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AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

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Music transcriptions by Bill LaFleur

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D#m G#m

sim.

9 7 (9) 7 (7) 8 6 (8) 6 (6) 7 5 (7) 5 (5) 6 4 (6) 4 11 9 (11) 9 10 8 (10) 8 9 7 (9) 7 (7) 8 6 (8) 6 (6)

C#m Em

Gr. 4 (dist.) Riff C

mf

12 13 12 11 12 11 10 11 10 9

Gr. 3 End Riff B

7 5 (7) 5 (5) 6 4 (6) 4 (4) 5 3 (5) 3 (3) 4 2 (4) 2 (2) 7 5 (7) 5 (5) 6 4 (6) 4 (4) 5 3 (5) 3 (3) 4 2 (4) 2 (2)

D#m G#m

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

9 7 (9) 7 (7) 8 6 (8) 6 (6) 7 5 (7) 5 (5) 6 4 (6) 4 11 9 (11) 9 10 8 (10) 8 9 7 (9) 7 (7) 8 6 (8) 6 (6)

Gr. 3: w/ Riff B
Gr. 4: w/ Riff C

C#m

Em

End Riff C

Gr. 5 (dist.)

mf

Gr. 5
D#m

G#m

9 10 9 8 9 8 7 8 7 6 7 6 11 12 11 10 11 10 9 10 9 8 9 8

Gr. 5 tacet

C#m

Em

G#m

*Gr. 6

mf
w/ fingers
let ring throughout

*Piano arr. for gtr.

Starting Over

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Atticus Ross and Zak Baird

Gtrs. 1-5 & 8: 7-str. gtr.: Tune down 1 step:
(low to high) A-D-G-C-F-A-D

Gtrs. 6 & 7: Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro
Moderately fast ♩ = 126
N.C.

Gr. 1 (dist.)
(Drums & sound effects)

*Key signature denotes B Phrygian.

**Vol. swell

Verse
N.C. B5

D5 C5 D5 B5

Can't stand it's o - ver. God is gon - na take me out. My time is o - ver,

End Rhy. Fig. 2A Rhy. Fig. 3

Chord diagrams for guitar accompaniment:

- 9 7
- 12 12 12 12 12 (with X's on 9th fret)
- 12 12 12 10 10 12
- 9 9 9 7
- 12 12 12 12 12 (with X's on 9th fret)

End Rhy. Fig. 2

Chord diagrams for guitar accompaniment:

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

D5 C5 D5

this time is o - ver. Why is this o - ver? God is gon - na take me out.

Gr. 3

End Rhy. Fig. 3

8va 7 * fdbk. loco 8va 7 * fdbk. loco

Chord diagrams for guitar accompaniment:

- 9 7
- 12 12 12 12 12 (with X's on 9th fret)
- 9 7
- 12 12 12 12 12 (with X's on 9th fret)
- 12 12 12 10 10 12
- 10 10 12
- 8 8 X 10

*Microphonic fdbk., not caused by string vibration.

Interlude

Gr. 2: w/ Rhy. Fig. 1 (2 times)
Gr. 3 tacet

B5 N.C. B5 N.C. B5 D5 N.C.

(God is gon - na take me out. God is gon - na take me out. God is gon - na take me out.)

Gr. 4 (fuzz)

mf

P.H. 1/2

Chord diagrams for guitar accompaniment:

- 9 9 9 9 9 9 9 9 9 9
- 8
- 9 9 9 9 9 9 9 9 9 9
- 9 9 9 9 9 9 9 9 9 9

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

God is gon - na take me out. —

7 7 7/9 5 5 5/7 9 8

P.H. 1/2

B5 D5 N.C. D5 C5

Verse
Gtr. 4 tacet
N.C. B5

2. Crawl - ing on the floor, —

Gtr. 1

9 9 9 9 9 9 9 9 9 9 9 7 7 7/9 5 5 5/7 11

D5 C5

all a-round this space. — Talk - ing to my - self. What is this thing I've got to face? —

Gtr. 1

(11) (11) (11) (11)

Gtr. 2

Gr. 2 tacet

B5

D5

Walk-ing through a door, has it been a waste? Go-ing on and on.

Gr. 3

12

Gr. 1

(11) 1/2 (11) 1/2

Gr. 2

2 2

Pre-Chorus

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

C5

B5 N.C.

B5 N.C.

think-ing I could find my place. We are the hurt in-side your head.

Gr. 3

Gr. 4

mp

12 12 4 4 4 4 4 4 4 4 4 4

Gr. 1

(11)

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

lost in the void of what is dead. Con - stant - ly

5 5 5 5 5 5 5 5 5 5 | 5 5 7 7 7 7 7 7 7 7 | 4 4 4 4 4 4 4 4 4 4

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

twist - ing things I've said. Hap - pi - ness is bor - ing, need pain in - stead.

4 4 4 4 4 4 | 4 4 5 5 7 | 5 5 7 5 7

Chorus

Gr. 2: w/ Rhy. Fig. 2 (4 times)
 Gr. 3: w/ Rhy. Fig. 2A (3 times)
 Gr. 4 tacet

B5 D5 C5 D5 B5

It's start - ing o - ver, start - ing o - ver. Can't stand it's o - ver.

God is gon - na take me out. My time is o - ver, this time is o - ver.

D5 C5 D5 B5

Why is this o - ver? God is gon - na take me out. ____

Gr. 5 (dist.)

f

10 10 10 12 12

D5 C5 D5 B5

God is gon - na take me out. ____ (God is gon - na take me out. ____

Gr. 3: w/ Rhy. Fig. 3

9 10 9 7 14 10 10 10 10

D5 C5 D5

God is gon - na take me out. ____ God is gon - na take me out.) ____ God is gon - na take me out. ____

12 12 12 9 9 5 5 10 7 14 14

Interlude

Gr. 5 tacet

*F#5 E5 C#5

Riff A

Gr. 6 (slight dist.)

mf

11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	9	9	9	9	9	9	9	9	6	6	6	6	6	6	6
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	7	7	7	7	7	7	7	X	4	4	4	4	4	4	4
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	4	4	4	4	4	4	4

*Chord symbols reflect implied harmony.

F#5

A5

E5

C#5

D5

E5 C#5

End Riff A

Fretboard diagram for Riff A (Guitar 6):

11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	14	14	9	9	9	9	9	9	9	9	6	6	6	6	7	7	9	6
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	12	12	7	7	7	7	7	7	7	7	4	4	4	4	5	5	7	4

Bridge

Gr. 6: w/ Riff A (4 times)

F#5

E5

C#5

You _ can't see _ I'm torn a - way _ from you _ and ev - 'ry - thing _ that's

Riff B

End Riff B

Gr. 7 (clean)

mf
w/ chorus

15	15	15	14	12	15	15	15	14	12	12
----	----	----	----	----	----	----	----	----	----	----

Gr. 5

mf
w/ slight dist. & heavy reverb

10	10	10	10	9	9	9	11	9
----	----	----	----	---	---	---	----	---

Gr. 7: w/ Riff B (7 times)

F#5

A5

E5

C#5

D5

E5 C#5

close _ to me. _ I can - not face _ the truth, _ it's noth - ing _ that

Riff C

End Riff C

Gr. 5

11	10	10	10	10	9	9	9	11	9
----	----	----	----	----	---	---	---	----	---

Gr. 5: w/ Riff C (6 times)

*Bm

I _ be - lieve. _ Just run a - way _ from me _ and thank _ me when _ you're

*Chord symbols reflect overall harmony.

free _____ from me. _____ Come take _____ me. _____

Gr. 2: w/ Rhy. Fill 1

_____ Come take _____ me. _____

Gr. 2 Rhy. Fill 1

End Rhy. Fill 1

P.M. -----

2 2 2 2 2 2 2 2

_____ F#5 _____ E5 _____
Come take _____ me. _____ Come take _____ me. _____

C#5 F#5 A5 E5 C#5 D5 A5
_____ Come take _____ me. _____

Gr. 8 (dist.)
mf 1/2
7 7
5 5

Outro

- Gr. 5: w/ Riff C (3 1/2 times)
- Gr. 6: w/ Riff A (2 times)
- Gr. 7: w/ Riff B (4 times)
- A5 B5

D5 C#5
_____ Come take _____ me. _____

(We are the hurt in - side your head, _____ lost in the void of what is dead. _____

Rhy. Fig. 4

7 9 9 9 9 9 9 9 9 12 12 12 11
7 7 7 7 7 7 7 7 7 9 9 9 11
5 5 5 5 5 5 5 5 5 10 10 10 9

A5 B5 D5 C#5

Come take me.

Con-stant-ly twist - ing things I've said. Hap-pi-ness is bor-ing, need pain in - stead.

End Rhy. Fig. 4

7 9 9 9 | 9 9 9 9 9 | 9 12 12 | 12 11

7 7 7 7 | 7 7 7 7 7 | 7 10 10 | 10 9

Gr. 8: w/ Rhy. Fig. 4

A5 B5 D5

Come take me.

We are the hurt in - side your head, lost in the

C#5 A5 B5

Come

void of what is dead. Con - stant - ly twist - ing things I've said.

D5 C#5 N.C.

take me.

Hap - pi - ness is bor - ing, need pain in - stead.)

Gr. 5

Gr. 7

Gr. 5 *divisi*

10 9 9 9 | 11 9 | 15 11

Bitch We Got a Problem

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards, Scott Spock, Lauren Christy, Atticus Ross and Zak Baird

Gtrs. 1, 3 & 4: 7-str. gtr.: Tune down 1 step:
(low to high) A-D-G-C-F-A-D

Gtr. 2: 7-str. gtr.: Drop E tuning, down 1 step:
(low to high) D-D-G-C-F-A-D

Intro

Moderately slow ♩ = 82

N.C.

Gtr. 1 (dist.)

f
w/ slap-back delay

15 16 17 15 16 17 15 16 17 15 16 17 15 16 17 15 16 17 15 16 17 17 0 17 17 (17) (17) (17) (17) (17) (17) 0 14 14

Verse

Gtr. 1 tacet

*G#5 F#5 G#5 F#5 G#5 F#5 G#5 F#5 G#5 A5 G#5 F#5 G#5 F#5 G#5 F#5 G#5 F#5 G#5 A5

1. For ev - 'ry per - son I've tried to be ___ there's an - oth - er ten in - side.
2. All the search - ing we do in - side ___ is a fu - tile at - tempt to,

*Chord symbols reflect implied harmony.

