

GUITAR/VOCAL
EDITION
WITH TABLATURE

KOYUN Life Is Peachy

Includes Two Bonus Selections:
**Blind &
Shoots and Ladders**



**PARENTAL
ADVISORY
EXPLICIT LYRICS**



CHI

All gtrs. are 7-string gtrs. tuned down 1 whole step:

- ⑦=A ③=F
- ⑥=D ②=A
- ⑤=G ①=D
- ④=C

Words and Music by
 BRIAN WELCH, JONATHAN DAVIS,
 DAVID SILVERIA, JAMES SHAFFER
 and REGINALD ARVIZU

Moderate rock ♩ = 126

Play 7 times

Intro:
 C#5 B#5 *fbk. (15ma)

Gtr. 1 (7-str. Elec.)

Gtr. 2 (7-str. Elec.)

(Shouted:) *Burn!*

C#5 B#5 B5 B#5

Gtrs. 1 & 2
 Rhy. Fig. 1

mf *mp* *f*

1/2 *1/2* *1/2*

*Microphonic fdbk.

C#5 B#5 B5 B#5 C#5 N.C.

Rhy. Fig. 2

Gtr. 2 out Gtr. 1

(15ma) *(15ma)*

*harm. harm.

*Microphonic fdbk., arr. as natural harmonics (throughout).

§ **Verses:**

1. Be - side - sex - life, a - way -

2.3. See additional lyrics

Gtr. 1

(15ma) *(15ma)* *(15ma)* *(15ma)* *(15ma)* *(15ma)*

harm. harm. harm. harm. harm. harm.

Gtr. 2

8va *8va*

*trem. bar trem. bar

1/2 *2* *1/2*

*Grad. dive (throughout).

In - to my life of noth - ing. (Shouted:) I'm

(15ma) (15ma) (15ma) (15ma) (15ma) 1 1/2

harm. harm. harm. harm. harm. trem. bar 1 1/2

T 6 6 6 6 6 6

A 2.25 4 4 4 4 4 4

B 5 5 5 5 5 5

2 2 2 2 2 2

11 11 11 11 11 11

8va

Chorus:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 times

C#5 B#5 B5 B#5 C#5 B#5 B5 B#5

sick of the same old thing, so I dig a hole, burn, burn.

1. w/Rhy. Fig. 2 (Gtrs. 1 & 2)
C#5 B#5 B5 B#5 C#5 B#5 C#5

Sick of the same old thing, so I dig a hole, burn, burn.

2. 3. w/Rhy. Fig. 1 (Gtrs. 1 & 2) 4 times

C#5 B#5 B5 B#5 C#5 B#5 B5 B#5

dig a hole, burn, burn. Sick of the same old thing, so I

C#5 B#5 B5 B#5 C#5 B#5 B5 B#5 To Coda

dig a hole, burn, burn. Sick of the same old thing, so I

C#5 B#5 N.C. D.S. al Coda

dig a hole, burn, burn. 3. It

Gtrs. 1 & 2 Gtr. 1 out Gtr. 2

1/2 1/2

T 4 4 4 4 4 4

A 4 4 4 4 4 4

B 2 2 2 1 1 1

Slower ♩ = 76

*Interlude:
N.C.
Drums

Coda
w/Rhy. Fig. 2 (Gtrs. 1 & 2)

dig a hole, burn, burn.

17

*All gtrs. out at this point.

Bass enters

We, enter - ing my

head, feel - ing like I'm God with the world a - round me. - Can't you feel this

E5

N.C.

E5

N.C.

(Shouted:) boy ream - ing through my (Shouted:) heart, scream - ing through my

Gtrs. 1 & 2

(15ma)

*fdbk.

*Microphonic fdbk. (next 3 bars).

E5

N.C.

E5

N.C.

(Shouted:) words? Noth - ing I can (Shouted:) kill. The sting - ing of

(15ma)

(15ma)

*fdbk.

*fdbk.

C5

B5

C5

N.C.

(Shouted:) my heart. Aah. Can you feel

Gtr. 1

Guitar 1 and TAB for the first system. The guitar part features chords for C5, B5, and C5, followed by a natural chord (N.C.) section. The TAB shows fret numbers 0, 2, 2, 1, 1, 1, 1.

Gtr. 2

Guitar 2 and TAB for the first system. The guitar part features chords for C5, B5, and C5, followed by a natural chord (N.C.) section. The TAB shows fret numbers 0, 2, 2, 1, 1, 1, 1.

B5

C5

B5

C5

B5

C5

N.C.

(Shouted:) my heart? Aah. Can't you take my—

Guitar 1 and TAB for the second system. The guitar part features chords for B5, C5, B5, C5, B5, C5, followed by a natural chord (N.C.) section. The TAB shows fret numbers 0, 2, 2, 1, 1, and a final chord with an 'x' on the high strings.

Gtr. 2 out

Guitar 2 and TAB for the second system. The guitar part features chords for B5, C5, B5, C5, B5, C5, followed by a natural chord (N.C.) section. The TAB shows fret numbers 0, 2, 2, 1, 1, and a final chord with an 'x' on the high strings.

heart a - way? —

rit.

Gtr. 1

(15ma)

mp

harm.-----|

rit.

harm.-----|

T	2.25	2.25	2.25	2.25	2.25	2.25
A						
B						

Tired heart. Good - bye. —

(15ma)

harm.

(15ma)

harm.

(15ma)

harm.

(15ma)

harm.

T	5	5	5	5
A				
B				

Faster ♩ = 126

C#5 B#5 B5 B#5 Play 4 times

Rhy. Fig. 3

1/2

1/2

1/2

T							
A	4	4	4	3	3	2	2
B	4	4	4	3	3	2	2

Chorus: w/Rhy. Fig. 3 (Gtrs. 1 & 2) 2 times

C#5 B#5 B5 B#5 1. 2. 3. C#5 B#5 B5 B#5

(Shouted:) Sick of the same old thing, so I dig a hole, burn, burn.

4. C#5 B#5 B5 B#5 B#5 B5 A5 B#5

dig a hole, burn, burn. — Burn. —

Gtrs. 1 & 2

T
A
B

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

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

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

B5 B#5 C#5 B#5 B5 B#5 C#5

Burn. — Burn. —

T
A
B

3 3 2 3 4 3 2 3 2 3 4 2 3 4

3 3 2 3 4 3 2 3 2 3 4 2 3 4

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

1. B#5 B5 B#5 C#5 2. w/Rhy. Fill 1 (Gtr. 1) B#5 B5 A5 C#5

Burn. —

Gtr. 2

T
A
B

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

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

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

Rhy. Fill 1
Gtr. 1

T
A
B

0 0 5 5 4

LOST

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All gtrs. are 7-string gtrs.
 tuned down 1 whole step:

- ⑦=A ③=F
- ⑥=D ②=A
- ⑤=G ①=D
- ④=C

Moderately ♩ = 104

Intro:

N.C.

*Gtrs. 1 & 2 (7-string Elec.)

†Volume knob swell.
 *Clean tone.

D5 C#5 C5 D5 C#5 C5 D5 C#5 C5 D5 C#5 C5 Play 4 times
 Rhy. Fig. 1 end Rhy. Fig. 1
 8vb

Verses:
 § *D5

1. Why can't I decide why my feelings I hide?
 2.3. See additional lyrics

Rhy. Fig. 2

*Harmony implied by bass (next 8 bars). †Volume knob swell.

C5

Al - ways — screw - ing with my mind, a thorn in my — spine.

end Rhy. Fig. 2

pp ————— *mp* ————— *pp* *pp* < *mp* > *pp*

T
A
B

w/Rhy. Fig. 2 (Gtrs. 1 & 2)
D5

Oh sure, — it — feels fine, wast - ing — all — our time.

C5

In the — back of my mind, a thorn in — my — spine.

Chorus:
w/Rhy. Fig. 1 (Gtrs. 1 & 2)

D5 C#5 C5 D5 C#5 C5 D5 C#5 C5 D5 C#5 C5 D5 C#5 C5 D5 C#5 C5

1. Wait, see it be - fore — my eyes. — Why don't I turn

2.3. See additional lyrics

w/Rhy. Fig. 1 (Gtrs. 1 & 2)

1. D5 C#5 C5 D5 C#5 C5 2.3. D5 C#5 C5 D5 C#5 C5 D5 C#5 C5 D5 C#5 C5

grey? — that way? — Why, you and me al -

To Coda ⊕

D5 C#5 C5 D5 C#5 C5 D5 C#5 C5 D5 C#5 C5 D5 C#5 C5 D5 C#5 C5

— ways hang. — Wait, weren't you my friend?

Bridge:
C#(b5)
Gtr. 1

T
A
B

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

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

Gtr. 2

8vb

T
A
B

3 2 2 2 3 2 2 2 3 2

The

T

A

B

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

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

Rhy. Fig. 3

end Rhy. Fig. 3

(8vb)

T

A

B

3 2 2 2 3 2 2 2 3 2 3 2 2 2 2 3 2 2 2 3 2

w/Rhy. Fig. 3 (Gtr. 2) 4 times

pain in which— I feel— I feel.— The pain in which— I feel— I feel.— The
 (In a rage.

Gtr. 1
 Rhy. Fig. 4
 8vb

8va

T

A

B

2 3 3 3 2 3 3 3 3 2 2 3 3 3 3 3 3 3 3 3

19

pain in which— I feel— I feel.— The pain in which— I feel— I feel.— The
 Feel I _____ feel.

end Rhy. Fig. 4

8vb----- 8va-----

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

pain in which— I feel— I feel.— The pain in which— I feel— I feel.— The
 In a rage.

w/Fill 1 (Gtr. 1)

Gtr. 2 out

D.S. $\text{\textcircled{S}}$ al Coda

pain in which— I feel— I feel.— The pain in which— I feel— I feel.—
 Feel I _____ feel.)

Coda

D5 C#5 C5 D5 C#5 C5 C#5 C5 D5 C#5 C5 D5 C#5 C5 C#5 C5

Wait, you were my friend.

Gtrs. 1 & 2
Rhy. Fig. 5
8vb

Fill 1
Gtr. 1
8vb----- 8va-----

19 22 26

*Slide above fretboard.

D5 C#5 C5 D5 C#5 C5 C#5 C5 D5 C#5 C5 D5 C#5 C5 C#5 C5

Wait, you were my friend.—

end Rhy. Fig. 5

(8vb) ----- 1

T
A
B

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

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

w/Rhy. Fig. 5 (Gtrs. 1 & 2)

D5 C#5 C5 D5 C#5 C5 C#5 C5 D5 C#5 C5 D5 C#5 C5 C#5 C5 D5 C#5 C5 D5 C#5 C5 C#5 C5

Wait, you were my friend. Wait, you were my

D5 C#5 C5 D5 C#5 C5 C#5 C5 N.C.

friend.

