

Authentic
GUITAR-TAB
Edition[™]
Includes Complete Solos

SELECTIONS FROM

PANTERA

FAR BEYOND DRIVEN



PARENTAL
ADVISORY
EXPLICIT LYRICS

STRENGTH BEYOND STRENGTH

All gtrs. tune down 1/2 step:

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

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

Moderately ♩ = 112

Verses 1 & 2:
A5 G#5

G5 G♭5 A5 C5

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

2. See additional lyrics

Gtr. 1

f

A5 G#5 G5 G♭5 A5

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

C5 A5 B♭5 A5 B♭5 A5 B♭5

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

G \flat 5

F5

A \flat 5

F5

I know the op - in - ion. A

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

2 2 2 1

No Chord

G \flat 5

F5

bro - ken rec - ord. Fuck

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

2 2 2 1 1 1 1 1

A \flat 5

F5

E5

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

1 1 1 1 1 1 1 1 6 6 6 3 1 1 1 1 2 2 2 2 2

4 4 4 1 1 1 1 1 6 6 6

1.

A5 G \sharp 5

G5

G \flat 5

2. N.C.

2. You're

7 6 6 6 5 5 5 4 0 1 1 0 1 1 0 1 2 1 1 1 2 1 1 1

5 4 4 4 3 3 3 2

Play 3 times

Interlude I:
Half-time feel
Play 3 times

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

A5 G#5 G5 Gb5 F5

Verse 3:

Musical notation for Verse 3, including guitar chords, lyrics, and fret numbers.

Sad state of af-fairs..

A#5 F5 N.C. G#5 F5

Musical notation for Verse 3 continuation, including guitar chords, lyrics, and fret numbers.

Crip - pled A - mer - i - ca.

Pipe

A#5 F5 E5

dream butt - fucked Im - mune. Strong - er than all.

Musical notation for Verse 3 continuation, including guitar chords, lyrics, and fret numbers.

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

Half-time
F5 C/E F5

G♭5

F5 C/E F5

G♭5

F5 C/E F5

G♭5

F5 C/E F5

G♭5

(2nd time)Rrrr!
Rhy. Fig. 1

We've
(end Rhy. Fig. 1)

3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4

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

Bridge I:

F5 C/E F5

G♭5

F5 C/E F5

G♭5

F5 C/E F5

G♭5

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

See additional lyrics

3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4

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

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

F5 C/E F5

G♭5

4.

Interlude II:
Play 3 times

F5

G♭5

moth - er - fuck. Far too late!

A.H. 8th

A.H. With bar (dive)

3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4

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

F5

G♭5

F5

G♭5

F5

grad. dive

3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4

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

Fill 1
Gtr. 2

f

3 2 4 3 3 (3)

Guitar Solo:

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

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

Gr. 2

w/harmonizer effect

Gr. 3

f w/harmonizer effect

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

w/trem. bar -1/2

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

F5 C/E F5 G♭5 F5 C/E F5 G♭5

Gr. 3

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

Bridge II:

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

Hail kings. The new kings.

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

9 3 3 3 3 4 9 3 3 3 3 4 9 3 3 3 3 4 9 3 3 3 3 4

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

Double-time N.C.

F5 C/E F5

Strong - er than all.

P.M.

9 3 3 3 0 1 1 0 1 1 0 1 2 1 1 1 2 1 1 0 1 1 0 1 1 0 1

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

A5 G♯5 G5 G♭5

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

Verse 4:

G♭5 F5 A♭5 F5

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

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

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

2 2 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 4 4 4 1 1 1 1

N.C. G♭5 F5

le - gal - ize. ————— There

3 3

P.M. P.M.

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

Ab5 F5

would not be a choice ————— but to take our side. —

P.M. P.M.

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

1. 2.

A5 G♯5 G5 G♭5 E5

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

3 3

P.M.

7 6 6 6 5 5 5 4 1 1 1 1 0 0 0 0 0 0 0 0

Additional Lyrics

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

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

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

BECOMING

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

All gtrs. tune down 1 step:

- ⑥=D ③=F
- ⑤=G ②=A
- ④=C ①=D

Moderately ♩ = 120

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

Intro:
D5/A
Gtr. 1

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

F#5 G5

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

2. See additional lyrics

end Rhy. Fig. 1

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

N.C.(E5)

F#5 G5 N.C.(E5)

Then the mem - o - ry of shame.

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

Gtr. 2
Rhy. Fig. 1A

8^{va} end Rhy. Fig. 1A

f w/Gtr. synth. effect

F#5 G5 N.C.(E5)

F#5 G5

— birthed — its gift. —

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

Double-time

N.C.(E5)

F#5 G5

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

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

N.C.(E5)

F#5 G5

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

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

N.C.(E5)

F#5 G5

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

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

N.C.(E5) F#5 G5

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

P.M.

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

Chorus:
Half-time feel

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

I'm born a - gain

P.M.

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

B5 A5 D5/A

with snake's eyes. Be - com - ing

P.M.

9 7 7 5 0 0 7 5 2

Fill 1
Gtr. 2

7 6 5 7 6 5

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

D5/A

1.

Double-time

God - size.

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

5 5 5 5 5 5 5 5

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

N.C.(E5)

F#5 G5

Err!

