

A Fine Frenzy

Bomb in a Birdcage



PIANO • VOCAL • CHORDS

A Fine Frenzy

in a Birdcage



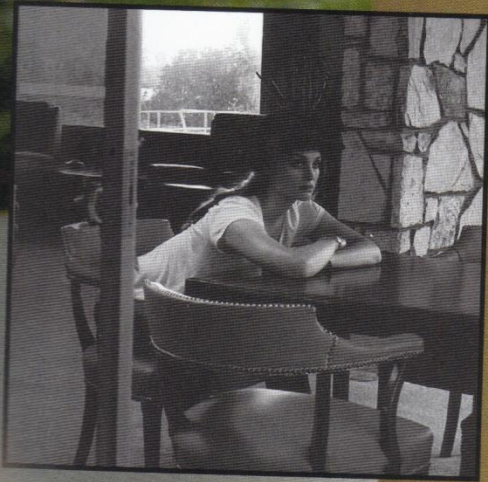
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WHAT I WOULDN'T DO

Words and Music by
ALISON SUDOL

Moderately, in 2 $\text{♩} = 120$



Piano solo:

G2/B

D

G2/B

D

Verse:



1. If we were chil - dren, I would bake you a mud pie, ___
2. If I were old, ___ my dear - est, you would be old - er. ___
3. It was now ___ and we were both in the same place, ___

G D

warm and brown be - neath the sun.
 But I would crawl up on your lap,
 did - n't know how to say the words.

G D

Nev - er learned to climb a tree, but I would try
 wrap a blan - ket 'round our frail, lit - tle shoul - ders.
 With my heart tick - ing like a bomb in a bird - cage,

G D

just to show you what I'd like done. Oh,
 And I'd die hap - pi - ly that. Oh,
 I left be - fore some - one got hurt. 'Cause it was

Chorus:

G D A

what I would - n't do if I had you, babe,



I had _____ you. Oh, what I would-n't do

To Coda \oplus 1.



if I had you, _____ babe.

|| 2.



I had _____ you.



D G D

This system contains the first three measures of the piece. It features a vocal line with whole notes and rests, a piano accompaniment with chords and moving lines, and guitar chord diagrams for D, G, and D.

Bridge:
G

So lace your hands 'round the

This system contains the bridge section, starting with the word 'So'. It includes a vocal line with quarter notes, piano accompaniment, and a guitar chord diagram for G.

Em D A

small of my back and I will kiss you _____ like a king. I will

This system contains the fourth system of the piece. It features a vocal line with quarter notes and rests, piano accompaniment, and guitar chord diagrams for Em, D, and A.

G D A




be your bride, _____ I'll keep you _____ warm at night. _____ I will _____ sing. I will

This system contains the fifth system of the piece. It features a vocal line with quarter notes and rests, piano accompaniment, and guitar chord diagrams for G, D, and A.

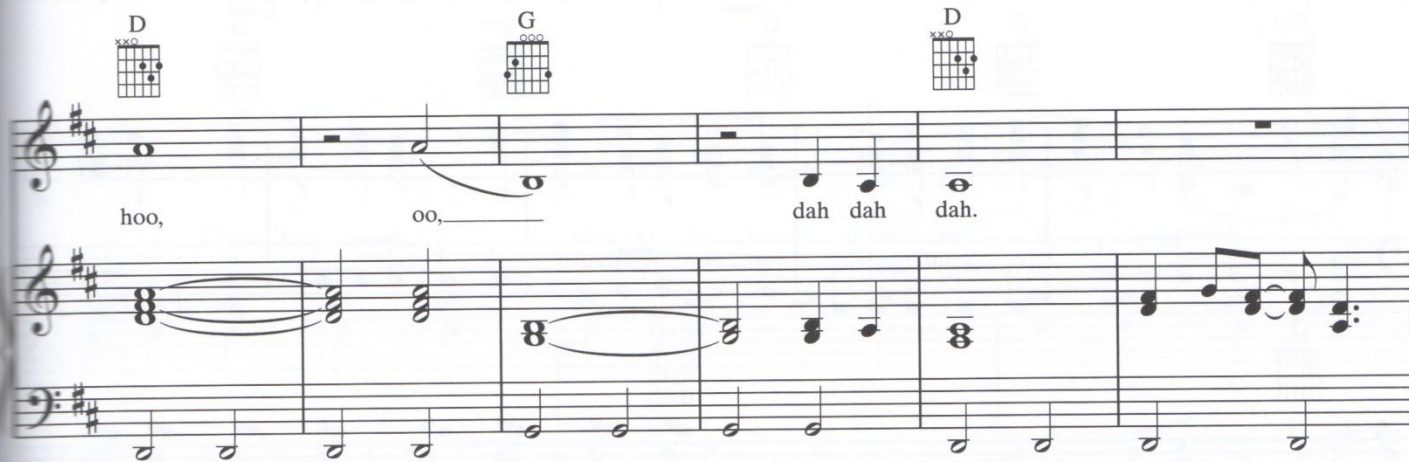
D  G 

sing. _____ Oo, _____ oo



D  G  D 

hoo, _____ oo, _____ dah dah dah.



