

Authorized Edition
guitar

Guitar • Vocal

SLAYER

WITH
TABLATURE

REIGN IN BLOOD



cherry
ane
usic

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ANGEL OF DEATH

Words and Music by
Jeff Hanneman

Tune down 1/2 step:

⑥ = F♭	③ = G♭	E5	F5	F♯5	A5	G♯5	B♭5/17	A♭5	G5	F5VII	B♭5	E5VII
⑤ = A♭	② = B♭											
④ = D♭	① = E♭	0	13	13	13	13	113	13	13	13	13	3

Fast Rock ♩ = 210

Gtr. E5

Intro

Rhy. Fig. 1 (Gtr. 1)

© 20fr.

C

sl.

(end Rhy. Fig. 1)

w/Rhy. Fig. 1

E5 F5 F♯5 F5 E5 F5 A5 G♯5

Rhy. Fig. 1A

E5 open F5 open E F♯5

II.

F5 E5 F5 A5 (end Rhy. Fig. 1A) G♯5

2.

pick slide

① 19fr.

B steady gliss.

sl.

Double time feel

w/Rhy. Figs. 1 & 1A (both 2 times)

① open E5 E F5 E F♯5 E

Ah!

F5 E5 F5 A5 G♯5 E5 E F5 E F♯5 E

F5 E5 F5 A5 G♯5

Bb5/F

Gtr. I

(cont. in notation)

E5
Rhy. Fig 2 (Gtrs. I & II)

Bb5

E5

N.C.

Gtr. II

Musical notation for the first system, including guitar parts and bass lines. The guitar part features a treble clef and a key signature of one sharp (F#). The bass line is in a 4/4 time signature. The system includes a treble clef staff with a guitar part and a bass staff with a bass line. The guitar part has a 'P.M.' (pick mark) and a '4' (fourteenth note) in the first measure. The bass line has a '2' (two notes) in the first measure. The system is divided into four measures, each with a different chord: E5, Bb5, E5, and N.C. The guitar part has a 'P.M.' and a '4' in each measure. The bass line has a '2' in the first measure, a '3' in the second, a '2' in the third, and a '1' in the fourth. The system is divided into four measures, each with a different chord: E5, Bb5, E5, and N.C.

E5

Bb5

E5

Gtr. F5

G#5

E5

Bb5

Musical notation for the second system, including guitar parts and bass lines. The guitar part features a treble clef and a key signature of one sharp (F#). The bass line is in a 4/4 time signature. The system includes a treble clef staff with a guitar part and a bass staff with a bass line. The guitar part has a 'P.M.' and a '4' in the first measure. The bass line has a '2' in the first measure. The system is divided into six measures, each with a different chord: E5, Bb5, E5, Gtr. F5, G#5, and E5. The guitar part has a 'P.M.' and a '4' in each measure. The bass line has a '2' in the first measure, a '3' in the second, a '2' in the third, a '5' in the fourth, a '8' in the fifth, and a '2' in the sixth. The system is divided into six measures, each with a different chord: E5, Bb5, E5, Gtr. F5, G#5, and E5.

E5

N.C.

E5

Bb5

E5

A5

Bb5
(end Rhy. Fig. 2)

Musical notation for the third system, including guitar parts and bass lines. The guitar part features a treble clef and a key signature of one sharp (F#). The bass line is in a 4/4 time signature. The system includes a treble clef staff with a guitar part and a bass staff with a bass line. The guitar part has a 'P.M.' and a '4' in the first measure. The bass line has a '2' in the first measure. The system is divided into five measures, each with a different chord: E5, N.C., E5, Bb5, and E5. The guitar part has a 'P.M.' and a '4' in each measure. The bass line has a '2' in the first measure, a '2' in the second, a '3' in the third, a '2' in the fourth, and a '9' in the fifth. The system is divided into five measures, each with a different chord: E5, N.C., E5, Bb5, and E5.

1st Verse
w/Rhy. Fig. 2

E5

Bb5

E5

N.C.

E5

Bb5

E5

F5

G#5

Musical notation for the first line of the verse. The guitar part features a treble clef and a key signature of one sharp (F#). The bass line is in a 4/4 time signature. The system includes a treble clef staff with a guitar part and a bass staff with a bass line. The guitar part has a 'P.M.' and a '4' in the first measure. The bass line has a '2' in the first measure. The system is divided into six measures, each with a different chord: E5, Bb5, E5, N.C., E5, and Bb5. The guitar part has a 'P.M.' and a '4' in each measure. The bass line has a '2' in the first measure, a '2' in the second, a '3' in the third, a '2' in the fourth, a '2' in the fifth, and a '2' in the sixth. The system is divided into six measures, each with a different chord: E5, Bb5, E5, N.C., E5, and Bb5.

1. Ausch - witz, the mean - ing of pain, — the why that I want — you to die. —

E5

Bb5

E5

N.C.

E5

Bb5

E5

A5

Bb5

Musical notation for the second line of the verse. The guitar part features a treble clef and a key signature of one sharp (F#). The bass line is in a 4/4 time signature. The system includes a treble clef staff with a guitar part and a bass staff with a bass line. The guitar part has a 'P.M.' and a '4' in the first measure. The bass line has a '2' in the first measure. The system is divided into six measures, each with a different chord: E5, Bb5, E5, N.C., E5, and Bb5. The guitar part has a 'P.M.' and a '4' in each measure. The bass line has a '2' in the first measure, a '2' in the second, a '3' in the third, a '2' in the fourth, a '2' in the fifth, and a '2' in the sixth. The system is divided into six measures, each with a different chord: E5, Bb5, E5, N.C., E5, and Bb5.

Slow death, im - mense de - cay, — show - ers that cleanse_ you of your life.

N.C.

Gb5

w/Rhy. Fig. 3 (3 times)

N.C.

Gb5

Musical notation for the third line of the verse. The guitar part features a treble clef and a key signature of two flats (Bb). The bass line is in a 4/4 time signature. The system includes a treble clef staff with a guitar part and a bass staff with a bass line. The guitar part has a 'P.M.' and a '4' in the first measure. The bass line has a '2' in the first measure. The system is divided into six measures, each with a different chord: N.C., Gb5, N.C., Gb5, N.C., and Gb5. The guitar part has a 'P.M.' and a '4' in each measure. The bass line has a '2' in the first measure, a '2' in the second, a '3' in the third, a '2' in the fourth, a '2' in the fifth, and a '2' in the sixth. The system is divided into six measures, each with a different chord: N.C., Gb5, N.C., Gb5, N.C., and Gb5.

Forced in like cat - tle, you run, — stripped of your life's worth. —

Rhy. Fig. 3 (Both gtrs.)

Musical notation for the rhythm figure. The guitar part features a treble clef and a key signature of two flats (Bb). The bass line is in a 4/4 time signature. The system includes a treble clef staff with a guitar part and a bass staff with a bass line. The guitar part has a 'P.M.' and a '4' in the first measure. The bass line has a '2' in the first measure. The system is divided into four measures, each with a different chord: N.C., Gb5, N.C., and Gb5. The guitar part has a 'P.M.' and a '4' in each measure. The bass line has a '2' in the first measure, a '2' in the second, a '3' in the third, and a '2' in the fourth. The system is divided into four measures, each with a different chord: N.C., Gb5, N.C., and Gb5.

N.C. Gb5 N.C. Gb5

Hu- man mice for the an- gel of death, Four hun-dred thou- sand more to die.

Chorus
w/Rhy. Figs. 1 & 1A (both 2 times)

E5 (open) E F5 (open) E F#5 (open) E F5 E5 F5 A5 G#5

An- gel of death, mon-arch to the king-dom of the dead.

E5 (open) E F5 (open) E F#5 (open) E F5 E5 F5 A5 G#5

mon-arch to the king-dom of the dead. 2. Sa -

2nd Verse
w/Rhy. Fig. 2 (2 times)

E5 Bb5 E5 N.C. E5 Bb5 E5 F5 G#5

dis- tic sur- geon of de- mise, sa- dist of the no- blest blood, De -

E5 Bb5 E5 N.C. E5 Bb5 E5 A5 Bb5

stroy- ing with- out mer- cy, to ben- e- fit the Ar- y- an race,

E5 Bb5 E5 N.C. E5 Bb5 E5 F5 G#5

Sur- ger- y with no an- es- the- sia. Feel the knife pierce you in- tense- ly. In -

E5 Bb5 E5 N.C. E5 Bb5 E5 A5 Bb5

fe- ri- or, no use to man- kind. Strapped down, scream- ing out to die.

Chorus
w/Rhy. Figs. 1 (3 times) & 1A (2 times)

E5 (open) E F5 (open) E F#5 (open) E F5 E5 F5 A5 G#5

An- gel of death, mon-arch to the king-dom of the dead.

E5 (open) E F5 (open) E F#5 (open) E F5 E5 F5 A5 G#5

mon-arch to the king-dom of the dead.

Gtr. I substitute Rhy. Fill 1
E5

F5

F#5

In - fa - mous

Rhy. Fig. 1B (Gtr. II)

F5 B5 F5 A5 G#5 Bb5/F (end double time feel) (Gtr. I out)

butch - er,

an - gel of death.

(end Rhy. Fig. 1B)

Slower ♩ = 184
N.C.

Gr. I
 Gr. II
 P.M.-----4

Half time feel
 N.C.

Riff A (Both gtrs.)
 P.M.-----4
 P.M.
 P.M.
 P.M.
 P.M.---4
 Gr. I
 Gr. II

Play 3 times
 (end Riff A)

Both gtrs.
 P.M.-----4
 P.M.
 P.M.
 P.M.

