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WITH NOTES AND TABLATURE

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# Queensrÿche

**Operation:  
mindcrime**



HAL LEONARD



**ANARCHY-X**

**REVOLUTION CALLING**

**OPERATION: MINDCRIME**

**SPREADING THE DISEASE**

**THE NEEDLE LIES**

**BREAKING THE SILENCE**

**I DON'T BELIEVE IN LOVE**

**WAITING FOR 22**

**EYES OF A STRANGER**

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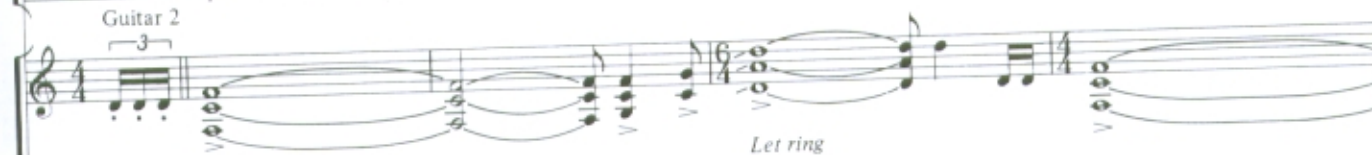
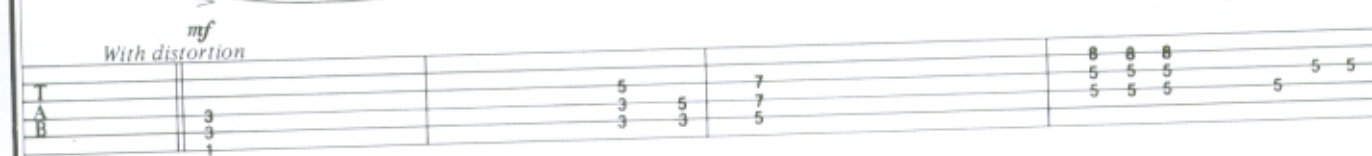
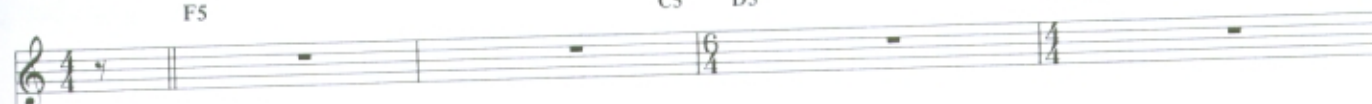
# ANARCHY-X

By  
CHRIS DeGARMO

Moderately ♩ = 106

F5 C5 D5

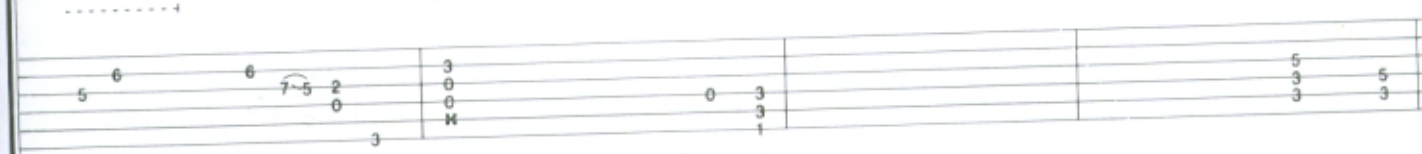
Fsus2



G5

F

C5





D5 F#sus2 F5 G5

Let ring-----

F#sus2

(With pre-recorded dialog throughout)

Let ring-----



F5 C5 D5 Fsus2

Let ring-----

G5 F5

Let ring-----

P.M.



G5 F5

E5 F5

First system of a musical score, measures 1-4. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first two measures are whole rests, with a G5 and F5 chord indicated above. The third measure is a whole rest with an E5 and F5 chord indicated above. The fourth measure contains a whole note chord. The second staff shows a melodic line with eighth notes and a wavy line indicating a vibrato. The third staff shows a bass line with eighth notes and a wavy line indicating a vibrato. The fourth staff shows a bass line with eighth notes and a wavy line indicating a vibrato. The fifth staff shows a bass line with eighth notes and a wavy line indicating a vibrato. The sixth staff shows a bass line with eighth notes and a wavy line indicating a vibrato.

G5

E(5)

F5

Second system of a musical score, measures 5-8. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first two measures are whole rests, with a G5 and E(5) chord indicated above. The third measure is a whole rest with an F5 chord indicated above. The fourth measure contains a whole note chord. The second staff shows a melodic line with eighth notes and a wavy line indicating a vibrato. The third staff shows a bass line with eighth notes and a wavy line indicating a vibrato. The fourth staff shows a bass line with eighth notes and a wavy line indicating a vibrato. The fifth staff shows a bass line with eighth notes and a wavy line indicating a vibrato. The sixth staff shows a bass line with eighth notes and a wavy line indicating a vibrato. The seventh staff shows a bass line with eighth notes and a wavy line indicating a vibrato. The eighth staff shows a bass line with eighth notes and a wavy line indicating a vibrato.



B5 C5 A5 B5 C5 B5 C5 B5

7 5 5 7 4 8 9 11 12 14 12 13 (13) 19  
2 4 2 (2) 5 7 (4) 2 6 7 9 10 12 0 9 10 (10) 16

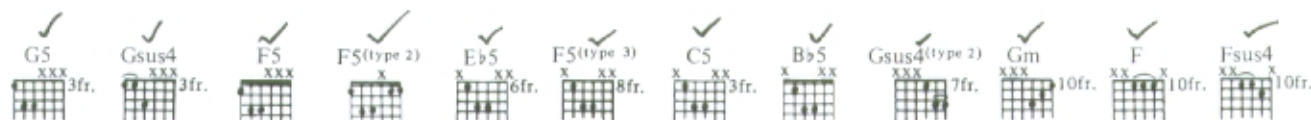
4 4 5 2 4 4 5 4 (4) (4) (4) (4) 5 4  
4 4 4 2 4 4 4 4 4 4 4 4 4 4 4  
2 2 2 3 0 2 2 3 2 2 0 2 3 2

*Segue to "Revolution Calling"*



# BREAKING THE SILENCE

By  
CHRIS DeGARMO and GEOFF TATE



Moderate Rock ♩ = 126

Intro:

G5  
Guitar 2

Gsus4 G5

Gsus4 G5 Gsus4 G5

Gsus4 F5

Guitar 1

G5

Gsus4 G5

Gsus4 G5 Gsus4 G5

Gsus4 F5 (type 2)

Gm Gsus2  
Guitars 1 and 2

Gm Gsus2

Bb5

Gm Gsus2

With Rhythm Fill 1  
Gm G7sus4

Gm Gsus2

Gm Gsus2

Bb5

Gm Gsus2

Dsus4 F5

Rhythm Fill 1  
Guitar 2

G5

F5

P.M.



## Verses 1 and 2:

Gm7 F5 Fsus4 F Fsus4

1. They told me to run — but just how far —  
2. See additional lyrics

P.M. --- 4 Hold — P.M. --- 4 P.M. --- 4 P.M. P.M.

Gm7 F5 Fsus4 F Fsus4

can I go — wear - ing this black mask — of fear?

P.M. --- 4 Hold — P.M. --- 4 P.M. --- 4 P.M. P.M.

Gm7 F5 Fsus4

The hate in my eyes — al - ways gives me a - way. — The ten - sion build -

P.M. --- 4 Hold — P.M. --- 4 P.M. --- 4

F Fsus4 Gm7

ing slow - ly. Now I lost — ev - 'ry - thing I had —

P.M. P.M.



F5 Fsus4 F Fsus4 E $\flat$ 5 Guitar 2  
 in you, Noth - ing we

Guitar 1  
 P.M. .... 4 P.M. .... 4 P.M. P.M. Hold ..... 4

shared means a thing with - out you close to me.

Hold ..... 4

F5(type 3) F $\flat$ 5 Chorus: G5 Gsus4 G5 Gsus4 G5  
 I can't live with - out you. Break - ing the si -

Gsus4 G5 Gsus4 G5 Gsus4 G5 Gsus4 F5 C5  
 lence of the night, can't you hear me scream - ing?



[illegible]

*To Coda* 

Continued in notation

*A.H. pitch: G*

D. S. ~~S~~al Coda 

*D.S. al Coda*

*(8va) loco*

*With bar*

*Guitar 2*

*Coda*

*G5 Gsus4 G5 Gsus4 G5*

I could make all this wrong seem right

Gsus4 G5 Gsus4 F5 C5 G5 Gsus4 G5 Gsus4 G5 Gsus4 G5 Gsus4 G5

— if you were by my side. — I'd gath-er up all the tears you cried —

Gsus4 G5 Gsus4 Bb5 C5 Eb5 C5 F5 E5

— and hide them deep un - der ground — ground.

P.M.

Guitar Solo

Gm

Guitar 1

A.H.