Gtrs. 1 & 2
8vb ----- 1
*
1 0
*w/flanger.

T
A
B

Verse 2:
 Looking all the time
 At your face so blind,
 Feeling uptight,
 Always the same fight.
 Hey man, you decide,
 Go ahead, take your time.
 Kissing all the time,
 That thorn in my spine.

Chorus 2 & 3:
 Wait, you can see my side.
 Why play yourself out that way?
 Why, you and me always hang.
 Wait, weren't you my friend?
 (To Bridge:)

Verse 3:
 Hey man, look inside,
 Know your need to your life.
 Remember me, guy?
 The thorn in you spine.
 Waiting all the time.
 I'm doing mighty fine.
 Remember me, guy?
 The thorn in your spine.
 (To Chorus:)

SWALLOW

All gtrs. are 7-string gtrs.
tuned down 1/2 step:

- ⑦ = B \flat ③ = G \flat
- ⑥ = E \flat ② = B \flat
- ⑤ = A \flat ① = E \flat
- ④ = D \flat

Moderately $\text{♩} = 100$

Intro:

N.C.

Gtr. 1 (7-string Elec. w/clean tone)

8vb

mp (Spoken:) Fuck yes.

Gtrs. 1 & 2 (Dist.)

(8vb)

f

(8vb)

1.

2.

(8vb)

C \sharp (b5)
Rhy. Fig. 1
mp

end Rhy. Fig. 1

Verses:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times

1. Al - ways - I'm locked in - my head. No pain, you don't know what I have had.

2.3. See additional lyrics

Gtr. 3 (7-string Elec.)

Riff A

end Riff A

mf

T	/14	14	14	/14	14	14
A	11	11	11	11	11	11
B	9	9	9	9	9	9

w/Riff A (Gtr. 3)

Gtr. 3 out

By now, I'm so for sure - right now I am - yours -

Chorus:

N.C.

My sor - row - I swal - low.

Gtrs. 1 & 2

Rhy. Fig. 2

8vb

f

T						
A	3	3	3	3	3	3
B	2 1 2	2 1 2	2 3 2	2 1 2	2 2 2	2 1 2

1.

Fol - low me, - oh, hell - no.

end Rhy. Fig. 2

(8vb)

T						
A	3	3	3	3	3	3
B	2 1 2	2 1 2	2 3 2	2 1 2	2 2 2	2 1 2

2.3. w/Rhy. Fig. 2 (Gtrs. 1 & 2)

oh, hell— no. Was - n't me,— I swal - low.

To Coda ⊕ w/Fill 1 (Gtrs. 1 & 2)

Won't get made,— I don't— know.

Bridge:
B5 F(b5) F#(b5) F(b5) B5 F(b5) F#(b5) F(b5)

Gtrs. 1 & 2
Rhy. Fig. 3
8vb -----

trem. bar 1/2

T 6 6 7 6
A 4 (4) 5 4
B 3 (3) 4 3

B5 F(b5) F#(b5) F(b5) B5 F(b5) F#(b5) F(b5)

Oh, hell no.

8vb -----

trem. bar 1/2

T 6 6 7 6
A 4 (4) 5 4
B 3 (3) 4 3

end Rhy. Fig. 3

Fill 1
Gtrs. 1 & 2 8vb -----

T
A
B 3 3 2 1 2 2 1 2 2 3 2 1 2 2 2

w/Rhy. Fig. 3 (Gtrs. 1 & 2)

B5 F(b5) F#(b5) F(b5) B5 F(b5) F#(b5) F(b5)

Oh, hell no.

w/Fill 2 (Gtrs. 1 & 2)

D.S. $\frac{3}{8}$ al Coda

B5 F(b5) F#(b5) F(b5) B5 F(b5) F#(b5) *N.C.

*All gtrs. out.

w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 times

Coda N.C.

I don't know. I swallow.

I swallow.

Outro:

*B5

(Spoken:) Freak,

punk - ass sis - sy. I'm a freak,

punk - ass sis - sy. I'm a

Gtr. 2 Riff C

8va

† 26 25 24 23 22 21 20 20 19 18

T
A
B

*Harmony implied by bass.

†Strike string with edge of pick.

Fill 2
Gtrs. 1 & 2
8vb.....

trem. bar

T 6 7
A 4 5
B 3 4

freak, punk - ass sis - sy. I'm a freak, punk - ass sis - sy. I'm a

Gtr. 1 **Riff B** end Riff B

w/wah-wah

T 6 6

A

B

Gtr. 2 (8va) end Riff C

T 17 16 15 15 14 14 13 12 12 11

A

B

w/Riff B (Gtr. 1) 2 times
w/Riff C (Gtr. 2)

freak, punk - ass sis - sy. I'm a freak, punk - ass sis - sy. I'm a

Repeat and fade

freak, punk - ass sis - sy. I'm a freak, punk - ass sis - sy. I'm a

Verse 2:
 It came unknown to me.
 Paranoid is controlling all of me.
 Somehow, terror so pure.
 Right now, shit, I'm yours.
 (To Chorus:)

Verse 3:
 This thing I follow.
 The place I just get to fucking go.
 A freak, that I'm sure.
 A freak that is yours.
 (To Chorus:)

T 14 14 14
 A 12 12 12 12 12 12 12 12 12 12
 B 14 14 14 14 14 14 14 14 14 14

T 14 14 14 15
 A 12 12 12 12 12 12 12 12 12 12
 B 14 14 14 14 14 14 14 14 14 14

T 14 14 14 15 12
 A 12 12 12 12 12 12 12 12 12 12
 B 14 14 14 14 14 14 14 14 14 14

Verses:
w/Riff A (Gtr. 2) 2 times

1.2. Clos - er to me, not a - fraid._____

T 14 14 14 15 12 12 12 12 12 12 12
 A 14 14 14 14 14 14 14 14 14 14 14
 B 14 14 14 14 14 14 14 14 14 14 14

*w/long delay on vocals.

1.
 Clos - er to me, not a - fraid._____

T 12 12 12 12 12 14 12 12 12 14 12 12 12 12 12 12
 A 12/14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14
 B 12 12 12 12 12 14 12 12 12 14 12 12 12 12 12 12

T 12 12 12 14 14 14 15 14 14 14 15
 A 14 12/14 14 14 14 14 12 12 12/14 14 14 14 14 14 14 14
 B 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

2.
w/Riff A (Gtr. 2)

Musical notation for the first system, including guitar tablature for strings T, A, and B. The notation shows a sequence of notes and fret numbers (14, 15, 17, 15, 15, 12) across two measures.

Gtr. 2 out

Musical notation for the second system, including guitar tablature for strings T, A, and B. The notation shows a sequence of notes and fret numbers (17, 15, 15, 12, 17, 15, 15, 13) across two measures. The instruction *poco rit.* is present.

Musical notation for the third system, including guitar tablature for strings T, A, and B. The notation shows a sequence of notes and fret numbers (12, 15, 12, 12) across two measures. The instruction *hold* is present.

GOOD GOD

All gtrs. are 7-string gtrs.
tuned down 1 whole step:

- ⑦=A ③=F
- ⑥=D ②=A
- ⑤=G ①=D
- ④=C

Moderately ♩ = 126
Intro:
Drums only

N.C.
Gtrs. 1 & 2 (7-string Elec.)
Rhy. Fig. 1

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Verses: w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 times

Good God - 6 - 1
PG9707

Pre-Chorus:
w/Rhy. Fig. 1 (Gtrs. 1 & 2)

N.C.

(Shouted:) Won't you get the fuck out of my face now? _____

Won't you get the fuck out of my face now? _____

Chorus:
B5 F5 D#5 A5 G#5

(Ah. _____) Seam of life, _____ just in the

Gtrs. 1 & 2
Rhy. Fig. 3

Gtr. 3 (7-string Elec.)

f

B5 F5 D#5 A5 G#5

know. _____ Live your life _____ in - se - cure. _____

Ah. _____

end Rhy. Fig. 3

2. 3. Bridge:
 D#5 A5 G#5 B5 F5

in - to my mind.

Gtrs. 1 & 2

Gtr. 3

Gtr. 3 out

T
A
B

T 4 7 5 6 4

T 10 10 10 10 10 10 12 12 12 12 12 12 12 12 12

A 7 7 7 7 7 7 9 9 9 9 9 9 9 9 9

B 0 5 0 6

D#5 D5 C#5 C5 B5 F5 D#5 D5 C#5 C5

You stole my life. Well, out of

T
A
B

T 6 5 4 3 2 6 6 5 4 3

A 4 3 2 1 0 4 3 2 1

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

B5 F5 D#5 D5 C#5 C5

sight. You sucked me

Gtrs. 1 & 2

T
A
B

T 6 5 4 3 2 6 6 5 4 3

A 4 3 2 1 0 4 3 2 1

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

B5 F5 To Coda \oplus D#5 D5 C#5 C5

dry. All of you. All gtrs. out

T
A
B

0 6 6 6 4 5 5 4 2 3 1

*N.C.(B5)

*Bass only, implied harmony.

Pre-Chorus:

3 3 3

Won't you get the fuck out of my face now? —

3 3 3

Won't you get the fuck out of my face now? —

3 3 3

Won't you get the fuck out of my face now? —

3 3 3

Won't you get the fuck out of my face now?!

C5 B5 3 3 C5 B5 C5 B5 C5 B5

(Screamed:) Won't you get the fuck out of my face now? —

Gtrs. 1 & 2
Rhy. Fig. 4

T
A
B

3 2 2 2 2 3 2 3 2 2 2 3 2 2 2 3 2

1 0 0 0 0 1 0 1 0 0 0 1 0 0 0 1 0

C5 B5 C5 B5 C5 B5 C5 B5

Won't you get the fuck out of my face now? —

end Rhy. Fig. 4

T
A
B 3 2 2 2 2 3 2 3 2 2 2 3 2

w/Rhy. Fig. 4 (Gtrs. 1 & 2)

C5 B5 C5 B5 C5 B5 C5 B5

Won't you get the fuck out of my face now? —

D.S. $\frac{3}{4}$ al Coda
C5 B5

T
A
B 3 2 2 2 2 3 2 3 2 2 2 3 2

Coda D#5 N.C.

w/miscellaneous laughing

Gtrs. 1 & 2

P.M.

