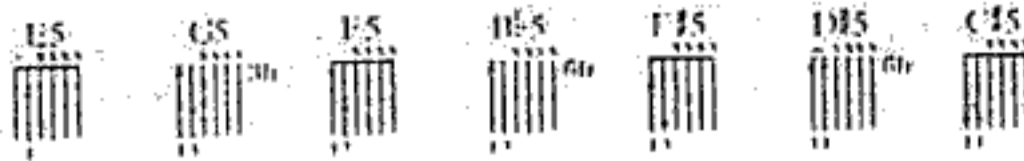


SLAYER



Killing Fields

Words by Tom Araya and Kerry King
Music by Kerry King



Slow Rock $\text{♩} = 100$

(Drums) Gtrs. I & II E5

First system of musical notation, including a drum staff and two guitar staves.

N.C. (Gtr. II cont. in slashes)

pick scrapes

Second system of musical notation, featuring pick scrapes and N.C. notation.

Rhy. Fig. 1 (Gtr. I) (cont. in notation) (end Rhy. Fig. 1)

Third system of musical notation, showing a rhythmic figure for guitar I.

w/Rhy. Fig. 1 (Gtr. I) (3 times)

A5 E5 N.C. E5 F5 N.C. E5 F#5 N.C. E5 G5 N.C. A5 E5 N.C. E5 F5 N.C. E5 F#5 N.C. E5 G5 G#5

Gtr. II

Fourth system of musical notation, including guitar II parts and a pull bar instruction.

w/Rhy. Fig. 1 (Gtr. II) (2 times)

A5 E5 N.C. E5 F5 N.C. E5 F#5 N.C. E5 G5 N.C. A5 E5 N.C. E5 F5 N.C. E5 F#5 N.C. E5 G5 G#5

Fifth system of musical notation, showing guitar II parts.

A5 E5 N.C. E5 F5 N.C. E5 F#5 N.C. E5 G5 N.C. A5 E5 N.C. E5 F5 N.C. E5 F#5 N.C. E5 G5 G#5

Sixth system of musical notation, showing guitar I parts.

w/Rhy. Fig. 2 (Gtrs. I & II) (4 times)

N.C. F5 N.C. G15 N.C. F5 N.C. A15 N.C.

You know the feel - ing when ad - ren - al - ine takes con - trol. Can't

F5 N.C. G15 N.C. F5 N.C. C15

beat the rush that leaves a su - i - cid - al hold.

N.C. F5 N.C. G15 N.C. F5 N.C. A15 N.C.

In - stinct spares no one de - stroy - ing the hu - man heart. The

F5 N.C. G15 N.C. F5 N.C. D15 C15

taste of blood can rip your soul a - part.

Double time feel

N.C. F5 N.C. G15 N.C. F5 N.C. A15 N.C.

Dev - ils that drive us do not dis - crim - i - nate. A

F5 N.C. G15 N.C. F5 N.C. C15

state of mind that be - comes the ul - ti - mate end.

N.C. F5 N.C. G15 N.C. F5 N.C. A15 N.C.

Ac - tion re - ac - tion. Blood - line is not im - mune to the

(end double time feel)

F5 N.C. G15 N.C. F5 N.C. C15

depth of hu - man na - ture in - side of me and you.

Faster J = 88

B5 A15 B5 D5 C15 B5 A15 B5 D5 C15 E5

A so - ci - o - path with emp - ty eyes and no soul.

Gtrs. I & II

B5 A#5 B5 D5 C#5 B5 A#5 B5 D5 C#5 E5

Par - a - noid psy - chol - ic heart of stone. My blood runs cold!

Tempo II (♩ = 80)
w/ Rhy. Fig. 2 (Gtr. I)

Gtr. II

(wide delay effects)

Double time feel
w/ Rhy. Fig. 2 (Gtrs. I & II) (2 times)

N.C. F5 N.C. G#5 N.C. F5 N.C. A#5 N.C.

F - vils of pas - sion can drive rea - sons to ex - tremes. Love,

F5 N.C. G#5 N.C. F5 N.C. C#5

hate and mur - der, tem - po - rar - y in - san - i - ty.

N.C. F5 N.C. G#5 N.C. F5 N.C. A#5 N.C.

On the edge of a de - ment - ed per - son - al - i - ty.

(end double time feel)

F5 N.C. G#5 N.C. F5 N.C. C#5

F - mo - tion - al pain is a dead - ly re - al - i - ty.

C5 B5 C5 Eb5 D5 C5 B5 C5 Eb5 D5 F5

A so - ci - o - path with emp - ty eyes and no soul.

Gtrs. I & II

Tempo III (♩ = 88)

3/8 2/2 3/3 6/6 5/5 3/8 2/2 3/3 6/6 5/5 8/8 (8/8)

C5 B5 C5 Eb5 D5 C5 B5 C5 Eb5 D5 F5

Musical staff with lyrics: Par - a - noid psy - chot - ic heart of stone. My blood runs cold!

Musical staff with lyrics: (cont. in slashes) sl.

Chord diagram for guitar with fret numbers: 9, 9, 9, 9, 6, 5, 9, 9, 9, 6, 5, 8, 8, 8

Faster J = 96

Guitar staff with notation: (Gtrs. I & II) F1, PM, sl.

Musical staff with lyrics: (w/delay repeats) sl.

grad. accel.

Guitar staff with notation: PM, sl.

Faster J = 208 Double time feel

Musical staff with lyrics: (cont. in notation) sl.

N.C.

Musical staff with lyrics: choice is made of free will just like the choice to kill.

Riff A (Gtrs. I & II)

Guitar staff with notation: slight PM, 4-4-4-4-4-4-4-4-4-4-9-9-9-9-9-9-9-9-9-9-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0

Musical staff with lyrics: De - ci - sions to lose con - trol.

Guitar staff with notation: 0-0-0-0-0-0-0-0-0-0-4-4-9-9-9-9-9-9-9-9-3-3-3-3

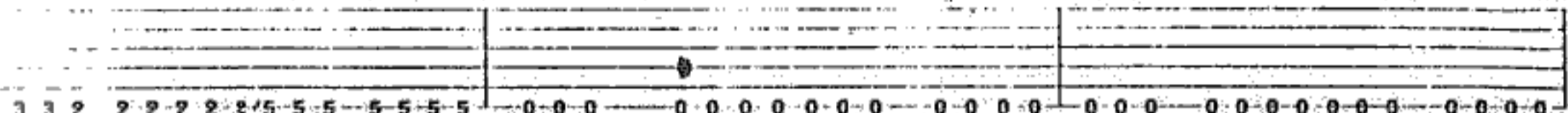


my self-destruc-tive ra-tion-al. The

(end Riff A)

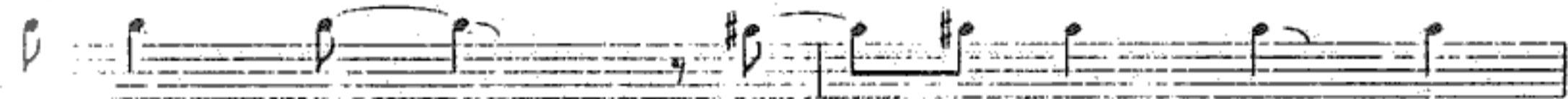


sl.

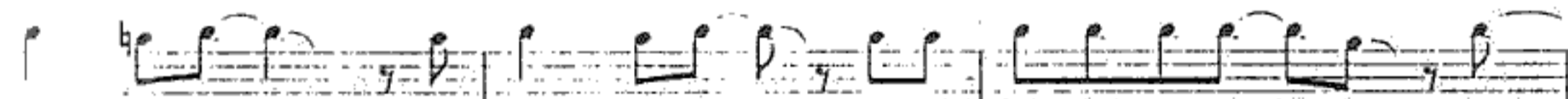


sl.

w/ Riff A



choice is made, made of free will just



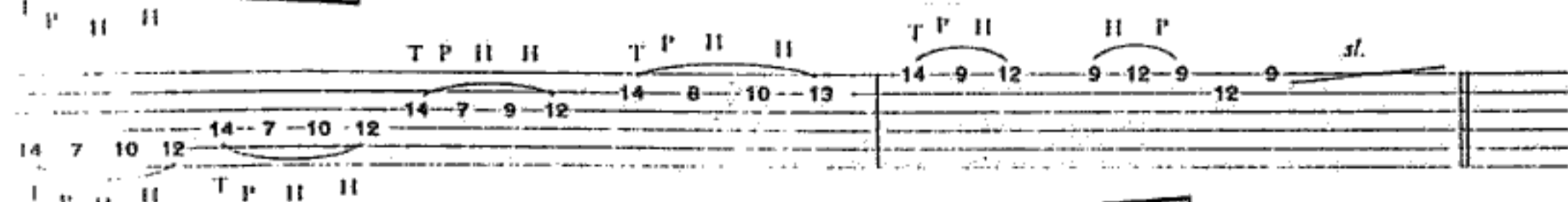
like the choice, the choice to kill. In the speed of a mo-ment, life



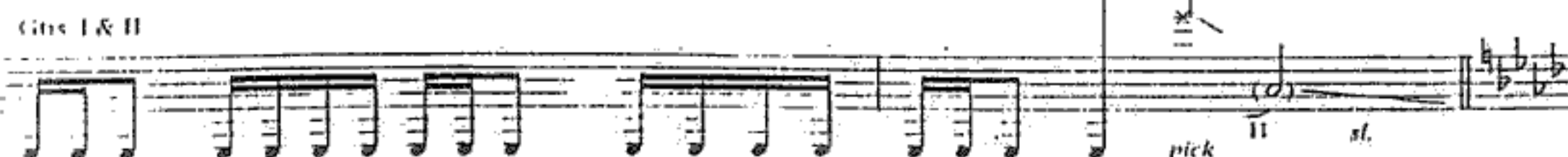
stands still. Now you're stand-ing in my kill-ing field.



sl.

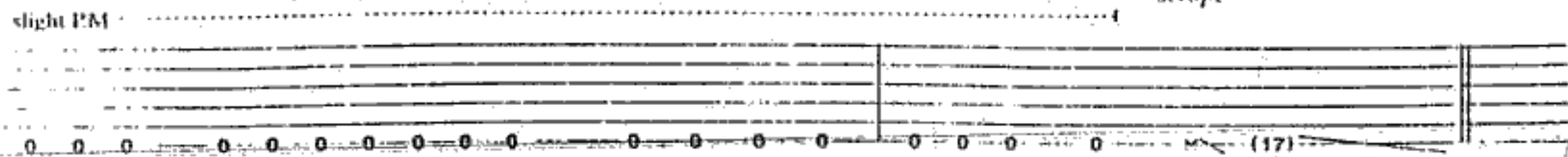


sl.



pick scope

sl.



(17)

sl.

Guitar solo

N.C.

Str.

Full Full

10 18 (18) 15 16 16

Riff B

slight F.M.

1-1-1-1-1-1-1-1-1-0-0-1-1-1-4-4-4-4-4-3-3-3-3-3-3-3-3-0-3-3

loco

20-20-18-16-20-20-18-16-20-20-18-16-15-16-19-19-17-15-17-17-15-18-18-17-15-17-13-15-19

(end Riff B)

1-1-1-1-1-1-1-1-1-0-0-1-1-1-4-4-4-4-4-3-3-3-3-3-3-0-6-6-6-6-6

w/Riff B (2 1/2 times)

13-16-15-13-16-13-15-13-13-15-19-15-19-15-15-13-16-13-15-13-13-15-19-15-19

20-13-16-13-20-13-15-13-20-13-16-13-20-13-18-13-20-13-16-13-20-13-15-13-16-13-20-13-15-13-15-13-18-20-18-13

Sva

16 13 20 19 14 13 20 19 16 13 20 13 16 13 20 15 13 18 20 18 15 19 15 13 16 19

Sva

18 20 18 20 13 15 13 20 13 16 13 20 13 18 13 20 18 15 13 18 20 18 15 13 17 15 19 15

All. Sva

6 6 (6) 4 6 8 5 6 8 4 6 8 5 6 8

Full Loca w/Rhy. Fill 2 Abs N.C.

