

# A Touch Of Evil

Words and Music by Glenn Tipton, Rob Halford, K. K. Downing and Chris Tsangarides

## A Introduction

Mystic rock

Fig. 1

wind  
chimes (Guitar II plays introduction during live performances,  
then joins in rhythm with Guitar I.)

Rhythm guitar continues playing fig.1

Evil.....

D5 E5 D5 E5

(Play fig. 1 on repeat)

B

Verse D5 E5

D5 E5

D5 E5

F#5

D5 E5

1. You mes - mer - ize slow ly,  
 2. A - roused with de - sire,

till I can't be - lieve a my eyes.  
 you put me in a trance.

Ec - sta - cy con - trols me.  
 A vi - sion of fire,

What you give just serves me right.  
 I nev - er had a chance.

G5 A5                      G5 A5                      D5 E5                      D5 E5

With - out dark      warn - ing      you're here,  
A dark      an - gel      of sin,

G5 A5                      G5 A5                      D5 E5                      D5 E5

like mag - ic      you      ap - pear.  
    pry - ing      deep      from with - in.

A5 B5                      C5                      D5 E5                      D5

I taste the fear.  
Come take me in.

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

I'm so a - fraid,

F#5 G5

A5

G5 A5

F#5 G5

G#5

A5

A#5

B5

but, I still feed the flame,

Chorus

E5

B5

C5

F5

E5

In the night, come to me, you know I want your touch of

C5

D5

E5

B5

C5

F5

e vil. In the night, please set me free,

E5

C5

D5

To Coda

I can't resist your touch of e vil.



First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature has one sharp (F#).

Second system of musical notation, including a boxed section labeled "Riff 1".

Third system of musical notation, showing guitar techniques like A.H., w/bar, feedback, and Harmonic.

Fourth system of musical notation, with the instruction "(Guitar II continue riff 1) A.H. w/feedback".

Fifth system of musical notation, featuring wavy lines representing vibrato or tremolo.

Sixth system of musical notation, including the instruction "3 dips w/bar".

Musical notation system 1. Treble clef, 2/4 time signature. Staff 1: Melody with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Staff 2: Bass clef, notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Annotations: "6" above the first sixteenth-note group; "(2)bow A.H." above the eighth note; "dip w/bow A.H. -3 1/2" below the eighth note. Wavy lines above the staff indicate bowing patterns.

Musical notation system 2. Treble clef, 2/4 time signature. Staff 1: Melody with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Staff 2: Bass clef, notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Annotations: "(continue off 1)" above the staff. Wavy lines above the staff indicate bowing patterns.

Musical notation system 3. Treble clef, 2/4 time signature. Staff 1: Melody with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Staff 2: Bass clef, notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Annotations: "fz" above the eighth note; "full" above the eighth and tenth notes. Wavy lines above the staff indicate bowing patterns.

Musical notation system 4. Treble clef, 2/4 time signature. Staff 1: Melody with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Staff 2: Bass clef, notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Annotations: "fz" above the eighth note; "full" above the eighth note; "(2)bow A.H." above the eighth note; "3" above the eighth note; "w/pick A.H." below the eighth note; "1/2" above the eighth, tenth, and twelfth notes. Wavy lines above the staff indicate bowing patterns.

Musical notation system 5. Treble clef, 2/4 time signature. Staff 1: Melody with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Staff 2: Bass clef, notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Annotations: "3" above the eighth note. Wavy lines above the staff indicate bowing patterns.

Musical notation system 6. Treble clef, 2/4 time signature. Staff 1: Melody with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Staff 2: Bass clef, notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Annotation: "Riff 2" above the staff.





D5 E5                      D5 E5                      G5 A5                      G5 A5                      D5 E5                      D5 E5

an - gel of sin,                      pry - ing deep from with - in.

A5 B5                      C5                      D5 E5                      D5 E5                      *D.S. al Coda*

Come take me in,                      You're pos - ses - sing me!

Coda

**E** **Outro**

Rhythm guitar play section **C**

E5                      B5                      C5                      F5                      E5

In the night, \_ come to me, \_ you know I want your touch of

C5                      D5                      E5                      B5                      C5                      F5

c vil. \_ In the night, \_ please set me free. \_

E5 C5 D5

I can't re-sist your touch of e - vil.

*fr.*

full full full full full full

D5 E5 D5 E5 D5 E5 F#5 E5 D5 E5

Touch of

D5 E5 D5 E5 D5 E5 F#5 E5 D5 E5 D5 E5 D5 E5








e - vil, ooh, touch of e - vil.

D5 E5 F#5 E5 D5 E5 D5 E5 D5 E5 D5 E5 F#5 E5 D5 E5

A touch of e - vil. touch!

# BREAKING THE LAW

Chords used in this song:

Am  5    F/ or F  5    G or G  3    10    C  3    E  7    B  7    D  3

Words and Music by  
GLENN TIPTON, ROBERT HALFORD  
and KENNETH DOWNING

Moderately fast rock

Am

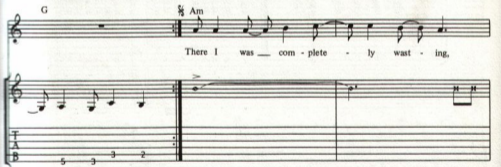


*f w/distortion*

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

G  $\frac{5}{4}$  Am

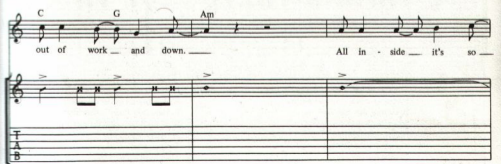
There I was — com - plete - ly wast - ing,



5 3 3 2

C G Am

out of work — and down. — All in - side — it's so —



1. C G Am

— frus - trat - ing as I drift from town \_ to town. \_

2. C D E F

an - ger in \_ my heart. \_ Feel as though \_ no - bod - y cares \_

C F

if I live \_ or die. \_ So I might \_ as well \_

E

\_ be - gin \_ to put some ac - tion in my life! \_

Chorus:

Am

Break - ing the law, break - ing the law, \_ break - ing the law,



1.3.

2.

D.S.  $\frac{6}{8}$ 

4.

break - ing the law! \_

break - ing the law! \_

break - ing the law! \_

B

Am

B

Am

D

F

C

D

F

G

You don't know what it's \_ like! \_

Am

F

1. 5.  
G

Break - ing the law, break - ing the law, \_ break - ing the law, break - ing the law! \_

T

A

B

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

6.

G Am F

break - ing the law! \_ Break - ing the law, break - ing the law, \_

The first system of music consists of three measures. The vocal line starts with a G chord and the lyrics 'break - ing the law! \_'. The second measure has an Am chord and the lyrics 'Break - ing the law,'. The third measure has an F chord and the lyrics 'break - ing the law, \_'. The piano accompaniment features a steady eighth-note bass line. The guitar tablature shows the following fret numbers: 5 3 3 2 for the first measure, 0 2 3 0 2 for the second, and 3 0 2 3 1 for the third.

1. 2. G Am

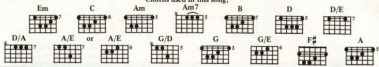
break - ing the law, break - ing the law! \_ - ing the law! \_

The second system of music consists of two measures. The first measure has a G chord and the lyrics 'break - ing the law, break - ing the law! \_'. The second measure has an Am chord and the lyrics '- ing the law! \_'. The piano accompaniment continues with the same eighth-note bass line. The guitar tablature shows the following fret numbers: 3 5 1 3 for the first measure, 5 3 3 2 0 for the second, and 5 3 3 5 7 6 for the third.

Verse 2: So much for that golden future,  
 I can't even start.  
 I've had every promise broken,  
 There's anger in my heart.  
 You don't know what it's like,  
 You don't have a clue.  
 If you did, you'd find yourselves  
 Doin' the same thing too!  
 (To Chorus)

# ELECTRIC EYE

Chords used in this song:



Words and Music by  
GLENN TIPTON, ROBERT HALFORD  
and KENNETH DOWNING

Fast rock

Em C Am

*f* *no/distortion* *2nd x*

T A B 7 0 9 0 10 8 7 0 9 0 10 0

B Em D Em

*2nd x*

T A B 7 0 9 0 10 7 9 7 10 9 x x x x 7 x x 5 5 7

1. A/E G/D Em 2. A/E G/D Am

T A B x x x x x x 5 5 7 5 5 7

## Verse:

1. Up here in space \_\_\_\_\_ I'm look-ing down on you. \_\_\_\_\_

My la-sers trace \_\_\_\_\_ ev-ery-thing you do. \_\_\_\_\_

You think you've pri-vate lives, \_ think noth-ing of \_ the kind. \_

There is no true es-cape, \_ I'm

The Verse section consists of six systems of music. Each system includes a vocal line with lyrics, a guitar line with chords and accents, and a bass line. The chords are: G Am, G Am, G Em, D Em, A/E G/D Em, and D Em. The lyrics are: "1. Up here in space I'm look-ing down on you. My la-sers trace ev-ery-thing you do. You think you've pri-vate lives, think noth-ing of the kind. There is no true es-cape, I'm".

## Chorus:

watch-ing all \_ the time. \_\_\_\_\_ I'm made of met - al, \_\_\_\_\_

The Chorus section consists of two systems of music. Each system includes a vocal line with lyrics, a guitar line with chords and accents, and a bass line. The chords are: C and Am. The lyrics are: "watch-ing all the time. I'm made of met - al,". The guitar line features a C major chord and an Am chord. The bass line has fret numbers 7, 9, 10, 10, 7, 9, 10, 7.

my cir - cuits gleam. — I am per - pet -

D

T  
A  
B

7 9 10 5

u - al, — I keep the coun - try clean. —

B

T  
A  
B

4 5 7 9

I'm e lect - ed e - lec - tric

Em D/E A/E G/E Em D Em D/E A/E

T  
A  
B

spy. I'm pro - tect - ed, — e

G/E To Coda Em D/E A/E G/E Em D

T  
A  
B

Em D/E A/E | 1. G/E | D.S.  $\frac{3}{4}$  | 2. B | To next strain Em

lec - tric eye. eye.

(lead fills)

3 G/E | D Em | D C | G Em

eye. (lead solo ad lib)

1. | 2. B | Am B | Am G

Am B | 1. | 2. C

Am C B

D Em C Am

(end solo) (2nd x)

B Em

(2nd x)

1. 2.

D/A Am7 D/A Am7 D/A Am7 D/A Am7 D/A

(vocal 3rd & 4th x only)

3. lec - tric - eye in the - sky; \_\_\_\_\_

4. Feel my - stare, al - ways - there. \_\_\_\_\_

(etc.)

1.2.3.

4.

Am7 D/A Am7

Am7 D/A Am7

B

3.E

There's noth - ing you can do a - bout \_ it;  
I feed up - on your ev - ery thought \_

de - vel - op and ex - pose.  
and so my po - wer grows \_

1.

F#

A

B

2.

*D.S.S. al 3rd ending al Coda*

F#

A

B

C

Coda

Em

D/E

A

G/E

Em

N.C.

D

A

I'm e - lect - ed, \_ pro - tect - ed, \_ de -

G

Em

D

G

Em

tec - tive, \_ e - lec - tric - eye! \_

## Verse 2:

Always in focus;  
You can't feel my stare.  
I zoom into you,  
You don't know I'm there

I take pride in probing  
All your secret moves.  
My tearless retina  
Takes pictures that can prove.

