GUITAR/VOCAL/CHORDS

DEFENDERS OF THE FAITH

Judas Priest

AN Off the Record™ ARRANGEMENT

FREEWHEEL BURNING
JAWBREAKER
ROCK HARD RIDE FREE
THE SENTINEL
LOVE BITES
EAT ME ALIVE
SOME HEADS ARE GONNA ROLL
NIGHT COMES DOWN
HEAVY DUTY
DEFENDERS OF THE FAITH
Columbia Pictures Publications
P0554SMX / $9.95

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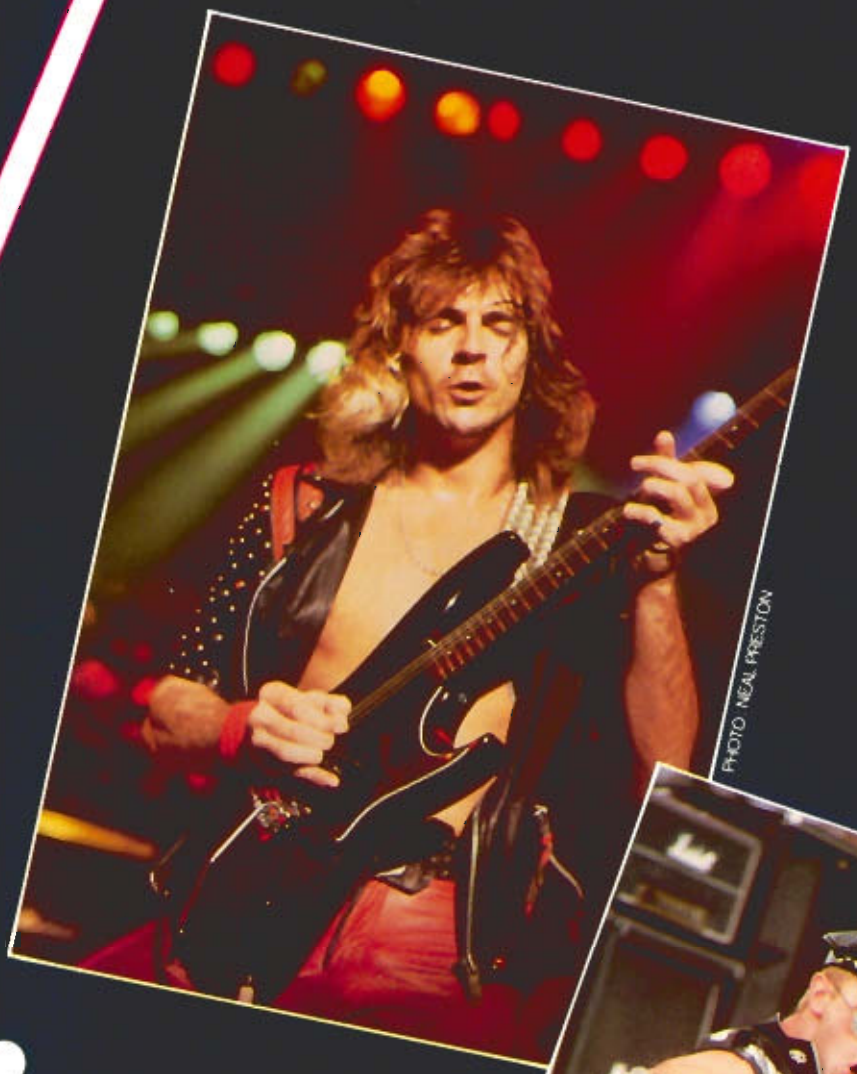

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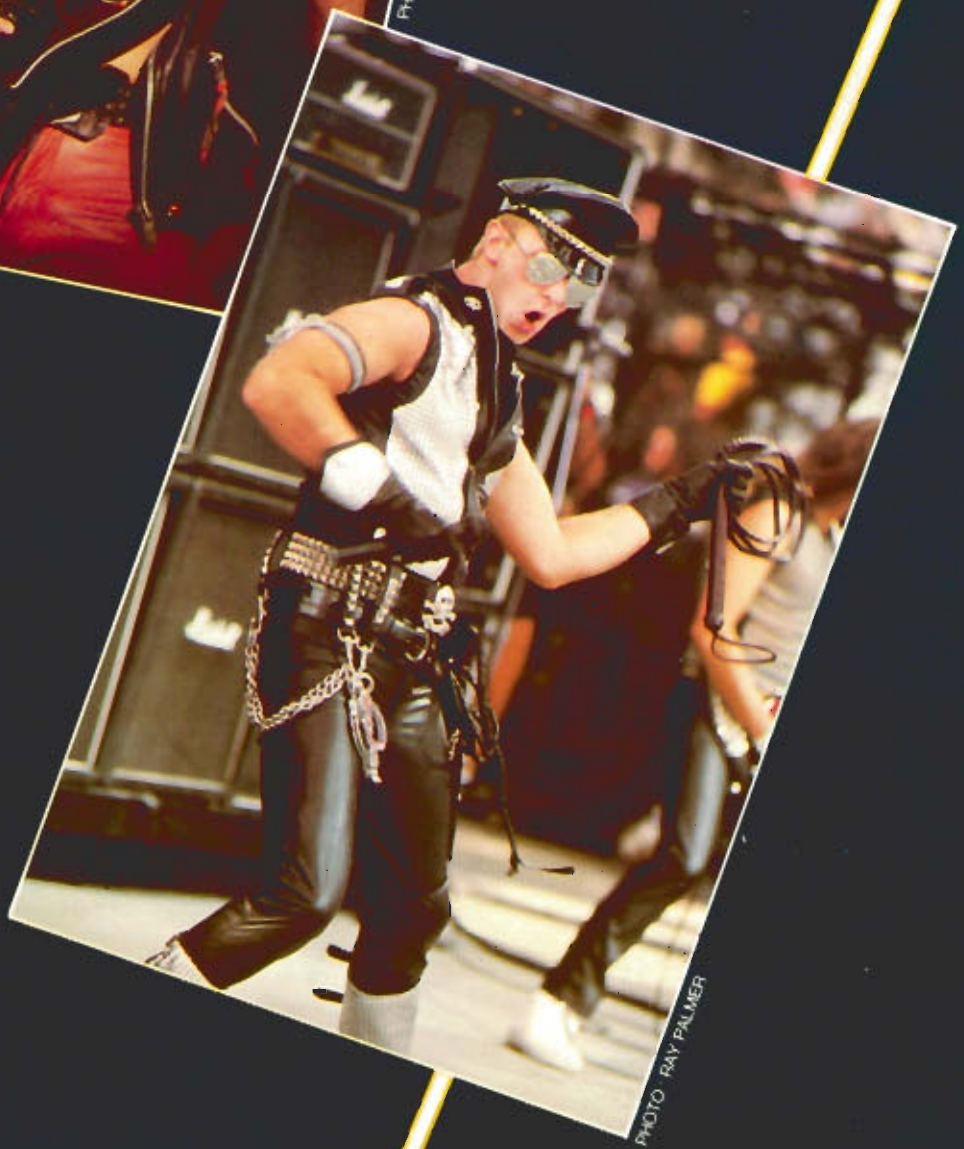

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AN Off the Record™

A R R A N G E M E N T

Introduction

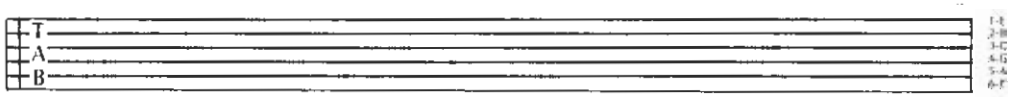
The **"Off-The-Record"** series has been developed at Columbia Pictures Publications for the guitarist who desires arrangements that are true to the original recording in every detail. Each intro, riff, fill, and lick is given as well as complete and accurate chords. Many of the solos have been transcribed note for note. (Extended solos have been edited to a reasonable length.) Every selection has been written in traditional notation **and** tablature, for those who don't read music. In addition, each song includes a lyric and chord page for quick reference after the song has been learned.

Every effort has been made to make this publications the finest of its kind. We would greatly appreciate any comments or suggestions concerning this and any future book in the **"Off-The-Record"** series.

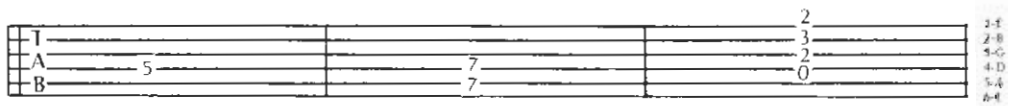
How To Read Tablature

Each arrangement in this book is written both in standard music notation and in **tablature.**

In tablature, a six line staff graphically represents the six strings of the guitar as follows:



A number placed on the appropriate line indicates where to fret the string.

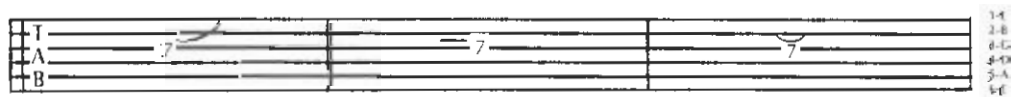


3rd string, 5th fret

4th string, 7th fret
5th string, 7th fret
played together

1st string, 2nd fret
2nd string, 3rd fret
3rd string, 2nd fret
4th string, open
played together
(open "D" chord)

String Bends are indicated as follows:



up-bend

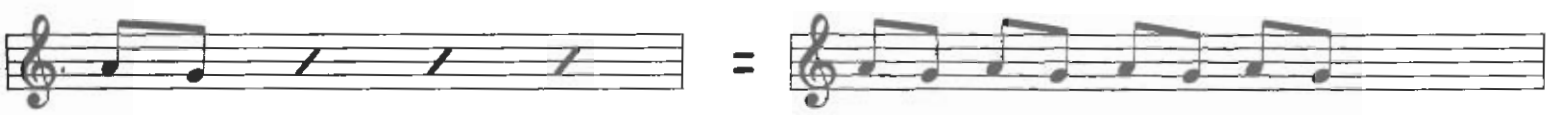
release or
down-bend

pre-bend

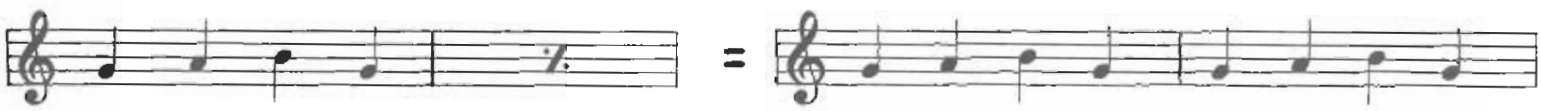
(see Table of Symbols for further explanations)

Table of Symbols

/ Repeat preceeding beat.



%. Repeat preceding measure.



%%. Repeat preceding two measures

Repeat signs. Repeat the measures between them.

1. 2. First ending/second ending. Play through first ending, repeat and the second time, play the second ending instead of the first.

D.C. Da Capo. Instruction to repeat piece from the beginning.

D.S. 𝄋 Dal Segno. Instruction to play from the sign (𝄋).

Coda ⊕ Additional measures at the end of a song, marked "**Coda**⊕".

To Coda ⊕ After a **D.C.** or **D.S.**𝄋 instruction, this symbol is sometimes found. This means to jump to the **Coda** section of the song after repeating from the beginning **D.C.** or from the sign (**D.S.** 𝄋).

Accent. Note (or group of notes) should be picked harder, emphasizing it over the rest.

Shake (or Vibrato). Accomplished by rapidly bending note back and forth with finger or vibrato bar.

Fall. Accomplished by sliding left hand down the neck (towards the head stock) after playing the given note or chord. This can also be done with a vibrato bar.

Slide (or Gliss). Slide finger up the fingerboard to the given note.

Strum. To brush pick across strings while fingering the given chord.

D.L. Double Lead. A lead guitar part, harmonized to be played by two guitarists. The parts are differentiated by the stem direction of the notes.

D.S. Double-Stop. Two notes on separate strings, usually fingered with the same finger. Not to be confused with **D.S.** 𝄋 .

Choked Notes. The left hand mutes the strings while the right hand strums the given rhythm.

Slur. Played by picking the first note, then fingering the second note without picking. A slur from a lower note to a higher note is also called a "Hammer-on". A slur from a higher pitch to a lower pitch is also called a "Pull-off."

Up-bend. Finger the note in parenthesis ( ) and bend up to the given pitch with the left hand.

Down-bend (or Release-bend). Released bend back down to original pitch.

Pre-bend. Bend note in parenthesis up to given pitch without sounding, then play to create a "Down-bend" effect.

Harmonics. Accomplished by fingering given pitch, then picking the string with both the pick and the thumb 12 frets above the fingered note.

8va Play given passage one octave higher.

FREEWHEEL BURNING

Words and Music by
GLENN TIPTON, ROB HALFORD
and K. K. DOWNING

A G A G A
(Verse 1:) Fast and furious, we ride the universe to, carve a road for us, that slices every curve in sight.

G A G A
We accelerate, no time to hesitate, this load will detonate who ever would contend its right.

E D E E D E E D E E D E
Born to lead, at breakneck speed with high octave, we're spitting flames.

A C A C D
(Chorus:) Freewheel burning, freewheel burning.

A G A
(Verse 2:) On we catapult, we're thrusting to the hilt,

G A A G A
Unearthing every fault go head long into any dare. We don't accept defeat we never will retreat,

G A E D E E D E
We blaze with scorching heat, obliterations every where. Born to lead at breakneck speed

E D E E D E
With high octane, we're spitting flames

(Repeat Chorus:)

B
(Bridge:) Look before you leap has never been the way we keep our road is free

A
Changing to the top and never give in never stops the way to be.

F G D E C m F B
Hold on to the lead with all your will and not concede you'll find there's life. With victory on high.

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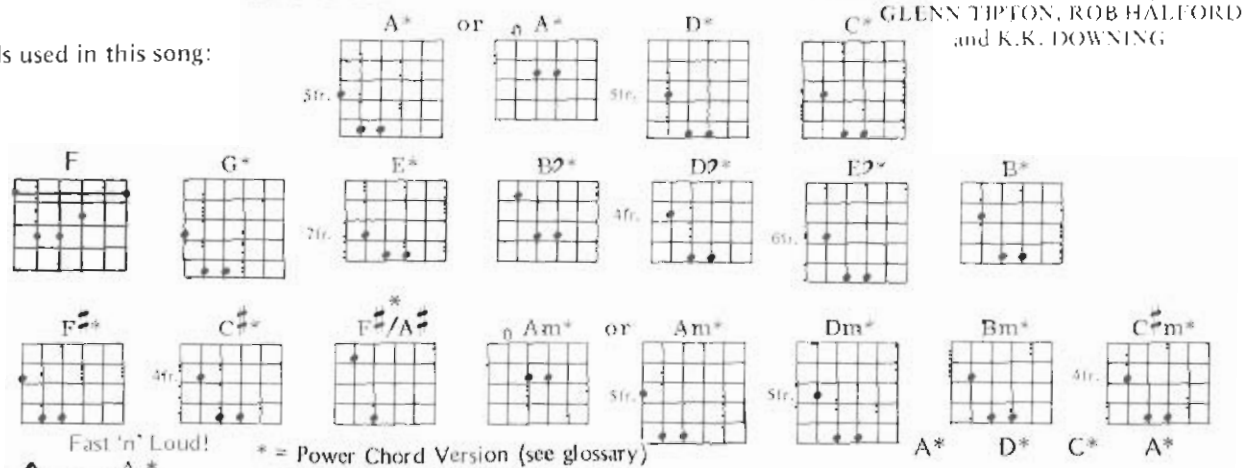
FREEWHEEL BURNING

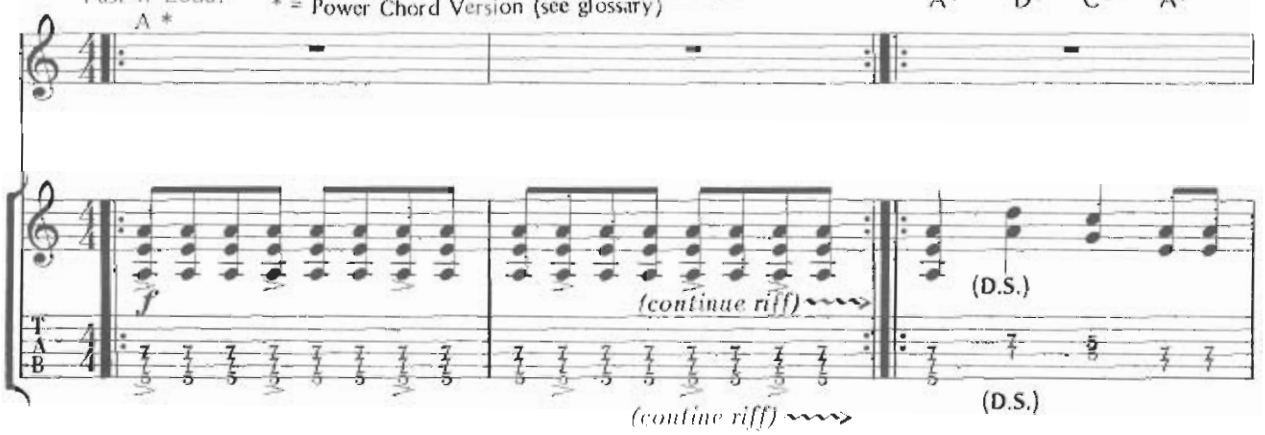
Words and Music by
GLENN TIPTON, ROB HALFORD
and K.K. DOWNING

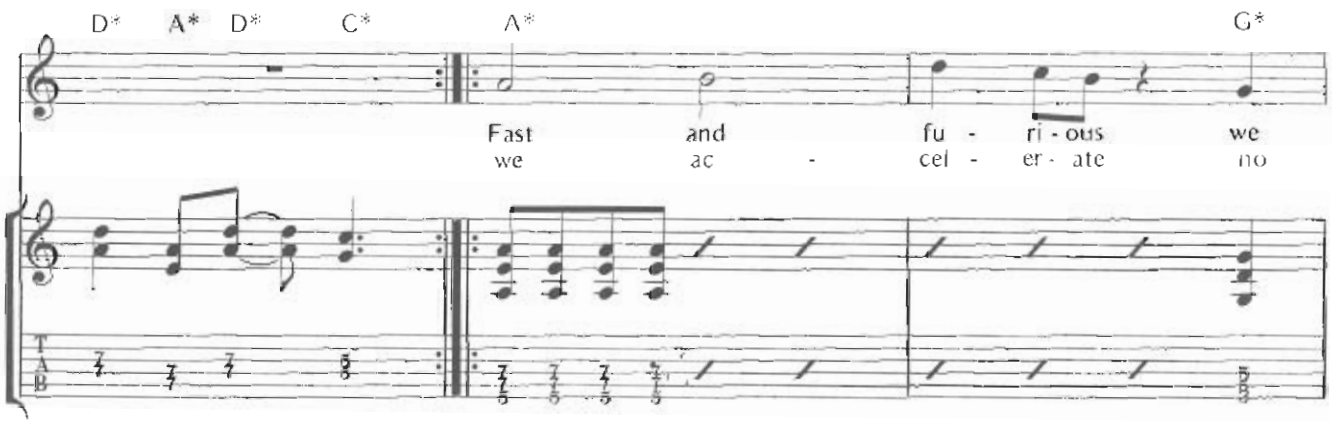
Chords used in this song:

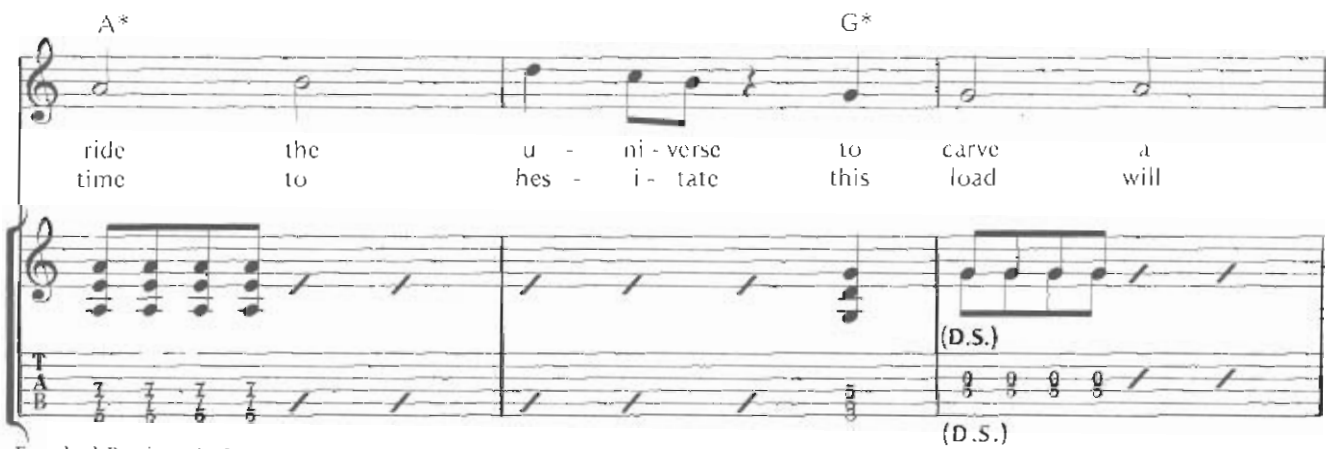


Fast 'n' Loud!

* = Power Chord Version (see glossary)







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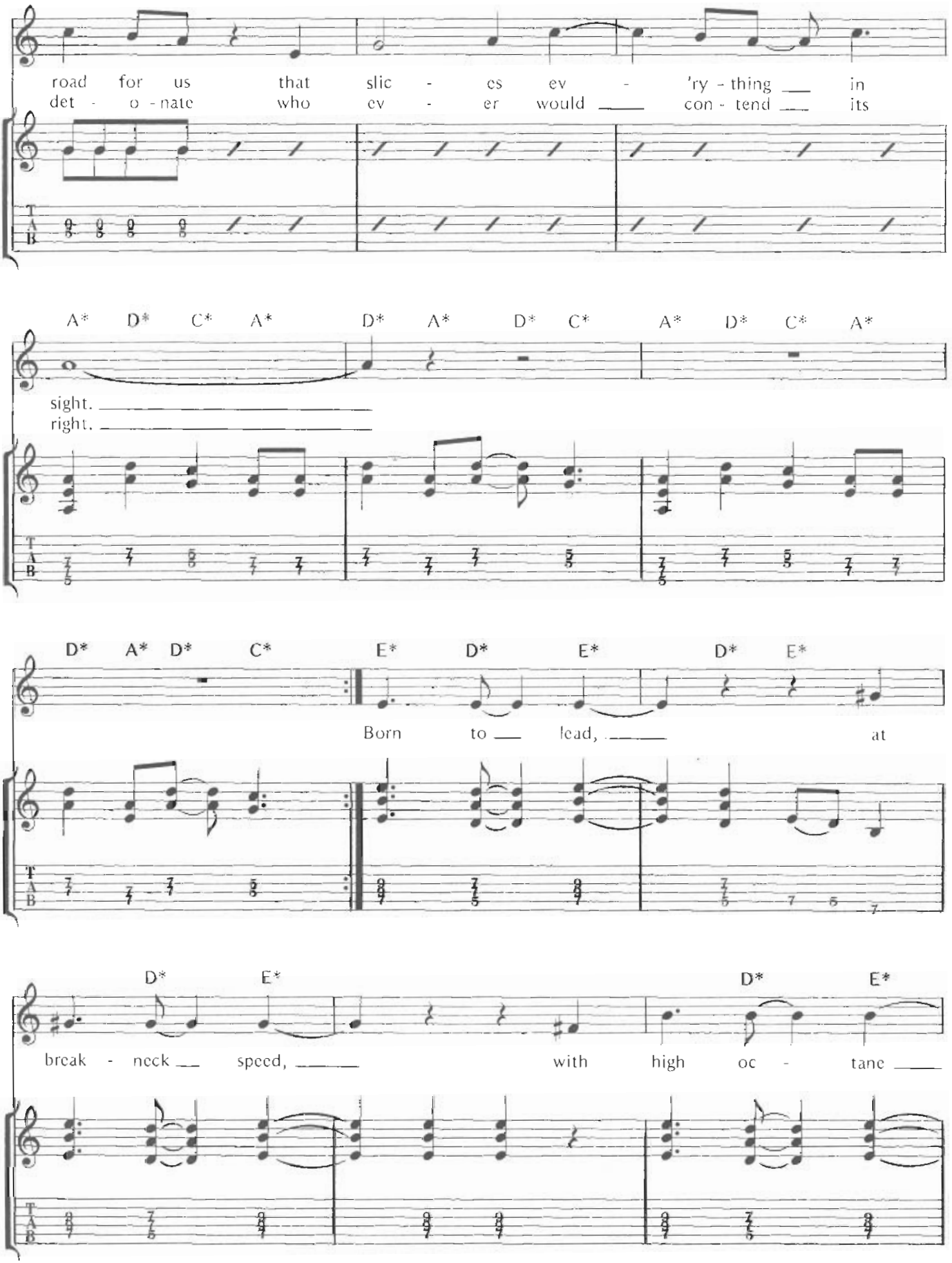
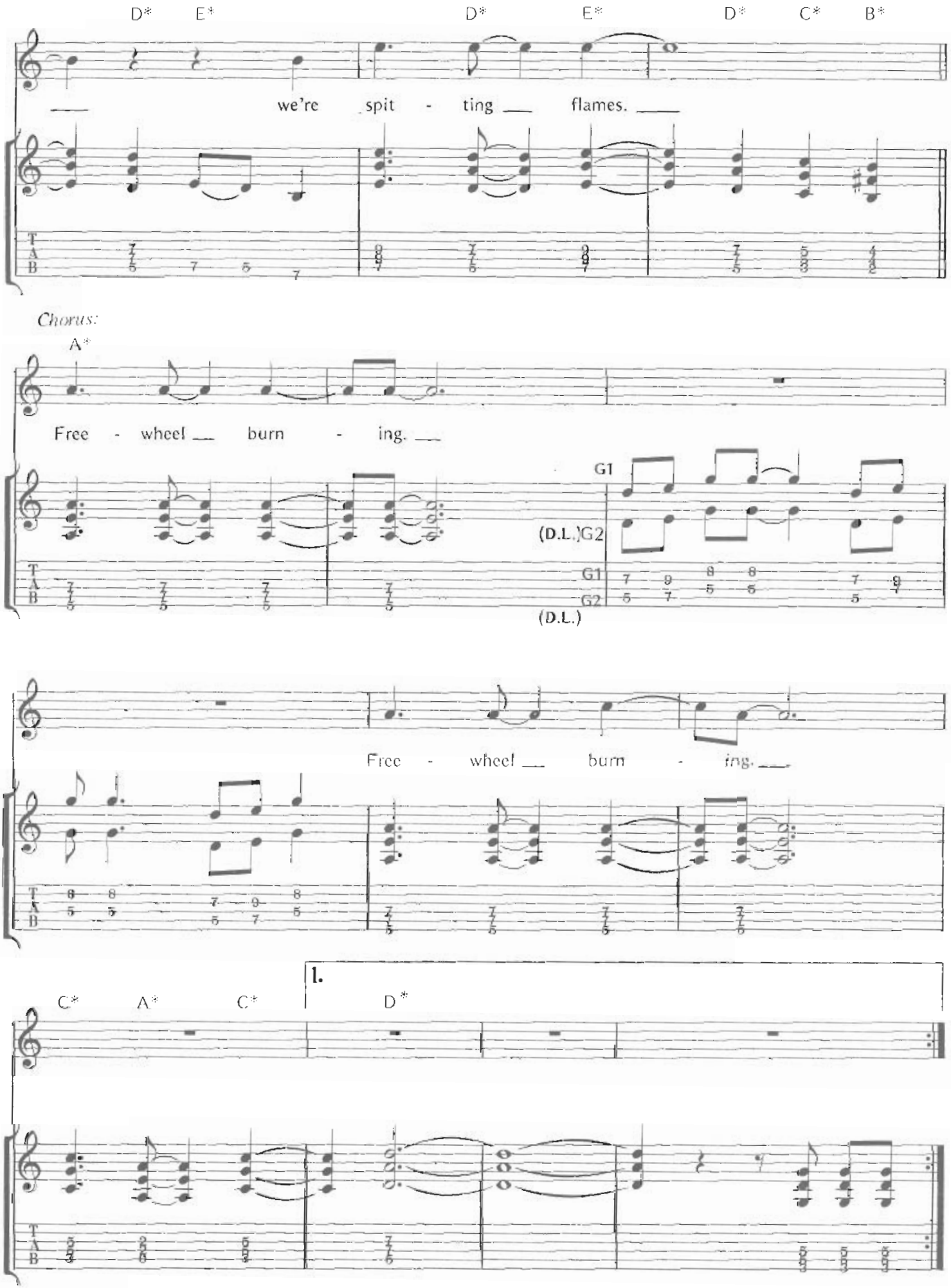
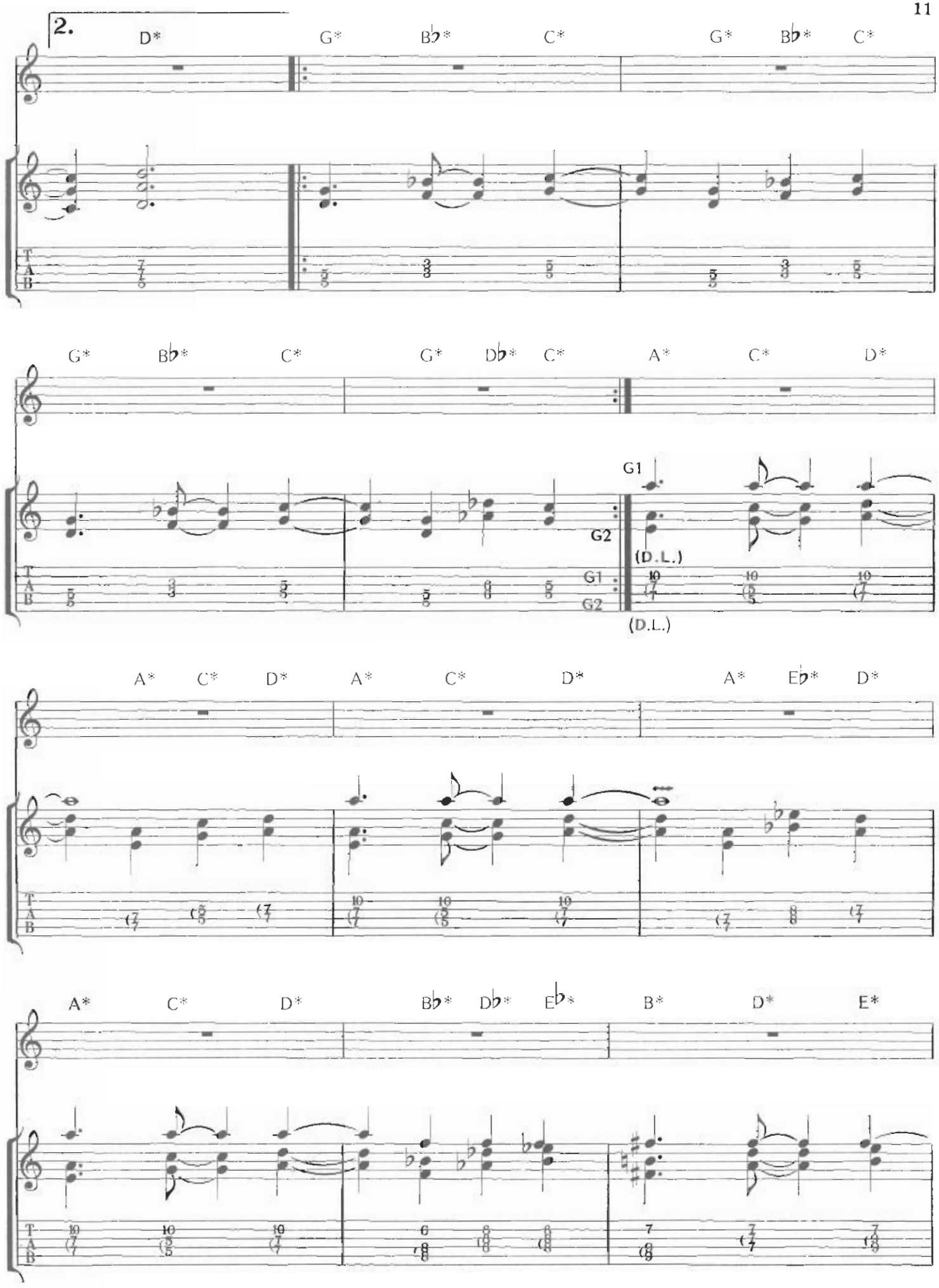
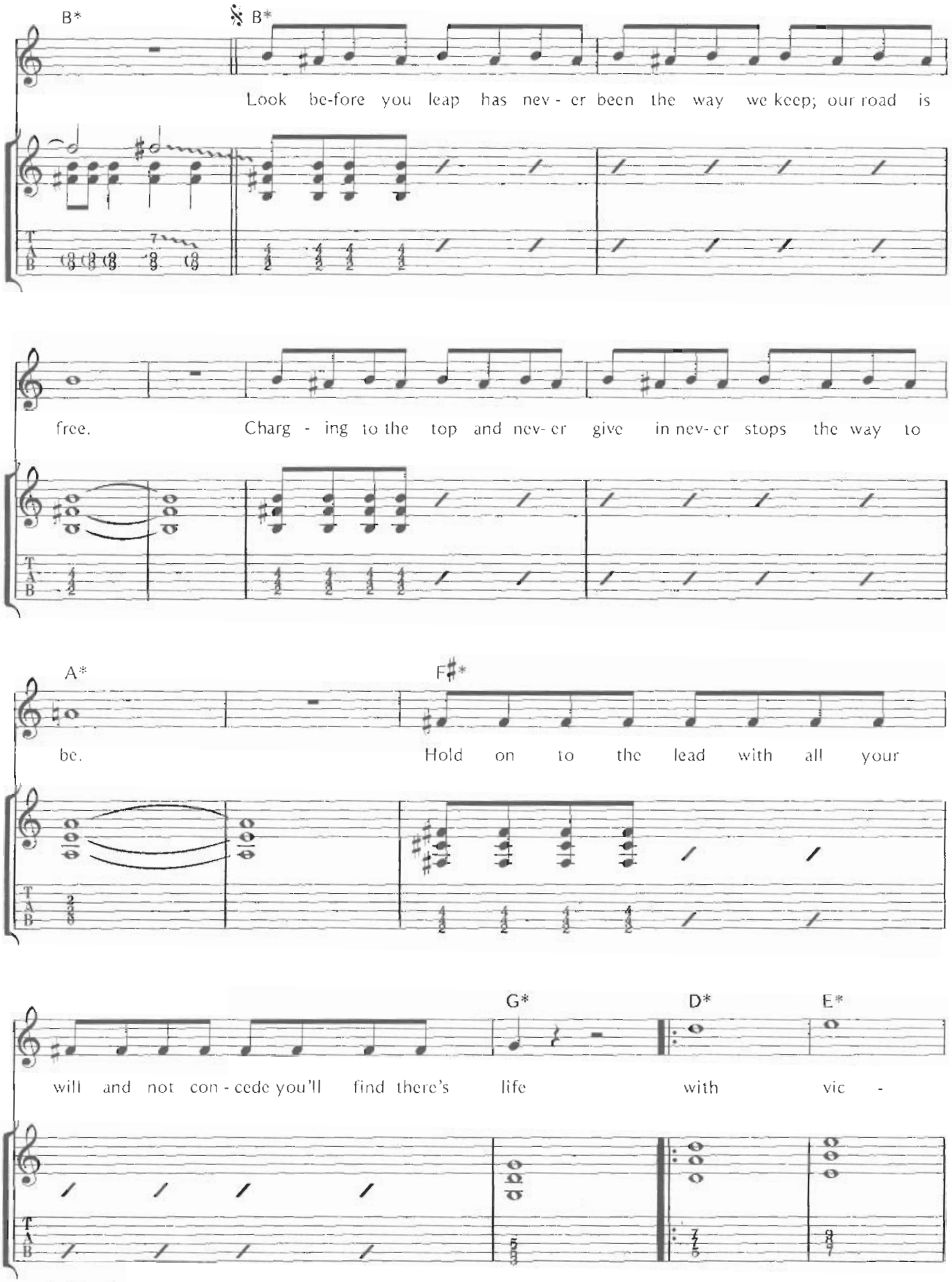
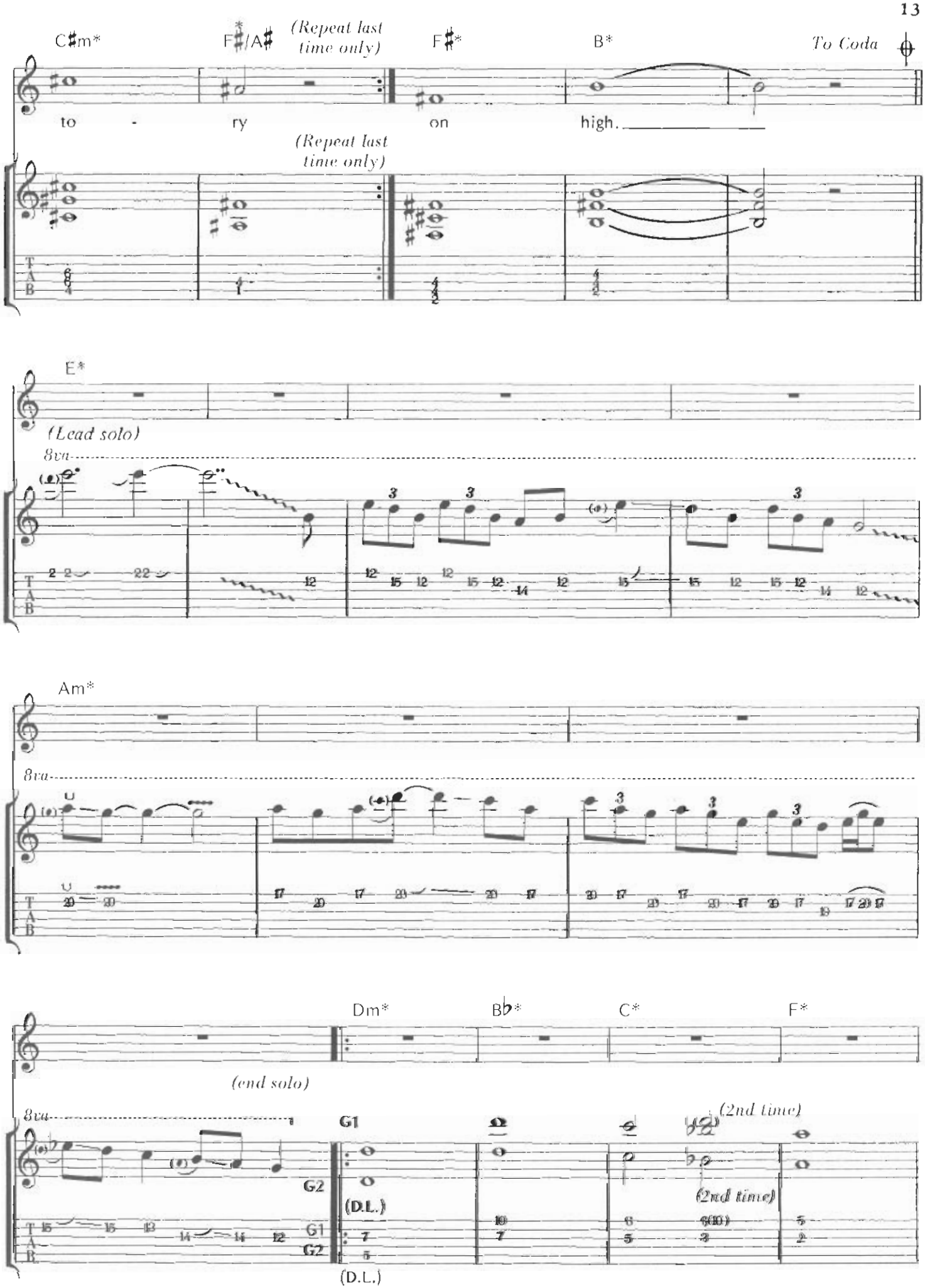
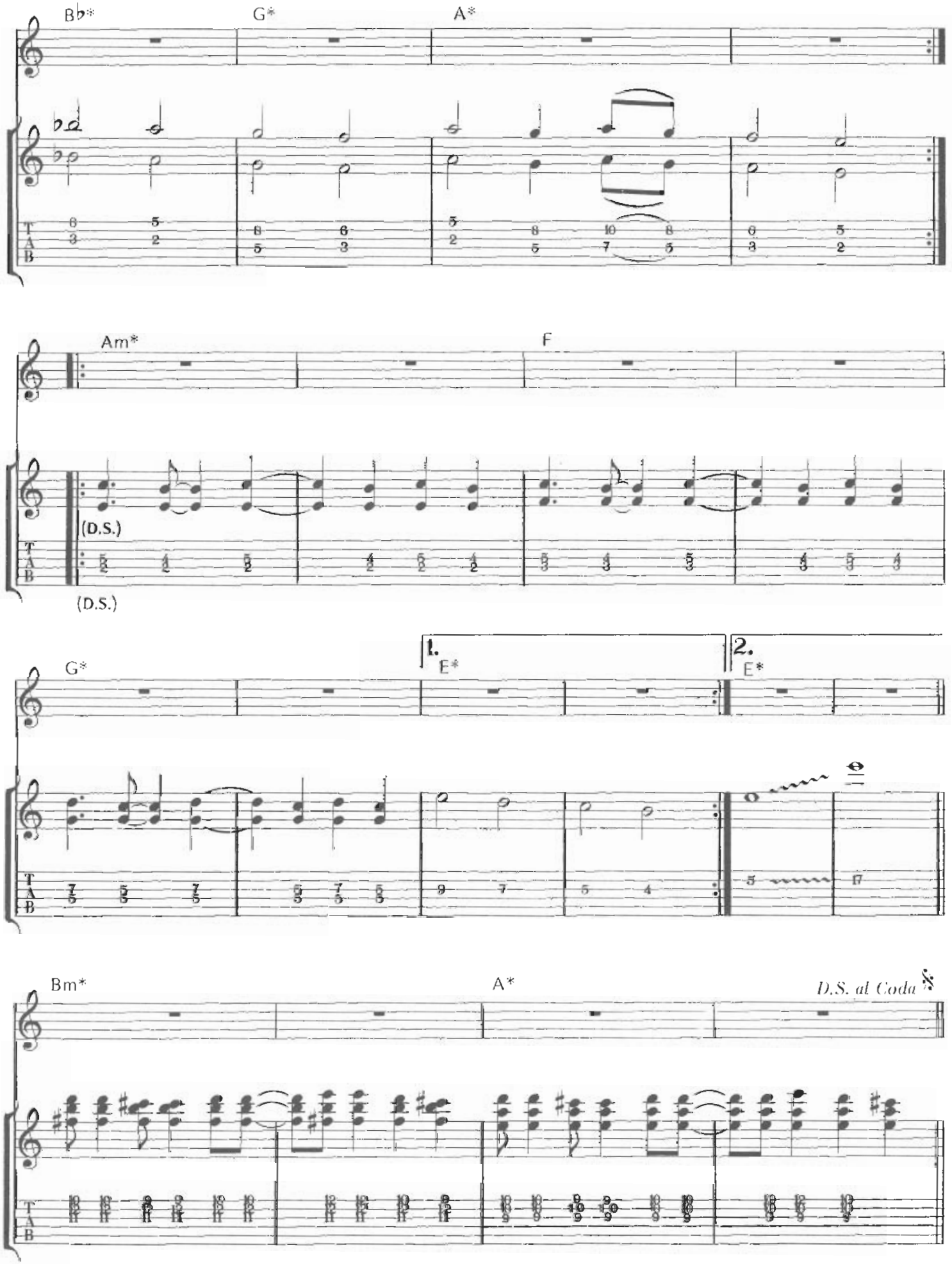

