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42. what happened to you?
45. so alone
47. not the one
50. smash
56. guitar notation legend
Nitro (Youth Energy)

Intro
Very Fast Rock \( \frac{\text{d}}{\text{bar}} = 160 \)

\[ \text{Gtr. 1 & 2 (dist.)} \quad \text{(drums)} \]

\( \text{F}5 \quad \text{N.C.} \quad \text{Fm7} \quad \text{F5} \quad \text{Eb5} \quad \text{F}5 \quad \text{Ab5} \)


Verse
\( \text{F5} \)

1. Our generation sees the world, not the same
2. We are the ones who are living under the gun
3. So if you understand me, and if you feel

\( \text{Ab5} \quad \text{Eb5} \quad \text{F5} \)

--- as before. We might as well just throw it
--- every day. You might be gone before you
--- the same, then you will know what nitro
all,
know,
means.

and live like there's no to mor row.
so live like there's no to mor row.
You'll live like there's no to or row.

(Oh.)

There's no to mor row.

(Oh.)

There's no to mor row.

Rhy. Fig. 1

Oh.

End Rhy. Fig. 1
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
F5

mor - row. (Ain't gon - na waste this life.)
Ab5
There's no to - mor - row. (Ain't gon - na

F5

D5

E5

F5

Ab5
gon - na live it for me.)

Bb5
There's no to - mor - row. (Ain't gon - na

D5

E5

To Coda (f)

Bridge
Gtrs. 1 & 2
Hey, be - lieve it, of - ficial view of the world has changed. (In a)

F5
N.C. Eb5

F5

Ab5 N.C. Eb5

whole new way.

Ab5 N.C. Eb5

F5 N.C. (F5)

Live fast 'cause if you don't take

P.M.

4 4 4 4 4 4 4 4

(Bb5)

it you'll nev er make it.

D5

Eb5

P.M.

4 4 4 4 4 4 4 4

Ah.
Interlude
(Ad. lib. vocals on repeat)

(C5)

Ab5

Bb5

Ah.

F5

Fm7

F5

Ah.

D.S. al Coda

Bb5

Db5

Eb5

Oh.

Oh.

Coda

Gr. 1 & 2: w/ Rhy. Fig. 1
Vocals tacet, 2nd time

F5

Ab5

Bb5

Db5

Eb5

mor - row.

Outro

Fm

Gr. 1

Gr. 2
divisi

*Gr. 2

let ring

let ring

play 4 times

*Let Gr. 2 ring throughout the repeated measures.
gun in my hand will tell you the same.

But when

I'm in my car don't give me no crap, 'cause the slightest thing and I just might snap, and

Faster \( \frac{d}{t} = 142 \)

Verse

Double Time \( \frac{d}{t} = 284 \)

N.C.

1. When I go driving I
2. They say the road's a

stay in my lane.

dangerous place.

But getting cut off, it makes me insane.

If you flip me off I'll get in your face.

End Rhy. Fig. 1

Gtrs. 1 & 2
Pre-Chorus
G5  N.C.  G5  N.C.  G5  N.C.  G5  N.C.  G5  N.C.
1. o - pen the glove box,
   reach in - side, (I'm) gon - na
   my ass,
   your foot's on
2. drive on
   in the gas, and your

E5  N.C.  E5  N.C.  E5  N.C.  E5  N.C.
wreck next this
   your
   ride.
   last. (I) guess I
   I got a bad

Chorus
A5  E5  N.C.  F5  C5  D5  E5  A5
    habit
    of blowin'

Rhy. Fig. 2

A5  E5  N.C.  F5  C5  D5  E5  A5  E5  N.C.  F5  C5
way.
   (I) got a bad habit.
   (Yeah, yeah.)

D5  E5  A5  E5  N.C.  F5  C5  D5  E5
   and it ain't goin' a-way.
   (Yeah, yeah.)