(Gtr. III out)

5 6 8 5 6 8 5 6 8 x x 5 22

Rhy. Fill 2 (Gtrs. I & II)

1 1 1 1 1 1 1 1 1 0 1 6 4

Slight PM

Slower $\text{♩} = 200$

A5 E5 N.C. E5 F5 N.C. E5 F#5 N.C. E5 G5 N.C.

choice is made of free will just like the

Rhy. Fig. 3 (Gtrs. I & II)

PM PM PM PM

0 0 0 0 0 0 1 0 0 0 0 0 0 0 0 0 0 0 0 0

A5 E5 N.C. E5 F5 N.C. E5 F#5 N.C. E5 G5 G#5 w/Rhy. Fig. 3 A5 E5 N.C. E5 F5 N.C.

choice to kill. In the speed of the moment, life

(end Rhy. Fig. 3)

PM PM PM

0 0 0 0 0 0 1 0 0 0 0 0 0 0 0 0 0 0 0 0

E5 F#5 N.C. E5 G5 N.C. A5 E5 N.C. E5 F5 N.C. E5 F#5 N.C. E5 G5 G#5

stands still Now you're stand ing in my kill ing field!

w/siren N.C. F#5 F5

Gtrs. I & II

PM

9 0 0 2 0 0 2 0 0 1 0 0 6 0 0 3 0 0 2 0 0 2

N.C. F#5

PM

3 0 0 2 0 0 2 0 0 1 0 0 6 0 0 3 0 0 2

Sex. Murder. Art.

Tune down 1/2 step:

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = F♭

Words by Tom Araya
Music by Kerry King

Moderately ♩ = 116

N.C.
Gtrs. I & II

N.C.

Play 4 times

Play 3 times

Faster ♩ = 232

N.C.

Double time feel

1 Caught! Now you're mine. I am the mas-ter of your whip-ping time..
2 See additional lyrics

Riff A (Gtrs. I & II)

*All P.M.'s are slight (till otherwise indicated).

C5 F5 N.C.

The smile on my lips. the look of

hor - ter on your face. Self jus - ti - fi -

Ab5 G5 w/Riff A N.C.

(end Riff A)

PM

ca - tion. Can't rid the sex - u - al fas - ci - na - tion.

C5 F#5

N.C.

Can you de - ny my face of pleas - ure, the gleam in my eye?

Ab5 G5 F5 F#5 N.C.

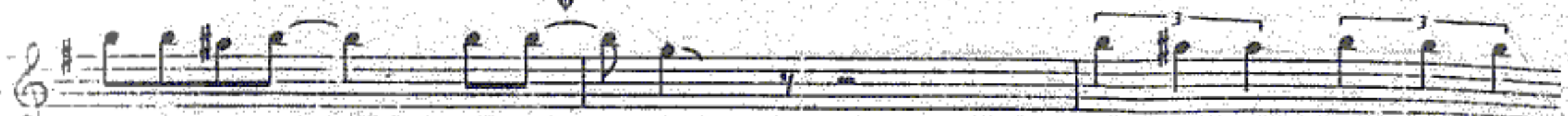
You're noth - ing An ob - ject of an - i - ma -

Gus. I & II

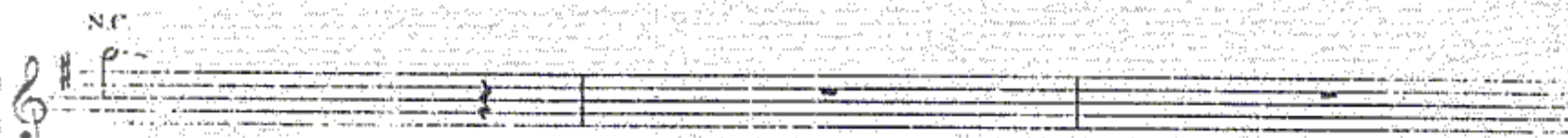
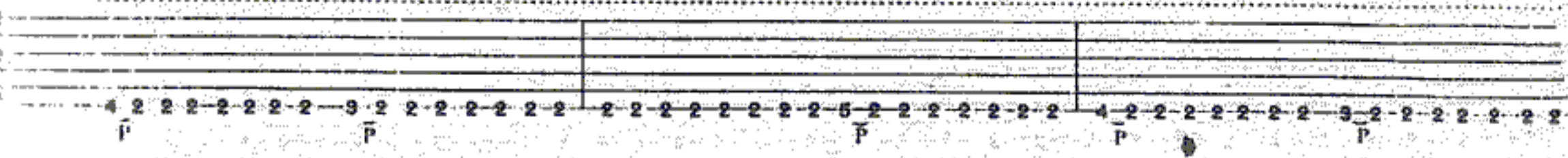
PM

tion, a sub - jec - tive man : e - quin.

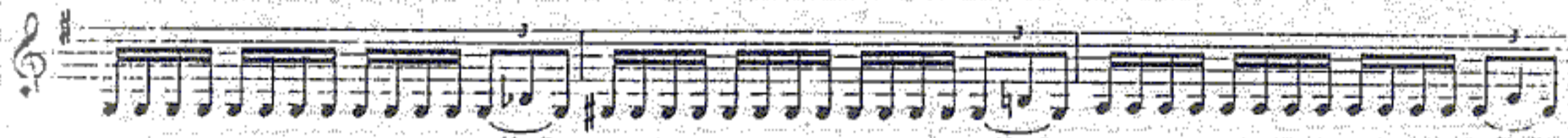
PM



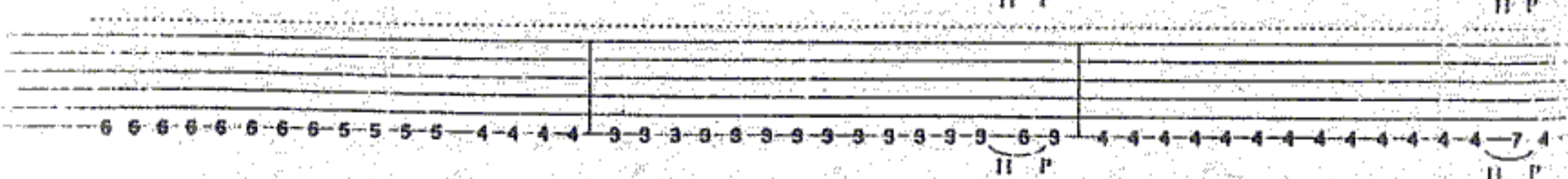
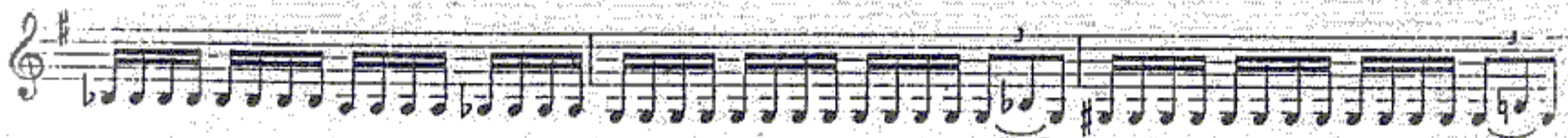
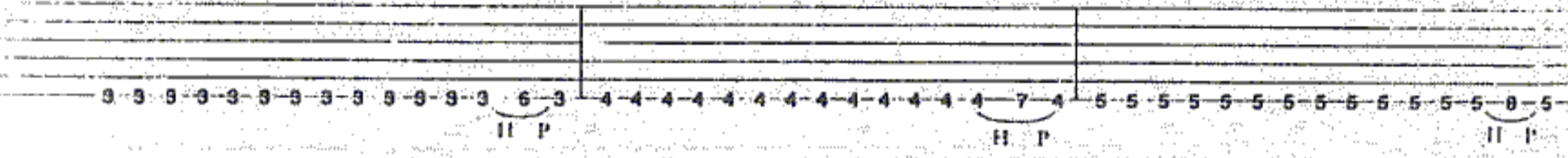
Beat - en in - to sub - mis - sion, rap - ing a - gain and a



gain.



PM.



D.S. al Coda

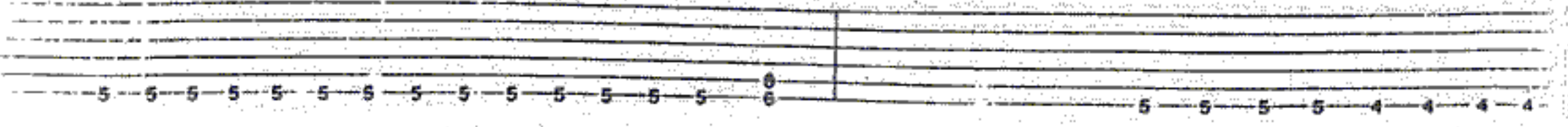


B5

N.C.

Coda symbol

PM.



Coda

sion, rap - ing a - gain and a

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

E5 F5 E5 N.C. G5 F5 N.C. A5 G5 N.C. B5 E5 F5 E5 N.C. G5 F5 N.C. B5

gain!
(Sing 1st time only)

8 0 1 0 0 5 4 0 7 6 0 9 2 3 0 0 5 4 0 8

* PM's no longer slight (till end)

Half time feel
A5 N.C. C5 E5 F5 E5 N.C. G5 F5 N.C. A5 G5 N.C. B5 N.C.

Slaves to my tor - ments

Rhy. Fig. 1

7 5 0 10 0 2 0 0 5 4 0 7 6 0 9 0 0 0 0

E5 F5 E5 N.C. G5 F5 N.C. B5 A5 N.C. C5 N.C.

Scream to your heart's con - tent.

(end Rhy. Fig. 1)

8 0 1 0 0 5 4 0 7 6 0 9 0 0 0 0

w/Rhy. Fig. 1 (2 times)

E5 F5 E5 N.C. G5 F#5 N.C. A5 G#5 N.C. B5 N.C. E5 F5 E5 N.C. G5 F#5 N.C. Bb5 A5 N.C. C5 N.C.

Musical staff with notes and rests.

Time. time a - gain. — Pleas - ure in in - flict - ing pain. —

E5 F5 E5 N.C. G5 F#5 N.C. A5 G#5 N.C. B5 N.C. E5 F5 E5 N.C. G5 F#5 N.C. Bb5 A5 N.C. C5 N.C.

Musical staff with notes and rests.

Pow - er so in - tense. Try - ing to cir - cum - vent. —

E5 F5 E5 N.C. G5 F#5 N.C. A5 G#5 N.C. B5 E5 F5 E5 N.C. G5 F#5 N.C. Bb5

Musical staff with notes and rests.

(In - a - dul - ter - at - ed bat - ter - y. Ma - nip - u -

Musical staff with notes and rests.

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

Chord diagram for guitar.

A5 N.C. C5 E5 F5 E5 N.C. G5 F#5 N.C. A5 G#5 N.C. B5 N.C.

Musical staff with notes and rests.

lat - ed re - al - i - ty. God is dead.

Musical staff with notes and rests.

