

GUITAR/VOCAL/CHORDS

DEFENDERS OF THE FAITH

Judas Priest



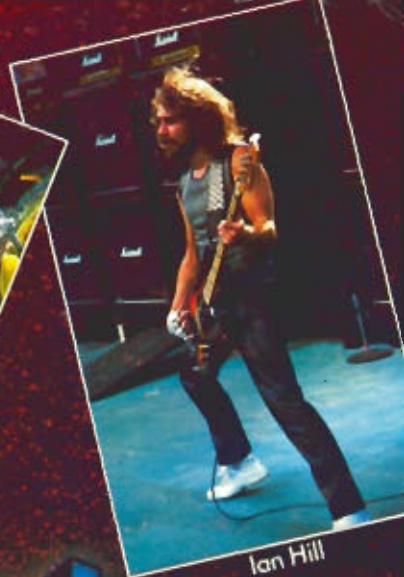
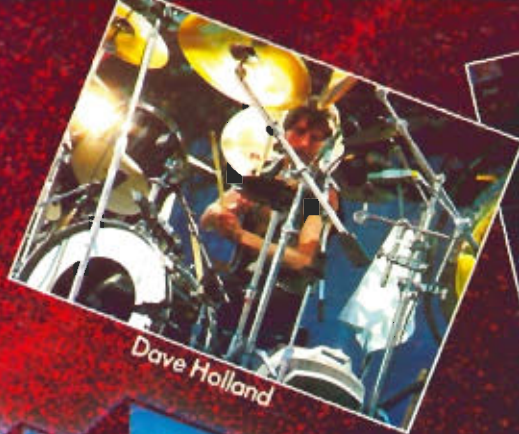
AN TM

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**

Judas Priest



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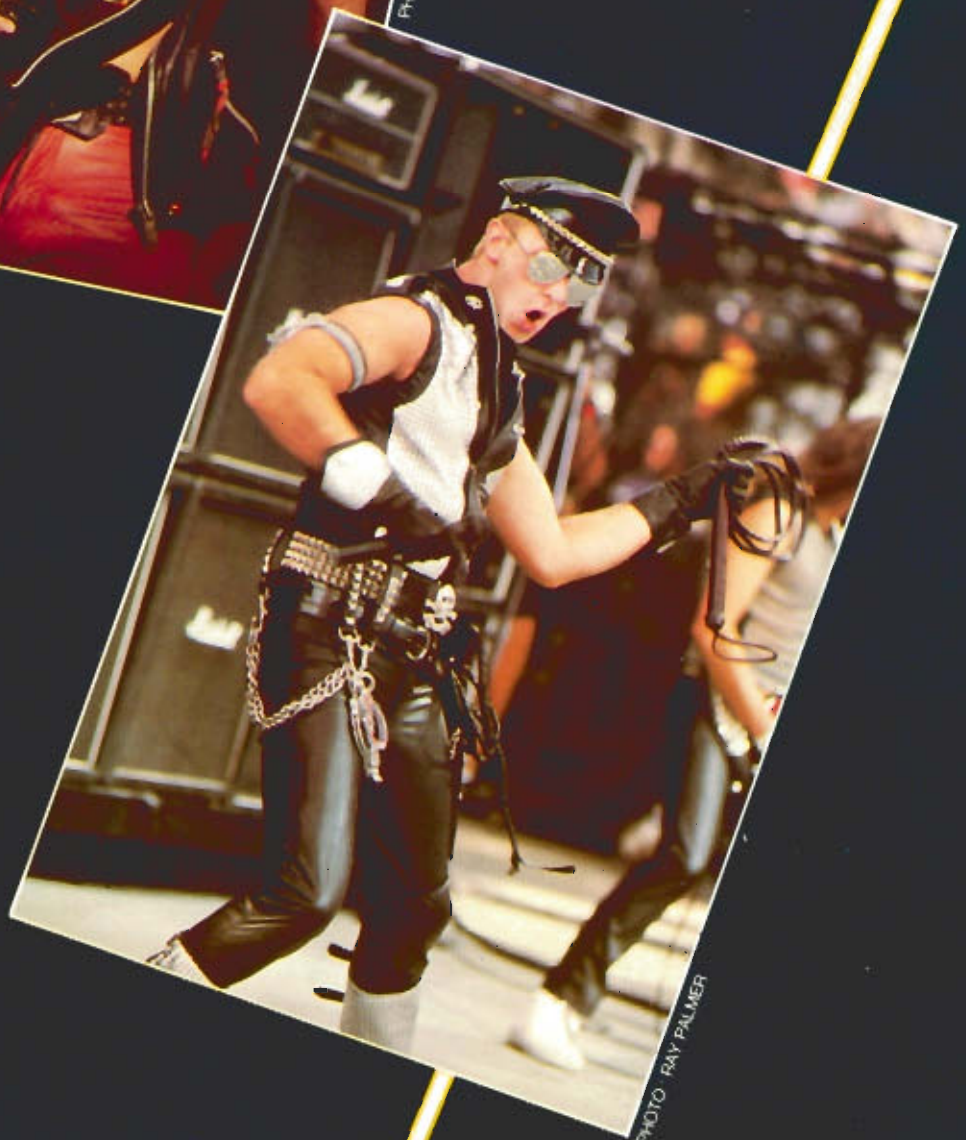


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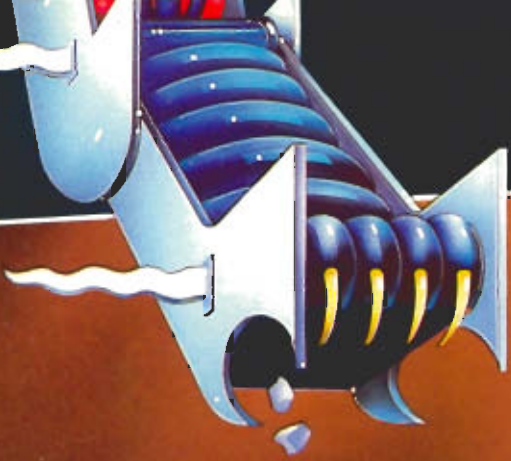


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A R R A N G E M E N T

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.

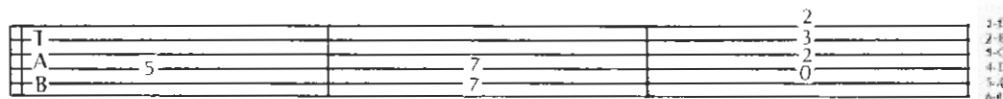
How To Read Tablature

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.

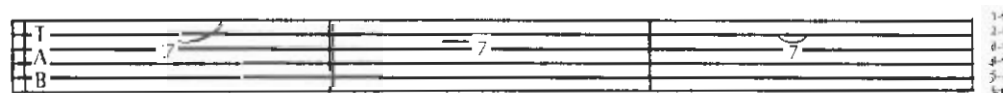


3rd string, 5th fret

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 preceding 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. §**).

v 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

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

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

^{E D E} ^{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.

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

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

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

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

^{E D E} ^{E D E}
With high octane, we're spitting flames

(Repeat Chorus:)

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

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

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

FREEWHEEL BURNING

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

Chords used in this song:

Chord diagrams for various chords used in the song:

- A* or $\bar{0}$ A*
- D*
- C*
- F
- G*
- E*
- B $\bar{2}$ *
- D $\bar{2}$ *
- F $\bar{2}$ *
- B*
- F $\bar{3}$ *
- C $\bar{3}$ *
- F $\bar{3}$ */A*
- $\bar{0}$ Am*
- or Am*
- Dm*
- Bm*
- C \bar{m} *

Fast 'n' Loud! A* * = Power Chord Version (see glossary) A* D* C* A*

Musical notation for the first system, including guitar TAB and guitar notation. Includes the instruction "(continue riff)" and "(D.S.)".

Musical notation for the second system, including guitar TAB and guitar notation. Includes the instruction "(D.S.)".

Chords: D* A* D* C* A* G*

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

Musical notation for the third system, including guitar TAB and guitar notation. Includes the instruction "(D.S.)".

Chords: A* G*

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

road for us that slic - es ev - 'ry - thing in
 det - o - nate who 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.

TAB: 7 5 7 5 7 | 7 5 7 5 7 | 7 5 7 5 7

Chorus: A*

Free - wheel burn - ing.

G1 (D.L.) G2

TAB: 7 5 7 5 7 | 7 5 7 5 7 | 7 5 7 5 7 | 7 5 7 5 7

G1: 7 9 8 8 7 9

G2: 5 7 5 6 5 9

(D.L.)

Free - wheel burn - ing.