G  D  A  *D.S. al Coda*



Coda

D  G  D  G  D  G  D 

When I had you. _____



NEW HEIGHTS

Words and Music by
ALISON SUDOL and JESSE SIEBENBERG

Moderately ♩ = 126

The first system of piano accompaniment consists of two staves. The right hand plays chords and arpeggios, while the left hand plays a steady eighth-note bass line. Chord diagrams for G, Bm, D, and G are provided above the right-hand staff. The first measure is marked *mf*.

Verse:

The second system of piano accompaniment includes the vocal line. The right hand plays chords and arpeggios, and the left hand plays a steady eighth-note bass line. A Bm7 chord diagram is provided above the right-hand staff. The lyrics are written below the vocal line.

1. You are a thun-der-ous thing, won-dr-ous to king.
2. The calm of tur-bu-lent seas, fall-en to sleep.

New Heights - 7 - 1
34041

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The face_ of ri - val-less gods, deep in your thoughts.____
 And when_ the trou- bles a - rise, we hold on tight.____

Come here, oh, clos - er to touch, nev - er e - nough.____
 How can a bod - y con - tain some- thing so great?____

Let me climb un - der your skin, oh, let me in.____
 My shell may sud - den - ly burst, out will come birds.____



From your lips a prec - i - pice. I
 From your lips a prec - i - pice. I

Bm

D

Em



hang from ev - 'ry word.____ }
hang on ev - 'ry word.____ }

Chorus:

D

G



Heart and seek - ing, — oh, we are reach - ing — new heights and seek - ing —

1.

Em

Bm7



how to keep them high, — keep 'em high.

Gmaj9

Bm7



Gmaj9



how to keep these,

D



G



high and seek - ing, — oh, we are reach - ing — new heights and seek - ing —

Em



D



how to keep them high, — keep 'em high. —

Gmaj7



Bridge:



We _____ will find _____ a way. _____ We _____ will _____



find _____ a way. _____ We _____ will _____



find a way. _____ Yes, we _____ will _____




find a way. _____ And we are _____


D  G 

high and seek - ing, — oh, we are reach - ing — new heights and seek - ing —



D 

how to keep them high and seek - ing, — oh, we are reach - ing —



G  Bm 

new heights and seek - ing — how to keep them. Height and seek - ing, —



G  Em 

oh, we are reach - ing — new heights and seek - ing — how to keep them.





Height and seek - ing, oh, we are reach - ing new heights and seek - ing



how to keep them high, keep 'em



high.



BLOW AWAY

Words and Music by
ALISON SUDOL and LUKAS BURTON

Moderately fast ♩ = 136

N.C.

Ab5

♩ Verse 1 (sing 1st time only):

Ab5

1. One of us is gon-na be here, and one of us is gon-na be run - ning

Verse 2 (sing 2nd time only):

2. Hey, you, yeah, you got-ta be leav - in'. Say what you want, what you say, say an - y-thing.

*(D \flat)

D \flat 5/A \flat



A \flat 5



off a - lone_ in - to a great_ un - known_

No one knows_ just how deep_ it goes_

You're not_ me, you're a mod-el of free - dom. All you need are your kicks when you need_ 'em.

We are_ old in your teen - aged tyr - an - ny and all you_ need is a hun - ger to feed_ I've

*(D \flat)

D \flat 5/A \flat



A \flat 5



Come and go,_ caught that slow,_ al - right_ With

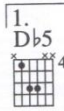
got my own se - crets though_ say what?_ With a

*Play chord in parentheses 2nd time.

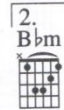


one hand off the side we get far - ther a -
 heart full of mess and lore we are doomed but -

To Next Strain



way in the blink of an eye. And it's the



want - ed more. Oh, it's the

Chorus:



time ride we waste take, the swal-owed in - to space. It's the
 ride we take, the man - y winged_ es - cape. It's the



time bough it takes to blow a -
 we break to blow a -



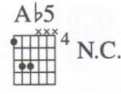
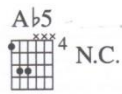
way, to blow a -
 way. And we blow a -

1. D.S. $\%$ 2.

Bridge:



way.



