




The Haunted House

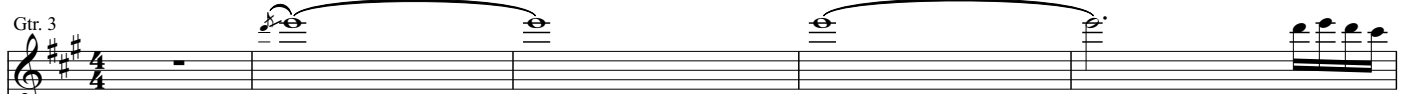
words and music by Tommy Montgomery

Fast ♩ = 172

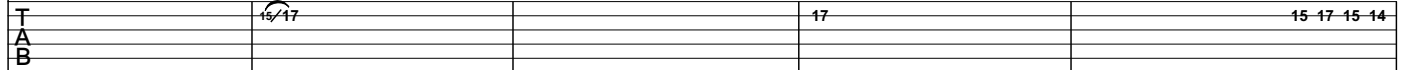
Rhy. Fig. 1


Gtrs. 1 & 2*

E5  D#9  Aadd9 

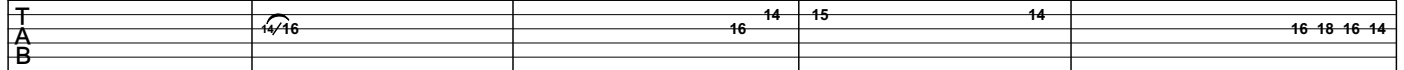
Gtr. 3 


f
w/ dist., chorus and delay

TAB 

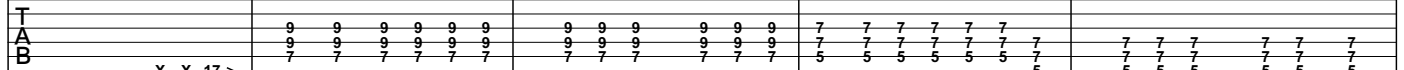
Gtr. 4 

f
w/ dist., chorus and delay





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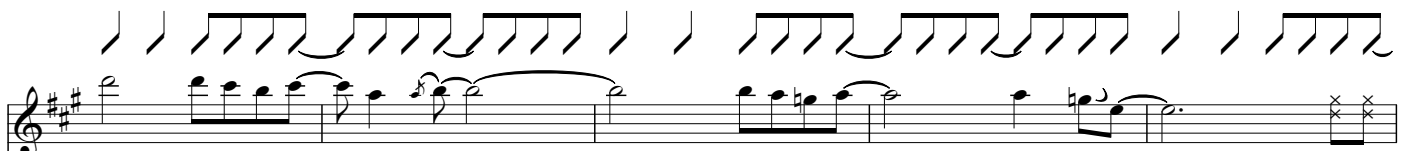
Gtr. 5 (doubled) **Rhy. Fig. 1A** 

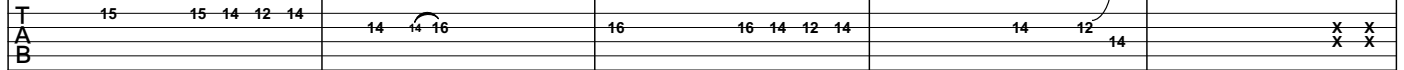
f
w/ slight dist.

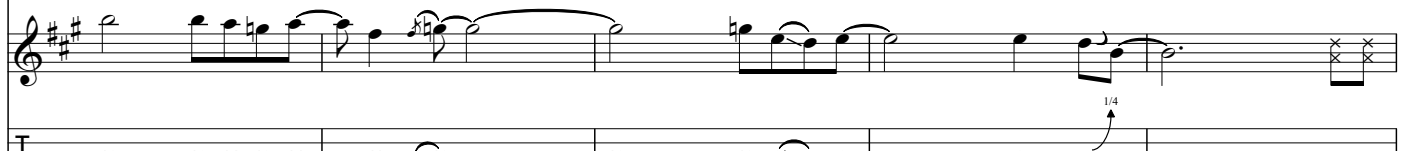
TAB 

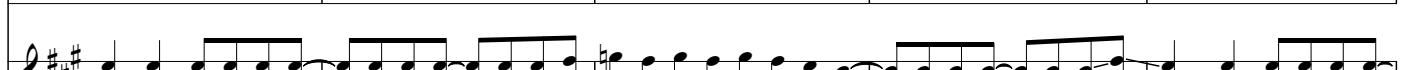
* Gtr. 1: clean (doubled), played *mf*
Gtr. 2: acoustic (doubled), played *mf*