road for us that slic - es ev - 'ry - thing in
det - o - nate who ev - er would con - tend its
A* D* C* A* D* A* D* C* A* D* C* A*
sight.
right.
D* A* D* C* E* D* E* D* E*
Born to lead, at
D* E* D* E*
break - neck speed, with high oc - tane

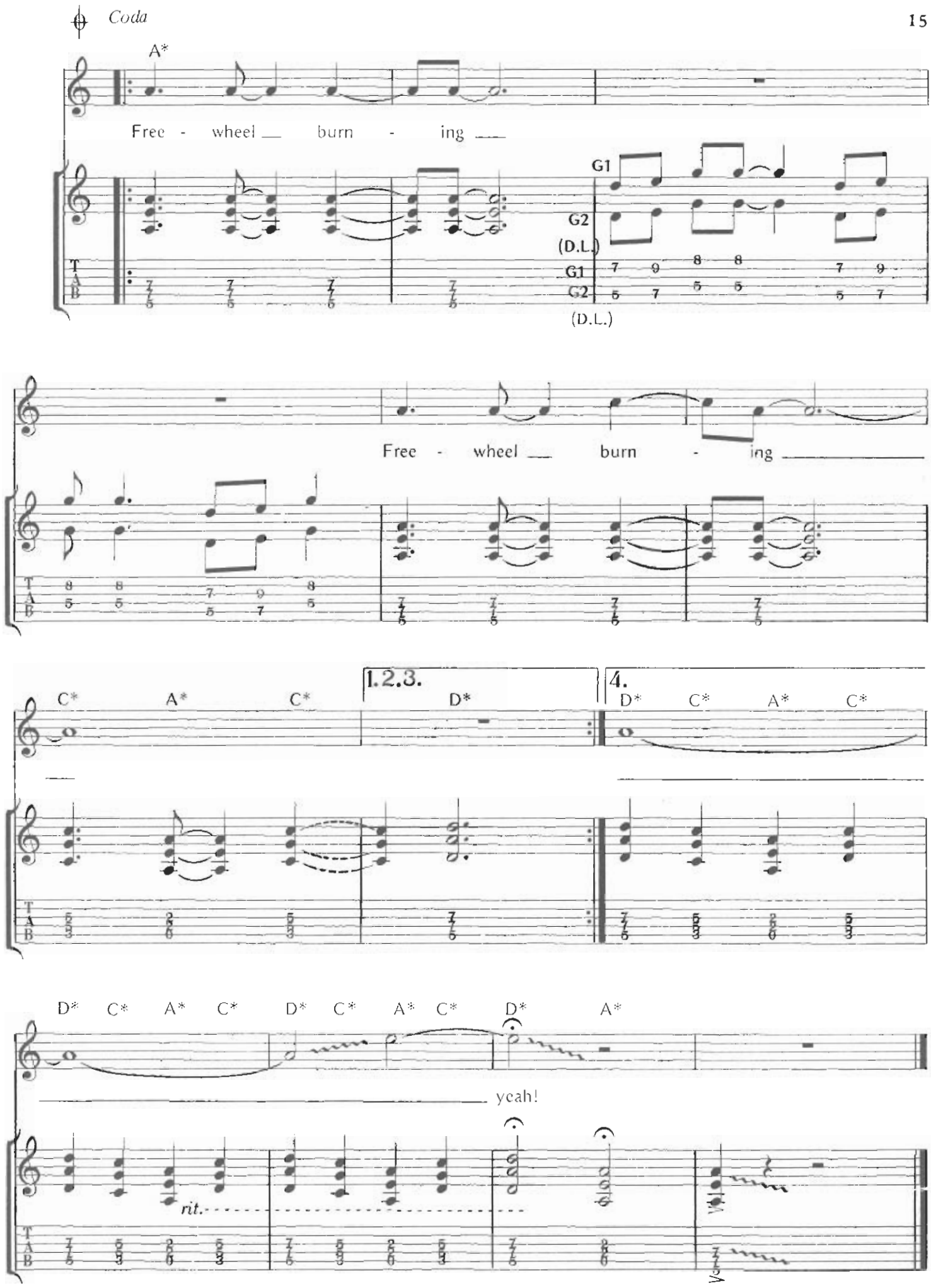

D* E* D* E* D* C* B*
we're spit - ting flames.
Chorus:
A*
Free - wheel burn - ing.
G1
(D.L.)G2
G1
G2
(D.L.)
Free - wheel burn - ing.
1.
C* A* C* D*


2.
D*
G*
B♭*
C*
G*
B♭*
C*
G*
B♭*
C*
G*
D♭*
C*
A*
C*
D*
G1
G2
(D.L.)
G1
G2
(D.L.)
A*
C*
D*
A*
C*
D*
A*
E♭*
D*
A*
C*
D*
B♭*
D♭*
E♭*
B*
D*
E*


B*
B*
Look be-fore you leap has nev - er been the way we keep; our road is
free. Charg - ing to the top and nev- er give in nev- er stops the way to
A*
F♯*
be. Hold on to the lead with all your
G*
D*
E*
will and not con - cede you'll find there's life with vic -


C♯m*
F♯/A♯
(Repeat last time only)
F♯*
B*
To Coda
to - ry on high.
(Repeat last time only)
E*
(Lead solo)
8va
Am*
8va
Dm*
B♭*
C*
F*
(end solo)
8va
G1
G2
(D.L.)
(2nd time)
(2nd time)
G1
G2
(D.L.)

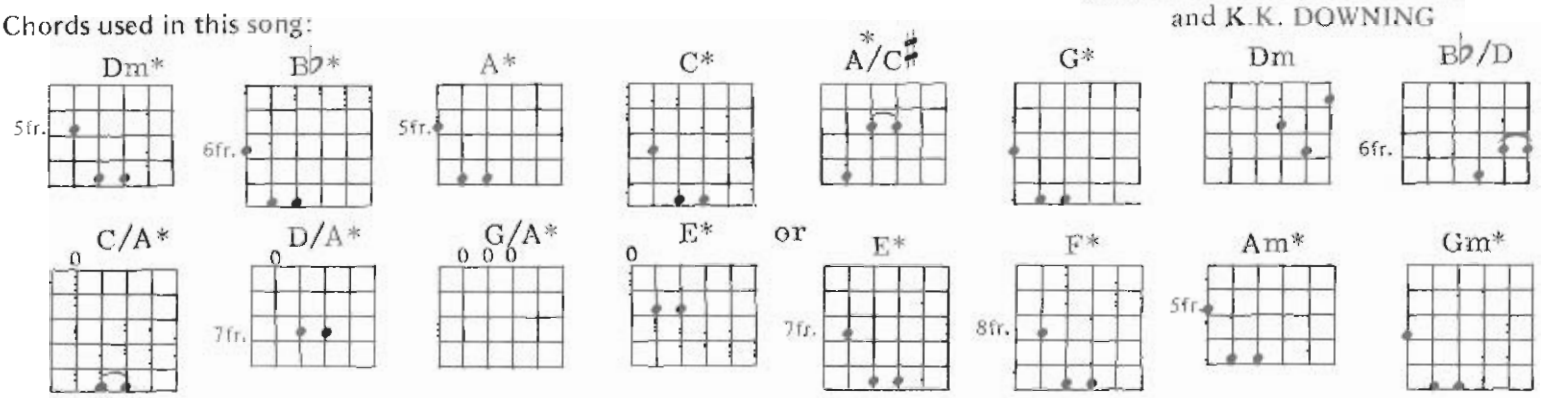

B♭*
G*
A*
Am*
F
(D.S.)
(D.S.)
G*
1.
E*
2.
E*
Bm*
A*
D.S. al Coda
T
A
B


Coda
A*
Free - wheel burn - ing
G1
G2
(D.L.)
G1
G2
(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.

JAWBREAKER

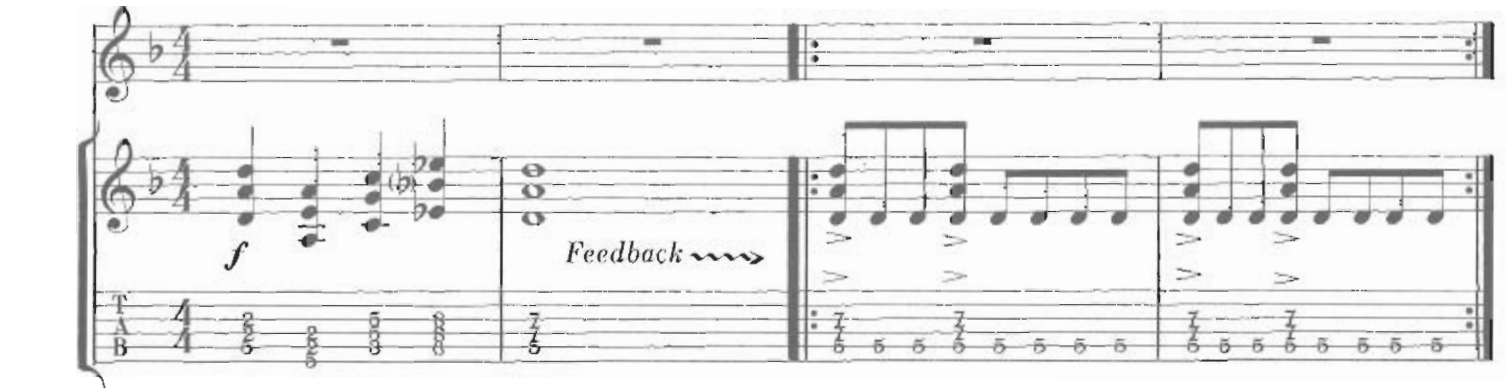
Words and Music by
GLENN TIPTON, ROB HALFORD
and K.K. DOWNING

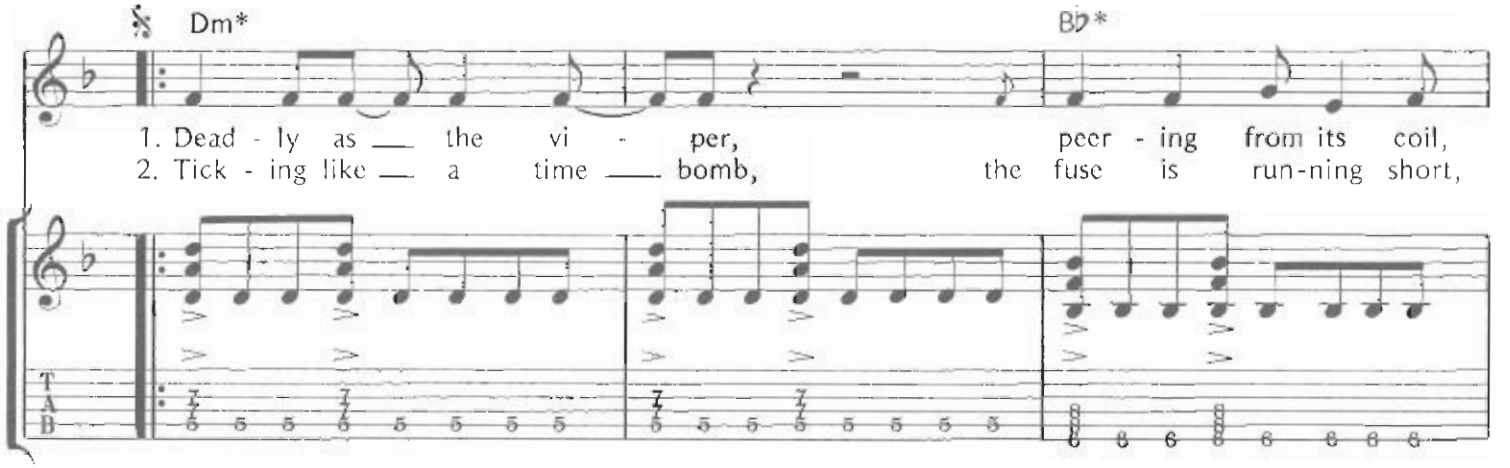
Chords used in this song:

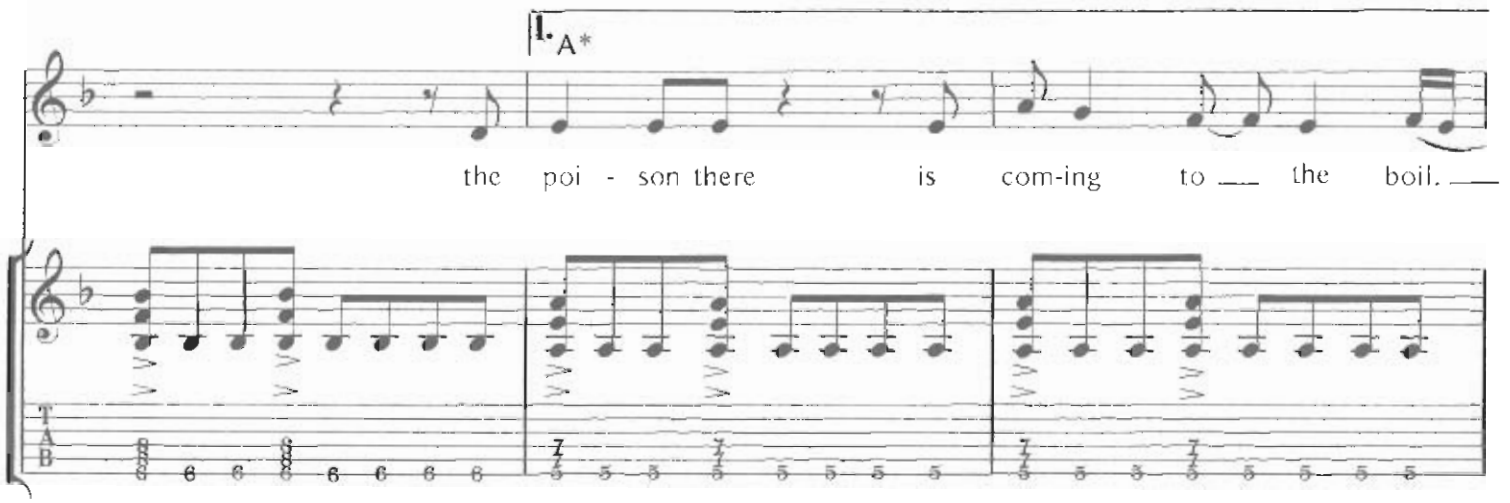


Medium Fast

* – Power Chord Version (See Glossary)







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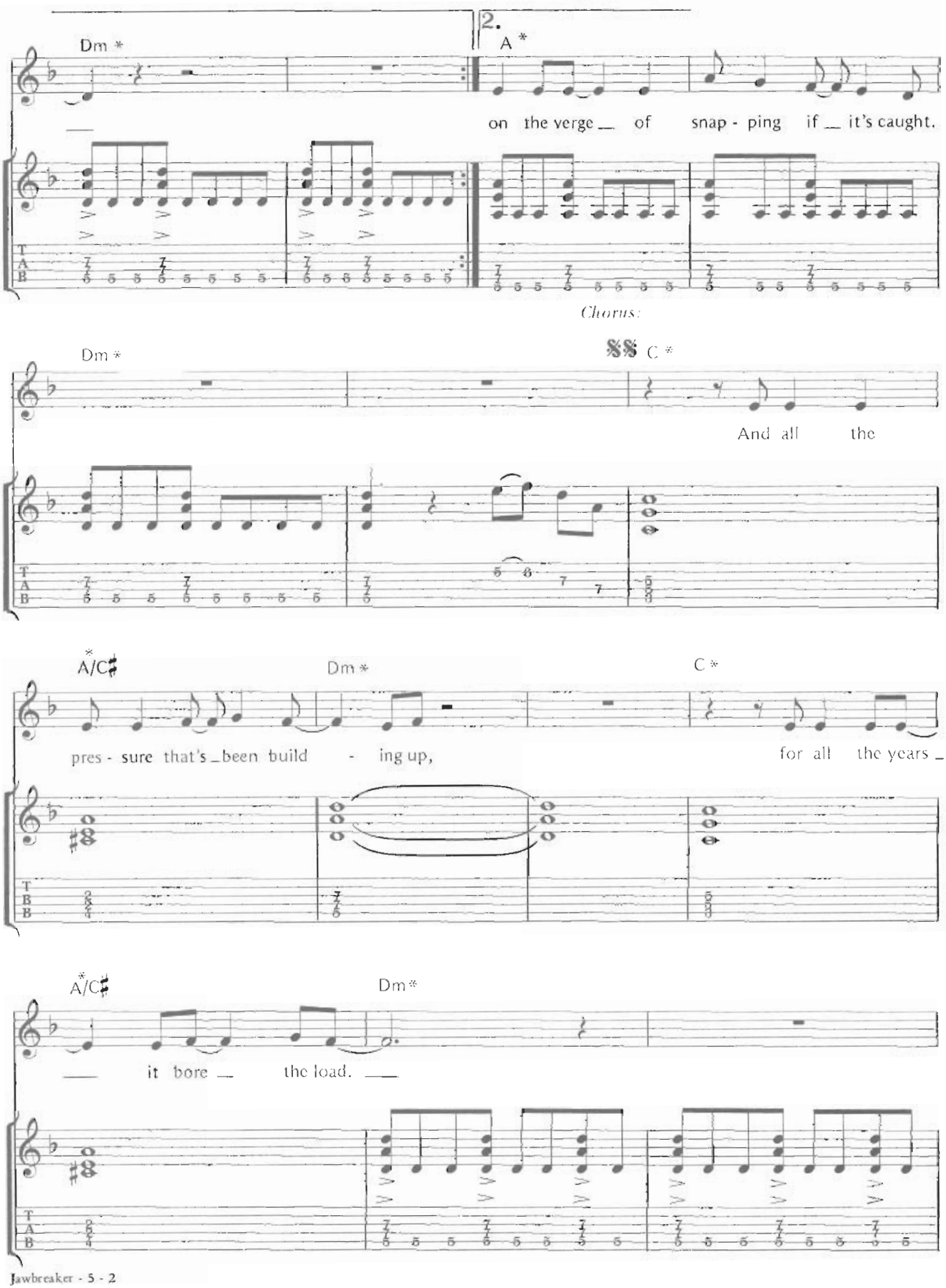
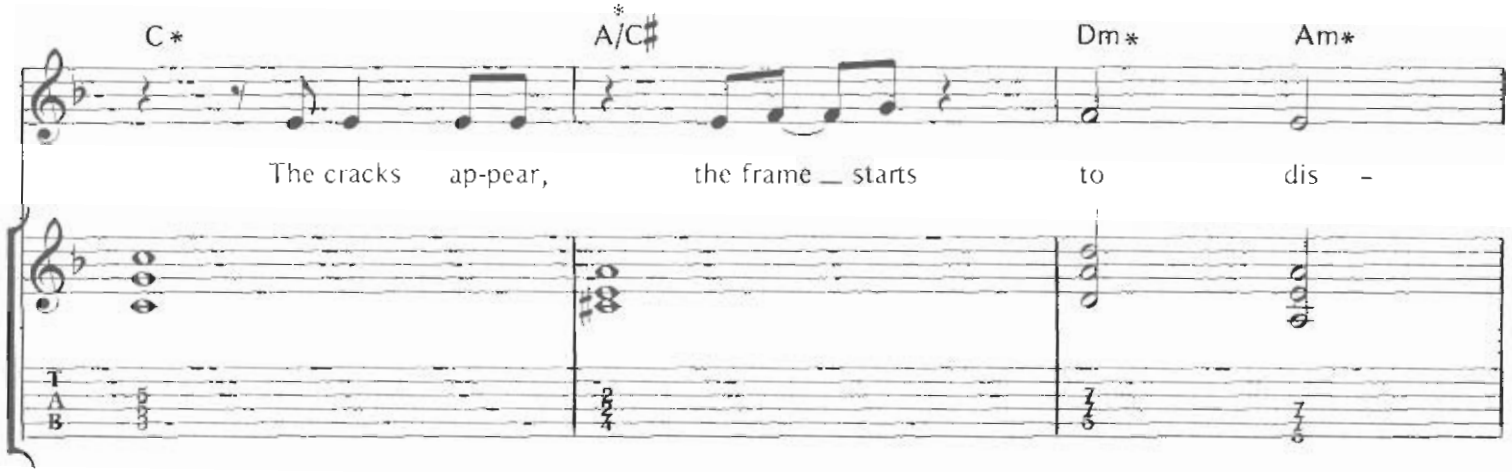
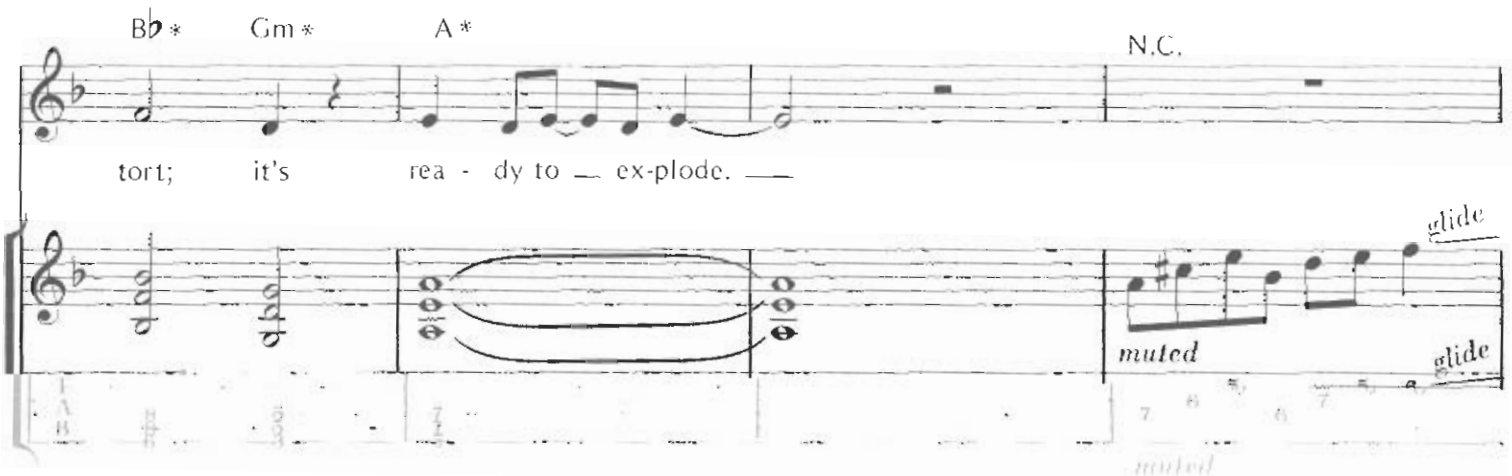
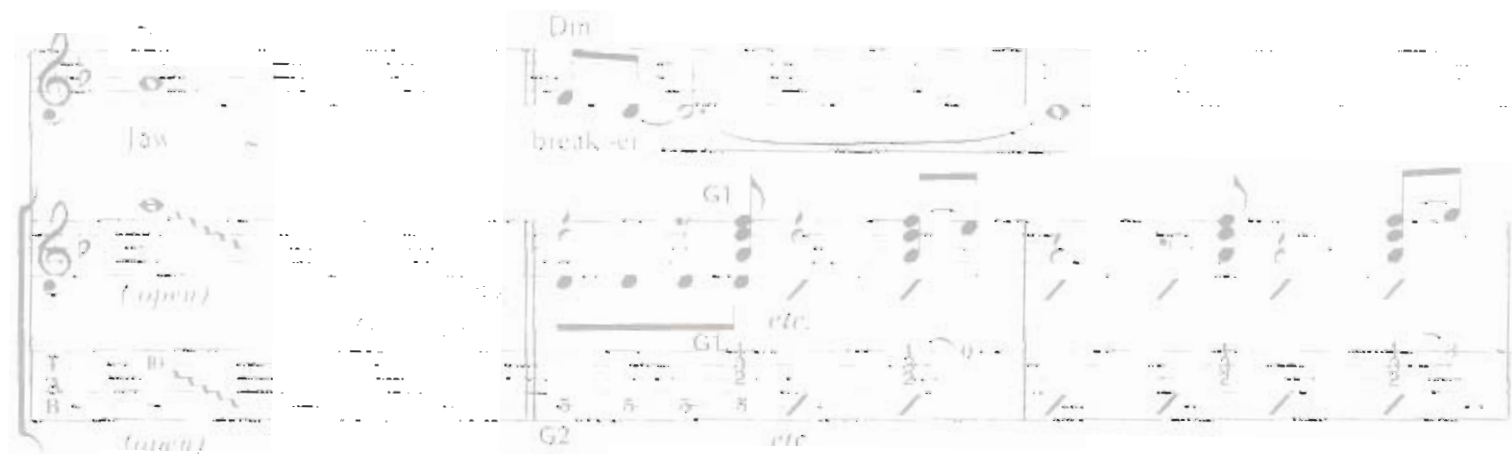
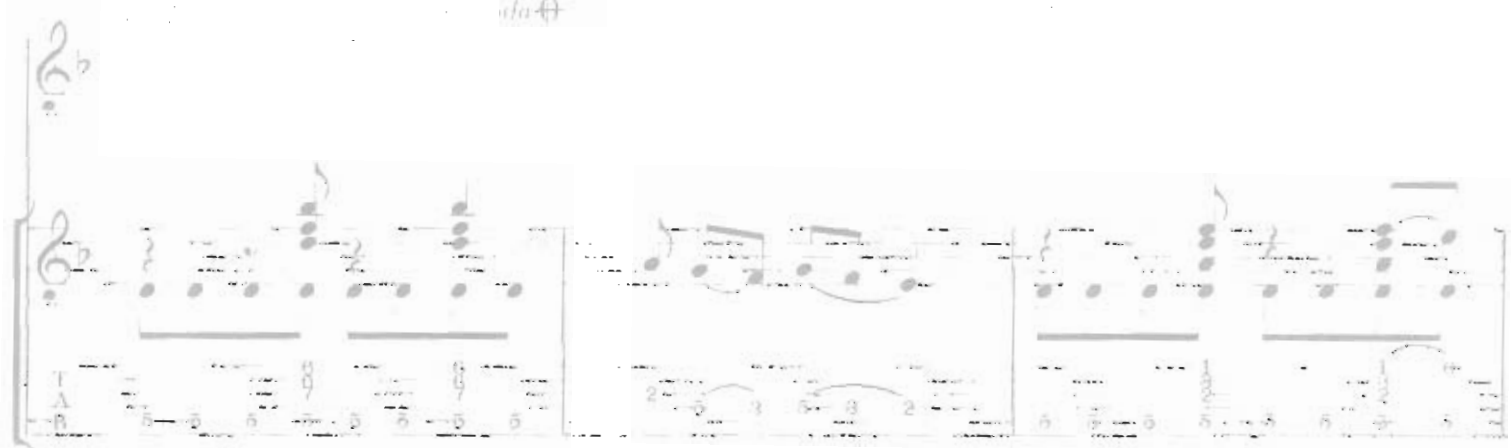
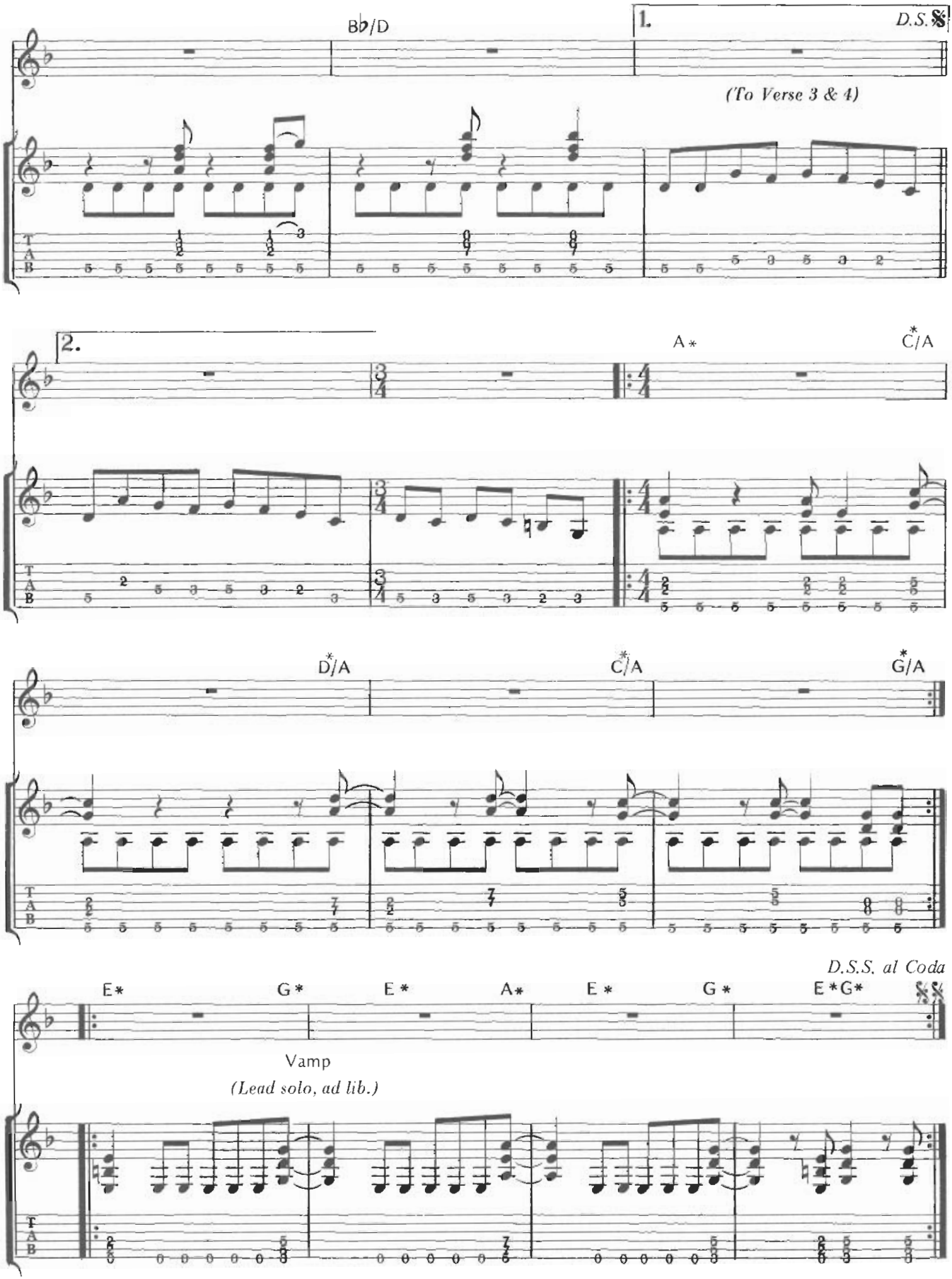

Dm *
2.
A *
on the verge of snap - ping if it's caught.
Chorus:
Dm *
C *
And all the
A/C♯
Dm *
C *
pres - sure that's been build - ing up,
for all the years
A/C♯
Dm *
it bore the load.