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

Chord diagram for guitar.

G5 F#5 N.C. Bb5 A5 N.C. C5 B5

Musical staff with notes and rests.

I am a - live!

Musical staff with notes and rests.

P.M. P.M.

Chord diagram for guitar.

Additional Lyrics

2. Shackled. My princess Dangling in distress. Here to discipline, My sole purpose never ends. Bleeding on your knees, My satisfaction is what I need. The urge to take my fist And violate every orifice.

Fictional Reality

Words and Music by
Kerry King

One down 1/2 step:

⑤ - F \flat ① - G \flat
 ③ - A \flat ② - B \flat
 ② - D \flat ① - E \flat

Moderate Rock $\text{♩} = 160$

Intro N.C. Gtrs. I & II *Play 4 times*

f P.M. P.M. P.M. P.M. P.M. P.M.

4 0 2 0 3 0 3 1 4 2 3 1 4 0 2 0 3 0 3 0 1 1 2 0

1st, 2nd, 3rd Verses
Half time feel

N.C. G5 F#5 N.C. G5 F#5 N.C. F#5 N.C.

1. Cri sis feeds the lu na cy all fear

2,3. See additional lyrics

Rhy. Fig. 1 (Gtrs. I & II) (end Rhy. Fig. 1)

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

0 0 0 5 4 0 6 0 0 0 0 0 0 0 5 4 0 6 0 0 4 5 4

w/Rhy. Fig. 1 (6 $\frac{1}{2}$ times)

G5 F#5 N.C. G5 F#5 N.C. F#5 N.C.

the new ma chine Con

G5 F#5 N.C. G5 F#5 N.C. F#5 N.C.

sumed de moc ra cy re turns to so

G5 F#5 N.C. G5 F#5 N.C. F#5 N.C.

cial ist re gime.

G5 F#5 N.C. G5 F#5 N.C. F#5 N.C.

It laid to rest with out con test.

G5 F#5

G5 F#5 N.C.

F#5 N.C.

all hail the new in com pe tence.

G5 F#5 N.C.

G5 F#5 N.C.

F#5 N.C.

G5 F#5 N.C.

Mak - in' you see what to be lieve, a clone in a world.

(end half time feel)

G5 F#5 N.C.

of an ar chy.

PM. PM. PM. PM.

0 0 0 5 4 0 6 0 0 9 2 1 0 4 3 2 1 0 0 4 3 2 1 0

2nd time substitute Rhy. Fill 1

D#5 N.C.

Chorus N.C.

Treach - er - y. mis - er - y.

PM. PM. PM. PM.

0 4 3 2 1 0 0 4 3 1 3 2 0 0 2 0 0 0 3 0 2 0 0 0

Rhy. Fill 1 (Gtrs. I & II)

PM. PM.

0 4 3 2 1 0 1 0 4 3 2 1

vi - o - lence, in - san - i - ty. Scav - en - gers clos - ing in,

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

cov - er - ing the truth a - gain. ¹Half time feel
 1.3. Cas trate so - ci -
 2. Ev - 'ry trail con - spir - a - cy. com -

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

pas - sion is the en - c - my. *To Coda* Fic - tion - al re - al -
 Par - a - lyze, crit - i - cize.

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

Break - in' through the wall of lies. ¹ w/Rhy. Fig. 1 (2 times)
 N.C. G5 F#5 N.C.

Full Gtr. III Full

5 0 3 0 0 0 1 0 4 3 2 1 3 3 3 3 3 3 3 3 3 3 3

G5 F#5 N.C.

F#5 N.C.

G5 F#5 N.C.

G5 F#5 N.C.

F#5 N.C.

*w/delay repeats through 1st 2 bars of 2nd Verse.

(Gtr. I cont. in slashes)

Slower $\text{♩} = 120$
Half time feel

(Gtrs. I & II out)

2nd time w/trem. bar effects ad lib (Gtrs. I & II)
(F) (end Riff B)

w/Riff A w/trem. bar effects ad lib (Gtrs. I & II)
N.C.(F)

*Play 8 times
Gtrs. E5 I & II
F#5

Play 3 times
A5 G#5 F5 E5 Eb5 A5 G#5 F5

D.S. (Tempo 1) al Coda

Cuba

Fic - tion - al - re - nl i ly -

Gtrs. I & II

Gtr. III

PM.

Guitar solo
w/Rhy. Fig. 1 (3 1/2 times)

N.C. G5 F#5 N.C. G5 F#5 N.C. F#5 N.C.

Gtr. III

trem. bar

G5 F#5 N.C. G5 F#5 N.C. F#5 N.C.

trem. bar

semi-harm.

G5 F#5 N.C. G5 F#5 N.C. F#5 N.C.

vib. w/bar

*Depress bar before sounding note.

11 *st.* 12 12-14-16-16 12-14-16 14 15-17-14-15-17 19-22-19 22 (22)
 13 11 13-14 11 *st.* 12 12-14-16-16 12-14-16 14 15-17-14-15-17 19-22-19 22 (22)
 *trem. pick
 *Trem. pick while sliding.
 Full

Gtrs. I & II

PM.....
 PM.....
 0 0 0 5 4 0 6 0 0 9 2 1
 st.
 Full

loco
grad. descent
trem. bar
 0 (0)
 *Pull bar up.

PM..... PM..... PM..... PM.....
 0 4 3 2 1 0 0 4 3 2 1 0 0 4 3 2 1 0 1

Additional Lyrics

2. Insecurity, afraid of things you cannot see.
 Words become the image of the enemy.
 You can't dissect what was correct.
 Vengeance based on how things are said.
 Can't see your side conflicts with mine.
 Frustrations lead to complete demise. *(To Chorus)*

3. Suicidal hierarchy racing in reverse.
 Everything that's done today will be tomorrow's curse.
 Screams in my head precede your death.
 Can't hold the rage when the truth is said.
 Blind lead the blind, line after line,
 In a world too shallow to defy. *(To Chorus)*

w/Rhy. Fig. 1 (2 1/4 times)

G5 F#5 N.C. Bb5 Ab5 N.C. G5 F#5

le - gal sys - tem has no spine, it's cor - rod - ing from in - side, slap your hand, you'll do no time.

N.C. G5 F#5 N.C. Bb5 Ab5

Re - al - i - ty on va - ca - tion, all a - cross a blind - ed na - tion,

N.C. G5 F#5 N.C. G5 F#5 N.C. Bb5 Ab5

men - tal - ly un - der se - da - tion. An - y - one can be set free on a tech - ni - cal - i - ty, ex -

N.C. G5 F#5 w/Riff A (2 times)(Gtrs. I & II) w/Riff A (1 1/2 times)(Gtrs. I & II)

N.C. 4 N.C. 2

plain the law a - gain to me.

Noth - ing to re -

F5 E F5 E F5

Ⓞopen Ⓞopen

P.M. P.M.

Slower ♩ = 180

(end double time feel)

Gtr. II F5 E5

grell

Gtrs. I & II (Gtr. II cont. in slashes) Rhy. Fig. 2 (Gtr. I) (end Rhy. Fig. 2)

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

0 2 2 2 2 2 5 5 | 1 0 0 0 0 0 0 0 | 0 0 0 0 1 0 0 1

w/Rhy. Fig. 2

E5 F5 E F5 E F5

Ⓞopen Ⓞopen

P.M. P.M.

pick slide (steady glss.)

Un - im - pos - ing poi - cy,

E5 F5 E5 F5 E5

no en - forc - ing min - is - try. Gap - ing with ju - di - cial flaws, watch a fad - ing

na - tion *crawl.* _____
(Sing 1st time only)

Gtrs. I & II

(cont. on lower staff)

Gtr. III
 Half time feel
 Guitar solo I
 N.C.

Gtrs. I & II
 Rhy. Fig. 3

16 14 12 15 12 12 12 13 13 13 12 10 15 15 13 12 12 14 10 12 14

Full

(end Rhy. Fig. 3) Rhy. Fig. 3A

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

0 2 0 2 0 0 5 4 3 0 2

A.II. (8va) sl. P P P

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

sl. P sl.

w/Rhy. Fig. 3 A.II. (8va) 1/2 3 trem. bar 1/2 1/2 1/2 1/2 sl. sl.

7 7 8 8 7 10 7 10 7 (7) 7 8 9 7 8 9 (9) 7 (7) 3

sl. H *Pull bar up. A.II. pitch: C \sharp

Rhy. Fig. 3B (Gtrs. I & II)

P.M.

0 2 0 2 0 0 4 3 2

w/Rhy. Fig. 3

w/Rhy. Fig. 3C

w/Rhy. Fig. 2 (4 times)(Gtrs. I & II)
F5

Clash - ing with the pub - lic's frame, — I'm the one that's

(end half time feel)

F5 E5 F5 E5 F5

placed in fame. Leg - is - la - ture sets the stage, — so - cial slaves caught in my rage.

Rhy. Fig. 3C (Gtrs. I & II)

Slower ♩ = 138

N.C.

First system of musical notation. It features a melodic line at the top with a long slur. Below it are two guitar parts, labeled "Gtr. I" and "Gtr. II", each with a series of chord diagrams. At the bottom of the system are two staves of guitar tablature with fret numbers.

Second system of musical notation. It continues the melodic line and guitar parts from the first system. The guitar parts include chord diagrams and tablature. There are some handwritten annotations like "(♩ = ♩)" and "sl." above the notes.

Third system of musical notation. It continues the melodic line and guitar parts. The guitar parts include chord diagrams and tablature. There are handwritten annotations like "(cont. in slashes)" and "sl." above the notes.

Faster ♩ = 224
Double time feel
Guitar solo II

Open

Rhythm notation for the fourth system, labeled "Rhy. Fig. 4". It shows a series of rhythmic patterns for guitar and drums, with a dotted line below indicating the continuation of the pattern.

Fifth system of musical notation. It features a melodic line with notes marked "TP" (Tuplets) and a guitar part with a series of chord diagrams and tablature. The tablature includes fret numbers like 16, 12, and 13.

GS [Ⓞ]open E

G15 [Ⓞ]open E

GS [Ⓞ]open E

(end Rhy. Fig. 4)
GS F15 FS

w/Rhy. Fig. 4 (2 3/4 times)

[Ⓞ]open E

GS [Ⓞ]open E

[Ⓞ]open E

Full Full Full Full

GS [Ⓞ]open E

G15 [Ⓞ]open E

1/2 3/4

GS [Ⓞ]open E

GS F15 FS

Full Full

trem. bar 1/2 3/4

Full Full

[Ⓞ]open E

3 3 3

GS [Ⓞ]open E

G15 [Ⓞ]open E

1/2

trem. bar 6

1/2

w/Rhy. Fig. 4 (3 1/2 times)

Gtrs. I & II

Ad - min - is - tra - tive an - ar - chy and there's noth - ing you can do to me.

The world a - round you drift - ing to a

con - ti - nen - tal tomb you see.

Vi - o - lence is my pas - sion, I will

nev - er be con - tained.

We're

liv - ing with ag - gres - sion and its ev - er - last - ing reign.

Additional Lyrics

2. Here in 1994
 Things are different than before,
 Violence is what we adore.
 Invitation to the game,
 Guns and blades and media fame,
 Every day more of the same.
 Murder, mayhem, anarchy
 Now are all done legally,
 Mastermind your killing spree.
 Unafraid of punishment,
 With a passive government
 There's nothing for you to regret.