E \flat 7



Fm7



D \flat
4

Verse 3:

A \flat 5



3. One of us is now re-treat-ing. You knocked me down so hard I'm see-ing a

D \flat 5/A \flat



A \flat 5



thou-sand stars come out where you are. 'Cause

I won't ev - er be caught cry-ing. And I will not be tak - en ly - ing down..

Chorus:



It blows in - to smoke. The time we waste



swal-owed in - to space. It's the time_ it takes to



blow._____ It's the ride we take, the



man - y winged_ es - cape. It's the_ bough we break to

Fm Db Ab Eb

blow. It's the times we say that

Fm Db Ab Eb

no one's gon - na take your place... It's a mis - take to

Fm Db Ab5

blow a - way,

N.C. Fm Db Ab

to blow a - way.

Gtr. tuned down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

ELECTRIC TWIST

Words and Music by
ALISON SUDOL

Moderately fast $\text{♩} = 136$

Guitar → A



D



E



E2



Piano → A \flat

D \flat

E \flat

E \flat 2

The first system of the score features a guitar part with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The piano part begins with a mezzo-forte (mf) dynamic. The guitar part has a whole rest in the first three measures, followed by a quarter note in the fourth measure.

A



A \flat

D



D \flat

E



E \flat

E2



E \flat 2

The second system continues the guitar and piano parts. The guitar part has whole rests in the first three measures, followed by a quarter note in the fourth measure. The piano accompaniment continues with a consistent rhythmic pattern. The lyrics "1. You_ should be" are written below the guitar staff.

1. You_ should be

Verse 1:

A



A \flat

D



D \flat

E

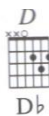


E \flat

The third system continues the guitar and piano parts. The guitar part has a whole rest in the first measure, followed by a quarter note in the second measure, and a half note in the third measure. The piano accompaniment continues. The lyrics "wild - er; you're no_ fun at all._" are written below the guitar staff.

wild - er;

you're no_ fun at all._



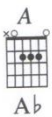
Yeah, thanks_ for the in - put. Thanks_ for the call_



With dull_ knives and white hands,



the blood_ of stone, cold_ to the

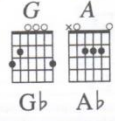
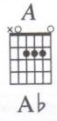


touch, right, right down_ to the bone. But

Chorus:



you, _____ you give me the e - lec - tric twist, - and it kicks and it kicks like a



po - ny. - - - - - And true, _____ you might get a -



way with it. - - - - - It's a risk, it's a risk, yeah. 2. Picked from a

Verse 2:







hot glove, pack - aged for sale, - - - - - it drips down the

A  A \flat  D  E  E2

$D\flat$ $E\flat$ $E\flat 2$

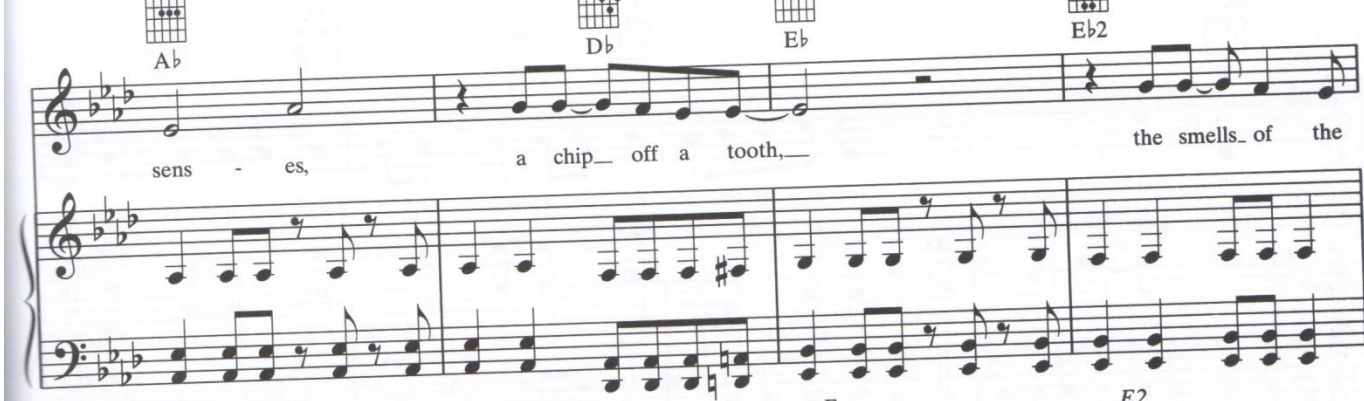
sleeve, gets un - der your nails. A loss of the



