



**AUTHENTIC TRANSCRIPTIONS
WITH NOTES & TABLATURE**

Transcribed by
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and **JOHN TAPELLA**

ANTHRAX

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Time

Words and Music by Anthrax

Tune down 1/2 step

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

A Cadenza Intro

Freely

E5

(tick) (tock)

$\text{♩} = 35$ *accel.* $\text{♩} = 250$ *pp* *fade in* *ff*

Trem. Trem. Trem.

*Alarm clock is panned with "tick" full left and "tock" full right

** Till fade out (2 guitars)

15 sec. 20 sec. 25 sec.

8va

w/bar

1 1/2 full

7 (7) 9 (9) 22 21

B Begin Tempo $\text{♩} = 220$

Guitar 1 and 2

Drums

E5

Fig. 1

* clock fades out.
continue tremolo on E5 for 8 bars

Guitar 3 28 sec.

(4)

Musical score for the first system. The treble clef staff contains a melodic line with a key signature of one sharp (F#). The guitar staff shows fret numbers (0, 2, 4, 6, 8, 10, 12, 14) and 'X' marks for muted strings. The bass staff shows fret numbers (14, (14), 14, (14), 12) and 'X' marks. A dashed line labeled 'P.M.' (pedal point) is positioned below the guitar staff.

Musical score for the second system. The treble clef staff contains a melodic line with a key signature of one sharp (F#). The guitar staff shows fret numbers (0, 2, 4, 6, 8, 10, 12, 14) and 'X' marks for muted strings. The bass staff shows fret numbers (14, (14), 14, (14), 12) and 'X' marks. A dashed line labeled 'P.M.' (pedal point) is positioned below the guitar staff.

Tremelo fades out at repeat.

Guitars 1 and 2

Musical score for the third system. The treble clef staff contains a melodic line with a key signature of one sharp (F#). The guitar staff shows fret numbers (0, 2, 4, 6, 8, 10, 12, 14) and 'X' marks for muted strings. The bass staff shows fret numbers (0, 2, 4, 6, 8, 10, 12, 14) and 'X' marks. A dashed line labeled 'P.M.' (pedal point) is positioned below the guitar staff.

E5

E^b5

Musical score for the fourth system. The treble clef staff contains a melodic line with a key signature of one sharp (F#). The guitar staff shows fret numbers (7, 9, 11, 13, 15) and 'X' marks for muted strings. The bass staff shows fret numbers (7, 9, 11, 13, 15) and 'X' marks. A dashed line labeled 'P.M.' (pedal point) is positioned below the guitar staff.

E5

E \flat 5

Musical notation for guitar, showing a melodic line in treble clef and a rhythmic pattern in bass clef with 'x' marks for muted strings.

C Verse

B5

E5

1. I got so much trouble on my
 2. Bile black the thoughts that run my
 3. Life and death as words they don't mean

P.M.

A \sharp 5

B5/F \sharp

mind. Par - a - noi - a time. I'm run - ning out of
 head. There's so much to be said. They're so much liv - ing
 shit. It's what you do with them. And how to live with

P.M.

A5

B5

life. Clock - wise and the sec - onds tick a -
 dead. Walk - ing corp - ses sham - bling through
 it. Rag - ing like a bull in - side a

P.M.

A#5

G5

way. _____ Each line that cuts my face.
 life. _____ With noth - in' in their sight.
 cage. _____ Just give me a stage

Cut as each hand moves in - to place. _____
 Dance on their bones. Step in and fight. }
 where this bull can rage _____

E5

Par - a - noi - a.

Amped _____ and wir - ed.

D Bridge

G5

Life and death are fight -

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

F#5

ing for my time. I can't seem to find the time.

3 3 3 0 3 0 0 | 2 2 2 2 6 2 0 0 | 2 2 2 3 2 3 3 3

B \flat 5/E

I want what's

0 0 0 6 XX 6 XX 6 | 0 0 0 6 XX 6 XX 6 | 0 0 0 6 XX 6 XX 6

G5

B \flat 5/G

G5

mine. Time through the clock just keeps

0 0 0 6 XX 6 XX 6 | 3 3 3 3 3 3 3 | 3 3 3 0 3 0 0

F#5 F5

talk -ing. It just walks an - y damn place It —

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

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

Bb5/E

— feels like walk - ing. — My

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

1 1 1 1 1 0 0 0 6 8 8 8 8 8 8 0 0 0 9 8 8 8 9 8 8 7 7 7 7

Bb5/G

mind keeps think - ing. Clock - wise as the sec -

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

0 0 0 11 11 11 9 9 9 9 9 9 3 3 3 3 3 1 1 1

Bb5/Gb

onds tick — a way. I make — my move — to day.

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

3 3 3 3 3 1 1 1 2 2 2 2 2 1 1 1 2 2 2 2 3 3 3 3 1 1 1

E Chorus

*B5 A5 B5 D5 C#5 D5 E5 D5 E5

Time and life. Life and time to have and hold

Fig. 2

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

0 0 0 0 9 7 9 / 7 5 7 0 0 0 0 12 10 12 / 10 9 10 0 0 0 0 14 12 14 / 12 10 12

* double time feel

Guitars 1 and 2 continue Fig. 2

G5 F#5 G5 B5 A5 B5 D5 C#5 D5

and some - times find. It is - n't mine. It is - n't yours.

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

0 0 0 0 17 16 17 / 15 14 15 0 0 0 0 9 7 9 / 7 5 7

Guitars 1 and 2 repeat Fig. 2

E5 D5 E5 G5 F#5 G5 B5 A5 B5 D5 C#5 D5

Man to man_ I'll fight__ you for__ time and life.

Guitars 1 and 2 repeat Fig. 2

E5 D5 E5 G5 F#5 G5 B5 A5 B5 D5 C#5 D5

Life and time. ___ One day I'll get what's mine

to Coda ◊

B5 A5 B5 E5 D5 E5 E5

through the per - sist - ence of time.

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

0 0 0 0 9 7 9 / 7 5 7 0 0 0 0 14 12 14 / 12 10 12 14 12

*D. S. al Coda
(without repeat)*

E \flat 5 B5 G#5

Huh!

P.M.-----1

Coda

G5

time. _____

17
15

F Instrumental

Guitar 1 and 2 play Fig. 1

E5

Ugh! Ugh! Ugh!

Guitar 2 plays Fig. 1

E5

Ugh! Go!

Guitar 1

5 7

G

Guitar Solo

Guitar 2 play Fig. 1

E5

5 7 4 6 4 7 4 6 7 6 4 | 6 5 7 5 7 5 7 5 7 8 6 7 11

12 12 14 12 14 12 14 12 14 15 x 14 14 | 16 x 14 x 15 17 15 14 15 17 14 x 17 14

15 17 14 15 14 17 14 15 17 x 15 | 16 18 19 18 17 19 20 20 19 19 20 20 17

Pitch: G#

Pitch: C B C

A5/G

A5/F#

22 (22) 22 22 | 12 14 15 12 14 15 12

Fig. 3

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

8va.....

B5 A5 B5 E5 D5 E5

15ma P.H. 15ma P.H. 15ma P.H.

full P.H. full P.H. P.H.

15 12 15 12 14 12 14 12 12 12 12 14 12 12 9 12 9 9

pitch: B pitch: A pitch: E

Fig. 3 (Cont.)

P.M. P.M.

2 2 2 2 2 0 2 0 0 0 0 9 7 9 7 5 7 0 0 0 0 14 12 14 12 10 12

B5 A5 B5 E5 D5 E5 A5/G

15ma P.H.

1/2 P.H. P.H.

7 9 9 7 9 7 9 7 5 7 7 9 9 11 10 9 10 10 9

pitch: A pitch: E

Fig. 3 (Cont.)

Guitar 2 repeat Fig. 3

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

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

A5/F#

10 12 10 9 10 10 9 10 10 12 9 12 10 9 10

B5 A5 B5 E5 D5 E5

8va

B5 A5 B5 E5 D5 E5 A5/G

8va P.H. 15ma P.H.

Guitar 2 continues Fig. 3

A5/F#

B5 A5 B5 E5 D5 E5 B5 A5 B5

8va

E5 D5 E5 A5/G A5/F#

8va full

Guitar 2 continues Fig. 3 (3 bars)

A5/F

Musical notation for the first system, including a treble clef staff with a melody, a guitar staff with fret numbers (7, 7, 5, 7, 5, 7, 5, 3, 7, 7, 5, 7, 6, 5, 3, 0, 7, 7, 5, 7, 5, 7, 3, 0), and a bass staff with fret numbers (2, 2, 2, 2, 0, 2, 0, 0, 1, 1, 1, 1, 1, 2, 2, 2, 0, 1, 0, 0, 1, 1, 1, 1, 1, 2, 2, 2, 0, 1, 0, 0).

H

N.C.

E5

Musical notation for the second system, including a treble clef staff with a melody, a guitar staff with wavy lines and fret numbers (7, 7, 5, 7, 7, 5, 0, 0, 0, 0, 2, 0, 2, 0, 2, 0, 2, 0), and a bass staff with fret numbers (7, 7, 5, 7, 7, 5, 0, 0, 0, 0, 2, 0, 2, 0, 2, 0, 2, 0).

I

Repeat 3 times

N.C.

Musical notation for the third system, including a treble clef staff with lyrics "Par - a - noi - a's lost ___ its hold ___ on.", a guitar staff with fret numbers (7, 7, 5, 7, 7, 5, 0, 0, 0, 0) and a boxed-in section labeled "Fig. 4".

Guitars 1 and 2 repeat Fig. 4

Musical notation for the fourth system, including a treble clef staff with lyrics "par - a - noi - a's lost ___ its hold ___ on. par - a - noi - a's lost ___".

its hold on, par - a - noi - a's got no hold on

J E5

me.

Guitars 1 and 2

P.M.

P.M.

P.M.

K E5

E \flat 5

B5

D5

Time don't have noth - ing to

Fig. 5

Guitars 1 and 2

E5 Eb 5 B5 D5 Db 5 A5

do with how high you can

Fig. 5 (cont.)

14 12 13 11 9 7 12 10 11 9 7 5

Guitars 1 and 2 repeat Fig. 5

E5 Eb 5 B5 D5

time don't got noth - ing _____ to

E5 Eb 5 B5 D5 Db 5 B5

do with how high you can

L Chorus

Guitars 1 and 2 play Fig. 2

B5 A5 B5 D5 C#5 D5 E5 D5 E5

count. Time and life. Life and time. To have and hold

G5 F#5 G5 B5 A5 B5 D5 C#5 D5

and some - times find. It is - n't mine. It is - n't yours.

E5 D5 E5 G5 F#5 G5

Man to man _____ I'll fight _____ you for _____ time and

D5 C#5 D5 E5 D5 E5 G5 F#5 G5 B5 A5 B5

life. Life and time. _____ One day I'll

D5 F#5 D5 E5 D5 E5 G5 F#5 G5

get what's mine through the per - sist - ence of

M E5

Outro *

time.

2 0 2 0

* gradually speed up till fade out.

2 0 2 0

2 0 2 0

2 0 2 0

Blood

Words and Music by Anthrax

A Introduction $\text{♩} = 125$

E5 N.C. (Drums) E5

Guitar 1 *Fade*

Guitar 2 *Fade*

* 5 second fade in.

N.C.

