

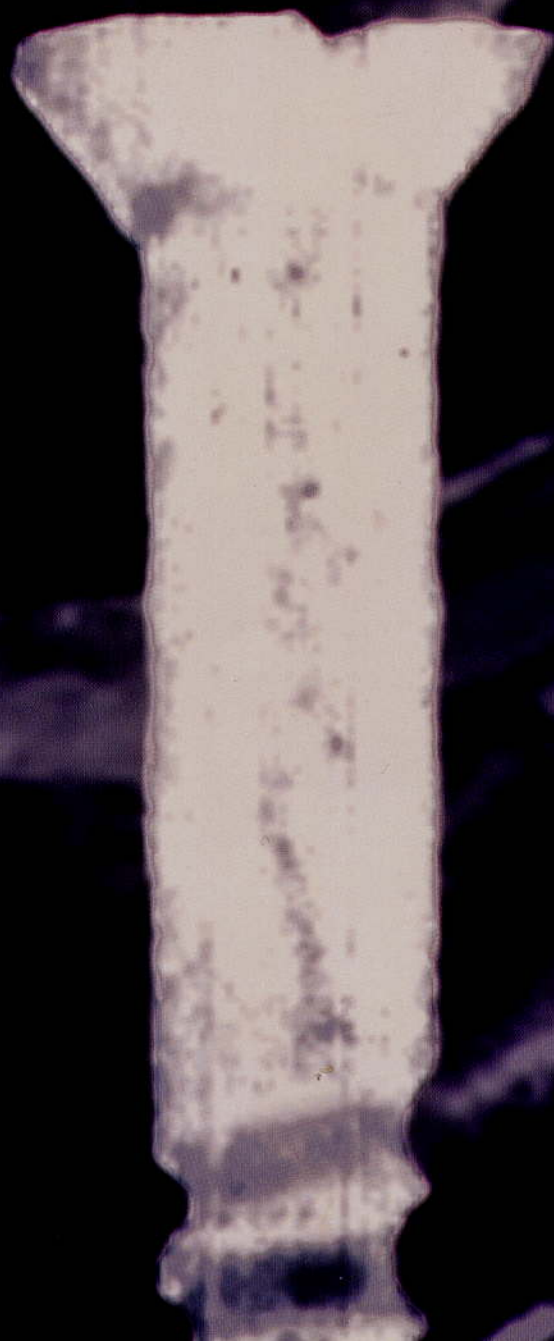
Authentic
GUITAR-TAB

Edition
Includes Complete Solos

SELECTIONS FROM

PANTERA

FAR BEYOND DRIVEN



PARENTAL
ADVISORY
EXPLICIT LYRICS

STRENGTH BEYOND STRENGTH

All gtrs. tune down 1/2 step:

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

Words and Music by
 VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
 REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 112

Verses 1 & 2:

A5 G♯5

G5

G♭5

A5

C5

1. There's noth - ing. No ed - u - ca - tion. No

2. See additional lyrics

Gtr. 1

f

A5 G♯5 G5 G♭5 A5

fam - 'ly life — to o - pen my arms — to. You'd say my

C5 A5 B♭5 A5 B♭5 A5 B♭5

job's to - day, — yet gone to - mor - row, I'll be broke in a gut - ter.

G $\flat$ 5 F5 A $\flat$ 5 F5

I know the op - in - ion. A

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

4 4 4 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 6 6 6 3 1 1 1

2 2 2 1

No Chord G $\flat$ 5 F5

bro - ken rec - ord. Fuck

3 3

P.M.

1 1 1 1 3 6 4 4 6 3 4 4 4 3 3 1 1 1

2 2 2 1 1

A $\flat$ 5 F5 E5

you and your col - lege dream. — Fact is, we're strong - er than all.

3 3

P.M.

1 1 1 1 1 1 1 1 6 6 6 3 1 1 1 1 1 1 2 2 2 2 2 2

4 4 4 1

1. A5 G $\sharp$ 5 G5 G $\flat$ 5 2. N.C.

2. You're

7 6 6 6 5 5 5 4 0 1 1 0 1 1 0 1 2 1 1 1 2 1 1 1

5 4 4 4 3 3 3 2

Interlude I:
Half-time feel
Play 3 times

Play 3 times

Play 5 times

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

Verse 3:

A5 G#5 G5 G^b5 G^b5 F5

Sade state of af - fairs.

P.M.

A_b5	F5	N.C.	G_b5	F5
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Crip - pled A - mer - i - ca. Pipe

P.M. P.M.

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

Ab5 F5 E5 3

 Im - mune. Strong-er than all.

dream butt - fucked Im - mune. Strong-er than all.

P.M.

1 1 1 1 1 1 1 1 6 6 6 3 1 1 1 1 1 1 2 2 2 2

4 4 4 4 1 0 0 0 0

w/Fill 1 (Gtr. 2, 2nd time)

Half-time

F5 C/E F5

G♭5

F5 C/E F5

G♭5

F5 C/E F5

G♭5

F5 C/E F5

G♭5

(2nd time) Rrrr!

Rhy. Fig. 1

We've
(end Rhy. Fig. 1)

Bridge I:

F5 C/E F5

G♭5

F5 C/E F5

G♭5

F5 C/E F5

G♭5

grown in - to
See additional lyrics

a mon - ster.

An ar - ro - gant, ex - plo - sive

1.-3.
w/Fill 1 (Gtr. 2)

F5 C/E F5

G♭5

4.

Interlude II:
Play 3 times

F5

G♭5

moth - er - fuck.

Far too late!

A.H.

A.H.

With bar (dive)

F5

G♭5

F5

G♭5

F5

grad. dive

Fill 1

Gtr. 2

f

3

2

4

3

3

(3)

Guitar Solo:

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

F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5

Gtr. 2

w/harmonizer effect

13 12 13 11 (11) 13 13

Gtr. 3

f w/harmonizer effect

6 5 6 4 (4) 6 6

F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5

12 13 20 18 17 (17) 20 19 20 19 17 16 17

w/trem. bar -1/2

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

F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5

20 19 19 18 17 16 17 20 19 19 18 16 17 20 19 19 18 16 17

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

Bridge II:

F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5

Hail kings. The new kings.

P.M.:-----

3 3 3 3 4
1 0 1 1 2

3 3 3 3 4
1 0 1 1 2

3 3 3 3 4
1 0 1 1 2

3 3 3 3 4
1 0 1 1 2

Double-time N.C.

F5 C/E F5
 3
 Double-time
 N.C.
 Strong - er than all.
 P.M.
 3 3 3 3
 1 0 1 1
 0 1 1 0 1 1 0 1 2 1 1 1 2 1 1 1 0 1 1 0 1 1 0 1

A5 G#5 G5 G#5

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

Verse 4:

le - gal - ize. ————— There

would not be a choice ————— but to take our side. —

ev - er strong - er than all. Strong - er than all.

Additional Lyrics

Verse 2:
 You're working for perfect bodies, perfect minds and perfect neighbors.
 But I'm helping to legalize dope on your pristine streets and I'm making a fortune.
 You're muscle and gall. Naive at best. I'm bone, brain and cock.
 Deep down stronger than all.
 (To Interlude I)

Bridge I:
 Hard as a rock. Shut like a lock.
 Finally, the president in submission.
 He holds out his hand on your television and draws back a stump.
 It's too late for some.
 (To Interlude II)

Verse 4:
 Be there no question of certain strenghts.
 Know this intention. Forever stronger than all.
 (To End)

BECOMING

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. tune down 1 step:

⑥=D ③=F
⑤=G ②=A
④=C ①=D

Moderately ♩ = 120

Intro:

D5/A

Gtr. 1

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

Play 4 times

No Chord(E5)

Rhy. Fig. 1

Verse:

Half-time feel

N.C.(E5)

F#5 G5

F#5 G5

(Last time) 1. A long time a - go — I nev - er knew — my - self. —
2. See additional lyrics

end Rhy. Fig. 1

N.C.(E5)

F#5 G5

N.C.(E5)

Then the mem - o - ry — of shame. —

Gtr. 2

Rhy. Fig. 1A

8va

end Rhy. Fig. 1A

F#5 G5 N.C.(E5)

F#5 G5

birthed its gift.

