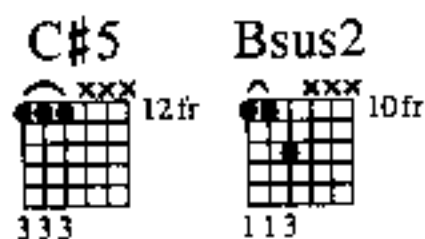


Emotion Sickness

Words and Music by Daniel Johns

Open C#m Tuning:

- ① = C# ④ = C#
② = G# ⑤ = G#
③ = E ⑥ = C#



Intro

Moderately Fast ♩ = 136

Gtr. 1 (elec.)

mf
w/ clean tone

Chord progression: C#m7, C#m/E, Asus2, E/G#, C#m7, C#m7/E, Aadd9, C#m7/G#

Verse

* C#m7

C#m7/E

Aadd9

E/G#

Asus2

Amaj7

* Chord symbols reflect implied tonality.

Chord progression: C#m7, C#m7/E, Asus2, E/G#, Asus2, Bsus4, B

won't — let — it — show.

C#m7 C#m7/E Asus2 E/G# Aadd9

Sac - ri - fice the tor - tures.

C#m7 C#m7/E Asus2 E/G# Asus2 Bsus4 B C#m7

Or - ches - tral tear cash - flow.

C#m7/E Aadd9 C#m7/G# Verse C#m7 E/G# Asus2 E/G#

2. In - crease, de - lete, es - cape, de - feat;

Aadd9 C#m7 C#m7/E

it's all that mat - ters to you. Cot - ton case

Asus2 E/G# Asus2 Badd4 B G#5

for an i - ron pill. Dis - tort - ed eyes.

G#sus4 G# G#7

when ev - 'ry - thing - is clear - ly dy - ing.

let ring - let ring -

* Gtr. 2 divisi

* composite arr. of piano & cello

Interlude C#m F#m6/C# F#m/C# C#m G#5 G#

Rhy. Fig. 1 End Rhy. Fig. 1

** Gtr. 2 tabbed to left of slash.

Pre-Chorus C#m F#m6/C# F#m/C# C#m G#5 G#

Burn my knees and...

play 3 times

G#add4 G# G#add4 Chorus C#5 Rhy. Fig. 2A Bsus2

Gtr. 3 (dist.) Rhy. Fig. 2

mf slight P.M. (cont. in slash) tremolo off

† composite arr. of gtr. & strings next 8 meas.

Chord symbols: C#5, Bsus2

Lyrics: E - mo - tion sick - ness.

Chord symbols: C#5, Bsus2

Lyrics: Ad - dict with no

Annotations: End Rhy. Fig. 2A, Gtr. 3: w/ Rhy. Fig. 2A, End Rhy. Fig. 2, Gtr. 1

Chord symbols: C#5, Bsus2

Lyrics: her o - ine. E - mo - tion sick - ness.

C#5 G#5

Dis - tort - ed eyes -

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole note chord, followed by a half note, and then a quarter note. The guitar line is in treble clef and features a 12/16 time signature. It consists of a series of eighth notes, with some measures containing a '2' above the staff, indicating a double measure or a specific rhythm.

G#sus4 G# G#7

when ev - 'ry - thing - is clear - ly dy - ing.

The second system of music continues the vocal and guitar parts. The vocal line includes the lyrics "when ev - 'ry - thing - is clear - ly dy - ing." The guitar line continues with eighth notes and includes a section marked "G#7" with a double measure indicated by a '2' above the staff.

Half-Time Feel

C#5 B5 B₉⁶(no 3rd) B5

Gtr. 3 Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 1 w/ dist.

The third system of music is titled "Half-Time Feel". It features a guitar line with a 12/16 time signature. The guitar line is divided into two parts: "Gtr. 3" and "Gtr. 1". "Gtr. 3" includes "Rhy. Fig. 3" and "End Rhy. Fig. 3". "Gtr. 1" is marked "w/ dist." (with distortion). The system includes a series of chords: C#5, B5, B₉⁶(no 3rd), and B5.

Gtr. 3: w/ Rhy. Fig. 3, 2 times

C#5 B5 B₉⁶(no 3rd) B5 B₉⁶(no 3rd)

Gtr. 1

The fourth system of music continues the guitar parts. It features a guitar line with a 12/16 time signature. The guitar line is divided into two parts: "Gtr. 3" and "Gtr. 1". "Gtr. 3" is marked "Gtr. 3: w/ Rhy. Fig. 3, 2 times". "Gtr. 1" is marked "w/ dist.". The system includes a series of chords: C#5, B5, B₉⁶(no 3rd), B5, and B₉⁶(no 3rd).

Interlude

Gtr. 3 C#5 Rhy. Fig. 4A Amaj7 A#m7b5 End Rhy. Fig. 4A

Gtr. 1 Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A, 3 times, simile C#5 Amaj7 A#m7b5 C#5 Amaj7 A#m7b5

Pre-Chorus

C#m F#m6/C# F#m/C# C#m B⁶₉ C#5

Burn _____ my knees _____ and _____

* Gtrs. 1 & 4 (elec. acous.)
mf let ring throughout

* Gtr. 1 w/ clean tone

2nd time, End Half-Time Feel

C#m F#m6/C# F#m/C# C#m B⁶₉ C#5

burn _____ my knees _____ and _____ pray. _____

Bridge

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A, 2 times, simile
Gtr. 4 tacet
C#5 Bsus2 C#5

Get _____ up, _____ get _____ up, _____ get _____

1. 2. C#5 C#5

up. get up. won't you starve my

C#m C#m/E Asus2 E/G# C#m C#m/E Asus2

brain?

Gtr. 1

Bsus²₄ C#m7/G# C#m7 C#m7/E Asus2 E/G# Asus2

Aadd9 Bsus²₄ Badd4 Badd⁴₉

poco rit.

Interlude Moderately ♩ = 110

* Gtr. 1 C#m A#m9 1., 2. Asus2#11

mf w/ amp tremolo

* doubled by Gtr. 4, 2nd & 3rd times

3. Chorus Slower ♩ = 102 C#m C#m11

E - mo - tion sick - ness.

Rhy. Fig. 5 Gtrs. 1 & 4

Amaj7add6 B/A C#m

Ad - dict

C#m11 Amaj7add6 B/A Amaj7

with no her o - ine.

End Rhy. Fig. 5

Gr. 3: w/ Rhy. Fig. 5, 2 times, simile

C#m C#m11 Amaj7add6 B/A C#m

Good things will pass. (It helps with ex - cess ac - cess.) Les - sons

C#m11 Amaj7add6 B/A Amaj7 C#m C#m11 Amaj7add6

learnt. E - mo - tion sick - ness.

(Mm, mm,)

B/A C#m C#m11 Amaj7add6 B/A Amaj7

Les - sons learnt. Earnt. (E -

Outro C#m Asus2 A#m9

mo tion.

Gr. 1 & 4

C#m Aadd9 A#sus2

Anthem for the Year 2000

Words and Music by Daniel Johns

Drop D Tuning:

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Moderately Slow Rock ♩ = 88

(sound effects) approx. 8 sec. (drums) 4

*Gr. 1 A5 G5 A5 G5 E5 F5 C5 D5 A5 G5 A5 G5 E5 F5 C5 D5

(dist.) Riff A

f

TAB 7 5 5 7 6

Gr. 2 (dist.) Rhy. Fig. 1

f

TAB 7 7 6 7 6 2 3 3 5 0 0 7 7 6 7 6 2 3 3 5 0 0

* Dbld. by elec. gr. w/ dist. & tremolo effect for next 8 meas.

Gr. 2: w/ Rhy Fig. 1 A5 G5 A5 G5 E5 F5 C5 D5 A5 G5 A5 G5 E5 F5 C5 D5

Gr. 1

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

End Riff A

TAB 5 7 6 7 5 5 7 7 7 9

Verse

Gr. 1 tacet
N.C.