Guitar 1 & 2
P.M.

P.M.

E5

Guitar 1

Guitar 2

Whoa! _ Whoa! _ Whoa! _ Whoa! _

N.C.

E5

N.C.

E5

Guitar 1

Guitar 2

N.C.

1. E5

♩ = 250 *

2. E5

Fig. 1 N.C.

* double time

Fig. 1 (con't)

2.
Fig. 2
N.C.

B Verse

Guitars 1&2 play Fig. 2 (8 times)

B♭5 N.C. B♭5

- science do I laugh or do I cry.
- self. damn it, do what's right.

C Bridge

N.C.

Noth - ing's ev - er per - fect.

Guitar 1&2

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

3 5 6 3 6 5 3 5 | 5 3 5 6 | 3 5 6 3 6 5 3 5 | 5 3 5 6

This is just a test.

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

3 5 6 3 6 5 3 5 | 5 3 5 6 | 3 5 6 3 6 5 3 5 | 5 3 5 6

§§ N.C.

mag - ine! I - mag - ine say - ing what can be said.
mag - ine! Think a - bout liv - ing your life.
mag - ine! I - mag - ine say - ing what can be said.

Fig. 3

P.M.-----4

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

Guitars 1&2 continue Fig. 3

mag - ine! I - mag - ine each word a bul - let till you're
 mag - ine! Think a - bout be - ing stabbed with a dull knife
 mag - ine! I - mag - ine each word a weight off your

dead. _ I - mag - ine! I - mag - ine kill - ing
 knife. _ I - mag - ine! Think how sane you'll be
 head. _ I - mag - ine! I - mag - ine kill - ing

some - thing you love. _ I - mag - ine! Just
 when it's through. _ I - mag - ine! Think
 some - thing you hate. _ I - mag - ine! Just
 go to **E** on D.S.S.

think a - bout _ liv - ing in - side. _
 real hard then do what ya gotta do. _
 think a - bout _ liv - ing in - side. _

D Chorus

$\text{♩} = 125$ half time feel
 Guitars 1&2 play Fig. 4 (8 times)
 N.C.

Blood on your hands. _ Blood in my eyes. _ Blood I can't keep. Blood cir - cum - scribes. _

Blood on your hands _ Blood in my eyes. _ Blood I can't keep. Blood cir - cum - scribes. _

Gang vocals

Blood on your hands ___ turns in - to blood in my eyes ___ and with the
 blood I can't keep ___ our lives ___ blood cir - cum - scribes. ___

Fig. 4

P.M. _____

6 7 7 6 3 1 0 3 1 0 0 0

Blood on your hands ___ turns in - to blood in my eyes ___ and with the

blood I can't keep ___ our lives ___ blood cir - cum - scribes. ___

E

Guitar 1&2 play Fig. 5 (4 times)

N.C.

Bro - ther on, ___ bro - ther on, ___ bro - ther on, ___ bro - ther on, ___ bro - ther on, ___ bro - ther on, ___

F

$\text{♩} = 250$ double time
Guitar 1 and 2 play Fig. 1 (3 times)

N.C.

bro - ther on, ___ (Bro - thers in blood.) A wave of ha - tred

comes like a flood. ___ Broth - er on,

broth - er on, broth - ers in blood. ___ A

N.C.

wave of ha - tred comes like the flood. ___

Broth - er on, broth - er on, broth - er, broth - ers in blood. ___

Fig. 5

0 0 3 3 6 6 3 3

E5 N.C.

Hate is so much eas - i - er to

feel than love. _____ Broth - er on,

E5

broth - er on, broth - ers in blood. _____ A

Guitars 1&2 play Fig. 1 (6 measures)
N.C.

wave of ha - tred comes like the

To Coda I ⊕
To Coda II ⊕⊕

flood. _____ Broth - er on, broth - er on, broth - er,

G
N.C.

Bb5 G5 N.C. Bb5 G5

broth - ers in blood. _____

P.M. P.M.

D.S. al Coda I

N.C.

Bb5 G5 N.C. Bb5 G5

P.M. P.M.

Coda I

\oplus
 $\text{♩} = 125^*$
 E5

* half time feel

H Instrumental

Fig. 6
 Guitar 1&2

Guitars 1&2

Guitars 1&2
 N.C.

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 3 0 3 0

I Guitar Solo
N.C.

Guitar 1

12	X	X	X	12	10	10	12	12	12	12	12	10	12	12	10	14	15	15	15	15	15
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
9	X	X	X	9	7	7	9	9	9	9	9	7	9	9	7	11	12	12	12	12	12
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
12	X	X	X	12	10	10	12	12	12	12	12	10	12	12	10	14	15	15	15	15	15

Guitar 2

P.M.

3 0 0 0 3 0 0 0 3 0 0 0 3 0 3 0 3

12	X	X	12	10	10	12	12	12	12	12	12	17	17	17	19	19	19	19	19	19
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
9	X	X	9	7	7	9	9	9	9	9	9	14	14	14	16	16	16	16	16	16
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
12	X	X	12	10	10	12	12	12	12	12	12	17	17	17	19	19	19	19	19	19

Fig. 7

P.M.

0 3 0 3

Guitar 2 plays Fig. 7 (2 times)

12	X	X	X	12	10	10	12	12	12	12	12	12	12	12	10	10	10	10	10	8	8	8	8	8	8	8	7	7
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
9	X	X	X	9	7	7	9	9	9	9	9	9	9	9	7	7	7	7	7	5	5	5	5	5	5	5	4	4
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
12	X	X	12	10	10	12	12	12	12	12	12	12	10	10	10	10	8	8	8	8	8	8	8	8	8	7	7	

12 9 x x x x 12 9 x x x x 10 7 x x x x 12 9 9 9 12 9 9 9 12 12 12 12 12 | x x x x 15 17 x x x x 17 17 17 17 19 19 19 19 | x x x x 12 14 x x x x 14 14 14 14 16 16 16 16 | x x x x 12 10 x x x x 10 12 12 12 12 x x x x 15 17 x x x x 17 17 17 17 19 19 19 19

$\text{♩} = 250^*$

Guitar 3 plays Fig. 8 (8 times)

B5 G5 N.C.

Guitar 1

20 17 x x x 20

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

Guitar 2

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

* double time feel

B5 G5 N.C. B5 G5

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

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

Fig. 8

B5 G5

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

Guitar 3 plays Fig. 7
N.C.

B5 G5

7 7 9 9 12 12 | 14 14 14 16 16 | 15 15 15 | 17 17 17 15 15 17 17 17

8va.....

19 19 19 22 22 22 22 | 22 22 22 22 22 22 | 22 | 9 9 9 9 9

full

* last note of solo is not played during repeat

8va.....

19 19 19 22 22 22 22 | 22 22 22 22 22 22 | 22 | 4 4 4 4 4 5 5 5 5 5

full

* last note of solo is not played during repeat

D.S.S. al Coda 2

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

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

Coda 2



♩ = 125*

E5

* half time feel

N.C. Bb5 N.C. Bb5 N.C. Bb5

N.C. Bb5 N.C. Bb5 G5 N.C. Bb5 G5

My bro - ther. My bro - ther. My

N.C. Bb5 G5 N.C. Bb5 G5

bro - ther. My bro - ther.

Keep It In The Family

Tempo I ♩ = 110

Words and Music by Anthrax

A (6) = D

Introduction

Guitars 1 and 2

G5/D

P.M.

G5 G#5

A5 D5 G5 A5 D5 G5 G#5 D5 G5 A5 D5 G#5 A5 G#5 D5 F#5 G5 D5 G#5

P.M.

A5 D5 G#5 A5 D5 G5 G#5 D5 G5

1. A5 D5 G5 G#5 D5 G5 G#5

P.M.

2. A5 D5 G5 G#5 D5

Guitar 2

Guitar 1

P.M.

w/bar*

* Gradual dive to slack (guitar 1 only).

G5 G#5 A5 D5 G5 A5 D5 G5 G#5 D5 G5 A5 D5 G#5 A5 G#5 D5 F#5 G5

D5 G#5 A5 D5 G#5 A5 D5 G5 G#5 D5 G5 A5 D5 G5 G#5 D5

F5 D5 F5 F#5 D5 A5 D5 F5 D5 F5 F#5 D5 A5 D5 F5 D5 F5 F#5 D5 A5 D5

D5 F5 D5 F5 F#5 D5 A5 D5 F5 D5 F5 F#5 D5 A5 D5

D5 F5 D5 F5 F#5 D5 A5 D5 F5 D5 F5 F#5 D5 A5 D5 F5 D5 F5 A#5 D5

B Verse

Guitar 1 and 2 play Fig. 1

F5 D5 F5 F#5 D5 A5 D5 F5 D5 F5 F#5 D5 A5 D5 F5 D5 F5 F#5 D5 A5 D5

1. Man - kind. The pub - lic en - e - my's not the man who speaks his mind.
2. Don't e - ven try to tell me what you think is right when to you blacks are nig - gers.

F5 D5 F5 A♭5 D5 F5 D5 F5 F♯5 D5 A5 D5 F5 D5 F5 F♯5 D5 A5 D5

The pub - lic en - e - my's the man that goes and acts blind,
and jews are kikes and you (ex-)pect to be ta - ken ser - i - ous - ly, but your

F5 D5 F5 F♯5 D5 A5 D5 F5 D5 F5 A♭5 D5 F5 D5 F5 F♯5 D5 A5 D5

searching for an ans - wer that he'll ne - ver find. An ac - tion from re - ac - tion and you
ac - tions, they're more than cur - i - ous - ly. ju - ven - ile, you em - u -

F5 D5 F5 F♯5 D5 A5 D5 F5 D5 F5 A5 D5 F5 D5 F5 A♭5 D5

can't make a re - trac - tion once you've put your head out. And then you're
late what you hate and you don't e - ven know why you feel this way. 'Cause

F5 D5 F5 F♯5 D5 A5 D5 F5 D5 F5 F♯5 D5 A5 D5

blue in the face as you try to state your case. You can
dad - dy hat - ed this and mom - my hat - ed that. And your

Tempo II ♩ = 157

F5 D5 F5 F♯5 D5 A5 D5 F5 D5 N.C. E♭5 D5

think with your dick but it can't shout. Yo, I
own a - bil - i - ty to rea - son's like a tire gone flat.

C Guitars 1 and 2 continue Fig. 1

F5 D5 F5 F#5 D5 A5 D5 F5 D5 F5 F#5 D5 A5 D5 F5 D5 F5 F#5 D5 A5 D5

try to un - der - stand what the hell is go - ing on. I can't im - ag - ine how things ev - er

F5 D5 F5 A♭5 D5 F5 D5 F5 F#5 D5 A5 D5 F5 D5 F5 F#5 D5 A5 D5

got so far gone. You sep - 'ra - tists say you want your own state. I'll give

F5 D5 F5 F#5 D5 A5 D5 F5 D5 F5 A♭5 D5

them a state, a state of un - con - scious - ness.

D D5 D♭5/D C5/D B5/D D5 D♭5/D C5/D B5/D

Re - tri - bu - tion. No sol - u - tion

Fig. 2

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

D5 D♭5/D C5/D B5/D D5 E♭(b5)

Con - sti - tu - tion. Dis -

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

Guitar land 2 continue Fig. 2

D5 D♭5/DC5/D B5/D D5 D♭5/D C5/D B5/D D5 D♭5/DC5/D B5/D D5 E♭(b5)

crim - i - na - tion, through the na - tion, rain - ing ha - tred.

