Rattlesnake
Lyrics by Edward Kowalczyk
Music by Live

Dm(add9)          Aadd9          G6          F          G

Tune Down 1/2 Step:
1 = Eb  4 = Db
2 = Bb  5 = Ab
3 = Gb  6 = Eb

Intro
Moderately Slow \( \frac{d}{e} = 86 \)

Let ring throughout

Verse
Dm(add9)          Aadd9          G6          Dm(add9)

1. Let's go hang out in a mall, or a morgue, a smor-gas-bord.
Let's go hang out in a church. We'll go find Lurch, then we'll haul ass down through the abbey. Is it money, is it fame? What's in a name, shame?
Is it mon-ey, is it fame,... or were they al-ways Whispered: this lame?

Chorus

It’s a cra-z-y, cra-z-y mixed up town__, but it’s the rat-tle-snake I fear._

Rhy. Fig. 1

Rhy. Fig. 1A

loc. x

f

f

loc.

f

loc.
In another place, in another time
I'd be drivin' trucks, my dear,
dear.
dear.
Verse

2. Let's go hang out in a bar, it's not too far, we'll take my car...

We'll lay flowers at the grave of Jesco White,
the sinner's saint
The rack is full and so are we...

of laughing gas
Whispered: and ennui
It's a

lento

pitch: D
Chorus
Gtrs. 1 & 2:  w/ Rhy. Figs. 1 & 1A, 1 3/4 times, simile
Gtr. 3 tacet
Dm    Aadd11    G    Dm    Cadd9    G    Dm

cra - zy, cra - zy, mixed up town, but it's the rat - tle - snake I fear. In an - oth - er place, in an - oth - er time I'd be drivin' trucks, my dear.

Dm    Cadd9    G    Dsus2

--- I'd be skin - nin' hunt - ed deer, deer, ---

Rhy. Fill 1

Gr. 1

End Rhy. Fill 1

Gr. 2

Rhy. Fill 1A

End Rhy. Fill 1A

Brig - de

Dsus2  Dsus2

Bb sus2  Csus2  F  G  Bb sus2  Csus2

deer. Ah. Ah.

mf

Loco

fdsb.
Aadd11  G  Dm

Cadd9  G  Dm

It's a

P.S.

Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 1 3/4 times, simile
Gtr. 4 tuck
Dm  Aadd11  G  Dm  Cadd9  G
cra-zy,  cra-zy,  mixed up town,  but it's the  rattle snake I fear.

Dm

In an-oth-er place, in an-oth-er time  I'd be

Cadd9  G  Dm

driv-in' trucks, my dear.

Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A
Cadd9  G
Lakini’s Juice
Lyrics by Edward Kowalczyk
Music by Live

Open D tuning,
Time Down 1/2 step:
1 = D5
2 = A5
3 = F
Intro
Moderate Rock = 92

Verse

1. It was an ev’ning I shared __ with the sun, __ to find __ out where __

2. In side the out-side, by the river, __ used to be so calm, __ used to be so sane __

F#sus2     D5  F#sus2     D5  F#sus2     D5  F#sus2     D5  F#sus2     D5  F#sus2     D5  F#sus2     D5  F#sus2     D5

we be-long __

From the ear-liest days __ I rushed the la-dy’s room, took the wa-ter from the to-i-let,

To Coda 2

hand enters

washed her feet and blessed her name, ___ More wine, ___ More peace...

F#sus2     D5  F#sus2     D5  F#sus2     D5  F#sus2     D5  F#sus2     D5  F#sus2     D5

cuz I got to have  it __ is such a dirt-y hab  it __

F#sus2     D5  F#sus2     D5  F#sus2     D5  F#sus2     D5  F#sus2     D5  F#sus2     D5  F#sus2     D5

More skin, __

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MCA music publishing
Interlude

N.C. (F#sus2) (Gsus2) (F#5) (G5)

D.S. al Coda 1

D5

Coda 1

Interlude

N.C. (F#sus2) (Gsus2) (F#5) (G5)

Riff A

Slow down, we're too afraid. Let me

End Riff A
Chorus
D5   Bb5   D5   G5   D5   Bb5   D5   G5
ride! Let me ride! Burn my

Rhy. Fig. 2
End Rhy. Fig. 2

D.S. al Coda 2

D5   Bb5   D5   G5   D5   Bb5   D5   G5
eyes! Let me ride!

