Free Speech For The Dumb

Words and Music by
Kelvin Morris, Roy Wainwright,
Garry Moloney and Anthony Roberts

Tune down 1 1/2 steps:
C = C I
D = F I
E = G I
F = B I

Fast Rock \( \text{J} = 206 \)

Intro
E5
Rhy. Fig. 1 (Gtr. I)

G5
(end Rhy. Fig. 1)

E5
Gtr. II

G5
w/Rhy. Fig. 1

Play 8 times

E5
Rhy. Fig. 1A

G5
(end Rhy. Fig. 1A)

Guitar solo I
w/Rhy. Fig. 1 (22 times)

E5

G5

Copyright © 1982 Agelong Music Pub. Inc. and Maxwood Music Ltd.
All Rights Reserved Used by Permission
1st, 2nd Verses
w/Rhy. Fig. 1 & 1A (both 8 times)

Free speech, free speech for the dumb.
Free speech, free speech for the dumb.

free speech for the dumb.
Free fucking speech!

Guitar solo II
w/Rhy. Fig. 1 (14 times)

To Coda
It's Electric

Words and Music by
Sean Harris and Brian Tatler

Tune down 1/2 step:
(B5) = Eb (D5) = Gb
(C5) = Ab (G5) = Bb
(D5) = Db (A5) = Eb

Moderate fast Rock \( \frac{j}{\text{4}} = 182 \)

Intro
N.C.
Gtr. I

<table>
<thead>
<tr>
<th>B5</th>
<th>E5</th>
<th>F5</th>
<th>A5</th>
</tr>
</thead>
</table>

(f)

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

P.M. ----

Rhy. Fill 1

<table>
<thead>
<tr>
<th>B5</th>
<th>F5</th>
<th>A5</th>
</tr>
</thead>
</table>

P.M. ----

(end Rhy. Fill 1)

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

P.M. ----

Gtr. II

\( \text{F}\updownarrow \text{G} \)

<table>
<thead>
<tr>
<th>B5</th>
<th>Rhy. Fig. 1 (Gtr. I &amp; II)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

P.M. ----

(2nd time Gtr. II cont. in slashes)

<table>
<thead>
<tr>
<th>B5</th>
<th>Rhy. Fig. 2A (Gtr. II)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

P.M. ----

<table>
<thead>
<tr>
<th>B5</th>
<th>Rhy. Fig. 2 (Gtr. I)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

P.M. ----

© 1980 Zomba Music Publishers Ltd. (All rights administered by Zomba Enterprises Inc. for the U.S.A. and Canada) All Rights Reserved Used by Permission
1st, 2nd Verses

Rhy. Fig. 3

F5

1. I'm gonna be a... rock 'n' roll star, gotta
2. See additional lyrics

*Play w/slight variations ad lib on repeat.

w/Rhy. Fig. 3 (6½ times)

F5

groove from night to day

F5

Gotta blow my... honey jar, gotta
blow my blues away,
I'm gonna make a stand,

gonna make a million,
gonna make it with you,

I'm gonna be right, my friend,
I'm gonna push it

Rhy. Fill 4 (Gtr. I)
through

Oh.
(Oh.)

Rhy. Fill 2 (Gtrs. I & II)

(end Rhy. Fill 2)

w/Rhy. Fig. 1 (7 times)

Oh, yeah,

it's electric.

Gtr. I substitute Rhy. Fill 3

It's elec-

tric.

Yeah, it's electric.

(-tric.)
To Coda

Yeah, it's electric.

Woh, yeah!

1.

2.

Woh!

Gtr. III

Gtr. I

Full

Full
3rd Verse
N.C.(F#5)

I stop on red, but leave on amber, danger paves my way.

I'm gonna make it, my friend, gonna make it today. Gonna get the dust from my heels; down the highway I go.

Gonna get this star from my brow, make it in a rock 'n' roll show. Oh.

(Oh.)

Gtrs. I & II
Additional Lyrics

2. I stop on red, but leave on amber,
   Danger paves my way.
   I'm gonna make it, my friend,
   Gonna make it today.
   Gonna get this dust from my heels;
   Down the highway I go.
   Gonna get this star from my brow,
   Make it in a rock 'n' roll show. (To Chorus)
Sabbra Cadabra

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

Tune down one whole step:
$\text{G}=D$ $\text{G}=F$
$\text{G}=C$ $\text{G}=D$

Moderate Rock $\downarrow = 146$

Triplet feel $\{\downarrow \downarrow \downarrow \}$

Intro
Gtr. I

(Gtr. I & *II)

(Band enters)

Riff A

*Two gtr. arr. for one.

*Chord symbols implied by bass (next 6 bars).
1st, 2nd, 3rd Verses

I feel so good, I feel so fine. Love that little lady, always

2. 3. Feel so happy since I met that girl. When we're making love it's something

on my mind. She gives me loving every night and day.

out of this world. Feels so good to know that she's all mine.
Never gonna leave her, never going away.
Gonna love that woman till the end of time.

Someone to love me,
you know she makes me feel alright.
Someone to live for,
love me till the end of time.

---

let ring
2nd time w/Riff B1 (1st 4 bars only)

Yeah. Yeah.

Alright.


She

Let ring
Interlude
Bm

good to know that she's all mine...

Riff C

w/flanger

w/Riff C

w/Riff C (8 times)
N.C.(Bm)

(Gtr. II)

*w/chorus

*Set for rapid modulation.

1.
Half time \( J = 68 \)
Triplet feel \( (\frac{3}{4} - \frac{3}{4}) \)
N.C.(Dm)
Riff D

w/Riff D (Gtr. II)
N.C.(Dm)
Riff D1 (Gtr. I)

Rhy. Fig. 2A
(Gtr. II)

I am the world that hides the universal secret of all time.

Rhy. Fig. 2
w/Riffs D (Gtr. II) & D1
N.C.(Dm)

w/Rhy. Figs. 2 & 2A
D5
P5

De - struc - tion of the emp - ty spac -
es is my one and on - ly crime.

w/Riffs D (Gtr. II) & D1
N.C.(Dm)

Rhy. Bk 5
Fig 3A
(Gtr. II)

I've lived a thou - sand times, I found out what it means. to be - be - lieved.

Rhy. Fig. 3 (Gtr. I)

(end Rhy. Fig. 3)

w/Rhy. Figs. 3 & 3A
Bk 5
A5
P5!
G5 III

(end triplet feel)

The thoughts and im - ag - es,... the un - born child that nev - er was... con - ceived...

N.C.(Dm)

You've got - ta be - lieve - me.

Riff E (Gtr. II)

w/wah

Gtr. I

(st.)

P.M.

1/2

st.
Hey! I'm talkin' to you.

Well, I know it's hard for you to know the reason why.

And I know you'll understand more when it's time to die.
I don't believe the life you have will be the only one.

You have to let your body sleep to let your soul live on. Ha, ha.
Double time $j = 146$

Triplet feel ($\frac{3}{4}$)
Whoa!

w/Riffs B & B1
w/Rhy. Fig. 1 (2 times)

w/Rhy. Fills 1 & 1A

Coda

good to know that she's all mine.

A5 G§5 A5 G§5 F§5 E5 E5/B B5 E5/B B5

She's all mine, yeah.

ES/B B5

ES/B B5

ES/B

Yo, woh, yeah, yeah.

B5

(Gtr. 1 out)

Gtr. I

Gtr. II

N.C.
1st Verse
Em

long and lonesome highway, east of Omaha, you can

D

listen to the engine, moanin' out his one-note song. You
think about the woman, or the girl you knew the night before.
thoughts will soon be wan-d'rin', the way they al-ways do. When you're

f w/o slide PM. PM. sl.

f dist. tone H P

D

rid-in' six-teen ho-urs, there's noth-in' much to do. And you

H

H
don't feel much like rid - in', you just wish the trip was through.

Em

Here I am,
Chorus

D5

on the road a-gain.

E5

There I am.

w/o slide

*Rhy. Fig. 1

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

*Play all guitar parts w/light variations ad lib when recalled (throughout).

D5

up on the stage.

E5

Here I go.
2nd Verse
Em

walk into this restaurant, all strung out from the road, and you

w/o slide

D5

feel the eyes upon you as you're shakin' off the cold, you pre-
tend it doesn't bother you, but you just want to explode.

Yeah, most
times you can't hear 'em talk, other times you can. All the

same old clichés, "Is it woman, is it man?" And you

P.M. ------

48
always seem outnumbered,
you don't dare make a stand.

