

play guitar with...

20 metal bands

including...

**black sabbath, system of a down,
queens of the stone age and metallica**

with 'soundalike' demos and
backing tracks on 2 CDs



**guitar tab and standard notation
of each song with chord symbols...
plus complete lyrics for vocalists**

play guitar with...

20 metal bands

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guitar tablature explained

Guitar music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G open 3fr

Strings: E B G D A E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

BEND & RESTRIKE: Strike the note and bend as indicated then restrike the string where the symbol occurs.

BEND, HOLD AND RELEASE: Same as bend and release but hold the bend for the duration of the tie.

BEND AND TAP: Bend the note as indicated and tap the higher fret while still holding the bend.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NOTE: The speed of any bend is indicated by the music notation and tempo.

SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

RAKE: Drag the pick across the strings indicated with a single motion.

VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.

additional musical definitions



(accent)

- Accentuate note (play it louder).



(accent)

- Accentuate note with great intensity.



(staccato)

- Shorten time value of note.



- Downstroke



- Upstroke

NOTE: Tablature numbers in brackets mean:

1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.

D.%. al Coda

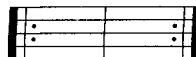
- Go back to the sign (D.%), then play until the bar marked *To Coda* ⊕ then skip to the section marked ⊕ *Coda*.

D.C. al Fine

- Go back to the beginning of the song and play until the bar marked *Fine*.

tacet

- Instrument is silent (drops out).



- Repeat bars between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

alive

Words & Music by Marcos Curiel, Mark Daniels, Paul Sandoval & Noah Bernardo

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Tune gtr. down 2 tones

⑥ = C ③ = E^b

⑤ = F ② = G

④ = B^b ① = C

Intro

2 bar count in: * D⁵ (F#5) C⁵ (E5) D⁵ (F#5) G⁵ (B5) B^b5 (D5)

The Intro section consists of two measures. The first measure contains a 2-bar count-in followed by a series of chords: D⁵ (F#5), C⁵ (E5), D⁵ (F#5), G⁵ (B5), and B^b5 (D5). The guitar part is written in a 6/8 time signature with a key signature of one flat. The tablature shows fingerings for each chord: D⁵ (4-4-4-2-4), C⁵ (4-4-4-2-4), D⁵ (4-4-4-2-4), G⁵ (4-4-4-4-7-7-7), and B^b5 (7-7-7-5-5-5).

* chords in brackets refer to standard tuning chord shapes

Verse

F⁵ (A⁵) D⁵ (F#5) C⁵ (E5) D⁵ (F#5)

The Verse section begins with a 2-bar count-in. The first measure contains a series of chords: F⁵ (A⁵), D⁵ (F#5), C⁵ (E5), and D⁵ (F#5). The guitar part is written in a 6/8 time signature with a key signature of one flat. The tablature shows fingerings for each chord: F⁵ (7-7-7-7-7-7), D⁵ (7-7-7-7-7-7), C⁵ (4-4-4-2-4), and D⁵ (4-4-4-2-4). The lyrics are: "1. Ev - 'ry day is a new_ / 2. Sun-shine up - on my face,_".

G⁵ (B5)

B^b5 (D5)

F⁵ (A5)

The Verse section continues with a 2-bar count-in. The first measure contains a series of chords: G⁵ (B5), B^b5 (D5), and F⁵ (A5). The guitar part is written in a 6/8 time signature with a key signature of one flat. The tablature shows fingerings for each chord: G⁵ (4-4-4-4-7-7-7), B^b5 (7-7-7-5-5-5), and F⁵ (7-7-7-7-7-7). The lyrics are: "day, I'm thank - ful_ for ev - 'ry breath I take. / a new song_ for me_ to sing." The guitar part is marked "cont. sim.".

D⁵ (F#5) C⁵ (E5) D⁵ (F#5) G⁵ (B5) B^{b5} (D5)

I won't take you for granted, so I learn from my
 Tell the world how I feel in-side even though it might cost

TAB 4 4 4 2 4 4 4 4 4 7 7 7 7 7 7 7 7
 4 4 4 2 4 4 4 4 4 7 7 7 7 7 7 7 7
 2 2 2 0 2 2 2 2 2 5 5 5 5 5 5 5 5

F⁵ (A5) D⁵ (F#5) C⁵ (E5) D⁵ (F#5) G⁵ (B5) B^{b5} (D5)

— mis-takes. It's bey-ond my con-trol some-times it's best to let go
 — me everything. Now that I know this so be-yond, I can't hold

TAB 7 7 7 7 7 7 7 4 4 4 2 4 4 4 4 4 7 7 7
 7 7 7 7 7 7 7 4 4 4 2 4 4 4 4 4 7 7 7
 5 5 5 5 5 5 5 2 2 2 0 2 2 2 2 2 5 5 5

F⁵ (A5) D⁵ (F#5) C⁵ (E5) D⁵ (F#5)

— what-ev-er, hap-pens in this life time. So I trust in love,
 — this, I can nev-er turn my back away. Now that I see you,

TAB 7 7 7 7 7 7 7 7 7 7 7 7 4 4 4 2 4
 7 7 7 7 7 7 7 7 7 7 7 7 4 4 4 2 4
 5 5 5 5 5 5 5 5 5 5 5 5 2 2 2 0 2

G⁵ (B5) B^{b5} (D5) F⁵ (A5)

— (so I trust in love) you have giv-en me peace of mind. }
 — (now that I see you) I can nev-er look a-way. }

TAB 4 4 4 4 7 7 7 7 7 7 7 7 7 7 7 7 7
 4 4 4 4 7 7 7 7 7 7 7 7 7 7 7 7 7
 2 2 2 2 5 5 5 5 5 5 5 5 5 5 5 5 5 0

I could nev - er turn my back a - way. And now that I see you,

6 7 6 2 7

+ad lib vib

I could nev - er look a - way. And now that I know you,

4 7

I could nev - er turn my back a - way. And now that I see

8va

16 17 16 16 17 16 16 17

6 7 6 2

you, I be - lieve no mat - ter what they say.

(8va)

16 16 17 16 16 17 16 17 16 17 16 17 16 17 16 17 16

chop suey!

Words by Serj Tankian & Daron Malakian
Music by Daron Malakian

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Tune gtr. Drop D tuning, down a tone:

⑥ = C ③ = F
⑤ = G ② = A
④ = C ① = D

Intro
2 bar count in:

mf w/variable P.M.

* chords in brackets refer to standard tuning chord shapes/positions

2.

E^b
(F)

A^b5 G⁵
(B^b5) (A⁵) etc.

G⁵ F[#]5
(A⁵)(G[#]5) etc.

open out

P.M.

TAB

2/3 2/3 2/3 2/3 2/3 2/3 2/3 2/3

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6

B^b5 A⁵
(C⁵) (B⁵) etc.

C⁵ B^b5
(D⁵) (C⁵) etc.

A^b5 G⁵
(B^b5)(A⁵)

G⁵ F[#]5
(A⁵)(G[#]5)

TAB

10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10 10 8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6

10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10 10 8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6

B^b5 A⁵
(C⁵) (B⁵)

C⁵ B^b5
(D⁵) (C⁵)

G⁵
(A⁵)

F[#]5
(G[#]5)

TAB

10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10 7 7 7 7 7 7 7 7 6 6 6 6 6 6 6

10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10 7 7 7 7 7 7 7 7 6 6 6 6 6 6 6

A⁵
(B^b5)

C⁵
(D⁵)

G⁵
(A⁵)

F[#]5
(G[#]5)

TAB

9 9 9 9 9 9 9 12 12 12 12 12 12 12 7 7 7 7 7 7 7 7 6 6 6 6 6 6 6

9 9 9 9 9 9 9 12 12 12 12 12 12 12 7 7 7 7 7 7 7 7 6 6 6 6 6 6 6

Chorus

G⁵ F^{#5}
(A⁵) (G^{#5})

Gm
(Am)

Am/G
(Bm/A)

tab - le? I don't think you trust in
(You want-ed to.)

mf w/slight P.M.

* adapted from Gtr. w/capo at 3rd fret

F/G
(G/A)

E^b/G
(F/A)

Gm
(Am)

my self right - eous su - i - cide.

Am/G
(Bm/A)

F/G
(G/A)

E^b/G
(F/A)

I cry when an - gels de - serve to

1. A^{b5} G⁵ etc.
(B^{b5}) (A⁵)

G⁵ F^{#5}
(A⁵) (G^{#5})

B^{b5} A⁵
(C⁵) (B⁵)

C⁵ B^{b5}
(D⁵) (C⁵)

die.

ff P.M.

1. cont.

Ab⁵ G⁵ (B^{b5}) (A⁵) G⁵ F^{#5} (A⁵) (G^{#5}) B^{b5} A⁵ (C⁵) (B⁵) C⁵ B^{b5} (D⁵) (C⁵)

1. cont. 2.

Ab⁵ G⁵ (B^{b5}) (A⁵) Gm (Am) Am/G (Bm/A)

Aagh! _____ die _____ in _____

F/G (G/A) E^b/G (F/A) Gm (Am)

my _____ self right - eous su - i - cide. _____

Am/G (Bm/A) F/G (G/A) E^b/G (F/A)

I _____ cry _____ when an - gels _____ de - serve to die.

Bridge

Ab^{b5} G⁵
(Bb^{b5}) (A⁵)

G⁵ F^{#5}
(A⁵) (G^{#5})

Bb^{b5} A⁵
(C⁵) (B⁵)

(C⁵) Bb^{b5}
(D⁵) (C⁵)

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6 10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10

Ab^{b5} G⁵
(Bb^{b5}) (A⁵)

G⁵ F^{#5}
(A⁵) (G^{#5})

Bb^{b5} A⁵
(C⁵) (B⁵)

(C⁵) Bb^{b5}
(D⁵) (C⁵)

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6 10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10

Ab^{b5} G⁵
(Bb^{b5}) (A⁵)

G⁵ F^{#5}
(A⁵) (G^{#5})

Bb^{b5} A⁵
(C⁵) (B⁵)

(C⁵) Bb^{b5}
(D⁵) (C⁵)

Vocal: (shouted) Father!

Father!

Father!

Father!

P.M.

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6 10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10

Ab^{b5} G⁵
(Bb^{b5}) (A⁵)

G⁵ F^{#5}
(A⁵) (G^{#5})

Bb^{b5} A⁵
(C⁵) (B⁵)

(C⁵) Bb^{b5}
(D⁵) (C⁵)

Father!

Father!

Father!

Father!

8 7 8 7 8 7 8 7 7 6 7 6 7 6 7 6 10 9 10 9 10 9 10 9 12 10 12 10 12 10 12 10

G⁵
(A⁵)

F^{#5}
(G^{#5})

A⁵
(B⁵)

(C⁵)
(D⁵)

Fa - ther in - to your hands, I com - mend my spi - rit.

7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6 9 9 9 9 9 9 9 12 12 12 12 12 12 12

G⁵ (A⁵) F^{#5} (G^{#5}) A⁵ (B⁵) C⁵ (D⁵)

Fa - ther in - to your hands, why have you for -

TAB: 7 7 7 7 7 7 7 6 6 6 6 6 6 6 9 9 9 9 9 9 9 9 12 12 12 12 12 12 12 12

G⁵ (A⁵) E^{b5} (F⁵) B^{b5} (C⁵)

- sa - ken me in your eyes? For - sa - ken me

TAB: 7 7 7 7 10 10 10 10 10 10 10 10 10 10 10 10 10 10

E^{b5} (F⁵) G⁵ (A⁵) E^{b5} (F⁵)

in your thoughts? For - sa - ken me in your heart? For -

TAB: 10 10 10 10 7 7 7 7 10 10 10 10 10 10 10 10

B^{b5} (C⁵) E^{b5} (F⁵) G⁵ (A⁵)

sa - ken me. I'll trust

TAB: 10 10 10 10 10 10 10 10 7 7 7 7 7 7 7 7

Eb⁵ (F⁵) Bb⁵ (C⁵) Eb⁵ (F⁵)

in _____ my _____ self right - eous su - i - cide.

TAB

10	10	10	10	10	10	10	10	10	10	10	10
10	10	10	10	10	10	10	10	10	10	10	10
8	8	8	8	10	10	10	10	8	8	8	8

G⁵ (A⁵) Eb⁵ (F⁵) Bb⁵ (C⁵)

I _____ cry _____ when

TAB

7	7	7	7	10	10	10	10	10	10	10	10
7	7	7	7	10	10	10	10	10	10	10	10
7	7	7	7	8	8	8	8	10	10	10	10

Eb⁵ (F⁵) G⁵ (A⁵) Eb⁵ (F⁵)

an - gels de - serve to die _____ in _____

TAB

10	10	10	10	7	7	7	7	10	10	10	10
10	10	10	10	7	7	7	7	10	10	10	10
8	8	8	8	7	7	7	7	8	8	8	8

B \flat 5 (C5) E \flat 5 (F5) G5 (A5)

my _____ self right - eous su - i - cide.

TAB

10	10	10	10	10	10	10	10	7	7	7	7
10	10	10	10	10	10	10	10	7	7	7	7
10	10	10	10	8	8	8	8	7	7	7	7

E \flat 5 (F5) B \flat 5 (C5) E \flat 5 (F5)

I _____ , try _____ when an - gels de - serve to

TAB

10	10	10	10	10	10	10	10	10	10	10	10
10	10	10	10	10	10	10	10	10	10	10	10
8	8	8	8	10	10	10	10	8	8	8	8

G5 (A5)

die.

mf

TAB

7	7	7
---	---	---

back in black

Words & Music by Angus Young, Malcolm Young & Brian Johnson

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Intro

2 bar count in:

E⁵ D⁵ A⁵ B

3 0 3 0 Full
2 (2) 0

E⁵ D⁵ A⁵

7 4 7 5 7 6 7 7

Verse

E⁵ D⁵ A⁵ B

1. Back in black I hit the sack, I've been too long, I'm glad to be back. Yes I'm
2. Back in the back of a Cad-il-lac, num-ber one with a bullet, I'm a pow-er pack. Yes I'm

3 0 3 0 Full
2 (2) 0

E⁵ D⁵ A⁵

let loose from the noose that's kept me hang-in' a-bout. I keep
 in a bang with a gang, they got-ta catch me if they want me to hang. 'Cause I'm

TAB 2/0 3/0 3/0 3/0 2/0 2/0 2/0 7-4-7-5-7-6-7-7

E⁵ D⁵ A⁵

look-in' at the sky 'cause it's get-tin' me high. For-get the hearse 'cause I'll nev-er die. I got
 back on the track and I'm beatin' the flack, no bo-dy's gon-na get on an-oth-er rap. So

TAB 2/0 3/0 3/0 3/0 2/0 2/0 2/0 3-0 3-0 Full 2 (2)-0

E⁵ D⁵ A⁵

nine lives, cat's eyes a-bus-in' ev-'ry one of them and run-nin' wild. } 'Cause I'm
 look at me now, I'm just-a mak-in' my play, don't try to push your luck, just get out-ta my way.

TAB 2/0 3/0 3/0 3/0 2/0 2/0 2/0 7-4-7-5-7-6-7-7

♩ Chorus A⁵ E⁵ B⁵ A⁵ B⁵ A⁵ E⁵ B⁵ A⁵ B⁵

back, yes I'm back. Well I'm

TAB 2/0 2/0 4/2 4/2 2/0 4/2 2/0 4/2 2/0 4/2 4/2 2/0

E D⁵ A⁵ A⁵ E⁵ A⁵ E⁵ D⁵

Full Full

(0) 7 (5) 5 (4) 4 7 7 7 7 7 7 7 5 8 7 9

A⁵ E⁵ D⁵ Pre

hold bend

Full -1/2 Full 1/2

9 8 10 11 10 8 10 8 9 9 9 12 14 12 14 15 15 15 14 (14) 12 14

A⁵ E⁵ A⁵ E⁵ D⁵

Full Full Full Full Full Full

12 12 12 14 12 14 15 14 12 12 15 15 15 15 12 15 12 14 12 12 14

A⁵ E⁵ D⁵ Pre

hold bend

Full Full Full 1/2

15 15 14 (14) 12 14 14 12 14 12 13 14 12 14 14 12 14 15 14 (14) 12 14 14 (14)

A⁵ E⁵ A⁵ D⁵

Full let ring ...

A⁵ E⁵ B D⁵

Full Full

A⁵ E⁵ A⁵

D. $\text{\textcircled{S}}$ al Coda $\text{\textcircled{C}}$

Well I'm

(0)

$\text{\textcircled{C}}$ Coda D⁵

back in black.

(E⁵) B B

$\frac{1}{4}$ $\frac{1}{4}$

B B

1/4 1/4

TAB

0 5 4 2 4 3 2 5 2 6 2 7

(A⁵) B B

1/4 1/4

TAB

0 5 4 2 4 3 2 5 2 6 2 7

(E⁵)

Well I'm

1/4 1/4

TAB

0 5 4 2 4 3 2 5 2 6 2 7

Chorus

A⁵ E⁵ B⁵ A⁵ B⁵ A⁵ E⁵ B⁵ A⁵ B⁵

back, back,

TAB

2 4 2 4 2 4 2 4 2 4
2 4 2 4 2 4 2 4 2 4
0 0 2 0 2 0 2 0 2 0

G⁵ D⁵ A⁵ G⁵ D⁵ A⁵

back, back,

TAB

3 3 2 2 2 2 3 3 2 2 2 2 3

0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 2 2 2 2 3 3 2 2 2 2 3

1/4 1/4

E⁵ B⁵ A⁵ B⁵ A⁵ E⁵ B⁵ A⁵

back, back, I'm

TAB

2 2 4 2 4 2 2 2 4 2 4

0 0 2 0 2 0 0 0 2 0 2

2 2 4 2 4 2 2 2 4 2 4

0 0 2 0 2 0 0 0 2 0 2

G⁵ D⁵

back in black, yes I'm back in black.