E Bridge

Chords: Eb5, D5, Eb5, D5

Lyrics: I yell when there's schism— you must re - bel.

Chords: Eb5, D5, Db5, C5, Eb5, D5

Lyrics: I yell so _____ you'll hear. I yell. I re -

Chords: Eb5, D5, Eb5, D5

Lyrics: fuse _____ to live _____ in your hell. I am what

F Chorus

Chords: Db5, C5, Ab5, G5, D5

Lyrics:
 1. 2. you fear. I'm the truth, I don't keep it in the fam - i - ly.
 3. re - bel. We're the truth and we won't keep it in the fam - i - ly.

Fig. 3

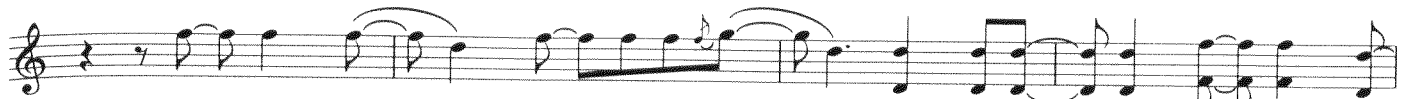
Guitar 1 and 2 continue Fig. 3

D \flat 5

C5

A \flat 5

G5 D5



Live __ your life. ____ Take __ some-one else. ____ Keep it in ____ the fam - i - ly __

D \flat 5 C5

A \flat 5

G5

D5



The real world's out - side your door. ____ You can't keep it in the fam-i - ly.

To Coda Φ

D \flat 5

C5

A \flat 5

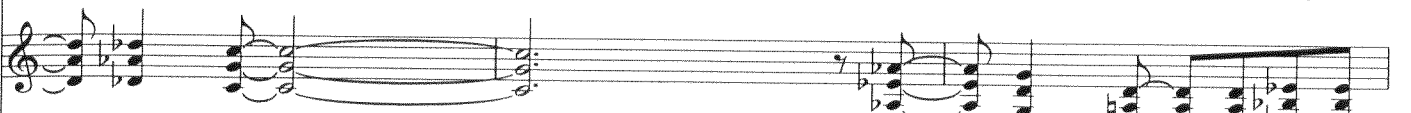
G5

D5

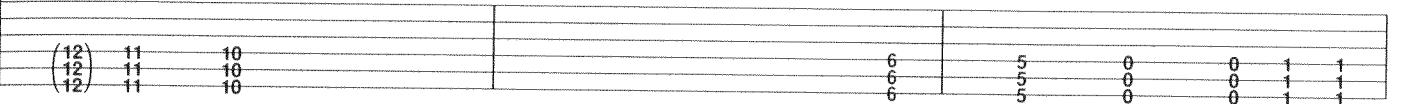
E \flat 5



You've got the long - est way __ to fall. ____ Keep it



P.M.-----



Tempo III $\text{♩} = 117$

D5

E \flat 5

D5

E \flat 5

D5

E \flat 5

D5

E \flat 5

D5

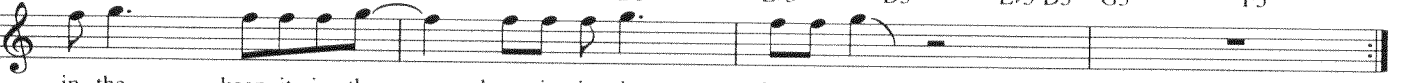
E \flat 5

D5

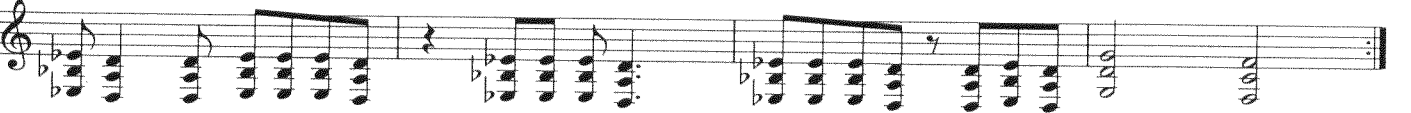
E \flat 5

D5

E \flat 5



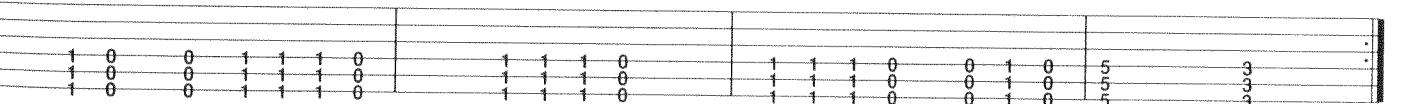
in the, keep it in the, __ keep it in the fam - i - ly.



P.M.-----

P.M.-----

P.M.-----



2.

D5

Fig. 4

F5

G5

F5

D5

Guitar 1 continues Fig. 4

Guitar 1

F5

G5

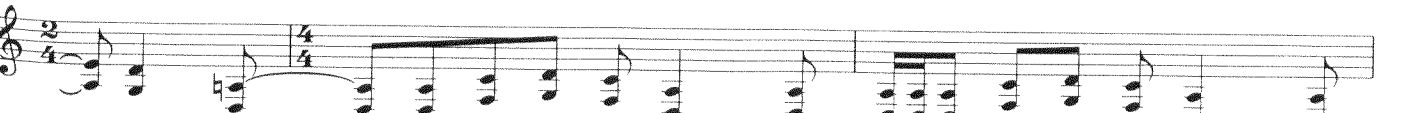
F5

D5



When ____ you keep it in the, when ____ you keep it in the, when __

Guitar 2



(9)

5

0

0

3

5

3

0

0

0

0

3

5

3

0

0

0

0

3

5

3

0

0

0

F5 G5 F5 D5 F5 G5 F5 D5 F5 G5 F5 D5

___ you keep it in the fam - i - ly. ___ When ___ you keep it in the, when _

F5 G5 F5 D5 F5 G5 F5 D5 F5 G5 F5

___ you keep it in the, when ___ you keep it in the fam - i - ly. ___

E **Guitar Solo**

Guitar 1 continues Fig. 4

F5 G5 F5 D5 F5 G5 F5 D5 F5 G5 F5 D5 F5 G5 F5 D5

Yeah! ___

Guitar 2

w/slide

5-7 x x 7-8

Guitar 3

w/slide

3-5 5-6

F5 G5 F5 D5 F5 G5 F5 D5 F5 G5 F5 D5 F5 G5 F5 D5

8-10 10-12 14-17-19

6-8 8-10 12-15

F5 G5 F5 D5 F5 G5 F5 D5 F5 G5 F5 D5

(19) 19 19 19 19 17 14 19 19 17 14 19 19 17 14 12 10 12 12 12 12 12 12 12

19 19 19 19 19 19 19 19 19 17 14 19 19 17 14 19 19 17 14 12 10 12 12 12 12 12 12 12

* These notes are fingered without slide while surrounding notes are played with slide.

F5 G5 F5 D5 F5 G5 F5 D5 F5 G5 F5 D5

w. bar without slide

12 10 7 7 (7) 7 6 8 10 8 10 8 10 10 8 10 8 12 10 13 10

w. bar

12 10 7 7 (7)

F5 G5 F5 D5

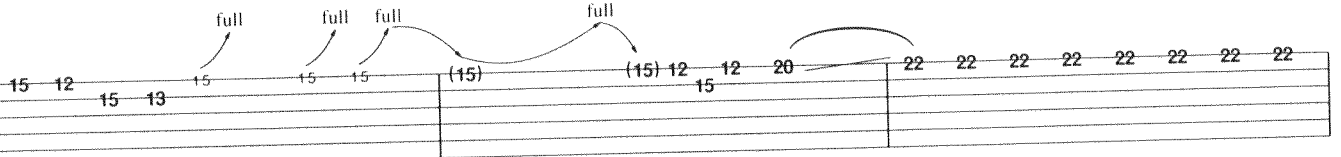
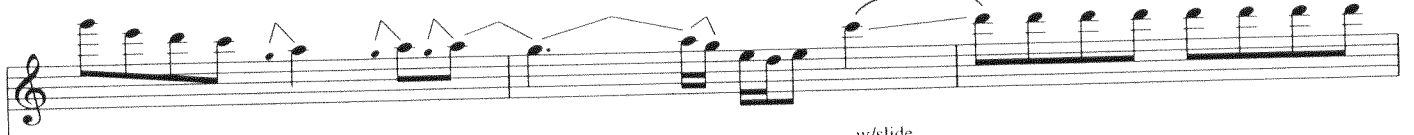
D5

D \flat 5

C5



8va

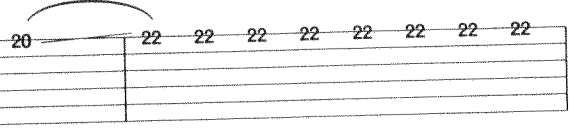


w/slide

8va



w/slide



A \flat 5 G5

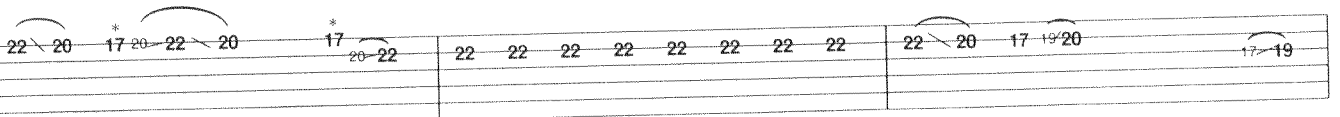
D5

D \flat 5

C5



8va



8va



A \flat 5 G5 D5

D \flat 5 C5

Musical staff with notes and slurs. The notes are mostly eighth and sixteenth notes, with some slurs and accents. The staff is in treble clef.

w/bar

Fingerboard diagram for guitar. The diagram shows fret numbers for each string across four measures. Asterisks are placed above certain fret numbers to indicate specific techniques or bends.

19 19 19 19 19 17 14 19	19 17 14 19 19 17 14 12	10 12 12 12 12 12 12 12	12 10 7 7 (7)
-------------------------	-------------------------	-------------------------	---------------

Musical staff with notes and slurs, similar to the first staff. The notes are mostly eighth and sixteenth notes, with some slurs and accents.

w/bar

Fingerboard diagram for guitar, similar to the second diagram. The diagram shows fret numbers for each string across four measures. Asterisks are placed above certain fret numbers.

19 19 19 19 19 17 14 19	19 17 14 19 19 17 14 12	10 12 12 12 12 12 12 12	12 10 7 7 (7)
-------------------------	-------------------------	-------------------------	---------------

A \flat 5 G5 D5

Musical staff with notes and slurs. The notes are mostly eighth and sixteenth notes, with some slurs and accents. The staff is in treble clef.

Guitar I without slide

Fingerboard diagram for guitar. The diagram shows fret numbers for each string across three measures. Slurs and accents are indicated above the notes.

3 5 7 5 7 5 8	5 7 5 3 5 3 3 5 7 5 7 9 8 10 12 10	
---------------	------------------------------------	--

D \flat 5 C5

A \flat 5 G5

8va...

Musical staff with notes and slurs. The notes are mostly eighth and sixteenth notes, with some slurs and accents. The staff is in treble clef.

