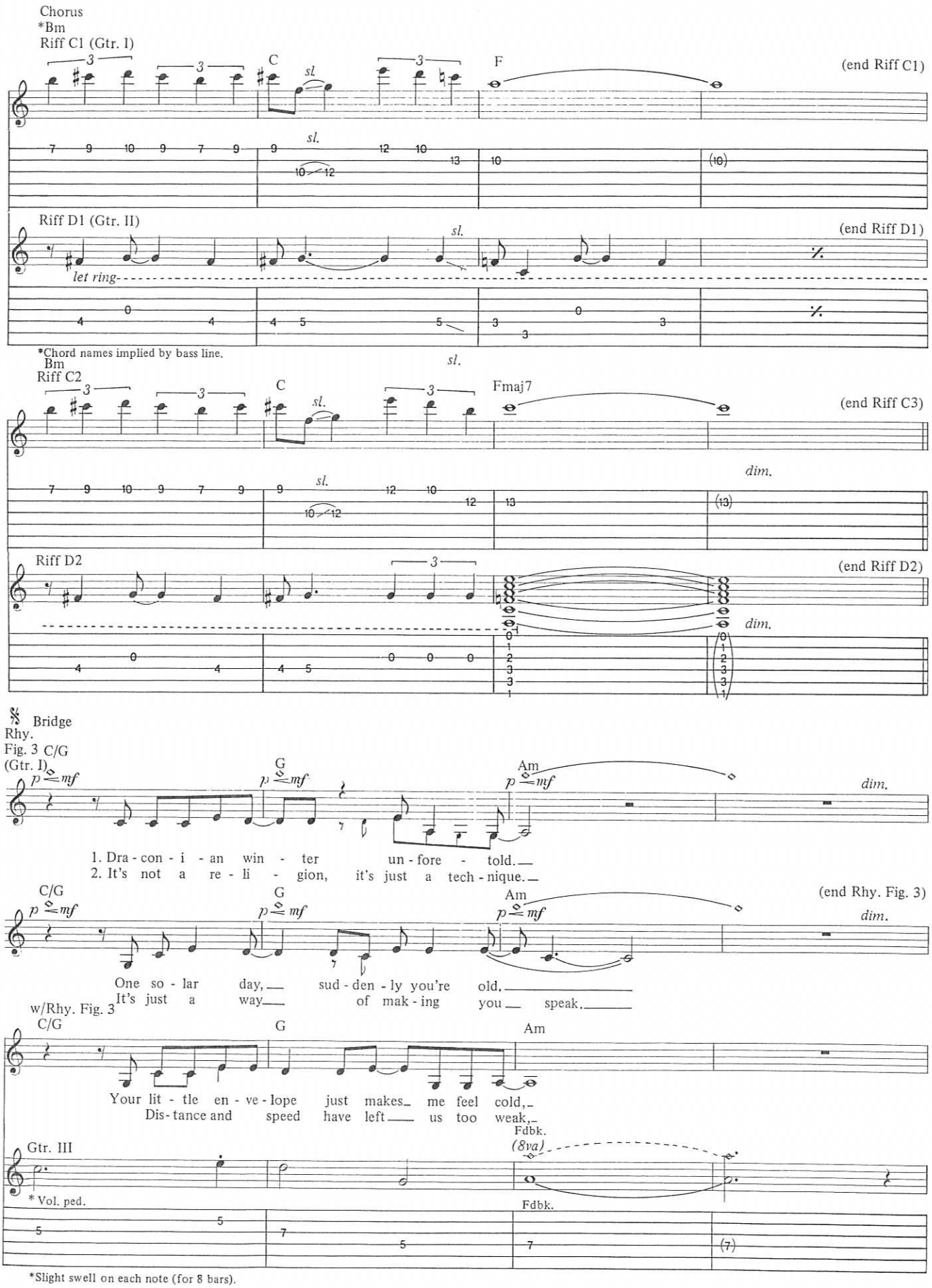
(end Riff B)

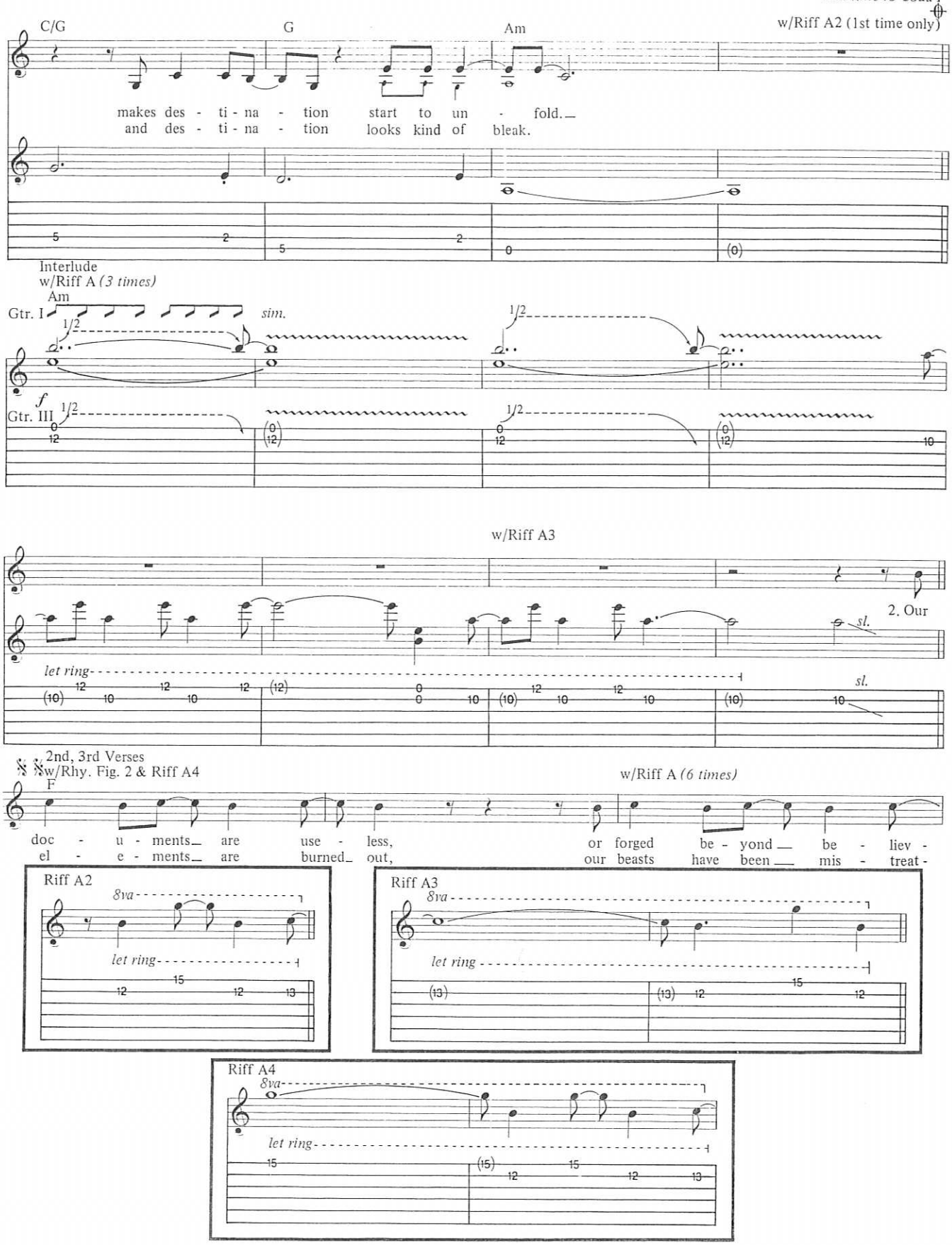
P

P

Riff A1

8va


Chorus
*Bm
Riff C1 (Gtr. I)
C
F
(end Riff C1)
sl.
let ring
Riff D1 (Gtr. II)
(end Riff D1)
*Chord names implied by bass line.
Bm
Riff C2
C
Fmaj7
(end Riff C3)
dim.
Riff D2
(end Riff D2)
Bridge
Rhy. Fig. 3 C/G
(Gtr. I)
G
Am
1. Dra - con - i - an win - ter un - fore - told.
2. It's not a re - li - gion, it's just a tech - nique.
(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
Your lit - tle en - ve - lope just makes me feel cold,
Dis - tance and speed have left us too weak,
Gtr. III
Fdbk.
(8va)
* Vol. ped.
*Slight swell on each note (for 8 bars).


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.
Interlude
w/Riff A (3 times)
Am
Gtr. I
sim.
1/2
f
Gtr. III
w/Riff A3
2. Our
let ring
sl.
2nd, 3rd Verses
w/Rhy. Fig. 2 & Riff A4
F
w/Riff A (6 times)
doc - u - ments are use - less,
el - e - ments are burned out,
or forged be - yond be - liev -
our beasts have been mis - treat -
Riff A2
8va
let ring
Riff A3
Riff A4

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 -

w/Riff A1
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.

1st time D.S. al Coda I
2nd time to Coda II

w/Riffs C2 & D2
Bm C Fmaj7

Interlude
Coda I A5
Gtr. I P.M. *sim.* Gtr. III

p — mf

D.S. al Coda II

w/Riff A5

3. Our

p — mf *f*

Coda II
C/G G Am
Gtr. I *p — mf* *p — mf* *p — mf*

Riff A5 *8va* *let ring*

Hotel Womb

Music and Lyrics by
Steve Kilbey

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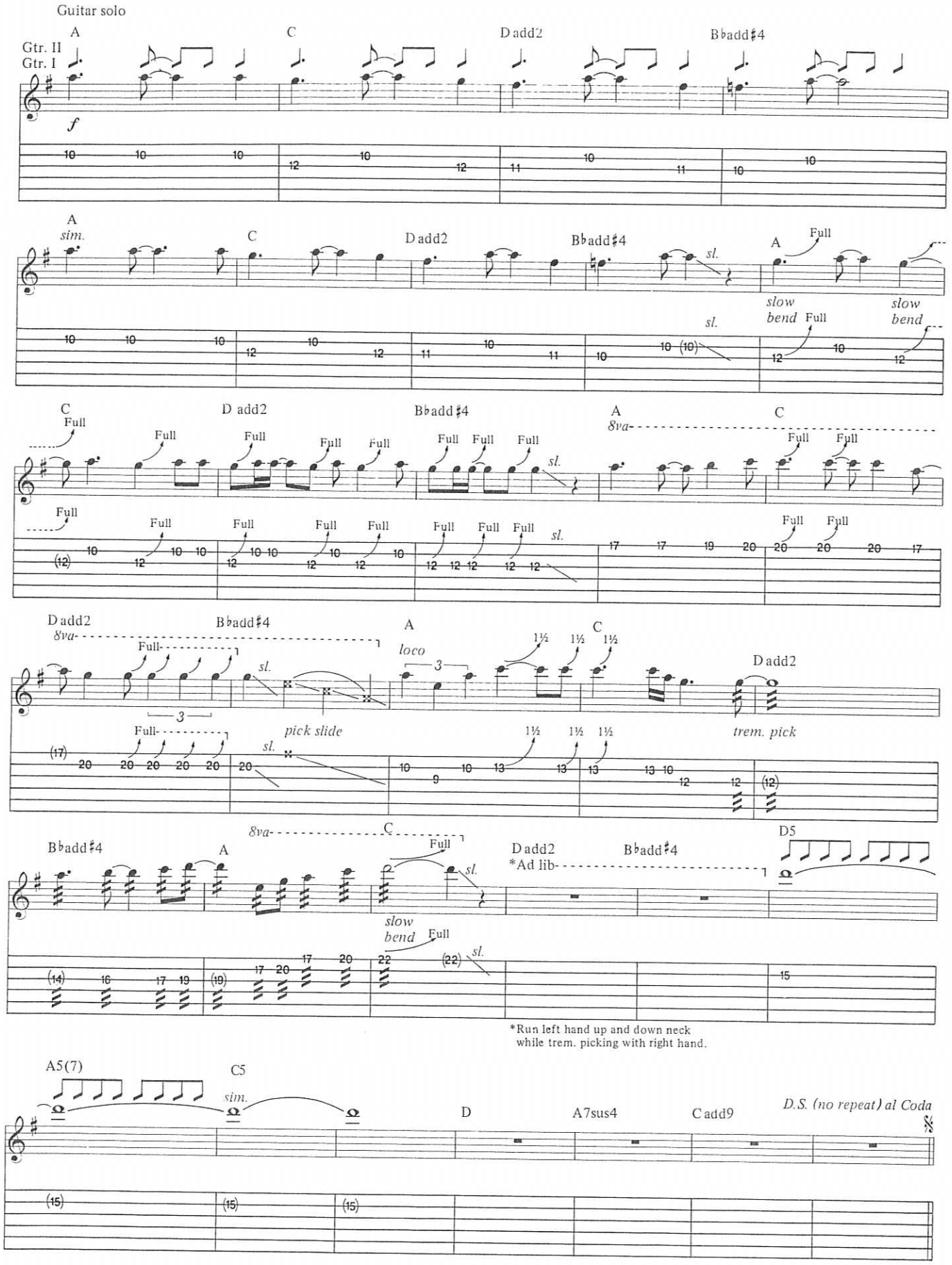
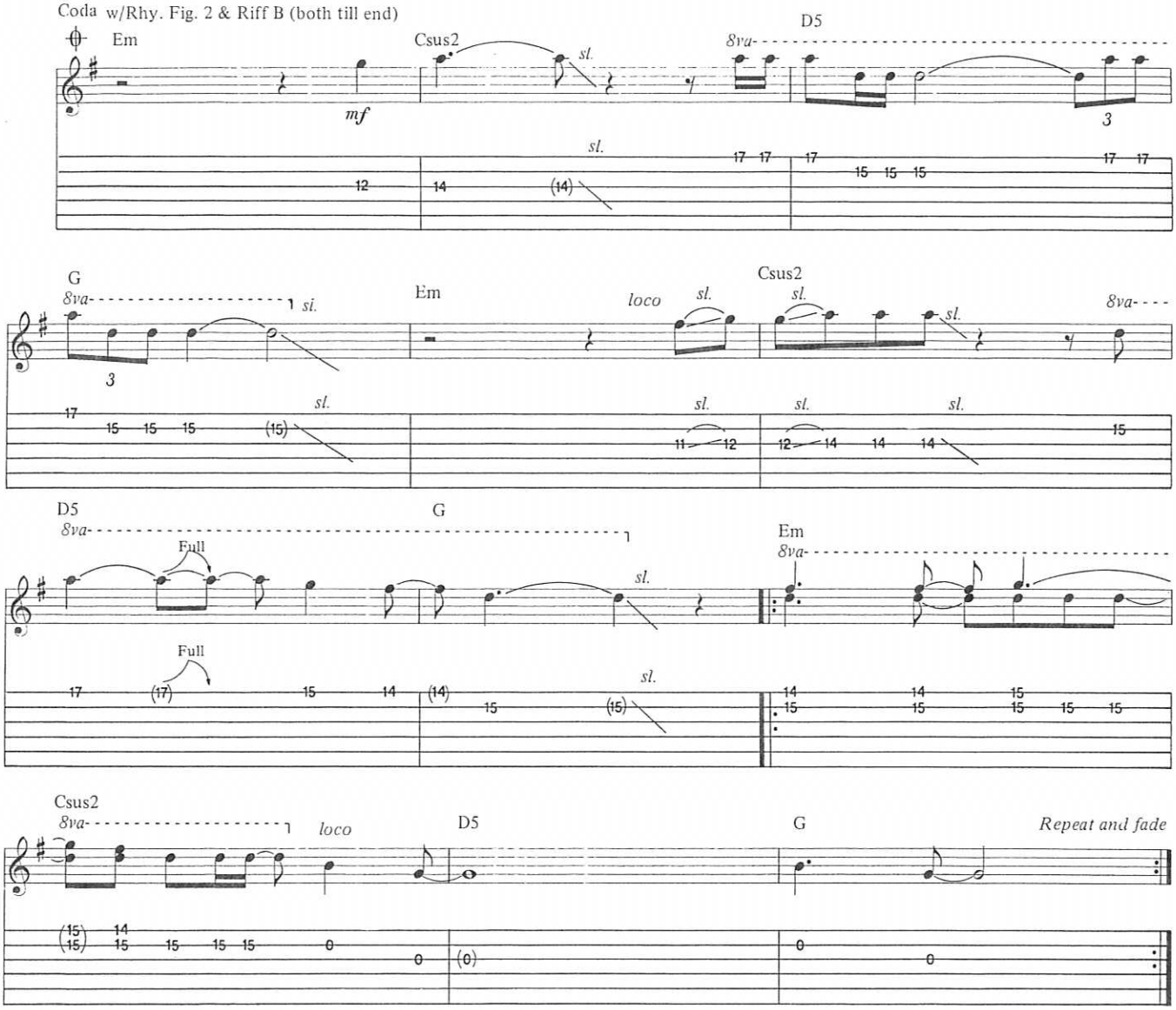
D
sim.
A7sus4
Cadd9
Down in the lair, well, I met her there with a price for ev - 'ry - one. I
w/Riff A
D
A7sus4
Cadd9
paid eight - y dol - lars for this wed - ding ring, I could - n't take it off if I tried. And the
D
A7sus4
Cadd9
cac - tus sure tastes strange - ly sweet as it goes down in - side.
Chorus
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.
To Coda
Em
Csus2
D5
G
Slip through the crack to that won - der - ful room.
Riff A
Riff B
mf


