

John Frusciante  
Curtains

# The past recedes - Acoustic Guitar

♩ = 100

## Intro / First Verse - 0:22

Play to the repeat once without singing

G D Am Em G D Am Em

And then the past recedes  
You're looking down at me

And I won't be involved  
I'd rather stay below

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

The effort to be free  
Than have you staring up at me

Seems pointless from above

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

It's nowhere I'd want to go

ooohhhhhohhohh

□ □ V □ V □ □ V □

First Bridge - 1:02

C D7 Em D

Ay this Why, to bui- sness of how long we try to stay alive  
 Why, to here you've first got to die so I gave it a try. And

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

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

C G Am B7

what do you kn- ow, time was so lo- ng ago

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

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

Second Verse - 1:32

G D Am Em

And things come back you see

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

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

G D Am Em G D Am Em

To where they don't belong And every drop of sea

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

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



G D Am Em G D Am Em

3 3 3 2 2 2 2 0 0 0 0 0 (0) (0) X X | 3 3 3 2 2 2 2 0 0 0 0 0 (0) (0) X X

0 0 0 3 3 3 3 1 1 1 1 1 0 0 X X | 0 0 0 3 3 3 3 1 1 1 1 1 0 0 X X

0 0 0 2 2 2 2 2 2 2 2 2 0 0 X X | 0 0 0 2 2 2 2 2 2 2 2 2 0 0 X X

2 2 2 0 0 0 0 2 2 2 2 2 2 2 X X | 2 2 2 0 0 0 0 2 2 2 2 2 2 2 X X

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

V V

G D Am B7

3 3 3 2 2 2 2 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 3 3 3 3 1 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 2

2 2 2 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2

V V

**Third Bridge - 2:45**

C D7 Em D

I'm don't under di- sgurus as a reaching hand I'm a working man I

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

0 0 0 0 0 X X X 2 2 2 2 2 X X X 0 0 0 0 0 X 2 2 2 2 2 X X

2 2 2 2 2 X X X 0 0 0 0 0 X X X 2 2 2 2 2 X 0 0 0 0 0 X X

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

V V

C G Am Am

one line I s- tay right behind That's

0 0 0 0 0 X X 3 3 3 3 3 X X 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1 1 1 1 1 X X X 0 0 0 0 0 X X X 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

0 0 0 0 0 X X X 0 0 0 0 0 X X X 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 X X X 0 0 0 0 0 X X X 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 X X X 3 3 3 3 3 X X X 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

V V

C G Am B7

one line I s- tay right behind

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

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

**Outro - 3:24**

G D Am Em G D Am Em

Yeah

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

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

G D Am Em G D Am

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

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

B7 G

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

□ □ □ □ □ □ □ □ □ □ □ □ □

# The past recedes - Acoustic Solo

♩ = 100

Intro / First Verse - 0:22

First Bridge - 1:02

1

T  
A  
B

Second Verse - 1:32

Second Bridge - 1:49

15

T  
A  
B

Acoustic Solo - 2:22

30

T  
A  
B

□ □ V □ V □ V □ □ V □ V □ □ V □ □ V

33

T  
A  
B

□ V □ V □ V □ □ V □ V □ V □ V □ □

Third Bridge - 2:45

35

T  
A  
B

□ □ □ □ □ □ □ □ □ V

Outro - 3:24

43

								<b>7</b>			<b>8</b>		<b>4</b>		
								<b>4</b>			<b>4</b>		<b>4</b>		

58






Second Bridge - 1:46

Bbm Db Eb Fm Db Eb6 Fm Fm7 Db Eb6

23

Chord progression: Bbm, Db, Eb, Fm, Db, Eb6, Fm, Fm7, Db, Eb6.

pulled Be where you are

Fingerboard diagram showing fret numbers for measures 23-28. Measure 23: 6-6-6-6. Measure 24: 6-6-8-8. Measure 25: 8-9. Measure 26: 6-6-6-8-8. Measure 27: 8-9-10-9. Measure 28: 6-6-6-8-8.

Picking pattern diagram for measures 23-28, showing rhythmic values for each note.

