

# South Of Heaven

Words by Tom Araya  
Music by Jeff Hanneman

**E5** 11 **F5** 134 **F5 VIII** 133 **E5 VII** 133 **A♭5** 134 **G5** 134 **F♯5** 134 **F♯5 (type 2)** 13

Tune down 1/2 step:

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

Slow Heavy Rock ♩ = 54

Intro N.C. (E5) Riff A Gtr. I (end Riff A)

Riff A' Gtr. II (end Riff A')

w/Riff A & A' N.C. Gtr. III Harm... (8va) 1/2 1/3 1/3 1/4 w/Riff B Harm... trem. bar 1/2 1/2 1/2 1/4

Gtr. E5 I Riff C Gtr. II (end Riff C)

Riff B (Gtr. I)

# Soulful Heaven

1st Verse  
w/Riff C (4 times)  
E5

w/Riff C

An un-fore-seen fu-ture nes-tled some-where in time.

*sim.*

Un-sus-pect-ing vic-tims, no warn-ings, no signs. Judge-ment day, the sec-ond com-ing ar-rives.

① 12fr. E

*sl.* w/Riff D (2 times)  
N.C.(E5)

Be-fore you see the light, you must die!

Gtr. I E5

Gtr. II

F5 E5 F5<sup>VIII</sup> E5 F5<sup>VIII</sup>

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

Be-fore you see the light, you must die!

E5<sup>VII</sup>

Double time ♩ = 138

2nd Verse

N.C.(E5) G5 N.C. F5 N.C. G5 N.C. F5

(Both gtrs.)  
Rhy. Fig. 1

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

For-got-ten chil-dren con-form a new faith, a

Riff D (Gtr. I)

For-got-ten chil-dren con-form a new faith, a

w/Rhy. Fig. 1 (3 times)

N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 F5 N.C.

vid - i - ty and lust con - trolled by hate. The nev - er end - ing search for your

G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5

shat - tered san - i - ty, Souls of Dam - na - tion in their own re - al - i - ty.

Pre-chorus  
w/Fill 1  
F#5

N.C. F#5 G(sus4) F#5 N.C.

Cha - os ram - pant, an age of dis - trust. Con - fron - ta - tions. Im -

Rhy. Fig. 2

Half time  $\text{♩} = 63$   
w/Riff C & D (both 2 times)  
N.C.(E5)

F#5 Bb5 N.C.

pul - sive hab - i - tat.

(end Rhy. Fig. 2)

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

Fill 1 (Gtr. III) Fdbk (8va) Harm. (15ma) trem. bar (slight vib.) Fdbk. Harm. depress bar as far as possible H sl.

\*Depress before sounding note.

Gtr. I

E5 N.C. F5 E5 N.C. F5

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

Gtr. II

P.M. .... P.M. .... P.M. P.M. .... P.M. .... sim.

Double time ♩ = 138

3rd Verse  
w/Rhy. Fig. 1 (4 times)

N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. N.C. G5 N.C. F5 N.C. G5 N.C. F5

Bas - tard sons be - gat your cunt - ing daugh - ters. Pro - mis - cu - ous moth - ers with your in - ces - tu - ous fa - thers.

N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5

En - great souls con - demned for all e - ter - ni - ty. Ob - tained by im - mor - al ob - ser - vance a dom - i - neer - ing de - i - ty.

Pre-chorus  
w/Rhy. Fig. 2 & Fill 2

F#5 N.C. F#5 G(sus4) F#5 N.C. F#5 Bb5 N.C.

Cha - os ram - pant, an age of dis - trust. Con - fron - ta - tions. Im - pul - sive sab - bath.

Chorus

N.C. Ab5 G5 N.C. G5 F#5 N.C. E F N.C. Ab5 G5 N.C. G5

On and on, south of heav - en. On and on, south of heav -

(Both gtrs.)  
Rhy. Fig. 3

Gtr. II

Gtr. I

(Both notes vib.)

ff P.M. .... P.M. .... P.M. .... P.M. .... P.M. ....

Fill 2 (Gtr. III)

Fdbk (8va)

trem. bar (slight vib.)

Fdbk

1/2

Harm. 2

trem. bar Harm. 2

grad. release

\*\*Pull bar up. \*Depress bar before striking note.

F#5 N.C. E F N.C. Ab5 G5 N.C. G5 N.C. E F

en. On and on, south of heav - en.

(Both notes vib.)

P.M.-----4

N.C. Ab5 G5 N.C. G5 F#5 N.C.

On and on, south of heav - en.

Gtr. I

Harm. (15ma) 1/2

trem. bar

Harm. 1/2

P.M.-----4

\*Depress bar before striking note.

Gtr. II

P.M.-----4

Guitar solo I

Ⓞ open E F5

Ⓞ open E Ab5

Ⓞ open (end Rhy. Fig. 4) E G5

w/Rhy. Fig. 4 (5 times)

Ⓞ open E F5 8va H

Ⓞ open E Ab5

Ⓞ open E G5

sl. A.H. (15ma) trem. bar

sl. A.H. sl. H

sl. sl.

A.H. pitch: G5

⑥ open E F5 ⑥ open E Ab5 ⑥ open E G5 ⑥ open E F5

8va- Full Full sl. loco H P sl. H

22 22 12 17 19 24 21 19 21 21 19 17 17 16 17 17 17 17 19 17 (17) 3 12 12 14 12 14 12

\*This note can also be produced by pulling stg. off side of neck and "fretting" stg. ⑥ open against pickup.

⑥ open E Ab5 ⑥ open E G5 8va- F5

Full Full sl. sl. P P P P

15 15 (15) 0 15 16 14 17 15 14 15 14 10 18 16 16 15 16 15 18 18 17 16 19 18 17 20 20 21 11

⑥ open E Ab5 ⑥ open E G5 ⑥ open E F5 ⑥ open E Ab5 ⑥ open E G5

8va- Full sl. Fdbk. (8va) loco sl. sl. sl. 2 Full loco sl.

Full (22) (22) sl. Fdbk. grad. release Full sl.

22 (22) (22) 0 (0) 19 (19) 17 15 3

Fdbk. pitch: F# sl. sl. sl. sl. sl. sl.

4th Verse w/Rhy. Fig. 1 N.C.

