



LIVE SECRET SAMADHI

LIVE

SECRET SAMADHI

Rattlesnake

Lyrics by Edward Kowalczyk
Music by Live

Dm(add9)



Aadd9



G6



F



G



Tune Down 1/2 Step:

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

Intro

Moderately Slow ♩ = 86

Chord symbols: *Dsus2, Dsus₄, Dsus2, Dsus₄, Dsus2

Tracked parts: Gtr. 1 (Gtr. w/ effects) (dist.), Gtr. 2 (dist.), Gtr. 3 (clean)

Dynamic: *f*

Instruction: (approx. 10 sec.)

Instruction: let ring throughout

Tablature: TAB

*Chord symbols reflect combined tonality.

Verse

Chord symbols: Dm(add9), Aadd9, G6, Dm(add9)

Tracked parts: Gtr. 3 (clean)

Dynamic: *mp*

Lyrics: 1. Let's go hang_out in a mall, _ or a morgue, _ a smor-gas - bord. _

Tablature: TAB

Aadd9

G6

Let's go hang_out in a church. _ We'll go find Lurch, _ then we'll haul _

The first system of the musical score. It includes a vocal line in treble clef with lyrics, and guitar accompaniment in treble and bass clefs. The guitar part features chords Aadd9 and G6. The lyrics are: "Let's go hang_out in a church. _ We'll go find Lurch, _ then we'll haul _".

Dm(add9)

Aadd9

G6

_ ass down_through the ab - bey. Is it mon-ey, - is it fame? _ What's in a name, _ shame? _

The second system of the musical score. It includes a vocal line in treble clef with lyrics, and guitar accompaniment in treble and bass clefs. The guitar part features chords Dm(add9), Aadd9, and G6. The lyrics are: "_ ass down_through the ab - bey. Is it mon-ey, - is it fame? _ What's in a name, _ shame? _".

Dm(add9) Aadd9 G6

Is it mon-ey, is it fame, _ or were they al - ways *Whispered:* this lame?_

8va
 fdbk.

loco

1/4
 (2) (2)

Chorus
 Gtr. 3 tacet
 Dm Aadd11 G Dm Cadd9 G

It's a cra - zy, cra - zy _ mixed up town, _ but it's the rat - tle - snake I fear. _

Rhy. Fig. 1

8va
 fdbk.

loco

Rhy. Fig. 1A

1/2
 (2) (2)

Dm Aadd11 G Dm Cadd9 G
 In an - oth - er place, in an - oth - er time I'd be driv - in' trucks, my dear,

End Rhy. Fig. 1

End Rhy. Fig. 1A

Dsus2 Dsus $\frac{2}{4}$ Dsus2 Dsus $\frac{2}{4}$ Dsus2
 dear, dear.

Verse

Gtr. 3

Dm(add9) Aadd9 G6

2. Let's go hang_out in a bar, _____ it's not too far, _____ we'll take my car. _

mp

mp

Dm(add9)

Aadd9

We'll lay flow - ers at the grave _____ of Jes - co White, _

G6 Dm(add9)

the sin-ner's saint. _ The rack is full_ and so are we,_

8va
fdbk.

1/4
(3) (3)

Aadd9 G6 Dm(add9)

of laugh-ing gas _ *Whispered:* and en - nu - i. _ It's a

8va
fdbk.

1/2
(2) (2) (2)

pitch: D

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 1 3/4 times, simile
Gtr. 3 tacet

pitch: A

Dsus₄² Dsus2

Dm(add9)

Bb sus2

Csus2

F

G

Gtr. 1

Ah.
(Ah.

Why?

Why?

Gtr. 4
(dist.)

(cont. in slash)

 f

15ma

loco

P.H.

pitch: D#

Gtr. 2

Guitar Solo

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

Dm

Aadd11

G

Dm

Gtr. 4

 $\frac{1}{2}$

Cadd9

G

Dm

1/2

Gr. 2: w/ Rhy. Fill 2

Gr. 4: w/ ad lib. fdbk., till end

Dsus2

Dsus $\frac{2}{4}$

Dsus2

Dsus $\frac{2}{4}$

Dsus2

dear, _____

dear, _____

dear. _____

Gr. 1

Dsus $\frac{2}{4}$

w/ ad lib. Voc., till end

Dsus2

Dsus $\frac{2}{4}$

Dsus2

Dsus $\frac{2}{4}$

Dsus2

Dsus $\frac{2}{4}$

Dsus2

Rhy. Fill 2

Gr. 2

play 11 times

Lyrics by Edward Kowalczyk
Music by Live



① = D \flat ④ = D \flat
② = A \flat ⑤ = A \flat
③ = F ⑥ = D \flat

Intro



Moderate Rock ♩ = 92

Gr. 1 (dist.) D5 F#sus2 Rhy. Fig. 1 D5 F#sus2 D5 F#sus2 D5 F#sus2 D5 F#sus2 D5 F#m D5 End Rhy. Fig. 1

TAB

7 0 0 6 4 4 X X 7 0 6 X X 7 0 6 X X 7 0 6 0 0 6 7

Verse

Gtr. 1: w/ Rhy. Fig. 1, 8 times

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

1., 3. It was an ev - 'ning I shared ___ with the sun, ___ to find ___ out where _
2. In - side the out - side, by the riv - er, used to be so calm, ___ used to be so sane. ___

F#sus2 D5 F#sus2 D5 F#m D5 F#sus2 D5 F#sus2 D5 F#sus2 D5 F#sus2 D5 F#m D5
 we be - long. From the ear - li - est days

I rushed the la - dy's room, took the wa - ter from the toi - let,

To Coda 2 \oplus

band enters

F#sus2 D5 F#sus2 D5 F#sus2 D5 F#m D5 F#sus2 D5 F#sus2 D5
 washed her feet we were danc in' in the shad ows. More wine,
 and blessed her name. More peace.

To Coda 1 \oplus

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

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

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

More skin. _____ cuz I got to eat _____ it. _____

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Interlude

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

mp

(F#sus2) (Gsus2) (F#5) (G5) *D.S. al Coda 1* D5

f

⊕ Coda 1

Interlude

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

mp

Riff A

(F#sus2) (Gsus2) (F#5) (G5) G5

Slow down, we're too a - fraid. Let me

End Riff A

P.M.

Chorus

D5 Bb5 D5 G5 D5 Bb5 D5 G5

ride! _____ Let me ride! _____ Burn my _

Rhy. Fig. 2

End Rhy. Fig. 2

f

0 0 0 0 0 8 8 8 8 8 8 8 8 0 0 0 0 0 5 5 5 5 5 5 5 5 0 0 0 0 0 8 8 8 8 8 8 8 8 0 0 0 0 0 5 5 5 5 5 5 5 5

D.S. al Coda 2

Gtr. 1: w/ Rhy. Fig. 2, simile

D5 Bb5 D5 G5 D5 Bb5 D5 G5

_____ eyes! _____ Let me ride! _____

Coda 2

Interlude

Gtr. 1: w/ Riff A

4 N.C.(F#sus2) (Gsus2)

Slow down, we're

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 2, 4 times, simile

(F#5) (G5) G5 D5 Bb5 D5 G5

too a - fraid. 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 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.)
mf

simile on repeats
let ring ---- let ring ---- let ring ---- let ring ---- let ring ---- let ring ---- let ring ----

*Sing 1st time only.

Free Time

D5

Gtr. 1

Gtr. 2

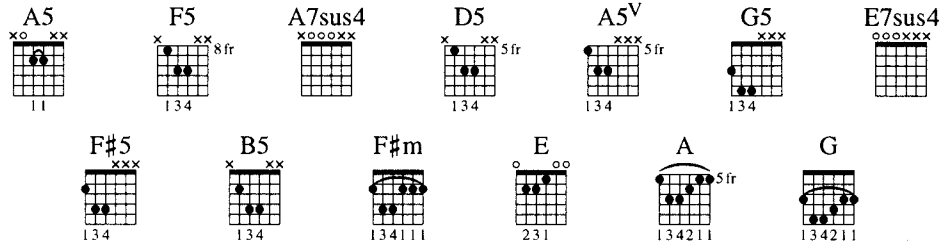
w/ random fdbk.

w/ bar

slack

Graze

Lyrics by Edward Kowalczyk
Music by Live



Tune Down 1/2 Step:

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

Verse

Moderately Slow ♩ = 71

1. Peo-ple should not _ be a - fraid. We came to the earth _ to graze. _

Gtr. 1 (slight dist.)
Rhy. Fig. 1

mf
let ring throughout

TAB

Gtr. 2 (clean)

Riff A

mf

TAB

No short-cuts to _ the face, _ this means you. _ A child _ gives you _ his shoes. _

End Rhy. Fig. 1

TAB

End Riff A

TAB

Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

Gtr. 2: w/ Riff A, simile

F#m E F#m E

2. Peo-ple should not _ be a - fraid. We came to the earth _ to graze. _
 3. Peo-ple should not _ be a - fraid. The art - ist does fig - ure eights. _

F#m E F#m

If it slith-ers in - to _ the haze _ it can't be true. _ A child _ gives you _ his shoes. _
 But will it stand the test _ of time, _ or will it rot _ like the mis-sion that tried _ too hard? _

Pre-Chorus

Gtr. 3: w/ Fill 1

E A5 F5 A7sus4 D5 A5 F5 A7sus4 D5

Rhy. Fig. 2B

Gtr. 3

In the ear - ly morn - ing cut her down.