3rd, 4th Verses
 E5
 F5
 E5
 F5
 A5
 Bb5
 E5
 F5
 E5

3. Pumped with flu - id - _____ in - side your brain. Pres - sure in your skull be - gins
 4. Seas of blood bur - y life. Smell your death as it burns

Rhy. Fig. 4

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

w/Rhy. Fig. 4 (2 3/4 times)

F5
 E5
 F5
 A5
 Bb5

push - ing through your eyes. Burn - ing flesh drips a - way.
 deep in - side of you. A - ba - ci - nate, eyes that bleed.

(end Rhy. Fig. 4)

E5 F5 E5

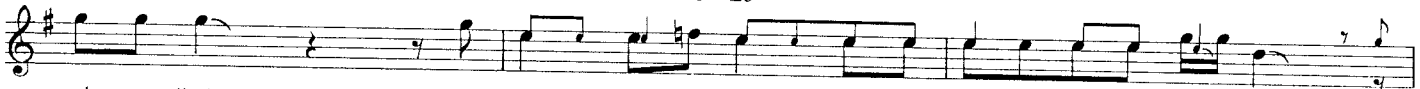
2nd time substitute Rhy. Fill 2

F5 E5



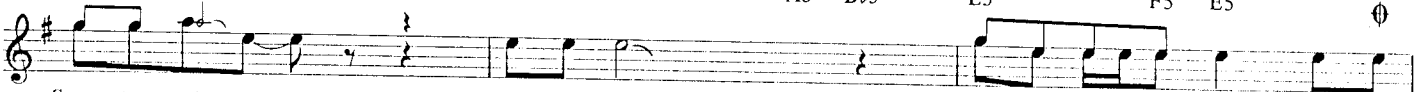
Test of heat burns your skin. Your mind starts to boil. Frig - id cold
Pray - ing for the end of your wide a - wake night - mare. Wings of pain reach

F5 A5 Bb5 E5 F5 E5



cracks your limbs. How long can you last in this fro - zen wa - ter bur - i - al?
out for you. His face of death star - ing down, your blood's run - ning cold. In -

F5 E5 F5 A5 Bb5 E5 F5 E5 To Coda

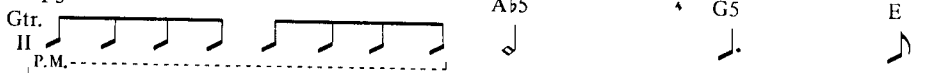


Sewn to - geth - er, join - ing heads. Just a mat - ter of time till you
ject - ing cells, dy - ing eyes. Feed - ing on the screams of the

Half time feel

(end half time feel)

N.C.

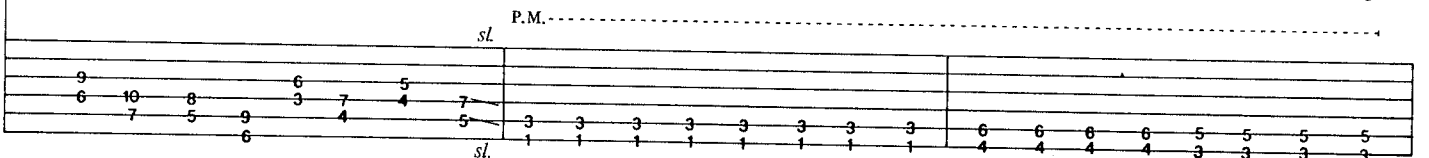


rip your - selves a - part. Mil - lions laid out in their crowd - ed

Gtr. II

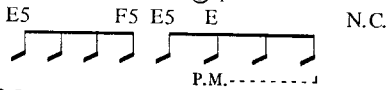
(cont. in slashes)

Gtr. I



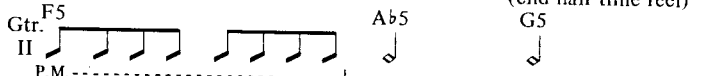
(cont. in notation)

Ⓞ open



Half time feel

(end half time feel)

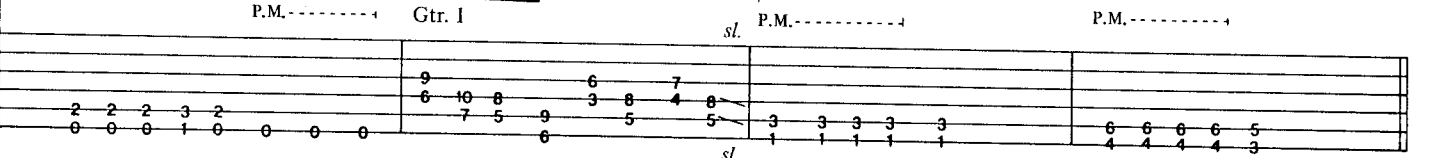


tombs. Sick - ning ways - to a - chieve the Hol - o -

Gtr. II

(cont. in slashes)

Gtr. I



*w/Rhy. Fig. 4
 E5 F5 F5 F5 A5 Bb5 E5 F5 E5

1. 2. *D.S. at Coda*
 w/Rhy. Fill 2 N.C. w/Rhy. Fill 2 N.C.

caust. (Sing 1st time only)
 *2nd time play 1st 3 bars only.
 Coda N.C.

Half time feel (end half time feel) (cont. in notation) (cont. in notation) ^{open} E

Gtr. II F5 Ab5 G5

mu-tants he's cre - at - ing. Pa - thet - ic, harm - less vic - tims left to

Gtr. II (cont. in slashes) Gtr. I

Gtr. I P.M. P.M.

E5 F5 E5 N.C. Half time feel (end half time feel)
 F5 Absus4 Gsus4

die. Ran-cid an-gel of death fly - ing

Both gtrs. Gtr. II Gtr. I

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

w/Riff A N.C. 1st time Gtr. II substitute Fill 1 *P.M. applies to Gtr. I only. 3rd time Gtr. II substitute Fill 2 Play 3 times

free. (Sing 1st time only)

w/Riff A (1st 2 bars only) N.C. F5 VIII Gtrs. I & II

Rhy. Fill 2 Gtrs. I & II

Fill 1 Gtr. II

H P P.M. P.M. H P

Fill 2 Gtr. II

w/Rhy. Fig. 3 (4 times)
N.C. 1/2 1 1/2

Gr. IV

G♭5 N.C.

trem. bar 1/2 1 1/2

*vib. w/bar

5 0 5 0 5 0 3 3 0 0 3 3 0 3 0 3 5 (5) (6) 10

G♭5 N.C. G♭5

sl. Full

*1/2 *1/2 Full

Full sl. sl.

(10) 20 22 22 (22) 19 22 22

20 22

*Depress bar before striking note.

N.C. G♭5 (Gr. IV out)

sl. loco

19 19 22 22 19 22 20 20 19 19 21 21 19 21 19 19 21 19 19 19 22 21 22 19

w/Rhy. Fig. 6 (4 times)
N.C. D5

Gr. III

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

13 12 15 13 12 12 12 12 13 12 12 15 13 12 15 13 12 15 15 12 15 12 13 12 14 H H

Rhy. Fig. 6

Gtrs. I & II

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

4 4 4 4 4 4 4 4 5 4 4 4 4 4 4 4 6 4 4 4 4 4 4 4 7 4 5

N.C. P P P P P P D5 N.C.

P.M.-----4

P

H H

H H

D5

N.C.

D5

H H

1/2

2

2 1/2

P

2 1/2

P

2 1/2

1/2

trem. bar

H H

w/Rhy. Fig. 3 (2 times)

N.C.

8va-----

Gtr. IV

H

Gb5 loco

N.C.

sl.

sl.

pick slide

don't pick

P

Gb5 (Gtr. IV out)

P

w/Rhy. Fig. 6 (2 times)

N.C.

8va-----

D5

N.C.

D5

*1

*1

*1

loco

1 1/2

1 1/2

1 1/2

slow dive

trem. bar

*Pull up on bar. Then depress and vib. simultaneously.

w/Rhy. Fig. 3 (3½ times)
N.C.

G♭5 N.C.

G♭5 N.C.
(Gtr. III out)

w/reverb (till double bar) 4

G♭5 N.C.

Gtrs. E5 (Gtrs. I & II out) N.C.
I & II

Tempo 1

Chorus

w/Rhy. Figs. 1 (3 times) & 1A (2 times)

E5 [Ⓞ]open E F5 [Ⓞ]open E F#5 [Ⓞ]open E

F5 E5 F5 A5 G#5 E5 [Ⓞ]open E F5 [Ⓞ]open E F#5 [Ⓞ]open E

An-gel of death, mon-arch to the king-dom of the

F5 E5 F5 A5 G#5 w/Rhy. Fig. 1B (2 times) E5 F5 F#5

dead. In - fa - mous butch-er,

F5 E5 F5 A5 G#5 *w/Rhy. Fig. 1B (Gtr. I) E5 F5 F#5

an - gel of death! *Substitute 1st bar of Rhy. Fill 1 for 1st bar.

F5 E5 F5 A5 G#5 F5 Gtr. II E5 VII

An - gel of death!

Gtr. I

sl.

PIECE BY PIECE

Words and Music by
Kerry King

Tune down 1/2 step:

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

F#5 G5

xxxxx xxxxx
13 13 3fr.

Moderate Rock ♩ = 142

Intro N.C. N.C. Play 5 times N.C.

Gtr. I Gtrs. I & II

N.C.

1. 2.

A5 G#5 G5 F#5

Faster ♩ = 220
Double time feel
Chorus
N.C.

w/Rhy. Fig. 1 (2½ times)

Mod - u - lis - tic ter - ror, a vast sa - dis - tic feast... The

Rhy. Fig. 1 (end Rhy. Fig. 1)

on - ly way_ to ex - it is go - ing piece. by piece. —

(Both gtrs.) (Gtr. II cont. in slashes)

P.M. P.M. sl.