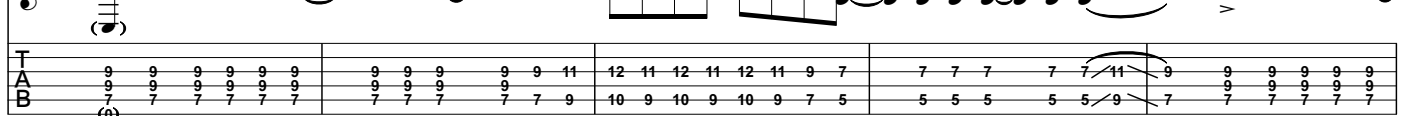
E5  G6  Dadd9/F#  E5 

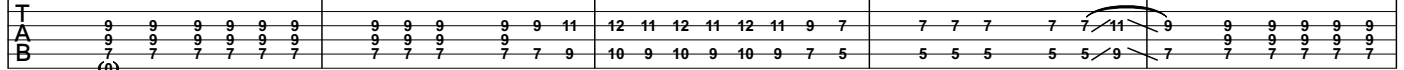


TAB 



TAB 



TAB 



8^{va}-----|

P.H. P.M.--|

15^{ma}-----|

P.H. P.M.--|

T A B

T A B

T A B

T A B



End Rhy. Fig. 1 NC.

T T T T T T

T A B

T A B

T T T T T T

T A B

T A B

End Rhy. Fig. 1A Riff A

Gtrs. 5 & 6*

P.M.-----|

T A B

T A B

* Gtr. 6 (doubled): w/ dist. & phaser; played *f*

Gtrs. 1-4 tacet

Gtrs. 5 & 6

P.M.-----| 1/2 P.M.-----| 1/2 P.M.-----| 1/2

T A B

T A B

P.M.-----| phaser off* | P.M.-----|

* Gtr. 6 only

End Riff A

P.M.-| 1/2 | P.M.-----| 1/2 |

Verse
Gtrs. 3 & 4 tacet
E

Gtrs. 5 & 6 tacet

A - live in the house of

Gtr. 3, Gtr. 4, Gtr. 5

grad. bend 1/2 1/2

D A E

won- der, feels like it's all gone wrong. Slip in- to the depths of slum- ber,

Gtr. 5

P.M.-----|

G D E D

lis- ten to the fu- ner- al song. Liv- ing on the edge of in- san - i - ty, start- ing to feel_ so right.

P.M.-----|

A/C# A C G A

Head-ing straight a - head to ca lam - i - ty the fu - ture's shin - ing bright.

P.M.----- grad. lift P.M.-----

T
A
B

4 4 4 4 5 5 5 7 8 8 8 8 8 8 7 5 3 3 3 3 3 3 5 7 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Gtrs. 5 & 6: w/ Riff A (first six meas.)

Aadd9 N.C.

6 let ring-----

T
A
B

6 5 7 7 6 0 6 7 0 5 7 0 7 10 0 5 7 0 7 10 0 5 7 12

Verse

Gtrs. 5 & 6 tacet

E D/E A/E

Stripped of all e - mo - tion ne - ver to be seen a - gain.

Gtr. 7 (doubled)

f w/ dist. & chorus

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

T
A
B

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

E G/B D/A

Tried to give a last de - vo - tion but the ceil - ing is the on - ly friend. The

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

T
A
B

0 0 7 0 0 0 0 7 0 7 0 0 0 0 9 10 7 7 7 7 7 7 10 7 9 5 5 5 5 5 5 7

E D/E A/E

haunt-ed house is clos - ing, the win-dows are board - ed up tight.

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

T A B

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

C/G G A

Sit-ting here just de - com pos - ing too tired to feel such fright.

T A B

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

Chorus

Bb C F G

Rhy. Fig. 2 Gtrs. 1 & 2

Now's not the time to let it all go.