Bbm Bbm7 Bbm Db Eb Bbm Bbm7 Bbm Db Eb6 Fm7

29

Chord progression: Bbm, Bbm7, Bbm, Db, Eb, Bbm, Bbm7, Bbm, Db, Eb6, Fm7.

Fingerboard diagram showing fret numbers for measures 29-34. Measure 29: 6-9-6-6. Measure 30: 6-6-6-6-8-8. Measure 31: 6-9-6-6. Measure 32: 6-8. Measure 33: 6-6-6-6-8-8. Measure 34: 6-6-6-6-8-8.

Picking pattern diagram for measures 29-34, showing rhythmic values for each note.

# Anne - Acoustic Guitar

♩ = 90

## First Verse

Use fingers  
A E

F#m

D

A

E

F#m

D

Anne you can't hide you know we'll find you. It's a matter where pride flies out the window.

T	2	0	2	(2)	2	2	2	0	2	(2)	2	2	2	2
A	2	1	2	2	3	3	2	1	2	2	3	3	2	3
B	2	2	4	4	0	0	2	2	4	4	0	0	2	2

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

Dm

Gm/A#

A#/F

A/E

Dm

Gm/A#

A#/F

A/E

Gm

G/B

I never got the weight off the ground. I just forgot what's up and what's down. How many get the

1	3	3	3	2	2	1	3	3	2	2	11	8
(2)	0	3	3	2	2	(2)	0	3	2	2	12	7
0	(0)	(3)	(3)	(2)	(2)	0	(0)	(3)	(3)	(2)	10	7

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

Gm/A#

D/A

Gm

G/B

Gm/A#

D/A

Gm

Gm/A#

Cm6/A

D7/A

way I feel now. There's no regret there's just the sense that Nothing is coming my way. There's

8	8	7	7	11	8	8	8	7	7	3	3	4	3
7	7	7	7	12	7	7	7	7	7	3	0	5	5
6	6	5	5	10	7	6	6	5	5	3	(0)	5	5

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

## Second Verse - 0:49

♩ = 110

Switch to pick. Chords are implied harmony. John's timing  
Bb F Gm Eb

Gm

Gm/A#

Cm6/A

D7/A

so much that happened today. Hm hm hm hm hm hm hmmm hm hmmm name. fate

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

□ □ □ □ □ V □ V □ V □ □ □ □

Bridge - 1:36

♩ = 160

varies  
Bb F Gm Eb D

Hm hm hm hm hm hm Means more to them than it but it is so hard to  
hm hm hm hm hm hmmm means to me some- keep away  
hm hmmm. how. now Nothing is final be-

cause it seems all the I always faked my  
wh-sm- ile. There wasn't anything for me.  
There're so many careless angels responsible for

Outro - 2:05

Omar solos over second play through Ebmaj7 F

me. They give me dis- ease they give me a pa- Oh in in my neck to feed These are the times I was o-

ff me. Saying scared of pay us the cost and we'll These are the fates I pushed b- e gone. Now out of the way





Second Verse - 1:24

Distorted guitar comes in on third play through

F#m Bm A D7M F#m Bm A E

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

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

16 I like to fade when I wri- pai- te this line  
There's every reason to

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

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

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 This constant longing's sa- ved my son r what's gone, what's gone







# A Name - Acoustic Guitar

Moderate ♩ = 63

## First Verse

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

1

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 fo- ol gets laughed at. Now

TAB

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

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

2 2 4 4 6 6 6 6 4 6 6 6 4 4 6 6 2 4 2 4 6 6

4 4

## Bridge - 0:23

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

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 4 5 4 4 4 5 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

4 3 6 4 4 4 3 6 4 4 4 3 6 4 4 4 6 4 4 4 4 4

2 4 4 6 6 6 2 4 4 6 6 2 4 4 4 6 6 4 4 4 4 4 4

2 2 4 4 4 4 2 4 4 4 2 4 4 4 4 4 4 4 4 4 4 4

4 4

## Second Verse - 0:44

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

8

You thought of me at that final stage These all pass clear that one can see through a away. It is day. And I may have met my match, com-

4 5 4

4 3 6 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 4 4 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