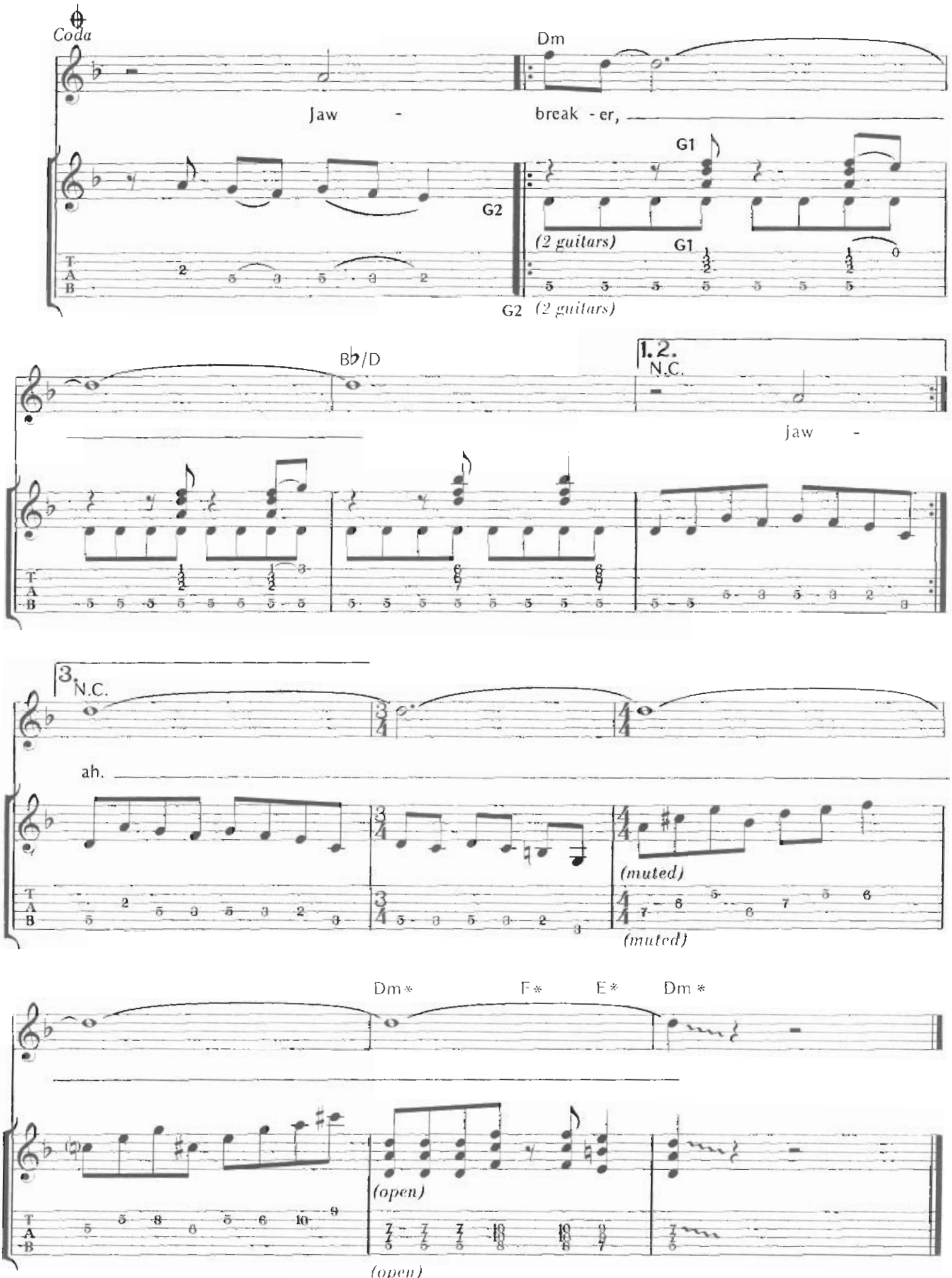

C*
A/C♯*
Dm*
Am*
The cracks ap-pear, the frame _ starts to dis -


B♭*
Gm*
A*
N.C.
tort; it's rea - dy to _ ex-plode. _
glide
muted
glide


Dm
G1
etc.
G2
etc.




B♭/D
1.
D.S.𝄋
(To Verse 3 & 4)
2.
A*
C*/A
D*/A
C*/A
G*/A
D.S.S. al Coda
E*
G*
E*
A*
E*
G*
E*G*
Vamp
(Lead solo, ad lib.)


Coda
Dm
Jaw - break - er,
G1
G2
(2 guitars)
G1
G2 (2 guitars)
B♭/D
1.2.
N.C.
Jaw -
3.
N.C.
ah.
(muted)
(muted)
Dm*
F*
E*
Dm*
(open)
(open)

JAWBREAKER

Words and Music by
GLENN TIPTON, ROB HALFORD
and K.K. DOWNING

Dm B♭ A Dm
(Verse 1:) Deadly as the viper, peering from its coil, the poison there is coming to the boil.

B♭
(Verse 2:) Ticking like a time bomb, the fuse is running short,

A Dm
On the verge of snapping if its caught.

C A/C♯ Dm C A/C♯ Dm
(Chorus:) And all the pressure thats been building up, for all the years it bore the load.

C A/C♯ Dm Am B♭Gm A
The cracks appear, the frame starts to distort its, ready to explode.

Dm B♭/D Dm B♭/D
Jawbreaker!

Dm B♭ A Dm
(Verse 3:) Crouching in the corner, wound up as a spring, piercing eyes that flash are shimmering.

B♭ A Dm
(Verse 4:) Muscles all contorted, claws dug in the dirt, every ounce of fibre on alert.

(Repeat Chorus:)

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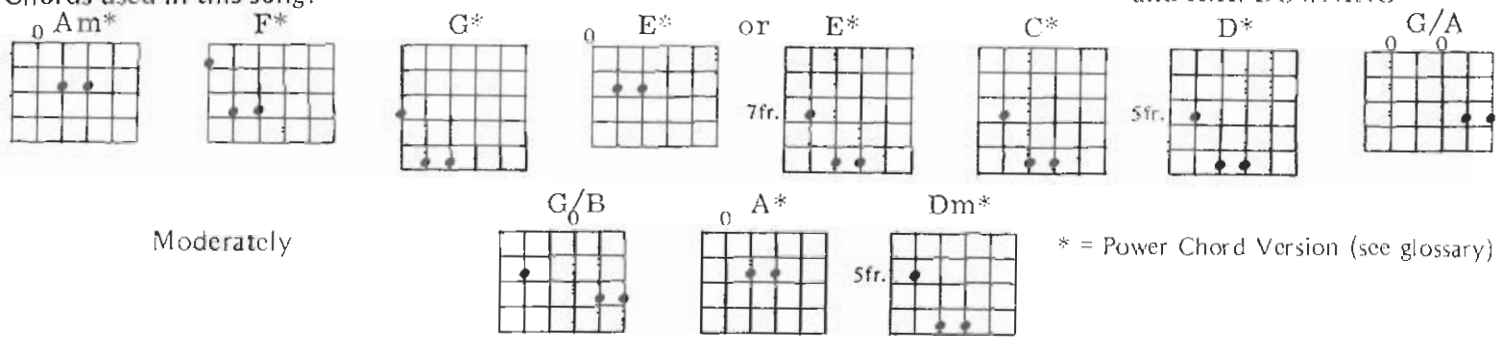
ROCK HARD RIDE FREE

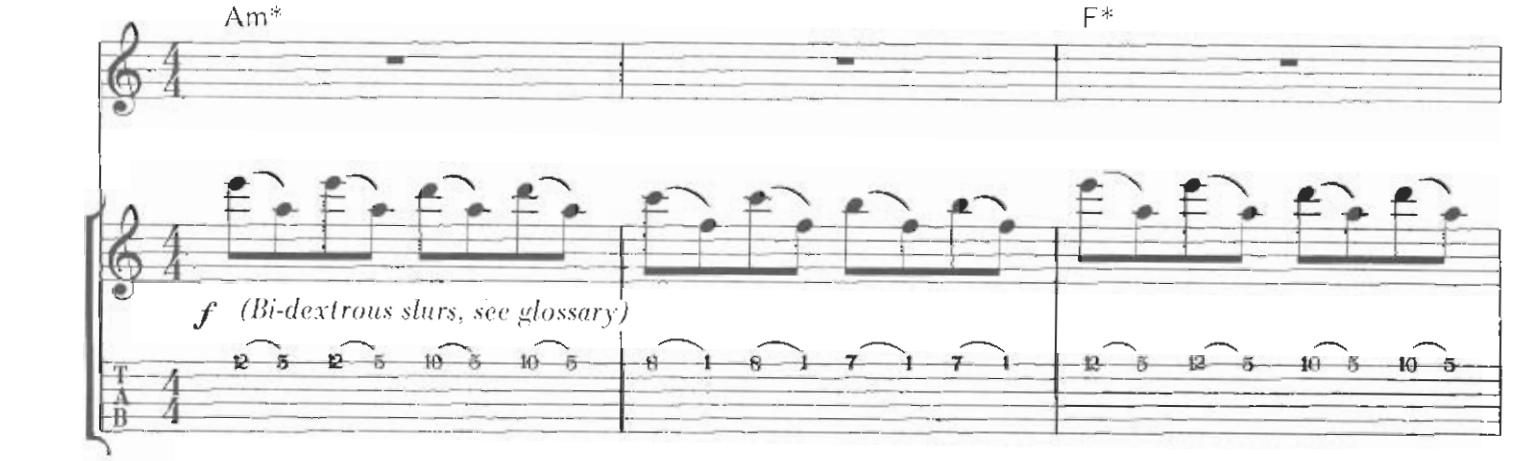
Words and Music by
GLENN TIPTON, ROB HALFORD
and K.K. DOWNING

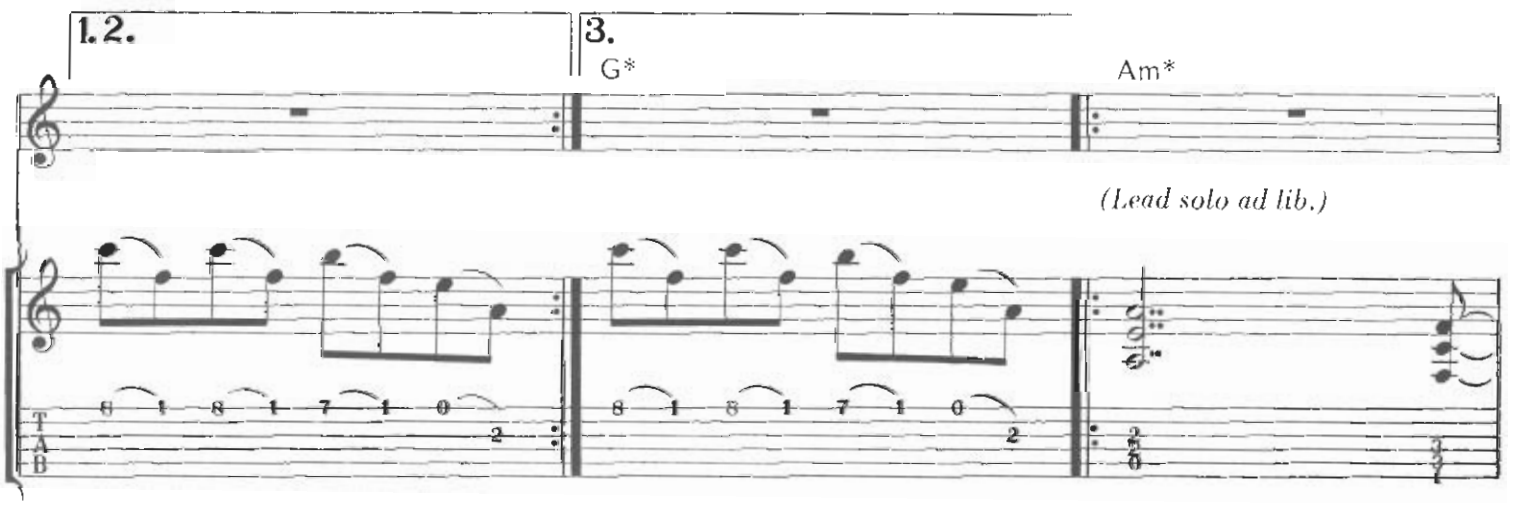
Chords used in this song:

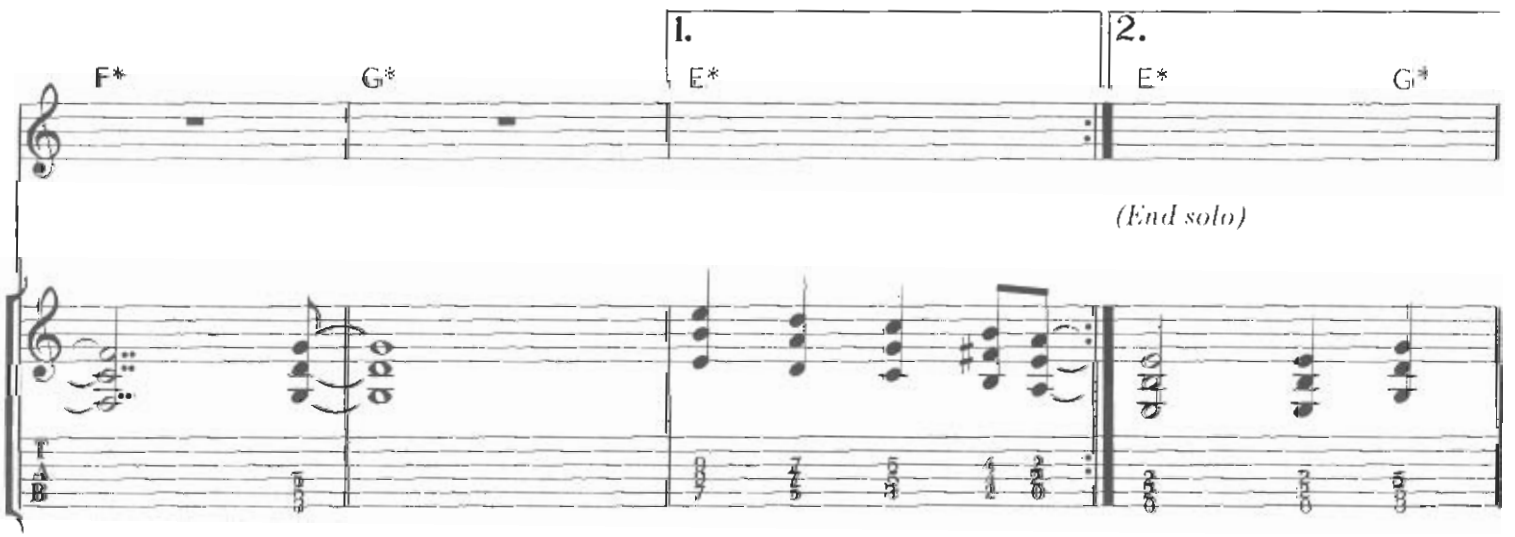


Moderately

* = Power Chord Version (see glossary)







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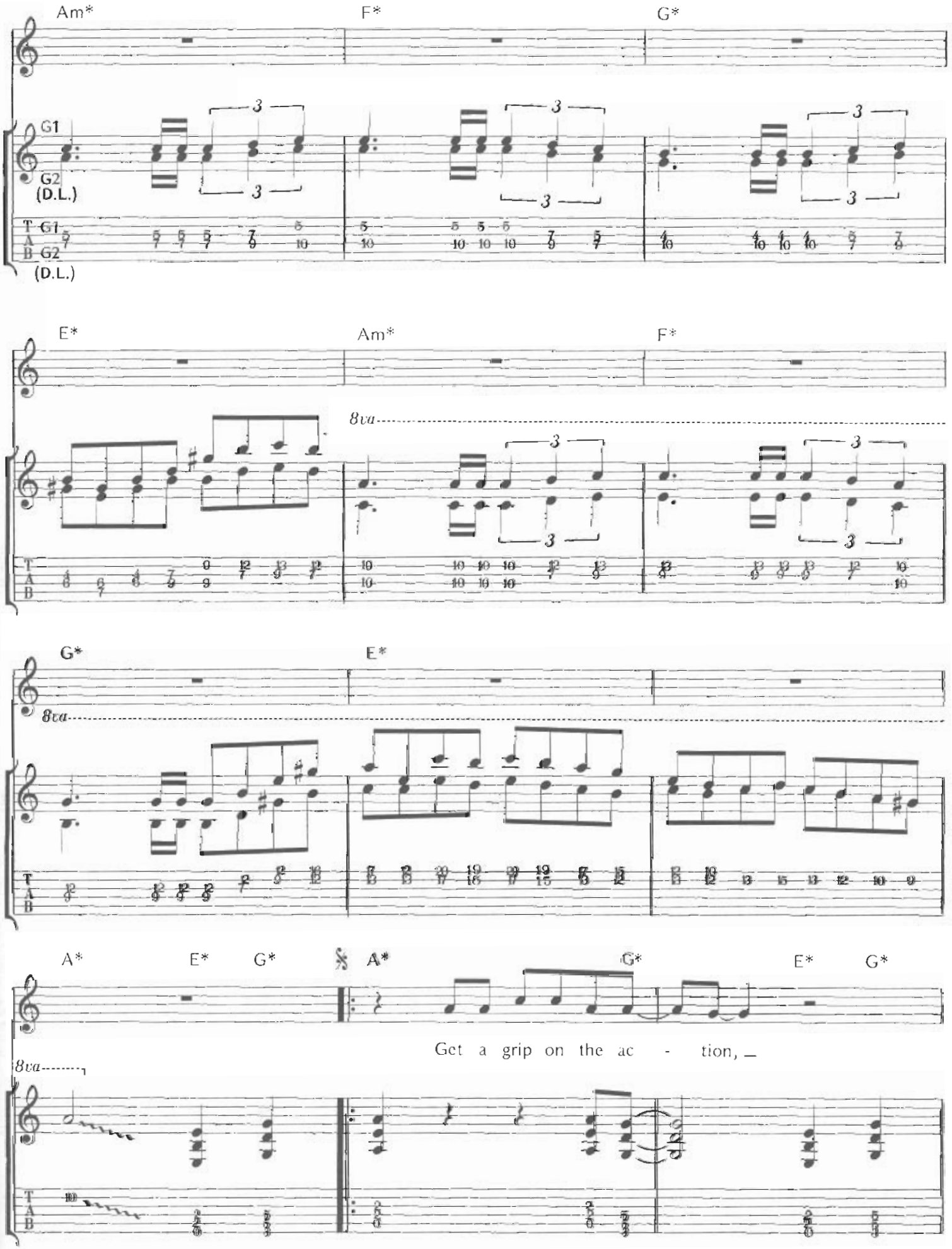
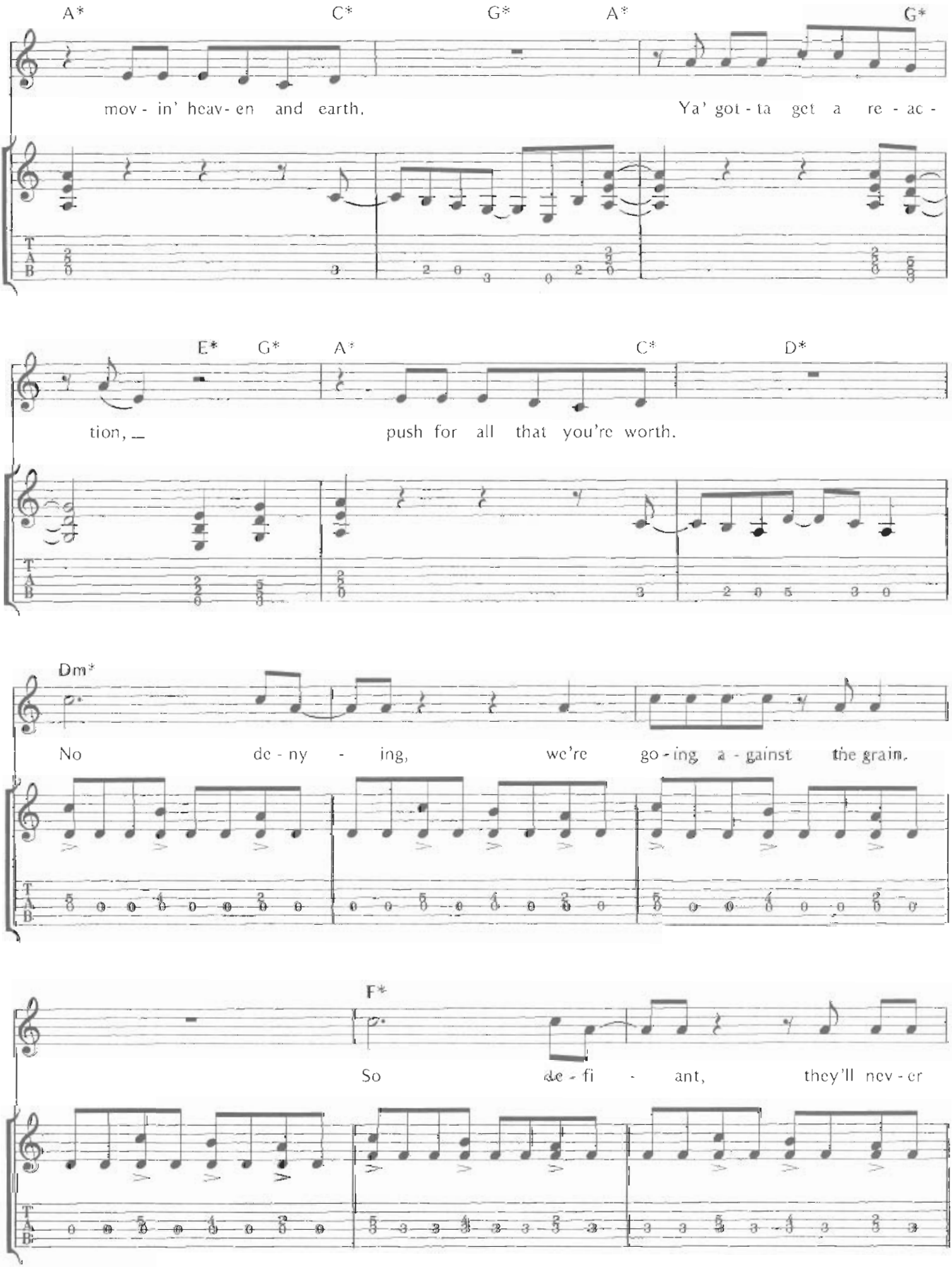
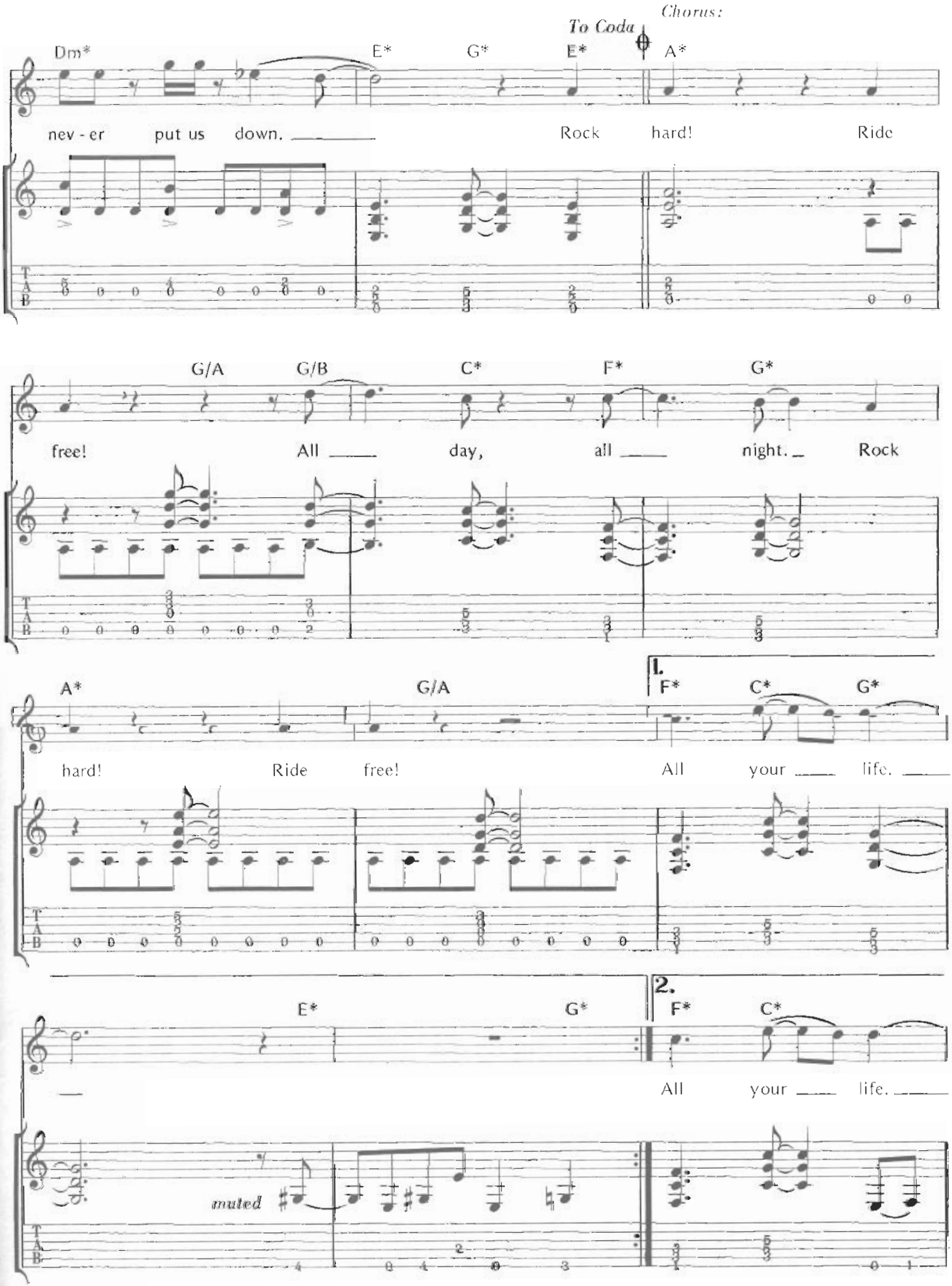
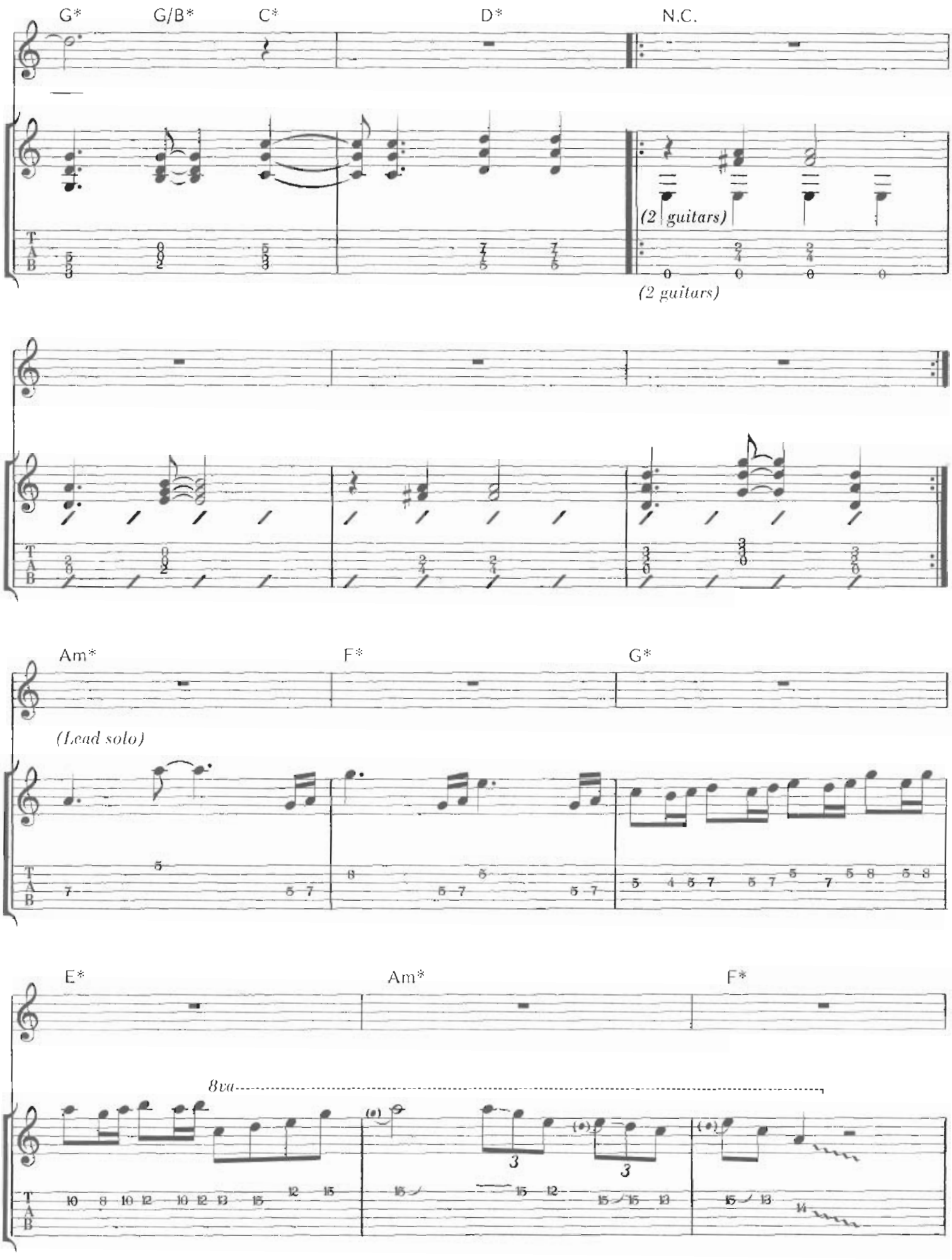
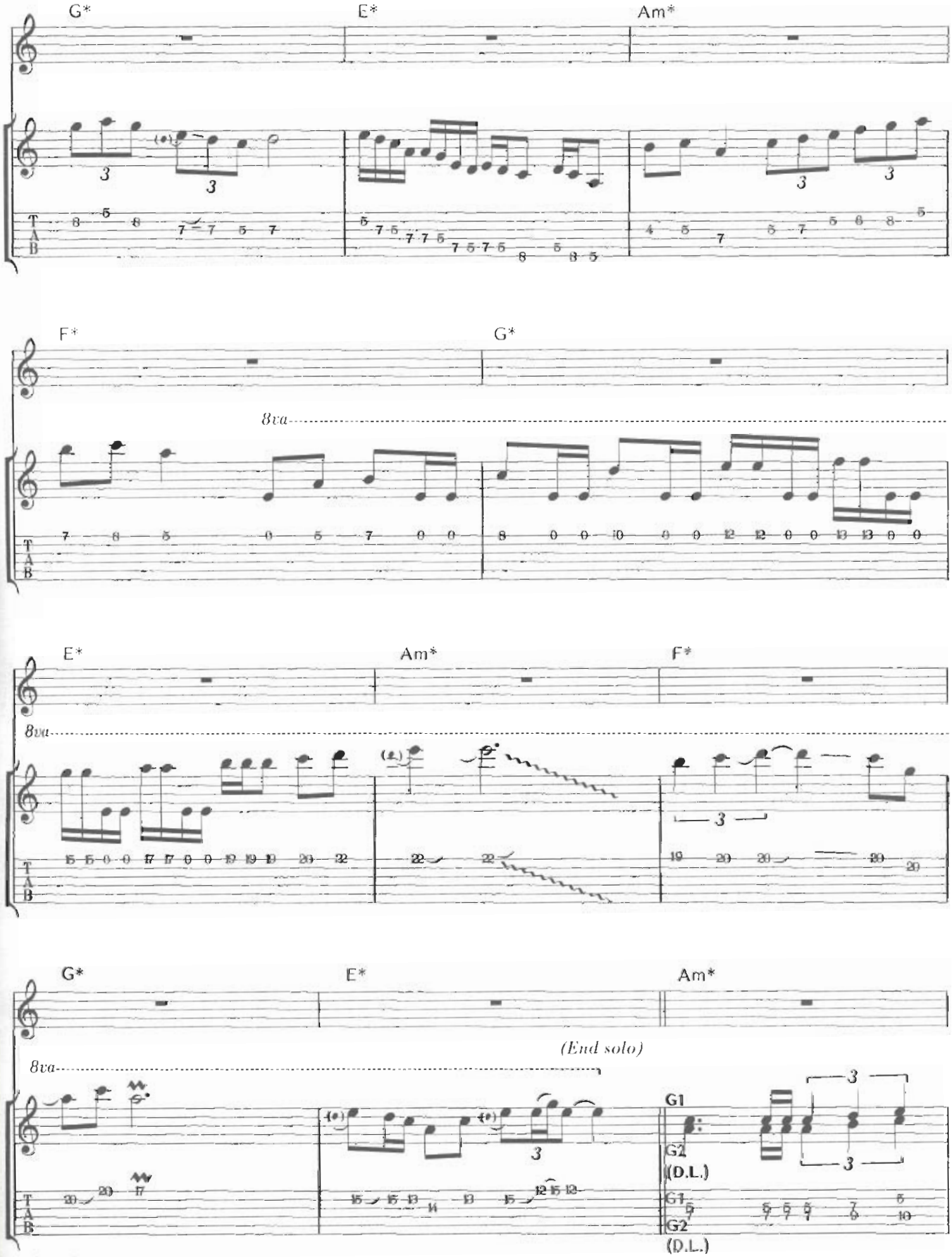
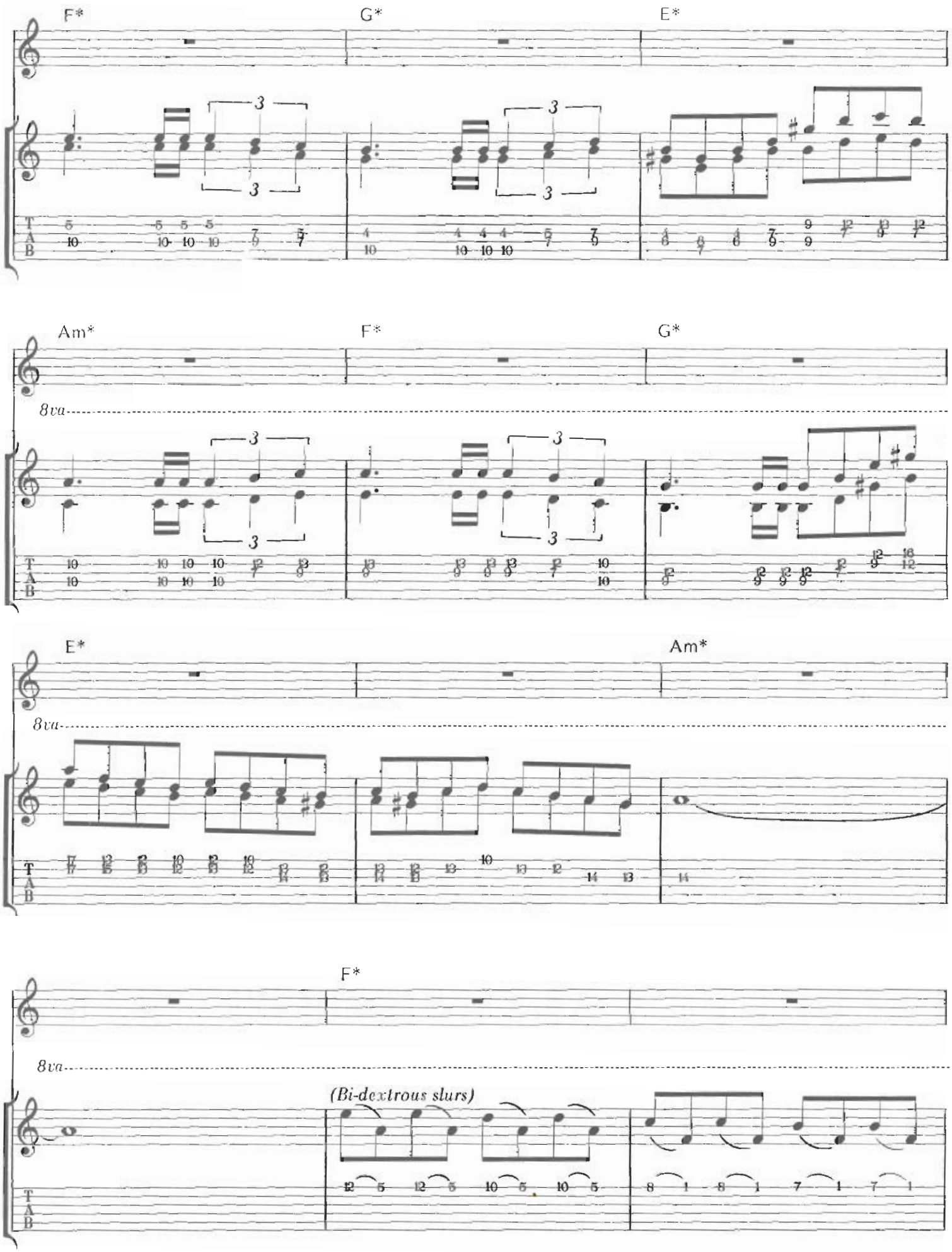

Am*
F*
G*
G1
G2
(D.L.)
T
A
B
G1
G2
(D.L.)
E*
Am*
F*
8va
G*
E*
8va
A*
E*
G*
A*
G*
E*
G*
Get a grip on the ac - tion, _
8va