A  A \flat  D  E  E2

$D\flat$ $E\flat$ $E\flat 2$

sens - es, a chip off a tooth, the smells of the



A  A \flat  D  E  E2

$D\flat$ $E\flat$ $E\flat 2$

cit - y, they ride in your suit. He says



Bridge:

A  A \flat  F $\sharp m$

$F m$

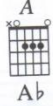
don't think, don't talk, don't think, don't think, don't talk, don't think,





don't think, don't talk. But I don't think I want to. 'Cause

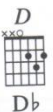
Chorus:



you, you give me the e - lec - tric twist, and it kicks and it kicks like a



po - ny. And true, you might run a -



way with it. It's a risk, it's a risk, yeah. Be-cause it

F#m



Fm

E



Eb

Music staff with lyrics: "kicks, yeah. It real-ly kicks, yeah."

Music staff with lyrics: "kicks, yeah. It real-ly kicks, yeah."

F#m



Fm

A



Ab

E



Eb

Music staff with lyrics: "kicks, yeah. It real-ly kicks, yeah."

F#m



Fm

A



Ab

E



Eb

Music staff with lyrics: "And the touch of your lips, it's a shock, not a kiss. It's e - lec-tric twist, it's e - lec-tric twist... Yeah, the"

F#m



Fm

A



Ab

E



Eb

Music staff with lyrics: "touch of your lips, it's a shock, not a kiss. It's e - lec-tric twist, it's e - lec-tric twist... Yeah, the"

F#m



Fm

A



Ab

E



Eb

touch of your lips, it's a shock, not a kiss, it's e - lec - tric twist, it's e - lec - tric twist... Yeah, the

F#m



Fm

A



Ab

E



Eb

touch of your lips, it's a shock, not a kiss. It's e - lec - tric twist, it's e - lec - tric twist... Yeah, the

F#m



Fm

A



Ab

E



Eb

touch of your lips, it's a shock, not a kiss. It's e - lec - tric twist. It's e - lec - tric twist... He says

Bridge:



A

Ab

F#m



Fm

don't think, don't talk, don't think, don't think, don't talk, don't think,



Ab



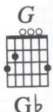
Eb

don't think, don't talk. But I don't think I want to. 'Cause

Chorus:



Ab



Gb



Db

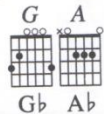
you, you give me the e - lec - tric twist, and it kicks and it kicks, yeah.



Eb



Ab



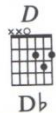
Gb

Ab

And true, let - cha get a -



Gb



Db



Eb

way with it. It's a risk, it's a risk, yeah. You might get a -

F#m



F#m

A



A♭

E



E♭

way with it. — It's a risk, yeah. But it

A



A♭

D



D♭

E



E♭

E2



E♭2

kicks, yeah. It real - ly kicks, yeah.

A



A♭

D



D♭

E



E♭

E2



E♭2

Ug ug ug ah oh oh oh. Ug ug ug ah

A



A♭

D



D♭

E



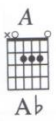
E♭

E2



E♭2

oh oh. Ug ug ug ah oh oh.



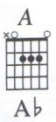
Musical notation for the first system, including treble and bass staves with notes and rests.



Musical notation for the second system, including treble and bass staves with notes and rests.



Musical notation for the third system, including treble and bass staves with notes and rests.



Musical notation for the fourth system, including treble and bass staves with notes and rests.

HAPPIER

Words and Music by
ALISON SUDOL and LUKAS BURTON

Moderately, in 2 $\text{♩} = 76$ ($\text{♩} = \text{♩}^3$)

mp

Verse 1:

1. Quick kid quips, so harsh and cyn - i - cal.

Touch - es strick-en cold and clin - i - cal. What a trans - for - ma - tion to be - hold



But I don't like this new, I want the old. 2. It's

Verses 2 & 3:



3. Shoot me with your rub - ber bul - lets. Your fin - ger's on the trig - ger, pull it. I

not the words that make it fi - nal. You've said such things be - fore to ri - val them.

mf



But it's how you say 'em now that's changed. And

know you want this suf - fer - ing to end.



Cold but sym - pa - thet - ic all the same.

so, it is for - giv - a - ble, my friend.