Yeah, yeah.
A5 N.C.   F5

D5 N.C.   E5   A5 N.C.   F5

(1.2. Oh. —)

End Rhy. Fig. 3

P.M.——

Gtrs. 1 & 2: w/ Rhy. Fill 1, 2nd time
D5 N.C. E5

3. Yeah. — yeah. —

End Rhy. Fig. 3

P.M.——

[Refrain:]

1. A5

Gtrs. 3: w/ Fill 1

N.C.

Whoa.

Steady glass.

[Tablature:]

Rhy. Fill 1
Gtrs. 1 & 2

Fill 1
Gtr. 3
2. Breakdown

Drivers are rude, such attitudes. But

when I show my piece, complaints cease. Something's odd,

feel like I'm God. You stupid, dumb shit, god damn, motherfucker.

Bridge

Gtrs. 1 & 2
A5 G#5 G5 E5 D#5 D5 C5 A5

w/ Voc. Fill 1, 4th time

D.S. al Coda

play 4 times

 yap Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1 1/2 times
A5 N.C. F5 D5 N.C. E5 A5 N.C. F5

(Yeah, yeah.) Yeah, Yeah, Oh.

D5 N.C. E5 N.C. E5

Gtrs. 1 & 2
P.M. P.M.

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

Voc. Fill 1

Oh. 3. I'll
Gotta Get Away

Intro
Moderate Rock  \( \frac{x}{2} = 133 \)
(drums)
(bass & drums)

<table>
<thead>
<tr>
<th>N.C. Dsus4</th>
<th>D E5</th>
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<td>N.C. Dsus4</td>
<td>D5 E5</td>
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w/ Voc. Fill 1, 2nd time

Rhy. Fig. 1

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<td>E5 C</td>
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Verse

1. (I'm) getting edgy all the time. (There's) someone around me just a step behind.
2. (I) tell you something, just ain't right. My head is on loose, but my shoes are tight.

Rhy. Fig. 2

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<th>P.M.</th>
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Voc. Fill 1

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It's kind of scary, the shape I'm in. (The) walls are shakin' and they're closing in.
Avoiding my friends, 'cause they all bug. Life is like a riddle and I'm really stumped.

Too fast or a bit too slow. (I'm) paranoid of people and it's starting to show.
If you reason, don't you know. Your own preoccupation is where you'll go.

(There's) one guy that I can't shake. Over my shoulder is a big mistake.
You're being followed, look around. It's only my shadow creepin' on the ground.

Chorus
Sitting on the bed or lying wide awake, there's demons in my head and it's more than I can take. (I)

think I'm on a roll, but I think it's kind of weak. Saying all I know is I gotta get away from

To Coda

me. Gotta get away from me. Gotta get away from
Interlude

N.C. Dsus4 D E5 N.C. Dsus4 N.C. Dsus4 D5 E5

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

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 N.C. E5

Whoa.

D.S. at Coda (no repeat)

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 N.C. E5

Whoa.

Coda

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

E5 C5 G5 D5 E5 C5 G5 D5 E5

me. Gotta get away from me.
Genocide

Gtr. 2: Tuning:
1 = F  4 = D
2 = C  5 = A
3 = G  6 = E

Intro
Very Fast Rock \( \frac{d}{d} = 160 \)

Gtr. 1 (dist.)  G5  N.C.  G5  G5  N.C.  G5  N.C.
Rhy. Fig. 1

F5  N.C.  F5  C5  N.C.  C5

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

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

* upstrokes

F5  N.C.  F5  C5  N.C.  C5

End Riff A

* downstrokes

Rhy. Fill 1
Gtr. 1

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Verse
1. Our lives run different ways. Through the rain.
2. Our star shines any way. If you wish.

N.C.

---

Chorus
G5
Rhy. Fig. 2
Bb5

C5

S

One, two, three, four! Doğ eat dog
ev'ry day.

Dog eat dog to get by.

---

Rhy. Fill 2
Grs. 1 & 2

TAB
Verse
Gtrs, tacet. 1st & 2nd times
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3rd & 4th times
N.C.