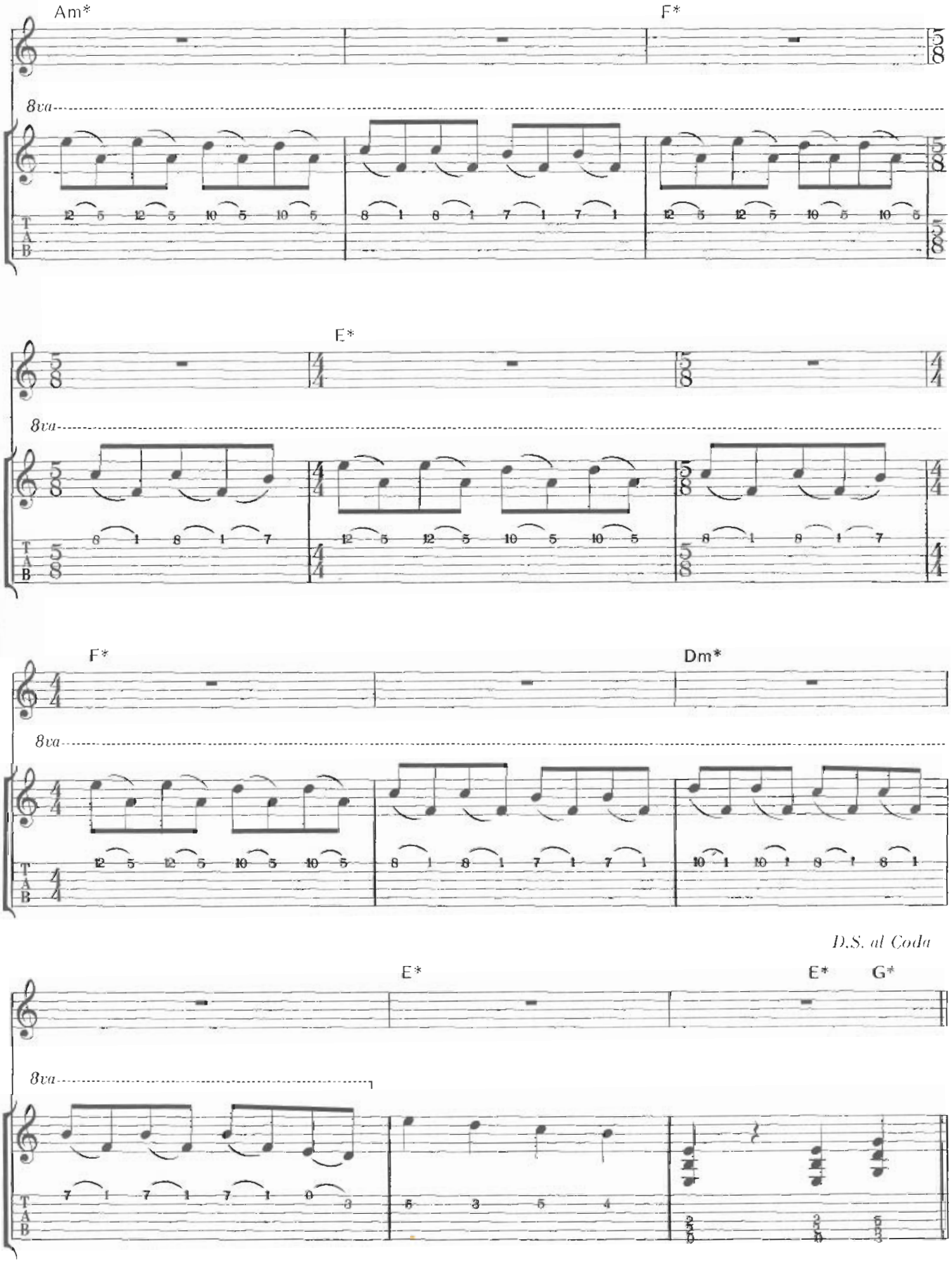

A* C* G* A* G*
mov - in' heav - en and earth. Ya' got - ta get a re - ac -
E* G* A* C* D*
tion, _ push for all that you're worth.
Dm*
No de - ny - ing, we're go - ing a - gainst the grain.
F*
So de - fi - ant, they'll nev - er

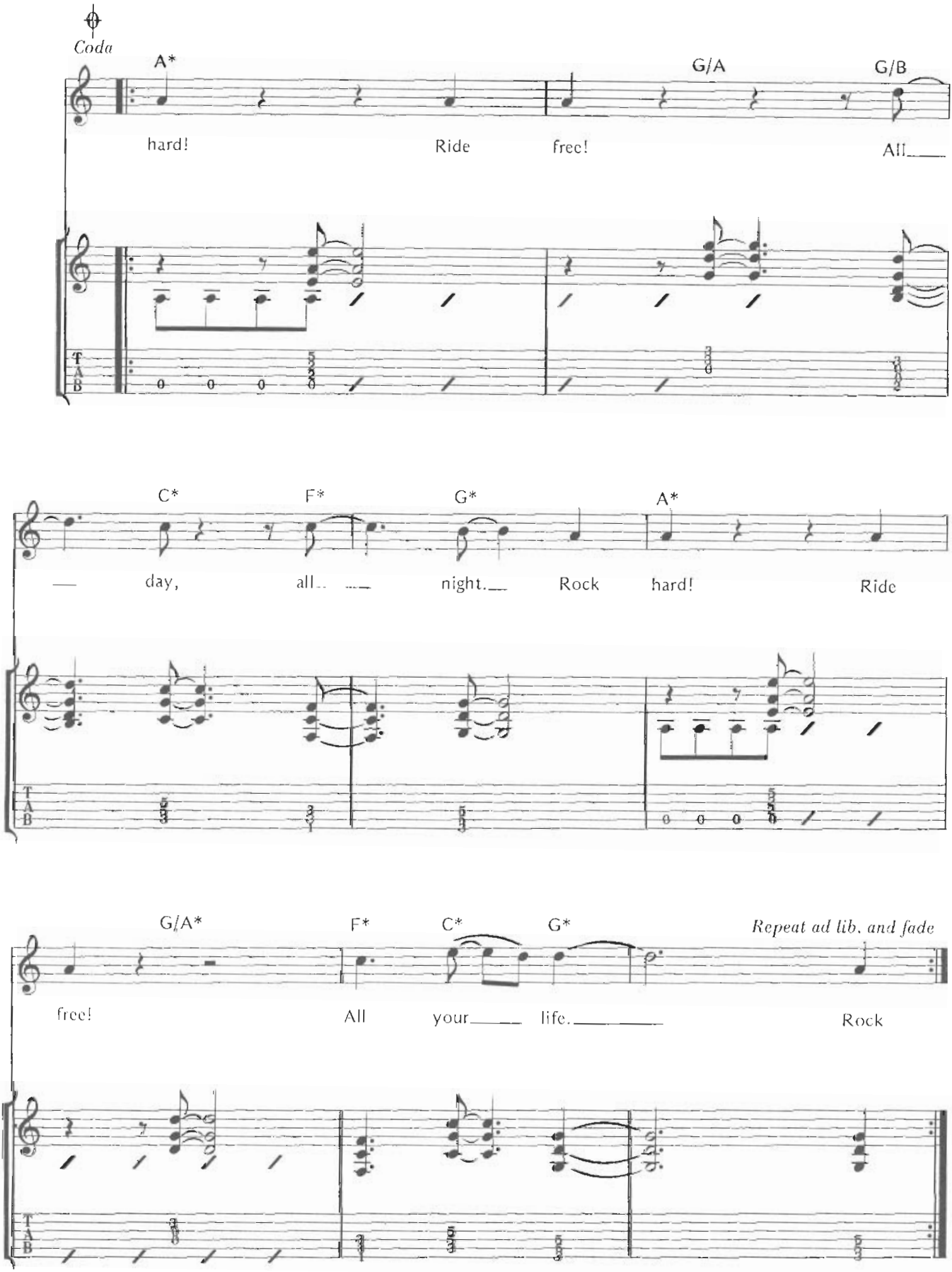

Chorus:
To Coda
Dm*
E*
G*
E*
A*
nev - er put us down. Rock hard! Ride
G/A
G/B
C*
F*
G*
free! All day, all night. Rock
A*
G/A
1.
F*
C*
G*
hard! Ride free! All your life.
E*
G*
2.
F*
C*
All your life.
muted


G*
G/B*
C*
D*
N.C.
(2 guitars)
(2 guitars)
Am*
F*
G*
(Lead solo)
E*
Am*
F*
8va
T
A
B


G*
E*
Am*
F*
G*
8va
E*
Am*
F*
8va
G*
E*
Am*
8va
(End solo)
G1
G2
(D.L.)
G1
G2
(D.L.)


F*
G*
E*
Am*
F*
G*
8va
E*
Am*
8va
F*
8va
(Bi-dextrous slurs)


Am*
F*
8va
E*
F*
Dm*
D.S. al Coda
E*
E*
G*


Coda
A*
G/A
G/B
hard!
Ride
free!
All
C*
F*
G*
A*
day,
all
night.
Rock
hard!
Ride
G/A*
F*
C*
G*
Repeat ad lib. and fade
free!
All
your
life.
Rock
T
A
B

ROCK HARD, RIDE FREE

Words and Music by
GLENN TIPTON, ROB HALFORD
and K.K. DOWNING

A G A C G
(Verse 1:) Get a grip on the action, movin' heaven and earth.

A G A C D
Ya' gotta get a reaction, push for all your worth.

D
(Bridge:) No denyin', we're goin' against the grain.

F Dm E G
So defiant, they'll never never put us down.

E A G/A A/B C F G
(Chorus:) Rock hard! Ride free! All day, all night.

A G/A F C G E
Rock hard! Ride free! All your life.

A G A C G
(Verse 2:) Tough as steel stop at nothin', look at fate in the face.

A G A C D
Don't take no for an answer, grab the lead in the race.

(Repeat Bridge and Chorus)

A G A C G
(Verse 3:) Rock hard with a purpose, got a mind that won't bend.

A G A C D
Die hard resolution, that is true to the end.

(Repeat Bridge)

(Repeat Chorus and Fade)

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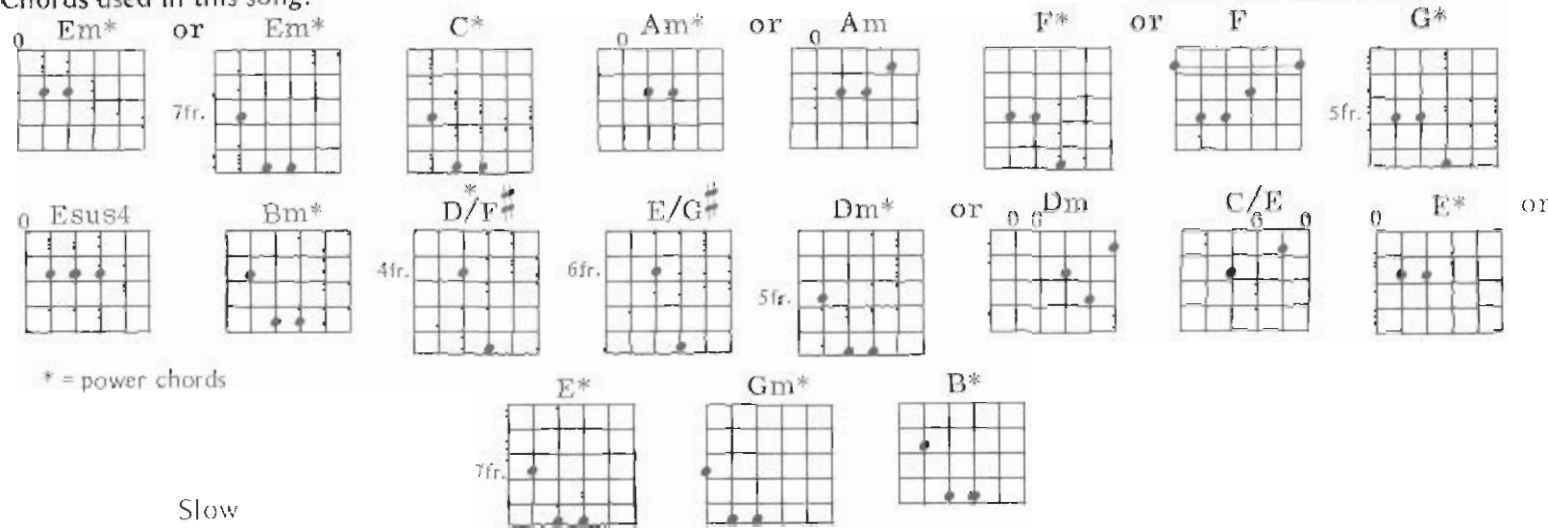
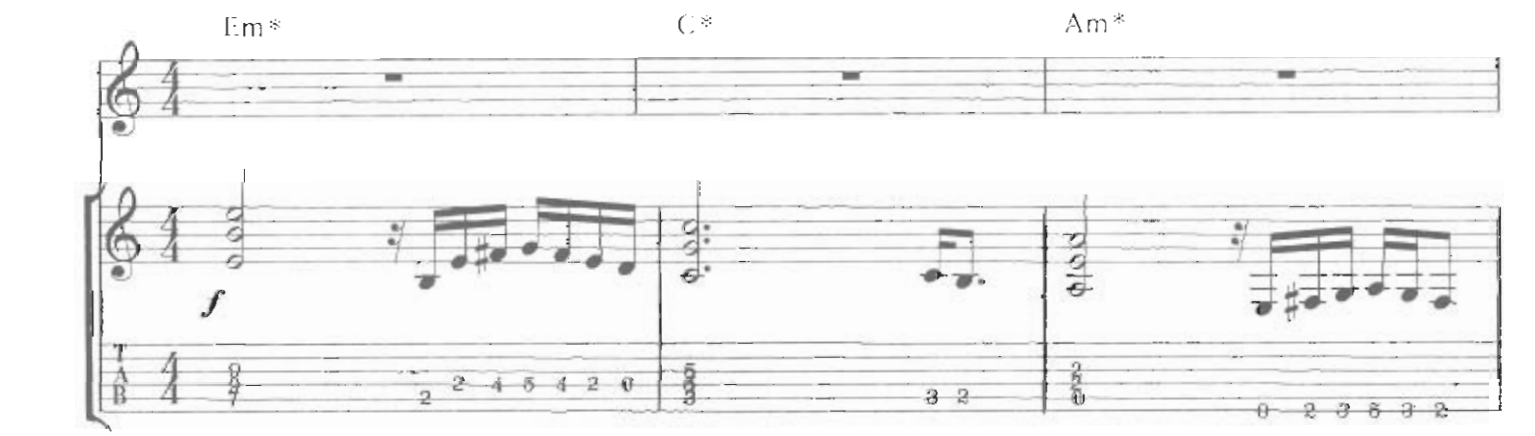
THE SENTINEL

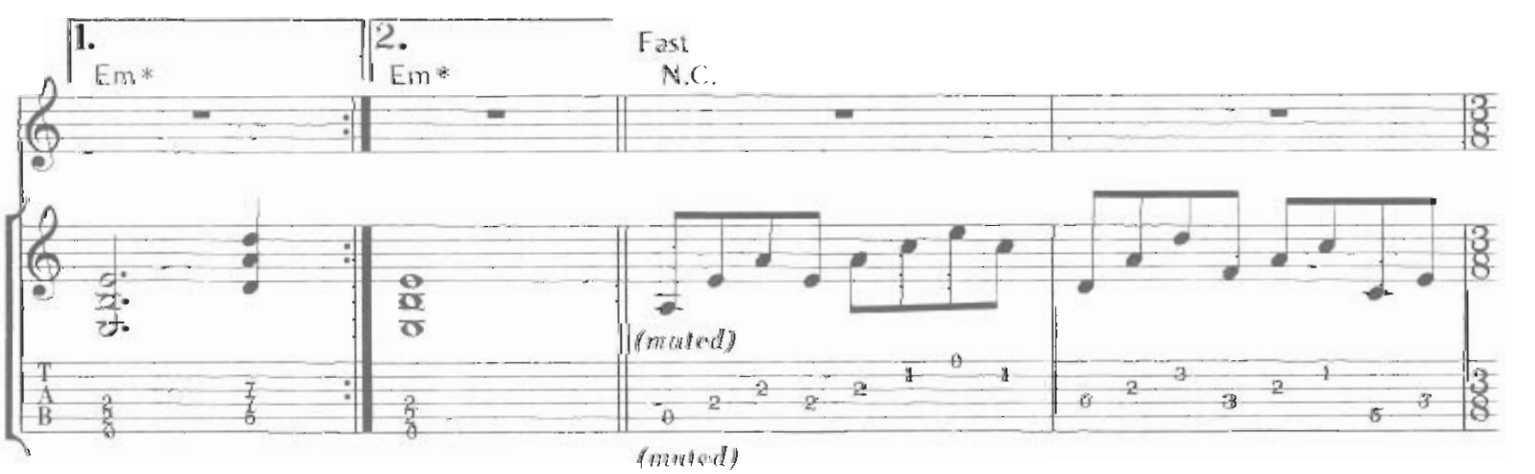
Words and Music by
GLENN TIPTON, ROB HALFORD
and K. K. DOWNING

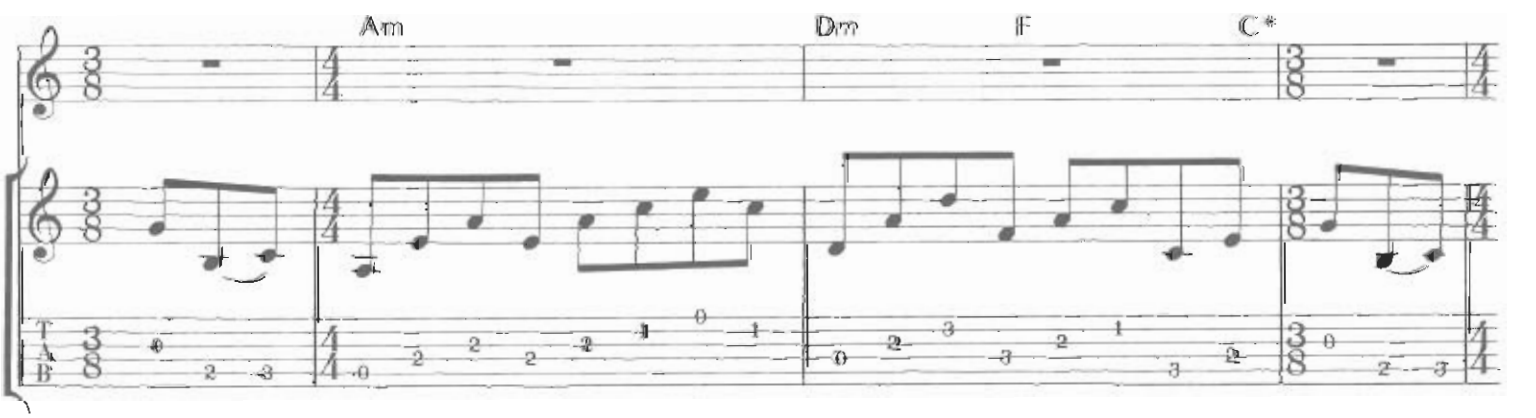
Chords used in this song:



Slow







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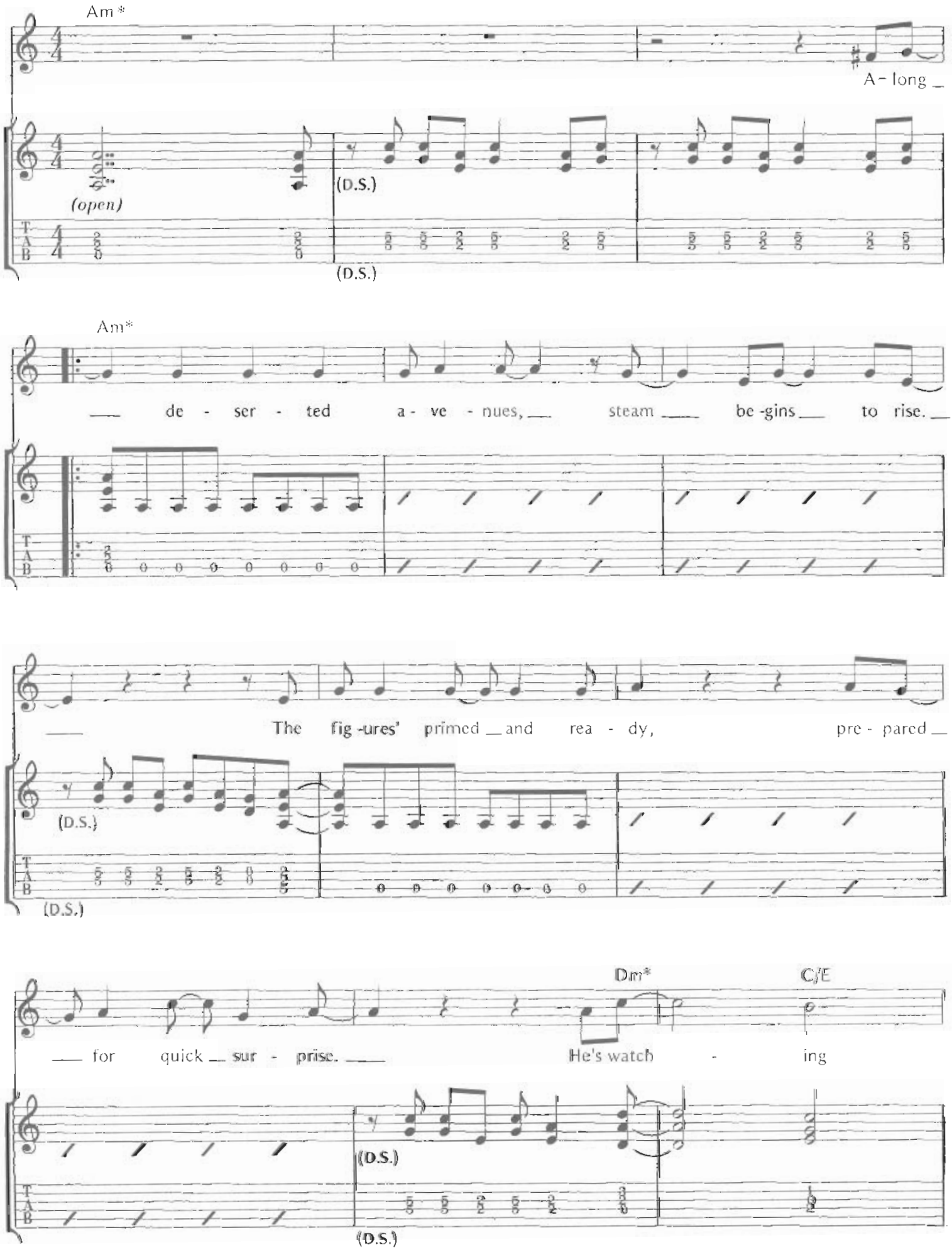
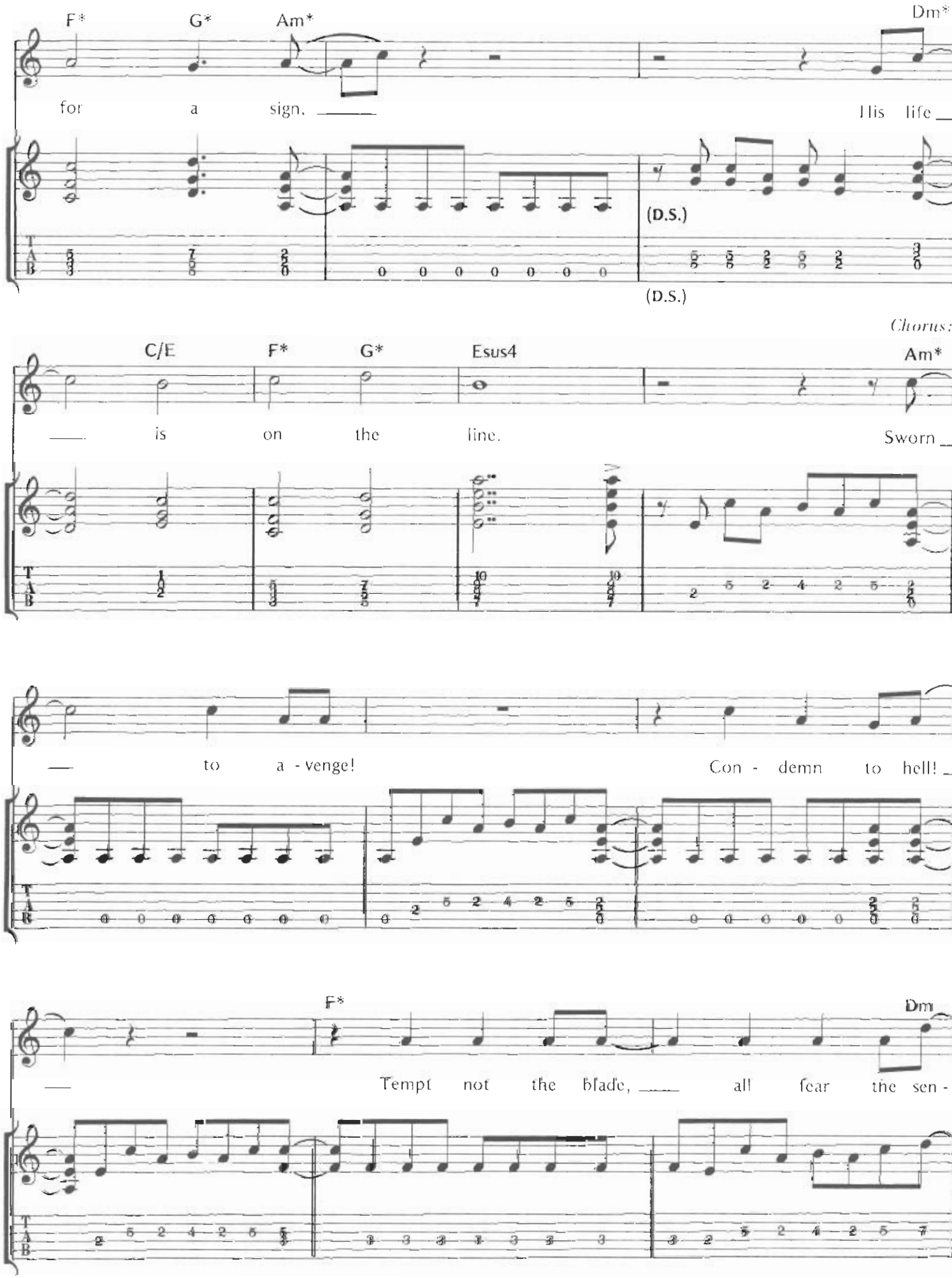
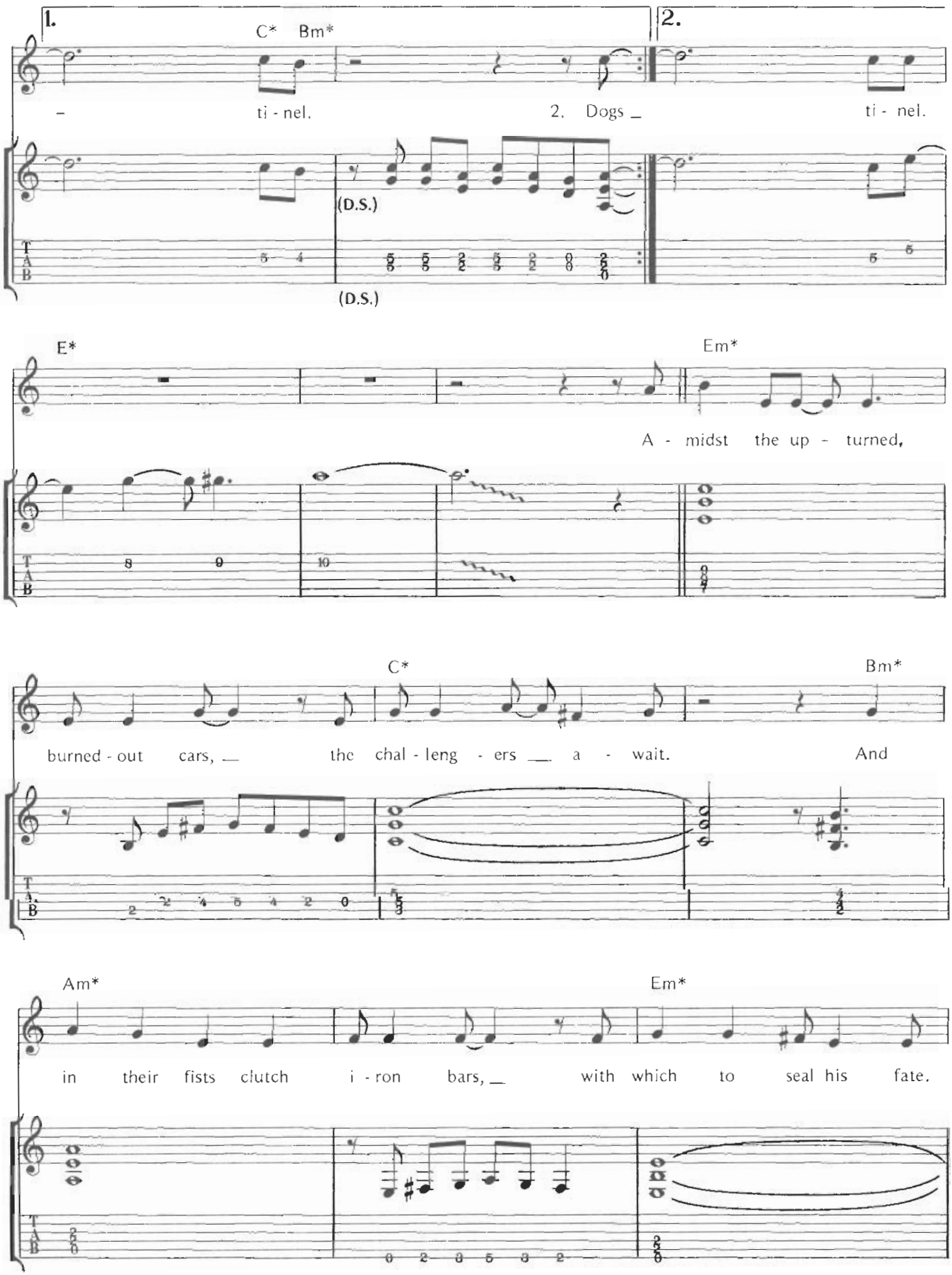
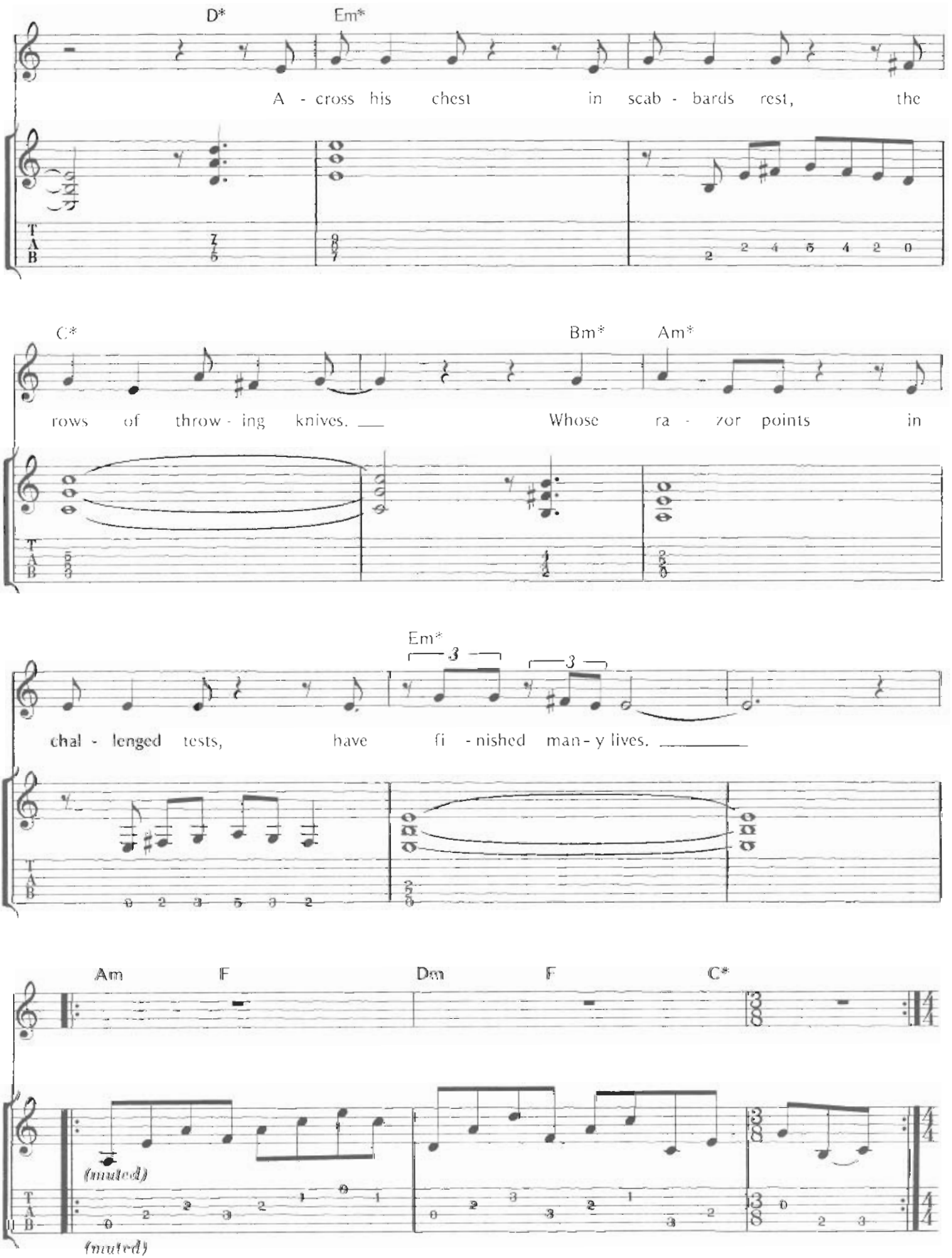
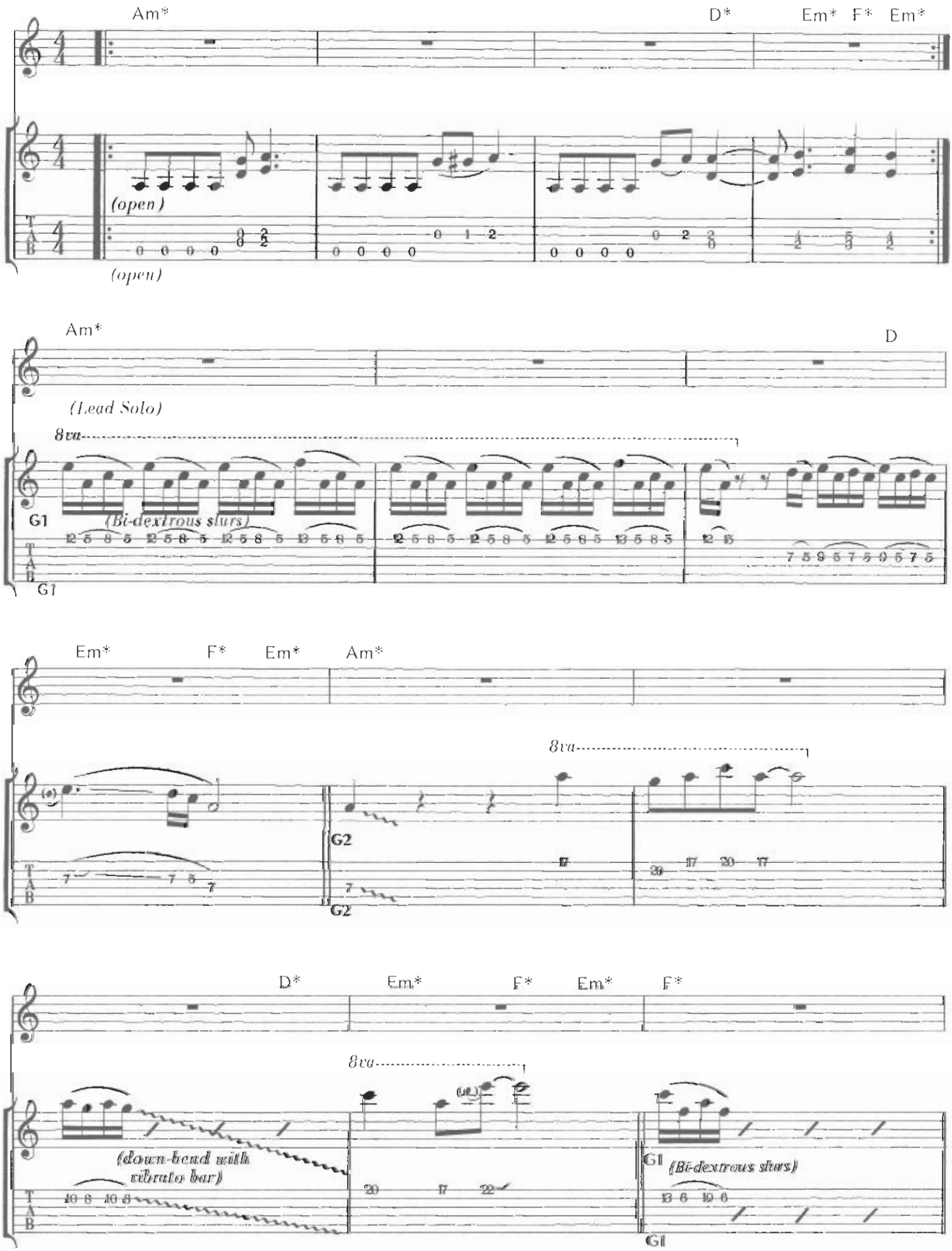
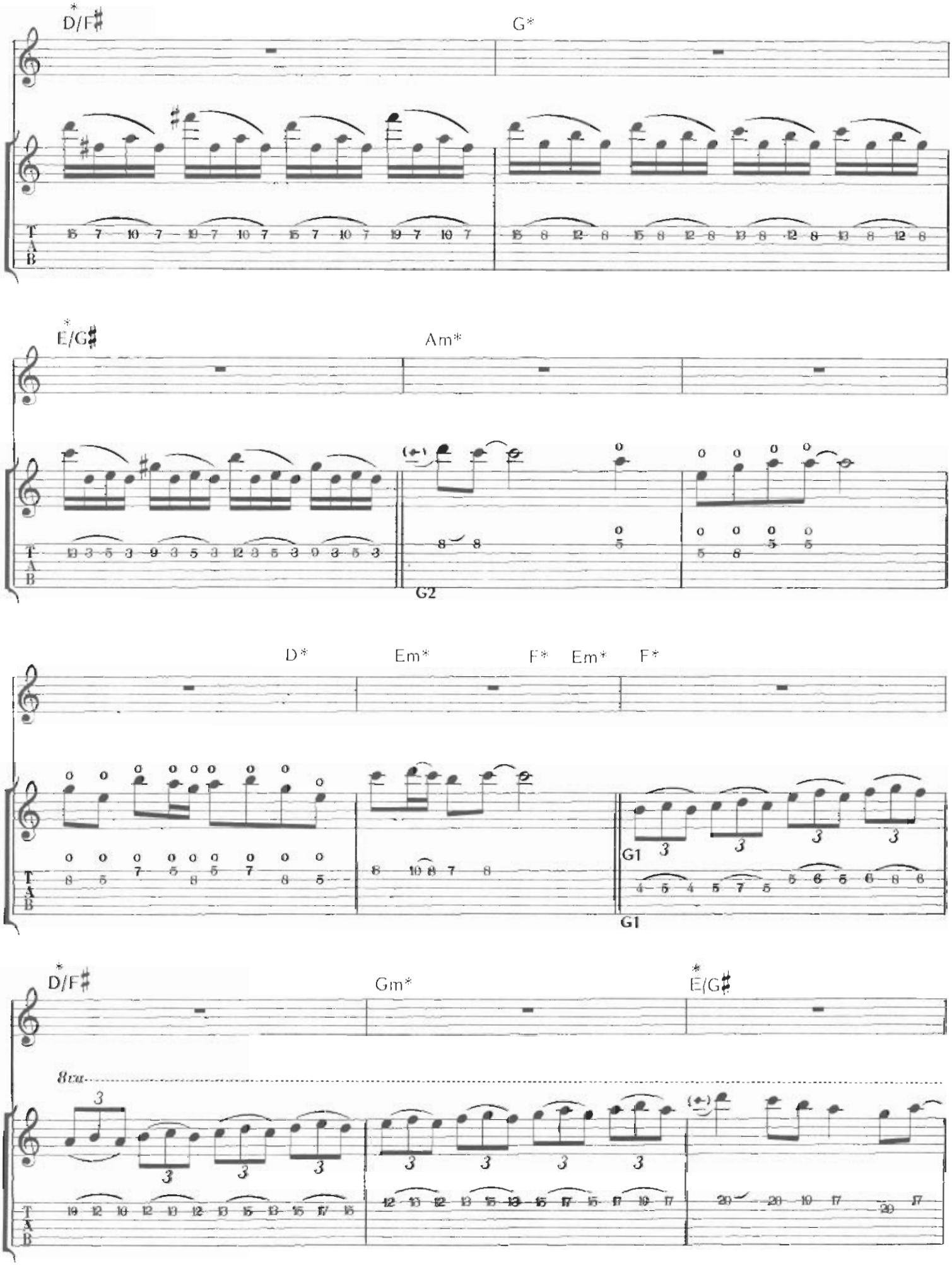

Am*
A - long
(open)
(D.S.)
(D.S.)
Am*
de - ser - ted a - ve - nues, steam be - gins to rise.
The fig - ures' primed and rea - dy, pre - pared
(D.S.)
(D.S.)
Dm*
C/E
for quick sur - prise. He's watch - ing
(D.S.)
(D.S.)