Coda 2
Interlude

Gtr. 1: w/ Riff A

N.C.(F#sus2) (Gsus2)
Slow down, we're

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 2, 4 times, simile
D5   Bb5   D5   G5   D5   Bb5   D5   G5
too afraid. Let me ride! Let me

D5   Bb5   D5   G5   D5   Bb5   D5   G5
ride! Burn my eyes! Let me
D5 Bb5 D5 G5 D5 Bb5
ride! Let me ride. Oh, let me ride.

D5 G5 D5 Bb5 D5 G5
Oh, let me ride. Oh, let me ride. Oh, let me ride.

D5 Bb5 D5 G5
Oh, let me ride. Oh, let me ride.

Gtr. 1: w/ Rhy. Fig. 2, simile
D Bb D Gm7 D Bb D Gm7

Gtr. 2 (dist.)

*Sing 1st time only.

Free Time
D5

Gtr. 1

Gtr. 2

w/ random fdbk.

w/ bar

slack
Verse

Moderately Slow \( \frac{4}{4} = 71 \)

\( \text{F}\#m \quad \text{E} \quad \text{F}\#m \quad \text{E} \)

1. People should not be afraid.
   We came to the earth to graze.

\( \text{Gtr. 1} \quad \text{Rhy. Fig. 1} \)

\( \text{mf} \)

Let ring throughout

\( \text{TAB} \)

\( \text{mf} \)

\( \text{RIT A} \)

\( \text{TAB} \)

\( \text{F}\#m \quad \text{E} \quad \text{F}\#m \quad \text{E} \)

No shortcuts to the face, this means you. A child gives you his shoes.

End Rhy. Fig. 1

\( \text{End Riff A} \)

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Verse
Gr. 1: w/ Rhy. Fig. 1, simile
Gr. 2: w/ Riff A, simile
F#m  E  F#m  E
2. Peo-ple should not be a-fraid.
3. Peo-ple should not be a-fraid.
We came to the earth to graze.
The art-ist does fig-ure eights.
F#m  E  F#m
If it slith-ers in-to the haze
But will it stand the test of time.
It can't be true.
A child gives you his shoes.
or will it rot
like the mis-sion that tried too hard?

Pre-Chorus
Gr. 3: w/ Fill 1
E  A5  F5  A7sus4 D5  A5  F5  A7sus4 D5
Rhy. Fig. 2B  F5
In the ear-ly morn-ing cut her down.

Gr. 2
Rhy. Fig. 2A
f w/ str.
simile on repeat
let ring throughout

Gr. 1
Rhy. Fig. 2
f w/ str.
simile on repeat

Fill I
Gr. 3 (dist.)
string fdbk.
noise
(cont. in slush)

TAB
pitch: B

24
This pill, she needs your love. For - get your moth - er and your fa - ther.

They aren’t im - por - tant, son. {You’ll fall a part in - side.} We came to the earth to graze.

* Cue size notes sung 2nd time.
Pre-Chorus

Ges. 1, 2 & 3: w/ Rhy. Figs. 2A & 2B, simile
A5  F5  A7sus4  D5

In the early morning cut her down. This pill, she needs your love.

A5  F5  A7sus4  D5

Forget your mother and your father.
Chorus

They aren't im-port-tant, son. We came to the earth to graze.

Ev-ry-one's dig-gin' in. Now there's no time to live.

