

Authentic **GUITAR-TAB** Edition
Includes Complete Solos

KoЯn

TAKE A LOOK IN THE MIRROR



PARENTAL
ADVISORY
EXPLICIT CONTENT

KOЯN

TAKE A LOOK IN THE MIRROR



THE LYRICS CONTAINED IN THIS BOOK ARE THE "BEST GUESS" EFFORTS OF WARNER BROS. PUBLICATIONS. NO LYRICS WERE PROVIDED BY THE BAND, BASED ON THEIR BELIEF THAT MUSIC IS A VERY PERSONAL THING AND THAT EACH INDIVIDUAL SHOULD BE ALLOWED TO DETERMINE FOR THEMSELVES WHAT EACH SONG MEANS. THE BAND THANKS YOU FOR YOUR INTEREST.

ALL SONGS TRANSCRIBED BY HEMME LUTTJEBOER
EXCEPT "DID MY TIME," TRANSCRIBED BY DANNY BEGELMAN

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Paomo
Picks.

First Pictures At
Indigo Ranch
1st Record

Follow the
LEADER
7/23

Recording
Hut

DAVID RECORDING ON
FIRST ALBUM

BEFORE WE WERE SIGN
ON OUR WAY TO SA
To play with the
TREATS CAROL TO



to Shoot
from 1st Record



BEGETTING OF
HEADS HAVE



Show AT CLUB S9
in H.B.



To Do A Show



FIRST REAL
BACK DROP



LOVE
THAT
OXYGEN

HEAD
WITH
TOOTH



LITTLE
KIDS



ORIGINAL
PICTURE OF US
ON SOUTH PARK

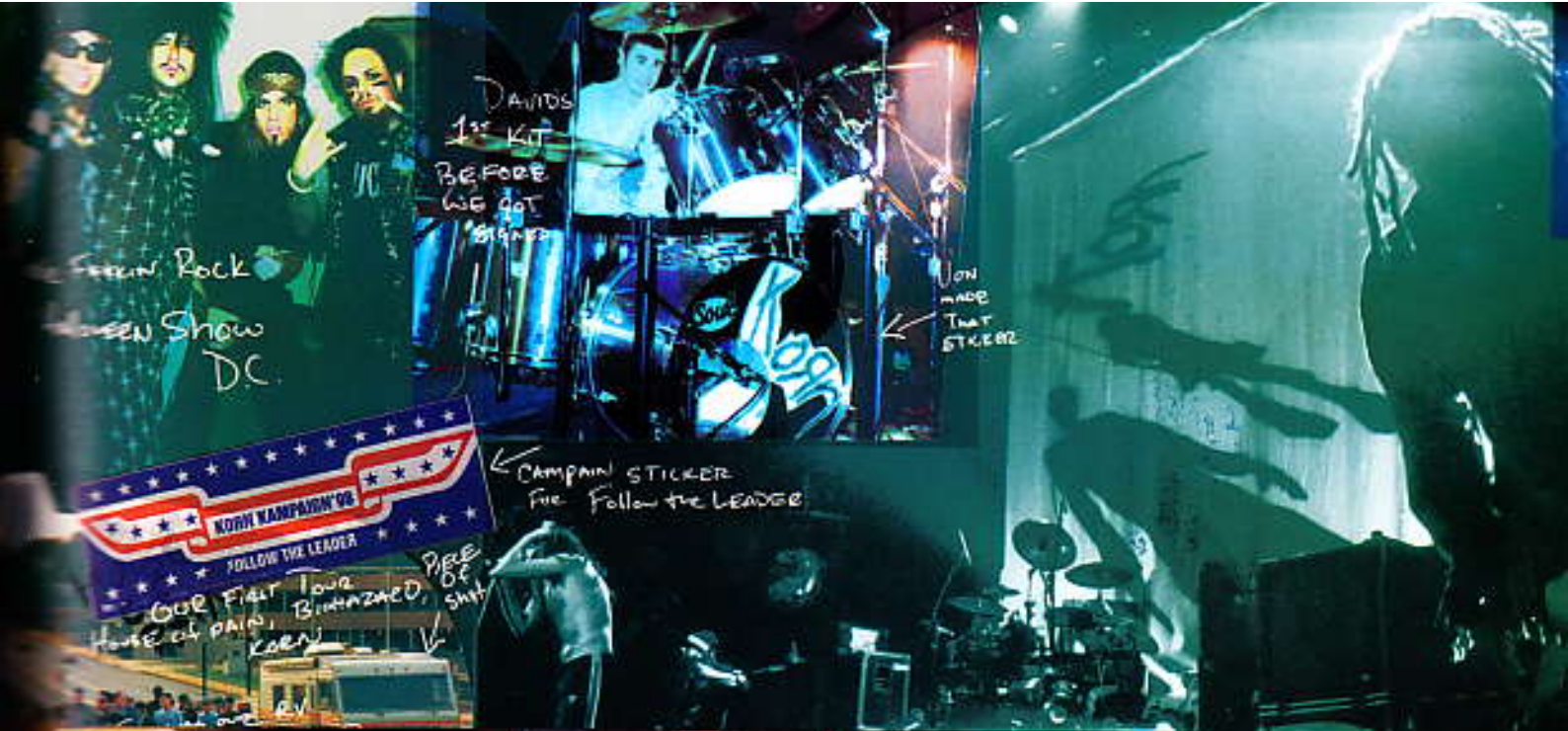
IN EUROPE
WE HAD TO PICK
THAT CAR UP AND
MOVE IT SO WE
COULD GET BY IN
OUR BUS



LNAC
HALLOWEEN
SHOW

↑ MIBALET





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RIGHT NOW

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

- ⑦ = A ③ = F
 ⑥ = D ② = A
 ⑤ = G ① = D
 ④ = C

Music and Lyrics by
KORN

Moderately ♩ = 104

Intro:

N.C.

Elec. Gtr. 1 (w/dist.)

Rhy. Fig. 1

end Rhy. Fig. 1

*Recording sounds a whole step lower than written.

1. 2.

Verse:

N.C.

3.

1. I'm feel - ing mean to - day,
 2. I'm feel - ing cold to - day,

Rhy. Fig. 2

end Rhy. Fig. 2

w/Rhy. Fig. 2 (Elec. Gtr. 1) 7 times, simile

not lost, not blown a - way. Just ir - ri - tat - ed and quite
 not hurt, just f***ed a - way. I'm dev - as - tat - ed and frus -

hat - ed, self con - trol breaks down. Why's ev - 'ry - thing so tame?
 trat - ed, God, I feel so bound. So why'd I feel the need?

Elec. Gtr. 2 (w/dist.)

mf
 *w/harmonizer effect

TAB (4) (7)
 2 5

*Cue notes created w/harmonizer.

I like my life in - sane. I'm fab - ri - cat - ing and de -
 I think it's time to bleed. I'm gon - na cut my - self and

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

Chorus:
 w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times, simile
 N.C.

feat - ing you, I'm gon - na kick a - round. } Can't find a way -
 watch the blood hit the ground. }
 Bkgd. Vocal: Right now!

TAB (6) (5)
 4 3

— to get a-cross the hate_ when I see you. *Right now!* I'm feel-ing strange_

— in - side,_ I wan-na search and feel you. *Right now!* I rip a - part_

To Coda ⊕

— the things_ in - side_ that live in - side you. *Right now!* I can't con - trol_

1.

— my - self_ but I f*** - ing hate_ you.

Elec. Gtr. 1

T
A
B

0 0 1 0

2.

Bridge:

— my - self_ but I f*** - ing hate_ you. You o - pen your mouth a - gain,

Elec. Gtr. 3 (w/partial dist.)

Rhy. Fig. 3

T
A
B

mf
w/effect

4 4 5 4 4 4 5 4

w/Rhy. Fig. 3 (Elec. Gtr. 3) 3 times, simile

I swear I'm gon-na break it. You o-pen your mouth a - gain,

end Rhy. Fig. 3 Elec. Gtr. 4 (clean-tone)

mf

1/2

T
A
B

4 4 5 4 4 4 4 5 4

3 (3)

my god, I can - not take it. Shut up, shut up,

8va

harm. w/vol. swells

T
A
B

(3) 5

shut up or I'll f*** you up! Shut up, shut up,

(8va)

(harm.)

w/bar 1/2

8va

harm.

T
A
B

5 5

E♭5 E5 E♭5 E5 E♭5

shut up or I'll f*** you up! Shut up, shut up,

(8va) -----

Elec. Gtr. 1

(harm.) -----

w/bar 1/2

5

TAB: 6/4 6/4 7/5 6/4 6/4 6/4 6/4 6/4 7/5 6/4

E5 E♭5 E5 E♭5 E5 E♭5 E5 E♭5

shut up or I'll f*** you up! Shut up, shut up,

TAB: 6/4 6/4 7/5 6/4 6/4 6/4 6/4 6/4 6/4 6/4 7/5 6/4

1. 2.

E5 E♭5 E5 E♭5 E5 E♭5 E5 E♭5

shut up or I'll f*** you up! shut up or I'll f*** you up!

TAB: 6/4 6/4 7/5 6/4 6/4 6/4 6/4 6/4 6/4 6/4 7/5 6/4

Interlude:

Musical notation for Interlude section, including a treble clef staff with a key signature of two sharps (F# and C#) and a guitar TAB staff with fret numbers: 0 0 2 0 0 10 0 0 2 0 0 9 0 0 2 0 0 8 0 0 2 0

D.S. al Coda

Musical notation for D.S. al Coda section, including a treble clef staff with a key signature of two sharps (F# and C#) and a guitar TAB staff with fret numbers: 0 0 2 0 0 10 0 0 2 0 0 9 0 0 2 0 0 8 0 0 2 0

\oplus
Coda

— my - self — but I f*** - ing hate — you.

Outro:

N.C.

*I f*** - ing hate — you!* *I f*** - ing hate — you!*

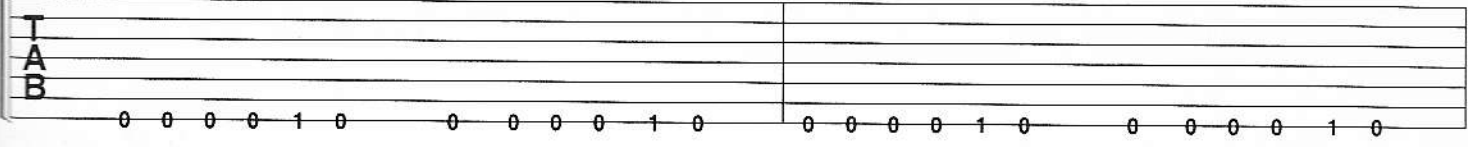
Elec. Gtr. 1

Musical notation for Electric Guitar 1 section, including a treble clef staff and a guitar TAB staff with fret numbers: 0 0 0 0 1 0 0 0 0 0 1 0 0 0 0 0 1 0 0 0 0 0 1 0



I f***-ing hate_ you!