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

N.C.(E5)

F#5 G5 N.C.(E5)

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

F#5 G5

N.C.(E5)

F#5 G5

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

2. **Double-time**
D5/A

To Coda

Yeah!

Interlude:
Play 4 times
N.C.(E5)
(Bass gtr. imitates Rhy. Fig. 1)

F#5 G5 D5/A

D.S. $\text{\textcircled{X}}$ (2nd ending) al Co

w/Gtr. synth sound effects

Coda

Play 4 times
N.C.(E5)

F#5 G5 E5

(2nd time) God - size. —

P.M. P.M.

F#5 G5 E5 F#5 G5

P.M.

Additional Lyrics

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

5 MINUTES ALONE

All gtrs. tune down 1 1/2 steps:

- ⑥=C# ③=E
- ⑤=F# ②=G#
- ④=B ①=C#

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

Slowly ♩ = 82

Intro:

G5 A5 E5 G5 A5 E5 G5 A5 E5 B♭5 G5 E5 G5 A5 E5 G5 A5 E5

Gtr. 1

f

G5 A5 E5 B♭5 G5 E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 B♭5 G5 E5

G5 A5 E5 G5 A5 E5 G5 A5 E5 B♭5 G5 E5 No Chord

Verse:
(E5)

1. I see you had your mind— all made up, you group of pit - i - ful liars.—
2. See additional lyrics

P.M.

E(-5)

(E5)

Be - fore I woke to face - the day your mas - ter plan trans - pired. Some - thing - told me -

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The guitar line is in treble clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. The bass line is in bass clef with the same key signature and time signature, consisting of a simple eighth-note pattern. Chord diagrams are provided below the bass line for each measure.

E(-5)

- this job has more to meet - the eye. My song is not be - lieved? - My words some - what de - ceiv - ing? -

Detailed description: This system contains the next three measures. The vocal line continues with the same melody. The guitar line maintains the eighth-note accompaniment. The bass line continues with the eighth-note pattern. Chord diagrams are provided below the bass line.

NC

Now I'm un - whole.

Detailed description: This system contains the final measure of the piece. The vocal line has a long note. The guitar line features a melodic line with bends. The bass line has a similar melodic line. The guitar line includes annotations: "grad. bend" and "1/2" with arrows pointing to the notes, and "1" with an arrow pointing to the final note. Chord diagrams are provided below the bass line.

Pre-chorus:
(E5)

You've raged a war of nerves, - but you can't crush the king - dom.

Detailed description: This system contains the pre-chorus. The vocal line is in treble clef with a key signature of three sharps and a 7/8 time signature. The guitar line is in treble clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. The bass line is in bass clef with the same key signature and time signature, consisting of a simple eighth-note pattern. Chord diagrams are provided below the bass line. The system ends with the instruction "P.M.".

G5 A5 E5 G5 A5 E5

Can't be what your id - ols are.

7 3 2 5 7 2 3 5 0 x 5 7 2 3 5 0 x x 0 7 6 1

G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5 E5

Can't leave that scar. You cry for com - pen - sa - tion.

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

Chorus: G5 A5 E5 G5 A5 E5 G5 A5 E5 Bb5 G5 E5

I ask you please just give us five min - utes a - lone.

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

G5 A5 E5 G5 A5 E5 G5 A5 E5 Bb5 G5 E5

Just give us...

5 7 2 3 5 0 x 5 7 2 3 5 0 x x x 0 5 7 2 3 5 0 x 8 5 2 6 3 0 x x x 0

G5 A5 E5

G5 A5 E5

G5 A5 E5

Bb5 G5 E5

five min - utes a - lone. -

5 7 2 / 3 5 0 x 5 7 2 / 3 5 0 x x x 0 5 7 2 / 3 5 0 x 8 5 2 / 6 3 0 x x x 0

G5 A5 E5

G5 A5 E5

G5 A5 E5

Bb5 G5 E5

N.C.

To Coda ⊕

Err!

5 7 2 / 3 5 0 x 5 7 2 / 3 5 0 x x x 0 5 7 2 / 3 5 0 x 8 5 2 / 6 3 0 x x x 0 9 9 8 7 5 5 3 3 2 1

I feel like bro-ken glass. -

9 9 8 7 5 5 3 3 2 1 9 9 8 7 5 5 3 3 2 1 9 9 8 7 5 5 3 3 2 1

Interlude:
N.C.

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

(B \flat 5)

Guitar Solo:

N.C.

8^{sw}

Gtr. 2

(G5)

(B \flat 5)

(C5)

(D5)

Play 4 times

F5

B \flat 5

F5

E5

F5

E5

B \flat 5

F5

G \flat 5

F5

G \flat 5

G5

D.S. X al Coda C

F5 G \flat 5 F5 G \flat 5 G5 F5 G \flat 5 F5 G \flat 5 G5 N.C.

I ask you please, just give us

3 4 3 4 5 3 4 3 4 5

1 2 1 2 3 1 2 1 2 3

X X X X X X X 0

Coda C **Outro:** E5

B \flat 5 E5

I ask you please, just give us, I ask you please, just give us, I ask you please, just give us,

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

F5 G5 A5 E5 G5 A5 E5 B \flat 5 G5 E5

I ask you please, just give us... I ask you please, I ask you please,

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

3 1 X 3 X X 3 5 7 2 5 7 2 5 7 2 8 5 2

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

G5 A5 E5 G5 A5 E5 B \flat 5 G5 E5 G5 A5 E5

I ask you please, I ask you please, (w/ad lib vocal until end)

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

5 7 2 5 7 2 5 7 2 8 5 2 5 7 2 5 7 2

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

I'M BROKEN

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

Moderately ♩ = 148

Half-time feel

Intro:

No Chord (E5)

*Guitar I

mf

Feedback

Feedback

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

Feedback

Pick slide

A.H.