Gtr. II F#5 F#5 G5

Rhy. Fig. 2 (Gtr. I)-----

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

1. You

1st, 2nd Verses
w/Rhy. Fig. 2 (4 times)(Both gtrs.)

F#5 G5 B5 Bb5 F#5 G5 B5 Bb5

have no choice_ of life_ or death.. My face you will_ not see.. I'll
2. Bones and blood_ lie on_ the ground.. Rot-ten limbs_ lie dead.. De -

F#5 G5 B5 Bb5 F#5 G5 B5 Bb5

rip your flesh_ till there's_ no breath.. Dis-mem-bered des - ti - ny..
cap - i - tat - ed bod - ies found.. On my wall, _ your head! -

Pre-chorus
N.C.(F5)

(Ab5)

Soon as life_ has left_ your corpse, I'll make you_ part of_
On your trail, _ I close the gap. One more life_ that soon_

Both gtrs.

P.M.

Gtr. II substitute Rhy. Fill 1

B5 Bb5

Db5

C5

B5

N.C.(F5)

To Coda

Musical staff with notes and rests, including a fermata at the end.

me. No e mo tion,
won't be. No e mo tion,

Musical staff with notes and rests, including a fermata at the end.

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

Guitar fretboard diagram with fingerings: 4 2 1, 3 2, 6 4 3 2.

(Ab5)

B5

C5

B5

Musical staff with notes and rests.

death is all I see.

Musical staff with notes and rests.

Guitar fretboard diagram with fingerings: 4 4 4 4 4 4 4 4 4 4 4 4 2 3 4 2.

Chorus

w/Rhy. Fig. 1 (4 times)

N.C.

Musical staff with notes and rests.

Mod - u - lis - tic ter - ror, a vast sa - dis - tic feast. The

D.S. al Coda

Musical staff with notes and rests.

on - ly way to ex - it is go - ing piece by piece.

Rhy. Fill 1 Gtr. II ---4 P.M. Fretboard diagram: 4 2 1 4 3 2.

Coda

(Ab5) (end double time feel) Slower $\text{♩} = 162$
N.C.

flesh is all I need.

(Sing 1st time only)

P.M.

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

2nd time Gtr. II subst. Rhy. Fill 2

2 1 0 5 4 3 4 3 2 3 2 1 2 1 0 2 1 0 2 1 0 2 1 0 5 4 3 4 3 2 3 2 1 2 1 0

Faster $\text{♩} = 220$
Double time feel
Bridge

© 2fr. F# 8fr. C 7fr. B 1fr. F 4fr. G#

Gtr. II P.M.

Send you to your maker. Confront the god you seek. A

Gtr. I

4 5 4 3 2 3 2 1 5 3 4 2 3 1 3 1 4

Rhy. Fill 2

Gtr. II

sl.

5 4 3 4 3 2 3 2 1 12 sl.

NECROPHOBIC

Words and Music by
Jeff Hanneman and Kerry King

Fast Rock ♩ = 248

Intro
N.C.(A5)
Rhy. Fig. 1 (Gtr. I)

(cont. in notation)

Double time feel

1st, 2nd Verses

N.C.(G5)

(A5)

(G#5)

(B5)

(G#5)

(A5)

1. Stran - gu - la - - tion, mu - ti - la - - tion, can - cer of the brain. —
2. See additional lyrics

Limb dis - sec - tion, am - pu - ta - tion,

Rhy. Fig. 2 (Gtrs. I & II)

Slower $\text{♩} = 102$

G#5 G5 F#5 G#5 G5 F5 G#5 G5 F#5 G#5 G5 F5

Gtrs. I & II

*sl. sl. sl. sl. sl. sl. sl.

P.M.

6 5 5 5 5 4 4 4 6 5 5 5 5 3 3 3 6 5 5 5 5 4 4 4 6 5 5 5 5 3 (3)

4 3 3 3 3 2 2 2 4 3 3 3 3 1 1 1 4 3 3 3 3 2 2 2 4 3 3 3 3 1 (1)

*sl. sl. sl. sl. sl. sl.

*Slides apply to Gtr. II only (next 2 bars).

Tempo I
Double time feel
Guitar solo

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

©2fr. F#

P.M. A.H. (8va)

1½

Gtr. III

(cont. in slashes)

A.H. 1½

15

A.H. pitch: A

1½

15

5 7 9 5

H H H

sl. don't pick

H H H

(3)

(end Rhy. Fig. 4)

G5 C#5

w/Rhy. Fig. 4 (3 times)

©2fr. F

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

H H H H H H H H

G5 C#5

Harm. (8va)

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

©2fr. F#

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

G5 C#5 (cont. in Fill 1)

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

w/Fill 1

Gtrs. I & II
 ⑥6fr. Bb F5 E5
 P.M.-----

Gtr. IV
 ⑥6fr. Bb F5 E5
 P.M.-----

Gtrs. I & II
 ②2fr. F# C#5 C5
 P.M.-----

Gtrs. I & II
 ⑥6fr. Bb F5 E5
 P.M.-----

Gtr. IV
 ②2fr. F# C#5 C5
 P.M.-----

*Depress and vib. simultaneously.

w/Rhy. Fig. 1 (2 times)
 N.C.(A5)

Bb5 E5 N.C.(A5) Bb5 E5

A.H. Full A.H. A.H. A.H. A.H. A.H.

(echo repeats)

A.H. Full A.H. A.H. A.H. A.H.

*Echo slides on first beat of next bar.

Fill 1
 Gtr. III

sl.
 don't pick

sl.

3rd Verse
N.C. (A5)

(C5)

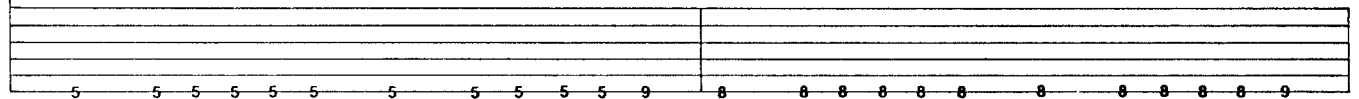


3. Stran - gu - la - tion, mu - ti - la - tion, can - cer of the brain. —

Rhy. Fig. 5 (Gtrs. I & II)



P.M. -----



(B5)

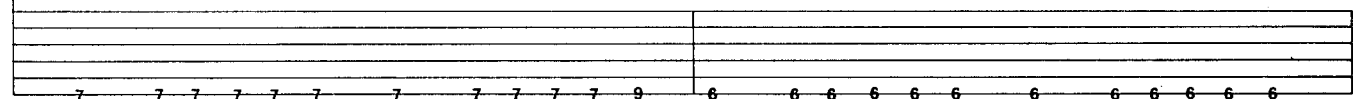
(Bb5)



Limb dis - sec - tion, am - pu - ta - tion, from a mind - de - ranged.

As -

(end Rhy. Fig. 5)



w/Rhy. Fig. 5 (2 3/4 times)

(A5)

(C5)

(B5)



phyx - i - a - tion, suf - fo - ca - tion, gasp - ing for air. Ex - plain to me - the feel - ing af - ter

(Bb5)

(A5)

(C5)



sit - ting in the chair.

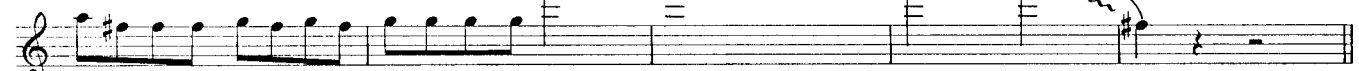
Sliced in - ci - sion, ze - ro vi - sion, loss of vi - tal signs.

(end double time feel)

Gtr. I subst. Rhy. Fill 1

(B5)

(Bb5)



Skin con - tor - tion, bonee - ro - sion, life be - comes your fine! —

Rhy. Fill 1

Gtr. I

P.M. -----

Slower ♩ = 102

G#5 G5

F#5

G#5 G5

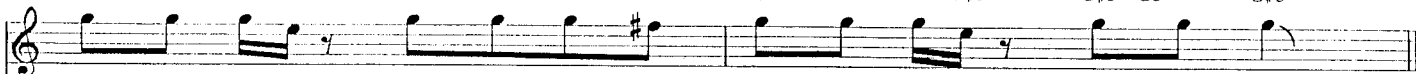
F5

G#5 G5

F#5

G#5 G5

G#5



Nec - ro - pho - bic, can't con - trol the par - a - noi - a. Scared to die!



P.M.-----



Additional Lyrics

- 2. Experimentation, slow infection, internal decay.
- Execution, need transfusion, body rots away.
- Sliced incision, zero vision, loss of vital signs.
- Skin contortion, bone erosion, life becomes your fine. *(To Chorus)*

ALTAR OF SACRIFICE

Words by 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

F#5
xxx
134

C5
x xxx
13

B5
xxxx
13

A5
xxxx
13

G#5
xxxx
13

B \flat 5
xxxx
13

Moderately $\text{♩} = 166$

Fast Rock $\text{♩} = 222$

Double time feel

N.C.

Rhy. Fig. 1

Intro

F#5
Gtrs. I & II

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

Wait - ing the hour, des - tined to die, here on the ta - ble of hell. A

fig - ure in white, un - known by man, ap - proach - ing the al - tar of death.

High priest a - wait - ing, dag - ger in hand, spill - ing the pure vir - gin

Rhy. Fig. 2 (Both gtrs.)

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

blood. Sa - tan's slaugh - ter, cer - e - mo - ni - al death...

(end Rhy. Fig. 2)

P.M.-----4

3 3 3 3 3 6 3

N.C.(G5) Ab5 N.C.(G5) G5 w/Rhy. Fig. 1 (1½ times) N.C. F#5 Both gtrs.