I f***-ing hate_ you!



B5

C5

B5

C5

B5

C5

B5

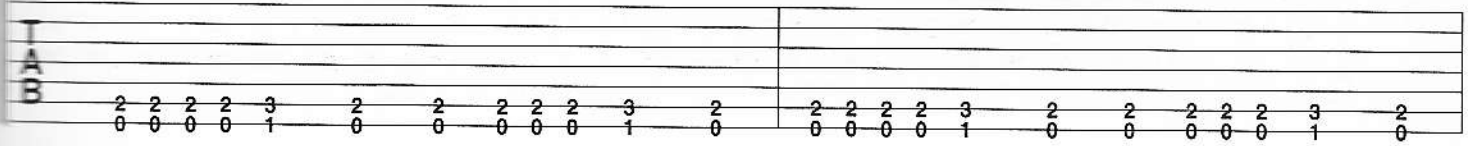
C5

B5



I f***-ing hate_ you!

I f***-ing hate_ you!



C5

B5

C5

B5

C5

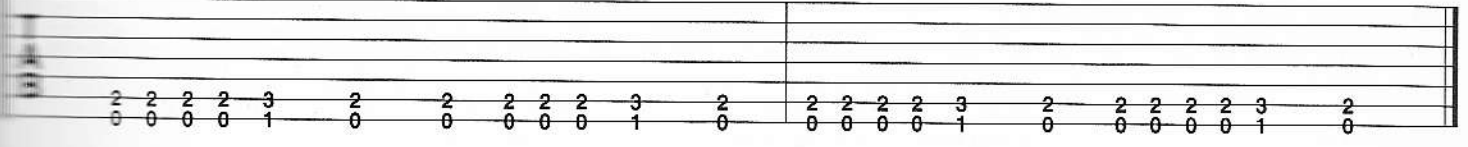
B5

C5

B5



I f***-ing hate_ you!



BREAK SOME OFF

Music and Lyrics by
KORN

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

- ⑦ = A ③ = F
- ⑥ = D ② = A
- ⑤ = G ① = D
- ④ = C

Moderately ♩ = 104

Intro:

N.C.

Elec. Gtr. 1 (w/dist.)

*Recording sounds a whole step lower than written.

Verse:
*Em

1. I am liv - ing with - out you,
2. My knife is go - ing to hurt you.

Elec. Gtr. 2 (clean-tone)

Rhy. Fig. 1

mf
hold throughout

TAB: 15 14 14 15 12 14
14 14 14 14 12 12 14

Elec. Gtr. 3 (w/dist.)

Riff A

mf
w/backwards effect & vol. swells throughout

TAB: 12 11 5 (5)

*Implied harmony.

you think ev - 'ry - thing will be fine.
My fate is not go - ing to wait this time.

end Rhy. Fig. 1

mf

TAB: 15 14 14 12 14 12
14 14 14 14 14 12 12 11 12 14

end Riff A

mf

TAB: 12 11 3 5 3 3 3

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

I fight mak - ing it hard to lie,
I play games just to spite you.

re - al - ize I know noth - ing is left in - side.
you're go - ing to be - lieve this time.

Chorus:
N.C.

I'm 'bout to break some - bod - y off!

2nd Vocal: 'Bout to lose my

Elec. Gtr. 4 (w/dist.)

Riff B

end Riff B

mf
w/octave effect

TAB: 7 8 8 8 8 7 8 8 5 5 8

Elec. Gtr. 1

Rhy. Fig. 2

end Rhy. Fig. 2

TAB: 1 3 3 3 3 3 3 2 2 2 3 3 1 3 3 3 3 3 3 2 2 2 3 3

w/Rhy. Fig. 2 (Elec. Gtr. 1) 3 times, simile
w/Riff B (Elec. Gtr. 4) 3 times, simile

I'm 'bout to break some - bod - y off! Feel like giv - ing up I'm 'bout to break some - bod - y
mind.

To Coda \oplus 1. 2.

off! Now it will be mine. *I'm 'bout to break some - bod - y off!* *off!*

Bridge:

N.C.

Elec. Gtr. 4

Elec. Gtr. 1

Feel me as I'm laugh - ing, leav - ing

Elec. Gtr. 1

hat - ing, f*** - ing. I take all this

TAB
3 1 0 0 1 3 1 0 0 1 3 1 0 0 1 3 1 0 0 1

bull - shit I hate. I can't stand this!

TAB
3 1 0 0 1 3 1 0 0 1 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1

F***! F***! F***! F***!

TAB
1 3 1 0 0 1 3 1 0 0 1 3 1 0 0 1

F***! F***! F***! F***!

T
A
B

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

D.S. al Coda

I can't stand this!

T
A
B

T
A
B

3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Φ
Coda

T
A
B

T
A
B

Outro:

N.C.

off! off!

Elec. Gtr. 4

T
A
B

7 8 8 8 8

Elec. Gtr. 1

T
A
B

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

off! off!

T
A
B

7

T
A
B

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

COUNTING ON ME

All gtrs. are 7-string gtrs. tuned down one half step:

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

Music and Lyrics by
KORN

Moderately fast ♩ = 150
w/half-time feel

Intro:

Elec. Gtr. 1 N.C. end Rhy. Fig. 1

Rhy. Fig. 1

mf harm. ---| harm. ---| harm. -----| harm. 1/2

w/octave effect

TAB: 0 12 12 0 12 12 0 12 12 0 12 0 7

*Recording sounds a half step lower than written.

1. 2.

f harm. -| harm. -| harm. ----| harm. (harm.)-| harm. 1/2 1/2

TAB: 0 12 12 0 12 12 0 12 12 0 12 0 7 12 0 12 0 7

Elec. Gtr. 1 (w/dist.) dbld.

Rhy. Fig. 1A end Rhy. Fig. 1A

f harm. -| harm. -| harm. ----| harm. harm. ---| harm. ---| harm. -

TAB: 0 12 12 0 12 12 0 12 12 0 12 0 7 0 12 12 0 12 12 0 12

1. 2.

Verse:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 8 times, simile

N.C.

1. Why can't you
2. You see the

Elec. Gtr. 2 (w/dist.)

thrown in a cage? — } You're the one that's al - ways scream - ing at me.
 I won't go down. — }

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "thrown in a cage? — } You're the one that's al - ways scream - ing at me. I won't go down. — }". Below the vocal line is a piano accompaniment line with a treble clef and a key signature of three sharps. The guitar tablature (TAB) is shown on a six-line staff with fret numbers: 0, 3, 3, 3, 3.

I'm the one that keeps your life so care free. What the f*** more do you

The second system of music continues the vocal line with the lyrics: "I'm the one that keeps your life so care free. What the f*** more do you". The piano accompaniment and guitar tablature (TAB) are also present. The TAB shows fret numbers: (3), 2, 1, 1.

want me to be? Why must you do this to — me?

The third system of music concludes the vocal line with the lyrics: "want me to be? Why must you do this to — me?". The piano accompaniment and guitar tablature (TAB) are also present. The TAB shows fret numbers: 4, 2, 2.

Pre-chorus:

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

N.C.

Run a - way, I can't see.

Lead the way, make the pain.

Chorus:

w/half-time feel

Em



D/F#



C5



Count - ing on me, al - ways hop - ing I'll be. Nev - er

Elec. Gtr. 1

Rhy. Fig. 2

hold throughout

T									
A		5	0	0		5	0	5	0
B	7	7	5	7	3	3	1	5	0

G5



D5



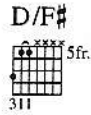
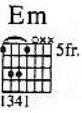
F5



write off your prob - lems in turn you're nev - er there for me. You sucked the

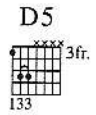
hold throughout

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



life out of me, you hate ev - 'ry - thing you

TAB: 7 5 5 | 5 0 0 | 3 5 7 | 3 5 1



see. I can't take this an - y more, I al - ways

TAB: 5 0 5 0 0 | 7 5 3 | 4 | 5 5

1. F5

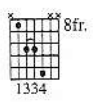
2. F5

stay when I should leave. leave.

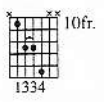
end Rhy. Fig. 2

TAB: 5 5 5 0 5 | 4 3 1 | 4 3 1

C5



D5



Bridge:

Vocals on repeat

Can it real - ly be the day to - day? —

Elec. Gtr. 3 (w/dist.)

mf
harm. throughout Cont. simile

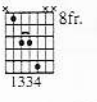
TAB

Bass Gtr.

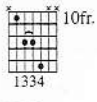
Cont. simile

TAB

C5



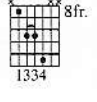
D5



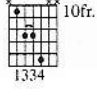
Does this real - ly mean the prob - lems go a - way? — I'm go - ing to hurt you

1.

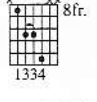
C5



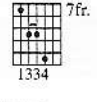
D5



C5

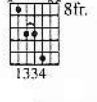


B5

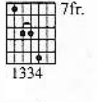


2.

C5



B5



just in time. —

Em



B/D#



Musical staff with lyrics: *Right now!* I take in all I can now.

*Elec. Gtr. 1

Electric guitar staff with dynamic marking **f** and various musical notations.

TAB section with fret numbers: 5, 7, 5, 4, 6, 7, 4, 0, 0, 0, 7, 0, 7, 0, 0, 0, 0, 0, 0, 7, 0, 7, 0, 0, 0

*Composite arrangement.

w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 1/2 times, simile

Em



B/D#



Em



B/D#



Musical staff with lyrics: *Right now!* You've torn us all a - part. *Right now!*

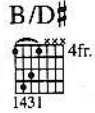
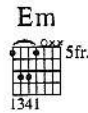
Musical staff with lyrics: There is noth - ing you can do to stop me. *Right*

Musical staff with lyrics: *now!* *Right now!* *Right now!* *Right now!* *Right now!* *Right now!* *Right now!* *Right now!*

Elec. Gtr. 1

Electric guitar staff with musical notations and the instruction *Cont. simile*

TAB section with fret numbers: 0, 0, 0, 0, 7, 0, 0



Elec. Gtr. 1

now! Right now! Right now! Right...

Interlude:
Elec. Gtr. 2 (w/dist.)

f harm. ---- | harm. ---- | harm. ---- | harm. |

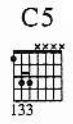
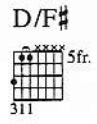
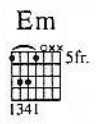
0 12 12 0 12 12 0 12 12 0 12 0 7

1. 2.