(To Chorus)



# ELECTRIC EYE

## (Lead Solo)

Words and Music by  
GLENN TIPTON, ROBERT HALFORD  
and KENNETH DOWNING

Fast rock

*gtr*

*f with distortion*

T 10 7 10 7 10 7 8 11 8 9 12 9 10 13 10 11 14 11 12 15 12 13 16 13 15 15

A

B

Detailed description: This system contains the first two measures of the lead solo. The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). The first measure consists of eighth-note triplets: (10, 7, 10), (7, 10, 7), (8, 11, 8), and (9, 12, 9). The second measure continues with eighth-note triplets: (10, 13, 10), (11, 14, 11), (12, 15, 12), and (13, 16, 13). The bass staff shows the corresponding fret numbers for the treble clef strings (T, A, B).

*gtr*

T 15 15 15 12 15 12 15 12 15 12 14 14 12 14 12 14 12 17 17

A

B 12

Detailed description: This system contains the next two measures. The first measure has a whole rest on the treble clef staff and a whole note on the bass staff (15). The second measure has eighth-note triplets: (15, 12, 15), (15, 12, 15), (14, 14, 12), and (14, 12, 14). The third measure has eighth-note triplets: (14, 12, 14), (14, 12, 14), (14, 12, 14), and (17, 17, 17). The bass staff shows fret numbers for the treble clef strings (T, A, B).

*gtr*

T 15 14 15 14 12 14 12 15 12 15 12 15 12 14 12 15 14 15 11 12 15 12 14 12 14 12 14 12 14

A

B

Detailed description: This system contains the next two measures. The first measure has eighth-note triplets: (15, 14, 15), (14, 12, 14), (15, 12, 15), and (15, 12, 15). The second measure has eighth-note triplets: (15, 12, 15), (15, 12, 15), (14, 12, 14), and (15, 14, 15). The third measure has eighth-note triplets: (15, 11, 12), (12, 15, 12), (14, 12, 14), and (14, 12, 14). The bass staff shows fret numbers for the treble clef strings (T, A, B).

*gtr*

T 17 17 17 17 17 17 17 17 17 17 17

A 12 14 12 14 15 14 12

B

Detailed description: This system contains the final two measures. The first measure has eighth-note triplets: (17, 17, 17), (17, 17, 17), (17, 17, 17), and (17, 17, 17). The second measure has eighth-note triplets: (17, 17, 17), (17, 17, 17), (17, 17, 17), and (17, 17, 17). The bass staff shows fret numbers for the treble clef strings (T, A, B).



# FREEWHEEL BURNING

Words and Music by  
GLENN TIPTON, ROBERT HALFORD  
and KENNETH DOWNING

Chords used in this song:

Chord diagrams for guitar:

- A\* or A\*
- D\*
- C\*
- F
- G\*
- E\*
- B\*
- D\*
- E\*
- B\*
- F\*
- C\*
- F\*/A\*
- Am\*
- Am\*
- Dm\*
- Bm\*
- Cm\*

Fast 'n' Loud! \* = Power Chord Version (see glossary)

Fast 'n' Loud!

*(continue riff)* (D.S.)

*(continue riff)* (D.S.)

D\* A\* D\* C\* A\* G\*

Fast and fu - ri - ous we  
we ac - cel - er - ate no

A\* G\*

ride the u - ni - verse to carve a  
time to hes - i - tate this load will

(D.S.)

(D.S.)

Freewheel Burning - 8 - 1

road for us that slic - es ev - 'ry - thing in  
det - o - nate who ev - er would con - tend its

A\* D\* C\* A\* D\* A\* D\* C\* A\* D\* C\* A\*

sight.  
right.

D\* A\* D\* C\* E\* D\* E\* D\* E\*

Born to — lead, — at

D\* E\* D\* E\*

break - neck — speed, — with high oc - tane —

D\* E\* D\* E\* D\* C\* B\*

we're spit - ting flames.

## Chorus:

A\*

Free - wheel burn - ing.

G1  
(D.L.)G2

G1  
G2

(D.L.)

Free - wheel burn - ing.

C\* A\* C\* | D\*

2. D\* G\* Bb\* C\* G\* Bb\* C\*

Musical notation for the first system. The treble clef staff contains a whole rest. The piano staff contains chords for D\* (F#4, A4, C5), G\* (B3, D4, F#4), Bb\* (Bb3, D4, F4), C\* (E3, G3, Bb3), G\* (B3, D4, F#4), Bb\* (Bb3, D4, F4), and C\* (E3, G3, Bb3). The bass staff contains chords for D\* (F#2, A2, C3), G\* (B1, D2, F#2), Bb\* (Bb1, D2, F2), C\* (E2, G2, Bb2), G\* (B1, D2, F#2), Bb\* (Bb1, D2, F2), and C\* (E2, G2, Bb2).

G\* Bb\* C\* G\* Db\* C\* A\* C\* D\*

Musical notation for the second system. The treble clef staff contains a whole rest. The piano staff contains chords for G\* (B3, D4, F#4), Bb\* (Bb3, D4, F4), C\* (E3, G3, Bb3), G\* (B3, D4, F#4), Db\* (Bb3, D4, F4), C\* (E3, G3, Bb3), A\* (C#3, E3, G#3), C\* (E3, G3, Bb3), and D\* (F#3, A3, C#4). The bass staff contains chords for G\* (B1, D2, F#2), Bb\* (Bb1, D2, F2), C\* (E2, G2, Bb2), G\* (B1, D2, F#2), Db\* (Bb1, D2, F2), C\* (E2, G2, Bb2), A\* (C#1, E1, G#1), C\* (E1, G1, Bb1), and D\* (F#1, A1, C#2). A double bar line is present with 'G1' and 'G2' markings above and below the staff, and '(D.L.)' markings on both sides.

A\* C\* D\* A\* C\* D\* A\* Eb\* D\*

Musical notation for the third system. The treble clef staff contains a whole rest. The piano staff contains chords for A\* (C#4, E4, G#4), C\* (E3, G3, Bb3), D\* (F#3, A3, C#4), A\* (C#4, E4, G#4), C\* (E3, G3, Bb3), D\* (F#3, A3, C#4), A\* (C#4, E4, G#4), Eb\* (C#4, E4, G4), and D\* (F#3, A3, C#4). The bass staff contains chords for A\* (C#2, E2, G#2), C\* (E2, G2, Bb2), D\* (F#2, A2, C#3), A\* (C#2, E2, G#2), C\* (E2, G2, Bb2), D\* (F#2, A2, C#3), A\* (C#2, E2, G#2), Eb\* (C#2, E2, G2), and D\* (F#2, A2, C#3).

A\* C\* D\* Bb\* Db\* Eb\* B\* D\* E\*

Musical notation for the fourth system. The treble clef staff contains a whole rest. The piano staff contains chords for A\* (C#4, E4, G#4), C\* (E3, G3, Bb3), D\* (F#3, A3, C#4), Bb\* (Bb3, D4, F4), Db\* (Bb3, D4, F4), Eb\* (C#4, E4, G4), B\* (D4, F4, Ab4), D\* (F#3, A3, C#4), and E\* (G#3, B3, D#4). The bass staff contains chords for A\* (C#2, E2, G#2), C\* (E2, G2, Bb2), D\* (F#2, A2, C#3), Bb\* (Bb1, D2, F2), Db\* (Bb1, D2, F2), Eb\* (C#1, E1, G1), B\* (D1, F1, Ab1), D\* (F#1, A1, C#2), and E\* (G#1, B1, D#2).

B<sup>\*</sup> B<sup>\*</sup>

Look be-fore you leap has nev - er been the way we keep; our road is

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a whole rest, followed by a series of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A double bar line with repeat dots is placed after the first measure of the piano accompaniment.

free. Charg - ing to the top and nev - er give in nev - er stops the way to

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest followed by eighth notes. The piano accompaniment features a prominent chordal texture in the right hand. A double bar line with repeat dots is placed after the first measure of the piano accompaniment.

A<sup>\*</sup> F#<sup>\*</sup>

be. Hold on to the lead with all your

The third system continues the vocal line and piano accompaniment. The key signature changes to one sharp (F#). The vocal line has a whole rest followed by eighth notes. The piano accompaniment features a prominent chordal texture in the right hand. A double bar line with repeat dots is placed after the first measure of the piano accompaniment.

G<sup>\*</sup> D<sup>\*</sup> E<sup>\*</sup>

will and not con - cede you'll find there's life with vic -

The fourth system concludes the vocal line and piano accompaniment. The key signature changes to natural (no sharps or flats). The vocal line has a whole rest followed by a quarter note. The piano accompaniment features a prominent chordal texture in the right hand. A double bar line with repeat dots is placed after the first measure of the piano accompaniment.

C<sup>♯m</sup> F<sup>♯/A<sup>♯</sup></sup> (Repeat last time only) F<sup>♯</sup> B<sup>♯</sup> To Coda

to ry on high.

(Repeat last time only)

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole note 'to' in C<sup>♯m</sup>, followed by a half note 'ry' in F<sup>♯/A<sup>♯</sup></sup>, a half note 'on' in F<sup>♯</sup>, and a half note 'high.' in B<sup>♯</sup>. The piano accompaniment features chords in the right hand and a bass line in the left hand. A repeat sign is placed after the second measure, with the instruction '(Repeat last time only)' written below it.

E<sup>+</sup>

(Lead solo)

8va

Detailed description: This system is dedicated to a lead guitar solo in the key of E major (E<sup>+</sup>). The vocal line is silent. The guitar part is written on a single staff with a '8va' (octave up) marking. It begins with a melodic phrase and continues with a series of triplets and sixteenth notes. The piano accompaniment provides a rhythmic and harmonic foundation with chords and a bass line.

A<sup>m</sup>

Detailed description: This system continues the lead guitar solo in the key of A minor (A<sup>m</sup>). The guitar part features a mix of eighth notes, quarter notes, and triplets. The piano accompaniment continues with chords and a bass line, supporting the soloist.

D<sup>m</sup> B<sup>♭</sup> C<sup>+</sup> F<sup>+</sup>

(end solo)

8va

G1 G2 (D.L.) (2nd time)

G1 G2 (D.L.) (2nd time)

Detailed description: This system concludes the lead guitar solo and the piece. The vocal line is silent. The guitar part ends with a final melodic phrase. The piano accompaniment provides the final harmonic support. The system includes a key signature change to D major (D<sup>m</sup> B<sup>♭</sup> C<sup>+</sup> F<sup>+</sup>) and a '2nd time' marking for the final two measures.



Bb\* G\* A\*

Bb\* G\* A\*

Am\* F

(D.S.)

(D.S.)

Am\* F

(D.S.)

(D.S.)

G\* 1. E\* 2. E\*

G\* 1. E\* 2. E\*

Bm\* A\* D.S. al Coda

Bm\* A\* D.S. al Coda

A\*

Free - wheel - burn - ing

G1  
G2  
(D.L.)

G1	7	0	0	0	7	0
G2	6	7	6	6	6	7

(D.L.)

Free - wheel - burn - ing

C\* A\* C\* | 1. 2. 3. D\* | 4. D\* C\* A\* C\*

D\* C\* A\* C\* D\* C\* A\* C\* D\* A\*

yeah!

rit.