Gsus2

Gm Gsus2 Dsus4 F5

With bar

A.H.

P.M. .... 4

Guitar 2

P.M.

P.M. .... 4



Gm Gsus2  
 With bar  
 P.M.  
 P.M. - 4  
 P.M. - 4  
 Gm Gsus2 Dsus4 F5 Eb5 Gm 8va Gsus2  
 P.M.  
 P.M.  
 P.M.  
 (8va) - - - - - loco  
 With bar  
 A.H.  
 A.H. pitch: A  
 8va - - -  
 P.M. - - - - -

5 6 3 (3) 3 0 2 0 3  
 5 5 3 5 5 6 6 6 6 6 3 3 3 5 5 5 2 2 2 3 3 3 5 7  
 3 0 0 0 3 8 8 6 15 15 16 15 15 17 17 15 15 14 16 14  
 3 6 3 3 4 3 5 7 6 6 6 6 (6) 5 8 6 (6) 6 1 8 3 2 0 11  
 13 14 13 14 12 12 12 10-11 5 7 3 5 3 2 3 5 3 3 (3)  
 7 6 3 5 1 3 3 3 3 3 (3)  
 3 2 0 11 15 13  
 0 1 3 0 0 0 0 0 0

Gm Gsus2 Gm Gsus2 Dsus4 B $\flat$ 5

P.M. P.M.-----4

(8va)

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

C5 E $\flat$ 5 C5 F5 G5

Can't look back it's just a waste of time

(8va)

14 11 13 13 (13)

Bridge: B $\flat$ 5 G5 F5 F5(type 3) E $\flat$

Gtrs. 1 and 2

Can't e - rase this hate from my eyes.



## Chorus:

G5

Gsus4 G5 Gsus4 G5

Gsus4 G5 Gsus4 G5

Gsus4 G5 Gsus4 F5

Gtr. 1

Break - ing the si - lence of the night

through the streets I'm scream -

Gtr. 2

C5

G5

Gsus4 G5 Gsus4 G5

Gsus4 G5 Gsus4 G5

ing.

Look - ing for you in the ne - on light

Gsus4 G5 Gsus4 C5

Bb5

G5

Gsus4 G5 Gsus4 G5

— why don't you an - swer?

Break - ing the si -

Gsus4 G5 Gsus4 G5

Gsus4 G5 Gsus4 F5

C5

lence with my cries can't you hear me scream - ing?

G5 Gsus4 G5 Gsus4 G5 Gsus4 G5 Gsus4 C5

We could make all\_\_\_ this wrong\_\_\_ seem right\_\_\_ but you nev - er an -

Bb5 Gm Gsus4

swer\_\_\_ me\_\_\_ You nev - er\_\_\_ an - swer, ne - ver an - swer me\_\_\_

F F#sus4 F F#sus4 Gm Gsus4

Both guitars

Spoken: "I got a question here, I want to know, does anybody here tonight in Madison, Wisconsin that belives in love?"

### Additional Lyrics

*Verse 2:* There's no direction to my stare.  
No more flame burning in my  
heart anymore.  
Quiet, I keep it to myself,  
until the sun sets slowly.  
I hear your voice in the evening  
rain calling.  
Nothing will lies and fear.  
There's no end to our story.



[illegible]

E5 C5 G5 E5 C5 D5

With vibrato bar

Em F#m G

This system contains the first three measures of a guitar piece. The first measure is in Em, the second in F#m, and the third in G. Each measure has a treble staff with a whole note chord and a bass staff with a single note. The second and third measures also have a middle staff with a melodic line. The bass staff for the second measure has a 1/2 note bend on the 11th fret. The bass staff for the third measure has a 1/2 note bend on the 12th fret.

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

G Am Bm C D

This system contains the next five measures of the guitar piece. The first measure is in G, the second in Am, the third in Bm, the fourth in C, and the fifth in D. Each measure has a treble staff with a whole note chord and a bass staff with a single note. The second and third measures also have a middle staff with a melodic line. The bass staff for the second measure has a 1/2 note bend on the 14th fret. The bass staff for the third measure has a 1/2 note bend on the 14th fret. The bass staff for the fourth measure has a 1/2 note bend on the 12th fret. The bass staff for the fifth measure has a 1/2 note bend on the 13th fret.

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



F5 F5 C5 D5 Fsus2

(With pre-recorded mass voices)

Let ring

Let ring

G5 F(5) C5

Partial P.M. ....

Partial P.M. ....

E5 B5 C5 A5 B5 C5 A5

5 7 9 9 7 5 5 4 5 5 5 5 7 4 5 (2) 4 5 (2)

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

B5 C5 D5 B5 C5 A5 B5 C5

4 5 7 4 5 (2) 4 4 8 0

2 3 5 2 3 0 2 2 6 7



C5 B5

C

Freely (with cues)

(With pre-recorded dialog throughout)

(at 7:00)

tr

tr

tr

B5

Fade out with crowd cheers

Pre-recorded dialog: "Rev - o - lu - tion."

(at 7:31)

(7:34)

Random guitar fills/sounds-----

# NOTATION LEGEND

**Guitar**

**Row 1:**

- Half step bends
- Whole step bends
- Extended bends
- Bend and release
- Pre-bend and release

**Row 2:**

- Hammer-on
- Pull-off
- Picked slide
- Legato slide
- Quarter step bend (microtone)

**Row 3:**

- Vibrato
- Vibrato with bar
- Rake or Sweep
- Vibrato bar
- Palm muting

**Row 4:**

- Percussive tone with no pitch
- Accented notes
- Right hand tapping
- Artificial harmonic (with pick)
- Harmonics

**Row 5:**

- Ghost note
- Tremolo picking
- Pick slide
- Unison bend
- Chord shape arpeggiation

**Row 6:**

- Dips and Dives
- Melodic bending with bar
- Bent harmonics
- Flutter with bar: Bar is "plucked" downward and released suddenly to produce fluttering effect
- When dips are used melodically, they are reflected in the traditional notation





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# EYES OF A STRANGER

Words and Music by  
CHRIS DeGARMO and GEOFF TATE

Moderately ♩ = 106

Intro:

No Chord

With pre-recorded dialog throughout

Guitar 1

Guitar 2

*mf*

With clean tone

The musical score is written for guitar and voice. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately' with a quarter note equal to 106 beats per minute. The introduction is labeled 'Intro: No Chord' and includes the instruction 'With pre-recorded dialog throughout'. The guitar parts are labeled 'Guitar 1' and 'Guitar 2'. Guitar 1 plays a series of whole notes, while Guitar 2 plays a series of half notes with a melodic line. The vocal line is written in a single staff, also featuring a melodic line. The score is divided into two systems, each with four staves. The first system includes a guitar part with a melodic line and a bass line. The second system includes a guitar part with a melodic line and a bass line. The score ends with a double bar line.



N.C.(E5) C5 G5 (E5) C5 D5

*f* With distortion  
Let ring

P.M. .... 4

Em C G Em

$\frac{1}{2}$  1

Verse 1:  
F#maddB

E

F#maddB

All a - lone — now ex - cept for the mem - 'ries of what we had — an'

*mf*  
With clean tone  
(poco dim.)

0 2 4

0 1 2

0 2 4

0 2 4

0 1 2

0 2 4



E F#maddB E

What we know. Ev-'ry time I'd try to leave it be-hind me,

F#maddB E F#maddB E

I see some-thing that re-minds me of you.

Let ring----- 4

Let ring----- 4

F#maddB E F#maddB E

Ev-'ry night\_ the dreams re - turn to\_ haunt me.\_ Your ros - a - ry\_ wrapped a - round your throat.\_

F#maddB E F#maddB E

I lie a - wake an' sweat, a - fraid to fall a - sleep. I see your face look-ing back at me.



N.C.(E5)

C5

G5

(E5)

C5

D5

Look-ing back \_ at me.

*f*  
*Let ring*

Chorus:

Csus2

D/C

Csus2

E5 D5

D

An' I raise \_ my head an' \_ stare \_ in - to the eyes of a stran - ger.

Guitars 1 &amp; 2

C5

Csus2

D/C

D5 E5

I've al-ways known \_ mir - ror nev - er lies.

*f*  
*Let ring*

C5 C5 D/C Csus2 E5 D5 E5 D D5

Peo - ple al - ways\_ turn a - way\_ from the eyes of a stran - ger.\_

C5 C6 C5 D D5 E5 E+5 D5

A-fraid to know\_ what lies\_ be - hind\_ my stare.\_

## Verse 2:

E5 E+5 E5 E+5 (G5) D

Is this all that's left\_ of my life be-fore me?\_ Straight jack-et mem'-ries, sed - a - tive highs.\_

E5 E+5 E5 E+5 D

No hap-py end - ing like they're al - ways prom-ised.. There's got to be\_ some - thing left\_ for me.\_



Chorus:  
C5

Csus2 D/C

Em

D

E5

An' I raise\_ my head and\_ stare\_ in-to the eyes of a stran - ger.\_\_\_\_\_

The first system of the chorus features a vocal line, a guitar line, and a bass line. The guitar line includes a complex fretboard diagram with various chords and fingerings. The bass line provides a steady accompaniment.