An - swer his ev - 'ry com - mand.

2nd Verse w/Rhy. Fig. 1 (1¾ times) N.C.

6

Death will come eas - y. Just — close your eyes. Dream of the friend you will see.

Heav - en - ly fail - ure, los - ing a - gain. Move on to a new form of

Chorus E5 B5 Bb5 A5 C#5 C5 N.C.

life. Al - tar of sac - ri - fice, curse of the . damned, con -

Both gtrs. Rhy. Fig. 3-----4

P.M.-----4

2 2 2 2 2 4 5 8 10 8 7

7 7 0 0 0 7 0 0 0 5 0 0 9 8 10 8 7

sl. H P sl. sl. P.M.-----4 sl. P.M.-----4 sl. H P sl.

front - ing the e - vil you dread. Co - a - lesce in - to one, your

To Coda

(end double time feel)

A5 C#5 C5 N.C. E5 B5 Bb5 A5 C#5 C5 N.C.

shad - ow and soul. Soon, you will meet the un - dead.

front - ing the e - vil you dread. Co - a - lesce in - to one, your

To Coda

(end double time feel)

A5 C#5 C5 N.C. E5 B5 Bb5 A5 C#5 C5 N.C.

shad - ow and soul. Soon, you will meet the un - dead.

front - ing the e - vil you dread. Co - a - lesce in - to one, your

To Coda

(end double time feel)

A5 C#5 C5 N.C. E5 B5 Bb5 A5 C#5 C5 N.C.

shad - ow and soul. Soon, you will meet the un - dead.

front - ing the e - vil you dread. Co - a - lesce in - to one, your

To Coda

(end double time feel)

A5 C#5 C5 N.C. E5 B5 Bb5 A5 C#5 C5 N.C.

shad - ow and soul. Soon, you will meet the un - dead.

front - ing the e - vil you dread. Co - a - lesce in - to one, your

To Coda

(end double time feel)

A5 C#5 C5 N.C. E5 B5 Bb5 A5 C#5 C5 N.C.

shad - ow and soul. Soon, you will meet the un - dead.

Musical notation system 1: Treble clef, key signature of two flats. Includes a triplet of eighth notes and a slur over a quarter note. Fingering numbers are shown below the staff.

Fingering: (20) 18 18 20 20 18 18 | 21 20 18 17 | 19 17 16 | 17 16 19 17 16 | 17 (17) sl.

Musical notation system 2: Treble clef, key signature of two flats. Includes a P.M. (pedal point) marking and a tremolo bar section. Fingering numbers are shown below the staff.

Fingering: 6 6 6 7 9 | 7 7 9 7 | 7 7 9 7 7 9 | 9 7 9 9 8 10 | 12 10 6 8 6

Musical notation system 3: Treble clef, key signature of two flats. Includes a P.M. marking, a tremolo bar section, and a section marked "D.S. al Coda I". Fingering numbers are shown below the staff.

Fingering: 7 8 10 (10) 8 7 | 9 7 6 9 7 6 | 9 7 6 | 9 8 7 | 3.3 4

Annotations: A.H. (8va), Harm. (8va) 2 1/2, Harm. trem. bar 2 1/2, P P A.H. pitches: G G#

Musical notation system 4: Treble clef, key signature of two flats. Includes a C5 marking and a section marked "(Gtr. III out)". Fingering numbers are shown below the staff.

Fingering: (4) (3.3) | * (0) | (0)

Annotations: C5, 1, 1 1/2, 3 1/2

*Trem. bar movement causes open stg. to sound.

Musical notation system 5: Coda section. Includes lyrics: "En - ter to the realm of Sa - tan." and guitar parts for "Both gtrs." and "Gtr. III". Fingering numbers are shown below the staff.

Fingering: 2 0 2 | 1 0 1 2 3 | 2 0 2 | 1 0 1 2 3

Annotations: Coda, N.C., A.H. (15ma), P.M., A.H. pitch: D

Slower ♩ = 144

Guitar solo II
w/Rhy. Fig. 6 (2 times)
F5 G5 F5

Chord progression: F5 G5 F5 G5 A5 Bb5 F5 G5 F5 G5

Annotations: trem. bar, A.H., P, 3/1, *1/2

Fingerings: (0), (0), (0), 8 7, (0), (0), (7), 0

*Pull up on bar.

*Release bar and vib. simultaneously.

*Pull up on bar.

3rd Verse
w/Rhy. Fig. 7 (4 times)

Chord progression: F5 G5 A5 Bb5 F5 G5 F5 G5 F5 G5 N.C.

Lyrics: Blood turn - ing black, the changē has be - gun, feel - ing the ha - tred of all damned in hell.

Annotations: (Gtr. III out), (w/echo repeats)

Fingerings: (0), 3, *1/2, 8 (8), (8)

*Depress bar before striking note.

Chord progression: F5 G5 F5 G5 F5 G5 N.C. F5 G5 F5 G5 F5 G5 N.C.

Lyrics: Flesh starts to burn, twist, and de - form. Eyes drip - ping blood, re - al - i - za - tion of death, trans - form - ing of five toes to two. You learn the sa - cred words - of praise, hail Sa - tan.

Rhy. Fig. 6
F5 G5 F5 G5 F5 G5 A5 Bb5
Gtrs. I & II
P.M.-----4

Fingerings: 3 5 3 5 3 5 7 8 / 1 0 0 3 0 0 1 0 0 3 0 0 1 0 0 3 0 0 5 8

Rhy. Fig. 7
F5 G5 F5 G5 F5 G5 N.C.
Gtrs. I & II
P.M.-----4

Fingerings: 3 5 3 5 3 5 2 1 0 / 1 0 0 3 0 0 1 0 0 3 0 0 1 0 0 3 0 0 3 2 1 0 2 0

F#5 G5 C5 B5 E5

* (Sa - tan, Sa - tan, Sa - tan, Sa - tan.)

Rhy. Fig. 8 (Gtrs. I & II)

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

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

*Echo repeats.

F#5 G5 C5 B5 Bb5 (end Rhy. Fig. 8)

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

4 2 2 2 2 2 2 2 5 3 2 2 2 2 2 2 5 3 2 2 2 2 2 2 2 2 1

Guitar solo III
w/Rhy. Fig. 6 (2 times)

F5 G5 F5 G5 F5 G5 A5 Bb5 F5 G5 F5 G5 F5 G5 A5 Bb5

Fdbk. (15ma) 1 *1/2 3 3/2 Harm. (15ma) 2 Harm. (8va) 2 (Gtr. III out) 2 1/2

trem. bar Fdbk. 1 *1/2 3 3/2 Harm. 2 rake 2 Harm. vib. w/bar (w/echo repeats) 2 1/2

0 (0) 3 0 (0) 4 (4) 6 3.3 (3.3)

Fdbk. pitch: D#

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

*Depress bar and vib. simultaneously.

4th Verse
w/Rhy. Fig. 7 (4 times)

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

gift of pow - ers dis - posed up - on you. Use them when you feel the need.

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

Mas - ter the forc - es and pow - ers of Sa - tan, con - trol - ling the crea - ture's in - stinct. Drawn to the cas - tles that float in the sky,

F5 G5 N.C. F5 G5 F5 G5

learn to re - sist the temp - ta - tion. Watch - ing the an - gels sift through the heav - ens,

Guitar solo IV
w/Rhy. Fig. 8 (2 times)

F5 G5 N.C. F#5 G5 C5 B5 E5

end - ly search-ing for sal - va - tion!

Gtr. IV

string noise

trem. bar

A.H. (15ma)

*A.H. pitch: D#
*Depress bar before striking note.

F#5 G5 C5 B5 Bb5 F#5 G5

Harm. (8va) *1/2

trem. bar *1/2

vib. w/bar

*Pull up on bar.

C5 B5 E5 F#5 8va-1 1/2 G5

trem. bar *1 1/2

A.H. 2 1/2

grad. release

*Pull up on bar.

C5 B5 Bb5 A5 G#5 open E

Rhy. [Ⓞ]open

Fig. 9 E

(Gtrs. I & II) P.M.

loco

A.H. (8va) 1/2

A.H. 1/2

A.H. pitch: D

G5

Ⓢopen E B5 Bb5

P.M.-----

sl.

Fdbk. (8va) *1

Ⓢopen E

P.M.-----

w/Rhy. Fig. 9

Ⓢopen E

A5 G#5

Ⓢopen E

Fdbk. pitch: F *Pull up on bar.

w/Rhy. Fig. 9 (2½ times)(Gtr. I)

G5

Ⓢopen E B5 Bb5

1/2

Ⓢopen E

Gtr. II (Gtr. IV out)

Ⓢopen E

A5 G#5

Ⓢopen E

P.M.-----

*gradual rit.

1/2

*Next 5½ bars.

G5

Ⓢopen E B5 Bb5

P.M.-----

Ⓢopen E

A5 G#5

Ⓢopen E

P.M.-----

G5

Ⓢopen E B5 Bb5

P.M.-----

Ⓢopen E

A5 G#5

Ⓢopen E

G5

Ⓢopen E B5

Bb5 (cont. in notation)

sl.

w/Rhy. Fill 1

Segue to JESUS SAVES

Rhy. Fill 1

(cont. in slashes)

Gtr. I

5 9 8

3 0 7 6

JESUS SAVES

Words by Kerry King
Music by Jeff Hanneman and Kerry King

Tune down 1/2 step:

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

E5

Bb5

B5

G#5 4fr.

A5 5fr.

C5 8fr.

B5VII 7fr.

Bb5VI 6fr.

Moderate Rock ♩ = 140

Intro

Gtr. I * B^b ⑥fr.