# HEAVY DUTY~DEFENDERS OF THE FAITH

ヘヴィ・デューティ〜神への誓い

Words and Music by Glen Tipton, Robert Hufford and Kenneth Caerang

Drums

△ A

C D

U D P H U D P P

C

U D P H U D P P

U D P H U D P P

U D P H U D P P

A

C D A

Arm

Arm

Arm

Arm

B

A

I know you like it hot love to write... and sweat...  
We'll rise in-side ya till the power splits your head...

U D P H U D P P

U D P H U D P P

**A** **C D** **A**

You think that this feel good you ain't felt nothin' yet  
 We're gon-na rock ya till your met-al hun-ger's fed

U D P P

**A** **C D** **C**

Red-hot licks in the palm.  
 Let's all join forc-es rule

U D P H U D P P

**C** **D** **E**

of my hand  
 with an i-ron hand

Feel your body quake as we hit the prom-ised land I'm heav-y  
 And prove to all the world

H C

**A** **C D** **A** **C D**

du-ty I'm heav-y du-ty

U D P H U D P P

**A** *Drums*

met - al rules the land.

**2. E**

**C** **A** **C** **D** **A** **C** **D**

We're heavy du - ty — We're heavy

**A** **C** **D** **A** **C** **A** **D**

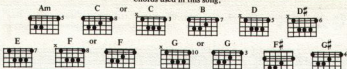
du - ty — We're heavy du - ty — So come on let's tell the world. We are —

**D** **A** **D** **A** **D** **G** **A** **A** **D**

de - fend - ers of the faith. We are —

# HELL BENT FOR LEATHER

Chords used in this song:



Fast rock

Am

Words and Music by  
GLENN TIPTON

*riff*  
*f w/distortion*

T A B

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

Verse:

C B Am

1. Seek him here, seek — him on the high - way  
2. Black as night, fast - er than a sha - dow,

*continue riff*

T A B

7 5 10 10

B C Am

nev - er know - ing when he'll — ap - pear. — All a - wait, en -  
crim - son flare from a rag - ing sun. — An ex - hi - bi - tion —

gines tick - ing o - ver, hear the roar as they sense the fear. \_  
 \_ of sheer pre - ci - sion, yet no one knows from where he comes. \_

end riff

D

Wheels, \_\_\_\_\_ a glint of steel and a  
 Fools, \_\_\_\_\_ self de - struct, can - not

C D

flash of light! \_ Screams \_\_\_\_\_  
 take that crown. \_ Dreams \_\_\_\_\_

D<sup>9</sup> E F G Am

from a streak of fire \_\_\_\_\_ as he strikes. \_ } Hell bent, hell \_  
 crash one by one \_\_\_\_\_ to the ground. \_ }

G C F G Am

\_\_\_\_\_ bent for leath - er!

T  
A  
B

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

G C F 1. G Am

Hell bent, hell — bent for leath-er!

2. G E 3/4 F

There's man - y — who tried to

(end solo)

F# G G# Am

prove that — they're fast - er, — but they did - n't last and — they

F E To Coda Am

died as — they tried, —

\*RH LH  
3 (Lead solo)  
RH LH  
12 5 8

\*Two-band slurs.



## E

Three measures of guitar tablature for chord E. Each measure shows a treble clef staff with a whole note chord, a guitar staff with a triplet of eighth notes, and a bass staff with a triplet of eighth notes. The first measure has a triplet of 12-5-8. The second measure has a triplet of 12-5-7. The third measure has a triplet of 12-4-7. Above the guitar staff, 'RH LH' is written with arrows indicating the right and left hand movements. Above the bass staff, 'RH LH' is written with arrows indicating the right and left hand movements.

## G

## D

Three measures of guitar tablature for chords G and D. Each measure shows a treble clef staff with a whole note chord, a guitar staff with a triplet of eighth notes, and a bass staff with a triplet of eighth notes. The first measure has a triplet of 12-3-7. The second measure has a triplet of 12-3-7. The third measure has a triplet of 12-2-5. Above the guitar staff, 'RH LH' is written with arrows indicating the right and left hand movements. Above the bass staff, 'RH LH' is written with arrows indicating the right and left hand movements.

## Am

Three measures of guitar tablature for chord Am. The first measure shows a treble clef staff with a whole note chord, a guitar staff with a triplet of eighth notes, and a bass staff with a triplet of eighth notes. The first measure has a triplet of 10-2-5. The second measure has a triplet of 17-20-20. The third measure has a triplet of 17-20-19. Above the guitar staff, 'RH LH' is written with arrows indicating the right and left hand movements. Above the bass staff, 'RH LH' is written with arrows indicating the right and left hand movements. The word 'vib.' is written above the guitar staff and below the bass staff in the second and third measures.

Three measures of guitar tablature for chord Am. The first measure shows a treble clef staff with a whole note chord, a guitar staff with a triplet of eighth notes, and a bass staff with a triplet of eighth notes. The first measure has a triplet of 20-20-17. The second measure has a triplet of 20-20-19. The third measure has a triplet of 17-19-17. Above the guitar staff, 'RH LH' is written with arrows indicating the right and left hand movements. Above the bass staff, 'RH LH' is written with arrows indicating the right and left hand movements. The word 'vib.' is written above the guitar staff and below the bass staff in the second and third measures.

There's

Musical score for the first system. The top staff is a vocal line with a treble clef. The bottom staff is a guitar line with a treble clef, showing fingerings (H, P, F, P, H) and fret numbers (7, 8, 7, 5, 7, 5, 5, 4, 3, 5, 4, 2, 5, 4, 2, 0, 2, 0, 4, 5, 4, 2, 4, 2, 0, 3, 5, 3, 2, 3).

Musical score for the second system. It includes a Coda section marked "Coda N.C." and a drum part labeled "(Drums)". The vocal line has the lyrics "Hell bent, hell bent for leath-er!". Chords Am and G are indicated above the vocal line.

Musical score for the third system, showing a guitar line with a treble clef. It features a repeat sign and fret numbers: C, F, 1.2.3., G, Am, 4., G, E.

Musical score for the fourth system, featuring a guitar line with a treble clef and fret numbers: 2, 5, 3, 2, 5, 1, 5, 5, 3, 2, 5, 5, 5, 3, 2, 5, 0.

Musical score for the fifth system, showing a guitar line with a treble clef and chord markings: C, D, Am.

Musical score for the sixth system, featuring a guitar line with a treble clef and fret numbers: 2, 0, 5, 3, 2, 3, 2, 3, 7, 5, 5, 3, 7.

# LIVING AFTER MIDNIGHT

Chords used in this song:



Words and Music by  
GLENN TIPTON, ROBERT HALFORD  
and KENNETH DOWNING

Driving rock

4 E D A <sup>1.2.</sup> B E

(drums)

3. B E D A

Liv - ing af - ter

B E D A B E D A

mid - night, rock - in' to the dawn; lov - in' till the

Living After Midnight - 4 - 1

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B

E

morn - in', then I'm gone, — I'm gone. —

Verse:

G

E

G

E

I took the cit - y 'bout-a one A. M., — load - ed, load - ed.

G

E

G

E

G

I'm all geared up to score a-gain, — load - ed, load - ed.

F#

B

D

E

I come a-live in a ne-on light, — that's, when I make — my moves, right.

Chorus:

D

A

B

E

D

A

B

E

Liv - ing af - ter mid - night, rock - in' to the dawn;



E D A B E D A

*Lead solo with distortion*

B E D A

B *gtr* D.S.<sup>al</sup> E

*end solo*

*Verse 2:* Got gleamin' chrome reflectin' steel,  
Loaded, loaded.  
Ready to take on every deal,  
Loaded, loaded.  
My pulse is racin', I'm hot to take;  
This motor's revved up fit to break.  
(*To Chorus*)

*Verse 3:* The air's electric, sparkin' power,  
Loaded, loaded.  
I'm gettin' harder by the hour,  
Loaded, loaded.  
I set my sights and then home in,  
The joint starts fly'n' when I begin.  
(*To Chorus*)

# METAL GODS

Chords used in this song:

E	or E	D	F#m	B	G

Words and Music by  
GLENN TIPTON, ROBERT HALFORD  
and KENNETH DOWNING

Moderate rock

E D E D

(riff)  
*f w/distortion*

T A B

E E D E

We've tak - en too much for grant - ed,

*continue riff*

D E D

and all the time it had grown — from tech - no seeds we first plant -

T A B

E D E F#m

ed\_ e- volved a mind of its own. \_

(end riff)

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "ed\_ e- volved a mind of its own. \_". Above the vocal line, the chords E, D, E, and F#m are indicated. Below the vocal line, there are two staves for guitar (T and A) and one for bass (B). The guitar part includes a section labeled "(end riff)" with a complex rhythmic pattern of eighth and sixteenth notes. The bass part has a simple line with some rests.

B F#m E F#m

March- ing in the streets, \_ drag- ging i- ron feet, \_

The second system continues the vocal line with the lyrics "March- ing in the streets, \_ drag- ging i- ron feet, \_". The chords B, F#m, E, and F#m are indicated above the vocal line. The guitar and bass parts continue with similar rhythmic patterns, including some rests and specific fretting instructions.

B F#m To Coda

la - ser beam- ing hearts, \_

The third system features the vocal line with the lyrics "la - ser beam- ing hearts, \_". The chords B and F#m are indicated above the vocal line. The system concludes with the instruction "To Coda" and a coda symbol. The guitar and bass parts continue with their respective rhythmic patterns.

1. 2. E E G D

rip - ping men a-part. \_ ringed by rock sites. \_ Met - al Gods! \_

The fourth system contains the vocal line with the lyrics "rip - ping men a-part. \_ ringed by rock sites. \_ Met - al Gods! \_". The chords E, E, G, and D are indicated above the vocal line. The system includes first and second endings, marked "1." and "2.", leading to the final phrase. The guitar and bass parts conclude with their respective rhythmic patterns.



G

D

F#m

E

etc.

(lead solo)

T  
A  
B

3 5 5

4 2

F#m

E

F#m

E

F#m

E

T  
A  
B

1 2 4

2 4 2 4 2 4 2 4 6

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

F#m

E

F#m

E

F#m

E

gtr...

3

17

14 17 17

14 17 14 14 14

14 17 14 17 17

12

12

10 9 10 9 9

11

T  
A  
B

F#m

E

G

D

Met - al Gods!

v.b.

end solo

v.b.

12

T  
A  
B

First system of the musical score. The vocal line (top staff) begins with a whole note G, followed by a whole rest. The guitar accompaniment (bottom staves) starts with a G chord, then a D chord, and continues with a melodic line. A first ending bracket labeled '1' spans the first two measures, and a second ending bracket labeled '2' spans the next two measures. The tempo/mood is marked 'D.S.  $\frac{3}{4}$  al Coda'.

Second system of the musical score. The vocal line (top staff) has the lyrics "gulfed in mol-ten breath\_". The guitar accompaniment (bottom staves) features a complex rhythmic pattern with many sixteenth notes. A Coda symbol is placed at the beginning of the system. Chords F#m and B are indicated above the vocal line.

Third system of the musical score. The vocal line (top staff) has the lyrics "Repeat ad lib" and "Last time". The guitar accompaniment (bottom staves) continues with a complex rhythmic pattern. Chords E and F#m are indicated above the vocal line.

Fourth system of the musical score. The vocal line (top staff) has the lyrics "E" and "E". The guitar accompaniment (bottom staves) continues with a complex rhythmic pattern. Chords E and F#m are indicated above the vocal line.

