

# Sheet Happens

**DUPLICATE KEYS ICARO**

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THE COMPLETE GUITAR &  
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# DUPLICATE KEYS ICARO (AN INTERIM REPORT)

♩ = 198

Guitars  $D\flat A\flat D\flat G\flat B\flat E\flat$   
 Bass  $D\flat A\flat D\flat G\flat$

**0:10 A** 1. *let ring*

**Chris**

1. *let ring*

2. *let ring*

**Chris**

**Beave**

**Todd**

Detailed guitar tablature for Chris, Beave, and Todd. Chris's part includes fret numbers (12, 15, 14, 10, 7, 10, 12, 10, 8, 10, 14, 10, 14, 10) and techniques like bends and slides. Beave and Todd have simpler parts with fret numbers (15, 14, 10, 12, 12, 16, 7, 10, 10, 5, 3, 0, 0).

1.  
11

Chris  
T 12 10 7 10 (10)  
A 8 8 8 8 (10)  
B 8 8 8 8 (8)

Beave  
T 12 10 7 10 (10)  
A 8 8 8 8 (10)  
B 8 8 8 8 (8)

Todd  
T 1 1 3 (3)  
A 1 1 3 (3)  
B 1 1 3 (3)

2.  
15

Chris  
T 12 10 7 14 (14)  
A 8 8 8 12 (12)  
B 8 8 8 11 (11)

Beave  
T 12 10 7 14 (14)  
A 8 8 8 12 (12)  
B 8 8 8 11 (11)

Todd  
T 1 1 4 (4)  
A 1 1 4 (4)  
B 1 1 4 (4)

0:35 B

Chris  
T 10-10 8 10 10 (10) 10-10 10 8 8 10-10-10  
A 10-10 8 10 10 (10) 10-10 10 8 8 10-10-10  
B 8 8 8 8 8 8 8 8 8 8 8 8 12 12 12 12 12-14 14-12 14-15-12-17

Beave  
T 10-10 8 10 10 (10) 10-10 10 8 8 10-10-10  
A 10-10 8 10 10 (10) 10-10 10 8 8 10-10-10  
B 8 8 8 8 8 8 8 8 8 8 8 8 12 12 12 12 12-14 14-12 14-15-12-17

Todd  
T 1 1 1 1 1 1 (1) 1 1 1 1 1 3-3-3-3-3-3-3-3 5-7-7-5-7-8-5-8

21

Chris  
T A B

Beave  
T A B

Todd  
T A B

25

Chris  
T A B

Beave  
T A B

Todd  
T A B

29

Chris  
T A B

Beave  
T A B

Todd  
T A B

0:55 C

Chris

T 4 | 10 0 0 (0) 6 6 6 (6) 6 6  
 A 4 | 7 0 0 (0) 9 9 9 (7) 7 7  
 B 4 | 0 0 0 (0) 0 0 0 (10) 8 7

A pri- mor- di- al flow across the blood- brain barri- er.

Beave

T 4 | - - - - -  
 A 4 | - - - - -  
 B 4 | - - - - -

Todd

T 4 | - - - - -  
 A 4 | - - - - -  
 B 4 | - - - - -

Chris

35 P.M.-----+ P.M.-----+ P.M.-----+ P.M.

T | 7 7 7 7 9 9 9 7 9 10  
 A | 0-0-0-0-0-0-0 5 5 5 0-0-0-0-0 5 7 7 7 5 7 8 0  
 B | 0-0-0-0-0-0-0 5 5 5 0-0-0-0-0 5 7 7 7 5 7 8 0

Beave

T | 7 7 7 7 9 9 9 7 9 10  
 A | 0-0-0-0-0-0-0 5 5 5 0-0-0-0-0 5 7 7 7 5 7 8 0  
 B | 0-0-0-0-0-0-0 5 5 5 0-0-0-0-0 5 7 7 7 5 7 8 0

Todd

T | 0 0 0 5 5 5 0 0 0 5 7 7 7 0 0 0 5 7 8 0  
 A | 0 0 0 5 5 5 0 0 0 5 7 7 7 0 0 0 5 7 8 0  
 B | 0 0 0 5 5 5 0 0 0 5 7 7 7 0 0 0 5 7 8 0

Cryptic  
These du-  
on a raw  
P.M.