1. I

P.M.

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

Verses 1 & 2:
N.C.

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

2. See additional lyrics

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

(E5)

this too much for them — to take? — Too —

young — for — one's — con - clu - sion the life -

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

1 5 0 0 | 5 5 0 0 | 5 (5) 5 0 5 6

P.M. ----- 1

Bridge:
N.C.(E5)

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

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

now!

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

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

1. I'm brok - en, — in - her - it my —

2. See additional lyrics

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

1. E5

life. I'm brok - en!

P.M.

Detailed description: This system contains the first line of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "life. I'm brok - en!". The second staff is a guitar melody in treble clef with a key signature of three sharps. The third staff shows guitar chords in standard notation: 0-2 0-2 0, 2-0 3-0, 5-7 5 5-7 5, 0-2 0-2 0, 2-0 3-0, 2-2 2-2, 2-2 2-2, 2-2 2-2.

2. E5

Uh!

Interlude:
E5

P.M.

Detailed description: This system contains the second line of music. The top staff is a vocal line in treble clef with a key signature of three sharps. The lyrics are "Uh!". The second staff is a guitar melody in treble clef with a key signature of three sharps. The third staff shows guitar chords in standard notation: 2-2 2-2 2-2 2-2 2-2, 2-2 2-2 2-2 2-2 2-2, 2-2 2-2 2-2 2-2. An interlude section is marked with a double bar line and a 4/4 time signature, starting with a guitar chord E5 marked with an 'x'.

P.M.

Detailed description: This system contains the third line of music. The top staff is a guitar melody in treble clef with a key signature of three sharps. The second staff shows guitar chords in standard notation: 2-0 7-6 5-6 7, 7- 2-2 2-2 2-2, 2-2 2-2 7-6 5-6 7, 7- 2-2 2-2 2-2.

F5

That's

P.M.

Detailed description: This system contains the fourth line of music. The top staff is a guitar melody in treble clef with a key signature of three sharps. The second staff shows guitar chords in standard notation: 2-2 2-2 7-6 5-6 7, 7- 2-2 2-2 2-2, 2-2 2-2 7-6 5-6 7, 7- 3-3 3-3 3-3.

Bridge:
N.C.(E5)

how! _____

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

Look at us now! _____

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

Guitar solo:
N.C.(E5)

Guitar 2

f *Let ring* ----- 1

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

0 7 5

*2 guitars arranged for 1.

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

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

With bar

15th
loco
A.H.
With bar
-1
3
12 10 12 14 12 16 (16) 14 12 14

8th
Hold bend
With bar
With bar*
14 12 15 12 15 (15) (15) 15 15 15 15

(8th)
With bar
Feedback
*Pull up on vibrato bar
15 15 15 15 15 15 15 15 15 15

loco
8th
1 1/2
19 12

Guitar 2
8th
15 17 19 19 15 17 19 19 16 17 19 19 15 17 18 19 20 21 22 22

Guitar 1
2 2 0 2 2 0 5 7 5

Chorus:
N.C.(E5)

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

Guitar 2

(8^{va})

loco

Guitar 1

E5

life. ————— I'm brok - en! ————— That's

P.M.

Bridge:
N.C.(E5)

how!

Guitar 1
with wah

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

Look at me now.

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

Chorus:
N.C.(E5)

I'm brok - en!

N.C.(E5)

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

I'm brok - en!

I'm brok - en!

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

HARD LINES, SUNKEN CHEEKS

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

All gtrs. tune down 11/2 steps:

- ⑥ = G# ③ = E
- ⑤ = F# ② = G#
- ④ = B ① = C#



Moderately ♩ = 86

Intro:

Em6

Gtr. 1

Chords: E° 7 A7(no3) C5

Chords: Em6 E° 7 Am

Half-time feel

Moderately ♩ = 100

No Chord (B5)

Gtr. 1

Chords: G5 A5 F5 G5 F5 A5 F5 G5 F#5

*Gtr. 2

*2 gtrs. arr. for 1

Moderately ♩ = 134

Verse 1:

F5 E5

F5 E5

F5 E5

As a child, I was giv - en the gift to en - ter - tain — you.

Gtr. 2

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

G5

F5 G5 F5

E5

F5 E5

But through blood I in - her - it - ed a

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

F5 E5

G5

F5 G5 F5

F5 E5

life that could de - stroy — you! — I drink all day, I smoke all day. I

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

F5 E5

F5 E5

G5

F5 G5 F5

took your daugh - ter's breath a - way. I've done it all but tap the vain.

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

Bridge I:
N.C.(B5)

Gr. 1

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

G5 A5 F5 G5 F5

Gr. 2

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

(B5)

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

G5 A5 F5 G5 F#5

rit.

Moderately fast ♩ = 134

Verse 2:
F5 E5

F5 E5

F5 E5

You know it's bad, some may say sad. A hang-over is in-spir-a-

Gr. 2

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

Ah...

