

JUDAS PRIEST / The Early Years

# Judas Priest<sup>TM</sup>

the early years

*Edited by Willard Owsen*



# Judas Priest T.M.

## THE NEW YEARS

**Produced by THIRD EARTH PRODUCTIONS, INC.**

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**T.M. / SECRET MANAGEMENT ASSOCIATES, INC.**

*Edited by Milton Okun*

**ISBN # 0-89524-188-9**

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# CONTENTS

## SECTION 1

Transcriptions with  
Melody, Chords and Lyrics

## SECTION 2

Guitar Licks and Solos  
Traditional and Tablature Notation

6	1/INTRODUCTION/2	70
7	CAVIAR & METHS	72
8	CHEATER	74
14	DECEIVER	80
16	DEEP FREEZE	75
11	DREAMER DECEIVER	78
18	DYING TO MEET YOU	82

<b>23</b>	<b>EPITAPH</b>	<b>83</b>
<b>26</b>	<b>GENOCIDE</b>	<b>84</b>
<b>32</b>	<b>ISLAND OF DOMINATION</b>	<b>86</b>
<b>36</b>	<b>NEVER SATISFIED</b>	<b>88</b>
<b>62</b>	<b>ONE FOR THE ROAD</b>	<b>87</b>
<b>52</b>	<b>PRELUDE</b>	<b>90</b>
<b>65</b>	<b>RIPPER</b>	<b>93</b>
<b>54</b>	<b>ROCKA ROLLA</b>	<b>94</b>
<b>58</b>	<b>RUN OF THE MILL</b>	<b>96</b>
<b>46</b>	<b>TYRANT</b>	<b>98</b>
<b>40</b>	<b>VICTIM OF CHANGES</b>	<b>100</b>
<b>50</b>	<b>WINTER</b>	<b>97</b>
<b>68</b>	<b>WINTER RETREAT</b>	<b>102</b>



Photo by Steve Joester

# INTRODUCTION

In keeping with Cherry Lane's policy of continuing improvement and innovation, we bring you the music of Judas Priest in an entirely new format, the "Play It Like It Is" series.

The purpose of the "Play It Like It Is" series is to promote an authentic sounding, just like the record, arrangement in printed music.

The first section of the folio is devoted to transcriptions, with melody, chords, and complete lyrics to 19 of Judas Priest's early works.

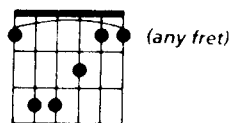
Section 2 contains almost all of the introduction figures and accompaniment licks as well as most of the improvised solos referred to in Section 1. Each lick and solo is written out in traditional and tablature notation including complete fingering, position markings, and indications of when to use hammer ons, pull offs, slides, bends and other devices common to rock guitar playing in general and Judas Priest's music in particular.

# INTRODUCTION

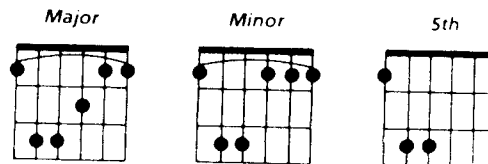
## SECTION 1

The music in this folio may very well be the most exciting you have ever heard. Judas Priest has taken as its starting point the sound associated with artists such as Mountain, Jimi Hendrix and Led Zeppelin, and brought them to new heights of excitement and originality.

Section 1, pages 7 to 69 contains the basic lead sheets of Priest's early songs. In almost\* all cases, these "roadmap" arrangements match the recorded versions note-for-note, bar-for-bar, and chord-for-chord. They can be used either by singers (complete words are given to each song) or rhythm guitarists (chord diagrams are provided throughout each song). In some instances where the rhythm guitar plays an intro figure or other accompaniment lick, these are also given. **Important!** Almost all the rhythm guitar chords are based on the same movable bar chord position known to every guitarist.



But because of the stroke of the pick which usually strikes only the lower strings, this same bar chord can serve as a major, minor, or open 5th chord. For example:



Keep this in mind at all times.

Symbols used:

- = accent
- ↑ = upstroke
- ↓ = downstroke
- B = accentuate bass strings of chorded position
- T = accentuate treble strings of chorded position
- = continue pattern of given symbol
- = end pattern of given symbol

Other important symbols used in this volume can be found in the introduction to Section 2.

\*A few extended jams and electronic effects are omitted.

# CAVIAR & METHS

Allan John Atkins  
K. K. Downing / Ian Hill

Moderately

1.2.3.

Am

5fr.

G 3fr.

4. Am 5fr.

Am 5fr.

G 3fr.

G 3fr.

Am 5fr.

Am(Add D) 5fr.

G/A 7fr.

Am 5fr.

G 3fr.

Repeat 4 or 5 times and fade

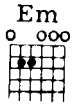
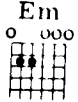
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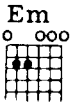
# CHEATER

K. K. Downing  
Robert John Aurthur Halford

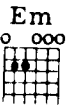
Moderately  
Guitar Lick A



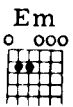
I got home late this eve - ning, stum - bled up the stair...



I could - n't be - lieve my eyes when I looked in the bed - room there.

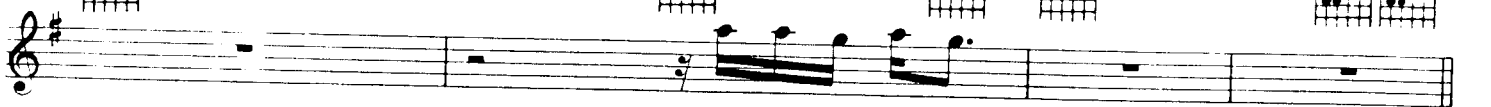
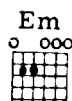
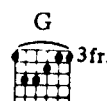
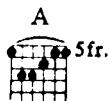


My wom - an with a man was ly - in' fast a - sleep.



I felt a rage in - side me, con - trol I could - n't keep.

\* Guitar Lick B

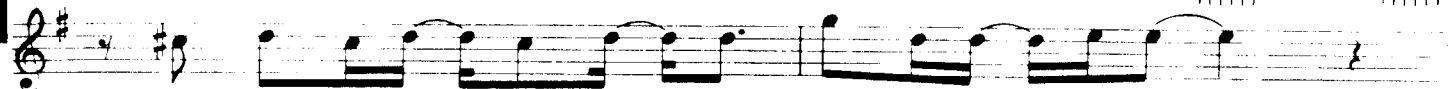
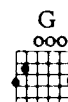
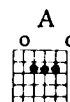
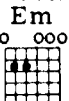


She was a cheat - er.

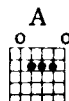
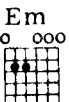
\*See Guitar Lick Section in Second Half of Book

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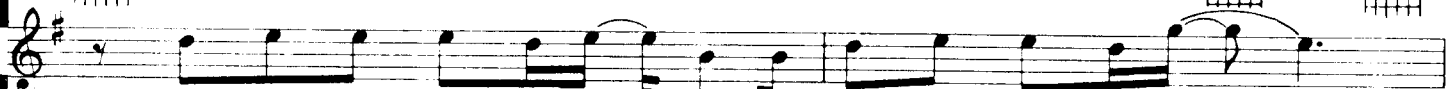
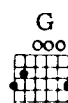
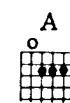
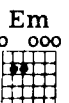
Guitar Lick A



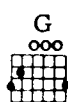
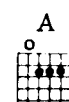
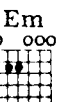
I reached the dress - ing tab - le, kicked a - way\_ the door\_



I gripped the cold\_ black met - al, a load - ed for - ty - four\_

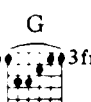
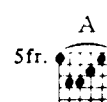
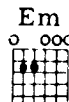
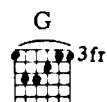
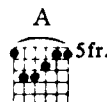
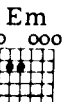


By this time they're a - wake\_ and they don't know what to do\_



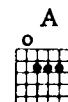
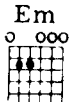
I scream: "You cheat - in' bitch here's what I think\_ of you\_

Guitar Lick B

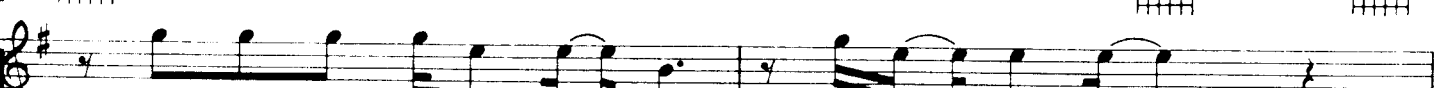
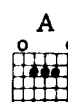
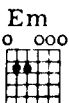


You are a cheat - er."

Guitar Lick A



They both plead - ed for mer - cy, I said: "No way.



When you do this up - on\_ me you have\_ no say\_

Em A G

I treat - ed you\_ so real\_ good and this is what\_ you do.\_\_\_\_\_

Em A G

Oh no, I've fin - ished with\_ you, your time is through."

Guitar Lick B

Em A 5fr. G 3fr. Em A G 5fr. 3fr.

They both were cheat - ers.

Guitar Lick A

Em A G

If you need a cheat - er there's\_ no - bod - y sweet - er than

Em A G

this one, there's no neat - er, Come on\_ here and meet her.\_\_\_\_\_

Em A 5fr. G 3fr. Em

Cheat - er, cheat - er,

A 5fr. G 3fr. Repeat and fade

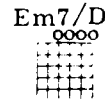
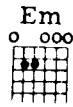
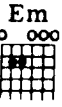
cheat - er, Come on and meet her.

# DREAMER DECEIVER

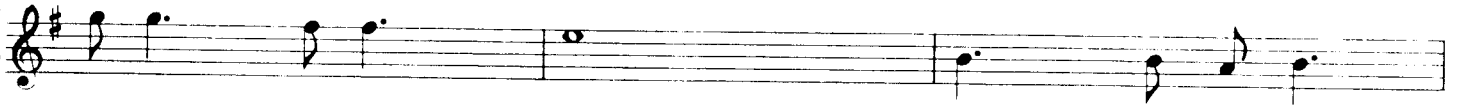
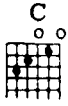
K. K. Downing / Robert John Aurthur Halford  
Glenn Raymond Tipton

Freely

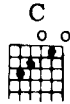
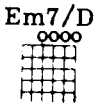
\* Guitar Pattern I



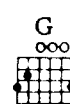
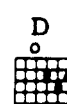
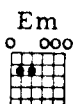
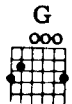
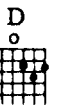
Stand - ing \_\_\_\_\_ by my win - dow \_\_\_\_\_



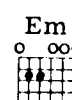
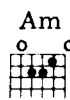
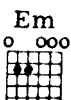
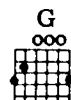
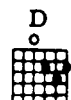
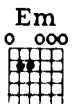
breath - ing \_\_\_\_\_ sum - mer \_\_\_\_\_ breeze, \_\_\_\_\_ saw \_\_\_\_\_ a fig - ure \_\_\_\_\_



float - ing \_\_\_\_\_ 'neath \_\_\_\_\_ the wil - low \_\_\_\_\_ tree, \_\_\_\_\_



asked us if we were \_\_\_\_\_ hap - py \_\_\_\_\_ we said \_\_\_\_\_ we did - n't \_\_\_\_\_



know. \_\_\_\_\_ Took us \_\_\_\_\_ by the \_\_\_\_\_ hands and \_\_\_\_\_ up we go \_\_\_\_\_

See Guitar Lick Section in Second Half of Book

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Slow four with a beat

Guitar Pattern II

Em D Em D Em D

Oo oo oo — oo — We fol - lowed the dream - er thru the

Em D Em D Em D

pur - ple — haz - y clouds. — He could con - trol our sense — of time, we thought we were

Guitar Pattern III

Em7 D Em7 D Em7 D

lost — but no mat - ter — how we tried — ev - 'ry - one was in peace of

Guitar Pattern II

Em7 D Em D Em D

mind. We felt the sen - sa - tions drift in - side — our frames — find - ing com -

Guitar Pattern III

Em D Em D Em7 D

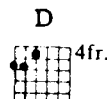
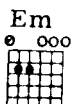
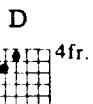
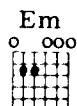
plete con - tent - ment there, and all the ten - sions that

G.L.P. III Ending 2a.

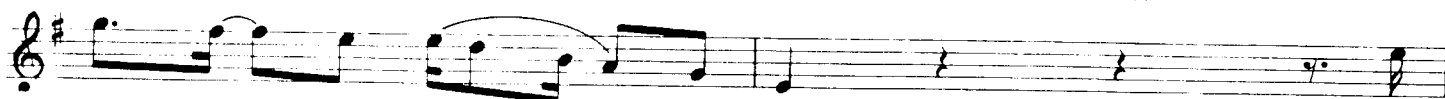
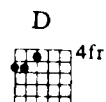
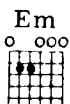
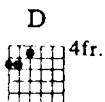
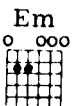
Em7 D Em7 D Em7 Em

hurt us in the past — just seemed to van - ish in thin air. —

Guitar Pattern II

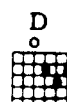
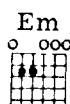
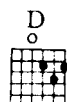
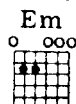


He said in the cos - mos is a sin - gle son - ic sound that is



vib - rat - ing con - stant - ly and

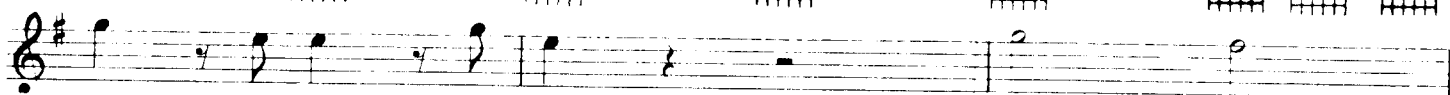
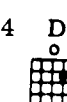
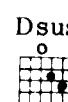
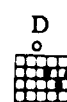
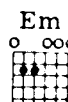
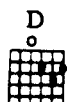
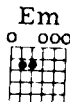
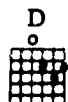
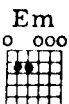
Guitar Pattern III



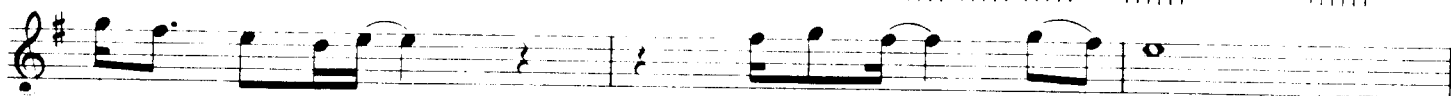
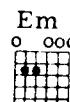
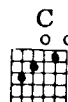
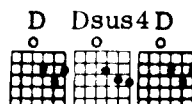
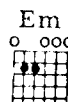
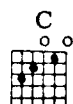
if we could grip and hold on to the note we would

G.L.P. III Ending 2b

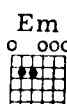
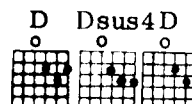
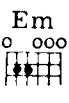
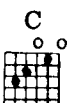
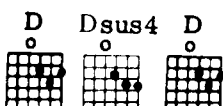
Guitar Strum A



see our minds were free. Ah ah



we are lost a - bove float - ing way up high

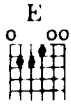


If you think you can find a way you must surely try.

# DECEIVER

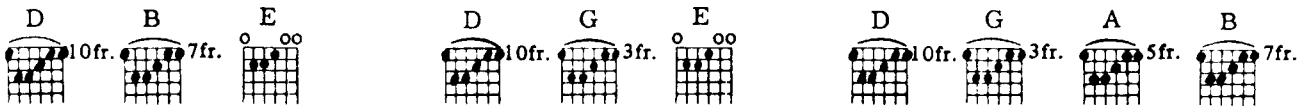
K. K. Downing / Robert John Aurthur Halford  
Glenn Raymond Tipton

Moderate  
\*Guitar Strum I



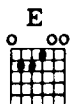
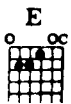
Sol - ar winds are blow - ing neut - ron star con - trol - ling

Guitar Strum II



all is lost doomed and tossed at what cost for -

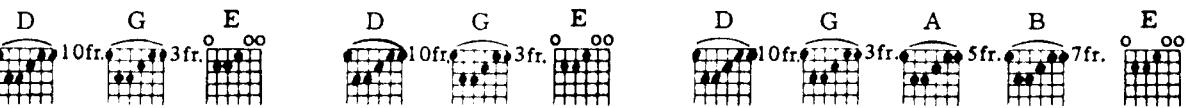
Guitar Strum I



ev - er mete - ors fly a - round me

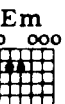
com - ets die and then they and then they you wan - na see how they try to sur - round me.

Guitar Strum II



I can say here to - day we shall stay for - ev - er.