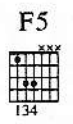
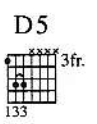
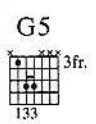
harm. - | harm. - | harm. - - - | harm. | (harm.) - | harm. |

0 12 12 0 12 12 0 12 12 0 12 0 7 12 0 12 0 7

Chorus:
w/half-time feel
w/Rhy. Fig. 2 (Elec. Gtr. 1) simile



Count - ing on me, al - ways hop - ing I'll be. Nev - er



write off your prob - lems in turn you're nev - er there for me. You sucked the

Em D/F# C5

1341 311 133

5fr. 5fr.

life out of me, you hate ev - 'ry - thing you

Gsus2 D5

124 133

3fr. 3fr.

see. I can't take this an - y more, I al - ways

1. 2.

F5 F5

134 134

E5

11

Elec. Gtr. 2 >

stay when I should leave. leave.

Elec. Gtr. 3

mf

hold throughout

TAB

12 0 12 0

12 0 12 0

1. 2.

Fade

stay when I should leave. leave.

TAB

11 0 11 0 | 12 0 12 0 | 11 0 7 0 | 7

11 0 11 0 | 12 0 12 0 | 11 0 7 0 | 7

HERE IT COMES AGAIN

Music and Lyrics by
KORN

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

- ⑦ = A ③ = F
- ⑥ = D ② = A
- ⑤ = G ① = D
- ④ = C

Moderately ♩ = 110

Intro:

Elec. Gtr. 1 (clean-tone)

mf
w/octave effect
P.M. throughout

TAB: 9 9 10 7 9/10 9 9 10 7

1. 2.

TAB: 9 9 10 7 9/10 9 9 10 7 9 9 10 7

B5 7fr. C5 8fr. A5 5fr. C5 8fr. B5 7fr. C5 8fr. A5 5fr. B5 7fr. C5 8fr. A5 5fr. C5 8fr.

Elec. Gtr. 2 (w/dist.) dbld.

Rhy. Fig. 1

f

TAB: 9 9 10 7 10 9 9 10 7 9 9 10 7 10 9 9 10 7 10 9 9 10 7 10

B5 7fr. C5 8fr. A5 5fr. B5 7fr. C5 8fr. A5 5fr. C5 8fr. B5 7fr. B5 7fr. C5 8fr. A5 5fr.

TAB: 0 9 7 7 9/10 7 5 0 9 7 7 9/10 7 10 8 9 0 9 7 7 9/10 7 5

B5 7fr. C5 8fr. A5 5fr. C5 8fr. B5 7fr. C5 8fr. A5 5fr.

TAB: 0 9 7 7 9/10 7 5 10 8 0 0 9 7 7 9/10 7 5

end Rhy. Fig. 1

Verse:
N.C.

1. Pound - ing in it starts a - gain,
2. Si - lent it goes a - way,

Rhy. Fig. 2

TAB: 6 6 6 6 6 6 6 6 10 10 10 10 3 3 3 3 3 3 3 3 3 3 3 3

hurt - ing. Oh, where do I be - gin?
pa - tience. Oh, real - ly should I stay?

end Rhy. Fig. 2

TAB: 5 5 5 5 5 5 5 5 8 8 8 8 3 3 3 3 3 3 3 3 3 3 3 3

w/Rhy. Fig. 2 (Elec. Gtr. 2) simile

Scream-ing, they dance a-round my head. Hop - ing they'll_ may-be end up dead. }
 Try - ing so hard to get a-head. Fail - ure is_ oft - en where I'm lead. }

Pre-chorus:

F5 6fr. A5 10fr. D5 3fr. E5 5fr. G5 8fr. D5 3fr.

Feel - ing_ it_ rat - tle._ What_ can_ I_ say?

Elec. Gtr. 3 (w/dist.)

mf
w/chorus effect

T							
A	10	14	7	7	6	9	7
B	8	12	5	5	4	7	5

Elec. Gtr. 1


T							
A	8	12	5	5	7	10	5
B	8	12	5	5	7	10	5
	6	10	3	3	5	8	3


Chorus:


w/Rhy. Fig. 1 (Elec. Gtr. 2) simile

B5 7fr. C5 8fr. A5 5fr. C5 8fr. B5 7fr. C5 8fr. A5 5fr. B5 7fr. C5 8fr. A5 5fr. C5 8fr.

Real - ly f***ed up a - gain!_ I got-ta do this right. I can't f*** - ing give in!_


B5



C5



A5



B5



C5


A5


C5



B5



C5



A5



I wish that I could fight. Can't I ev - er win? I'll keep it on my mind.


To Coda Φ 1.


B5



C5


A5


C5



B5


C5


A5


B5


C5


A5


Here it comes a - gain! gain!

Bridge:

E5


Elec. Gtr. 2

Oh, I must hold on, oh, I won't be gone.

Elec. Gtr. 3

mf *Cont. simile*

TAB 0 0 0 0 4 0 0 0 0 0 1 1 1 1

Oh, I won't stop now, oh, I don't know how.

Elec. Gtr. 1

trem. picking

pp

mf ^{1/2}

TAB 10 10 10 10

E5 F5 E5 F5 E5 F5 E5 F5

Why _____ I can't hold on?_

Elec. Gtr. 2

Rhy. Fig. 3

TAB

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

F5 E5 F5 E5 F5 E5 Eb5

Why _____ I can't be gone?_

end Rhy. Fig. 3

TAB

7	7	7	7	8	7	7	7	7	8	7	7	7	7	8	7	7	7	7	6
5	5	5	5	6	5	5	5	5	6	5	5	5	5	6	5	5	5	5	4

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

E5 F5E5 F5E5 F5E5 F5 F5E5 F5E5 F5E5 Eb5

Why _____ I can't stop now?_ Why _____ I don't know how?_

E5 F5 E5 F5 E5 F5 E5 F5

133 133 133 133 133 133 133 133

Here we go a - gain, here we go a - gain,

Rhy. Fig. 3A

TAB

7 7 7 7 8 7 7 7 7 7 8 7 7 7 7 7 8 7 7 7 7 8 7 7 7 7 8 8 8 8

5 5 5 5 6 5 5 5 5 5 6 5 5 5 5 5 6 5 5 5 5 5 6 5 5 5 5 5 5 5 5 5

F5 E5 F5 E5 F5 E5 Eb5

133 133 133 133 133 133 133

here we go a - gain, here we go a - gain,

end Rhy. Fig. 3A

TAB

7 7 7 7 8 7 7 7 7 7 8 7 7 7 7 7 8 7 7 7 7 6

5 5 5 5 6 5 5 5 5 5 6 5 5 5 5 5 6 5 5 5 5 5 4

w/Rhy. Fig. 3A (Elec. Gtr. 2) simile

E5 F5E5 F5E5 F5E5 F5 F5E5 F5E5

here we go a - gain, here we go a - gain, here we go a - gain,

D.S. al Coda

F5 E5 Eb5

here we go a - gain!

Coda

B5 C5 A5 F5

13 13 13 134

Elec. Gtr. 2

gain! _____

Elec. Gtr. 1

TAB

0 0

DEEP INSIDE

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

- ⑦ = A ③ = F
- ⑥ = D ② = A
- ⑤ = G ① = D
- ④ = C

Music and Lyrics by
KORN

Moderately ♩ = 64 (♩ = 192)

Intro:

B5 9fr. A(b5) 11fr. A5 10fr.

Elec. Gtrs. 1 & 2 (w/dist.)

TAB

*Recording sounds a whole step lower than written.

1. D5 10fr. D♭5 9fr. C5 8fr. 2. D5 10fr. D♭5 9fr. C5 8fr.

TAB

Moderately ♩ = 102

Verse:

w/Rhy. Fig. 2 (Elec. Gtr. 1) 3 times, simile

B5 7fr. C5 8fr. C♯5 9fr. B5 7fr.

Rhy. Fig. 2
Elec. Gtr. 1

end Rhy. Fig. 2

1. I'm not do - ing great. — I feel like I'm dead, not think - ing straight.
2. Why won't it fade? Out - side I had to lie. I'm o - kay

C5 8fr. C#5 9fr. B5 7fr. C5 8fr. C#5 9fr.

In - side my bod - y's trou - bled, full of hate. I had to let it
I hope some - day I'll stop get - ting pain. I guess this is the

B5 7fr. C5 8fr. C#5 9fr. D5 10fr. Db5 9fr. C5 8fr.

Elec. Gtr. 1

out lie be - fore it's too late. I had to make. } Deep in - side. It can hide.

Moderately $\text{♩} = 64$ ($\text{♩} = 192$)

Chorus:

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

B5 9fr. A(b5) 11fr. A5 10fr. B5 9fr.

Feel - ing so lost and be - trayed. Why does this hap - pen to me ev - 'ry

D5 10fr. Db5 9fr. C5 8fr. B5 9fr. A(b5) 11fr. A5 10fr.

time? Stuck in this place where I can't es - cape, scream - ing and

1. B5 9fr. D5 10fr. Db5 9fr. C5 8fr. 2. D5 10fr. Db5 9fr. C5 8fr.

claw - ing from deep in - side. side.

Interlude:

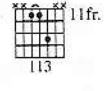
C#5



Amaj9



C#5



Elec. Gtr. 3 (clean-tone)

Rhy. Fig. 3A

Musical staff for Elec. Gtr. 3 with notes and dynamics: *mf*, *w/flanger effect*, *hold throughout*

Tablature for Elec. Gtr. 3: 4 2 4 0 | 2 3 | 4 2 4 0

Elec. Gtr. 4 (clean-tone)

Rhy. Fig. 3

Musical staff for Elec. Gtr. 4 with notes and dynamics: *mf*

Tablature for Elec. Gtr. 4: 13 11 11 | 12 13 11 12 | 13 11 11

1.

G#7(#5)



2.

G#7(#5)



end Rhy. Fig. 3A

Musical staff and tablature for the first two measures of the interlude.

end Rhy. Fig. 3

Musical staff and tablature for the final two measures of the interlude.

B5



D5



D \flat 5



C5



B5



Elec. Gtr. 1

Now!

Elec. Gtr. 2

TAB

11	11	11	11	12	12	12	12	11	11	11	11	11	11	11	11	12	12	12	12			
9	9	9	9	10	10	10	10	9	9	9	9	12	11	10	9	9	9	9	10	10	10	10
0				0								10	9	8	0				0			

D5



D \flat 5



C5



Chorus:

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

B5



Elec. Gtr. 1

N.C.

Feel - ing so lost and be -

TAB

11	11	11	11																
9	9	9	9	12	11	10													
0				12	9	8													

A(\flat 5)



A5



B5



D5



D \flat 5



C5



trayed. Why does this hap - pen to me ev - 'ry time? Stuck in this

B5



A(\flat 5)



A5



B5



place where I can't es - cape, — scream - ing and claw - ing from deep in -

Outro:

D5 D \flat 5 C5 F \sharp 5 G5 F \sharp 5 D5 D \flat 5 C5

side. _____ I can't stand all of this

Elec. Gtrs. 1 & 2

F \sharp 5 G5 F \sharp 5 D5 D \flat 5 C5 F \sharp 5 G5

*f**** - ing pain! Please, God, just go a

F \sharp 5 D5 D \flat 5 C5 F \sharp 5 G5 F \sharp 5 E5

way! Please, God, just make them pay!

