

Authorized Edition
guitar

THE REAL THING

WITH
TABLATURE

FAITH NO MORE



T H E R E A L T H I N G



Transcribed by Frank Ferrara

Introduction by Wolf Marshall

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TRANSCRIPTIONS



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FROM OUT OF NOWHERE

Words and Music by
Faith No More

Moderately fast Rock ♩ = 156

Intro

Rhy. Fig. 1 C5 *f* *sl.* G5

C5viii (end Rhy. Fig. 1)

C5 Eb5 *sl.* F5 *sl.* Gb5 F5

C5 Eb5 *sl.* F5 *sl.* Gb5 F5

1st, 2nd, 3rd Verses

Rhy. Fig. 2 C5 Eb5 *sl.*

1. Tossed in - to my mind, _____ stir - ring the calm. _____
2.3. See additional lyrics (end Rhy. Fig. 2)

3rd time substitute Rhy. Fill 1 w/Rhy. Fig. 2

F5 E5 F5 E5 F5 E5 F5 C5

_____ You splash_ me with beau - ty and_

Pre-chorus

3rd time substitute Rhy. Fill 1 G5 Bb5 *sl.* *sl.*

Eb5 F5 E5 F5 E5 F5 E5 F5

_____ pull_ me down. _____ 'Cause you come from out of no -

Rhy. Fill 1

F5

G5 Bb5 G5 Bb5

where. _____ Oh. _____ My glance turns to a stare. _____

N.C.(Ab) N.C.(Ab)

One

3 5 3 3 5 3 3 5 3 3 5 3

Chorus
2nd time substitute Rhy. Fill 2

N.C.(C) (G/C) (C) (G7/C)

min - ute_ here. _____ and one min - ute_ there, don't know if

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

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

(Ab) (Bb) (Ab/C) (Bb D)

I'll _____ laugh _____ or _____ cry. _____ One

3 5 6 8

Rhy. Fill 2

3 5 7 8 7 5

(C) (G/C) (C) *To Coda* (G/C)

min - ute_ here, and one min - ute_ there, and then you

Fretboard diagrams for guitar accompaniment:

17	17	17	17	17	17	17	17
15	15	15	15	15	15	15	15

(A \flat) (B \flat) (A \flat) D5 *D.S. (no repeat) at Coda*

wave good - bye.

8va *loco* *sl.*

Fretboard diagrams for guitar accompaniment:

20	20	20	20	20	20	20	20
17	17	17	17	17	17	17	17
						7 7	7
						7 7	7
						5 5	5

Coda (G/C) (A \flat) (B \flat) (A \flat)

and it hurts in - side.

Fretboard diagrams for guitar accompaniment:

17	17	17	17	17	17	17	17
15	15	15	15	15	15	15	15

(A \flat /C) (C) (G/C) (C)

One min - ute_ here, and one min - ute_ there.

Fretboard diagrams for guitar accompaniment:

17	17	17	9	9	10	10	12	12
15	15	15	7	7	8	8	10	10
			7	7	8	8	10	10
			7	7	8	8	10	10

(G/C) (Ab) (Bb)

and then you wave good - bye.

Sra

(Ab/C) D5 w/Rhy. Fig. 1 C5

(Whispered:) Good - bye.

Sra *loco*

G5 C5viii

B5 Bb5

sl. *sl.* *sl.* *sl.* *sl.*

rit.

Additional Lyrics

- 2. Obsession rules me, I'm yours from the start.
I know you see me, our eyes interlock (*To Pre-chorus*)
- 3. Sifting to the bottom every day for two.
All energy funnels, all becomes you. (*To Pre-chorus*)

EPIC

Words and Music by
Faith No More

E5 B5 C5 D5 E G5 F#5 C5V

Moderately slow Rock ♩ = 88

Intro

Gtr. I- Rhy. Fig. 1 E5 B5 C5 D5 E (tend Rhy. Fig. 1) G5 F#5 G5

*Riff A (Gtr. II) *f*

*P.M. - - -

Can you

*Synth. arr. for gtr.

*Play only lowest note of chord when P.M. is indicated (throughout).

1st Verse
N.C.

feel it, see it, hear it to-day?_ If you can't then it does-n't mat-ter an-y-way_ You will
nev-er un-der-stand it 'cause it hap-pens too fast... And it feels so good, it's like walk-in' on glass...
It's so cool, so hip, it's al-right. It's so groov-y, it's out-ta sight. You can
touch it, smell it, taste it so sweet. But it makes no dif-ference 'cause it knocks you off your feet - a.

Chorus
w/Rhy. Fig. 1 & Riff A
E5 B5 C5 D5 E G5 F#5 G5

You want_ it all_ but you_ can't have_ it. It's
(Yeah, yeah, yeah.)

2nd Verse
N.C.

cry - in', bleed - in', a - ly - in' on the floor. So you lay down on it and you do it some more... You've

Rhy. Fig. 2 (Gtr. I)

3 3

Chorus
w/ Riff B (2 times)
E5

got to share it so you dare it. Then you bare it and you tear it. You want it all

(end Rhy. Fig. 2)

Rhy. Fig. 3

P.M.---4 sl. P.M.---4 rake--- rake--- rake--- rake---

7 6 7 (7) 7 8 8 9 9 10 10 11

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

sl.

w/ Riff C (1st bar only)
N.C. (C5)

but you can't have it.

(Yeah, yeah, yeah.)

(end Rhy. Fig. 3)

sl. sl. sl. sl. sl.

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

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

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

sl. sl. sl. sl.

Riff B (synth. arr. for gtr.)

	12	12	15 15 14 15
9	12	9	12 12 11 12
7	9		

Riff C (Gtr. II)

sl. sl. sl. sl. sl.

5	7	7-8	8-7	7-5	5-7	7-5	12	10	8
2	4	4-5	5-4	4-2	2-4	4-2	9	7	5

To Coda

w/Riff C (1st bar only)

2nd time substitute Rhy. Fill 1

N.C.(C5)

w/Rhy. Fig. 3

E5

B5

E5

G5 F#5 G5

Musical staff with notes and chords for the first line of the song.

It's in your face but you can't grab it.

It's a - (Yeah, yeah, yeah.)

3rd Verse
w/Rhy. Fig. 2
N.C.

Musical staff with notes and chords for the second line of the song.

live, a - fraid, a lie, a sin. It's mag - ic, it's trag - ic, it's a loss, it's a win. It's

E7

Eb7

E7

N.C.

E7

N.C.

D.S. al Coda

Musical staff with notes and chords for the third line of the song.

dark, it's moist, it's a bit - ter pain. It's sad it hap - pened and it's a shame.

Coda

Bridge

w/Riff B (last bar only - 4 times)

E5

Musical staff with notes and chords for the bridge section.

What is it? It's it. What is it? It's it. What is it? It's

Rhy. Fig. 4 (Gtr. I)

Two musical staves for guitar: the top one shows rhythmic notation with 'P.M.' and the bottom one shows fret numbers.

Interlude

E5

Musical staff with notes and chords for the interlude.

it. What is it? It's it.

(end Rhy. Fig. 4)

Musical staff with notes and chords for the end of the interlude.

P.M. P.M. P.M. P.M. let ring

Two musical staves for guitar: the top one shows rhythmic notation and the bottom one shows fret numbers.

*Don't let ring.

Rhy. Fill 1 (Gtr. I)

Musical staff for Rhy. Fill 1 with slurs.

Two musical staves for Rhy. Fill 1 showing fret numbers and slurs.

CS^v

w/Riff D
*(Am)

sl. sl. sl. sl. sl.

(4)

5	(5) 7	(7) 9	(9) 12	(12) 14	(14) 17	(17) 19	(19) 16
3	(3) 5	(5) 7	(7) 10	(10) 12	(12) 15	(15) 17	(17) 14

sl. sl. sl. sl. sl.

*Chorus implied by gtr. & bass.

(Em) (D) (C)

*Gtr. III

sl. sl. sl. sl. sl.

Gtr. II (both notes vib.)

sl. sl.

19/15	17/14 17/14 17/14 15/12 15/12	17/14 19/15 17/14	19/15	17/14	15/12	17/13	13 12	12 11	12 12
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sl. P

*Gtr. III indicated to left of slashes in TAB.

Gtr. I

sl. sl. sl. sl. sl.

trem. bar 1/2

9	9	9	11 7	7 11 7	9 5 5 5 5
7	7	7	9 5	5 9 5	7 3 3 3 3
0	7	7	7	7	3 3 3 3 3

(Bm) sl. sl. sl. (C)

Stra.

(both notes vib.) (both notes vib.) (both notes vib.) Full

sl. sl. sl. Full

15/12	12 15/12 17/14	14 14 sl.	17/14 14 17/14 19/15	19/15 12 12	Full
14/10	13	15 15 13 12	17/14 15 17/14 19/15	19/15 13 13	Full
		14 12 12 11			12 14

sl. sl. sl. sl. sl.

(5)	5-9 5 5-9	11 7 7	(7)	11 7 7 11	12 (12) 5 5
(5)	3-7 3 3-7	9 5 5	(5)	9 5 5 9	10 (10) 3 3

sl. sl. sl. sl. sl.