Fingerboard diagram for guitar. The diagram shows fret numbers for each string across three measures. Slurs and accents are indicated above the notes. The word 'full' is written above the notes in the second measure.

13 15 13 15 17 15 17 20	17 20 17 20 20 20 20	14 15 16 17 14 15 16 17 14 14 18 15
-------------------------	----------------------	-------------------------------------

F Tempo IV ♩ = 102

8va. F5 A♭5 (D5) F5 A♭5 (D5)

Guitar 1

Fig. 5

Guitar 2

F5 A♭5 (D5) F5 A♭5 (D5)

F5 A♭5 (D5) F5 A♭5 (D5) F5 A♭5 (D5)

Act - ing out of pure cold ha - tred 'cause of what an - oth - er's race is. Col - or of an - oth - er's face is

F5 A♭5 (D5) F5 A♭5 (D5) F5 A♭5 (D5)

dif - f'rent and your own frus - tra - tions tak - ing on a vio - lent nat - ure. Full of hate, so full of hate. You'd

F5 A♭5 (D5) F5 A♭5 (D5) F5 A♭5 (D5)

kill a man _ is that your fate? Your street be - comes a pol - ice state. Why the hell do you hate?

G

D5 G#5 A5 D5 G#5 A5 D5 G#5 A5 D5 G#5 A5 D5 G#5 A5 D5 G#5 A5 D5 G#5 A5 D5 G#5 A5

Hate! Hate! Hate! Hate! Hate! Hate!
 (one) (two) (three) (four) (five) (six)

0 6 7 0 6 7 0 6 7 0 6 7 0 6 7 0 6 7 0 6 7 0 6 7 0 6 7

Tempo V ♩ = 160

D5 G#5 A5 D5 G#5 A5 D5 G#5 A5 D5 G#5 A5

Hate! Hate! Hate! Hate! I'm not gon- na stand ___ for it.
 (seven) (eight) (nine) (ten)

N.C.

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

E^b5

D5

D.S. al Coda

Some-one's gon - na pay ___ for it. I ___ yell. ___ We

7 5 3 5 3 5 3 1 0 12 12 12

F5 F#5 G5D5 F5 F#5 G5 D5 F5 F#5 G5D5 F5 F#5 G5

Keep it in the fam - i - ly. Keep it in the fam - i - ly.

Fig. 7

P.M. P.M.

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

F5 F#5 G5 D5 F5 F#5 G5 D5 F5 F#5 G5 D5 F5 F#5 G5

Keep it in the fam - i - ly. Keep it in the fam - i - ly.

D5 F5 F#5 G5 D5 F5 F#5 G5 D5 F5 F#5 G5 D5

P.M.

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

F5 F#5 G5 F5 F#5 G5 F5 F#5 G5 D5

P.M.

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

H Freely

D5 8va +1 Fade out

w/feedback w/bar

feedback pitch: A

w/bar

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

2 1/2 +1 2 1/2

In My World

Words and Music by Anthrax

♩ = 172

Tune guitar 1/2 step down

① = E♭ ② = B♭

③ = G♭ ④ = D♭

⑤ = A♭ ⑥ = E♭

A

Intro

Fig. 1 G5 G(b5)

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

T
A
B

Fig. 1 (cont.) F5 G

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

Guitar 1 and 2 repeat Fig. 1

G5 G(b5)

(spoken) They're gon - na put me in jail. Man, I'm al - rea - dy in jail.

F5 G

Don't they know that my life just is one big cell?

G5 G(b5)

F5 G

G5 G(b5) F5 G *repeat 3 times* N.C. Fig. 2

1. 2.

B Verse

Guitar 1 and 2 play Fig. 1

G5 G(b5)

1. I'll bite the hand that feeds me. And I could
 2. An a - dult at thir - teen, my

F5

give a damn if that hand needs me. Ow! why can't you leave me a - lone.
 child - hood was a dream. A full clout night - mare,

G G5

a sight un - seen. A lie
 My

Guitar 1 and 2 repeat Fig. 1

G(b5)

may fool some - one else, but it tells you the truth.
 great - est fear as a kid, one which I al - ways kept

F5

G

hid. You're weak, just a no-ther clone.
 was to come home from school and find my mo-ther dead.

Guitars 1 and 2 Rhy. Fig. 2

I just want my life to do what-e-ver I

like. Yeah, it's a self-ish need to

have no re-spon-si-bil-i-ty. So I'll say what I'm gon-na say,

'cause I'm going to hell an-y-way. I'd

ra-ther be a-lone in my

♩ = 86*

world.

Fig. 3

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

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

* Cut time

C Bridge

Guitar 1 and 2 repeat Fig. 3 (8 times)

I'm not a-fraid. I am a-fraid. No-thing touch-es me, I'm a

B \flat 5 A5

Fig. 5 (cont.)

Guitar 2 repeat Fig. 5 simile

F5 A \flat 5 G5

8va.

15ma P.H. 15ma P.H. B \flat 5

full full full P.H. full P.H. full full

Pitch : F

Guitar 2 repeats Fig. 5 simile

A5 F5

A \flat 5 G5

8va.

8va

full

23 20 23 (23) 20 23 20 23 (23) 20 23 20 23 (23) 20 20

B \flat 5 A5 F5

8va

Guitar 2 repeat Fig. 5 simile

20 18 18 20 18 16 17 17 16 18 16 17 17 15 17 15 12 12 15 (15) 3 8 7 8

A \flat 5 G5

15ma P.H.

P.H.

10 8 7 8 10 7 8 10 8 7 8

Pitch: E \flat

8va

B \flat 5 A5

14 16 22 23 23 (23) 23 (23)

8va

F5

18 17 19 20 18 20 18 16 16 18 16 15 17 16 15 17 17 15 17 15 15 17 15 12 15 13 12 15 13 12 15 13

A \flat 5 G5

15ma P.H.

P.H.

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

F Instrumental

12 15 13 13 15 13 12 13 12 10 13 12 10 13 12 10 13 12 10 8 5/3 3 4 5/3 3 4

Pitch: C

Gridlock

Words and Music by Anthrax

A ♩ = 200
Intro

Fig. 1

Guitars 1 and 2
P.M.-----

T
A
B

with flanger.

B Chorus

play 10 times
Vocal enters 10th time

B♭ 5

It's a long time

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

1. 2. 3.

a long time com- ing. It's a

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

C Verse
N.C. (Em)

4. D♭ 5

1. You tell me how you think I should be.

2. Like to keep my friends a round me close.

6 6 6 6
4 4 4 4

0 x 3 0 x 3 0 x 3 0 x 3

B♭ 5

N.C. (Em)

It's so ea - sy. You tell me what peo -
 but my en - e - mies clos - er. Friends ac - cept me for

B♭ 5

- ple want from me. Well I'll just be my self -
 just who I am, not some - one I'm sup - posed to be.

F5

G5

it's the on - ly way I can be. But
 or some - thing they ex - pect for free.

P.M.

N.C. (Em)

you don't see. You ac - cuse a - buse in - te - gri -
 Do you know me? I live with my - self I know my

B \flat 5 F5

ty. You don't know ___ one ___
 place. Wipe that bull - shit smile ___

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

G5

___ damn thing ___ a - bout me, not one damn thing.
 ___ off ___ your face. The show is o - ver.

3 3 1 0 1 1 0 | 5 5 5 4 5 5 | 5 5 5 4 5 5

C Bridge

B \flat 5 N.C. (E5) (D \flat 5)

Build me up and then you tear me down.

Fig. 2

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

Guitars play Fig. 2

B \flat 5 N.C. (E5) (D \flat 5)

Curse my name when I'm not a - round.

Guitars play Fig. 2

B \flat 5 N.C. (E5) (D \flat 5)

You're so hard un - til the truth is found.

Guitars play Fig. 2

B \flat 5 N.C. (E5) (D \flat 5)

What goes 'round al - ways comes a - round. And it's a

D Chorus

Guitars play Fig. 1

N.C.

long time, long time, long time com - in'. A

Guitars play Fig. 1

long time, long time, long time com - in'. A vi - cious cir - cle.

Guitars play Fig. 1

In your face I'll come run - nin'. Try and stop _ me. A

Guitars play Fig. 1

long time, much too long and I'm com - ing. *To Coda* ☐

E Interlude

Bb 5 E5 Bb 5 E5 Bb 5

1. Db 5 | 2.

Try _ and _ stop _ me. I Try and stop me.

P.M.

Fig. 3

3 1 2 3 2 3 1

play 3 times
E5 Bb 5 E5 Bb 5 E5 Bb 5 E5 Bb 5 N.C. (E5)

Yeah!

P.M.

3 1 2 3 2 3 1

Guitars play Fig. 3

Guitars play Fig. 3

B♭ 5 E5 B♭ 5 E5 B♭ 5 E5 B♭ 5 E5 B♭ 5 E5 B♭ 5 E5 B♭ 5 E5

You and me ___ are gon - na take a walk. I think its time ___ we had ___

___ a lit - tle talk. I said you and me ___ are gon - na take a walk and we're

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

F Guitar solo
N.C.

B♭ 5 E5 B♭ 5 E5 B♭ 5 E5 B♭ 5 E5

gon - na do more ___ than walk ___ and talk. ___

Guitar 1

12 - 14 14 - 12 11 - 11 11 - 14 12 14 - 12 11 - 11 11 - 14 12

Fig. 4

Guitar 2

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

8va.

full

3

14 12 11 11 11 14 12 12 12 12 12 15 17 12 16 12 12 15 12 12 14 12 12 12 12 14 12 14 12 14

Fig. 4 cont.

0 0 0 0 3 3 3 3 4 4 4 4 5 5 5 5 6 6 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Guitar 2 Repeats Fig. 4

Fig. 4 cont.

3 3 3 3 4 4 4 4 5 5 5 5 6 6 0 0

pitch: G

pitch: G

Guitar 2 repeats Fig. 4

P.M.

P.M.

P.M.

P.M.

Guitar 2 repeats Fig. 4

P.M.

P.M.

P.M.

P.M.

P.M.

full

full

Guitar 1

B♭ 5 E5 B♭ 5 E5 B♭ 5

16	x x 14	12	11 11	9
14	x x 12	10	9 9	7

Guitar 2

P.M.

Fig. 5

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

3	2	3	2	3
1	0	1	0	1

E5 B♭ 5 E5 B♭ 5 E5 B♭ 5 E5 B♭ 5 E5 B♭ 5 E5

15ma P.H.

P.H.

7	9	11	16	x 14	12	7	7
5	7	9	14	x 12	10	5	

pitch: F#

Fig. 5 (cont.)

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

0 0 0 0 0 0 0

Guitar 2 repeats Fig. 5 simile

B♭ 5 E5 B♭ 5 E5 B♭ 5 E5 B♭ 5 E5 B♭ 5 E5 B♭ 5

16	x x 14	12	11	9	7	9	11	16	x 14	12	15	17
14	x x 12	10	9	7	5	7	9	14	x 12	10		

Guitar 2 repeats Fig. 5 simile

E5 B♭ 5 E5 B♭ 5 E5 B♭ 5 E5 B♭ 5 E5 B♭ 5 E5

(17)	17	14	16	15	14	16	15	16	15	15	12	14	12	14	12	14	14
------	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

gradual bend full full

Intro To Reality Belly Of The Beast

Words and Music by Anthrax

♩ = 135

A Introduction

(wind sound)

We did as we were told, he just heard you offer the apology for all the monsters of our times is that correct? Ha, ha, ha...