Guitar solo
A
C
D add2
B♭add♯4
Gtr. II
Gtr. I
f
sim.
sl.
slow bend
Full
8va
loco
pick slide
trem. pick
*Ad lib
D5
A5(7)
C5
D
A7sus4
C add9
D.S. (no repeat) al Coda
*Run left hand up and down neck while trem. picking with right hand.



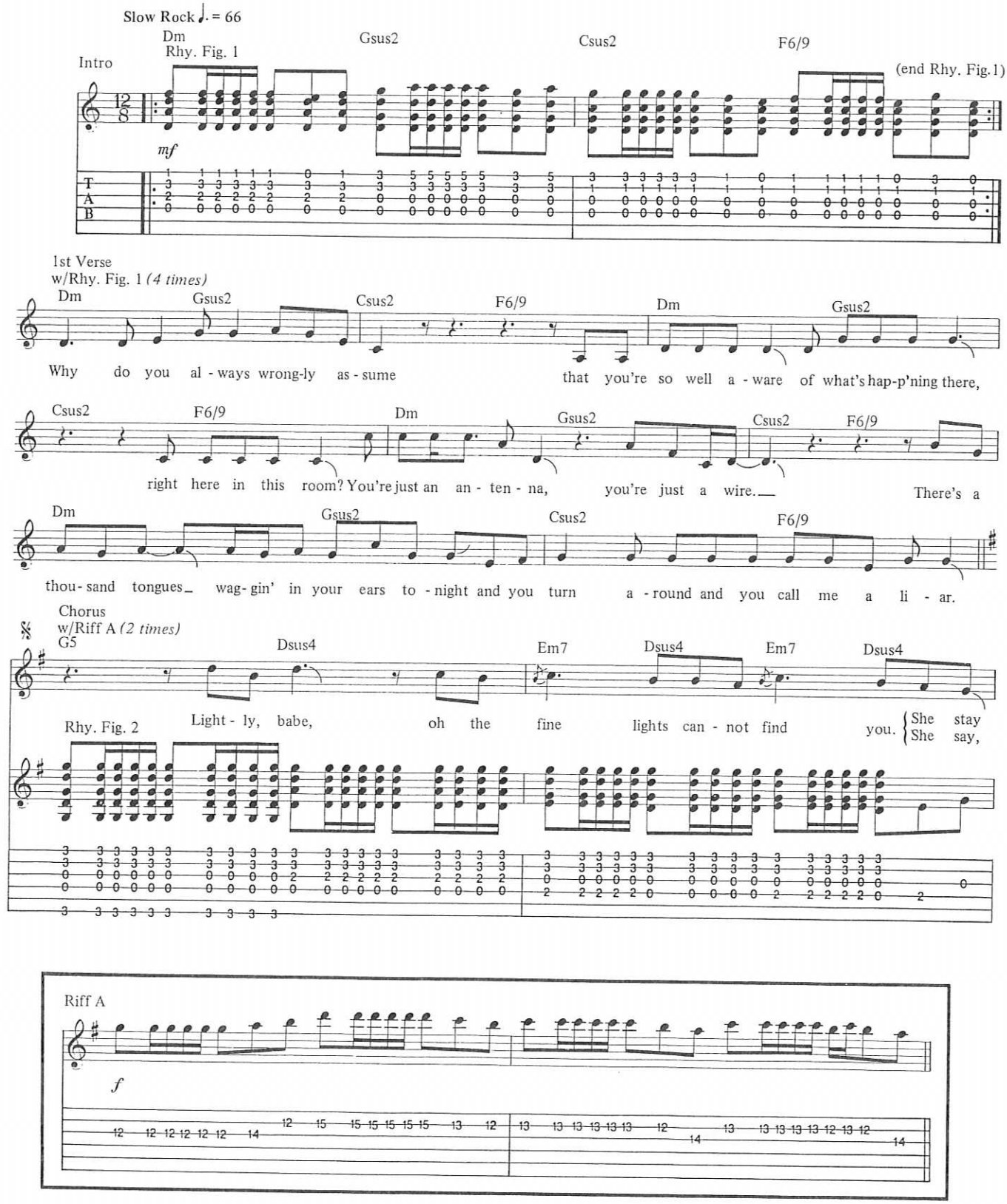
Additional Lyrics

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



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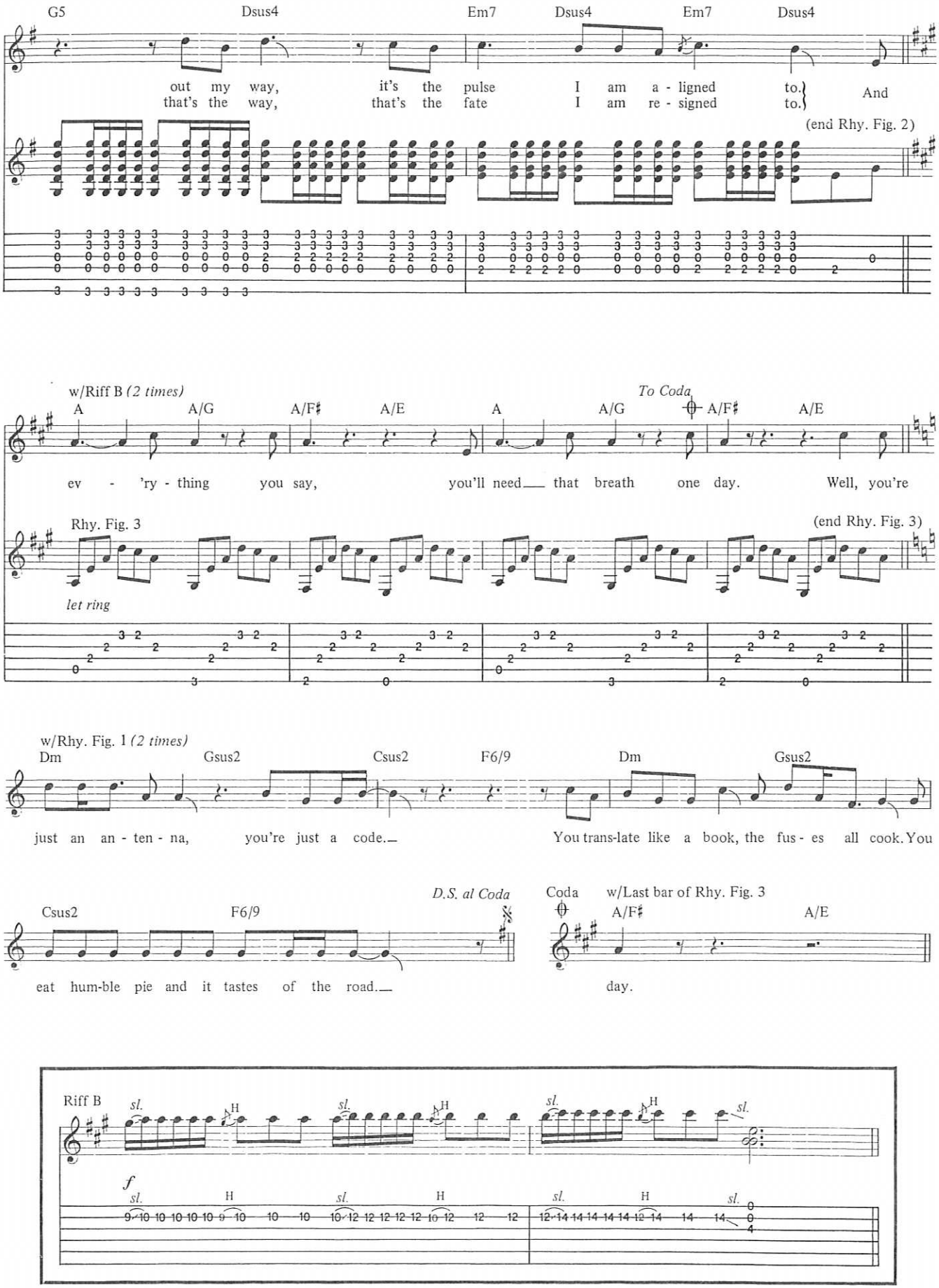
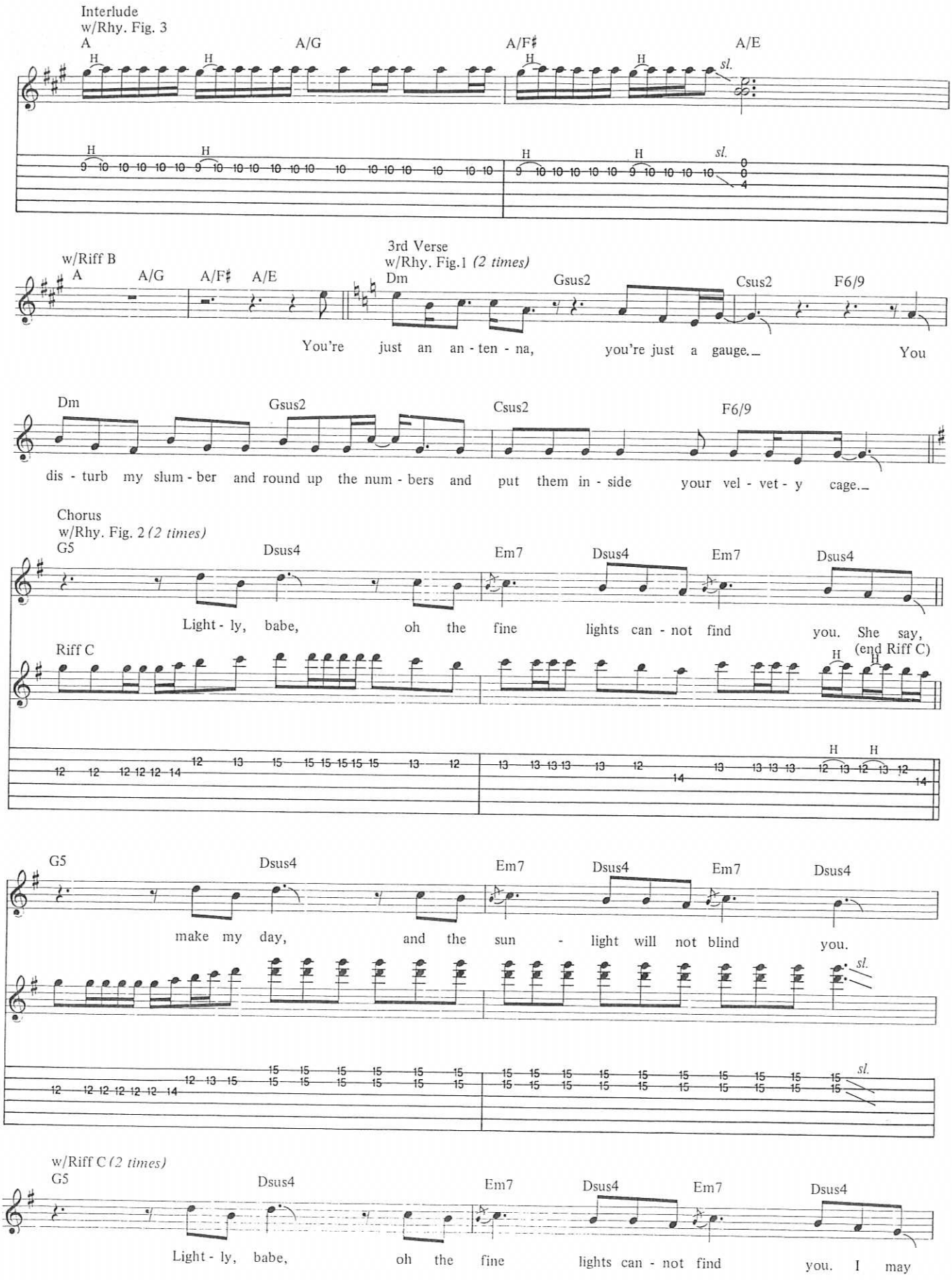
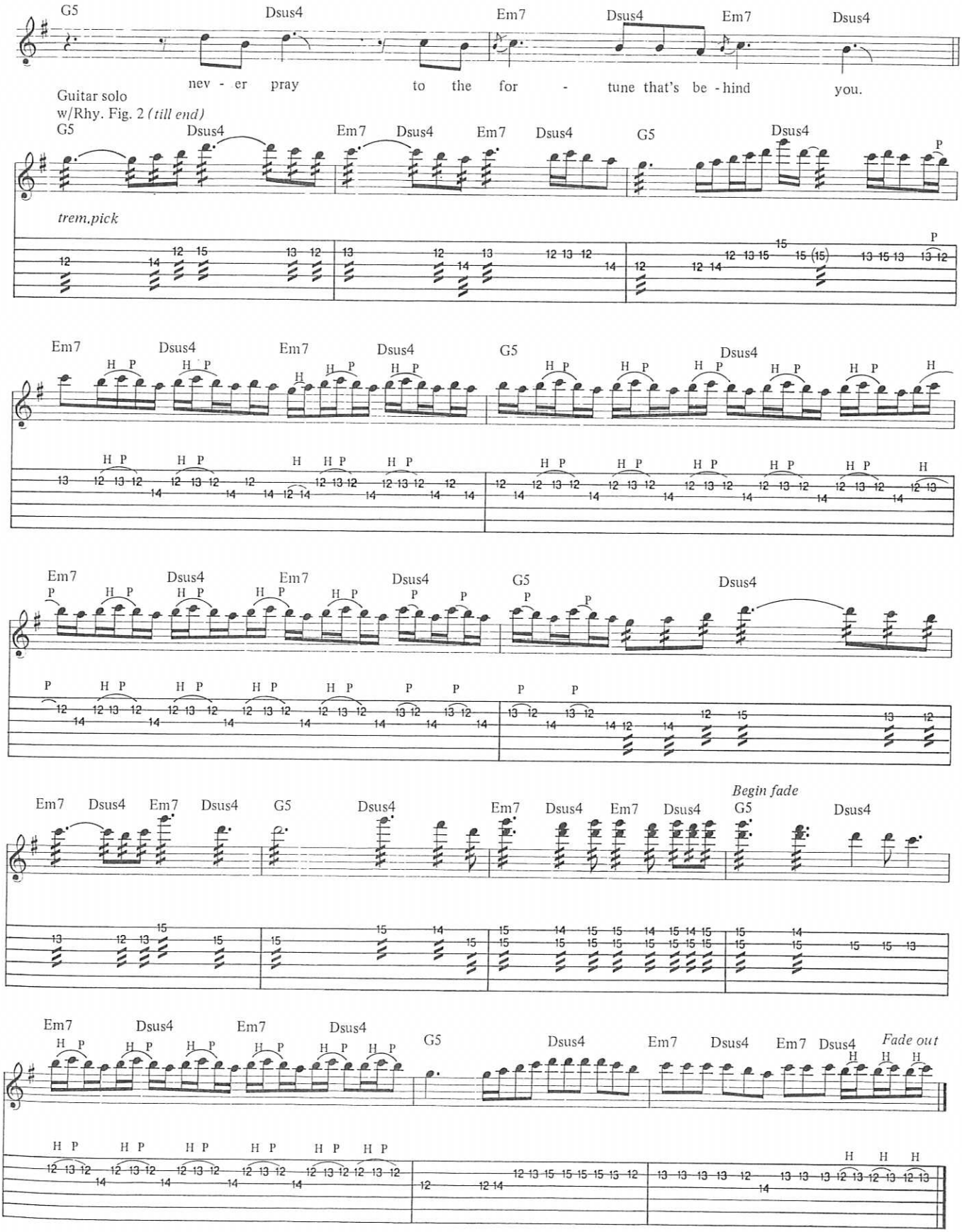
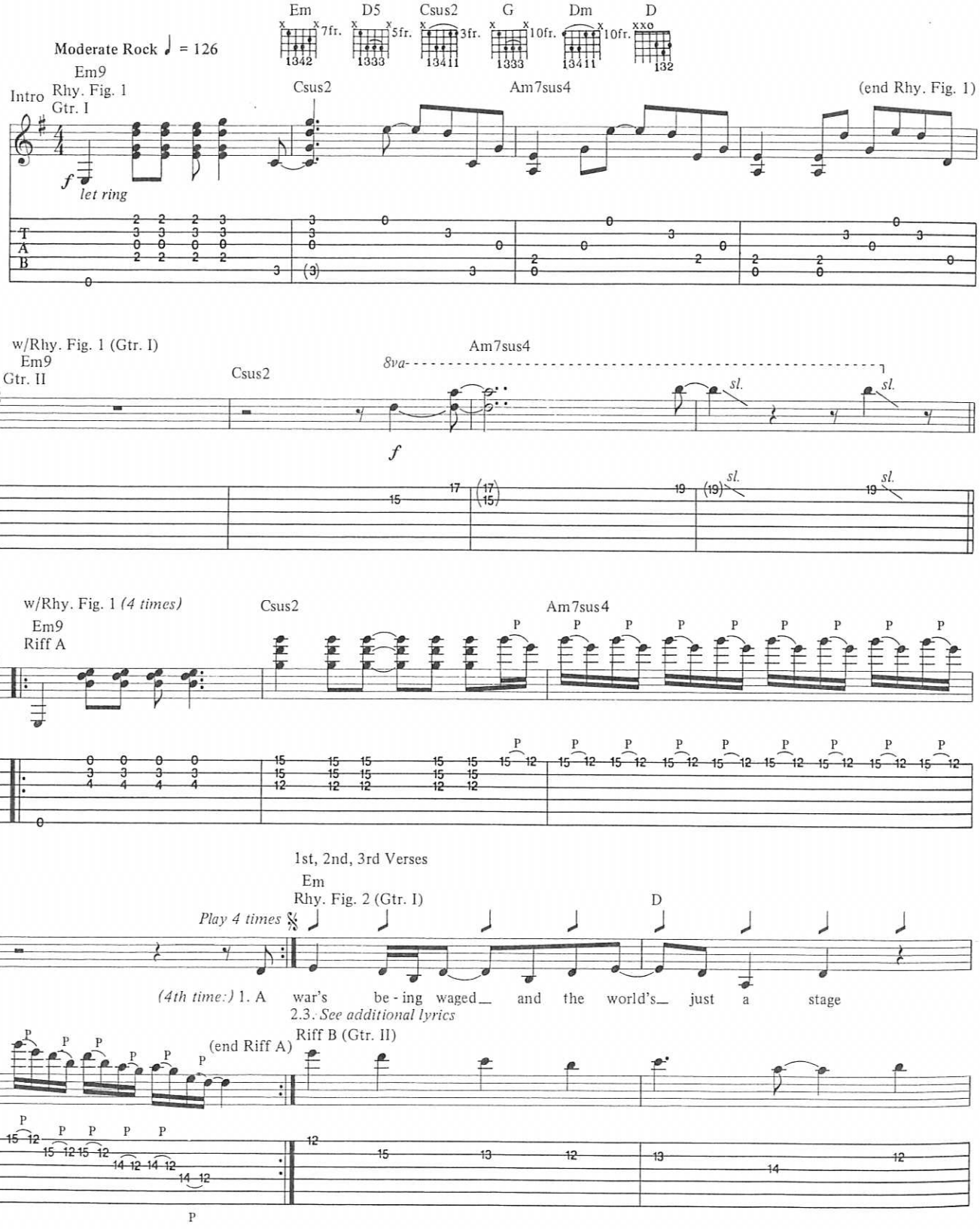