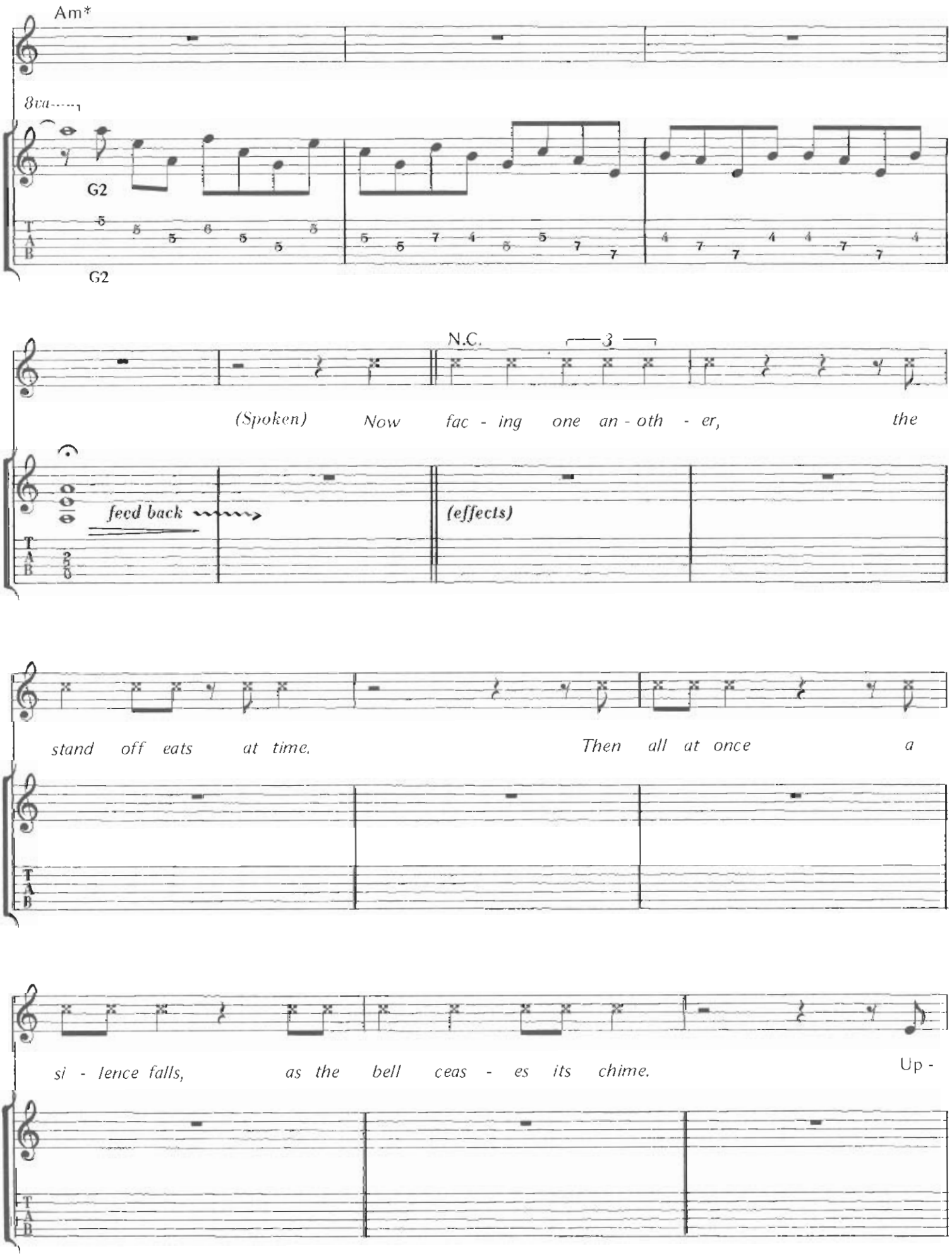

F*
G*
Am*
Dm*
for a sign.
His life
(D.S.)
(D.S.)
Chorus:
C/E
F*
G*
Esus4
Am*
is on the line.
Sworn
to a - venge!
Con - demn to hell!
F*
Dm
Tempt not the blade, all fear the sen -

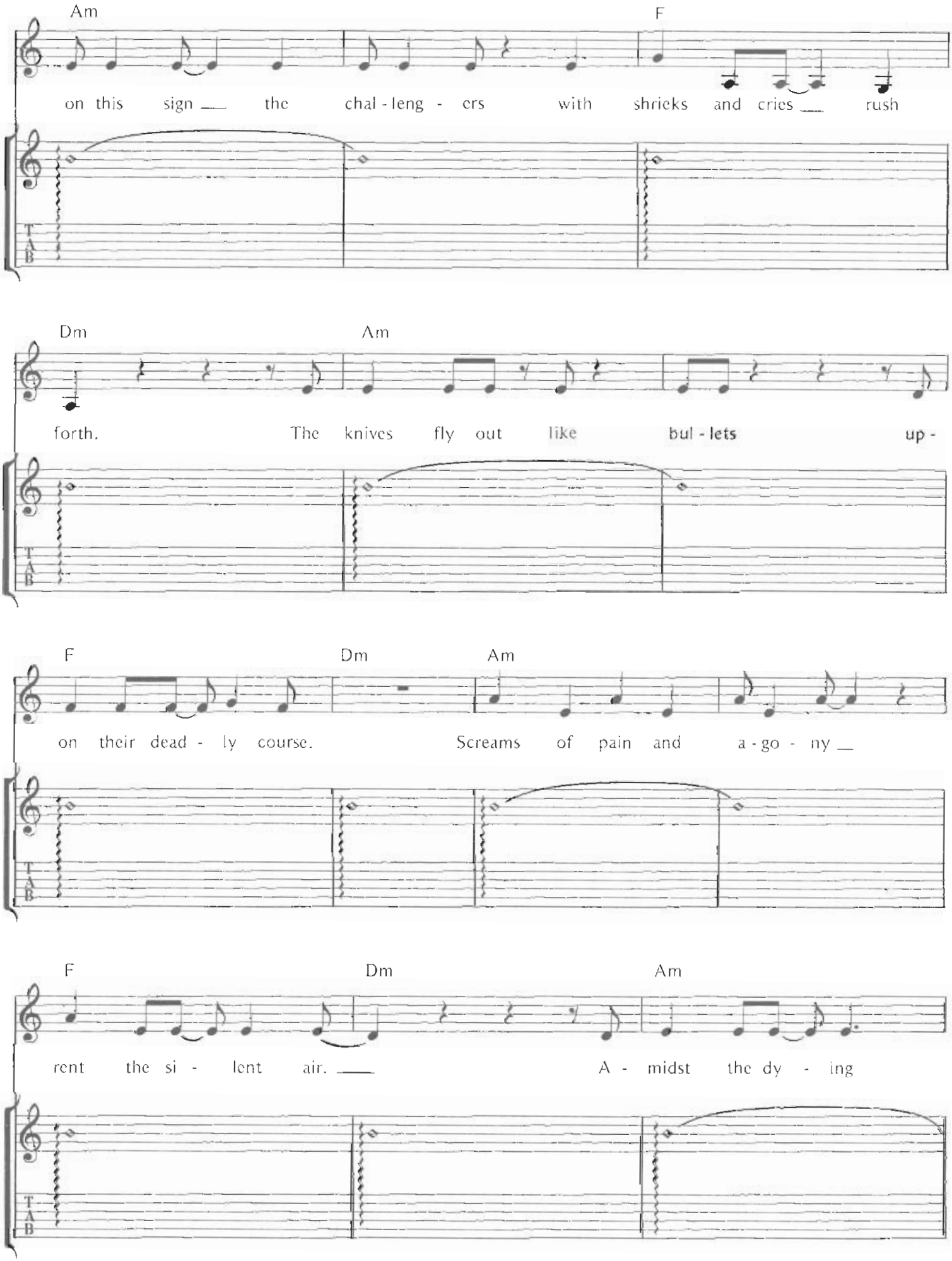

1.
C* Bm*
– ti - nel.
2. Dogs _ ti - nel.
(D.S.)
(D.S.)
E* Em*
A - midst the up - turned,
C* Bm*
burned - out cars, _ the chal - leng - ers _ a - wait. And
Am* Em*
in their fists clutch i - ron bars, _ with which to seal his fate.

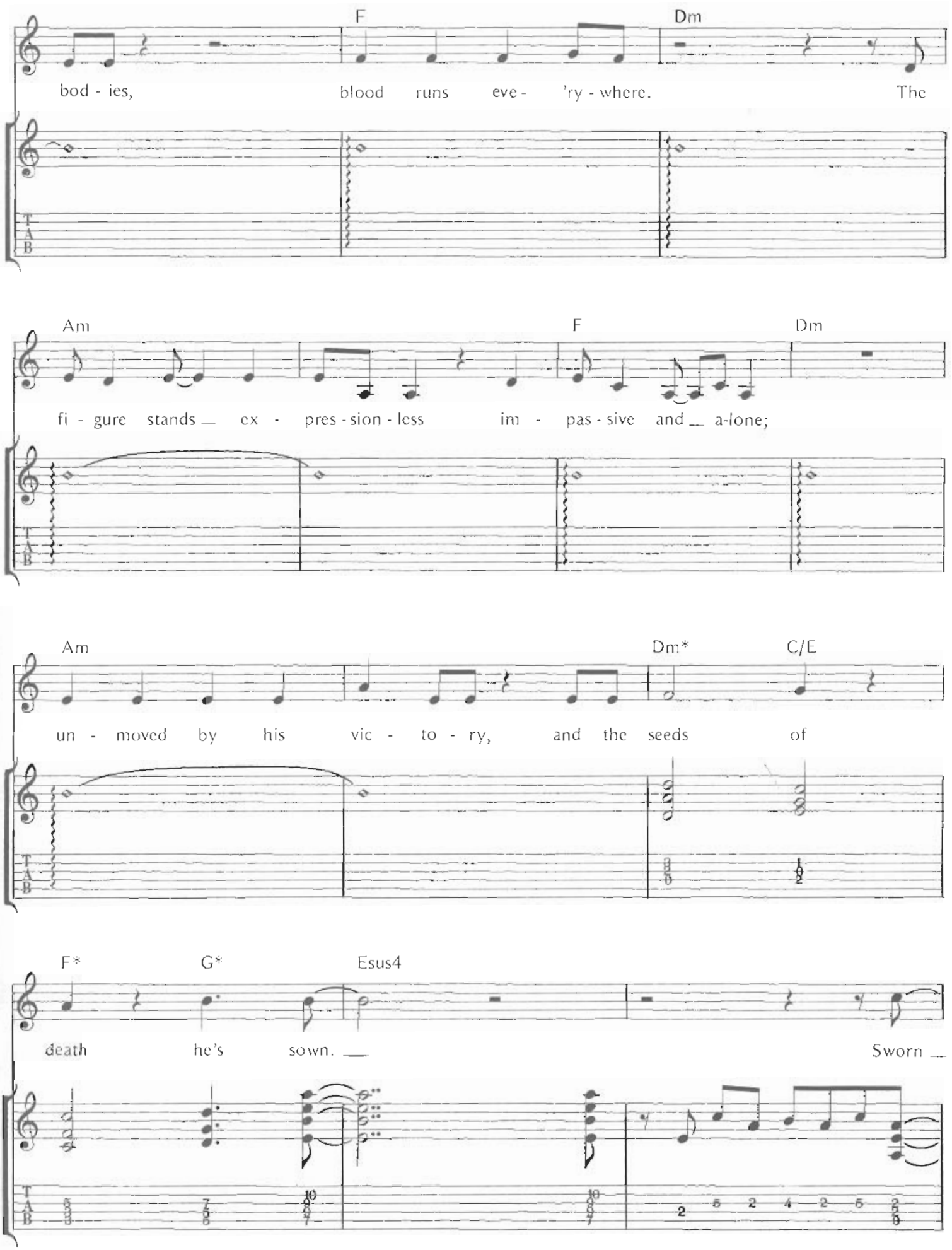

D*
Em*
A - cross his chest in scab - bards rest, the
C*
Bm*
Am*
rows of throw - ing knives. Whose ra - zor points in
Em*
chal - lenged tests, have fi - nished man - y lives.
Am
F
Dm
F
C*
(muted)
(muted)

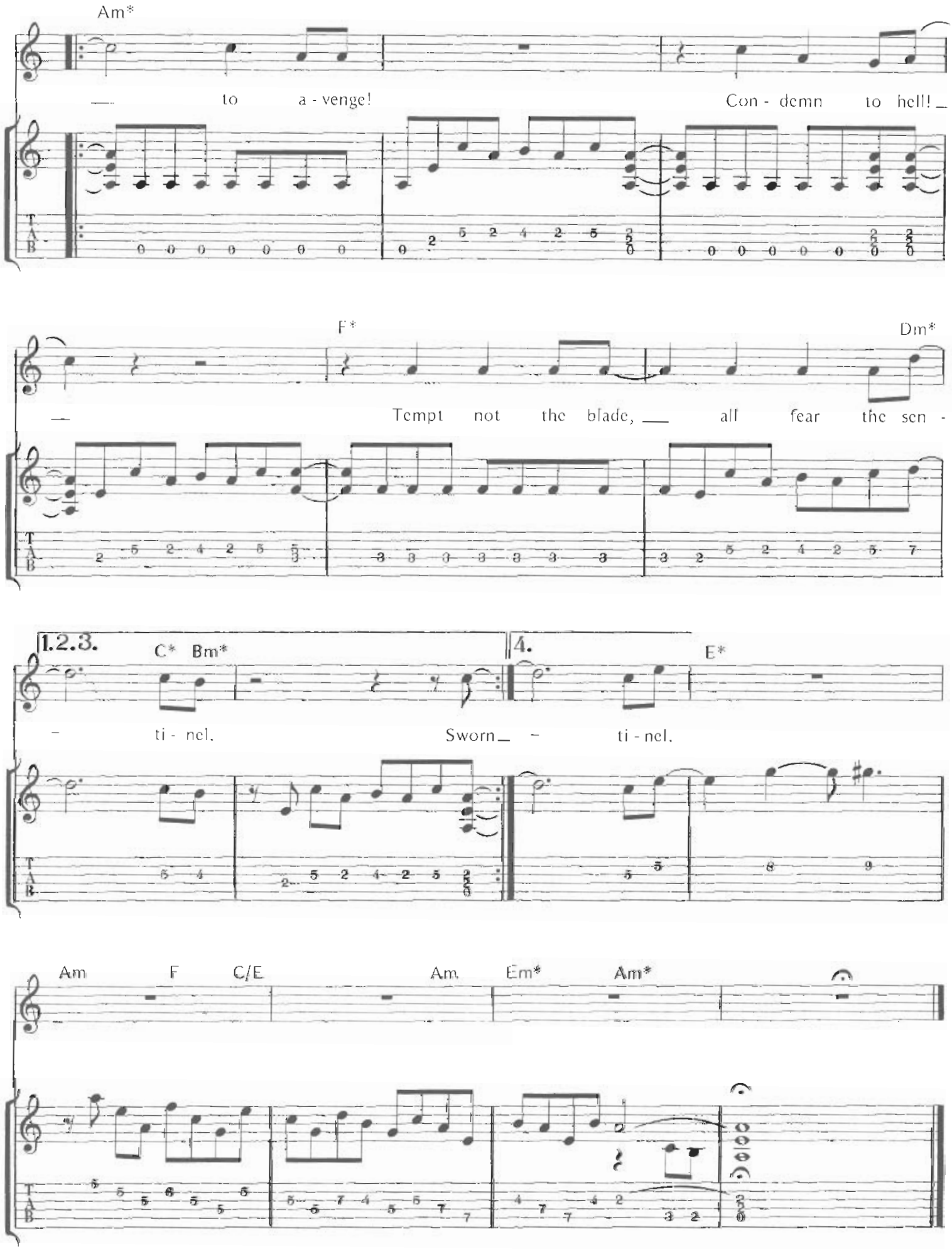

Am*
D*
Em*
F*
Em*
(open)
(open)
Am*
D
(Lead Solo)
8va
G1
(Bi-dextrous slurs)
G1
Em*
F*
Em*
Am*
8va
G2
G2
D*
Em*
F*
Em*
F*
8va
(down-bend with vibrato bar)
G1
(Bi-dextrous slurs)
G1


D/F♯
G*
E/G♯
Am*
G2
D*
Em*
F*
Em*
F*
G1
G1
D/F♯
Gm*
E/G♯
8va


Am*
8va
G2
G2
N.C.
3
(Spoken) Now fac - ing one an - oth - er, the
feed back
(effects)
stand off eats at time. Then all at once a
si - lence falls, as the bell ceas - es its chime. Up -


Am
F
on this sign the chal - leng - ers with shrieks and cries rush
Dm
Am
forth. The knives fly out like bul - lets up -
F
Dm
Am
on their dead - ly course. Screams of pain and a - go - ny
F
Dm
Am
rent the si - lent air. A - midst the dy - ing


F
Dm
bod - ies, blood runs eve - 'ry - where. The
Am
F
Dm
fi - gure stands ___ ex - pres - sion - less im - pas - sive and ___ a-lone;
Am
Dm*
C/E
un - moved by his vic - to - ry, and the seeds of
F*
G*
Esus4
death he's sown. ___ Sworn ___
T
A
B


Am*
to a - venge!
Con - demn to hell!
F*
Dm*
Tempt not the blade, all fear the sen -
1.2.3.
C* Bm*
4.
E*
ti - nel.
Sworn
ti - nel.
Am F C/E Am Em* Am*
T
A
B

THE SENTINEL

Words and Music by
GLENN TIPTON, ROB HALFORD
and K.K. DOWNING

Am
(Verse 1:) Along deserted avenues, steam begins to rise. The figures primed and ready,

D C/E F G Am D C/E F G Esus4
Prepared for quick surprise. He's watching for a sign, his life, is on the line.

Am F Dm C Bm
(Chorus:) Sworn to avenge! Condemn to hell! Tempt not the blade, all fear the sentinel.

Am
(Verse 2:) Dogs whine in the alleys, smoke is on the wind. From deep inside its empty shell,

D C/E F G Am D C/F F G Esus4
A cathedral bell begins. Ringing out its toll, a storm begins to grow.

(Repeat Chorus:)

Em C Am
Amidst the upturned, burned out cars, the challengers await. And in their fists clutch iron bars,

Em D Em C
with which to seal his fate. Across his chest in scabbards rest, the rows of throwing knives,

Am Em
Whose razor points in challenged test, have finished many lives.

(Instrumental)

(Spoken:) Now facing one another, the stand-off eats at time.

Then all at once a silence falls as the bell ceases its chime.

Am F Dm Am
(Sung:) Upon this sign the with shrieks and cries rush forth. The knives fly out like bullets,

F Dm Am F Dm Am
Upon their deadly course. Screams of pain and agony, rent the silent air. Amidst the dying bodies,

F Dm Am F Dm
Blood runs everywhere. The figure stands expressionless, impassive and alone.

Am Dm C/E F G Esus4
Unmoved by his victory, and the seeds of death he's sown.

(Repeat Chorus:)

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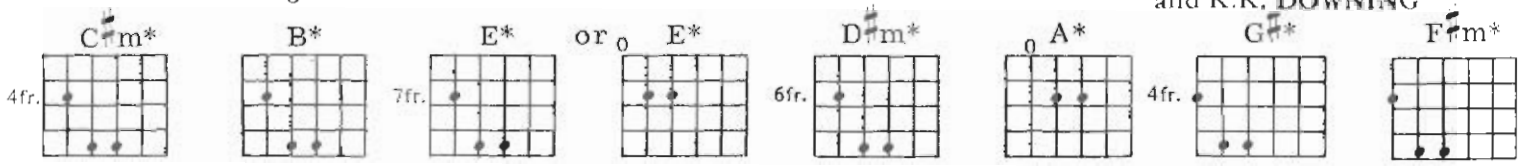
LOVE BITES

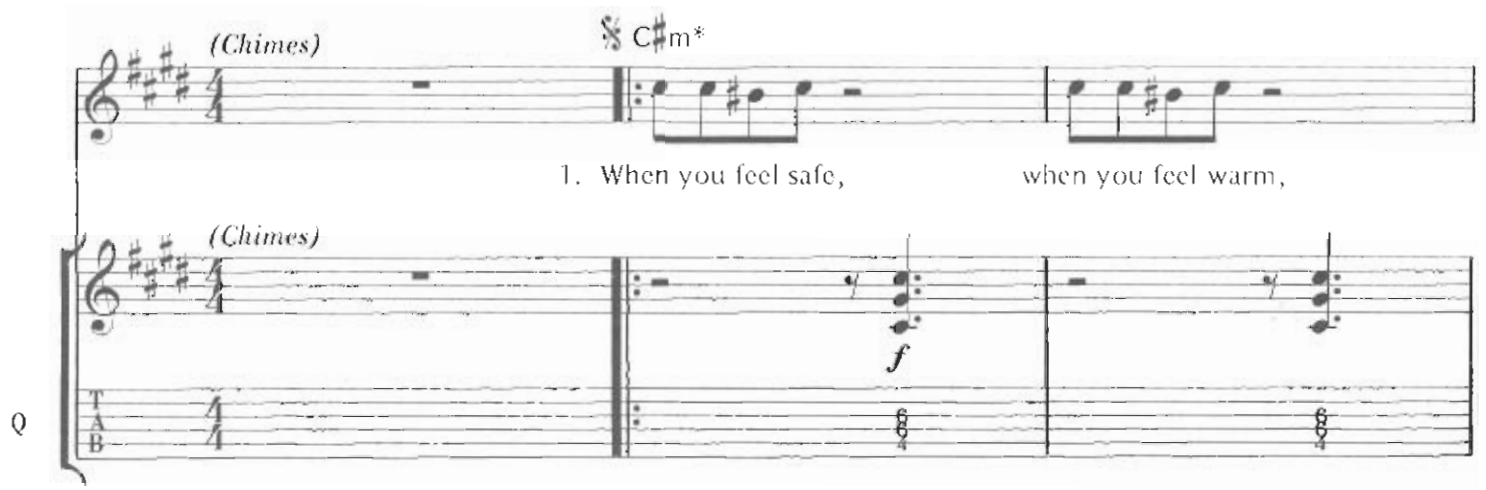
Words and Music by
GLENN TIPTON, ROB HALFORD
and K.K. DOWNING

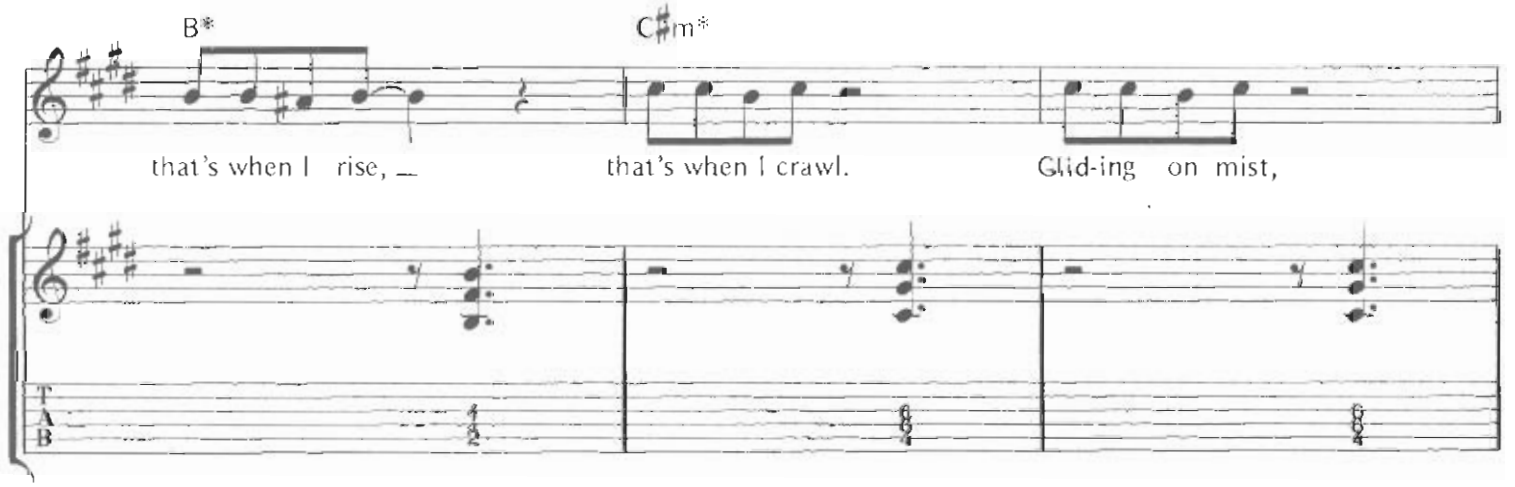
Chords used in this song:

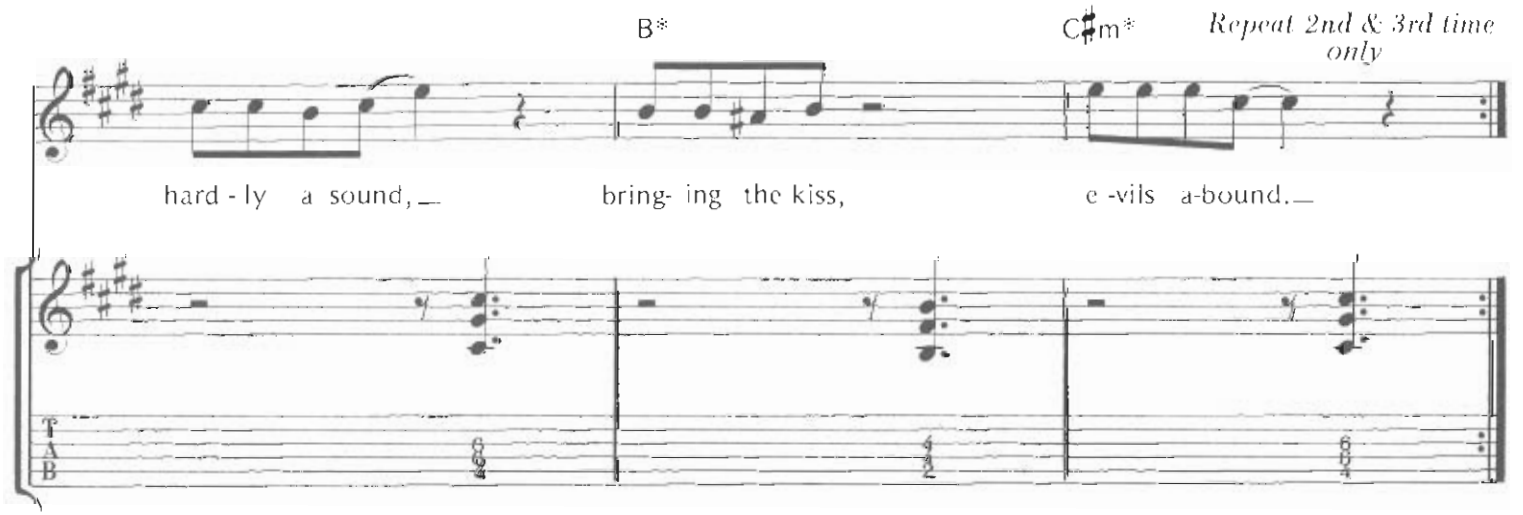


* = Power Chord Version (see glossary)

Steady drive







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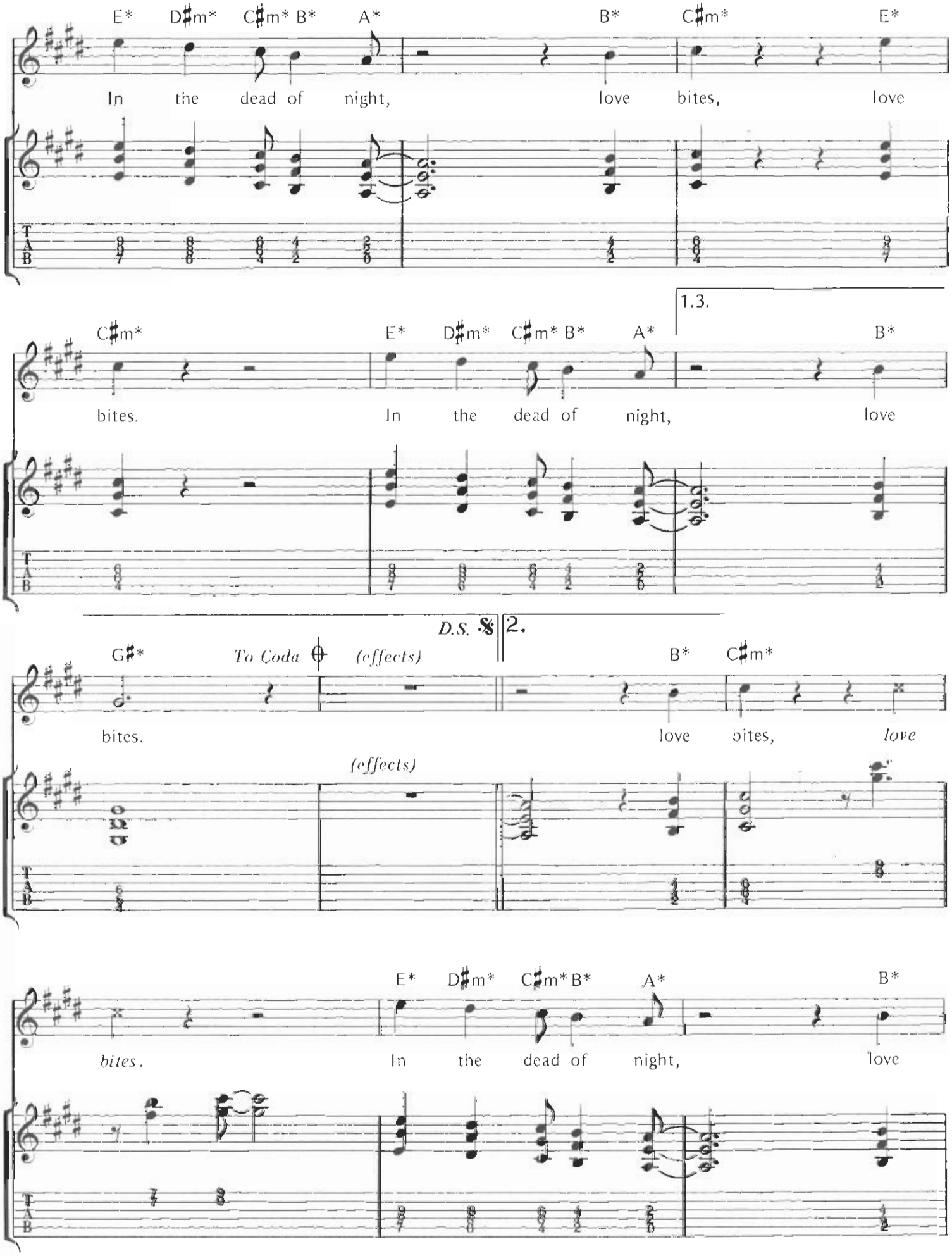
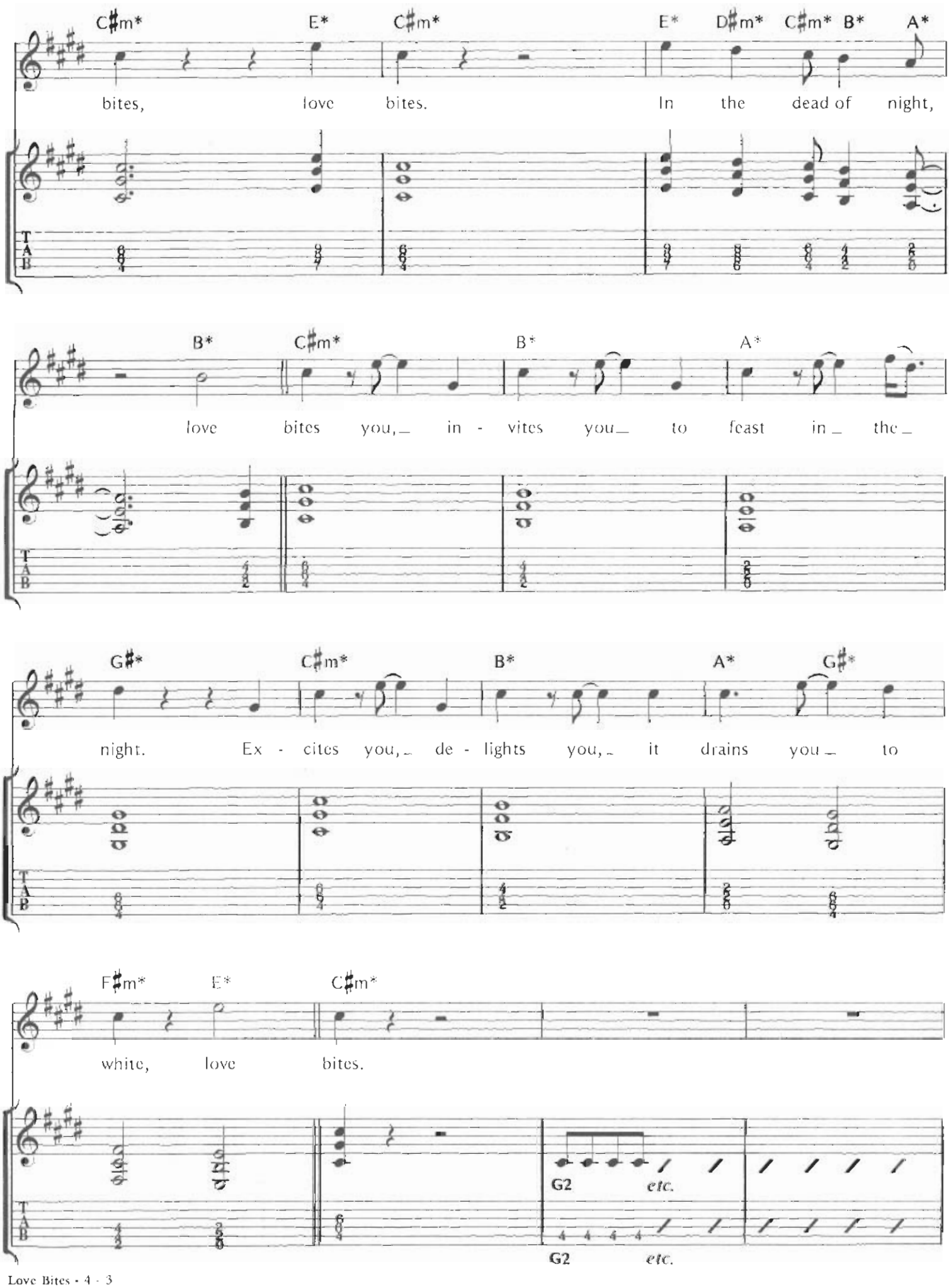
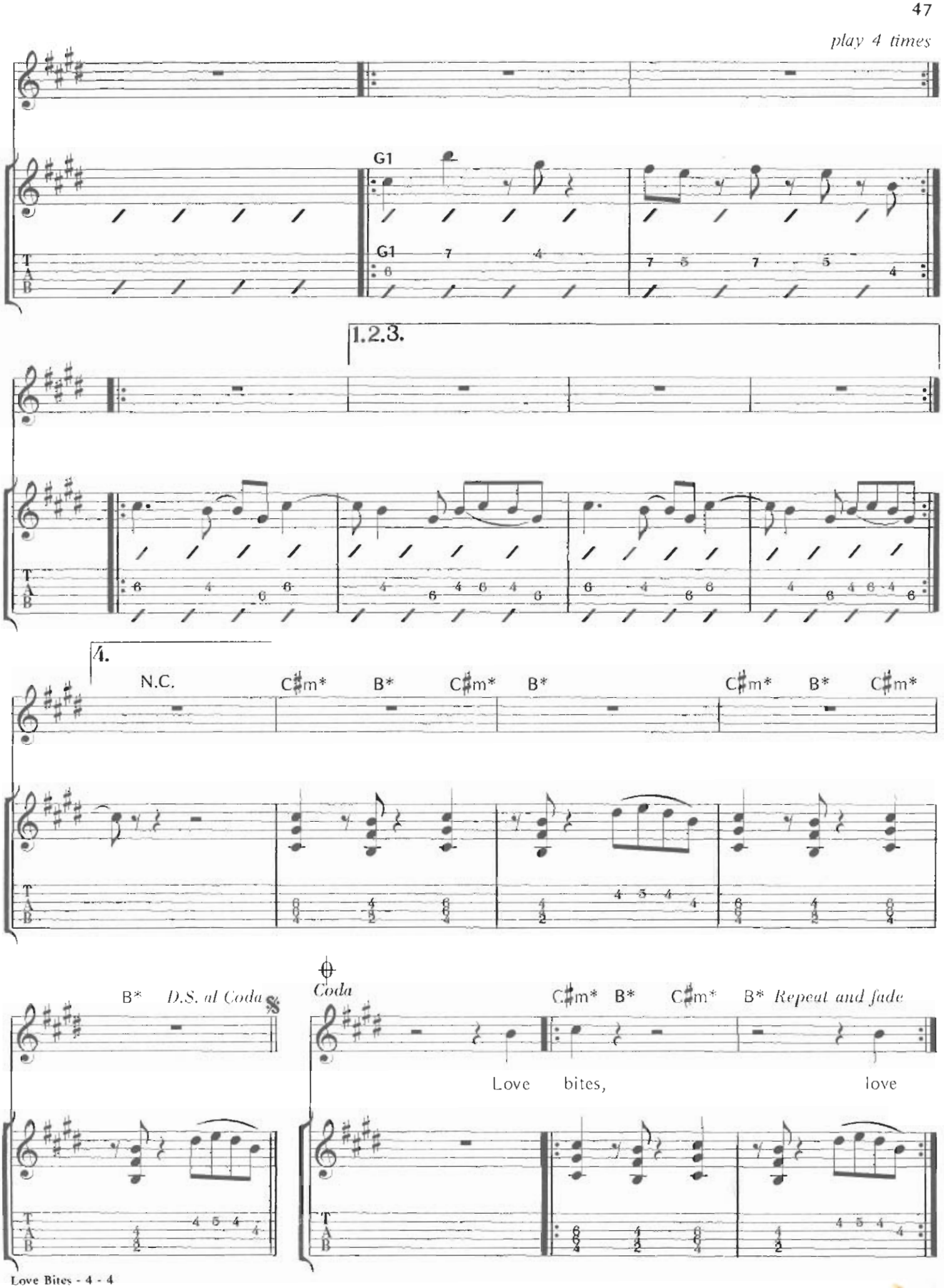

E* D♯m* C♯m* B* A* B* C♯m* E*
In the dead of night, love bites, love
C♯m* E* D♯m* C♯m* B* A* B*
bites. In the dead of night, love
1.3.
D.S. 𝄋
2.
G♯* To Coda (effects) B* C♯m*
bites. love bites, love
(effects)
E* D♯m* C♯m* B* A* B*
bites. In the dead of night, love


C♯m* E* C♯m* E* D♯m* C♯m* B* A*
bites, love bites. In the dead of night,
B* C♯m* B* A*
love bites you, in - vites you to feast in the
G♯* C♯m* B* A* G♯*
night. Ex - cites you, de - lights you, it drains you to
F♯m* E* C♯m*
white, love bites.
G2 etc.
G2 etc.


play 4 times
G1
G1
1.2.3.
4.
N.C.
C♯m*
B*
C♯m*
B*
C♯m*
B*
C♯m*
B* D.S. al Coda
Coda
C♯m*
B*
C♯m*
B* Repeat and fade
Love bites, love

LOVE BITES

Words and Music by
GLENN TIPTON, ROB HALFORD
and K.K. DOWNING

C♯m B C♯m
(Verse 1:) When you feel safe, when you feel warm, that's when I rise, that's when I crawl.

