

Authentic **GUITAR-TAB** Edition
Includes Complete Songs

PANTERA

GUITAR ANTHOLOGY SERIES



PARENTAL
ADVISORY
EXPLICIT LYRICS

13 STEPS TO NOWHERE

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

*All gtrs. tuned down approx. 1 1/2 steps:

- ⑥=C♯ ③=E
- ⑤=F♯ ②=G♯
- ④=B ①=C♯

Moderately slow: Tempo I (♩ = 84)

Intro:

Drums 4 E5 B♭5 E5 B♭5

Whores! Whores!

**Gtr. 1

f

TAB

*Pitch falls somewhere between 1 & 1 1/2 steps down. **Two gtrs. arr. for one.

E5 B♭5 E5 B♭5

Whores! Whores!

TAB

E5 N.C.

slight P.M.

TAB

13 Steps to Nowhere - 5 - 1
0223B

Verses 1 & 2:

E5 Bb5 E5 Bb5

1. Your win - dows board - ed up, your pri - vate lives ex - posed.
 2. See additional lyrics

Riff A

slight P.M.

TAB: 0 1 2 0 1 2 3 0 0 7 7 7 5 6 7 5 7 7

w/Riff A (Gtr. 1) 3 times

E5 Bb5 E5 Bb5 E5 Bb5

The talk shows pump it up, lab rats dis-eased for show. We're doomed to use the slang,

E5 Bb5 E5 Bb5 E5 Bb5

out-break of drug rou-lette. A church burned to the ground, not e - ven no-ticed yet.—

Chorus:

Eb5/Bb

To Coda ⊕

N.C.

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

Thir-teen! Thir-teen! Thir-teen! Thir-teen! Thir-teen! Thir-teen steps! Ah! ———

Gtr. 2 3 3 3

mf w/wah wah

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

Bridge:

N.C.(Bb5)

Coda N.C.

Leads to no - where! Your back - lash dis - lo - cates, an

Gtr. 1 1/4 1/4 1/4 1/4

TAB: 4 1 5 2 1 4 5 0 1 4 5 0 1 4 5 0 1 4 5 0

N.C.

un - time - ly reign of doom!

T
A
B 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 4 1 5 2

N.C.(Bb5)

The wolf poked with the stick, a - waits with can - cer - ous breath!

T
A
B 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6

N.C.

Db5/Ab

Cb5/Gb

N.C.(Bb5)

Leads to no - where! Out - sid - ers still sup - pose,

T
A
B 4 1 4 2 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6

N.C.

there's ho - ly streets to roam!

(15ma)

A.H.

T
A
B 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 4 1 5 2

N.C.(Bb5)

The truth should not sur - prise, your homes were built on lies! _____

T
A
B
1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6

Slower: Tempo II (♩ = 48)

N.C.

Interlude:

Lies! _____ Yeah!

Gtr. 2 *Gtr. 2

Gtr. 1 w/wah wah

T
A
B
1 3 4 1 4 6 7 4 4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2

*Two gtrs. arr. for one.

T
A
B
4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2

T
A
B
4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2

Tempo I (♩ = 84)
N.C.(E5)

Outro:
E5 Bb5

15ma
Gtr. 1
We'll

E5 Bb5
E5 Bb5
kill, I know, ah!

Chorus:
Eb5/Bb
Thir-teen! Thir-teen! Thir-teen! Thir-teen! Thir-teen! Thir-teen steps!

Verse 2:
 A backwards swastika,
 The black skin riddled in lead.
 A nazi gangster Jew,
 It beats a dog that's dead.
 It's in to use the slang,
 Outbreak of gun roulette.
 The cross slants to the side,
 Will prove the damnest yet.
 (To Chorus:)

BECOMING

Words and Music by
 VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
 REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. tune down 1 step:

- ⑥=D ③=F
- ⑤=G ②=A
- ④=C ①=D

Moderately ♩ = 120

w/Rhy. Fig. 1A (Gtr. 2)
 Play 4 times
 No Chord(E5)
 Rhy. Fig. 1

Intro:
 D5/A
 Gtr. 1

f P.M.

Verse:
 Half-time feel
 N.C.(E5)

F#5 G5

(Last time) 1. A long time a - go. I nev - er knew my - self.

2. See additional lyrics

end Rhy. Fig. 1

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

N.C.(E5)

F#5 G5 N.C.(E5)

Then the mem - o - ry of shame.

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

Gtr. 2
 Rhy. Fig. 1A

8^{va}

f w/Gtr. synth. effect

end Rhy. Fig. 1A

19 19

16 16

F#5 G5 N.C.(E5)

F#5 G5

birthed its gift.

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

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

Double-time

N.C.(E5)

W/RHY. FIG. 1A (GTR. 2) (4 TIMES)

F#5 G5

No more. The small one, the weak one, the fright - ened one.

P.M.

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

N.C.(E5)

F#5 G5

Run - ning from beat - ings, de - flat - ed, I'm be - com - ing

P.M.

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

N.C.(E5)

F#5 G5

more than a man. More than you ev - er were.

P.M.

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

N.C.(E5) F#5 G5

Driv - en and burn - ing to rise be - yond Je - sus! —

P.M.1

0 0 2 1 0 0 2 1 0 0 2 1 0 2 9 5

Chorus:
Half-time feel

B5 A5 D5/A w/Fill 1 (Gtr. 2) (B5) (A5) D5/A

I'm born a - gain —

P.M.1

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

B5 A5 D5/A

with snake's eyes. — Be - com - ing —

P.M.1

9 7 7 5 0 0 7 5 2

Fill 1
Gtr. 2

7 6 5 7 6 5

w/Fill 1 (Gtr. 2)
(B5) (A5)

D5/A

1.

Double-time

God - size.

P.M. -----

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

w/Rhy. Fig. 1A (Gtr. 2, 4 times)

N.C.(E5)

F#5 G5

Err!

P.M. -----

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

N.C.(E5)

F#5 G5 N.C.(E5)

P.M. -----

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

F#5 G5 N.C.(E5)

F#5 G5

P.M. -----

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

2. **Double-time**
D5/A To Coda ☉

Yeah!

Interlude:
Play 4 times
N.C.(E5) F#5 G5 D5/A D.S. % (2nd ending) at Coda ☉
(Bass gtr. imitates Rhy. Fig. 1)

w/Gtr. synth sound effects

Coda ☉ Play 4 times F#5 G5 E5

N.C.(E5)

(2nd time) God - size. —

P.M. P.M.

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

F#5 G5 E5 F#5 G5

P.M.

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

Additional Lyrics

Verse 2:
 I found my life was slipping through my hands.
 Perhaps through death my life won't be so bad.
 I can see you, can fuck you, inside of you.
 Staring through your eyes.
 Belittle your friends to serve me, to suck me, to realize my saving grasp.
 I of suicide. I the unlord.

DRAG THE WATERS

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

All gtrs. tuned down 1 1/2 steps:

- ⑥=C# ③=E
- ⑤=F# ②=G#
- ④=B ①=C#

Moderately ♩ = 126

Intro:

N.C.

*Gtr. 1

f w/heavy dist. P.M. ...

T
A
B

1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0

*Gtr. 1 doubled.

F5 E5 F5 E5 N.C.

Blah, wah!

Rhy. Fig. 1

f P.M.

T
A
B

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

w/Rhy. Fig. 1 (Gtr. 1) 3 times

F5 E5 F5 E5 N.C. F5 E5 F5 E5 N.C.

f P.M.

T
A
B

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

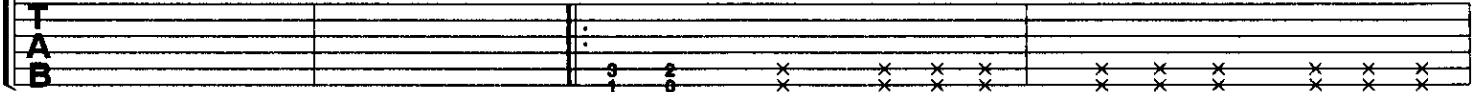
F5 E5 F5 E5 N.C.

Verses 1 & 2:
F5 E5 N.C.



1. A smack on the wrists is the words- from the mouth of the out -
2. See additional lyrics

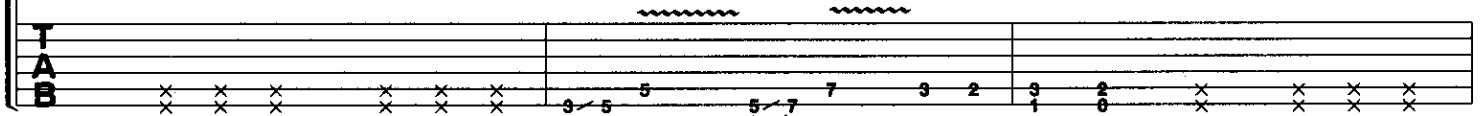
Gtr. 1
Rhy. Fig. 2



F5 E5 N.C.



- sid - ers, law - yers, po - lice. — A small price to pay — for the dope —

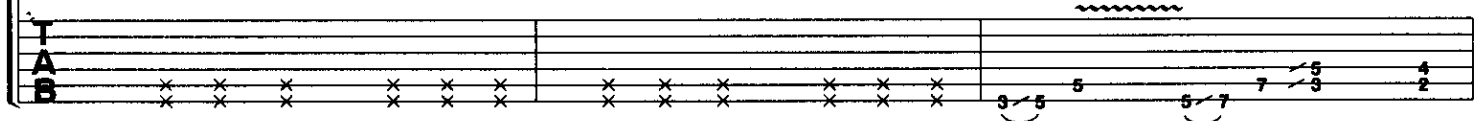
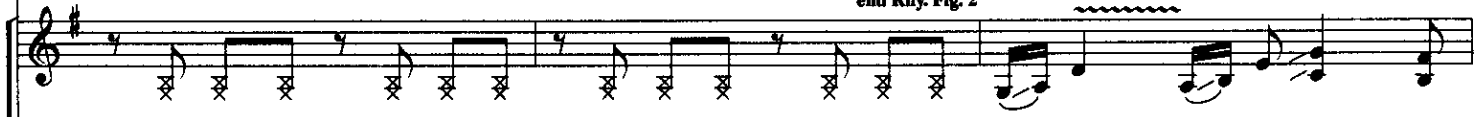


C5 B5



— and the guns — and the rape, it should all — be o - kay. — Your

end Rhy. Fig. 2



w/Rhy. Fig. 2 (Gtr. 1)
F5 E5 N.C.



fa - ther is rich, he's the judge, — he's the man, — he's the god — that got your sen - tence re - duced. —

F5 E5 N.C.



— But in the back of his mind, — he well knows — what he'd find — if he looked —

Chorus:
F5 E5

— a lit - tle deep - er in you. ————— In you! —

Gtr. 1

PM.

F5 E5 N.C.

Drag the wa - ters some more. ————— Like nev - er be - fore. —

PM.

(G5)

Whoa! ————— Ah! ————— How! —

PM.

(A5)

Yeah! ————— How! ————— Yeah! —

PM.

w/Rhy. Fig. 1 (Gtr. 1) 4 times

C5/G D5/A Eb5/Bb F5 E5 F5 E5

How! _____ Whoa!

PM.1 PM.1

TAB (9) 5 9 9 5 9 5 9 (9) 5 9 9 5 9 9 5 7 8 5 6 6

N.C. F5 E5 F5 E5 N.C. F5 E5 F5 E5

Drag the wa - ters some more. — Like nev - er be - fore. —

N.C. F5 E5 F5 E5 1. N.C. 2. N.C.

Drag the wa - ters some more. —

Interlude:
F5 E5
Gtr. 2

f grad. bend w/flanging & echo effects, & wah as filter effects hold

TAB 15 15 15 14 15 15 14 (14) 12 14 (14) 17 15 12 17 17 15 12 17 17

Gtr. 1

TAB 9 6 9 6

F5 E5

TAB

15 12 17 17 15 12 * 17 15 12 17

1/2

TAB

2 (2) 2 0 2 0 2 0

1

grad. bend 1/2

9 2 1 0 5 (5) (5)

F5 E5

Guitar Solo:
N.C.
Gtr. 2

w/flange echo & wah used as filter

TAB

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

P.M.

TAB

9 2 1 0 0 0 0

w/delay

TAB

7 9 7 9 9 7 9 7 (9) 9 8 9 10 8 9 0 9 12 8 8 10 (8) (6) (10) (10) 14 12 (14) 14 12 14

1

1

TAB

2 0 2 0 2 5

1

1

(F5) (E5)

1/2 1/2 1 1 1 1/2 1 1

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

1 0

8va

hold bend w/delay

1 *T T T 1 1/2

12 15 15 15 12 15 15 19 15 20 15 20 15 15 (15)

1 1

2 0 2 0 2 5

*Tap string while holding bend.

(F5) (E5)

Musical notation for the first system, including a treble clef staff with a melodic line and a guitar TAB staff with fret numbers and a '3' indicating a triplet.

Musical notation for the second system, including a treble clef staff with a melodic line and a guitar TAB staff with fret numbers and a 'P.M.' marking.

8va

(F5) (E5)

Musical notation for the third system, including a treble clef staff with a melodic line and a guitar TAB staff with fret numbers and a 'w/delay 1 1/4' marking.

Musical notation for the fourth system, including a treble clef staff with a melodic line and a guitar TAB staff with fret numbers and a 'P.M.' marking.

(8va)

Musical notation for the fifth system, including a treble clef staff with a melodic line and a guitar TAB staff with fret numbers and a 'w/delay 2 1/2' marking.

Musical notation for the sixth system, including a treble clef staff with a melodic line and a guitar TAB staff with fret numbers.

Chorus:
w/Rhy. Fig. 1 (Gtr. 1) 4 times

F5 E5 F5 E5 N.C. F5 E5 F5 E5 N.C.

Yeah! Ha! Drag the wa - ters some more. — Like nev - er be - fore

8va -----

Gtr. 2

TAB

F5 E5 F5 E5 N.C. F5 E5 F5 E5 N.C.

Drag the wa - ters some more. —

TAB

Double-time feel

F5 E5 F5 E5 N.C. F5 E5 F5 E5

Drag the wa - ters some more. —

Gtr. 2

TAB

Gtr. 1

PM. 1 PM. 1 PM. 1 PM. 1

TAB

N.C.

F5 E5

F5 E5

N.C.

Like nev - er be - fore. Drag the wa - ters some more..

TAB

15 (15) 15 12 15 (15)

TAB

PM. PM.

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

F5 E5

F5 E5

N.C.

TAB

17 15 17 15 17 17 14 (14)

TAB

PM. PM. grad. bend

1 1/2 1

2 0 2 0 2 5 (5)

See what it is — in - side that fuck - in' lie. Huh! Huh!

TAB (14)

TAB (5)

Outro Chorus:
Half-time feel
w/Rhy. Fig. 1 (Gtr. 1) 2 times
F5 E5 F5 E5

Huh! Huh! Ah! —

TAB

N.C. F5 E5 F5 E5 N.C.