2 2 4 4 4 4 2 4 4 4 2 4 4 4 4 4 4 4 4 4 4 4

4 4

## Second Bridge - 1:07

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

12

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

4 4

4 3 4 4 4 4 4 3 5 4 4 4 3 5 4 4 4 4 4 4 4 4

4 4 6 6 6 6 4 4 6 4 4 4 6 6 6 6 6 6 6 6 6 6

2 4 4 6 6 6 2 4 4 4 2 4 4 4 2 4 4 4 4 4 4 4 4

2 2 4 4 4 4 2 2 4 4 2 2 4 4 2 2 4 4 4 4 4 4 4 4

4 4

15

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

I didn't read all but the last page You thought of me at that final stage

Third Verse - 1:27

17

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

Eenie meenie miny moe. It's about time, 'bout time to go Eenie meenie miny moe. It's

20

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

about time, 'bout time to g- o

23

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

# A Name - Melodica

Moderate ♩ = 63

First Verse

Bridge - 0:23

Second Verse - 0:44

Second Bridge -

Musical notation for the first section of the piece, including a treble clef staff with a key signature of three sharps and a 4/4 time signature, and a corresponding guitar TAB staff below it. The notation shows the first few measures of the First Verse, Bridge, and Second Verse.

Third Verse - 1:27

Musical notation for the Third Verse, starting at measure 14. It features a treble clef staff with a key signature of three sharps and a 4/4 time signature. The notation includes triplets and a melodic line with a 7-measure rest. Below the staff is a guitar TAB staff with fret numbers 8, 9, 11, 7, 11, 9, 9, 11, 9, 8.

□ V □ V □ V □ V □ V

Musical notation for the Third Verse, continuing from measure 22. It features a treble clef staff with a key signature of three sharps and a 4/4 time signature. The notation includes triplets and a melodic line with a 3-measure rest. Below the staff is a guitar TAB staff with fret numbers 8, 9, 11, 7, 9, 11, 9, 7, 11, 9, 8, 9, 11, 9, 8, 11, 8, 11, 9, 11, 9, 8, 9, 8, 6.

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

Musical notation for the end of the piece, starting at measure 25. It features a treble clef staff with a key signature of three sharps and a 4/4 time signature. The notation shows a single note followed by a rest.

# Control - Acoustic Guitar

Moderate ♩ = 70

## Intro

Arpeggiated chords are played softly  
Cm

1

T 4 5 4 5 4 5

A 5 5 5 5 5 5

B 3 3 3 3 3 5

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

## First Verse - 0:15

3

Cm Gm Bb F

4x

It's not the way I go  
It's not the way I go  
No one here hears me  
I'm sick of people knowing me

4 5 4 5 4 5

5 5 5 5 5 5

3 3 3 3 3 5

3 5 5 5 5 5

3 5 3 5 1 3

3 5 1 3

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

## First Chorus - 0:43

6

Cm Bb F

1.

Cm

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

4 5 4 5 4 X

5 5 5 5 5 5

3 5 3 X

3 3 3 3 3 X

3 3 3 X

1 1 1 1 X

1 1 1 X X

1 1 1 X X

2 2 2 X X

3 3 X X

1 1 X

3 5 5 5 4 X

5 5 5 5 X

3 3 X

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

2.

Cm Gm Bb F Cm Gm Bb F

Something's controlling m- e

4 4 4 4 4 X 3 3 3 X X 3 3 3 X X 1 1 1 X X 4 4 4 X 3 X 3 X 1 X  
 5 5 5 5 5 X 3 3 3 X X 3 3 3 X X 2 2 2 X X 5 5 5 X 3 X 3 X 2 X  
 3 3 3 X 3 3 3 X 1 1 X X 3 3 3 X X 3 3 3 X X 3 5 5 3 5 1 3

■ ■ ■ V ■ V ■ ■ V ■ V ■ V ■ V ■ V ■ V ■ V ■ V ■ V ■ V ■ V ■ V ■ V ■ V ■ V ■ V

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

4 5 4 5 4 5 4 5 3 3 X 3 X 1 X 4 5 4 5 5 4 5 X  
 3 5 5 5 5 5 5 5 3 5 5 X 5 X 3 X 3 X 3 5 5 5 5 5 5 X  
 3 5 3 5 1 3 3 5 1 3 3 5 5 5 5 5 5 3 3 X