P.M.

1 0 0 1 0 0 4 5 0 0 1 0 0 1 0 0 1 0 1 0 0 1 0 0 4 5 3

Double-time

N.C.(E5)

No more. The small one, the weak one, the frightened one.

P.M.

0 0 2 1 0 0 2 1 0 0 2 1 0 4 5 3

N.C.(E5)

Run - ning from beat - ings, de - flat - ed, I'm be - com - ing

P.M.

0 0 2 1 0 0 2 1 0 0 2 1 0 4 5 3

N.C.(E5)

more than a man. More than you ev - er were.

P.M.

0 0 2 1 0 0 2 1 0 0 2 1 0 4 5 3

N.C.(E5) F#5 G5

Driv - en and burn - ing to rise be - yond Je - sus! —

P.M.1

0 0 2 1 0 0 2 1 0 0 2 1 0 4 5 3

Chorus:
Half-time feel

B5 A5 D5/A w/Fill 1 (Gtr. 2) (B5) (A5) D5/A

I'm born a - gain —

P.M.1 P.M.1

9 7 7 5 0 0 7 5 2 7 6 5 0 0 7 5 5

B5 A5 D5/A

with snake's eyes. — Be - com - ing —

P.M.1

9 7 7 5 0 0 7 5 2

Fill 1
Gtr. 2

7 6 5 7 6 5

w/Fill 1 (Gtr. 2)
(B5) (A5)

D5/A

1.

Double-time

God - size.

P.M. -----

7 6 5 0 0 7 5 5 5 5 5 5 5 5 5 5 5 5

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

N.C.(E5)

F#5 G5

Err!

P.M. -----

0 0 2 1 0 0 2 1 0 0 2 1 0 2 5

N.C.(E5)

F#5 G5 N.C.(E5)

P.M. -----

0 0 2 1 0 0 2 1 0 0 2 1 0 2 5 0 0 2 1 0 0 2 1

F#5 G5

N.C.(E5)

F#5 G5

P.M. -----

0 0 2 1 0 2 5 0 0 2 1 0 0 2 1 0 0 2 1 0 2 5

2. Double-time
D5/A

To Coda

Yeah!

Interlude:
Play 4 times
N.C.(E5)
(Bass gtr. imitates Rhy. Fig. 1)

F#5 G5 D5/A

D.S. (2nd ending) al Coda

w/Gtr. synth sound effects

Coda

Play 4 times
N.C.(E5)

F#5 G5 E5

(2nd time) God - size. —

P.M. —

P.M. —

F#5 G5 E5

F#5 G5

P.M. —

Additional Lyrics

Verse 2:
I found my life was slipping through my hands.
Perhaps through death my life won't be so bad.
I can see you, can fuck you, inside of you.
Staring through your eyes.
Belittle your friends to serve me, to suck me, to realize my saving grasp.
I of suicide. I the unlord.

5 MINUTES ALONE

All gtrs. tune down $1\frac{1}{2}$ steps:

⑥ = C# ③ = E
⑤ = F# ② = G#
④ = B ① = C#

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
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Slowly ♩ = 82

Intro:

G5 A5

Gtr. 1

G5 A5 E5

G5 A5 E5

B_b5 G5 E5

G5 A5 E5

G5 A5 E5

Gtr. 1

f

5 7 2 5 7 2 x x 0 5 7 2 x 8 5 2 x x x 0 5 7 2 x 5 7 2 x x 0
3 5 0 3 5 0 x x 0 3 5 0 x 6 3 0 x x x 0 3 5 0 x 3 5 0 x x 0

[illegible]

G5 A5 E5 G5 A5 E5 G5 A5 E5 B♭5 G5 E5 No Chord



5/7 2 x 5/7 2 x x x 0 5/7 2 x 8/5 2 x x x x 0 9 9 8 7 5 5 3 2 1

3/5 0 x 3/5 0 x x x 0 3/5 0 x 6/3 0 x x x x 0 9 9 8 7 5 7 5 3 3 1 1

Verse:

(E5)

1. I see you had your mind— all made up, you group of pit - i - ful liars.—
2. See additional lyrics

E(-5) **(E5)**

Be - fore I woke to face - the day your mas - ter plan trans - pired. Some - thing - told me -

E(-5)

— this job has more to meet - the eye. My song is not be - lieved? — My words some - what de - ceiv - ing? —

N.C.

Now I'm un - whole.

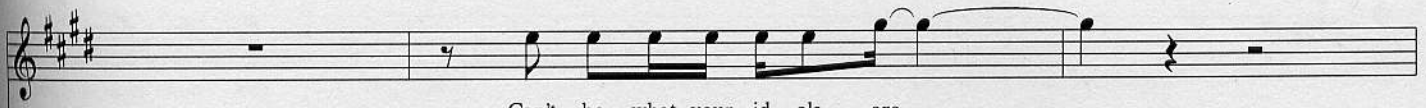
Pre-chorus:
(E5)

You've raged a war of nerves, - but you can't crush the king - dom.

P.M.

G5 A5 E5

G5 A5 E5



Can't be what your id - ols are.



G5 A5 E5

G5 A5 E5

G5 A5 E5

G5 A5 E5



Can't leave that scar.

You cry for com - pen - sa - tion.



Chorus:

G5 A5 E5

G5 A5 E5

G5 A5 E5

Bb5 G5 E5



I ask you please just give us

five min - utes a - lone.

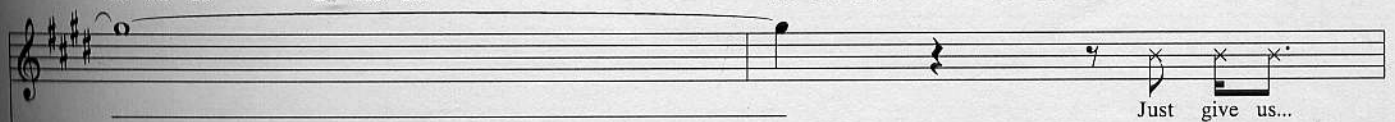


G5 A5 E5

G5 A5 E5

G5 A5 E5

Bb5 G5 E5



Just give us...



G5 A5 E5 G5 A5 E5 G5 A5 E5 B♭5 G5 E5

five min - utes a - lone. —

G5 A5 E5 G5 A5 E5 G5 A5 E5 B♭5 G5 E5 N.C. To Coda ⊕

Err!

I feel like bro-ken glass. —

Interlude:
N.C.

A5 G#5 G5 F#5 F5 G5 A5 E5 G5 A5 E5

Err! Five min - utes

7 5 7 6 5 4 5 7 6 6 5 5 4 4 3 5 7 2 3 5 0 3 5 0 0 0 0

G5 A5 E5 Bb5 G5 C5 G5 A5 E5 G5 A5 E5

a lone.

5 7 2 8 5 12 10 5 7 2 5 7 2 0 0 0 0

G5 A5 E5 Bb5 G5 E5

Just give us Yeah!

with bar (dive and release)

5 7 2 8 5 2 0 0 0 0 0 0 0

Interlude:
NC. (G5)

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

Guitar Solo:

N.C.