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

- ⑦ = A ③ = F
- ⑥ = D ② = A
- ⑤ = G ① = D
- ④ = C

DID MY TIME

Music and Lyrics by
KORN

Moderately ♩ = 88

Intro:

Elec. Gtr. 1
E5

mf

T
A
B

Play 3 times

F5 E5 F5

T
A
B

Elec. Gtr. 2

f

T
A
B

Elec. Gtr. 1

Elec. Gtr. 2
Rhy. Fig. 1

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

T
A
B

1. end Rhy. Fig. 1 2.

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

T
A
B

Verse:

E5 F5

1. Re-al-ize I can nev - er win. Some-times feel like I have failed.
 2. Some-times I can nev - er tell if I've got some - thing af - ter me

Elec. Gtr. 2
 Rhy. Fig. 2

T
A
B

3 5 5 3 5 5 3 5 5 3 5 5 3 6 6 3 6 6 3 6 6 3 6 6

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

E5 F5

In - side where do I be-gin? My mind is laugh - ing at me.
 That's why I just beg and plead for this, 'cause you're leav - ing. }

E5 F5 E5

Tell me, why am I to blame? Are-n't we sup-posed to be the same? That's why I will nev-er tame

F5 E5 G5 D5 F#5

this thing that's burn - ing in me. _____

Elec. Gtr. 1

T
A
B

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

Chorus:

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

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

I am the one who chose_ my path. I am the one who could-n't last._

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

I've been a - live, full of pain. I feel the an - ger chang -

1. E5 G5 D5 F#5 2. E5 G5 D5 F#5

- ing me. - ing me.

Interlude:
Elec. Gtr. 3

mf

TAB

3 2 3 2 3 3 2 5

Bridge:
D5

Be - trayed, I feel so en - slaved. I real - ly

Elec. Gtr. 4
Rhy. Fig. 3A end Rhy. Fig. 3A

mf

TAB

2 5 2 5 2 2 5 5

Elec. Gtr. 3
Rhy. Fig. 3

end Rhy. Fig. 3

TAB

3 2 3 2 3 3 2 5

w/Rhy. Figs. 3 (Elec. Gtr. 3) & 3A (Elec. Gtr. 4) both 2 times

tried. I did my time.

I did my time.

I did my time.

Elec. Gtr. 2
Rhy. Fig. 4

T
A
B

3 3 5 3 3 3 3 5 3 1 3 3 5 3 3 3 3 5 3 1

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

I did my time.

I did my time.

D5 Eb5 D5 Eb5 D.S. al Coda

Elec. Gtr. 2

T
A
B

1 3 3 1 3 3 1 3 3 1 3 3 1 4 4 1 4 4 1 4 4 1 4 4 1 3 3 1 3 3 1 3 3 1 3 3 1 4 4 1 4 4 1 4 4 1 4 4

Coda

Outro:
w/Rhy. Fig. 2 (Elec. Gtr. 2) 2 times
E5

E5 G5 D5 F#5

- ing me. Oh God, the an - ger's chang -

F5 E5 F5

- ing me. Oh God, the an - ger's chang - ing me.

EVERYTHING I'VE KNOWN

Music and Lyrics by
KORN

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

- ⑦ = A ③ = F
- ⑥ = D ② = A
- ⑤ = G ① = D
- ④ = C

Moderately ♩ = 102

Intro:

N.C.

Elec. Gtr. 1 (clean-tone)

Rhy. Fig. 1

1.

end Rhy. Fig. 1

*Recording sounds a whole step lower than written.

2.

N.C.

Elec. Gtrs. 2 & 3 (w/dist.)

1.

2.

Verse:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

N.C.

1. Al - ways _____ I see it's go - ing down to - day. —
 2. Our lives _____ were good in ev - 'ry way, too late, —

Elec. Gtr. 4 (w/dist.)

mf
w/whammy effect

Hop - ing — in time _____ will bur - y all this pain and will a -
 time af - ter time. _____ Our love just turned to hate but we stayed

§ Pre-chorus:


D5

wake by } some - thing in - side. } We pushed the but -
 each oth - er's side. }

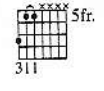
Elec. Gtr. 4

w/octave effect

F6



D/F#



G5



Cont. rhy. simile



- tons far in - side, we cleared our hearts out. Then we fight!

T
A 7 7 7 7 7 8 7 7 7 7 7 8 7 7 7 7 7 7 7
B

Chorus:

w/Rhy. Fig. 2 (Elec. Gtrs. 2 & 3) 8 times, simile



I I know, feels like I've lost ev - 'ry - thing that I've known.

I can - not sur - vive a - lone. Feels like I've lost

To Coda ⊕

1. 2.



ev - 'ry - thing that I've known.

Interlude:

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

w/Vocals on repeat



I keep hold - ing on, I feel I'm

Bridge:

2.

Rhy. Fig. 3
Elec. Gtrs. 2 & 3

D5 3fr. Eb5 4fr. D5 3fr.

Eb5 4fr. D5 3fr.

where I be - long... Ev - 'ry time we...

Eb5 4fr. C5 3fr.

Eb5 4fr. D5 3fr.

w/Rhy. Fig. 3 (Elec. Gtrs. 2 & 3) 2 times, simile

end Rhy. Fig. 3

D5 3fr. Eb5 4fr. D5 3fr.

fight it feels so wrong. I...

Eb5 4fr. D5 3fr.

Eb5 4fr. C5 3fr.

Eb5 4fr. D5 3fr.

feel so en - slaved, by my pride...

D5 3fr. Eb5 4fr. D5 3fr.

Eb5 4fr. D5 3fr.

Eb5 4fr. C5 3fr.

Can we be a - gain?

D.S. Coda al Coda

Eb5 4fr. D5 3fr.

Db5 2fr. C5 3fr.

Elec. Gtrs. 2 & 3

Coda

N.C.

PLAY ME

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

- ⑦ = A ③ = F
 ⑥ = D ② = A
 ⑤ = G ① = D
 ④ = C

Music and Lyrics by
 KORN and N. JONES

Moderately ♩ = 100

Intro:

N.C.

Elec. Gtr. 1 (w/dist.)

Musical notation for Elec. Gtr. 1 (w/dist.) in 4/4 time. The notation consists of a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The music features a repeating eighth-note pattern across four measures. The first measure starts with a dynamic marking of *mf*. Below the staff is a guitar tablature with six lines, showing fret numbers: 0 0 0 1 0 0 0 0 1 1 0 0 0 0 1 0 0 0 0 1 0.

*Recording sounds a whole step lower than written.

Elec. Gtr. 2 (w/dist.)

Musical notation for Elec. Gtr. 2 (w/dist.) in 4/4 time. The notation consists of a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The music features a repeating eighth-note pattern across four measures. Below the staff is a guitar tablature with six lines, showing fret numbers: 0 0 0 1 0 0 0 0 1 0 0 0 0 1 0 0 0 0 1 0.

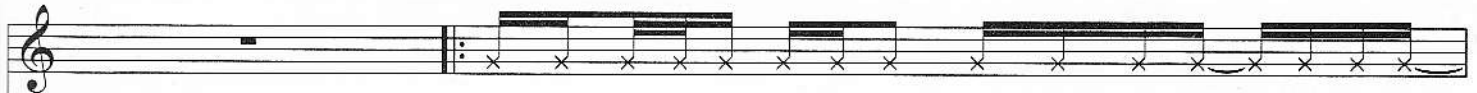
Elec. Gtr. 3 (w/dist.) dbl.

Musical notation for Elec. Gtr. 3 (w/dist.) dbl. in 4/4 time. The notation consists of a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The music features a repeating eighth-note pattern across four measures, with a dynamic marking of *f*. Below the staff is a guitar tablature with six lines, showing fret numbers: 3 2 1 0 1 0 0 0 0 1 0 3 2 1 0 1 0 0 0 0 1 0.

1.

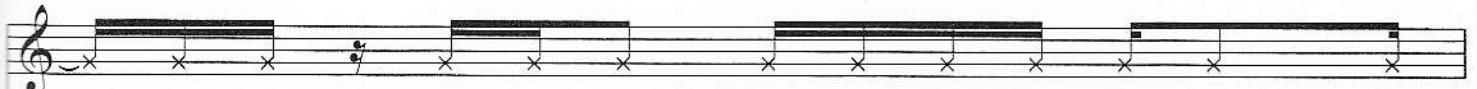
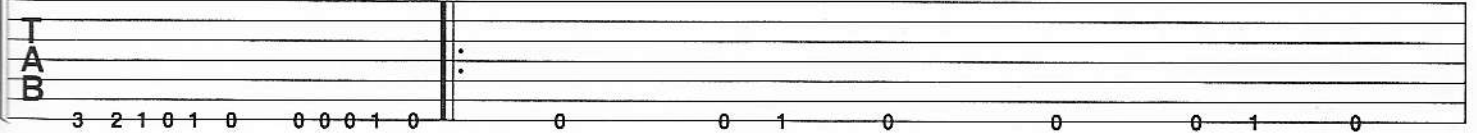
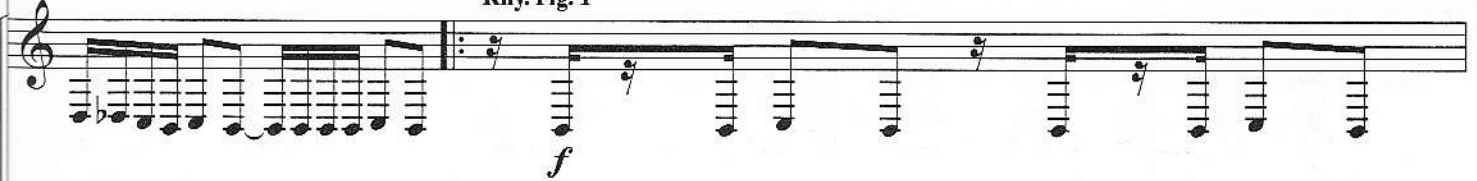
Musical notation for the first ending of Elec. Gtr. 3 (w/dist.) dbl. in 4/4 time. The notation consists of a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The music features a repeating eighth-note pattern across four measures. Below the staff is a guitar tablature with six lines, showing fret numbers: 3 2 1 0 1 0 0 0 0 1 0 3 2 1 0 1 0 0 0 0 1 0.