Divine Intervention

Words by Tom Araya, Paul Bostaph,
Jeff Hanneman and Kerry King
Music by Jeff Hanneman and Kerry King

Tune down 1/2 step:

⑥ - F♭	① - C♭	E5 ^{VII}	E5	E(b5)	C	C/E	E5 ^(type 2)	E(b5) ^(type 2)	G
⑤ - A♭	② - D♭	E7 ^{VII}	A5	A(b5)	B5	C♯5	F♯5	G♯5	F5
④ - D♭	③ - F♭								

Moderately slow Rock $J = 74$

Intro

N.C.
Gtrs. I & II

f P.M. P.M. P.M. P.M. P.M. P.M.

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

2.

Slower $J = 67$

sl. P.M. P.M. P.M.

sl. applies to Gtr. I only
Play 4 times (3th time Gtr. II cont. in slashes)

E5^{VII}
Riff A (Gtr. I)

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

E5

(end Riff A)

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

w/Riff A

P.M.

w/Rhy. Fig. 1B

E5 VII

Gtrs. I & II

Rhy. Fig. 1A (**Gtr. IV)

mf

Rhy. Fig. 1 (**Gtr. III)

*let ring

*Applies to both gtrs.

**Gtrs. III & IV w/clean tone.

Faster ♩ = 74

1st, 2nd, 3rd Verses

E5

ppp

(cont. in notation)

N.C.

1. A - wak - en in a web like hell.

(end Rhy. Fig. 1A)

2, 3. See additional lyrics

Rhy. Fig. 2 (Gtrs. I & II)

(end Rhy. Fig. 1)

P.M.

*Vol knob swell.

How did I reach this place?

(end Rhy. Fig. 2)

P.M.

Rhy. Fig. 1B (Gtr. V)

Play 4 times

mp let ring w/clean tone

w/Rhy. Fig. 2 (3 times)

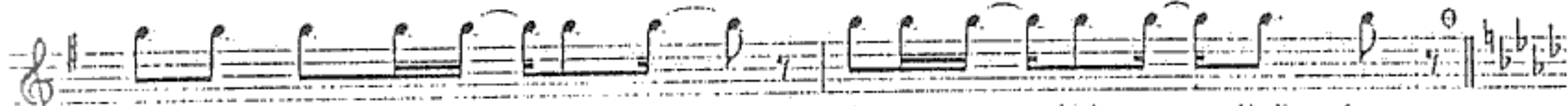


Why are they haunt - ing me? I can - not look at God's face.



Par - n - lyz - ing bril - liant light. Try - ing to run.

1st time w/Fill 1
2nd time to Coda I;
3rd time to Coda II



Want to scream, but can - not speak... I can - not look at God's face.

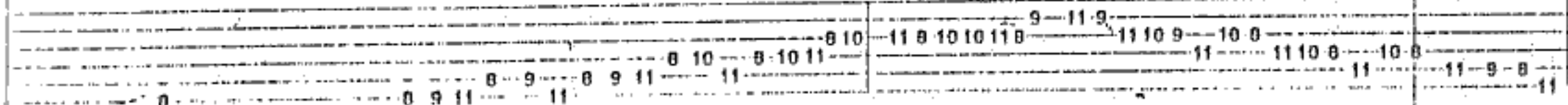


N.C.
Gtr. IV

Gl5 N.C.

Gl5 N.C.

A^b G^b G^b



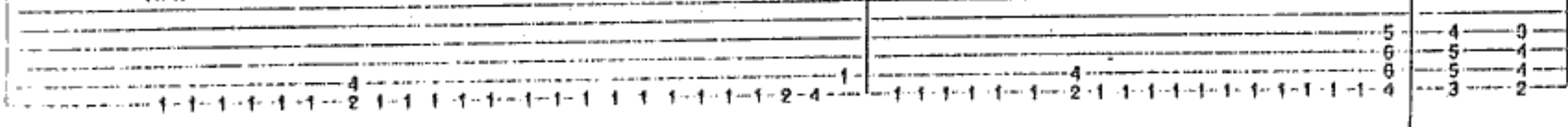
Rhy. Fig. 3 (Gtrs. I & II)



PM.

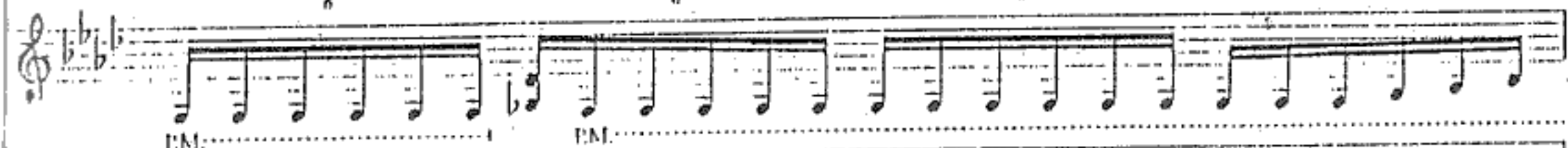
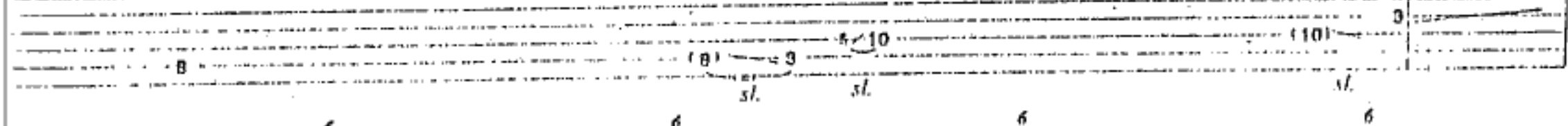
PM.

PM.



N.C.

Gl5 N.C.



PM.

PM.

FILL 1 (Gtr. VI)

15-15-15-19-19-15-15-15 19-19-19 14-14-14 16 14-14-14 16-16-16 17-10-10 19-19-19

4 9 2

(end Rhy. Fig. 3)

4 9 2

Chorus w/Fill 2

G15 N.C.

G15 N.C.

A5 N.C.

A15 N.C.

B5A15 A5

Blind my eyes, I can't see what is being done to me.

Rhy. Fig. 4 (Gtrs. I & II)

6 7 9 4 4 4 7 6 5

P.M.

P.M.

P.M.

P.M.

6 7 9 4 4 4 7 6 5

G15 N.C.

G15 N.C.

A5 N.C.

A15 N.C.

G5F15 F5

In my mind, on ly pain, all the mem o ries are drained.

(end Rhy. Fig. 4)

6 7 9 4 4 4 5 4 3 1

P.M.

P.M.

P.M.

P.M.

6 7 9 4 4 4 5 4 3 1

Fill 2 (Gtr. VI) (Gtr. VI out)

0 0 0

Coda I **Faster** $\text{♩} = 98$

Chords: E5, E(b5), C, B (2fr), C/E

Parts: Gtr. II, Gtr. I, Gtrs. I & II, Gtr. VI

(cont. in slashes) Gtr. VI

Guitar solo I

Rhy. Fig. 5

Chords: E5, E (open), E5, E(b5), E, C, B (2fr), C/E

(end Rhy. Fig. 5)

w/Rhy. Fig. 5 (2/3 lines)

Chords: E5, E (open), E5, E(b5), E, C, B (2fr), C/E, E5, E (open), E5, E(b5)

Annotations: sl., A.H., (8va), 1/2

Chords: C, B (2fr), C/E, E5, E(b5), E

Annotations: Full, sl., loco

Chords: C, B (2fr), G, F (2fr)

Annotations: P, loco, sl.

Chord symbols: C, G, F#

Fret numbers: 12 12 13 15 12 13 15 12 12 13 15 12 19 15 0 15 12 12 13 15 12 13 15 12 19 15 12 13 15

Slower $J = 67$

w/Rhy. Figs. 1, 1A, 1B & Rhy. Fill 1

Gtr. II E5

(Gtr. II out)

N.C. Harm. (Sva) (Gtr. VII out) 4 5

Harm. 4 5

st. Fdbk.

trem. bar

st. Fdbk. (12)

6

6

22

X X

-3

*Depress bar before striking note.

**Sound of trem. bar hitting strings.

w/Rhy. Figs. 1, 1A & 1B

N.C.

* (Spoken:) Segments of my life, morbid pieces of reality, Twisted personality, many faces yet

* w/echo repeats, next 4 bars.

faceless. Familiar things give way to strange, No mercy, no reason, just pain.

faceless. Familiar things give way to strange, No mercy, no reason, just pain.

faceless. Familiar things give way to strange, No mercy, no reason, just pain.

faceless. Familiar things give way to strange, No mercy, no reason, just pain.

E5

PPP

D.S. al Coda II

w/Rhy. Fig. 3
N.C. Gls N.C.

Coda II

Full Full 1/2

Full Full 1/2

Full Full Full

Full Full Full

22 22 22 22 22 22 19 19 19 19 20 19 20 19 22 22 20 19 22 20 19 20 19 22 20 19 19 19 21 21 21

Rhy. Fill 1 (Gtr. I)

1/2 1/2

2 (Gtr. I out)

trem. bar

1/2 1/2

2

2 2 0 0 0

0

* Pull bar up.

N.C. Gb5 N.C.

Gb5 N.C.

B5/F# Bb5/P A5/E

Full *sl.* Full *sl.* Full *sl.* Full *sl.*

20 20 22 22 6 21 19 21 20 22 20 22

12 12 12 19 19 15 19 12 15 19 12 19 15 12 19 15 12 19 15 12 19 15

Chorus w/Rhy. Fig. 4

Gb5 N.C.

Gb5 N.C.

A5 N.C.

Ab5 N.C.

B5 A5 A5

Blind my eyes, I can't see what is being done to me.

Fdbk. (8va)

trem. bar 1/2

Fdbk.

14 (14)

Gb5 N.C.

Gb5 N.C.

Gtrs. 1 & II

A5 G

A5 G

B5

A5 A5

In my mind, on - ly pain, all the mem - o - ries are drained.

st.

(14) (14)

Gb5

F#5

Gb5

F#5

st.

*P.M. 6

P.M. 6

P.M. 6

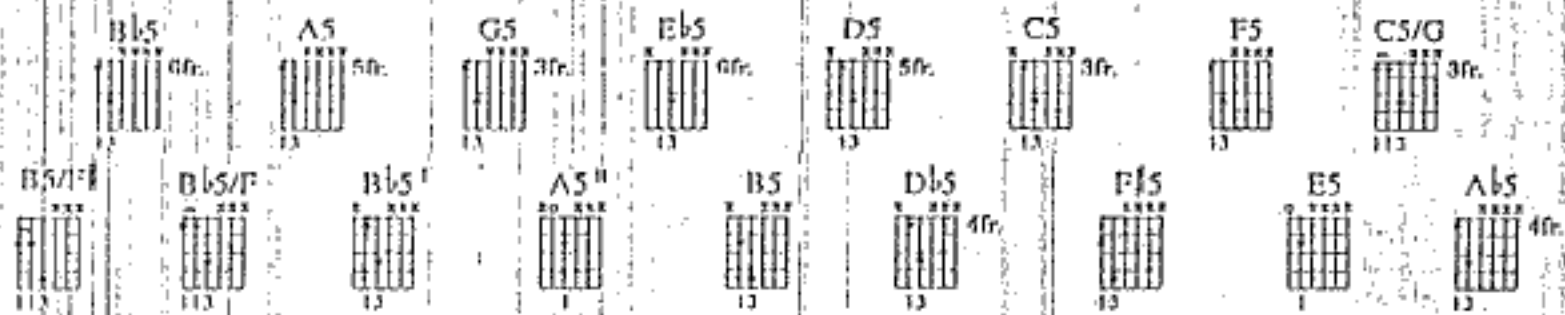
P.M. 6

5 6 8 5 6 8 5 6 8 6 7 9 9 6 7 9 7 8 10 7 8 10 x 7 8 10

*When P.M. is indicated play lowest note of chord only, next 4 bars only.