C5

Csus2

D/C

D

E5

I've al-ways known\_ that the mir - ror nev - er lies.\_\_\_\_\_

The second system of the chorus features a vocal line, a guitar line, and a bass line. The guitar line includes a complex fretboard diagram with various chords and fingerings. The bass line provides a steady accompaniment. The phrase "Let ring" is written below the guitar line.

C5 C5 D/C Csus2 E5 D5 E5

But peo - ple al - ways\_ turn a - way\_ from the eyes of a stran - ger.\_\_\_\_\_

C5 A5 B5 N.C.

A - fraid to know\_ what lies be - hind\_ the\_ stare,\_ just like your\_ stare..

Let ring



## Guitar Solo:

E

D

First guitar solo system. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of whole rests, with a 'D' chord marking above the second measure. The second staff contains a melodic line with eighth and sixteenth notes, including triplets and a wavy line indicating a vibrato. The third staff contains a bass line with fret numbers (0, 7, 9, 5, 4, 7, 0, 6, 7, 5, 7, 6, 7, 9, 7, 9, 4, 4, 9, 9) and a wavy line. The bottom two staves are empty.

E

D

E

Second guitar solo system. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of whole rests, with 'E', 'D', and 'E' chord markings above the first, second, and third measures respectively. The second staff contains a melodic line with eighth and sixteenth notes, including triplets and a wavy line. The third staff contains a bass line with fret numbers (7, 9, 9, 9, 0, 7, 0, 7, 9, 12, 9, 12, 12, 11, 12, 11, 10, 9, 9, 9, 7, 9, 9, 0, 7, 0, 7, 9, 0, 0, 14, 12) and a wavy line. The bottom two staves are empty.

C G A Em C D

Em D Em





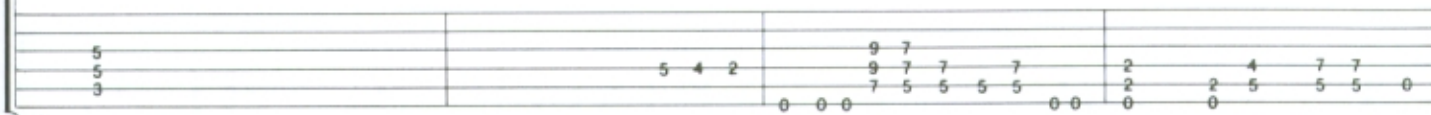
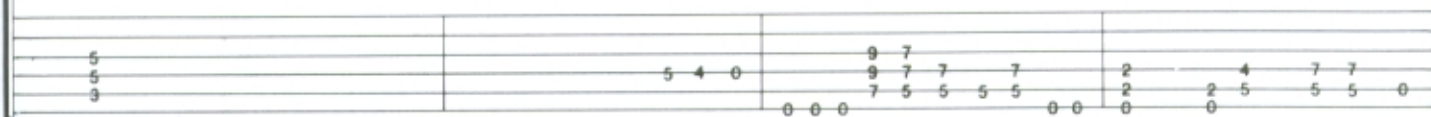
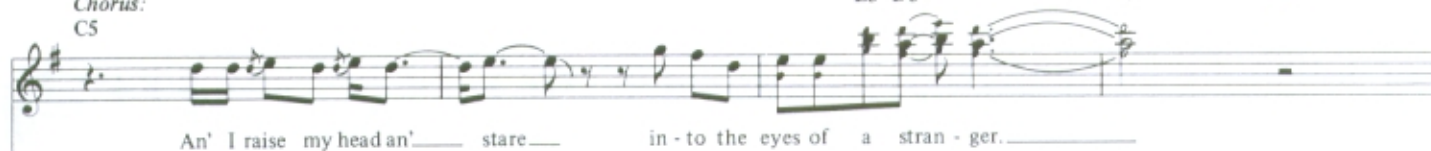
## Chorus:

C5

E5 D5

E5

D5



C5

Csus2

D/C

D

E5

D





E5 C5 C5 D/C Csus2 E5 D5

Peo - ple al - ways turn a - way\_ from the eyes of a stran - ger.\_\_\_\_\_

The first system of the musical score features a vocal line with the lyrics "Peo - ple al - ways turn a - way\_ from the eyes of a stran - ger.\_\_\_\_\_". Above the vocal line, the chords E5, C5, C5, D/C Csus2, and E5 D5 are indicated. The guitar line shows chords and fingerings: 2 0 0 0 2 0 2 0 2 5 5 5 5 4 5 5 4 0 9 7 7 7 9 7 7 7 7 5 5 0. The bass line shows fingerings: 0 0 0 0 0 2 0 2 5 5 5 5 4 5 5 4 0 0 0 0 7 5 5 0.

E5 D D5 C5 C Csus2 D D5

A - fraid to know\_ what lies be - hind\_ my stare.\_\_\_\_\_

The second system of the musical score features a vocal line with the lyrics "A - fraid to know\_ what lies be - hind\_ my stare.\_\_\_\_\_". Above the vocal line, the chords E5, D, D5, C5, C, Csus2, D, and D5 are indicated. The guitar line shows chords and fingerings: 4 7 7 0 5 5 4 4 (7) 5 5 5 7 (7) (7) (7) 5 5 5 7 5 5 5. The bass line shows fingerings: 0 0 5 5 5 0 5 5 5 5 7 7 7 7 5 5 0.

N.C.(E5) C5 G5 (E5) C5 D(5)

*Let ring throughout...* *With vibrato bar* *Let ring*

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

9 9 9 9 5 7 9 9 9 9 5 7 7 7 7

0 0

(E5) C5 G5 (E5) C5 D5

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

9 9 9 9 5 7 9 9 9 9 5 7 7 7 7

0 0



# I DON'T BELIEVE IN LOVE

Words and Music by  
CHRIS DeGARMO and GEOFF TATE



Moderate Rock ♩ = 124

Intro:

C5 D5

Guitar 1

C5 D5

C5

C5 Bb5

C5 D5

P.M.