F#5

A5

F#5

A5

I love ___ you so ___ much, I'm nev - er there, I'm al - ways with ___ you but nev - er here.
to sift ___ what we're ___ nev - er meant to know, it's all ___ screwed up, ___ how the riv - er flows.

Riff A

End Riff A

Gtr. 1

15 16 17 15 16 17 15 16 17 15 16 17 15 16 17 15 16 17 15 16 17 17 (17) (17) (17) (17) (17) (17) 17 17 0 14 14

**Gtr. 2 (dist.)

2 2 2 X X 2 2 2 2 2 X X 5 2 2 2 X X 2 2 2 2 2 X X 5

**8-string gtr. arr. for 7-string gtr.

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Gtrs. 1 & 2 tacet

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

And you move in a hos - tile way — like you're re - cent - ly wound - ed.
 And I know that you tried to hide — to cen - ter your - self, but

Gtrs. 1 & 2: w/ Riffs A & A1

F#5 A5 F#5 A5

I reach_ for your_ wrist to feel a pulse, you're feel - ing your - self for both of us.
 was I ___ the beast_ that sucked in - to you? A real_ dark bitch_ down in - side of you?

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

We got a prob-lem, it's plain to see, — we got a prob - lem.
 We got a prob-lem, it's plain to see, — bitch, we got a prob - lem.

Chorus

G#5 A#5

Which one, which one of you is in - to me? Which one, which one of me is in - to you?

Gtr. 1 Riff B

delay off

7 9 7 6 4 7 9 7 6 7 7 6 7

Gtr. 2 Riff C

4 4 4 6 6 6

A5 G#5

We are both schiz - o - phren - ic, I _____ fear, say how man - y voic - es you _____ hear.

11 9 7 ^{1/2} 9 8 9 9 | 7 9 7 6 4 (4) 3 4

5 5 | 5 | 4 4 | 4

End Riff C

Gr. 2: w/ Riff C A#5

Which one, which one of you is in - to me? Which one, which one of me is in - to you?

Gr. 1

11 9 7 9 8 9 9 | 11 9 7 ^{1/2} 9 9 9

A5 G#5

We are schiz - o - phren - ic, don't _____ stop, no, not till I fuck this all _____ up.

11 9 7 ^{1/2} 9 7 9 | 7 6 9 8 6 9 6

End Riff B

Interlude

Gr. 1

F5 D5 F5 C5 D5 F5 C5

10 7 7 7 7 7 7 7 7 7 10 5
8 5 5 5 5 5 5 5 5 5 8 3

7 7 7 7 7 7 7 7 10 5
5 5 5 5 5 5 5 5 8 3

Gr. 2

13 10 10 10 10 10 10 10 10 10 13 8

10 10 10 10 10 10 10 10 13 8

F5 D5 F5 C5 D5 C5 B5 N.C.

10 7 7 7 7 7 7 7 7 7 10 10 7 7 7 7 5 4
8 5 5 5 5 5 5 5 5 5 8 8 5 5 5 5 3 2

13 10 10 10 10 10 10 10 10 10 13 8 X 10 10 10 10 10 10 8 7

Bridge

C5 C#5 D5 C5 C#5 D5 N.C. C5 C#5 D5 C5 C#5 D5 C5 G5

Nice to fuck-ing meet you, and you, and you, and you, and you, and you, and you.

Gr. 3 (dist.) w/ slide

Gr. 1 divisi

5 5 6 6 7 (7)\5 5 6 6 7 (7)\7/13 12 (12) 5 5 6 6 7 (7)\5 5 6 6 7 (7) 4 3 3

8 8 9 9 10 8 8 9 9 10 X X X 8 8 9 9 10 8 8 9 9 10 8 3

*w/ echo set for quarter-note regeneration w/ multiple repeats.

Guitar Solo

Gtr. 1 tacet

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

Gtr. 3

Gtr. 2

Riff D

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

End Riff D

Gtr. 2: w/ Riff D

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

Gtr. 3

Gtr. 1

Riff E

End Riff E

Gr. 1: w/ Riff E

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

Bitch, we got a prob - lem.

Gr. 3

9 (9) 12 14 12

Chorus

Gr. 1: w/ Riff B
Gr. 2: w/ Riff C (2 times)

Gr. 3 tacet

G#5 A#5

Which one, which one of you is in - to me? Which one, which one of me is in - to you?

9 (9)

A5 G#5

We are both schiz - o - phren - ic, I ___ fear, say how man - y voic - es you ___ hear.

A#5

Which one, which one of you is in - to me? Which one, which one of me is in - to you?

A5 G#5

We are schiz - o - phren - ic, don't ___ stop, no, not till I fuck this all ___ up.

Outro

G#5

A#5

Riff F

Gr. 4 (fuzz)

Musical staff for Gtr. 4 (fuzz) showing a riff with a dynamic marking of *mf*.

Two lines of guitar fretboard diagrams for Gtr. 4 (fuzz) corresponding to the notes in the staff above.

Gr. 2

Rhy. Fig. 1

Musical staff for Gtr. 2 showing a rhythmic figure with a dynamic marking of *mf*.

6
6
4
4

Musical staff for Gtr. 4 (fuzz) showing a riff with a dynamic marking of *mf*.

Two lines of guitar fretboard diagrams for Gtr. 4 (fuzz) corresponding to the notes in the staff above.

Musical staff for Gtr. 2 showing a rhythmic figure with a dynamic marking of *mf*.

7
7
5
5

G#5

Bitch, we got a prob - lem.

End Riff F

Musical staff for Gtr. 4 (fuzz) showing a riff with a dynamic marking of *mf*, including a section with a *grad. bend & release* instruction.

Two lines of guitar fretboard diagrams for Gtr. 4 (fuzz) corresponding to the notes in the staff above, including the *grad. bend & release* section.

End Rhy. Fig. 1

Musical staff for Gtr. 2 showing a rhythmic figure with a dynamic marking of *mf*.

6
6
4
4

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

Yeah.

Riff G

Gtr. 1

A#5

We got a prob - lem.

A5

Bitch, we got a prob - lem.

G#5

we got a prob - lem, prob - lem, prob - lem, prob - lem,

Gtr. 1

End Riff G

16 18 16 18 16 18 16 18 16 18 16 18 16 18 16 18 16 18

Gtr. 3

w/ slide

6 9 (9) 11 (11) 12 15 17

Gtr. 1: w/ Riff G

A#5

prob - lem, prob - lem. We got a prob - lem, yeah, yeah, we got a prob - lem.

Gtr. 3

12 (12) 11 9 9 6 12 (12) 11 9

A5

G#5

We got a prob - lem. We got a prob - lem, prob - lem, prob - lem, prob - lem, prob - lem, prob - lem.

steady gliss.

9 11 9 11 9 11 9 11 11 12 (12) 13 14 15

Evolution

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards, Scott Spock, Lauren Christy and Zak Baird

Gtrs. 1 & 4-8: 7-str. gtr.: Tune down 1 step: (low to high) A-D-G-C-F-A-D

Gtrs. 2 & 3: 7-str. gtr.: Drop E tuning, down 1 step: (low to high) D-D-G-C-F-A-D

Intro

Moderately ♩ = 103

**E5

F5

E5

F5

Gr. 1 (clean)

mp
w/ slap-back delay

8 8 10 7

*Key signature denotes E Phrygian.

**Chord symbols reflect overall harmony.

Verse

2nd time, Gr. 6 tacet

E5

F5

N.C.

1. I'm dig - ging with my fin - ger - tips, I'm rip - ping at the ground I stand up - on.
2. Close up to get a real good view, I'm bet - ting that the spe - cies will sur - vive.

Riff A

Gr. 1

15 15 15 15 15 10 11 11

Riff A1

***Gr. 2 (dist.)

mf
w/ delay

12 12 13 13

***8-str. gtr. arr. for 7-str. gtr.

†Set for eighth-note regeneration w/ 3 repeats.

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E5 F5 N.C. E5

I'm search ing for frag - ile bones. Ev - o - lu - tion. I'm nev - er gon - na be re - fined,
 Hold tight, I'm get - ting in - side you. Ev - o - lu - tion. And when we're gon - na find these bones

End Riff A

12 12 12 7 8 8 10 7

End Riff A1

12 12 13 13

F5 N.C. E5 F5 N.C.

keep try - ing but I won't as - sim - i - late. Sure, we have come far in time. Watch the bow — break.
 they're gon - na wan - na keep them in a jar. The num - ber one vi - rus caused by pro - cre - a - tion.

Pre-Chorus

E5 F5

And I'm sor - ry I don't be - lieve — by the ev - i - dence that I see —
 And the plan - et may go a - stray — in a mil - lion years, I say —

*Gtr. 3 (dist.)

f P.M. P.M. P.M. P.M. P.M. P.M.

12 X 12 0 12 0 0 0 12 0 0 0 13 X 13 0 13 0 0 0 13 0 0 0

*8-str. gtr. arr. for 7-str. gtr. Doubled throughout

E5 F5 N.C.

— that there's an - y hope left all for me. — }
 'Cause, moth - er fuck - ers, we're all de - ranged. — } It's ev - o -

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

12 X 12 0 12 0 0 0 12 0 0 0 13 X

E5 D5 Bb5

lu - tion, just ev - o - lu - tion.

Gtr. 4 (slight dist.)

mf

14 14 0 12 14 14 0 12 14 | 14 14 0 12 14 14 0 12 14 | 8 8 7 8 8 9 8

Gtr. 3

12 (12) 10 (10) 6 (6)

Chorus

Gtr. 4 tacet

G5 E5 D5 E5 D5 G5 D5 E5 D5

And I, I do not dare de - ny the ba - sic beast in - side.

Gtr. 1

w/ dist.

5 7 5 5 7 5 5 7

Gtr. 4

Riff B1
Gtr. 5 (dist.)

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

0 14 15 0 14 15 0 15 (15) | 0 14 15 0 14 15 0 15 (15)

Gtr. 3

Riff B

3 3 3 3 3 3 3 3 | 12 12 12 12 12 12 12 12 12 10 12 10 | 15 15 15 15 15 15 15 15 15 15 15 10 12 10

Gtr. 3: w/ Riff B
Gtr. 5: w/ Riff B1

A5 D5 E5 D5 E5 D5 E5 D5 E5 D5

It's right here, it's con - trol - ling my mind. And why do I de-serve to die?