B C♯m
Gliding on mist, hardly a sound, bringing the kiss, evils abound.

E D♯m C♯m B A B C♯m E C♯m E D♯m C♯m B A B G♯
(Chorus:) In the dead of night, love bites, love bites. In the dead of night, love bites.

C♯m B C♯m
(Verse 2:) Into your room, where in deep sleep, there you lie still, to you I creep.

B C♯m
Then I descend, close to your lips, across you I bend, you smile as I sip.

B C♯m
Now you are mine, in my control, one taste of your life, and I own your soul

B C♯m
Softly you stir, gently you moan, lust's in the air, wake as I groan.

(Repeat Chorus:)

C♯m B A G♯
(Bridge:) Love bites you, invites you to feast in the night.

C♯m B A G♯ F♯m E C♯m
Excites you, delights you, it drains you to white, love bites.

C♯m
(Verse 3:) You knew at first sight, you'd enjoy my attack,

B C♯m
That with my first bite, there'd be no turning back. So come in my arms,

B C♯m
I strike any hour, I will return, to trap and devour.

(Repeat Chorus:)

C♯m B C♯m C♯m B C♯m
Love bites, love bites, love bites, love bites . . .

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EAT ME ALIVE

Words and Music by
GLENN TIPTON, ROB HALFORD
and K.K. DOWNING

Em D Em
(Verse 1:) Wrapped tight around me like a second flesh hot skin.

D Em
Cling to my body as the esctasy begins.

B C D
Your wild vibrations got me shooting from the hip.

D
Crazed and insatiable let rip.

Em F Em G F Em F Em D
(Chorus:) And eat me alive! Eat me alive!

Em D Em
(Verse 2:) Sounds like an animal, panting to the beat.

D Em
Groan in the pleasure zone, gasping from the heat.

B C D
Gut wrenching frenzy that deranges every joint.

D
I'm gonna force you at gun point to . . .

(To Chorus:)

Em D Em
(Verse 3:) Bound to deliver as you give and I collect.

D Em
Squealing in passion as the rod of steel injects.

B C D
Lunge to the maximum spread - eagled to the wall.

D
You're well equipped to take it all. So . . .

(To Chorus:)

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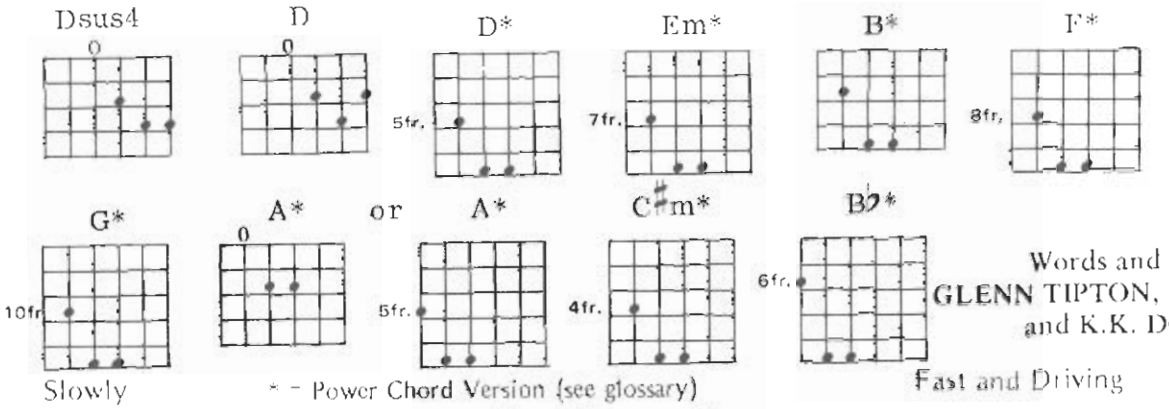
EAT ME ALIVE

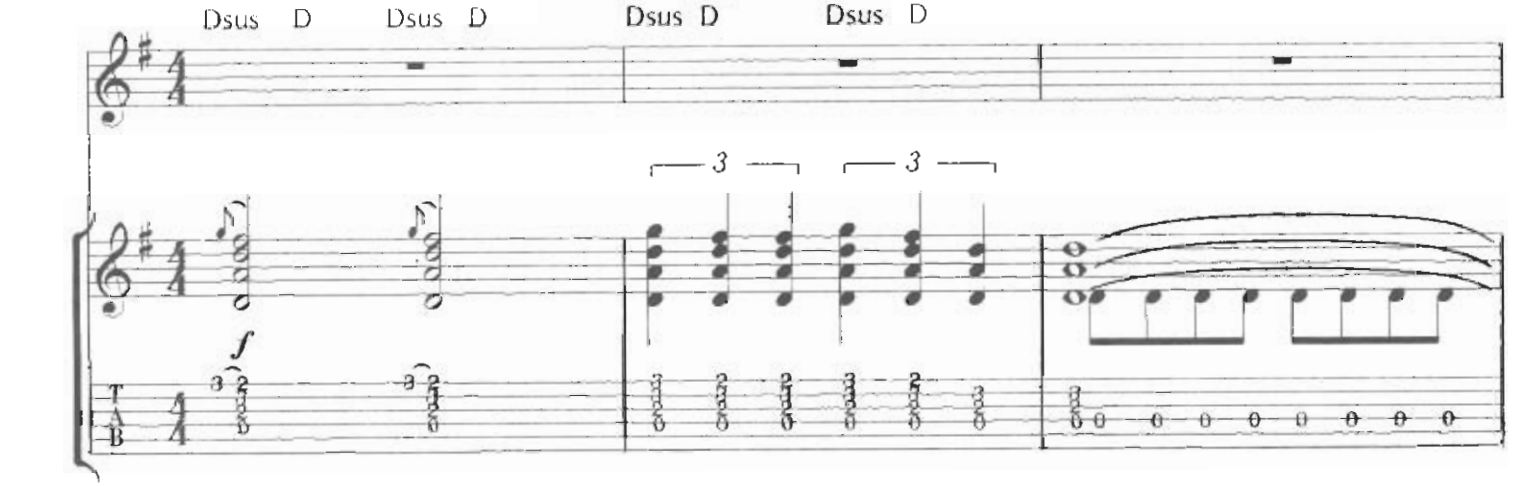
Chords used in this song:



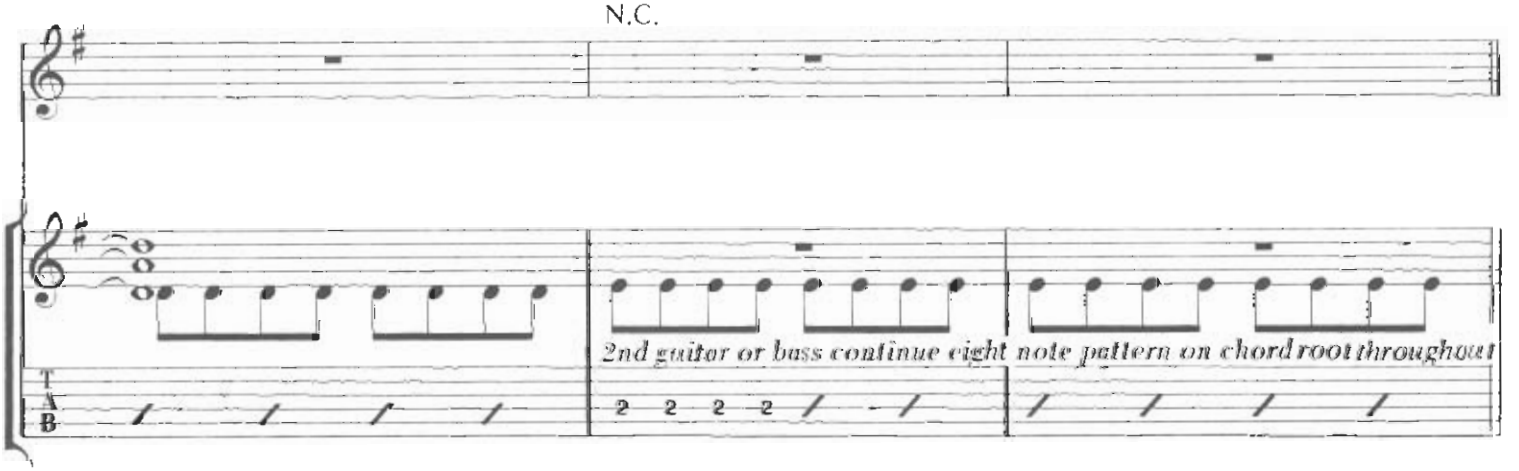
Words and Music by
GLENN TIPTON, ROB HALFORD
and K.K. DOWNING

Slowly — * - Power Chord Version (see glossary) — Fast and Driving

Dsus D Dsus D Dsus D Dsus D

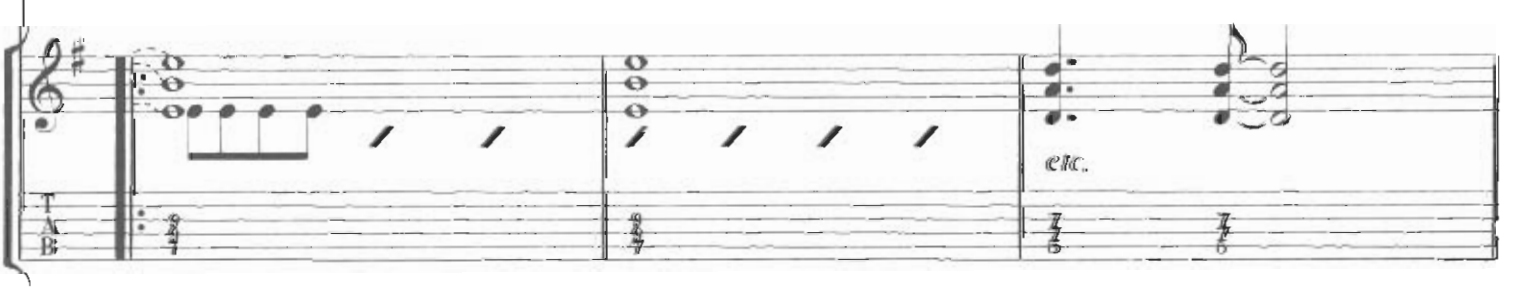


N.C.



Em* D*

Wrapped tight a - round me like a sec - ond flesh hot skin.



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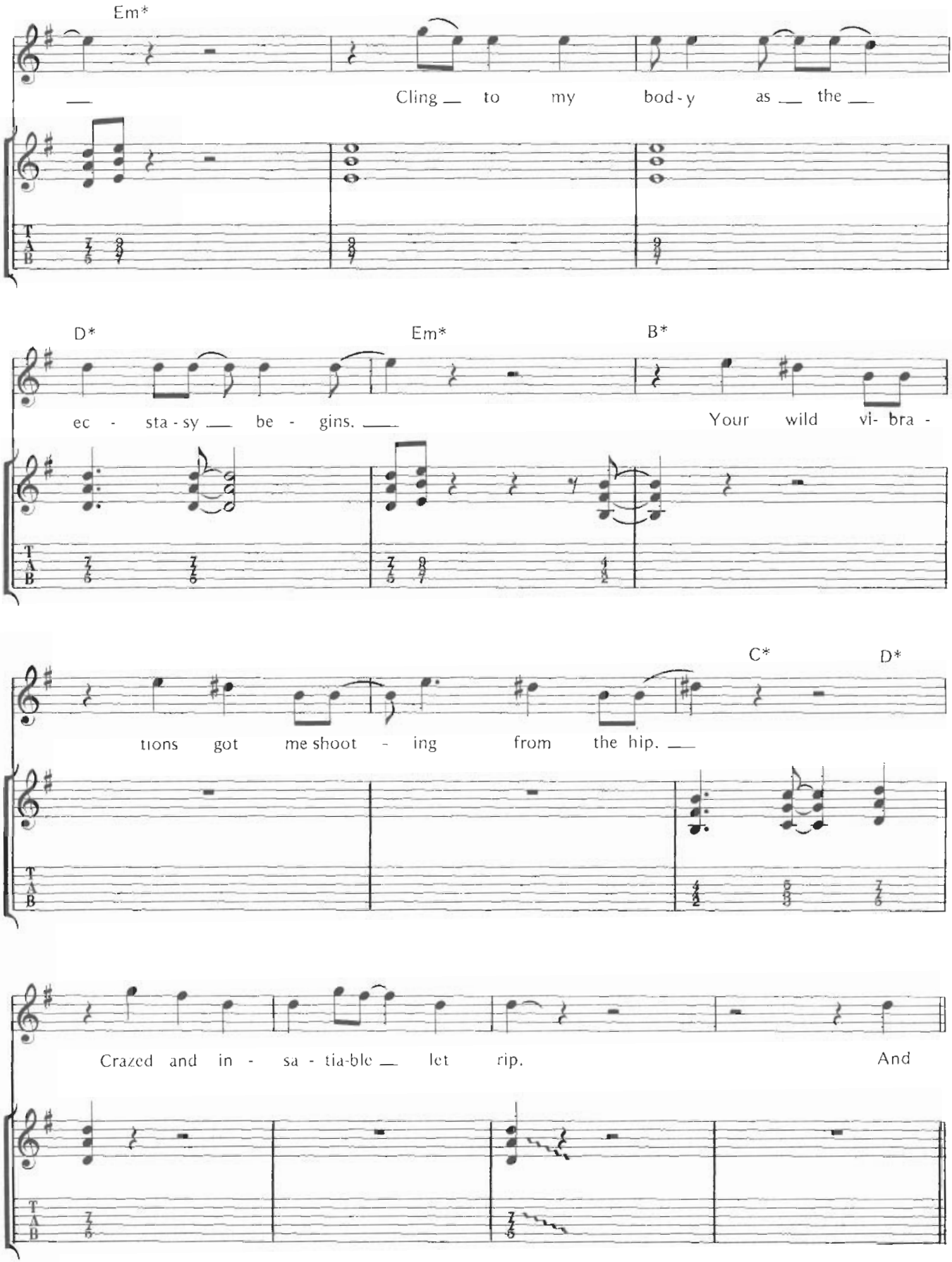
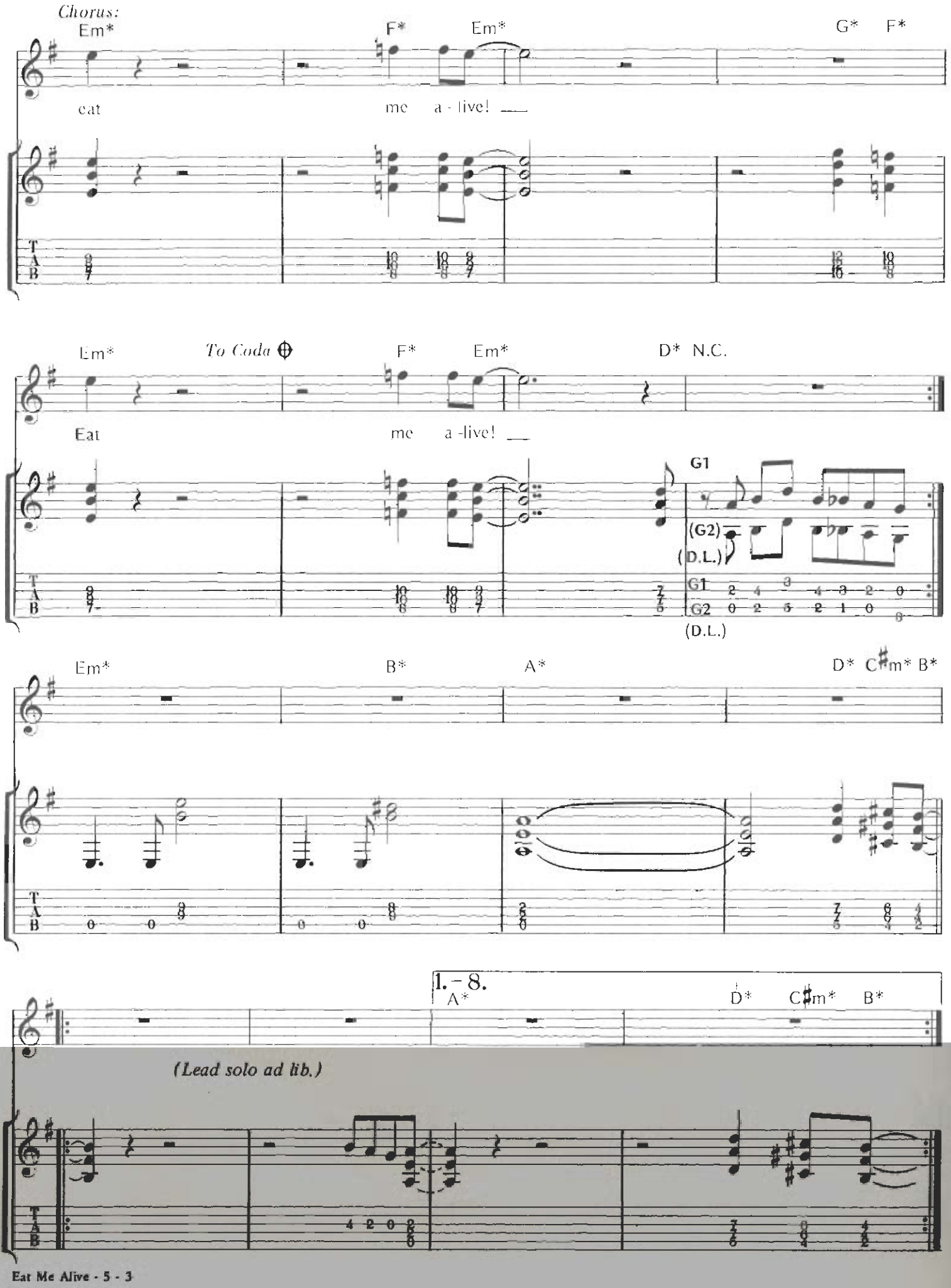
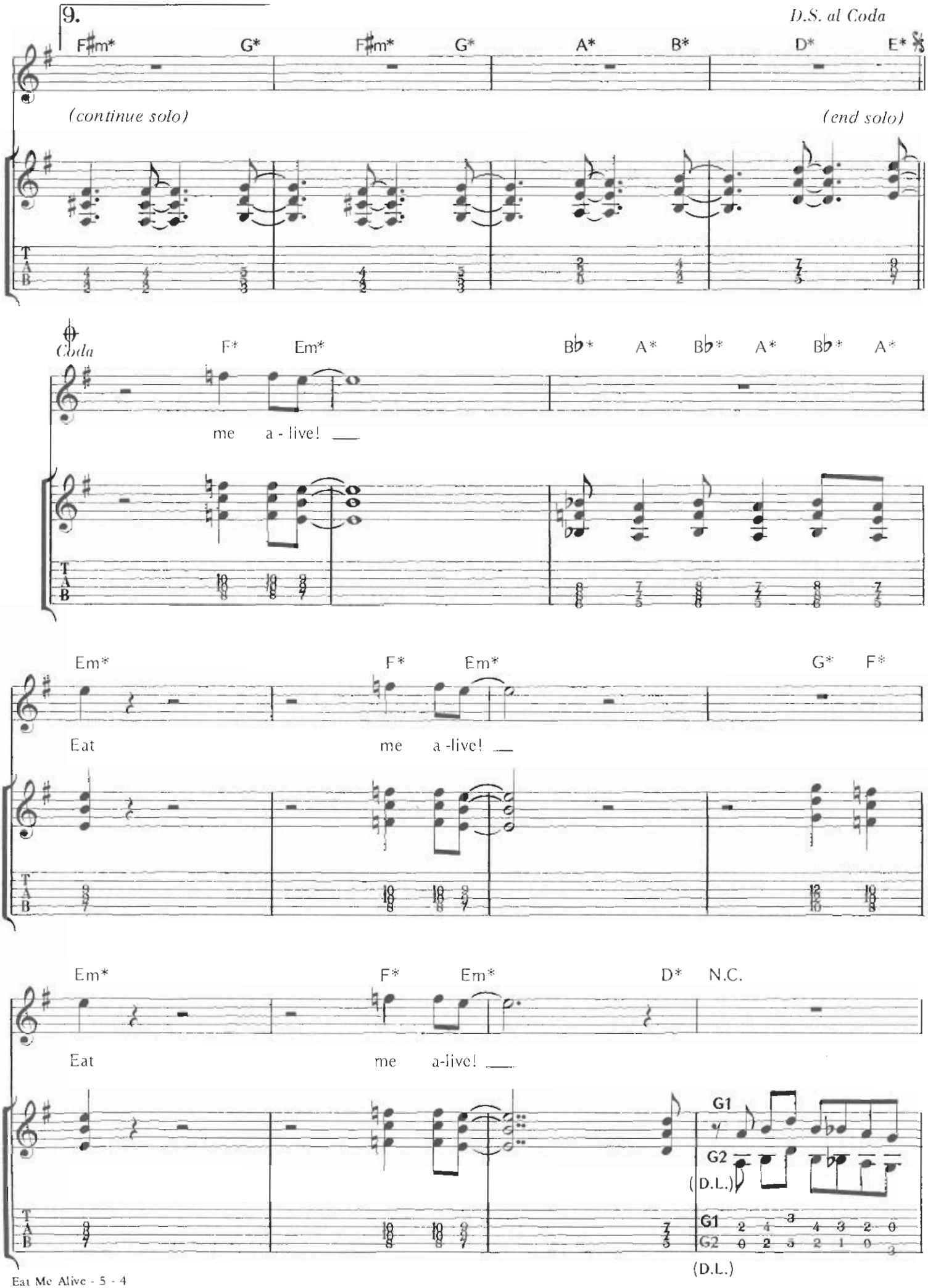
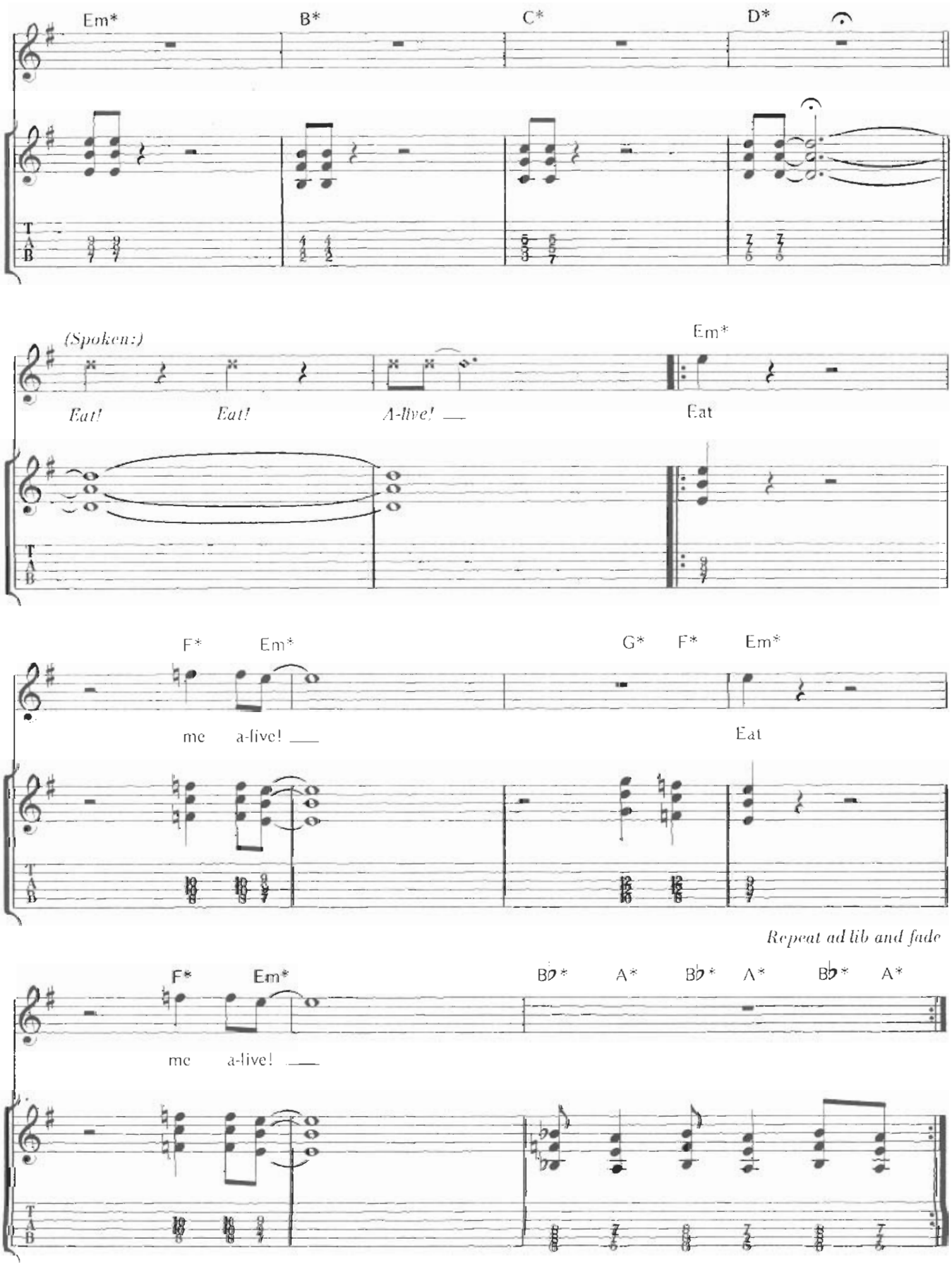

Em*
Cling to my bod-y as the
D*
Em*
B*
ec - sta-sy be - gins.
Your wild vi- bra -
C*
D*
tions got me shoot - ing from the hip.
Crazed and in - sa - tia-ble let rip.
And


Chorus:
Em*
F*
Em*
G*
F*
eat
me
a - live!
Em*
To Coda
F*
Em*
D*
N.C.
Eat
me
a -live!
G1
(G2)
(D.L.)
G1
G2
(D.L.)
Em*
B*
A*
D*
C♯m*
B*
1. – 8.
A*
D*
C♯m*
B*
(Lead solo ad lib.)
T
A
B


9.
D.S. al Coda
F♯m*
G*
F♯m*
G*
A*
B*
D*
E*
(continue solo)
(end solo)
Coda
F*
Em*
B♭*
A*
B♭*
A*
B♭*
A*
me
a - live!
Em*
F*
Em*
G*
F*
Eat
me
a -live!
Em*
F*
Em*
D*
N.C.
Eat
me
a-live!
G1
G2
(D.L.)
G1
G2
(D.L.)


Em*
B*
C*
D*
(Spoken:)
Eat!
Eat!
A-live!
Em*
Eat
F*
Em*
me
a-live!
G*
F*
Em*
Eat
Repeat ad lib and fade
F*
Em*
me
a-live!
B♭*
A*
B♭*
A*
B♭*
A*

SOME HEADS ARE GONNA ROLL

Words and Music by
BOB HALLIGAN, JR.

Em C/E Em C(9)
(Verse 1:) You can look to the left and look to the right, but you will live in danger tonight.

Em C/E Em C(9)
When the enemy comes, he will never be heard. He'll blow your mind and not say a word.

B D B C D A B C A/C♯ D B/D♯
Blinding lights, flashing colors. Sleepless nights, if the man with the power can't keep it under control.

Em D Em C D
(Chorus:) Some heads are gonna roll. Some heads are gonna roll. *(Repeat)*

Em C/E Em C(9)
(Verse 2:) The power mad freaks who are ruling the earth, will show you how little they think you're worth.

Em C/E Em C(9)
With animal lust they'll devour your life, and slice your word to bits like a knife.

B D B C D A B C A/C♯ D B/D♯
One last day, burning hell fire. You're blown away, if the man with power can't keep it under control.

(Repeat Chorus:)

C Em B C B C A/C♯ D Em
Know what it's like, when you're taken for granted. There goes your live, it's so under handed

(Lead Solo)

C A/C♯ D B/D♯
If the man with the power can't keep it under control.