1. We are the youth, we'll take your fas - cism a - way.

We are the youth, _ a - pol - o - gise _ for an - oth - er day.

D5

We are the youth, _ the pol - i - ti - cians are _ so sure.

Gtr. 2

* Gradually fade in w/ vol. knob or pedal.

We are the youth, _ and we are knock - ing on _ death's door.

(0)

Verse

Gtr. 1: w/ Riff A, simile

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

A5 G5 A5 G5 E5 F5 C5 D5

2. Nev - er knew we were liv - ing in a world with a mind that could be so sure.

A5 G5 A5 G5 E5 F5 C5 D5

Nev - er knew we were liv - ing in a world with a mind that could be so small.

A5 G5 A5 G5 E5 F5 C5 D5

Nev - er knew we were liv - ing in a world, and the world is an o - pen court.

A5 G5 A5 G5 E5 F5 C5 D5

May - be we don't wan - na live in a world where in - no - cence _ is so _ short. We'll

Chorus

A5 Eb5

make it up to you in the year two - thou - sand with... ____

Gtr. 3 (dist.)

f w/ notch filter

N.C.

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

Verse

*A5 G5 A5 G5 E5 F5 C5 D5

3. Nev - er knew we were liv - ing in a world with a mind that could be so sure. ____

* Chord symbols reflect implied tonality.

A5 G5 A5 G5 E5 F5 C5 D5

Nev - er knew we were liv - ing in a world with a mind that could be so small.

grad. bend

full

A5 G5 A5 G5 E5 F5 C5 D5

Nev - er knew we were liv - ing in a world, and the world is an o - pen court.

grad. bend grad. bend full

1/4 1/2

A5 G5 A5 G5 E5 F5 C5 D5

May - be we don't wan - na live in a world where in - no - cence is so short. We'll

grad. bend full

Chorus
Gtr. 3 tacet
A5 G5 A5 G5 A5 E5 F5 C5 D5

make it up for you in the year two - thou - sand.

Gtr. 2 Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2, 3 times
A5 G5 A5 G5 A5 E5 F5 C5 D5 A5 G5 A5 G5 A5 E5 F5 C5 D5

Build it up for you in the year two - thou - sand. Make it hard for you in the

F5 C5 D5 A5 G5 A5 G5 A5 E5 F5 C5 D5

year two - thou - sand. Build it up for you in the year two - thou - sand with

A5 C5 D5 A5 C5 D5

you. _____

* Gtrs. 2 & 3 Rhy. Fig. 3 End Rhy. Fig. 3

* composite arrangement

Verse

Gtrs. 2 & 3 tacet ** A5

G5 A5 G5 E5 F5 C5 D5

4. Nev - er knew we were liv - ing in a world, in a world, that could be so _____ sure. _____

Gr. 1

5/7 7/8 6/10

** Chord symbols reflect implied tonality.

A5 G5 A5 G5 E5 F5 C5 D5

Nev - er knew we were liv - ing in a world with a mind that could be so _____ small. _____

grad. bend 1/2

10/7 7/8 8/2 (2)

A5 G5 A5 G5 E5 F5 C5 D5

Nev - er knew we were liv - ing in a world, and the world is an o - pen court. _____

5/7 7/8 6/10 10/12

A5 G5 A5 G5 E5 F5 C5 D5

May - be we don't wan - na live in a world, world that even cares at all.

12/14 14/12 12/14 14/15 15/17 17 15 19

Gtr. 1 tacet

We'll

Gtr. 2

* Gradually fade in w/ vol. knob or pedal.

Outro-Chorus

Gtr. 2: w/ Rhy. Fig. 2, 6 times

A5 G5 A5 G5 A5 E5 F5 C5 D5 A5 G5 A5 G5 A5 E5

make it up to you in the year two - thou - sand. Build it up for you in the

F5 C5 D5 A5 G5 A5 G5 A5 E5 F5 C5 D5

year two - thou - sand. Make it hard for you in the year two - thou - sand.

A5 G5 A5 G5 A5 E5 F5 C5 D5 A5 G5 A5 G5 A5 E5

Build it up for you in the year two - thou - sand. Make it hard for you in the

F5 C5 D5 A5 G5 A5 G5 A5 E5 F5 C5 D5

year two - thou - sand. Build it up for you in the year two - thou - sand with

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

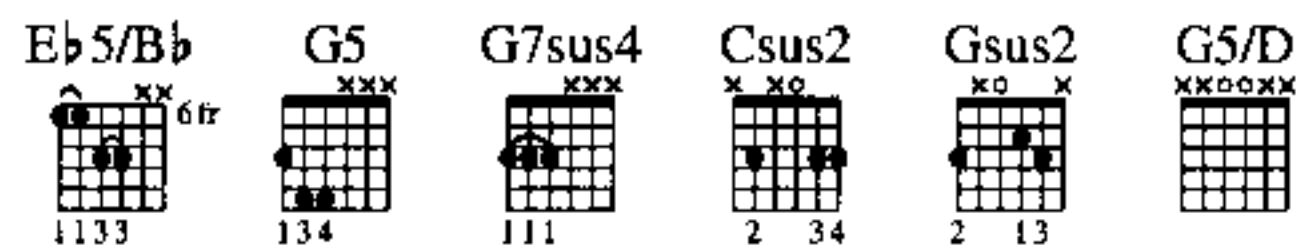
w/ sound effects

A5 C5 D5 A5 C5 D5 N.C.

you.

Ana's Song (Open Fire)

Words and Music by Daniel Johns



Verse
Slowly $\text{♩} = 80$
** E $\flat$ sus2

1. Please die An - a for as

Gr. 3 (elec.)
mf
w/ clean tone
let ring - - - - - let ring - - - - - let ring - - - - -

TAB

* Grs. 1 & 2 (acous.)
Rhy. Fig. 1
mf
End Rhy. Fig. 1

TAB

* Two gtrs. arr. for one.
** Chord symbols reflect basic tonality.

Gtrs. 1, 2, & 3: w/ Rhy. Fig. 1, 3 times, simile
E $\flat$ sus2 Cm Gm E $\flat$ sus2 Cm

long as you're here, we're not. You make the sound of laugh -

Gm E $\flat$ sus2 Cm Gm

- ter. And sharp - ened nails seem soft - er. And I need -

Gr. 4 (elec.)
mp w/ dist. *f*

TAB

E♭sus2 **Cm** **Gm**

— you — now — some - how. — And I need —

Gtr. 4

Gtr. 5 (elec.)

f
w/ dist.

E♭sus2 **Cm** **Gm** **B♭sus2** **F**

— you — now — some - how. —

Chorus

E **F#m7add4**

O - pen — fire — on the needs de - signed, — on my knees —

* Gtrs. 4 & 5

* composite arrangement

Asus2 E

for you. O - pen fire on my

Interlude

Gr. 5: w/ Rhy. Fig. 1, 2 times
Eb sus2 Cm

F#m7add4 A5

knees de - sires what I need from you.

Gr. 4

* w/ random fdbk.

f

Harm.

* Gr. 5

Gm Eb sus2 Cm Gm

2. Im -

Harm.

f

Verse

Gr. 4 tacet
Eb sus2 Cm Gm Eb sus2 Cm Gm

ag - ine pag - eant, in my head the flesh seems thick - er. Sand -

Gr. 5 Eb 5/Bb G5 G7sus4 G5 G7sus4 G5 G7sus4

pa - per tears cor - rode the film. And I need

Gr. 4

Chorus

E

F#m7add4

O - pen fire, on my needs de - signed on my knees
O - pen fire on my knees de - sires what I need

Rhy. Fig. 2

Asus2

Gtr. 5: w/ Rhy. Fill 1

Cadd9

G

for you.
from you.