Gtr. 5

Gtr. 7

T A B

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

B \flat C A B \flat A G A

Stuck in a world that just moves too slow.

T
A B

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

T
A B

12 13 12 13 12 13 14 15 14 15 14 15 14 12 14 12 14 12 9 7 7 9 7 7 9 7

B \flat C F G

Ne-ver in a thou-sand years would there ev-er be e-nough time to

T
A B

8 8 8 8 10 10 3 3 3 3 5 5 5 5 5 5 5 5
 6 X 6 6 6 8 X 8 8 8 1 X 1 1 1 3 X 3 3 3 5 X 5 5 5 5 5 5

T
A B

10 8 10 8 10 8 12 10 12 10 12 10 14 15 14 15 14 15 16 17 16 17 16 17

B \flat C Dsus4 D

End Rhy. Fig. 2

stand up and make it right.

T
A B

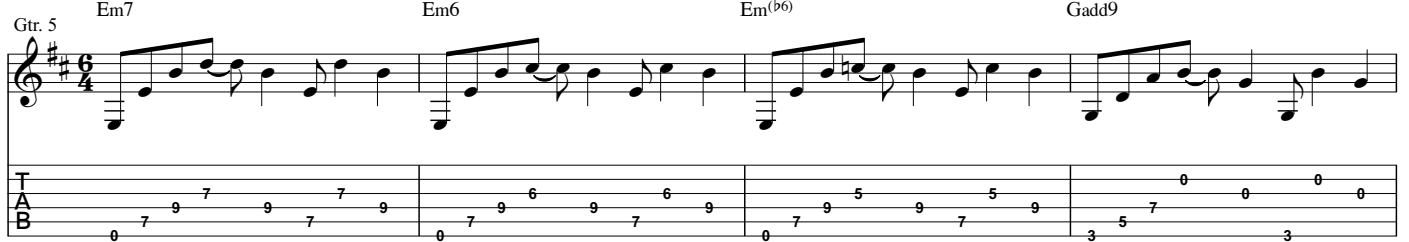
8 8 8 8 10 10 12 12 12 12 12 12 12 12 12
 6 X 6 6 6 8 X 8 8 8 10 X 10 10 10 10 10 10 10 10 10 10 10 10 10 10

