

John Frusciante
Curtains

The past recedes – Acoustic Guitar

$\text{♩} = 100$

Intro / First Verse - 0:22

Play to the repeat once without singing
G D Am

A musical score for a six-string guitar. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by '4'). The bottom staff shows a bass clef and a common time signature. The score is divided into measures by vertical bar lines. Above the first measure, the letters 'G' and 'D' are written, indicating the chords being played. The second measure starts with 'Am'. The third measure starts with 'Em'. The fourth measure starts with 'G'. The fifth measure starts with 'D'. The sixth measure starts with 'Am'. The seventh measure starts with 'Em'. The eighth measure starts with 'Em'. The notes are represented by black dots on the strings, with some notes having stems and others being cross-hatched. The strings are numbered 1 through 6 from left to right.

And then the past recedes

You're looking down at me

And I won't be involved

I'd rather stay below

Guitar tablature showing the first 12 measures of a solo. The measures are labeled G, D, Am, Em, G, D, and Am. The tab includes string notation and specific performance techniques like slurs and grace notes. Measure 12 concludes with a 3x repeat sign.

The effort to be free

Than have you staring up at me

Seems pointess from above

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

It's nowhere I'd want to go

ooohhhhhohhhohh

— — V — V — — V — —

A horizontal row of six small, black, rectangular blocks, evenly spaced, representing a sequence or a set of items.

First Bridge - 1:02

C D7 Em D

Ay this
Why, to bui- ness of how
b- b- e here you've first

long we try to
got to die so I

stay alive
gave it a try. And

8

0	0	0	0	0	X-X	2	2	2	2	X-X	(0)	(0)	0	0	0	X	2	2	2	2	X-X
1	1	1	1	1	X-X	1	1	1	1	X-X	0	0	0	0	0	X	3	3	3	3	X-X
0	0	0	0	0	X-X	2	2	2	2	X-X	0	0	0	0	0	X	2	2	2	2	X-X
2	2	2	2	2	X-X	0	0	0	0	X-X	2	2	2	2	2	X	0	0	0	0	X-X

Second Verse - 1:32

Second Verse - G

16

G D Am Em

And things come back you see

2	2	2	2	2	2		3	3	3	2	2	2	2	0	0	0	0	0	(0)	(0)	X	X
0	0	0	0	0	0		0	0	0	3	3	3	3	1	1	1	1	1	0	0	X	X
2	2	2	2	2	2		0	0	0	2	2	2	2	2	2	2	2	2	0	0	0	0
1	1	1	1	1	1		0	0	0	0	0	0	0	0	2	2	2	2	2	2	X	X
2	2	2	2	2	2		2	2	2	0	0	0	0	0	0	0	2	2	2	2	X	X
							3	3									0	0				

Second Bridge - 1:49

23

C D7 Em D

lied to the
I'm a
gre- fi- gure of
atest thieves about
for-
anything and gotten speech
I'm
everything out of reach
ohh

0 0 0 0 0 X X	2 2 2 2 2 X X	(0) (0) 0 0 0 X	2 2 2 2 2 X X
1 1 1 1 1 X X	1 1 1 1 X X	0 0 0 0 0 X	3 3 3 3 X X
0 0 0 0 0 X X	2 2 2 2 2 X X	0 0 0 0 0 X	2 2 2 2 2 X X
2 2 2 2 2 X X	0 0 0 0 X X	2 2 2 2 2 X X	0 0 0 0 X X
3 3 3 3 X X		2 2 2 2 2 X X	.

C G Am B7

27

I can't play it sa-fe but I might ju-st in case

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

Acoustic Solo - 2:22

31

Chords: G, D, Am, Em, G, D, Am, Em

Time Signature: 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4

Lyrics (Third Bridge - 2:45):

- I'm don't under
- dis- sguised as a
- and why clockout
- reaching hand I'm a
- comes so slow
- working man
- every time. That's
- I

Chords: C, D7, Em, D

Time Signature: 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4

Lyrics (Bridge):