C5

D5

C5

Bb5

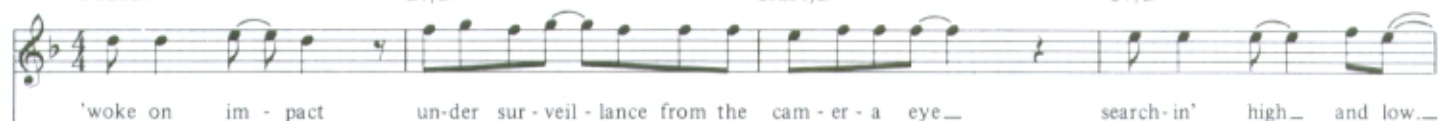
1. I

Verse 1:  
D5add9

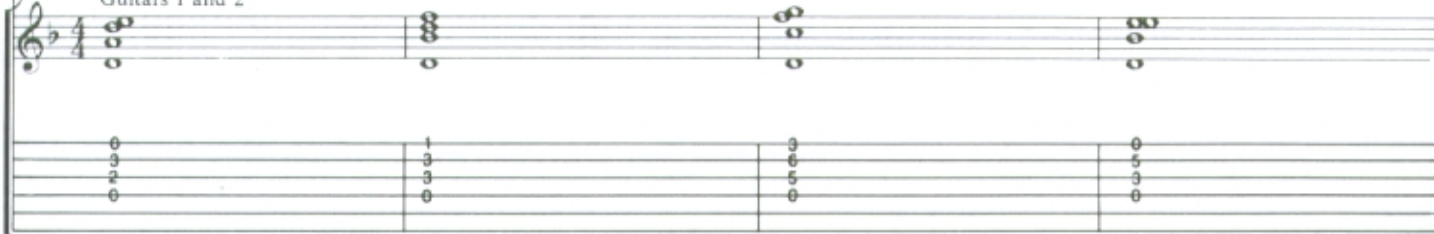
B $\flat$ /D

Csus4/D

C7/D



Guitars 1 and 2



D5

D7sus4

Gsus4/D

C7sus4/D



Guitar 1



Guitar 2

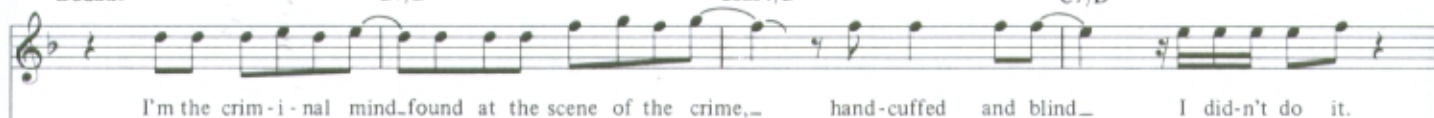


D5add9

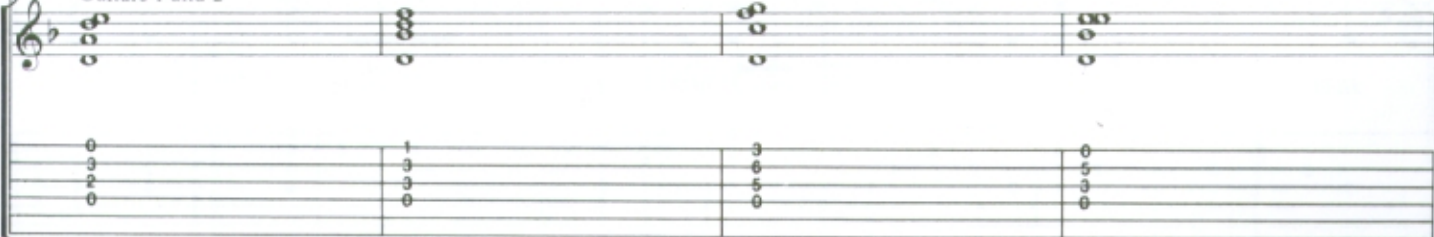
B $\flat$ /D

Csus4/D

C7/D



Guitars 1 and 2





Guitar 1

D5 D7sus4 Gsus4/D C7sus4/D D5add9

Hold-----4 Hold-----4 Hold-----4 Hold-----4

Guitar 2

8va-----7 loco 8va-----7 loco 8va-----7 loco 8va-----7 loco

Hold-----4 Hold-----4 Hold-----4 Hold-----4

Guitar 1

Bb/D Csus4/D C7/D D5add9

She said she loved me, I guess I nev-er knew, but do we ev-er, ev-er real-ly know?\_

Guitar 2

Hold-----4 Hold-----4 Hold-----4 Hold-----4 Hold-----4

Bb/D D5 C5 D5

P.M.

She said she'd meet me on the oth-er side but I knew right then I'd nev-er find-her.

Hold-----4 Hold-----4 Hold-----4

## Chorus:

Guitars 1 and 2

*Rhythm Figure 1* P.M. C5(type 2) D5 C5

I don't be - lieve in love, nev-er have, I

*With Rhythm Fill 1* Bb5 C5 D5 C5(type 2) D5 C5

*End Rhythm Figure 1* P.M. P.M.

nev-er will. I don't be - lieve in love, it's nev-er worth the

*With Rhythm Fill 2*

Bb5 C5

pain that you feel

## Verse 2:

D5add9  
Guitars 1 and 2

Bb/D Csus4/D C7/D

2. No more night - mares, I've seen them all. From the day I was born they've haunt-ed my ev - 'ry move.

D5add9

Bb/D

Csus4/D

Ev - 'ry o - pen hand there to push and shove. No time for love.

*Rhythm Fill 1*

Bb/D D5add9

Guitar 1

Hold-----

*Rhythm Fill 2*

C/G Bb/F Bb5 Bb5sus2 Bb5

Guitar 1



C7/D Guitar 1      Csus4 Dsus4 D5add9      Bb/D      Csus4/D

it does - n't mat - ter.      She made a dif - frence,      I guess she had a way

Hold-----4      Hold-----4      Hold-----

C7/D      Csus4 Dsus4 D5add9      Bb/D

of mak - ing ev - ery      night — seem      bright as day,      Now I walk in shad - ows,

Hold-----4      Hold-----4      Hold-----

D5      C5 D5

I nev - er see the light,      She must have lied,      she nev - er said — good - bye.

Hold-----4

*Chorus:*

Chorus:

I don't be - lieve in love. I nev - er have, I

nev - er will. I don't be - lieve in love. I'll

just pre - tend she nev - er was real.

I don't be - lieve in love. I



D5 C5 Bb5 C5 D5

P.M.-----

need to for - get — her face I see it still I don't — be - lieve—

Guitar 2

P.M.-----

7	10	8	6	5	5	6	5	5	7	7	7	7	7	7	7	7	7	7
7	7	7	7	7	5	5	5	3	5	5	7	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5	3	3	5	5	5	5	5	5	5	5	5

2nd time to Coda With Fill 1

C5 D5 C5 Bb5 G5

P.M.-----

— in love. — It's nev - er worth — the pain that you feel. —

..... 4

7	7	7	7	7	7	7	7	5	7	10	8	6	5	5	6	5	5	5
7	7	7	7	7	7	7	7	5	7	7	7	7	7	5	5	5	3	5
5	5	5	5	5	5	5	5	3	5	5	5	5	5	5	5	5	3	3

Fill 1

Guitar 1

8va - 7

+1

Guitar 1

Gm7 G5

8va

loco

Hold bend

10

16 16 15 16 15 15 17 17 15 15 15

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

Guitar 2

P.M.-----4 P.M. P.M. P.M. P.M.-----4

Gm9 Gm7 G5

[illegible][illegible]



(8va)----- (Gm)

20 (20) 17 19 17 15 15 14 15 15 (15) 14 15 (15)

17 (17) 14 15 14 12 12 10 12 12 (12) 10 12 (12)

(E♭) (8va)----- (Cm) (D5) Continued in slash D5add9

16 16 16 18 16 15 17 15 17 15 14 (14) 17 16 17 18 17 18 17 18 17 18 17 0 3 0

loco Continued in slash

7 8 6 4 3 5 3 5 3 2 (2) 14 15 14 16 14 16 14 15 14 15 14 15 14 0 3 2 0

Verse 3:  
Guitars 1 and 2

B♭/D (type 2) Csus4/D C7/D F5 G5 D5add9

3. No chance for con-tact, there's no rai-son d'être. My on-ly hope is one—day I'll— for-get. D.S. al Coda

B♭/D (type 2) Csus4/D C7/D C5 D5

The pain of know-ing, what can nev-er be. With or with-out love, it's all— the same to me.

C5 Bb5  
Guitar 1

Coda

pain that you feel, \_\_\_\_\_ feel, \_\_\_\_\_

Guitar 2

5 6 3 5 3 3 1 1

pain that you feel, \_\_\_\_\_

3 3 1 5 5 3 3 1

feel. \_\_\_\_\_

D5

5 3 3 1

Segue to "Waiting For 22"



# OPERATION: MINDCRIME

By  
CHRIS DeGARMO, GEOFF TATE and MICHAEL WILTON



Moderately Fast ♩ = 110

Intro:

Guitars 1 and 2

B5 A5 F#5 \*D5/F#

*f*

P.M. .... 4

P.M. ....

\*Bass plays F# for this chord throughout song.

F#5 D5/F# E5 Esus4 E F#5 D5/F#

..... 4 P.M.

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

F#5 D5/F# E5

Oh. \_\_\_\_\_ I. It

Continued in slashes

Verses 1 and 2:

F#5

Guitars 1 and 2

A5 F#5

just takes a min - ute, you feel no pain, \_\_\_\_\_ you got - ta

2. 3. See additional lyrics

F#5 A5 E5 F#5 A5

make some-thing of your life boy, \_\_\_\_\_ give me one more vein. \_\_\_\_\_ You come to see the doc - tor, I'll

2nd time to Coda I

3rd time to Coda II

(Continue in notation)

F#5 F#5 A5 E5

show you the cure. I'm gon-na take a - way the ques - tions, I'm gon-na

D.S. al Coda I

E5 F#5 B5 A5 E5

make you sure. Yeah! 2. A

Semi-harm Vibrato with bar

## Rhythm Figure 2

C#add9

Guitars 1 and 2

Coda I

A5 C#5add9 B5

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

know you won't re - fuse 'cause we've got so much to do.

C#5add9

A5

P.M. P.M.

And you've got noth - ing more to lose, so take my

B5

Continue  
in notation

Chorus:

F#5

D5/F#

num - ber and wel - come To Op - er - a - tion Mind - crime.

Let ring

P.M.

P.M.



F#5

D5/F#

E5

Esus4

E

We're an un-der-ground\_ rev-o-lu-tion\_ work-in' o-ver-time\_ Op-er-

P.M.-----4

P.M.

P.M.---

F#5

D5/F#

F#5

D5/F#

E5

a-tion Mind-crime\_ There's a job for you\_ in the sys-tem boy, you got

P.M.

Guitar Solo

F#5

A5

F#5

Guitar 2

noth-in' to sign\_

Guitar 1

8va

A.H.

loco

A.H.