T
A B

15 15 15 15 17 17 17 17 17 17 17 19 17 19 19 21 20 17 22

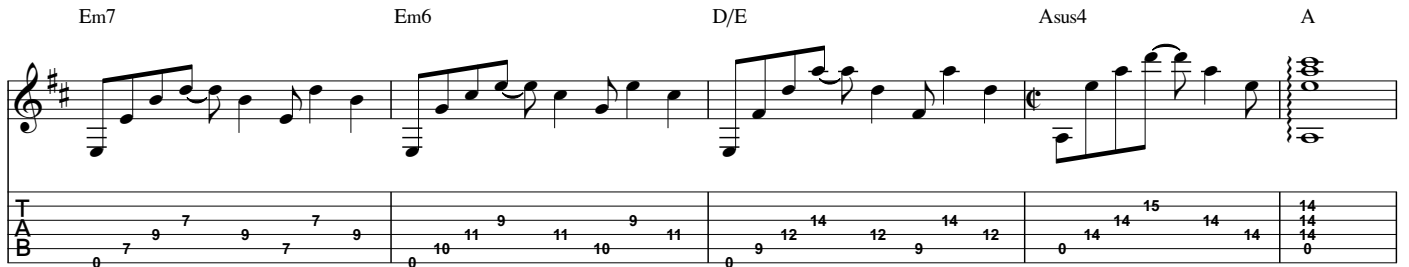
Gtrs. 1, 2, & 7 tacet

Gtr. 5 Em7 Em6 Em(b6) Gadd9



T
A
B

Em7 Em6 D/E Asus4 A



T
A
B

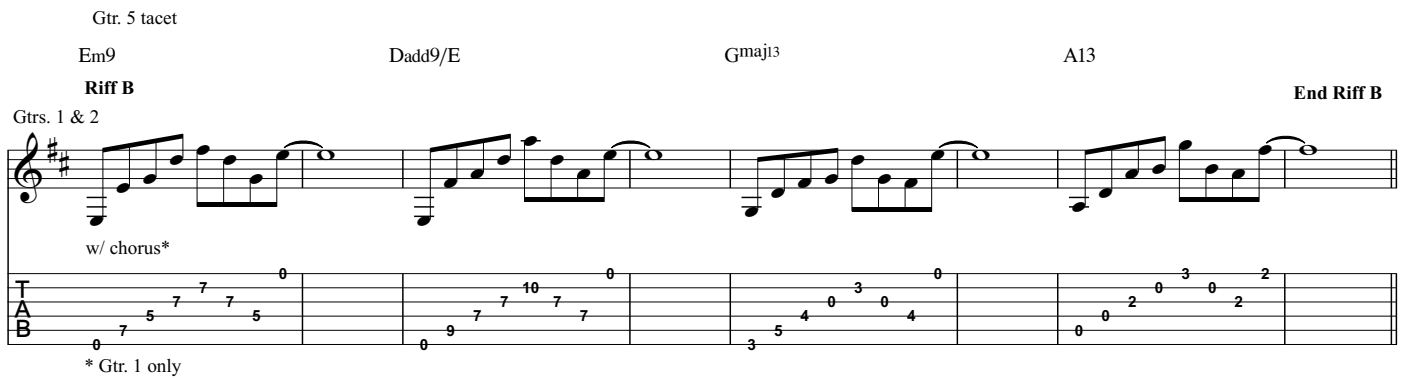
Gtr. 5 tacet

Em9 Dadd9/E Gmaj13 A13

Riff B **End Riff B**

Gtrs. 1 & 2

w/ chorus*



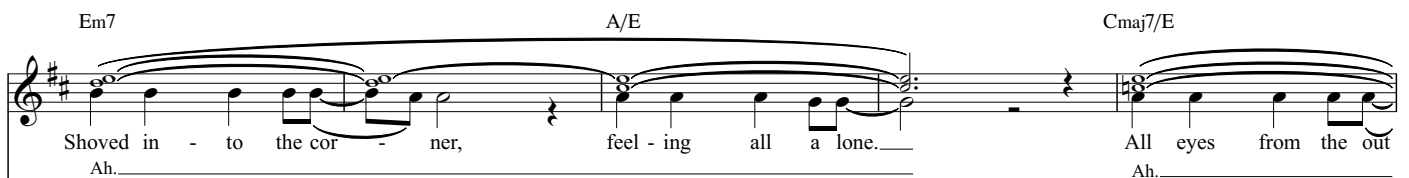
T
A
B

* Gtr. 1 only

Bridge

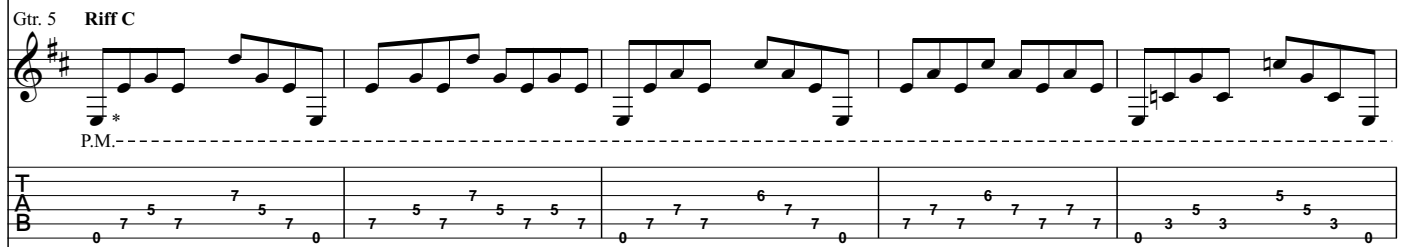
Em7 A/E Cmaj7/E

Shoved in - to the cor - ner, feel - ing all a lone. All eyes from the out
Ah. Ah.



Gtr. 5 **Riff C**

P.M.



T
A
B

Gtrs. 1 & 2



T
A
B

* Gtr. 5 & drums play in 7/8

G

Em7

side can't bear to see this fall from so far. Up on this tra - gic mount - ain the

P.M.

TAB 3 5 5 5 3 7 5 3 5 5 5 4 5 5 3 5 5 5 4 5 5 3 2 0 7 5 7 7 5 7 0 7 5 7 5 7 5 7

TAB (0 5) 3 0 0 3 0 7 5 7

Em6

D/E

air is stretch - ing thin. Now is not for - e - Ah.