Guitar Strum III



If you want to find us in a hur - ry\_\_\_\_\_

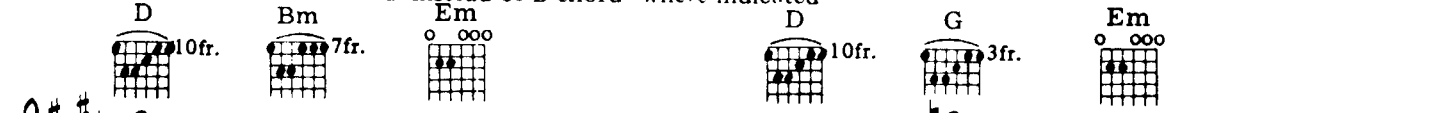
\*See Guitar Lick Section in Second Half of Book

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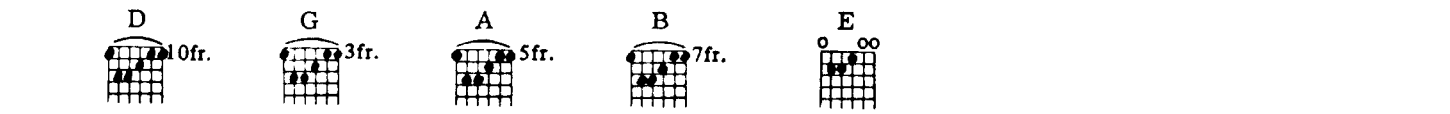


oh, let me tell you don't you wor - ry

Guitar Strum II ( use Em chords instead of E chords where indicated)  
use Bm chord instead of B chord where indicated

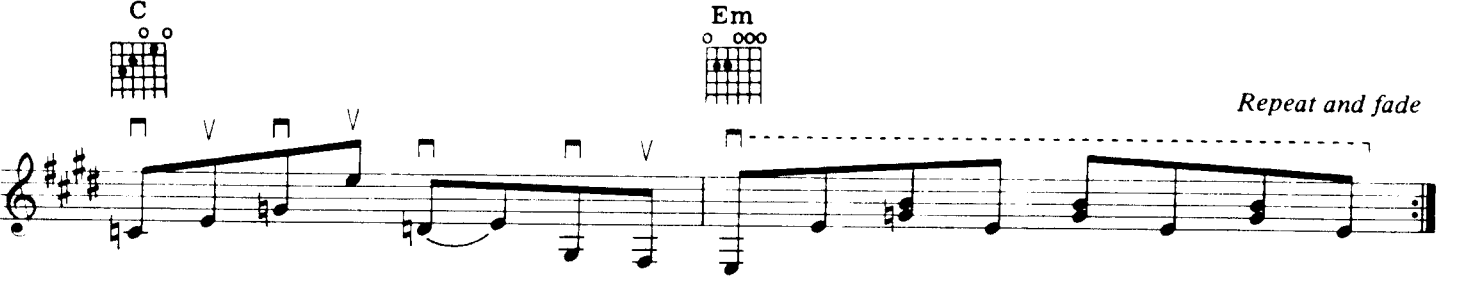
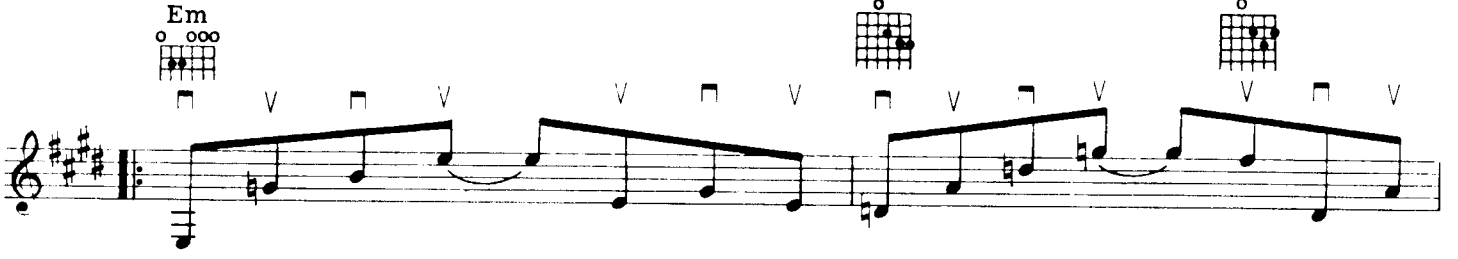


we can say here to - day



we shall stay for - ev - er.

Guitar Lick A



Repeat and fade





2 3

3

2

3

3

3

3

3

3

Scrape side of pick back & forth on top of string for scratch sound (S.S.)

Lay finger on 6th string for dead sound

# DYING TO MEET YOU

K. K. Downing  
Robert John Aurthur Halford

Moderately

Guitar Lick A

Am C Em Am

Guitar Lick B

Am

Am Dm Am Dm

Came in this morn - ing, — high on a bird's wing, —

Am Dm Am Dm

Quite op - en mind - ed — but still quite a - ware.

Bm7 Em

Fol - lowed the sun - rise — right through from dawn - ing: —

Bm7 Em

Pick - ing out land — marks — that said I was there.

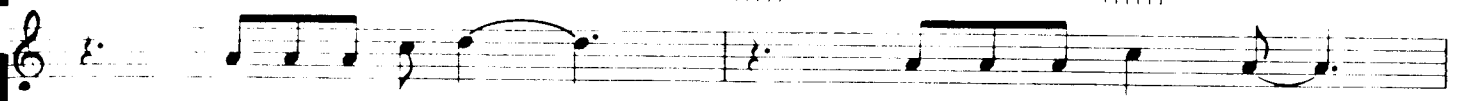
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Am

Dm

Am

Dm



Led to po - si - tions

by stern faced lead - ers

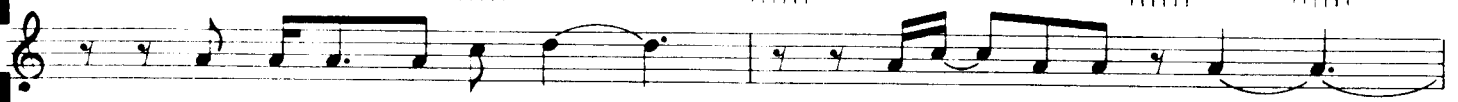
Am

Dm

Am

Dm

Em



Who nev - er let one smile

de - part from their face

Guitar Lick A

Am

C

Em

Am

C

Em



Am

C

Em

Am

C

Em



Am

Dm

Am

Dm



Then with an arm raise

the slaugh - ter is start - ed

Am

Dm

Am

Dm



one or two crack up

and start to cry.

Bm7

Em



Self - ish - ness breeds in

this cess - pool of sor - row

Bm7

Em

Ev - 'ry few mo - ments I see a friend die.

Am

Dm

Am

Dm

Syn - chro - nized wat - ches flash in the sun - light.

Am

Dm

Am

Dm

Em

As in - to the bat - tle we all are led.

Guitar Lick A

Am

C

Em

Am

C

Em

Am

C

Em

Am

C

Em

Guitar Lick B

Am

shake

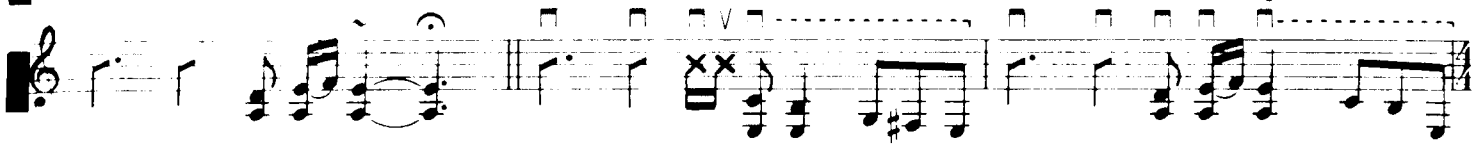
Am



Am



*shake*

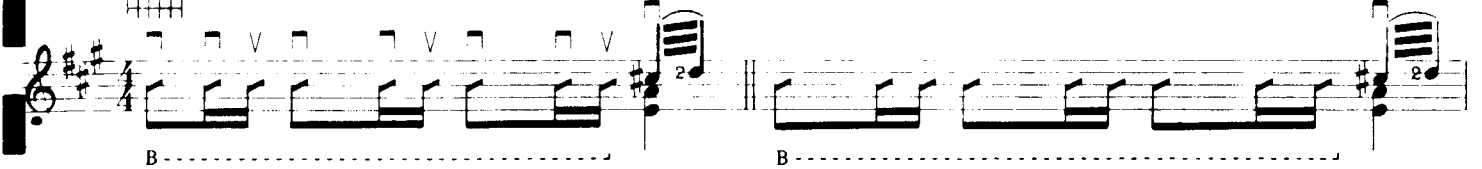


A



*tr*

*tr*

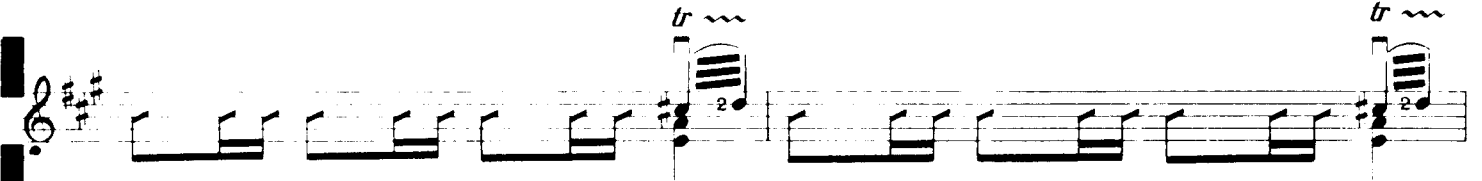


B

B

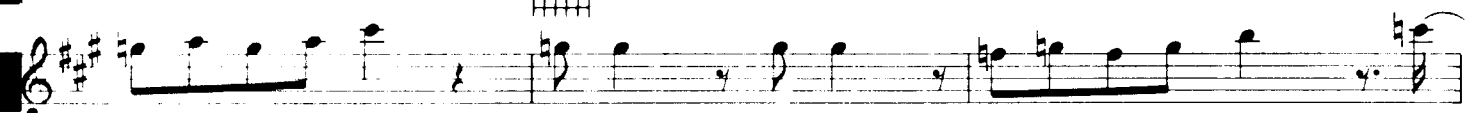
*tr*

*tr*



Kill - er, kill - er, you keep your thoughts at bay, Maim - ing, de - stroy - ing

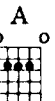
G



ev - ery sin - gle day. Is this the way that you get your fun, Slay -



ing, — way - lay - ing — in the heat of the mid - day sun?



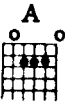
Get out, get out, go and do — your job, —



Rape and pil - lage, Squan - der all — and rob.



You make me sick, get - ting paid — for mur - der. You



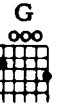
would-n't lay a fin - ger on your moth - er, Oh no, you ne - ver e - ver dream to hurt — her.



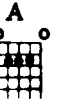
He - ro, he - ro, you have done — so well, — So



sit back and lick your wounds — and you won't go — to hell. —



Take your me - dal, — wear it now — with pride, —

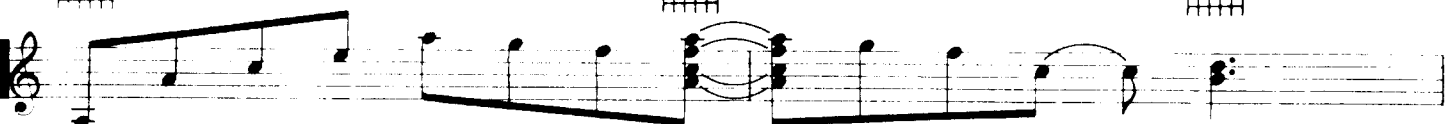
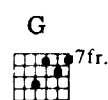
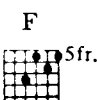
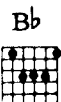
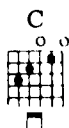


Con - so - la - tion for the pain — and sin you feel in - side.

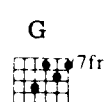
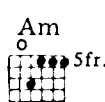
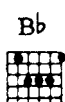
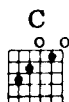
# EPITAPH

Glenn Raymond Tipton

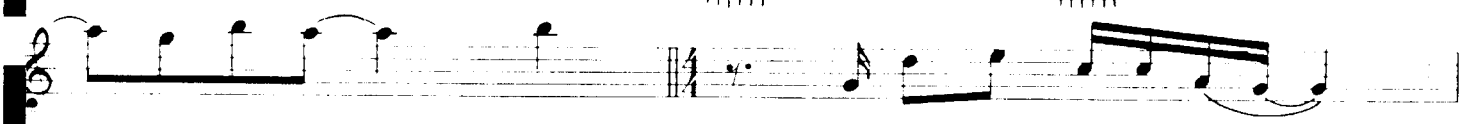
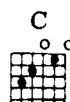
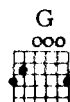
Moderate  
Guitar Lick A



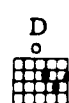
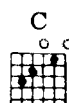
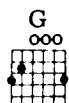
Guitar Lick B



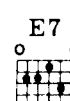
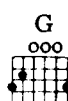
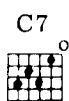
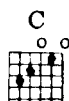
Freely



The old man's sit - ting there \_\_\_\_\_



his head bowed down, \_\_\_\_\_ ev - 'ry now and then he'll



take a look a - round. \_\_\_\_\_ And his eyes re - flect the mem - 'ry pain \_\_\_\_\_ of

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Am



A7



Dm



G



C

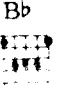
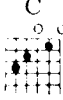


E



years gone by, — he can't re - gain nos - tal - gic dreams he'll nev - er see a -

Guitar Lick B



gain.

Am



G



G



C



gain. Am 5fr. G 7fr. G C

With tremb-ling hands

G



C



F



D



he wipes a tear, — man - y fall like rain. there's

C



C7



G



E7



one for ev - ry year. — And his life laid out so clear - ly now — life

Am



A7



Dm



G



C

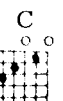


E



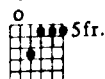
that's brought death, — so near - ly now life once he clung to dear - ly now lets

Guitar Lick B

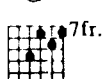


go.

Am



G



F



C



F



Dm



Bb7



But spare a thought as you pass him by, — take a closer look and you'll say

F



C



F



Dm



he's our to-mor - row, just as much as we are his yes - ter -

G



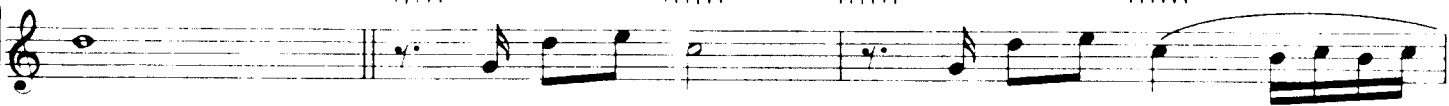
C



G



C



day. A lone - ly grave and soon for - got,

F



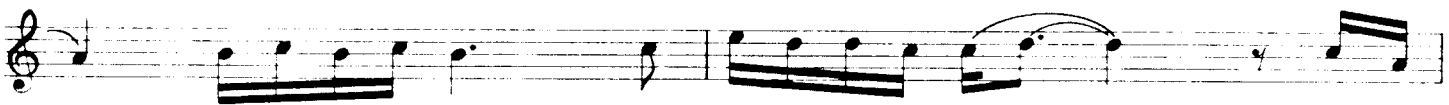
D



C



C7



— on - ly wind and leaves la - ment his mourn - ful song. — Yet they

G



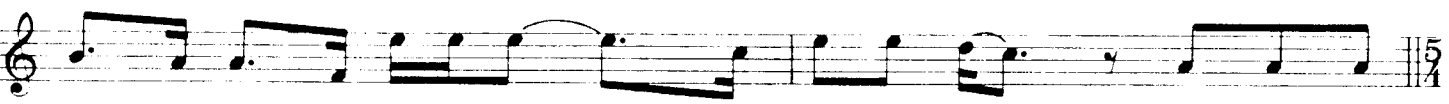
E7



Am



A7



shout his ep - i - taph out clear — for an - y - one — who's pass - ing

Guitar Lick C

C7(Add 11)

Dm



G



C



E



3fr.



Repeat and fade



near it names the per - son ly - ing here as you. And

# GENOCIDE

Glenn Raymond Tipton  
Robert John Arthur Halford / K. K. Downing

Moderately

Guitar Lick A

G 3fr. Am 5fr. C 8fr. D 10fr. C 8fr. G 3fr. Am 5fr.

1. G 3fr. Am 5fr. G 3fr. Am 5fr. C 8fr. 2. G 3fr. Am 5fr. G 3fr. Am 5fr.

Guitar Lick B

Em

Guitar Lick A

G 3fr. Am 5fr. C 8fr. Am 5fr. D 10fr. C 8fr. G 3fr. Am 5fr.

Mer - ce - nar - y bat - tal - ions

G 3fr. Am 5fr. G 3fr. Am 5fr. C 8fr. G 3fr. Am 5fr. C 8fr. Am 5fr. D 10fr. C 8fr.

are poised - to strike - us

G 3fr. Am 5fr. G 3fr. Am 5fr. G 3fr. Am 5fr. C 8fr. G 3fr. Am 5fr. C 8fr.

down. term in - a -

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Am 5fr. D 10fr. C 8fr. G 3fr. Am 5fr. G 3fr. Am 5fr. G 3fr. Am 5fr. C 8fr.

tion's con - quest \_\_\_\_\_ up -

G 3fr. Am 5fr. C 8fr. Am 5fr. D 10fr. C 8fr. G 3fr. Am 5fr.

on us \_\_\_\_\_ now full grown \_\_\_\_\_

G 3fr. Am 5fr. G 3fr. Am 5fr. **Guitar Lick B**  
Em

Save me my heart's op - en wide

help - me, no ques - tion of pride, - Save - me, my

peo - ple have died, - tot - al gen - o - cide. \_\_\_\_\_

G 3fr. Am 5fr. C 8fr. Am 5fr. D 10fr. C 8fr. G 3fr. Am 5fr.