Gtr. 2

Rhy. Fig. 2A

f w/ dist.

simile on repeat

let ring throughout

0 2 2 (2) 10 10 0 12 10 10 10 10 12 12 2 2 (2) 10 10 0 12

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

Gtr. 1

Rhy. Fig. 2

f w/ dist.

simile on repeat

0 0 0 10 10 0 6 6 6 6 6 6 0 0 0 10 10 0 0 6

0 0 0 10 10 0 7 7 7 7 7 7 0 0 0 10 10 0 0 7

0 0 0 8 8 0 5 5 5 5 5 5 0 0 0 8 8 0 0 5

Fill 1

Gtr. 3 (dist.)

f string fdbk. noise

(cont. in slash)

T
A
B

pitch: B

A5 F5 A7sus4D5

Chorus

A5^V G5 E7sus4 F#5

End Rhy. Fig. 2B Rhy. Fig. 3B

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

End Rhy. Fig. 2A Rhy. Fig. 3A

End Rhy. Fig. 2 Rhy. Fig. 3

A5^V

G5 E7sus4 F#5

A5^V

G5 E7sus4 D5

End Rhy. Fig. 3B

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

End Rhy. Fig. 3A

14 14 12 12 0 4 4 4 2 14 14 12 12 0 7 7 7 7 7 7

14 14 12 12 0 4 4 4 2 14 14 12 12 0 7 7 7 7 7 7

12 12 10 10 0 2 2 2 2 12 12 10 10 0 5 5 5 5 5 5

End Rhy. Fig. 3

5 5 5 5 3 3 X 2 2 5 5 5 5 3 3 X 5 5 5 5 5 5 5 5

5 5 5 5 3 3 X 2 2 5 5 5 5 3 3 X 5 5 5 5 5 5 5 5

5 5 5 5 3 3 X 2 2 5 5 5 5 3 3 X 5 5 5 5 5 5 5 5

5 5 5 5 3 3 X 2 2 5 5 5 5 3 3 X 5 5 5 5 5 5 5 5

*Cue size notes sung 2nd time.

1. B5 A5 B5 2. B5 Rhy. Fill 1A A5 B5

End Rhy. Fill 1A

Live, yeah. We

(Ah.) (Ah.)

mf
w/ clean tone

4 4 2 4 4 4 4 4 2 4 4 4 1/2 4 4 0 12

4 4 2 4 4 4 4 4 2 4 4 4 1/2 4 4 0 12

2 2 0 2 2 2 2 2 0 2 2 2 1/2 2 2 0 12

Rhy. Fill 1

End Rhy. Fill 1

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

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

2 2 2 2 2 2 2 2 2 2 2 2 2

Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3, 3A & 3B, simile

A5

G5

E7sus4 F#5

A5

G5

E7sus4 F#5

came to the earth — to graze. — Ev' - ry - one's dig - gin' — in. —

The second staff of music continues the melody and accompaniment. The melody starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment consists of a series of chords: A5, G5, E7sus4, and D5. The lyrics "Now there's no time to live." are written below the staff, with the melody notes aligned with the words "no", "time", and "live".

Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Fills 1 & 1A, simile

Bkgd. Voc.: w/ Voc. Fig. 1

B5

A5

B5

F#m

Live, _____ yeah.
(Live.)

Hey, _____ hey, _____ oh.

*Gtrs. 1 & 3

Gtr. 2

Example 10

steady gliss.

4	4	4	2	4	4	4	4	11	14	16	14	14
4	4	4	2	4	4	4	4	X	X		14	14
2	2	2	0	2	2	2	2	2	9	12		

*composite arrangement

*composite arrangement

E

F#m

[illegible]

Voc. Fig. 1

(Ah. ah. _____)

Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3, 3A & 3B, simile

Bkgd. Voc.: w/ Voc. Fig. 2

A5

G5

E7sus4 F#5

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

A5

G5

E7sus4 F#5

A5

G5

E7sus4 D5

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

Outro-Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Fills 1 & 1A, simile

B5

A5

B5

A

G

F#m

*Gtrs. 1 & 3

Live, ___ yeah, ___ yeah, ___ yeah. ___

Gtr. 2

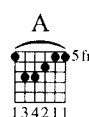
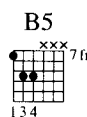
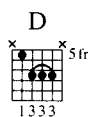
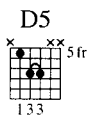
*composite arrangement

Voc. Fig. 2

(Ah. ___ Ah. ___ Ah, ah. ___)

Lyrics by Edward Kowalczyk
Music by Live

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



F

F#7add11/E

E

1. Ev-'ry bod-y's here. _____ Puke stinks_ like beer. _ This could be a cit -

Grtr. 1 (acous.) Rhy. Fig. 1

mf

TAB

F#7add11/E

Gtr. 1: w/ Rhy. Fig. 1, simile

F#7add11/E

y. This could be a grave - yard. You stole my i - dea, _____ you stole my i - dea.

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

*Gtrs. 2 & 3

mf

*Gtr. 2 (acous.); Gtr. 3 (dist. elec.)

drums enter

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 3: w/ Rhy. Fig. 1A, 3 1/2 times
E

Gtrs. 2 & 3: w/ Rhy. Fig. 1A

F#7add11/E

Gtr. 1 & 2: w/ Rhy. Fig. 1, 2 times, same

Gtr. 3: w/ Rhy. Fig. 1A, 3 1/2 times

E

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

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

F#7add11/E

E

F#7add11/E

- ious for the com - ing of the cri - sis, the col - lapse of the jus - tice. I can smell your arm -

- ious. The crowd is all a - round us. The fol - low - ers of Al - dous are spin - ning with their mes -

E

F#7add11/E

E

- pits. You stole my i - dea, _____ you stole my i - dea, _____ you stole my i - dea! _____

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

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Chorus

bass enters
Gtrs. 1 & 2 tacet
B5

F#7add11/E A5 B5 A

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

Gtr. 3

Gtrs. 3 & 4 (elec.)

f

w/ dist.

G F# E E7 A5 B5 B5/A B5

let's lay _ waste _ to this cen - tu - ry. _

1.

Interlude

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

A G F# E

Come on, come on, come on, _ re - turn _ to noth - ing.

4

2.

E7 A5 B5 B5/A B5 A

ing and help me. Come on, come on, come on, _

Bridge

G F# E E7 F#

let's lay waste to this cen - tu - ry. On the edge of a kiss, _

G A D5 Dsus4 D

Gr. 4

(cont. in notation)

smack on the lips, dan - gled with tongue. _

Gr. 3

(Gr. 4 cont. in slash)

F# G A

Gtrs. 3 & 4

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

(Gr. 3 cont. in slash)

Outro-Chorus

[illegible][illegible]

re - turn — to noth - ing and help me. _____

B5/A B5 B5/A B5 A

Oo, _____ yeah, _____ Come on, come on, come on.

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

5 5 X 5 5 5 5
6 6 7 6 6 6 6
7 7 X 7 7 7 7
5 5 5 5 5 5 5 5

G F# E E7 G F E

It's a-maz-ing what we can do with love. With some match-es and gas -

E7 G F# E E7

- 'line, do with love! It's a-maz-ing what we can do with love.

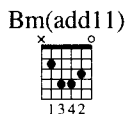
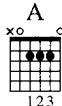
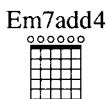
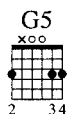
G F# E

Oo.

rit.

Ghost

Lyrics by Edward Kowalczyk
Music by Live



Tune Down 1/2 Step:

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

Intro

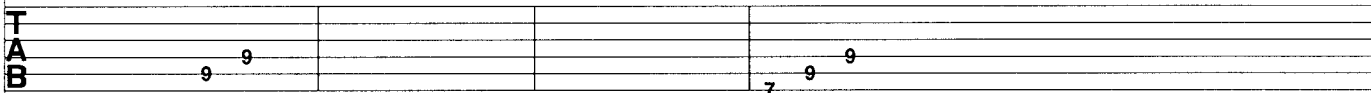
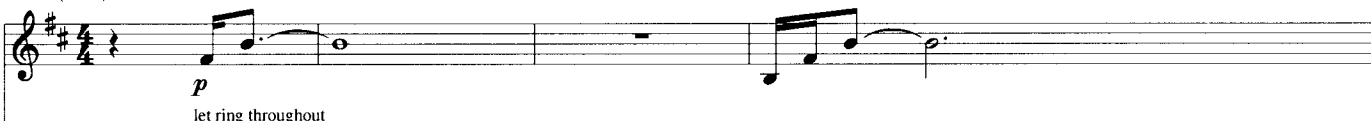
Moderately Slow $\text{♩} = 79$

Gtr. 1 (clean)