P.M.

TAB 0 10 11 10 9 11 10 0 10 11 10 9 11 10 11 10 0 9 7 9 7 7 9 0

TAB 0 10 11 9 0 9 7 7

A/E

Asus2/E

ver, but it sure feels the same.

End Riff C

P.M.

TAB 9 7 9 7 9 7 9 0 7 7 7 6 7 7 0 7 7 7 4 7 7 5 4

TAB (0 10 7) 0 7 7 6

Gtrs. 1 & 2: w/ Riff B

Em9

Dadd9/E

Gmaj3

A13

let ring next 8 measures

Gtr. 6 *pp* \rightarrow *f*

T
A
B

T
A
B

Gtrs. 1-3 tacet

Gtr. 5: w/ Riff Em6

Em7

A/E

Cmaj7/E

It's all right to cry it out, Can't seem to hold it back an-y-

Gtr. 6

T
A
B

T
A
B

G

Em7

Em6

more. So much time to lie a - wake

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

T
A
B

T
A
B

D/E A/E

and think of all the love that's come and

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

This system contains the first line of music. It features a vocal line with lyrics "and think of all the love that's come and", a guitar line with a P.M. (Pedal Point) effect, and a corresponding guitar tablature. The key signature has two sharps (F# and C#). Chords D/E and A/E are indicated above the staff.

Interlude Gtr. 5 tacet

Asus2/E Badd11 Aadd9 E

gone.

Gtr. 3 Gtr. 4

Gtr. 5 Gtrs. 1 & 2

P.M.-----|

This section is an interlude for guitar. It includes a vocal line with the word "gone." and a guitar line with a P.M. effect. The guitar part is divided into three parts: Gtr. 3 and Gtr. 4, and Gtr. 5. Gtrs. 1 & 2 are also indicated. Chords Asus2/E, Badd11, Aadd9, and E are shown. The guitar tablature is detailed, showing various fret positions and techniques like bends and slides.

G D Asus4 A Asus2 Badd11

This system continues the guitar interlude. It features a guitar line with a P.M. effect and a corresponding guitar tablature. Chords G, D, Asus4, A, Asus2, and Badd11 are indicated. The guitar part is divided into three parts: Gtr. 3 and Gtr. 4, and Gtr. 5. The tablature shows various fret positions and techniques like bends and slides.

D6 Eadd9

T	(8)	(9 8)	9 11	12 11	11 13
A	(9)	(11 9)	11 12	(14 12)	13 14
B		12		14	14

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

T	0	0	0	0	0
A	9	9	8	8	9
B	(7)	5	7	7	5

F#

T	(13)	15	15	16	18
A	(14)	16	16	14	16
B		18			

T	(8)	4	4	2	4
A	(2)	2	2	2	2
B	(0)	2	2	0	2

T	0	0	0	0	2
A	(6)	2	4	4	2
B	(0)	2	4	4	2

Guitar Solo

Gtrs. 1-4 tacet

B5 A5 E5 F#5

Gtr. 8

w/ dist. & delay

8va

T
A
B

Gtr. 6

T
A
B

	4	4	4	4	4	4	4	4	4	4	4	4	2	2	2	2	2	2	2	2	2	2	4
A	4	4	4	4	4	4	4	4	4	4	4	4	2	2	2	2	2	2	2	2	2	2	4
B	2	2	2	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	2

G5 D5 A5 A#5

(8)

T
A
B

T
A
B

	5	5	5	5	5	5	3	3	3	3	3	3	2	2	2	2	2	2	2	2	2	2	3
A	5	5	5	5	5	5	3	3	3	3	3	3	2	2	2	2	2	2	2	2	2	2	3
B	3	3	3	3	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3

B5 C#5 D5 D#5

loco

T
A
B

T
A
B

	4	4	4	4	4	4	4	4	4	4	4	6	7	7	7	7	7	7	7	7	7	7	8
A	4	4	4	4	4	4	4	4	4	4	4	6	7	7	7	7	7	7	7	7	7	7	8
B	2	2	2	2	2	2	2	2	2	2	2	4	5	5	5	5	5	5	5	5	5	5	6