- one line I
- s- tay right behind
- That's

The past recedes - Acoustic Solo

$\text{♩} = 100$

Intro / First Verse - 0:22

1.2. 3x

15

First Bridge - 1:02

1.2. 3x

15

Second Verse - 1:32

15

Second Bridge - 1:49

15

Acoustic Solo - 2:22

30

14 12 14 12 10 10 12 10 7 8 7 8 10 8 7 8 7 9 7 7 9 7 9

▀ ▀ V ▀ ▀ V ▀ ▀ V ▀ ▀ V ▀ ▀ V ▀ ▀ V ▀ ▀ V ▀ ▀ V

33

9 7 9 7 5 7 5 4 5 5 4 2 0 2 4 5 4 7 5 7 5 4 8 7 5 7 5

▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V

Third Bridge - 2:45

35

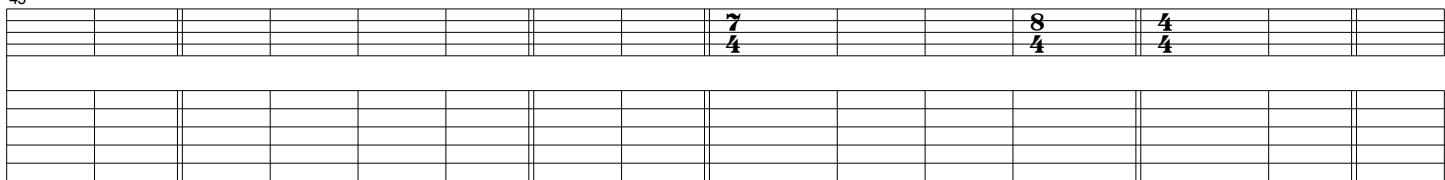
full full full full full full

8 10 10 13 13 13 15 15 15 11 12 11

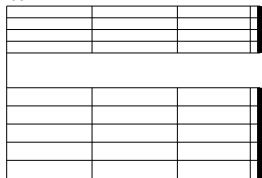
▀ ▀ ▀ ▀ ▀ ▀ ▀ ▀ ▀ ▀ ▀ ▀ ▀ V

Outro - 3:24

43



58



Lever pulled - Acoustic Guitar

Moderate ♩ = 70

First Verse

To hit this note more easily, capo the first fret
Fm Db

1 Fm D_b Fm D_b A_b⁵ B_{bm} D_b F₅

You're the Love to feeling of hurting aim at besides. Lever More pulled is what I'm asking Go where you are little for pond. Little lies cross over Never be seen by your

T	9 9	6	9 9	6	6 6	6
A	10 10	6	10 10	6	6 6	6
B	.	4	1	4 4	6 6	4 3 3
	1		1	4	6	1 1

First Bridge - 0:54

The sheet music shows a melodic line for a guitar or similar instrument. The key signature is B-flat major (Bbm). The time signature is common time (indicated by 'C'). The melody consists of eighth-note chords and single notes. The progression includes Bbm, Db, Eb6, Fm, Db, Eb, Fm, and Fm7. The measure number 7 is indicated at the beginning of the line.

board.
saw.

Wait for the crying
We'll work it out

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 6 at the 6th fret; string 5 (B) has a 6 at the 6th fret; string 4 (G) has a 6 at the 6th fret; string 3 (D) has a 6 at the 4th fret, a 8 at the 6th fret, and a dot at the 8th fret; string 2 (A) has a 6 at the 6th fret, a dot at the 8th fret, and a 9 at the 10th fret; string 1 (E) has a 6 at the 6th fret, a dot at the 8th fret, and a 9 at the 11th fret.

12

Db Eb Bbm Db Eb Bbm Db Eb

Second Verse - 1:21

Now the feelings are right where you saw. For ever is right where we were. Never be clean. Lever

Second Bridge - 1:46

Bbm Db Eb Fm *s* Db Eb6 Fm Fm7 Db Eb6

A musical score for piano, page 23, featuring ten staves of music. The score consists of ten measures, numbered 1 through 10 above each staff. The music is primarily in common time, with some measures containing eighth-note patterns and others featuring rests or longer note values. The piano part includes both treble and bass clefs, with various dynamics and performance instructions such as "riten." and "tempo." The score is presented on a white background with black musical notation.

pulled Be where you are

Be where you are

Bbm Bbm7 Bbm

Db

Eb

Bbm Bbm7 Bbm

Db

Eb6

Fm7

Musical score for piano, page 29, measures 1-4. The score consists of two staves. The left staff uses a treble clef and has a key signature of one sharp. The right staff uses a bass clef and has a key signature of one sharp. Measures 1-3 show a repeating pattern of eighth-note chords and sixteenth-note patterns. Measure 4 concludes with a single eighth-note chord followed by a repeat sign.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 6; string 5 has a 9; string 4 has a 6; string 3 has a 6; string 2 has a 6; and string 1 (high E) has a 6. The frets are numbered 6, 9, 6, 6, 6, 6.