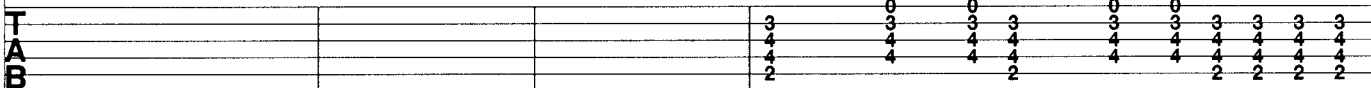
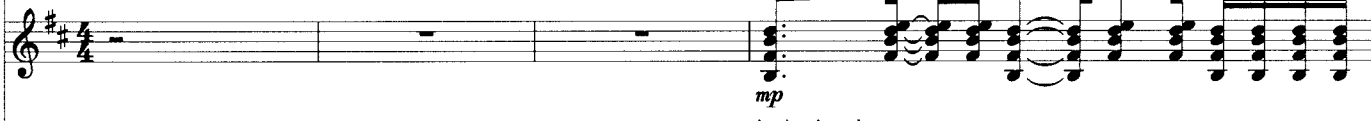
N.C. (Bm)

(Em)

Bm(add11)



Gtr. 2 (clean)

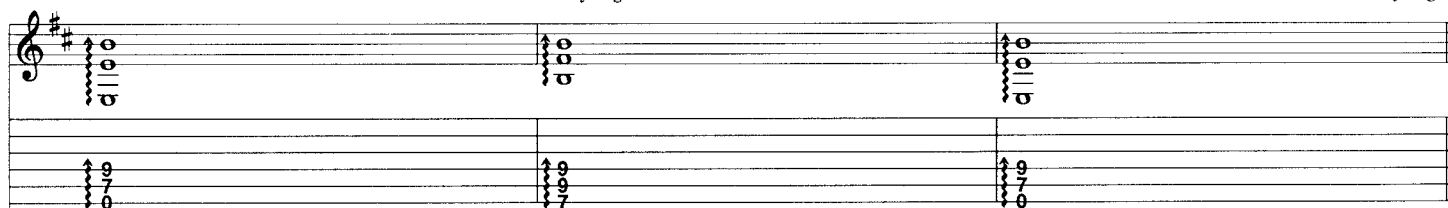


Em

Bm(add11)
Rhy. Fig. 1

Em

End Rhy. Fig. 1



Rhy. Fig. 1A

End Rhy. Fig. 1A



Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times, simile

Bm(add11)

Em

Bm(add11)



1. Ev-'ry - bod - y has _ a ghost _
3. Ev-'ry - bod - y has the dream _

Ev-'ry - bod - y has _ a ghost _
Ev-'ry - bod - y has the dream _

Em

Bm(add11)

Em



_ who sings _ like you do.
_ like a world tat - too.

Yours is not _ like mine, _
Yours is not _ like mine, _

it's al - right, _ keep it up.
it's al - right, _ keep it up.

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Verse

Gtr. 1: w/ Rhy. Fill 1, 2nd time
Em

*Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 1/2 times, simile
Bm(add11)

Bm(add11)

2. Boy los - es rib ____ in New Or - leans. _
4. The scal - pel dives ____ in - to the skin. _
6. Boy los - es rib ____ in New Or - leans. _

*Gtr. 1 w/ slight dist., 3rd time

Em

Bm(add11)

Em

____ He can't help eye - in' up ____ the whores ____ un - der ____ the bridge. .
____ Good doc - tors nev - er leave a scar, ____ no proof a - gain. ____
____ He trades some e - ther for a chance ____ un - der the bridge. ____

Bm(add11)

Em

Bm(add11)

Boy los - es rib ____ and lets a hel - li - fied ____ cry in - to the dark, "Where did I ____ go ____ wrong?"
I'll take the myth, ____ you take the blood. ____ It's all the same ____ to the world dream - er. It's all the same ____ in ____ the ____ end. ____
Boy los - es rib ____ as he's sum - moned to the mud, ____ flat on ____ his back, ____ cry - in', "Where did I ____ go ____

Chorus

Em

G5
Rhy. Fig. 2

Em7add4 A

Em7add4

G5

Em7add4

Gtr. 1

____ } wrong?" ____ }
Where did I go ____ wrong? I nev - er need -

Rhy. Fig. 2B

Gtr. 3 (slight dist.)
8va

Gtr. 1

f

w/ dist. w/ chorus
(cont. in slash) let ring throughout

0 0 0 0 15
0 0 0 0 15
0 0 0 0 16
0 0 0 0 16

15 17 17 18 15
16 18 17 18 16

Rhy. Fig. 2A

Gtr. 2

w/ dist.

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

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

Rhy. Fill 1

Gtr. 1

T
A
B

9 7 9 7

A

Em7add4

G5

Em7add4

A

End Rhy. Fig. 2

ed this be fore. I need a wom an to help me

End Rhy. Fig. 2B

8va

15/17 16/18 17 17 18 17/15 18/16 15 15 15/17 16/18 17 17 18

End Rhy. Fig. 2A

1.

Gtr. 3 tacet
Bm(add11)

Em

2.

Gtr. 3 tacet
Bm(add11)
Rhy. Fig. 3

Em7add4 Em

Gtr. 1 \uparrow //
*mf*Gtr. 1 \uparrow //
simile on repeat
Voc. Fig. 1

End. Voc. Fig. 1

feel. (Feel. Help me.) feel. (Feel.)

Gtr. 2

Gtr. 2 Rhy. Fig. 3A

simile on repeat

Bkgd. Voc.: w/ Voc. Fig. 1, 3 times
Bm(add11)

Em

Bm(add11)

Em7add4

Feel. Feel.

*Cue size notes sung 2nd time only.

To Coda ⊕

Em

Bm(add11)

Em

End Rhy. Fig. 3

(cont. in notation)

Oh, yeah.

End Rhy. Fig. 3A

Interlude

N.C. (Bm)
Riff A

(Em)

(Bm)

(Em)

Gtr. 1

mf w/ slight dist.

7 7 5 5 3 3 2 2 3 0

7 7 5 5 3 3 2 2 3 0

0

Gtr. 2

Riff A1

8va

mf

Harm. let ring throughout

Harm.

(Bm)

(Em)

End Riff A

(Bm)

(Em)

(0) 7 7 5 5 3 3 2 2 3 0

7 7 5 5 3 3 2 2 3 0

0

End Riff A1

8va

Harm.

Harm.

Harm.

(7)

7 7

7 7

Verse

Gr. 2: w/ Fill 1
N.C. (Bm)

Gr. 2 tacet
(Em)

(Bm)

(Em)

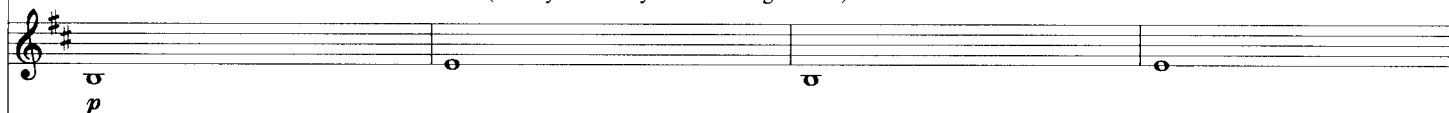


5. Ev-'ry-bod - y has _ a ghost _

Ev-'ry-bod - y has _ a ghost _ who sings _ like you do. _

(Ev-'ry-bod - y has _ a ghost _)

Gr. 1



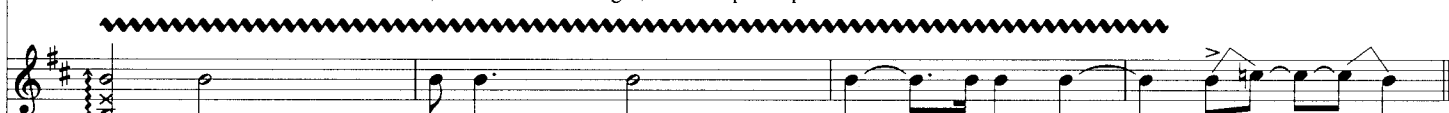
p



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

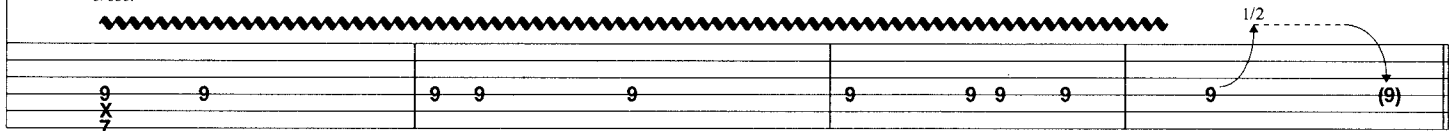


Yours is not _ like mine, _ it's al - right, _ keep it up.



mp
cresc.

mf



Coda

Chorus

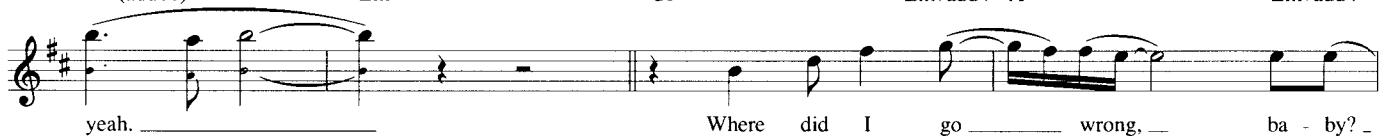
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, last 2 meas., simile
Bkgd. Voc.: w/ Voc. Fig. 1
Bm(add11)

Gr. 3: w/ Fill 2
Em

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2, 2A & 2B, simile
G5

Em7add4 A

Em7add4



yeah. _

Where did I go _ wrong, _ ba - by? _

Fill 1

Gr. 2

8va

Harm. 4

(7)

T

A

B

Fill 2

Gr. 3

15

12

15

12

15

12

15

12

15

12

15

12

15

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, simile
Gtr. 3 tacet
Bkgd. Voc.: w/ Voc. Fig. 1, 4 times
Bm(add 11)

Bkgd. Voc.: w/ Voc. Fig. 2
Em

Outro

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

N.C. (Bm) Em

Gtr. I

The Gtr. I part consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth notes and quarter notes, some beamed together, and a final measure with a whole note chord. The middle staff shows fret numbers: (0), 7, (7), 5, 5, (5), 3, 3, 3, 2, 2, 3. The bottom staff is empty.