G5
Dsus4
Em7
Dsus4
Em7
Dsus4
out my way, it's the pulse I am a - ligned to.
that's the way, that's the fate I am re - signed to.
And
(end Rhy. Fig. 2)
w/Riff B (2 times)
A
A/G
A/F♯
A/E
A
A/G
To Coda
A/F♯
A/E
ev - 'ry - thing you say, you'll need that breath one day. Well, you're
Rhy. Fig. 3
(end Rhy. 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
D.S. al Coda
Csus2
F6/9
eat hum-ble pie and it tastes of the road.
Coda
w/Last bar of Rhy. Fig. 3
A/F♯
A/E
day.
Riff B
sl.
H
f


Interlude
w/Rhy. Fig. 3
A
A/G
A/F♯
A/E
sl.
w/Riff B
A
A/G
A/F♯
A/E
3rd Verse
w/Rhy. Fig.1 (2 times)
Dm
Gsus2
Csus2
F6/9
You're just an an - ten - na, you're just a gauge. You
Dm
Gsus2
Csus2
F6/9
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)
G5
Dsus4
Em7
Dsus4
Em7
Dsus4
Light - ly, babe, oh the fine lights can - not find you. She say,
Riff C
(end Riff C)
G5
Dsus4
Em7
Dsus4
Em7
Dsus4
make my day, and the sun - light will not blind you.
sl.
sl.
w/Riff C (2 times)
G5
Dsus4
Em7
Dsus4
Em7
Dsus4
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
trem.pick
Em7 Dsus4 Em7 Dsus4 G5 Dsus4
Em7 Dsus4 Em7 Dsus4 G5 Dsus4
Em7 Dsus4 Em7 Dsus4 G5 Dsus4
Begin fade
Em7 Dsus4 Em7 Dsus4 G5 Dsus4
Em7 Dsus4 Em7 Dsus4 G5 Dsus4 Em7 Dsus4 Em7 Dsus4
Fade out

North, South, East and West

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



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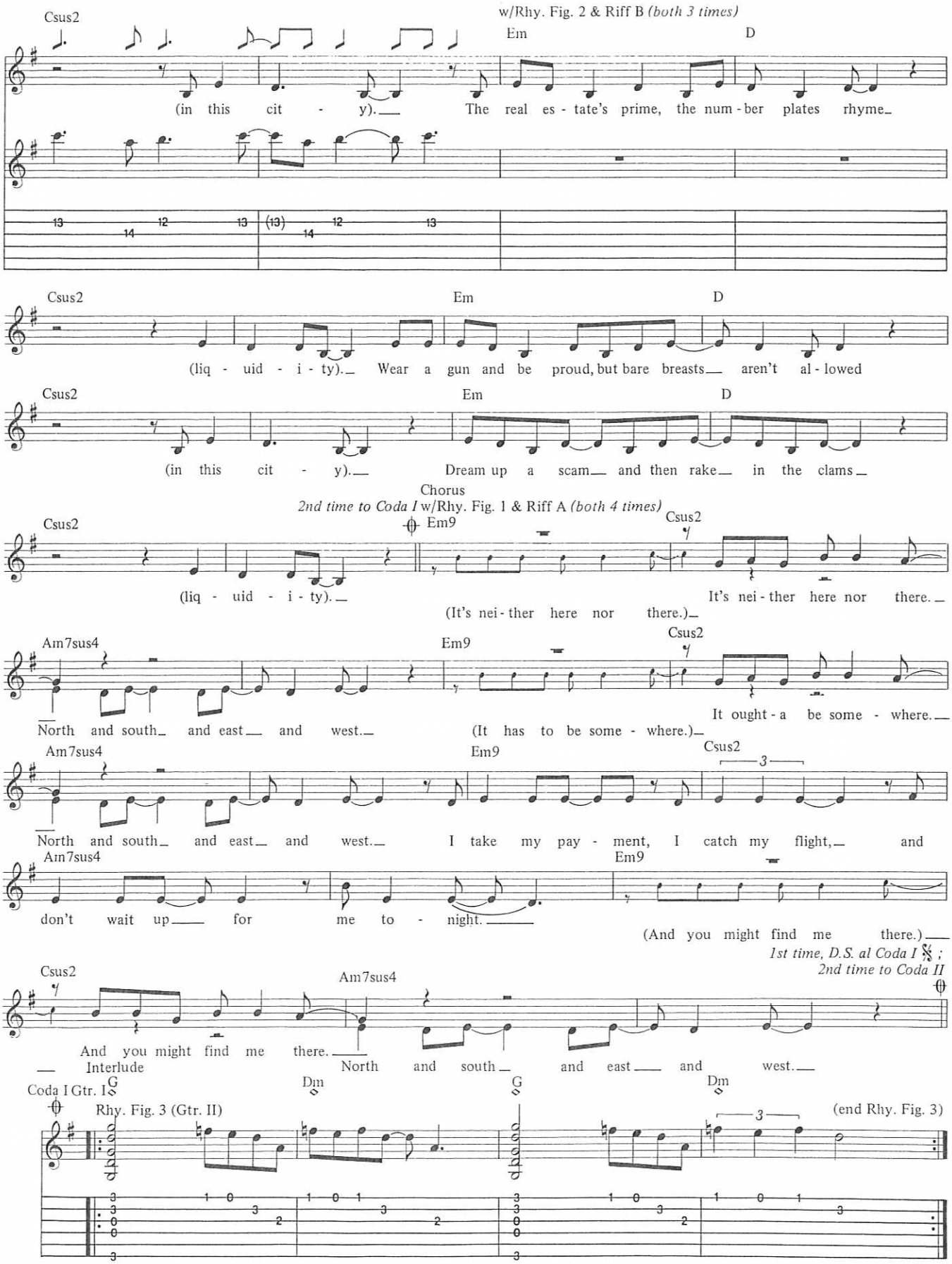
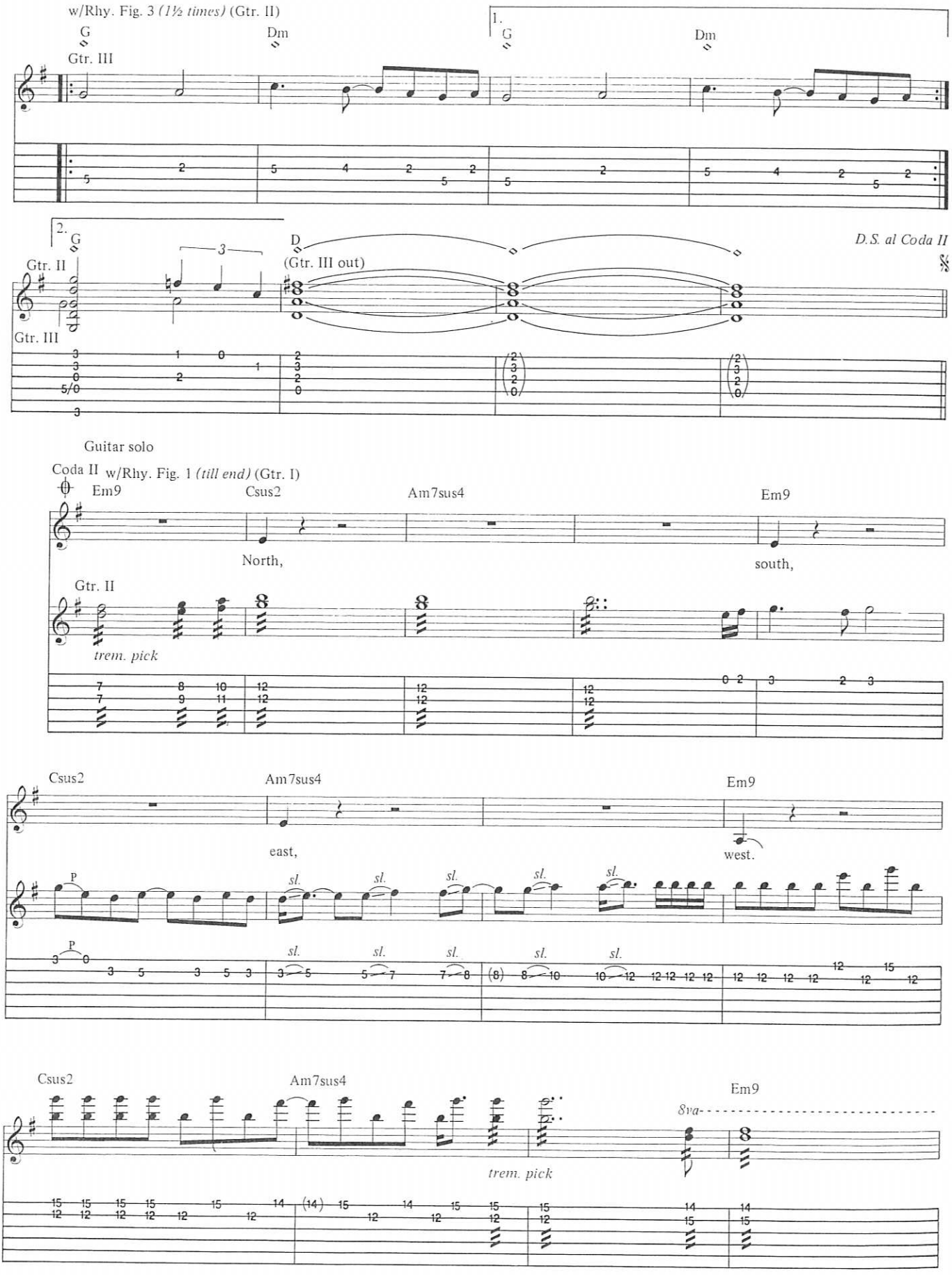
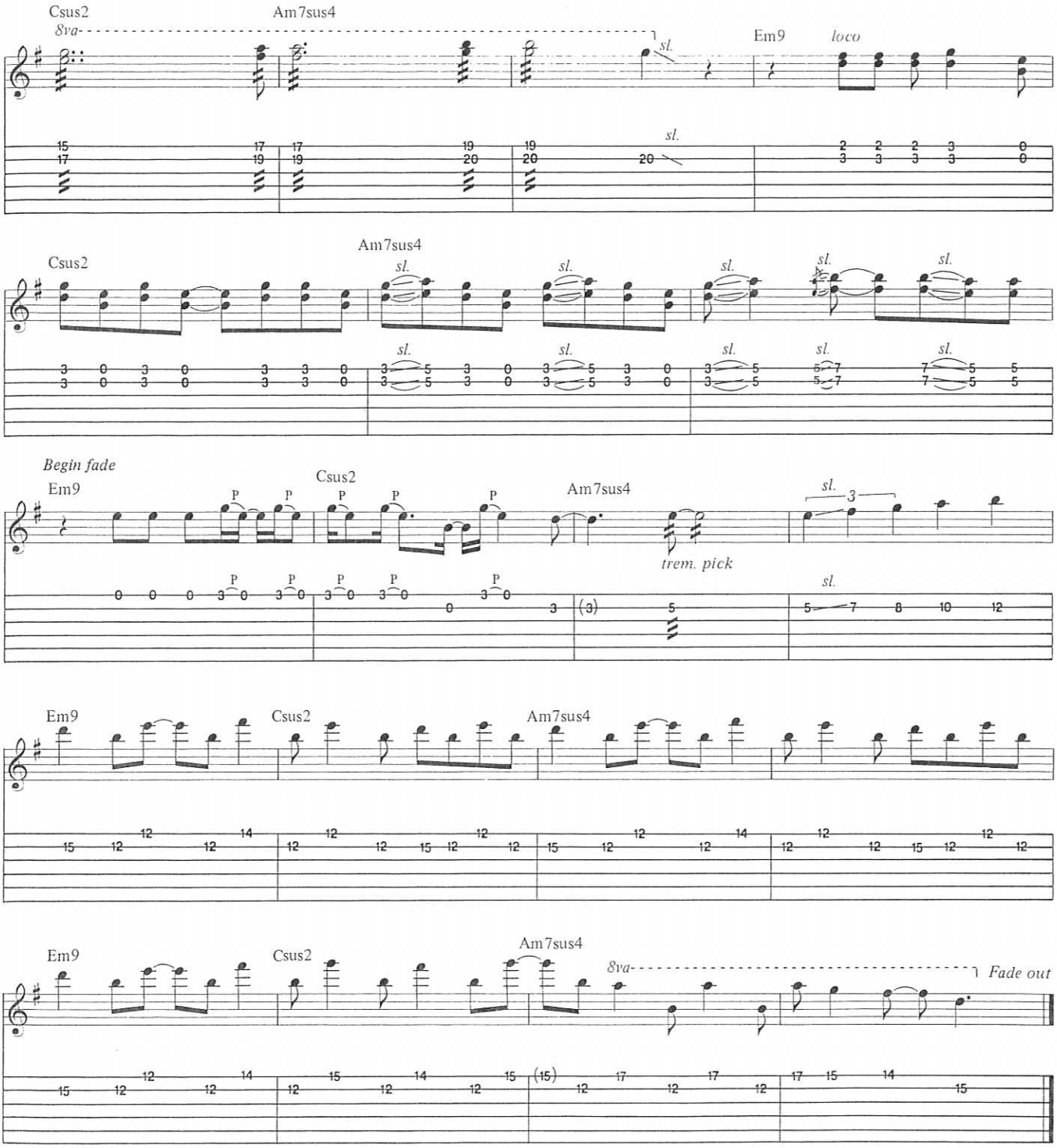

