

# ATTACK OF THE KILLER B'S ANTIHAX



ANTHAX TRANSCRIPTIONS  
FOR GUITAR AND BASS  
Transcribed by  
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# ANTIAX

PARENTAL  
ADVISOR  
EXPLICIT LYR





# ATTACK OF THE KILLER B'S

MILK (ode to BILLY)  
BRING the NOISE  
KEEP IT IN the FAMILY (LIVE)  
STARTIN' UP a POSSE  
PROTEST and SURVIVE  
CHROMATIC DEATH  
I'M THE MAN '91  
PARASITE  
PIPELINE  
SECTS  
BELLY OF THE BEAST (LIVE)  
N.F.B. (DALLABNIKUFESIN)

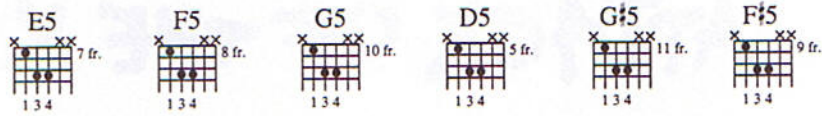
U.S. \$18.95

ISBN 0-7935-1431-2



# Milk (Ode to Billy)

Words and Music by Scott Rosenfeld, Charles Benante, Billy Milano and Dan Lilker



Tune down 1/2 step

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

Intro

Moderately  $\text{♩} = 104$

F $\sharp$ 5 G5 F $\sharp$ 5                      E5 F $\sharp$ 5 G5 F $\sharp$ 5                      G5 F $\sharp$ 5                      E5 F $\sharp$ 5 G5 A5 G5 (end Rhy. Fig. 1)

Rhy. Fig. 1

Gtr.1 (w/Neck pick-up)

F $\sharp$ 5 G5 F $\sharp$ 5    E5 F $\sharp$ 5 G5 F $\sharp$ 5                      G5 F $\sharp$ 5 E5 F $\sharp$ 5 G5 A5    G5 F $\sharp$ 5                      F $\sharp$ 5 G5 F $\sharp$ 5

w/Rhy. Fig. 1                      (15ma)                      Rhy. Fig. 1A

Gtr.2 (w/Bridge pick-up)                      \*P.M.                      f

\*strum strings behind nut.                      \*very heavy P.M.

Double time  $\text{♩} = 226$

E5 F $\sharp$ 5 G5 F $\sharp$ 5                      G5 F $\sharp$ 5                      E5 F $\sharp$ 5 G5 A5 G5    F $\sharp$ 5 G5 F $\sharp$ 5 N.C.

(end Rhy. Fig. 1A)                      Rhy. Fig. 2

Gtrs. 1 and 2                      P.M.

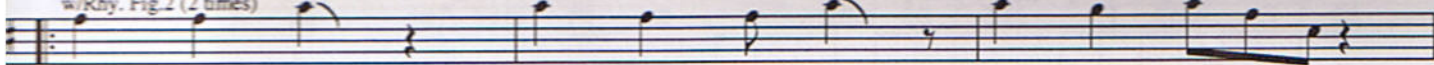
E5 F $\sharp$ 5 G5 F $\sharp$ 5 N.C.                      F $\sharp$ 5 G5 F $\sharp$ 5 N.C.                      E5 F $\sharp$ 5 G5 A5 G5 (end Rhy. Fig. 2)

P.M.                      P.M.

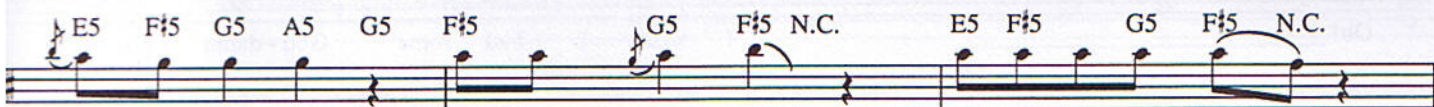
Verse

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

w/Rhy. Fig. 2 (2 times)



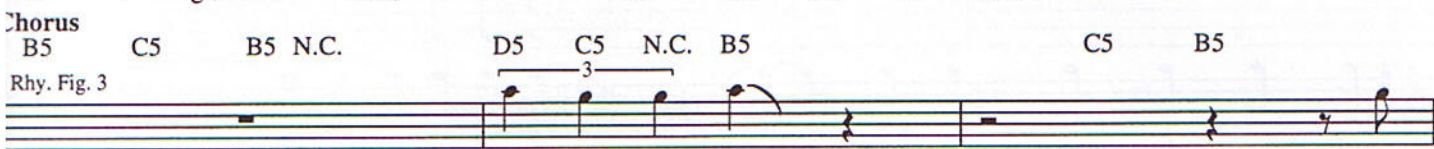
1. I woke up, can't wait to eat. Got my ce - re - al,  
 2. I can't go out to the store. I'll just wait till



boy, was I beat. O - pened the fridge, and to my dis - may, \_\_\_  
 mom - my buys more. I'll just have Wheat Thins and beer. \_\_\_



there was no milk. My moth - er will pay! \_\_\_  
 If I get sick, the toi - let is near! \_\_\_



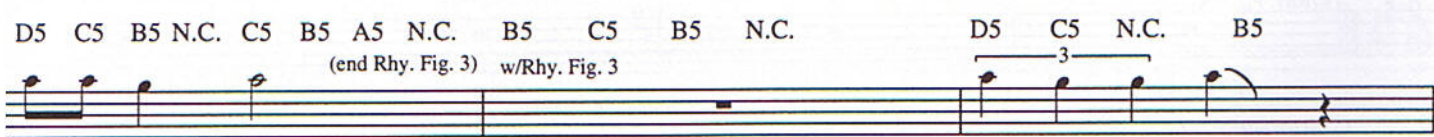
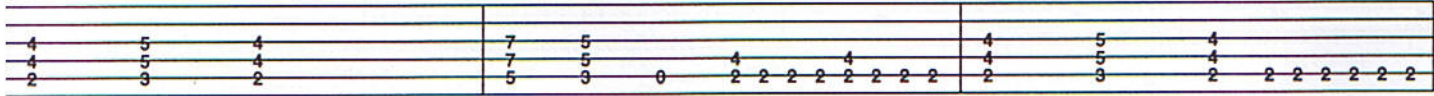
Chorus  
 B5 C5 B5 N.C. D5 C5 N.C. B5 C5 B5

Rhy. Fig. 3

I want some milk! My



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



D5 C5 B5 N.C. C5 B5 A5 N.C. B5 C5 B5 N.C. D5 C5 N.C. B5

(end Rhy. Fig. 3) w/Rhy. Fig. 3

cof - fee grows cold! I want some milk!



To Coda ♪

C5 B5 D5 C5 B5 N.C. C5 B5 A5 N.C. E5 F5 G5 F5 E5 D5 F5



Rhy. Fig. 4 (end Rhy. Fig. 4)

I should - 've been told! \_\_\_

Bridge

E5 F5 G5 F5 E5 D5 F5 E5 F5 G5 F5 E5 D5 F5

Oh! \_\_\_\_\_ I wish I had some God - damn milk! \_\_\_\_\_ My

w/Rhy. Fig. 4 (4 times)

E5 F G5 F5 E5 D5 F5 E5 F5 G5 F5 E5 D5 F5

Cheer - i - os just ain't the same. \_\_\_\_\_ I wish I had some God - damn milk! \_\_\_\_\_ Too

E5 F5 G5 F5

1. E5 D5 F5

2. E5 D5 F5

Slower ♩ = 166

bad the milk - man nev - er came! \_\_\_\_\_ nev - er \_\_\_\_\_ came! \_\_\_\_\_

F5 F5 F#5 G G#5

Yeah! \_\_\_\_\_ Yeah! \_\_\_\_\_

F#5 G5 F#5 E5 F#5 G5 F#5 G5 F#5 E5 F#5 G5 A5 G5

w/Rhy. Fig. 1A

**Guitar Solo**

F#5 G5 F#5 E5 F#5 G5 F#5 G5 F#5

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

P.H. (15ma)

P.H.

4 4 4 4 5 4 4 4 2 4 2 4 4 2 4 4 4 4 4 4 4 4 5 4

P.H. pitch: C#

E5 F#5 G5 A5 G5 F#5 G5 F#5 E5 F#5 G5 F#5

14 14 14 14 16 16 16 16 16 17 16 16 16 16 16 17 14 16 16

G5 F#5 E5 F#5 G5 A5 G5

16 16 16 16 16 17 16 14 17 14 17 14 16 17 14 16 16 16 14 16

B5 C5 B5

P.M. 8va.

full 1 1/2 full full 3

17 14 17 14 (17) 17 (17) (17) 14 14 17 14 17 14 17 14 14 17 14 16 14 16

C5 F#5 G5 F#5

loco w/Rhy. Fig. 1A (2 times)

1/2

16 14 16 14 16 (16) 14 14 14 14 14 14 14 14 16 14 16

E5 F#5 G5 F#5 G5 F#5

P.H. (8va) P.H. P.H. (15ma)

full 3

14 14 14 14 14 14 14 14 16 (16) 14 14 14 14 14 14 14 16 14 16

P.H. pitch: E

P.H. pitch: C#

E5 F#5 G5 A5 G5 F#5 G5 F#5 E5 F#5 G5 F#5

(Gliss while trem. picking) full full full (vib. bent neck only)

14 14 17 17 17 17

G5 F#5 E5 F#5 G5 A5 G5

full full full full full full full full full full full

(17) 17 17 17 17 17 17 17 17 17 17 17 (17) 14

Double Time ♩ = 226

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

8va. w/Rhy. Fig. 2 (2 times)

8va. w/Rhy. Fig. 2 (2 times)

full

19 (19)

D.S. al Coda

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

Coda

Moderately Fast ♩ = 168

(Drums and Bass)

B5 N.C.