Riff D (Gtr. II)

sl. sl. sl.

5	(5) 7	(7) 9	(9) 12
3	(3) 5	(5) 7	(7) 10

sl. sl. sl.

w/Rhy. Fig. 4
w/Riff B (last bar only - 4 times)
E5

What is it? It's it. What is it? — It's

δva
Gtr. II

P H P H P H P H P

(grad. bend)

Full

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

Chorus
w/Riff E (9 times)
E5

it. What is it? — It's it. What is it? — You want — it all —

Rhy. Fig. 5 (Gtr. 1)
loco

B5

w/Riff C
N.C.(C5)

— but you — can't have — it. — (Yeah, yeah, yeah.) (end Rhy. Fig. 5)

sl. sl. sl. sl.

4 4 2 5 7 7 9 9 7 7 5 5 7 7 5 12 11 9 3 5 6 7 7 5 5 3 3 5 5 3 10 9 7

sl. sl. sl. sl.

Riff E (synth. arr. for gtr.)

w/Rhy. Fig. 5
E5

B5

w/Riff C
N.C.(C5)

It's in your face but you can't grab it. It's (Yeah, yeah, yeah.)

Gtr. I E5 B5 C5

it. What is it? It's it. What is it? It's it. What is it? It's

Riff F (Gtr. II)

sl.

16	16-17	16-14	16	17-16	14-16	(16)	12-11	12	(12)	9-7-9	9	9
14	14-15	14-12	14	15-14	12-14	(14)	10-9	10	(10)	7-5-7	7	7

sl.

ⓐ 3fr. G 2fr. F# open E w/Riff F (5½ times) B5

it. What is it? (Yeah, yeah.) It's it. What is it? It's it. What is it? It's

(end Riff F)

Gtr. III

sl.

9	9-12	11	9	9-7-9	12	12	(12)	16	16	16-14
7	7-10	9	7	7-5-7	10	10	(10)	14	14	14-12

sl.

C5

ⓐ 3fr. G 2fr. F# open E Rhy. Fig. 6 E5

it. What is it? It's it. What is it? (Yeah, yeah, yeah.) It's it. What is it? It's

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

16	12-11-12	12	12	12	12	12	11	9
14	10-9-10	10	10	10	10	10	9	7

sl.

© 3fr. 2fr. (end Rhy. Fig. 6)
G F# E

it. What is it?_ It's it. What is it?_ It's it. What is it?_ (Yeah, yeah, yeah.) It's

P

12-13-12 13 12-11-12 (12) 11-12-14-12 11-12-11-12 11

*w/ Rhy. Figs. 6 (3rd times) & 7

it. What is it?_ It's it. What is it?_ It's it. What is it?_ It's

Full

Full

14 14 12-12 14

*Rhy. Fig. 7 gradually fades in. H

*Rhy. Fig. 7 (piano arr. for gtr.)

mf clean tone

*This part can be played on one or two gtrs.

Play 5 times

**Substitute high E (① 12 fr.) for Bb (② 11 fr.)
2nd & 4th times only. 1st, 3rd & 5th times play Bb only.

⑥3fr G 2fr. F open E E5 CS

it. What is it?_ It's it.
(Yeah. yeah, yeah.) *Sva*

Gtr. III
Gtr. IV
(both notes vib. [till Fade])

sl.

13 12 12 12 13 12 19#15 17#14 19#15 15 14 15
14 12 14 14 14 12 12 14 13 12 13

*Gtr. III indicated to left of slashes in TAB.

* Begin fade ⑥3fr. G 2fr. F# open E E5

H Full Full Full Full Full Full Full Full

H Full Full Full Full Full Full Full

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

H

*All fade, except Rhy. Fig. 7 which continues to fade in.

CS ⑥3fr G 2fr. F# open E E5

Sva

Full P Full 1/2 Full Full

Full P Full 1/2 Full Full

15 15 14 15 (15) 14 15 15 15 (15) 14 15 15 15 12 12 15 15
13 13 12 13 (13) 12 13 13 12 (12) 10 12 12 12 12 12 15 15

P

Fade out (cont. Rhy. Fig. 7) (Gtrs. out) 6

Harm. (Sva)

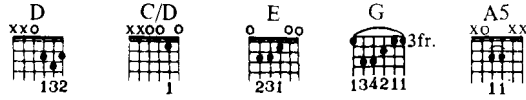
rit.

Harm. 12 5 5 3.2 5

15 12 12 9 8 7 10 12 5 5 3.2 5
15 12 12 0 7 7 12 (12)

FALLING TO PIECES

Words and Music by
Faith No More



Moderate Rock ♩ = 104

1st, 2nd, 3rd Verses
N.C. A5

Intro 8

N.C. A5 N.C. G5

1.3. Back and forth, I sway with the wind.
2. Lay in' face down on the ground. My

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

N.C. A5 N.C. A5 G5 N.C. A5

Res - o - lu - tion slips a - way a - gain. Right through my fin - gers, back
fin - gers in my ears to block the sound. My eyes shut - tin' tight to a -

Rhy. Fig. 1

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

N.C. A5 G5 N.C. A5 N.C. A5

in - to my heart where it's out of reach and it's in the dark.
void the sight. An - tic - i - pat - in' the end, los - in' the will to fight.

(end Rhy. Fig. 1)

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

2nd time substitute Rhy. Fill 1

D C/D D C/D D C/D D

Some - times I think I'm and blind, or in an may - be just par -
Drop - lets of yes and no in an o - cean of may -

⑤ open 3fr. open
A C A

D C/D D C/D w/Fill 1 N.C.

a - lyzed... be... Be - cause the
From the

w/Rhy. Fig. 1 A5 N.C. A5 G5

plot thick - ens ev - e - ry day... and the piec - es of my puz - zle keep crumb - lin' a - way... but I
bot - tom, it looks like a steep in - cline... From the top, an - oth - er down - hill slope of mine... but I

N.C. A5 N.C. A5

know there's a pic - ture be - neath...
know the e - qui - lib - ri - um's there... }

Pre-chorus

E D E D E D

In - de - ci - sion clouds... my vi - sion... No - one lis - tens.

2nd & 3rd times substitute Rhy. Fill 2

E ⑥ open 3fr. Rhy. Fig. 2 Chorus A5 ⑤ open ⑥ open 3fr.

be - cause I'm some - a - where in be - tween... a - my... love and my

Rhy. Fill 1

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

Fill 1

sl. 3 sl. 5 sl. 7 5 3 5
4 5 5 7 7 (9) 9 7 5 7

Rhy. Fill 2 ⑥ open 3fr.

E D E G

A5 ⁵open A D E ⁶open 3fr. E G A5 ⁵open A D E

ag - o - ny. You see I'm some - a - where in be - tween.

My life is fall - in' to piec - es, some - bod - y put me to - geth -

1. (Gtr. tacet) 3 2. (Gtr. tacet)

er.

7 3. w/Rhy. Fig. 2 ⁵open A5 A D E ⁶open 3fr. E G ⁵open 3fr. E G

er. Be - tween a - my love and my

A5 ⁵open A D E ⁶open 3fr. E G A5 ⁵open A D E

ag - o - ny. You see I'm some - a - where in be - tween.

My life is fall - in' to piec - es, some - bod - y put me to - geth -

w/Rhy. Fig. 2 ⁵open A5 A D E ⁶open 3fr. E G A5 ⁵open A D E

er. Some - bod - y put me to - geth - er.

⁶open 3fr. E G A5 ⁵open A D E

Some - bod - y put me to - geth - er, woh.

G N.C. **Outro** N.C. (Gtr. tacet) 4 Repeat and fade

er.

SURPRISE! YOU'RE DEAD!

Words and Music by
Faith No More



Moderately fast Rock ♩ = 128

Intro

(Cymbal)

G5 A5 C5 D5 A5 B5 D5 D#5
Rhy. Fig. 3-

E N.C. *sl.* *sl.* *sl.* *sl.*

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

1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (3 times) N.C. E N.C. 3rd time substitute Rhy. Fill 1 E N.C. Resume Rhy. Fig. 1 E N.C. w/Rhy. Fig. 2 Bb5

1. Sur - prise! You're dead! Ha, ha, ha, o - pen your eyes.

2.3. See additional lyrics

w/Rhy. Fig. 1 (3 times) N.C. E N.C. E N.C.

See the world as it used to be when you used to be in it. When you were a - live and when you were

E N.C. w/Rhy. Fig. 3 3rd time to Coda

in love, and when I took it from you.

Chorus E5 F5 D5 E5

It's not o - ver yet. You don't re - mem - ber? I won't

Rhy. Fig. 4

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

F5 E5 F5 D5 E5

let you for - get the ha - tred I be - stowed.

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

F5 G5

up - on your neck with a fa - tal blow. —

(end Rhy. Fig. 4)

PM. P.M. P.M. P.M. sl.

7 7 7 7 8 8 8 8 7 9 8 10 sl.

w/Rhy. Fig. 4 (2nd time w/1st 7 bars only)

E5 F5 D5 E5 F5.

From my teeth_ and my tongue, I've drank and swal - lowed but it's just be - gun. —

E5 F5 D5 E5 1. F5 (G5)

Now you are mine. — I'll keep kill - ing you till the end of time.