TAB

3 3 3 3 3 3 3 3 3 3 3 3 15

0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 15

0 0 0 0 0 0 0 0 0 0 0 0 0

A⁵ B

I wan - na say it!

TAB

12 10 (10)

1/2

Outro

E⁵

D⁵

A⁵

E⁵

E⁵

D⁵

A⁵

A⁵

E⁵

A⁵

E⁵

D⁵

A⁵

E⁵

8va

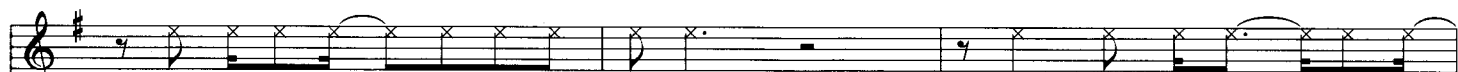
D⁵

A⁵

A⁵

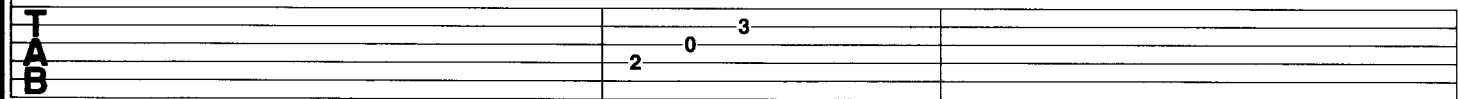
Continue solo
ad lib to fade

Em⁷



True love and lip - stick on your lin - en,
No pa - tent re - me - dies for heart - ache,

bite the pil - low — make no —
just empty words and —



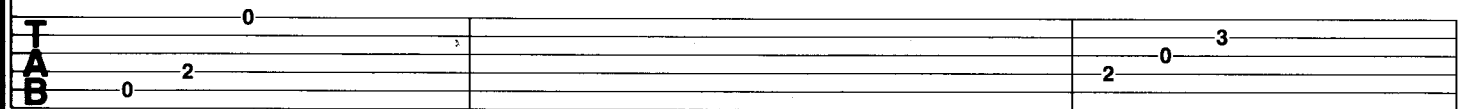
A⁵



— sound.
hum - ble pie.

If there's some liv - ing to be done —
So get down on your knees honey.

Em⁷

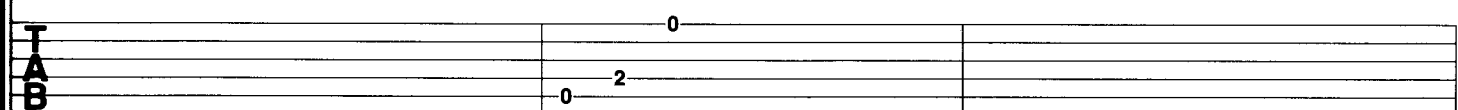


A⁵



be - fore your life be - comes — your tomb, —
As - sume an at - ti - tude. —

you'd bet - ter know — I'm the
You just pray that



Em⁷

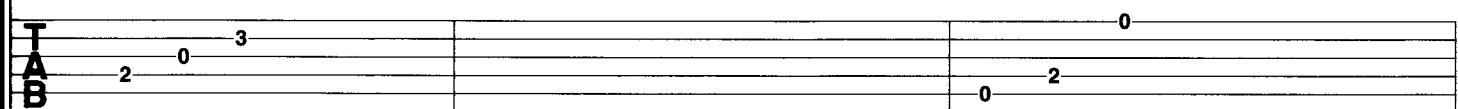
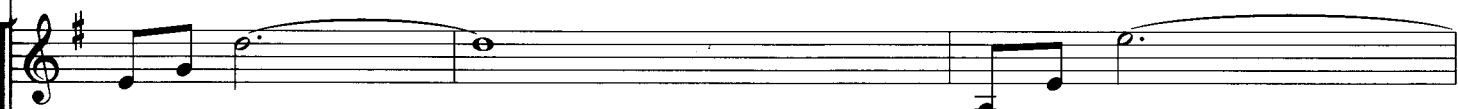


one.
I'll be wait - ing

Un - chain your back — door
'cos you know, — you

in - vite — me a - round. —
know I'm — com - ing soon. —

A⁵



Chorus

Chorus

D⁵ E⁵ D⁵ E⁵ C⁵

Bring your daugh - ter, bring your daugh - ter, to the slaugh -

TAB

7	(7)	9	9	9	7	9	9	9	5
5	5	7	7	7	5	7	7	7	3

A⁵ D⁵ A⁵

ter, let her go, let her go,

P.M. -----

TAB

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

E⁵ D⁵

let her go. Bring your daugh -

TAB

2	4	2	3	2	0	0	5	2	4	2	3	2	0	0	5	2	4	2	3	7	7	7	
0	0	0	3	2	0	0	0	5	2	4	2	3	2	0	0	5	2	4	2	3	5	5	5

E⁵ D⁵ E⁵ C⁵ A⁵

- ter, bring your daugh - ter to the slaugh - ter,

P.M. -----

TAB

9	9	9	7	9	9	9	5	5	5	5	3	2	2	2	0
7	7	7	5	7	7	7	3	3	3	3	3	2	0	0	0

D⁵ G⁵ D⁵ A⁵ D⁵ G⁵ E⁵

— go - ing back — no where, no way, no place to hide. ————— Yeah, yeah yeah! —

pick scrape

ff

Full

TAB

Solo C⁵ A⁵ D⁵

w/bar

Full

Full

rake -

TAB

G⁵ E⁵ C⁵ A⁵

Full

Full

Full

Full

Full

TAB

D⁵ G⁵ E⁵

8va

loco

Full

TAB

C⁵ A⁵

Full Full

TAB

12 14 12 14 12-15-12 12 12 13 12 12 12-15-12 12 12 12-13-12 14-12-14-12

D⁵ G⁵ E⁵ *8va*

TAB

14 12-16-12-14-12 14 12-12-12-16-12-14-12 14 12-12-12 16-14-12 14 12-12-16-14-12-15 12 12-12-13

C⁵ A⁵ *8va*

TAB

12-12-15-12 13-13-12-13 12-15-12 13-12-13 13-12-13 14-17 14-15-15 14-17-14 14-15 15 Full 12 15-14

D⁵ G⁵ E⁵

Bring your daugh -

loco

TAB

12 12 15-14-12 14 1/2 (14) 7-0 5-0 4-0 7-0 5-0 4-0 7-0 5-0 4-0 3 1/4 2/4 0

Bridge

(G⁵)

(A⁵)

- ter, bring your daugh - ter, bring your daugh - ter, bring your daugh -

TAB

C⁵

D⁵

- ter, bring your daugh - ter, bring your daugh - ter, to the slaugh -

mp P.M.

TAB

E⁵

- ter. Bring your daugh - ter, fetch your daugh -

TAB

G⁵

A⁵

- ter, bring your daugh - ter fetch your daugh - ter, bring your daugh -

TAB

C⁵ D⁵ E⁵

Aah. Oh.

ff Full Full Full

TAB

9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 12 15 12 15 12 15

Chorus

D⁵ E⁵ D⁵ E⁵ C⁵

Bring your daugh - ter, bring your daugh - ter, to the slaugh -

loco

Full Full Full Full Full Full Full

TAB

12 15 12 15 12 15 12 15 12 15 12 15 12 15 8 10

A⁵ D⁵ A⁵

ter, let her go, let her go,

Full Full Full

TAB

10 12 10 13 10 12

E⁵ D⁵

let her go. Bring your daugh -

loco

Full Full

TAB

5 7 12 15

3. A⁵ G⁵ E⁵

- ter Let her go, —

TAB

14 14 (14) 12 14 12 14 12 14 12 14 12 14

Full

A⁵ G⁵ E⁵

let her go, —

TAB

12-14 12 15 Full 14 12 15-14-12 15 12 15 12 15-14-12 14 12

Full

Free time

A⁵ G⁵ E⁵

let her go. Yeah I'm com-ing to get — ya!

TAB

14 12 14 Full 14

Now!

ad lib

TAB

8 7 7 15 Full 8 7 7

(C#m)

ff w/distortion

TAB: 14-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14 | 14-14-14-14-14-14 | 5 5 5 5 5 7

Chorus

C#5 A5 E5 B5 G#5 C#5

Crawl - ing in my skin, these wounds, they will not he - al. Fear is how I

TAB: 0 0 0 8 8 3 3 10 10 7 7 0 0

A5 E5 B5 G#5 NC.(C#m) (A) (E) (B)

fall con - fus - ing what is re - al. Oh.

w/ Fig. 1 Synth cue (x2)

TAB: 8 8 8 3 3 3 10 10 10 7 7 7

Verse

NC.(C#m) (A)

1. There's some - thing in - side me that pulls be - neath the sur - face,

P.M. -----
mp w/clean tone
optional -----

TAB: 14-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14 | 14-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14

(E) (B)

con - sum - ing, con - fus - ing.

TAB 14-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14 | 14-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14

(C#m) (A)

— This lack of self con - trol I fear is nev - er end - ing,

TAB 14-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14 | 14-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14

(E) (B)

con - trol - ling, I can't seem

TAB 14-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14 | 14-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14

(A) (B)

— to find my - self a - gain, my walls are clos - ing in.

TAB 14-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14 | 14-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14

(C#m)

Musical staff with notes and rests.

(Without a sense of confidence, I'm convinced that there's just too much pressure to take.)

Musical staff with a continuous eighth-note accompaniment.

TAB staff with fret numbers: 14-14-14-14-14-14-14-14-14-14-14-14-14-14 | 14-14-14-14-14-14-14-14-14-14-14-14-14-14

(A)

(B)

Musical staff with notes and rests, including lyrics: I've felt this way be - fore, so in - se -

I've felt this way be - fore,

so in - se -

Musical staff with a continuous eighth-note accompaniment.

TAB staff with fret numbers: 14-14-14-14-14-14-14-14-14-14-14-14-14-14 | 14-14-14-14-14-14-14-14-14-14-14-14-14-14

(C#m)

Musical staff with notes and rests, including lyrics: - cure.

- cure.

Musical staff with a continuous eighth-note accompaniment.

ff w/distortion

TAB staff with fret numbers: 14-14-14-14-14-14-14-14-14-14-14-14-14-14 | 14-14-14-14-14-14-14-14-14-14-14-14-x 5 5 5

Chorus

C#5

A5

C#5

B5

G#5

Musical staff with notes and rests, including lyrics: Crawl - ing in my skin, these wounds they will not he - al,

Crawl - ing in my skin,

these wounds they will not he - al,

Musical staff with chord diagrams for C#5, A5, C#5, B5, G#5.

TAB staff with fret numbers: 0 0 0 | 8 8 8 | 3 3 3 | 10 10 10 | 7 7 7

(E) (B)

it's haunt - ing, how I can't seem

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "it's haunt - ing, how I can't seem". The guitar part consists of a single staff with a rhythmic pattern of eighth notes. Below the guitar staff is a guitar tablature section with two lines, both containing the sequence "14-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14".

(A) (B)

to find my - self a - gain, my walls are clos - ing in.

The second system of music continues the vocal line with the lyrics "to find my - self a - gain, my walls are clos - ing in.". The guitar part and tablature are consistent with the first system, featuring a rhythmic eighth-note pattern and the sequence "14-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14".

(C#m)

(Without a sense of confidence, I'm convinced that there's just too much pressure to take.)

The third system of music is a guitar instrumental section in the key of C#m. It features a vocal line with a long note and a guitar staff with a rhythmic eighth-note pattern. The guitar tablature section contains the sequence "14-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14".

(A) (B)

I've felt this way be - fore, so in - se -

The fourth system of music continues the vocal line with the lyrics "I've felt this way be - fore, so in - se -". The guitar part and tablature are consistent with the previous systems, featuring a rhythmic eighth-note pattern and the sequence "14-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14".

C#5 A5 E5 B5 G#5

Fear is how I fall, con - fus - ing, con - fus - ing what is

TAB

0	0	0	10	7
0	8	3	10	7
0	8	3	10	7

C#5 A5 E5

real. (There's some-thing in - side me that pulls be - neath the sur - face, con - sum - ing.) Con -

TAB

0	0	3	3
0	8	8	3
0	8	8	3

B5 G#5 C#5 A5

- fus - ing what is real. (This lack of self con - trol I fear is nev - er end - ing,

TAB

10	7	0	8
10	7	0	8
10	7	0	8

E5 B5 G#5

con - trol - ling.) Con - fus - ing what is real.

TAB

3	10	10	7
3	10	10	7
3	10	10	7

enter sandman

Words & Music by James Hetfield, Lars Ulrich & Kirk Hammett

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2 bar count in

N.C.

Musical notation for the first system. The top staff is in treble clef, key of D major (one sharp), and 4/4 time. It begins with a 2-bar count in, followed by a repeat sign. The first measure contains a quarter rest, a quarter note G4, and a quarter note F#4. The second measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The third measure contains a quarter note B3, a quarter note A3, and a quarter note G3. The fourth measure contains a quarter note F#3, a quarter note E3, and a quarter note D3. The fifth measure contains a quarter note C3, a quarter note B2, and a quarter note A2. The sixth measure contains a quarter note G2, a quarter note F#2, and a quarter note E2. The seventh measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The eighth measure contains a quarter note A1, a quarter note G1, and a quarter note F#1. The dynamic marking *mf* is placed below the first measure. The instruction "w/chorus & delay" is placed below the first two measures. The guitar TAB below shows fret numbers: 0, 7, 6, 5, 7, 0, 7, 6, 5, 7, 0.

Musical notation for the second system. The top staff is in treble clef, key of D major (one sharp), and 4/4 time. It begins with a first ending bracket over measures 1-2, followed by a second ending bracket over measures 3-4. The first ending contains a quarter note G4, a quarter note F#4, and a quarter note E4. The second ending contains a quarter note D4, a quarter note C4, and a quarter note B3. The dynamic marking *f* is placed below the first ending. The guitar TAB below shows fret numbers: 0, 7, 6, 5, 7, 0, 7, 6, 5, 7, 0, 7, 6, 5, 7, 2, 0.

Musical notation for the third system. The top staff is in treble clef, key of D major (one sharp), and 4/4 time. It begins with a N.C. instruction. The first measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The second measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The third measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The fourth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The fifth measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The sixth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The seventh measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The eighth measure contains a quarter note G1, a quarter note F#1, and a quarter note E1. The dynamic marking "P.M." is placed below the first measure. The instruction "w/distortion" is placed below the first measure. The instruction "Gliss" is placed below the first measure. The guitar TAB below shows fret numbers: 0, 0, 0, 0, 0, 0, 7, 0, 0, 0, 0, 0, 0, 0, 7, 0, 0, 0, 0, 0, 0, 0, 7.

Musical notation for the first system, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The staff contains a sequence of notes with glissando markings and 'P.M.' (palm mute) indicators. Below the staff, the word 'Gliss' is written under specific notes. The guitar tablature below shows fret numbers: 0 0 0 0 0 0 0 7, 0 0 7 6 0 0 0 3 1, and 0 0 7 6 0 0 0 3 1.

Musical notation for the second system, including a treble clef, a key signature of one sharp, and a common time signature. It features a sequence of notes with glissando and 'P.M.' markings. Above the staff, the chords N.C., F5, N.C., F5, N.C., and F5 are indicated. The word 'Gliss' is written under notes in the first three measures. The guitar tablature shows: 0 0 7 6 0 0 0 3 1, 0 0 7 6 0 0 0 3 1, and 0 0 7 6 5 0 0 3 1.

Musical notation for the third system, including a treble clef, a key signature of one sharp, and a common time signature. It features a sequence of notes with glissando and 'P.M.' markings. Above the staff, the chords N.C., F5, N.C., and E5 are indicated. The word 'Gliss' is written under notes in the first three measures. The guitar tablature shows: 0 0 7 6 5 0 0 3 1, 0 0 7 6 5 0 0 2 0, and 0 7 6 5 0 2 0.

Musical notation for the fourth system, including a treble clef, a key signature of one sharp, and a common time signature. It features a sequence of notes with glissando and 'P.M.' markings. Above the staff, the chords G5, F#5, G5, F#5, and E5 are indicated. The word 'Gliss' is written under notes in the first two measures. The guitar tablature shows: 2 7 6 5 0 2 0, 2 7 6 5 0 2 0, and 0 4 2 0 4 5 4 2 0.

S Verse

N.C. F5 N.C. F5

1. Say your prayers, lit - tle one, don't for - get, my son,
 2.(%) Some - thing's wrong, shut the light, heav - y thoughts to - night,

P.M. P.M.

T
A
B

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

N.C. G5 F#5 G5 F#5 E5

to in - clude ev - 'ry - one.
 and they aren't of Snow White.

P.M. P.M.