Verse 2: From what had seemed our perfection  
 Where we could do as we please,  
 In secrecy this infection  
 Was spreading like a disease,  
 Hiding underground,  
 Knowing we'd be found  
 Fearing for our lives,  
 Ringed by rock sites.  
 (To Chorus)

Verse 3: Machines are taking all over  
 With mankind in the command.  
 In time they learn to discover  
 How they can make their demand.  
 Better be the slaves  
 To their wicked ways,  
 Than meeting with our death  
 Engulfed in molten breath.  
 (To Chorus)



3

enter Guitar 2

5 6 3

*And.*

A.H.

3

A.H.

6

*And.*

A.H.

A.H.

*And.*

3

*Rock*

*Rock*

*Delay Swoosh*

A5 G5 A5 Bb5 A5 Bb5 A5 G5 A5 G5

A5 A5 Bb5 A5 C5 B5 Bb5

Bass notes C B Bb5

**B Verse**

B5 CS B5

1. Some - thing's com - ing, in the night.  
 2. Rag - ing fu - ry, wired for sound.

F#5 A5 D5

B5

Rhythm guitars continue simile

C5 B5

E - lec - tric mad - ness                      roars in sight,  
Ni - tro bomb - shell                              shakes the ground.

F#5 A5 D5

B5

C5 B5

Heat is ris - ing, \_\_\_\_\_                      blaz - ing fast.  
High and might - y, \_\_\_\_\_                      rips the air.

F#5 A5 D5

B5

C5 B5

Hot and e - vil, \_\_\_\_\_                      feel the blast.  
Pierc - ing la - ser, \_\_\_\_\_                      bum - ing glare.

F#5 A5 D5

C#5

E5 C#5

E5 G#5

Out                      of                      con -

C#5

C#5 E5

C#5 E5

C#5 E5

C#5 E5

C#5 E5

C#5 E5

C#5 E5

E5

E5 G

E5

troi, \_\_\_\_\_                      a - bout

E5 G E5 E5 G E G5 F5 E5 C5

to ————— ex - plode, it's com - ing at ya.

**D** Chorus

A5 G5 A5 E5 D#5 C5 A5 E5 G5 E5 D#5

Here — comes the met - al melt - down, run for your lives.

A5 G5 A5 E5 D#5 C5 A5 E5 G5 E5 D#5

Can't stop the met - al melt - down, no one sur - vives.

Tem - p'ra - ture — is boil - ing, mag - ni - fy - ing night,

C#5 D5 E5 D5

feed - ing like a vi - rus, flash - ing light, im - mi - nent col - li - sion,

C#5 D5 E5 D5

shock waves all a - round, ger - er - at - ing en - er - gy, screams so loud,

F#5 F5

Ah. Ah.

**Guitar Solo** (Rhythm play similar to section A)

**E**



E5      D#5    C5

dive whar

P.M.

E5      D#5    C5

trem.

whar

B5

stretch note up with left hand while pulling vibrato bar up

2 1/2

5      6

F#5      F5    D5    A5 B5      C5 B5

rake

let ring

rake

whar

whar

C5 B5

A5 B5 C5 B5

6

A.H.

6

A.H.

6

A.H.

3

10 12 17 21 21 17 17 10 10 10 10 14 14 17 10 15 14 10

10 14 14 10 14 17

F5 F5 D5 F5 A5 D5

10 10 10 10 14 10 10

14 10 10 10 10 14 10 14

4 10 10 10 10 10

div.

dip w/bar

B5 B5 G5

Guitar I

1, 3.

2.

Guitar II

E5 D45 C5

4

w/bar

w/bar

A.H. full

**F** Outro

A5 G5 A5 E5 D#5 C5 A5 E5

tr

tr

A5 G5 A5 E5 D#5 C5 A5 E5

Here comes the metal melting down, run for your

tr

G5 E5 A5 G5 A5 E5 D#5 C5

Melt down. Can't stop the metal melting down, Start running down,

tr

tr

A5 E5 G5 E5 A5 B5 C5 B5

no one sur - vives, Count - down. 'vives. Met - al

*tr*

C5 B5 A5 B5 C5 B5 D5 D#5 C5

melt - down. Met - al melt - down.

Rhythm guitars continue single

A5 B5 C5 B5 C5 B5 A5 B5 C5 B5

Met - al melt - down. Met - al

D5 D#5 C5 A5 B5 C5 B5 C5 B5

melt - down. Met - al melt - down.

A5 B5 C5 B5 D5 D#5 C5 A5 B5 C5 B5

Met - al melt - down. Met - al

C5 B5 A5 B5 C5 B5 D5 D#5 C5

melt - down. Met - al melt - down.

Depress vibrato bar, rattle strings against frets.

# NIGHT COMES DOWN

夜が来たりて

Words and Music by Glen Tipton, Robert Halford and Kenneth Downing

First system of music notation, including guitar TAB and chord symbols (Em, D, C6, D, Bm).

Second system of music notation, including guitar TAB and chord symbols (Em, D, C6, D, Bm).

Third system of music notation, including guitar TAB and chord symbols (Em).

Fourth system of music notation, including guitar TAB and chord symbols (Em7, Em, C, D, Em, D). Includes lyrics: "Call me and I'll wait... In the last rays of the setting sun... till the summer you nev'er un-der-stood..."

Fifth system of music notation, including guitar TAB and chord symbols (Em7, Em, C, D, Em, D).

Em7 Em C D B

And I will wait— And the past days, yeah— that's where our memories run—  
 for - ev - er for a love that's on - ly good—

B

And all of those times  
 As the light starts to dim—

B A C

Still race through my mind— I'm shattered in - side— to find—  
 The fear closes in— And the night-mares be - gin—

C B [C] Em C

When the night— comes down—

Q.C. S Q.C.

Em C D Em C

I'm here all a-lone \_\_\_\_\_ When the night \_\_\_\_\_ comes down...

Detailed description: This system contains the first two lines of the song. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Chords are indicated above the staff: Em, C, D, Em, and C.

1. Em C 2. Em C

There's no place to go \_\_\_\_\_ There's no place to go \_\_\_\_\_

Detailed description: This system contains the next two lines of the song. The vocal line has a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern. Chords are indicated above the staff: Em, C, Em, and C.

C D [D] B C C# D Em

Oh no you won't be there to-mor-row

Detailed description: This system contains the third line of the song. The vocal line has a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line. Chords are indicated above the staff: C, D, [D], B, C, C#, D, and Em.

B C G F# B C

Oh no say it is n't true I can't take this pain

Detailed description: This system contains the final line of the song. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern. Chords are indicated above the staff: B, C, G, F#, B, and C.

Chords: C# D Em B C G F#

Lyrics: — and sor - row Oh can't you see my heart is bro - ken in two —

Detailed description: This system contains the first two measures of music. The vocal line starts with a half note G4 on 'and', followed by quarter notes A4 and B4 on 'sor - row'. The second measure begins with a half note G4 on 'Oh', followed by quarter notes A4 and B4 on 'can't you see my heart is', and then quarter notes C5 and B4 on 'bro - ken in two'. The guitar accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Chords: Em C D Em

Detailed description: This system contains measures 3 through 6. Measure 3 has a half note G4 on 'and', followed by quarter notes A4 and B4 on 'sor - row'. Measure 4 begins with a half note G4 on 'Oh', followed by quarter notes A4 and B4 on 'can't you see my heart is', and then quarter notes C5 and B4 on 'bro - ken in two'. The guitar accompaniment continues with the same rhythmic pattern, including fingerings and accents like 'HP' and 'S'.

Chords: Em C D Em B

Detailed description: This system contains measures 7 through 10. Measure 7 has a half note G4 on 'and', followed by quarter notes A4 and B4 on 'sor - row'. Measure 8 begins with a half note G4 on 'Oh', followed by quarter notes A4 and B4 on 'can't you see my heart is', and then quarter notes C5 and B4 on 'bro - ken in two'. The guitar accompaniment includes a section with a 2/4 time signature and a C chord.





# Painkiller

Words and Music by Glenn Tipton, Rob Halford & K.K. Downing

**A**

Introduction

Fast metal rock

Drum Intro

15me  
A.I.I.  
A.I.I. Pkch. C4  
full  
dive w/bar

N.C.  
(Em)

Bb5

**B**

Verse

Guitar continue single  
(Em)

Bb5

1. Fast - er than a bul - let, ter - ri - fy - ing scream. En -  
2. Plan - ets dev - as - tat - ed, man - kind's on its knees, \_\_\_\_\_ a  
3. Fly - ing high on rap - ture, strong - er free and brave, \_\_\_\_\_

(Em)

Bb5

raped and full of an - ger, he's half man and half ma - chine. \_  
sav - ior comes from out \_ of the skies in an - swer to their pleas. \_  
nev - er more en - cap - tured, they've been brought back from the grave. \_

Through  
With

dive  
full  
(in)

(Em)

B $\flat$ 5

rides the met - al mon - ster, breath - ing smoke and fire, \_\_\_\_\_  
 boil - ing clouds of thun - der, blast - ing bolts of steel, \_\_\_\_\_  
 man - kind res - ur - rect - ed, for - ev - er to sur - vive, \_\_\_\_\_ re -

w/bur

tr

w/bur

(m) (+)

(Em)

B $\flat$ 5

clous - ing in with venge - ance soar - ing high. \_\_\_\_\_  
 e - vils go - ing un - der dead - ly wheels. \_\_\_\_\_  
 turns from Ar - ma - ged - don to the skies. \_\_\_\_\_

play on D.S.

**C**

Chorus

A5

D5

C5

B5

He is the pain - kill - er.

A5

B5

C5

To Coda

This is the pain - kill - er.

**D**

B5 no vocal on repeat

continue vocal slide down

C5

Repeat three times  
*simile*

Ooh.

**E**

Verse

F#5

G5

F#5

G5

A5

Fast - er than a la - ser bul - let.  
 Loud - er than an at - om bomb.

A5

Bb5 C5

Cheo - mi - um plat - ed boil - ing met - al,  
 Bright - er than a thou - sand suns.

A5 Bb5 C5 A5 Bb5 C5 A5 Bb5 C5 A5 Bb5 C5

speed up  
tempo fluctuates

**F**  
Guitar Solo  
(Rhythm accent)

slide scratch with pick  
scratch above frets with pick

Guitar I

C5  
dip whar

Guitar II

w/whar  
1/2  
A.H.  
w/whar



**A** bass note **A5**

*Fr.*.....

**B** **E5**

*Fr.*.....

slide up with right hand finger

**C#** bass note **C#5** **B** bass note **B5**

*Fr.*.....

Rhythm continues simile

**A** bass note **A5**

**B** **E5**

*Fr.*.....

C♯ bass note  
Dist. ....

T 6 T 3 T T 6 T 3 T

14 17 21 14 17 21 14 17 21 14 17 21 14 17 21 14 17 21

B bass note  
A bass note

6 T T T B5 full P.M. 4

11 14 18 11 14 18 11 14 18 11 14 18 11 14 18 11 14 18

B5 E5 C♯ bass note C♯5

13ma A.H. 13ma A.H. A.H. A.H. full

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dist. B bass note B5 A5

pull up w/bar 1/2 1/2 2 1/2 1/2 1/2

12v 12v 12v 12v 12v 12v 12v 12v 12v 12v 12v 12v 12v 12v 12v 12v 12v 12v

B5

1/2 dip w/bar 16

12v 12v 12v 12v 12v 12v 12v 12v 12v 12v 12v 12v 12v 12v 12v 12v 12v 12v



Musical notation for the first system. The treble clef staff shows a melodic line starting with a 'fru' annotation and a dotted line, followed by a wavy line and 'F5 A5'. The bass clef staff shows a bass line with a wavy line and fret numbers '10-10-10'.

