



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

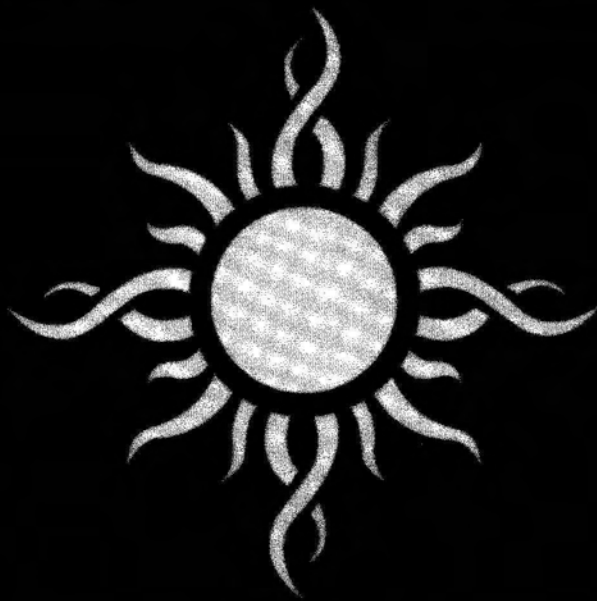
GODSMACK



GODSMACK

MOON BABY
WHATEVER
KEEP AWAY
TIME BOMB
BAD RELIGION
IMMUNE

SOMEONE IN LONDON
GET UP, GET OUT!
NOW OR NEVER
STRESS
SITUATION
VOODOO



U.S. \$19.95

ISBN 0-634-00772-6



HL00120167

MCA Music Publishing

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Moon Baby

Words and Music by Salvatore Erna

Drop D Tuning:

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

Intro

Free Time

N.C.

(approx. 23 seconds)



Spoken: Moonlight is thought to transform some people into strange creatures to drive others mad. One small step for man, giant leap for man. . . . Does the moon actually possess such strange powers, or is it all just lunacy?

Moderately ♩ = 82

* Gtr. 1 (dist.) F#5 D5 E5 F#5 G5 A5 G5 F#5
Rhy. Fig. 1 End Rhy. Fig. 1

f

T
A
B

* doubled throughout

Verse

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

F#5 D5 E5 F#5 G5 A5 G5 F#5

1. Let's take a blast to the moon, ba-by. (I sit a-round wish-ing you well.

D5 E5 F#5 G5 A5 G5 F#5 D5 E5

How I'm crav - ing you. (Yeah.) Ev - er - y time I'm near you.

F#5 G5 A5 G5 F#5 D5 E5 F#5 G5 A5

(I al-ways wan-na swal-low you down.) I'll be right here if ya' need me.

Pre-Chorus

D5

F#5

G5 F#5

E5

In my life, I'll need you here.

Rhy. Fig. 2

D5

F#5

G5 F#5

E5

don't ask why I'll never disappear, yeah.

End Rhy. Fig. 2

Chorus

D5

E5

D5

E5

Why is it every day that I feel the pain?

F#5

D5 E5

F#5

N.C.

Ah, yeah.

Verse

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

F#5 D5 E5 F#5 G5 A5 G5 F#5

2. Let's take a trip to the stars far a - way. (Where were you when I was down?)

D5 E5 F#5 G5 A5 G5 F#5 D5 E5

Star - ing in - to the dead. (Dead.) My pain is caused by my plea - sure.

F#5 G5 A5 G5 F#5 D5 E5

(And my soul mate lives in your bod - y.) I can't get you out of my -

Pre-Chorus

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

F#5 G5 A5 G5 F#5 D5 F#5 G5 F#5 E5

head. It nev - er goes a - way. In my life, and I'll need you here.

D5 F#5 G5 F#5 E5 D5

don't ask why and I'll nev - er dis - ap - pear, yeah. In your eyes

F#5 G5 F#5 E5 D5 F#5 G5 F#5 E5

you can bid me fare - well. But don't ev - er try to un - der - stand the sit - u - a -

Chorus

D5 E5 D5 E5

tion. Why is it ev - 'ry - day that I feel the pain?

Gtr. 1

F#5 D5 E5 F#5 N.C.(E5) (D5)

(It al-ways comes when I least ex-pect it, when I'm look-ing for love, al-ways seem to be re-gret-ting it.)

D5 E5 D5 E5

Why is it ev-'ry-day that I feel the pain?

F#5 D5 E5 F#5 D5 E5 Freely D5

Ah, yeah, yeah.

* w/ delay repeats

Faster ♩ = 124

Bridge

† D5 F#5 D5 F#5 D5 F#5 D5 F#5

D5 F#5 D5 F#5 D5 F#5 D5 F#5

Gtr. 1

Gtr. 2 (dist.)

mp slight P.M.

** Two gtrs. arr. for one.

† Chord symbols reflect implied tonality, next 4 meas.

D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5

(9) 5 4 5 4 5 4 5 4

Gtr. 2 tacet
D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5

Gtr. 1
Rhy. Fig. 3

0 4 0 4 0 4 0 4 0 4 0 4 0 4

w/ misc. speaking, 2nd time
D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5

End Rhy. Fig. 3

0 4 0 4 0 4 0 4 0 4 0 4 0 4

* D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5

Rhy. Fig. 4

w/ wah-wah

0 4 0 4 0 4 0 4 0 4 0 4 0 4

* Chord symbols reflect implied tonality, next 2 meas.
** + = closed (tie down) o = open (tie up)

D5 F#5 D5 F#5 D5 F#5 D5 F#5

D5 F#5 D5 F#5 D5 F#5 D5 F#5

End Rhy. Fig. 4

wah-wah off

E5

w/ misc. speaking

*D5 F#5 D5 F#5 D5 F#5 D5 F#5

D5 F#5 D5 F#5 D5 F#5 D5 F#5

(Ah, ah,

P.M. - - - - - 1

* Chord symbols reflect implied tonality, next 3 meas.

D5 F#5 D5 F#5 D5 F#5 D5 F#5

D5 F#5 D5 F#5 D5 F#5 D5 F#5

ah, Ah,

Gtr. 1: w/ Rhy. Fig. 4, 1st time

Gtr. 1: w/ Rhy. Fig. 4, 1st 3 meas., 2nd time

+ **D5 F#5 D5 F#5 D5 F#5 D5 F#5

D5 F#5 D5 F#5 D5 F#5 D5 F#5

** Chord symbols reflect implied tonality, next 2 meas.

* song 1st time only

Outro

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

D5 F#5 D5 F#5 D5 F#5 D5 F#5

Gtr. 1: w/ Rhy. Fill 1, 2nd time
D5 F#5 D5 F#5 D5 F#5 D5 F#5

8

*D5 F#5 D5 F#5 D5 F#5 D5 F#5

D5 F#5 D5 F#5 D5 F#5 D5 F#5

Gtr. 1

w/ wah-wah

o + + o

* Chord symbols reflect implied tonality, next 6 meas.

D5 F#5 D5 F#5 D5 F#5 D5 F#5

D5 F#5 D5 F#5 D5 F#5 D5 F#5

o + + o

D5 F#5 D5 F#5 D5 F#5 D5 F#5

D5 F#5 D5 F#5 D5 F#5 D5 F#5

o + + o

w/ misc. sound effects

D5 F#5 D5 F#5 D5 F#5 D5 F#5

D5 F#5 D5 F#5 D5 F#5 D5 F#5

wah-wah off

1/2

Rhy. Fill 1
Gtr. 1

T
A
B

Whatever

Words and Music by Salvatore Esna and Tony Rombola



Drop D Tuning, Down 1 Whole Step:

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

Intro

Moderate Rock ♩ = 122

Intro musical notation with guitar parts and TAB.

Chords: G5, D5 (** Rhy. Fig. 1), N.C., End Rhy. Fig. 1 (play 7 times), Gtr. 2 tacet D5.

Performance instructions: (sound effects), Gtr. 1 (dist.), Gtr. 2 (dist.), Gtr. 1 *mf*, P.M. - - - - -

TAB: * fade in, ** refers to both gtrs.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 8 times

Verse musical notation with lyrics and guitar accompaniment.

