

FICTION (DREAMS IN DIGITAL) *Orgy*

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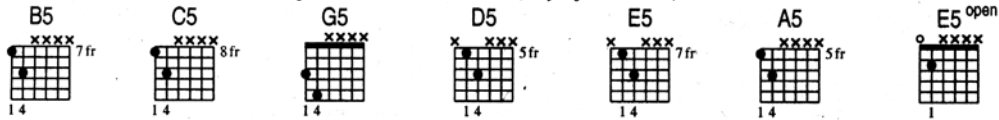
NEW FORMAT

Bass lines are included in the guitar transcriptions

All gtrs. detuned three whole steps (low to high: B♭ E♭ A♭ D♭ F B♭).

Bass tuning (low to high): B♭ E♭ A♭ D♭.

All notes and chords sound three whole steps lower than written (key of F minor).



A Intro (0:00)

Moderate Techno-Rock ♩ = 120

N.C.(B5)

(G5)

(B5)

(A4)

let ring throughout

Gtr. 1 (w/dist. and fast chorus)

Rhy. Fig. 1

P.M.

(repeat previous two meas.)

1 2

let ring throughout

Gtr. 2 (w/clean tone, delay and slow chorus)

Gtr. 3 (w/dist., delay, slow chorus, and 'harmonizer)

Bass Bass Fig. 1

(B5)

(G5)

(C♯m)

(C)

5 end Rhy. Fig. 1

Rhy. Fig. 2

end Rhy. Fig. 2

*1/2

*let ring

end Bass Fig. 1

*Bend string behind nut.

*until meas. 11

As heard on Orgy's Reprise recording *Vapor Transmission*

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B 1st Verse (0:16)

1. She's lost in coma where it's beautiful
 what it's like living in a permanent imagination

N.C.(B5) (G5) (B5) (A4)

Gr. 4 plays Riff A twice Gr. 5 plays Riff B
 Gr. 1 P.M.

Bass plays Bass Fig. 1 twice

Intoxicated Sleeping to escape from the deep sleep but you deep sleep Do you wonder
 like to escape the reality like it like that

(B5) (G5) (C#m) (C)
 Gr. 3 plays Fill 2 second time Gr. 5 plays Riff B Gr. 3 plays Fill 1 first time



C Pre-chorus (0:48, 1:52)

Guilt by design She's nothing more than fiction She dreams in

*B5 C5 B5 C5

Gr. 1 (chorus and delay off)

*On the recording, guitarist Amir Dérakh played single notes on the pre-chorus. When performing the song live, he plays two-note power chords.

Riff A (0:16)

*Gr. 4 (w/dist., fast chorus and harmonizer)

N.C.(B5) (G5) (B5) (A4) (B5) (G5) (C#m) (C)

*Pitch sounds one octave higher.

Fill 1 (0:28)

(C#m) (C) (Bm) (G)

Gr. 3 *(w/dist., slow chorus, delay and harmonizer.

*Harmonizer doubles pitch one octave higher.

Riff B (0:18, 0:26, 0:34, 0:42, 1:30, 1:46)

*Gr. 5 (w/harmonizer)

*Pitch sounds one octave higher.

Fill 2 (0:40, 1:44)

Gr. 3 N.C.(B5) (G5) (C#m) (C)

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D Chorus (0:58, 2:00)

digital 'Cause better than nothing Now that control is gone
 B5 G5 D5 E5 A5 E5 B5 G5 D5 E5 A5 D5

Gr. 1

Gr. 5 plays Rhy. Fill 1 first time

Rhy. Fig. 3

end Rhy. Fig. 3

21

(2nd time) To Coda ⊕
 (skip ahead to meas. 41)

It seems unreal She's dreaming in digital She dreams in
 B5 G5 D5 E5 A5 E5 B5 G5 D5 E5 A5 D5

25 Gr. 1 plays Rhy. Fig. 3

*Gr. 1 substitutes notes in parentheses (E5 open) 2nd time

digital

Gr. 4

29 N.C. (Bm)

dim.

(white noise)

Rhy. Fill 1 (0:58, 2:02)

*Gr. 5 (w/dist. and harmonizer)

*Pitch sounds one octave higher.

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E 2nd Verse (1:20)

And your pixel army can't save you now before My finger's on the kill switch
 And don't be afraid Expose yourself I shut you down

Gr. 1 (B5) (G5) (B5) (A4)
 33 P.M. 2

Bass plays Bass Fig. 1 twice

(2nd time) *D.S. al Coda* (go back to [C])

I remember I used to compose your dreams control your dreams
 You made some changes since the virus caught you sleeping

(B5) (G5) (C#m) (C)
 Gr. 2 plays first meas. of Rhy. Fig. 2 Gr. 5 plays Riff B Gr. 3 plays Fill 4 first time

37 P.M.

Coda (2:12) digital

B5 G5 D5 E5 A5 E5 B5 G5 'Cause it's better than nothing
 D5 E5 A5 D5

Gr. 5 plays meas. 2-7 of Rhy. Fill 1

Gr. 1 Gr. 6 plays Vocoder Fill 1

41 Rhy. Fig. 4

end Rhy. Fig. 4

Now that control is gone It seems unreal She's dreaming in

B5 G5 D5 E5 A5 D5 B5 G5 D5 E5 A5 E5 open
 45 Rhy. Fig. 5 end Rhy. Fig. 5 Rhy. Fig. 6 end Rhy. Fig. 6

Vocoder Fill 1

Gr. 6 (Vocoder arr. for gtr.)

Fill 4 (1:32)

Gr. 3

*Bend string behind nut.

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better than nothing Now that control is gone It seems unreal
 E5 A5 E5 B5 G5 D5 E5 A5 D5 B5 G5 D5

Gtrs. 1 and 2 play Rhy. Fig. 3 (first 3 bars only)

62 Gtr. 4 w/harmonizer (notes sound one octave higher)

Bass plays Bass Fig. 3

She's dreaming in digital *She's nothing more than fiction

Gtr. 4 E5 A5 E5 B5 G5 D5 E5 A5 E5 open

'Cause it's better than nothing Now that control

B5 G5 D5 E5 A5 E5 band out

is gone it seems unreal She's dreaming in digital

Gtr. 4 *Gtr. 5 plays Vocoder Fill 1*