

ATTACK OF THE KILLER B'S ANTIHAX



ANTHAX TRANSCRIPTIONS
FOR GUITAR AND BASS
Transcribed by
MATT MITCHELL

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)

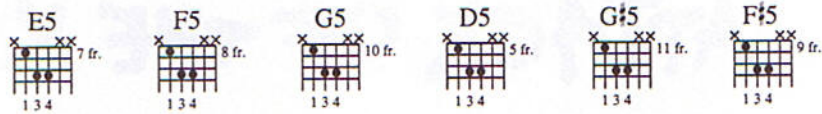
U.S. \$18.95

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.-----

*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.-----

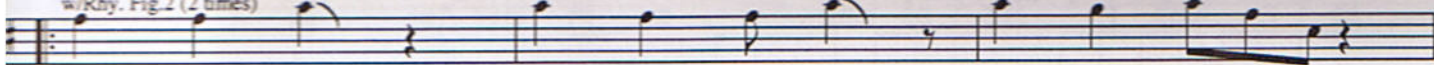
E5 F \sharp 5 G5 F \sharp 5 N.C. F \sharp 5 G5 F \sharp 5 N.C. E5 F \sharp 5 G5 A5 G5 (end Rhy. Fig. 2)

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

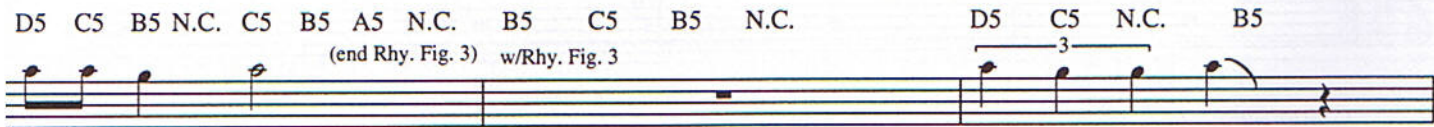
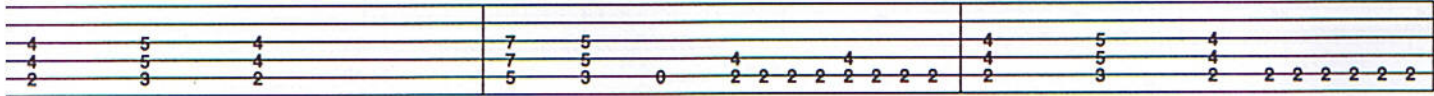
B5 C5 B5 N.C. D5 C5 N.C. B5 C5 B5



I want some milk! My



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



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



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 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 14 17 14 17 14 17 14 16

C5 F#5 G5 F#5

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

1/2

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

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

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

full 3 P.H.

14 14 14 14 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 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 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)

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.

Rhy. Fig. 5

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

A5 Bb5 E5 N.C.

(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

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

Intro

Metal Rap ♩ = 118

Gr. I

f P.M. _____

The intro features a rhythmic guitar pattern in 4/4 time, consisting of eighth notes on strings 4, 5, and 7, with a sixteenth-note triplet on string 6. This pattern is repeated across four measures. The bass line consists of a steady eighth-note pattern on strings 4, 5, and 7.

The P.M. (Power Amp) part continues the rhythmic guitar pattern from the Gr. I part, with a dynamic marking of *f*. The bass line remains consistent.

Dear _____ boy.

Verse

F5 E5 B♭5 E5
w/Fill1 (4 times)

F5 E5 B♭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. _____ P.M. _____

The verse guitar part features a series of chords (F5, E5, B♭5, E5) with a four-measure fill. The bass line provides a rhythmic accompaniment for the lyrics.

Fill 1 8va _____

* Gr. II

steady gliss.

w/slide

15 16 21 15 16 21 15 16 21

The Fill 1 part for Gr. II is a slide guitar exercise. It features a steady glissando across strings 15, 16, and 21, repeated three times. The bass line is empty during this section.

* 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 gon - na win, check it out, here we go a - gain.
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.-----

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. 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

Vocal Fig. 4 -----

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.

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

Chord diagrams for E♭5, D5, F5, F♯5, G5, D5^v, D♭5, C5, and A♭5. Fingerings are indicated by numbers 1-4 and 'x' for muted strings.

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

Intro musical notation for D5. Includes guitar staff with notes, bass staff with fret numbers (0, 2, 7), and guitar tablature. Annotations include 'N.C.', '8va harm.', and 'P.M.'.

*Let ring for approx. 7 secs.