■ ■ ■ V ■ ■ V ■ ■ V ■ V ■ V ■ V ■ V ■ V ■ V ■ ■ V ■ ■ V ■ ■ V ■ V

Second Chorus - 1:36

Bb F Cm Cm Gm

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

I wanted to feel this way

1. 2. 3 3 3 3 3 X 1 1 1 X X 4 4 4 4 4 X 3 3 3 X X 4 4 4 4 4 X 3 3 3 X X  
 3 3 3 3 3 3 2 2 2 X X 5 5 5 5 5 X 3 3 3 X X 5 5 5 5 5 X 3 3 3 X X  
 3 3 3 3 3 X 3 3 3 X X 3 5 5 5 5 5 3 5 3 X 3 3 3 3 3 X 5 5 5 X 3 3 3 X X  
 1 1 1 1 1 X 1 1 1 X 3 5 5 5 5 5 3 5 3 X 1 1 1 1 1 1 1 X X

■ ■ ■ V ■ V ■ ■ V ■ V ■ V ■ V ■ V ■ ■ V ■ V ■ ■ V ■ V ■ V ■ V ■ V ■ V ■ V

Bb F Cm Bb F

This way

3 3 3 X X 1 1 1 X X 4 5 4 5 5 5 5 X 3 3 X X 1 1 1 1 1 X X  
 3 3 3 X X 2 2 2 X X 5 5 5 5 5 X 3 3 X X 2 2 2 2 2 X X  
 3 3 3 X X 3 3 3 X X 3 5 5 5 5 5 3 5 3 X 3 3 3 3 3 X X  
 1 1 1 X X 3 3 3 X X 3 5 5 5 5 5 3 5 3 X 1 1 1 1 1 X X

■ V ■ ■ V ■ V ■ V ■ ■ V ■ ■ V ■ V ■ V ■ V ■ V ■ V ■ V ■ V ■ V ■ V ■ V ■ V







# Control - Slide Guitar

Moderate ♩ = 70

Intro

First Verse - 0:15

First Chorus - 0:43

Second Verse - 1:04

Musical notation for the Intro, First Verse, and First Chorus. The Intro is marked with a '1' and a '4/4' time signature. The First Verse and First Chorus are marked with a '4x' and a '1.' respectively. The notation includes a treble clef and a key signature of one flat. The guitar tablature below shows the fret positions for each measure.

Second Chorus - 1:36

Interlude - 2:00

Musical notation for the Second Chorus and Interlude. The Second Chorus is marked with a '1.' and a '2.'. The Interlude is marked with 'Use slide'. The notation includes a treble clef and a key signature of one flat. The guitar tablature below shows the fret positions for each measure, including slide techniques.

Third Verse - 2:33

Musical notation for the Third Verse. The notation includes a treble clef and a key signature of one flat. The guitar tablature below shows the fret positions for each measure, including slide techniques.

Third Chorus - 3:12

Second Interlude - 3:35

Musical notation for the Third Chorus and Second Interlude. The Third Chorus is marked with a '1.' and a '2.'. The Second Interlude is marked with 'Use slide'. The notation includes a treble clef and a key signature of one flat. The guitar tablature below shows the fret positions for each measure, including slide techniques.

47

15 13/15 18-15 13/15 20-15

55

18-15 18-15 13/15 18-15

64



♩ = 45

15

Dsus2 C7M

Piano returns  
Em Dsus2 C7M

Em Dsus2 C7M

5x

Endings are killing me slow  
Emptiness replace my soul

3 5 3 0 2 3

4 2 0 2 3

2 0 2 3

soul.  
soul.