Chris

1.  
38

T 10 0 0 (0) 6 6 6 (6) 8 5  
 A 7 0 0 (0) 9 9 9 (7) 7 5  
 B 0 0 0 (0) 0 0 0 (10) 6 6

ring struc- tures bind to re- cep- tors.

Beave

T 10 9 7 (7) 5 3 2 (2) 5 2  
 A 10 9 7 (7) 5 3 2 (2) 5 2  
 B 8 7 5 (5) 3 1 0 (0) 4 4

Todd

T 8 7 5 (5) 3 1 0 (0) 5 3  
 A 8 7 5 (5) 3 1 0 (0) 5 3  
 B 8 7 5 (5) 3 1 0 (0) 5 3



50

1. P.M. - P.M. - | 2. P.M. - P.M. - | 3.

Chris

Beave

Todd

Fa- lsi- fi- able fan- ta- sies or freestand- ing par-

53

Chris

Beave

Todd

**1:37** E

55

Chris

Beave

Todd

59

Chris  
T 0 1 2 3  
A 0 2 3 3  
B 0 0 1 3

Beave  
T 7 5 8 (8) 8  
A 5 X 8 X 5 (5) 0 0 0 5  
B | | | | |

Todd  
T (0) (0) 3 0 1 (1) 1 1  
A (0) (0) | | | | |  
B | | | | |

P.M.-----

P.M.-----

1.

P.M.-----

63

Chris  
T 7 5 8 (8) 8 2 3 3 (3) 3  
A 5 X 8 X 5 (5) 0 0 0 5 3 X 3 X 1 (1) 0 0 0 1  
B | | | | | | | | | |

We're so fre-quent-ly se-duced  
by such novel,  
Our con- firmation  
leverage ev- er- y- thing

Beave  
T 7 5 8 (8) 8 2 3 3 (3) 3  
A 5 X 8 X 5 (5) 0 0 0 5 3 X 3 X 1 (1) 0 0 0 1  
B | | | | | | | | | |

Todd  
T 5 0 1 (1) 1 1 1 1 1 3 0 1 (1) 1 1 1 1 1 1  
A 5 0 1 (1) 1 1 1 1 1 3 0 1 (1) 1 1 1 1 1 1  
B | | | | | | | | | |

P.M.-----

P.M.-----

P.M.-----

67

Chris  
T 0 1 2 3 3 3 3 3 3  
A 0 2 3 3 3 3 3 3 3  
B 0 0 1 3 3 3 3 3 3

Beave  
T 0 1 2 3 3 3 3 3 3  
A 0 2 3 3 3 3 3 3 3  
B 0 0 1 3 3 3 3 3 3

Todd  
T 3 0 1 (1) 1 1 1 1 1 1 3 0 1 (1) 3 3 5 7 5 3 3 0  
A 3 0 1 (1) 1 1 1 1 1 1 3 0 1 (1) 3 3 5 7 5 3 3 0  
B | | | | | | | | | |

ex- o- tic views. bi- as- es we per-

P.M.-----

2. P.M.----- 3. P.M.----- 4. P.M.-----



2:04 B'

Chris  
T 10 10 8 10 10 (10) 10 10 10 8 8 3 10 10 8 10 10  
A 8  
B 8

Beave  
T 10 10 8 10 10 (10) 10 10 10 8 8 3 10 10 8 10 10  
A 8  
B 8

Todd  
T 1 1 1 1 1 1 (1) 1 1 1 1 1 1 3 1 1 1 1 1 1  
A 1  
B 1

ceive.