Rhy. Fig. 1 (Gtr. II)

*Note is held over from previous song, "Altar of Sacrifice."

Half time feel
w/Rhy. Fig. 1 (Gtrs. I & II)
N.C.

Gtrs. I & II

⑥open E

P.M.

(Gtr. I cont. in notation)

Gtr. II

Gtr. I

P.M.

(cont. in notation)

pick slides
sl.
A5 Gtrs. I & II B5
P.M.-----4 P.M.-----4 *P.M.-----4

7 7 7 8 8 8 11 11 11 10 7 7 7 8 8 8
5 5 5 6 6 6 9 9 9 8 5 5 5 6 6 6

sl. *P.M. applies to Gtr. I only (next 3 bars).

C#5 C5 A5 Bb5 C#5 C5 (end half time feel)
P.M.-----4 P.M.-----4 P.M.-----4

11 11 11 10 10 10 7 7 7 8 8 8 11 11 11 10 10 10 10 10
9 9 9 8 8 8 5 5 5 6 6 6 9 9 9 8 8 8 8 8

w/Riff A
N.C.
Gtr. II
Play 3 times
trill

Faster ♩ = 210
open
E
Gtr. I
Rhy. Fig. 2 (Gtr. II)
(Gtr. I out)
G#5 B5 Bb5 (end Rhy. Fig. 2)
slight P.M.

w/Rhy. Fig. 2 (3 times)
N.C.
G#5 B5 Bb5
Gtr. I
slight P.M.

Riff A
Gtr. I
P.M.---4 P.M. P.M.---4 P.M.

10 9 10 9 13 12 10 9 10 9 13 12 (tt)
0 0 0 0 0 0

You

Double time feel

1st Verse

w/Rhy. Fig. 2 (4 times)(Gtrs. I & II)
N.C.

G#5 B5 Bb5 N.C.

go to church, you kiss the cross... You will be saved at an-y cost... You have no re - al - i - ty, —

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

Chris - ti - an - i - ty... You spend your life... just kiss - ing ass... a trait that's grown as time has passed... You

N.C. G#5 B5 Bb5 Chorus w/Rhy. Fig. 3 (3 times) N.C. A5 Bb5

think the world will end to - day... You praise the lord, it's all you say. Je - sus saves!

N.C. A5 Bb5 N.C. A5 Bb5

Lis - ten to you pray. You think you'll see the pearl - y gates... when death takes you a - way. —

w/Rhy. Fig. 2 (2 times)(Gtrs. I & II)
N.C. G#5 B5 Bb5 N.C. G#5 B5 Bb5

For

2nd Verse

w/Rhy. Fig. 2 (4 times)(Gtrs. I & II)
N.C.

G#5 B5 Bb5

all re - spect... you can - not lust... In an in - vis - i - ble man... you place your trust.

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

In - di - rect... de - pend - en - cy, e - ter - nal at - tempt... of am - nes - ty. He will de - cide... who lives or dies... De -

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

pop - u - late... Sa - tan - as rise... You will be... an ac - ces - so - ry... Ir - rev - 'rence and blas - phe - my.

Rhy. Fig. 3
N.C.
Gtrs. I & II A5 Bb5

slight P.M.

Guitar solo I
 Rhy. Fig. 4 (Gtrs. I & II) G#5 A5 G#5 A5
 slight P.M.

Gtr. III
 w/wah as filter
 19 17 17 21 17 17 19 17 21 20 20 19 17 14 14 15 14 17 16 15 14 15 14 17 17 15 14

G#5 A5 C5 B5vii (end Rhy. Fig. 4)
 slack trem. bar slack

15 14 17 16 15 14 15 16 17 16 15 14 17 16 15 14 15 0

w/Rhy. Fig. 4
 G#5 A5 G#5 A5
 P.M.

11 11 11 12 13 14 11 12 13 14 11 11 11 11 11 12 13 13 13 14 12 12 12 15 12 15 12 13

G#5 A5 C5 B5vii (Gtr. III out)
 trem. bar *2 *2
 *Pull up on bar.

14 14 13 14 16 17 20 17 20 (20)

Chorus
 w/Rhy. Fig. 3 (3 times)
 N.C. A5 Bb5 N.C.
 Je - sus saves!

A5 Bb5 N.C. A5 Bb5
 No need to pray. The gates of pearl. have turned to gold. It seems you've lost. your way.

Guitar solo II

Rhy. Fig. 5 (Gtrs. I & II) @open E slight P.M.

3fr. G Full

2fr. F# Full

6fr. Bb Full

open E Full

3fr. G Full

Gtr. IV

grad. bend Full

P.M.-----4 semi-harm. semi-harm.

*Push stg. into pickup polepiece.

2fr. F# Full

8fr. C (end Rhy. Fig. 5) w/Rhy. Fig. 5 (3 times) @open E Full

3fr. G H H P Full

2fr. F# P P Full

6fr. Bb P Full

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

open E P

3fr. G H P Full

2fr. F# Full

8fr. C Full

open E 8va----- Full

3fr. G P Full

P.M. Full

sl. Full

2fr. F# 8va----- Full

6fr. Bb Full

open E loco Full

3fr. G Full

2fr. F# Full

8fr. C Full

sl. Full

open E P.M.-----4

3fr. G Full

2fr. F# Full

6fr. Bb Full

open E P.M.-----4

3fr. G Full

2fr. F# Full

8fr. C Full

slack

semi-harm. Full

Full

sl. Full

trem. bar (Gtr. IV out) slack

w/Rhy. Fig. 2 (2 times)(Gtr. II)

⑥open

E

Gtr. I

slight P.M.

w/Rhy. Fig. 2 (Gtrs. I & II)
N.C.

G#5 B5 Bb5

Chorus
w/Rhy. Fig. 3 (3 times)
N.C.

A5 Bb5

Je - sus saves!

N.C.

A5 Bb5 N.C.

A5 Bb5

No words of praise, no promised land to take you to. There is no oth - er way!

Gtrs. I & II

A5

Bb5^{VI} A5

Bb5^{VI} A5

Bb5^{VI}

Faster ♩ = 228

Guitar solo III

Rhy. Fig. 6
Bb5^{VI} A5

Bb5^{VI} A5

slight P.M.

Gtr. III

19 17 22 19 17 20 17 19 17 20 17 20 19 17 | 21 19 17 19 17 20 17 18 17 19 18 17 18 17

Bb5^{VI} A5

Bb5^{VI}

(end Rhy. Fig. 6)

trem. bar

15 17 16 15 14 16 15 14 14 16 15 14 x | 14 (14)

*Pull up on bar (next 6 bars).

w/Rhy. Fig. 6 (3 times)
Bb5^{VI} A5

Bb5^{VI} A5

*1½ *2 *2½

(14) 7 10 (10) 12 14

Bb5^{VI} A5 **2 1/2* *3* **2* Bb5^{VI} **2* *sl.*

(14) 17 19 (19)

sl.

Bb5^{VI} A5 Bb5^{VI} A5

(6)

P.M.-----

Bb5^{VI} A5 *3* *3* Bb5^{VI} *sl.* Harm. (8va) Harm.

(5) (5)

sl.

Bb5^{VI} A5 Bb5^{VI} A5 *3 1/2* **2* *sl.*

(5) (5)

sl.

trem. bar

*Pull up on bar.

Bb5^{VI} A5 Harm. (8va) Bb5^{VI} Bb5^{VI} *sl.*

(5) (5)

sl.

vib. w/bar

CRIMINALLY INSANE

Words and Music by
Jeff Hanneman and Kerry King

Tune down 1/2 step:

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

*Moderate Rock ♩ = 108

(Drums) 5

N.C.
Gtrs. I & II

P.M.

*Half time feel till gtrs. enter.

E5 F5 N.C. F5 G5 N.C. G5 G#5 N.C. E5 F5 N.C. F5 G5 N.C. G5 G#5 N.C. E5 F5 N.C. F5 G5 N.C. G5 G#5 N.C.

Night will come and I will fol - low. For my vic - tims, no to - mor - row. Make it fast, - your time of sor - row.

Rhy. Fill 1

P.M.

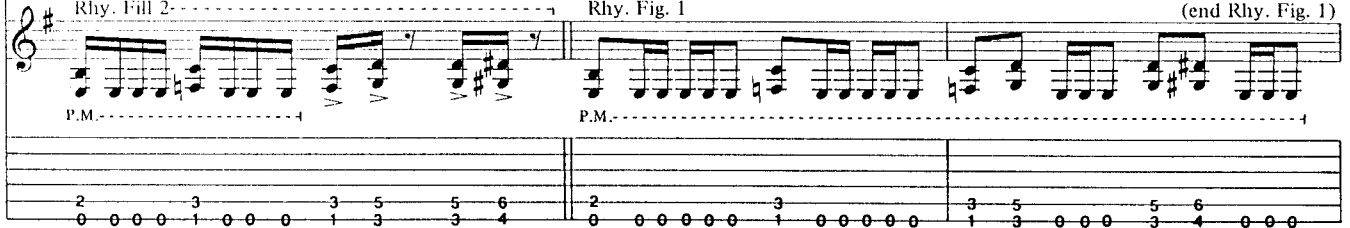
Double time ♩ = 216

E5 F5 N.C. F5 G5 G#5 E5 F5 N.C. F5 G5 N.C. G5 G#5 N.C.

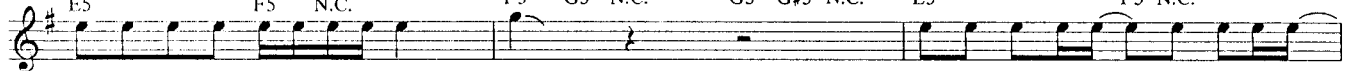


On his trail, I'll make you fol - low.