TAB: 6 6 7 9 8 | 7 5 7 5 7 | 7 5 7 5 7 | 7 5 7 5 7

C* A* C* | 1. D*

TAB: 3 2 3 2 3 | 7 5 7 5 7 | 3 2 3 2 3 | 3 2 3 2 3

2. D* G* B \flat * C* G* B \flat * C*

TAB: 7 6 | 6 4 3 2 | 3 2 1 0

G* B \flat * C* G* D \flat * C* A* C* D*

TAB: 5 3 3 | 2 1 1 | 10 10 10 | 7 7 7 | 10 10 10 | 7 7 7

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

TAB: 7 8 7 | 10 8 7 | 10 8 7 | 7 8 7 | 10 8 7 | 7 8 7

A* C* D* B \flat * D \flat * E \flat * B* D* E*

TAB: 10 10 10 | 6 8 8 | 7 7 7

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#*

bc. 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#1/A# (Repeat last time only) F#* B* To Coda

to ry on high.

(Repeat last time only)

This system contains the first four measures of the piece. The vocal line has lyrics 'to ry on high.' with a fermata over the final note. The guitar part features chords C#m*, F#1/A#, F#*, and B*. The bass part has fret numbers 4, 1, 4, and 2. A 'To Coda' symbol is at the end.

E*

(Lead solo)

8va

This system is a lead guitar solo in E major. It includes a treble clef staff with a 'Lead solo' instruction and an 8va (octave up) marking. The bass staff shows fret numbers: 2 2, 2 2, 12, 12 15 12, 12 15 12 14, 12 15, 15 12 15 12 14, 12.

Am*

8va

This system is a lead guitar solo in A minor. It includes a treble clef staff with an 8va marking. The bass staff shows fret numbers: 20, 20, 17 20, 17 20, 20 17, 20 17 20 17 20 17 15, 17 20 17.

Dm* Bb* C* F*

(end solo)

8va

G1 G2 (D.L.) (D.L.)

(2nd time) (2nd time)

This system contains the final four measures. The vocal line has lyrics '(end solo)'. The guitar part features chords Dm*, Bb*, C*, and F*. The bass part has fret numbers: 15 15 13 14 14 12, G1, G2, (D.L.), (D.L.), 7, 7, 6, 5, 5, 3, 5, 2. There are '(2nd time)' markings above the final two measures.

Bb* G* A*

T 8 5 8 6 5 8 10 8 0 5
A 3 2 5 3 2 5 7 5 3 2
B

Am* F

(D.S.)

T 1 2 3 4 5 3 4 5 4 5 4
A 1 2 3 4 5 3 4 5 4 5 4
B

(D.S.)

G* 1. E* 2. E*

T 7 8 7 8 7 8 9 7 5 4 : 5 7
A 5 6 5 6 5 6 7 5 3 2 : 3 5
B

Bm* A* D.S. al Coda

T 10 10 10 10 10 10 10 10 10 10 10 10
A 10 10 10 10 10 10 10 10 10 10 10 10
B

Coda

A*

Free - wheel — burn - ing —

G1

G2

(D.L.)

G1 7 9 8 8 7 9

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.

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)

1. Dead - ly as — the vi - per, peer - ing from its coil,
2. Tick - ing like — a time — bomb, the fuse is run-ning short,

the poi - son there is com-ing to — the boil. —

Dm * | 2. A *

on the verge — of snap - ping if — it's caught.

The first system of music features a vocal line starting with a Dm* chord and a second ending marked '2.' with an A* chord. The piano accompaniment consists of eighth-note chords, and the guitar tablature shows fret numbers for the strings.

Chorus:

Dm * C *

And all the

The second system continues the chorus with a Dm* chord and a C* chord. The piano accompaniment includes a double bar line and a fermata over a chord. The guitar tablature shows fret numbers and a capo position.

* A/C# Dm * C *

pres - sure that's _been build - ing up, for all the years _

The third system features a vocal line with A/C#*, Dm*, and C* chords. The piano accompaniment includes a double bar line and a fermata over a chord. The guitar tablature shows fret numbers and a capo position.

* A/C# Dm *

— it bore — the load. —

The fourth system continues the chorus with A/C#* and Dm* chords. The piano accompaniment consists of eighth-note chords, and the guitar tablature shows fret numbers and a capo position.

C* A/C# Dm* Am*

The cracks ap-pear, the frame _ starts to dis -

Bb* Gm* A* N.C.

tort; it's rea - dy to _ ex-plode. _

Dm

break - er

(open)


(2nd)

G1 etc.

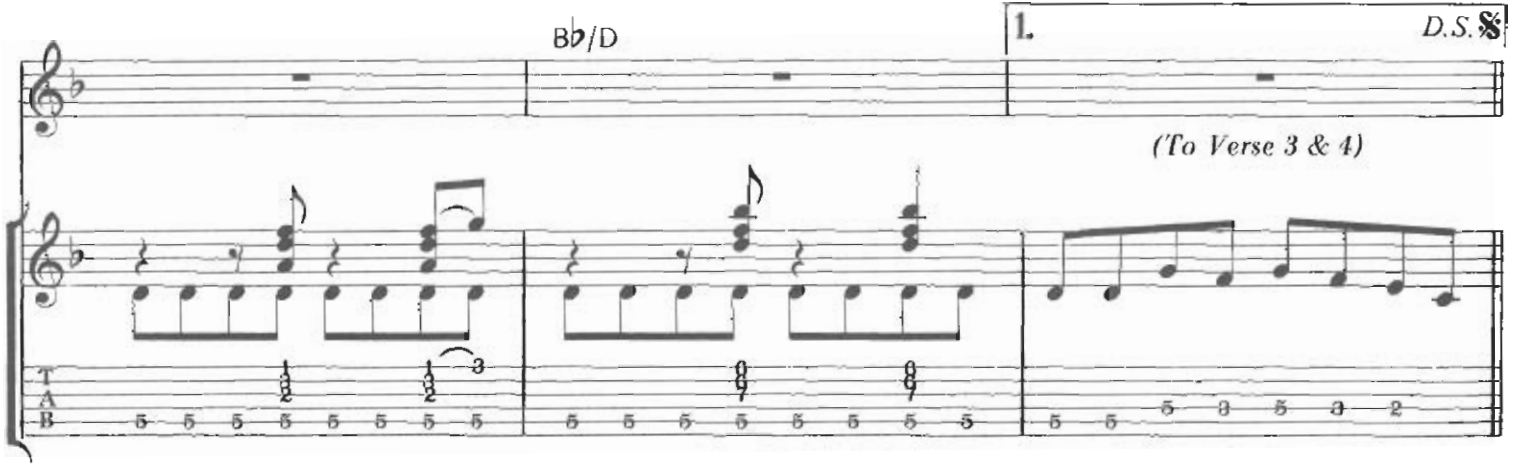
G2 (2nd) etc.

etc.

Bb/D

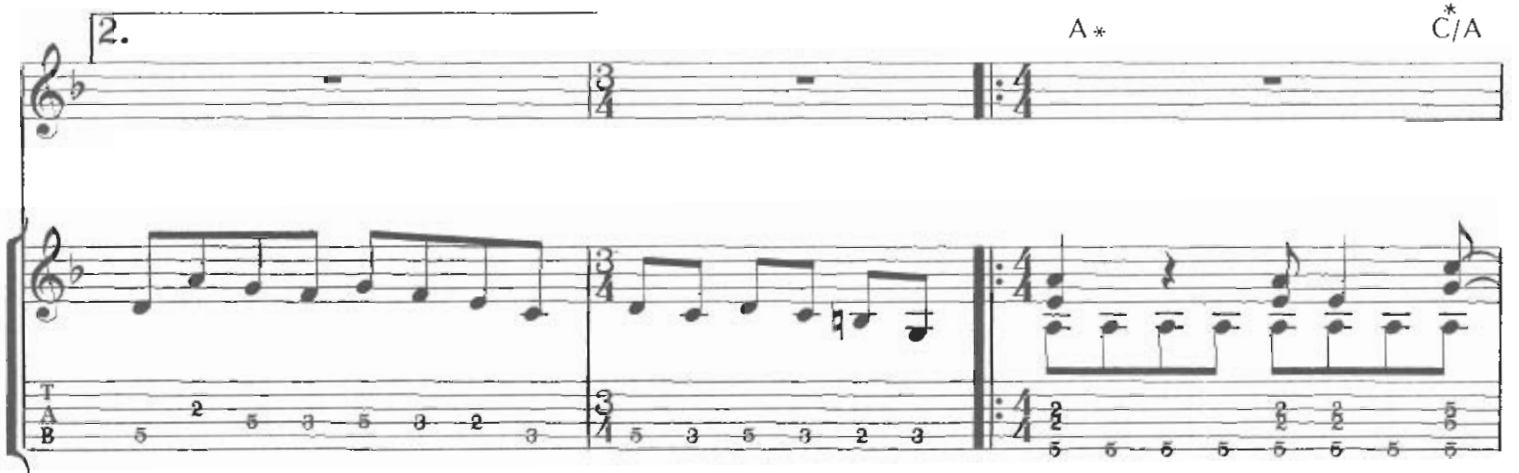
1. D.S. 