2:07 C'

Chris  
T 7 7 7 7 7 7 7 9 9 9 7 9 10  
A 0-0-0-0-0-0-0-0 5 5 5 5 5 5 5 7 7 8 0  
B 0-0-0-0-0-0-0-0 5 5 5 5 5 5 5 7 7 8 0

Beave  
T 7 7 7 7 7 7 7 9 9 9 7 9 10  
A 0-0-0-0-0-0-0-0 5 5 5 5 5 5 5 7 7 8 0  
B 0-0-0-0-0-0-0-0 5 5 5 5 5 5 5 7 7 8 0

Todd  
T 0 0 0 5 5 5 5 7 7 7 0 0 0 5 7 8 0  
A 0 0 0 5 5 5 5 7 7 7 0 0 0 5 7 8 0  
B 0 0 0 5 5 5 5 7 7 7 0 0 0 5 7 8 0

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

A cosmic  
as Infinite  
I

P.M.

1.  
78

Chris  
T 10 8 6 (6) 6 6 6 (6) 6 6  
A 7 7 7 (7) 7 7 7 (7) 7 7  
B 0 0 0 (0) 0 0 0 (0) 0 0

Beave  
T 10 9 7 (7) 5 3 2 (2) 5 3  
A 10 9 7 (7) 5 3 2 (2) 5 3  
B 8 7 5 (5) 3 1 0 (0) 5 3

Todd  
T 8 7 5 (5) 3 1 0 (0) 5 3  
A 8 7 5 (5) 3 1 0 (0) 5 3  
B 8 7 5 (5) 3 1 0 (0) 5 3

Visions so astonish- ing, pre posterous, im- possible.

2.  
81

Chris  
T 10 0 0 (0) 6 6 6 (6) 8 5  
A 7 9 6 (6) 7 7 7 (7) 6 6  
B 0 0 0 (0) 0 0 0 (10) 6 6

lattice of calligra- phies, geome- tries unthinka- ble.

Beave  
T 10 9 7 (7) 5 3 2 (2) 5 2  
A 10 7 7 (7) 5 3 2 (2) 4 2  
B 8 7 5 (5) 3 1 0 (0) 4 4

Todd  
T 8 7 5 (5) 3 1 0 (0) 5 2  
A 8 7 5 (5) 3 1 0 (0) 5 2  
B 8 7 5 (5) 3 1 0 (0) 5 2

3.  
84

Chris  
T 10 8 10 (10) 11 10 8 (8) 6 8 8  
A 7 7 7 (7) 7 7 7 (7) 7 9 9  
B 0 0 0 (0) 0 0 0 (0) 7 8 9

Jaa li screens, a- live, fluor- es cent

Beave  
T 10 9 10 (10) 12 10 9 (9) 5 7 7  
A 10 9 10 (10) 12 10 9 (9) 3 5 5  
B 8 7 8 (8) 10 8 7 (7) 3 5 5

Todd  
T 8 7 8 (8) 10 8 7 (7) 3 5  
A 8 7 8 (8) 10 8 7 (7) 3 5  
B 8 7 8 (8) 10 8 7 (7) 3 5

4.  
87

Chris  
T 10 0 0 (0) 6 6 6 (6) 8  
A 7 9 6 (6) 7 7 7 (7) 6  
B 0 0 0 (0) 0 0 0 (10) 6

shat- ter, melt. An- ni- hil- ation.

Beave  
T 0 2 3 (3) 0 5 3 3 (3) 2  
A 0 2 3 (3) 0 5 3 3 (3) 0  
B 0 2 3 (3) 0 5 3 3 (3) 0

Todd  
T 0 2 3 (3) 0 5 3 3 (3) 0  
A 0 2 3 (3) 0 5 3 3 (3) 0  
B 0 2 3 (3) 0 5 3 3 (3) 0



91

Chris

T (5) (5) (5) (5) (5) (5) (5) (5)

A (6) (6) (6) (6) (6) (6) (6) (6)

B

Beave

T

A (5) (5) (5) (5) (5) (5) (5) (5)

B (4) (4) (4) (4) (4) (4) (4) (4)

Todd

T

A (4) (4) (4) (4) (4) (4) (4) (4)