3

2

P.S.

Gtrs. 1 and 2

12

Rhy. Fig. 5

E5 G5 F#5 F5 E5 G5 F#5 F5 E5 G5 F#5 F5 A5 Bb5 (end Rhy. Fig. 5)

P.M. P.M.

A5 Bb5 E5 N.C.

P.M. \*P.M.

\*ultra heavy P.M.

12

(E) F#5 G5 (E) B5 Bb5 A5 G5 (E) F#5 G5 (E) B5 Bb5 A5 G5 (E) F#5 G5 (E) B5 Bb5 A5 G5 A5 Bb5

P.M. P.M. P.M. \*P.M.

\*Gtr. 2 does not P.M. 2nd time neither guitar P.M.

w/Rhy. Fig.

E5 G5 F#5 F5 E5 G5 F#5 F5 E5 G5 F#5 F5 A5 Bb5 Fade out

# Bring The Noise

Lyrics by C. Ridenhour, E. Sadler and J. Boxley  
 Music by Anthrax

Tune down 1/2 step

- ① = E<sup>b</sup> ④ = D<sup>b</sup>
- ② = B<sup>b</sup> ⑤ = A<sup>b</sup>
- ③ = G<sup>b</sup> ⑥ = E<sup>b</sup>

## Intro

Metal Rap ♩ = 118

Gr. I

*f* P.M.\_\_\_\_\_

T  
A  
B

Dear \_\_\_\_\_ boy.

P.M.\_\_\_\_\_

## Verse

F5 E5 B<sup>b</sup>5 E5  
 w/Fill1 (4 times)

F5 E5 B<sup>b</sup>5 E5

1. Bass, how low can you go? Death row, what a broth - er knows.  
 3. from in front of me, the crowd runs to me. My D.J. is warm, he's x, I call him norm. You know

Rhy. Fig. 1

P.M.\_\_\_\_\_

Fill 1 8va \_\_\_\_\_

\* Gr. II

steady gliss.  
 w/slide

T  
A  
B

\* Synth. arr. for guitar



F5 E5 B♭5 E5 F5 E5 B♭5 E5

Once a-fain, back is the in-cre-di-ble, rhyme an-i-mal, the un-can-i-ble.  
 he can cut a re-cord from side to side, so what, the ride, the glide should be much saf-er than su-i-cide.

(end Rhy. Fig. 1)

P.M.-----1 P.M.-----1

F5 E5 B♭5 E5 F5 E5 B♭5 E5

w/Rhy. Fig. 1 (3 times) and Vocal Fig. 1 (1st time only)  
 Guitar tacet for 4 measures (2nd time only)

Pub-lic en-e-my num-ber one. Five-o said, "Freeze!" and I got numb.  
 2. bad-der than bad 'cause the broth-er is mad-der than mad at the fact that's cor-rupt like a sen-a-tor.  
 (3). Soul con-trol, beat is the fath-er of your rock-n-roll mus-ic for what-cha for which-in you call a band, man.

F5 E5 B♭5 E5 F5 E5 B♭5 E5

Can I tell em that I real-ly nev-er had a gun? But it's the wax that The Ter-mi-na-tor X-spun.  
 Soul on a roll, but you treat it like soap on a rope 'cause the beats and the lines are so dope.  
 Mak-in'a mu-sic a-buse it but you can't do it, ya know. You call'em dem-os, but we ride lim-os too.

F5 E5 B♭5 E5 F5 E5 B♭5 E5

Now they got me in a cell 'cause my re-cords, they sell 'cause a broth-er like me said, "Well, \_\_\_\_\_  
 Lis-ten for les-sons I'm say-ing in-side mu-sic that the crit-ics are are blast-ing me for.  
 What-cha gon-na do? Rap is not a-fraid of you. Beat is for Son-ny Bo-no, beat is for Yo-ko O-no.

F5 E5 B♭5 E5 F5 E5 B♭5 E5

Far-ra-khan's a Proph-et and I think you ought to lis-ten to what he can say to you. What you ought to do is  
 They'll nev-er care, for the broth-ers and sis-ters now 'cross the coun-try has us up for the war.  
 Run-D. M. C. first said a D. J. could be a band, stand on it's own feet, get you out your seat.

F5 E5 B♭5 E5 F5 B♭5 E5

w/vocal Fig. 2 (1st time only)

fol-low for now, pow-er of the peo-ple say, Make a mir-a-cle, pump the lyr-i-cal."  
 We got to dem-on-strate, come on now, they're gon-na have to wait 'till we get it right.  
 Beat is for Er-ic B and L. L. as well, hell, wax is for An-thrax, still it can rock bells

Vocal Fig. 1

Vocal Fig. 2

F5 E5 B♭5 E5 F5 E5 B♭5 E5  
w/Vocal Fig. 3 (1st time only)

Black is back, all in we're gonna win, check it out, here we go again.  
 Ra - di - o sta - tions, I ques - tion their black - ness, they call them - selves black, but we'll see if they play this.  
 ev - er, for - ev - er. U - ni - ver - sal it will sell. Time for me to ex - it, Ter - mi - na - tor X it.

**Chorus**

G5 B♭5 G5 B♭5 G5 N.C. G5 B♭5 G5 B♭5 G5 N.C. G5 B♭5 G5 B♭5 G5 N.C. G5 B♭5 G5 B♭5 G5 N.C.  
w/Rhy. Fig. 2 (6 times)

Turn it up. Bring the noise.

Rhy. Fig. 2

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

5 5 8 5 8 5 1 1 2 3 5 5 8 5 8 5 1 1 2 3

G5 B♭5 G5 B♭5 G5 N.C. G5 B♭5 G5 B♭5 G5 N.C. G5 B♭5 G5 B♭5 G5 N.C. 1. G5 B♭5 G5 B♭5 G5 N.C. 2. G5 B♭5 G5 B♭5 G5 N.C.  
To Coda D. S. al Coda

Turn it up. Bring the noise. Nev - er Get

Coda Vocal Fig. 4 G5 B♭5 G5 B♭5 G5 N.C. E5 G5 A5 E5 G5 A5  
w/vocal Fig. 4 (3 times)

Do do do do do do. Come on.

Rhy. Fig. 3

P.M. P.M.

E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5  
w/Rhy. Fig. 3 (6 times)

Come on. Ooh. Ooh.

Vocal Fig. 3

E5 G5 A5 E5 G5 A5 F5 E5 B♭5 E5  
w/Rhy. Fig. 1 (3 times)

Aah. \_\_\_\_\_ Aah. \_\_\_\_\_

From coast to coast \_ so you stop be - ing like a com - a - tose.

F5 E5 B♭5 E5 F5 E5 B♭5 E5

Stan, my man? \_ The beat's the same with-out boast \_ toast. Rock with some \_ piz - zaz, it will last why you ask?

F5 E5 B♭5 E5 F5 E5 B♭5 E5

Roll with the rock \_ stars you'll nev - er get ac - cep - ted as. We got to plead the fifth, we can in - ves - ti - gate.

F5 E5 B♭5 E5 F5 E5 B♭5 E5

Don't need to wait, get the re - cord straight, \_ hey! Posse's in in ef - fect, got fla - vor, Ter - mi - na - tor

F5 E5 B♭5 E5 F5 E5 B♭5 E5

X to sign checks, play to get \_ paid. We got to check it out \_ down on the Av - e - nue.

F5 E5 B♭5 E5 F5 E5 B♭5 E5 F5 E5 B♭5 E5

A mag - a - zine or two is dis - sin' me and dis - sin' you. Yeah I'm tel - lin' you. \_

N.C.

trem. pick ----- 1

1 2 3 4 5 6 7 8 9 10 11 12 13

F5 Rap vocals continue 8 w/drums

Huh!

P.M. ----- 1

3 3 3 3 3 3 3 3 2 0

# Keep It in the Family

Words and Music by Anthrax



Tune down 1/2 step (6th string down 1 1/2 steps)

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

Intro Moderate Rock ♩ = 112

D5

\*Let ring for approx. 7 secs.

(D5) G5 A♭5 N.C. (D5) G5 A♭5

1., 2. N.C. (D5) F5 A♭5 D5 play 3 times 3. N.C. (D5) F5 A♭5 D5

(D) G♯5 A5 (D) G♯5 A5 (D) G♯5 (D) G♯5 A5 (D) A5 D5 (D) G♯5 A5 (D) G♯5 A5 (D) G♯5

(D)G#5 A5 (D) F5 A#5 D5 N.C.(D5)

Musical notation for the first system, including a treble clef, a key signature of one flat, and a 4/4 time signature. The staff contains a sequence of chords and notes. Below the staff are four measures of guitar tablature, each starting with a 'P.M.' (pick) instruction and a dashed line indicating the pick stroke. The tablature shows fret numbers 6, 7, 3, 6, 0 on the strings.

F5 A#5 D5

F5 (D)

F5 F#5 (D) D5

F5 (D) F5 F#5 (D) D5

play 3 times

Musical notation for the second system, including a treble clef, a key signature of one flat, and a 4/4 time signature. The staff contains a sequence of chords and notes. Below the staff are four measures of guitar tablature, each starting with a 'P.M.' (pick) instruction and a dashed line indicating the pick stroke. The tablature shows fret numbers 3, 6, 0, 3, 4, 0, 0, 0, 3, 4, 0, 0, 0, 3, 4, 0, 0, 0.