(To Verse 3 & 4)

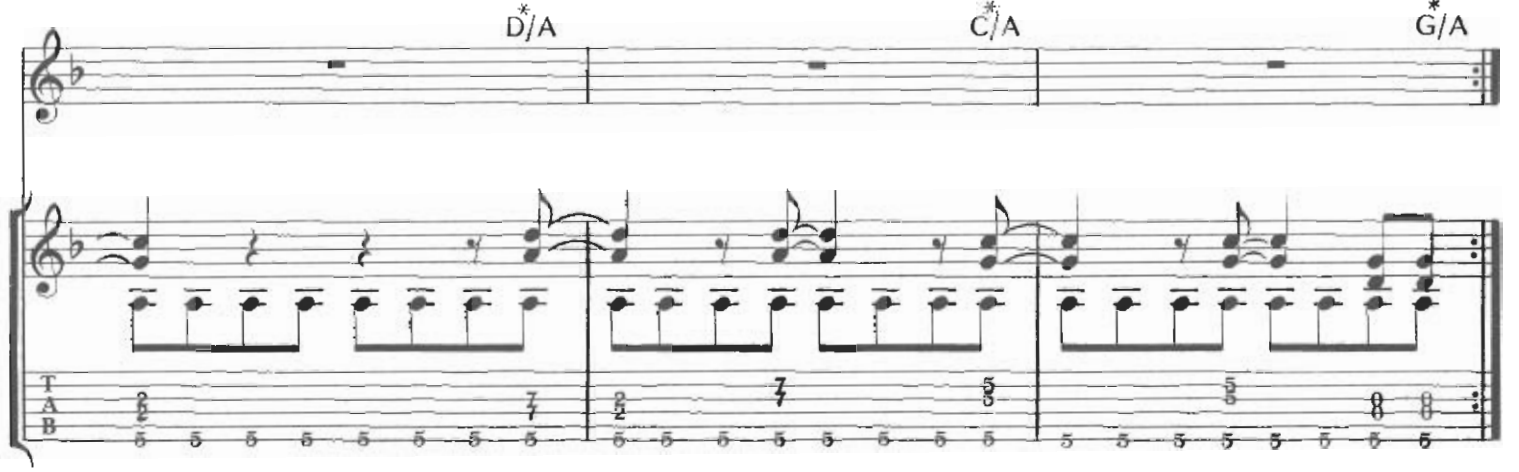



2.

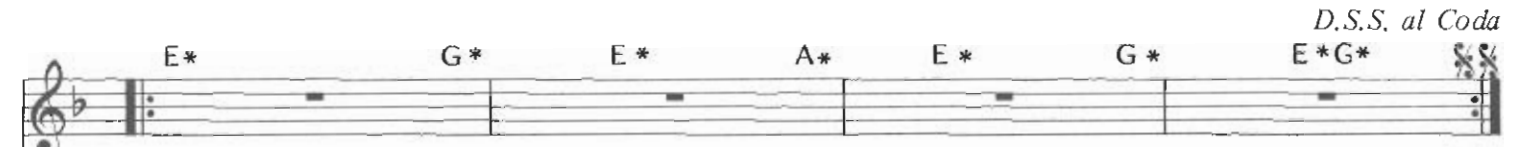
A* C*/A



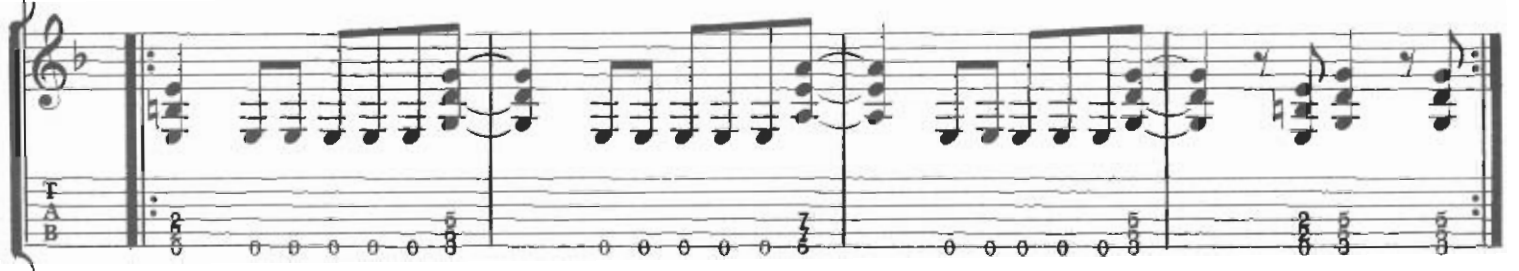
D*/A C*/A G*/A



E* G* E* A* E* G* E*G* D.S.S. 



Vamp
(Lead solo, ad lib.)



Coda

Jaw - break - er,

Dm

G2

(2 guitars)

G1

G2 (2 guitars)

Bb/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

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

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

^A On the verge of snapping if its ^{Dm} caught.

(Chorus:) ^C And all the pressure that's been building up, ^{A/C♯} for all the years it bore the ^{Dm} load. ^C ^{A/C♯} ^{Dm}

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

^{Dm} Jawbreaker! ^{B♭/D} ^{Dm} ^{B♭/D}

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

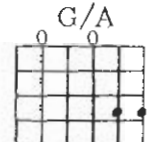
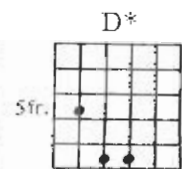
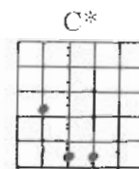
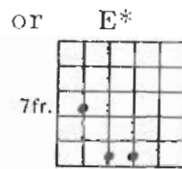
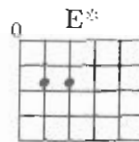
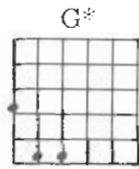
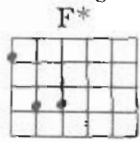
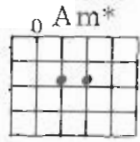
(Verse 4:) ^{B♭} Muscles all contorted, ^A claws dug in the dirt, ^{Dm} every ounce of fibre on alert.

(Repeat Chorus:)

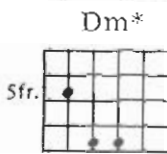
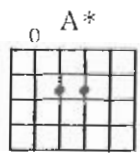
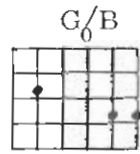
ROCK HARD RIDE FREE

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

Chords used in this song:



Moderately



* = Power Chord Version (see glossary)

Am* F*

f (Bi-dextrous slurs, see glossary)

TAB 4/4

2 5 2 5 10 5 10 5 | 8 1 8 1 7 1 7 1 | 12 5 12 5 10 5 10 5

1.2. 3. G* Am*

(Lead solo ad lib.)

TAB 4/4

8 1 8 1 7 1 0 2 | 8 1 8 1 7 1 0 2 | 2 0 3

1. 2. F* G* E* G* E* G*

(End solo)

TAB 4/4

10 5 10 5 | 10 5 10 5 | 10 5 10 5

Am* F* G*

G1
G2 (D.L.)

T G1 7 7 7 7 6 5 5 5 6 7 7 4 4 4 4 7 7
A G2 7 7 7 7 9 10 10 10 10 9 7 4 4 4 4 7 7
B (D.L.)

E* Am* F*

8va.....

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

G* E*

8va.....

T 9 9 9 9 7 9 10 9 9 10 10 7 10 9 9 13 15 13 12 10 9
A 9 9 9 9 7 9 10 9 9 10 10 7 10 9 9 13 15 13 12 10 9
B

A* E* G* A* G* E* G*

8va.....

Get a grip on the ac - tion, -

T 10
A 10
B

A* C* G* A* G*

mov - in' heav - en and earth, Ya' got - ta get a re - ac -

TAB

0 3 2 0 3 0 2 0 3 3 3

E* G* A* C* D*

tion, _ push for all that you're worth.

TAB

0 3 2 0 5 3 0

Dm*

No de - ny - ing, we're go - ing a - gainst the grain.

TAB

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

F*

So de - fi - ant, they'll nev - er

TAB

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

Chorus:

To Coda

Chorus: *To Coda*

nev - er put us down. Rock hard! Ride

Chords: Dm*, E*, G*, E*, A*

free! All day, all night. Rock

Chords: G/A, G/B, C*, F*, G*

hard! Ride free! All your life.

Chords: A*, G/A, F*, C*, G*

All your life.

Chords: E*, G*, F*, C*

muted

G* G/B* C* D* N.C.

(2 guitars)

(2 guitars)

Detailed description: This system contains the first two measures of the piece. The top staff shows chord changes: G* (first measure), G/B* (second measure), C* (third measure), D* (fourth measure), and N.C. (no capo, fifth measure). The middle staff shows the corresponding guitar chords. The bottom staff is a guitar tablature with fret numbers: 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. A double bar line is placed after the fourth measure. Below the tablature, the text '(2 guitars)' appears twice.