T
A
B

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

F5 N.C. F5

I tuck you in, warm with - in, keep you free from sin
 Dreams of war, dreams of liars, dreams of drag - on's fire

P.M. P.M.

T
A
B

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

N.C.

G5

F#5

G5

F#5

till the sand - man, he comes, ah.
and of things that will bite, yeah.

P.M.

P.M.

T
A
B

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

Pre-chorus

Sleep with one eye o - pen, grip - ping your pil -

P.M.

P

P.M.

P

P.M.

P

T
A
B

4 2 3 2 4 2 | 4 2 3 2 4 2 | 4 2 3 2 4 2

Chorus

F#5

B5

F#5

B5

F#5

low tight. Ex - it light.

P.M.

P

f

T
A
B

4 2 3 2 4 | 4 4 3 4 2 4 | 4 3 4 4 2

To Coda ⊕

B5 E5 F#5 B5 E5

En - ter night. Take my hand. We're

TAB: 4 3 2 2 | 4 4 3 2 2 | 0

G5 F#5 G5 F#5 E5 N.C. E5 N.C. E5

off to nev - er nev - er land.

P.M. Gliss P.M. Gliss P.M.

TAB: 5 4 4 5 4 2 | 2 7 6 5 0 2 | 2 7 6 5 0 2 | 3 0 2 0 2 3 2 0

D. $\text{\textcircled{S}}$ al ⊕ Coda

1. N.C. G5 F#5 G5 F#5 E5 2. F#5 G5 F#5 E5

TAB: 2 7 6 5 0 5 | 4 4 5 4 2 | 0 4 0 4 5 4 2 | 0 2 0 2 3 2 0

Coda

G5 F#5 F#5 G5 E5

off to nev - er nev - er land. Heh, heh.

P.M.

TAB

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

Solo

(E5)

Bend Bend Bend Bend Bend Bend Bend P Bend Gliss

w/wah wah

Full Full Full Full Full Full P Full Gliss

TAB

15 14 14 14 14 14 14 12 12 14 15 15

Gliss Gliss Gliss Gliss P P P Gliss Gliss

Gliss Gliss Gliss Gliss P P P Gliss Gliss

TAB

12 14 14 14 14 12 12 12 12 14 14 14 14 12 12 12 14 12 14 14 12 14 14 12 10 12

Bend Bend Bend Bend Bend H P H P H P

Full Full Full Full Full H P H P H P

TAB

15 12 12 12 15 12 12 12 15 12 12 12 15 12 12 12 15 12 12 12 15 12 12 12 14 14

8va

Musical notation for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains a sequence of eighth notes with 'P' (palm mute) markings above them. A 'Bend' instruction is placed above the final note. Below the staff is a guitar tablature with fret numbers: 17-14, 17-14, 17-14, 19-15, 19-15, 19-15, 21-17, 21-17, 21-17, 22, followed by a 'Full' bend and a 1/2 bend on the 9th fret.

Musical notation for the second system, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains a sequence of notes with 'Bend' markings above them. Below the staff is a guitar tablature with fret numbers: 9, 9, 9, 9, 7, 9, 7, 9, 7, 10, with 1/2 bend markings above the 9th fret notes and a 'H' (harmonic) marking above the 7th fret note.

Musical notation for the third system, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains a sequence of notes with 'Gliss' (glissando) markings above them. Below the staff is a guitar tablature with fret numbers: 10, 8, 7, 9, 7, 8, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 8, 7, 10, 7, with 'P' (palm mute) markings above the 9th fret notes and 'Gliss' markings above the 10th and 7th fret notes.

Musical notation for the fourth system, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains a sequence of notes with 'Bend' markings above them. Below the staff is a guitar tablature with fret numbers: 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, with 'Full' bend markings above the 16th fret notes.

Bend Bend Bend Bend * w/arm

Hold * gradually release bend

TAB

16 17 16 17 16 17 16

8va

(B5) (E5)

Bend Bend Bend Gliss

TAB

21-17 17 21-17 17 21-17 17 21-17 17 21-17 17 21-17 17 22 22 22 Gliss

P P P P Bend H

TAB

10 8 7 9 9 7 9 9 7 5 7 5 7 H

cancel wah wah & distortion

TAB

4 0 2

Spoken: 1. Now I lay me down to sleep.
I die before I wake,

(Now I lay me down to sleep.)
(If I die before I wake)

Pray the Lord my soul to keep.
Pray the Lord my soul to take.

mp w/chorus

The first system of the score consists of three measures. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar staff is in standard tuning. The tablature shows fret numbers for the bass and treble strings.

1. (Pray the Lord my soul to keep.) 2. If

(Pray the Lord my soul to take.) Hush lit - tle ba - by, don't

mf w/slight distortion P

The second system contains two measures. The first measure is marked with a first ending bracket and a repeat sign. The second measure is marked with a second ending bracket and a repeat sign. The guitar staff includes dynamic markings and a 'w/slight distortion' instruction. The tablature shows fret numbers and pickup positions (P).

say a word. And nev - er mind that noise you heard,

P P P

The third system contains three measures. The vocal line continues with the lyrics. The guitar staff features piano (P) dynamics and a 'w/slight distortion' instruction. The tablature shows fret numbers and pickup positions (P).

F#5

it's just the beasts un - der your bed, in your clo - set, in

P

T
A
B

4 2 3 2 4 2

Chorus

F#5 B5 F#5 B5 F#5 B5 E5

your head. Ex - it light. En - ter night.

P *f* w/distortion

T
A
B

4 2 3 2 4 4 4 3 2 4 4 4 3 2 4 4 3 2 4 4 3 2 2 0

F#5 B5 E5

Grain of sand.

P.M.

T
A
B

4 4 3 2 2 0 2 2 0 0

F#5 B5 F#5 B5 F#5 B5 E5

Ex - it light. En - ter night.

TAB

4 4 3 4 4 4 3 2 4 2 4 3 2 4 2 4 3 2 2 0

F#5 B5 E5

Take my hand. We're

TAB

4 4 3 4 2 0

G5 F#5 G5 E5 (E5)

off to nev - er nev - er land. 1. Ha ha ha ha ha ha ha. 2. Woh.

P.M. P.M.]

Gliss

TAB

5 3 0 4 2 0 4 2 5 3 4 2 0 2 0 7 6 5 0 0

1.

Ooh. Yeah, yeah! Yo, —

Gliss P.M. Gliss P.M. 2° Gliss

TAB 2-7 6-5 0-0 2

2. (G5) F#5 G5 G#5 E5 F5 N.C. F5

P.M. Gliss P.M. Gliss P.M.

TAB 0-4 2-0 2-3 4-2 0

N.C. F5 N.C. F5 N.C. F5

Gliss P.M. Gliss P.M. Gliss P.M.

TAB 0-0 7-6 5-0 0-1 3

N.C. F5 N.C. Repeat to fade

P.M. Gliss P.M. Gliss P.M. P.M.

TAB 0-0 7-6 0-0 0-1 3

fat lip

Words & Music by Greig Nori, Deryck Whibley, Steve Jocz & Dave Baksh

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Intro

2 bar count in:

N.C.

1.

Musical notation for the first part of the Intro. It consists of three staves: a guitar staff with a treble clef and a key signature of three sharps (F#, C#, G#), a piano staff, and a guitar tablature staff. The piano staff shows a melody starting with a mezzo-forte (*mf*) dynamic and includes four instances of 'P.M.' (pedal markings). The guitar tablature shows fret numbers: 6-7-9-11, 6-7-9-9, 6-7-9-11, and 6-7-9-9-7.

Tune 6th string to D

2.

D⁵ E⁵

D⁵ E⁵ A⁵

D⁵ E⁵

D⁵ E⁵ A⁵

Musical notation for the second part of the Intro. It consists of three staves: a guitar staff with a treble clef and a key signature of three sharps, a piano staff, and a guitar tablature staff. The piano staff shows a melody with a forte (*f*) dynamic and includes two instances of 'P.M.'. The guitar tablature shows fret numbers: 6-7-9-11, 6-7-9-9-7, 6-7-9-11, 6-7-9-9, 6-7-9-11, and 6-7-9-9-7.

Verse

E⁵

B⁵

Musical notation for the Verse. It consists of three staves: a guitar staff with a treble clef and a key signature of three sharps, a piano staff, and a guitar tablature staff. The guitar staff contains the lyrics: "1. Storm - ing thro' the par - ty like my name was El Ni - ño. When I'm know us at all we laugh when old peo - ple fall. But". The piano staff shows a bass line. The guitar tablature shows fret numbers: 2, 2, 2, 2, 2, 2, 2, 1, 2, 4, 4, 4, 4, 2, 2.

C#5 A5 E5

nev - er go - ing, nev - er show - ing up when we had ___ to (Is it) at - ten - tion that we crave? Don't
cut - ting peo - ple down is just a min - or of - fense ___ then. It's none of your con - cern, I

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

4 4 4 4 4 4 0 0 0 0 0 0 2 2 2 2 2 2 2

C#5 A5

tell us to be - have. I'm sick of al - ways hear - ing "Act your age." } I don't want to
guess I nev - er learn. I'm sick of be - ing told to wait my turn. }

P.M. P.M. P.M. pick scrape

TAB

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

Chorus

E5 B5 C#m G#5 A5

waste ___ my ___ time, be - come an - oth - er cas - u - al - ty of so -

4th string muted . . .

TAB

13 11 11 9 9 9 9 9 9 9 8 9 9 8
11 9 9 7 7 7 7 7 7 7 6 7 7 6

G#5 A5 E5 B5 C#m

- ci - e - ty. I'll nev - er fall ___ in ___ line, be - come an - oth - er

TAB

8 13 9 9 9 9 9 9 9 9 9 9 9 9
6 11 9 9 7 7 7 7 7 7 7 7 7 7

Bridge

E⁵ E⁵/D[#] C[#]m A⁵ E⁵ E⁵/D[#]

Don't count on me... to let you know when... Don't count on me,...

let ring...
mp w/clean tone

TAB: 7 9 9 9 6 9 9 | 4 6 6 0 2 0 | 7 9 9 9 6 9 9

C[#]m A⁵ E⁵ E⁵/D[#] C[#]m A⁵

I'll do it a - gain... Don't count on me, ... it's the point you're miss - ing...

TAB: 4 6 6 0 2 0 | 7 9 9 9 6 9 9 | 4 6 6 0 2 0

E⁵ E⁵/D[#] C[#]m A⁵

Don't count on me, ... 'cause I'm not lis - t'ning.
Well, I'm a

TAB: 7 9 9 9 6 9 9 | 4 6 6 0 2 0

D⁵ E⁵ D⁵ E⁵ A⁵ D⁵ E⁵ D⁵ E⁵ A⁵

no good nick, low - er mid - dle class brat back packed, and I don't give a shit a - bout no - thing. You be

ff w/dist.

TAB: 0 2 2 2 0 | 2 0 2 7 7 | 0 2 2 2 0 | 2 0 2 7 (7) 7

Chorus
Double tempo (♩=♩)

E⁵ B⁵ C^{#m} G^{#5} A⁵

waste my time, be - come an - oth - er cas - u - al - ty of so -

4th string muted . . .

T	13	x	11	11	x	9	9	9	9	9	9	9	8	x	9	9	x	8
B	11	x	9	9	x	7	7	7	7	7	7	7	6	x	7	7	x	6

G^{#5} A⁵ E⁵ B⁵ C^{#m}

- ci - e - ty : I'll nev - er fall in line, be - come an - oth - er

T	8	x	9	9	9	9	13	x	11	11	x	9	9	9	9	9	9	9
B	6	x	7	7	7	7	11	x	9	9	x	7	7	7	7	7	7	7

G^{#5} A⁵ E⁵ B⁵ E⁵ B⁵

vic - tim of your con - form - i - ty and back down, (Waste my

T	8	x	9	9	x	11	11	9	9	9	9	9	13	x	11	11	x	9
B	6	x	7	7	x	9	9	7	7	7	7	7	11	x	9	9	x	7

C#m G#5 A5 G#5 A5

time with them. ca - su - al - ty of so - ci - e - ty.

TAB

9	9	9	9	9	9	9	8	x	9	9	x	8	8	x	9	9	9	9
7	7	7	7	7	7	7	6	x	7	7	x	6	6	x	7	7	7	7

E5 B5 C#m G#5 A5 G#5 A5

Waste my time with them.) Vic - tim of your con - form - i - ty and back

TAB

13	x	11	11	x	9	9	9	9	9	9	9	9	8	x	9	9	x	11	11	9	9	9	9	9
11	x	9	9	x	7	7	7	7	7	7	7	7	6	x	7	7	x	9	9	7	7	7	7	7

Outro
Half tempo (♩=♩)

D5 E5 D5 E5 A5 D5 E5 D5 E5 A5 E5

down.

TAB

6	7	9	11	6	7	9	9	6	7	9	11	6	7	9	9	7	2	2	2	2	2	2	2	2

* w/echo repeats

falling away from me

Words & Music by Korn

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Intro $\text{♩} = 108$
(B)
2 bar count in: *8va*

Gtr. 1*

let ring ...
mf w/clean tone, vibrato & echo fx

T
A
B

* 7-string guitar. Tune all strings down one tone (♯ = A)

1. (8va) ----- 2. (8va) -----

Gtr. 2

ff w/distortion

Fmaj⁷/B

hold ---

T
A
B

hold ---

hold ---

hold ---

T
A
B

Verse
(B)

1. Hey, I'm feel-ing tired, my time is gone to - day. You're flirt-ing with su - i - cide,
 2. Day is here fad-ing, that's when I'm in - sane. I'm flirt-ing with su - i - cide,

Gtr. 1
mf w/clean tone

TAB: 17 15 14 15 16 14 17 15 14 15 16

some - times that's o - kay. Do what oth - ers say, I'm here stand-ing hol - low.
 some - times kill the pain. I can't al - ways say, it's gonna be bet - ter to - mor - row.

(8va)

TAB: 14 14 17 15 14 15 16 14

1.

Fmaj7/B

Fall-ing a - way_ from me fall - ing a - way_ from me.

(8va)

Gtr. 2
ff w/distortion hold

TAB: 17 15 14 15 16 14 14 9 7 8 8 9 7 8 0 0 0 7 0 8 0 0

1. cont.

hold

TAB: 9 7 8 9 7 8 9 7 8 9 7 8 9 7 8 0 0 0 7 0 8 0 0

Chorus

2.

B⁵ F^{#5} D⁵ C⁵

(8va) fall - ing a - way from me. Beat - ing me down, beat - ing me

Gtr. 2

ff w/distortion

TAB 14 14

B⁵ F^{#5} D⁵ F⁵ B⁵ F^{#5}

beat - ing me down, down. In - to the ground. Screa - ing so

TAB 2 4 5 3 2 4

D⁵ C⁵ D⁵ F^{#5} D⁵ F⁵ To Coda ⊕

sound beat - ing me beat - ing me down, down in - to the

TAB 5 3 2 4 5 3

(B)

ground.

8va

mf w/clean tone

TAB 17 15 14 15 16 14 17 15 14 15 16

Fall - ing a - way from me. It's spin - ning round and

(8va)

TAB

14 14 17 15 14 15 16 14

round. Fall - ing a - way from me. It's lost and can't be found. Fall - ing a - way from

(8va)

TAB

17 15 14 15 16 14 14 17 15 14 15 16

me. It's spin - ning round and round. Fall - ing a - way from me slow it down!

(8va)

TAB

14 17 15 14 15 16 14 14

D. al Coda

♠ Coda

B⁵

ground.

Gtr. 3

TAB

Detailed description: This section contains the Coda. The vocal line consists of a single note on a whole note, followed by a rest. The guitar accompaniment features a repeating pattern of chords: B5, B, B, B, B. The guitar tablature shows a sequence of triplets on the 3rd string, each starting with a half-bow stroke (1/2) and followed by a triplet of notes (0, 3).

Bridge

*Bm F# Bm⁷ E⁷ Gmaj⁷

Trust in me then walk a - way.

TAB

Detailed description: This section contains the Bridge. The vocal line has the lyrics "Trust in me then walk a - way." The guitar accompaniment features a repeating pattern of chords: Bm, F#, Bm7, E7, Gmaj7. The guitar tablature shows a sequence of triplets on the 3rd string, each starting with a half-bow stroke (1/2) and followed by a triplet of notes (0, 3).

*Chords implied by harmony

Bm F# Bm⁷ Em B

So I pray go a - way

TAB

Detailed description: This section continues the Bridge. The vocal line has the lyrics "So I pray go a - way". The guitar accompaniment features a repeating pattern of chords: Bm, F#, Bm7, Em, B. The guitar tablature shows a sequence of triplets on the 3rd string, each starting with a half-bow stroke (1/2) and followed by a triplet of notes (0, 3).

(B)

Life's fall-ing a - way from me.

Sva

Gtr. 1

mf w/clean tone

TAB

Detailed description: This section contains the final part of the Bridge. The vocal line has the lyrics "Life's fall-ing a - way from me." The guitar accompaniment features a repeating pattern of chords: Bm, F#, Bm7, Em, B. The guitar tablature shows a sequence of triplets on the 3rd string, each starting with a half-bow stroke (1/2) and followed by a triplet of notes (0, 3).

D⁵ F⁵ B⁵ F^{#5} D⁵ C⁵

down. In - to the ground. Beat - ing me down. } Beat - ing me
 ground. Scream - ing so sound, }

TAB: 5 3 3 1 | 2 2 0 | 4 4 2 | 5 5 3 | 3 3 1

B⁵ F^{#5} D⁵ F⁵ B⁵

beat - ing me down, down in - to the ground.

