

"Cemetery Gates"

WORDS AND MUSIC BY VINCENT PAUL ABBOT, DARRELL LANCE ABBOTT,
 REX BROWN AND PHILLIP ANSELMO

TRANSCRIBED BY PATRICK MABRY

All gtrs. tune down 1/2 step (low to high: Eb, Ab, Db, Gb, Bb, Eb)

A Intro
 Moderate Rock ♩ = 120
 F#m7

1

Gr. 1 (acoustic) w/ Fill 1

let ring throughout

Asus2 E5 Dmaj7⁶₉ w/ Fill 2

5

F#m7 Asus2 E5 Dmaj7⁶₉

9 Reverend Reverend is this some conspiracy

F#m7 Asus2 E5 Dmaj7⁶₉

Fill 1 Gr. 2 (acoustic)

Fill 2 Gr. 2

From Pantera's recording *Cowboys From Hell*

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B 1st Guitar Solo

28 **F#m7** **F#m6** **F#m7(addb6)** **F#m7**

Gr. 3 (elec. w. dist.)

w harmonizer and delay

Gr. 1

32 **F#m6** **F#m(addb6)** **F#m7 N.C.**

P.H. (15min) w bar...

full full P.H. w bar

pitch: G#

36 **F#m7** **Asus2** **E5** **Dmaj⁶₉**

Gr. 3 w Rhy. Fig. 1

P.H. (Nvt)

PH 1 full full full full full

pitch: A#

Fill 4 Gr. 3

volume swell (w. echo repeats)

TAB

9

TRADING LICKS

40

F#m7 Asus2 E5 Dadd6 Dadd9 E/D Dadd9

(5) (5) (5) (5) (5) (5) (5) 6 6 12 (12) 15 (15) 12 15 17 (17) 14 17 15

(w/ harmonizer and synth effects)

44

E/D Dadd9 w/ Fill 5

(15) 12 15 17 (17) 14 17 17

48

A5 N.C. P.H. (8va) P.H. (8va) A5 N.C. P.H. (8va) P.H. (8va)

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

pitch: F pitch: B pitch: F pitch: G

52

A5 N.C. P.H. (8va) P.H. (8va) A5 N.C. P.H. (8va) P.H. (8va)

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

pitch: F pitch: B pitch: F pitch: G

Fill 5

Gtr. 4 N.H. (8va) grad. dive w/ bar

N.H. grad. dive w/ bar

TAB 3 x x -1/2

add9

5

4

3

2

1

0

4

3

2

1

56 A5 N.C. P.H. (8va) P.H. (8va) A5 N.C. P.H. (8va) E5 F5

pitch: F pitch: B pitch: F

60 Double-time Feel F#5 A5 B5 C5 E5 F5 F#5 A5 B5 C5 E5 F5

64 F#5 A5 B5 C5 E5 F5 F#5 A5 B5 C5 E5 F5 F#5

C 1st and 2nd Verses

Original Feel

1. Reverend he turned to me without a tear in his eyes
 2. Sometimes when I'm alone I wonder aloud

F#m7 Asus2 E5 Dmaj7^b₉

69 Gr. 4 (clean elec.)

Gr. 3

TRADING LICKS

Nothing new for him to see I didn't ask him why
 If you're watching over me some place far around

73 F#m7 Asus2 E5 Dmaj7⁶₉

I will remember the love our souls had sworn to
 I must reverse my life I can't live in the past

77 F#m7 Asus2 E5 Dmaj7⁶₉ w/ Fill 6 2nd time

Fill 6

Gr 3 fdbk. (Sva)

TAB

1 1 2 full 1 1 2 full full full fdbk.

pitch: F#

Gr 5 (elec. w/ dist)

TAB

full full full full full full full

make Now I watch the falling rain
Then set my soul free

all my mind can see now is your
Belong to me at last

81 F#m7 Asus2 E5 Dmaj7⁶₉
Gr. 3 P.S. P.S.

Well I guess you took my youth and gave it all away
Through all those complex years I thought I was alone

85 F#5 N.C. A5 N.C. E5 N.C. D5 A/C# N.C.
Gr. 3

Like the birth of a new found joy this love would end in rage
I didn't care to look around and make my this world my own.