2. Verse:
N.C.



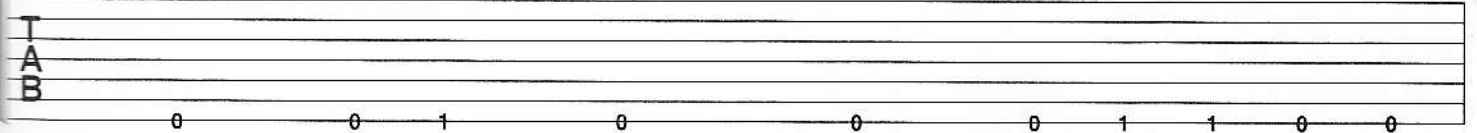
1. Ev - 'ry - bod - y's the en - e - my, tell - ing me lies — and it's kill -
2. Watch - ing my own back strapped with chrome, to my hom -

Elec. Gtr. 3 (w/dist.)
Rhy. Fig. 1

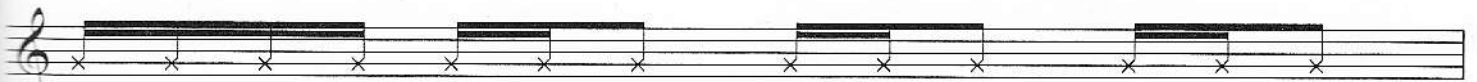


- ing me. Why do y'all wan - na get rid of me? Ev -
- ies, where the tomb - stone's at where the hoes at.

end Rhy. Fig. 1



w/Rhy. Fig. 1 (Elec. Gtr. 3) 2 times, simile



'ry - bod - y's my en - e - my. Sev - 'ral try to dis - guise
'Cause too man - y men act like dikes, her - maph - ro -



the dev - il in them, want - ing to get in - to my cer - e - bel - lum but I'm
dites with dicks. They're not men. Look at the trash they wipe



read - y and will - ing to tell 'em — I can't F with them.
in. The life in time is kind - a with - ered like

life Ex - hale so hard they got my chest swell - ing
and time of the sand - man on A - pol - lo The - a - ter.

like my dick does watch - ing nak - ed wom - en do sick
I - mag - ine that, book a black with a hook who pulls

— stuff on my porn col - lec - tion on tel - e - vi - sion.
— that whack tal - ent off the stage. I'm en - raged. }

Elec. Gtr. 3

T
A
B
0 0 1 0 0 0 0 0 1 1 0 0

Chorus:

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

11 134 134 11 1342 11 134 134 11 1342 11

2nd
Vocal: Trust no - bod - y. I don't know who to call a friend they all just pre-tend to be. F***

Rhy. Fig. 2

T
A
B
0 0 2 3 0 4 5 3 0 0 0 2 3 0 4 5 3 0

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

ev-'ry-bod - y. This is to all y'all— 'cause ev-'ry-bod - y's the en - e - my.

end Rhy. Fig. 2

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

C#5 D5 B5 G B5

Trust no - bod - y. I don't know who to call

C#5 D5 B5 G B5

a friend they all just pre - tend to be.

F***

To Coda ⊕ 1.

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

ev-'ry-bod - y. This is to all y'all— 'cause ev-'ry-bod - y's the en - e - my.

2.

C#5



D5



B5



G



Gmaj7



'cause ev - 'ry - bod - y's the en - e - my.

Elec. Gtr. 3

TAB

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

Bridge:

N.C.

You fill__ your lies__ a - round_ me and__ you think_ you've won__

Elec. Gtr. 4 (w/dist.)

w/whammy effect

TAB

4	5	4	3	5	3	2	2	2	4
---	---	---	---	---	---	---	---	---	---

You feel__ you can__ con - trol__ me with__

TAB

7	4	5	4	3	5	3
---	---	---	---	---	---	---

— the things — you've done. —

TAB 2 2 4

N.C.

You think that you_ can take_ me, you think that you_ can play_ me.

Elec. Gtr. 5 (w/dist.)

mf
w/whammy effect

TAB 7 7 8 8 5 5 7 7

Elec. Gtrs. 1 & 2

w/flanger effect

TAB 0 0 1 0 0 0 1 0 0 0 1 0 0 0 1 0

You're gon - na start_ to hate_ me. I feel that you've_ dis_ graced_ me.

TAB 7 7 8 8 5 5 4

TAB 0 0 1 0 0 0 1 0 0 0 1 0 0 0 1 0

You think that you_ can take_ me, you think that you_ can play_ me.

TAB 7 7 8 8 5 5 7 7

TAB 0 0 0 1 1 0 0 0 0 1 1 0 0 0 0 1 1 0 0

You're gon - na start_ to hate_ me. I feel that you've_ dis_ graced_ me.

TAB 7 7 8 8 5 5 4

TAB 0 0 1 1 0 0 0 0 1 1 0 0 0 0 0 1 1 0 0 0 0 0 1 1 0 0

You think that you_ can take_ me, you think that you_ can play_ me.

TAB 7 7 8 8 5 5 7 7

cresc. poco a poco

TAB 0 0 0 0 1 1 0 0 0 0 0 0 0 1 1 0 0 0 0 0 1 1 0 0 0 0 0 1 1 0 0

You're gon - na start_ to hate_ me. I feel that you've_ dis - graced_ me!

TAB

TAB

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

N.C.

You think that you_ can take_ me,

TAB

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

Cont. rhy. simile

you think that you_ can play_ me! You're gon - na start_ to hate_ me.

I feel that you've_ dis - graced_ me! You think that you_ can take_ me,

you think that you_ can play_ me! You're gon - na start_ to hate_ me.

D.S. % al Coda

\oplus
Coda

I feel that you've_ dis - graced_ me!

'cause ev - 'ry - bod - y's the en - e - my.

Elec. Gtrs. 1, 2, & 3

T
A
B
0 0 1 1 0 0 1 1 0 0 1 1 0 0

T
A
B
0 0 4 5 2 4 5 5 0

Outro:

N.C.

Elec. Gtr. 3 (w/dist.)

f

T
A
B
0 0 1 0 0 0 1 0 0 0 1 1 0 0

T
A
B
0 0 1 0 0 0 1 0 0 0 0 1 1 0 0

ALIVE

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

- ⑦ = A ③ = F
- ⑥ = D ② = A
- ⑤ = G ① = D
- ④ = C

Music and Lyrics by
KORN

Moderately ♩ = 110

Intro:

(0:09)

N.C.

**Elec. Gtr. 1 (w/dist.)

Elec. Gtr. 2 (w/dist.)

*Recording sounds a whole step lower than written.

**Composite arrangement.

Verse 1:
N.C.

I can - not ev - er find a way _____ to throw these dark - ened thoughts a - way.

Elec. Gtr. 2

Cont. simile

T
A
B

0 2 3 2 3 2 2 2

Need a place to _____ hide. _____ It's thrown in my face ev-'ry - day, _____

_____ guess that's the price I have to pay for what's in - side my mind. _____

C#5



C5



_____ A - live!

Elec. Gtr. 2

Rhy. Fig. 1

T
A
B

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

A - live! A - live!

TAB
0 2 0 2 3 2 3 2 2 2 0 2 0 2 3 2 3 2 2 2

1. A - live! 2. A - live!

end Rhy. Fig. 1

TAB
0 2 0 2 3 2 3 2 2 2 0 2 0 2 3 2 3 2 2 2

Chorus:

E5
11

B5 2fr.
1133

C5 3fr.
1133

G5 3fr.
133

I am a - live,

Rhy. Fig. 2

TAB
2 2 0 4 2 2 0 5 5 5 5 5 5



I will nev - er run a - way.

Elec. Gtr. 3 (w/dist.)

mf
hold -----

hold -----

TAB 4 4 2 0 3 3 0 2

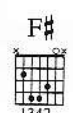
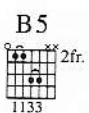
end Rhy. Fig. 2

hold -----

hold -----

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

w/Rhy. Fig. 2 (Elec. Gtr. 2) 3 times, simile



Plac - es in - side, my heart screams.

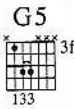
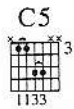
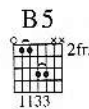
Riff A

w/slide -----

TAB 2 1 2 4 3/5 3 0 3

4 4 2

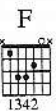
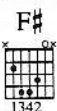
w/Riff A (Elec. Gtr. 3) 2 times, simile



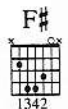
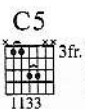
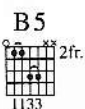
in - side with pride. Once I cried,

end Riff A

TAB: 3 3 1 | 0 2



now I wipe a - way the tears. Once I died,



Interlude:
w/Rhy. Fig. 1 (Elec. Gtr. 2) simile
N.C.

now I'm a - live.

A - live!

1. | 2.

A - live! A - live! A - live! A - live!

Verse 2:
N.C.

Lit - tle things sting me ev - 'ry - day, con - stant pain is how I like to play.

Elec. Gtr. 2

Cont. simile

TAB: 0 2 | 3 2 | 3 2 2 2

Bet-ter not cross that line. _____ Voic-es in my head have things to say, _

— it's some - thing I can't throw a - way. What's in - side my _____ mind? _

♩ **Chorus:**
 w/Rhy. Fig. 2 (Elec. Gtr. 2) 4 times, simile
 w/Riff A (Elec. Gtr. 3) 4 times, simile

C#5 C5 E5

I am a - live, _

Elec. Gtr. 2

T
A
B

0 2 3 4 2 3 4

B5 C5 G5 F# F

I will nev - er run _____ a - way. _

E5 B5 C5 G5 F#

— Plac - es in - side, _____ my heart screams. _

F E5 B5 C5 G5

— in - side _____ with pride. _____ Once I cried, _____

F#



F



E5



now I wipe a - way the tears. Once I died,

B5



C5



G5



F#



F



To Coda

now I'm a - live.

C#5



Cont. in notation

Bridge:

C#5



I find my time, I'm in - ter - twined.

Bkgd. Vocals: This

means

Elec. Gtr. 2

P.M. Cont. simile

TAB

4 4 4 5 4 4 4 5 5 4

I'm I'm fall - ing in the place I thought I left be - hind.
a - live._____

T
A
B

4 4 4 4 5 4 4 4 5 5 4

2 2

This I find my time, means I'm in - ter - twined.

T
A
B

4 4 4 5 4 4 4 5 5 4

2 2

I'm I'm fall - ing in the place I thought I left be - hind.
a - live._____

1.

T
A
B

4 4 4 4 5 4 5 4 5 5 4

2 2

2.

*Interlude:
Vocals on repeat*

place I thought I left be - hind. A - live!

Elec. Gtr. 1

trem. picking -----

TAB

4 2 5 4 5 5 4 10 7 11 8

Elec. Gtr. 2

TAB

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

A - live! A - live!

(trem. picking) -----

TAB

9 10 13 6 7 10

TAB

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

1. 2. *D.S. X al Coda*

Musical staff with treble clef and key signature of two sharps (F# and C#). The first measure contains a whole note chord. The second measure contains a whole note chord with an 'x' above it. The third measure contains a whole note chord with an 'x' above it. The fourth measure contains a whole note chord with an 'x' above it. The text "A - live!" is written below the staff.