w/Rhy. Fig. 2 & Riff B (both 3 times)
Csus2
Em
D
(in this cit - y).
The real es - tate's prime, the num - ber plates rhyme
(liq - uid - i - ty).
Wear a gun and be proud, but bare breasts
aren't al - lowed
(in this cit - y).
Dream up a scam
and then rake
in the clams
Chorus
2nd time to Coda I w/Rhy. Fig. 1 & Riff A (both 4 times)
Em9
(liq - uid - i - ty).
It's nei - ther here nor there.
(It's nei - ther here nor there.)
Am7sus4
North and south
and east
and west.
(It has to be some - where.)
It ought - a be some - where.
I take my pay - ment, I catch my flight,
and
don't wait up
for me to - night.
(And you might find me there.)
1st time, D.S. al Coda I 𝄋 ;
2nd time to Coda II
And you might find me there.
Interlude
North and south
and east
and west.
Coda I Gtr. I
G
Dm
Rhy. Fig. 3 (Gtr. II)
(end Rhy. Fig. 3)


w/Rhy. Fig. 3 (1½ times) (Gtr. II)
G
Dm
Gtr. III
1.
G
Dm
2.
G
Gtr. II
Gtr. III
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,
Gtr. II
trem. pick
Csus2
Am7sus4
Em9
east,
west.
P
sl.
Csus2
Am7sus4
Em9
8va
trem. pick



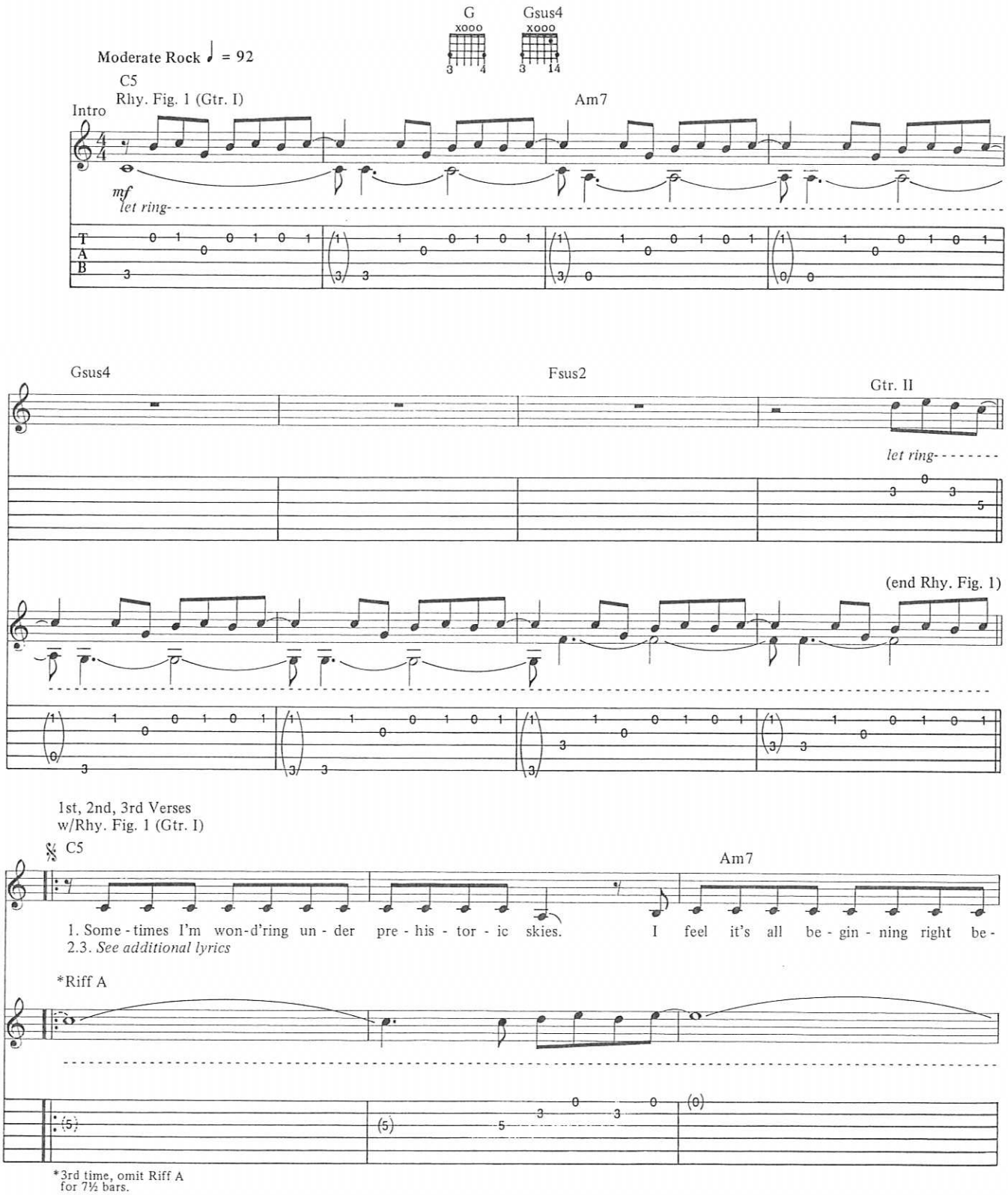
Additional Lyrics

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



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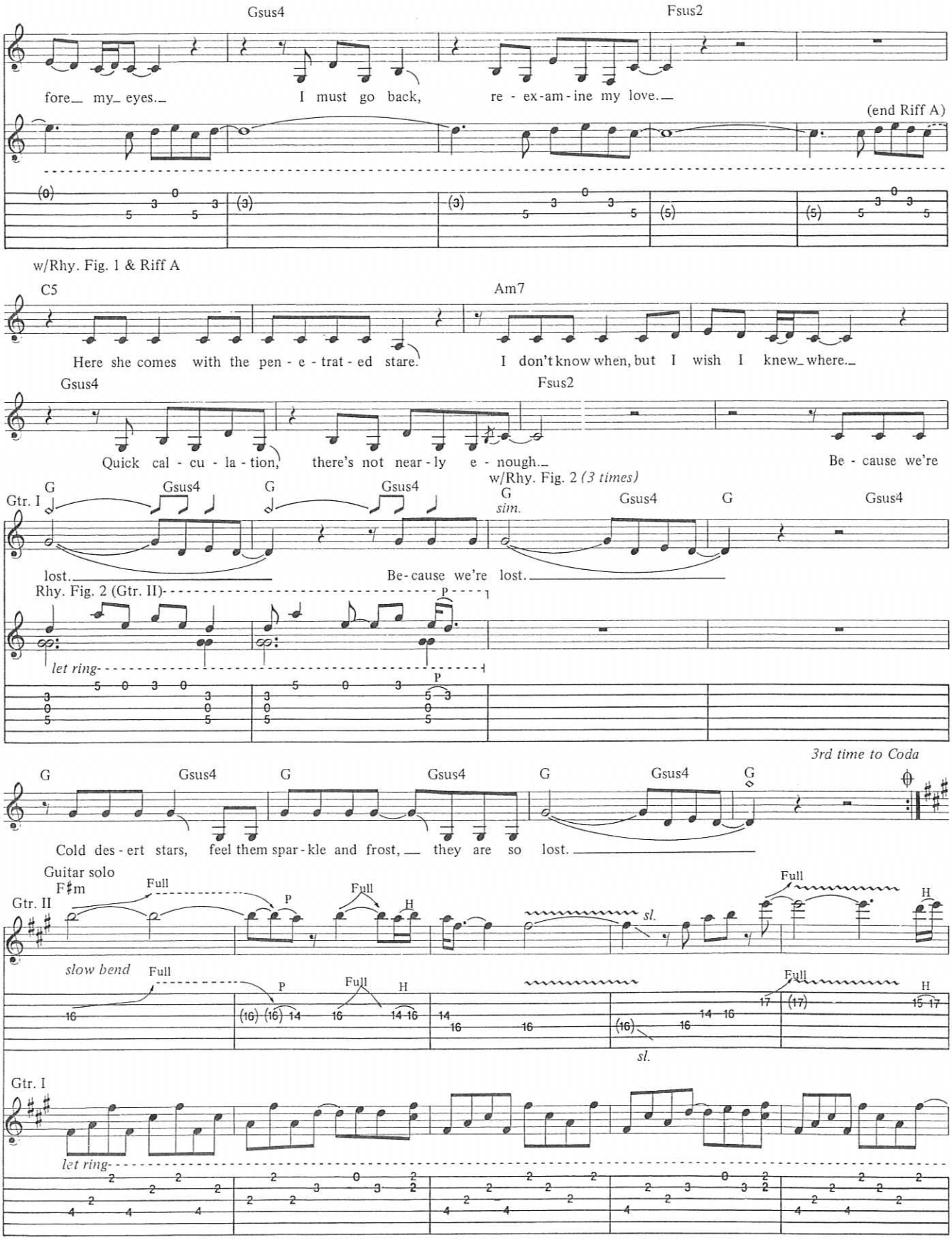
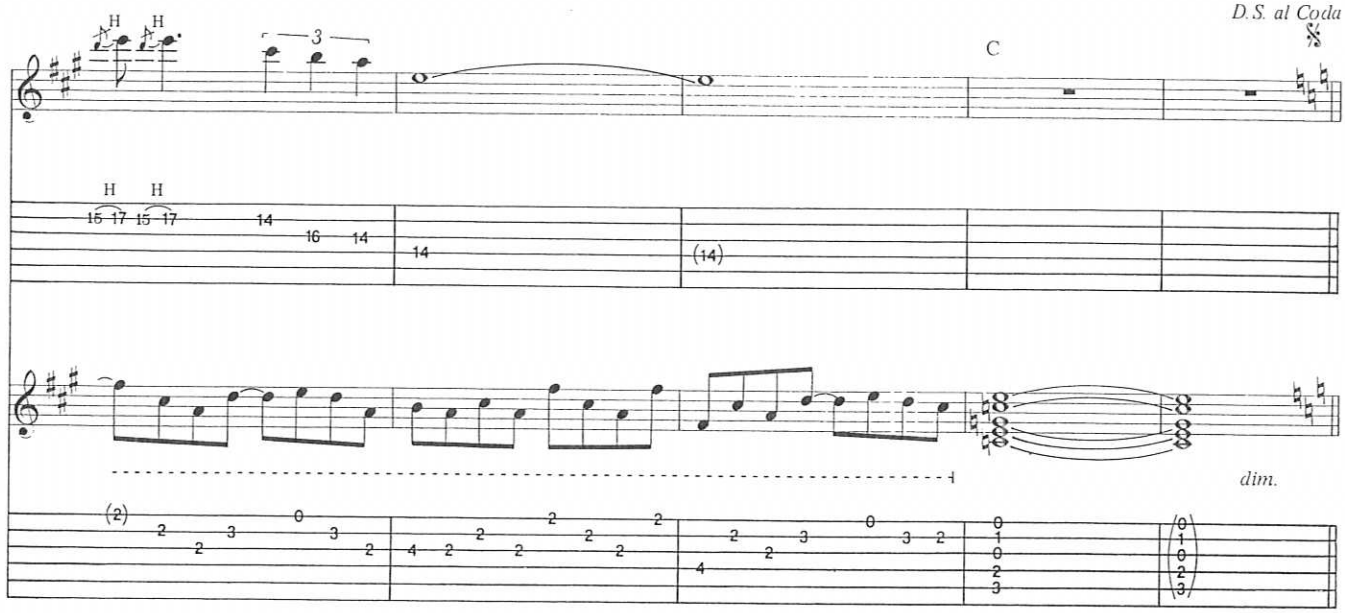
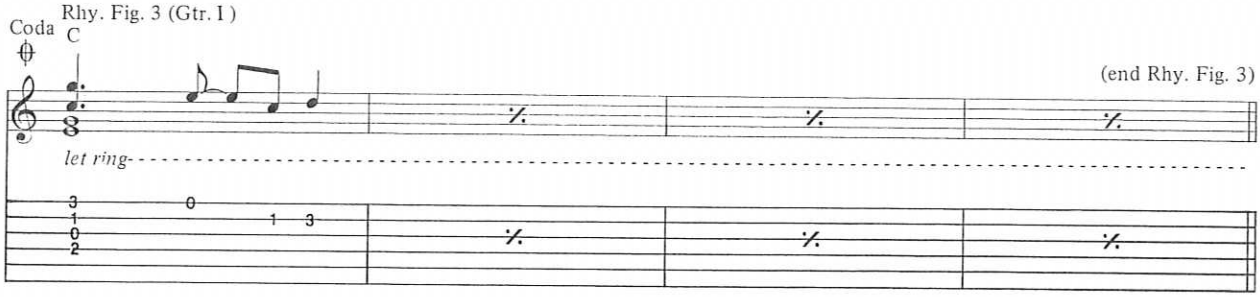
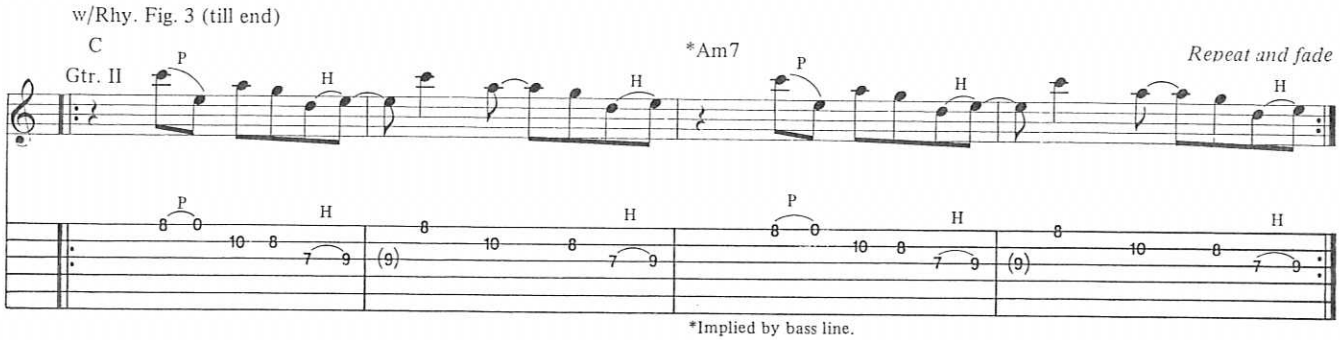