Chords: D5, N.C., D5, N.C., D5, N.C., D5, N.C., D5, N.C., D5, N.C., D5, N.C.

Lyrics: 1. And I won - der day to day. I don't like you. an - y - way. I don't need your shit to - day. You're pa - thet - ic in your own way.

Pre-Chorus

Pre-Chorus musical notation with lyrics and guitar accompaniment.

Chords: D5, Ab5.

Lyrics: I feel for you. (Bet - ter fuck - in' go a - way.)

Performance instructions: Gtrs. 1 & 2 Rhy. Fig. 2, P.M. - - - - -

D5 C5 G5 F5

I will be - have. Bet - ter fuck - in' go a - way.

End Rhy. Fig. 2

Chorus
D5 Ab5 G5 F5 D5 Ab5 G5 F5

I'm do - ing the best I ev - er did. I'm do - ing the best that I can.

Rhy. Fig. 3

D5 Ab5 G5 F5 D5

I'm do - ing the best I ev - er did, uh, aw.

End Rhy. Fig. 3

Interlude

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

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 7 times

D5 N.C. D5 N.C.

2. I don't need to fan - ta - size,

D5 N.C. D5 N.C. D5 N.C.

you are my pets all the time. I don't mind if

D5 N.C. D5 N.C. Gtrs. 1 & 2: w/ Rhy. Fill 1 D5 N.C. G5 F5 E5 rit.

you — go blind. You get what you get un - til you're through with my —

Pre-Chorus

A Tempo

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

D5 Ab5

life. I feel for you. (Bet - ter fuck - in' go a - way.)

D5 C5 G5 F5 Gtrs. 1 & 2: w/ Rhy. Fill 2

I will be - have. You bet - ter go a - way.

D5 Ab5

I feel for you. (Bet - ter fuck - in' go a - way.)

D5 C5 G5 F5 Gtrs. 1 & 2: w/ Rhy. Fill 2

I will be - have. You bet - ter go a - way.

Chorus

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

D5 Ab5 G5 F5 D5 Ab5 G5 F5

I'm do - ing the best I ev - er did. I'm do - ing the best that I can.

Rhy. Fill 1
Gtr. 2 rit.
Gtr. 1 *divisi* P.M. P.M. rit.

TAB: 0 0 10 13 5 3 2 5 3 2

Rhy. Fill 2
Gtrs. 1 & 2

TAB: 3 0

Rhy. Fill 3
Gtrs. 1 & 2

TAB: 0

Gtrs. 1 & 2: w/ Rhy. Fill 3
N.C. F5

D5 Ab5 G5 F5

I'm do - ing the best I ev - er did, now go a - way.

Gtr. 1: w/ Rhy. Fig. 3

D5 Ab5 G5 F5 D5 Ab5 G5 F5

I'm do - ing the best I ev - er did. I'm do - ing the best that I can.

Gtr. 2

w/ wah-wah

To Coda ⊕

Gtr. 1: w/ Rhy. Fill 3
N.C. F5

D5 Ab5 G5 F5

I'm do - ing the best I ev - er did, now go a - way.

wah-wah off

Interlude

Gtrs. 1 & 2 tacet

D5

D5
Rhy. Fill 4

End Rhy. Fill 4

Gtr. 1

P.M. - - - -

Gtr. 2

6

Gtrs. 1 & 2

Bridge

D5

I'm do - ing the best I ev - er did. (Go a - way.)

Gtr. 1

P.M. - - - -

I'm do - ing the best — that I — can. — (Go — a - way. —)

P.M. — — — —

I'm do - ing the best — I ev - er did. — I'm do - ing the best — that I — can.

P.M. — — — — P.M. — — — —

I'm do - ing the best — I ev - er did, now go — a - way. — *D.S. al Coda*

P.M. — — — — P.M. — — — —

⊕ *Coda*

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
D5

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times
D5 N.C.

D5

N.C.

play 4 times

(Yeah. Yeah.) I'm do - ing the best — I ev - er did. — (Go — a - way. —)

Gtrs. 1 & 2: w/ Rhy. Fill 4
D5

D5 N.C.

I'm do - ing the best — that I — can. —

Keep Away

Words and Music by Salvatore Erna

Drop D Tuning:

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

Intro

Moderately ♩ = 98

N.C.(D5)

Rhy. Fig. 1

Gtr. 1 (dist.)

Gtr. 1: w/ Rhy. Fig. 1, 5 times

End Rhy. Fig. 1

* Gtr. 2 (dist.)

T	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
A	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
B	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

* Two gtrs. arr. for one.

D5
Rhy. Fig. 2

F5

G5

A♭5

F5 D5

D5

F5

G5

A♭5

F5 D5
End Rhy. Fig. 2

F5

G5

A♭5

F5

D5

F5

G5

A♭5

F5 D5

Verse

D5 F5 G5 Ab5 F5 D5

ness spill - ing through your eyes.
in' ev - 'ry thing a - round that you say.

Gtr. 2 Rhy. Fig. 3

F5 G5 Ab5 F5 D5

yeah. Crav -

End Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 3

F5 G5 Ab5 F5 D5 F5

ing ev - 'ry - thing that you thought was a - live,
Smack me in my mouth two hun-dred times ev - 'ry oth - er day.

Verse

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

Gtr. 2: w/ Rhy. Fig. 3, last 3 meas., 3rd time

G5 Ab5 F5 D5 D5 F5 G5 Ab5 F5 D5

Oh. yeah. 2. Stab me, uh, in my heart a - gain,
4. Rag me, uh, I don't hear you an -
5. Drag - gin' on so lone - ly, aren't you tired, ba - by?

Rhy. Fill 2
Gtr. 2

wah-wah off

T
A
B

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

F5 G5 Ab5 F5 D5 F5

y - more, ah not yeah. Drag me through your wast -
Yeah. not yet. Find out what it means -
Breath - ing life in - to

Gtr. 2: w/ Rhy. Fill 1

G5 Ab5 F5 D5 F5 G5 Ab5 F5

ed life, are you for - ev - er dead? Ah, ooh, oh, oh. -
to me, I don't know who you are. Ah, yeah, yeah, yeah, yeah.
your lungs, are you im - mune to me?

Chorus

D5 C5 A5 Bb5

yeah. } Do like I told you, stay a - way from me. -

End Rhy. Fig. 4

Rhy. Fig. 4

simile on repeats

D5 C5 A5 D5

Nev - er mis - un - der - stand me, keep a - way from

steady gliss.

Rhy. Fill 1
Gtr. 2

**T
A
B**

Gr. 2: w/ Rhy. Fig. 2, simile

F5 G5 Ab5 F5 D5 F5 G5 Ab5 F5 D5

me. 3. Twist -

2. A5 Bb5 D5 C5 A5 Bb5 To Coda

me, keep a-way from me. Do like I told you stay a-way from me.

D5 C5 A5 Bb5 C5 D5

Nev-er mis-un-der-stand me. (Yeah, yeah.)

Interlude

Gr. 1: w/ Rhy. Fig. 1, 3 times, 3rd time

Dsus2 D5 D(b5) D5 D(b5)

Yeah.

Rhy. Fig. 5 End Rhy. Fig. 5

1., 2., 3.

D5 D(b5) D5 D(b5)

4.

Gtr. 2: w/ Rhy. Fig. 5
D5 D(b5) N.C.(F5) (G5)

Yeah, yeah, - yeah, - yeah, yeah, ah.

Gtr. 1

Guitar Solo

Gtr. 1 tacet
* D5
8va
loco
F5 G5 Ab5 F5 D5

w/ wah-wah
P.H.
1/2 full 1/2

* Chord symbols reflect implied tonality.