E5 F#5 G5 A5

9 9 9 9 9 9 12 12 12 12 12 14 14 14 14 14 14

T	9	9	9	9	9	9	9	9	9	9	9	11	12	12	12	12	12	14	14	14	14	14	14
A	9	9	9	9	9	9	9	9	9	9	9	11	12	12	12	12	12	14	14	14	14	14	14
B	7	7	7	7	7	7	7	7	7	7	7	9	10	10	10	10	10	12	12	12	12	12	12

Gtr. 8 tacet
Gtr. 7: w/ Riff B

Gtr. 6

Gtrs. 6 & 7

Gtr. 7

Gtr. 6

T	8	1/2	5	10	10	12																
A	8	1/2	9	10	10	12																
B	0	5	7	0	5	7	0	5	7	0	5	7	0	5	7	0	5	7	9	10	10	12

Verse

Gtrs. 7 tacet
Gtrs. 1 & 2 (chorus off): w/ Rhy. Fig. 1
Gtrs. 5 & 6: w/ Rhy Fig. 1A

E5 D#5 Aadd9 E5

G6 Dadd9/F# E5 D#5 Aadd9

Cmaj7 G6 Aadd9

Now that the spell has been bro - ken the heal-ing can_ be gin. Fin-al-ly the mind has a- wo - ken,
 ne-ver to be seen_ a- gain. The haunt-ed house__ is o - pen, wait-ing for a new Hea-ven sent.
 Got to find_ a way__ to cope___ in spite of dis - or - i - ent.____