Detailed description: This system contains the next two measures. The top staff has a whole rest in the first measure and a whole note in the second. The middle staff shows the guitar chords. The bottom staff is a guitar tablature with fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. A double bar line is placed after the second measure.

Am* F* G*

(Lead solo)

Detailed description: This system contains the next three measures. The top staff shows chord changes: Am* (first measure), F* (second measure), and G* (third measure). The middle staff shows the lead solo melody. The bottom staff is a guitar tablature with fret numbers: 7, 5, 5, 7, 8, 5, 7, 5, 5, 7, 5, 4, 5, 7, 5, 7, 5, 7, 5, 8, 5, 8. A double bar line is placed after the third measure.

E* Am* F*

8va.....

Detailed description: This system contains the final three measures. The top staff shows chord changes: E* (first measure), Am* (second measure), and F* (third measure). The middle staff shows the lead solo melody, with an octave shift indicated by '8va.....' and a dotted line. The bottom staff is a guitar tablature with fret numbers: 10, 8, 10, 12, 10, 12, 13, 15, 12, 15, 15, 15, 12, 15, 15, 13, 15, 13, 14. A double bar line is placed after the third measure.

G* E* Am*

TAB: 8 5 8 7 7 5 7 | 6 7 6 7 7 6 7 5 7 6 8 5 8 5 | 4 5 7 5 7 5 6 8 5

F* G*

8va.....

TAB: 7 8 5 0 5 7 0 0 | 8 0 0 10 0 0 12 12 0 0 13 13 0 0

E* Am* F*

8va.....

TAB: 15 15 0 0 17 17 0 0 19 19 11 20 12 | 22 22 | 19 20 20 20 20

G* E* Am*

8va.....

(End solo)

TAB: 20 20 17 | 15 15 13 14 13 15 12 15 13 | G1 G2 (D.L.) G1 G2 (D.L.)

G1: 5 5 5 7 5

G2: 9 9 9 7 10

F* G* E*

T 5 5 5 5 7 7 | 4 4 4 5 7 | 6 7 6 7 9 9 11 11 12

A 10 10 10 10 7 7 | 10 10 10 7 7 | 6 7 6 7 9 9 11 11 12

B 10 10 10 10 7 7 | 10 10 10 7 7 | 6 7 6 7 9 9 11 11 12

Am* F* G*

8va.....

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

A 10 10 10 10 11 11 | 11 11 11 11 10 10 | 9 9 9 9 11 11 12 12

B 10 10 10 10 11 11 | 11 11 11 11 10 10 | 9 9 9 9 11 11 12 12

E* Am*

8va.....

T 7 12 12 10 12 12 11 12 | 12 12 12 10 12 12 14 13 | 14

A 7 12 12 10 12 12 11 12 | 12 12 12 10 12 12 14 13 | 14

B 7 12 12 10 12 12 11 12 | 12 12 12 10 12 12 14 13 | 14

F*

8va.....

(Bi-dextrous slurs)

T 12 5 12 5 10 5 10 5 | 8 1 8 1 7 1 7 1

A 12 5 12 5 10 5 10 5 | 8 1 8 1 7 1 7 1

B 12 5 12 5 10 5 10 5 | 8 1 8 1 7 1 7 1

Am*

F*

8va

TAB

12 5 12 5 10 5 10 5 | 8 1 8 1 7 1 7 1 | 12 5 12 5 10 5 10 5

E*

8va

TAB

8 1 8 1 7 | 12 5 12 5 10 5 10 5 | 8 1 8 1 7

F*

Dm*

8va

TAB

12 5 12 5 10 5 10 5 | 8 1 8 1 7 1 7 1 | 10 1 10 1 8 1 8 1

D.S. al Coda

E*

E*

G*

8va

TAB

7 1 7 1 7 1 0 3 | 5 3 5 4 |

Coda

A* G/A G/B

hard! Ride free! All...

The first system of music features a vocal line with lyrics "hard! Ride free! All...". Above the staff are chord markings A*, G/A, and G/B. Below the staff is a guitar chord notation and a guitar tablature line with fret numbers 0, 0, 0.

C* F* G* A*

day, all... night... Rock hard! Ride

The second system of music features a vocal line with lyrics "day, all... night... Rock hard! Ride". Above the staff are chord markings C*, F*, G*, and A*. Below the staff is a guitar chord notation and a guitar tablature line with fret numbers 0, 0, 0.

G/A* F* C* G* Repeat ad lib. and fade

free! All your life... Rock

The third system of music features a vocal line with lyrics "free! All your life... Rock". Above the staff are chord markings G/A*, F*, C*, and G*. The instruction "Repeat ad lib. and fade" is written above the staff. Below the staff is a guitar chord notation and a guitar tablature line with fret numbers 3, 3, 3.

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)

THE SENTINEL

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

Chords used in this song:

0 Em* or 7fr. Em* C* 0 Am* or 0 Am F* or F 5fr. G*

0 Esus4 Bm* 4fr. D/F# 6fr. E/G# 5fr. Dm* or 0 Dm C/E 0 E*

* = power chords

7fr. E* Gm* B*

Slow

Em* C* Am*

4/4

f

2 2 4 5 4 2 0 3 2 0 2 3 6 3 2

1. Em* 2. Em* Fast N.C.

4/4

stacc *stacc* (muted)

0 2 2 2 2 1 0 1 0 2 3 3 2 1 6 3

(muted)

Am Dm F C*

4/4

0 2 3 0 2 2 2 2 1 0 1 0 2 3 3 2 1 3 2 0 2 3 4

Am*

A - long _

(open)

(D.S.)

(D.S.)

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment begins with an open chord (Am*) in the first measure, followed by a series of eighth notes in the second and third measures. The guitar tablature shows the open string for the first measure and fretted notes for the subsequent measures.

Am*

de - ser - ted a - ve - nues, steam be - gins to rise.

(D.S.)

Detailed description: This system contains measures 4 through 6. The vocal line continues with the lyrics 'de - ser - ted a - ve - nues, steam be - gins to rise.' The piano accompaniment features a steady eighth-note accompaniment in the first measure, followed by two measures of slurs. The guitar tablature shows fretted notes in the first measure and slurs in the following two measures.

The fig - ures' primed and rea - dy, pre - pared

(D.S.)

(D.S.)

Detailed description: This system contains measures 7 through 9. The vocal line continues with the lyrics 'The fig - ures' primed and rea - dy, pre - pared'. The piano accompaniment has a steady eighth-note accompaniment in the first measure, followed by two measures of slurs. The guitar tablature shows fretted notes in the first measure and slurs in the following two measures.

for quick sur - prise. He's watch - ing

Dm* C/E

(D.S.)

(D.S.)

Detailed description: This system contains measures 10 through 12. The vocal line continues with the lyrics 'for quick sur - prise. He's watch - ing'. The piano accompaniment has a steady eighth-note accompaniment in the first measure, followed by two measures of slurs. The guitar tablature shows fretted notes in the first measure and slurs in the following two measures. Chord changes to Dm* and C/E are indicated above the piano staff.

F* G* Am* Dm*

for a sign. His life

(D.S.)

(D.S.)

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'for' on F4, followed by a quarter note 'a' on G4, and a half note 'sign.' on A4. The piano accompaniment features a steady eighth-note bass line. The guitar part uses open strings and simple fretting. A first ending bracket spans the last two measures, marked '(D.S.)'.

C/E F* G* Esus4 Am*

is on the line. Sworn

Chorus:

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'is' on C4, a quarter note 'on' on F4, a quarter note 'the' on G4, and a half note 'line.' on E4. The piano accompaniment continues with the eighth-note bass line. The guitar part includes a 'Sus4' chord. A first ending bracket spans the last two measures, marked 'Chorus:' and 'Am*'. The guitar tablature for the first ending includes a '2 5 2 4 2 5' sequence.

to a - venge! Con - demn to hell!

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'to' on C4, a quarter note 'a - venge!' on F4, a quarter note 'Con - demn' on G4, and a half note 'to hell!' on E4. The piano accompaniment continues with the eighth-note bass line. The guitar part includes a 'Sus4' chord. A first ending bracket spans the last two measures, marked '2 5 2 4 2 5'.

F* Dm

Tempt not the blade, all fear the sen -

Detailed description: This system contains the final two measures. The vocal line has a quarter note 'Tempt' on F4, a quarter note 'not' on G4, a quarter note 'the blade,' on A4, a quarter note 'all' on B4, a quarter note 'fear' on C5, and a half note 'sen -' on D5. The piano accompaniment continues with the eighth-note bass line. The guitar part includes a 'Sus4' chord. A first ending bracket spans the last two measures, marked '2 5 2 4 2 5'.