Musical staff with treble clef and key signature of two sharps. It shows a sequence of four chords, each with a tremolo pickering symbol (a vertical line with diagonal slashes) below it. The first and third chords are in the key signature, while the second and fourth are in a different key signature.

(trem. picking) ----- | *(trem. picking)* ----- |

Tablature staff (TAB) with six lines. The first measure shows fret numbers 9, 6, and 9 on the strings. The second measure shows fret numbers 9, 6, and 9. The third measure shows fret numbers 9, 6, and 9. The fourth measure shows fret numbers 9, 6, and 9.

Musical staff with treble clef and key signature of two sharps. It shows a sequence of eighth notes, each with a tremolo pickering symbol below it. The notes are grouped in pairs.

Tablature staff (TAB) with six lines. The first measure shows fret numbers 3, 3, 2, 3, 3, 2. The second measure shows fret numbers 3, 3, 2, 3, 3, 2. The third measure shows fret numbers 3, 3, 2, 3, 3, 2. The fourth measure shows fret numbers 3, 3, 2, 3, 3, 2. The fifth measure shows fret numbers 3, 3, 2, 3, 3, 2. The sixth measure shows fret numbers 3, 3, 2, 3, 3, 2.

\oplus
Coda N.C.

Musical staff with treble clef and key signature of two sharps. It shows a sequence of notes, including a whole note chord and a half note chord.

Elec. Gtr. 2

Musical staff with treble clef and key signature of two sharps. It shows a sequence of eighth notes, each with a tremolo pickering symbol below it. The notes are grouped in pairs.

Tablature staff (TAB) with six lines. The first measure shows fret numbers 0, 2, 2, 2, 3, 2. The second measure shows fret numbers 2, 2, 2, 2, 3, 2. The third measure shows fret numbers 2, 2, 2, 2, 3, 2. The fourth measure shows fret numbers 2, 2, 2, 2, 3, 2. The fifth measure shows fret numbers 2, 2, 2, 2, 3, 2. The sixth measure shows fret numbers 2, 2, 2, 2, 3, 2.

LET'S DO THIS NOW

All gtrs. are 7-string gtrs. tuned down one whole step w/Capo I:

Music and Lyrics by
KORN

- ⑦ = A ③ = F
- ⑥ = D ② = A
- ⑤ = G ① = D
- ④ = C

Moderately ♩ = 116

Intro: (0:08)

N.C.

Bagpipes * ca. 4

Elec. Gtr. 2 (semi-clean tone) *mf* hold throughout *cresc. poco a poco on repeat*

Elec. Gtr. 1 (clean-tone)

*Recording sounds a 1/2 step lower than written.

1. 2.



Elec. Gtr. 3 dbld.

Rhy. Fig. 1

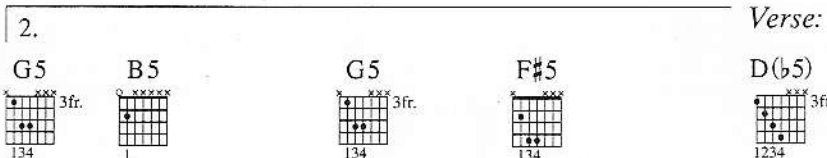
Musical notation for Rhythm Figure 1, first system. The top staff is a treble clef with a 3/4 time signature, showing a rhythmic pattern of eighth notes. The bottom staff is a guitar TAB with fret numbers and slash marks indicating string crossings.

1.



end Rhy. Fig. 1

Musical notation for Rhythm Figure 1, second system. Similar to the first system, it shows a treble clef staff with a rhythmic pattern and a guitar TAB staff with fret numbers and slash marks.



Verse:

Musical notation for the Verse, showing a treble clef staff with a melodic line and a guitar TAB staff with fret numbers.

1. Run a - way no - where, _____
 2. You're gon - na feel how _____

Rhy. Fig. 2

Musical notation for Rhythm Figure 2. The top staff is a treble clef with a 3/4 time signature, showing a rhythmic pattern. The bottom staff is a guitar TAB with fret numbers and slash marks.

w/Rhy. Fig. 2 (Elec. Gtr. 3) 3 times, simile

E♭(b5) D(b5)

5fr. 3fr.

— too chick - en - s*** to face. I'm gon - na go there, _____
 — I real - ly am with you. You're go - ing no - where, _____

end Rhy. Fig. 2

TAB

6	6	8
5	5	6
4	4	5
3	3	3

E♭(b5) D(b5)

5fr. 3fr.

E♭(b5)

5fr.

— the beer I can not taste. _____ You think you got me, _____ you're gon - na tum - ble down. _____
 — don't real - ly know what to do. _____ It's go - ing to go on _____ un - til you run a - way. _____

D(b5)

3fr.

E♭(b5) C(b5)

5fr. 3fr.

— Keep com - ing for me, _____ I'll drop you on the ground. I f*** with no one _____
 — You can't con - trol me, _____ you best do it my way. I f*** with no one _____

Elec. Gtr. 3

TAB

4	4
3	3
2	2
1	1

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 3) 2 times, simile

D \flat (b5)



G5



B5



G5



F#5



— un - til you get in my face. _____ }
 — un - til you get in my face. _____ }

Break you, now, mer - cy, I can

Elec. Gtr. 2
Riff A

mf
trem. picking throughout

TAB: 4 4 5 8 9 8 9

G5



B5



G5



F#5



G5



B5



G5



F#5



not al - low. You, your face, my fist goes pow. Watch - ing as your

TAB: 14 15 17 11 12 11 12

w/Riff A (Elec. Gtr. 2) simile

G5



B5



G5



F#5



G5



B5



G5



F#5



blood pours down. Let's do this now. Break you, now, mer - cy, I can

end Riff A

TAB: 14 15 14 11

G5 B5 G5 F#5 G5 B5 G5 F#5

not al - low. You, your face, my fist goes pow. Watch - ing as your

1. G5 B5 G5 F#5 2. G5 B5 G5 F#5

blood pours down. Let's do this now. blood pours down. Let's do this now.

Bridge:
N.C.

Don't you know that you can touch me?

*Elec. Gtrs. 1 & 3
Rhy. Fig. 3

end Rhy. Fig. 3

TAB

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

*Composite arrangement.

w/Rhy. Fig. 3 (Elec. Gtrs. 1 & 3) 3 times, simile

Don't you know that you can bring me down?— Oh, my life would

be so eas - y now — if you had - n't stepped a - cross that

w/Rhy. Fig. 4 (Elec. Gtr. 3) 3 times, simile

E5 G5 F#5 F5 E5 G5 F#5 F5

line! _____

*Elec. Gtr. 3
Rhy. Fig. 4

end Rhy. Fig. 4

1/2

T							
A							
B	2	5	4	(4)	3		
	0	3	2	(2)	1		

*Composite arrangement.

E5 G5 F#5 F5 E5 G5 F#5 F5

Line! _____

Interlude:

*Elec. Gtrs. 1 & 3


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

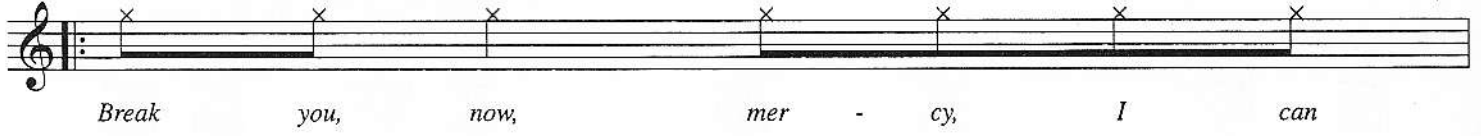
*Composite arrangement.


Chorus:

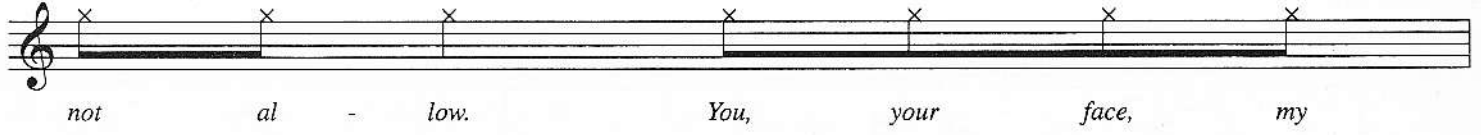
w/Rhy. Fig. 1 (Elec. Gtr. 3) simile


w/Riff A (Elec. Gtr. 2) simile 3rd & 4th times only; tacet 1st & 2nd times









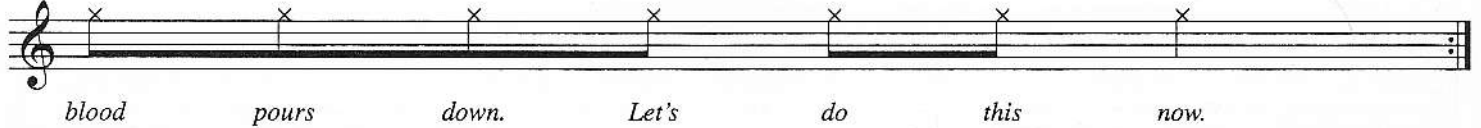







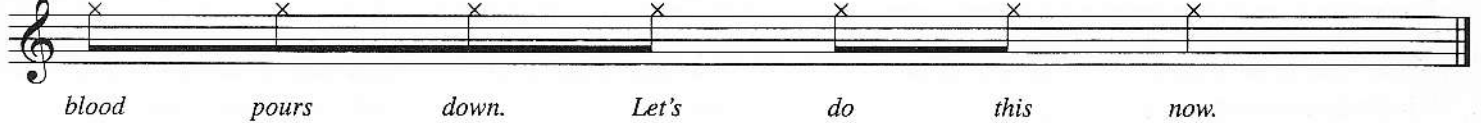
1. 2. 3.





4.





D 3fr. D 3fr. F 6fr. D 3fr. F 6fr.

Elec. Gtr. 3 *f*

1. D 3fr. F 6fr. D 3fr. Eb 4fr. D 3fr. Eb 4fr.

2. D 3fr. Eb 4fr.

Cont. in notation

Verse:

w/Riff A (Elec. Gtr. 1) 2 times, simile

N.C.

Vocals dbld. 8va

1. We are the pain, we are the shame.
 2. We are es - tranged, we are de - ranged.

Elec. Gtr. 3

Rhy. Fig. 1

TAB

3 3 3 3 6 6 3 3 3 3 6 6

— We've gone in - sane, in - side where no one's a - round.
 — I can't ex - plain how you all break me a - part.

end Rhy. Fig. 1

TAB

3 3 3 3 6 6 3 3 3 3 4 4

w/Rhy. Fig. 1 (Elec. Gtr. 3) simile

I am the blame for ev - 'ry - thing. I like this game

Chorus:

B5 **G5** **B5** **G#5** **G5**

Rhy. Fig. 2
Elec. Gtr. 3

that you all make me play. I'm done be - ing there for oth - ers.