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

3 6 4 (4) 3 2 4 6 (6) 3 6 4 (4) 3

Interlude I:
Em6

Spoken: Simply to thy ghost I cling.

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

Gtr. 1 Gtr. 1

Gtr. 2 Let ring with bar Let ring

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

E^o7

Am

Em6

Simply to thy ghost I reject. Simply to thy ghost I give spit.

Let ring Let ring

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

E^o7

Am

Let ring Let ring

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

N.C.

A.H. 3 A.H. 3

Gtr. 2 *8^{va}* *loco*

Fdbk. Gtr. 1

1 1 1 1 3 3 3 3

Am *8^{va}*

Hold bend

1 1/2 1/2

Let ring... Hold bend

Gtr. 2

1 1/2

*refers to Gtr. 2 only **Hold bend and rapidly tap on specified fret w/pick.

Interlude II:
Em6 Gtrs. 2 & 3 *pick slide*

loco *Gtr. 1

Let ring... Let ring... Let ring...

Gtr. 1

E°7 A7(no3) C5

*Gtrs. 1 & 2 arr. for Gtr. 1

Half-time feel
Moderately ♩ = 100

Chorus:

B5

F#5

B5

F5

F#5

G5

My soul for a goat.

Gtr. 2

P.M.-----1

B5

F#5

B5

F5

F#5

G5

Yet I'll out - live the old.

Gtr. 2

P.M.-----1

Outro:
N.C.(Cm)

Whisper: Ah!

Gtr. 2

A.H.

A.H.

A.H.

A.H.

Ah!

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

3 3 4 3 2 1 3 6 4 3 2 4 6 (6)

*Repeat & Fade
C5

Gtrs. 1 & 2

A.H. A.H.

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

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

*w/ad lib lead gtr. until fade

Gtrs. 1 & 2

A.H. A.H.

A.H. A.H.

Hold bend with bar with bar

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

3

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

25 YEARS

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

Gtr. 1 tune down 1/2 step:

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

Moderately Slow $\text{♩} = 88$

Intro:
No Chord
Gtr. 1

With ad lib. trem. bar dives and effects

N.C.

6

D5/A

E5-9

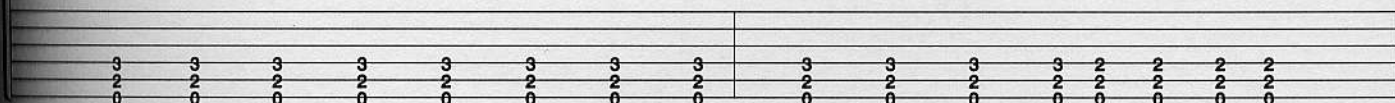
E5



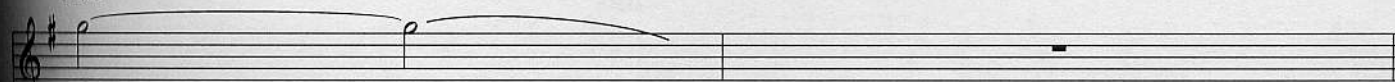
head that should have been long a - go kicked in by me. ——— A -



P.M.



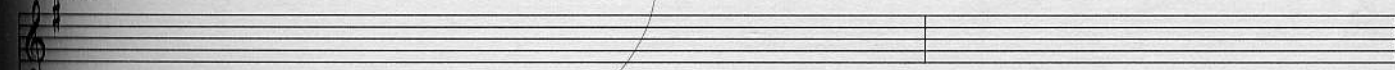
D5/A



lone. ———



Chorus:
N.C.



Spoken: I won't lose a second of sleep for this.



D5/A



Don't touch me. Don't touch me. Don't touch me.



You'll nev-er be the fath-er I am.— The

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

3 (3) 0 0 0 0 1 1/13 1 0 0 0 0 0 0 0 0 1 1/13 1

bas - tard fath - er to the thou - sands of the ug - ly, crit-i-cized, un - want - ed. The

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

3 (3) 0 0 0 0 1 1/13 1 0 0 0 0 3 (3) 0 0 0 0 1 1/13 1

Double-time feel

ones with fath - ers just like you.— We're fuck-ing you back, fuck-ing you back. I'm

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

3 (3) 0 0 0 0 1 1/13 1 0 0 0 0 3 (3) 0 0 0 0 1 1/13 1

Half-time feel
Repeat and Fade
N.C.

shov - ing my life—right down your throat. Can I find the guts,— can I feel the heart?—

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

3 (3) 0 0 0 0 1 1/13 1 0 0 0 0 3 (3) 0 0 0 0 1 1/13 1

Look at the ground_ as you choke me up, does it taste like Teq - uil - a, or fail - ure?

Double-time feel

Fuck-ing you back, we're fuck-ing you back. We're fuck-ing you back, we're fuck-ing you back. We're

Additional Lyrics

Verse 2:
 Orphaned to the dope and drinks, I learned my lessons well,
 Somehow(?), from you. No tears. Can't clutch my regrets,
 But these years of detachment have left me with
 Demons now surfacing. But I'm becoming more than nothing.
 You never knew the answers to any of my questions, did you?
 You made up all the answers to my unimportant existence.

Chorus 2:
 You don't have to dump me off, not again.
 Don't touch me.
 Don't touch me.
 Fuck no! Never again!
 Don't touch me.
 Don't touch me.
 Don't touch me.
 Fuck....