G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. G5 N.C. F5

root of all e - vil is the heart of a black - soul. A force that has lived all e - ter - ni - ty. The

(8va) Fdbk. trem. bar Fdbk. trem. bar (grad. descent)

17 (17) (17) (17) (17) (17) 0 0 0 0 1

(Gtr. I doubles Gtr. II)

N.C. G5 N.C. F5 N.C. G5 N.C. F5 N.C. N.C. G5 N.C. F5 N.C. G5 N.C. F5

nev - er end - ing search for a truth nev - er told. The loss of all hope and your dig - ni - ty.

Pre-chorus  
w/Rhy. Fig. 2 & Fill 3  
F#5 N.C. F#5 G(sus4) F#5 N.C. F#5 Bb5 N.C.

Cha - os ram - pant, an age — of dis - trust... Con - fron - ta - tions. Im - pul - sive hab - i - tat.

Chorus  
w/Rhy. Fig. 3 (4 times)  
N.C. Ab5 G5 N.C. G5 F#5 N.C. E F N.C. Ab5 G5 N.C. G5 F#5 N.C. E F

On and on, south of heav - en.

N.C. Ab5 G5 N.C. G5 F#5 N.C. E F N.C. Ab5 G5 N.C. G5 F#5 N.C. E F

On and on, south of heav - en.

Guitar solo II (Outro)

Gtr. I E Ab5 G5 E G5 F#5 E Rhy. Fig. 5 Ab5

trem. bar hold bend sl. H P

F#5 E (end Rhy. Fig. 5) w/Rhy. Fig. 5 (3 times) Ab5 G5 E H sl. G5

sl. P P P H Full sl. H P sl. H

Fill 3 (Gtr. III)

Fdbk. (Sva) trem. bar (slight vib.) pick sl. sl. H sl.





# Silent Scream

Words by Tom Araya  
Music by Jeff Hanneman and Kerry King

Tune down 1/2 step:

- ⑥ = Eb ③ = Gb
- ⑤ = Ab ② = Bb
- ④ = Db ① = Eb

Fast Rock ♩ = 196

N.C.

Rhy. Fig. 1 (Gtrs. I & II)

Play 4 times

Intro

N.C.

Rhy. Fig. 2 (Both gtrs.)

(end Rhy. Fig. 2)

1st. 2nd Verses  
w/Rhy. Fig. 2 (2 times)  
N.C.

Silent Stream

1. Night-mare,  
2. Shat-tered.

the per - se  
an - oth - er

cu - tion. A child's  
child, bear - er

dream of no death  
of no name.

Tor - ment,  
Re - strained,

ill in - sane  
for - got - ten. A

soul  
Suf - fer

that will nev - er  
the chil - dren

rest.  
con - demned.

Gui - dance,  
Scat - tered

it means  
rem - nants of

noth - ing in a world  
life. Mur - der,

of a time  
of a time to die.

E -

lec - tric  
Pain,

cir - cus  
suf - f'rage

wild,  
toyed..

deep in the in - fant's  
Life's lit - tle frag - ments

mind.  
de - stroyed.

Chorus  
B5

Bb5

E5

D5

E5

D5

Si - lent  
Si - lent

scream,  
scream,

bur - y the un - want - ed  
cru - ci - fy the bas - tard

child.  
sons.

Rhy. Fig. 3 (Gtr. I)

P.M. ....

P.M. ....

Rhy. Fig. 3A (Gtr. II)

P.M. ....

P.M. ....

P.M. ....

P.M.

P.M. ....

P.M. ....



E5 D5 E5 D5 E5 D5 E5 F5

Double time feel  
Guitar solos  
w/Rhy. Fig. 4

Gtr. III  
E5 F5 E5

loco F5 E5 Full F5

steady gliss sl. Full sl.

Rhy. Fig. 4

E5 Gtrs. I & II F5 Gtr. I E5 Both gtrs. Play 5 times F5 Gtr. I

P.M. P.M. P.M. P.M. Gtr. II P.M. P.M. P.M. P.M. Gtr. II

\*Gtr. I indicated to left of slashes in tab (throughout).





E5 8va Full Full Full Full Full Full Full *sl* F5 E5 *loco*

Full Full Full Full Full Full *sl* *steady gliss.* *trem. bar*

F5 E5 Harm. (8va) 3 3/4 7 slack F5 w/Rhy. Fill. 1 (end double time feel) (Gtr. IV out) Harm. (8va) 7 8 *vib. w/bar* Harm. *vib. w/bar*

(15) 12 0 (0) 3.3 (3.3) 4

Bridge N.C. Bb5 N.C. D5 C#5 N.C. Bb5

Life pre - or - dained. Hu - man - i - ty main -

Rhy. Fig. 6 (Gtrs. I & II) P.M. P.M. P.M.

N.C. w/Rhy. Fig. 6 (3 times) Bb5 N.C. D5 C#5

tained. Ex - trac - tion, ter - mi - na - tion.

(end Rhy. Fig. 6) P.M.

Rhy. Fill 1 E5 Gtr. I Gtr. II

N.C. Bb5 N.C. Bb5 N.C. D5 C#5

Pains, ag - o - niz - ing stain. Em - bry - on - ic death em -

N.C. Bb5 N.C. Bb5 N.C. D5 C#5

bed - ded in your brain. Suf - fo - ca - tion, stran - gu - la - tion.

N.C. Bb5 N.C. N.C. 7

Death is fuck - ing you in - sane.

Double time feel  
3rd Verse  
w/Rhy. Fig. 2  
N.C.

3. Night - mare the per - se - cu - tion. A child's dream of death.

Tor - ment, ill - for - got - ten. A soul that will nev - er rest.

Chorus  
w/Rhy. Figs. 3 & 3A  
B5

In - no - vence with - drawn in fear.

E5 D5 E5 F5 Gtr. II substitute Rhy. Fill 2 Bb5 E5 D5 E5 D5

Fi - res burn - ing. Can you hear cries

E5 D5 E5 F5 E5

in the night?

Gtr. I  
Gtr. II

7/2 7/2 7/2 7/2

Rhy. Fill 2  
B5 Gtr. II Bb5





A5 Bb5 D#5 C5 D#5 A5 Bb5 E5 E#5 E5  
 A.H. (8va) Full Full  
 sl. 3- sl. \*1/2 sl. \*1/2 sl. vib. w/bar  
 Full Full  
 12 12  
 14 14 14  
 sl. \*Pull bar up.

w/Rhy. Fig. 2 (3 1/2 times)  
 N.C.  
 Emp - ti - ness - in - twi - lights re - birth, - the faint sounds of shov - eled earth -

w/Rhy. Fill 1 (end half time feel)  
 Mad - ness grow - ing as your mind dis - solves... Mere - ly se - cret in my dreams.