(0) 7 (7) 5 5 (5) 3 3 3 2 2 3

Gtr. 2

The Gtr. 2 part consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It starts with a circled '8va' indicating an octave shift. The middle staff is empty. The bottom staff is empty.

8va

Harm. 4 Harm.

The Harmonics part consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a single note marked with a circled '7'. The middle staff is empty. The bottom staff is empty.

(7)

7 7

41

Lyrics by Edward Kowalczyk
Music by Live

Tune Down 1/2 Step:

① = Eb ④ = Db
② = Bb ⑤ = Ab
③ = Gb ⑥ = Eb

Moderately Slow ♩ = 84

*Elec. sitar arr. for gtrs. w/ clean tone.

Gtr. 1: w/ Riff A

Gtr. 1: w/ Riff A, 4 times
A5

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nough. _____ Ra - ma - na's not breath - ing, _____ to

The first system of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains the lyrics "nough. _____ Ra - ma - na's not breath - ing, _____ to". The guitar accompaniment consists of two staves: a treble staff with a capo on the 5th fret and a bass staff. The guitar part features sustained chords and arpeggiated patterns.

us. _____ Be - hold the un - sheath - ing, _____ it's love. _____

The second system of the musical score. The vocal line continues with the lyrics "us. _____ Be - hold the un - sheath - ing, _____ it's love. _____". The guitar accompaniment continues with similar sustained and arpeggiated patterns.

Interlude

Gtr. 1: w/ Fill 1 C(b5) A5

Gtr. 3 (dist.) Gtrs. 3 & 4 (dist.)

f

string noise

The Interlude section. It features guitar parts for Gtr. 1, Gtr. 3 (dist.), and Gtrs. 3 & 4 (dist.). Gtr. 1 has a fill labeled "Fill 1" with a key signature change to C(b5) and a tempo change to A5. The guitar parts include distorted sounds and a forte (*f*) dynamic. A section of the score is marked "string noise". Below the staff is a guitar tablature with fret numbers (6, 10, 11) and a final fret number (7).

Gtr. 2

**vol. swell*

The third system of the musical score. It features Gtr. 2. The guitar part includes a volume swell instruction (**vol. swell*) and a final sustained chord.

Fill 1
Gtr. 1

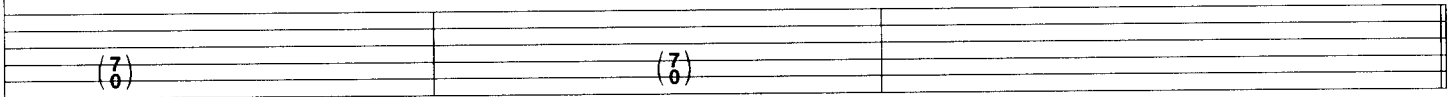
A detailed view of "Fill 1" for Gtr. 1. It shows a musical staff with a key signature of three sharps and a common time signature. Below the staff is a guitar tablature with fret numbers (9, 10, 11).

Gtr. 1: w/ Riff A, last 2 meas.

8va



*fdbk.



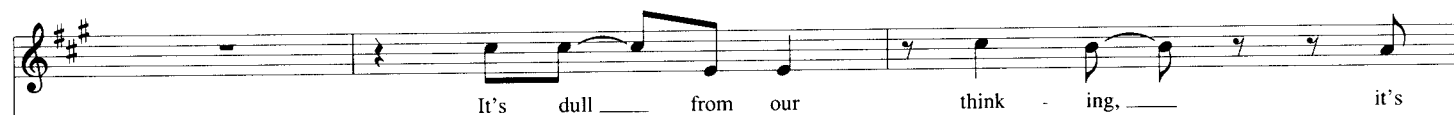
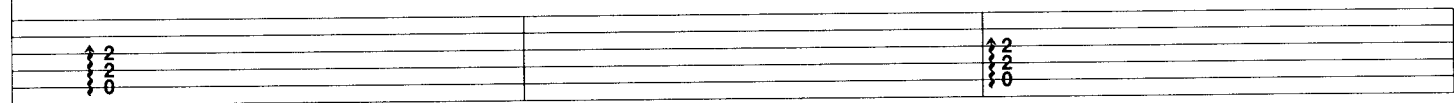
*Fdbk. applies to Gtr. 4 only.

Verse

Gtr. 1: w/ Riff A, 2 times

Gtrs. 3 & 4 tacet

A5



Gtrs. 1 & 2 tacet
C(b5)

rough. _____
(Rough. _____)

Gtr. 3

Gtrs. 3 & 4

f

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

string noise

11 11 11 11 11 11 11 11
10 10 10 10 10 10 10 10
9 9 9 9 9 9 9 9
8 8 8 8 8 8 8 8

Gtr. 2

*vol. swell

Chorus

Faster ♩ = 105

Am Eb/G Am Eb/G Am Eb/G

Free love is a world I can't lin - ger too long in, yeah.

Gtrs. 3 & 4 Rhy. Fig. 1

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

C(b5) Am Eb/G

"Free love" was just an - oth - er

1/2

11 11 11 11 11 11 11 11 11 11 0 0 1
10 10 10 10 10 10 10 10 10 10 0 0 2
9 9 9 9 9 9 9 9 9 9 0 0 2
8 8 8 8 8 8 8 8 8 8 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3

Am Eb/G Am Eb/G C(b5)

par - ty for the hip - pies to ru - in, yeah.

End Rhy. Fig. 1

1 3 3 1 3 1 2 3 11 11 11 11 11 11 11 11

0 1 1 1 0 1 1 1 10 10 10 10 10 10 10 10

3 3 3 3 8 8 8 8 8 8 8 8 8 8

Interlude

Gtr. 3 N.C.(A5)

7 0 6 (6) (6) (6) (6) (6) (6) (6) (6)

Gtr. 4

7 0 7 0

Verse

N.C.(A5)

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

fdbk. fdbk.

pitch: E

7 0 (7) (7)

7 0 (7)

Be - hold the un - sheath - ing, it's

grad. bend full

(7) 7 7 7 9 9

(7) 7 0

C(b5)

love. (Love.)

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

(6) (6) (6) (6) (6) (6) (6)

11 11 11 11 11 11 11 11

10 10 10 10 10 10 10 10

9 9 9 9 9 9 9 9

8 8 8 8 8 8 8 8

(7) 7 0

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 jug - u - lar vein, — son, yeah. — Free

Am Eb/G Am Eb/G Am Eb/G

love, I can't af - ford to add up what you fuck - ers are made. — of, no.

Interlude

w/ sound effects

Gtrs. 3 & 4: w/ Rhy. Fig. 1

Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 1

C(b5)

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

8

Free love — is — a

Am Eb/G Am Eb/G C(b5)

world we — can't lin - ger too long — in, no. "Free

Am Eb/G Am Eb/G Am Eb/G

love" was just an - oth - er par - ty for the hip - pies to ru - in, — yeah. —

C(b5)

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, come on.)

Gtr. 5 (dist.)

P.S.

f

Insomnia and the Hole in the Universe

Lyrics by Edward Kowalczyk
Music by Live

A5

D

Dm

A

Csus2

G

A^{open}

Asus2

D5

G5/D

F

Am

Cadd9

C

Tune Down 1/2 Step:
① = E \flat ④ = D \flat
② = B \flat ⑤ = A \flat
③ = G \flat ⑥ = E \flat

Intro

Moderately ♩ = 92

Gtr. 1 (clean) **Riff A**

mp
let ring throughout

TAB

Gtr. 2 (clean) **Rhy. Fig. 1**

mp

TAB

Verse

drums enter

C F D F D

1. My broth-er kicked his feet to sleep. _ My broth-er kicked his feet to sleep. _

End Riff A **Rhy. Fig. 2**

p *mf*

TAB

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

TAB

F D A D

My broth - er kicked his feet to sleep ___ and I ___ sang the dirge ___ song.

End Rhy. Fig. 2

End Rhy. Fig. 2A

Gtr. 1: w/ Rhy. Fig. 2, 1st 3 meas.
Gtr. 2: w/ Rhy. Fig. 2A

F D F D

My broth - er nev - er missed a beat. ___ My broth - er kicked his feet to sleep. ___

Interlude

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1

F D A D

My broth - er kicked his feet to sleep _ and I ___ sang the dirge _ song.