T
A
B 6 4

Verse 2:
 I scream without a sound, how could you take away
 Everything that I was, made me your fucking slave.
 Your face that I despise, your heart inside that
 I came today to say, "You're fucked in every way."
 (To Pre-Chorus:)

MR. ROGERS

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 tuned down 1 whole step:

- ⑦=A ③=F
- ⑥=D ②=A
- ⑤=G ①=D
- ④=C

Moderately ♩ = 76

Intro:

(Whispered:) Boomerang, zoomerang, toomerang. Boomerang, zoomerang, toomerang.

Gtr. 1 (7-string Elec.) N.C.

time has come, we'll have something to talk about. I

Musical notation for the first system, including vocal line and guitar tablature. The vocal line is in treble clef, 4/4 time, with lyrics "time has come, we'll have something to talk about. I". The guitar part is in bass clef, 4/4 time, with fret numbers 0, 7, 0, 7, 0, 7, 0, 7, 0, 7, 0, 8. Pedal points (P.M.) are indicated below the notes. Dynamics include *ff* and *mf*.

will, too.

Musical notation for the second system, including vocal line and guitar tablature. The vocal line is in treble clef, 4/4 time, with lyrics "will, too.". The guitar part is in bass clef, 4/4 time, with fret numbers 0, 7, 0, 7, 0, 7, 0, 7, 0, 7, 0, 8. Pedal points (P.M.) are indicated below the notes. Dynamics include *ff*.

Faster ♩ = 82

Musical notation for the third system, including guitar rhythm and fretboard diagrams. The system is marked "Faster ♩ = 82". It includes guitar rhythm notation for Gtrs. 1 & 2, labeled "Rhy. Fig. 1" and "Play 4 times end Rhy. Fig. 1". Chords B5, F5, and B5 are indicated. The guitar part is in bass clef, 4/4 time, with fret numbers 0, 0, 0, 0, 14, 13, 10, 9, 7, 8, 8, 8, 0, 0, 0, 0, 14, 13, 10, 9, 7, 8, 8, 8, 0, 0, 0, 0, 7, 8, 8, 8. Dynamics include *f*.

F#maj7(b5)

*Gtr. 1

**

N.C.

Musical notation for the fourth system, including guitar rhythm and fretboard diagrams. The system is marked "F#maj7(b5)" and "N.C.". It includes guitar rhythm notation for Gtr. 1, labeled "*Gtr. 1". The guitar part is in bass clef, 4/4 time, with fret numbers 9, 8, (9), (8), (9), (8), (9), (8), (11), 11, 11, 11, 11, 11, 11, 11. Dynamics include *f*.

Gtr. 2

Musical notation for the fifth system, including guitar rhythm and fretboard diagrams. The system is marked "Gtr. 2". The guitar part is in bass clef, 4/4 time, with fret numbers 9, 8, (9), (8), (9), (8), (9), (8).

*w/miscellaneous flanger noises.

**Strike string with pick edge.

Verses 1 & 2:

*B5

F#5

F5

1. Look-ing back, and now I rea - lize old man. how much you
 2. See additional lyrics (Dumb)

Rhy. Fig. 2

end Rhy. Fig. 2

T
A
B

Rhy. Fig. 2A

end Rhy. Fig. 2A

P.M. throughout

T
A
B

*Implied harmony.

w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2) 3 times

B5

F#5

F5

real - ly liked him. Dumb This child's mine you ter' - ized. You
 old man.

B5

F#5

F5

came to him. Dumb He real - ly did - n't know your lies. old man. Now his

B5

F#5

F5

in - no - cence gone. Dumb He's that child you ter' - ized. old man.)

Pre-Chorus:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times

B5 F5 B5 F5

This fuck-ing pain that I know, you got to make him cute. This fuck-ing pain that I know be-cause of you.

B5 F5 B5 F5

My child is gone be-cause I loved you. My child is gone be-cause I loved you.

Chorus:
C5 B5

C5 B5 F#5 F5

Be my neigh

*Gtr. 1 Riff A

Gtr. 2 Rhy. Fig. 3

*w/Leslie effect (next 4 bars).

w/Rhy. Fig. 3 (Gtr. 2)

C5 B5 C5 B5 F#5 F5

bor.

Gtr. 1

end Riff A

w/Rhy. Fig. 3 (Gtr. 2) 2 times
w/Riff A (Gtr. 1)

To Coda Θ

C5 B5 C5 B5 F#5 F5 C5 B5 C5 B5 F#5 F5

Be my neigh - bor. My neigh - bor.

B5 N.C.

*Gtrs. 1 & 2

1/2 trem. bar 1/2

T A B

*w/miscellaneous flanger noises.

Verse 3:

N.C.(†B5

F#5

F5

3. First you told me ev-'ry-bod-y was my neigh - bor, they took ad-van-tage of me, they knocked

Gtr. 1 Riff B

T A B

4 7 6 7

Gtr. 2

hold

T A B

16 16 16 16 16 (16) 16 16

†Harmony implied by bass.

B5

F#5

F5

Wish I would-n't have watched you, but in your name, my child-hood a fool... What a fuck-ing— neigh - bor.

end Riff B

T 4 7 6 7 6 4

A

B

T 16 16 16 16

A 16 16

B 16 16

w/Riff B (Gtr. 1) simile

B5

F#5

F5

First you told me ev - 'ry - bod - y was my neigh - bor, they took ad - van - tage of me... I

Gtr. 2

T 16 16 16

A 16

B 16 16

B5

F#5

F5)

wish I would-n't have watched you, but in your name, my child-hood... What a fuck-ing— neigh - bor.

T 16

A

B 16 16 16 16 16

Pre-Chorus:

B5 F5 B5 F5

I hate you, I will, too. I hate you, I will,

Gtr. 1 Rhy. Fig. 4 end Rhy. Fig. 4

T 12 10 11 4

A

B

Gtr. 2 Rhy. Fig. 4A end Rhy. Fig. 4A

T

A

B 2 2 2 2 2 2 2 x x 8 2 2 2 2 2 2 x x 8

w/Rhy. Figs. 4 (*Gtr. 1*) & 4A (*Gtr. 2*) D.S. ff al Coda

B5 F5 B5 F5

too. I hate you, I will, too. I hate you, I hate you.

Coda w/Riff A (*Gtr. 1*) w/Rhy. Fig. 3 (*Gtr. 2*) 2 times

C5 B5 C5 B5 F#5 F5

This fuck - ing pain that I feel. ——— my ——— This fuck - ing pain that I feel. ——— neigh -

C5 B5 C5 B5 F#5 F5

My child is gone. ——— My child is gone. ———

bor. ———)

C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5

This fuck-ing pain that I feel. — This fuck-ing pain that I feel. —

Gtrs. 1 & 2 Rhy. Fig. 5 end Rhy. Fig. 5

w/Rhy. Fig. 5 (Gtrs. 1 & 2) C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5

My child is gone. — My child is gone. —

*w/Rhy. Fig. 5 (Gtr. 2) 2 times w/ad lib. vocals C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5

I will, too. I will, too. I will, too. I will, too.

*Gtr. 1 Gtr. 1 out

*All gtrs. out on repeats.

C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5

I will, too. I will, too. I will, too. I will, too.

Repeat and fade Gtr. 2 out

Verse 2:
 Looking back, and now
 I realize
 How much you really loved him,
 It's just mine you hypnotized.
 You came to him, you really
 Didn't know his lies.
 And now his innocence gone,
 I'm that child you terrorize.
 (To Pre-Chorus:)

K@#0%!

Words and Music by
 BRIAN WELCH, JONATHAN DAVIS,
 DAVID SILVERIA, JAMES SHAFFER
 and REGINALD ARVIZU

All gtrs. are 7-string gtrs.
 tuned down 1 whole step:

- ⑦=A ③=F
- ⑥=D ②=A
- ⑤=G ①=D
- ④=C

Moderately ♩ = 156

Intro:

N.C.

8vb throughout

Gr. 1

mf P.M. P.M. P.M. P.M.

P.M. P.M.

Gtrs. 1 & 2

Rhy. Fig. 1

f

Verse:
 N.C.(B5)

Ad lib. lyrics throughout Verse

8va----- 8vb----- 8va----- 8vb-----

harm. P.M. harm. P.M.

8va

8vb

harm.

P.M.

T

A

B

0 0 0 0 0 3 1 0 0 0 0 0 0 3 1

8va

8vb

harm.

P.M.

T

A

B

0 0 0 0 0 3 1 0 0 0 0 0 0 3 1

8va

8vb throughout

harm.

P.M.

T

A

B

0 0 0 0 0 3 1 0 0 0 0 0

D5 Eb5 E5 F5 F#5 G5 G#5 D5 Eb5 E5 F5 F#5 G5 G#5

Rhy. Fig. 2

T

A

B

5 5 5 6 6 6 6 7 7 7 8 9 10 11 5 5 5 6 6 6 6 7 7 7 8 9 10 11 5 5 5 6 6 6 6 7 7 7 8 9 10 11

3 3 3 4 4 4 4 5 5 5 6 7 8 9 3 3 3 4 4 4 4 5 5 5 6 7 8 9

D5 Eb5 E5 F5 F#5 G5 G#5 D5 Eb5 E5 F5 F#5 G5 G#5
end Rhy. Fig. 2

Chorus:
w/Rhy. Fig. 1 (Gtrs. 1 & 2)
N.C.

I don't know— what to— say. So what, don't give up on— me. No,

1.

I don't know— what to— say. So what?

2.

So what, don't give up on— me. No, I don't know— what to— say.

So what, don't give up on— me. No, I don't know— what to— say.

w/Rhy. Fill 1 (Gtrs. 1 & 2)

Bridge:
N.C.
Gtrs. tacet

So what? I have far to— find some- thing to

Rhy. Fill 1
Gtrs. 1 & 2

say. But now, I've found some

Gtrs. 1 & 2

PM:-----+ PM:-----+

T 14 14
A 17 17
B 0 0 0 0

w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 times

thing to say.