Musical notation for the second system. The treble clef staff has a 'whar' annotation with a downward-sloping line, and a 'rise gradually whar' annotation with an upward-sloping line. The bass clef staff shows a bass line with a wavy line and fret numbers '10-10-10'.

Musical notation for the third system. The treble clef staff features a 'tap w/ pick above fret' instruction with a 'fru' annotation and a pick symbol. The bass clef staff shows a bass line with a wavy line and fret numbers '10-10-10'.



(Em)

E5

B♭5

Rhythm guitars continue similar

He is the pain - kill - er. This is

the pain - kill - er. He is the pain - kill - er.

This is the pain - kill - er. Pain, pain,

kill - er, kill - er, pain, pain, kill - er, kill - er.

F#5

A.H.

A.H.

A.H.

Pitch F# A E G

8va...

w/bur

A5 B5 A5 B5 A5 B5

E5

Pain!

Guitars I and II

E5

rubato

Guitars I and II

F#5

Can't stop

B5 A5 G#5 G5

F#5

the pain - kill - er.

Pain! pick scratching

echo

# ROCK HARD RIDE FREE

孤独の魂

Words and Music by Glen Tipton, Robert Halford and Kenneth Downing

**A** *gtr* -----

The musical score consists of two systems, each with a vocal line and a guitar line. The first system is marked with a box 'A' and 'gtr'. The vocal line has a melodic line with a dashed line indicating a breath mark. The guitar line has a rhythmic pattern with fret numbers: 12 12 10 10, 13 13 12 12, 12 12 10 10, 13 10 12 0. The second system is marked with 'Am' and 'F'. The vocal line has a melodic line with a dashed line indicating a breath mark. The guitar line has a rhythmic pattern with fret numbers: 12 12 10 10, 13 13 12 12, 12 12 10 10, 13 10 12 0. The guitar line also includes a bass line with fret numbers: 12 10 12 10, 13 10 12 10, 12 10 12 10, 13 10 12 10.

Am (5va) ----- F G

12 10 10 10 13 13 12 12 12 10 10 10 13 13 12

12 10 10 10 13 13 12 12 12 10 10 10 13 13 12

Am (5va) ----- E Am

U D P S F G E Am

20 20 18 17 16 17 20 20 20 20 21 20 19

Am (5va) ----- F M G E

Am (5va) F M G E

19 19 19 19 19 19 19 19

E G [C] Am F

System 1: Measures 1-4. Treble and bass staves with guitar tablature. Chords E, G, C, Am, and F are indicated above the staff. The music features eighth notes and triplets.

System 2: Measures 5-8. Treble and bass staves with guitar tablature. The music continues with eighth notes and triplets.

G E Am F

System 3: Measures 9-12. Treble and bass staves with guitar tablature. Chords G, E, Am, and F are indicated above the staff. A circled 'C' is present in the bass staff of measure 10.

System 4: Measures 13-16. Treble and bass staves with guitar tablature. The music continues with eighth notes and triplets.

G E Am E G

System 5: Measures 17-20. Treble and bass staves with guitar tablature. Chords G, E, Am, E, and G are indicated above the staff. A circled 'C' is present in the bass staff of measure 18. Fingerings are indicated with numbers 1-4.

System 6: Measures 21-24. Treble and bass staves with guitar tablature. The music continues with eighth notes and triplets.

12 Am G E G Am Am

Get a grip on the ac - tion — Mov-in' hea - ven and earth —  
 Tough as steel stop at noth - in' — Look at fate in my face —  
 Rock hard with a pur - pose — Got a mind that won't bend —

Am G E G Am

Got - ta get a re - ac - tion — Push for all that you're worth —  
 Don't take no for an an - swer — Grab the lead in the race —  
 Die - hard res - o - lu - tion — That is true to the end —

E Dm

No de - ny - in' we're go - in' a - gainst the grain

F Dm E G E

So de - fi - ant they'll nev - er, nev - er put us down — Rock



Am G/B C F G

Hard Ride Free All day all night Rock

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are "Hard Ride Free All day all night Rock". Above the notes are chord symbols: Am, G/B, C, F, and G. The middle staff is the piano accompaniment, and the bottom staff is the guitar accompaniment, both in standard tuning. The guitar part includes a capo symbol on the first fret and a circled '1' indicating a first ending.

Am F C G E

Hard Ride Free All your life

The second system continues the musical score. The vocal line has lyrics "Hard Ride Free All your life". Chord symbols above the notes are Am, F, C, G, and E. A first ending bracket labeled "1." spans the final two measures of the system. The piano and guitar accompaniments continue with similar patterns to the first system.

E G 2. F C G C D

All your life

The third system features a second ending bracket labeled "2." over the vocal line. The lyrics are "All your life". Chord symbols above the notes are E, G, F, C, G, C, and D. The piano and guitar accompaniments include a circled '2' and a circled '5' in the final measures, likely indicating fingerings or specific techniques.

G Em

The fourth system shows the final part of the musical score. It consists of piano and guitar accompaniment staves. The guitar part starts with a treble clef and a key signature of one flat. Chord symbols G and Em are indicated above the first two measures. The piano part continues with a similar accompaniment style.

Em D G D U

H D Am R P P H F R P P H R P P H G

E Am G P U D P F U





First system of guitar music. The top staff is a standard musical notation with a treble clef, and the bottom staff is a guitar tablature with a bass clef. The key signature has one flat (F major/D minor). The first measure has a chord symbol 'F' above it. The second measure has 'Am'. The third measure has 'G'. The fourth measure has 'D'. The tablature includes various fret numbers and rhythmic markings.

Second system of guitar music. The top staff is a standard musical notation with a treble clef, and the bottom staff is a guitar tablature with a bass clef. The key signature has one flat. The first measure has a chord symbol 'U' above it. The second measure has 'D P'. The third measure has 'P U' with a circled 'P' above it. The fourth measure has 'P P'. The fifth measure has 'P P'. The sixth measure has 'P P'. The seventh measure has 'P P'. The eighth measure has 'P P'. The tablature includes various fret numbers and rhythmic markings.

Third system of guitar music. The top staff is a standard musical notation with a treble clef, and the bottom staff is a guitar tablature with a bass clef. The key signature has one flat. The first measure has a chord symbol 'D' above it. The second measure has 'F'. The third measure has 'Am'. The fourth measure has 'G'. The tablature includes various fret numbers and rhythmic markings.

Fourth system of guitar music. The top staff is a standard musical notation with a treble clef, and the bottom staff is a guitar tablature with a bass clef. The key signature has one flat. The first measure has a chord symbol 'C' above it. The second measure has 'C'. The third measure has 'U'. The fourth measure has 'C'. The tablature includes various fret numbers and rhythmic markings.

Fifth system of guitar music. The top staff is a standard musical notation with a treble clef, and the bottom staff is a guitar tablature with a bass clef. The key signature has one flat. The first measure has a chord symbol 'G' above it. The second measure has 'D'. The third measure has 'E'. The fourth measure has 'J Am'. The tablature includes various fret numbers and rhythmic markings.

Sixth system of guitar music. The top staff is a standard musical notation with a treble clef, and the bottom staff is a guitar tablature with a bass clef. The key signature has one flat. The first measure has a chord symbol 'P' above it. The second measure has 'U'. The third measure has 'P'. The fourth measure has 'U'. The fifth measure has 'P'. The sixth measure has 'U'. The seventh measure has 'P'. The eighth measure has 'U'. The ninth measure has 'P'. The tenth measure has 'U'. The tablature includes various fret numbers and rhythmic markings.

First system of guitar notation. The top staff is a treble clef with a key signature of one flat (F major/D minor). The bottom staff is a guitar tablature. Chords F, G, E, and Am are indicated above the staff. The music features eighth-note patterns with triplets and a final sixteenth-note triplet.

Second system of guitar notation, continuing the first system. It includes treble clef notation and guitar tablature with fret numbers and triplet markings.

Third system of guitar notation. The top staff has a treble clef and a key signature change to two flats (Bb major/F minor). The bottom staff is a guitar tablature. Chords F, G, E, and F are indicated. A 'p' (pizzicato) marking is present above the final measure. A dashed line indicates a continuation of a melodic line from the previous system.

Fourth system of guitar notation, continuing the third system. It includes treble clef notation and guitar tablature with fret numbers and triplet markings.

Fifth system of guitar notation. The top staff has a treble clef and a key signature change to three flats (Eb major/Bb minor). The bottom staff is a guitar tablature. Chords Am, F, and Am are indicated. The word 'Pick' is written above the staff in two locations. The music consists of sustained notes and chords.

Sixth system of guitar notation, continuing the fifth system. It includes treble clef notation and guitar tablature with fret numbers and slurs. The music features sustained notes and chords.

F Em F  
 17 12 10 10 | 10 10 10 10 | C 10 12 10 10 | 10 10 10 10 | C 12 12 10 10













F Dm E G  
 12 13 12 12 | 10 10 13 13 | 12 12 10 10 | 10 10 10 10

Coda F C G Am G/B C F D.S. to II  
 All your life Rock Hard Ride Free All day all

F G Am F C G  
 night Rock Hard Ride Free All your life Rock

# SCREAMING FOR VENGEANCE

Chords used in this song:

					
	or 			or 	

Words and Music by  
GLENN TIPTON, ROBERT HALFORD  
and KENNETH DOWNING

Fast rock

*w/distortion*



E F#m E N.C.

*(muted)*



*(open)*



Screaming For Vengeance - B - 1

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1.

L-2nd x-1  
(riff)

This system contains a guitar riff and a bass line. The guitar part is on a single staff with a treble clef, featuring a series of eighth notes and chords. The bass line is on a three-staff system (Tenor, Alto, Bass clefs) with a 4/4 time signature, showing a simple harmonic accompaniment.

2. Verse: Am

Hey lis - ten, don't you let 'em get your mind;  
They're play - ing at a game that draws you clos -

This system marks the beginning of the verse. It includes a guitar riff and a bass line. The lyrics are: "Hey lis - ten, don't you let 'em get your mind; They're play - ing at a game that draws you clos -". The guitar part continues with a consistent rhythmic pattern.

er fill your brain with or -  
'til you're living in a -

This system continues the guitar riff and bass line. The lyrics are: "er fill your brain with or - 'til you're living in a -". The musical notation shows the continuation of the riff and the bass accompaniment.

- ders and that's not right.  
— world that's ruled by fear.

This system concludes the guitar riff and bass line. The lyrics are: "- ders and that's not right. — world that's ruled by fear." The musical notation shows the final measures of the riff and bass accompaniment.