Dev - as - ta \_\_\_\_\_ tion hun - gers \_\_\_\_\_

G 3fr. Am 5fr. G 3fr. Am 5fr. C 8fr. G 3fr. Am 5fr. C 8fr. Am 5fr. D 10fr. C 8fr.

she waits - to - leap - to -

G 3fr. Am 5fr. G 3fr. Am 5fr. G 3fr. Am 5fr. C 8fr. G 3fr. Am 5fr. C 8fr.

earth, - im - mi - nent

Am 5fr. D 10fr. C 8fr. G 3fr. Am 5fr. G 3fr. Am 5fr. G 3fr. Am 5fr. C 8fr.

liq - uid - a - tion be - fore.

G 3fr. Am 5fr. C 8fr. Am 5fr. D 10fr. C 8fr. G 3fr. Am 5fr.

the grand - re - birth.

Guitar Lick B

G 3fr. Am 5fr. G 3fr. Am 5fr. Em 000

Save me my heart's o - pen wide

help - me, no ques - tion of pride, - save - me, my

3

peo - ple have died, - to - tal gen - o - cide.

Guitar Lick C

Am7 D Am7 Dsus4

shake

Am7 D Am7

Sin af - ter sin I have en -

Dsus4 Am7 D

dued yet the wounds I bear -

Am7



Dsus4

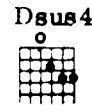
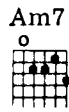
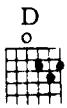


Am7



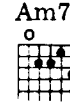
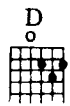
are the wounds of love.—

Frant - ic



mind - less zom - bies

grab at fleet - ing time.



lost in cold per - plex - ion

wait - ing

Dsus4



Am7

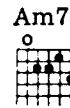
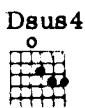
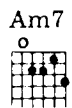


D



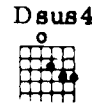
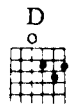
for the sign.—

Gen - er - a - tions trem - ble



cling - ing face to face,—

help - less

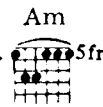
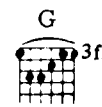
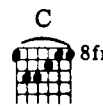
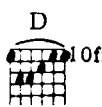
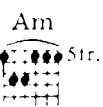
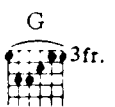


sit - u - a - tion

to end the per - fect race.—



Guitar Lick A (3<sup>rd</sup> times)



Flash - ing sense

less sa - bres,———

G 3fr. Am 5fr. G 3fr. Am 5fr. C 8fr. G 3fr. Am 5fr. C 8fr. Am 5fr. D 10fr. C 8fr.

cut us \_\_\_\_\_ to \_\_\_\_\_ the

G 3fr. Am 5fr. G 3fr. Am 5fr. C 8fr. G 3fr. Am 5fr. C 8fr.

ground. \_\_\_\_\_ Eag - er \_\_\_\_\_

Am 5fr. D 10fr. C 8fr. G 3fr. Am 5fr. G 3fr. Am 5fr. G 3fr. Am 5fr. C 8fr.

for the \_\_\_\_\_ life blood, \_\_\_\_\_ of all\_

G 3fr. Am 5fr. C 8fr. Am 5fr. D 10fr. C 8fr. G 3fr. Am 5fr.

\_\_\_\_\_ who can be found.

G 3fr. Am 5fr. G 3fr. Am 5fr. Guitar Lick B Em 0 0 0 0

Save me my heart's o - pen wide

3

help\_ me, no ques - tion of pride, \_ save\_ me, my

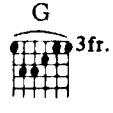
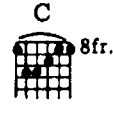
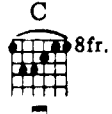
3

peo - ple have died, \_ to - tal gen - o - cide. \_\_\_\_\_ B

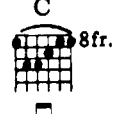
Em 0 0 0 0 Muffled

Play 6 times

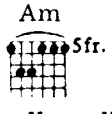
B B

Guitar Lick D



Continue Guitar Lick D to end



*Slice to the left, slice to the right, none to re - tal - i - ate, none will fight.*

*Chop - ping at the hearts, suff - ing out the lives, this race de - parts no - one will sur -*

*vive. Heads to the feet, feet to the air.*

*Souls in the soil, hea - vy in des - pair. End of all ends, bod - y in - to dust to*

*greet death, friends, ex - tinc - tion is a must.*



# ISLAND OF DOMINATION

K. K. Downing / Robert John Arthur Halford  
Glenn Raymond Tipton

Moderately fast

A 5fr.

Be - ware of their com - ing take heed

E 5fr. A 5fr.

our time is near. Hey fa - tal - i - ty re - len - quish not bru -

G 3fr. C 8fr. B 7fr.

tal - i - ty in arms doth seek to des - troy.

Guitar Lick A

Em

3 They

Continue  
Guitar Lick A

Em

smashed through the clouds in - to the light of the moon,

3

their steeds were full charg - ing called des - truc - tion and doom.

3

'Twas as if all hell had broke loose on this night,

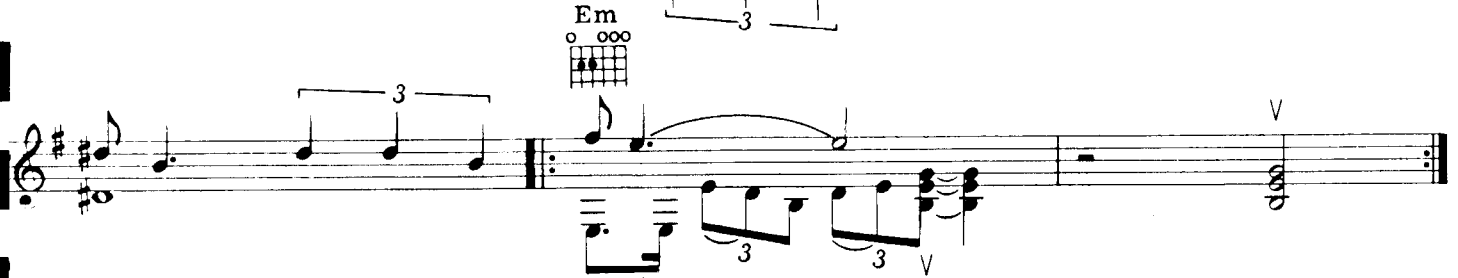
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and all in all — it was a ter-ri-ble sight. —



Now we are tak-en — un-to the



is-land of dom-i-na-tion. —



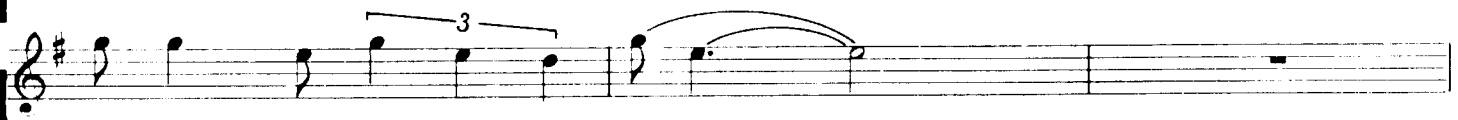
We got-ta get, we got-ta get, we got-ta get out of this place, —



there's a man with a needle whose plead-ing to get at my



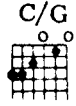
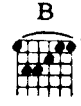
face. — Hide me and hold me con-



trol free as best as you can, —

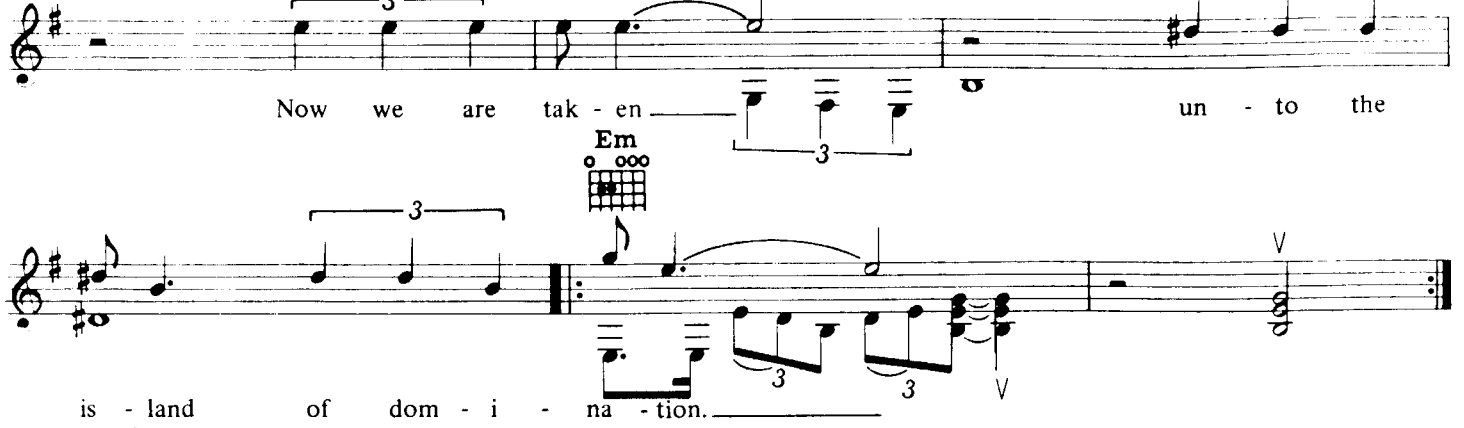



It's all be-com-ing too much I can't cope for one man. —

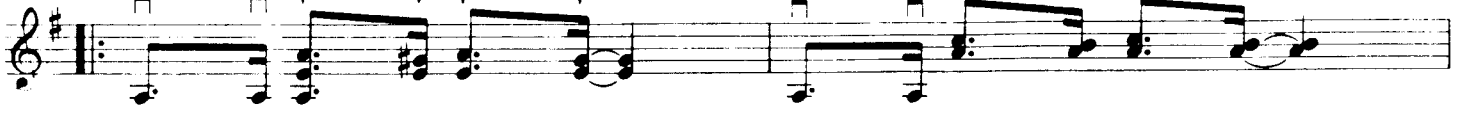
C/G  B  7fr.

Now we are tak - en un - to the

is - land of dom - i - na - tion.



Guitar Lick B 



Slow down  
Em  E 




Half tempo  
Guitar Lick C  A  E 




Repeat 3 times  
A  E 



Sky rid - er su - per - son - ic fly - er. \_\_\_\_\_  
 Night div - er de - mon of fen - sive. \_\_\_\_\_  
 Spine snap - per tried your best to break us. \_\_\_\_\_  
 Throat chok - er thought that you could take us. \_\_\_\_\_

Tempo I  
Guitar Lick A 



The fright of your life, the fright of your life, the



fright of your life is here guar - an - teed, \_\_\_\_\_



this is no i - lu - sion, con - fes - sing con - fu - sion you're



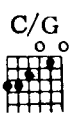
freed. Lash - ings of strap - pings with beat - ings com - pet - ing to



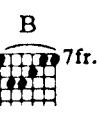
win. Oh what a mess I am



bles's'd dom - i - na - tion sets in. \_\_\_\_\_



Now we are tak - en \_\_\_\_\_



un - to the is - land of dom - i - na - tion. \_\_\_\_\_

# NEVER SATISFIED

K. K. Downing / Allan John Atkins

Moderately fast

\*Guitar Lick A

Am 5fr. G 3fr. Am 5fr. G 3fr. Am 5fr. G 3fr. Am 5fr.

Where do — we — go from — here? — There must be —

G 3fr. Am 5fr. G 3fr. F G 3fr. F G 3fr.

some - thing — near. — Chang - ing — you, — chang - ing — me — for -

Am 5fr. G 3fr. Am 5fr. G 3fr. Am 5fr. G 3fr. Am 5fr.

ev - er. — Plac - es — change, -

G 3fr. Am 5fr. G 3fr. Am 5fr. G 3fr. Am 5fr.

fac - es — change, - Life is — so — ver - y — strange, -

G 3fr. F G 3fr. F G 3fr.

Chang - ing — time, — chang - ing — rhyme — to -

Am 5fr. G 3fr. Am 5fr. G 3fr. Am 5fr.

geth - er. —

\*See Guitar Lick Section in Second Half of Book

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Guitar Lick B

Fm



*shake*

*shake*

Guitar Lick A

Am



G

Am



G

Am



G

Am



G

Am



Am



G

Am



G

Am



G

Am



There's no - where -

else to - go, -

This could - be -

G

Am

G

F

G



our last - show -

Chang - ing - dreams -

F

G

Am

G

Am

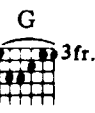
G

Am



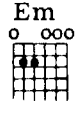
chang - ing - schemes -

nev - er. -

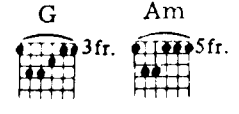
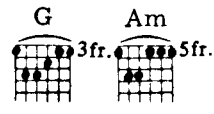


Musical staff with treble clef, 3/4 time signature, and lyrics: We are \_\_\_\_\_ nev - er \_\_\_\_\_ sat - is -

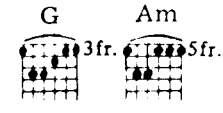
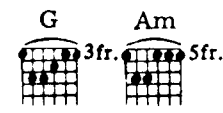
Guitar Lick C



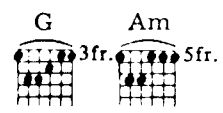
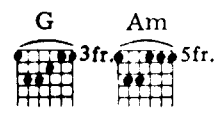
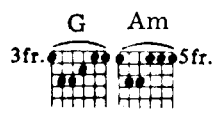
Musical staff with treble clef, 3/4 time signature, and lyrics: fied. B B



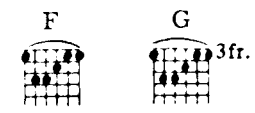
Musical staff with treble clef, 4/4 time signature, and lyrics: Love is \_\_\_\_\_ gone \_\_\_\_\_ a - long with \_\_\_\_\_ fun, \_\_\_\_\_



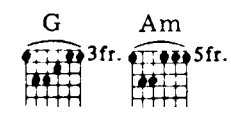
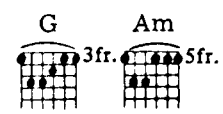
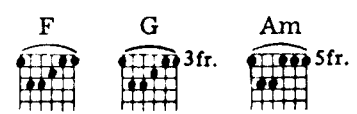
Musical staff with treble clef, 4/4 time signature, and lyrics: Now we're reach - ing



Musical staff with treble clef, 4/4 time signature, and lyrics: for the \_\_\_\_\_ gun. \_\_\_\_\_ Chang - ing \_\_\_\_\_ cast, \_\_\_\_\_



Musical staff with treble clef, 4/4 time signature, and lyrics: chang - ing \_\_\_\_\_ fast, \_\_\_\_\_ no more teth - er. \_\_\_\_\_



Musical staff with treble clef, 4/4 time signature, and lyrics: chang - ing \_\_\_\_\_ fast, \_\_\_\_\_ no more teth - er. \_\_\_\_\_

Fm



Musical staff with notes and rests.

Musical staff with notes and rests.

Guitar Lick A



G

Am



G

Am



Musical staff with notes and rests.

G

Am



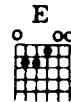
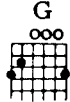
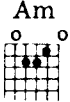
G

Am

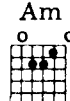
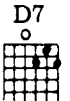


Musical staff with notes and rests.

Guitar Lick D

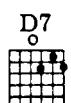
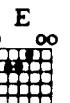


Musical staff with notes and rests.



Musical staff with notes and rests.

(rit. al fine)



Musical staff with notes and rests.

We are nev - er sat - is - fied.

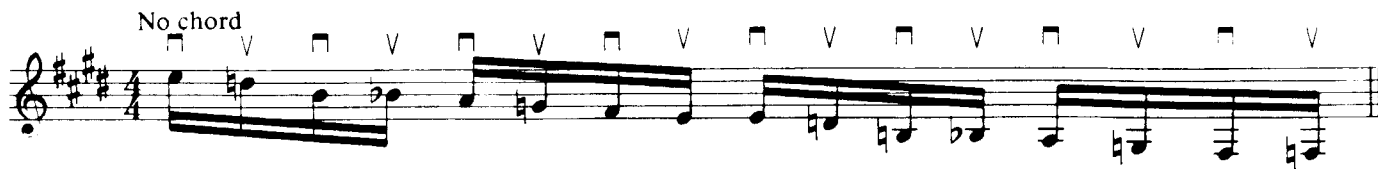


# VICTIM OF CHANGES

K. K. Downing / Robert John Aurthur Halford  
Glenn Raymond Tipton / Allan John Atkins

Moderately slow four

No chord



Guitar Lick A



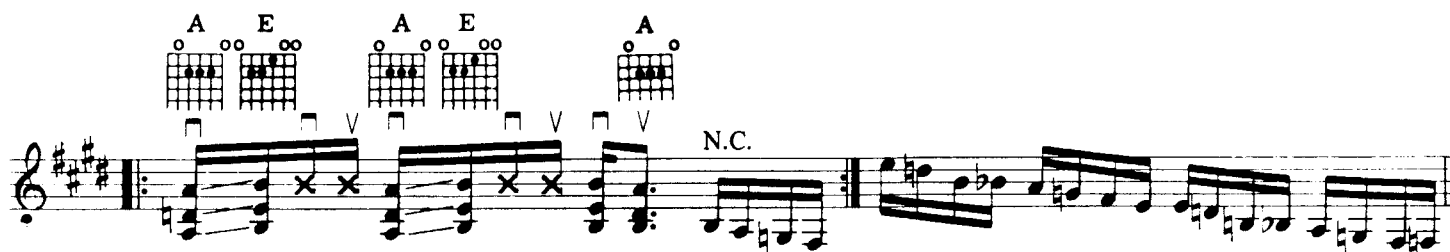
D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. N.C. D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. N.C.