Verse

F5 (D) F5 F#5 (D) D5

F5 (D) F5 F#5 (D) D5

F5 (D) F5 F#5 (D) D5

Musical notation for the start of the verse, including a treble clef, a key signature of one flat, and a 4/4 time signature. The staff contains a sequence of chords and notes. Below the staff are four measures of guitar tablature, each starting with a 'P.M.' (pick) instruction and a dashed line indicating the pick stroke. The tablature shows fret numbers 3, 4, 0, 0, 0, 3, 4, 0, 0, 0, 3, 4, 0, 0, 0.

Oh. \_\_\_\_\_

- 1. Man- kind,
- 2. Don't e - ven try to tell me

Rhy. Fig. 1

Musical notation for the rhythm figure, including a treble clef, a key signature of one flat, and a 4/4 time signature. The staff contains a sequence of chords and notes. Below the staff are four measures of guitar tablature, each starting with a 'P.M.' (pick) instruction and a dashed line indicating the pick stroke. The tablature shows fret numbers 3, 4, 0, 0, 0, 3, 4, 0, 0, 0, 3, 4, 0, 0, 0.

F5 (D) F5 F#5 (D) D5

F5 (D) F5 F#5 (D) D5

F5 (D) F5 A#5 D5

Musical notation for the third system, including a treble clef, a key signature of one flat, and a 4/4 time signature. The staff contains a sequence of chords and notes. Below the staff are four measures of guitar tablature, each starting with a 'P.M.' (pick) instruction and a dashed line indicating the pick stroke. The tablature shows fret numbers 3, 4, 0, 0, 0, 3, 4, 0, 0, 0, 3, 4, 0, 0, 0.

the pub - lic en - e - my's not the man who speaks his mind. \_\_\_\_\_  
what you think is right, when to you blacks are nig - gers \_\_\_\_\_

The pub - lic  
and Jews are kikes. And you

Musical notation for the fourth system, including a treble clef, a key signature of one flat, and a 4/4 time signature. The staff contains a sequence of chords and notes. Below the staff are four measures of guitar tablature, each starting with a 'P.M.' (pick) instruction and a dashed line indicating the pick stroke. The tablature shows fret numbers 3, 4, 0, 0, 0, 3, 4, 0, 0, 0, 3, 4, 0, 0, 0.

F5 (D) F5 F#5 (D) D5 F5 (D) F5 F#5 (D) D5

en - e - my's the man that goes and acts blind,  
 ex - pect to be tak - en ser - i - ous - ly, but your

F5 (D) F5 F#5 (D) D5 F5 (D) F5 A#5 D5

search - ing for an an - swer that he'll nev - er find. An  
 ac - tions, they're more than cur - i - ous - ly (end Rhy. Fig. 1)

substitute w/Rhy. Fill 2 (2nd time only)

F5 (D) F5 F#5 (D) D5 F5 (D) F5 F#5 (D) D5

ac - tion from re - ac - tion, you can't make a re - trac - tion you  
 ju - ve - nile. You em - u - late what you hate and

F5 (D) F5 F#5 (D) D5 F5 (D) F5 A#5 D5

once you've put your head out. you feel this way. And then you're  
 don't e - ven know why 'Cause

Rhy. Fill 2

D5 D#5 C5 B5 B#5 A5 A#5 G5

Gtr. 2

T								
A								
B	12	11	10	9	8	7	6	5
	12	11	10	9	8	7	6	5

F5 (D) F5 F#5 (D) D5 F5 (D) F5 F#5 (D) D5

substitute w/Rhy. Fill 1

F5 (D) F5 F#5 (D) F5 (D) F5 A#5 D5

Faster ♩ = 175

E#5 D5 F5 (D) F5 F#5 (D) D5 F5 (D) F5 F#5 (D) D5

w/Rhy. Fig 1

F5 (D) F5 F#5 (D) D5 F5 (D) F5 A#5 D5

F5 (D) F5 F#5 (D) D5 F5 (D) F5 F#5 (D) D5

F5 (D) F5 F#5 (D) D5 F5 (D) F5 A#5 D5

Rhy. Fill 1

P.M. P.M.

T  
A  
B

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

Ret - ri - bu - tion, no so - lu - tion. Con - sti - tu - tion. \_\_\_\_\_

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

D5 D5(♭5) D5 D5(♭5) C5 N.C. D5 D5(♭5) C5 N.C.

(Dis) - crim - i - na - tion, through the na - (tion),

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

D5 D5(♭5) C5 N.C. D5 D5(♭5) E5

rain - ing ha - tred. \_\_\_\_\_ I

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

D5 N.C. D5 N.C. E5

yell, "When there's schis - m you must \_\_\_\_\_ re - bel." I

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



D5 D♭5 C5 E♭5 D5 N.C.

yell so \_\_\_ you'll hear. \_\_\_ I yell, "I re - fuse to live

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

N.C. E♭5 D5 D♭5 C:

\_\_\_ in your hell." I am what \_\_\_ you fea

\*Rhy. Fig. 2

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

\*When recalling Rhy. Fig. 2  
1st chord is tied from previous measure.

Chorus

A♭5 G5 D5

\_\_\_ I'm \_\_\_ the truth, \_\_\_ I don't keep it in the

(end Rhy. F

w/Rhy. Fig. 2 (2 times) D♭5 C5 A♭5 G5 D

fam - i - ly. Live \_\_\_ your life, take \_\_\_ some - one else, \_\_\_

D♭5 C5

keep it in \_\_\_ the fam - i - ly. Real world's out

A<sup>b</sup>5 G5 D5 w/Rhy. Fig.2 (1st 3 bars only) D<sup>b</sup>5 C5

side your door. \_\_\_ You can't keep it in the fam - i - ly.

To Coda ⊕

A<sup>b</sup>5 G5 D5

1., 3. You've got the long - est way \_\_\_\_\_ to fall. \_\_\_\_\_  
 2. You've got the long - est way \_\_\_\_\_ to fall, \_\_\_\_\_ when \_\_\_\_\_

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

Keep it in the, keep it in the, keep it in the fam - i - ly.

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

N.C. A tempo F5 E<sup>b</sup>5

2. N.C. D5 N.C.

\_\_\_ you keep it in the, when \_\_\_

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

\*Last chord of previous bar is not tied over.

D5 N.C. D5 N.C.

\_\_\_ you keep it in the, when \_\_\_ you keep it in the fam - i - ly. \_\_\_ When \_\_\_

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

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

\_\_\_ you keep it in the, when \_\_\_ you keep it in the, when \_\_\_ you keep it in the far

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

Gr.1 cont. in sla

**Guitar Solo**

Gtr.1      F5      F#5      G5      \*D5

i - ly, \_\_\_ yeah. \_\_\_

P.M.-----      P.M.-----

Gtr.2

7      7 7 7 7

5      5 5 5 5

\*Play only lowest note of chord when P.M. is indicated.

7      8 8 8 8

5      6 6 6 6

8 10 10 10 10

6 8 8 8 8

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

10 12      12 14 (14) 17 15      15 15 15 15 13 14 15      15 13 14 15 13 14

8 10      10 12 (12) 15

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

D5<sup>v</sup> D<sup>b</sup>5 C5 A<sup>b</sup>5 G5 D5

P.M. P.M. Rhy. Fig. 3

8va.

D5<sup>v</sup> D<sup>b</sup>5 C5 A<sup>b</sup>5 G5 D5

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

8va.

D5<sup>v</sup> D<sup>b</sup>5 C5 A<sup>b</sup>5 G5 D5

8va.

D<sup>b</sup>5 C5 w/Rhy. Fig. 3 (1st 2 bars only)

8va.

Half Time

A♭5 G5 D5 F5

⑥ open D

P.M. ....

8va. ....

trem.pick

full

20 17 18 22 20 18 18 22 20 18 18 22 20 18 18 20 20 17 15 20 (20)

F5 A♭5 ⑥ open D

F5 A♭5 N.C. F5 A♭5 N.C.

Rhy. Fig. 4

P.M. ....

(end Rhy. Fig. 4) w/Rhy. Fig. 4 (11 times)

8va. ....

2

20 (20) 20 (20)

**Bridge**

F5 A♭5 N.C. F5 A♭5 N.C.

Act - ing out of pure cold\_\_ hat - red 'cause of what an - oth - er's race is,

F5 A♭5 N.C. F5 A♭5 N.C.

col - or of an - oth - er's face (is) dif - f'rent, and your own frus - tra - (tion),

F5 A♭5 N.C. F5 A♭5 N.C.

tak - ing on a vio - lent na - ture. Full of hate, so full of hate, you'd

F5 A♭5 N.C. F5 A♭5 N.C.

kill the man,\_\_\_ is that your fate? Street be - comes a po - lice state.

Why the fuck do\_\_ you hate? Hate, hate, hate, hate,

P.M.-----

G5 A5 D5 G5 A5 D5 G5 A5 D5 G5 A5 D5 G5 A5 D5 G5 A5 D5

hate, hate, hate, hate, hate.

P.M.-----

N.C. E5 D5 D.S. al Coda D5 C5

I'm not gon - na stand for it, some one's gon - na pay for it. I yell. \_\_\_\_\_ We \_\_ re - bel. \_\_ hate.

\*let ring approx. 6 secs.

Coda

N.C. D5 D5 C5 N.C.