Outro-Guitar Solo

*composite arrangement

Voc. Fig. 2

(Ah. Ah. Ah, ah.)
Century
Lyrics by Edward Kowalczyk
Music by Live

Verse
Moderately \( \frac{3}{4} = 92 \)

Chord

<table>
<thead>
<tr>
<th>F7add11/E</th>
<th>E</th>
</tr>
</thead>
</table>

1. Ev'-ry bod'-y's here,  Puke stinks... like beer...  This could be a cit-

Chord

<table>
<thead>
<tr>
<th>F7add11/E</th>
<th>E</th>
</tr>
</thead>
</table>

2. Ev'-ry bod'-y's anx-
3. Ev'-ry bod'-y's anx-

Chord

<table>
<thead>
<tr>
<th>F7add11/E</th>
<th>E</th>
</tr>
</thead>
</table>

- 1ous for the com- ing of the cri-
- s is, the col-lapse of the jus-
- tice. I can smell your arm-

Chord

<table>
<thead>
<tr>
<th>F7add11/E</th>
<th>E</th>
</tr>
</thead>
</table>

- ous. The crowd is all a round us. The fol-
- low-ers of Al-

Chord

<table>
<thead>
<tr>
<th>F7add11/E</th>
<th>E</th>
</tr>
</thead>
</table>

- ous are spin-
- ning... with their mes-

Chord

<table>
<thead>
<tr>
<th>F7add11/E</th>
<th>E</th>
</tr>
</thead>
</table>

- ous. You stole my i-dea,  you stole my i-dea,  you stole my i-dea!

Chord

<table>
<thead>
<tr>
<th>F7add11/E</th>
<th>E</th>
</tr>
</thead>
</table>

- ous. A man be-
- hind the al-
- tar screams, "you stole my i-dea,  you stole my i-dea,  you were my i-dea!"

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Chorus
bass enters
Grx. 1 & 2 tacet

This puke stinks like beer and ev'-ry-bod'-y's here... So, come on, come on, come on...

Gr. 3
Grx. 3 & 4 (elec.)

w/ dist.

G E F#5 E7 A5 B5 B5/A B5

let's lay waste to this centu-ry.

Gr. 1, 2 & 3: w/ Rhy. Fig. 1A, 2 times
Gr. 4 tacet

Interlude

Come on, come on, come on, return to noth-ing.

32
Come on, come on, come on...

Bridge

let's lay waste to this century.
On the edge of a kiss.

smack on the lips, tangled with tongue.

On the edge of a peace that can't stand low and won't stand
Outro-Chorus

B5

G

F♯

E

Gtrs. 3

A

(cont. in notation)

tall,

hey.

Come on, come on, come on,

let's lay

waste.

Gtrs. 4

let ring

2 4 5 4

2 4 4

5 5 5 5 5 5

3 3 2 2 2 2 0

E7

A5 B5

B5/A B5

A

to this centu-ry.

Come on, come on, come on.

G

F♯

E

E7

A5 B5

B5/A B5

Gtrs. 3 & 4

return to noth-ing

and help me.

Gtrs.

B5/A

B5

B5/A B5

A

Oo.

yeah.

Come on, come on, come on.
It's a-maz-ing what we can do with love.

With some match-es and gas-

'line, do with love! It's a-maz-ing what we can do with love.
Verse
Gr. 2: w/ Fill 1
N.C. (Bm)
Gr. 2 tacet
(Em)
(Bm)
(Em)

5. Ev'rybody has a ghost.
   Ev'rybody has a ghost who sings like you do.
Gr. 1
\(\text{p}\)

\(\text{D.S. al Coda}
\text{(take 2nd ending)}\)

Yours is not like mine,
   it's alright, keep it up.
\(\text{mp cresc.}\)

\(\text{mf}\)

\(\text{1/2}\)

Coda
Grs. 1 & 2: w/ Rhy. Figs. 3 & 3A, last 2 meas., simile
Bkgd. Voc.: w/ Voc. Fig. 1
Grs. 3: w/ Fill 2
Bm(add11)

Chorus
Grs. 1, 2 & 3: w/ Rhy. Figs. 2A & 2B, simile
G5
Em7add4 A

yeah.

Where did I go wrong, baby?
____ I nev-er need-ed this be-fore.____ I need a wom-an to help me feel____

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, simile
Gtr. 3 tacet
Bkgd. Voc.: w/ Voc. Fig. 1, 4 times
Bm(add11)

Bkgd. Voc.: w/ Voc. Fig. 2
Em
Bm(add11)
Em7add4 Em

Feel.____

Outro
Gtrs. 1 & 2: w/ Riffs A & A1, simile

Em7add4 Em
Bm(add11)
Em

Feel.____

yeah.