3. I find it such a shame. Through the pain I
4. We're served up on a plate. The ped es
tal is
5. And if in time we can see the er rors
6. Would any one change it any how?

Pre-Chorus
Gtrs. 1 & 2: w/ Rhy. Fill 3, 2nd time
Gtrs. 1 & 2: w/ Rhy. Fill 1, 4th time

Eb5

see things as they are.
Our time is
high enough to fall.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff A. 4th time

G5

up. One, two, three, four! 1. Dog eat dog
2. Dog eat dog

F5 C5

ev'-ry day. On our fellow man we prey.

to get by. Hope you like my genocide.

Bridge
Gtr. 2 tacet

Half Time \( \frac{1}{4} = 160 \)

Gtr. 1

N.C.(G5) (Bb5) (F5) (C5)

G5 N.C.(G5) Bb5 F5 C5

I bet you'd only run if you saw what

goes inside our own.

P.M.
I bet you'd lead the way if it were up to you to decide.

But it's not.

Coda

Chorus

Gr. 1: w/ Rhy. Fig. 2
Gr. 2: w/ Riff A

1. Dog eat dog every day.
2. Dog eat dog to get by.
3. silver flame.
4. you're giving more.

Like a

On our fellow man we prey.

Hope you like my genocide.

Like a

One, two, three, four!

Like a
Something to Believe In

Intro

Very Fast Rock \( \text{j} = 160 \)

N.C.  F5  N.C.  F5  G5  Ab5  C5

Gr. 1 (dist.)

Rhy. Fig. 1

|  |  |
|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |

\text{f} \quad \text{steady gliss} \quad \text{f} \quad \text{w/ dist.}

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Eb5  Bb5

Gr. 1 & 2

1.

F5

End Rhy. Fig. 1

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2.

F5

Ab5

Rhy. Fig. 2

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Bb5  F5

P.M.

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Ab5  Eb5

End Rhy. Fig. 2

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Verse

Gr. 1 & 2: w/ Rhy. Fig. 2, 3 3/4 times

Ab5  Eb5

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Bb5  F5

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Ab5

P.M.

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1. I believe that reality's gone.

2. I believe in the changing of the guard.

Dis - il

Put our
I believe that moral feet on the ground. See it happen in your own 

- lusion's gone back yard. 
- ity's gone back yard. and there's nothing to feel. 
- Ev 'ry thing breaks down. 

Pre-Chorus

Ab5

If you take the sacred things, the 
Do you accept what you are told, the 

End Rhy. Fig. 3

things that without even thinking. 
Emp - ty prom - Throw it 

Bb5

- all and make your own, so give me some 

C5

- thing, some - thing to be - lieve in. 
(Oh. ) Some thing to be - lieve. 

G5

End Rhy. Fig. 4
Coda 1

F5
D5/A
F5

Bridge

Gtrs. tacet
N.C.

Where they lead,
you will follow.

Well, I guess that’s just the way it goes.

1. And if you look a way.

2. And if you look a way.

1: Gtrs. 1 & 2

P.M.
Come Out and Play

Intro

Moderately Fast Rock \( \frac{j}{\text{\text{}}}= 158 \)

N.C. (drums)

```
You got ta keep em sep ara ted.
```

```
T  
A
```

```
B
```

```
* left channel
```

```
* Gtr. 1 (dist.)
```

```
End Rhy. Fig. 1
```

```
* Gtr. 2: elec. w/ dist., right channel, doubles Gtr. 1 similie throughout
```

Gtr. 3 (dist.)

```
```

```
```

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Verse

Gtr. 3 track

B5 F#5 A5 B5 D5 F#5 A5 B5 F#5 A5

1. Like the latest fashion,
2. By the time you hear the siren

like a spreading disease.
it's already too late.

Gtrs. 1 & 2

simile on repeats

P.M.
The kids are strap-pin' on their way to the class - room,
One goes to the morgue and the oth-er to jail.

