

BAYONETWORK

As recorded by Norma Jean
(from the 2005 Album "O'God, The Aftermath")

Transcribed by Austin Mills & David Ecker

Words by Norma Jean
Music by Norma Jean

A Intro

B Verse

Norma Jean Tuning Low To High: Db - Ab - Db - Gb - Bb - B

Fast Hardcore ♩ = 182

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

See Performance Notes

Gtrs I, II

1

6

Faster ♩ = 188

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

10

C Verse

Faster ♩ = 192

N.C.

Musical notation for the first system (measures 14-19). It includes a treble clef staff with a 3/4 time signature, a guitar staff with fret numbers (2, 2, 3, 2, 0, 2, 2, 3, 2, 0, 2, 2, 3, 2, 0, 2, 2, 3, 2, 0), and a tablature staff with fret numbers and techniques like P (pick), H (hammer-on), and P.P. (pick-pick).

Musical notation for the second system (measures 20-23). It includes a treble clef staff with chords (E^b5, B5, D5), a guitar staff with P.M. (pick muted) markings, and a tablature staff with slurs and fret numbers (9, 0, 0).

Musical notation for the third system (measures 24-27). It includes a treble clef staff with chords (E^b5, B5, D5), a guitar staff with P.M. markings, and a tablature staff with slurs and fret numbers (9, 0, 0). A '7' is written above the final measure of the guitar staff.

Musical notation for the fourth system (measures 28-31). It includes a treble clef staff with chords (E^b5, B5, D5), a guitar staff with P.M. markings, and a tablature staff with slurs and fret numbers (9, 0, 0).

C

28

T
A
B

T
A
B

D Chorus

31

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

Gtrs III, IV P.M.-----| P.M.-----|

T
A
B

35

E5 N.C. D5 G5 1. C5 D5

P.M.-----|

T
A
B

2.
F5 D5 E5 *rit.*

T
A 3 0 0 2 2 2
B 3 0 0 2 2 2

E Pre-Verse

Original Tempo ♩ = 182

E5

T
A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

F Verse

D5

D5

D5

D5

D5

D5

Gtr I *mp*

T 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr V

T
A
B x x x x x x x x x x x x x x x x

sl.

Faster ♩ = 188

D5 N.C.

D5 N.C. D5

N.C.

D5 N.C. D5

48

Gtrs I, II *f*

T 3 3 5 5 6 6 5 5

A 0 0 0 0 0 0 0 0

B 0 0 1 1 0 0 0 0

2

52

T

A

B

G Verse

E5 F5 D5 E5 F5 D5 E5 F5 G#5 D5 E5 F5 D5 E5 F5 D5 E5 E^b5 F5

54

T 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

D5 E5 F5 D5 E5 F5 D5 E^b5 B5 D5 E^b5 B5 D5 E^b5 B5 D5 E^b5 B5 D5 E^b5 B5 D5

58

T

A 0 0 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2

B 0 0 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2

sl. sl. *sl. sl.* *sl. sl.* *sl. sl.*

H Bridge

64

E5 F5 E5 G5

Gtr III

T				
A	4	4	5 5 4	4
B				7

Gtr IV

T				
A	2	2	3 3 3	2
B	2	2	3 3 3	5 5

68

C5

T				
A	7 12	12	12 12	11
B				

T				
A	10	10	10	10
B	10	10	10	10

72

E5 F5 E5 G5

T
A
B

T
A
B

76

C5 accel. D5

T
A
B

T
A
B

I Chorus

Faster ♩ = 192

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

Gtrs III, IV P.M. P.M.

T
A
B

E5 N.C. D5 G5 C5

T
A 2 2 2 2 3 0 5 7 5 7 0 0 0 0 5 5 5 5 5 5 10 10 10 10 10 10 10
B 2 2 2 2 3 0 5 7 5 7 0 0 0 0 5 5 5 5 5 5 10 10 10 10 10 10 10

P.M.-----4

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

T
A 2 2 2 2 3 0 5 7 5 7 0 0 2 2 2 2 3 0 5 7 5 7 0 0
B 2 2 2 2 3 0 5 7 5 7 0 0 2 2 2 2 3 0 5 7 5 7 0 0

P.M. P.M.

sl. sl.

E5 N.C. D5 N.C. G5 F5 N.C.

T
A 2 2 2 2 3 0 5 7 5 7 0 0 5 5 5 5 5 5 5 5 7 7 7
B 2 2 2 2 3 0 5 7 5 7 0 0 5 5 5 5 5 5 5 5 7 7 7

P.M. P.M.

sl. sl.

J Breakdown

Slower ♩ = 188

N.C.

D5 N.C.

D5 N.C.

T
A 2 2 3 0 5 7 5 7 0 0 2 2 3 0 5 7 5 7 0 0
B 2 2 3 0 5 7 5 7 0 0 2 2 3 0 5 7 5 7 0 0

P.M. P.M.

sl. sl.

101

E5 D5 E5 D5

P.M. P.M.

105

E5 D5 E5 D5 N.C.

P.M. P.M.

P P

109

E5 D5 E5 D5 N.C.

P.M. P.M.

P P

113

N.C.

P P H

117

1.

121

2.

E5 F5

K Outro

Slower $\text{♩} = 182$

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

125

Gtrs I, II

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

129