N.C. (Bm)

Gtr. 1

Em
(0) 7 5 3 2

Gtr. 2

Voc. Fig. 2

(Harm.____

(Oo, ah.____

Oo, ah.____

41
Unsheathed

Lyrics by Edward Kowalczyk
Music by Live

Intro

Moderately Slow \( \bullet = 84 \)

*Gr. 1

Riff A

End Riff A

*Gr. 2

Let ring throughout

Verse

Gtr. 1: w/ Riff A

Gtr. 1: w/ Riff A, 4 times

A5

The baby’s not screaming enough.

The singer’s not singing enough.

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MCA music publishing
Verse

Gr. 1: w/ Riff A, 2 times
Gr. 3 & 4 tacet
A5

2. The blade is not ready to cut.

Gr. 2

It's dull from our thinking. It's
Chorus
Faster \( \frac{\text{d}}{\text{m}} = 105 \)

\[
\begin{align*}
\text{Am} & \quad \text{Eb/G} \\
& \quad \text{Am} \quad \text{Eb/G} \\
& \quad \text{Am} \quad \text{Eb/G}
\end{align*}
\]

Free love is a world I can't linger too long in, yeah.

Rhy. Fig. 1

C(b5)

"Free love" was just another
par - ly for the hip - pies to ru - in,
yeah.

Interlude

Gtr. 3  N.C.(A5)

Verse

N.C.(A5)

3. Be - hold _ the un - sheath - ing, it’s love.

pitch: E

fbdk.

fbdk.
Chorus
Gtrs. 3 & 4 w/ Rhy. Fig. 1
Am Eb/G
Am Eb/G Am Eb/G C(b5)

Free love is a knife through the jugular vein, son, yeah.

Am Eb/G Am Eb/G Am Eb/G
love, I can't afford to add up what you fuckers are made of, no.

Interlude
w/ sound effects
Gtrs. 3 & 4 w/ Rhy. Fig. 1
Am Eb/G

C(b5)
(Come on, come on, come on, come on, come on.)

Free love is a

Am Eb/G Am Eb/G C(b5)
world we can't linger too long in, no.

“Free

love” was just another party for the hippies to ruin, yeah.

C(b5)

Gtrs. 3 & 4

(Come on, come on, come on, come on, come on, come on, come on, come on, come on, come on.)

(Gtr. 5 (dist.)

P.S.

48
Insomnia and the Hole in the Universe

Lyrics by Edward Kowalczyk
Music by Live

Tune Down 1/2 Step:
1 = Eb 2 = Db
3 = Bb 4 = Ab
5 = Gb 6 = Eb

Intro
Moderately \( \text{j} = 92 \)

Gtr. 1
(clean) Riff A

Verse
drums enter

C

<table>
<thead>
<tr>
<th>F</th>
<th>D</th>
</tr>
</thead>
</table>

1. My brother kicked his feet to sleep. My brother kicked his feet to sleep.

End Riff A Rhy. Fig. 2

End Rhy. Fig. 1 Rhy. Fig. 2A

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My brother kicked his feet to sleep and I sang the dirge song.

My brother never missed a beat.

My brother kicked his feet to sleep.

Interlude

My brother kicked his feet to sleep and I sang the dirge song.

Verse

My brother kicked his feet to sleep.

My brother kicked his feet to sleep, sweet
feet. My brother kicked his feet to sleep and I sang the dirge song.
Angel, don't you

have some bagels in my oven? Lady, don't you know a man when you see one? Crazy lady,

with the shiny shoes... where are you? Kick your feet and calm the space that makes you hollow.

Interlude
Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3 & 4 tacet
F D5

Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 1 3/4 times
F D

3. Little swami's got his bowl to eat.
Little swami always walks his beat, sweet feet. Little swami's got his bowl to eat, and I sing the dirge song.

It's amazing how they come to see the little swami with his bowl to eat, sweet feet. Little swami only wears a sheet and won't sing the dirge song.