Circle Of Beliefs

Words and Music by
Kerry King



Tune down 1/2 step:

- ⑥ = E♭ ③ = C♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = D♭

Fast Rock ♩ = 208

F#5 G5 F#5 G5 Bb5 G5 F#5 G5 F#5

Can't ex - plain the oth - er side, — an - swers lost be -

Rhy. Fig. 1 (Gtrs. II & II)

G5 Bb5 A5 F#5 G5 F#5 G5 Bb5 G5

fore their eyes. — Vi - o - lence surg - es from in - side, —

F#5 G5 F#5 G5 Bb5 A5 Ab5 G5 Ab5 G5

a state of mind that nev - er dies. — Born in - to a

Abs Cbs

Abs

G5 Abs

G5

Abs Cbs

Bbs

cho - sen way, — life that does - n't fit to - day. —

sl. P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M.

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

G5 Abs

G5

Abs Cbs

Abs

G5 Abs

G5

To die a pain - ful death, — it seems, — is bet - ter than — your

(end. Rhy. Fig. 1)

sl. P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M.

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

Abs Cbs

Bbs A5

F#5 G5

F#5

G5 Bbs

G5

mis - er - y. — Con - tem - plat - ing, re - ar - rang - ing,

sl. P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M.

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

F#5 G5

F#5

G5 A5

chang - ing all — your ways of think - ing.

(cont. in slashes)

sl. P.M. *sl.* P.M. *sl.* P.M. *sl.* P.M.

sl. *sl.* *sl.*

Faster $J = 208$
Double time feel

Clrs. I & II

Bb5 A5 G5 A5 Bb5

6fr. Bb 6fr. Bb 6fr. Bb 6fr. Bb

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

22 20 18 18 10 10 22 21 10 10 18 10 10 24 24 21 10 10 10 10 22 22 21 10 10 22 22 10 22

Bb5 A5 G5 A5 Bb5

6fr. Bb 6fr. Bb 6fr. Bb 6fr. Bb

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

22 21 18 18 18 10 22 21 10 10 18 10 24 24 21 10 10 10 10 22 20 10 10 22 22 10 22

Eb5 D5 C5 D5 D

5fr. D 5fr. D 5fr. D 5fr. D

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

Full Full Full Full Full Full

Full Full Full Full Full Full

(22) 22 22 (22) (22) 9 9

Eb5 D5 C5 D5

5fr. D 5fr. D 5fr. D 5fr. D

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

loco

steady gliss. sl. sl. sl. sl.

(cont. in notation)

(cont. in Fill 1)

19 20 23 23 16 10 10 15 19 11 16 15 13 13 15 14 12 11 14 11 12

1st, 2nd, 3rd Verses
 1st time w/Fill 1
 2nd time w/Fill 2
 3rd time w/Fill 3

F5 N.C. E5 F5 F#5 N.C. G5 F#5 F5

1. Ev - 'ry day — your life seems like it's pushed in - to a hole. —
 2,3. See additional lyrics
 Rhy. Fig. 3 (Gtrs. I & II)

P.M. P.M.

N.C. E5 F5 F#5 N.C. A#5 G5 F#5

Act - ing out — an - oth - er's need to rule a soul e - ter - nal - ly. Ad -

P.M. P.M.

w/Rhy. Fig. 3
 F5 N.C.

B5 F5 F#5 N.C. G5 F#5 F5

Just - ing to an - oth - er set of val - ues takes its toll.

N.C. E5 F5 F#5 N.C. A#5 G5 F#5

Grow - ing in a lu - na - cy that plays on your stu - pid

Fill 1 (Gtr. III)
 (Gtr. III out)

Fill 2 (Gtr. IV)
 (Gtr. IV out)

Fill 3 (Gtr. IV)
 (Gtr. IV out)

Gtr. II FS

ly. Rhy. Fig. 4 (Gtr. I)

PM. PM. PM.

3rd time substitute Rhy. Fill 2

(cont. in notation) (end Rhy. Fig. 4)

Play 3rd time only w/Rhy. Fig. 4 (Gtrs. I & II)

C5/G B5/F# Bb5/F N.C. A65 N.C. G65

Gtr. II substitute Rhy. Fill 3

N.C. A65 N.C. C5/G B5/F# Bb5/F

Chorus N.C. G5 F#5

Circle of beliefs,

Gtrs. I & II

PM.

Rhy. Fill 2

Gtr. II

Gtr. I

PM.

Rhy. Fill 3 (Gtr. II)

PM. pick slides

E5 N.C.

G5 F#5

F5 N.C.

G5 F#5



se-crets nev - er keep.

Liv - ing in a lie,

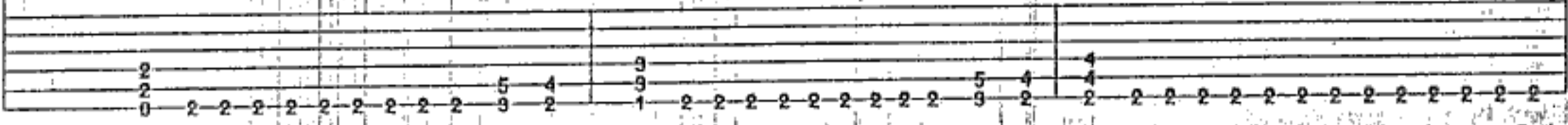
right be - fore your eyes.



P.M.

P.M.

P.M.



2nd time to Coda I;
3rd time to Coda II

G5 F#5 E5 N.C.

G5 F#5 F5 N.C.

G5 F#5



- 1. Born with - out a brain,
- 2. Los - ing is your way,
- 3. Burn - ing in my wake,

help - less is your name.
men - tal dis - ar - ray.
souls are free to take.

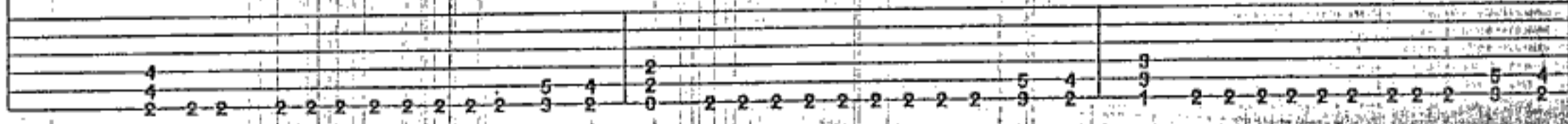
All you do is pray,
I can see your strain,
Your fol - low - ing a fake,



P.M.

P.M.

P.M.



Guitar solo II

G5 F5/C E5/B

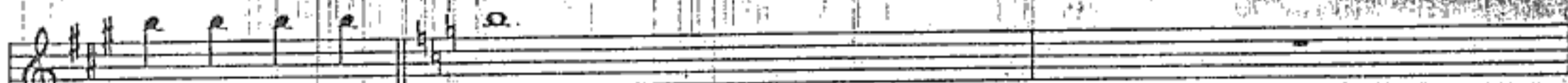
Bb5¹ A

A5¹¹ Bb5¹ B5 A C5 B5 Bb5¹

Gtrs. I & II

P.M.

P.M.



liv - ing is your pain....

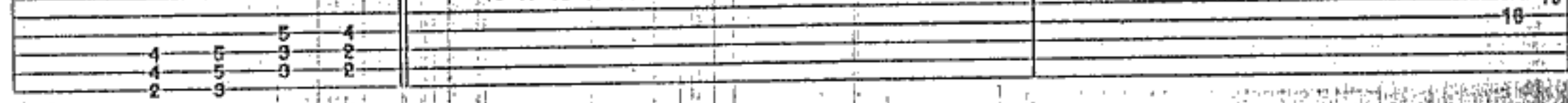
(cont. in slashes)

Rhy. Fill I

Gtr. IV



19-17-15-17-15 17-15-19-19-17-15-17-15-17-15 19-17-15-17-17-15-19-19-17-15-17-15



⑤ open A

8th P.M.

Full

1/2

1 1/2

1 1/2

1 1/2

sl. loco

19 (19) 19 (19) 0

Bb5 ⑤ open A

P.M.

A5 11 Bb5 1 B5

⑤ open A C5 B5 Bb5 1

P.M.

14 14 15 17 14 15 15 15 17 17 15 15

14 17 15 14 14 15 17 15 14

⑤ open A

P.M.

A5 11 Bb5 1 B5

⑤ open A G5 F#5 F5

⑤ open A

2. Men (cont. in Fill 2)

14 (14)

15

Coda I

w/Rhy. Fill 1

G5 F5/C E5/B

Gtrs. I & II

⑤ 1fr. A

P.M.

2fr. B

1fr. A

you don't want to be saved.

Gtr. III

Full

Full

Full

sl.

5 21 21 21

Handwritten musical notation for the first system, including guitar tablature and fretboard diagrams. The tablature shows fret numbers (21, 16, 14, 15, 10, 17, 14, 14, 10, 17, 15, 15, 10, 10) and includes annotations such as *sl.*, *J*, and *H*. Fretboard diagrams above the staff indicate fingerings for chords B and D.

Handwritten musical notation for the second system, including guitar tablature and fretboard diagrams. The tablature shows fret numbers (14, 15, 10, 18, 18, 18, 18, 15, 14, 10, 15, 15, 15, 15, 14, 10, 14, 10, 16, 10, 18, 10, 14, 15, 15). Annotations include *H*, *J*, and *sl.*. Fretboard diagrams indicate fingerings for 1fr. A and 2fr. B.

Handwritten musical notation for the third system, including guitar tablature and fretboard diagrams. The tablature shows fret numbers (19, 19, 19, 19, 18, 16, 16, 21, 21, 21, 21, 19, 16, 22, 22, 22, 22, 22, 19, 19, 24, 24, 24, 22, 22, 24, 24). Annotations include *J* and *H*. Fretboard diagrams indicate fingerings for 2fr. B, 5fr. D, and 4fr. C.

Handwritten musical notation for the fourth system, including guitar tablature and fretboard diagrams. The tablature shows fret numbers (24, 0, 0, 0, 5, 4, 1, 5, 4, 5, 4, 4). Annotations include *Full*, *loco*, *trem. bar*, *1/2*, *H*, and *P*. Fretboard diagrams indicate fingerings for 2fr. B, 3fr. C, and 2fr. B.

Handwritten musical notation for the fifth system, including guitar tablature and fretboard diagrams. The tablature shows fret numbers (4, 5, 15, 16, 15, 16, 15, 16, 15, 16, 7, 0, 0). Annotations include *sl.*, *trem. bar*, *1/2*, *H*, and *P*. Fretboard diagrams indicate fingerings for 3fr. C and 6fr. Eb.

*Vib. causes open 3rd string to sound.

2fr. B 3fr. C

2fr. B

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

(end double time feel)
(cont. in notation)

⑥ open E

⑥ open E

⑥ open E

C5

B5

G5

B♭5

24 24 24 24 22 22 22 22 20 20 20 19 19 19 19 17 17 17 17 16 16

(Gtr. III out)

N.C.
Gtrs. I & II

G5 N.C.

A♭5 N.C.

0 0 0 0 0 0 1 3 0 0 0 0 0 0 0 0 1 3 1 0

G5 N.C.

A♭5 N.C.