End Rhy. Fig. 2

Bridge

C5

D5

E5

E(b5)

And you're my ob - ses - sion. I

* Gtrs. 4 & 5 Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 4 & 5: w/ Rhy Fig. 3, simile

C

D5

E5

E(b5)

Gtr. 3 tacet

C5/G

F5

love you to the bones. And An - a wrecks your life.

Gtr. 3 Gtrs. 4 & 5

E5 E(b5) Gtrs. 4 & 5 tacet B $\flat$ sus2 F Em

Like an An - o - rex - - i - a life.

Gtr. 3

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

Chorus

Gtr. 3 tacet E F#m7add4

O - pen fire on the needs de - signed on my knees

Asus2 Gtr. 5 Csus2 Gsus2 G5/D

for you.

Gtr. 4

Outro

Gtr. 4: w/ Rhy. Fig. 2, 2 times, simile
Gtr. 5: w/ Rhy. Fig. 2, 1st 3 meas., simile
E F#m7add4

O - pen fire on my knees de - sires what I need

Asus2

Gr. 5: w/ Rhy. Fill 1, simile

Cadd9 G

Gr. 5: w/ Rhy. Fig. 2, 1st 3 meas., simile

E

from you. O - pen fire on my

F#m7add4

Asus2

Gr. 5: w/ Rhy. Fill 1, simile

Cadd9 G

needs, de - sires. Oh, and

E

F#m7add4

Asus2

o - pen fire on my needs de - signed on my knees for you.

* Grs. 4 & 5

* composite arrangement

C G E F#m7add4 A5 Asus2

Rhy. Fill 1

Gr. 5

TAB

Spawn Again

Words by Daniel Johns
Music by Daniel Johns and Ben Gillies

Double Drop D Tuning, Down 1/2 Step:

- ① = D $\flat$ ④ = D $\flat$
② = B $\flat$ ⑤ = A $\flat$
③ = G $\flat$ ⑥ = D $\flat$



Intro

band tacet

Moderately ♩ = 136

D5

N.C.

* Gtrs. 1 & 2 (dist.)

* composite arrangement

** Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch to the rhythm position to simulate the attack.

band enters

D5

Rhy. Fig. 1

G $\flat$ 5 D5

G5 D5

A $\flat$ 5 D5

D($\flat$ 5) D5

G $\flat$ 5 D5

G5 D5

A $\flat$ 5 D5

End Rhy. Fig. 1

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

Gtr. 3 (dist.)

D5

G $\flat$ 5 D5

G5 D5

A $\flat$ 5 D5

D($\flat$ 5) D5

G $\flat$ 5 D5

G5 D5

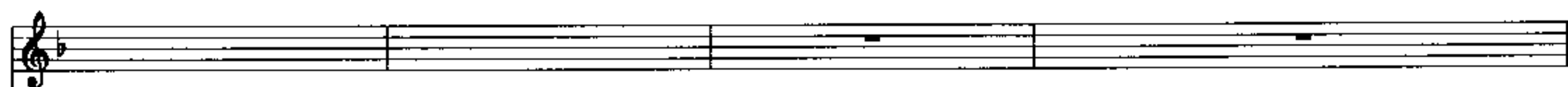
A $\flat$ 5 D5

Verse

Gtr. 3 tacet
N.C.(D5)

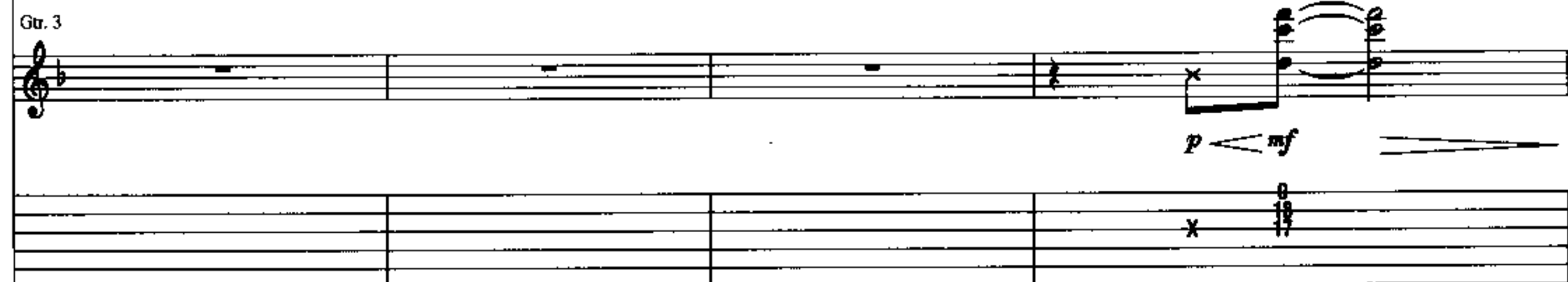


1. Spoken: Death becomes clearer through bloodshot eyes as a death from old age becomes nearer.



Why can't the livestock be free when trading soldiers for steak?

Gtr. 3



Chorus

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



Learn to e - volve — with the new tran - si - tion. To act up - on a hyp - o -

Verse

G5 D5 G5 D5 A5 D5 N.C.(D5)



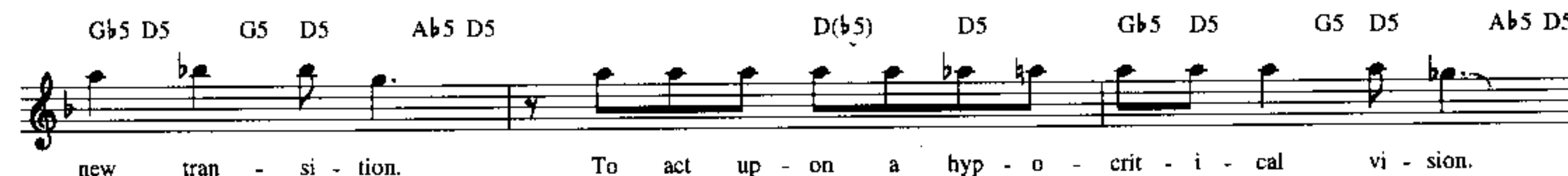
crit - i - cal vi - sion. 2. Dis - card the old and in with the new.

Chorus

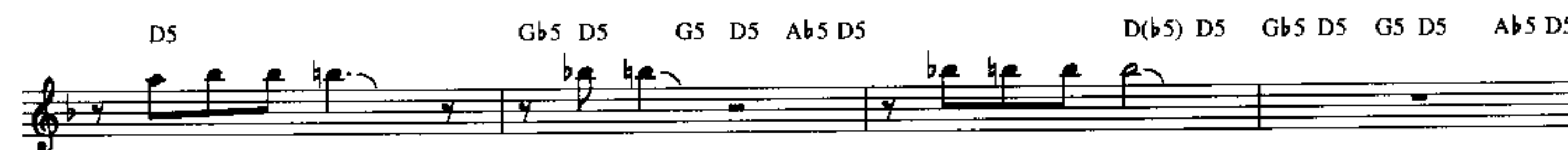
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times



Dis - card the old. In with the fash - ion. Learn to e - volve with the



new tran - si - tion. To act up - on a hyp - o - crit - i - cal vi - sion.



Learn to e - volve Learn to Learn to e - volve.

Interlude
N.C.

Bridge

D5 Db5 D5 Db5 D5 Db5

Who's the bad guy for

Gtr. 1

Gtr. 2

D5 Db5

D5 Db5

Db5 D5

Db5 D5

Db5 D5

D5 Db5

D5 Db5

i - ron re - quire - mince?

These are the facts

so eat what you mur - der.

Gtrs. 1 & 2

Rhy. Fig. 2

End Rhy. Fig. 2

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

Db5 D5 Db5

D5 Db5

D5 Db5

D5 Db5

D5 Db5

D5 Db5

This is an - i - mal

lib - er - a - tion.