7 5 5 5 | 10 8 7 5 | 7 5 5

End Riff B1

0 14 15 0 14 15 0 15 (15) | 0 14 15 0 14 15 0 15 (15)

End Riff B

17 17 17 17 17 17 17 17 17 17 | 10 10 10 | 12 12 12 12 12 12 12 12 12 12 | 10 12 10

G5 D5 E5 D5 A5 D5 E5 D5

I'm dom - i - nat - ed by this an - i - mal that's locked up in - side.

To Coda

7 5 5 | 7 5 5 5 | 10 8 7

Interlude
Gtr. 1 tacet
E5 F5 E5 F5

Gtr. 6 (slight dist.)

mf
*w/ delay

12 (12) | 10 7 | 8 5 (5)

*Set for eighth-note regeneration w/ 3 repeats.

2.

Interlude

Gtr. 1 tacet

E5 D5 E5 D5 E5 F5 E5 F5 E5

locked up in - side. —

Gtr. 1

10 8 7

5

Gtr. 7 (fuzz)

Riff C

mf

1/2

1/2

G5

A5

F#5

G5

B5

F#5

End Riff C

Gtr. 7

Bridge

Gtr. 7: w/ Riff C

D#5 E5 D#5 E5 N.C. D#5 E5 D#5 E5 N.C.

*Voc. Fig. 1

End Voc. Fig. 1

Take a look a - round. —

(Take a look a-round. Take a look a-round. Take a look a-round. Take a look a-round.)

Gtr. 2

delay off

11 12 12 12 X X 11 12 12 12

11 12 12 12 X X 11 12 14 14

*Refers to downstemmed voc. only.

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

G5 F#5

E5

N.C.

G5 F#5

E5

N.C.

Not - ing much has _____ changed. _____

15 \ 14 14 14 X X 14 \ 12 12 12 X 15 \ 14 14 14 X X 14 \ 12 12 12

Gr. 2 tacet

D#5 E5

D#5 E5 F#5

D#5 E5 F#5

D#5 E5

D#5 E5 F#5

D#5 E5 F#5

Take a look a - round. _____

Gr. 3

11 12 12 12 X X 11 12 14 14 X X 11 12 14 11 12 12 12 X X 11 12 14 14 X X 11 12 14

G5 F#5

E5

D#5

G5 F#5

D#5

Noth-ing much _ has _____ changed. _____

(Take a look a-round. Take a look a-round. Take a look a-round. Take a look a-round.)

15 \ 14 14 14 X X 14 \ 12 12 12 X X 12 \ 11 11 15 \ 14 14 14 X X 14 \ 11 11 11 11 11 11 11 11

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

Screamed: Take a look a - round. ____ Take a look a - round. ____

Riff D

11 12 12 12 X X 11 12 14 14 X X 11 12 14 11 12 12 12 X X 11 12 14 14 X X 11 12 14

G5 F#5 E5 D#5 G5 F#5 D#5 E5 D#5

Take a look a - round. ____ Take a look a - round. ____

(Noth-ing much _ has changed.)

End Riff D

15 14 14 14 X X 14 12 12 12 X X 12 11 11 15 14 14 14 X X 14 11 11 11 11 11 11 12 12 11

Gr. 3: w/ Riff D

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

Take a look a - round. ____ Take a look a - round. ____

Noth - ing much _ has changed.

G5 F#5 E5 D#5 G5 F#5 D#5 E5 D#5

Take a look a - round. ____ Take a look a - round. ____

Noth - ing much _ has changed.) ____

D.S. al Coda

⊕ Coda

Outro-Chorus

Gr. 1 tacet
 Gr. 3: w/ Riff B (1 1/2 times)
 Gr. 5: w/ Riff B1 (2 times)

E5 D5 E5 D5 E5 D5 E5 D5

locked up in - side.

Riff E
 Gr. 8 (dist.)

mf
 w/ heavy reverb

10 8 7 7

G5 D5 E5 D5 A5 D5 E5 D5 E5 D5

Why? Why? Why? Why?

End Riff E

5 8 5

Gr. 8: w/ Riff E

E5 D5 E5 D5 G5 D5 E5 D5

Why do I de - serve to die? Do I de - serve to die?

A5 D5 E5 D5 E5 N.C.

Why? Why? Why?

Gr. 3

17 17 17 17 17 17 17 17 17 10 10 10 12 12 12 12 12 12 12 12 10 12

Hold On

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards, Scott Spock, Lauren Christy and Zak Baird

Gtrs. 1 - 3 & 5: 7-str. gtr.: Tune down 1 step:
(low to high) A-D-G-C-F-A-D

Gtr. 4: 7-str. gtr.: Drop F_2 tuning, down 1 step:
(low to high) E-D-G-C-F-A-D

Intro
Moderately $\text{♩} = 100$

N.C.

† B5

C5 B5

C5

B5

C5 B5

C5

Gtr. 3 (fuzz)

**Gtr. 4 (dist.)

**8-str. gtr. arr. for 7-str. gtr.

Gtr. 1 (dist.)

***Vol. swell

Gtr. 2 (dist.)

*Key signature denotes B Phrygian.

†Chord symbols reflect implied harmony.

Verse

Gtr. 3 tacet
2nd time, Gtr. 4: w/ Fill 1

B5 C5 B5 C5 B5 C5 B5 C5

1. With a - ver - sion, this in - ser - tion came so swift - ly.
2. New ar - riv - al, our sur - viv - al still not cer - tain.

Riff A
*Gtrs. 1 & 2

End Riff A

*Composite arrangement

Gtr. 4 **Riff A1**

End Riff A1

P.M.-----|

Gtrs. 1 & 2: w/ Riff A
Gtr. 4: w/ Riff A1

B5 C5 B5 C5 B5 C5 B5 C5

Cut the cord from this day for - ward, we'll be drift - ing.
What's a vir - tue, where d'you go to when you're hurt - ing?

Gtr. 3

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

Gtrs. 1 & 2

Fill 1
Gtr. 4

Bridge

B5

D5

B5

My _____ soul.

Gtr. 3 Riff C1

16	16	16	16	16
X	X	X	X	X
14	14	14	14	14

19	19	19	19	19
X	X	X	X	X
17	17	17	17	17

Riff C

Gtrs. 1 & 2

9	9	9	9	9
X	X	X	X	X
7	7	7	7	7

12	12	12	12	12
X	X	X	X	X
10	10	10	10	10

A#5

B5

Blood, _____ run.

End Riff C1

15	15	15	15	15
X	X	X	X	X
13	13	13	13	13

16	16	16	16	16
X	X	X	X	X
14	14	14	14	14

End Riff C

8	8	8	8	8
X	X	X	X	X
6	6	6	6	6

9	9	9	9	9
X	X	X	X	X
7	7	7	7	7

Gtrs. 1 & 2: w/ Riff C
Gtr. 3: w/ Riff C1

D5

B5

Don't ev - er let me go, no. Don't ev - er let me go, no.

A#5 B5

Nev - er, nev - er let you go, no. I'll nev - er let you go, no.

Gtr. 4

B5 C5 B5 C5 B5 C5 B5 C5 B5 C5

12 12 12 12 13 12 12 12 12 12 13 12 12 12 12 12 13 12 12

Gtrs. 1 & 2

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

D.S. al Coda

⊕ Coda

B5 C5 B5 C5

12 12 12 12 13 12 12

0 0 1 0

Gtr. 5 tacet

B5 C5 B5 C5 N.C.

P.M.-----

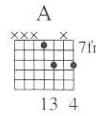
5 5 5 5 6

0 0 1 0

Kiss

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Atticus Ross, Zak Baird and Leo Ross

Gtrs. 1-5: 7-str. gtr.: Tune down 1 step:
(low to high) A-D-G-C-F-A-D



Gtr. 6: Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderately slow $\text{♩} = 73$

A5 C5 F5 F6

Rhy. Fig. 1

*Gtr. 1

mf

T A B

9 9 9 9 (9) 12 12 12 12 17 17 17 19 (19)

7 7 7 7 7 10 10 10 10 15 15 15 15

*Mandolin arr. for gtr.

E5 A5/E A5 C5

End Rhy. Fig. 1 Riff A

Gtr. 1: w/ Rhy. Fig. 1 Gtr. 2 (dist.)

mf

16 16 16 14 (14)

14 14 14 14 14

5 5 5 5 5 5 5 5

Verse

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

F5 F6 E5 A5/E A5

Gtr. 3 tacet

1. Some de - ny ___ and search _

Fill 1 End Fill 1 Riff B

Gtr. 3 (dist.) Gtr. 4 (slight dist.)

mf *mf*

10 10

5 5 5 5

End Riff A

C5 F5 F6 E5 A5/E

— for things — that nev - er come — a - round. — Do I feel like a fool? —

Gtr. 4

End Riff B

Gtr. 4: w/ Riff B (2 times) Gtr. 2: w/ Fill 1

A5 C5 F5 F6

The plac - es I — have ran — to all — my life — have dis - ap - peared, — and I owe this all to you. —

E5 A5/E A5 C5

(All to — you.) — I'm feel - ing like — I'm sink - ing and — noth -

F5 F6 E5 A5/E A

- ing's there — to catch — me, keep — me breath - ing. What do I have to do?

*Gtr. 5

Rhy. Fig. 2

mf
w/ fingers
let ring throughout

*Kybds. arr. for gtr.

C⁹ F6 E7(no3rd)

Why can't this hurt be through? I'm go - ing head un - to — some-thing I know I will fail. —

End Rhy. Fig. 2

Gr. 5: w/ Rhy. Fig. 2

A C⁶

Why can't this kiss be true? Why won't you please let me through?

Rhy. Fig. 3

Gr. 6 (dist.)

mf

12 12 12 12 12 12 12 12 X X X X 15 15 15 15 15 15 15
 12 12 12 12 12 12 12 12 X X X X 15 15 15 15 15 15 15
 10 10 10 10 10 10 10 10 X X X X 13 13 13 13 13 13 13

F6

E7(no3rd)

I don't understand why you always push me away.