1.2.3. F7

4. Ebmaj7

42

to see who the

1	1	1	1	1	1	1	1	X	X	3
1	1	1	1	1	1	1	1	X	X	3
2	2	2	2	2	2	2	2	X	X	3
1	1	1	1	1	1	1	1	X	X	5
3	3	3	3	3	3	3	3	X	X	6
1	1	1	1	1	1	1	1	X	X	

▀ ▀ V ▀ V ▀ ▀ V ▀ V

The Real - Acoustic Guitar

Moderate $\text{♩} = 75$

First Verse

Chords: F#m, Bm/C#, A, E, F#m, Bm, A, E, F#m

Vocal Lyrics:

- I don't know the real from what I thought I saw.
- I can't remember where I went where I was.
- I'm gonna move towards a place where you are is a post-int in time.
- te of mind
- And any time I can some of them yours and some re-I ad your thoughts thought of
- There's no good reason for a Nothing's repeating every heartbreak Monday

Guitar Fingerings:

- 1. F#m: 2, 2, 3, 2, 0, 0; Bm/C#: 2, 2, 3, 2, 0, 0; A: 2, 2, 3, 2, 0, 0; E: 2, 2, 3, 2, 0, 0; F#m: 2, 2, 3, 2, 0, 0; Bm: 2, 2, 3, 2, 0, 0; A: 2, 2, 3, 2, 0, 0; E: 2, 2, 3, 2, 0, 0; F#m: 2, 2, 3, 2, 0, 0.
- 2. F#m: 2, 2, 3, 2, 0, 0; Bm: 2, 2, 3, 2, 0, 0; A: 2, 2, 3, 2, 0, 0; E: 2, 2, 3, 2, 0, 0; D: 2, 2, 3, 2, 0, 0; A: 2, 2, 3, 2, 0, 0; E: 2, 2, 3, 2, 0, 0.
- 3. Bm: 2, 2, 3, 2, 0, 0; A: 2, 2, 3, 2, 0, 0; E: 2, 2, 3, 2, 0, 0; F#m: 2, 2, 3, 2, 0, 0; F#m: 2, 2, 3, 2, 0, 0; E: 2, 2, 3, 2, 0, 0; D7M: 2, 2, 3, 2, 0, 0.
- 4. Bm: 2, 2, 3, 2, 0, 0; A: 2, 2, 3, 2, 0, 0; E: 2, 2, 3, 2, 0, 0; F#m: 2, 2, 3, 2, 0, 0; F#m: 2, 2, 3, 2, 0, 0; E: 2, 2, 3, 2, 0, 0; D7M: 2, 2, 3, 2, 0, 0.

Second Verse - 1:24

Distorted guitar comes in on third play through
F#m Bm A

A musical score page featuring a single staff with ten measures. The measure numbers 1 through 10 are positioned above each measure. Measure 10 includes a '4x' instruction and a double bar line.

It's no good saying you'll
These jokes life's playing they
al-
ma-
ways be mine
ke me so tired
It's
already too much to
sense that hours going
always see you off. The
back is enough

A horizontal guitar tablature staff showing six strings and ten frets. The notes are represented by vertical tick marks above the strings. The first measure starts with a dot on the 2nd string at the 4th fret. Measures 2-4 show a repeating pattern of notes on the 2nd and 3rd strings. Measures 5-7 show a similar pattern with some variations. Measures 8-10 show a final sequence of notes before a bar line.

A musical score for piano, page 16, measures 16-17. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows harmonic chords. Measure 16 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth-note patterns. The harmonic progression is F#m, Bm, A, E, F#m. Measure 17 begins with a repeat sign. The melody continues with eighth-note patterns. The harmonic progression is F#m, Bm, A, E, D. Measure 17 ends with a repeat sign.

I like to fade when I write this line
There's every reason to paint

For more information about the study, please contact Dr. John Smith at (555) 123-4567 or via email at john.smith@researchinstitute.org.

2.

A E E Bm A E F#m F#m E

20

nt a decline And every mile I
 I'll get where I'm going in wa-
 th- lk is five
 e next life And all the while there's a
 This every killing is left

0 0 0 2 0 0 2 0 0

2 0 0 3 2 0 2 0 0

2 (2) 1 4 2 1 2 2 1

0 0 2 2 0 2 4 4 0

0 0 0 2 2 2 0 0

254

Distorted guitar comes in on the third play through

D7M F#m Bm A D7M F#m

24

fall space
untraced

This kind of falling sa- ved my son
This constant longing's fo- r what's gone, what's gone

Fretboard diagram for Exercise 10, showing a scale pattern starting at the 2nd fret and ending at the 4th fret. The diagram includes fingerings and a dot indicating the starting note.

The real - Distorted Guitar

Moderate ♩ = 75

First Verse

The image shows the first verse of the song 'Hotel California' in musical notation. The top half displays a staff with a treble clef, a key signature of one sharp, and a common time signature. The staff consists of eight measures, each ending with a vertical bar line. Above the staff, the lyrics 'First Verse' are written. To the right of the staff, there is a bracket labeled '1.' above '2.' indicating two endings. The bottom half of the image shows a corresponding tablature for a guitar or bass. The word 'TAB' is printed vertically on the left side. The tablature consists of six horizontal lines representing the strings, with vertical tick marks indicating where to play. The first measure has three tick marks. The second measure has two tick marks. The third measure has one tick mark. The fourth measure has two tick marks. The fifth measure has one tick mark. The sixth measure has two tick marks. The seventh measure has one tick mark. The eighth measure has two tick marks.