Rhy. Fill 2- Rhy. Fig. 1 (end Rhy. Fig. 1)



w/Rhy. Fig. 1 (4 times) E5 F5 N.C. F5 G5 N.C. G5 G#5 N.C. E5 F5 N.C.



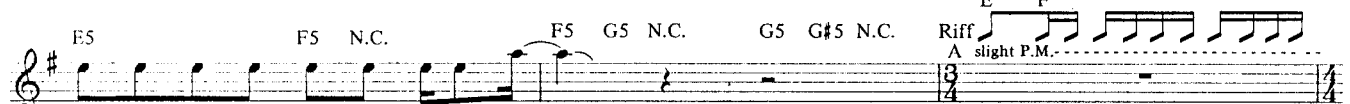
Quar - ters for the crim - in - al - ly in - sane. Sen - tence read for life, I must re - main.

F5 G5 N.C. G5 G#5 N.C. E5 F5 N.C. F5 G5 N.C. G5 G#5 N.C.



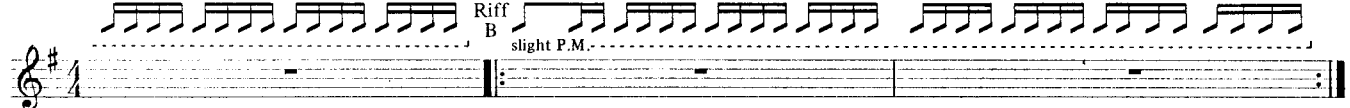
The path I chose has led me to my grave. To

E5 F5 N.C. F5 G5 N.C. G5 G#5 N.C. Riff A slight P.M. (E F) (open 1fr.)



try a - gain, I'd have no oth - er way. Play 3 times

2fr. 3fr. 4fr. (open 1fr.) 2fr. 3fr. 4fr. F# G G# (end Riff A) E F F# G G# (end Riff B)



w/Fill (Gtr. 1)

(open) 1fr. open Gtrs. F5 G5 G5 G#5 E F



Quar - ters for the crim - in - al - ly in -

Fill 1 (cont. in slashes)

trem. bar 4 1/2

F5 G5 N.C. G5 G#5 N.C. E5 F5 N.C. F5 G5 N.C. G5 G#5 N.C.

sane. Es - cape for me has fast be - come a game. —

E5 F5 N.C. F5 G5 N.C. G5 G#5 N.C. E5 F5 N.C.

Soon to be, I'll leave with - out a trace. — En - dan - gered spe - cies, end the hu - man

F5 G5 N.C. G5 G#5 N.C. Gtrs. E5 F5 G5 1 & II

race. (end Rhy. Fig. 2)

Rhy. Fig. 2 (Gtrs. I & II) slight P.M. 1fr. F open E F5 G5 E G5 G#5 E 1fr. F open E w/Rhy. Fig. 2 (5 times)

Gtr. III Full Full P Full Full loco sl.

w/wah as filter 3 P.M. 4 sl.

*Vib. refers to lower note only.

F5 G5 E G5 G#5 E 1fr. F open E F5 G5 E G5 G#5 E

14 17 16 15 14 17 16 15 14 (14) 10 12 11 12 12 13 14 12 13 14 12 14 12 14 12 12 14 14 12 14

1fr. F open E P P P H P F5 G5 E P sl. G5 G#5 E

13 12 15 12 15 12 13 12 15 13 12 15 12 H P 14 12 14 12 14 12 11

steady gliss.

sl.

(Gtrs. I & II cont. in notation)

trem. bar

3 1/2

Fdbk. (8va)

3 1/2

Fdbk.

6

*Depress bar before striking note.

N.C. Riff C (Gtrs. I & II) *Play 4 times* w/Riff C (Gtr. II) Gtr. I *Play 4 times* (end half time feel)

P.M.

P.M.

P.M.

w/wah as filter

P.M.

P.M.

*w/Rhy. Fill 1 (4 times)

E5

F5 N.C.

F5 G5 N.C.

G5 G#5 N.C.

E5

F5 N.C.

F5 G5 N.C.

G5 G#5 N.C.

Brand - ed in pain, marked crim-in-al-ly in - sane. Locked a - way— and kept— re - strained..

*Gtr. I: wah off

E5

F5 N.C.

F5 G5 N.C.

G5 G#5 N.C.

E5

F5 N.C.

F5 G5 N.C.

G5 G#5 N.C.

Dis - ap - pro - ba - tion, but what have I done? I have yet on - ly just be - gun to

w/Rhy. Fill 2

Double time ♩ = 216

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

E5

F5 N.C.

F5 G5

G#5

E5

F5 N.C.

F5 G5 N.C.

G5 G#5 N.C.

take your fuck - in' life! Night will come and I will fol - low.

E5

F5 N.C.

F5 G5 N.C.

G5 G#5 N.C.

E5

F5 N.C.

For my vic - tims, no to - mor - row. Make it fast, your

F5 G5 N.C.

G5 G#5 N.C.

E5

F5 N.C.

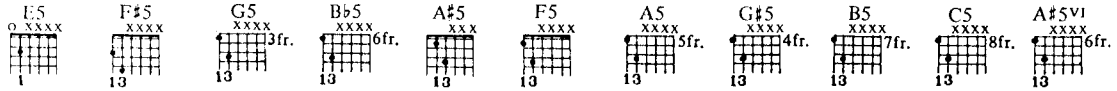
F5 G5

G#5

time off sor - row. On his trail,— I'll make you fol - low!

REBORN

Words by 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

Moderate Rock $\text{♩} = 128$

Gtr. I: E5 F#5 G5 — E5 G5 Bb5

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

f P.M.---4 *sl.* P.M.---4 P.M.---4 P.M.---4 *sl.* P.M.---4 P.M.---4

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

E5 B5 Bb5 N.C. F#5 N.C. F#5 G5 E5 B5 Bb5 N.C. G5 N.C. G5 Bb5

Play 3 times

Faster $\text{♩} = 224$

F#5

G5

A#5

Gtr. II Rhy. Fig. 2 (Gtr. I) (end Rhy. Fig. 2)

slight P.M.-----

P *P* *P*

Double time feel

w/Rhy. Fig. 2 (Gtrs. I & II)

w/Rhy. Fig. 2

N.C.(F#5) (G5) (F#5) A#5 N.C.(F#5) (G5) (F#5) A#5

1. Con -

1st, 2nd Verses
w/Rhy. Fig. 3 (8 times)

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

vict-ed witch, my life will end at mid-night on the stake. My ded-i-cat-ed life_ was spent to in-sub-or-di-nate. Se-

2. See additional lyrics

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

cured by lock_ in-side a cell, im-pris-oned for no crime. These shack-les will be use-les when your life is out of time.

Rhy. Fig. 4
F5 A5 G#5 G5 F5 A5
P.M. sl. P.M. sl.

In-can-ta-tion spell gone by, I'll see life a-gain_ My deals will be made e-ter-nal-ly, I

(end Rhy. Fig. 4) w/Rhy. Fig. 4

G#5 B5 F5 A5 G#5 G5

signed the book of red_ My rage will be un-leashed a-gain_ burn-ing the next morn.

2nd time substitute
Rhy. Fill I (Gtr. II only)
G#5 B5

w/Rhy. Fig. 2 (2 times)
N.C.(F#5) (G5) (F#5) A#5

Death means noth-ing, there's no end_ I will be re-born.

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

Gtr. II

N.C.(F#5) (G5) (F#5) A#5

2. No torn_

w/Rhy. Fig. 2 (Gtrs. I & II)
N.C.(F#5) (G5) (F#5) A#5

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

Rhy. Fill I (Gtr. II)

Guitar solo 1

G#5

(end Rhy. Fig. 5) w/Rhy. Fig. 5 (3 times)

Rhy. Fig. 5

C5

B5

A#5VI

G#5

C5

(Gtrs. I & II)

slight P.M.

Gtr. III

w/wah as filter

13 15 13 12 15 13 12 13 12 14 12 14 (14) (0) 14 12 11 12 14 11 12 11 14 12 11 14 12

11 14 12 11 12 14 15 12 14 15 12 14 12 14 12 14 (14) (14)

4 4 2 4 5 4 2 5 4 2 2 14 14 15 15 14 13 14 15 16 15 15 17 17

(end Rhy. Fig. 6) w/Rhy. Fig. 6 (3 times)

15 17 15 15 17 15 17 15 18 15 17 17 17 15 16 15 18 18 15 18 16 15 18 15 17 15 17 (17) 21 19 22

(22) 19 19 22 (22) 22 22 10 22 19 19 22 19 22 22 21 19 21 19 21 10 21 (21)

*Turn delay on causing repeats to sound through next bar.

w/Rhy. Fig. 2 (Gtrs. I & II)
N.C.(F#5) (G5) (F#5) A#5

3rd Verse
w/Rhy. Fig. 2 (4 times)
N.C.(F#5) (G5)

Count your bless - ing, would - be priest, as I
burn up - on a stake. You'd be for - giv - en end - less - ly but your val - ues are all fake. For

(F#5) A#5 N.C.(F#5) (G5) (F#5) A#5

ev - er serv - ing of my lord by choice and not sub - mis - sion.

N.C.(F#5) (G5) (F#5) A#5

May - be now I made you won - der; am I su - per - sti - tion?

N.C.(F#5) (G5) (F#5) A#5

w/Rhy. Fig. 4 (2 times)
F5 A5 G#5 G5

In - can - ta - tion spell gone by, I will live a - gain. My

deals will be made e - ter - nal - ly, I signed the book in red. My

F5 A5 G#5 B5

rage will be un - leashed a - gain and burn - ing the next morn.