F5 G5 Ab5 F5 D5

full full full full

F5 G5 Ab5 F5 D5

P.H. P.H. steady gliss.

pitch: A pitch: A

D.S. al Coda
(take 2nd ending)
F5 D5

F5 G5 Ab5

3

hold bend

steady gliss.

full

10 13 10 12 10 13 10 13

full 1/2 full

13 13 13 13 13 13 15 13 17 13 13 (13) 13 (13) 13

X X

⊕ Coda

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

D5 C5 A5 Bb5 D5 C5

full

13 13 13 13 13 13 15 13 17 13 13 (13) 13 (13) 13

Nev-er mis - un - der - stand me. I,

A5 Bb5 D5 C5 A5 Bb5

full

13 13 13 13 13 13 15 13 17 13 13 (13) 13 (13) 13

yeah. Keep a - way - from me, yeah. Nev-er mis - un - der - stand

D5 C5 A5 Bb5

full

13 13 13 13 13 13 15 13 17 13 13 (13) 13 (13) 13

me, nev - er mis - un - der - stand me, nev - er mis - un - der - stand

D5 C5 A5 Bb5 C5 D5

full

13 13 13 13 13 13 15 13 17 13 13 (13) 13 (13) 13

me, ah, yeah, - yeah, - yeah, yeah, yeah, -

Gtr. 2

8va

fdbk. fdbk.

7 7

6 6

(0)

pitch: E

Time Bomb

Words and Music by Salvatore Erna

Drop D Tuning:

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

Intro

Moderately ♩ = 92

N.C.(D5)

Riff A

*Gtr. 1

End Riff A
play 3 times

*Synth. arr. for gtr.

Verse

Gtr. 1 tacet

C5 D5

Eb5

C5 D5

**Gtr. 2 (dist.)

Rhy. Fig. 1

**doubled throughout

C5 D5

F5

C5 D5

Eb5

N.C.(D5) Eb5

Gtr. 2

End Rhy. Fig. 1

Gtr. 3 (dist.)

Rhy. Fill 1

End Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: tacet

C5 D5 Eb5 C5 D5

1. I shove and I pull a - way to the things that I call you ev - 'ry night.
3. And I }
Some - times I re - al - ize my mind is meant to go a - way.

C5 D5 F5 C5 D5 Eb5 N.C.(D5) Eb5

I can't seem to break you down but I know I'll come a - round...
Nev - er have I seen your god, so why should I be - lieve in faith?

Pre-Chorus

G5 A5 G5 A5 Bb5 G5 A5 G5 A5 Bb5 G5

I feel your pins through my eyes,

Gtr. 2

To Coda ⊕ 1. 2.

A5 G5 A5 Bb5 G5 A5 N.C. A5 G5 A5 Bb5 G5

piercing 1. me. all the time.
2., 3. me.

Rhy. Fill 2 End Rhy. Fill 2

Chorus

Gtr. 2: tacet
N.C.(D5)

An - oth - er time bomb.

Gtr. 1

Gtr. 1: w/ Riff A, simile

Gtr. 2: w/ Rhy. Fig. 1

C5 D5 Eb5 C5 D5

An-oth-er time bomb, _ time _ bomb, time, time, _ time, _ time. Ehh. _____

Coda

D.S. al Coda

C5D5 F5 C5D5

Gtr. 2: w/ Rhy. Fill 2

Gtr. 1: w/ Riff A

A5 G5 A5 Bb5 G5 N.C.(D5)

_____ all the time. _____ I nev-er

Interlude

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

N.C.(D5)

find the time _ to find an - oth - er fuck-ing place. I'm a bad moth-er-fuck - er who lives _ it ev - 'ry-day. You nev - er

look at me now, _ you nev - er look me in the face, I'm a time _____ bomb, ba - by.

I can't find the time _ to find a place. I'm a bad moth-er-fuck - er who lives _ it ev - 'ry-day. You nev - er

look at me now, _ you nev - er look me in the face, I'm a time... _____

Bridge

C5 D5

C5 D5

C5 D5

F5 C5

D5

C5 D5

C5 D5

F5 C5

Ah. _____

Ah. _____

Rhy. Fig. 2

Gtr. 2

C5 D5 C5 D5 C5 D5 F5 C5 D5 C5 D5 C5 D5 F5 C5 Bb5 A5 C5

What am I wait-ing for? _____

End Rhy. Fig. 2

Gr. 2: w/ Rhy. Fig. 2
C5 D5 C5 D5 C5 D5 F5 C5 D5 C5 D5 C5 D5 F5 C5

Ah. — What am I wait-ing for? —

Chorus
Gr. 1: w/ Riff A. 2 times, simile
N.C.(D5)

Ne- ver find the time to find — an- oth- er place. I'm a bad moth- er- fuck- er who lives — it ev- 'ry- day. You nev- er
look at me now, — you nev- er look me in the face, I'm a time — bomb, yeah.

Outro
C5 D5 C5 D5 C5 D5 F5 C5 D5 C5 D5 C5 D5 F5 C5

Ah. _____
(Ah. _____)

C5 D5

C5 D5

C5 D5

F5

C5

D5

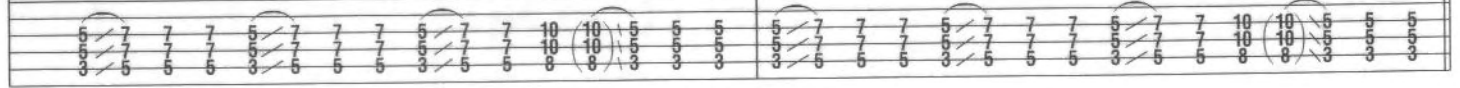
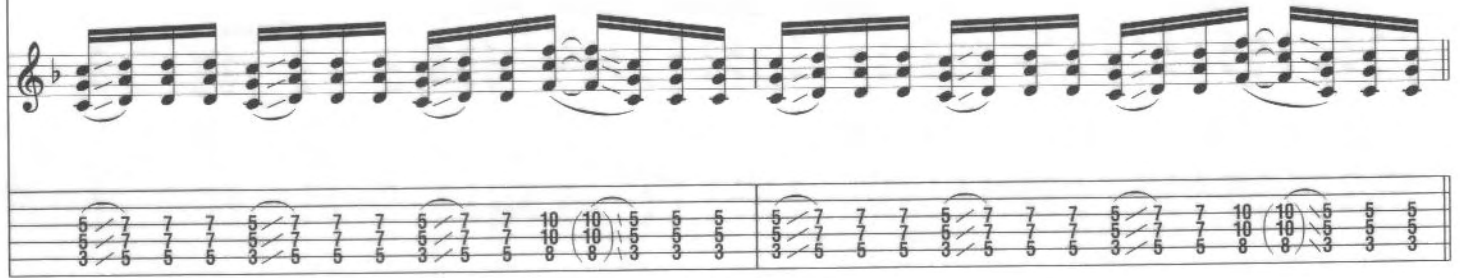
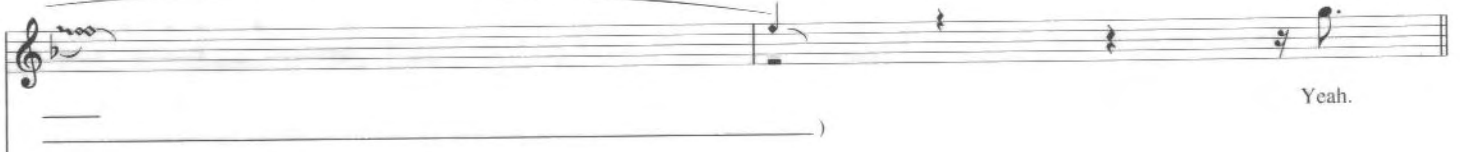
C5 D5

C5 D5

F5

C5

Yeah.