Second Verse - 1:24

Second Verse 1.2.

13

full
full
full
(7) 5

A musical score page featuring two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass clef staff with eighth-note patterns. Measure numbers 11-9 are written below the bass staff.

35

9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 9

A Name - Acoustic Guitar

Moderate ♩ = 63

First Verse

1 B F# G#m C#m G#m B F# G#m

These don't have a fool to let it out that name. I've been a way. And it'll keep on coming back a fool gets laughed at. Now

T	•	4	2	4	4	4	•	5	4	4	4	4	4
A		4	3	4	4	6	6	6	6	6	4	3	4
B		2	4	2	4	6	4	4	6	4	2	4	6

Bridge - 0:23

5

go on and on and on Letting it out when the feeling's strong I didn't read all but the last page

4	5	4	4	5	4	4	5	4	4	4	4	4	4
4	3	6	4	4	3	6	4	4	3	6	4	4	4
4	4	6	6	4	4	6	6	4	4	6	6	4	6
2	4	4	6	2	4	6	2	4	4	6	4	4	4
	2		4		2		4		2		4		4

Second Verse - 0:44

Second Bridge - 1:07

B F# G#m B F# C#m G#m B F# C#m G#m

pletely unattached. With no one no one no one, on whom to rely let's sing that song. Well

4	3	4	4	4	3	5	4	4	3	5	4
4	4	6	6	4	4	6	4	4	4	6	4
4	4	6	6	2	4	4	6	2	4	4	6
2	2	4	6	2	4	4	6	2	4	4	6
2	4	4	6	2	4	4	6	2	4	4	6

B F# C#m G#m

B F# C#m G#m

I didn't read all but the last page

You tho- ught of me at that final stage

V V V V V V V V V V V V V V V V

Third Verse - 1:27

G#m E F# G#m G#m E F# G#m E F# G#m

G#m E F# G#m G#m E F# G#m E F# G#m

Eenie meenie miny moe. It's

about time, 'bout time to go

Eenie meenie miny moe. It's

V V V V V V V V V V V V V V V V

G#m E F#

G#m E F# G#m G#m E F# G#m

about time, 'bout time to

V V V V V V V V V V V V V V V V

G#m E F# G#m G#m E F# G#m G#m

V V V V V V V V V V V V V V V V

A Name - Melodica

Moderate $\downarrow = 63$

First Verse

Bridge - 0:23

Second Verse - 0:44

Second Bridge -

A musical score and tablature for guitar, page 8, measures 1-10. The score consists of two staves: a treble clef staff with a key signature of four sharps and a time signature of common time, and a tablature staff below it. The tablature staff shows six horizontal lines representing the guitar strings, with dots indicating the fingerings for each note. Measures 1 through 4 show a repeating pattern of notes. Measures 5 through 8 show a more complex sequence with eighth-note patterns. Measures 9 and 10 conclude the section.

Third Verse - 1:27

Musical score for page 22, measures 22-3. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and grace notes, accompanied by a bass line with eighth-note chords. Measure 22 starts with a sixteenth-note pattern. Measures 23 and 24 show eighth-note patterns with grace notes. Measure 3 begins with a sixteenth-note pattern. The bottom staff provides harmonic context with a bass line. Measure 22 has a bass line of 8-9-11. Measures 23 and 24 have a bass line of 8-9-11-9-8. Measure 3 has a bass line of 11-11-9-11-9-8-9-8-6.

Control - Acoustic Guitar

Moderate ♩ = 70

Intro

Aripeggiated chords are played softly
Cm

1

TAB

	4	5	4	5	4	5	5		4	5	4	5	5	4	5	5
T	5	3	5	3	5	3	5		5	3	5	5	5	5	5	5
A																
B	3	3	5	3	5	3	5		3	3	5	5	5	5	5	5

First Verse - 0:15

First Chorus - 0:43

1.

Cm

Bb

F

Cm

6

Life's confusing me
There's so much I don't see

1 — 1 — 1 — X — X — | 1 — 1 — 1 — X — X — | 4 — 4 — 4 — X — . — |

4 — 4 — 4 — X — . — | 3 — 3 — 3 — 3 — 3 — X — 1 — 1 — 1 — X — X — | 5 — 5 — 5 — X — . — |

5 — 5 — 5 — X — . — | 3 — 3 — 3 — 3 — 3 — X — 2 — 2 — 2 — X — X — | 5 — 5 — 5 — X — . — |

3 — 3 — 3 — 3 — 3 — X — 3 — 3 — 3 — X — X — | 3 — 5 — 5 — 5 — 5 — X — 3 — 3 — 3 — X — . — |

— 3 — 3 — 3 — 3 — 3 — X — 3 — 3 — 3 — X — X — | 1 — 1 — 1 — X — X — | 3 — 3 — 3 — 3 — 3 — X — . — |

2.