Double time feel  
 N.C. 8va  
 Gtr. IV Full  
 Full sl. H b Full sl.  
 Full sl. H Full sl.  
 15 15 15 15 17 17 15 15 17 17 10 10 15 17 17 10 10 10 10

Rhy. Fig. 3 (Gtrs. I & II)

Rhy. Fill 1  
 (Gtrs. I & II)



w/Rhy. Fill 3 (Gtr. II)  
A5

Gtr. I

B♭5 D♭5 C5 sl. A5 B♭5

An ech - o bounc-ing in - side my brain. — How much can I take

w/Fill 1  
E5 E♭5

w/Rhy. Fig. 1  
N.C.

of the pain? — The pain! —

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

A war rag - ing deep in - side my head. — A split de - ci - sion that will end with me dead. —

You see the ag - o - ny in my eyes. — Pro - trud - ing aim - less, I think it's time to...

Paster ♩ = 228  
Double time feel  
E5<sup>11</sup>

die! —

Gtr. I Rhy. Fig. 4

(end Rhy. Fig. 4)

2 5 4 2 0 P P P

0 0 0 0 0 0 0 0 0 0 0 0 P P P

w/Rhy. Fig. 4 (Gtrs. I & II)  
N.C.

die! —

Rhy. Fill 3 (Gtr. II)

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

Fill 1

pick slide



8va-----

\*T P H T P H T P H T P H T P H T P H T P H T P H P P

6 6 6 6

12 6 9 12 6 9 11 5 8 11 5 8 10 4 7 10 4 7 9 3 6 9 3 6 5 4 (4)

sl. pick slide (w/echo repeats)

\*Tap w/edge of pick.

w/Rhy. Fig. 4  
N.C.

can - ni - bals de - si - re - feeds the fire - that burns in - your head.

Gtrs. I & II  $\text{F}\sharp$   
Gtrs. III 3

sl. 3 3 3 3

14 16 15 18 15 18 16 18 16 18 18 18 10 18 19 H 18 20 18 19 20 18 19 20 18

sl. H H

3fr.  $\text{G}$  sl. w/Rhy. Fig. 4  
N.C.

In - tense pain - eats a -

Full 3 1/2

trem. bar Full 3 1/2

A.H. (w/echo repeats)

vib. w/bar A.H.

19 19

way at your brain. Thor - a - zine pump - ing through. your veins.

Gtrs. I & II  $\text{G}^{\sharp}$   $\text{8va}$

Gtr. IV  $\frac{1}{2}$

Full

$\frac{1}{2}$  sl.

$\frac{1}{2}$  Full

$\frac{1}{2}$  sl.

H

Full

(w/echo repeats) sl.

w/Rhy. Fig. 4  
N.C.

5

5

Death walks in - side you, smell death a - round you. Hell's e - vil spell takes a soul...

Gtrs. I & II  $\text{F}^{\sharp}$   $\text{3fr. G}$  sl.

Hear the sound of the bell... count - ing off... death tolls...

Gtr. IV

3

3

3

3

$\frac{1}{2}$  Full

$\frac{1}{2}$  sl.

Full

$\frac{1}{2}$  sl.

Gtrs. I & II  $\text{G}$

$\frac{1}{2}$

$\frac{1}{2}$

$\frac{1}{2}$

$\frac{1}{2}$

Laugh - ing as you e - ter - nal - ly rot, - search - ing for hu - man flesh - and life's





# Behind The Crooked Cross

Words and Music by Jeff Hanneman

Tune down 1/2 step:

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

Fast Rock  $\text{♩} = 208$

Intro N.C.(F#5) Gtr. I *Play 4 times* Gtrs. I & II *Play 4 times* (Drums in) *Play 4 times* Half time feel *Play 8 times*

N.C. Rhy. Fig. 1

A#5 (end Rhy. Fig. 1) N.C. *sl.* (end half time feel)

1st, 2nd, 3rd Verses w/Rhy. Fig. 1 (4 times) N.C. A#5 N.C.

1. Time melts a way in this liv - ing in - fer - no. Trapped by a  
 2. Do on - ly what is ex - pect - ed of me With no e -  
 3. Time melts a way in this liv - ing in - fer - no. Trapped by a

A#5 N.C.

cause that I once un - der - stood. Feel - ing a sick - ness  
 mo - tions, my feel - ings sup - pressed. Blind o - be - di - ence  
 cause that I once un - der - stood. Blind o - be - di - ence

A#5 N.C. A#5

build - ing in - side of me. Who will I real - ly have to an - swer to?  
 car - ries me through. it all. Con - science, a word I learned to for - get.  
 car - ries me through. it all. Do on - ly what is ex - pect - ed of me.

Chorus  
F#5

N.C.

March on through the

Gtrs. I & II

Rhy. Fig. 2

P.M.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a whole rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The second staff is for guitar, with a treble clef and key signature of two sharps (F# and C#). It features a melodic line with slurs and a rhythmic accompaniment of eighth notes. The guitar part is divided into two measures, with a double bar line in the middle. The first measure contains notes G4, A4, B4, and C5. The second measure contains notes G4, A4, B4, and C5. The guitar part ends with a double bar line and a repeat sign.

To Coda

N.C.

riv - ers of red. —

(end Rhy. Fig. 2)

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with the lyrics "riv - ers of red. —". It starts with a half note G4, quarter notes A4 and B4, and a half note C5. The second staff is for guitar, continuing the melodic and rhythmic patterns from the first system. It features a treble clef and a key signature of two sharps. The guitar part is divided into two measures, with a double bar line in the middle. The first measure contains notes G4, A4, B4, and C5. The second measure contains notes G4, A4, B4, and C5. The guitar part ends with a double bar line and a repeat sign.

1st time w/Rhy. Fig. 2 (2 times)  
2nd time w/Rhy. Fig. 2 (1½ times)

F#5

N.C.

F#5

Souls drift. They fill the air. —

Forced to fight be - hind —

I.