8th[illegible][illegible]

The first system of musical notation for 'The Sound of Silence' is shown. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, with a treble clef and a key signature of three sharps. The melody is marked with a 'C5' and a 'D5' above it. The melody is written in a style that uses a lot of accidentals and ties. Below the staff, there are two rows of numbers: 10 10 8 10 8 10 8 10 10 10 8 and 12 12 10 12 12 10 12. These numbers are connected by arrows and a '1/2' time signature, indicating a specific rhythmic pattern.

Play 4 times

F5

Bb5

F5

E5

F5

E5

B♭5

F5

Gb5

5

G5

G₅ G₅

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is written on a single staff, starting with a repeat sign. The second system continues the melody, also with a repeat sign. Below the melody, there are two staves of fingerings, one for each hand, indicated by numbers 1 through 5. The first staff of fingerings is for the right hand, and the second is for the left hand. The fingerings are as follows: Right hand: 1, 3, 2, 3, 1, 3, 2, 3, 1, 4, 3, 4, 5. Left hand: 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 2, 3.

F5 G♭5 F5 G♭5 G5 F5 G♭5 F5 G♭5 G5 N.C.

D.S. $\frac{2}{4}$ al Coda Φ

I ask you please, just give us

Coda

Outro:

E5

B♭5

E5

I ask you please, just give us, I ask you please, just give us, I ask you please, just give us,

F5

G5 A5 E5

G5 A5 E5

B♭5 G5 E5

I ask you please, just give us... I ask you please, I ask you please,

G5 A5 E5

G5 A5 E5

B♭5 G5 E5

G5 A5 E5

I ask you please, I ask you please, (w/ad lib vocal until end)

G5 A5 E5 B♭5 G5 E5 G5 A5 E5 G5 A5 E5 B♭5 G5 E5

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

Repeat and fade
G5 A5 E5 G5 A5 E5 B♭5 G5 E5 G5 A5 E5 B♭5 G5 E5 G5 A5 B♭5

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

G5 A5 E5 G5 A5 E5 B♭5 G5 E5 G5 A5 E5 B♭5 G5 E5 G5 A5 B♭5

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

Additional Lyrics

Verse 2:
I read your eyes, your mind was made up.
You took me for a fool.
You used complexion of my skin for a counter racist tool.
You can't burn me. I've spilled my guts out in the past.
Taken advantage of because you know where
I've come.
My past.(To Pre-chorus)

I'M BROKEN

Moderately ♩ = 148

Half-time feel

Intro:

No Chord (E5)

*Guitar I

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

*2 guitars arranged for 1 with harmonizer effects set 8th

Tuning for all guitars: ⑥ = C#, ⑤ = F#, ④ = B, ③ = G, ② = G#, ① = C#

Verses 1 & 2:

N.C.

won - der if we'll smile in our loved ones mourn the day, ab -

2. See additional lyrics

sence of our fac - es liv - ing, laugh - ing, eyes a - wake. Is

this too much for them to take? Too

young for one's con - clu - sion the life

(E5)

style won. — Such val - ues you taught — your son. — That's

1 5 0 0 1 5 5 0 0 1 5 (5) 5 0 5 6

P.M. P.M.

Bridge:
N.C.(E5)

how! That's how! That's how! Look at me

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

now!

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

Choruses 1 & 2:
N.C.(E5)

1. I'm brok - en, — in - her - it my —

2. See additional lyrics

0 2 0 2 0 2 0 3 0 5 7 5 5 7 5 0 2 0 2 0 2 0 3 0 5 7 6 9 7

— life. ————— I'm brok - en! —————

1. E5

P.M. —————

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, starting with a quarter rest followed by a quarter note G4, then a half note F#4, and a quarter note E4. The melody continues with a half note D4, a quarter note C4, and a quarter note B3. The melody then rises to a half note A4, a quarter note G#4, and a quarter note F#4. The melody concludes with a half note E4, a quarter note D4, and a quarter note C4. The second system features a bass clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a quarter rest followed by a quarter note G3, then a half note F#3, and a quarter note E3. The melody continues with a half note D3, a quarter note C3, and a quarter note B2. The melody then rises to a half note A2, a quarter note G#2, and a quarter note F#2. The melody concludes with a half note E2, a quarter note D2, and a quarter note C2. The score includes a 'P.M.' (Piano Moderato) marking and a 'P.M.' (Piano Moderato) marking. The score is in 4/4 time and is for a single melodic line.

That's

P.M.

Bridge:
N.C.(E5)

how! _____

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

Look at us now!_____

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

Guitar solo:
N.C.(E5)

[illegible]

*2 guitars arranged for 1.

With bar

With bar

15th

loco

A.H.

With bar

12 10 12 14 12 14 12 16 (16) 14 12 14 5 12 12 12

With bar

With bar

Hold bend

With bar

With bar*

14 12 15 12 15 (15) (15) 15 15 15 15 15 15

(8th)

With bar

With bar

Feedback

15 15 15 15 15 15 15 15 15 15 15 15

loco

loco

19 12

Guitar 2

15 17 19 19 15 17 19 19 16 17 19 19 15 17 18 19 20 21 22 22

Guitar 1

2 2 2 5 7 5

Chorus:
N.C.(E5)

Guitar 2

(8^{va})

loco

11 7

12

Guitar 1

0 2 0 2 0 2 0 3 0 5 7 5 5 7 5 0 2 0 2 0 2 0 3 0 5 7 5 9 7

E5

life. ————— I'm brok - en! ————— That's

P.M.

0 2 0 2 0 2 0 3 0 5 7 5 5 7 5 0 2 0 2 0 2 0 3 0 2 2 2 2 2 2

Bridge:
N.C.(E5)

how! _____

Guitar 1

with wah

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

Look at me now. _____

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

Chorus:
N.C.(E5)

I'm brok - en! _____

0 0 7 5 0 2 0 2 0 2 0 3 0 5 7 5 5 7 5 0 2 0 2 0 2 0 3 0

I'm brok - en! _____ I'm brok - en! _____

5 7 5 0 2 0 2 0 2 0 3 0 5 7 5 5 7 5 0 2 0 2 0 2 0 3 0

Outro:
E5

The musical score is for the song "I'm Broke!" by The Residents. It is written for voice and guitar. The key signature is three sharps (F#, C#, G#). The time signature changes from 5/4 to 4/4. The voice part has lyrics "I'm broke!" and "Uh!". The guitar part includes a solo section marked "P.M." and a final section marked "Repeat and fade".

Voice Part:

I'm broke! Uh!

Guitar Part:

P.M. P.M.

Repeat and fade

Repeat and fade

Additional Lyrics

Verse 2: One day we all die,
A clichéd fact of life.
Force-fed, to make us heed,
Inbred to sponge our bleed.
Every warning, a leaking rubber,
A poison apple for mingled blood.
Too young for one's delucion,
The lifestyle cost.
Venereal mother embrace the loss.
That's how.

Bridge 2: Look at you now,

Chorus 2: You're broken.
Inherit your life.

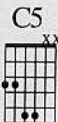
(To Interlude)

HARD LINES, SUNKEN CHEEKS

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. tune down 11/2 steps:

⑥ = G# ③ = E
⑤ = F# ② = G#
④ = B ① = C#



Moderately ♩ = 86

Intro:

Em6

Gtr. 1

mf Let ring.....

Let ring.....

Let ring.....

E° 7 A7(no3) C5

Em6

Let ring.....

Let ring.....

Let ring.....

E° 7 Am

Half-time feel

Moderately ♩ = 100

No Chord (B5)

Gtr. 1

A.H. A.H. A.H. A.H. A.H. A.H.

1.-3. 4.

G5 A5 F5 G5 F5 A5 F5 G5 F#5

rit.

*Gtr. 2

A.H. A.H. A.H. A.H. A.H.

rit.

