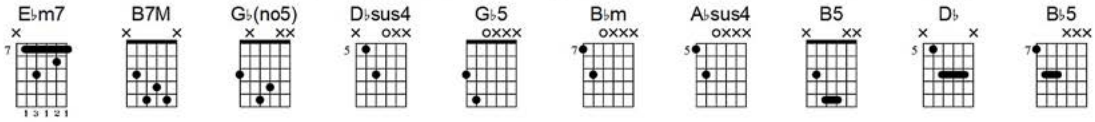


A.D.O.L.F

Words & Music by Jonathan Dawson, Richard Green and Ben Goldthorpe



Bass
Tune down 1/2 step
① = G^b ③ = A^b ⑤ = B^b
② = D^b ④ = E^b

Guitars
Tune down 1/2 step
① = E^b ④ = D^b
② = B^b ⑤ = A^b
③ = G^b ⑥ = E^b

Moderately Slow ♩ = 78

Drums

A Intro

*Chord symbols reflect implied harmony.

4

4

4

Riff A
Gtr 1. (clean)

let ring

B7^M 6 G^b(no5) 7 D^bsus4 8

Bass. (clean) H P

H P

let ring *let ring* *sl.* *let ring*

End Riff A

B Main Riff

E \flat m7

B7M

9 10

Bass. (clean)

H P

H P

TAB 0 / (7) 8 5 7 5 7 5

Gtr 1. (clean)

let ring

let ring

TAB 7 5 4 5 7 9 0 3 5 4 5 3 5 0

Gtr 2. (acoustic)
let ring throughout

TAB 7 9 7 8 7 9 7 3 5 4 5 4 4 5 4 3 5

H P

H P

G \flat (no5)

D \flat sus4

11 12

1. What's

TAB 3 3 3 3 5 2 3

let ring

sl.

sl.

let ring

TAB 5 4 5 5 0 5 5 4 5 (3)5 7 0

H P

H P

TAB 3 2 0 3 3 0 0 2 3 2 3 2 3 2

H P

H P

Verse



E:m7

B7M

G:(no5)

wro - ng with me? Why as can't - I
d - o I feel, as though this

Bass. (clean) w/main riff (2 times)

H P

Gtr 1. (clean) w/main riff (2 times)
(verse 2 variations follow interbridge)
Gtr 3. ad lib. natural harmonics w/reverse delay (verse 2)

let ring

let ring

let ring

Gtr 2. (acoustic) w/main riff (2 times)
(variation on B7M follows interbridge)
let ring throughout

H P

D:sus4

E:m7

fun - cti - on? E - ve - nt - ua -
can't be real? I al - mo - st

sl.

let ring

let ring

H P

B7M

G:(no5)

D:sus4

lly, there'll be nothing le - ft of me.
sure, I feel like I've been here be - fore.

H P

let ring

let ring

sl. let ring

H P

H P

D Bridge

Da Coda

21 B B^b 22 G^b5 F 23 E G^b5

Bass. (clean)

Riff B
Gtr 1. (clean) w/tremolo End Riff B

Gtr 2. (acoustic)

E Chorus



*backing vocal

B^bm A^bsus4 G^b5 A^bsus4 B^bm A^bsus4

24 25 26

A day on l - y, (*A day only) Lasts fo - r - ev

Riff C
tremolo off.
w/flanger

G:5 A:sus4 G:5 B:m A:sus4 G:5 A:sus4

27 28 29

er. (Lasts forever) A d - i - a - r - y, (A diary)

TAB

3 5 5 3 2 | 0 5 7 5 7 5 7 5 | 3 5 5 7

TAB

3 5 0 5 5 3 | 7 9 0 9 5 7 0 7 | 3 5 0 5 5 7 0 7

TAB

3 5 0 5 5 3 | 7 9 0 9 5 7 0 7 | 3 5 0 5 5 7 0 7

Da Double Coda

Interbridge

B:m A:sus4 G:5 A:sus4 G:5 F5(+5) E:m7

30 31 32

Of li - fe - 's fa - il - ure.

Bass. (clean)

End Riff C Fill A

Gtr 1. (clean) w/phaser

Gtr 2. (acoustic)

sl.