N.C.

w/Rhy. Fig. 1 (2 times)

N.C.

the crook - ed cross.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with the lyrics "Souls drift. They fill the air. —" and "Forced to fight be - hind —". It starts with a half note G4, quarter notes A4 and B4, and a half note C5. The second staff is for guitar, continuing the melodic and rhythmic patterns. It features a treble clef and a key signature of two sharps. The guitar part is divided into two measures, with a double bar line in the middle. The first measure contains notes G4, A4, B4, and C5. The second measure contains notes G4, A4, B4, and C5. The guitar part ends with a double bar line and a repeat sign.

A#5 N.C.

A#5

the crook - ed cross.

Gtr. II

Gtr. I

both gtrs. vib.

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with the lyrics "the crook - ed cross.". It starts with a half note G4, quarter notes A4 and B4, and a half note C5. The second staff is for guitar, continuing the melodic and rhythmic patterns. It features a treble clef and a key signature of two sharps. The guitar part is divided into two measures, with a double bar line in the middle. The first measure contains notes G4, A4, B4, and C5. The second measure contains notes G4, A4, B4, and C5. The guitar part ends with a double bar line and a repeat sign.

Double time feel  
 Guitar solos  
 w/Rhy. Fig. 3 (8 times)  
 N.C.  
 8va

Gtr. III Full

8va

(Gtr. III out) 4 1/2 Gtr. IV

trem. bar (slow dive) 4 1/2 semi-harm.

P.M. .... 4

(Gtr. IV out)

(w/echo repeats)

Rhy. Fig. 3

Gtrs. I & II

w/ Rhy. Fig. 3 (4 times) (Gtr. I)  
N.C.

Gtr. II

7 7 6  
5 5 4

P.M. - - 4

7 7 6  
5 5 4

P.M. - - 4

6 6  
5 6

6 6  
5 6

7 7 6  
5 5 4

w/Rhy. Fig. 3 (8 times)

Gtr. IV

N.C.

2 1 1/2 1 1/2 1 1/2 2 2 3 3

1/2 trem. bar 1/2

H P P H P P H P P H P P

9 9 4 6 4 0 6 4 0 6 4 0 6 4 0

\*Depress bar before striking note.

sl. Full steady gliss. sl.

4 9 14 19 15 12-12 15-15 14-12 15-15 15

\*Slide past end of fretboard.

Full (Gtr. IV out) sl. P

15-15-14 16-16-15 18-18 15-15-16 18-18 18 (18) 19-16 19-16 19-16 19-16 19-16

Gtr. III Full

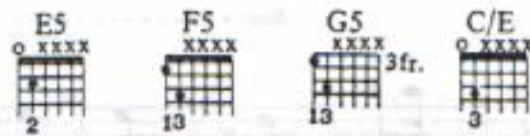


# Mandatory Suicide

Words by Tom Araya  
Music by Jeff Hanneman and Kerry King

Tune down 1/2 step

- ⑥ = E<sub>7</sub> ③ = G<sub>7</sub>
- ⑤ = A<sub>7</sub> ② = B<sub>7</sub>
- ④ = D<sub>7</sub> ① = E<sub>7</sub>



Moderately fast Rock ♩ = 156

Half time feel

Intro

Gtr. I: G5 F#5 F5 (end Rhy. Fig. 1) | G5 F#5 F5 (end Rhy. Fig. 1) | C#5 N.C. (end half time feel)

Rhy. Fig. 1

Gtr. II: Rhy. Fig. 1A (end Rhy. Fig. 1A)

Play 4 times

Gtrs. I & II: E5 C#5 N.C. | N.C. G5 N.C. G5 F#5 F5 N.C. G5 N.C. G5 F#5 F5 | C#5 N.C.

Rhy. Fig. 2

1st Verse

E5 C#5 N.C. E5 C#5 N.C.

Mur - der at your ev - 'ry foot - step. A child's toy sud - den death...

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

E5 C#5 N.C. E5 C#5 N.C.

Snip - er blaz - es you through your knees... Fall - ing down, can you feel the heat?...

Gtr. I  
P.M.-----

Burn!  
(Sing 1st time only)

Gtr. II  
P.M.-----

N.C. B5 Bb5 N.C. B5 Bb5 N.C. B5 Bb5 N.C. B5 C#5 N.C.

Gtrs. I & II  
P.M.----- P.M. H P.M.----- P.M.

2nd, 3rd Verses  
w/Rhy. Fig. 3 (4 times)  
E5 C#5 N.C. E5 C#5 N.C.

2. Am - bushed by the spray of lead... Count the bul - let holes in your head...  
3. Holes burn deep in your chest, - raked by ma - chine gun fire...

E5 C#5 N.C. E5 C#5 N.C.

Off - spring sent - out to cry, - liv - ing man - da - to - ry su - i - cide...  
Scream - ing skull sent - out to die, -

w/Rhy. Fig. 2 N.C. G5 N.C. G5 F#5 F5 N.C. G5 N.C. G5 F#5 F5 N.C. G5 N.C. G5 F#5 F5 N.C. G5 N.C. G5 F#5 F5

To Coda

Half time feel 1.2.3.  
w/Rhy. Figs. 1 & 1A (both 4 times)  
E5 N.C. G5 F#5 F5

Su - i - cide... Su - i - cide...

Guitar solo  
E5 (Gtrs. I & II)  
Rhy. Fig. 4

(end half time feel)  
G5 F#5 F5

F5 G5 F5 (end Rhy. Fig. 4)  
E5 C/E

Gtr. III

Full Full Full Full Full Full Full Full

w/Rhy. Fig. 4 (5 times)  
E5 F5 G5 F5 E5 C/E

P P 1/4 1/4 1/4 3

(15) (15) 12 15 12 14 15 14 14 12 14 12 14 12 14 15 (19)

sl





# Ghosts Of War

Words by Kerry King  
Music by Jeff Hanneman and Kerry King

Tune down 1/2 step:

⑥ = Eb   ① = Gb  
 ⑤ = Ab   ② = Bb  
 ④ = Db   ③ = Eb

Ab5 4fr.   G5 3fr.   Cb5 7fr.   F5 14fr.   A5 5fr.   C5 8fr.   G#5 4fr.   A5x12 12fr.   C5xv 15fr.   G#5x1 11fr.   E5 2

Very fast ♩ = 224

\*w/trem. bar effects ad lib  
N.C.  
Gtrs. I & II

Double time feel  
N.C.