1. C* Bm* 2.

ti - nel. 2. Dogs ti - nel.

(D.S.)

(D.S.)

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, then sings 'ti - nel.' in measure 1 and '2. Dogs' in measure 2. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The guitar tablature shows fret numbers for the strings: 5-4 in measure 1 and 5-5-2-5-10-0 in measure 2. A 'D.S.' (Da Capo) instruction is placed below the piano part in both measures.

E* Em*

A - midst the up - turned,

Detailed description: This system covers measures 3 and 4. The vocal line has a whole rest in measure 3 and sings 'A - midst the up - turned,' in measure 4. The piano accompaniment continues with a melodic line and bass line. The guitar tablature shows fret numbers: 8-9-10 in measure 3 and a whole rest in measure 4.

C* Bm*

burned - out cars, — the chal - leng - ers — a - wait. And

Detailed description: This system covers measures 5 and 6. The vocal line sings 'burned - out cars, — the chal - leng - ers — a - wait.' in measure 5 and 'And' in measure 6. The piano accompaniment features a melodic line and bass line. The guitar tablature shows fret numbers: 2-2-4-5-4-2-0 in measure 5 and a whole rest in measure 6.

Am* Em*

in their fists clutch i - ron bars, — with which to seal his fate.

Detailed description: This system covers measures 7 and 8. The vocal line sings 'in their fists clutch i - ron bars, — with which to seal his fate.' in measure 7. The piano accompaniment features a melodic line and bass line. The guitar tablature shows fret numbers: 0-2-8-5-8-2 in measure 7 and a whole rest in measure 8.

Musical notation for the first system. The vocal line is in 4/4 time. The guitar TAB line shows chords and fretting. The lyrics are: "A - cross his chest in scab - bards rest, the".

D* **Em***

A - cross his chest in scab - bards rest, the

TAB: 7 6 | 7 | 2 2 4 5 4 2 0

Musical notation for the second system. The vocal line is in 4/4 time. The guitar TAB line shows chords and fretting. The lyrics are: "rows of throw - ing knives. — Whose ra - zor points in".

C* **Bm*** **Am***

rows of throw - ing knives. — Whose ra - zor points in

TAB: open | 2 | open

Musical notation for the third system. The vocal line is in 4/4 time. The guitar TAB line shows chords and fretting. The lyrics are: "chal - langed tests, have fi - nished man - y lives. —".

Em* (triplets)

chal - langed tests, have fi - nished man - y lives. —

TAB: 0 2 3 5 0 2 | open | open

Musical notation for the fourth system. The vocal line is in 4/4 time. The guitar TAB line shows chords and fretting. The lyrics are: "The Sentinel - 11 - 5".

Am **F** **Dm** **F** **C***

(muted)

TAB: 0 2 2 3 2 1 0 1 | 0 2 3 3 2 1 3 2 | 0 2 3 | 4

Am* D* Em* F* Em*

(open)

(open)

Detailed description: This system contains the first four measures of a piece. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with guitar tablature. The first measure has a whole rest in the treble and open strings (0 0 0 0) in the bass. The second measure has a whole rest in the treble and tablature 0 0 0 0. The third measure has a whole rest in the treble and tablature 0 1 2. The fourth measure has a whole rest in the treble and tablature 0 2 3. The piece ends with a double bar line and repeat dots.

Am* D

(Lead Solo)

8va.....

G1 (Bi-dextrous slurs)

Detailed description: This system contains measures 5-8. The top staff has a whole rest in the first measure and a whole note D in the second measure. The bottom staff features a lead solo starting at measure 5, marked '8va.....' and '(Bi-dextrous slurs)'. The solo consists of eighth-note patterns: 12 5 8 5, 12 5 8 5, 12 5 8 5, 13 5 8 5, 12 5 8 5, 12 5 8 5, 12 5 8 5, 13 5 8 5, 12 15, and 7 5 9 5 7 5 9 5 7 5. The piece ends with a double bar line and repeat dots.

Em* F* Em* Am*

8va.....

G2

Detailed description: This system contains measures 9-12. The top staff has whole rests in measures 9, 10, and 11, and a whole note Am* in measure 12. The bottom staff features a lead solo starting at measure 9, marked '8va.....'. It includes a vibrato bar section in measure 9 (7 7 7) and a section in measure 11 (20 17 20 17). The piece ends with a double bar line and repeat dots.

D* Em* F* Em* F*

8va.....

(down-bend with vibrato bar)

G1 (Bi-dextrous slurs)

Detailed description: This system contains measures 13-15. The top staff has whole rests in measures 13, 14, and 15. The bottom staff features a lead solo starting at measure 13, marked '8va.....'. It includes a section in measure 13 labeled '(down-bend with vibrato bar)' with tablature 10 8 10 8. The piece ends with a double bar line and repeat dots.

D/F#* *G

T 15 7 10 7 10 7 15 7 10 7 15 7 10 7
A
B

E/G#* *Am

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

G2

*D** *Em** *F** *Em** *F**

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

G1

D/F#* *Gm **E/G#*

8va.....

T 10 12 10 12 13 12 13 15 13 15 17 15
A
B

Am*

8va.....₁

G2

G2

N.C.

3

(Spoken) Now fac - ing one an - oth - er, the

feedback

(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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with an Am chord and continues with an F chord. The lyrics are "on this sign — the chal - leng - ers with shrieks and cries — rush". The guitar TAB line shows a single note on the first string, first fret, which is sustained across both measures.

Dm Am

forth. The knives fly out like bul - lets up -

Detailed description: This system contains the next two measures. The vocal line starts with a Dm chord and continues with an Am chord. The lyrics are "forth. The knives fly out like bul - lets up -". The guitar TAB line shows a single note on the first string, first fret, which is sustained across both measures.

F Dm Am

on their dead - ly course. Screams of pain and a - go - ny —

Detailed description: This system contains the next two measures. The vocal line starts with an F chord, then a Dm chord, and ends with an Am chord. The lyrics are "on their dead - ly course. Screams of pain and a - go - ny —". The guitar TAB line shows a single note on the first string, first fret, which is sustained across both measures.

F Dm Am

rent the si - lent air. — A - midst the dy - ing

Detailed description: This system contains the final two measures. The vocal line starts with an F chord, then a Dm chord, and ends with an Am chord. The lyrics are "rent the si - lent air. — A - midst the dy - ing". The guitar TAB line shows a single note on the first string, first fret, which is sustained across both measures.

F Dm

bod - ies, blood runs eve - 'ry - where. The

The first system of music features a vocal line in treble clef and a guitar TAB line below it. The vocal line has a melody with lyrics: "bod - ies, blood runs eve - 'ry - where. The". Above the staff, the chords F and Dm are indicated. The TAB line shows the corresponding fretting for these chords.

Am F Dm

fi - gure stands — ex - pres - sion - less im - pas - sive and — a-lone;

The second system continues the melody with lyrics: "fi - gure stands — ex - pres - sion - less im - pas - sive and — a-lone;". The chords Am, F, and Dm are indicated above the staff. The TAB line shows the fretting for these chords, including a long note for the Am chord.

Am Dm* C/E

un - moved by his vic - to - ry, and the seeds of

The third system has lyrics: "un - moved by his vic - to - ry, and the seeds of". The chords Am, Dm*, and C/E are indicated above the staff. The TAB line shows the fretting for these chords, with a long note for the Am chord.

F* G* Esus4

death he's sown. — Sworn —

The fourth system concludes with lyrics: "death he's sown. — Sworn —". The chords F*, G*, and Esus4 are indicated above the staff. The TAB line shows the fretting for these chords, including a long note for the F* chord and a sequence of notes for the Esus4 chord.

Am*

to a - venge! Con - demn to hell! -

The first system of music features a vocal line starting with a whole rest followed by a half note 'to', a quarter note 'a', and an eighth note 'venge!'. The guitar accompaniment consists of a steady eighth-note pattern. The tablature below shows the fretting for the guitar: 0 0 0 0 0 0 0 0 | 0 2 5 2 4 2 5 5 | 0 0 0 0 0 0 0 0.

F* Dm*

Tempt not the blade, all fear the sen -

The second system continues the vocal line with a whole rest, followed by 'Tempt not the blade,' and 'all fear the sen -'. The guitar accompaniment remains consistent. The tablature shows: 2 5 2 4 2 5 5 | 3 3 0 3 3 3 3 | 3 2 5 2 4 2 5 7.

1.2.3. C* Bm* || 4. E*

ti - nel. Sworn - ti - nel.

The third system introduces a first ending (1.2.3.) and a second ending (4.). The vocal line has a whole rest, then 'ti - nel.', a whole rest, 'Sworn -', another whole rest, and 'ti - nel.'. The guitar accompaniment has a repeat sign at the end. The tablature shows: 5 4 | 2 5 2 4 2 5 5 | 5 5 | 8 9.