Keep it in \_\_ the fam - i - ly. \_\_ Real world's out

Rhy. Fig. 4

P.M.-----

A $\flat$ 5 G5 D5 N.C.

side your door. \_\_\_\_\_ I don't keep it in the

(end Rhy. Fig. 4)

P.M.-----

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics 'side your door. \_\_\_\_\_ I don't keep it in the'. Above the staff are chord markings: A $\flat$ 5, G5, D5, and N.C. The second line is a piano accompaniment. Below the piano staff is a guitar chord diagram with fret numbers: 3, 3, 3, 6, 5, 0, 0, 0, 0, 0, 0, 0.

w/Rhy. Fig. 4 (2 times) D5 D $\flat$ 5 C5 N.C. A $\flat$ 5 G5 D5

fam - i - ly. I'm the truth you \_\_\_\_\_ won't hear. \_\_\_\_\_

Detailed description: This system contains the third line of music. The top line is a vocal melody with lyrics 'fam - i - ly. I'm the truth you \_\_\_\_\_ won't hear. \_\_\_\_\_'. Above the staff are chord markings: D5, D $\flat$ 5, C5, N.C., A $\flat$ 5, G5, and D5. The second line is a piano accompaniment. Below the piano staff is a guitar chord diagram with fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

N.C. D5 D $\flat$ 5 C5 N.C.

Keep it in \_\_\_\_\_ the fam - i - ly. \_\_\_\_\_ Real world's out -

Detailed description: This system contains the fourth line of music. The top line is a vocal melody with lyrics 'Keep it in \_\_\_\_\_ the fam - i - ly. \_\_\_\_\_ Real world's out -'. Above the staff are chord markings: N.C., D5, D $\flat$ 5, C5, and N.C. The second line is a piano accompaniment. Below the piano staff is a guitar chord diagram with fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

A $\flat$ 5 G5 D5 N.C. D5 D $\flat$ 5 C5

side your door. \_\_\_\_\_ You can't keep it in the fam - i - ly.

w/Rhy. Fig. 4 (1st bar only)

Detailed description: This system contains the fifth line of music. The top line is a vocal melody with lyrics 'side your door. \_\_\_\_\_ You can't keep it in the fam - i - ly.'. Above the staff are chord markings: A $\flat$ 5, G5, D5, N.C., D5, D $\flat$ 5, and C5. The second line is a piano accompaniment. Below the piano staff is a guitar chord diagram with fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

A $\flat$ 5 G5 N.C.

You got the long - est way \_\_\_\_\_ to fall. \_\_\_\_\_ Keep \_\_\_\_\_ it in \_\_\_\_\_ the fam -

P.M.-----

Detailed description: This system contains the sixth line of music. The top line is a vocal melody with lyrics 'You got the long - est way \_\_\_\_\_ to fall. \_\_\_\_\_ Keep \_\_\_\_\_ it in \_\_\_\_\_ the fam -'. Above the staff are chord markings: A $\flat$ 5, G5, and N.C. The second line is a piano accompaniment. Below the piano staff is a guitar chord diagram with fret numbers: 5, 5, 3, 6, 5, 0, 0, 3, 4, 0, 0.

F#5      G5      G#5

i - ly. \_\_\_\_      Keep it in \_\_\_\_ the fam - i - ly. \_\_\_\_

P.M. ....

The first system of music features a vocal line in G major with lyrics "i - ly. \_\_\_\_ Keep it in \_\_\_\_ the fam - i - ly. \_\_\_\_". The guitar accompaniment consists of a rhythmic pattern of eighth notes. The guitar tablature below shows the fretting for the first three measures: 0 0 3 4 0 0 0, 0 3 4 0, and 0 4 5 6.

N.C.      D5

Keep it in \_\_\_\_ the fam - i - ly. \_\_\_\_      Keep it in the

P.M. ....

The second system continues the vocal line with lyrics "Keep it in \_\_\_\_ the fam - i - ly. \_\_\_\_ Keep it in the". The guitar accompaniment continues with a similar rhythmic pattern. The guitar tablature shows fretting for the first two measures (0 0 0 0 0 0 and 0 0 0 0 0 0) and the final measure (0 0 0 0).

N.C.

fam - i - ly. \_\_\_\_

P.M. ....

The third system concludes the vocal line with lyrics "fam - i - ly. \_\_\_\_". The guitar accompaniment includes a triplet of eighth notes in the second measure. The guitar tablature shows fretting for the first two measures (0 0 0 0 0 0 and 0 3 4 0 0 0) and the final measure (0 0 3 4 0 0 0).



F5 F#5 G5 D5 N.C.

Spoken: What do you say and there Birmingham, I can't hear ya!

P.M.-----

0 0 0 3 4 0 0 | 3 4 5 0 | 0 0 0 3 4 0 0 0

F5 F#5 G5 F5

P.M.-----

0 0 0 3 4 0 0 0 | 0 0 0 3 4 0 0 0 | 0 3 4 5 3

F#5 G5 E5 F5 F#5 E#5 D5

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

(3) 4 5 2 3 | 4 1 0 |

Free Time

rit. -----

0

(Spoken) Keep it in the family. N.C.

P.M.-----

(0) x x 0 0 | 5 (5) 1

# Starting Up A Posse

Words and Music by Anthrax

Intro  
Uptempo Western Swing ♩ = 141

Triplet Feel  $\text{♩} = \text{♩}^3$   
N.C.

C G N.C. (C)  
w/Fill 1 (7 times)

Spoken: Now I'm gonna tell you a story, a

Rhy. Fig. 1 ----- Rhy. Fig. 2 -----  
Gr. I

*mp*  
clean tone

T  
A  
B

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

C G N.C. (C) C G N.C. (C) C G

tale of wrong and right. And freedom is the reason you can't take it without a fight.

## Verse

C C G N.C. (C)

\* Gr. III  
clean tone  
w/Rhy. Fig. 1

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

I. So now I'm start - ing up a pos - se, to  
start - ing up a pos - se, and we'll

8va -----  
Gr. II

full

13 12 14 12 13 15 15

\* vib. w/bar

\*\* Omit Guitar II 2nd time only

Fill 1  
\* Gr. II 8va -----

clean tone full

T  
A  
B

13 15 15

\* Synth arr. for guitar

Vocal Fig. 1

w/Fill 2 (1st time only)

come and look for you. We're gon - na put a stop  
damn sure make you see some - thing that of - fends

N.C. (C) C G N.C. (C)

— you to what you want to do. You fuck - ing  
may not be of - fen - sive to me. You fuck - ing

Rhy. Fig. 3

3 3 2 0

G w/Vocal Fig. 2 N.C. C w/Rhy. Fig. 2 (4 1/2 times) G

whores, that's all you are. You fuck - ing  
whores, that's all you are. You fuck - ing

(end Rhy. Fig. 3)

let ring -----

0 0  
0 0  
3 2 3 2

N.C. (C) C G N.C. (C)

w/Vocal Fig. 3 (4 times) (1st time only)

You say our re - cords are of - fen - sive, our  
Spoken: Now you might take of - fense to a

Fill 2  
Gtr. II

8va -----

full full

T 13 15 15 13 15  
A  
B

Vocal Fig. 2

Vocal Fig. 3

C G N.C. (C) C G

mes - sag - es ain't right. You say, "We're gon - na la - bel re -  
 word like fuck or shit. (Dick!) But you fuck - in' don't have the right

N.C. (C) C G N.C. (C)

w/Rhy. Fig. 3

cords so our kids can grow up right." You fuck - ing  
 (Cunt!) to dis - crim - i - nate me for say - ing it. You fuck - ing

G N.C. C

w/Vocal Fig. 4

wi - bores, that's all you are.  
 wi - bores, that's all you are.

Spoken: Go suck a dick, huh?

drum fill

**Chorus**

Double Time Feel  
 Fast Rock ♩ = 224

C5 B $\flat$ 5 B5 C5 B $\flat$ 5 B5 C5 B $\flat$ 5 B5

Shit, fuck, Sa - tan, death, sex, drugs, rape, these sev - en words, they're

Gr. III

*f*  
 w/dist.

12	12	10	11	12	12	10	11	12	12	10	11
10	10	8	9	10	10	8	9	10	10	8	9
10	10	8	9	10	10	8	9	10	10	8	9

Vocal Fig. 4

try - ing to take. Shit, fuck, Sa - tan, death, sex, drugs, rape,

Fretboard diagrams for the first system:

12	12	12	(12)	17	17	15	16	17	17	15	(15)
10	10	10	(10)	15	15	13	14	15	15	13	(13)
10	10	10	(10)	15	15	13	14	15	15	13	(13)

right or wrong, \_ it's our choice to make. \_ A - mer - i - ca the beau - ti - ful,

Fretboard diagrams for the second system:

12	12	10	11	12	12	10	(10)	7	7	7	6
10	10	8	9	10	10	8	(8)	5	5	5	4
10	10	8	9	10	10	8	(8)	5	5	5	4

land of the free, don't change the words to the land of hy - poc - ri - sy. \_\_\_\_

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

Fretboard diagrams for the third system:

5	5	15	12	12	10	11	12
3	3	13	10	10	8	9	10
3	3	13	10	10	8	9	10

\* 2nd & 3rd times omit ties

A Tempo  
N.C.

C G N.C. (C)  
w/Rhy. Fig. 2 (3 1/2 times)

Gr. III  
8va...  
Gr. I  
full full full  
Play 3 time

Fretboard diagrams for the fourth system:

(12)											
(10)											
(10)											

C G C Gtr. I

2. Now I'm

sva.

full full full (10) 8 10 0

Coda I

N.C.

P.M.

P.M.

8 12 8

P.M.

P.M.

P.M.

8 8 8 10 12 8 9

1. 2. A Tempo

3. So now I'm

Gtr. III

Gtr. I

8 9 9 9 0 2 3 9 9 9 0 2 3 (9) 9 0 2

3rd Verse

C G N.C. (C) C G

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

w/Vocal Fig. 5 (3 times)

\* Vocal Fig. 5

start - ing up a pos - se to fight for free - dom of

(Moth - er - fuck - er, moth - er - fuck!)