Em

Make your stand. Oh, here I am.
Chorus
w/Rhy. Fig. 1

(Ds)

---

on the road again.

There I am,

(Gtr. II)

w/o slide

---

up on the stage.

Here I go.

Ds

---

I'm playin' star again.

There I go,

Cs Ds

---

turn the page...
E5

(Gtr. II)

Gril 1

3rd Verse
E5

3. Out there in the spotlight, you're a million miles away. Ev'ry

w/o slide PM. PM. PM. PM. --4 PM. PM. PM. PM. --4 PM.

PM. PM. --4 PM. PM. PM. --4 PM. PM. PM. PM. --4 PM.
ounce of energy you try and give away as the

A

sweat pours out your body, like the music that you play.
Em

Later in the evening, as you lie awake in bed with the echoes of the amplifiers ringin' in your head,

*(D5)*

(smoke the day's last cigarette, rememb'rin' what she said.

*(Gtr. II out)*

*(Gtr. I out)*

*(Chords implied by bass (next 6 bars).*
what she said.

Interlude
D5
Gtr. II
w/o slide
Rhy. Fig. 2

D5
E5

D5
E5

D5
E5

P.M.
Yeah, here I am.

(Gtr. III) (Gtr. III out)

(flanger off)

Chorus w/Rhy. Fig. I

D5

---
on the road again. There I am---

Gtr. II

w/slide
w/wah
Outro
w/Rhy. Fig. 2 (1st 6 bars only)
w/Rhy. Fig. 3 (3 times)

D5

There I go, yeah.

E5

Gtr. III

Here I go, yeah.

E5

There I go,
C5

D5

w/ slide

rit.

woh, woh. There I go.

(Gtr. III)

w/wah

rit.

A.H.

(15ma)

A.H. pitches: D F

P.M. rit.

H

E5

w/fdbk. ad lib

(Spoken) I'm gone.
Die, Die My Darling

Words and Music by Glenn Danzig

Tune down 1/2 step:
$3=A_b$  $2=G_b$
$3=A_b$  $2=B_b$
$4=D_b$  $4=E_b$

Moderately fast Rock $J = 180$

Intro

(Vocal.) Yeah.

*With one of gtr.'s vol. knobs set to zero, flick toggle switch to "on" position in rhythm indicated (throughout). Pick only when necessary to sustain notes.

Copyright © 1984 Eville Music
International Copyright Secured All Rights Reserved
Used by Permission
Chorus

*W/Rhy. Figs. 1 & 1A (both 2 times)
**W/Fill 1 (7 times)

G5

Die, die, die, my darling. Don't utter a

F5

single word. Die, die, die, my darling.

G5

{ 1. Just shut your pretty eyes
2.3. Just shut your pretty mouth }

Em

Gtr. II

I'll be seeing you again.

Gtr. I

let ring

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

Rhy. Fill 2 (Gtr. I)
Yeah, I'll be seeing you...

1st time w/Fill 2
2nd time w/Fill 1 (1st bar only)
2nd time Gtr. I & II substitute
Rhy. fills 1 & 1A

Verse
w/Fill 1 (12 times)
B5

Rhy. Fig. 2

*Fill 2 (Gtr. III)

*Flick toggle switch as before.

Rhy. Fill 1A (Gtr. I)
So don't cry to me, oh baby.
Don't cry to me, oh baby.
Your future's in an old long box.
Don't cry to me, oh baby.

You should have seen it a-comin' on.
Don't cry to me, oh baby.
Had to know it was in your cards.

Don't cry to me, oh baby.
Dead-end zone for a dead-end girl.
Don't cry to me, oh baby.

And now your life drains on that floor.
Don't cry to me,

1. D5 C15
2. D5 C15
D.S. at Coda

oh baby.

oh baby.
in hell.

Die, die, die,

Die, die, die,

Die, die, die, die.

*Flick toggle switch as before (till end).

(Spoken:) Just die.

*Hammer on all notes.
Loverman

Words and Music by
Nick Cave

Slow Rock \( j = 68 \)

1st Verse

C5

There's a devil waitin' outside your door. (How much longer?)

Rhy. Fig. 1 (Gtr. I)

w/ Rhy. Fig. 1 (7 times)

C5

devil waitin' outside your door. (How much longer?)

And he's

C5

buckin' and brayin' and pawin' at the floor. (How much longer?)

And he's

C5

howlin' with pain, crawlin' up the walls. (How much longer?)

There's a

Fill 1 (Gtr. II)

© 1994 MUTE SONGS LTD.
All Rights In the United States and Canada Administered by WINDSWEPT PACIFIC SONGS
All Rights Reserved Used by Permission
C5

devil waitin' outside your door. (How much longer?) And he's

C5

weak with evil and broken by the world. (How much longer?) And he's

C5

shoutin' your name... and askin' for more. (How much longer?) There's a

C5

devil waitin' outside your door. (How much longer?)

Chorus
w/Riff A (8 times) (end Rhy. Fig. 2)

Cm **F5 **G5 w/Rhy. Fig. 2 (7 times)
F5/C G5/C

Love - man!
Since the world began, ah, for -

*Play with slight variations ad lib when recalled (throughout).
**Bass plays C.

Fill 2 (Gtr. II)

*Riff A (Gtr. I)

f dist. tone** w/ wah & sustain
trem. pick

*Play all riffs w/ slight variations ad lib (throughout).
**Rock wah pedal back and forth ad lib.
Sustainer generates random harmonics.
Ever, amen, till the end of time.

Yeah, take off that dress.

Ooh, I'm comin' down.

Yeah.

I'm your lover, man.

'Cause I am what I am what I am what I am what I am.

Interlude

(Spoken:) L is for LOVE, baby. O is for ONLY you that I do.

V is for loving VIRTUALLY everything that you are. E is for loving almost EVERYTHING that you do.

R is for RAPE me. M is for MURDER me. A is for ANSWERING all of my prayers.

(end Fill 3)
w/Fill 3

C5

N.C.(F5)

N is for KNOWING your loverman's going to be the answer to all of yours.

Gtr. II

let ring -

let ring

let ring

Chorus
w/Rhy. Fig. 2 (8 times) and Riff A (2 times)

Cm

F5/C

G5/C

Cm

F5/C

G5/C

Lov-er-man! till the bit-ter end, ah, while the

empires burn down, for ev-er and ev-er and ev-er, ev-er, a-men. I'm your

Cm

F5/C

G5/C

Cm

F5/C

G5/C

lov-er-man

Oh, so help me, ba-by.

So

Cm

F5/C

G5/C

Cm

F5/C

G5/C

help me, ba-by. 'Cause I am what I am what I am what I am what I

w/Fill 4

Gtr. II

Cm

am.

I'm your lov-er-man.

There's a
2nd Verse
w/Rhy. Fig. 1 (7 times)
C5

dev-il crawl-in' a-long your floor. (How much long-er?) There's a

C5

dev-il crawl-in' a-long your floor. (How much long-er?) With a

C5

trem-bling heart, he's com-in' through your door. (How much long-er?) With his

C5

strain-ing sex and his jump-ing paw. (How much long-er?) Ooh... There's a
devil crawl in' along your floor...
(How much longer?) And he's

old and he's stupid and he's hungry and he's sore and he's blind and he's lame and he's dirty and he's poor. Give me

more, give me more, give me more, give me more, give me more.
(Whispered.) There's a

N.C.(C5)

devil crawl in' along your floor.
Chorus

w/Rhy. Fig. 2 and Riff A (both 8 times)

Cm  F5/C  G5/C  Cm  F5/C  G5/C

Lover-man! Ha, ha. And here I stand, ah, for-

ever, a-men. 'Cause I am what I am what I am what I am. Hey. For-

give me, ba-by, my hands are tied, ah, and I

got no choice, no, no, no, no. I got no choice, no choice at all.

Interlude

Cmsus2  N.C.(F5)  (G5)

(Spoken): I'll say it again. L is for LOVE, baby. O is for OH yes, I do.

Fill 5 (Gtr. II) **Fill 5 (Gtr. II)

1/2

Gtr. I  (15ma)
 clean tone

Gtr. II

Fdbk.

Fbd.

Fdbk. pitch: D

*Gtr. I to left of slash in TAB.

V is for VIRTUE, so I ain't gonna hurt you. E is for EVEN if you want me to.

(Gtr. II)

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

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

(Gtr. I)

mp weight dist. & wah as filter

10 10 9 10 9 10

*Play w/rhythmic variations
ad lib when recalled.
R is for RENDER unto me, baby. M is for that which is MINE. And

Gr. 1

(dist. & wah off)

A is for ANY old how, darlin'. And N is for ANY old time.