With bar

B5

F#5

Semi-harm

G#5  
Guitar 1

E5

(8va)

Guitar 2

1 16 21 18 14

17 14 14 11 (14) 14 12 14 12 14 12 14 12 14 12 14 12 14 12 13 13 13

E Esus4 F#sus4 G#5 G#5 (no3rd) G#5 (no3rd) G#5 (no3rd) G#5 (no3rd)

(8va)----- loco

1 14 14 14 (14) 12 11 14 12 11 12 11 12 11 11 12 11 14 12 11 12 11 12 11 11



G<sub>2</sub>+5  
(no 3rd) G<sub>2</sub>5

F2sus4

ES

B5

know    you won't    re - fuse \_\_\_\_\_    I know you won't    re - fuse \_\_\_\_\_  
be - cause we've got \_\_\_\_\_    so much    to do \_\_\_\_\_

C#5add9

A5

(Continued in notation)

We've got so much to do. And you've got noth-ing more to lose. So take my

B5

Chorus:  
F#5

D5/F#

num - ber and wel - come to Op - er a - tion Mind - crime.

Let ring-----4

P.M.

P.M.

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

F#5

D5/F#

E5

Esus4

E

We're an un-der-ground rev-o-lu-tion work-in' o-ver-time, Op-er-

P.M.-----4

P.M.

P.M.

0 2 4 0 3 2 0 2 2 1 0

F#5

D5/F#

F#5

D5/F#

E5

a - tion Mind - crime. There's a job for you in the sys-tem boy, you got

P.M.

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



F#5

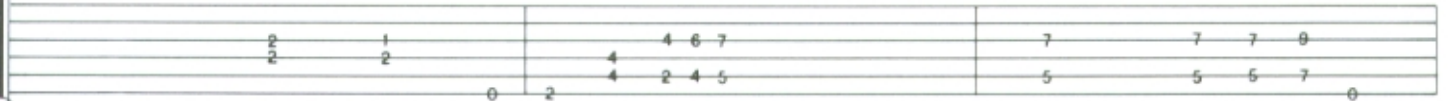
D5/F#



Guitar 1

P.M. .... 4

P.M. ....



Guitar 2

P.M. ....

P.M. ....



F#5

D5/F#

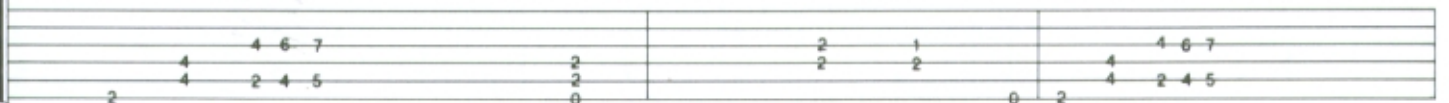
E5

Esus4

E

F#5

D5/F#



F#5 D5/F# E5

— If you come to see the doc - tor, he's gon-na give you the cure. — Op - er -

P.M. .... 4 P.M. -

7 7 7 9 4 6 7 2 1

5 5 5 7 4 2 4 5 2 2 2 0

P.M. .... 4

3 2 0 2 0 0 0 0

0 2 4 0 2 0 0 0

F#5 D5/F# F#5 D5/F# E5

a - tion Mind - crime — got - ta o - pen up your fears, — crawl

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

4 6 7 7 7 9 4 6 7 9

2 4 2 4 5 5 5 7 0 2 4 2 4 5 7

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

3 2 0 2 0 0 0 0

2 4 0 0 0 2 4 0 0 2 2 0



Esus4

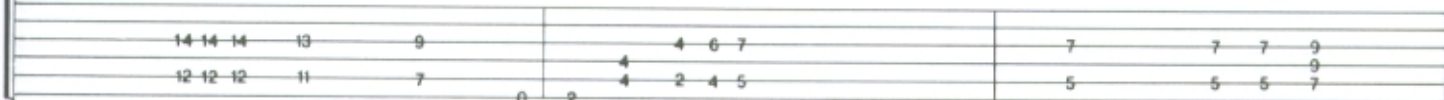
E

(F#5)

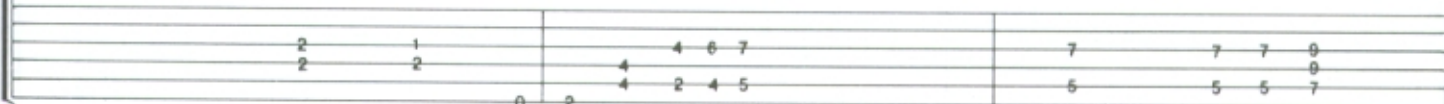
E5



P.M. - - - 4



P.M. - - - 4



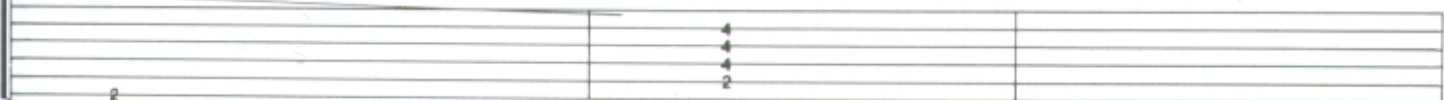
F#5

Free time

B



With bar

Fdbk. - - -  
8va - - -

Fdbk, pitch: F#

D#

Fdbk. - - -  
8va - - -

Fdbk, pitch: C#

D# C#

yeah, you got no-thin' left to sign.

Fdbk.  
8va-

Fdbk.  
8va-

### Additional Lyrics

*Verse 2:* A hit-man for the order  
 When you couldn't go to school  
 Had a skin job for a hair do  
 Yeah, you looked pretty cool  
 Had a habit of doing mainline  
 Watch the dragon burn  
 No regrets you got no goals  
 Nothin' more to learn.

*Verse 3:* Hey Nikki: you know everything  
 That there is to do  
 Here's a gun take it home  
 Wait by the phone  
 We'll send someone over  
 You're a one-man death machine  
 Make this city bleed.



# REVOLUTION CALLING

By  
GEOFF TATE and MICHAEL WILTON

Moderately fast ♩ = 126

Intro:

Asus2

Asus<sup>4</sup><sub>2</sub>

Asus2addF

Guitar 1

*mf* With clean tone (Let ring throughout)

Guitar 2

Snare  
drum

The musical score is arranged in three systems. The first system consists of a single treble clef staff with a whole rest in each of the three measures, labeled with chords: **Asus2addF**, **Asus<sup>4</sup>/<sub>2</sub>**, and **Asus2**. The second system contains three staves. The top staff is a treble clef staff with a melodic line of eighth and sixteenth notes, including slurs and ties. The middle staff is a bass clef staff with a bass line of eighth and sixteenth notes, including slurs and ties. The bottom staff is a single-line staff with fret numbers (0, 7, 10) and a rhythmic pattern of eighth and sixteenth notes. The third system also contains three staves. The top staff is a treble clef staff with a whole rest in the first two measures and a melodic line of eighth notes in the third measure, labeled **With distortion**. The middle staff is a bass clef staff with a whole rest in the first two measures and a melodic line of eighth notes in the third measure, labeled **P.M.**. The bottom staff is a single-line staff with a rhythmic pattern of eighth and sixteenth notes.

[illegible]



Asus<sup>4</sup><sub>2</sub> Asus2addF F5 E5 C5 D5

*Let ring*

*f* *With distortion*

\*8va-----

\*Upper note produced by sequencer/harmonizer -  
- arranged here for two guitars.

*mf*

Em F5 G5

*(8va) loco*

D5 G5 D5

Em

8va-----  
loco

F5

G5

C5

G/B

A5

Verse 1:

Asus2

F

A5

For a price— I'd do 'bout an - y - thing, — ex -

Guitars 1 and 2





A5 Asus2 F A5 Am G A5

town, but the time is ripe for changes, there's a growing feel-in' that

1/4

P.M. .... 4

Asus2 F F5 G5 E5 *Bridge:* D5

tak-in' a chance on a new kind of vision is due. I used to trust (the) me-

Guitar 1

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

Guitar 2

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



Fsus2

Cmaj7

C

G/B

C5

Dsus2



Csus2

Fsus2

C

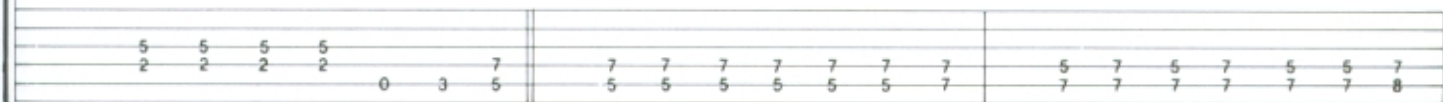


## Chorus:

D5

E5

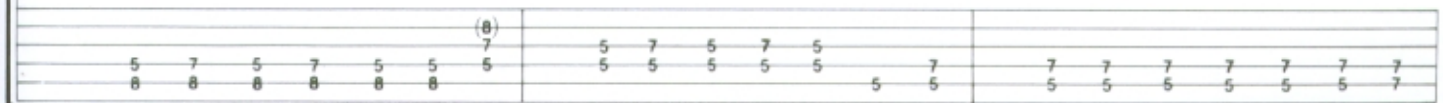
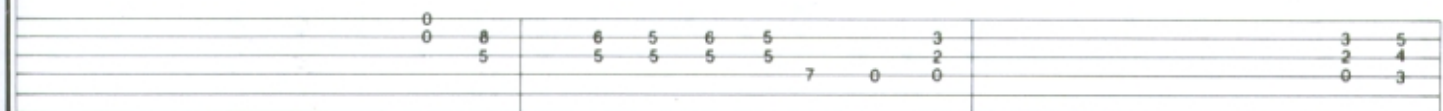
F(5)



Gsus4

D5

E5





o - lu - tion call - ing. *You got - ta make a change, ... yeah!* *You got - ta push it on*

F(5) Gsus4 A5

Asus2 F A5 Am G A5 Asus2 F F5

through. ...