Eight bil - lion killed

for

D5 Db5

D5 Db5

D5 Db5 D5Db5

D5 Db5

D5 Db5

D5 Db5

D5 Db5

D5 Db5

D5 Db5

hu - man pleas - ure.

Interlude

♩ = 90

D5

N.C.

F5

Gr. 2 //

(cont. in notation)

Gr. 1

Riff A

End Riff A

Gr. 1: w/ Riff A

Gr. 2

D5 Gb5 Ab5 D5 Eb5 D5 F5 D5 Gb5 Ab5 D5 Eb5 D5 F5

Verse

D5 Gb5 Ab5 D5 Eb5 D5 F5 D5 Gb5 Ab5 D5 Eb5 D5 F5

3. Screamed:

Bring on the ape farm. Demolish the monkeys.

Gr. 1 & 2

Rhy. Fig. 3

End Rhy. Fig. 3

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

Gr. 1: w/ Rhy. Fig. 3, 11 times

Gr. 2: w/ Rhy. Fig. 3, 3 times

D5 Gb5 Ab5 D5 Eb5 D5 F5 D5 Gb5 Ab5 D5 Eb5 D5 F5 D5 Gb5 Ab5 D5 Eb5 D5 F5

Drink up, drink up. Look down on junkies. A new hypocritical

D5 Gb5 Ab5 D5 Eb5 D5 F5 D5 Gb5 Ab5 D5 Eb5 D5 F5 D5 Gb5 Ab5 D5 Eb5 D5 F5

look and ambition. The time has come to make the decision, you. —

D5 Gb5 Ab5 D5 Eb5 D5 F5 D5 Gb5 Ab5 D5 Eb5 D5 F5

Drink up, drink up. Look down.

Gr. 2

D5 Gb5 Ab5 D5 Eb5 D5 F5 D5 Gb5 Ab5 D5 Eb5 D5 F5

I'll hold it back. I'll hold it back.

D5 Gb5 Ab5 D5 Eb5 D5 F5 D5 Gb5 Ab5 D5 Eb5 D5 F5

Oh.

Riff B

D5 Gb5 Ab5 D5 Eb5 D5 F5 D5 Gb5 Ab5 D5 Eb5 D5 F5

End Riff B

Gtr. 2: w/ Riff B
D5 Gb5 Ab5 D5 Eb5 D5 F5 D5 Gb5 Ab5 D5 Eb5 D5 F5 D5 Gb5 Ab5 D5 Eb5 D5 F5 D5 Gb5 Ab5 D5 Eb5 D5 F5

D5 Gb5 Ab5 D5 Eb5 D5 F5 D5 Gb5 Ab5 D5 Eb5 D5 F5

Discard

Gtr. 2

D5 Gb5 Ab5 D5 Eb5 D5 F5 D5 Gb5 Ab5 D5 Eb5 D5 F5

the old. In with the fashion.

Gtrs. 1 & 2

P.M. P.M.

Interlude

$\text{♩} = 136$
N.C.

D5 Gb5 D5 G5 D5 Ab5 D5

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

1/2

N.C. D5 Gb5 D5 G5 D5 Ab5 D5

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

1/2

play 3 times

Outro

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

Death be - comes clear - er through blood - shot

eyes. Ugh! Death be - comes clear - er

through blood - shot eyes. Ah!

(breaking glass)

Miss You Love

Words and Music by Daniel Johns



Verse

Moderately ♩ = 148

Cadd9

G5

1. Mil - lion - aire _____ say, _____ got _____ a
2. Make room for the _____ prey _____ 'cause I'm _____

Gr. 1 (clean) Rhy. Fig. 1
mf
let ring throughout

TAB

Gr. 1: w/ Fill 1, 2nd time

D5

big - shot deal _____ and thrown it all a - way, _____ but, _____
com - ing in _____ with what I _____ wan - na say. _____ But _____

End Rhy. Fig. 1

TAB

Gr. 1: w/ Rhy. Fig. 1
Cadd9

G5

D5

_____ but I'm not too _____ sure _____ how and I'm s'posed to feel _____ or
_____ it's gon - na _____ hurt _____ and I love the pain. _____ A

TAB

Fill 1
Gr. 1

mf

TAB

Pre-Chorus
Cadd9 G5 Cadd9 G5

what I'm s'posed to say, — but (1.) I'm — not, not sure, not too sure how — it
breed-ing ground for hate, — but (2., 3.) I'm — not, not sure, not too sure how — it

Gtr. 1

Am Em

feels — to han - dle ev - 'ry day.
feels — to han - dle ev - 'ry day

1. **Chorus**
Am G D5

— like the one — And — I miss you — love. —
like the one — that just

2. Am

passed — in the crowds — of all — the peo -

D5 Bb Bb/C Chorus F#m F#m11

ple. Re - mem - ber to -

* Gtrs. 1 & 2 (slight dist.) Rhy. Fig. 2

mf ** T

let ring throughout

* composite arrangement
** T = Thumb on ⑥

A5/E Asus2/E F#m F#m11 Asus2/E

day I've no re - spect for you. And I

End Rhy. Fig. 2

D5 Asus2 E To Coda ⊕

miss you love. And I

Rhy. Fig. 3 End Rhy. Fig. 3

D5 Asus2 E

miss use love.

Gtr. 2

* fdbk. ** Harm.

1.75
2

Gtr. 1

w/ dist.

* Microphonic fdbk., not caused by string vibration.

** ④ Harmonic positioned between 1st & 2nd frets.

Interlude
Gtrs. 1 & 2 * C

C5 G G5 G D D5 D

f

**

** Notes in parentheses played 2nd time.

* Chord symbols reflect basic tonality.

Verse
D5 D † C

G5
Gtr. 2 fdbk.

3. I love the way — you love, but I

Gtr. 1
mp *p*

(Gtr. 2, cont. in slash)

† Chord symbols reflect overall tonality.

C5 C

(cont. in notation)

P.S.

hate — the way — I'm sup - posed to love you back. — And — it's just a —

* Gtrs. 1 & 2

P.S.
f

* composite arrangement

D.S. al Coda
(take 2nd ending)

G5 G D5 D D5

fad, — part of the — teen, — teen-age angst bri - gade — and —

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 3, simile
D5 Asus2 E

miss you love.

Gtrs. 1 & 2: w/ Rhy. Fig. 2
F#m F#m11 A5/E Asus2/E

Re - mem - ber to - day, I've

F#m F#m11 Asus2/E

no re - spect for you.

Gtrs. 1 & 2: w/ Rhy. Fig. 3
D5 Asus2 E

And I miss you love. And I

D5 Asus2 E

miss you.

Outro
Gtr. 2 tacet
C

I love the way you

Gtrs. 1 & 2

Gtr. 1

(0)

0 2 0 2 2 2 0 2 0

* Note in parentheses played by Gtr. 1.

G Dadd11 D⁹add11

love, but I hate the way I'm sup - posed to love you back.