Chorus
w/Rhy. Fig. 2 and Riff A (both 8 times)

Lover-man! Yeah... yeah, yeah... I got the master plan... yeah, to

take off your... dress... yeah, and be your man... be your... man, hey...

Seize the throne... Ha, ha. Seize the mantle...

Seize that crown... Yeah. 'Cause I am what I am what I am what I am. Yes, I
I'm your lover man.

There's a devil laying by your side.

(How much longer?)

You might think he's asleep, but take a look in his eyes.

(How much longer?)

And he
wants you, darlin', to be his bride.

Yeah, there's a devil laying by your side.

*Close wah pedal (toe down).
I'll be your lover-man, till the end of time, ah, till the empires burn down, ah, forever, amen. I'll be your lover-man, I'm your lover-man. Yeah, I'm your lover-man, I'm your lover-man, lover-man.

Outro

*w/ random fdbk. (Gtr. I)

N.C. (C5)

*Gtr. I plays 1st note of Riff C and allows it to randomly feed back, gradually fading out over next 4½ bars.

**w/vol. knob (next 2 bars)
lo-ver-man
Yeah, I'm your lo-ver-man.
Yes, I'm your

(F5) (G5) (C5)
lo-ver-man, lo-ver-man, lo-ver-man,

(stilled)

(F5) (G5) (C5)
lo-ver-man, for-ev-er, a-men.

(C5) (F5) (G5) (C5)

(Whispered:) Lov-er-man.

(How much long-er?)

Gtr. III

*Gtr. I to left of slashes in TAB.

*Clean tone w/wah (pedal open); w/slide
Mercyful Fate


Music by Hank Shermann
Lyrics by King Diamond

Tune down 1/2 step:
- G=E♭
- A♭=D♭
- B♭=F♭

"Satan’s Fall"

Moderate Rock \( \text{d} = 148 \)

Intro

Gtr. I

N.C.(E5) (F5)  (E5) (F5)  (E5) (F5)  (G5)

Gtr. II

N.C.(E5) (F5)

Gtr. III

Full

(E5) (F5)  (E5) (F5)  (E5) (F5)  (B5)  (A5)

Gtrs. I & II

N.C.(E5)  (F5)  (E5) (F5)  (E5) (F5)  (G5)

w/Rhy. Fig. 1 (Gtr. I & II)

(w/Rhy. Fig. 1 (Gtr. I & II)

N.C.(E5)  (F5)  (E5) (F5)  (E5) (F5)  (G5)

International Copyright Secured All Rights Reserved
They're walking by the night, the
moon has frozen blue...
Long black coats a shelter for the rain, their load must get through...

Now bats are leaving their trees, they're joining the call...
Seven satanic hell preachers

heading for the hall, bringing the blood of a newborn child.

Yeah, ah.

Freely

Got to succeed, if not it's

Satan's fall.
w/Rhy. Fig. 3
N.C. (F♯5)

Gtr. III

8va

Full
Full
Full

1st Verse
w/Rhy. Fig. 3 (1¾ times)

N.C. F♯5

E5

Way out in Egypt in the valley of kings,

8va

Full
Full
Full

19 19 19 19 (19) 17

19 (19) 17

sl.

F♯5

E5

where the

A.H.

loco (15ma)

Full
A.H.

Full
A.H.

Full
A.H.

Full
A.H.

Full
A.H.

A.H.

A.H.

A.H.

A.H.

A.H.

A.H.

pitches: F♯

F♯

G

P

C♯

N.C. F♯5

N.C. F♯5 A5

F♯5

mummified pharaohs pretend dead in their sleep.

(Gtr. III out)
N.C. F5 G5

A5

B5 C5 B5

yeah. ________________________________________________________________

Don't touch, never ever steal, _________________________________________

Rhy. Fill 1A (Gtr. II)  Rhy. Fig. 4A

P.M. 4 4 4 4 4 4 5 5 5 5 5

Rhy. Fill 1 (Gtr. I)  Rhy. Fig. 4

P.M. 4 4 4 4 4 5 5 5 5 5

C5

unless you're in for the kill. ___________________________________________

N.C. F5 N.C.

(end Rhy. Fig. 4A)

[end Rhy. Fig. 4]

(end Rhy. Fig. 4)

P.M. 4 4 4 4 4 5 5 5 5 5

P.M. 4 4 4 4 4 5 5 5 5 5

P.M. 4 4 4 4 4 5 5 5 5 5

P.M. 4 4 4 4 4 5 5 5 5 5
Or you been hit by the curse of the pharaohs.

Yes, you been hit, and the curse is on you.

Hit me.
*Hit tip of bar w/R.H., causing bridge to vibrate. (Works w/floating bridge trem. bar systems only.)

(Cont. on lower staff)

*Gtrs. I & II

*For next 8 bars only, whenever P.M. is indicated, Gtr. I plays as written while Gtr. II substitutes.
2nd Verse
w/Rhy. Fig. 3 (1¾ times)
N.C. F5

curse of the pharaohs can be so deadly.

(Gtr. III)

just destroying your future, maakin' it all shadowy

w/Rhy. Fills 1 & 1A
w/Rhy. Figs. 4 & 4A

Don't touch, never

er ever steal, unless you're in for the kill. (In for the)

(Gtr. III out)
w/Rhy. Fig. 8

N.C. C5 N.C. C5 G5
Rhy. Fig. 8A (Gtr. II)

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

*Notes to right of slashes played by bass only.

1st Verse

N.C. C/A N.C. C/A N.C. C5 G5

Listen. (Spoken) Listen. Listen. yeah.

Rhy. Fig. 9A (Gtr. II)

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

(end Rhy. Fig. 9A)

Rhy. Fig. 9 (Gtr. I)

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

(end Rhy. Fig. 9)

w/Rhy. Figs 9 & 9A (both 3 times)

N.C. C/A N.C. C5 G5

I'm a corpse. I'm a corpse. I'm a corpse. without soul.

N.C. C/A N.C. C/A N.C. C5 G5

Satan. (Spoken: Satan. Satan. yeah.

N.C. C/A N.C. C/A N.C. C5 G5

he's tak-in', he's tak-in', he's tak-in' his toll.
He took it out on me.
2nd Verse
w/Rhy. Figs. 9 & 9A (both 4 times)

N.C. C/A N.C. C/A N.C. C5 G5

(Spoken:) I, I, yeah, I'm trapped, I'm trapped, I'm trapped in his spell.

To night, To night, To night, yeah, I'm go-in', I'm go-in', I'm go-in' to hell.

D5\n
Gtr. II B5 (type 2) C5 N.C. (cont. in notation)

Gtr. I

in-side his spell.

Gtrs. I & II (Gtr. II cont. in slashes)

Freely

A5 (type 2)

Gtr. II trem. pick

Gtr. III sl.

Gtr. I trem. pick
1st, 2nd Verses
w/Rhy. Fig. 10
2nd time w/Fill I
N.C.(A5)

1. Howl____ like a wolf____ and a witch____ will o-pen the door____
dress____ till you're na-ked____ and put on____ this__ white coat____

N.C.(A5)

N.C.(A5)

Follow____ me____, yeah____, and meet____ our high priest____
your high priestess____.

Take this white cross____, yeah____, and go to the cen-ter of the ring____.

Chorus
G5 F5

Yeah,
come, come

Gtr. I & II

Fill I (Gtr. III) (Gtr. III out)

P

PM----4

P

94
in - to my cov - en, yeah.

To Coda

and be - come Lu - ci - fer's child.

*Push sig. into pickup polepiece w/pick.

D.S. al Coda

2. Un - (cont. in Fill 1)
Coda

A5  N.C.  A5  E5  C5  G5  F#5

Lu - ci - fer's  child

"Evil"

E5  G5  E5  G5  E5  D  Em  D  Em  G5  E5  G5

Gtr. II

Gtr. I

Rhy. Fig. 11

G5  D  Em  D  E5  G5  E5  G5  E5  G5  D5  E5  D5  E5

(End Rhy. Fig. 11)

P.M.  4

P.M.  4

P.M.  4

P.M.  4

P.M.  4

96
1st Verse

I was born in the cemetery—under the sign of the moon,—raised from my grave—by the dead.

Gtrs. I & II
And I was made a missionary
in the legions of hell.

Now, I'm king of pain,
I'm insane.

Guitar solo
w/Rhy. Fig. 11 (Gtr. I: 2 times; Gtr. II: 3½ times)

Yeah.