One get - ting weap-ons with the great - est of ease.

I. The gangs stake out their own
cam - pus lo - cale.

And if they catch you slip-pin' then it's all o-ver pal.

2. 3. It goes down the same as the
thou - sand be - fore.

No one's get - ting smart - er, no one's learn - ing the score.

If

one guy's col-or's and the oth - er's don't mix, they're gon-na bash it up,
neve - end ing spree of death and vi - o-lence and hate is gon-na tie your own rope, tie your own rope, tie your own.

P.M.
Chorus
B5 D5 F♯5 A5 B5 D5 F♯5 A5 B5 D5 F♯5 A5 B5

1. Hey, man you talkin' back to me?
2. Hey, man you disrespect me?
Take him out. You gotta keep 'em separated.

Hey, (they) don't pay no mind. If you're under eighteen you won't be doing any time.

(3rd time) To Coda 2

To Coda 1
D.S. al Coda 1

Hey, come out and play.

Coda 1
Interlude
Gr. 1 & 2: w/Rhy. Fig. 2, simile
Gr. 3

2nd time, D.S.S. al Coda 2

Coda 2
Gr. 1 & 2
Self Esteem

Intro
Moderately $\cdot = 106$
N.C.

G5 A5 G5 F5 C5

La, la, la, la, la. La, la, la, la, la.

Rhy. Fig. 1

*Gr. 1 (dist.)

T

A

B

3 5 7 5

5 7 7 15

13 13 13 13

*Two gtrs. arr. for one.

G5 End Rhy. Fig. 1 A5 F5 C5 G5 F5

10 10 10 5 5 7 7 7 5 7 15 15 15 10 10 10 5 5 5 5 5 3 3

F

G5 C5/G G5 C5/G A5 N.C. (F5)

P.M.

3 3 3 5 3 3 3 3 3 3 7 7 7 7 5 5 5 5

Riff A

*Gr. 2

mf

N.C.

0 12 12 12 12 8 8 8 8

*bass arr. for gtr.
Verse
Gr. 1 tacet
Gr. 2 w/ Riff A, 8 times
N.C.(A5)

1. I wrote her off for the tenth time today
   (and) practiced all the things I would say.

3. Now I'll re late this lit tle bit
   that happens more than I'd like to admit.

But she came over,
   Late at night she knocks on my door.
   I took her back and made her dessert.

Gr. 1

(ceot. in slash)

Pre-Chorus
Gr. 1

G5 A5

G5

F5 C5

G5

A5

F5

G5

(Now) I know I'm be in' used.
   That's o kay man 'cause I
   like the abuse.
   read y to go.
   I know she's play ing with me.

Gr. 2 tacet
Gr. 1 w/ Rhy. Fig. 1, 4 times
A5
F5

F5

C5

G5

End Rhy. Fig. 2

Chorus

That's o kay 'cause I've got no self es teem.
   Oh, hey, yeah, ay, yeah.

I'm just a suck er with no self es teem.

* gradually less P.M.
Yeah. Oh. yeah. yeah. Oh. yeah. Yeah.

To Coda (Verse)
Gtr. 1: w/ Riff A, 4 times
Gtr. 2: w/ Riff A. 4 times

F5 C5 G5 A5 N.C.(A5) (F5) (C5) (G5) (A5) (F5)

Oh, yeah. yeah. 2. We make plans to go out at night. I wait till two then I turn out the light. This rejection's got me so low. (If she keeps it up, I just might tell her so.) Oh.

D.S. al Coda

Coda

Bridge

D5

Bb5 F5 C5 D5

When she's saying ah, that she wants only me. Then I wonder why she
When she's saying oh, that I'm like a disease. Then I wonder how much
Well I guess I should stick up for myself. but I really think it's

plays 3 times

F5 C5 D5

sleeps with my friends. The more you suffer, the more it shows you really
more I can spend. better this way.

D.S.S. al Coda

1.
G5 C5/G G5 C5/G G5 C5/G G5 A5

care.