Guitars 1 and 2

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

## Verse 3:

Asus4 Am A5 A-5 A5 Asus2 F A5 Am G A5

Well, I'm tired of all this bull-shit they keep sell - in' me on T. V.,

P.M. - - - 4

Asus2 F G5 A5 Asus2 F A5

a - bout the Com-mun - ist plan and all the shad - y preach - ers beg -

P.M. - - - 4

Am G A5 Asus2 F F5 C5 B5 C5 G/B

gin' for my cash. Swiss bank ac - counts while giv - in' their se - cre - tar - ies the slam.

P.M. - - - 4 P.M. - - - 4

A5 Asus2 F A5 Am G A5 Asus2 F G5

They're all in Pent - house now or Play - boy mag - a - zine, mil - lion dol - lar stor - ies to tell.



G5 A5 Asus2 F A5 Am G A5

I guess War - hol was n't wrong, fame fif - teen min - utes long.

8va----- loco

15 12/15 15 15 (15) 10 (10) 8 10 1/2 10 1/2 (10) 8 6 5 5

P.M. .... 4

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

Asus2 F F5 G5 E5 D5

Bridge:

Ev - 'ry - one's us - ing, ev - 'ry - bod - y mak - in' the sale. I used to think that on -

1/2 1/2

5 5 5 7 5 7 (6) (6) (6) (6) (6) 12 12 10 10 5 5 7 5 7 9 9 7 7

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

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

F#sus2

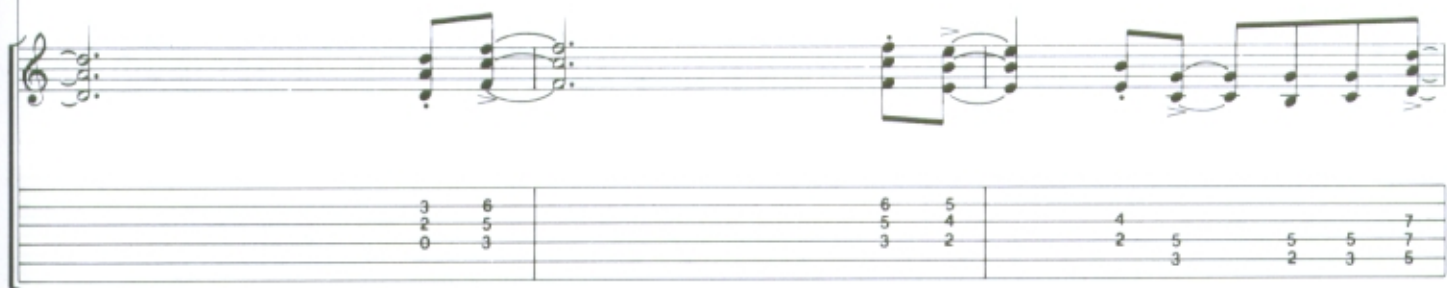
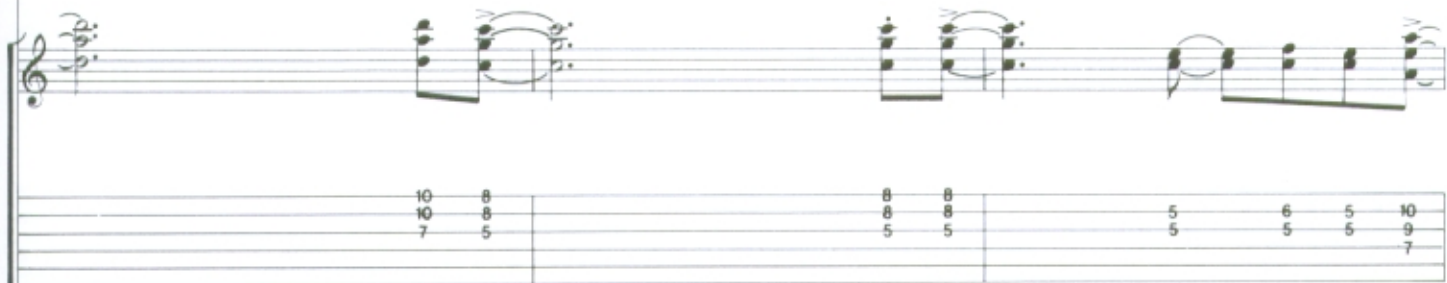
Cmaj7

C

G/B

C5

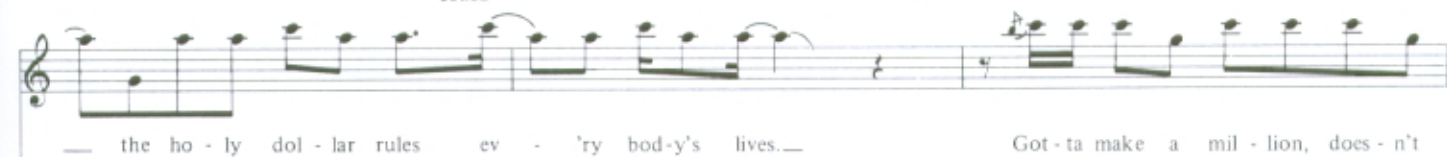
D#sus2



C#sus2

F#sus2

C





*Chorus:*

mat - ter who dies! \_\_\_\_\_ (Crowd: Rev - o - lu - tion call - ing,) rev - o - lu - tion call - ing, rev -

o - lu - tion call - ing — you. — There's a rev - o - lu - tion call - ing, rev

o - lu - tion call - ing. That's it, we got - ta make a change, - yeah!

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece in G major, 2/4 time. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The second system continues the melody with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass line continues with a quarter note C3, followed by a quarter note B2, and then a quarter note A2. The piece concludes with a final chord of G4, B4, and D5 in the melody, and G2, B2, and D3 in the bass.

[illegible]

Guitar Solo  
No Chord(D5)



With sui - cide!

The musical score for 'The Little Boat' is presented in two systems. The first system features a single melodic line in treble clef, starting in 5/4 time and changing to 6/4, then back to 4/4, and finally to 6/4. The melody consists of eighth and sixteenth notes, with some measures containing triplets. Below the staff, the tempo is marked 'P.M.' followed by a dotted line and the number 4. The second system continues the melody in 6/4 time, also marked with 'P.M.' and a dotted line. Below the staff, there are two rows of fingerings: the first row shows finger numbers (1-5) for each note, and the second row shows the corresponding string and fret numbers (e.g., 5 5, 6 7, 5 5, 3 3).

[illegible]



Chord progression: Dm C/D D5 Dm(G) Dm C/D

Staff 1: Treble clef, 4/4 time. Chords are indicated above the staff.

Staff 2: Treble clef, 4/4 time. Notes are written with fingerings (1-4) and accents (>). Pedal markings (P.M.) are indicated below the staff.

Staff 3: Bass clef, 4/4 time. Notes are written with fingerings (0-7). Pedal markings (P.M.) are indicated below the staff.

Staff 1: Treble clef, 4/4 time. Notes are written with fingerings (1-4) and accents (>). A wavy line indicates a vibrato effect.

Staff 2: Bass clef, 4/4 time. Notes are written with fingerings (1-4) and accents (>). A wavy line indicates a vibrato effect. The instruction "(With vibrato bar)" is written above the staff.

Staff 3: Bass clef, 4/4 time. Notes are written with fingerings (1-4) and accents (>). A wavy line indicates a vibrato effect.

Chord progression: Dm C/D Dm C Dm C/D

Staff 1: Treble clef, 4/4 time. Chords are indicated above the staff.

Staff 2: Treble clef, 4/4 time. Notes are written with fingerings (1-4) and accents (>). Pedal markings (P.M.) are indicated below the staff.

Staff 3: Bass clef, 4/4 time. Notes are written with fingerings (0-7). Pedal markings (P.M.) are indicated below the staff.

Staff 4: Treble clef, 4/4 time. Notes are written with fingerings (1-4) and accents (>). A wavy line indicates a vibrato effect. The instruction "loco" is written above the staff.

Staff 5: Bass clef, 4/4 time. Notes are written with fingerings (1-4) and accents (>). A wavy line indicates a vibrato effect. The instruction "A.H." is written above the staff.