*Gtr. III
**Gtr. I & II
*W/wah as filter.
A.H. (8va) Full

semi-harm.....

A.H. pitch: D5

Gtr. III P

rake.....

Rhy. Fig. 11A (Gtr. I)

* Bend both signs wring finger.

sl.

sl.
You know.

A.H. pitches: E G

(end Rhy. Fig. 11A) *Rhy. Fig. 12 (Gtrs. I & II)

B5 A5

my only pleasure is to hear you

Gtrs. I & II

Rhy. Fill 3 (Gtr. II)
And when you're down, beyond the ground,

I'll dig up your body again and make love to shame.

Woh, lady, cry, and say goodbye.
Yeah! You've gotta say goodbye.

(Drum Fig. 13A (Gtr. II))

Harm. 7

Yeah! 'Cause I will eat your mind.

(end Rhy. Fig. 13A)

(end Rhy. Fig. 13)
Guitar solo
w/Rhy. Figs. 13 & 13A (both 3½ times)

F5  G5  C  G5  A5
D5  C  Bb5

Gtr. III  Full  Full  Full  Full  Full  Full  Full

w/wah as filter

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

D5  C  F5
G5  C  G5  A5

Full  Full  Full  Full  Full  Full  Full  Full

10  11  10  10  10  10  10  9  10  9  10  10  10

D5  C  Bb5
D5  C  F5
G5  C  G5  G5

Full  Full  Full  Full  Full  Full  Full  Full

13  11  10  10  10  10  10  10  10  10  10  10  10

A5  D5  C  Bb5
D5  C  G5  C

Full  Full  Full  Full  Full  Full  Full  Full

10  10  10  10  10  10  10  10  10  10  10  10  10

F5  G5  C  G5  A5
D5  C  Bb5

1/2  Full  Full  Full  Full  Full  Full  Full

10  13  10  12  10  12  10  10  10  10  10  10  10
Verse:

1. Clock strikes twelve and moon-drops burst out at you from their hiding place.
2. See additional lyrics

Em (type 2)

Em D

Like acid and oil on a madman's face, his
C     B           Em<sup>(type 2)</sup>
reasons tend to fly away. Like

C<sup>(type 2)</sup>       G6                       C<sup>(type 2)</sup>       B7
lesser birds on the four winds, yeah, like silver scrapes in May.

w/Rhy. Fig. 2

Em                        D                                       C       B
now the sands become a crust and most of you have

1.

w/Rhy. Fig. 1

Em<sup>(type 2)</sup>
gone away. Oh yeah, gone away.

2.

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

Em<sup>(type 2)</sup>          (Gtr. III out)
2. Ah, come, bar. then came me. Mm, yeah.
Bridge
w/Rhy. Figs 4 & 4A (both 4 times)

Em    C         D         Dsus2       E5
Four winds at the Four Winds Bar, two doors locked and windows barred.

Em    C         D         Dsus2       E5
One door there to take you in, the other one just mirrors it.

Em    C         D         Dsus2       E5
Hey!  Hey!  Yeah.

Em    C         D         Dsus2       E5
Hey!  Yeah! Hey!  Ooh.

Bridge
w/Rhy. Figs. 4 & 4A (both 3½ times)

Em    C         D         Dsus2       E5
Hellish glare and inference, the other one's a duplicate. The

Em    C         D         Dsus2       E5
Emery flux, eternal light, or the light that never warms. Yes, the

Em    C         D         Dsus2       E5
light that never, never warms. Yes, the

Em    Gtrs. IV & V
light that never, never warms. (cont in notation)

D5       C5       D5
never warms. never warms.
N.C.(E5)

Gtr. V

Gtr. IV

Em

(let ring)

Em

(Gtr. V out)

(Gtr. IV out)

*Pick near bridge.

w/Rhy. Fig. 1

Em

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

3. The
Bridge
w/Rhy. Figs. 4 & 4A (both 3 times)

Call me Des-dino-va, e-ter-nal light. These

grave-ly dig- of mine will sure-ly prove a sight. Hey, and

don't for-get my dog. fixed and con-se-quent.

Interlude
*N.C.(Em) (C) (Em) (C/G)

*Chords implied by gtr. and bass (next 10 bars only).
(Em/B)  (C/G)  (Em)

Double time feel
Chorus/Outro solo

As - tron - omy,

Harm.〜〜〜〜〜

Rhy. Fig. 5 (Gtrx. IV & V)
C5  D5  E5  D5

8va

Full  Full  Full  Full  Full  Full  Full  Full  Full  Full  Full  Full  Full  Full

P  H  P  P  P  P  P  H

C5  D5  E5  D5

8va

1/2  1/2  1/2  1/2  1/2  1/2  1/2  1/2  1/2  P  H

C5  D5  E5  D5

Begin fade

C5  D5  E5  D5

P.M.  Full  Full  Full  Full

C5  D5  E5  D5

As - tron - omy.
Additional Lyrics

2. Ah, come, Susie dear, let's take a walk
   Just out there upon the beach.
   I know you'll soon be married
   And you'll want to know where winds come from.
   Well, it's never said at all
   On the map that Carrie reads
   Behind the clock back there, you know,
   At the Four Winds Bar. Mm, yeah. (To Interlude I)

3. The clock strikes twelve and moondrops burst
   Out at you from their hiding place.
   Miss Carrie nurse and Susie dear
   Would find themselves at Four Winds Bar.
   It's the nexus of the crisis
   And the origin of storms,
   Just the place to hopelessly encounter time,
   And then came me. (To Interlude I)
As I was goin' over the
Cork and Kerry mountains, I saw Captain Farrell,
first produced my pistol and then produced my rag.
I said, "Stand and deliver, woh, or the devil, he may take."
2nd Verse
w/Rhy. Fig. 2 (Gtrs. I & II)

G5
took all of his mon-ey, and it was a pretty pen-
ny.

C5
I took all of his mon-ey, yeah, and I

G5
brought it home to Mol-ly. She swore she’d love-

E5
— me; no, nev-er would she leave me.

C5

But the dev-iil take that wom-an, yeah, for you know she tricked me eas-

Chorus
D
Dsus4
D
Mush-a rain dum-a doodum-a da.

Rhy. Fill 1 (Gtr. II) Rhy. Fig. 3A

Rhy. Fill 1 (Gtr. I) Rhy. Fig. 3
Whack for my daddy-o.

Harm.

let ring

G5

whiskey in the jar-o.

F#5

(esp. Fig. 3A)

w/octaver

(st. 7 7 9 11

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10

(st. 12 12 12 12

(st. 10 10 10 10
Interlude
w/Rhy. Fig. 1
E5
Gtr. II

3rd Verse
w/Rhy. Fig. 2 (Gtrs. I & II)
G5

I went to Molly's chamber,
tak-in' Molly with me, but I never knew the dance.

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

ger. For about six or maybe seven, yeah, in

C5

walked Captain Farrell. I jumped up, fired my pistol.

w/Rhy. Fills 1 & 1A

tols, and I shot him with both barrels, yeah. Mush-a...
Chorus
w/Rhy. Figs. 3 & 3A

D
D
C

Rain dum-a-doo dum-a-da, yeah, yeah...
Whack for my dad...

D
E
F

D
E
F

G5
E5

Gtr. I
Gtr. II

Whiskey in the jar...
(Gtr. III out)
Yeah, c'ah, whis - key.

Yo, whis.

Yeah, c'ah, whis - key.

E5

C5

key.

Full

rake

Full

C5
C5

G5

Woh, yeah, yeah, ho, yo.
Interlude
w/Rhy. Fig. 1 (1st 7 bars only)

E5

*Gtr. II to left of slashes in TAB.

G5

Oh, _______ oh, _______ yeah _______

4th Verse

Now, some men like the fishin' and

(Gtrs. II & III out)
some men like the fowl - in'.
And some men like to hear,

to hear the cannon ball a - roar - in'. But

me, I like sleep - in', 'spe - ci'lly in my Molly's cham -

ber.

But here I am in pris - on,
Chorus
w/Rhy. Fig. 3
w/Rhy. Fig. 3A (1st 7 bars only)

D
Dsus4
D
C

rain dum-a doodum a da... yeah, yeah... Whack for my dad-dy-o...

Whack for my dad-dy-o... There's whiskey in the jar.

Interlude
w/Rhy. Fig. 1

E5
G5

o... yeah.

Gtr. II
sl.
H H

Gtr. III
sl.
*W/Octaver
H H

Gtr. II only
*Gtr. II only
H H

135
Chorus
w/Rhy. Fig. 3
w/Rhy. Fig. 3A (1st 7 bars only)

D         Dsus4         D         C

rain dum-a doo dum a da, yeah, yeah. Whack for my dad - dy - o.