*2 gtrs. arr. for 1

[illegible]

Half-time feel
Moderately ♩ = 100

Chorus:
B5

G5 F5 G5 F5 F#5

you.

My soul for a

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

Gr. 2

4 4 6
4 7
2

7 4 4 4
2 2 2 2

10

goat.

B5 F5 F#5 G5 B5

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

F#5 B5 F5 F#5 G5

Yet I'll out - line you all.

P.M.

4 4 4 4 7
4 4 4 4
2 2 2 2

3 10 7

tion. Like a jun - kie, I hurt for it. A

F5 E5

G5

F5G5F5 F5 E5

bad trip, the emp - ti - ness.

Nev-er sleep or al-ways sleep. A

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

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

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

[illegible][illegible]

Half-time feel
Moderately ♩ = 100

Chorus:

B5

G5

F5 G5 F5

F#5

tion.

Gtr. 2

My soul for a

P.M.-----

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

B5

F5 F#5 G5 B5

goat.

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

F#5

B5

F5 F#5 G5

Yet I'll out - live the old.

P.M.-----

4 4 10 4 4 4 4 7 3 4 5 3 4 5 3 1 2 3

Bridge II:
N.C.(Cm)

Whisper: Ah.

Gtr. 2

A.H. 1/2 A.H. A.H. A.H. A.H. A.H. A.H. 3 A.H.

3 6 4 (4) 3 2 4 6 (6) 3 5 (5) 3 3 4 3 2 1

Ah.....

A.H. A.H. A.H. A.H. A.H. A.H.

1/2 (4) 3 2 4 6 (6) 3 6 4 (4) 3

Interlude I:
Em6

Spoken: Simply to thy ghost I cling.

A.H. A.H. A.H. A.H.

Gtr. 1 Gtr. 1

Gtr. 2 Let ring-----4
with bar

Let ring-----4

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

E°7 **Am** **Em6**

Simply to thy ghost I reject. Simply to thy ghost I give spit.

Let ring-----4 Let ring-----4

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

E°7 **Am**

Let ring-----4 Let ring-----4

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

Guitar Solo:

Am

Am addF

Am

[illegible]

*Gtr. 1

Let ring..... PM..... Let ring.....

5

7 7 5 5 5

7 7

5

8 8 8 8 8

5 5 5 5 5

7 7 5 5 5

7 7

5 5 5

*2 gtrs. arr. for 1

F5

F#5

G5

Am

Am add F

F5 F#5 G5 Am $\frac{1}{2}$ $\frac{1}{2}$ AmaddF 8va

Let ring 4 with bar 3

1 1 1 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

10 8 8 6 8 (8) (8) 13 13 13 15 13 15 13 15 17 17 17

Let ring..... P.M.

Am

F5

F#5

C5

N.C.

loco

semi harm.

A.H. A.H.

[illegible]

Let ring.....

[illegible]

N.C.

A.H. 3 A.H. 3

Gtr. 2 8th loco

Fdbk. Gtr. 1

Am 8th

Hold bend

Gtr. 2

Let ring... Hold bend

*refers to Gtr. 2 only

**Hold bend and rapidly tap on specified fret w/pick.

Interlude II:

Em6 Gtrs. 2 & 3 pick slide

loco *Gtr. 1

Gtr. 1

Let ring... Let ring... Let ring...

E^o7 A7(no3) C5

*Gtrs. 1 & 2 arr. for Gtr. 1

F5 E5 G5

Chris - tians. You know they'll sell you, Ah!

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

Half-time feel
Moderately ♩ = 100

Chorus:

B5

F#5

B5

F5

F#5

G5

My soul for a goat.

Gtr. 2

P.M.-----1

Yet I'll out - live the old.

B5

F#5

B5

F5

F#5

G5

P.M.-----1

Outro:
N.C.(Cm)

Whisper: Ah!

Gtr. 2

A.H.

A.H.

A.H.

A.H.

1/2

1

1

Ah!

A.H. A.H. A.H.

3 3 4 3 2 1 3 6 4 3 2 4 6 (6)

*Repeat & Fade

C5

Gtrs. 1 & 2

A.H. A.H.

1 1

A.H. A.H. A.H.

3 5 (5) 3 3 4 3 2 1 3 6 4 3

Gtr. 3

1/2

*w/ad lib lead gtr. until fade

A.H. A.H. A.H. A.H.

1

Hold bend with bar

with bar

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

3

2 4 6 (6) 3 5 5 3 3 3 3 1 1

25 YEARS

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Gtr. 1 tune down 1/2 step:

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

Moderately Slow $\text{♩} = 88$

Intro:

No Chord

Gtr. 1

With ad lib. trem. bar dives and effects

N.C.

6

P.M.

D5/A

pick slide With bar (grad. pull up) pick slide With bar (grad. pull up) pick slide

With bar (pull up) pick slide

With bar (pull up)

pick slide With bar (pull up) pick slide With bar (pull up)

pick slide With bar (pull up) pick slide With bar (pull up)

pick slide With bar (pull up) pick slide With bar (pull up)

Verse:

E5-9

D5/A



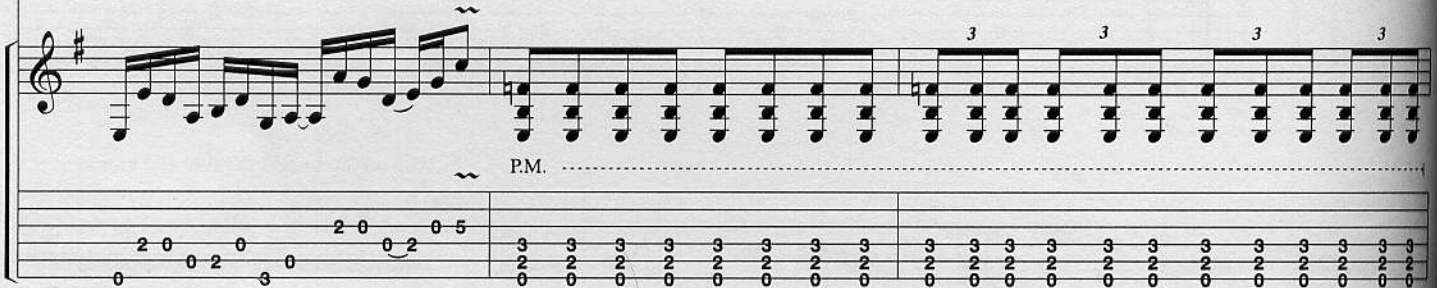
1. I vent my frus-tra-tion at you, old man, af-ter years your ears- will hear.—
 2. See additional lyrics



E5-9



You screamed you tried, it's word of a weak-ling and prom-is-es made by a



D5/A

E5-9



li-ar.

Drunk-en li-ar.

Now you pick up that splint-ered chair

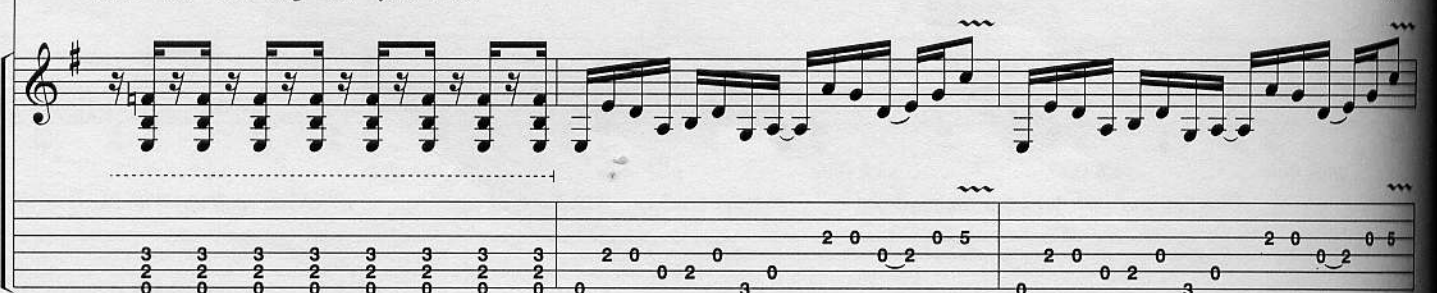


D5/A



that was aim-ing for your head.