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

C Cmaj7 G D

Gtr. 2
mf

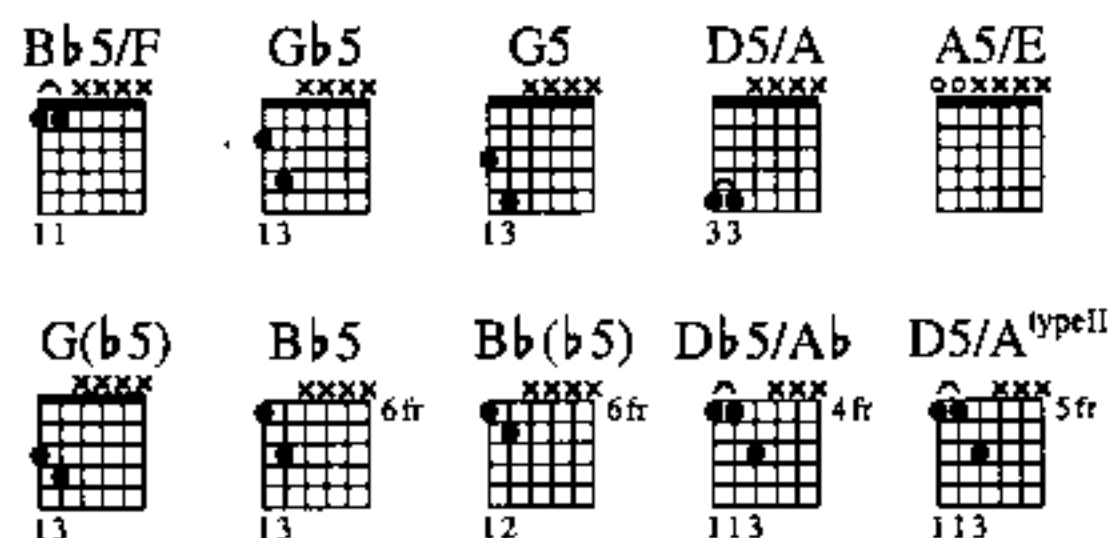
Gtr. 1

let ring

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

Dearest Helpless

Words and Music by Daniel Johns



Intro
Moderately ♩ = 102

Gtr. 1 tacet
Bb5/F
Rhy. Fig. 1A

Gb5 G5

D5/A A5/E

Gtr. 3
(dist.)

Rhy. Fig. 1

Gtr. 1 (fuzz)

(drums enter)

**Gtr. 2 (dist.)

mf
w/ flanger

f

First system of musical notation, featuring guitar and bass staves. The guitar staff includes a treble clef, a key signature of one flat, and a 4/4 time signature. The bass staff includes a bass clef and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

* Signal cuts in and out.

** doubled

Bb5/F Gb5 G(b5)

Bb5/F

Gb5 G5

Second system of musical notation, featuring guitar and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

1/2

w/ bar

D5/A

A5/E

Bb5/F

Gb5

G(b5)

End Rhy. Fig. 1A

End Rhy. Fig. 1

Third system of musical notation, featuring guitar and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

1/2

Verse
Gtrs. 2 & 3 tacet
B $\flat$

B $\flat$ G5 Csus2 B $\flat$ N.C. B $\flat$ B $\flat$ (b5)

1. Dear-est Help-less in - tent's — not as bad — as the ac - tion. —
2. E - qual-ize the pres - sure, it's all — too — much. —

*Gtr. 4
(slight dist.)
Rhy. Fig. 2

mf

End Rhy. Fig. 2

* doubled

Gtr. 4: w/ Rhy. Fig. 2, simile
B $\flat$ B $\flat$ G5 Csus2 B $\flat$ N.C. B $\flat$ B $\flat$ (b5)

Take a breath to dis - tort the fear — in your eyes. —
Sex, drugs and im - age is just e - nough —

B $\flat$ B $\flat$ G5 C5 B $\flat$ N.C. **To Coda** B $\flat$ B $\flat$ (b5)

I — don't — mean — it to hurt. —
to get you by in the real — world. —

Gtr. 4

(cont. in slash, 2nd time)

B $\flat$ B $\flat$ G5 C5 B $\flat$ N.C. B $\flat$ B $\flat$ (b5) A5/E

But ev - 'ry time I — hate — you I think — of you first. —

Gtr. 4
Gtrs. 2 & 3
divisi

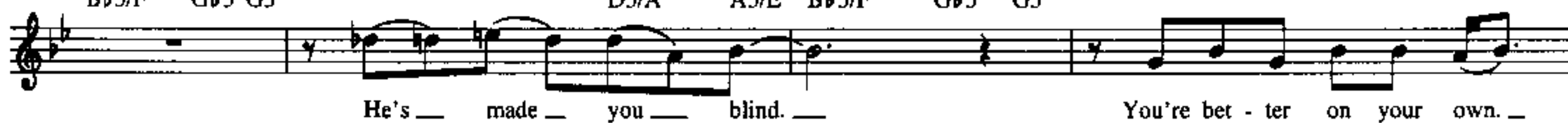
Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A

Gtr. 4: tacet

Bb5/F Gb5 G5

D5/A A5/E Bb5/F Gb5 G5



Bb5/F Gb5 G5

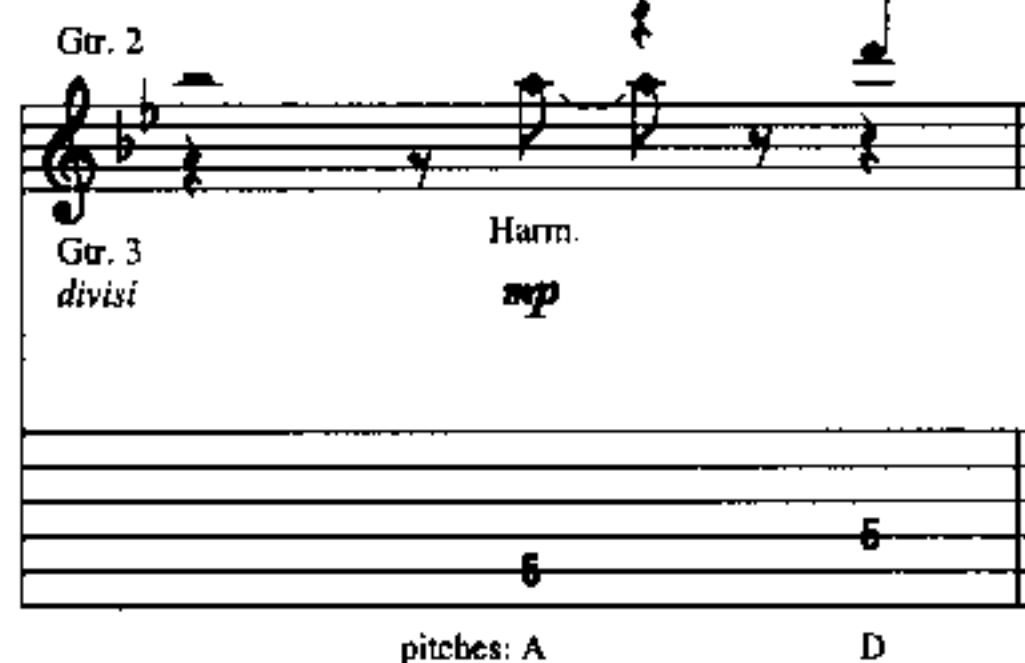
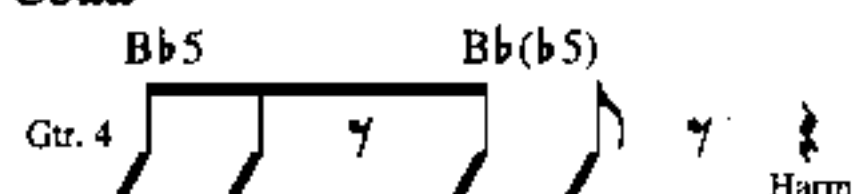
D5/A A5/E Bb5/F Gb5 G(b5)