4

Verse

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

F D F D

2. My broth - er kicked his feet to sleep. ___ My broth - er kicked his feet to sleep, ___ sweet

Rhy. Fill 1
Gtr. 1

TAB

F D Gtrs. 1 & 2 tacet A5 D Chorus Dm A Csus2

Rhy. Fig. 3A

Gr. 4 (dist.)

feet. My broth-er kicked his feet to sleep_ and I ____ sang the dirge_ song. An - gel, don't you

Rhy. Fig. 3

Gr. 3 (dist.)

G Dm A Csus2 G Dm A Csus2

have some ba-gels in _ my ov - en? La - dy, don't you know a man when you see one? _ Cra-zy la - dy, ____

G Dm A Csus2 G End Rhy. Fig. 3A

with the shin - y shoes, _ where are ____ you? Kick your _ feet and ____ calm the space that makes _ you _ hol - low. _

End Rhy. Fig. 3

Interlude

Verse

Gr. 1: w/ Riff A
Gr. 2: w/ Rhy. Fig. 1
Gtrs. 3 & 4 tacet

F D5

3

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

F D

3. Lit - tle swa-mi's got his bowl to eat. ____

F D F D A D

Lit-tle swa-mi al-ways walks his beat, _ sweet feet. Lit-tle swa-mi's got his bowl to eat, _ and I _ sing the dirge _ song.

F D F D

It's a - maz - ing how they come to see _ the lit - tle swa - mi with his bowl to eat, _ sweet

Gtr. 3: w/ Rhy. Fill 2
F

D

Gtrs. 1 & 2 tacet
A open Asus2 D5 G5/D

Gtr. 4

feet. Lit - tle swa - mi on - ly wears a sheet _ and won't _ sing the dirge _ song.

Chorus

Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A, 1 1/2 times, simile
Dm A Csus2 G

An - gel, don't you have some ba - gels in _ my ov - en?

Dm A Csus2 G Dm A Csus2

La - dy, don't you _ know a man when you see _ one? Cra - zy la - dy, _

G Dm A Csus2 G

with the shin - y shoes, _ where are _ you? Kick your feet and _ calm the space that makes _ you hol - low. _

To Coda ⊕

Rhy. Fill 2
Gtr. 3

TAB

Dm A Csus2 G Dm A Csus2 G
Voc. Fig. 1 End Voc. Fig. 1

Hol - low, now. Hol - low.

*Gtr. 5 Riff B End 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

F Gtr. 1 & 4

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

Gtr. 3 let ring throughout

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

Gtr. 5

6

Cadd9 F Am

We are read - y to ex - plode. We got - ta take it smart

Gtr. 3

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

F C

Gr. 4 cont. in notation)

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

Gr. 4

mf

let ring throughout

w/ flanger ----- 4

D.S. al Coda

F D5 F D5 F D5 A Asus2 D

Gr. 3: w/ Rhy. Fill 3

f

1/4 (3) 1/4 (3)

Rhy. Fill 3

Gr. 3

f

TAB

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

⊕ 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...

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

G

Dm

A

Csus2

G

An - gel, don't you have some ba - gels?

Dm

A

Csus2

G

Dm

A

Csus2

3

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

Gtr. 5

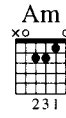
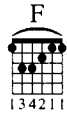
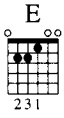
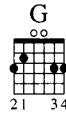
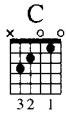
F

D/A

Gtrs. 3 & 4

Turn My Head

Lyrics by Edward Kowalczyk
Music by Live



Tune Down 1/2 Step:

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

Intro

Moderately ♩ = 90

Gtr. 1 (clean)

*C

G

E

F

mp
let ring throughout



*Chord symbols reflect implied tonality.

bass enters

C

G

E

F



Verse

drums enter

C

G

E

F

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 2 (clean)

mp

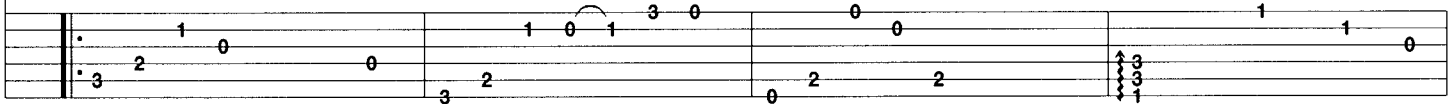


1. An - y - one, —
2. Funk - y tem - ple,

caught in — your mys - t'ry. —
your dress is torn — to — shreds.

Gtr. 1

simile on repeat



Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times

C

G

E

F

Keep it an - gry,
Your eyes are cra - zy.

keep — it whis - py. —
I bowed — to save — my head — and



C G E

I've fal - len down, — drunk on — your —
I can't for - get — you, but I can't — re - mem -

1 0 2 0 1 0 1 3 0 0 0

3 2 3 2 0 3 2 0 2 2

Chorus

Gtr. 4: w/ Fill 1, 3rd time

C

Rhy. Fig. 2

Am

F Fm

Gtr. 2

mf w/ slight dist.

*Gtrs.
1 & 2

mf w/ slight dist.

simile on repeats

— juic — es. Turn my — head, —

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

mf w/ slight dist.

(cont. in slash) *mf* w/ bar ———— 4

simile on repeats

* composite arrangement

G5/D G5 F

(cont. in notation)

turn my — head. — It's aimed at — you. —

10 12 12 12 12 12 10

Fill 1
Gtr. 4

T
A
B 10

To Coda 1.

Gtr. 3 tacet

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

Gtr. 3

End Rhy. Fig. 2A

End Rhy. Fig. 2

Gtr. 2

Gtr. 1 *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

Gtrs. 1 & 2

(Gtr. 2 cont. in notation)

It's aimed at _ you, _ _ _ ba - by, ba - by. _ _ _ Oh, _ _ _

Rhy. Fill 1

Gtr. 3

TAB

8 10 10 10 10

Bridge

Gtr. 1

F E F E

no, we came to love you all day. These bas-tards are leav - in'; Some - bod-y's got to

Gtr. 2

F G5

stay. What ev - er we called you, it's just a name, just a name.

mp

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

C Am

Gtr. 4 (dist.)

f

let ring throughout

1/2 hold bend

G5/D G5 F

3 8 8 8 8 8 8 10 8 8 10 8 9 10 10 9 10 8 9

⊕ Coda

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

Am G5/D

Turn my head, (Turn my head.) turn my head.

G5
Gtrs. 1 & 2

F

It's aimed at you, it's aimed at you.

10 12 12 12 12 12 10 12 12 12 12 10 8 10 10 10 10 10

Gtr. 3

Fm

C

rit.

Oh.

rit.

8 9 10 10 8 8 9 10 10 8 8 9 10 10 8 8

Lyrics by Edward Kowalczyk
Music by Live

Dm A F E A5 F5 Bb5

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

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

Moderately Fast ♩ = 153

E

End Rhy. Fig. 1

Gr. 1 (dist.)

End Rhy. Fig. 1A

 f

let ring throughout

TAB	5	5	5	5	5		5			1	1	1	1		0	0	0	0	0	0	0
	.7	.7	.6	.6	.6					.1					.1	.1	.1	.1	.1	.1	.
	5	5	5	5	5					0	0				0	0	0	0	0	0	.

(Bb5)

pp

fdbk.

2

~~(2)~~

pitch: E

(A5)

(F)

(A5)

(Bb5)

fdbk.

(2)

(2)

pitch: B

* Roll vol. knob back & forth while fdbk. crescendos.

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Verse

Gtr. 2: w/ Rhy. Fill, 2nd time
A5

F

A5

Bb5

1. I'll kill you in my dreams. ____
2. This at - tic of my mind, ____

I turn the oth - er cheek dur - ing the day. _
these feel - ings I can't hide, I can't

Gtr. 1

mp
simile on repeat

8va₁
fdbk.

loco

(3)

Gtr. 2

mp
simile on repeat

8va₁
fdbk.

loco

pitch: A

pitch: E

fdbk.

pitch: E

(3)

pitch: E

A5

F

A5

Bb5

____ I'll kill ____ you all. ____
share. I feel ____ a - lone. ____

Ah, yeah. ____ Uh, huh. ____

8va₁
fdbk.

loco

8va₁
fdbk.

loco

pitch: E

pitch: A

8va₁
fdbk.

loco

pitch: A

Rhy. Fill 1

Gtr. 2 8va₁

TAB

(2)

A5 F/A A5 Bb5

The sub - cul - ture of my dreams is wait - ing for me to fall a - sleep.
 The sub - con - scious keeps me here. I fell in love with a bal - la - deer.

cresc. poco a poco

8va₁ *loco* *fdbk.*

cresc. poco a poco

pitch: A

A5 F A Bb

I know you're scared; you should be. I know you're scared.
 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

He -

Dm A F E

ro. 2nd time: Dream -

1. Interlude

Gtr. 1 N.C. (A5) (F) (A5) (B \flat 5)

Gtr. 2

mp fdbk.

pp

2

(0)

(0)

(A5) (F) (A5) (B \flat 5)

Gtr. 2

mf fdbk.