Gtr. 3 B

TAB: 2 4 4 2 | 5 5 3 | 3 3 1 | 0 3 1/2 | 0 3

TAB: 0 3 1/2 | 0 3 | 0 3 1/2 | 0 3 | 0 3 1/2 | 0 3 | 0 3

rall.

B

TAB: 0 3 1/2 | 0 3 | 0 3 1/2 | 3 0 3 0 3 3 | (3) 0 3 1/2

flavor of the weak

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Intro

F⁵ G⁵
 2 bar count in:

E^{b5} D⁵ E^{b5} D⁵ F⁵

Drums

f w/distortion

TAB

Tune 6th string to D

The Intro section consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. It shows a 2-bar count-in followed by a repeat sign. The second staff is for drums, showing a rhythmic pattern of eighth notes and quarter notes. The third staff is a guitar TAB, showing fret numbers for the strings. The first two bars are marked with a forte dynamic and distortion.

1.

2.

G⁵

E^{b5} D⁵ E^{b5} D⁵ F⁵

E^{b5} D⁵ E^{b5} D⁵ F⁵

The first two lines of the song consist of three staves each. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. It shows two first endings, labeled '1.' and '2.'. The second staff is for drums, showing a rhythmic pattern of eighth notes and quarter notes. The third staff is a guitar TAB, showing fret numbers for the strings. The first two lines are marked with a forte dynamic and distortion.

Verse

B^{b5}

F⁵

G⁵

1. She paints her nails and she don't know he's got her

The Verse section consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. It shows the melody for the first line of the verse. The second staff is for drums, showing a rhythmic pattern of eighth notes and quarter notes. The third staff is a guitar TAB, showing fret numbers for the strings. The first two lines are marked with a mezzo-forte dynamic.

E^b5 **B^b5** **F⁵**

best friend on the phone. She'll wash her hair, his dirty clothes.

TAB

8	8	8	8	8	8	8	0	3	3	3	3	3	3	3	3	0	3	3	3	3	3	3	3	3
6	6	6	6	6	6	6	0	1	1	1	1	1	1	1	0	3	3	3	3	3	3	3	3	

G⁵ **E^b5** **G⁵** **Pre-chorus**

are all he gives to her. And he's got post -
And he's got pic -

TAB

5	5	5	5	5	5	5	0	8	8	8	8	8	8	8	8	0	5	×	5	5	5	5	5	0
5	5	5	5	5	5	5	0	6	6	6	6	6	6	6	0	5	×	5	5	5	5	5	0	

16 **B^b5** **F⁵** **C⁵**

ers on the wall of all the girls he wished
tures on the wall of all the girls he's loved

TAB

3	×	3	3	3	3	3	0	3	×	3	3	3	3	3	0	5	5	5	5	5	5	5	5
3	×	3	3	3	3	3	0	3	×	3	3	3	3	3	0	3	3	3	3	3	3	3	3

E^b5 **F⁵**

she was, and he means ev - 'ry - thing to her.
be - fore, and she knows all his fav - 'rite songs.

TAB

5	5	5	5	5	5	0	8	8	8	8	8	8	0	3	3	3	3	3	3	3	0
3	3	3	3	3	3	0	6	6	6	6	6	6	0	3	3	3	3	3	3	3	0

Chorus

B^b5 F⁵ C⁵

Her boy - friend, he don't know an - y - thing

E^b5 B^b5 F⁵

a - bout her. He's too stoned, Nin - ten - do.

C⁵ E^b5 B^b5

I wish that I could make her see.

F⁵ C⁵ E^b5

She's just the fla - vor of the weak.

B \flat 5 F5 To Coda \oplus G5 E \flat 5 D5 E \flat 5 D5

(%) Yeah!

hold bend

Full Full Full Full

Pre

TAB

Verse B \flat 5 F5 G5

2. It's Fri - day night and she's all a - lone. He's a

P.M.

* optional

TAB

E \flat 5 B \flat 5 F5

mil - lion miles a - way. She's dressed to kill but the T. V.'s on.

TAB

G5 E \flat 5 D. Coda \oplus

He's con - nect - ed to the sound.

TAB

♣ Coda

G⁵ Eb⁵ D⁵ Eb⁵ D⁵ F⁵ G⁵ *Play 3x*

Full Full Full Full Full Full Full Full Full

Solo Eb⁵ D⁵ Eb⁵ D⁵ B^{b5} F⁵ D⁵ F⁵ Pre D⁵

ff Full Full Full Full Full Full

C⁵ Eb⁵ D⁵ Eb⁵ D⁵ B^{b5}

F⁵ D⁵ F⁵ D⁵ C⁵ Eb⁵ D⁵ Eb⁵

hold bend -----
Full

B^{b5}

Her boy - friend, he don't know an - y - thing

B^{b5} F⁵

a - bout her. He's too stoned. He's too stoned.

TAB

C⁵ E^{b5} Chorus B^b

He's too stoned. He's too stoned. Her boy - friend,

TAB

Full

F⁵ C⁵ E^{b5}

he don't know an - y - thing a - bout her. He's

TAB

Full

B^b F⁵ C⁵

too stoned, Nin - ten - do. I wish that

TAB

Full

get free

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Intro

2 bar count in:

N.C.

Gtr. 1 & 2 (elec.)

f w/dist. gradual bend 1/4 1/2 1/2

sim. 1/4 1/2 1/2

TAB: 5-5-5-5-5-5 5-5-3 5-5-5-5-5-5 5-5-3 5-5-5-5-5-5 5-5-3

1. C⁵ G⁵ 2. C⁵ G⁵ Verse N.C.

1. I'm gon - na get free,

w/slight P.M. *mf* 1/4 1/2 1/2

TAB: 5 5 0 5 5 5 3 5 5 0 5 5 5 3 5 5 5 5 5 5 5 3

C⁵ G⁵

I'm gon - na get free, I'm gon - na get free, ride in - to the sun.

open out 1/4 1/2 1/2 1/4 1/2 1/2

TAB: 5 5 5 5 5 5 5 3 5 5 5 5 5 5 5 3 5 5 0 5 5 5 3

N.C.

She nev - er loved me, she nev - er loved me, she nev - er loved me,

P.M. open out

1/4 1/2 1/2 1/4 1/2 1/2

TAB 5-5-5-5-5-5 5-5-5-5-5-5 5-5-5-5-5-5 5-5-5-5-5-5 5-5-5-5-5-5 5-5-5-5-5-5

Chorus

C⁵ G⁵ C⁵ D⁵ C⁵ D⁵ C⁵ D⁵ G⁵ A^{b5} F⁵

why should an - y - one? Come here, come here, come here. I'll take your pho - to for ya.

TAB 5-5-0-5-5-5-3 5-7-5-7-5-7 5-5-5-6-6-3-3 3-3-3-4-4-1-1

C⁵ D⁵ C⁵ D⁵ C⁵ D⁵ G⁵ A^{b5} F⁵ C⁵ D⁵ C⁵ D⁵ C⁵ D⁵

Come here, come here, come here. Drive you a - round the cor - ner. Come here, come here, come here.

TAB 5-7-5-7-5-7 5-5-5-6-6-3-3 5-7-5-7-5-7 3-5-3-5-3-5 3-3-3-4-4-1-1 3-5-3-5-3-5

G⁵ A^{b5} F⁵ C⁵ D⁵ C⁵ D⁵ C⁵ D⁵ G⁵ A^{b5} F⁵

You know you real - ly ought - a - Come here, come here, come here. - move out - ta Cal - i - for - nia.

TAB 5-5-5-6-6-3-3 5-7-5-7-5-7 5-5-5-6-6-3-3 3-3-3-4-4-1-1 3-5-3-5-3-5 3-3-3-4-4-1-1

N.C.

First system of musical notation. The top staff is a treble clef with a whole rest. The middle staff is a vocal line starting with a forte (*f*) dynamic. The bottom staff is a guitar tablature with fret numbers: 5, 5-7, 5, 7, 5, 5, 5-7, 5, 7, 5, 5, 5-7, 5, 7, 5, 7, (7), 5, 7, 8. A slur with a 1/2 note value is over the last two measures.

Second system of musical notation, identical to the first system. The guitar tablature includes fret numbers and a 1/2 note slur over the final two measures.

Verse

N.C.(D⁵)

2. Get (get) me (me) far (far) when

Verse section of musical notation. The top staff has lyrics: "2. Get (get) me (me) far (far) when". The middle staff is a vocal line. The bottom staff is a guitar tablature with fret numbers: 5, 5, 5, 5, 5, 5, 5, 3, 5, 5, 5, 5, 5, 5, 5, 3, 5, 5, 5, 5, 5, 5, 5, 3. A dashed line indicates a pick mute (P.M.) instruction, with the text "open out" written below it. Slurs with 1/4, 1/2, and 1/2 note values are present over the tablature.

C⁵

G⁵

N.C.

I've a lot to lose. Save (save) me (me) from

Second verse section of musical notation. The top staff has lyrics: "I've a lot to lose. Save (save) me (me) from". The middle staff is a vocal line. The bottom staff is a guitar tablature with fret numbers: 5, 5, 0, 3, 3, 0, 5, 5, 5, 3, 5, 5, 5, 5, 5, 5, 3, 5, 5, 5, 5, 5, 5, 3. A dashed line indicates a pick mute (P.M.) instruction. Slurs with 1/4, 1/2, and 1/2 note values are present over the tablature.

Chorus

C⁵ G⁵ C⁵ D⁵ C⁵ D⁵ C⁵ D⁵

(from) here (here.) Come here, come here, come here...

P.M. - open out

1/4 1/2 1/2

f

T
A
B

5-5-5-5-5-5 5-5-3 5-5-0-5-5-5-3 5-7-5-7-5-7 5-7-5-7-5-7

3-3-3-3-3-3 3-3-3 3-3-3 3-3-3 3-5 3-5 3-5 3-5 3-5

G⁵ A^{b5} F⁵ C⁵ D⁵ C⁵ D⁵ C⁵ D⁵ G⁵ A^{b5} F⁵

Come here, come here, come here. (Ooh,)

T
A
B

5-5-5-6-6-3-3 5-7-5-7-5-7 5-5-5-6-6-3-3 5-7-5-7-5-7

3-3-3-4-4-1-1 3-5-3-5-3-5 3-3-3-4-4-1-1 3-5-3-5-3-5

C⁵ D⁵ C⁵ D⁵ C⁵ D⁵ G⁵ A^{b5} F⁵ C⁵ D⁵ C⁵ D⁵ C⁵ D⁵

Come here, come here, come here. ah.) Come here, come here come here.

T
A
B

5-7-5-7-5-7 5-5-5-6-6-3-3 5-7-5-7-5-7 5-7-5-7-5-7

3-5-3-5-3-5 3-3-3-4-4-1-1 3-5-3-5-3-5 3-5-3-5-3-5

Bridge

G⁵ A^{b5} A⁵ B^{b5} G⁵ B^{b5}

When it's breed - ing time,

mf

T
A
B

5-5-5-6-6-7-7 6-6-8-8 6-6-8 5-5-3-3-5

3-3-3-4-4-5-5 6-6 8-8 3 3 5-5 6

A⁵

look in - to your mind a - way.

TAB: 7 8 8 6 6 8 | 5 5 7 7 5 5 7 | 5 5 7 7 5 5 7 3

Verse

N.C.(D⁵)

3. I'm gon - na get free, I'm gon - na get free, I'm gon - na get free,

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

1/4 1/2 1/2 | 1/4 1/2 1/2 | 1/4 1/2 1/2

C⁵ G⁵ N.C.

ride in - to the sun. She nev - er loved me, she nev - er loved me,

TAB: 5 5 0 5 5 5 3 | 5 5 5 5 5 5 3 | 5 5 5 5 5 5 3

1/4 1/2 1/2 | 1/4 1/2 1/2 | 1/4 1/2 1/2

Chorus

C⁵ D⁵ C⁵ D⁵ C⁵ D⁵

she nev - er loved me, why should an - y - one? Come here, come here, come here.

TAB: 5 5 5 5 5 5 3 | 5 5 0 5 5 5 3 | 5 7 5 7 5 7 | 3 5 3 5 3 5

1/4 1/2 1/2

G⁵ A^{b5} F⁵ C⁵ D⁵ C⁵ D⁵ C⁵ D⁵ G⁵ A^{b5} F⁵

I'll take your pho - to for ya. ——— Come here, come here, come here. ——— Drive you a - round the cor - ner...

T
A
B

5 5 5 6 6 3 3 5 7 5 7 5 7 5 7 5 5 5 6 6 3 3
3 3 3 4 4 1 1 3 5 3 5 3 5 3 5 3 3 3 4 4 1 1

C⁵ D⁵ C⁵ D⁵ C⁵ D⁵ G⁵ A^{b5} F⁵

Come here, come here, come here, ——— You know you real - ly ought - a ———

T
A
B

5 7 5 7 5 7 5 5 5 6 6 3 3
3 5 3 5 3 5 3 3 3 4 4 1 1

C⁵ D⁵ C⁵ D⁵ C⁵ D⁵ G⁵ A^{b5} F⁵

Come here, come here, come here. ——— move out - ta Cal - i - for - nia. ———

T
A
B

5 7 5 7 5 7 5 5 5 6 6 3 3
3 5 3 5 3 5 3 3 3 4 4 1 1

the fight song

Words & Music by Brian Warner & John Lowery

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Intro

F#5 E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5 A5

2 bar count in:

mp
Gtr. cue: 11
ff w/distortion

TAB: 11 9 0 0 11 14 14 9 12 12 11 11 9 9 0 0 11 14 14 9 12 12 4 4 2 2 4 7 7 7

F#5 E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5 E5

TAB: 4 4 2 2 4 7 7 7 4 4 2 2 4 7 7 7 4 4 2 2 4 2 2 2

F#5 E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5 A5

mf w/slight crunch
11
TAB: 11 9 0 0 11 14 14 9 12 12 11 11 9 9 0 0 11 14 14 9 12 12 11 11 9 9 0 0 11 14 14 9 12 12

Verse

F#5 E5 F#5 E5 F#5 E5 F#5 A5 F#5 E5 F#5 A5

1. No - thing - suf - fo - cates - you more - than a

cont. sim.

TAB: 11 11 9 9 0 0 11 9 9 9 9 11 11 9 9 0 0 11 14 14 9 12 12 11 11 9 9 0 0 11 14 14 9 12 12

F#5 E5 F#5 A5 F#5 E5 F#5 E5 F#5 E5 F#5 A5

pas-sin' of ev - 'ry - day hu - man e - vents... And i - so - la - tion is the

TAB: 11-11, 9-9, 0-0, 11-14, 9-12, 14-12, 11-11, 9-9, 0-0, 11-9, 9-7, 9-7, 9-7, 11-9, 0-0, 11-14, 9-12, 14-12, 0-0

F#5 E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5 E5

ox - y - gen mask, you make your child - ren breathe in to sur - vive.

TAB: 2-2, 4-4, 0-0, 11-14, 9-12, 14-12, 0-0, 11-11, 9-9, 0-0, 11-14, 9-12, 14-12, 11-11, 9-9, 0-0, 11-9, 9-7, 9-7, 9-7

Chorus

F#5 E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5 A5

Well, I'm not a slave to a god that does - n't ex - ist.

ff w/distortion *cont. sim.*

TAB: 4-4, 2-2, 0-0, 4-7, 2-5, 7-5, 7-5, 4-4, 2-2, 0-0, 4-7, 2-5, 7-5, 7-5, 4-4, 2-2, 0-0, 4-7, 2-5, 7-5, 7-5

F#5 E5 F#5 E5 F#5 E5 F#5 A5 F#5 E5 F#5 A5

Well, I'm not a slave to a world.

TAB: 4-4, 2-2, 0-0, 4-2, 2-0, 2-0, 2-0, 4-4, 2-2, 0-0, 4-7, 2-5, 7-5, 7-5, 4-4, 2-2, 0-0, 4-7, 2-5, 7-5, 7-5

F#5 E5 F#5 A5 F#5 E5 F#5 E5 B5

— that does - n't give a shit. — Re - mem - ber when we —

TAB 4 4 2 2 4 7 7 7 4 4 2 2 4 2 2 2 9 9 9 9 9 9 9 9

2 2 0 0 2 5 5 5 2 2 0 0 2 0 0 0 7 7 7 7 7 7 7 7

A5 B5 A5

— were good, well just close your eyes. —

TAB 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5

D5 B5 A5

So man, we are bad, we'll scar your mind.

TAB 12 12 12 12 12 12 12 12 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7

10 10 10 10 10 10 10 10 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5

E5 F5 F#5 E5 F#5 A5 F#5 E5 F#5 A5

Fight! Fight! Fight! Fight!

TAB 2 2 2 2 2 2 3 3 4 4 2 2 4 7 7 7 4 4 2 2 4 7 7 7

0 0 0 0 0 0 1 1 2 2 0 0 2 5 5 5 2 2 0 0 2 5 5 5

Verse

F#5 E5 F#5 A5 F#5 E5 F#5 E5 F#5 E5 F#5 A5

Fight! Fight! Fight! Fight! 2. You'll nev - er grow up to be

mp w/slight crunch

TAB: 4 4 2 2 4 7 7 7 4 4 2 2 4 2 2 2 | 11 9 0 0 11 14 14 0 0

F#5 E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5 E5

a big rock star, cel - e - bra - ted vic - tim of your fame.

cont. sim.