89 F#5 N.C. A5 N.C. E5 N.C. D5 A/C# N.C.

And when she died I couldn't cry the pride within my some soul
And when she died I should've cried and spared myself some pain

93 F#5 N.C. A5 N.C. E5 N.C. D5 A/C# N.C.

97

F#5 N.C. A5 N.C. E5 N.C. D5 A/C# E/G# A5

1. **D** 1st Chorus
Half-time Feel

Believe the word I will unlock

A5 N.C. P.H. (8va) P.H. (8va) A5 N.C. P.H. (8va) P.H. (8va)

102

my door and pass the cemetery gates

A5 N.C. P.H. (8va) P.H. (8va) A5 N.C. P.H. (8va) E5 F5

106

2. **E** 2nd Chorus
Half-time Feel

The way we were The chance to

A5 N.C. P.H. (8va) P.H. (8va) A5 N.C. P.H. (8va) P.H. (8va)

110

save my soul And my concern is now in vain

A5 N.C. A5 N.C.

114

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

pitch: F pitch: B pitch: F pitch: G

Believe the word I will unlock

A5 N.C. A5 N.C.

118

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

pitch: F pitch: B pitch: F pitch: G

my door and pass the cemetery (2nd time) To Coda

A5 N.C. A5 N.C.

122

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

pitch: F pitch: B

F 2nd Guitar Solo gates

127

F#m7 w/ Rhy. Fig. 1 (2 times) Gtr. 5

Asus2 E5 Dmaj7⁶/₉

w/ bar w/ bar let ring w/ bar let ring

Gtr. 3

TRADING LICKS

130 *Gr. 5 w/ bar* **F#m7** **Asus2** **E5** **Dmaj7⁶₉**

---1
w/ bar

(9 10 9) 5 9 12 9 10 (10) 10 9 12 9 10 (10) 10 9 8 7 6 5 6

134 *Gr. 5* **F#m7** **Asus2** **E5** **Dmaj7⁶₉**

let ring -1 full T

7 7 7 7 7 (7) (7) 7 7 8 (7) (7) 5 (5)

Gr. 4

let ring

2 4 2 2 2 2 2 4 0 0 4 4 0 0

138 **F#m7** **Asus2**
w/ Rhy. Fig 1
8va

(5) 9 7 9 10 12 10 9 7 9 10 12/14 (14) 12-10 14 10 14/16(16) 14 12 15 12 15/17 (17) 16 14(19) 14 19/21 17 19

* silently pull off w/ tapping finger to sound note

(0) 4 2 0 2 4

140 *Stra* E5 D5 A/C# E5 F5

let ring₁ P.M. P.M. P.S.

143 Double-time Feel F#5 A5 B5 C5 E5 F5

full 14 14 17 14 16 14 14 17 14 16 14 14 17 14 17 14 17 14 17

Rhy. Fig. 2 P.M. P.M. P.M.

145 F#5 A5 B5 C5 B5 E5/G#

Stra

21 14 (21) 21 14 21 14 21 14 20 20 14 20 20 14 20 14 19 20 19 17 19 19 19 19 (19) 17 14 16

end Rhy. Fig. 2 P.M. P.M.

TRADING LICKS

147 *Str.* **F#5** **A5** **B5** **C5** **E5** **F5**

Gr. 5 w/ Rhy. Fig. 2

149 **F#5** **A5** **B5** **C5** **B5** **A5**

Gr. 5

151 **F#5** **A5** **B5** **C5** **E5** **F5** **F#5** **A5** **B5**

Gr. 5

152 **F#5** **A5** **B5** **C5** **E5** **F5** **F#5** **A5** **B5**

Gr. 3

154 **C5** **B5** **A5** **F#5** **A5** **B5** **C5** **E5** **F5**

Gr. 3

157 F#5 A5 B5 C5 B5 A5 C5 B5 A5 *D.S. al Coda* \oplus

\oplus Coda

G Outro gates

159 A5 N.C. P.H. (8va) A5 N.C.

Rhy. Fig. 3

pitch: F

163 Gr. 4

dive w/bar N.H.

gradually and smoothly use bar to "pull" harmonic up to pitch indicated

w/bar +2 1/2

w/bar

P.H. (8va) P.H. (8va) end Rhy. Fig. 3 P.H. (8va)

P.H. P.H. 1/2 P.M. P.H.

pitch: F pitch: B pitch: F

Gates A5

N.C.

166 A5 N.C. dive w/bar w/ Rhy. Fig. 3 simile till fade

+1/2

dive w/bar

P.H. (8va) P.H.

pitch: F

Gates

169 Gr. 5

W/ bar, N.H. (15ma), A5, vib. w/ bar, grad. dive w/ bar, A5, N.C.