Elec. Gtr. 4 (w/dist.)

Riff B

mf
trem. pick throughout

T	4	4	8
A	2	2	5
B	///	///	///

B5 **G5** **B5** **D5** **E5** **C5**

end Rhy. Fig. 2

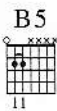
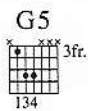
They have their pain and so do I.

end Riff B

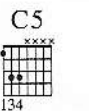
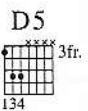
T	7	7	7	7	9	5
A	4	4	5	5	7	3
B	///	///	///	///	///	///

w/Rhy. Fig. 2 (Elec. Gtr. 3) simile
w/Riff B (Elec. Gtr. 4) simile

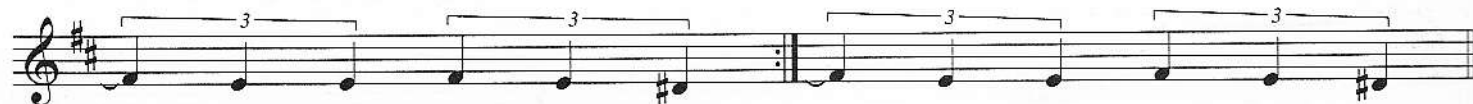
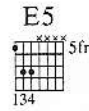
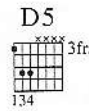
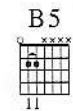
To Coda ⊕



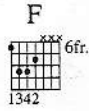
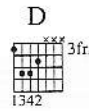
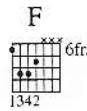
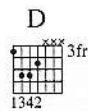
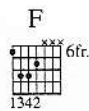
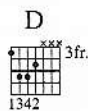
1.



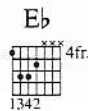
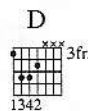
2.



Interlude:



Elec. Gtr. 4



Bridge:

N.C.



Elec. Gtr. 5 (semi-clean tone)



pp \curvearrowright *mf*
vol. swells throughout, cont. simile

we try to get a way. Mis - take

TAB 9 7 9 8 7 9

Elec. Gtr. 3

P.M. throughout Cont. simile

TAB 0 0 0 0 0 0 0 0 0 0

my pain, it has been led a - stray.

TAB 10 12 9 7 9 8

I'm look - ing a - round, I drop to the ground. Why does this have

TAB 7 9 10 12 9 7

— to end this way? —

TAB 9 8

Elec. Gtr. 3

TAB 0 0 0 0 0 0 0 0 0 0

N.C.

Feel - ing done so long, oh,

*Elec. Gtrs. 2 & 3

trem. picking -
w/flanger effect

TAB 4 6 8
2 4 6

*Composite arrangement.

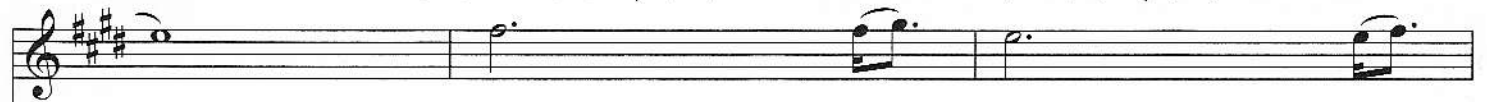
God, it's just ev - 'ry - day. It's ev - 'ry - thing.

(trem. picking)

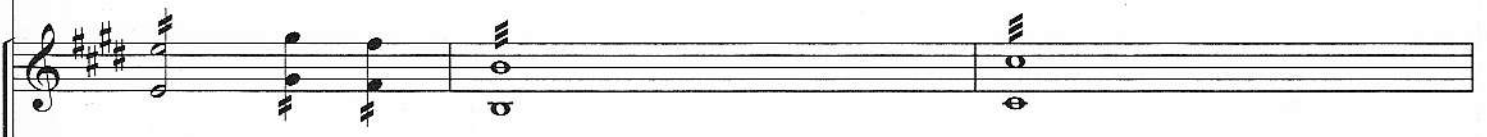
TAB 9 13 11 4 6 8
7 11 9 2 4 6



Elec. Gtr. 3



Now I pray for



(trem. picking)

T	9	13	11	4	6
A	7	11	9	2	4
B	///	///	///	///	///

D.S. $\%$ al Coda



all I'll live to go a way.



(trem. picking)

T	8	9	13	11
A	6	7	11	9
B	///	///	///	///

Outro:

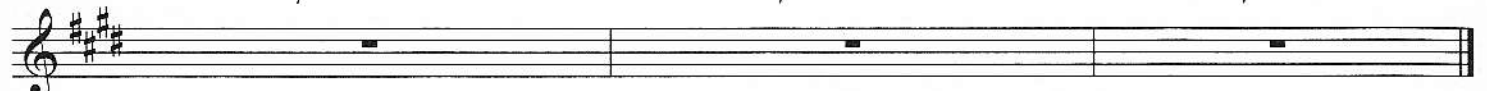
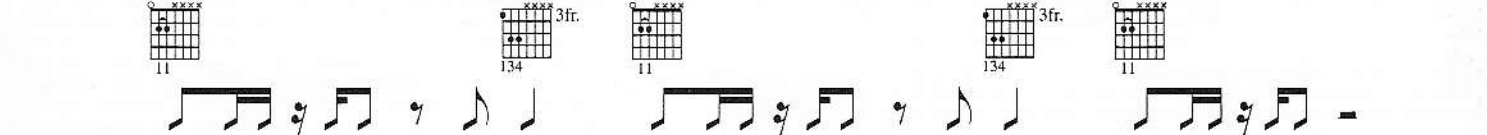


Coda

Elec. Gtr. 3



and you bring me down.



Y'ALL WANT A SINGLE

Music and Lyrics by
KORN

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

- ⑦ = A ③ = F
- ⑥ = D ② = A
- ⑤ = G ① = D
- ④ = C

Moderately ♩ = 118

Intro:

N.C.

*Recording sounds a whole step lower than written.

*F*** that, f*** that. Y'all want a sin-gle, say f*** that. Boom, boom, boom, boom.*

T
A
B

0 1 0 1 0 1

Rhy. Fig. 1

T
A
B

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

1.	2.
----	----

T
A
B

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

T
A
B

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

Verse:

B5 C#5 D5 G5 F#5 G5 A5 N.C.

1. What's go - ing on to - day?
2. What's go - ing on to - day?

TAB: 0 2 4 5 5 5 5 4 5 7 0 0 0 0 0 1

We got to break a - way. We got a prob - lem and I
Why must it be this way? We're go - ing no - where and we're

TAB: 0 0 0 0 0 1 0 0 0 0 0 1

E5 F#5

think it's gon - na make us go down. } They think we're all the same
still knock - ing the need to bow down. }

TAB: 0 0 0 0 0 0 7 7 7 7 9

D5



E5



N.C.

and al-ways we're to blame. For s*** I think is lame, it's time to stop the game.

TAB: 5 5 5 5 5 7 0 0 0 0 0 1 0 0 0 0 0 0

E5



F#5



D5



E5



I think it's time to pay for ev - 'ry - thing you made me say.

TAB: 7 7 7 7 9 5 5 5 5 7

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 8 times, simile

Y'all want a sin - gle, say f*** that. F*** that, f*** that! F*** that!

Bkgd. Vocal: F*** that!

Y'all want a sin - gle, say f*** that. F*** that! F*** that, f*** that! F*** that!

Y'all want a sin - gle, say *f**** that. *F**** that! *F**** that, *f**** that! *F**** that!

1.
Y'all want a sin - gle, say *f**** that. *F**** that! *F**** that, *f**** that! *F**** that!

2.
B5 C#5 D5 G5 F#5 G5 A5
11 134 134 3fr. 134 134 3fr. 134 134 3fr. 5fr.

*F**** that, *f**** that! *F**** that!

3

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

Bridge:

B5 C#5 D5 G5 F#5 G5 A5
11 134 134 3fr. 134 134 3fr. 134 134 3fr. 5fr.

w/Rhy. Fig. 2 (Elec. Gtr. 1) 3 times, simile

end Rhy. Fig. 2

Rhy. Fig. 2
Elec. Gtr. 1
We are the ones break - ing you down. We are the hope

G5 F#5 G5 A5 B5 C#5 D5
134 134 3fr. 134 3fr. 134 5fr. 11 134 134 3fr.

to drown out your sounds. All a - cross the world

G5

F#5

G5

A5

B5

C#5

D5

G5

F#5

G5

A5

— you've fed what you've found. All a - cross the world — you're break - ing you

B5

C5

B5

C5

B5

C5

B5

C5

Elec. Gtr. 1

Cont. rhy. simile

down.

Chorus:

B5

C5

B5

C5

Y'all want a sin - gle, say f*** that. F*** that.

F*** that s***!

B5

C5

B5

C5

Y'all want a sin - gle, say f*** that. F*** that.

F*** that s***!

B5

C5

B5

C5

Y'all want a sin - gle, say f*** that. F*** that.

F*** that s***!

Elec. Gtr. 2 (w/dist.)

T	12	11	10	9	12	11	10	9
A	9	8	7	6	9	8	7	6
B	12	11	10	9	12	11	10	9

B5



C5



B5



C5



Band tacet

Musical staff with notes and rests, including a triplet of eighth notes.

Y'all want a sin-gle, say f*** that.

F*** that.

F*** that s***!

Musical staff with notes and rests, including a triplet of eighth notes.

TAB staff with fret numbers: 12, 9, 12, 11, 10, 9, 8, 7, 6, 9, 8, 7, 6, 12, 11, 10, 9.

N.C.

Musical staff with notes and rests.

F***!

Elec. Gtr. 1

Musical staff with notes and rests for electric guitar.

TAB staff with fret numbers: 0, 3, 3, 3, 3, 2, 0, 1, 0, 3, 3, 3, 3, 2, 0, 1, 0, 3, 3, 3, 3, 2, 0, 1.

Musical staff with notes and rests.

Y'all want a sin-gle, say f*** that.

F*** that,

f*** that.

Musical staff with notes and rests.

TAB staff with fret numbers: 0, 3, 3, 3, 3, 2, 0, 1, 0, 3, 3, 3, 3, 2, 0, 1, 0, 3, 3, 3, 3, 2, 0, 1.

Wan - na sin - gle, say *f**** that. *F**** that, *f**** that.

T
A
B

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

Chorus:

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

Y'all want a sin - gle, say *f**** that. *F**** that! *F**** that, *f**** that! *F**** that!

Y'all want a sin - gle, say *f**** that. *F**** that! *F**** that, *f**** that! *F**** that!