3 5 3 0 2 3

4 2 0 2 3

2 0 2 3

My so-  
My so-  
Now now

0

0 2

2

Emptiness replace my soul

ul. Replace my  
ul. Replace my

3 5 3 0 2 3

4 2 0 2 3

2 0 2 3

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

Em Dsus2 C7M

18

3 5 3 0 2 3 3

4 2 0 0

2 0 2 3

□ V □ □ V □ □

# Your Warning - piano

Moderate ♩ = 65

## First Verse

## Second Verse - 1:04

Piano transcribed to guitar

1

4/4

6/4

4x 4/4

G Am Bm C G Am

TAB

## Bridge - 1:33

8

Bm C G Am Bm C G Em D

TAB

## Outro - 2:01

15

Em Dsus2 C7M Em Dsus2 C7M 3x

TAB

22

Em Dsus2 C7M Em Dsus2 C7M Em D C7M

TAB





# Hope - Electric Guitar

Moderate ♩ = 73

## First Verse

## First Interlude - 0:29

Musical notation for the first verse and first interlude. The first system shows a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first measure is marked with a '1' and a repeat sign. The second system is labeled 'T A B' and shows a guitar tablature with a repeat sign.

## Second Verse - 0:48

## Second Interlude - 1:07

Musical notation for the second verse and second interlude. The first system shows a treble clef with a 4/4 time signature. The second system is a guitar tablature with fret numbers: 14-12-11-12-11-12-11, 13-11-13, 11-13, and 11-13-13. The third system shows a guitar tablature with fret numbers: 19-18-16-18-16-14-16-14, 16-14-16-14-14, 16-15-16-15-13-15-13, and 16. The fourth system shows a guitar tablature with fret numbers: 19-18-16-18-16-14-16-14, 16-14-16-14-14, 16-15-16-15-13-15-13, and 16. The fifth system shows a guitar tablature with fret numbers: 19-18-16-18-16-14-16-14, 16-14-16-14-14, 16-15-16-15-13-15-13, and 16.

Musical notation for the second verse and second interlude. The first system shows a treble clef with a 4/4 time signature. The second system is a guitar tablature with fret numbers: 19-18-16-18-16-14-16-14, 16-14-16-14-14, 16-15-16-15-13-15-13, and 16. The third system shows a guitar tablature with fret numbers: 19-18-16-18-16-14-16-14, 16-14-16-14-14, 16-15-16-15-13-15-13, and 16. The fourth system shows a guitar tablature with fret numbers: 19-18-16-18-16-14-16-14, 16-14-16-14-14, 16-15-16-15-13-15-13, and 16.







# Time Tonight - Acoustic Guitar

Moderate ♩ = 92

First Verse / Second Verse - 0:37

1. Pluck intervals with pick and finger

G#m                      B                      F#                      G#m                      Badd11/E                      B

For changing lines I've got no time tonight  
In these times the wind surpasses the tide

This crazy shine it never lets you die  
Growing up we become what we want

TAB

4 6 6 4 | 2 4 2 4 | 4 6 4 4 | 0 7 9 8 9 9

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

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 fi-  
up for your life

Aga- in the gh and mo- w- on rises up too hi-  
e don't need the sky

TAB

1 4 3 4 | 8 7 7 8 | 4 9 9 9 | 12 11 9 9 9 9 | 8 8 8 8 | 9 9 9 9

0 2 2 2 4 4 | 6 8 6 8 | 4 6 7 9 | 11 13 11 11 | 7 7 7 7

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

Interlude - 1:12                      Bridge - 1:20

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

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

TAB

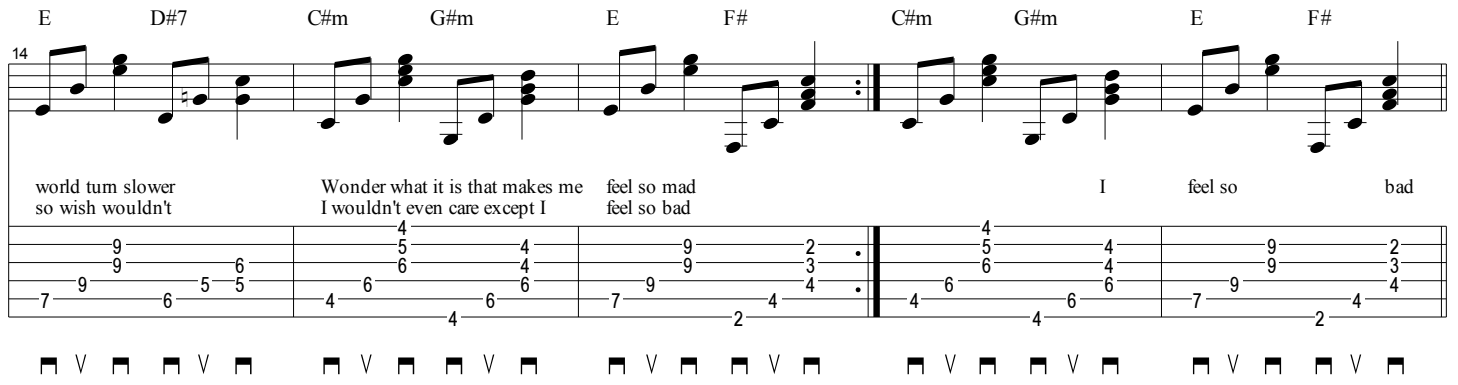
13 13 13 13 | 13 13 13 11 | 11 13 13 13 | 4 5 6 4 | 4 4 4 4