B

2:45 F  
99

P.M. - †

P.M. - †

Chris

T

A 5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8 8 8 0 0

B | | | | | | | | | | | | | | | | | | | | |

Beave

T

A (5) (5) (5) (5)

B (4) (4) (4) (4)

Todd

T

A (4) (4) (4)

B

103

P.M. - †

P.M. - †

Chris

T

A 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 3 3 3 3

B | | | | | | | | | | | | | | | | | | | | |

Beave

T

A

B

Todd

T

A

B

107

P.M. - 4

P.M. - 4

Chris

TAB

5 0 5 0 3 2 5 0 2 3 5 0 3 2 3 2 8 0 8 0 8 7 5 8 0 8 5 7 8 0 8 7 8 0 0

Rolling hills. The water

with delay

Beave

TAB

5 (5) 8 (8) 10

Todd

TAB

0 0 3 3

111

P.M. - 4

Chris

TAB

7 0 7 0 7 5 3 7 0 7 3 5 7 0 7 5 3 5 3 0 0 (0) 0 (0)

flows. The flowers bloom.

slowly turn up volume knob

Beave

TAB

7 (7) 8 5 0 (5) 0 (0)

Todd

TAB

2 2 0 (0)

115

P.M. - 4

P.M. - 4

Chris

TAB

5 0 5 0 3 2 5 0 2 3 5 0 3 2 3 2 8 0 8 0 8 7 5 8 0 8 5 7 8 0 8 7 8 0 0

There is no me. There is no you. There is no There is no

P.M. - 4 P.M. - 4

Beave

TAB

5 0 5 0 3 2 5 0 2 3 5 0 3 2 3 2 8 0 8 0 8 7 5 8 0 8 5 7 8 0 8 7 8 0 0

Todd

TAB

0 0 3 2 0 2 3 0 3 2 3 2 0 0 7 5 0 5 7 0 7 8 0

Chris

TAB notation for Chris, measures 1-4. Fingering: 7-0, 7-0, 7-5-3-0, 7-3-5-0, 7-5-3-5-3, 5-0, 5-0, 5-3-2-0, 5-2-3-0, 5-3-2-3-2.

you.  
me.

There is  
And that is  
P.M. - 4

all.  
all.

Beave

TAB notation for Beave, measures 1-4. Fingering: 7-0, 7-0, 7-5-3-0, 7-3-5-0, 7-5-3-5-3, 5-0, 5-0, 5-3-2-0, 5-2-3-0, 5-3-2-3-2.

Todd

TAB notation for Todd, measures 1-4. Fingering: 0-0, 5-3-0, 3-5-0, 5-3-5-3, 0-0, 3-2-0, 2-3-0, 3-2-3-2.

3:23 G  
123

Chris

TAB notation for Chris, measures 5-7. Includes time signature changes from 5/4 to 4/4. Fingering: 0-0, 0-0, 7-7, 5-8, 7-7, 5-8, 8-8, 5-5.

acceptance of

Beave

TAB notation for Beave, measures 5-7. Includes time signature changes from 5/4 to 4/4. Fingering: 15-15, 14-12, 14-12, 14-10-10, 10-10, (10)-7, 10-10-10, 10-7, 12-12, 8-8, 10-8, 10-14, 8-8, 8-12, 8-11, 7-7, 5-8, 7-7, 5-8, 8-8, 5-5.

Solo

TAB notation for Solo, measures 5-7. Includes time signature changes from 5/4 to 4/4. Fingering: 15-15, 14-14, 15-14, 15-14, 14-14, 14-14.

Todd

TAB notation for Todd, measures 5-7. Includes time signature changes from 5/4 to 4/4. Fingering: 0-5, 0-1.

Chris  
T  
A  
B

an e- nor- mous pa- gean- try.