Chorus

Angel, don't you have some bagels in my oven?

Lady, don't you know a man when you see one? Crazy lady,

with the shiny shoes, where are you? Kick your feet and calm the space that makes you hollow.

To Coda ✌
Dm   A   Csus2   G   Dm   A   Csus2   G
Voc. Fig. 1

__Hollow, now. __Hollow.__

*Gr. 5

Riff B

mp

5 8 7 5 5 7 8 7 5 7 5 8 7 5 5 7 8 7 5 7

* Kybd. arr. for gtr.

Bridge

Grts. 5 tacet

F

Grts. 1 & 4

1__

An al, tight-assed sold ier with that dog ged heart, put down your gun.

let ring throughout

Grts. 3

1

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

3 7 7 7 7 7 7 7 7 7 7 7 7 7 7

5 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Grts. 5

6

Cadd9

F

Am

We are ready to explode. We gotta take it smart.
F
C

and take it slow.
Yeah.

Guitar Solo
Gr. 3: w/Rhy. Fig. 1, 1 1/2 times, simile
Gr. 1 tacet
F D5 F D5 F D5 C

let ring throughout
w/flanger

D.S. al Coda
Gr. 3: w/Rhy. Fill 3
Gr. 3
F D5 F D5 A Asus2 D
Coda
Outro

Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A, 1st 4 meas., 3 times, simile
Gtr. 5: w/ Riff B, 3 times
w/ Voc. Fig. 1

Dm A Csus2 G Dm A Csus2
An - gel, don’t you have some ba - gels? La - dy, don’t you...

G

w/ Voc. ad lib., rest 4 meas.

Dm A Csus2 G
An - gel, don’t you have some ba - gels?

Dm A Csus2 G Dm A Csus2

La - dy, don’t you know a man when you see one?

Gtr. 5 F

D/A

Gtrs. 3 & 4
Turn My Head

Lyrics by Edward Kowalczyk
Music by Live

Tune Down 1/2 Step:
1 = Eb 2 = Db
3 = Gb 4 = Eb

Intro
Moderately = 90

Verse
Drums enter
C

Gry. Fig. 1

C

Rhy. Fig. 1

1. Any-one, caught in your mys-tery...
2. Funk-y tem-ple, your dress is torn to shreds.

smile on repeat

C

Rhy. Fig. 1, 1 3/4 times

Keep it an-gry, I bowed to save my head and
Your eyes are cra-zy, keep it whis- py.

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C  G  E
I've fallen down, I can't forget you, drunk on your but I can't remember.

F  Fm
juices.

C  Am
Turn my head.

Rhy. Fig. 2A
Gtr. 3 (slight dist.)

G5/D  G5
It's aimed at you.

Fill 1
Gtr. 4

* composite arrangement

simile on repeats

w/ slight dist.

w/ slight dist.

w/ bar

(continuation in notation)
To Coda

F
(cont. in notation, 1st time)
C
Gtr. 3 tacet

Gtrs.
3
End Rhy. Fig. 2A

8 10 10 10 0 0

Gtrs.
1 & 2
End Rhy. Fig. 2
Gtr. 2
divisi.*

* Gtr. 2 to left of slash in TAB.

2.
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A, 1st 5 meas., simile
C
Am
G5/D

Turn my_ head, turn my_ head.

G5
F
Gtr. 3: w/ Rhy. Fill 1
Gtr. 3 tacet
E
(Gtr. 2 cont. in notation)

It’s aimed at_ you, ba - by, ba - by. Oh,

Rhy. Fill 1
Gtr. 3
Bridge

F
E
F
E

no, we came to love you all day. These bastards are leavin'; Somebody's got to

Gtr. 2

stay. What ever we called you, it's just a name, just a name.

F
G5

Guitar Solo

Gtr. 4

let ring throughout

let ring throughout

let ring throughout

Gtr. 1

Am
Coda

C

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A, 1st 4 meas., simile
Am

G5/D

Turn my head, (Turn my head.)

G5

Gtrs.

1 & 2

It’s aimed at you, it’s aimed at you.