A



E5-9

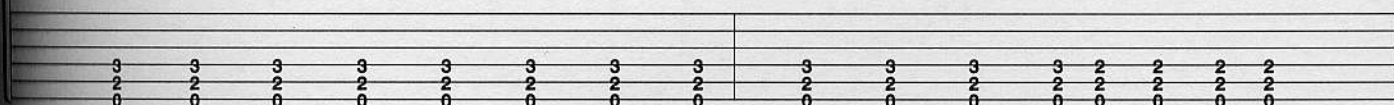
E5



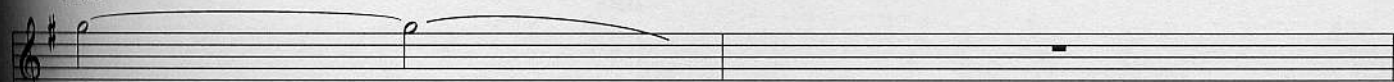
head that should have been long a - go kicked in by me. ——— A -



P.M. ———



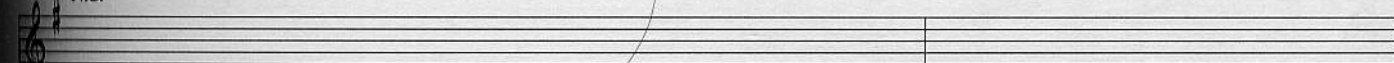
D5/A



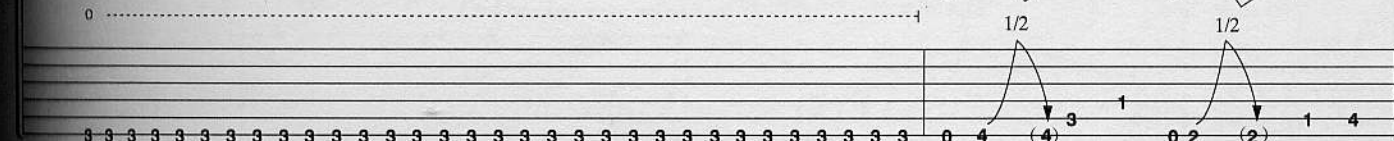
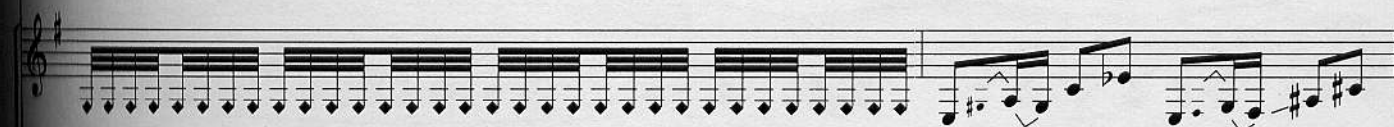
lone. ———



Chorus:
N.C.



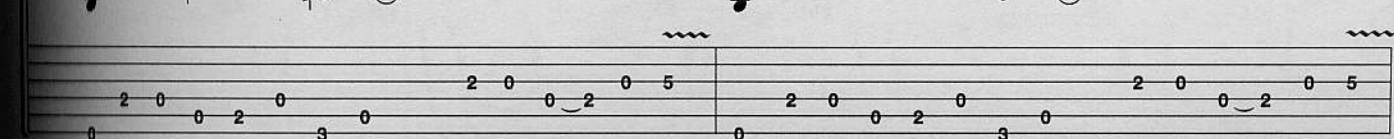
Spoken: I won't lose a second of sleep for this.



D5/A



Don't touch me. Don't touch me. Don't touch me.



N.C. D5/A

No, nev - er a - gain. — Don't touch me. Don't

1/2 1/2

0 4 (4) 3 1 0 2 (2) 1 4 0 2 0 0 2 0 3 0 2 0 0 2 0 5

D5/A

touch me. Don't touch me. No! Nev - er a -

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

gain. — Don't touch me a - gain. Spoken: I vow, lest I die tomorrow...

pick slide pick slide pull up on trem. bar and hold

0 (0) 0 (0)

Outro:
N.C.

Err!

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

1 1 1 1 1 1 1 1 1 1 1 1

3 (3) 3 (3) 3 (3) 3 (3) 3 (3) 3 (3)

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

You'll nev-er be the fath-er I am.— The

P.M. ----- 1 P.M. ----- 1 1 1 1 P.M. ----- 1 P.M. ----- 1 1 1 1

3 (3) 0 0 0 0 1 1 13 1 0 0 0 0 0 0 0 0 1 1 13 1

bas - tard fath - er to the thou - sands of the ug - ly, crit-i-cized, un - want - ed. The

P.M. ----- 1 P.M. ----- 1 1 1 1 P.M. ----- 1 P.M. ----- 1 1 1 1

3 (3) 0 0 0 0 1 1 13 1 0 0 0 0 3 (3) 0 0 0 0 1 1 13 1

Double-time feel

ones with fath - ers just like you.— We're fuck-ing you back, fuck-ing you back. I'm

P.M. ----- 1 P.M. ----- 1 1 1 1 P.M. ----- 1 P.M. ----- 1 1 1 1

3 (3) 0 0 0 0 1 1 13 1 0 0 0 0 3 (3) 0 0 0 0 1 1 13 1

Half-time feel Repeat and Fade N.C.

shov - ing my life—right down your throat. Can I find the guts,— can I feel the heart?—

P.M. ----- 1 P.M. ----- 1 1 1 1 P.M. ----- 1 P.M. ----- 1 1 1 1

3 (3) 0 0 0 0 1 1 13 1 0 0 0 0 3 (3) 0 0 0 0 1 1 13 1

Look at the ground_ as you choke me up, does it taste like Teq - uil - a, or fail - ure?

P.M. ----- 1 3 (3) 1 1/13 1

Double-time feel

Fuck-ing you back, we're fuck-ing you back. We're fuck-ing you back, we're fuck-ing you back. We're

P.M. ----- 1 3 (3) 1 1/13 1

Additional Lyrics

Verse 2:

Orphaned to the dope and drinks, I learned my lessons well,
Somehow(?), from you. No tears. Can't clutch my regrets,
But these years of detachment have left me with
Demons now surfacing. But I'm becoming more than nothing.
You never knew the answers to any of my questions, did you?
You made up all the answers to my unimportant existence.

Chorus 2:

You don't have to dump me off, not again.
Don't touch me.
Don't touch me.
Fuck no! Never again!
Don't touch me.
Don't touch me.
Don't touch me.
Don't touch me.
Fuck....

Outro:

Criticize
We're fucking back, fucking you back.
Unwanted, the one's with fathers just like you.
We're fucking you back, fucking you back.
We're fucking back! (Fade out)

SHEDDING SKIN

$\frac{1}{2}$ bar + bar

Slowly $\text{♩} = 72$

Intro:
Play 4 times
No Chord
Gtrs. 1 & 2

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

f PM.

Verses 1 & 2:

Em7

Em7(maj7)+5

E° 7

Em7addA

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

Em7

Em7(maj7)+5

Spoken: { 1. I don't want you to look at me while I'm shedding skin. I can't
2. See additional lyrics

Gtr. 1

Gtr. 2

Rhy. Fig. 1
Gtr. 3

(end Rhy. Fig. 1)

mf Let ring..... Let ring..... Let ring..... Let ring

E° 7

Em7addA

Em7

Em7(maj7)+5

E° 7

Em7addA

afford for you to see what's inside. I'd rather shoot myself than have you watch me.