Beave  
T  
A  
B

Solo  
T  
A  
B

Todd  
T  
A  
B

Chris  
T  
A  
B

The haunt- ing cer- tain- ty

Beave  
T  
A  
B

Solo  
T  
A  
B

Todd  
T  
A  
B

135

Chris  
T A B  
8 8 8 8 8 8 5 5 5 5 3 3 (3) 3 3 3 3 3  
5 5 5 5 5 5 2 2 3 3 3 1 1 (1) 1 1 1 1 1  
that the unifying principle of

Beave  
T A B  
(8) 8 8 8 8 8 5 5 5 5 3 3 (3) 3 3 3 3 3  
(5) 5 5 5 5 5 2 2 3 3 3 1 1 (1) 1 1 1 1 1

Solo  
T A B  
full  
12 10 13 15 10 (10) 13 10 13 12 10 12 12 (12) 3

Todd  
T A B  
(1) 1 1 1 1 1 2 3 1 (1) 3 5 3 5 7 5 3

138

Chris  
T A B  
7 7 5 8 8 (8) 8 8 8 8 0  
7 7 8 8 5 5 (5) 5 5 5 5 1  
5 5 8 8 5 5 (5) 5 5 5 5 3  
this uni- verse is

Beave  
T A B  
7 7 5 8 8 (8) 8 8 8 8 0  
7 7 8 8 5 5 (5) 5 5 5 5 1  
5 5 8 8 5 5 (5) 5 5 5 5 3

Solo  
T A B  
12 12 12 12 12 12 13 13 13 13 13 15 15 15 15 15 15 17 17 17 17 17 17 17 17 20 20 20 20 20 full

Todd  
T A B  
5 0 1 (1) 1 1 1 1 1 3 0

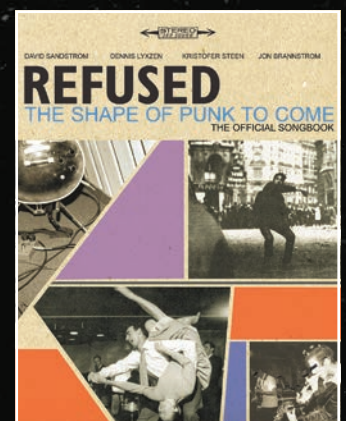
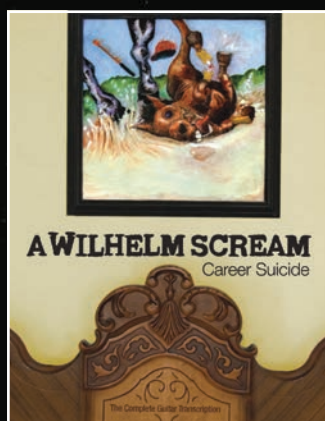
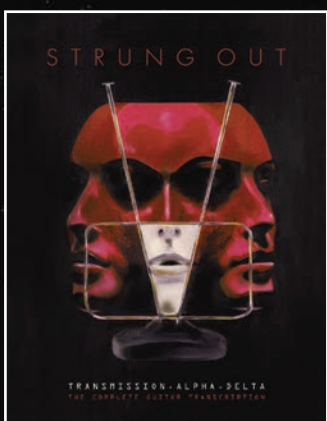
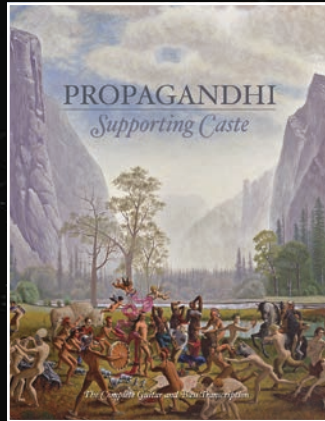
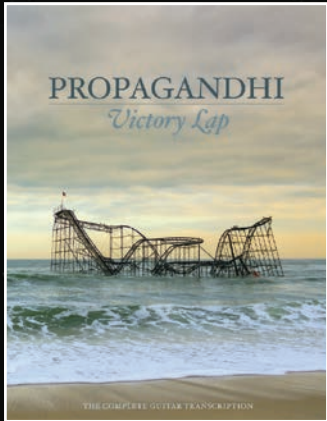






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Here's to music and the people who love to play it!