Whack for my dad - dy - o. There's whiskey in the jar -

Interlude
w/Rhy. Fig. 1
E5

F15         G5

Yeah.

Gtr. II

Gtr. III

*Gtr. III only
Tuesday's Gone

Words and Music by
Allen Collins and Ronnie Van Zant

Tune down 1/2 step:
①=Eb ②=Gb
③=Ab ④=Bb
⑤=Db ⑥=Eb

Slowly, in 1 J. = 50

*Play all gtr. parts w/ slight variations ad lib when repeated or recalled (throughout).

**Accus.

© Copyright 1973 by MCA - DUCHESS MUSIC CORPORATION, GET LOOSE MUSIC, INC. and WINDSWEPT PACIFIC ENTERTAINMENT CO. dba LONGITUDE MUSIC CO. All Rights Controlled and Administered by MCA - DUCHESS MUSIC CORPORATION International Copyright Secured All Rights Reserved MCA MUSIC PUBLISHING (logo)
Won't you please take me far, far away?
Yeah.

Now I feel the wind blow.

Outside my door, Lord, I'm,

I'm leavin' my woman at home.

Oh, yeah.

(End Rhy. Fill 1B)
Tuesday's gone with the wind.

Yeah.

let ring

My baby's gone, gone with the

let ring

(end Rhy. Fig. 2)

(end Rhy. Fig. 2A)

(end Rhy. Fig. 3)

(end Rhy. Fig. 3A)
with the wind
Train

let ring

Interlude
2nd time Gtr. IV substitute Fill 2
Substitute voc. ad lib on repeats

roll (Train roll on.)

*Play w/variations ad lib on repeats.
Guitar solo III
w/Rhy. Fig. 4 (6 times)
*Bend both stgs. w/ ring finger.
Additional Lyrics

3. Train roll on, many miles from my home.
   See, I'm ridin' my blues, babe, blues away. Yeah.
Well, Tuesday, you see, oh, she had to be free.
   But somehow I've got to, to carry on.
   My baby's gone. (To Chorus)
1st, 2nd Verses
w/Rhy. Fig. 1 (4 times) (Gtr. I & II)

A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5

where I stand I see...

*2nd time, Gtr. II begins doubling Gtr. I at beat 4/4.
A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5

The more I see
The more I see
(The more I see)

1st time w/Rhy. Fig. 2 (3 times)
2nd time w/Rhy. Fig. 2 (2½ times)

Chorus
N.C. A5 N.C. B♭5 N.C. A5 N.C. B♭5

PM. .......................... PM. ..........................

1.
N.C. A5 N.C. B♭5 N.C. A5 N.C. B♭5

the less, the less I believe

Yeah...

w/Rhy. Fig. 1 (4 times)

2.
N.C. B♭5 A5 B♭5 A5 G5 N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5

2. From less, the less I believe...

Rhy. Fill 1 (Gtr. I)

Harm. (8va) Harm. (8va)
P.M. Harm. P.M. Harm.
Chorus
w/Rhy. Fig. 2 (3½ times)

N.C.  A5  N.C.  B♭5  N.C.  A5  N.C.  B♭5

The more I see, (The more I see.)

N.C.  A5  N.C.  B♭5  N.C.  A5

ah, the less, the less I believe.

N.C.  *(B♭5)  (A5)  (G5)  (E5)  (B♭5)

Gtr. II

P.M. ---------------
steady gliss.

(Gtr. I out)

Gtr. I

Harm.  (8va)  sl.

Harm.  (8va)  (Gtr. I out)

Harm. --------------- steady gliss.

Harm.  sl.

*Chords implied by bass (next 19 bars only).

(A5)  (G5)  (E5)  (B♭5)  (A5)  (G5)

I believe

(E5)  (B♭5)  (A5)  (G5)  (E5)  (B♭5)

(Spoken) From

Interlude

(A5)  (G5)  (E5)  (B♭5)  (A5)  (G5)

where I stand I see
Chorus
w/Rhy. Fig. 2 (5 times)
N.C. A5 N.C. Bb5 N.C. A5

The more I see,
(The more I see.)
N.C. A5 N.C. Bb5 N.C. A5

no, the less, the less I believe.

Gtr. I substitute Rhy. Fill 2

Outro
w/Rhy. Fig. 1 (2 times)
N.C. Bb5 A5 Bb5 A5 Bb5 A5 G5 N.C. Bb5

Rhy. Fill 2 (Gtr. I)

Harm.  

Harm.
Ah.

The more I see,

*Sing w/light variations ad lib on repeats.

1-4.

the

N.C.

5.

the

N.C.

Bb5

Bb5

Freely

A5 Bb5 A5 Bb5 A5 G5

less, the less I believe.

Gtrs. I & II

*Vib. refers to Gtr. I only.

(Drum fill)

E5

Gtrs. I

(Gtr. I cont in slashes) (Gtr. I out) (Gtr. II out) (Band tacet)

Gtrs. II

(sl. sl.)

(approx. 19 sec.)
Moderately slow \( \text{\textit{j} = 108} \)
Half time feel

N.C.

Gr. III

\[ \text{fade in} \]
\[ \text{dist. tone w/ delay} \]

Gr. IV

\[ \text{fade in} \]
\[ \text{dist. tone} \]

*Tune down 1/2 step (low to high): Es A\# D B G Bb Eb.

Sva
Helpless

Words and Music by Sean Harris and Brian Tatler

1st, 2nd Verses
w/Rhy. Fig. 1 (8 times)

F5 G5

got - ta see you mov - in' fast see you come - mom;
don't know what I'm gon - na do,
may - be not to way,

night.

See the dreams I hope they last,
Gott - ta set you all a fire,

<table>
<thead>
<tr>
<th>1 2 3.</th>
</tr>
</thead>
<tbody>
<tr>
<td>F5 E5 A5 B5 N.C.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4.</th>
</tr>
</thead>
<tbody>
<tr>
<td>F5 E5 A5 B5 N.C.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Intro</th>
</tr>
</thead>
<tbody>
<tr>
<td>N.C. (Drums) 3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fast Rock J = 154 Double time feel</th>
</tr>
</thead>
<tbody>
<tr>
<td>N.C. Gtr. I &amp; II A5 B5 N.C. F5 Rhy. Fig. 1 E5 F5 E5</td>
</tr>
</tbody>
</table>

© 1980 Zomba Music Publishers Ltd. (All rights administered by Zomba Enterprises Inc. for the U.S.A. and Canada) All Rights Reserved Used by Permission

165
Got ta see the lights above,
I can see the flashing lights,

Gotta set it all a fire,
Gotta hear the thunder roar,

Pre-chorus

See the flashing lights,
hear the thunder roar,

I am gonna set you all a light,

Gotta make it, man,
I ain’t got a choice.

Gotta fill this hall tonight.
I can see the stars but I can't see what's going on.

But every night alone I sing my song just for fun.

Only time will tell if I'll make it myself some day.

This stage is mine, music is my destiny.

Can not squeeze the life from poco rit.

(end Rhy. Fig. 5)
w/Rhy. Fig. 4

*Vib. w/trem. bar while gradually sliding up neck.
The Small Hours
Words and Music by
John Mortimer

Tune down one whole step:
G = D  B = F
E = G  A = D
C = C  D = D

Moderately slow \( \text{ \( J = 90 \)} \)

(Drums)

N.C.

Riff A (*Gtr. I)

\( \text{mp} \)

let ring

*clean tone (*end Riff A)

Gtrs. II & III

w/Riff A (2 times)

w/overdubbed pick scrapes ad lib

N.C.

*Dist. tone

Fill 1

Gtrs. II

Fdbk.

\( \text{1/2} \)

Fdbk.

Fdbk. pitch: B

Copyright © 1963 Edgy Records Ltd., 71 High Street East, Wallsend, Tyne And Wear, NE28 7RJ, England
All Rights Reserved Used by Permission

175
w/Riff A (last 2 bars only) (1½ times)

1. Look out at the darkness

2.3. See additional lyrics
Chorus
w/Rhy. Fig. 3 (1½ times)
N.C. E5 N.C.

And I try to get through to you

E5 N.C. E5 N.C.
in my own special way, as the bar-

w/Rhy. Fill 2
E5 N.C.

ri-cers crumble at the end of the day,

w/Rhy. Fig. 1
E5 F7 G5 F7 G5 E5 G5 E5 F7 G5 F7 G5 E5 G5

Ah ha.

w/Rhy. Fill 1
E5 F7 G5 F7 G5 E5 G5 F7 F5

of the day.