You'd like } to con - vince me that I'll be bet - ter off. So
 It's all }

Chorus:



you go on and I'll be hap - pi - er. { You go on and } I'll be hap - pi - er.



You go on, yeah, you go on. You be gone and I'll be hap - pi - er.

1.

2.

Boo boo ba



doo boo. Boo boo ba doo bah_____ da da da._____



Bridge:



Say what you mean,_____ what you mean_____ is you'll be hap - pi - er_____ with-out



me, with-out me, with - out_____ me,_____ oh._____



Musical notation for the first system, including a vocal line and piano accompaniment.



Musical notation for the second system, including a vocal line with lyrics and piano accompaniment.

You won't con - vince me that I'll be bet - ter off, — so

Chorus:



Musical notation for the third system, including a vocal line with lyrics and piano accompaniment.

you go on and I'll be hap - pi - er. — I'll be hap - pi - er. —



Musical notation for the fourth system, including a vocal line with lyrics and piano accompaniment.

You go on, — you go on. — You'll be gone and I'll — be gone. —

Gm Bb Dm

You go on and I'll be hap - pi - er. — You go on and I'll be hap - pi - er. —

f

Gm F Gm F

You go on. — You go on. — You go on and I'll — go on — and I'll —

Bb Gm Bb Dm

— be hap - pi - er. — You go on and I'll be hap - pi - er. — You go on and

C Gm Bb

I'll be hap - pi - er. — You go on and I'll be hap - pi - er.

mf

Gtr. tuned down 1/2 step:

⑥ = E♭ ③ = G♭

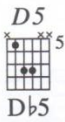
⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

SWAN SONG

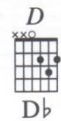
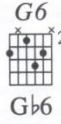
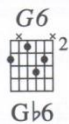
Words and Music by
ALISON SUDOL

Moderately ♩ = 96



mp

(with pedal)


Bm



Bbm

1. Wretch - ed, look at me, I've lost it, melt - ing on the ta - ble, in park - ing lots and
 2. Fool - ish, how was I so care - less, pawn - ing off my trea - sure, the en - vy of and

G



Gb

D



Db

mar - kets. I can't help it, I loved you like a
 heir - ess. Now, my dol - lars are crum - bled in my

Bm



Bbm

star - fish loves the salt - y wa - ter, like a self - ish
 pock - et. How can I re - claim it? What if some - one's

G



Gb

D5



Db5

daugh - ter. }
 got it? } Yet
 When

Chorus:

Bm



Bbm

G



Gb

D



Db

I wrote the words_ to the swan_ song. The au - thor_ of the

G



Gb

Bm



Bbm

G



Gb

wrong_ And I said what I said_ and I_ meant_ it. { But But

D



Db

1.



Gb

D5



Db5

now, I re - gret_ it. I re - gret_

2.



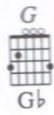
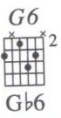
Gb

D



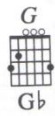
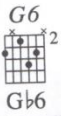
Db

it. Mm, mm, mm,



G6 Gb6 Am Abm G Gb D Db

mm, mm, mm, Mm,



G6 Gb6 Am Abm G Gb

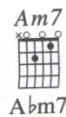
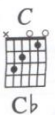
mm, mm, How

Bridge:



Am Abm C Cb G Gb

could the world have turned so ug - ly? I'm dy - ing.



C Cb Am7 Abm7

Could you touch me a - gain? Touch me a - gain.



Yeah, _____ yeah. _____

Chorus:



When I wrote the words to the swan song. The



au - thor of the wrong. And I said what I said and I



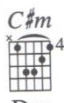
meant it. But now, _____ I re - gret _____ it.

ELEMENTS

Words and Music by
ALISON SUDOL

Moderately ♩ = 120

Guitar Capo 1 →



Piano →



The first system of music features a guitar part on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The guitar part consists of whole notes on a single string, with a capo at the first fret. The piano part includes a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderately' at 120 beats per minute. The key signature has one flat (Bb) and the time signature is 4/4. The piano part begins with a dynamic marking of *mf*.

(with pedal)



Dm

C

Dm

C

The second system continues the musical notation from the first system. It includes guitar and piano parts. The guitar part has whole notes on a single string. The piano part continues the melody and bass line. The system concludes with a first ending bracket labeled '1. You'.

1. You

Verse:



Dm

C

Dm

C

The verse section of the music is shown with lyrics underneath the guitar staff. The piano accompaniment continues in the grand staff. The lyrics are: 'show up like a hur-ri-cane, all hun-gry-eyed and weath-er-stained. The can-not stop my reb-el hands from pull-ing out the pots and pans. I'. The guitar part has a melody that follows the lyrics.