\* Refers to upstem part only.

N.C. (C) C G N.C. (C) C G

choice to fight for free-dom of speech. We're gon-na make you hear our

N.C. C G

w/Rhy. Fig. 2 (3 1/2 times)  
\* Vocal Fig. 6

voice. And now I don't do this to shock you I  
(That's the end, that's the end.)

Gr. II *8va.* Gr. II

Gr. I

12 12 | 14 12 | 13 15 15 | 13 15 15

3 3 | 0 2

\* Refers to upstem part only.

C G N.C. (C) C G

w/Vocal Fig. 6 (3 times)

don't do this for spite. You've got the choice, don't buy it, don't

*8va.*

13 15 15 | 13 | 13 15 15

N.C. (C) C G N.C. (C)

w/Rhy. Fig. 3

read it, and don't say your o-pin-ion's right. You fuck-ing

*8va.*

13 15 15 | 13 15 | 13 15 | 13

w/Vocal Fig. 2 (1st 2 bars only)

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

whores, that's all you are. (Cunt - y, cunt - y, cunt - y

N.C. (C)

C

G

N.C. (C)

You know you can't cen - sor my feel - ings. You

C

G

N.C. (C)

C

G

can't cen - sor my thoughts. Cen - sor - ship's a - gainst

N.C. (C)

C

G

N.C. (C)

w/Rhy. Fig. 3

eve - ry thing A - mer - i - ca stands for. You fuck - ing

*D. S. S. al Coda II*

G

N.C.

Gr. I C

drum fill

w/Vocal Fig. 4

whores, that's all you are. Spoken: And this ain't sexist either

Coda II

N.C.

P.M. P.M.

F5

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



# Protest And Survive

Written and originally recorded by "Discharge"

Tune down 1/2 step (low E to D $\flat$ )

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

Fast Rock  $\text{♩} = 208$

N.C. (D5)

C5 E $\flat$ 5

D5

C5 E5

D $\flat$

## Intro

Rhy. Fig. 1

Play 6 t

## Verse

D5

C5 E $\flat$ 5

D5

w/Rhy. Fig. 1 (4 times)

1. Sav - age mu - ti - la - tion of the hu - man race \_ is set on course. \_  
 up to us to change the course. \_ Pro - test and sur - vive, \_  
 3. Sav - age mu - ti - la - tion of the hu - man race \_ is set on course. \_  
 up to us to change the course. \_ Pro - test and sur - vive. \_

C5 E $\flat$ 5

D5

C5 E $\flat$ 5

D5

C5 E $\flat$ 5

Pro - test and sur - vive. \_

Pro - test and sur - vive. \_

E5

F5

E $\flat$ 5

E5

F5

E $\flat$ 5

Rhy. Fig. 2

E5

F5

E $\flat$ 5

E5

F5

E $\flat$ 5

w/Rhy. Fig. 2 (2 times)

test and sur - vive, \_ pro - test and sur - vive. \_

to Coda ⊕

1. 3.  
D5  
w/Rhy. Fig. 1 (4 times)

C5 E♭5

D5

C5 E♭5

D5

C5 E♭5

D5

C5 E♭5

D5

2. D5  
w/Rhy. Fig. 1 (12 times)

C5 E♭5 D5

C5 E♭5

D5

2. It's  
4. It's

w/delay

tr

fast vib. w/bar

1/4

1/4

8va

full

1 1/2

full

13 12 10 12 (10)

12

10

10

10

10

10

13

15

13

C5 E5 D5

C5 E♭5

D5

C5 E♭5 D5

8va

1 1/2

full

1 1/2

full

fast vib. w/bar

full

full

full

full

full

3

tr

(13) 15

13

15

20

(20)

(20)

20

17

20

17

20

17

20

(17) (20)

(10) (13) 10

-1 C5 E♭5

D5 slack

C5 E♭5

D5

8va

w/bar

-1

slack

fast vib. w/bar

fast vib. w/bar

fast vib. w/bar

0

10

11

10

15

(15)

(15)

C5 E♭5

D5

C5 E♭5

D5

C5 E♭5

D5

8va

fast vib. w/bar

grad bend

fast vib. w/bar

grad. bend

1/2

1/2

full

15

(15)

15

(15)

(15)

15

8va C5 E♭5 D5

C5 E♭5 D5

P.H.

D. S. al 3rd Ending

Coda

D5

1 1/2

P.H.

1 1/2

full

(15)

15

(15)

7

7

5

(7)

(7)

(5)

# Chromatic Death

By Scott Rosenfeld, Charles Benante, Billy Milano and Dan Lilker

Tune down 1/2 step

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

G5                      F5                      F $\sharp$ 5

**Intro**  
**Fast Rock** ♩ = 228  
w/Fill 1 (4 times)

Gr. I E5  
Rhy. Fig. 1 (end Rhy. Fi

**Double Time Feel**  
N.C.

trem. pick P.M.

E5  
w/Rhy. Fig. 1

Chro - mat - ic death.

Fill 1 (end Fill 1)

trem. pick P.M.

**Half Time Feel**

- F5    A $\flat$ 5    G5    F $\sharp$ 5    F5    F $\sharp$ 5    G5    G $\sharp$ 5    F $\sharp$ 5    A5    A $\flat$ 5    G5

P.M.

F#5 G5 G#5 A5 G5 B#5 A5 A#5 G5 G#5 A5 A#5

P.M.-----

G5 F5 N.C.

w/Fill 1

Chro - mat - ic death.

Double Time Feel  
N.C.

P.M.-----

F#5

w/Fill 1 (3 times)

Chro - mat - ic death. Uh!

P.M.-----

A Tempo

E5 Play 6 times N.C.

\* accel. ----- P.M.-----

\* let ring aprox 6 secs. \* Gradually speed up until notes are played as fast as possible

F#5

\*\*

\* Trem. pick for aprox 7 secs. \*\* let ring for aprox 4 secs.

# I'm The Man '91

Words and Music by Anthrax and John Rooney



Tune down 1 whole step

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = D

## Intro

Moderate Rock ♩ = 120

N.C. G5 B5 A<sup>b</sup>5 G5

Drums 3

Huh! Yeah!

f P.M.-----

T  
A  
B

B5 D5 C5 B5 C5 E5 D5 C5 B5 A<sup>b</sup>5 G5 A<sup>b</sup>5 B5

Nine - teen nine - ty - one

Oh.-----

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

G5

Rhy. Fill 1 -----

al - ways on the run. Sev - en years a - go we wrote this one. Like

w/Rhy. Fill 1

Er - nest and Ju - li - o's 'fore it's time. Sev - en years lat - er and it's hold - ing up fine.

w/Rhy. Fill 1

Stu - pid moth - er - fuck - ers like to slag us and dis, but there was no band - wag - on when we wrote \_ this, 'cause we

w/Rhy. Fill 1

stretched our bound - 'ries, we o - pened the door, that no one at - tempt - ed be - fore. Five

w/Rhy. Fill 1

guys in shorts, who gives a shit? \_ We do what we like, we don't care where we fit.

w/Rhy. Fill 1

All you new \_ jacks, what is it? You're kid - ding me \_ get off \_ our dicks.

Rhy. Fig. 1

G5                      B5 A♭5 G5    B5                      D5 C5 B5    C5                      E5 D5 C5

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

1. B5 A♭5 G5 A♭5 B5                      2. B5                      Verse

E5

1. Now, we're An - thrax and we take \_ no shit, and

(end Rhy. Fig. 1)

P.M.

we don't care for writ - ing hits. And I'll  
The sound you hear is what we like.

E5 F5 D#5 F5

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

steal your Pop Tarts like I stole your psych!  
Beat the beats, the beats\_\_ you beat. The

E5

on - ly thing hard - er's the smell\_\_ of my feet. So lis - ten up close, you might get diss. Go

F5 D#5 F5

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

drain the liz - ard or take a piss! No, no, no, watch the beat. I'm

E5



Chorus

on your case, I'm in your face. Kick you and your fa - ther back in place.

Step off suck - er un - der - stand? Don't you know, I'm the man?\_\_

w/Rhy. Fig. 1

G5 B5 A5 G5 B5 D5 C5 B5

Spoken: Yeah, that's right... he's the man,

Spoken: Yeah, that's right... he's the man.

Spoken: That's right, your listening to the man.

with his big white

That's right, I'm bad.

I'm bad.

C5 E5 D5 C5 B5 A5 G5 A5 B5 G5 B5 A5 G5

2nd time substitute w/Rhy. Fill 2

Key o' Whores walkin' down the street. He's the man.

I'm the man.

That's right...

He's bad.

He's bad.

You see him drivin' around in his van?

I should be in detention.

on D.S. to Coda I ⊕

on D.S.S. to Coda II ⊕

B5 D5 C5 B5 C5 E5 D5 C5 B5

That's right, in detention. The man's detention.

2. Huh! We got

Verse

E5

real def rhyth - ms and fresh \_\_\_ new jams. \_\_\_ If you think we've got e - gos, well we're \_\_\_ just hams. Scott

P.M. \_

2 2 0 0 0

Rhy. Fill 2 B5 G5 A5 G5 B5 G5 A5

P.M. \_

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



plays stick - ball, like to skate. Frank - ie's nev - er on time, he's al - ways late.