2. F5 Interlude N.C.

till the end of time.

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

7 7 7 7 8 8 8 8 3 2 5

Play 3 times

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

B5 C5

sl. (Scream:) Wow! P.M. sl.

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

B5 C5 Eb5 D5 B5 C5 B5 C5 Eb5 D5

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

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

sl.

N.C.

3 3 5 6 3 3 5 6 4 3 5 5 7 8

D.S. al Coda

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

sl.

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

G5 A5 C5 D5 A5 B5 D5 D#5 G5 A5 C5 D5 A5 B5 D5 D#5

sl.

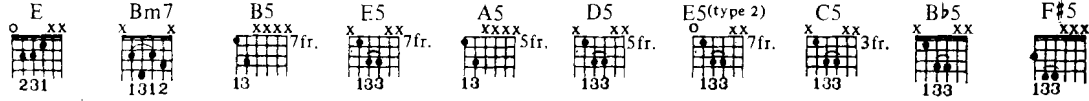
ends.

Additional Lyrics

2. Surprise! You're dead!
 Guess what? It never ends ...
 The pain, the torment and torture, profanity,
 Nausea, suffering, perversion, calamity
 You can't get away ... (To Chorus)
3. Surprise! You're dead!
 Ha ha, open your eyes.
 Surprise! You're dead!
 Guess what? It never ends.
 Never, ever ends.

ZOMBIE EATERS

Words and Music by
Faith No More



Moderately ♩ = 136

Intro Emadd2 | 1.-3. | 4. | 1st Verse Em

You're ev - 'ry -

Rhy. Fig. 1
mp let ring----- sim.

Rhy. Fig. 2
let ring-----

B5 Em G/B

thing, that's why I cling to you.

Rhy. Fig. 3-----

(end Rhy. Fig. 2)

sim.

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

When I e -

B5 Em w/Rhy. Fig. 3 (4 times) G/B

merge my thoughts converge to you.

w/Rhy. Fig. 1 (8 times) Emadd2 6

(Whispered:) To you. The

2nd Verse
w/Rhy. Fig. 2
Em

D Em

world is so small _____ com - pared _____

Rhy. Fig. 4 (Gtr. II)

(end Rhy. Fig. 4)

w/Rhy. Fig. 3 (both gtrs.) (4 times)
G/B

to you. _____ And

w/Rhy. Figs. 2 & 4
Em

D Em

ev - 'ry - bod - y's wrong com - pared _____

w/Rhy. Fig. 3 (both gtrs.) (4 times)
G/B

to you. _____

G

D

Rhy. Fig. 5 (Gtr. I)

(Whispered:) To
(end Rhy. Fig. 5)

Rhy. Fig. 5A (Gtr. II)

(end Rhy. Fig. 5A)
sl.

sl.

w/Rhy. Fig. 1 (both gtrs.) (4 times) Emadd2 3 w/Rhy. Figs. 5 & 5A G D w/Rhy. Fig. 1 (4 times) Emadd2 4

you.

3rd Verse Em I be - gin to see through... your

Rhy. Fig. 6 (both gtrs.) let ring----- sim.

Dsus4 eyes. w/Fill 1 All the

(end Rhy. Fig. 6) Gtr. I P H P

for - mer mys - ter - ies are

Dsus4 no. sur - prise.

Fill 1 (Gtr. II)

Rhy. Fill 1

Chorus
Emadd2

Gmaj7

B7(no 3rd)/F#

F

So now you listen 'cause

Rhy. Fig. 7

(end Rhy. Fig. 7)

sl. let ring ----- *sim.*

w/Rhy. Fig. 7
Emadd2

Gmaj7

B7(no 3rd)/F#

F

I'm omniscient.

E

*distortion on

Bridge
w/Riff A (16 times)
N.C.(Em)

1. Hey, look at me, la - dy, I'm
2. See additional lyrics

just a lit - tle ba - by. You're luck - y to have me. I'm cute and sweet as

can - dy. As charm - ing as a fa - ble, I'm in - no - cent and dis - a - bled. So

hug me and kiss me, then wipe my butt and piss me. I

Riff A

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

E5 B5 Em B5

hope you nev - er leave 'cause

Rhy. Fig. 8 (end Rhy. Fig. 8)

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

2 2 4 4 5 5 4 4

0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2

w/Rhy. Fig. 8 2nd time substitute Rhy. Fill 2

E5 B5 Em B5

who would hear me scream? No -

w/Rhy. Fig. 8 2nd time substitute Rhy. Fill 1

E5 B5 Em B5

bod - y un - der - stands ex -

w/Rhy. Fig. 8 (1st 3 bars only)

E5 B5 Em B5

cept the toys in my hands.

To Coda ⑥ open E Bm7 B5

P.M.-----

E5 B5 E5 A5

D5 A5 D5 B5

E5 B5 E5 A5

D5 A5 D5 w/Fill 2

3/4

Rhy. Fill 2

N.C. B5 C5 D5

P.M.-----

4 5 7

4 5 7

0 0 2 3 5

Fill 2 (Two gtrs.) (lower gtr. cont. in slashes)

sl. sl. sl. sl.

9 7 5-7 5 (5) (5)

10 9 7-9 0 3 2 1

sl.

Chorus

*w/Rhy. Fig. 7 (clean elec.) (2 times)

Emadd2

Gmaj7

B7(no 3rd)/F#

F

now you lis - ten 'cause

*Rhy. Fig. 7 fades in slowly.

Ⓞopen

3fr. G

2fr. F#

1fr. F

D.S. al Coda

I'm om ni - scient. 2. Hey,

Coda w/Rhy. Fill 2

N.C.

B5

C5

D5

E5

E5(type 2)

C5

D5

I'm help - less. I'm flaw - less.

I'm a ma - chine.

Give me! I need my

toys. Wow!

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

Keep me hot, keep me strong, keep me ev-er, ev-er - long.

This system contains the first system of music. It features a vocal line with lyrics, a guitar chord diagram with N.C., Bb5, and N.C. chords, and a fretboard diagram with fret numbers 0, 1, 3, 5, 4, 2, 3, 0, 0, 0, 0, 0, 0, 1, 0, 1.

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

Keep me hot, keep me strong, keep me ev-er, ev-er - long. Keep me hot, keep me strong, keep me ev-er, ev-er - long.

This system contains the second system of music. It features a vocal line with lyrics, a guitar chord diagram with N.C., Bb5, and N.C. chords, and a fretboard diagram with fret numbers 0, 0, 0, 1, 0, 0, 0, 0, 0, 5, 4, 2, 3, 5, 4, 2, 3, 0, 0, 1, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 3, 3, 3, 3, 1, 0, 1.

N.C. Bb5 N.C. Bb5 B5 C5

Keep me hot, keep me strong, keep me ev-er, ev-er - long.

This system contains the third system of music. It features a vocal line with lyrics, a guitar chord diagram with N.C., Bb5, N.C., Bb5, B5, and C5 chords, and a fretboard diagram with fret numbers 0, 0, 0, 1, 0, 0, 0, 0, 0, 5, 4, 2, 3, 5, 4, 2, 3, 0, 0, 1, 0, 0, 2, 0, 0, 0, 0, 3, 4, 5, 5, 3.

Bb5 B5 C5 Bb5 B5 C5

This system contains the fourth system of music. It features guitar chord diagrams for Bb5, B5, C5, Bb5, B5, and C5, and a fretboard diagram with fret numbers 3, 4, 5, 5, 3, 3, 4, 5, 5, 3, 0, 0, 2, 0, 0, 0, 0, 0, 1, 0, 0, 2, 0, 0, 3.

Chorus
w Rhy. Fig. 7 (clean elec.) (2 times)
Emadd2 Gmaj7

N.C.(D) B7(no 3rd)F#

So now you lis

(Two gtrs.)
sl. dim.

F Emadd2 Gmaj7 B7(no 3rd) F# F

ten 'cause I'm om ni - scient.

Amadd2 C+(maj7) G# Cmaj7 G F#m7b5sus4

Fmaj7sus#4 F H P Fm

nt. H P

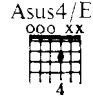
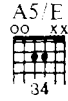
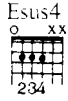
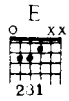
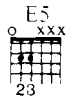
Additional Lyrics

2nd Bridge: Hey, look at me, lady, I'm just a little baby.
If I smile, then you smile, then I'll get mad for a while.
I melt in your mouth and in your hands whenever I can.
But I really do nothing except kickin' and fussin'.
I like to make a mess.
I laugh at your distress.
I sit all day in my crib
Absorbing all you give. (To Coda)

THE REAL THING

Words and Music by
Faith No More

Moderately slow Rock ♩ = 80



* Intro (Drums) 8 Rhy. N.C. Fig. 1

⑤ 3fr. C

* p

* w/ slide gtr. sound effects E5 N.C. * Fade in w/vol. knob.

I know the feel - ing. it is the real_ thing. the es - sence of_ the

truth. The per - fect mo - ment,

③ 3fr. C 5fr. sl. D E5

that gold - en mo - ment. I know you feel it too.

* fade in

N.C. ③ 3fr. C

I know the feel - ing. it is the real_ thing.