Gsus4
Fsus2
fore_ my_ eyes._
I must go back,
re - ex-am-ine my love._
(end Riff A)
w/Rhy. Fig. 1 & Riff A
C5
Am7
Here she comes with the pen - e - trat - ed stare.
I don't know when, but I wish I knew_ where._
Gsus4
Fsus2
Quick cal - cu - la - tion,
there's not near - ly e - nough._
Be - cause we're
w/Rhy. Fig. 2 (3 times)
Gtr. I
G
Gsus4
sim.
lost._
Be-cause we're lost._
Rhy. Fig. 2 (Gtr. II)
let ring-
3rd time to Coda
Cold des - ert stars, feel them spar - kle and frost,_ they are so lost._
Guitar solo
F♯m
Full
P
H
sl.
slow bend
Gtr. I
let ring-







*Implied by bass line.

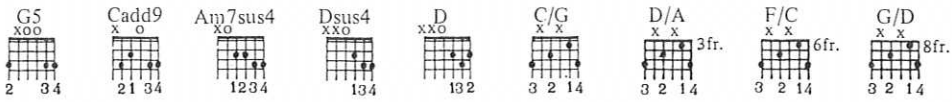
Additional Lyrics

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



Moderate Rock ♩ = 104

Intro G5

f let ring

Rhy. Fig. 1

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 *sim.*

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 *sl.* *sl.* w/Distortion *sl.* *sl.*

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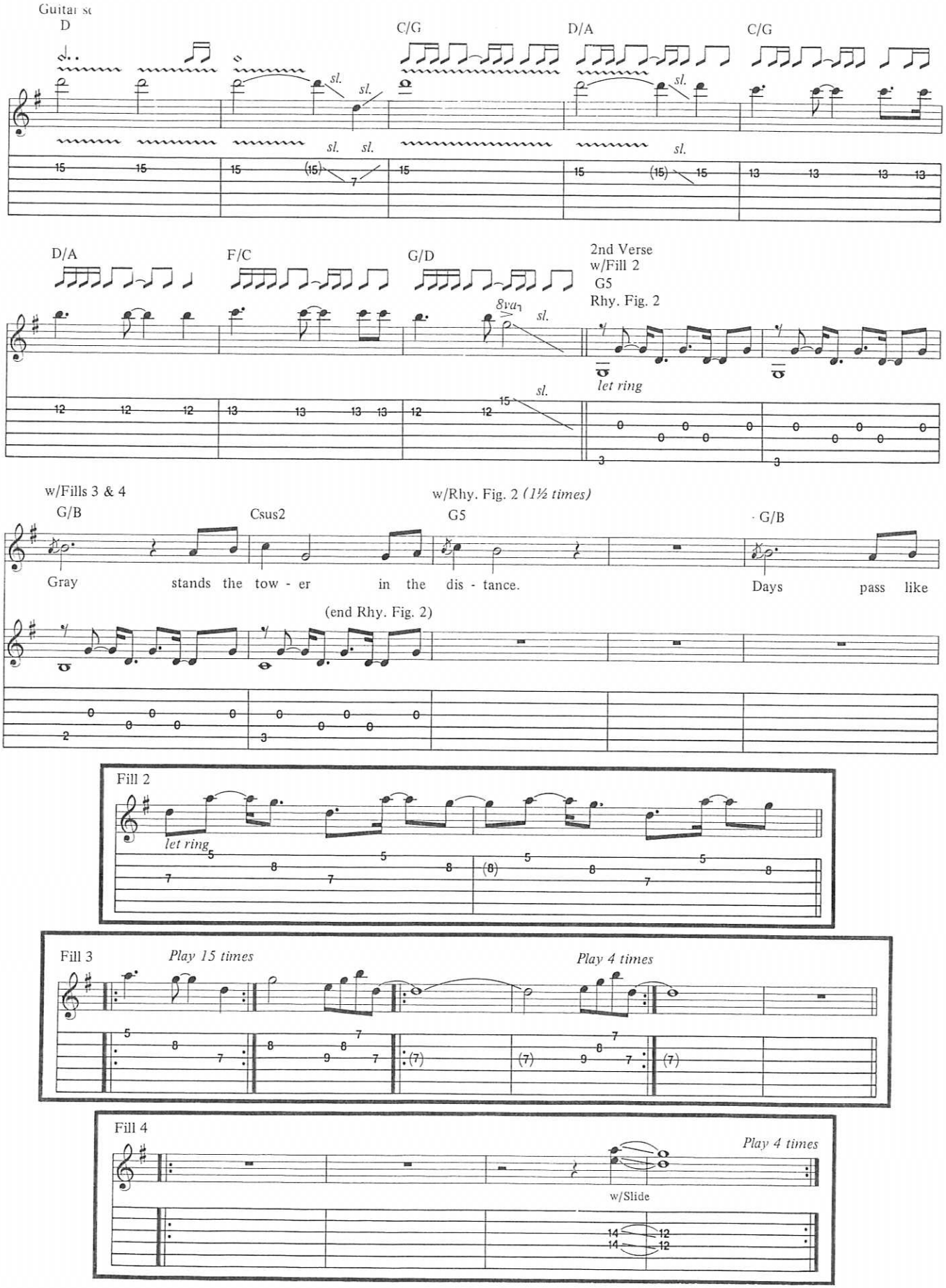
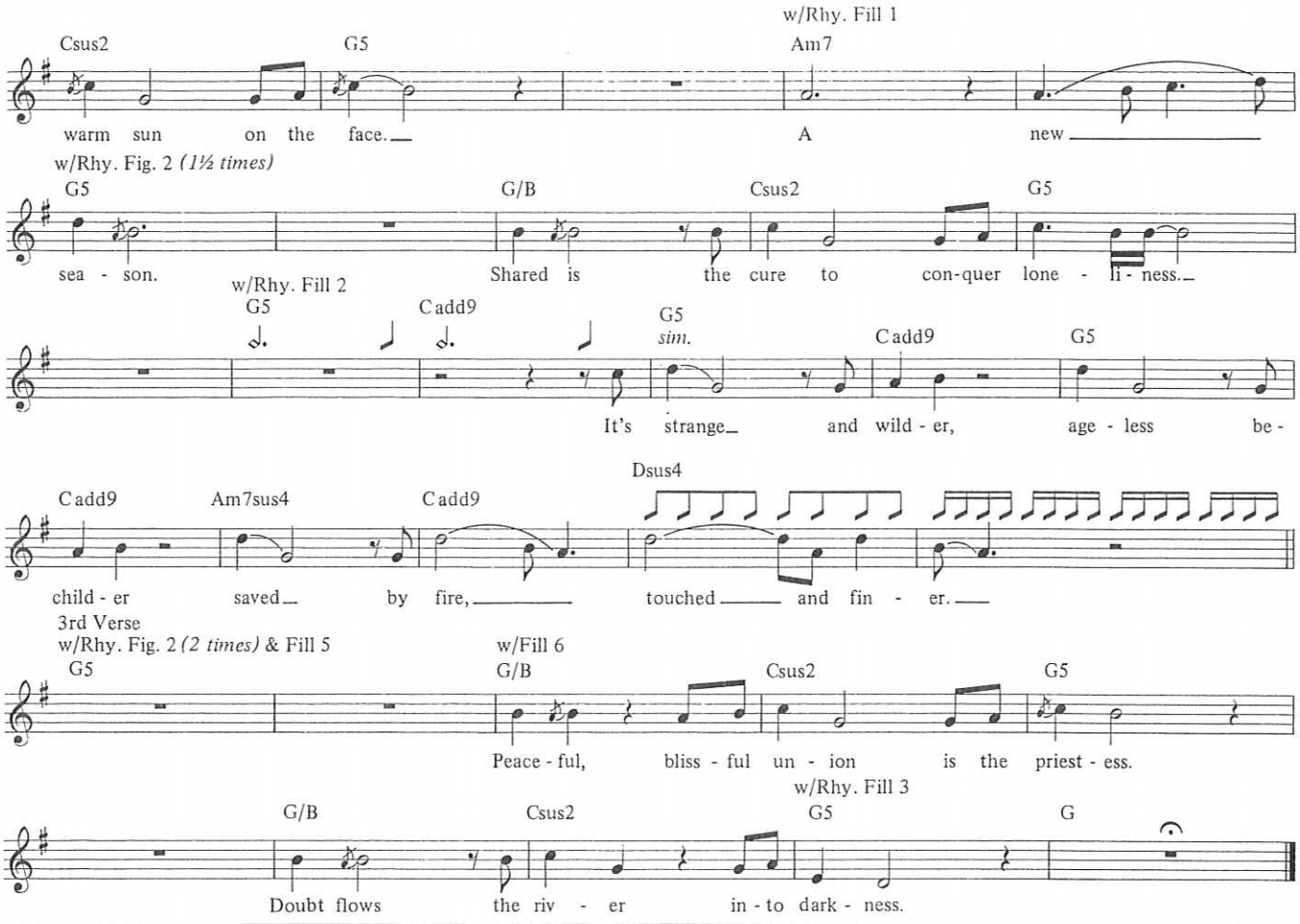
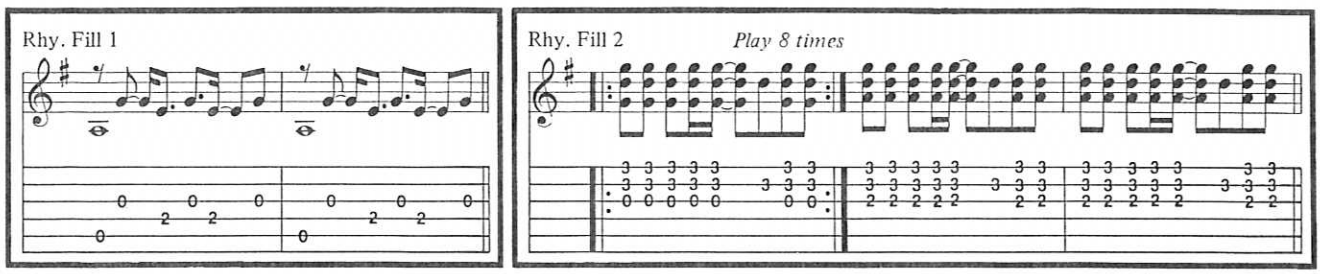
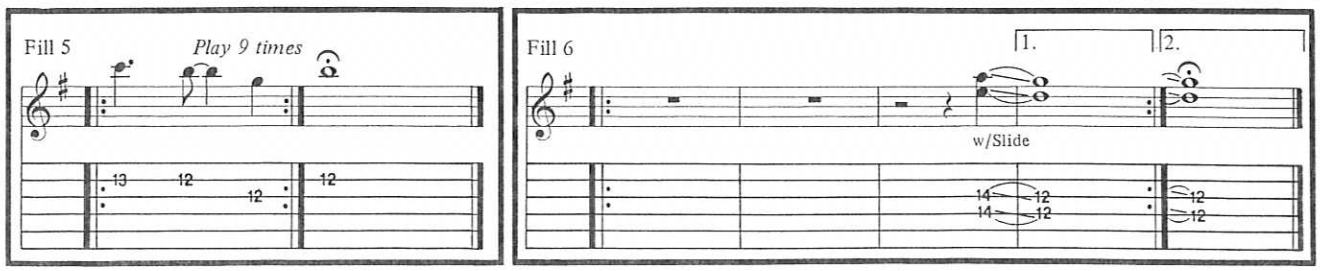
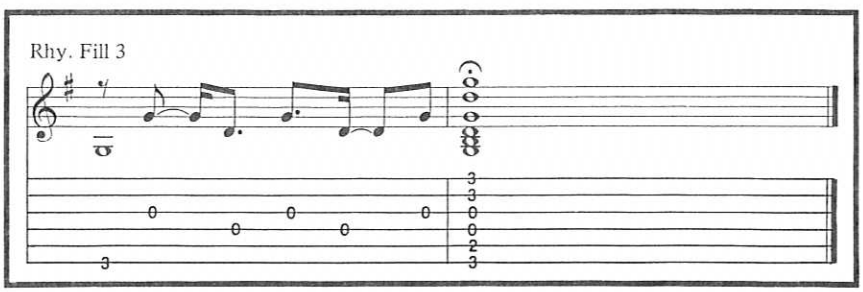

Guitar sc
D
C/G
D/A
C/G
sl.
D/A
F/C
G/D
2nd Verse
w/Fill 2
G5
Rhy. Fig. 2
8va
let ring
w/Fills 3 & 4
w/Rhy. Fig. 2 (1½ times)
G/B
Csus2
G5
G/B
Gray stands the tow - er in the dis - tance. Days pass like
(end Rhy. Fig. 2)
Fill 2
let ring
Fill 3
Play 15 times
Play 4 times
Fill 4
Play 4 times
w/Slide


w/Rhy. Fill 1
Csus2
G5
Am7
warm sun on the face.
A 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
w/Fill 6
G5
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.