PM:-----+ PM:-----+ PM:-----+ PM:-----+ PM:-----+ PM:-----+

T 14 14 14 14 14 14
A 17 17 17 17 17 17
B 0 0 0 0 0 0

w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 times

D5 Eb5 E5 F5 F#5 G5 G#5 D5 Eb5 E5 F5 F#5 G5 G#5 D5 Eb5 E5 F5 F#5 G5 G#5 D5 Eb5 E5 F5 F#5 G5 G#5

F*** you, bo-gus bitch!-

w/Rhy. Fill 2 (Gtrs. 1 & 2)

D5 Eb5 E5 F5 F#5 G5 G#5 D5 Eb5 E5 F5 F#5 G5 G#5 D5 Eb5 E5 F5 F#5 G5 G#5

F*** you, bo-gus bitch!-

Rhy. Fill 2
Gtrs. 1 & 2

T
A
B

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

Chorus:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 4 times

N.C.

I don't know— what to— say. So what, don't give up on— me. No,

I don't know— what to— say. So what, don't give up on— me. No,

I don't know— what to— say. So what, don't give up on— me. No,

I don't know— what to— say. So what?

Gtrs. 1 & 2

T
A
B

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

10 9 0 8 7 7 0 8 7 7 7 10 9 0 8 7 7 7

T
A
B

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

10 9 0 8 7 7 0 8 7 7 7 10 9 0 8 7 7 7

NO PLACE TO HIDE

All gtrs. are 7-string gtrs.
tuned down 1 whole step:

Words and Music by
BRIAN WELCH, JONATHAN DAVIS,
DAVID SILVERIA, JAMES SHAFFER
and REGINALD ARVIZU

- ⑦=A ③=F
- ⑥=D ②=A
- ⑤=G ①=D
- ④=C

Moderate rock ♩ = 110

Intro:

Bass 2

Gtr. 1 (7-str. Elec.) N.C. ****Play 4 times**

mf
w/dist.

T 14 15 15 16 14 15 15 16

A 17 18 18 19 17 18 18 19

B

***Gtr. 2 (7-str. Elec.)** 2

mf
w/dist.

T 9 10 10 11 9 10 10 11

A 12 13 13 14 12 13 13 14

B

*w/"torn speaker" effect.

**w/voc. ad lib., 4th time.

f **C5 C#5 D5 D#5 E5 D#5 E5 F5 C5 C#5 D5 D#5 E5 D#5 E5 F5** *f* **Play 4 times** *f* **Play 4 times**

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

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

B 1 2 2 3 3 4 4 5 4 5 5 6 1 2 2 3 3 4 4 5 4 5 5 6

f ***f** †w/flanger

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

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

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

†"Electric Mistress" flanger.

*Discontinue "torn speaker" effect.

**Verses:
N.C.

1. I see your fac - es and I do not un - der - stand - why

2. See additional lyrics

**All gtrs. out at this point.

each time I dream, you're stand - ing there right by my side.

Why do you make— me? You take my pride, and in my eyes

Gtr. 1
Riff A
mf
 end Riff A

T 18 12 18 (18) 12 18 12
 A
 B

***Gtr. 2**
Riff A1
mf
 end Riff A1

T 13 15 13
 A
 B

*w/"torn speaker" effect (next 4 bars).

w/Riffs A (Gtr. 1) & A1 (Gtr. 2)

you kind - a rape— me in - side.—

Chorus:
 w/Riff B (Gtr. 2) 8 times

♩ B(9)

***Gtr. 1**
Rhy. Fig. 1
f
 hold
 P.M. 1/2
 P.M. 1/2
 P.M. 1/2

have no place to run—

T 5 5 5 5 5 5 0 5 0
 A 8 8 8 8 8 8 0 8 0
 B 0 0 0 0 0 0 0 0 0

*w/fast Leslie effect (next 8 bars).

Riff B
Gtr. 2
f
 P.M. 1/2
 P.M. 1/2

T 11 11 11
 A
 B 0 0 0 0

and hide. end Rhy. Fig. 1

hold P.M. P.M. 1/2 P.M.

T A B

w/Rhy. Fig. 1 (Gtr. 1)

I have no place to hide, — which I like. —

1. N.C. 2. 3. To Coda

*Gtr. 2

T A B

*w/"torn speaker" effect.

C5 C#5 D5 D#5 E5 D#5 E5 F5 C5 C#5 D5 D#5 E5 D#5 E5 F5

Play 4 times *Play 3 times*

I have no place- to run, - so come on, fol- low me. I have no place- to run, - so come on, fol- low me.

Gtr. 1

Gtr. 2

w/flanger

T A B

C5 C#5 D5 D#5 E5 D#5 E5 F5 N.C.

Interlude:
B6

I have no place- to run,- which I like. I like.

mf
w/clean tone

TAB

mf P.M.

TAB

C6

B6

C5

Which I like. I like. Which I

TAB

TAB

N.C.(B) 1. 2. 3. 4.

like. I like. Which I

Gtrs. 1 & 2

f w/dist. 1½

T A B

0 0 0 7 7 0 0 0 7 7 0 0 0 7 7 0 0 0 7 7

C5 C#5 D5 D#5 E5 D#5 E5 F5 N.C. Play 4 times
 D.S. al Coda

T A B

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

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

Coda w/Rhy. Fig. 1 (Gtr. 1) 1¼ times
 w/Riff B (Gtr. 2) 8 times

I have no place to run and hide.

I have no place to hide, which I like.

Gtr. 1

P.M. w/flanger

T A B

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

0 0 0 0

Gtr. 2

P.M. 1½

T A B

11 P.M. 11 P.M. 11 (11)

0 0 0 0

Verse 2:
 Some look at the time I looked back into my life.
 You want to touch me, to see what's in my eyes.
 Why do you make me remember my hate, all the shame?
 Don't you hate me sometimes?
 (To Chorus:)

WICKED

Words and Music by
O'SHEA JACKSON

All gtrs. are 7-string gtrs.
tuned down 1 whole step:

- ⑦=A ③=F
- ⑥=D ②=A
- ⑤=G ①=D
- ④=C

Moderately ♩ = 136

Intro:
Drums

Gtr. 1 (Dist.)
Riff A
8va
N.C.

(Shouted:) Wicked!
mf *w/octaver

Gtr. 2 (Bass arr. for gtr.)
Riff A1

mf

Gtr. 3
Rhy. Fig. 1

mf w/wah-wah

*Generates pitch one octave higher.

*Verse:
w/Riff A (Gtr. 1) 6 times, 2nd time
w/Riff A1 (Gtr. 2) 10 times
w/Rhy. Fig. 1 (Gtr. 3) 6 times, 2nd time

1. One, two, three, and I come with the wick-ed side. You're low down from the wick-ed crew.—
2. See additional lyrics

*Play repeats simile.

You act like you knew, but I got ev-'ry-bod-y did you kick it.

Wicked - 5 - 1
PG9707

w/Riff A (Gtr. 1) 2 times, 1st time
w/Rhy. Fig. 1 (Gtr. 3) 2 times, 1st time

Wick-ed wise, wick-ed size, but me and my mom got-ta run for our— lives.

Drop in house, straight and for the an-ger read-y to

but it's so nice to talk, talk,— talk be-fore I— bust. You're

w/Riff A (Gtr. 1) 5 times, 1st time
w/Rhy. Fig. 1 (Gtr. 3) 5 times, 1st time

look-in' for the one that did it. You want my vote?— No, you're nev-er na get gtn 'Cause I'm the

one with the fat, masked girls. And I want ya if they pay for lit-tle pills. Sittin' at the

pad, just chill-in'. Lar-ry Park-er just got two mil-lion, oh, what— a fuck-in' feel-in'.

w/Riff A (Gtr. 1) 2nd time
w/Rhy. Fig. 1 (Gtr. 3) 2nd time

Got noth-in' good? Pass me the pill. An all star, I'm think-in' like Shaq-uille O'-neal.

Stick it, whack it, ba-by, I like that tas-sle, ba-by. I'm

*Omit these 2 bars 2nd time.

Chorus:

E5 D#5 D5 C#5 G5 F#5 F5 E5 D#5 D5 C#5 G5 F#5 F5

wick-ed, ah, some-bod-y ought to keep on the vol-ume. I'm wick-ed, ah, some-bod-y ough to keep on the vol-ume. I'm

Rhy. Fig. 2
8vb throughout

Gtr. 4

f

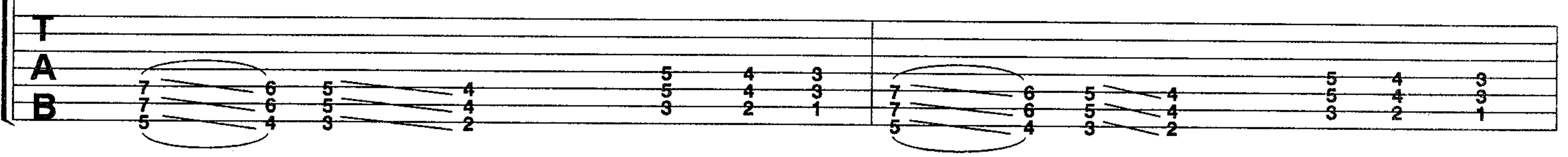
T														
A	7	6	5	4	5	4	3	7	6	5	4	5	4	3
B	7	6	5	4	5	4	3	7	6	5	4	5	4	3
	5	4	3	2	3	2	1	5	4	3	2	3	2	1

E5 D#5 D5 C#5 G5 F#5 F5 E5 D#5 D5 C#5 G5 F#5 F5

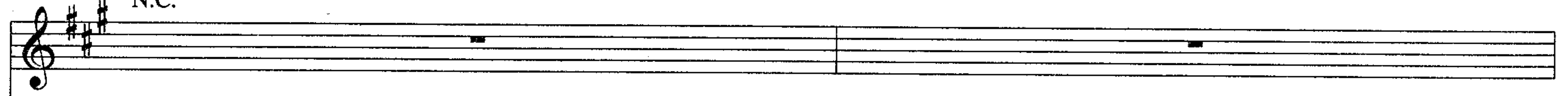


wick-ed, ah, some-bod-y ought to keep on the top.

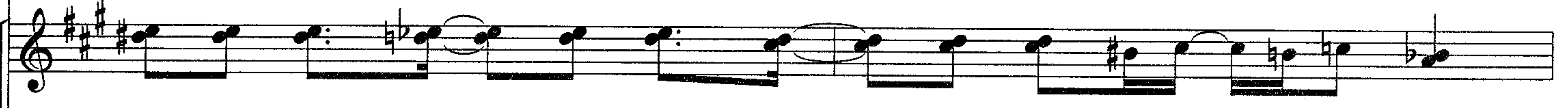
end Rhy. Fig. 1



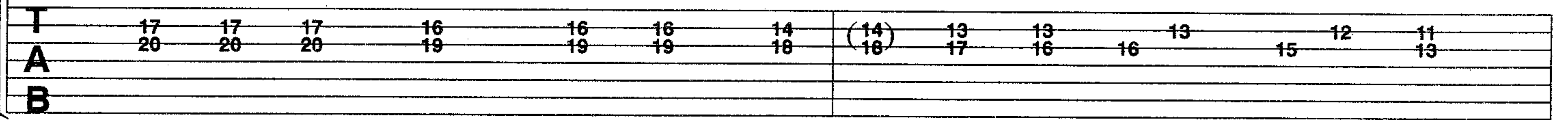
N.C.