It'll Be a Long Time

Verse
Fast $d = 165$
Double Time Feel
D5

1. All this time has whittled away (like) so many days in one.
2. All they want is what they can defend before their time is up.

D5 C5 D5 C5 G5 D5 C5

Back and forth the leaders swayed, backing it up with guns.
Make the same mistakes all over again, heard it all before, yeah.

Pre-Chorus
D5 C5 D5 C5 G5

Super powers flex their wings. Hold the world on puppet strings.
Egos will feed while citizens bleed. That's always the way it goes.

Chorus
C5 A5 C5 D5 C5 D5 F5 C5 D5

When will the world listen to reason?
When will the truth come into season?
I've a feeling it'll be a long time. I've a feeling it'll be a long time.

I've a feeling it'll be a long time.

Well, if they tried, maybe they'd see, it'd

do a little good to let the world be free. Handshake and a smile gets you on through then

turn it all around with a suicide move. But you know it's not fooling anyone but me. You got ta
C5   G5   D5
make your self see what you want to see. But you know it's not fooling anyone but me. You got ta

C5   G5   D5   C5

make your self see what you want to see. Oh, yeah!

D5   C5   G5

I say, yeah!

D.S. al Coda
take repeat

Coda

I've a feeling it'll be a long time.

Oh, yi, yi, yi.
Killboy Powerhead
Written by Dijjits

Intro
Fast Rock \( \frac{d}{t} = 212 \)

Gr. 1 (dist.)

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

Chorus
Gr. 1

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Originally recorded by Dijjits on the album “Hornet Pinata” on Touch & Go Records
2. You know I saw his woman,
   she was his baby,
   who looked just like the Hoover Dam.
   You know I saw his woman,
   writing his name in blood.

3. She said she
   He's a hard as a rock!
Coda 1
Interlude

C5  Bb5  C5  Bb5  C5  Eb5  C5  Bb5  C5  Bb5  C5  Bb5

C5  Ab5  Bb5

D.S.S. al Coda

C5  Ab5  Bb5  E5

He's a

Coda 2

E5  C5  D5  E5  C5  D5  E5

Kill - boy Pow - er - head, yeah.  Kill - boy Pow - er - head, yeah.  He's a

Gtr. 1 w/ Rhy. Fig. 2, 4 times

C5  D5

Kill - boy Pow - er - head, yeah.
What Happened to You?

Intro
Fast Reggae ♩ = 185

\[\text{Bb5} \quad \text{C5} \quad \text{F} \quad \text{Bb5} \quad \text{C5} \quad \text{F5} \quad \text{E5} \quad \text{Eb5}\]

What in the world happened to you?

Gtr. 1 & 2 (clean & dist.)

\[\text{T}\]

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1. Be

(cont. in slash)

Verse
Gtr. 2 tacet

\[\text{Dm} \quad \text{Bb} \quad \text{C} \quad \text{Dm} \quad \text{Bb}\]

fore you started tok-in', you used to have a brain. (Hey!) But now you don't get even the
2. bad e-nough you do it, you do it to your-self. (Hey!) But tak-ing some-one with you, well you
3. might be sym-pa-the-tic, or cut a lit-tle slack. If I thought that you were will-ing to

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simpl est of things. 
know that's something else. 
(Hey!) I draw a little picture, or even use my hands. (Hey!) I
(Hey!) I
say I'm not that kind of person, I'm not that kind of man. (Hey!) I
(Hey!) I
give a little back. 
But you do it in the morning, you do it in the night. (Hey!) You

To Coda 1 S Chorus

End Rhy. Fig. 1 Rhy. Fig. 2

Dm Bb C

play 3rd time only

1-2. Try to explain but you just don't understand. Oh, (Hey! ___) man you're
3. lie to refrain from just facing your life. 4. So I'll

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

F C Dm Bb F C Dm Bb

really losin' it. (Hey! ___) And you've really done a lot of junk now. But you

To Coda 2

F C Bb5 Rhy. Fig. 3 C5 End Rhy. Fig. 3 F5 Bb5

Gtrs. 1 & 2

keep on a busin' it. What in the world happened to you?