Cm Gm Bb F Cm Gm Bb F

Something's controlling me

Second Verse - 1:04

Cm Cm Gm Bb F Cm

It's no way to live
I haven't got a thing to give
And those signs trade off
In a line from loud to soft

Second Chorus - 1:36

Bb F Cm 1. Cm 2. Cm Gm

For what I have to say
I wanted to build a stage

I wanted to feel this way

Bb F Cm Bb F

This way

Interlude - 2:00

= 95

Slide guitar plays over the first two play throughs
Eb7M

Cm

Eb7M

22

5x

All these things are
I don't know my own
You will prove me

real
field
wrong
?

don't know one

Third Verse - 2:30

 = 70

Play to the repeat once without singing

Musical score for guitar and bass. The score consists of two staves. The top staff is for the guitar, and the bottom staff is for the bass. The score includes the following chords:

- Guitar chords: Cm, Gm, Bb, F, Cm.
- Bass notes: D, A, E, B, G, D.

The score is numbered 26 at the beginning and 5x at the end.

I see now what I've got
It reveals just what it's not
Someday I'll take it away
There's nothing for me anyway

Third Chorus - 3:12

Cm

Bb

Cm

A musical score for piano, page 29. The left hand provides harmonic support with sustained notes and chords. The right hand plays a melodic line consisting of eighth-note patterns. Measures 1 through 4 show eighth-note pairs followed by a measure of eighth-note pairs. Measures 5 through 8 show eighth-note pairs followed by a measure of eighth-note pairs. Measures 9 through 12 show eighth-note pairs followed by a measure of eighth-note pairs. Measures 13 through 16 show eighth-note pairs followed by a measure of eighth-note pairs. Measures 17 through 20 show eighth-note pairs followed by a measure of eighth-note pairs.

Love don't choose me
Wide don't see a thing

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings and twelve frets. The notes are: string 6 (low E) has a dot at the 5th fret; string 5 has a dot at the 5th fret; string 4 has a dot at the 4th fret; string 3 has a dot at the 5th fret; string 2 has a dot at the 5th fret; string 1 has a dot at the 3rd fret. The diagram ends with a vertical bar line.

Control - Slide Guitar

Moderate $\text{♩} = 70$

Intro

First Verse - 0:15 First Chorus - 0:43

Second Verse - 1:04

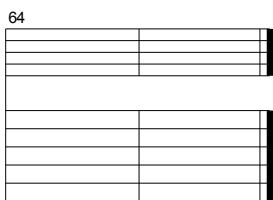
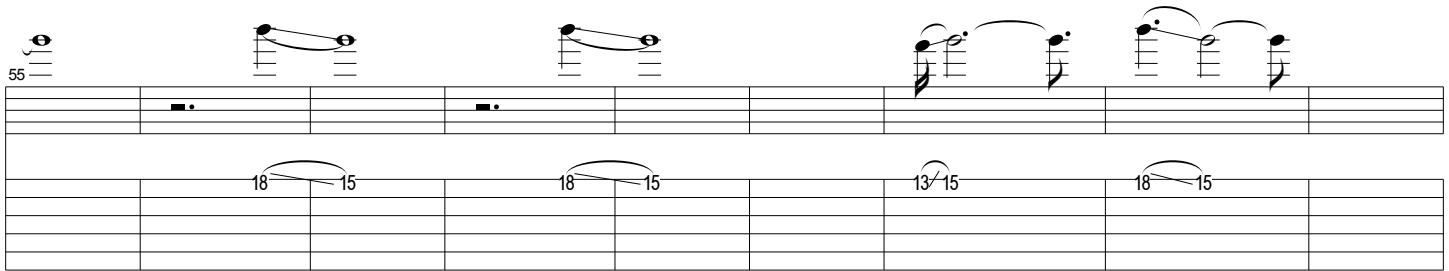
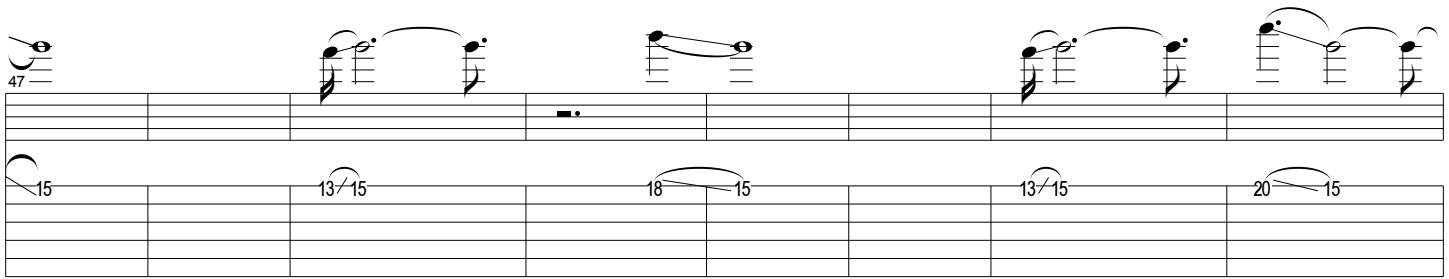
Second Chorus - 1:36