(0) (0)

pitch: G

8va

fdbk.

mp

(2/0) (2/0)

pitch: E

pitch: E

2. Chorus

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

Dm A F E

er. He

Dm A F E

ro. he ro.

Outro

A5

Rhy. Fig. 2

E
⑥
open

F5

A5

Bb5

A5

End Rhy. Fig. 2

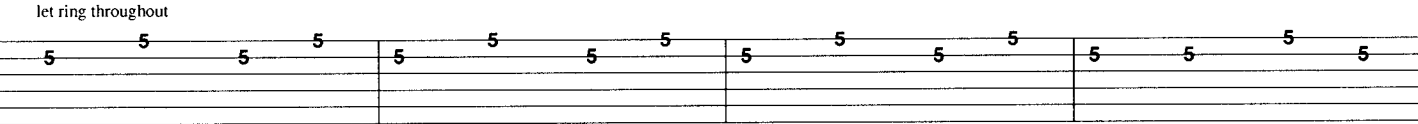
Gtrs. 1 & 2



Gtr. 3 (dist.)



let ring throughout



Gtrs. 1 & 2: w/ Rhy. Fig. 2, 4 times, simile

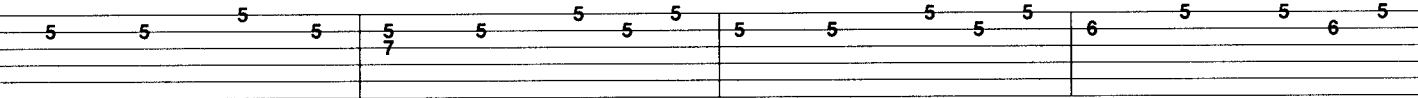
A5

F5

A5

Bb5

A5



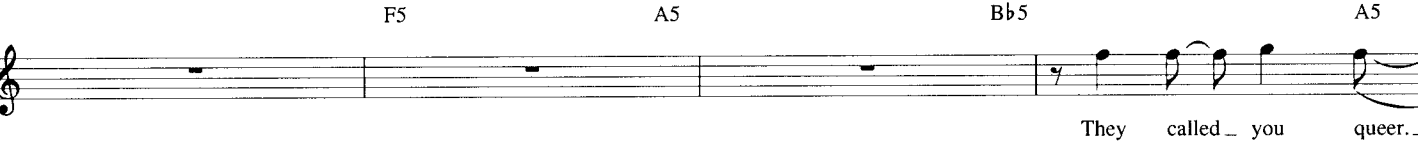
F5

A5

Bb5

A5

They called _ you queer. _

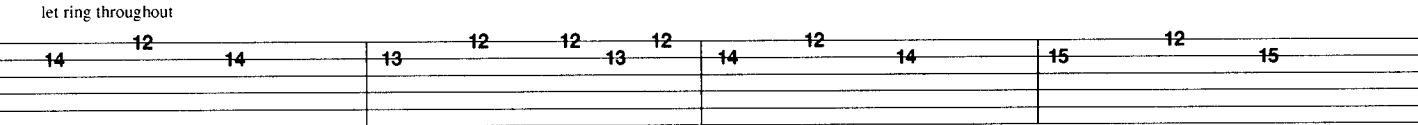


Gtr. 4 (dist.) Riff A1

f

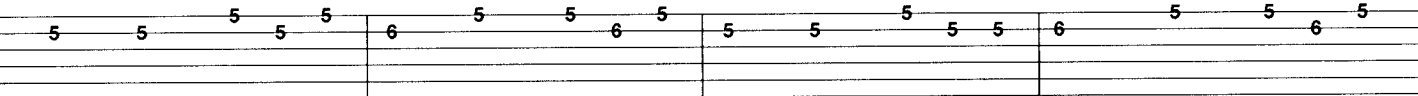


let ring throughout



Gtr. 3 Riff A

End Riff A



Gtrs. 3 & 4: w/ Riffs A & A1, 2 times

Bkgd. Voc.: w/ Voc. Fig. 1, 3 times

Voc. Fig. 1

F5

A5

Bb5

A5

End Voc. Fig. 1

(They called _ you queer.) They called _ you queer. They called _ you queer. _

They called _ you queer. _

Free Time

Begin Fade

Fade Out

A5

Gtr. 3

Gtr. 4

Gtr. 1

w/ bar

(0) (0) (0) (0) (0) (0)

-1/2 -1/2 -1/2 -1/2

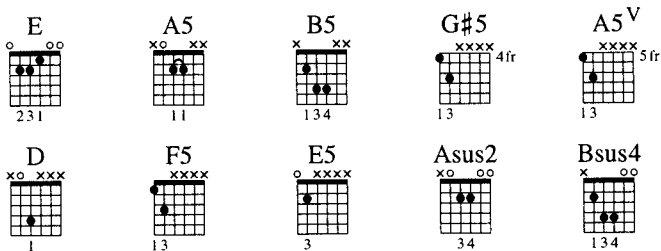
Gtr. 2

fdbk.

pitch: G

Freaks

Lyrics by Edward Kowalczyk
Music by Live



Tune Down 1/2 Step:

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

Intro

Moderately Slow ♩ = 77 Faster ♩ = 97

Gr. 1 (clean) (drums) *A5 Riff A Fmaj7 E7#9 A5 Fmaj7 E7#9 End Riff A

mf w/ tremolo effect
let ring throughout

T
A
B

Gr. 2 (slight dist.)

mp
let ring throughout

T
A
B

*Chord symbols reflect implied tonality.

Gr. 1: w/ Riff A, 2 times

A5 Fmaj7 E7#9 A5 Riff A1 Fmaj7 E7#9 End Riff A1

Gr. 2

mf

T
A
B

Verse

Gtrs. 1 & 2: w/ Riffs A & A1, 3 times

A5 Fmaj7 E7#9 A5 Fmaj7 E7#9

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

A5 Fmaj7 E7#9

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

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D7#9

us - u - al costs _ of la - bor.
 rette hang - in' out of your mouth and Hen - ry Mill - ler in your back pocket? *Spoken: You little fucker!*

Gtr. 1

w/ echo

10 10 9 10 13 13 11 10

Gtr. 2

10 9 10

Verse

Gtrs. 1 & 2: w/ Riffs A & A1, 3 times

Gtr. 2 tacet, 3rd time

A5 Fmaj7 E7#9 A5 Fmaj7 E7#9

2. If the moth - er goes to bed with you, will you run and tell the neigh -
 4. If the moth - er goes to bed with you _____ in the bowels of the ca - the -
 5. Now you know they're gon - na come _ for you and drag your sil - ly name _____

A5 Fmaj7 E7#9

3 3

bors?
 dral,
 in-to the mud.

Will you hide be - hind _ that get up that you wear, _ or will you
 will you ren - der her a - sun - der with what she real-ly needs, or will you
 If the moth - er bears _ your chil - dren with - out tears, _ with - out the

Rhy. Fill 1

Gtr. 2

T
A
B

10 9 10

Gtr. 1: w/ Rhy. Fill 2, 3rd time
Gtr. 2: w/ Rhy. Fill 3, 3rd time

D7#9

take the first ear that comes in-to con-tact with your blade like Pet-er did on the hill? Will you call her a
crash that beau-ti-ful si-lence with some talk a-bout find-ing your-self in your mother's arms? Will you call her a
us-u-al costs of la-bor. La-bor, la-bor, la-bor. Will you call her a

Gtr. 1

f w/ dist.
tremolo effect off
(cont. in slash)

Gtr. 2

f w/ dist.
(cont. in slash)

Chorus

E

Gtrs. 1 & 2

mf w/ slight dist.

freak? Will you call them freaks?

1.

(Gtr. 2 cont. in notation)

Interlude

Gtr. 1: w/ Riff A, 2 times

A5 Fmaj7 E7#9 A5 Fmaj7 E7#9

mf w/ slight dist.

Rhy. Fill 2

Gtr. 1

f w/ dist.
tremolo effect off
(cont. in slash)

T 13
A 13
B 10

Rhy. Fill 3

Gtr. 2

f w/ dist.
(cont. in slash)

T
A
B

2.

Gtrs. 1 & 2

A5 B5 E A5 B5 E

Or will you call them _ gods? _____ Will you call them _ freaks? _

Gtr. 3
(dist.)

mf

1/2 1/2

Bridge

Gtr. 3 tacet
G#5
Rhy. Fig. 1A

A5 B5 A5^V D

(Gtr. 1 cont. in notation)

End Rhy. Fig. 1A

You know your sperm is ____ weak. You nev - er ____ looked, ____ so high _

Gtr. 1 Rhy. Fig. 1 End Rhy. Fig. 1

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

To Coda ⊕

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times
G#5 A5 D G#5 A5 D

_____ to ev - er find _____ { him } her so low. ____ You did not have to go ____ that far. _

Gr. 2

A5 F5 E

A5 F5 E5

(cont. in notation)

Gr. 1

Gr. 1

2 0 3 0 0 2 2 3 0 0

1 0 0 1 0

Gr. 3

0 1 0 0 1 0

Interlude

Gr. 1: w/ Riff A, 2 times

Gr. 3 tacet

A5

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

Gr. 2

Fmaj7 E7#9 A5 Fmaj7 E7#9

mf w/ slight dist.