Intro

*mf* P.M.-----4   P.M.-----4   P.M.----4   P.M.----4   P.M.   P.M.-----4   P.M.-----4

\*Next 16 bars.

N.C.

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

1.   2.

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

E5   Ab5 G5 Bb5

*f*

P.M.-----4

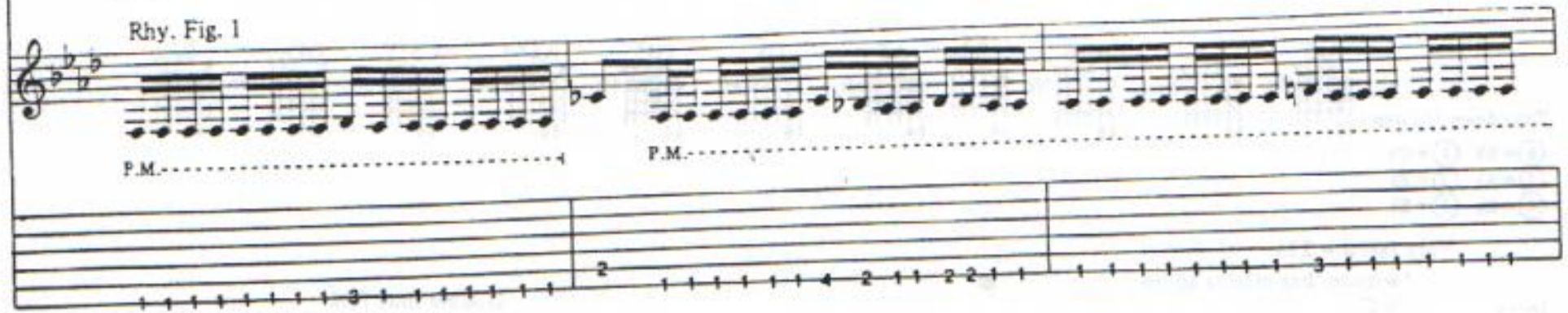
# Ghosts Of War

1st Verse  
N.C.



Fate, si - lent war riors... Sleep - ing souls - will rise...

Rhy. Fig. 1



P.M.-----

Ab5

N.C.




Once for - got - ten sol - diers



P.M.-----

Ab5 G5 Bb5

w/Rhy. Fig. 1  
N.C.



come to life... Fal - len

(end Rhy. Fig. 1)



P.M.-----

Ab5



mer - ce - nar - y. Dor - man - cy... is done.

N.C.



Not con - tent with wars... we nev - er won...

Chorus  
 Rhy. Fig. 2 (Gtrs. I & II)  
 Ab5 G5 Bb5

G5 Cb5

6fr. Bb (end Rhy. Fig. 2)  
 w/Rhy. Fig. 2 (2 1/2 times)  
 Ab5 G5 Cb5

P.M. ....

6fr. Bb

Ab5 G5 Cb5

6fr. Bb

Ab5 G5 Cb5

fore. w/Rhy. Fig. 1 (last 4 bars only) (Gtr. I)  
 FS

Gtr. II

Ab5 G5 Bb5

war. 2nd Verse w/Rhy. Fig. 1 N.C.

Ab5

N.C.

Ab5 G5 Bb5

N.C.

Gtrs. I & II

P.M. ....

P.M. ....

ny. Drive the salt in the wound. A -

Gtr. II

Both gtrs.

Gtr. I

P.M. ....

P.M. ....

P.M. ....



N.C. *P* *H H* *Bb5* *Ab5* w/Rhy. Fig. 3 (3 times) N.C.

*semi-harm.* *P.M.*

(end Rhy. Fig. 3)

*P.M.*

N.C. *B5* *1/2 Full* *sl.* *Full* *Full* *Full*

*8va* *Bb5* *Ab5* N.C.

\*Depress bar before striking note.

*8va* *B5* N.C. *Bb5* *Ab5*

*Full* *Full* *Full* *H P* *H P* *H* *Full* *sl.*

N.C. *loco* *B5* N.C.

*vib. w/bar* *trem. bar*

\*Depress bar before striking note.

Guitar solo II  
w/Rhy. Fig. 1 (2 times)  
N.C.

Bb5 Ab5

Gtr. IV

(Gtr. III out)\*T

\*Tap with edge of pick.

Ab5

Full

sl.

loco

N.C.

A.H. (15ma)

A.H. (15ma)

Ab5 G5 Bb5 N.C.

A.H.

P.M.

A.H. pitch: G#

A.H. pitch: G#

Ab5

sl.

sl.

sl.

steady gliss.

sl.

sl.

sl.

N.C.

8va

Full

sl.

loco

semi-harm.

Full

(end double time feel)  
Ab5 G5 Bb5

A.H. (15ma)

(cont. in Fill 1)

A.H.

A.H. pitch: G

Slower ♩ = 192  
 w/Fill 1  
 N.C.  
 Gtr. I

Gtr. I

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

Gtr. II

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

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

*pick slide*

(cont. in slashes)

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

Fill 1

Gtr. IV

*trem. bar*

Half time feel

Gtr. II  
Riff A (Gtr. I)

A5 C5 G#5 C5 (end Riff A)

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

w/Riff A (3 times)

A5 C5 G#5 (end half time feel) pick slides A5<sup>x12</sup> C5<sup>xv</sup>

G#5<sup>x1</sup> C5<sup>xv</sup> A5<sup>x12</sup> C5<sup>xv</sup> G#5<sup>x1</sup> C5

Guitar solo III

Gtr. I & II A5 C5 G#5 C5

\*P.M.-----

Gtr. III

sl. vib. w/bar trem. bar 1 1/2 1 1/2 sl.

7 7 10 9 7 7 12 (12) 12 15 15 (15) (15) (15)

\*Play only lowest note of chord when P.M. is indicated (next 6 bars).

\*\*Till double bar.

A5 C5 G#5 F5

P.M.-----

sl. sl.

7 7 10 9 (9) 6 12 (12) 9 9

Half time feel

E5

3

(Gtr. III out)

0 (0) 12 15 10 16 14 17 15 18 17 (17)



Rhy. Fig. 4 <sup>Ⓞopen</sup>E P.M. (end Rhy. Fig. 4)  $\frac{3}{4}$   $\frac{3}{4}$

Rhy. Fig. 5 <sup>Ⓞopen</sup>E P.M. (end Rhy. Fig. 5)

I deal in pain.

w/Rhy. Fig. 5 (2 1/2 times) <sup>Ⓞopen</sup>E P.M.