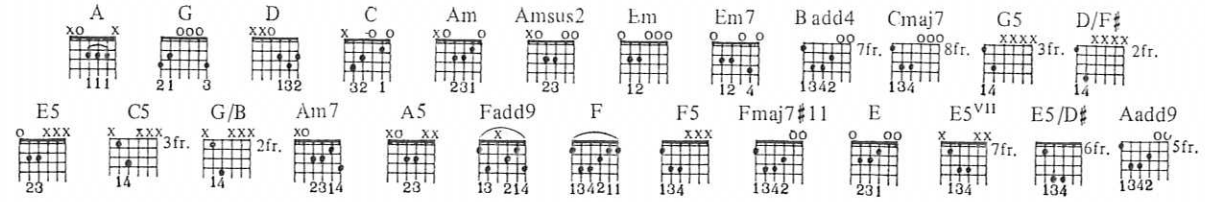

Rhy. Fill 1
Rhy. Fill 2
Play 8 times

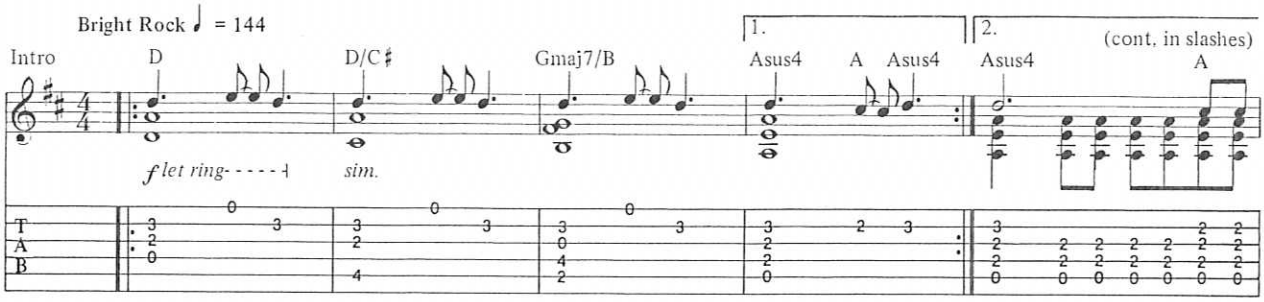

Fill 5
Play 9 times
Fill 6
1.
2.
w/Slide

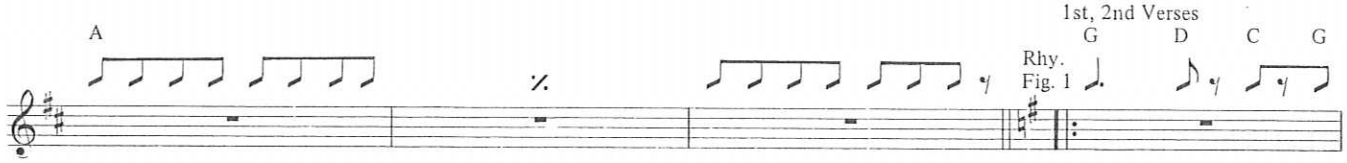

Rhy. Fill 3

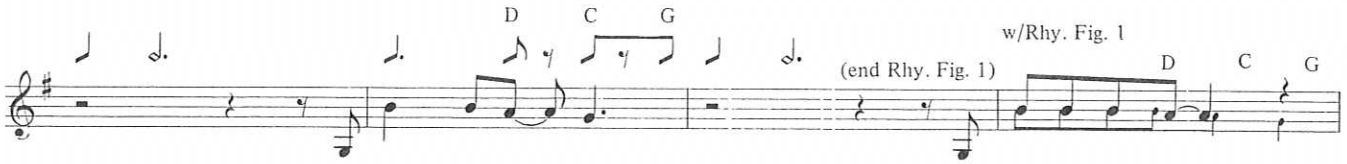
Spark

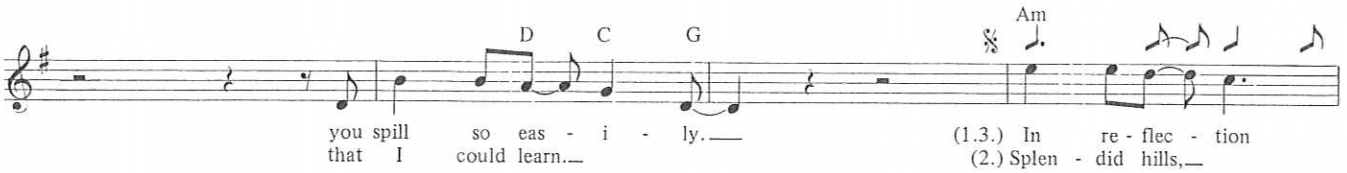
Music and Lyrics by
Marty Willson-Piper

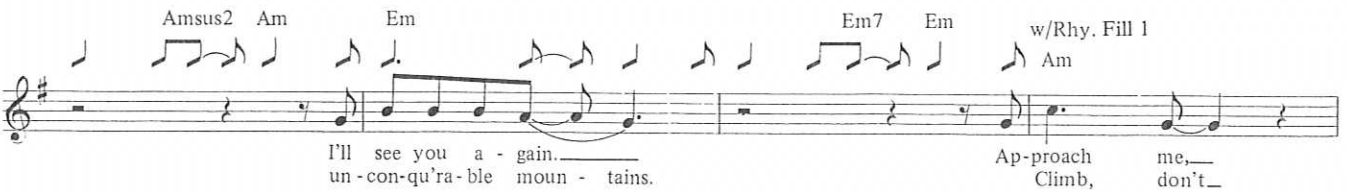


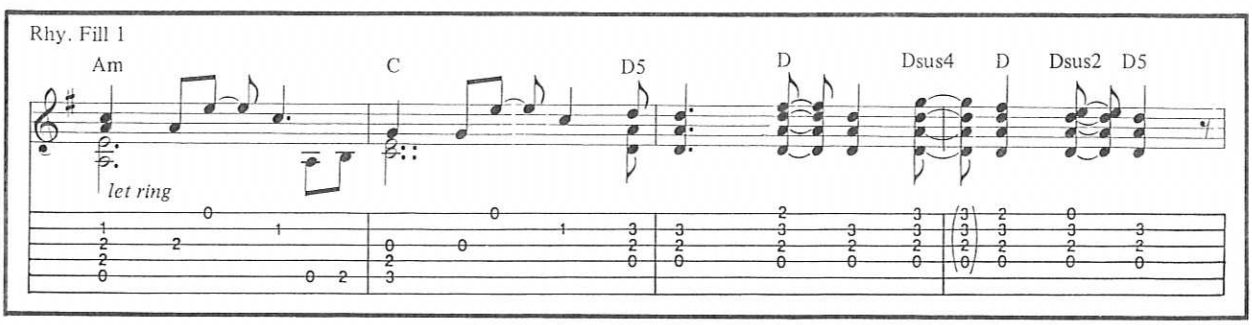












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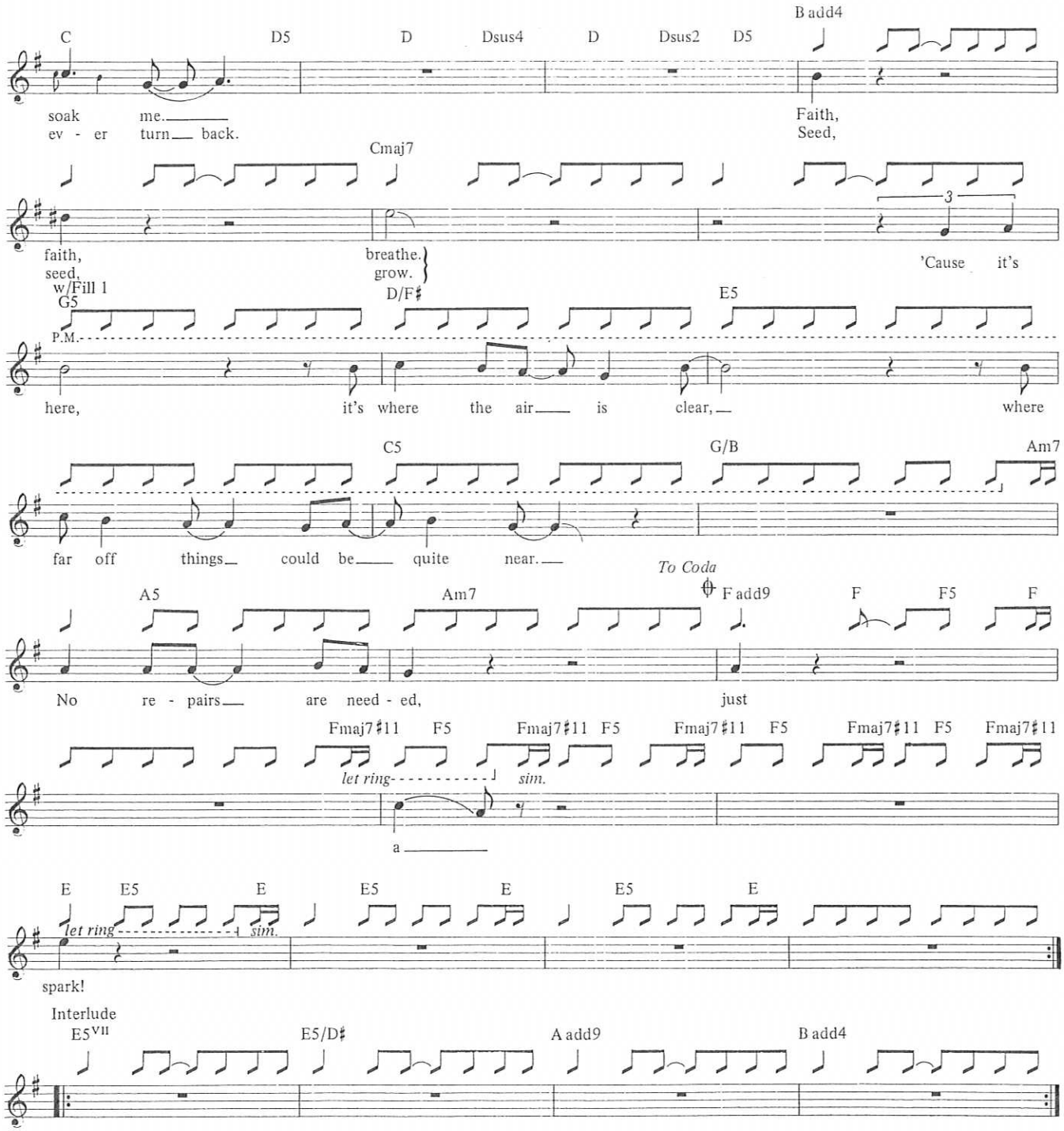
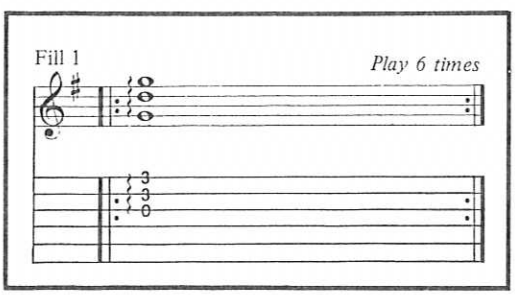
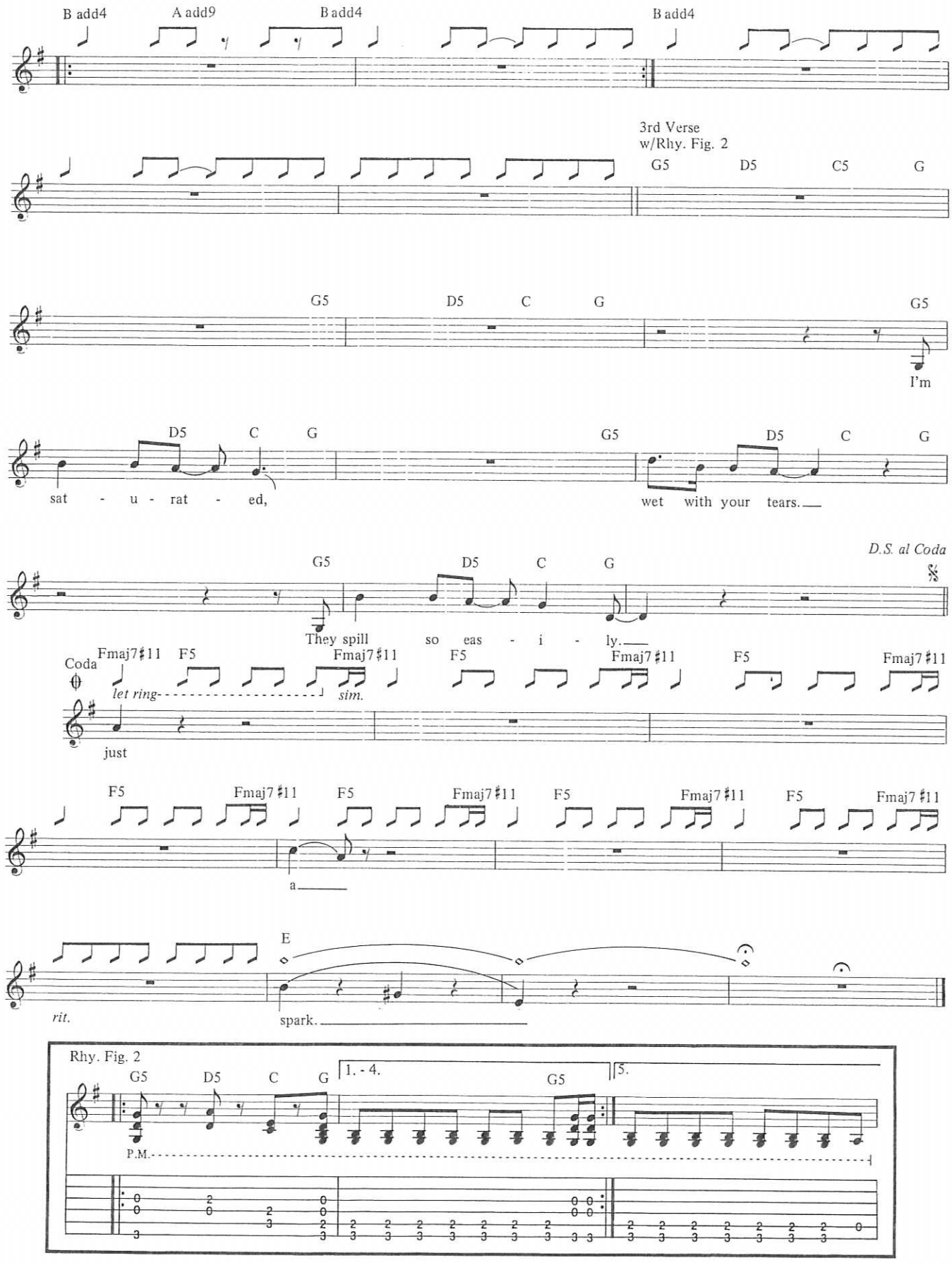
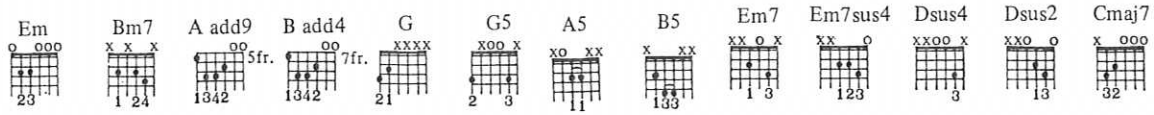