Drink - ing the drinks, the drinks \_ I drank \_ They  
I put my mon - ey in \_ the bank.

cut their crack, they of - fer joints. \_ We don't do drugs, do you get our \_

F5 D#5 F5 E5

mean - ing? Point, point, point, point, and watch the beat. I'm

*D.S. al Coda*

Coda I

Oh, for a heav - y met - al band raps a dif - f'rent way. \_ We like to be dif - f'rent and not \_ cli - che. \_ Well, th

B5 E5

P.M.

F5 D:5 F5 E5

say rap and met - al can nev - er mix, \_\_\_ well all of them can suck our

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

dicks! I pick my fuck - ing nose, but I'm not re - tard - ed. Like El

Fart the farts, the farts he fart - ed.

P.M. - - - - -

F5 D:5 F5 E5

and wipe my butt

Du - ce says, "Smell my a - nal va - por Spoken: with your fucking

P.M. - - - - - 4

*D.S.S. al Coda II*

face, you stu - pid idiot." I'm

So, as this rap is wind - ing down, it's plain to see I for - got my hat. You

E5 F5 D#5 F5 E5  
w/Rhy. Fill 2

know An - thrax is num - ber one, but we don't care we just want to have

N.C.

Buff the buff, the buff he buffed. We are the kings and all shall buff. We're par - ty.

E5 F5 D#5 F5 N.C.  
w/Rhy. Fig. 2

like a dia - mond that is for - ev - er, and will re - main the hard - est ev - er, and

ev - er.

E5 N.C. w/Rhy. Fill 3

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 3 14 3 0 16 3 0 14 2 16 10 19 10 16

grad. release

2 1/2 1 1/2 full 1/2

17 17 17 12 (12) 0

Rhy. Fill 3 E5 G5 N.C.

P.M.

let ring

1 1/2 1 1/2

T  
A  
B

2 2 2 2 2 5 5 5 15 (15) (15) 19 19 (9) (9)

0 0 0 0 0 3 3 3

\*A string caught in E string bend.

# Parasite

Words and Music by Paul Frehley

Intro  
Moderate Rock ♩ = 141

N.C.

Gr. I

15ma ---  
harm.

harm. ---

T  
A  
B

0 1 2 2 2 2 0 1 2 2 1.7 1.7 0 1 2 2 2 2 0 1 2

15ma ---  
harm.

harm. ---

0 1 2 2 2 2 0 1 2 2 1.7 1.7 0 1 2 2 2 2 0 1 2 14

Rhy. Fig. 1

15ma ---  
harm.

harm. ---

0 1 2 2 2 2 0 1 2 2 1.7 1.7 0 1 2 2 2 2 0 1 2

(end Rhy. Fig. 1)

Rhy. Fig. 2

15ma ---  
harm.

harm. ---

0 1 2 2 2 2 0 1 2 2 1.7 1.7 0 1 2 2 2 2 0 1 2 0

1. She'll  
2. I  
(end Rhy. Fig. 2)

P.M.

Verse  
A5 F#5 E5 A5 N.C. F#5 N.C. G5 N.C.  
w/Rhy. Fig. 2

al - ways be there, tryin' to grab a hold. She  
did - n't want to have to get a - way. I

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

P.M.-----

A5 F#5 E5 A5 N.C. F#5 N.C. G5 N.C.  
w/Rhy. Fig. 3 w/Rhy. Fig. 2

thought she knew me, but she did - n't know that  
told her things I did - n't want to say. I

A5 F#5 E5 A5 N.C. F#5 N.C. G5 N.C.  
w/Rhy. Fig. 3 w/Rhy. Fig. 1 substitute w/Rhy. Fill 1 (2nd time only)

I was sad and want - ed her to go home.  
hit her and I hope she un - der - stands.

**Chorus**  
w/Rhy. Fig. 2 % A5 B5 E5 D5 E5 D5 A5

Par - a - site la - dy.

Rhy. Fig. 4

Rhy. Fill 1

T  
A  
B

0 1 2 2 2 2 0 1 2

B5

E5

D5

A5

B5

E5

D5

E5

D5 A5

w/Rhy. Fig. 4

Par - a - site eyes. \_\_\_\_\_ Par - a - site la - dy. \_\_\_\_\_

(end Rhy. Fig. 4)

1., 3. A5 B5 E5

D5

2. A5 B5

E5

to Coda ⊕

Gr. I

No need to cry. \_\_\_\_\_ No need to cry. \_\_\_\_\_

Interlude

fdbk.  
8va

Gr. II

fdbk.

fdbk. pitch: B

N.C. (F#5)

Rhy. Fig. 5

Gr. I

pick slide  
steady gliss

P.M.-----

P.M.-----

P.M.-----

(E5)

(end Rhy. Fig. 5)

(F#5)

P.M.

P.M.

P.M.-----

P.M.-----

(E5) w/Fill 1

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

**Guitar Solo**  
(F#5)  
w/Rhy. Fig. 5 (4 times)

8va P.H. P.H. full w/bar -1 1/2 full

(F#5) (E5)

8va tr full full let ring tr full full tr full

(F#5) (E5)

Fill 1 8va

T  
A  
B

9 (F#5) 3

(E5) 8va... P.H. N.C. w/Rhy. Fig. 1 (1 1/2 times)

full full P.H. full full full full

4 (4) 4 (4) 19 19 17 14 16 14 14 17 17 17 (17) (17) X

P.H. pitch: E#

A5 N.C. w/Rhy. Fill 1 w/Rhy. Fig. 1 w/Rhy. Fig. 2 D. S. al Coda

Coda N.C. 15ma --- harm. 15ma --- harm.

harm. --- harm. ---

0 1 2 2 2 2 0 1 2 2 1.7 1.7 0 1 2 2 2 2 0 1 2 1.7 1.7 1.7 1.7

15ma --- harm. A5

harm. ---

0 1 2 2 2 2 0 1 2 2 1.7 1.7 0 1 2 2 2 2 0 1 2

N.C. 15ma --- harm.

harm. ---

0 1 2 2 2 2 0 1 2 2 1.7 1.7 0 1 2 2 2 2 0 1 2



# Pipeline

Words and Music by Bob Spickard and Brian Carman

## Intro

Fast Surf Rock ♩ = 192

N.C. Hi-hat      Gr. I      E5

*f* steady gliss  
\* trem. pick  
P.M.

17 (9) 6 12

\* Trem. picked in 16th note rhythm.

N.C. (Em)

Rhy. Fig. 1

(end Rhy. Fig)

P.M.

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

w/Rhy. Fig. 1 (2 times)

Gr. II

w/Fill 1

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

Fill 1

Gr. III

14 12 14 12 14 12 (14) 14 13 15 12 15 13 12 (12)

(Am)  
w/Rhy. Fill 1

2 0 2 0 2 | 4 2 0 2 4 2 | 4 2 0 2 4 2

B5  
Gtrs. I & II

C5

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

(2) | 4 2 4 2 2 2 | 5 3 5 3 3 3

B5

To Coda  $\oplus$  1. A5

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

4 0 4 0 2 0 | 4 0 4 0 2 0 | 2 2 0 3 0 3

2.  
A5  
Rhy. Fig. 2

Gtr. I Rhy. Fig. 2

\* P.M. P.M. P.M. P.M.

Gtr. II Riff A

steady gliss  
\* trem. pick  
P.M.

0 17 (9)

5 7 7 7 7 | 7 7 7 5 9 7 5

\* Trem. picked in 16th note rhythm. \* Play only lowest note in chord when P.M. is indicated

Rhy. Fill 1

Gtr. I

P.M.

T  
A  
B

0 2 3 2 0 2 3 2 | 0 2 3 2 0 2 3 2 | 0 2 3 2 0 2 3 2 | 0 2 3 2 0 2 3 2

G5 F5

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

4 5 5 5 5 | 5 5 5 4 7 5 4 | 2 3 3 3 3

(end Rhy. Fig. 2) G5

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

(end Riff A)

3 3 3 2 5 4 2 | 4 5 5 5 5 | 5 5 5 4 7 5 4

A5 w/Rhy. Fig. 2 & Riff A

Gr. III

trem. pick

G5

13 12

F5 A5

Gr. I

Gr. III

\* Gr. II

Gr. III

*D.S. al Co*

steady gliss

trem. pick

P.M.

10 13/1 22

\* Gr. II tabbed to right

Coda A5 E5

drum fill

Gr. II

Gr. I

12

# Sects

Words and Music by Norbert Krief and Bernie Bonvoisin

Intro  
Moderate Rock ♩ = 126

Double Time ♩ = 272

E5 D5 E5

*f* Play 3 times

T  
A  
B

N.C. E5 D5

w/Rhy. Fill 1 \* Rhy. Fig. 1 Play 4 times

6 P.M. 12 5 7 5 7

\* When recalling Rhy. Fig. 1 don't take repeats.

Verse

E5 D5 E5 D5

w/Rhy. Fig. 1 (4 times)

Act - ing like mo - jos, act - ing like bod -

E5 D5 E5 D5

y bag - gers. let the bells ring. Re - joice

Chorus

B5 \* Vocal Fig. 1

and sing. Where did you come from?

Jim Jones,

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

\* Vocal Fig. 1 refers to upstem part only.