Em7 Em7(maj7)+5 E°7 Em7addA N.C.

I feel you'd steal my skin to try and wear me. I was be - trayed - one more day

Gtr. 1 Gtrs. 1 & 2

p grad. bends $\frac{1}{2}$ $\frac{1}{2}$ *f*

4 6 2 (5) 2

0 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

of my short life... You were car - ried a - way, — had no shame.

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

2 (2) (2) 2 (2) 3 0 2 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

Just suf - fi - cate - my be - ing. I was me, — but you were - n't you. —

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

2 (2) (2) 2 (2) 1 0 2 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

You were stick - ing to me - like a scab. — So I peeled you a - way, — bled for days.

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

2 (2) (2) 2 (2) 3 0 2 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

Then stepped out of my - self. —

B^b/D $A5addD$ A^b5addD

0 0 0 0 0 0 0 0 0 0 3 5 2 (2) (2) 2 (2) 1 6 3 0 5 4 0 0 4 (10)

Chorus:
N.C.

I'm shed - ding skin, — chang - ing with-in, — fall - ing in. —

PM.

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

Through swol - len eyes, — dreamd you died, — caught in - side. —

(PM.)

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

I'm shed - ding skin, — spread - ing thin, — sev - ered stem. —

(PM.)

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

Cre - at - ed the end, — kill - ing a friend, — I'm shed - ding my skin.

(P.M.)

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

Bridge:
N.C.

B $\flat$ /D A5addD A $\flat$ 5addD

You're fuck - ing — and suck - ing.

P.M. P.M.

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

You're friend - less, it's end - less. — Your flow - er — has sour - ed.

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

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

Double-time feel

It's end - less, — you're friend - less. — It's hard - er, it's

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

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

3 3

strong - er, but no one's been in-side you long - er and hard - er and

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

Half-time feel

3 3

deep - er. To get you off, you need the fear. The fear, the fear,

P.M. P.M.

A5 G5 F#5 F5

the fear, the fear, It's —

Verse 3:
N.C.(E5) Bb5/F (E5) Bb5/F

nev - er love. Blood - y touch. Bro - ken wrist. Need - le rust.

P.M. P.M.

(E5) B $\flat$ 5/F (E5) B $\flat$ 5/F

Chok-ing throat. Swal-lowed teeth. Head fuck. No peace.

P.M.

9 3 9 3 3 3 12 3 12 3 3 3
7 1 7 1 1 1 10 1 10 1 1 1
0 0 0 0 1 1 0 0 0 0 1 1

(F $\sharp$ 5) C5/G (F $\sharp$ 5) C5/G

I'm shed-ding my— skin— to peel— you off of

P.M.

11 5 11 5 5 5 14 5 14 5 5 5
9 3 9 3 3 3 12 3 12 3 3 3
2 2 2 2 3 3 2 2 2 2 3 3

(E5) B $\flat$ 5/F (E5) B $\flat$ 5/F N.C.

me. You've got to love me! Yeah.

P.M.

9 3 9 3 3 3 12 3 12 3 3 3
7 1 7 1 1 1 10 1 10 1 1 1
0 0 0 0 1 1 0 0 0 0 x x x x (7)

Guitar Solo I:
N.C.(E5)

P.M.

13 13 14 12 14 14 12 13 14 14 12 14 (14) 12 14 14 12 14 12 14 12 10 7 10

8^{va} (F#5) loco 8^{va}

17 12 12 18 12 19 15 17 15 16 16 14 14 16 13 12 15 14 12 11 12 11 10 13 12 10 11 10 9 12 11 8 11 5 12 5 13 14 17

(8^{va}) loco V
semi-harm. grad. bend 1/2

14 17 14 14 17 16 16 17 16 14 14 16 16 16 18 14 16 15 15

(E5) 8^{va} 15^{va}

15 16 15 15 15 16 16 17 17 18 19 19 16 15 19

Verse 4:
(E5) B♭5/F (E5) B♭5/F

Orn - a - ment. Shrun - ken head. Play - toy. Snake strike.

P.M. 4

9 3 9 3 3 3 12 3 12 3 3 3 10 1 10 1 1 1

(E5) B♭5/F (E5) B♭5/F

Poi - son - ous. Syph - il - lis. Drenched me. Soaked me.

P.M. 4

9 3 9 3 3 3 12 3 12 3 3 3 10 1 10 1 1 1

(F#5) C5/G (F#5) C5/G

I'm shed - ding my skin, to drain you out of me.

P.M.

11 5 11 5 5 5 14 5 14 5 5 5
 9 3 9 3 3 3 12 3 12 3 3 3
 2 2 2 2 3 3 2 2 2 2 3 3

(E5) Bb5/F (E5) Bb5/F N.C.

You've got to hate me! Yich!

P.M.

9 3 9 3 3 3 12 3 12 3 3 3
 7 1 7 1 1 1 10 1 10 1 1 1
 0 0 0 0 1 1 0 0 0 0 1 1

Interlude:
N.C.

Gtr. 1

semi - harm.

14 12 13 14 12 13 12 12 11 12 11 11 10 11 10 10 9 10 9

Gtr. 2

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

8^{va}

Gtr. 3

mf

P.M. -----4

P.M. -----4

13 14 17 13 14 17 13 14 17 14 16 18 15 17 19 15 17 19 15 17 19 15 17 19

(7)

Gtrs. 1 & 2

semi-harm. With bar (dive)

1 1 1 1 1 1 1 1

2 2 2 2 3 3 3 3 0

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and guitar. The voice part consists of a single line of music. The guitar part is written on a six-string guitar with a capo on the first fret. The score includes a key signature change from G major to E major (indicated by two sharps) and a time signature change from 2/4 to 3/4. The guitar part includes a double bar line and a repeat sign. The score is divided into three systems. The first system contains measures 1-2. The second system contains measures 3-7. The third system contains measures 8-9. The score ends with a double bar line and a repeat sign.

(E5) B $\flat$ 5/F (E5) B $\flat$ 5/F (E5) B $\flat$ 5/F

Gtrs. 1 & 2

P.M.-4

3 3 1 1 x x x x 0 0 1 1 3 3 1 1 x x x x 0 0 1 1 3 3 1 1 x x x x

(E5) B $\flat$ 5/F *Outro:* (E5) B $\flat$ 5/F

(E5) B $\flat$ 5/F (E5) B $\flat$ 5/F

(E5) B $\flat$ 5/F (E5) B $\flat$ 5/F

Verse 2:

I don't think you belong in here, I feel I'm sick.
 Don't ask because you know damn well where I've been.
 I've kept a simple woman through the thick and thin.
 But I've found the guts to sever from my Siamese twin.
 I throw you away. Every day. A dead part of life.
 Strangling back. Seething black. In between my longing for fortune.
 Blood on my face that came from your face.
 The mix of kissing and bleeding. I put you away.
 I shut you away. I pissed you away. I threw you away.

THROES OF REJECTION

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. tune down

⑥=C# ③=E
⑤=F# ②=C#
④=B ①=C#

Moderately ♩ = 120

Intro:

E5

Gtrs. 1 and 2



No Chord(E5)
Bass and Drums

7

Intro:

f w/wah wah

(Gm)
Gtr. 1

Gtr. 2

*Pitches are approximate.

F5
Gtrs. 1 and 2

P.M. throughout
w/wah wah

[illegible]

G5 F5 G5 F5 A5 B $\flat$ 5 A5

This is feed-ing what I am, yeah.