(Repeat Chorus:)

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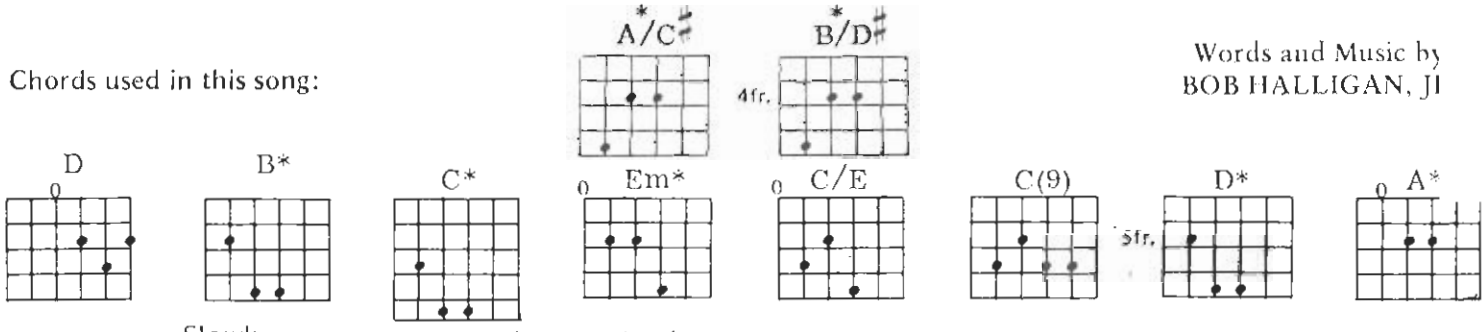
SOME HEADS ARE GONNA ROLL

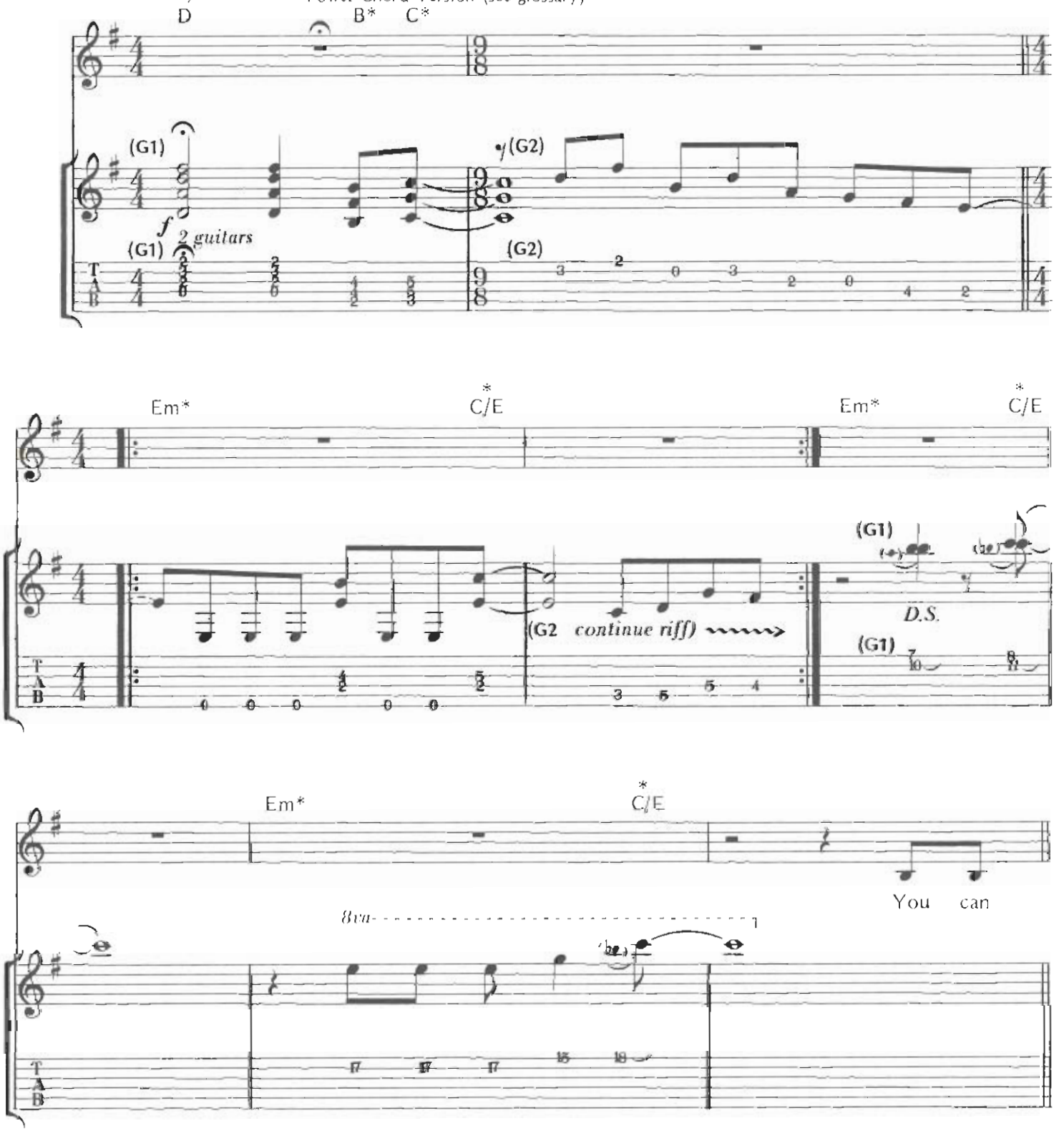
Chords used in this song:



Words and Music by
BOB HALLIGAN, JI

Slowly

* = Power Chord Version (see glossary)



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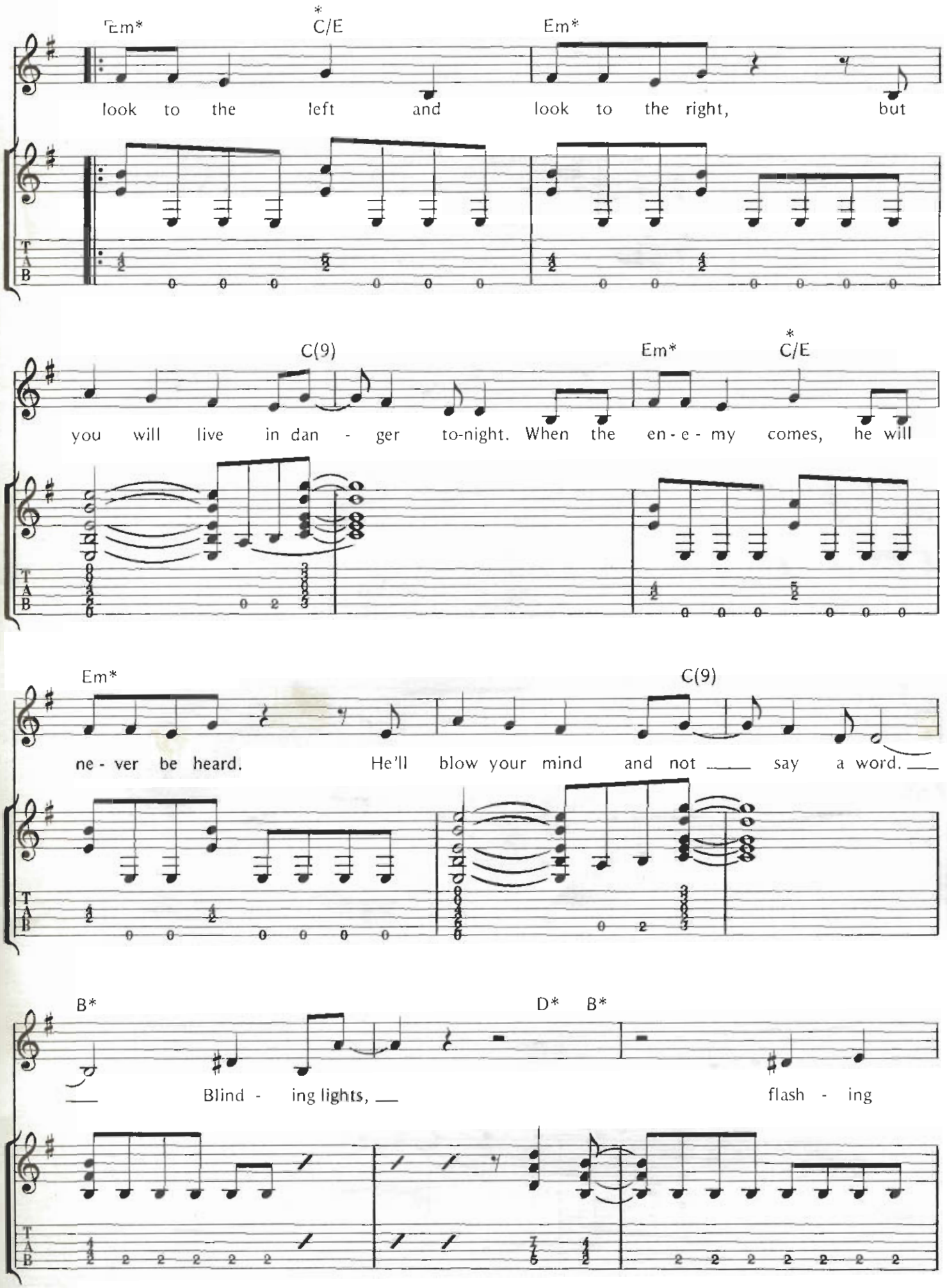
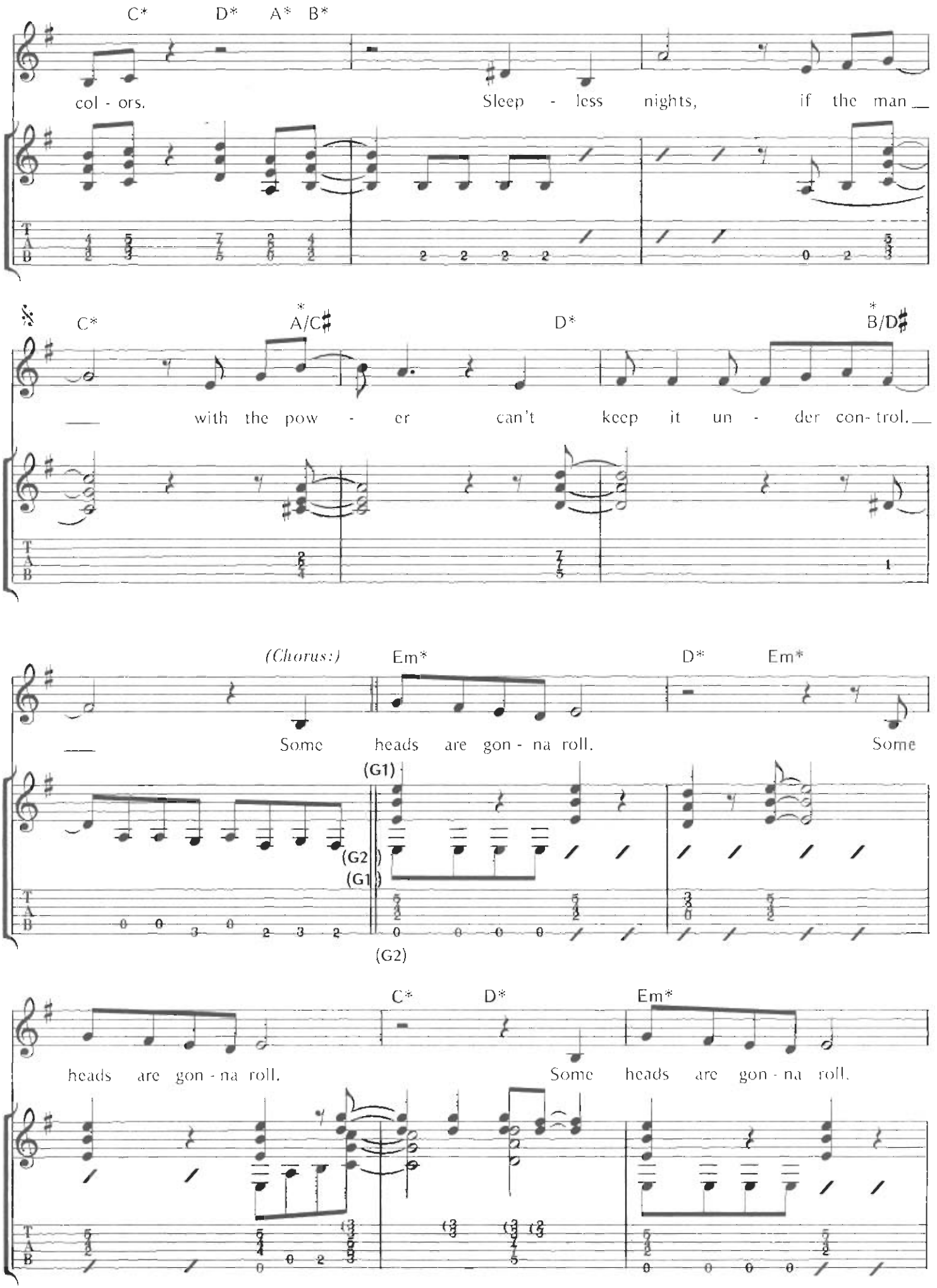
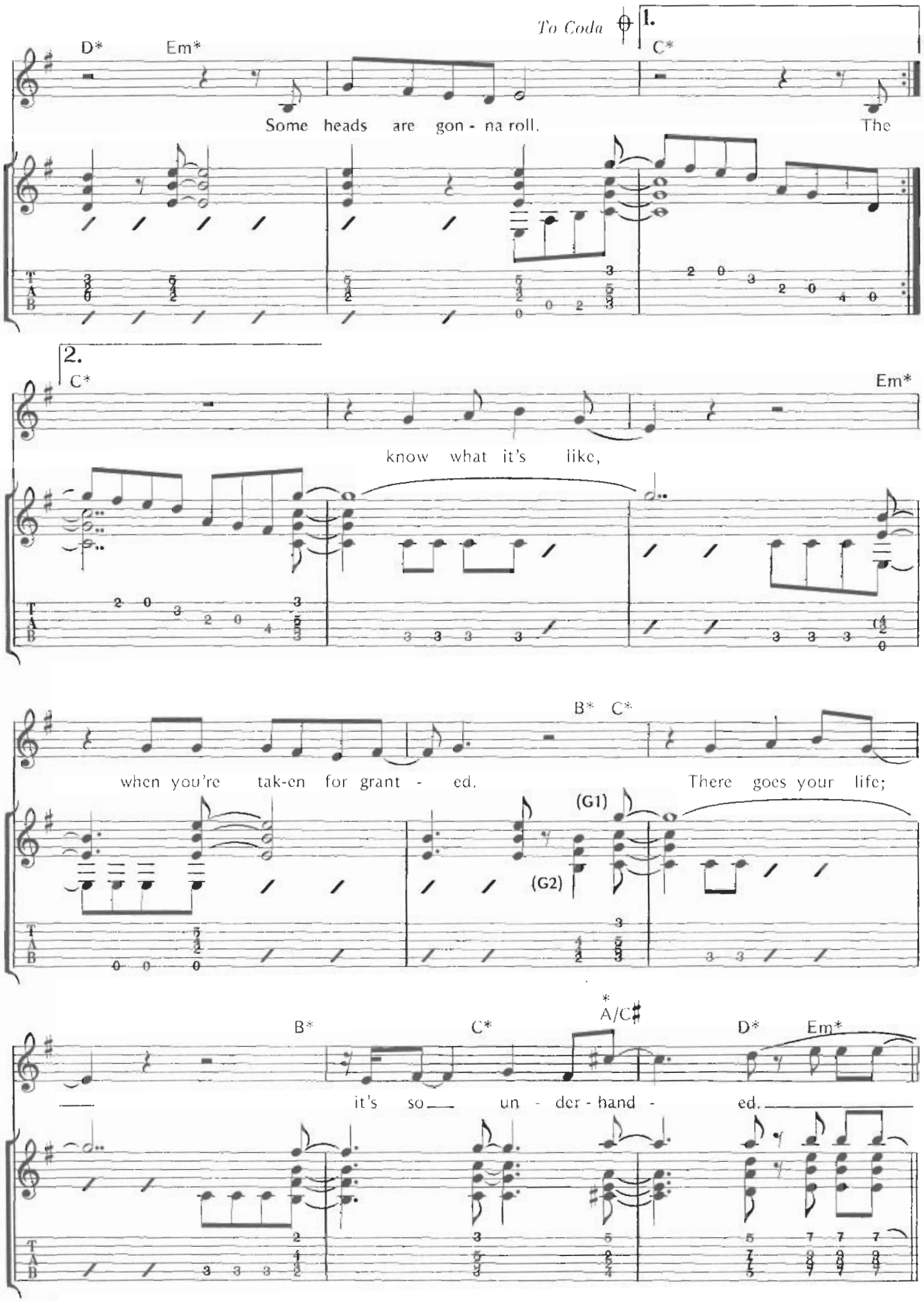
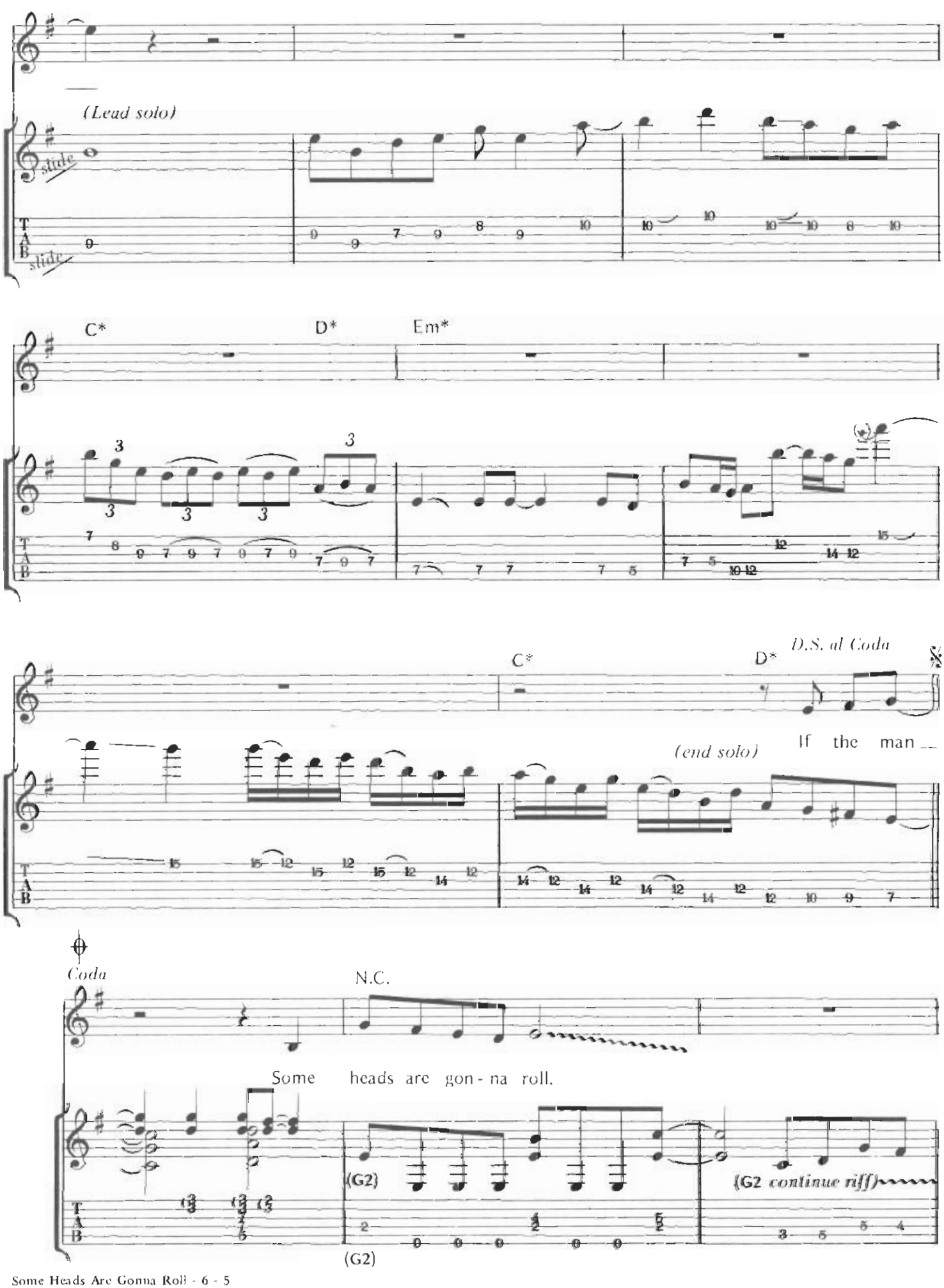
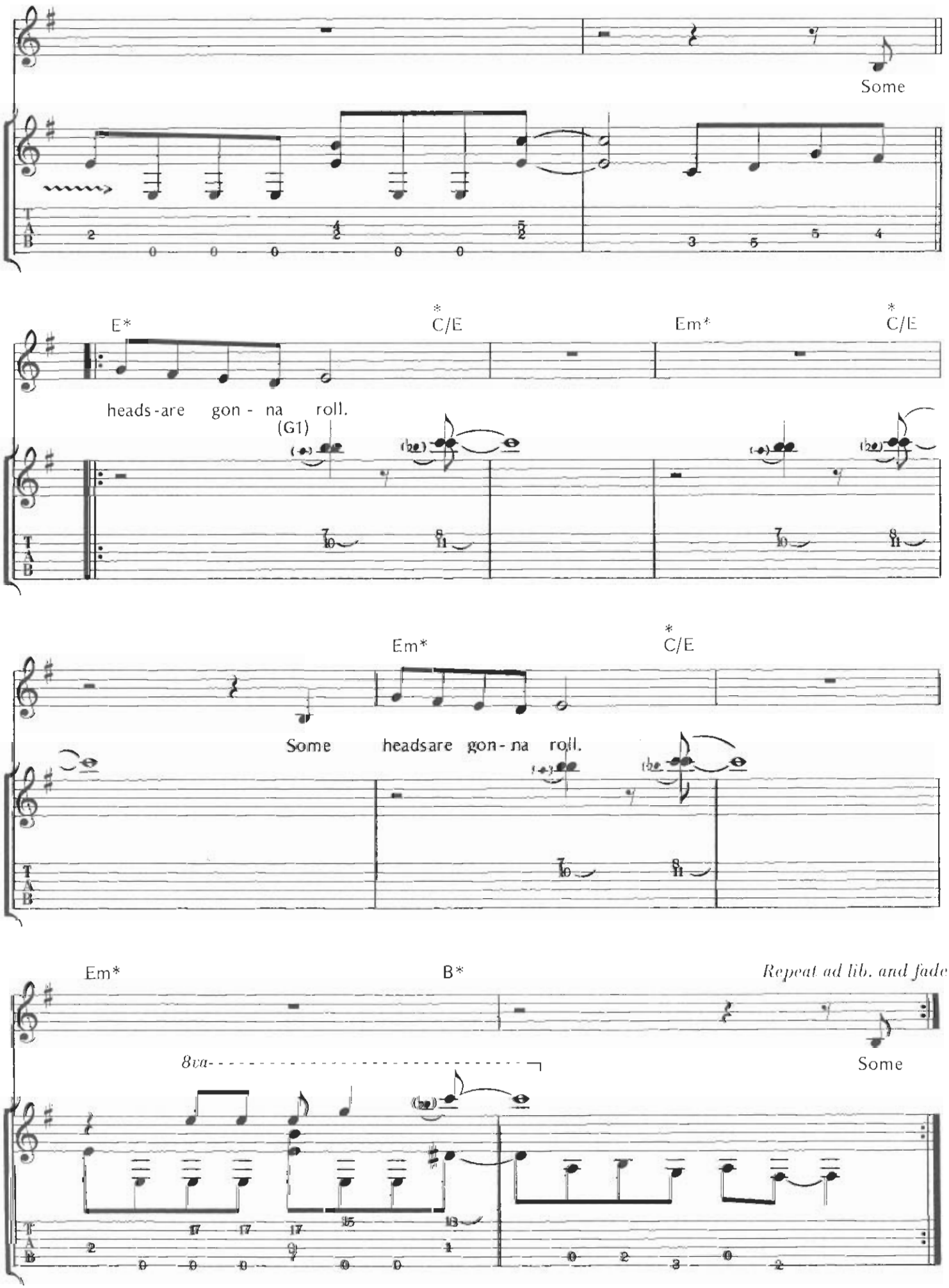

Em*
C/E*
Em*
look to the left and look to the right, but
C(9)
Em*
C/E*
you will live in dan - ger to-night. When the en - e - my comes, he will
Em*
C(9)
ne - ver be heard. He'll blow your mind and not say a word.
B*
D*
B*
Blind - ing lights,
flash - ing


C* D* A* B*
col - ors. Sleep - less nights, if the man
C* A/C♯ D* B/D♯
with the pow - er can't keep it un - der con- trol.
(Chorus:) Em* D* Em*
Some heads are gon - na roll. Some
(G1)
(G2)
(G1)
(G2)
C* D* Em*
heads are gon - na roll. Some heads are gon - na roll.


To Coda
1.
D*
Em*
C*
Some heads are gon - na roll.
The
2.
C*
Em*
know what it's like,
B*
C*
when you're tak-en for grant - ed.
There goes your life;
(G1)
(G2)
B*
C*
A/C♯
D*
Em*
it's so un - der - hand - ed.

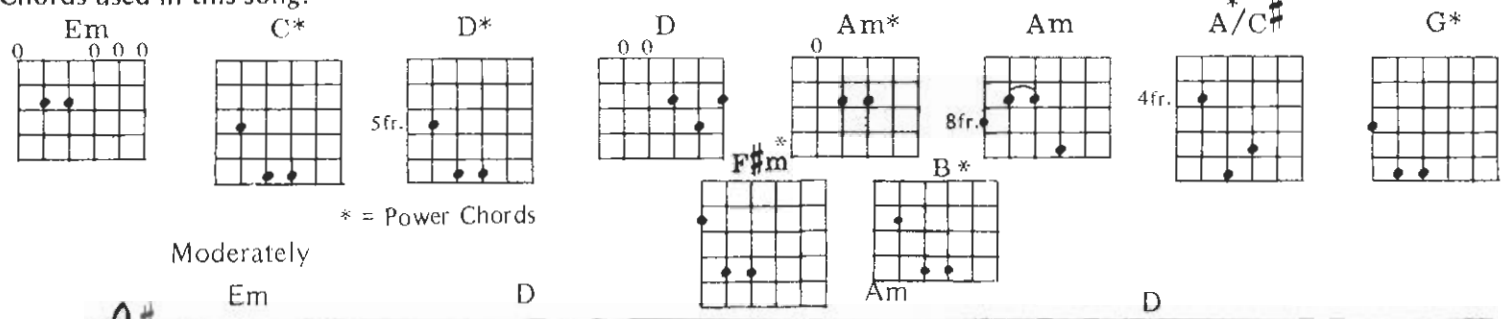

(Lead solo)
slide
slide
C*
D*
Em*
C*
D*
D.S. al Coda
(end solo)
If the man
Coda
N.C.
Some heads are gon - na roll.
(G2)
(G2 continue riff)
(G2)


Some
E*
C/E
Em*
C/E
heads-are gon - na roll.
(G1)
Em*
C/E
Some headsare gon-na roll.
Em*
B*
Repeat ad lib. and fade
Some
8va

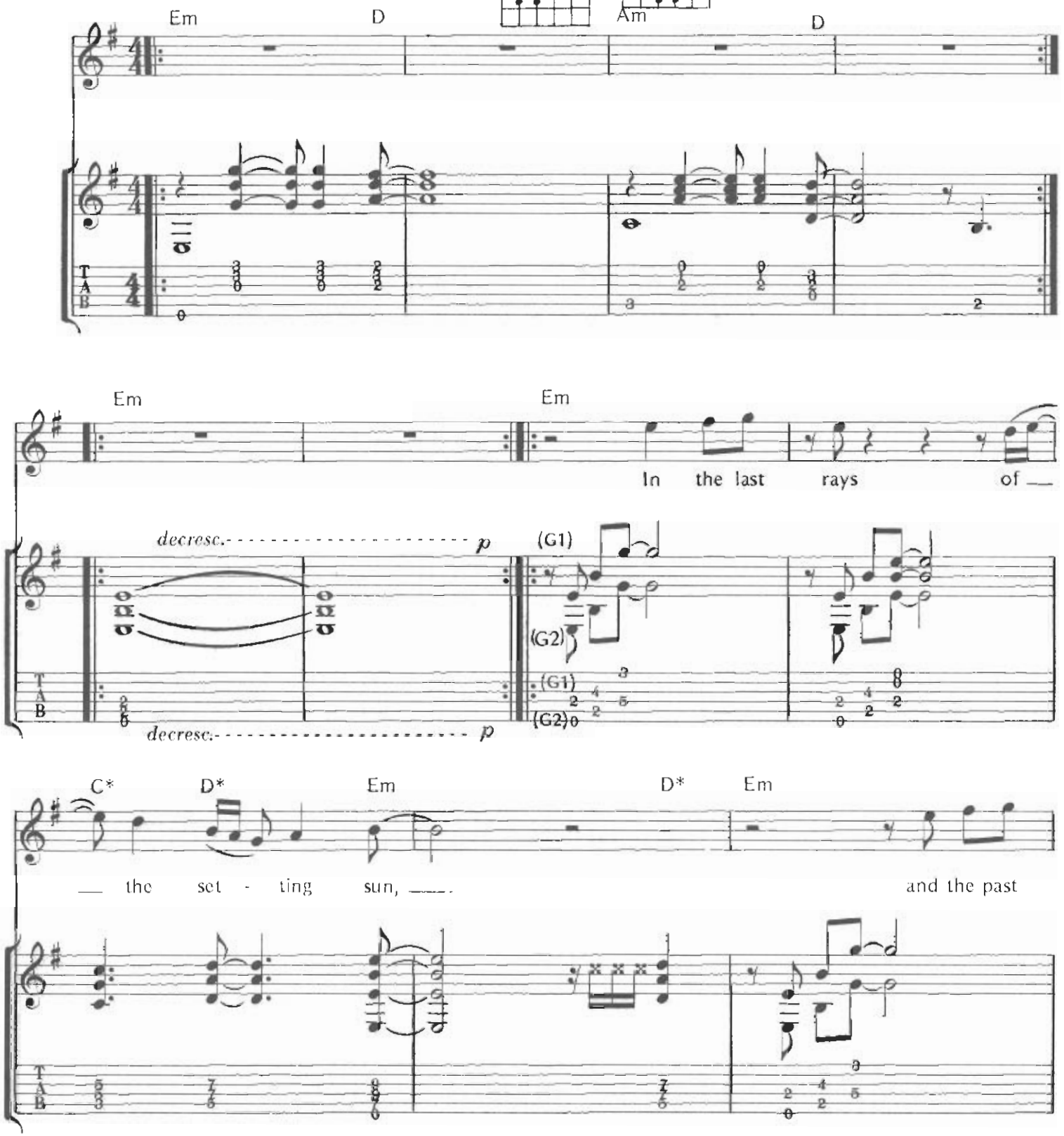
NIGHT COMES DOWN

Words and Music by
GLENN TIPTON, ROB HALFORD
and K.K. DOWNING

Chords used in this song:



Moderately



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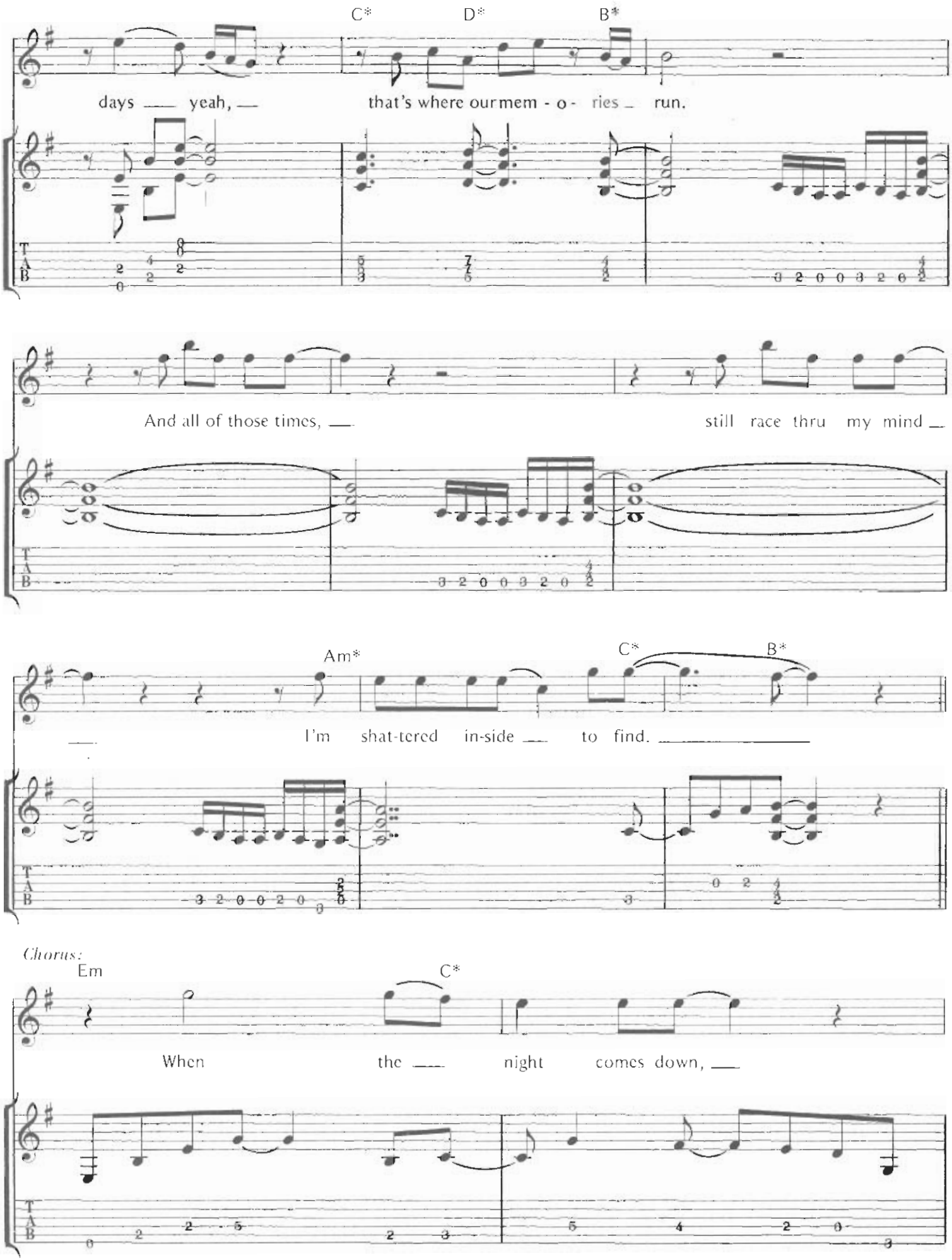
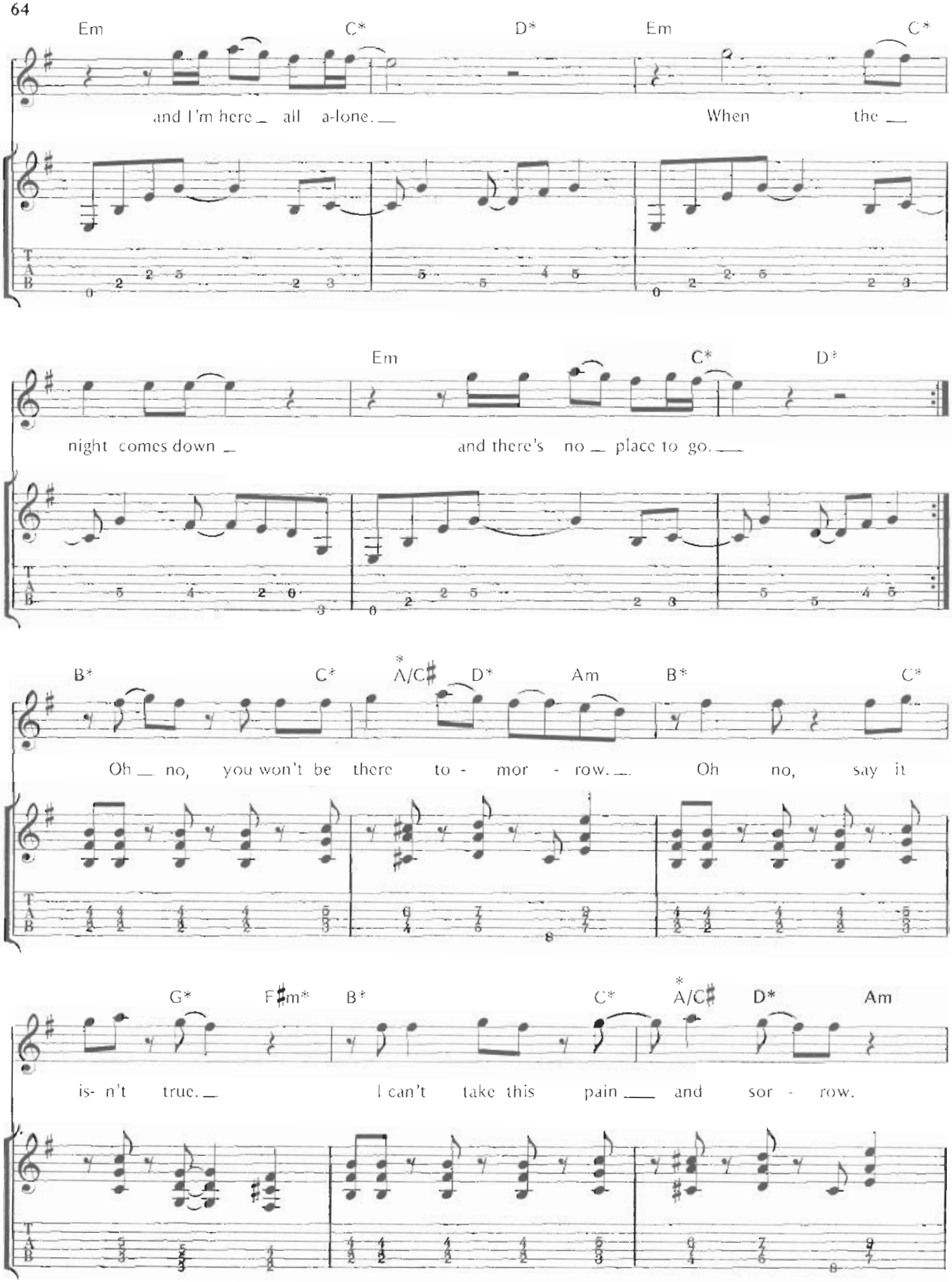
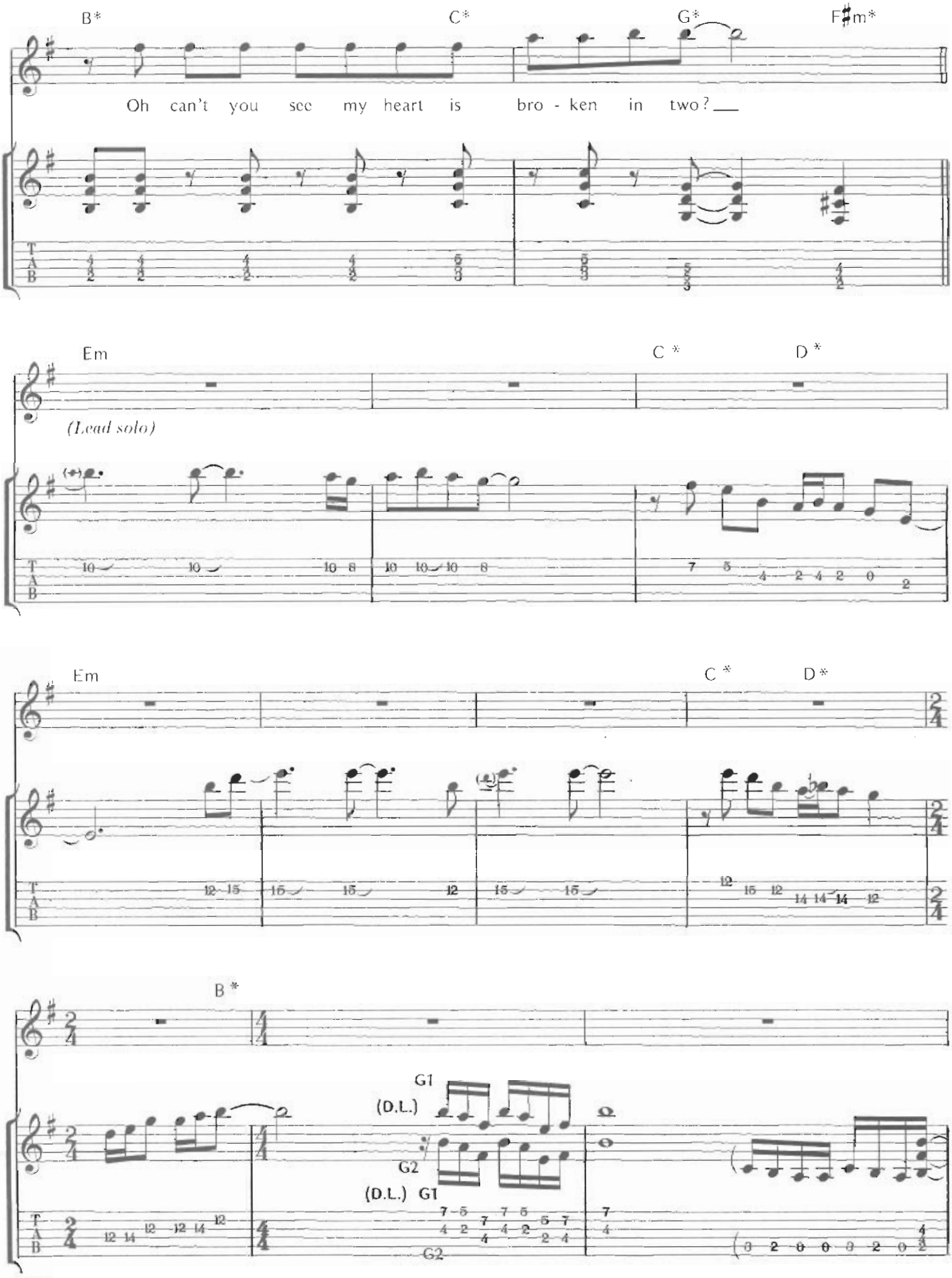
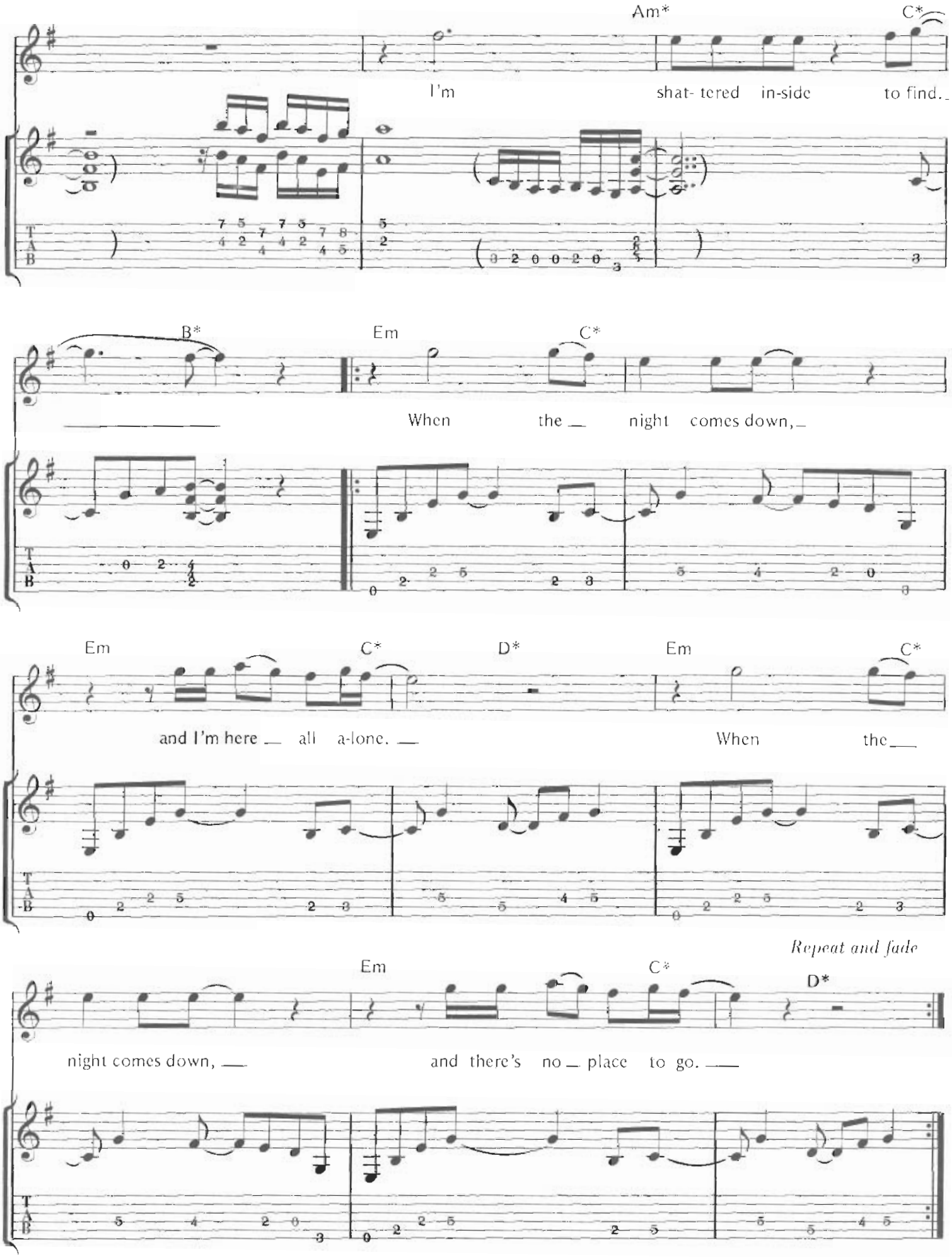

C*
D*
B*
days — yeah, —
that's where our mem - o - ries — run.
And all of those times, —
still race thru my mind —
Am*
C*
B*
— I'm shat-tered in-side — to find. —
Chorus:
Em
C*
When the — night comes down, —


Em C* D* Em C*
and I'm here all a-lone. When the
Em C* D*
night comes down and there's no place to go.
B* C* A/C♯ D* Am B* C*
Oh no, you won't be there to - mor - row. Oh no, say it
G* F♯m* B* C* A/C♯ D* Am
is- n't true. I can't take this pain and sor - row.