End Rhy. Fig. 3

8 8 8 8 8 8 8 8 8 8 X 7 7 7 X 7 X 7 7 7 7
 6 6 6 6 6 6 6 6 6 6 X 5 5 5 X 5 X 5 5 5 5
 6 6 6 6 6 6 6 6 6 6 X 5 5 5 X 5 X 5 5 5 5

Gr. 6 tacet

Gr. 5 tacet

Verse

Gr. 1: w/ Rhy. Fig. 1 (2 times)

Gr. 2: w/ Riff A (2 times)

Gr. 4: w/ Riff B (2 times)

A5

A
Gr. 5

2. The last thing I would like...

Gr. 2

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

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

Gr. 3: w/ Fill 1

C5 F5 F6 E5 A5/E

— to do — be - fore — I go — a - way — is cry there next to you. —

(Next — to — you.) —

A5 C5

— Cry and talk — a - bout — the good — old days — and where — they've gone —

Gr. 7 (dist.)

mf

5 5 $\frac{1}{2}$ 5 5 $\frac{1}{2}$ 5 3 5 4

Gr. 6

p

$\frac{10}{8}$ $\frac{10}{8}$ $\frac{10}{8}$ $\frac{10}{8}$ $\frac{10}{8}$ $\frac{10}{8}$

*Fade in

Gr. 3: w/ Fill 1

F5 F6 E5 A5/E

— and now — how much — I hate you. —

mf

5 5 $\frac{1}{2}$ 5 5 $\frac{1}{2}$ 5 3 5 4

mf

$\frac{10}{8}$ $\frac{10}{8}$ $\frac{10}{8}$ $\frac{10}{8}$ $\frac{10}{8}$ $\frac{10}{8}$ $\frac{10}{8}$ $\frac{10}{8}$ $\frac{9}{7}$ $\frac{9}{7}$ $\frac{9}{7}$ $\frac{9}{7}$ $\frac{9}{7}$ $\frac{9}{7}$ $\frac{9}{7}$

Chorus

Gtr. 5: w/ Rhy. Fig. 2 (2 times)
Gtr. 7 tacet

A C⁶

What do I have to do? Why can't this hurt be through?

Gtr. 6 Rhy. Fig. 4

12 12 12 12 12 12 12 12
15 15 15 15 15 15 15 15
10 10 10 10 10 10 10 10

15 15 15 15 15 15 15 15
13 13 13 13 13 13 13 13

F⁶ E7(no3rd)

I'm go - ing head un - to some - thing I know I will fail.

End Rhy. Fig. 4

6 6 6 6 6 6 6 6

7 7 7 7 7 7 7 7 7 11
5 5 5 5 5 5 5 5 5 9

A C⁶

Why can't this kiss be true? Why won't you please let me through?

12 12 12 12 12 12 12 12
15 15 15 15 15 15 15 15
10 10 10 10 10 10 10 10

15 15 15 15 15 15 15 15
13 13 13 13 13 13 13 13

F⁶ E7(no3rd)

I don't un - der - stand why you al - ways push me a - way.

6 6 6 6 6 6 6 6 6 6 6 6

7 7 7 7 7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5 5 5 5 5

Bridge

Gtr. 6 tacet

F5 E/G# C5 D5

Gtr. 7

Riff C

End Riff C

w/ heavy reverb

Gtr. 1

Gtr. 7: w/ Riff C

F5 E/G# C5

I feel the blood drip off my body as it falls right there.

Gtr. 1

Gtr. 1 tacet
Gtr. 5: w/ Rhy. Fig. 2
Gtr. 6: w/ Rhy. Fig. 4
A

A/C#

on the ground. What am I now? What am...

C⁶ F6 E7(no3rd)

I now? What am I now?

Chorus

Gr. 5: w/ Rhy. Fig. 2 (2 times)
Gr. 6: w/ Rhy. Fig. 4

A C⁶ F6

What do I have to do? Why can't this hurt be through? I'm go - ing head un - to

10 12 13 17 10 15

E7(no3rd) A C⁶

some-thing I know I will fail. Why can't this kiss be true? Why won't you please let me through?

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

Gr. 7 tacet

F6 E7(no3rd) A

I don't un - der - stand why you al - ways push me a - way.

3 5 5 5 6 8 9 9 9 9 9 9

C F

Why you al - ways push me a - way, — why you al - ways push me a - way, —

8 8 8 8 8 8 8 8 10 10 10 10 10 10

9 9 9 9 10 10 10 10 10

E5 A

why you al - ways push me a - way, — why you al - ways push me a - way, —

12 12 12 12 9 9 9 9 9 9 9 9

9 10 10 9 10 9 10 9

C F

why you al - ways push me a - way, — why you al - ways push me a - way, —

8 8 8 8 8 8 8 8 10 10 10 10 10 10

9 9 9 9 10 10 10 10 10

E5 N.C.

why you al - ways push me a - way, — why you al - ways push me a - way, —

12 12 12 12

9 9 9 9

pp

Gr. 1: w/ Riff A

F5 E5

vain. Old e - nough to know the out - come. _____
Blunt your knife, pull the cur - tain.

A5 E5

Whispered: Im - pulse. More blood, _____ it's al - ways the same. _____
Im - puls - es, you must re - frain. _____

Pre-Chorus

Slower ♩ = 42

E5 D/F# G5 A

Aren't we cool and aren't we calm, for fac - ing death we run head on.

Gr. 2 (elec.)

mf
w/ dist., slide & slap-back delay

12 15 (15) 14 (14) 13 12

Gr. 3 (elec.)

mf
w/ dist.

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

Gr. 1

0

E5 D/F# G5 A

Aren't we cool and aren't we calm, for God we've suffered for so long.

12 15 (15) 14 (14) 13 12

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

0

E5 D/F# G5 A

Aren't we cool and aren't we calm, for facing death we run head on.

12 15 (15) 16 17 P.S.

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

0

Chorus

E5 D5 C#5 G5 E5 D5 C#5 G5 A5 G5

Do what they say or they take it a way.
Screamed: (Do what they say or they take it a way.)

Gr. 2 Riff B1

*Gtrs. 1 & 3 Riff B

*Composite arrangement

E5 D5 C#5 G5 E5 D5 C#5 C5

1.

I'd rath - er be dead than car - ry on.

End Riff B1

End Riff B

E5 D5 C#5 G5 E5 D5 C#5 C5

Aren't we cool and aren't we calm, for fac - ing death we run head on.

7 9 10 10 11 12 | 12 12 13 14 10 8

7 7 5 4 5 (5) | 7 7 5 4 3 (3)

X 5 X 5 X 3 X 2 X 3 (9) | X 5 X 5 X 3 X 2 X 1 (1)

Chorus

Gtrs. 1 & 3: w/ Riff B
Gtr. 2: w/ Riff B1

E5 D5 C#5 G5 E5 D5 C#5 G5 A5 G5

Do what they say or they take it a - way.
(Do what they say or they take it a - way.)

Gtr. 6 (elec.)
mp
w/ dist.

10/12 12 12 12 | (12) 10/12 12 12 12 | (12)

E5 D5 C#5 G5 E5 D5 C#5 C5

I'd rath - er be dead than car - ry on.

10/12 12 12 12 | (12) 9 9 9 9 9 9 9 9 4 3

Ever Be

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards, Scott Spock, Lauren Christy, Zak Baird and Terry Bozzio

7-str. gtr.: Tune down 1 step:
(low-to high) A-D-G-C-F-A-D

Intro

Slowly ♩ = 54

**E5 G5 D5 F5 E5 G5 D5 F5

Riff A

End Riff A

*Gtr. 1 (dist.)

f
***w/ DigiTech Whammy Pedal

T
A
B

5 (5) 8 -6 3 (3) 6 -6 5 (5) 8 -6 3 (3) 6 -6

*Bass arr. for gtr.

**Chord symbols reflect implied harmony.

***Set for one octave below in toe-down position.

Gtr. 1: w/ Riff A

E5 G5 D5 F5 E5 G5 D5 F5

Gtr. 2 (slight dist.)

mf ††

P.M. -----

†w/ DigiTech Whammy Pedal +6 +1

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

†Set for one octave above in toe-down position.

††Trem. pick while gradually rocking whammy pedal back to toe-up position.

Verse

Gtr. 2 tacet

E5 G5 D5 F5 E5 G5 D5 F5

1. You're the in - fec - tion, my friend, dis - gust - ing right to the end.

End Riff B

Riff B

Gtr. 3 (dist.)

mf

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

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 4 (dist.)

mf

7 5 (7)/10 (5)/8 5 3 (5)/8 (3)/6 7 5 (7)/10 (5)/8 5 3 (5)/8 (3)/6

Gtr. 3: w/ Riff B
 Gtr. 4: w/ Rhy. Fig. 1

E5 G5 D5 F5 E5 G5 D5 F5

Did - n't I know it then? (It then.) I knew it, I knew it.

Gtr. 6 (dist.)

mf
12 15 14

Gtr. 5 (dist.)

mf
2 2

Verse

Gtr. 3: w/ Riff B (2 times)
 Gtr. 4: w/ Rhy. Fig. 1 (2 times)

E5 G5 D5 F5 E5 G5 D5 F5

2. You're ba - sic, but hard to de - fine. Sim - ple, yet some - how sub - lime.

Riff C1

End Riff C1

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

Riff C

End Riff C

7 7 (7) 7 (7) 2 2 2 7 7 (7) 2 2 2 2

Gtrs. 5 & 6: w/ Riffs C & C1

E5 G5 D5 F5 E5 G5 D5 F5

Know you will strike a - gain. (A - gain.) I knew it, I knew it. You're

Chorus

2nd time, Gtr. 4 tacet

E5

all that's wrong with your dumb - ass song. Yeah, that's

Riff D

*Gtr. 7 (dist.)

f

*Doubled throughout

G5

A5

B5

D5

E5

all that you will ev - er be. Noth - ing you can do 'cause that's

End Riff D

To Coda ⊕

G5

A5

B5

D5

E5

all that you will ev - er be.

Verse

Gtr. 3: w/ Riff B (2 times)

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

Gtr. 7 tacet

E5

G5

D5

F5

E5

G5

D5

F5

3. Pol - ished, you shim - mer when shined, but rot - ten and seeth - ing in - side.

E5 G5 D5 F5 E5 G5 D5 F5

Ev - 'ry - one falls for _____ this. I knew _ it, I knew _ it. You're

Chorus

Gtr. 7: w/ Riff D

E5

all that's wrong with your dumb - ass song. Yeah, that's

G5 A5 B5 D5 E5

all that you will ev - er be. Noth - ing you can do 'cause that's

G5 A5 B5 D5 G5 A5 B5 D5

all _____ that you will, it's all _____ that you will, it's

Gtr. 7

G5 A5 B5 D5 E5

all _____ that you will ev - er be. _____

Gtr. 7

Gtr. 4

*Vol. swell

Interlude

Gtr. 4 tacet

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

Gtr. 7

Riff E

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

End Riff E

Bridge

Gtr. 7: w/ Riff E

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

Ev - er be, nev - er be, want to be God. All to be, made to be, hold - ing the son.