E D E D G E D

Al - ways you talk - in' ba - by, but that's o -  
Told - you once you're nev - er gonna win the

T  
A  
B

E D G E D E D G

kay. race; What same they're old giv - in' may - be it's  
no to - mor - row kicked

T  
A  
B

1.3.5. E D Am G 2.4.6. E D C B Am

out - of phase with me. in the face, We are scream -

T  
A  
B

Chorus: C

ing, scream - ing for ven - geance; the

T  
A  
B

G D Am

world is a man - a - cled place. \_\_\_\_\_

Scream

C

ing, scream - ing for ven - geance; the

G D To Coda 1. E

world is de - filed in dis - grace. \_\_\_\_\_

N.C. D.S.  $\frac{E}{9}$  2. E B

(drum fill)

Am B D B Am B

T  
A  
B

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

Am B D B Am B D B Am B

T  
A  
B

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

Am B D B N.C. Am (Play 4 x's)  
G Am

*(lead solo ad lib)*

T  
A  
B

2 4 4 4 7 4 0 2 2 4 4 4 4 7 4 0 2 2 4 2 5

E (Play 4 x's) Guitar 2  
D E F#m

*(end solo)* fret string 7 9 10  
2 2 2

*(Guitar 1)*

T  
A  
B

10 12 9 10 12 9

Bm D

7 1

T 10 12 9 10 9 12 9 12 10 9 12 10

A

B

F#m

6/3 3/2

T 12 10 9 10 9 11 10 12 9 10 12 9

A

B

Bm A

7/2 10/2 11/3 2/3 12/4 2/4 11/4

T 10 12 9 14 12 15 12 15 14 12 13 14

A

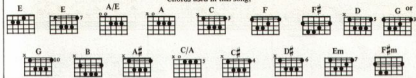
B





# SINNER

Chords used in this song:



Words and Music by  
GLENN TIPTON and  
ROBERT HALFORD

Driving rock E

A/E

Verse: E

1. Sin - ner  
2. steed - of

A/E

E

A/E

E

rid - er, -  
cruel - ty, -

rides in through the storm.  
eyes of fire and mane a - blaze.

A/E

E

A/E

E

The dev - il rides be - side  
De - mon - ic vul - ture stalk

A/E

E

A/E

E

- him,  
ing, the dev - il is his god, -  
drawn by the smell of war - and pain.

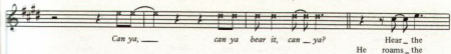


A/E

E

A/E

A



A/E C F D G E A

Sac - ri - fice to vice or  
Curse and damn you all, you'll

T  
A  
B

F# B D E D E G

die by the hand of the sin - ner! Sin - ner! Sin - ner!  
fall by the hand of the

T  
A  
B

D E D E D E G D E D E D E G

Sin - ner! Sin - ner! Sin - ner! Sin - ner! Sin - ner! Sin - ner!

T  
A  
B

D E D E 1. N.C. 2. N.C. E

Sin - ner! Sin - ner! His

T  
A  
B

7 2 0 7 2 0 7 2 0 7 2 0 7 2 0 7 2 0  
5 7 x x 5 7 x x 5 7 x x 5 7 x x 5 7 x x 5 7 x x 5 7 x x

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

0 0

God of the dev - ils,

Chords: A, B, N.C., A, F#, G, C, C/A

won't you help me pray? 1.3. Can't you bear —  
 is there no oth - er way? 2.4. Can't you see —

Chords: A, B, N.C., A, F#, G, C, C/A

1.3.  
 — their souls call - ing out in their plight?  
 — their blood is boiling, setting them a-

Chords: A, B, N.C., A, F#, G, C, C/A

2.4.  
 B  
 light?

Chords: A, B, N.C., A, F#, G, C, C/A

C C# D D# B

This system contains the first three measures of the piece. The guitar part features chords C, C#, D, D#, and B. The bass line includes fretting diagrams: 5 3 5 3 5 4 3 6, 6 4 6 7 5 7 8 6, and 9 7 9.

Em D

This system contains the next four measures. The guitar part features chords Em and D. The bass line includes fretting diagrams: 7 10 9 7 7 10, 7 10 9 7 7 9, 7 10 9 7 7 10, and 10 7 9 7 10 9.

Em D

This system contains the final four measures of the piece. The guitar part features chords Em and D. The bass line includes fretting diagrams: 7 10 9 7 7 10, 7 10 9 7 7 9, 7 10 9 7 7 10, and 10 7 9 7 10 9 7 5.

F#m

Bm

D

First system of musical notation. It consists of three staves: a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature, a bass clef staff, and a guitar tablature line. The first staff contains three measures of music with notes and rests. The second staff contains three measures of music with eighth and sixteenth notes. The third staff contains guitar tablature with fret numbers and a 'P' (palm mute) marking. Chord labels 'F#m', 'Bm', and 'D' are positioned above the first, second, and third measures respectively.

Em

Second system of musical notation. It consists of three staves: a treble clef staff, a bass clef staff, and a guitar tablature line. The first staff contains two measures of music. The second staff contains two measures of music with eighth notes and a triplet of eighth notes. The third staff contains guitar tablature with fret numbers and a 'P' marking. A chord label 'Em' is positioned above the first measure.

B

Third system of musical notation. It consists of three staves: a treble clef staff, a bass clef staff, and a guitar tablature line. The first staff contains two measures of music. The second staff contains two measures of music with eighth notes and triplets. The third staff contains guitar tablature with fret numbers and a 'P' marking. A chord label 'B' is positioned above the first measure.

E

D

Half tempo

(ramp)

(Lead solo ad lib)

Fourth system of musical notation. It consists of three staves: a treble clef staff, a bass clef staff, and a guitar tablature line. The first staff contains two measures of music with notes and rests. The second staff contains two measures of music with notes and rests. The third staff contains guitar tablature with fret numbers and a 'P' marking. Chord labels 'E' and 'D' are positioned above the first and second measures respectively. The text 'Half tempo' and '(ramp)' are written above the second measure. Below the second measure, the text '(Lead solo ad lib)' is written. The word 'V.B.' is written above the first and second measures of the second staff.

E D E D

Thir - ty years now, sleep - ing so sound, sound, sound; (echoes)

E D

war rais - es its head — and looks slow - ly a -

E D E D

round, a - round, a - round. (echoes) The sin - ner is near, —

E D

— (echoes) sens - ing our fear — (echoes)

E D E D

that the beast will start mov - ing a - round. (echoes)







# SOME HEADS ARE GONNA ROLL

電頭の下に

Words and Music by Bob Huggan, J.

Musical notation for the first system, measures 1-4. The key signature is one flat (Bb) and the time signature is common time (C). The system consists of a vocal line and a guitar line. Measure 1 is marked with a box 'A' and contains a whole note chord 'D'. Measure 2 is marked with a box 'B' and contains a whole note chord 'C'. Measure 3 is marked with a box 'E' and contains a whole note chord 'Em'. Measure 4 is marked with a box 'C' and contains a whole note chord 'C'. The guitar line shows chord diagrams and fret numbers (10, 12, 14, 16).

Musical notation for the second system, measures 5-8. The key signature is one flat (Bb) and the time signature is common time (C). The system consists of a vocal line and a guitar line. Measures 5 and 6 are whole rests. Measure 7 contains a half note chord 'C'. Measure 8 contains a half note chord 'C'. The guitar line shows fret numbers (10, 12, 14, 16).

Musical notation for the third system, measures 9-12. The key signature is one flat (Bb) and the time signature is common time (C). The system consists of a vocal line and a guitar line. Measures 9, 10, 11, and 12 are whole rests. The guitar line shows double bar lines indicating a change in rhythm or a break in the line.

You can

Musical notation for the fourth system, measures 13-16. The key signature is one flat (Bb) and the time signature is common time (C). The system consists of a vocal line and a guitar line. Measures 13, 14, 15, and 16 are whole rests. The guitar line shows double bar lines indicating a change in rhythm or a break in the line.

Musical notation for the fifth system, measures 17-20. The key signature is one flat (Bb) and the time signature is common time (C). The system consists of a vocal line and a guitar line. Measure 17 contains a half note chord 'C'. Measure 18 contains a half note chord 'C'. Measure 19 contains a half note chord 'C'. Measure 20 contains a half note chord 'C'. The guitar line shows fret numbers (10, 12, 14, 16) and chord diagrams.

**C** Em Cadd9

look to the left and look to the right... But you will live... in dan - ger to - night When the  
pow-er - mad freaks who are rul - ing the earth... Will show how lit - tle \_\_\_ they \_\_\_ think you're worth With

Chords: Em, Em, Em, Em, Em, Em, Em, Em, Cadd9, Cadd9, Cadd9, Cadd9

Em Cadd9

en - e - my comes he will nev - er be heard... He'll blow your mind... and not \_\_\_ say a word \_\_\_  
an - i - mal but they'll de - vor... your life \_\_\_ And slice your word... to bits \_\_\_ like a knife \_\_\_

Chords: Em, Em, Em, Em, Em, Em, Em, Em, Cadd9, Cadd9, Cadd9, Cadd9

B
D B
B C D A B

— Blind - ing lights Flash - ing col - ors — Sleep - less  
 — Our last day Burn - ing hell fire — You're blown a - way...

B
C
A
D
B D.S.

nights } If the man — with the pow - er — Can't keep it un - der con - trol — Some

D.S. time

D.S. time

Em Cadd9 D  
 heads are gon - na roll Some heads are gon - na roll Some

Em Cadd9 1.  
 heads are gon - na roll Some heads are gon - na roll The

2. Cadd9

C

Em

Know what it's like

When you're taken for grant -

Em

B

C

B

C

Em

- ed

There goes your life

It's so un - der - hand

D Em G Em Cadd9

This system contains a vocal line and guitar accompaniment. The vocal line starts with a whole note chord progression: D, Em, G, Em, Cadd9. The guitar accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The first measure of the guitar part includes a 'Gtr.' (guitar) instruction.

Cadd9 D Em

This system continues the musical score with a vocal line and guitar accompaniment. The vocal line begins with a whole note chord progression: Cadd9, D, Em. The guitar accompaniment continues with the same rhythmic pattern as the first system. The second measure of the guitar part includes a 'Gtr.' instruction. The system concludes with a double bar line.

Em Cadd9 D Em C D F

This system contains the first two staves of music. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a bass line. Chords are indicated above the staff: Em, Cadd9, D, Em, C, D, F.

H H H H H H H H P P P P P S HP

This system contains the third and fourth staves. The top staff has a complex melodic line with many slurs and accents. The bottom staff has a bass line with some fingerings indicated. Chords H, P, S, HP are indicated above the staff.

Em Cadd9 D Em

This system contains the fifth and sixth staves. The top staff has a melodic line with slurs and accents. The bottom staff has a bass line with fingerings. Chords Em, Cadd9, D, Em are indicated above the staff.

This system contains the seventh and eighth staves. The top staff has a melodic line with slurs and accents. The bottom staff has a bass line with fingerings. Chords are indicated above the staff.

Em Cadd9 D C

This system contains the ninth and tenth staves. The top staff has a melodic line with slurs and accents. The bottom staff has a bass line with fingerings. Chords Em, Cadd9, D, C are indicated above the staff.

This system contains the eleventh and twelfth staves. The top staff has a melodic line with slurs and accents. The bottom staff has a bass line with fingerings. Chords are indicated above the staff.

Coda

Cadd9 D Em C Em C

Some heads are gon - na roll

The first line of the Coda features a vocal melody in G major. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line with repeat dots follows. The melody continues with a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The final measure consists of a whole rest, with the chord Cadd9 indicated above it.

The piano accompaniment for the first phrase consists of two staves. The right hand plays chords in G major: Cadd9, D, Em, C, Em, and C. The left hand plays a bass line with notes G2, B1, D2, and E2. The first measure has a whole rest in the right hand and a quarter note G2 in the left hand. The second measure has a quarter note G2 in the right hand and a quarter note B1 in the left hand. The third measure has a quarter note D2 in the right hand and a quarter note D2 in the left hand. The fourth measure has a quarter note E2 in the right hand and a quarter note E2 in the left hand. The fifth measure has a quarter note G2 in the right hand and a quarter note G2 in the left hand. The sixth measure has a quarter note G2 in the right hand and a quarter note G2 in the left hand. The piece ends with a double bar line and repeat dots.