W/ bar, N.H., vib. w/ bar, grad. dive w/ bar, slack

2 (2) (2) (2) (2) (2)

0 -1 1/2 *N.H. located approx. 4/10 btwn. 2nd & 3rd frets -1/2 -1 -1 1/2

173

N.H. (15ma), A5, N.C., w/ bar, N.H. (15ma), A5, N.C.

pre-dive w/bar, N.H., -1, -2, -2 1/2, w/ bar, -2, slack, N.H., **+1, +1 1/2

2 (2) (2) (2) (2) (2) (2) 2 (2) (2)

-2 1/2 * strike N.H. w/bar depressed -2 ** pull up on bar

177

A5, N.C., grad. dive w/ bar, A5, N.C.

+1 grad. dive w/ bar -1

(2) (2) (2)

182

A5, N.C., A5, N.C.

-2 1/2 slack w/ string noise & feedback

(2)

* slackened string noise

186

A5, N.C., w/ bar N.H., A5, N.C., w/ bar

w/ bar N.H., -1 1/2, -1, *+1/2, +1 w/ bar

(2) (2) (2) (2) (2)

-2 1/2 * pull up on bar

(Fade)

TRADING LICKS

"Cemetery Gates" Bass

TRANSCRIBED BY MICHAEL DUCLOS

WORDS AND MUSIC BY PANTERA

Tune down 1/2 step (low to high: Eb, Ab, Db, Gb)

A Intro

Moderate Rock ♩ = 120

F#m7

Asus2

E5

Dmaj7⁶₉

1 Elec. Bass

5

F#m7

Asus2

E5

Dmaj7⁶₉

9

Reverend...

F#m7

Asus2

E5

Dmaj7⁶₉

13

F#m7

Asus2

E5

Dmaj7⁶₉

17

F#m7

Asus2

E5

Dmaj7⁶₉

From Pantera's recording *Cowboys From Hell*

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TRADING LICKS

21 **F#m7** **Asus2** **E5** **D₉** **E/D** **Dadd9**

25 **E/D** **Dadd9** **B 1st Guitar Solo** **N.C.**

8va.....

36 **F#m7** **Asus2** **E5** **Dmaj7₉**

40 **F#m7** **Asus2** **E5** **Dadd6** **E/D**

8va.....

44 **Dadd9** **E/D** **Dadd9**

8va.....

48 **A5** **N.C.** **A5** **N.C.**

TRADING LICKS

52 A5 N.C. A5 N.C. E5 F5

5 5 5 5 5 5 5 1 1 1 1 5 5 5 5 5 7 6 7 8 6 7 8 0 1

56 Double-time Feel F#5 A5 B5 C5 E5 F5 F#5 A5 B5 C5 E5 F5

2 2 2 5 5 5 5 2 2 2 2 3 0 1 2 2 2 5 5 5 5 7 2 2 2 3 0 1

60 F#5 A5 B5 C5 E5 F5 F#5 A5 B5 C5 E5 F5 F#5

2 2 2 5 5 5 5 2 2 2 2 3 0 1 2 2 2 5 5 5 5 7 2 2 2 3 0 1 2

C 1st and 2nd Verses

1. Reverend he turned...
2. Sometimes when I'm...

65 F#m7 Asus2 E5 Dmaj7⁶₉

2 5 5 0 0 5 4 7 5 0

69 F#m7 Asus2 E5 Dmaj7⁶₉

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

73 F#m7 Asus2 E5 Dmaj7⁶₉ play Fill 1 2nd time

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

Fill 1 Fill 2 Fill 3

5 4 7 5 0 2 0 2 0 2 5 2 2 4 5 7 5 (5) 5 5 5 5 4 5 7 0

TRADING LICKS

77 F#m7 Asus2 E5 Dmaj7⁶₉

2 0 2 5 | 5 (4) 5 7 4 | 0 0 0 0 0 0 0 0 | 5 5 5 4 (4) 0 0

81 F#5 N.C. A5 N.C. E5 N.C. D5 A/C# N.C.

2 2 | 4/5 7 5 | 5 5 | 4/5 7 0 | 0 0 0 | 4/5 7 5 | 5 5 4 | 4 4 0

85 F#5 N.C. A5 N.C. E5 N.C. D5 A/C# N.C.
 Play Fill 2 2nd time 1st time: 7 both 2nd time:

2 2 2 | 4/5 7 5 | 7 7 7 7 | 4/5 7 0 | 0 0 0 | 4/5 7 5 | 5 5 4 | 4 4 0

89 F#5 N.C. A5 N.C. E5 N.C. D5
 Play Fill 3 2nd time both

2 2 2 | 4/5 7 5 | 7 7 7 | 4/5 7 0 | 0 0 0 | 4/5 7 5

92 A/C# N.C. F#5 N.C. A5 N.C. E5
 1st time: 2nd time:

(5) 5 5 4 | 4 4 (0) | 2 2 (2) | 4/5 7 5 | 5 7 7 | (5) 4/5 7 0

95 N.C. D5 A/C# E/G# A5

(0) 0 0 0 0 | 4/5 7 5 | 5 5 5 4 | 4 4 4 | 5 (5)

TRADING LICKS

1.