Dm



C



F

clock for - gets to tick and I, the same. I
left you in the cold un - til you shook. You're



Dm



C



Dm



C

died the day you dis - ap - peared, so why would you be wel - come here?
gen - tle now, but I re - call both ten - der fire and bit - ter squall. A



Dm



C



F

1. *To Next Strain*

Ride the wind that brought you back a way.
his - to - ry so deep, it hurts.



F

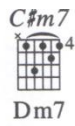


Gm9



Bb

to look. No, you can't come

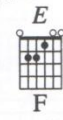
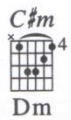


in. _____ No, you can't come

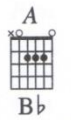


1. _____ in.

D.S. X 2.



2. And I _____ in. No, you



can't, _____ you can't _____ come in. _____ And if the

Chorus:







sea should swal - low up my house, I will turn the roof - top in-side out. And the







wind will be wail - ing, but I will be sail - ing fast - er. Oh, the







el - e - ments I do not fear, but I fall a - part when you ap - pear, 'cause you





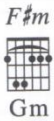


are the great - est, the great - est dis - as - ter. 1. Oh,



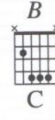
ah, ooh, ah.

2. (Inst. solo ad lib...)



1. | 2.

If the



sea should swal - low up my house, I will turn the roof - top in-side out. And the



wind will be wail - ing, but I will be sail - ing fast - er.

THE WORLD WITHOUT

Words and Music by
ALISON SUDOL and LUKAS BURTON

Moderately fast ♩ = 136

Guitar Capo 1 → A



F#m



C#m



Piano → Bb

Gm

Dm

The first system of the score consists of three staves. The top staff is a guitar line with a treble clef and a 4/4 time signature. It contains four measures of whole rests. The middle and bottom staves are a piano accompaniment with a grand staff (treble and bass clefs) and a 4/4 time signature. The piano part begins with a *mf* dynamic marking. The piano part features a rhythmic pattern of eighth and quarter notes in the bass line and chords in the treble line. The piano part includes the instruction "(with pedal)" below the first measure.

A

Bb

F#m

Gm

D

Eb

The second system of the score consists of three staves. The top staff is a guitar line with a treble clef and a 4/4 time signature. It contains four measures of whole rests. The middle and bottom staves are a piano accompaniment with a grand staff (treble and bass clefs) and a 4/4 time signature. The piano part continues with the same rhythmic pattern as the first system.

A

Bb

F#m

Gm

C#m

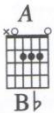
Dm

The third system of the score consists of three staves. The top staff is a guitar line with a treble clef and a 4/4 time signature. It contains four measures of whole rests. The middle and bottom staves are a piano accompaniment with a grand staff (treble and bass clefs) and a 4/4 time signature. The piano part continues with the same rhythmic pattern as the previous systems.



F

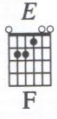
1. It must be writ - ten that the moon el - bowed the stars and said, "Let's
 2. They turned our skel - e - tons to wood and scat - tered match - es un - der -



Bb



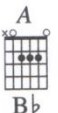
Gm



F

do our best to make it hard for them."
 foot. We must walk care - ful - ly in place.

Your house turned in - to pa - per cranes, we watched the wind blow them a - way.
 The cir - cles dark - en 'round our eyes, and yet, our bod - ies, when com - bined,



Bb



Gm

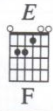


F

Some sor - ry com - fort I was then. } The weight of a
 they gleam like dia - monds in a cave. }

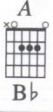


moun - tain, the skin off your knees, from



climb - ing up to me.

Chorus:



We can work this out. I believe, al - though

1. | 2.



it seems im - pos - si - ble. it seems im - pos - si - ble now. Keep the

F#m



Gm

C#m



Dm

E



F

world _____ with - out. _____ On - ly the two of us count. _____

A



Bb

F#m



Gm

C#m



Dm

E



F

Two _____ voic - es loud. _____ It _____ is pos - si - ble

Bm



Cm

E



F

now. They try to tear _____ us down. _____ But we'll

A



Bb

find our way _____ a - gain. _____ And

Bridge:

G

A \flat

Em



Fm

F \sharp m

Gm

Em



Fm

He - lo - ise gave her whole heart to Pete, now e -

G

A \flat

Bm



Cm

E



F

ter - nal - ly sleeps by his side. Oh,

G

A \flat

Em



Fm

F \sharp m

Gm

Em



Fm

go a - head, fate, oh, give us your best. What is

G

A \flat

Bm



Cm

A

B \flat

worth liv - ing for is worth a fight in - to the

Bm



Cm

F#m



Gm

night.