Guitar Lick B

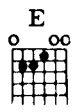


A C 3fr. G 10fr.

Guitar Lick A



A E A E A N.C.

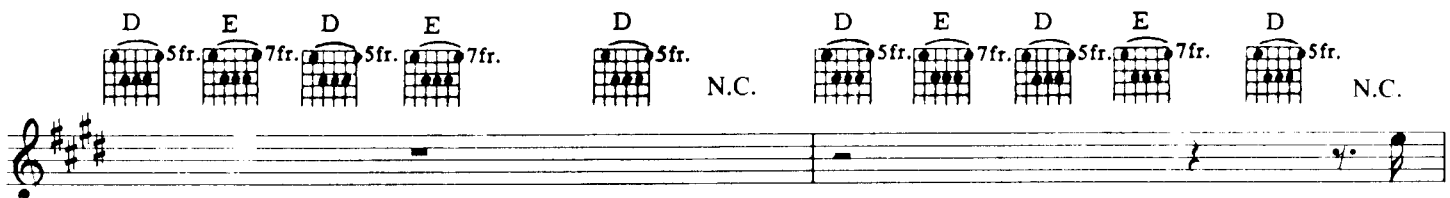


E

Lay left hand across strings for muffled sound



Whis - key wo - man don't you know that you — are driv - ing me — in - sane, —



D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. N.C. D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. N.C.

the

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E



li - quor you give stems your will to live — and gets right to my brain.

Guitar Lick A

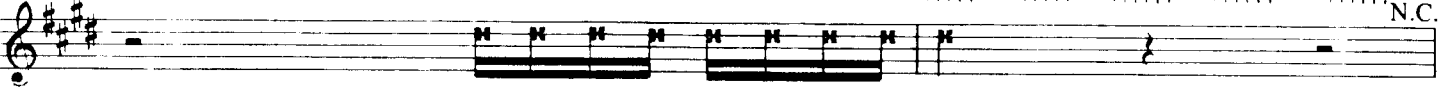
D E D E D E D E D



N.C.



N.C.



Don't you know you're driv - ing me in - sane

Guitar Lick B

A



C



D



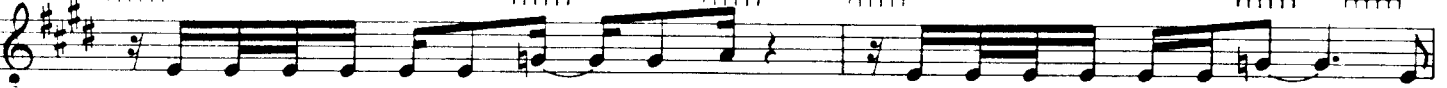
A



C



G



you're try - ing to find your way — thru life, you're try - ing to get some new — di -

Guitar Lick A

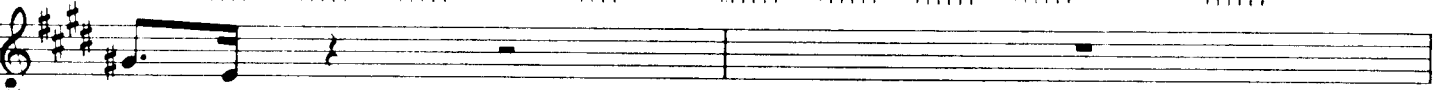
D E D E D D E D E D



N.C.



N.C.



rec - tion.

Guitar Lick B

A



C



D



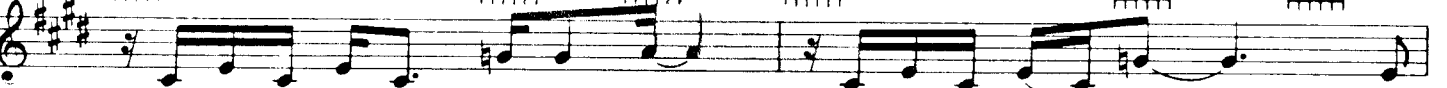
A



C



G



An - oth - er wo - man got her man — she won't find no — new — con -

Guitar Lick A

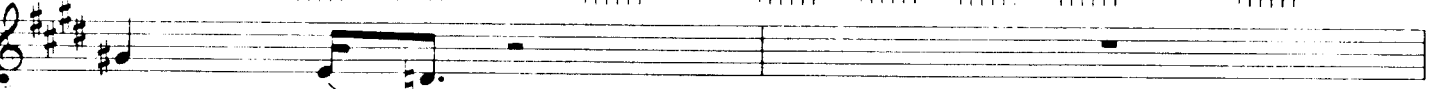
D E D E D D E D E D



N.C.



N.C.



nec - tion.

B



C



B



Take an - oth - er drink or two, things look bet - ter when she's

Guitar Lick A

D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. N.C. D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. N.C.

through. \_\_\_\_\_

Em

Rest palm of right hand lightly on strings, against the bridge.

E

Take an - oth - er look a - round, — you're not go - ing an - y - where, —

Guitar Lick A

D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. N.C. D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. N.C.

you've

E

re - a - lised — you're get - ting old — and no - one seems to care. \_\_\_\_\_

Guitar Lick A

D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. N.C. D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. N.C.

Guitar Lick B

A C 3fr. D 5fr. A G C 3fr. G 3fr.

You're try - ing to find your way — a - gain, you're try - ing to find some new \_\_\_\_\_

Guitar Lick A

D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. N.C. D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. N.C.

Guitar Lick B

A C 3fr. D 5fr. A C 3fr. G 3fr.

an - oth - er wo - man got her man but she won't find a new

D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. N.C. D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. N.C.

B 7fr. Look to page 1., last line for strum pattern C 3fr. D 5fr.

takes an - oth - er drink or two things look bet - ter when she's

Guitar Lick A  
D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. N.C. D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. N.C.

through

A 5fr. G 3fr. F# G 10fr. C 8fr. Am 5fr. G 3fr.

you bin fool - in' with some hot guy I want to know

F# G 10fr. C 8fr. E 12fr. D 10fr. C# 9fr. 5fr. D G 3fr.

why is it why get up get out you know you real - ly blew it I've

E 12fr. D 10fr. C# 9fr. D 5fr. G 3fr.

had e - nough I've had e - nough good God pluck me.

(Release left hand pressure for percussive sound x)

D# 11fr. E 12fr. C# 9fr. D 10fr. C 8fr. C# 9fr. F# 3fr. G 3fr.

B B B B

Play 4 times

Guitar Lick C Em

Em A Em A Em A Em D 5fr.

Moderate four

E 7fr. D 5fr. E 7fr. G 10fr. D 5fr. E 7fr. G 10fr. D 5fr.

1. 2. 3. 4.

Guitar Lick D E D E G D E D

Once she was D

won - der - ful

once she was fine

E 7fr. G 10fr. D 5fr. E 7fr. D 5fr. E 7fr. G 10fr. D 5fr.

once she was beau - ti - ful

once she was

E 7fr. D 5fr. E 7fr. G 10fr. D 5fr.

mine

now

Guitar Lick D1.

E 7fr.      D 5fr.      E 7fr.      G 10fr.      D 5fr.

change has come ov - er her bod - y, she

E 7fr.      D 5fr.      E 7fr.      G 10fr.      D 5fr.

does - n't see me an - y - more now

E 7fr.      D 5fr.      E 7fr.      G 10fr.      D 5fr.

change has come ov - er her bod - y, she

E 7fr.      D 5fr.      E 7fr.      G 10fr.      D 5fr.      E 7fr.      D 5fr.

does - n't see me an - y - more. Chang - es

E 7fr.      G 10fr.      D 5fr.      E 7fr.      D 5fr.      E 7fr.      G 10fr.      D 5fr.

chang - es

E 7fr.      D 5fr.      E 7fr.      G 10fr.      D 5fr.      E 7fr.      D 5fr.

chang - es

E 7fr.      G 10fr.      D 5fr.      E 7fr.      D 5fr.      E 7fr.      G 10fr.      D 5fr.

vic - tim of

E 7fr.      D 5fr.      E 7fr.      G 10fr.      D 5fr.      E 7fr.

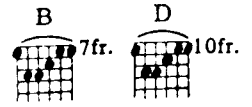
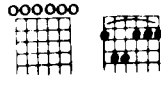
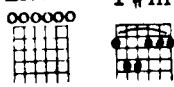
chang - es.

# TYRANT

Glenn Raymond Tipton  
Robert John Aurthur Halford

Moderately fast

Guitar Lick A



Musical notation for the first system, including guitar licks and chord diagrams for F#m, B, G# (4 fr.), A (5 fr.), B (7 fr.), F#m, C# (9 fr.), F#m, and C# (9 fr.).

\*Guitar Lick B

F#m



Musical notation for the second system, including guitar lick B.

hold tis I — the com - man - der whose grip con - trols you all, — re -

Musical notation for the third system.

sist me not sur - ren - der I'll no com - pas - sion call. —

Musical notation for the fourth system, including guitar chord diagrams for F#m, E, and D (5fr.).

Ty - rant cap - tor of hu - man - i - ty, ty - rant con - que - ror of

Musical notation for the fifth system, including guitar chord diagrams for C# (4 fr.), F#m, and E.

all. Ty - rant hid - e - ous de - struc - tor,

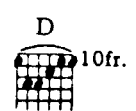
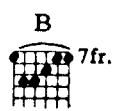
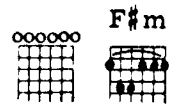
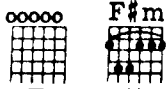
Musical notation for the sixth system, including guitar chord diagrams for D (5fr.), B (7fr.), and C# (9fr.).

ty - rant ev - 'ry man shall fall. (Guitar)

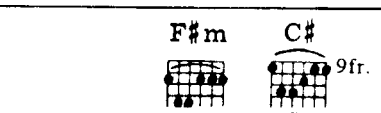
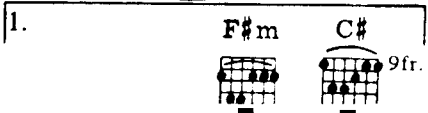
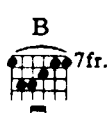
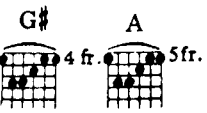
\*See Guitar Lick Section in Second Half of Book

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Guitar Lick A



Musical staff with notes and guitar chord diagrams for Lick A.



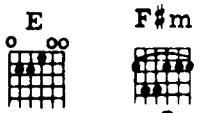
Musical staff with notes and guitar chord diagrams for Lick B.

Guitar Lick B



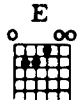
Musical staff with notes and guitar chord diagram for Lick B.

ver - y lives are held with-in my fin - gers, I snap them and you cow - er down in fear,



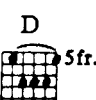
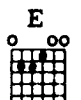
Musical staff with notes and guitar chord diagrams for Lick C.

you spine-less things who bel - ly down to slith - er to the



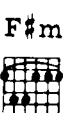
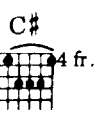
Musical staff with notes and guitar chord diagram for Lick D.

end of the world you fol - low to be near.



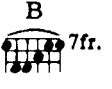
Musical staff with notes and guitar chord diagrams for Lick E.

Ty - rant cap - tor of hu - man - i - ty, ty - rant con - que - ror of



Musical staff with notes and guitar chord diagrams for Lick F.

all. Ty - rant hid - e - ous de - struc - tor,



Musical staff with notes and guitar chord diagrams for Lick G.





ty - rant ev - 'ry man shall fall. (Guitar)









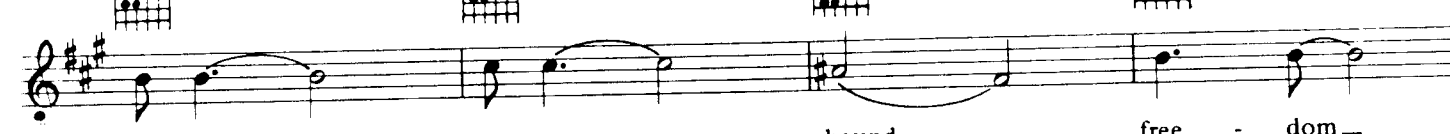



\*Guitar Lick C






A   1.  8fr.





 10fr.  2. 

    7fr. Mourn for us—

 3fr.   5fr.  5fr.  7fr. op - pressed in fear chained and



 3fr.   5fr.   Bm shack - led, we are bound, free - dom—

 3fr.   5fr.  5fr.  3fr. choked in dread we live since ty - rant

    7fr. *To Coda* was en - throned.

Guitar Lick B

F#m 

  E I lis - ten not to sym - path - y whilst rul - er of this land.

\*See Guitar Lick Section in the Second Half of Book

F#m

D.S. al Coda

E



with - draw your fee - ble aches and moans or suf - fer smite from this - my hand.



My leg - ions — faith - ful un - to death — I'll



sum - mon to my court, and as you per - ish



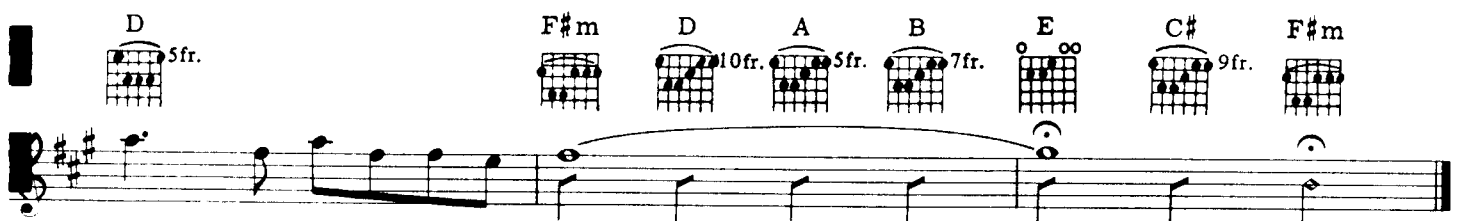
each of — you shall scream — as — you are sought —



Ty - rant cap - tor of hu - man - i - ty, ty - rant con - que - ror of



all. Ty - rant hid - e - ous de - struc - tor,



ty - rant ev - 'ry man shall fall.

# WINTER

Allan John Atkins  
K. K. Downing / Ian Hill



Moderately slow, with a beat

Scratch pick back and forth on top of string. Be sure to come off the string with each stroke.

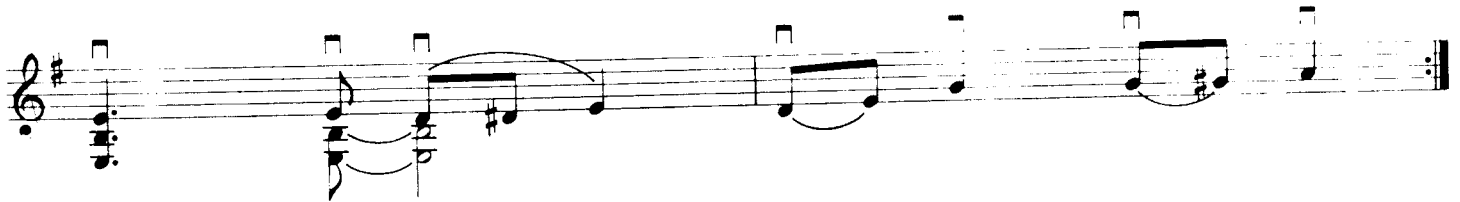
Intro.



Guitar Lick A



Lay right hand palm on strings close to bridge for "Deadening Effect." (only in Intro. & 1st verse)



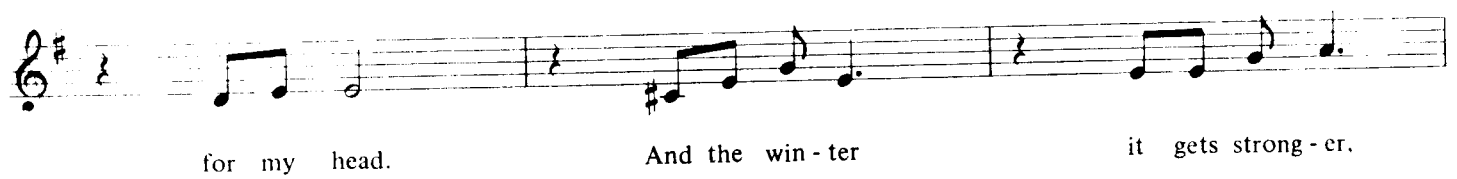
Guitar Lick A (with "Deadening Effect")



Got no sil - ver

in my pock - ets,

Got no pil - low



for my head.

And the win - ter

it gets strong - er.



Got to ease my

ach - ing

head. \_\_\_\_\_

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Guitar Lick A (No "Deadening Effect")

Em

Guitar Lick A

Em

In the morn - ing when I wake up Get this feel - ing  
 I still get this aw - ful feel - ing When the snow falls

deep in - side. And I won - der if I'll die young  
 to the ground. It still sends my sen - ses reel - ing,

Guitar Lick A - A

To Coda Em

Or I'll go out Know - ing win - ter's of my mind.