Drag the wa - ters some more. — Like nev - er be - fore. —

F5 E5 F5 E5 N.C. F5 E5 F5 E5 G5 A5 Bb5 A5 Bb5 B5

Gtr. 1

*Gtr. 2 ad libs. trem. bar dives, pick scrapes and feedback until end.

w/Rhy. Fig. 1 (Gtr. 1) 4 times

F5 E5 F5 E5 N.C. F5 E5 F5 E5



Yeah! Drag the wa - ters some more.---

N.C. F5 E5 F5 E5 N.C.



Like nev - er be - fore.--- Drag the wa - ters some more..-

F5 E5 F5 E5 N.C. F5 E5

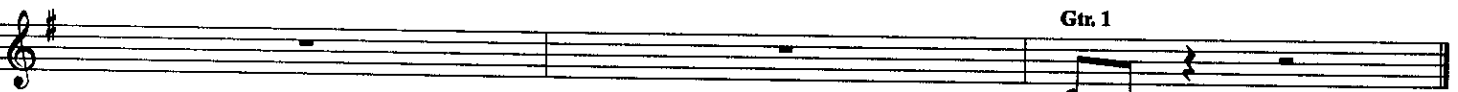
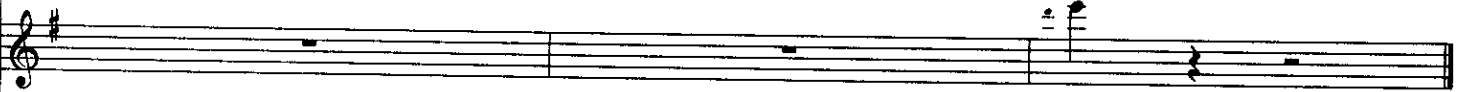


Huh! --- Huh! ---

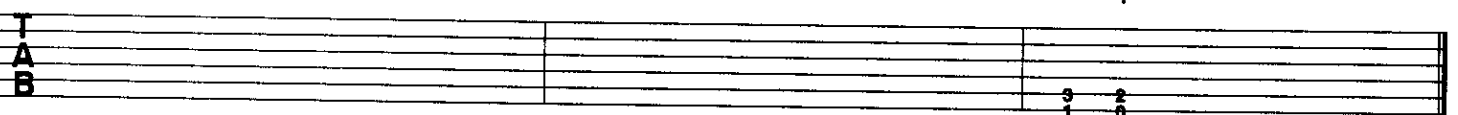
Gtr. 2
8va



1









Gtr. 1



Verse 2:
 Sweet is the slice and the lips
 You're gonna have that woman.
 She is your favorite lay.
 Promised, you swore, that no one had been there
 And she was gonna keep it that way.
 Let it move in, you got thin
 And got high and your money went
 And so did your friends.
 But she's by your side and her smile
 Cannot hide the premonition of the beckoning end,
 The end.
 (To Chorus:)

COWBOYS FROM HELL

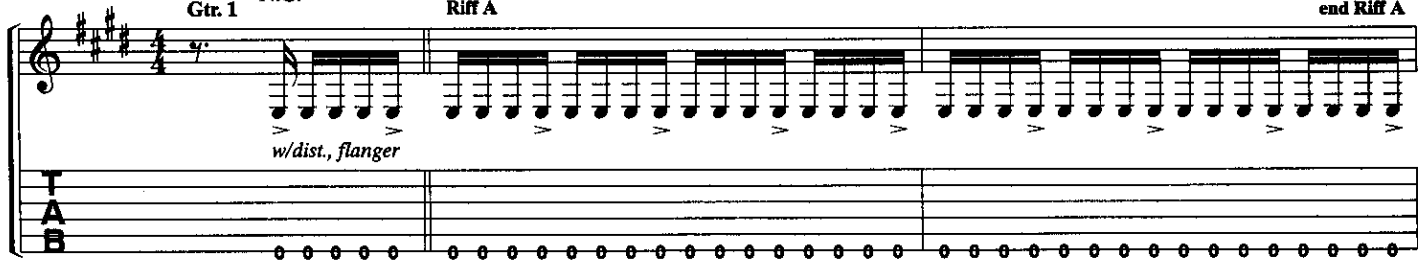
Words and Music by
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Em  22
 C  32 1
 A/C#  3111
 D5  134
 Bb5  134
 A5  134

Moderate rock $\text{♩} = 116$
 Intro:

Gtr. 1 N.C. Riff A end Riff A

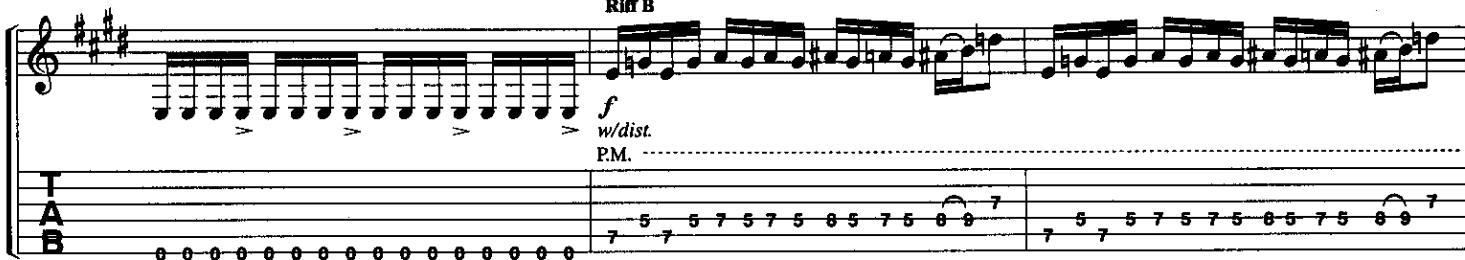
w/dist., flanger



w/Riff A (Gtr. 1) 2 times

Gtr. 2 Riff B

f w/dist. P.M.



w/FIH 1 (Gtr. 3)

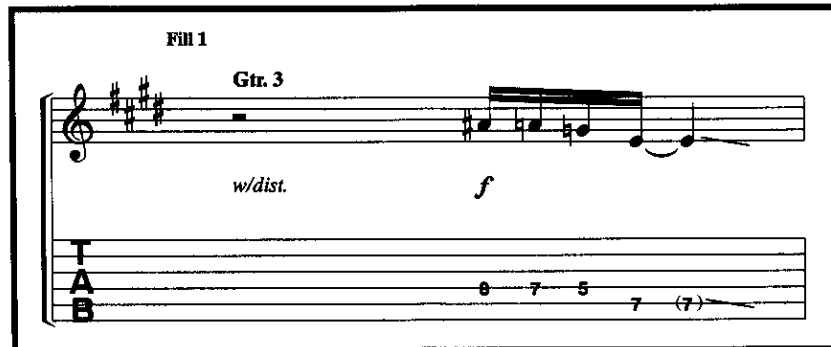
end Riff B



FIH 1

Gtr. 3

w/dist. f



Gtrs. 2 & 3

Musical notation for Gtrs. 2 & 3, first system. Includes treble clef, key signature of two sharps, and guitar tablature with fret numbers 0, 2, 3, 1, 2, 0.

Musical notation for Gtrs. 2 & 3, second system. Includes treble clef, key signature of two sharps, and guitar tablature with fret numbers 0, 2, 3, 1, 2, 0.

Musical notation for Gtrs. 2 & 3, third system. Includes treble clef, key signature of two sharps, and guitar tablature with fret numbers 0, 2, 3, 1, 2, 0.

Musical notation for Gtrs. 2 & 3, fourth system. Includes treble clef, key signature of two sharps, and guitar tablature with fret numbers 0, 2, 3, 1, 2, 0.

Gtr. 2

Gtrs. 2 & 3

Musical notation for Gtr. 2 and Gtrs. 2 & 3, fifth system. Includes treble clef, key signature of two sharps, and guitar tablature with fret numbers 0, 1, 2, 0.

Musical notation for Gtr. 2 and Gtrs. 2 & 3, sixth system. Includes treble clef, key signature of two sharps, and guitar tablature with fret numbers 0, 1, 2, 0. Includes the instruction "Oh, come on!" above the staff.

3 3 3

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

T
A
B

3 3 3

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

T
A
B

Verses 1 & 2:

1. Un-der the lights- where we stand tall- no - bod - y touch - es us at all.

2. Pil-lage the vil-lage, trash the scene,- but bet-ter not take it out on me - 'cause

T
A
B

E5

(a) Show-down, ghost town shoot - out, is found where your spread fear with - in,- with - out,- We are used to be.- So

T
A
B



gon-na take- what's ours to have.- Spread the word through-out — the land.- They say
out of the dark-ness and in- to the light,- sparks fly ev - 'ry-where in sight.- From my



bad guys wear black. We're tagged and can't... turn back...
dou-ble bar-rel, — twelve gauge, can't lock me in — your cage. }



You see us com - in' and you all to - geth - er run for cov - er.



Em

We're tak - in' o - ver this town. -

T
A
B

§ Chorus:

Here we come, - reach for your gun, - and you bet-ter lis - ten well, - my friend. - You see

PM. 1

T
A
B

(it's) been slow down be - low. - Aimed at you, - we're the cow-boys from Hell. -

PM. 1

T
A
B

Deed is done, - a - gain - we've won, - ain't talk-ing no - tall tales, - friend, - 'ca

PM. 1

T
A
B

E5

To Coda I 1.

high noon, your doom. Com-in' from you, we're the cow-boys from Hell.

P.M. P.M.

T
A
B

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

Yeah.

T
A
B

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

T
A
B

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

Oh.

T
A
B

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

Guitar Solo:

2. G5 F#5 F5 open E Em

Rhy. Fig. 1

Gtrs. 2 & 3 P.M. -----

Gtr. 4

Com - in from you, — we're the cow - boys from Hell.

3fr. C C 4fr. C# A/C# 5fr. D D5 Bb5 A5 3fr. G 1

P.M. ----- P.M. ----- P.M. ----- (8va)

A.H.

Em C

7 ↓ .. 7 ↓ .. 8va -----

A/C# D5 Bb5 A5 3fr. G 1

(8va) ----- end Rhy. Fig. 1

w/Rhy. Fig. 1 (Gtrs. 2 & 3)
Em

C

(8va).....

TAB: (20) 15 12 15 12 14 (14) (14) 5 15 14 14 15 (15) 15 (15) 15 (15) (8)

D Bb5 A5 Em

(8va).....

TAB: / 17 18 17 17 18 (18) 7 14 12 15 14 12 14 15 12 15 14 12 14 15 12 15 14 12 14 15 12 15 14 12 14 15

C A/C#

(8va).....

slight A.H.

TAB: 12 12 12 (12) 14 12 14 12 14 12 14 15 12 15 12 14 15 12 14 15 12 14 (14) 12 14

Bridge:
w/Fill 2 (Gtr. 4) 1st time only
N.C.

D Bb5 A5

(8va).....

Gtrs. 2 & 3

TAB: (14) 11 12 15 12 12 (15) 16 17 20 17 16 21 16 19 2 0 2 0 2 0 5 0 0 0 0 0 0

Fill 2

Gtr. 4

TAB: 22 (22)

w/echo repeats

w/Fill 3 (Gtr. 3) last time only

(8va)

P.M. A.H. P.M. P.M. P.M. A.H.

T
A
B

w/Fill 2 (Gtr. 4) 1st time only
Gtrs. 2 & 3

A.H. on ③

P.M. P.M. A.H. P.M.

T
A
B

w/Fill 3 (Gtr. 3) last time only

To Coda II

(8va)

P.M. P.M. A.H. P.M. P.M. P.M. A.H.

T
A
B

w/Riff B (Gtr. 2)

8va

A.H. on ①

T
A
B

Fill 3
Gtr. 3

(8va)

P.M. P.M. A.H.

T
A
B

D.S. $\%$ al Coda I

Musical notation for the first system, including a treble clef staff with a key signature of three sharps and a guitar TAB staff with fret numbers 8, 7, 5, 7, and (7).

\oplus
Coda I

Em

Musical notation for the second system, including a treble clef staff with lyrics "Com - in for you, we're the cow - boys from Hell.", a piano accompaniment staff with "P.M." markings, and a guitar TAB staff with fret numbers 0, 3, 0, 3, 2, 3, 0, 3, 1, 0, 3, 0.

D.S. $\% \%$ al Coda II

Musical notation for the third system, including a treble clef staff with lyrics "Ah. Step a - side, we're the cow - boys from Hell.", piano accompaniment with two "P.M." markings, and a guitar TAB staff with fret numbers 0, 3, 0, 3, 2, 3, 1, 3, 3, 1, 2, 0, 0, 3, 0, 3, 0, 3, 1, 0, 3, 0.

\oplus
Coda II

8va.....

Uh!

E5

Musical notation for the fourth system, including a treble clef staff with lyrics "slight A.H. on (1)", piano accompaniment with "P.M." markings, and a guitar TAB staff with fret numbers 17, 15, 17, 15, 14, 15, 14, 12, 14, 12, 10, 12, 10, 9, 10, 0, 0, 0, 0, 0, 0, 1, 0, 3, 3, 0.

HERESY

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Fast ♩ = 176
Intro:

Gtr. 1 E5
(8va)

harm.

T
A
B

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

(8va)

T
A
B

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

(8va)

Rhy. Fig. 1

P.M. throughout

T
A
B

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

end Rhy. Fig. 1

T
A
B

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

Heresy - 10 - 1
0223B

1.2.3.

4.

B5 Bb5 Ab5 Bb5 B5 Bb5 G5 G#5 A5

B5 Bb5 Ab5 Bb5 B5 Bb5 G5 G#5 A5 B5 Bb5 Ab5 Bb5

B5 Bb5 G5 G#5 A5 B5 Bb5 Ab5 Bb5 B5 Bb5 C#5 G#5 C#5

Verses 1 & 3:

E5 G5 G#5

1. Here we are in a world of corrup - tion. Hu - man
 3. I know what's right or wrong, and my be -

E5 F5 F#5

na - ture is of vio - lent breed.
 lief is stron - ger than your ad - vice.

E5 G5 G#5

Who cares if there's no to - mor - row when I re -
 Peo - ple, if they go to war be - cause I re -

E5 Eb5 Bb5 Eb5

die, my fu - ture's laid out for me. Can't you see?
 li - gion gives them rea - son to fight. Sac - ri - fice.

E5

C#5 G#5 C#5 E5

Rise

The first system of music features a vocal line starting with a whole note 'Rise' followed by a melodic phrase. The guitar line consists of a series of chords and single notes, with a triplet of eighth notes. The bass line provides a steady accompaniment with a triplet of eighth notes.

Eb5 Bb5 Eb5 E5

C#5 G#5 C#5

a - bove the
Die for pride.

lies.

The second system continues the vocal line with the lyrics 'a - bove the Die for pride. lies.' The guitar and bass lines continue with similar patterns, including triplets.

E5

Ab5 A5 Bb5 E5

Verses 2 & 4:

2. Mor - als on a back - wards glove, a
4. A group that ca - ters no one's fees or

The third system begins with the lyrics '2. Mor - als on a back - wards glove, a 4. A group that ca - ters no one's fees or'. The musical notation includes a vocal line, guitar line with a triplet, and bass line.