B♭5 N.C.

A♭5

0 0 0 0 0 0 1 3 0 0 1 3 0 0 1 3 1 0 1 3 2 0

N.C.

G5 N.C.

A♭5 N.C.

0 1 3 0 0 0 0 0 0 0 1 3 0 0 0 0 0 0 0 0 0 0

G5 N.C. A5 N.C. B5 N.C. A5

3 H H PM. 3 H H PM. 3 H H 3 H H

0 1 2 0 0 1 2 0 0 1 2 0 1 2 0 1 2 0

E5 F5 E5 F5 G5 N.C.

Can't you see,

Rhy. Fig. 5

PM. PM.

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

E5 F5 E5 F5 G5 F5 E5 F5 E5 F5 G5

no va lid i ty? Must con trol

PM. PM. PM.

2 0 2 0 0 0 2 4 5 4 2 2 2 2 2 2 2 2 2 0 1 0 0 0 2 4 5

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

si lenc ing of souls.

(end Rhy. Fig. 5)

PM. PM. PM. PM.

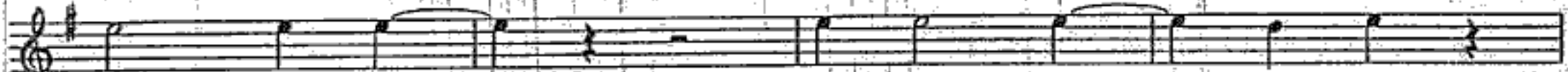
0 0 0 0 0 0 0 0 0 0 1 0 0 0 2 0 2 5 4 0 1 1 2

w/Rhy. Fig. 5
E5 F5 E5

F15 G5 N.C.

E5 F5 E5

F15 G5 F15



Slow

de - cay

spread - ing

through

your brain.

E5 F5 E5

F15 G5 N.C.

E5 F5 E5

F15 G5

F15

G5 F15 F5 F15



Dev - as - tate,

the de - vi - ant

will dom - i - nate.

N.C.

Gtrs. I & II



P.M.

P.M.

P.M.

P.M.

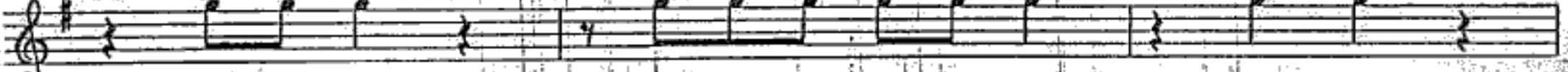


w/Rhy. Fig. 5
E5 F5 E5

F15 G5 N.C.

E5 F5 E5

F15 G5



Can't you see

there's no va - lid - i - ty?

Your way

F15

E5 F5 E5

F15 G5 N.C.



is not the on - ly way

Slow de - cay

is spread - ing through your brain.

w/Rhy. Fig. 5 (1st 7 bars only)

E5 F5 E5

F15 G5

F15

G5 F15 F5

F15

E5 F5 E5

F15 G5



Don't you see the pow - er

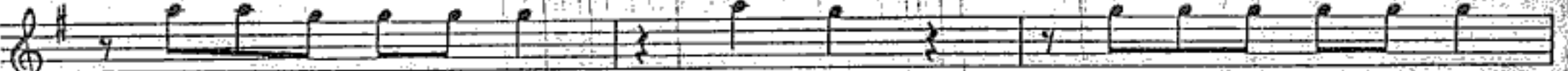
of the en - e - my?

Tyr - an - ny,

N.C.

E5 F5 E5

F15 G5 F15



to - tal su - prem - a - cy.

Con - trol,

the si - lenc - ing of souls.

E5 F5 E5

F15 G5 N.C.

E5 F5 E5

F15 G5



Slav - er - y

with - in the en - ti - ty.

Dev - as - tate,

Gtrs. I & II

F15 F1 G5 F15 F5 F E5 F5
P.M. P.M.

w/Rhy. Fig. 1
F15 G5

F15

G5

Bb5

G5



dom - i - nate.

Can't ex - plain the rea - son why some

F15 G5

F15

G5 Bb5

A5

F15 G5

F15



one would rath - er live than die, if dy - ing was the

G5 Bb5 G5 F#5 G5 F#5 G5 Bb5 A5 Ab5

on - ly way to end a life of men - tal stains.

G5 Ab5 G5 Ab5 Cb5 Ab5 G5 Ab5 G5

All your life he's been the cause, — a man im - paled on -

Ab5 Cb5 Bb5 G5 Ab5 G5 Ab5 Cb5 Ab5

to a cross. Pure re - li - gion. hol - o - caust. — If re -

G5 Ab5 G5 Ab5 Cb5 Bb5 A5

li - gion dies — it's not my loss.

Gtrs. I & II

sl. P.M.

5 6 4 4 4 4 6 9 4 9 9 8 7 (7) (7)

sl.

G5 N.C. G5 N.C. Ab5 N.C. A5 N.C.

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

12 9 9 9 9 9 12 9 9 9 9 9 19 11 9 9 9 9 0 0 14 12 9 9 9 9 9 9

G5 N.C. Ab5 N.C. A5 N.C. G5

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

(cont. in slashes)

12 9 9 9 9 9 19 11 9 9 9 9 9 9 14 12 9 9 9 9 9 9 12 10

Double time feel
Guitar solo IV

Rhy. Fig. 6
(Gtrs. I & II)

Ab5 ^{3fr.}G PM

Db5 ^{3fr.}G C5 ^{3fr.}G PM

Gtr. IV Full

Ab5 ^{3fr.}G PM

Db5 ^{3fr.}G C5 ^{3fr.}G B5 PM

Ab5 ^{3fr.}G PM

Db5 ^{3fr.}G C5 ^{3fr.}G PM

Ab5 ^{3fr.}G PM

Db5 ^{3fr.}G C5 ^{3fr.}G A5 PM

(end Rhy. Fig. 6)

w/Rhy. Fig. 6

Ab5 ^{3fr.}G P P

Db5 ^{3fr.}G C5 ^{3fr.}G

rake

Ab5 G (3fr.) Db5 G (3fr.) C5 G (3fr.) B5 sl.

Ab5 G (3fr.) Db5 G (3fr.) C5 G (3fr.) Ab5 G (3fr.)

Full *w/wah Full Full P P

*Wah being switched on creates impression of note being picked on 2nd beat of measure.

D.S. al Coda II

Db5 G (3fr.) C5 G (3fr.) A5

3. Per (cont. in Fill 3)

Coda II

G5 F5/C E5/B

ev - ry - one a

Outro N.C.

wake.

PM.

15 N.C. G5 N.C. G5 N.C. Bb5 A5 Ab5

PM. PM. PM.

N.C. Ab5 N.C. G5 N.C. G5 Fb5 F5

PM. PM. PM.

(8)
(4)

Additional Lyrics

2. Mentality so small you can't
 Accept another side.
 Your point of view a memory
 Because it doesn't mean a thing.
 The resurrection's waiting for
 A world without a sin.
 The temples all will crumble
 While awaiting for it to begin.
 (To Chorus)

3. Perception always biased,
 Feeding off a fallacy.
 Your systematic way of life
 Decided for you every night.
 Intentional, conflicting words
 Avoid solidity.
 Blinded by the holy light
 That constantly consumes your mind.
 (To Chorus)

SS-3

Words by Jeff Hanneman
 Music by Jeff Hanneman
 and Kerry King

Tune down 1/2 step:

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭



Moderate Rock $\text{♩} = 160$

Intro

N.C.
Gtrs. I & II

Musical notation for the Intro section, including treble and bass staves with guitar-specific markings like P.M. and sl.

1.2.3.

4.

N.C.

Play 3 times

Musical notation for the first main section, including treble and bass staves with guitar-specific markings like P.M., sl., and G5.

(♯ = ♭)

F15

Gtr. II

Gtr. I

(Gtr. II out)

Musical notation for the second main section, including treble and bass staves with guitar-specific markings like P.M. and sl.

A15 N.C.

A15 N.C.

C5 N.C.

Musical notation for the third main section, including treble and bass staves with guitar-specific markings like P.M. and sl.

A15

C5

Gtr. II

Musical notation for the fourth main section, including treble and bass staves with guitar-specific markings like P.M. and sl.

..... PM. PM. PM. PM. PM.

..... sl. sl.

N.C.
Both gtrs.

..... PM.

Half time feel
1st, 2nd Verses

F5 N.C.(E5)

F5 N.C.(E5)

1. An - cient crown placed on your head, the
2. Gold - en door sub - mits se - crets,

PM. PM.

F5 N.C.(E5)

F5 N.C.(E5)

hang as this man - na of - tion Prague - falls.

PM. PM.

F5 N.C.(E5)

F5 N.C.(E5)

Sev - en - keys to the cham ber, sur -
Al - mos phere of dead ly ter - ror, sub -

P.M.

P.M.

F5 N.C.(E5)

F5 N.C.(E5)

(end half time feel)

ren - dered to the god)
ser - vi - ent to all)

P.M.

P.M.

Chorus
N.C.(F15)

Hunt - ing fight - ing kill - ing - whore -

P.M.

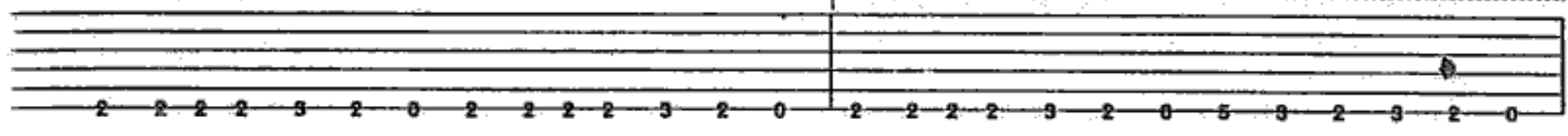
Wade through blood and bleed some more.

P.M.

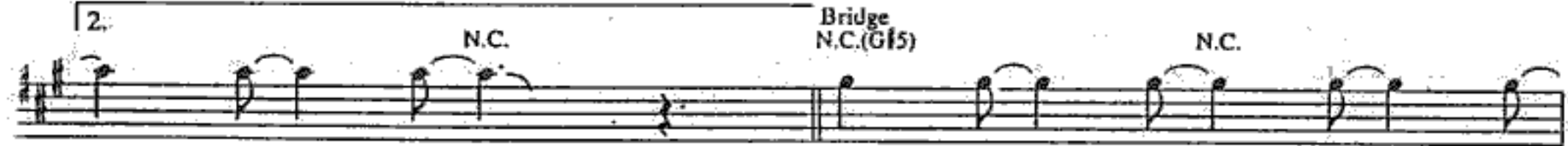
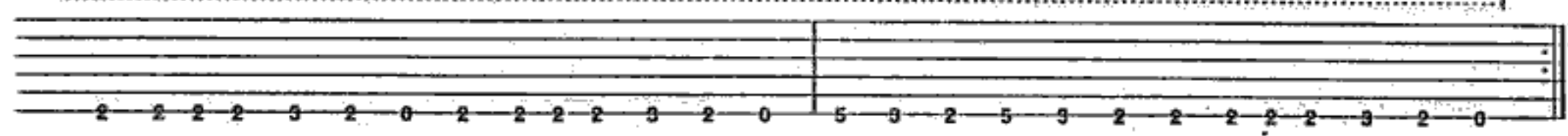
P.M.