Outro:
 Criticize
 We're fucking back, fucking you back.
 Unwanted, the one's with fathers just like you.
 We're fucking you back, fucking you back.
 We're fucking back! (Fade out)

SHEDDING SKIN

$\frac{1}{2}$ bar + bar

Slowly $\text{♩} = 72$

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

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

f PM.

Verses 1 & 2:
Em7

Em7(maj7)+5

E° 7

Em7addA

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

Em7 Em7(maj7)+5

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

Rhy. Fig. 1
Gtr. 3

(end Rhy. Fig. 1)

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

E° 7

Em7addA

Em7

Em7(maj7)+5

E° 7

Em7addA

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

Em7 Em7(maj7)+5 E°7 Em7addA N.C.

I feel you'd steal my skin to try and wear me. I was be - trayed - one more day

Gtr. 1 Gtrs. 1 & 2

p *grad. bends* 1/2 1/2 *f*

4 6 2 2

0 0 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 0 0 3 5 0

of my short life... You were car - ried a - way, — had no shame.

1/2 1/2 1/2

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

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

Just suf - fi - cate - my be - ing. I was me, — but you were - n't you. —

1/2 1/2 1/2

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

0 0 0 0 0 0 0 0 3 5 2 (2) (2) 2 (2) 1 0 0 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

You were stick - ing to me - like a scab. — So I peeled you a - way, — bled for days.

1/2 1/2 1/2

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

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

Then stepped out of my - self. —

B \flat /D A5addD Ab5addD

0 0 0 0 0 0 0 0 0 0 3 5 2 (2) (2) 2 (2) 1

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

Chorus:
N.C.

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

PM.....

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

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

(PM.).....

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

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

(PM.).....

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

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

(P.M.)

B \flat /D **A5addD** **A \flat 5addD** **Bridge:**
N.C.

You're fuck - ing and suck - ing.

P.M. P.M.

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

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

Double-time feel

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

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

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

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

P.M. -----

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

(F \sharp 5) C5/G (F \sharp 5) C5/G

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

P.M. -----

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

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

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

P.M. -----

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

Guitar Solo I:
N.C.(E5)

P.M. -----

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

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

(8^{va})----- loco V-----

semi-harm. grad. bend 1/2

(E5) 8^{va}----- 15^{va}-----

Verse 4:

(E5) Bb5/F (E5) Bb5/F

Orn - a - ment. Shrun - ken head. Play - toy. Snake strike.

(E5) Bb5/F (E5) Bb5/F

Poi - son - ous. Syph - il - lis. Drenched me. Soaked me.

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

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

P.M.

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

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

You've got to hate me! Yich!

P.M.

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

Interlude:
N.C.

Grtr. 1

semi-harm.

14 12 13 14 12 13 12 12 11 12 11 11 10 11 10 10 9 10 9

Grtr. 2

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

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

P.M. -----

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

P.M. -----

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

P.M. -----

Verse 2:

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

THROES OF REJECTION

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

All gtrs. tune down

- ⑥=C# ③=E
- ⑤=F# ②=C#
- ④=B ①=C#

Moderately ♩ = 120

Intro:

E5

Gtrs. 1 and 2



No Chord(E5)
Bass and Drums

7

(Gm)
Gtr. 1

Gtr. 2

A.H. 1 1/2

*Pitches are approximate.

F5
Gtrs. 1 and 2

P.M. throughout
w/wah wah

G5 F5 G5 F5 A5 B \flat 5 A5

This is feed-ing what I am, yeah.

F5 G5 F5 G5 F5 G5 F5 A5 Bb5 B5

The first system of music features a treble clef staff with a key signature of one flat. It contains five measures of chords: F5, G5, F5, G5, and F5. The final measure contains a complex chord voicing with notes A5, Bb5, and B5. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. The fret numbers are: 1-1-1-5, 1-1-1-5, 1-1-1-5, 1-1-1-5, and 1-5-6-7.

F5 G5 F5 G5 F5 A5 Bb5 A5

The second system of music features a treble clef staff with a key signature of one flat. It contains five measures of chords: F5, G5, F5, G5, and F5. The final measure contains a complex chord voicing with notes A5, Bb5, and A5. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. The fret numbers are: 1-1-1-5, 1-1-1-5, 1-1-1-5, 1-1-1-5, and 1-5-6-7.

F5 G5 F5 G5 F5 G5 F5 A5 Bb5 B5

The third system of music features a treble clef staff with a key signature of one flat. It contains five measures of chords: F5, G5, F5, G5, and F5. The final measure contains a complex chord voicing with notes A5, Bb5, and B5. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. The fret numbers are: 1-1-1-5, 1-1-1-5, 1-1-1-5, 1-1-1-5, and 1-5-6-7.

F5 G5 F5 G5 F5 A5 Bb5 B5 F5 G5 F5 G5 F5 A5 Bb5 B5

The fourth system of music features a treble clef staff with a key signature of one flat. It contains ten measures of chords: F5, G5, F5, G5, F5, A5, Bb5, B5, F5, G5, F5, G5, F5, A5, Bb5, B5. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. The fret numbers are: 1-1-1-5, 1-1-1-5, 1-1-1-5, 1-1-1-5, 1-5-6-7, 1-1-1-5, 1-1-1-5, 1-1-1-5, 1-1-1-5, 1-5-6-7, 1-1-1-5, 1-1-1-5, 1-1-1-5, 1-5-6-7, 1-1-1-5, 1-1-1-5.