C
D5
D
Dsus4
D
Dsus2
D5
B add4
soak me.
ev - er turn back.
Faith,
Seed,
Cmaj7
faith,
seed,
breathe.
grow.
'Cause it's
w/Fill 1
G5
P.M.
D/F♯
E5
here,
it's where the air is clear,
where
C5
G/B
Am7
far off things could be quite near.
To Coda
A5
Am7
F add9
F
F5
F
No re - pairs are need - ed,
just
Fmaj7♯11
F5
let ring
sim.
a
E
E5
let ring
sim.
spark!
Interlude
E5VII
E5/D♯
A add9
B add4

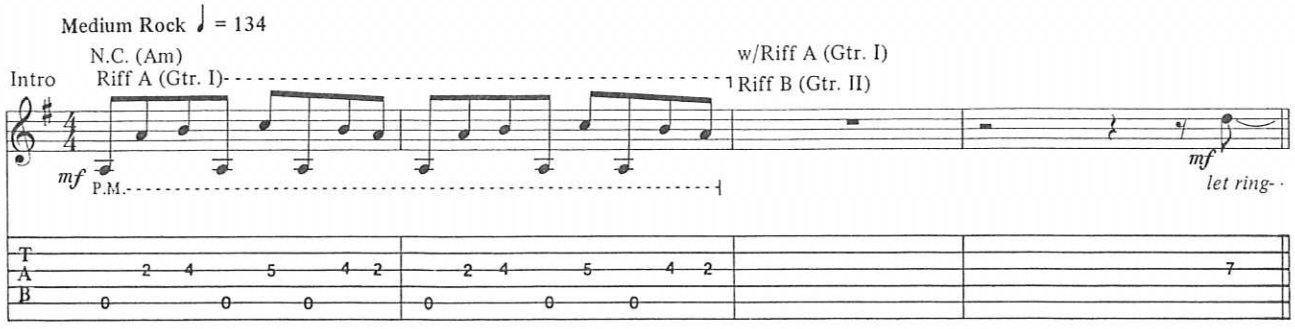

Fill 1
Play 6 times
3
3
0

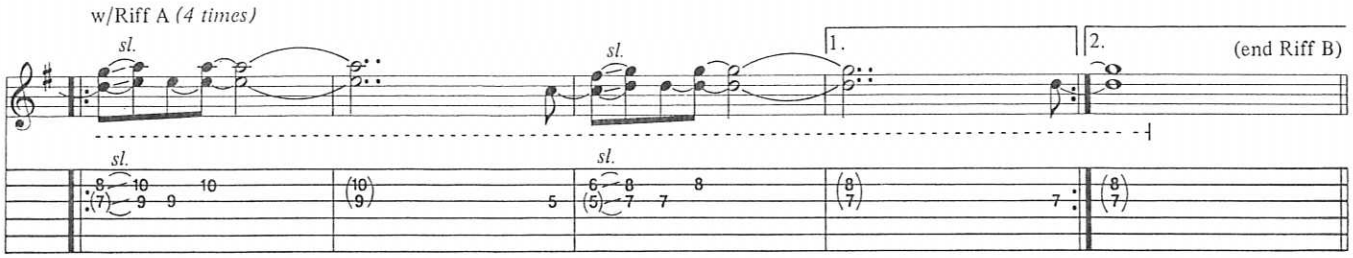

B add4
A add9
B add4
B add4
3rd Verse
w/Rhy. Fig. 2
G5
D5
C5
G
G5
D5
C
G
G5
I'm
D5
C
G
G5
D5
C
G
sat - u - rat - ed,
wet with your tears.
D.S. al Coda
G5
D5
C
G
They spill so eas - i - ly.
Coda
Fmaj7♯11
F5
Fmaj7♯11
F5
Fmaj7♯11
F5
Fmaj7♯11
let ring
sim.
just
F5
Fmaj7♯11
F5
Fmaj7♯11
F5
Fmaj7♯11
F5
Fmaj7♯11
a
E
rit.
spark.
Rhy. Fig. 2
G5
D5
C
G
1. - 4.
G5
5.
P.M.

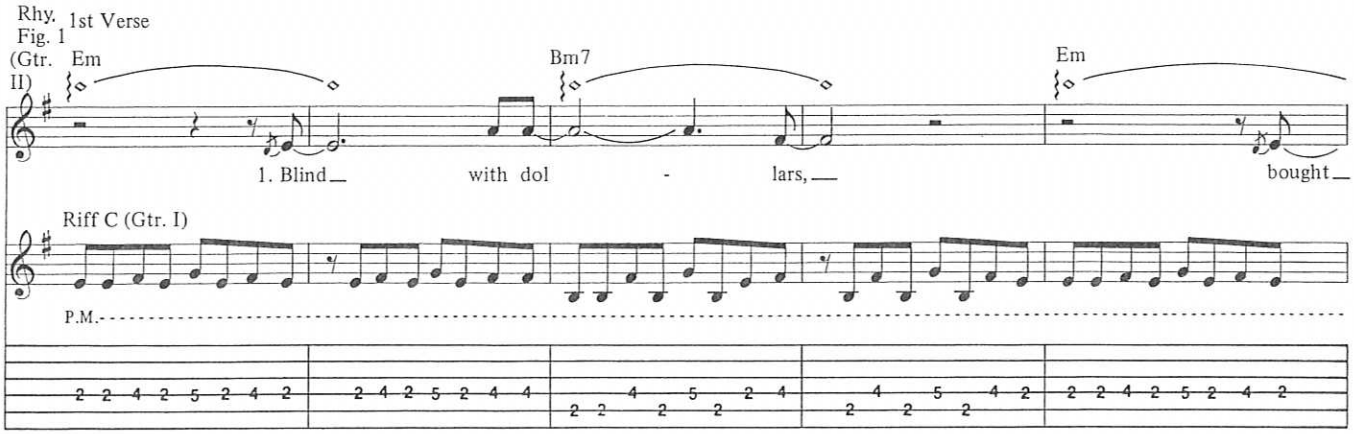
Blood Money

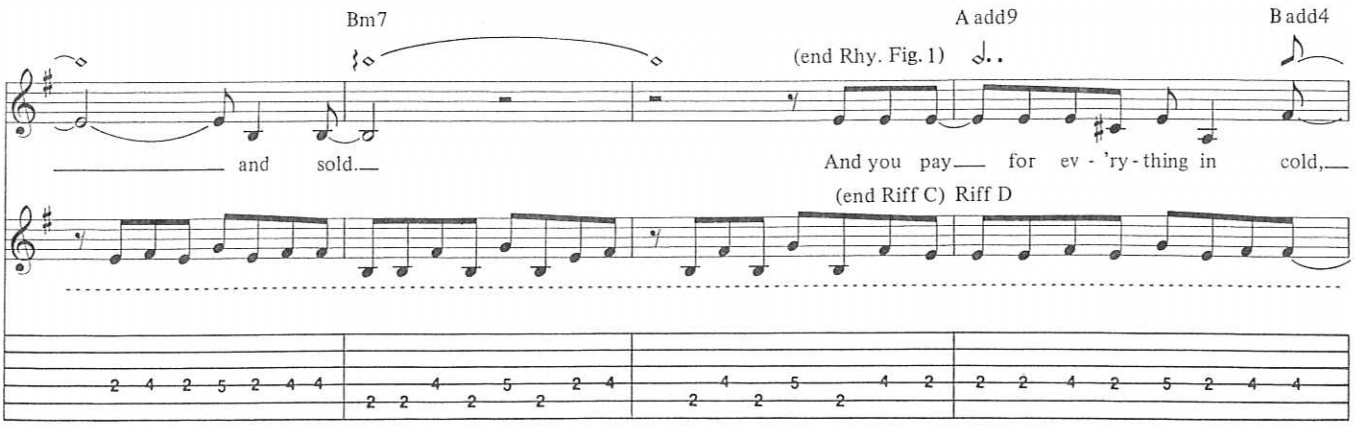
Lyrics by Steve Kilbey
Music by Steve Kilbey, Peter Koppes,
Richard Ploog and Marty Willson-Piper











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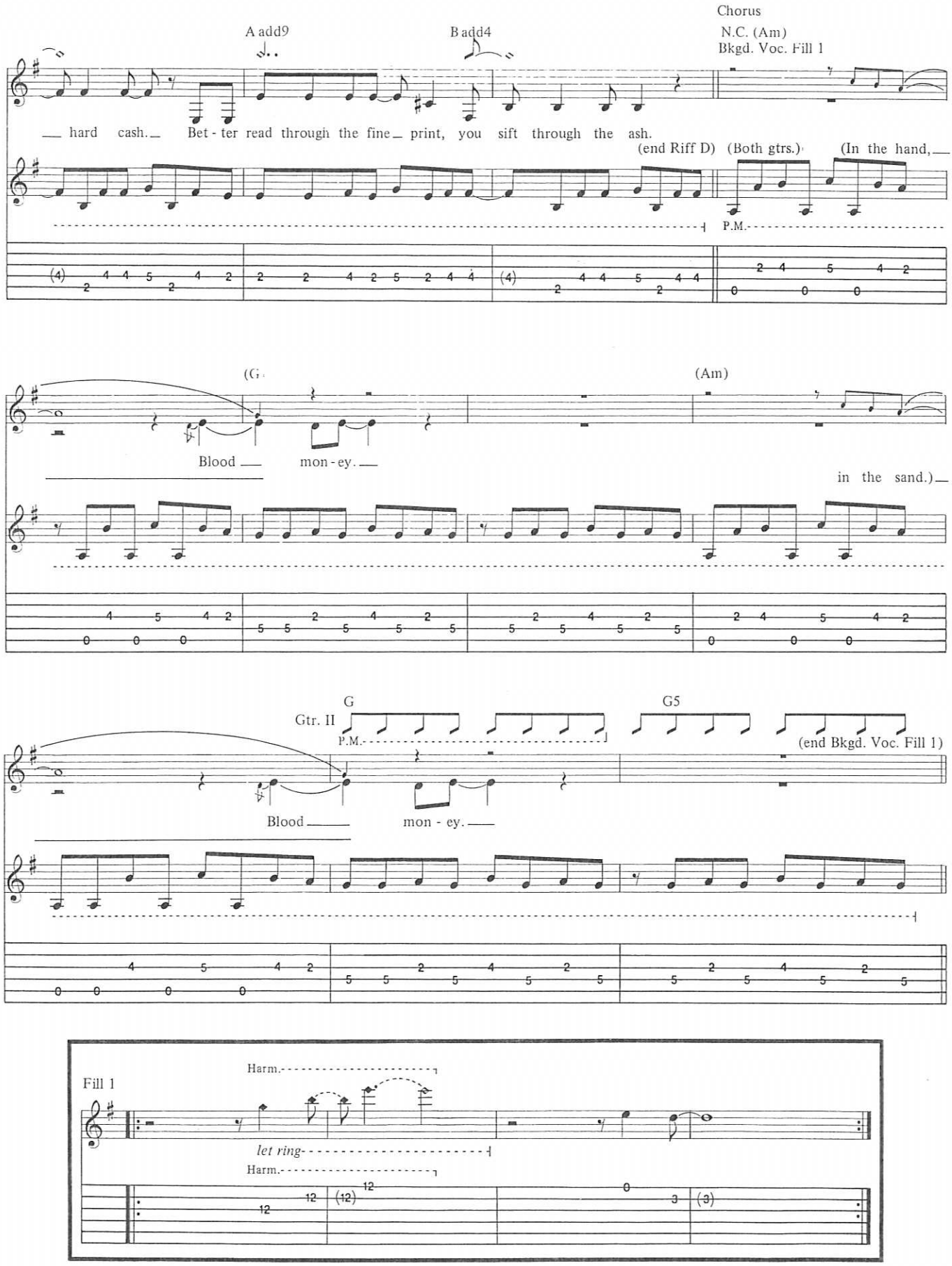

Chorus
A add9
B add4
N.C. (Am)
Bkgd. Voc. Fill 1
hard cash. Bet - ter read through the fine print, you sift through the ash.
(end Riff D)
(Both gtrs.)
(In the hand,
P.M.
(Am)
Blood mon - ey.
in the sand.)
G
G5
Gtr. II
P.M.
(end Bkgd. Voc. Fill 1)
Blood mon - ey.
Fill 1
Harm.
let ring
Harm.

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.