Musical notation for the first section of the song. Chords: (D5), G5 A♭5, N.C. (D5), G5 A♭5. Includes guitar staff and bass staff.

Musical notation for the second section of the song. Includes a first ending marked '1., 2.' and a second ending marked '3. play 3 times'. Chords: N.C. (D5), F5, A♭5, D5. Includes guitar staff and bass staff.

Musical notation for the third section of the song. Chords: (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. Includes guitar staff and bass staff.

(D)G♯5 A5 (D) F5 A♯5 D5 N.C.(D5)

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

play 3 times

Verse

F5 (D) F5 F♯5 (D) D5 F5 (D) F5 F♯5 (D) D5 F5 (D) F5 F♯5 (D) D5

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

Rhy. Fig. 1

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

the pub - lic en - e - my's not the man who speaks his mind. _____ The pub - lic
what you think is right, when to you blacks are nig - gers _____ and Jews are kikes. And you

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

P.M.-----4

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.

7 7 7 7 7 7
5 0 0 0 0 0

D5 D5(♭5) D5 D5 C5 N.C. D5 D5 C5 N.C.

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

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

7 7 7 7 7 7 7 7 7 7 7 7
5 0 0 0 0 0 0 0 0 0 0 0

D5 D5 C5 N.C. D5 D5(♭5) E5

rain - ing ha - tred. I

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

7 7 7 7 7 7 7 7 7 7 7 7
5 0 0 0 4 3 0 0 0 0 0 0

D5 N.C. D5 N.C. E5

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

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

7 7 7 7 7 7 7 7 7 7 7 7
5 0 0 0 0 0 0 0 0 0 0 0

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^b5 G5 D5 w/Rhy. Fig.2 (1st 3 bars only) D^b5 C5

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

To Coda ⊕

A^b5 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^b5

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. P.M.

Gr.1 cont. in sla

Guitar Solo

Gtr.1 F5 F#5 G5 *D5

i - ly, ___ yeah. ___

Gtr.2

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

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

D5^v D^b5 C5 A^b5 G5 D5

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

8va.

full full full full

D5^v D^b5 C5 A^b5 G5 D5

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

8va.

full full full full

D5^v D^b5 C5 A^b5 G5 D5

8va.

D^b5 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 are guitar chord diagrams for the first two lines, showing fingerings for the chords mentioned above.

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: w/Rhy. Fig. 4 (2 times), D5, D \flat 5, C5, N.C., A \flat 5, G5, and D5. Below the piano staff are guitar chord diagrams for this line.

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. Below the piano staff are guitar chord diagrams for this line.

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. Below the piano staff are guitar chord diagrams for this line.

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 are guitar chord diagrams for this line.

F#5 G5 G#5

i - ly. ___ Keep it in ___ the fam - i - ly. ___

P.M.

0 0 3 4 0 0 0 | 0 3 4 0 | 0 4 5 6

N.C. D5

Keep it in ___ the fam - i - ly. ___ Keep it in the

P.M.

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

N.C.

fam - i - ly. ___

P.M.

0 0 | 0 0 0 0 | 0 3 4 0 0 0 | 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 Gr. I

mp clean tone

T 1 0

A 0 0

B 3 0 2 3 2 3 0 2

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

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

T 13 12 14 12 13 15 15

A

B

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

* vib. w/bar

** Omit Guitar II 2nd time only

Fill 1

* Gr. II 8va

clean tone full

T 13 15 15

A

B

* 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.
whores, that's all you are.

(end Rhy. Fig. 3)

let ring -----

0 0
0 0
3 2 3 2

3 0 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 w/Rhy. Fig. 3 N.C. (C)

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 w/Vocal Fig. 4 N.C. C drum fill

wihores, that's all you are. Spoken: Go suck a dick, huh?
 wihores, that's all you are.

Chorus
 Double Time Feel
 Fast Rock ♩ = 224

C5 B♭5 B5 C5 B♭5 B5 C5 B♭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	0	9	10	10	0	9	10	10	0	9
10	10	0	9	10	10	0	9	10	10	0	9

Vocal Fig. 4

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

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,

C5 B^b5 B5 C5 B^b5 G5 G^b5

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. ____

F5 E^b5 C5 B^b5 B5 C5

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

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. Play 3 time

Gr. I
full full full

(12) 8 10 8 10 10 10 (10) 8 10 8 8 10 8
 (10) 3 0 2

C G C

Gr. I

2. Now I'm

sva.

Coda I

N.C.

P.M.

P.M.

P.M.