* fade in

w/ Riff A (2 times) ③ open E P.M.

E5 (end Rhy. Fig. 1)

You can't re - fuse the em - brace. No!

sim.

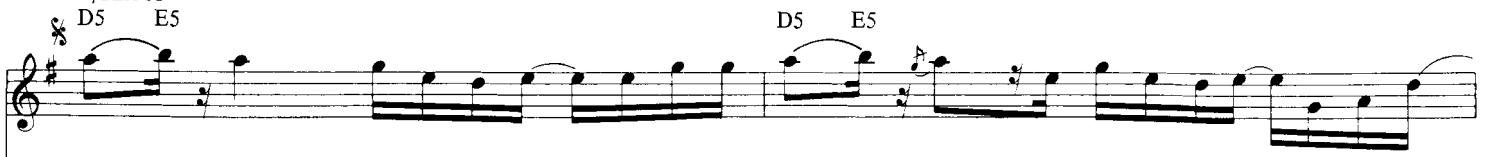
1. It's like the

* Riff A

* Kybd. arranged for gtr.

1st, 2nd Verses
w/Riff A

D5 E5 D5 E5



pat - tern be - low the skin... You got - ta reach - out and pull it all in... And you feel...

2. See additional lyrics
Rhy. Fig. 2

sl. P.M.-----



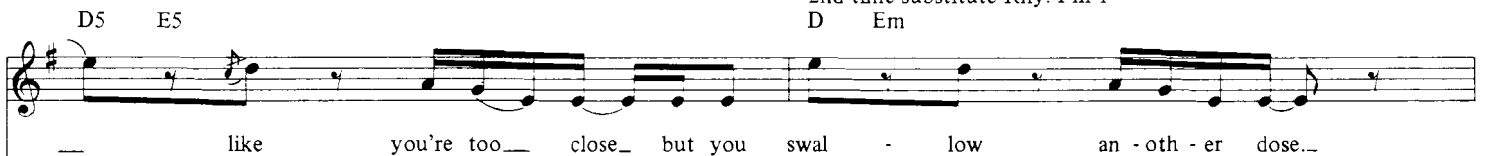
7 9 9 / 7 9 9 / 5 7 7

sl. 0 0 0 0 0 0 0 0 0 0 0 0



2nd time substitute Rhy. Fill 1
D Em

D5 E5 D Em



like you're too close but you swallow another dose...

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

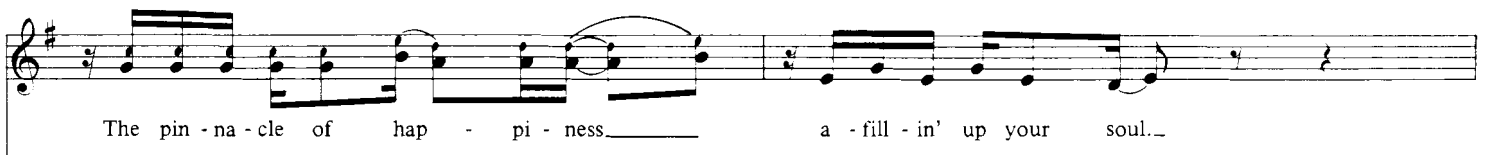


7 9 9 / 7 9 9 / 5 7 7

sl. 0



B5 C5 C(b5) B5 C5 C(b5)



The pin - na - cle of hap - pi - ness a - fill - in' up your soul...

sl. let ring-----

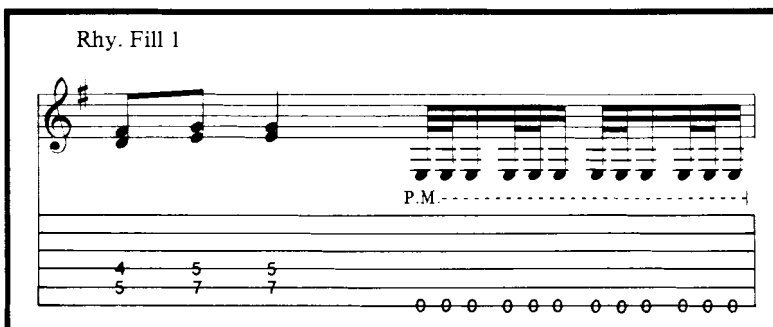


4 5 5 / 4 5 5 / 2 3 3

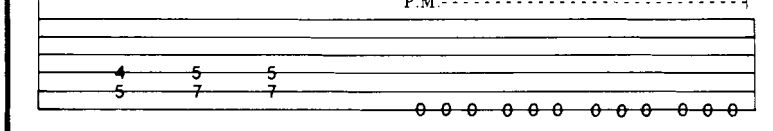
sl. 5 5 / 3 5 4



Rhy. Fill 1



P.M.-----



B5 C5 C(b5) B5 C5 D5

You don't think you can take_ an - y more._____ you nev - er wan - na let go._____ To touch the
 (end Rhy. Fig. 2)

sl. w/Rhy. Fig. 2 w/Riff A D5 E5 D5 E5

roots_ of ex - per - i - ence. the most ba - sic in - gre - di - ents. To see the

un - seen glit - ter of life. and feel the dirt. grief. an - ger and strife. 2nd time substitute Rhy. Fill 2

D5 E5 D Em B5 C5 C(b5) B5 C5 C(b5)

Cher - ish the cer - tain - ty_ of now._____ it kills you a bit_____ at a time.

B5 C5 C(b5) To Coda 1 B5 C5 D5

Cra - dle the in - spir - a - tion. it will leave you writh - ing on_ the floor. E5 F5 D5 E5 F5 E5 F5 D5 E5 F5 E5 F5 D5 E5 F5

Rhy. Fig. 3

Rhy. Fill 2

Chorus
 2nd time substitute Rhy. Fig. 3

E5 F5 D5 E F E E5 F5 D5 E5 F5 E5 F5 D5 E5 F5

1. This is so un-real, what I feel. This nour-ish-ment, life is
 2. See additional lyrics
 (end Rhy. Fig. 3) Rhy. Fig. 4

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

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

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

E5 F5 D5 E5 F5 E5 F5 D5 E F

bent in - to a shape I can hold, a twist of fate, all my
 (end Rhy. Fig. 4)

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

9 9 9 10 7 9 10 7 9 10 9 9 9 10 7 6 7
 7 7 7 8 5 7 8 7 7 8 7 7 7 8 5 7 8

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

w/Rhy. Fig. 4
 E E5 F5 D5 E5 F5 E5 F5 D5 E5 F5

own. Just grit your teeth, make no sound. Take a step a - way and look a -
 round. Just clench your fist and close your eyes. Look deep in - side, hyp - no -
 w/Rhy. Fig. 5 (4 times)
 E F D E F E F D E F

ize. The whis - per is but a shout. That's what it is all a -

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

6 6 6 7 4 6 7
 7 7 7 8 5 7 8

0 0 0 0 0 0 0 0

Rhy. Fig. 5

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

6 6 6 7 4 6 7
 7 7 7 8 5 7 8

0 0 0 0 0 0 0 0

E F D E F E F D E F

bout. Yes, the ec-sta-cy, you can pray you will nev-er let it slip a -

Rhy. Bridge
 Fig. 6 2nd time substitute Fill 1
 (Gtr. II) *mp* (end Rhy. Fig. 6)

E Esus4 A5/E Asus4/E

way. Like the sa-cred song- that some-one sings through you,- through you.-

(Gtr. I)

dim.

6 7 (6) 7

*clean elec.

w/Rhy. Fig. 6 (3 times) Esus4 A5/E Asus4/E

Like the flesh so warm- that the thorn- sticks in - to,- in - to,-

E Esus4 A5/E Asus4/E

Like the dream you know- one day will come- to life,- life,-

E Esus4 A5/E Asus4/E

Try to hold on- just a lit-tle long-er,- long-er,- strong-er,- strong-er.- 2. It's the

Coda I (w/last bar of Rhy. Fig. 2) D5 ⑤7fr. E *sl.*

that made me feel- this way.-

*w fdbk.

w/Rhy. Fig. 1 N.C. ③3fr. C E5

I know the feel - ing,- it is the real- thing,- the es-sence of- the truth.-

Fill 1 (Gtr. I)

w fdbk. ** dim.*

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

*fades into synth.

N.C. ⑤3fr. C

The per - fect mo - ment, that gold - en mo - ment.

5fr. D E5 N.C.

I know you feel it too.

⑤3fr. C E5 D.S. al Coda II

I know the feel - ing, it is the real thing. You can't re - fuse the em - brace.

Coda II (w/last bar of Rhy. Fig. 6) w/Rhy. Fig. 6

Asus4/E E

end - ing, end - ing, I know, I know,

Esus4 A5/E Asus4/E Repeat (w/voc. ad lib) and fade

I know, I know, I know, I know, Ooh.