F5 A5 G#5 G5

Death means noth - ing, there's no end. I will be re -

F5 A5 G#5 B5

w/Riff A (8 times)
N.C.

born.

Riff A (Gtrs. I & II)

3 3 2 5 3 2 3 3 2 5 3 2

Guitar solo II
w/Rhy. Fig. 6 (Gtrs. I & II)(5 times)

Ⓞopen E 1fr. F G#5 G5 F#5 Ⓞopen E 1fr. F

Sta-----7

Gtr. III 1½

w/wah as filter

21 21 21 21 19 21 19 17 17 19 17 15 15 17 15 14 14 15 14 13 13 13 15 15 13 12 13 13 12 13 12 12 12 12 12

G#5 G5 F#5 Ⓞopen E Full *1½ 1fr. F G#5 G5 F#5

trem. bar

Full *1½

14 12 11 14 12 11 11 2 (2) (2) 4 4 6 4 6 4 6 3 4 4

sl. *Pull bar up.

Ⓞopen E 1fr. F G#5 1½ G5 F#5 *1½ 1fr. F G#5 G5 F#5 2½

trem. bar

1½ *1½ 2½

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

*Bar at normal position. *Pull bar up.

Additional Lyrics

2. No gift of exile in my fate, I'll get no amnesty.
I can't control my destiny. There is no habitual need.
Proclaim my death. To end my wrath, it takes more than one try.
Indulge your ineffective curse. I will never die.
You think by killing me tonight my powers will not rise.
There'll be nowhere for you to run when my hatred comes to life.
Condemned to fill the prophecy, allowing no first-born.
Defy the morbid declaration. Leave you ripped and torn.

EPIDEMIC

Words by Kerry King
Music by Jeff Hanneman and Kerry King

Tune down 1/2 step:

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



Fast Rock ♩ = 205

Double time feel
N.C.(E5)
Rhy. Fig. 1 (Gtrs. I & II)

Intro (Drums)

Intro (Drums) musical notation showing a drum staff and guitar staff with a double time feel. The guitar part features a rhythmic figure with palm mutes (P.M.) and slurs.

First Verse musical notation. Chords: F5, A♭5 G5, N.C.(E5), F5, B5 B♭5 (end Rhy. Fig. 1). Includes lyrics: "Breed - ing fast in pov - er - ty, in - fec - tious driv - ing dor - mant seed. In - side your car - cass start to mate, left in charge to dom - i - nate..."

Chorus musical notation. Chords: N.C.(F#5), B♭5, A5, G5. Includes lyrics: "Wait - ing to un - fold, rag - ing un - con - trolled. A - dapt a po - ten - cy. Death ma - chine, in - fest my corpse to be..."

Rhythmic figure musical notation. Chords: B♭5, A5, G5, N.C.(F#5). Includes lyrics: "rag - ing un - con - trolled. A - dapt a po - ten - cy. Death ma - chine, in - fest my corpse to be..."

Final Verse musical notation. Chords: B♭5, A5, G5, N.C.(F#5). Includes lyrics: "rag - ing un - con - trolled. A - dapt a po - ten - cy. Death ma - chine, in - fest my corpse to be..."

N.C. F5 Ab5 G5 N.C.

(Sing 1st time only)
Rhy. Fig. 3 (Both gtrs.) (end Rhy. Fig. 3)

2nd Verse
w/Rhy. Fig. 1 (4 times)
N.C.(E5) F5 Ab5 G5 N.C.(E5) F5 B5 Bb5

'Nyield - ing kings of ag - o - ny— test your bod - y chem - is - try.

N.C.(E5) F5 Ab5 G5 N.C.(E5) F5 B5 Bb5

Pul - mo - nar - y o - ver - throw, - pos - ses - sion of your in - ner throne. In -

N.C.(E5) F5 Ab5 G5 N.C.(E5) F5 B5 Bb5

va - sions quick - ly o - ver - ride, ma - li - cious dom - i - neer - ing - strike.

N.C.(E5) F5 Ab5 G5 N.C.(E5) F5 B5 Bb5

Flood your veins, - com - mit slow death. De - te - ri - o - rate, - your mak - er's met. Per -

Chorus
*w/Rhy. Fig. 2 (4 times)
N.C.(F#5)

Bb5 A5 G5 N.C.(F#5) Bb5 A5 G5

pet - u - al - de - mise, - on a fast - de - cline. -

*Gtr. I play 3 1/2 times.

N.C.(F#5) Bb5 A5 G5 N.C.(F#5)

Kill - ing ten - den - cy, - ep - i - dem - ic, per - ma - nent - dis - ease. -

Gtr. I pick slide (steady gliss.)

Rhy. Fill 1

P.M.-----

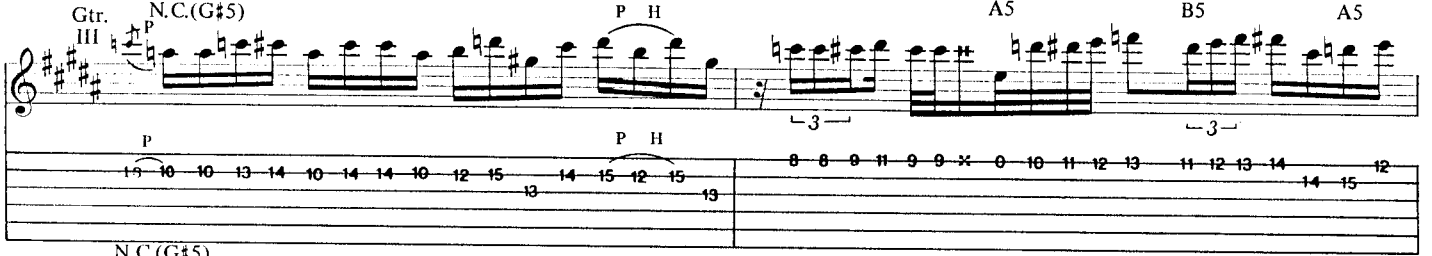
w/Rhy. Fig. 3
N.C.

F5 Ab5 G5 N.C.

1st time Gtr. II subst. Rhy. Fill 1
F5



(Sing 1st time only)
Guitar solo I
w/Rhy. Fig. 4 (4 times)
N.C.(G#5)

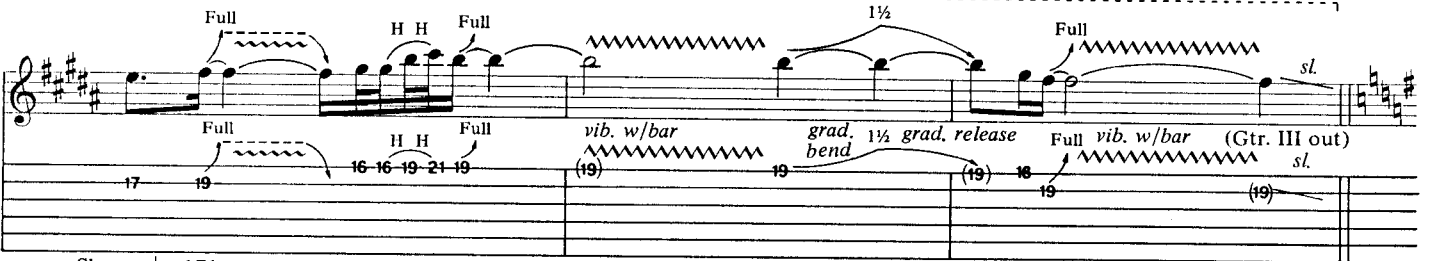


N.C.(G#5)
8va-----

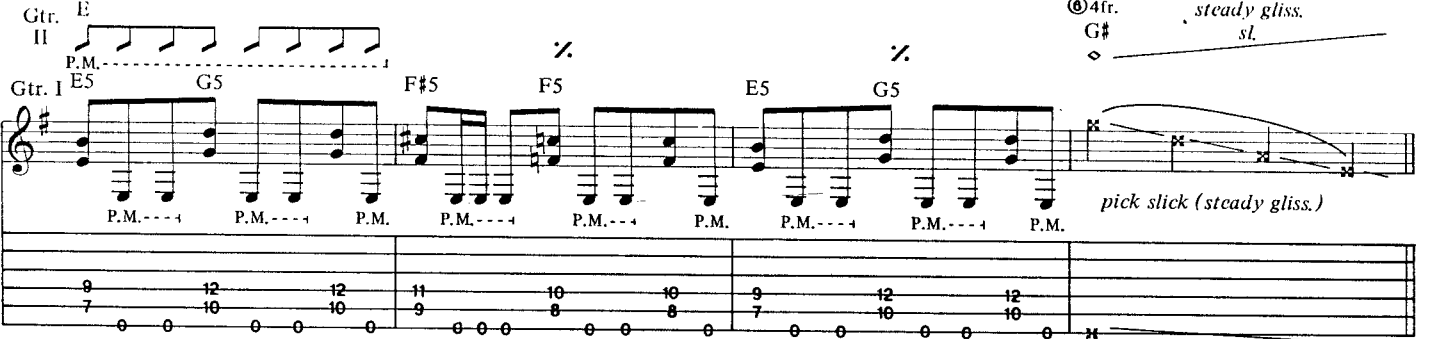


A5 B5 A5 N.C.(G#5)

(end double time feel)
A5 B5 A5



Slower ♩ = 171
Ⓞ open



(cont. in notation)
Ⓞ 4fr. G# steady gliss. sl.

Rhy. Fig. 4

N.C.(G#5)
Gtrs. I & II

A5 B5 A5



Bridge
E5 G5 F# F5 E5 G5 F#5 N.C.

In - ca - pac - i - tate, fall in - to your fate.