Interlude - 2:00

Third Verse - 2:30

Third Chorus - 3:12

Second Interlude - 3:35



Your Warning - Acoustic Guitar

Moderate ♩ = 65

First Verse

Second Verse - 1:04

Piano comes in
G Am

Musical score for "Don't Bring It Around" featuring a vocal melody and guitar chords. The vocal part includes lyrics and tablature for the bass line. The guitar chords are G, C, G, C, G, C, Em, D, G, and Am.

Vocal Melody:

- Chords: G, C, G, C, G, C, Em, D, G, Am
- Lyrics:
 - Your warning me to get out of the way
 - This trying to get out of a tight spot
 - And all of the world calls out once
 - And we don't decide for ourselves very much. What
 - was the safest thing isn't even worth "Give us pain it's a we are owe to the
 - to say a shot friend to us" fear of love
 - Don't bring it around I've reached for that Once it is found

Guitar Chords:

- G, C, G, C, G, C, Em, D, G, Am

Bass Tablature:

T	(3)	(0)	(3)	(0)	(3)	(0)	(0) 2	3	0
A	0	1	0	1	0	0	0	0	1
B	0	0	0	0	0	2	2	0	2
	3	3	3	3	3	(2)	(2)	3	2
	(2)	3	(2)	3	(2)	3	(2)	2	0

Bridge - 1:33

Em

Bm C G Em D Em

I've reached for that now
It turns its back
What's it called when you're mar-

now
back
What's it called when the fam-

6

I've reached for that now
It turns its back
What's it called when you're mar-

now
back
What's it called when the fam-

2 0 | 3 0 | 2 2 2 2 X X | . 9 9 9 9 8

3 1 | 0 | 3 3 3 3 3 3 | 2 9 9 9 9 9

4 0 | 0 | 3 3 3 3 3 3 | 2 9 9 9 9 9

2 2 | 0 | 2 2 2 2 2 2 | 0 7 7 7 7 7

3 2 | 0 | 0 0 0 0 0 0 | 3 7 7 7 7 7

0 | 2 | 2 0 2 0 2 0 | 0 0 0 0 0 0

Outro - 2:01

= 65

Bm C G D/F# Bm C5 Em

10

ried and you've fal- len out of love sed you don't know at all Give us a point to mi-
-ily you've rai- sed you don't know at all I only ask for thi-
-ss is

2	2	3	(3)	(2)	(2)	2	3	3	4	4	4	4	2
3	3	5	0	3	3	2	3	3	4	4	4	4	2
4	4	5	0	2	2	0	4	4	4	4	4	4	2
4	4	5	0	0	0	0	4	4	4	4	4	4	2
2	2	3	(2)	-	-	-	2	2	2	2	2	3	2

15

Piano returns

Dsus2 C7M Em Dsus2 C7M Em Dsus2 C7M

Endings are killing me slow
Emptiness replace my soul

Emptiness replace my soul
ul. Replace my
ul. Replace my

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

soul.
soul.

My so-
My so-
Now now

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

Em Dsus2 C7M

18

Dsus2 C7M

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

V V V V V V V V V V V V

Your Warning - piano

Moderate $\text{♩} = 65$

First Verse

Second Verse - 1:04
Piano transcribed to guitar

1 | : | 6 | : | 4x | G Am Bm C G Am |

T A B | . | . | 3-3-0-0 2-2-0-0 3-3-0-0 | 0-0-1-1 3-3-1-1 0-0-1-1 | 0-0-2-2 4-4-0-0 0-0-2-2 | 0-0-2-2 4-4-2-2 0-0-2-2 | 2-2-0-0 2-2-3-3 2-2-0-0 | 3-3-0-0 2-2-0-0 3-3-0-0 |

Bridge - 1:33

8 | Bm C G Am Bm C G Em D |

2-2-0-0 3-3-0-0 2-2-0-0 3-3-0-0 | 2-2-0-0 3-3-1-1 0-0-0-0 2-2-2-2 | 4-4-0-0 0-0-2-2 4-4-0-0 0-0-2-2 | 4-4-2-2 0-0-2-2 4-4-2-2 0-0-2-2 | 2-2-3-3 2-2-0-0 2-2-3-3 2-2-0-0 |