Additional Lyrics

2. It's the jewel of victory.
 The chasm of misery.
 And once you have bitten the core.
 You will always know the flavor.
 The split second of divinity.
 You drink up the sky.
 All of heaven is in your arms,
 You know the reason why.
 It's right there, all by itself.
 And what you are, there is nothing else.
 You're growing a life within a life.
 The lips of wonder kiss you inside.
 And when it's over the feeling remains.
 It all comes down to this.
 The smoke clears, I see what it is
 That made me feel this way. *etc.*

2nd Chorus: This is so unreal, what I feel.
 Flood. Sell your soul. Feel the blood,
 Pump through your veins. Can't explain
 The element that's everything.
 Just clench your fist and close your eyes.
 Look deep inside, hypnotize.
 Yes, the ecstasy, you can pray
 You will never let it slip away.
 Yes, the ecstasy, you can pray
 You will never let it slip away.
 You will never let it slip away.
 You will never let it slip away.

2nd Bridge Like the echoes of your childhood laughter, ever after.
 Like the first time love urged you to take it's guidance, in silence.
 Like your heartbeat when you realize you're dying, but you're trying.
 Like the way you cry for a happy ending, ending, ending, ending, *etc.*

UNDERWATER LOVE

Words and Music by
Faith No More

E 342
 B5 7fr. 134
 G 3fr. 1342
 A 5fr. 1342
 Bm 13421
 Bmsus2 13411
 Bm9(no 3rd) 13111
 Bm7 13121
 Bm7(type 2) 13124
 A5 11
 G5 2 3
 B5(type 2) 133
 E VII 1333

Moderately ♩ = 104

Intro Gtr. I E B5 G A

*Rhy. Fig. 1 1st, 2nd Verses

1. Look - in' down in - to the wa - ter, it's
 2. Liq - uid seeps in - to your lungs, but your

*Play 1st time only.
 2nd time tacet.

E Bm Bm7 Bm7(type 2) Bm7 Bm7(type 2) Bm7 Bm7(type 2) Bm7

hard to make out your face. It's
 eyes look so se - rene.

(end Rhy. Fig. 1)

*1st time w/Rhy. Fig. 1 (2 times)

E Bm Bmsus2 Bm9(no 3rd) Bmsus2

If our love is drown - in', then why
 won - der - ful how the sur - face rip - ples, but you're

*2nd time tacet.

To Coda I

E Bm Bm7 Bm7(type 2) Bm7 Bm7(type 2) Bm7 Bm7(type 2) Bm7

do I feel so out of place?
 per - fect, and I can - not breathe. For -

E Bm Bmsus2 Bm9(no 3rd) Bmsus2 E

Bub - blin' up to the sur - face, are you get - tin' a breath of fresh air?

Pre-chorus
 w/Rhy. Fig. 1 (1st 2 bars only)

Bm Bm7(type 2) Bm7 Bm7 Bm7(type 2) Bm7 Bm7(type 2) Bm7 E Bm Bm7sus2 Bm9(no 3rd) Bmsus2

For - ev - er long - ing to make you mine,

A5 G5 B5(type 2) A5

but I can't es - cape your stare. Mm hmm.

D.S. al Coda I

Coda I

Pre-chorus
w/ Rhy. Fig. 1 (1st 2 bars only)
E

A5 G5 B5 (type 2)

ev - er long - ing to make_ you mine. but I can't_ es - cape_ your stare.

Hold me clos - er, keep_ me near_ my_ un -

(end Rhy. Fig. 2)

To Coda II

der - wa - ter love. Hold me clos - er, keep_ me near_ I'll_ nev -

er get_ e - nough. Touch me from be - low. I'll nev - er let_ you go.

Rhy. Fig. 3

Touch me from be - low. I'll nev - er let_ you go. Touch me from be - low. I'll nev - er let_ you go.

(end Rhy. Fig. 3)

(cont. in slashes)

A5 G5 B5(type 2) A5 w/Fill 1 D.S. al Coda II

But I can't es - cape.

Coda II (w/last 2 bars of Rhy. Fig. 2)

w/Rhy. Fig. 2

3fr. G G A A A G# G F# E E^{open} E^{open} E^{open} E^{open}

er get e - nough. Hold me clos - er, keep

6 7fr. B B5 6 7fr. 6fr. 5fr. 4fr. 3fr. G A A A G# G F#

me near. my un - der - wa - ter love.

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

open E E^{open} E^{open} E^{open} 6 7fr. B B5 6 7fr. 6fr. 5fr. 4fr. 3fr. B Bb A G# G G

Hold me clos - er, keep me near. I'll nev - er get e - nough.

A *Outro w' Rhy. Fig. 3 Em Bm Substitute Rhy. Fill 1 Em Bm

Touch me from be - low. I'll nev - er let you go. Touch me from be - low.

*Vocals gradually fade in.

Resume Rhy. Fig. 3

w' Rhy. Fig. 3 (1st 3 bars only)

Em Bm Em Bm

I'll nev - er let you go. Touch me from be - low. I'll nev - er let you go. Touch me from be - low.

Em Bm

I'll ne - ver let you go. Touch me from be - low. I'll nev - er let you go.

rake rake

Rhy. Fill 1

Em Bm w/Rhy. Fig. 4 (till end) Em Bm

Touch me from be - low. I'll nev - er let__ you go. Touch me from be - low. I'll nev - er let__ you go.

Rhy. Fig. 4
(end Rhy. Fig. 4)

rake

14 12 12 11 (11) * 15 14
14 14 14 12 (12)

Em Bm Em Bm

Touch me from be - low. I'll nev - er let__ you go. Touch me from be - low. I'll nev - er let__ you go.

Em Bm *Begin fade* Em Bm

Touch me from be - low. I'll nev - er let__ you go. (*whispered.*) Touch me!

Gtr. II

Full p Full p Full p

Full p Full p Full p

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

Em Full Full Bm Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

Full Full P Full P P P P P P P P P P P P P P

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

Em Full Full Bm Full Full Full Full Full Full Full Full *Fade out*

P Full P Full P Full P Full Full

P Full P Full P Full P Full Full

15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12

THE MORNING AFTER

Words and Music by
Faith No More

Moderate Rock ♩ = 142

Intro (Bass & drums) N.C. 8

1.- 3. Dsus2 Em 4. Dsus2 Em

Rhy. Fig. 1 (clean elec.) (end Rhy. Fig. 1)

mp let ring- let ring-

*Bass plays E pedal.

1st, 2nd Verses
w/Rhy. Fig. 1 (3½ times)

Em C Dsus2 Em C

wak - ened by the sun - light. Vic - tim - ized by last

2. Fad - ing in the dis - tance. Rec - ol - lec - tions drift -

Dsus2 Em C Dsus2 Em

night. Mem - o - ries flash - in', through my head. Was

ing. Blood - stains on my tat - tered clothes.

C D5 E5 Rhy. B5 To Coda / Fig. 2

I just born, or am I dead? Yes - ter - day's for - got -

Each min - ute the fear grows.

E5 (end Rhy. Fig. 2) Rhy. Fig. 3

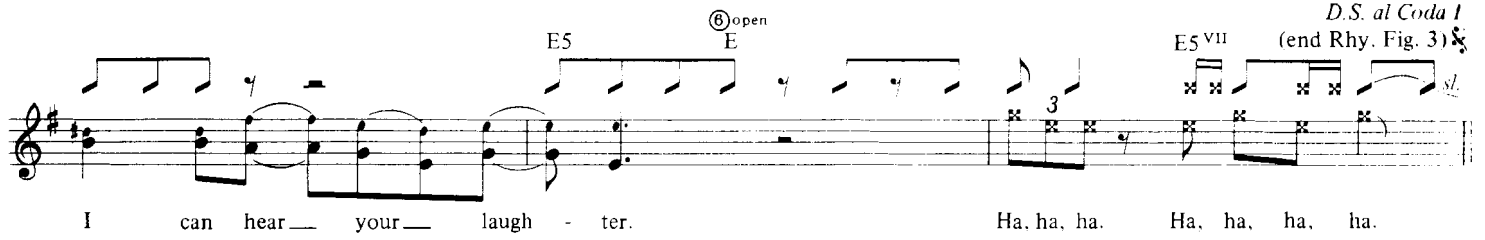
ten the morn - ing af - ter. I can taste you.

* Rhy. Fill 1
D5 E5

mf *p*

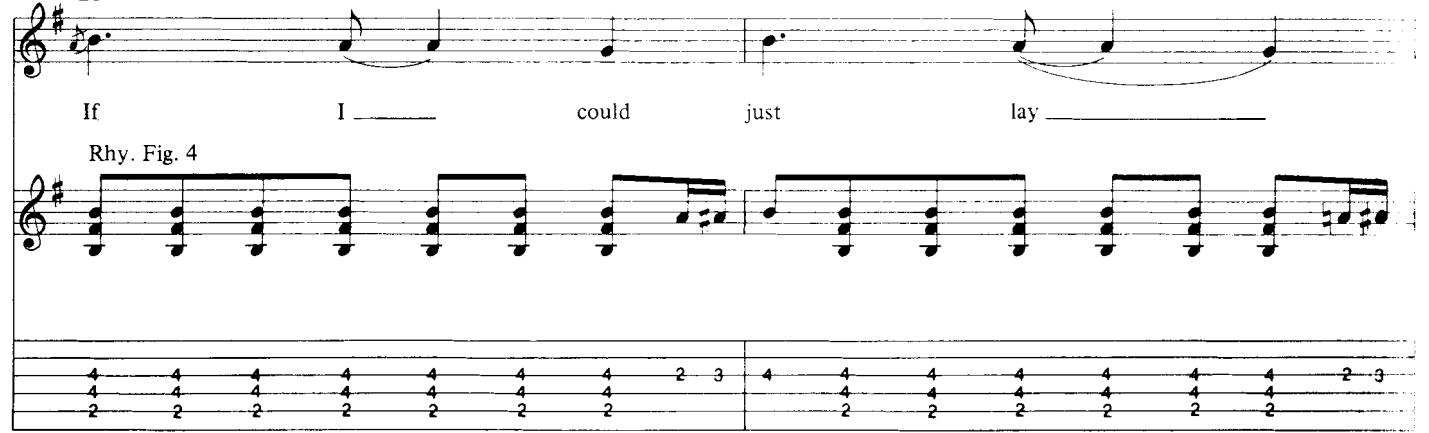
*distortion on

D.S. al Coda 1
(end Rhy. Fig. 3) *sl.*



I can hear your laugh - ter. Ha, ha, ha. Ha, ha, ha, ha.