Bb5 Gb(b5)Gb5 D5/A Bb5

D.S. al Coda
Gb(b5)Gb5 D5/A

Coda



Chorus

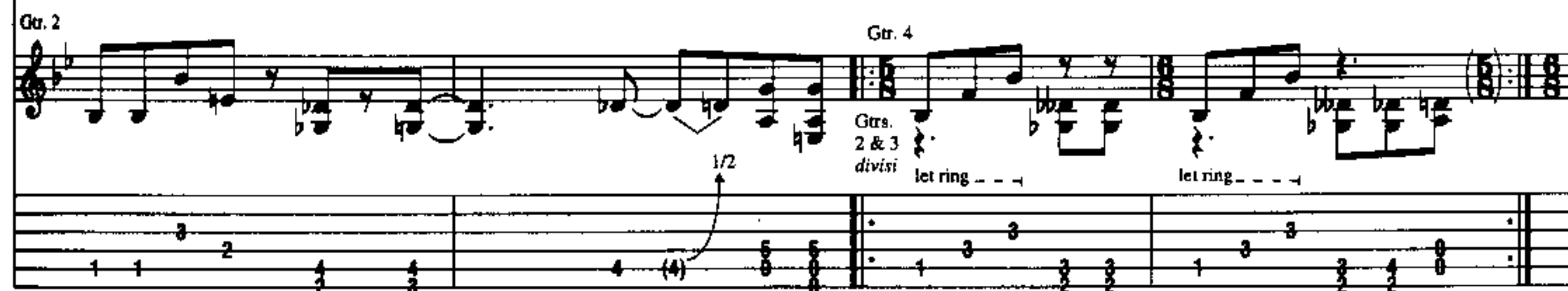
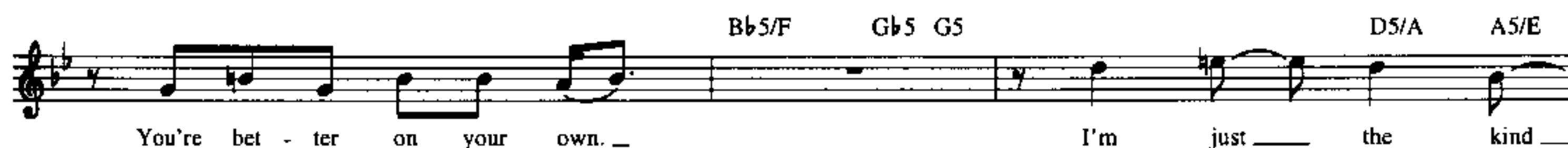
Gtr. 2: w/ Rhy. Fig. 1, 1st 6 meas.

Gtr. 3: w/ Rhy. Fig. 1A

Gtr. 4: tacet

Bb5/F Gb5 G5

D5/A A5/E Bb5/F Gb5 G(b5)



Interlude

Gtrs. 2 & 3 tacet
 † E♭5 N.C. E♭5 N.C. B♭5 G♭(♭5)G♭5 D5/A B♭5 G♭(♭5)G♭5 D5/A
 Gtr. 5 (dist.) Riff A End Riff A

mp

Gtr. 4

let ring ————

let ring ————

let ring ————

let ring ————

† Chord symbols reflect overall tonality.

Gtr. 5: w/ Riff A, simile
 E♭5 N.C. E♭5 N.C. B♭5 G♭(♭5)G♭5 D5/A

Gtr. 4

let ring ————

let ring ————

let ring ————

B♭5 G♭(♭5)G♭5 D5/A B♭5 G♭(♭5)G♭5 D5/A B♭5 G♭5 D♭5 D5

Gtr. 5

Gtr. 5 tacet

Gtrs. 1 & 2

Gtrs. 1 & 2 divisi

Gtr. 4

let ring ————

let ring ————

Chorus

Gtr. 1 tacet

Gtr. 4 tacet

Gtr. 3

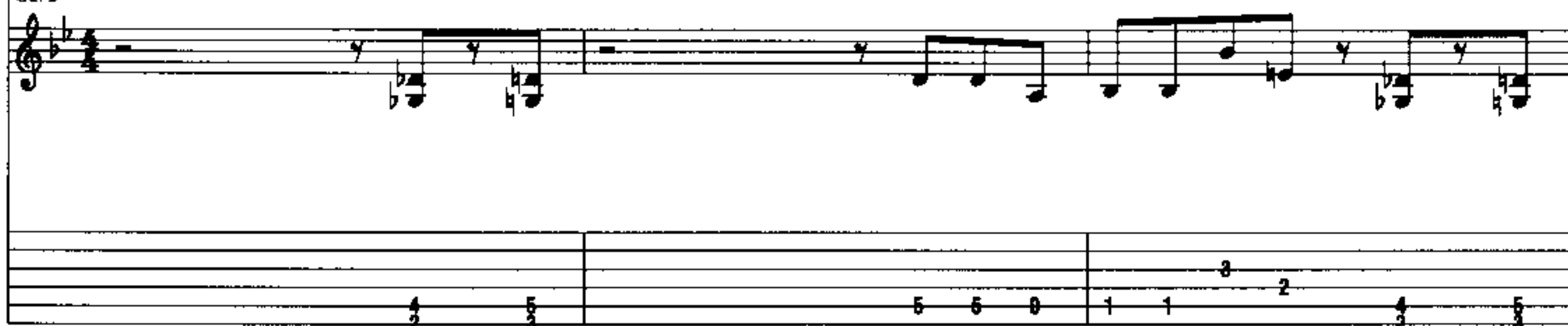


Gtr. 4

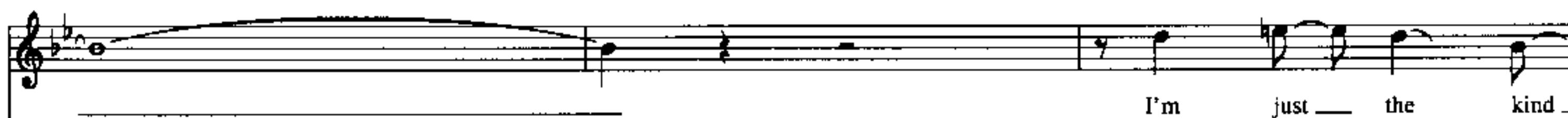
P.M. —



Gtr. 2



Gtr. 3



Gtr. 2



Bb5/F Gb5 G5 D5/A Bb5/F Gb5 G(b5)

Rhy. Fig. 3

to bring you, _ to bring you. _

1 1 3 2 4 5 4 5 5 0 1 1 3 1 2 4 3

Gr. 3: w/ Rhy. Fig. 3, 2 1/2 times

Db5/Ab D5/A ^{typell} Bb5 Gb5 G(b5) Db5 D5 Bb5 Gb5 G(b5)

End Rhy. Fig. 3

He's _ made _ you blind. _ You're bet-ter on your own. _

Gr. 2

4 6 4 5 7 5 1 1 3 1 2 4 3 4 6 4 5 7 5 1 1 3 1 2 4 3

Db5 D5 Bb5 Gb5 G(b5) N.C.

I'm just _ the kind _ to bring you down.

Gr. 2

Gr. 1 *divisi*

mp
w/ static effect

8va Harm.

4 6 4 5 7 5 1 1 3 1 4 4 0 x 0

pitch: B

Black Tangled Heart

Words and Music by Daniel Johns



Intro

Moderately ♩ = 138

* B♭add#4

Gtr. 1 (clean)

Chord symbols: F, Em

Dynamic: *mp*

Instruction: let ring throughout

Tab: T, A, B

* Chord symbols reflect basic tonality.

** T = Thumb on ⑥

Chord symbol: B♭add#4

Chord symbols: F, Em

Verse

Gtrs. 2 & 3 tacet, 2nd time

C

D7add4/F#

C

Lyrics: 1. May - be your - luck has changed, _____

2. May - be de - par - ture's good, _____ makes

Rhy. Fig. 1

Tab: T, A, B

D7add4/F#

Em

set - tle down. _____
 room _____ for more. _____

End Rhy. Fig. 1

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

C D7add4/F# C D7add4/F# Em

May - be I'm just de - ranged _____ and on the re - bound. _____
 Start to mass pro - duce _____ for a chance _____ to _____ ig - nore. _____

C D7add4/F# F⁶add#11 Dadd4

May - be love was the thing hold - ing me back from all. _____
 May - be you'll kill your - self be - fore I get a turn. _____

Gtr. 1

Gtr. 1: w/ Rhy. Fig. 1, last 4 meas.