TAB: 11 11 0 0 11 14 14 0 0 11 11 0 0 11 14 14 11 11 11 9 9 9 9

F#5 E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5 A5

They'll just cut our wrists like cheap cou - pons and say that death was on

TAB: 11 11 0 0 11 14 14 0 0 11 11 0 0 11 14 14 11 11 11 14 14 0 0

F#5 E5 F#5 E5 B5 A5

sale to - day ah. Re - mem - ber when we were good,

ff w/distortion

TAB: 11 11 0 0 11 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7

B⁵ A⁵ D⁵

well just close your eyes._____ So man, we_

TAB

9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 12 12 12 12 12 12 12 12

7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 10 10 10 10 10 10 10 10

B⁵ A⁵ E⁵ F⁵

are bad,_____ we'll scar your mind._____

TAB

9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 2 2 2 2 2 2 3 3

7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 0 0 0 0 0 0 1 1

Chorus F^{#5} E⁵ F^{#5} A⁵ F^{#5} E⁵ F^{#5} A⁵ F^{#5} E⁵ F^{#5} A⁵

Well I'm not a slave_ to a god_ that does - n't ex - ist._

TAB

4 4 2 2 4 7 7 7 4 4 2 2 4 7 7 7 4 4 2 2 4 7 7 7

2 2 0 0 2 5 5 5 2 2 0 0 2 5 5 5 2 2 0 0 2 5 5 5

cont. sim.

F^{#5} E⁵ F^{#5} E⁵ F^{#5} E⁵ F^{#5} A⁵ F^{#5} E⁵ F^{#5} A⁵

Well I'm not a slave_ to a world_

TAB

4 4 2 2 4 2 2 2 4 4 2 2 4 7 7 7 4 4 2 2 4 7 7 7

2 2 0 0 2 0 0 0 2 2 0 0 2 5 5 5 2 2 0 0 2 5 5 5

F#5 E5 F#5 A5 F#5 E5 F#5 E5 C5 D5

— that does - n't give a shit. — The death of one is a trad -

TAB 4 4 2 2 4 7 7 7 4 4 2 2 4 2 2 2 10 10 10 10 10 10 10 12
2 2 0 0 2 5 5 5 2 2 0 0 2 0 0 0 8 8 8 8 8 8 8 10

A5 C5 A5

- ge - dy ah. — The death of one is a trad - ge - dy ah. —

TAB 12 7 7 7 7 7 7 7 10 10 10 10 10 10 10 7 7 7 7 7 7 7 7
10 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8 5 5 5 5 5 5 5 5

C5 D5 A5 C5

The death of one is a trad - ge - dy ah. — The death of mil - lions just —

TAB 10 10 10 10 10 10 10 12 12 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10
8 8 8 8 8 8 8 10 10 5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8

Chorus
A5 B5 F#5 E5 F#5 A5 F#5 E5 F#5 A5

— a stat - is - tic. Well I'm not a slave — to a god —

TAB 7 7 7 7 9 9 9 9 4 4 2 2 4 7 7 7 4 4 2 2 4 7 7 7
5 5 5 5 7 7 7 7 2 2 0 0 2 5 5 5 2 2 0 0 2 5 5 5

F#5 E5 F#5 A5 F#5 E5 F#5 E5 F#5 E5 F#5 A5

that does - n't ex - ist. Well I'm not a slave.

TAB 4 2 4 2 2 0 2 4 7 7 7 4 2 2 0 2 4 2 2 2 4 2 2 0 2 4 7 7 7

F#5 E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5 E5

to a world that does - n't give a shit.

TAB 4 2 4 2 2 0 2 4 7 7 7 4 2 2 0 2 4 7 7 7 4 2 2 0 2 4 2 2 0

F#5 E5 F#5 A5 F#5 E5 F#5 A5

Fight! Fight! Fight! Fight!

TAB 4 2 4 2 2 0 2 4 7 7 7 4 2 2 0 2 4 7 7 7 5

F#5 E5 F#5 A5 F#5 E5 F#5 E5

Fight! Fight! Fight! Fight!

TAB 4 2 4 2 2 0 2 4 7 7 7 4 2 2 0 2 4 2 2 0

last resort

Words & Music by Papa Roach

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Intro $\text{♩} = 92$

2 bar count in: N.C.

Cut my life in - to pie - ces this is my last re - sort...

TAB

Tune © = D

E^5 D^5 C^5 B^5 D^5

Suf - fo - ca - tion, no breath - ing. Don't give a fuck if I cut my arm bleed - ing.

ff w/distortion

TAB

9 9 7 7 5 5 4 4 7 7
 7 7 5 5 3 3 2 2 5 5
 9 9 7 7 5 5 4 4 7 7

E^5 D^5 C^5 B^5 D^5

This is my last re - sort...

TAB

7-10 9-10 9 10-9-10 12 10-9-10 9 10-9-10 10 10-9-10 9 10-9-10 9 10-9-10

E⁵ D⁵ C⁵ B⁵ D⁵

Verse

E⁵ D⁵ C⁵ B⁵ D⁵

1. Cut my life in - to pie - ces I've reached my last re - sort, suf - fo - ca - tion, no breath - ing.
 2. I nev - er re - a - lised I was spread so thin 'til it was too late and I was emp - ty with - in. Hun - gry

P.M.

E⁵ D⁵ C⁵ B⁵ D⁵

Don't give a fuck if I cut my arm bleed - ing, do you ev - en care if I die bleed - ing?
 feed - ing on cha - os and liv - ing on sin. Down - ward spi - ral where do I be - gin?

(P.M.)

E⁵ D⁵ C⁵ B⁵ D⁵

Would it be wrong would it be right? If I took my life to - night? Chan - ces are that I might.
 It all start - ed when I lost my moth - er no love for my - self and no love for an - oth - er search - ing

(P.M.)

2.3.

Bridge

(D) E⁵ C⁵

Wish some - bo - dy would tell me I'm fine. _ No - thing's al - right, _

TAB: 11-11-11-11-12-12-12-12-14-14-14-14-11-11-11-11 | 14-14-14-14-14-14-14-12-10-10-10-10-10-10-10-12

B: 9-9-9-9-10-10-10-10-12-12-12-12-9-9-9-9 | 14-14-14-14-14-14-14-12-10-10-10-10-10-10-10-12

14-14-14-14-14-14-14-12-10-10-10-10-10-10-10-12

G⁵ B⁵ E⁵ C⁵

no - thing is fine. _ I'm run - ning and I'm

TAB: 5-5-5-5-5-5-5-5-12-9-9-9-9-9-9-9-12 | 14-14-14-14-14-14-14-12-10-10-10-10-10-10-10-12

B: 5-5-5-5-5-5-5-5-12-9-9-9-9-9-9-9-12 | 14-14-14-14-14-14-14-12-10-10-10-10-10-10-10-12

14-14-14-14-14-14-14-12-10-10-10-10-10-10-10-12

G⁵ B⁵ To Coda ⊕ E⁵ G⁵

cry - ing. _ I'm cry - ing

TAB: 5-5-5-5-5-5-5-5-12-9-9-9-9-9-9-9-9 | 9-9-9-9-9-9-9-9-5-5-5-5-5-5-5-5

B: 5-5-5-5-5-5-5-5-12-9-9-9-9-9-9-9-9 | 7-7-7-7-7-7-7-7-5-5-5-5-5-5-5-5

9-9-9-9-9-9-9-9-5-5-5-5-5-5-5-5

C⁵ B⁵ E⁵ G⁵

I'm cry - ing I'm cry - ing

TAB: X-10-10-10-10-10-10-10-X-9-9-9-9-9-9-9 | 9-9-9-9-9-9-9-9-X-5-5-5-5-5-5-5-5

B: X-10-10-10-10-10-10-10-X-9-9-9-9-9-9-9 | 7-7-7-7-7-7-7-7-X-5-5-5-5-5-5-5-5

X-10-10-10-10-10-10-10-X-9-9-9-9-9-9-9-12 | 9-9-9-9-9-9-9-9-X-5-5-5-5-5-5-5-5

C⁵ B⁵ E⁵ D⁵

I'm cry - ing. — (Whispered) I can't

TAB

X 10 10 10 10 10 10 10 X 9 9 9 9 9 9 9 9 7 7 7 7
 X 10 10 10 10 10 10 10 X 9 9 9 9 9 9 9 9 7 7 7 7
 X 10 10 10 10 10 10 10 X 9 9 9 9 9 9 9 9 7 7 7 7

C⁵ B⁵ D⁵ E⁵ D⁵ C⁵ B⁵ D⁵

go on liv - ing this way.

TAB

5 5 5 4 4 7 7 9 9 7 7 5 5 4 4 7 7
 3 3 3 2 2 5 5 7 7 5 5 3 3 2 2 5 5
 5 5 4 4 7 7 9 9 7 7 5 5 4 4 7 7

Verse

E⁵ D⁵ C⁵ B⁵ D⁵

3. Cut my life in - to piec - es this is my last re - sort —

TAB

9 9 7 7 9 7 7 7 5 5 7 7 5 5 4 4 7 7
 7 7 9 7 7 5 5 7 5 5 4 4 7 7 5 5
 9 9 7 7 5 5 7 5 5 4 4 7 7 5 5

E⁵ D⁵ C⁵ B⁵ D⁵

suf - fo - ca - tion no breath - ing don't give a fuck if I cut my arm bleed - ing.

TAB

9 9 7 7 5 5 7 7 5 5 4 4 7 7
 7 7 5 5 7 7 5 5 4 4 7 7 5 5
 9 9 7 7 5 5 7 7 5 5 4 4 7 7

E⁵ C⁵ D⁵ E⁵ C⁵

P.M.

TAB

14 14 14 14 14 14 14 14 12 10 10 10 10 10 10 10 10	0 0 0 0 0 0 0 0 0	2 2 2 2 2 2 2 2 10 10 10 10 10 10 10
14 14 14 14 14 14 14 14 12 10 10 10 10 10 10 10 10	0 0 0 0 0 0 0 0 0	2 2 2 2 2 2 2 2 10 10 10 10 10 10 10
14 14 14 14 14 14 14 14 12 10 10 10 10 10 10 10 10	0 0 0 0 0 0 0 0 0	2 2 2 2 2 2 2 2 10 10 10 10 10 10 10 0

(D) E⁵ C⁵

Can't go on

TAB

11 12 14 11	2 2 2 2 2 2 2 2 10 10 10 10 10 10 10
9 10 12 9	2 2 2 2 2 2 2 2 10 10 10 10 10 10 10
	2 2 2 2 2 2 2 2 10 10 10 10 10 10 10 0

(D) E⁵ C⁵

liv - ing this way

TAB

11 12 14 11	14 14 14 14 14 14 14 14 10 10 10 10 10 10 10
9 10 12 9	14 14 14 14 14 14 14 14 10 10 10 10 10 10 10
	14 14 14 14 14 14 14 14 0 10 10 10 10 10 10 10

(D) E⁵

no - thing's al - right!

TAB

11 12 14 11	14 14 14 14 14 14 14 14 14 14 14 14 2
9 10 12 9	14 14 14 14 14 14 14 14 14 14 14 14 2
	14 14 14 14 14 14 14 14 14 14 14 14 2

the rain.

TAB
 14 13 13 13 | 11 11 11 11 11 11 11 11 | 11 11 11 11 11 9 9
 12 11 11 11 | 9 9 9 9 9 9 9 9 | 9 9 9 9 9 7 7
 0 0 0 0 | 12 12 12 12 | 12 12 | 12 12

Chorus

*E⁵/A E⁵/G[#] E⁵/F[#] E⁵/A Am/C

Well I want you to be free.

TAB
 8 9 9 9 8 9 9 9 9 9 9 9 9 9 9 9 14 14 14 14
 8 9 9 9 8 9 9 9 9 9 9 9 9 9 9 9 12 12 12 12
 6 7 7 7 6 7 7 7 7 7 7 7 7 7 7 7 0 0 0 0
 0

*overall harmony

E E add⁹/G[#]

Don't worry about me.

TAB
 13 13 13 13 13 13 11 11 11 11 11 11 11 11 11 11 11 11 9 9
 11 11 11 11 11 11 9 9 9 9 9 9 9 9 9 9 9 9 7 7
 0

E⁵/A E⁵/G[#] E⁵/F[#] E⁵/A Am/C

And just like the movies,

TAB
 8 9 9 9 8 9 9 9 9 9 9 9 9 9 9 9 14 14 14 14
 8 9 9 9 8 9 9 9 9 9 9 9 9 9 9 9 12 12 12 12
 6 7 7 7 6 7 7 7 7 7 7 7 7 7 7 7 0 0 0 0
 0

E

Eadd⁹/G#

A⁵

we play out our last scene.

13 13-13 13 13-13-13 13 13 11 11 11 11 11 11 11 11 11 11 11 11 9 9 9

11 11 11 11 11 11 11 11 9 9 9 9 9 9 9 9 9 9 7 7 7

0 0 0 0 0 0 9 9 9 9 9 9 9 9 9 9 7 7 7

Verse
E⁵

2. Two can play this game.

8 9 9 9 8 9 9 9 8 9 9 9 8 9 9 9 8 9 9 9

6 7 7 7 6 7 7 7 6 7 7 7 6 7 7 7 6 7 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

We both want powder.

14 13 13 13 14 13 13 13 12 12 12 12 12 12 12 12 12 12 12 12 0 0

12 11 11 11 12 11 11 11 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 12 12 12 12 12 12 12 12 12 12 12 12 12 12 0 0 0

In winter, we can taste

8 9 9 9 8 9 9 9 8 9 9 9 8 9 9 9 8 9 9 9

6 7 7 7 6 7 7 7 6 7 7 7 6 7 7 7 6 7 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

the pain.

harm. *Sva*

TAB: 14-13-13-13, 12-11-11-11, 0-0-0-0, 12-12-12-12, 12-12-12-12, 12-12-12-12, 14-13-13-13, 12-11-11-11, 0-0-0-0, 12-12-12-12, 15-15-15-16-16, 14-14-14

harmonic fret positions

Bridge C#5 E5 B5 C#5 G#5

In our short years we come long way

w/P.M.

TAB: 4 4 4 4 4 4 4 4 4 4 7 7 7 7 2 2 2 2 2 2 2 2 4 4 4 4 4 4

A5 E5

to treat it bad and throw a way.

TAB: 4 4 4 4 4 4 4 4 4 4 5 5 5 5 7 7 7 7 7 7 7 7 7 7 0 0 0 0 0 0

C#5 E5 B5 C#5 G#5

In our short years, we come long way

TAB: 4 4 4 4 4 4 4 4 4 4 7 7 7 7 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4

B⁵

to treat it bad and throw a way.

open out

TAB

6	6	6	6	6	6	6	6	6	6	9-11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	9	9	
4	4	4	4	4	4	4	4	4	4	7-9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	7	7

Chorus

E⁵/A

E⁵/G[#]

E⁵/F[#]

E⁵/A

Am/C

Well I want you to be free.

TAB

8	9	9	9	8	9	9	9	8	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	14	14	14	14
8	9	9	9	8	9	9	9	8	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	12	12	12	12
6	7	7	7	6	7	7	7	6	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

E

E add⁹/G[#]

Don't worry about me.

TAB

13	13	13	13	13	13	13	13	13	13	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	9	9	
11	11	11	11	11	11	11	11	11	11	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	7	7
0	0	0	0	0	0	0	0	0	0	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	7	7	

E⁵/A

E⁵/G[#]

E⁵/F[#]

E⁵/A

Am/C

And just like the movies,

TAB

8	9	9	9	8	9	9	9	8	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	14	14	14	14
8	9	9	9	8	9	9	9	8	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	12	12	12	12
6	7	7	7	6	7	7	7	6	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

E Eadd⁹/G#

we play out our last scene.

TAB

13	13	13	13	13	13	13	13	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	9	9	
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
0	0	0	0	0	0	0	0	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	7	7

E⁵/A E⁵/G# E⁵/F# E⁵/A Am/C

You won't cry, I won't scream.

TAB

8	9	9	9	8	9	9	9	8	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	14	14	14	14
6	9	9	9	6	9	9	9	6	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	X	X	X	X
0	7	0	0	0	7	0	0	0	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

E Eadd⁹/G#

TAB

13	13	13	13	13	13	13	13	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	9	9	
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
0	0	0	0	0	0	0	0	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	7	7

E⁵ Bridge E⁵ /G#bass /Abass

In our short years, we come long way.
(Years, we come long way.)

TAB

9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

/E^{bass} /G^{#bass} C^{#5} E⁵ B⁵

to treat it bad and throw a - way. And if we make

+ ad lib feedback ...

TAB

C^{#5} G^{#5} A⁵ B⁵ E⁵

a lit - tle space, a sci - ence fic - tion show - case.

TAB

7

C^{#5} /E /B C^{#5} /G[#] /A /B

In our short film a love dis - grace, dream a scene.
(In our short film, a love dis - grace, dream a

mf w/P.M.

TAB

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

/E C^{#5}

to bright - en face. In our short years we come long way -
scene to bright - en face.)

P.M. P.M.

TAB

6 6 6 6

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B⁵

to treat it bad, just to throw it a - way.