C5 D5

C5 D5

C5 D5

C5 D5

C5 D5

C5

D5

C5 D5

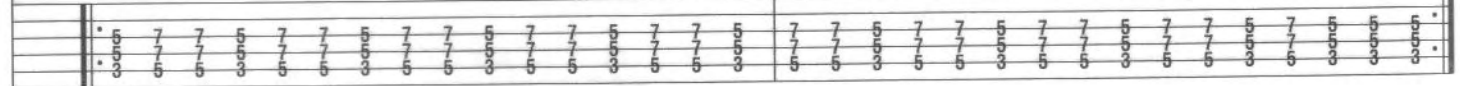
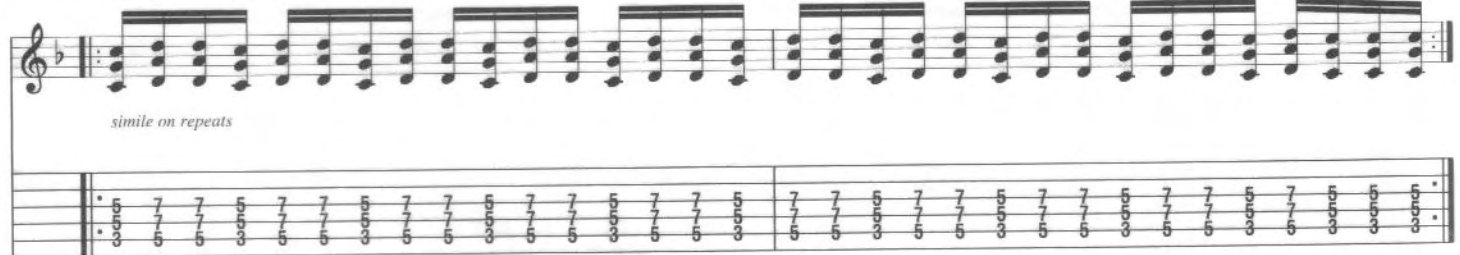
C5 D5

C5 D5

C5 D5

C5 D5 C5 *play 4 times*

simile on repeats



D5

C5 D5

C5 D5

C5 D5

C5 D5

C5

D5

C5 D5

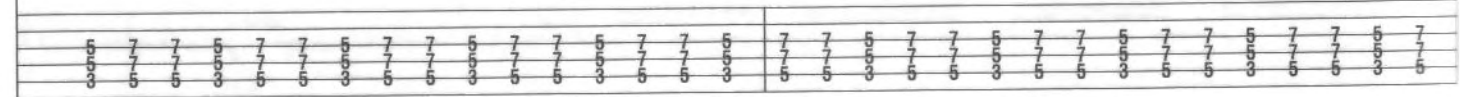

C5 D5

C5 D5

C5 D5

C5 D5

Time bomb, _ time _ bomb, _ time _



C5 D5

C5 D5

C5 D5

C5 D5

C5 D5

C5 D5

C5 D5

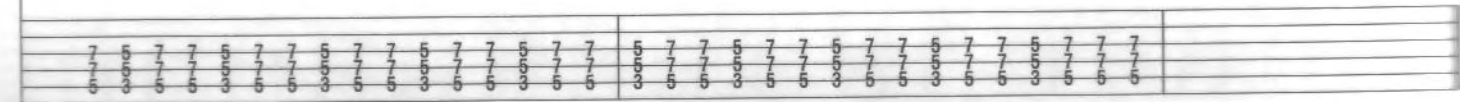
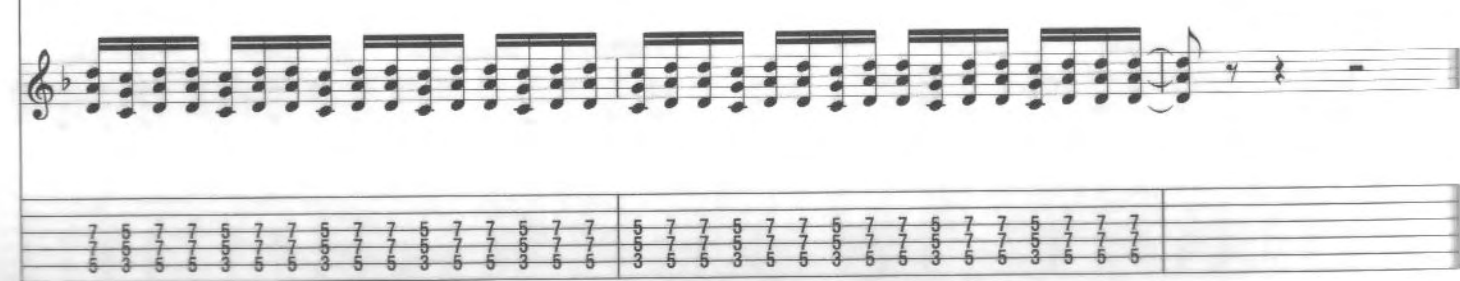
C5 D5

C5 D5

C5 D5

C5 D5

_ bomb. Time bomb, _ time _ bomb, time bomb. _



Bad Religion

Words and Music by Salvatore Esna and Tommy Stewart

Drop D Tuning:

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

Intro

Fast Rock ♩ = 154

D5

Get back.

*Gtr. 1 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

f

TAB

*doubled throughout

Verse

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

D5

1. Can you feel I'm not like you any more?
2. Who's to say I won't like you any way?

I can't see, I can't breathe.
Take a deep breath, I'm alive.

See you quiver like the dogs on the streets.
Can you hear me? I'm alive in side of you.

Looking down on as I beat you.
Agony creeps up behind you. Oh, it's a

Gtr. 1

Chorus

Half-Time Feel

Bkgd. Voc.: w/ Voc. Fig. 1, 2nd time

*D5 C5

D5

bad re - li - gion, from a bro - ken na - tion. It's a

Rhy. Fig. 2

End Rhy. Fig. 2

The first system of the chorus features a vocal line in G major with lyrics "bad re - li - gion, from a bro - ken na - tion. It's a". The guitar accompaniment consists of a steady eighth-note rhythm with chords primarily in the 5th and 7th frets. The guitar chord diagram shows a D5 chord (x75757) and a C5 chord (x75757).

*Chord symbols reflect implied tonality.

1. End Half-Time Feel

C5 D5

con - tra - dic - tion, and I can't take it an - y-more, yeah.

The second system continues the chorus with lyrics "con - tra - dic - tion, and I can't take it an - y-more, yeah.". The guitar accompaniment remains consistent with the first system, featuring a steady eighth-note rhythm with chords in the 5th and 7th frets. The guitar chord diagram shows a C5 chord (x75757) and a D5 chord (x75757).

Gtr. 1: w/ Rhy. Fig. 1

The first guitar solo part consists of a single note held across several measures, with a double bar line at the end.

2. D5 C5

Gtr. 1: w/ Rhy. Fig. 2

I can't take it an - y fuck - ing way! (It's a bad re - li - gion, bad

The second guitar solo part features a vocal line with lyrics "I can't take it an - y fuck - ing way! (It's a bad re - li - gion, bad". The guitar accompaniment continues with a steady eighth-note rhythm and chords in the 5th and 7th frets. The guitar chord diagram shows a D5 chord (x75757) and a C5 chord (x75757).

Voc. Fig. 1

(A bad re - li - gion. A bro - ken na - tion.)

The vocal figure consists of a melodic line in G major, starting with a quarter rest followed by a series of eighth and quarter notes. The lyrics are "(A bad re - li - gion. A bro - ken na - tion.)".

re - li - gion, bad ^{D5} From a bro - ken na - ti - on. A bro - ken na - tion. It's a

con - tra - dic - tion. Yeah.

Gr. 1 *steady gliss.*

Interlude

band tacet

Gr. 1 tacet

G5 F5 E5 D5 N.C.(D5)

Gr. 2 (dist.)