Am F C/E Am Em* Am*

The fourth system shows the guitar accompaniment and tablature for the final part of the piece. The tablature is: 5 5 5 6 5 5 6 | 5 5 7 4 5 5 7 7 | 4 7 7 4 2 | 3 2.

THE SENTINEL

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

(Verse 1:) ^{Am} 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.

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

(Verse 2:) ^{Am} 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.

(Sung:) ^{Am F Dm Am}
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.

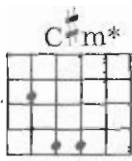
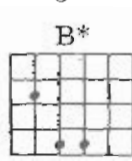
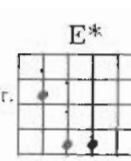
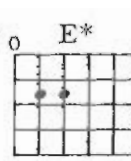
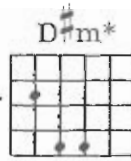
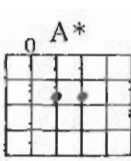


^{Am Dm C/E F G Esus4}
Unmoved by his victory, and the seeds of death he's sown.

(Repeat Chorus:)

LOVE BITES

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

Chords used in this song:

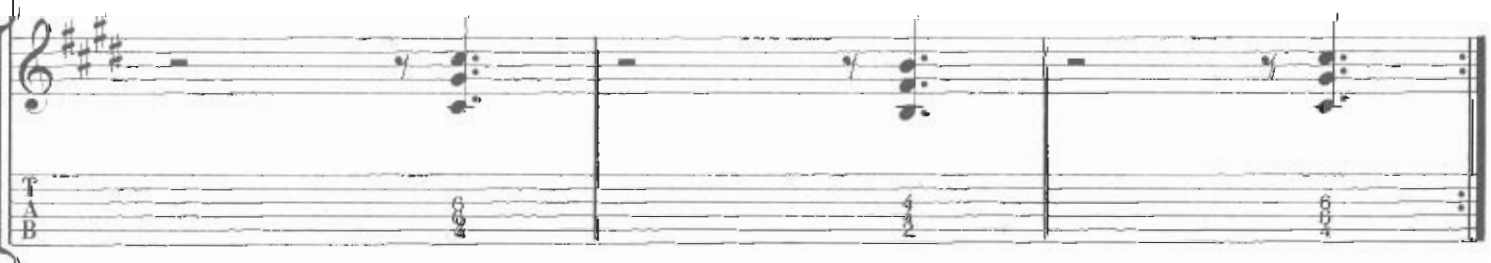
4fr.    or 0   0   

* = Power Chord Version (see glossary)

Steady drive

(Chimes)  **C#m***
 1. When you feel safe, when you feel warm,
 (Chimes) 

B*  **C#m***
 that's when I rise, — that's when I crawl. Glid-ing on mist,


B*  **C#m*** *Repeat 2nd & 3rd time only*
 hard-ly a sound, — bring-ing the kiss, e-vils a-bound.—


E* D#m* C#m* B* A* B* C#m* E*

In the dead of night, love bites, love

TAB

C#m* E* D#m* C#m* B* A* B*

bites. In the dead of night, love

1.3.

TAB

G#* To Coda (effects) D.S. 2. B* C#m*

bites. love bites, love

(effects)

TAB

E* D#m* C#m* B* A* B*

bites. In the dead of night, love

TAB

C#m* E* C#m* E* D#m* C#m* B* A*

bites, love bites. In the dead of night,

TAB

B* C#m* B* A*

love bites you, in - vites you to feast in the

TAB

G#* C#m* B* A* G#*

night. Ex - cites you, de - lights you, it drains you to

TAB

F#m* E* C#m*

white, love bites.

G2 etc.

G2 etc.

play 4 times

First system of musical notation. The treble clef staff contains a key signature of three sharps (F#, C#, G#) and a series of rests. The guitar tablature staff shows fret numbers: 6, 7, 4, 7, 5, 7, 5, 4. A 'G1' chord symbol is placed above the second measure.

1.2.3.

Second system of musical notation. The treble clef staff contains a key signature of three sharps and a melodic line. The guitar tablature staff shows fret numbers: 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6.

4.

Third system of musical notation. The treble clef staff contains a key signature of three sharps and chord symbols: N.C., C#m*, B*, C#m*, B*, C#m*, B*, C#m*. The guitar tablature staff shows fret numbers: 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4.

B* D.S. al Coda

Fourth system of musical notation. The treble clef staff contains a key signature of three sharps and a melodic line. The guitar tablature staff shows fret numbers: 4, 5, 4, 4.

Coda

C#m* B* C#m* B* Repeat and fade

Fifth system of musical notation. The treble clef staff contains a key signature of three sharps and lyrics: "Love bites, love". The guitar tablature staff shows fret numbers: 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6.

LOVE BITES

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

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

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

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

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

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

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

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

(Repeat Chorus:)

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

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

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

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

B $C\sharp m$
I strike any hour, I will return, to trap and devour.

(Repeat Chorus:)

$C\sharp m$ B $C\sharp m$ $C\sharp m$ B $C\sharp m$
Love bites, love bites, love bites, love bites . . .

EAT ME ALIVE

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

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

^D Cling to my body as the ^{Em} ecstasy begins.

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

^D Crazy and insatiable let rip.

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

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

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

^B Gut wrenching frenzy that deranges every ^{C D} joint.

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

(To Chorus:)

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

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


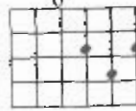
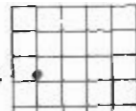

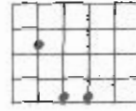
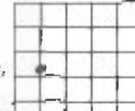
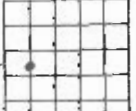


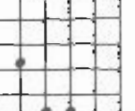

^B Lunge to the maximum spread - eagled to the ^{C D} wall.

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

(To Chorus:)

EAT ME ALIVE

Chords used in this song:

Dsus4 	D 	D* 	Em* 	B* 	F* 
G* 	A* or A* 	A* 	C#m* 	B2* 	

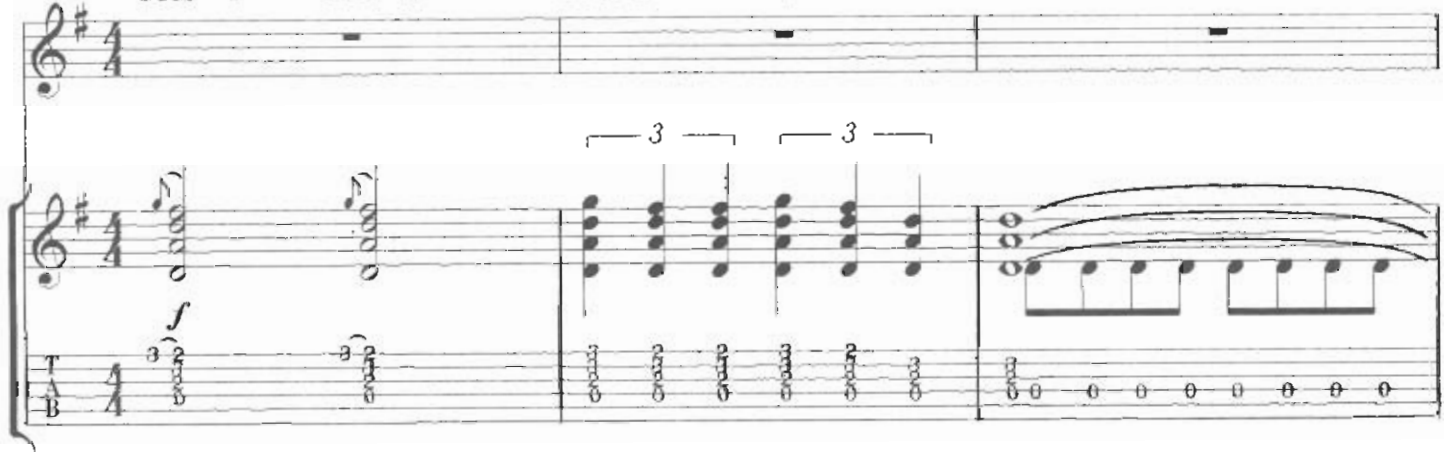
Words and Music by
GLENN TIPTON, ROB HALFORD
and **K.K. DOWNING**