(clean sound)

Guitar I G

N.H.

N.H.

Pitch: G

C

N.H.

N.H.

Pitch: G

G

N.H.

N.H.

Pitch: G

B \flat F

N.H.

N.H.

Pitch: G

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B

Guitar I rhythm guitar continue similar

Guitar II

increase distortion

add delay/quarter note rate

The first system shows a treble clef staff with a melodic line of six eighth notes: G4, A4, B4, A4, G4, F4. Below it is a bass clef staff with a single fret number '5' in the first measure.

The second system shows a treble clef staff with a melodic line of six eighth notes: G4, A4, B4, A4, G4, F4. The second measure has a 'C' chord symbol above it. Below it is a bass clef staff with fret numbers '(5)' in the first measure, '5' in the second measure, and an 'x' in the third measure.

The third system shows a treble clef staff with a melodic line of six eighth notes: G4, A4, B4, A4, G4, F4. The second measure has a 'G' chord symbol above it. The third measure has a 'Bb' chord symbol above it. Below it is a bass clef staff with fret numbers '5' in the first measure, '7' and '8' in the second measure, and '7' and '8' in the third measure. The text 'Guitar II' is above the staff and 'Guitar III' is below it.

The fourth system shows a treble clef staff with a melodic line of six eighth notes: G4, A4, B4, A4, G4, F4. The first measure has an 'F' chord symbol above it, and the second measure has a 'G' chord symbol above it. Below it is a bass clef staff with fret numbers '7' and '8' in the first measure, and '4' and '5' in the second measure.

The fifth system shows a treble clef staff with a melodic line of six eighth notes: G4, A4, B4, A4, G4, F4. Below it is a bass clef staff with fret numbers '0' and '0' in the first measure, '2' and '3' in the second measure, '4' and '5' in the third measure, and '2' and '3' in the fourth measure.

The sixth system shows a treble clef staff with a melodic line of six eighth notes: G4, A4, B4, A4, G4, F4. The second measure has a 'C' chord symbol above it. Below it is a bass clef staff with fret numbers '4' and '5' in the first measure, '2' and '3' in the second measure, '5' and '5' in the third measure, '7' and '8' in the fourth measure, and '5' and '5' in the fifth measure.

G5

Bb5

F5

G5

F#5

F5

E5

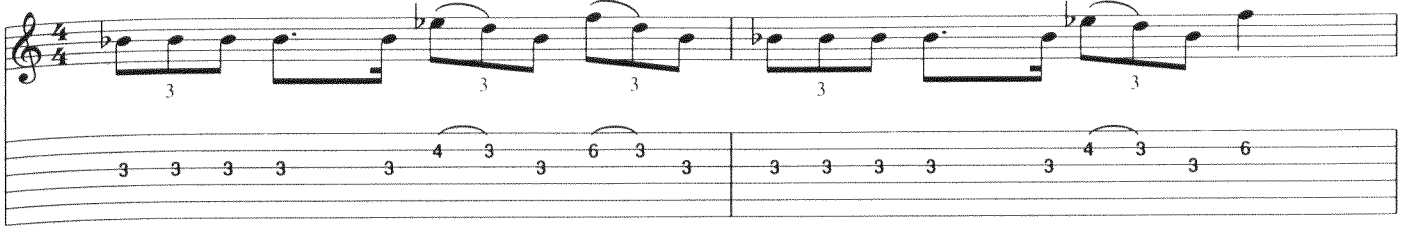
D G5

Repeat two times

Repeat three times

Repeat two times

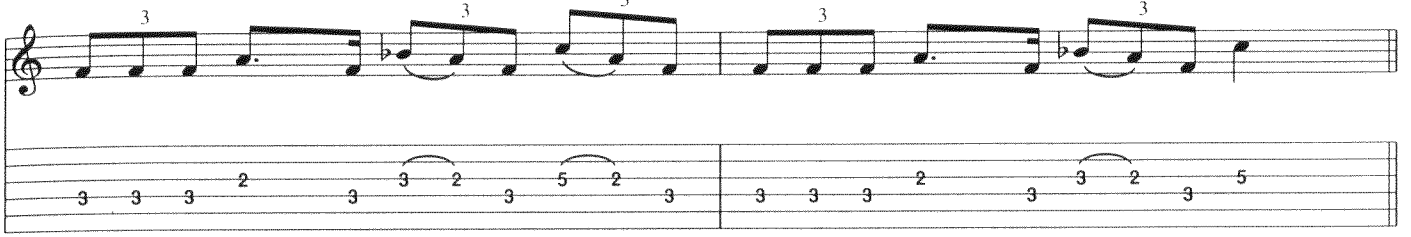
5
Bb



6
F



Segue to "Belly of the Beast"



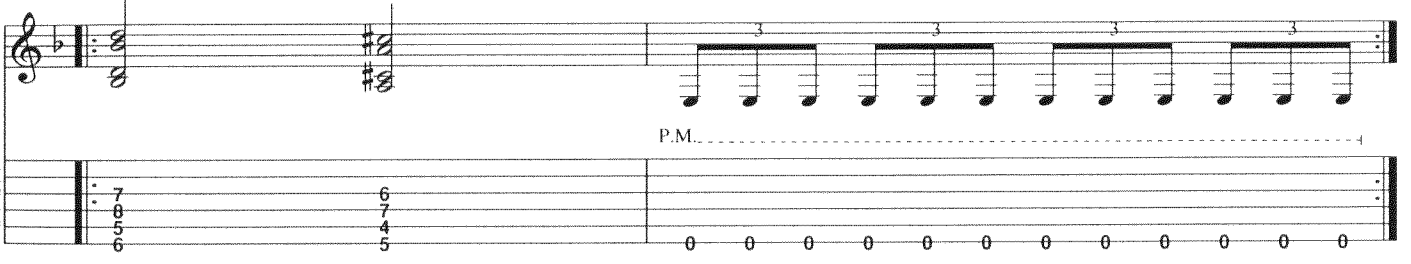
A

Intro Guitar I & II

Bb

A

Repeat two times

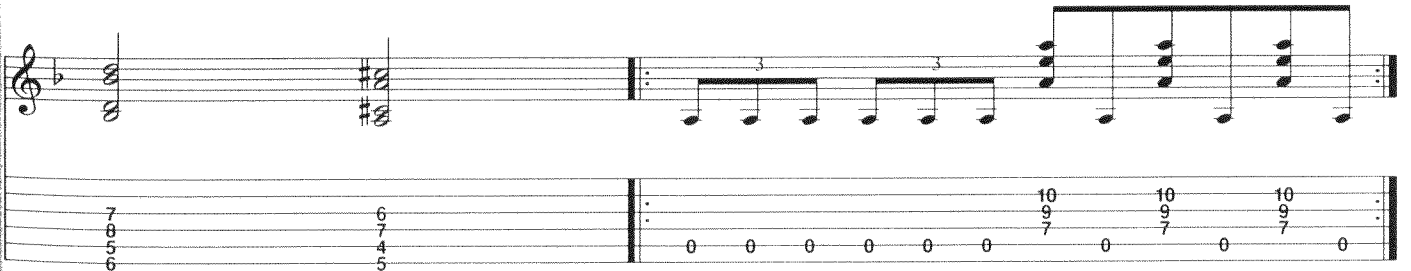


Bb

A

A5

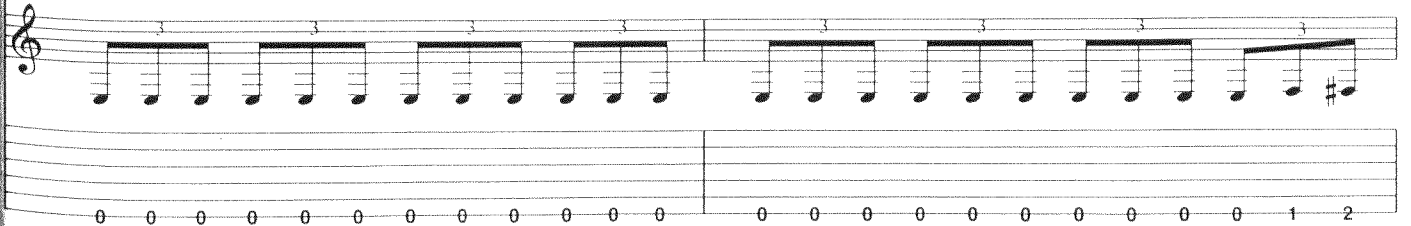
Repeat three times



B

Verse

You walk this earth with - out a heart.



G5

You tear the in - no - cent's souls a - part.

3 3 3 3 3 6 3 6 3 6 3 3 3 3 3 3 3 6 3 6 3 6 3

You shov - el your con - science in - to the grave.

N.H. 3 3

N.H.

Pitch: G

3 3 3 3 3 6 3 6 3 6 3 3 3 3 3 3 3 6 3 6 3 6 3

You walk this earth with - out a heart.
In - san - i - ty, the nor - mal state.

0 0

Your u - ni - form couldn't be tak - en off,
The left hand a ham - mer, the right, the stake

0 0

a tat - too burned in - to your flesh.
 driv - en so deep in - to the heart.

0 1 2

Your mind, your voice,
 It's kil - ling love, it's kil - ling faith,

3 3 3 3 3 3 6 3 6 3 6 3 3 3 3 3 3 3 6 3 6 3 6 3

these are your in - stru - ments of death.
 it's kil - ling 'cause it's from the heart.

3 3 3 3 3 3 6 3 6 3 6 3 3 3 3 3 3 3 6 3 6 3 6 3

How could you dare to be so bold?
 What bet - ter way to de - mor - a - lize

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

you on - ly did as you were told.
 when your own chil - dren are your spies.

Mar - i - o - nettes danc - ing in time
 The things you trust are not the same.

to the a - pol - o - get - ic lines
 Trust in death, trust in grief,

for all the mon - sters of our time.
 trust in hope is trust in pain.

B

E5 Bb5 A5 G5 C5 B5 Bb5 G5 F#5 F5 E5 Bb5 A5 G5 C5 B5

Who is ev - il? Who

2 0 6 8 7 5 6 5 3 5 4 3 2 1 5 4 3 2 1 1 3 3 2 0 6 8 7 5 6 5 3 5 4 3 2 1

Bb5 G5 F#5 F5 E5 Bb5 A5 G5 C5 B5 Bb5 G5 F#5 F5

is blind?

3 1 5 4 3 2 1 2 0 6 8 7 5 6 5 3 5 4 3 2 1 5 4 3 2 1 1 3 3

E5 Bb5 A5 G5 C5 B5 Bb5 G5 F#5 F5

In the name of who you'll find. A

2 0 6 8 7 5 6 5 3 5 4 3 2 1 5 4 3 2 1 1 3 3

C

Chorus G5

cit - y of souls dy - ing for peace. Wel - come to the

5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 4 4 5 5 4

⑥

E 3 3 3 3 3 3 3 3

bel - ly of the beast. One mind, one voice.

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

⑥

G 3 3 3 3 3 3 3 3

Wel - come to the bel - ly of the beast. Who hears

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

⑥

E 3 3 3 3

your voice? Mil - lions. Nev - er, nev - er a - gain.