11 11 11 11 | 13 13 11 11 | 11 11 11 11 | 4 6 6 6

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

14

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



world tum 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

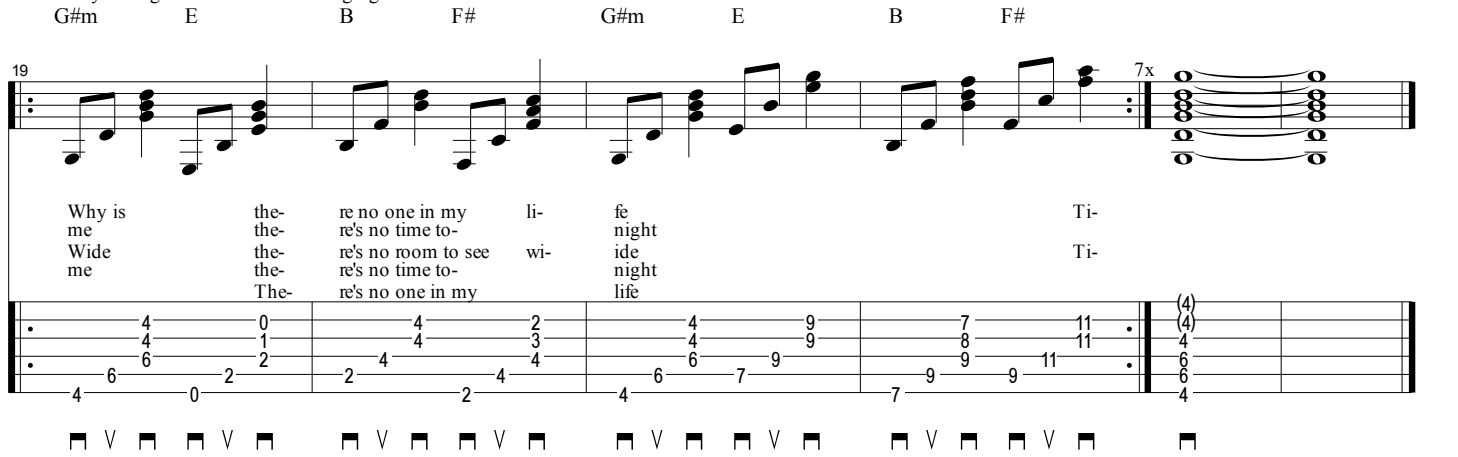
I feel so  
bad

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#



Why is  
me  
Wide  
me

the-  
the-  
the-  
The-

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

li-  
wi-

fe  
night  
ide  
night  
life

Ti-  
Ti-

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

# Time Tonight - piano

Moderate ♩ = 92

First Verse / Second Verse - 0:37

1. 2.

Piano transcribed for guitar

1. 2.

□ V □ V □ V

## Interlude - 1:12

Da Capo

7

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

## Bridge - 1:20

## End Verse - 1:46

11

□ V □ V □ V □ V □ V □ V □ V □

20 7x

# Leap Your Bar - piano

Moderate ♩ = 97

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

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

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

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

TAB

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

♩ = 65

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

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

♩ = 97

F#m E D F#m E D

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

D E F#m

1.2. D E F#m

3. D E F#m

7/4

12 9 10 10

11 0 7 9

12 9 10 10

11 0 7 9

12 9 10 10

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