1. 2. A Tempo

Gr. III 3. So now I'm

Gr. I

3rd Verse

C G N.C. (C) C G

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

* Vocal Fig. 5

w/Vocal Fig. 5 (3 times)

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 w/Rhy. Fig. 2 (3 1/2 times) G * 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 w/Vocal Fig. 6 (3 times) G N.C. (C) C G

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 $\downarrow = 208$

N.C. (D5) C5 E \flat 5 D5 C5 E5 D \flat

Intro

Rhy. Fig. 1 ----- Play 6 times

f P.M.-----

T
A
B

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 -----

P.M.

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

Musical notation for the first system, including a treble clef staff with a whole note chord and a bass clef staff with a whole note chord.

C5 E♭5

D5

C5 E♭5

D5

Musical notation for the second system, including a treble clef staff with a whole note chord and a bass clef staff with a whole note chord.

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

C5 E♭5

D5

C5 E♭5

D5

2. It's
4. It's

Musical notation for the third system, including a treble clef staff with a melodic line and a bass clef staff with a bass line.

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

Musical notation for the fourth system, including a treble clef staff with a melodic line and a bass clef staff with a bass line.

1 1/2

full

1 1/2

full

fast vib. w/bar

full

full

full

full

tr

(13) 15

13

15

20

(20)

(20)

20

17

20

17

20

(17)

(20)

(10) 13

10

-1 C5 E♭5

D5

slack

C5 E♭5

D5

8va

Musical notation for the fifth system, including a treble clef staff with a melodic line and a bass clef staff with a bass line.

w/bar

-1

slack

fast vib. w/bar

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

Musical notation for the sixth system, including a treble clef staff with a melodic line and a bass clef staff with a bass line.

8va

fast vib. w/bar

grad bend
fast vib. w/bar

grad. bend

1/2

1/2

full

15

(15)

15

(15)

(15)

15

C5 E♭5

D5

C5 E♭5

D5

Musical notation for the seventh system, including a treble clef staff with a melodic line and a bass clef staff with a bass line.

8va

P.H.

D. S. al 3rd Ending

1 1/2

P.H.

full

(15)

15

(15)

Coda

D5

Musical notation for the Coda section, including a treble clef staff with a chord and a bass clef staff with a chord.

7

7

(7)

(7)

(7)

(7)

(7)

(7)

(7)

(7)

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 $\text{♩} = 228$

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

** (C) (C) (C) (C)

* 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^b5 G5

Drums 3

Huh! Yeah!

f P.M.-----

T
A
B

B5 D5 C5 B5 C5 E5 D5 C5 B5 A^b5 G5 A^b5 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

B 4 5 7 5 4 5 7 0

2 3 5 3 2 3 5 0

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

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

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

P.M.

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

F5 D#5 F5 E5

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

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

Coda II

B5 G5

P.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,

ev - er.

E5 N.C. w/Rhy. Fill 3

P.M.---

grad. release 2 1/2 1 1/2 full 1/2

Rhy. Fill 3 E5 G5 N.C.

let ring-----

T
A
B

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

15 (15) (15) 19 (9) (9)

*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.-----

7 7 (7) 4 2 7 5 0 4 0 5 5 5 2 0 9

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

7 9 9 7 7 9 7 7 7 9 7 7 5 7 5 5

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)

7 9 9 2 / 7 9 9 2 / 5 7 7 0 | (2) / 7 7 7 7 7 / 7 7 7 7 7 / 5 5 5 5 5

1., 3. A5 B5 E5

D5

A5 B5

E5

to Coda ⊕

2. A5 B5

E5

No need to cry. _____ No need to cry. _____

Interlude

fdbk. 8va

Gtr. II

fdbk.

2 7 | 7

fdbk. pitch: B

N.C. (F#5)

Rhy. Fig. 5

Gtr. I

pick slide steady gliss

P.M.-----

P.M.-----

P.M.-----

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

(E5)

(end Rhy. Fig. 5)

(F#5)

P.M.

P.M.

P.M.-----

P.M.-----

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

(E5) w/Fill 1

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

Guitar Solo

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

8va P.H. -1 1/2 (E5) 8va P.H. full w/bar -1 1/2 full (17)

(F#5)

(E5)

8va tr full full tr let ring 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.

15ma --- harm. A5

N.C. 15ma --- harm.

Pipeline

Words and Music by Bob Spickard and Brian Carman

Intro

Fast Surf Rock ♩ = 192

N.C. Hi-hat Gr. I E5

steady gliss
f * trem. pick
P.M.