Gtr. 3

Fm
rith.

C

Oh.
rith.
rith.
Heropsychodreamer

Lyrics by Edward Kowalczyk
Music by Live

Tune Down 1/2 Step:
1 = Eb 2 = Db
3 = Bb 5 = Ab
7 = Gb 6 = Eb

Intro
Moderately Fast \( \downarrow = 153 \)

Gr. 1
Rhy. Fig. 1

Gr. 2 (dist.)
Rhy. Fig. 1A

let ring throughout

Gr. 1 tacet
N.C. (A5)

Gr. 2

Pitch: E

Pitch: B

* Roll vol. knob back & forth while fdthk. crescendos.
Verse
Gr. 2: w/ Rhy. Fill, 2nd time
A5

1. I'll kill you in my dreams. I turn the other cheek during the day.
2. This attic of my mind, these feelings I can't hide, I can't

Gr. 1

simile on repeat

Gr. 2

simile on repeat

A5

I'll kill you all.

share. I feel alone.

Ah, yeah.

Uh, huh.

F

Gr. 2

simile on repeat

Rhy. Fill 1

Gr. 2
The subculture of my dreams is waiting for me to fall asleep.
The subconscious keeps me here. I fell in love with a balalaika.

I know you're scared; you should be. I saw your tongue; it licked my heart. They called you queer.

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times, simile

Dm  A  F  E

2nd time: Dream
Gns. 3 & 4: w/ Riffs A & A1, 2 times
Bkgd. Voc.: w/ Voc. Fig. 1, 3 times

(Voc. Fig. 1)

They called you queer.

Free Time

Begin Fade

Fade Out

Gr. 3

Gr. 4

14

Gr. 1

w/ bar

Gr. 2

f/dk.

pitch: G
Freaks

Lyrics by Edward Kowalczyk
Music by Live

E 231
A5 11
B5 134
G#5 5fr
A5 3tr
D 1
F5 13
E5 3
Asus2 134
Bsus4 134

Tune Down 1/2 Step:
1 = Eb 2 = Db
3 = Bb 4 = Ab
5 = Gb 6 = Eb

Intro
Moderately Slow \( \frac{d}{d} = 77 \) Faster \( \frac{d}{d} = 97 \)

Gr. 1 (clean) (drums)

Gr. 2 (slight dist.)

Gr. 1: w/ Riff A, 2 times
A5  Fmaj7  E7\#9

Gr. 2

Verse

Gr. 1 & 2: w/ Riffs A & A1, 3 times
A5  Fmaj7  E7\#9

1. If the moth-er goes to sleep with you,
   will you run and tell Ger-al-
   will you run and tell the pa-

   do?

   If the moth-er bears your chil-dren with-out tears,
   how she picked you from a line-up in down-town Phil-a-del-phia, with a cig-a-

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Usual costs of labor.

Rette hangin' out of your mouth and Henry Miller in your back pocket? Spoken: You little fucker!

Verse

Gtrs. 1 & 2: w/ Riffs A & A1, 3 times
Gtr. 2 tacet, 3rd time

2. If the mother goes to bed with you, will you run and tell the neighbor in the bowels of the cathedral and drag your silly name?

4. If the mother goes to bed with you, will you render her a sun-der with what she really needs, or will you?

5. Now you know they're gonna come for you, bors? Will you hide behind that get up that you wear, or will you?

Drail, will you rend-er her a sun-der with what she really needs, or will you?

In-to the mud, If the mother bears your children without tears, or will you without the
take the first ear that comes into contact with your blade like Peter did on the hill? Will you call her a crash that beautiful silence with some talk about finding yourself in your mother’s arms? Will you call her a usual cost of labor. Labor, labor, labor. Will you call her a

Chorus

E

f w/ dist.
tremolo effect off

(continuation in slash)

Interlude

Gtr. 1: w/ Riff A, 2 times

A5

Gtr. 2

mf w/ slight dist.

(continuation in slash)

Rhy. Fill 2

Gtr. 1

f w/ dist.
tremolo effect off

(continuation in slash)

Rhy. Fill 3

Gtr. 2

f w/ dist.