Em

Gtr. 1: w/ Rhy. Fig. 1

C

D7add4/F#

May - be I'm just the thing _____
 May - be I'll fall in love _____

C D7add4/F# Em

_____ to break my own _____ fall. _____
 _____ and ne - ver _____ learn. _____

Chorus
Bb5

Bb5/F

F

1., 2. Take the rope to my heart and fall.
3. Take the rope to my heart and fall.

* Gtr. 2

mp
w/ fingers
simile on repeats

3 3 7 7 5

** Gtr. 3

mp
let ring
simile on repeats

3 3 3 1

* Strings arr. for gtr.

** Piano arr. for gtr.

E5

Bb5

You, { You you } may

3 5 3 2 3 5 3 2

let ring let ring

3 3 3 3 3 3 3 3

Bb5/F

Gtr. 3: w/ Rhy. Fill 1, 2nd time

F

E5

just be the last be fore you.

let ring

let ring

Bb5

F

To Coda

See the black, tan - gled heart

let ring

let ring

Rhy. Fill 1

Gtr. 3

1. Em E
⑥
open

Gtr. 1 *p* grad. cresc.

fall. _____

Gtr. 2

Fill 1 End Fill 1 Gtr. 3

let ring _____ let ring _____

2. Gtr. 3: w/ Fill 1 E(b5) Gtr. 2 tacet

fall. _____

Gtr. 2 Gtr. 2 Gtr. 4

f Gtr. 4 (dist.)
divisi

* Gtr. 4 tabbed to left of slash.

Rhy. Fig. 2 End Rhy. Fig. 2

Interlude

Gtr. 4 tacet
Cmaj7

Em

Gtr. 1

Point of View

Words and Music by Daniel Johns

Gtr. 1; Open A^b sus2 Tuning:

① = E^b ④ = E^b
② = B^b ⑤ = A^b
③ = A^b ⑥ = A^b↑

Gtrs. 2 & 3; Open D^b 6/8 Tuning:

① = E^b ④ = E^b
② = B^b ⑤ = A^b
③ = A^b ⑥ = D^b

Verse

Slow Rock ♩ = 78

A^b sus4 A^b add4 C^b maj7/E^b

1. Lib - er - ate the peo - ple that you hate, then
2. Ac - cu - sa - tion, does yes mean no? Or

Rhy. Fig. 1

Gtr. 1 (clean)

mp

w/ chorus
let ring throughout
simile on repeat

T A B

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

A^b sus4 A^b add4

Gtr. 2: w/ Fill 1, 2nd time

C^b maj7/E^b

A^b sus4

A^b add4

C^b maj7/E^b

cut your - self a - gain.
have you changed your mind?

El - e - vate, then drop back down and
Kill the na - tion be - fore it grows and

A^b sus4

A^b add4

C^b maj7/E^b

A^b m6

see which ones re - main.
be one of a kind.

Re - mem - ber all that she can say.

Gtr. 1

T A B

Fill 1
Gtr. 2

T A B

Chorus

$A\flat 7sus2$ $A\flat 7$

— is that — she knows — she wants — it. — You'll

Gtr. 1 Rhy. Fig. 2

Gtr. 2 (dist.) Rhy. Fill 1

End Rhy. Fill 1

Riff A

* Gtr. 3 (dist.) *mf*

End Riff A

Rhy. Fig. 2A

Gtr. 2 *divisi*

* strings arr. for gtr.

$D\flat sus2$ $B\flat 7sus4$ $D\flat sus2$ $F\flat 5add\sharp 4$

make it through — with an — oth — er point — of view — a — gain. —

End Rhy. Fig. 2

Gtr. 2

Gtr. 3 *divisi*

Riff B

End Riff B

* Gtr. 3 tabbed to left of slash.

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
Gtr. 3: w/ Riff A
 $A\flat 7$

Gtr. 3: w/ Riff B
 $D\flat sus2$ $B\flat 7sus4$ $D\flat sus2$ $F\flat 5add\sharp 4$

1.

You'll make it through — with an — oth — er point . . .

* Gtrs.
2 & 3

A $\flat$ 7(no 3rd)

* composite arrangement

2.

Bridge

D $\flat$ sus2

F $\flat$ 5add $\sharp$ 4

A $\flat$ m6

C $\flat$ 5

oth - er _ _ _ point . . . _

Pre - tend _ _ _ the world's _ _ _ an o - - - cean, oh, _

Rhy. Fig. 3
Gtrs. 2 & 3

A $\flat$ m6

C $\flat$ 5

A $\flat$ 7(no 3rd)

I'm drown - ing. _ _ _

End Rhy. Fig. 3

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

A $\flat$ m6

C $\flat$ 5

A $\flat$ m6

C $\flat$ 5

A $\flat$ 7(no 3rd)

Pre - tend _ _ _ that I'm _ _ _ pol - lu - tion, oh, _ _ _ I'm dy - ing.

A $\flat$ m6

C $\flat$ 5

A $\flat$ m6

C $\flat$ 5

Pre - tend _ _ _ the steak's _ _ _ a cow - boy _ _ _ and the kiss _ _ _ will kill _ _ _ you. _

Gtrs. 2 & 3

Satin Sheets

Words and Music by Daniel Johns



Intro

Free Time

Moderately Fast Rock ♩ = 166

** F5 Db5 Ab5 Eb5 F5 Db5 Ab5 Eb5

Gtr. 2 (dist.) *mf* *fbk.*

Gtr. 1 (dist.) *divisi* *mf* *fbk.*

Rhy. Fig. 1

Gtrs. 1 & 2 *f*

TAB

** Chord symbols reflect basic tonality.

* Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings prior to the beat while the pickup selector switch is in the lead position, then flip the switch to the rhythm position to simulate the attack.

F5 Db5 Ab5 Eb5 F5 Db5 Ab5 Eb5

Gtrs. 1 & 2 *tacet*

End Rhy. Fig. 1 (drums)

4

N.C.

Gtr. 1

8va

fbk.

pitch: D#

Verse

F5

E5

F#5

1. Just wait for us to say it and we'll make you lie.
2. Wears a Sat-urn brace-let lined with co-caine coins.

Gtrs. 1 & 2 *loco*

F5 F#5 E5

And an - y - one who cares lies on sat - in sheets.
 "No chance" slipped a - way tod - dler train - ing toys.

Gtrs. 1 & 2

Gtr. 3 (dist.)

mf fdbk. * simile on repeat

* see first footnote

Chorus
Double-Time Feel

F5 Db5 N.C.(E5) F5 Db5

And I waste my time on

Gtrs. 1, 2 & 3

Rhy. Fig. 2

E5 F5 Db5 N.C.(E5) F5 Db5

no - one. And you think I real - ly

P.M. P.M. - 4

End Rhy. Fig. 2

1.

End Double-Time Feel

Gtrs. 2 & 3 tacet

F5

B5/F#

Bb5/F

E5

E5

care.

Gtr. 1

P.M.

P.M.

P.M.

P.M.

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

F5

Db5

Ab5

Eb5

F5

Db5

Ab5

Eb5

F5

Db5

Ab5

Eb5

F5

Db5

Ab5

Eb5

F5

Db5

Ab5

Eb5

F5

Db5

Ab5

Eb5

F5

Db5

Ab5

Eb5

F5

Db5

Ab5

Eb5

2.

End Double-Time Feel

Interlude

Half-time Feel

N.C.(E5)

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

E5

P.M.

End Half-Time Feel

P.M. -----

Outro-Chorus
Double-Time Feel

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

F5 D♭5 E5 F5 D♭5 N.C.(E5) F5 D♭5

And I waste my time on no - one. And you think I real - ly

* Upper cue notes are screamed.

E5

Gtrs. 1 & 3

care.