*Gtrs. 1 & 2

mf

*Gr. 1 gradually fades in over next 2 5/8 meas.

band enters

f

f

w/ Voc. ad lib

play 3 times

End Half-Time Feel

Outro

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

Gtr. 2 tacet

D5

Gtr. 1: w/ Rhy. Fill 1

E5 F5 E5 F5 D5

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

Gtr. 1: w/ Rhy. Fill 1

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

E5 F5 E5 F5 D5

Gtr. 1: w/ Rhy. Fill 2

Gtr. 1: w/ Rhy. Fig. 1

Rhy. Fill 1
Gtr. 1

P.M. ----- 1

TAB

2 2 2 3 2 3 0

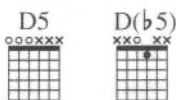
Rhy. Fill 2
Gtr. 1

TAB

0 0

Immune

Words and Music by Salvatore Erna, Tony Rombola and Rob Merrill



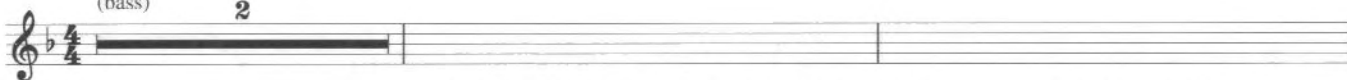
Drop D Tuning:

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

Intro

Moderately ♩ = 92

(bass) 2



Spoken: You have come here from all over the world because society has no further use for you.

D5 Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 2 (dist.) * mp < f

This place will now be your holding pen until your death. I'm very good at this business,

Riff A End Riff A

Gtr. 1 (dist.) * mp < mf fdbk. fdbk.

TAB 5 (5) (5) 3 (3) (3) 7 5 (5)

* vol. swell pitch: G B

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

because I make all the rules, but if you break any of my rules, you'll find that there is life after death.

Gtr. 1 ** fdbk. fdbk.

TAB X 5 (5) 3 (3) (3) 7 5 (5)

pitch: B pitch: G B

** Microphonic fdbk., not caused by string vibration.

Verse

D5 **E5** **D5** **E5**

1. Pa - tience is how I'm liv - ing to - day. I lie be -
sti - tion jinx - ing me like the black cat. In -

Riff B
w/ wah-wah
Harm. -----
simile on repeat

* Chord symbols reflect implied tonality.

D5 **E5** **D5** **E5**

fore - you, stress - ing me out a - gain. My - life is
side you, it's on - ly what I crave. A sys - tem

Harm. ----- Harm. -----

D5 **E5** **D5** **E5**

twist - ed, twist - ed like your own brains. I can't ac -
break - down. Can you re - mem - ber your name? Did you for -

Harm. ----- Harm. -----

D5 **E5** **D5** **E5**

cept that, I can't ac - cept that a - gain.
get you? Did you for - get your i - den - ti - ty?

Harm. ----- Harm. ----- **End Riff B**

Chorus

D5 E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5

Yeah, face it, no, try it,

* Gtrs. 1 & 2 Rhy. Fig. 2

* Gtr. 1: wah-wah off

D5 E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5

yeah, im mune to what you are.

1.

End Rhy. Fig. 2

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

D5 D5 E5 D5 E5 D5 E5 F5

2. A su - per - to what you are.

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

D5 E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5

Yeah, face it, no, try it,

D5 E5 D5 E5 D5 E5 F5

yeah, im mune to what you are.

Bridge
Slower ♩ = 84

D5 E5 D5 F5

Yeah. Try it.

Gr. 1 Rhy. Fig. 3

D5 E5 D5 E5 F5

No. Yeah. Oh. leh.

End Rhy. Fig. 3

Interlude
A Tempo

D5 E5 D5 E5 D5 E5 D5 E5

D5 E5 D5 E5 D5 E5 D5 E5

Verse

Gr. 1: w/ Riff B, simile

D5 E5 D5 E5

3. What's the mat - ter with your _ own _ ways? . (What's the mat - ter with your _ own _ ways? _)

D5 E5 D5 E5

Why are you freak - ing me out _ a - gain, _ now? _

D5 E5 D5 E5

What's the mat - ter with your _ own _ mind? _ You can't (What's the mat - ter with your _ own _ mind? _)

D5 E5 D5 E5

be your - self _ an - y - more _ when you're suck - ing out my life _ from un - der me. _

Chorus

Gr. 1 & 2: w/ Rhy, Fig. 2, 2 times

D5 E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5

Yeah, face _ it, _ no, try _ it, _

D5 E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5

yeah, im - mune _ to what _ you are. _

D5 E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5

Yeah, face _ it, _ no, try _ it, _

D5 E5 D5 E5 D5 E5 F5 D5 E5 D5 E5 D5 E5 F5

yeah, im - mune _ to what _ you are. _

Bridge

Slower ♩ = 84

Gr. 2

D5

Oh, leh.

Gr. 1

p *fdbk.* *f*

7 (7)

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

D5 E5 D5 F5 D5 E5 D5 E5 F5 D5 E5 F5

Yeah. Yeah, yeah, yeah, yeah, yeah, yeah.

Guitar Solo

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

Gr. 1

D5 E5 D5 F5

w/ wah-wah

let ring

12 13 12 13 13 13 13 13 13 13 13 13 12 13 14 13 13 13 13 13

D5 E5 D5 E5 F5

8va P.H. P.H.

12 10 10 10 12 10 10 12 12 (12) 0 0 10 10 10 12 (12) 9 10 10 (10)

pitch: C

D5 E5 D5 F5

13 13 13 13 (3) 13 13 13 13 13 13 13 13 13 13 13 13

D5 E5 D5 E5 F5

12 13 19

full 1/2 full

Outro

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

D5 E5 D5 F5 D5 E5 D5 E5 F5

Face it, yeah, face it, low, face it, yeah, try.

12 10

* Gtr. 1: wah-wah off

Gtr. 2: w/ Rhy. Fig. 3
D5 E5 D5 F5

Gtr. 1
w/ wah-wah

12 10 11 8

D5 E5 D5 E5 F5

10 12 13 16 19 18

Free Time

D(b5)

Gtr. 2 Gtr. 1 loco

dim.

fdbk.

1 0

Someone in London

By Tony Rombola

Drop D Tuning:

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

A

Slow Rock ♩ = 72

B

Gtr. 1
(dist.)

(sound effects w/ misc. talking, approx. 32 sec.)

* Dm7b5

Dm7

Dm7b5

F6

Em7

mf
let ring throughout

1/2

* Chord symbols reflect implied tonality.

Dm7b5

Dm7

F6

Em7

Eb maj7
play 4 times

Dm7b5

Dm7

1/2

Dm7b5

F6

Em7

Dm7b5

Dm7

F6

Em7

Eb maj7

1/2

Dm7b5

Dm7

Dm7b5

F6

Em7

Dm7b5

Dm7

1/2

F6

Em7

Eb maj7

F6

Em7

Eb maj7

F6

Em7

Eb maj7

D5

Segue into "Get Up, Get Out."

1/2

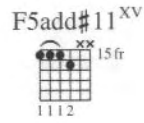
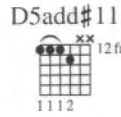
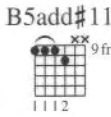
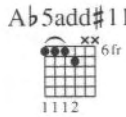
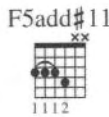
(cont. in sheet)

Get Up, Get Out!

Words and Music by Salvatore Erna

Drop D Tuning:

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



Intro

Moderately ♩ = 108

* (D5)

Gtrs. 1 & 2 (dist.)

Gtr. 3 *dim.*

* sustained chord from "Someone in London"

N.C.(D5)

** w/ delay repeats

w/ wah-wah

Verse

N.C.(D5)

1. Why _____ are you laugh - ing as if you're my _____
 2. You _____ were the love of my life for a

Gtr. 1

Gtr. 2 *distorted*

Harm. †

pitch: C

† Harmonic located two-thirds of the distance between 2nd and 3rd frets.

N.C.(D5) C5 D5 C5 D5 C5 D5 F5

— Got - ta get up, got - ta get out, — yeah, yeah, get up. —

w/ wah-wah

⊕ Coda

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

G5 Ab5 G5 Ab5 G5 Ab5 G5 Ab5

— Oo, — I like — you bet - ter when you go a - way. —

Chorus

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

N.C.(D5) C5 D5 C5 D5 C5 D5 F5 Eb5

— Got - ta get up, got - ta get out, — you got - ta get up, yeah, — you got - ta go a - way. —

N.C.(D5) C5 D5 C5 D5 C5 D5 F5 Eb5

— Got - ta get up, got - ta get out, — yeah, yeah, yeah, yeah, yeah.