Harm.

12 14 14 14 14 12 11 12 12 14 14 14 14 12 11 12

Coda

G#5 A5 B5

Gtrs. 1 & 2

(Gr. 1 cont. in notation)

To show her you were, show her you were ho - ly.

Outro

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

Gtr. 2

Gtr. 3

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1

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

Riff B

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

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

ly. To show her you were ho - ly, to show her you were ho - ly, ba - by, ba - by, Ah, -

rit.

Free Time

w/ misc. gtr. noises Gtr. 3 tacet N.C.

ha. Ah, oo. Yeah.

Gtrs. 1 & 2

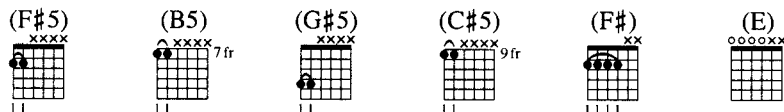
w/bar

slack

string noise

Merica

Lyrics by Edward Kowalczyk
Music by Live



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

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

Intro

Moderately ♩ = 120

B6
*(A6)

C#6 F#5
(B6) (E5)

Gtr. 1 (slight dist.)

Tablature for Gtr. 1 (slight dist.) and Gtr. 2 (clean). The Gtr. 1 part starts with a forte (f) dynamic. The Gtr. 2 part starts with a mezzo-forte (mf) dynamic. The tablature includes fret numbers and string indicators (T, A, B).

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

B6
(A6)

C#6 F#5
(B6) (E5)

B6
(A6)

Tablature for the second section of the Intro. It includes fret numbers and string indicators (T, A, B) for both guitar parts.

Verse

Gtr. 2 tacet

B6
(A6)

C#6 F#5
(B6) (E5)

B6
(A6)

Tablature for the Verse section. It includes the lyrics: "1. Looks like A - mer - i - ca's dropped her load, —". The Gtr. 1 part includes a Rhythmic Figure 1 (Rhy. Fig. 1) and an End Rhythmic Figure 1 (End Rhy. Fig. 1). The tablature includes fret numbers and string indicators (T, A, B).

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B6
(A6)

like she was read - y _____ to ex - plode. _____

Gtr. 2

2

2 2 4 2 2 2 4

Gtr. 1: w/ Rhy. Fill 1

C#6 F# A#
(B6) (E) (G#)

cuz she was ly - in' — in — the road. — My head's in the ground, —

Fingerings:

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

Gtr. 1

Tab. 1

Musical score for Tab. 1, featuring a treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. The melody is written on a single staff with various notes and rests. Below the staff is a tablature line with fret numbers (0, 2, 4) and a 'TAB' label.

Chorus

A# (G#) B (A) F# (E)

A# (G#)

no. I can't make a sound, _

Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

let ring

Gtr. 2 Rhy. Fig. 2A

End Rhy. Fig. 2A

oo. My head's in the ground, _

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

A# (G#) B (A) F# (E)

A# (G#)

oo. My head's in the ground, _

B (A) F# (E) A# (G#)

B (A) F# (E) A# (G#)

B (A) C# (B)

Bb (A6)

oo. My head's in the ground, _

oo. My head's in the ground, _

Rhy. Fig. 3

End Rhy. Fig. 3

oo. My head's in the ground, _

Interlude

Gr. 1: w/ Rhy. Fig. 1, simile
B6 (A6) C#6 (B6) F# (E) B6 (A6)

Gr. 2

Verse

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

2. Looks like A - mer - i - ca's ___ dropped her load. ___

Riff A End Riff A

Gr. 2: w/ Riff A, 2 times

C#6 (B6) F# (E) B6 (A6)

She tried to call me on the tel - e - phone. _____

C#6 (B6) F# (E) B6 (A6)

"Ev - 'ry - thing is fine, ___ now the ba - by's here!" _____

Gr. 1: w/ Rhy. Fill 2

C#6 (B6) F# (E) A# (G#)

She'll have to han-dle this one on ___ her own. ___ My head's in the ground, ___ (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)

A#
(G#)

no. I can't make a sound, _

To Coda

oo. The priests were all sto -

Gtrs. 1 & 2: w/ Rhy. Fig. 3, simile

B
(A)

F#
(E)

A#
(G#)

B
(A)

F#
(E)

A#
(G#)

B
(A)

C#
(B)

o oned.

Gtr. 2 tacet

Cal - i - for - nia was in my mind. _

Gtr. 1

(cont. in slash)

Gtr. 2

Bridge

(F#5)

(B5)

(G#5)

(C#5)

Gtr. 1

mp

P.M.

And love _ was a game _ that we played, _ played. _

D.S. al Coda

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

(F#5)

(F#)

(E)

Gtrs. 1 & 2

P.M.

cresc.

f

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

⊕ Coda

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

A#
(G#)

B
(A)

F#
(E)

A#
(G#)

Gtrs. 1 & 2: w/ Rhy. Fig. 3, simile

B
(A)

F#
(E)

A#
(G#)

B
(A)

F#
(E)

A#
(G#)

B
(A)

C#
(B)

Gtrs. 1 & 2

Outro

F#
(E)

Voc. Fig. 1

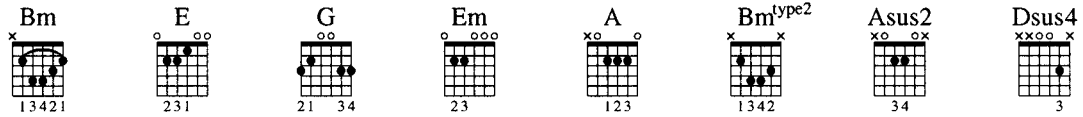
Bkgd. Voc.: w/ Voc. Fig. 1, 2 times

End Voc. Fig. 1

let ring throughout

Gas Hed Goes West

Lyrics by Edward Kowalczyk
Music by Live



Tune Down 1/2 Step:

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

Intro

Moderately Slow ♩ = 73

Gtrs. 1 & 2 (elec.)

Chord progression for Intro: G5, Bm, G5, A5.

mf w/ clean tone

TAB notation for Intro:

```

G5: 3 3 3 3 3 3
Bm: 2 0 0 0 0 0
G5: 3 3 3 3 3 3
A5: 2 2 2 2 2 2
    
```

Verse

**G5

Bm

A

Bm

1. If I was half a - live then you were dead.

*Gtrs. 1 & 3 (acous.)

Rhy. Fig. 1

mf

let ring throughout

let ring throughout

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

Gtr. 2

Rhy. Fig. 1A

Chord progression for Gtr. 2: G5, Bm, A, Bm.

TAB notation for Gtr. 2:

```

G5: 3 3 3 3 3 3
Bm: 2 0 0 0 0 0
A: 2 2 2 2 2 2
Bm: 2 0 0 0 0 0
    
```

*composite arrangement

**Chord symbols reflect combined tonality.

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G5 D A

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

End Rhy. Fig. 1

End Rhy. Fig. 1A

let ring

Gtrs. 1 & 3: w/ Rhy. Fig. 1, simile

G Bm A Bm

It's the mem - o - ry that hides the whole wide world.

Gtr. 2

G5 D A

It's the gas hed's love of A - mer - i - ca.

* vol. swell

f w/ dist.

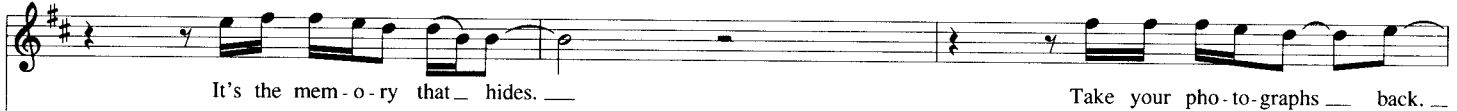
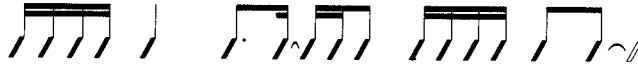
Chorus