Guitar Lick B

Am

1.2.3.

Am

4.

Am

D.S. al Coda

slide

Coda

\* Guitar Lick A - A

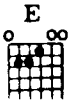
come to town.

\*See Guitar Lick Section in Second Half of Book

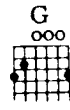
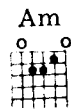
# PRELUDE

Glenn Raymond Tipton

Moderately slow

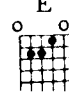
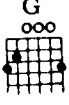
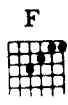
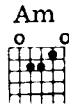
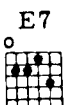
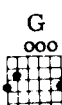
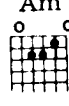
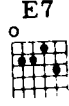
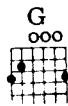
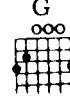
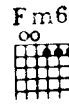
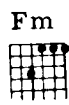
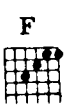
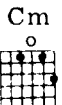
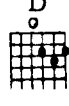
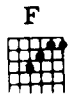
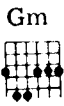


X = muffled sound  
rest palm of right hand on strings while strumming



Use left hand thumb to touch 6th string for muffled sound

Emphasize the top note in all chords to bring out the melody very clearly



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This page of guitar sheet music consists of six systems. Each system contains three staves: a treble clef staff for the melody, a guitar staff for chords and fretting, and a bass clef staff for the bass line. The music is written in a key with a one-sharp signature (F#) and a 3/4 time signature.

**System 1:** Treble staff has a triplet of eighth notes. Chords: Dm, G, Gm (3fr.), Bb, B, D. Bass staff has a triplet of eighth notes.

**System 2:** Treble staff has a triplet of eighth notes. Chords: Gm (3fr.), B, Cm (3fr.), B, F, B, Fm, B. Bass staff has a triplet of eighth notes.

**System 3:** Treble staff has a triplet of eighth notes. Chords: Fm6, B, G, E7, Am, B, G, B, E. Bass staff has a triplet of eighth notes.

**System 4:** Treble staff has a triplet of eighth notes. Chords: Am, B, G, E, Am, F, G. Bass staff has a triplet of eighth notes.

**System 5:** Treble staff has a triplet of eighth notes. Chords: E, Am, F, D, Gm (3fr.). Bass staff has a triplet of eighth notes.

**System 6:** Treble staff has a triplet of eighth notes. Chords: Cm (3fr.), F7sus4, F, Bb. The system ends with a *rit.* marking. Bass staff has a triplet of eighth notes.

# ROCKA ROLLA

K. K. Downing / Robert John Aurthur Halford  
Glenn Raymond Tipton

Moderately fast

\* Guitar Lick A (play 4 times)

The first system of music features a guitar lick on a treble clef staff in 4/4 time. The lick consists of a sequence of eighth and sixteenth notes, with a triplet of eighth notes at the end. Below the staff are four chord diagrams: Am (A minor), C (C major), D (D major), and C (C major). The Am diagram shows the 2nd, 3rd, and 4th strings. The C diagram shows the 2nd, 3rd, and 4th strings. The D diagram shows the 2nd, 3rd, and 4th strings. The C diagram shows the 2nd, 3rd, and 4th strings.

Man eat - in' mom - ma, steam - driv - en ham - mer, Sorts - the men out from the boys -

The second system of music features a treble clef staff with a melody line. Below the staff are two chord diagrams: Am (A minor) and C (C major). The Am diagram shows the 2nd, 3rd, and 4th strings. The C diagram shows the 2nd, 3rd, and 4th strings.

Takes no mes - sin', all in wrest - lin' ls

The third system of music features a treble clef staff with a melody line. Below the staff are four chord diagrams: D (D major), C (C major), Am (A minor), and Em (E minor). The D diagram shows the 2nd, 3rd, and 4th strings. The C diagram shows the 2nd, 3rd, and 4th strings. The Am diagram shows the 2nd, 3rd, and 4th strings. The Em diagram shows the 2nd, 3rd, and 4th strings.

one of her pride and joys. — She's a clas - sy flash -

The fourth system of music features a treble clef staff with a melody line. Below the staff are four chord diagrams: G (G major), A (A major), G (G major), and Em (E minor). The G diagram shows the 2nd, 3rd, and 4th strings. The A diagram shows the 2nd, 3rd, and 4th strings. The G diagram shows the 2nd, 3rd, and 4th strings. The Em diagram shows the 2nd, 3rd, and 4th strings.

— y las - sy Im - i - ta - tion sap - phire shine —

The fifth system of music features a treble clef staff with a melody line. Below the staff are two chord diagrams: Am (A minor) and C (C major). The Am diagram shows the 2nd, 3rd, and 4th strings. The C diagram shows the 2nd, 3rd, and 4th strings.

Two - faced li - ar full — of fi - re, But —

\*See Guitar Lick Section in Second Half of Book

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D



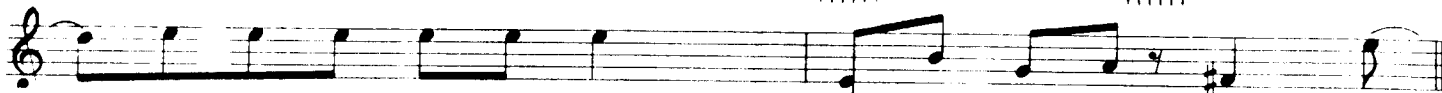
C



Em



D



I know the flame is mine.

(Guitar)

Rock



Lift pressure off strings with left hand for percussive sound

a rol - la wom - an for a rock - a rol - la man, You can

C 8fr.



G 3fr.



Em



take her if you want her If you think you can. Rock a rol - la wom - an for a

C 8fr.

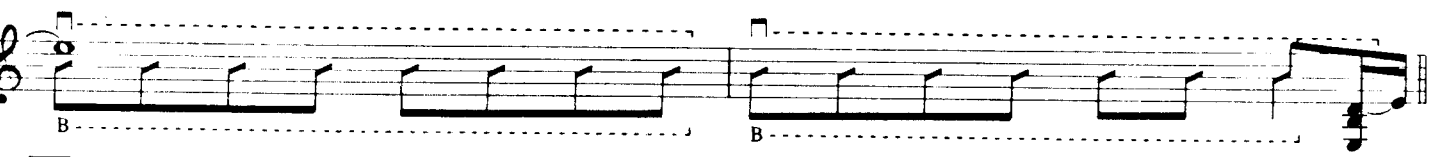


D 10fr.



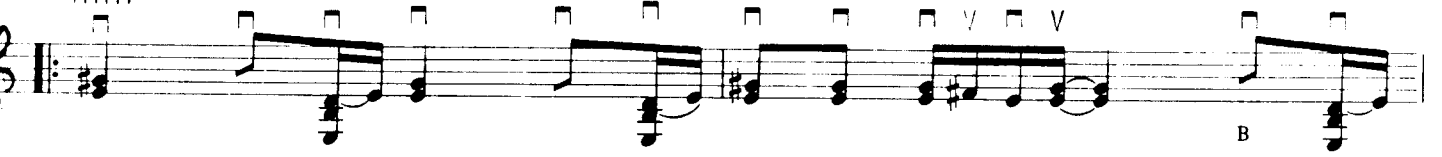
rock - a rol - la man, You can take her if you want her, you can.

Em



Guitar Lick B

E



A



G



1. E





2. E A

B B

D C

B

A E E

B

A G E

B

1.2.3. Am Abm Am Abm Am Abm Am F Am Abm Am F

4 fr. 4 fr. 4 fr. 4 fr. 4 fr. 4 fr. 4 fr.

slide

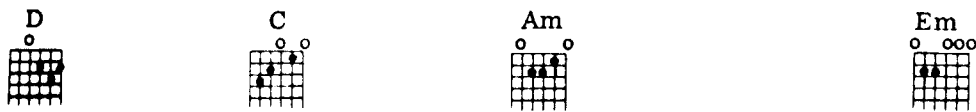
She's a

Am C D C

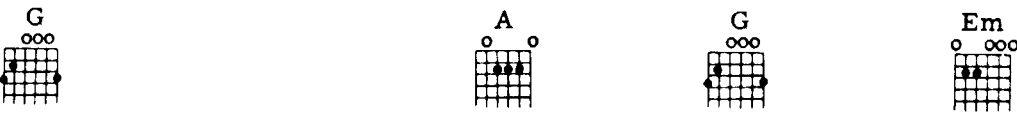
grip and choke - ya heav - y smok - er, Wrong - side of - the law -

Am C

Mid - night shad - y good - time lad - y, Heav -



y, read - y, show you what for. — Bar room fight - er, ten —




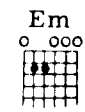
— pint a night - er, Def - i - nite nine - ty nine. —



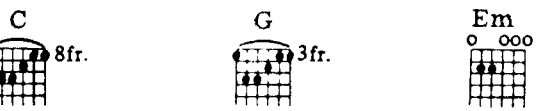
Dia - mond clust - er knuck - le dust - er, Fe -



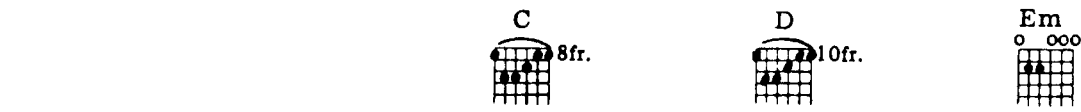
line on the bord - er line. (Guitar)  Rock -



a rol - la wom - an for a rock - a rol - la man, You can



take her if you want her If — you think you can. Rock - a rol - la wom - an for a



rock - a rol - la man, You can take her if you want her, you can. — Rock -

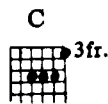
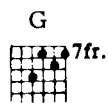
Repeat and fade

# RUN OF THE MILL

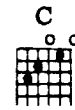
K. K. Downing / Robert John Aurthur Halford  
Glenn Raymond Tipton

Intro:

Slow



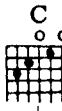
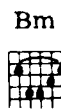
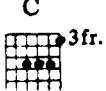
1.2.3.  
Bm



Guitar Lick A



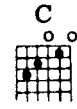
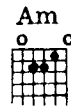
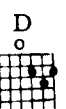
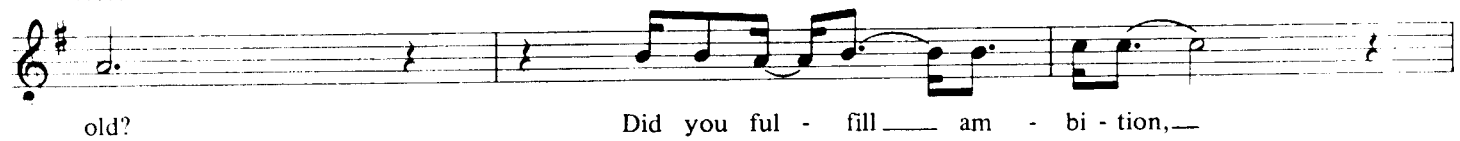
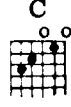
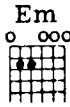
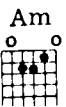
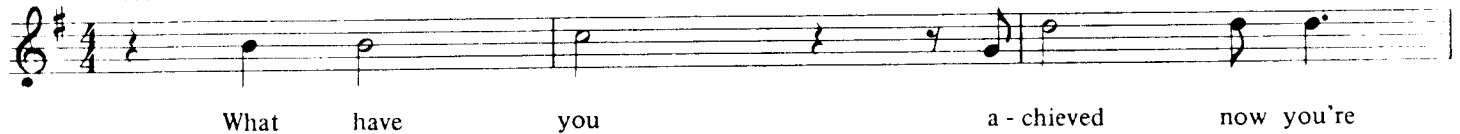
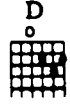
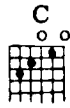
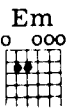
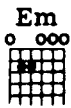
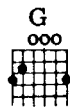
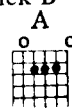
4.



Moderately slow



Guitar Lick B



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Bm



C



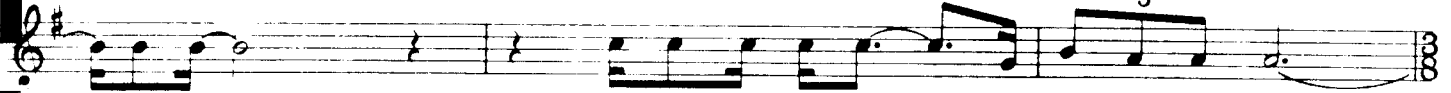
A



B

3

3



— this year?\_

Should I give sor - row, — or turn round and sneer? —

Guitar Lick C

N.C.

shake



Guitar Lick B

A



G



Em



Em



C



D



I know\_

that the pros - pects weren't all that

Am



Em



C



good,

But they\_ im - proved, and I'd\_ have

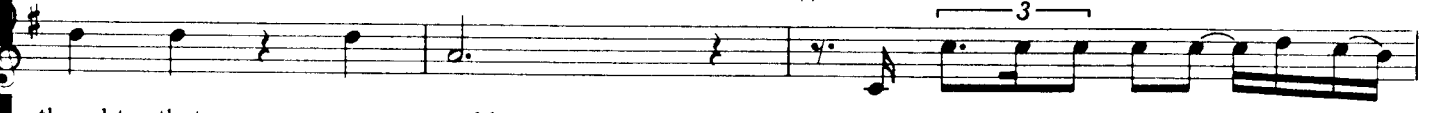
D



Am



C



thought that you could

have strived for that some - thing\_ we all\_

Bm



C



A



3 3 3

have deep in - side, Not let it van - ish a - long with your pride.

Guitar Lick C

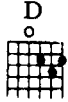
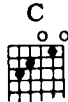
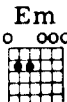
N.C. 3 3

3 3

Guitar Lick B

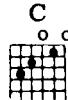
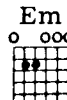
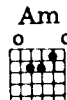


A G Em



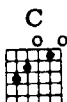
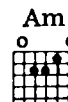
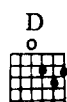
Em C D

Now with the aid of your new walk - ing



Am Em C

stick You hob - ble a - long through so -



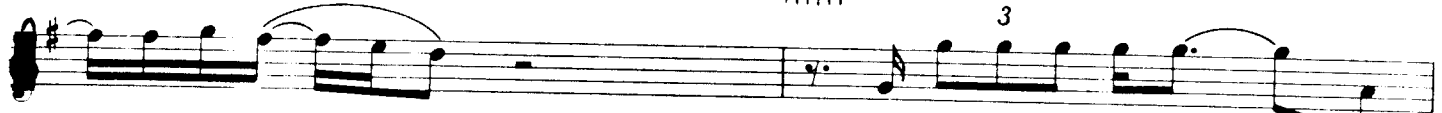
D Am C

ci - e - ty thick, And look mes - mer - ised by the face

Bm



C



of it all. \_\_\_\_\_

You keep to the gut - ter \_\_\_\_\_ in

Am



Em



case you fall. \_\_\_\_\_

I can't go

C



D



Am



on, \_\_\_\_\_

I can't go on,

Em



C



D



I can't go on, \_\_\_\_\_

I can't go

Am



C



Bm



C



on.

I,

I,

I,

Am



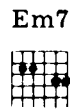
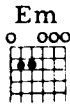
I. \_\_\_\_\_

# ONE FOR THE ROAD

K. K. Downing  
Robert John Aurthur Halford

## Guitar Lick A

Moderately, with a beat



1. Em

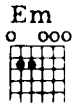
Em7

2. Em

Em7



## Guitar Lick A



Em7

Em

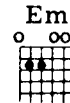
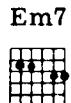
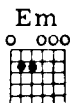
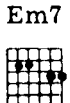
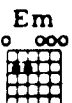
Em7

Em

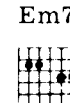
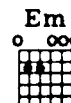
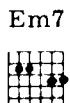
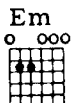
Em7

Where would

you be— with-out mu - sic? You would be no - where at all—



We would-n't be here— do - ing this now— If



you — weren't hav - ing a ball. —

## Guitar Lick B

Am



One for the road,— Shar - ing our road,— Show us the way.—

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Guitar Lick A

Em  
0 0 0 0

Em7

Em  
0 0 0 0

Em7

Em  
0 0 0 0

Em7

Em  
0 0 0 0

Em7

Continue Guitar Lick A

Em  
0 0 0 0

Em7

Em  
0 0 0 0

Em7

Em  
0 0 0 0

Em7

Can you i - mag - ine a si - lence, -

Not e - ven the pink or white noise? -

Em  
0 0 0 0

Em7

Em  
0 0 0 0

Em7

Em  
0 0 0 0

Em7

Em  
0 0 0 0

Well thank - ful - ly - we've got the li -

Em7

cence -

Em  
0 0 0 0

Em7

Guitar Lick B

Am

To have us some fun with the boys. -

Guitar Lick A

One for the road, -

Shar - ing our load, -

Show us the way. -

Em  
0 0 0 0

Em7

Em  
0 0 0 0

Em7

Em  
0 0 0 0

Em7

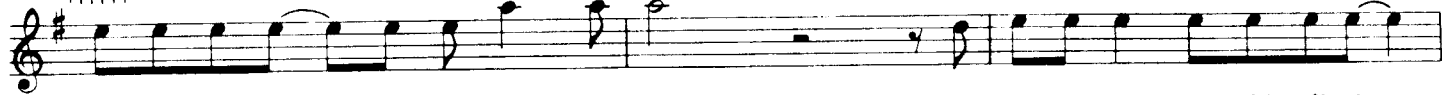
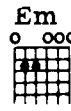
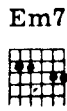
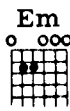
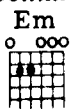
Em  
0 0 0 0

Em7

The

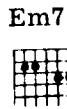
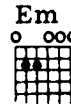
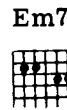
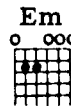
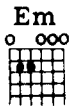


Continue Guitar Lick A



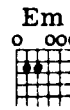
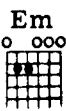
me - lod - y line's fas - ci - nat - ing, —

The rhy - thm is some - thing di - vine..