Rhy. Fill 1  
Gtr. II

T  
A  
B

w/Vocal Fig. 1 G5 w/Vocal Fig. 1 C5 D5

Was it \_\_\_\_\_ for fun? \_\_\_\_\_ That's \_\_\_\_\_ your name. \_\_\_\_\_

(4) 4 4 4 4 4 4 4 4 4 4 5 5 5 5 7 7 5

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

w/Vocal Fig. 1 to Coda

Style of death.  
Died for fame. \_\_\_\_\_

(7) 7 7 5

**Verse**  
E5 D5 E5 D5  
w/Vocal Fig. 1 (2 times)

2. This sect's the prom - ised land. \_\_\_\_\_ Are you read - y to all \_\_\_\_\_

\_\_\_\_\_ meet God? \_\_\_\_\_ Bart's kill - ers hold - ing hands. \_\_\_\_\_

E5 D5 E5 D5

Do not fight the odds. Try to make 'em sick, \_\_\_\_\_

E5 D5 D. S. al Coda

\_\_\_\_\_ drink up. \_\_\_\_\_ Be mer - ry and \_\_\_\_\_ be dead. \_\_\_\_\_

E5 N.C.  
Play 3 times

Mur - der!

D5

Slower ♩ = 180  
D:5 C5 B5

The ze - ro he - ro.

16 16 16 16 16 16 16 16 14 14 14 14 14 14 14 14 14 14 14 14

E5

C5

16 16 16 16 16 16 16 16 9 9 9 9 9 9 9 9 9 9 9 9 9 9 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3

G5

F:5

F5

E5

P.M.

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

C5

P.M. ----- 1

G5 F#5 F5

⑥ open E

Gtr. I cont. in slashes

accel -----

A tempo

Guitar Solo

D5 D#5 C5 B5

Rhy. Fig. 2 (end Rhy. Fig. 2)

Gtr. II

w/Rhy. Fig. 2 (3 times)

P.M. ----- 1

8va P.H.

grad. bend full

P.H.

full T

E5 C5

Rhy. Fig. 3

8va -----

full full full full full

G5 F#5 F5 E5  
(end Rhy. Fig. 3)

8va. ... loco \* P.M. ...

full full grad. bend full grad. bend 1/2

Fretboard diagram showing frets 14, 15, 12, 15, 14, 15, 12, 14, 13, 14.

\* Play only lowest note of chord when P.M. is indicated

w/Rhy. Fig. 3 C5

8va. ...

full full full full full full

Fretboard diagram showing frets 12, 14, 12, 12, 12, 12, 12, 12, 12, 12, 14, 12, 12, 12, 14, 12, 14, 12.

G F#5 F5 E5

8va. ... loco

full full

Fretboard diagram showing frets 14, 15, 12, 15, 15, 12, 15, 12, 14, 12, 12, 14, 12, 11, 14, 12, 11, 16, 14, 12, 14, 12, 11, 14, 12, 11, 14, 12, 10.

Verse  
E5<sup>vii</sup> C5

3. Some of them might get sex to - geth - er with that

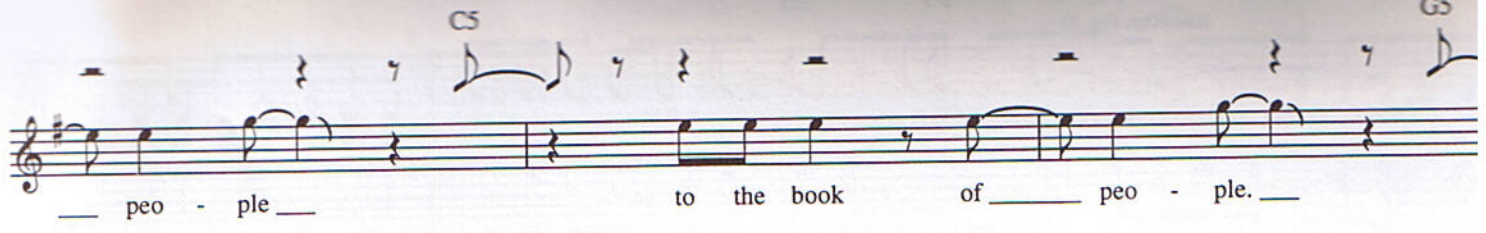
Fretboard diagram showing frets 12, (12), 0.

G5 F#5 F5 E5 E5<sup>MI</sup>

bor - ing joke. Mer - ce - nar - ies, dis - ci - ples  
with bi - bles and ri - fles. In the tem - ple of



peo - ple to the book of peo - ple.



No pos - ter hang - ing high. And I do, but I



don't ask why. And I do, but I don't ask why.



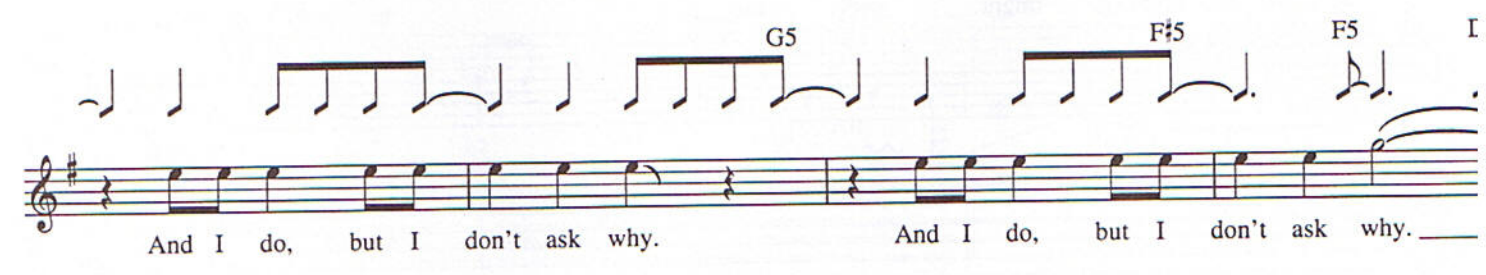
And I do, but I don't ask why. And I do, but I don't ask why.



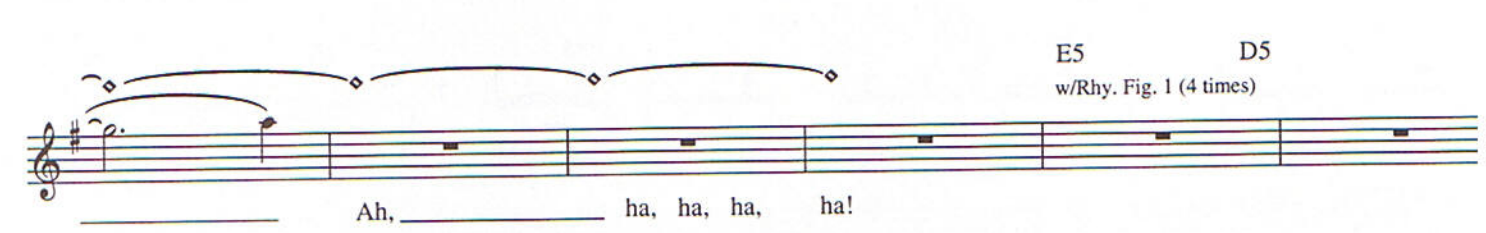
And I do, but I don't ask why. And I do, but I don't ask why.



And I do, but I don't ask why. And I do, but I don't ask why.



Ah, ha, ha, ha, ha!



E5 D5 E5 D5 E5 D5



Oh, \_\_\_\_\_ lord! \_\_\_\_\_

P.M.-----1 P.M.-----1

You die!

P.M.-----1 P.M.-----1

D5 B5 A5

Gr. I cont. in slashes

Free Time

E5

Gr. II

15ma P.H.

full

P.H. full

rit. -----

w/bar

-4

-4

Fill 1 Gr. II

full

15 (12) (15) (12) (15)

T

A

B

# Belly Of The Beast

Words and Music by Anthrax



**Intro**  
Moderately Fast Rock ♩ = 158

N.C.

Drums 12 8

Gr. I

*f*

T  
A  
B

(G)

Gr. II

Gr. I

Gr. II tabbed to right

play 3 times

Both Gtrs.

(C)

Musical notation for guitar part (C) in treble clef, key of G major. The staff contains a melodic line with eighth and sixteenth notes. Below the staff is a guitar fretboard diagram with fingerings: 10 10 10 9 10 10 9 10 12 9 10 | 10 10 10 9 10 10 9 10 10 9 | 10 10 10 9 10 10 12 9 10

(G)  
Gtr. II

Gtr. I

Musical notation for guitar parts (G). The top staff is for Gtr. II and the bottom staff is for Gtr. I. Both have melodic lines with eighth notes. The bottom staff includes a guitar fretboard diagram with fingerings: 10 10 10 9 10 10 9 10 10 0 | 4 0 5 0 6 0 7 0 6 0 5 0 | 4 0 5 0 6 0 7 12/16 0

(B $\flat$ )  
Both Gtrs.

Musical notation for guitar part (B $\flat$ ) in treble clef, key of B $\flat$  major. The staff contains a melodic line with eighth notes. Below the staff is a guitar fretboard diagram with fingerings: 4 0 5 0 6 0 7 0 6 0 5 0 | 4 0 5 0 6 0 7 12/16 | 8 8 8 7 0 8 7 10 7 8

(F)

Musical notation for guitar part (F) in treble clef, key of F major. The staff contains a melodic line with eighth notes. Below the staff is a guitar fretboard diagram with fingerings: 8 8 8 7 0 8 7 8 8 | 8 8 8 7 0 8 7 10 7 8 | 8 8 8 7 0 8 7 8 8

B $\flat$  Rhy. Fig. 1    A    N.C. (E5)    Play 3 times    B $\flat$     A (end Rhy. Fig. 1)

P.M.-----

Musical notation for guitar part (B $\flat$ , A, N.C. E5). The top staff shows chords and a melodic line. The bottom staff shows a guitar fretboard diagram with fingerings: 8 5 6 | 7 4 5 | 0 0 0 0 0 0 0 0 0 0 0 0 | 8 5 6 | 7 4 5

N.C. (A5)    Play 3 times

\* P.M.-----    \* P.M.-----

Musical notation for guitar part (N.C. A5). The top staff shows a melodic line. The bottom staff shows a guitar fretboard diagram with fingerings: 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0

\* Ultra heavy P.M.