Bm



Cm

F#m



Gm

D



Eb

Chorus:

A



Bb

We can work this out.

mp

C#m



Dm

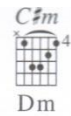
E



F

I believe, although it seems im - pos - si - ble now.

mf



1. Yeah, with - out _____
2. Yeah, a doubt, _____ we'll work.
3. (Inst. solo ad lib....) we'll work this out, _____



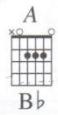
it out. _____ They can't hurt _____ us now.
just the two of us. _____ Keep the world _____ with out.



[1.2.]

I'm on _____ my knees. It makes _____ me want to scream and shout.

[3.]



...end solo)

mp

BIRD OF THE SUMMER

Words and Music by
ALISON SUDOL

Moderately ♩ = 120



(with pedal)




Verse:

1. You came with the sea - son, as the leaves change their col - ors and the

first swal - low sang. A brown - head - ed strang - er with a five - let - ter name. Do do
 school yards are filled. My coat with the patch - es bare - ly keeps out the chill. Do do

do do do do do do We plant - ed our kiss - es where the
 do do do do do do You sent me a post - card from a
 met some - one walk - ing at a

D Bm A

wild ber - ries grow. My feet sprout - ed wings and I flew all the way home. Do do
 town out of state. I wish it were warm - er and I hope you're the same. Do do
 park by the lake. He don't fly like we did, but he won't fly a - way. Do do

do do do do do do My cheeks red like fire en - gines
 do do do do do do The fields where we wan - dered were
 do do do do do do Gone is the pale hand of

D Bm A F#m D

A F#m D A

rac - ing straight to the heat of your skin. I
 gold - en, now on - ly mud - dy my boots. And I
 win - ter. Here is the first flush of May and

F#m D A D To Coda

know our days are num - bered, ear - ly bird of the sum - mer. You'll fly
 know I should re - cov - er, you're a bird of the sum - mer. I was
 soon I will dis - cov - er wheth - er birds of the sum - mer fly in

1. A E A

south just as the fall be - gins. 2. The

2. A E A

wrong to try and cap - ture you.

First system of musical notation. The treble clef staff contains a key signature of three sharps (F#, C#, G#) and a series of rests. The grand staff below it features piano accompaniment with chords and moving lines in both the treble and bass clefs.

D



A



1.

2.

Second system of musical notation. The treble clef staff contains a key signature of three sharps and a series of rests. The grand staff below it features piano accompaniment with chords and moving lines in both the treble and bass clefs.

Bridge:



Third system of musical notation. The treble clef staff contains a key signature of three sharps and a series of rests. The grand staff below it features piano accompaniment with chords and moving lines in both the treble and bass clefs.

Flight,

flight.



Fourth system of musical notation. The treble clef staff contains a key signature of three sharps and a series of rests. The grand staff below it features piano accompaniment with chords and moving lines in both the treble and bass clefs.

Flight,



flight.




D.S. al Coda

Coda



I

cir - cles or just fly a - way.

THE BEACON

Words and Music by
ALISON SUDOL

Slowly ♩ = 66

mp

(with pedal)

(♩ = 66)

1. You say your

Verse:

time has come, you're tired of wak - ing up. — Don't be ob-scene, I can't con-ceive of liv - ing with-
child for - got les - sons of love un - taught. Now no em-brace can quite re - place the one that nev - er



out you. — You say you drag me down, no one should want you now. — I start to
found_ you. I was raised ten - der - ly. All that was taught to me, — I will ap -



cry, you kiss my eyes and say I'm not al - low ed to. — }
ply, your par - ents tried, but they did - n't know how to. — }

Chorus:



Burn - ing bea - con in the night, can't feel its heat or see its light. That sin - gle sol - i - tar - y guide, it

1.



must get lone - ly there some-times. 2. You were a

2.



must get lone - ly there some - times.

Let me stand

Bridge:



by you;—

the hon - or is mine..




Let me stand by you,—

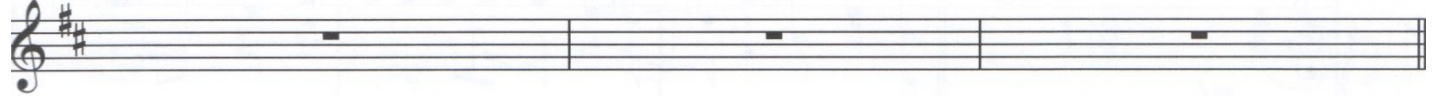
lone - li - est

G  D 

light, lone - li - est light, lone - li - est light.