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

Guitars continue similar

Mad - ness. Nev - er, nev - er a - gain. Mar - tyrs. Dead

that can't die. Mon - sters!

Repeat three times

Musical notation for the first system. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff contains a melodic line with eighth notes, featuring two triplet markings over the first two measures. The bottom staff is a bass line with fret numbers: 4 0 5 0 6 0 7 0 6 0 5 0, followed by a series of zeros.

D

Guitar Solo

Musical notation for the 'Guitar Solo' section. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff contains a melodic line with eighth notes and triplet markings. The bottom staff is a bass line with fret numbers: 4 0 5 0 6 0 7 0 6 0 5 0, followed by a series of zeros. There are also two notes on the top staff with 'full' dynamics and fret numbers 5 and 8.

Rhythm guitar continue similar

Musical notation for the 'Rhythm guitar continue similar' section. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff contains a melodic line with eighth notes and triplet markings. The bottom staff is a bass line with fret numbers: 7 5, 12 10, 7 5, 14 12. There are also two notes on the top staff with 'full' dynamics and fret numbers 5 and 10.

Musical notation for the final section. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff contains a melodic line with eighth notes and triplet markings. The bottom staff is a bass line with fret numbers: 0 0 0 0 0 0 0 0 0 0 0 0, followed by 8 6 and 7 5. There are also two notes on the top staff with 'full' dynamics and fret numbers 15 and 17.

Musical notation system 1 (Guitar I):

Staff 1 (Melody): Treble clef, notes with triplets and accents. Chords Bb5 and A5 are indicated above the staff.

Staff 2 (Fingerings): 14 12 14 12 15 15 | 7 | 12

Staff 3 (Fingerings): 14 12 14 12 15 15 | 7 | 12

Musical notation system 2 (Guitar I):

Staff 1 (Melody): Treble clef, notes with triplets.

Staff 2 (Fingerings): 0 0 0 0 0 0 0 0 0 0 0 0 | 8 6 | 7 5

Musical notation system 3 (Guitar I):

Staff 1 (Melody): Treble clef, notes with triplets and accents. Chords Bb5 and A5 are indicated above the staff.

Staff 2 (Fingerings): 7 7 | 10 9 | 7 14 | 14 12 14 12 | 14 12 14 12

Guitars II and III

Musical notation system 4 (Guitar II and III):

Staff 1 (Melody): Treble clef, notes with triplets and accents. Chords Bb5 and A5 are indicated above the staff.

Staff 2 (Fingerings): 15 12 15 / 17 | 15 12 15 / 19 | 22 | (22)

Musical notation system 5 (Guitar II and III):

Staff 1 (Melody): Treble clef, notes with triplets. Chords B5 and A5 are indicated above the staff.

Staff 2 (Fingerings): 8 6 | 7 5 | 0 0 0 1 0 0 2 0 0 3 0 0

Musical notation system 6 (Guitar II and III):

Staff 1 (Melody): Treble clef, notes with triplets and accents.

Staff 2 (Fingerings): 2 0 0 1 0 0 0 2 | 0 0 0 1 0 0 2 0 0 3 0 0 | 2 0 0 1 0 0 0 2

E

Outro

Repeat three times

E5

4 5 6 7 6 5 | 4 5 6 7 7 9 | 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Guitars continue similar

Who is ev - il? Who is blind? In the name of who you'll find.

You're not supposed to ques - tion faith but how do you ac - cept this face.

Bb5

A5

Mil - lions. You walk this heart with - out a heart.

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

Guitars continue similar

Mad - ness. Tear the in - no - cents souls a - part.

Mar - tyrs shov - el your con - science in - to the grave.

Bb5

A5

6

E

Mon - sters. A cit - y of souls dy - ing for peace.

8 6 | 7 5 | 0 0 4 5 4 | 0 0 4 5 4

⑥
E

⑥
G

Wel - come to the bel - ly of the beast. One mind,

⑥
E

one voice. Wel - come to the bel - ly of the beast. This is the bel - ly of the beast,

⑥
G

Who hears your voice? and all the souls dy - ing for peace.

Bb5 A5 ⑥ E

In - side the bel - ly of the beast, _

Bb5 A5 ⑥ E

Mil - lions. Nev - er, nev - er a - gain.

Bb5 A5 ⑥ E

Mad - ness. nev - er, nev - er a - gain. _

Bb5 A5 ⑥ E Bb5 A5

Mar - tyrs. Dead _ that can't die. _ Mon - sters!

⑥ E *Repeat three times* G5

Got The Time

Words and Music by Joe Jackson

Tune down 1/2 step

① = E♭ ② = B♭

③ = G♭ ④ = D♭

⑤ = A♭ ⑥ = E♭

A Introduction ♩ = 133

B D E A B D E A B D E A B D E A E5

Bass guitar introduction

B5 D5 E5 A5 B5 D5 E5 A5 B5 D5 E5 A5

Fig. 1

B

Verse

B5

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B5

Got-ta call him on the te - le - phone, ay - o, got - ta find a piece of pap - er.
 Some - one ask me what the time is I don't know. On - ly know I got - ta go now.

Sit down, got an - oth - er let - ter to write. Think hard, got - ta get a let - ter just right.
 No time, tryin' ta get a watch re - paired. No time, ne - ver got a thing to wear.

A5

{ Lit - tle ring - ing on the tel - e - phone, oh no! } Got - ta write an - oth - er let - ter.
 Hear a ring - ing in my head now.

P.M. . . .

No such thing as to - mor - row, all we want two, three, go!

C

Guitars play fig. 1

Chorus

Time, got the time tick, tick, tick - ing in my head. Time, got the time tick, tick, tick - ing in my

head. Time, got the time tick, tick, tick - ing in my head, tick - ing in my head, tick - ing in my head, tick - ing in my

1. B5 A (5) 2. B5 D5 E5 A5
 (Rhythm guitar play similar to fig. 1)

head.

B5 D5 E5 A5 B5 D5 E5 A5 B5 D5 E5 A5

B5 Bass guitar improvisation Guitar feedback Feedback pitch: C#

Tempo increases

Rhythm guitars continue similar

H8 Red

Words and Music by Anthrax

Tune down 1/2 step

① = E♭ ② = B♭

③ = G♭ ④ = D♭

⑤ = A♭ ⑥ = E♭

A Introduction ♩ = 185

⑥
E

B

have to do? And you look at me.

(5)
0 5 7 7 2 0 0 0 0 13 0

So I say to you. You just

(13)
0 0 0 0

B5

look at me. What the hell do you see?

Guitar I and II

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

B \flat 5 A5 B5 B \flat 5 D5 B5 B \flat 5 A5 B5

Fig. 1

(9)
0 8 7 9 0 8 7 9 0 8 7 9 0 8 7 9 0 8 7 9

B♭5 D5 B5 B♭5 A5 B5 B♭5 D5 B5

(9/7) 0 8 7 9 0 8 7 9 0 8 7 9 0 8 7 9

B♭5 A5 B5 B♭5 D5 E5

Do I

(9/7) 0 8 7 9 0 8 7 9 0 0 7 7

B5 B♭5 A5 B5 B♭5 D5 B5

hate you? No, I don't think so. Words

5 6 9 0 8 7 9 0 8 7 9

B♭5 A5 B5 B♭5 D5 E5

don't describe what my feelings know. Do I

(9/7) 9 8 7 9 0 9 9 8 7 9 0 0 7 7

B5 B♭5 A5 B5 B♭5 D5 B5

hate you? No and I re - fuse to go,

5 6 9 7 0 8 8 7 0 9 7 0 8 8 7 5 0 9 7

B♭5 A5 B5 B♭5 D5 E5

down to your lev - el just to feed my e - go. Do I

(9 9 7) 0 8 8 7 0 9 7 0 8 8 7 0 9 7 7 7

B5 B♭5 A5 B5 B♭5 D5 B5

hate you? Yes, I got it off my chest, I

5 6 9 7 0 8 8 7 9 0 8 8 7 5 0 9 7

B♭5 A5 B5 B♭5 D5 E5

hate you for mak - ing me re - gress. Stop, stop,

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

Fig. 2

3 3

B5 B♭5 A5 B5 B♭5 D5 B5

stop, stop, look ing at me.

Fig. 2 cont'd

The first system of music features a vocal line and a guitar accompaniment. The vocal line has lyrics: "stop, stop, look ing at me." Above the notes are chord symbols: B5, B♭5, A5, B5, B♭5, D5, B5. A box labeled "Fig. 2 cont'd" highlights a specific guitar figure. Below the guitar staff are fret numbers: 3, 3, 0, 9/7, 0, 8/6, 0, 7/5, 9/7, 0, 8/6, 0, 7/5, 9/7.

B♭5 A5 B5 B♭5 D5 B5 B♭5 A5 B5

What

The second system continues the musical piece. The vocal line has the lyric "What". Chord symbols above are B♭5, A5, B5, B♭5, D5, B5, B♭5, A5, B5. The guitar accompaniment includes fret numbers: (9/7), 0, 8/6, 0, 7/5, 9/7, 0, 8/6, 0, 7/5, 9/7, 0, 8/6, 0, 7/5, 0, 0, 9/7.

B♭5 D5 B5 B♭5 A5 B5 B♭5 D5 E5

do you see? I

The third system features the lyrics "do you see? I". Chord symbols above are B♭5, D5, B5, B♭5, A5, B5, B♭5, D5, E5. The guitar accompaniment includes fret numbers: (9/7), 0, 8/6, 0, 7/5, 0, 0, 9/7, 0, 8/6, 0, 7/5, 0, 0, 9/7, 0, 8/6, 0, 7/5, 0, 0, 0.

B♭5 A5

don't see in black and white.

The fourth system has the lyrics "don't see in black and white." Chord symbols above are B♭5, A5. The guitar accompaniment includes fret numbers: (9/7), 0, 8/6, 0, 7/5, 0, 7, 0, 8/6, 0, 7/5, 0, 7.

Bb 5 D5 E5

I see things in wrong and right.

(7) 0 6 0 7 5 0 6

B5 Rhythm guitar play Fig. 1

Do I hate you? Think. It takes a

(6) 7 7 5 5 6 7

man to think and to admit his ignorance. You can't just look at my face. You can't judge me by

Play Fig. 2

my race. We got - ta. Stop, stop, stop, stop! What

Fig. 1

do you see? So

I say to you just look

(4) 3 1 3 0 1 2 0 1 0 0 0 4 3 1 3 0 1 2

(6) A7

at me. I say to you

(2) 0 2 0 0 0 4 | 3 1 3 0 1 2 | 0 2 0 0 0 4

E5 B5 E5 D5 D#5
Fig. 1 start on 3rd beat

dif - f'rent. And all this ha - tred,

Fig. 3

(4) 3 1 3 0 1 2 | 0 2 0 | 4 9 7 | 4 9 7 | 7 7 5 | 8 8 6 | 0 0 0

B5 E5 D5 D#5 C#5
Guitars continue playing similar

all this ha - tred and do I hate you? I can't

4 9 7 | 4 9 7 | 7 7 5 | 8 8 6 | 0 0 0

E5 D5

take it all this ha - tred. You

9 9 7 | 9 9 7 | 9 9 7 | 7 7 5

C#5 C5

may not know __ this. We may be dif - f'rent, __ dif -

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "may not know __ this. We may be dif - f'rent, __ dif -". The guitar accompaniment is in the same key signature and includes a bass line. Below the guitar staff is a fretboard diagram for the first three measures, showing chord shapes: (7/5) for the first measure, 5 0 5 6/4 for the second, and 4 0 4 5/3 for the third.