G5 G#5 E5

F5 F#5

sin to you. For me it's hope;
syn - thet - ic de - i - ties

it's my life and pro - vi - sion.
is where I be - long.

The fourth system contains the lyrics 'sin to you. For me it's hope; syn - thet - ic de - i - ties it's my life and pro - vi - sion. is where I be - long.' The musical notation includes a vocal line, guitar line, and bass line.

E5 G5 G#5

Black or white, some pay to pray. You ques - tion why they act this way.
 My stand is the hu - man race with - out a la - bel or a face

T
A
B

E5 N.C. C#5 Bb5

It's their fuck - ing de - ci - sion. } No more judge
 so they can lick my sack. —

T
A
B

G5 B5 C#5 Bb5 E5

ment day;— on - ly tran - quil - i - ty.—

T
A
B

C#5 Bb5 G5 B5 C#5 Bb5

Peace signs, pro - test lines — mean noth - ing to me.

T
A
B

w/Rhy. Fig. 1 (Gtr. 1) 4 times

E5

Hon - 'sty born in

me. Her - e - sy.

Ab5 Bb5 E5

B5 Bb5 F#5 G5

2.

G#5

F#5

E5

G#5

F#5

C5

G#5

F#5

E5

C5

B5

Bb5

A5

G5

F5

Gtr. 1 G#5 F#5 E5 G#5 F#5 C5

T
A
B

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

Gtr. 2 (8va) harm.

T
A
B

5 2 3 4 3 2 5 4

G#5 F#5 E5 C5 B5

T
A
B

0 0 0 4 0 0 2 0 0 0 5 3 0 0 2 22/19 17 19 17 19 17 20 19 20 21 19 20 21 22 17 15 17 15 17 17 21 17 18 17 21 22 21 22 21 22 17 21 17 18 17 21 22 21

Bb5 A5 G5 F5 G#5 F#5 E5 G#5 F#5

T
A
B

9 2 5 5 3 1 0 0 0 4 0 0 2 0 0 0 4 0 0 2 0 0 0 4 0 0 2 10 20 12 12 2 3 4 0 2 5

(8va) gradual dive w/bar

F#5 E5 G5 E5 F#5 E5 G5 E5 F#5 E5 E5 G5 E5 F#5 E5

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

G5 E5 F#5 E5 G5 E5 F#5 E5 G5 E5 F#5

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

1.2.3. 4.

C5 B5 A5 F#5 E5 C5 B5 A5 F#5 E5 C5 B5 A5 C5 B5 A5 F#5 E5 C5 B5

5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2

A5 F#5 E5 C5 B5 A5 F#5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5

2 4 2 5 4 2 4 5 4 2 4 5 4 2 4 5 4 2 4 5 4 2 4 5 4 2

G5 E5

Hon

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

THE GREAT SOUTHERN TRENDKILL

Words and Music by
 VINCENT ABBOTT, DARRELL ABBOTT
 PHILIP ANSELMO and REX BROWN

*All gtrs. tuned down approx. 1½ steps:

- ⑥=C♯ ③=E
- ⑤=F♯ ②=G♯
- ④=B ①=C♯

Fast: Tempo I (♩ = 224)

Intro:

N.C.(E5)

(Scream) Blah!

****Gtr. 1 (w/heavy dist.)**
 Rhy. Fig. 1 end Rhy Fig. 1

f
 PM.

T
A
B

*Pitch falls somewhere between 1 & 1½ steps down.

**Slide left hand finger up and down ⑥ st. w/light pressure, not enough to fret, producing artificial harmonics.

T
A
B

The Great Southern Trendkill - 7 - 1
 0223B

Half-time: Tempo II (♩ = 112)

F5 E5 G F5 F#5 G F5 F#5

Blah! _____
Riff A

1. It's

TAB: 3 2 2 2 2 2 2 2 2 2 2 2 0 3 x 1 2 3 3 0 1 2 3 3 x 1 2 3 3 0 1 2

Verses 1 & 2:
w/Riff A (Gtr. 1) 4 times

G F5 F#5 G F5 F#5

wear - ing on - my mind. - I'm speak - ing all - my doubts a - loud. - You

2. See additional lyrics

G F5 F#5 G F5 F#5

rob a dead - man's grave, - then flaunt it like you did cre - ate. -

Double-time: Tempo I (♩ = 224)
w/Rhy. Fig. 1 (Gtr. 1)

E5

If I hit bot - tom and ev - 'ry - thing's gone in the great Mis - sis - sip - pi, please

Half-time: Tempo II (♩ = 112)
w/Riff A (Gtr. 1) 2 times

G F5 F#5 G F5 F#5

drown me and run. It's dig - ging time. a - gain, - you're nur - tur - ing the weak - est trend. -

Double-time: Tempo I (♩ = 224)
w/Rhy. Fig. 1 (Gtr. 1)

E5

Those with the heart and the brain to get past this can spot a pa - thet - ic with - out e - ven ask - ing.

Half-time: Tempo II (♩ = 112)

G F5 F#5 G F5 F#5

Fuck your mag - a - zine, - and fuck the long dead plas - tic scene. -

Gtr. 1 (15ma) A.H.

TAB: 3 3 x 1 2 3 3 0 1 2 3 3 x 1 2 3 0 1 2

G F5 F#5 G F5

Pierce— a new hole,— if hell was “in”, you’d give your soul to the

(15ma)

A.H.

TAB

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

Chorus:

E5

great south - ern trend - kill, that

TAB

0 3 13 0 2 2 2 2 2 2 2 2 2 2 2 2 0 3 13

right! The great south - ern

TAB

0 0 0 0 0 0 3 13 0 2 2 2 2 2 2 2 2 0 3 13

To Coda ⊕

trend - kill, fuck yeah! Blah!

TAB

0 0 0 0 0 0 3 13 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D.C.

Slower: Tempo III (♩ = 72)
Interlude:
N.C.(E5)

Coda E5

Arr! _____

Gtr. 1

Riff B 1/4

1/4

TAB

(Spoken:) It's the great south-ern trend-kill.

1/4

1/4

TAB

end Riff B (15ma)

(D5) Riff C

A.H.

TAB

1/4 (8va)

1/4 (15ma)

1/4 (15ma)

A.H.

1/4

A.H.

A.H.

TAB

Guitar Solo:
w/Riff B (Gtr. 1)

Gtr. 2

f 1 1 1 1 1

hold bend *f*

(E5)

TAB

12 9 12 9 12 9 12 9 (9) (12 9) 12 12 11 12 12 11 (11) 9 (9) 1

Gtr. 1

end Riff C

(8va)

A.H.

TAB

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

(8va)

3 3

1 1 1 1

1 1 1 1

TAB

(10) 17 18 19 19 (19) 17 19 18 (10) 17 18 19 19 (19) 17 19 19 19 19 (19) 19

(8va)

Gtr. 2

w/Riff C (Gtr. 1) (D5)

1 1 1 1/2

TAB

24 24 24 24 23 24 10 (18) 12 10 12 12 10 10 12 10 8 10 8 x

(8va)

w/trem. bar

1 1/2 1/2 1

fdbk.

TAB

13 10 13 12 10 12 13 12 10 12 10 12 12 12 12 13 (19) (19) (19) (19) 2

w/Riff B (Gtr. 1)
(E5)
Gtr. 3
8va

Staff notation for Gtr. 3, 8va. The first system shows a melodic line with notes and rests. Below it is the guitar tablature for strings T, A, and B, with fret numbers: 24 19 19 19 24 19 19 24 | 19 19 12 19 19 12 19 19 | 24 19 19 19 24 19 19 24 | 19 19 12 19 19 12 19 19

(8va)

Staff notation for Gtr. 3, 8va. The second system continues the melodic line. Tablature includes: 24 19 19 19 24 19 19 24 | 19 19 12 19 19 12 19 19 | 24 21 23 | 24 21 24 | 24 21 22 24 21 | 24 21 | 24

(8va)

Staff notation for Gtr. 3, 8va. The third system features a melodic line with a wavy line above it. Tablature includes: (24) | 24 24 20 22 23 22 20 22 20 | 19 | 19

Gtr. 3

w/Riff C (Gtr. 1)
D5

Gtr. 3 tacet

Staff notation for Gtr. 3. The fourth system shows a melodic line with a wavy line above it. Tablature includes: 14 15 11 | 12 11 (11) 9 | 7 | (7) (7)

w/trem. bar

8va

Gtr. 2

Staff notation for Gtr. 2, 8va. The fifth system shows a melodic line with a wavy line above it. Tablature includes: 20 22 | (22) 22 22 22 22 22 22 22 22 25 (25) 25 25 25 | (25) | 19

w/slide

Gtr. 2

8va

TAB: (19) 19 19 12 10 19 19 12 10 (10) 18 15 25 22

Outro:

Em

*Gtr. 3

P.M.

TAB: 15 15 15 0 14 15 14 0 14 0 0 14 0 0 14 0 12 12 12 0 10 12 10 0 10 0 0 10 0 0 10

Gtr. 1

1/4

1/4

TAB: (5) 7 5 7 7 0 5 5

*Gtr. 3 w/slight variation on repeats. Use these 2 meas. as a model for improv.

F

Repeat

1/4

1/4

TAB: 0 0 0 0 7 0 7 0 7 0 0 7 0 0 5 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

TAB: (5) 7 5 7 7 1 5 5

Verse 2:

Buy it at a store, from MTV to on the floor.
 You look just like a star,
 It's proof you don't know who you are.
 If I hit bottom and everything's gone, in the
 Great Mississippi please drown me and run.
 It's bullshit time again,
 You'll save the world within your trend.
 Those with the heart and the brains to get
 Past this can spot a pathetic without even asking.
 Politically relieved, you're product sold and well received.
 The right words spoken gold, if I was God,
 You'd sell your soul.
 (To Chorus:)

I'M BROKEN

Moderately ♩ = 148

Half-time feel

Intro:

No Chord (E5)

*Guitar I

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

*2 guitars arranged for 1 with harmonizer effects set 8th

1. 1

Tuning for all guitars: ⑥ = C#, ⑤ = F#, ④ = B, ③ = G, ② = G#, ① = C#

I'm Broken - 9 - 1
0223B

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Verses 1 & 2:
N.C.

won - der if we'll smile in our cof - fins while loved ones mourn the day, ab

2. See additional lyrics

sence of our fac - es liv - ing, laugh - ing, eyes a - wake. Is

this too much for them to take? Too

(E5)

young for one's con - clu - sion the li

style won.— Such val - ues you taught— your son.— That's

1 1 P.M. 1 1 P.M. 1

5 0 0 5 5 0 0 5 (5) 5 0 5 6

Bridge:
N.C.(E5)

how! That's how! That's how! Look at me

5 3 0 2 3 2 1 0 5 6 5 3 0 2 3 2 1 0 5 6 5 3 0

now!

2 3 2 1 0 5 6 5 3 0 2 3 2 1 2 2 6 6

Chorus 1 & 2:
N.C.(E5)

1. I'm brok - en, in - her - it my—

2. See additional lyrics

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

1. E5

life. I'm brok - en!

PM.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'life.' followed by a half note 'I'm brok - en!'. The guitar accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams are provided below the guitar staff: 0 2 0 2 0, 2 0 3 0, 5 7 5 5 7 5, 0 2 0 2 0, 2 0 3 0, 2 2 0 0 2 2, 2 2 0 0 2 2.

2. E5

Interlude:
E5

Uh!

PM.

Detailed description: This system contains the next two measures. The vocal line has a whole rest followed by a quarter note 'Uh!'. The guitar accompaniment continues with the same eighth-note pattern. Chord diagrams are provided: 2 2 0 0 2 2, 2 2 0 0 2 2, 2 2 0 0 2 2, 2 2 0 0 2 2, 2 2 0 0 2 2, 2 2 0 0 2 2, 2 2 0 0 2 2, 2 2 0 0 2 2.

PM.

Detailed description: This system contains the next two measures of guitar accompaniment. Chord diagrams are provided: 0 7 0 5 0 7, 5, 7 2 2 2 2 2, 0 0 0 0 0 0, 0 0 7 6 5 6 7, 5, 7 2 2 2 2 2, 0 0 0 0 0 0.

F5

That's

PM.

Detailed description: This system contains the final two measures. The vocal line has a whole rest followed by a quarter note 'That's'. The guitar accompaniment concludes with a final chord. Chord diagrams are provided: 0 0 7 6 5 6 7, 5, 7 2 2 2 2 2, 0 0 0 0 0 0, 0 0 7 6 5 6 7, 5, 7 3 3 3 3 3, 1 1 1 1 1 1.

Bridge:
N.C.(E5)

how! _____

5 6 5 3 0 2 3 2 1 0 5 6 5 3 0 2 3 2 1 0

Look at us now! _____

5 6 5 3 0 2 3 2 1 0 5 6 5 3 0 2 3 2 1 0

Guitar solo:
N.C.(E5)

Guitar 2

Let ring

0 7 5 14 15 15 14 12 15 15 14 12 15 14 9 12 14 14 12 15 12 14 12

*2 guitars arranged for 1.

15 12 14 12 12 17 12 15 12 x 12 15 12 15 12 12 12 12 16 15 12 12 15 12 13 12 15 12 15 12 13 12 13 12 15 12

With bar

15 12 13 12 13 12 15 12 13 12 12 12 15 14 12 14 12 14 12 12 11 12 11 11 12

With bar
A.H.
loco
With bar

12 10 12 14 12 16 (16) 14 12 14 5 12 12 12

With bar
With bar
Hold bend
With bar
With bar*
*Pull up on vibrato bar

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

(8^{va})
With bar
With bar
Feedback

15 15 15 15 15 15 15 15 15 15

loco
8^{va}
loco

19 19 12

Guitar 2
8^{va}

15 17 19 19 15 17 19 19 16 17 19 19 15 17 19 19 15 17 18 19 20 21 22 22

Guitar 1

2 2 0 2 2 0 5 7 5

Chorus:
N.C.(E5)

I'm brok - en! _____ In - her - it my _____

Guitar 2 (8w) _____ loco

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 "I'm brok - en!" followed by a long line and "In - her - it my" followed by another long line. Below the vocal line is the notation for Guitar 2, which includes a wavy line representing a tremolo effect, labeled "(8w)" and "loco". The guitar part is in the same key and time signature.

Guitar 1

The second system of music features the notation for Guitar 1. It consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes fret numbers: 0 2 0 2 0 2 0 3 0, 5 7 5 5 7 5, 0 2 0 2 0 2 0 3 0, and 5 7 5 7. The treble staff has a melodic line with various notes and rests, including some wavy lines indicating tremolo.

E5

life _____ I'm brok - en! _____ That's

The third system of music features a vocal line in treble clef with a key signature of three sharps and a 4/4 time signature. The lyrics are "life" followed by a long line, "I'm brok - en!" followed by another long line, and "That's" followed by a final line. Below the vocal line are two empty guitar staves, one in treble clef and one in bass clef, both in the same key and time signature.