Bm
Rhy. Fig. 2B

E

Bm

Gtr. 3

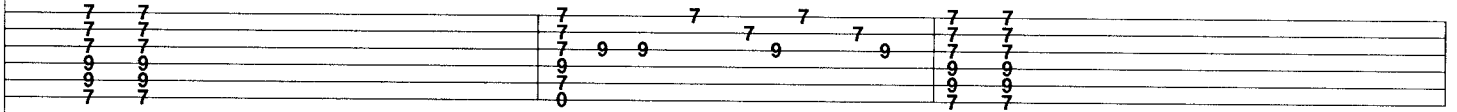


Rhy. Fig. 2A

Gtr. 2



let ring

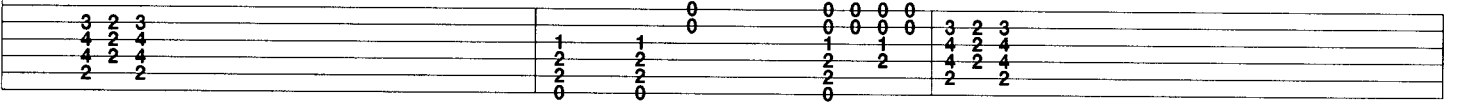


Rhy. Fig. 2

Gtr. 1



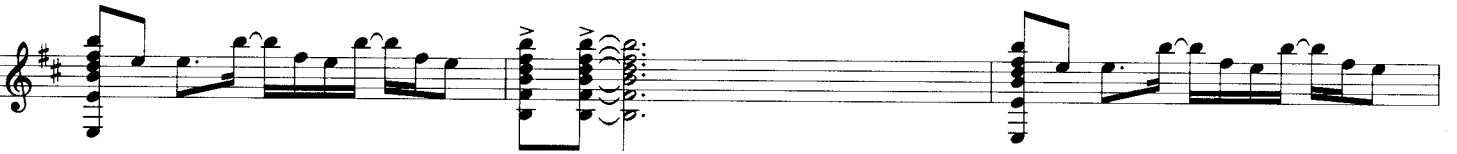
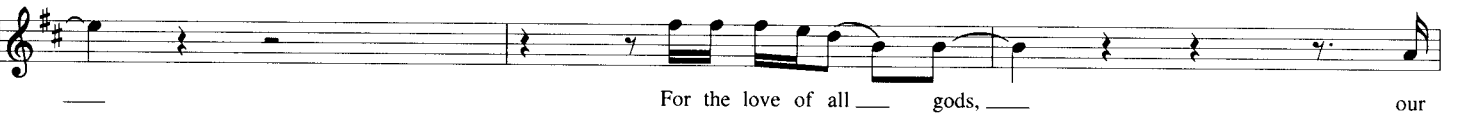
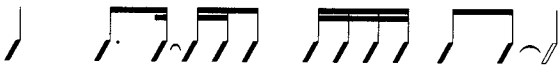
f w/ dist.



E

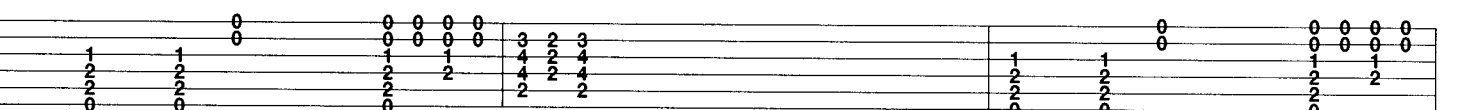
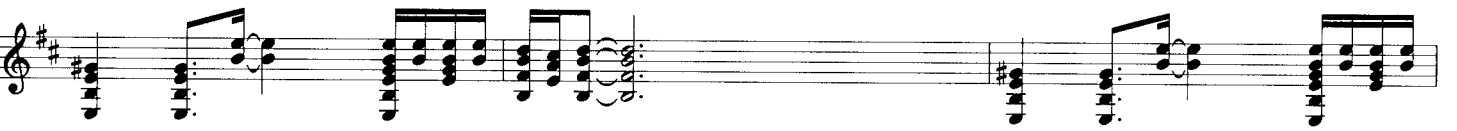
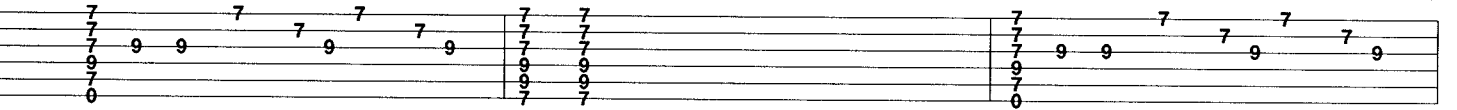
Bm

E



let ring

let ring



G Em G

End Rhy. Fig. 2B

gas hed march - es on. Our gas hed march - es on.

End Rhy. Fig. 2A

let ring steady gliss.

10 9 7 9 7 0 9 10 9 7 7 (7)

End Rhy. Fig. 2

mf w/ clean tone

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

Verse

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 1 7/8 times, simile

Gtr. 2: w/ Rhy. Fig. 1A, simile

G5

Bm A Bm

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

G5 D

Gtr. 2: w/ Rhy. Fill 1 A

and the on - ly one that let me ride.

Gtr. 2: w/ Rhy. Fig. 1A, simile G5 Bm A Bm

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

Gtr. 4 (elec.)

mf w/ clean tone let ring

mf

4 4 4 0 0 0 0 0 2 2 0

Rhy. Fill 1

Gtr. 2

w/ heavy reverb

TAB

2 2 0 2 0

G5

Gtr. 4 tacet
D

A

A
Gtrs.
1 & 3

When they lanced his ____ skull ____ there was puss and ____ light. ____

Gtr. 2

f w/ dist.

Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2, 2A & 2B, simile

Bm E Bm E

It's the mem-o-ry that _ dies, _

{ so take your pho-to-graphs _ back. _ }

{ and make your pho-to-graphs _ black. _ }

To Coda ⊕

Bm E G Em

For the love of all ____ gods, ____

* our gas head march - es on. ____

Our

*sing 1st & 2nd time only

1.

2.

Interlude

Bm^{type2}Gtr. 1 tacet
Asus2

G G

Gtr. 3

gas hed march - es. gas head march - es on.

Gtr. 2

mp

Gtr. 1

mf

10 9 7 9 10 9 7 9 2 5 5 2 2 5 5 2 0 4 4 0 0 4 4 0

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

w/ Voc. ad lib.
Bm^{type2}

Asus2

Bm^{type2}

Gtr. 3

Gtr. 2

cresc.

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

Asus2

Dsus4

E

Gtr. 3 //

//



Gtr. 2

Guitar 2 notation with treble and bass staves. Treble staff shows a melodic line with a forte (f) dynamic marking. Bass staff shows a bass line with a 1/2 note rhythm. A diamond-shaped diagram is present in the treble staff.

Gtr. 1

Guitar 1 notation with treble and bass staves. Treble staff shows a melodic line with a crescendo (cresc.) marking. Bass staff shows a bass line with a 7/5 chord progression. A diamond-shaped diagram is present in the treble staff.

⊕ Coda

Gtr. 1: w/ Rhy. Fig. 2, 1st 2 meas., simile

Bm

Rhy. Fig. 3

E

End Rhy. Fig. 3

Coda section notation. Includes lyrics: "our gas hed march - es on, ah, oh, no." and "(Gas hed march - es on.)". Guitar 3 notation shows a series of chords. Guitar 2 notation shows a melodic line with a 1/2 note rhythm. A diamond-shaped diagram is present in the treble staff.

Outro

Gtr. 3: w/ Rhy. Fig. 3, 8 times, simile

Bm

Rhy. Fig. 3A

w/ Voc. ad lib.

E

End Rhy. Fig. 3A

Outro section notation. Includes lyrics: "let ring... let ring...". Guitar 1 notation shows a series of chords. Guitar 2 notation shows a melodic line with a 7/5 chord progression. A diamond-shaped diagram is present in the treble staff.

Gtr. 1: w/ Rhy. Fig. 3A, 7 times, simile
Bm

Gtr. 2

Gtr. 2: w/ Rhy. Fig. 3B, 4 times, simile
Bm E Bm

Gtr. 3

Gtr. 2

Gtr. 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.

Notes:

Strings:

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

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.

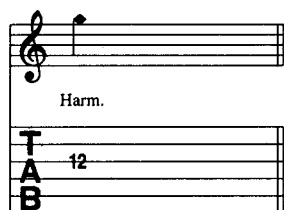
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

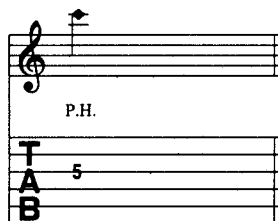
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

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.

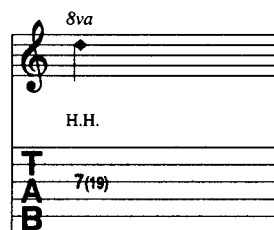
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



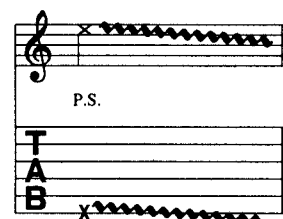
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



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



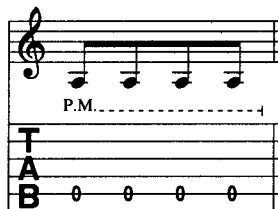
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



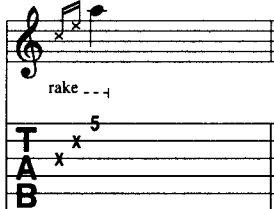
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.



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.



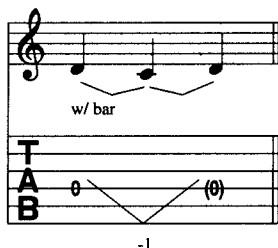
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



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



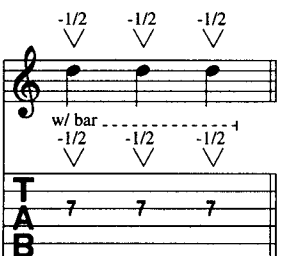
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: 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)



(*accent*)

- Accentuate note with great intensity



(*staccato*)

- Play the note short



- Downstroke



- 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).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

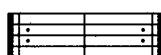
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



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

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).