Rhy. Fill 2 (Gtrs. II & III)
Additional Lyrics

2. Dark rivers are flowing,
   Back into the past.
   You are the fish for which I cast.
   And what of the future,
   What is to be,
   As the rivers flow into the sea? (To Chorus)

3. Do not take for granted,
   Powers out there.
   Don't step into the demon's lair.
   Time is an illusion,
   Rising from time.
   Steep is the mountain which we climb. (To Chorus)
1. Motives changing day to day.
2. After awakening, the silence grows.

Fire increases, masks decay.
Screams subside, distortion shows.

Look at the river, white foam floats down.
Mutant thoughts of bad-mouthed news.

Body's poisoned, other birth of distorted views.

Chorus

The wait.

w/Rhy. Fig. 2 (Gtrs. II & III)

The wait.

(end Rhy. Fig. 2)
E5
locio
Full

N.C.

E5
8va
Full

F5
(Gtr.I out)

w/Rhy. Fig. 5 (Gtr. II) (1½ times)
w/Rhy. Fig. 5 (Gtr. III) (4 times)
E5

w/Rhy. Fill 4 (Gtr. II)

w/Rhy. Fig. 1 (Gtr. II) (last 8 bars only)

N.C. E5 F5

w/Rhy. Fig. 1 (Gtr. III) (last 4 bars only)

E5

Chorus
w/Rhy. Fig. 2
A5

The wait...

Rhy. Fill 4 (Gtr. II)

Harm...
Crash Course In Brain Surgery
Words and Music by
Raymond Phillips, John Burke Shelley
and Anthony Bourge

Tune down one whole step:
\( \text{I} = D \)  \( \text{II} = F \)
\( \text{III} = G \)  \( \text{IV} = A \)
\( \text{V} = C \)  \( \text{VI} = D \)

Fast Rock \( J = 180 \)

Intro

(N.C. (Bass)  Gtrs. I & II)

Rhy. Fg. 1

(end Rhy. Fg. 1)  Rhy. Fll 1

F5 (end Rhy. Fll 1)

TRO - Essex Music International, Inc., New York, controls all publication rights for the U.S.A. and Canada
International Copyright Secured
All Rights Reserved Including Public Performance For Profit
Used by Permission

191
1. Look inside and you will see, the
2. Raven black is on my track, he

words are cutting deep inside my brain.
shows me how to neutralize the knife.

Thunder burning, quickly burning. Knife of words is driving
Show to me in surgery, the art of fighting words.

ing to me insane.

Conquer

sane, yeah.
life, yeah.

Rhy. Fig. 2 (Gtrs. I & II)
3rd Verse
w/Rhy. Fig. 1
F5

Now the wicked lance of fear is driven in my head—
w/Rhy. Fill 1
N.C.

Wraith moun'tain brain... Crash course in brain sur-

ger—has stopped the bloody knife of words again.

w/Rhy. Fill 2
N.C.

Yeah, yeah, yeah.

Rhy. Fill 5 (Gtr. 1)
F5 A5

sl.
Last Caress/Green Hell

Words and Music by Glenn Danzig

"Last Caress"
Fast Rock \( J = 185 \)
(Drums)

1st Verse
C5

1. I got something to say.

I killed your baby today.

w/Rhy. Fig. 1 (2 times)
C5

Doesn't matter much to me, as long as it's dead.

2nd, 3rd, 4th Verses
w/Rhy. Fig. 1 (2 times)
C5

2. I got something to say.

3. Vocal tacet...

4. I got something to say.

I raped your mother today.

I killed your baby today.

Rhy. Fig. 1 (Gtrs. I & II)

PM

Copyright © 1984 Evilive Music
International Copyright Secured. All Rights Reserved
Used by Permission

197
Doesn't matter much to me as
Doesn't matter much to me as

long as she's spread.
long as it's dead.

*Ooh, lovely death, just

Rhy. Fig. 2 (Gtrs. I & II) (end Rhy. Fig. 2)

*Sing all three times

waiting for your breath.

*Sing harmony 3rd time only.
Come, sweet death, one last caress.

last caress, yeah.

Yo.  

"Green Hell"

Very fast Rock \( j = 211 \)
Double-time feel

Here in this place lies the genie of death;

Here in this place is the means to your end;

Touch it, feel it, green hell.
Did your best as someone could; I bet you never knew you would.

Did you run away from it?

Bet you thought you were really good.

We're gonna burn in Green hell, like every hell but kind of green. Green hell, green hell, try, let me get back up there. Green hell, green hell, feel it burning in your cere-

al. Green hell, throw our fuck-in' friends inside. Green hell, green hell,
 gotta fuck-in' pay and you must stay. Green hell, cannot forget about the best. Green hell, green hell, hell is reigning in your blood. Green hell, green hell,
gotta burn it all, green hell.

You did your best as someone could.

I bet you never knew you would. And did you run away from me?
I bet you think they were really good.

2nd Verse
w/Rhy. Fig. 1

Here in this place lies the genie of death; touch it, see it.
Oh.

Here in this place sister won't let it in; touch it, feel it,

You did your best as someone could;

I bet you never knew you would.

Did you run away from it? I bet you thought you were really good.

You've come to this as someone told.

Gonna bring green hell.

Green hell.
Am I Evil?

Words and Music by
Sean Harris and Brian Tatler

Moderate Rock \( J = 100 \)

Intro

Gtr. I & II

E5

D5 E5 F5

G5 E5

mf

PM--------4

PM--------4

2nd time Gtr. II substitute Fill 1

\( ^*E5 \)

Gtr. II \( \rightarrow \)

Gtr. I

PM--------4

f

PM--------4

PM--------4

PM--------4

PM--------4

\( ^*4\text{th time substitute } E5^{#2} \)

B5

E5

Play 4 times

\( ^*F5 \)

Bi5

\( ^*3\text{rd time substitute } F5^{#2} \)

Fill 1 (Gtr. II)

sl.

sl.

© 1980 Zomba Music Publishers Ltd. (All rights administered by Zomba Enterprises Inc. for the U.S.A. and Canada)
All Rights Reserved Used by Permission

203
Half time feel

N.C.  G5  N.C.  A5  N.C.  B♭5  A5

(8th time): 1. My

Rhy. Fig. 1 (Gtrs. I & II)

(End Rhy. Fig. 1)

(Half time feel)

1st, 2nd Verses
w/Rhy. Fig. 1 (8 times)

N.C.  G5  N.C.  A5  N.C.  B♭5  A5  N.C.  G5  N.C.  A5

mother was a witch,
watched my mother die,

she was burned alive,
I lost my head.

N.C.  B♭5  A5  N.C.  G5  N.C.  A5  N.C.  B♭5  A5

Thankless little bitch
Revenge now I sought
for the

tears I cried.
break with my bread.

Take her down now.
Takin’ no chances,
I'll strip your pride.

I'll spread your blood around, I'll see you writhe.

Your face is scarred with steel, wounds deep and neat.

Like a devil dancing before ya, smells so sweet.

Am I evil? Yes, I am.

Am I civil? I am man.
Additional Lyrics

2. I'll make my residence, I'll watch your fire.
   You can come with me, sweet desire.
   My face is long forgotten, my face not my own.
   Sweet and timely whore, take me home. (To Chorus II)

3. My soul is longing for, await my hell,
   Set to avenge my mother, sweeten myself.
   My face is long forgotten, my face not my own.
   Sweet and timely whore, take me home. (To Chorus II)
Blitzkrieg

Words and Music by
Ian Jones, Brian Ross and Jim Sirocco

Fast Rock $ \downarrow = 192$

D5 E5

Gtrs. I & II

Gtr. I

Rhy. Fig. 1

B5 C5 A5 D5

w/Rhy. Fig. 1 (Gtrs. I & II) (*5 times)

D5 E5 D5 E5 D5 E5 B5 C5 A5

*5th time play 1st 3 bars only.

N.C.

1.2.3.

4.

C5 B5

Copyright © 1981 Men From The North Ltd., 71 High Street East, Wallsend, Tyne And Wear, NE28 7RU, England
All Rights Reserved Used by Permission
1. Let us have peace,
   let us have life.

2. Save us from fate,
   save us from hate.

Rhy. Fig. 2

Let us escape this cruel night.
Save our selves before it's too late.

(end Rhy. Fig. 2)

w/ Rhy. Fig. 2

Let us have time,
let hear the sun shine.