F5 G5 F5 G5 F5 A5 Bb5 A5 F5 G5 F5 G5 F5 A5 Bb5 B5

The fifth system of music features a treble clef staff with a key signature of one flat. It contains ten measures of chords: F5, G5, F5, G5, F5, A5, Bb5, A5, F5, G5, F5, G5, F5, A5, Bb5, B5. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. The fret numbers are: 1-1-1-5, 1-1-1-5, 1-1-1-5, 1-1-1-5, 1-5-6-7, 1-1-1-5, 1-1-1-5, 1-1-1-5, 1-1-1-5, 1-5-6-7, 1-1-1-5, 1-1-1-5, 1-1-1-5, 1-5-6-7, 1-1-1-5, 1-1-1-5.

Verses 1 and 2:
N.C.(Gm)

1. It's like salt poured in - to a deep in - sect - ed wound.—

2. See additional lyrics.

Gtr. 1

w/wah wah
w/o P.M.

3 7 6 3

Gtr. 2

w/wah wah
w/o P.M.

3 7 6 4

It's the type of pain— you real - ly dig— and long—

3 7 5 4

3 7 6 5

— for. I've al- ways been in - se - cure to

Musical staff with lyrics: "for. I've al- ways been in - se - cure to". The staff contains a melody with two triplets of eighth notes. The first triplet is on the word "al- ways" and the second is on "in - se - cure".

P.M. A.H.

Guitar fretboard diagram for the first system. The fretboard shows fingerings: 4, 5, 4, 5, 3, (3), 3, 7, 6. Above the fretboard, there are wavy lines representing string vibrations. Above the staff, there are labels "P.M." and "A.H." with dotted lines and arrows pointing to specific frets.

P.M.

Guitar fretboard diagram for the second system. The fretboard shows fingerings: 4, 5, 4, 5, 4, (4), 3, 7, 6. Above the fretboard, there are wavy lines representing string vibrations. Above the staff, there is a label "P.M." with a dotted line and an arrow pointing to a fret.

o - pen up and show love. Some

Musical staff with lyrics: "o - pen up and show love. Some". The staff contains a melody with notes and rests. There are 'x' marks above some notes, possibly indicating muted strings or specific articulation.

Guitar fretboard diagram for the third system. The fretboard shows fingerings: 3, 3. Above the fretboard, there are wavy lines representing string vibrations.

Guitar fretboard diagram for the fourth system. The fretboard shows fingerings: 4, 3. Above the fretboard, there are wavy lines representing string vibrations.

pret - ty girl with long hair, — some bald guy writh - ing.

A.H.:.....1
1 1/2

*Pitches are approximate.

Choruses 1 and 2:

E5 **C5** **E5**

1. Re - jec - tion, the kind that's self in - duced. Re - jec - tion,
2. See additional lyrics.

Gtrs. 1 and 2

Bb5 **E5** **C5**

the tongue that's bit - ten through. Re - jec - tion, the naus - e - at - ing stab.

E5 *To Coda* Φ *Interlude:* F5

Re - jec - tion, it's feed - ing what I am.

Detailed description: This system contains the first line of music. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "Re - jec - tion, it's feed - ing what I am." The guitar part is in standard tuning and features a series of chords and arpeggios. The bass part is in standard tuning and provides a rhythmic accompaniment. The system ends with a double bar line and a Coda symbol.

E5 G5 F5

Yeah. Short fuse.

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "Yeah. Short fuse." The guitar part continues with similar patterns. The bass part provides a steady accompaniment. The system ends with a double bar line.

G5 F5 G5 F5 A5 Bb5 A5 F5 G5 F5 G5 F5 A5 Bb5 B5

Detailed description: This system contains the third line of music, primarily for guitar and bass. The guitar part features a complex sequence of chords and arpeggios, with some notes circled. The bass part continues with a rhythmic accompaniment. The system ends with a double bar line.

F5 G5 F5 G5 F5 A5 Bb5 A5 F5 G5 F5 G5 F5 A5 Bb5 B5 *D.S. al Coda* Φ

Detailed description: This system contains the fourth line of music, primarily for guitar and bass. The guitar part continues with complex chords and arpeggios, with some notes circled. The bass part provides a rhythmic accompaniment. The system ends with a double bar line and a Coda symbol.

Coda

Guitar Solo:
N.C.(E5)

Guitar 3

f 1 1 3 1 1 1 1 1 1 1 1/2

15 17 17 17 17 17 17 20

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

20 20 20 20

16 17 16 17 15 17 14 17 15 17 16

3 3 3 3 3 3 3 3

17 15 17 16 17 15 17 15 12 15 12 17 15 12 15 12 15 12 15 12 15 11 14 11 14 13

F5

Gtr. 1 8th

loco

Hold bend -1

A.H.

loco

1 1 1 1 3

20 7 9 7 9 9 9 7 12 10 12 10 12 10 12 10

F5

12 11 10 11 10 11 10 9 10 9 10 9 13

1 1 1/2 grad. bend 2

w/Fill 1 (Gtr. 1, 4 times)

N.C.(E5)