TAB

0 5 7 5 7 5 7 5 | 3 5 5 3 2 | 0

TAB

7 9 0 9 5 7 0 7 | 3 5 0 5 5 0 5 5 | 7 5 4 5 7 9 0

TAB

7 9 0 9 5 7 0 7 | 3 5 0 5 5 0 3 2 | 2 0 (7)

B7M

G:(no5)

33

34

TAB

TAB

H P

H P

H P

H P

TAB

TAB

D.S. al Coda

⊕ Coda

D.S.S. al Double Coda

D⁹sus4

35

2. Why

H P

H P

H P

End Fill A

TAB

TAB

H P

H P

H P

End Fill A

TAB

TAB

36

E

Fill B

End Fill B

TAB

TAB

H P

H P

Fill B

End Fill B

TAB

TAB

Double Coda

Guitar Solo Intro

G:5 A:sus4 G:5 F5(#5) E:m7

37

Bass. (clean)

Gtr 1. w/distortion Gtr 1. (distortion)

Fill C

P.M.-----1

let ring

38

Detailed description: This section covers measures 37 and 38. Measure 37 features a guitar solo in the first staff with a 'w/distortion' effect and a 'P.M.' (pick mute) instruction. The bass line is clean. Measure 38 continues the guitar solo with a 'distortion' effect and includes a 'Fill C' and 'let ring' instruction. Tablature is provided for both instruments.

B7M G:(no5) D:sus4

39 40 41

H H

H H

w/bar -----1

End Fill C

let ring let ring

Harm. <12> <12>

-2

Detailed description: This section covers measures 39, 40, and 41. Measure 39 has a B7M chord and a slash in the bass staff. Measure 40 has a G:(no5) chord and a slash in the bass staff. Measure 41 has a D:sus4 chord and a guitar solo with 'H' (harmonic) markings. The solo includes a 'w/bar' instruction and ends with an 'End Fill C'. The bass line in measure 41 has a '-2' instruction. Tablature and performance notes like 'let ring' and 'Harm.' are included.

H Guitar Solo

E:m7

B5

Musical notation for measures 42-43. Measure 42 is marked with **E:m7** and measure 43 with **B5**. The system includes a treble clef staff, a guitar staff with tablature, and a fretboard diagram. The fretboard diagram shows fingerings for measures 42 and 43, with notes **full** and **sl.** indicated.

Rhy. Fig. 1
Gtr 2. (acoustic)

Rhythm figure for acoustic guitar. The system includes a treble clef staff and a guitar staff with tablature. The tablature shows fingerings for measures 42 and 43.

Musical notation for measures 44-45. Measure 44 is marked with **G:5** and measure 45 with **D:5**. The system includes a treble clef staff, a guitar staff with tablature, and a fretboard diagram. The fretboard diagram shows fingerings for measures 44 and 45, with notes **H**, **full**, and **sl.** indicated.

Rhythm figure for acoustic guitar. The system includes a treble clef staff and a guitar staff with tablature. The tablature shows fingerings for measures 44 and 45.

E \flat m7 **B5**

46 47

w/phaser *phaser off.*

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

TAB: 0 0 0 0 0 0 0 0 | 8 8 8 8 8 8 8 8

TAB: 7 9 9 12 12 14 14 16 19 16 16 12 12 14 14 9 | 7 7 12 14 12 14 12 14 12 14 12 14

TAB: 5 7 7 10 10 12 12 14 17 14 14 10 10 12 12 7 | 5 12 14 12 14 12 14 12 14 12 14 14

TAB: 8 8 8 8 8 8 8 8 | 3 3 3 3 3 3 3 3

TAB: 9 9 9 9 9 9 9 9 | 5 5 5 5 5 5 5 5

TAB: 7 7 7 7 7 7 7 7 | 3 3 3 3 3 3 3 3

TAB: 0 0 0 0 0 0 0 0 | 3 3 3 3 3 3 3 3

G \flat 5 **D \flat**

48 49

full *PH*

TAB: 3 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5 5

TAB: 12 15 12 15 15 15 12 15 12 14 12 14 | 12 9 7 9 7 5 7 5 <17>

TAB: 3 3 3 3 3 3 3 3 | 7 7 7 7 7 7 7 7

TAB: 4 4 4 4 4 4 4 4 | 7 7 7 7 7 7 7 7

TAB: 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7

TAB: 3 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5 5

End Rhy. Fig. 1

I Guitar Solo Bridge

50 B B \flat 51 G \flat 5 F 52 E G \flat 5

The score for the Guitar Solo Bridge consists of five systems. Each system includes a vocal line, a guitar line with tablature, and a bass line. The key signature has four flats. The guitar line features various techniques including triplets, bends, and a 'P.M.' (pick mute) section. The bass line provides a steady accompaniment with some syncopation.