(continuation in slash)
Bridge

A5  B5
Gtr. 3 tacet
G45
Rhy. Fig. 1A

A5 V
D
End Rhy. Fig. 1A

You know your sperm is weak.
You never looked, so high.

P.M. 4  P.M. 4  P.M. 4  P.M.
7 7 9
4 4 6 4 6 5 5 5 0

To Coda
Interlude
Gtr. 1: w/ Riff A, 2 times
Gtr. 3 tacet
A5
Fmaj7  E7#9  A5  Fmaj7  E7#9
mf w/ slight dist.
Harm.

D.S. al Coda
(take 2nd ending)

Ω Coda
G#5
A5  B5
(Gtr. cont. in notation)

To show her you were, show her you were holy.
Outro

E Rhy. Fig. 2A Asus2 Bsus4 E Asus4 Bsus4
Gr. 2

E

Gtrs. 1 & 2 w/ Rhy. Figs. 2 & 2A, 5 times, simile
E Asus4 Bsus4 E Asus2 Bsus4

Gr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

Riff B
To show her you were ho-ly... to show her you... were ho-
End Riff B

Gr. 3: w/ Riff B, 1 1/2 times, simile
E Asus2 Bsus4 E Asus2

ly... To show her you were... ho-ly...
Bsus4 E

To show her you were ho-ly, ba-by, ba-
Asus2 rit. Bsus4

Ah...

Free Time
w/ misc. gtr. noises
Gr. 3 tacet
N.C.

Gtrs. 1 & 2

string noise

72
Merica

Lyrics by Edward Kowalczyk
Music by Live

Open E Tuning, Tune Down 1/2 Step, Capo II:

Intro

Moderately \( \frac{d}{4} = 120 \)

Gr. 1 (slight dist.)

Gr. 2 (clean)

*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chord. Capo fret is "0" in TAB.

Verse

Gr. 2 tacet

Gr. 1

Rhy. Fig. 1. Looks like A-mer-i-ca's dropped her load.

End Rhy. Fig. 1
B6 (A6)

\[\text{C}\#6 (B6) F\# (E) B6 (A6)}\]

like she was ready to explode.

\[\text{C}\#6 (B6) F\# (E) B6 (A6)}\]

I could not see her from up here.

Gtr. 2

\[\text{2 2 2 4 2 2 4}\]

Gtr. 1: w/ Rhy. Fill 1

\[\text{C}\#6 (B6) F\# (E) A\# (G\#)}\]

cuz she was lyin' in the road.

My head's in the ground.

\[\text{2 2 2 4 2 2 4}\]
Chorus

A♯ (G♯)  B (A)  F♯ (E)  A♯ (G♯)

Gtrs. 1
Rhy. Fig. 2

Gtrs. 2
Rhy. Fig. 2A

Gtrs. 1 & 2; w/ Rhy. Figs. 2 & 2A, simile
A♯ (G♯)  B (A)  F♯ (E)

End Rhy. Fig. 2

End Rhy. Fig. 2A

My head's in the ground.

B (A)  F♯ A♯ (E)(G♯)  B (A)  F♯ A♯ (E)(G♯)  B (A)  C♯ (B)  B♭ (A6)

Gtrs. 1

Rhy. Fig. 3

End Rhy. Fig. 3

I can't make a sound._
Interlude
Gr. 1: w/ Rhy. Fig. 1, similé
B6
\(C\#6\) \(F\#\)
\(B6\) \(E\)
\(B6\) \(A6\)

Verse
Gr. 1: w/ Rhy. Fig. 1, 3 1/2 times, similé
B6
\(C\#6\) \(F\#\)
\(B6\) \(E\)
\(B6\) \(A6\)

Riff A
2. Looks like America's dropped her load.

End Riff A

Gr. 2: w/ Riff A, 2 times

She tried to call me on the telephone.

"Everything is fine, now the baby's here!"

Gr. 1: w/ Rhy. Fill 2

She'll have to handle this one on her own.

My head's in the ground.