Come to our need,
Let our sun shine.

Pre-chorus

Let us beware the dead
The earth sign bleeds.

Save our selves before

The day is coming.
The day is dawning.
Arma
gedon's
is
near.

(end Rhy. Fig. 3)

Inferno
coming.
Can we survive
the blitzkrieg?

Chorus

w/Rhy. Fig. 3 (3 times)

D5 E5 D5 E5 D5 E5 B5 C5 A5 D5

To Coda

(Sing 1st time only:) The blitzkrieg.

(Sing 2nd time only:) Ha ha.

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

D.S. al Coda

The blitzkrieg.

Guitar solo

P.M.

Gr. III

Coda

Rhy. Fig. 4

P.M.

w/Rhy. Fig. 4 (7 times)
w/Rhy. Fig. 6 (6 times)

Full

sweep pick

Two gtrs. arr. for one (next 2 bars only).

A.H.

sweep pick

16 10 16 14 14 14 14

P.M.

A.H.

A.H. (15ma)

A.H. pitch: F

Half time ( \( J = 96 \))

Gtrs. I & II

E5

C5

Harm. (8va)

trem. bar

wide bar effect

slack

216

Harm.

vib w/bar

12

9

E5

C5

E5

steady glass.

sl.

pick slide

Harm.

C5

vib w/bar

Harm.

slack

316

12

9

9

E5

C5

Harm.

(8va)

Harm.

slack

Harm.

C5

slack

Harm.

slack

216

*Hit harmonic while continuing to raise bar.
Tempo I

Gtr. I & II

Gtr. III

Gtr. IV

Play 4 times

E5 E6 E5 E6 E5 C5 C6 Csus4 C Csus4 C

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

*Two gtrs. arr. for one.

A5 Asus4 A A

N.C.

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

N.C.

Free time

E5

N.C.

Gtr. I

*While damping strings w/L.H., tap w/edge of pick at frets indicated.
1. Bread - fan, o - pen up your mind, o - pen up your purse, o - pen up your
2. Los - er, give it all a - way, nev - er stay with a win - ner, with the

Rhy. Fig. 1 (Gtrs. I & II)

D5

vault, nev - er, nev - er gon - na lose it.
man with all the filth - y mon - ey.

P.M.

w/Rhy. Fig. 1

N.C.

Bread - fan, take it all a - way, nev - er give an inch, got - ta make a
Come on, keep it all a - side with a ride on a rec - ord on the

D5

mint, got - ta make me a mil - lion.

top, if you're gon - na be a bad boy.

}
Bread - fan, you got it wrong, it's your long time friend, gonna

lose it in the end. Who's a fool?

Seagull, give it all away, stay a bird, stay a man, stay a
ghost, stay what you wanna be.

To Coda
Half time feel
N.C.

Play 4 times
2nd time substitute Rhy. Fill 2

(Gtr. III out)

(Play 1st time only)

Gtrs. I & II

A5 G5 A5 G5 A5 G5 E5
(end half time feel)

Em
Gtr. IV (clean)

*Sustain and fade over next 2 bars.

Rhy. Fill 2 (Gtrs. I & II)
Half time feel
Em
Gtr. V (semi-clean)

mp
trem. bar.

*Depress bar before striking note.

Rhy. Fig. 2 (Gtr. IV)

Em

Dm add9

N.C.
(Gtr. V out)

(Cad9)

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

Gtr. V

Gtr. VI

*Gtr. V to left of slashes

(Gtr. V out)

(Gtr. IV out)

E5

Gtrs. I & II

f PM.
The Prince

Words and Music by
Sean Harris and Brian Tatler

Fast Rock $J = 161$
Double time feel

Intro
(Hi-hat)

N.C.
Rhy. Fig. 1 (Gtrs. I & II)

C5

Play 4 times w/Rhy. Fig. 1 (2 times)

N.C.
C5  D5
(end Rhy. Fig. 1)

Gtr. III

C5

© 1980 Zomba Music Publishers Ltd. (All rights administered by Zomba Enterprises Inc. for the U.S.A. and Canada)
All Rights Reserved Used by Permission
1st time w/Rhy. Fill 1 (Gtr. II)
N.C.
Rhy. Fig. 2 (Gtr.s I & II)

**Gtr. I omits cue notes (throughout).

(end Rhy. Fig. 2)

1st, 2nd, 3rd Verses
w/Rhy. Fig. 2 (1¾ times) (Gtrs. I & II)

N.C.

1. Now I see his face, i see his smile.
2. See additional lyrics

Such a lonesome place... no golden mile...

w/Rhy. Fig. 2 (1¾ times)
N.C.

Eyes tell of morbid tales... of his black heart...
His deeds through ages past
tell of his part.

Chorus

See his face,
see his smile;
time to die.

Go,
woh.

To Coda

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

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

*Gtr. II play with variations ad lib.

Play 4 times
(4th time Gtr. II cont. in slashes)
(4th time end double time feel)
Additional Lyrics

2. Angel from below, change my dreams.
   I want for glory’s hour, for wealth’s esteem.
   I wish to sell my soul, to be reborn.
   I wish for earthly riches, don’t want no crown of thorns. (To Chorus)

3. I was born a fool, don’t want to stay that way.
   Devil, take my soul, with diamonds you repay.
   I don’t care for heaven, so don’t you look for me to cry.
   And I will burn in hell from the day I die. (To Chorus)
Sleeping very soundly on a Saturday morning I was dreaming I was Al Capone...

Rumor going round... gotta clear... out of town,

smelling like a dry fish bone. Here come the law, gonna

break down the door, carry me away once more. Never, never,
never want it anymore. Gotta get away from this stone cold floor.

Chorus
C5

Crazy, stone cold crazy, you know.

1st time w/Rhy. Fig. 1
2nd time w/Rhy. Fig. 1A
N.C.

G5 A5 A15
Guitar solo I
B5

grad. bend

Full

A5 A15

Gtrs. II & III

Rhy. Fig. 2

B5

HP

10 9 7 9 7 9 7 9

A5 B5

HP

10 9 7 9 7 9 10 6

PM...4

PM...4
1st time w/Rhy. Fig. 1
2nd time w/Rhy. Fig. 1A

Rainy afternoon, on a killer typhoon... and she's playing with my slide trombone...

w/Fill 2

Anymore, any more, cannot take it anymore.

Fill 2 (Gtr. III)
Walking down the street, shooting people that I meet,
fully loaded Tommy gun.

Here come the deputy, he try fuckin’ gettin’ me,
gotta fuckin’ get up and run. They got the
Gtrs. II & III

sirens loose, I'm runnin' right

out of juice. They're gonna

put me in a cell. If I can't go to heaven, let me go to hell.

Chorus

Crazy,

stone cold crazy you know. *Gtr. II only.

1st time w/Rhy. Fig. 1
2nd time w/Rhy. Fig. 1A
N.C. B♭5 N.C. w/Rhy. Fill 2 N.C. B♭5

Rhy. Fill 2 (Gtrs. II & III)
So What

Words and Music by
Cris Exall, Clive Harvey Blake,
Nick John Culmer and Aghssa Djahanshah

Fast Rock \( J = 189 \)

Intro

(Spoken:) So fucking what!

1st-4th Verses

I've been to Hastings and I've been to Brighton; I've been to Eastbourne

2. 3. 4. See additional lyrics

Copyright © 1992 Cminor Music and Head Music Publishers Ltd. (administered by Copyright Management International, LLC) International Copyright Secured All Rights Reserved Used by Permission
too. So what, so what.

w/Rhy. Fig. 2

And I've been here, I've been there, I've been every

4th time Gtrs. I & II substitute Rhy. Fill 5

fucking where... So what, so what. So what, so what, you
boring little cunt.

Who cares, who cares what you do?

Yeah, who cares, (Who cares, cares,)

who cares about you, you, you, you,

*4th time play 1st 3 bars only.

Guitar solo

w/Rhy. Fig. 2

D5

Full

Fill 2 (Gtr. III)
D.S. al Coda

Yay, yeah.

loco
(Spoken): So fucking what! Yeah.

Additional Lyrics

2. Well, I fucked a queen, Iucked Bach.
   I've even sucked an old man's cock.
   So what, so what.
   And I fucked a sheep, I fucked a goat;
   I rammed my cock right down its throat.
   So what, so what.
   So what, so what, you boring little fuck.
   Well, who cares, who cares what you do? (etc.)

3. And I've drunk that, I've drunk this,
   I've spewed up on a pint of piss.
   So what, so what.
   I've had scank, I've had speed,
   I've jacked up until I bleed.
   So what, so what.
   So what, so what, you boring little cunt.
   Well, who cares, who cares what you do? (etc.)