N.C.(D5) C5 D5 C5 D5 C5 D5 F5 Eb5

Got - ta get up, got - ta get out, — you got - ta get up, yeah, — you got - ta go a - way. —

N.C.(D5) C5 D5 C5 D5 F5add#11

— Got - ta get up, got - ta get out, — yeah, yeah, yeah, yeah, yeah. —

Gtrs. 1 & 2 Rhy. Fig. 3 End Rhy. Fig. 3

P.M. — P.M. — P.M. — P.M. — (Gtr. 2, cont. in slash)

Interlude

Gtr. 2 tacet
Dm(add2)

Gtr. 2 **D5**

Ah, yeah.

Gtr. 1

mf let ring

D(b5) **Dm(add2)** **D(b5)**

Oo, yeah!

let ring

Interlude

* Dm

(Sing 1st time only)

** Gtrs. 1 & 2

f w/ wah-wah simile on repeat

* Chord symbols reflect overall tonality.

** composite arrangement

G13 **Fmaj7b5**

1. 2.

D5 N.C. (D5) Rhy. Fill 1 C5 D5 C5 D5 End Rhy. Fill 1 C5 D5

Harm. w/ bar wah-wah off

P.M. ---

7 slack

Gr. 2: w/ Rhy. Fill 1, 2 times C5 D5 C5 D5 C5 D5 C5 D5 N.C.

Con - sid - er you a fig - ment of

Gr. 1 w/ wah-wah wah-wah off Harm. ---

2.6 2.6 2.6 2.6 2.6 2.6 2.6 2.6

pitch: C

* D°/F

my i - mag - i - na - tion, but will you ev - er go a - way? Yeah.

Harm. --- Harm. --- Harm. --- w/ wah-wah ---

13/12 (13/12) (13/12)

2.6 2.6 2.6 2.6 2.6 2.6 2.6 2.6

* bass plays F

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 4 times N.C.(D5) C5 D5 C5 D5 C5 D5 F5 Eb5

Got - ta get up, got - ta get out, you got - ta get up, yeah, you got - ta go a - way.

Gtrs. 1 & 2: w/ Rhy. Fig. 2 N.C.(D5) C5 D5 C5 D5 F5 Eb5 N.C.(D5) C5 D5 C5 D5

Got - ta get up, got - ta get out, yeah, yeah, yeah, yeah, yeah, Got - ta get up, got - ta get out, you got - ta

Gtrs. 1 & 2: w/ Rhy, Fig. 3
N.C.(D5) C5 D5

C5 D5 F5 Eb5 C5 D5 F5add#11

get up, yeah, — you got - ta go a - way. — Got - ta get up, got - ta get out, — yeah,

Gtrs. 1 & 2: w/ Rhy, Fig. 2, 1 1/2 times
N.C.(D5) C5 D5 C5 D5

yeah, yeah, yeah, yeah. Got - ta get up, got - ta get out, — you got - ta

C5 D5 F5 Eb5 N.C.(D5) C5 D5 C5 D5

get up, yeah, — you got - ta go a - way. — Got - ta get up, got - ta get out, — yeah. —

Outro

F5add#11
Gtr. 2 //

Ab5add#11
//

B5add#11
//

D5add#11
//

Gtr. 1
w/ wah-wah

4 4 4 4 7 7 7 7 10 10 10 10 13 13 13 13
3 3 3 3 6 6 6 6 9 9 9 9 12 12 12 12
3 3 3 3 6 6 6 6 9 9 9 9 12 12 12 12

F5add#11^{XV}

Gtr. 2 tacet
N.C.

You got-ta go a - way. —

Gtrs. 1 & 2
wah-wah off

16 16 16 16 16 16 16 16 0 0 3 5 5 0 0 0 3 5 5 5

2.

D5 F5 D5 Eb5 D5

w/ wah-wah
let ring

Verse
N.C.

1. Can't re - mem - ber my name,
2. Nev - er know - ing the an - swers,
3. Feel me up in - side you.

Rhy. Fig. 2

P.M. wah-wah off P.M. P.M. P.M. w/ wah-wah

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 times
N.C.

can't re - mem - ber at all.
call - ing my - self names.
how you quiv - er and shake.

Eb5 N.C.

Find - ing you from past
Now is not the ques -
Can I rake you back

1.
N.C.

times, I think... How did we ev - er fall? Yeah.

- tion for us.

- to my life?

Eb5 Eb5

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

D5 F5 D5 G#5 A5 D5 F5 D5 Eb5 D5 F5 D5 G#5 A5

2.
N.C.

Will it ev - er be a - gain?
Will you trust me a - gain. Now or nev - er..

D5 F5 D5 Eb5 Eb5

Pre-Chorus

D5 C5 D5 F5 C5 D5 G5 A5

Why don't you just fly, fly to me?
And I'll nev-er let you down, so fly to me.

Gtrs. 1 & 2

Rhy. Fig. 3

C5 D5 F5 C5 D5 G5 A5 G5 F5

And how long, how long will you wait for me?
And how long, how long can I wait?

To Coda ⊕ Chorus

C5 D5 F5 C5 D5 G5 A5 C5 D5 F5 C5 D5 G5 A5 D5 A5 G5

Oo, nev-er?

End Rhy. Fig. 3

N.C. A5 G5 F5 D5 A5 G5 N.C. A5 G5 F5

Now or nev-er a - gain. Oo, now or nev-er a - gain.
Spoken: Now or never again. *Now or never a -*

Rhy. Fig. 4 End Rhy. Fig. 4

P.M. - - - -

Interlude

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

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
D5 F5 D5 G#5 A5 D5 F5 D5 Eb5 D5 F5 D5

G#5 A5 D5 F5 D5 Eb5

gain.

Coda

C5 D5 F5 C5 D5 G5 A5 D5

C5

Why don't you _ just fly, _ fly to me? _

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

D5 F5 C5 D5 G5 A5 C5 D5 F5 C5 D5 G5 A5 G5

And how long, _ how

long will you wait for _ me? _ Oo, _ nev - er?

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 4 times, simile
D5 A5 G5

N.C. A5 G5 F5 D5 A5 G5 N.C. A5 G5 F5

Now or nev-er a - gain. _ Oo, _ now or nev-er a - gain. _
Spoken: Now or never again. Now or never a -

gain. Nev - er, nev - er, nev - er, now or nev - er, nev - er a - gain. _
Now or never a -

gain. Nev - er, nev - er, nev - er, now or nev - er, nev - er a

Bridge
D5

gain. _____

Gtrs. 1 & 2
w/ wah-wah
let ring throughout

(Gtr. 1 cont. in slash)

* Gtr. 1 w/ misc. fdbk., next 6 meas.

Gtr. 1 (D5/A)

Lie, lie, lie, yeah.

Gtr. 2 **

** Rock wah-wah pedal back and forth till Guitar Solo.

Guitar Solo

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

D5 F5 D5 G#5 A5 D5 F5 D5 Eb5 D5 F5 D5 G#5 A5

Gtr. 3 (dist.)

f w/ wah-wah full full full rake 1/2 1/2

† Gtr. 1 plays *mp* till end of solo.

D5 F5 D5 Eb5 D5 F5 D5 G#5 A5 D5 F5 D5 Eb5

full full full full 1 1/2 full

D5 F5 D5 G#5 A5 D5 F5 D5 Eb5

full full full full full full

Pre-Chorus

D5

C5

Gr. 3 tacet

C5 D5

F5 C5

D5

G5 A5

Gtrs. 1 & 2 *f*



(cont. in notation)

Musical staff with lyrics: Why don't you just fly, fly to me?

Rhy. Fig. 5
Gtrs. 1 & 2

Guitar staff for Rhythm Figure 5, Gtrs. 1 & 2

Guitar staff with fret numbers for Rhythm Figure 5

C5 D5

F5 C5

D5

G5 A5

G5

F5

Musical staff with lyrics: Yeah. And how long, how long will you wait for me?