E5 D#5

f'rent but e - qual, dif - f'rent and free. __ You

The second system continues the vocal line with lyrics "f'rent but e - qual, dif - f'rent and free. __ You". The guitar accompaniment includes a bass line. The fretboard diagram for the second system shows chord shapes: (5/5) for the first measure, 3 0 3 2/0 for the second, and 7 0 7 8/6 for the third.

D5 C#5

may not know __ this. We may be dif - f'rent, __ dif -

The third system repeats the vocal line with lyrics "may not know __ this. We may be dif - f'rent, __ dif -". The guitar accompaniment includes a bass line. The fretboard diagram for the third system shows chord shapes: (8/6) for the first measure, 6 0 6 7/5 for the second, and 5 0 5 6/4 for the third.

E5

f'rent but e - qual, dif - f'rent and free. _____

The fourth system concludes the vocal line with lyrics "f'rent but e - qual, dif - f'rent and free. _____". The guitar accompaniment includes a bass line. The fretboard diagram for the fourth system shows chord shapes: (6/4) for the first measure, 4 0 4 2/0 for the second, and a final 0 for the third measure. The system ends with a double bar line and a 12/4 time signature.

Repeat three times

Guitars play Fig. 3

All this ha - tred, all this ha - tred and do I
hate you? I can't take it. Stop this ha - tred now!

E5

Do I hate you?

Let E note ring

Rhythm guitars continue similar
Whisper / sing

Do I hate you? Do I hate you? Yes!

Do I hate you? and please hate you?

Do I hate you? Do I hate you? Ohh!

9 7

C Guitar solo

Rhythm Guitars play similar to Fig. 1

(7) 7 7 7 7 7 7 7 7 7

12 12 12 12 12 12 14 14 14 14

12 12 12 12 12 12 14 14 14 14

9 9 9 9 9 9 9 9 9 12 14 (14) 15

full full full full A.H.

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

pitch: E

A.H. A.H.

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

pitch: G pitch: E 12 10

A.H. A.H. A.H. (2 8va)

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

pitch: G pitch: E

12 15 12 15 12 12 12

9 9 9 8 5 5 5 4 5 7 7 5

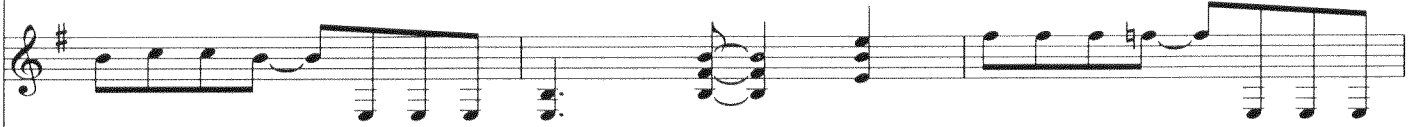
0 0 0 0 0 0 0 0 0

E5 B5 E5

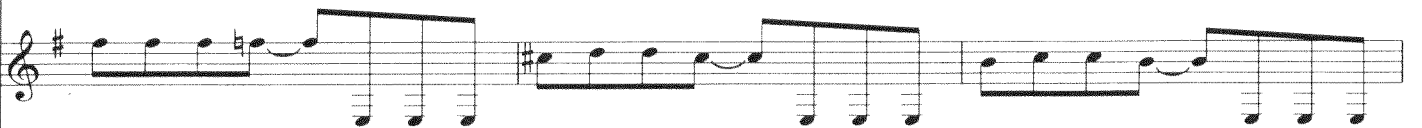
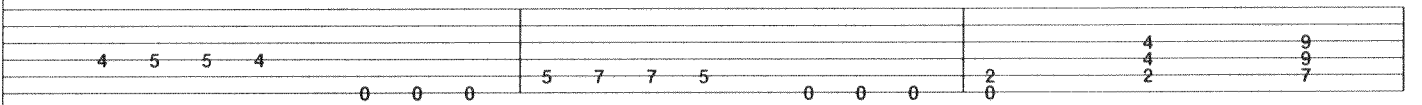

2 0 4 4 2 9 9 7 9 9 9 8 0 0 0 4 5 5 4 0 0 0

11 11 11 10 6 7 7 6 0 0 0

E5 B5 E5



E5 B5 E5



B5 E5 D5 D# 5 B5 E5

D5 D# 5 B5

Rhythm guitars play Fig. 1

No, I'm not that ar - ro - gant to

not ad - mit my ig - no - rance. And do you think I real -

ly care when you sit there and you stare. I

can't help feel sor - ry for you and may - be e - ven pi - ty too. My

an - swer's no and this is true. Do I hate you? All

this ha - tred, all this ha -

E5 D5 B5 E5

One Man Stands

Words and Music by Anthrax

A Introduction ♩ = 200

E5 B5 E5

Musical notation for the first system of the introduction. The treble clef staff shows a key signature of one sharp (F#) and a 4/4 time signature. The bass staff shows guitar fret numbers: 2/0, 4/2, 2/0, 2/0, 2, and 2/0. A bracket labeled '3' covers the first three notes of the second measure. A slur labeled '1/2' covers the last two notes of the second measure, and a slur labeled 'full' covers the last two notes of the third measure.

B5 E5

Repeat three times

Musical notation for the second system of the introduction. The treble clef staff shows a key signature of one sharp (F#) and a 4/4 time signature. The bass staff shows guitar fret numbers: 4/2, 2/0, 2/0, 2, 3, 0, 2, 5, 2, 3, 6, 3. A bracket labeled '3' covers the first three notes of the first measure. A slur labeled '1/2' covers the last two notes of the first measure, and a slur labeled 'full' covers the last two notes of the second measure. A wavy line indicates a tremolo effect over the last two notes of the second measure. The system ends with a double bar line and a repeat sign.

8va

Musical notation for the third system of the introduction. The treble clef staff shows a key signature of one sharp (F#) and a 4/4 time signature. The bass staff shows guitar fret numbers: 5, 12, 9, 12, 10, 15, 17, 21, 18, 20, 22, 19, 22. A slur labeled 'full' covers the last two notes of the first measure, and a wavy line indicates a tremolo effect over the last two notes of the first measure. The system ends with a double bar line and a repeat sign.

Rhythm continue similar

8va.....

E

F#

B5 Bb5 A5 E5 B5 Bb5 A5 E5

Fig. 1

B Verse Bb5 B5 C5 C#5 D5 D#5 E5 Bb5 B5 C#5 C#5

The en - e - my dead. I can't be - lieve

Fig. 2

D5 D#5 E5 Bb5 B5 C5 C#5 D5 D#5 E5

what I said. The en - e - my is dead. Did

0 0 4 5 6 7 8 9 0 0 1 2 3 4 5 6 7 8 9 0 0 4 5 6 7 8 9

Bb5 B5 C5 C#5 D5 D#5 E5 B5 Bb5

it on - ly exist in our head? Shel - tered from the e -
Down with old i - deals

0 0 1 2 3 4 5 6 7 8 9 0 0 4 5 6 7 8 9 9 9 8 8

A5 E5

vils of the world un - til the truth is seen. Free
that could nev - er work in mod - ern times.

7 7 5 5 3 2 2 2 2 2 2 1 2 1 2 1 2 0 2 0

guitar continue similar

Shel - tered from re - al i - ties of life your hu - man rights
choice. re - li - gious free - dom, ba - sic rights are on the

___ are free. ___ Free-dom tak-en for grant-ed 'cause ___ we don't ___
bot-tom line. ___ Down with all the i-cons of ___ the past, ___

___ know what op-pres-sion means. ___ Free-dom tak-en for ___
cold war and de-tente. ___ The flock no long-er fears ___

grant-ed by ___ the lead-ers ___ who would crush the ___ dream. A
___ the wolf, ___ the flock is tak-ing what it wants. A

Guitars play Fig. 2

crack ex-posing hu-man rights. ___ Light a- gainst a gran-ite sky. ___

A crack ex-posing hu-man life. ___ A fire ___ burns for the

Chord diagrams for the first system:

- Chord 1: Fret 3, strings 3, 4, 5, 6
- Chord 2: Fret 4, strings 4, 5, 6, 7
- Chord 3: Fret 3, strings 3, 4, 5, 6
- Chord 4: Fret 6, strings 4, 5, 6, 7

free-dom, for the free-dom, for the free-dom nev-er giv-en but ___

Fig. 3

Chord diagrams for Fig. 3:

- Chord 1: Fret 5, strings 3, 4, 5, 6, 7
- Chord 2: Fret 3, strings 3, 4, 5, 6, 7
- Chord 3: Fret 5, strings 3, 4, 5, 6, 7
- Chord 4: Fret 4, strings 3, 4, 5, 6, 7

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

tak - en for the free - dom. Die for the

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

C Chorus

B5

G5 F#5

rea - son. One man stands.

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

B5

Hard as he waits for free dom's hand, a u - ni - fied voice for

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

To Coda \oplus

G5 F#5 Bb5 E5 Bb5 E5 Bb5 E5

free - dom of choice. One man stands for

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

Guitar continue similar

life. he'll give his. Would you give yours _ to fight _

__ for a cause? _ One man stands, and the

B5 G5 F#5

Guitar II Guitar II

wall cracks, __ and the wall cracks, _

__ and the wall cracks, __ and the

E5

walls come crum - bl - ing down.

0 0 1 0 2 0 3 4 | 0 0 4 0 5 0 6 7 | 9 7 0

F#5

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

D Guitar Solo

Rhythm guitar continue similar

4 4 4 4 4 4 4 4 3 | 13 14 16 13 14 16 13 14 | 16 13 14 13 15

2 2 2 2 2 2 2 2 1

13 14 13 14 13 14 14 | (-14) | 13 14 16 13 14 16 13 14

16 13 14 15 15 (-15) | 13 14 13 14 13 14 12 | 15 (15)

full full 1/2

Rhythm play similar to Fig. 3

full
full
full
full
full

(15) 12 15 14 14 12 15 12 12 15 15 15 12 (12) 4 7 9

full
full
full

9 9 7 9 9 7 9 (9) 14 15 14 19

8va.....

full

19 19 21 22 22 19 20 21 17 19 17 19 20 17 20 16 8 5 8

8va.....

full
full
full
full

20 17 20 20 15 12 15 8 5 8 (8) 8 5 8 8

8va
A.H.

A.H.

A.H.

1/2

A.H.
full

Pitch: G Pitch: D F#

Rhythm play Fig. 1

Barely Audible

8va.....

2 1/2

8va.....