Rhy. Fig. 3
15ma-----

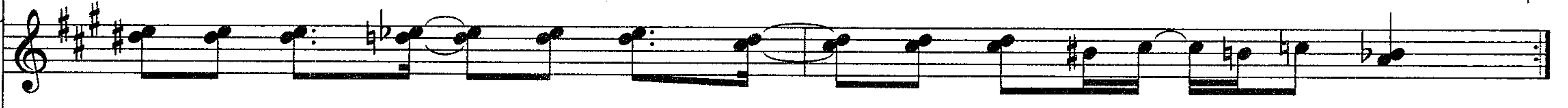


hold-----

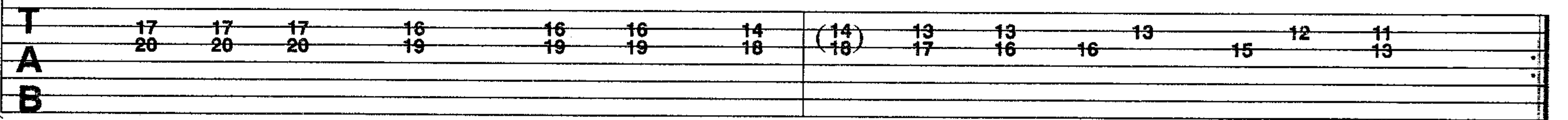


end Rhy. Fig. 3

(15ma)-----



hold-----



Bridge:

Peo-ple wan-na know how come I got a cat and I'm sit-tin' at the win-dow like Mal -

Riff B
Gtr. 1 15ma throughout

harm. trem. bar

4

4

4

4

5 (5) (5) 5 (5) (5)

end Riff B

w/Riff B (Gtr. 1) 3 times

colm. Read-y to bring that noise should get hap-py like the ghet-to boys.

Shep-herd's win-ning Knight was pow-er to the peo-ple. Some might dare say it's e-qual. 'Cause po-
(just)

lice got e-qual, hey. A horse is a pig that don't fly straight.

w/Riff A (Gtr. 1) 1½ times
w/Rhy. Fig. 1 (Gtr. 3) 1½ times

I'm do-in' time, bitch, but it's real-ly Wil-liams, a town with the pil-grims.

I'm do-in' the big-gest Take the get all of you.

Chorus:
w/Rhy. Fig. 2 (Gtr. 4)

E5 D#5 D5 C5 G5 F#5 F5 E5 D#5 D5 C5 G5 F#5 F5

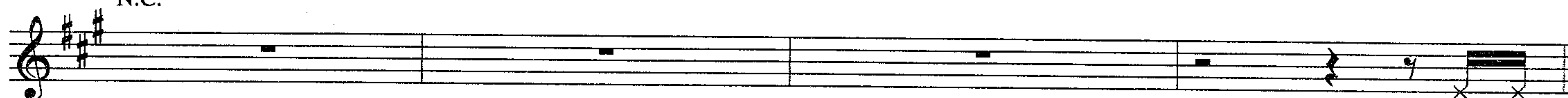
wick-ed, ah, some-bod-y ought to keep up the vol-ume. I'm wick-ed, ah, some-bod-y ought to keep up the vol-ume. I'm

E5 D#5 D5 C5 G5 F#5 F5 E5 D#5 D5 C5 G5 F#5 F5

wick-ed, ah, some-bod-y ought to keep up the vol-ume. I'm wick-ed, ah, some-bod-y ought to keep up the vol-ume. I'm

w/Rhy. Fig. 3 (Gtr. 4)

N.C.



'Cause I'm

Chorus:
w/Rhy. Fig. 2 (Gtr. 4)

E5 D#5 D5

C5

G5 F#5 F5

E5 D#5 D5

C5

G5 F#5 F5



wick-ed, ah, some-bod-y ought to keep up the vol - ume. I'm wick-ed, ah, some bod - y ought to keep up the vol - ume. I'm

E5 D#5 D5

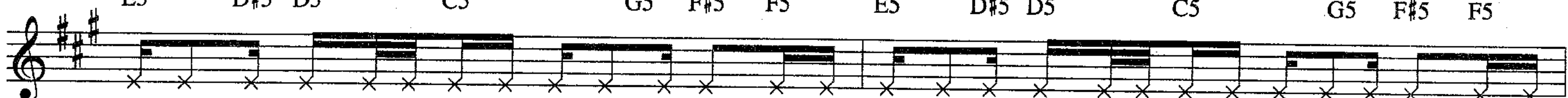
C5

G5 F#5 F5

E5 D#5 D5

C5

G5 F#5 F5



wick-ed, ah, some-bod-y ought to keep up the vol - ume. I'm wick-ed, ah, some-bod-y ought to keep up the vol - ume. I'm

D5 C5

B5

F5 E5 Eb5

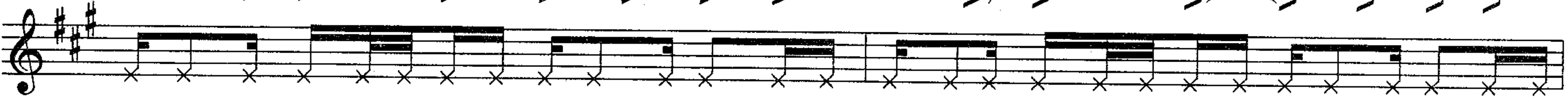
D5

C5

B5

F5 E5 Eb5

Gtr. 4



wick-ed, ah, some-bod-y ought to keep up the vol - ume. I'm wick-ed, ah, some-bod-y ought to keep up the vol - ume. I'm

D5 C5

B5

F5 E5 F

D5

C5

B5

F5 E5 Eb5

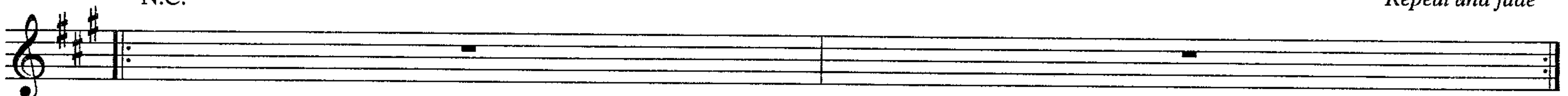


wick-ed, ah, some-bod-y ought to keep up the vol - ume. I'm wick-ed, ah, some-bod-y ought to keep up the vol - ume. I'm

Outro:
w/Rhy. Fig. 3 (Gtr. 4)

N.C.

*Repeat and fade



*Gtr. 4 ad lib. simile.

Verse 2:

Don't say nothin', just listen
 Got me a
 When ya get served, still got a deuce

Nappy head, nappy chest, nappy chin,
 Never see what they had me doin'
 Goin' 'cause I'm down
 So take a look around
 All you see is big, black boots
 Step and use my steel toe as a weapon
 And they cry all they want to
 with a stick

Ah, punk that's nasty
 'Cause I got a body color like I see
 I'm in New York, I get them skins
 And I ain't talkin' about pork
 You're sly, ya pig, dig
 Listen from the flow from a so-frowed Caucasian
 Oh,
 I was funky-assed Wilson Pickett
 But you're talkin'?
 (To Chorus:)

A.D.I.D.A.S.

Words and Music by
 BRIAN WELCH, JONATHAN DAVIS,
 DAVID SILVERIA, JAMES SHAFFER
 and REGINALD ARVIZU

All gtrs. are 7-string gtrs.
 tuned down 1 whole step:

- ⑦=A ③=F
- ⑥=D ②=A
- ⑤=G ①=D
- ④=C

Moderately ♩ = 160

Intro:
 N.C.
 8vb until change

Gtr. 1

Gtrs. 1 & 2
 Rhy. Fig. 1

Verse:
 w/Rhy. Fig. 1 (Gtrs. 1 & 2) 4 times

1. _ _ _ some - how it al - ways seems that _ _ _ of some -
 2. See additional lyrics

thing I could nev - er be. It does - n't both - er me, - 'cause I will al - ways be the

pimp that I see, and all of my friends sees.

F5 F#5 G5 F#5 C#5 D5 Gsus F#sus Gsus F#sus

I don't know your fuck - ing name.

T
A
B

1. F5 F#5 G5 F#5 C#5 D5 N.C. 2. F5 F#5 G5 F#5 C#5 D5

So what, let's... So what, let's

T
A
B

Gsus F#sus Bmaj7 Chorus: B C

fuck. All day I dream a -

T
A
B

B C B C B

bout sex. All day

end Rhy. Fig. 1

T
A
B

C B C B C

I dream a - bout fuck - ing.

T
A
B

Bridge:

B(11)

C(#11)

B(11)

All day

Gtr. 1

mf hold *hold* *hold*

1/2 1/2 1/2

T
A
B

C(#11)

B(11)

C(#11)

I dream a - bout fuck - ing.

Gtr. 2 *f*

Gtr. 1 *hold* *hold* *hold*

1/2 1/2 1/2

T
A
B

All day

I dream a - bout sex, yes,

all day

I dream a - bout sex and

Gtrs. 1 & 2
8vb until end

T
A
B

C5 B5 C5 B5 C D#5 D5 C#5

all day I dream a - bout sex, yes, all day I dream a - bout sex and

Rhy. Fig. 2

end Rhy. Fig. 2

1/2

T

A

B

w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 times

C5 B5 C5 B5 C D#5 D5 C#5

all day I dream a - bout sex, yes, all day I dream a - bout sex and

C5 B5 C5 B5 C D#5 D5 C#5

all day I dream a - bout sex, yes, all day I dream a - bout sex.

Chorus:
w/Rhy. Fig. 1 (Gtrs. 1 & 2)

B C B C B

All day I dream a - bout sex.

C B C

All day I dream a -

B C B C

bout fuck - ing.

Drums & Bass 3

Verse 2:
Screwing may be the only way
That I can truly be free from my fucked-up reality.
So I dream and struck it,
I know 'cause it's so fun to see
My face staring back at me.