P.M. _____

The fourth system of music features the notation for Guitar 1. It consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes fret numbers: 0 2 0 2 0 2 0 3 0, 5 7 5 5 7 5, 0 2 0 2 0 2 0 3 0, and 2 2 2 2 2 2 0 0 0 0. The treble staff has a melodic line with various notes and rests, including some wavy lines indicating tremolo.

Bridge:
N.C.(E5)

how! _____

Guitar 1
with wah

5 6 5 3 0 | 2 3 2 1 0 | 5 6 5 3 0 | 2 3 2 1 0

Look at me now. _____

5 6 5 3 0 | 2 3 2 1 0 | 5 6 5 3 0 | 5 6 5 3 0

Chorus:
N.C.(E5)

N.C.(E5)

I'm brok - en! _____

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

I'm brok - en! _____ I'm brok - en! _____

10 (10)

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

Outro:
E5

I'm broke! Uh!

P.M. P.M.

Repeat and fade

Additional Lyrics

Verse 2: One day we all die,
 A clichéd fact of life.
 Force-fed, to make us heed,
 Inbred to sponge our bleed.
 Every warning, a leaking rubber,
 A poison apple for mingled blood.
 Too young for one's delucion,
 The lifestyle cost.
 Venereal mother embrace the loss.
 That's how.

Bridge 2: Look at you now,

Chorus 2: You're broken.
 Inherit your life.

(To Interlude)

I CAN'T HIDE

Words and Music by
 VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
 PHILIP HANSEN ANSELMO and REX ROBERT BROWN

All gtrs. tune $\text{C}\flat$ down to D.

Moderately fast metal in 2 $\text{J} = 126$

Intro:

Percussion \times \times \times \times N.C. *

*Bass gtr. arr. for gtr.

Verses:
 D5

1. I've writ - ten a -
 2. It still takes

Gtr. 1 (Elec. w/dist.) **mf** **f** ****Gtr. 1 (Elec. w/dist.)**

****Composite arrangement. Dbl'd. by Gtr. 2.**

bout my in - ner wars,
 ass - holes of all kinds,

B \flat 5 G5 F5

I Can't Hide - 8 - 1
 0223B

D5

Bb5

but of I that could fact give I a shit a - bout right now.
 of that fact I am still clear.

T
A
B (12) 0 0 12 0 0 14 0 0 15 0 0 14 0 0 12 0

G5

C5

D5

Most I of me know is and all now strength and I'm
 I should know and now I do; I'm

T
A
B 5 5 5 10 10 10 0 0 12 0 0 13 0 0 15 0 0 13 0 0 12 0

Bb5

G5

C5

D5

all one of me's at war with dope. But my eyes are
 of of them, I'm just like you. I'm just like you.

T
A
B 8 8 8 8 8 8 5 5 10 10 10 0 0 12 0 0 13 0 0

Bb5

G5

F5

clear in sight. I must have a life.
 2nd vcl: My man guts that are stands blaz - his ing. ground with strength.

T
A
B 15 0 0 13 0 0 12 0 8 8 8 8 8 8 5 5 5 5 5 5 5 5

Chorus:

G5 Ab5

G5

F#5

G5

Ab5

I — can't hide, I — can't

G5

F5

F#5

G5

Ab5

G5

F#5

hide, to — e - rase what — I've

G5

Ab5

G5

Eb5

A5

D5

done what — I've last done. year —

Bb5

G5

C5

and the years be - fore.

1.

D5 Bb5 G5 F5

0 0 12 0 0 13 0 0 15 0 0 19 0 0 12 0

2.

Bb5 G5 F5 D5

Can't hide my - self

0 0 12 0 0 13 0 0 15 0 0 19 0 0 12 0

Bb5 G5 C5 D5

and I won't try

0 0 10 10 10 10 0 0 12 0 0 13 0 0

Bb5 G5 F5

It makes me strong

15 0 0 13 0 0 12 0

CS Ab5 CS

2ndvcl: Makes me strong.

TAB: 10 10 10 10 10 10 10 10 | 6 6 6 6 6 6 6 6 | 10 10 10 10 10 10 10 10

Ab5 G5 CS Ab5

Makes me

TAB: 6 6 6 6 6 6 6 5 | 10 10 10 10 10 10 10 10 | 6 6 6 6 6 6 6 6

N.C. strong.

Guitar Solo: N.C. **Dm

*Gtrs. 3 & 4 (w/dist. & effects)

w/trem. bar harm.

TAB: 7 7 7 6 5 5 5 1 | 5

Bb Gm Dm

tr

*Composite arrangement. **Harmony implied by bass gr.

TAB: 14 (15) 14 (15) 14 (15) | 10 10 10 | 10 10 | 10 10

B \flat Gm

T
A
B

Dm B \flat

T
A
B

Gm D5

Gtrs. 3 & 4

T
A
B

Gtr. 1

mf
slack w/trem. bar & gradually release

stacatto

T
A
B

Dm Gtr. 1 tacet

Gtr. 3

T
A
B

Gtr. 4

Gtr. 1

T
A
B

B \flat Gm Dm

scoops w/trem. bar-----

*Top note produced by harmonizer effect.

B \flat Gm

Gtr. 1

© open D

trem. scoop and dive

trem. scoop and dive

Slower $\downarrow = 62$ ($\downarrow = 186$)

Outro:

D5

War.

f staccato

it

+1½ w/trem. bar----- -1½

+1½ -1

blows a - way, _____ weak - ness, _____ it blows a - way, _____ de -

The first system of music features a vocal line with lyrics "blows a - way, weak - ness, it blows a - way, de -". Below the vocal line is a guitar staff with a tremolo bar, showing a series of chords and a melodic line. The tablature below the guitar staff shows the fretting for each chord, with a wavy line indicating a tremolo effect. A "+1 1/2" bar extension is marked above the guitar staff.

tach - ment, _____ it blows a - way, _____ de - pres - sion in - side, _____ it

The second system of music features a vocal line with lyrics "tach - ment, it blows a - way, de - pres - sion in - side, it". Below the vocal line is a guitar staff with a tremolo bar, showing a series of chords and a melodic line. The tablature below the guitar staff shows the fretting for each chord, with a wavy line indicating a tremolo effect. A "+1 1/2" bar extension is marked above the guitar staff.

blows a - way, _____ the men - tal with - drawl. _____ it blows a - way!

The third system of music features a vocal line with lyrics "blows a - way, the men - tal with - drawl. it blows a - way!". Below the vocal line is a guitar staff with a tremolo bar, showing a series of chords and a melodic line. The tablature below the guitar staff shows the fretting for each chord, with a wavy line indicating a tremolo effect. A "+1 1/2" bar extension is marked above the guitar staff.

SHEDDING SKIN

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Slowly $\text{♩} = 72$

Intro:
Play 4 times
No Chord
Gtrs. 1 & 2

Verses 1 & 2:
Em7

Em7(maj7)+5

E°7

Em7addA

w/Rhy. Fig. 1 (Gtr. 3, 3 times)

Em7 Em7(maj7)+5

Spoken: { 1. I don't want you to look at me while I'm shedding skin. I can't
2. See additional lyrics

Rhy. Fig. 1
Gtr. 3

(end Rhy. Fig. 1)

mf Let ring... Let ring... Let ring... Let ring

E°7

Em7addA

Em7

Em7(maj7)+5

E°7

Em7addA

afford for you to see what's inside. I'd rather shoot myself than have you watch me.

B \flat /D

A5addD A \flat 5addD

Then stepped out of my - self. —

0 0 0 0 0 0 0 0 3 5 2 (2) (2) 2 (2) 1 6 5 4 0 0 0 4 (10)

Chorus:
N.C.

I'm shed - ding skin, - chang - ing with - in, - fall - ing in. —

P.M.

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

Through swol - len eyes, - dream - ed you died, - caught in - side. —

(P.M.)

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

I'm shed - ding skin, - spread - ing thin, - sev - ered stem. —

(P.M.)

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

Cre - at - ed the end, - kill - ing a friend, - I'm shed - ding my skin.

(P.M.)

B^b/D **A5addD** **A^b5addD** *Bridge:*
N.C.

You're fuck - ing and suck - ing.

P.M. P.M.

You're friend - less, it's end - less. Your flow - er has sour - ed.

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

Double-time feel

It's end - less, you're friend - less. It's hard - er, it's

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

3 3

strong - er, but no one's been in-side you long - er and hard - er and

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

Half-time feel

3 3

deep - er. To get you off, you need the fear. The fear, the fear,

P.M. P.M.

A5 G5 F#5 F5

the fear, the fear, It's —

Verse 3:

N.C.(E5) Bb5/F (E5) Bb5/F

nev - er love. Blood - y touch. Bro - ken wrist. Need - le rust.

P.M. P.M.

(E5) B \flat 5/F (E5) B \flat 5/F

Chok-ing throat. Swal-lowed teeth. Head fuck. No peace.

P.M.

9 3 9 7 1 7 3 3 1 1 12 0 12 3 3 3 0 0 0 0 10 1 10 1 1 1 1

(F#5) C5/G (F#5) C5/G

I'm shed-ding my— skin— to peel— you off of

P.M.

11 5 11 5 5 5 14 5 14 5 5 5 2 2 2 2 9 3 9 3 3 3 2 2 2 2 12 3 12 3 3 3 3 3 3

(E5) B \flat 5/F (E5) B \flat 5/F N.C.

me. You've got to love me! Yeah.

P.M.

9 3 9 3 3 3 12 3 12 3 3 3 0 0 0 0 10 1 10 1 1 1 X X X X (7)

Guitar Solo I:
N.C.(E5)

P.M.

13 13 14 12 14 14 14 12 13 14 14 14 12 14 (14) 12 14 14 12 14 14 14 12 14 12 10 7 10

8^{va} (F#5) *loco* 8^{va}

(8^{va}) *loco* V
semi-harm. grad. bend 1/2

(E5) 8^{va} 15th
 2

Verse 4:
 (E5) Bb5/F (E5) Bb5/F
 Orn - a - ment. Shruk - en head. Play - toy. Snake strike.
 P.M. P.M.

(E5) Bb5/F (E5) Bb5/F
 Poi - son - ous. Syph - il - lis. Drenched me. Soaked me.
 P.M. P.M.

(F#5) C5/G (F#5) C5/G

I'm shed - ding my — skin, to drain you out of me.

P.M. P.M.

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble clef. The guitar part is shown in standard notation with fretboard diagrams. The first measure has a chord of F#5, and the second measure has a chord of C5/G. The guitar part includes a 'P.M.' (pick mute) instruction. The fretboard diagrams show fingerings: 11-5-11 and 9-9-9 for the first measure, and 14-5-14 and 12-3-12 for the second measure.

(E5) Bb5/F (E5) Bb5/F N.C.

You've got to hate me! Yich!

P.M. P.M.

Detailed description: This system contains the next two measures. The vocal line continues in treble clef. The piano accompaniment is in treble clef. The guitar part is in standard notation with fretboard diagrams. The first measure has a chord of E5, and the second measure has a chord of Bb5/F. The third measure is marked 'N.C.' (no chord). The guitar part includes a 'P.M.' instruction. The fretboard diagrams show fingerings: 9-3-9 and 7-1-7 for the first measure, 12-3-12 and 10-1-10 for the second measure, and 'x x x x (7)' for the third measure.

Interlude:
N.C.
Gtr. 1

semi - harm.

Gtr. 2

Detailed description: This section is an interlude for guitar. It is marked 'N.C.' (no chord) and 'semi-harm.' (semi-harmonic). It features two guitar parts, Gtr. 1 and Gtr. 2, in treble clef. The guitar part is in standard notation with fretboard diagrams. The fretboard diagrams for Gtr. 1 show fingerings: 14-12-13 and 14-12-13 for the first two measures, and 12-12-11, 11-11-10, 10-10-9, 10-9 for the next two measures. The fretboard diagrams for Gtr. 2 show fingerings: 7-5-6 and 7-5-6 for the first two measures, and 5-5-4, 4-4-3, 4-3-2, 3-2 for the next two measures.

Gtr. 3

8^{va}.....

mf

P.M.

P.M.

13 14 17 13 14 17 13 14 17 14 16 18 15 17 19 15 17 19 15 17 19 15 17 19

(7)

0

Gtrs. 1 & 2

semi-harm......

With bar (dive)

1 1 1 1 1 1 1 1 1 1 1 1

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

0

Guitar Solo II:

N.C.

(8^{va}).....

P.M.

P.M.

P.M.

P.M.

13 14 17 13 14 17 13 14 17 13 14 17 13 14 17 13 14 17 13 15 17 19 15 17 19 15 17 19 14 17 13 15 17 19 14 17

1314 1713 1417 1314 1713 1417 1314 17

(8^{va}).....

1/2 1/2 1/2 1/2 1/2 1/2

19 19 19 19 19 19

P.M.

XX XX XX XX

(E5) B \flat 5/F (E5) B \flat 5/F (E5) B \flat 5/F

Gtrs. 1 & 2

P.M.

P.M.

P.M.

0 0 1 1 1 XX XX XX XX

0 0 1 1 1 XX XX XX XX

0 0 1 1 1 XX XX XX XX

(E5) B \flat 5/F *Outro:* (E5) B \flat 5/F

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

(E5) B \flat 5/F (E5) B \flat 5/F

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

(E5) B \flat 5/F (E5) B \flat 5/F

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

Verse 2:

I don't think you belong in here, I feel I'm sick.
 Don't ask because you know damn well where I've been.
 I've kept a simple woman through the thick and thin.
 But I've found the guts to sever from my Siamese twin.
 I throw you away. Every day. A dead part of life.
 Strangling back. Seething black. In between my longing for fortune.
 Blood on my face that came from your face.
 The mix of kissing and bleeding. I put you away.
 I shut you away. I pissed you away. I threw you away.

MOUTH FOR WAR

Words and Music by
 VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
 REX ROBERT BROWN and PHILIP HANSEN ANSELM

Slow rock ♩ = 80
 Intro:

N.C. B5 N.C. B5 N.C. B5 N.C. B5

Gtr. 1
 Rhy. Fig. 1

N.C. B5 N.C. B5 end Rhy. Fig. 1 N.C. B5 N.C. B5

Double time ♩ = 160

E5 G5 B5 N.C. G5 N.C. G5 B5 N.C. G5 B5 N.C. G5

Rhy. Fig. 2

E5 G5 B5 N.C. G5 N.C. G5 B5 N.C. G5 B5 N.C. G5 E5 G5 B5 N.C. G5 N.C.

G5 B5 N.C. G5 B5 N.C. G5 E5 G5 B5 N.C. G5 N.C. (8va) N.C. 8va end Rhy. Fig. 2

harm. *Fret top 2 stgs. against front edge of neck pickup.

Half time $\text{♩} = 80$
 Rhy. Fig. 3 Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5 end Rhy. Fig. 3

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

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5

Rhy. Fill 1 Re - venge! -

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

Verse 1:
 w/Rhy. Fig. 3 (Gtr. 1) 3 1/2 times

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5

I'm scream - ing re - venge - a - gain. -

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5

Wrong. - I've been wrong for far - too long. -

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5

Been - con - stant - ly so - frus - trat - ed, I've moved moun - tains with less. -

w/Rhy. Fill 2 (Gtr. 1)

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C.