F5 C5 F5 Bb5 F5 E5 Eb5

sing 1st & 3rd times only

2. It's
3. 1
What Happened to You?

Dm  Bb  C  F  Bb5  C5  F5  E5  Eb5

Intro
Fast Reggae \( \text{d} = 185 \)

Bb5

What in the world happened to you?

C5  F5  Bb5

1. Before you started talking, you used to have a brain. (Hey!) But now you don't get even the
2. Bad enough you do it, you do it to yourself. (Hey!) But taking someone with you, well you
3. Might be sympathetic, or cut a little slack. If I thought that you were willing to

Verse

Dm  Bb  C

Bb

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(Hey!) I know that's something else.
I say I'm not that kind of person, I'm not that kind of man.

(Hey!) I give a little back.
But you do it in the morning, you do it in the night.

(Hey!) You...
Guitar Solo
Gr. 2 tacet
Gr. 1: w/ Rhy. Fig. 1
Gr. 3 (dist.) Dm

D.S. al Coda 1
(take repeat)

Coda 1
Verse
Gr. 1: w/ Rhy. Fig. 1

Dm
Bb
C

see you man, to - mor - row, you'll be gack - in' up a - gain. (Hey!) I'll

Dm
Bb
C

see you in a cof - fin by the time your wad is spent. (Hey!) I think of all the times that I

C
Dm
Bb
C

tried to lend a hand. (Hey!) I try to ex - plain but you just don't un - der - stand. Oh,

Coda 2
Tag
Gr. 1 & 2: w/ Rhy. Fig. 3, 3 times

Bb5
C5

What in the world hap - pened to, what in the world hap - pened to,

Bb5
C5
F5
Bb5
F5
C5
F5

what in the world hap - pened to you?

Gtrs. 1 & 2

10
10
8
8
10
10
10
10
So Alone

Verse
Fast $\downarrow = 185$
Double Time Feel
B5

B5

D5

A5

B5

D5

1. Look at the crowd and tell me whether all are surrounded, but
2. If I could, I'd make a suggestion, without sounding preachy or

A5

B5

D5

A5

B5

A5

B5

none are together. If you're awake, look all around at
begging the question. Melt with your minds, melt with each other.

Chorus

D5

A5

B5

A5

all of the people. Still you're so alone.

D5

A5

B5

Don't be surrounded. Don't be so alone.

Gtr. 2 (dist.)

f

w/ slide

steady gliss.
To Coda

Interlude

Yeah!

D.C. al Coda

Coda

Outro

1. Kill!
2. Fuck off!
3. Hate!

*Voices begin in unison, then split off in independent directions. Ad. lib. pitches.
Not the One

Intro
Moderately Fast  |  = 150
Double Time Feel
N.C. (C5)

Gr. 1 (clean)
Riff A

Gr. 2 (dist.)

Gr. 1: w/ Riff A, 2 times
C5    D5    A5

Gr. 2
Rhy. Fig. 1

Verse
Gr. 1: w/ Riff A, 4 times
C5

Gr. 2
Rhy. Fig. 2

1. I'm not the one_ who made the world __ what it is to-day.
2. We're not the ones_ who leave the hope less in the streets at night.

Gr. 2: w/ Rhy. Fig. 2, 3 times
C5

I'm not the one_ who caused the prob lems start ed long a go.
We're not the ones_ who've kept min or ities and wo men down.

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Chorus
Gtr. 1 tacet
A5
Rhy. Fig. 3
Gtr. 2
C5
D5
A5

I carry on and never once have even questioned why.
We carry on without even realizing why.
Yeah! Yeah.

C5
D5
A5

innocent, but the weight of the world is on
our shoulders.

Gtr. 2: w/ Rhy. Fig. 3
A5
B5
C5
D5

Yet ah! Yeah.