LOW RIDER

Words and Music by
 SYLVESTER ALLEN, HAROLD R. BROWN, MORRIS DICKERSON,
 JERRY GOLDSTEIN, LEROY JORDAN, LEE OSKAR,
 CHARLES W. MILLER and HOWARD SCOTT

All gtrs. are 7-string gtrs.
 tuned down 1 whole step:

- ⑦=A ③=F
- ⑥=D ②=A
- ⑤=G ①=D
- ④=C

Moderately ♩ = 142

Intro:

N.C.(B5)

Gtr. 1 8vb throughout

Riff A

mf P.M. throughout

Gtr. 2 8vb throughout

mf P.M. until change

w/Riff A (Gtr. 1) 3 times

Bagpipes

Gtr. 2

And the Low Rider is a lit - tle

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 0 0 6 0 0 0 2

w/Riff A (Gtr. 1) 2 times

low - er. Take a lit - tle trip,

T
A
B

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

take a lit - tle trip, take a lit - tle trip with me.

T
A
B

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

Bagpipes repeat last 12 bars

w/Riff A (Gtr. 1) 3 times

Oh, shit.

T
A
B

T
A
B

Gtr. 1

T
A
B

Gtr. 2

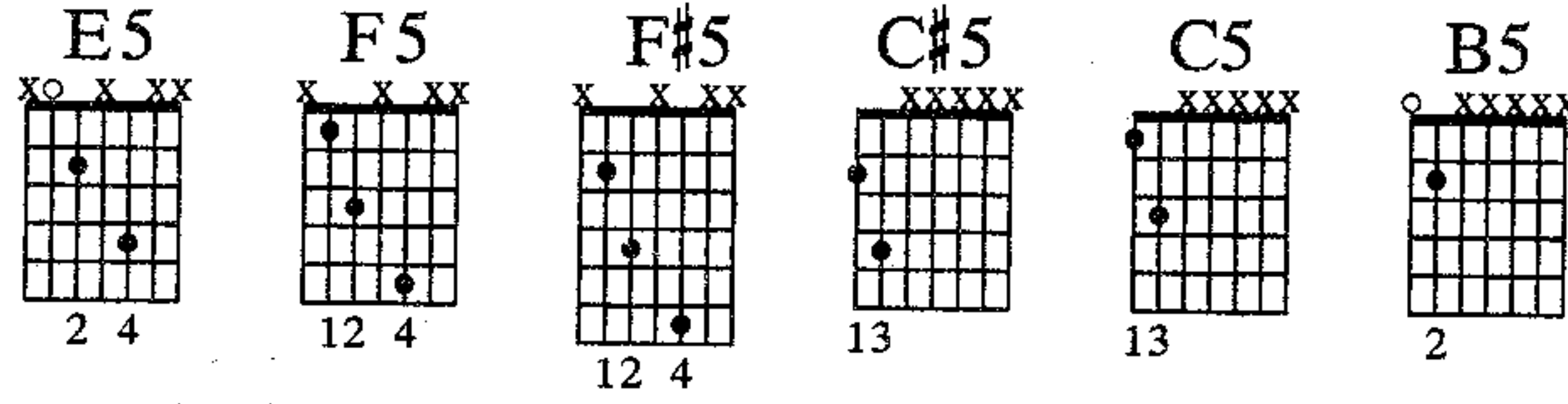
T
A
B

ASS ITCH

Words and Music by
BRIAN WELCH, JONATHAN DAVIS,
DAVID SILVERIA, JAMES SHAFFER
and REGINALD ARVIZU

All gtrs. are 7-stg. gtrs.
tuned down 1 whole step:

- ⑦=A ③=F
- ⑥=D ②=A
- ⑤=G ①=D
- ④=C



Moderately ♩ = 130

Intro:

B5

N.C.

B5

N.C.

Rhy. Fig. 1

8va

Intro musical notation for Gtr. 1 and Gtr. 2. Gtr. 1 starts with a forte (f) dynamic. Gtr. 2 starts with a forte (f) dynamic. Tablature is provided for both guitars.

Verse:

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

B5

N.C.

B5

N.C.

1. I hate writ - ing shit, it is so stu - pid.
2.3. See additional lyrics

Rhy. Fig. 1A

Gtr. 2

8vb

8vb

Verse musical notation for Gtr. 2. Tablature is provided for the guitar.

*Disregard repeat on Verse 3.

w/Rhy. Fig. 1A (Gtr. 2) 3 times

B5

N.C.

B5

N.C.

B5

N.C.

What's my prob - lem to - day? May - be I'm de - pressed,

B5

N.C.

B5

N.C.

may - be I'm not lis - t'ning what comes out my hand.

Pre-Chorus:

Gtr. 1 (w/wah-wah) E5 F5 F#5 E5 F5 F#5

Burn, pain.

Gtr. 2 w/flanger

T A B

4	4	4	4	5	5	6	4	4	4	4	5	5	5	5	6	6
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2	2	2	2	3	3	3	4	4	2	2	2	2	3	3	3	3

E5 F5 F#5 E5 F5 F#5

Burn, pain. Be -

Gtr. 2 w/flanger

T A B

4	4	4	4	5	5	5	6	6	6	4	4	4	5	5	5	6	6
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2	2	2	2	3	3	3	4	4	4	3	3	3	3	3	3	4	4

*2nd & 3rd times only.

Chorus:

B5 C/D** F7(#11) B5 Cmaj7/D Fmaj7(#11)

fore long, my song is

†Gtrs. 1 & 2

T A B

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

†2 gtrs. arr. for 1.

**Note on right denotes bass gtr. part throughout.

B5 Cmaj7/D Fmaj7(#11) B5 Cmaj7/D Fmaj7(#11)

dy ing.

Rhy. Fig. 2

T A B

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

w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 times

To Coda ⊕

B5 Cmaj7/D Fmaj7(#11) B5 Cmaj7/D Fmaj7(#11) B5 Cmaj7/D Fmaj7(#11) B5 Cmaj7/D Fmaj7(#11)

'Fore— long,— my— song— is dy— ing.

w/Rhy. Fig. 1 (Gtr. 1) 1½ times

w/Fill 1 (Gtr. 1)

D.S. al Coda

B5 N.C. B5 N.C. B5 N.C. B5 N.C.

Gtr. 2 8vb 15ma fdbk. 8vb 15ma fdbk. 8vb 15ma fdbk. 8vb 15ma fdbk. pick sl...

⊕ Coda Bmaj7 Cmaj7/D Fmaj7(#11) Interlude: N.C.

ing.

8va throughout section †Gtrs. 1 & 2

harm. hold

T 12 7 7 13

A

B

*2 gtrs. arr. for 1.

Tell me now, I want to know, who sent me in - side, you— see? Ad lib. lyrics

harm. hold harm.

T 12 7 7 13 12 7

A

B

Fill 1 Gtr. 1 8va.....

Original tempo ♩ = 130

rit. **Freely**

set me free.

hold

7 13 (13) (13)

T
A
B

*Waver pitch ad lib.

Bridge:

⑦ ⑦ ⑦ ⑦ ⑦ ⑦ ⑦ ⑦ *Play 4 times*
 C#5 C5 C C5 C C#5 C5 C C5 C C#5 C5 C#5 C5 C C5 C C#5 C5 C C5 C C#5 C5
 Rhy. Fig. 3 *end Rhy. Fig. 3*

Gtrs. 1 & 2

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

Can't you set me free?

w/Rhy. Fig. 3 (Gtrs. 1 & 2) & Fill 2 (Gtr. 3) Both 4 times

C#5 C5 C#5 C5 C#5 C5 C#5 C5 C#5 C5 C#5 C5 *Play 4 times*

Can't you set me free? Can't you set me free?

w/Rhy. Fig. 1 (Gtr. 1) 1½ times

B5

Gtr. 2

w/Fill 1 (Gtr. 1)

Chorus:

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

B5 Cmaj7/D Fmaj7(#11) B5 Cmaj7/D Fmaj7(#11) B5 Cmaj7/D Fmaj7(#11) B5 Cmaj7/D Fmaj7(#11)

'Fore-long, my soul is dy-ing. Be-

Fill 2
Gtr. 3 (w/octave divider)

mp

12 11 10

T
A
B

B5 Cmaj7/D Fmaj7(#11) B5 Cmaj7/D Fmaj7(#11) B5 Cmaj7/D Fmaj7(#11) B5 Cmaj7/D Fmaj7(#11)

fore— long,— my— soul— is dy — ing.

Outro:

C#5 C5 ⁷open B B5 ⁷open B C#5 C5 ⁷open B B5 ⁷open B C#5 C5 B5 C#5 C5 ⁷open B B5 ⁷open B C#5 C5 B B5 ⁷open B C#5 C5 B5

Rhy. Fig. 4

That's— why—

w/Rhy. Fig. 4 (Gtrs. 1 & 2) 3 times

C#5 C5 B5 C#5 C5 B5 C#5 C5 B5

w/Fill 3 (Gtr. 3)

C#5 C5 B5 C#5 C5 B5 C#5 C5 B5

I— die.—

C#5 C5 B5 C#5 C5 B5 C#5 C5 B5 C#5 C5 B5 C#5 C5 B5 C#5 C5 B5

That's— why

C#5 C5 B5 C#5 C5 B5 C#5 C5 B5 C#5 C5 B5 C#5 C5 B5 C#5 C5 B5 N.C.

I die.

*Gtr. 3 (w/vibrato and multi-tap delay effects) plays random notes and noises for approx. 24 seconds.

Fill 3
Gtr. 3

T
A
B

cresc. *f*

Verse 2:

I hate writing shit, it is so stupid.
 Why do I feel this way?
 Feelings in my heart, I'm in way too far,
 And it won't go away.
 (To Pre-Chorus:)

Verse 3:

I hate writing shit, ain't looking forward to it.
 What's fucked up today?
 Writing all this time, feeling all that's mine
 Come right out my hand.
 (To Pre-Chorus:)

KILL YOU

Words and Music by
 BRIAN WELCH, JONATHAN DAVIS,
 DAVID SILVERIA, JAMES SHAFFER
 and REGINALD ARVIZU

All gtrs. are 7-stg. gtrs.
 tuned down 1 whole step:

- ⑦=A ③=F
- ⑥=D ②=A
- ⑤=G ①=D
- ④=C

D5 C#5 F#5 C5 D#5

Moderately ♩ = 119

Intro:

N.C.

Gtr. 1

Rhy. Fig. 1

end Rhy. Fig. 1

p hold throughout

*Verses 1 & 2:

w/Rhy. Fig. 1 (Gtrs. 1 & 2†) 4 times

1. Liv - ing life, don't you cry. — My — life, —

2. See additional lyrics

*Gtr. 3 ad lib. on Verse 2 a la Verse 1.