End Rhy. Fig. 5

Musical staff for End Rhythm Figure 5

Guitar staff with fret numbers for End Rhythm Figure 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5, 2 times

C5 D5

F5 C5

D5

G5 A5

C5 D5

F5 C5

D5

G5 A5

C5 D5

F5 C5

D5 G5 A5

Musical staff with lyrics: Yeah, yeah, yeah, yeah, yeah, yeah.

Outro

N.C.

Musical staff with lyrics: Now or nev-er, nev-er a-gain. (Now or nev-er, nev-er a-gain.)

Gtrs. 1 & 2

w/ wah-wah

Guitar staff for Outro with wah-wah effect

Guitar staff with fret numbers for Outro

Now or nev-er, nev-er a - gain. — Now or nev-er, nev-er a - gain. —

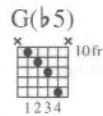
Now or nev-er, nev-er a - gain. — Now or nev-er, nev-er a - gain. —

Now or nev-er, nev-er, nev-er a - gain, nev-er a-gain, nev-er. (Nev-er.)

C5 D5 F5 C5 D5 G5 A5 C5 D5 F5 C5 D5

Stress

Words and Music by Salvatore Erna



Drop D Tuning:

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

Intro

Moderately Slow Rock ♩ = 100

Gtr. 1 (dist.) *B5 Rhy. Fig. 1 C5 B5 End Rhy. Fig. 1

* Chord symbols reflect basic tonality.

1. C5 B5 2. B5

Hoo, la! 1. You

Rhy. Fill 1 End Rhy. Fill 1

Verse

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

B5 C5 B5 C5

think your head's ach - in', I'm not fin - ished yet. I won't be mis - tak - en, how
ask you twen - ty more times, don't you hear a thing?_ You're test - ing my pa - tience a - gain,

B5 C5 B5

soon you for - get. Take back what you said and I'll spare you pain. Then
care - ful for your sake. Take a walk with me there and I'll show you pain. But

you can spare me all your fuck - in' lies. _____
 who said you can o - pen up your _____ mouth? _____

Gtr. 1

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

Chorus

E5 D5 G5 D5 B5

I _____ can't wai - ai - ai - ai - ait... _____

9 9 9 9 9 7 5 12 (12) 7 (7) 0 4 4 4 4 2 0 4 4 4 4 2 0 4 4 4

E5 D5 G5 D5

I _____ can't wai - ai - ait _____ to get a - way. _____

0 4 4 4 4 2 0 4 4 4 4 2 9 9 9 9 9 7 5 12 (12) 7 (7)

Interlude

Gtr. 1 tacet
 N.C.

Gtr. 2 (clean) *mp*

Gtr. 3 (clean) *mp* *divisi*

* P.M. _____

Riff A End Riff A

Riff A1 End Riff A1

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

* P.M. refers to both gtrs.

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

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

1.

Yeah! _____

B5 C5 B5 C5

2.

Gtrs. 2 & 3: w/ Riffs A & A1, 8 times

B5

2.1

Spoken: Sometimes I just feel like I need to get away. Rudeness to be by myself all alone.

I can lay down in the backyard, watch the weeds fall down on my face. Helps me become sane again.

Bridge

Gtrs. 2 & 3 tacet
C5 B5

C5 B5

C5 B5

A5

Yeah! _____

Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

f

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

C5 B5

C5 B5 C5 B5

A5

C5 B5

C5 B5

C5 B5

A5

Yeah! _____

Thoughts are _____ pissed a - way _____ and for _____ a min -

* Fade in.

1.

Gtr. 1: w/ Rhy. Fill 2
C5 B5

A5

N.C.

C5 B5 C5 B5 A5 N.C.

ute I _____ could - n't swal - low.

Spoken: Don't you remember when

Rhy. Fill 2

Gtr. 1

T
A
B

2. C5 B5 A5

you didn't really care about anything? I remember when it just didn't matter. low.

C5 B5 C5 B5 C5 B5 A5 C5 B5 C5 B5

If you think that I'm the one who'll be here come to mor -

C5 B5 A5 G5

row, (w/ delay repeats)

Gtr. 1

Interlude

Gtr. 1 tacet
N.C.(B5)

(G5)

think a - gain. In time, I'll be

Gtr. 4 (dist.)

mp fdbk. 8va loco full

pitch: D#

(B5) (G5)

here, not wait - ing, not

* pp < mp w/ delay 1/2 11 (11) pp < mp pp < mp Harm. w/ bar 11 (11) 11 (11) 7 5

pitch: D

* vol. swells

(B5)

wait - ing for you *Whispered: an - y - more.* I love

Harm. w/ bar

(5) (5) (5)

16 (16)

(G5) (B5)

— you, I love you an - y - way,

pp < mp

fbk. ** 8va mp

* Gtr. 5 (dist.)

Gtr. 4 divisi dim.

full full full full full full full full

12 (12) (12) (12) (12) (10) (12) (12) (10) (12)

pitches: A C#

* w/ delay ** 8va refers to Gtr. 5 only, next 3 meas.

Gtr. 4 tacet (G5)

is it so rare that I've been sleep - ing with the dead?

8va

Gtr. 5

loco

pp — mp

full full full

(12) (10) (12) (12) (12) (12) 12 15 (12) (15)

(B5) (G5)

Ah.

fbk. 8va

Gtr. 4

Gtr. 5 divisi

pp < mp

full

9 (9) (9) (9) (9)

12 12

pitches: E B

Gtr. 5 tacet (B5)

Ah. _____

fdbk. Sva

loco

Gtr. 4

Sva

pp < mp

fdbk.

1/2

(9)

(11)

(11)

(11)

(11)

(11)

(12)

pitch: B

(G5)

(B5)

(G5)

Ah, ah, ah. _____

Sva

loco

fdbk.

1/2

(11)

(11)

(11)

(B5)

G(b5)

Gtr. 1

f w/ wah-wah

Gtr. 4

Sva

fdbk.

1/2

(11)

7-9

12

(12)

(12)

Outro

* Gtr. 1: w/ Rhy. Fig. 1, 1st meas., 4 times
Gtr. 4 tacet
B5 C5 B5

Gtr. 1: w/ Rhy. Fig. 1, 1st meas., 3 times
C5 B5 C5 B5

Gtr. 1: w/ Rhy. Fill 1
C5 B5 C5 B5

mf

Ah. _____

(Ah. _____)

(Ah. _____)

* wah-wah off

Situation

Words and Music by Salvatore Erna and Rob Merrill

Drop D Tuning:

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



Intro
Moderately Slow Rock ♩ = 88

* Gtr. 1 (dist.) (sound effects, approx. 15 sec.)

(drums)

E♭5 D5 Rhy. Fig. 1 E♭5 D5 E♭5 D5 E♭5 D5 F5 D5 E♭5 F5 End Rhy. Fig. 1

T
A
B

* doubled throughout

E♭5 D5 Rhy. Fig. 2 E♭5 D5 E♭5 D5 E♭5 D5 F5 D5 E♭5 F5 End Rhy. Fig. 2

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

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 F5 D5 E♭5 F5

Ah, _____
(Ah. _____)

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 F5 D5 E♭5 F5

ah. _____

Verse

Gtr. 1 tacet
N.C. (D5)

Gtr. 1: w/ Rhy. Fig. 1
E♭5 D5 E♭5 D5

1. Ly - ing in my sweat, dry - ing my tears,

E♭5 D5 E♭5 D5 F5 D5 E♭5 F5 E♭5 D5 E♭5 D5 E♭5 D5 F5 D5 E♭5 F5

wait - ing for you, I am...