TAB: 6 6 6 6 6 6 6 6 | 11 11 11 11 11 11 11 | 4 4 4 4 4 4 4 4 | 9 9 9 9 9 9 9 9 (0)

Chorus

A⁵ G^{#5} F^{#5} A⁵ C⁵

I want you to be free.

TAB: 7 7 7 7 7 7 6 | 4 4 4 4 4 7 | 7 7 7 7 7 7 4 | 5 5 5 5 5 5 4 | 2 2 2 2 2 2 5 | 10 10 10 8

E⁵ Eadd⁹/G[#]

Don't worry about me.

TAB: 0 2 2 2 2 2 5-7 | 11-11-11-11-11-11-11-11-11-11-11-11 | 0 0 0 0 0 0 0 0 | 9 9 9 9 9 9 9 9 9 9 9 9 0 0

A⁵ G^{#5} F^{#5} A⁵ C⁵

And just like the movies,

TAB: 7 7 7 7 7 7 6 | 4 4 4 4 4 7 | 7 7 7 7 7 7 4 | 5 5 5 5 5 5 4 | 2 2 2 2 2 2 5 | 10 10 10 8

E⁵

Eadd⁹/G[#]

we play out

our last scene.

A⁵

G⁵

F⁵

A⁵

C⁵

You won't cry,

I won't scream.

E⁵

Eadd⁹/G[#]

E⁵

Verse

F#m

C#

F#m



1. She had some-thing to con - fess to, but you don't have the time so look the oth - er

Bass arr. for gtr.



mp w/slight P.M.



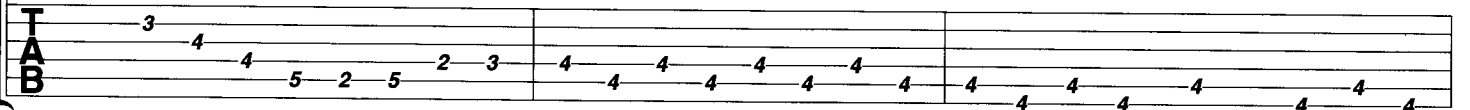
Bm

F#m

C#



way. You will wait un - til it's ov - er, to re-veal what you'd nev - er

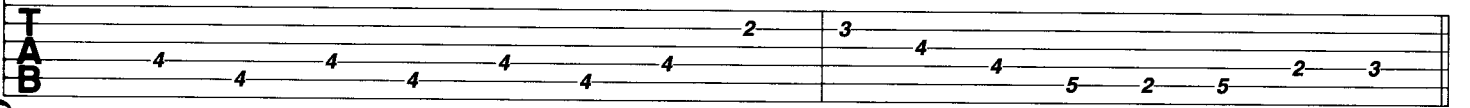


F#m

Bm



show her, too lit - tle much too late.

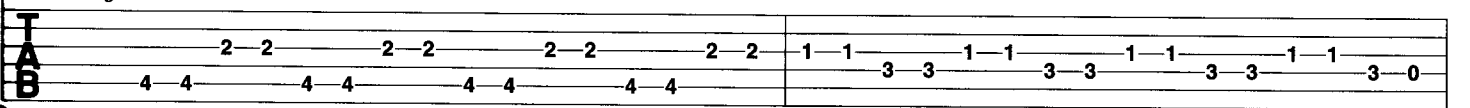


F#m

C#



P.M.
mf w/slight distortion



F#m Bm

cont. sim.

TAB: 2 2 2 2 | 7 7 4 4 | 4 4 4 4 7 7 4 4 | 4 4 4 0

F#m C#

2. Too long, try - ing to re - sist it, you've just gone and

TAB: 2 2 2 2 | 1 1 3 3 | 1 1 3 3 | 1 1 3 3 | 1 1 3 0

F#m Bm

missed it. It's es - caped your world.

TAB: 2 2 2 2 | 3 4 0

F#m C#/G#

f w/heavy distortion

TAB: 2 2 2 | 7 6 7 6 | 7 6 7 | 6 6 6 | 6 6 6 | 6 6 6 | 6 6 6 (0)

N.C.(D⁵)

P.M. ----- gradually open out

TAB

7 7 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10

0 0

Chorus

F#m

C#/G#

F#m

Can you see that I am need - ing, beg - ging for so much more than you could ev -

w/slight dist.
mf let ring...

TAB

2 2 2 2 2 2 6 6 6 6 2 2 2 2 2

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

Bm

F#m

C#/G#

- er give. And I don't want you to a - dore me, don't want you to ig -

TAB

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

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

F#m

Bm

E

- nore me when it pleas - es you. Yeah and I'll do

TAB

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

2 4 4 4 4 2 4 4 4 2 0 0 2 0 1 0

C#/E# F#m

it on my own.

TAB

1 2 1 2 1 2 1 0 2 2 4

F#m C#

w/clean tone

TAB

10-10-10-10-10-10-10-10-14-14-14-12-12-12-10-10 10-10-10-9-7-9-9-9-9-12-12-12-10-10-10-9-9
 11-11-11-11-11-11-11-11-14-14-14-13-13-13-11-11 11-11-11-10-8-10-10-10-10-13-13-13-11-11-10-10

* Top notes optional

F#m F# Bm Verse F#m

3. I have played in ev - ery

TAB

9 9 9 7 9 10 10 10 10 14 14 14 14 14 14 14 14 15 15
 10 10 10 8 10 11 11 11 11 14 14 14 15 15 15 15 16

C# F#m Bm

toi - let, but you still want to spoil it, to prove I've made a big mis - take. And

let ring ... 1/2

TAB

4 3 4 3 2

F#m C#/G# F#m

Can you see that I am need - ing, beg - ging for so much more than you could ev -

w/slight dist.
mf let ring...

TAB

Bm F#m C#/G#

- er give... And I don't want you to a - dore... me, don't want you to ig -

TAB

F#m Bm

- nore... me when it pleas - es you. Yeah... w/vocal fx

TAB

E C#/E# F#m F#m/E

and I'll do it on my own... w/vocal fx

TAB

D E C#/E#

Yeah and I'll do it on my own.

TAB

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

F#m F#m/E D A

Yeah.

TAB

4 2 2 2 2 2 2 0 2 3 2 3 2 0 2 2 2 0 2 2 (0)

C#/G# F#m Bm F#m Bm

Yeah. Yeah. Yeah. Yeah.

TAB

4 6 6 6 6 6 4 2 2 2 4 4 4 4 2 2 2 4 4 4 4 2 2 0 4 4

F#m Bm F#m Bm F#m

TAB

2 2 2 4 4 4 4 4 2 2 2 4 4 4 4 2 2 2 2 0 4 2 2 2 2 0 4 2

B7 D#

to me, no one knows.

TAB

4	5	4	5	4	5	0	0	8	8	8	8	8	8	0	0
4	4	4	4	4	4	0	4	8	8	8	8	8	8	8	8
4	4	4	4	4	4	4	4	8	8	8	8	8	8	8	8
2	2	2	2	2	2	2	2	6	6	6	6	6	6	6	6

Em

I

full

TAB

8	10	10	8	10	10	0	12	10	10	8	10	10	8	9	7
9	9	9	9	9	9	0	12	9	9	9	9	9	9	9	7
9	9	9	9	9	9	0	14	9	9	9	9	9	9	9	7

Bridge

N.C. B5

re - a - lise you're mine.

cont. sim.

TAB

9	9	11	11	12	12	11	11	14	14	12	12	16	16	14	14	9	0	9	0	9	0	9	0
7	7	9	9	10	10	9	9	12	12	10	10	14	14	12	12	7	0	7	0	7	0	7	0

N.C.

In - deed a fool of

TAB

9	0	9	0	9	0	9	0	9	9	11	11	12	12	11	11	14	14	12	12	16	16	14	14
9	0	9	0	9	0	9	0	7	7	9	9	10	10	9	9	12	12	10	10	14	14	12	12
7	0	7	0	7	0	7	0																

B⁵ N.C.

mine. I re a

TAB

9	0	9	0	9	0	9	0	9	0	9	0	9	0	9	0	12	12	11	11	9	9	8	8
9	0	9	0	9	0	9	0	9	0	9	0	9	0	9	0	10	10	9	9	7	7	6	6
7	0	7	0	7	0	7	0	7	0	7	0	7	0	7	0								

B⁵

-lise you're mine. In

TAB

9	9	11	11	12	12	11	11	9	0	9	0	9	0	9	0	9	0	9	0	9	0	9	0
7	7	9	9	10	10	9	9	9	0	9	0	9	0	9	0	9	0	9	0	9	0	9	0
7	7	9	9	10	10	9	9	7	0	7	0	7	0	7	0	7	0	7	0	7	0	7	0

N.C. B⁵

- deed a fool of mine.

TAB

9	9	11	11	12	12	11	11	14	14	12	12	16	16	14	14	9	0	9	0	9	0	9	0
7	7	9	9	10	10	9	9	12	12	10	10	14	14	12	12	9	0	9	0	9	0	9	0
7	7	9	9	10	10	9	9	12	12	10	10	14	14	12	12	7	0	7	0	7	0	7	0

Em

Ah.

TAB

9	0	9	0	9	0	9	0	10	10	8	10	10	8	10	10	8	0	5
9	0	9	0	9	0	9	0	9	9	9	9	9	9	9	9	9	9	
7	0	7	0	7	0	7	0	0			10		0					

2. Em

Plea - sant - ly cav -

T 8 10 10 8 10 10 8 8 10 10 8 8 10 8
 A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
 B 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

10 0

B7

D#

-ing in. I come un - done.

T 4 5 4 5 4 5 4 5 0 8 8 8 8 8 0 8 8 0 8 0 8 0
 A 4 4 4 4 4 4 4 4 4 8 8 8 8 8 8 8 8 8 8 8 8
 B 4 4 4 4 4 4 4 4 4 8 8 8 8 8 8 8 8 8 8 8 8
 2 2 2 2 2 2 2 2 2 6 6 6 6 6 6 6 6 6 6 6 6

Em

And I

T 8 10 10 8 10 10 0 12 10 10 8 10 10 8
 A 9 9 9 9 9 9 0 14 9 9 9 9 9 9 7
 B 9 9 9 9 9 9 0 14 9 9 9 9 9 9 7

full

Bridge

N.C.

B5

re - a - lise you're mine.

T 9 9 11 11 12 12 11 11 14 14 12 12 16 16 14 14 9 0 9 0 9 0 9 0
 A 9 9 11 11 12 12 11 11 14 14 12 12 16 16 14 14 9 0 9 0 9 0 9 0
 B 7 7 9 9 10 10 9 9 12 12 10 10 14 14 12 12 7 0 7 0 7 0 7 0

cont. sim.

N.C.

In - deed a fool of

TAB: 9 0 9 0 9 0 9 0 | 9 9 11 11 12 12 11 11 | 14 14 12 12 16 16 14 14
 9 0 9 0 9 0 9 0 | 7 7 9 9 10 10 9 9 | 12 12 10 10 14 14 12 12
 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0

B⁵

N.C.

mine. And I re - a -

TAB: 9 0 9 0 9 0 9 0 | 9 0 9 0 9 0 9 0 | 12 12 11 11 9 9 8 8
 9 0 9 0 9 0 9 0 | 9 0 9 0 9 0 9 0 | 10 10 9 9 7 7 6 6
 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0

B⁵

- lise you're mine. In -

TAB: 9 9 11 11 12 12 11 11 | 9 0 9 0 9 0 9 0 | 9 0 9 0 9 0 9 0
 7 7 9 9 10 10 9 9 | 9 0 9 0 9 0 9 0 | 9 0 9 0 9 0 9 0
 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0

N.C.

B⁵

- deed a fool am I.

TAB: 9 9 11 11 12 12 11 11 | 14 14 12 12 16 16 14 14 | 9 0 9 0 9 0 9 0
 7 7 9 9 10 10 9 9 | 12 12 10 10 14 14 12 12 | 9 0 9 0 9 0 9 0
 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0

(Em)

Ah.

cont. sim.

T
A
B

9 0 9 0 9 0 9 0 | 9 0 9 0 9 0 9 0 | 9 0 9 0 9 0 9 0

9 0 9 0 9 0 9 0 | 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0

7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0

B⁵ C⁵ D^{#5} B⁵ A⁵ B⁵ B⁵ C⁵ D^{#5} B⁵ A⁵ B⁵

T
A
B

9 0 9 0 9 0 9 0 | 9 10 8 9 7 9 | 9 10 8 9 7 9

7 0 7 0 7 0 7 0 | 7 8 6 7 5 7 | 7 8 6 7 5 7

B⁵ C⁵ D^{#5} B⁵ A⁵ B⁵ B⁵ C⁵ D^{#5} B⁵ A⁵ B⁵ E⁵

Bass solo

T
A
B

9 10 8 9 7 9 | 9 10 8 9 7 9 | 9

7 8 6 7 5 7 | 7 8 6 7 5 7 | 7

Solo

(E⁵)

ff let ring ...

T
A
B

3 5 0 5 7 0 7 8 0 8 10 0 | 10 12 12 17 0 0 17 0

(A⁵)/Ebass (B⁵)/Ebass (E⁵)

T
A
B

0 0 0 0 0 | 8 12 10 12 10 10 | 8 10 8 8

17 19 19 19 15 15 17 | 8 12 10 12 10 10 | 8 10 8 8

B7 D#

But no one knows.

TAB

T	4	4	4	4	4	4	4	4	0	8	8	8	8	8	8	0	0
A	4	4	4	4	4	4	4	4	4	8	8	8	8	8	8	8	8
B	2	4	2	4	2	4	2	4	4	6	6	6	6	6	6	8	8

(A) gift that you give

8va
Harm.

TAB

T	8	10	10	8	10	10	8	7	10	10	8	10	10	8	10	10	0
A	9	9	9	9	9	9	9	7	9	9	9	9	9	9	9	9	9
B	9	9	9	9	9	9	9	7	9	9	9	9	9	9	9	9	9

B D#

to me. No

light P.M. open out

TAB

T	4	4	4	4	4	4	0	4	0	8	8	8	8
A	4	4	4	4	4	4	0	4	0	8	8	8	8
B	2	2	2	2	2	2	2	2	2	6	6	6	6

Em

one knows.

TAB

T	8	8	8	8	12	12	12	12	12
A	8	8	8	8	12	12	12	12	12
B	6	6	6	6	9	9	9	9	9

paranoid

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♩ = 165

E⁵

ff w/distortion

TAB

12-14 12-14 12-14 12-14 12-14 12-14 12-14 12-14 12-14 12-14

Verse

♩ E⁵

1. Fin - ished with my wo - man 'cause she
2. All day long I think of things but
4. Make a joke and I will sigh and you

P.M.

TAB

12-14 12-14 12-14 12-14 14-14 14-14 14-14 14-14 14-14 14-14 14-14 14-14 14-14 14-14 14-14 14-14

D⁵

G⁵ D⁵

E⁵

Em⁷

E⁵

could - n't help me with my mind, peo - ple think I'm in -
no - thing seems to sa - tis - fy, think I'll lose my mind
will laugh and I will cry, hap - pi - ness I can

P.M. *sim.*

TAB

12 12 12 12 12 12 12 12 12 12 12 12 12 12 14 14 14 14 14 14 14 14 14 14 14 14 14 14

E⁵ D⁵

Oh yeah...

TAB

14 12 12 10

E⁵ D⁵

P.M. *sim.*

TAB

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 12 12 12 12 12 12 12 12

Verse

G⁵ D⁵ E⁵ Em⁷ E⁵

3. I need some - one to show me the things...

TAB

12 12 12 12 12 12 12 12 14 14 14 14 14 14 14 14 14 14 14 14 14 14

D⁵ G⁵ D⁵ E⁵ Em⁷ E⁵

in life that I can't find. I can't see the things...

TAB

12 12 12 12 12 12 12 12 12 12 12 12 14 14 14 14 14 14 14 14 14 14

8va D⁵ G⁵ D⁵ E⁵ Em⁷ E⁵

loco B B

15-12 15-15-12-14 12-12 15-12-14 14-12-14 12-12 (12) 14-12-14-12-14 12-14-12-14-14-12-14

D⁵ G⁵ D⁵ E⁵ Em⁷ E⁵

Ring mod off

12 13-12 10-12-10 12-14 12-12-14 14-12 14-12 14-12

E⁵ D⁵ G⁵ D⁵ E⁵ Em⁷

P.M.

14-14-14-14-14-14-14-14 14-14-14-14-14-14-14-14 12-12-12-12-12-12-12-12-12 10-10-10-10-10-10-10-10 12-12 12-12 10-12 14-12

D. Coda al Coda Coda

E⁵ D⁵ G⁵ D⁵ E⁵ Em⁷

P.M. *sim.*

14-14-14-14-14-14-14-14 14-14-14-14-14-14-14-14 12-12-12-12-12-12-12-12 10-10-10-10-10-10-10-10 12-12 12-12 10-12 14-12

party hard

Words & Music by Andrew W.K.

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1 bar count in: **Intro**
E⁵

The Intro section consists of a 1-bar count-in followed by a series of chords. The guitar staff shows a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The bass staff shows a bass clef and the same key signature and time signature. The guitar part is marked *ff* w/distortion and *cont. sim.* The bass part is marked *ff* w/distortion. The guitar staff has a series of chords, and the bass staff has a series of notes.