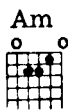
It sends our a - dren - a - lin rac - ing—

To



see you all mov - ing so fine..

Guitar Lick B



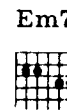
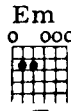
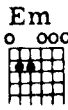
One for the road, —

Shar - ing our load, —

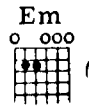


Show us the way. —

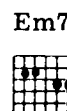
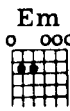
Guitar Lick A



Continue Guitar Lick A



(ad lib)



Repeat and fade



One for the road, —

Shar - ing our load. —

# RIPPER

Glenn Raymond Tipton

Moderately fast

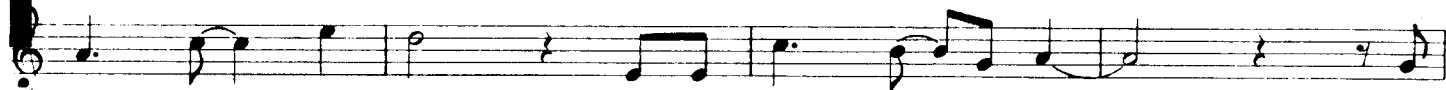
Capo 1st fret

Am

5fr.



You're in for sur - prise you're in for a shock in



Lon - don town streets when there's dark - ness and fog when

C 8fr.

G 3fr.

F

E



you least ex - pect me and you turn your back I'll at -

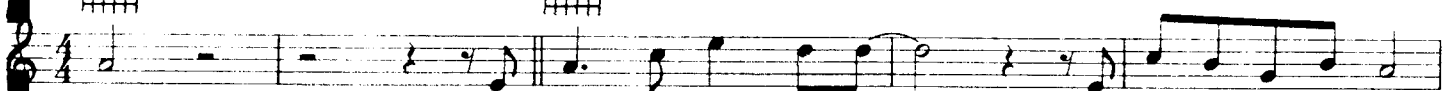
\*Guitar strum II

Am

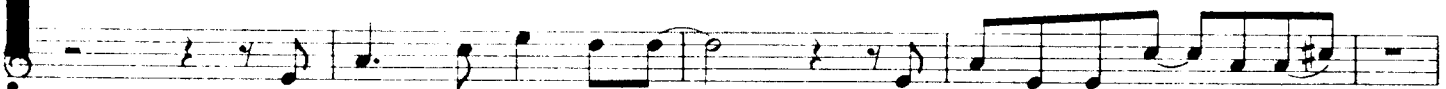
5fr.

Am

5fr.



tack. I smile when I'm sneak - ing, thru shad - ows by the wall.



I laugh whilst I'm creep - ing, though you won't hear me at all.

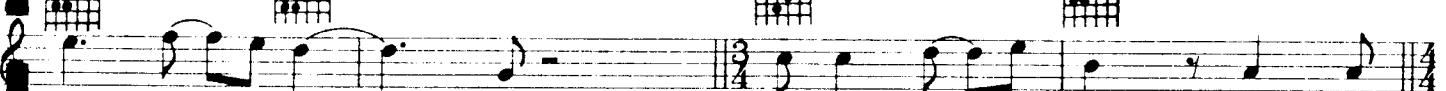
Guitar strum III

C 8fr.

G 3fr.

F

E



Oh hear my warn - ing nev - er turn your back on the

\*Guitar Lick Section in Second Part of Book

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Guitar Lick A

Am



Musical staff with notes and lyrics: rip - per, you'll

Guitar strum II

Am



Musical staff with notes and lyrics: soon shake with fear, nev - er know - ing if I'm near. I'm

Musical staff with notes and lyrics: sly and I'm shame - less, noc - tur - nal and name

Guitar strum III

C



G



Musical staff with notes and lyrics: less, ex - cept for the rip - per,

Guitar Lick A

F



E



Am



Musical staff with notes and lyrics: or if you like, Jack the knife.

Am



Musical staff with notes and lyrics

Em



Musical staff with notes and lyrics, including first and second endings

No chord

(Lay right hand palm across strings, back against the bridge for a deaden sound throughout this section)

Am

An - y

Guitar strum II

Am  
5fr.

back al - ley street is where we'll prob - 'bly meet, un - der - neath a gas lamp

where the air's cold and damp. I'm a nas - ty sur - prise, I'm a

dev - il in - dis - guise. I'm a foot - step at night. I'm a scream out with fright.

Guitar strum III

C 8fr.

G 3fr.

F

E

Oh, hear my warn - ing, nev - er turn your back on the

Guitar Lick A

Am

Repeat and fade

rip - per.

# WINTER RETREAT

K. K. Downing  
Robert John Aurthur Halford

Slow

## Guitar Strum Pattern I

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race. Sun smil - ing down\_ from the sky Melts a - way ice\_ from my

Bm



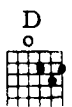
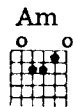
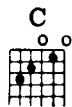
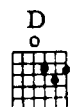
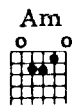
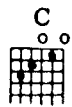
eye. con't strum

Am7

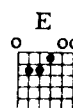
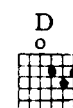
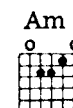
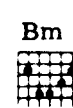
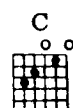
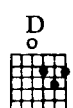
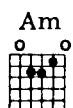
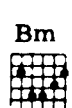
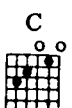


Warmth eas - es back\_ to my soul. Bit - ter - ness shrugs then it

Guitar Lick A



goes, goes.



goes, goes.

# INTRODUCTION

## SECTION 2

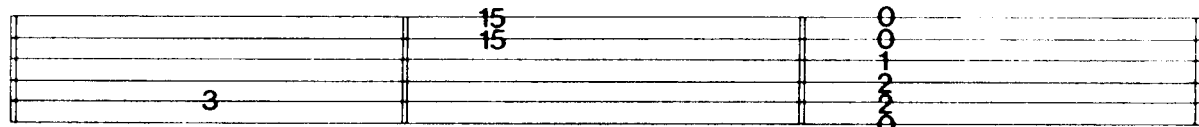
This section contains most of the intros, licks, and solos referred to in Section 1. Each excerpt is completely written out in traditional as well as tablature notation. Players who read music will find the traditional notation augmented by a few symbols developed for this book which refer to various devices used in rock guitar playing (see below). Each excerpt is completely fingered.

Players who don't read music will find the solos and licks written out in tablature. Those who are unfamiliar with this type of notation will find it explained below.

Not only is this section a lot of fun to play for any aspiring lead guitarist, but it will serve as a storehouse of musical ideas and devices for all those interested in the heavy metal sound exemplified by Judas Priest.

### Definitions

**Tablature** A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



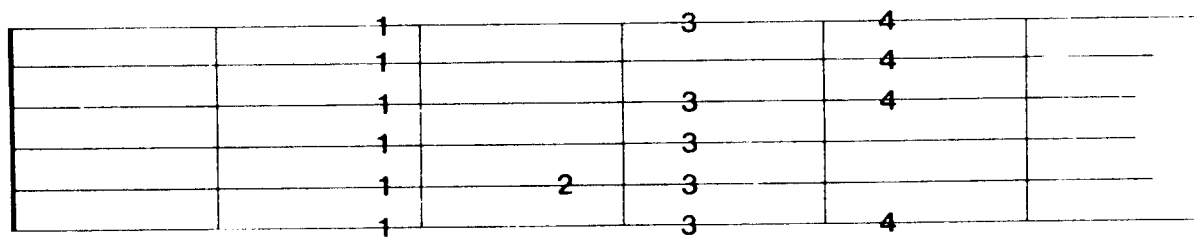
*5th string, 3rd fret*

*1st string, 15th fret,  
2nd string 15th fret  
played together*

*an open E chord*

**Position** Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



The blues scale can be played at any fret; the position marker will tell you which one is suitable for any given passage.

**Bends** As every rock player knows, the pitch of a note can be raised by pulling (or pushing) a string across the fingerboard, increasing its tension. In both the traditional and tablature notation, the note that is fingered is the one indicated. An upswinging curved line  $\smile$  indicates to the player to push the string upward. A down swinging curved line  $\frown$  indicates to the player to pull the string downward.

On both  $\smile$  and  $\frown$ , strike the written note and bend the string at the same time, unless otherwise indicated.

**Shake** The symbol for a shake (or exaggerated vibrato) is  $\sim$ . It is performed by rapidly pulling and pushing the string across the fingerboard, alternately increasing and decreasing its tension.

**Slide** A slide up to a note looks like  $\nearrow$ . Start a few frets below the note; strike the string and arrive at the written note at the proper time.

A slide away from a note can either go up  $\nearrow$  or down  $\searrow$ . In both cases gradually release the finger pressure on the string so it fades away indefinitely.

**Pull Off** Strike any note played with the 2nd, 3rd, or 4th finger and without picking again, pull off the finger sharply so that a lower note sounds. The symbol for a pull off is a curved line  $\frown$  connecting two different notes, with the second note being lower than the first.

**Hammer On** Strike any note played with the 1st, 2nd, or 3rd finger and (without picking again) hammer another finger down sharply so that a higher note sounds. The symbol for a hammer on is a curved line  $\smile$  connecting two different notes with the second note being higher than the first.

**Letter Names** Letter names such as A B C etc. are to enable you to match up the lick or solo in Section 2 with the proper place in the complete song cued in Section 1.



# CAVIAR & METHS

Allan John Atkins  
K. K. Downing / Ian Hill

Moderately

G 3fr.

1, 2, 3.  
Am 5fr.

*simile*

T 3 3 3 4 3  
A 3 3 3 4 3  
B 5 5 7 5 5 7 5 5

4.

Am 5fr.

G 3fr.

T 5 5 8 5 5  
A 5 5 8 5 5  
B 0 7 5 5 5 3 3 4 3

Am 5fr.

T 3 4 3 3 4 5 5 8 5 5 5  
A 5 4 3 4 5 5 5 8 5 5 5  
B 5 0 0 7 5 5 5

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G 3fr. Am 5fr.

G 3fr.

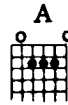
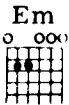
Am 5fr. Am(Add D) 5fr. G/A 7fr.

Am 5fr. G 3fr. Repeat 4 or 5 times and fade

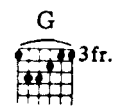
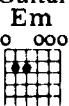
# CHEATER