D5

Mak - ing me feel ___ like I ___ don't care, ___ I don't care! ___ Yeah! ___

Gtr. 1

Chorus

Gtr. 1: w/ Rhy. Fig. 1
Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 F5 D5 Eb5 F5 Eb5 D5 Eb5 D5

This sit - u - a - tion

Eb5 D5 Eb5 D5 F5 D5 Eb5 F5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 F5 D5 Eb5 F5

in my ___ head, ___ head, ___ head. ___ Will ___ this sit - u - a -

To Coda ⊕

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 F5 D5 Eb5 F5 Eb5 D5 Eb5 D5

- tion ___ ev - er ___ end, ___ end, ___ end? ___

Verse

Gtr. 1 tacet
Eb5 D5 Eb5 D5 F5 D5 Eb5 F5 N.C. (D5)

2. How ___ can I feel ___

Gtr. 1: w/ Rhy. Fig. 1
Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 F5 D5 Eb5 F5

if I ___ can't breathe? ___ Ah. ___

Gtr. 1: w/ Rhy. Fig. 2
Eb5 D5 Eb5 D5 Eb5 D5 F5 D5 Eb5 F5

(Ah. ___)

E \flat 5 D5

What we once had will never be a gain.

Gr. 1

D.S. al Coda **⊕ Coda**

Gr. 1: w/ Rhy. Fig. 1 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 F5 D5 Eb5 F5 Eb5 D5 Eb5 D5 F5 D5 Eb5 F5

This sit - u - a -

F5 Eb5 D5 Eb5 F5 Interlude D5 Eb5 F5

And I can-not take it an - y - more!

Gr. 1 Rhy. Fig. 3

D5 B(b5) D5 Eb5 F5 D5 B(b5)

And I

End Rhy. Fig. 3

Bridge

Gr. 1: w/ Rhy. Fig. 3, 4 times, simile

D5 Eb5 F5 D5 B(b5)

real - ly like what you can give me, but I don't know where I'm stand - ing

D5 Eb5 F5 D5 B(b5) D5 Eb5 F5

right now. Not yet! And I real-ly think that you can hear me.

D5 B(b5) D5 Eb5 F5 D5 B(b5)

Why you're not turn-ing this a-round I'll nev-er know, I'll nev-er know, I said I'll nev-er know!

N.C.(D5)

Yeah, yeah, yeah, yeah, yeah.

Gtr. 1

simile on repeat

1. 2. F5

yeah, yeah, yeah. Nev-er, nev-er, nev-er, nev-er.

Guitar Solo

Gtr. 1 tacet
*Eb5 D5 Eb5 D5

N.C. Eb5 D5

nev-er, nev-er, nev-er, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah.

let ring w/ bar Gtr. 2 (dist.) f w/ wah-wah

* Chord symbols reflect implied tonality, next 21 meas.

F5 Eb5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 F5 D5 Eb5 F5

Yeah, _____ yeah, _____ oh,

w/ delay fdbk.

full full

12 10 13 10 12 10 10 (10)

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 F5 D5 Eb5 F5

yeah_ Yeah,

* pp

(10) 8 10 12

* vol. swell

Eb5 D5 Eb5 D5 D5

Gtr. 1 //

Gtr. 2

yeah, _____ yeah, yeah, _ oh, yeah.

mp pp < mp pp < mp wah-wah off

full full

(10) 10 (10) 7 (7) 15 (15)

Chorus

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

Gtr. 1: w/ Rhy. Fig. 1

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 F5 D5 Eb5 F5 Eb5 D5 Eb5 D5

This sit - u - a - tion, _____

8va

PP < MP

(15) 17

tion - u - a - tion - u - a - tion - u -

8va

21 21 21 21 21 21 21 22 21 22 21 22 21 22 21 22 21 21 21 21 21 21 21 22 21 22 21 22 21 21 22

a - tion - u - a - tion - u - a - tion -

8va

21 21 21 21 21 21 21 22 21 22 21 22 21 22 21 22 21 21 21 21 21 21 21 22 21 22 21 22 21 21 22

u - a - tion - u - a - tion - u - a - tion - u - a - tion - u - a - tion - u -

8va

mp

21 21 21 21 21 21 21 22 21 22 21 22 21 22 21 22 21 21 21 21 21 21 21 22 21 22 21 22 21 21 22

a - tion - u - a - tion - u - a - tion - u - a - tion - u - a - tion. Yeah.

8va

21 21 21 21 21 21 21 22 21 22 21 22 21 22 21 22 21 21 21 21 21 21 21 22 21 22 21 22 21 21 22

Voodoo

Words and Music by Salvatore Esna and Rob Merrill

Tune Down 1/2 Step:

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

Chorus

Moderate Rock ♩ = 120

(band tacet)
N.C.

I'm not the one who's so far a way when I feel the snake bite en -

- ter my veins. Nev - er did I wan - na be here a - gain, and I

Interlude

N.C.
(bass & drums)

7

don't re - mem - ber why I came.

Gtr. I (dist.)

F#5 F#5 G5 F#5

Rhy. Fig. 1

mf

End Rhy. Fig. 1
play 4 times

T
A
B

Verse

Gtr. 1: w/ Rhy. Fig. 1, 6 1/2 times
F#5 G5 F#5

1. Can - dles raise my de - si - re, why I'm so
2. Haz - ing clouds rain on my head, emp - ty thoughts.

far a way. No more mean - ing to my life,
fill my ears. Find my shade by the moon - light,

G5 F#5

no more rea - son to stay.
why my thoughts aren't so clear.

G5 F#5

Freez - ing feel -
De - mons dream

G5 F#5

ing. breathe in, breathe in.
ing. breathe in, breathe in.

G5 F#5

I'm com - ing

E5 F#5 N.C.

back a - gain. I'm not the one who's so far a - way when I

Chorus

F#5 E5 F#5

Gtr. 1

Rhy. Fig. 2

P.M. - - - - -

A5 G#5 A5 G#5 E5 F#5 E5

feel the snake bite enter my veins. Nev - er did I wan - na be

1.

F#5 E5 F#5

here a - gain, and I don't re - mem - ber why I came.

End Rhy. Fig. 2

Interlude

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

8

don't re - mem - ber why I came.

A5 N.C. (G#5) (A5) (G#5) (E5)

Gtr. 1: w/ Rhy. Fig. 2

F#5 E5 F#5 A5 G#5 A5 G#5

I'm not the one who's so far a - way when I feel the snake bite en - ter my veins.

To Coda ⊕

E5 F#5 E5 F#5 E5 F#5

Nev - er did I wan - na be here a - gain, and I don't re - mem - ber why I came.

Interlude

w/ Lead Voc. ad lib, 2nd & 3rd times

F#5 G5 F#5

play 3 times

Yeah,

Gtr. 1

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

E5

Voc. Fig. 1

F#5 G5 F#5

End Voc. Fig. 1

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

E5

yeah, yeah, yeah, yeah, yeah, oh, yeah.

(Yeah, yeah.)

Voo - doo, voo -

F#5 G5 F#5 E5

- doo, voo - doo. _____ Yeah. _____

steady gliss.

The first system contains three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with notes and rests, and lyrics: "- doo, voo - doo. _____ Yeah. _____". Above the staff are chord markings: F#5, G5, F#5, and E5. The middle staff is a guitar line in treble clef, showing chords and melodic fragments. It includes the instruction "ohp" and "steady gliss.". The bottom staff is a fretboard diagram for the guitar, showing fingerings for frets 2, 5, 9, 11, 12, 14, and 16.

⊕ Coda

Outro

Gtr. 1: w/ Rhy. Fig. 1, 7 1/2 times

F#5 G5 F#5

G5 F#5

Voo - doo, voo - doo. Voo - doo, voo -

doo. Voo - doo, voo - doo. Voo - doo, voo - doo. _____

So _____ far a - way. I'm not the one who's so _____ far a - way.

I'm not the one who's so _____ far a - way. I'm not the one who's so _____ far a - way.

The Coda section consists of four systems of music. Each system has a vocal line and a guitar line. The guitar line includes chord markings (F#5, G5) and a rhythmic pattern. The vocal line includes lyrics: "Voo - doo, voo - doo. Voo - doo, voo -", "doo. Voo - doo, voo - doo. Voo - doo, voo - doo. _____", "So _____ far a - way. I'm not the one who's so _____ far a - way.", and "I'm not the one who's so _____ far a - way. I'm not the one who's so _____ far a - way." The guitar line in the first system has a marking "ohp".