The first section consists of two measures. The guitar staff shows a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The bass staff shows a bass clef and the same key signature and time signature. The guitar part is marked *ff* w/distortion and *cont. sim.* The bass part is marked *ff* w/distortion. The guitar staff has a series of chords, and the bass staff has a series of notes. The section is marked with a repeat sign and a first ending bracket labeled "1." and a second ending bracket labeled "2." The second ending is marked with a double bar line and a repeat sign. The guitar staff has a series of chords, and the bass staff has a series of notes. The section is marked with a repeat sign and a first ending bracket labeled "1." and a second ending bracket labeled "2." The second ending is marked with a double bar line and a repeat sign. The guitar staff has a series of chords, and the bass staff has a series of notes. The section is marked with a repeat sign and a first ending bracket labeled "1." and a second ending bracket labeled "2." The second ending is marked with a double bar line and a repeat sign.

The second section consists of two measures. The guitar staff shows a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The bass staff shows a bass clef and the same key signature and time signature. The guitar part is marked *ff* w/distortion and *cont. sim.* The bass part is marked *ff* w/distortion. The guitar staff has a series of chords, and the bass staff has a series of notes. The section is marked with a repeat sign and a first ending bracket labeled "1." and a second ending bracket labeled "2." The second ending is marked with a double bar line and a repeat sign. The guitar staff has a series of chords, and the bass staff has a series of notes. The section is marked with a repeat sign and a first ending bracket labeled "1." and a second ending bracket labeled "2." The second ending is marked with a double bar line and a repeat sign.

E B⁵ A⁵ E/G[#] F^{#5} C^{#5}

TAB: 1 1 1 1 2 2 2 2 2 2 9 7 7 7 7 7 7 7 4 4 4 4 4 4 11 9

1. B⁵ 2. B⁵ E⁵ Verse E⁵ B⁵

on (§) Al - right! 1. You, you
2. You, you

TAB: 9 9 9 9 9 6 7 9 9 9 2 2 2 2 2 2 9

A⁵ E/G[#] F^{#5} C^{#5} B⁵

work all night and when you're work - in' you feel al - right. } And
fight that fight (That's right!) and when you fight you feel al - right. }

TAB: 7 7 7 7 7 7 7 4 4 4 4 4 11 9 9 9 9 9 6 7

E⁵ B⁵ A⁵ E/G[#] F^{#5} C^{#5}

when, when things start feel - in' al - right (Al - right) and ev - 'ry -

TAB: 2 2 2 2 2 9 7 7 7 7 7 7 7 4 4 4 4 4 11 9

B⁵

NC. (E⁵)

- thing is al - right. 'Cause we will nev - er list - en to your rules. No!

TAB

9 9 9 9 9 6 7 7 0 7 5 0 5 3 0 3 2 0 0 0

7 7 7 7 7

We will nev - er do ___ what oth - ers do. No! Know what we want ___ if we get ___

TAB

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

___ it from you. Do what we like and we like what we do. So

(1° only)

TAB

0 0 2 0 0 0 0 0 0 0 2 2 2 2 1 2 (2)

Chorus

E

A⁵

E

let's get a part - y go - in'. (Let's get a part - y go - in'!) Now it's time to part - y if we

TAB

1 1 1 1 1 1 1 7 7 7 7 7 7 1 1 1 1 1 1 1

2 2 2 2 2 2 2 7 7 7 7 7 2 2 2 2 2 2 2

0 0 0 0 0 0 0 5 5 5 4 5 5 5 0 0 0 0 0 0 0

A⁵ D⁵ A⁵ E A⁵

part - y hard. (Part - y hard!) Let's get a part - y go - in'. (Let's get a part - y go - in'!)

TAB

7	7	12	7	1	1	1	1	1	1	7	7	7	7	7	7
7	7	12	7	2	2	2	2	2	2	7	7	7	7	7	7
5	5	10	5	0	0	0	0	0	0	5	5	5	4	5	5

E F#⁵ B⁵ E⁵

When it's time to part - y, we will al - ways part - y hard. Part - y

TAB

1	1	1	1	1	1	1	1	4	9	9	8	9
2	2	2	2	2	2	2	2	2	9	9	8	9
0	0	0	0	0	0	0	0	2	7	7	6	7

E A⁵ E A⁵ E A⁵

hard! Part - y hard! Part - y hard! Part - y hard! Part - y hard! Part - y hard! Part - y

TAB


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

B⁵ E⁵ D#⁵ E⁵ E A⁵ E A⁵

hard! Part - y hard! Part - y hard! Part - y hard! Part - y hard! Part - y hard! Part - y

TAB

9	9	9	9	9	8	9	1	1	1	1	1	1
9	9	9	9	9	8	9	2	2	2	2	2	2
7	7	7	7	7	6	7	0	0	0	5	5	5

E A⁵ F^{#5} B⁵ E⁵ D^{#5} E⁵ D.  al Fine

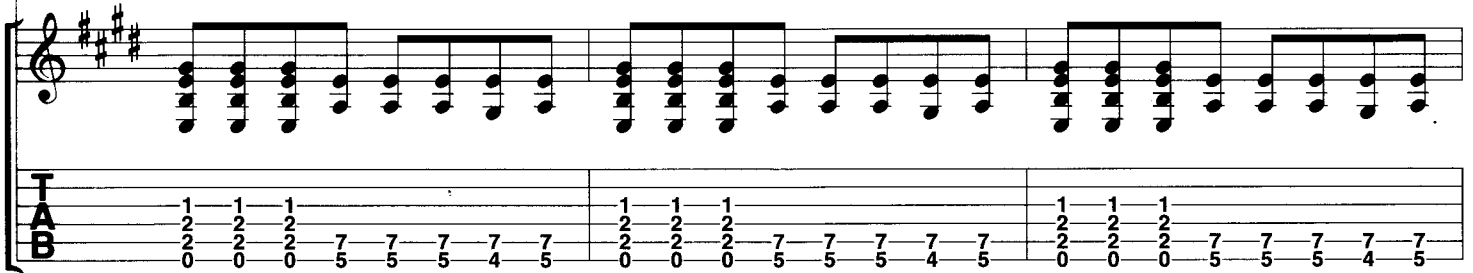
hard! Part - y hard! Part - y part - y part - y hard! Part - y



(1° only)

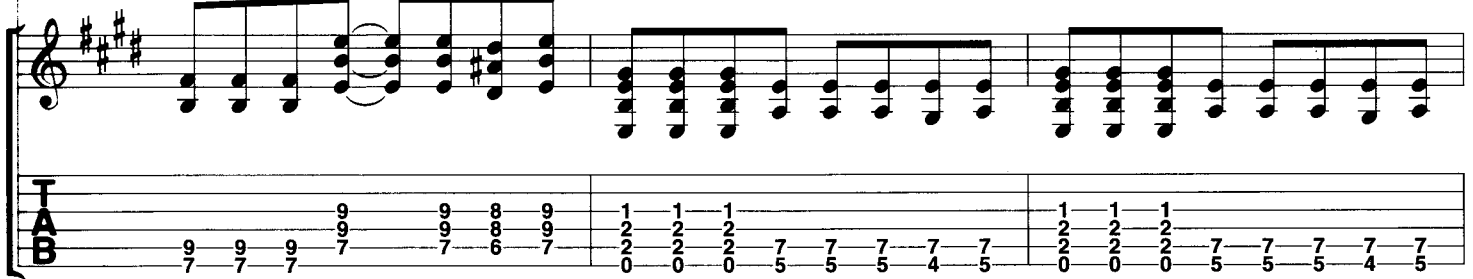
E A⁵ E A⁵ E A⁵

hard! Part - y hard! Part - y hard! Part - y hard! Part - y hard! Part - y hard! Part - y



B⁵ E⁵ D^{#5} E⁵ E A⁵ E A⁵

hard! Part - y hard! Part - y hard! Part - y hard! Part - y hard! Part - y hard! Part - y



E A⁵ F^{#5} B⁵ E⁵ D^{#5} E⁵

hard! Part - y hard! Part - y part - y part - y hard! Part - y hard.



the rock show

Words & Music by Mark Hoppus, Thomas Delonge & Travis Barker

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Intro

2 bar count in:

Gtrs. 2 & 3 A⁵ D⁵ E⁵ cont. in stave

f w/dist.

0-0-0-2 0-0 0 0-0-4-0 2 0 0-0-0-2 0-0 0 0-0-4 2 4-0

Verse

A⁵ A⁵

1. Hang - ing out be - hind the

P.M. *mf* P.M.

(7) 5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5 7 5-5-5-5-5-5-5

D⁵ E⁵

club on the week - end, act - in' stu - pid, get - tin' drunk with my best friends.

P.M. P.M. P.M.

5-5-5-5-5-5-5-0 7 5-5-5-5-5-5-5 9 7-7-7-7-7-0

A⁵ D⁵

I could - n't wait for the sum - mer and the Warped Tour. I re - mem - ber it's the

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

T
A
B

7 5 5 5 5 5 5 5 5 5 5 5 0 7 5 5 5 5 5 5 7

E⁵ A⁵ D⁵

first time that I saw her there.
(1° only)

P.M.----- *f*

T
A
B

9 7 7 7 7 7 0 0 0 0 2 0 0 0 0 4 0 2 0 0 0 0 2 0 0

E⁵ A⁵ D⁵

T
A
B

0 0 0 4 2 4 0 0 0 0 2 0 0 0 0 4 0 2 0 0 0 0 2 0 0

Verse

E⁵ A⁵

2. She's get - tin' kicked out of school 'cause she's fail - ing.
3. When we said we were gon - na move to Veg - as

mf 1° let ring -----

T
A
B

0 0 0 4 2 4 0 0

D⁵ E⁵ A⁵

I'm kind - a ner - vous 'cause I think all her friends hate me, She's the one, she'll al -
 I re - mem - ber the look her moth - er gave us. Sev - en - teen with - out a

2°
 P.M. P.M. P.M.
 1° tacet

T
 A
 B

7 5 5 5 5 5 5 5 9 7 7 7 7 7 0 7 5 5 5 5 5 5

D⁵ E⁵

- ways be there. She took my hand and that made it I swear, be - cause I
 pur - pose or di - rec - tion we don't owe an - y - one a fuck - in' ex - plan - a - tion.

P.M. P.M. P.M.

T
 A
 B

5 5 5 5 5 5 5 0 7 5 5 5 5 5 0 9 7 7 7 7 7 0

Chorus

A⁵ F^{#5} D^{5*} A⁵

1. & ♯ fell } in love with the girl at the rock show. She said "What?" And I
 2. Fell }

f

T
 A
 B

7 7 7 7 7 4 4 0 3 3 0 0 7 7 7 7 4 4
 7 7 7 7 7 4 4 0 2 2 0 0 7 7 7 7 4 4
 5 5 5 5 5 2 2 0 0 0 0 0 5 5 5 5 2 2

F^{#5} D^{5*} A⁵ F^{#5} D^{5*}

told her that I did - n't know. She's so cool, I'm gon - na sneak in through her win - dow.

T
 A
 B

4 0 3 3 0 0 7 7 7 7 4 4 0 3 3 0 0
 4 0 2 2 0 0 7 7 7 7 4 4 0 2 2 0 0
 2 0 0 0 0 0 5 5 5 5 2 2 0 0 0 0 0

37 E⁵ D⁵ E⁵

Ev - 'ry - thing's bet - ter when she's a - round. I can't wait 'til her par - ents go

P.M.

T
A
B

2 0 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9

0 0 0 0 0 0 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7

40 D⁵ E⁵ D⁵ D⁵/C **To Coda** ☐

out of town. I fell in love with the girl at the rock show.

P.M.

T
A
B

7 7 7 7 7 7 7 9 9 9 9 7 7

5 5 5 5 5 5 5 0 7 7 0 0 0 7 7 0 0 0 5 4

Bridge

43 F^{#m} Dmaj⁷

Black and white pic - ture of her on my wall. I wait - ed

mf w/clean tone & slight chorus
let ring...

T
A
B

2 2 4 2 2 2 3 2 2 2 4 2 2 2 3 2

47 A A/Ebass

for her call. She al - ways kept me wait - ing.

T
A
B

2 2 2 2 2 2 3 2 2 2 2 2 2 2 3 2

Gtr. 2 $F^{\#m}$ $Dmaj^7$
cont. sim.

And if I ev - er get an - oth - er chance, I'd still ask

The first system of music features a guitar part with a treble clef and a key signature of two sharps (F# and C#). The guitar part consists of a series of chords and single notes. The lyrics are: "And if I ev - er get an - oth - er chance, I'd still ask". The guitar tablature below the staff shows fingerings: 2, 2, 4, 2, 2, 3, 2, 2, 4, 2, 2, 3, 2.

A E^5 D^{5*} *D.S. al Coda*

her to dance be - cause she kept me wait - ing. I

The second system of music continues the guitar part with a treble clef and a key signature of two sharps. The lyrics are: "her to dance be - cause she kept me wait - ing. I". The guitar tablature shows fingerings: 2, 2, 2, 2, 2, 2, 3, 2, 0, 2, 0, 2, 2, 3, 2.

⊕ Coda

A^5 D^5 E^5 *repeat to fade*

- night.) (I'll nev - er for - get to -
 1° & 2° Bvs tacet

With the girl at the rock show.

The Coda section of the music features a guitar part with a treble clef and a key signature of two sharps. The lyrics are: "- night.) (I'll nev - er for - get to - With the girl at the rock show." The guitar tablature shows fingerings: 0, 0, 0, 2, 0, 0, 0, 0, 0, 4, 0, 2, 0, 0, 0, 0, 2, 0, 0, 0, 0, 0, 0, 4, 4, 0.

take a look around

Music by Lalo Schifrin
Words by Fred Durst

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2 bar count in: (F#)

Gtr. 1

mf w/clean tone & echo

T
A
B

14 14 14 14 14 12 14 12 14 14 14 14 14 12 13

Tune gtr. down three semitones

Play 4x

T
A
B

14 14 14 14 14 12 14 12 14 14 14 14 14 12 13

Verse

1. All the teach-ing in the world to-day, all the lit-tle girls fill-ing up the world to-day. With the
2. Fol-low me in-to a so-lo re-mem-ber that kid so wat-cha wan-na do? And

Sva

T
A
B

17 14 14 17 14 13

good comes the bad, when the bad comes the good. But
 where you gon - na run when you star - ing down the ca - ble of my

8va

TAB

17 — 14 — 12

I'm a live my life like I should. Now all the cri-tics wan-na hit it, this hit can
 mic? Point-ed at your grill like a gun. Limp Biz - kit is rock in' the set it's like

8va

TAB

17 — 14 — 15 — 15 — 15 — 14 — 14 | 17 — 14 — 14

how we do it, just be - cause they don't get it. But
 Rus - sian roul - ette when you're plac - ing your bet. So -

8va

TAB

17 — 14 — 13

I'll stay up fit - ted, when you're new e - ra com - mit - ted.
 don't be up - set when you're broke and you're done 'cause

8va

TAB

17 — 14 — 12

1.
Pre-chorus

Now this red cap gets a rap from his cri-tics. Do we al-ways got-ta cry, do we
I'm a be the one till I jet.

8va

TAB

17-14 15 15 15 14 14 14 14 14 14 14 14 12 14-12

1. cont.

al-ways got-ta live in-side a lie? Life's just a blast 'cause it's mov-in' real-ly fast,

TAB

14 14 14 14 14-12 13 14 14 14 14 14 12 14-12

1. cont.

2.
Chorus

bet-ter stay on top or life 'll kick you in the ass. I know why you wan-na hate me.

Gtr. 2

ff w/dist.

TAB

14 14 14 14 14-12 13 0 2 0 2 0 2 0 2 0 2

I know why you wan-na hate me. I know why you wan-na hate me, 'cause

TAB

0 2 0 2 0 2 0 2 0 1 0 2 0 2 0 2 0 2 0 2

hate is all the world has ev - en seen late - ly. I know why you wan-na hate me,

The first system of music features a vocal line with lyrics, a piano accompaniment with wavy hairpins, and a guitar TAB. The TAB shows a sequence of chords: 0-2, 0-2, 0-2, 0-2, 0-1, 0-2, 0-2, 0-2, 0-2, 0-2.

I know why you wan-na hate me. Now I know why you wan-na hate me 'cause

The second system continues the vocal line and piano accompaniment. The guitar TAB remains consistent with the first system: 0-2, 0-2, 0-2, 0-2, 0-1, 0-2, 0-2, 0-2, 0-2, 0-2.

hate is all the world's ev - en seen late - ly.

F#5 A5 B5

The third system includes a guitar solo section. The vocal line has a rest. The piano accompaniment continues. The guitar TAB shows a transition to a solo: 0-2, 0-2, 0-2, 0-2, 0-1, followed by 0-4, 0-2, 0-2, 0-2, 0-2, 0-2, 0-4, 0-4, 0-2.

And now you wan-na hate me, 'cause

F#5 F5 F#5 A5 B5

The fourth system features a guitar solo section. The vocal line has a rest. The piano accompaniment continues. The guitar TAB shows a transition to a solo: 0-4, 0-2, 0-2, 0-2, 0-2, 0-1, followed by 0-4, 0-2, 0-2, 0-2, 0-2, 0-2, 0-4, 0-4, 0-2.

F#5 F5 F#5 A5 B5

hate is all the world's ev - en seen late - ly.