†Both gtrs. play at *f* dynamic.

Gtr. 3 *f* pick sl.

pain is gone. Man - y nights —

pain - ful thoughts - oc - cur. — Mad at me, — a - gain I'm wrong. —

1. w/Fill 1 (Gtr. 1) 2. save - me. —

Gtrs. 2 & 3 *ff* D5 C#5 F#5 C5

Fill 1
 Gtr. 1

T
 A 0 0 0 0 (0)
 B 4 4 4 4

w/Fill 1 (Gtr. 1) 2 times, simile

D5 C#5 F#5 C5

Gtrs. 2 & 3 ff

Now these mem - o - ries kill my

D5 C#5 F#5 C5

mind. They bur - y me.

Chorus:

D5 D#5 F#5 C5 C#5 D#5 D5 D#5 F#5 C5 C#5 D#5 *Play 4 times*

Rhy. Fig. 2 *end Rhy. Fig. 2*

All I want to do is kill you.

Bkgrd. Voc. Fig. 1

end Bkgrd. Voc. Fig. 1

You are not my real moth - er.

Half time-feel

Bridge:

N.C.(B5)

Look - ing back, I was nev - er, ev - er right; you were my

Riff A

†Gtrs. 2 & 3 8vb

PM. 17 (17) PM. 18 (18)

*Vocals doubled an octave lower.

†2 gtrs. arr. for 1.

w/Riff A (Gtrs. 2 & 3) 6 1/2 times

step - mom who al - ways want - ed me out of your sight. I would come walk - ing in and I'd say hel -
lo, but you slapped me and you made some fucked - up com - ment a - bout my
clothes, but I tried to let it pass. But the pic - tures in my

head were with you with a knife up your ass lay - ing dead, so I pop some more

caps in your ass. Now your son is not so fun, moth - er - fuck - ing bitch, nev - er try to

Original feel
Verse 3:
w/Rhy. Fig. 1 (Gtr. 1) 1½ times
N.C.
Gtrs. 2 & 3 tacet

blame me. 3 You

made my life not so...

Chorus:
w/Rhy. Fig. 2 (Gtrs. 2 & 3) 4 times & Bkgrd. Voc. Fig. 1 (last 2 times only)

D5 D#5 F#5 C5 C#5 D5 D5 D#5 F#5

All I want to do is kill you.

C5 C#5 D#5 D5 D#5 F#5 C5 C#5 D#5

kill you.

w/Fill 1 (Gtr. 1) 2 times, simile
Gtrs. 2 & 3

Wish, ha, ha, you, huh, were dead.

D5 C#5 F#5 C5

Ah, ha, now,

Fill 2
Gtrs. 2 & 3
8vb

P.M.

T
A
B

Fill 3
Gtr. 1

T
A
B

Half-time ♩ = 60

Outro:

ha, ha, ha. How, I know.

decresc. mf

*Gtr. 3

Riff B

8va

8vb

T
A
B

4 5 4 5 4 5 7

*Bass gtr. arr. for gtr.

†Gtrs. 2 & 3 hold out chord and play random notes and noises while gradually fading (next 10 bars).

w/Riff B (Gtr. 3) Until end

mp p pp

How can I cry o-ver

rit. *cresc. ff

some-one I nev-er loved? How can I

*Volume swell.

Freely

Gtrs. 2 & 3 tacet

cry for some-one I nev-er loved,

nev-er loved, nev-er loved?

Verse 2:

In denial, I tried to be your friend.
 I tried to be a good boy.
 Hell I see, a hate deep inside.
 Stop me, someone save me.
 (To Pre-Chorus 2:)

BLIND

Words and Music by
BRIAN WELCH, DAVID SILVERIA,
JONATHAN DAVIS, JAMES SHAFFER,
REGINALD ARVIZU, DENNIS SHIN
and RYAN SHUCK

All gtrs. are 7-string gtrs.
tuned down 1 whole step:

- = A ③ = F
- ② = D ④ = A
- ⑤ = G ① = D
- ⑥ = C

Moderate rock ♩ = 94

Intro:

Ride Cymbal 2

Gtr. 1 (w/dist.)
Rhy. Fig. 1

Play 10 times
*N.C.(C#m)

w/Rhy. Fig. 1 (Gtr. 1) 2 times
Gtr. 2

*Overall tonality implied (throughout).

w/Rhy. Fig. 1 (Gtr. 1)

Play 3 times w/Fill 1 (Gtr. 1)

w/Riff A (Gtr. 1)
C#5 D5 C#5 D5 N.C. Play 4 times

w/Riff A (Gtr. 1)
C#5 D5 C#5 D5 N.C. Play 4 times

Rhy. Fig. 2

Both gtrs. out

Gtr. 2

w/Riff B (Gtr. 1)
Rhy. Fig. 3 D5 C#5 D5 N.C.

w/Riff A (Gtr. 1)
C#5 D5 C#5 D5 N.C. Play 3 times

Rhy. Fig. 3

Fill 1
Gtr. 1
f
1 1 1 1

Riff A
Gtr. 1
1 1 1 1

Riff B
Gtr. 1
0 0 0 0 3 0 2 0 3 1 1 1 1

Slower ♩ = 86
Verses:

E

F(#11)

*1. This place in - side - my mind, — a place I like - to hide. -
*2. See additional lyrics

Gtr. 1
Riff C

mf w/wah-wah

hold bend

hold bend

TAB

5 7 (7) (5 7) 5 7 (7) 5 7

Gtr. 2
Rhy. Fig. 4

mf

end Rhy. Fig. 4

TAB

0 0 1 2 2 0

*Doubled by whispered vocal.

E5

F(#11)

— You don't know - the chanc - es. What if I — should die? -

hold bend

TAB

5 7 (7) 5 7 (7) 7

Rhy. Fig. 5

end Rhy. Fig. 5

TAB

2 0

Slower ♩ = 94

Interlude:
w/Riff A (Gtr. 1) 4 times
w/Rhy. Fig. 2 (Gtr. 2) 4 times

C#5 D5 C#5 D5 N.C. C#5 D5 C#5 D5 N.C.

(Shouted:) Deep-er and deep-er and deep-er— is all I'm turn-ing to. Liv-ing a life that seems- to be a

C#5 D5 C#5 D5 N.C. C#5 D5 C#5 D5 N.C.

lost re-al-i-ty. I can nev-er find a way to reach my in-ner self. Es-

w/Riff B (Gtr. 1)
w/Rhy. Fig. 3 (Gtr. 2)

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

D5 C#5 D5 N.C. C#5 D5 C#5 D5 N.C.

teem is low. How deep can I go? In the ground— I lay— if I don't- find a way— to

w/Riff B (Gtr. 1)
w/Rhy. Fig. 3 (Gtr. 2)

C#5 D5 C#5 D5 N.C. D5 C#5 D5 N.C.

sleep. In the grave,— I crowd- my mind. It's time— I looked to see when was re - al - ized.—

Slower ♩ = 90

*Pre-Chorus:
N.C.

Rhy. Fig. 6

Gtr. 1

mf

T
A
B

*Gtr. 2 w/misc. sound effects (next 4 bars).

w/Rhy. Fig. 6 (Gtr. 1)

(Whispered:) I can see, I can see, I'm go-ing blind. I can see, I can see, I'm go-ing blind.

Chorus:
w/Riff C (Gtr. 1) simile
*w/Rhy. Fig. 4 (Gtr. 2) 3½ times

E F(#11)

I can see, I can see, I'm go-ing blind.— I can see, I can see, I'm go-ing blind.

*Performed *f*.

E F(#11)

I can see, I can see, I'm go-ing blind.— I can see, I can see, I'm go-ing blind.

E F(#11)

I can see, I can see, I'm go-ing blind.— I can see, I can see, I'm go-ing blind.

E w/Rhy. Fill 1 (Gtr. 2) D5 F5(#11)

I can see, I can see, I'm go-ing blind. I can see, I can see, I'm go-ing (Shouted:) blind!

Faster ♩ = 94

w/Rhy. Figs. 1 (Gtr. 1) & 2 (Gtr. 2) Both 8 times

C#5 D5 C#5 D5 N.C. C#5 D5 C#5 D5 N.C. C#5 D5 C#5 D5 N.C. C#5 D5 C#5 D5 N.C.

I'm

C#5 D5 C#5 D5 N.C. C#5 D5 C#5 D5 N.C. C#5 D5 C#5 D5 N.C. C#5 D5 C#5 D5 N.C.

blind. I'm blind. I'm blind. I'm blind.

Faster ♩ = 108

*Outro:

†F Bass E F E F

mf

*All gtrs. out.
†Harmony implied by bass gtr. (throughout).

Repeat and fade

E F E F

8va

Gtr. 2

f 1 1/2 24 1 1/2 24 15 17 (17) *grad. release*

Rhy. Fill 1 Gtr. 2

P.M.

Verse 2:
 Another place I'll find,
 Escape the pain inside.
 You don't know the chances.
 What if I should die?
 A place inside my brain,
 Another kind of pain.
 You don't know the chances.
 I'm so blind.
 Blind.
 Blind.
 (To Interlude:)

SHOOTS AND LADDERS

Words and Music by
 BRIAN WELCH, DAVID SILVERIA,
 JONATHAN DAVIS, JAMES SHAFFER
 and REGINALD ARVIZU

All gtrs. are 7-string gtrs.
 tuned down 1 whole step:

- ⑦=A ③=F
- ⑥=D ②=A
- ⑤=G ①=D
- ④=C

Moderately slow rock ♩ = 88

Intro:

Bagpipes (approx. 1:20) Hi-Hat C5 Gtrs. 1 & 2 (7 str. Elec.) Play 3 times

f w/dist.

w/Fill 1 (Gtr. 2) Gtr. 1 (8va) harm.

2.75

*Gtrs. 1 & 2 N.C.

1/4 3/4 3/4 1/4

hold bend hold bend hold bend hold bend

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

*Note: Bends along 4th string cause open 3rd string to fluctuate in pitch (go flat) due to floating bridge (Floyd Rose tremolo system).

Fill 1 Gtr. 2 (15ma) harm.