Gtr. 3

w/ tremolo

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

Throw - ing it, break - ing it o - ver your grave. Send - ing you back to the place you once came.

Gtr. 3 tacet

E5 C#5 C5 N.C. E5 C#5 C5 N.C.

It must be hard to be _ you. Noth - ing's all right with _ you. You're

Gtr. 4

8va-----

Harm.-----

let ring-----

14 14 14 14	11 11 11 11	10 10 10 10	14 14 14 14	11 11 11 11	10 10 10 10
14 14 14 14	11 11 11 11	10 10 10 10	14 14 14 14	11 11 11 11	10 10 10 10
12 12 12 12	9 9 9 9	8 8 8 8	12 12 12 12	9 9 9 9	8 8 8 8

5 7

Pitch: G

⊕ Coda

E5

ev - er be. _____

7/5

Outro

Gtr. 7 tacet

N.C.

Riff F

Gtr. 3

5 4 5 7 5 7 8 7 8 8/10 8 7 5 4 5 7 5 7

Gtr. 8 (slight dist.)

mf Harm. Harm. Harm. Harm.

*w/ DigiTech Whammy Pedal

0 5 X X 5 5 X X X 5 5 5 5 5 5 5 5 (5) X X X X 5 (5) 5 5 5

-6 -2 1/2

*Set for one octave below in toe-down position.

Gtr. 4 Riff F1

5 4 5 7 5 7 8 7 8 8/10 8 7 5 4 5 7 5 7

Gr. 8 tacet
 Gtrs. 3 & 4: w/ Riffs F & F1 (6 1/2 times)

E5

Ev - er be, nev - er be, wan - na be, nev - er be.

End Riff F Riff G

* Gr. 7

8 7 8 8/10 8 7

0 0 0 0 0 0 0 0 0

*Drums play in 4/4, next 26 meas.

Harm. ----- Harm.

5 5 (5) 5 5 5 5 5 X 5 X

-1

End Riff F1

8 7 8 8/10 8 7

Gr. 7: w/ Riff G (5 1/2 times)

Ev - er be, nev - er be, wan - na be, nev - er be, Ev - er be, nev - er be,

Gr. 7

End Riff G

0 0 0 0 0 0 0 0 0

**Voc. Fig. 1

End Voc. Fig. 1

wan - na be, nev - er be. You will nev - er be. (Ev - er be, nev - er be, wan - na be, nev - er be.)

**Refers to downstemmed voc. only.

Bkgd. Voc.: w/ Voc. Fig. 1 (9 times)

You will nev - er be. You will nev - er be. You wan - na be

God. You wan - na be God. You wan - na be

God. It's all gone. It's all gone.

(Gone.) It's all gone.

It's all gone. (Gone.) It's all gone.

N.C.

(Ev - er be, nev - er be, wan na be, nev - er be.)

Gtrs. 4 & 7

Guitar parts 4 and 7

Love and Luxury

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards, Scott Spock, Lauren Christy and Zak Baird

Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderately slow ♩ = 110

C5 B5 B(b5) A5 C5

Spoken: I read your lit - tle book and... ha, ha, ha, ha, ha, ha, ha.

Rhy. Fig. 1
Gr. 1 (fuzz) End Rhy. Fig. 1

mf P.M.

Verse

Gr. 1: w/ Rhy. Fig. 1 (4 times)
2nd time, Gr. 4 tacet

B5 B(b5) A5 C5 C5 B5 B(b5) A5

I read your lit - tle book and... ha, ha, ha. 1. You need a rea - son to be - lieve, — a rea - way to get a - long, — a way —

2nd time, Gr. 3: w/ Fill 1 (2 times)

C5 B5 B(b5) A5 C5

- son to de - ceive, a rea - son for the song you're sing - ing. (Ha, ha, ha, ha.) And ev -
to car - ry on, a symp - tom for the pain you're mak - ing. And sure -

Fill 1
Gr. 3

B5 B(b5) A5 C5

- 'ry - thing you do makes that per - ev - 'ry - sense to you, so why -
 - ly - you should know that ev - 'ry - where you go there's ac -

Gr. 2 (dist.)
mf

B5 B(b5) A5 C5

— is your a - larm bell ring - ing?
 - id in the words you're fak - ing.

Chorus

Gr. 2 tacet

** C#

B A

You say you know how it feels in - side — of me, lost and a - lone with no

*Gr. 3 (fuzz) Rhy. Fig. 2
mf

*Two gtrs. arr. for one.

**Chord symbols reflect overall harmony.

F#5 C# B

love or lux - u - ry. Come on in - side and hear the si - lence con - stant - ly

1.

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

C5 B5 B(b5) A5

A F#5

judg - ing me. Don't you think — you should move on? (1)

End Rhy. Fig. 2 Gtr. 4 (slight dist.)

mf
w/ heavy reverb

Fretboard diagrams for system 1:
 Diagram 1: 7 7 7 9 9 9 9
 Diagram 2: 5 5 5 7 7 7 7
 Diagram 3: 9 9 9 4 4 4 4
 Diagram 4: 7 7 7 2 2 2 2
 Diagram 5: 8 8

C5

B5 B(b5) A5 C5

heard — what you said, — noth - ing new.) 2. You need a

Fretboard diagrams for system 2:
 Diagram 1: 7
 Diagram 2: 6
 Diagram 3: 6 8 6 5
 Diagram 4: 5 5 5

2.

Interlude

Gtr. 3 tacet

Gtr. 1 tacet

F#5 D#m E

— you should move on?

Gtr. 3 Gtr. 1 Riff A End Riff A

Fretboard diagrams for system 3:
 Diagram 1: 9 9 9 4 4 4 4
 Diagram 2: 7 7 7 2 2 2 2
 Diagram 3: 11 11 11 11 11 11 11
 Diagram 4: 9 9 9 9 9 9 9
 Diagram 5: 9 9 9 9 9 9 9

Gtr. 5 (dist.) B5

G#m

D#m

Musical notation for Gtr. 5 (dist.) in G#m. The staff shows a melodic line starting with a rest, followed by notes in the 10th and 12th frets. The dynamic is marked *mp*.

Gtr. 2

Riff B

Musical notation for Gtr. 2 in G#m. The staff shows a melodic line with rests, corresponding to Riff B.

Gtr. 4

Musical notation for Gtr. 4 in G#m. The staff shows a melodic line with various fret numbers: 9, 9, 12, 12, 9, 7, 12, 9, 7, (7) 9, (9) 12, 9, 9, 9, 9, 9, 9, 9, 9.

E

B5

Gtr. 5 tacet

G#m

Musical notation for Gtr. 5 in G#m. The staff shows a melodic line with notes in the 12th fret, marked "w/ bar" and "slack".

End Riff B

Musical notation for Gtr. 4 in G#m. The staff shows a melodic line with various fret numbers and techniques like "w/ bar" and "slack".

Musical notation for Gtr. 5 in G#m. The staff shows a melodic line with notes in the 9th and 12th frets, marked "2" and "(2) 9".

Bridge

Gtr. 1: w/ Riff A (4 times)
Gtr. 2: w/ Riff B (2 times)
Gtr. 4 tacet

D#m

E

B

Musical notation for the bridge in D#m. The staff shows a melodic line with notes in the 9th and 12th frets, corresponding to the lyrics: "You write it so you best believe it. You sold it now your".

G#m D#m E

soul per - ceives it. You read a book but now a - gree with it.

B G#m Verse C#

The dam - age of be - tray - al. 3. To Hell with your rea - son to be - lieve, a rea -

B A F#5

- son to de - ceive, a rea - son for the song you're sing - ing. And ev -

C# B A

- 'ry - thing you do makes per - fect sense to you, so why is your a - larm bell ring -

Gtr. 6 (clean) Riff C

mf
w/ reverb

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

Chorus

Gtr. 3: w/ Rhy. Fig. 2 (1 3/4 times)
Gtr. 6 tacet

F#5 C# B

ing? You say you know how it feels in - side of me,

End Riff C

let ring -----

9 9 11

A F#5 Gtr. 6: w/ Riff C C#

lost and a - lone with no love or lux - u - ry. Come on in - side and

B A F#5

hear the si - lence con - stant - ly judg - ing me. Don't you think — you should move on? —

C# B A

Don't you think —

Gtr. 5

mf let ring

11 9 11 (11) (11) (11) (11) 12 14

F#5 C# B

— you should move on? —

14 (14) 16 16 (16) 14

A F#5 N.C.

Don't you think — you should move on? —

Gtr. 5

(14) 14 14 14 14 7 1/2

Gtr. 3

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

Innocent Bystander

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards, Scott Spock, Lauren Christy and Zak Baird

7-str. gtr.: Tune down 1 step:
(low to high) A-D-G-C-F-A-D

Intro

Moderately slow ♩ = 82

N.C. B5 C5 C#5 D5 N.C. B5 C5 C#5 D5 N.C. B5 C5 C#5 D5 N.C.

Rhy. Fig. 1

Gtr. 1 (fuzz)

mf

T																			
A	9	9	10	11	12	(12)	9	9	10	11	12	(12)	9	9	10	11	12	(12)	
B	7	7	8	9	10	(10)	7	7	8	9	10	(10)	7	7	8	9	10	(10)	

Verse

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

B5 C5 C#5 D5 N.C. N.C. B5 C5 C#5 D5 N.C. B5 C5 C#5 D5 N.C.

I. I know it's not like me to hold back, but this time I knew.
(Blood)

End Rhy. Fig. 1

T																			
A	9	9	10	11	12	(12)													
B	7	7	8	9	10	(10)													

You must be silent to increase the volume in your red.)

Riff A
mf

*Gtr. 2

*Gtr. 3
divisi

mf
Riff A1

T																			
A																			
B																			

*Lap steel arr. for gtr.

B5 C5 C#5 D5 N.C. B5 C5 C#5 D5 N.C. B5 C5 C#5 D5 N.C.

head, blood run red.