T
A
B

17 (9) 0 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

T
A
B

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

Gr. I
* P.M. P.M. P.M. P.M.

Gr. 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

Gr. I

P.M.

T
A
B

0 2 3 2 0 3 2 | 0 2 3 2 0 3 2 | 0 2 3 2 0 3 2 | 0 2 3 2 0 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. w/Rhy. Fill 1 E5 * Rhy. Fig. 1 D5 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 -
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 w/Vocal Fig. 1 (2 times) D5 E5 D5

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. _____

C5

P.M. ----- 4

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. ----- 4

8va P.H. P.H. grad. bend full full full T

1/2 full full full

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

G

F#5

F5

E5

8va.....
loco
 full full
 14 15 (14) 12 15 (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^{v11}

C5

3. Some of them might get sex to - geth - er with that
 12 (12) 0

G5

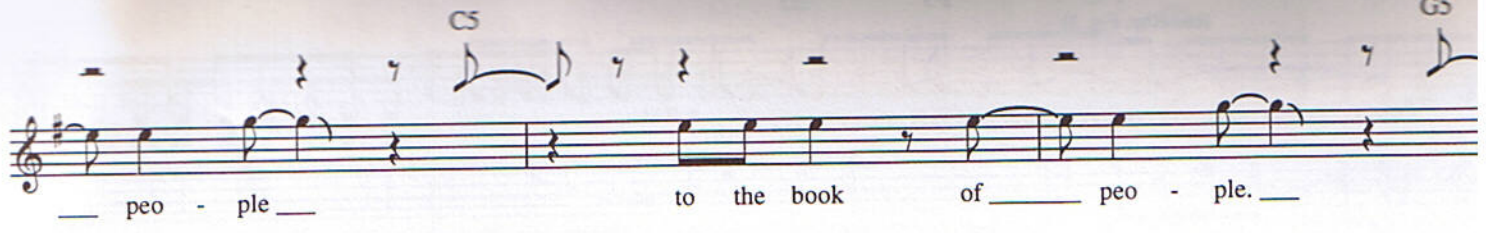
F#5

F5


E5

bor - ing joke. Mer - ce - nar - ies, dis - ci - ples
 E5^{MI}
 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.



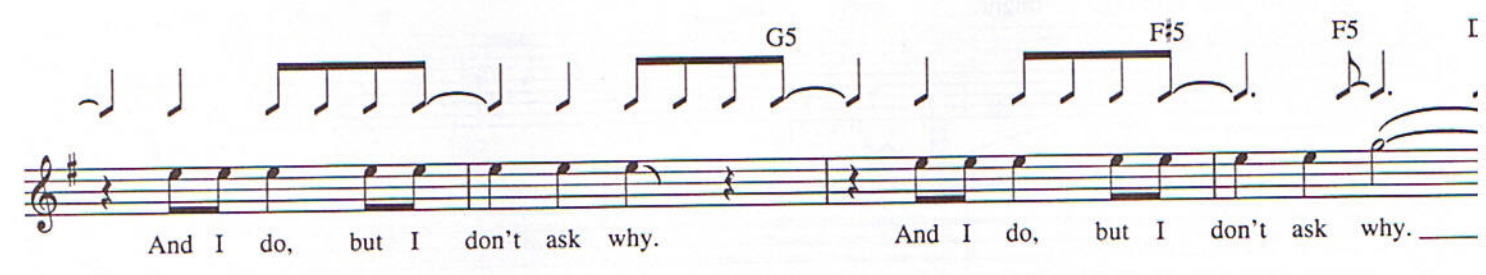
And I do, but I don't ask why. And I do, but I don't ask why.



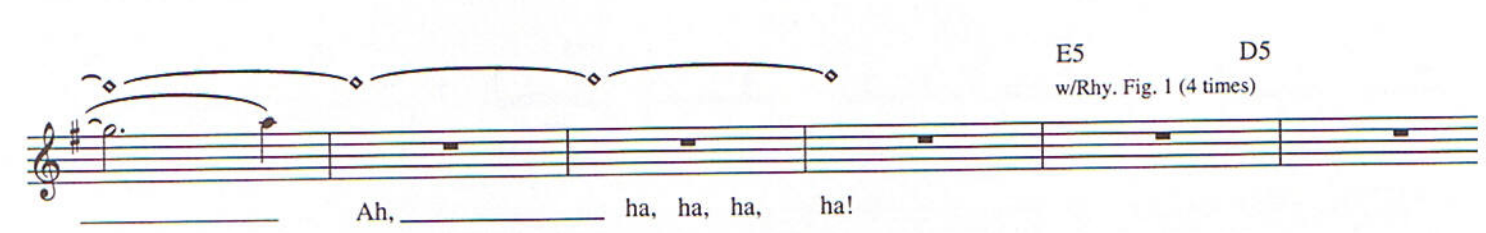
And I do, but I don't ask why. And I do, but I don't ask why.