K. K. Downing  
Robert John Aurthur Halford

## Guitar Lick A



## Guitar Lick B T = treble (high) strings



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# DEEP FREEZE

K. K. Downing

Freely

Use 3rd finger on all notes unless otherwise indicated

T 4  
A 4  
B 13

10 4 10 4

Bend & slide

B 10 4 10 4

6 3 6 3 6 3 10 3 10 3 10 3

9 12 9 12 9 12 9 12 9

9 9 9 9

A B 9 10 10 10 10 5 5 5 5 15 15 15 15

- ( ) = push string up & back
- ( ) = pull string down & back
- ( ) = waver string down & up (relatively slower movement than a shake ~~~~~ (see next sign)
- ~~~~~ = shake string up & down = (fast movement)
- / = slide down string
- \ = slide up string
- / \ = push down, then slide

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Musical staff with notes and dynamic markings *pp*. The staff contains a sequence of notes with various articulations and a wavy line above the final notes.

Fingerboard diagram for guitar with strings T, A, B and fret numbers 5 and 10.

Musical staff with notes and dynamic markings *f*, *pp*, and *sfz*. The staff includes a dashed line and various articulations.

Fingerboard diagram for guitar with strings T, A, B and fret numbers 10, 9, 9, 9, 5, 5.

Musical staff with notes and dynamic markings. The staff features a triplet of notes and various articulations.

Fingerboard diagram for guitar with strings T, A, B and fret numbers 11, 11, 11, 11, 9, 9, 9, 9.

Musical staff with notes and dynamic markings. The staff includes a triplet of notes and various articulations.

Fingerboard diagram for guitar with strings T, A, B and fret numbers 11, 5, 11, 5, 11, 5, 11, 5, 11, 11.

Musical staff with notes and dynamic markings. The staff includes a triplet of notes and various articulations.

Fingerboard diagram for guitar with strings T, A, B and fret numbers 7, 7, 12, 12, 9, 9, 5, 9, 5, 9.

Musical staff with notes and vibrato marks. The notes are mostly quarter notes and half notes, with some eighth notes. Vibrato marks are placed above several notes.

Bass staff with fret numbers 5 and 9. The notes are mostly quarter notes and half notes, with some eighth notes.

Musical staff with notes and vibrato marks. The notes are mostly quarter notes and half notes, with some eighth notes. Vibrato marks are placed above several notes.

Bass staff with fret numbers 9, 4, 5, 11, 8. The notes are mostly quarter notes and half notes, with some eighth notes.

Musical staff with notes, vibrato marks, and fingerings (3, 4, 2, 3, 4). The notes are mostly quarter notes and half notes, with some eighth notes. Vibrato marks are placed above several notes.

Bass staff with fret numbers 7, 8, 6, 7, 8, 6, 7, 8, 6, 6, 6, 6, 7, 8, 7, 7, 8, 7, 7, 8, 7.

Musical staff with notes and vibrato marks. The notes are mostly quarter notes and half notes, with some eighth notes. Vibrato marks are placed above several notes.

Bass staff with fret numbers 5, 10, 10, 10, 10. The notes are mostly quarter notes and half notes, with some eighth notes.

Musical staff with notes and vibrato marks. The notes are mostly quarter notes and half notes, with some eighth notes. Vibrato marks are placed above several notes.

Scrap side of pick back & forth on top of string for scratch sound (S.S.)

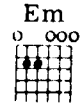
Lay finger on 6th string for dead sound

Bass staff with fret numbers 4, 4, 4, 3, 3, 3, 2, 2, 2, X, X, X.

# DREAMER DECEIVER

K. K. Downing / Robert John Arthur Halford  
Glenn Raymond Tipton

## Guitar Pattern I



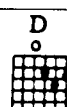
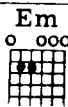
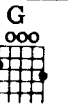
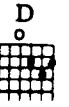
Musical staff 1: Treble clef, 4/4 time signature. Melody line with notes: G4, A4, B4, C5, B4, A4, G4. Rhythmic notation: quarter notes, eighth notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes. Dynamic markings: > (accent).

Bass staff 1: Treble clef, 4/4 time signature. Bass line with notes: G2, A2, B2, C3, B2, A2, G2. Rhythmic notation: quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes. Fingering: 2, 2, 2, 2, 2, 2, 2, 2.



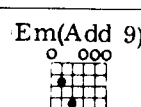
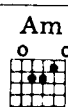
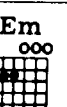
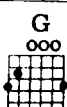
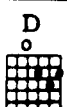
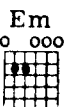
Musical staff 2: Treble clef, 4/4 time signature. Melody line with notes: G4, A4, B4, C5, B4, A4, G4, F#4. Rhythmic notation: quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes. Dynamic markings: > (accent).

Bass staff 2: Treble clef, 4/4 time signature. Bass line with notes: G2, A2, B2, C3, B2, A2, G2, F#2. Rhythmic notation: quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes. Fingering: 3, 2, 2, 4, 4, 2, 2, 2.



Musical staff 3: Treble clef, 4/4 time signature. Melody line with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Rhythmic notation: quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes. Dynamic markings: > (accent).

Bass staff 3: Treble clef, 4/4 time signature. Bass line with notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Rhythmic notation: quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes. Fingering: 4, 2, 0, 0, 2, 0, 0, 2, 0, 0, 2.



Musical staff 4: Treble clef, 4/4 time signature. Melody line with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Rhythmic notation: quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes. Dynamic markings: > (accent).

Bass staff 4: Treble clef, 4/4 time signature. Bass line with notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Rhythmic notation: quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes. Fingering: 2, 0, 0, 2, 0, 0, 2, 0, 0, 2, 1.

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Guitar Pattern II

Em  
0 0 0 0

D  
4fr.

1. Em  
0 0 0 0

D  
4fr.

2. Em  
0 0 0 0

D  
4fr.

Musical staff with treble clef, 4/4 time signature, and various notes and rests.

Tablature for guitar with strings T, A, B and fret numbers.

Guitar Pattern III

Em7

D

1. Em7

D

2. Em7

D

Musical staff with treble clef, 4/4 time signature, and various notes and rests.

Tablature for guitar with strings T, A, B and fret numbers.

Guitar Pattern I

2a. Em7

Em

2b.

Em7

D

Musical staff with treble clef, 4/4 time signature, and various notes and rests.

Tablature for guitar with strings T, A, B and fret numbers.

Guitar Strum A

Em  
0 0 0 0

D

Dsus4

D

C

Em  
0 0 0 0

Musical staff with treble clef, 4/4 time signature, and various notes and rests.

Tablature for guitar with strings T, A, B and fret numbers.

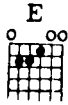


# DECEIVER

K. K. Downing / Robert John Aurthur Halford  
Glenn Raymond Tipton

Moderate

Guitar Strum I



Musical notation for the first system, featuring a treble clef, a 4/4 time signature, and a guitar staff with a series of eighth-note triplets. The bass staff shows a 4/4 time signature. A dashed line indicates the right hand palm resting on the strings.

Rest right hand palm lightly on strings back against the bridge to get a ringing muffled sound.

T 4  
A 4  
B 4

Musical notation for the second system, continuing the eighth-note triplet pattern. The bass staff shows a sequence of frets: 0, 2, 1, 2.

T  
A  
B

Guitar Strum II B

D 10fr.

B 7fr.

E

Musical notation for the third system, including chord diagrams for D (10fr.), B (7fr.), and E. The notation shows muffled notes (marked with 'x') followed by eighth-note triplets. A dashed line indicates the left hand releasing pressure on the strings.

Release pressure on strings with left hand for muffled sound

T  
A  
B

D 10fr.

G 3fr.

E

Musical notation for the fourth system, including chord diagrams for D (10fr.), G (3fr.), and E. The notation shows muffled notes (marked with 'x') followed by eighth-note triplets.

T  
A  
B

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D 10fr. G 3fr. A 5fr. B 7fr. E

Guitar Strum III

Em A

Same ringing muffled sound as Guitar Strum I

Guitar Lick A

Em Dsus4 D

C Em

Repeat and fade

# DYING TO MEET YOU

K. K. Downing  
Robert John Aurthur Halford

## Guitar Lick A

Am C Em Am

T 6  
A 6  
B 8

## Guitar Lick B

Am

shake shake

Lay left hand across strings for percussive sound

T 12  
A 8  
B 8

## Guitar Lick C pattern for A chord

A

tr

Note 1st finger bar on A chord

T 4  
A 4  
B 4

## Guitar Lick C pattern for G chord

G

tr

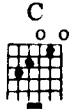
T 4  
A 4  
B 4

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# EPITAPH

Glenn Raymond Tipton

## Guitar Lick A



Musical notation for Guitar Lick A, showing a melodic line in treble clef with a key signature of one flat and a common time signature. The lick starts on a C chord and moves to a Bb chord.

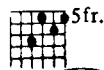
Hold chord positions down while playing

Guitar tablature for Guitar Lick A, showing fret numbers for strings T, A, and B.

## Am



## F



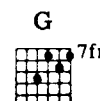
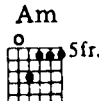
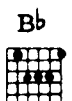
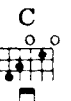
## G



Musical notation for the second section of the guitar lick, featuring Am, F, and G chords.

Guitar tablature for the second section of the guitar lick.

## Guitar Lick B



Musical notation for Guitar Lick B, including C, Bb, Am, and G chords.

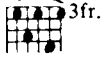
Hold chord positions down while playing

4th finger

Guitar tablature for Guitar Lick B, including fret numbers for the 4th finger.

## Guitar Lick C

### C7(Add11)



Musical notation for Guitar Lick C, featuring a C7(Add11) chord and various melodic lines.

Guitar tablature for Guitar Lick C.

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# GENOCIDE

Glenn Raymond Tipton  
Robert John Aurthur Halford / K. K. Downing

Strum lowest 3 strings of each chord

Guitar Lick A

Play off of chords

T	4						
A	4	5	7	10	12	12	10
B	4	5	7	10	12	12	10
		3	5	8	10	10	8

Verse

T							
A	7	12	12	10	5	7	7
B	7	12	12	10	5	7	7
	5	10	10	8	3	5	5

1:(2.3.)

2:(4.)

T					2							
A	5	7	5	7	10	4	5	7	5	7	4	4
B	5	7	5	7	10	4	5	7	5	7	4	4
	3	5	3	5	8	3	5	3	5	3	5	

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Guitar Lick B

Em



Musical staff for Guitar Lick B, Treble clef, 4/4 time. Chords: B, B.

Bass staff for Guitar Lick B. Chords: B, B. Fingering: 3 0 0 0, 3 0 0 0.

Guitar Lick C

Am7



Musical staff for Guitar Lick C, Treble clef, 4/4 time. Chords: Am7, D.

Bass staff for Guitar Lick C. Fingering: 3 1, 3 1, 2 1, 2 0.

Am7



D7sus4



Musical staff for Guitar Lick C continuation, Treble clef, 4/4 time. Techniques: slide, shake.

Bass staff for Guitar Lick C continuation. Fingering: 3 1, 3 1, 2 1, 2 12.

Guitar Lick D

Am



5fr.



8fr.

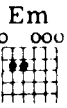
Musical staff for Guitar Lick D, Treble clef, 4/4 time. Chords: Am, C. Technique: P.O.

Bass staff for Guitar Lick D. Fingering: 7 5, 7 5 5 8 5, 7 5 5 5 8 5, 7 5 5 5 8 5, 7 5.

# ISLAND OF DOMINATION

K. K. Downing / Robert John Aurthur Halford  
Glenn Raymond Tipton

## Guitar Lick A



Musical notation for Guitar Lick A, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes with triplets. The guitar tablature below shows the fret numbers for each string: Treble (T) 4, 4; Middle (A) 4, 2, 0, 2, 0, 2, 0, 0; Bass (B) 0, 0, 2, 0, 2, 2, 2, 0, 2, 2, 0, 3.

## Guitar Lick B

Am



Musical notation for Guitar Lick B, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes with accents and vibrato. The guitar tablature below shows the fret numbers for each string: Treble (T) 4, 4; Middle (A) 4, 2, 0, 2, 0, 2, 0, 0; Bass (B) 0, 0, 2, 0, 2, 2, 2, 0, 2, 2, 0, 3.

Play off of an Am chord position

Guitar tablature for Lick B, showing fret numbers for strings T, A, and B. Treble (T) 4, 4; Middle (A) 4, 2, 0, 2, 0, 2, 0, 0; Bass (B) 0, 0, 2, 0, 2, 2, 2, 0, 2, 2, 0, 3.

Musical notation for Lick B continuation, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes with accents and vibrato.

Guitar tablature for Lick B continuation, showing fret numbers for strings T, A, and B. Treble (T) 4, 4; Middle (A) 4, 2, 0, 2, 0, 2, 0, 0; Bass (B) 0, 0, 2, 0, 2, 2, 2, 0, 2, 2, 0, 3.

## Guitar Lick C

E



A



E



Musical notation for Guitar Lick C, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes with accents and vibrato. Chord positions B and E are indicated.

Play off of chord positions

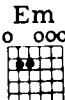
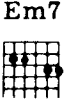
Guitar tablature for Lick C, showing fret numbers for strings T, A, and B. Treble (T) 4, 4; Middle (A) 4, 2, 0, 2, 0, 2, 0, 0; Bass (B) 0, 0, 2, 0, 2, 2, 2, 0, 2, 2, 0, 3.



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# ONE FOR THE ROAD

K. K. Downing  
Robert John Aurthur Halford

## Guitar Lick A

Em  Em7 

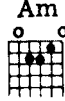
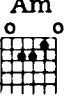
B -  Lay 4th finger  
Left hand across  
strings for muffled sound 





T 5  
A 4  
B 4

0 2 0 2

## Guitar Lick B

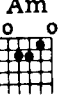
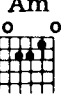
Am  Am 


*shake* 




4 4

2 0 2 0 2 2 0 2 0 2

Am  Am 

*P.O.* 



3 3

4 2 0 4 2 0 3 3 4

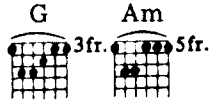
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# NEVER SATISFIED

K. K. Downing / Allan John Atkins

## Guitar Lick A (Pattern on Am chord)



Musical notation for Guitar Lick A (Pattern on Am chord) in 4/4 time. The treble clef staff shows a sequence of eighth and quarter notes. Below the staff are guitar tablature lines for Treble (T), Middle (A), and Bass (B) strings, with fret numbers indicated.

## Guitar Lick A (Pattern on G chord)



Musical notation for Guitar Lick A (Pattern on G chord) in 4/4 time. The treble clef staff shows a sequence of eighth and quarter notes. Below the staff are guitar tablature lines for Treble (T), Middle (A), and Bass (B) strings, with fret numbers indicated.

## Guitar Lick B

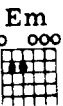


*shake*

Musical notation for Guitar Lick B in 4/4 time. The treble clef staff shows a sequence of eighth notes with accents and slurs. The bass clef staff shows a simple bass line.

Guitar tablature for Guitar Lick B, showing fret numbers for Treble (T), Middle (A), and Bass (B) strings.

## Guitar Lick C



Musical notation for Guitar Lick C in 3/4 time. The treble clef staff shows a sequence of eighth and quarter notes, including triplets and muffled notes (marked with 'x'). The bass clef staff shows a simple bass line.

Lay 4th finger left hand on strings for muffled sound. Keep Em chord position down.

Guitar tablature for Guitar Lick C, showing fret numbers for Treble (T), Middle (A), and Bass (B) strings, including muffled notes (marked with 'x').

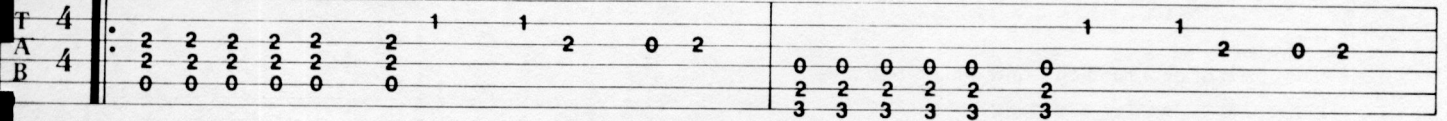
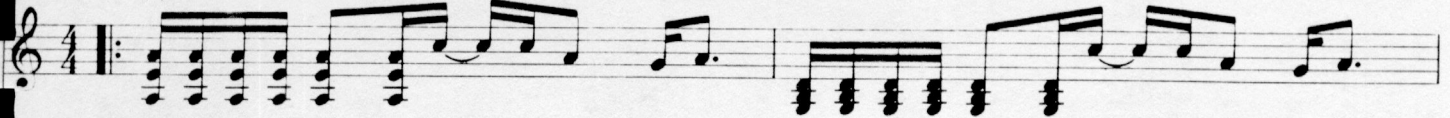
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Guitar Lick D

Am



G



E



D7

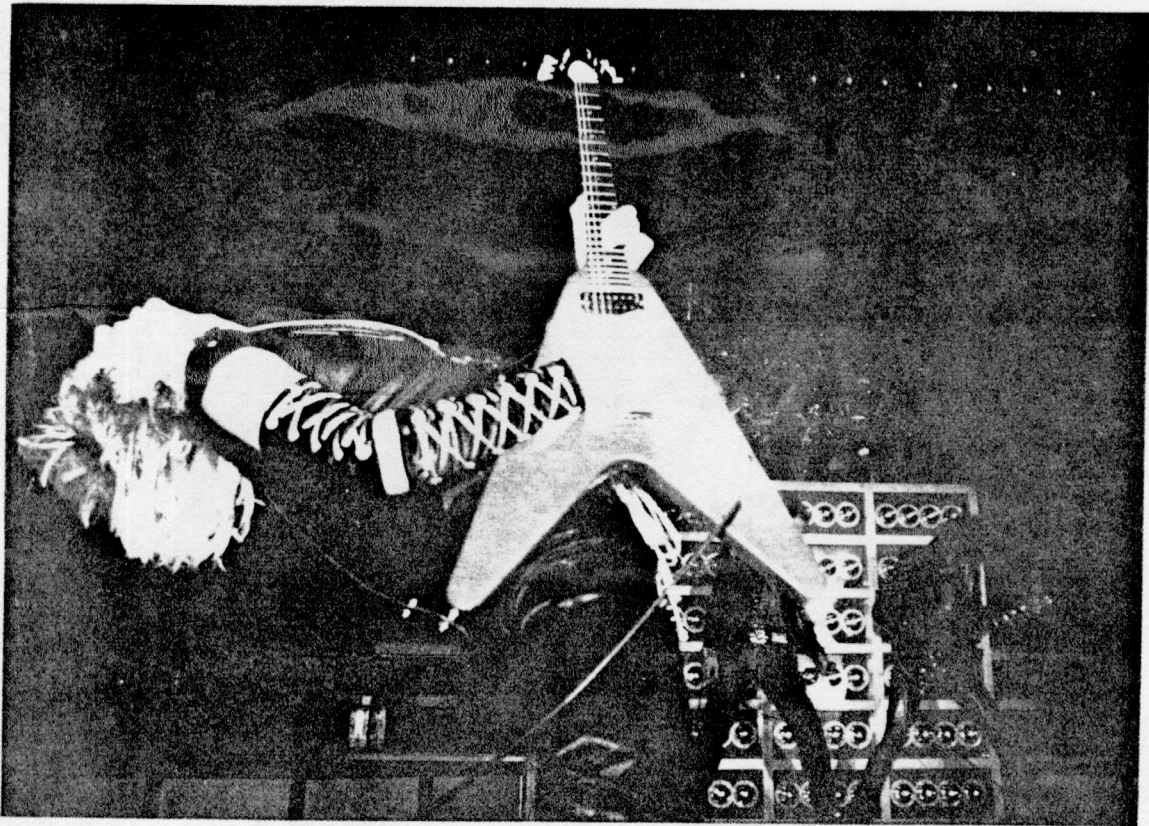
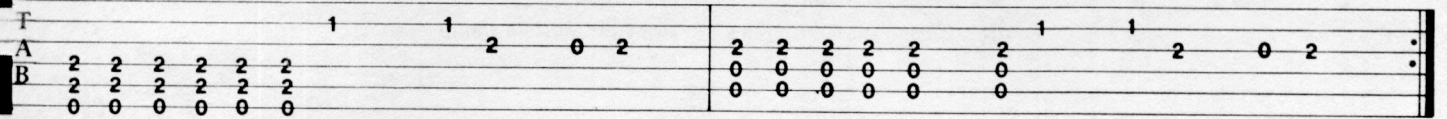


Photo by Steve Joester

# PRELUDE

Glenn Raymond Tipton

Moderately slow

E



Musical notation for the first system, including a treble clef staff with a 4/4 time signature, a guitar staff with muffled notes (X), and a bass staff with fret numbers. Above the treble staff are strumming patterns with 'V' marks. A legend below the treble staff states: "X = muffled sound rest palm of right hand on strings while strumming".

Musical notation for the second system, including a treble clef staff with a 4/4 time signature, a guitar staff with muffled notes (X), and a bass staff with fret numbers. Above the treble staff are strumming patterns with 'V' marks. A note below the guitar staff states: "Use left hand thumb to touch 6th string for muffled sound".

Musical notation for the third system, including a treble clef staff with a 4/4 time signature, a guitar staff with fret numbers, and a bass staff with fret numbers. Chord diagrams for Am, Dm, G, Gm, F, and D are shown above the guitar staff.

Musical notation for the fourth system, including a treble clef staff with a 4/4 time signature, a guitar staff with fret numbers, and a bass staff with fret numbers. A note below the treble staff states: "Emphasize the top note in all chords to bring out the melody very clearly."

Musical notation for the fifth system, including a treble clef staff with a 4/4 time signature, a guitar staff with fret numbers, and a bass staff with fret numbers. Chord diagrams for Gm, Cm, F, Fm, Fm6, G, and Fm are shown above the guitar staff.