F5 G5 F5 G5 F5 G5 F5 A5 B $\flat$ 5 B5

3 3 3 5 3 3 3 5 3 3 3 5 3 3 3 5 3 7 8 9 3 7 8 9 3 7 8 9 3 7 8 9

F5 G5 F5 G5 F5 A5 B $\flat$ 5 A5

3 3 3 5 3 3 3 5 3 3 3 5 3 3 3 5 3 7 8 9 3 7 8 9 3 7 8 9

F5 G5 F5 G5 F5 G5 F5 A5 B $\flat$ 5 B5

3 3 3 5 3 3 3 5 3 3 3 5 3 3 3 5 3 7 8 9 3 7 8 9 3 7 8 9 3 7 8 9

F5 G5 F5 G5 F5 A5 B $\flat$ 5 B5 F5 G5 F5 G5 F5 A5 B $\flat$ 5 B5

3 3 3 5 3 3 3 5 3 3 3 5 3 7 8 9 3 7 8 9 3 7 8 9 3 7 8 9 3 3 3 5 3 3 3 5 3 3 3 5 3 7 8 9 3 7 8 9 3 7 8 9 3 7 8 9

F5 G5 F5 G5 F5 A5 B $\flat$ 5 A5 F5 G5 F5 G5 F5 A5 B $\flat$ 5 B5

3 3 3 5 3 3 3 5 3 3 3 5 3 7 8 9 3 7 8 9 3 7 8 9 3 7 8 9 3 3 3 5 3 3 3 5 3 3 3 5 3 7 8 9 3 7 8 9 3 7 8 9 3 7 8 9

Verses 1 and 2:
N.C.(Gm)

1. It's like salt poured in - to a deep in - fect - ed wound. —

2. See additional lyrics.

Gtr. 1

w/wah wah
w/o P.M.

3 7 6 3

Gtr. 2

w/wah wah
w/o P.M.

3 7 6 4

It's the type of pain — you real - ly dig — and long —

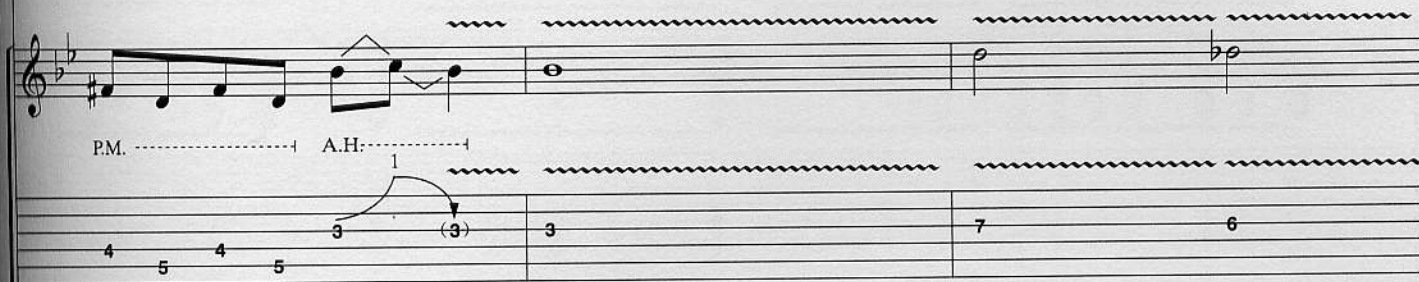
3 7 5 4

3 7 6 5

— for. I've al- ways been — in - se - cure to



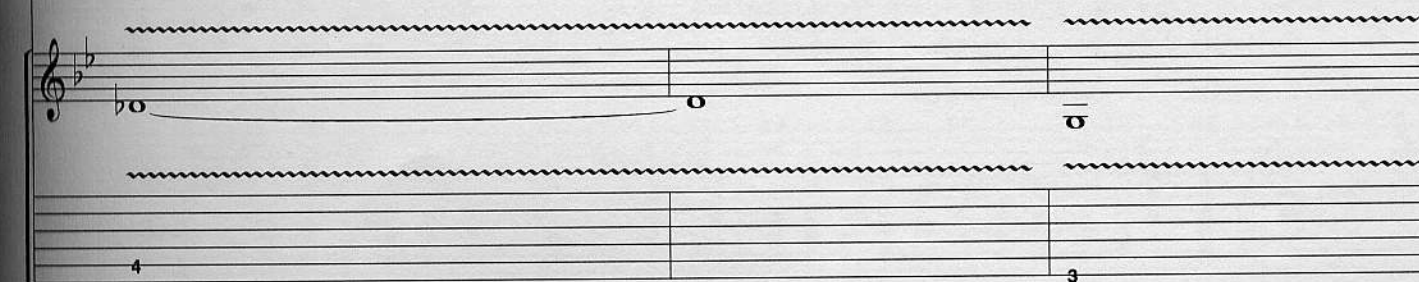
P.M. A.H.



P.M.



o - pen up and show love. — Some



pret - ty girl with long hair, some bald guy writh - ing.

A.H. 1 1/2

*Pitches are approximate.

Choruses 1 and 2:
E5

1. Re - jec - tion, the kind that's self in - duced. Re - jec - tion,
2. See additional lyrics.

Gtrs. 1 and 2

E5 C5 E5

the tongue that's bit - ten through. Re - jec - tion, the naus - e - at - ing stab.

Bb5 E5 C5

E5

To Coda

Interlude:
F5

Re - jec - tion, it's feed - ing what I am.

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

Yeah. Short fuse.

G5 F5 G5 F5 A5 B♭ 5 A5 F5 G5 F5 G5 F5 A5 B♭ 5 B5

The musical score consists of two systems. The first system has a treble clef staff with a single note (G5) and a bass staff with a single note (G5). The second system has a treble clef staff with a sequence of chords and a bass staff with a sequence of notes. The chords are G5, F5, G5, F5, A5, B♭ 5, A5, F5, G5, F5, G5, F5, A5, B♭ 5, and B5. The notes in the bass staff are: G5, F5, G5, F5, A5, B♭ 5, A5, F5, G5, F5, G5, F5, A5, B♭ 5, and B5. The notes are written with various fingerings and bends, including a double bend on the final B5 note.

F5 G5 F5 G5 F5 A5 B♭ 5 A5 F5 G5 F5 G5 F5 A5 B♭ 5 B5

D.S. al Coda Φ

Coda

Guitar Solo:
N.C.(E5)

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#). The melody consists of several measures, some with triplets and a final measure with a wavy line indicating a trill. The lower staff is in bass clef and contains fingerings for the left hand, with numbers 1 through 17 and a wavy line at the end. The piece is marked with a tempo of 'Allegretto' and a 3/4 time signature.

F5

Gtr. 1
8^{va} -----

loco

Hold bend -

A.H.

loco~

F5

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

grad. bend

w/Fill 1 (Gtr. 1, 4 times)

N.C.(E5)

5 8 5 5 5 8 5 4 7 7 10 7 7 7 10 7 6 8 8 11 8 8 8 11 8 7 10 10 13 10 10 10 13 10 9 12

12 15 12 12 15 12 11 14 10 14 10 0 14 10 10 14 10 14 10 12 10 12 14 12 10 10 12 14 12 10 10 12 14 12 10 12 13 12 14 13 14

w/Fill 2 (Gtr. 2)

12 13 12 14 13 14 14 12 13 12 14 12 14 16 14 12 13 15 17 15 13 13 15 17 15 13 17 17 17 17 19 19 19 19 20 18 22 20 17 17 17 17 20 18