When I chan-nel my hate—to pro-duc-tive,— I don't find it hard to im-press.—

Pre-Chorus:
w/Rhy. Fig. 1 (Gtr. 1)

N.C. B5 N.C. B5 N.C. B5 N.C. B5

Bones in trac-tion, hands break to hold raw en-er-gy.—

w/Rhy. Fig. 1A (Gtr. 1)

N.C. B5 N.C. B5 N.C. B5 N.C. B5

Bold and di-sas-trous, my ears can't hear what you say to me.—

Double time ♩ = 160
Chorus:
w/Rhy. Fig. 2 (Gtr. 1)

E5 G5 B5 N.C. G5 N.C. G5 B5 N.C. G5 B5 N.C. G5 E5 G5 B5 N.C. G5 N.C.

Hold your mouth for the war.—

G5 B5 N.C. G5 B5 N.C. G5 E5 G5 B5 N.C. G5 N.C. G5 B5 N.C. G5 B5 N.C. G5

Use it for what it's for.— Speak the truth a-bout me.—

Rhy. Fill 2
Gtr. 1

8va

(Fret against pickup)

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

TAB: 5 0 8 0 7 8 0 5 6 0 5 0

Rhy. Fig. 1A
Gtr. 1

P.M. P.M.

TAB: 4 4 4 4 4 4 0 1 2 2 2 2 2 2 4 4 4 4 2 2 2 2 12

Substitute w/Rhy. Fill 3 (Gtr. 1) 2nd time only

To Coda ☐

E5 G5 B5 N.C. G5 N.C.

E5

De - ter - mined.

Half time ♩ = 80

w/Rhy. Fig. 3 (Gtr. 1)

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5

w/Rhy. Fill 1 (Gtr. 1)

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5

Pos - sessed.

Verse 2:

w/Rhy. Fig. 3 (Gtr. 1) 3 1/2 times

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5

I feel a con-quer-ing will—down in-side—me.

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5

Strength. The strength of man-y to crush— who might stop me.

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 E5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5

My strength is in num - ber, and my soul lies in ev - 'ry - one.

w/Rhy. Fill 2 (Gtr. 1)

D.S. ♪ al Coda

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C.

The re-leas-ing of an - ger can bet-ter an - y med-i-cine un-der the sun.

Rhy. Fill 3
Gtr. 1

Half time ♩ = 80

Guitar Solo:

w/Fill 1 (Gtr. 2)

Coda

G#5

B5

E5

N.C.

Musical notation for the first system. It includes a Coda staff with a treble clef and a key signature of three sharps (F#, C#, G#). The guitar solo for Gtr. 3 is written in treble clef. The tablature staff shows fret numbers: 4, 6, 8, 6, 9, 12, 12, 12, 12(12), 9, (9), 7, 4. Fingerings are indicated as 1 1/2, 2 1/2, 1, 1 1/2, 2.

Gtrs. 1 & 2

Rhy. Fig. 4

Musical notation for the second system. It includes a rhythm figure staff for Gtrs. 1 & 2. The tablature staff shows fret numbers: 2, 4, 4, 4, 2, 4, 4, 6, 5, 4, 4, 2, 2, 2, 2, 0, 7, 6, 5.

w/Rhy. Fig. 4 (Gtrs. 1 & 2) 2 1/2 times

G#5

B5

w/Fill 1 (Gtr. 2)

E5

N.C.

Musical notation for the third system. It includes a guitar solo staff with an 8va marking. The tablature staff shows fret numbers: 7, 7, 7, 7, 7, 7, 7, 7, 7, 9, 17, 16, 19, 19, 19, 19. Fingerings are indicated as 1, 2, 2.

A boxed inset showing musical notation for a guitar fill (Fill 1) for Gtr. 2. It includes a treble clef staff with a dynamic marking of *f* and a guitar tablature staff with fret numbers: 9, 6, 7.

G#5 (8va) B5 E5 N.C.

loco

1 1/2 1 1 1 1 1 1 1/2 trem. bar

T
A
B

G#5 B5

PM.

14 14 16 19 14 16 14 16 18 19 16 18 18 18 16 19 18 18 19 16 18 19 18 18 15 16

w/Rhy. Fill 4 (Gtr. 1) & 4A (Gtr. 2)

E5
8va

D5

T
A
B

1 1 1 1 1 1 2 (10)

T
A
B

Bridge:
F#5 G#5 B5 G#5 D#5 D5 C#5 B5 F#5 E5 D#5 D5

There comes a time — with-in — ev-'ry — one —

Gtr. 3 (15ma) 3 1/2

Gtrs. 1 & 2 PM. harm. trem. bar 3 1/2

19 (10)

4 0 0 0 4 2 0 0 7 6 4 4 2 0 9 0 7 9

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

*w/delay.

T
A
B

Rhy. Fill 4
Gtr. 1

trem. bar

T
A
B

2
0

Rhy. Fill 4A
Gtr. 2

PM.

T
A
B

2 7
0 0 5

F#5 G#5 B5 G#5 D#5 D5 C#5 B5 F#5 E5 D5

to close your eyes— to what's real.

PM.4

Double time ♩ = 160

G#5 F#5 G#5 F#5 G#5 F#5 G#5 F#5

Yeah!

G#5 F#5 G#5 F#5 G#5 F#5 G#5 F#5

Ow!

Verses 3 & 4:

G#5 Bm/D

3. No com - pre - hen sion in to fail. (w/delay)
 4. Like— a knife in to flesh, (w/delay)

PM.

G#5

I vac - uum af - ter wind life for is my to

PM.

Am/C

sail. death.

G#5

Can't Pull - be - ing - the and

PM.

Bm/D

rest, push - let - ing oth - ers waste rest my of time. du - ra - tion,

1.

G#5 Am/C

Own - ing one suc - cess is on the bot - tom line.

no one can piss on this

P.M.

TAB

G#5 F#5 G#5 F#5

TAB

2.

Dm/F G#5 F#5

de - ter - mi - na - tion.

TAB

Play 14 times

G#5 F#5 G#5 F#5 G#5 F#5 G#5

Uh!

TAB

STRENGTH BEYOND STRENGTH

All gtrs. tune down 1/2 step:

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭

Words and Music by
**VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
 REX ROBERT BROWN and PHILIP HANSEN ANSELMO**

Moderately ♩ = 112

Verses 1 & 2:

A5 G#5 G5 G♭5 A5 C5

1. There's noth - ing. No ed - u - ca - tion. No

2. See additional lyrics

Gtr. 1

A5 G#5 G5 G♭5 A5

fam - 'ly life — to o - pen my arms — to. You'd say my

C5 A5 B♭5 A5 B♭5 A5 B♭5

job's to - day. — yet gone to - mor - row, I'll be broke in a gut - ter.

G \flat 5 F5 A \flat 5 F5

I know the op - in - ion. *A*

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

No Chord G \flat 5 F5

bro - ken rec - ord. *Fuck*

3 3

P.M.

A \flat 5 F5 E5

you and your col - lege dream. — Fact is, we're strong - er than all.

3 3

P.M.

1. A5 G \flat 5 G5 G \flat 5 2. N.C.

2. You're

Play 3 times

Interlude 1:
Half-time feel
Play 3 times

Musical notation for Interlude 1, featuring a guitar line and a bass line with fret numbers.

A5 G#5 G5 Gb5 Verse 3: F5

Musical notation for Verse 3, first system, including guitar and bass lines with lyrics "Sad state of af-fairs." and a "P.M." marking.

Ab5 F5 N.C. Gb5 F5

Musical notation for Verse 3, second system, including guitar and bass lines with lyrics "Crip - pled A - mer - i - ca. Pipe" and a "P.M." marking.

Ab5 F5 E5

Musical notation for Verse 3, third system, including guitar and bass lines with lyrics "dream butt - fucked Im - mune. Strong - er than all." and a "P.M." marking.

w/Fill 1 (Gtr. 2, 2nd time)

Half-time
F5 C/E F5

G \flat 5

F5 C/E F5

G \flat 5

F5 C/E F5

G \flat 5

F5 C/E F5

G \flat 5

(2nd time) Rrrr!

Rhy. Fig. 1

We've (end Rhy. Fig. 1)

Bridge I:

F5 C/E F5

G \flat 5

F5 C/E F5

G \flat 5

F5 C/E F5

G \flat 5

grown in - to a mon - ster. An ar - ro - gant, ex - plo - sive

See additional lyrics

1.-3.
w/Fill 1 (Gtr. 2)

F5 C/E F5

G \flat 5

4.

Interlude II:
Play 3 times

F5

G \flat 5

moth - er - fuck. Far too late!

A.H. *See*

A.H. *With bar (dive)*

F5

G \flat 5

F5

G \flat 5

F5

grad. dive

Fill 1
Gtr. 2

Guitar Solo:
w/Rhy. Fig. 1 (Gtr. 1, 4 times)

F5 C/E F5 Gb5 F5 C/E F5 Gb5 F5 C/E F5 Gb5 F5 C/E F5 Gb5 F5 C/E F5 Gb5

Gr. 2

w/harmonizer effect

Gr. 3

f w/harmonizer effect

F5 C/E F5 Gb5 F5 C/E F5 Gb5 F5 C/E F5 Gb5 F5 C/E F5 Gb5 F5 C/E F5 Gb5

w/trem. bar -1/2

F5 C/E F5 Gb5 F5 C/E F5 Gb5 F5 C/E F5 Gb5 F5 C/E F5 Gb5

F5 C/E F5 G♭5 F5 C/E F5 G♭5

Grtr. 3

7 6 8 6 11 19 12 19 12 19 11 19 12 19 16 13 12 16 15 16 19 16 15

Bridge II:

F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5

Hail kings. The new kings.

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

Double-time N.C.

F5 C/E F5

Strong - er than all.

P.M.

A5 G♭5 G5 G♭5

Verse 4:

G♭5 F5 A♭5 F5

(See additional lyrics) A sim - ple pro - gress to

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

N.C.

le - gal - ize. —

G \flat 5 F5

There

3 3

PM. PM.

1 1 1 1 3 6 4 4 6 3 4 4 4 4 3 1 1 1 1

would not be a choice —

A \flat 5 F5

1. but to take our side. —

PM. PM.

1 1 1 1 1 1 6 6 6 3 3 3 3 1 1 1 1

A5 G \flat 5 G5 G \flat 5 2.

ev - er strong - er than all. Strong - er than all.

E5 3 3

PM.

7 6 6 6 5 5 5 4 5 4 4 4 3 2 1 1 1 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Additional Lyrics

Verse 2:
 You're working for perfect bodies, perfect minds and perfect neighbors.
 But I'm helping to legalize dope on your pristine streets and I'm making a fortune.
 You're muscle and gall. Naive at best. I'm bone, brain and cock.
 Deep down stronger than all.
 (To Interlude I)

Bridge I:
 Hard as a rock. Shut like a lock.
 Finally, the president in submission.
 He holds out his hand on your television and draws back a stump.
 It's too late for some.
 (To Interlude II)

Verse 4:
 Be there no question of certain strengths.
 Know this intention. Forever stronger than all.
 (To End)

SUICIDE NOTE PT. I

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

All gtrs. in drop D tuning:

- ⑥=D ③=G
- ⑤=A ②=B
- ④=D ①=E

Moderately slow $\text{♩} = 62$

0:00 - 1:02

Intro: N.C. N.C. (Dm)

Gtr. 1 (Acoustic 12-string) Riff A

mp hold throughout

*w/miscellaneous backwards guitar and synth. effects.

end Riff A

w/Riff A (Gtr. 1)

Gtr. 2 (Acoustic 12-string)

Verses 1 & 2:

- G(#11) G G(#11) G G(#11) G G(#11) G

1. Cheap co - caine, - dry in - hale, - the pills that kill - and keep - the pain - a -

2. See additional lyrics

Gtrs. 1 & 2 Rhy. Fig. 1

N.C.(D)

way.

(Take the pain a - way.)

end Rhy. Fig. 1

Suicide Note Pt. I - 4 - 1
0223B

w/Rhy. Fig. 1 (Gtrs. 1 & 2)

G(#11)

G

G(#11)

G

G(#11)

G

G(#11)

G

Di - et of life, shel - ter with - out, the face that can - not see in - side (Aah.)

N.C.(D)

yours and mine. (Yours and mine.)

Pre-Chorus:

G5/F

N.C.(D)

G5/F

When I'm hid - ing, when I need, it let's me breath.

Gtrs. 1 & 2

N.C.(D)

For our han - dle on this, life I don't be - lieve, this time.

Chorus:

D

G5/F

G5/E

D

G5/E

G5/F

Would you look at me now? Can you tell (Would you look at me now?)

Rhy. Fig. 2

D G5/F G5/E D G5/E G5/F

I'm a man? Can you tell I'm a man? With these scars on my wrists to prove I'll try— a - gain.—

end Rhy. Fig. 2

TAB

1.
w/Riff A (Gtrs. 1 & 2)
N.C.(Dm)

Try to die— a - gain.— Try to live—

D

through this night. Try to die— a - gain.— 2. For -

Gtrs. 1 & 2

TAB

2.
w/Rhy. Fig. 2 (Gtrs. 1 & 2)

D G/F G/E D G/E G/F

I'll try— a - gain.— Would you look— at me now?— Can you tell. Would you look at me now?—

D G/F G/E D G/E G/F

I'm a man? Can you tell I'm a man?— With these scars on my wrist to prove I'll try— a - gain.— With these scars on my wrist to prove.—

Outro:
w/Riff A (Gtrs. 1 & 2) 2 times
N.C.(Dm)

I'll try a - gain.)— Try to die a - gain.— Try to live—

— through this night. Try to die — a - gain. — (Die—

w/RIFF A (Gtrs. 1 & 2)
w/FIH 1 (Gtr. 3) 3rd time

Dm Play 4 times Dm

* — a - gain.)

Gtr. 1

T
A
B

*Sung 1st time only.

FIH 1
Gtr. 3 (Elec.)

mp w/dist.
rake - A.H.

1/2 1/2

A.H. Pitch: D

A.H. 1/2 rit. (8va) 1/4 1

harm. *trem. bar. 1/4

D

*Depress bar one whole step before striking note.

T
A
B

Verse 2:
Forever fooling, free and using,
Sliding down the slide that breaks a will.
Mother's angel, getting smarter,
How smart are you to regress unfulfilled?
It's a damn shame, but
Who's to blame?
(To Pre-Chorus:)

SUICIDE NOTE PT. II

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

All gtrs. tune down 1 whole step:

- ⑥=D ③=F
- ⑤=G ②=A
- ④=C ①=D

Fast rock ♩ = 114

Verses 1 & 3:
Double-time feel
N.C.(E5)

Intro:

1. Out of my mind,
2. See additional lyrics

Gtrs. 1 & 2

f steady gliss.