All life I drain.

<sup>Ⓞopen</sup>E P.M.

I dom - i - nate...

w/Rhy. Fig. 4 (3 times) <sup>Ⓞopen</sup>E 12

I seal your fate.

Gtrs. E5 I & II

w/Rhy. Fig. 4 (Gtr. I) <sup>Ⓞopen</sup>E Gtr. II

\*Play cue note (no P.M.) 2nd time.

w/Rhy. Fig. 5 (3 1/2 times) <sup>Ⓞopen</sup>E P.M.

I deal in pain.

<sup>Ⓞopen</sup>E P.M.

All life I drain.

<sup>Ⓞopen</sup>E P.M.

Mem - o - ries — can't ig - nore.

<sup>Ⓞopen</sup>E P.M.

Rise, ghost of war.

Gtrs. E5 I & II

# Read Between The Lies

Words by Tom Araya and Kerry King  
Music by Jeff Hanneman

Tune down 1/2 step

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



Fast ♩ = 192  
E5 F5 A♭5 G5 N.C. 1.-4. | 5.  
Intro Gtrs I & II

E5  
Gtr. II  
Rhy. Fig. 1 (Gtr. I)  
pick slide (steady gliss.) E5

Half time feel  
1st, 2nd, 3rd Verses  
w/Rhy. Fig. 1 (8 times) (Both gtrs.)  
N.C.

1. E - van - ge - list, you claim\_ god speaks\_ through you. Your rest - less mouth full of lies\_

2. 3. See additional lyrics

\_ gains pop - u - lar - i - ty. You care not for the old\_ that suf - fer

when emp - ty pock - ets cry\_ from hun - ger. Pen - ni - less from their gen -

1st time Gtr. I subst. Rhy. Fig. 1A (4 times)  
\*(end half time feel) 2nd time Gtr. II subst. Rhy. Fig. 1B (4 times)

\*1st, 2nd times only.

Rhy. Fig. 1A  
Gtr. I

Rhy. Fig. 1B  
Gtr. II

er - so - i - ty, — shar - ing their mon - ey to quench — your greed. —

Search - ing for the an - swer to their prayers, they cry their one last wish —

To Coda

1. Half time feel w/Rhy. Fig. 2 (4 times) E(b5) 6

— of need. — Save me! —

2. Half time feel w/Rhy. Fig. 2 (4 times) E(b5) 6 (end half time feel)

nal pray - er. Save me! —

w/Rhy. Fig. 2 (4 times) E(b5)

Send your do - na - tions. Con - trib - ute to the cause. —

Lux - u - ries, — your right - eous re - ward? Praise the lord, — praise god —

— is what you wish to sell. There is no heav - en with - out a hell!

Rhy. Fig. 2  
Gtrs. I & II

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

Harm. (8va) 1/2 B♭5 G5 B♭5

Harm. 1/2 vib. w/bar 1/2

\*Depress bar before striking note. \*Depress bar before striking note.

Rhy. Fig. 4 (Gtrs. I & II) (end Rhy. Fig. 4)

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

w/Rhy. Fig. 4

G5 Harm. (8va) 1/2 B♭5 G5 (end half time feel) B♭5 (Gtr. III out) slack

Harm. 1/2 slack

\*Pull bar on up.

w/Rhy. Fig. 3 (3 times) F#5 A5 F#5 A5

In your mind's eye could you truly believe

F#5 A5 F#5 A5

that by giving you could save your soul? Could you be so naive?

A5 F#5 A5

You heal the sick. You raise the dead.

F#5 A5 Half time feel w/Rhy. Fig. 4 G5

You blind the congregation with the things you say. Religious black-mail, a deceit of trust, that death will come and all will be lost.

B♭5 G5 (end half time feel) B♭5

w/Rhy. Fig. 2 (2 times)  
F#5

Can you hear the ser-pent's call? Look deep in those de-

ceiv-ing eyes. Ig-nore the writ-ing on the wall.

You should read be-tween the lies.

Coda

You may be-lieve it, but sa-tan would-n't lie.

Outro  
N.C.  
Both gtrs.

(end half time feel)

E5 F5 Ab5 G5 N.C. Play 4 times E5 F5 Ab5 G5

*Additional Lyrics*

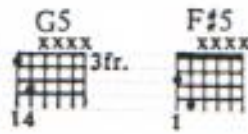
2. His spirit lives and breathes in me.  
The almighty transformed to your screen.  
The meaning's lost in its translation.  
No holy words describe his deception.  
You say you'll help us find the lord.  
Tell me, preacher, how do you know?  
A simple quest for a visible savior  
To lead us through our final prayer.
  
3. When doubt subsides his honesty,  
An inquiry, is it blasphemy?  
Impure the soul that's made to suffer.  
No sermons left to hide or cover.  
An empty promise, lie unfulfilled,  
To steal a dream or get it killed.  
They claim your trip to heaven's nearby.  
You may believe it, but satan wouldn't lie.

# Cleanse The Soul

Words by Tom Araya and Kerry King  
Music by Jeff Hanneman

Tune down 1/2 step:

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



Moderately ♩ = 138

Intro

Gtrs. I & II: G5 F#5

1 & 11

f P.M.

G5 F#5

P.M.

G5 F#5

P.M.

G5

P.M.

Faster ♩ = 224

w/Rhy. Fig. 1 (4 times)

Gtr. II: F#5 G5 F#5

G5 F#5

G5 F#5

G5 F#5

Double time feel

w/Rhy. Figs. 1 & 1A

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

Play 4 times

1st, 2nd Verses  
w/Rhy. Fig. 2 (4 times)  
N.C.

1. Bod - y that rest be - fore me, with ev - 'ry dy - ing breath, - en -  
2. Bod - y that lay be - fore me, in ev - er - last - ing death, -

Gtr. I subst. Rhy. fill 1

Spell - bound. and gagged, - I com - mence your flesh - to dirt.  
tombd in - an ab - scess, to rot - and lie stink - ing in the earth.

Rhy. Fig. 1

Gtr. I

P.M. .... 4

P.M. .... 4

P.M. .... 4

Rhy. Fig. 1A

Gtr. II

P.M. .... 4

P.M. .... 4

P.M. .... 4

Rhy. Fig. 2

Gtrs. I & II

P.M. .... 4

P.M.