End Riff A

End Riff A1

11/4 15/4/8 12/5 12/5 11/4

Chorus

Gtrs. 2 & 3 tacet

**E5

F5 E5 D5 E5

F5 E5 D5 E5

I'm the spec - ta - tor, the mo - ti - va - tor. Shut up, shut up and do it to your-self.

Riff B

*Gtr. 4 (dist.)

f

*Doubled throughout

**Chord symbols reflect implied harmony.

B5 C5 B5 A5 B5 C5 B5 C5 B5 A5 B5 C5 B5

I'm just an in - no - cent by - stand - er.

End Riff B

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

***w/ echo set for quarter-note regeneration w/ 4 repeats.

E5 F5 E5 D5 E5

F5 E5 D5 E5

I'm the spec - ta - tor, the mo - ti - va - tor. Shut up, shut up and do it to your-self.

Rhy. Fig. 2

B5 C5 B5 A5 B5 C5 B5 C5 B5 A5 B5 C5 B5

I'm just an in - no - cent by - stand - er.

End Rhy. Fig. 2

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

X X X X 15 14 12 14 15 14 X X X X 15 14 12 14 15 14
 X X X X 13 12 0 10 0 12 0 13 0 12 X X X X 13 12 0 10 0 12 0 13 0 12

*w/ echo (as before)

Gr. 1: w/ Rhy. Fig. 1
 Gr. 4 tacet

N.C. B5 C5 C#5 D5 B5 C#5 B5 C5 C#5 D5 B5 C#5 B5 C5 B5

Gr. 5 (slight dist.)

mf

9 9 10 11 12 12 11 9 9 9 10 11 12 12 11 10
 7 7 8 9 10 10 9 7 7 7 8 9 10 10 9 8

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

9 9 10 11 12 12 11 9 9 9 10 11 12 12 11 10
 7 7 8 9 10 10 9 7 7 7 8 9 10 10 9 8

Verse

Gr. 1: w/ Rhy. Fig. 1 (2 times)

N.C. B5 C5 C#5 D5 B5 C5 C#5 D5

2. You ripped your own self in two, (Let's swear I had noth - ing to do

Rhy. Fig. 3 End Rhy. Fig. 3

7 7
5 5

Gr. 5: w/ Rhy. Fig. 3 (3 times)

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

Gr. 2 & 3: w/ Riffs A & A1

B5 C5 C#5 D5

with what's been done. You know you can't, but you can. In your switch.)

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

head, blood run red.

Chorus

Gtr. 4: w/ Riff B

E5 F5 E5 D5 E5 F5 E5 D5 E5

I'm the spec - ta - tor, the mo - ti - va - tor. Shut up, shut up and do it to your - self. _

B5 C5 B5 A5 B5 C5 B5 C5 B5 A5 B5 C5 B5

I'm just an in - no - cent by - stand - er. *w/ echo (as before)

Gtr. 4: w/ Rhy. Fig. 2

E5 F5 E5 D5 E5 F5 E5 D5 E5

I'm the spec - ta - tor, the mo - ti - va - tor. Shut up, shut up and do it to your - self. _

B5 C5 B5 A5 B5 C5 B5 C5 B5 A5 B5 C5 B5

I'm just an in - no - cent by - stand - er. **w/ echo (as before)

Bridge

E5 B/D# G5 B/D#

Stand - ing at the edge here, e - nough for me to hov - er by the bit here. E - nough, you see I

Gtr. 1

7/5 6/4 10/8 6/4

Gtr. 4

5 5 7 5 5 4 4 7 4 4 7 8 8 10 8 8 4 4 4 7 4 4

Gtr. 1: w/ Riff C

N.C. B5 G5 D5 A#5 N.C. B5 G5 D5 A#5

E - nough's _ e - nough.

N.C. B5 G5 D5 A#5 N.C. B5 G5 D5 A#5

E - nough's _ e - nough.

*w/ echo set for eighth-note regeneration w/ multiple repeats.

Guitar Solo

Gtr. 4: w/ Rhy. Fig. 2

E5 F5 E5 D5 E5 F5 E5 D5 E5

Gtr. 6 (dist.)

mf
w/ heavy reverb
let ring
grad. bend

grad. release

B5 C5 B5 A5 B5 C5 B5 C5 B5 A5 B5 C5 B5

let ring
grad. bend

Chorus

E5 F5 E5 D5 E5 F5 E5 D5 N.C.

I'm the spec - ta - tor, the mo - ti - va - tor. Shut up, shut up and do it to your-self. _

Gtr. 6

Gtr. 1

Riff D

Gtr. 4

Gtr. 6 tacet

C5 B5 A5 B5 C5 B5 C5 B5 A5 B5 C5 B5

I'm just an in - no - cent by - stand - er.

Gtr. 1

End Riff D

fdbk.

Gtr. 4

Riff E

End Riff E

P.M. -----

*w/ echo set for quarter-note regeneration w/ 4 repeats.

Gr. 1: w/ Riff D
Gr. 4: w/ Rhy. Fig. 2

E5 F5 E5 D5 E5 F5 E5 D5 E5

I'm the spec - ta - tor, the mo - ti - va - tor. Shut up, shut up and do it to your - self. -

B5 C5 B5 A5 B5 C5 B5 C5 B5 A5 B5 C5 B5

I'm just an in - no - cent by - stand - er. *w/ echo (as before)

Gr. 4: w/ Riff E (4 times)

C5 B5 A5 B5 C5 B5 C5 B5 A5 B5 C5 B5

I'm just an in - no - cent by - stand - er. I'm just an in - no - cent by - stand -

Gr. 6

let ring
grad. bend grad. bend

11 14 14 17 17 20

C5 B5 A5 B5 C5 B5 C5 B5 A5 B5 C5 B5 N.C.

er. I'm just an in - no - cent by - stand - er.

(17/20) 19/22

Killing

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards, Scott Spock, Lauren Christy, Zak Baird and Terry Bozzio

7-str. gtr.: Tune down 1 step:
(low to high) A-D-G-C-F-A-D

Intro

Moderately ♩ = 124

N.C.

D5

Rhy. Fig. 1

Gtrs. 1 & 2 (dist.)

(Drums)

Verse

Gtr. 2 tacet

F5 E5 D5

**E^o7/D

1. Birds are cir - cl - ing
2. Birds are cir - cl - ing

*Gtr. 3 (clean)

Rhy. Fig 2

mf
***w/ harmonizer

*Two gtrs. arr. for one.

***Set for a minor 3rd above.

Gtrs. 1 & 2

End Rhy. Fig. 1

Riff A

Gtr. 1

**Chord symbols reflect overall harmony.

a - bove, _ they're called _ back to _ a wait - ing glove. _ Oh,
 a - bove, _ they're called _ back to _ a wait - ing glove. _ This

End Rhy. Fig. 2

End Riff A

Gtr. 1: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 2

Why _____ don't _____ they _____ fly _____ a - way? _____
 sor - did _____ game, _____ it fears _____ my _____ name. _____

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

D5

Sure - ly they _____ have guessed _____ by now _____ there is _____
 I have wor - shipped some _____ false gods, _____ I run _____

F5 E5 D5

_____ no gun _____ to shoot _____ them down _____ and still _____ they _____ stay _____
 _____ to them _____ like Pav - lov's dog _____ to hide _____ my _____ shame _____

F5 E5 D5

_____ for and what _____ they say, _____
 _____ and fan _____ the flame. _____

Chorus

F5 A5 D5

Are they kill - ing them with lies? Are they fight - ing for their lives? Kill - ing them with

Gtr. 4 (dist.)

mf
w/ heavy reverb

10 13 10 12 10 10 10 12 13

Gtrs. 1 & 2 Rhy. Fig. 3

F5 A5

thoughts and they'll nev - er get e - nough. Kill - ing them, are we kill - ing, kill - ing ev - 'ry

10 12 7 10 9

End Rhy. Fig. 3

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

1.

Gtr. 1: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 2
Gtr. 4: tacet

E^o7/D

D5

sin - gle feel - ing? It's a trained re - sponse.

Gtr. 4

let ring

10 12 (12)

2. N.C.

It's a trained re - sponse.

let ring

(10) (12) 10 12

Bridge

Slower ♩ = 72

Gr. 4 tacet

Em

We're all

*Gr. 5

mp

(10)

8 9 8 9 8 9 8 9 8 9

*Kybds. arr. for gr.

Esus2 Em Esus2

pre - set to re - set to

7 9 7 9 7 9 7 9 7 9 8 9 8 9 8 9 8 9 7 9 7 9 7

Gr. 5 tacet

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

Screamed: dumb, to

Gtrs. 1 & 2

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

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

dumb!

D5 B5 D5 B5 D5 B5 D5 B5 D5 B5 C#5 B5 C#5 B5 C#5 B5 C#5 B5 C#5 B5

We're all pre-set to re-set to dumb. We're all pre-set to re-set to dumb.

P.M. ---4

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

Some-bod - y told me once beat them till they start to get used

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

to it. Next thing they're lining up.

D5 B5 D5 B5 D5 B5 D5 B5 D5 B5 C#5 B5 C#5 B5 C#5

Musical notation for the first section, including a treble clef staff with notes and a bass clef staff with fret numbers.

Interlude

Faster ♩ = 124

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

Gr. 4

Musical notation for the interlude, including a treble clef staff with notes and a bass clef staff with fret numbers.

1. F5 E5 D5

2. F5 E5 D5

Musical notation for the first and second endings of the interlude, including a treble clef staff with notes and a bass clef staff with fret numbers.

Outro

Gr. 4 tacet

F E A F E A

Are we kill - ing it? Are we kill - ing it?

Musical notation for the outro, including a treble clef staff with notes and a bass clef staff with fret numbers.

Gtrs. 1 & 2

Musical notation for the guitar accompaniment in the outro, including a treble clef staff with notes and a bass clef staff with fret numbers.

*Trill using edge of pick.

F E Eb F E Eb

Are we kill - ing it? Are we kill - ing it?

6 (10) 5 (9) 4 (8) 6 (10) 5 (9) 4 (8)

F E A F E A

Are we kill - ing it? Are we kill - ing it?

6 (10) 5 (9) 5 (9) 6 (10) 5 (9) 5 (9)

F E Eb F E C5

Are we kill - ing it? Are we kill - ing?