Bm7

"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,
B5

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

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

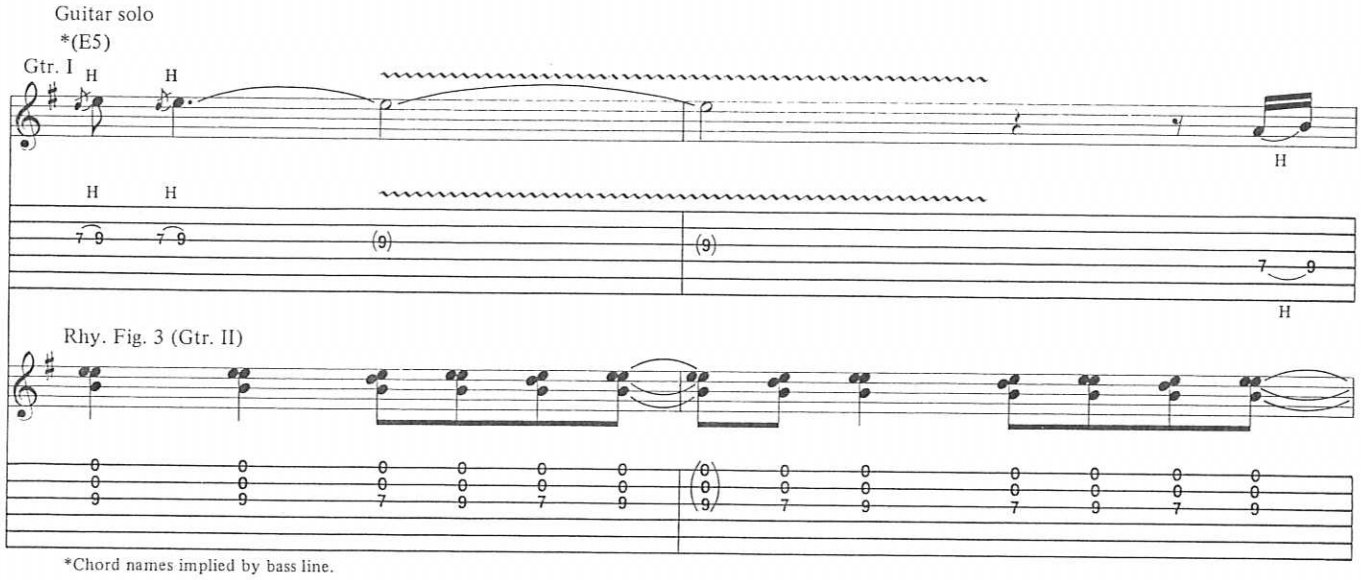
To Coda

Am G

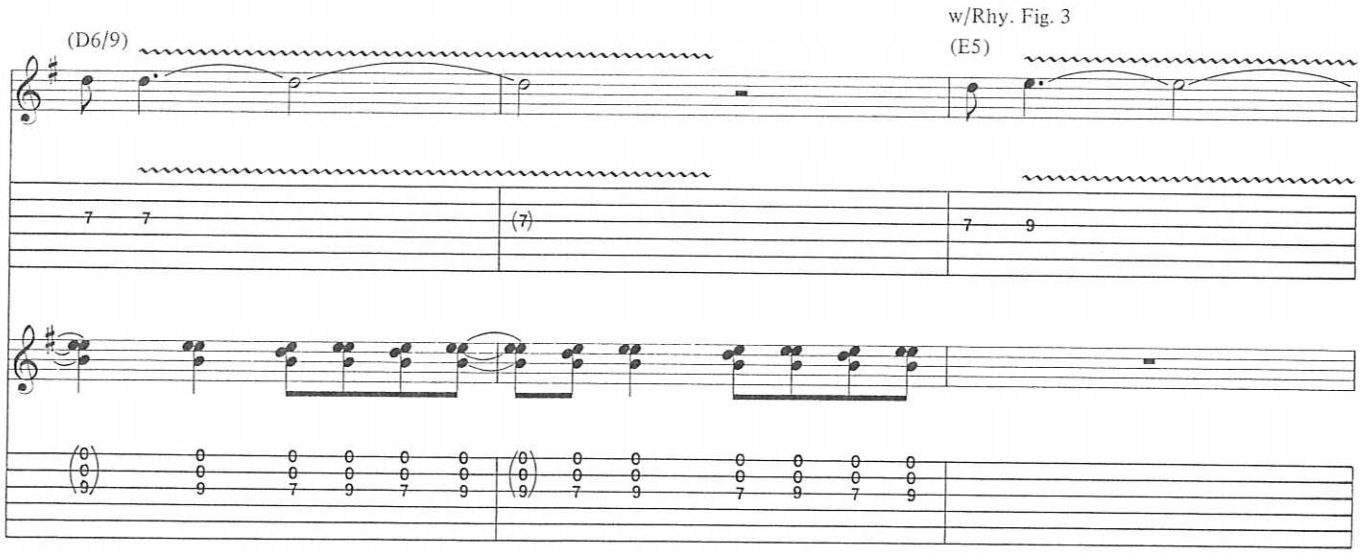
flow - ing un - der the land like blood mon - ey.

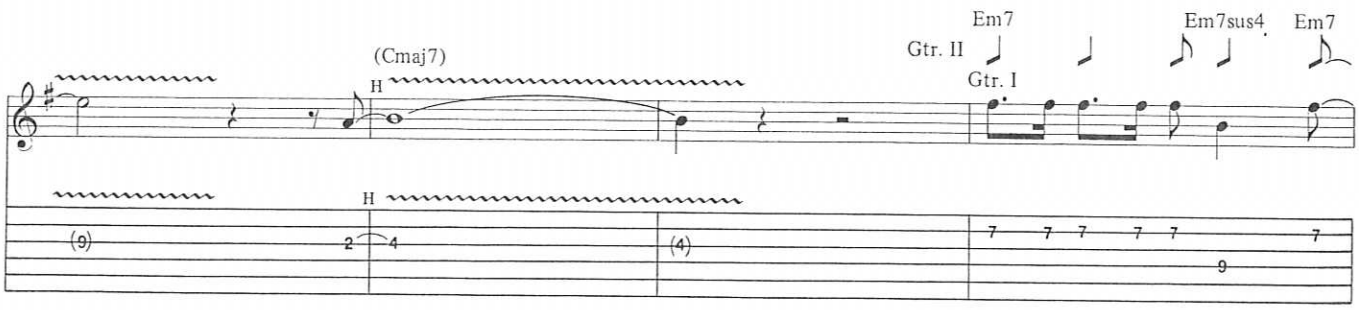
Fill 2

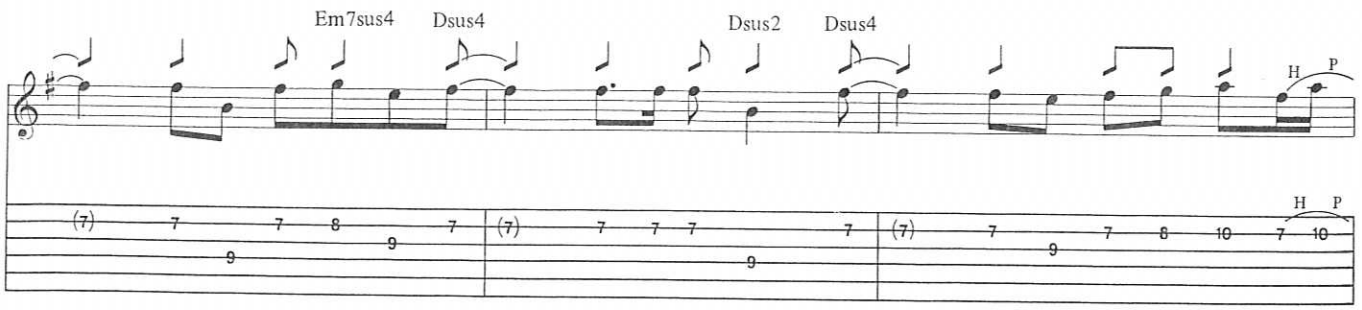
Play 4 times

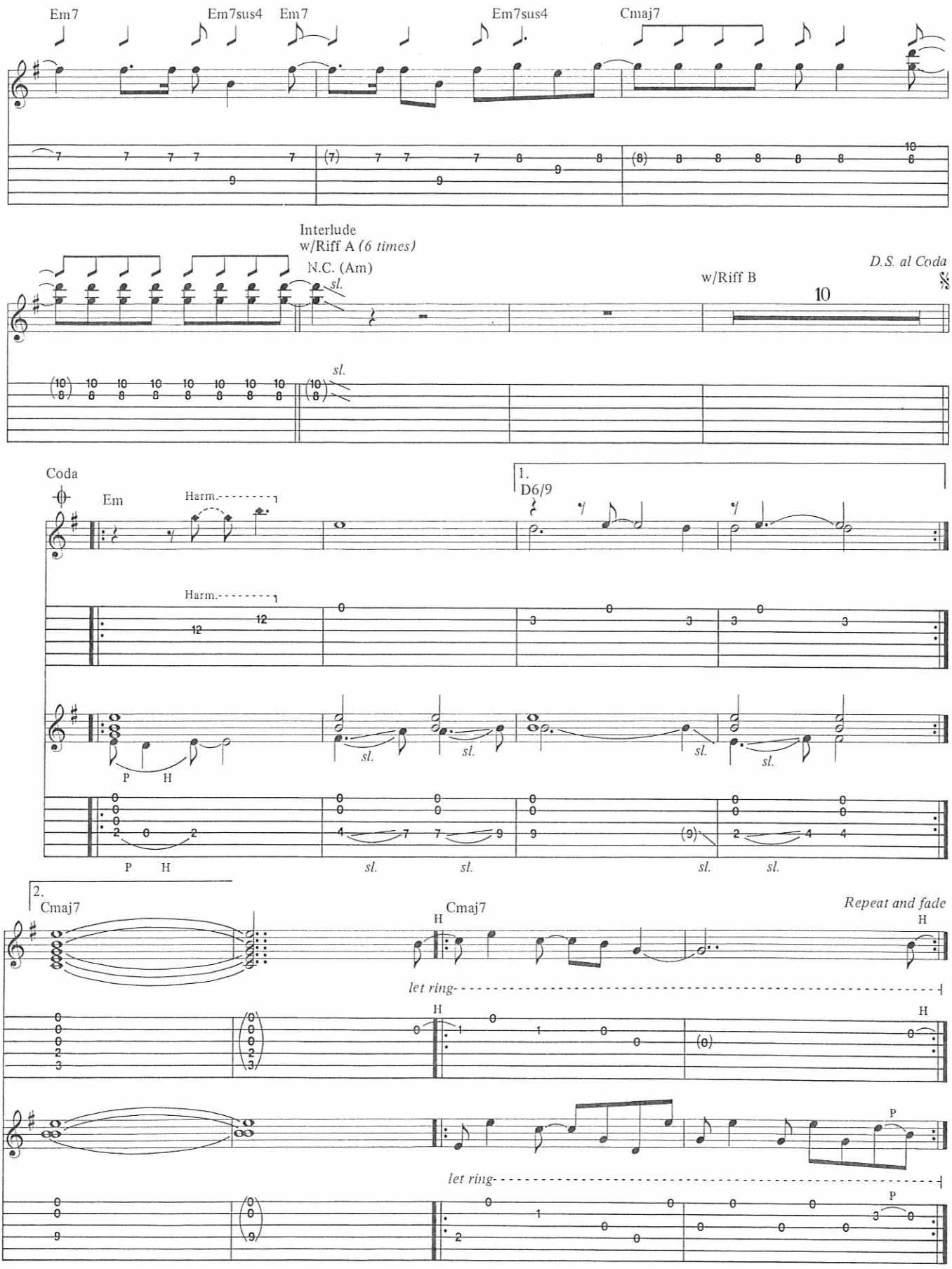


*Chord names implied by bass line.



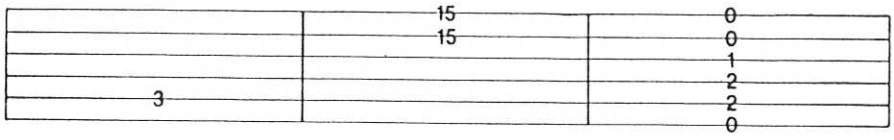





Em7
Em7sus4
Em7
Em7sus4
Cmaj7
Interlude
w/Riff A (6 times)
N.C. (Am)
sl.
w/Riff B
D.S. al Coda
Coda
Em
Harm.
1.
D6/9
P
H
2.
Cmaj7
Cmaj7
Repeat and fade
let ring
let ring

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:

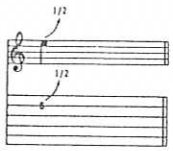


5th string, 3rd fret

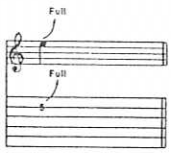
1st string, 15th fret, 2nd string, 15th fret, played together

an open E chord

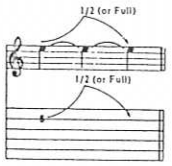
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



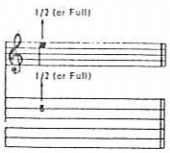
BEND: Strike the note and bend up ½ step (one fret).



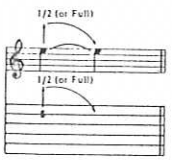
BEND: Strike the note and bend up a whole step (two frets).



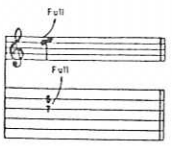
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



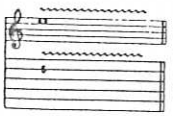
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



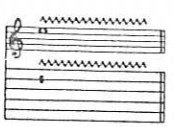
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



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.

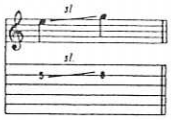


VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.

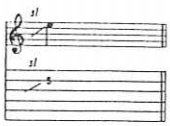


SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.

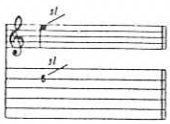
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



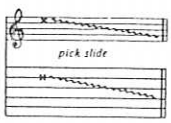
SLIDE: Same as above, except the second note is struck.



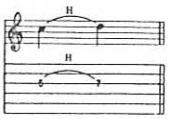
SLIDE: Slide up to the note indicated from a few frets below.



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

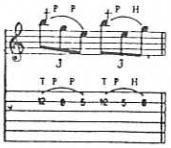


PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.

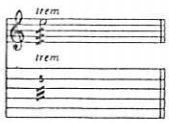


HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

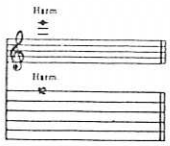
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



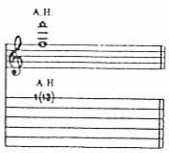
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



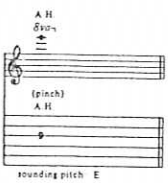
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



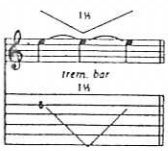
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



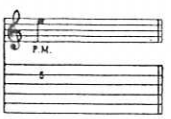
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



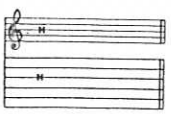
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



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

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