Rhy. Fill 1

Gtr. I

sl.

steady gliss.

P.M. .... 4

sl.

\*w. Rhy. Figs. 1 & 1A (both 4 times)

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

G5 F#5 N.C.

Musical staff with treble clef and a whole rest.

\*2nd time play both 3rd times.

G5 F#5 N.C.

G5 F#5

1. N.C.

2. N.C.

Musical staff with treble clef and a whole rest.

Guitar solo 1  
w/Rhy. Fig. 3  
N.C.  
8va

Guitar solo notation for Gtr. III, including a treble clef, a 4/4 time signature, and a bass staff with fret numbers (17-22).

8va Full notation with slurs and slides (sl.) over a treble clef staff.

8va Full notation with slurs and slides (sl.) over a treble clef staff, including a P.M. section.

Full notation with slurs and slides (sl.) over a treble clef staff, including a section labeled "Full w/echo repeats".

\*Slide past end of fretboard.

Rhy. Fig. 3

Gtrs. I & II

1.-5.

6.

Rhythm notation for Gtrs. I & II, including a treble clef, a 4/4 time signature, and a bass staff with fret numbers (0-12).

Bridge  
N.C.



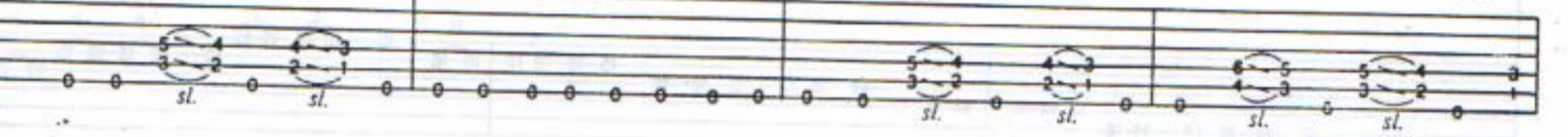
1. Emp - ty al - tar a - waits\_ its vic - tim, stained glass win - dows black\_  
 2. Death's an art\_ Flesh and earth\_ nev - er part\_ A pow - er of\_ the mind\_

Rhy. Fig. 4 (Gtrs. I & II)

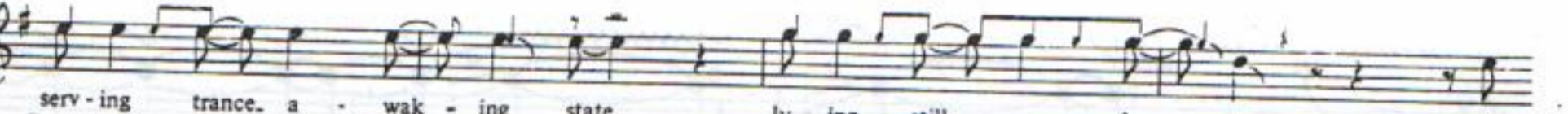


Can - dles burn\_ the mid - night oil\_ in - cense fills\_ the night\_ Ob -  
 Death shines on\_ the air\_ of si - lence, rit - u'l of end - less time\_

(end Rhy. Fig. 4)



\*w/Rhy. Fig. 4



serv - ing trance\_ a - wak - ing state\_ ly - ing still\_ un - know - ing. Re -  
 Purged of your\_ dead bod - y, sac - ri - ficed\_ of your life\_ Un -

\*2nd time play 1st 7 bars only.

To Coda



cit - ing the pas - sag - es\_ of time\_ pre - pare for\_ the im - pal - ing.  
 earth - ly rit - u'l sealed\_ in fire\_

N.C.  
Gtrs. I & II









Double time fee!  
 Guitar solo III  
 w/Rhy. Fig. 5 (6 times)  
 N.C.  
 8va-

Musical notation for the first system, featuring a treble clef staff and a guitar staff. The treble staff contains a melodic line with notes and slurs, and the guitar staff contains fret numbers (19, 22) and fingerings. Annotations include "Full" and "hold bend".

Musical notation for the second system, including a treble clef staff and a guitar staff. The treble staff features a melodic line with slurs and a "loco" section. The guitar staff shows fret numbers (17, 20, 22) and fingerings. Annotations include "sl", "loco", and "A.H. (15ma)".

Musical notation for the third system, including a treble clef staff and a guitar staff. The treble staff features a melodic line with slurs and a "grad. bend" section. The guitar staff shows fret numbers (14, 9, 8, 16) and fingerings. Annotations include "1/2", "grad. bend", "trem. bar", "slack", and "sl".

Musical notation for the fourth system, including a treble clef staff and a guitar staff. The treble staff features a melodic line with slurs and a "vib. w/bar" section. The guitar staff shows fret numbers (16, 15, 16, 14) and fingerings. Annotations include "vib. w/bar", "w/echo repeats", "sl", and "G5 F#5".

Musical notation for the fifth system, including a treble clef staff and a guitar staff. The treble staff features a melodic line with slurs and a "P.M." section. The guitar staff shows fret numbers (5, 6, 0, 0, 0, 9, 5, 0, 0, 0, 7, 8, 7, 0, 5, 4, 2) and fingerings. Annotations include "Gtrs. I & II", "Gtr. I Both gtrs.", and "P.M.".

Musical notation for the rhythm figure (Rhy. Fig. 5), including a treble clef staff and a guitar staff. The treble staff features a rhythmic pattern with slurs and a "P.M." section. The guitar staff shows fret numbers (5, 6, 0, 0, 0, 9, 5, 0, 0, 0, 7, 8, 7, 0, 5, 4, 2) and fingerings. Annotations include "Rhy. Fig. 5", "Gtrs. I & II", "Gtr. I Both gtrs.", and "P.M.".

# Dissident Aggressor

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

Tune down 1/2 step:

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

Moderately fast ♩ = 136

Intro E5 Gtr. II

pick slide

Gtr. I

f P.M. P.M. P.M. P.M.

E5 Rhy. Fig. 1 (Both gtrs.)

Play 4 times A5 (end Rhy. Fig. 1)

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

1st, 2nd, 3rd Verses w/Rhy. Fig. 1 (3 times)

E5 A5 E5 A5

1. Grand can - yons — of space and — time — u - ni - ver -

2.3. See additional lyrics

sal. — My mind — is — sub - ject - ed — to all —



Guitar solo  
w/Rhy. Fig. 2 (4 times)

A5 Harm. (15ma) Gtr. III

N.C. A5 N.C.