D 1st Chorus (see meas. 102 in the gr. trans.)

Half-time Feel

Believe the word...

98 A5 N.C. A5 N.C.

102 A5 N.C. A5 N.C. E5 F5



2.

E 2nd Chorus (see meas. 110 in the gr. trans.)

Half-time Feel

The way we were...

106 A5 N.C. A5 N.C. (play 3 times)

(2nd time) To Coda ⊕

110 A5 N.C. A5 N.C.

F 2nd Guitar Solo (see meas. 127 in the gr. trans.)

115 F#m7 Asus2 E5 Dmaj7⁶₉

119 F#m7 Asus2 E5 Dmaj7⁶₉

TRADING LICKS

123

F#m7

Asus2

E5

Dmaj7⁹

Musical notation for lick 123, including staff and guitar fretboard diagram. The fretboard diagram shows the following fret numbers: 2 2 (2) 0 0 2 5 | 5 4 5 7 | 0 7 (0) | 5 5 4 7 5 0.

127

F#m7

Asus2

E5

D5

A/C# E5 F5

Musical notation for lick 127, including staff and guitar fretboard diagram. The fretboard diagram shows the following fret numbers: 2 0 0 2 5 | 5 (4) 5 7 | 7 7 7 7 7 7 7 | 5 5 5 5 4 0 1.

Double-time Feel

131

F#5

A5

B5

C5

E5

F5

F#5

A5

B5

C5 B5 E5/G#

Musical notation for lick 131, including staff and guitar fretboard diagram. The fretboard diagram shows the following fret numbers: 2 2 2 5 5 5 5 2 | 2 2 2 3 0 1 | 2 2 2 5 5 5 5 7 | 7 7 7 7 3 2 5.

135

F#5

A5

B5

C5

E5

F5

F#5

A5

B5

C5 B5 A5

Musical notation for lick 135, including staff and guitar fretboard diagram. The fretboard diagram shows the following fret numbers: 2 2 2 2 5 5 5 5 2 | 2 2 2 2 3 0 1 | 2 2 2 2 5 5 5 5 7 | 2 2 2 2 2 2 3 2 5.

D.S. S at Coda C

139

F#5

A5

B5

C5

E5

F5

F#5

A5

B5

C5 B5 A5 C5 B5 A5

Musical notation for lick 139, including staff and guitar fretboard diagram. The fretboard diagram shows the following fret numbers: 2 2 2 2 5 5 5 5 2 | 2 2 2 2 3 0 1 | 2 2 2 2 5 5 5 5 2 | 2 2 2 2 2 2 3 2 0 3 2 0.

TRADING LICKS

⊕ Coda

G Outro (see meas. 160 in the gr. trans.)

gates...

143

A5

N.C.

A5

N.C.

5 5 5 5 5 5 5 1 | 1 1 1 1 5 | 5 5 5 5 5 5 5 1 | 1 1 (1) 4 3 5

148

A5

N.C.

A5

N.C.

5 5 5 5 5 5 5 1 | 1 1 1 1 1 1 | 5 5 5 5 5 7 6 7 | 8

152

A5

N.C.

A5

N.C.

5 5 5 5 5 5 5 0 | 1 1 1 1 | 5 5 5 5 5 7 6 7 | 8 X 6 8 6 7 (7)

156

A5

N.C.

A5

N.C.

5 5 5 5 5 5 5 1 | 1 1 1 1 1 1 | 5 5 5 5 5 5 5 1 | 1 1 1 1 3 1 3

160

A5

N.C.

A5

N.C.

5 5 5 5 5 5 5 1 | 1 1 1 3 5 3 3 | 5 5 5 5 5 5 5 (1) | 1 3 3 5 5 7 5 7

164

A5

N.C.

A5

N.C.

(fade out)

5 5 5 5 5 5 5 1 | 1 1 1 3 5 3 | 5 5 5 5 5 5 5 1 | 1 3 5 3 5