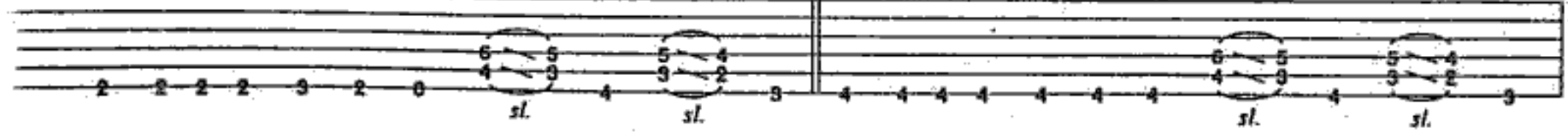
Hunt - ing, fight - ing, kill - ing— whore—



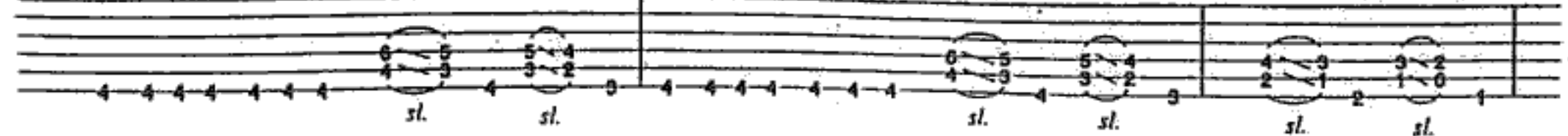
Wade through blood— and— spill— some— more—



— some— more— Burn - ing— sense— of— mis -



sion. As - sas - si - na - tion, sym - bol of— op - pres -



N.C.(F15)

slon.---

PM.

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

N.C.

To

sl. PM. sl. PM.

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

(G15) N.C. (G15) N.C. (G15) N.C.

save them from ex-ile. ob-lit-er-a-tion, sab-o-taged.

sl. PM. sl. PM. sl. PM. sl. PM. sl. PM. sl. PM.

4 4 4 4 4 4 sl. 4 4 4 4 4 4 sl. 4 4 4 4 4 4 sl. 4 4 4 4 4 4 sl. 4 4 4 4 4 4

Double time feel (♩ = ♪) D15 N.C. E5 D15 N.C.

cam

palgn. (Sing 1st time only) Rhy. Fig. 1

sl. PM. PM.

sl. 2 1 0 0 0 0 0 0 7 10 7 0 0 0 0 0 0 0 0 7 10 0 0

D5 N.C.

B5

1.2.3.

D5 N.C.

D5 N.C.

B5

4.

D5 N.C.

D5 N.C.

(end Rhy. Fig. 1)

PM:.....1 PM:.....1 PM:.....1 PM:.....1 PM:.....1

3rd Verse
G5

A5 G5

A5 C5

1. Cru - sade re - sist - ance from a - far, a plan - ning the death of one -
2. Ram - i - fi - ca - tions will be high, a price paid in tor - ment.

Rhy. Fig. 2

B5

C5 B5 A5

G5

A5 G5

A5

The When the plot is ex - e - cut means - ed, To
The end jus - ti - fies the means.

1. C5

B5

A5

B5

C5

B5

A5

there will be no - where to run.

(end Rhy. Fig. 2)

Bb5 A5 N.C.

Bb5 A5 N.C. Gb5 N.C.

E5

Db5 N.C.

E5

Db5 N.C.

Db5 N.C.

E5

Db5 N.C.

D5 N.C.

E5

Gtr. II

4th Verse
w/Rhy. Fig. 2 (2 times)

1. The

Gb5

A5 Gb5

A5

C5

wolf lead - er now is the stalked, ex - pan - sion state of hor -
2. Mur - der - ous pow - er brought to an end, on - ly to rise a - gain.

B5

C5 B5 A5

Gb5

A5

Gb5

A5

ror. Guns and ech o o ver the grave. A Pro -
Cold and ruth less, an i - ron will. Pro -

C5

1. B5 A5 B5 C5 B5 A5

2. B5 A5 B5 C5 B5 A5

thou - sand fates are sealed. tec - tor - ate of the dead.

Guitar solo II
w/Rhy. Fig. 3 (2 times) (Gtr. II)

Bb5 A5 N.C.

Bb5 A5 N.C. Gb5 N.C.

G5

Bb5 A5 N.C.

Bb5 A5 N.C. Gb5 N.C. F5

Gtr. II substitute Rhy. Fill I
 Bb5 A5 N.C. G5 F5

Bb5 A5 N.C. Harm. (8va) Bb5 A5 N.C. G5 Bb5 A5 N.C.

slack Harm. (8va) slack 8va sl.

9 (5) 0 (0) 0 19 (19) 19 20

*Strike harmonic with bar depressed.

(Resume Rhy. Fig. 3)

Bb5 A5 N.C. Bb5 A5 N.C. G5 N.C. G5 Bb5 A5 N.C.

8va P H P P P P Full 3/2 trem. bar

19 22 20 19 20 19 22 20 19 22 20 19 22 20 19 22 (22) 22 19 (19) 22 19 22 19

Bb5 A5 N.C. G5 N.C. F5 Bb5 A5 N.C. Bb5 A5 N.C. G5 N.C. G5 Bb5 A5 N.C.

8va Full locn. slack slack Harm. (8va)

22 trem. bar slack slack Harm.

0 0 (0) (0) 5

*Strike harmonic with bar depressed.

Rhy. Fill I

sl. sl.

Gtr. II substitute Rhy. Fill 1
Bb5 A5 N.C. Gb5 N.C. F5

5th Verse
N.C.(Fb5)

(F5)

(Fb5)

(G5)

1. A

thor-ough

sweep, pre-

lude to

death.

The

2. Ret-ri

bu-tion,

se-lec-tive

ter-ror

The

Rhy. Fig. 4 (Gtrs. I & II)

Se-crets
stench of

kept,
death

but
is

no
ev

one
'ry

(end Rhy. Fig. 4)

w/Rhy. Fig. 4
(Fb5)

(F5)

(Fb5)

(G5)

(Fb5)

(F5)

(Fb5)

(G5)

Fir-ing
sev-ered

squad-
head,

be-gins
a float

their
ing mass

work.
will

Harsh re-
give me

pris-
an-

al for
swers to

what you

took.

[2. (Fb5)

(G5)

w/Rhy. Fig. 1

D5 N.C.

E5

D5 N.C.

D5 N.C.

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

what I ask!

w/Rhy. Fig. 1 (Gtr. I)
D5 N.C. E5

D5 N.C.

D5 N.C.

E5

D5 N.C.

D5 N.C.

E5

w/1st bar of Rhy. Fig. 1 (Gtr. I)

D5 N.C.

E5

D5 N.C.

E5

D5

C5

D5

E5

Gtr. II

Both gtrs.

Serenity In Murder

Words by Tom Araya
Music by Jeff Hanneman
and Kerry King

Tune down 1/2 step:

- ⑥ = E \flat ① = G \flat
- ⑤ = A \flat ② = D \flat
- ④ = D \flat ③ = E \flat



Fast Rock $\text{♩} = 208$

Intro N.C. Play 3 times N.C.

Gtrs. I & II

Double time feel
N.C.

1.

2.

(end double time feel)

Half time $\text{♩} = 104$

B5

B5

Gtr. II
Rhy. Fig. 1 (Gtr. I)

w/Rhy. Fig. 1

①26.

1st Verse
w/Rhy. Fig. 1 (3 1/2 times) (Gtrs. I & II)
N.C.

Let me take you down

Bb5 N.C.

Bb5

with - out a sound, dead be - fore you hit the ground.

N.C.

Bb5 N.C.

Blood wash - es my hand, can't un - der - stand, ster - i - liz - ing my

Chorus
N.C.

Washed a - way with crim - son tide.

Rhy. Fill 1 (Gtrs. I & II)

By my hand, I keep test - ing time. Quench the fire that drives my soul,

Guitar solo I
w/Rhy. Fig. 2
N.C.

sooth - ing me as death takes hold.

8va
Gtr. III Full Full Full Full

2 0 0 0 2 3 0 5 4 2 0 0 0 2 1

Full Full Full Full

22 21 22 21 22 21 22 21 22

8va Full Full

Full

22 (22) 19 19 19 19 19 20 19 20 22 20 19 22 20 19 20 22 20 19 22 20 19

loco

14 10 19 14 10 14 14 10 14 10 10 14 10 14 10

Rhy. Fig. 2
Gtrs. I & II

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

1.

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

2.

P.M. H P P.M. H P P.M.

H P H P

0 0 0 0 4 5 0 0 5 2 0 0 0 0 0 0 0 0 0 0 4 5 0 0 5 4 0 0 0 0 1

0 0 0 0 4 5 0 0 5 2 0 0 0 0 0 0 0 0 0 0 4 5 0 0 5 4 0 0 1 0 2 1

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

2nd Verse
w/Rhy. Fig. 1 (3½ times) and Fill 1
N.C.

Chorus
w/Rhy. Fig. 3 (3 times)
N.C.

Fill 1 (end of solo)
Gtr. III

Rhy. Fig. 3
Gtrs. I & II

Rhy. Fill 2
Gtrs. I & II

Half time $J = 104$
Chorus
w/Rhy. Fig. 3 (4 times)

N.C.

Quench the fire — that drives — my soul, sooth - ing me — as death — takes hold.

8va

sl.

(Gtr. IV out)

(22)

sl.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a guitar line in treble clef with a wavy line indicating a tremolo effect, marked '8va' and 'sl.'. The third staff is a guitar line in bass clef with a wavy line indicating a tremolo effect, marked '(22)' and 'sl.'. The fourth staff is empty.

Di - vine god - send en - vel - op - ing me, spir - it - ual ec - sta - sy sets - me free.

Detailed description: This system contains a single vocal line in treble clef with lyrics.

Tempo I ($J = 208$)

N.C.
Gtrs. I & II

P.M.

Detailed description: This system contains the first two staves of music for the third system. The top staff is a guitar line in treble clef with a wavy line indicating a tremolo effect, marked 'P.M.'. The bottom staff is a guitar line in bass clef with a wavy line indicating a tremolo effect, marked 'P.M.'. The staff contains a sequence of fret numbers: 4 0 2 5 2 0 2 0 5 5 2 0 2 0 2 0 5 4 0 5 2 1 0.

P.M.

1.

Detailed description: This system contains the first two staves of music for the fourth system. The top staff is a guitar line in treble clef with a wavy line indicating a tremolo effect, marked 'P.M.'. The bottom staff is a guitar line in bass clef with a wavy line indicating a tremolo effect, marked 'P.M.'. The staff contains a sequence of fret numbers: 4 0 2 5 2 0 2 0 5 5 2 0 2 0 2 0 5 4 0 5 2 1 0.

P.M.

2.

Detailed description: This system contains the first two staves of music for the fifth system. The top staff is a guitar line in treble clef with a wavy line indicating a tremolo effect, marked 'P.M.'. The bottom staff is a guitar line in bass clef with a wavy line indicating a tremolo effect, marked 'P.M.'. The staff contains a sequence of fret numbers: 0 4 2 5 4 5 2 0 2 5 2 0 2 0 2 0 2 0 2 0 2 0 2 0.

Words by Tom Araya and Jeff Hanneman
 Music by Jeff Hanneman

Tune down 1/2 step:

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = F♭
- ④ = D♭ ① = E♭

Slowly $J = 78$

Intro N.C. 12-stg. acous.

mf let ring throughout

N.C.

G5 Gtrs. I & II *f* F15 P.M. Play 4 times

*Both elec. w/dist.