Coda 1
Pre-chorus
B5



If I could just lay



down to rest. I'm tired of



searching for myself. If

(end Rhy. Fig. 4)
P.M. - 1 P.M. - 1

Chorus
N.C. C5 N.C. B5 N.C. D5 N.C. E5 N.C. C5 N.C. B5

I am dead, why can I feel such love? If I am dead,

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

5 4 7 9 5 4

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

N.C. D5 E5 N.C. C5 N.C. B5 N.C. D5 N.C. E5

why am I dream - ing? If I am dead, where do I go from here? If

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

7 9 9 5 7 7 9 4 7 9 7

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

To Coda II
N.C. C5 N.C. B5 N.C. D5 E5 N.C.

I am dead, a - why does this pain feel so good.

(end Rhy. Fig. 4)

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

5 4 7 9 9 9 5 4 3 5

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

(Two gtrs.)

5 4 3 5 7/4 9/5 7/4 8/3 7

3 5 4 2 4 3 5 9.5 7.3 9.5 7/4 5/2 7/4 8/3 7

*Higher gtr. indicated to left of slashes in TAB.

w/Rhy. Fig. 1 (4 times)
C Em

1.-3. Dsus2 Em

4. Dsus2 Em

mp

Is

Bridge
E5 (type 2)

f
P.M.

this my blood dried up - on my face, — or is it the love of

P.M.

some - one else? — It tastes so sweet. just like you used to. — So

P.M.

w/Rhy. Fill 1
D5 E5

w/Rhy. Fig. 2 (2 times)
B5

res - cue me, my love, — splice us to - geth - er. I re - mem - ber

E5

A5

lov - ing you — so — much. — but

B5

E5

where are you — and where's — your fa - tal touch? —

A5

B5

When I closed — my eyes — was it my —

E5 F#5 G5 A5

w/Rhy. Fig. 3
B5

si - es - ta? — Did I en - coun - ter a

E5

E5^{VI}

D.S. al Coda II

dark - ness strong - er than sleep? — If

Coda II [Ⓞ]open E D5 E5 VII [Ⓞ]open A w/Rhy. Fig. 4 B5

why does this pain ___ feel so good?

Outro
w/Rhy. Fig. 5 (4 times)

B5 C5 B5 C5 B5 C5 B5 C5

I am thirst - y for my

w/Rhy. Fig. 6 (4 times)

B5 C5 B5 C5 B5 C5 B5 C5

sleep. There are no an -

B5 C5 B5 C5 B5 C5 E *dim.*

swers an - y - way. ___ yeah. ...

Rhy. Fig. 5

B5 C5

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

Rhy. Fig. 6

B5 C5 B5 C5

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

WOODPECKER FROM MARS

Music by
Faith No More

E: 0 2 3 1 (3 4 2)
 F5: x x x x 7fr. 1 3 3
 D5: x x x x 5fr. 1 3 3
 F5: x x x x 8fr. 1 3 3
 G: x x x 3fr. 1 3 4 2
 F#: x x x 1 3 4 2
 F: x x x 1 3 4 2

Moderately ♩ = 92

N.C.(E) *Riff A (Gtr. I)----- w Riff A (17 times) N.C.(E) *Gtr.II

mp P.M.----- *mf*

T
A
B

7 7 7 7 7 7 7 7 7 7 7 7

*Kybd. arr. for gtr.

*Synth. violin arr. for gtr.

4 6 5 3 6 5

N.C.(E)

4 7 5 4 6 4 6 5 4 7 5 4 6 4 7 10 9 7 10 7 10 7 9

Rhy. Fig. 1 (Gtr. III) E

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

(end Rhy. Fig. 1) Rhy. Fig. 2

Ⓞ open E E5 Ⓞ open E E5 Ⓞ open E

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

12 12 15 12 13 12 16 13 12 13 12 16 13 12

w/Rhy. Fig. 2 (3 times)

⑥ open E E5 E ⑥ open E E5 E ⑥ open E E5

w Rhy. Fig. 1
Riff B (both gtrs.)
E (end Riff B)

Gr. II

*Gr. I

⑥ open E ⑥ open E5

*Synth. violins arr. for gtr.
**Gr. II indicated to left of slashes in TAB.

w Rhy. Fig. 2 (4 times)

⑥ open E E5 E ⑥ open E E5 E ⑥ open E E5

(Gr. I out)

⑥ open E5 E ⑥ open E5 E ⑥ open E5 E E5 D5 w/Rhy. Fig. 3

Rhy. Fig. 3-

⑥ open E5 E ⑥ open E5 E ⑥ open E5 E E5 D5

w/Riff B (Gtrs. I & II)

⑥ open E5 E ⑥ open E5 E ⑥ open E5 E E5 F5

Rhy. Fig. 4-

w Rhy. Fig. 4 (2 times)

⑥ open E5 E ⑥ open E5 E ⑥ open E5 E E5 F5

⑥ open E5 E ⑥ open E5 E ⑥ open E5 E E5 F5

⑥ open E5 E ⑥ open E5 E ⑥ open E5 E E5

*Gtr. I (Gtr. II out)

③ 3fr.

C



mf P P P P H

w/Riff A (Gtr. I)
N.C. (Em)

P P P P H

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

*Kybd. arr. for gtr.

w/Rhy. Fill 1

Gtr. III

G F# F E^{⑥open} E5 E^{⑥open} E5 E^{⑥open} E5 G F# F

Rhy. Fig. 5-

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

P P P P H P P P P H

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

w/Rhy. Fig. 5

w/Riff A (2 times)

E^{⑥open} E5 E^{⑥open} E5 E^{⑥open} E5 G F# F E E E E G F# F

P P P P H P P P P H

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

E (Gtr. III cont. in notation)



Gtr. III (Gtrs. I & II out)

P P P P P P P P E

6 5 0 6 5 0 6 5 0 6 5 0 0 0 1 2 3 4 5 6

let ring-----

Rhy. Fill I (Gtr. I)

P.M.-----

7 7 7 7 7 7 7 7

N.C.(G) (E)

H H H
H H H

let ring-----4

Gtr. II

slight vib. (for 14 bars)

(G) Harm. I (E) (G)

trem. bar

let ring-----4

Riff C

(E) Harm. (G)

Full

let ring-----4
Harm.-----

(end Riff C)

(Gtr. II out)
(Em add 2)

w/Riff C (Gtr. II)
(G)

Full
vib. w/bar
Full
let ring-----4
trem. bar

w/Fill 1
(E)

w/Riff C (1st 5 bars only)
(G)

4
let ring-----4
Full Full
Full Full
Full Full

(E)

Harm.-----4

let ring-----4

Harm.-----4

w/Riff A (11 times)
w/gtr. sound effects
(E5) 4

12
12
5

Fill 1

slight vib.

13 (13)

sl.

sl.

10

10

sl.

sl.

w/Rhy. Fill 1

G F# F

sl.

9

9

4 3 2

5 4 3

3 2 1

w/Rhy. Fig. 5 (2 times)

Ⓟopen Ⓟopen Ⓟopen

E E5 E E5 E E5 G F# F

Ⓟopen Ⓟopen Ⓟopen

E E5 E E5 E E5 G F# F

w/Riff A (3 times)

E

G F# F

E

w Rhy. Fig. 2 (4 times) & Riff B

Ⓟopen Ⓟopen Ⓟopen

E E5 E E5 E E5 E E5 E

E5 E E5 E E5 E

w/Rhy. Fig. 3 (3 times)

Ⓟopen Ⓟopen Ⓟopen

E5 E E5 E E5 E E5 D5

Ⓟopen Ⓟopen Ⓟopen

E5 E E5 E E5 E E5 D5

Ⓟopen Ⓟopen Ⓟopen

E5 E E5 E E5 E E5 D5

Gtr. II

19/7 5

16/4 5

17/7 5

*Gtr. II indicated to left of slashes in TAB.

w/Rhy. Fig. 4 (4 times)

Ⓟopen Ⓟopen Ⓟopen

E5 E E5 E E5 E E5 F5

Ⓟopen Ⓟopen Ⓟopen

E5 E E5 E E5 E E5 F5

Ⓟopen Ⓟopen Ⓟopen

E5 E E5 E E5 E E5 F5

E5 E E5 E E5 E E5 F5

16/4 5

19/7 5

16/4 5

18/6 5

Ⓟopen Ⓟopen Ⓟopen

E5 E E5 E E5 E E5 F5

Ⓟopen Ⓟopen Ⓟopen

E5 E E5 E E5 E G F# F

E

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

17/5 4

15/3 2 18/6 5

17/5 4

15/3 2 18/6 5

17/5 4

15/3 2 18/6 5

17/5 4

WAR PIGS

Words and Music by
Frank Iommi, John Osbourne,
William Ward and Terence Butler

Slowly ♩ = 38

D5 5fr. E5 7fr. B5 7fr. G5 10fr. B5^b 2fr. C5 3fr.