6 (10) 5 (9) 4 (8) 6 (10) 5 (9) 1

N.C.

(1) 1 1 0

Bm Aadd9/C# C#o7 Bm

good day to go. _____ Guess you want me to

Gr. 2

7 0 7 0 7 0 0 7 0 7 0 | 7 9 0 9 7 8 9 0 9 8 | 0 7 0 7 0 0 7 0 7 0

7 7 | 9 9 | 7 7

Bm/D C#7 Bm Bm/D C#7

stay, _____ then let me know. And I

Fill 1 End Fill 1

Gr. 3 (slight dist.)

mf
w/ slide

5/7 (7) 6 (6) 5 3 | 5/7 (7) 6 (6) 5

Gr. 2

9 11 0 11 9 10 0 10 | 0 7 0 7 0 0 7 0 7 0 | 9 11 0 11 9 10 0 10

10 9 | 7 7 | 10 9

Bm Bm/D C#7 Bm

hate _____ to say it's been a waste of time. I hate _____ to in - ter-rupt the

Gr. 3 tacet

3

0 7 0 7 0 0 7 0 7 0 | 9 11 0 11 9 10 0 10 | 0 7 0 7 0 0 7 0 7 0

7 7 | 10 9 | 7 7

Chorus
 Gr. 2 tacet
 **Bm

Bm/D C#7

flow.
 (Oh.)

Why? Why?

Gr. 2

End Riff B Riff C
 *Gr. 4 (dist.)

f

10 9 11 0 11 9 10 0 10

5 8 5 8 5 8 5 8

*8-str. gtr. arr. for 7-str. gtr.
 **Chord symbols reflect overall harmony.

C#sus4 F#m/A Bm C#sus4 F#m/A

Why? Hush - a - bye. Hush - a - bye, why aren't you read - y to — go?

Gr. 3

Riff D

Gr. 4

7 12 7 0 3 5 12 5 8 5 8 5 8 5 8 7 12 7 0 3 5 12

14 12

Bm C#sus4 F#m/A Bm

Why? Why? Why? Hush - a - bye. Could-n't we fast for - ward

Gr. 4

5 8 5 8 5 8 5 8 7 12 7 0 3 5 12 5 8 5 8 5 8 5 8

11 14 12 11 11 4

Interlude

Gtr. 2: w/ Riff A

Gtr. 4 tacet

Bm

Aadd9/C#

C#07

C#sus4 F#m/A

all through this show?

Gtr. 1 *8va*

22 21 15 14 15

Gtr. 3 *End Riff D*

6 6 4 4

Gtr. 4 *End Riff C*

7 12 7 0 3 5 12

Verse

Gtr. 2: w/ Riff B

Bm

Bm Aadd9/C# C#07

2. You say you'd

Gtr. 1 *8va*

15 15 15 17 17 14 14 14 14 12 12 11

Gtr. 1 tacet

Aadd9/C# C#07 Bm Aadd9/C# C#07

love to, but you've lots left to do.

Bm Bm/D C#7 Bm Bm/D C#7

Al - most de - cid - ed to stay 'cause of you. And I

Gtr. 3: w/ Fill 1

Bm Bm/D C#7

hate _____ to tell you to ex - change your dreams for a

Gr. 5 (fuzz)
mf
P.M.

2 2 2 2 2 2 2 2 2 2 2 2 | 5 5 5 5 5 5 4 4 4 4 4 4

Bm Bm/D C#7

one - way tick - et, no re - turn. (Oh.)

P.M.

2 2 2 2 2 4 4 4 4 4 4 4 2 2 | 7 7 7 7 7 7 6 6 6 6 6 6 4 4

Chorus
Gr. 4: w/ Riff C
Gr. 5: tacet

Bm C#sus4 F#m/A

Why? Why? Why? Hush - a - bye.

P.M.

6 6 6 6 6 6 6 6 6 6 6 6

Gr. 3: w/ Riff D

Bm C#sus4 F#m/A Bm

Hush - a - bye, why aren't you read - y to go? Why? Why?

C#sus4 F#m/A Bm C#sus4 F#m/A

Why? Hush - a - bye. Could - n't we fast for - ward all through this show?

Bridge

2nd time, Gtr. 3: w/ Fill 2

Gtr. 6 (dist.)

Bm Bsus4 F#m D/F# F#m

f P.M. P.M. *let ring - - - -*

16	16	16	16	17	17	17	17	X	X	14	14	14	14	X	15	15	15	14	14	15
16	16	16	16	16	16	16	16	X	X	14	14	14	14	X	16	16	16	16	16	16

*Doubled throughout

Gtr. 4 Riff E

5 5 5 0 8 7 8

Bm Bsus4 F#m D/F# F#m

1. Why? _____

2. Hush - a - bye.

Rhy. Fig. 1 End Rhy. Fig. 1

P.M. P.M. P.M. *let ring - - - -*

15	15	15	15	17	17	17	17	X	14	14	14	14	X	15	15	15	14	14	15
16	16	16	16	16	16	16	16	X	16	16	16	16	X	16	16	16	16	16	16

End Riff E

5 5 5 0 8 7 8

Fill 2 Gtr. 3

7 6 7 6 7 9 7 6 7 6 7 7 9 9 2 4 2 4 4 7 6 7 6 7

Gr. 4: w/ Riff E
 Gr. 6: w/ Rhy. Fig. 1 (2 times)

Bm Bsus4 F#m D/F# F#m

1. What you hang - ing up _____ for? Why? What you do - ing that for? Why? _____

(Why? _____ Hang - ing up for? Do - ing

Gr. 3

w/ out slide

7 6 7 6 7 | 7 7 9 7 6 7 6 7

To Coda ⊕

Bm Bsus4 F#m D/F# F#m

What you break - ing up _____ for? Why? Hush - a - bye.
 What you break - ing up _____ for?

that for?)

7 9 | 7 6 7 6 7 | 7 9 (9) 2 4 2 4

Gr. 3 tacet

B5 G5

(Waste of _____ time, a _____ waste of _____ time, a _____ I

Gr. 4 Rhy. Fig. 2

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

4 4 4 4 X 4 4 4 4 4 X 4 | 5 5 5 5 X 5 5 5 5 5 X 5

2 2 2 2 X 2 2 2 2 2 X 2 | 3 3 3 3 X 3 3 3 3 3 X 3

Gr. 4: w/ Rhy. Fig. 2

E5 A5 A#5 B5

hate _____ to in - ter - rupt the flow.
waste of _____ time, a _____ waste of _____ time. Waste of _____ time, a _____

End Rhy. Fig. 2

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

2 2 2 2 X 2 2 2 2 2 X 2 | 2 2 2 2 X 2 3 3 3 3 X 3

G5 E5 A5 A#5

waste of _____ time, a _____ For a one - way tick - et, no re - turn. _____ waste of _____ time.)

D.S. al Coda

Gr. 2: w/ Riff A

Bm Aadd9/C# C#07 Bm Aadd9/C# C#07

Whispered: This sunny Sunday is a good day to go.

⊕ Coda

F#m

Gr. 3 tacet
N.C.

Why? Hush - a - bye _____

7 9 (9) 2 4 2 4

I Will Protect You

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards, Scott Spock, Lauren Christy, Zak Baird and Terry Bozzio

7-str. gtr.: Tune down 1 step:
(low to high) A-D-G-C-F-A-D

Intro
Moderately fast ♩ = 130

N.C.

(Electronic pipes)

8 sec. *Gtr. 1 Riff A

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

T
A
B

*Kybd. arr. for gtr.
**Fade in

Verse

Gtr. 1: w/ Riff A (8 times)
2nd time, Gtrs. 5 & 6 tacet

E5 F5

1. What you gon - na do and what you gon - na feel when
2. Hold you in my arms and hold you in my gaze, sing-

End Riff A Riff B

Gtr. 1 ***Gtr. 2

mf
w/ slide

P.M. -----

T
A
B

***Kybd. arr. for gtr.

Rhy. Fig. 1

Gtr. 3 (dist.)

mf

T
A
B

Gr. 2: w/ Riff B (3 times)
 Gr. 3: w/ Rhy. Fig. 1 (2 1/2 times)

E5 F5 E5

sud - den - ly I slip a - way?
 - ing with my dy - ing breath.

Al - most I'm a ghost of who -
 Un - der - neath this earth I res -

End Riff B

End Rhy. Fig. 1

9 (9) 10 9 7 6 (6) 2 (2)

2 2 2 2 2
 0 0 0 0 0

4 4 4 4 4
 0 0 0 0 0

F5 E5 F5

I used to be and yes - ter - day.
 - ur - rect your soul and noth - ing less.

E5 F5 E5

How you gon - na touch and how will you col - lect the beau - ty when it turns to dust?
 Sor - ry for the space, if I could fill the void an o - cean would - n't hold my love.

*Gr. 4

Riff C

mf
 w/ slide

17 (17) 12 (12) 13 (13) 10 (10) 12 (12) 13 12 10

*Kybds. arr. for gtr.

F5 E5 F5

And Ev - 'ry - thing we make, the cells we gen - er - ate are
 ev - 'ry - thing I have and all I ev - er was is

End Riff C

9 (9) 5 (5) 17 (17) 12 (12) 13 (13) 10 (10)

Gr. 4: w/ Riff C
E5

F5

E5

F#5

G5

both of us. not e-nough.

Gr. 3

*Gtrs. 3 & 5

2 2 2 2 2
0 0 0 0 0

3 3 3 3 3
1 1 1 1 1

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

*Gtr. 5 w/ dist, played *mf*.
Composite arrangement

D5

F#5

E5

F#5

G5

D5

N.C.

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

Chorus

2nd & 3rd times, Gtr. 6: w/ Fill 1

E5

D5

D#5

E5

D5

D#5

Please be a-ware that I am you, noth-ing could be more cer-tain.

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

Fill 1

Gtr. 6

12 10 10 12 9 9 10 8 7 10 0

1.

E5 D5 D#5 E5 To Coda D5 D#5

This ain't the time, the place, for us to understand this life.

Gtr. 6 (dist.)

mp
let ring

4 5 4 4 4 5 | 5 5 5 5 7 5 | 4 4 5 5 5 | 5 7 4 5 5 7

Gtrs. 3 & 5

7 7 7 7 7 7 5 | 5 5 5 5 | 7 7 7 7 7 7 5 | 5 5 5 5 4 4 4

2.