E♭5 D5 B5 B♭5 E♭5 D5 B5 B♭5 (12-stg. acous. out)

Faster $\text{♩} = 90$

Chords: E5, G, E5, F5

Annotations: Gtr. II, Gtr. I, trem. bar, sl., H, P, P, P, H, P, P

Fretboard diagrams for the first system:

- Diagram 1: 0 (0)
- Diagram 2: (2) 1 9
- Diagram 3: 5 1 9 5 1 9 1 0 9 1 0 5 1 9 5 1 9 1 0
- Diagram 4: 5 1 9 5 1 9 1 0 9 1 0 5 1 9 5 1 9 1 0

Faster $\text{♩} = 144$
Half time feel

Rhy. Fig. 1 (Gtrs. I & II)

Chords: F5, F1(b5), F5, F1(b5), F5, N.C., F5

Annotations: let ring, PM., let ring, (2nd time end half time feel), (end Rhy. Fig. 1)

Fretboard diagrams for the second system:

- Diagram 1: 2 2 4 2 5 2 2 5
- Diagram 2: 2 2 4 2 4 2 5 2 2 5 2 2 4 2 3 2 0 2 3 4 2
- Diagram 3: 5 2 2 5 2 2 4 2 4 2 2 3 2 2 4 2 0 2 0 2 3 2 0 2 5

1st, 2nd Verses

Chords: F5, E5, F5, E5, F5

1. Driv - ing com - pul - sion, mor - bid thoughts come to mind. —
2. See additional lyrics

Rhy. Fig. 2 (Gtrs. I & II)

Annotations: PM., PM., PM.

Fretboard diagrams for the fourth system:

- Diagram 1: 9 2 0 0 0 0 0 0 0 0
- Diagram 2: 1 0 0 0 0 0 0 1 1 1 1

E5 F5 E5 N.C.

Sex - u - al re - lease bur - led deep in side.

(end Rhy. Fig. 2)

Gtr. I *sl.*
Gtr. II *sl.*

PM:.....

w/Rhy. Fig. 2 (3 times)

F5 E5 F5 E5 F5 E5

Com - plete con - trol of a prized pos - ses - sion, to touch and fon - dle with no

F5 E5 N.C. F5 E5 F5 E5 F5

ob - jec - tion. Lone - ly soul, emp - ti - ness ful - filled.

E5 F5 E5 N.C. F5 E5

Phys - i - cal pleas - ures and ad - dict - ive thrill. An ob - ject of per - vert - ed

F5 E5 F5 E5 F5 E5 N.C.

re - al - i - ty. An ob - ses - sion be - yond your wild - est dreams.

Chorus
N.C.(F)m6 G15

Death, love's fi - nal em - brace.

let ring.....

PM:.....

N.C.(F|m6)

F15 E5 G5 F15 E5 F15

Your cool ten - der - ness.

let ring

P.M.

N.C.(F|m6)

1. G5

Mem - o - ries keep love a - live.

let ring

P.M.

N.C.(F|m6)

F15 E5 G5 F15 E5 F15

Mem - o - ries will nev - er die.

let ring

P.M.

2.

G5

N.C.(F|m6)

N.C.

Mem - o - ries will nev - er die.

P.M.

let ring

P.M.

Half time feel

Bridge

E5

E(b5)

N.C.

Gm

I need a friend,

Rhy. Fig. 3

let ring.....

let ring.....

w/Rhy. Fig. 3

E5

E(b5)

N.C.

Gm

F5

E5

G5

F5

E5

F5

E5

E(b5)

N.C.

please be my com - pan - ion.

(end Rhy. Fig. 3)

let ring.....

P.M.

(end half time feel)

Gm

E5

E(b5)

N.C.

Gm

F5

E5

G5

F5

E5

F5

don't want to be left a - lone with my

(I don't want to be left a - lone with my

Faster $\text{♩} = 156$

Guitar solo

F5 E5

Gtrs. I & II

*P.M.

F5 E5

P.M.

san - i - ty.

san - i - ty.)

Gtr. III

A.H.

w/wah

A.H.

A.H. (Rva)

1/2

1/2

1/2

1/2

*Play only lowest note of chord when P.M. is indicated (throughout).

F5 E5 G5 F5 F5 E5

1/2 PM. PM. PM.

1/2 PM. PM. PM.

F5 E5 F5 E5

PM. A.H. (8va) H A.H. (8va)

sl. A.H. H A.H. (8va)

F5 E5 G5 F5 F5 E5

PM. PM. PM. sl. 8va

sl. 8va

G5 F5 G5 F5

8va Full PM. PM.

Full PM. PM.

G5 F5 A5 G5 G5 F5

8va PM. PM. PM.

sl. sl.

G5 F15 G5 F15

8va P.M. 1/2 P.M. 1/2

sl. sl. sl. sl. sl. sl.

19 19 (19) 19 19 (19)

G5 F15 A5 G5 G5 F5

8va P.M. 1/2 P.M. 1/4 slight rit. P.M. 1/4 (Gtr. III cont. in Fill 1)

sl. Full sl. sl. sl. 1/2 sl. slight rit. 1/4 loco trem. bar

19 (19) 19 (19) 19 19 19 0

Slower $\text{♩} = 144$
 Bridge
 w/Rhy. Fig. 3 (1 1/4 times) & Fill 1

E5 E(b5) N.C. Gm E5 E(b5) N.C.

E - rot - ic sen - sa - tions tin - gle my spine a dead

Gm F15 E5 G5 F15 E5 F15 E5 E(b5) N.C. Gm

bod - y ly - ing next to mine Smooth blue black

E5 E(b5) N.C.

lips I start sal - i - vat - ing as we kiss Mine for -

Gtrs. I & II

P.M.

0 2 0 2 5 0 5 0 0 0 2 0 2 0 0 0 0 1 0

Fill 1 (end of solo)

*3 1/2 Harm. (Gtr. III out) slack

(8va)

*3 1/2 Harm. slack

(0) 4

*Strike harmonic while depressing bar.

ev - er, this sweet death. — I can - not for - get your — soft breaths, —

3 2 0 2 0 0 5 9 0 3 2 0 2 3 0 2 0 0 1 3 2 0 2 3 0 5 9 0

pant - ing ex - cit - ed - ly with my hands — a - round your neck! —

Gtr. I pick slide
Gtr. II

3 2 0 2 3 0 5 1 0 3 2 0 2 3 0 5 9 0 3 2 0 2 3 0 3 1 0

Half time feel
Outro
w/Rhy. Fig. 1

F15 F1(b5) F15 F1(b5) F15 N.C. F15

Shades are drawn, no one out can see

F1(b5) F15 F1(b5) F15 N.C.

what I've done, what's become of me.

w/Rhy. Fig. 1 (1st 6 bars only)

F15 F1(b5) F15 F1(b5) F15 N.C. F15

Here I stand, above all that's been true.

F1(b5) F15 F1(b5) F15 w/Rhy. Fill 1 N.C.

How I love, how I love to kill you.

Rhy. Fill 1 (Gtrs. I & II)

P.M.

3 2 0 2 3 3 2 0 2 3 3 2 0 2 3

Additional Lyrics

- The excitement of dissection is sweet.
My skin crawls with orgasmic speed.
A lifeless object for my subjection.
An obsession beyond your imagination.
Primitive instinct, a passion for flesh,
Primal feeding on the multitudes of death.
Sadistic acts, a love so true.
Absorbingly masticating a part of you. (To Chorus)

Mind Control

Words by Tom Araya and Kerry King
 Music by Jeff Hanneman and Kerry King



Fast Rock $J = 192$

Intro
 N.C.
 Rhy. Fig. 1 (Gtrs. I & II)

G5 F5 N.C.

Eb5 D5 Eb5 D5 (end Rhy. Fig. 1)

Double time feel
 N.C.
 Rhy. Fig. 2

(end Rhy. Fig. 2)

1st - 4th Verses
 w/Rhy. Fig. 1 (2 times)

N.C. G5 F5 N.C.

1. Un - known are the cav - erns of the mind. New realms of af -
 2. 3. 4. See additional lyrics

Eb5 D5 Eb5 D5 N.C.

fluc - tion lurk in - side. Un - bound mas - sive

4th time to Coda

G5 F5 N.C. Eb5 D5 Eb5 D5

men - tal en - er - gy. Your last breaths tak - en from you eas - i - ly.

w/Rhy. Fig. 2 (2 times)
 N.C.

6

1.

Half time feel
Guitar solo I

(end Rhy. Fig. 3)

2 (end double time feel) Rhy. Fig. 3 (Gtrs. I & II) E5 F5 E5 (end Rhy. Fig. 3)

Gtr. III

sl. P.M. P.M. sl.

sl. (12) 12 0 11

w/Rhy. Fig. 3 (7 times)

F5 E5

(11) 0 11 12 9 11 12 11 12 14 11 12 14 12 19 15 12 19 15 12 19 15 12 12 14 14 14 15 15

F5 E5 P P H Full sl.

trem. bar Full sl.

18 (15) 15 14 12 14 14 (14) 14 12 15 (15)

F5 E5 F5 E5

sl. H P sl.

2 9 2 (2) (2) 9 2 1 (1) 2 9 (9)

sl. II P sl.

F5 E5 F5 E5

1/2

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

Abs N.C. Bbs N.C.

hold the thresh - old to the web. Scream - ing souls,

A5 N.C. (end half time feel)

fear ech - oes, pierc - ing bound - a - ries of death.

Gtr. III

(b) 19

Double time feel
Guitar solo II
N.C.

Gtr. III

10-15-10 16-15-10 16-15-19 18-15-19 15-10 16-15-10 16-15-19 15-10 16-15-10 16-15-19 15-10

Rhy. Fig. 5 (Gtrs. I & II)

17-16-14 17-10-14-16-17 16-17-15 18-17-15-17-18 18-17-15 18-17-15-17-18 18-17-15-17-18

17-16-14 17-10-14-16-17 16-17-15 18-17-15-17-18 18-17-15 18-17-15-17-18 18-17-15-17-18

17-16-14 17-10-14-16-17 16-17-15 18-17-15-17-18 18-17-15 18-17-15-17-18 18-17-15-17-18

8^{va} *loco*

(end double time feel)

trem. bar *sl.* *steady gliss.* *sl.*

Half time feel

N.C. B5 B(b5) F#5 F5 Ab5 G5 Bb5 A5 F5 E5 G5

Gtr. III Full Full Full Full Full

Gtrs. I & II

F#5 A5 Ab5 B5 Bb5 *loco* *1 1/2 E5 E(b5) F#5 F5 Ab5 G5 *2 1/2 Bb5

trem. bar *1 1/2 *2 1/2

*Depress bar before striking notes. **Bar at normal position. *Pull bar up.

(end half time feel)
D.S. (double time feel; with repeat) at Coda

A5 F5 B5 G5 F5 A5 A♭5 B5 (Gtr. III out)

*Pull bar up.

(w/last 2 bars of Rhy. Fig. 1)

Cer - e - bral death can come to you in your dreams.
(Sing 1st time only)

A5 N.C.

A♭5 N.C.

Play 4 times

Gtrs. I & II

G5

7 }

Additional Lyrics

2. Incoherence disrupts your rational.
Involuntary, your last confessional.
No sense of being, missing segments of time.
Inconsistency is feeding on your mind. (To Guitar Solo I)
3. Penetration of the window to your soul.
Deterioration of your mind, no self-control.
Temporarily comprehend no memories.
Hollow carcass of a man is all I leave.
4. Execution but a thought in the end.
Slowly erasing your life and what has been.
Passing victims in the land of secrecy.
Cerebral death can come to you in your dreams.