Verse  
(E5)

1. Don't you walk this earth with - out a heart. You tear the

Rhy. Fig. 2

P.M.-----4

in - no - cent's souls a - part. You shov - el your con - science in - to the grave.

(A5)

\_\_\_\_\_ You walk this earth with - out a heart. Your u - ni - form

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

(E5)  
w/Rhy. Fig. 2

could - n't be tak - en off. A tat - too burned in - to your flesh.

(end Rhy. Fig. 2)

P.M.-----4

(G)

Your mind, your voice, these are your in - stru - ments of death.

(A5)

How could you dare to be so bold? You on - ly

(E5)  
w/Rhy. Fig. 2 (1st 6 bars only)

did as you were told. Mar - i - o - nettes danc - ing in time

(G)

to the a - pol - o - get - ic lines for all the mon - sters of our time.

**Pre - Chorus**

(E5) A5 G5 C5 B $\flat$ 5 G5 F5 E5 A5 G5 C5 B $\flat$ 5

Who is e - vil? Who

G5F5 E5 A5 G5 C5 B $\flat$ 5 G5 F5

is blind?

E5 A5 G5 C5 B $\flat$ 5 G5 F5 G5

In the name of who you'll find.

Chorus

Gr. I  
G5

Cit - y of souls dy - ing for peace, wel - come to the

Gr. II

3 5 5 3 3 5 5 3 3 5 5 3

6 12fr. E 6 open E

bel - ly of the beast. One mind, one voice,

P.M.-----

3 5 5 3 0 0 0 0 0 7 7 0 0 0 0 0 7 7

6 3fr. G

6 open E

wel - come to the bel - ly of the beast. Who hears

P.M.-----

3 3 3 3 3 5 5 3 3 3 3 3 5 5 3 0 0 0 0 0 7 7

B $\flat$  A N.C. (E5)

your voice? Mil - lions, nev - er a nev - er a - gain.

P.M.----- w/Rhy. Fig. 1

0 0 0 0 0 7 7

B $\flat$  A N.C. (E5) B $\flat$  A

Mad - ness nev - er a nev - er a - gain. Mar - tyrs, dead \_

N.C. (E5) B $\flat$  A Verse  
 ⑤ open A  
 To Coda  $\oplus$  P.M.-----

that can't die. Mon - sters. 2. In - san - i - ty

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

the nor - mal state. The left hand the ham - mer, the right the stake

(E5) w/Rhy. Fig. 2 (G)

Driv - en so deep in - to the heart, It's kil - ling love,

it's kil - ling faith, it's kil - ling cause it's from the heart.

(A5)

What bet - ter way to de - mor - al - ize, when your own

E5 w/Rhy. Fig. 2 (1st 6 bars only)

chil - dren are your spies. The things you trust are not the same.

(G) D. S. al Coda

Trust in death, trust in grief, trust in hope is trust in pain

Coda N.C. \* Rhy. Fig. 3 w/Rhy. Fig. 3 Play 4 times Gtr. II

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

\* When recalling Rhy. Fig. 3 take repeats.



Guitar Solo  
N.C.

9 (9) 12 12 (12) 11 10 9 9 (9) 14 14 (14) 13 12 11

9 (9) 16 16 (16) 15 14 13 9 (9) 15 16 19 9 (9) 12 12 13

14 12 14 14 12 15 15 9 (9) 14 14 (14) 6 7

9 (9) 16 16 12 12 12 12 12 12 12 12 12 12 15 14 12/5 0 0 6 0 0 7 0 0 0 0 0

Gr. II tabbed to right  
\* P.M. refers to Gr. I only

7 0 0 6 0 0 5 7 0 5 0 0 6 0 0 7 0 0 8 0 0 7 0 0 6 0 0 5 7 0

G#5 A5 A#5 B5 B#5 A5 G#5 A5 A#5 B5 E5 G#5 A5 A#5 B5 B#5 A5

6 7 8 9 8 7 6 7 8 9 9 6 7 8 9 8 7 4 5 6 7 6 5 4 5 6 7 6 5



N.C. (B $\flat$ ) (A) (E5) (B $\flat$ ) (A)

Mil - lions, you walk this earth with - out a heart. Mad - ness, tear

Gtr. II

Gtr. I

Both Gtrs.

P.M.

Fretboard diagrams for guitar: 8 7 / 6 5 | 0 0 0 0 0 0 0 0 0 0 0 0 | 8 7 / 6 5

(E5) B $\flat$ 5 A5 N.C. (E5)

the in - no - cent's souls a - part. Mar - tyrs, you shov - el your con - science in - to the grave.

Rhy. Fig. 4

P.M.

Fretboard diagrams for guitar: 0 0 0 0 0 0 0 0 0 0 | 8 7 / 6 5 | 0 0 0 0 0 0 0 0 0 0

B $\flat$ 5 A5 N.C. (E5)

Mon - sters, a cit - y of souls dy - ing for peace.

P.M.

Fretboard diagrams for guitar: 8 7 / 6 5 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(G5)

Wel - come to the bel - ly of the beast. One mind,

Rhy. Fig. 5

P.M.

Fretboard diagrams for guitar: 0

(E5)  
w/Rhy. Fig. 5 (2 1/2 times)

(G5)

one voice. (end Rhy. Fig. 5) This is the bel-ly of \_\_\_ the beast. Who hears

P.M. -----

your voice in - side the bel - ly of \_\_\_ the beast? And all the

(E5) (G5)

w/Rhy. Fig. 4 (2 times)

P.M. -----

souls dy - ing for peace in - side bel - ly of \_\_\_ the beast. \_\_\_

(E5) B $\flat$  A

N.C. (E5) B $\flat$  A N.C. (E5)

nev - er a nev - er a - gain. Mad - ness, nev - er a nev - er a - gain. \_\_\_

P.M. -----

Mar - tyrs, dead \_\_\_ that can't die. \_\_\_ Yeah! \_\_\_

B $\flat$  N.C. (A) (E5) B $\flat$  A5

Mon - sters

P.M. -----

P.M. -----

$\text{♩} = 158$   
N.C. (E5)

P.M. -----

G $\sharp$ 5

P.M. -----

# N. F. B.

(Dallabnikufesin)  
Words and Music by Anthrax



**G5** **Cadd9** **Am** **D**

## Intro

Slow Rock ♩ = 72

G5 Cadd9

Rhy. Fig. 1 Rhy. Fig. 2

\*\* Gtr. II  
\* Gtr. I

*mf* let ring -----4 let ring -----4

\* Acous. 12 string  
\*\* Acous. 6 string

Am D (end Rhy. Fig.)

let ring -----4 let ring -----4

## Verse

G5 Cadd9  
w/Rhy. Fig. 1

*p* *mf*

1. Mm, fell in love at first sight. I can't explain the fe  
2. But then I played the fool. I nev-er-meant to hurt

Rhy. Fig. 3

let ring -----4 let ring -----4

**Am** **D**  
substitute w/Rhy. Fill 1

ings when I first saw you.  
you or sleep with all your friends. Oh!

let ring ----- 4 let ring ----- 4 (end Rhy. Fig. 3)

**G5** **Cadd9**  
w/Rhy. Figs. 1 & 2

We were so, so hap - py, a life - time of love. Sweet  
We rec - on - ciled, we found our - selves. Our love was meant to be.

**Am** 1. **D**  
substitute w/Rhy. Fill 1 (Gtr. II only) 2. **D**  
substitute w/Rhy. Fill 1 (Gtr. II only)

hon-ey child, you'll al - ways be mine. Oh.  
Oh, ba - by can't you see? \*

**\* Gtr. III**

**\*\* pp**  $\leftarrow$  **f**

\* Elec. w/dist on neck P.V. \*\* Fade in w/vib. control

**Guitar Solo**  
**G5** **Cadd9**  
w/Rhy. Figs. 1 & 3

**Rhy. Fill 1** **D** **Dsus4** **D** **G**

**Gtr. II**

Am fdbk. P.H.----- D

fdbk. P.H.-----

12 (12) 14 12 10 12/14 14 14 12 10 12 10 12 6 10/12 10 12 10 12/14 12 14 12 14/16 14

G5 Cadd9 Am

w/Rhy. Figs. 1 & 3 (Both Gtrs., 1st 3 bars only)

12 10 12 10 12 12 10 10/12 10 10 12 10 12 12 12/14 12 14 12 14 14 12 14

D Dsus4

Gr. II w/Rhy. Fill 2

pp Oh. 8va.

12 10 12 10 10 12 10 11 10 11 12 11 12 12 14 12 13 15 12 13 15 12 12 12 15 12 14 15 17 15 11

Rhy. Fill 2

Gr. I

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

Verse  
G5  
w/Rhy. Figs. 1 & 2

Cadd9

3. You left me stand - in' in the mud, cry - in' to my - self,

8va

15 (15)

Am

D substitute w/Rhy. Fill 3 (Gtr. II only)

a heart so full of pain.

G5  
w/Rhy. Figs. 1 & 3

Cadd9

But we fell in love a - gain, this time for - ev -

Am

D

er. True love pre - vails o - ver all.

G5

Cadd9

w/Rhy. Figs. 1 & 3 (Both Gtrs. 1st bar only)

She got hit by a truck! (Random crying and sobbing.)

Rhy. Fill 3 D Dsus4 D G

Gtr. II

T 2 2 2 2 3 2 2 2 2 0

A 2 2 2 2 2 2 2 2 2 0

B 0 0 0 0 2 2 2 2 2 0