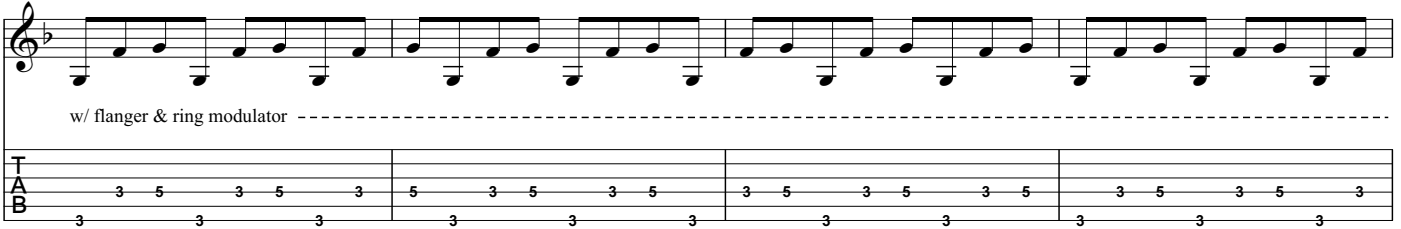
Outro

Gtrs. 1 & 2 tacet

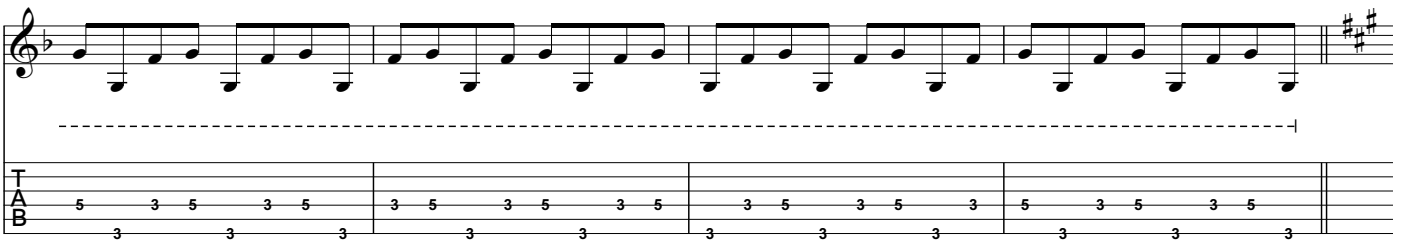
Gm7

Gtrs. 5 & 6

w/ flanger & ring modulator -----



T
A
B
3 5 3 5 3 | 5 3 5 3 5 | 3 5 3 5 3 5 | 3 5 3 5 3



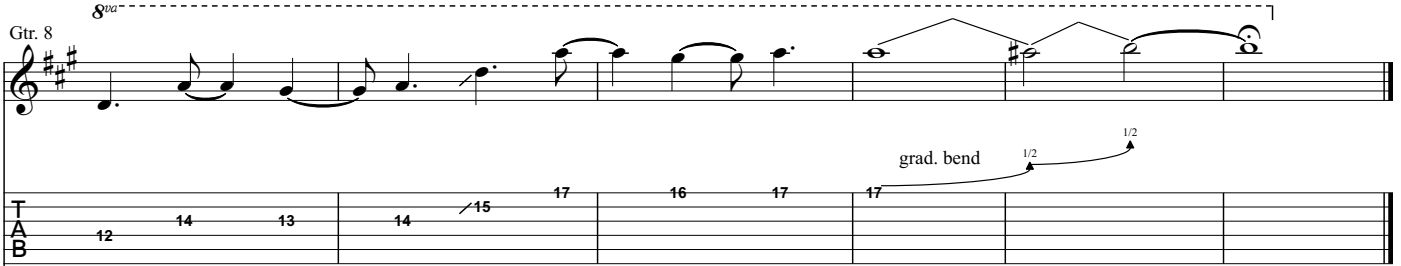
T
A
B
5 3 5 3 5 | 3 5 3 5 3 5 | 3 5 3 5 3 | 5 3 5 3 5

N.C.



Gtrs. 1 & 2 }◇

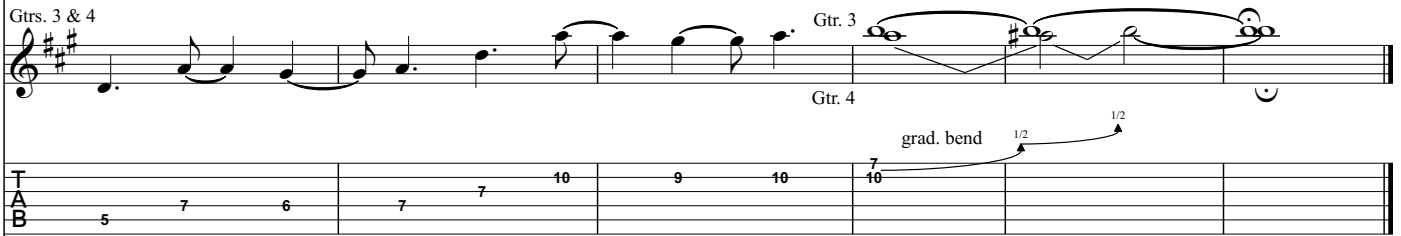
Gtr. 8



T
A
B
12 14 13 | 14 15 17 16 17 17 |

grad. bend 1/2

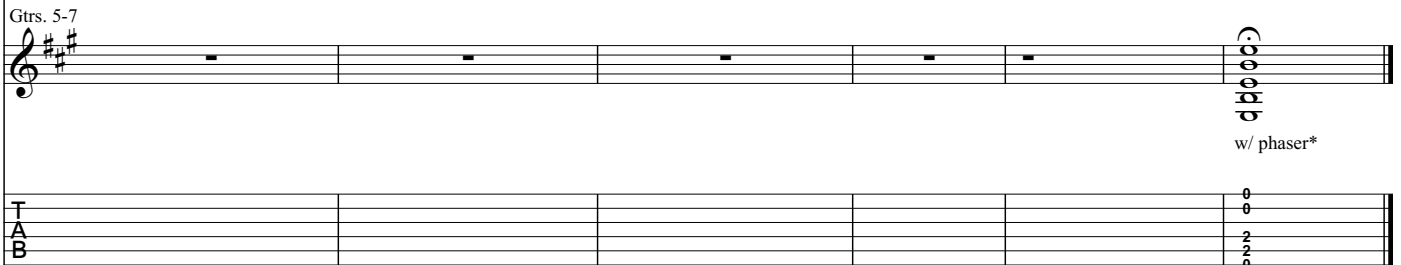
Gtrs. 3 & 4



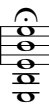
T
A
B
5 7 6 | 7 7 10 9 10 10 |

grad. bend 1/2

Gtrs. 5-7



T
A
B
0 0 2 2 0



w/ phaser*

* Gtr. 7 only