G  D  G 






Chorus:

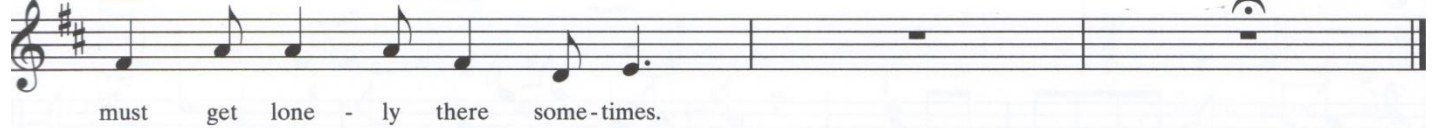
Em7  Asus  A  D  G  Em7  Asus  A 

Burn - ing bea - con in the night, can't feel its heat or see its light. That sin - gle sol - i - tar - y guide, it




D  G 

must get lone - ly there some - times.



rit.



STOOD UP

Words and Music by
ALISON SUDOL and LUKAS BURTON

Moderately fast ♩ = 152

Am  C 

mf

F  Dm 

Am  C 



The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The first system is in 4/4 time. The second system changes to 3/4 time. The third system returns to 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line. The guitar chord diagrams are placed above the vocal line.

Stood Up - 7 - 1
34041

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Two systems of musical notation. The top system is a vocal line in treble clef, 2/4 time, with lyrics "We are_". The bottom system is a piano accompaniment with two staves (treble and bass clef) in 2/4 time.

Chorus:



Two systems of musical notation. The top system is a vocal line in treble clef, 4/4 time, with lyrics "not_ fright - ened an - y - more,_ we stood_ up,_". The bottom system is a piano accompaniment with two staves in 4/4 time.



Two systems of musical notation. The top system is a vocal line in treble clef, 4/4 time, with lyrics "we_ stood_ up._ And there are_". The bottom system is a piano accompaniment with two staves in 4/4 time.



Two systems of musical notation. The top system is a vocal line in treble clef, 4/4 time, with lyrics "two_ of us,_ there will be more,_ they'll show_ up,_". The bottom system is a piano accompaniment with two staves in 4/4 time.

F



Dm



yeah, they'll show up, they'll show up.

The first system of music features a vocal line in 4/4 time with lyrics "yeah, they'll show up, they'll show up." The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Am



C



The second system of music continues the piano accompaniment from the first system, featuring a right-hand melody and a left-hand bass line.

F



Dm



The third system of music continues the piano accompaniment, featuring a right-hand melody and a left-hand bass line.

Am



C



The fourth system of music continues the piano accompaniment, featuring a right-hand melody and a left-hand bass line.



Musical notation for the first system, including a treble clef staff with a whole rest, and piano accompaniment in 4/4 time.

Bridge:



Musical notation for the bridge section, including a treble clef staff with lyrics and piano accompaniment.

We can blame a change of mind;
and concrete break,



Musical notation for the bridge section, including a treble clef staff with lyrics and piano accompaniment.

a seismic shift in times;
beneath the steady wave



Musical notation for the bridge section, including a treble clef staff with lyrics and piano accompaniment.

They told us not to fight,
of fear less hope and grace



but we'll fight — un - til — we die. —
In kind — ness there — is strength. —

*Chorus:



'Cos we are — not — fright - ened an - y - more, —



we stood up, — we — stood up. —



And there are — two — of us, — there will be more, —

*On the original recording, this chorus is sung the 2nd time a cappella with drums only.



they'll show_ up, _____ yeah, they'll_ show_ up_

To Coda ⊕

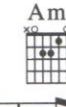
Verse:



And so they_ sunk_ ev - 'ry ship_ we sailed,



but we stood_ up, _____ yeah, we_ stood_ up_



And they fought_ hard, _____ but some - where fight - ing failed.



They're all shook_ up, they're all_ shook_ up,



D.S. % al Coda

all_ shook_ up. Where steel_

⊕ Coda



Yeah, they'll_ show_ up.



Repeat ad lib. (Vocal ad lib.) and fade

What I Wouldn't Do
New Heights
Electric Twist
Blow Away
Happier
Swan Song
Elements
The World Without
Bird of the Summer
Stood Up
The Beacon



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