Slowly

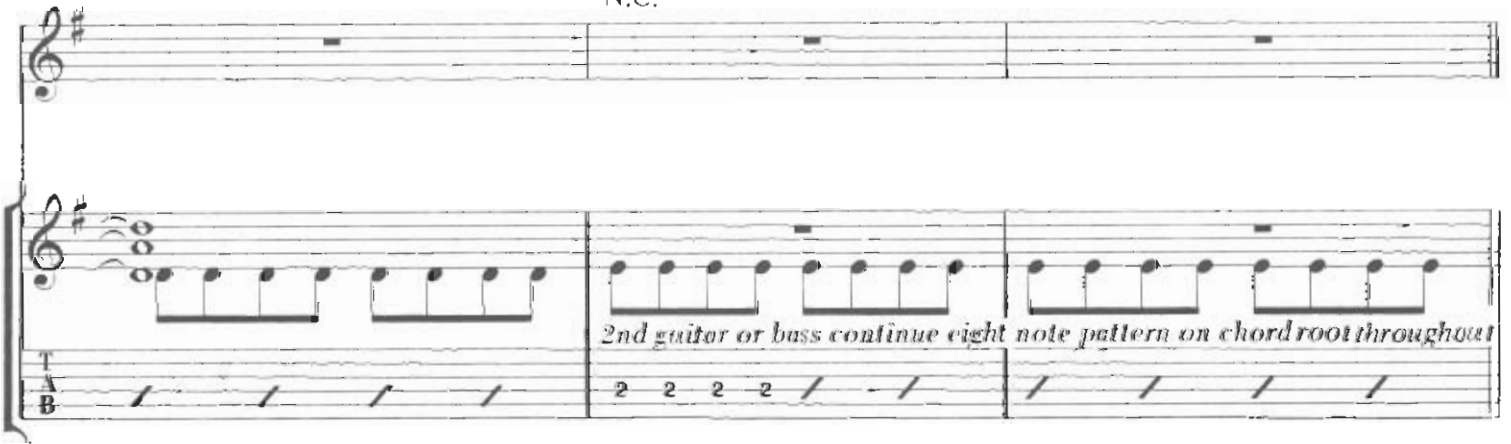
* - Power Chord Version (see glossary)

Fast and Driving

Dsus D Dsus D Dsus D Dsus D



N.C.



2nd guitar or bass continue eight note pattern on chord root throughout

Em*

D*

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



Em*

Cling — to my bod - y as — the —

TAB 7/6 9/7

D* Em* B*

ec - sta - sy — be - gins. — Your wild vi - bra -

TAB 7/6 7/6 7/6 8/7 4/2

C* D*

tions got me shoot - ing from the hip. —

TAB 4/2 6/8 7/6

Crazed and in - sa - tia - ble — let rip. And

TAB 7/6 7/6

Chorus:

Em* F* Em* G* F*

eat me a-live! —

TAB 9 7 10 8 10 8 7 12 10 10 8

Em* *To Coda* ⊕ F* Em* D* N.C.

Eat me a-live! —

G1 (G2) (D.L.)

G1 2 4 3 4 3 2 0 : (D.L.)
G2 0 2 5 2 1 0 6

TAB 9 7 10 8 10 8 7 7 6

Em* B* A* D* C#m* B*

TAB 0 0 8 0 0 8 8 7 6 4 2

1.-8. A* D* C#m* B*

(Lead solo ad lib.)

TAB 4 2 0 8 7 6 4 2

9. D.S. al Coda

F#m* G* F#m* G* A* B* D* E*

(continue solo) (end solo)

This system contains the first system of music. It features a treble clef staff with a key signature of one sharp (F#). Above the staff, guitar chords are indicated: F#m*, G*, F#m*, G*, A*, B*, D*, and E*. Below the staff, a guitar solo is written in treble clef, consisting of eighth and sixteenth notes. Below the solo, a bass staff shows guitar tablature for the same solo. The solo starts on the 4th fret of the 6th string and ends with a double bar line.

Coda

F* Em* Bb* A* Bb* A*

me a - live! —

This system contains the second system of music. It features a treble clef staff with a key signature of one sharp. Above the staff, guitar chords are indicated: F*, Em*, Bb*, A*, Bb*, and A*. Below the staff, a vocal melody is written in treble clef with the lyrics "me a - live! —". Below the vocal line, a guitar accompaniment is written in treble clef, and below that, a bass staff shows guitar tablature. The system ends with a double bar line.

Em* F* Em* G* F*

Eat me a - live! —

This system contains the third system of music. It features a treble clef staff with a key signature of one sharp. Above the staff, guitar chords are indicated: Em*, F*, Em*, G*, and F*. Below the staff, a vocal melody is written in treble clef with the lyrics "Eat me a - live! —". Below the vocal line, a guitar accompaniment is written in treble clef, and below that, a bass staff shows guitar tablature. The system ends with a double bar line.

Em* F* Em* D* N.C.

Eat me a - live! —

G1
G2
(D.L.)

G1	2	4	3	4	3	2	0
G2	0	2	5	2	1	0	3

(D.L.)

This system contains the fourth system of music. It features a treble clef staff with a key signature of one sharp. Above the staff, guitar chords are indicated: Em*, F*, Em*, D*, and N.C. Below the staff, a vocal melody is written in treble clef with the lyrics "Eat me a - live! —". Below the vocal line, a guitar accompaniment is written in treble clef, and below that, a bass staff shows guitar tablature. The system concludes with a guitar solo in treble clef, consisting of eighth and sixteenth notes. Below the solo, a bass staff shows guitar tablature for the solo. The solo starts on the 2nd fret of the 6th string and ends with a double bar line.

Em* B* C* D*

TAB 8 9 7 7 1 2 1 2 0 0 5 7 7 7

(Spoken:)

Eat! Eat! A-live! — Eat

Em*

TAB 7 7

F* Em* G* F* Em*

me a-live! — Eat

TAB 10 10 9 7 12 12 12 8 7

Repeat ad lib and fade

F* Em* Bb* A* Bb* A* Bb* A*

me a-live! —

TAB 10 10 9 7 0 7 0 7 0 7 0 7

SOME HEADS ARE GONNA ROLL

Words and Music by
BOB HALLIGAN, JR.

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

When the enemy comes, he will never be heard. He'll blow your mind and not say a word.

Blinding lights, flashing colors. Sleepless nights, if the man with the power can't keep it under control.

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

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

With animal lust they'll devour your life, and slice your word to bits like a knife.

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

(Repeat Chorus:)

Know what it's like, when you're taken for granted. There goes your live, it's so under handed

(Lead Solo)

If the man with the power can't keep it under control.

(Repeat Chorus:)

SOME HEADS ARE GONNA ROLL

Chords used in this song:

Words and Music by
BOB HALLIGAN, JI

Chord diagrams for the following chords: D, B*, C*, A/C#, B/D#, Em*, C/E, C(9), D*, and A*. The diagrams show fingerings on a six-string guitar. A/C# and B/D# are marked as 4fr. D* and A* are marked as 5fr.

Slowly
D B* C*
* = Power Chord Version (see glossary)

First system of musical notation. It includes a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is in the same key and time, with a dynamic marking of *f* and the instruction "2 guitars". The bass part is in the same key and time. Chord changes are indicated above the staff: D, B*, C*, A/C#, B/D#, C(9), D*, and A*.

Second system of musical notation. It includes a vocal line in treble clef and a guitar/bass part in the same key and time. Chord changes are indicated above the staff: Em*, C/E, Em*, and C/E. The guitar part includes a section labeled "(G2 continue riff)" with a wavy arrow and a section labeled "D.S." (Da Capo) with a double bar line and repeat sign. The bass part includes a section labeled "(G1)" with a double bar line and repeat sign.

Third system of musical notation. It includes a vocal line in treble clef and a guitar/bass part in the same key and time. Chord changes are indicated above the staff: Em* and C/E. The vocal line includes the lyrics "You can" and a section labeled "Bva" with a dashed line and a double bar line. The guitar part includes a section labeled "(G1)" with a double bar line and repeat sign.

Em* C/E Em*

look to the left and look to the right, but

Detailed description: This system contains the first line of music. The vocal line starts with a repeat sign and a double bar line. The guitar accompaniment features a steady eighth-note pattern. The guitar tablature shows open strings (0) for the first two measures and fretted notes (2, 3, 2, 1) for the last two measures.

C(9) Em* C/E

you will live in dan - ger to-night. When the en - e - my comes, he will

Detailed description: This system contains the second line of music. The vocal line continues with a repeat sign. The guitar accompaniment has a more complex, arpeggiated pattern. The guitar tablature includes a 'D' chord diagram and fretted notes (0, 2, 3, 2, 1).

Em* C(9)

ne - ver be heard. He'll blow your mind and not say a word.

Detailed description: This system contains the third line of music. The vocal line has a repeat sign. The guitar accompaniment continues with arpeggiated patterns. The guitar tablature shows fretted notes (0, 2, 3, 2, 1).

B* D* B*

Blind - ing lights, flash - ing

Detailed description: This system contains the fourth line of music. The vocal line has a repeat sign. The guitar accompaniment features a different rhythmic pattern. The guitar tablature includes a '6' chord diagram and fretted notes (2, 2, 2, 2, 2, 2).

C* D* A* B*

col - ors. Sleep - less nights, if the man

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'col - ors.' followed by a half note rest, then a quarter note 'Sleep - less' and a quarter note 'nights,'. The guitar accompaniment features a series of chords: C* (x32010), D* (xx0232), A* (x02020), and B* (x24232). The bass line follows a simple pattern: 1 2 3 2 1 2 3 2 1.