Outro - 2:01

15 | Em Dsus2 C7M Em Dsus2 C7M | 3x |

3-5-3-0-2-3 3-5-3-0-2-3 | 4-2-0-2-3 2-0-2-3 | 3-5-3-0-2-3 3-5-3-0-2-3 | 4-2-0-2-3 2-0-2-3 |

Em Dsus2 C7M Em Dsus2 C7M Em D C7M

22 | Em Dsus2 C7M Em Dsus2 C7M Em D C7M |

3-5-3-0-2-3 3-5-3-0-2-10-7-7 | 3-5-3-2-0-3-0 |

3-5-3-0-2-3 3-5-3-0-2-10-7-7 3-5-3-2-0-3-0 |

Hope - Acoustic Guitar

Moderate $\text{♩} = 73$

First Verse

1 G#m B F# G#m C#m G#m D# G#m

I feel the hope
There is no more world the
Running low
land is gone
We never found
Water is all that sur-
vived that one.

First Interlude - 0:29

5 G#m D#/G G#m C#m/E G#m D#/G G#m E B D#/G G#m

There are no escapes, no e- scapes, no escapes
Gone are the days of mi- stakes, our mistakes

Second Verse - 0:48

10 G#m B F# G#m C#m G#m

And did you see the
disappearing day, you
night wore on and
know where I'm from is
became the days that
the only place that
for-

Second Interlude - 1:14

15 D# G#m G#m D#/G G#m C#/m/E G#m D#/G G#m E B D#/G G#m

never begun
ever stays young

The Lost at sea we're
All we have is lost at sea.
all we see.

I There wouldn't know my face if you
is no more hope there
all were me
are no dreams

(4) (3) (4) (4) (3) (4) (4) (3) (4) (4) (3) (4)

20 G#m B F# G#m G#m G#m

4 4 4 4 | 2 3 4 4 | 6 6 6 6 | 4 4 4 4 | 9 9 9 9 | 5 5 5 5 | 4 4 4 4

4 4 4 4 | 2 2 2 2 | 2 2 2 2 | 4 4 4 4 | 6 6 6 6 | 4 4 4 4 | 4 4 4 4

Hope - Electric Guitar

Moderate = 73

First Verse

A musical staff with a treble clef, a key signature of four sharps, and a common time signature. The staff contains six notes, each with a sharp sign above it, indicating the specific pitch and rhythm for the first verse.

First Interlude - 0:29

**T
A
B**

Second Verse - 0:48

A fretboard diagram for the 12th fret. The 4th string is highlighted with a thick black bar. Above the 4th string, the 12th fret is marked with a vertical line and the number '12' to its left.

Second Interlude - 1

14-12

■ V ■ V ■

10 of 10

21

Ascension - Acoustic Guitar

Moderate $\text{♩} = 120$

Intro - 0:07

Em

First Verse - 0:16

Em A7 Cadd9

Coming up to the end. These feelings weren't pre-tend. Re-view your whole life and you d-

Life would never leave me alone. And I wanted to go. And everything I see is wr-

Second Verse - 0:49

Dsus2 Em Bm

Don't play riff second time through

Don't even have to sing to make me what I'll be.

All men man

Cadd9 G A7 Cadd9 Em

You don't need any o-ne Just h-old on 'till the end and you'd-on't even have to l-ook good

You do fine on your o-ne Just h-old on 'till the end and you'd-on't even have to l-ook good

Third Verse - 1:22

D

Em

Em

Outro - 2:03

G

D

Em

6

G

A7

Cadd9

Em

A7

Cadd9

Em

A musical score for guitar, page 36, in A major (A7) and E minor (Em). The score consists of two staves. The top staff shows a complex arpeggiated pattern starting at measure 36, with various notes and rests connected by horizontal lines. The bottom staff provides a tablature for the guitar strings, with fingerings (3, 0; 2, 3; 2, 0; 2, 2; 0, 3) and a note value of 0. The lyrics "descending endlessly and I don't even have to try" are written below the staff.

Time Tonight - Acoustic Guitar

Moderate $\text{♩} = 92$

First Verse / Second Verse - 0:37

1.

G#m B F# G#m

Pluck intervals with pick and finger
Badd11/E B

For changing lines I've
In these times the

got no time tonight
wind surpasses the tide

This crazy shine it
Growing up we

never lets you die
become what we want

2.