Staff 6: Bass clef, 4/4 time. Notes are written with fingerings (1-4) and accents (>). A wavy line indicates a vibrato effect. The instruction "Gradual bend" is written above the staff.

Dm C/D Dm C Dm C/D

P.M., P.M., P.M., P.M., P.M., P.M.

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

Dm C/D Dm Dm C/D

P.M., P.M., P.M., P.M., P.M., P.M.

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

\*Slightly behind the beat



Dm C/D Dm E5 Bridge: D5

I used to trust the me -

P.M. . . . . P.M. - 4 P.M. - 4

A.H. . . . 4

Fsus4 Cmaj7 C Dsus2 Csus2

di - a to tell me the truth... an'to tell us the truth... But now I've seen the pay-offs ev -

Everywhere I look. Who can you trust when ev - 'ry one's a crook? — Rev -

F#sus2 C G/B C5 D5

(8) 8 7 5 5 5 (2) 5 5 (5) 3 2 0

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody and the first line of the guitar accompaniment. The second system contains the second line of the melody and the second line of the guitar accompaniment. The melody is written in treble clef with a key signature of one flat (B-flat). The guitar accompaniment is written in standard notation with a key signature of one flat. The melody features a series of eighth notes in the first line, followed by a half note, and then a series of eighth notes in the second line. The guitar accompaniment consists of a series of eighth notes in the first line, followed by a half note, and then a series of eighth notes in the second line.

*Outro Chorus:*

Outro Chorus:

o - lu - tion call - ing, rev - o - lu - tion call - ing, rev - o - lu - tion call - ing you...

Rev - o - lu - tion, rev - o - lu - tion,

E5 F(5) Gsus4

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

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and quarter notes. The second system consists of two staves. The upper staff continues the melody, and the lower staff provides a harmonic accompaniment using a simplified notation system with numbers 1 through 7, indicating fingerings or positions. The piece concludes with a final chord marked with a double bar line.



D5

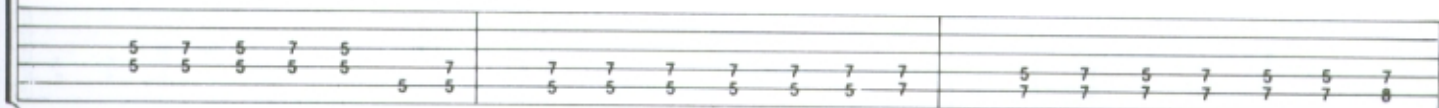
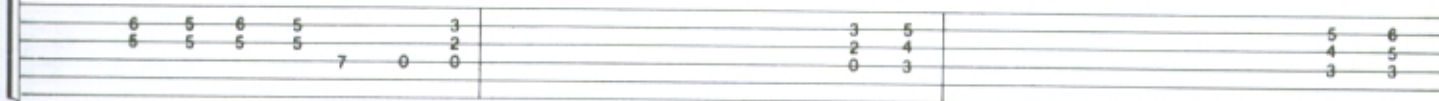
E5

F5



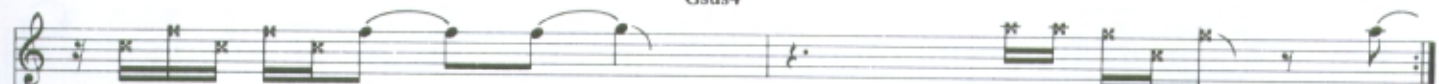
There's a rev - o - lu - tion call - ing,  
Rev - o - lu - tion,

rev - o - lu - tion call - ing.  
rev - o - lu - tion,



I.

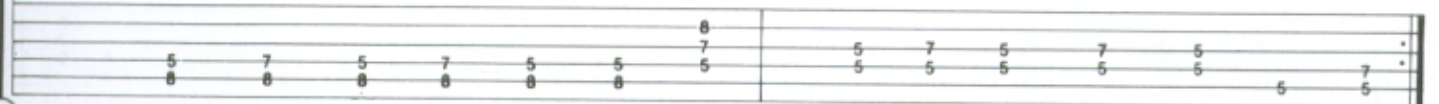
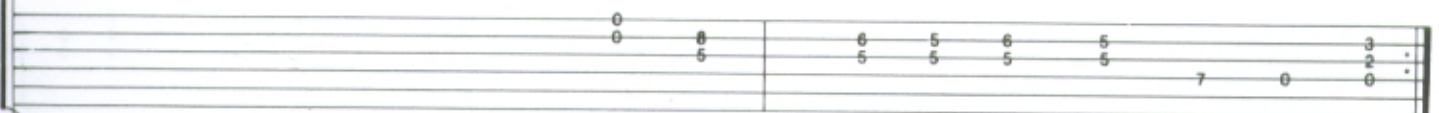
Gsus4



We got - ta make a change, — yeah! —

Let me hear you say:

Rev -



2

Gsus4

We got - ta make a change\_\_\_ I'm tell - ing ya right\_\_\_ now!\_\_\_ Ow!\_\_\_

8va-----

1/4

D5

E5 Em

F5

Gsus4

There's some..

(8va)-loco

8va-----

The musical score is arranged in three systems. The first system contains the vocal line and the first guitar system. The second system contains the second guitar system. The third system contains the third guitar system. The vocal line is in a single staff with lyrics. The guitar parts are in two staves each. The first guitar system includes a lead line with various techniques like bends, vibrato, and a 'loco' section, and a bass line with fret numbers. The second guitar system includes a lead line with various techniques like bends, vibrato, and a 'loco' section, and a bass line with fret numbers. The third guitar system includes a lead line with various techniques like bends, vibrato, and a 'loco' section, and a bass line with fret numbers. Chord symbols D5, E5 Em, F5, and Gsus4 are indicated. The page is numbered 27 in the top right corner.



[illegible][illegible]

— a rev - o - lu - tion, there's a rev - o - lu - tion, there's a rev - o - lu - tion...

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a double bar line. The second system contains the next two measures, which conclude the piece with a final double bar line. The melody is written in treble clef with a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The first system includes a repeat sign over the first two measures. The second system includes a repeat sign over the last two measures. The lyrics 'The Rose Tree' are written below the first measure of the first system. The lyrics 'The Rose Tree' are written below the first measure of the second system. The lyrics 'The Rose Tree' are written below the first measure of the third system. The lyrics 'The Rose Tree' are written below the first measure of the fourth system.

*\*Hold for approx. 19 seconds  
and fade out.*

## SPREADING THE DISEASE

By  
GEOFF TATE and MICHAEL WILTON

E5   F#5   G5   A5   A5 (type 2)   G5 (type 2)   D5   C5   B5

Moderate Rock ♩ = 96  
No Chord  
Guitar I

Guitar 2

0 0 0 0 0 0 0  
12 10 8 7 5 3 5

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The notes are: F#5 (quarter), G5 (quarter), E5 (quarter), A5 (quarter), and G5 (quarter). Below the staff, the corresponding fingerings are indicated: 4, 5, 2, 2, 5 for the first four notes, and 2, 2, 0, 5, 3 for the last five notes.

[illegible]



Double time  
E5

vib. w/bar

A.H.

*A.H. pitch: C♯*

E5 A5 G5

with - out I beg and sweat and ——— bleed.

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

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

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

D5 C5

When we're a - lone — at night — wait - ing for the call, — she feeds

2nd time to Coda I

3rd time to Coda II

3 2 0 5 5 3

E5

my — skin. —

D.S. al Coda I

2 2 0 2 2 0

Coda I

D5 B5

She wipes the filth a - way — and it's back on — the streets a —

3 3 4 4 2 0 0 0



G5

A5

Gtr. 2

gain.

Spread - ing the dis -

Guitar 1

P.M.-----4

C5

E5

ease,

Ev - ery - bod - y

P.M.-----4

G5(type 2)

A5

G5

needs,

but no - one wants to

P.M.-----4

D.S. al Coda II

see.

Guitars 1 &amp; 2

0

5

(0)

(5)

## Coda II

Coda II

He takes her once - a week - on the al - ter like a sac - ri - fice. Spread - ing the dis - ease. Ev - ery - bod - y needs, but no - one wants to

P.M. .... 4

P.M. .... 4

P.M. .... 4



*Guitar solo*

Half time

ES

F45

G5

ES

see.

8 va-

 $(S_{\text{eq}})^A$ 

AS

G5

E5

*loco*

1000

F#5

G5

*A.H. pitch:* G $\sharp$

ES

AS

G5

8 1/2

Interlude:  
Double-time feel

Gtr. 2  
E5  
(8va)

N.C.  
(Drums)

24

24

N.C.  
8va-  
Guitar 1

Hold-

Guitar 2

Hold-

(8va)

4

4



Guitar 1

Hold-

Guitar 2

Hold-

4

4

N.C.