*w/Digitech whammy pedal at octave setting (throughout).

gun up to the mouth, no pre - ten - sion, ex - e - cu - tion,

Verses 2, 4 & 5:

live and learn, — rape and turn. — 2. Fret not, fam - 'ly, — nor

4.5. See additional lyrics

Rhy. Fig. 1 end Rhy. Fig. 1

steady gliss.

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 times

end double-time feel

pre - judged ar - my, — this is for me — and me on - ly, cow - ards on - ly

Chorus:

E5

try it. Don't you try to die,

Gtrs. 1 & 2
Rhy. Fig. 2

end Rhy. Fig. 2

A5 C5 G5 G#5

yeah, like me. —

(8va)

harm.

w/Rhy. Fig. 2 (Gtrs. 1 & 2)

E5

It's liv - id and it's

To Coda ♪
1. A5 C5 G5

lies — and makes graves. — Eat shit dick. Not

trem. bar

*steady gliss.

*Digitech whammy pedal at octave setting.

2. *Interlude:*
 A5 C5 G5 E5 F5 E5 F5 E5

graves _____ to send you down. _____

Rhy. Fig. 3

grad. dive w/bar

PM. 1 PM. 1 PM. 1 PM. 1

TAB: 7 10 5 (5/3) 6 2 2 3 2 2 0 2 0 0 1 3 2 2 2 3 2 2 0 0 1 2 2

E5 F5 E5 N.C. end Rhy. Fig. 3

PM. 1 PM. 1

TAB: 2 2 3 2 2 0 2 0 0 1 3 2 0 3 5 3 2 3 2 2 3 0 1

w/Rhy. Fig. 3 (Gtrs. 1 & 2) 3 bars only

E5 F5 E5 E5 F5 E5 E5 F5 E5

w/Fill 1 (Gtrs. 1 & 2) w/Rhy. Fig. 3 (Gtrs. 1 & 2) 1 1/4 times

E5 F5 E5

Woah. Why would you help an - y - one who

E5 F5 E5 E5 F5 E5

does - n't want it, does - n't need it, does - n't want your shit ad - vice when mind's made up to go a - head and die?

E5 F5 E5 E5 F5 E5 E5 F5 E5 w/Fill 1 (Gtrs. 1 & 2)

What's done is done and gone, so why - cry? Ah. _____

FILL 1
 Gtrs. 1 & 2

TAB: 0 3 5 3 2 3 2 3 8

Guitar Solo:
Double-time feel

Gtr. 1

8va

* 1½ 1½ 1½ 1½ 1½

† trem. bar

† 1½ † 1½ † 1½ † 1½ † 1½

20 20 20 20 20

7 (7)

*w/harmonizer set one octave higher.
†Depress bar 1½ steps before striking note.

Gtr. 2

1/2

7

(8va)

3

6 6 6

slack

*trem. bar

trem. bar

3

17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17

(17)

slack

(15ma)

slack

harm. vib. w/bar

trem. bar

slack

harm. grad. dive w/bar

slack

Gtr. 2 out

16 (16) (16)

16 (16)

2.975 2.975 (2.975)

slack

slack

*Grad. depress bar while hammering on/pulling off.

8va.....

*Gtr. 1

trem. bar

T
A
B

*Discontinue harmonizer effect.

D.S. al Coda

(8va).....

trem. bar

T
A
B

⊕

Coda A5 C5 G5 Freely

graves.

(To send you down.)

vib. w/bar

T
A
B

fdbk:
(8va)

vib. w/bar

T
A
B

Slower ♩ = 78
Outro:

E5 D5 E5 D5 E5 D5

Gtr. 1
Rhy. Fig. 4

Gtrs. 1 & 2

P.M.

*w/Digitech whammy ped./set at octave setting.

w/Rhy. Fig. 4 (Gtrs. 1 & 2)

E5 D5 E5 D5 E5 D5 E5 D5

(Sung 1st time:) Woah.
end Rhy. Fig. 4

P.M.

Freely

a tempo

E5 D5 E5 D5

Ah.

Gtrs. 1 & 2

w/misc. fdbk.

P.M.

E5 D5 E5 D5

vib. w/bar

P.M.

E5 D5 E5 D5

PM.....

TAB

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

Detailed description: This system contains the first two measures of music. The top staff shows a treble clef with a key signature of one sharp (F#) and a common time signature. The first measure is marked with a chord of E5. The second measure is marked with a chord of D5. The middle staff shows a guitar melody with a sixteenth-note pattern in the first measure, followed by a half-note chord with a '6' above it. The third measure repeats the sixteenth-note pattern, and the fourth measure is a half-note chord with a '6' above it. The bottom staff shows guitar tablature with fret numbers 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, and 3. A 'PM' (pick mute) instruction is shown as a dotted line in the first and third measures. The letters 'TAB' are written vertically on the left side of the bottom staff.

E5 D5 E5 D5

Ah.....

PM.....

TAB

2 0 2 0 2 0 3 1 7 (7)

Detailed description: This system contains the next two measures of music. The top staff shows a treble clef with a key signature of one sharp (F#) and a common time signature. The first measure is marked with a chord of E5. The second measure is marked with a chord of D5. The middle staff shows a guitar melody with a sixteenth-note pattern in the first measure, followed by a half-note chord with a '6' above it. The third measure repeats the sixteenth-note pattern, and the fourth measure is a half-note chord with a '6' above it. The bottom staff shows guitar tablature with fret numbers 2, 0, 2, 0, 2, 0, 3, 1, 7, and (7). A 'PM' (pick mute) instruction is shown as a dotted line in the first and third measures. The letters 'TAB' are written vertically on the left side of the bottom staff.

E5 D5 E5 D5

PM.....

TAB

2 0 2 0 2 0 6 6 6 6 6 6 6 6

Detailed description: This system contains the next two measures of music. The top staff shows a treble clef with a key signature of one sharp (F#) and a common time signature. The first measure is marked with a chord of E5. The second measure is marked with a chord of D5. The middle staff shows a guitar melody with a sixteenth-note pattern in the first measure, followed by a half-note chord with a '6' above it. The third measure repeats the sixteenth-note pattern, and the fourth measure is a half-note chord with a '6' above it. The bottom staff shows guitar tablature with fret numbers 2, 0, 2, 0, 2, 0, 6, 6, 6, 6, 6, 6, 6, 6. A 'PM' (pick mute) instruction is shown as a dotted line in the first and third measures. The letters 'TAB' are written vertically on the left side of the bottom staff.

E5 D5 E5 D5

Ah.....

PM.....

TAB

2 0 2 0 2 0 6 6 6 6 6 6 6

Detailed description: This system contains the final two measures of music. The top staff shows a treble clef with a key signature of one sharp (F#) and a common time signature. The first measure is marked with a chord of E5. The second measure is marked with a chord of D5. The middle staff shows a guitar melody with a sixteenth-note pattern in the first measure, followed by a half-note chord with a '6' above it. The third measure repeats the sixteenth-note pattern, and the fourth measure is a half-note chord with a '6' above it. The bottom staff shows guitar tablature with fret numbers 2, 0, 2, 0, 2, 0, 6, 6, 6, 6, 6, 6, 6. A 'PM' (pick mute) instruction is shown as a dotted line in the first and third measures. The letters 'TAB' are written vertically on the left side of the bottom staff.

E5

Ah.

1 1/2 3 1/2 6

slack

trem. bar

1 1/2 3 1/2 6

slack

vib. w/bar

T (6)

A (x)

B (x)

Begin fade

G5

grad. raise bar

1/4

1/4

vib. w/bar

T 0

A 0

B 0

1/4

1/4

1/4

1/4

Fade

slack

vib. w/bar

1/4

1/4

1/4

1/4

slack

T 1

A 5

B 5

Verse 3:
 It's not worth the time to try
 To replenish a rotting life.
 I'll end the problem, facing nothing,
 Fuck you off, fuck you all.

Verse 4:
 Tortured history, addict of misery,
 This exposes me for weakness is a magnet -
 Watch me do it, do it.
 (To Chorus:)

THIS LOVE

Words and Music by
 VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
 REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. tune down 1/2 step:

- ① = E♭ ③ = G♭
- ② = A♭ ④ = B♭
- ④ = D♭ ① = E♭

Moderate rock ♩ = 102

Intro:

F♯m F♯m/G F♯m F♯m/G F♯m F♯m/G F♯m F♯m/G

Gtr. 1
 Rhy. Fig. 1

Bm Bm/C Bm Bm/C F♯m F♯m/G F♯m F♯m/G

A/C♯ C A/C♯ C A/C♯ C E/G♯ Am

Verse:

F♯m F♯m/G F♯m F♯m/G F♯m F♯m/G

1. If ev - er the words were spo - ken, pain - ful and un - true,
 2. I'd been the tempt - ing one, stole her from her - self.

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

I said I loved, but I lied.
 This gift in pain, her pain was life.

F#m F#m/G A/C# C A/C# C

In my life, I want - ed
 And some - times I feel so sor - ry,

A/C# C E/G# Am A/C# C

was the keep - ing of some - one like you. — As it turns — out,
 I re - gret — this, the hurt - ing of you. — But you make — me

A/C# C A/C# C E/G# Am

deep - er with - in — me, love was twist - ed and point - ed at you. —
 so un - hap - py I'd take my — life and leave it with you. — }

w/Rhy. Fig. 1 (Gtr. 1) 4 times
 *w/Fill 1 (Gtr. 2) 2nd time only
 F#m F#m/G F#m F#m/G F#m F#m/G

(Spoken:) Never ending pain, quickly ending life.

*Gtr. 2

3 w/bar (11) (11) (11) 9 (9) 0 (8) 6 (6) (6) (6) (15ma) slack

TAB

*1st time only, 2nd time Fill 1 only.

F#m F#m/G F#5 Cm Bm Am

You keep this love, thing, love, child, love, toy. You keep this

Gtr. 3 (Elec. w/dist)

2 slack (6) (6) (6) (6)

TAB

0 2 2 0 2 2 2 0 2 2 6 5 1

w/Rhy. Fig. 2 (Gtr. 1) 3 times, simile
 F#5 Cm Bm Am F#5

love, fist, love, scar, love, break. You keep this love, love,

Fill 1 Gtr. 2

w/wah-wah

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

9 11 14 16 16 (16) 14 16 (16) 16 (16)

(8va)

A.H.

1/2 1/4 1 17 (17) (17)

TAB

love. You keep this love, love, love. You keep- this

Cm Bm Am F#5 Cm Bm Am To Coda

1.

w/Rhy. Fig. 1 (Gtr. 1) 4 times

love.

F#m F#m/G F#m F#m/G F#m F#m/G F#m F#m/G

Gtr. 2

2.

N.C.

*love.

G5 N.C.

*Vocal tacet on repeat.

F5 F#5G5 G#5A5 A#5 B5

No more head trips.

3 3

P.M.

Slower $\text{♩} = 128$

Ahhhh!

F5 G5 F5 G5 F5 G5 F5 G5 F5 G#5 F5 G5 F5 G5 F5 G5

1.2.3.

First system of musical notation. The treble clef staff contains a sequence of notes corresponding to the chords listed above. The guitar TAB staff shows fret numbers: 9 5 9 5 9 5 9 5 9 6 9 5 9 5 9 5.

F5 G#5 F5 4. G5 F5 G5 F5 G5 F5 G#5 F5

Second system of musical notation. The treble clef staff continues the sequence, ending with a 'dive w/bar' instruction. The guitar TAB staff shows fret numbers: 9 4 9 9 5 9 5 9 5 9 6 9 9 (9) with a bar line.

Original tempo $\text{♩} = 102$

F#m7 F#m7/G
Gtr. 1 (Clean)

F#m7 F#m7/G F#m7 F#m7/G

F#m7 F#m7/G

Gtr. 2

Third system of musical notation. The treble clef staff shows a clean guitar part. The guitar TAB staff shows fret numbers: 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 16.

Guitar Solo:

F#m7 F#m7/G F#m7 F#m7/G
w/Rhy. Fig. 1 (Gtr. 1) 4 times

F#m7 F#m7/G

F#m7 F#m7/G

F#m7 F#m7/G

Fourth system of musical notation. The treble clef staff includes 'hold bend' and 'w/echo repeats' instructions. The guitar TAB staff shows fret numbers: (16) (16) 16 16 16 16 16 16 16 (16) 14 (14) (14).

Bm7
8va

Bm7/C

Bm7

Bm7/C

F#m7

F#m7/G

Fifth system of musical notation. The treble clef staff includes a 'hold bend' instruction. The guitar TAB staff shows fret numbers: 19 19 19 (19) 19 19 17 19 19 19 1/2 (19) 17 19 19 (19).

F#m7

F#m7/G

Dm

Dm/C#

F/C

G7/B

1/4

(8va)-1

Gtr. 2

8va

T
A
B

Gtr. 1

hold

T
A
B

Dm

Dm/C#

F/C

G7/B

w/Rhy. Fig. 1 (Gtr. 1) 4 times

F#m7

F#m7/G

(8va)

hold bend

A.H.

w/talk box

1/2

T
A
B

T
A
B

D.S. % at Coda

F#m7

F#m7/G

F#m7

F#m7/G

F#m7

F#m7/G

T
A
B

You keep this

(15ma)

(15ma)

(8va)

(8va)

A.H.

A.H.

P.M.

A.H.

P.M.

A.H.

dive w/bar slack

T
A
B

♩ F5 G5 F5 G5 F5 G5 F5 G5 F5 G#5 F5 G5 F5 G5 F5 G5 F5 G#5 F5

Coda

love, ah.

Rhy. Fig. 1 end Rhy. Fig. 2

TAB

3 5 3 5 3 5 3 5 3 6 3 5 3 5 3 5 3 6 3 3

1 3 1 3 1 3 1 3 1 4 1 3 1 3 1 3 1 4 1 1

w/Rhy. Fig. 2 (Gtr. 2) 3 times

F5 G5 F5 G5 F5 G5 F5 G5 F5G#5 F5 G5 F5G5 F5G5 F5G#5 F5 G5 F5G5 F5G5 F5G#5 F5

You keep this love. You keep this

G5 F5 G5 F5G5 F5 G#5 F5 G5 F5 G5 F5 G5 F5G#5 F5 G5 F5 G5 F5 G5 F5G#5 F5

love. You keep this love. You keep this love, ah,

B5 E5 F5 C5 F5 G5 F5 G5 F5 G5

ah.