C* A/C# D* B/D#

with the pow - er can't keep it un - der con-trol.

Detailed description: This system contains the next two measures. The vocal line continues with 'with the pow - er' and 'can't keep it un - der con-trol.'. The guitar accompaniment changes to C* (x32010), A/C# (x02020), D* (xx0232), and B/D# (x24232). The bass line continues with 1 2 3 2 1 2 3 2 1.

(Chorus:) Em* D* Em*

Some heads are gon - na roll. Some

Detailed description: This system contains the first two measures of the chorus. The vocal line starts with 'Some heads are gon - na roll.' and 'Some'. The guitar accompaniment features Em* (02210), D* (xx0232), and Em* (02210). The bass line includes a double bar line and then continues with 0 0 3 0 2 3 2.

C* D* Em*

heads are gon - na roll. Some heads are gon - na roll.

Detailed description: This system contains the final two measures of the chorus. The vocal line continues with 'heads are gon - na roll.' and 'Some heads are gon - na roll.'. The guitar accompaniment features C* (x32010), D* (xx0232), and Em* (02210). The bass line continues with 0 0 3 0 2 3 2.

To Coda

1.

C*

D* Em*

Some heads are gon - na roll. The

TAB: 0 0 0 0 / 2 0 3 2 0 4 0

2.

C*

Em*

know what it's like,

TAB: 2 0 3 2 0 4 3 / 3 3 3 3 / 3 3 3 0

B* C*

when you're tak-en for grant - ed. There goes your life;

TAB: 0 0 0 / 2 3 / 3 3

B*

C*

* A/C#

D*

Em*

it's so un - der - hand - ed.

TAB: 3 3 3 2 / 3 3 / 5 4 / 5 7 7 7

(Lead solo)

slide

TAB slide

9 0 9 7 9 8 9 10 10 10 10 8 10

C* D* Em*

3 3 3

TAB 7 8 9 7 9 7 9 7 9 7 9 7 7 7 7 5 7 5 10 12 14 12 15

C* D* D.S. al Coda

(end solo) If the man ...

TAB 15 15 12 15 12 15 12 14 12 14 12 14 12 14 12 12 10 9 7

Coda

N.C.

Some heads are gon-na roll.

(G2) (G2 continue riff)

TAB 13 13 13 2 0 0 0 0 0 0 3 5 5 4

(G2)

Some

2 0 0 0 4 0 0 3 5 5 4

E* C/E Em* C/E

heads-are gon - na roll.

(G1)

7b 8f 7b 8f

Em* C/E

Some headsare gon-na roll.

7b 8f

Em* B*

8va- - - - -

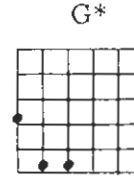
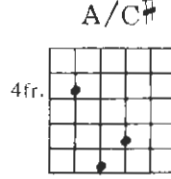
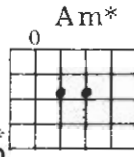
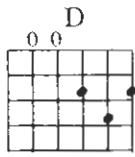
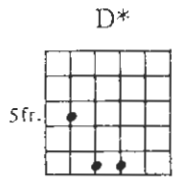
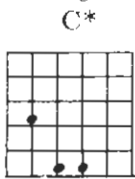
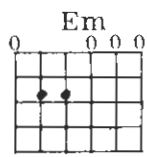
Some

2 0 0 0 9 0 0 1 0 2 3 0 2

NIGHT COMES DOWN

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

Chords used in this song:



* = Power Chords

Moderately

Em D Am D

all

Em Em

In the last rays of

decresc. *p* (G1) (G2)

decresc. *p* (G1) (G2)

C* D* Em D* Em

the set - ting sun, and the past

C* D* B*

days — yeah, — that's where our mem - o - ries — run.

TAB: 0 2 4 2 2 | 3 0 7 6 | 4 2 0 0 3 2 0 2

And all of those times, — still race thru my mind —

TAB: 3 2 0 0 3 2 0 2

Am* C* B*

I'm shat-tered in-side — to find. —

TAB: 3 2 0 0 2 0 0 | 3 0 2 4 2

Chorus:

Em C*

When the — night comes down, —

TAB: 0 2 2 5 | 2 3 | 5 4 2 0 3

Em C* D* Em C*

and I'm here _ all a-lone. _ When the _

The first system of music consists of three measures. The vocal line starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The piano accompaniment features a steady eighth-note bass line. The guitar tablature shows fingerings: 0-2-2-5 for the first measure, 2-3 for the second, and 0-2-2-5-2-3 for the third.

Em C* D*

night comes down _ and there's no _ place to go. _

The second system consists of three measures. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, and A4. The piano accompaniment continues with eighth notes. The guitar tablature shows fingerings: 5-4-2-0 for the first measure, 0-2-2-5-2-3 for the second, and 5-5-4-5 for the third.

B* C* A/C# D* Am B* C*

Oh _ no, you won't be there to - mor - row. _ Oh no, say it

The third system consists of three measures. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, and A4. The piano accompaniment features a steady eighth-note bass line. The guitar tablature shows fingerings: 4-4-4-4 for the first measure, 0-7-6 for the second, and 4-4-4-4-3-3 for the third.

G* F#m* B* C* A/C# D* Am

is- n't true. _ I can't take this pain _ and sor - row.

The fourth system consists of three measures. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, and A4. The piano accompaniment features a steady eighth-note bass line. The guitar tablature shows fingerings: 3-3-3-3 for the first measure, 4-4-4-4-3-3 for the second, and 0-7-6-7 for the third.

B* C* G* F#m*

Oh can't you see my heart is bro - ken in two? —

This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Oh can't you see my heart is bro - ken in two? —". The guitar accompaniment is in standard tuning (T, A, B) and 4/4 time. Chords are indicated as B* (B major), C* (C major), G* (G major), and F#m* (F# minor).

Em C* D*

(Lead solo)

This system contains measures 3 and 4. The top staff is a lead guitar solo in treble clef. The guitar accompaniment is in standard tuning. Chords are indicated as Em (E minor), C* (C major), and D* (D major). The solo line features various techniques like bends and slurs.

Em C* D*

This system contains measures 5 and 6. The guitar accompaniment is in standard tuning. Chords are indicated as Em (E minor), C* (C major), and D* (D major). The notation shows a steady rhythmic pattern.

B*

G1 (D.L.) G2 (D.L.) G1

This system contains measures 7 and 8. The guitar accompaniment is in standard tuning. Chords are indicated as B* (B major). A double lead section (D.L.) is shown for measures 7 and 8, with G1 and G2 chords. The notation includes complex rhythmic patterns and bends.

Am* C*

I'm shat-tered in-side to find.

TAB: 7 5 7 5 5 4 2 4 4 2 7 8 2 (0 2 0 0 2 0 3)

B* Em C*

When the night comes down,

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

Em C* D* Em C*

and I'm here all a-lone. When the

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

Em C* D*

night comes down, and there's no place to go.

Repeat and fade

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

NIGHT COMES DOWN

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

(Verse 1:) Em C D Em D Em C D B
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.

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

(Verse 2:) Em C D Em
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 tomorrow. 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.

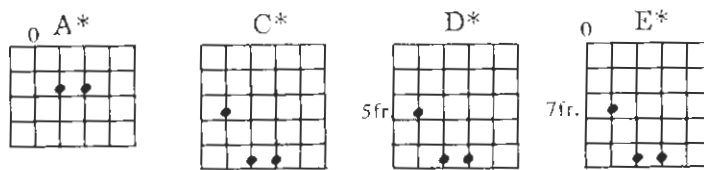
(Instrumental)

(Chorus Repeat and Fade)

HEAVY DUTY

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

Chords used in this song:



Moderately Slow

* = Power Chord

A* C* D* A*

C* D* A*

A*

I know you like it hot and love to writhe and sweat.

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)

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

1. C* D* A*

TAB: 0 5 4 2 0 0 0 0 7 5 0 0 0 0 0 0 0 (w/vibrato bar)

2. C* D* A*

We're heav - y du - ty.

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

(Continue on to Defenders Of The Faith)

C* D* A* C*

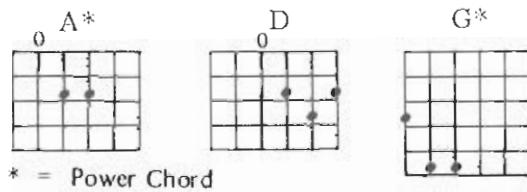
We're heav - y du - ty. So come on let's tell the world!_

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

DEFENDERS OF THE FAITH

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

Chords used in this song:



Steady Rock!

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

We are de - fend - ers of the faith.

D A* D

We are de - fend -

A* D G* A* D

ers of the faith. We are

Repeat and fade

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.



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 fingerboard. 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 conjunction 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 *sva*, 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 *ppp.*

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 asterisk (*) 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 *sfx.*

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.