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



w/Fill 1 (4 times)

Oh, _____ lord! _____

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

9 9 7 7

0 0 0 0 0 0 0 0 0 0 5 7 5 7 0 0 0 0 0 0 0 0 5 7 5 7

You die!

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

9 9 7 7

0 0 0 0 0 0 0 0 0 0 5 7 5 7 0 0 0 0 0 0 0 0 5 7 5 7

D5 B5 A5

Gr. I cont. in slashes

7 7 7 4 4 4 2 2 2 2 2 0 0 0

5 5 5 2 2 2 0 0 0

Free Time

E5

Gr. II

15ma P.H.

full P.H. full rit. w/bar

2 (2) 3 0 3 0 0 2 (2) 2 0 2 0 2 3 (3) (3) (3) 2 2 0

Fill 1 Gr. II

full

12 (12) (15) (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 quarter 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. Below the bottom staff is 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 and quarter 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 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 and quarter notes. Below the staff is a guitar fretboard diagram with fingerings: 8 8 8 7 8 7 8 8 | 8 8 8 7 8 7 10 7 8 | 8 8 8 7 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 with chords and P.M. The staff shows chords B \flat Rhy. Fig. 1, A, N.C. (E5), B \flat , and A (end Rhy. Fig. 1). Below the staff is 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.-----

Musical notation for guitar part with N.C. (A5) and P.M. The staff shows N.C. (A5) and P.M. Below the staff is 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.-----

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. w/Rhy. Fig. 3

* Rhy. Fig. 3 Play 4 times Gtr. II

P.M.-----

0 1 2 3 2 1 0 5 0 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

B \flat 5 w/Rhy. Fig. 1 A

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

N.C. (E5) B \flat A N.C. (E5) P.M. P.H. δ va P.H.

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

B \flat A N.C. (E5) B \flat A N.C. Gtr. I *P.M. Gtr. II

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 \sharp 5 A5 A \sharp 5 B5 B \flat 5 A5 P.M. P.M.

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

G \sharp 5 A5 A \sharp 5 B5 B \flat 5 A5 G \sharp 5 A5 A \sharp 5 B5 B \flat 5 A5 P.M.

Gtr. II tabbed to right
* P.M. refers to Gtr. I only

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.

Detailed description: This system contains the first line of music. The vocal line starts with a whole note chord N.C. (B \flat) and continues with eighth notes. The guitar parts feature a tremolo effect in the first two measures, followed by a steady eighth-note accompaniment. Fretboard diagrams show the positions for the vocal line and guitar parts.

(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.

Detailed description: This system contains the second line of music. The vocal line has a whole note chord (E5) followed by eighth notes. The guitar accompaniment continues with eighth notes. A rhythmic figure is indicated for the guitar. Fretboard diagrams are provided for the vocal line and guitar parts.

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

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

P.M.

Detailed description: This system contains the third line of music. The vocal line begins with a whole note chord (B \flat 5) and continues with eighth notes. The guitar accompaniment consists of eighth notes. Fretboard diagrams are shown for the vocal line and guitar parts.

(G5)

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

Rhy. Fig. 5

P.M.

Detailed description: This system contains the fourth line of music. The vocal line starts with a whole note chord (G5) and continues with eighth notes. The guitar accompaniment features eighth notes. A rhythmic figure is indicated for the guitar. Fretboard diagrams are provided for the vocal line and guitar parts.

(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)

souls dy - ing for peace in - side bel - ly of ___ the beast. ___ Mil - lions,

(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. ___

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

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

Mon - sters

P.M.-----

$\text{♩} = 158$
N.C. (E5)

P.M.-----

G#5

P.M.-----

N. F. B.

(Dallabnikufesin)
Words and Music by Anthrax



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

Intro
Slow Rock ♩ = 72

G5 **Cadd9**

**** Gtr. II** Rhy. Fig. 1

*** Gtr. I** Rhy. Fig. 2

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



Am *fbk.* *D* *P.H.-----*

fbk. *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 10 14

G5 *w/Rhy. Figs. 1 & 3 (Both Gtrs., 1st 3 bars only)* *Cadd9* *Am*

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	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
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

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

Cadd9

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