1.075 2.25

1/4 3/4 1/4 1/4

hold bend hold bend

T
A 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
B

1/4 3/4 3/4 1/4 3/4

hold bend hold bend hold bend hold bend

T
A 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
B

Verses:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 8 times

D5

1.3. Ring a - round the ros - ies, pock - et full of po - sies.

2. See additional lyrics

Ash - es, ash - es, we all fall - - - down. - - - Ring a - round the ros - ies,

Subst. w/Rhy. Fill 1 (Gtrs. 1 & 2) on D.S.

pock - et full of po - sies. Ash - es, ash - es, we all fall - - - down. - - -

Rhy. Fig. 1

Gtrs. 1 & 2

1/2

T
A 0 5 5 5
B 5 5 5 5

Rhy. Fill 1

Gtrs. 1 & 2

1/4

hold bend 1/2

1/4

T
A 0 5 5 5 5 6 5 4 3
B 5 5 5 5 5 6 5 4 3

Slightly faster $\text{♩} = 92$
 Chorus:

D5 E5 E \flat 5 D5 E5 E \flat 5 D5

w/voc. ad lib.

Nurs - 'ry rhymes — are sad, vers - es in — my head.

Gtr. 1
 Rhy. Fig. 2

T	15	15	15	15	15	15	15	14	15	15	15	14	15	15	15
A	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
B	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

Gtr. 2
 Rhy. Fig. 2A

T															
A															
B	5	5	7	6	6	5	5	7	6	6	5	6	6	6	6

E5 E \flat 5 D5 C \sharp 5 C5

In - to my child - hood they're — spoon - fed.

end Rhy. Fig. 2

T	15	15	15	15	15	15	15	15	(15)	15	15
A	x	x	x	x	x	x	x	x	(x)	x	x
B	12	12	12	12	12	12	12	12	(12)	12	12

end Rhy. Fig. 2A

T											
A											
B	5	5	7	6	5	(5)	4	3	4	3	3

w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2)

D5 E5 Eb5 D5 E5 Eb5 D5

Hid - den (violence) - re - vealed, dark - ness that - - - seems real.

E5 Eb5 D5 1.3. C#5 C5 To Coda

Look at the pag - es that cause - - - all this e - vil.

Slightly faster ♩ = 106

2. C#5 C5

- all this e - vil.

Gtrs. 1 & 2

hold

T A B

N.C.

Play 4 times **Interlude:

w/voc. ad lib.

(Whispered:) Knick - knack, pad - dy wack, give a dog a bone,

T A B

Gtr. 3

†mf w/slight P.M. throughout

T A B

*Gradual decrescendo. †Gradual fade-in.

**Gtrs. 1 & 2 out.

1. 2.

this old man came roll - ing home. this old man came roll - ing home.

T
A
B

2-3 3 3 4 3 4 3 3 3 4 3 4 3 2-3 3 3 4 3 4 3

1.2.3.

(Shouted:) Knick-knack, pad-dy wack, give a dog a bone, this old man came roll - ing home.

*Gtrs. 1 & 2

f
† w/harmonizer

T
A
B

2-3 3 3 4 3 4 3 3 3 4 3 4 3 2-3 3 3 4 3 4 3 3 3 4 3 4 3

*Gtr. 3 out.
†Harmonizer generates additional pitch one octave lower.

4.

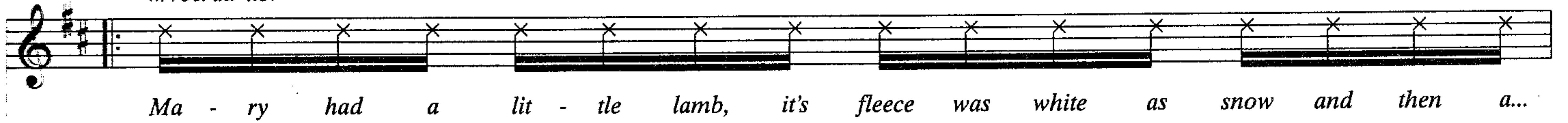
this old man came... (Spoken:) Ma - ry had a lit - tle lamb, it's fleece was white as snow and then a...

T
A
B

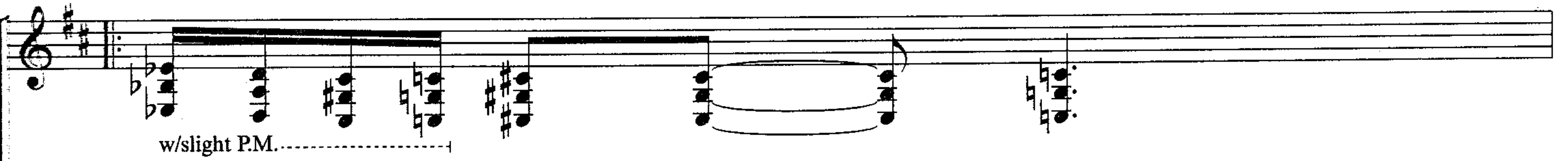
2-3 3 3 4 3 4 3

E \flat 5 D5 C \sharp 5 C5 C \sharp 5 C5

w/voc. ad lib.



Ma - ry had a lit - tle lamb, it's fleece was white as snow and then a...



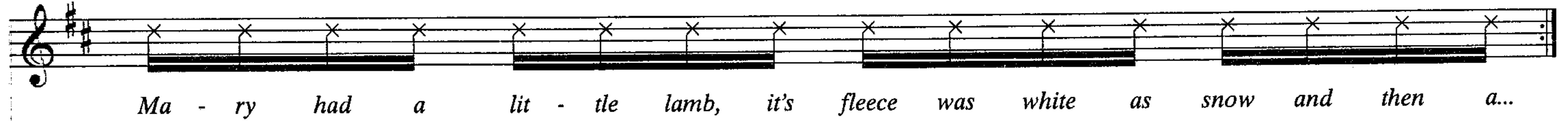
w/slight P.M.

T
A
B

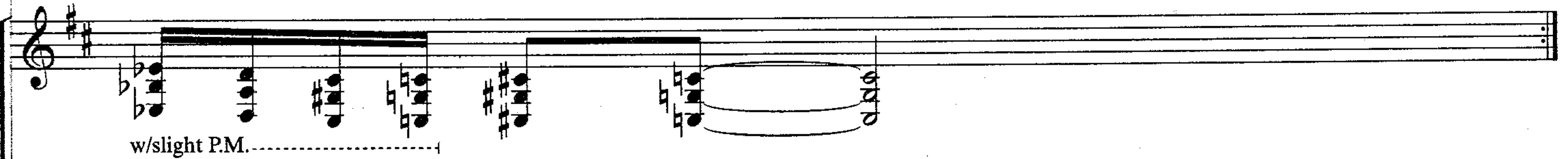
6	5	4	3	4	4	3
6	5	4	3	4	4	3
4	3	2	1	2	2	1

D.S. $\frac{\infty}{8}$ al Coda
(last time)
Play 4 times

E \flat 5 D5 C \sharp 5 C5 C \sharp 5 C5



Ma - ry had a lit - tle lamb, it's fleece was white as snow and then a...



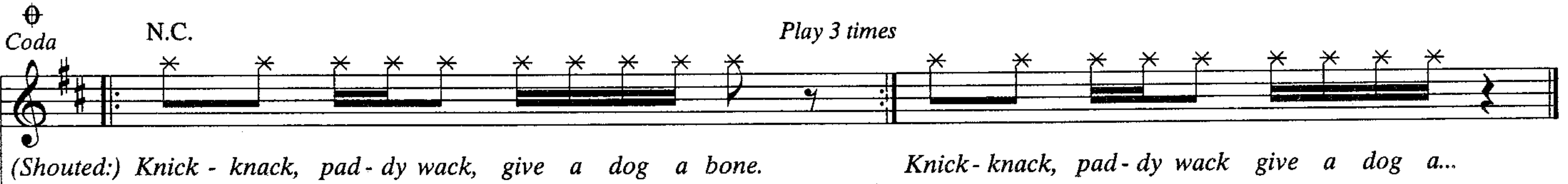
w/slight P.M.

T
A
B

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

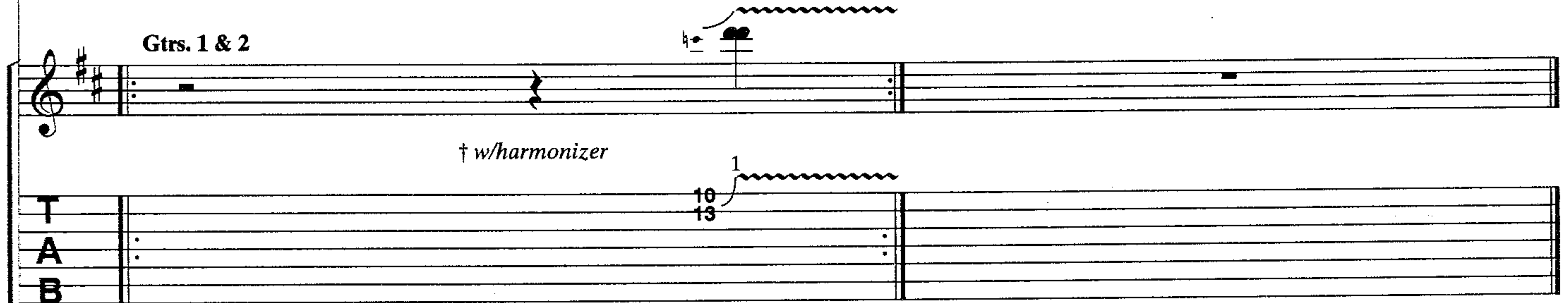
Slower $\text{♩} = 84$

Coda N.C. Play 3 times



(Shouted:) Knick - knack, pad - dy wack, give a dog a bone. Knick - knack, pad - dy wack give a dog a...

Gtrs. 1 & 2



† w/harmonizer

T
A
B

10	1
13	

†Generates additional pitches two octaves lower.

Verse 2:
One, two, buckle my shoe.
Three, four, shut the door.
Five, six, pickup sticks.
Seven, eight, lay them straight.
London Bridge is falling down,
Falling down, falling down.
London Bridge is falling down,
My fair lady.
(To Chorus:)

ISBN 1-57623-909-8



9 781576 239094

TWIST

CHI

LOST

SWALLOW

PORNO CREEP

GOOD GOD

MR. ROGERS

K@#0%!

NO PLACE TO HIDE

WICKED

A.D.I.D.A.S.

LOWRIDER

ASS ITCH

KILL YOU

BLIND

SHOOTS AND LADDERS



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Southend Road, Woodford Green, Essex IG8 8HN, England



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15800 NW 48th Avenue • Miami, Florida 33014
A Warner Music Group Company



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\$22.95
In USA
\$31.95
In Canada
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