4. I've had crabs, I've had lice,
   I've had the clap and that ain't nice.
   So what, so what.
   I fucked this, I fucked that,
   I've even fucked a school girl's twat.
   So what, so what.
   So what, so what, you boring little fuck.
   Well, who cares, who cares what you do? (etc.)
Killing Time

Words and Music by Raymond Haller, Trevor Fleming, David Bates and Vivian Campbell

Very fast Rock \( \downarrow = 231 \)

Intro N.C. (Drums)

Gr. I

*Gradually slide down neck while trem. picking.

N.C. Gr. III

C5

Play 2nd time only

Gr. I
N.C.
Rhy. Fig. 1 (Gtrs. I & II)

[Music notation]

N.C.
[Music notation]

1.
C5
(end Rhy. Fig. 1)

2.
C5
F5
G5

1st, 3rd, 5th Verses
w/Rhy. Fig. 1 (14 times)
3rd time w/Fill 3

§  N.C.

1. Sound of gunfire comes through the night; killing and hatred, it's a
terrible sight. Reports come in, there's a heavy attack;

3.5. See additional lyrics

Fill 3 (Gtr. III)
2nd, 4th, 6th Verses
w/Rhy. Fig. 1 (1¼ times)
N.C.

4.6. See additional lyrics

(Gtr. III out)
it's a survival, supplies are packed...
No more nights in this eternal hell; destination is simple: we move out.

Chorus

(Killing time.) You left from the line. (Killing time.)

Your turn to kill. (Killing time.) What'd ya say? (Killing time.) Ah,

1. killing time, ah.

2. Fill 5 (Gtr. III)

3. And he
**Additional Lyrics**

3. And he knew what he needed to keep us alive,
   No time for cowardice, kill and survive.
   Like a killer kid with a switchblade knife,
   Nasty word, he'll take your life.

4. The silence is over, they attack again,
   Killing and hatred drive me insane.
   Reports come in of a heavy attack,
   Message is seen, we're moving back. *(To Chorus)*

5. **Repeat 1st Verse**

6. **Repeat 3rd Verse (To Chorus)**
Overkill

Words and Music by Ian Kilmister, Edward Clarke and Philip Taylor

Tune down 1/2 step:
\[\text{D} = \text{Eb} \quad \text{Bb} = \text{Gb} \quad \text{Ab} = \text{Bb} \quad \text{Eb} = \text{Db}\]

Very fast \( \text{d} = 260 \)

Intro
(Drums)

1. 2. 3.

(D)\(5\)

(E)\(5\)

\(\times\) (Gtr. II cont. in notation)

1st, 2nd, 3rd Verses
3rd time substitute Rhy. Fill 2

1. Only way to feel the noise is when it's good and loud.

2.3. See additional lyrics

So good I can't believe it, screaming with the crowd...

© 1979 MOTOR MUSIC LTD.
All Rights in the United States and Canada Controlled and Administered by EMI INTERTRAX MUSIC INC.
All Rights Reserved Used by Permission

263
Pre-chorus
C5

Don't sweat it, give it back to you.

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

Chorus
F#5

Overkill

2nd time to Coda I;
3rd to Coda II

Overkill

O - ver - kill

E5

Shut up!

[1.]
D5/E

0 0 0 0 0 0
Guitar solo I
A5type2

D.S. (wirepeat) al Coda I
w/Rhy. Fill 1 (Gtr. I)

Coda I (Gtr. II cont. in notation)
Rhy. Fig. 1 (Gtr. I)

(Spoken:) Get the fuck out!

w/Rhy. Fig. 1 (7 times)

Rhy. Fill 1

PM. --------
Additional Lyrics

2. On your feet you feel the beat.
   It goes straight to your spine.
   Shake your head; you must be dead
   If it don't make you fly. (To Pre-chorus)

3. Your body's made to move.
   It goes straight to your spine.
   You're all alone, man,
   If it don't make you fly. (To Pre-chorus)
1st, 2nd Verses
1st time w/Rhy. Figs. 2 & 2A (both 3½ times)
2nd time w/Rhy. Figs. 1 & 1A

N.C. G5 N.C.

1. Hey babe, don't act so scared. All I want is some
2. Hey babe, wait a minute, stop! Don't run away, don't...

G5 G5

special care. On the run from some institution,
__ call a cop. I ain't looking to victimize you.

N.C.

All I wanted is consolation.
All I wanna do is tantalize you.

G5 D5 B5

And I can tell by your face
I can tell by your face

G5 D5 B5 G5 D5

I'm a total disgrace.
I'm all over the place.

Let me inside your place.
I can tell by your face,

E5 A5

Move over for a damage case.
__ got no time for a damage case.

A5 E5 D5 E5 D5

No time, baby.
3rd Verse

F5

3. Hey babe, turn away.

A5

Rhy. Fig. 5

(end Rhy. Fig. 5)

F5

w/Rhy. Fig. 5 (2¾ times)

Here tomorrow, gone today.

Don't know what you think your game is. I don't care even what your name is.

A5

F5

w/Rhy. Fill 3

Chorus

Rhy. Fig. 6 C5 (Gtrs. I & II)

And I can tell by your face, you're all o'er the place.

A5(type 2) E5

I can tell by your face.

Rhy. Fill 3 (Gtrs. I & II)
Move over for a damage case.

Get the fuck over me.

Guitar solo II
w/Rhy. Fig. 4
A5
Full
P

A5
Full
1/2
P

F♯5
Full
1/2
P

F♯5
Full
1/2
P

A5
Full
1/2
P

F♯5
Full
1/2
P

A5
let ring...
Stone Dead Forever

Words and Music by
Ian Kilminster, Edward Clarke
and Philip Taylor

Intro
(Bass) 8

Fast Rock \( \frac{J}{16} = 200 \)

Gtr. I

Gtr. II

1st, 2nd, 3rd Verses

Rhy. Fill 1

Did you see me
in the glass?

2nd time substitute Rhy. Fill 1

Did you hear me?
Better listen fast.

Rhy. Fill 1 (Gtrs. I & II)

© 1979 MOTOR MUSIC LTD.
All Rights in the United States and Canada Controlled and Administered by
EMI INTERTRAX MUSIC INC.
All Rights Reserved Used by Permission
Think I see you
gone to seed.
were your guilt and greed.
Out there on your own,

your face turned to stone.

Rhy. Fill 2 (Gtr. II)
Whatever happened to your life?

Stone

2nd time to Coda I;
3rd time to Coda II

(Gtr. I cont. in notation)

dead
Interlude

E5

{ 1. All right
3. That's right

D.S. al Coda I

(cont in slashes)

Coda I

Gtr. II

Gtr. I
*Chords implied by bass (next 8 bars).
Additional Lyrics

2. You're a financial wizard, yeah, a top tycoon.
   You're a sweet lounge lizard with a silver spoon.
   You know you never had it quite so good,
   'Cause you didn't know that you even could.
   But the time has come to pay.
   Your touch turned to gold.
   Whatever happened to your life?
   Stone dead forever.

3. Been a long time, been a long, long wait.
   And you've caught your fingers at the Pearly Gates.
   Better leave your number and we'll call you.
   Do you know your problems ain't exactly new?
   The time has come today.
   Turns out to have been a play.
   Whatever happened to your life?
   Stone dead forever.
1. I see that noth-in's changed... Insist on playing games...

2. See additional lyrics

Some waste of time you are,... and you're so popular...

Well, this shit, you bitch... Got to make... my switch...

Just another John... I know what's going on...

Chorus
Rhy. Fig. 3 (Gtrs. I & II)
E5
C5
B5
Your move.
What do I have to lose?

Stalemate.

To Coda
B5
[1. w/Rhy. Fig. 1 (4 times) and Riff A (end Rhy. Fig. 3) N.C.]
[2. (cont. in notation)]

No!... Too late, too late.

late, too late.
Guitar solo II
w/Rhy. Fig. 1 (8 times) (Gtr. II)
N.C.(A5)
**Additional Lyrics**

2. I thought you was for real, but you're a rip-off deal.
   You give me all that crap. I just escaped your trap.
   I think I see your joke, but you're just chasing smoke.
   To me you're another one. I know what's going on. (*To Chorus*)

3. Misunderstanding me, the way you feel so free.
   I'm going to jump the gun; I'm going to hit and run.
   Your credibility don't cut no ice with me.
   And now the thrill is gone; I know what's going on. (*To Chorus*)