B5 C5 B5 C5

Elec. Gtr. 1

Y'all want a sin - gle, say *f**** that. *F**** that! *F**** that, *f**** that! *F**** that!

B5 C5 B5

Y'all want a sin - gle, say *f**** that. *F**** that! *F**** that, *f**** that! *F**** that!

WHEN WILL THIS END

Music and Lyrics by
KORN

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

- ⑦ = A ③ = F
- ⑥ = D ② = A
- ⑤ = G ① = D
- ④ = C

Moderately ♩ = 86

Intro:

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

Elec. Gtrs. 1 & 2

Rhy. Fig. 1

The first system of notation shows a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music begins with a dynamic marking of *f*. The notation consists of a series of chords and notes, with a circled section indicating a specific technique. Below the staff is a guitar tablature with fret numbers and a circled section indicating a specific technique.

*Recording sounds a whole step lower than written.

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

The second system of notation shows a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music consists of a series of chords and notes, with a circled section indicating a specific technique. Below the staff is a guitar tablature with fret numbers and a circled section indicating a specific technique.

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

The third system of notation shows a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music consists of a series of chords and notes, with a circled section indicating a specific technique. Below the staff is a guitar tablature with fret numbers and a circled section indicating a specific technique.

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

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#). The notes are: B5 (quarter), D5 (quarter), C#5 (quarter), C5 (quarter), B5 (quarter), D5 (quarter), C#5 (quarter), and C5 (quarter). The guitar TAB staff below shows the corresponding fretting: 2-0, 5-3, 5-3-4-3-2, 5-3-4-3-2, 2-0, 5-3, 5-3-4-3-3, and 5-3-4-3-3.

B5 D5 C#5 B5 C5 F#5 G5 F#5 F5

The second system of music features a treble clef staff with a key signature of two sharps (F# and C#). The notes are: B5 (quarter), D5 (quarter), C#5 (quarter), B5 (quarter), C5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), and F5 (quarter). The guitar TAB staff below shows the corresponding fretting: 2-0, 5-3, 5-3-4-2, 5-3-4-2, 2-2-4-5, 2-2-4-5, 5-3-4-2, and 4-2-4-3.

B5 D5 C#5 B5 C5 F#5 G5 F#5 F5

The third system of music features a treble clef staff with a key signature of two sharps (F# and C#). The notes are: B5 (quarter), D5 (quarter), C#5 (quarter), B5 (quarter), C5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), and F5 (quarter). The guitar TAB staff below shows the corresponding fretting: 2-0, 5-3, 5-3-4-2, 4-2-4-5, 2-2-4-5, 5-3-4-2, and 4-2-4-3.

B5 D5 C#5 B5 C5 F#5 G5 F#5 F5

The fourth system of music features a treble clef staff with a key signature of two sharps (F# and C#). The notes are: B5 (quarter), D5 (quarter), C#5 (quarter), B5 (quarter), C5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), and F5 (quarter). The guitar TAB staff below shows the corresponding fretting: 2-0, 5-3, 5-3-4-2, 4-2-4-5, 2-2-4-5, 5-3-4-2, and 4-2-4-3.

B5 D5 C#5 B5 C5 F#5 G5 F#5 F5

The fifth system of music features a treble clef staff with a key signature of two sharps (F# and C#). The notes are: B5 (quarter), D5 (quarter), C#5 (quarter), B5 (quarter), C5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), and F5 (quarter). The guitar TAB staff below shows the corresponding fretting: 2-0, 5-3, 5-3-4-2, 4-2-4-5, 2-2-4-5, 5-3-4-2, and 4-2-4-3.

N.C.

Verse:

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

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

end. 1. Spin - ning in - side _____ rot - ting a - way, _____
 2. Hope - less in - side, a - lone as I wait. _____

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

— some - thing in - side of me's been tak - en a - way. _____
 — Brew - ing in - side of me, en - dur - ing this hate. _____

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

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

— } Feel - ing my heart _____ break - ing in vain. _____

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

— It won't get bet - ter now. 2nd Vocal: When will this end? _____

Chorus:
N.C.

I can't seem to get a - way. I _____ feel I'm

Elec. Gtr. 3 (clean-tone)

mf
w/octave effect

T
A
B

7 7 7 7 7 8 9

Elec. Gtrs. 1 & 2

T
A
B

(6) (5) (6) (5)

0 0 0 5 4 0 12 0 12 0 12 13 0 0 0 5 4 0 12 0 13

1/2

here so you can play with my head. There's noth-ing I can say,

T
A
B

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

To Coda \oplus 1.

2.

I_ keep feel - ing like I'm to_ blame._ When will___ this When will___ this

T
A
B

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

Interlude:

N.C.

end?

T
A
B

7 0

*Elec. Gtr. 4 (clean-tone)

mf

w/harmonizer effect

T
A
B

11 10
9 12

*Cue notes reflect tones created by harmonizer.

Bridge:

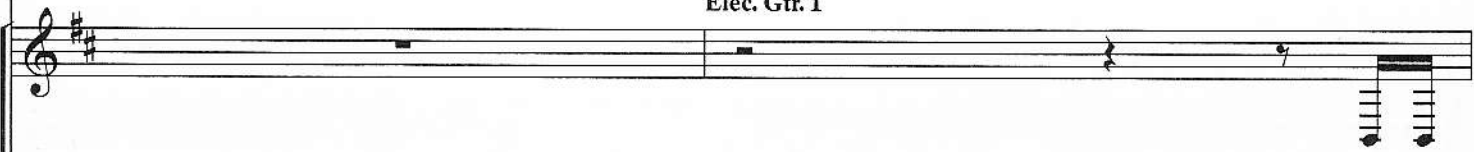
The stress is ris - ing and I can't seem to get a - way from you.

Elec. Gtr. 4



T				9															
A	11	10	11	11		11	10	11	11	11	10	9	12	11					
B	9	12	9			9	12	9	9	9									

Elec. Gtr. 1



T																			
A																			
B																			

You're al - ways try - ing and the ly - ing al - ways shines right through.



T				9															
A	11	10	11	11		12	11	12											
B	9	12	9			10	13	10											



T																			
A																			
B																			

My God, I hate this, al - ways take s***. Can't I let this go on?

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

TAB 0 0

Why can't I break this? I just take this as this goes on and on. —

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

Chorus:

B5 C5 F#5 G5 F#5 F5 E5 D5 C#5 C5 B5

End! When will this end?

T
A
B

Elec. Gtrs. 1 & 2

Rhy. Fig. 3

T
A
B

w/Rhy. Fig. 3 (Elec. Gtrs. 1 & 2) 7 times, simile

C5 F#5 G5 F#5 F5 E5 D5 C#5 C5 B5 C5 F#5 G5 F#5 F5 E5 D5 C#5 C5 B5

When will this end? When will this end?

C5 F#5 G5 F#5 F5 E5 D5 C#5 C5 B5 C5 F#5 G5 F#5 F5 E5 D5 C#5 C5 B5

When will this end? When will this end?

C5 F#5 G5 F#5 F5 E5 D5 C#5 C5 B5 C5 F#5 G5 F#5 F5 E5 D5 C#5 C5 B5

When will this end? When will this end?

Interlude:

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

C5 F#5G5 F#5F5E5 D5 C#5C5B5 B5D5 C#5C5 B5 D5 C#5C5 B5D5 C#5C5B5 D5 C#5C5

D.S. % al Coda

B5 D5 C#5C5B5 D5 C#5C5 B5 D5 C#5C5 B5 D5 C#5C5

When will this end?

Coda N.C.

When will this end?

Elec. Gtr. 3

**T
A
B**

7 8 0

Elec. Gtrs. 1 & 2

grad. bend

**T
A
B**

(6) (5)
0 0 0 5 4 0 12 0 13

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String ⑥, 3rd Fret String ⑤, 12th Fret A7C Chord
String ④, 13th Fret String ③, 5th Fret C Chord Arpeggiated

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

WHOLE STEP: Play the note and bend string one whole step.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

RHYTHM SLASHES

STRUM INDICATIONS: Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

INDICATING SINGLE NOTES USING RHYTHM SLASHES:

Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

**By Kenn Chipkin and Aaron Stang

ARTICULATIONS

HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).

PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

ACCENT: Notes or chords are to be played with added emphasis.

DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke

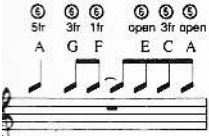
(∩) or upstroke (v) of the pick.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.

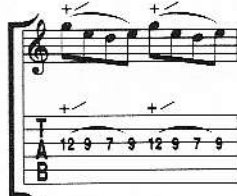


PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



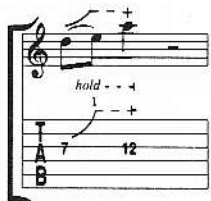
FRETBOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

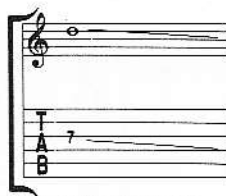
fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.

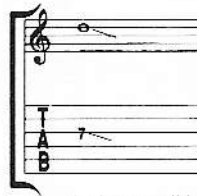


LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.

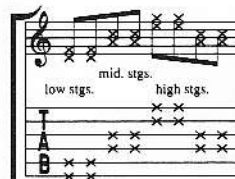


SHORT GLISSANDO:
Play note for its full value and slide in specified direction at

the last possible moment.

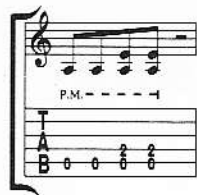


PICK SLIDE:
Slide the edge of the pick in specified direction across the length of the string(s).



MUTED STRINGS:
A percussive sound is made by laying the fret hand

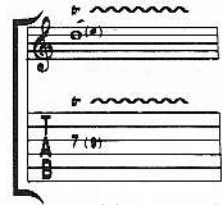
across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING:
The note or notes are picked as fast as possible.



TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.

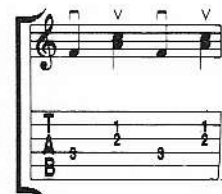


ACCENT:
Notes or chords are to be played with added emphasis.

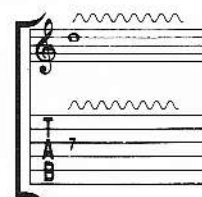


STACCATO (Detached Notes):
Notes or chords are to be played roughly

half their actual value and with separation.



DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke (v) or upstroke (^) of the pick.



VIBRATO:
The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.



RIGHT NOW
 BREAK SOME OFF
 COUNTING ON ME
 HERE IT COMES AGAIN
 DEEP INSIDE
 DID MY TIME
 EVERYTHING I'VE KNOWN
 PLAY ME
 ALIVE
 LET'S DO THIS NOW
 I'M DONE
 Y'ALL WANT A SINGLE
 WHEN WILL THIS END



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