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Am

G

E7

Am

G

E7



Musical staff with notes and triplets

Bass staff with fret numbers

Am

F

G

E

Am

F

D

G



Musical staff with notes and triplets

Bass staff with fret numbers

Am

Dm

G

Gm

Bb

D



Musical staff with notes and triplets

Bass staff with fret numbers

Gm

Cm

F

Fm

Fm6

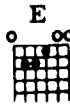
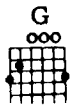
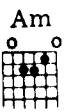
G

E7

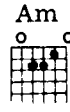
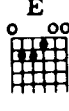
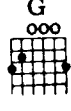
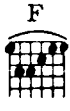
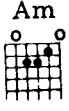
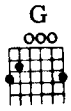


Musical staff with notes and triplets

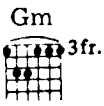
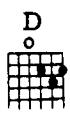
Bass staff with fret numbers



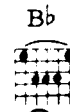
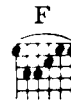
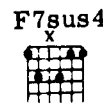
Musical notation for the first system, including treble and bass staves with guitar chord diagrams above.



Musical notation for the second system, including treble and bass staves with guitar chord diagrams above.



Musical notation for the third system, including treble and bass staves with guitar chord diagrams above.



Musical notation for the fourth system, including treble and bass staves with guitar chord diagrams above. Includes a *rit.* marking.

# RIPPER

Glenn Raymond Tipton

## Guitar Strum I

B - - - - - B - - - - -

Press right hand palm lightly on strings back against the bridge for a ringing muffled sound

T 4  
A 4  
B 4

## Guitar Strum II

Am  
5fr.

B - - - - - B - - - - -

Use right hand palm the same way as in Guitar Strum I, but release pressure on strings with left hand to get percussive muffled sound

T 4  
A 4  
B 4

## Guitar Strum III

C 8fr.  
G 3fr.  
F  
E

B - - - - - B - - - - -

Let go off chord position

T 4  
A 4  
B 4

## Guitar Lick A

Am

B - - - - - B - - - - -

Let go off chord position

T 4  
A 4  
B 4

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# ROCKA ROLLA

K. K. Downing / Robert John Aurthur Halford  
Glenn Raymond Tipton

## Guitar Lick A

Am    Abm    Am    Abm    Am    Abm    Am    F

1. slide

T 4  
A 4  
B 4

2 1 2 1 2 1 3 0 3

2 1 2 1 2 1 0 3 0 3

0 2 1 0 2 1 0 3 0 3

## Guitar Lick B

E

B B B V V B

T  
A  
B

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

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

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

A    G    1. E

B V V V V B

Lay left hand across strings for muffled sound

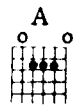
T  
A  
B

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

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

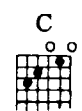
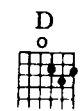
0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

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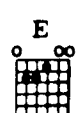
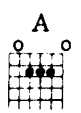
Musical staff 1 (Melody): Treble clef, key signature of one sharp (F#). Notes: B4, A4, G4, F#4, E4, D4, C4, B3. Chord labels: B, B, B.

Musical staff 2 (Bass): Bass clef. Notes: B3, A3, G3, F#3, E3, D3, C3, B2. Chord labels: B, B, B.



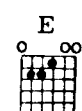
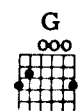
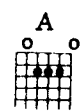
Musical staff 1 (Melody): Treble clef, key signature of one sharp (F#). Notes: B4, A4, G4, F#4, E4, D4, C4, B3. Chord labels: B, B, D, C. Includes vibrato (V) and muting (X) markings.

Musical staff 2 (Bass): Bass clef. Notes: B3, A3, G3, F#3, E3, D3, C3, B2. Chord labels: B, B.



Musical staff 1 (Melody): Treble clef, key signature of one sharp (F#). Notes: B4, A4, G4, F#4, E4, D4, C4, B3. Chord labels: B, B, B, B.

Musical staff 2 (Bass): Bass clef. Notes: B3, A3, G3, F#3, E3, D3, C3, B2. Chord labels: B, B.



Musical staff 1 (Melody): Treble clef, key signature of one sharp (F#). Notes: B4, A4, G4, F#4, E4, D4, C4, B3. Chord labels: B, A, G, E. Includes vibrato (V) and muting (X) markings.

Musical staff 2 (Bass): Bass clef. Notes: B3, A3, G3, F#3, E3, D3, C3, B2. Chord labels: B, B.



# RUN OF THE MILL

K. K. Downing / Robert John Aurthur Halford  
Glenn Raymond Tipton

## Guitar Lick A

G



C



1.2.3.  
Bm



C



shake

4.

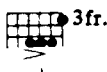
C



Bm



C



rit. a tempo

## Guitar Lick B

A



G

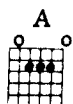


Em



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Guitar Lick C



shake

Musical notation for Guitar Lick C, first system. Treble clef, key signature of one sharp (F#), 3/4 time. Includes a 'N.C.' (Natural Chord) instruction and a 'shake' instruction. The bass line shows fret numbers: 4 2 0 | 4 2 3 | 4 2 0 | 4 2 3 | 4 2 0.

Musical notation for Guitar Lick C, second system. Treble clef, key signature of one sharp (F#), 3/4 time. The bass line shows fret numbers: 2 4 2 0 | 2 3 2 0 | 2 3 4 2 0 | 2 3 4 2 0 | 2 3 2 0.

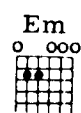
# WINTER

Allan John Atkins  
K. K. Downing / Ian Hill

Guitar Lick A

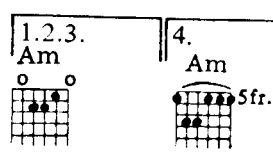
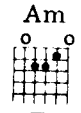
Musical notation for Guitar Lick A. Treble clef, key signature of one sharp (F#), 4/4 time. Bass line shows fret numbers: 2 2 2 0 1 2 | 0 2 0 0 1 2.

Guitar Lick A - A



Musical notation for Guitar Lick A - A. Treble clef, key signature of one sharp (F#). Bass line shows fret numbers: 0 2 0 | 2 2 0.

Guitar Lick B



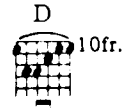
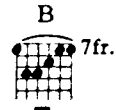
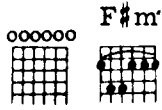
Musical notation for Guitar Lick B. Treble clef, key signature of one sharp (F#). Includes a repeat sign and a 'B' section. Bass line shows fret numbers: 2 2 2 0 0 0 | 3 0 0 2 0 3 | 0 3 3 | B | 5.

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# TYRANT

Glenn Raymond Tipton  
Robert John Aurthur Halford

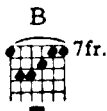
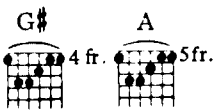
## Guitar Lick A



Musical notation for Lick A in treble clef, key of F#m, 4/4 time. The melody consists of eighth notes: F#4, A4, B4, A4, G#4, F#4, G#4, A4, B4, A4, G#4, F#4, G#4, A4, B4, A4, G#4, F#4. There are two measures with a whole note chord: B4 in the first measure and D5 in the second measure. Vertical lines above the notes indicate fretting. 'X' marks are placed above the B4 notes in the 10th and 12th measures, indicating muffled sounds.

X = muffle sound - release pressure on strings with left hand.

Bass line for Lick A in three staves (T, A, B). The notes are: 0, 4, 4, 0, 4, 4, 4, 4, 9, 12. The strings are numbered 0-4 for the top three strings and 0-10 for the bottom three strings.



Musical notation for Lick B in treble clef, key of F#m, 4/4 time. The melody consists of eighth notes: G#4, A4, B4, A4, G#4, F#4, G#4, A4, B4, A4, G#4, F#4, G#4, A4, B4, A4, G#4, F#4. There are two measures with a whole note chord: B4 in the first measure and C#5 in the second measure. Vertical lines above the notes indicate fretting.

Bass line for Lick B in three staves (T, A, B). The notes are: 6, 7, 7, 7, 9, 9, 9, 9, 4, 11. The strings are numbered 4-6 for the top three strings and 7-9 for the bottom three strings.

## Guitar Lick B

F#m

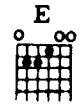
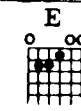


Musical notation for Lick B in treble clef, key of F#m, 4/4 time. The melody consists of eighth notes: F#4, A4, B4, A4, G#4, F#4, G#4, A4, B4, A4, G#4, F#4, G#4, A4, B4, A4, G#4, F#4. Vertical lines above the notes indicate fretting.

Bass line for Lick B in three staves (T, A, B). The notes are: 0, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. The strings are numbered 0-4 for the top three strings and 2-4 for the bottom three strings.

\* = open chord

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1.  2. 

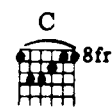
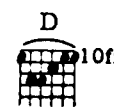
Musical staff with notes and slurs. Includes the instruction *slide P.O.* at the end of the first phrase.

Tablature for the first system, showing fret numbers on strings.

Guitar Lick C

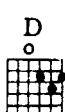
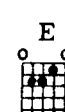
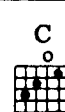
Musical staff for 'Guitar Lick C' with an **A** chord diagram above the first few notes.

Tablature for 'Guitar Lick C', showing fret numbers on strings.

1.  

Musical staff for the first system of the second section, including slurs and ties.

Tablature for the first system of the second section.

2.   

Musical staff for the second system of the second section, including slurs and ties.

Tablature for the second system of the second section.

# VICTIM OF CHANGES

K. K. Downing / Robert John Aurthur Halford  
Glenn Raymond Tipton / Allan John Atkins

## Guitar Lick A

Chord diagrams for Lick A:  
 D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. No chord

Staff notation: Treble clef, 4/4 time, key of D major. Lick A consists of a series of eighth notes on the high strings, with some notes marked with an 'x' to indicate muted notes. The lick is divided into three measures, each with a chord diagram above it, and a fourth measure labeled 'No chord'.

Tablature: Shows fret numbers for strings T, A, and B. Measure 1: T4, A4, B4. Measure 2: T7, A9, B7. Measure 3: T9, A7, B5. Measure 4: T2, A0, B3, 2.

## Guitar Lick B

Chord diagrams for Lick B:  
 A C 3fr. G 3fr. B B

Staff notation: Treble clef, 4/4 time, key of D major. Lick B features a mix of eighth and quarter notes, with some notes marked with an 'x' for muting. It includes a section with a dotted line and a 'B' section.

Tablature: Shows fret numbers for strings T, A, and B. Measure 1: T4, A2, B0. Measure 2: T5, A2, B3. Measure 3: T2, A2, B2. Measure 4: T2, A2, B2. Measure 5: T0, A0, B3. Measure 6: T0, A0, B3. Measure 7: T0, A0, B3. Measure 8: T0, A0, B3. Measure 9: T0, A0, B3. Measure 10: T0, A0, B3. Measure 11: T0, A0, B3. Measure 12: T0, A0, B3. Measure 13: T0, A0, B3. Measure 14: T0, A0, B3. Measure 15: T0, A0, B3. Measure 16: T0, A0, B3. Measure 17: T0, A0, B3. Measure 18: T0, A0, B3. Measure 19: T0, A0, B3. Measure 20: T0, A0, B3. Measure 21: T0, A0, B3. Measure 22: T0, A0, B3. Measure 23: T0, A0, B3. Measure 24: T0, A0, B3. Measure 25: T0, A0, B3. Measure 26: T0, A0, B3. Measure 27: T0, A0, B3. Measure 28: T0, A0, B3. Measure 29: T0, A0, B3. Measure 30: T0, A0, B3. Measure 31: T0, A0, B3. Measure 32: T0, A0, B3. Measure 33: T0, A0, B3. Measure 34: T0, A0, B3. Measure 35: T0, A0, B3. Measure 36: T0, A0, B3. Measure 37: T0, A0, B3. Measure 38: T0, A0, B3. Measure 39: T0, A0, B3. Measure 40: T0, A0, B3. Measure 41: T0, A0, B3. Measure 42: T0, A0, B3. Measure 43: T0, A0, B3. Measure 44: T0, A0, B3. Measure 45: T0, A0, B3. Measure 46: T0, A0, B3. Measure 47: T0, A0, B3. Measure 48: T0, A0, B3. Measure 49: T0, A0, B3. Measure 50: T0, A0, B3. Measure 51: T0, A0, B3. Measure 52: T0, A0, B3. Measure 53: T0, A0, B3. Measure 54: T0, A0, B3. Measure 55: T0, A0, B3. Measure 56: T0, A0, B3. Measure 57: T0, A0, B3. Measure 58: T0, A0, B3. Measure 59: T0, A0, B3. Measure 60: T0, A0, B3. Measure 61: T0, A0, B3. Measure 62: T0, A0, B3. Measure 63: T0, A0, B3. Measure 64: T0, A0, B3. Measure 65: T0, A0, B3. Measure 66: T0, A0, B3. Measure 67: T0, A0, B3. Measure 68: T0, A0, B3. Measure 69: T0, A0, B3. Measure 70: T0, A0, B3. Measure 71: T0, A0, B3. Measure 72: T0, A0, B3. Measure 73: T0, A0, B3. Measure 74: T0, A0, B3. Measure 75: T0, A0, B3. Measure 76: T0, A0, B3. Measure 77: T0, A0, B3. Measure 78: T0, A0, B3. Measure 79: T0, A0, B3. Measure 80: T0, A0, B3. Measure 81: T0, A0, B3. Measure 82: T0, A0, B3. Measure 83: T0, A0, B3. Measure 84: T0, A0, B3. Measure 85: T0, A0, B3. Measure 86: T0, A0, B3. Measure 87: T0, A0, B3. Measure 88: T0, A0, B3. Measure 89: T0, A0, B3. Measure 90: T0, A0, B3. Measure 91: T0, A0, B3. Measure 92: T0, A0, B3. Measure 93: T0, A0, B3. Measure 94: T0, A0, B3. Measure 95: T0, A0, B3. Measure 96: T0, A0, B3. Measure 97: T0, A0, B3. Measure 98: T0, A0, B3. Measure 99: T0, A0, B3. Measure 100: T0, A0, B3.

## Guitar Lick C

Chord diagram for Lick C:  
 Em

Staff notation: Treble clef, 4/4 time, key of D major. Lick C consists of a series of eighth notes on the high strings, with some notes marked with an 'x' for muting. A note indicates to 'Release pressure with left hand for percussive sound'.

Tablature: Shows fret numbers for strings T, A, and B. Measure 1: T4, A2, B2. Measure 2: T4, A2, B2. Measure 3: T4, A2, B2. Measure 4: T4, A2, B2. Measure 5: T4, A2, B2. Measure 6: T4, A2, B2. Measure 7: T4, A2, B2. Measure 8: T4, A2, B2. Measure 9: T4, A2, B2. Measure 10: T4, A2, B2. Measure 11: T4, A2, B2. Measure 12: T4, A2, B2. Measure 13: T4, A2, B2. Measure 14: T4, A2, B2. Measure 15: T4, A2, B2. Measure 16: T4, A2, B2. Measure 17: T4, A2, B2. Measure 18: T4, A2, B2. Measure 19: T4, A2, B2. Measure 20: T4, A2, B2. Measure 21: T4, A2, B2. Measure 22: T4, A2, B2. Measure 23: T4, A2, B2. Measure 24: T4, A2, B2. Measure 25: T4, A2, B2. Measure 26: T4, A2, B2. Measure 27: T4, A2, B2. Measure 28: T4, A2, B2. Measure 29: T4, A2, B2. Measure 30: T4, A2, B2. Measure 31: T4, A2, B2. Measure 32: T4, A2, B2. Measure 33: T4, A2, B2. Measure 34: T4, A2, B2. Measure 35: T4, A2, B2. Measure 36: T4, A2, B2. Measure 37: T4, A2, B2. Measure 38: T4, A2, B2. Measure 39: T4, A2, B2. Measure 40: T4, A2, B2. Measure 41: T4, A2, B2. Measure 42: T4, A2, B2. Measure 43: T4, A2, B2. Measure 44: T4, A2, B2. Measure 45: T4, A2, B2. Measure 46: T4, A2, B2. Measure 47: T4, A2, B2. Measure 48: T4, A2, B2. Measure 49: T4, A2, B2. Measure 50: T4, A2, B2. Measure 51: T4, A2, B2. Measure 52: T4, A2, B2. Measure 53: T4, A2, B2. Measure 54: T4, A2, B2. Measure 55: T4, A2, B2. Measure 56: T4, A2, B2. Measure 57: T4, A2, B2. Measure 58: T4, A2, B2. Measure 59: T4, A2, B2. Measure 60: T4, A2, B2. Measure 61: T4, A2, B2. Measure 62: T4, A2, B2. Measure 63: T4, A2, B2. Measure 64: T4, A2, B2. Measure 65: T4, A2, B2. Measure 66: T4, A2, B2. Measure 67: T4, A2, B2. Measure 68: T4, A2, B2. Measure 69: T4, A2, B2. Measure 70: T4, A2, B2. Measure 71: T4, A2, B2. Measure 72: T4, A2, B2. Measure 73: T4, A2, B2. Measure 74: T4, A2, B2. Measure 75: T4, A2, B2. Measure 76: T4, A2, B2. Measure 77: T4, A2, B2. Measure 78: T4, A2, B2. Measure 79: T4, A2, B2. Measure 80: T4, A2, B2. Measure 81: T4, A2, B2. Measure 82: T4, A2, B2. Measure 83: T4, A2, B2. Measure 84: T4, A2, B2. Measure 85: T4, A2, B2. Measure 86: T4, A2, B2. Measure 87: T4, A2, B2. Measure 88: T4, A2, B2. Measure 89: T4, A2, B2. Measure 90: T4, A2, B2. Measure 91: T4, A2, B2. Measure 92: T4, A2, B2. Measure 93: T4, A2, B2. Measure 94: T4, A2, B2. Measure 95: T4, A2, B2. Measure 96: T4, A2, B2. Measure 97: T4, A2, B2. Measure 98: T4, A2, B2. Measure 99: T4, A2, B2. Measure 100: T4, A2, B2.

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Guitar Lick D

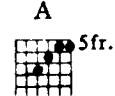
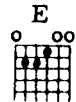
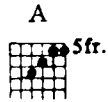
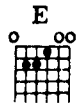
Guitar Lick D1.

Guitar Strum I

# WINTER RETREAT

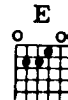
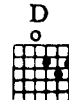
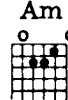
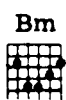
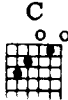
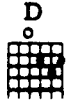
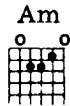
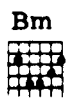
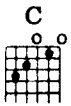
K. K. Downing  
Robert John Aurthur Halford

## Guitar Strum Pattern. I



Musical notation for Guitar Strum Pattern I, 4/4 time. The treble clef staff shows a sequence of chords: E, A (5fr.), B, E, A (5fr.), B. The bass clef staff shows the corresponding bass line with fret numbers 4, 4, 8, 7, 5. A note 'B' is written below the bass staff. A text instruction reads: "Lay left hand across strings for muffled sound".

## Guitar Lick A



Musical notation for Guitar Lick A, 4/4 time. The treble clef staff shows a sequence of chords: C, Bm, Am, D, C, Bm, Am, D, E. The bass clef staff shows the corresponding bass line with fret numbers 3, 2, 0, 0, 2, 0, 0, 3, 2, 2, 0, 0, 0, 2, 0, 0. A note 'E' is written below the bass staff.

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ISBN # 0-89524-188-9

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