To Coda (G) Breakdown
Gtr. 1: w/ Riff A, 4 times
Gtr. 2: w/ Rhy. Fig. 1, 4 times

far from over. Yeah.

*(Sing harmony 2nd time only.)

C5
D5
A5
C5
D5
A5
D.S. al Coda

Coda
Chorus
Gtr. 2: w/ Rhy. Fig. 3, 2 times
A5
B5
C5
D5

Yeah! Yeah.

(A5
B5
C5
D5

on our shoulders. Yeah! Yeah.

We're innocent, (but) the weight of the world is
on our shoulders. Yeah! Yeah.

We're innocent, (but) the battles left us are

Interlude
Gtr. 1: w/ Riff A, 4 times
Gtr. 2 tacet

Verse
Gtr. 1 tacet
N.C.

A5
G5
Gtr. 2

far from over. Yeah.

3. We’re not the ones whose pollution blackened our skies and ruined our streams. We’re not the ones who made the nuclear bombs that threaten our lives.

We’re not the ones who let the children starve in faraway lands. We’re not the ones who made the streets unsafe to walk at night.

4. And even if we try and not become so overwhelmed (Oh.)

and if we make some contribution to the plight we see, still our descendants will inherit it our mistakes (of) today. They’ll suffer just the same as we and never wonder why!

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

C5
D5
A5

(Oh.)

(Oh.)
Smash

F5 C5 Db5 Ab5 Bb5 Ab Eb Db C

Gr. 3: Tuning:
1 = F  4 = D
2 = C  5 = A
3 = G  6 = E

Verse
Moderately Fast  Q = 156
Double Time Feel

F5

C5 Db5

1. Head o - ver heals I've fit in be - fore. now I don't want to
2. Smash is the way you feel all a - lone. Like an out - cast you're
do it no more. I've held it all in with blood on my face,
out on your own. Smash is the way you deal with your life.

Bb5 C5

built it up man, so bad you can taste. I don't slag no one
Like an out - cast you're smash ing your strife. 2, 3. Head o - ver heals, I've
don't e - ven judge. Don't give me shit 'cause I'm not gon na budge. I

Db5 Ab5 Bb5

fit in be - fore. Now I don't want to do it no more. I

F5 C5 Db5

just want to be who I want to be. Guess that's hard for
others to see. I'm not a trendy asshole. (I)
do what I want, (I) do what I feel like. I'm not a trendy asshole. (I)

To Coda

N.C.(Fm)

(cont. in notation)
don't give a fuck if it's good enough for you. 'Cause I am a -

live.

slight P.M.

slight P.M.
Interlude

Slower $\text{= 142}$

**Gtr. 3: w/ Riff A, 2 times, 2nd time**

Faster $\text{= 156}$

Double Time Feel

Gtr. 3 tacet

D.S. al Coda

Chorus

End Double Time Feel

it's good e-nough for you.  I'm not a tren-dy ass-hole. (I) do what I want, (I)

do what I feel like.  I'm not a tren-dy ass-hole. (I) don't give a fuck if

Double Time Feel

Gtrs. 1 & 2: w/ Riff A, 3rd time

N.C. (Fm)

it's good e-nough for you.  'Cause I am a-live.  I am a-live.  I am a-live.
Spoken: "There, I hope you enjoyed our time together today. You know, it seems harder and harder to just sit back and enjoy the finer things in life. Well, 'till next time... ta-ta."

\[ j = 145 \]

Interlude
N.C. (Gm)

Gr. 3

P.M. throughout

\[ j = 125 \]

Silence (segue to "Come Out and Play" reprise)

approx. 5 min.

*Key signature denotes B Phrygian
Guitar Notation Legend

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

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

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

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

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

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

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.
nitro (youth energy)
bad habit
gotta get away
genocide
something to believe in
come out and play
self esteem
it'll be a long time
killboy powerhead
what happened to you?
so alone
not the one
smash