Re-

Guitar 1

Hold-

Guitar 2

Hold-

li - gion and sex are pow - er plays... man - i - pu - late the peo - ple for the mon - ey they pay... or

Guitars Tacet

sell - ing... skin or sell - ing... God the num - bers look the same on their cred - it cards.

The pol - i - ti - cians say no to drugs, while

Guitar 1

Hold-.....

10-12 0 12 0

10-12 0 0 0 0 0 0 0 0 0

we pay for wars in Sau - di A - ra - bi - a. We're

Hold-.....

10-12 0 0 0 15 12 17 15 12 10 8 7

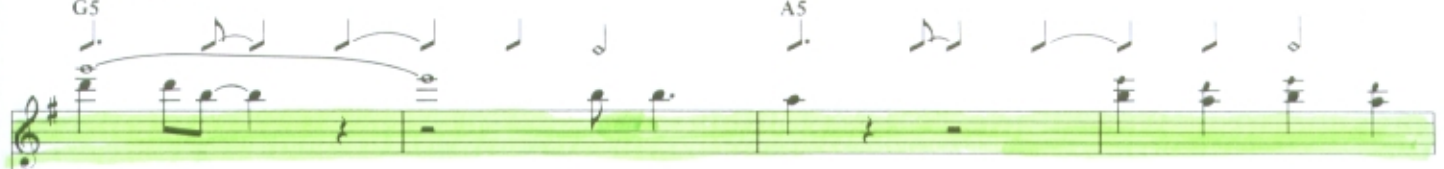




Double time

G5

A5



mer - i - ca

Spread - ing the,

spread - ing the dis -

Ah

P.M.-----4



ease.

Ev - 'ry - bod - y

P.M.-----4



needs,

but no - one wants to

P.M.-----4



see,

the way so - ci - e - ty

P.M.-----4





keep spread - ing the dis -

P.M. . . . . 4

ES

F85

G5

ES

A5

G5

ease.

Guitar 2

[illegible][illegible]

\*Volume swell

E5

### Additional Lyrics

Verse 2: Sixteen and on the run from home  
Found a job in Times Square  
Working live S & M shows  
Twenty five bucks a fuck  
And John's a happy man.

Verse 3: Father William saved her from the streets  
She drank the lifeblood from the saviour's feet  
She's Sister Mary now, eyes as cold as ice.



# THE NEEDLE LIES

By  
GEOFF TATE and MICHAEL WILTON



Fast Rock ♩ = 252

Intro:  
(Drums)

D5

3

Guitars 1 and 2

*f*

Rhythm Figure 1

F5

D5

F5

E5

D5

F5

D5

F5

End Rhythm Figure 1  
E5

*Verses 1, 2 and 3:*

DS

Verse 1, 1 \_\_\_\_\_ looked back once\_\_ and all \_\_\_\_\_ I saw was his  
Verse 2, 3 (see additional lyrics)

Guitar 1

[illegible]

Guitar 2

[illegible]

G5

C5

face the smiling the need - le cry - ing.

face                      smil       -       ing\_\_\_\_       the       need       -       le                      cry       -       ing.

P. M.

5 5 3 5 5 3 5 5 | 3 5 5 3 5 5 3 3 | 3 3 5 3 3 5 3 3 | 5 3 3 5 3 3 5



2nd time to Coda 1  $\oplus$

3rd time to Coda II ⊕

DS

Walk - ing out of his room with mir - rors a -

P. M.

P. M.

GS

C5

*Interlude:*

D5

The musical score is written for three parts: vocal, guitar, and bass. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "fraid I heard him scream, 'You'll nev - er get a - way.'"

**Vocal Line:** The vocal melody is written in a treble clef. It starts with a quarter note on G4, followed by a quarter rest, then a quarter note on A4, a half note on Bb4, and another quarter note on A4. This is followed by a quarter rest, then a quarter note on G4, a quarter note on F4, and a quarter note on E4. The melody then continues with a series of eighth notes: D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106

F5 D5 F5 E5

10 7 7 10 8  
10 7 7 10 9  
8 5 5 8 7

A.H. .... 1

3

12 10 12 10 12 10 12 10 12 10

A.H. 1/2 7

D5 F5 D5

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

3 3

P.M. .... 4 3

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

F5 E5 D.S.<sup>al</sup> Coda I

10 9 10 9 8 7

7 4 5 7

Coda I

C5

words writ - ten on the

5 5 3

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



## Chorus:

D5

Dsus2

Dm

C5

Csus4

C

C5

B $\flat$ 5wall  
Don't

ev

er

trust

don't

ev

er

trust

the

nee

die...

Guitar 1 and 2

P.M. - - 4

C5

B $\flat$ 5

G5

D5

Dsus2

Dm

Why?

It lies.

Don't

ev

er

P.M. - - - - -

C5

Csus4

C C5add9 C5

B $\flat$ 5

A5

B $\flat$ 5

G5

trust,

don't

ev

er

trust

the

nee

die...

when

it

cries,

it

P.M.

D5

D $\flat$ 5

C5

B5

B $\flat$ 5

cries...

your

name...

Ahh...

A5  
Guitar 1

## Guitar 2

## A5

## C5

## B5

## Bb5

## A5

## F5

## G5

A5  
loco

## No Chord

## A5

## 8va-----



No Chord                      A5                      No Chord

*loco*                      *8va*-----

E5

*(8va)*-----                      *With bar.*-----

N.C.                      E5                      N.C.                      E5

Guitars 1 and 2  
*loco*

P.M.-----

N.C.                      E5                      N.C.

P.M.-----

E5

N.C.

E5

Free time

A tempo

D5

*More?*

F5

D5

F5

D5

*D.S. al Coda II**Coda II*

C5

*Chorus:*

D5

weak,

words

scream

from \_\_\_\_\_ my

arm.

Don't

Guitars 1 and 2

Guitar 1

Guitar 2

P.M.



Dsus2   Dm   C5   Csus4   C   C5   Bb5   C5   Bb5  
 ev - er trust, don't ev - er trust the nee - dle. \_\_\_\_\_ Why?

P.M. - - -

G5   D5   Dsus2   Dm   C5  
 Don't ev - er trust, don't

P.M. - - -

Csus2   C C5addD C5   Bb5   A5   Bb5   G5  
 ev - er trust the nee - dle. When it cries, \_\_\_\_\_ cries, \_\_\_\_\_ your

A5   G5  
 name \_\_\_\_\_ Don't ev - er trust, don't - ev er trust the need -

F5 E5 F5 D5 A5

le. Why? Don't

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

G5 F5

ev - er trust, don't ev - er trust the nee - die

2 2 3 3 3 3 10 10 10 10  
2 2 3 3 3 3 8 8 8 8  
0 0 3 3 3 3 8 8 8 8

E5 F5 D5

when it cries, cries, cries,

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

E5

cries, your name.

7 7 2 3 1 0 3 1 3  
7 7 2 3 1 0 3 1 3  
5 5 0 0 0 0 0 0 0



The musical score is divided into five systems. Each system contains three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music is in 4/4 time. The piano part includes a 'P.M.' (Pedal Marking) section in each system. The bass line includes fingerings and rests.

#### Additional Lyrics

*Verse 2:* Cold and shaking,  
I crawled down alleys to try  
and scrape away the tracks  
that marked me  
Slammed my face into  
walls of concrete  
I stared, amazed at the words  
written on the wall.

*Verse 3:* Wet and raving,  
the needle keeps calling me back,  
to bloody my hands forever.  
Carved my cure with the blade  
that left me in scars  
Now every time I'm weak  
words scream from my arm.

# WAITING FOR 22

By  
CHRIS DeGARMO

## GUITAR I

## GUITAR II

Moderately ♩ = 124

Dsus2  
Guitar 1

Guitar 2 (Acoustic)

*mf*

Hold--

Guitar 1 Tacet

Hold--

Bsus4

Rhythm Figure 1  
Guitar 2

C#m7-5/G

Hold--

Hold--

Em9

F#5

G5/F#

F#5

Hold--

Hold--



End Rhythm Figure 1 *With Rhythm Figure 1*  
**G5/F#** **Bsus4**  
 Guitar 2

**C#m7-5/G**

*f* *With slide* *Gradual slide* *Gradual slide*

**BmaddG**

**BmaddG/A**

**Guitar 1**

*Hold* *Hold*

**Gmaj7**

**Em7**

*Hold* *Without slide* *With slide*

*Hold* *Hold*



**BmaddG** **BmaddG/A** **Gmaj7** **Em7**

*Vibrato with trem. bar* *Without slide*

*Hold* *Hold* *Hold* *Hold*

**Bm5addG** **Bm5addG/C#** **Bm5addG/D** **Bm5addG** **Bm5addG/C#** **Bm5addG/D**

*8va*

*Hold* *Hold* *Hold* *Hold*

**Bm5addG** **Bm5addG/C#** **Bm5addG/D** **F#5** **Em/F#**

*(8va)*

*Hold* *Hold* *Hold*