TAB

4 2 3 5 3 5 3 5 3 5

2 6 1 5 3 5 3 5 3 5

F5 G5 F5 G#5 F5 G5 F5 G5 F5 G5 F5 G#5 F5

TAB

3 5 3 6 3 5 3 5 3 6 3 3

1 3 1 4 1 3 1 3 1 4 1 1

*w/Fill 2 (Gtrs. 1 & 3)

F5 G5 F5 G5 F5 G5 F5 G5 F5 G#5 F5 G5 F5 G5 F5 G5 F5 G#5 F5

3 5 9 3 5 9 3 5 9 3 5 9 3 5 9 3 5 9 3 5 9 3 5 9

**"Studio cross-fade": Gtr. 2 fades out as Gtrs. 1 & 3 fade in (see Fill 2).

Original tempo ♩ = 102

Outro Solo:

w/Rhy. Fig. 1 (Gtr. 3) till end

F#m7 F#m7/G

F#m7 F#m7/G F#m7 F#m7/G F#m7 F#m7/G F#m7 F#m7/G

hold bend

11 11 (11) 9 11 9 11

F#m7 F#m7/G

1/4

1/4

F#m7 F#m7/G

1/2

F#m7 F#m7/G

F#m7 F#m7/G

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) (14) (14) (14) (14) 14 (14) (14) (14) (14) (14)

w/wah-wah

3 3

1/2

Fill 2

Original tempo ♩ = 102

Gtr. 3

5 9

Gtr. 1 (fade in)

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

F#m7 F#m7/G F#m7 F#m7/G F#m7 F#m7/G

TAB 17 (17) 17 (17) 17 17 17 17 17 17 17

F#m7 F#m7/G F#m7 F#m7/G F#m7 F#m7/G F#m7 F#m7/G

8va

TAB 14 16 17 14 17 17 17 17 17 17 14 17 (17) (17)

F#m7 (8va) F#m7/G F#m7 F#m7/G F#m7 F#m7/G

TAB 19 17 21 20 19 17 19 (19) 17 19 19 21

F#m7 (8va) F#m7/G F#m7 F#m7/G F#m7 F#m7/G

TAB 21 (21) 21 21 (21) 21 21 (21) 21 21 21 (21)

(8va)

TAB 3 (3) (3)

*w/bar
harm.

w/bar
harm.

*Depress bar and strike harmonic, then steadily back to pitch.

THE UNDERGROUND IN AMERICA

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

All gtrs. tune down 1 whole step:

* ⑥=G ③=F

⑤=G ②=A

④=C ①=D

*Tune ⑥ one octave lower than ⑤.

Moderate rock ♩ = 90

Intro:

N.C.(A5)

Gtrs. 1 & 2

*pp $\leftarrow f$

T
A
B 0 7 (7) 6 (6) 12 (12) 5 3 0 7 (7) 6 (6) 12 (12) 5 3

*Studio fade in.

(8va) semi-harm. A.H. A.H. A.H. A.H. A.H.

T
A
B 7 7 6 5 3 7 6 (6) 5 7 6 (6) 5 7 6 5 7 6 5 7 6 5

A.H. pitch: C# C# G G# G C# G G# G C# G C# G

Rhy. Fig. 1

T
A
B 0 7 6 12 5 9 0 7 6 12 (12) 9 5

end Rhy. Fig. 1

T
A
B 0 7 6 12 (12) 5 9 0 7 6 12 (12) 9 1

The Underground in America - 11 - 1
0223B

Dbm

Em

Gm

punk rock es - ca - pade. — Five bucks a head — to be king dick in the crowd. —

Gtrs. 1 & 2 Rhy. Fig. 5

end Rhy. Fig. 5

PM. PM. PM. PM. 1 PM.

w/Rhy. Fig. 2 (Gtr. 1)

w/Rhy. Fig. 4 (Gtr. 1)

N.C.

Bbm

We are the ones who must sport the po - si - tion. Cheap beer, trend - y dicks, les - bi - an love is ac - cept - ed and right.

w/Rhy. Fig. 5 (Gtr. 1)

Dbm

Em

Gm

Shaved heads meet hair in the mix, blend - ing the eight - ies and nine - ties with hate.

Chorus:

w/Rhy. Fig. 3 (Gtr. 1) 2 times

N.C.

Put in po - si - tion to wage teen - age may - hem, — a com - mon af - fair for the ones that are juiced.

If it is weak - ness that grants us the pow - er, we thrive on what's strong - er than most of the world.

1.

Of the world.

Gtrs. 1 & 2

PM. 1

2. Slower ♩ = 80

Faster ♩ = 136

Interlude:
N.C.(A5)

Ah.....

Gtr. 1

pick sl.

TAB

Gtr. 2

pick sl.

Riff A

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

TAB

w/Riff A (Gtr. 2)

Gtr. 1

pick sl.
steady gliss.....

TAB

end Riff A

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

TAB

w/Riff A (Gtrs. 1 & 2) 2 times

If it is free. (To the fam - 'ly that's seen.) You can just keep— it. —

If you must beg. (It's bet - ter in - stead.) You must fol - low the et - i - quette. —

(C5)

(Fake. Fake. Fake. Fake.) You

Gtrs. 1 & 2

Riff B

end Riff B



w/Riff A (Gtrs. 1 & 2) 2 times

(A5)

know when it rains you're in your bed at home. — You

act so real when you are a - lone. —

w/Riff B (Gtrs. 1 & 2)

(C5)

(Fake. Fake. Fake. Fake.) You

w/Riff A (Gtrs. 1 & 2) 2 times

(A5)

bet - ter not let the mo - hawked crowd see. — Ha, ha. — You —

fuck. —

a tempo
B♭5

Give it five years, you'll re - tire your pierc - ings.

Gtrs. 1 & 2

rit.
P.M.

0 0 0 3 3 3 7 6 7 12 15 13

*Gtr. 3 (Dist.)

(8va)

f

15 1 (15)

*w/tremolo effect.

(8va)

grad. release

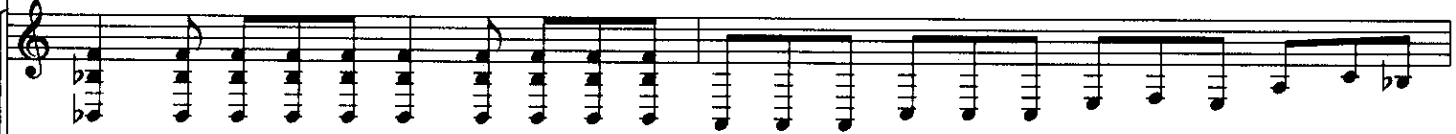
1/2

15 15 13 15 15 13 15 15 13 10 13 12

N.C.



You must ad - mit that you mim - ic the weak - lings.



P.M.

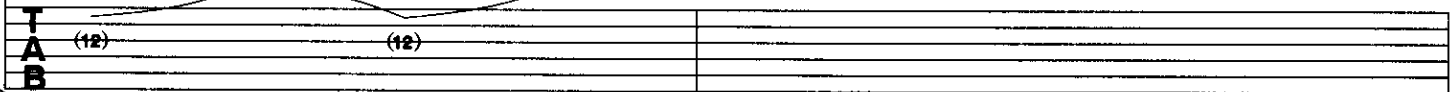
rit.



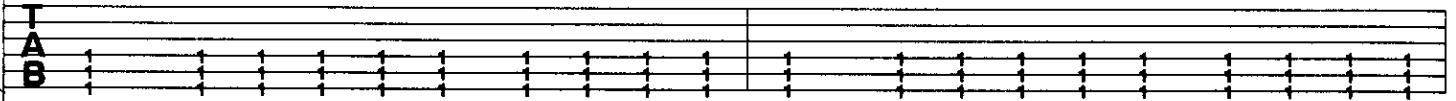
(8va)



1 1



Bb5
Gtrs. 1 & 2



(8va)

Gtr. 3



1



pick sl.

(8va)

Grtr. 3 out

grad. bend

2 1/2

Grtr. 4

8va

1/4

1/2

Guitar Solo:
N.C.
(8va)

Grtr. 4

1 1/2

8va

*trem. bar

1 1/2

1/2

**

1

*Depress bar then gradually raise while hammering on/pulling off.

**Fret w/pinky while holding previous bend, then pull off.

1/2

T
A
B

w/Fill 1 (Gtr. 3)

Gtr. 4 out

T
A
B

Slower $\text{♩} = 90$
 Outro:
 w/Rhy. Fig. 1 (Gtrs. 1 & 2)
 N.C.(A5)

Ooh. Yeah.

Ha. Huh.

Gtr. 5 (Dist.) (8va)

mf A.H.

Gtr. 5 out

T
A
B

*Gtr. 6 (Dist.)

pick sl.
steady gliss.

T
A
B

*Two gtrs. arr. for one.

Fill 1
Gtr. 3
(8va)

Gtr. 3 out

T
A
B

w/Rhy. Fig. 2 (Gtrs. 1 & 2) 4 times

Wah. (Wah.)

pick sl.
steady gliss.

Gtr. 6 out

*Freely

†Play 7 times

The trend is dead.

Gtrs. 1 & 2

*w/ad lib. sound effects.
**Strike chord 1st time only.

†Play repeats simile; segue into "Reprise Sandblasted Skin."

Verse 2:
 Show's on, dates cancelled,
 Kicked out for reasons that seem so unfair.
 Skin crusts against the cops.
 A foregone conclusion that's tired and beat.
 Ring worm, crabs and lice,
 V.D., ecstasy, speed and horse.
 A heaven of unmatched importance,
 An honor of sex to be stuck by the punk.
 We are the ones who must sport the position.
 Rich homes, money and food,
 Abandoned for the bums on the street.
 A lifestyle that's unexplainable.
 Don't try and save what is all meant to be.
 (To Chorus:)

WALK

Words and Music by
 VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
 REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Tune down:
 ⑥ = D

Moderate rock ♩ = 116

Intro:

Band tacet
 N.C.
 Gtr. 1

Bass and drums fade in

N.C. Bb5 N.C. Ab5 N.C. Db5

N.C. Eb5 F5 F#5 F5 Eb5 N.C. Eb5 F5 F#5 F5 Eb5

Rhy. Fill 1

Walk - 8 - 1
 0223B

Verse 1:
N.C.

Can't you see. I'm eas - i - ly a - both - ered by per - sis - tence.

Rhy. Fig. 1

D \flat 5

One step from lash - ing out at you.

N.C.

You want in to get un - der my skin, to call your - self a friend.

D \flat 5 C5 D \flat 5

I've got more friends like you; what do I do?

end Rhy. Fig. 1

Pre-Chorus:
C5

A^b5

A5

N.C.

Is there no stan - dard an - y - more? ————— What it takes, - who I am, -

Gtr. 2

Gtr. 1

1/2 1/2

TAB

Detailed description: This system contains the first line of the pre-chorus. The vocal line is in a key with one flat (B-flat major). It features a melodic line with a long note on 'more?' and a phrase 'What it takes, - who I am, -'. The guitar parts include a lead line (Gtr. 2) with bends and a rhythm line (Gtr. 1) with chords. The tablature shows fret numbers for both guitars, with a 1/2 note rhythm indicated.

C5

A^b5

A5

— where I've been, - be - long? You can't be some - thing you're not.

sim.

Both gtrs.

sim.

1/2 1/2

TAB

Detailed description: This system contains the second line of the pre-chorus. The vocal line continues with 'where I've been, - be - long?' and 'You can't be some - thing you're not.' The guitar parts feature a 'sim.' (simulacrum) effect and 'Both gtrs.' playing together. The tablature includes fret numbers and a 1/2 note rhythm.

N.C.

Be your - self, by your - self, stay a - way — from me.

Gtr. 2

Gtr. 1

1/2 1/2 1/2 1/2

TAB

Detailed description: This system contains the third line of the pre-chorus. The vocal line says 'Be your - self, by your - self, stay a - way — from me.' The guitar parts continue with 'Both gtrs.' playing. The tablature shows fret numbers and a 1/2 note rhythm.

C5 A♭5 F5 E5 E♭5

A les - son learned in life, know from the dawn of time.

Both gtrs.

Next four bars, vocal doubled two octaves lower.

Chorus:
N.C. B♭5 N.C. A♭5

(Shout:) Re spect!

Rhy. Fig. 2

N.C. D♭5 N.C. E♭5 F5 F♯5 F5 E♭5

Walk! Oo, what did you say? —

end Rhy. Fig. 2

w/Rhy. Fig. 2 (Gtrs. 1 & 2)

N.C. B♭5 N.C. A♭5 N.C. D♭5 N.C. E♭5 F5 F♯5 F5 E♭5

Re spect! Walk! Are you talk-ing to me?

N.C. Eb5 F5 F#5 F5 Eb5 N.C.

Are you talk - ing to me? —

TAB: 0 0 0 1 0 3 0 4 0 3 0 1 0 0 1 (1) 0 0 1 (1) 0

TAB: 0 1 (1) 0 0 1 (1) 0 0 1 (1) 0 0 1 (1) 0 0 1 (1) 0 10 4 18

Verse 2:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) simile

N.C.

Run your mouth— when I'm not a - round, it's eas - y to a - chieve.

You cry to weak friends that sym - pa - thize. Can you hear— the vi - o - lins —

D.S. $\%$ al Coda
Db5 C5 Db5

w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 times, simile

Re - spect! Walk! Oo, what did you say? —

Re - spect! Walk! Are you talk - ing to me?

w/Rhy. Fill 1 (Gtr. 1) 3 times

Are you talk - in' to me? — No — way, — punk. —

Guitar Solo:
D5

grad. bend

T
A
B

T
A
B

T
A
B

T
A
B

G

T
A
B

steady glisses.

A

hold bend 1/2

trem. bar (slight descent) 1

Band tacet
N.C.

sim.

Bass and drums fade in

Chorus:
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 4 times
N.C.

Bb5

N.C.

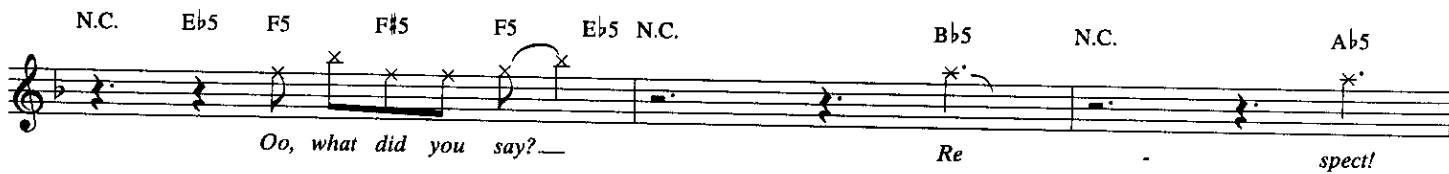
Ab5

N.C.

Db5

(Shout:) Re spect! Walk!

N.C. Eb5 F5 F#5 F5 Eb5 N.C. Bb5 N.C. Ab5



Oo, what did you say?— Re spect!