B*
C*
G*
F♯m*
Oh can't you see my heart is bro - ken in two?
Em
C *
D *
(Lead solo)
Em
C *
D *
B *
G1
(D.L.)
G2
(D.L.) G1
G2


Am*
C*
I'm shat- tered in-side to find.
B*
Em
C*
When the night comes down,
Em
C*
D*
Em
C*
and I'm here all a-lone.
When the
Repeat and fade
Em
C*
D*
night comes down,
and there's no place to go.

NIGHT COMES DOWN

Words and Music by
GLENN TIPTON, ROB HALFORD
and K.K. DOWNING

Em C D Em D Em C D B
(Verse 1:) In the last rays of the setting sun. And the past days yeah, that's where our memories run.

Am C B
And all of those times, still race through my mind. I'm shattered inside to find.

Em C Em C D Em C Em C D
(Chorus:) When the night comes down, and I'm here all alone. When the night comes down, and there's no place to go

Em C D Em
(Verse 2:) Call me and I'll wait 'til the summer. You never understood that I would wait forever.

C D B Am C B
For love that's only good, and the light starts to dim. The fear closes in, and the night mares begin.

(Repeat Chorus:)

B C A/C♯ D Am B C G F♯m B C A/C♯ D Am
Oh no you won't be there tommorow. Oh no say it isn't true. I can't take this pain and sorrow.

B C G F♯m
Oh can't you see my heart is broken in two.

(Instrumental)

(Chorus Repeat and Fade)

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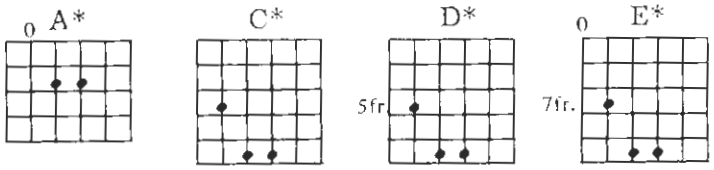
HEAVY DUTY

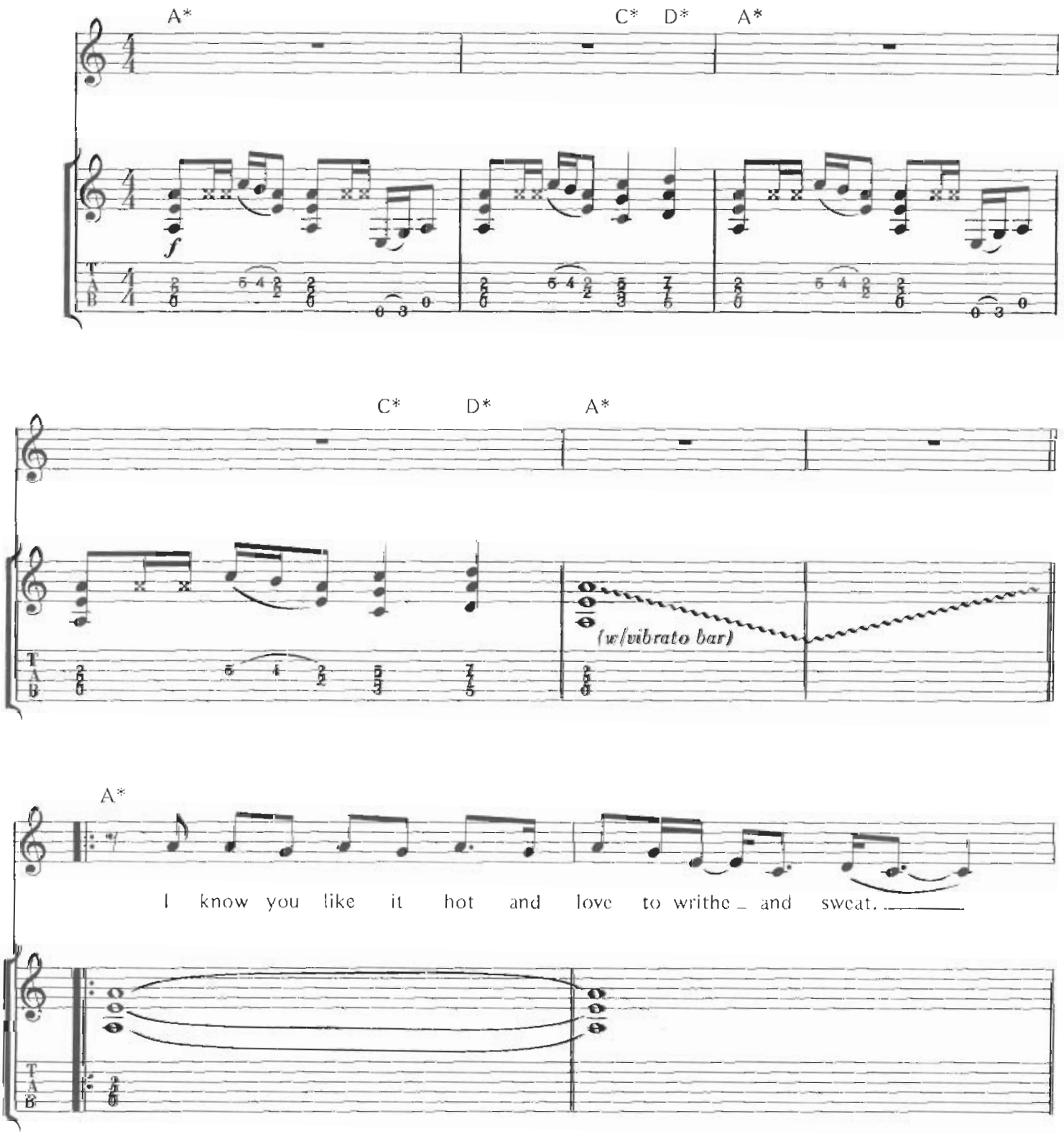
Words and Music by
GLENN TIPTON, ROB HALFORD
and K.K. DOWNING

Chords used in this song:



* = Power Chord

Moderately Slow



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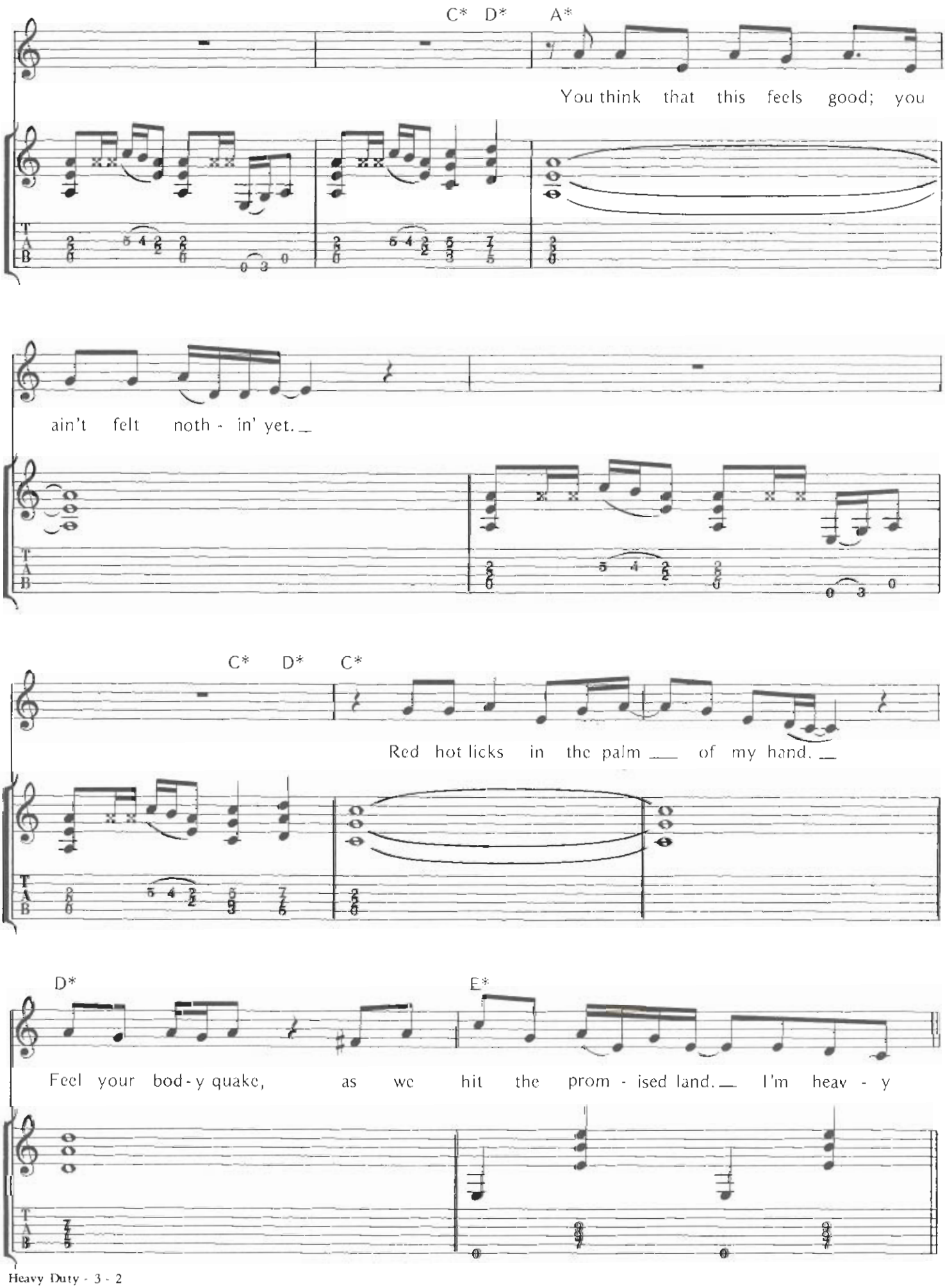
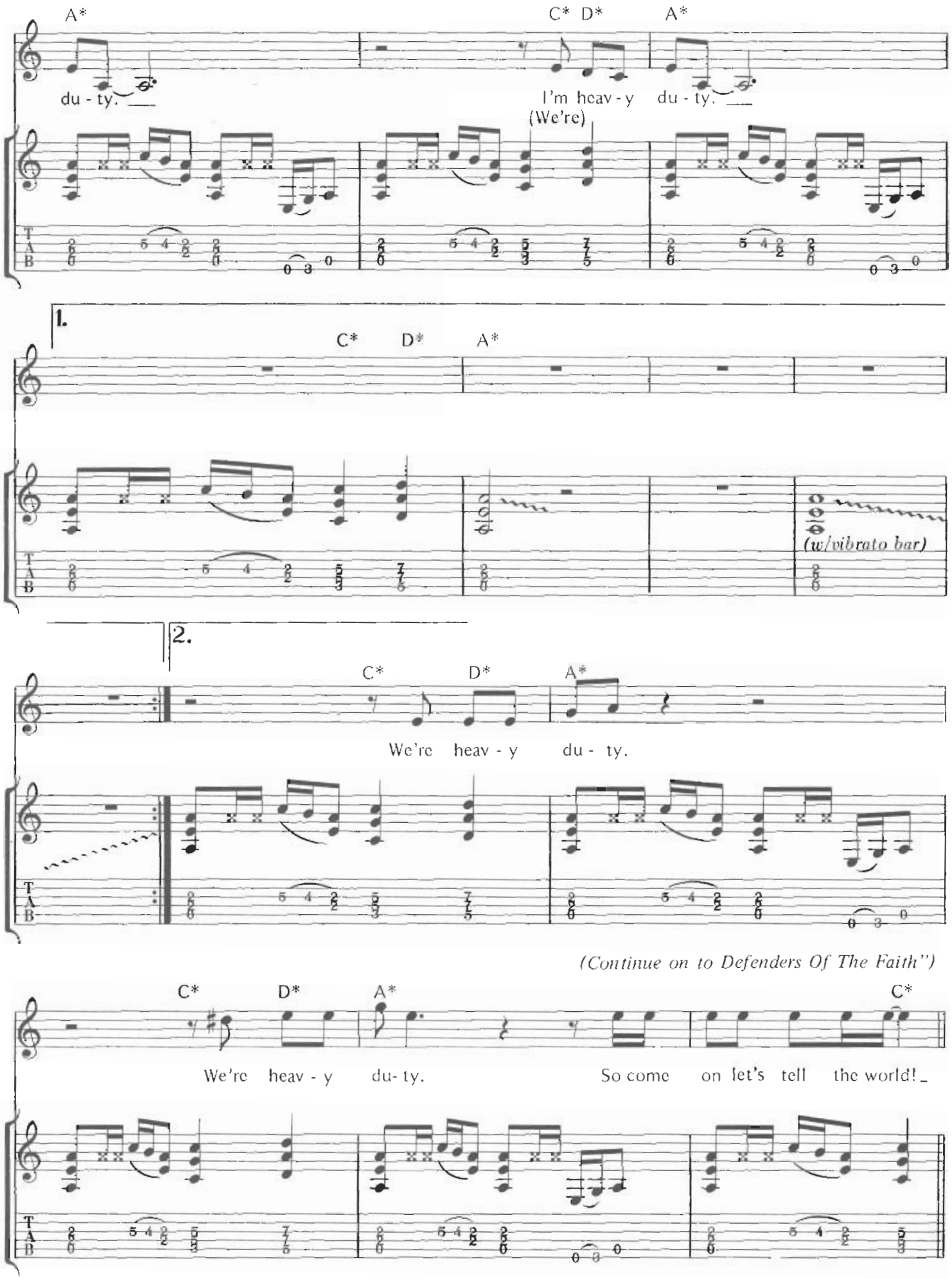
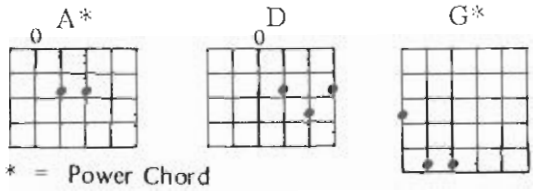

C* D* A*
You think that this feels good; you
ain't felt noth - in' yet.
C* D* C*
Red hot licks in the palm of my hand.
D* E*
Feel your bod-y quake, as we hit the prom - ised land. I'm heav - y


A*
C* D*
A*
du - ty.
I'm heav - y du - ty.
(We're)
1.
C* D* A*
(w/vibrato bar)
2.
C* D* A*
We're heav - y du - ty.
(Continue on to Defenders Of The Faith")
C* D* A* C*
We're heav - y du- ty.
So come on let's tell the world!
T
A
B

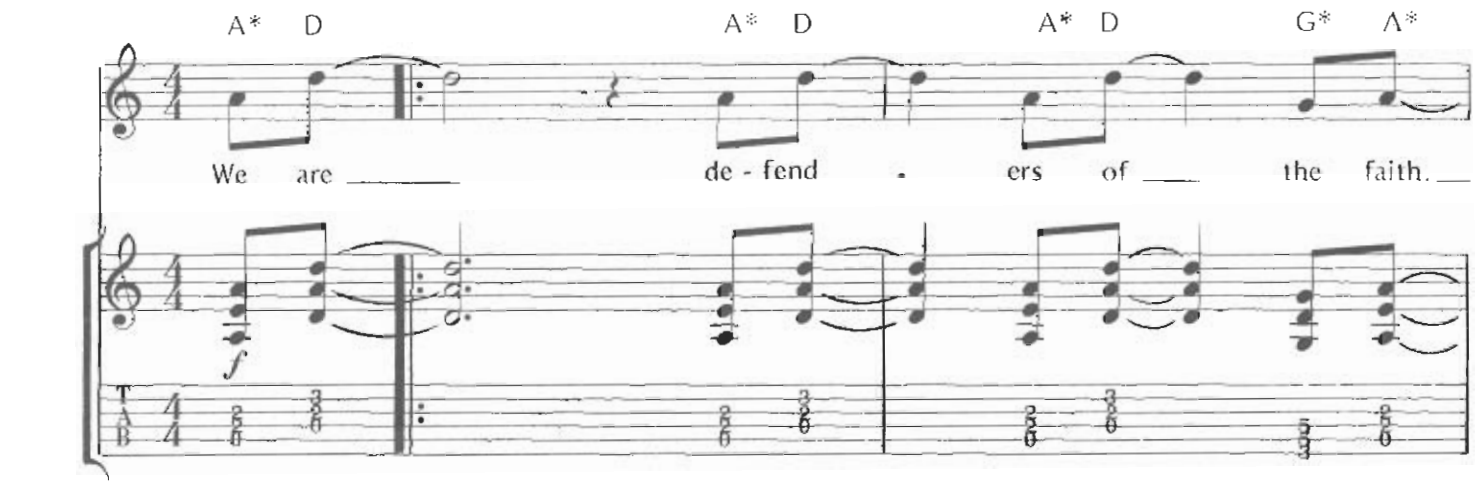
DEFENDERS OF THE FAITH

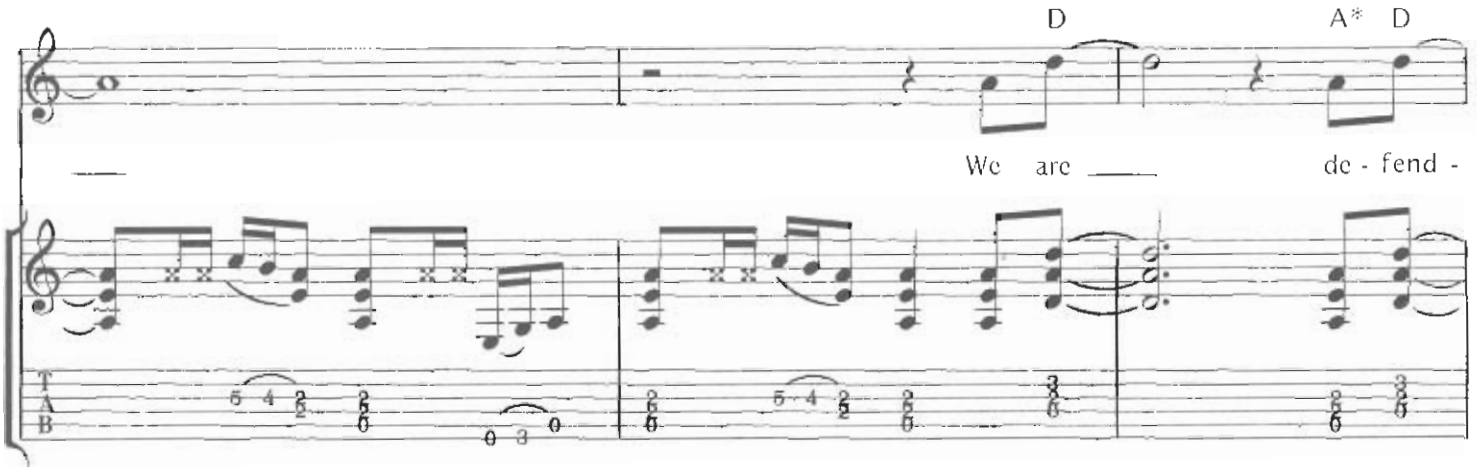
Words and Music by
GLENN TIPTON, ROB HALFORD
and K.K. DOWNING

Chords used in this song:

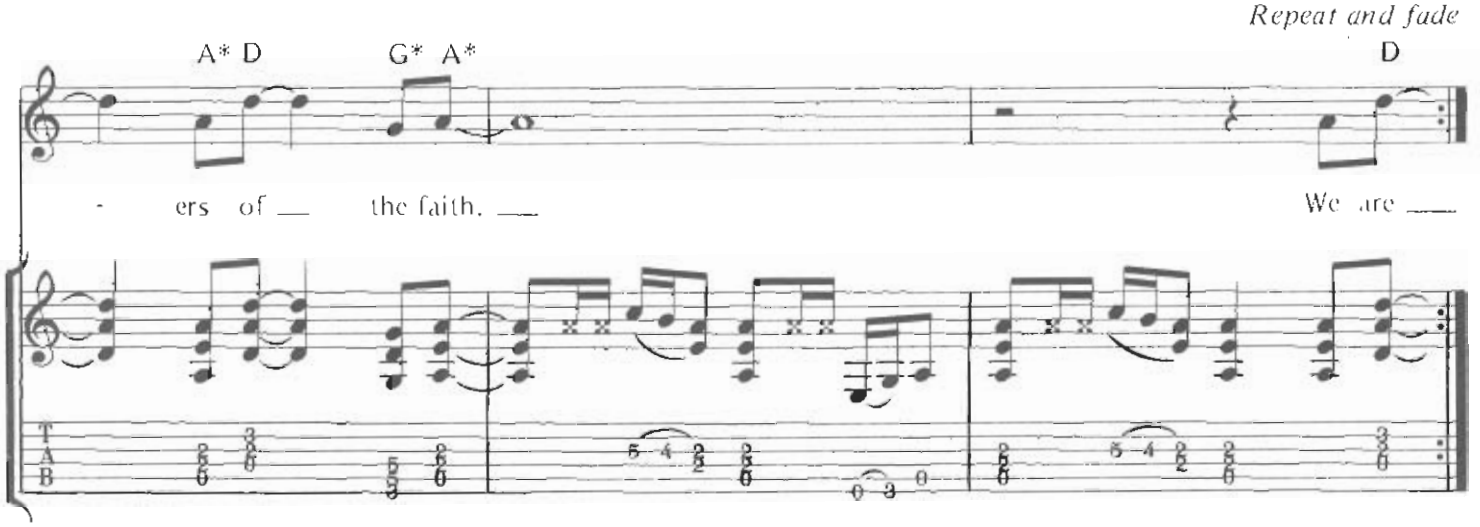


Steady Rock!





Repeat and fade



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HEAVY DUTY/DEFENDERS OF THE FAITH

Words and Music by
GLENN TIPTON, ROB HALFORD
and K. K. DOWNING

A C D
(Verse 1:) I know you like it hot and love to writhe and sweat.

A C D
You think that this feels good, you ain't felt nothin' yet.

C
Red hot licks in the palm of my hand.

D E
Feel your body quake as we hit the promised land.

A C D A C D
(Chorus:) I'm heavy duty, I'm heavy duty

A C D
(Verse 2:) We'll rise inside ya' till the power splits your head.

A C D
We're gonna rock ya' till your metal hunger's fed.

C
Lets all join forces, rule with an iron hand

D E
And prove to all the world, metal rules the land.

(Repeat Chorus:)

A C
So come on tell the world!

A D A D A D G A
We are defenders of the faith.

D A D A D G A
We are defenders of the faith.

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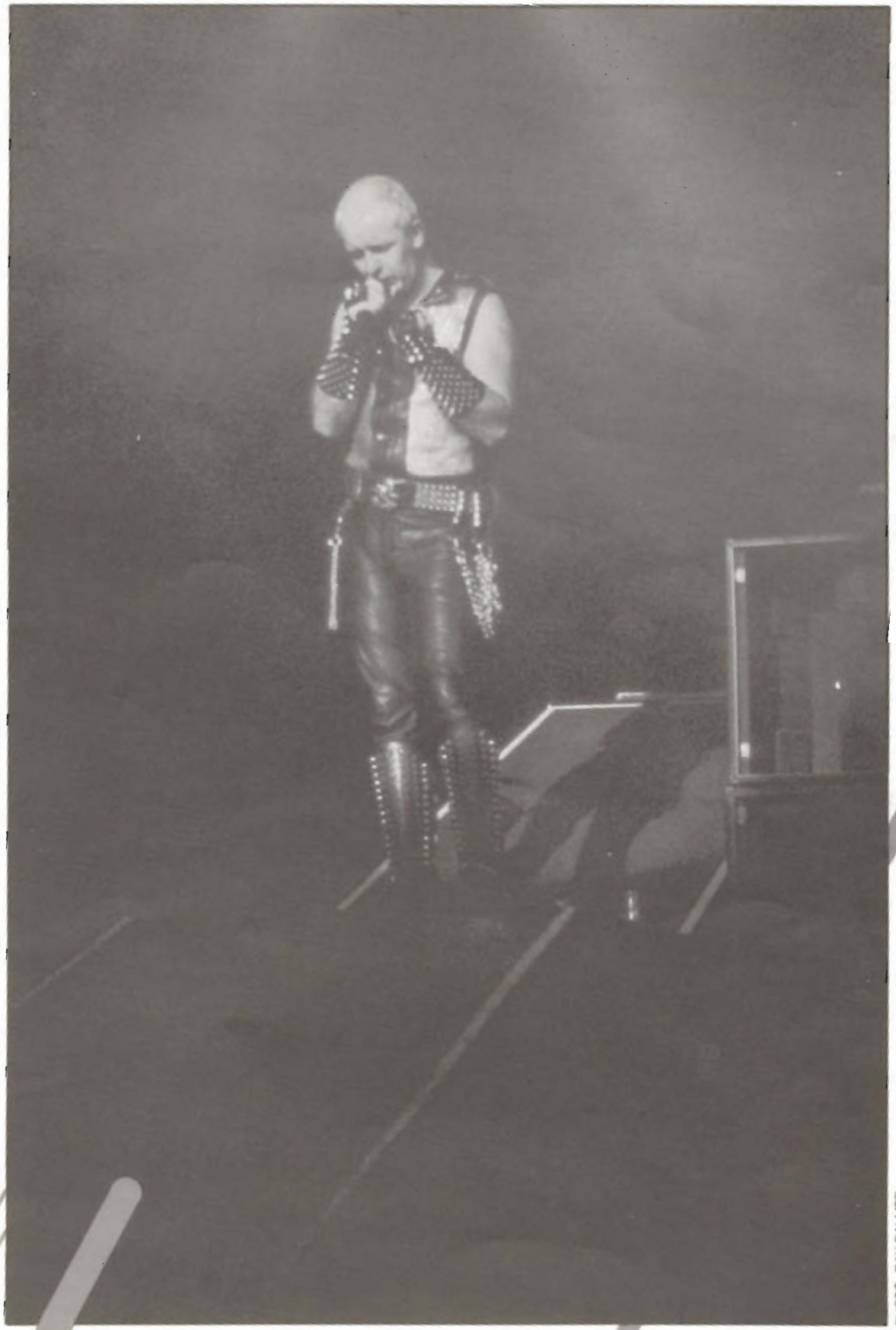

PHOTO: RAY PALMER

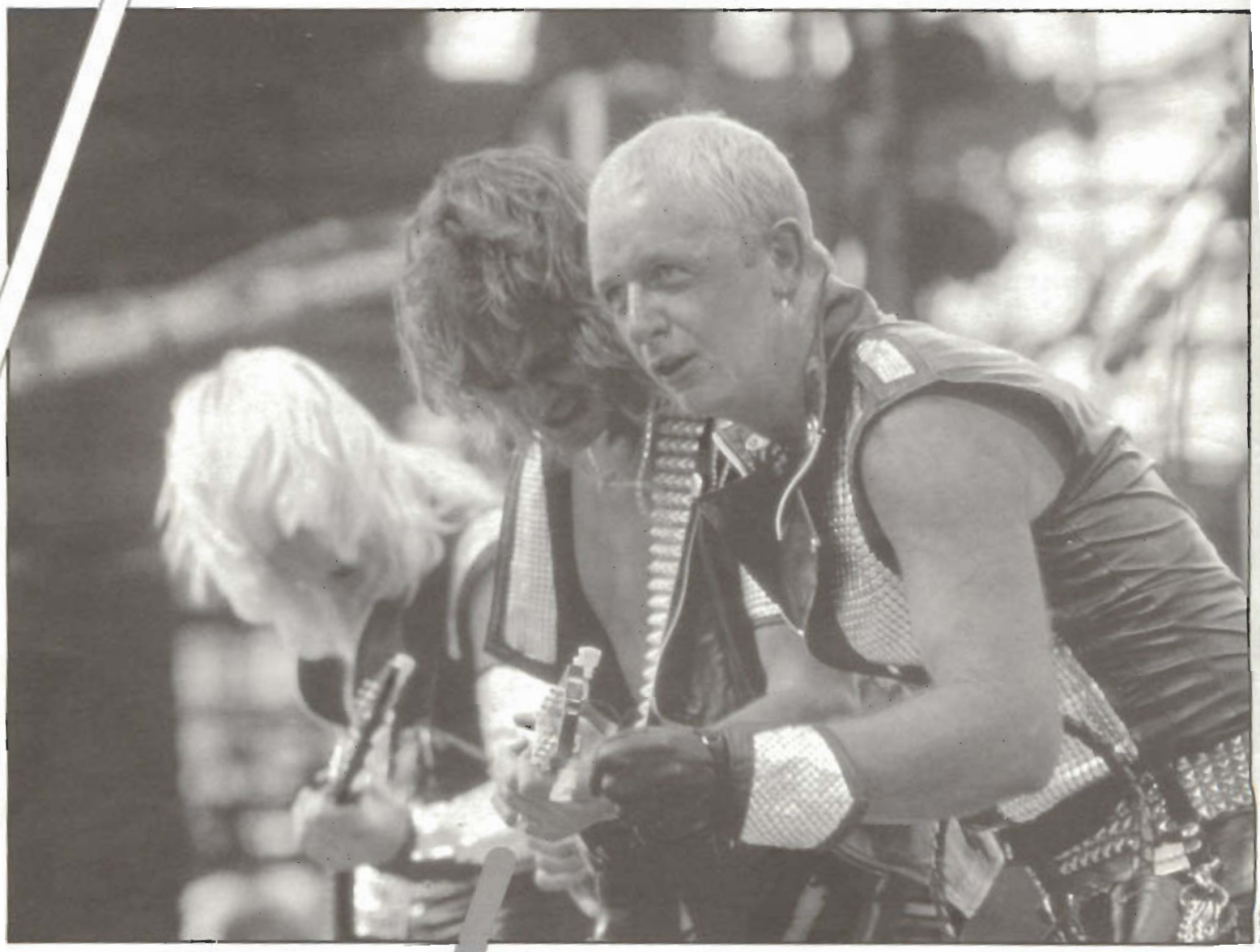

PHOTO : NEAL PRESTON

Glossary

Accelerando. Accelerating; gradually becoming faster. Commonly abbreviated accel.

Accent. A term denoting special stress or emphasis upon a certain note or group of notes. In piano music, the two accent symbols most often encountered are: > and — . > indicates a strong accent, while — (tenuto) indicates a slight stress or pressure, and that the note should be held for its full value.

A tempo. In time; a term used to denote that after some departure from the tempo, the performer must resume the tempo called for by the most recent instruction.

Bi-dextrous Slurs. A popular technique in which both the left and right hands are used to fret as well as sound the notes on the figerboard. This technique is also sometimes referred to as "Double Slurs" or "Two-Handed Slurs."

Crescendo. A word denoting an increasing volume of sound; becoming louder. Often abbreviated cresc., or indicated by the symbol < .

Diminuendo. A word denoting a decreasing volume of sound; becoming softer. Often abbreviated dim., or indicated by the symbol > .

Espressivo. Expressive; to be played with expression. Often abbreviated espr.

Feedback. An effect obtained by playing an electric guitar at high volumes, in close proximity to the amplifier. This usually results in a high-pitched sound which increases in volume and sustains the note indefinitely.

Fermata. A pause or hold represented by the sign 𝄐 , indicating that the point marked should be sustained for a longer than normal period, the exact duration of which must be interpreted by the performer.

Forte. Loud, strong, abbreviated ***f***.

Fortissimo. Very loud, abbreviated ***ff***.

Freely. A term indicating that the performer is to treat the phrase or passage indicated with freedom, or less strictly than he otherwise would. Most often used in conjuction with slower, expressive passages; allows for a great deal of personal expression with regard to interpretation.

Harmonics. A term applied to tones generated on stringed instruments by lightly touching the string at a given point along its length while plucking or bowing.

Intonation. A concept that refers to an instrument being in tune with itself throughout its entire range.

Legato. Bound, slurred; a direction to perform the passage in a smooth and connected manner, without interruption between the tones; also indicated by a curved line over or under the passage.

Loco. Place; following a passage marked ***8va***, it indicates that the performer should play the notes as written.

Mezzo forte. Moderately loud, abbreviated ***mf***.

Mezzo piano. Moderately soft, abbreviated ***mp***.

Muted Notes. An effect obtained by lightly resting the right hand on the strings, just forward of the bridge, while picking.

Open. Term placed following a passage marked "Muted," it indicates that the player should cease to mute the strings.

Pianissimo. Very soft, abbreviated ***ppp***.

Pianississimo. Extremely soft, abbreviated ***pp***.

Piano. Soft, abbreviated ***p*** .

Poco. Little; slight; as poco rit., gradually becoming a little slower.

Poco a poco. By degrees, little by little.

Position. On the guitar, the location of the index finger of your left hand in relation to the fret number determines the position. This is indicated by Roman numerals.

Power Chords. A forceful chordal sound particular to the electric guitar. A power chord usually consists of the root and fifth of a chord, with the root doubled an octave higher. Power Chords have become popular with the widespread use of distortion effects in Rock Music. Complete triads tend to sound rough and out of tune when played with distortion. However, by eliminating the third (and other non-perfect intervals) of the chord, the sound becomes smooth and well-defined. There are some exceptions to this, namely when intervals of sixths are used as passing chords, making it a root and third in first inversion. Although there is no true distinction between a major and minor power chord (due to the elimination of the third), the chord is still labeled as either "major" or "minor" in regard to its context in the piece. (i.e. if there is an "E" power chord in a song where the singer is singing a "g ," the chord is functioning as an E minor chord.)

Power chords are indicated in an arrangement by an asterix (*) following the standard chord name. They can also be labeled with the phrase (no 3rd) or 3 immediately following the chord name.

Ritardando. Becoming gradually slower. Commonly abbreviated rit.

Rolled chord. In piano music, a term which indicates that the notes marked are to be played in a slightly broken manner. The symbol ⦚ placed to the left of a chord indicates that it should be rolled.

Sempre. Always; continually; still.

Sforzando. Forced; an indication to sound the note or notes marked with a sudden and striking emphasis; a powerful accent. Commonly abbreviated ***sfz***.

Simile. Similarly; a direction to continue to perform a certain action (articulation, pedal, etc.) in the same manner as previously indicated. Commonly abbreviated sim.

Staccato. Detached; separated from each other; disconnected.

Staccato mark. A small dot placed over or under a note indicating that it is to be played in a detached, or shortened manner.

Vamp. A section in a piece which can be repeated as many times as the player desires. Usually vamps occur during an instrumental solo.