TAB

0 4 4 0 4 4 0 4 4 0 3 0 4 4 4 0 4 0 4

2 2 2 2 2 2 2 2 2 1 2 2 2 2 2 2 2 2 2

F#5 C/E F5 F#5 A5 B5

And now you wan - na hate me, 'cause

TAB

0 4 4 0 4 4 3 3 0 4 4 0 4 0 4 0 4

2 2 2 2 2 2 1 2 2 2 2 2 2 2 2 2 2

F#5 C/E F5 (F#) To Coda

hate is all the world's ev - en seen late - ly.

Gtr. 1

TAB

0 4 4 0 4 4 3 3 14 14 14 14 14 12 14 12

2 2 2 2 2 2 1 2 2 2 2 2 2 2 2 2 2

TAB

14 14 14 14 14 12 13 14 14 14 14 14 12 14 12

Verse

3. Does an - y - bo - dy real - ly know the se - cret, of the

8va

TAB 14 14 14 14 14 - 12 13 17 - 14 14

com - bi - na - tion for this life... and where they keep it. It's kind - a sad when you don't know the mean - ing but

8va

TAB 17 - 14 13 17 - 14 12

ev - 'ry - thing hap - pens for a rea - son. I don't ev - en know what I should say, 'cause I'm an

8va

TAB 17 - 14 15 15 15 14 14 17 - 14 14

i - di - ot, a los - er, a mi - cro - phone a - bu - ser. I an - a - lyze ev - 'ry se - cond I ex - ist,

8va

TAB 17 - 14 13 17 - 14 12

beat - ing up my mind ev - 'ry se - cond with my fist.

Sva

TAB 17 14 15 15 15 14 14

And ev - 'ry - bo - dy wan - na run, ev - 'ry - bo - dy wan - na hide from the gun.

Sva

TAB 17 - 14 14 17 - 14 13

You can take a ride through this life if you want but you can't take the edge off the knife no sir!

Sva

TAB 17 - 14 12 17 - 14 15 15 15 14 14

And now you want your mon - ey back, but you're de - nied but your brain's fried from the sack.

Sva

TAB 17 - 14 14 17 - 14 13

And there ain't no-thing I can do 'cause life is a les - son, you learn it when you're through.

8va

TAB 17-14 12 17-14 15 15 15 14 14

 Coda

F#5 D5/A B5 F#5 F5 F#5 D5/A B5 F#5 F5

TAB 4 4 0 4 4 4 4 0 3 4 4 0 4 4 4 4 0 3
2 2 0 2 2 2 2 0 1 2 2 0 2 2 2 2 0 1

(F#)

mf w/clean tone

TAB 2 2 2 0 2 2 2 2 0 1 2 2 2 0 2 2 2 0 1

(P.M.)

TAB 2 2 2 0 2 0 2 2 2 0 1 2 2 2 0 2 0 2 2 0 1

Now I know why.

(P.M.)

TAB 9 9 9 7 9 7 9 9 9 7 8 9 9 9 7 9 7 9 9 9 7 8

Now I know why.

9 9 9 7 9 7 9 9 9 7 8 9 9 9 7 9 9 9 7 8

Now I know why.

f w/dist.

9 9 9 7 9 7 9 9 9 7 8 9 9 9 7 9 9 9 7 8

Now I know why.

9 9 9 7 9 7 9 9 9 7 8 9 9 9 7 9 9 9 7 8

Full

F#5 A5 B5 F#5 F5

Now I know why you wan-na hate me, now I know why you wan-na hate me.

0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 3

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 1

wake up

Words by Zack De La Rocha
Music by Rage Against The Machine

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$\text{♩} = 80$
D⁵
Gtr. 1 2 bar count in:

w/distortion fade in *ff* slow bend and trem. picking $\frac{1}{2}$ $\frac{1}{2}$ cont. sim.

TAB 7 5 6 (6) (6)

Tune © = D

TAB 7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7 7-7-7-7

5-5-5-5 5-5-5-5 5-5-5-5 5-5-5-5 5-5-5-5 5-5-5-5 5-5-5-5 5-5-5-5 5-5-5-5 5-5-5-5

D⁵ Cmaj⁷ D⁵

mf

TAB 7-7-7-7 7-7-7-7 7-7-7-7 0 0 0 2 3 0 0

5-5-5-5 5-5-5-5 5-5-5-5

N.C. (D)

Come on!

ff Full Full Full Full Full Full Full Full

TAB 10 10 10 10 10 10 10 10 10 0 0 0 3 0 2 3 0 3 5 0 3 2

13 13 13 13 13 13 13 13 13

Ugh!

TAB: 0 0 0 3 0 2 3 0 3 5 0 3 2 0 0 0 3 0 2 3 0 3 5 0 3 2

TAB: 0 0 0 3 0 5 7 0 7 8 0 8 10 0 0 0 3 0 2 3 0 3 5 0 3 2 0 0 0 3 0 2 3 0 3 5 0 3 2

Come on! 1. Al-though you try to dis -

TAB: 0 0 0 3 0 2 3 0 3 5 0 3 2 0 0 0 15 15 15 15 15 15 15 15 15 15 12 12 12 12 12 12 12 12 12 12 12

Verse

cre-dit, you still nev-er ed-it. The nee-dle, I'll thread it. Ra-dic-'lly po-e-tic stand-ing with the

TAB: 3 5 x x 3 5 x 5 3 3 4 3 5 x x 3 5 x 5 3 3 4

fu - ry that they had in six - ty six and like E - dou - ble I'm mad... still knee-deep in the sys - tem's shit.

T
A
B 3-5 X X 3 5 X 5 3 3 4 3-5 X X 3 5 X 5 3 3 4

Hoo-ver, he was a bo - dy re - mov - er, I'll give you a dose, but it will nev - er come close to the rage

T
A
B 3-5 X X 3 5 X 5 3 3 4 3-5 X X 3 5 X 5 3 3 4

built up in - side of me, fist in the air in the land of hy - po - cri - sy.

T
A
B 3-5 X X 3 5 X 5 3 3 4 3-5

2. Move - ments come and move - ments go, lead - ers speak, move - ments cease when their heads are down.

T
A
B 3-5 X X 3 5 X 5 3 3 4 3-5 X X 3 5 X 5 3 3 4

'Cause all these punks got bul-lets in their heads. De - part-ment of po-lice, the jud - ges, the Feds,

TAB 3 5 X X 3 5 X 5 3 3 4 10 12 10 10 10 10 10 10 10 10

net-works at work keep-in' peo-ple calm. You know they went af-ter King when he spoke out on Vi - et-nam,

TAB 3 5 X X 3 5 X 5 3 3 4 3 5 X X 3 5 X 5 3 3 4

he turned the po - wer to the have - nots, and then came the ___ shot.

TAB 3 5 X X 3 5 X 5 3 3 4 3 5

19

TAB 0 0 0 3 0 2 3 0 3 5 0 3 2 0 0 0 3 0 2 3 0 3 5 0 3 2 0 0 0 3 0 2 3 0 3 5 0 3 2 0 0 0 3 0 2 3 0 3 5 0 3 2

Yeah!

TAB
0 0 0 3 0 5-7 7-8 8-10 0 0 0 3 0 2-3 0-3-5 0 3 2 0 0 0 3 0 2-3 0-3-5 0 3 2

Yeah back in this. 3. With

D^{7#9}

H.H.

TAB
0 0 0 3 0 2 3 0 3 5 0 3 2 0 5(17) 4(16) 5(17) 6(16)

Verse
(D)

po - e - try my mind I flex, flip like Wil-son, vo - cals nev - er lack - ing that fin - esse.

f

TAB
3 5 x x 3 5 x 5 3 3 4 3 5 x x 3 5 x 5 3 3 4

Whad-da I got to, whad-da I got to do to wake ya up? To shake you up to break the struc - ture up. 'Cause

TAB
3 5 x x 3 5 x 5 3 3 4 3 5 3 3 5 5 5 6 3 3 5 3

blood still flows in the gut-ter. I'm like tak-in' pho-tos, mad boy kicks o-pen the shut-ter,

TAB
 3 5 x x 3 5 x 5 3 3 4 | 3 5 x x 3 5 x 5 3 3 4

set the groove then stick and move like I was Cas-si - us rip the stut-ter step then bomb a left up-on the fasc - ists.

TAB
 3 5 x x 3 5 x 5 3 3 4 | 3 5

Yeah the se-ve-ral Fe-der-al men who pulled schemes on the dream and put it to an end. Ya

TAB
 3 5 x x 3 5 x 5 3 3 4 | 3 5 x x 3 5 x 5 3 3 4

bet-ter be-ware of re-tri-bu-tion with mind war, twen-ty, twen-ty vi-sion and mu-rals with me-ta-phors.

TAB
 3 5 x x 3 5 x 5 3 3 4 | 10-12 10 12 10 12 10 11 10 11 10 11

Net-works at work keep-in' peo-ple calm, ya know they mur-dered X and tried to blame it on Is - lam.

TAB
 3 5 X X 3 5 X 5 3 3 4 | 3 5 X X 3 5 X 5 3 3 4

He turned the pow - er to the have - nots and then came the shot.

TAB
 3 5 X X 3 5 X 5 3 3 4 | 3 5 12

w/talk box

Solo
 D⁵ C⁵ F⁵

Gtr. 2
 hammer-on w/left hand
 w/selector switch

TAB
 7-7-7-7-7-7-7-7-7-7-9-9-10 10 | 12 12 12 10 10 9-9-9-9-5-5-5-5-5-5 | 5-5-5-5-5-5-5-5-5-5-5-5-9-9-10 10
 5-5-5-5-5-5-5-5-5-5-7-7-8-8 | 10 10 10-8-8-8-7-7-7-7-3-3-3-3-3-3 | 3-3-3-3-3-3-3-3-3-3-3-3-7-7-8-8

D⁵ C⁵

TAB
 7-7-7-7-7-7-7-7-7-7-7-7-7-7-7-7-7-7-9-9-10 10 | 12 12 12 10 10 9-9-9-9-5-5-5-5-5-5 | 10 10 10-8-8-8-7-7-7-7-3-3-3-3-3-3 | 10 10 10-8-8-8-7-7-7-7-3-3-3-3-3-3

F⁵ D⁵ (D) Gtr. 1

P.M. -----|

TAB

5	5	5	5	5	5	5	5	5	5	5	5	9	9	10	10
3	3	3	3	3	3	3	3	3	3	3	3	7	7	8	8

D⁵ (D) F⁵ (D) D⁵ (D)

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

TAB

0	6	5	3	5	0	3	5	3	6	5	3	5	0	3	5	0	6	5	3	5	0	3	5
0	6	5	3	5	0	3	5	3	6	5	3	5	0	3	5	0	6	5	3	5	0	3	5

$\text{♩} = 160$ (♩ = ♩)

Ugh!

P.M.

TAB

6	5	3	5	0	3	5	6	5	3	5	0	3	5	6	5	3	5	0	3	5	0	6	5	3	5	0	3	5
6	5	3	5	0	3	5	6	5	3	5	0	3	5	6	5	3	5	0	3	5	0	6	5	3	5	0	3	5

What was the price on his

gradually release

(P.M.)

TAB

0	6	5	3	5	0	3	5	0	6	5	3	5	0	3	5	0	6	5	3	5	0	3	5	0	6	5	3	5	0	3	5
0	6	5	3	5	0	3	5	0	6	5	3	5	0	3	5	0	6	5	3	5	0	3	5	0	6	5	3	5	0	3	5

head?

ff

(P.M.)

TAB

0 6 5 3 5 0 3 5 | 0 6 5 3 5 0 3 5 | 0 6 5 3 5 0 3 5

$\text{♩} = 80 (\text{♩} = \text{♩})$

What was the price on his head? I think I heard a shot.

mf

P.M.

TAB

0 6 5 3 5 0 3 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

I think I heard a shot.

(P.M.)

TAB

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 0 0 0 0 0 0 0 0

I think I heard a shot. I think I heard a shot!

(P.M.)

TAB

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

D⁵

N.C.

(D)

Wake up. _____

TAB
0 0 0 3 0 2 3 0 3 5 0 3 2

ff Full Full Full Full Full Full Full Full

10 10 10 10 10 10 10 10 10 10

13 13 13 13 13 13 13 13 13 13

Wake up. _____ Wake up. _____ Wake up. _____

TAB
0 0 0 3 0 2 3 0 3 5 0 3 2 0 0 0 3 0 2 3 0 3 5 0 3 2 0 0 0 3 0 5 7 0 7 8 0 8 10

Wake up. _____ Wake up. _____

TAB
0 0 0 3 0 2 3 0 3 5 0 3 2 0 0 0 3 0 2 3 0 3 5 0 3 2

Wake up. _____ Wake up. _____

TAB
0 0 0 3 0 2 3 0 3 5 0 3 2 0 0 0 3 0 2 3 0 3 5 0 3 2

Outro

8va

Gtr. 3 B

w/pitch shift set 10 semitones up

Full Full Full Full Full

1/2 1/2 1/2

Pre loco

20 (20) 18 (18) 3 18 19 19 0 0 0 13 13 13 12 13 (12) 12 0 0

8va

Pre loco B loco Pre Pre (a) loco (a) loco B

1/2 1/2 1/2 Full 1/2 harm. harm. 1/2

0 0 0 20 20 18 13 0 0 0 0 0 0 (17) 16 (17) 16 (19) 0 4 0 0 4 0 0 0 14 14

(8va)

B B B B B Pre Pre (a) loco

Full 1/2 Full Full Full 1/2 Full Full harm.

15 16 17 18 20 19 19 17 16 17 17 19 16 (17) (19) 0 4 4 0

8va

loco

16 16 15 17 14 16 16 15 15 17 14 16 16 15 17 15 0 0 16 17 16 17 16 17

D⁵

How long? Not long 'cause what you reap is what you sow.

5-7

0 0 0

CD 1

1 **tuning notes**

Full instrumental performances (with guitar)...

2 **alive**

(Curiel/Daniels/Sandoval/Bernardo)
Famous Music Publishing Limited.

3 **chop suey!**

(Tankian/Malakian)
Sony/ATV Music Publishing (UK) Limited.

4 **back in black**

(Young/Young/Johnson) J. Albert & Son (UK) Limited

5 **bring your daughter to the slaughter**

(Dickinson) Zomba Music Publishers Limited.

6 **crawling**

(Bennington/Bourdon/Delson/Hahn/Shinoda)
Zomba Music Publishers Limited.

7 **enter sandman**

(Hetfield/Ulrich/Hammett)
Universal Music Publishing Limited.

8 **fat lip**

(Nori/Whibley/Jocz/Baksh)
Chrysalis Music Limited/EMI Music Publishing Limited.

9 **falling away from me**

(Arvizu/Welch/Shaffer/Silveria/Howsman)
Zomba Music Publishers Limited.

10 **flavor of the weak**

(Jones) BMG Music Publishing Limited.

11 **get free**

(Nicholls) Sony/ATV Music Publishing (UK) Limited.

Backing tracks only (without guitar)...

12 **alive**

13 **chop suey!**

14 **back in black**

15 **bring your daughter to the slaughter**

16 **crawling**

17 **enter sandman**

18 **fat lip**

19 **falling away from me**

20 **flavor of the weak**

21 **get free**

CD 2

Full instrumental performances (with guitar)...

1 **the fight song**

(Warner/Lowery)

EMI Music Publishing Limited/Chrysalis Music Limited.

2 **last resort**

(Papa Roach) Cherry Lane Music Limited.

3 **movies**

(Mitchell/Corso/Zamora/Cosgrove)
Cherry River Music Limited.

4 **muscle museum**

(Bellamy) Taste Music Limited.

5 **no one knows**

(Homme/Oliveri/Lanegan)

Universal Music Publishing Limited/Copyright Control.

6 **paranoid**

(Osbourne/Iommi/Butler/Ward)
Westminster Music Limited.

7 **party hard**

(Andrew W.K.) Universal Music Publishing Limited.

8 **the rock show**

(Hoppus/Delonge/Barker) EMI Music Publishing Limited.

9 **take a look around**

(Schifrin/Durst) Famous Music Publishing Limited.

10 **wake up**

(De La Rocha) Sony/ATV Music Publishing (UK) Limited.

Backing tracks only (without guitar)...

11 **the fight song**

12 **last resort**

13 **movies**

14 **muscle museum**

15 **no one knows**

16 **paranoid**

17 **party hard**

18 **the rock show**

19 **take a look around**

20 **wake up**

MCPS

To remove your CD from the plastic sleeve, lift the small lip on the right to break the perforated flap. Replace the disc after use for convenient storage.

play guitar with the **CD backing tracks**
and the matching music book

alive p.o.d.

back in black ac/dc

bring your daughter... to the slaughter

chop suey! system of a down

iron maiden

crawling linkin park

enter sandman metallica

falling away from me Korn

fat lip sum 41

the fight song marilyn manson

flavor of the weak american hi-fi

get free the vines

last resort papa roach

movies alien ant farm

muscle museum muse

no one knows

queens of the stone age

paranoid black sabbath

party hard andrew w.k.

the rock show blink 182

take a look around limp bizkit

wake up rage against the machine

what you get in this pack...

on the CDs

two specially recorded 'soundalike'
backing tracks of each song...

1 full demo with guitar showing
you how the song should sound.

2 backing track without guitar for you
to play along with on your own guitar.

in the music book

mask, chords and lyrics.
Learn the guitar part from the
tab or the standard notation.

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