5 8 5 5 5 5 8 5 7 7 10 7 7 7 7 10 7 6 8 8 11 8 8 8 11 8 7 10 10 13 10 10 10 13 10 9 12

12 15 12 12 12 15 12 11 14 10 14 10 0 14 10 10 14 10 14 10 12 10 12 14 12 10 10 12 14 12 10 10 12 14 12 10 12 13 12 14 13 14

w/Fill 2 (Gtr. 2)

12 13 12 14 13 14 14 12 13 12 14 12 14 16 14 12 13 15 17 15 13 13 15 17 15 13 17 17 17 17 20 18 19 19 19 19 22 20 17 17 17 17 20 18

Fill 1

Gtr. 1

5 7 3 5 7 3

Fill 2

Gtr. 2

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

A guitar solo consisting of two measures. The first measure contains eight triplets of eighth notes, each with a '3' below it. The fretboard diagram below shows the following fret numbers: 19 19 19 19, 22 20, 17 17 17 17, 20 18, 19 19 19 19, 22 20, 20 20 20 20, 24 22, 22. The second measure is marked 'loco' and contains three triplets of eighth notes, each with a '3' below it. The fretboard diagram shows fret numbers: 10 12 13, 10 12 13, 10 12 13, 10. There is an '8^{va}' marking above the first note of the second measure, and a '1' below the first note of the second measure. A '11/2' marking is at the end of the second measure.

E5 **C5** **E5**

Re - jec - tion, takes life a - way from eyes. Re - jec - tion,

Gtrs. 1 and 2

Vocal line: Treble clef, key signature of one sharp (F#). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Guitar accompaniment: Treble clef, key signature of one sharp. Chords: E5, C5, E5. Fretboard diagram shows: 2 2 0, 2 2 0, 2 2 0, 2 2 0, 2 2 5, 2 2 0, 2 2 0, 2 2 0.

B \flat 5 **E5** **C5**

will give you to the skies. Re - jec - tion, it makes me more than man.

Vocal line: Treble clef, key signature of one sharp. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Guitar accompaniment: Treble clef, key signature of one sharp. Chords: B \flat 5, E5, C5. Fretboard diagram shows: 2 2 0, 2 2 0, 3 3, 2 2 0, 2 2 0, 2 2 0, 2 2 0, 2 2 5.

E5

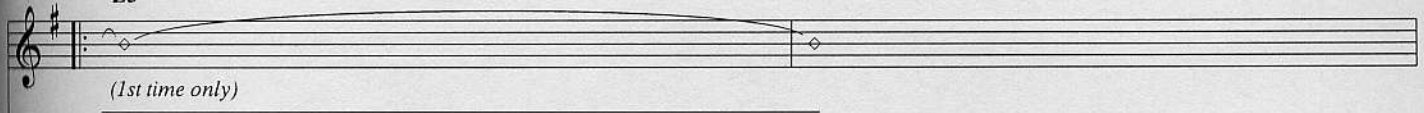
Re - jec - tion, is drown - ing what I am.

Vocal line: Treble clef, key signature of one sharp. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

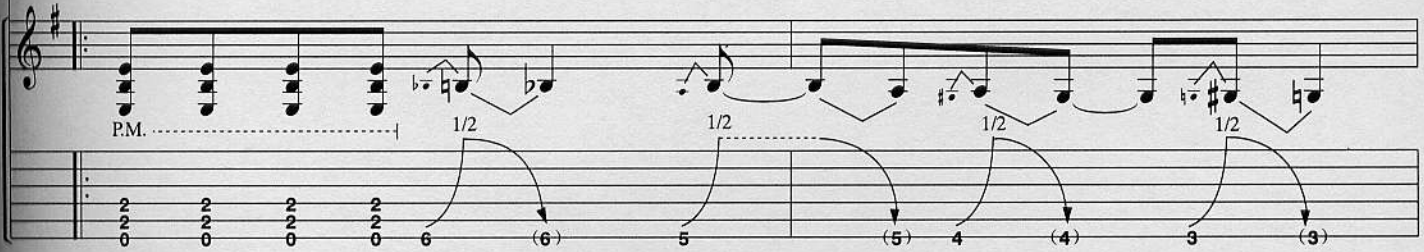
Guitar accompaniment: Treble clef, key signature of one sharp. Chord: E5. Fretboard diagram shows: 2 2 0, 2 2 0, 2 2 0, 2 2 0, 2 2 0.

Outro:
E5

(1st time only)