Intro (Sound effects)

(Drums)

N.C.(F)

Fdbk.

fade in

Fdbk.

Fdbk. pitch: B

(D) Fdbk. (E) H Fdbk. (D) Fdbk. (E) H

Fdbk. Fdbk. Fdbk.

Fdbk. pitch: C H Fdbk. pitch: B H Fdbk. pitch: C H

(D) Fdbk. (E) H Fdbk. (D) (E) (D)

Fdbk. H

H Fdbk. pitch: C H H H

Faster ♩ = 82

D5 E5

D5 E5

1st. 2nd Verses

D5 E5

1. Gen - 'rals gath - ered in their
2. Now in dark - ness world stops

mass - es. ___
turn - ing. ___

just like witch - es at black mass - es. ___
ash - es where the bod - ies burn - ing. ___

D5 E5 *sl.* D5 E5 *sl.*

E - vil minds that plot de - struc - tion...
No more war pigs have the pow - er...

Sor - cer - er of death's con - struc - tion...
Hand of God has struck the hour...

D5 E5 *sl.* w Fill 1 D5 E5 *sl.* w/Fill 2

In the fields are bod - ies burn - ing...
Day of judg - ment. God is call - ing...

as the war ma - chine keeps turn - ing...
On their knees, the war pigs crawl - ing...

D5 E5 *sl.* w Fill 3 D5 E5 *sl.*

Death and lia - tred to man - kind... huh.
beg - ging mer - cy for their sins... huh.

poi - son - ing their brain - washed minds... Oh lord, yeah.
Sa - tan laugh - ing spreads his wings... Oh lord, yeah.

D5 E5 Rhy. Fig. 1 G5 F#5 F5 E5 *trm* D5 E5 G5 F#5 F5 E5 *trm*

7 9 (9) 12 11 10 9 8 9 7 9 (9) 12 11 10 9 9 3 (6)

7 9 (9) 12 11 10 9 9 7 9 (9) 12 11 10 9 9 9

5 7 (7) 10 9 8 7 5 7 (7) 10 9 8 7

sl. *sl.* *To Coda I*

D5 E5 G5 F#5 F5 E5 *trm* D5 E5 (end Rhy. Fig. 1) G5 F#5 F5 E5

7 9 (9) 12 11 10 9 8 9 9 9 (9) 12 11 10 9 9

7 9 (9) 12 11 10 9 9 7 9 9 (9) 12 11 10 9 9

5 7 (7) 10 9 8 7 7 7 7 10 9 8 7

sl. *sl.*

Fill 1

P P P P

4 2 0 2

Fill 2

H P H P H P H P H P H P

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

H P H P H P H P H P H P

Fill 3

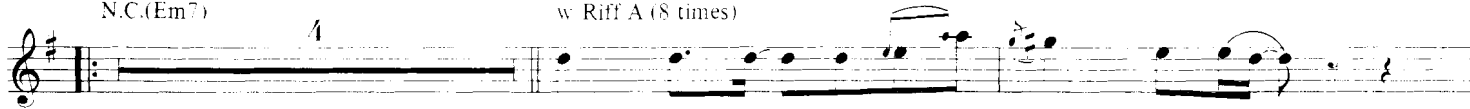
sl.

sl.

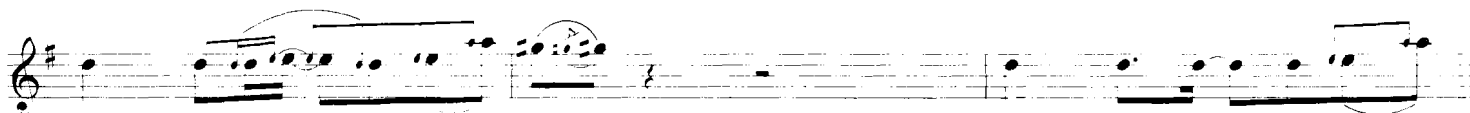
12 12

w/Rhy. Fig. 2 (4 times)
N.C.(Em7)

Bridge
w Riff A (8 times)



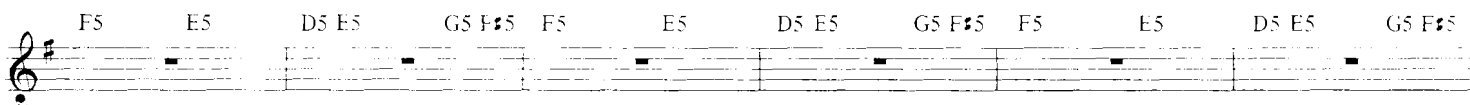
Pol - i - ti - cians hide them - selves a - way. —
Time will tell on their pow - er minds. —



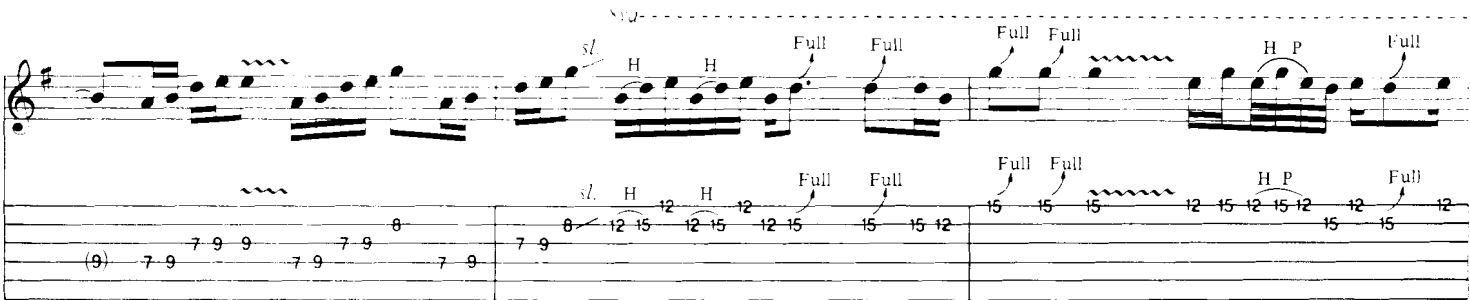
they on - ly start - ed the war. — Why don't they go out —
mak - ing war just for fun. — Treat - ing peo - ple just like



to fight? — They leave that up to the poor. — yeah!
pawns in chess. — Wait 'till judg - ment day comes. — yeah!



F5 E5 Guitar solo
Rhy. Fill 1----- N.C.(E)



Rhy. Fig. 2
N.C.(Em7)

Riff A

Gtr. I

Sra

(Both gtrs.)

loco

Full Full Full Full

Gtr. I

Full Full Full Full

Gtr. II

Full Full Full Full

(Both gtrs.)

H P P H P P H P P H P P H P

H 0 P 0 sl. 0 P 0 H

Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full

5 5 5 5 (5) 5 5 5 5 4 0 0

N.C.(D)

E5

N.C.(D)

D.S. al Coda I

Coda I

w/Rhy. Fill 1
F5 E5

w/Riff B
Em7(no 3rd)

w/Riff B
Em7(no 3rd)

E5 B5 D5

w/Riff B
Em7(no 3rd)

E5 G5 E5

w/Riff B (4 times)
Em7(no 3rd)

3

Go!

D7(no 3rd)

let ring-----

C7(no 3rd)

let ring-----

C7(no 3rd)

let ring-----

B5^{II}

C5

B5^{II}

N.C.(Em)

(D)

(Em)

H

H

sl.

Riff B

Em7(no 3rd)

let ring-----

(Em) Full Full Full Full (D) H P sl.

Full Full Full Full H P sl.