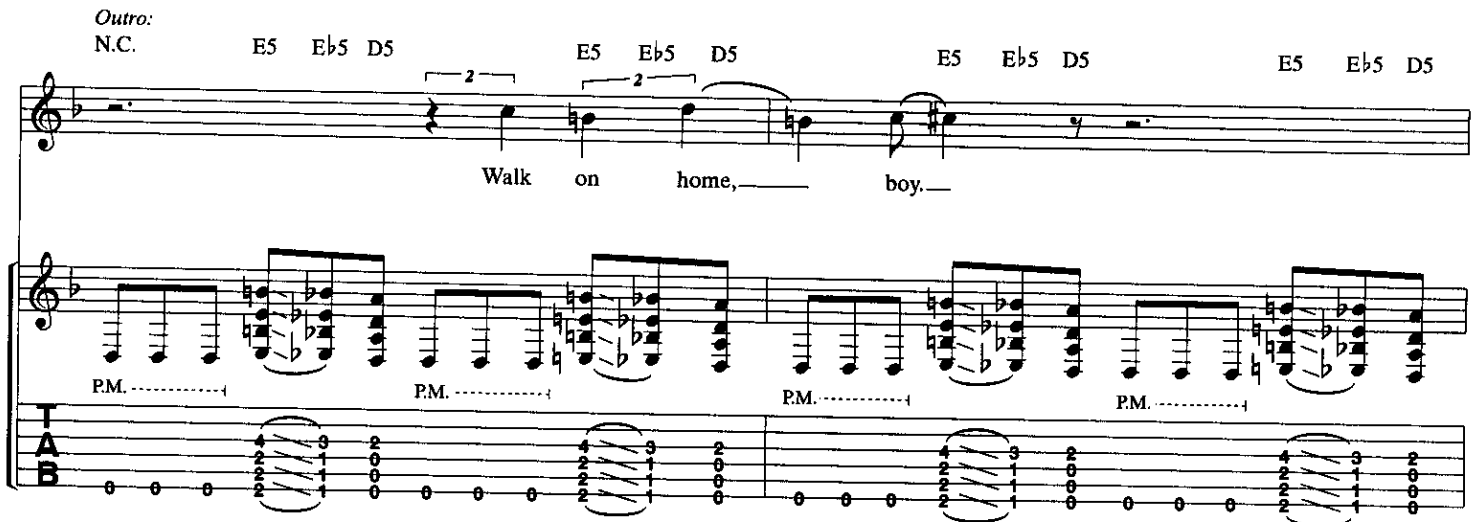
N.C. Db5 N.C. Eb5 F5 F#5 F5 Eb5 N.C. Eb5 F5 F#5 F5 Eb5

w/Rhy. Fill 1 (Gtr. 1)




Walk! Are you talk-in' to me? Are you talk-in' to me?—.

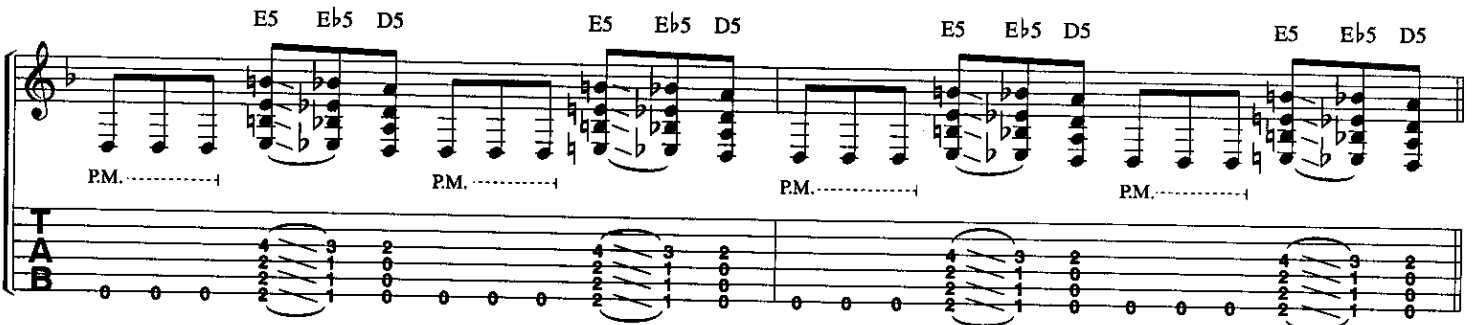
Outro:
N.C. E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5



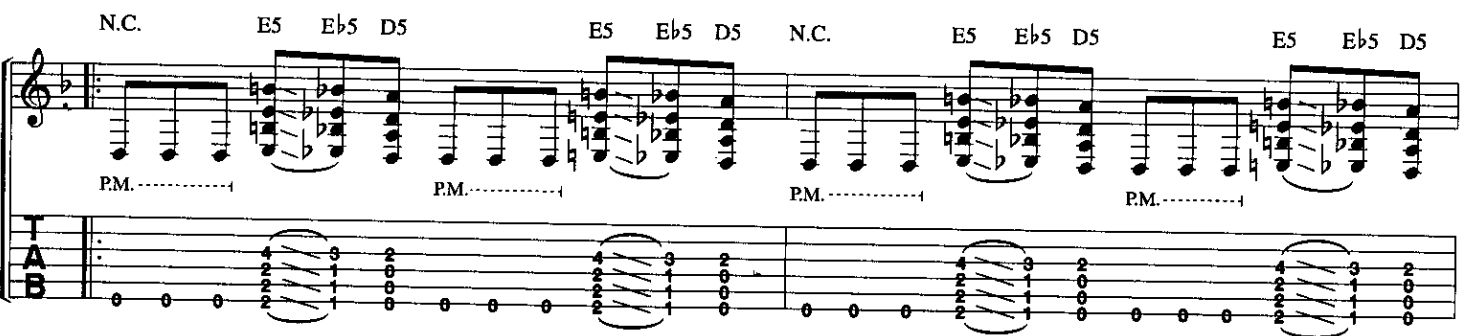
Walk on home,— boy.—



E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5

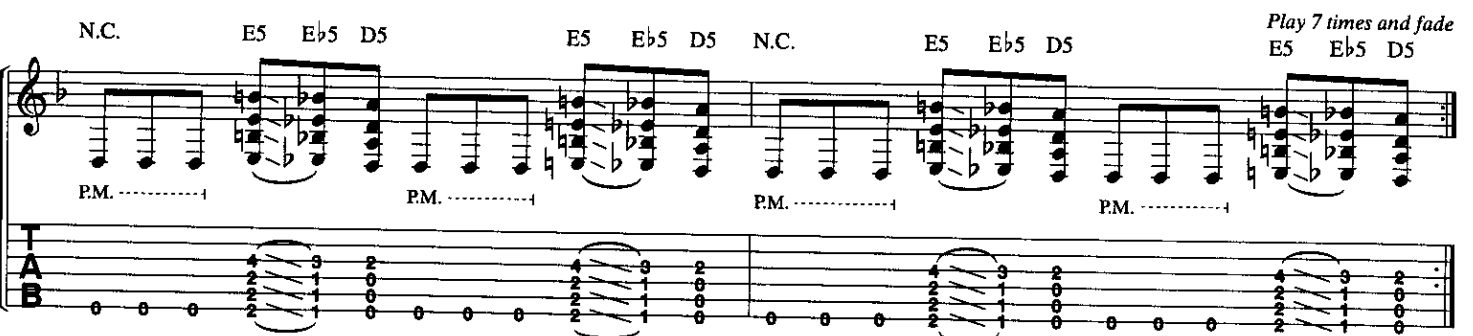


N.C. E5 Eb5 D5 E5 Eb5 D5 N.C. E5 Eb5 D5 E5 Eb5 D5



N.C. E5 Eb5 D5 E5 Eb5 D5 N.C. E5 Eb5 D5 E5 Eb5 D5

Play 7 times and fade



WAR NERVE

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

*All gtrs. tuned down approx. 1½ steps:

- ⑥=C♯ ③=E
- ⑤=F♯ ②=G♯
- ④=B ①=C♯

Moderately: Tempo I (♩ = 100)

Intro:

N.C. E5

**Gtrs. 1 & 2

*Pitch falls somewhere between 1 & 1½ steps down.
**Two gtrs. arr. for one.

Rhy. Fig. 1

F5

end Rhy. Fig. 1

Tempo II (♩ = 100)

C5 G/B A5 F5 E5 G5 1/4

(Bb5) (E5) (Bb5)

and it's grind-ing a - gainst— you. Let the war nerve break,-

TAB (6) 9 0 3 2 0 (6) 1/2

(E5) (Bb5) *To Coda* **Tempo I** (♩ = 100) *Interlude 1:* N.C.(E5)

oh. — For ev - 'ry fuck-in' sec-ond the pa-thet -

Riff A

grad bend 1 2 3

TAB (6) 5 7 7 5 7 6 (6) 1/2 11 0 11 11 0 11

ic me - di - a piss - es on me and judg - es what I am in one par - a - graph. Look

TAB 11 0 11 11 0 11 11 0 11

(Bb5) (A5) (G5) (E5)

here! Ah, fuck you all! —

end Riff A

TAB 11 0 11 5 7 5 11 0 11 11 0 11

Tempo II (♩ = 100)

Interlude 3:
N.C.(E5)

Now! Wow!

Gtrs. 1 & 2

P.M.

T
A
B

Bridge 2:

Hate! Hate!

Riff B

P.M.

T
A
B

w/Riff B (Gtrs. 1 & 2) 3 times

Hate! Hate! Hate! Hate!

N.C.(F5)

Hate! Hate! Hate mail not read,

Riff C
Gtrs. 1 & 2

T
A
B

w/RIT C (Gtrs. 1 & 2)

w/RIT B (Gtrs. 1 & 2) 2 times
N.C.(E5)

in jail in - stead. Hate! Hate!

w/RIT C (Gtrs. 1 & 2) 2 times
N.C.(F5)

Hate! Hate! Lord knows there's worse,

Tempo I (♩. = 100)

Interlude 4:
w/RIT A (Gtrs. 1 & 2)
N.C.(E5)

ig - nore the curse. Arr!

Blah! Uh! Uh! Uh! Ah, fuck you

(B♭5) (A5) (G5)

Outro:
E5 B♭5 A5 G5 E5 B♭5 A5 G5 E5 B♭5 A5 G5

(1st time only) all!

Gtrs. 1 & 2

1. 2. 3.

E5 F5 E5

Verse 2:
Expect the worst, you bleeding heart,
But kill me first before it starts.
Yes, my cock is getting hard,
We are born different after all.
Invite mayhem, produce weapons.
Shout out, burn down,
No CNN or media now.
(To Chorus:)

WHERE YOU COME FROM

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT
PHILIP HANSEN ANSELMO and REX ROBERT BROWN

Tune all gtrs. down one whole step:

- ⑥=D ③=F
- ⑤=G ②=A
- ④=C ①=D

Moderate metal $\text{♩} = 108$

Intro:

N.C.

*Gtrs. 1 & 2 (w/dist.)

*Two gtrs. arranged for one gtr.

Pre-Chorus:

But it's still a - live.

A.H.

TAB: 0 3 6 0 3 5 | 5 3 0 6 5 3 0 14

And it's in me now.

hold

Ab5 F5 N.C. E7

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

And it lives and breathes, — but I can't give a fuck.

w/trem. bar

-1½ +1½

Ab5 F5 N.C. E5

TAB: 5 3 0 6 5 3 0 (0) (0) | 0 3 6 0 3 5 5 6 3 | 5 3 0 6 5 3 0 2

Chorus:
N.C.

I've got a big mouth, — Bkgd.vcl: I've got a

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

big mouth. _____ and there's a lot to learn _____

A.H.

T
A
B

5 0 7 5 0 7 5 0 5 0 7 5 0 7 5 0 9 0 5 0 6 5 9 0 (5)

Lot to learn, _____ oo, oh. _____ from a bot-tle of whis - key. _____

t

T
A
B

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

To Coda ♪ 1.

From a bot-tle of whis - key. _____ It's where you come from. _____

T
A
B

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

8va.....

T
A
B

*Tap notes with edge of pick.

grad. release
2 1/2

T
A
B

T
A
B

Half-time feel

T
A
B

w/vcl. ad lib.

T
A
B

Musical notation for guitar, including a treble clef staff with notes and a tablature staff with fret numbers (20, 21, 15-17, 15-17, 16, 16, 16, 16, 15).

Musical notation for guitar, including a treble clef staff with notes and a tablature staff with fret numbers (19, 19, 19, 18, 17, 19, 18, 21, 21, 21, 21, 17).

E5

G5

E5

I fell in front of my friends, I dropped out in front of the world.

Gtrs. 1 & 2

8va

A.H.

Musical notation for guitar accompaniment, including a treble clef staff with notes and a tablature staff with fret numbers (2, 6, 6, 5, 6, 7, 5, 7, 5, 7, 7, 7, 5, 7, 5).

D.S. % al Coda

You call that su - per - nat - u - ral, it ain't!

random pick slides down neck

Musical notation for guitar accompaniment, including a treble clef staff with notes and a tablature staff with fret numbers (2, 6, 6, 5, 9, 1, 2, 6).

Faster $\text{♩} = 152$
N.C.

Coda N.C.

It's where.

Gtrs. 1 & 2

partial P.M.

TAB

Detailed description: This system contains the first three staves of music. The top staff is a vocal line in treble clef, 2/4 time, with lyrics 'It's where.' and a fermata over the word 'where'. The second staff is for guitar, showing a melodic line with triplets and a 'partial P.M.' (partial palm mute) instruction. The third staff is a guitar tablature with fret numbers 3, 0, 5, 0, 6, 5, 3, 0 for the first measure and 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7 for the second measure.

G5 F5

Black wings will weath - er your flight.

partial P.M. hold open string partial P.M.

TAB

Detailed description: This system contains the next three staves. The vocal line has lyrics 'Black wings will weath - er your flight.' with a fermata over 'flight'. The guitar line features triplets and 'hold open string' instructions. The tablature includes a measure with a 0 (open string) and fret numbers 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7.

Bb5 Ab5

For some, there's no sec - ond

partial P.M. hold open string

TAB

Detailed description: This system contains the next three staves. The vocal line has lyrics 'For some, there's no sec - ond'. The guitar line includes triplets and 'hold open string' instructions. The tablature shows fret numbers 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7.

G5 F5

time, fol - low - ing paths of your

partial P.M. partial P.M.

TAB

Detailed description: This system contains the final three staves. The vocal line has lyrics 'time, fol - low - ing paths of your'. The guitar line features triplets and 'partial P.M.' instructions. The tablature includes a measure with a 0 and fret numbers 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7.

Start fade G5

It's where you come from...

The first system of music features a vocal line in 4/4 time with lyrics "It's where you come from...". The piano accompaniment consists of eighth-note chords. The guitar part is in standard tuning with a G5 chord at the beginning and a progression of 12-12-10, 12-12-10, 12-12-10, 12-12-10, and 8-8-10, 8-8-10.

G5

It's where you come from...

The second system continues the vocal line and piano accompaniment. The guitar part uses a G5 chord and a progression of 5-6-7, 5-6-7, 5-6-7, 5-6-7, and 5-5-9, 5-5-9.

G5

It's where you come from...

Fade

The third system concludes the vocal line and piano accompaniment. The guitar part uses a G5 chord and a progression of 12-12-10, 12-12-10, 12-12-10, 12-12-10, and 8-8-4, 8-8-4.

Verse 2:
 A remedy to the curse,
 On harder waves control.
 Look at what's around,
 I just can't lie around,
 Feeling sorry for myself.

Pre-Chorus:
 But it's still alive,
 And it's in me now.
 And it lives and breathes,
 But I could care less.
 (To Chorus:)