The piano accompaniment for the second phrase consists of two staves. The right hand plays chords in G major: Cadd9, D, Em, C, Em, and C. The left hand plays a bass line with notes G2, B1, D2, and E2. The first measure has a whole rest in the right hand and a quarter note G2 in the left hand. The second measure has a quarter note G2 in the right hand and a quarter note B1 in the left hand. The third measure has a quarter note D2 in the right hand and a quarter note D2 in the left hand. The fourth measure has a quarter note E2 in the right hand and a quarter note E2 in the left hand. The fifth measure has a quarter note G2 in the right hand and a quarter note G2 in the left hand. The sixth measure has a quarter note G2 in the right hand and a quarter note G2 in the left hand. The piece ends with a double bar line and repeat dots.

Em C Em C Em C

No no — No no — No no —

The second line of the Coda features a vocal melody in G major. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the notes G4, A4, and B4. A double bar line with repeat dots follows. The melody continues with a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The final measure consists of a whole rest, with the chord Cadd9 indicated above it.

The piano accompaniment for the second phrase consists of two staves. The right hand plays chords in G major: Cadd9, D, Em, C, Em, and C. The left hand plays a bass line with notes G2, B1, D2, and E2. The first measure has a whole rest in the right hand and a quarter note G2 in the left hand. The second measure has a quarter note G2 in the right hand and a quarter note B1 in the left hand. The third measure has a quarter note D2 in the right hand and a quarter note D2 in the left hand. The fourth measure has a quarter note E2 in the right hand and a quarter note E2 in the left hand. The fifth measure has a quarter note G2 in the right hand and a quarter note G2 in the left hand. The sixth measure has a quarter note G2 in the right hand and a quarter note G2 in the left hand. The piece ends with a double bar line and repeat dots.

U U

The third line of the Coda features a vocal melody in G major. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the notes G4, A4, and B4. A double bar line with repeat dots follows. The melody continues with a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The final measure consists of a whole rest, with the chord Cadd9 indicated above it.

The piano accompaniment for the third phrase consists of two staves. The right hand plays chords in G major: Cadd9, D, Em, C, Em, and C. The left hand plays a bass line with notes G2, B1, D2, and E2. The first measure has a whole rest in the right hand and a quarter note G2 in the left hand. The second measure has a quarter note G2 in the right hand and a quarter note B1 in the left hand. The third measure has a quarter note D2 in the right hand and a quarter note D2 in the left hand. The fourth measure has a quarter note E2 in the right hand and a quarter note E2 in the left hand. The fifth measure has a quarter note G2 in the right hand and a quarter note G2 in the left hand. The sixth measure has a quarter note G2 in the right hand and a quarter note G2 in the left hand. The piece ends with a double bar line and repeat dots.



Em No Some heads are gon - na roll No no

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with an Em chord and the lyrics "No". The second measure is a whole rest. The third measure has the lyrics "Some heads are gon - na roll" and features a C chord. The fourth measure has the lyrics "No no" and features a C chord. The second staff is the guitar melody, with 'x' marks indicating muted strings. The third and fourth staves are the guitar accompaniment, with '0' marks indicating open strings.

No no Some heads are gon - na roll No no Some

The second system of the musical score consists of four staves. The top staff is the vocal line, starting with an Em chord and the lyrics "No no". The second measure has the lyrics "Some heads are gon - na roll" and features an Em chord. The third measure has the lyrics "No no" and features a C chord. The fourth measure has the lyrics "Some" and features an Em chord. The second staff is the guitar melody, with 'x' marks indicating muted strings. The third and fourth staves are the guitar accompaniment, with '0' marks indicating open strings.

Repeat & F.O.

# THE GREEN MANALISHI

(With The Two-Pronged Crown)

Words and Music by  
PETER GREEN

Chords used in this song:

	or							
--	----	--	--	--	--	--	--	--

Driving rock

Em (riff) C

*f with distortion*

T	0	7	9	12	7	9	7	5
A	0	7	9	12	5	7	5	3
B	7	5	7	10	5	7	5	3

D Em

T	2	2	2	2	2	2	2	2
A	2	2	2	2	2	2	2	2
B	2	2	2	2	2	2	2	2

Verse: 3

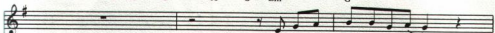
1. Now when the day goes to sleep and the full moon looks \_  
2. I can't be - lieve that you need my \_ love so bad. \_

G A G A G Em



and the night is so black that the dark-ness cooks. \_  
Come sneak-ing a-round try'n' to drive me mad. \_

G A G A G Em G



And you come creep-ing a-round, \_  
Bust-in' in all my dreams,

A Em N.C. To Coda ♪ Em G/D Em D



mak-ing me do things I don't wan-na do.  
mak-ing me see things I don't wan-na see.

Em G/D 1.3. D 2. D D.S.  $\frac{3}{4}$  4. A/E



Em C 1.2.3. D

(Lead solo ad lib)

riff

TAB: E: 0 7 0 12 7 0 7 7 5 0 3 5 4 5 7 0 7 7 5 7 10

4. D.S.  $\frac{5}{8}$  al Coda

D

TAB: E: 0 4 5 7 0 7 2 4 3 5 7 5 4 0

Coda

Em

Guitar 1

(Guitar 2 continue riff)

TAB: E: 7 4 5 7 5 4

C D Em C

TAB: E: 7 4 5 7 4 6 5

D Em N.C. Em

(end riff last time)

TAB: E: 5 4 2 2 5 3 2 0 2 3 2 5 4 2

Verse 3: 'Cause you're the Green Manalishi  
 With the two-pronged crown.  
 All my try'n' is up,  
 All your bringin' is down.  
 (You've) just taken my love and slip' away,  
 Leaving me here try'n' to keep from following you.

# THE GREEN MANALISHI

## (Lead Solo)

Words and Music by  
PETER GREEN

Driving rock

*f with distortion*

T  
A  
B

*gru*

T  
A  
B

*gru*

T  
A  
B

10-12

10-12-14

10-12-10

12-11

14

14

15

14 12 14 14 12 14 14

10-12 12 12

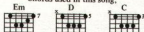
10-12 15 12 15 12 15 12 15 12 14 12 14 12 14 12 12 14

12 12 14 12 14 12 14 15 12

# THE HELLION

## (Lead Solo)

Chords used in this song:



Grandiose rock

Words and Music by  
GLENN TIPTON, ROBERT HALFORD  
and KENNETH DOWNING

Em D

*f*

Guitar 1  
*f with distortion*

T 8 7 9 8 7 9 7 10 8  
A 9 9 9 9 9 9  
B 9 9 9 9 9 9

C D Em

Guitar 2  
(Guitar 1 continue playing bars 1-4)

T 10 10 7 9 9 7 10 8 7 10 8  
A 9 9 9 9 9 9  
B 9 9 9 9 9 9

D C D Em Segue to "Electric Eye"

*effects*

T 9 8 7 12 12 10 12  
A 12 12 10 12  
B 12 12 10 12







Am

T  
A  
B

F7 E7 Am N.C.

End solo (muted) *mf*

T  
A  
B

T  
A  
B

T  
A  
B

E 1.2.3. Am 4. D.S.  $\frac{3}{4}$  al Coda

An - y

*f* open

T  
A  
B

Coda

Am

1.2.

3.

rip- per!

The

E

Ah!

Am

Yeah!

ff

*Verse 2:* I smile when I'm sneaking,  
 Thru shadows by the wall.  
 I laugh while I'm creeping,  
 Though you won't hear me at all.  
 Oh, hear my warning  
 Never turn your back on the ripper.

*Verse 3:* You'll soon shake with fear,  
 Of never knowing if I'm near.  
 I'm sly and I'm shameless,  
 Nocturnal and nameless,  
 Except for The Ripper,  
 Or if you like, Jack The Knife.

*Verse 4:* Any back alley street  
 Is where we'll probably meet,  
 Underneath a gas lamp  
 Where the air's cold and damp.  
 I'm a nasty surprise,  
 I'm a devil in disguise.  
 I'm a footstep at night.  
 I'm a scream out with fright.  
 Oh, hear my warning.  
 Never turn your back on the ripper.

# THE SENTINEL

死の番人

Words and Music by Glen Tipton, Robert Halford and Kenneth Downing

$\text{♩} = 126$

**A** Em C

H P

Am Em D

C D

Em C

H P

Am Em

C D



Am

fig - ures pei - ed and rea - dy pre - pared \_\_\_\_\_ for quick - sur - prise \_\_\_\_\_ He's watch -

The first system of the musical score features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one flat (B-flat). The vocal line begins with the chord Am and contains the lyrics "fig - ures pei - ed and rea - dy pre - pared \_\_\_\_\_ for quick - sur - prise \_\_\_\_\_ He's watch -". The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

D C/E F G Am D C/E

- ing for a sign \_\_\_\_\_ His life \_\_\_\_\_ is

The second system continues the vocal line with the lyrics "- ing for a sign \_\_\_\_\_ His life \_\_\_\_\_ is". The chords above the vocal line are D, C/E, F, G, Am, D, and C/E. The piano accompaniment continues with similar rhythmic patterns and chordal support.

F G Esus4 E No Chord Am D

on the line \_\_\_\_\_ Sworn \_\_\_\_\_ to a - venge \_\_\_\_\_

The third system features the lyrics "on the line \_\_\_\_\_ Sworn \_\_\_\_\_ to a - venge \_\_\_\_\_". The chords above the vocal line are F, G, Esus4, E, No Chord, and Am D. The piano accompaniment includes a section with a fermata over a chord, followed by more accompaniment.

Am F Dm

Con - demn to hell \_\_\_\_\_ Tempt not the blade \_\_\_\_\_ all fear the Son -

The fourth system concludes with the lyrics "Con - demn to hell \_\_\_\_\_ Tempt not the blade \_\_\_\_\_ all fear the Son -". The chords above the vocal line are Am, F, and Dm. The piano accompaniment continues with eighth-note patterns and chords.

Dm 2.  
 E No Chord Am E  
 ti - nel \_\_\_\_\_ Dogs \_\_\_\_\_ white in the al - leys \_\_\_\_\_ smoke \_\_\_\_\_

Am G  
 \_\_\_\_\_ is on \_\_\_\_\_ the wind \_\_\_\_\_ From deep \_\_\_\_\_ in - side \_\_\_\_\_ its emp - ty shell \_\_\_\_\_ a ca - the -

Am C G Am D C/E F G Am  
 - dral bell \_\_\_\_\_ be - gins \_\_\_\_\_ Ring - ing out its toll \_\_\_\_\_

Am D C/E F G Esus4 E  
 \_\_\_\_\_ A storm \_\_\_\_\_ be - gins to grow \_\_\_\_\_

No Chord

Am E

Sworn \_\_\_\_\_ to a - verge \_\_\_\_\_

Con - demn to hell \_\_\_\_\_

Piano accompaniment for the first system, including treble and bass staves with chords and rhythmic notation.

Piano accompaniment for the second system, including treble and bass staves with chords and rhythmic notation.

Am

F

Dm

E

G

E/G#

\_\_\_\_\_ Tempt not the blade \_\_\_\_\_ all fear the Sen - ti - nel \_\_\_\_\_

Piano accompaniment for the third system, including treble and bass staves with chords and rhythmic notation.