Da Capo

E Piano comes in
D#m G#m E G#m F# E7M

When the
nd dreams make

wa-
ke up's hard to
up for your

fi-
life

Aga-
in the
gh and

mo-
on rises up too

hi-
sky

Interlude - 1:12

G#sus4 G#m G#sus4 G#m C#m G#m

Bridge - 1:20

Wonder what it is that makes the
Everyone that talks to me I

4 5 4
13 13 13 13 13 13
11 11 11 11 11 11

4 5 4
6 6 6 6 6 6

E D#7 C#m G#m E F# C#m G#m E F#

14

world turn slower
so wish wouldn't

Wonder what it is that makes me
I wouldn't even care except I
feel so mad
feel so bad

I feel so
bad

9 9 6 5 5 4 6 6 7 9 2 4 4 6 6 7 9 2 4

V V V V V V V V V V V V V V V V V V V V

End Verse - 1:46

Play through one time without singing

G#m E B F# G#m E B F#

19

Why is me Wide me

the- the- re no one in my life
re's no time to-
re's no room to see
re's no time to-
re's no one in my life

fe night
night ide night life

Ti- Ti-

4 0 4 2 4 3 4 6 7 9 7 9 11 11 4 4 6 6

V V V V V V V V V V V V V V V V V V V V

Time Tonight - piano

Moderate $\text{♩} = 92$

First Verse / Second Verse - 0:37

1. 2.

Piano transcribed for guitar

The piano transcription consists of two endings. Ending 1 starts with a treble clef, four sharps, and common time. It features a series of eighth-note chords followed by a bass line with notes at 13, 15, 16, and 16. Ending 2 starts with a bass clef, common time, and a bass line with notes at 14, 16, 16, and 15. Below the piano staff are corresponding guitar tablatures with vertical bar markers indicating where to play each ending.

Interlude - 1:12

Da Capo

The interlude section begins with a treble clef, four sharps, and common time. It consists of a series of eighth-note chords. Below the tablature are two sets of guitar strings with fingerings: 4-4-12-14 and 6-4-9-11. The tablature shows a repeating pattern of eighth-note chords across six measures. Below the tablature is a sequence of vertical bar markers and the letters V and P, indicating where to play each measure.

Bridge - 1:20

End Verse - 1:46

The bridge section begins with a treble clef, four sharps, and common time. It features a series of eighth-note chords. Below the tablature are two sets of guitar strings with fingerings: 21-21-19-18 and 20-20-18. The tablature shows a repeating pattern of eighth-note chords across six measures. Below the tablature is a sequence of vertical bar markers and the letters V and P, indicating where to play each measure.

The final section begins with a treble clef, four sharps, and common time. It features a series of eighth-note chords. Below the tablature are two sets of guitar strings with fingerings: 20-20-19-18 and 23-25-24-23. The tablature shows a repeating pattern of eighth-note chords across six measures. Above the tablature, the number 20 is written above the first measure, and 7x is written above the last measure. Vertical bar markers are present between the measures.

Leap Your Bar - piano

Moderate $\text{♩} = 97$

First Verse / Second Verse - 0:49 / Third Verse 1:38

Piano is transcribed for guitar. Chords are implied harmony Pick with fingers

Chords: F#m, A, E, F#m, A, E, F#m, F#m, A, E, F#m

Lyrics:

- Hannah go leap your bar
Endless the weeds you blink
Hannah go fill your jar
- This is how right you are
Nothing's for sure to sink
This isn't right; you are
- I'm in a way it seems
I closed an open door
When does the whole of to be

First Interlude - 0:21 / Second Interlude - 1:10 /

$\text{♩} = 65$

Chords: F#m, A, E, F#m, D, E, F#m, D, E, F#m, E

Lyrics:

These bass notes are an octave higher to be played on guitar

- People are cold and mean
What is the world good for
become infinity
- In the valley's noon, the things that I can
The beloved cars that went to where they
Headed for the moon, a mission I can

Third Interlude - 1:59

$\text{♩} = 97$

Chords: F#m, E, D, F#m, E, D

Lyrics:

- find
went. Did they
buy. For-
- Nothing simple soon, the stiches I can
actually go or were they really
ever in a line, the friends who walk right
- time
sent
by
- I was so bad
Life is so sad
and never see you I
- I was so bad
Life is so sad
never see you

14

1.2. 13.

D E F#m D E F#m D E F#m

3x

10 12 9 10 10 | 10 12 9 10 10 . | 10 12 9 10 10 |

11 0 7 9 | 11 0 7 9 . | 11 0 7 9 |

Even though there are tabs of all of these songs online and they are mostly all accurate, I wanted to make this anyway to analyze John's music and write it out in a way that makes it easier to understand. With a little knowledge of music theory, I tried to identify the songs' key and time signatures, chords, and repeating structures because I think it helps you see what makes the music interesting and songs different from one another. It took a few weeks to complete because I kept changing the way I was doing it; it was originally just a bunch of word documents that I tabbed out by hand, temporarily giving the - key on my keyboard a new purpose in life. Eventually though, I switched to using guitar pro and I think the tabs are much better now because they have standard music notation along with tablature. There is no Anne solo because it is tough to figure out, but hopefully it will be in a future version. Feel free to put this up on any website or forum or send it to anybody. I hope someone will find this useful, and look at it on a computer or print it out and try to better understand a song, but I enjoyed making it in any case.

November 13, 2008