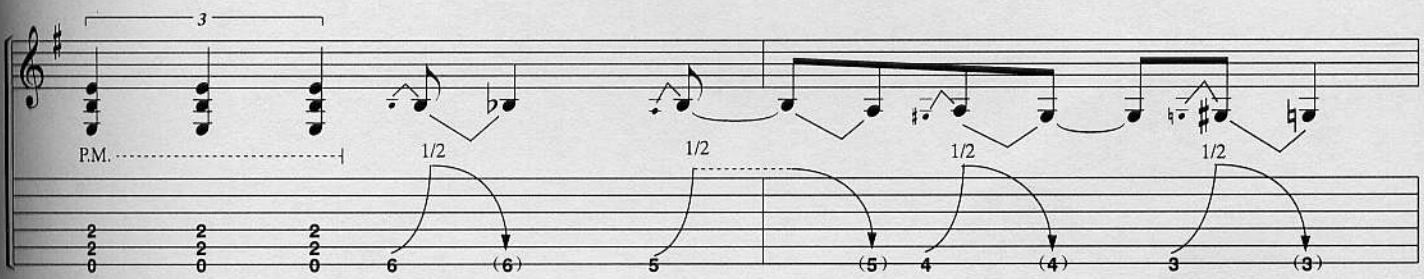


P.M. -----

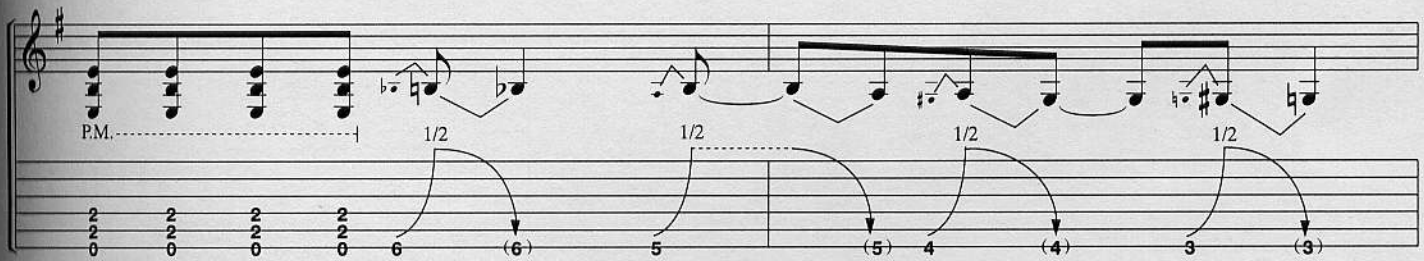


3

P.M. -----

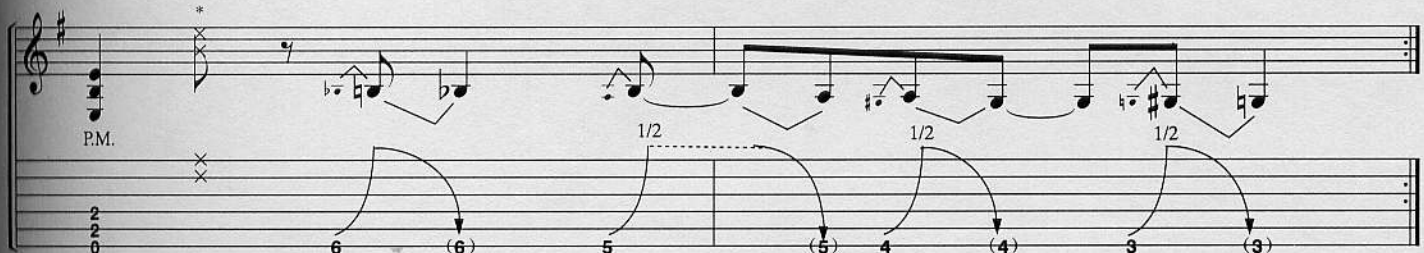


P.M. -----



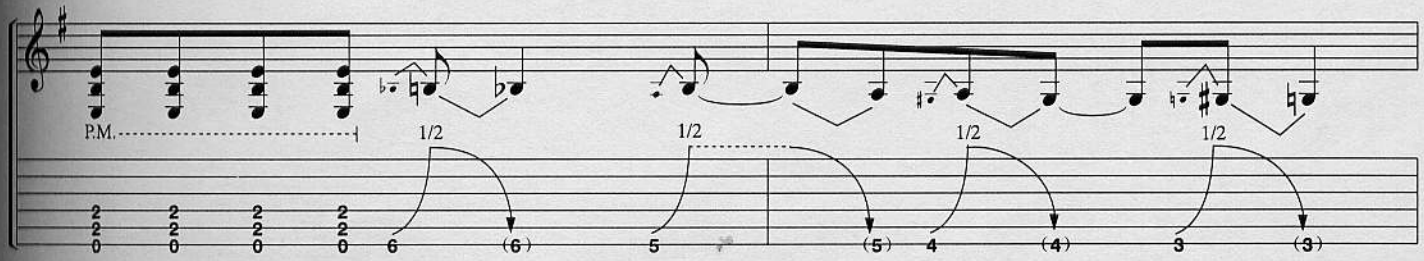
*

P.M. -----



*Strike strings on other side of nut.

P.M. -----



(E5)

P.M.

1/2

1/2

1/2

1/2

6 (6) 5 (5) 4 (4) 3 (3)

P.M.

1/2

1/2

1/2

1/2

6 (6) 5 (5) 4 (4) 3 (3)

1/2

6 (6)

w/fdbk.

Additional Lyrics

Verse 2:

If there really is a god
 Then it's punishing me constantly.
 She let me taste that sugarhole
 And of course I wanted more.
 But no, I'm reduced to a Rotty panol snort
 And a lot of drinks.
 This shit goes on and on, just look
 Down my pants. (To Chorus 2:)

Chorus 2:

Rejection, it ain't a fucking game.
 Rejection, my human dick to blame.
 Rejection, a sociopathic plan.
 Rejection is feeding what I am. (To Guitar Solo)

STRENGTH BEYOND STRENGTH

BECOMING

5 MINUTES ALONE

I'M BROKEN

HARD LINES, SUNKEN CHEEKS

25 YEARS

SHEDDING SKIN

THROES OF REJECTION



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