1 1/2 1 1/2 1 1/2 2 1/2

trem. bar

Harm. 1 1/2 1 1/2 1 1/2 2 1/2

\*vib. w/bar

\*steady gliss

sl.

1 3 1/2

\*Next 14 bars. \*Slide and vib. w/bar simultaneously.

A5

Sva N.C. A5 loco N.C. Harm. (15ma)

5 4 6 6 6 6 1/2

sl. sl.

don't pick don't pick

Harm. 1/2

5 4

6 6 6 6

sl. sl.

5

\*Depress bar before striking note. Slide up and release bar simultaneously; slide down and depress bar simultaneously.

A5 Harm. (15ma) N.C. A5 N.C. Harm. (15ma) Fdbk. (8va)

\*1/2 1 1 3 1/2 3 1/2

Harm. 1/2

1 1 1 3 1/2 3 1/2

Fdbk.

\*Pull up on bar.

\*Depress bar before striking note.

Fdbk. pitch: C#

A5 8va N.C. A5 N.C. Harm. (15ma) N.C. Harm. (15ma) (Gtr. III out)

4 5 1/2 1 1/2 1 1/2 1 1/2

\*\*1/2 1/2 1/2

Harm. (15ma) \*\*1/2

4 5 1/2 1 1/2 1 1/2

Harm. (w/echo repeats) \*\*1/2

\*\*1/2 1/2 1/2

\*Depress bar before striking note.

\*Depress and vib. simultaneously.

\*\*Pull up on bar.

Rhy. Fig. 2

Gtrs. I & II

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



# Spill The Blood

Words and Music by  
Jeff Hanneman

Tune down 1/2 step:

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

Moderately ♩ = 134

Intro N.C. Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1)

*mp* clean tone  
*let ring*

w/Rhy. Fig. 1

Gtr. II B5 A#5 F#5 G5 F5

\*Swell w/vol. knob or pedal.

Half time feel w/Rhy. Fig. 1

Gtrs. II & III B5 A#5 F#5 G5 F5

N.C. Gtrs. II & III

3rd time Gtr. III subst. Fill 1

\* (end half time feel) Play 4 times

G5 F5

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

Fill 1 Gtr. III

P.M.



# Spill The Blood

1st, 2nd, 3rd Verses  
 E5 F5 G5 F5 E5 F5 G5 F5 E5 N.C.

1. Come walk with me through end - less time. \_\_\_\_\_  
 2. I'll show you sights that you would not be - lieve. \_\_\_\_\_  
 3. Spill your blood. Let it run on - to me. \_\_\_\_\_

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

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

w/Rhy. Fig. 2 (3 times)  
 E5 F5 G5 F5 E5 F5 G5 F5 E5 N.C.

See what has been and what the fu - ture sees. \_\_\_\_\_  
 Ex - pe - ri - ence pleas - ures thought un - ob - tained. \_\_\_\_\_  
 Take my hand and let go of your life. \_\_\_\_\_

E5 F5 G5 F5 E5 F5 G5 F5 E5 N.C.

Share the wis - dom of the old world that has passed. \_\_\_\_\_  
 At one with e - vil and the that has ruled be - fore. \_\_\_\_\_  
 Close your eyes and see what is me. \_\_\_\_\_

E5 F5 G5 F5 E5 F5 G5 F5 E5 N.C.

Step in a life that's yet to be born. \_\_\_\_\_  
 Now smell the stench of ice. Em - brace im - mor - tal - i - ty. \_\_\_\_\_  
 Raise the chal - ice. for - ev - er - more. \_\_\_\_\_

Chorus  
 N.C. E5 F5 G5 F5

1. 2. You spill the blood. \_\_\_\_\_  
 3. You've spilt the blood. \_\_\_\_\_

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

1.

*To Coda*

E5 N.C.

E - ter - nal soul.  
I'll have your

Gtr. II  
Gtr. III  
Both gtrs.  
Rhy. Fill 1

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

E5 F5 G5 F5 E5 N.C. E5 F5 G5 F5 E5 N.C.

Gtr. II

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

Gtr. III

*sl.* P.M.

*sl.*

2.

N.C. E5 D#5 B5 C5 N.C.

soul.

Rhy. Fig. 3

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

E5 D#5 B5 C5 N.C. E5 D#5 B5

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

C5 N.C. E5 D#5 B5 C5 N.C. (end half time feel) (end Rhy. Fig. 3)

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

Guitar solo I w/Rhy. Fig. 4 (8 times) N.C. E5 D#5 B5 C5 N.C. Ab5 N.C. E5 D#5 B5

Gtr. IV Full trem. bar Full H P P

C5 N.C. N.C. E5 D#5 B5 C5 N.C. Ab5

1/2 Ab5 P H P H P P H P P

trem. bar 1/2 vib. w/bar

Rhy. Fig. 4 Gtrs. II & III

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



w/Rhy. Fig 1

Gtrs. B5 II & III

A#5 F#5 G5 F5 G5 F5

1. 2. D.S. al Coda

(end half time feel) w/Rhy. Fig. 3 (1st 4 bars only, 2 times)

Coda w/Rhy. Fill 1

N.C. E5 D#5 B5 C5 N.C. E5 D#5 B5

soul.

C5 N.C. E5 D#5 B5 C5 N.C. E5 D#5 B5

Guitar solo II w/Rhy. Fig. 3

N.C. E5 D#5 B5 C5 N.C. E5 D#5 B5

Gtr. V

3 6 1 2 1/2

sl. trem. bar don't pick vib. w/bar

16 (16) 10 2 (2) (2)

sl. \*Depress bar before striking note. \*Pull up on bar.

C5 N.C. E5 D#5 B5 C5 N.C. E5 D#5 B5 C5 N.C. E5 D#5 B5 C5 N.C.

vib. w/bar sl. A.H. (15ma) A.H.

2 2 2 2 1 1 1/2

\*Pull up on bar.

A.H. pitch: A \*Depress bar before striking note.

Gtrs. E5 II & III (Grt V out)

(cont. in notation) E5 F5 G5 F5 E5

Gtrs. II & III

P.M. P.M. P.M. V

pick slides