Gr. 2

Rhy. Fill 2
Gr. 1
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 2 times, simile
A♯ (G♯) B (A) F♯ (E)

I can't make a sound,

To Coda
A♯ (G♯)

B (A) F♯ (E) A♯ (G♯)

The priests were all stoned,

B (A) F♯ (E) A♯ (G♯) B (A) F♯ (E) A♯ (G♯) B (A) C♯ (B)

Gtr. 2 tacet

California was in my mind.

(contin. in slash)

Bridge
(F♯5) (B5) (G♯5) (C♯5)

And love was a game that we played,

D.S. al Coda

A♯
(G♯)

My head's in the ground,
My head's in the ground.

(My head's in the ground.)

My head's in the ground.
Gas Hed Goes West
Lyrics by Edward Kowalczyk
Music by Live

Intro
Moderately Slow \( \frac{73}{4} \)

Verse
\( \text{Chord symbols reflect combined tonality.} \)

<table>
<thead>
<tr>
<th>Tune Down 1/2 Step:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 = Eb 2 = Db</td>
</tr>
<tr>
<td>3 = Bb 4 = Ab</td>
</tr>
<tr>
<td>5 = Gb 6 = Eb</td>
</tr>
</tbody>
</table>

**Chord symbols reflect combined tonality.**
G5

Sub-sist-in' on that same old bread.

End Rhy. Fig. 1

G

It's the memory that hides the whole wide world.

G5

It's the gas hed's love of America.

*vol. swell
Chorus

Bm
Rhy. Fig. 2B

Gtr. 3

E

Bm

It's the memory that hides.

Take your photographs back.

Gtr. 2
Rhy. Fig. 2A

E

Bm

For the love of all gods,

our
Verse

Gtr. 1 & 3: w/ Rhy. Fig. 1, 1 7/8 times, simile
Gtr. 2: w/ Rhy. Fig. 1A, simile

G5

2. He's a bon-i-fied man,
   a star ___ a-mongst his clan,

G5

and the on-ly one ___ that let me ride.

Gtr. 2: w/ Rhy. Fill 1

Bm  A  Bm

It's the mem-0-ry that dies. ___ Our gas hed was right. ___

Gtr. 4 (elec.)

mf w/ clean tone
let ring

4-4

0-0-0-0-2-0

Rhy. Fill 1
Gtr. 2

w/ heavy reverb
Gr. 1: w/ Rhy. Fig. 3A, 7 times, simile

Bm

Gr. 2

E

Bm

E

*steady gliss.*

Gr. 2: w/ Rhy. Fig. 3B, 4 times, simile

Bm

E

Bm

E

Gas... hed is on... the ra... di... o., ra... di... o., ra... di... o., Gas... hed is on... the ra... di... o. Yeah.

Bm

Gr. 3

Gr. 2

Gr. 1

3
2
1

2
1

3
2
1
Guitar Notation Legend

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

**Rhythm Slashes** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**The Musical Staff** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

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

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### Definitions for Special Guitar Notation

- **Half-Step Bend:** Strike the note and bend up 1/2 step.

- **Whole-Step Bend:** Strike the note and bend up one step.

- **Grace Note Bend:** Strike the note and bend up as indicated. The first note does not take up any time.

- **Slight (Microtone) Bend:** Strike the note and bend up 1/4 step.

- **Bend and Release:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

- **Pre-Bend:** Bend the note as indicated, then strike it.

- **Pre-Bend and Release:** Bend the note as indicated. Strike it and release the bend back to the original note.

- **Unison Bend:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

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

- **Wide Vibrato:** The pitch is varied to a greater degree by vibrating with the fretting hand.

- **Hammer-on:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

- **Pull-off:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

- **Legato Slide:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

- **Shift Slide:** Same as legato slide, except the second note is struck.

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

- **Tapping:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

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

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

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

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

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

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

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

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

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

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

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

Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accel) • Accentuate note with great intensity

(staccato) • Play the note short

Downstroke • Downstroke

Upstroke • Upstroke

D.S. al Coda • Go back to the sign (§), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.S. al Fine • Go back to the beginning of the song and play until the measure marked "Fine" (end).

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).