Riff D
P.M.-----|

End Riff D
P.M. PH

J Outro Chorus

53 B:m A \flat sus4 G \flat 5 A \flat sus4

54

A da - y's o - n - i - y.

Bass. (slight distortion)

Riff E
*Gtr 1. (distortion)
Gtr 3. (distortion) ad lib. w/reverse reverb
*Two gtrs. arr. for one

P.M.-----| Harm. Harm. P.M.-----| Harm. Harm. P.M.-----| P.M. -4 sl. P.M. -4 Harm. Harm.

Gtr 2. (acoustic)

The score for the Outro Chorus consists of three systems. It includes a vocal line with lyrics, a bass line with slight distortion, and two guitar parts. The first guitar part (Gtr 1) is distorted and includes a 'P.M.' section and harmonic bends. The second guitar part (Gtr 2) is acoustic. The bass line is simple and follows the vocal melody.

B:m A:sus4 G:5 A:sus4 G:5

55 56

Lost fo - r - ev - e - r.

P.M.-----+ Harm. Harm. P.M.-----+ Harm. Harm. P.M.-----+ P.M. -+ sl. P.M. -+ Harm. Harm.

TAB 7 7 5 5 3 3 5 5 3 3

TAB 7 9 <7> <7> 5 7 <5> <5> 3 3 3 5 3 3 5 5 5

TAB 9 9 7 7 5 5 5 5 7 7 5 5 3 3

B:m A:sus4 G:5 A:sus4

57 58

A d - i - a - - r - - y,

P.M.-----+ Harm. Harm. P.M.-----+ Harm. Harm. P.M.-----+ P.M. -+ sl. P.M. -+ Harm. Harm.

TAB 7 7 5 5 3 3 5 5

TAB 7 9 <7> <7> 5 7 <5> <5> 3 3 3 5 3 3 5 5 7 <5> <5>

TAB 9 9 7 7 5 5 5 5 7 7 5 5

B:m A:sus4 G:5 A:sus4 G:5

59 of life's fa - il - u r e.

60

Fill E

Harm. End Fill E

P.M.-----+ Harm. Harm. P.M.-----+ Harm. Harm. P.M.-----+ P.M. -+ sl. P.M. -+

TAB 7 9 <7> 5 7 <5> 3 3 3 5 3 3 3 (5) 5 7

TAB 9 9 7 7 5 5 5 5 7 5 5 3 3

w/bar -----+

-1 -1½

B:m A:sus4 G:5 A:sus4

61 A d i a r - r - y,

62

P.M.-----+ Harm. Harm. P.M.-----+ Harm. Harm. P.M.-----+ P.M. -+ sl. P.M. -+ Harm. Harm.

TAB 7 9 <7> 5 7 <5> 3 3 3 5 3 3 5 5 7 <5> <5>

TAB 7 9 0 9 5 7 0 7 3 5 0 5 5 7 0 7

B:m G:5 A:sus4

63 64

of li - fe's fa - i - l - u - re

P.M.----- Harm. Harm. P.M.----- Harm. Harm. P.M.----- P.M. - sl. P.M. - Harm. Harm. End Riff E

TAB 7 7 7 5 5 5 3 3 3 5 5 3 3

TAB 7 9 <7> <7> 5 7 <5> <5> 3 3 3 5 3 3 5 5 7 <7> <7>

TAB 7 9 0 9 5 7 0 7 3 5 0 5 5 0 3 5

B:5

65 66

H H H H H H H H

H H H H H H H H

Rhy. Fig. 2

TAB 7 7 7 7 7 7 7 7

TAB 7 7 7 7 7 7 7 7

TAB 9 9 <7><7> X <7><7> X 9 9 <7><7> X <7><7> X 9 9 <7><7> X <7><7> X

*Gtr 1 Harm. *Gtr 1 Harm. *Gtr 1 Harm. *Gtr 1 Harm.

TAB 7 9 0 9 7 9 0 9 7 9 0 9 7 9 0 9

67 68 N.C.

Harm. ----- End Rhy. Fig. 2 Rhy. Fill. 1 Harm. -----

Gtr 3. w/wham. bar *sl.* *sl.* *sl.* *sl.*

TAB

7 7 7 9 7 9 7 9 7 9 7 9 7 9 5 7 5 7 5 7 5

fine

69 70 71

D#m

End Rhy. Fill. 1

Gtr 1. killswitch on/off

TAB

0 (0) 2 0 (2) (2) (2) (2) (2)