E Outro

E5 B5 F#5

One man stands for life. I nev - er
 Ev - 'ry man stands and fights.
 2nd time only (Who is my

8va. -----
 ~~~~~

(22)

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

E5 B5

ques - tion. \_\_\_\_ One life costs us \_\_\_\_  
 en - e - my?) One man's rule will

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

F#5

all. \_\_\_\_  
 fall. One \_\_\_\_ man stands.  
 They love the chil - dren. \_\_\_\_

2nd time D. S. al Coda

4 4 4 4 4 4 4 4 4 4 4 4 4 4  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Coda Guitar continue similar

life, he'll give his. Would you give yours \_ to fight \_

\_ for a cause? \_ One man stands and the

half time

B5 E5 B5 E5 B5 E5

wall down. cracks, \_ and the wall cracks, \_

B5 E5 B5 E5 B5 E5

\_ and the wall cracks, \_ and the

B5 E5 B5 E5 *Repeat and Fade*

walls come crum - bling

# Discharge

Words and Music by Anthrax

## A Introduction ♩ = 208

Guitar I

Musical notation for Guitar I, first system. Includes treble clef, 4/4 time signature, and guitar tablature with chords B5, Bb5, and B5.

Musical notation for Guitar I, second system. Includes treble clef, 4/4 time signature, and guitar tablature with chords Bb5 and B5.

Musical notation for Guitar I, third system. Includes treble clef, 4/4 time signature, and guitar tablature with chords Bb5, B5, and G5. Includes the instruction "Repeat three times Bb5".

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B $\flat$ 5 G5 N.H. B $\flat$ 5 G5

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

6 6 6 3 3 3 3 3 | 6 6 6 3 3 3 3 3 | 6 6 6 3 3 3 3 3

pitches: A G#

B $\flat$ 5 G5 B $\flat$ 5 G5 C#5

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

6 6 6 3 3 3 3 3 | 6 6 6 3 3 3 3 3 | 3 3 3 4 4 4

B $\flat$ 5 G5 B $\flat$ 5 G5 B $\flat$ 5 G5 C#5

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

6 6 6 3 3 3 3 3 | 6 6 6 3 3 3 3 3 | 6 6 6 3 3 3 3 3 | 3 3 3 4 4 4

P.M.

**B** Verse A5 A $\flat$ 5

6 6 6 3 6 7 | 3 3 5 6 | 4 4 5 5 2 2

7 5 4

I wait, I hate. Si-lence kills you like a  
Your life, what life. What's the dif-frence be-tween  
Get off my dick, it's sick. I re-fuse to feel sor-ry

G5 A $\flat$ 5

2 5 5 3 3 | 6 6 3 3 6 5 | 3 3 5 6 4

load-ed gun. My time. you  
you and death. O-ver-dose. co-ma-  
for you. I can't be-

Fig. 1

6 6 3 3 6 5 | 3 3 5 6 4

G5

Con't Fig. 1

waste. Res - o - lu - tion turn your back and, run. 1. 3. Drunk with pow - er,  
 tose. You won't e - ven leave a corpse that's fresh. Drunk with pow - er,  
 lieve peo - ple put you on a ped - es - tal.

Fig 1 cont'd

your ivo - ry tow - er nev - er stood, nev - er could. } And a -  
 go take a show - er, I wish you would, I wish you could.

Guitars repeat previous four measures

round and a - round, you hit the ground. Res - er - va - tion

1. B $\flat$ 5 G5 B $\flat$ 5 G5  
 hell bound. Most peo - ple cry when a per - son dies. You

Fig. 2

B $\flat$ 5 G5 C#5 Guitars play Fig 2  
 wan - na know why? Run it through dis - charge! Most peo - ple cry, not



when you die you wan-na know why? Run it through dis-charge.

Bb5 G5 Bb5 G5 Bb5 G5

No-bod-y cried, you lived a lie, you lived a lie.

P.M.

C#5 Guitars play Fig 2

Run it through dis-charge. Most peo-ple cry when a per-son dies. You

2.3. Bb5

wan-na know why? Run it through dis-charge.

A of Fig. 2

C#5 C5 Bb5 A5 To Coda ⊕

sur-re-al vi-sion a hu-man be-ing.

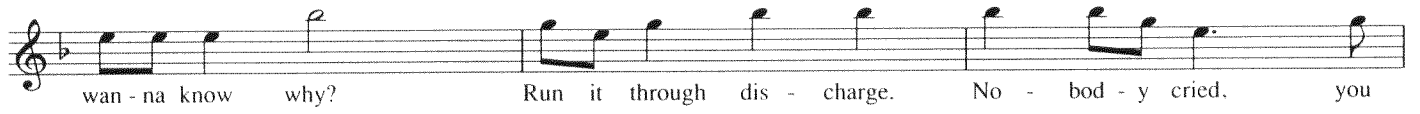
Guitars play Fig. 1



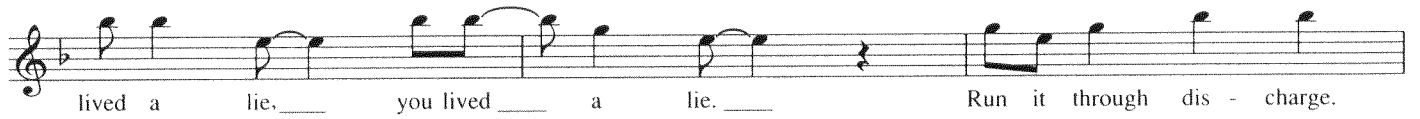
Most peo - ple cry when \_\_\_ a per - son dies. You wan - na know why?



Run it through dis - charge. Most peo - ple cry, not \_\_\_ when you die. You



wan - na know why? Run it through dis - charge. No - bod - y cried, you

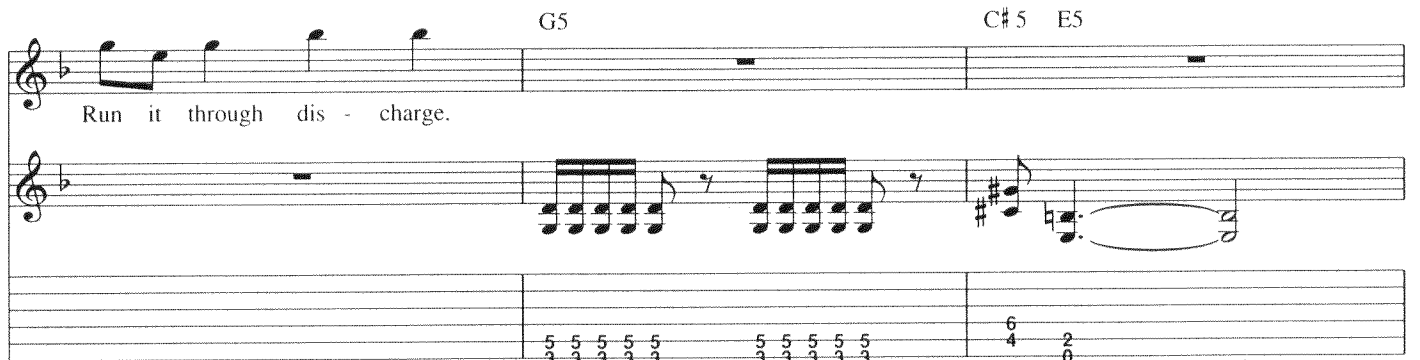


lived a lie, \_\_\_ you lived \_\_\_ a lie. \_\_\_ Run it through dis - charge.

(Muted guitars)



Most peo - ple cry when \_\_\_ a per - son dies. You wan - na know why?

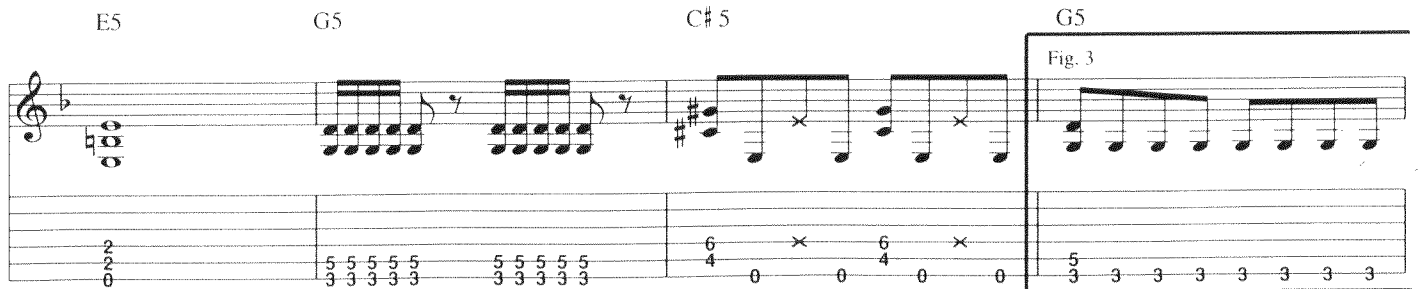


Run it through dis - charge.

G5 C#5 E5



G5 C#5 G5



E5 G5 C#5 G5

Fig. 3

C#5 E5

G5

C#5

Fig 3 cont.

Musical notation for the first system of Fig 3. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The guitar accompaniment is shown in a six-string staff with fret numbers: 6/4, 2/0, 0, 0, 0, 0, 5, 3, 3, 3, 3, 3, 3, 3, 3, 6/4, 0, 0, 6/4, 0, 0.

Musical notation for the second system of Fig 3. The treble clef staff continues the melody with notes G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8. The guitar accompaniment fret numbers are: 5, 3, 3, 3, 3, 3, 3, 3, 6, 4, 2, 0, 0, 0, 0, 0, 5, 3, 3, 3, 3, 3, 3, 3.

Oh...

Guitars play Fig 3

Musical notation for the guitar part labeled 'Guitars play Fig 3'. The treble clef staff shows a melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The guitar accompaniment fret numbers are: 6, 4, 0, 0, 6, 4, 0, 0.

Self in - flict - ed cru - ci fic - tion,

Musical notation for the lyrics 'su - i - ci - dal con - tra - dic - tion.'. The treble clef staff shows a melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The guitar accompaniment fret numbers are: 6, 4, 0, 0, 6, 4, 0, 0.

Just a - bout \_\_\_ to load

Musical notation for the lyrics 'it up, just a - bout \_\_\_ to self - de - struct.'. The treble clef staff shows a melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The guitar accompaniment fret numbers are: 6, 4, 0, 0, 6, 4, 0, 0.

Rhythm guitars play similar

A.H.

Musical notation for the rhythm guitar part labeled 'Rhythm guitars play similar'. The treble clef staff shows a melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The guitar accompaniment fret numbers are: 5, 5, 3, 5, 5, 3, 5, 3, 5, 5, 3, 5, 5, 5, 5, 3, 5, 5, 3, 5, 3.

A.H.

pitches: G F G

A.H. A.H. A.H.

full

pitch:G pitch:G

wah pedal

full full full full full full

full full full full full full

Rhythm guitars play Fig. 3

full 1/2 full

8va...

3



C#5

Guitars play Fig. 3

Run it through dis - charge. Most peo - ple cry, not \_\_\_\_ when you die. You

Fig. 4 cont.

5 5 5 6 6 6 3  
3 3 3 4 4 4

wan - na know why? Run it through dis - charge. No - bod - y cried, you

lived a lie, \_\_\_\_ you lived \_\_\_\_ a lie. \_\_\_\_ Run it through dis - charge.

Most peo - ple cry when \_\_\_\_ a per - son dies. You wan - na know why?

C#5

Run it through dis - charge.

6 6 6 6 6 6 6 6 6 6  
4 4 4 4 4 4 4 4 4 4

Half time  
*Rubato*

6 6 6 6 6 6 6 6 6 6  
4 4 4 4 4 4 4 4 4 4

3 0 3 0 3 0 3 0 3 15 (0)