Piano accompaniment for the fourth system, including treble and bass staves with chords and rhythmic notation.



# VICTIM OF CHANGES

As recorded by Judas Priest

(From the 1979 Album UNLEASHED IN THE EAST)

Transcribed by Jason Miniaci

Music by Downing, Halford, Tipton, Atkins

KK  $\text{♩} = 220$

Musical notation for KK in 4/4 time, featuring a treble clef and a series of eighth notes with beamed chords.

Gtr1

T 19 15 0 19 15 0 19 15 0 19 15 0 19 15 0 19 15 0 19 15 0

A

B

Glenn

Musical notation for Glenn in 4/4 time, featuring a treble clef and a series of eighth notes with beamed chords.

Gtr2

T 15 12 0 15 12 0 15 12 0 15 12 0 15 12 0 15 12 0 15 12 0

A

B

Musical notation for Gtr1 in 4/4 time, featuring a treble clef and a series of eighth notes with beamed chords.

Gtr1

T 17 20 0 17 20 0 17 20 0 17 20 0 17 20 0 17 20 0 17 20 0

A

B

Musical notation for Gtr2 in 4/4 time, featuring a treble clef and a series of eighth notes with beamed chords.

Gtr2

T 17 15 0 17 15 0 17 15 0 17 15 0 17 15 0 17 15 0 17 15 0

A

B

Musical staff for Gtr1, measures 1-8. The staff shows a series of chords in 4/4 time, each consisting of a power chord (root and fifth) with a high octave string. The notes are G4, B4, D5, and F5.

Gtr1  
 T 19 15 0 19 15 0 19 15 0 19 15 0 19 15 0 19 15 0 19 15 0  
 A  
 B

Musical staff for Gtr2, measures 1-8. The staff shows a series of chords in 4/4 time, each consisting of a power chord (root and fifth) with a high octave string. The notes are E4, G4, B4, and D5.

Gtr2  
 T 15 12 0 15 12 0 15 12 0 15 12 0 15 12 0 15 12 0 15 12 0  
 A  
 B

Musical staff for Gtr1, measures 9-12. The staff shows a series of chords in 4/4 time, each consisting of a power chord (root and fifth) with a high octave string. The notes are G4, B4, D5, and F5.

Gtr1  
 T 17 14 0 17 14 0 17 14 0 17 14 0  
 A  
 B

Musical staff for Gtr2, measures 9-12. The staff shows a series of chords in 4/4 time, each consisting of a power chord (root and fifth) with a high octave string. The notes are E4, G4, B4, and D5.

Gtr2  
 T 14 11 0 14 11 0 14 11 0 14 11 0  
 A  
 B

Musical staff for Gtr1 & 2, measures 13-20. The staff shows a series of chords in 4/4 time, each consisting of a power chord (root and fifth) with a high octave string. The notes are G4, B4, D5, and F5.

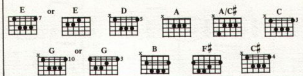
Gtr1 & 2  
 T 12 10 0 12 10 0 10 8 0 8 7 0 9 7 0 9 7 0 9 7 0 9 7 0 9 7 0 9 7 0 9 7 0  
 A  
 B

Musical staff for Gtr1 & 2, measures 21-24. The staff shows a series of chords in 4/4 time, each consisting of a power chord (root and fifth) with a high octave string. The notes are G4, B4, D5, and F5.

Gtr1 & 2  
 T 9 7 0 9 7 9 8 7 10 9 7 6 5 7 6 5 4 3 2 0  
 A  
 B

# VICTIM OF CHANGES

Chords used in this song:



Moderate rock

Words and Music by  
KENNETH DOWNING, ROBERT HALFORD,  
GLENN TIPTON and ALLAN ATKINS

E D E D

(riff 1)

*f*  
w/ distortion

A C D A C G E D

(riff 2)

N.C. Verse: E

Whis-key wom-an don't you know that you are driv - ing me, in - sane, -

Victim Of Changes - 4 - 1

The musical score consists of three systems. The first system shows the introduction with a guitar riff labeled '(riff 1)' and 'w/ distortion'. The second system shows another guitar riff labeled '(riff 2)'. The third system shows the verse, starting with a vocal line and a guitar line. The guitar line includes a sequence of notes: 5-3, 4-3-2, 5-4-2-2, 5-2-1-0, 3-2-1.

D E D E

the li- quor you give stems your will to live and

(riff 1)

T  
A  
B

7 6 5 3 7 6 5 3

D E D

gets right to my brain...

T  
A  
B

7 6 5 3 7 6 5 3

A C D A C G

You're tryin' to find your way through life, you're tryin' to get some new di-  
An - oth - er wom - an got her man, she won't find no new con -

(riff 2)

T  
A  
B

7 6 5 3 7 6 5 3

E D E D B

rec - tion. nec - tion. Takes an - oth - er drink or two,

(riff 1)

T  
A  
B

7 6 5 3 7 6 5 3

C B E D To Coda E D

things look bet-ter when she's through, —

7 6 5 3

E 1.2.

(Lead break)

7 5 0 0 7 5 0 0 5 3 0 0 3 2 0 0

3. D.S.<sup>al</sup> Coda

Coda E D A G

You been fool-in'

(Lead fills)

7 5 0 0 7 5 0 0 5 3 0 0 3 2 0 0

F# N.C. A G F# N.C. E D

with some hot guy. I want to know why is it wby, get up, get out, you

2 3

C# N.C. E D C# N.C.

know you real-ly blew it. I've had e-nough, I've had e-nough, good God, pluck me!

E D C# N.C. *camp* E

(Lead solo ad lib) (muted)

C D G C D

A/C# B E D E D 1.2.3. E G D

*mf*

The musical score is written for guitar in G major (one sharp). It consists of a vocal line and a guitar accompaniment. The guitar part includes a lead solo section marked '(Lead solo ad lib)' and '(muted)'. The score is divided into systems, each with a vocal line and a guitar line. The guitar line includes standard notation and tablature. The lyrics are: 'know you real-ly blew it. I've had e-nough, I've had e-nough, good God, pluck me!'. The guitar part features various chords and techniques, including a 'camp' (candle) effect and a muted section. The score ends with a final chord progression: A/C# B E D E D 1.2.3. E G D.

4. E G D E D E G D

Once she was beau - ti - ful  
won - der - ful

once she was  
once she was

T 7-9 7-9 7-9 7-9 7-9 7-9 7-9 7-9  
A 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7  
B 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7

E D E G D 3 E 3 D

fine.  
mine.

Once she was  
Now

change has come o - ver her bod - y,

T 7-9 8-7 7-9 12 7-9 7-9 7-9 7-9  
A 5-7 7-9 5-7 13 5-7 5-7 5-7 5-7  
B 5-7 7-9 5-7 10 5-7 5-7 5-7 5-7

E G D E D E G D

she does - n't see me an - y more. \_\_\_\_\_ Now,

T 7-9 7-9 7-9 8-7 7-9 7-9 7-9 7-9  
A 5-7 5-7 5-7 9-7 5-7 5-7 5-7 5-7  
B 5-7 5-7 5-7 9-7 5-7 5-7 5-7 5-7

E D E G D E D E G D

Chan - ges, \_\_\_\_\_ chan - ges! \_\_\_\_\_

*cresc.*

T 7-9 8-7 7-9 7-9 7-9 7-9 7-9 7-9  
A 5-7 7-9 5-7 5-7 5-7 5-7 5-7 5-7  
B 5-7 7-9 5-7 5-7 5-7 5-7 5-7 5-7

Play 3x  
G D

E D E G D E D E

Vic-tim of chan-ges! —

*ff* (Lead guitar ad lib)

T									
A	7-9	9-7	7-9	12	7	7-9	9-7	7-9	12 7
B	5-7	7-5	5-7	10	5	5-7	7-5	5-7	10 5

E D E D E

No! No! No! No!

*rit.*

G D C B N.C. E

T									
A	7-9	9-7	7-9	12	7	7-9	9-7	7-9	12 7
B	5-7	7-5	5-7	10	5	5-7	7-5	5-7	10 5

**Verse 2:** Take another look around,  
 You're not going anywhere.  
 You've realized you're getting old  
 And no one seems to care.  
 You're trying to find your way again,  
 You're trying to find some new ...  
 Another woman got her man  
 But she won't find a new ...  
 Takes another drink or two,  
 Things look better when she's through.





tak - in' flight, I said I'll nev - er get e - nough.

Stand tall; I'm young and kind - a proud.

I'm on the top, but as long

as the mu-sic's loud.

## Chorus:

If you think I'll sit a-round as the world goes by, you're

think - in' like a fool'cause it's a case of do or die. Out there is a for-tune wait -

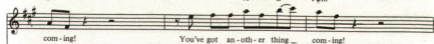
- ing to be had; you think I'll let it go, you're mad. You've got an-oth-er thing

F#m

A

B

F#m



T  
A  
B

1.

A

B

D.S. al.  
F#m 2.3.4.

A

B

F#m

2. That's \_

T  
A  
B

A

B

F#m

To Coda

A

B



T  
A  
B

Bridge:

Half time feel

Bm7

D

A



T  
A  
B

F#m

Bm7

D

- row. An - swer now \_\_\_ is don't \_\_\_ give in; \_\_\_ aim \_\_\_

A

C#

F#m

A B

\_\_\_ for a new \_\_\_ to - mor - row. \_\_\_ *(Lead solo ad lib.)*

F#m

A B

F#m

D

B

1.

F#m

2.

C#

*(End solo)*

N.C.

D.S.<sup>al</sup> *al Coda*  
F#m

Coda F#m

A

B

Musical notation for the first system. It includes a vocal line with a whole rest, a guitar line with a whole rest, and a bass line with a whole rest. Below the bass line are guitar fretboard diagrams for strings T, A, and B.

Musical notation for the second system. The vocal line contains the lyrics "You've got an - oth - er thing...". The guitar and bass lines provide accompaniment. Below the bass line are guitar fretboard diagrams for strings T, A, and B.

F#m

A

B

F#m

A

B

Musical notation for the third system. The vocal line has rests. The guitar and bass lines continue with accompaniment. Below the bass line are guitar fretboard diagrams for strings T, A, and B.

E

B

F#m

Repeat ad lib and fade

A

B

Musical notation for the fourth system. The vocal line contains the lyrics "You've got an - oth - er thing \_ com - ing!". The guitar and bass lines provide accompaniment. Below the bass line are guitar fretboard diagrams for strings T, A, and B.

Musical notation for the fifth system. The vocal line has rests. The guitar and bass lines continue with accompaniment. Below the bass line are guitar fretboard diagrams for strings T, A, and B.

Verse 2:

That's right here where the talkin' ends.  
 Well listen, this night there'll be some action spent.  
 Drive hard, I'm calling all the shots.  
 I got an ace card comin' down on the rocks.

Verse 3:

Oh, so hot; no time to take a rest, yeah.  
 Act tough, ain't room for second best.  
 Real strong, got me some security.  
 Hey, I'm a big smash; I'm going for infinity, yeah.  
 (To Chorus 1):

Chorus 2:

If you think I'll sit around  
 While you drip away my brain,  
 Listen, I ain't foolin' and  
 You'd better think again.  
 Out there is a fortune waiting to be had;  
 You think I'll let it go, you're mad.  
 You've got another thing coming . . .