Fill 1

Gtr. 1

5 7 3 5 7 3

Fill 2

Gtr. 2

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

E5 C5 E5

Re - jec - tion, takes life a - way from eyes. Re - jec - tion,

Gtrs. 1 and 2

2 5 2

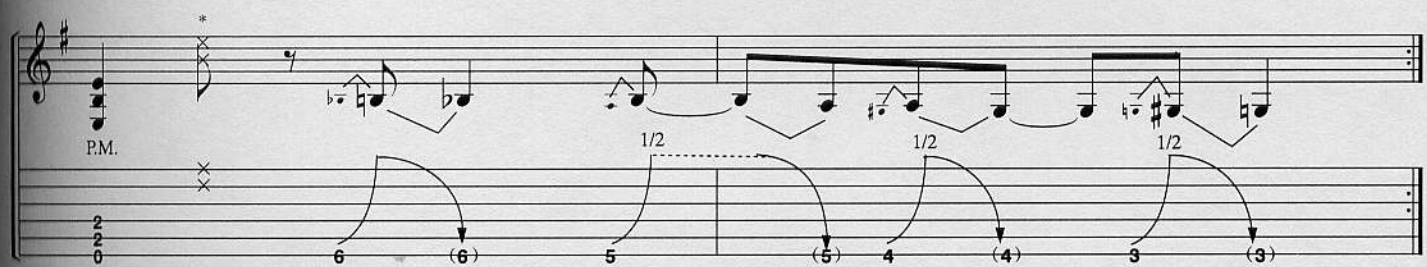
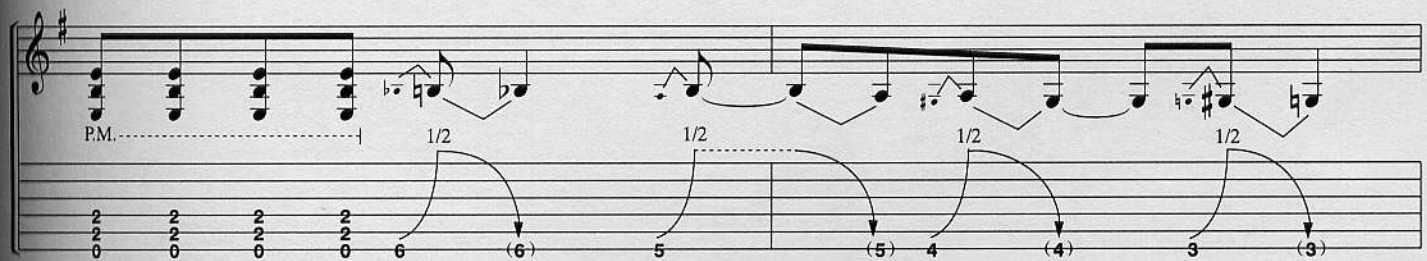
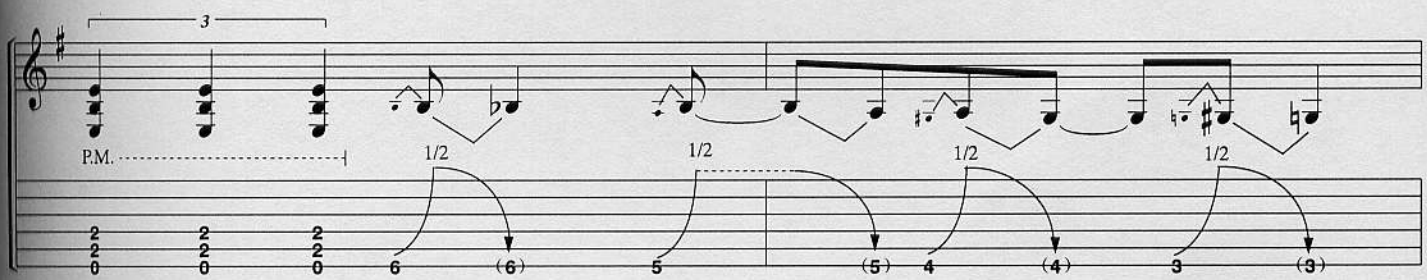
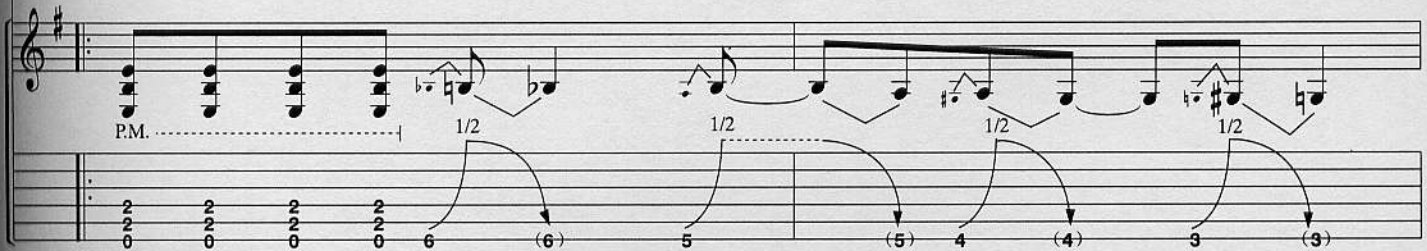
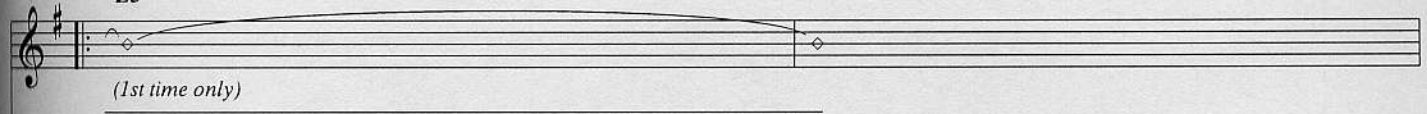
will give you to the skies. Re - jec - tion, it makes me more than man.

E5

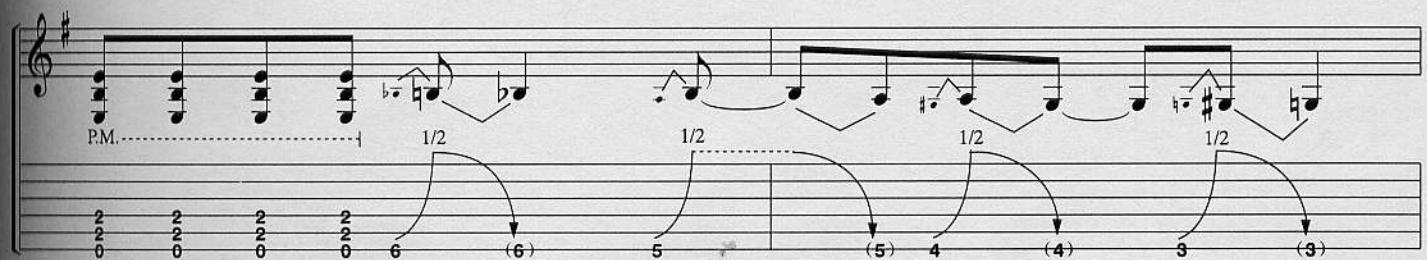
Re - jec - tion, is drown - ing what I am...

Outro:
E5

(1st time only)



*Strike strings on other side of nut.



Additional Lyrics

Verse 2:
If there really is a god
Then it's punishing me constantly.
She let me taste that sugarhole
And of course I wanted more.
But no, I'm reduced to a Rotty panol snort
And a lot of drinks.
This shit goes on and on, just look
Down my pants. (To Chorus 2:)

Chorus 2:
 Rejection, it ain't a fucking game.
 Rejection, my human dick to blame.
 Rejection, a sociopathic plan.
 Rejection is feeding what I am. *(To Guitar Solo)*

STRENGTH BEYOND STRENGTH
BECOMING
5 MINUTES ALONE
I'M BROKEN
HARD LINES, SUNKEN CHEEKS
25 YEARS
SHEDDING SKIN
THROES OF REJECTION



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