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

H P Full H P P P P

H P Full H P P P P

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

(Em) (Both gtrs.) (D) D.S. al Coda II

(Em) (Both gtrs.) (D) D.S. al Coda II

5 4 7 5 4 7 5 4 7 5 4 7 5 4 7 5 4 7 5 5

Coda II w/Rhy. Fill 2 (D) w/Riff B (3 times) Em7(no 3rd) 3

Coda II w/Rhy. Fill 2 (D) w/Riff B (3 times) Em7(no 3rd) 3

trem. strum E5

trem. strum E5

*w/Fdbk. & sound effects

EDGE OF THE WORLD

Words and Music by
Faith No More

Moderately slow

w/ Riff A (4 times)

Am G Am G Am G



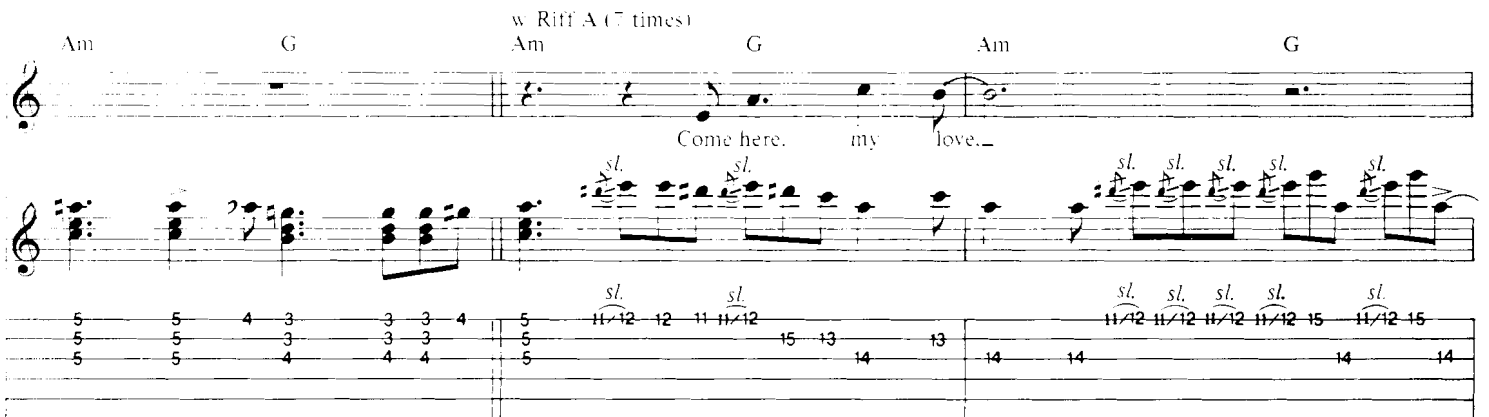
mf

T 5 4 3 3 4 5 5 4 3 3 4 5 5 4 3 3 4
A 5 5 4 4 5 5 4 4 4 5 5 4 3 3 4
B

*Piano arr. for gtr.

Am G w/ Riff A (7 times) G Am G

Come here, my love,



sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

5 5 4 3 3 3 4 5 11/12 12 11 11/12 15 13 14 13 14 14 14 14 14

Am G Am G Am G

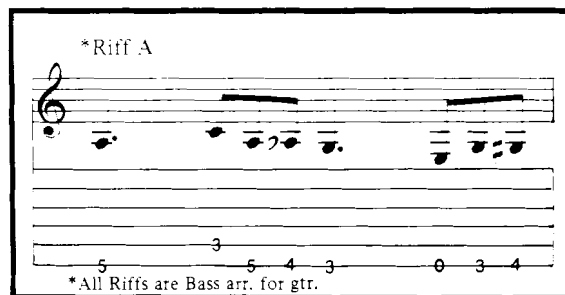
I'll tell you a secret. Come closer now,



sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *Sra.* *sl.*

(14) 14 11/12 11/12 11/12 11/12 15 13 13 14 14 14 14 11/12 11/12 11/12 11/12 15 11/12 15 16/17 15 12 15 15 15 13 14

*Riff A



5 5 4 3 0 3 4

*All Riffs are Bass arr. for gtr.

Am G Am G w/Riff B Am G

I want you to be-lieve it.

8va----- loco

17 15 12 15 17 15 17 15 12 15 15 13 14 14 14 14 13 12 12 12 13

w/Riff A (3 times)
Am G Am G Am G

sl. sl.

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

w/Riff C Am G w/Riff D (3 times) Dm C Dm C

I'll tell you all the things you want to hear.

8va-----

f

14 14 14 14 14 14 17 13 15 12 12 12 15 13 17 13 20 12 15 17 12

Riff B

5 3 5 4 3 6 5 3

Riff C

5 3 5 4 3 0 3 5

Riff D

5 3 5 4 3 5 3 4

Dm C w/Riff E Dm w/Riff A (3 times) G

Don't wor - ry, ba - by, there's noth - ing to fear. Hey, lit - tle girl,

The first system shows a vocal line and a guitar line. The guitar line features slurs with 'sl.' and 'loco' markings, and fret numbers: 16-17, 13, 15, 12, 12, 12, 15, 13, 16-17, 13, 15, 16-17, 13, 16-17, 13, 16-17, 13, 15, 11-12, 11-12, 11-12, 11-12, 15, 13, 14.

Am G Am G w/Riff C Am G

would you like some can - dy?

The second system continues the vocal line and guitar accompaniment. The guitar line includes slurs with 'sl.' markings and fret numbers: 11-12, 11-12, 11-12, 11-12, 15, 11-12, 15, 11-12, 11-12, 11-12, 11-12, 15, 13, 13, 14, 13, 14, 14, 12, 15, 12, 15, 14, 14.

w/Riff D (3 times) Dm C Dm C Dm C

Look in - to my eyes, I've seen it all. Hand in - hand to -

The third system shows the final part of the main section with a vocal line and guitar accompaniment. The guitar line features fret numbers: 17, 13, 15, 12, 12, 12, 15, 13, 17, 13, 15, 20, 12, 12, 17, 13, 15, 12, 12, 12, 15, 13.

Riff E

The diagram shows Riff E with a treble clef staff and a guitar staff. The guitar staff includes fret numbers 5, 3, 5, 3, 5, 1, 2, 5, 3 and a slur with 'sl.' below it.

w/Riff F
Dm

w/Riff G (2 times)
A7 G A7 G

geth - er we _ fall. We'll sing and dance_ and we'll find ro - mance_ and we'll

8va

cresc. *sl.* *sl.* *sl.* *f*

w/Riff H
D C D

w Riff A (7 times)
Am G

stroll to the edge of the world._ Come sit right down._

8va *loco*

mf

Am G Am G Am G

lay your head_ on my shoul - der._

Riff F

Riff G

Riff H

Am G Am G Am G

It's not the point_ that I'm for - ty years

w/Riff C Am G

old - er.

w/Riff D (3 times) Dm C Dm C

You can trust_ me, I'm_ no crim - i - nal,_ but

old - er. You can trust_ me, I'm_ no crim - i - nal,_ but

Dm C

w/Riff I Dm

w/Riff G (2 times) A7 G

I'd kill my moth - er to be with you, be with you, be with you, be with you. Sing and dance_ and we'll

I'd kill my moth - er to be with you, be with you, be with you, be with you. Sing and dance_ and we'll

Riff I

Riff I

A7 G w/Riff H D C D w/Riff A (7 times) Am G

find ro - mance_ and we'll stroll to the edge of the world... Give me a smile, -

8va----- loco

mf

15 15 15 15 15 15 15 15 15 15 17 17 17 17 17 17 15 15 15 15 15 15 17 17 17 17 17 17 17 17 17 17 17 17 5 4 3 3 3 4
 17 17 17 17 17 15 15 15 15 15 15 15 15 15 15 15 13 13 13 13 13 15 15 15 15 15 15 15 15 15 15 15 15 5 3 3 3 4
 18 18 18 18 18 16 16 16 16 16 16 14 14 14 14 14 14 12 12 12 12 12 12 14 14 14 14 14 14 14 14 14 14 5 4 4 4
 19 19 19 19 19 17 17 17 17 17 17 16 16 16 16 16 16 14 14 14 14 14 14 16 16 16 16 16 16 16 16 16 16 5

Am G Am G Am G Am G

let me see_ those_ pearl-ies... I'll do an - y - thing -

sl. sl. sl.

sl. sl. sl.

5 5 4 3 3 3 4 5 5 4 3 3 3 4 5 5 4 3 3 3 4 5 5 11-12 15 11-12 11-12 15 13 15 13
 5 5 3 3 3 5 5 3 3 3 5 5 3 3 3 5 5 3 3 3 5 5 14 15 13 15 13
 5 5 4 4 4 5 5 4 4 4 5 5 4 4 4 5 5 4 4 4 5 5 14

Am G Am G w/Riff J Am G

for the_ lit - tle girl - ies.

sl. sl. sl. sl. sl. sl. sl. sl.

sl. sl.

(13) 14 14 (15) 14 14 15 13 15 13 (13) 14 14 11-12 15 11-12 17 15

Riff J

5 3 5 4 3 5 7 5 3
 sl.

w/Riff A (till end)

Am G Am G Am G

(15) *sl.* 11-12 15 12 14 12 14 12 15 12

Am G Am G Am G

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

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

Am G Am G Am G

Na na na na

sl. *sl.* *sl.*

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

Am G Am G Am G Repeat and fade

na na na na na na na na na na na

5 5 5 4 3 3 3 4 5 5 5 4 3 3 3 4 5 5 5 4 3 3 3 4 5 5 5 4 3 3 3 4

FAITH NO MORE

THE REAL THING

FROM OUT OF NOWHERE
EPIC
FALLING TO PIECES
SURPRISE! YOU'RE DEAD!
ZOMBIE EATERS
THE REAL THING
UNDERWATER LOVE
THE MORNING AFTER
WOODPECKER FROM MARS
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EDGE OF THE WORLD

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