Gtr. 2

End Double-Time Feel

Gtrs. 1, 2 & 3 tacet drums E5

Gtrs. 1, 2 & 3

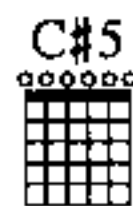
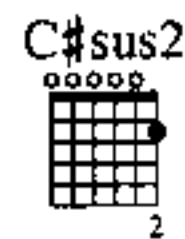
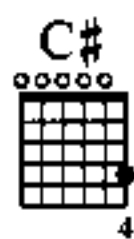
P.M. -----

Paint Pastel Princess

Words and Music by Daniel Johns

Open C#5 Tuning:

- ① = C# ④ = C#
② = G# ⑤ = G#
③ = G# ⑥ = C#



Intro

Moderately Slow ♩ = 82

* C#

Rhy. Fig. 1

C#sus4

End Rhy. Fig. 1

Gtr. 1 (elec.)

* Chord symbols reflect basic tonality.

C#

C#sus4

C#5

Verse

C#5

* Gtrs. 1 & 2
(acous.)

* Gtr. 2 doubled

E5 D#5 C#5

mean left _____ cold car - bon cop - ied cop - ing -

Rhy. Fig. 2

C#5add#4 E5 D#5

and it's mean theft _____ that's

E5 F#5 C#5

been left _____ be - hind.

End Rhy. Fig. 2

(cont. in slash)

Chorus

A#5 C# C#sus2 C#5

Rhy. Fig. 3

Gtrs. 1 & 2

Paint Pas - tel _____ Prin - cess, _____

Gtr. 3 (elec.)

Riff A

mf w/ dist.

End Riff A

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 3 & Riff A, 3 times, simile
A#5

C# C#sus2 C#5 A#5

bo and a ro pax the shelves when they're

C# C#sus2 C#5 A# C# C#sus2 C#5

bro ken. I'll beg you, beg you.

Verse

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas., simile
Gtr. 3 tacet

C#sus4 C#5 C#5add4

2. Waste life when youth is sweet-er, neat-er. Con-tent with

Gtr. 3 Gtr. 1

Gtr. 1 tacet
E

Gtr. 2: w/ Rhy. Fig. 2, simile
C#5

C#5add4

D#5

con-tents. Cul-tures cring-ing at ac-cents and it's

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 3 & Riff A, 4 times, simile
A#5

E5 D#5 E5 F#5 C#5

too tense, camp out. She tastes the

C#

C#sus2 C#5 A#5

C#

C#sus2 C#5 A#5

can-dy; sug-ar-less, can-cer-ous. Crave co-caine

C# C#sus2 C#5 A#5 C#5 C#sus2 C#5

cop shows. I'll beg you, beg you.

Bridge
C# G#7/C#

But it's all the same to me.

Gtr. 1 Rhy. Fig. 4 End Rhy. Fig. 4

w/ slight dist.

Gtr. 1: w/ Rhy. Fig. 4, 3 times, simile
C# G#7/C# C#

But it's all the same to me. But it's

G#7/C# C# G#7/C#

all the same to me. But it's all the same to

C#add#4

me.

* Gtrs. 1 & 2

me.

w/ dist.

* Composite arrangement of gtrs. & strings next 3 1/2 meas.

E5 F#5 G#5 C#5

Gtr. 2

Gtr. 1 divisi

Interlude

Gtr. 2 tacet

E5 F#5 G#5 C#5 E5 F#5 G#5 C#5 E5 F#5 G#5 C#5

Gtr. 1

E5 G5 E#5 D5 C#5 E5 G5 E#5 D5 C#5

P.M.

E5 G5 E#5 D5 C#5

P.M.

Gtr. 3

Gtr. 1 divisi

Gtr. 3 tacet

E5 G5 E#5 D5 C#5 E5 G5 E#5 D5

P.M.

Gr. 1

C#

C#sus4

mf
w/ clean tone & chorus

C#

C#sus4

mf

Gr. 3

C#

Gr. 1

Bridge

* Gr. 1: w/ Rhy. Fig. 4, 4 times, simile
Gr. 3 tacet
C#

G#7/C#

C#

But it's all the same to me. But it's

* w/ slight dist.

G#7/C# C# G#7/C#

all the same to me. But it's all the same to me.

C# G#7/C#

But it's all the same.

Gr. 1

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 4 times, simile
 Gr. 3: w/ Riff A, 3 times
 A#5

A#5 C# C#sus2 C#5 A#

Paint Pas - tel Prin - cess, bo and a -

C# C#sus2 C#5 A# C# C#sus2 C#5

ra - pax the shelves when they're bro - ken, I'll

Free Time

C#sus2 C#5 N.C.

A# C#

beg you, beg you.

Gr. 3

* Gtrs. 1 & 2

* Gr. 3
 divisi

* composite arrangement w/ strings

Steam Will Rise

Words and Music by Daniel Johns

Intro

Moderately Slow $\text{♩} = 82$

* Gtr. 1 N.C.(Am) (C6) (F) (Am) (C6) (F)

Riff A End Riff A

* Bass gtr. arranged for gtr.

Gtr. 1: w/ Riff A, 2 times, simile (Am) (C6) (F) (Am) (C6)

Gtr. 2 (dist.)

Verse

Gtr. 1: w/ Riff A, 4 times, simile (Am) (C6)

Gtrs. 2 & 3 tacet

(F) (Am) (C6) (F) (Am) (C6)

1. Con - tain your - self, I will com - press what I am too.

Gtr. 2

let ring

Gtr. 3 (dist.)

mf w/ bar

(F) * Am C6 Fmaj7#11

Re - place _ your - self _ with what _ you have; _ your sub - sti - tute. _

Gr. 4 (clean)

mf
w/ chorus
let ring throughout

* Chord symbols select implied tonality.

G G#maj7b5 F5

On - ly want - ed a piece _ of _ my - self. _

w/ pick & fingers

Chorus

Am Am/G Fmaj7#11 Am' Am/G Fmaj7#11

Steam will rise, _ es - steem will rise. _

Gr. 4: w/ Fill 1, 2nd time

Rhy. Fig. 1

simile on repeat

Fill 1
Gr. 4

TAB

Asus4 C F Asus4 C F

Ab - use my - self, con - fuse my - self. I won't be led.

* Gtr. 5

pp < *mf* *pp* < *mf* *pp* < *mf* *pp* < *mf*

* Synth. arr. for gtr.

Gtr. 5 tacet

G G#maj7b5 F5 G

On - ly want - ed a piece of my - self. On - ly want - ed a piece

Gtr. 4

w/ pick & fingers

G#maj7b5 F5 G G# F5

of my - self. On - ly want - ed a piece of my - self.

D.S. al Coda

Coda

Interlude

A(b5) G(b5) Bb5 A(b5) G(b5) Bb5

Gtrs. 2 & 4

f
w/ dist.
chorus off

A(b5) G(b5) Bb5 A(b5) G(b5) Gtr. 2 tacet B(b5)

Gtr. 4

w/ clean tone

* P.M.

* gradually release over next 2 meas.

Chorus

* Gtr. 4: w/ Rhy. Fig. 1, simile

Am Am/G Fmaj7#11 Am Am/G

Steam will rise, es - steem will rise.

* w/ chorus & dist. off

Fmaj7#11 Am Am/G Fmaj7#11

Steam will rise, es -

Guitar Solo

Gtr. 1: w/ Riff A, 6 times, simile

Gtr. 4 tacet

N.C.(Am) (C6)

Am Am/G Fmaj7#11

steem will rise.

Gtr. 4

Gtr. 2

f

let ring - - -

(F) (Am) (C6) (F)

let ring - - -

let ring - - -

let ring - - -

let ring - - -

Gtr. 2 tacet

B(b5) A(b5)

A(b5)

Gtr. 2

Gtr. 4

Gtr. 4 divisi

B(b5) A(b5)

F(b5)/A F/A

A(b5)

F(b5)/A Bbsus2 A(b5)

Outro

Gtr. 4 tacet

B(b5) Asus4 C F Asus4 C F

Gtr. 5

play 3 times

pp < mf pp < mf sim.

Asus4

C

F

Asus4

C

F

Asus4