E5 D#5

1/2

4 (4)

let ring

5 7 4 4 5 5 7

w/ bar fdbk.

7 7 (7) (7) (7) (7) (7) (7) | (5) 5 5 5 5 4 4 4

Pitch: A

Interlude

Gtrs. 3, 5 & 6 tacet

* Em

Rhy. Fig. 2

Esus2

N.C.

E5(b9)

E5

N.C.

End Rhy. Fig. 2

Gtr. 7 (clean)

mf
w/ short reverb

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

X X X X X X | X X | X X X X X X | X X

7 7 7 7 7 7 | 7 7 | 7 7 7 7 7 7 | 7 7

*Chord symbols reflect implied harmony.

Gr. 7: w/ Rhy. Fig. 2

Em Esus2 N.C. E5(b9) E5 N.C.

Gr. 8 (dist.)

mp
*w/ DigiTech Whammy Pedal

12
-6

*Set for one octave below in toe-down position.

End Rhy. Fig. 3

Rhy. Fig. 3

Gr. 5

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

Drum Solo

Gr. 5: w/ Rhy. Fig. 3 (6 times)
Gr. 7: w/ Rhy. Fig. 2 (8 times)

Em Esus2 N.C. E5(b9) E5 N.C.

Spoken: I want you near me. I want you near me. I want you near me. I want you near me. Spoken: I will protect you.

Gr. 8

(12) (12) (12) 10 (10) (10) 8

-6 -6

Em Esus2 N.C. E5(b9) E5 N.C.

I want you near me. I want you near me. I want you near me. I want you near me. Spoken: I will protect you.

12 (12) (12) 10 (10) 10 9 (9) 8

-6 -6

*G5 F#5 N.C. F5 E5 N.C.

I want you near me. I want you near me. I want you near me. I want you near me.
Spoken: I will protect you.

8va

19 17 17 17 17 (17) 17 16

-6

*Chord symbols reflect overall harmony.

G5 F#5 N.C. F5 E5 N.C.

I want you near me. I want you near me. I want you near me. I want you near me.
Spoken: I will protect you.

loco

12 15 14 12 15 15 12 15 15 13 12 13 12 12 13 12 13 12 10 12

G5 F#5 N.C. F5 E5 N.C.

I want you near me. I want you near me. I want you near me. I want you near me.
Spoken: I will protect you.

8va

17 17 17 19 17 17 20 17 17 17 19 17 15

G5 F#5 N.C. F5 E5 N.C.

I want you near me. I want you near me. I want you near me. I want you near me.
Spoken: I will protect you.

8va

15 15 12 (12) (12) (12) (12) 17 (17) 17 15 15 15 (15)

w/ bar

-6 -6

G5

F#5

E5

F5

E5

Spoken: I will protect you.

Gtr. 8

8va-----

Gtr. 5

Gtr. 3

Gtr. 5

G5

F#5

E5

Gtr. 3

Interlude

Half-time feel

B5

F5 E5
Spoken: I will protect you.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics "I will protect you." are written below the notes. Above the vocal line, the chords F5 and E5 are indicated. The first two measures of the vocal line are marked with a "P.M." (Percussive Mute) symbol. Below the vocal line are two guitar staves. The first guitar staff contains a series of chords: F5, E5, D5, C#5, C5, B5, F5, D5, C#5, C5, and B5. The second guitar staff contains a series of fret numbers: 3, 3, 3, 3, 2, 2, 2, 2, 0, 0, 0, 0, and 2. The system concludes with a double bar line and a 2/4 time signature.

F5 E5 D5 C#5 C5 B5 F5 D5 C#5 C5 B5
Gtrs. 3 & 5

The second system of music continues the vocal line and guitar accompaniment. The vocal line has a "P.M." symbol above the notes. The guitar staves show fret numbers: 6 5 3 3 2 1, 2/0, 6 5 3 3 3 2 2 2 1, and 2/0. The system concludes with a double bar line and a 2/4 time signature.

F5 E5 D5 C#5 C5 B5 F5 D5 C#5 C5

The third system of music continues the vocal line and guitar accompaniment. The guitar staves show fret numbers: 6 5 3 3 2 1, 2/0, 6 5 3 3 3 2 2 2 1, and 2/0. The system concludes with a double bar line and a 2/4 time signature.

N.C. B5 F5 E5 D5 C#5 C5

The fourth system of music continues the vocal line and guitar accompaniment. The guitar staves show fret numbers: 2/0, 6 5 3 3 2 1, and 2/0. The system concludes with a double bar line and a 2/4 time signature.

N.C. B5 F5 E5 D5 C#5 C5 B5

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

F5 E5 D5 C#5 C5 B5 N.C. *D.S. al Coda*

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

Coda

D5 D#5 E5

let ring 1/2 w/ bar fdbk.

5 7 4 5 5 5 7 4 7 5

Pitch: A

Gtr. 6 tacet

Gtrs. 3 & 5

w/ bar fdbk.

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

Pitch: A

B5 E5 D5 B5

— the place. This ain't the time, this ain't — the place.

(7) 7 8 7 8 10 8 10 12 (12) 12 12 (12)

-6 -6 -6 -6

E5 Gtr. 8 tacet N.C. Gtrs. 3 & 5 tacet

rit.

This ain't the time, this ain't — the place. —

Gtr. 8

rit.

(12) (12)

-6 -6

Gtrs. 3 & 5

rit.

7 5

Repeat and fade

Spoken: I will protect you.

Sing Sorrow

Words and Music by Jonathan Davis, James Shaffer, Reginald Arvizu, Graham Edwards, Scott Spock, Lauren Christy, Zak Baird and Terry Bozzio

7-str. gtr.: Tune down 1 step:
(low to high) A-D-G-C-F-A-D

Intro

Moderately slow ♩ = 80

N.C.

(Percussion & sound effects)

27 sec.

Verse

E5

F#5

G5

1. In the deep - est part of me, like an un-known en - e - my,

Rhy. Fig. 1

*Gtrs. 1 & 2 (dist.)

f

TAB

*Composite arrangement

E5

F#5

G5

Gr. 1 tacet

†Em

I was nev-er meant to fight.

Lit-tle seed of pu-ri-ty

End Rhy. Fig. 1

Rhy. Fig. 2

Gr. 2

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

TAB

**Rest palm on strings after striking initial chord.

***As before. †Chord symbols reflect implied harmony.

F#m

G

Bsus4

Em

and you don't be - long to me,

still I'm blind-ed by its

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

TAB

D5 D#5 E5

D5 D#5 E5

Gtrs. 1 & 2

Rhy. Fig. 4

End Rhy. Fig. 4

P.M.

Gtr. 5 (dist.)

Rhy. Fig. 4A

End Rhy. Fig. 4A

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (12 times)

Gtr. 5: w/ Rhy. Fig. 4A (12 times)

E5 D5 D#5 E5

D5 D#5 E5

I don't un - der - stand here why God would do me this way. I

D5 D#5 E5

D5 D#5 E5

lived a life, was al - ways good. The one thing I need, you take a - way.

D5 D#5 E5

D5 D#5 E5

You take a - way. (The one thing, You take a - way. The)

**Bkgd. Voc.: w/ Voc. Fig. 1 (6 times)

*Refers to downstemmed voc. only.

Voc. Fig. 2

D5 D#5 E5

D5 D#5 E5

End Voc. Fig. 2

You take a - way. You take a - way.

**Omit last note on final recall.

Ld. Voc.: w/ Voc. Fig. 2 (2 times)

D5 D#5 E5

D5 D#5 E5

One thing to take a - way. One thing to take a - way.

w/ Whammy Pedal

hold bend

hold bend

sim.

D5 D#5 E5

D5 D#5 E5

One thing to take a - way.

The first system contains a vocal line with the lyrics "One thing to take a - way." Below it is a guitar accompaniment with fret numbers: 12/14, (12/14), 12/14, (12/14), 12/14, 12/14, 11/13, (11/13), 11/13, (11/13), 12/14, (12/14), 12/14. There are also -6 markings under the fret numbers.

Interlude

Gtr. 4 tacet

E5 D5 E5 C5

E5 D5 E5 C5

E5 D5 E5 C5

It took a-way my world - and all it left was pain, - and all - this time -

Gtr. 2

The interlude section features a vocal line with lyrics: "It took a-way my world - and all it left was pain, - and all - this time -". It includes a guitar part for Gtr. 2 with chord diagrams and a bass line with fret numbers: 7/5, 5/3, 7/5, 3/1, 7/5, 5/3, 7/5, 3/1, 7/5, 5/3, 7/5, 3/1.

E5

D5

E5

C5

was for noth - ing.

The second system contains a vocal line with lyrics: "was for noth - ing." Below it is a guitar accompaniment with fret numbers: 7/5, 5/3, 7/5, 3/1, 7/5, 5/3, 7/5, 3/1, 7/5, 5/3, 7/5, 3/1.

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
 Gtr. 3: w/ Riff A

D.S. al Coda

Em B7/D# Em B7/D# A7/C# C Bm A

⊕ Coda

Bm A

sor row.

Outro
Em B7/D#

Gtr. 6 (clean)
mp
w/ fingers
w/ short reverb

Em B7/D# A7/C# C

Bm A Em B7/D# Em B7/D#

A7/C# C Bm A N.C.

Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G
 (open) (3fr)

Strings: high E, B, G, D, A, low E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

Harm.

TAB 12

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

P.H.

TAB 5

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

H.H.

TAB 7(19)

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

P.S.

TAB x

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

TAB x

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

P.M. -----

TAB 0 0 0 0

RAKE: Drag the pick across the strings indicated with a single motion.

rake ---

TAB x 5

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

TAB 5 7

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

TAB 5

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

w/ bar

TAB 0 (0)

-1

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

w/ bar -----

TAB 4 5 7

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

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

w/ bar -----

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

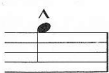
TAB 7 7 7

Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder).



(*accent*)

- Accentuate note with great intensity.



(*staccato*)

- Play the note short.



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (Coda symbol), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

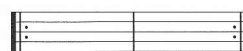
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

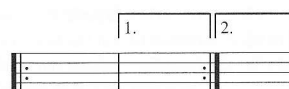
- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



Intro Starting Over Bitch We Got a Problem Evolution Hold On

Kiss Do What They Say Ever Be Love and Luxury

Innocent Bystander Killing Hushabye I Will Protect You Sing Sorrow



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