Rhy. Fig. 5 (Gtrs. I & II) (end Rhy. Fig. 5)

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

w/Rhy. Fig. 5 (1½ times)
E5 G5 F#5 F5 E5 G5

Pain re - sults in screams, bleed in - ter - nal - ly.

F#5 N.C. E5 G5 Gtr. I substitute Rhy. Fill 2 F#5 F5

Years will pass be - fore it can be

Tempo I
Guitar solo II

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

Ⓞ open Ⓞ open Ⓞ open Ⓞ open Ⓞ open Ⓞ open Ⓞ open Ⓞ open Ⓞ 1fr.

E5 E G5 E G5 E F#5 E F5 E F5 E E5 E G5 E G5 E F#5 F (end Rhy. Fig. 6)

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

cured!

Gtr. IV

pick slide 3 trem. bar (slow dive) 1½ 3 P P 3 3 P H P P P P

Rhy. Fill 2
Gtr. I

P.M. P.M.

sl.

POSTMORTEM

Words and Music by
Jeff Hanneman

Tune down 1/2 step:

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

Heavy Rock $\text{♩} = 140$
(Cymbal) 1:5

Intro Gtrs. I & II

F5 E5 F5 Ab5 G5 N.C. F5 E5 F5 Ab5 G5 N.C. F5 E5 F5

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

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

D#5 N.C. N.C. Rhy. Fig. 1 F5 E5 F5 Ab5 G5 N.C. F5 E5 F5

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

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

Ab5 G5 N.C. F5 E5 F5 D5 N.C. (end Rhy. Fig. 1)

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

sl. *sl.* *sl.*

2. Riff A----- E5 F5 N.C. Rhy. Fig. 2 (Both gtrs.) E5 F5 N.C.

E5 F5 N.C. E5 F5 Ab5 G5 F5 (end Rhy. Fig. 2)

sl. *sl.* *sl.* *sl.*

1st, 2nd Verses
w/Rhy. Fig. 2 (2 times)
E5 F5 N.C.

E5 F5 N.C.

E5 F5 N.C.

1. Fu - ner-al held for de - pres - sion of man
2. See additional lyrics

holds the key to his own

2nd time substitute Riff A

E5 F5 Ab5 G5 F5 E5 F5 N.C.

E5 F5 N.C.

death.

En - ter a tomb of a corpse yet con - ceived, -

Rhy. Fig. 3 (Both gtrs.)

4fr.

Ab

3fr.

G

6fr.

Bb

P.M.

tight - en the tour - ni - quet a - round your neck.

Sift - ing a - way de - bris of

2fr.

F#

4fr.

Ab

3fr.

G

6fr.

Bb

7fr.

B

(end Rhy. Fig. 3)

hat - ed life.

Gold touch of death be - gins to chill your spine. -

w/Rhy. Fig. 3 (1st 3 bars only)

4fr.

Ab

3fr.

G

To Coda

4fr.

Ab

3fr.

G

6fr.

Bb

Seek - ing life be - yond your per - ish - ment, -

re - peat - ing words ech - o - ing through your

7fr.

B

7fr.

B

w/Rhy. Fig. 2

E5 F5 N.C.

E5 F5 N.C.

mind.

1.

2.

D.S. al Coda

E5 F5 N.C.

E5 F5

Ab5

G5

F5

E5 F5

Ab5

G5

F5

Ab5

4fr.

Ab

G5

Bb5

7fr.

B

B5

sl.

Coda

P.M.

P.M.

8va

w/Rhy. Fig. 1

N.C.

8va

F5 E5 F5 Ab5 G5 N.C.

F5 E5

F5

Ab5

G5

N.C.

F5 E5

F5

Ab5

G5

N.C.

F5 E5

F5

D#5

N.C.

w/Rhy. Fig. 1
N.C.

F5 E5 F5 Ab5 G5 N.C. F5 E5 F5 Ab5 G5 N.C. F5 E5 F5

D#5

N.C.

1. w/Rhy. Fill 1

2. w/Rhy. Fill 2

Faster ♩ = 164
Double time feel
N.C.
Riff B (Both gtrs.)

N.C.
Rhy. Fig. 4 (Both gtrs.)

w/Riff B (2 times)
N.C.

(end double time feel) Free time
w/Rhy. Fig. 4 (4 times) Gtr. II

Ab5 (type 2)
Gtr. I

Very fast Rock ♩ = 240
Ab5 (type 2)

Gtr. II

Riff C (Gtr. I)

Rhy. Fill 1

Rhy. Fill 2

Double time feel
w/Riff C (Both gtrs.)
N.C. (Ab5) (G5)

(Bb5) (F#5) (Ab5) (G5) (Bb5) (B5)

1. My

w/Riff C (2 times)
N.C.(Ab5)

(G5) (Bb5) (F#5) (Ab5) (G5)

sin - ful glare at noth - ing holds thoughts of death be - hind it. Skel - e - tons in my mind com - mence
waves of blood are rush - ing near, pound - ing at the walls of lies. Turn - ing off my san - i - ty,

(Bb5) (B5) (Ab5) (G5) (Bb5) (F#5)

tear - ing at my san - i - ty. Ves - sels in my brain car - ry death un - til my birth.
reach - ing back in - to my mind. Non - ris - ing bod - y from the grave show - ing new re - al - i - ty.

(Ab5) (G5) (Bb5) (B5)

Riff D (Both gtrs.)
Ⓞ2fr. F# Ⓞ5fr. D

Come and die with me for - ev - er, share in - san - i - ty.
What I am, what I want, I'm

4fr. Db 3fr. C Ⓞ2fr. F# 3fr. G 7fr. B 6fr. Bb (end Riff D)

Do you want to die?

w/Riff D
2fr. F# Ⓞ5fr. D 4fr. Db 3fr. C Ⓞ2fr. F# 3fr. G 7fr. B 6fr. Bb

2. The

2. B5 Ⓞ11fr. D# w/Riff D Ⓞ2fr. F# Ⓞ5fr. D 4fr. Db 3fr. C Ⓞ2fr. F# 3fr. G

on - ly af - ter death.

1. 7fr. B 6fr. Bb 2. B5 Bb5 E5 w/thunder and rain effects w/(dbk. effects ad lib)

Segue to RAINING BLOOD

Additional Lyrics

2. Chanting lines of blind witchery
To save yourself from extinction.
Wanting to die is your reason to live.
New life born from the oppressed.
Taste your blood as it tricks through the air.
Another casualty beyond the shadows you fall.
Losing ground, the fate you feel it draws near.
Fatality, reality, await the final call!

RAINING BLOOD

Words by Jeff Hanneman and Jerry 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



Fast Rock $\text{♩} = 178$

Intro
N.C.
Riff A (Gtrs. I & II)

w/Riff A (2 times)(Gtr. I)
N.C.
Gtr. II

A.H. (15ma) A.H. (15ma)

P.M.-----4

A.H. A.H.

A.H. pitches: G F*

N.C.
Both gtrs.

Play 4 times

Faster $\text{♩} = 214$
N.C. Double time feel
N.C.

B \flat 5 N.C.

P.M.-----4

1.2. G5 B \flat 5 3. G5 B \flat 5 (cont. in slashes)

P.M.-----4

1st Verse

Rhy. Fig. 1 (Both gtrs.) P.M. (circled 6) open E C5 E5 Eb5 (circled 6) open E B5 D5 (circled 6) open E C5 E5 Eb5 w/Rhy. Fig. 1 (7 times)

Trapped in pur - ga - to - ry, a life - less ob - ject a - live. —

A - wait - ing re - pris - al,

death will be their ac - quit - tance. Sky is turn - ing red. Re -

turn to pow - er draws near. Fall in - to me, the sky's

— crim - son tears. A - bol - ish the rules made of stone.

Slower $\text{♩} = 188$

N.C.

Rhy. Fig. 2 (Both gtrs.)

P.M. H P P Eb5 A5 (end Rhy. Fig. 2)

Bridge

w/Rhy. Fig. 2 (2 times)

N.C.

Pierced from be - low, souls of my treach - rous past.

Be - trayed by man - y now, or - na - ments drip - ping a - bove.

Eb5 A5

Slightly slower $\text{♩} = 185$

w/Riff A (4 times)

N.C.

4

*Gtr. II play two times only.

Half time feel
w/Riff A1 (2 times)

A - wait - ing the hour of re - pris - al, your time slips a -

Rhy. Slightly slower ♩ = 180

Fig. 3
(Both
gtrs.)

way.

(end Rhy. Fig. 3)

*w/Rhy. Fig. 3 (4 times)

w/Riff B (6 times)

*Gtr. II play one time only.

Chorus
N.C.

G5 B5 N.C. G5 Bb5 N.C. G5 A5 N.C. G5 F#5

Rain - ing blood

Rhy. Fig. 4 (Both gtrs.)

w/Rhy. Fig. 4 (3 times)

N.C. G5 B5 N.C. G5 Bb5 N.C. G5 A5 N.C. G5 F#5 N.C. G5 B5 N.C. G5 Bb5

from a lac - er - at - ed sky. Bleed - ing its hor - ror.

(end half time feel)

N.C. G5 A5 N.C. G5 F#5 N.C. G5 B5 N.C. G5 Bb5 N.C. G5 A5 N.C. G5 F#5

Cre - at - ing my struc - ture, now I shall reign in

Riff A1
Gtr. II

Riff B
Gtr. II

N.C.(E5)

blood!

Both gtrs.

P.M.-----

Faster ♩ = 247
Double time feel
Outro

*w/trem. bar effects ad lib. (2 gtrs.)
N.C.

Play 4 times

N.C.

P.M.-----

P.M.-----

*Through next to last bar.

N.C.

Play 9 times

N.C.

P.M.-----

P.M.-----

w/thunder and rain effects

SLAYER

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